



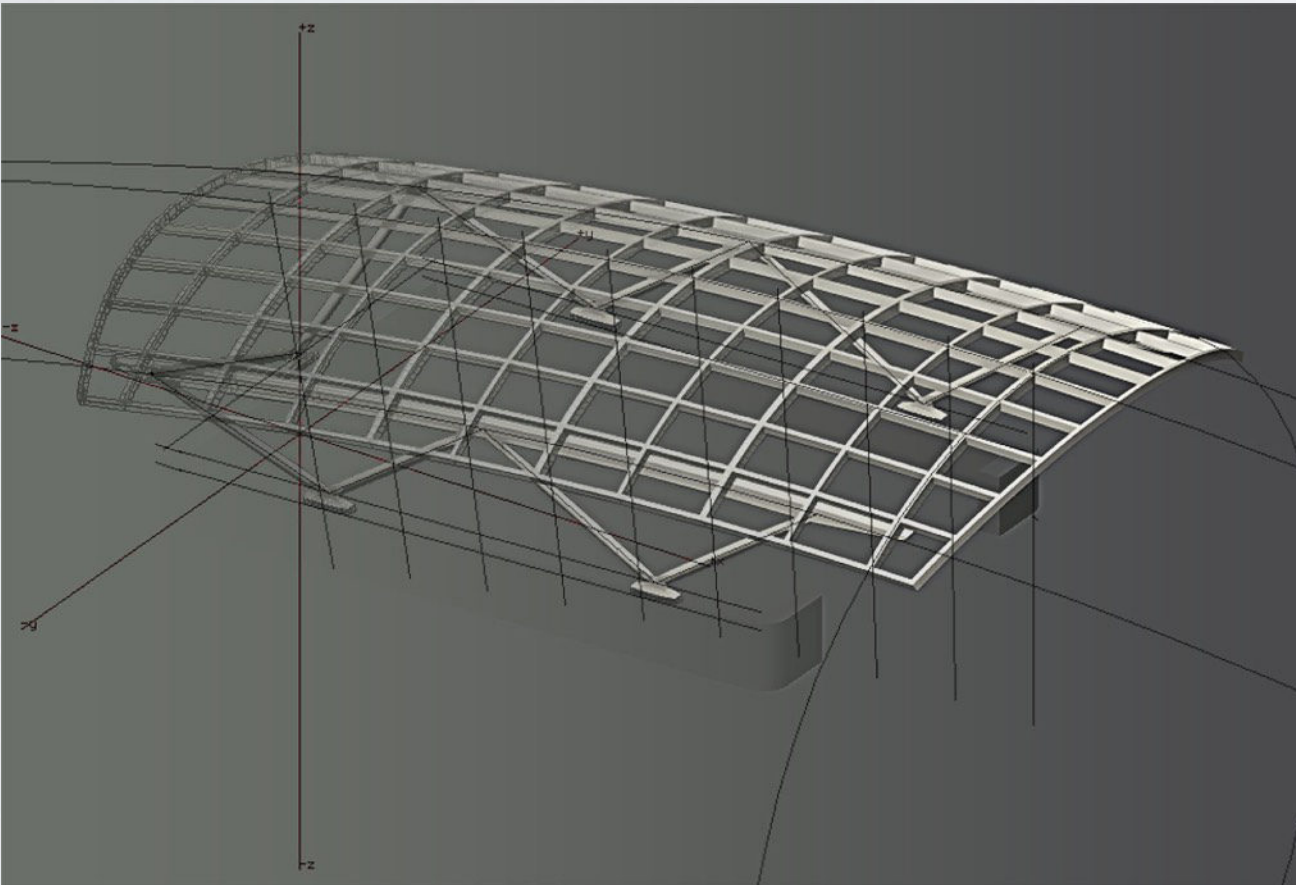
Portfolio

Richard Chenoweth AIA
Visiting Assistant Professor 2018-2022
Mississippi State University

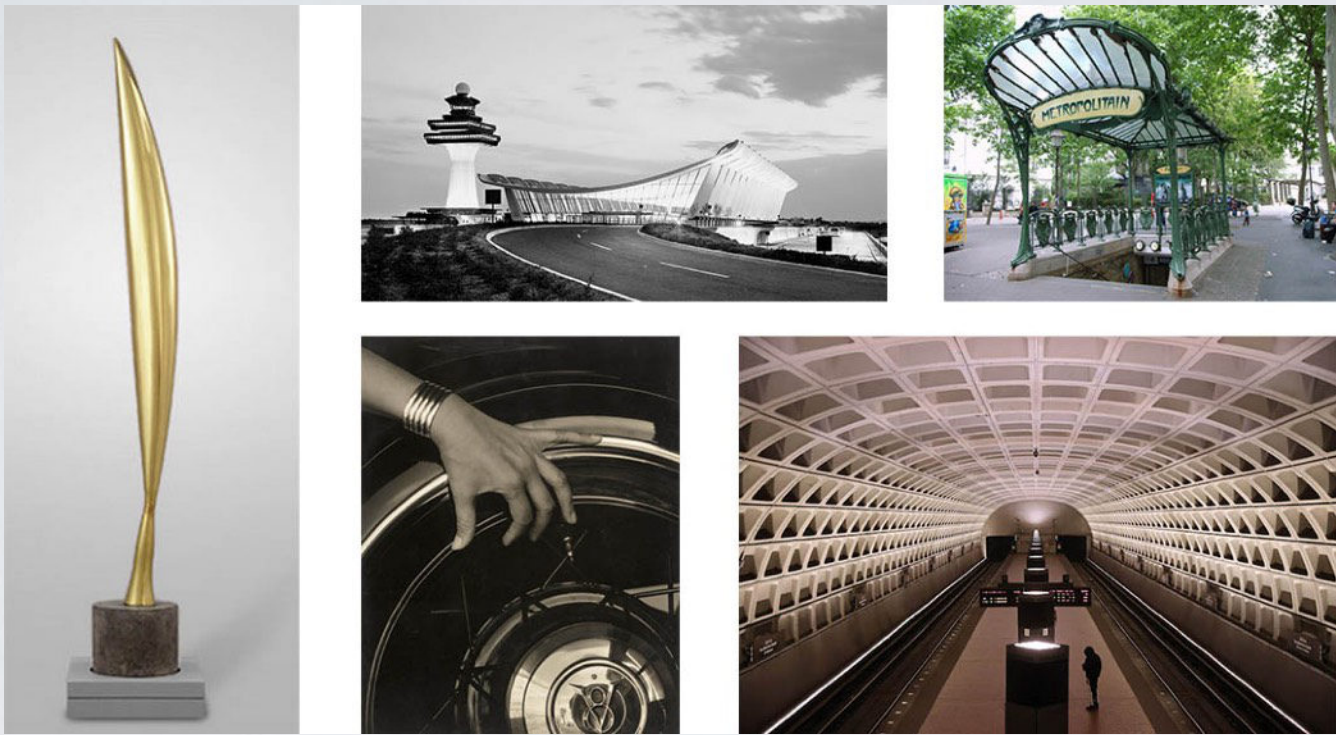


The Problem

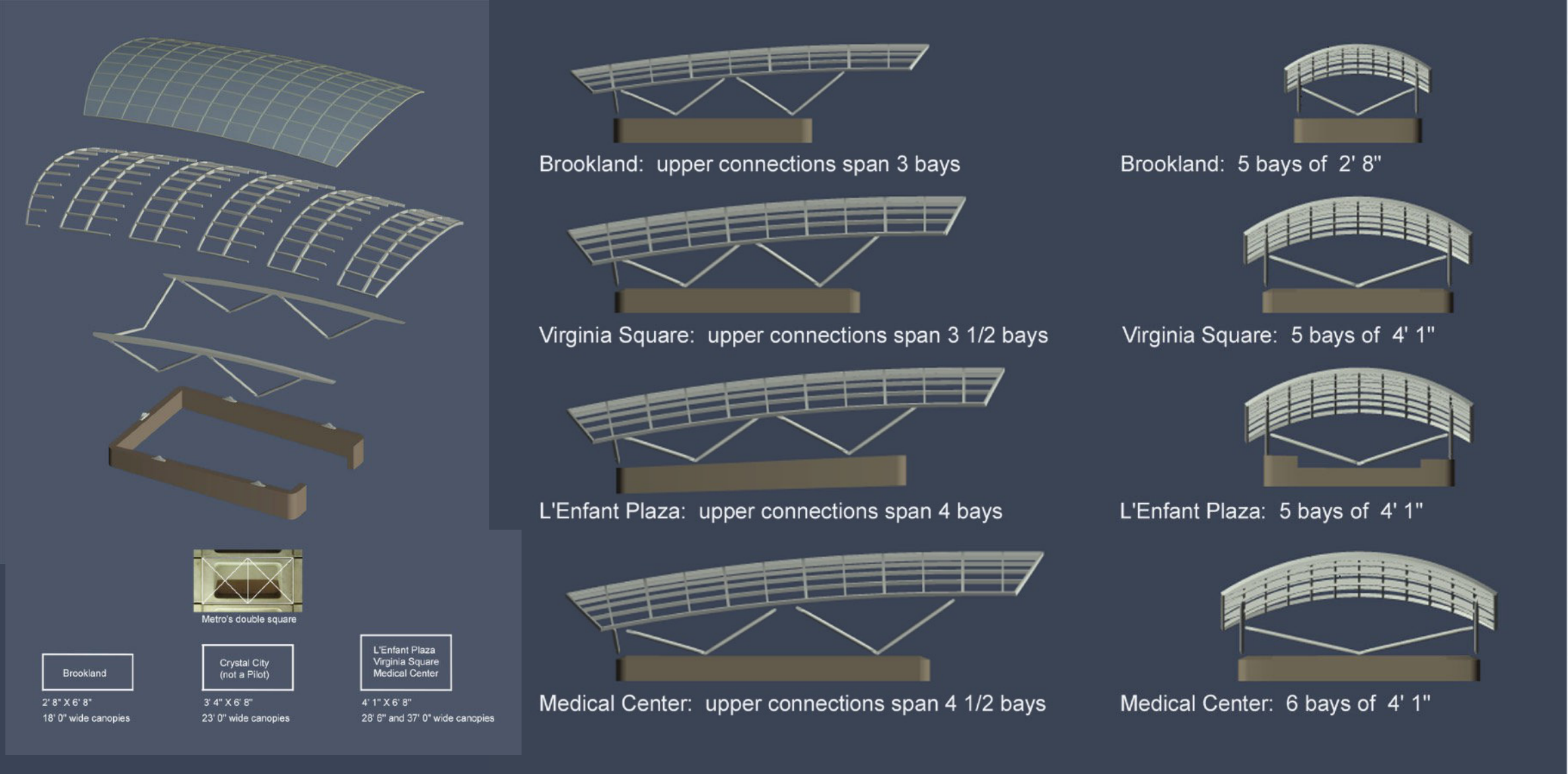
Metro Canopy Program, Washington Metro Area Transit Authority (WMATA) (2001-present)
 WMATA sought a prototype canopy to cover more than fifty metro well-ways of various dimensions and proportions. They held a national competition. Lourie & Chenoweth LLC won the competition in July 2001. Chenoweth was Principal Designer of the prototype. Lourie & Chenoweth LLC together have designed about fifty canopies since that time.



The Solution



Inspiration and Precedent



Constructibility - Modularity - Geometric Adaptability



Detailing





Photo © Richard Chenoweth AIA

L'Enfant Plaza (the subject of the competition)



Eastern Market



Woodley Park



Photo © Richard Chenoweth AIA

Brookland / CUA



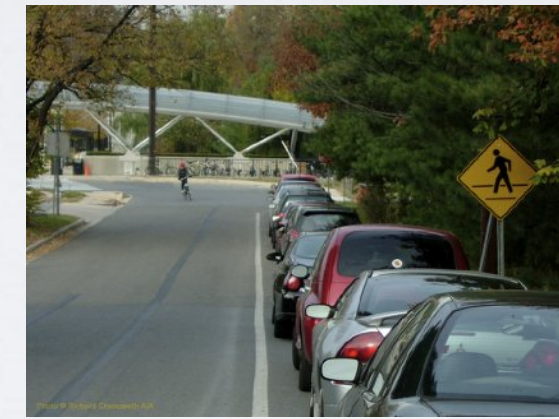
Gallery Place / Chinatown



L'Enfant Plaza



Crystal City



College Park

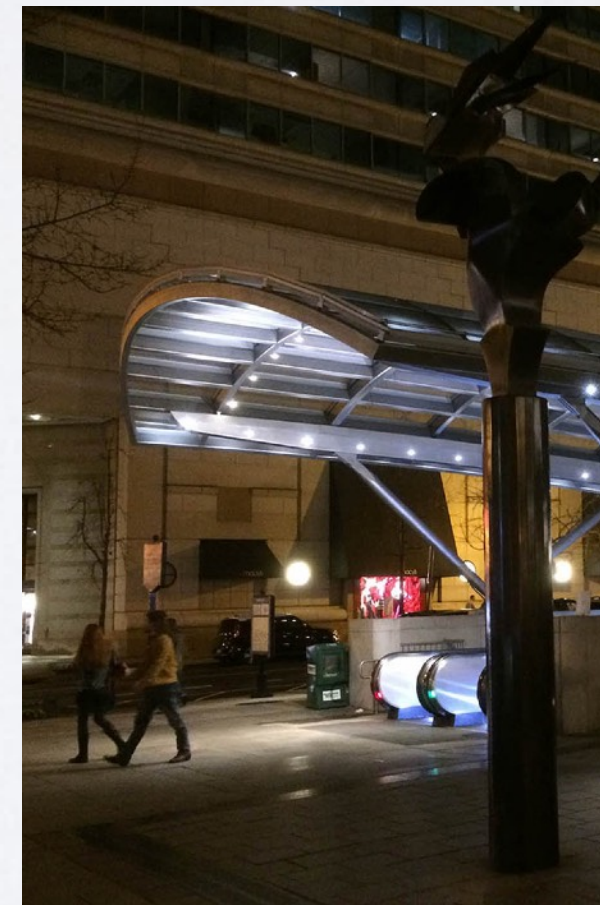


Photo © Richard Chenoweth AIA

Virginia Square



Metro Center



Metro Center



Dupont South



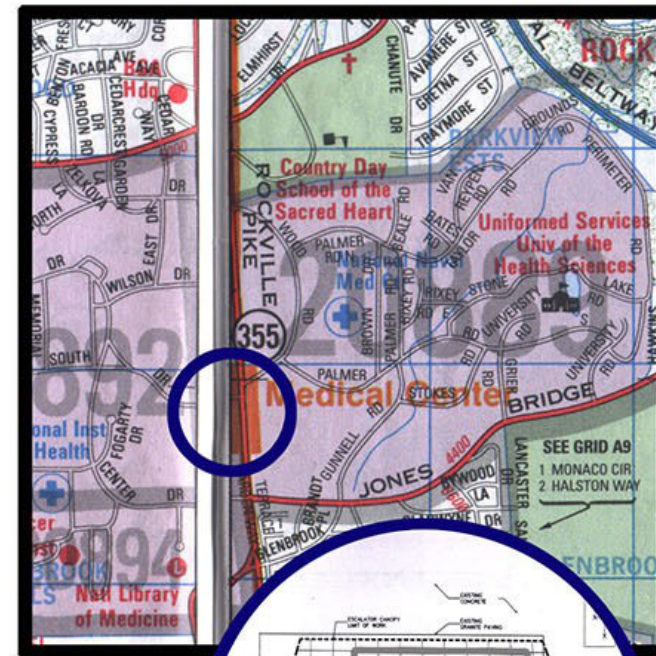
FOUR PILOT CANOPIES
PILOT ESCALATOR CANOPY PROGRAM, WASHINGTON, DC
LOURIE & CHENOWETH ARCHITECTS, LLC

