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Mandarin Oriental Hotel

Washington, DC

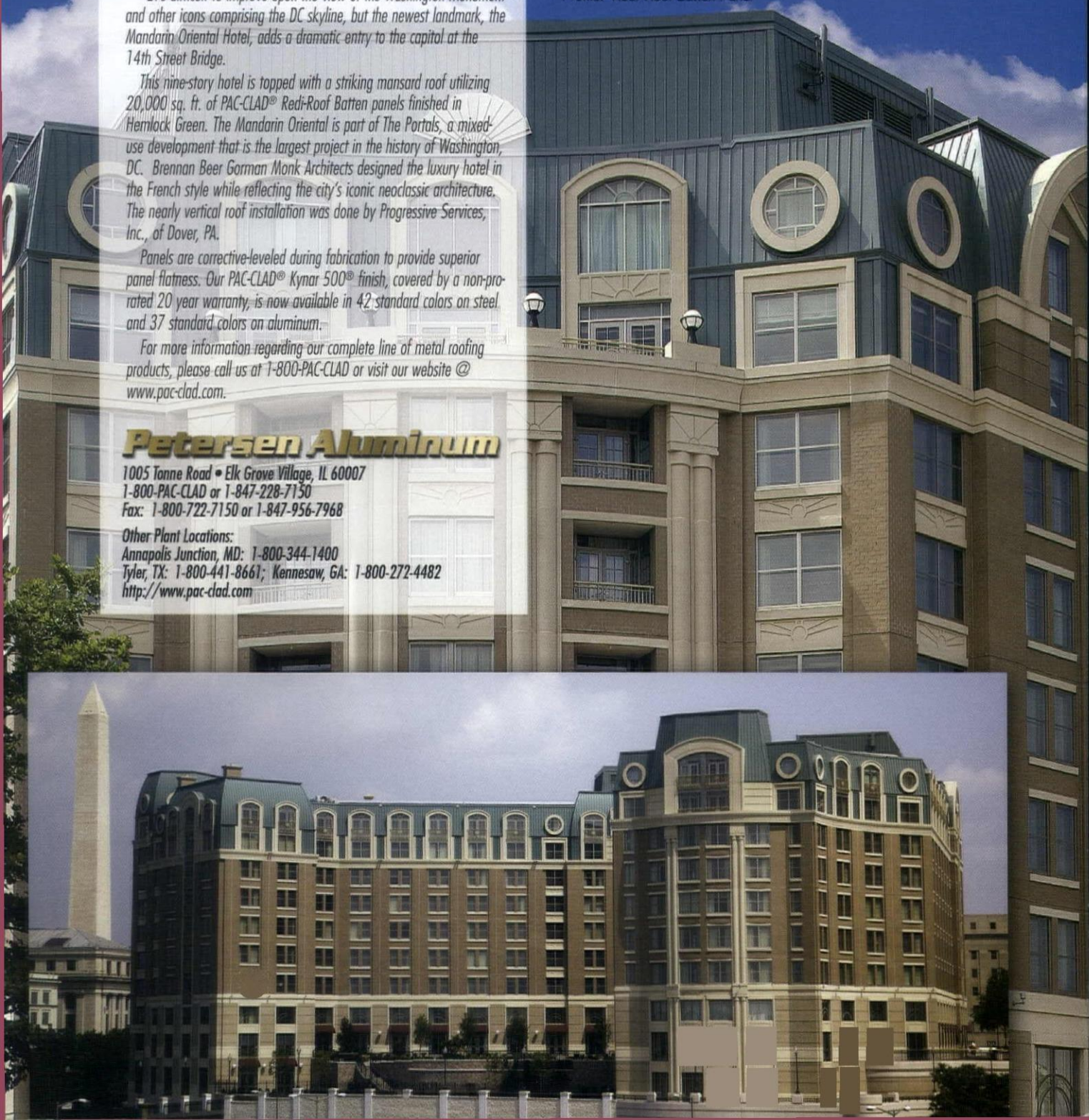
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Roofing Contractor: Progressive Services, Inc.

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Profile: Redi-Roof Batten Panel



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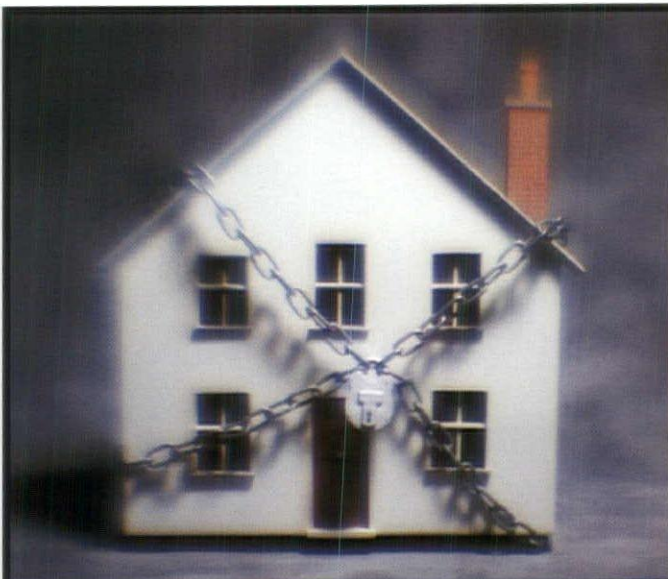


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Inform (ISSN 1047-8353) is published five times a year by the Virginia Society of the American Institute of Architects and is funded in part by a grant from the Virginia Center for Architecture Foundation.

Subscription rate: \$22 for one year, \$6 for single copies of quarterly issues. POSTMASTER: Please send address changes to **Inform**, The Virginia Center for Architecture, 2501 Monument Ave., Richmond, VA 23220. Telephone: 804-644-3041. Note to subscribers: When changing address, please send address label from a recent issue and your new address. Periodicals postage paid at Richmond, Virginia, and additional mailing offices. Editorial offices: 2501 Monument Ave., Richmond, VA 23220. Phone: 804-644-3041. Copyright 2005 by **Inform**.

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FROM THE EDITOR

Grassroots Revitalization

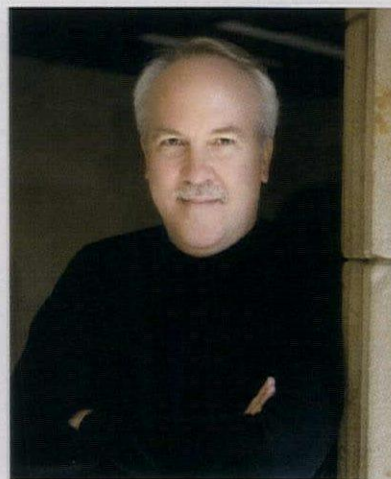
Optimism is alive and well in Richmond, where I recently attended a daylong conference hosted by a group of activists from the Highland Park neighborhood. Located north of downtown, Highland Park developed in earnest in the late 1890s and grew to become one of Richmond's original streetcar suburbs. Today the neighborhood's gracious old homes and distinguished architecture are something of a secret to many Richmonders, for as Highland Park fell into decline it was perceived as an unsafe place to go. But it remained a source of pride for the local residents, five of whom organized in 1988 to seek ways to stem the tide of poverty in the community. They formed an association of local stakeholders and set out to stabilize the community by increasing homeownership, reducing concentrations of poverty, and eliminating blighted structures.

In time, that organization became the Highland Park Community Development Corporation (CDC), which sponsored the conference in May as a catalyst to revitalize its business district. It's a new emphasis for CDCs, which have typically focused on housing. To raise awareness of available resources, the neighborhood group brought in a speaker who talked about the strategies employed by the National Main Street Program, which is overseen by the National Trust for Historic Preservation. Until now, my impression of the Main Street program was that it helped small towns revive themselves – often after a new mall or shopping center on the outskirts of town had sucked the economic wind out of the traditional downtown. To counter that, Main Street provided support to business owners focused on development tools, networking, marketing, and beautification.

But the encouraging news is that the Main Street program has expanded beyond small town America and is working its magic in urban centers too. Partnerships are thriving in Baltimore, Detroit, Washington, and Milwaukee. The granddaddy of these city-wide Main Street programs is in Boston. Launched in 1995, Boston Main Streets has taken the concept of downtown revitalization into 19 of its outlying neighborhoods. The benefits are intangible – producing results such as increased community pride – but also very real. One example: during its first nine years, the Boston program awarded 397 grants totaling close to \$1 million to businesses enrolled in its storefront improvement program. That public investment leveraged more than \$8.6 million in private investment in storefront improvements. It all happened through the collaboration of merchants, property owners, community activists, and involved residents.

This is an effort more architects should hasten to join. The door is wide open. Who, better than an architect, has the insight and the expertise to contribute to the revitalization of aging neighborhoods and the preservation of their built assets? The National Main Street Program acknowledges as much in its formula for success, which includes design as one element of a four-pronged approach. Think about it. An inviting atmosphere conveys a lot about a commercial district, and the Main Street literature makes clear the importance of attractive window displays, parking areas, building improvements, street furniture, signs, sidewalks, street lights, and landscaping. Rehabilitation of historic buildings – often accompanied by inventive proposals for adaptive reuse – is another critical aspect of business district revitalization, and the needed skills fall naturally within the architect's purview. As a routine service, Boston Main Streets even connects architects with participating neighborhoods. But it's not necessary to wait for a Main Street program to be launched in your city. A more readily available option is to seek out a local CDC, many of which are small and underfunded, and offer to help. Maybe it's in Highland Park. Maybe it's somewhere else. The chance to better your community is waiting.

– Vernon Mays



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volume sixteen number two

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The Dream Comes True

A dedicated effort culminates with the April opening of the Virginia Center for Architecture, housed in a venerable mansion restored by Hanbury Evans Wright Vlattas. *By Vernon Mays*

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Announcing the Inform Awards

The fourteenth annual Inform Awards call attention to noteworthy design solutions from across the region. The 14 honored projects include a trio of winners from a single entrant.

Hargrave Residence, Robert M. Gurney, FAIA

Green Door, Envision Design

Organization of American States, Group Goetz

Jackie's Restaurant, CORE

Nichols Residence, Robert M. Gurney, FAIA

Beller Kitchen, Bushman Dreyfus Architects

2021, Scout Motor Company

Dominion Tredegar, Baskerville and 3north

Palette Restaurant, BBG-BBGM

Occoquan River House, Robert M. Gurney, FAIA

Belvedere Gardens, SMBW Architects

Garden of Planes, Gregg Bleam Landscape Architects

Harmon Residence Screens, Frank Harmon Architect

Metablica, Studio Antithesis



p. 12

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Horse Sense

The stringent demands of the client and an intelligent response by VMDO Architects of Charlottesville produces the richly detailed Burning Daylight Stables. *By Allen Freeman*

36

Between Mountains and Memory

A sensitively sited mausoleum in Salem by SMBW Architects of Richmond elevates the senses of the living while paying proper respects to the dead. *By Kim A. O'Connell*

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Design Lines

new developments in design

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Taking Note

doing the small thing well

On the cover:

View into Chapel Gallery,
Virginia Center for Architecture.
Photo by Prakash Patel.

