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## FROM THE EDITOR

### The Sage of Lynchburg

The Rivermont section of Lynchburg is perched above the Roanoke River, but its winding streets and shady hollows offer few clues to that tactical position. Heading out of town, down in the holler along a white fence, is the family homestead of the University of Miami historian Catherine Lynn. Except for a modest addition and some landscape work, the house retains the feel of a Southern manse: egg and dart molding, exquisitely carved niches in the formal dining room, and a wide entry hall to catch breezes from the northwest. Lynn, who goes by Tappy, led me through the yard and into the entry hall where I was greeted by an affable dog named Aldo—for Rossi. Vincent Scully appeared from the living room and offered a soft, polite greeting.

I had come to interview Scully for a research project, and I wasn't sure what to expect. Here was the famous Yale art and architectural historian, whose true habitat is the lectern and the stage, whose magnanimity looms in the mind of anyone who enrolled in his survey course—continuously offered since the late-1940s—and whose storytelling is legendary. Although I had prepared a list of questions, I had trouble figuring out what I was going to ask him.

"Do you remember Elizabeth Mock? She wrote *If You Want to Build a House*, and *How to Build a Bridge*, and so on. Well, it was all good taste/bad taste with MoMA then," Scully began.

"No, no—we don't use 'taste,'" chided Lynn.

"Well, they're the ones who called Modern architecture a 'style,' anyway," he continued.

And, so went the afternoon. Although I had come to talk about Yale and New Haven in the 1960s, Scully and Lynn bantered about everything from El Lissitzky to Arthur Drexler to French aphorisms to the "very tall drink" that friends would be handed upon entering the Glass House.

"My favorite car was the Deux Chevaux," he noted as his mind drifted away from architecture and toward the iconic Citroën 2CV, first introduced in 1949.

"It had an enormous suspension, but it was very light—and gray," his voice lowered to a growl, "and it shifted like this," he thrust his arm up, "and had windows you opened like this," he jabbed outward.

"But, I always wanted a black Citroën—like a gangster car." It was then that his eyes began to twinkle in that famous Scully way, usually reserved for topics like Paestum or Eleusis.

Active as an historian and a critic for more than 60 years, the 89-year old Scully has influenced at least three generations of academics and scores of architects. His books and articles have always conveyed architecture's history in light of its living practice; his sparring match with Norman Mailer brought Modern architecture to the center of public debate; his support of Louis Kahn, Robert Venturi, Maya Lin, and others was critical to their respective careers. When the updated *Grove Encyclopedia of American Art* appears next year, it will even include an entry on the native New Havener, and his awards, commendations, and the Vincent Scully Prize, offered by the National Building Museum, have left him in a class by himself.

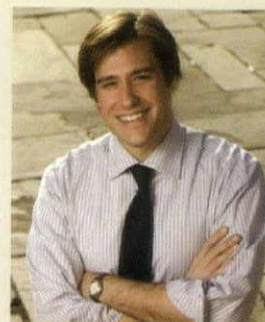
I asked him about receiving the National Medal of the Arts in 2004 at the White House.

"It was a lovely ceremony with the President and the First Lady," he said, with a slight smile, "and Tappy thinks I'm crazy, but do you know who the nicest person in that room was?"

I drew a blank.

"Lynne Cheney!"

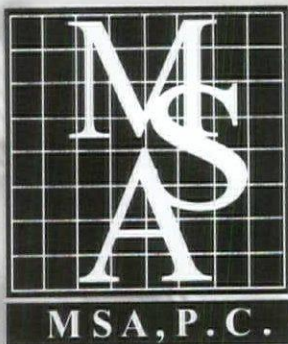
With that, we downshifted to cars, again.



—William Richards



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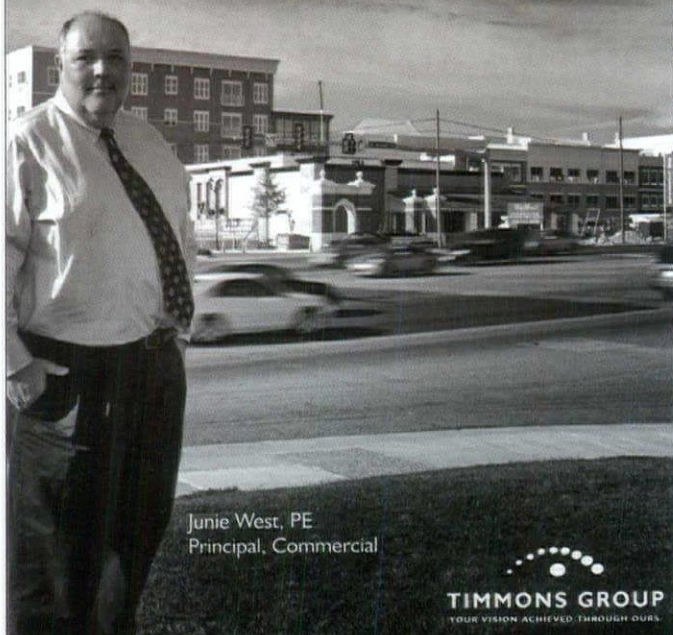
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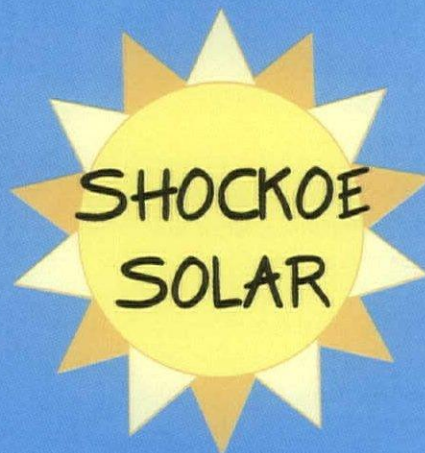
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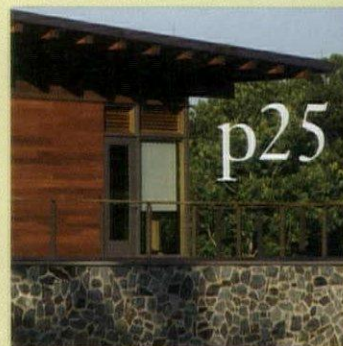
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Design Lines

# Behnisch in Baltimore

A \$5 million donation helped fund the University of Baltimore's Angelos Law Center, designed by Behnisch Architekten.

*The new Angelos Law Center is the latest on the University of Baltimore's docket*

International design firm Behnisch Architekten and the Baltimore-based design firm Ayer Saint Gross have won the commission to design the new John and Frances Angelos Law Center for the School of Law at the University of Baltimore. Funded in part by a \$5 million donation by the Angelos' son and University of Baltimore School of Law alumnus Peter Angelos, the new building will be located at the corner of Charles Street and Mt. Royal Avenue near Baltimore's Pennsylvania Railroad Station.

Behnisch Architekten, which has offices in Stuttgart, Munich, Boston,





The three components of the building's program are arranged around a central atrium, which serves as an "urban nerve center."



Ma. and Venice, Ca., beat out the other four invited firms of Foster + Partners, Dominique Perrault Architecture, Moshe Safdie and Associates, and SmithGroup to win the 190,000 square-foot commission. Advised by Washington Post architecture critic Roger K. Lewis, FAIA, the jury consisted of five critics and designers including Robert Campbell, FAIA, Frances Halsband, FAIA, Andrea Leers, FAIA, David E. Miller, FAIA, and James Polshek, FAIA.

The parts of the law school program are arranged into a series of three interlocking volumes, evident in section

and elevation, and resemble a three-dimensional Tetris game in stasis. The proposal stacks each programmatic element around an atrium, which creates an urban nerve center for the complex. Clinics, faculty, and administration space are assigned one part of the building; classrooms, "moot" courts, and lecture halls are assigned another; finally, the law library crowns the building.

The current site is a parking lot for University of Baltimore staff. When completed, it will define an intersection that includes the Railway Express building, a 1929 postal service building

renovated by Baltimore's Hord Coplan Macht in 2007 (*Inform* 3, 2008), the 1911 Penn Station by Kenneth MacKenzie Murchison, and "Male/Female," a hotly contested, 51-foot sculpture by Maine sculptor Jonathan Borofsky. It is also a site defined by a heavy volume of traffic, as Interstate 83 bisects the site below grade. It remains, perhaps, the most challenging site to physically develop within city limits.

—William Richards



# Design Dialogue

Graphic Design is Public Design



The Bloomberg Tower, home of the financial news and data company, announces itself curb-side with Two Twelve Design's iconic "731" for 731 Lexington Avenue.

**S**igns, signs, everywhere the signs—they stop us, direct us, inform us, frame space, define brands, and leave traces of themselves in our memories.

Graphic design is public design. By virtue of the decisions that go into way-finding, signage, or even the fonts on your computer, the people behind what you see are the people behind many of the visual memories and impressions you have of the world—whether you know it or not and whether you like it or not. To put it another way: the people behind graphic design are doing the thinking so you don't have to. But, what goes into that thinking, exactly? *Inform* polled three way-finding wizards to find out: **David Gibson**, principal of the New York-based TwoTwelve Design, **John O'Neill**, principal of Thinkhaus in Richmond, and **Andy Cruz**, the co-founder and art director of Yorklyn, Delaware's own House Industries.

**Where is the line between direction and suggestion in design?**

**David Gibson:** As a graphic designer who mostly deals with way-finding and signage systems, I believe it depends on the context of the design problem. In places that deal with matters of life and death, such as a hospital, suggestion just doesn't cut it. Design must **direct** as clearly and explicitly as possible. In a concert hall, however, design might **suggest** where to go. It's a question of volume and balance.

In general, landmarks and architectural and interior design cues can suggest, whereas signs direct. Ideally the architect and way-finding designer work together to balance the two to best serve the people who use a place.



**Andy Cruz:** Somewhere between being bummed that your scheme didn't turn out the way you planned and not sweating a casual idea that wasn't realized.

**John O'Neill:** With advertising design, there is more suggestion in the communication than there is with other forms of graphic design. In information design, there is only direction. Some designers may use suggestion to mask the dangers that are sometimes hidden from the public in advertising. For example, fast-food advertisements can be influential on our lifestyle and diet by suggesting that they are a healthy, inexpensive, and quick meal. In reality these kinds of foods could lead to health problems which may eventually result in higher health care cost. I see graphic design as a means to address social and cultural issues. In this case I do not believe any form of graphic design can suggest that someone should address an issue, but it can clearly direct them in the manner that is needed.

#### How do you use subtlety?

**D.G.:** Sparingly and selectively. Sometimes a sign needs to be strong, bold and clear. Other times a simple graphic is sufficient. The relative sophistication of a design solution is the result of making choices. For the campus way-finding sign system at Yale University, we used a custom typeface called "Yale Street" as a subtle way of branding signage. Most people won't notice it, but in the absence of a logo, it serves as an important branding gesture. Contrast this with something like our 8-foot illuminated "731" address sign over the entrance to a Cesar Pelli building on Lexington Avenue, which is anything but subtle. Here the graphics and architecture together make a grand statement.

**A.C.:** The subtlety operation takes a steady hand. We've been known to overdo it from time to time. I get into this thing where we put together something that looks clean and subtle, but then decide to push it a bit further in the hopes that the viewer might remember it. Whether that memory is good or bad is another story.

**J.O.:** I believe that all designers should use subtleties when they refine the smaller details in their work. It should not matter if you are a graphic designer, a fashion designer, or an architect. Simply stated, the smaller details count. The larger elements require the most attention but the smaller details are what showcase the designers' skills, craftiness, and mental sharpness. Subtleties are often the things that give the design meaning.

#### When developing signage for city centers, what is the distillation process like? How do you capture a city in its signs?

**D.G.:** It starts with diagramming and mapping the elements of the city to be signed. This reveals what I call "the hidden



Way-finding at Yale's nearly 300-year old campus in New Haven is accomplished with a custom font called Yale Street. "Most people won't notice it," says Two Twelve principal David Gibson, "but in the absence of a logo, it serves as an important branding gesture."

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logic" of the urban fabric. We identify and diagram the major areas and destinations, and the pathways and arteries that run among them. This gives us a picture of how they fit together and helps us understand which would be most useful in helping people navigate the city. From these findings we develop a way-finding strategy and conceptual map, create a vocabulary of sign types, and develop a location plan for them. Then we look at what goes on the signs in terms of messaging (destinations, nomenclature, information hierarchy) and graphic elements (logos, colors, fonts, symbols), and what the sign structures should look like. We study the visual identity of the place, its image, its architecture, its street furniture, and landscape, and consider how signage should relate to these. The solution emerges from 1/3 way-finding strategy, 1/3 identity design, and 1/3 information requirements.

#### What is the connection between the font you're using and the message you're conveying?

**D.G.:** It's a direct connection. The choice of a font or typeface needs to be appropriate for both the context and the content. Some fonts are better for a resort in the Maine woods, while others make more sense in an urban office. Of course we sometimes make ironic choices on purpose that lead to something interesting; font exploration and selection is part of the creative process after all.



#### What is the U.S. Green Building Council?

The U.S. Green Building Council (USGBC) is a non-profit consortium of **leaders** working to make green buildings available to everyone within a generation. Buildings that increase productivity, improve our health, **conserve** our Earth's resources, and cost less to operate and maintain are a highly **valued** asset for the companies, communities and people that make up the USGBC.

Established in 1993, USGBC is a leader in green building and development. The LEED® Leadership in Energy and Environmental Design Green Building Rating System provides the design and **performance** criteria needed to have an immediate, measurable impact on key concerns like energy conservation, global climate change, and occupant health.

#### Chapter's Mission

As buildings fundamentally **impact** people's lives and the health of the planet, our mission is to create a positive impact on the region's built environment. Through the consensus process, and by drawing on the **expertise** of the stakeholders in the building industry, we will:

#### Promote

Promote cost effective design, construction, and operation of buildings that are healthy places to live and work, environmentally responsible, and profitable.

#### Serve

Serve the James River Green Building Council members and our community through the development of industry standards, design practices and technologies, green building and design policy advocacy, information exchange and education.

#### Encourage

Encourage a widespread acceptance of LEED® certified buildings as the regional standard.

