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in the Mid-Atlantic

2002: number two

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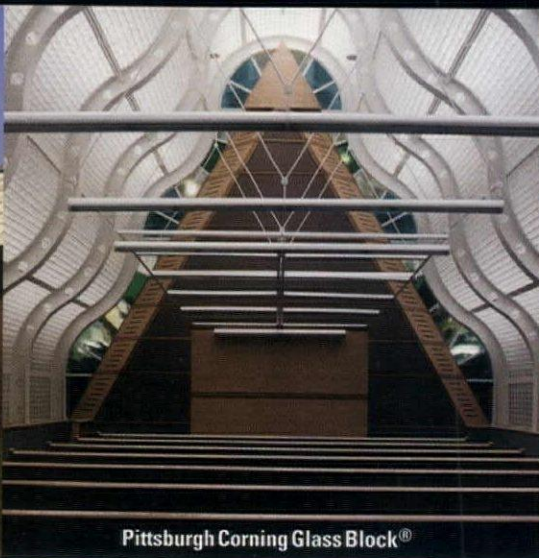
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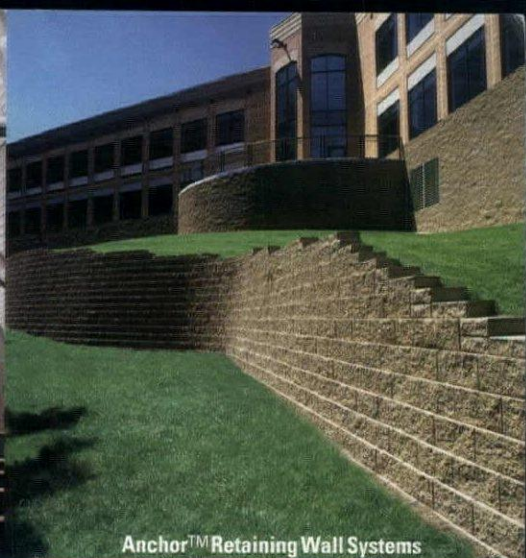
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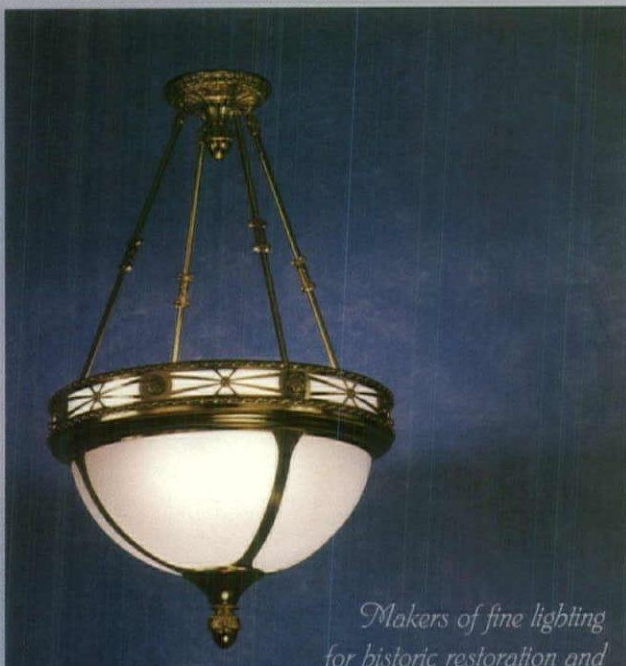
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From the Editor

Goodbye, Hardware

Over the past several months, I've watched with some dismay at the changes happening in my little corner of the universe. The place I'm referring to is called Bon Air – founded in the 1870s as a retreat for well-to-do Richmonders who built rambling Victorian summer houses to escape the swelter of the city. By the mid-20th century, it was well established as a suburban enclave, with subdivisions of cozy brick houses all around. Not quite a town, it still had an identity of its own, boasting a handy collection of retail shops, churches, a school, grocery store, laundry, drug store, and hardware store.

But the things that made Bon Air quaint – and unique – are fast disappearing. I should have noticed it when the grocery store changed hands from one small chain to another. Then a gas station knocked down its 1950s-era building and rose from the rubble as a convenience store, deli, and car wash positioned among vast islands of gas pumps. I began to sense that small was no longer good. The siren finally blared for me last year when Bon Air Hardware, whose quirky sign post looked like a giant threaded bolt, spread "Going Out of Business" signs on its plate glass windows. My heart sank, for it felt like the death of an institution. No, the people who worked there weren't family, but whenever I was stumped by household plumbing, I knew someone there would explain the problem and send me home with the right combination of washers, collars, and jellies to emerge victorious by day's end. I mourned the loss, but I understood it. A little more than a mile down the road, a big-box home improvement store had opened. Bon Air Hardware couldn't compete.

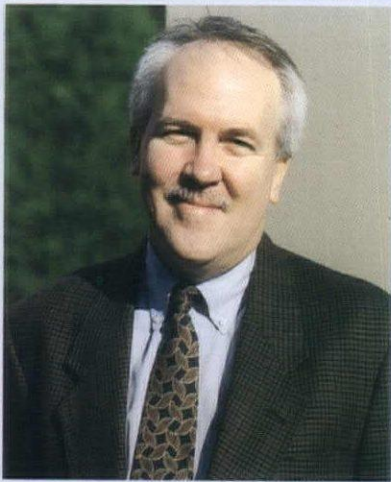
Now a new chapter has begun. The neighborhood drug store, Buford Road Pharmacy, is moving from its home of 35 years into the much-larger space of the old grocery store, which went belly-up two years ago. It has all the signs of a last gasp, because a drug store chain recently built an outlet across the street. I wish the pharmacy luck, not because I am nostalgic for old Bon Air, but because I appreciate the aspects of this place that contributed to its sense of community. If those characteristics are going to change, I want them to change by design.

Fortunately, I'm not alone. The impact of chain drug stores on America's towns has drawn the attention of the National Trust for Historic Preservation, which negotiates directly with CVS, Eckerd, Rite Aid, and Walgreens to protect historic sites. Rather than react negatively against chain drug stores, the Trust recognizes that the jobs and investment they bring can be positive. So the Trust publishes guidelines for dealing with corporate drug stores and even produces a tip sheet on how to design a large drug store in a way that is sensitive to its surroundings.

Likewise, big-box retailer Wal-Mart has won high-profile battles in places such as Ashland, a town near Richmond, but some localities have succeeded in tempering the downside of such stores. In June, the planning commission in Chestertown, Md., rejected a proposal for a suburban Wal-Mart on the basis that it would harm the downtown. In July, Hernando County, Fla., adopted new standards requiring big-box retail stores to improve their appearance with landscaped parking lots, covered walkways, and architectural details on their façades.

Other public initiatives from Arizona to Wyoming testify to the wide concern for the effect of retail stores on the quality of our cities and towns. In light of the economies that drive businesses today, it would be naive to suggest that commercial districts be limited to mom-and-pop enterprises. But communities should be revitalized in ways that protect their individuality and maintain their integrity. The scale of new buildings can be minimized. Materials should be compatible with what existed before. And parking can be placed behind buildings to avoid the asphalt carpet out front. These approaches to redevelopment would not have saved Bon Air Hardware, of course. But they would help ensure that the human-scale qualities that attracted people like me to Bon Air would not disappear.

– Vernon Mays



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volume thirteen number two

16

Portfolio: Made in Virginia

Public projects dominate this collection of recent buildings across the state, but the range of issues tackled by their architects offer a telling glimpse of the variety found in architectural practice.

Torgersen Hall, SFCS with Esocoff & Associates
Virginia Beach Higher Ed. Center, Moseley Architects
The Other Elizabeth, Reader + Swartz Architects
LaPrade Library, The Design Collaborative

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Announcing the Inform Awards

The eleventh annual Inform Awards focus praise on thirteen design solutions from across the region. Strong interest from design students at area universities netted seven additional awards.

Greenpeace USA Headquarters, Envision Design
Rodgers Bedroom Suite, ColePrevost, Inc.
Scott Stadium Scoreboard, VMDO Architects
Incara Pharmaceuticals, NBBJ of North Carolina
Transformable Seating Device, Mike Temple
Nixon Peabody Offices, Group Goetz Architects
Façade Renovation, Treacy & Eagleburger Architects
Cerulean Park, Nelson-Byrd Landscape Architects
Foundry Law Offices, Cox Graae + Spack
Loft Renovation, Eric Jenkins, AIA and Joseph Wheeler
Toka Café, Group Goetz Architects
Lewis Quadrangle, Muse Architects
Carolina Business Interiors, Pearce Brinkley Cease + Lee



p. 26

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A Guide to Interior Design and Landscape Architecture

In tandem with the Inform Awards, the magazine introduces a new information resource – directories of firms that include interior design or landscape architecture in their portfolio of services.

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Design Lines

new developments in design

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House & Home

a contemporary spin in Williamsburg

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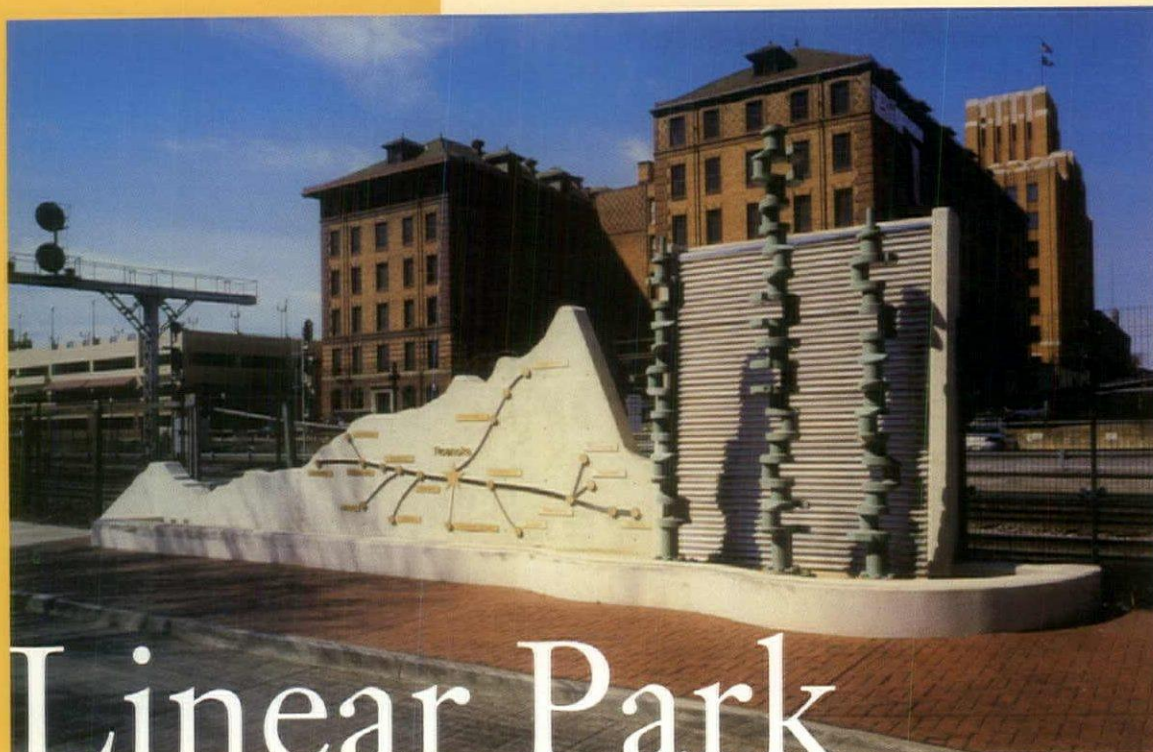
Taking Note

doing the small thing well

In our next issue:
Green Architecture

On the cover: Carolina Business Interiors

Photo by James West



Linear Park

Interprets Roanoke Rails

Photos: Rick Alexander

Thematic artworks draw attention at key points along the route (left). Where scenic opportunities exist, the path rises slightly to overlook the tracks (below).

6

As America's technology changes, old industries are left behind, and often, so are the towns that sustained them.

Such was the case in the city of Roanoke, a hub of the railroad industry and headquarters of the Norfolk & Western Railway, which in 1982 became a subsidiary of Norfolk Southern Corporation, which ultimately absorbed it. This, along with competition from automobiles, air transit, and hauling, sapped vitality from the railroads and, in turn, Roanoke. Recent development has begun to renew the downtown, but not at the expense of the city's industrial heritage.

Along with the adaptive reuse of warehouses, railroad headquarters, and other relics of the rail era, the streetscape of Roanoke's downtown has also begun a thoughtful transformation. With advice from city planners, citizens, and proprietors of downtown businesses, HSMM, a Roanoke architecture firm, has completed the bulk of a project intended to draw Roanoke's population through the city landscape. Under the guidance of Michael Brennan, AIA, the firm designed a walkway sprinkled with remnants of Roanoke's railroad

heritage. To tailor the Railside Linear Park specifically to the city, HSMM incorporated materials such as concrete, steel, and bronze that were typically used in historic railroad structures, and adapted them into shapes that mimic the peaks of the surrounding Blue Ridge Mountains. Points of interest are strategically located where major downtown streets terminate, funneling pedestrians to the walk. The park begins at the Virginia Museum of Transportation with a sheltered platform raised above the train tracks. Engine crankshafts pop out of a fountain next to a three-dimensional map of train routes through Virginia. The park terminates near First Union Plaza with a bank of concrete monoliths displaying historical bronze plaques and an "end-of-the-line" crossing gate. While stark and industrial, the attractions exude an artistic sensibility.

With projects like this linking Roanoke's downtown attractions, including the thriving Historic Roanoke City Farmers' Market, Transportation

Museum, First Union Plaza, and Hotel Roanoke, the downtown area is moving ahead. City planners are not content to stop with the current linear park, however. Instead they are actively studying the construction of additional pedestrian links that would tie downtown Roanoke to adjacent neighborhoods and produce a network of paths. Railside Linear Park provides the first piece of the revitalization puzzle that was sorely missing – outdoor pathways intended to help citizens and tourists gain an appreciation for the legacy that is Roanoke's own to prize.





WebWatch

Educational Eye Candy at nbm.org

Editor's note: With this issue, Inform introduces a new regular feature called WebWatch that will review a different design-related website in each issue. Assistant Editor Rebecca Ivey, with an appetite for all things digital, has taken up the cause with enthusiasm. Look for her reports in future issues or, if your own surfing turns up something worthy of review, drop her a suggestion at rivey@aiava.org.

While the newly revamped website of the National Building Museum, www.nbm.org, is cleanly designed, easy to navigate, and information-rich, the real gem one uncovers in a visit is the new online exhibit, *Building America*.

After clicking on the exhibit's nondescript logo on the museum's homepage, a new window opens, loading the requisite Flash presentation. However, while many Flash productions hide a lack of substance with futuristic graphics and awe-inducing animations, *Building America* uses the technology to flesh out an exploration of America's built environment, from skyscrapers and private homes – things that spring to mind when thinking of architecture – to urban developments, highways, public parks, and parking garages. Presenting a smorgasbord of images, links, essays, video, and sound clips, the virtual exhibit clearly intends to expand the idea of architecture beyond mere buildings, and to examine how art, media, necessity, prejudice, and other facets of culture define the spaces that Americans build for themselves.

The site's creators state frankly that they intend to add to the offerings with more instructive and interactive features, and have already made good on that promise with the addition of "Fun for Families: Bridging the Gap," an illustrated pop quiz on bridges. From its aesthetically pleasing timelines to special sections – such as "Cutting Edge," outlining emerging technologies and schools of thought, and "Voices," which includes sound bites from Frank Lloyd Wright and Jack Kerouac – the site pulls disparate elements together in a format that illustrates the diversity of our built environment.

All in all, *Building America* does exactly what it needs to do – it explores the world of architecture from different perspectives, using engaging images, voices, and text. But it does so without extraneous gimmicks and avoids getting overly technical. And, for www.nbm.org, this is just the beginning.

Final Grade: B+ (very nice, but room for improvement)



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Velocity

Grappling with concepts such as speed and slowness, lightness and weight, energy, technology, and permanence, the Virginia Design Forum shed light on the changing processes influencing the profession of architecture.

At the fifth Virginia Design Forum on March 22-23, design enthusiasts flocked to the National Building Museum in Washington, D.C., and the George Washington Masonic National Memorial in Alexandria for a conference centered on the theme of "Velocity." A mixture of theoretical musings and extraordinary examples of design were presented to the crowd by speakers Neil Denari, of Neil M. Denari Architects in Los Angeles; Adam Yarinsky, AIA, of the Architecture Research Office in New York; William Morrish, professor at the University of Virginia School of Architecture; Olga Vazquez-Ruano of UN Studio in Amsterdam; and Tod Williams, FAIA, of Tod Williams Billie Tsien & Associates in New York. From the opening keynote through the panel discussion, the speakers juxtaposed diverse viewpoints, techniques, ideologies, and design ethics, and pondered the significance of themes such as speed, direction, time, technology, tradition, and morality. In the age of digital design, they wondered, how does architecture become enduring?

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Neil Denari

"The difference between 'speed' and 'velocity' is that speed is only magnitude, but velocity is magnitude and direction. These terms apply to architecture, which is always changing. It has a rate of speed equivalent to video and MTV and the nature of an ephemeral world. But what direction does architecture have?"

Velocity: A Conversation

The Virginia Design Forum concluded with a panel discussion led by Gregory K. Hunt, FAIA, dean of architecture at The Catholic University of America. Those remarks are excerpted briefly here.

GH: One question comes from Neil's opening lecture; it's a deduction on my part. As we shift rapidly in new directions, let's say vis-a-vis the computer, of design, of cultural transformations, of societal shifts, what do we leave behind? Does our collective cultural memory respond to such change?

ND: I wanted to talk about the word "moral." It's a powerful word, and it cuts to the heart of many questions about the issue of acceptance, resistance, the way in which our ideas work within a world,



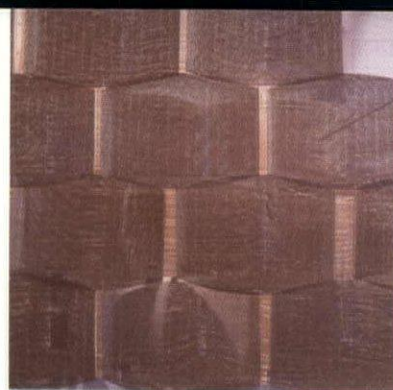
Museum of American Folk Art,
Tod Williams Billie Tsien & Associates

Tod Williams, FAIA

"Most everything we do in our lives is about slowing our lives down. The quality of life is increased the slower we move. But the world around us wants us to move faster. We're in a kind of dilemma."

Adam Yarinsky, AIA

"Technology is not simply a tool, it can enrich the process and the product. One way is by speeding up the feedback and giving direction to that speed, giving velocity to it. These connections between thinking and making are something we're exploring actively."



Wall of laser-cut paper forms,
Architecture Research Office



Farmington Prairie Waterway, Design Center for American
Urban Landscape with Diana Balmori

William Morrish

"We're not involved in change, but instead metamorphosis and succession. We're adding layers. Change is abrupt, with a huge gap or break, and we lose the energy that exists in the layers between here and there."



Olga Vazquez-Ruano

"If I had to define our practice, I'd say that we have spent much of our time on energy, subtracting weight, accelerating, creating cinematic experiences. So my talk is about lightness, quickness, and acceleration."

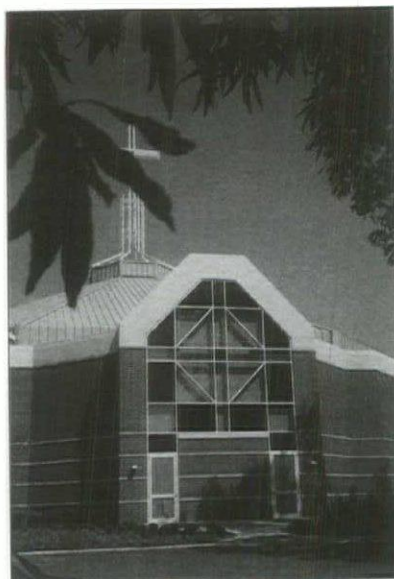
Erasmus Bridge, UN Studio

what is legitimate, what is anachronistic. We all apply a different set of values in answering those questions. For one it may be *firmitas*, for another it may be heaviness, for the next it may be the aspiration to rid architecture of all of that. You could say that our challenge is developing new morals, and what's left behind might be old ones. Now, what are the new ones and what are the old ones? What are the things that ballast you, that fix you amidst all the things that seem to be incredibly problematic, though exhilarating? They're very different, I think, for all of us. It also attaches itself to our ideas about the directions of architecture. I'll attach one word to the idea of moral, and I'll use the word "concrete." Tod's most recent building in New York is concrete. It has an obvious relationship to the integrity of building material: its weight, its performance, its method of construction — a wet mate-

rial. The same material is being used in the Arnheim project by UN Studio — not to argue for *firmitas*, or weight, or heaviness, or the stability of architecture, or architecture that will be there for 500 years. It's simply the material that is best able to flow into the particular series of forms to articulate space. There couldn't be two more radical positions about concrete for radically different moral uses.