Owner: Washington Metropolitan Area Transit Authority

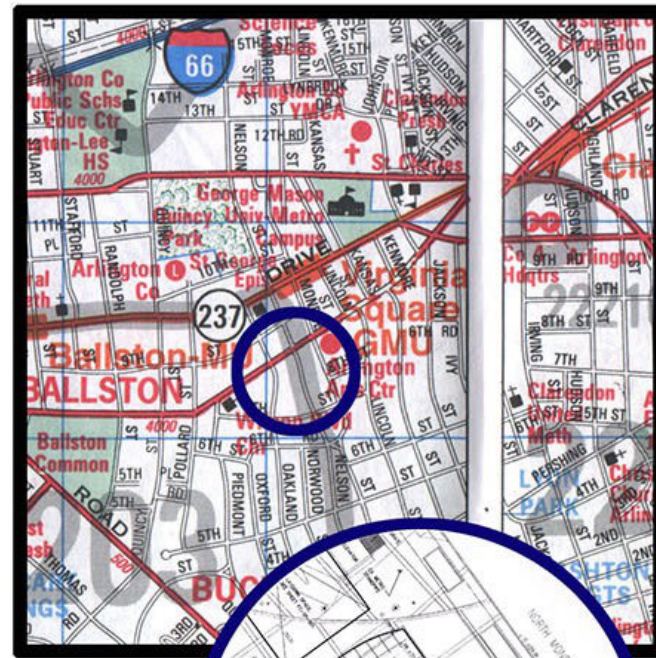
Contractor: Grunley-Walsh Joint Venture



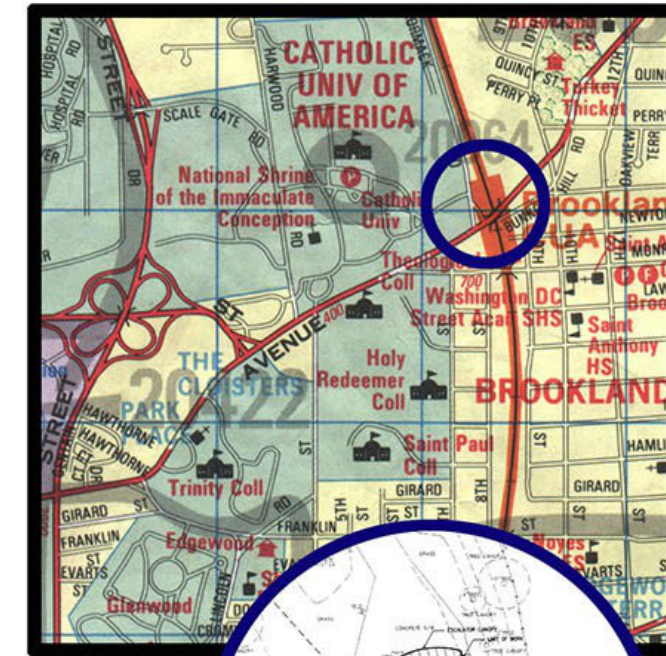
2003 Washington Chapter AIA Award for the Pilot Program



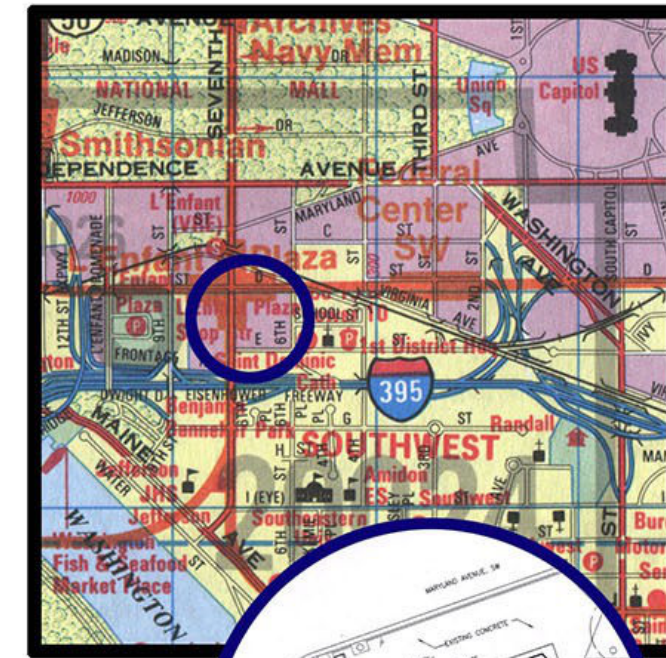
1. Medical/NIH



3. Virginia Square



2. Brookland/CUA



4. L'Enfant Plaza

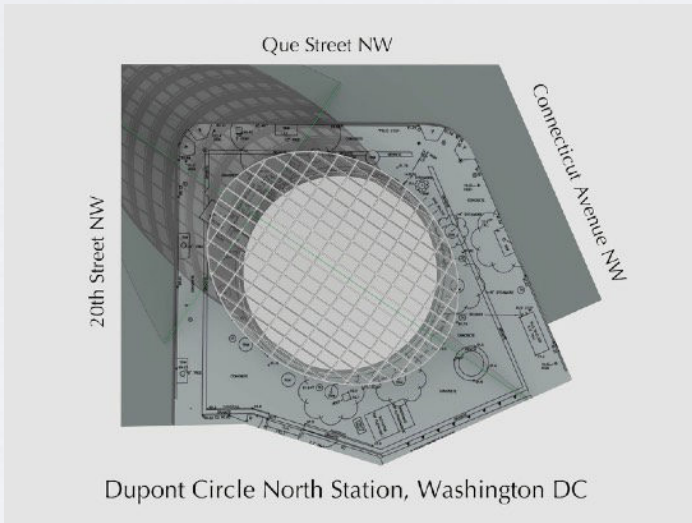
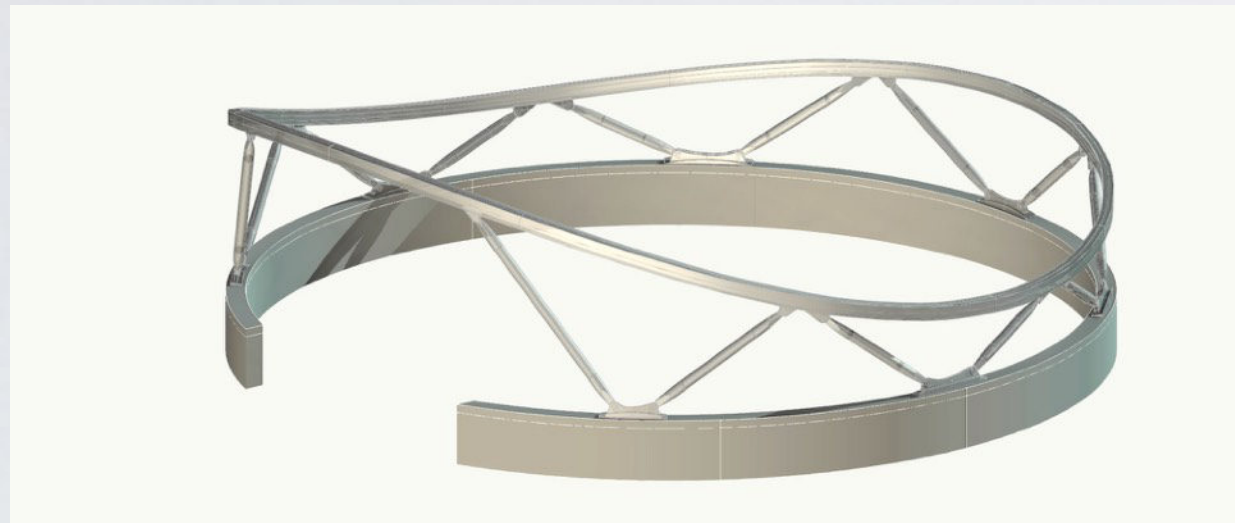
Location of the four Pilot Program canopies



Dupont North Station - the largest canopy in the system



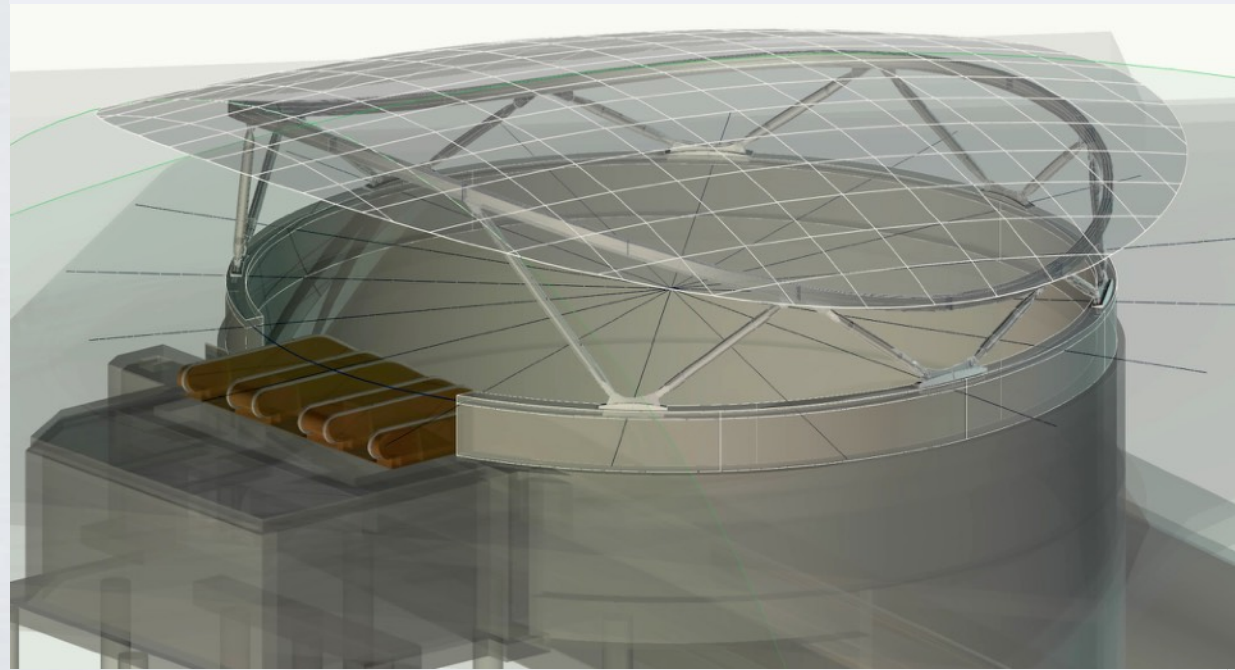
Making the giant Ring Girder



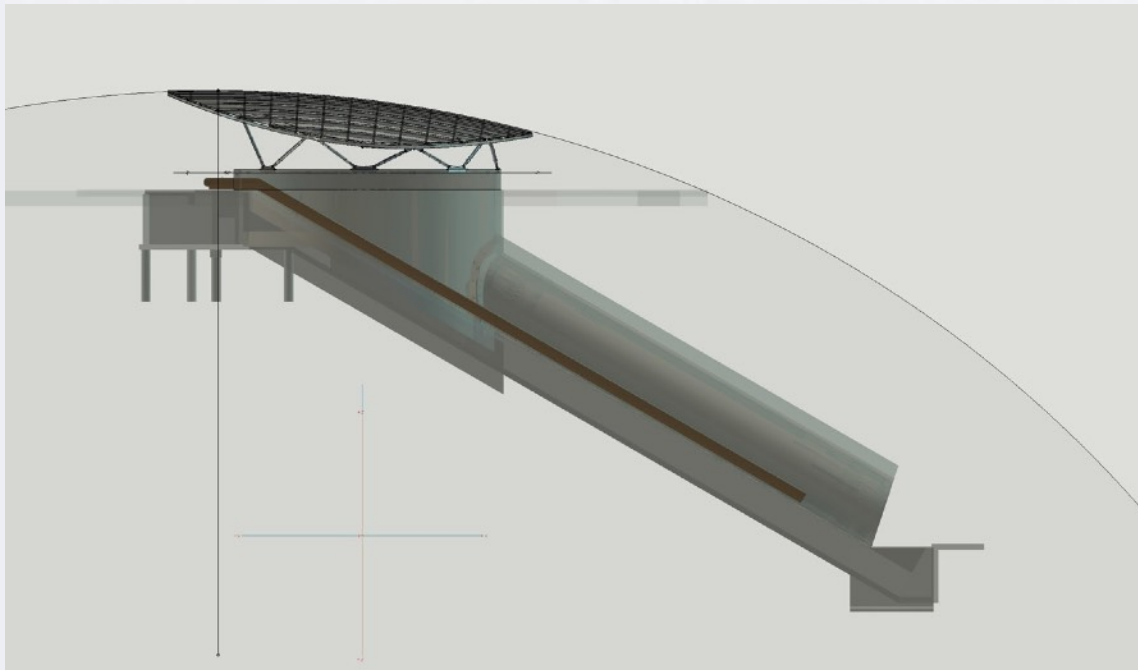
Dupont North Station - largest in the system



Base plates - splice joints - curved beams with splice joints and tapers



A harmonic arrangement of circular geometries





Smithsonian North

National Park Service Canopies

The NPS Canopies were specialized. Although Metro owned the well ways and aprons, the NPS owned the surrounding land and had a certain amount of control over their design. Ultimately, the U.S. Commission of Fine Arts had final say over the matter.

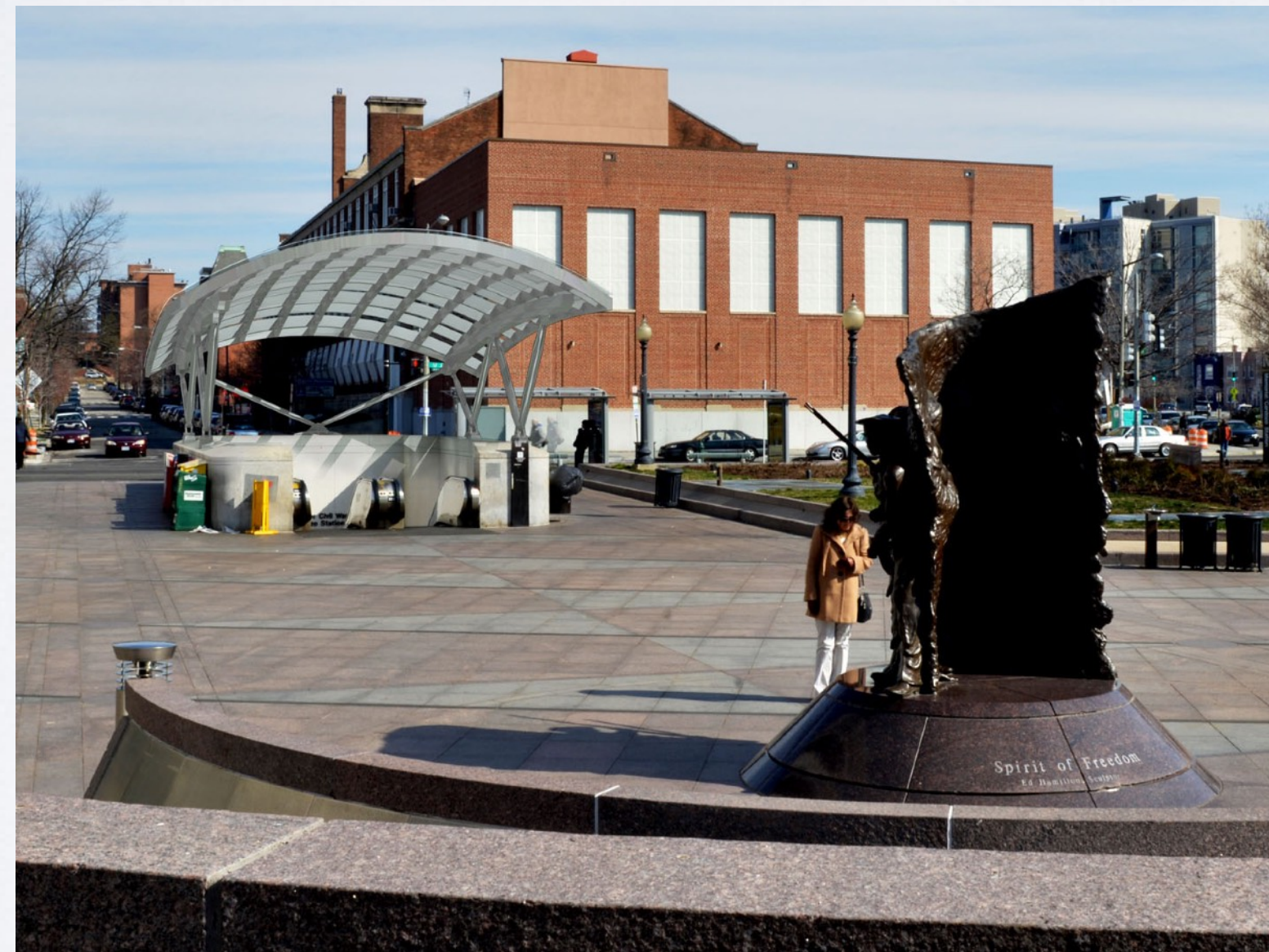
Lourie and Chenoweth were asked to tweak the Prototype Design (approved by CFA and NCPC in 2002) by tightening the geometries and lowering the structures to deemphasize them within their new surroundings. These computer images show what they will look like when built.



