

# inform

Architecture + Design  
in the Mid-Atlantic

2003: number three

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## From the Editor

### The Demise of Church Design?

Somewhere along the way as we were working on this issue, I picked up a copy of *Faith & Form*, a small but earnest magazine (my favorite kind) devoted to ecclesiastical art and architecture. This publication – the journal of a specialized industry group known as the Interfaith Forum on Religion, Art and Architecture

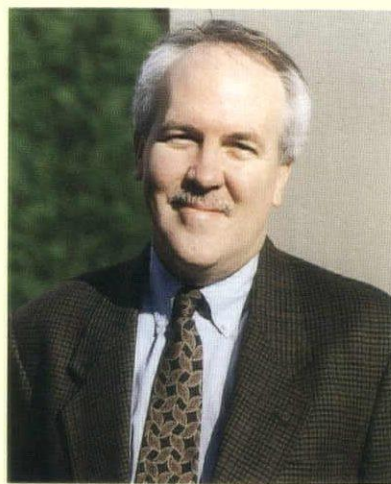
– looks more closely at the issues related to the design of churches, synagogues, and mosques than any magazine I have seen. And it does so in a fair and even-handed manner, seeking to elevate the design of religious buildings.

This particular issue featured a provocative headline that read, “But is it Catholic?” – an opening to debate on the demise of church design in the wake of 20th-century reform in the Roman Catholic Church. The thoughtful, sometimes blatantly opinionated, essays published in the magazine raised a number of issues that seemed equally relevant to the design of worship spaces for any denomination. Writer Michael Rose, for example, said the common man finds modern churches “banal and uninspiring.” Rose pointed instead to the Notre Dame Cathedral in Paris as a paradigm of church design because of a durability that makes it *permanent*, a proportionality and spaciousness that renders it *vertical*, and a richness of figural and symbolic art that qualifies it as *iconographic*. A counterpoint by liturgical consultant Steven J. Schloeder maintained that a loss of architectural significance has devastated churches in the past century. He suggested that the solution to proper church design lies in an architecture that, in simplified terms, is analogous to the human body, the temple, and the city. The history of church architecture already provides the traditions and the revealed vocabulary of such an approach, Schloeder argued, and so we should reappropriate these terms in contemporary times.

Despite their differences, both of these writers seem to share a belief that Modern worship spaces are undifferentiated boxes lacking the kind of function-specific, articulated spaces that give depth and meaning to architecture. Their opinions are disputed, I believe, by the two projects featured most prominently in this issue of *Inform*. These current works of architecture by Jim Ritter and Tom Kerns – two skilled Modern architects who possess the patience and intelligence to integrate tradition and iconography into their buildings – exceed the needs of their clients, a Jewish congregation in Falls Church and the oldest Catholic parish in the nation’s capital. Ritter’s Temple Rodef Shalom evokes images of the Holy Land through his use of Jerusalem stone, and the thick walls he built are punctured with deeply shaded openings that recall the sun-baked architecture of the Middle East. Just a few miles away, Kerns’s renovated chapel at Holy Trinity Catholic Church sensitively reinterprets the parish’s historic worship space and fills it with contemporary furnishings and art that address the very criticisms launched by the essayists in *Faith & Form*.

I’ve seen in recent Modern architecture a tendency to create a layer of elaboration and detail that was absent from much of the Modern work done in the second half of the 20th century. The palette of abstraction and simplicity developed by architects in the 1960s and 1970s – some of it Brutalist, some simply ill-advised – is being enriched by later generations of practitioners. By acknowledging the apparent perception by many laypeople that modern religious buildings are devoid of spiritual content, today’s architects are challenged to recapture the lost richness of experience in a Modern vocabulary. It is a great burden, like learning a new language, to develop a working understanding of a religious denomination’s traditions. But it is the architect’s role to interpret those traditions and blend them into a design scheme that is complex in meaning and experience. Anyone can build a simple container. But what about texture, light, tectonics, narrative, and hierarchy? These are the things that make good architecture and good worship spaces. These are the details, to paraphrase Mies van der Rohe, in which God resides.

– Vernon Mays



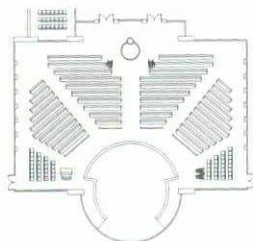


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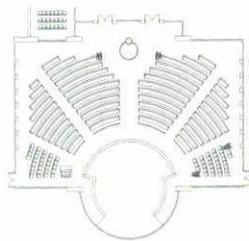
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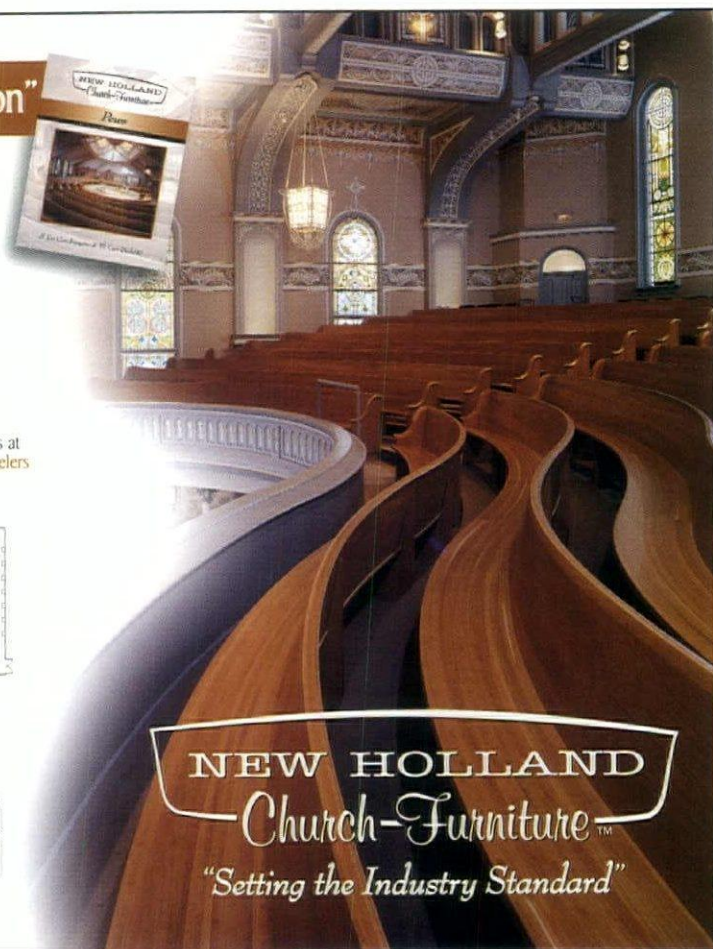
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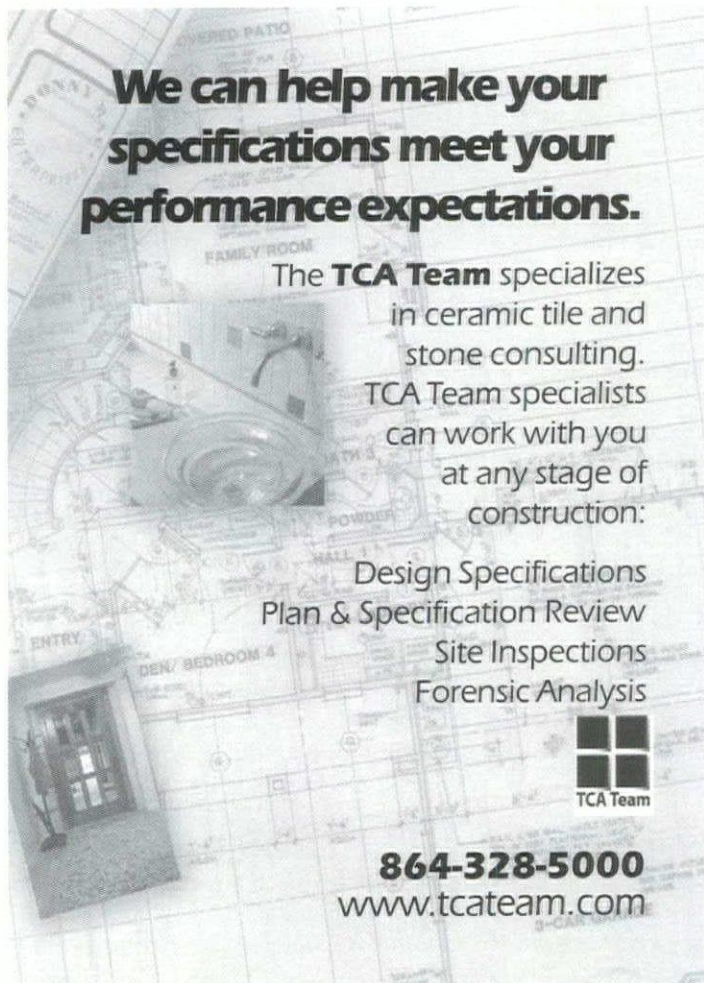
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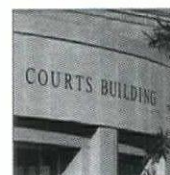
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volume fourteen number three

20

## Contemporary Ruin

In a new addition to Temple Rodef Shalom in Falls Church, architect James William Ritter uses Old World stone and an inventive structural system to evoke a sense of tradition and materiality in a modern building. *By Andrea Oppenheimer Dean*

26

## Divine Intervention

A sensitive addition to Holy Trinity Catholic Church by Kerns Group Architects adds necessary support space and leads to the recovery of a historic chapel in Georgetown. *By Edward Guntz*

32

## Amazing Grace

More than 80 years after building its first parish hall, Grace Church in Cismont asked Bruce R. Wardell, Architect to build a second – while deferring to its historic church. *By Vernon Mays*

34

## Street Smart

A sensitive expansion by LeMay Erickson Architects allowed Warrenton Presbyterian Church to cope with its growth and reclaim the urban streetscape. *By Kim A. O'Connell*

6



## Design Lines

new developments in design

14



## House & Home

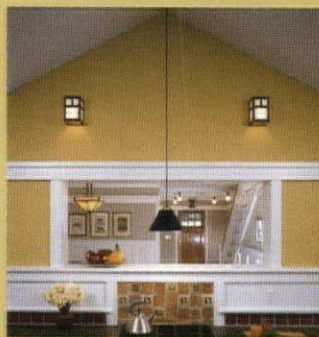
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## Taking Note

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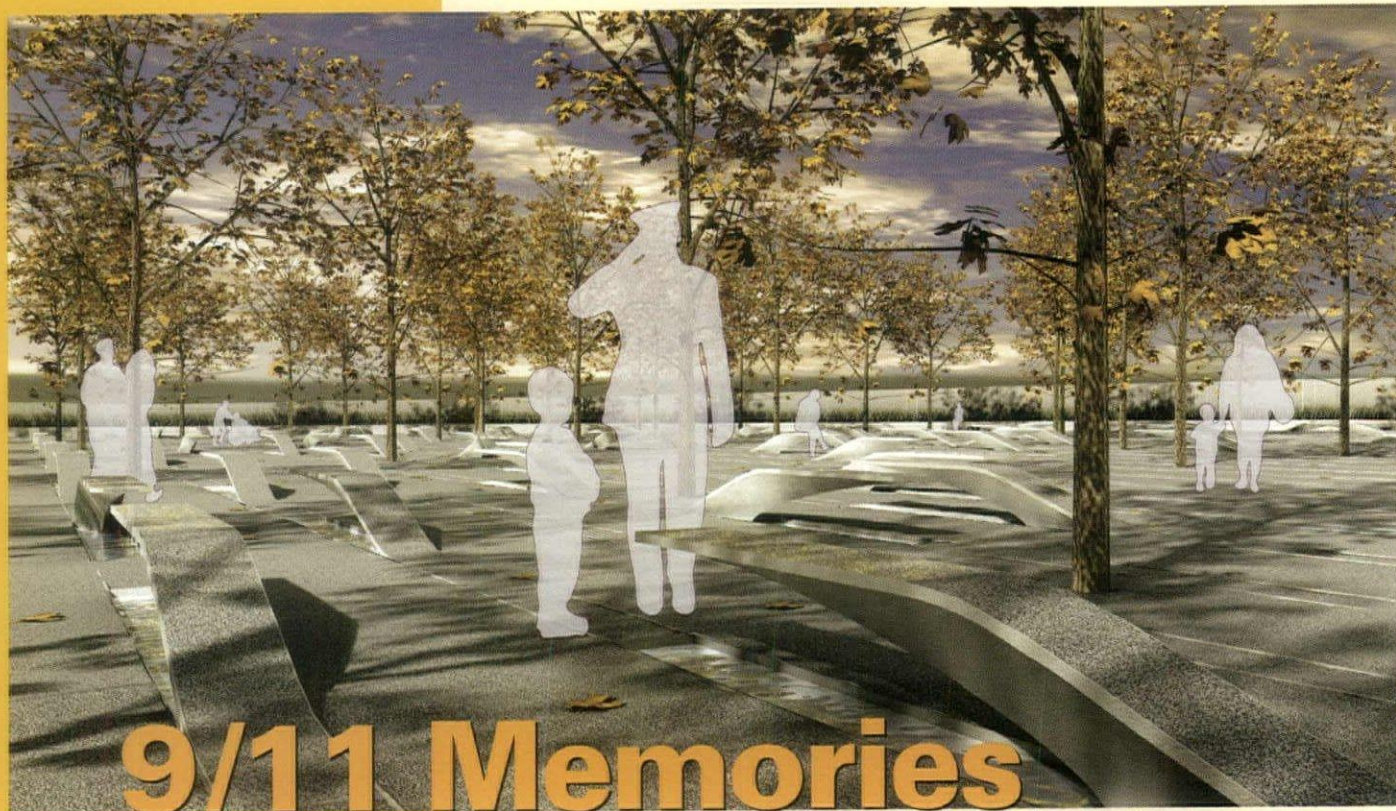


p. 14

On the cover: Temple Rodef Shalom  
Photo by Hoachlander Davis Photography

In our next issue:  
Preservation and  
Adaptive Reuse





6

A memorial to the 184 victims of the Sept. 11, 2001, attack on the Pentagon is one step closer to completion. On March 3, the proposed memorial by designers Julie Beckman and Keith Kaseman, of Kaseman Beckman Amsterdam Studio of New York, was chosen from a field of more than 1,100 submissions in an open competition.

The planned memorial relies on the repetition of a single bench-like form within a contemplative natural landscape. While the cantilevered forms at first seem randomly sprinkled across the 1.93-acre, they are in fact arranged methodically by plotting each victim's age on a grid that organizes the site. The memorial park, located on the western side of the Pentagon, would be surfaced with fine gravel embedded in a polyester-composite subsurface. The benches, each of which would be engraved with a victim's name, would appear to emerge from the ground because they will be coated in the same textured material.

An illuminated reflecting pool would be cut beneath each bench form, creating light patterns, reflections, and a nighttime glow. Landscaping would

consist primarily of paper bark maple trees interspersed among the benches, adding color and filtering light. An age wall, which increases in height as it curves around the perimeter of the site, will be flanked by ornamental grasses and lined with seating for visitors.

In a September presentation at the National Building Museum in Washington, Beckman said the designers felt compelled to comment on the events of Sept. 11. "We needed to react to the tragedy in some way," she said. While the two designers were in New York at the time of the terrorist attacks, Beckman said they approached the project not as New Yorkers, but as Americans grieving a national loss.

The selection of Kaseman Beckman Amsterdam Studio concluded a lengthy process organized by the U.S. Army Corps of Engineers. In April, the Family Steering Committee – consisting of the families of the victims both on board American Airlines Flight 77 and in the Pentagon on 9/11 –

endorsed the selection of the jury.

Like other national memorials such as the Vietnam Veterans Memorial and the Oklahoma City National Memorial, the Pentagon Memorial will be funded by private donations. Organizers hope to raise \$20 million over the next two years, \$12 million of which will be used for the construction of the memorial and the balance used to create an endowment for its maintenance. Although the rate of donations will dictate the exact date of completion, the Pentagon hopes to dedicate the memorial in the fall of 2005.