GH: Bucky Fuller is the only 20th century architect, to my knowledge, who was really concerned with the weight of buildings. He thought there was a moral integrity to that question.

OV: I'm going to go back to the idea of network practice. I think that there is a certain technological optimism embedded in the work



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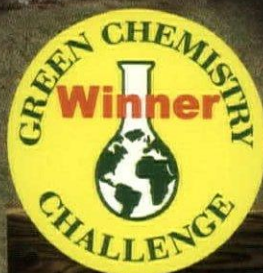
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that we do. The way we look at concrete, for example. It is light, the work we do, in the sense that we are looking at lines, and we are trying to solve puzzles in a universal sense, in a way that 10 people can work together on the same project. It is really about a team optimism being put forth, and I think that is what draws the line between our old morals left behind and the network practice. Everybody's working within a network, everybody e-mails files to consultants, everybody works with parties that are far away, and everybody collaborates with others. But we're talking about a design effort that is truly collaborative. In doing that, it somehow has to leave things behind, such as the subtlety and the weight of materials evident in Tod's work.

TW: Both of these are very interesting statements. I just have to reflect on them, I don't think I've got any answer. I think it's a personal moral compass, I do believe in the weight of things. I believe that all architecture is heavy; I don't believe in any light architecture. I believe we bring light into architecture. Architecture can be a container of light. Materials themselves can be relatively light, but architecture itself is heavy and has a permanence, or the potential for permanence. Because my life is limited, I've made this particular choice to deal with the heaviness of the work. Billie's and my practice is collaborative, and I'd like to think that everybody in the office and everyone building the building is very much a collaborator. In the end, what we leave behind is our life, so we can't have any regrets. So whatever it is we're doing, it has to feel right to us as individuals. I do like this technological optimism, that you can all work together.

AY: One of the things that I find is left behind is the irrational. One of the most exciting things about the work of the UN Studio is the extent to which there was a balance of analysis with a kind of experimentation and intuition about form. It doesn't always make sense at the beginning, and that's okay. What's interesting to me about the way technology is used now is that there isn't this kind of determinism that there might have been in previous times, but that there can be a balance between seemingly intuitive or formal interests that someone has because of their own experience, and the gathering of information. It's the way we like to work. There's not a process that leads to a predetermined end. That's one of the things we found was exciting in working on the laser-cutter. If you open yourself to the possibility of discoveries, you actually can get back more than you put in, meaning that you didn't know what the result would be when you started.



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Defying Convention

By Sue Robinson

The exterior blends traditional materials and forms with a modern approach to minimalist detailing (left).

12

When you build a new house, you originate a place from your own imagination and spirit. But when you build a house in a neighborhood with tight restrictive covenants, you must conform to the community's preconceptions of quality of living and design. Or do you?

Convention is pushed aside, if not exactly abandoned, in the Little residence in Williamsburg, where a retired couple – guided by the sculptural vision of Roger S. Guernsey, AIA – broke free of seemingly inescapable limitations to create a remarkable modern space in a most conventional place. The house is situated on a cul-de-sac in the suburban enclave of Holly Hills. This development began in 1993 on a close-in parcel formerly owned by the locally known Getty family. About a mile from the Wren Building, a quick turn off venerable Route 5, this was an ideal place for Ann and Phil Little to build their home.

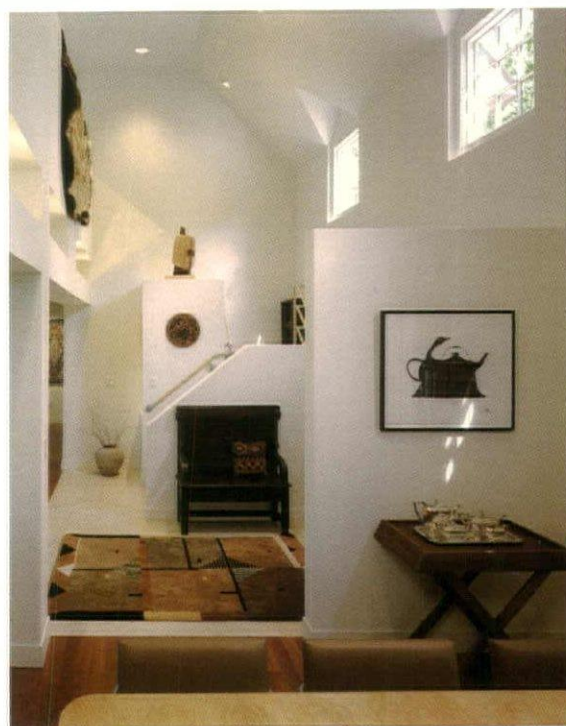
Ann had grown up in Williamsburg before starting her adult life at Duke University, where she and Phil met. They settled in Raleigh and later lived briefly in South Carolina. Having been raised in Argentina by missionary parents, Phil didn't have any one place that was home. Planning retirement, they shunned ideas of Florida or resort living and chose Williamsburg because of Ann's pleasant memories and their shared appreciation for the region's culture and college town life.

The lot they found was a virtual twin of their Raleigh surroundings: a heavily wooded hill with a 50-foot drop to a creek. The section features deep ravines feeding into College Creek, providing proximity to town and a spectacular natural view.

The Littles wanted no window treatments, no lawn, and no fuss – “a low-key exterior and a high style interior,” recalls Guernsey, principal of Guernsey Tingle Architects of Williamsburg. “That’s a very rare opportunity today in the residential field.” As clients, they approached the planning phase with the name Hugh Newell Jacobsen on their lips. “We like modern design,” says Phil. “The details needed to be very simple, and we like large open areas in the living space.” But they wanted intimate spaces within that openness, preferring to entertain informally, a few couples at a time.

As Guernsey developed the program, he asked the independent thinking Littles if they had any notion about how to make the house work in Holly Hills. No, their concerns were interior. The exterior was Guernsey's problem to solve.

While no specific architectural style is expressly prohibited, the neighborhood's covenants frown on “highly stylized



Layered views through a series of spaces create a feeling of openness.

houses with overstated eclectic design elements, houses with overly mixed styles, houses with insufficient stylistic theme or treatment, or houses not in keeping with the neighborhood.” Guernsey knew that a hard-edged modern house would not have been accepted. Nor would he settle for a traditional façade.

His solution was to soften the modern bones with what he describes as a neo-Tudor skin and a landscaped courtyard with a

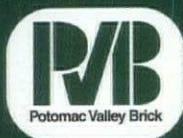


Perforations and insets enhance the play of light on a canvas of cool, white walls.

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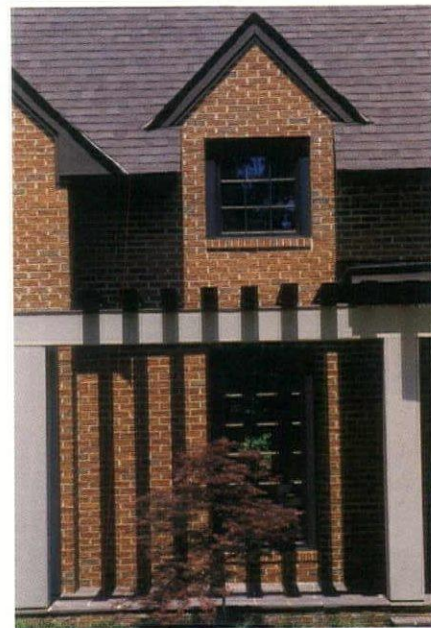
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Pergola in front creates intriguing shadows.

pergola style porch. The exterior trim is finished in a rich Swiss chocolate brown. The repetitive south-facing windows and dormers give the impression that when the door swings open, you'll step into a rather predictable space.

Nothing could be further from the truth. Visitors enter the front door into high, open spaces shaped by crisp edges. "We wanted a sense of the long span but we didn't want to reveal the whole house at once," Guernsey explains. At both ends of the long hall, gallery-quality Navajo rugs hang. "You walk through these inner spaces like sculpture."

Straight ahead, 15-foot-tall rear windows frame views of entire tree trunks. Natural light fills the space. The functional spaces in the public area of the house are all defined by vertical elements (such as the windows or, in the main space, the chimney) and the bridge, which forms light troughs downstairs and a low-walled gallery lined with books upstairs.

Some people have rooms in their houses they use once a month, but in this house the primary living spaces are integral to everyday life. It's virtually one-floor living. Gone is the more conventional articulation of a great room. Instead, Guernsey created a fugue of interlocking spaces, each with an individual demeanor, but each connected to the other.

The music room – with its corner window and Steinway grand and a curved wall that mimics the curve in the kitchen's dining nook – gives way to the primary living space. That space flows, in turn, toward the utilitarian kitchen and its adjacent screened porch for two. The kitchen has birdseye maple cabinetry with stainless steel and



Low bookshelves along the bridge serve the private reading space upstairs (left).

Corian countertops. The utility end of the house includes twin studies for the couple and places for books and essentials such as office supplies.

The upstairs houses two comfortable guest suites and a sitting room. With a steady stream of friends and family visitors, including a grandchild, the Littles find that these spaces are used often as well.

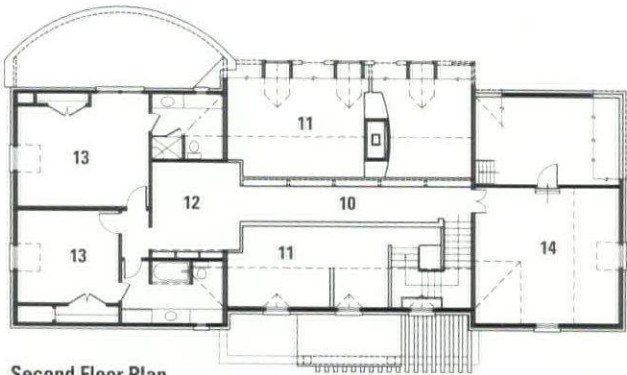
While Guernsey gave the house its skeleton, the Littles put on the flesh and clothed it with carefully chosen furnishings. "This is an architect's dream," Guernsey muses, noting that not all clients take the care the Littles did. They were unhurried in making selections and lived in the house for some time with rental furniture until they found just the right things.

Off-white paint serves as a neutral backdrop for sparingly and knowingly placed objects and art, notably the couple's fine collection of Inuit prints. They favor natural themes and colors and collect art that depicts nature.

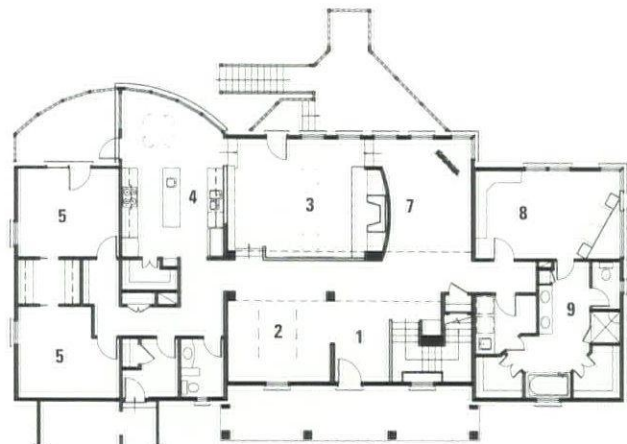
The results of this patience and perseverance is a well-turned-out house with classic Modern pieces in leather, lusciously simple fabrics, stainless steel, and glass with a few good antiques mixed in. These pieces are perfectly attuned to the sculptural qualities of the space and are respectful of its scale and tone. Marcel Breuer chairs float around an elegant ash-and-stainless steel table that itself appears to float. Elsewhere, low-slung Italian sofas in a bonemeal suede-like fabric combine with twin Barcelona tables and chairs to produce an elegant central seating area that feels all the more grand in the soaring room where horizontal and vertical lines mesh.

While touring a visitor through the house, Guernsey talks about the sensory aspects of design and how a home should be visually, spatially, and imaginatively put together. "The interior is a piece of music and, as you walk around, it plays for you," he says. The bones and the dress of the house share mannerisms, shapes, and attention to detail that makes a gallery-like house, but one that is livable too. And within this well-informed aesthetic lies the promise of ongoing discovery.

Sue Robinson is a Richmond freelance writer.



Second Floor Plan



- | | |
|---------------|------------------|
| 1 Foyer | 8 Master Bedroom |
| 2 Dining | 9 Master Bath |
| 3 Living Area | 10 Bridge |
| 4 Kitchen | 11 Open to Below |
| 5 Study | 12 Sitting Area |
| 6 Garage | 13 Guest Room |
| 7 Music | 14 Bonus Room |

First Floor Plan



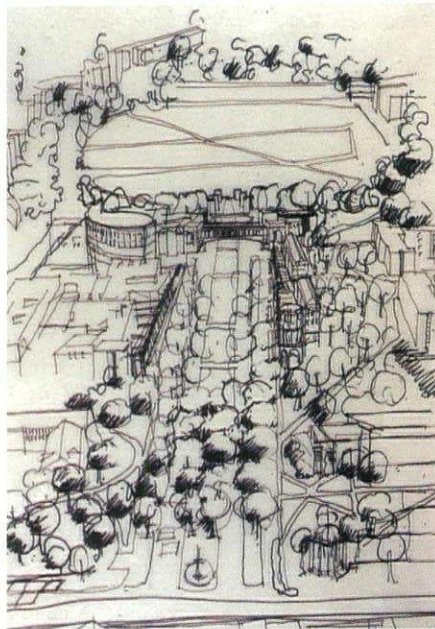
Signature Gesture

A new technology research center at Virginia Tech by SFCS with Esocoff & Associates creates a much-needed new gateway into the historic heart of campus.
By Vernon Mays



Placing a new building on the most prominent site at one of Virginia's top universities can be a daunting task, at best. In such a situation, the architect is plopped in a fishbowl, with every move closely scrutinized by administrators, trustees, and alumni alike. And so it was with the design and construction of Torgersen Hall, the new \$21 million home for the Advanced Communications and Information Technology Center (ACITC) at Virginia Tech.

Envisioned as a new building type for the information age, the ACITC includes a broad array of labs designed to aid the development and evaluation of new technologies for research, teaching, and learning. But its functional purpose was only a piece of the puzzle that had to be solved by architects SFCS, Inc. of Roanoke and



associate architects Esocoff & Associates of Washington, D.C. Of equal, if not greater, importance to Virginia Tech is the fact that the 160,000 square-foot building completes a critical, long-ignored site on campus and creates an appropriate new gateway at the campus's entry from Main Street in Blacksburg.

At long last, Torgersen Hall concludes a planning effort begun in 1915 to define the campus's central open space known as the Drill Field, which harkens back to the days when VPI was identified as strongly by its cadet corps as it is by its football team today. According to the 1915 plan, stout buildings in a Collegiate Gothic style would be arranged to form open quadrangles in between to create a hierarchy of open spaces. Together with the Newman Library, Torgersen Hall creates a "court of

honor" that becomes the last quadrangle to ring the Drill Field, albeit a paved quad that vehicles pass through.

The building's signature gesture is a bridge connecting the two buildings with a shallow arch that spans between them and crosses the Mall, which is the entrance road approaching from the center of town. From the time he first stepped foot on the campus in 1992, architect Phil Esocoff, FAIA, thought that the sterile entry was in sore need of a framing device. "Immediately I made a sketch of the idea for a bridge across the Mall – something that would define that space and be an icon for the university," he recalls.

At the time, Esocoff was working on a team with Sasaki Associates, a Massachusetts-based landscape architecture and planning firm vying for the commission to develop a new university master plan. In the interview, the team presented a "postcard" that Esocoff had created by superimposing his sketch of a bridge onto a photo of the Mall. "I said I thought the view of Virginia Tech was a little dispiriting," says Esocoff. "It needed a sense of arrival."

The proposal was not without its detractors, some of whom complained that the building's arch would obscure sacrosanct views of the War Memorial that anchors the east end of the Drill Field. But Esocoff maintains that, from the very beginning, he believed a generous enough arch across the road would create a fitting gateway for the campus while at the same time allowing an expansive view of the War Memorial.

Inside the three-story building, a variety of classrooms used as testing grounds can be reconfigured easily to study new hardware, software, and teaching methods. Tiered classrooms and seminar spaces are equipped with up-to-date technologies that can accommodate high-tech teleconferencing or teaching in more traditional styles. Observation rooms adjoining the classrooms provide direct views of classroom activities; they also double as control rooms when broadcasting lectures or demonstrations for distance education. The building also provides office space and training facilities for faculty and graduate students.

Teaching areas and labs surround an electronic study court at the heart of the building. This central atrium allows a place for individual study, informal group interaction, and breakout sessions. "The idea was that since we were taking faculty from all different departments – from mathematics to computer science – in order for them to form a community they needed to see each other," Esocoff explains. "So the offices for the graduate students and the professors are across the atrium from the labs and classrooms. The cross-disciplinary aspect of this has really been effective – the fact that they meet each other in this space and begin to come up with new ways to work together."

A long, spacious reading room occupies the bridge that spans the Mall and connects Torgersen Hall directly to what has traditionally been Virginia Tech's repository of knowledge, Newman Library. The reading room offers commanding views of the War Memorial, Drill Field, and mountains to the west, as well as the Mall to the east. Space for the reading room had been included in the university's needs list from the beginning of the project, because the library required about 40,000 square feet of additional floor area, mostly for study purposes.



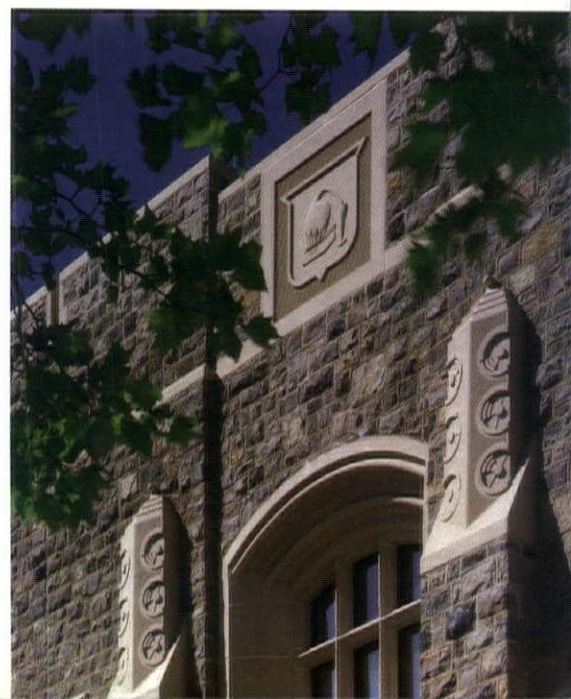
Torgersen Hall's form and materials (above) blend in on the Drill Field. Ornamental precast concrete panels (below) embellish the façade.

17



Photos: Maxwell MacKenzie

View beneath the arch (above) shows approach from town. Sketch illustrates how the Mall (left) could look when fully developed.





The bridge provides space for a monumental new reading room (above) and adjacent rooms that house the electronic catalogue.

As might be expected in a building dedicated to technology, Torgersen Hall's reading room is a place where students learn how to do research electronically. While in the process of designing the space, Esocoff sought to create a room that would proudly represent Virginia Tech. "It seemed to me there was no great interior space that is emblematic of the university," he says.

The rendering of Torgersen Hall in native stone with ornamental trim in precast concrete was dictated by the campus design guidelines, as was the use of the Collegiate Gothic style. Within that framework, ornamental motifs based on traditional school heraldry were adapted and modified to reinforce the architectural order of the building. The building's use for telecommunications research, for example, is expressed in the buttress caps and bas-reliefs above the reading room windows. University faculty also developed and created other interpretive panels that celebrate the range of academic pursuits at Virginia Tech.