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"Typeface is the voice of the written message," notes Thinkhaus founder John O'Neill, whose work for the James River Green Building Council and other clients is marked by identity-building and giving form to a social agenda.

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**A.C.:** It's like choosing what t-shirt to wear: some days you can put on the tee with a "reasonable" image/look but other days you just need something plain, clean, and quiet.

**J.O.:** I believe that the typeface is the voice of the written message. If one uses a playful typeface, the message will appear to be less hard-hitting. If the typeface is bold, the message will be more direct and louder. Usually the typeface sets the tone for what we are reading.

**What kinds of questions do you ask someone who needs help creating their brand?**

**A.C.:** Can we do something cool that looks a little different than who you're competing against? I *love* branding "trends," because once you get past market research and focus groups, it's all just fashion.

**D.G.:** We typically deal with branding for places—cities, parks, hospitals, universities, transit hubs—rather than consumer products or corporations. The standard corporate branding process looks at the competition, target audience, perceptions, price point, likely applications, and other fairly abstract factors pertaining to a specific market and product or service. Branding for a city or an institution involves many of these issues as well, but the research and analysis work also has to take into account tangible and political factors, such as existing landmarks, street furniture, symbols, building code and zoning laws; and the objectives of the planners, politicians, municipal agencies, and other stakeholders involved in the project process.

**J.O.:** Thinkhaus has a strategic design process that we follow each time that we set out to solve branding design problems. Methods within the process, such as "persona development," enable Thinkhaus and the client, as a team, to address leading questions about the target audience and the best way to commu-

nicate to that audience. If we can answer those questions early, as a team, the questions that follow will expedite the creation of the brand in the timeframe we desire.

**How do you name the things that are personal to you?**

**D.G.:** Over the course of a 27-year relationship I had four cats, all named for gay liberation pioneers. The first was Walt, after Whitman; the second Edward, after Carpenter, an English socialist; the third Oscar, after Wilde; and the last was Maggie, after Magnus Hirschfeld, a German liberationist who was hounded by the Nazis in the 1930s. Maggie had some gender confusion, because he was a male cat!

**J.O.:** On a personal level, we draw from our past, and from our spiritual connections, to name those things that are most important to us. It does not matter if we are naming a newborn baby or a new found business. In either case I believe the person or the object that is named grows into the name that we give it.

**A.C.:** Our first child's name was nice and symmetrical: Ava. Then we rolled with an "ex-wives of Sinatra" theme and ended up with Mia. No plans for Nancy or Barbara, yet. Those names have more than three characters.

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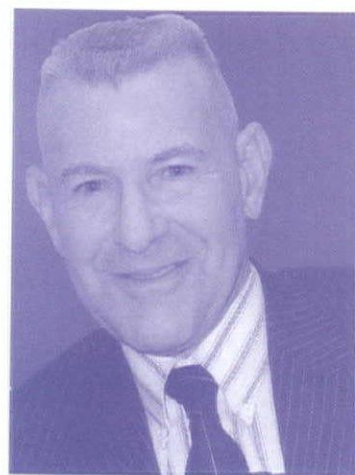
House Industries: [www.houseind.com](http://www.houseind.com)



# Spotlight: Edward Feiner, FAIA

*The champion of Design Excellence takes on an evolving building culture and a shifting economy.*

*By Clay Risen*



**M**any people would call Ed Feiner's signature crew cut—tight enough to bring a tear to a drill sergeant's eye—eccentric, particularly for an architect. Feiner simply calls it "a design solution."

"I was at a conference in 1990, and I looked in the mirror and saw my hair getting thinner in the rear," says Feiner, who complements the cut with cowboy boots and bespoke suits. "I could wait for it to go gray or fall out, or I could make a design decision. So I took preemptive action."

Best known for his decade-long stint as the chief architect of the General Services Administration and now a recently installed principal at Perkins + Will's D.C. office, Feiner has never been one to stand on convention. He was, after all, a student of the great, severe Modernist John Hejduk at Cooper Union, who then spent 35 years working his way up through a Federal Government steeped in mediocre, budget-obsessed design.

But, let it also be said that Feiner, 62, gets what he wants: by the time he left the GSA in 2005, his Design Excellence initiative had revolutionized public-sector design, producing a city's worth of world-famous structures by world-famous architects, many of which set new standards for environmentally-friendly architecture.

"For the first about 150 years of this Republic, the buildings that the Federal Government did were some of the best in country," says Bob Peck, a former GSA commissioner who worked closely with Feiner. "Then after World War Two something happened, and the government managed to build some of the worst buildings in the country. I don't want to say Ed bucked the culture, but he believed in the GSA enough to believe it could do better."

Feiner was a forceful advocate for high design standards since walking through the GSA's doors in 1981 and he saw his chance to effect real change in the early 1990s, when the Federal Judiciary began a 13-year, \$8 billion building program.

At the time, only the largest firms—a handful of which came to dominate the federal building sector—could afford the \$30,000 in application expenses, let alone navigate the labyrinth of forms and reviews necessary even to be considered for a project. Those same firms, though, tended to churn out mediocre architecture; indeed, the GSA's track record for architectural quality was so bad that when then-Appeals Court Judge Stephen Breyer went looking for an architect to design a new federal courthouse in Boston, he hired an outside consultant, rather than rely on the government.

It was a wake-up call to Feiner, who quickly convened a meeting of some 80 architects and other experts to develop a new approach for selecting architects at the GSA. The result, unleashed

in 1994, was Design Excellence. Like Alexander cutting the Gordian knot, Feiner replaced the GSA's onerous paperwork with a simple two-page form and a request for portfolio. And instead of hide-bound bureaucrats calling the shots, he gave the most weight in the selection process to a three-person review panel drawn from a pool of architects and other experts outside the government.

Design Excellence is about more than picking an architect—the same panel continues to meet with the architect throughout the design process, often on site. Another Feiner innovation: Firms aren't allowed to pawn off the bulk of the work to underlings. If a principal is in charge of the project, he or she has to be present at every meeting, which guarantees a high level of commitment from the firm's top minds.

"It was remarkable," Feiner says, sitting in his office at Perkins + Will's D.C. branch. "I was able to bring together the best and brightest architects to address the question of the day: What will our architectural legacy be?"

The first courthouse, designed by Kohn Pedersen Fox on New York's Foley Square, opened in 1996. Since then GSA has completed major projects by such luminaries as Thom Mayne, Carol Ross Barney, Richard Meier, and Robert Stern.

"The question I always asked is, how do we represent the American government through architecture," Feiner says, "and how can design and architecture focus the American people on the positive attributes of our culture and society?"

Feiner was also a leader in bringing environmental factors into consideration. Long before LEED became a household word, GSA was setting cutting-edge energy efficiency standards. "The Denver federal courthouse, finished eight years ago, was one of the first public buildings to win LEED gold," he says.

All good things come to an end, though, and by the mid-2000s the courts' spending dried up, as did federal infrastructure spending (though Design Excellence itself has continued). Feiner, seeing his chance for a graceful exit, left GSA in 2005 for a cushy job in Skidmore's Washington office, then spent a short time in Las Vegas as chief architect for the Sands Corporation.

But when the recession brought the Sands' capital spending to a halt, Feiner—who was still commuting from Washington—headed home into the welcoming arms of Perkins + Will, just in time to lead the firm's foray into the stimulus-spending frenzy.

It's an experience that Feiner says he will never regret. "Public service is a valid aspiration for any designer or architect," he says. "Every job I had in the public sector was in every way comparable to the complexity and challenges I've experienced in the private sector."



# iphone uphone weAllphone

By Will Rourk

Apple Computer's iPhone has been a leader in the field of "super smart" phones by elevating mobile device technology to the level of a true computing



Courtesy Apple Computer

platform. Naturally, this has spurred the development of software, which extends and customizes mobile phone functionality. The App Store—where upwards of 30,000 applications are available—has been the key agent in mobile accessibility by allowing iPhone and iPod Touch users the ability to download custom applications directly to their devices with a network connection. This is a model that most mobile device providers are following today, such as Blackberry's App World, Google Android's Marketplace or Nokia's Ovi Store and the soon to be released Windows Marketplace for Mobile.

The enhanced functionality afforded by today's mobile phones can be a convenient supplement to office computing. Consider the network tools that come pre-installed on an iPhone. You can stay connected to your office and clients in a variety of ways over AT&T's EDGE and 3G networks, as well as WiFi, with built-in SMS texting, calendars and, of course, voice connection service. With "push technology," Apple integrates all of your communications features with its MobileMe service, which allows instant syncing of text and voice messages, contacts, schedules and web browser favorites between your workstation, laptop and iPhone/iPod Touch. Recently Apple has released the MobileMe Control Panel for Windows so you can sync-up your Outlook calendars and contacts and even your Internet Explorer bookmarks to your iPhone. An alternative to this is Google Sync which uses Microsoft Exchange ActiveSync to allow syncing with your Outlook calendar as well as your Google calendars and Gmail contacts.

During site visits, there are a variety of unit conversion tools and code database client apps. The Architect's Formulator is an app that provides access to over 200 formulas specifically for architects including electrical, carpentry and plumbing formulators, formulas for concrete and excavation and steel design, HVAC and more. MadCAD.com is a subscription service that enables online access to AIA codes and more through their iPubs Store.

Mobile 3D is an emerging technology that allows you to view 3D models and data on mobile devices. Apps such as cadTouch and Solid Works' Drawings Now allow viewing of DXF, DWG and proprietary 3D file formats on the iPhone. An app called iTracer is a 3D raytracing utility that allows one to build and render 3D content on the iPhone.

If you don't have an iPhone (and never plan on getting one), technologies are emerging for most all of the major mobile device manufactures to allow enhanced communications, project management, specialized information access, and 3D content to enable design professionals to stay connected to their projects. You don't have to be a member of the Apple tribe, but you do need to know where developments begin and how they work across platforms.

For more links and references to technologies discussed in this article and more, visit my blog at <http://rezn8r.blogspot.com/>

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MadCAD AIA Online Codes: [www.madcad.com](http://www.madcad.com)

MobileMe Control Panel for Windows:

[www.apple.com/mobileme/news/2009/06/new-mobileme-control-panel-14-for-windows.html](http://www.apple.com/mobileme/news/2009/06/new-mobileme-control-panel-14-for-windows.html)

FuzeMeeting: [www.fuzemeeting.com/conference-features/iphone](http://www.fuzemeeting.com/conference-features/iphone)

Architect's Formulator: [www.multieducator.net/formulator/index.html](http://www.multieducator.net/formulator/index.html)

SolidWorks Drawings Now: <http://labs.solidworks.com/Blog/Post.aspx?id=21>

## Contributors to Inform

Issue 5, 2009

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# The Workplace Reconsidered

By Nicholas E. Vlattas, AIA with Deborah Marquardt



**S**ummers are exciting times around Hanbury Evans. We welcome our Summer Scholars, top design students from around the world who work with us and participate in a rich summer program. We are challenged by our visiting Virginia Design Medalist, an architectural faculty member who critiques our work and lectures about the latest thinking in the academy. We are refreshed and nourished by our annual International Design Retreat, a week-long program in collaboration with Virginia Tech during which eight to 10 firm members travel abroad to study architecture.

In uneasy economic times, it can be tempting to sideline such practices. Yet, we know from the people we hire that these activities help define our culture of learning as strategic investments that will impact our firm and design reputation over time.

In recent years, "Best Places to Work" competitions have become popular in local and national media. While it is flattering to be chosen, rankings probably should be taken with a grain of salt, whether it's *U.S. News* magazine's Best Colleges or *Fortune*'s Best Workplaces. Still, there is merit in culling the articles for clues: What makes a Great Place to Work?

Competitive salaries and benefits are important, but they are expected if one hopes to attract and keep the best and brightest. In architecture, there are other important factors: a creative and innovative environment that fosters great design, investments in technology and professional development, opportunities to do great work for great clients in great places.

Robert W. Moje, AIA, LEED AP, principal at Charlottesville's VMDO, says, "The firm is no more than the sum total of the people in it." VMDO culture encourages fun, but it also stresses utilizing their employees' talents to fullest potential. Everyone with a good idea has a voice. Benefits are competitive, and hours are flexible to allow employees to put family first. Recently, a young man left the firm to follow his wife to another job. He sent Moje a note saying, "I loved working there. I had no idea how much. You don't know what you have."

Steven E. Loomis, FAIA, LEED AP, assistant vice president, and Jeffrey W. Ganthner, AIA, NCARB division manager, at AECOM Design in Virginia Beach, say their employees are motivated by shared values and being able to work on exciting projects throughout the world. "Decisions are made at the

team level, and they have authority. A CAD operator is treated with the same respect as a designer." Attractive perks include \$5,000 in tuition reimbursement per employee per year. The firm remodeled and reconfigured the workspaces to promote a higher level of interaction.

Hanbury Evans invests heavily in employees' professional growth through our Academy and the Legacy programs. Like other firms, profit sharing and the potential for stock ownership encourage employee empowerment. We also think our cultural and ethnic diversity are attractive to current and potential employees.

There are also things less tangible that are harder to articulate. Shared values and common goals keep everyone rowing in the same direction.

Marcus Buckingham and Curt Coffman wrote *First, Break All the Rules: What the World's Greatest Managers Do Differently* in 1999. Their interviews with 80,000 managers in 400 companies confirm that creating a culture in which people love to come to work, take pride in what they do, and feel they make a difference are top motivators. They suggest giving people roles that play to their strengths and the tools they need to do their job. Let them know what is expected, give feedback, and provide opportunities to learn and grow.

The Great Place to Work Institute has 20 years of data that points to three essential relationships at the center of any great place: between employee and management, between employee and job, and among employees, themselves. Pride and camaraderie hold these relationships together in an environment of trust. Whether you define trust in terms of credibility, respect, or fairness, as the Great Place to Work Institute does, the bottom line is that profit allows for investment in people and your people are the ones who ensure profit down the road.