– Rebecca E. Ivey



Rendering (top) shows scale and design of individual units. Model photograph (above) illustrates linear organization of each element, with locations determined by the age of the victim.





Far more of the original house exists than experts had anticipated.

## Montpelier Poised to Step Back in Time

A new detailed investigation of Montpelier, the former Orange County home of President James Madison, has opened the door to fulfilling the wishes of Mary du Pont Scott, who donated the estate 19 years ago to the National Trust for Historic Preservation. Her lingering instructions: restore the house to its Madison-era incarnation.

Armed with the results of the structural analysis and evolving plans to improve the entrance and build a new visitors center, the Montpelier Foundation is poised to act in a way that until now has seemed almost unthinkable – to peel away the du Pont family additions and interpret the house as it existed during Madison's lifetime. "The question here is what to do with the mansion, how best to interpret the house," said Randy Huwa, director of communications for the foundation.

All this is possible because of the study results, which revealed that far more of the original fabric of Madison's house remains than was previously thought. By analyzing the results of more than 300 wall probes and chiseling through stucco and plaster, the study pinpointed the location of most of the early doors, windows, walls, chimneys, and hearths. The investigation also uncovered previously undiscovered documents, including a drawing of proposed changes to Montpelier circulated between Madison and Thomas Jefferson.

"The project itself is fascinating," said Peter Aaslestad, project manager at Frazier Associates, of Staunton, one of many consultants involved in the study. "We had to determine whether there was sufficient evidence of the Madison-era structure. Fortunately, there's a lot of evidence, and restoration is definitely possible."

Already in the works at Montpelier are the design of a new entrance and visitors center. Supported by a \$1 million state grant, the new entry will involve replacement of a one-lane brick bridge that is already inadequate. Wiley & Wilson, of Lynchburg, will design the entrance and bridge. Current plans for the visitors center include an orientation theater, gift shop, food service area, and gallery that will document the architectural evolution of the mansion – possibly even reusing materials from the du Pont wings. Two Richmond architecture firms – Glave & Holmes and Bartz & Ball – are collaborating on the building's design.

The mansion, which sits on a 2,700-acre estate, was built by Madison's father around 1760. It was enlarged and remodeled twice by President Madison. After passing through the hands of six owners, the house was purchased by William du Pont Sr. in 1901, after which 35 rooms were added, including the renowned art deco lounge known as the "Red Room." In 1984, Marion du Pont Scott bequeathed the Montpelier estate to the National Trust.

Now on the threshold of change, Montpelier will combine its new construction projects and historic past in a comprehensive plan with one purpose – to tell a story about the President. "It's very exciting to see the progress," said Aaslestad. "And in the end, Virginia will have a real treasure."

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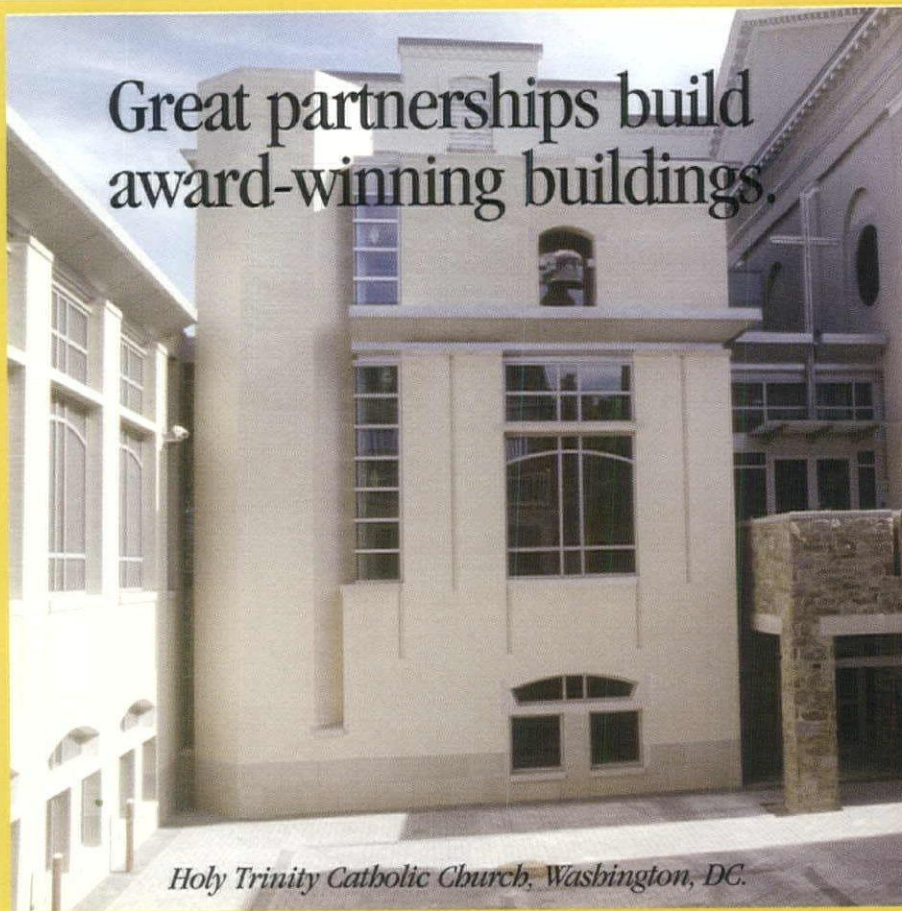
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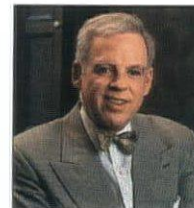
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### Defining What an Architectural "Center" Can Be

By John W. Braymer, Ph.D.

When the Virginia Foundation for Architecture took the first steps three years ago to establish the Center for Architecture at the Branch House, the idea of a "center" was not familiar to most Americans. Inspired by the architecture centers in Europe – where exhibitions, lectures, and advocacy in other forms constitute the centers' programs – the Virginia Center for Architecture set itself on a course to "reach out" in numerous ways.

With the eventual move to the Branch House in 2004, the Foundation will launch an exhibition program in dignified spaces that speak themselves of wide-ranging cultural awareness. But the exhibition program will not stop at the offerings in Richmond. Early in the planning process, directors from arts centers around Virginia gathered to discuss their interest in loan exhibitions from the Center. In a time of budget cuts, curator layoffs, and other limitations, these organizations welcomed the offer of collaboration.

Ever mindful that tomorrow's decision-makers are today's students, our discussions turned to education efforts. Chapters of the AIA and other design groups have developed numerous local programs for school-age youngsters. But Virginia has no broadly available programs relating to architecture, even though the need grows as public schools statewide have virtually eliminated the arts education courses that might nurture an architect – or a

knowledgeable client. It's a small beginning, but the Center is developing a "hard hat" program that will follow the construction project to convert the Branch House into a home for architectural interests throughout Virginia.

Finally, the Center will be a place for discussion. Those who know architects understand that their interest in communities doesn't end with single buildings. Always attracted to the bigger idea, architects' commitment to livable communities makes the Foundation's ties with the Local Initiatives Support Corporation (LISC) a natural. In 2004, under chairman Will Scribner's leadership, the Center will host a meeting where suburban officials and community development corporations will consider affordability among other livable community issues.

These programs are where the Center's work will begin to be felt – not only in Richmond, but also through the networks that will connect the state's broad and diverse groups committed to a quality of life that springs from our physical world. Once again you will find an envelope in these pages where you can add your financial support to the Foundation's efforts today.

*John W. Braymer, Ph.D., is President of the Virginia Foundation for Architecture.*

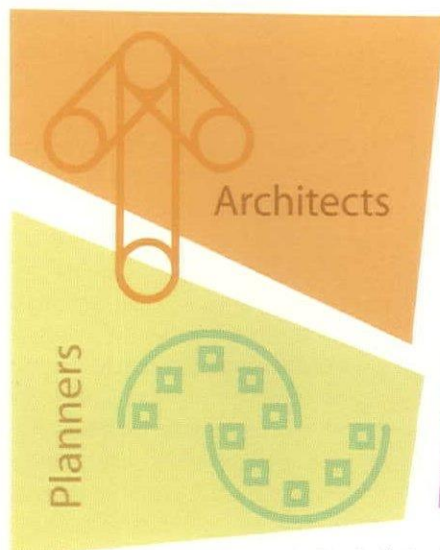
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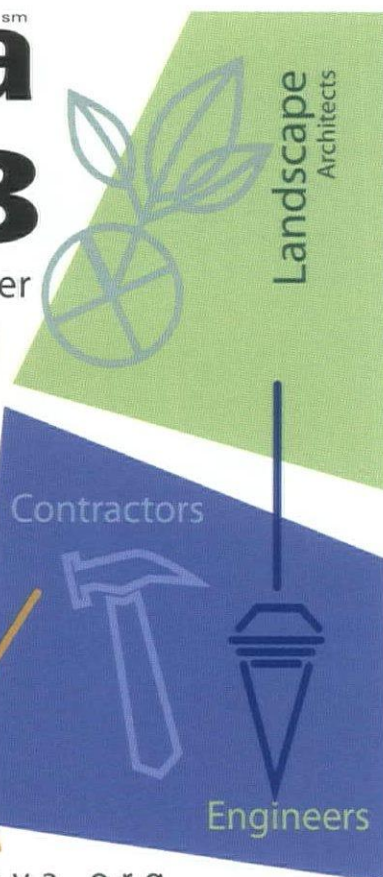
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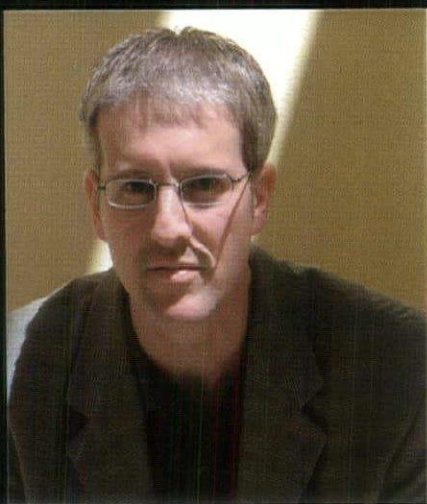
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Courtesy National Endowment for the Arts

# A conversation with Jeff Speck

The new Director of Design at the National Endowment for the Arts sounds off on the tensions between practice and policy, architecture as a means of social change, and the challenge of making America a better-designed place.

**J**eff B. Speck enjoys a challenge. The 39-year-old recently took on the role of Director of Design at the National Endowment for the Arts. His experience at the forefront of the New Urbanist movement, as the director of town planning at the Miami firm Duany Plater-Zyberk, and co-author of *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*, suggests an eagerness to explore programs that could invigorate the NEA. Speck conducted this interview by email with Assistant Editor Rebecca E. Ivey.

10

## **Inform: What motivated you to leave private practice to assume a policy-making role?**

Speck: The more time you spend in private practice, the more you become aware of the tremendous influence that policy has over the built environment. Policy can either motivate good design or frustrate it. While a few of our city-planning projects were initiated by government policies, most were subverted by them, and ultimately we ended up having to judge our projects based not just on their inherent quality, but on how well they managed to get around the many policies that conspire to make good design illegal. As a result, a lot of what we did at DPZ was not design work, but policy work – writing codes, helping with legislation, and publishing books such as *Suburban Nation* in order to influence policy. That said, I shouldn't misrepresent my new job – or the NEA's role – as making policy; we exist to support advancement and excellence in the arts. But to the degree that I can use my position as a bully pulpit to influence policy, it will be my duty to do so.

## **How will your experience at DPZ translate into the work you will do in this position?**

My friends ask me if I miss drawing, but the sad fact is that once I started running town-planning projects, I almost never got to draw at work. Instead, I was mostly coordinating the designs of others – planners, urban designers, engineers,

artists, architects, and landscape architects – towards a common goal. In an abstract sense, then, my job has not changed at all, except that the work team is the membership of all the design professions, and the project is the American built environment as a whole. And then we could add two slight complications, which is that the designers don't work for me, and the American people don't know they've hired me!

## **Your writings make the point that architecture and design affect the lives of the people who use or inhabit the designed object. Will you emphasize the social goals of design more than your predecessors did?**

If the federal government should have any role influencing design, it should address those practices that make it better or worse to inhabit the American built environment. These range from housing to highways, and it is particularly at the scale of the latter that each design decision has a profound effect on the health of our communities. I am talking to you now from my parents' house, my childhood home, where the historic main avenue nearby is about to be reamed out by state transportation engineers who will not fund the improvements unless they meet generic standards that will eviscerate its character. I must admit that, despite being trained as an architect, I have more interest in this sort of issue than I do in the style wars.

## **You've been quoted as saying you have a deep concern with the gulf between professional discourse and popular culture. How can the NEA bridge this gulf?**

If anything positive has come out of the World Trade Center disaster, it has been the manifestation of a renewed public interest in design. Everybody has an opinion on that project, and most of the opinions I have heard from non-designers have been thoughtful and articulate. You don't need an MFA to understand design, nor to care about it. For many years, the NEA

has been funding the very events – competitions and public design charrettes – that bring architecture and urban design into the light of day, and we will continue to support those efforts. In addition, we will be working to reinvigorate the Mayors' Institute on City Design, an NEA initiative that has put more than 600 big-city mayors together with top designers to address the pressing issues facing their communities.

## **What impact can the NEA have on the profession of architecture?**

Unlike in medicine or computer science, money is not readily available in design for advancing the state of the art. A new medicine or microchip can yield billions in revenue, but a more livable house or community does not generate much income for its designer, so the R&D budget often isn't there. The NEA, through its funding, can and does support the kind of investigation and experimentation that brings the profession forward, particularly along paths that might be neglected otherwise, such as green architecture and housing for transients. In addition, the NEA supports exhibitions and publications that bring architecture into the public eye. It is quite easy to apply, and I would direct your readers to our website, [nea.gov](http://nea.gov), for the details.

## **What legacy would you like to leave at the National Endowment for the Arts?**

This isn't about me or my legacy, but rather it's about what we can all accomplish together towards making America a better-designed place. I have been meeting with my predecessors to see what they were able to accomplish and how they did it. Before introducing new programs of my own, I would like to strengthen existing ones. But the short answer to your question is to acknowledge that America has much more design talent than it has great design, and that it is our goal at the NEA to bring these two items into parity.



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## WebWatch by Rebecca E. Ivey

### Endangered Houses of Worship

[www.sacredplaces.org](http://www.sacredplaces.org)

At first, this site sponsored by Partners for Sacred Places seems like a mere fund-raising plug. However, after digging in, I found a slew of information targeted to those who occupy or provide services to historic houses of worship of all persuasions.

The only nonsectarian, nonprofit, national organization devoted to the preservation of historic religious sites, Philadelphia-based Partners for Sacred Places has a noble goal: helping congregations and communities maintain their historic structures. Houses of worship document American life in a unique way, and Partners believes that, by preserving these structures, communities can safeguard a unique piece of their history.

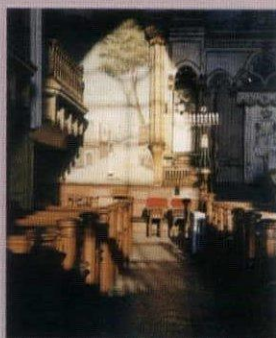
The website functions three ways. First, it chronicles the dangers facing churches, temples, mosques, and other religious sites. A prominent link to the National Trust for Historic Preservation, for example, leads to the Trust's page that spotlights urban houses of worship as one of the 11 most endangered places of 2003.

Second, the site provides an enormous selection of educational materials in the "Information Clearinghouse," which contains more than 8,000 books, articles, brochures, and audio-visual materials, most of which are free, accessible online, and brimming with how-to information. There I found a case study titled "What Do We Need an Architect For, Anyway?" which argues in favor of hiring an architect. Next on the list was a step-by-step walk-through showing how to determine the energy efficiency of older structures. Also included is a list of service providers – architects, take note! – from historic preservationists to fundraising consultants.