Dale Leidich, AIA, the project manager for SPCS, says the unusually elaborate use of precast panels on the project was

worked out carefully in meetings he held with university architects, artists, and the precast panel manufacturer, Architectural Concrete Products, of Daleville.

The result earned accolades in the national awards program of the Architectural Precast Association. The awards judges praised the use of the material on Torgersen Hall as an excellent example of how precast concrete can be substituted for cut stone in the trim work of a masonry building. In this case, smooth precast water table courses, wall caps, stringcourses, panels, window jambs, door jambs, heads, and lintels contrast with the rough-cut stone of the fieldwork. "The large buttress pier caps in particular demonstrate the skill of the designers and the manufacturers and suggest a good collaboration between the two," the awards jury noted in its comments.

Leidich says the importance of the building justified the extra effort put into its ornamentation. Likewise, he feels the opportunity to build on the last open land around the Drill Field was not something to be taken lightly. "It's a site that you don't want to fill

with something that is not important," Leidich says. "This building completes the edge around the Drill Field and, I think, strengthens that end of the Mall. So it was an opportunity to do something really good. I hope we achieved that in a way that respects what preceded it, as well as looking forward a little bit."

Project: Torgersen Hall, Virginia Tech

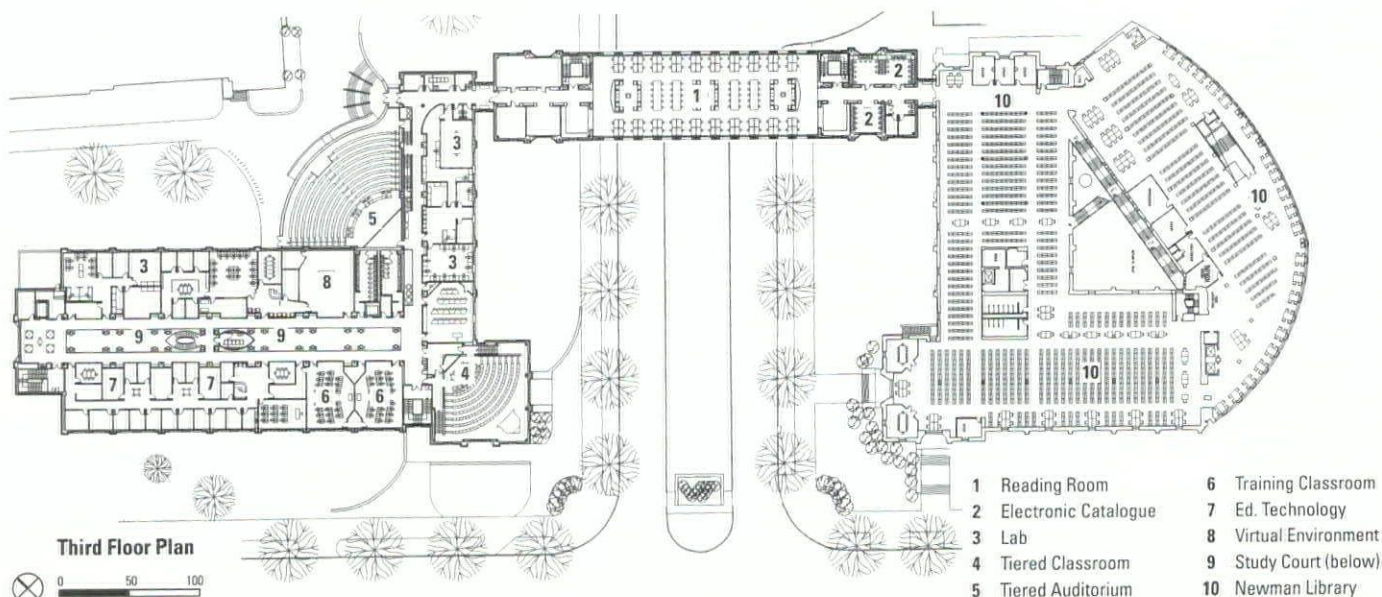
Architect of Record/Engineer: SPCS Inc., Roanoke (Manjit Toor, P.E., principal; Dale Leidich, AIA, project manager; David Jarmolowski, project architect; Tye Campbell, P.E., Greg Hensley, P.E., structural engineers)

Associated Architect: Esocoff & Associates, Washington, D.C. (Phil Esocoff, FAIA, principal; Peter Salter, AIA, Erik Johnson, AIA, Christopher Smith, AIA, Laurent de Comarmond, Elisabetta Meda, Jennifer Webb, Ann Marie Wesson, design team)

Consultants: Anderson & Associates (civil); Girard Engineering (mechanical, electrical, plumbing); C.M. Kling & Associates (lighting); Acoustic Design Collaborative, Ltd. (acoustics); Bill Chrisman (precast sculpture)

Contractor: Branch & Associates, Inc.

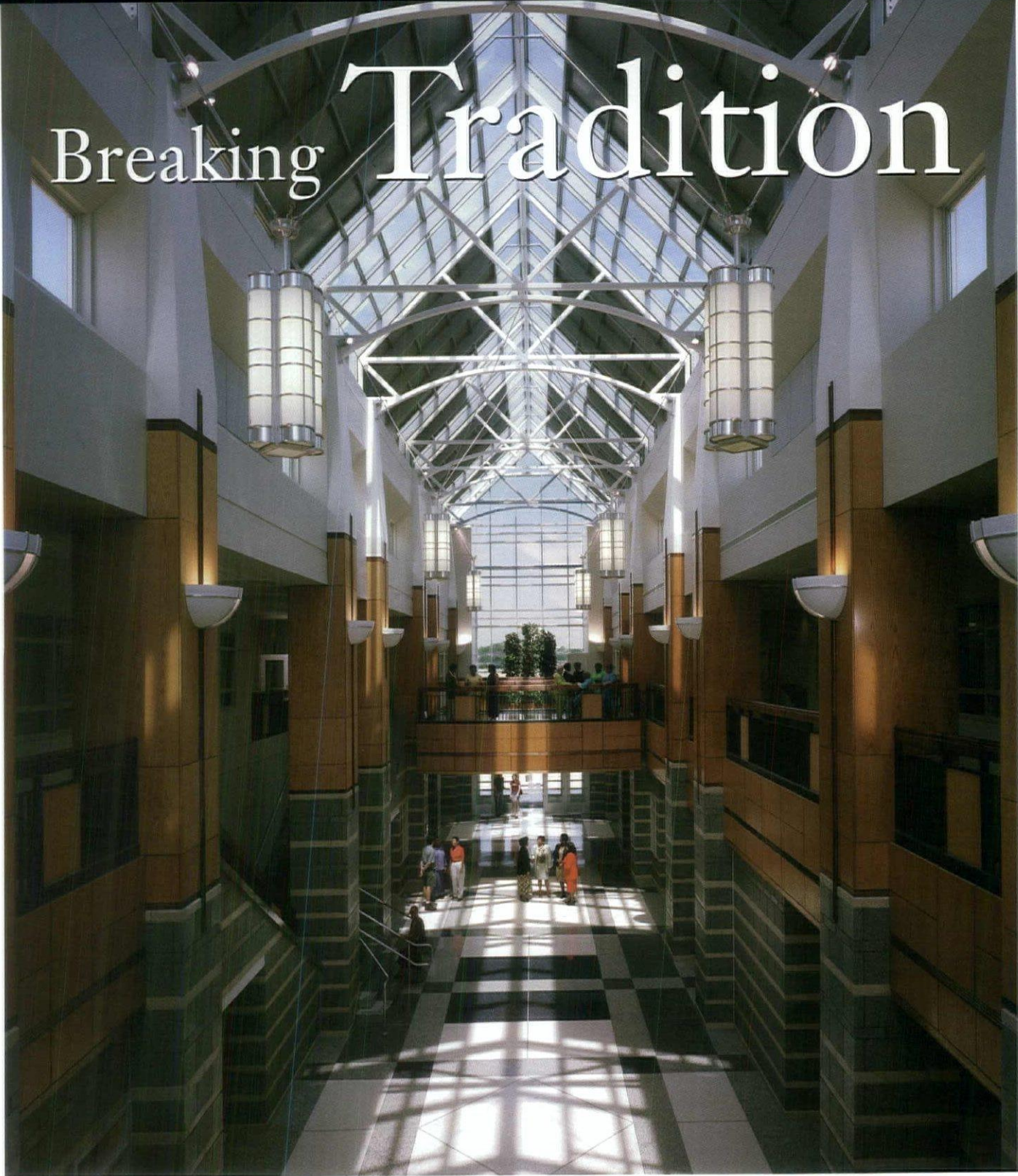
Client: Commonwealth of Virginia





Two glass-block towers inside the building's atrium provide space for the computer network hardware and wiring.

Breaking Tradition



20

Higher education is in fast transition. And, as the number of adults requiring post-secondary education has skyrocketed, colleges are seeking new ways to meet this demand, including the creation of satellite or mini-campuses conveniently located for the students they are hoping to attract. Such a campus is the Virginia Beach Higher Education Center, whose first building was completed in 1999.

Recognizing that Virginia Beach is one of the largest U.S. cities still lacking an upper-level college or university, Old Dominion University forged a partnership with Norfolk State University, Tidewater Community College, and the City of Virginia Beach to create the new campus aimed at meeting the needs of nontraditional learners. "Although the center serves traditional, 18-to-24-

year-old students attending classes during the day, it caters to adult part-time students earning degrees or taking courses at night," says George Nasis, AIA, the managing principal for Moseley Architects' office in Virginia Beach. "As a result, we tailored the design of the facility with nontraditional students' needs in mind." For example, computer hook-ups located in all classrooms, lecture rooms, student lounges, and the atrium – coupled with a virtual reality center and four distance-learning classrooms – provide convenient connections to a wide range of information services.

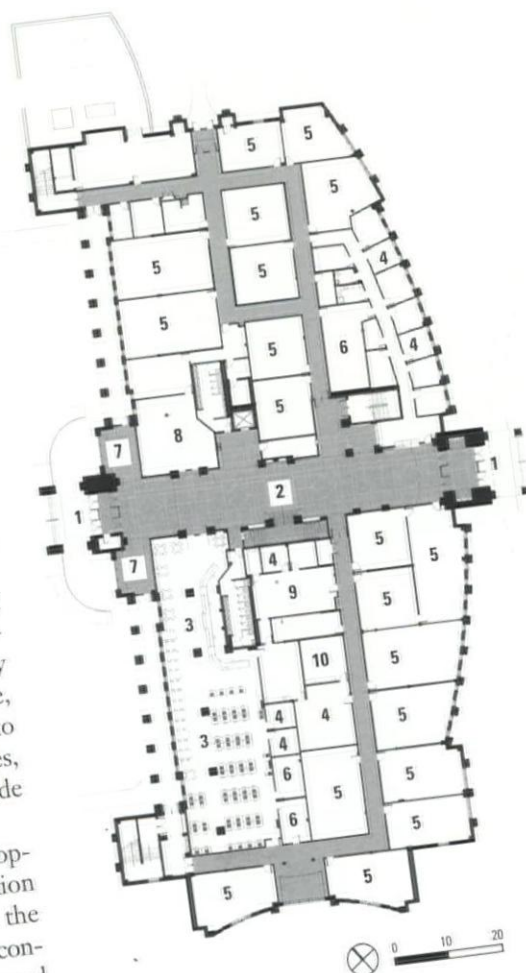
Funded through alternative financing, the center is important in the realm of higher education planning, because it serves as a model for creative partnerships among public institutions that find themselves competing for the same students. The initiative



The City of Virginia Beach jump-started the project by donating 35 acres of land, plus the costs of site infrastructure and development, for the new campus. Placing the center close to Tidewater Community College offers transfer students from the community college – especially those who are working adults – a ready opportunity to pursue their bachelor's degrees. In return, students from the higher education center have access to the community college's existing labs, support services, and parking. Both institutions agreed to cooperate in the development of library services, auxiliary operations, and future academic buildings in order to reduce future administrative costs and capital expenditures.

Because of the special needs of the adult learner, including the fact that most classes are taken at night, the campus plan emphasizes student convenience, security, and facilitating technology access in all areas of the building. In order to maximize their use, classrooms are generic in nature and not dedicated solely to either institution. Most areas of the building – including offices, lounges, dining areas, and the “smart atrium” – offer a multitude of data ports for easy internet access.

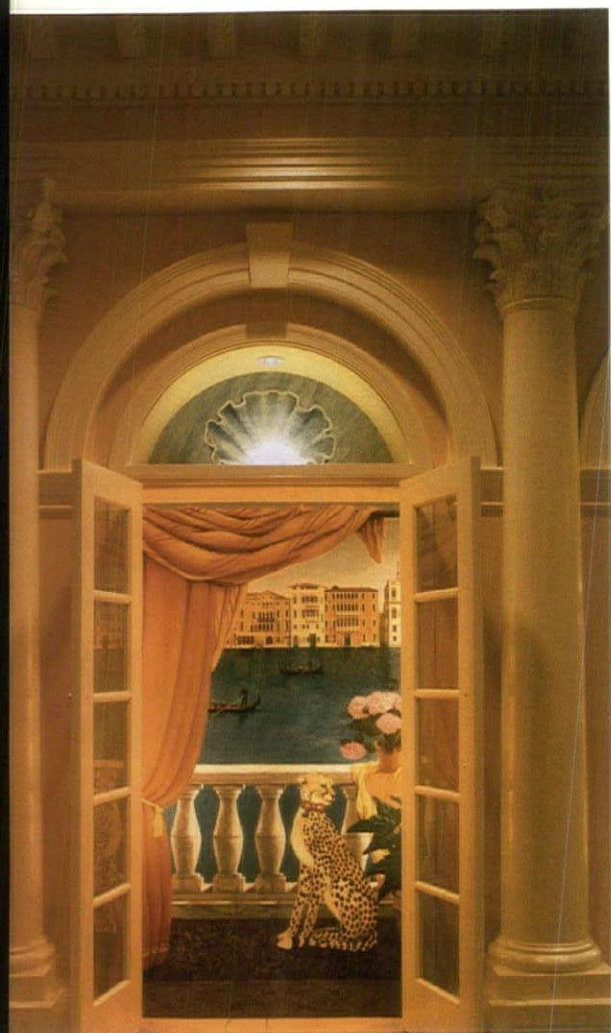
Tidewater Community College also reserved surplus property on its campus for future expansion of the higher education center, which is designed in way that will someday unite the two campuses. In anticipation of that move, the new center is constructed using the same palette of materials – precast concrete and field brick – used in the community college buildings.



- 1 Entrance
- 2 Atrium
- 3 Information Resources
- 4 Office
- 5 Classroom
- 6 Conference Room
- 7 Coffee Shop/Deli
- 8 Student Lounge
- 9 Control Room
- 10 Server Room

First Floor Plan

Outrageous



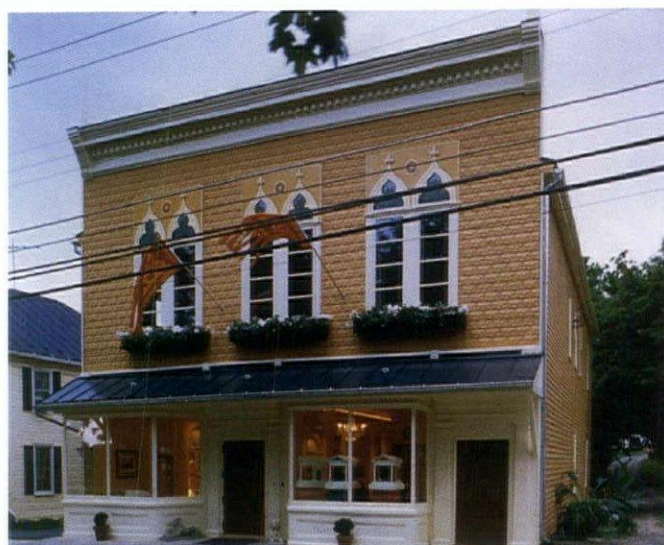
Interior photos: Matthew Klein

A Venetian water-scape appears through an opening in the display wall (left). The interior features a hand-painted oak floor and freestanding vitrines.

Fantasy becomes reality in the most unlikely of places at The Other Elizabeth, an abandoned general store in the provincial outpost of Boyce that has been converted into an over-the-top palace for the display of a sophisticated, and pricey, line of jewelry. The outrageous concoction was inspired by client Elizabeth Locke's mythical tale of her long-lost twin sister, an eccentric contessa – also named Elizabeth – whom she purportedly rescued from a destitute life in Venice.

"The whole thing is preposterous," says architect Charles Swartz, AIA, a principal of Reader & Swartz Architects, of Winchester. "In New York City, a place like this would make a lot more sense. But having this shop placed here in an old railroad town heightens the insanity of it."

Swartz's task was to transform the humble mercantile structure, built in the late 1800s, into an edifice worthy of Locke's worldwide jewelry concerns (and The Contessa's lavish lifestyle requirements) without irreparably harming the historic elements of the building. New window sashes, flower boxes, and faux trefoil window grilles (painted on sheets of plywood by a New York scene painter and fixed slightly off the



Flower boxes, Venetian flags, and faux arches above the upstairs windows give a fast impression that something is out of the ordinary.

concoction



pressed-tin façade) were installed, all in an effort to design “surroundings in which The Contessa and her cheetahs would feel at home,” according to a tongue-in-cheek brochure recounting the tale of the two Elizabeths. In a town this small, there’s no mistaking that something unusual is happening here: the exterior mimics the color of butternut squash; the heavy front door is flanked by a pair of Sphinxes; and flags of Venice are unfurled outside.

Swartz says the commission was a real lark for the firm, which takes a strictly Modern approach in most of its work and would scoff at the request to design a house this way. Why make an exception? “It is architecture in pursuit of a fiction,” he explains. “Instead of thinking of it as a classical thing or a Postmodern thing, it was all about pursuing the myth of the twin sister. It’s almost like film-making. Everything was about twisting or torquing this fantasy. We didn’t want any of it watered down.”

Watered down it is not. The shop’s stageset interior is an eclectic blend of the two Elizabeths’ colorful personalities, taken to the heights of Reader & Swartz’s unbridled imagination. It combines new built-in custom casework and lighting to best highlight Locke’s distinctively ornate and colorful jewelry, which is displayed

among artifacts reportedly gathered by The Contessa during far-flung shopping trips and romantic interludes. Included among them: an ornate canopy bed, chairs with carvings of nudes, various antiques, a dressing screen, and a candlelit shrine to her first true love, Elvis Presley. The shabby interior was made over from top to bottom – incorporating a new colonnade, arcaded casework with glass cabinets, an ornamental plaster ceiling, and a faux marble floor painted by an Italian artisan.

Reader & Swartz designed three temple-form vitrines, each to display a single piece of jewelry, and a fourth that resembles the campanile at St. Mark’s Square in Venice. “We do a lot of things in our practice that we’ve never done before, so we took this job with the same kind of seriousness,” Swartz says. Classical elements, for example, follow the correct proportions. And the jewelry case façade came directly out of a pattern book.

In designing the interior, Swartz says he responded to his client just as he would in any other project. Only in this case, he explains, the client was a fictional character with a few screws loose. Still, the process was a fun experience. “And we’ll pursue other people’s stories – but we aren’t going to do a house like that.”

Bibliophile's Village

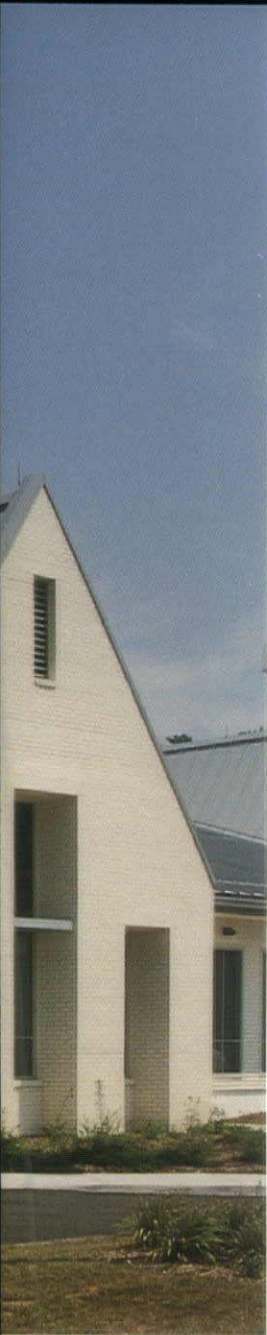


When The Design Collaborative, a Virginia Beach architecture firm, was retained to design Chesterfield County's new LaPrade Library, the county had already chosen the site: 24 acres of rolling hills on the Route 360 corridor, otherwise known as Hull Street Road. The location presented many challenges, the most daunting of which were the regulations imposed by the county planning commission. Planners, officials, and residents alike were concerned that the outer reaches of 360 were in danger of becoming another Midlothian Turnpike, an overdeveloped suburban channel that is a constant source of congestion and an acknowledged eyesore. To prevent this from happening to Route 360, the county mandated that developments along on the corridor include green spaces that blend with the natural vegetation and that the buildings conform to a residential profile, with sloping rooflines, appropriate massing, and traditional color schemes.