In this issue:

Interior Design and Landscape
Directories, p. 43

In our next issue:

Buildings for Education

LYNCHBURG

Revitalized



Good things continue to happen in Lynchburg, which has been on a slow-but-steady climb since 1997. That coincides with the arrival of Rachel Flynn, AIA, director of Lynchburg's Department of Community Planning and Development. She arrived at a moment when many downtown buildings were slated for demolition. Now many of those same structures have been put to good use. And, with the recent refurbishment of the city's landmark Monument Terrace, there is continued cause for optimism that this once-struggling city can regain the prosperity it enjoyed in the early 20th century.

Soon after Flynn arrived, she decided city leaders needed a dose of motivation. She invited Mayor Joseph P. Riley, Jr. of Charleston, S.C., to visit the city to share his success stories about using public-private partnerships to restore Charleston's historic downtown. Riley's words did the trick – Lynchburg's City Council realized that a rejuvenation plan, focusing on reuse of historic structures, was in order.

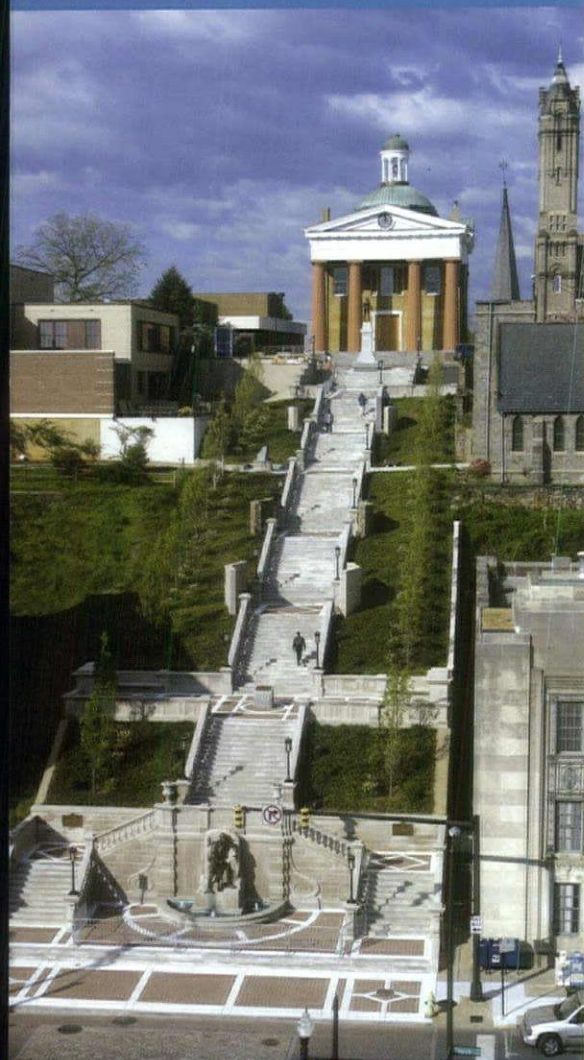
The city hired Sasaki Associates, a Massachusetts firm known for its urban planning projects, to study the city's characteristics and develop a master plan. With the assistance of Lynchburg architects Craddock Cunningham Architectural Partners, Sasaki came to Lynchburg and found a city divided from its waterfront. The planners also pointed out that, while the city has unique hills and bluffs, they are difficult to navigate. Sasaki recommended improvements to the Ninth Street

Corridor, a main pedestrian pipeline flowing through downtown to the river. Once improvements began and investors saw evidence of the city's commitment to its own downtown, the pieces began to fall into place.

One of the first major projects was Amazement Square. The interactive museum for children moved into the J.W. Wood building, a Civil War-era warehouse that had been everything from a Confederate infirmary to a wholesale grocery. Community members enthusiastically embraced the new amenity. "And it has worked," says museum Director Mort Sajadian. "A generation that used to come downtown is now coming back and bringing their kids."

Another accomplishment is the restoration of Monument Terrace, a monumental staircase created in 1925 as a tribute to the casualties of World War I. Original poplars lining the stairs were destroyed in a 1940s storm and replaced with magnolias that overtook the terrace. So the city tore out the magnolias, repaired cracks and joints, planted new poplars, and restored original features, such as a knee wall and fountain that had existed on the lowest tier. The terrace, which reopened last September, has become a favorite gathering place – "the public space it was meant to be," says Flynn.

Private investors in the city's historic warehouses have included Craddock Cunningham, which bought the N&W Freight Depot and converted it into an architecture office with additional tenant

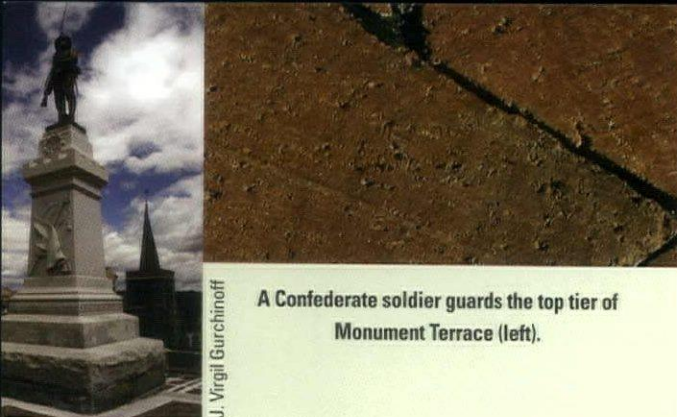


Monument Terrace (above) reopened in September after a major overhaul. Brightly colored bugs cling to Amazement Square's exterior (below).



Nancy B. Marion

J. Virgil Gurchinoff



J. Virgil Gurchinoff

A Confederate soldier guards the top tier of Monument Terrace (left).

space. Close to the riverfront, the warehouse was outfitted to house a local restaurant, the Depot Grille.

At the top of Monument Terrace, work has been completed on the Court House Museum, which interprets city history. The rehab of the c. 1855 courthouse by Calloway Johnson Moore & West Architects & Engineers, of Lynchburg, in collaboration with Master Engineers, required a complete structural overhaul, new systems, and exterior restoration of woodwork, stonework, and entry stairs.

Riverviews Artspace introduced residential uses to the equation with its urban loft apartments. The art theme was important to the nonprofit group Riverviews, which carved out a series of artists lofts, condos, and offices in the former Craddock-Terry shoe factory. The building also contains two retail spaces and a gallery.

The art theme continued as the Academy of Fine Arts set up shop on Main Street. Phase one of the downtown fine arts center, which includes the Arts Education Building and Studio Theater, opened on New Year's Eve. Fundraising is ongoing for the renovation of the 1905 Academy of Music Theatre, located next door on Main Street. Also in the works is the Bluff Walk Center, the renovation of another shoe factory building and old tobacco warehouse into a hotel and conference center. Opening of the center, another pet project of Craddock Cunningham, is anticipated in 2006.

The city's next target is reconnecting the downtown to the riverfront. So far an old freight yard has been transformed into a green lawn with a walking path and tree-lined streets, and negotiations regarding riverfront rights-of-way are underway. This summer, extensive work begins on James River Park, a series of open spaces leading from Jefferson Street to the river, including a restored canal, terraces, underpasses, overlooks, and a boat landing. With so much activity and a continuing commitment from the community, the future looks bright for Lynchburg, the small city that could.

— Rebecca E. Ivey



BluffWalk Center, a hospitality hub, will occupy two old buildings that straddle a bluff overlooking the James River (above).

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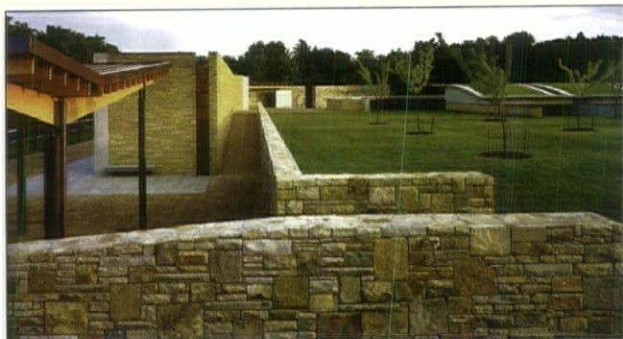


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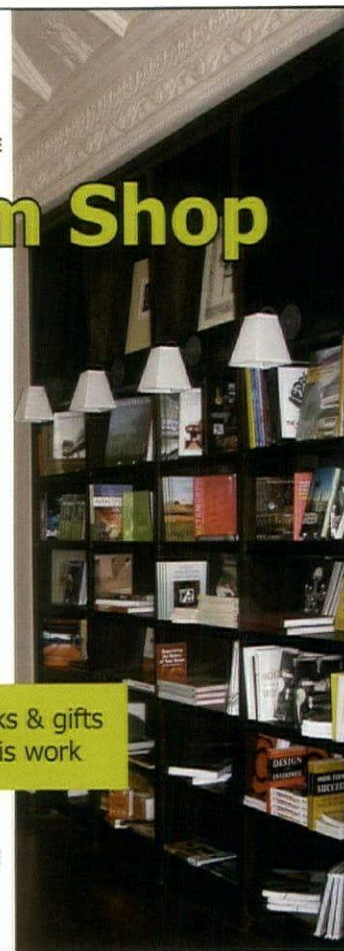
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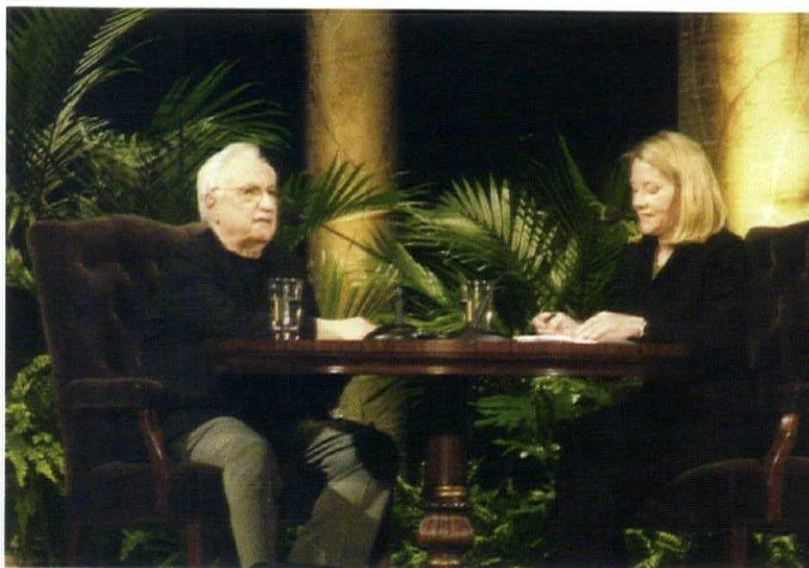
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Gehry Lights in Richmond For Forum Appearance

Frank Gehry hasn't spoiled Frank Gehry. Though he's known around the globe, Gehry remains committed to the responsibilities of architecture by responding creatively to the projects put before him. "All of us come to this profession with the idea that we can make a contribution of some kind," he said during his appearance on April 16 as part of The Richmond Forum lecture series, co-sponsored by the Virginia Center for Architecture. "The reason for doing something different is not just to do something different. Everything is changing and moving and you want to and need to respond to it."