The site's third function is to disseminate information on Partners' programs, which include an annual conference, training for congregation leaders, and instructional materials. While these programs are intriguing, it's frustrating that the details are tucked away in newsletters and links. In fact, I first discovered Partners' political advocacy program while browsing through an 18-month-old newsletter.

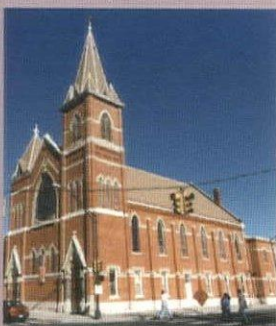
Does the value of the site's information resources redeem the lack of focus on programs? Yes, but I'm left feeling disappointed in the breadth of information across the board. Partners for Sacred Places should upgrade its website to be current and comprehensive.

**Grade: C**



Beth Hamredash Hagadol  
Synagogue

Matthew Septimus



St. Joseph's Roman Catholic Church

James Baca

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# From Cramped To Cozy

Moore placed the front door off-center to simplify circulation and provide a larger living space inside.

Photos: Hoachlander Davis Photography

A gracious foyer, long sight lines, cross-axes, and a second story filled with sunlight. If those images bring to mind a contemporary home, you'd be right – and wrong. The modest-sized bungalow that Charles Moore, AIA, created out of a 1951 ranch house certainly lives like the 21st century, but with its broad front porch, tapered columns, and picket fence, it looks more like an antique in mint condition.

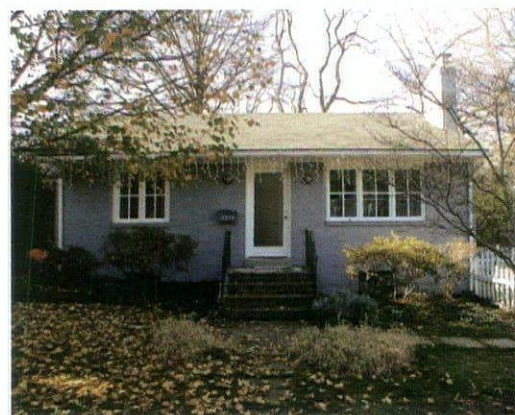
That was the idea for the little suburban rancher in Arlington, in which David Griffin, a design director for *U.S. News & World Report*, lived for nearly a decade. Six years ago, desperate for more room but lacking the funds for a full-scale remodel, he commissioned a small kitchen addition from Moore, who is principal of Moore Architects, of Alexandria. In subsequent years, though, Griffin

watched real estate values in his neighborhood swell and then skyrocket. So after his marriage to Kathy Moran, a photo editor for *National Geographic*, he called Moore once again, this time to add a second story.

The two-bedroom, 926-square-foot ranchburger was so generic it could have formed the foundation for almost any architectural style. "Its generic nature was actually fantastic because there wasn't a lot that we had to work around," says Moore. "It had a clean, strong palette of solid brick and block construction and a nice rectangular shape."

Cues for its reincarnation came from across the street where the Maywood neighborhood begins. Maywood is a historic district with a smattering of farmhouses, four-squares, and Arts and Crafts cottages. Griffin himself had fallen in love with the great American bungalow. While in Pasadena, Calif., he toured the

By Cheryl Weber



The original house was a prosaic 926-square-foot box.



Gamble House, completed in 1909 by Greene and Greene. "I came back with lots of ideas to drive Charlie nuts," he says.

The tightly packed program included doubling the square footage by adding a second story with two bedrooms and a bath, reorganizing the first-floor spaces, and integrating the kitchen addition without upgrading it. As Griffin studied bungalow floor plans, however, he realized they didn't work well for a modern lifestyle. "We really didn't want the front door opening into the living room, which seemed to be a constant solution," he says. "We wanted more of an entryway."

Moore maxed out the building's setback by pulling the front elevation forward three feet. A 6-foot-deep porch stretches across the house, matching the front-yard setbacks of other early-20th-century homes in the neighborhood and giving the house a friendlier relationship to the street. Inside, a 7½-foot-wide foyer leads deep into the house, flanked by tapered columns that echo those on the porch. To the left, a living room absorbed the former front bedroom; to the right, a cozy inglenook incorporates the original living room fireplace as its centerpiece.

The exact placement of the front door was the linchpin of the design – and, because of its impact on the floor plan, the issue Moore and Griffin struggled with most. Moore was keen on shifting the door to the right to align with a circulation spine that cuts through the house – including the stair to the second floor, which needed to be placed above the existing basement stair. The owners, however, envisioned a large living room on the right side of the house embracing the fireplace, and a reading room on the left. The two desires were in direct conflict. "Somewhere in thinking about Arts and Crafts style, the idea of an inglenook came up, and it became the great solution that solved everything," Griffin recalls.

The front door's off-center position makes the living room big enough and the inglenook small enough to be in correct proportion to each other, and it makes the stairway part of the entry hall. "It's a luxurious entryway for a little house," Griffin says. "We entertain, and it's interesting to watch how things flow. Some people huddle in the inglenook, others stand in the entryway. The layout works as a nice party space."

That adjustment also opened up a sight line from the front door to the rear of the house. Behind the inglenook is the dining room, and beyond that, the kitchen. Originally open to the dining room, the



**Framed openings and ceiling beams (above) reinforce the strong cross-axis in the front rooms. The view from the foyer (below) pierces through the house to the bright kitchen in back.**

kitchen is now closed off with a shoulder-height wall to define the spaces, while allowing light from the large windows to penetrate the dining room.

Upstairs, a few judicious moves resulted in just enough comfortable, functional space, and none to spare. In order to retain the horizontal character of a bungalow, the team resisted the temptation to add a full-height second story. But, despite the sloped ceiling created by adding a half story, Moore reclaimed virtually every square foot of floor area. "The clients bought in 100 percent to the notion of a bungalow, but we had a program they needed to satisfy," Moore says. "It was incumbent on the architect to get them 90 percent usable space."

A shed dormer centered on the front of the house created space for the master bedroom while maintaining the bungalow's low profile. Moore tucked a study into the sloped ceiling on one side, and a closet on the other. A larger dormer opened up the entire back of the house, which contains the son's bedroom and a master bath.







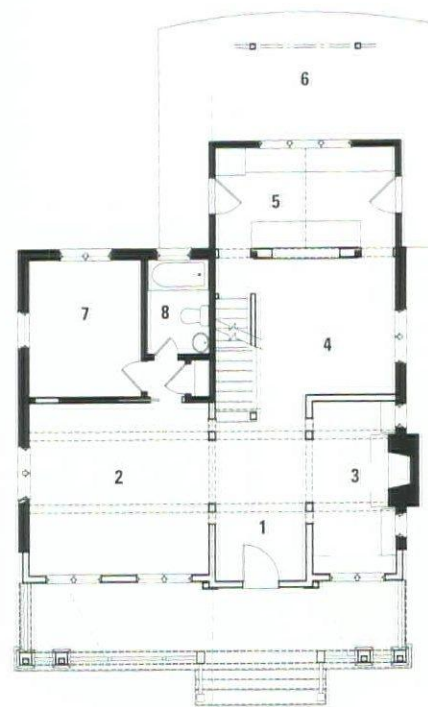
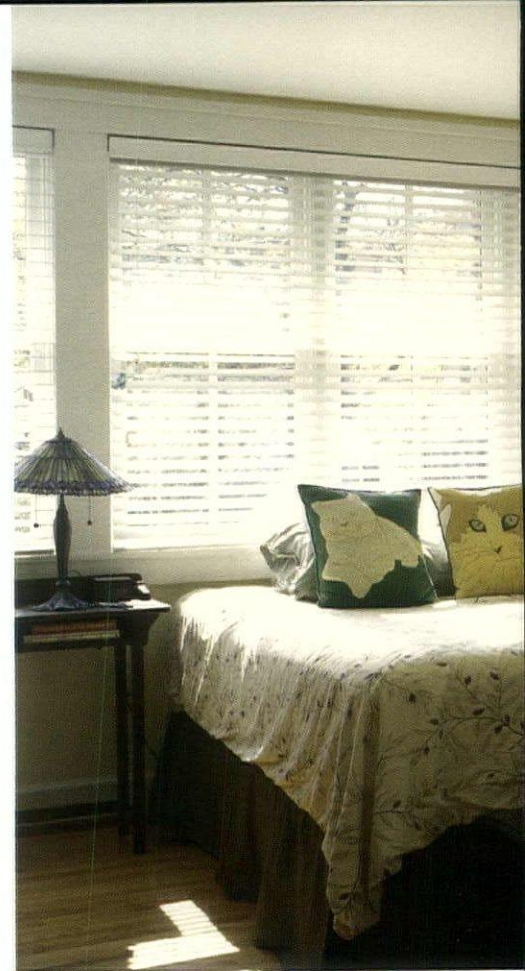
An earlier kitchen addition now features high ceilings and a pass-through to the dining room.

All over the house, the application of color – lots of it – unifies or defines different elements. Seven different hues were applied to the exterior: foundation, porch floor and ceiling, front door, trim, and two different greens for the wood shingles and remnant brick walls. Inside, circulation spaces are covered in warm gray paint, from the foyer to the dining room, which occupies part of a corridor, and up into the stairwell and second-story hall. Looking left and right from the foyer, the living room and inglenook glow with more saturated tones, and straight ahead, the deep yellow wall of the kitchen is visible. Upstairs, other hues add an element of surprise, from the warm yellow master bedroom to the son's blue bedroom and sage green bath. "We never have two primary colors

touching," explains Moore. "They are always separated by the gray."

Moore's deft design adds up to a solution that's as efficient and compact as the original house. It may not have the requisite 400-square-foot family room found in today's typical suburban house, but the living room, inglenook, and dining room all work together as a family room because each one opens to the other. And modern conveniences are integrated beautifully, such as the large television hiding in a Stickley armoire. "Charles captured the spirit of what we wanted to do," Griffin says. "The layout really works for us."

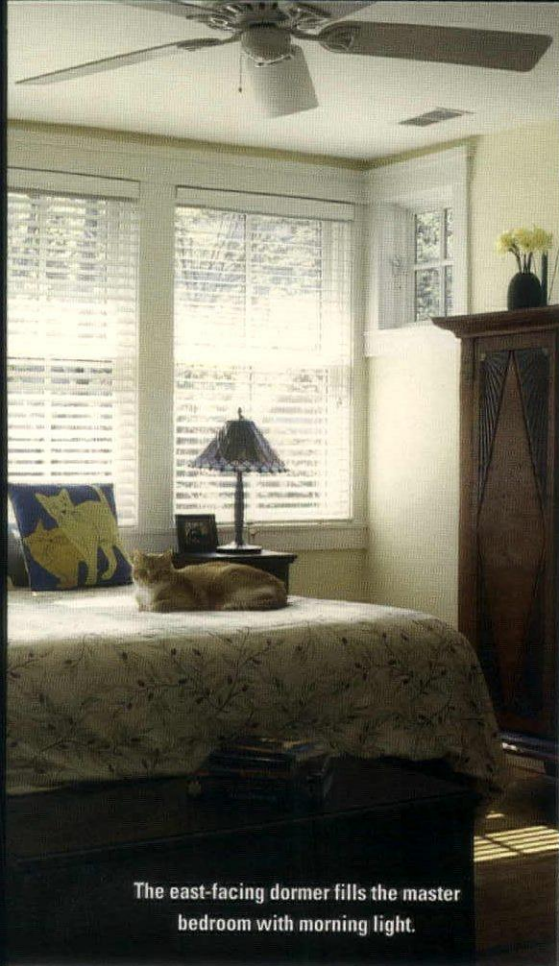
*Cheryl Weber is a freelance writer living in Severna Park, Md.*



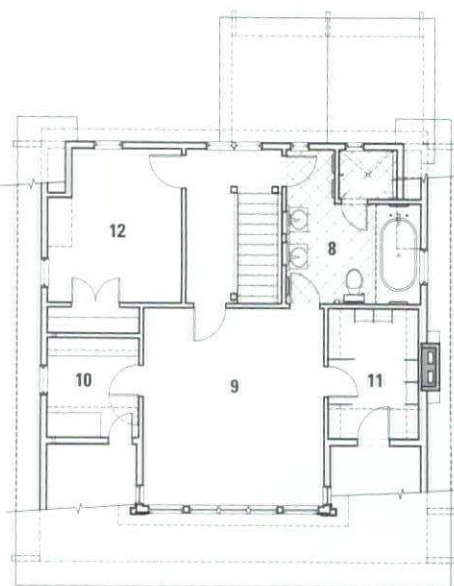
First Floor Plan

- |               |                  |
|---------------|------------------|
| 1 Foyer       | 7 Guest Room     |
| 2 Living Room | 8 Bath           |
| 3 Inglenook   | 9 Master Bedroom |
| 4 Dining Room | 10 Study         |
| 5 Kitchen     | 11 Closet        |
| 6 Rear Porch  | 12 Bedroom       |





The east-facing dormer fills the master bedroom with morning light.