Familiar with the challenges of designing public libraries, though not always under such tight restrictions, principal Richard J. Fitts, AIA, dreamt up a building that would be visible from the

road, provide adequate parking and room for expansion, and yet still convey the rural, natural feeling the planning department required. "People have commented that from the street it gives the impression of a Victorian farmhouse," says Fitts. The steeply pitched rooflines, repeated in a series of four large gables on the front façade, create the impression of many small buildings rather than one imposing mass. Silvery-gray metal roofs top the prominent gable-end walls of off-white brick. Stands of mature trees, meadows, and a small lake – all preserved from the original site – complete the vignette. The exterior suggests rural scenes from Virginia's past, rendered in contemporary materials.

In contrast to the exterior's use of small forms, the interior space feels spacious and airy, thanks to a high ceiling, expanses of glass, and a tranquil color palette. To clearly identify collections and information areas, interior designer W. Ray Jennings, of Norfolk, created distinctive signage in the same natural hues. To give the space rhythm and form without cutting it into small segments, high archways were built. While originally planned clerestory windows fell victim to budget cuts, windows on all walls

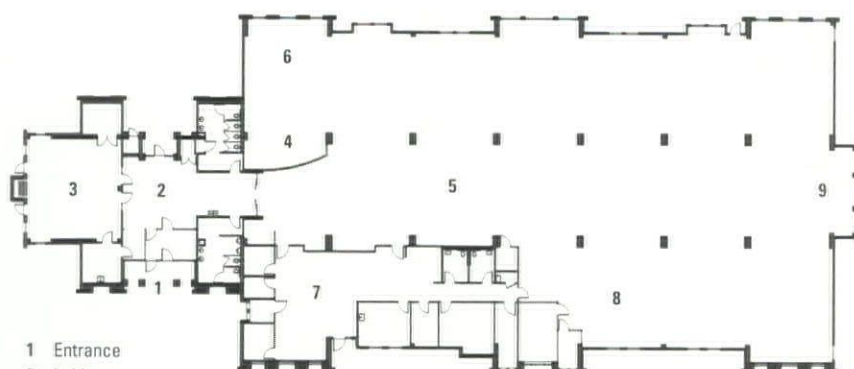


Photos: James Adcock

The library's low scale (above) satisfies planning mandates. Repeating gables diminish the building's considerable mass (below).



High ceilings and broad archways give the library an open, light feeling.



- 1 Entrance
- 2 Lobby
- 3 Meeting Room
- 4 Circulation Desk
- 5 Information Desk
- 6 Children's Collection
- 7 Staff Areas
- 8 Study Rooms
- 9 Periodicals



Floor Plan

flood the interior with daylight and provide views of the rolling landscape outside. The community meeting room provides a malleable space that can be transformed for many uses. The architects also configured the digital and electrical cable connections that snake through the floor, and intentionally left space on the site for future additions.

Parking was plotted to avoid creating a sea of asphalt. Instead, an entry lane leads to two moderately sized parking areas, as well as a drive-up book return window. Richmond landscape architects Higgins and Gerstenmaier surrounded the building and parking lots with plants that provide subtle color and texture, creating outdoor nooks furnished with rustic white benches.

LaPrade Library provides a striking example of how many meanings and uses a library can have. More than a warehouse for books, LaPrade serves multiple community functions and conveys a sense of identity to citizens. The site reflects a respect for nature, while the building's form, inside and out, suggests a desire to responsibly develop county resources, control growth, and plan for future needs.

— Rebecca E. Ivey

AWARDS **inform** 2002

26

Thirteen winners emerged from a field of 124 entries in this year's awards program, with at least two projects surfacing in each category: architectural interiors, landscape architecture, and object design. The Chicago jury noted that, while the top 15 percent of the submissions were strong, the quality of the remaining projects fell off dramatically. "There's a lot of prosaic, uninspired, or unimaginative work," said chairman Larry Booth. His colleague Dan Wheeler observed that the best projects had a strategy that was easily captured in a sketch or diagram. "We were naturally drawn to them - and those submissions were the best edited," Wheeler said. The lesson: In awards programs like this, clarity still counts.

The Jury

Laurence Booth, FAIA

Larry Booth is a principal of Booth Hansen Associates, winners of a 2002 AIA Honor Award for Old St. Patrick's Church in Chicago. He has served on numerous juries, including the selection panels for the Rome Prize and Reynolds Award, and has been a visiting professor at both Harvard University and the University of Illinois-Chicago.

Jeanne Gang, AIA

Jeanne Gang is a principal of Studio Gang/O'Donnell. She was president of the Chicago Architecture Club in 2001 and serves as an adjunct professor at the Illinois Institute of Technology. Gang, a Harvard Graduate School of Design alumnae, has taught in the Interior Architecture Department at the School of the Art Institute of Chicago.

Dan Wheeler, FAIA

Following an apprenticeship at Skidmore Owings & Merrill, Dan Wheeler co-founded Wheeler Kearns Architects in 1990. Within six years, the office received the AIA Firm Award from AIA/Chicago. Wheeler, a graduate of the Rhode Island School of Design, has taught graduate design studios at the University of Illinois-Chicago since 1993.

Simplicity Rules

This renovation project reconfigures the second floor of a house to create an open tableau in modern materials. After opening the upstairs by exposing the rafters and knocking down dividing walls, the designers inserted a plane of acid-etched glass to separate the bathroom area from the sleeping space. Backlit glass-reinforced plastic panels provide privacy in the shower area, while other forms of lighting can vary the opacity of the glass plane. "The quality of light is very seductive. It's not about views. It's really about these different light qualities - both during the day and in the evening. It just creates a mood."

Architect:

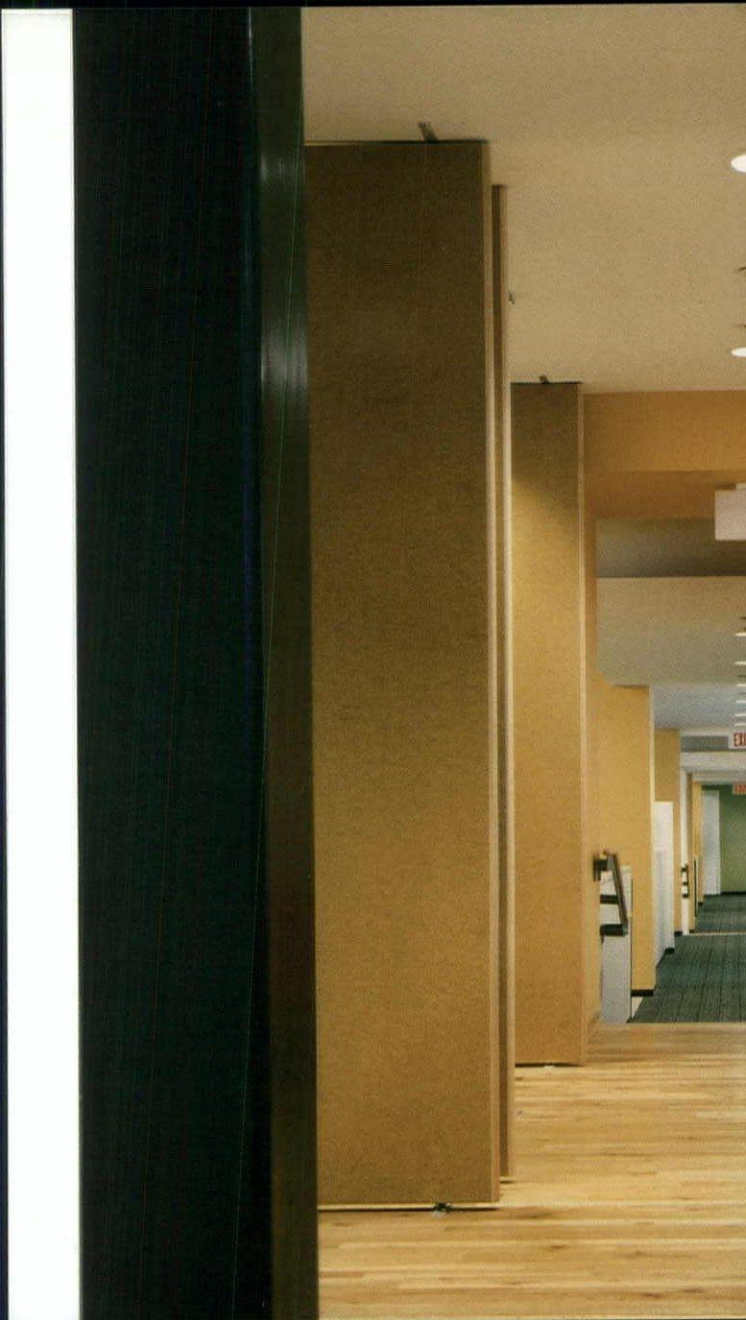
ColePrevost, Inc., Washington, D.C.

Owner:

Tom Rodgers

Contractors:

Added Dimensions, Inc.





A colorful Modern office is produced with environmentally safe materials.

Michael Moran Photography

Lean and Green

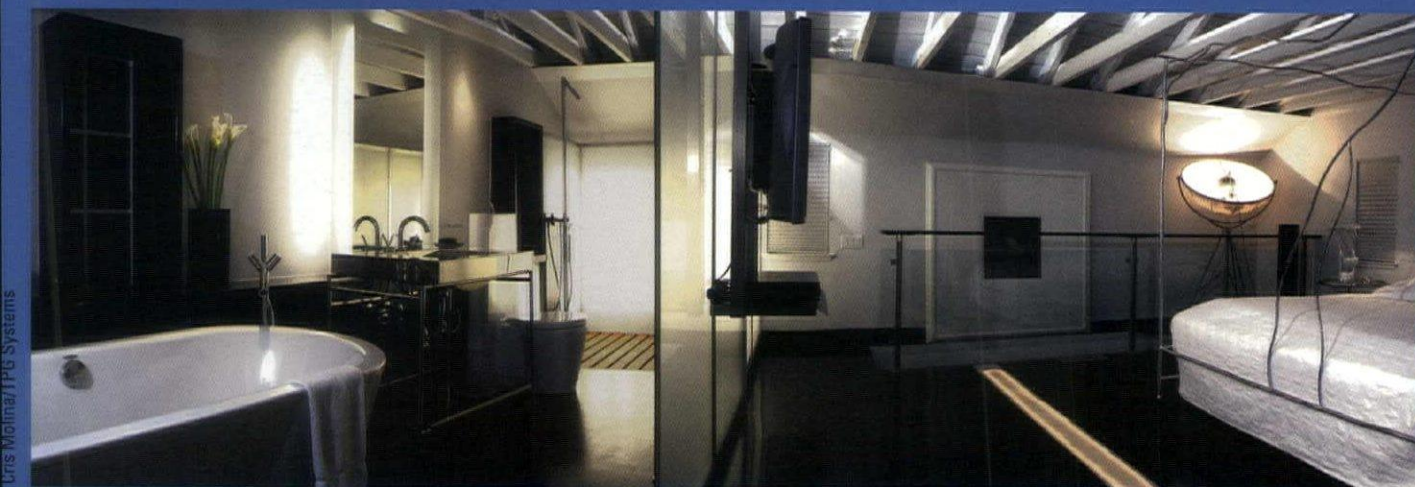
For its new headquarters in Washington, D.C., the environmental group Greenpeace insisted the design be a model of sustainability and low environmental impact. Energy efficient appliances, photovoltaic and thermal panels, and recycled flooring, millwork, and furniture all represent the most efficient elements available. The plan is arranged as open workstations interspersed with huddle rooms and telephone booths for private meetings. "There was a lot of attention given to getting natural light to the work spaces in an environment that is normally closed up with cubicles," the jury said. "We'd also like to praise the achievement involved in researching and using materials that are low-emitting and non-toxic. It's a lot of work and it's pulled off really well."

Architect: Envision Design, Washington, D.C.

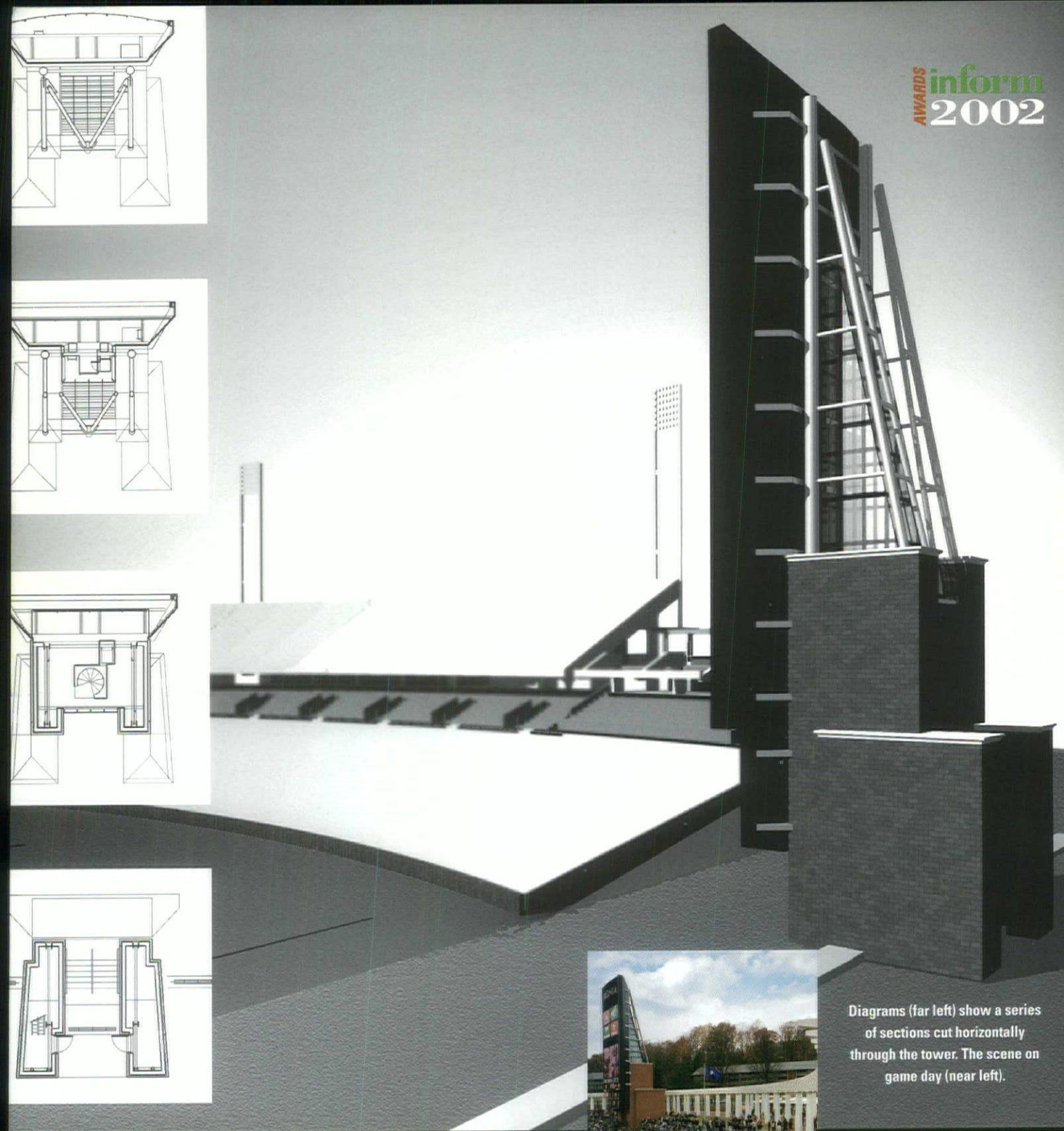
Owner: Greenpeace USA

Contractor: Hitt Contracting

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An etched glass wall separates the bathroom from the sleeping area.



Diagrams (far left) show a series of sections cut horizontally through the tower. The scene on game day (near left).

Tower of Power

With a nod to the classic scoreboard at Chicago's Wrigley Field, the architects created a modern counterpart for Scott Stadium at the University of Virginia that evokes the same mystique while preserving campus views. Tall and narrow, the tower is recognizable as an inhabited object, with glass panels that expose the functioning interior. The red brick base recalls the campus architecture; steel beams and concrete prongs provide structural expression. "We appreciated the inclination to have a vertical

marker versus horizontal, and the idea of transforming it into a lit object during the evening" the jury said. "And it serves as an entrance centered on the arcade, so it's a gateway, it's a scoreboard, it's the focus of an arcade."

Architect: VMDO Architects, Charlottesville
Owner: University of Virginia
Construction Manager: Barton Malow

Learning Lab

This design for a pharmaceutical lab offers a fresh view of the laboratory as a social space that facilitates an exchange of ideas rather than a simple container for equipment. The arrangement of elements places general microbiology and cell therapy researchers on opposite sides of a vibrantly colored collaboration zone. Sliding panels function as both writing/bulletin surfaces and as dividers that can expose or conceal views. "We liked the transformation of the corridor into a usable place for human interaction, rather than just a place of transit," jurors said. "Cork board, marking board, and display cases become part of an interactive zone. The corridor becomes a tool of communication."

James West



Sliding panels provide movable writing surfaces for scientists in the lab.

Architect: NBBJ of North Carolina, Research Triangle Park, N.C.

Owner: Incara Pharmaceuticals

Contractor: Practical Management, Inc.

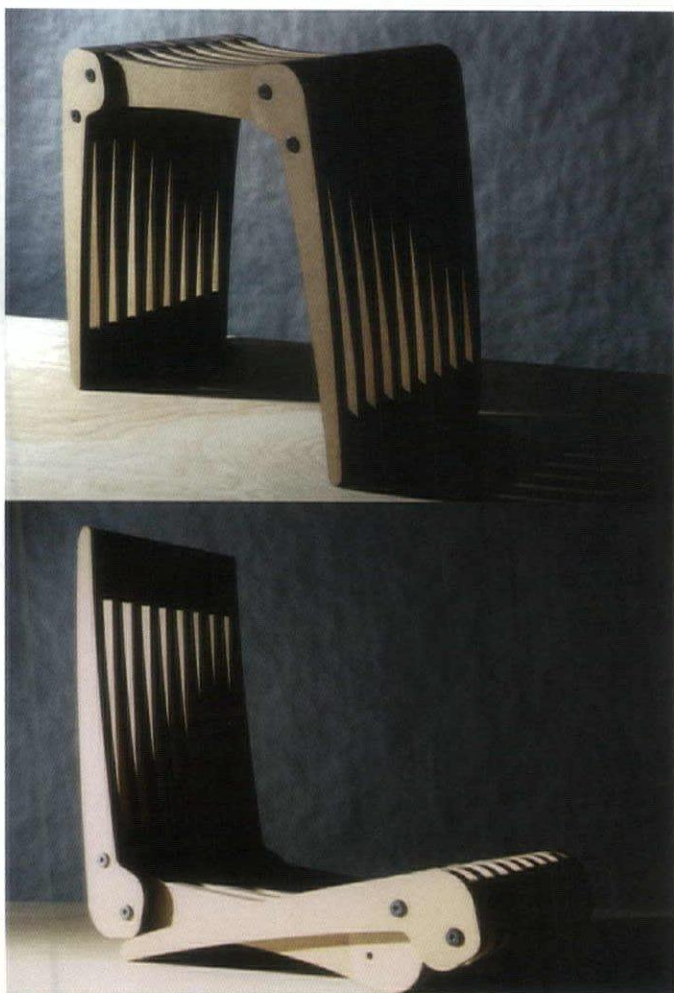
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Two for One

An exercise in the construction of scale models utilizing the LaserCMM, a computerized laser cutter, led to the design for this transformable object, which can become a stool or chair when needed for seating or folded compactly for easy transport. Using only two different forms, the piece's comblike surfaces create sinuous but rigorous lines, expressing the themes of transformation and utility. "The interesting thing is the actual tool used to make the pieces was a laser cutter, and that method of making the pieces is quite apparent in the final piece," the jury enthused. "It's compelling, because the way it is made is embodied in the piece itself."