#### Access Points:

Learn the rules then break them:

[www.refreshers.com/breakalltherules.html](http://www.refreshers.com/breakalltherules.html)

The proof is in the data: [www.greatplacetowork.com](http://www.greatplacetowork.com)



## The Philip Johnson Tapes: Interviews by Robert A.M. Stern

Kazys Varnelis, editor

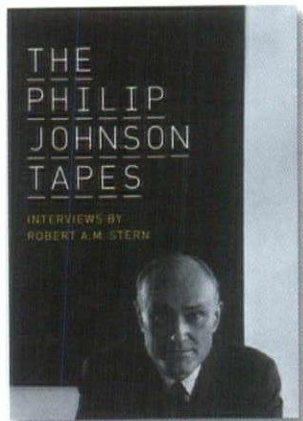
New York: The Monacelli Press

2008, 207 pages, \$40.00

When Philip Johnson came to Charlottesville in 1982, he professed, "I am a whore and I am paid very well for building high-rise buildings." This comment appeared in *The Charlottesville Tapes* (1985), a record of 25 architects presenting their unpublished projects at a one-off salon in Jefferson's Rotunda. After Robert Stern and Kevin Roche critiqued his design for Boston's International Place towers as being acontextual, Johnson then shot back, "Yes, it is a problem of how to design two million god-damned square feet that should not be in this part of Boston."

He was nothing if not self-aware.

The year that book was released, Stern conducted 10 interviews with the 79-year old architect who had lived several lives by that time, professionally and promotionally. Through a merciful act of editing, we are spared all 200 hours of conversation in *The Philip Johnson Tapes*, which focuses on his early architectural pro-



duction—particularly his influence through MoMA, the Seagram Building, and his private commissions of the 1950s. Johnson was a modernist through-and-through, despite his dalliances with the ironic, kitschy, and yet somehow earnest architectural revivals of the 1970s and 1980s. We are treated to dozens of photos of unbuilt or largely unnoticed projects, some good candid shots, and a final thumbnail image of his coveted Rolodex. Ironically, in a book dedicated to such an image maven, Pentagram Design's work on the book is a rather low-rent affair.

Regardless, Johnson is a compelling subject as a nexus for aspiring architects, the art world, and those who wanted access to jobs, fame, or the man, himself. He put people together, made phone calls, held parties, and talked a lot about himself and others. Some colleagues have observed that this last social function was the most important, as design dialogues don't just create or maintain themselves—they need catalysts and connectors, fresh blood and the old guard. Johnson represented all of these things and he was a vocal, unique, and precocious player in the mix.

Then there are the glib and amusing nuggets. "A patron has to realize that he's only one part of the equation," or, "I appreciated Venturi because he was an obvious brain," and the irksome habit of referring to Victor Hudnut as "Vi" casts Johnson in an informal (if highly calculated) light. The tone of the book is gossipy, some of the "facts" are only relative, and Stern is not a journalist—but there is no false advertising here. The book is as it claims to be: a conversation between two impresarios. —William Richards

## The Disappearance of Objects: New York Art and the Rise of the Post-Modern City

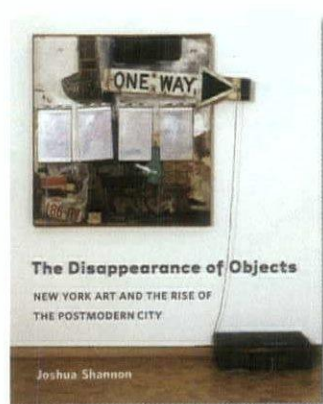
by Joshua Shannon

New Haven and London: Yale University Press

2009, 231 pages, \$60.00

There are few books that attempt, as Joshua Shannon has done, to bring urban studies together with the study of art history in the belief that monuments are not the only art objects that continue to have a relationship to their physical and historical locations. Shannon's story takes place in New York City circa 1960, when the aspirations of modern urban planning began to come to fruition. City blocks of old industrial buildings were razed, streets widened, and the International Style came to dominate the Manhattan skyline. In his careful study, Shannon locates the artists Claus Oldenburg, Jasper Johns, Robert Rauschenberg and Donald Judd amid the rubble of old New York, where their studios and exhibition spaces were subject to the rapid "abstraction" taking place in the city around them.

The greatest strength of the book is its careful analysis of the physical changes taking place in the urban environment, from the avenues and buildings to the commodities sold in shop windows.



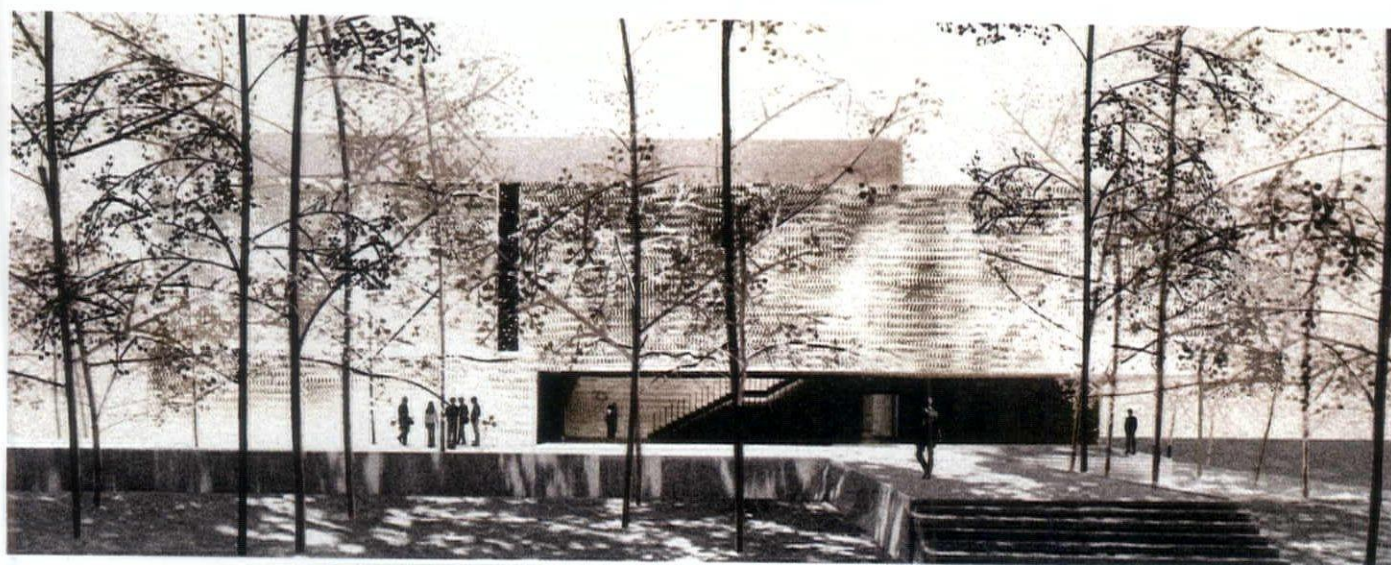
Shannon traces the development of the common flashlight, for example, in order to make the argument that Jasper Johns, who cast a number of them in sculp-metal, "impossibly materializes the consumer landscape" in the face of its dematerialization by Madison Avenue. Similarly, the introduction of the "soft sell" to advertising, or the increasing presence of plastic in consumer objects are taken as symptoms of a drift away from the material specificity of objects, to which Johns and other artists responded. Here there are echoes of Marx's premonition—"all that is solid melts in to air"—as well as Marshall Berman's book by the same name.

These four artists were not, however, engaged in a purely philosophical debate. The obdurate refusal of Claus Oldenburg's scorched cardboard cutouts in his installation *The Street* (1960) to "read" as faces, figures, or words might be a rejection of signification generally, but it is one that takes place amid Robert Moses's slum clearing and debates surrounding the proposed Washington Square roadway.

Shannon's book is thoughtfully researched, tightly argued and his careful visual analysis of each object is particularly laudable. *The Disappearance of Objects* makes a valiant effort to apply methodologies usually reserved for the study of 18th and 19th century American art, especially the study of material culture and social history, to twentieth century art production. Unfortunately, it retains the feel of a dissertation—each section reiterates a central theme without accumulating complexity or urgency and the influence of Shannon's advisor, T.J. Clark, is strongly felt throughout. This may be a flaw of the current state of American art history, where vast amounts of time and effort are often spent making old points with new forms of evidence. In this regard, the book's greatest flaw may be its sheer competence. —Melissa Ragain



# Questions for Brad Cloepfil



Since 1994, Allied Works Architecture (AWA) has redefined the American museum. AWA's work calls attention to the land—or, “preparing the ground,” as its founder Brad Cloepfil says—but also to architecture's recent history: Kahn, Eisenman, Koolhaas, and Piano. Called an “elementalist” by *Metropolis Magazine* and an infidel by the old guard, Cloepfil is a newsmaker that has produced some of the most compelling architecture in the last 15 years. The **Seattle Art Museum** addition, the **University of Michigan Art Museum** addition, the **Contemporary Art Museum of St. Louis**, the **Clyfford Still Museum** in Colorado, and the renovated **Museum of Arts and Design in New York** have been some of the most challenging commissions in recent memory.

But, Cloepfil and AWA have also generated smaller works that translate the Big Ideas of iconic public design down to the scale of the everyday. His **Dutchess County Guesthouse**, the **Maryhill Overlook** (otherwise known as the “Sitings Project”), and the **Sun Valley Residence** speak about spatial sequences, light, and structure at a more intimate scale than the firm's museum work. Each of AWA's projects is a unique investigation into program and site. While that may seem like a bland characterization, the proof of how untrue it can be is everywhere in the landscape.

**Cloepfil, the 2009 keynote speaker for Architecture Exchange East, works deftly at multiple scales. While vastly different in just about every way, AWA's Clyfford Still Museum (above) and Dutchess County Guesthouse (below) both began with a few simple ideas about the building envelope.**

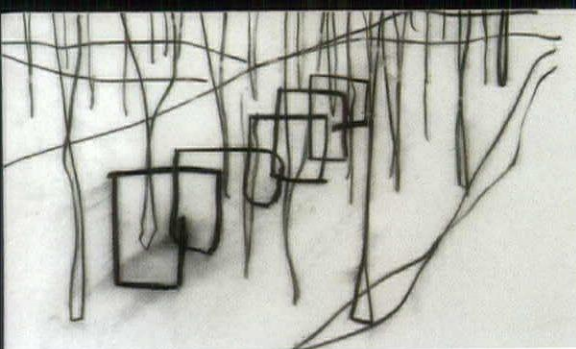
**Inform:** With the Clyfford Still Museum project, you're contending with a strong personality's legacy—Still, himself. How did you address his work and how it would be presented in your design for the museum?

**B.C.:** I wanted to, first, ask what the architecture could offer in preparing a context for seeing his work. The building is preparing the ground for a particular experience with a particular form of art, so there is position that the building takes about the earth. I like the thought that the building is the body that holds you in relationship with his work. To do that, the premise of the building had to be simple: it had to be *of* the earth and it had to feel as though there is one piece with no hierarchy in the architecture. Like looking into a mass that's been carved open by natural light—and you really are held to the earth.

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Charcoal sketches are an important part to Cloepfil's process, as in the Dutchess County Guesthouse.

**Inform:** It's an interesting interplay between Still's desire to dissolve the frames of his canvases and your desire to contain people.

**B.C.:** Early on in the process, we were lucky enough to visit the work in storage—in Maryland—and they had stretched, like, 20 canvases that nobody had ever seen except his family. As you stand there you realize that there is a space that they control, and they change from being a powerful graphic to being a powerful body that you're facing. In most of his high-period paintings, the painting literally owns the space that you're in—caught me completely off guard.

**Inform:** What were you expecting?

**B.C.:** Work that is so graphic and beautiful and powerful—you see those canvases

as objects, as much as Still wanted to destroy the frame. I had seen the ones at the Metropolitan Museum of Art and the one in Seattle, but when I was in a room with five or six of them it was so powerful.

**Inform:** Your project in Seattle contains us in different way. Whereas, in the Still Museum, we slip under this mass and it holds you there, in Seattle, slippage happens on the façade and has nothing to do with us.

**B.C.:** Seattle was a very complicated project, where we had 12 stories owned by the museum and four owned by the Washington Mutual bank there was a leaseback arrangement, and so on. So there were two tasks: to create a vertical museum that would grow and create a vertical organization of six, double-height floors (of which we got to make the first four). We wanted some continuity so it wouldn't be nine floors of choosing a button on the elevator. And, as you ascend, you are constantly looking to the floor above you. Once you get there, you look to the floor above that.

The second thing was connecting you back to the landscape. There are four shells of the façade that filter light into the galleries, provide views out, and create a larger reference point.

**Inform:** If the building references itself in its vertical organization and the outside world in its prospect, is there a space in that building where it all comes together?

**B.C.:** It's a series of spaces, really, that provide the reference. In Seattle, the goal is that it would feel as though you are continuously referencing the floor that you just came from on your way to the next floor. As you walk through the galleries, you get these glimpses out to the city, and the water—and have those reference points, as well. All of these together provide some scaling to our experience that, in the end, will be 450,000 square feet.

These big museums represent a difficult building type—somewhere between an airport and a convention center. One of the interesting things about MoMA, for instance, is how many people they move through there! With what other building types do you move that many people through?

**Inform:** This notion of referential points connects to this idea of a series or serial moments. Is finding a series a formal experiment that you begin with, or is it part of the process all the way through the design—keeping a series of experiences in mind?

**B.C.:** Your comment comes from a desire for the building to have an overall conception—that the overall experience holds together as one thing. Then, while you're in it, you have a reference point. So, serial continuity is way of bridging between scales and allowing legibility. More than anything, the relationship between structure, landscape, space, and light must be legible—maybe not instantly legible. In some of the work, there are disorienting moments—but you're always tethered back in some way.

**Inform:** Thinking about your charcoal sketch for the Dutchess County guest house, I understand it to be a two-dimensional rendering of the building's structure, but the line that traces it turns in a certain way at the center of the sketch. When you see that, then suddenly, the landscape seems real and we have a sense of depth. Your charcoal renderings made me think of Louis Kahn's work in charcoal—Rome, Greece, later project renderings, and so on. How does this influence enter into your process?

**B.C.:** Where I went for my undergraduate work, at the University of Oregon, there were five faculty members who had left Kahn's office the year before he died and took over the department, essentially. The interest in structure comes from that, no question about it. After that, it's graduate school in New York and looking at art.