Second Floor Plan

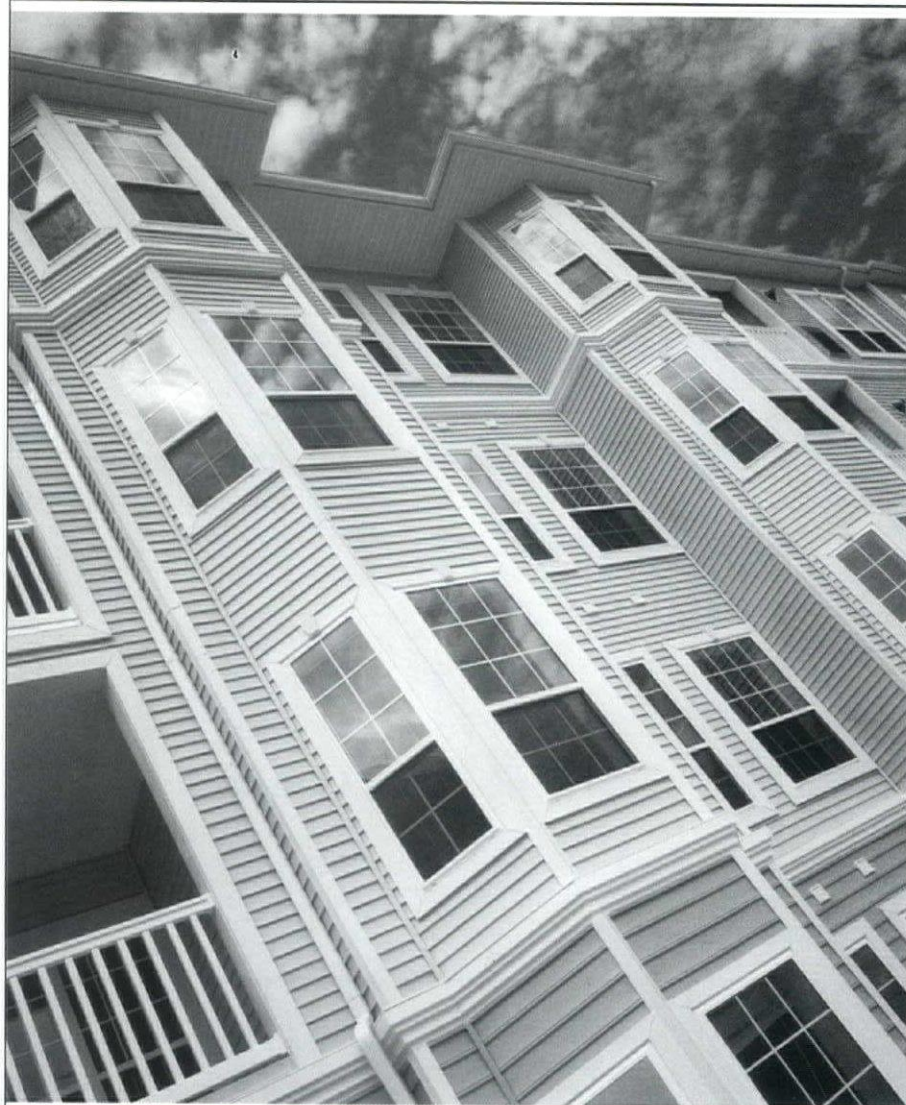
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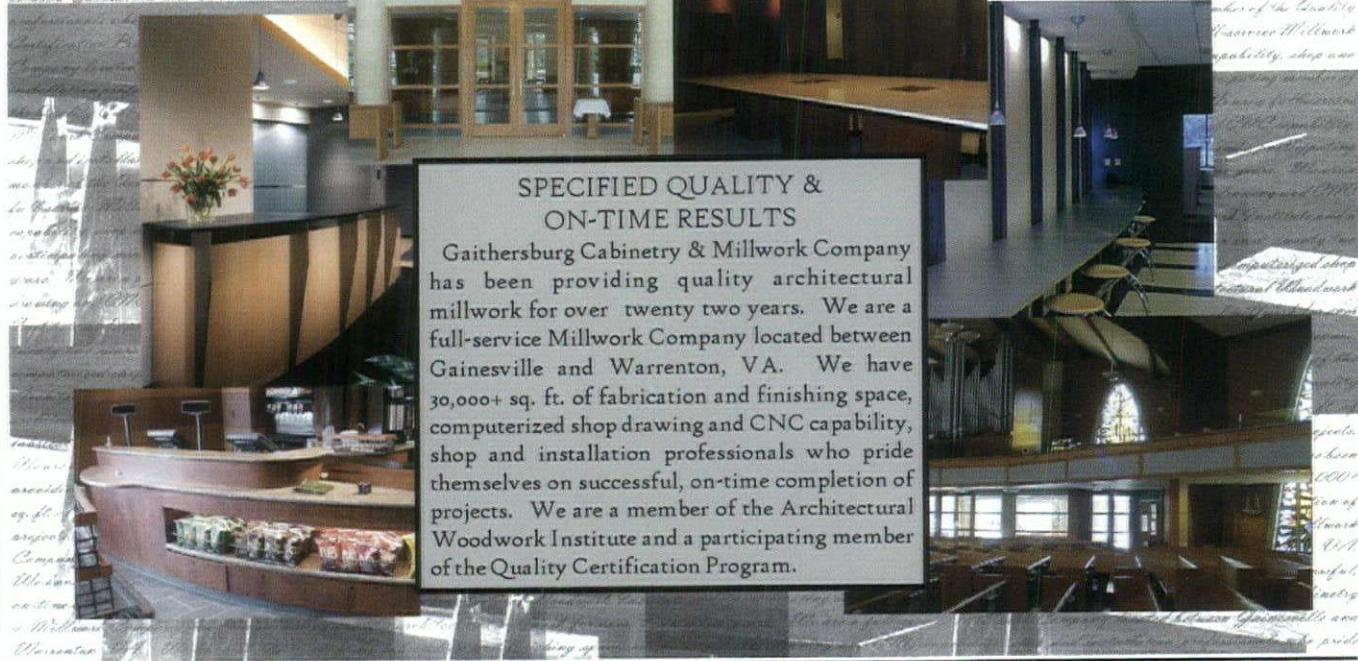


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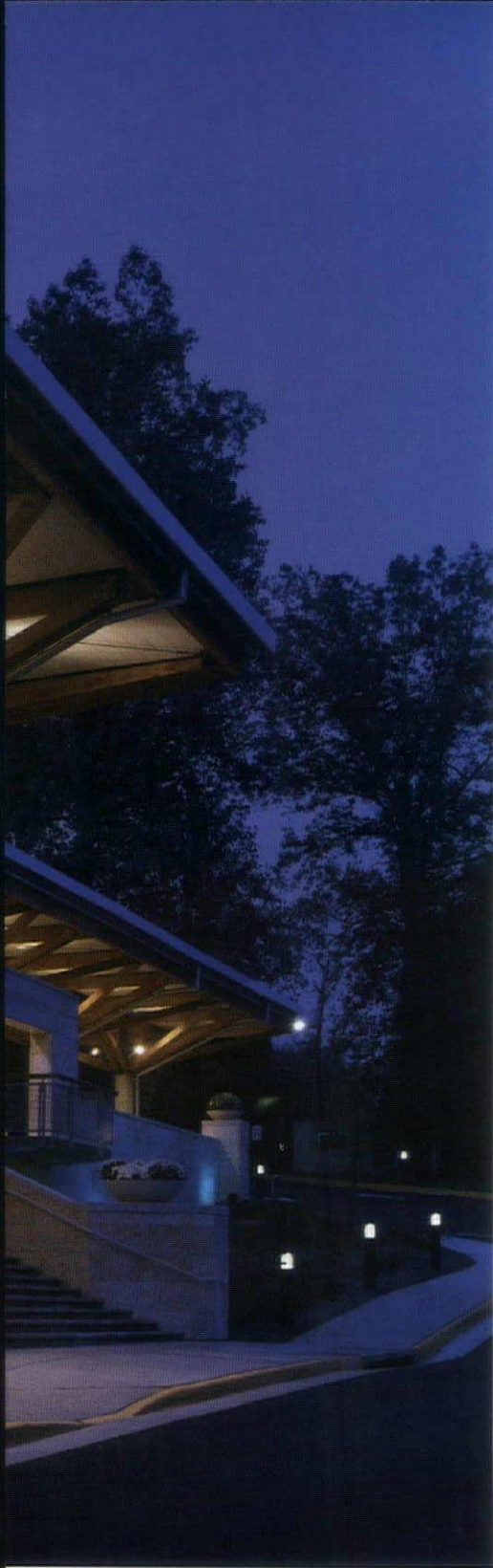
# Contemporary Ruin

By Andrea Oppenheimer Dean

Imagine what you'd come up with if you followed the path taken by James Ritter, FAIA, and his team when designing an addition for Temple Rodef Shalom in Falls Church. Ritter wanted the south-facing addition, the synagogue's public face, to remind congregants of Jerusalem, so he created for its only visible elevation a façade clad in Jerusalem stone – a soft, marble-like material and Jerusalem's standard building material. To reinforce the Middle Eastern motif and approximate the light found in desert climates, he pierced the thick wall with a variety of deeply shaded openings and carved its top as a silhouette “recalling ruins,” in Ritter's words. To convey the building's importance, Ritter

*In a new addition to Temple Rodef Shalom in Falls Church, architect James William Ritter evokes a sense of tradition and materiality.*





The main façade invites people to enter with its broad, welcoming stair.

Photos: Hoachlander Davis Photography



Cutout planes of Jerusalem stone and a sweeping roof unify the complex building.

supported the roof with lots of columns. "In Washington," he quips, "you know how important a building is by the number of columns."

Echoes of Jerusalem: ruins, columns, cutouts, silhouettes. Though Ritter is a modern architect, you might have imagined an architecture of sentiment and kitsch, a building of fragments. The result is something far more cohesive.

Aesthetically, there was another potential problem: During his research Ritter, principal of James William Ritter Architect, of Alexandria, attended a Friday night service in the existing mid-1960s sanctuary and observed that, before and after the event, people stopped to socialize in the entry and on the front staircase, clogging both. To prevent this, he wanted to create abundant pre-function space – circulation areas configured or furnished as places to meet and linger. "It's the kind of space that's never asked for in a place like this, but is needed," he says. Hence, his *piece de resistance* – a broad entry staircase near the center of the new façade. It's an efficient device, but preventing the stairs from splitting the building into two visually unrelated, asymmetrical sections required thought and care.

Mature trees and bushes screen Temple Rodef Shalom from Westmoreland Street on the east and south. The synagogue first comes into view after you drive down into a bowl-like parking lot. The original sanctuary attaches on the new structure's northeast side, leaving only a small segment of the 40-year-old building visible. As you approach, Ritter's addition exerts a magnetic pull, which, of course, is the architect's intent. Mainly responsible for this sense of beckoning is the extra-wide entry staircase, which ascends in a double set of risers to a landing with built-in seating. The stair then turns a corner and continues as a single flight to a terrace that extends to the building's eastern edge. The building's subliminal pull also comes from the organization of the entry sequence along three permeable, receding planes, each offering shadowed views of what lies ahead.

Temple Rodef Shalom's strongest plane, however, is its roof, whose broad overhang never quite touches the thick wall of Jerusalem stone. Supported by 23 columns that mimic the trunks of the surrounding gray oaks and maples, the roof somehow





Detail view shows one of 23 concrete columns and tree-like frames that support the broad overhanging roof.





Large crowds are absorbed by the great hall, which connects to the generous terrace in front. Outside, a play area for lower school students occupies the open space behind the building (below).

seems to hover. Atop each column are constructs of branching double timbers, which Ritter rendered in wood to give the building warmth. "Because it blurs the boundaries between inside and outside, I was ending up with a lot of interior surfaces that were not exactly warm," he notes. Slender concrete columns topped with hefty timber superstructures could easily feel unbalanced and awkward, but these don't. One reason is that the wood beams' regularity and complexity, especially when drawn in sharp relief by sunlight, offset the irregular forms of the stone wall below.

Temple Rodef Shalom's overall design is a similar play of contrasts: light and shadow, solid and void, weighty and light elements, large and small ones. Ritter unified the two sides of his exterior composition with a balance and counterpoint of elements: a boldly outlined, large rectangular opening to the right of the staircase offsets many small ones to the left; a large Romeo balcony on the right balances a small one on the left for Juliet. Further connecting the two sides of the building is the steady beat of repeated architectural elements: columns, their elaborate capitals, and small square windows. Floating above all this incident are overarching horizontals – first cutouts under the roof, and then, more significantly, the broad flat roof, dotted with pyramid-shaped skylights. The roof gathers together the diversity of elements beneath it. In fact, Temple Rodef Shalom is one building that looks better in real life than in photographs.

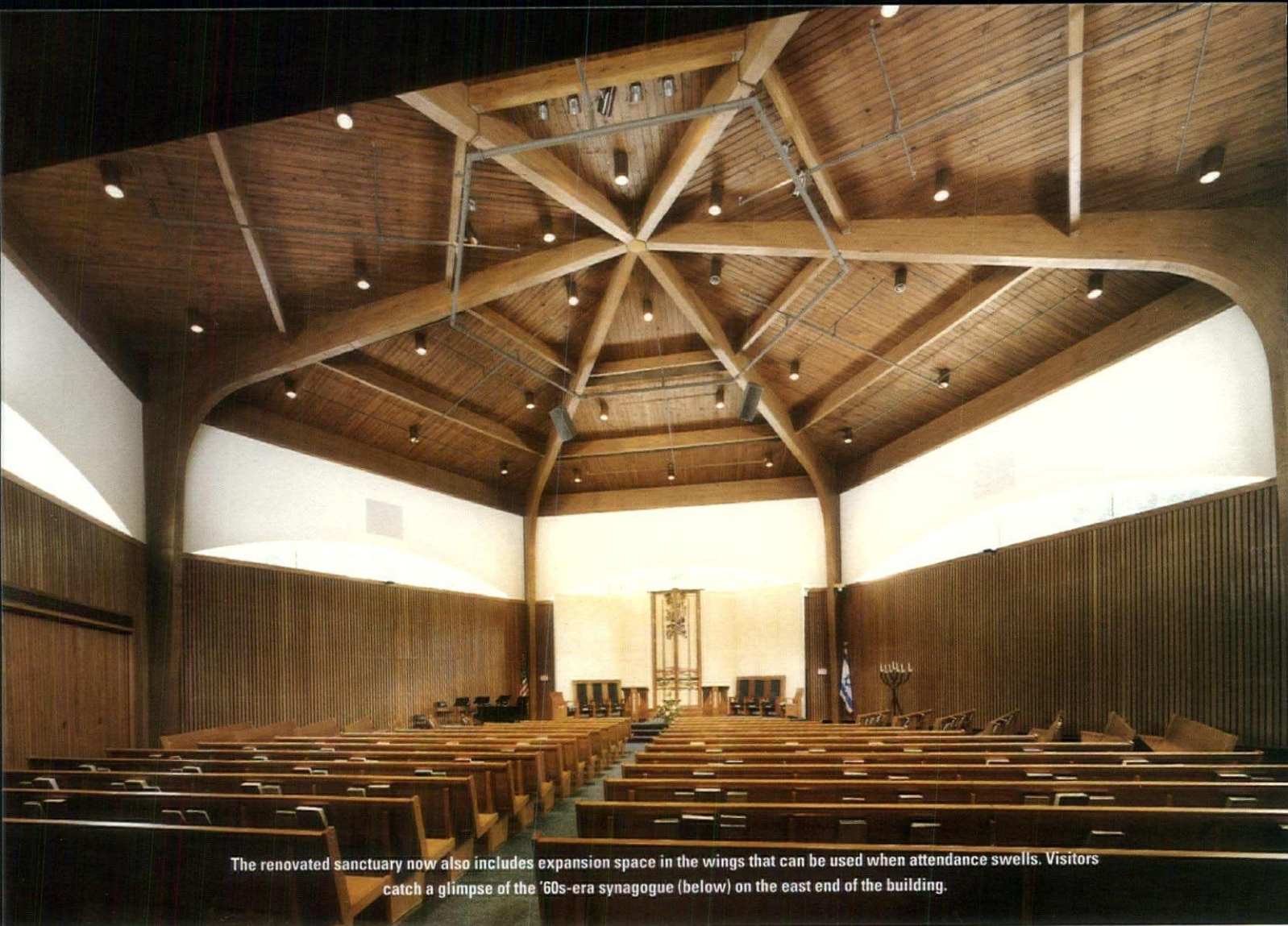
Following the east-west slope of its site, the building expands from one story, where the original main entrance existed, to three floors on the west. But from the outside, you aren't aware of the building's size (35,000 square feet) until you climb the smaller

stair on the west to the Juliet balcony, which overlooks a three-story volume, containing a social hall above and school below. Ritter camouflaged this hefty volume by stepping back the roof and turning the stone façade into a retaining wall that continues down the hill.

Inside, elements of the exterior vocabulary – rough stone wall, smooth concrete columns, sturdy timber tree limbs, and metal details – continue. The entry opens onto an extra-wide hallway that extends for the length of the building and accommodates large and small gatherings. Ritter used a number of devices to keep the hallway from appearing institutional. He opened it to the outdoors with glazing on the south and west. On the south, he introduced a library wall that juts into the space and narrows it. "The librarians didn't ask for a transparent wall," Ritter says, "but I knew that's what they







The renovated sanctuary now also includes expansion space in the wings that can be used when attendance swells. Visitors catch a glimpse of the '60s-era synagogue (below) on the east end of the building.

wanted. Librarians want people to know they are there." He created diverse seating areas on the hallway's north wall. And overhead, the angle of timber supports, which extend into the hallway from outdoors, creates a slanting overlay on the flat ceiling, a sort of sub-ceiling that adds interest and diminishes the scale of the interior.

The major interior spaces open from the hallway's north side. On the east is the renovated sanctuary, hexagonal and paneled in wood, to which Ritter added expansion space with sliding panels. When the additional spaces are opened, the sanctuary can seat

nearly 700. Lecterns and other furnishings, designed by Ritter and his staff, have a craftsman-style simplicity.

A 5,600-square-foot social hall occupies most of the territory north of the hallway on the main level. It is an open volume in which Ritter avoided the look of a gymnasium by employing clerestories and large north-facing windows that overlook the trees, and by using ceiling panels patterned in thin strips. Partially exposed columns create some inflection in the south wall.

You can reach the two-story school from the hallway via a staircase – extra wide, like all of Ritter's pre-function spaces. Or you can enter the school on grade through a broad doorway in the south façade. Although each classroom has some natural light, one would wish for more, especially in the school foyer. The overhanging roof, so effective in other ways, leaves this portion of the interior largely in shadow. But bringing in more light, Ritter says, would have made the building, which came in at \$7 million, more costly.