Designer/Fabricator: Mike Temple, Blacksburg

The prototype design
uses repetitive
shapes in clever
combination (left).



Mike Temple

Bare Essentials

After two prominent Washington, D.C., law firms merged, the new office was organized into community groups, mingling employees of the two old firms. The architects placed private offices around the perimeter, with paralegals and secretaries in the middle. Rich materials and sculptural elements enliven the space, while the central connecting stair features a totemic sculpture that unifies the whole. "What's interesting about this is how they combined a number of materials – juggling them so that it boils down to something that is totally resolved," the jury said. "This project displays a great degree of control – from the pebbles to the mahogany to the sculptural elements. The parts all work together without being forced."

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

Owner: Nixon Peabody LLP

Contractor: Rand Construction

Ron Solomon

Jurors praised the design restraint of the office, which is unified by a red totem.

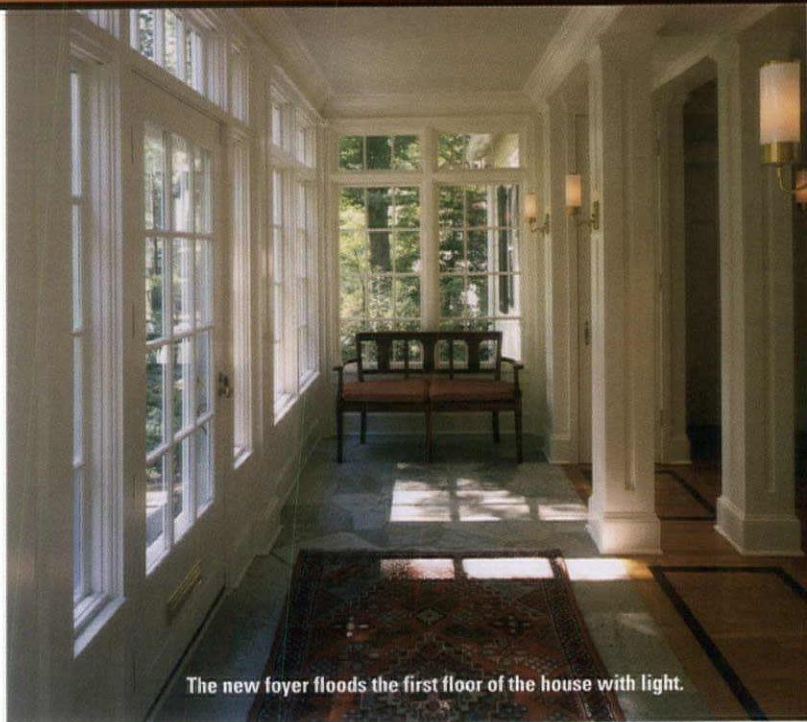
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Elevation before (above) and after (below).



Alan Karchmer



The new foyer floods the first floor of the house with light.

New Face, New Place

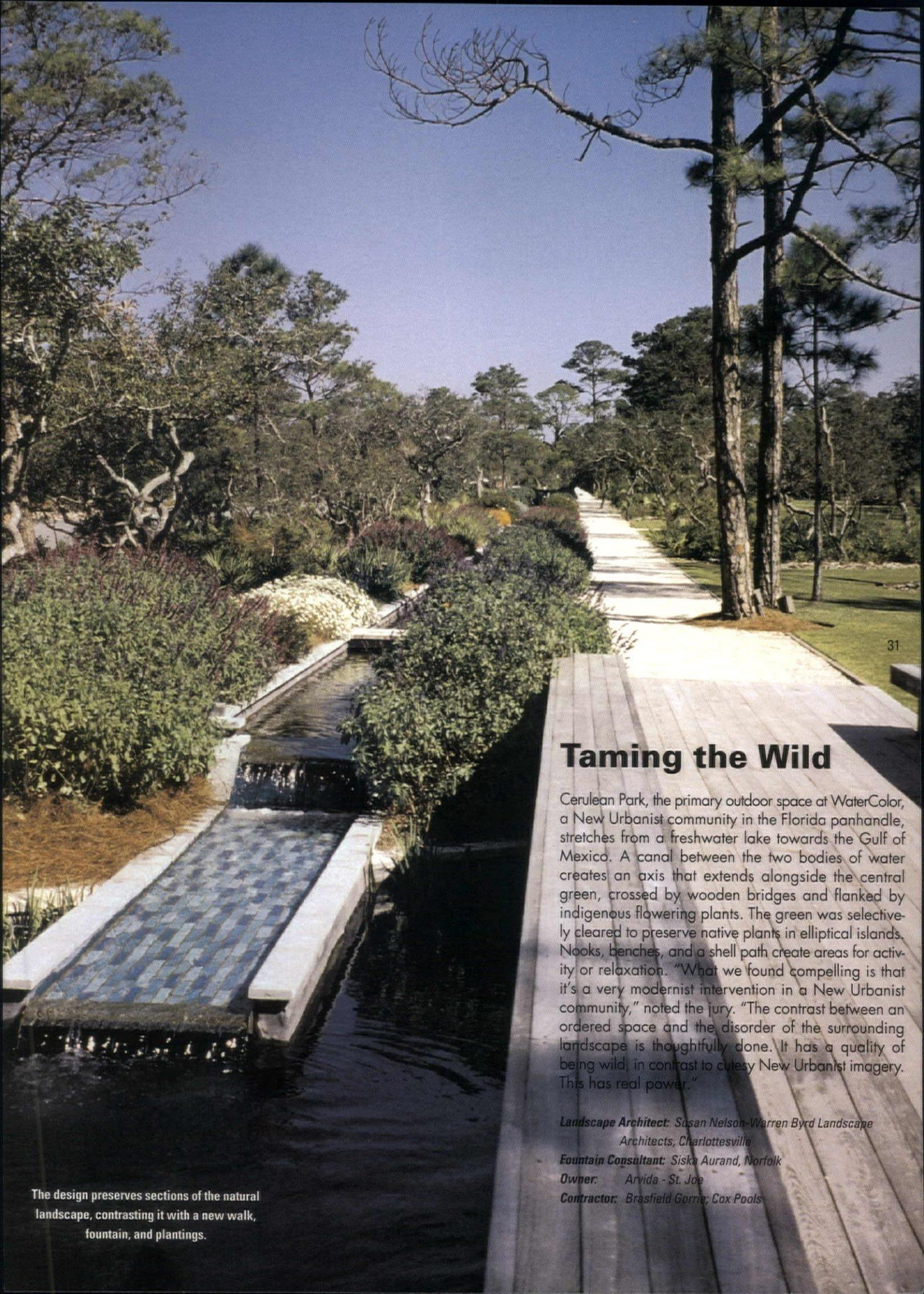
To add space without diminishing natural light to the interior, the architects added a two-story volume to the front of this house in Chevy Chase, Md., and improved its outside appearance. With a new porch and glass-enclosed entrance downstairs and a bedroom, bathroom, and attic study above, the addition opens the interior with generous new windows. "This is a small addition to a traditional house, so our question was: Is it

designed enough? But it is so seamlessly fit into the older house that we thought it was masterful," the jury said. "We saw a number of residential projects that contrasted old and new as the only means of introducing daylight. This project artfully shows that, by working with an existing vocabulary, the same goals can be accomplished without harming the original house."

Architect: Treacy & Eagleburger Architects, Washington, D.C.

Owner: Carol & Ken Rubin

Contractor: Design Build, Inc.



Taming the Wild

Cerulean Park, the primary outdoor space at WaterColor, a New Urbanist community in the Florida panhandle, stretches from a freshwater lake towards the Gulf of Mexico. A canal between the two bodies of water creates an axis that extends alongside the central green, crossed by wooden bridges and flanked by indigenous flowering plants. The green was selectively cleared to preserve native plants in elliptical islands. Nooks, benches, and a shell path create areas for activity or relaxation. "What we found compelling is that it's a very modernist intervention in a New Urbanist community," noted the jury. "The contrast between an ordered space and the disorder of the surrounding landscape is thoughtfully done. It has a quality of being wild, in contrast to cutesy New Urbanist imagery. This has real power."

Landscape Architect: Susan Nelson-Warren Byrd Landscape Architects, Charlottesville

Fountain Consultant: Siska Aurand, Norfolk

Owner: Arvida - St. Joe

Contractor: Brasfield Gorrie; Cox Pools

The design preserves sections of the natural landscape, contrasting it with a new walk, fountain, and plantings.

A photograph of a modern law office interior. The space features a prominent steel staircase with a glass railing on the right side. The walls are a mix of exposed brick and white-painted surfaces. Large wooden beams are visible on the left, and the ceiling has exposed wooden trusses with modern lighting fixtures. In the foreground, there is a wooden desk with a computer monitor and an office chair. The overall design blends historic architectural elements with contemporary materials.

With Due Respect

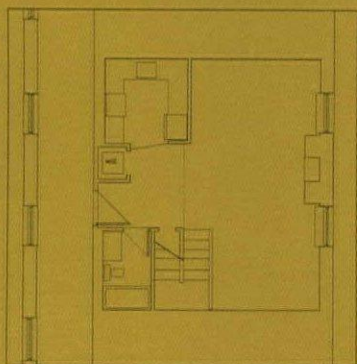
This law office in Washington, D.C., occupies a building that has been everything from a musket foundry to a welding shop. In this incarnation, the architects juxtaposed the historic building with light, contemporary interior elements such as a steel staircase and a honed limestone floor. Natural illumination from skylights accentuates heavy timber trusses in the second floor spaces, while the lobby makes a design statement with the original timber structure and exposed brick walls. "The architects took great care of what they encountered in an existing structure and revealed it in a restrained way. It has a very calm palette," the jury said. "The new elements are Modern, but they work together in harmony with the old ones. And the plan is straightforward. There's not a lot of unnecessary manipulation."

Architect: Cox Graae + Spack, Washington, D.C.

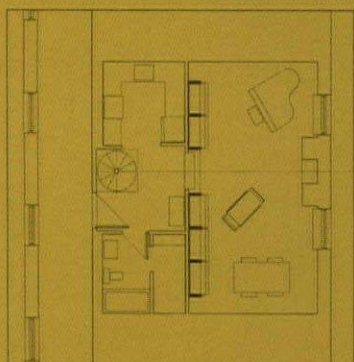
Owner: Finkelstein, Thompson & Laughran

Contractor: F.J. Corbett Co.

Contemporary materials set the new elements apart from remnants of the old foundry.



Entry level before



Entry level after

0 5 10

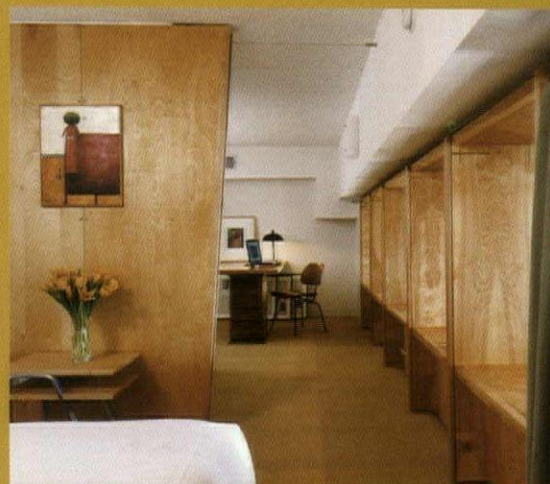
Photos: Alan Karchmer



The large bookcase wall lends order to the small apartment. Openings at the top of the wall bring light into the bedroom loft (below).

Lofty Ideals

This loft condominium's original design provided a minimum of private space that flowed uncomfortably into the public room. To retain openness while creating distinct spaces, the designers created a wall of movable vertical and horizontal planes, clarifying the boundary between private and public space. Relocating the stair created room for both an office and bedroom in the loft. "Originally there was no organization to the apartment—it was a jumble of elements. But by questioning the stairway's location and adding that one wall, the designers reorganized the entire plan," the jury observed. "It has an economy of means in materials and cost, as well as in its planning strategy."



Architect/Designer:

Eric J. Jenkins, AIA/Joseph H. Wheeler

Owner:

Adrienne T. Jenkins

Assembly Team Members:

John White, Brian Harrington



Ron Solomon

Hot and Cold

At the Toka Café in Washington, D.C., the cuisine shares the spotlight with the interior architecture, creating a dining experience that is multilayered, yet minimalist. The functional backbone of the design is a perforated folded plane that separates the bar and dining area. With a palette of primary colors accentuated by structure rendered in aluminum and steel, the space exudes complexity. "Conceptually this raised issues of what is a dining experience – merging kitchen with seating arrangements," noted the jury. "But it's not hard. There are curtains that lend it an acoustic feel. Combining the hard and soft together makes it richer. And the quality of light is quite handsome. It's a very seductive space."

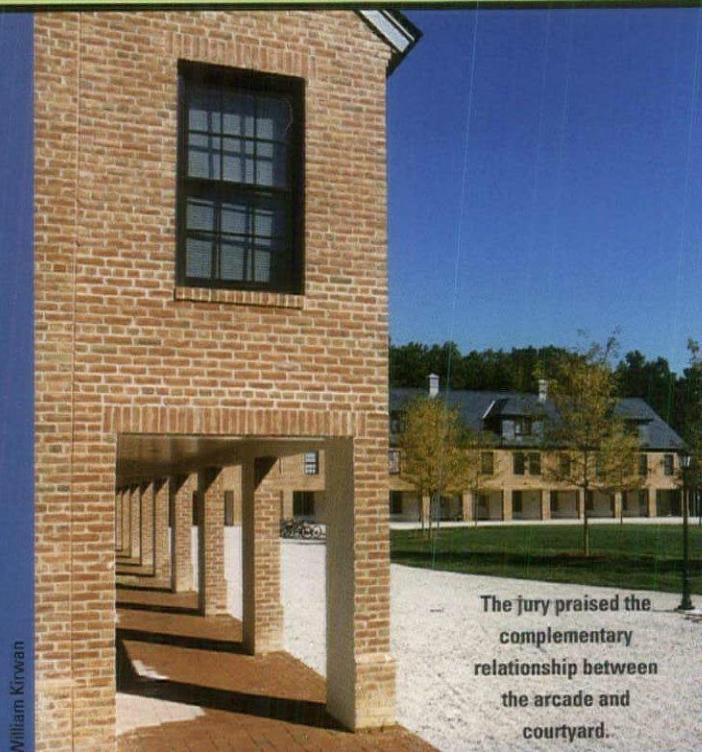
At Toka Café, the architects accomplish the greatest effect with the fewest moves.

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

Owner: Toka Café

Contractor: Rycon Construction

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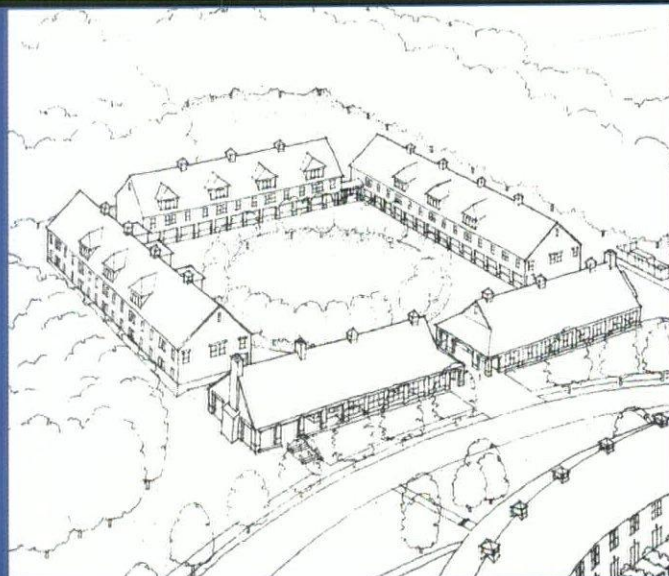


William Kirwan

The jury praised the complementary relationship between the arcade and courtyard.

Inside Out

The master plan for a student housing complex at St. Mary's College places three dormitories and a student center around an oval courtyard banked by gravel walkways. A loggia carved into the base of all four buildings provides continuity and access, with an arrangement of buildings and open spaces that facilitates a sense of community. Jurors were compelled by the way paint was



Architect: Muse Architects, Washington, D.C.

Landscape Architect: O'Doherty Graham, Annapolis, Md.

Owner: St. Mary's College of Maryland

Contractor: W.M. Davis

applied only to the inside of the arcade – and the way the arcade and courtyard engage each other. "It's a way of layering the space," they agreed. "There's the interior of the building, the semi-enclosed arcade, the hard surface outside the arcade, and then the center lawn. So it's providing different layers of experience. This would be a marvelous place to spend four years in college."

Just for Show

inform
2002

In this project for Carolina Business Interiors in Raleigh, N.C., the architects created an interior enclosing a showroom, workspace, offices, and conference areas. With folded colored planes that define spaces, the showroom is bordered on one side by a sculpted display wall containing products that are exposed through backlit acrylic panels. Maple-veneer millwork, patterned carpet, and exposed light fixtures work as foils to the planes and display wall. "We appreciated the conceptual clarity of the diagram and the follow-through in terms of the colored planes that tied vertical and horizontal surfaces together," the jury said. "One of the divisions between the two spaces – the back-of-house and the retail area – is a translucent wall with chairs displayed on it, so the lighting is actually transmitted through the display case. It's simple and economical in the use of materials."

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

Owner: Carolina Business Interiors

Contractor: Prime Building



The showroom interior features a wall of display niches and colorful ceiling planes that define spaces.

Student Awards

AWARDS **inform**
2002

The Student Inform Awards focus on object design, recognizing projects that show imaginative and clearly executed concepts. With more student submissions than ever, the program received entries from Virginia Tech's Blacksburg campus and Washington/Alexandria Architecture Center, as well as from Virginia Commonwealth University and The Catholic University of America.

The jury: *Laura Battaglia, Assoc. AIA, BCWH*
Patrick Farley, AIA, Bond Hugo Farley Architects
Angelo Phillos, AIA, Ratio, P.C.

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Fit to be Tied

This chair, with a rubber and nylon cord covering secured around a steel frame, attracts attention with the contrast between the light frame's elegant lines and the heavy cord and rubber cover. The jury thought this project was meticulously developed, commenting that "with details like the lacing, one could almost see this being produced in the marketplace. The cover could be replaced easily, so the chair could have a long life."

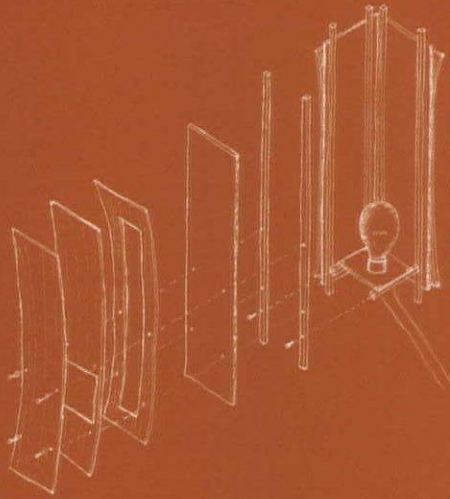
Designer: Collin Farill, Virginia Tech (Blacksburg)



Layers of Light

The sensual feel of the translucent sycamore veneer panels, used in layers to allow varying levels of light to penetrate, lends a serene beauty to this table lamp. The way in which these panels are attached allows the materials to gently bend away from the aluminum frame at the edges. The jury found the lamp to be a beautiful object, saying, "it's not a static object, yet not chaotic, not falling apart. It's almost a natural thing, like it's about to bloom."