In the late-1970s and early-1980s is when a lot of those land artists—Fred Sandback and Richard Serra—that's when they were exploding. That work was so much more compelling to me than a lot of the architecture at the time. The purity of those works, which is so spatial and architecture, teaches you so much about what line, plan, space, and structure can do. I'm still intrigued by that, and my little sketch for the Dutchess County guest house is one of those investigations that ask if structure can gather together a place? Can it hold you, at one level, and connect you to the infinite forest in the next?



In the end, the AWA's Seattle Art Museum will gross over 450,000 square feet.





*VMDO delivers a vital amenity to UVa's North Grounds and a fully Modern addition to campus in the Massie Road Central Plant.*

*By William Richards*

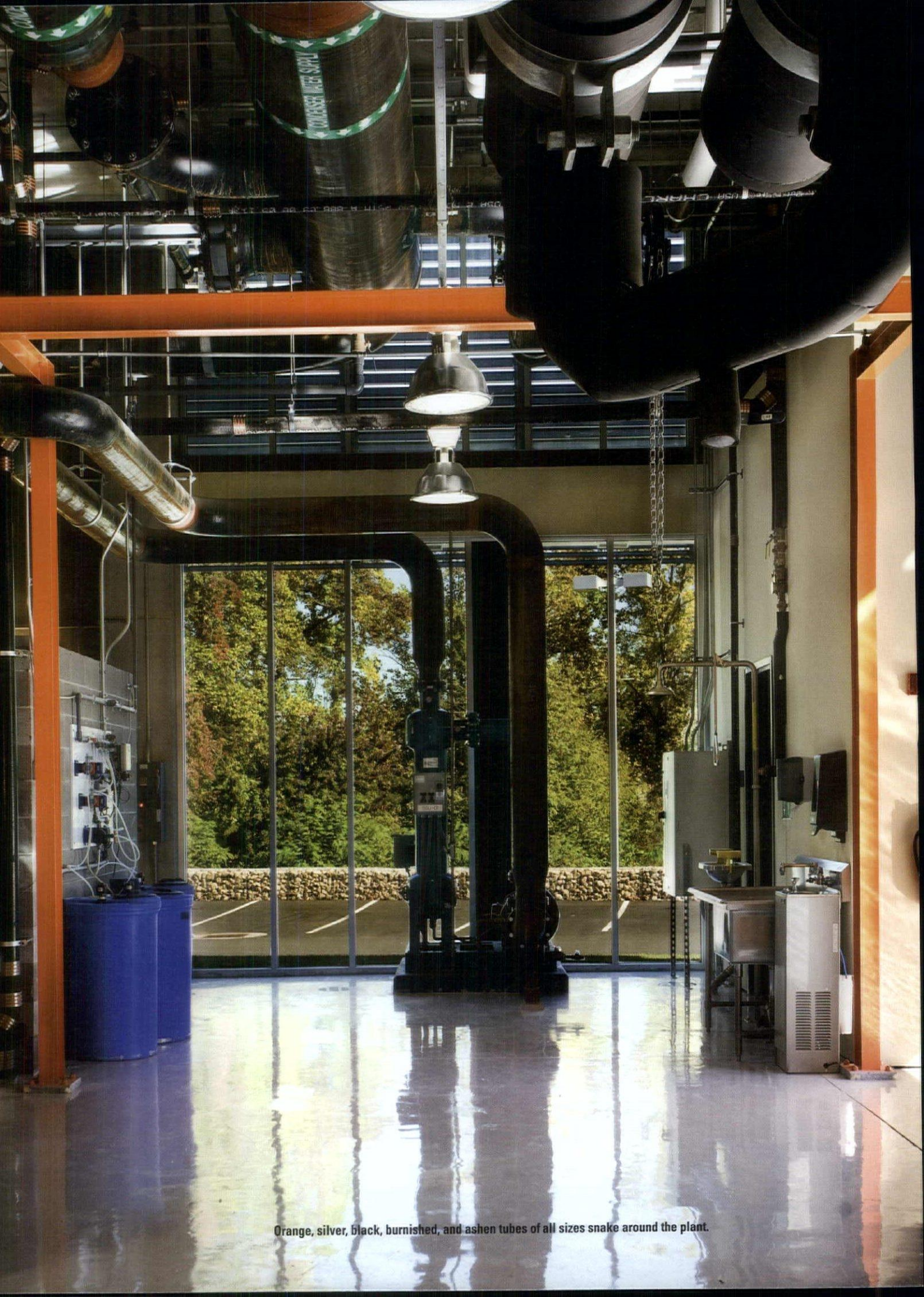
# A Common Good

Completed in 2006, the University of Virginia's Massie Road Central Plant occupies the northwest corner of the John Paul Jones Arena site and stands adjacent to the nearly 15,000-seat basketball and concert facility. There is little evidence that the plant exists unless you take a service road that hugs adjacent wetlands to discover one of the more progressive buildings at the University of Virginia. Designed by VMDO, the heating and cooling plant's refuge beyond the view sheds along Emmet Street, Copeley Road, or even Massie Road, itself, gave the design team an opportunity to skirt the typical red brick palette that defines the campus.

Massie Road is VMDO's proletarian vision of form following function: a lone office worker is intended to hold prospect over site and facility in the corner office of a plant dominated by gleaming machinery and metal. The reality is that the plant is operated by four or five people who test and recalibrate its systems daily. And, the iconic corner office that defines the plant's most public face—evoking some of the Constructivist proposals of Aleksander Rodchenko or the Vesnin Brothers—has been populated with storage lockers. But, these adaptations do not diminish the clarity of the Charlottesville firm's proj-







Orange, silver, black, burnished, and ashen tubes of all sizes snake around the plant.





ect, which celebrates utility and industry instead of obscuring it. Its power is daunting: the plant has a 6,000 pound chiller capacity and over 81,000 BTU's of heating capacity that can cool a million square feet.

The interior is a double-height space that contains chillers, boilers, electrical equipment, storage, and offices. The exterior elevation recognizes this space with a cast concrete wall at ground level and a *piano nobile* surmounted by aluminum louvers, above. As your eye moves across the building's façade, the louvers alternate in their direction—some point up to mask the intake vents and some point down to reveal the building underneath (and provide clerestory light inside). Much more than a screen, however, these louvers create a strong horizontal thrust that counters the verticality of three enormous rooftop cooling towers manufactured by the Baltimore Air Coil Company (BAC).

The plant's two main spaces, the boiler room and the chiller room, are divided by an enormous concrete block wall and about 30 degrees Fahrenheit. Most of the mechanical acrobatics happens in the chiller room, however, which is dominated by a labyrinth of pipes that hang about 10 feet from the ground and occupy most of the double-height space. Orange, silver, black, burnished, and ashen tubes of all sizes snake around the plant and their functions are nearly impossible to decode to the casual observer.

"If there's one thing that was a challenge, it was turning, bending, and hanging those huge pipes," says Steve Davis, AIA, project designer and manager. "The plan didn't take a lot of time—we had optimum orientation and layout recommendations from the mechanical engineers and a restrained footprint because of the arena loading area—but the scale of those pipes is different from what we typically approach."

The plant is intended to cool and heat the entire North Grounds precinct, which includes the John Paul Jones Arena next door. Currently, the facility uses three BAC cooling towers on the roof and three Evergreen centrifugal chillers—two 1,200-ton chillers and one smaller, 400-ton chiller. Full build-out would include five of the larger chillers, which will be required in the coming decades as new athletic and arts facilities are added to North Grounds. Massie Road's chilled water system differs from evaporative cooling systems—the other popular alternative to air conditioning—in one important way: it does not raise the level of moisture in the air, which is important in a region that can average 85% relative humidity.

Once called "swamp coolers," as pre-World War II models sometimes reeked of algae, evaporative cooling systems blow air across the vapor created by hot water. Heat is removed, but moisture remains. In the Massie Road system, on the other hand, cooling capacity is created mainly in the chillers below, which use a compressed refrigerant. As the chillers produce





Hidden from public view, the plant gave designers an opportunity to skirt UVa's typical red-brick palette.

cold water, which circulates through the arena, excess heat is removed from the water and dissipates through the cooling towers above. In the winter, hot water produced by the boilers moves through the arena to heat it. Certain circumstances require the opposite of what you would expect in terms of summer and winter demands. Capacity crowds for Cavalier basketball produce a lot of heat in the dead of winter, requiring the chillers to bring the temperature down. And, if the arena is vacant on a hot summer's day, over-cooling triggers the boiler to bring the temperature back up.

UVa has 17 heat, chiller, or substation plants across all three precincts, which are maintained and monitored by the Energy and Utilities Department within Facilities Management. Its 2008 campus plan outlined an ambitious set of objectives to keep the campus and its machinery running cleanly and efficiently. By consolidating the school's utility and energy plants to serve regional zones, the school hopes to streamline distribution, decrease the campus carbon footprint, and slow heating, electric, and water consumption. North Grounds has two plants—Massie Road and one behind the university's law school—that should provide enough heating and cooling for the entire area.

"These serve the principle users with the shortest utility runs, resulting in lower energy losses, as well as less costly extensions and replacements," says David Neuman, FAIA, Architect for the University of Virginia. While it is the largest of the three precincts, Neuman reports, North Grounds consumes less energy than the other two. "Currently, the primary energy users within North Grounds are housing, classrooms, and offices as compared to the same user profiles *plus* higher energy users like research labs and medical facilities within Central and West Grounds."

Among its three development precincts, North Grounds is the most recent and has been the subject of two workshops in the last five years that addressed connectivity. By better integrating the Darden Business and Law School communities within North Grounds and drawing closer ties between North Grounds and Central Grounds (which includes most of the iconic academic buildings), the university will also economize its energy and utility distribution across both precincts. The Massie Road plant may seem like a lone outpost, tucked behind the university's largest building, it's the key to making sure UVa's infrastructure can match its ambitions.



**Project:** Massie Road Central Plant

**Architect:** VMDO Architects, P.C. (Joseph Celentano, AIA, principal in charge; Stephen Davis, AIA, project manager and designer)

**Contractor:** Barton Mallow Company (Kevin McMichael, project manager; Kean Ivey, project superintendent)

**Owner:** University of Virginia Facilities Management

#### RESOURCES

**INSULATION, METAL STUDS, DRYWALL, ACOUSTICAL CEILING, AND BUILDING INSULATION:** Piedmont Drywall and Plaster (see ad., p. 37); **STRUCTURAL PRECAST CONCRETE AND ERECTION:** The Shockey Precast Group; **CIVIL ENGINEER:** Patton, Harris, Rust & Associates, P.C.; **ALUMINUM AND GLASS ENTRANCES, GLAZING, AND MIRRORS:** East Coast Glass Systems, Inc.; **ELECTRICAL:** Design Electric Inc.; **PLUMBING AND HVAC:** Colonial Webb Contractors; **CONCRETE UNIT MASONRY:** Allied Concrete; **GEOTECHNICAL ENGINEER:** Schnabel Engineering Associates, Inc.

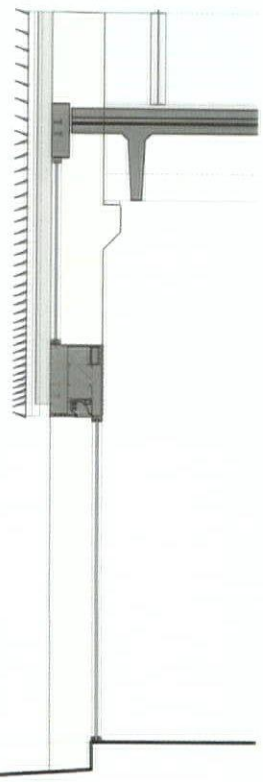
Three enormous cooling towers, manufactured by the Baltimore Air Coil Company, correspond to the centrifugal chillers inside. Full build-out would ultimately provide more than 6,000 pounds of chiller capacity.



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Exterior louvers alternate to both mask air intake vents and provide clerestory lighting inside (at right). In a formal sense, the louvers provide a strong horizontal thrust (at left) to counter the verticality of cooling towers atop a two-story building.







# As Luck Would Have It

*In expanding and renovating Luck Stone's headquarters, SMBW sets the stage for the company to realize its 21st-century vision*

*By Bland Crowder*

It is fitting that at Luck Stone Corporation's headquarters, a "values wall" greets visitors as they proceed from the original building into the 60,000-square-foot extension designed by SMBW Architects of Richmond. A handsome sculptural installation in wood, part mosaic, part inlay, it subtly spells out INTEGRITY, COMMITMENT, LEADERSHIP, CREATIVITY.

These have been the company values since 1923, when Charles Luck Jr. founded the firm as Sunnyside Granite Company in Richmond. The values have since passed down two more generations, to Charles Luck III, who became president in 1977 and is now chairman, and Charles Luck IV, president since 1995. Today, Luck Stone comprises four businesses: Luck Stone, which supplies crushed stone, sand and gravel throughout the Mid-Atlantic; the Charles Luck Stone Center, which provides architectural stone in the Mid-Atlantic and Southeast; Luck Development Partners, focusing on corporate real estate;

and Lee Tennis Court Products, specializing in tennis court surfacing.

The company's values have proved timeless, but its 30,000-square-foot building, constructed in 1972, was passé and not sufficiently supportive of the quantum leap forward for which Luck was poised.

"We wanted to find an architect who could take our mission and our vision and our values and reflect those in a building," said Charles Luck IV. They saw quickly that SMBW understood.

"The old facility was all double-loaded corridors, everybody in closed offices, no natural light, offices on both sides, with little punch windows, no real strong connectivity to the outdoors," said Chris Fultz, a partner at SMBW and lead designer on the Luck Stone project. Fultz initially met with Luck Stone in 2001, but the real work began in the fall of 2004. Some



Openness is a hallmark of the new design of Luckstone's headquarters. The generous use of glass (at right) gives many interior offices a view outside. Materials are natural, including rich woods and a range of stone. In the distance lies Powhatan County, south of the James River.



The entry (at left) features a wall of greenstone from Charlottesville atop a plinth of sandstone from the Northeast. Blocks of the sandstone were also carved in China for the mural sculpture beyond the reception desk. Even the carpeting is linear and stonelike. To respect the original building's low profile, SMBW took advantage of the natural terrain to build downward.







tasks are still under way, though the staff settled in in September, 2008.