Arlington Cemetery



Judiciary North



U Street - African American War Memorial



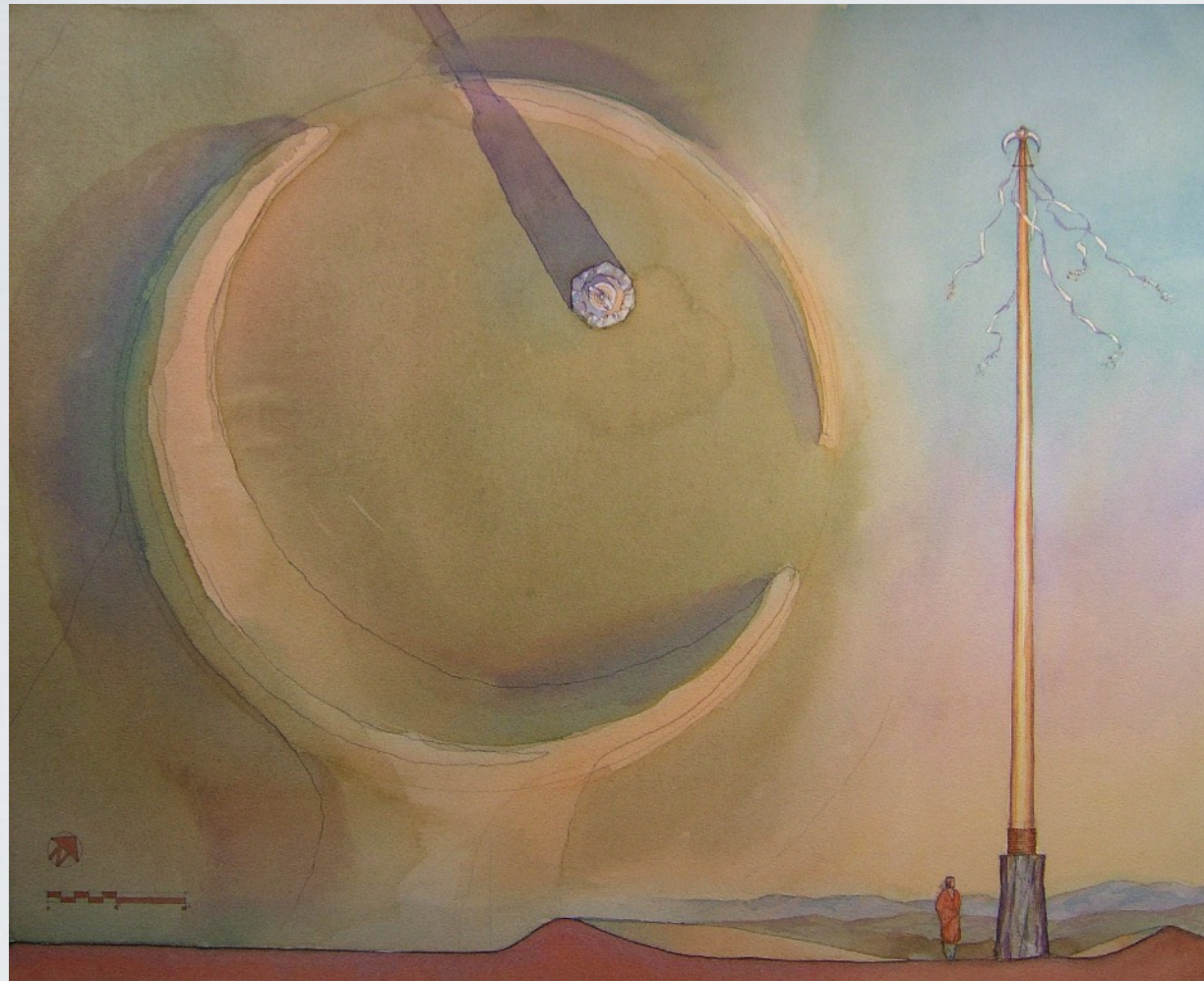
National Archives



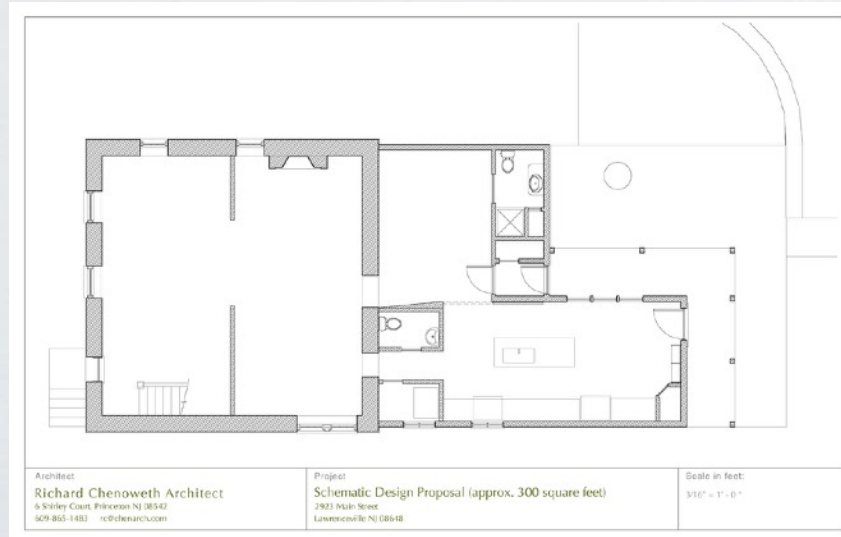
Renovation of a Carriage House, Oxford MD
Architect



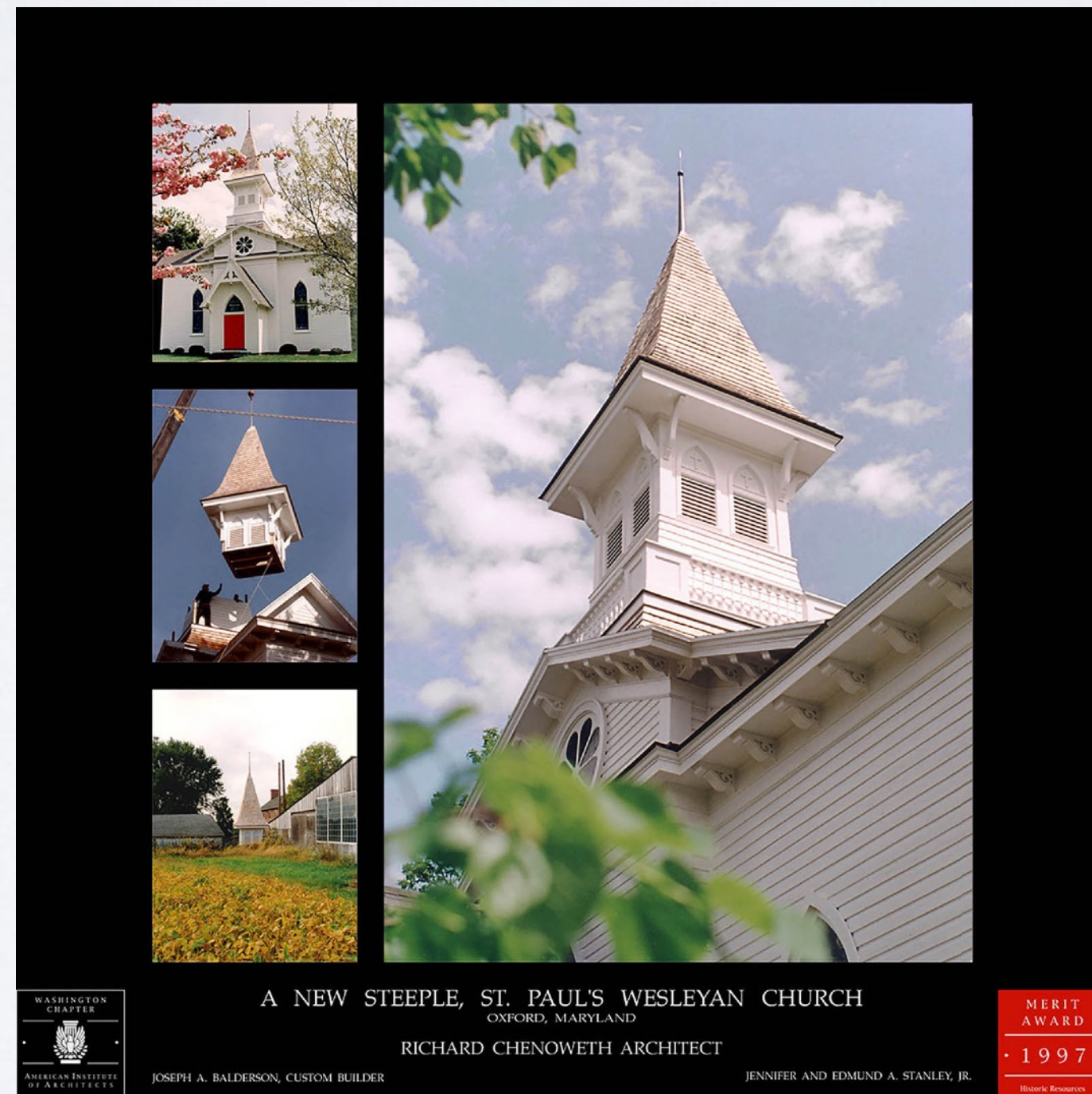
Renovation of a Residence, Silver Spring MD
Architect-BUILDER: Front and side porches, dry laid stone wall, landscape, fence, driveway, interiors, lighting



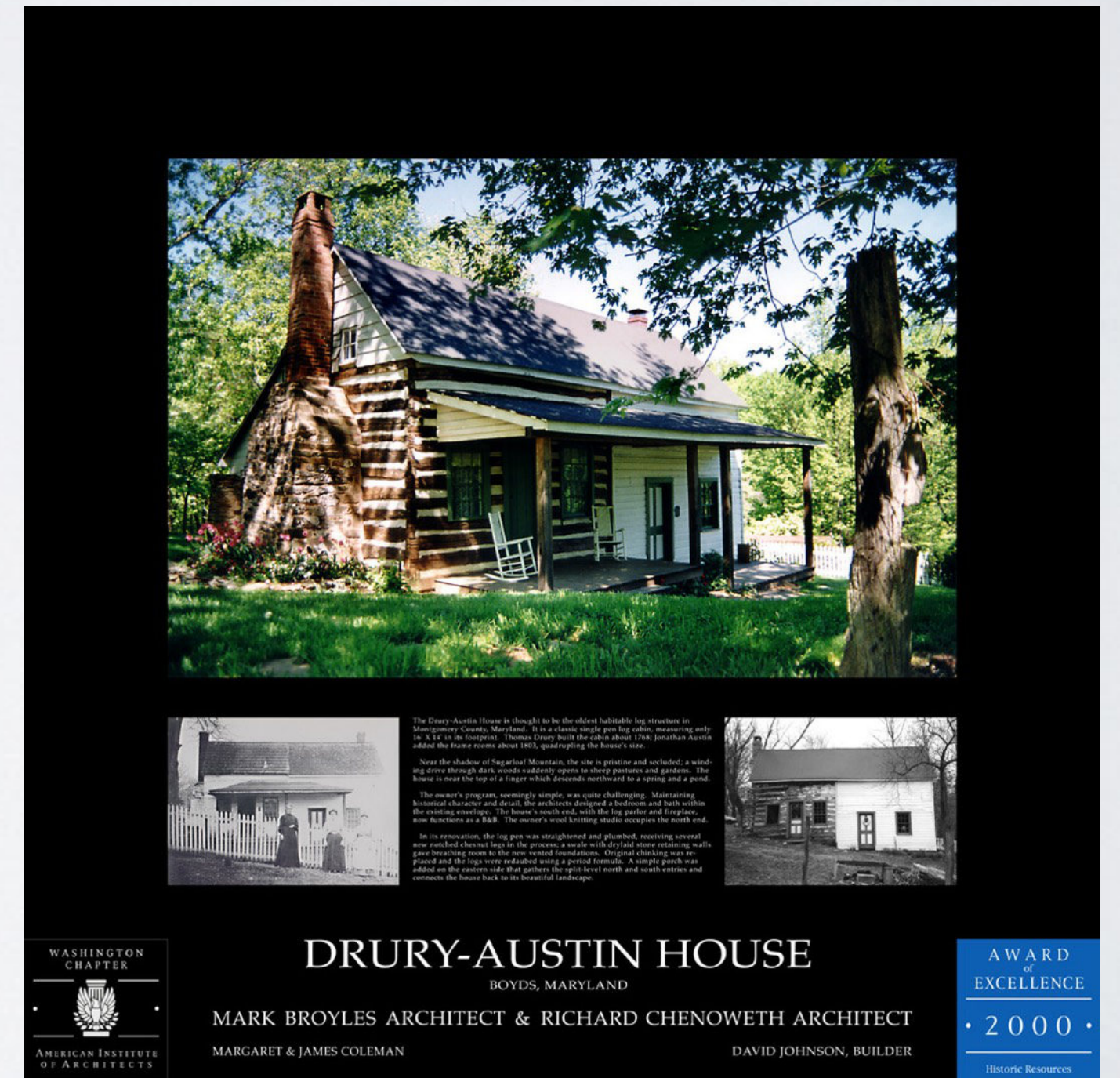
Competition Entry for NPS Indian Memorial, Little Bighorn River
Architect (with Robert Dudka RA)



Addition to a historic house, Princeton NJ
Architect



A reconstructed church steeple, Oxford MD
Architect



Renovation of a Carriage House, Oxford MD
Architect (with Mark Broyles AIA)



Renovation, Boiling Springs PA - Project Architect

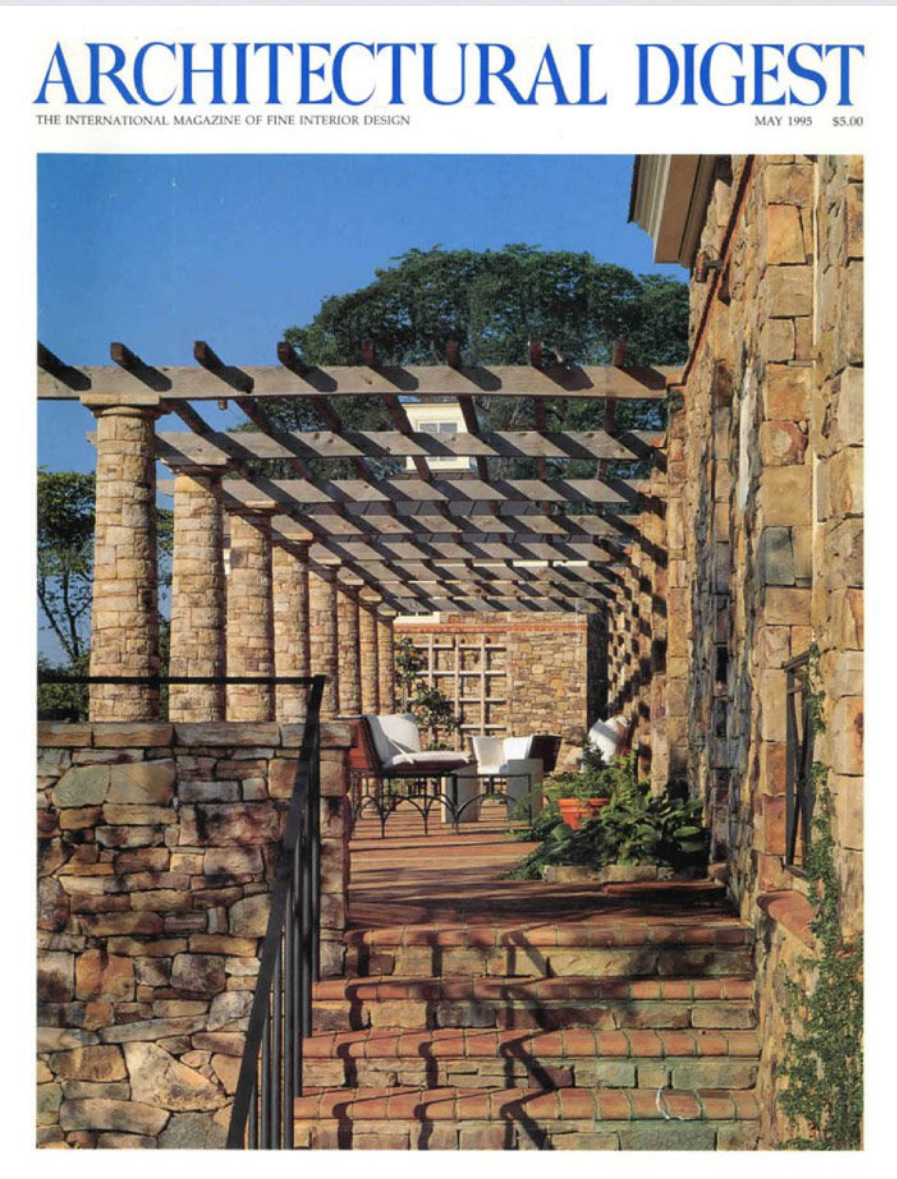


Renovation, Boiling Springs PA
Project Architect > All aspects of project

Project Architect



The Site Plan



Country House - Rappahannock VA
Staff Architect > Detailing in stone, wood, metal



Country House - Rappahannock VA
Staff Architect > Detailing in stone, wood, metal



Staff Architect



Architectural History Research Agenda

My research agenda as an architectural historian is the forensic digital investigation of lost or destroyed architecture using original drawings, letters, and documents. I am fascinated by the stories and mysteries of human endeavor. My main goal is to tell complex historical narratives using visual and spatial evidence that otherwise could not be fully understood. I have developed a methodology for investigating architecture through these resources using computer modeling and digital imaging. I can use my resulting computer models for an objective analysis of the form, as well as for a subjective analysis, that is, in the way that forms are perceived in space. I use real-world lighting techniques, closely related to Image-Based Lighting. I have been able to simulate the bouncing of light throughout complex spaces such as architectural interiors, and bring to life a subject that previously may only have existed on paper. Currently, I am exploring video and special effects presentations of my computer-graphic findings.