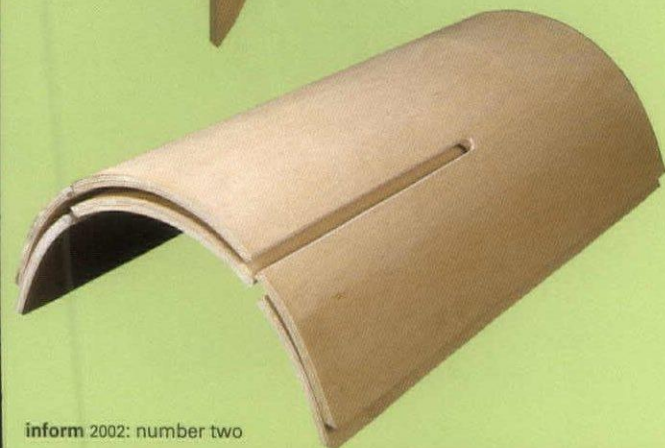
Designer: James Sanderson, Catholic University



One Easy Piece

These molded plywood forms were developed to create stands for models, but it is easy to imagine multiple uses beyond that. Each unit of two interlocked plywood forms can stand both horizontally and vertically, and either of these can be lined up to create a wall. The jury enjoyed the interchangeability of this piece: "you've got very simple forms that can't help but be integrated, put together. It's also nice that two of exactly the same pieces function so differently when put together."

Designer: Aaron Williams and Scott Stevens, Virginia Tech (Alexandria)



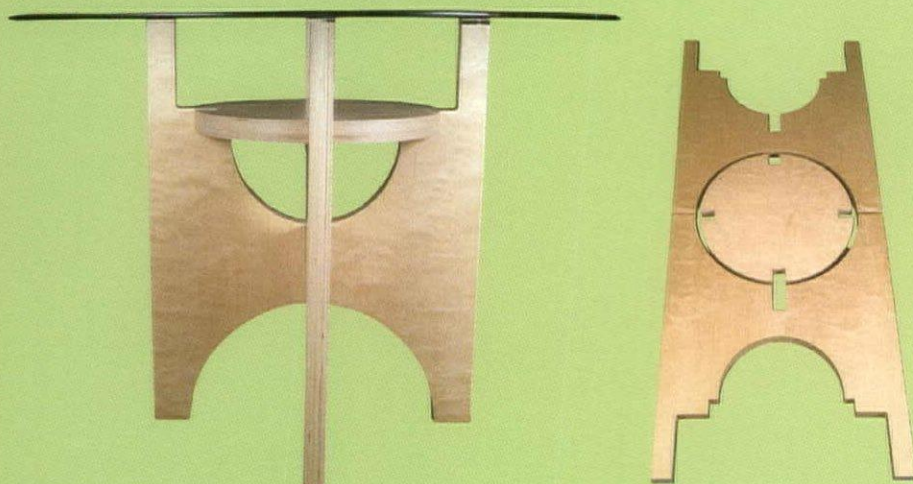
Practically Perfect

The combination of refined materials and studied design makes this entry table a fascinating piece. The light steel legs contrast with the solid slabs of maple to create a sophisticated vignette. The jury took note of the way in which the student solved programmatic problems, noting that "the location where each leg connects with the two shelves must be different, because otherwise they both want to occupy the same point in space. The structural reality gives rise to a pretty functional arrangement of storage."

Designer: Greg Harrell, Virginia Tech (Alexandria)



Student Awards



Simple and Subtle

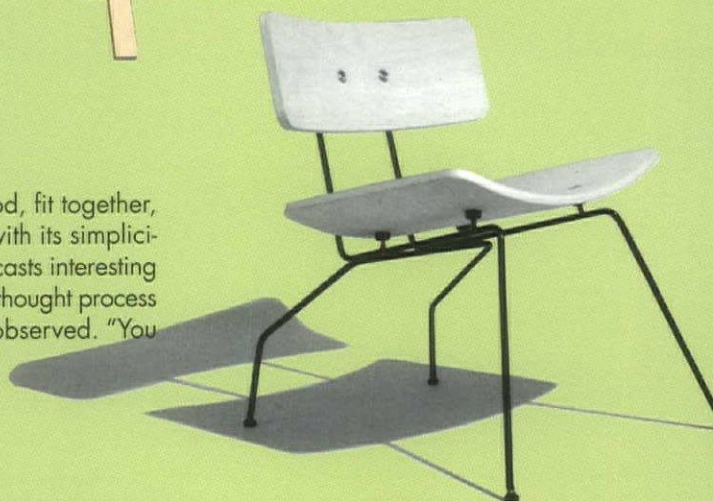
This table's construction – two pieces cut from a sheet of plywood, fit together, and topped with a circular piece of glass – impressed the jury with its simplicity and ease of assembly. In addition, the table, when illuminated, casts interesting shadows, an important detail that adds subtlety to the design. "The thought process and the design process are so simple, so streamlined," the jury observed. "You could produce it and assemble it just as simply."

Designer: Megan Nedzinski, Virginia Tech (Alexandria)

Eames Revisited

This molded plywood chair references the work of Charles and Ray Eames, who in the 1940s developed multiple versions of an elegant and minimal molded plywood chair. This project strays from its inspiration in the visible connectors that pierce the plywood forms, as well as the dramatic bend of the back legs. The jury was impressed by the sophistication of the final piece, and the "obvious attention to detail – it is very elegant in form."

Designer: John White, Virginia Tech (Alexandria)

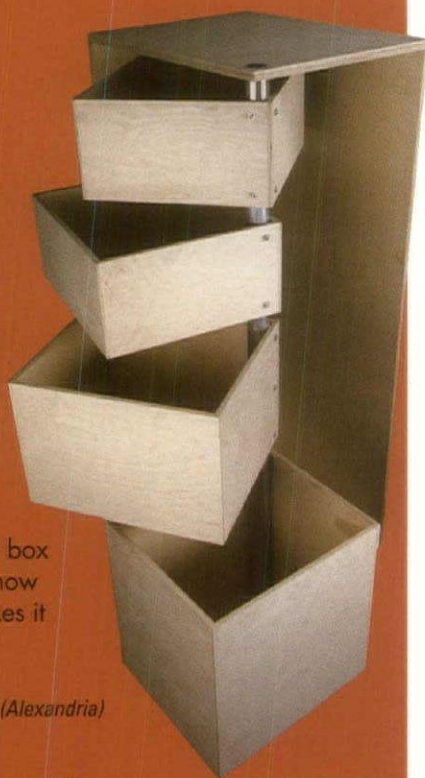


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Pivot Power

This project re-imagines the concept of a chest of drawers by incorporating drawers that swing out instead of slide. The simple construction and clean lines emphasize the functional nature of the piece. "It's definitely a fresh take on the function of the chest of drawers," commented the jury. "The gap between the drawers and the exterior box is a happy circumstance of how it works, and that detail makes it a more interesting piece."

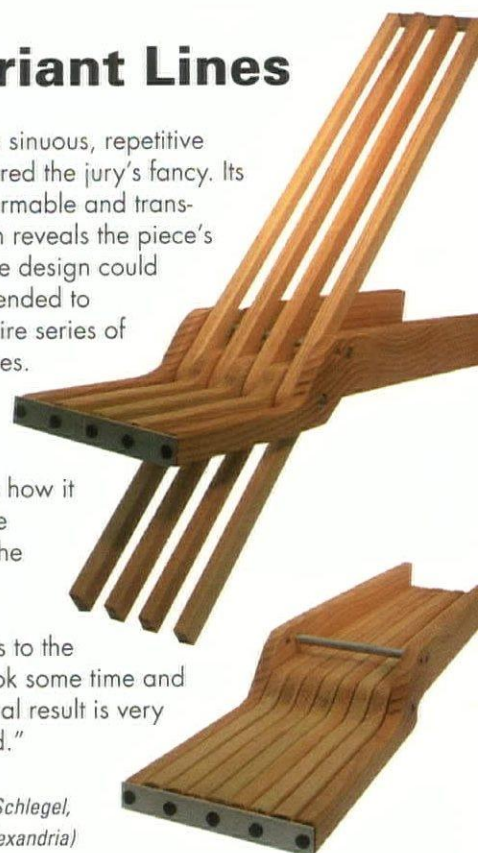
Designer: T.J. Finney, Virginia Tech (Alexandria)



Luxuriant Lines

The X Chair's sinuous, repetitive shapes captured the jury's fancy. Its easily transformable and transportable form reveals the piece's potential – the design could easily be extended to create an entire series of furniture pieces. The jury felt the project had "a level of maturity in how it was built. The joinery and the way it fits together so cleanly points to the fact that it took some time and effort. The final result is very well executed."

Designer: Karl Schlegel, Virginia Tech (Alexandria)



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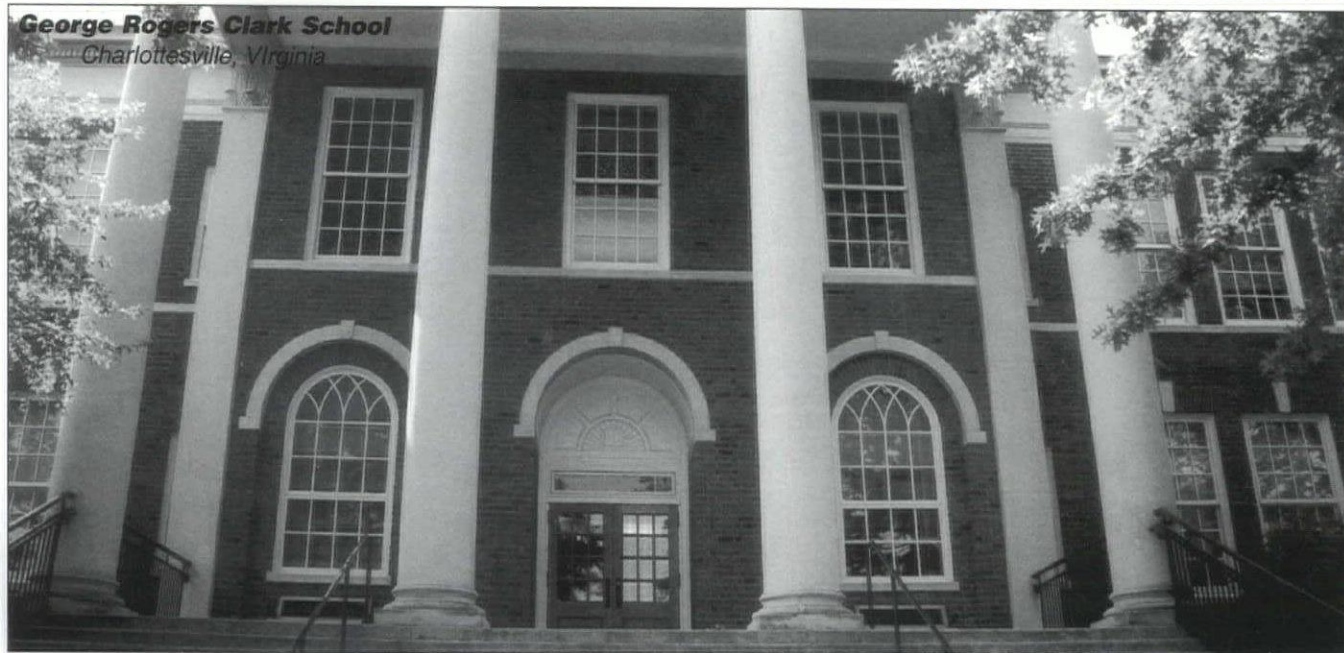
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Interior Design Directory

In conjunction with the publication of the 11th annual Inform Awards, which highlight examples of the region's best interior architecture and landscape architecture, this issue of the magazine introduces two new information resources – a directory of firms that emphasize interior design in their portfolio of services and a similar directory listing firms that practice landscape architecture.

Typical abbreviations:

AIA	Member of the American Institute of Architects
AICP	American Institute of Certified Planners
ASID	American Society of Interior Designers
ASLA	American Society of Landscape Architects
IIDA	International Interior Design Association
PE	Professional Engineer
REFP	Registered Educational Facility Planner

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Firm Personnel by Discipline:

Interior Designers	5
Architects	17
Architectural Staff	16
Administrative	10
Total	48

Top Five Projects: Richmond Ballet (2001 James River & Virginia AIA Honor Awards for Design Excellence); Land America Corporate HQ (1999 Richmond Magazine Best Interiors); Maggie L. Walker Governor's School for Government & International Studies (2001 VSBA & 2002 Virginia Dept. of Education Awards for Design Excellence); The Robins Nature & Visitors Center at Maymont (2000 James River AIA Merit Award); Senate Finance Committee Renovation and various other projects for the Department of General Services, House and Senate

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Web: www.bloombergdesignstudio.com

Principal: Janet Bloomberg, AIA

Firm Personnel by Discipline:

Architects	1
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Top Five Projects: Fasenberg Residence, Baltimore, Md.; Open Society Institute Offices, Baltimore, Md. (Baltimore ASID Award, 2000), Architectural Offices, Baltimore, Md.; Ng-Alfandari Residence, Georgetown, Washington, D.C.; Alberts-Schoenberg Residence, Baltimore, Md.

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Principals: Burrell F. Saunders, AIA, IIDA; John H. Crouse, AIA, NCARB; Michel C. Ashe, AIA, Principal; Thomas J. Dinneny, Principal, Director of Design and Planning; Michael Hopkins, AIA, NCARB, Principal, Director of Architecture; Jeffrey A. Bleh, AIA, Senior Associate

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	13
Architects	16
Planners	2
Other Professionals	13
Technical	16
Administrative	21
Total	83

Top Five Projects: iXL, Inc. Regional Headquarters (First Place-Corporate Design, Virginia Chapter ASID, 2001), Richmond; The Martin Agency at Shockoe Plaza (ULI Awards for Excellence-Finalist, 2001; IIDA Silver Award, 1999; National Commercial Builders Council-Grand Award, 1999; Buildings Magazine-Winner, Private/Corporate New Construction, 1999; Masonry Institute Design Merit Award, 1999; AIA/Hampton Roads-Award of Excellence, 1998; Virginia Masonry Council-Best in Show, 1997), Richmond; Media General, Inc. Headquarters (IIDA-Silver Award, 1999), Richmond; Cotton Incorporated, Cary, NC; Cox Communication, Inc. Chesapeake

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Principals: David Cox, FAIA; Christopher Graae, AIA; William Spack, AIA; Joanna Schmickel, AIA

Firm Personnel by Discipline:

Architects	23
Technical	1
Administrative	3
Total	27

Top Five Projects: Law Offices of Finkelstein, Thompson & Loughran, Washington, D.C. (Inform Award, 2002; Craftsmanship Award Winner, 2002); Georgetown Visitation Preparatory School Physical Education Center, Washington, D.C.; Phillips Collection, Washington, D.C.; Ferrari of Washington, Sterling; Dept. of Labor Potomac Job Corps Center, Washington, D.C.

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Principal: Alan L. Storm, AIA

Firm Personnel by Discipline:

Interior Designers	2
Architects	3
Other Professionals	9
Technical	2
Administrative	8
Total	24

Top Five Projects: National Rural Utilities Cooperative Finance Corp. (NVA NAIOP award); U.S. Army's Information Dominance Center (IIDA and NVA NAIOP awards); Winstar Communications, Inc. (Fairfax County award); Securities & Exchange Commission; The World Bank

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Principals: Kendall P. Wilson, AIA, IIDA; Diana A. Horvat, AIA, IIDA

Firm Personnel by Discipline:

Interior Designers	1
Architects	4
Graduate Architects	14
Administrative	2
Total	21

Top Five Projects: Greenpeace USA (Inform Award 2002, IIDA 2001, AIA-DC 2000); B&B Italia Showroom, N.Y. (Inform Award 2001, AIA/DC 2001); A&E Services (Inform Award 2001, IIDA 2001); Environmental Defense, Washington D.C. (IIDA Award 2002); World Wildlife Fund, Washington D.C.

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Principal: Susan S. Copenhaver, CID, IIDA, IFMA

Firm Personnel by Discipline:

Interior Designers	1
--------------------	---

Top Five Projects: Ferguson Enterprises Inc. Corporate Office Facility, Newport News; The College of William & Mary, Ewell Hall Space Study; Newport News Public Schools transportation facility and various administrative offices; Small Business Administration, Helena, Mont., Charlotte, N.C., Washington, D.C.; IRS Tampa Program of Requirements

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Principals: Richard Fanelli, AIA; Sonny A. McClain, AIA

Firm Personnel by Discipline:

Interior Designers	5
Architects	2
Engineers	10
Other Professionals	2
Administrative	1
Total	20

Top Five Projects: Raytheon Reflections Building (2000), ABC Award Winner; Raytheon Falls Church Executive Lobby & Entry (2002); NASD Blackwell (2001); SRI International (2002); 8500 Leesburgh Pike Lobby Renovation (2000 AGC of Metro Washington, D.C. Award Winner)

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Principals: Gary Inman, MA, Allied Member ASID; Eleanor Barton

Firm Personnel by Discipline:

Interior Designers	3
Administrative	1

Top Five Projects: VCU Alumni House (2000 Top Institutional Design Award); Kinlock Golf Club, 2001-2002, Manakin-Sabot; CBR Associates - Office Complex, Alan McCollough Estate, CED, Circuit City Stores; Richard Malkman Residence

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Roanoke, VA 24016
Tel: 540-857-3100
Fax: 540-857-3180
E-mail: hsmm@hsmm.com
Web: www.hsmm.com

Additional Offices: Virginia Beach and Lynchburg; Washington, D.C.; Charlotte, Raleigh, and Greensboro, N.C.; Florence and Spartanburg, S.C.; and Austin, Tex.

Principals: Cecil G. Doyle, PE (President/CEO); Michael Brennan, AIA, RID; Joseph E. Wells, AIA; David C. Hammond, AIA; Stephen L. Sowder, AIA; Jamie S. Gaabo, ASID; Guy L. Angster, ASLA

Firm Personnel by Discipline:

Landscape Architects	8
Interior Designers	5
Architects	42
Engineers	209
Planners	1
Other Professionals	44
Technical	92
Administrative	60
Total	461

Top Five Projects: Renovation of the Shaftman Performance Center, Roanoke; Children's Inpatient Rehabilitation Center, Children's Hospital of the King's Daughters, Norfolk (Interior Design Award, Healthcare, Buildings Interiors); Acquisition Management Complex, Stewart Hall, Wright-Patterson Air Force Base, Ohio (winner of 7 awards, including Honor Award for Excellence in Architecture, Virginia Society AIA; First Place-Corporate Design, Virginia Chapter ASID); Corporate High-Technology Complex, Spectacle Lens Group of Johnson & Johnson Vision Care, Inc. (Honor Award, AIA/Blue Ridge); and New Broadcast Headquarters Building, WDBJ Television, Roanoke

• HKS, Inc.

311 East Franklin Street, Suite 105
Richmond, VA 23219
Tel: 804-644-8400
Fax: 804-644-8469
Web: www.hksinc.com

Additional Offices: Dallas, Los Angeles, Tampa, Orlando, Atlanta, Salt Lake City

Principals: W.C. Chuck Means, AIA, ACHA; Ralph Hawkins, FAIA, FACHA; Ronald Skaggs, FAIA, FACHA; Hunzio DeSantis, AIA

Firm Personnel by Discipline:

Interior Designers	43
Architects and Interns	385
Engineers	13
Planners	1
Other Professionals	9
Technical	10
Administrative	84
Total	545

Top Five Projects: Sabre Headquarters, Southlake, Tex.; Fidelity Investments, Westlake, Tex.; American Airlines Center, Dallas; Louise Obici Memorial Hospital, Suffolk; McKay Dee Hospital

• Interiors by Patricia Jackson, LLC

24 W. Piccadilly Street, Suite B1
Winchester, VA 22601
Tel: 540-662-7350
Fax: 540-662-4658
E-mail: pgj@visuallink.com

Principal: Patricia Jackson, Allied ASID

Firm Personnel by Discipline:

Interior Designers	1
--------------------	---

Top Five Projects: Virginia Port Authority, Norfolk; Virginia Port Authority Administrative Building, Front Royal; American Woodmark Corp. Satellite Sales Office, Kernstown; Mark Doering, M.D. Medical Offices, Winchester; numerous private residences 2,500-8,000 s.f. from architect concept to final buildout

• Jerome Donald Henschel, PC Architecture

1317 Peters Creek Road NW
Roanoke, VA 24017-2454
Tel: 540-562-3174
Fax: 540-562-4174

Principal: Jerome D. Henschel, AIA, ASID

Firm Personnel by Discipline:

Interior Designers	1
Architects	1
Planners	1

Top Five Projects: Brides House, Roanoke; Botetourt County Library, Buchanan; Arby's Restaurant & Fine Dining, Waynesboro; Harper's Residence, Burnt Chimney; Bethel Ridge, Assisted Living Support Services Wing

• **JRML Associates, Inc.**

624 Delaware Avenue
Virginia Beach, VA 23451
Tel: 757-437-9371
Fax: 757-425-9965
E-mail: design@jrmlassociates.com

Principals: Jon Rizzo, CID, ASID; Monique Libby, CID; Robert Dumas, IDSA

Firm Personnel by Discipline:

Interior Designers	2
Industrial Design	1
Other Professionals	2
Administrative	1

Top Five Projects: Hutchins Allen Company, N.C. (ASID Design Specialty Award, 1997); Cerino Residence, Virginia Beach (ASID Design Specialty Award, 1998); USCINCLANTFLT Building NH14, Norfolk (ASID Design Specialty Award, 1999); Atlantis Realty Partners, Virginia Beach (ASID Design Specialty Award, 2001); Hattaras Realty Buildings, N.C.