Speaking to a packed house at the Landmark Theater in Richmond, Gehry lamented the forces driving design in the world today, such as code changes that have worked to expand spaces, effectively making them less intimate and pleasurable. He encouraged the architects and designers in the audience to explore the possibilities of cultural spaces: "There is a folklore about what a museum should be," he mused. "The idea you hear is that art should be put in a neutral place that doesn't compete with For an art museum to be popular, however, it needs to be iconic."

Some critics believe Gehry's experiments with form come at the expense of practical considerations, such as structural integrity or budget. However, Gehry argued that his designs stem from the functional details of each building program. He said he works intimately with clients to define the ways in which the space will be used, and lets the design firm around those requirements. He saves unfettered experimentation for object design, such as his recent series of plastic chairs and tables for Heller, Inc. "Buildings take too long. With these chairs I can come in, make it, make it, and then sit on it," said Gehry.



Courtesy of The Richmond Forum

Gehry entertained the crowd with off-the-cuff answers to questions posed by audience members and U.Va. Dean Karen Van Lengen.

Karen Van Lengen, AIA, Dean of the University of Virginia School of Architecture, sat down with Gehry post-lecture to ply him with questions submitted by the audience. Between picking the winner of an arm wrestling match between Philip Johnson and Frank Lloyd Wright and lobbing witticisms – Q: "Do you ever sleep?" A: "I'm sleeping right now" – Gehry addressed the responsibility of architects to the future. "What are our kids and grandkids going to say if the architectural landscape they inherit is the regurgitated past?" he mused. With so many architects willing to learn from his fearless, if controversial, designs, this might be a question that never needs answering.

– Rebecca E. Ivey

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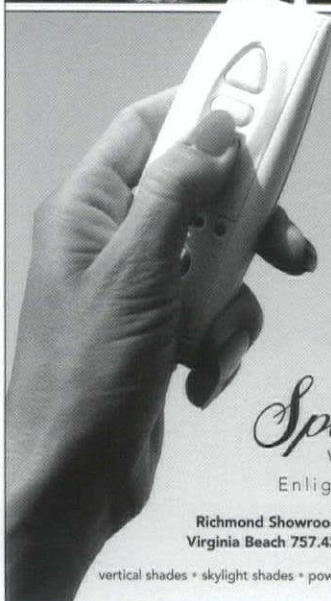
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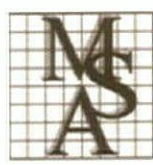
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WebWatch by Rebecca E. Ivey

An Engaging Mass of Information

www.uli.org

The Urban Land Institute (ULI) was founded during the Great Depression, at a time when urban decay was rampant, urban planning was minimal, and research on long-term growth strategies was all but nonexistent. Over the years, the organization has held onto principles developed at this desperate time, focusing on collecting, analyzing, and disseminating information on real estate trends and strategies for sustainable growth. It has become a comprehensive resource on urban planning, land use, and development. This is a lot of information to cram into a website, but the ULI tries valiantly and, for the most part, triumphs.

Multiple means of navigation allow users to burrow into the mass of information, slowly closing in on their area of interest. A calendar of meetings, conferences, tours, forums, and continuing education opportunities serves the entire nation, while tidbits of research from the field and links to the ULI archive appear on nearly every page.

To a casual user the most compelling elements are the case studies—brief descriptions of completed projects that have used innovative strategies. One such project is The Can Company in Baltimore, an adaptive reuse of the former American Can Company factory in the Canton neighborhood. Sited on the border between established old Canton (a cozy neighborhood with corner bars and markets) and the new Canton waterfront (with condos, town homes, and marinas), the 200,000-square-foot building contains office and retail space, and links the two areas architecturally. It also provides much needed parking. Detailed case study information, however, is only available to those with a subscription to the case studies section of the site. More access would be ideal, but might also lead to information overload.

ULI also provides customized research and consultation for those with a specific problem, but publishes enough policy papers, advisory reports, and articles that one has trouble imagining what kind of inquiry might necessitate requesting even more information. Overall, the site is interesting, organized, and informative. The sheer mass of information is intimidating, but ULI provides the tools necessary to slog through with a minimum of pain and suffering. **Grade: B**



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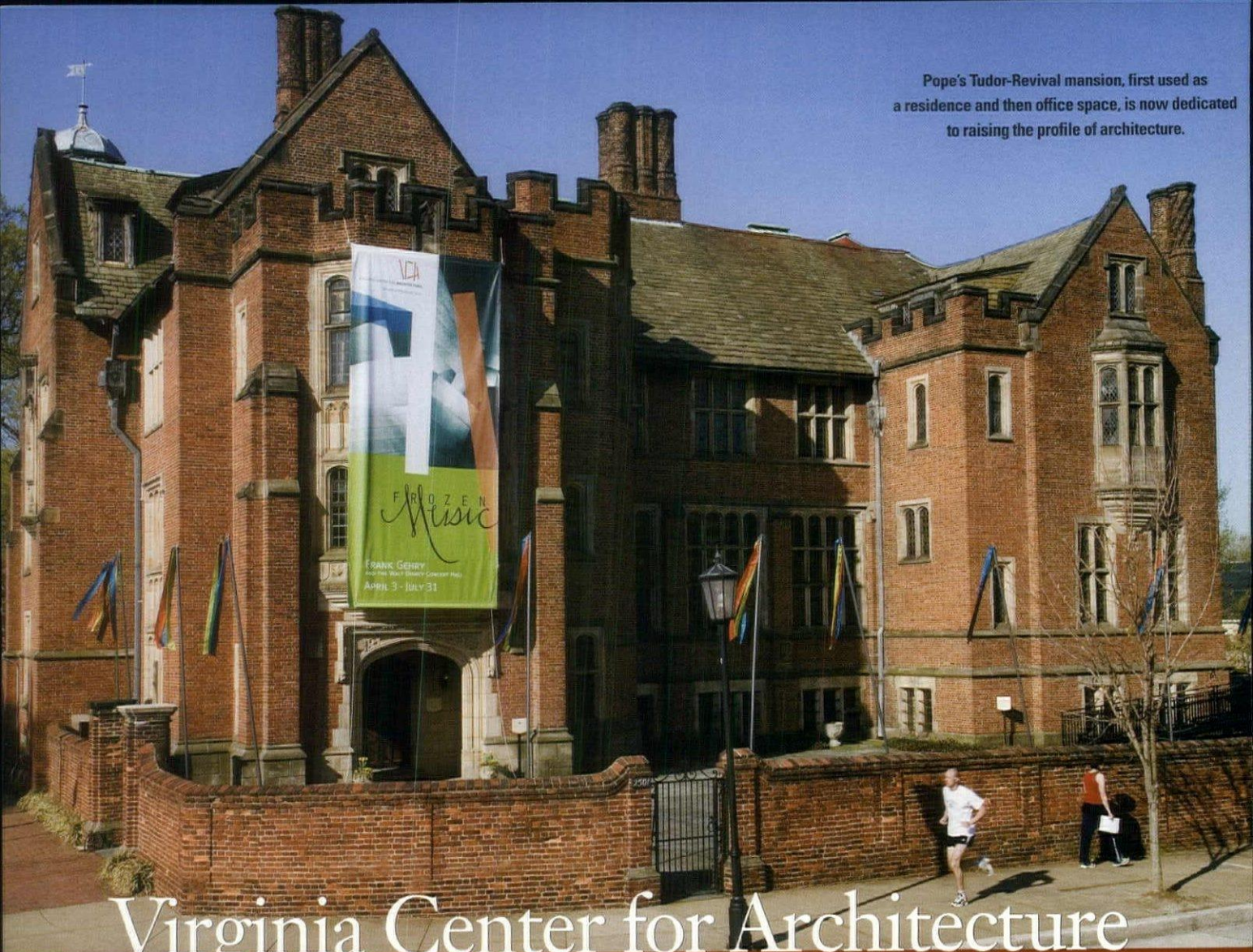
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Virginia Center for Architecture THE DREAM COMES TRUE

By VERNON MAYS

In the fall of 2000, with relatively little fanfare, an advertisement appeared in the *Richmond Times-Dispatch* that would soon consume the leaders of Virginia's architects. There, among the real estate listings for city town houses and suburban ranches, was an announcement that the Branch House – the landmark mansion on stately Monument Avenue – was for sale.

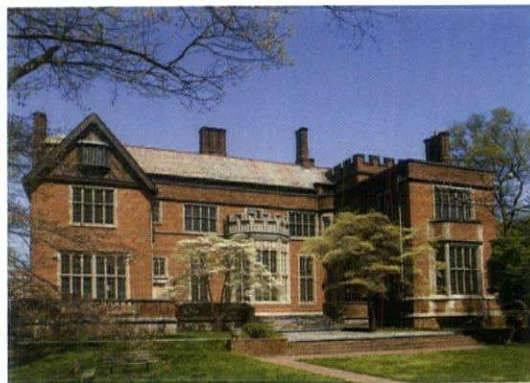
This was no small piece of news. The 27,000-square-foot building, designed by John Russell Pope as a winter residence for Richmond financier John Kerr Branch, occupied a prominent corner on one of the city's most-traveled thoroughfares. Its architectural pedigree was beyond question – “a manifestation of the admiration for English styles and upper-class associations that swept the country during the early 1900s,” noted historian Calder Loth in the *Virginia Landmarks Registry*.