The Lucks wanted not only a corporate headquarters, but a center of creativity and learning, and one that worked with, not against, the magnificent site. The building sits on a verdant bluff in Manakin Sabot, in Goochland County. "The James River is just over the edge there, and Powhatan County is just in the distance," Luck said, pointing south over the green crests.

To encourage the 60,000-square-foot addition to respect the site, SMBW proposed that they build down—three floors down. The extension is benched into a hillside behind the old building, "so it can remain low and quiet as you approach it," Fultz said. "You don't realize there are three floors." Most of the business units are organized along





The greenstone of the original façade (above) follows along that of the extension too, meeting the rich red of Spanish cedar. People in windowless offices at the second, or "Earth," level benefit from indirect natural light (below), via windowed roof areas facing north.

the new southern face, "so that everyone can appreciate and enjoy that spectacular view." The view includes a large pond and, from the ground—upper—level, treetop views. "Something that's always been important to our company," said Fultz, "is trying to reintegrate people with the outdoors, because work is not about sitting in a cubicle with your head down."

Openness is a hallmark of the new design; the closed offices of the original building were not conducive to spontaneous collaboration. "We want to attract the creative, the inspirational, the sharing and engaging sort of person, so this office space really doesn't appeal to someone who is a command-and-control, lone wolf, solitary sort of person," Luck said. On the top level (called Sky), thanks to courtyard windows, glass walls and lifted roofs, many offices and cubicles have a view to the outside, and some have two. Where the roof is lifted, it is higher on the north side, where windows admit indirect sunlight that reflects off the walls down a well to the second level (called Earth), providing natural light for spaces with no exposure to the outside.

In Sky and Earth, there is a mixture of offices, cubicles and meeting areas, in-



Coffee bars (above) provide informal seating near open lounges; nearby small enclaves allow quieter impromptu sit-downs. Rooms for scheduled meetings offer the newest conference technology. The building has wireless Internet.





To foster collaboration and creativity, the design steers clear of outmoded, narrow halls lined with cloistered offices. Interior design palettes intend to reflect nature, such as the magnificent walnut stairway (below) that connects Air and Earth levels.



cluding conference rooms of different sizes with the latest meeting technology and small enclaves, into which people can dip with a laptop for an impromptu meeting (the building has wireless Internet). For even more comfortable working, there are tables on terraces outside, with ceiling fans, and four coffee bars (Central Perk, Daily Grind) with adjacent seating areas. The third level (called Core) is the training and education center, arranged in sections that can be used separately or as one theater seating 240. It also offers dining space.

The original building had one courtyard, which Fultz likened to a doughnut hole; it was trapped in the middle of the building, and no one ever went there. "So as we began to think about how to weave the landscape in, we began to carve out all these courtyard spaces," he said. "There are seven around the building now."

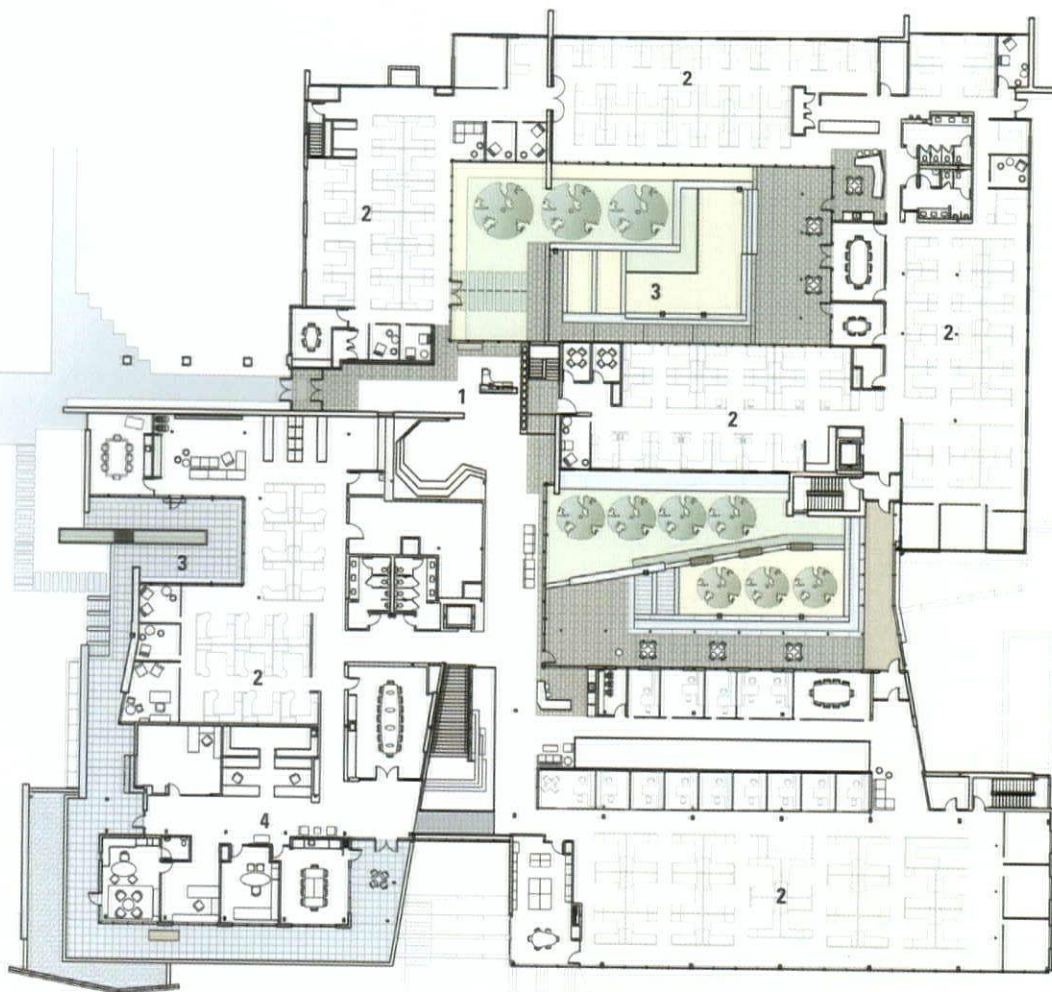
The idea is to have the work environment be freeing. "It means visual stimulation, it means spaces not feeling constrained and darkened and closed in, it means the opposite of those kinds of things," Luck said.

It also means the opposite of the original building. To remedy that, and to unify old and new, required drastic measures. The staff moved into temporary quarters, some at a nearby business park, others in trailers, and the revamping began. The goal, says Luck, was that the old be recreated in "the same language as the new part." They pulled the roof up and installed light wells here too, and they did away with the long hallways and the isolating offices lining them, "basically making the old building a clear span from one side to the other."



Different types and cuts of stone illustrate the company's specialty without appearing to do so.





First Floor Plan



At first, Fultz pondered making a bold statement with the new facade, using a tan stone in counterpoint to the original building's greenstone, from Luck's Charlottesville quarry. Charles Luck III campaigned for a more "delicate" transition, said Fultz, so the greenstone continues along the new front, a tad lighter than the patinated older stone, then wraps to the south face, where it meets new materials. "It was a nice way to blend the new and the old, and a testament to our collaboration," Fultz said. They also reroofed the old building in copper and reclad it in a new wood veneer, both echoing the addition's exterior.

"What I love about the Lucks is, they have extraordinarily high standards, they're very particular, and they're very detail-oriented. It's good, challenging, and motivating—it's kind of a match made in heaven."

- 1 Entry Lobby
- 2 Open Office
- 3 Courtyard
- 4 Executive Suite

**Project:** Luck Stone Corporation Headquarters

**Architect:** SMBW Architects (Chris Fultz, AIA, principal in charge; Renato Tonelli, project architect and manager; Nicole Truitt, staff architect; Sierra Lacy, interior designer; Stacey Farinholt, landscape architect)

**Contractor:** KBS, Inc. (Wayne Harrell, project manager)

**Owner:** Luck Stone Corporation

#### RESOURCES

**ARCHITECT:** SMBW (see ad., inside back cover); **GENERAL CONTRACTOR:** KBS (see ad., p. 37); **CIVIL ENGINEER:** Timmons Group (see ad., p. 4); **MECHANICAL, ELECTRICAL, AND PLUMBING ENGINEERS:** Hurd & Obenchain, Inc. (see ad., inside back cover); **WOOD DOOR FRAMES AND JAMBS:** Karn Custom Woodwork, Inc. (see ad., p. 39); **MASONRY UNITS:** Snow Jr. & King, Inc. (see ad., p. 37); **CUSTOM MILLWORK & EXHIBIT FABRICATION:** 3-Sixty; **ATRIUM STAIR FABRICATION:** Charles Yeager Design; **STRUCTURAL ENGINEER:** Fox & Associates



# Design Industry Consultants Directory 2009

## ACOUSTICS

### • Acoustical Solutions, Inc.

2420 Grenoble Rd.  
Richmond, VA 23294  
Tel: 804-346-8350  
Fax: 804-346-8808  
Email: info@AcousticalSolutions.com  
Web: www.AcousticalSolutions.com  
Contact: David Ingersoll

Acoustical Solutions, Inc. supplies specialized soundproofing and noise control products including acoustical wall panels, acoustical ceiling tiles, mass loaded vinyl barrier, acoustical finishing products, noise isolation products and sound damping compound.

Recent projects: Capital One; UVA Medical Center; Virginia Tech; Lockheed Martin; Phillip Morris.

### • Stewart Acoustical Consultants

Celebrating 30 years, members of NCAC, INCE, ASA  
7406 L Chapel Hill Road  
Raleigh, NC 27607  
Tel: 919-858-0899  
Fax: 919-858-0878  
Email: sac@sacnc.com  
Web: www.sacnc.com, LEED/Green Acoustics - green.sacnc.com  
Contact: Noral D. Stewart, PhD and Joseph F. Bridger, MSME, LEED AP

Building Room Acoustics, Isolation, and Noise Control. LEED for Schools/Healthcare, Federal UFC, classroom acoustics and other standards/criteria expertise. Environmental Noise and Workplace Acoustics. Institutional, religious, corporate, military, residential and industrial projects of all sizes. Audio/Video, lighting, rigging, staging (theater) design is available through allied firms.

Squires Recital Salon, Virginia Tech, Blacksburg; Henrico High School (LEED for Schools - planned completion 2010), Richmond; Little Hall Theater Renovation, Quantico MCB, Quantico; Bethel Temple Assembly of God, Hampton; Thomas Jefferson Visitor Center and Smith Education Center (LEED), Charlottesville.

### • Thorburn Associates, Inc.

2500 Gateway Centre Blvd., Ste. 800  
Morrisville, NC 27560  
Tel: 919-463-9995  
Fax: 919-463-9973  
E-mail: TA@TA-Inc.com  
Web: www.TA-inc.com  
Contact: James A. Horn, CTS-D

Acoustical Engineering (room acoustics, sound isolation, mechanical noise and vibration control) and Technology System Design (audiovisual, data/telecom, lighting, security, and control interfaces). Offices in Raleigh-Durham, NC, San Francisco and Los Angeles, CA. We specialize in all facility/project types. Let us help make your next project a success.

Recent projects: Southwest Virginia Community College, Russell Hall, Richland; Washington & Lee University, Evans Dining Hall, Lexington;

Kingsdown Manufacturing Facility, Winchester; Madison County Courthouse, Madison; Patrick Henry Place, Newport News.

### • The Whitlock Group

3900 Gaskins Road  
Richmond, VA 23233  
Tel: 804-273-9100  
Fax: 804-273-9380  
E-mail: halld@whitlock.com  
Web: www.whitlock.com  
Contact: Doug Hall

The Whitlock Group is a systems integration firm focused on the design, procurement, engineering, installation and service of audiovisual, videoconferencing, video-streaming, digital signage, video-production and broadcast solutions. The Whitlock Group delivers complete solutions that seamlessly integrate the audio, video, display and system controls to create unique multimedia solutions.

Recent projects: Virginia State Capitol, Richmond; Virginia Department of Emergency Management, Richmond; Virginia Commonwealth University, Richmond; Microsoft Corporation - nationwide projects; GlaxoSmithKline, Philadelphia, Pa.

## ARCHITECTS

### • Thompson & Litton, Inc.

103 East Main Street  
P.O. Box 1307  
Wise, VA 24293  
Tel: 276-328-2161  
Fax: 276-328-1738  
Email: T-L@T-L.com  
Web: www.T-L.com  
Contact: Ronald G. Helton, PE, President, William A. Thompson, III, AIA, LEED AP, Vice President - Architecture

Thompson & Litton is one of Western Virginia's leading providers of comprehensive engineering, architecture, and surveying services. Founded in 1956, T&L has more than 130 employees in 7 offices, is a Virginia SBE with Federal HUBZone status, and is experienced in non-traditional methods of project delivery such as PPEA, Design-Build, and CM@Risk.

Recent Projects: University of Virginia's College at Wise Multi-Purpose Center (in assoc. with VMDO), \$30 million new construction, Wise County; Southwest Virginia Community College \$10.1 million Russell Hall Renovation, Richlands; Appalachian America Energy Research Center \$7.8 million new construction, Wise County; Emory & Henry Brooks Field House \$2.5 million new construction, Emory; VCU Dental Clinic \$2.8 million new construction, Wise County.

## ARCHITECTURAL ILLUSTRATION

### • The Kirchman Studio, Inc.

77 Brookwood Road  
Staunton, VA 24401-9554  
Tel: 540-887-0277  
Toll Free: 877-823-2663  
Web: www.bobkirchman.com

Celebrating 25 years! Your concept will stand out in classic ink or watercolor illustration. Our knowledge of traditional media gives you a visual distinction in competitions and in marketing. From loose concepts to finished designs, we can offer you a winning visual presentation that doesn't get lost in the crowd. See for yourself at [www.bobkirchman.com](http://www.bobkirchman.com)

Recent projects: Illustrations of various projects for Hugh Newell Jacobsen, FAIA for his latest book; Study illustrations for Hershey Country Club, Atwood Architects, Hershey, Pa.; DuPont Country Club, Dayton & Thompson Architects, Wilmington, Del.