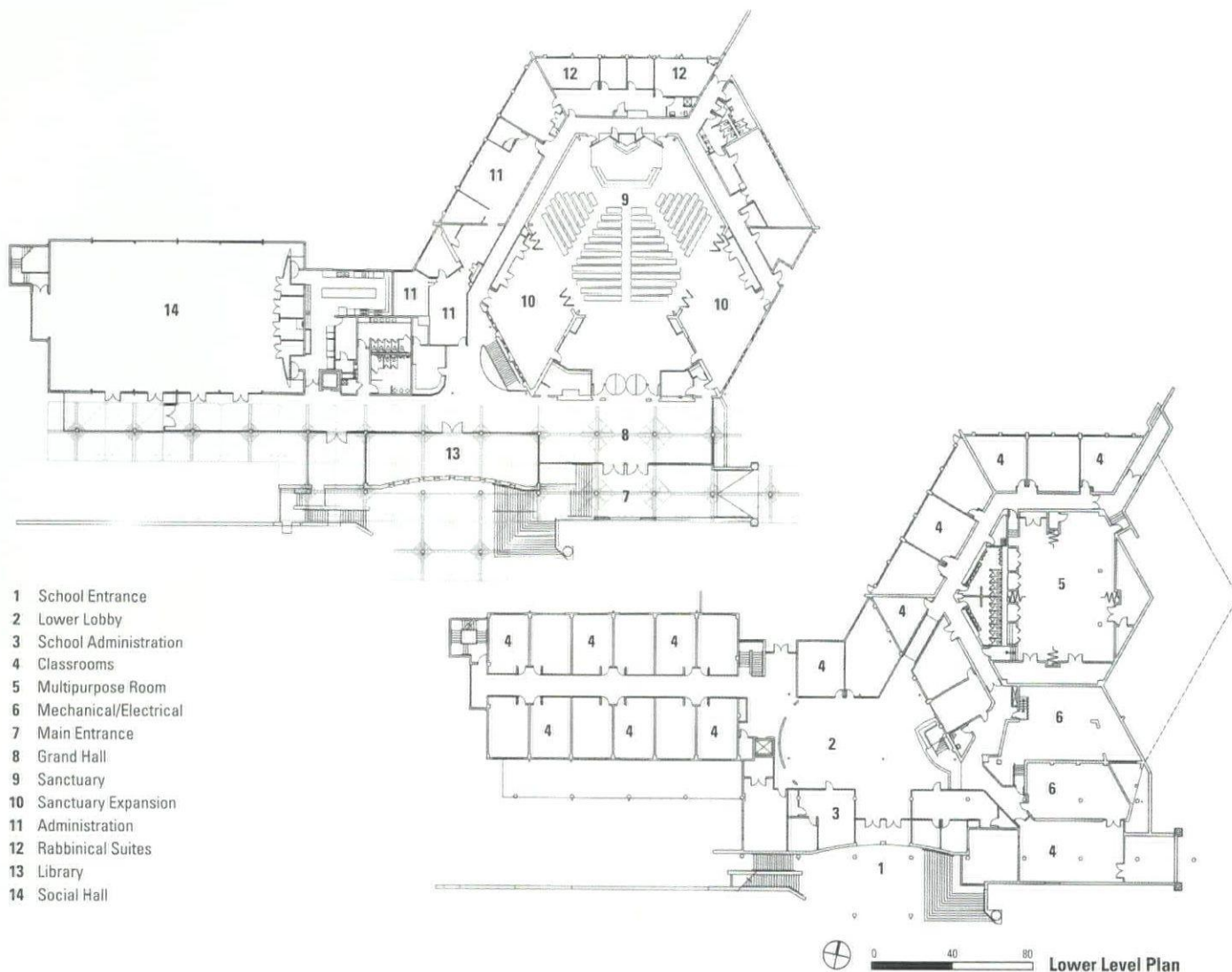
From beginnings that augured a romantic and perhaps inchoate solution, Ritter wrung a clean, abstract design. He rendered a very large volume down to a comfortable scale. The addition evokes images of the Middle East, but without specific historic imagery. It conveys its role as a public building without pomposity. Perhaps most important, the synagogue is gracious and inviting. Even unbelievers might go there just to experience the building.

*Andrea Oppenheimer Dean, of Washington, D.C., is a contributing editor at Architectural Record and Preservation magazines.*



Robert Lautman





25

Robert Lautman



The addition includes a new 5,600-square-foot social hall on the upper level and, beneath it, the two-story religious school.

**Project:** Temple Rodef Shalom

**Architect:** James William Ritter Architect, Alexandria (James William Ritter, FAIA, principal-in-charge; Derek Norton, AIA, project architect; Steve Small, Dan Stuver, Christine Keiffer, Jason Miller, project team)

**Consultants:** Ehlert/Bryan, Inc. (structural); Potomac Energy Group (mechanical, electrical, plumbing)

**Contractor:** Jack Bays, Inc.

**Owner:** Temple Rodef Shalom

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# Divine Intervention

*A sensitive addition to Holy Trinity Catholic Church by Kerns Group Architects adds needed service space and leads to the fortunate recovery of a historic chapel in Georgetown.*

*By Edward Gunts*



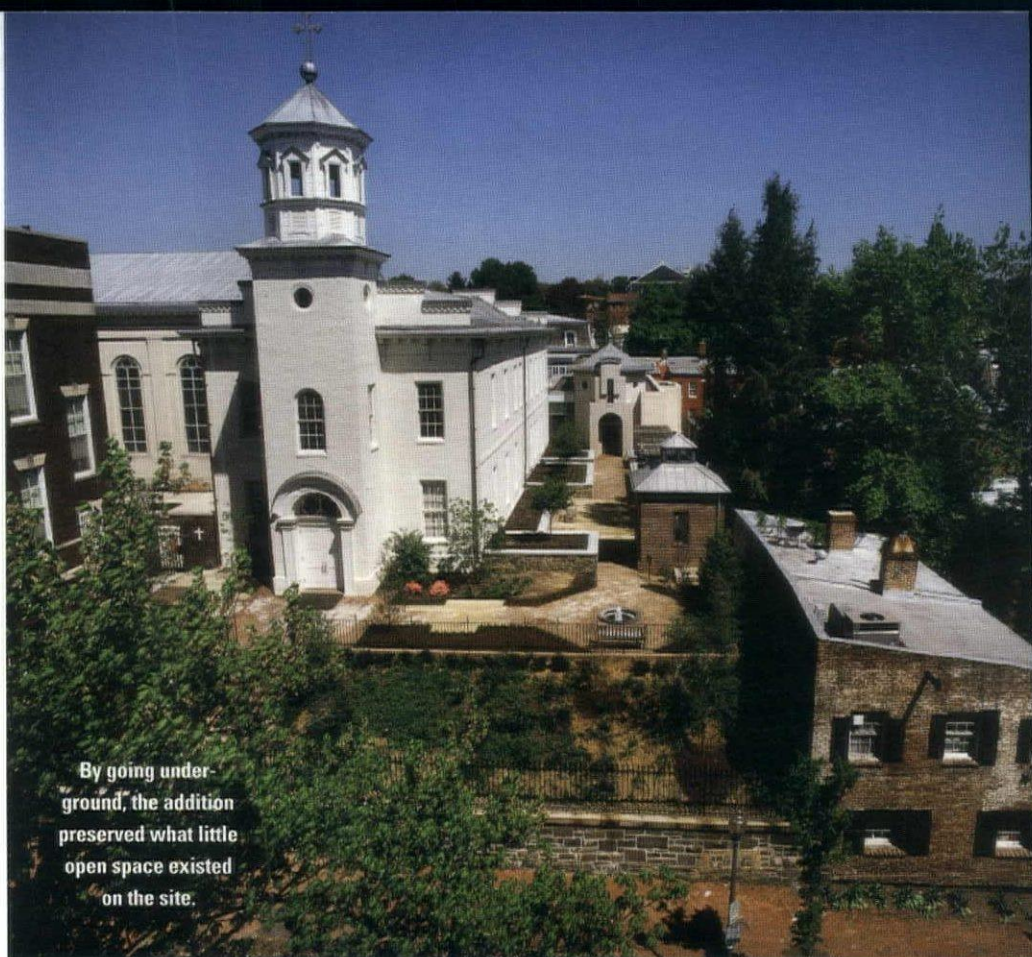
Parishioners enter the new office and classroom wing by walking across a new courtyard built on top of underground space. Arbor, at right, shades a skylight that feeds sunlight to the rooms below.



**T**he 1794 chapel at Holy Trinity Catholic Church is one of the most sacred spaces in Washington, D.C. – the first place where Catholics could worship publicly in what was later to become the nation’s capitol. It’s sacred in a more secular sense to its immediate neighbors, residents of the historic Georgetown community and fierce guardians of its architectural character.

So when the Archdiocese of Washington commissioned Kerns Group Architects, of Arlington, to recommend ways to add meeting, outreach, and office space to Holy Trinity’s landlocked N Street site, the designers had to be sensitive both to the church’s needs and to local residents who fear encroaching development, no matter how well-intentioned.

The result was a divine intervention: a sophisticated series of renovations and additions that not only brought new luster to the 18th-century landmark but reinvigorated it for the 21st century. “The design challenge was to honor the building’s historic nature while providing new spaces for parish life in the 21st century,” said principal-in-charge Thomas L. Kerns, FAIA. “The neighbors didn’t want any growth, but they knew the parish was entitled to some growth. So there was a lot of back and forth about what could change. In the end, it was good for the whole project.”

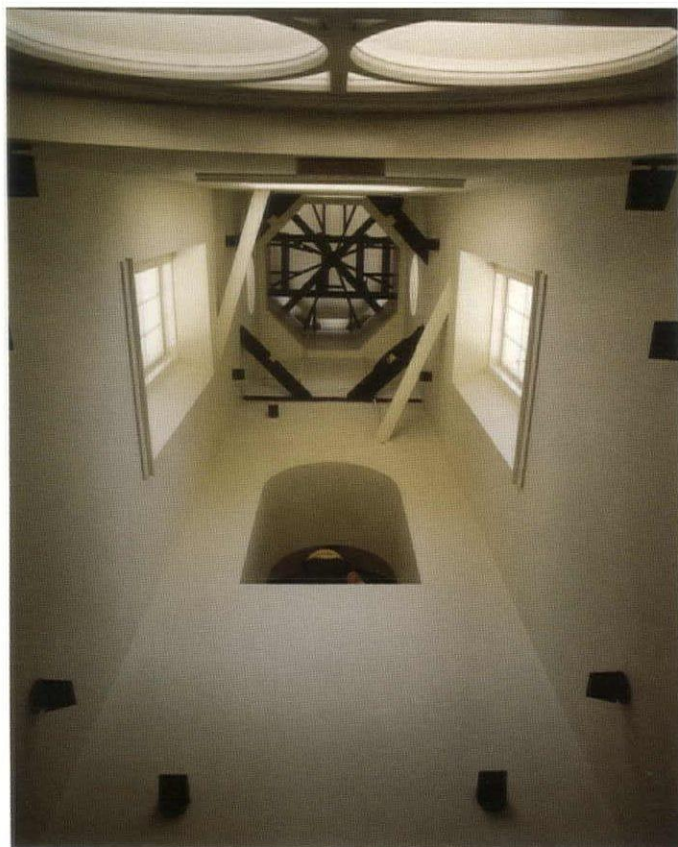


The Jesuits established Holy Trinity Catholic Church in 1792, eight years before Washington replaced Philadelphia as the nation’s capitol. When the parish built the hilltop chapel in 1794, it became the first place of Catholic worship in the District of Columbia – then still part of the Archdiocese of Baltimore – and the first place of public worship in Georgetown.

After a larger church was constructed around the corner in 1850, the original chapel was used as a school, a convent, and a parish office. By the 1990s, however, Holy Trinity had grown to 10,000 members, and church leaders wanted to renovate and reopen the chapel to accommodate services that would not fill the larger church, including daily mass and small weddings and funerals. They also wanted to add space for the pastoral and administrative staffs, meetings, and support services. Finally, they wanted to create a new public entrance from O Street, on the other side of the block, complete life safety improvements, and make the entire campus accessible to people with disabilities.

Kerns’s plan called for careful renovation of the original church and the delicate insertion of additional space on the parish grounds. Much of the new space was put underground or set back from the street to lessen its visual impact. In all, the parish gained 17,000 square feet of new construction and 16,000 square feet of renovated space. The above-ground additions also help define two outdoor “rooms” – a North Court that provides parking space on weekdays and doubles as an after-service gathering space on weekends, and an intimate East Garden.

The heart of the \$6 million project is the renovation of the original church, named the Chapel of Saint Ignatius Loyola after the founder of the Jesuit Order, the Society of Jesus. Work consisted of a gut renovation of the interior to create a 90-seat worship space and restoration of the shell. Exterior brick, wood windows, entrance doors, and millwork were all preserved. A second floor of offices, added in the 19th century, was removed to recapture the double height volume and reveal the original timber roof trusses 30 feet above the floor. Contractors also carefully excavated



An 8-foot ceiling, second-floor office, and attic above were removed from the bell tower to bring light down into the vestibule.







the area beneath the chapel to provide storage space and a multipurpose room, and to strengthen its foundation.

The restored chapel's simple, restrained features – including a heart pine floor and soft white plaster walls – recall its humble origins without replicating its 18th century appearance. Natural illumination from clear glass windows is supplemented by concealed indirect lighting and halogen accent fixtures and spotlights.

A decorative screen of painted millwork contains niches for liturgical elements and establishes a secondary scale and order, while concealing mechanical ductwork. The architects worked with local craftspeople and artisans in the design of the baptismal font, altar table, pulpit, tabernacle, stations of the cross, and statues – all contemporary in nature.

During a recent visit, Kerns noted that the congregation has been exploring ways to add a few more seats – a sign that the space is well used. “It’s becoming very popular,” he said.

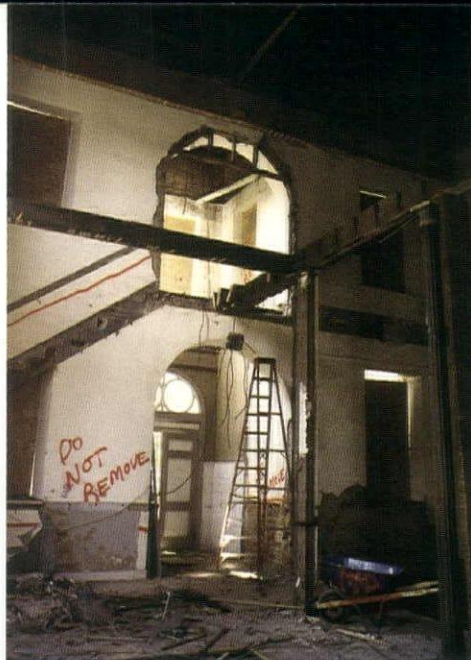
To replace office space previously located inside the chapel, the architects designed a three-level addition, with two levels above ground and one partially below. Set back from N Street the full length of the church, the above-grade portion contains meeting space, offices, and vertical circulation and frames the new East Garden, a popular space for contemplation. Additional meeting rooms and offices were created underneath the garden and illuminated with skylights.

Tucking as much of the expansion below ground as possible, Kerns said, was a key to preserving the presence of the original chapel and minimizing the impact of the new construction from the street. At the garden level, the skylights are shielded by a wooden pergola that lets natural light filter through to the spaces below, making them seem less subterranean.

In the addition, the architects worked with materials, colors, and finishes found in the area to create an addition that was “gentle to the neighborhood,” yet expressive of the parish’s mission. Old and new elements were interwoven in a way that makes clear what was restored and what was added. The design team also developed a consistent attitude about connecting buildings and inserting new spaces into the historic setting, Kerns said. “There were areas where we maintained the 18th-century container, and areas where we left the container,” he said. “They’re not smashed up against the other.”