The Tudor-Revival mansion had long been a fixture on the National

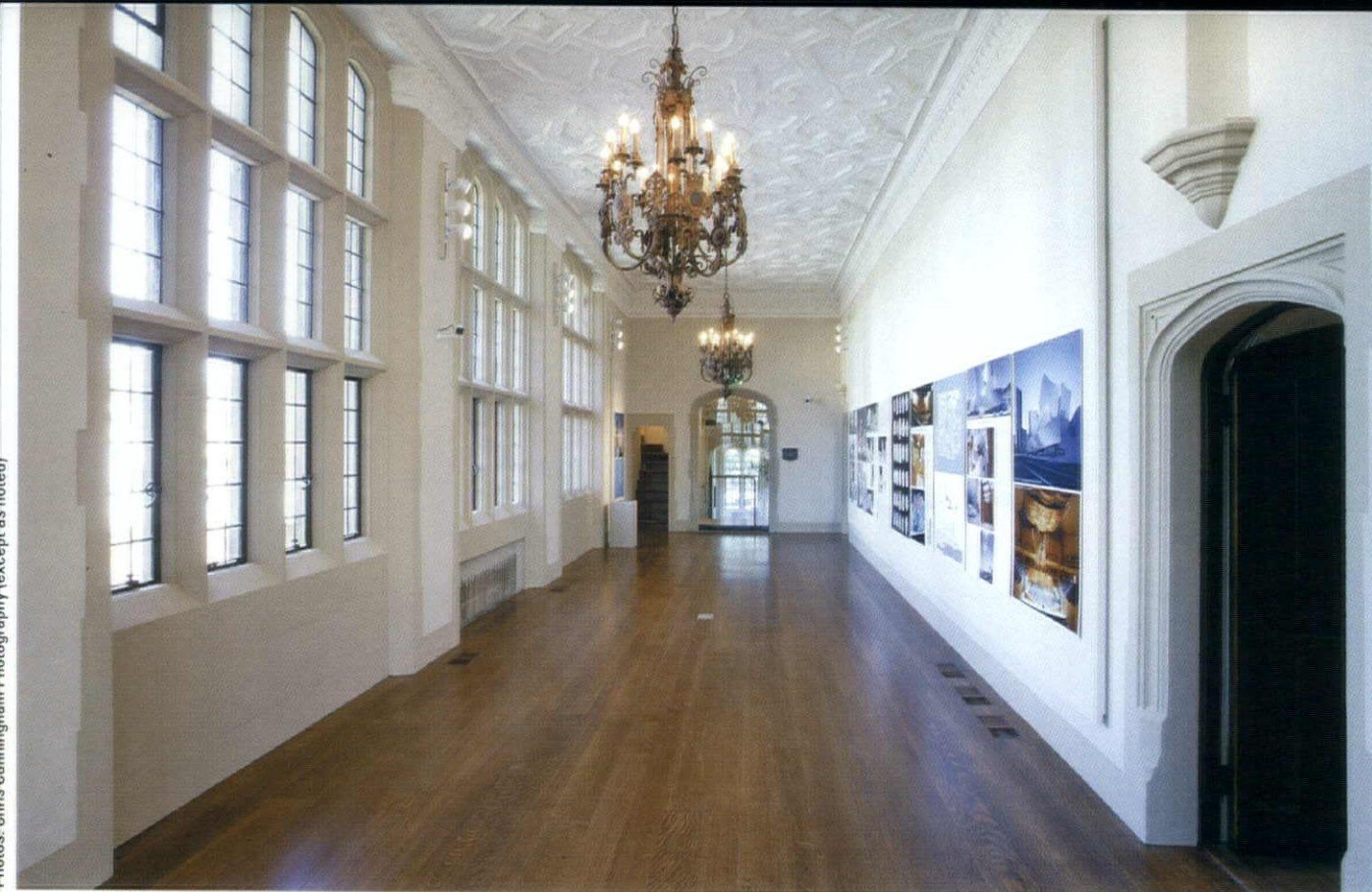
Register of Historic Places. And now it was available, right at the moment when the Virginia Foundation for Architecture was poised to move forward with its plan to establish a public-oriented center for architecture. “So convinced were we about the promise of the proposed Virginia Center for Architecture, that when this peerless Richmond landmark was listed for sale, the trustees authorized President

John Braymer to begin negotiations immediately to acquire this property,” says Kirk Train, AIA, the Foundation's chairman. While the details were being hashed out and inspections completed, the Foundation's board worked feverishly to lay a \$500,000 base for a campaign to move forward with the acquisition.

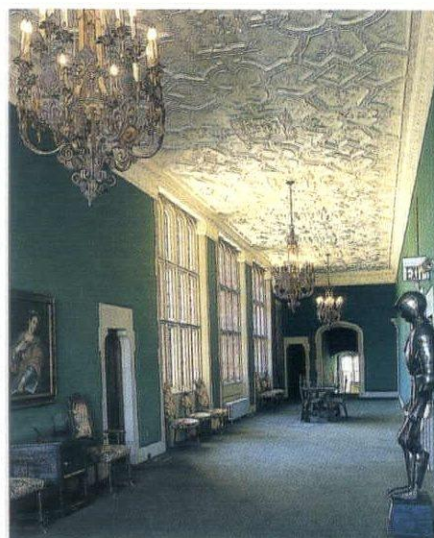
In the meantime, Braymer searched for the architectural expertise to restore the house and convert its main public spaces into galleries for topical exhibitions on architecture and design, a use that is central to the Center's mission. An overture for donated services was made to



Viewed from the garden, the house is virtually unchanged since construction was completed in 1919.



Neutral paint colors defer to the exhibitions and complement the oak flooring and plaster ceiling (above). The same room is shown prior to renovation (below).



John O. Peters/Historic Monument Ave. and Fan District Foundation

preservation architect John Paul Hanbury, FAIA, who at the time had just completed extensive work on the restoration of the Governor's Mansion in Richmond. Hanbury was ecstatic. "I wanted to say yes on the spot," he recalls, but he had to defer long enough to get permission from his partners at Hanbury Evans Wright Vlattas + Company in Norfolk. "Pleasantly, but not surprisingly, they agreed," he adds.

From the moment he entered the house, Hanbury recognized what a rare jewel it was. "There are not too many opportunities to work behind really great architects," he says, deferring to his predecessor Pope. "It was also a challenge to try to create in my mind a reverence for a 'contaminated' past, and envision everything that could be done to make it reflect the original style. I was just enthralled with the opportunity."

On his first walk-through, Hanbury pinpointed several instances where previous owners had obscured the house's aura. Much of the architectural stonework — around fireplaces, windows, and doors and along the base of walls — was layered with paint. Stone stairs and landings had been covered with inappropriate carpeting. And, in many of the main rooms, wall-to-wall carpet obscured the quarter-sawn oak floors.

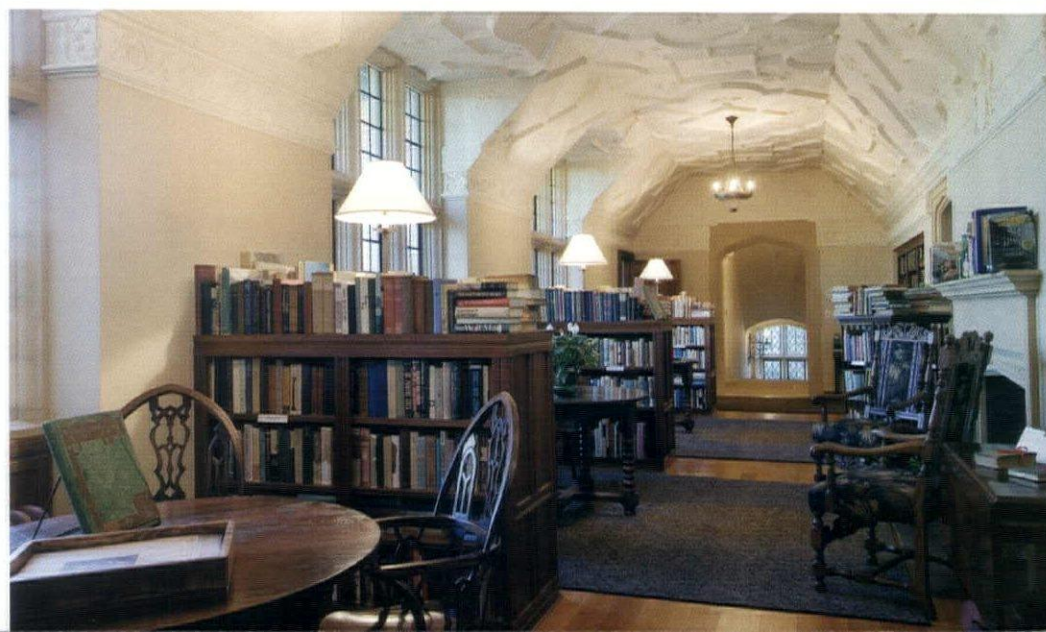
In fact, when Hanbury saw the interi-

or for the first time, his impulse was to pull up the corners of the carpet to see that the original wood floor was intact. "That, and the haste to change the color palette, so that the architecture would sing instead of strut," he said. "We just needed to find something subdued, something that allowed the architecture to step forward."

The design team consulted with the Virginia Department of Historic Resources as it sought to adapt the house for multiple new uses, make it accessible for the handicapped, and bring it into conformance with today's building codes. Key to the success of the process was developing a plan for how new functions would be spread throughout the building — essentially, how

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The beautifully appointed second-floor parlor now houses the Collectors' Old Book Shop (right).





The Great Hall now serves as the Center's primary exhibition space.

14 to take best advantage of spaces that the public would use and those that would house private offices and meeting rooms.

Gallery spaces were easy to identify; after considerable discussion, the former library was chosen as the best location for the museum shop. The former dining room was tapped to become a seminar room, social space, and gallery. On the second floor, the so-called Georgian Parlor and Adam Boardroom were dedicated to meeting and social functions. Hanbury cracks a smile when asked about the Adam Boardroom – the former bedroom for Mrs. Branch. “It’s the complete opposite of the rest of the house,” he acknowledges. “It shows the versatility of Otto Eggers, the interior architect who was working for John Russell Pope.”

A long parlor across the front of the second floor now houses the Collectors’ Old Book Shop, which relocated from the historic Barret House last fall. Not only a faithful tenant, the shop’s proprietor, Mary Clark Roane Downing, also has pledged \$250,000 to support the Center. (Her donation matches an identical gift from Capital One.) Offices for the Virginia Society AIA and the Virginia Center for Architecture Foundation (the newly reconstituted Virginia Foundation for Architecture) are located in former guest bedrooms on the second and third floors.

Prior to embarking on the project, the Foundation began the paperwork needed to seek historic preservation tax credits to offset a significant percentage of the restoration costs. “A successful

THE HOUSE THAT POPE BUILT



The architect:
John Russell Pope

For almost 90 years, the Tudor Revival mansion at the corner of Monument and Davis has elicited both admiration and curiosity from generations of Richmonders. Built in 1919 as a residence, later converted to office space, the imposing 27,000-square-foot building was long a private domain with an impressive pedigree, but a somewhat intimidating aura.