## ARCHITECTURAL PHOTOGRAPHY

### • Dave Chance Photography

646 Mount Vernon Avenue  
Portsmouth, VA 23707  
Tel: 757-406-3181  
Fax: 757-393-2597  
Email: davechance@verizon.net  
Web: www.davechancephotography.com  
Contact: Dave Chance, Assoc. AIA

Dave Chance Photography specializes in capturing architectural moments for Design and Construction Professionals. Dave combines his architectural education with his construction experience to create award winning images for use in publications, marketing materials and design award submittals. Dave is a member of ASMP and an Associate Member of the AIA.

Recent Projects: CHKD Health & Surgery Center at Princess Anne, Virginia Beach; King Residence, Newburyport, Mass.; Tidewater Animal Emergency & Referral Center, Virginia Beach; The Melville House Condominium, Newport News; Sentara Center for Health & Fitness, Hampton.

### • Chris Cunningham Photography

5104 Caledonia Rd.  
Richmond, VA 23225  
Tel: 804-232-2518  
E-mail: [chris@chriscunninghamphoto.com](mailto:chris@chriscunninghamphoto.com)  
Web: [www.chriscunninghamphoto.com](http://www.chriscunninghamphoto.com)  
Contact: Chris Cunningham

Chris Cunningham Photography, based in Richmond, Va., has specialized in architectural photography for the past fourteen years. We provide architects, builders, designers and developers the highest quality and most creative photography for their projects. We are also equipped with a state of the art digital studio, capable of handling complex photographic manipulations and retouching.

Recent projects: Richmond International Airport, for Gresham, Smith and Partners; Rockbridge Court House, Hope Church, Harvie Elementary School for BCWH Architects; VCU Rice Center for Train Architects and KBS Inc; VA State Police Headquarters for Moseley Architects; VCU School of Engineering for Hanbury Evans Wright Vlattas and Smith McClane Architects; UNOS Building and Memorial Garden for SMBW Architects. VCU Critical Care Hospital for DMWPV and BCWH Architects; William and Mary, Wolf Law Library for HSMM/AECOM



● **Hoachlander Davis Photography**  
2412 18th Street, NW, Rear Alley, Ste. A  
Washington, DC 20009  
Tel: 202-364-9306  
Fax: 202-364-9337  
E-mail: anice@hdphoto.com  
Web: www.hdphoto.com  
Contact: Anice Hoachlander or Judy Davis

Hoachlander Davis Photography is dedicated to the fine art of photographing architecture and interior design. These professional artists bring to their discipline an inexhaustible interest in finding ways to communicate their client's design intent. Photographs are featured in magazines and marketing materials and have contributed to numerous winning design awards.

Recent projects/awards: Northern Virginia AIA Design Awards 2009: Robert M. Gurney, FAIA, Hargrave Residence, Washington, D.C.; Inform Awards: Studio27 Architecture, Three Public School Libraries, Washington, D.C.; Washington Spaces Best of Interior Design: Susan Gulick Interiors, Private Residence, Great Falls; Northern Virginia AIA Design Awards 2008: Bonstra Haresign Architects, Parker Flats at Gage School, Washington, D.C.; Virginia Society AIA Design Awards; Hickok Cole Architects, I. Gorman Jewelers, Washington, D.C.

● **Eric Taylor Photography**  
7128 Swift Run Trails Drive  
Fairfax Station, VA 22039  
Tel: 703-851-7102  
Fax: 703-503-9041  
E-mail: ET@EricTaylorPhoto.com  
Web: www.EricTaylorPhoto.com  
Contact: Eric Taylor

Eric has been photographing for architects, interior designers, engineers, contractors, and others for nearly 20 years, following a career as a registered architect. He brings an architect's perspective to architectural photography. He listens. He understands. He speaks your language. Commercial – Residential – Interiors – Exteriors – Aerials.

## ARCHITECTURAL RENDERINGS

● **The Kirchman Studio, Inc.**  
77 Brookwood Road  
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Tel: 540-887-0277  
Toll Free: 877-823-2663  
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Recent projects: Renderings and Models: Forest Hills Resort and Spa, Hiroshima, Japan, William H. Atwood, Architect; Renderings: Castello di Casole, Tuscany, Italy; Timbers Corporation; Renderings: Waterhouse New Urbanism Concept, Charlottesville, William H. Atwood, Architect.

## ARCHITECTURALLY INTEGRATED SCULPTURES

● **Wilhelmy Organbuilders**  
835 Springhill Rd.  
Staunton, VA 24401  
Tel: 540-885-2998  
Email: x.wilhelmy@hotmail.com  
Web: www.wilhelmyorganbuilder.com  
Contact: Xaver A. Wilhelmy

We are upholding the tradition of pipe organ building and design through active and progressive research and development, affirming the organ as king of instruments in defined room and open space. With over 25 years in POB, technical, tonal, and design issues will be solved by us. Contact us to create architecturally integrated Sound Sculptures for your space: Out of Tradition: Innovation!

Recent Projects: Singing Concert Hall Concept 2007, World Trade Center Memorial Hall Proposal; 2005 Award by the Creative Industry of Austria, Invention of the World's First Fully Functional Glass Organ Pipes; High Lead Casting Research, Published in the I.S.O Magazine in 1997; UVA – Old Cabell Hall: Restoration of Earliest Surviving Original Instrument Built by E.M. Skinner in 1906.

## AUDIO VISUAL

● **Thorburn Associates, Inc.**  
2500 Gateway Centre Blvd., Ste. 800  
Morrisville, NC 27560  
Tel: 919-463-9995  
Fax: 919-463-9973  
E-mail: TA@TA-Inc.com  
Web: www.TA-inc.com  
Contact: James A. Horn, CTS-D

Acoustical Engineering (room acoustics, sound isolation, mechanical noise and vibration control) and Technology System Design (audiovisual, data/telecom, lighting, security, and control interfaces). Offices in Raleigh-Durham, NC, San Francisco and Los Angeles, CA. We specialize in all facility/project types. Let us help make your next project a success.

Recent projects: Southwest Virginia Community College, Russell Hall, Richland; Washington & Lee University, Evans Dining Hall, Lexington; Kingsdown Manufacturing Facility, Winchester; Madison County Courthouse, Madison; Patrick Henry Place, Newport News.

● **The Whitlock Group**  
3900 Gaskins Road  
Richmond, VA 23233  
Tel: 804-273-9100  
Fax: 804-273-9380  
E-mail: halld@whitlock.com  
Web: www.whitlock.com  
Contact: Doug Hall

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Recent projects: Virginia State Capitol, Richmond; Virginia Department of Emergency Management, Richmond; Virginia Commonwealth University, Richmond; Microsoft Corporation – nationwide projects; GlaxoSmithKline, Philadelphia, Pa.

## ELEVATOR CONSULTING

● **Elevator Advisors, Inc.**  
1075 Peachtree Walk, NE, Ste. A120  
Atlanta, GA 30309  
Tel: 404-822-6877  
Fax: 404-607-0982  
Email: bob@elevatoradvisors.com  
Web: www.elevatoradvisors.com  
Contact: Bob Beyer

Elevator Advisors, inc. is a full-service consulting firm offering design assistance on vertical transportation systems for new and existing buildings. Please see our website for additional details.

Recent projects: Raleigh Convention Center, Raleigh, N.C.; Wachovia MSD Project, Charlotte, N.C.; Mint Museum, Charlotte, N.C.; High Museum of Art, Atlanta, Ga.; Proscenium Office Building, Atlanta, Ga.

## ENVIRONMENTAL ENGINEERING

● **S&ME, Inc.**  
8211 Hermitage Road  
Richmond, VA 23228  
Tel: 804-266-2199  
Fax: 804-261-5569  
Email: ppolen@smeinc.com  
Web: www.smeinc.com  
Contact: Patricia L. Polen, CPSM

S&ME, Inc. offers a diverse range of services – geotechnical engineering, construction materials engineering and testing, environmental engineering and occupational health and safety services from 22 offices in 6 southeastern states.

Recent projects: The Villages of Rocketts Landing (ACEC of Virginia Merit Award), Richmond; Stony Point Shopping Center, Richmond; Vought/Global Aeronautical (ACEC of South Carolina Palmetto Award), Charleston, S.C.; Bank of America Stadium (Consulting Engineers Council of North Carolina Honors Award), Charlotte, N.C.; American Tobacco Complex Brownfields Redevelopment (ACEC of North Carolina Honor Award), Durham, N.C.

*The companies listed have chosen to support the VSAIA and the building/design community through their paid participation in this directory. To list your company, please contact Cathy Guske at 804-644-3041, ext. 301, cguske@aiaa.org.*



## FOODSERVICE DESIGN

- Crest Foodservice Equipment Co.**  
 605 Jack Rabbit Rd.  
 Virginia Beach, VA 23451  
 Tel: 757-425-8883  
 Fax: 757-491-7006  
 Email: sales@cresteq.com  
 Web: www.crestfoodservice.com  
 Contact: Robin Nelson, Bobby Brockett

Let Crest's experienced design team plan, layout and specify your commercial kitchens. Space planning, kitchen layouts, seating plans, electrical and plumbing rough-ins, elevations, 3-D renderings, the latest Autodesk programs to coordinate with you. We can meet clients at their sites, or invite them to one of our fully stocked showrooms. Class A Contractor, NAFEM Certified Food Service Professionals.

Recent projects: Princess Anne Country Club, Virginia Beach; Hilton Hotel, Lake Placid, N.Y.; Keagan's Restaurant, Richmond; Union Mission, Norfolk; Mount Olivet Baptist Church, Petersburg.

- Woodburn & Associates, Inc.**  
 Foodservice Design Consultants  
 3808 Annandale Rd.  
 Annandale, VA 22003  
 Tel: 703-658-1350  
 Fax: 703-658-5038  
 Email: woody@woodburnassoc.com  
 Web: www.woodburnassoc.com  
 Contact: J.M. (Woody) Woodburn, FCSI

Complete, independent, foodservice facility design from programming and schematics through installation coordination with in-house CAD documentation, dimensioned utility rough-ins, and millwork detailing for commercial & business; medical facilities & assisted living; college, university & lower schools; day care, religious and military facilities; hotels, institutions, clubs and restaurants.

Recent projects: MeadWestvaco Headquarters, Richmond; VA Medical Center Complex, Orlando, Fla.; Dulles Discovery 1 & 2, Chantilly; Time Warner Cable, East Carolina Headquarters, Morrisville, N.C.; Willard InterContinental Hotel, Room service and catering kitchen, Washington, D.C.

## GEOTECHNICAL ENGINEERING

- S&ME, Inc.**  
 8211 Hermitage Road  
 Richmond, VA 23228  
 Tel: 804-266-2199  
 Fax: 804-261-5569  
 Email: ppolen@smeinc.com  
 Web: www.smeinc.com  
 Contact: Patricia L. Polen, CPSM

S&ME, Inc. offers a diverse range of services – geotechnical engineering, construction materials engineering and testing, environmental engineering and occupational health and safety services from 22 offices in 6 southeastern states.

Recent projects: The Villages of Rocketts Landing (ACEC of Virginia Merit Award), Richmond; Stony Point Shopping Center, Richmond; Vought/Global Aeronautical (ACEC of South Carolina Palmetto Award), Charleston, S.C.; Bank of America Stadium (Consulting Engineers Council of North Carolina

Honors Award), Charlotte, N.C.; American Tobacco Complex Brownfields Redevelopment (ACEC of North Carolina Honor Award), Durham, N.C.

## LIGHTING DESIGN

- C.M. Kling & Associates, Inc.**  
 1411 King St.  
 Alexandria, VA 22314  
 Tel: 703-684-6270  
 Fax: 703-684-6273  
 Email: light@cmkling.com  
 Web: www.cmkling.com  
 Contact: Candace M. Kling

C.M. Kling & Associates provides interior and exterior architectural lighting.

Recent projects: New Headquarters Buildings with compliance and/or sensitivity to LEED: Air National Guard, FDA, Lowe's Corporation, CoStar, IM Clone, and Howard Hughes Medical Center, Federal Courthouse in Richmond, and numerous U.S. Embassies in over 10 foreign countries; Hotel Renovations/Additions: Marriott Orlando Hotel, 4 hotels in San Antonio, University of Maryland Center for Advanced Medicine; The "Jail Hotel", Boston; Renovation of the meeting rooms and historic Blue Room (Ballroom), Waldorf Astoria Hotel, New York City.

- Kuyk & Associates, Inc.**  
 P.O. Box 7291  
 Charlottesville, VA 22906  
 Tel: 434-974-9300  
 Fax: 434-974-9302  
 Email: info@kuyk.com  
 Web: www.kuyk.com  
 Contact: Dirk Kuyk, LC, IALD Assoc., M-IES

For 22 years, our lighting designs have enhanced architectural spaces by controlling focus, defining forms, creating moods, and conserving energy. Whether a romantic evening or a bustling workplace, the lighting for the appropriate mood is what we deliver for interiors and exteriors. Our diverse array of lighting designs include commercial, institutional, and residential projects, and we've been green from the start.

Recent projects: Davidson's Men's Store, Roanoke; Saint John's Episcopal Church, Roanoke; Kay Spiritual Center, American University, Washington, D.C.; Alleghany Highlands Arts and Crafts Center, Clifton Forge; Trinity Episcopal Church, New Orleans, LA; and private residences from Virginia to Massachusetts.

- MCLA, Inc.**  
 1623 Wisconsin Ave. NW  
 Washington, DC 20007  
 Tel: 202-298-8062  
 Fax: 202-298-8079  
 Email: lee@mcla-inc.com  
 Web: www.mcla-inc.com  
 Contact: Belinda Lee

An award-winning lighting design firm, MCLA is committed to serving local, national and international clients fully and efficiently. We offer a wide range of services including: sustainable design, historic preservation, video lighting and fixture design. MCLA strives to creatively apply the latest lighting technology to meet clients' evolving architectural demands.