• **Kellett Design Associates, Ltd.**

3356 Ironbound Road, Suite 101
Williamsburg, VA 23188
Tel: 757-220-4600
Fax: 757-220-9170
E-mail: keldesltd@aol.com
Web: www.kellettinteriordesign.com

Principals: Anne Kellett, CID, ASID; Mina Hering, CID, ASID

Firm Personnel by Discipline:

Interior Architects	2
Administrative	1

Top Five Projects: Hospice House, Williamsburg; Dr. Stan Yeatt's Residence, Newport News; Airville Plantation, Gloucester; Legere Residence, Kennebunkport, Me.; Phillips Residence, Chesapeake

• **Moseley Architects**

601 Southlake Blvd.
Richmond, VA 23236
Tel: 804-794-7555
Fax: 804-379-8660
Web: www.moseleyarchitects.com

Additional Offices: Virginia Beach; Harrisonburg; Warrenton; Raleigh, Greensboro, and Charlotte, N.C.; Florence, S.C.

Principals: James Copeland, AIA; Cary Gill, AIA; Bob Mills, PE; James McCalla, AIA; Jay Moore, AIA; George Nasis, AIA; Dan Mace, AIA; Alan Wood, AIA

Firm Personnel by Discipline:

Interior Designers	1
Architects	81
Engineers	14
Other Professionals	27
Administrative	24
Total	147

Top Five Projects: Mills E. Godwin, Jr. Courthouse, Suffolk (AIA/James River Merit Award), Williamsburg-James City Courthouse; Chesterfield Juvenile

and Domestic Relations Courthouse; Deep Run High School, Henrico County; Pole Green Elementary School, Hanover County

• **NBBJ**

P.O. Box 12679
Research Triangle Park, NC 27709
Tel: 919-460-6700
Fax: 919-460-6733
E-mail: tcoulson@nbbj.com
Web: www.nbbj.com

Principals: Richard Beale, Lee Buckner, Douglas Hall

Firm Personnel by Discipline:

Landscape Architects	15
Interior Designers	54
Architects	397
Planners	14
Other Professionals	118
Administrative	95
Total	693

Top Five Projects: Novartis Institute for Functional Genomics; Staples Center (Chicago Athenaeum American Architecture Award 2001, LA Business Council Urban Beautification and Architectural Design Awards 2000); Reebok World Headquarters (AIA/Seattle Award of Commendation 2000); Emory Cancer Center; WakeMed North Integrated Delivery

• **Pearce Brinkley Cease + Lee**

333 Fayetteville Street Mall, Suite 200
Raleigh, NC 27601
Tel: 919-836-9751
Fax: 919-836-1751
Web: www.PBCLArchitecture.com

Additional Offices: Asheville, N.C.

Principals: Irvin Pearce, AIA; Douglas Brinkley, AIA; Clymer Cease, AIA; Jeffrey Lee, AIA; Donna Francis, AIA; Mac Nance; Kathleen Thompson

Firm Personnel by Discipline:

Interior Designers	3
Architects	11
Technical	16
Administrative	5
Total	35

Top Five Projects: CBL Showroom, Research Triangle Park, N.C.; BTI Center for the Performing Arts, Raleigh, N.C.; RDV Airport Authority Center, RDV, N.C.; Wake Technical Community College Health Science Building, Raleigh, N.C.; Jones Hall, East Carolina University, Greenville, N.C.

• **Prime Source Design, Inc.**

3412 Noble Ave.
Richmond, VA 23222
Tel: 804-321-6300
Fax: 804-321-0339
E-mail: mary@primesourcedesign.com

Principal: Mary L. Schroll, CID, ASID

Firm Personnel by Discipline:

Interior Designers	3
Planners	3
Administrative	1

Top Five Projects: Bull & Bear Club (Award: Restaurant Design); Dominion Chevrolet; Integic Corporation; Salisbury Country Club; Willow Oaks Country Club

• **Bruce R. Wardell, Architect, PC**

112 Fourth Street, NE
Charlottesville, VA 22902
Tel: 434-971-7160
Fax: 434-971-7166
E-mail: bwardell@brucewardell.com
Web: www.brucewardell.com

Principal: Bruce R. Wardell, AIA

Firm Personnel by Discipline:

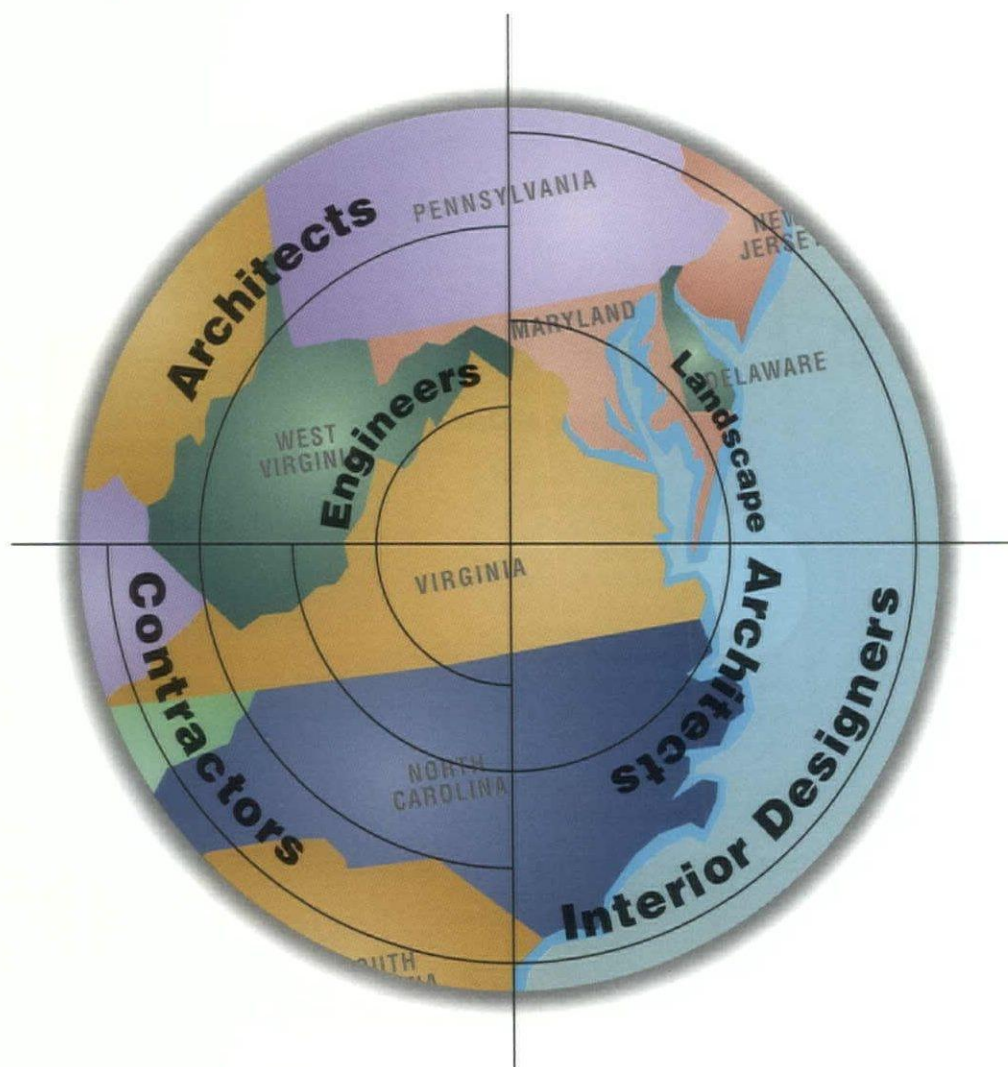
Interior Designers	1
Architects	3
Technical	5
Administrative	2
Total	11

Top Five Projects: The Pow Partnership/New Hope Environment, Charlottesville; University of Virginia, Office of Development, University Relations and Arts & Sciences Development Office, Charlottesville; SIAC Headquarters, Charlottesville; Virginia Foundation for the Humanities, Charlottesville; SNL East Expansion, Charlottesville

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Landscape Architecture Directory

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Virginia Beach, VA 23462
Tel: 757-222-2010
Fax: 757-222-2022
E-mail: staff@cmssarchitects.com
Web: www.cmssarchitects.com

Additional Offices:

11911 Freedom Drive, Suite 750
Reston, VA 20190
Tel: 703-481-6677
Fax: 703-481-3363
Toll-free: 888-481-3363

1752 N Street, NW
Washington, DC 20036
Tel: 202-974-0321
Fax: 202-974-0323

Principals: Burrell F. Saunders, AIA, IIDA; John H. Crouse, AIA; Michel C. Ashe, AIA; Thomas J. Dinneny; Michael Hopkins, AIA; Jeffrey A. Bleh, AIA

Firm Personnel By Discipline:

Landscape Architects	2
Interior Designers	13
Architects	16
Planners	2
Other Professionals	13
Technical	16
Administrative	21
Total	83

Top Five Projects: iXL, Inc. Regional Headquarters, Richmond (First Place-Corporate Design, Virginia Chapter ASID, 2001); The Martin Agency at Shockoe Plaza, Richmond (ULI Awards for Excellence-Finalist, 2001; IIDA-Silver Award, 1999; National Commercial Builders Council-Grand Award, 1999); Media General, Inc. Headquarters, Richmond (IIDA-Silver Award, 1999); Cotton Incorporated, Cary, N.C.; Cox Communications, Inc. Chesapeake

• EDaw, Inc.

601 Prince Street
Alexandria, VA 22314
Tel: 703-836-1414
Fax: 703-549-5869
E-mail: andersonk@edaw.com
Web: www.edaw.com

Principals: Bob Pell, Paul Moyer, Roger Courtenay, Dennis Carmichael, Brad Wellington, Alan Harwood, Richard Dorrier

Firm Personnel by Discipline:

Landscape Architects	15
Planners	18
Other Professionals	2
Administrative	10
Total	45

Top Five Projects: Neighborhood Commercial Corridors, Hampton; The Catholic University of America Master Plan, Washington, D.C.; Mid-Atlantic Bachelor Quarters Regional Shore Infrastructure Plan (RSIP); Capital One Headquarters, McLean; Patent and Trademark Office, Alexandria

• Graham Landscape Architecture, Inc.

229 Prince George Street
Annapolis, MD 21401
Tel: 410-269-5886
Fax: 410-268-4032
E-mail: garden@grahamlandarch.com
Web: www.grahamlandarch.com

Principal: Jay Graham, ASLA

Firm Personnel by Discipline:

Landscape Architects	5
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Top Five Projects: Ruesch Residence, Chevy Chase, Md. (Award, Inform Magazine, 2000); Anstrom/Hiemstra Residence, Alexandria (Award, Inform Magazine, 2001; Innovative Design Award, Maryland/Potomac Chapter ASLA, 2000); Stoner Residence, Annapolis, Md. (Award, Inform Magazine, 1996); Baltimore-Washington International Airport (Award, Inform Magazine, 1995; Merit Award, Maryland/Potomac Chapter ASLA, 1993); Wye Hall, Wye Island, Md.

• Hayes, Seay, Mattern & Mattern, Inc. (HSMm)

1315 Franklin Road, SW
Roanoke, VA 24016
Tel: 540-857-3100
Fax: 540-857-3180
E-mail: hsmm@hsmm.com
Web: www.hsmm.com

Additional Offices: Virginia Beach and Lynchburg; Washington, D.C.; Charlotte, Raleigh, and Greensboro, N.C.; Florence and Spartanburg, S.C.; and Austin, Tex.

Principals: Cecil G. Doyle, PE (President/CEO); Michael Brennan, AIA, RID; Joseph E. Wells, AIA; David C. Hammond, AIA; Stephen L. Sowder, AIA; Jamie S. Gaabo, ASID; Guy L. Angster, ASLA

Firm Personnel by Discipline:

Landscape Architects	8
Interior Designers	5
Architects	42
Engineers	209
Planners	1
Other Professionals	44
Technical	92
Administrative	60
Total	461

Top Five Projects: Renovation of the Shaftman Performance Center, Roanoke; Children's Inpatient Rehabilitation Center, Children's Hospital of the King's Daughters, Norfolk (Interior Design Award, Healthcare, Buildings Interiors); Acquisition Management Complex, Stewart Hall, Wright-Patterson Air Force Base, Ohio (winner of 7 awards, including Honor Award for Excellence in Architecture, Virginia Society AIA; First Place-Corporate Design, Virginia Chapter ASID); Corporate High-Technology Complex, Spectacle Lens Group of Johnson & Johnson Vision Care, Inc. (Honor Award, AIA/Blue Ridge); Broadcast Headquarters Building, WDBJ Television, Roanoke

• Higgins & Gerstenmaier, PLC

8501 Patterson Avenue
Richmond, VA 23229
Tel: 804-740-7500
Fax: 804-740-1520
E-mail: jberry@1hg.net
Web: www.1hg.net

Principals: David C. Gerstenmaier, CLA; Ralph B. Higgins, CLA

Firm Personnel By Discipline:

Landscape Architects	7
Planners	1
Other Professionals	1
Technical	1
Administrative	2
Total	12

Top Five Projects: University of Richmond Stern Quad (1995 Inform Award); VCU Shafer Court Pedestrian Plaza, Richmond; Bon Secours Hospitals: Memorial Regional Medical Center, St. Francis, Richmond Community, St. Mary's, Richmond; Glen Forest Office Park Master Plan and Individual Buildings, Site Plans, Richmond; Virginia Executive Mansion, Richmond

• Land Planning + Design Associates, Inc.

310 Main Street, Suite 200
Charlottesville, VA 22902
Tel: 434-296-2108
Fax: 434-296-2109
E-mail: lpda@earthlink.net
Web: www.lpda.net

Principals: William Mechnick, ASLA, CLA; Rex S. Tatum, ASLA, CLA

Firm Personnel By Discipline:

Landscape Architects	6
Administrative	1

Top Five Projects: I-95 Rest Area, Carson (named one of America's Best 10 Rest Areas by Westways Magazine); White Stone Streetscape, White Stone; James Town Visitor Plaza, James City County; Virginia Blue Ridge Railway Trail, Nelson County; Central County Park and Fairgrounds, Isle of Wight County

• Lewis Scully Gionet

8320 Old Courthouse Road, Suite 350
Vienna, VA 22182
Tel: 703-821-2045
Fax: 703-448-0597
E-mail: bessellburn@lsginc.com
Web: www.lsginc.com

Principals: Mark R. Lewis, ASLA; Sunny Jung Scully, FASLA; Mark C. Gionet, ASLA, AICP; Robert Karl Esselburn, ASLA

Firm Personnel By Discipline:

Landscape Architects	13
Administrative	2

Top Five Projects: Lansdowne on the Potomac, Loudoun County (MAME Best Landscape for Master Plan Community); South Germantown

Recreational Park and Soccer Complex, Germantown, Md. (NACPRO Class IV Park and Recreation Facility Award); Herndon Government Complex, Herndon; Trinity Centre Office Campus, Centreville (NAIOP Award); American University, President's Residence, Washington, D.C. (ABC Grand Award; ASLA Merit Award)

• McKinney and Company

100 S. Railroad Avenue
Ashland, VA 23005
Tel: 804-798-1451
Fax: 804-798-7120
E-mail: info@mckinney-usa.com
Web: www.mckinney-usa.com

Principals: Arthur W. McKinney, PE, SE, FACEC; Franklyn B. Wilson, PE

Firm Personnel By Discipline

Landscape Architects	6
Architects	12
Engineers	21
Construction/Project Managers	18
Planners	2
Other Professionals	27
Administrative	28
Total	114

Top Five Projects: Department of Consolidated Laboratory Services (DCLS) in the Virginia Biotech Research Park; James River Center II at River's Bend; ERNI Components; Eastshore III; River Run, Spotsylvania

• MSA, P.C.

5033 Rouse Dr.
Virginia Beach, VA 23462-3708
Tel: 757-490-9264
Fax: 757-490-0634
E-mail: mperry@msaonline.com
Web: www.msaonline.com

Principals: Robert S. Miller, III, PE; Walter R. Stephenson, Jr., LS; Wayne D. McCoy, CES; Bruce A. Seamans, PE

Firm Personnel by Discipline:

Landscape Architects	2
Engineers	8
Planners	2
Other Professionals	7
Technical	24
Administrative	11
Total	54

Top Five Projects: The Reserve at Great Neck, Virginia Beach (Virginia Beach Planning Commission Award for Outstanding Residential Development, 1999); Long & Foster Realty at 30th Street, Virginia Beach (Virginia Beach Planning Commission Award for Outstanding Renovation/Redevelopment, 2000); South Beach Apartments Virginia Beach (Virginia Beach Planning Commission Award of Merit for Residential Development, 2001); Coastal Training Technologies Corp., Virginia Beach (Virginia Beach Planning Commission Award of Honor for Industrial Development, 2001); Chesapeake Circuit & District Courts, Chesapeake (Hampton Roads Association for Commercial Real Estate Award of Merit for Best Institutional Building, 2000)

• Susan Nelson-Warren Byrd Landscape Architects

408 Park Street
Charlottesville, VA 22902
Tel: 434-984-1358
Fax: 434-984-4158
E-mail: wbyrd@nelson-byrd.com
Web: www.nelson-byrd.com

Principals: Warren T. Byrd, Jr., CLA, ASLA; Susan S. Nelson, CLA, ASLA

Firm Personnel By Discipline:

Landscape Architects	11
Architects	3
Administrative	1
Total	15

Top Five Projects: NIKE European HQ (AIA/DC Chapter Award 2001; Inform Award 2001); Bedon's Alley Garden, Charleston, S.C. (ASLA National Merit Award 2000; Virginia Chapter ASLA Award 2000); Cerulean Park, Village Green, Watercolor, Fla. (Inform Award 2002); State Arboretum of Virginia, master plan (Virginia Chapter ASLA Award 2000); Marie Selby Gardens, master plan, Sarasota, Fla. (Virginia Chapter ASLA Honor Award 2000)

• Siska Aurand Landscape Architects Inc.

523 W. 24th Street
Norfolk, VA 23517
Tel: 757-627-1407
Fax: 757-622-5068
E-mail: siskaurand@siskaurand.com

Principal: C. Douglas Aurand

Firm Personnel By Design:

Landscape Architects	4
Technical	2
Administrative	1

Top Five Projects: Master planning and site design for The Hammocks at The Currituck Club, Corolla, N.C.; master planning and site design for Baker Perennial Garden, Norfolk Botanical Gardens, Norfolk; aquatic consulting and site design for Great Bridge YMCA, Chesapeake; master planning and site design for 225-acre Deep Creek Park, Chesapeake; master planning and site design for Mladick Residence, Virginia Beach

• Smither Design, Inc.