Financier John Kerr Branch and his wife, Beulah, built the house as a winter residence and a place to display the Renaissance antiques they collected. To design the house, Branch sought out preeminent architect John Russell Pope who, like many of his peers, took an academic approach to design. For the Richmond

Valentine Richmond History Center



application for state and federal tax credits would result in a savings of more than one-third of the rehab costs," says Mary Harding Sadler, the historical architect who shepherded the Foundation through the process. Sadler also helped mediate the necessary approvals from the Department of Historic Resources, which had authority to review any changes to the exterior and major interior spaces as the result of a historic preservation easement that had been donated by the previous owner, Robert Pogue.

The house was in good condition when purchased in 2003, but there were significant challenges in converting it for use as a building with public functions. Duncan Abernathy, AIA, served as the owner's representative, working with general contractor W.M. Jordan Company to resolve the day-to-day issues that arose during the renovation. And there were many.

Wheelchair accessibility was among the first hurdles to overcome. From the outside, access is now gained via a painted-aluminum ramp that wraps the west side of the building, leading to the rear terrace and the Center's gallery level. "We went through any number of routes to find the select route that would be the least obtrusive," says Hanbury. Inside, an elevator provides access to other floors, although its thresholds had to be widened and a larger cab installed to provide clearance for wheelchairs.

To make the building suitable for exhibitions that could vary from fragile artwork to architectural drawings, something had to be done to avoid wide swings of temperature and humidity. H.C. Yu & Associates, which provided comprehensive mechanical, electrical, and plumbing engineering services, recommended replace-

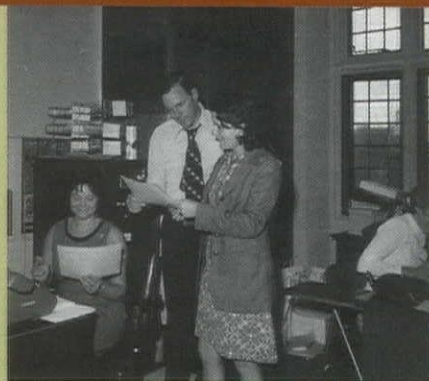


Ceilings in the former library (left), are illuminated by free-standing lamps built into the shop's casework (above).



mansion, he selected the 400-year-old English manor house Compton Wynyates as his inspiration. The completed building displays a sophisticated command of Tudor architecture and ornament. Large formal rooms provided adequate space for display of the collection, which included richly carved wooden furniture, tapestries, sculpture, and oriental rugs.

Long after her husband died, Mrs. Branch continued to live in the house. Following her death in 1952, the family donated the house to the United Givers Fund (a precursor of the United Way). In 1966, nine service organizations occupied the building, which was subdivided into office cubicles and cooled with window air-conditioners. The

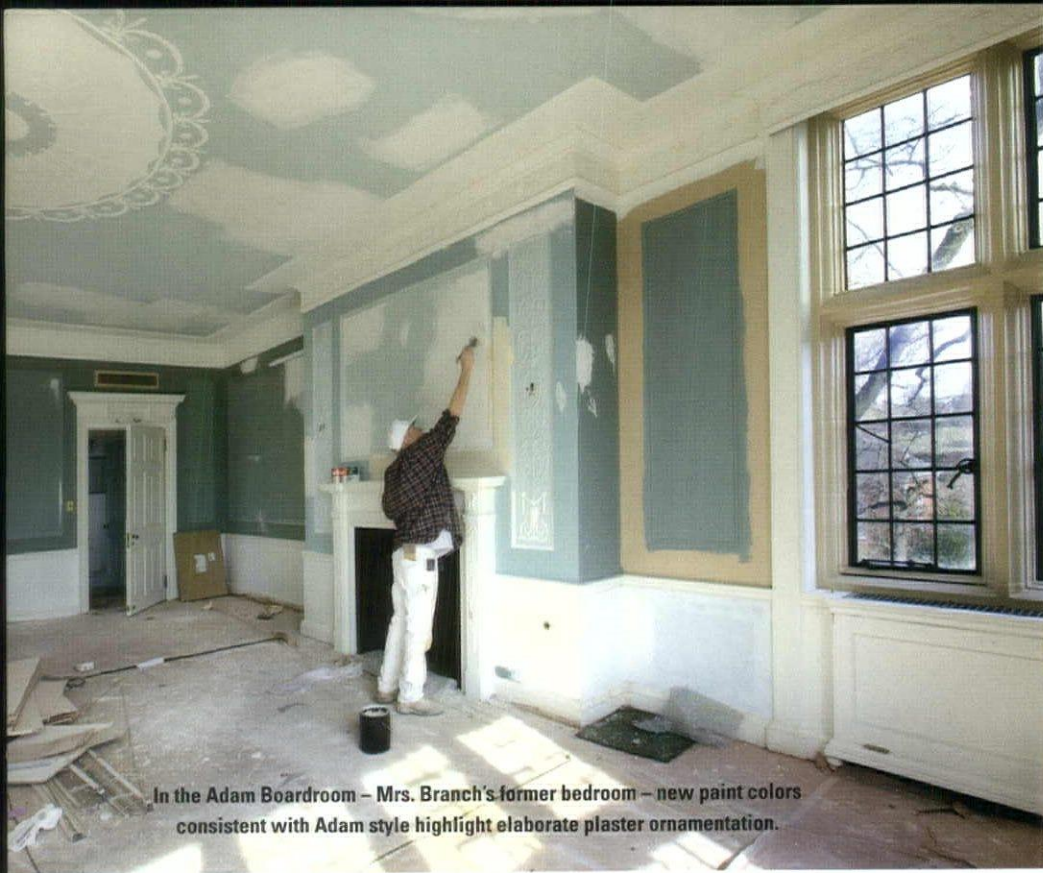


Vintage photograph shows the Great Hall filled with the family's collection (left). By the 1960s, the house was crammed with offices (above).

Courtesy United Way

mansion changed hands again in 1982, when insurance executive Robert E. Pogue bought and converted it into offices for the Northwestern Mutual Life Insurance Company. Pogue did extensive rehabilitation work on the house and granted a preservation easement to the Virginia Department of Historic Resources.

In 2003, the house was purchased to become home of the Virginia Center for Architecture, a museum dedicated to architecture and design. The building's legacy and its prominent location make it an ideal place to launch an institution dedicated to public education and advocacy. And there's no longer a reason for curiosity about the building to go unsatisfied – the center is open to all.



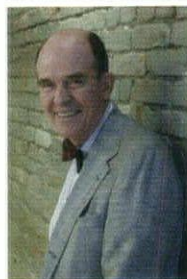
In the Adam Boardroom – Mrs. Branch's former bedroom – new paint colors consistent with Adam style highlight elaborate plaster ornamentation.

Photos: Chris Cunningham Photography (except as noted)

ment of the first-floor heating and cooling system. While the full system was installed only for the exhibition and exhibit storage areas, the infrastructure is in place for a complete building upgrade later on.

Elsewhere on the exterior, little work was needed. Several balustrades on the rear terrace had deteriorated – they were recast – and the flat roof on the rear of the house was rebuilt to prevent water from damaging the rooms below.

On the inside, “most of our work was to reverse things that were well-intentioned but wrong for the house,” says Hanbury. On the main floor, the existing bright green paint was neutralized with a custom-mixed beige – a choice made to complement the natural stone.



The restorer:
John Paul Hanbury

Courtesy HEWV

In two of the public rooms – the great hall and the social gallery – a chemical process was used to strip the paint from the stone.

For first-time visitors to the building, one of the most impressive aspects of the interior is the decorative plaster ceilings. “They are part of the majesty of the house,” says Hanbury, who resisted the temptation to freshen them with new paint, which would have blurred the detailing. “They had a wonderfully warm, patinated color. We picked off of that for the wall color, to complement both the ceilings and the stone.”

Hanbury's work was complemented by the contributions of other specialized designers. The main exhibit spaces, for example, begged for solutions to preserve the plaster ceilings and leave the walls intact. Rather than use conventional ceiling-mounted lighting systems, exhibit consultant Peter Fraser selected a system of wall-mounted tracks for the long gallery. To avoid the need for patching and repainting the plaster walls after each exhibition, Fraser designed an exhibit panel system complementing the scale of the rooms.

Like the galleries, the museum shop needed special accommodations for lighting, display, and storage. Indirect lighting fixtures attached to the casework left the ceiling untouched. David Rau, AIA, of the Richmond architecture firm 3north, designed the casework using detailing and a stain color that intentionally dramatizes the contrast between the old and new. Graphic designer Ansel Olson developed the Center's wayfinding and informational signs.

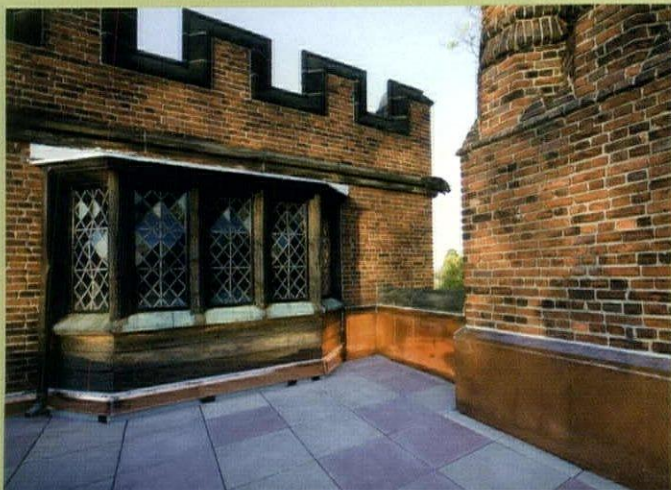
RESTORING THE BRICKS AND MORTAR



New linfold panels carved by craftsman Jim Brockman were used to repair a large hole in the Great Hall's intricate wooden screen.