Recent projects: Eisenhower Executive Office Building, Washington, D.C.; 2000 Tower Oaks Boulevard (LEED Platinum), Rockville, Md.; Sheraton Crescent Hotel, Dubai, U.A.E.; Public Libraries – Benning Road, Georgetown, Mt. Pleasant, Shaw, Tacoma, Silver Spring, D.C. & Md.; L2 Lounge (IALD Award of Merit and A/L Light & Architecture Design Outstanding Achievement Award), Washington, D.C.

## MECHANICAL & ELECTRICAL ENGINEERING

- Simmons Rockecharlie & Prince, Inc.**  
 8416 Glazebrook Ave.  
 Richmond, VA 23228  
 Tel: 804-262-7323  
 Fax: 804-262-0021  
 Email: trockecharliejr@srpeng.com  
 Web: www.srpeng.com  
 Contact: Thomas A. Rockecharlie, Jr., PE

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 Staunton, VA 24401-9554  
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Recent projects: Model: B&O Museum "Roads to Rails" Exhibit, Baltimore, Md.; Model: Federal Club Golf Course designed by Arnold Palmer; Renderings and Models: Forest Hills Resort and Spa, Hiroshima, Japan, William H. Atwood, Architect; Model: Woodrow Wilson Presidential Library, Frazier Associates, Architects; Model: University of Maryland Alumni Center, College Park, Md., Hugh Newell Jacobsen, FAIA, Architect.

## NATURAL SOAPSTONE SUPPLIER

- Alberene Soapstone Company**  
 P.O. Box 300, 42 Alberene Loop  
 Schuyler, VA 22969  
 Tel: 434-831-1051  
 Fax: 434-831-3432  
 Email: information@alberenesoapstone.com  
 Web: www.alberenesoapstone.com  
 Contact: Kierk Ashmore-Sorensen

The Alberene Soapstone Company is a historic quarry and dimensional soapstone products manufacturing company based in Schuyler, Virginia. If your focus is "Green Building" or LEED recognition, you'll be pleased to know that we are the only producer/processor of domestic soapstone in the USA and all of our stone is sourced from our quarries in central Virginia.

Recent Projects: Austin College, Forster Art Studio Complex Building Facade, Sherman, Tex.; National Agricultural Library Floor Tiles, Beltsville, Md.; The University of Virginia, Alumni Hall Floor



Tiles, Charlottesville; The White House, Lincoln Bedroom and Sitting Room Fireplace Surrounds; Washington, D.C.; The Pentagon Stair Treads, Washington, D.C.

## NOISE

### • Stewart Acoustical Consultants

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7406 L Chapel Hill Road

Raleigh, NC 27607

Tel: 919-858-0899

Fax: 919-858-0878

Email: sac@sacnc.com

Web: www.sacnc.com, LEED/Green Acoustics

- green.sacnc.com

Contact: Noral D. Stewart, PhD and Joseph F. Bridger, MSME, LEED AP

Building Room Acoustics, Isolation, and Noise Control. LEED for Schools/Healthcare, Federal UFC, classroom acoustics and other standards/criteria expertise. Environmental Noise and Workplace Acoustics. Institutional, religious, corporate, military, residential and industrial projects of all sizes. Audio/Video, lighting, rigging, staging (theater) design is available through allied firms.

Squires Recital Salon, Virginia Tech, Blacksburg; Henrico High School (LEED for Schools - planned completion 2010), Richmond; Little Hall Theater Renovation, Quantico MCB, Quantico; Bethel Temple Assembly of God, Hampton; Thomas Jefferson Visitor Center and Smith Education Center (LEED), Charlottesville.

## PIPE ORGAN DESIGN

### • Wilhelmy Organbuilders

835 Springhill Rd.

Staunton, VA 24401

Tel: 540-885-2998

Email: x.wilhelmy@hotmail.com

Web: www.wilhelmyorganbuilder.com

Contact: Xaver A. Wilhelmy

We are upholding the tradition of pipe organ building and design through active and progressive research and development, affirming the organ as king of instruments in defined room and open space. With over 25 years in POB, technical, tonal, and design issues will be solved by us. Contact us to create architecturally integrated Sound Sculptures for your space: Out of Tradition: Innovation!

Recent Projects: Singing Concert Hall Concept 2007, World Trade Center Memorial Hall Proposal; 2005 Award by the Creative Industry of Austria, Invention of the World's First Fully Functional Glass Organ Pipes; High Lead Casting Research, Published in the I.S.O Magazine in 1997; UVA - Old Cabell Hall: Restoration of Earliest Surviving Original Instrument Built by E.M. Skinner in 1906.

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## ROOFING

### • Duradek MidAtlantic

504-D McCormick Dr.

Glen Burnie, MD 21061

Tel: 410-787-2823/800-403-3286

Fax: 410-787-2827

Email: jaimek@duradekmidatlantic.com

Web: www.duradek.com

Contact: Jaime Kotanko

Since 1974, Duradek MidAtlantic has been a regional distributor/representative for Duradek and Durarail. Duradek is a sheet vinyl system that serves as the waterproofing and finished walking surface for sun decks, roof decks, balconies and more. Durarail is a powder coated aluminum railing system available in many styles including picket and view-through glass designs.

Recent projects: The Brownstones at Potomac Park, Potomac, Md.; Eagle Ridge at River Creek, Leesburg; Lansdowne on the Potomac, Leesburg; The Amberlea at South Riding, South Riding; McHenry Point, Baltimore, Md.

### • Lucas & Associates

13105 Walton Bluff Place

Midlothian, VA 23114

Tel: 804-594-3610

Fax: 804-594-3609

Email: lucasassociates@comcast.net

Contact: Bob Lucas

Lucas & Associates is a full service roof consulting firm offering professional roof consulting services to architectural and engineering firms, building owners and facility and property managers. Our services include surveys and evaluations of existing roofing and waterproofing systems, complete design services for new and replacement roof systems, construction administration and on-site construction observation services.

Recent projects: Foundry Park 1 - Mead Westvaco; Museum Expansion - Virginia Museum of Fine Arts; Miller & Rhodes Adaptive Reuse - Hilton Garden Inn; Department of Corrections - Augusta Correctional Center; VHDA Headquarters Modernization.

## THEATRE CONSULTING

### • Kuyk & Associates, Inc.

P.O. Box 7291

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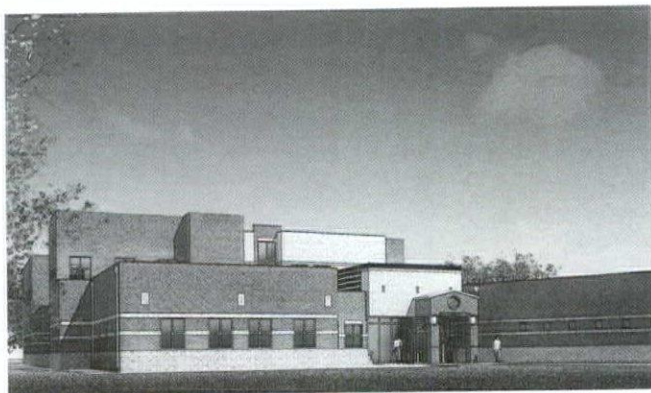
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## On the Boards



**Architect:** AECOM Design, Washington, DC

**Project:** National Capital Region Relocation Administrative Facility (NCRRAF), Andrews Air Force Base (AAFB)

As AAFB's signature building for a "town center" development, this new 400,000 s.f. facility will house an appellate court. Tel: 800-366-4766/www.aecom.com

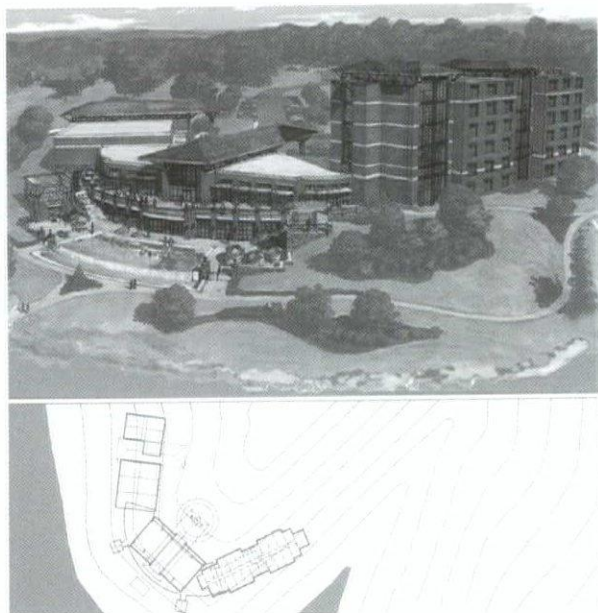


**Architect:** AECOM Design, National Capital Office

**Project:** Montgomery County Judicial Center Annex, Rockville, Md.

Working with Hamid Omidvar of Montgomery County on the master plan, this 330,000 s.f. renovation and 200,000 s.f. addition will be a state of the art facility. Tel: 703-682-4900/www.aecom.com

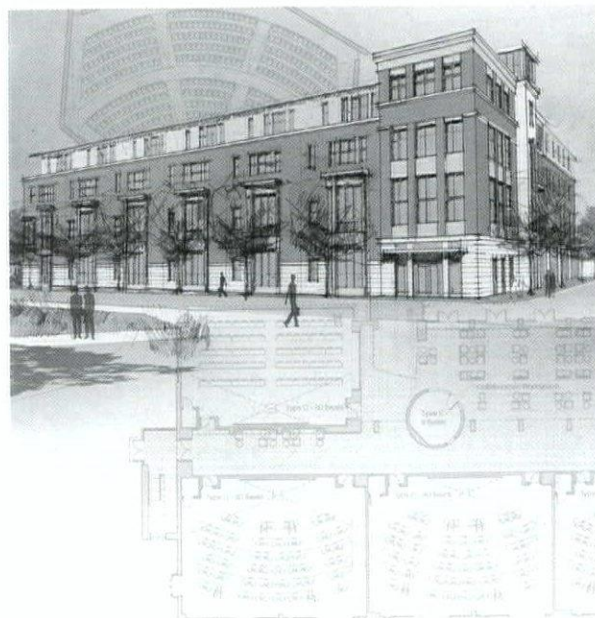
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**Architect:** Baskervill, Richmond

**Project:** Granite Falls, Prince Edward County

This new 150 room full service hotel, conference center, spa, and restaurant will provide a unique destination for business and leisure travelers. Tel: 804-343-1010/www.baskervill.com



**Architect:** BCWH Architects, Richmond

**Project:** VCU General Classroom Building, Richmond

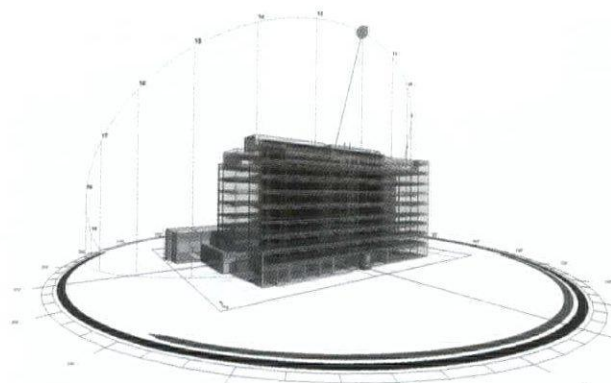
This four story, 102,000 s.f. building, will be a new center for undergraduate learning. Designed by BCWH and KSS, the building will feature state of the art tiered classrooms and academic offices. Tel: 804-788-4774/www.bcwh.com





**Architect:** BeeryRio Architecture + Interiors, Springfield  
**Project:** Westport Waterfront Apartments, Baltimore, Md.

Views of Baltimore's skyline and waterfront highlight this eight-story, 200-unit, multi-family facility, which integrates a dynamic urban vibe and an adjacent conservation area. Tel: 703-426-9057/www.beeryrio.com



**Architect:** Clark Nexsen, Norfolk  
**Project:** Defense Distribution Headquarters, New Cumberland, Pa.

This nine-story, 265,000 s.f., facility will be LEED-Gold rated and will include a large interior atrium, 385-seat auditorium, 330-seat cafeteria, and a high-tech Command Control Center. Tel: 757-455-5800/www.clarknexsen.com

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**Architect:** CMSS Architects, PC, Virginia Beach, Richmond, Reston  
**Project:** Gateway Tower, Virginia Beach

This new 22-story, mixed-use tower will feature 326,000 s.f. of Class-A office space, 34,400 s.f. of street-level retail, and 654-space internal parking structure. Tel: 757-222-2010/www.cmssarchitects.com



**Architect:** DJG, Inc., Williamsburg  
**Project:** Orcutt Townhomes Phase 3, Newport News

This 30-unit infill project completes the redevelopment of Orcutt Homes, a 1940's public housing project and will include townhouses and duplexes that are sustainable with EarthCraft certification. Tel: 757-253-0673/www.djginc.com

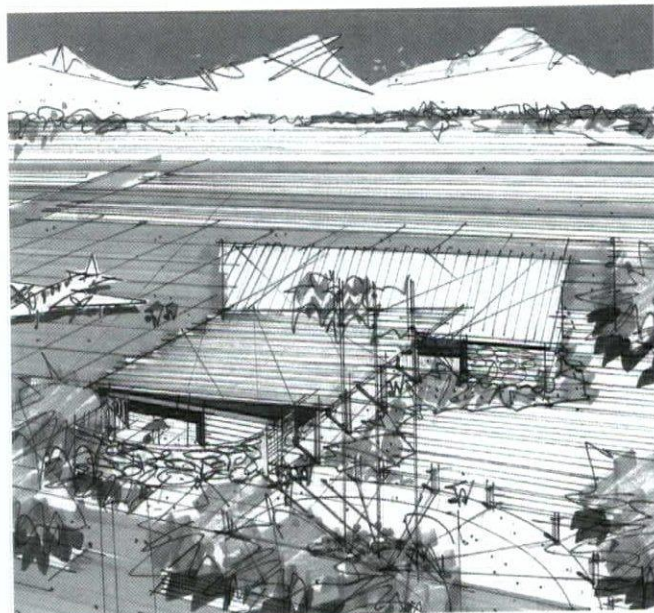


## On the Boards



**Architect:** Moseley Architects, Harrisonburg, Virginia  
**Project:** Paint Branch High School, Rockville, Maryland

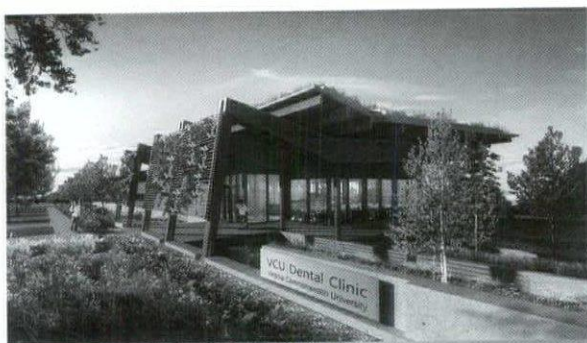
Designed for an initial 1,800 students, this 250,000 s.f. high school seeks LEED certification and will model sustainable operating and maintenance practices. Tel: 540-434-1346/moseleyarchitects.com