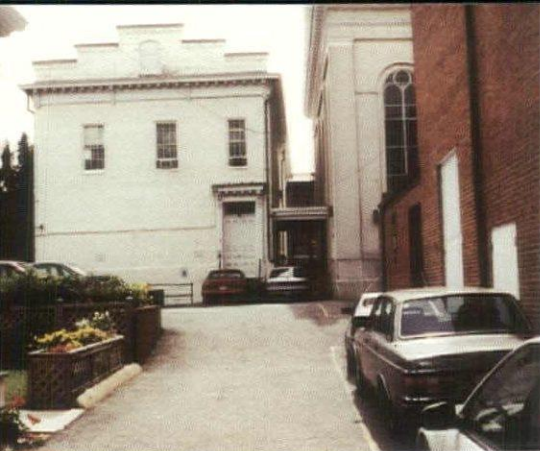
The project also includes the Liturgy Center, a compact three-level addition to

**Second-floor offices were removed from the chapel (right) and its restrained features highlighted to recall its humble origins (facing page).**



**Kerns inserted a new screen with delicate wood tracery and collaborated with artists to produce complementary liturgical art and fixtures for the revived chapel.**





a corner of Holy Trinity School, also on the parish grounds. It includes a maintenance shop and two levels of space for the Georgetown Center for Liturgy. Along with the other addition, the school, and rectory, it frames the North Court, which provides barrier-free access from O Street.

The Rev. Lawrence Madden, now with the Georgetown Center for Liturgy, was Holy Trinity's pastor during the renovation. Madden personally took on the task of raising much of the money for construction, and Kerns credits him with being the force behind its success.

Substantially completed in 2000, the project has received several honors, including a national Design Award for Excellence in Architecture from the Interfaith Forum on Religion, Art and Architecture, and an honor award in design from the Virginia Society AIA.

Jurors in the IFRAA awards program called the project stunning. "It is a beautiful design, and it fits so well with the context," they noted. "It also has a certain rigorous and rational quality that picks up on the intellectual tradition of the Jesuit Order."

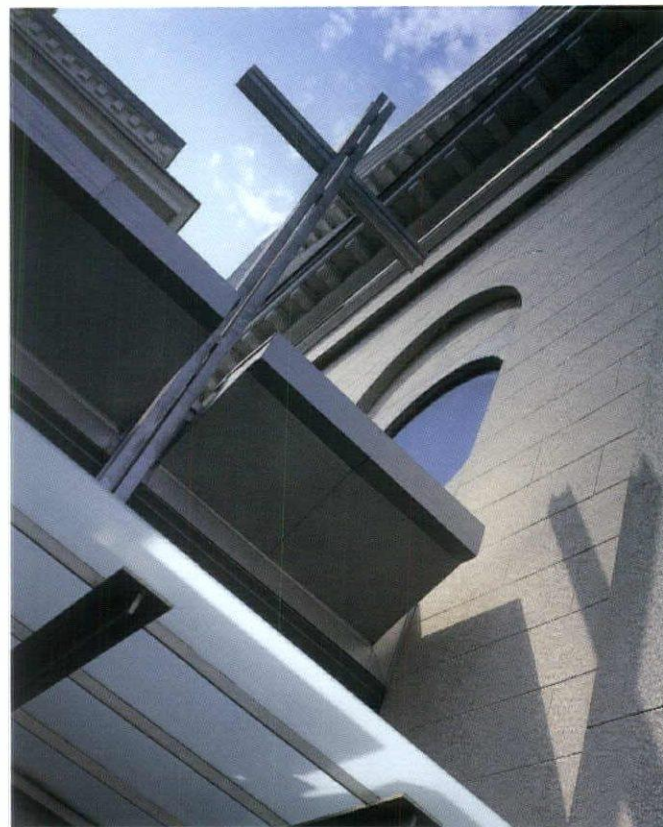
The Virginia Society AIA jury was no less complimentary. "We loved the floor plan and admired the abstraction of the form in the chapel," they agreed. "This is one of the few projects we reviewed that finds the merit in the site and the program and marries the two. It's very sophisticated."

The parish has been delighted with the project as well, and amazed that the architects were able to fit so much so sensitively on the limited site, said chief operating officer Ray Petro. "It's not just the staff," Petro said. "We find people sitting in the garden all the time – for prayer, for meditation. It has become a spiritual oasis in the middle of the city."

*Edward Guntz is the architecture critic of The Baltimore Sun.*



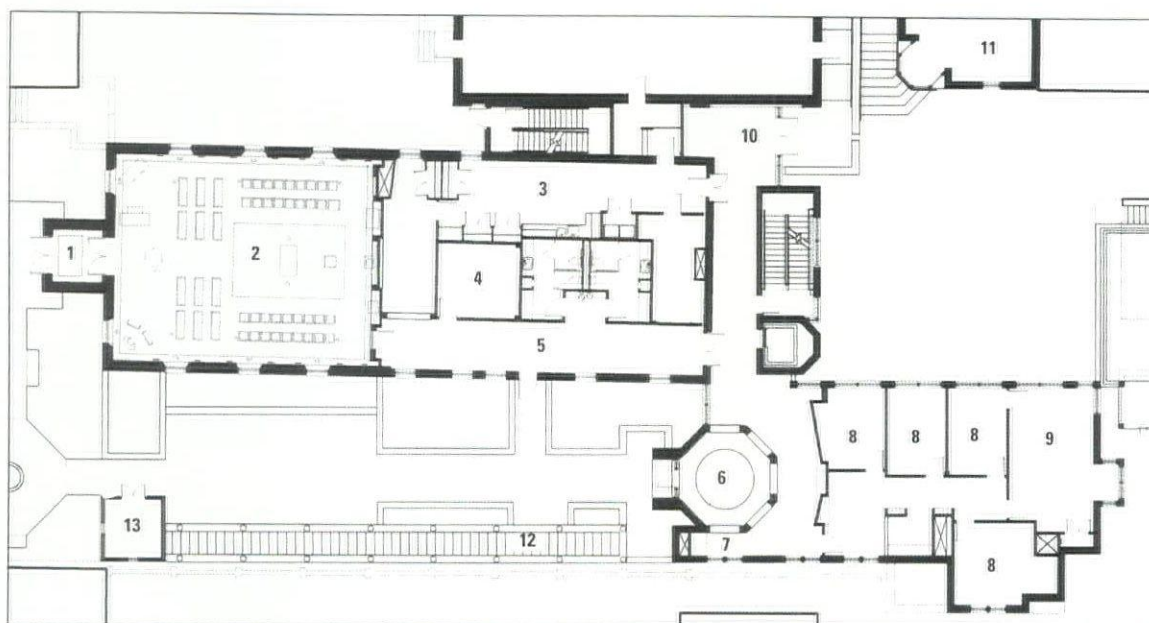
Behind the original chapel (top left), Kerns added new circulation space, an office wing, and a fellowship hall (above).



The detailing of the new rear entrance illustrates how new elements are visually separated from the old.

Photos: Michael Dersin (finished exteriors)



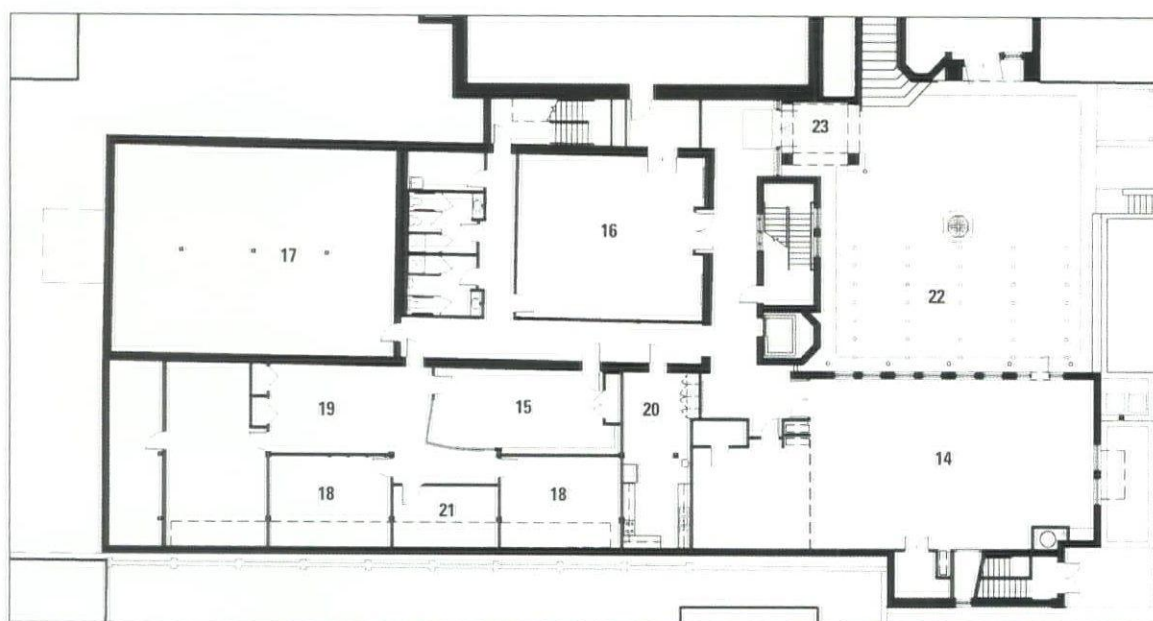


#### Renovated Space

- 1 Tower Vestibule
- 2 Chapel
- 3 Sacristy
- 4 Parlor
- 5 Gallery



Main Level Plan



#### New Additions

- 6 Entry Vestibule
- 7 Reception
- 8 Office
- 9 Pastor's Office
- 10 North Entrance
- 11 Liturgy Center Library
- 12 Skylight, Arbor
- 13 Garden Shed
- 14 Fellowship Hall
- 15 Library
- 16 Rehearsal/Meeting
- 17 Storage/Mechanical
- 18 Open Office
- 19 Work Room
- 20 Kitchen
- 21 Conference Room
- 22 North Court/Parking
- 23 North Entrance

31

Lower Level Plan

**Project:** Holy Trinity Catholic Church

**Architect:** Kerns Group Architects, P.C., Arlington (Tom Kerns, FAIA, principal-in-charge; Sean Reilly, AIA, Brian Donnelly, AIA, Jonathan Glick, Mary Frickie, Joe Wheeler, Sue Lohsen, project team)

**Landscape Architect:** Michael Vergason Landscape Architects

**Consultants:** AdTek Engineers (civil); McMullan & Associates, Inc. (structural); Oehrlein & Associates (preservation architect); Bansal & Associates, Inc. (mechanical, electrical, plumbing engineers); Miller-Henning Associates (sound/acoustical engineers); C.M. Kling & Associates (lighting consultant); The Rev. Richard S. Vosko (liturgical consultant)

**Artists:** John Dreyfus (bronze candleholders); Claire McArdle (stations of the cross, statue of the Virgin Mary); Pazzi DePeuter (sculptural figures)

**Contractor:** Roy Kirby & Sons, Inc.

**Owner:** The Archdiocese of Washington

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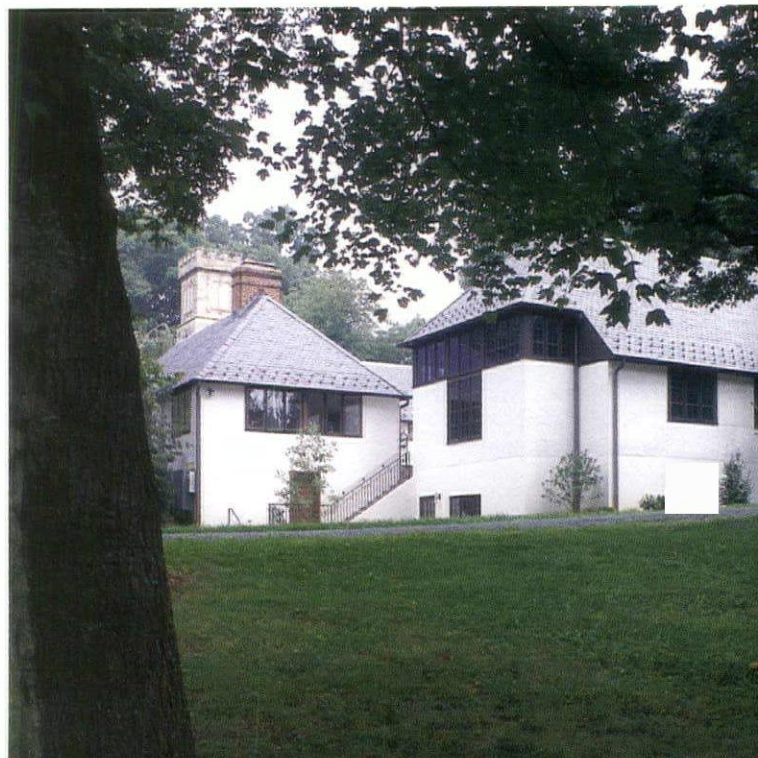
# Amazing Grace

Grace Church Parish House • Bruce R. Wardell, Architect

**F**or more than 80 years, the humble parish house of Grace Church in Cismont sat in quiet deference to the main church, a Gothic stone edifice designed in 1845 by the prominent Philadelphia architect William Strickland. The relationship between the two buildings was set by parishioners who, in the 1920s, debated what kind of building would be fitting beside their revered old church.

“The controversy back then was whether to add to the church or build something beside it,” says architect Bruce Wardell, AIA. “This English-cottage style hall came out of that. It was so different from the original church, and that was the intent. That way the original maintained its integrity and stature.”

But growth of the congregation and an active children’s ministry eventually stretched the old parish hall to its limits. Church leaders began to plan an expansion of the building that would provide a larger meeting space, additional classrooms, a modern kitchen, and wheelchair accessibility. Wardell – whose Charlottesville firm, Bruce R. Wardell Architect, was commissioned





for the job – recognized that the new functional elements would more than double the size of the old parish house. Even so, it had to continue to bow to the original church. To keep from dividing the membership, Wardell's office held "congregational town meetings" to seek reactions on design alternatives. Parishioners packed the existing hall and overflowed into the corridors, reinforcing the very need for the project.

Inspiration for the new parish hall came from the trusswork in the historic church. Wardell framed the loft-like interior with pegged timber trusses. He configured one end of the room to serve as an auditorium. At the other end, a fireplace and casual arrangement of chairs create a good spot for small gatherings. The new commercial kitchen equips the room well for many kinds of events.

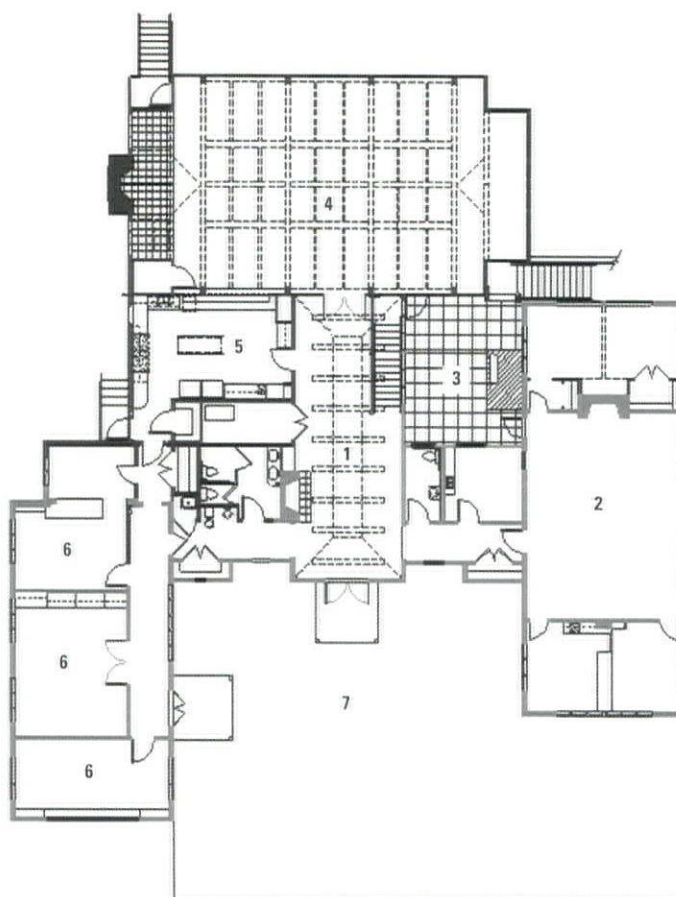
To shield the new addition from the old stone church, Wardell placed it behind the existing parish hall. In the process, he closed the old side doors and created a new main entrance on the ground floor that leads into a generous narthex – the former library. Three new classrooms also occupy the lower floor.