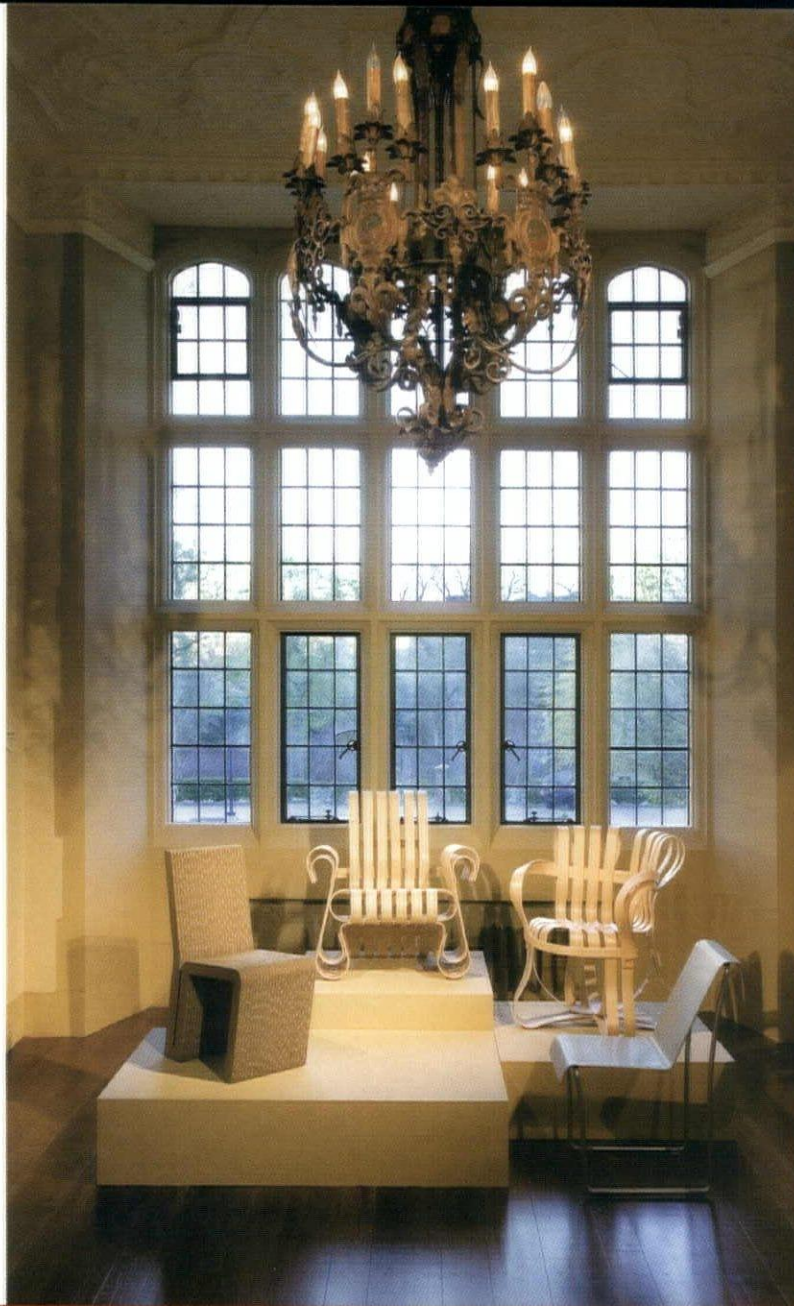
Although the house was in sound overall condition when purchased in 2003, its transformation into a cultural institution required attention in several key areas. Repairs or upgrades to roofing, mechanical systems, decorative finishes, windows, accessibility, and computer/data infrastructure were among the many projects undertaken by the Virginia Center for Architecture to stabilize the Richmond landmark and prepare it for new life as a center for architectural exhibition and discourse.

Asphalt, insulation, and pavers replace a leaky roof (right), and copper flashing lines the parapet wall.





Workers install exhibit panels in Long Gallery (left); the finished room is a foil to the geometry of Gehry furniture (right).



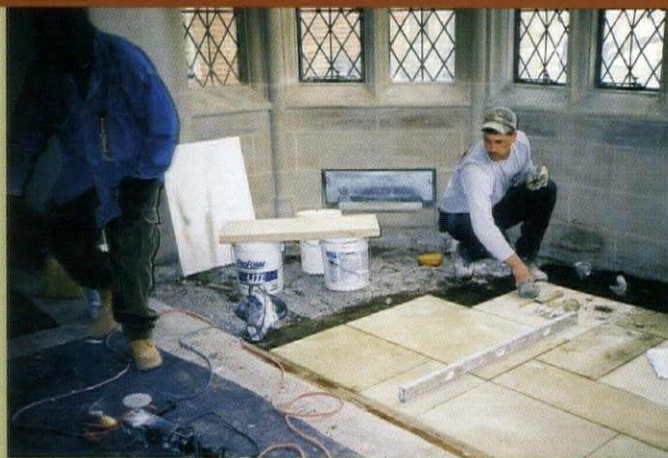
Although the race toward completion was hectic, Hanbury says it was gratifying to attend the opening festivities, in spite of the fact that his work was being scrutinized by the most critical of audiences – namely, other architects. But good will was in abundance that day, as a new cultural asset was presented to the community.

It was a time for high-mindedness and high praise. As Foundation President John Braymer noted at the ribbon-cutting ceremony, “the Virginia Center for Architecture has taken its place among institutions to do what we can in cultivating and stimulating an ever-more alert audience about the ways we shape our world and, having done so, how we interact with it.” With those words, the dream was made real.

Project: Virginia Center for Architecture, Richmond
Restoration Architect: Hanbury Evans Wright Vlattas + Company
Engineers: H.C. Yu & Associates (mechanical, electrical, plumbing)
General Contractor: W.M. Jordan Company



In prominent locations, layers of paint were stripped from architectural stonework using a pungent green chemical compound.



Termite-infested wood in the bay window was replaced with stone (above). Many of the leaded windows in the house had bowed dramatically; those in worst condition were restored by craftsman Scott Taylor (right).



Duncan Abernathy



A GRAND OPENING

Friends crowd the Great Hall for the festivities (left), as Foundation Chairman Kirk Train cuts the ceremonial ribbon (below).

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The Virginia Center for Architecture launched a new era in public awareness of architecture on April 1 with opening ceremonies that featured Virginia Secretary of Education Belle Whealan and national AIA President Douglas Steidl, FAIA. Events included a Members' Preview Gala that evening and the culmination on April 3 – a public open house attended by more than 1,400 people. Dignitaries and guests gathered for the ribbon-cutting ceremony in the Great Hall. President and CEO John W. Braymer reflected on the process of acquiring and renovating the building, then yielded the podium to Kirk Train, AIA, chairman of the Virginia Center for Architecture Foundation, and Scott Spence, AIA, president of the Virginia Society AIA. State officials Kathleen Kilpatrick, Walter Witschey, and Whealan lauded the opening of the Center and noted the opportunities it presents as a model for stewardship of historic properties, a platform for multidisciplinary discussions, and a catalyst for educational initiatives to reach broader audiences. Beneath the fanfare of a brass quintet, Braymer, Train, Foundation Vice Chairman Stephan Andrews, and former Chairman Willard Scribner, FAIA, cut the ceremonial ribbon to open the center. The crowd burst into applause, then rose to experience the inaugural exhibition, *Frozen Music: Frank Gebry and the Walt Disney Concert Hall*. And, with that, a new tradition had begun.



John Braymer, President of the Virginia Center for Architecture



Belle Whealan, Secretary of the Virginia Department of Education



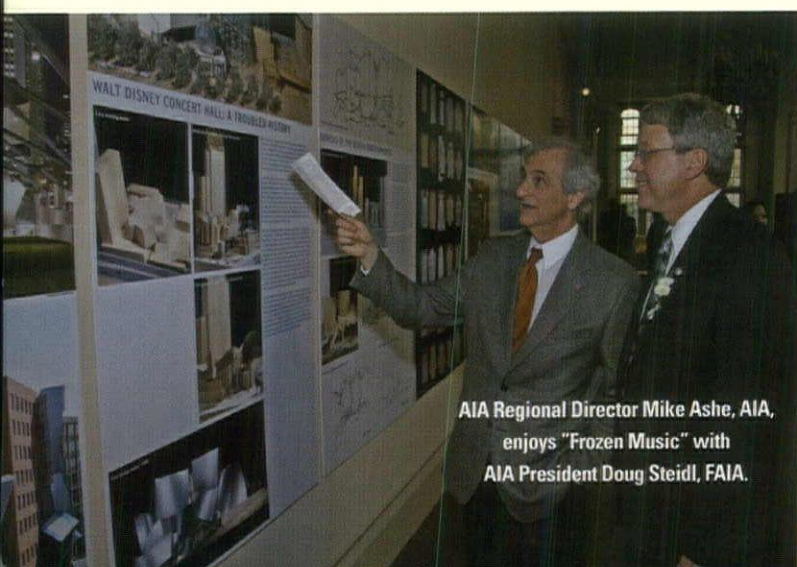
Jeanette and Paul Barkley celebrate at the April 1 preview gala with Sarah and Richard Ford (above).



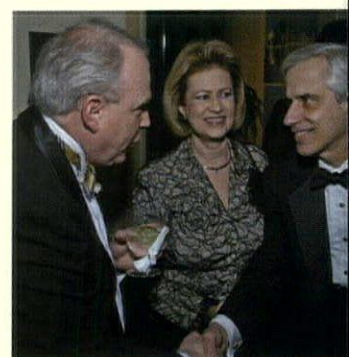
Walter Witschey, Director of the Science Museum of Virginia



Kathleen Kilpatrick, Director of the Va. Department of Historic Resources



AIA Regional Director Mike Ashe, AIA, enjoys "Frozen Music" with AIA President Doug Steidl, FAIA.



Foundation Trustee Steve Coor (at left in photo) greets Larry Ebert of Capital One and his wife, Caren.

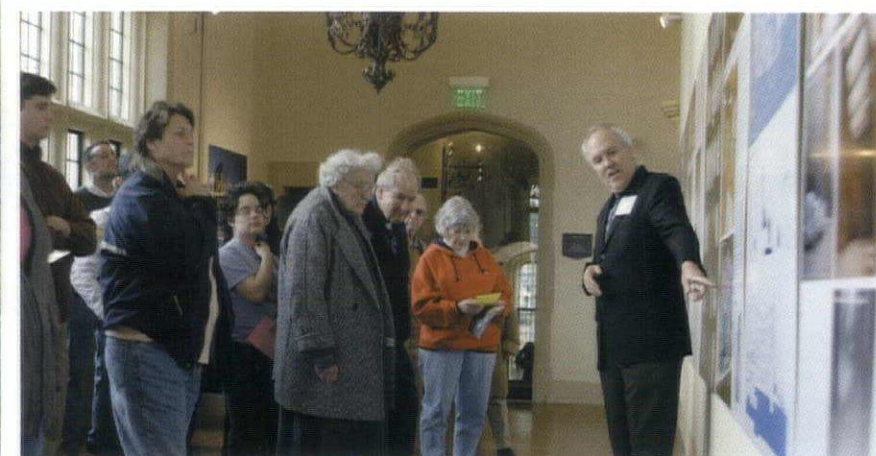


The galleries were filled with people on the Center's opening day.