Specifically, my research efforts have focused on the visionary and the destroyed works of B. Henry Latrobe at the U.S. Capitol. I have received three research fellowships from the U.S. Capitol Historical Society for this research. The work is organized into eight chapters at this time. My latest paper was on Latrobe's design for an Egyptian Library of Congress from 1808. The chapter prior to that one is my reconstruction of the Latrobe-Franzoni Statue of Liberty of 1807 (it was inside the Capitol) which I sculpted in clay (for-plaster) and then scanned in 3D. Discovering and analyzing lost works and cultural landscapes using digital methods has no precedent in the exploration of what is arguably America's most important building.

In my time at MSU, my historical research on the design and construction of the U.S. Capitol has been well received by my peers. My blind, peer-reviewed and double-blind papers (and abstracts) have been presented to or have been accepted to SESA 2021 (Southeast Chapter of the Society of Architectural Historians), SESA 2020, SESA 2019, the ACSA-ARCH 108th Meeting, the ACSA-ARCH 109th Meeting, and at the Richard Guy Wilson Symposium at the University of Virginia.



Convenient links to a few articles:

SESAH 2021 (30 September 2021) Egyptian Library

<http://www.mostbeautifulroom.com/images/pdf/2021-09-30-Egyptian-Library.pdf>

<http://www.mostbeautifulroom.com/images/pdf/2021-09-30-SESAH-2021.pdf>

ACSA-ARCH 108th Meeting (2020) Statue of Liberty

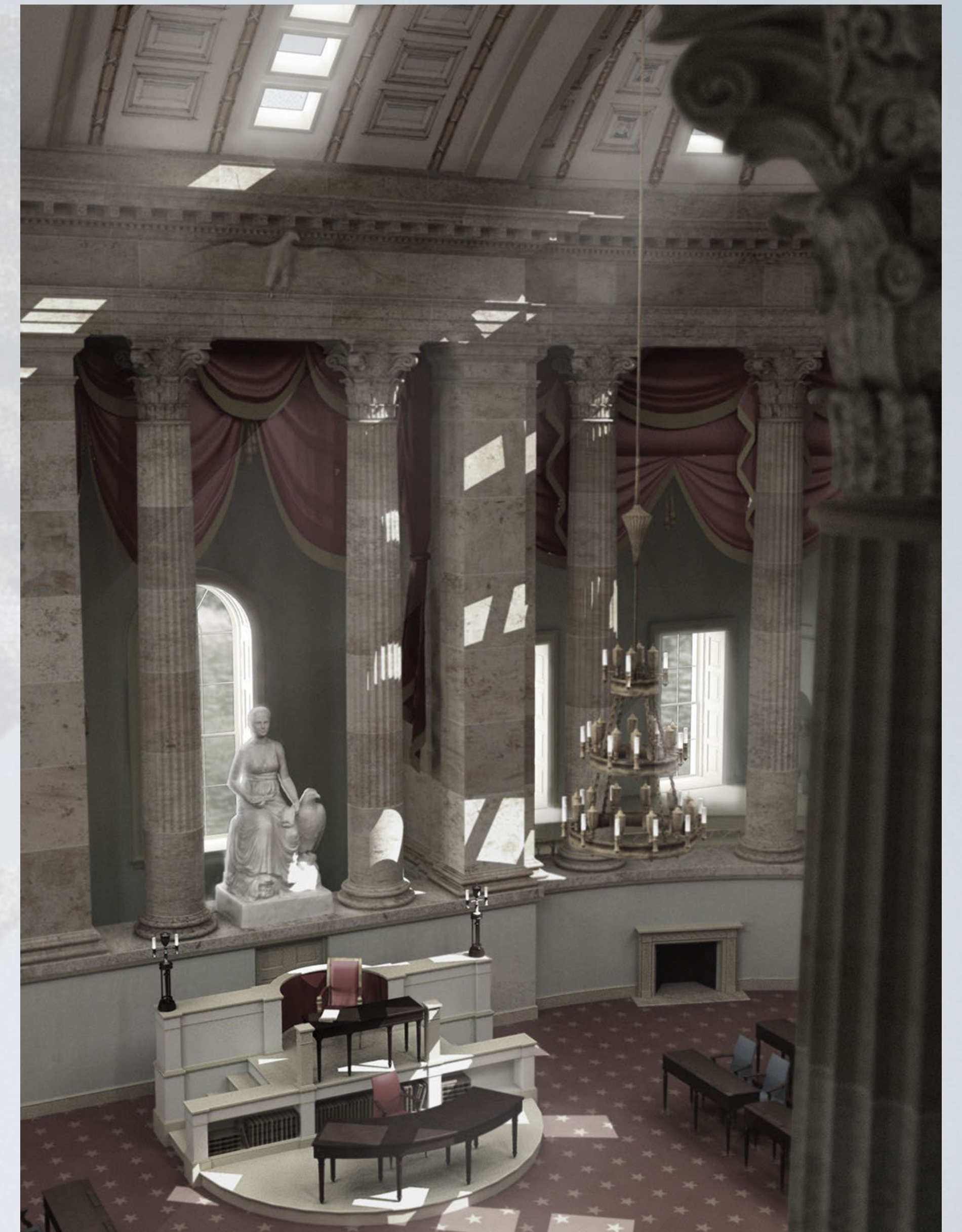
<http://mostbeautifulroom.com/2020-ACSA-108th-Chenoweth-Paper.pdf>

Long format article for USCHS magazine *Dome* (2014) Hall of Representatives

<http://www.mostbeautifulroom.com/images/pdf/2014-Dome-1812-edition.pdf>

Condensed format article for *Palladiana* (2020) Hall of Representatives

<http://www.mostbeautifulroom.com/images/pdf/2020-spring-palladiana.pdf>



Working image of the interior of the Capitol's South Wing, circa 1808



Final image of the interior of the Capitol's South Wing, circa 1808



The interior of the Capitol's South Wing at the inspection of the roof framing, circa 1806



Final image of the interior of the Capitol's South Wing, circa 1808



The interior of the Paris grain market, circa 1786



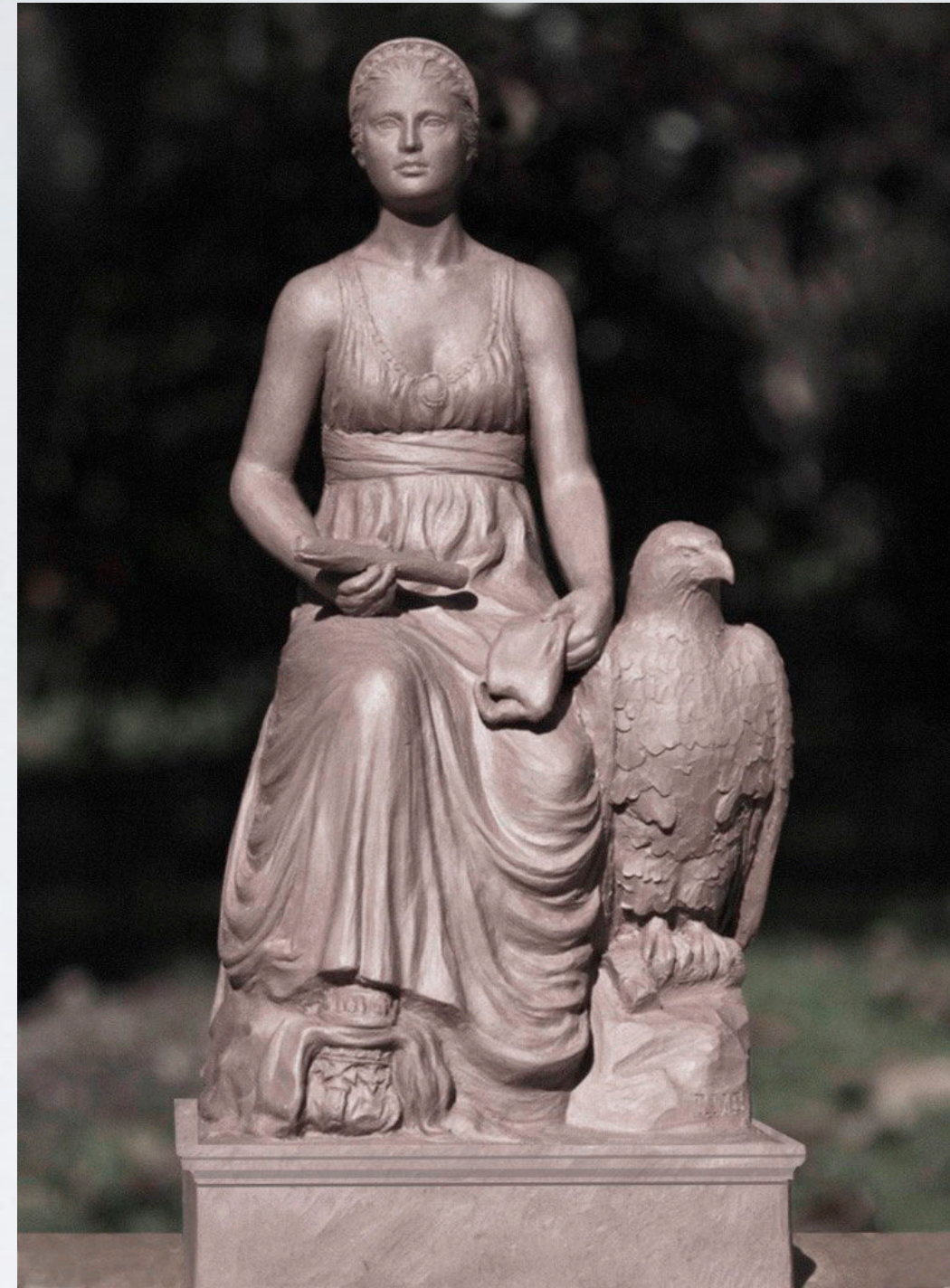
Final image of the interior of the Capitol's South Wing, wide view showing alternate blue leather specification for chairs, circa 1808



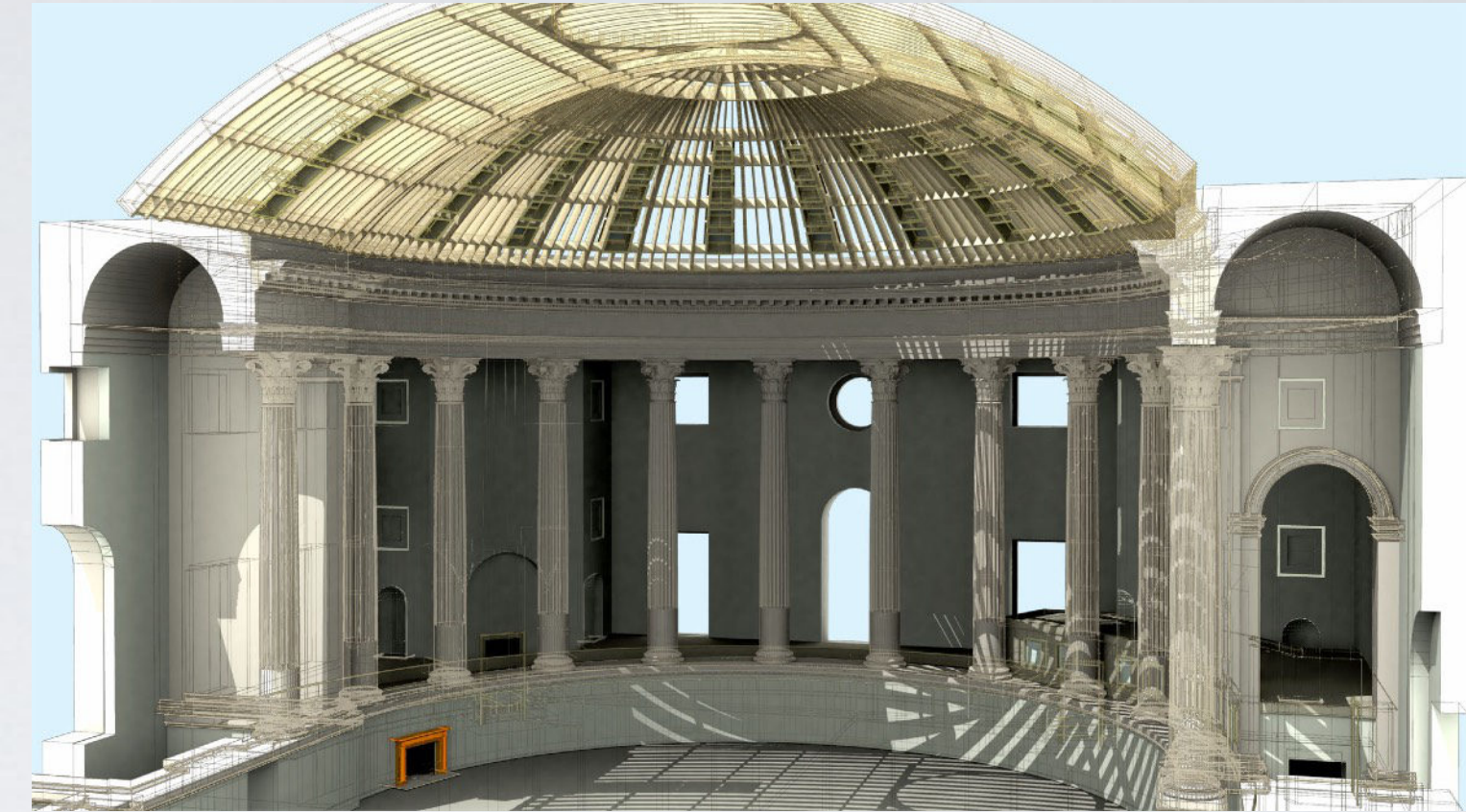
Final image of the interior of the Capitol's South Wing, circa 1808 - Jefferson version