Great pains were taken to make the addition fit snugly with the existing parish hall. The cornices, windows, roof slate, and new chimney were all designed to echo the original building. And particular attention was paid to matching its troweled stucco finish and color. Why so much effort? Answers Wardell: "Our stated goal in the very first interview was that people not realize the building had ever been added to."

– Vernon Mays



Stairs to the upper courtyard make a natural transition between the two buildings.



- 1 Narthex
- 2 Chapel/Classroom
- 3 New Courtyard
- 4 Parish Hall
- 5 Kitchen
- 6 Office
- 7 Front Terrace (Below)



Upper Floor Plan



The old parish house (at left in photo, left) and new addition form a picturesque ensemble. Inside, the main hall (above left) echoes the original church's spirit.





# Street Smart

Warrenton Presbyterian Church • LeMay Erickson Architects

A few years ago, the congregation of Warrenton Presbyterian church would exit its historic 1857 chapel onto a prominent downtown street. There, church spires jutted skyward and civic buildings anchored avenues. Interrupting this cohesive streetscape, however, was an abandoned 1950s filling station that had been reconstituted as a flower shop.

Today, the filling station is gone, replaced by a sensitive expansion of the Warrenton Presbyterian Church complex that reclaims the urban streetscape while allowing the congregation room to grow. Designed by LeMay Erickson Architects, of Reston, the new adjoining structure houses a 350-seat sanctuary, fellowship hall, and commercial kitchen. "We started with the master plan, a long-range vision, that focused on phased construction," says Paul R. Erickson, AIA, principal-in-charge of the project. "The first phase is a fellowship hall and sanctuary that is expandable to the rear of the property."

Initially, church leaders wanted the new sanctuary to be set back from the street to align with the historic chapel, a Greek Revival structure topped with an Italianate tower. LeMay Erickson, however, saw an opportunity to bring the new building forward, asserting a street edge where none existed before. This way, if





the congregation wanted to expand the sanctuary seating to 500, it could do so rather unobtrusively toward the back of the complex.

"The congregation knew that it was dealing with a historic main street setting, but the mindset was initially pretty suburban," says Neal Roseberry, AIA, the project manager. "Our challenge was to show that a building in old Warrenton would be different from a building on a 30-acre rural site – and that it would move through the town's historic review process and be something we could be proud of."

The design team deferred to the historic structure through the arrangement of windows and massing. The new building maintains a low roofline, while the piers and windows mimic the horizontal trabeation of the chapel. Other features include a central stairway that opens to a garden pavilion. It is connected to both the new sanctuary and the old chapel by the low roofs and glass walls of the narthex.

"This building is fairly modest and tries to play a supporting role," Erickson explains. "The hipped roofs are probably softer than other roof forms as a way to blend with the old church."

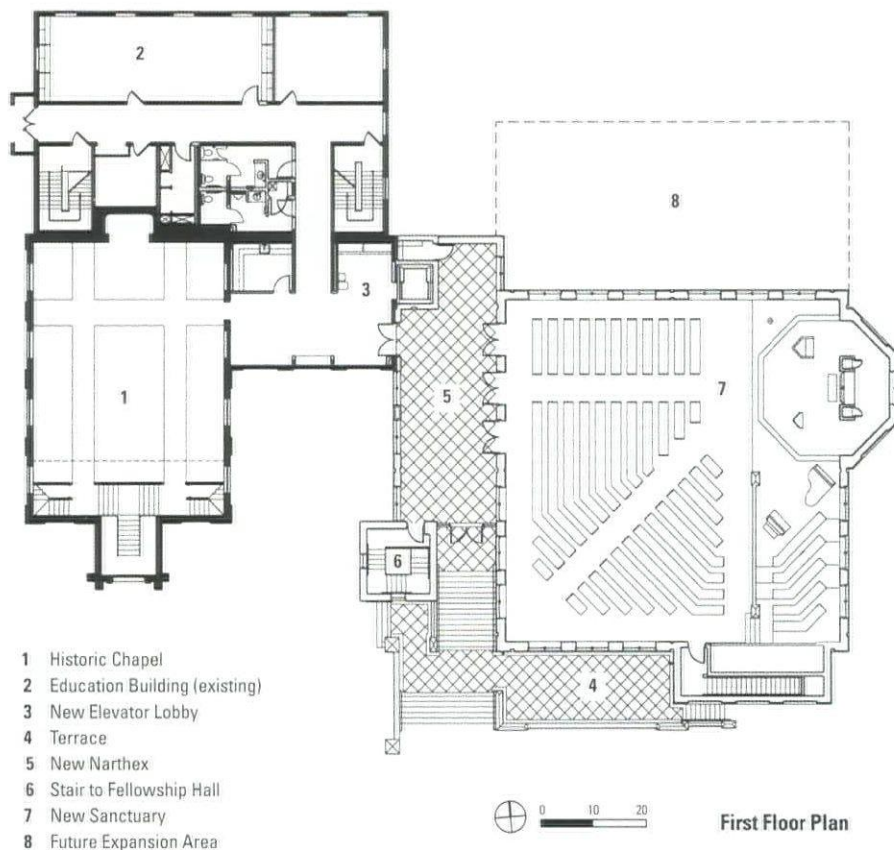
The architects did not want parishioners to forget about the historic church, either. Although its design holds the promise of future growth, the new sanctuary is oriented so that worshippers exit toward the old steeple, offering a visual reminder of their legacy.

– Kim A. O'Connell

*The author is a freelance preservation writer based in Arlington.*



A parking lot located on the south façade allows room for future expansion of the sanctuary on the upper level and the fellowship hall below.



The architects respected the town's scale by minimizing the addition's height (left). Inside, a dignified worship space accommodates the church's growth (above left).





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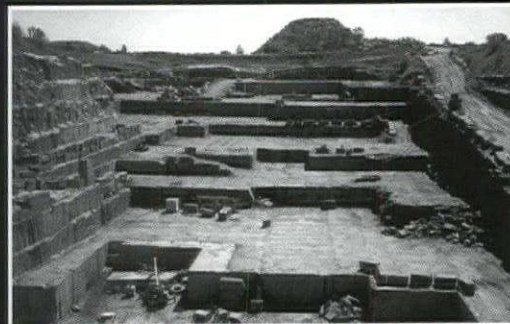
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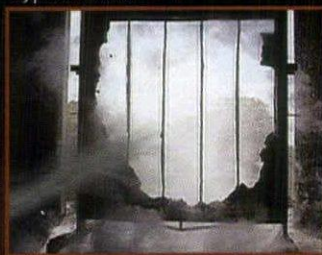
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Recent projects: New 911 Facility, Amherst County; New Appomattox County Courthouse; Payne and Dunbar Elementary Schools - HVAC renovations, Lynchburg; Academy of Music - structural design, Lynchburg; Internet Foundry - plant renovations, Havana, Ill.

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Economic development assistance, urban and land planning, landscape architecture, geotechnical, environmental and civil engineering, architecture, structural, mechanical and electrical engineering, construction materials testing, concrete services, project and program management, forensic consulting, cost estimating, construction



management/general contracting, facility and process engineering, and information technology.

Recent projects: Virginia Biotechnology Research Park (DCLS); United Network for Organ Sharing (UNOS); Alfa Laval; Devon-Dupont-James River Logistics Center; Panama-Screwworm Production Facility

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Contact: Tom Beaudry

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Recent projects: Regent University School of Communications; American Film Institute Silver Theater and Cultural Center; Operation Test and Evaluation Force – New Training Center; Academy of the Holy Cross Fine Arts Center; Catholic High School Fine Arts Center

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Recent projects: Coleman Bridge Replacement, Yorktown (winner Grand Conceptor Award); Route 168 – Battlefield Boulevard South, Chesapeake (winner, Crown Community Award); Arctic/Baltic Neighborhood Improvements, Virginia Beach; Vietnam Veterans Memorial Bridge, Richmond (winner 2003 Engineering Excellence Award CEC of Va.); I-564 Intermodal Connector, Norfolk

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Recent projects: Patent & Trademark Office at Carlyle; National Air & Space Museum at Dulles Airport; Marine Corps Museum at Quantico; Stafford County Schools – various sites; and Vint Hill Farms Station, Fauquier County

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Recent projects: Jamestown Settlement/Fort; Christopher Newport University York River residence Halls East and West; Sussex County Central High School Complex – site plan, water system and wastewater system; Hopyard – water system and wastewater system, King George County; Belmont Bay Residential Development and Belmont Bay Town Center and Community (a neo-traditional mixed-use community development), Prince William County

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Christopher Newport University Performing Arts Center, Newport News; Matoaca High School, Chesterfield County; Butner Federal Correctional Institution, Butner, N.C.; Portsmouth Naval Hospital 1 Renovation, Portsmouth; Ted Constant Convocation Center, Old Dominion University, Norfolk (winner 1st Place in Recognition of Outstanding Design in Steel Joist Construction Design Awards Program for Unique Application, Steel Joist Institute 2002)

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Recent projects: Montgomery County Government Center, Christiansburg (winner 2003 Blue Ridge Honorable Mention for Excellence in Architecture); Appalachian School of Law, Grundy (winner 1997 Blue Ridge AIA Honorable Mention for Excellence in Architecture); City of Norton Comprehensive Water Study, Norton (winner 2003 Engineering Excellence Honor Award, ACEC of Virginia); Greater Tazewell Area Water Project Phase I, Tazewell (2000 Consulting Engineers Council of Virginia Engineering Excellence Award); Southwest Virginia Regional Jail System, Duffield, Haysi, and Abingdon

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Recent projects: Richmond City Center; Hanover Memorial Regional Hospital; Chesterfield Courthouse; VCU Sports Medicine Building; Matoaca High School

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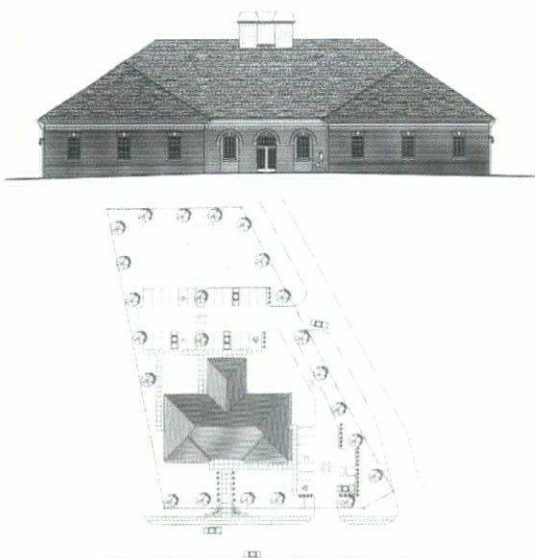


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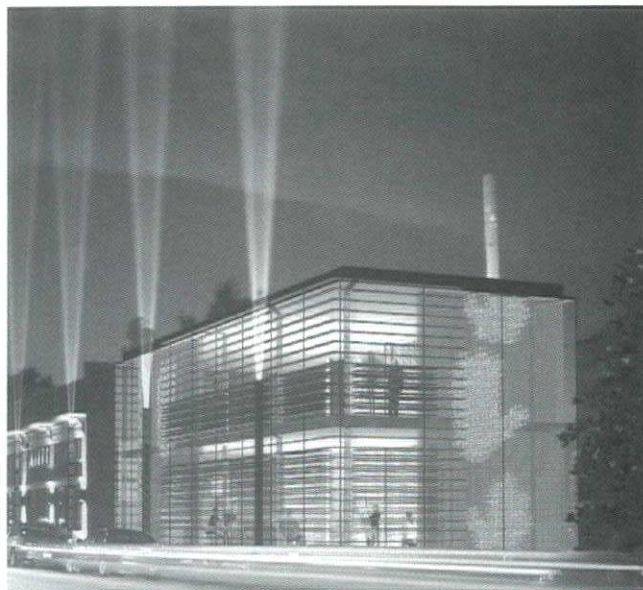




**Architect:** Wiley & Wilson, Lynchburg

**Project:** Tappahannock Governmental Complex

The new Tappahannock Governmental Complex is to house the town manager, treasurer, clerks, zoning administrator, town police department, and town council chambers. This new signature building will welcome visitors and citizens as they enter this historic river town. Tel: 434-947-1901 / info@wileywilson.com

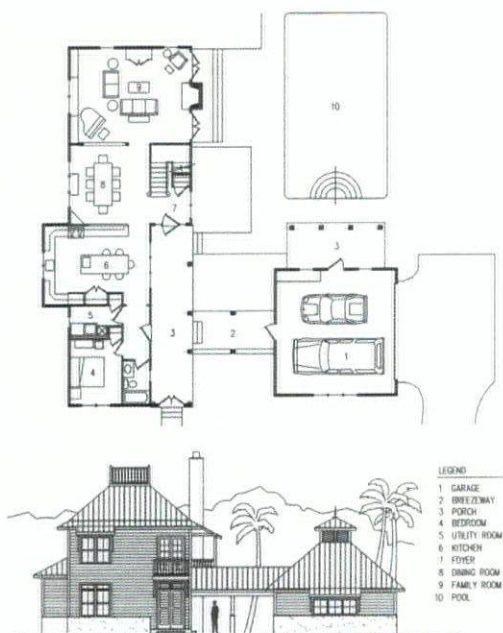


**Architect:** 3 North, Richmond

**Project:** Hand Workshop Art Center Addition & Renovation

To visually bring artists and their work to the street while remaining contextually sensitive to the existing historic dairy building, the new louvered glass-and-steel addition favors public views into the studios while creating a revitalized presence for the organization on Main Street in Richmond. Tel: 804-359-8984

42



**Architect:** Smith + McClane Architects, Richmond

**Project:** Eckbert Residence

Located on a double lot in Winter Park, Fla., this 3,000 s.f. single-family residence with detached garage is designed as an L-shaped mass to create a private exterior courtyard with swimming pool. A Charleston-style entry fronts the street and extensive porches and decks surround the courtyard area. Tel: 804-648-8533

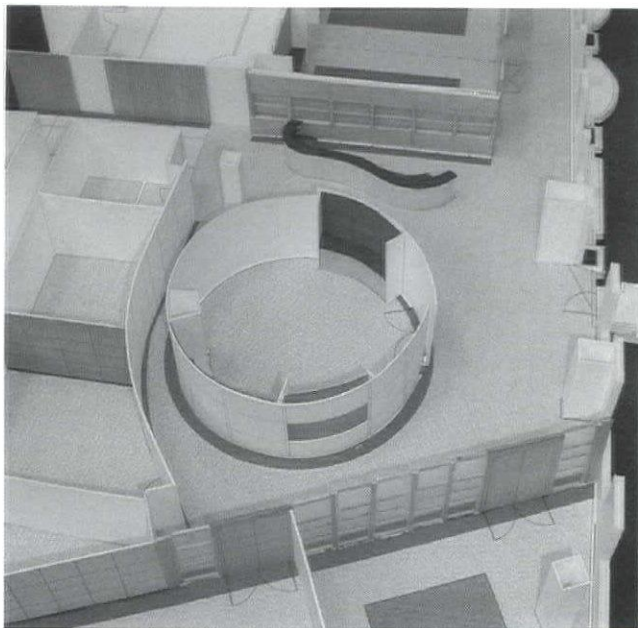


**Architect:** Baskervill & Son P.C., Richmond

**Project:** Wilderness Road State Park Visitor Center

The Dept. of Conservation and Recreation's 6,000 s.f. Visitor Center houses a reception area, gift shop, exhibit area, offices, and theater. Porous paving, low-impact materials, daylighting, water-saving features, and other technologies will be used to achieve LEED 2.1 Certification. Tel: 804-343-1010