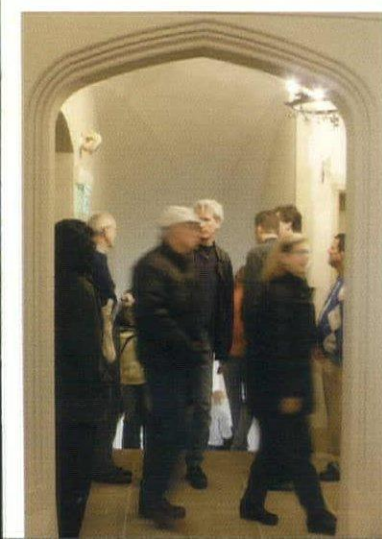
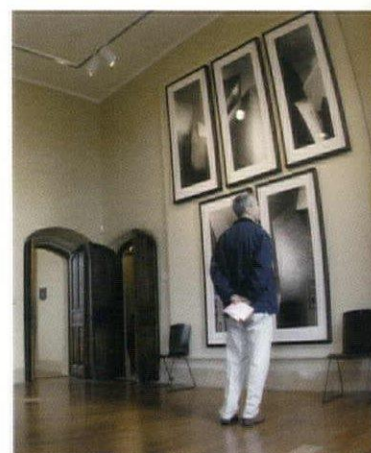


The colorful banner (above) announced new things were happening inside.

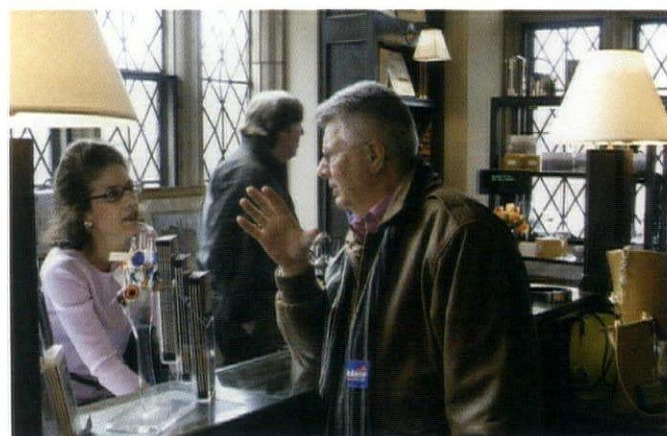
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Curator Vernon Mays presents a gallery talk at the open house (left), while a visitor studies the Gehry exhibition (right).



Manager Kathy McDaniel welcomes patrons to the new Museum Shop (right), as visitors explore the upper floors (left).



inform

AWARDS

2005

Interiors ■ Exteriors ■ Objects

The fourteenth annual Inform Awards program calls attention to 14 exemplary projects selected from a field of 148 entries in the combined categories of interiors, landscapes, and objects.

The jury of Seattle architects selected seven Honor Awards and six Merit Awards, which included projects ranging from a chic sales center for cell phones to an inventive set of operable sunscreens. A Special Award was created to recognize a project by a team of University of Virginia students. Notably, Alexandria architect Robert M. Gurney swept three of the awards for his residential architecture.

■ The Jury

Robert E. Hull, FAIA, Chair

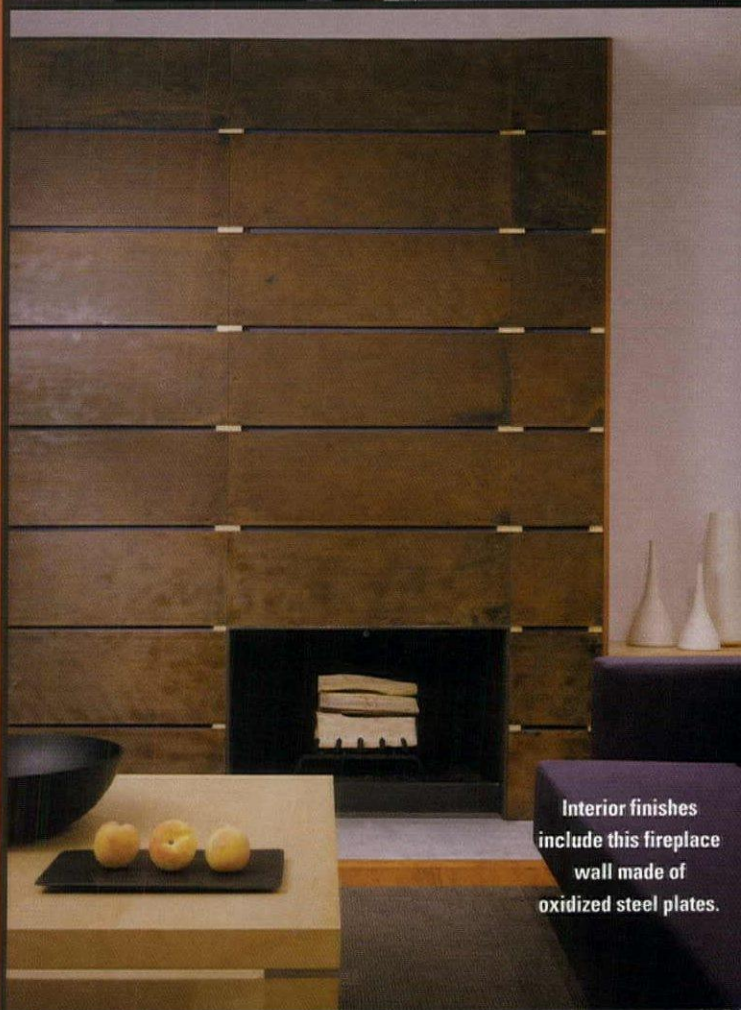
Architect Bob Hull is co-founder of The Miller/Hull Partnership, which was recognized in 2003 with the AIA's national Architecture Firm Award. Since its beginnings, Miller/Hull has pursued a rigorous design approach in the belief that architectural programs are best solved directly and efficiently. Hull, who serves on juries across the country, has taught at the University of Washington and Washington State University.

Rick Sundberg, FAIA

A principal of Olson Sundberg Kundig Allen Architects, Rick Sundberg has developed a reputation that is rooted in the tradition of making. He recently served as chair of the Seattle Design Commission, providing design counsel to the city for such notable projects as the Seattle Downtown Library and the Experience Music Project. Sundberg, a frequent juror and lecturer, is a graduate of the University of Washington.

Mark Reddington, FAIA

The lead designer of Seattle landmarks such as Benaroya Hall and Marion Oliver McCaw Hall, Mark Reddington is a design partner at LMN Architects. In that role, he has helped establish the firm as a national leader in the design of public buildings. In his portfolio: performing arts centers, convention centers, and university buildings in cities including Dallas, Minneapolis, Cleveland, Memphis, and Denver. Reddington is a 1977 graduate of the University of Cincinnati.



Interior finishes include this fireplace wall made of oxidized steel plates.



Hargrave Residence

Robert M. Gurney, FAIA, Architect

HONOR AWARD

Intersecting spatial volumes and a diverse palette of materials define the identity of this house, located on a sloped corner lot in Glen Echo, Maryland. Just as the exterior volumes are distinguished from each other through form and materials, a similar concept is applied to surface textures and shapes inside the house. Rooms are organized around a glass-enclosed living/dining space designed to extend into the landscape. Mahogany cabinets and Brazilian cherry floors are set off against lighter woods, such as maple and ash. Textured materials such as acid-etched and oxidized steel and board-formed concrete contrast with more refined materials such as stainless steel, glass, and Venetian plaster. The jury praised the architect's sense of proportion and the engaging cross-section of the main space. "The living room really grabs us," they enthused. "And the rugged solidity of that fireplace, contained by the mullion system of the glass, is very nice."

Photos: Hoachlander Davis Photography

Owner:

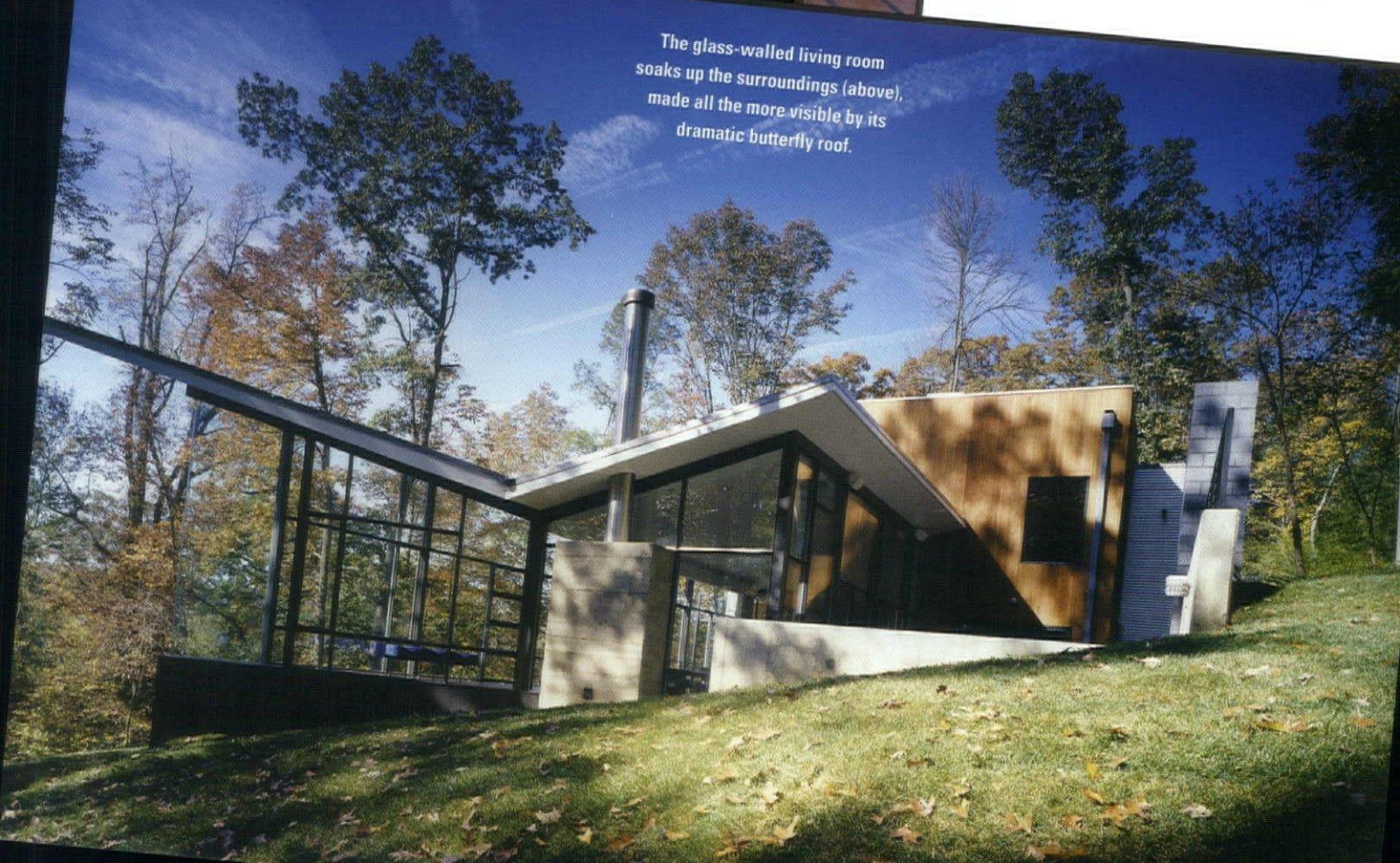
Ken Hargrave

Contractor:

M.T. Puskar Construction Co.