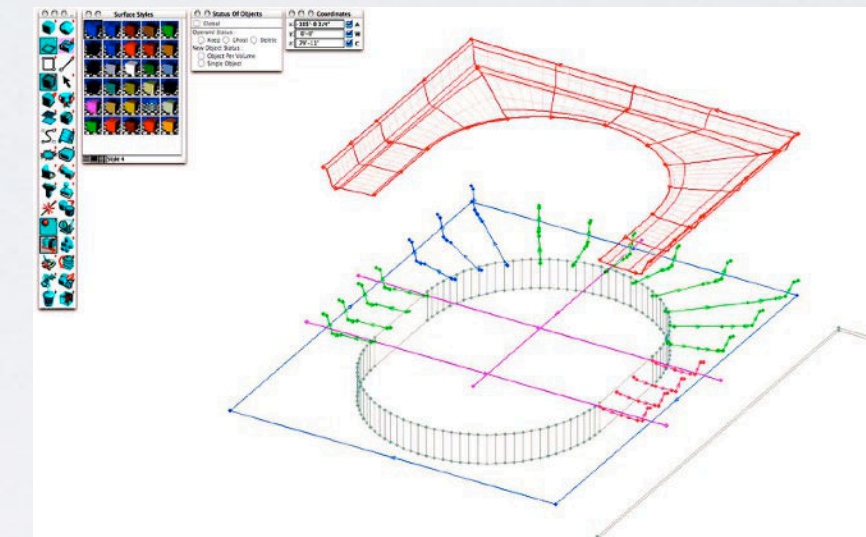
Final image of the interior of the Capitol's South Wing, circa 1808 - Latrobe version



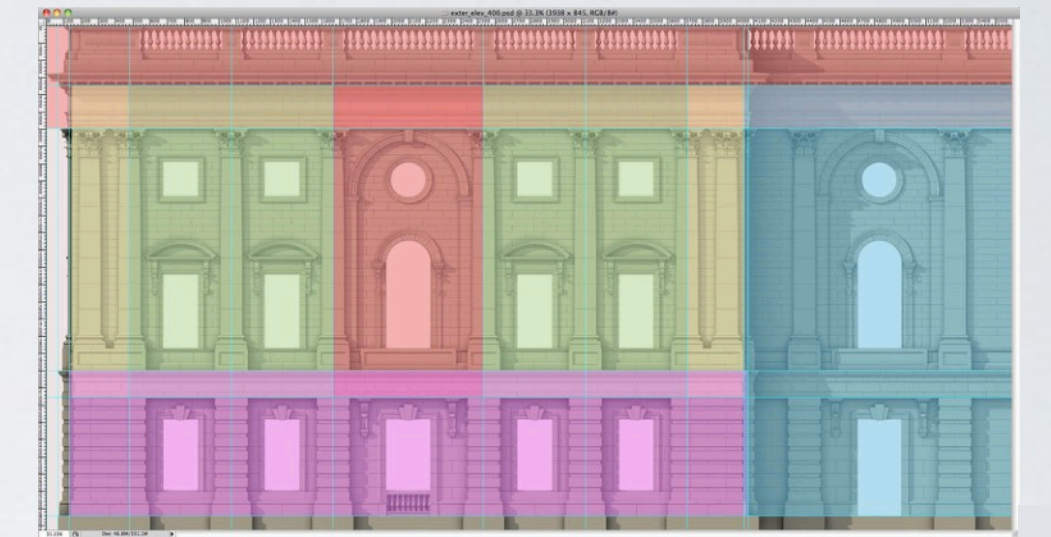
Sculpture of the reconstructed Statue of Liberty (1807)
By the author



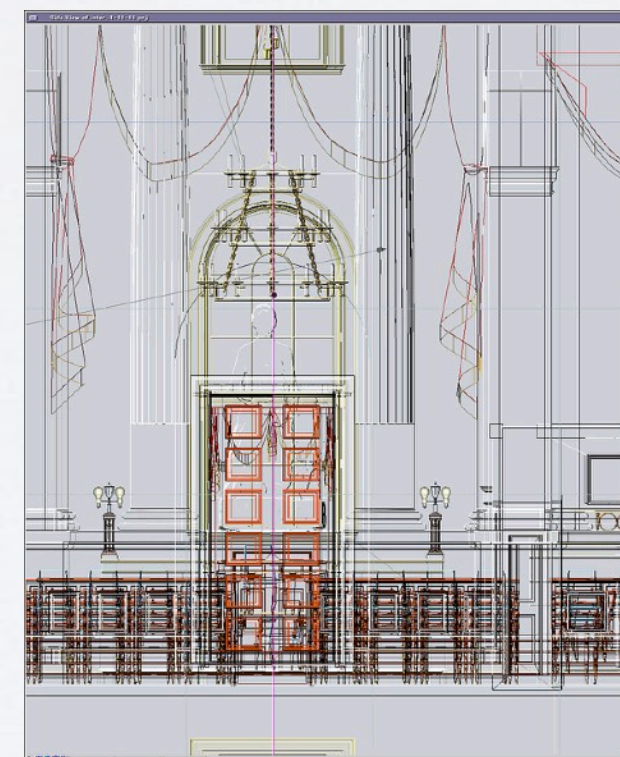
Example of the working computer model



Lofting



Texture mapping



Wireframe



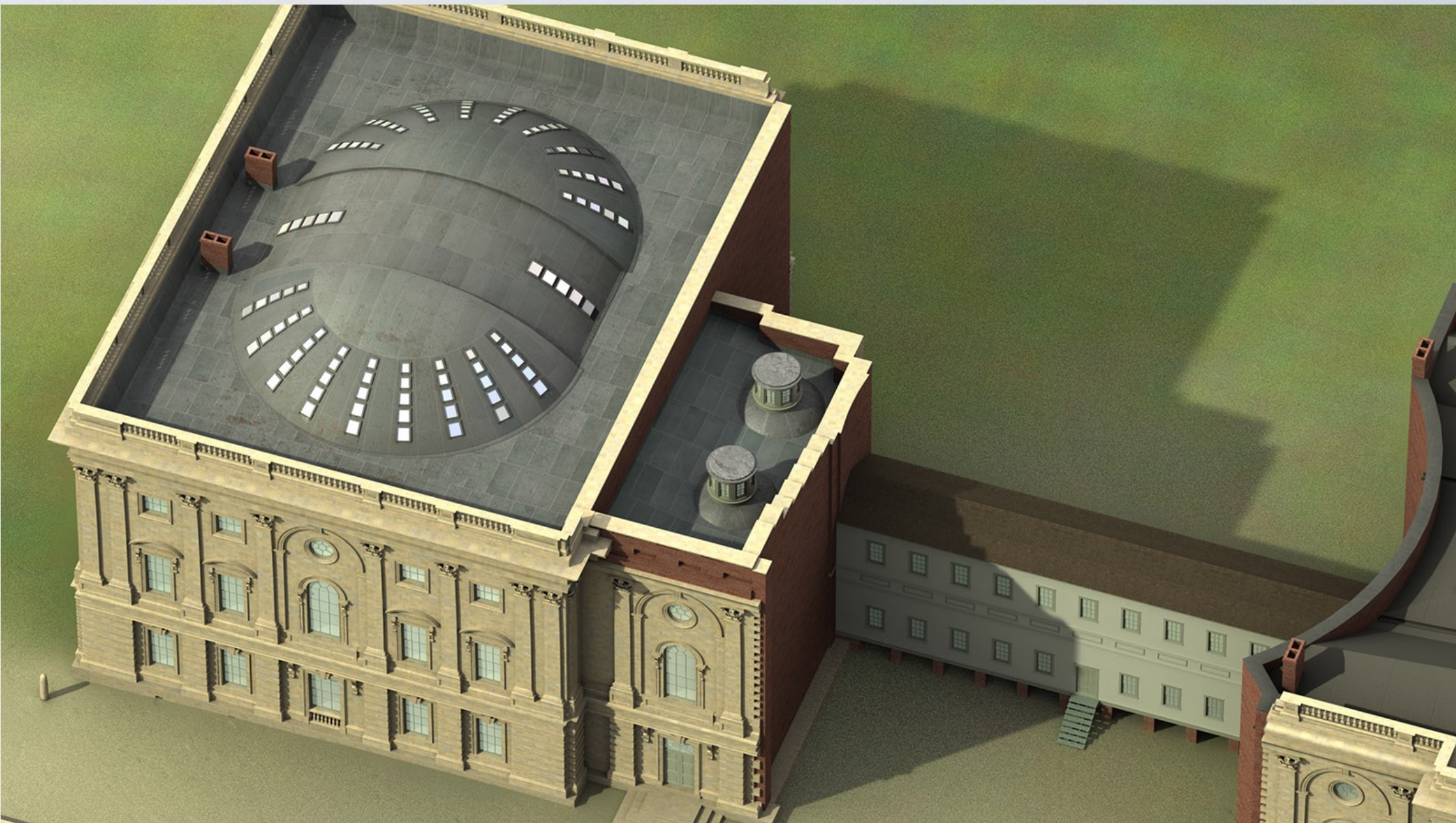
Exterior test



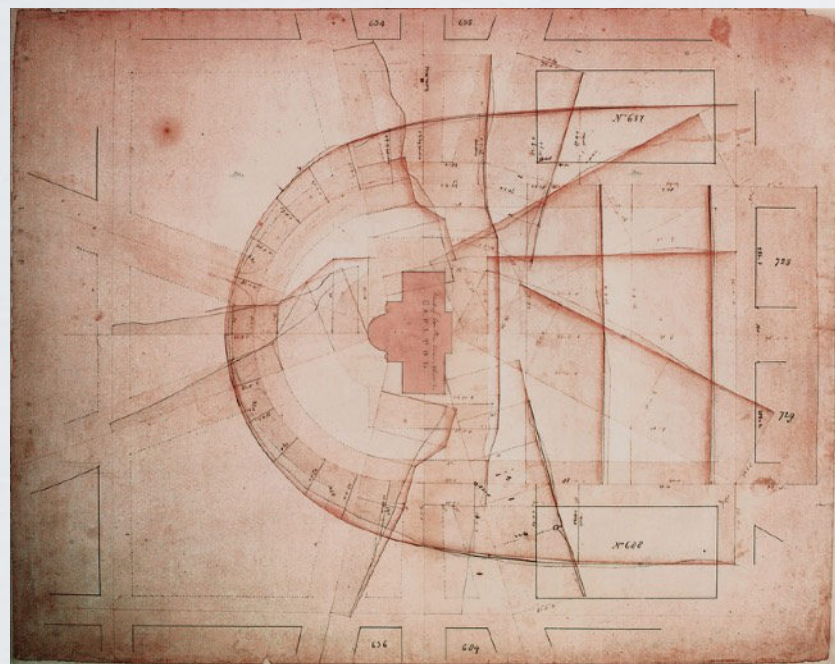
Setting up a scene



Final image of exterior, circa 1814



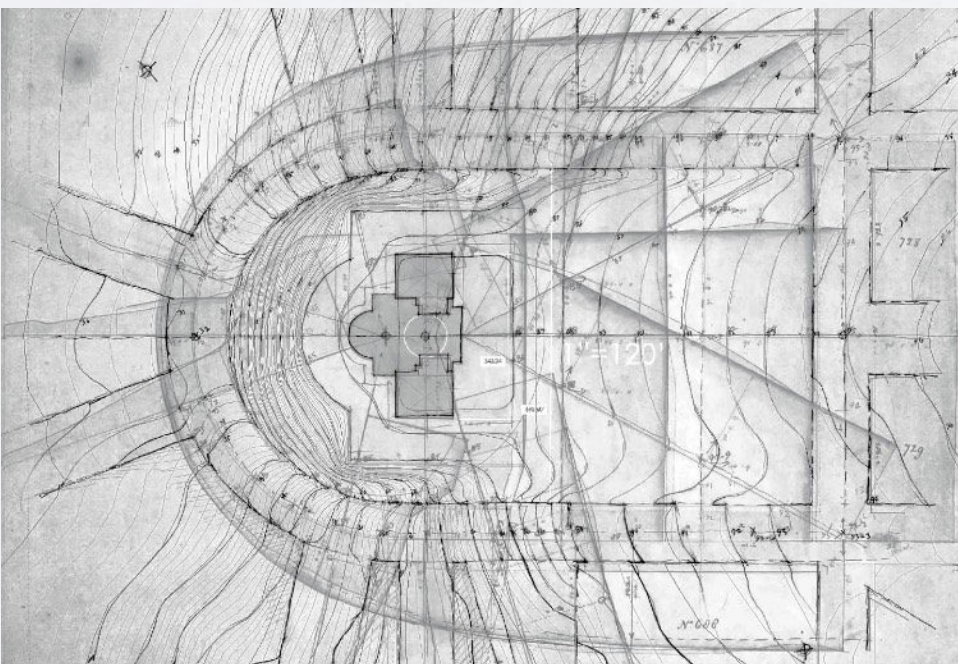
South Wing from above



Latrobe's original survey



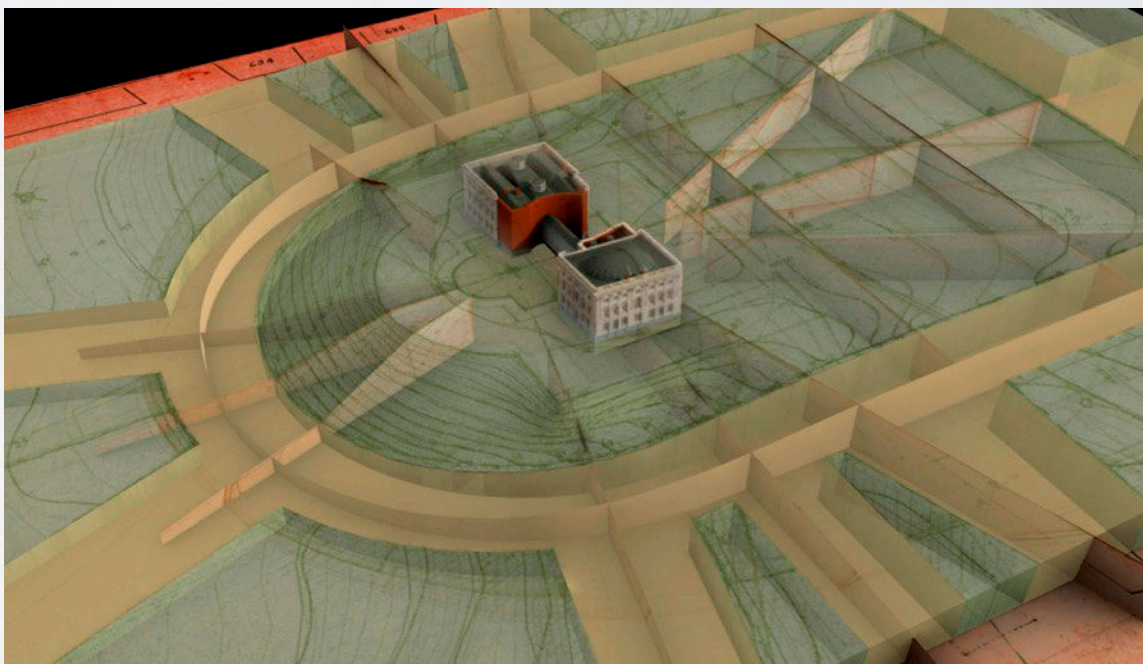
Existing



Composite with existing and landscape plan



New grading

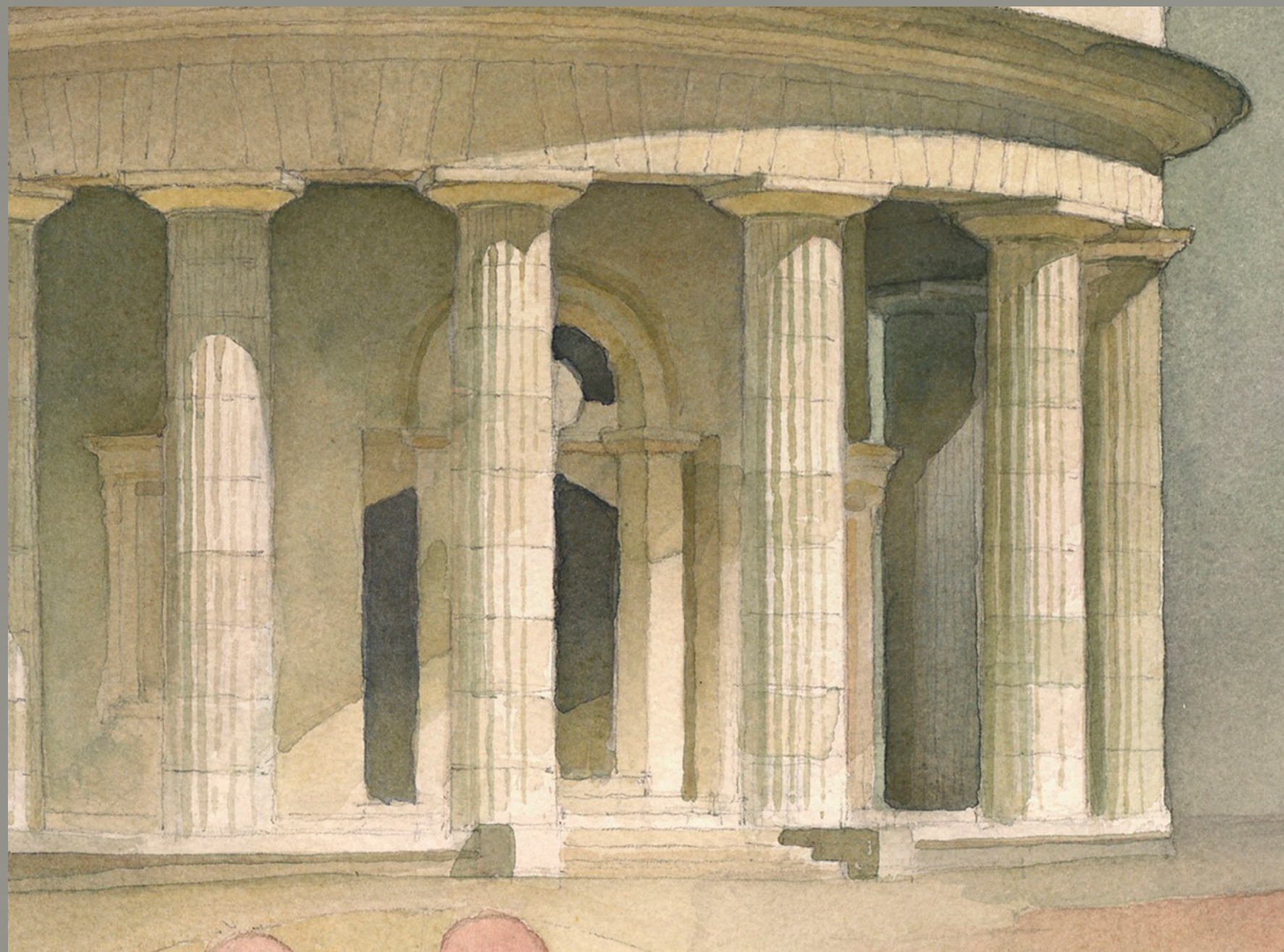


As a computer model for animation



Working images of the Egyptian Library of Congress (2021-09-30)

