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Image by Paul Warchol

Gensler Visits the Smithsonian



ABOUT THE COVER

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Smithsonian Support Center by Gensler

Image by Paul Warchol

Gensler worked with the Smithsonian Institution to transform an abandoned 1960's warehouse into a support center that serves the Smithsonian museums. The 360,000 square foot warehouse space allowed consolidation of departments from five previously separate locations into one facility, located near Washington, DC.

New workshops for exhibit fabrication and graphics production, environmentally controlled collections storage, thousands of linear feet of library shelving, a rare book conservation lab, and an on-site security training center occupy the main level. A 13,000 square foot mezzanine houses exhibit design and management staff. In addition to complex technical and security requirements, the team was challenged with creating human-scale wayfinding and a sense of community in a space equivalent to eight acres on one level.

The interior of the new facility is organized into a series of "buildings" surrounding a community plaza. "Streets" connect the blocks and the plaza, primarily serving pedestrian or vehicular (forklifts) traffic. The plaza maximizes daylight with newly installed skylights and is used as both a café and assembly space.

Bright colors and inexpensive lighting aid wayfinding and enhance the guest experience. Height, form and the basic building elements of building structure, paint and standard interior glazing systems, are used to achieve the high standard of design excellence worthy of the Smithsonian Institution.

Awards include: IIDA Mid-Atlantic Chapter Gold Award; NAIOP DC/Maryland Chapter winner, "Best Suburban Renovation" and winner "Best Interior over 25,000 square feet"; AIA NOVA "Award of Excellence in Interior Architecture"; AIA MD "Honor Award for Interior Architecture" – Institutional category

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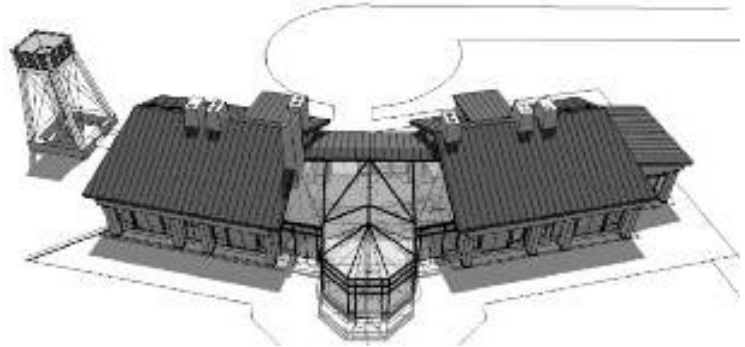


Rappahannock County House

By Charles Bergen

The two clients for this project described themselves as “sky lovers” and asked me to design for them a house that gave them great views of the mountain skyline as well as the stars and clouds overhead. To achieve this effect while still being energy conscious this project uses a great deal of Serious Materials’ High Performance Alpen Glass as well as their fiberglass high performance windows. This is a dual heat mirror film glass that has an approximate “center of glass performance” rating of R-13, depending on the coatings and tints chosen.

This is the same glass that was used on the Canadian North House at the Solar Decathlon this year. The glass energy performance is so high that it allows a much greater amount of glass use than you would expect or could achieve with more conventional insulated glass. Even so, there are five, 300 foot geothermal wells producing 10 tons of cooling capacity to provide heating and cooling.



The house faces SW over 80 rolling acres towards Old Rag Mountain to the South and a second mountain known as “The Gap,” to the North. The conservatory in the middle designed by Amdega Machin Conservatories allows for sweeping views and hopefully the experience of being outside without being exposed to the weather.

At the client’s request the glass roof presently extends half-way into the Great Room. There are two equal wings on each side and then a free standing observation tower. The design as it stands now has fewer skylights but was basically similar to this simple 3-D model.



EDITOR’S CORNER

Hello everybody and welcome to our last issue of 2009 which is themed by “interiors.” The cover shot is a pretty amazing interior fashioned by the talented folks at Gensler. If you need some audio-visual expertise on an interior check in with Avitecture in the Affiliate Profile. The Photographer’s Corner has yet another beautiful interior, courtesy of Hoachlander-Davis.