**Architect:** Evolve Architecture, Richmond  
**Project:** Luray Caverns Airport, Luray

A new 4,600 s.f., general aviation facility, that will recall the rural nature of the area as well as the adjacent caverns, is planned to be the first LEED-certified terminal in Virginia. Tel: 804-649-9400/www.evolvearchitecture.com

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**Architect:** HKS Architects, Richmond; Thompson & Litton, Wise  
**Project:** VCU Dental Clinic, Wise County

Designed for LEED-Silver certification, this facility will provide critical dental access to this underserved region, while training students in a comprehensive 'live/work' environment. Tel: 804-644-8400/www.hksinc.com



**Architect:** Mitchell/Matthews, Charlottesville  
**Project:** Chapel Downs, Chapel Hill, NC

Chapel Downs will provide 430,000 s.f. of office and residential space via low and mid-rise buildings on a 30-acre, gently sloping parcel near Chapel Hill. Tel: 434-977-7550/www.mitchellmatthews.com





**Architect:** Gresham, Smith and Partners, Richmond  
**Project:** Worth Higgins & Associates Expansion, Richmond

This expanded Henrico County printing facility will incorporate new office, production, and conference space. The latter will separate new and existing construction. Tel: 804-788-0710/[www.gspnet.com](http://www.gspnet.com)



**Architect:** nbj Architecture, Glen Allen  
**Project:** Medical Office Building for Chickahominy Family Practice

Serving seven health service providers, this building is designed to offer maximum flexibility of use and to save up to 30% on its energy consumption. Tel: 804-273-9811/[www.nbjarch.com](http://www.nbjarch.com)

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**Architect:** Odell Associates, Richmond  
**Project:** St. John's Hospital, Hospital Sisters Health System, Springfield, Ill.

This \$170 million project will replace the surgery platform and modernize the bed tower. Tel: 804-287-8200/[www.odell.com](http://www.odell.com)

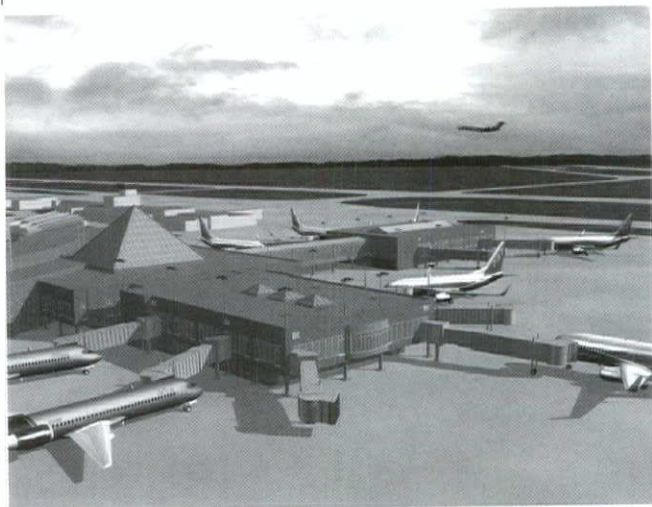


**Architect:** PSA-Dewberry, Inc.  
**Project:** U.S. Courthouse, Rockford, Ill.

Situated on a site large enough to accommodate 30-year expansion requirements, this new courthouse will hold court-related agencies and be large enough to accommodate the court's 10-year expansion requirements. Tel: 703-698-9050/[www.psa-dewberry.com](http://www.psa-dewberry.com)



## On the Boards



**Architect:** Shriver and Holland Associates, Norfolk  
**Project:** Newport News-Williamsburg International Airport, Newport News

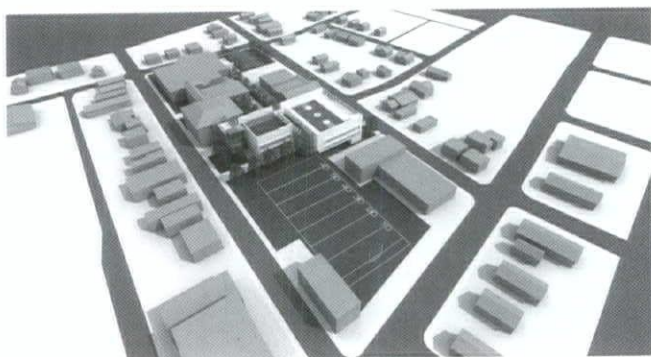
This 41,000 SF concourse addition adds six new aircraft gates, international flight processing for category three aircraft, open-plan seating for 500, and intuitive way-finding. Tel: 757-627-4525/ [www.shrivhol.com](http://www.shrivhol.com)



**Architect:** Thompson & Litton, Tazewell  
**Project:** Bluestone Workforce Training Center

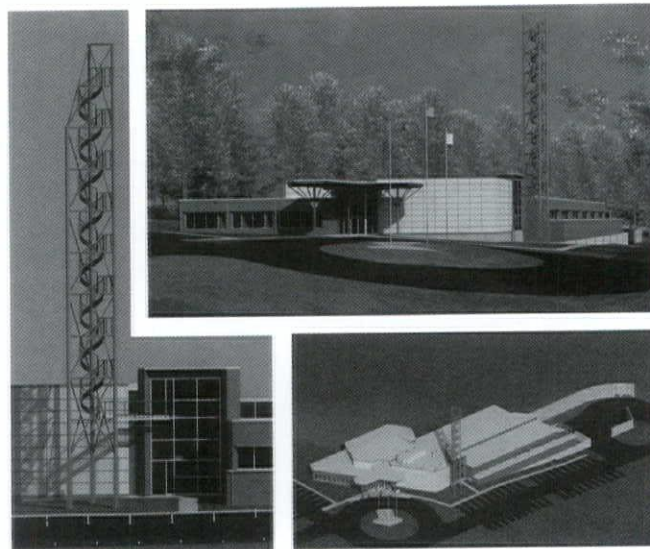
Scheduled for completion in 2010, this \$22 million, one-story, 32,000 s.f. center for business and technology is being planned, designed, and constructed. Contact: Rick Chitwood at 267-988-7921/[rchitwood@T-L.com](mailto:rchitwood@T-L.com)

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**Architect:** VOA Associates, Washington, DC  
**Project:** IDEA Charter School Health & Wellness Center, Washington, DC

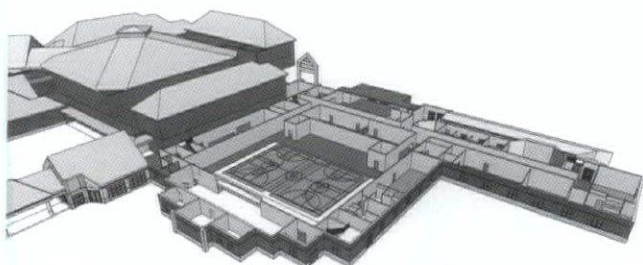
This new health and wellness center, designed by VOA and including AtSite as owner's representative, will contribute to the IDEA Charter School's existing campus. Tel: 202-822-8227/[www.voa.com](http://www.voa.com)



**Architect:** Wiley|Wilson, Lynchburg  
**Project:** Center for Advanced Engineering and Research, Bedford County

Region 2000's new center will allow local industries and universities to collaborate on new technologies in a place where "science is made visible." Tel: 434-947-1901/[www.wileywilson.com](http://www.wileywilson.com)





**Architect:** William Henry Harris & Associates, Inc., Richmond  
**Project:** The St. Paul's Baptist Church Destiny Christian Academy, Richmond

Offering classrooms, expanded offices, a new fitness and performing arts center, and athletic fields, this "green" school will complement an established Richmond parish. Tel: 800-473-0070/ [www.harrisarchitects.org](http://www.harrisarchitects.org)

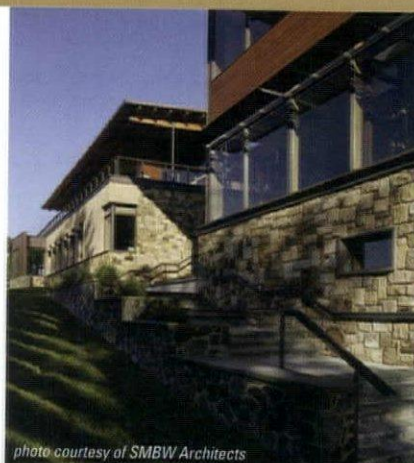
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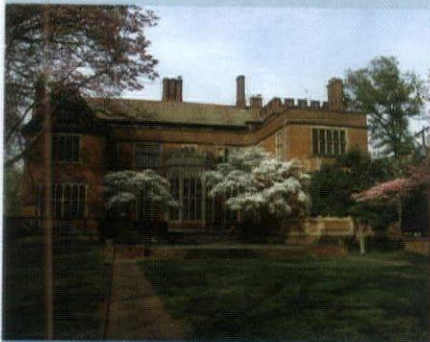
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## ! Taking Note

Designer Jeff Ponitz's "Compression Screens," comprised of two offset partitions for an office and reception area, may be the only piece of office architecture ever inspired by a coffee cup sleeve.

When the Institute for Advanced Technology in the Humanities (IATH), a research arm of the University of Virginia, commissioned the 29-year old Ponitz to subdivide the open area, they requested an alternative to a cubical layout for the large rectangular space, which had an entrance facing a row of windows high on the back wall. The wish was to create a kind of "permeable threshold" between office areas and visitors, one that would give staff more privacy, but also filter daylight into the reception area and allow staff to sense when visitors had arrived.

At the time, Ponitz had been experimenting with folding paper to make it structural.

"I attempted a lot of the usual origami stuff," he says, "but it never seemed to go anywhere, and I would just end up getting coffee."

Those coffee breaks, says Ponitz, took on a huge importance. "Not only is that cup a drug delivery system, but it radiates a warmth that is so comforting when you're struggling," he says, "it's like pulling up to the fire."

Eventually, Ponitz realized that none of his paper structures performed as well as the simple, disposable paper sleeves wrapped around his coffee cups, which acted perfectly as "energy thresholds" separating one's hands from a hot cup of coffee.

"I think from that point forward it was really liberating to not have to worry about re-inventing the wheel," says Ponitz, "that I could take this object that had already evolved to a point, and run with it."

In fact, the first models for Ponitz's Compression Screens were made of coffee sleeves from his favorite coffee house. Of course, the project would evolve from there, as he eventually chose sturdier acid-free mounting board and a more sophisticated design for his "coffee sleeves." Ponitz created two walls out of paper modules, fabri-

## Caffeinated Design

*A Charlottesville designer creates "energy thresholds" one perforation at a time.*



Jeff Ponitz

**In an unlikely take on the coffee cup sleeve, this "compression screen" for a Charlottesville office is not about reinventing the wheel but identifying how everyday objects can have multiple uses.**

cated using a laser cutter, which fit together like a paper chain. The modules use no glue or fasteners, but are "compressed" by two metal plates attached along the top and bottom of the wall.

Ponitz's goal was to capture light and control sight views. The individual paper modules, 600 for each wall, feature large oval apertures that allow light to enter the wall and reduce the wall's weight, while a web of interior perforations form a functional pattern on the surface. This pattern is smaller at eye-level, as you stand in the reception area, but expands when you take a seat and offers slight views of staff behind the screen. Visitors do not feel entirely isolated, and the perforations allow just enough visual information for staff to register that there are visitors present.

The perforations also filter daylight coming through the back windows,

which casts silhouettes over the course of the day, and the colored interiors of the office modules beyond appear to subtly glow in hues of green and blue.

"It's a different experience at different times of the year, or day," says Ponitz.

While his Compression Screens provide a clear function, creating a barrier between visitors and staff without cutting them off from each other, their unique paper structure allowed Ponitz to make them phenomenal as well, capturing the power of light and the tension between hosts and their visitors.

Ponitz says he sees the project as a full-scale model for something else, though he's not sure yet what that might be. "If I changed materials, how could this be used?" he wonders.

Sounds like it's time for another cup of coffee.

—Dave McNair



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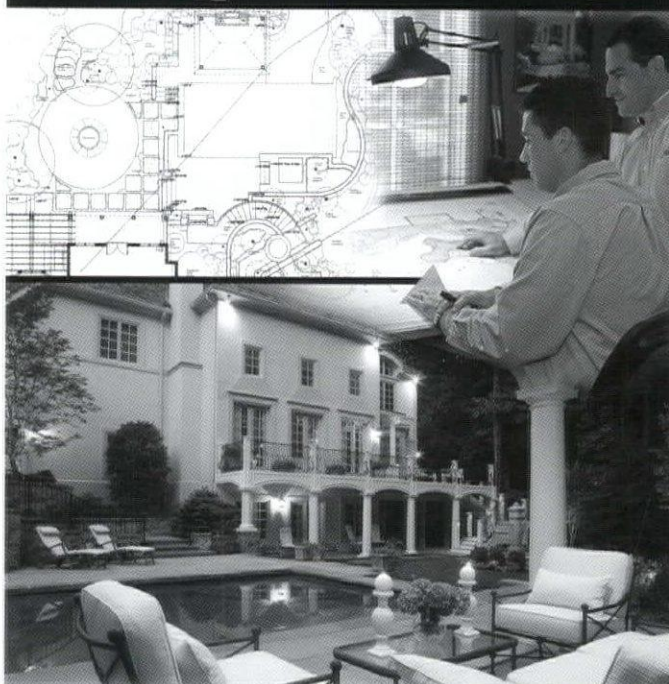
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