A selection of working images from my digital investigation of Latrobe's Egyptian Library. These are first-draft images. Will include furniture, books, lamps, and other features of the room.



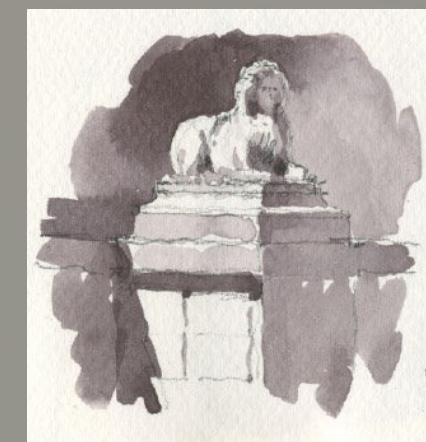
Parc Monceau Rotunda - Ledoux



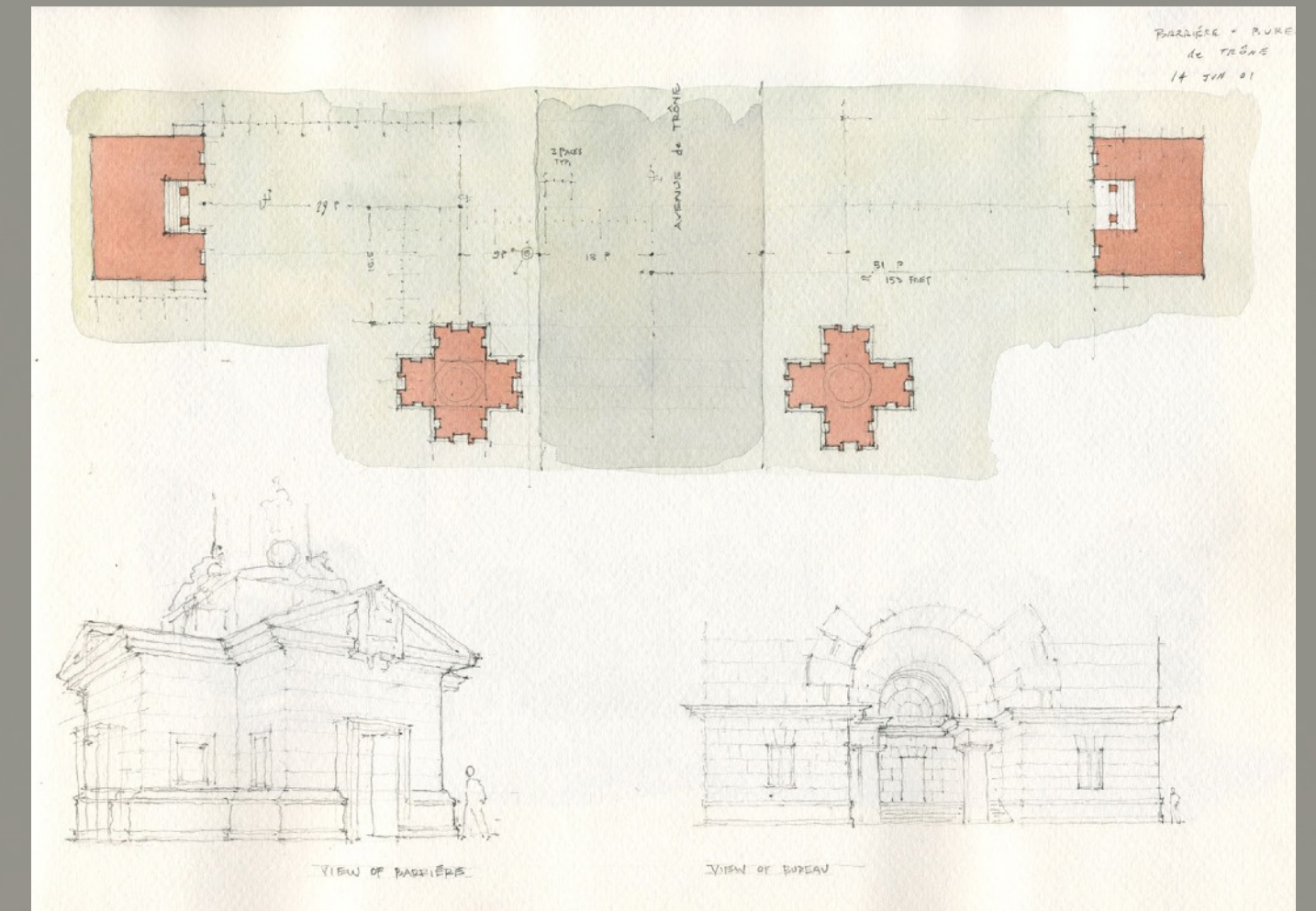
Parc Monceau Rotunda - Ledoux



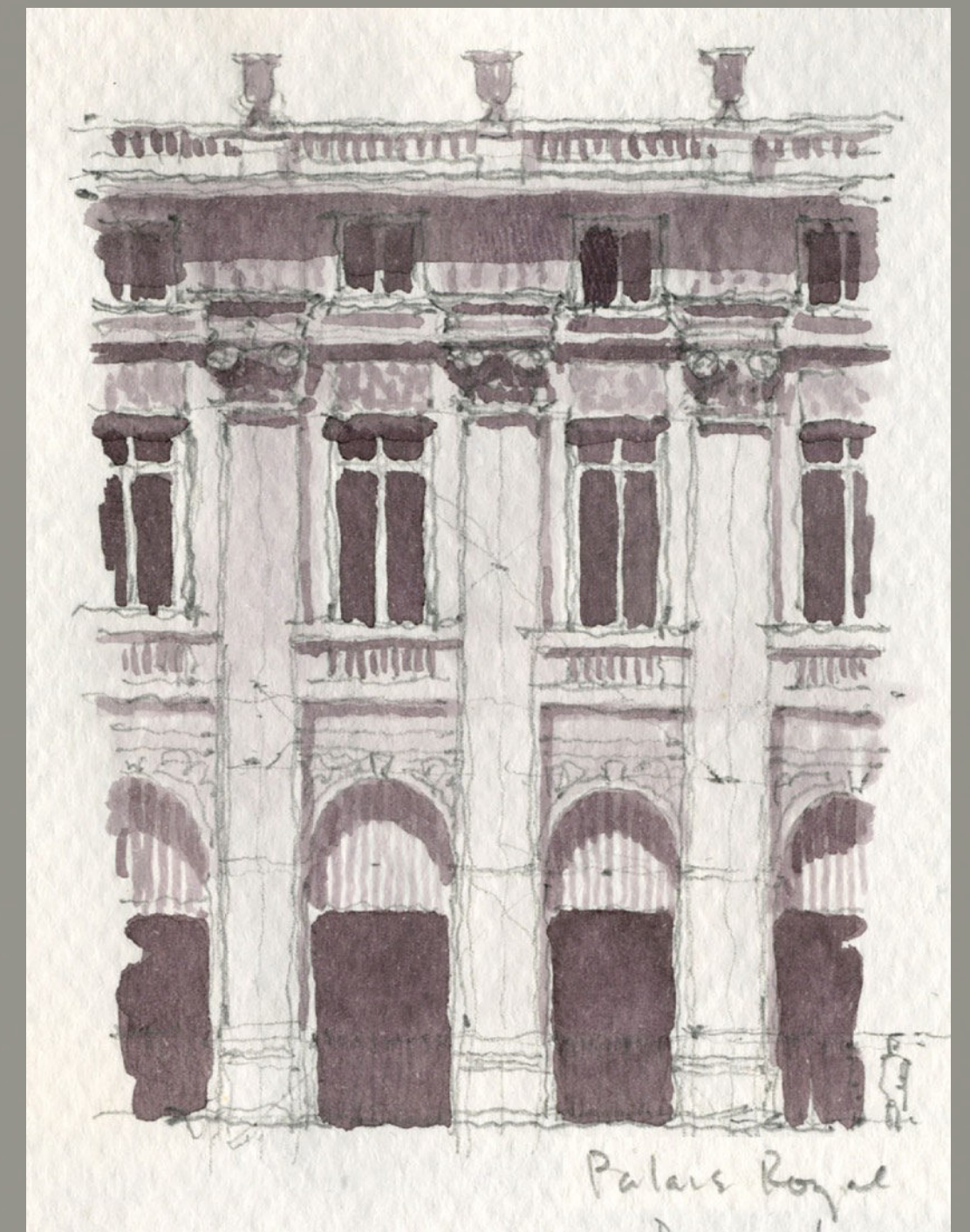
Monet's house



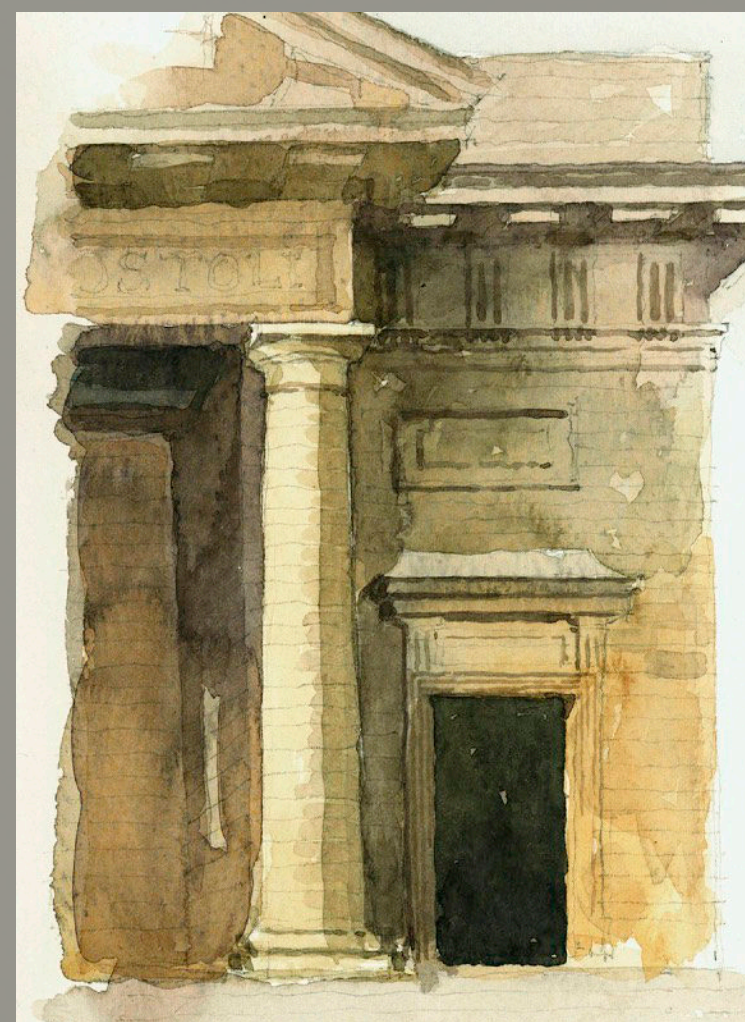
Sphinx at Hôtel de Salm



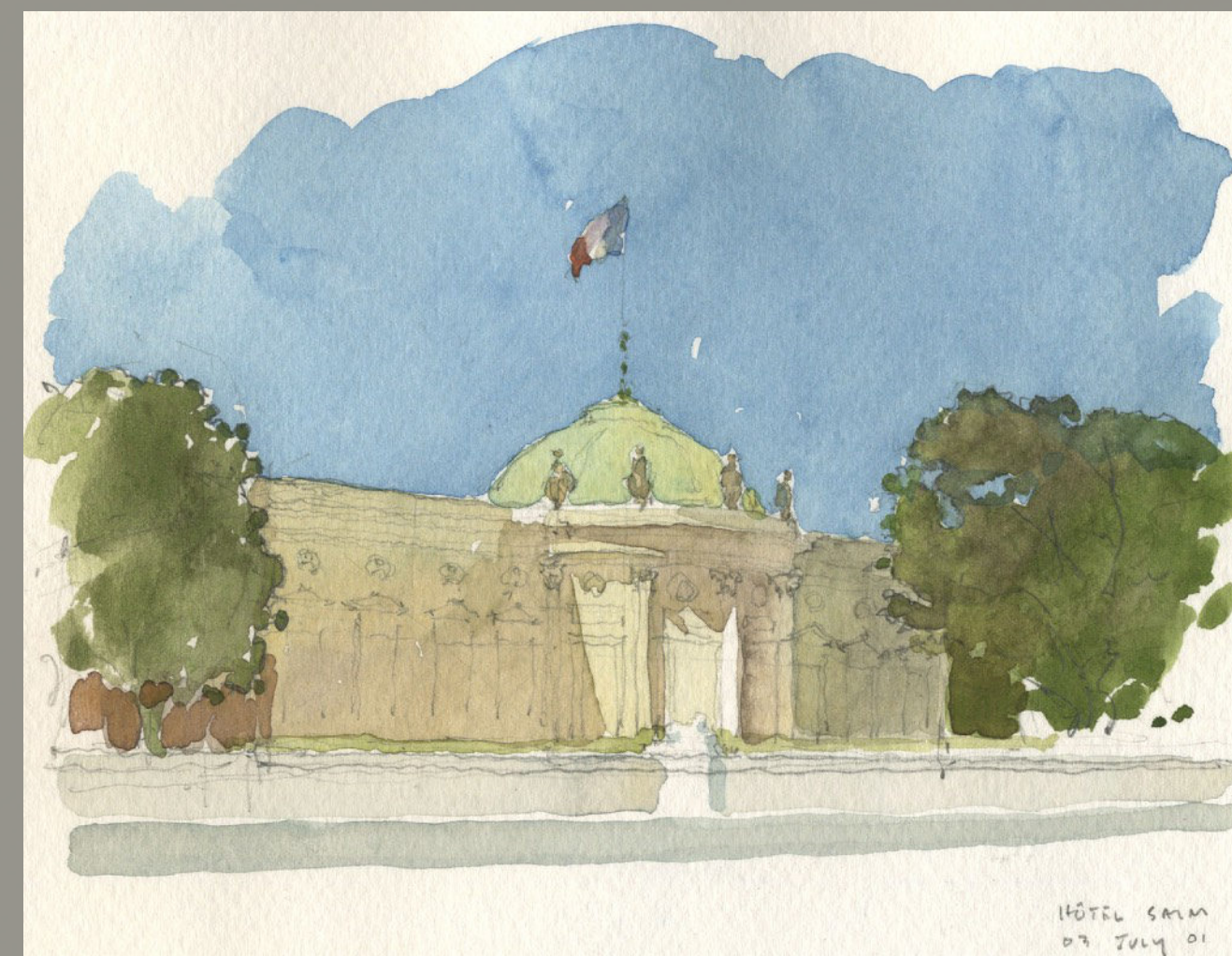
Barrière du Trône - Ledoux



Palais-Royal



St. Philippe du Roule



Hôtel de Salm - today called the Légion d'honneur

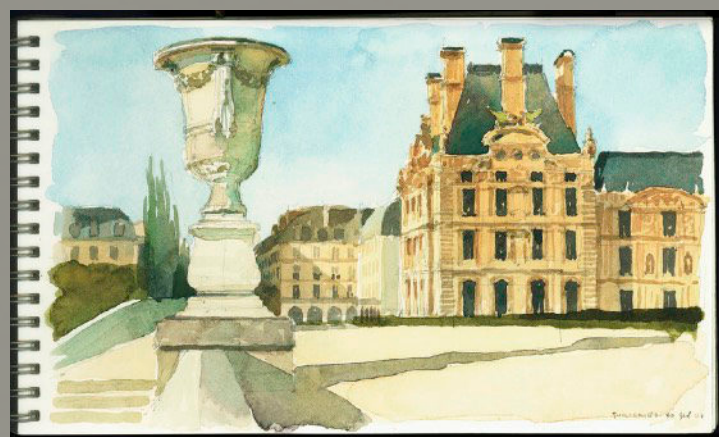
Gabriel Prize

The *Gabriel Prize* is awarded for the study of French Classical Architecture. My proposed program of study was to follow in Thomas Jefferson's footsteps from his time in Paris as the Minister to France. He wrote about many places, houses, and landscapes, and my goal was to try to experience these places as he did in an attempt to understand better his design philosophy. The Prize, sponsored by the Western European Architecture Foundation, supports three months of residency in France to graphically explore one's chosen subject through painting and drawing.