Scott Sowers

We’re also running a short feature about a project Under Construction courtesy of Charles Bergen. If you’re working on something a bit unusual that you’d like to share, drop us a line. The calendar is updated, and the Member News is all new. As an added bonus, this issue comes with the annual report for the Washington Architectural Foundation. We are also paying tribute to Robert C. Lautman, an acknowledged master of architectural photography who left this earth in October. His work will live on through the efforts of The National Building Museum but we have lost a huge talent – rest in peace, sir.

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Photographer's Corner

By Judy Davis of Hoachlander Davis Photography

I have always been attracted to line, perspective, structure, form and function. Because of the approach in photographing this space on axis, the lines created by the architect's design also convey repetition that draws your eye into and around the space. While we collaborate with our clients to communicate their creativity, we also try to produce visually interesting and compelling images.

Because digital photography has made it so much easier to retouch, this is a favorite image because of a little bit of digital darkroom magic! I worked with layers from the original digital capture to create highlight and shadow detail by blending different camera exposures. Combining our large format digital cameras with our Photoshop skills allows us to create superior imagery for the client and our own marketing.



Reception Area of KPMG offices at the Inner Harbor in Baltimore, MD
Architect: M Group Architects

Judy Davis is one half of Hoachlander Davis Photography, LLC, based in Washington DC. She can be reached at 202-364-9306, 202-531-5747, or at judy@hdphoto.com. Check out the new blog at <http://www.hdphoto1.blogspot.com>

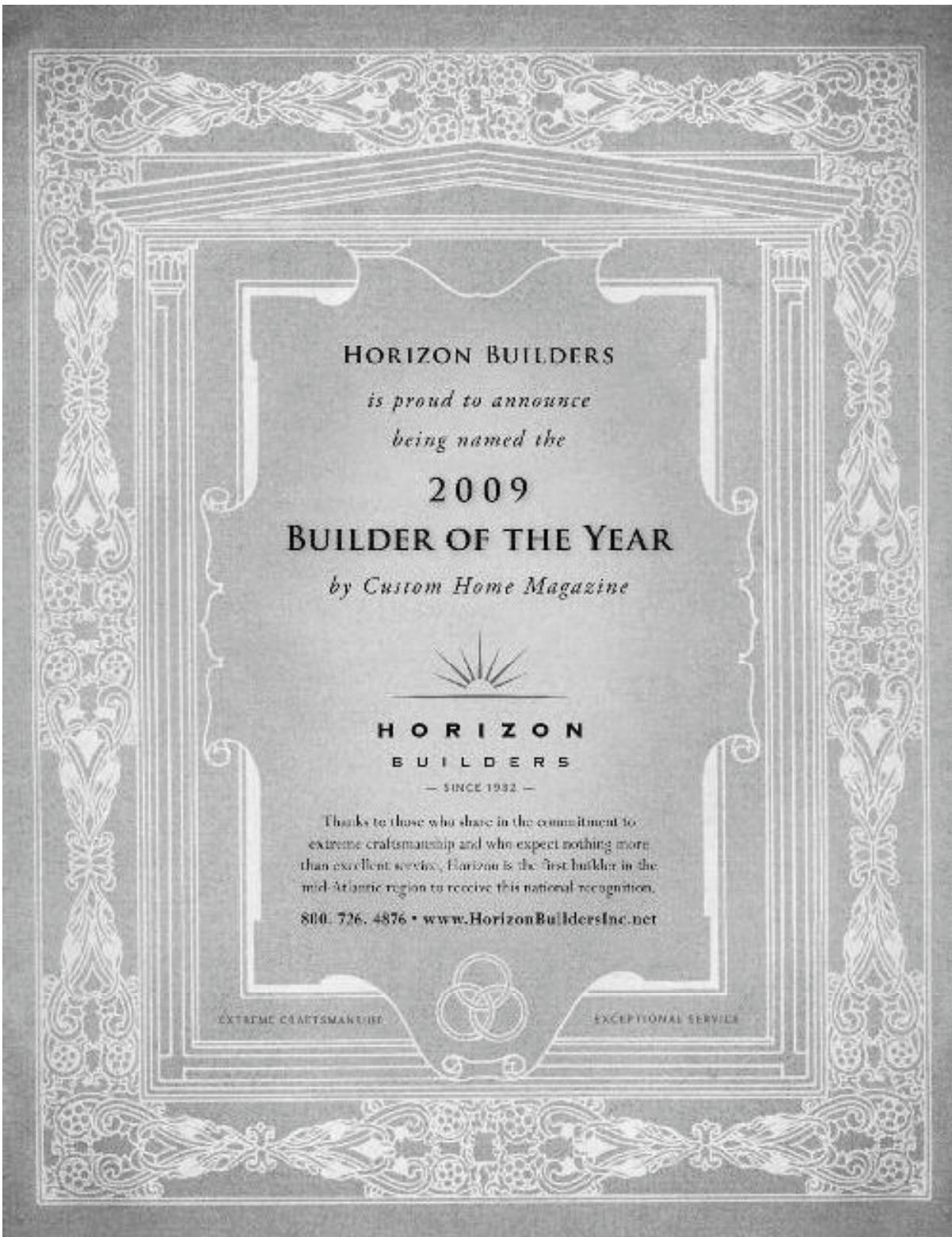
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With Deepest Respect: Robert C. Lautman