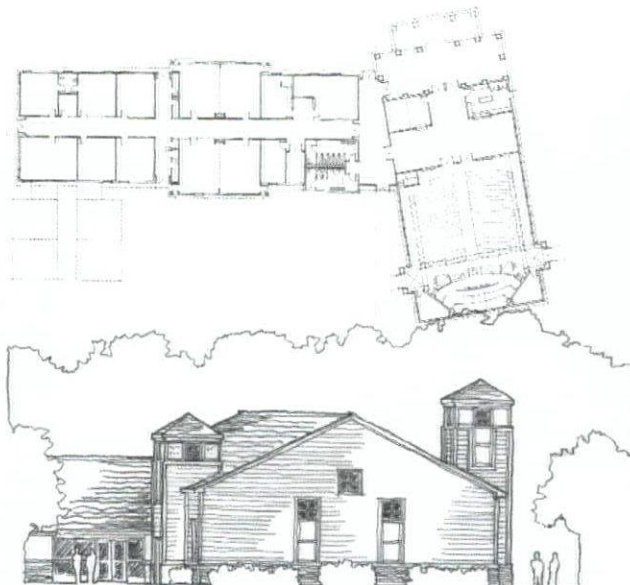




**Architect:** SKB Architecture & Design, Washington, D.C.

**Project:** Powell Goldstein Frazer & Murphy Office

SKB Architecture & Design announces the new 90,000 s.f. Washington, D.C. office for the law firm Powell Goldstein Frazer & Murphy. Despite the building's complex geometry, the office is modular with a wall system that weaves together glass, wood, metal, drywall, and stone. Tel: 202-332-2434

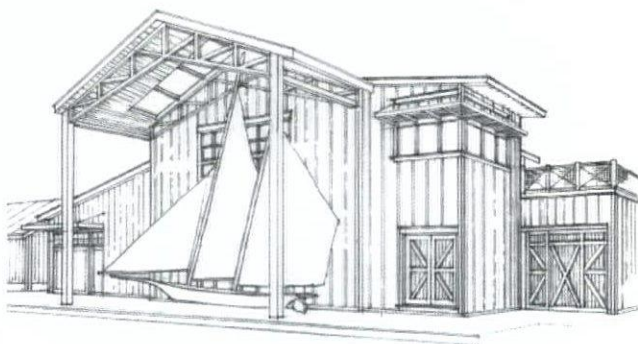


**Architect:** BCWH, Richmond

**Project:** Grace Bible Church

Phase One for the five-acre Midlothian site includes a 300-seat auditorium with loose seating, permitting multipurpose use. Classrooms also provide for program flexibility. An open covered porch adjoins the lobby as gathering space that can be later converted to an enclosed lobby. Tel: 804-788-4774

43



**Architect:** Quinn Evans Architects, Washington, D.C.

**Project:** Recreation on the Bay Exhibit Building

A new 7,500 s.f. waterfront building is being designed at the Chesapeake Bay Maritime Museum in St. Michael's, Md. The exhibit will tell the story of the bay's transformation from a workplace to a recreational area. Tel: 202-298-6700 / [www.quinnevans.com](http://www.quinnevans.com)

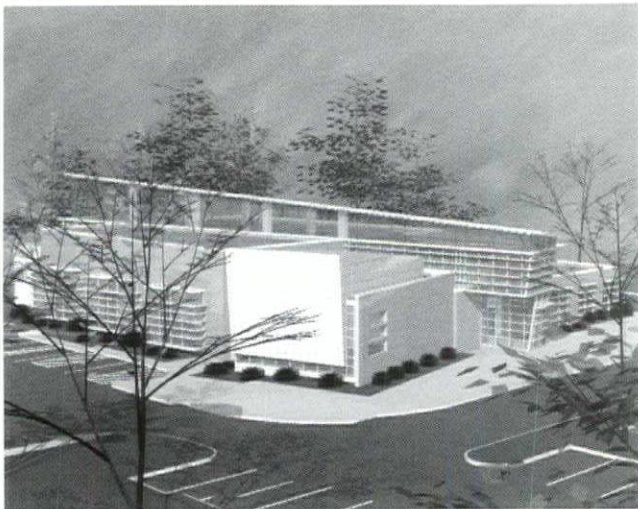


**Architect:** Boggs & Partners Architects, Annapolis, Md.,  
with Weihe Design Group, Washington, D.C.

**Project:** SallieMae Corporate Headquarters

SallieMae's new corporate headquarters will be located within the urban core of Reston Town Center. The building is 9 stories with approximately 230,000 gross s.f. and structured parking both above and below grade. Tel: 410-268-3797





**Architect:** Phillips Swager Associates, McLean

**Project:** Oakton Library

The Oakton Library is a new 17,000 s.f. community library that will be built in Fairfax. The library is targeted to receive a LEED Silver Certification. The goals of the Oakton Library are to create a strong identity, provide maximum flexibility, and make a statement in the community. Tel: 703-748-1804

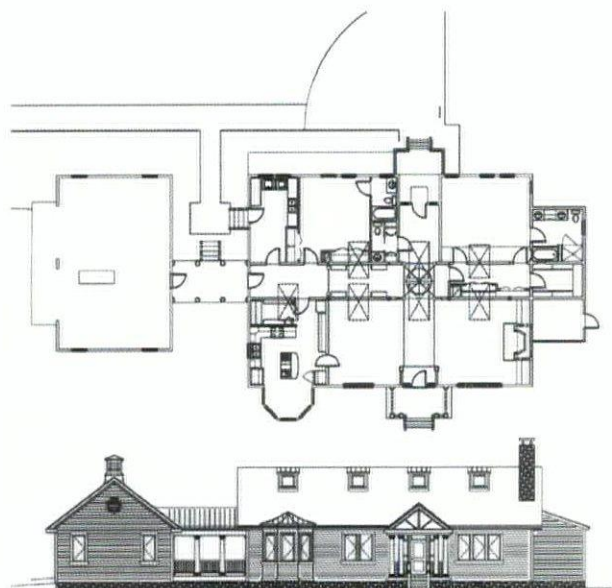


**Architect:** Clark Nexsen, Norfolk

**Project:** Christopher Newport Dormitory, Retail, and Parking Structure

This \$22 million project at Christopher Newport University includes dorm rooms for 400 students, as well as space for 17 retail tenants on the first floor. A 134,000 s.f. parking garage will accommodate both students and retail customers. Construction is set to start in May 2004. Tel: 757-455-5800

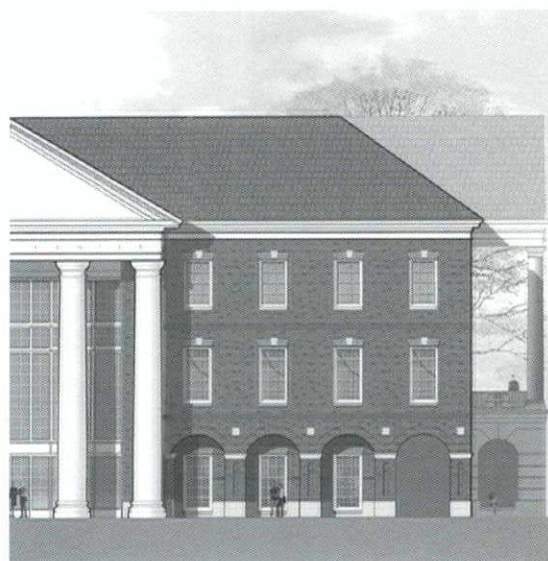
44



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

**Project:** The Johnston Lodge

Located on a rural site in New Kent County, this 3100 s.f. stone and wood lodge has dramatic 18-foot ceilings lit by "butterfly" dormers. The high central corridor separating living and sleeping areas connects with the garage and future guest quarters. Tel: 804-780-9067



**Architect:** DMJM Design, Arlington

**Project:** The Student Center, Christopher Newport University

The new 120,000 s.f. student center will use a 3-story interior street and atrium to group residential and retail dining venues, a multi-story bookstore, student meeting spaces, post office, copy center, and ballroom. The Georgian façade brings civic prominence to the core of the campus. Tel: 703-807-2500

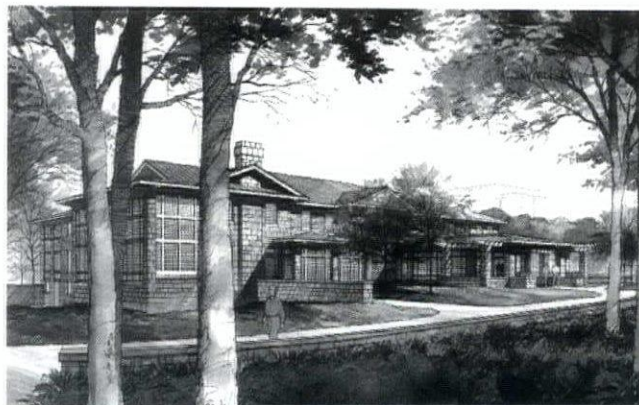




**Architect:** HSMM, Inc., Roanoke

**Project:** Special Operations Forces (SOF) Weapons Facility

HSMM has teamed with James N. Gray Company to design and build a weapons maintenance and training facility at Fort Bragg, N.C. The 75,000 s.f. state-of-the-art facility incorporates high-tech equipment and features a firing range. The facility is designed for a silver SPiRiT rating. Tel: 540-857-3257

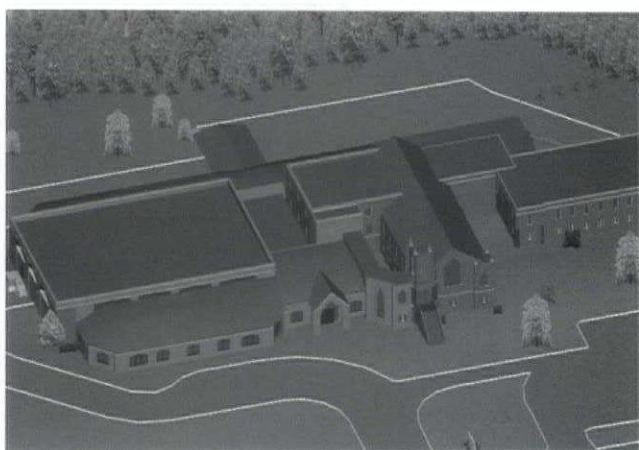


**Architect:** Mitchell/Matthews Architects and Urban Planners, Charlottesville

**Project:** Crockett Hall, University of Virginia's College at Wise

This renovation/expansion of Crockett Hall will transform the unique, 3-level former dormitory into a new home for admissions, the registrar, a welcome center, and chancellor's office. One of the college's original buildings, Crockett Hall is located at the proposed new campus entry. Tel: 434-979-7550

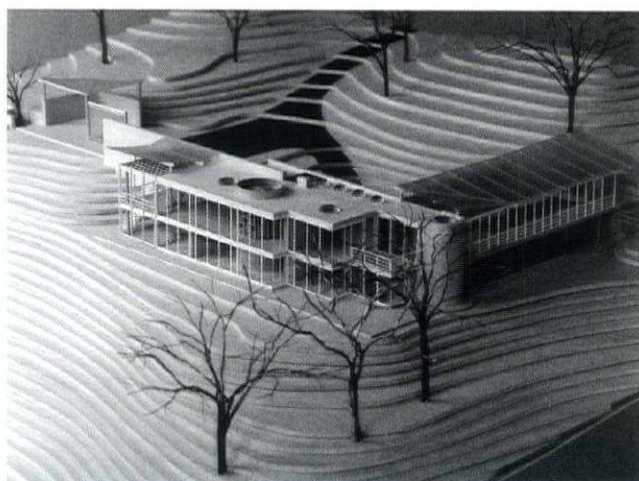
45



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

**Project:** Ramsey Memorial United Methodist Church Christian Life Center

This 13,554 s.f. addition will provide handicapped access to the existing sanctuary and three levels of education space. Space is created for gathering, recreation, and dining. This new space will enhance the church's outreach ministry program serving the surrounding community. Tel: 804-343-1505



**Architect:** Meditch Murphey Architects, Chevy Chase, Md.

**Project:** Potomac River House

Meditch Murphey Architects maintain the minimalist feel of this 1980's modern house throughout its various additions. The goal is to main the extraordinary clarity of the original design. Tel: 301-657-9400



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<b>Architectural Windows of Virginia</b>		back cover
<b>Bansal &amp; Associates</b>		p. 46
<b>Blue Ridge Masonry</b>	<a href="http://www.brmasonry.com">www.brmasonry.com</a>	p. 36
<b>Claudia Rees</b>	<a href="http://www.claudiarees.com">www.claudiarees.com</a>	p. 7
<b>C.M. Kling &amp; Associates</b>	<a href="http://www.cmklng.com">www.cmklng.com</a>	p. 47
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<b>CPS Contractors</b>		p. 11
<b>Dixon Books</b>	<a href="http://www.dixonbooks.com">www.dixonbooks.com</a>	p. 46
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<b>Miller, Beam &amp; Paganelli</b>	<a href="http://www.millerbp.com">www.millerbp.com</a>	p. 18
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<b>Seaboard Concrete</b>	<a href="http://www.seaboardconcrete.com">www.seaboardconcrete.com</a>	p. 41
<b>Southern Business Communications</b>	<a href="http://www.sbcg.com">www.sbcg.com</a>	p. 12
<b>The Century Guild</b>	<a href="http://www.thecenturyguild.com">www.thecenturyguild.com</a>	p. 7
<b>Tile Council of America</b>	<a href="http://www.tcateam.com">www.tcateam.com</a>	p. 4
<b>TMS Corp.</b>	<a href="http://www.tmsmillwork.com">www.tmsmillwork.com</a>	p. 2
<b>United Masonry Inc. of Va.</b>		p. 47
<b>Virginia Ready Mixed Concrete Assn.</b>	<a href="http://www.vrmca.com">www.vrmca.com</a>	inside back cover
<b>Versa-Lok</b>	<a href="http://www.versa-lok.com">www.versa-lok.com</a>	p. 8
<b>Vytex Windows</b>	<a href="http://www.vytexwindows.com">www.vytexwindows.com</a>	p. 17

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## ! Taking Note

**D**esigning a residential pool house sounds simple enough, right? The answer was a decided “no” for Randall Mars, AIA, principal of Randall Mars Architects in McLean. Delighted with Mars’s earlier design for their residence, the clients asked him to design a pool house that would include guest quarters, a wine cellar, shower, wet bar, and spa. The project scope also included a lap pool and outdoor dining area on an overlook high above the Potomac River. Faced with a specialized program and a difficult steep site, Mars had his work cut out for him.

Already bisecting the slope was a long, curved wall clad in the same white stucco as the existing house. Working with landscape architect Lila Fendrick of Chevy Chase, Md., Mars created a plateau at the end of this wall, with a deck beyond. The pool cuts into the plateau, terminating in a granite ledge that allows the water to flow over the edge.

Mars conceived of the pool house as a link between diverse elements. While the building is rectilinear, the gentle curve of the stucco wall on the site reappears inside as a device to separate functions. It shields the shower from the bar area on the ground level; the wine cellar from the guest quarters in the basement.

Echoing the three gable roofs of the nearby house, the pool house plays off the same theme while introducing the delight of movable glass panels that slide away from the cantilevered corners – leaving the roof to appear unsupported. Interiors by InDesign, of McLean, continue the vocabulary introduced by the concrete-and-stucco exterior.

As an exercise in continuity, the pool house is at once public and private, indoors and out, natural yet outfitted with modern conveniences. It’s a small project but, in this case, far from simple.

– Rebecca E. Ivey

## Potomac Eyrie



Mars took advantage of the steep site by placing the deck on the downhill side and creating a guest room in the pool house’s basement level.

Photos: Hoachlander Davis Photography



Freestanding wet bar (left) screens the shower area behind. The prominent roof (far left) cantilevers out eight feet.