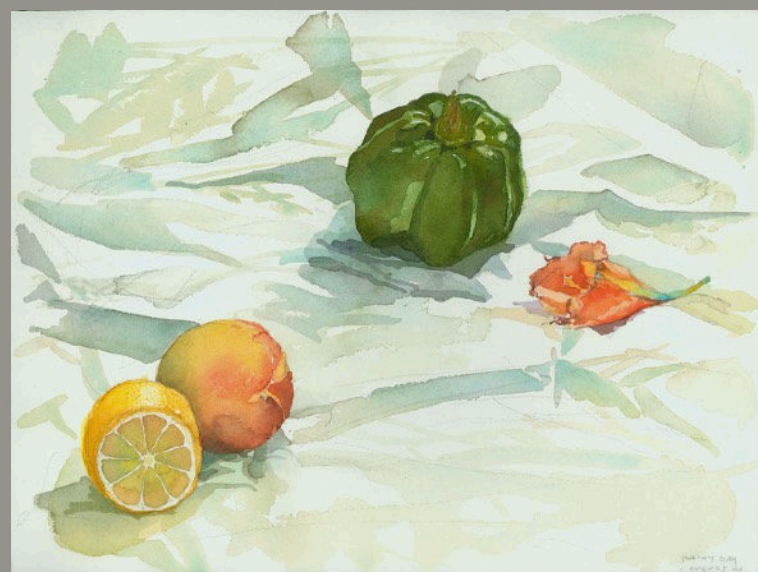
My architecture advisor was Harold Roth FAIA. My French architecture advisor was Jean-Louis Nouvian. I am very grateful for the opportunity to have spent three months with them in Paris, traveling by bus and by car all over the city and its environs, exploring historical sites and learning by doing.



Pavillon du Butard



Tuileries

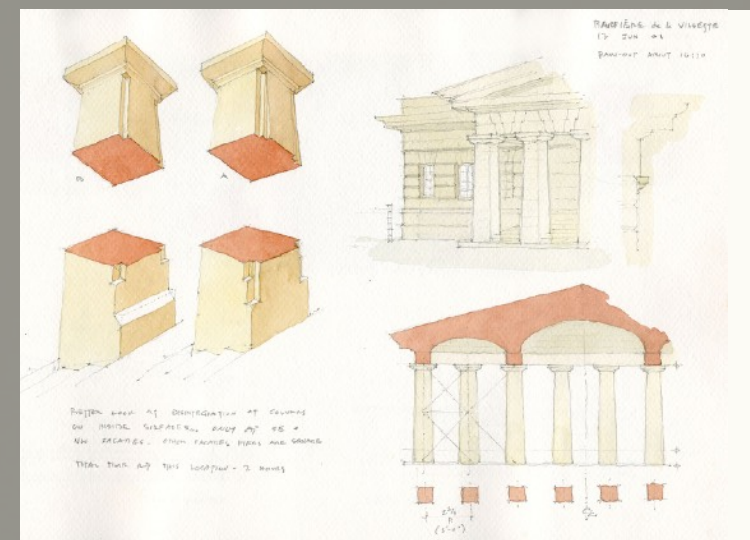
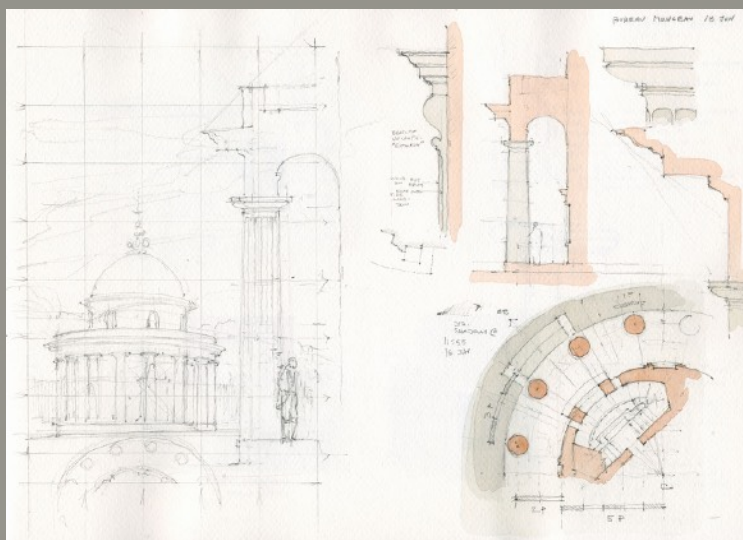
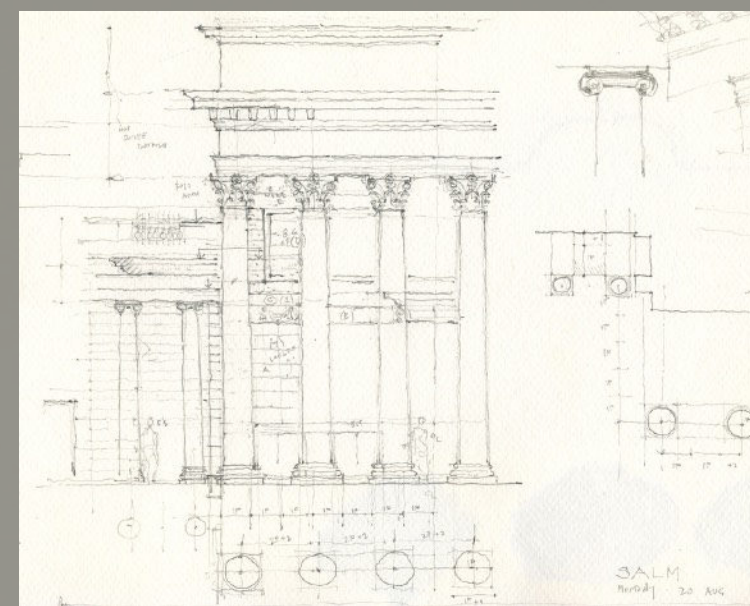
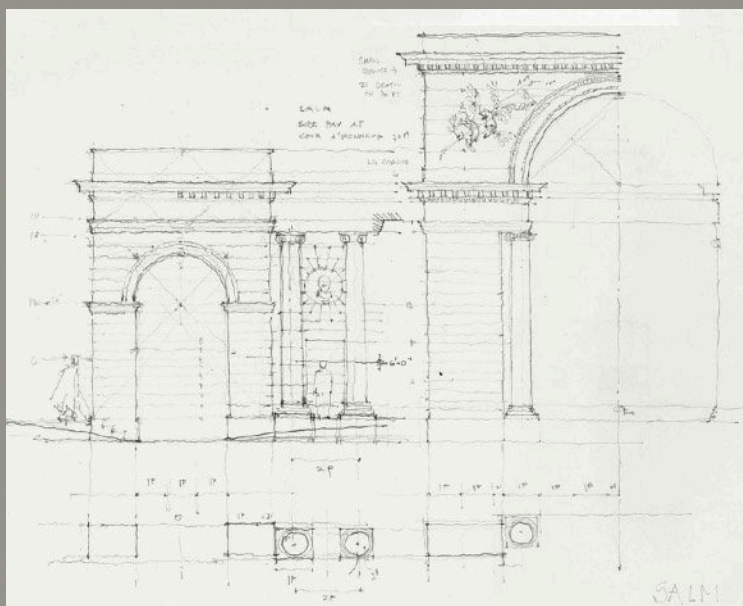


A rainy day in Chaville

Gabriel Prize



Storm over l'Étoile



Sketching dimensions and proportions



Bagatelle



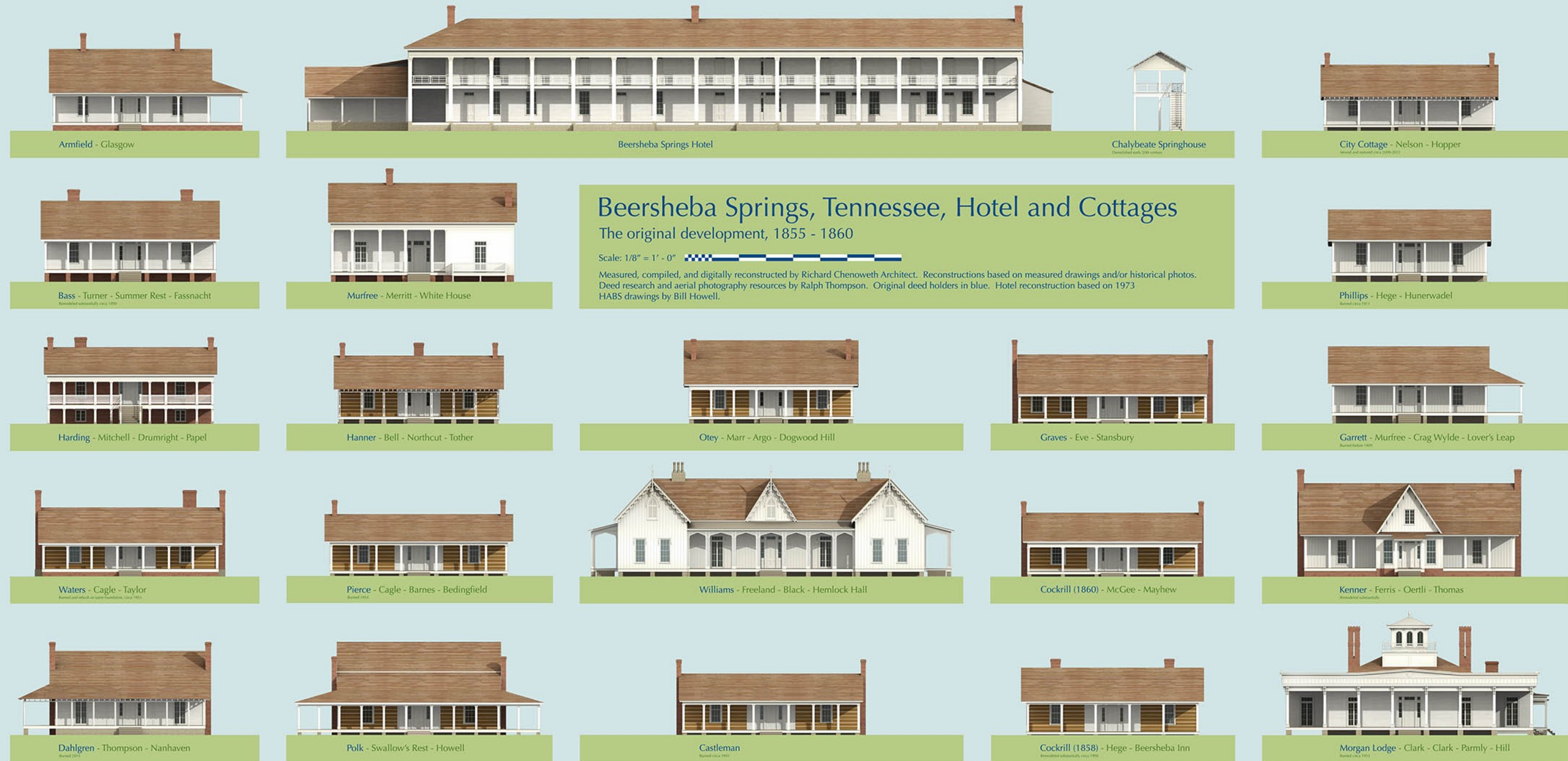
Bagatelle detail



Bois de Boulogne



Marly



Beersheba Springs TN

I received a grant from the local historical society to document an 1855-1860 Springs town on Tennessee's Cumberland Plateau. The 1855 development consisted of a hotel and twenty unique cottages based on classical, traditional, Victorian, and Creole influences. Many were measured in detail, and some that had burned were reconstructed based on historical resources. Several other buildings round out the group, such as a Springs House. I studied the historical roads as well. The town fell into ruin after 1865. There is evidence that some construction may have been accomplished by enslaved laborers. It's a complex story of vernacular housing types.