Robert C. Lautman, 85, a renowned architectural photographer whose work included the Washington National Cathedral, Monticello,

Mount Vernon and countless private residences, died of pancreatic cancer October 20 at Sibley Memorial Hospital. Mr. Lautman was sought after by architects, documentary filmmakers and magazine editors. He created a series of platinum prints of Monticello that were used in Ken Burns's PBS documentary on Thomas Jefferson which also became the subject of a book.

Lautman was awarded the AIA's Gold Medal for Architectural Photography, an honor also bestowed on Ezra Stoller, Julius Shulman, and Bill Hedrich. His pro bono photos of the National Building Museum, that used to be known as the Pension Building, helped save the structure. National Park Service guidebooks use his images to illustrate the city.

For forty years, he documented the construction of the Washington National Cathedral. In February, Chrysanthe Broikos, a curator at the National Building Museum, referred to him as "the undisputed dean" of Washington architectural photographers. Regarding his work at the cathedral, architecture critic Benjamin Forgey wrote, "it is a pleasure to study such photographs at length. Many photographers have stood in more or less the same place to capture a dramatic, long view of this interior. Yet so clear are the repeated piers, ribs, trefoils and triforium arches in this photograph that it makes the point better than any other picture I have seen."

Robert Clayton Lautman was born in Butte, Montana on Nov. 8, 1923. He attended Montana State University in Bozeman for a year before heading east. He worked briefly as a copyboy at The Washington Post and then enlisted in the Army during World War II.

The Army made him a combat photographer, stationed in the Pacific. He volunteered to parachute onto Corregidor, without ever making a jump. He landed safely, shot combat scenes and ran under fire to deliver his film to a PT boat.

He twice received the Bronze Star Medal for his work on Corregidor and for volunteering with a band of Army Rangers who conducted a daring raid of the Cabanatuan prison camp in the Philippines, liberating 513 prisoners of the Japanese. The raid has been the subject of movies and books.

After the war, he trained with several photo studios in New York, and in 1948, he set up his own Washington photo practice in a stable behind the Cosmos Club. In 1954, Mr. Lautman was called before the House Committee on Un-American Activities. He was one of 11 area residents who refused to answer the committee's questions that year on constitutional grounds.

He gained the respect of modernist architects, who became loyal clients. In the 1960s, developer James Rouse sent him across the country, and his national reputation began to grow. His work appeared in Home and Garden, House Beautiful, Architectural Digest, Elle, and Smithsonian Magazine.

In 2006, Robert Lautman donated his 30,000 prints, transparencies and negatives to the National Building Museum, which has displayed his work in a rotating exhibit. A selection of photographs from his 60-year career is always on view in Cityscapes Revealed: Highlights from the Collection. Robert C. Lautman Photography Collection is the Museum's most extensive and significant photographic archives. The images are a treasure trove of the Washington metropolitan area's growth and development and will continue to be a remarkable resource for generations to come.

Survivors include his wife of 42 years, Kay Partney Lautman of Washington; a son, Jonathan Lautman of Livingston, N.J.; a sister; four grandchildren; and two great-grandchildren.

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