1307-A E. Cary Street
Richmond, VA 23219
Tel: 804-648-2550
Fax: 804-648-2551
E-mail: james@smitherdesigns.com
Web: www.smitherdesign.com

Principal: James C. Smither, CLA, ASLA

Firm Personnel By Discipline:

Landscape Architects	3
----------------------	---

Top Five Projects: Trigon Richmond Headquarters Expansion, Richmond; Richmond City Center Urban Design Study, Richmond; Richmond Cold Storage Redevelopment, Richmond; The Academy of Music Performing Arts Center, Lynchburg; Germanna Visitor Center Memorial Garden, Germanna

• Wm H. Spell, LLC

513 Forest Ave., Suite 201
Richmond, VA 23229
Tel: 804-673-6970
Fax: 804-673-6971
E-mail: bspell.whs@cavtel.net

Principals: William H. Spell, ASLA, CSI; Christopher B. Hale

Firm Personnel by Discipline:

Landscape Architects	2
----------------------	---

Top Five Projects: Science Museum of Virginia, Earth & Moon Kugel Plaza, Richmond; Regent University, Campus Mall, Virginia Beach; Cottrell Residence, Richmond; The Pointe Independent Living Development, Richmond; Park Plaza at Belvidere, Luxury Apartments, Richmond

• VMDO

116 Second Street NE
Charlottesville, VA 22902
Tel: 434-296-5684
E-mail: oshea@vmdo.com
Web: www.vmdo.com

Principal: Peter I. O'Shea, ASLA

Firm Personnel By Discipline:

Landscape Architects	2
Interior Designers	1
Architects	15
Other Professionals	15
Technical	1
Administrative	6
Total	40

Top Five Projects: Monument to Free Speech, Charlottesville; University of Virginia Basketball Arena, Charlottesville; Bear Street Courtyard, Banff, Alberta, Canada; Cave Avenue Housing, Banff, Alberta, Canada; Washington & Lee University Law School, Lexington

• WPL

242 Mustang Trail, Suite 8
Virginia Beach, VA 23452
Tel: 757-431-1041
Fax: 757-463-1312
E-mail: wplarge@wplarge.com
Web: www.wplarge.com

Principals: Lance C. Large, PE; Brian C. Large; William R. Pritchard, LS; William D. Almond, ASLA

Firm Personnel By Discipline:

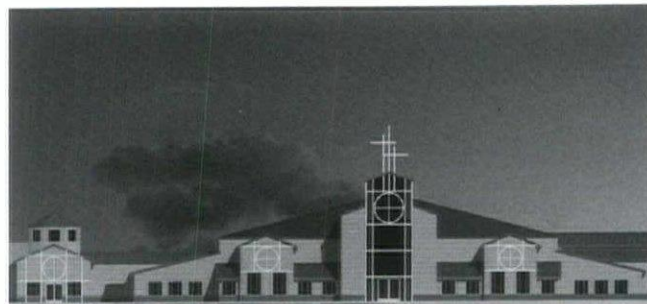
Landscape Architects	2
Engineers	2
Other Professionals	3
Technical	15
Administrative	6
Total	28

Top Five Projects: Wawa Convenience Stores (3 Locations), Virginia Beach; Norview High School Replacement, Norfolk; Shorewood Cove Senior Apartments, Norfolk; Nauticus Maritime Forecourt, Norfolk; Coliseum Central Business District Streetscape, Hampton



Architect: HVC-Chenault, Richmond
Project: Prince of Peace Lutheran Church

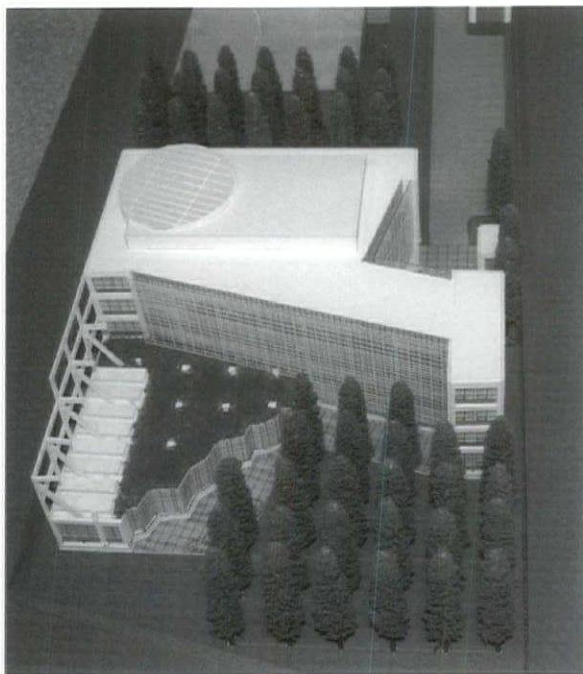
Additions and renovations of 20,000 s.f. will fulfill the church's vision for future growth. The new narthex, administration, and education spaces complement the existing building and create a new and inviting atmosphere for the congregation. Tel: 804-225-9900



Architect: Architecturra Design Group, Inc., Newport News
Project: New Beech Grove Baptist Church

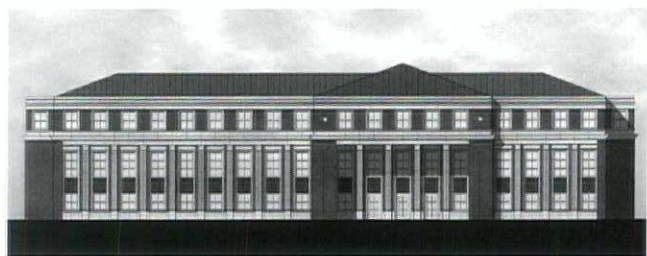
The new 50,000 s.f. addition will be the first phase expansion at New Beech Grove Baptist Church. ADG has embarked on the church's master plan, including a new 1,200-seat sanctuary, classrooms, support spaces, new administration offices, and an audio/visual center. Tel: 757-873-9644

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Architect: SKB Architecture & Design, Washington, D.C.
Project: World Bank Country Office

The firm (formerly Spector, Knapp & Baughman) has designed a new World Bank Country Office in Dhaka, Bangladesh. The 60,000 s.f. office building and conference center will incorporate active and passive energy conservation, a water reclamation system, and the sustainable use of local materials. Tel: 202-332-2434



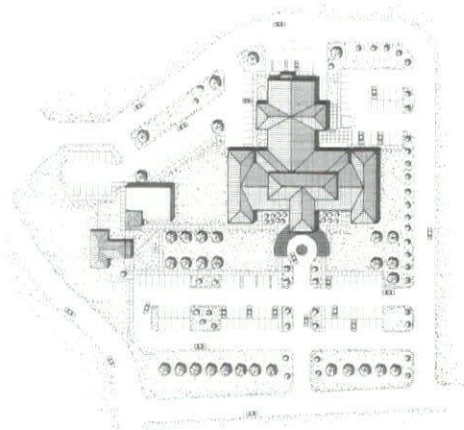
Architect: Daggett & Grigg Architects, Charlottesville
Project: Fontaine Clinical Office Building

This 70,000 s.f. building is planned to house a number of medical clinics along with medical faculty offices. The building is located in the Fontaine Research Park of the University of Virginia and responds to the park's architectural design guidelines. Anticipated completion is June of 2003. Tel: 434-971-8848



Architect: Boggs & Partners Architects, Annapolis, Md.
Project: American Urological Association Headquarters

This new 85,000 s.f. headquarters is a building that conveys the qualities and image of a prestigious association as well as a building that is respectful to the surrounding Class A real estate market. The site also allows the opportunity for a complementary landscape scheme. Tel: 301-858-8118



Architect: Wiley & Wilson, Lynchburg
Project: Charles City County Courthouse

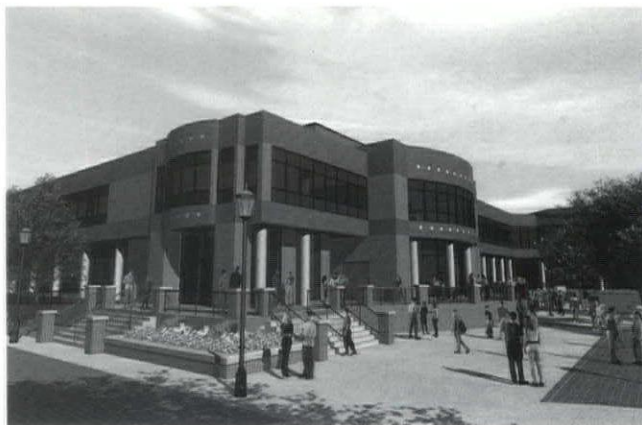
Designed to complement the adjacent historic 1730s courthouse, the proposed Charles City County courthouse is currently in the schematic design phase. Several options are under review to meet the future needs of this historic county. Tel: 434-947-1901 / info@wileywilson.com

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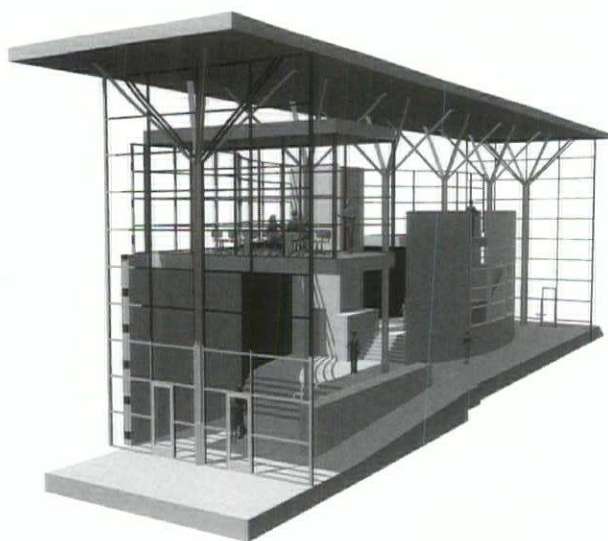
Architect: HSMM, Inc., Roanoke
Project: Walker-Jones Elementary School

This new 90,000 s.f. school serves students from pre-kindergarten through sixth grade, replacing an outdated facility on the same site. Located near downtown, the building maintains a child-friendly scale while responding to its urban context and establishing a community focal point. Tel: 540-857-3100



Architect: Clark Nexsen Architecture & Engineering, Norfolk
Project: Student Commons Phase III, Virginia Commonwealth University

The Phase III improvements to VCU's Richmond campus includes a 35,000 s.f. addition and 24,850 s.f. renovation to the Student Commons. The two-story addition contains offices, a ballroom, lounge area, and catering kitchen. The existing breeze-way will also be enclosed. Tel: 757-455-5800



Architect: Baskervill & Son, Richmond

Project: Canal Crossing

Canal Crossing is a 110,000 s.f. adaptive reuse project in the revitalized Shockoe Bottom area of Richmond. Warehouse buildings will be converted to office, restaurant and/or retail space while maintaining the buildings' historical value. Tel: 804-343-1010



Architect: Thomas Hamilton & Associates, Charlottesville

Project: Pussers West Indies

This 7,900 s.f. restaurant in a fast-growing area of Cincinnati captures the life and cuisine of the British West Indies and includes a gift shop, large bar, open kitchen, and several dining areas, each with a different motif. Classical columns and playful colors adorn this prototypical design. Tel: 804-266-4853

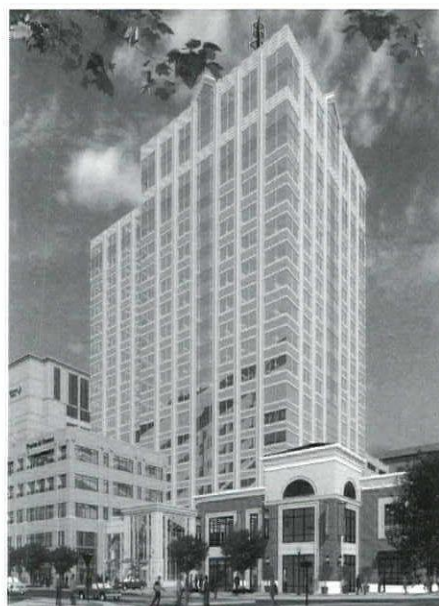
48



Architect: Mitchell/Matthews Architects & Planners, Charlottesville

Project: Cobb Residence Hall, UNC-Chapel Hill

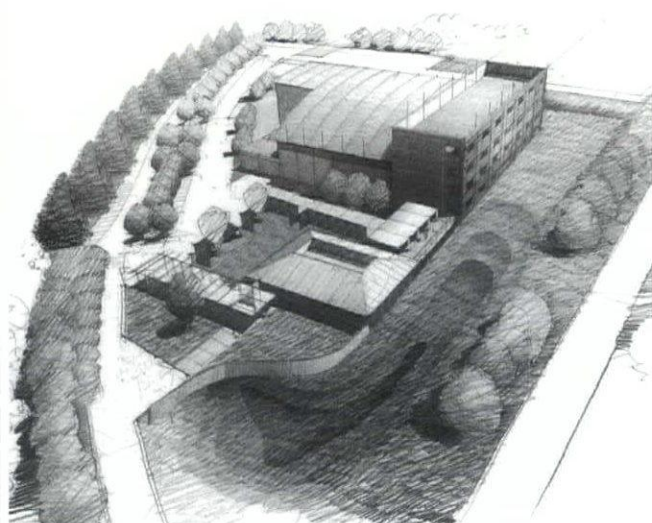
Mitchell/Matthews was invited to present this conceptual design for the modernization of Cobb Residence Hall. Built in 1952, Cobb Hall is a 102,000 s.f. traditional brick building UNC will renovate to provide student housing that is safe and convenient, while promoting a sense of community.



Architect: CMSS Architects, P.C., Virginia Beach

Project: The Town Center of Virginia Beach, Phase One

In the core business district, the Town Center is a 1.8 million s.f. mixed-use urban development. Phase 1 creates an office tower, several first-block buildings, retail shops, a parking garage, restaurants, and public spaces. Phase 2 includes more retail, parking decks, apartments, a hotel, and public park. Tel: 757-222-2010



Architect: DMJM+H, Arlington
Project: Unified Communication Center (UCC)

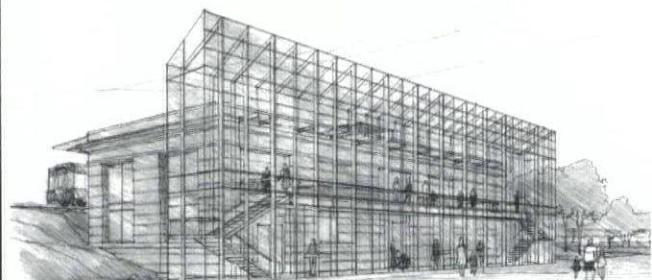
The center will house the District of Columbia's Public Safety Agency communication entities and other city communication components. The design celebrates a complex program with dramatic forms, providing a flexible interior while responding to the St. Elizabeth's North Campus context. Tel: 703-807-2500



Architect: Guernsey/Tingle Architects, Williamsburg
Project: Henrico Theater Renovation and Addition

This renovation of a 1938 Art Deco theater will transform the 64-year-old movie theater into a multi-use cultural arts facility, with state-of-the-art theater sound and projection systems. Tel: 757-220-0220

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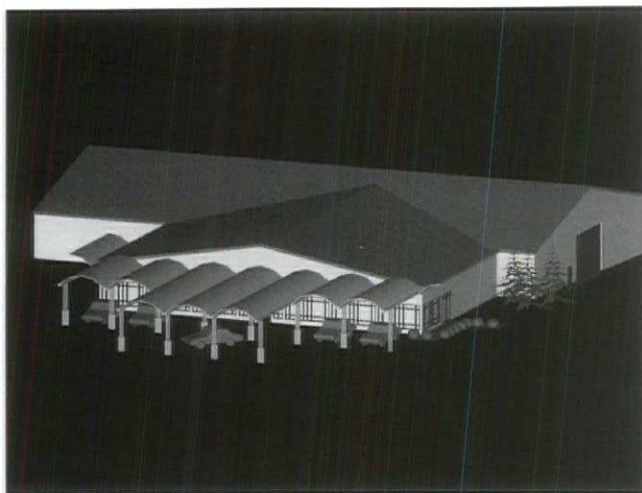
Architect: Teng & Associates, Inc., Glen Allen
Project: Science Museum of Virginia Discovery Park Gateway Center

This project converts the existing steam plant into an orientation/education center for the planned Discovery Park. The design incorporates sustainable design technology and includes a track for a historic trolley that will link exhibit areas in the park. Tel: 804-474-4540 / dreyerwm@Teng.com



Architect: BCWH, Richmond
Project: North Elementary School #6

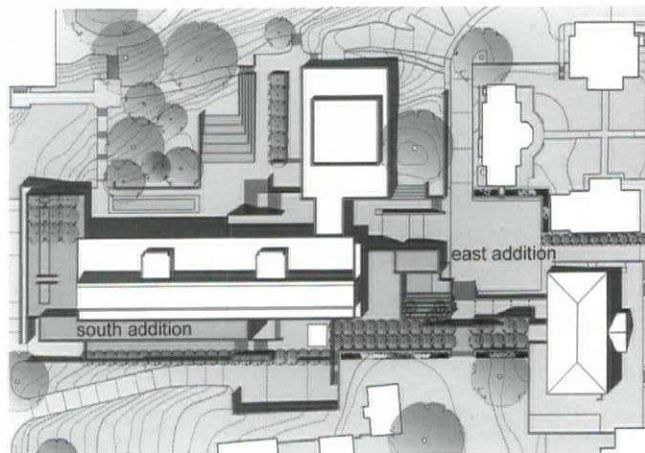
This two-story, 21st-century "little red schoolhouse" introduces abundant natural light from its central courtyard and clerestory windows into the 78,000 s.f. elementary school's new learning environment for Henrico County Public Schools. Tel: 804-788-4774



Architect: Huff-Morris Architects, P.C., Richmond

Project: Car Dealership for John Talley Motors

This new 15,000 s.f. dealership for John Talley Motors will include a 24-bay service garage along with new sales and administrative areas. The distinguishing feature of this new facility is a large translucent canopy used as a display area and for merchandise delivery. Tel: 804-343-1505 / huffmorris@aol.com



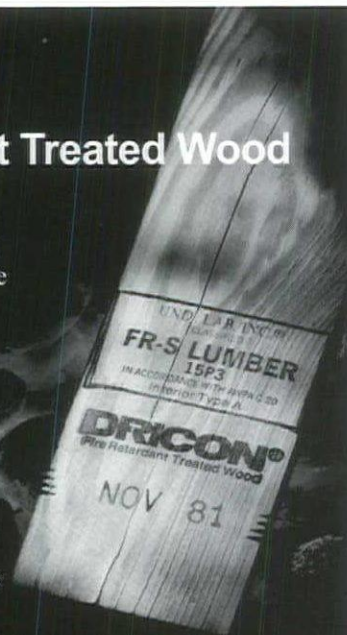
Architect: SMBW Architects, Richmond

Project: Campbell Hall Additions/Renovation, U.Va. School of Architecture

With Warren Byrd, Bill Sherman, and W.G. Clark, SMBW has designed additions and landscape thresholds to provide new teaching space and faculty offices. Through collaboration, landscape integration, and sophisticated cladding, the projects embody the school's history of invention. Tel: 804-782-2115

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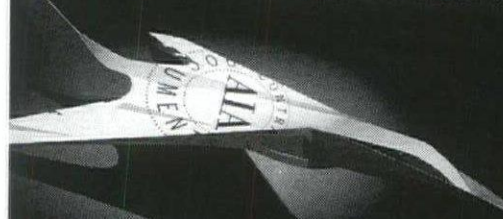
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! Taking Note

The owners of this historic mill turned private residence wanted to transform the upper two floors from dark, underused areas to bright, beautiful spaces respectful of the mill's heritage. They stipulated that the renovations reflect the character of the mill and leave the western façade unchanged.

The building's deficiencies were many. Small windows at opposing gable ends feebly lit the third floor master suite. The attic space was darker, with a single half-round window at each end. How could these spaces be converted to a larger master bedroom suite, a children's loft, and a writing studio?

Enter Smith Garrett Architects, of Charlottesville, a firm with growing expertise in historic preservation. Principal Candace Smith, AIA, began by cutting skylights in the heavy slate roof and creating a large cantilevered balcony with glass-paneled doors, all on the eastern side of the mill. In addition to introducing natural light and ventilation, the changes opened the master suite to views of the river. Smith also moved a knee wall to create niches on both sides of the balcony, making a place for plants and a sky-lit bath.

At the attic level, the architects carved a bank of skylights into the roof. A rectangular opening in the center of the attic floor had been covered to create more floor space in a previous renovation. Smith restored the opening so that sunlight percolates through the attic into the bedroom suite, connecting the two. The northern section of the attic, now a play area, is separated from the open space by a wall. A writing studio opposite it can be closed off by glass doors, separating the spaces without blocking views or light. To recall the history of the mill, original gears were repaired and incorporated into the studio's built-in writing desk.

By using contemporary techniques along with appropriate materials, Smith Garrett has solved the ornery problem of creating modern spaces in a historic structure without compromising its history. Open, airy, and bright, the renovated floors reconnect the mill with the river and its own past.

— Rebecca E. Ivey

By the Old Mill Stream



Light entering from the balcony fills the master suite (above).

Outside, the mill maintains a stately presence along the river (right).