Plan studies of a sampling of the cottages



National Cathedral - Richard Williams Architects



Preservation of the Rotunda - Hoffmann and Arch. of the Capitol



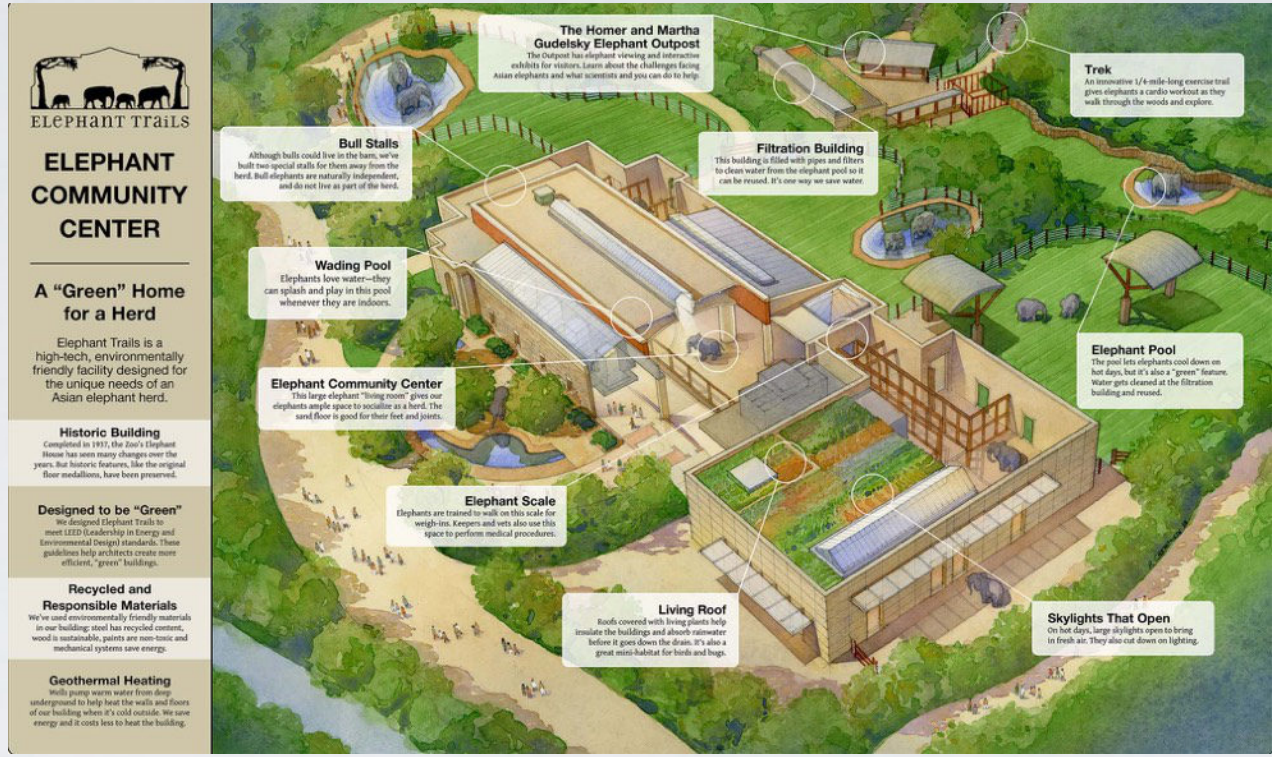
Ice Park - Beyer Blinder Belle



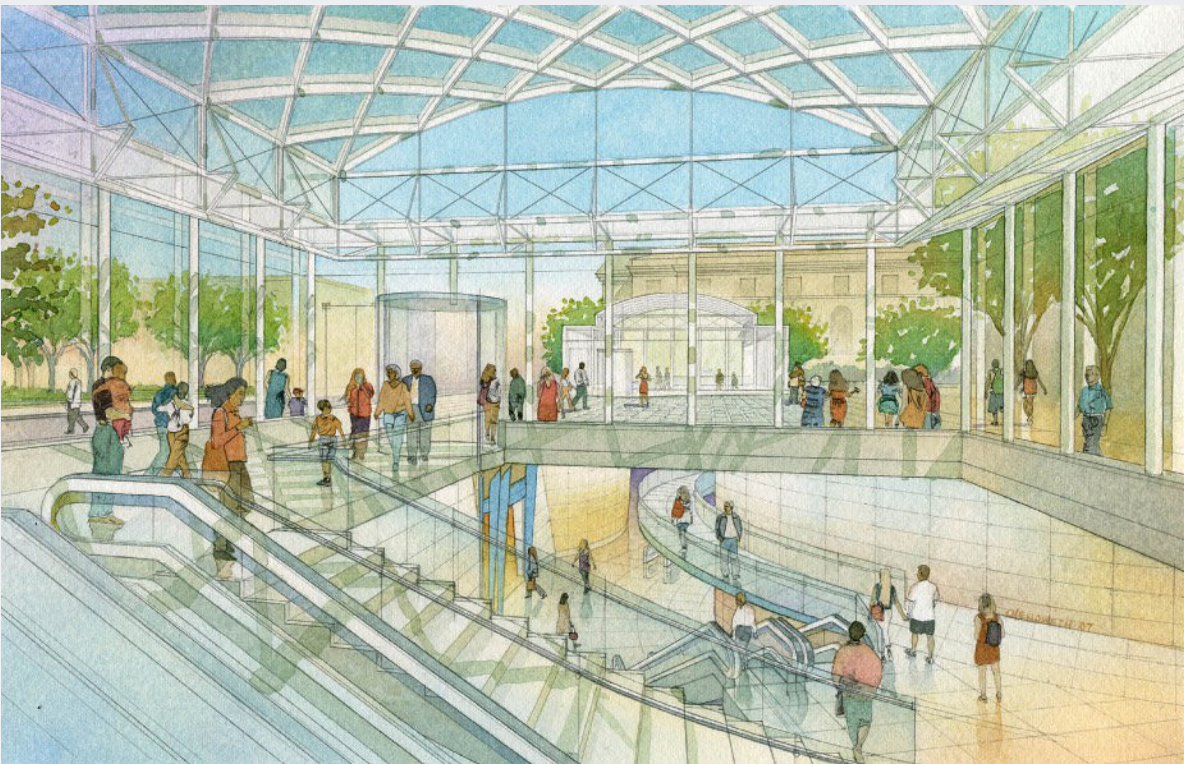
Preservation Magazine



Cottage Living Magazine, Southern Living Magazine (2004-2009)



Smithsonian National Zoo Elephant House - Vitetta Group



National Law Enforcement Officers' Memorial - Davis Buckley



Johns Hopkins University Decker Quad



College of New Jersey - Hillier Group



Smithsonian American Art Museum - Hartman Cox



UAE proposal - Michael Graves Associates



2001-07-15 Washington Post - Winner of Metro Competition Announced



2001-07-13 Washington Post - B Section



2001-07-28 Washington Post - Ben Forgey Review



Creating, page 30), 64 entrance escalators will be sheltered using the standardized design that won the competition. Ultimately these canopies will become an integral, unforgettable part of the nation's capital. Not only will they protect us and our machines from the weather, they also will say something about where we are and who we are.

The Winning Scheme

Although many of the 167 competition submissions were aesthetically compelling, the jury majority was rejected for being too cluttered and/or overly ornate. The winning scheme was chosen for its simplicity. Geometric inflexibility prevented many from adapting to diverse sites. The need for standardization and ease of installation was frequently ignored. Some designs had a good deal of detail, but the jury felt that such detail would add prohibitive costs and debris down the esplanade. And no small number seemed to promise extraordinary maintenance and repair challenges, but none

• Metro signage remains problematic, since the lettering and Metro line symbols shown on the canopy's top face are too small to be legible from the street. The canopy's underside is covered with a grid of small, square, reflective panels.

• Anchorage of the canopy's structural supports may be further studied, carefully engineered, and untrified tested. The canopy is a perfect failure, light in both appearance and weight, that must resist the forces of wind and rain.

• The Louie & Chonoweth/Heighdon designs envision panels of glass supported by a curved aluminum framing grid—the type used

many times.

WMATA officials admit they chose the Louie and Schmitt's design because they believed it not only captured the essence of the city but also met the project's requirements; however, they also note the principal architect challenged them to think outside the box and come up with a design that reflects dignity and elegance and reflects confidence with the Metro's commitment to the nation's capital. "Only if you have confidence in your own design can you have confidence in the capability of enduring for decades, both aesthetically and architecturally."

With its muted palette of aluminum and steel framing, the chosen design is reminiscent of the architecture of the Washington Metro system, which valued character. Metro's architectural preferences are not a hindrance to the design team's creative freedom. "We're not constrained by Metro's aesthetic," says Schmitt. "We're constrained by the program. However, beyond the obvious iconographic reference, much of the appeal of the Louie & Schmitt design is due to the way the design team has taken the program and translated it into a design for daylight—entrance on painted metal beams. How durable is the material? How long will it last? How much maintenance will the design require?" WMATA is considering using stainless steel for the entrance.

Lighting is crucial for both aesthetics and security. "The architect's design shows a wonderful play of light of the illuminated glass entrance, which is a very important placement of light to provide lighting fixtures and electrical conduits are not just a technical detail," says Schmitt. "We're not sure that we have seen any other place where WMATA wants to be sure that entrance does not pose the possibility of a security threat."

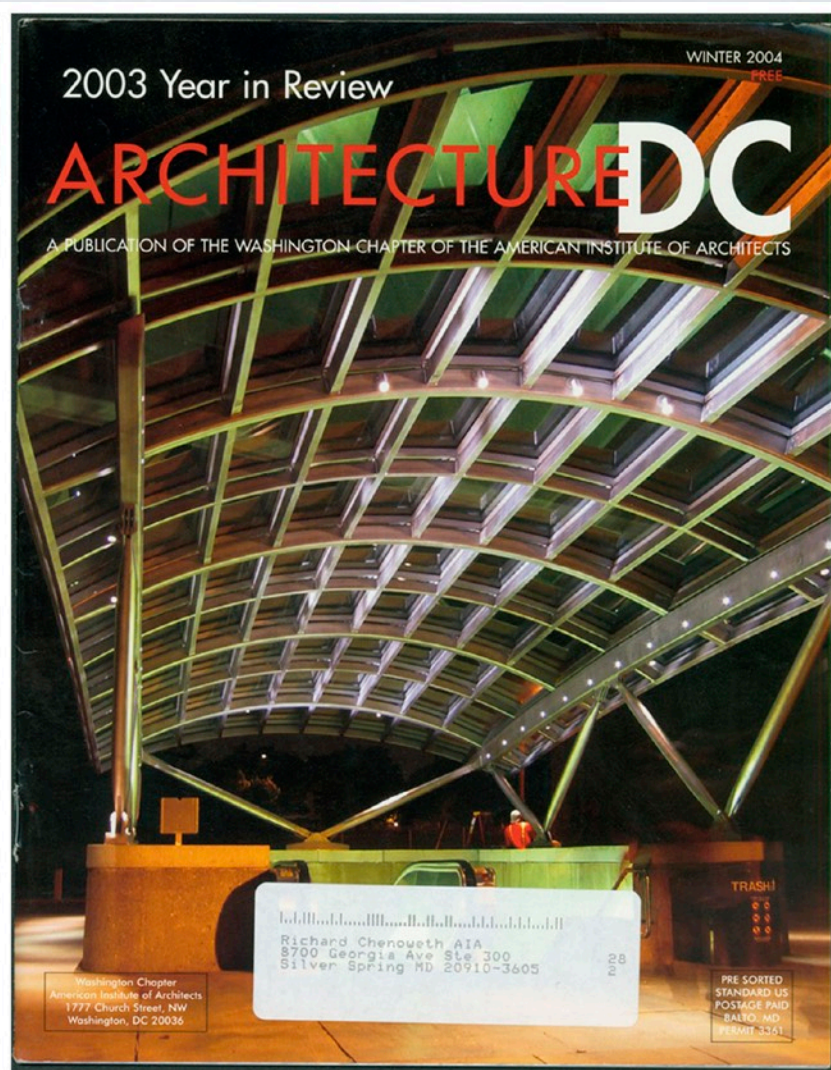
In architecture, the success of a project depends as much on the quality of its execution as on its concept. But Gold's design team has a proven track record of successful execution. The design team has been successful in the past, and the team's experience will keep up and deliver the design.

Roger K. Lewis, FAIA, was the Professional Advisor for the Metro canopy design competition.

2001 AIA-DC Magazine - Year in Review



2014 National AIA - 25 Year Award to Harry Weese Metro



2003 AIA-DC Magazine - Year in Review



2003 Washington Chapter AIA Award



'Architecture in Perspective' *Draws on a Renaissance Art*

By Benjamin Forgey
Washington Post Staff Writer

"Architecture in Perspective," at the Octagon, is a neat, conventional little package of 55 drawings by today's leading architectural illustrators.

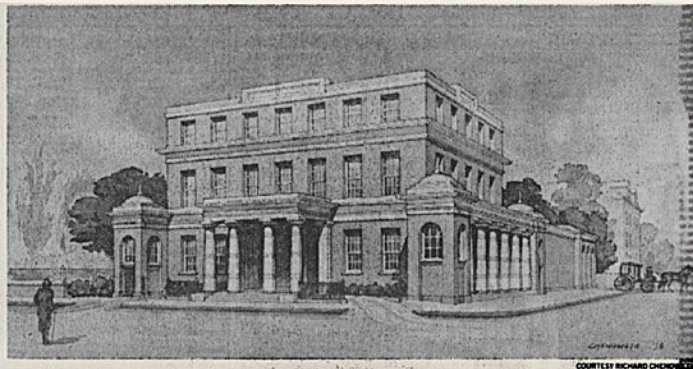
Organized by the American Society of Architectural

Today, such drawings are used mainly to communicate

the essence of a building design to non-architectural audiences—to sell a project, as it were—to developers, prospective tenants, public agencies or groups of citizens.

Consequently, there is a tremendous emphasis on kindly atmospherics. On occasion, you will find it

See OCTAGON, C7, Col. 4



Artist Richard Chenoweth's watercolor of a mansion designed in the 1790s but never built.

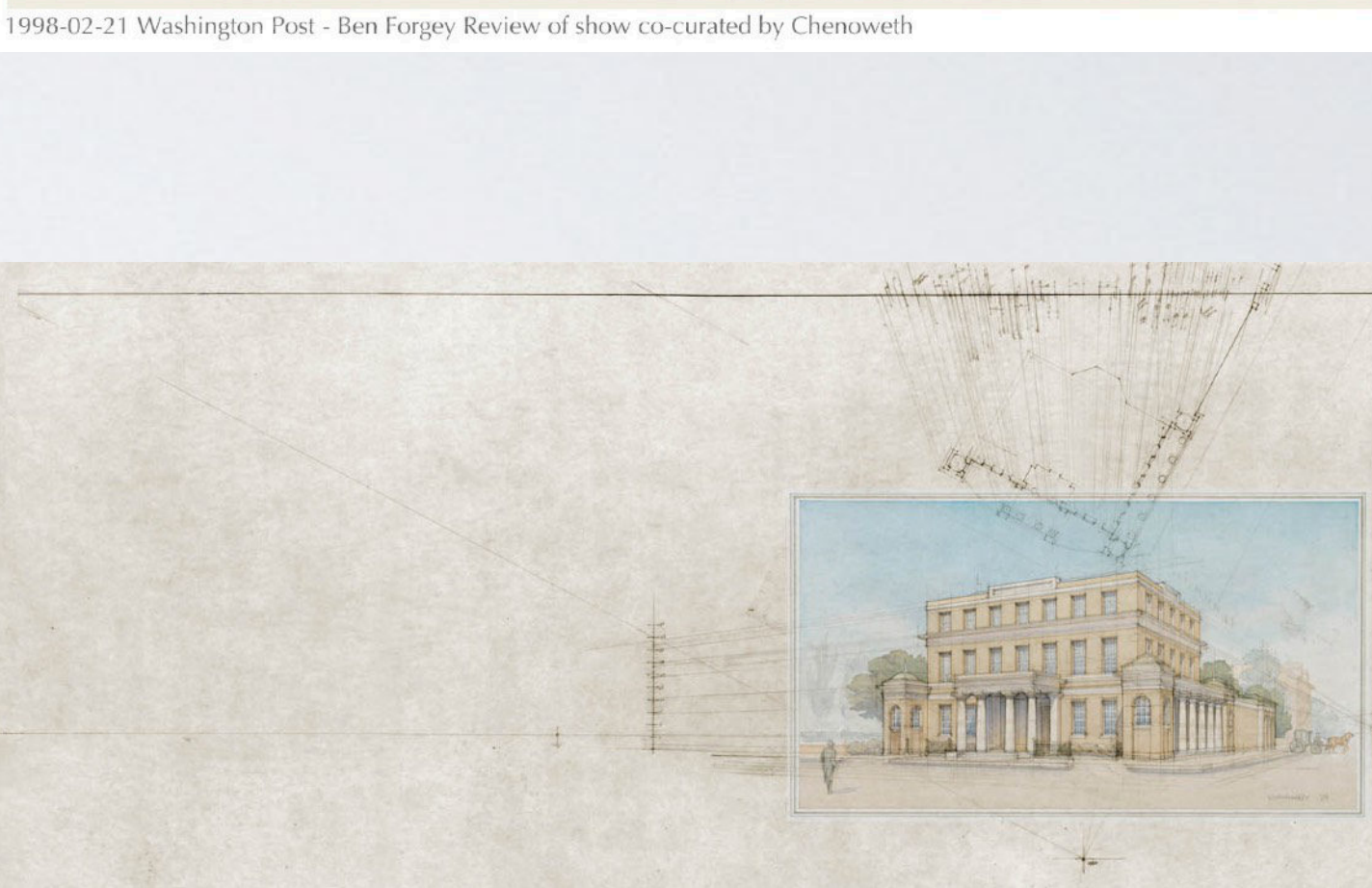
The Octagon, Putting Plans in Perspective

OCTAGON, From C1

necessary to blink two or three times before realizing that the building you are looking at—the subject of a drawing—is an architectural mediocrity. This makes you aware—the renderer's talents all the more.

Predictably, there is a mixture of hand-drawn images and computer-aided renderings. If, for some reason, you have a bias against the machine-aided product, this show likely will cure you of it, for some of the most gorgeous and generous-looking images are drawn with computers.

The most interesting image in the show, however, is a watercolor rendering commissioned especially by the



Selected articles and press coverage

Richard Chenoweth AIA - Portfolio of professional and pro bono work

Press