Interior Design:

Thérèse Baron Gurney, ASID



The glass-walled living room soaks up the surroundings (above), made all the more visible by its dramatic butterfly roof.



Low-energy fluorescent fixtures and bright colors create a lively lounge.

Green Door

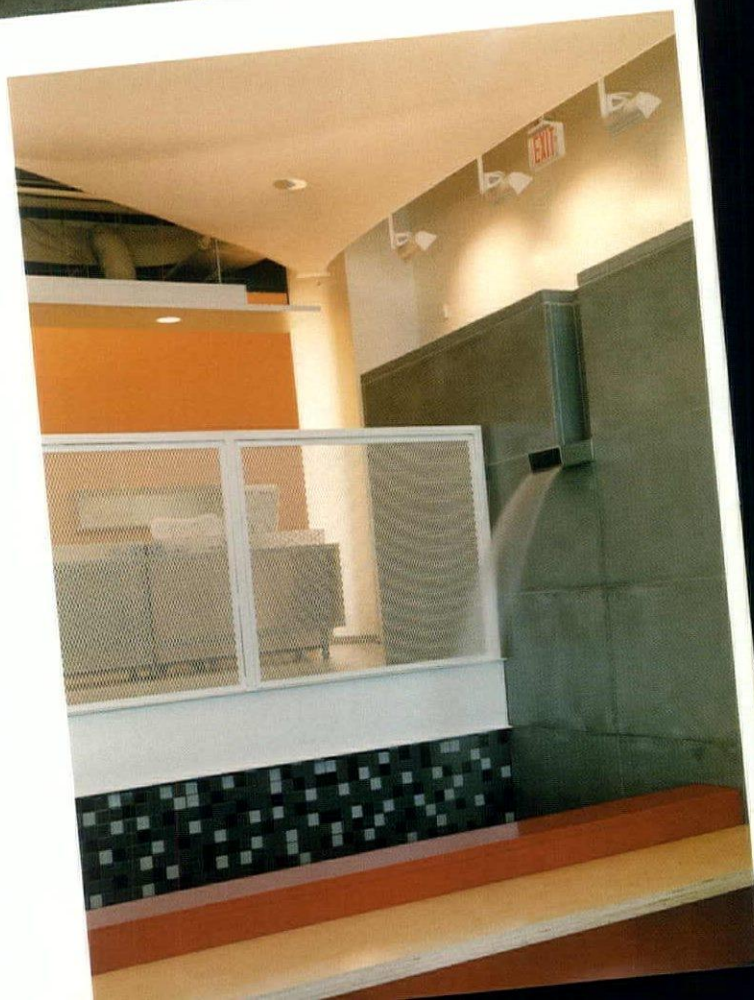
Envision Design

HONOR AWARD

Green Door, a nonprofit community program that prepares people with severe mental illness to work and live independently, needed a headquarters that conveyed its welcoming attitude. The architects took a 1950s warehouse, inserted four skylights, and quadrupled the perimeter window surface to brighten the space. Additional lighting is provided with fluorescent strip fixtures covered by a stretched fabric ceiling. Low-flow plumbing, recycled materials, renewable flooring and millwork, and salvaged office furniture are among the many sustainable design elements. "It's a very challenging program, and probably not a very lavish budget, but carried out very carefully with an impressive level of ambition," the jury remarked. "It's not outrageous, it's just very thoughtfully and carefully carried out."

Owner:
Contractor:

Green Door
HITT Contracting, Inc.



Lobby space is invigorated by the stretched fabric ceiling and water feature (right).

Organization of American States

Group Goetz Architects

MERIT AWARD

The design team sought to revitalize the image of the 325,000-square-foot General Secretariat Building in Washington, D.C. A palette of stainless steel, limestone, and glass creates an international feel, while liberal use of Central American Honduran mahogany speaks to the organization's membership. Public spaces were reconfigured to create a tri-level entry space with a monumental staircase accented by folded mahogany planes. On work floors, a "boulevard" organizes collaborative and support spaces. The jury praised the way the design was pulled together by combining polished materials with the mahogany. "They really did restore it, but not in the usual way," jurors said. "There's something American about the materials and the strong use of planes. There's almost a throwback to an earlier time, but done in a modern way."

Owner: Organization of American States
Contractor: James G. Davis Construction Corp.

Materials reminiscent of mid-century Modernism give the interior a familiar elegance.



Ron Solomon Photography

23

Eclectic furnishings and strong colors and patterns create a lively visual environment.



Eric Laing Photography

Jackie's Restaurant and Lounge

CORE architecture + design

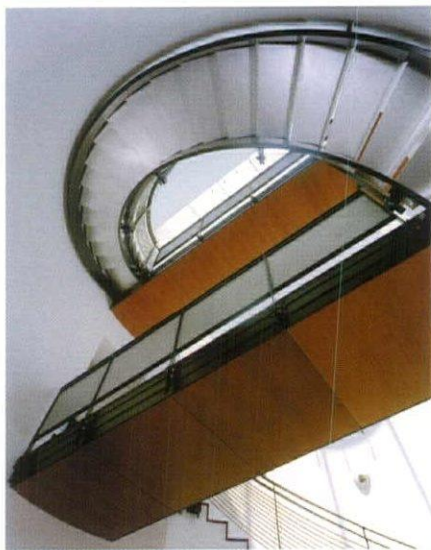
HONOR AWARD

To suit a menu of playful American cuisine for a Washington, D.C., restaurant, the original 1920s garage structure was left untouched. Already in place were 16-foot ceilings, concrete floors, and a roll-up door. Industrial steel and brightly colored surfaces and furniture create an eclectic atmosphere that recalls the '60s. The open kitchen makes a performance out of food preparation, while the glowing bar and lounge are separated from each other by a modern version of a projection screen. Jurors admired the solution's directness and simplicity. "It's a little bit like a yard sale," they said. "It starts with a neutral shell of a space. Then there are additive things – the lights, the seats, various other things hanging in the space. Every one of them contributes to the visual experience."

Owner: Jackie Greenbaum/Dog Chow, LLC
Contractor: Eroc Builders, Inc.

Minimal furnishings defer to the architecture (right); circulation is contained in a skylit cylinder (below).

Photos: Hoachlander Davis Photography



Nichols Residence

Robert M. Gurney, FAIA, Architect

HONOR AWARD

This house in Great Falls is organized around a 24-foot-diameter cylinder that contains open-riser, aluminum-and-steel stairs and a series of bridges that connect spaces inside the colliding forms seen on the outside. Interior finishes are simple, minimal, and consistent throughout. The overall tone is established by Brazilian cherry floors and black steel windows set into crisp white walls that touch the floors with no trim. A steel fireplace anchors the living room, while lots of glass helps fill the large spaces with light. Minimal furnishings allow the architecture to remain prominent in the composition. "There are a lot of forms at work here, but also a lot of skill at keeping them all together and not turning them into clichés or shapes that mean nothing," the jury said. "There's a strong rigor to it."

Owners: Joe and Betsy Nichols
Builder: SugarOak Corporation
Interior Design: Thérèse Baron Gurney, ASID

Beller Kitchen

Rushman Dreyfus Architects

MERIT AWARD

Built about 1906, this stately Charlottesville house had numerous additions that resulted in a jumble of back porches facing a well-tended garden. A cramped kitchen was tucked deep inside the house. By incorporating two of the porches into the expanded footprint of the kitchen, new space was gained and a spectacular view of the garden was revealed. Floor-to-ceiling windows fill the open space between columns, maximizing light and air for the kitchen while maintaining the scale and character of the original porches. Jurors lauded the directness of the text accompanying the submission and the comparable clarity of the project: One big room, a large island in the middle, a bar, and kitchen activities along one wall. "It's one of those projects that was so well done. No mistakes were made," they agreed. "Even the pantry is just a sweet little place. We love projects like this that are so clean and direct."

Owner: Dr. George Beller
Contractor: Dammann Construction
Interior Design: v2 Design Consultants

Peter Vanderwerker



The sleek, spare kitchen (above) had its beginnings as a cramped, cluttered room (left).

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Bryson Leidech

2021

Scout Motor Company

MERIT AWARD

The goal was to create a chic experience for PC Paging and Wireless, a communications store in Washington, D.C., combining a retail setting for product display and sales with a location for product representatives and clients to use as a satellite office. The basic container is a simple enclosure, with a slab overhead, tall plaster walls, and a poured concrete floor – all set against a tall backdrop of black carbon steel panels. A series of rolling glass-and-steel cabinets create a rhythm along a wall made of perforated steel doors. These assemblies, which close like drawers into the wall, offer a unique system for display and storage. "We admired the rigorous attention to the materials and the detailing, and the flexibility of how things change," the jury said. "The architects really had fun with this – the bolts and the pulleys and the glass and the steel. It's quite beautiful."

Owner: Patrick Oberman
Contractor: Scout Motor Company

Hard, black carbon steel surfaces contrast with the fragility of glass to create drama in the space (left).



Dominion Tredegar Energy Clearing House

Baskervill and 3north

MERIT AWARD

The architects converted this facility overlooking the James River rapids into a "clearinghouse" space for energy trading. Parking is relegated to the lower levels, which elevates the trading floor above the river's flood plain. Open to supervisory and support space on the balcony level above, the trading floor provides expansive views of the river and mimics the outdoors with perforated metal "clouds" for acoustical dampening. The jury agreed that work environments like this, where many people are otherwise buried in a sea of workstations, benefit from having a tall space with big windows. "It's a very busy, kind of chaotic space," the jury said. "But it's also interesting that they didn't fall back on the old mantra that since you have all these computer screens, you have to cut back the natural light. They've got it controlled."

Owner: Dominion Resources
Contractor: Hourigan Construction Co.
Contributors: Ronayne & Turner (structural)

Rivers views and cloud-like acoustical panels provide a serene backdrop for the trading floor.

Lee Brauer

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Palette Restaurant

BBG-BBGM

MERIT AWARD

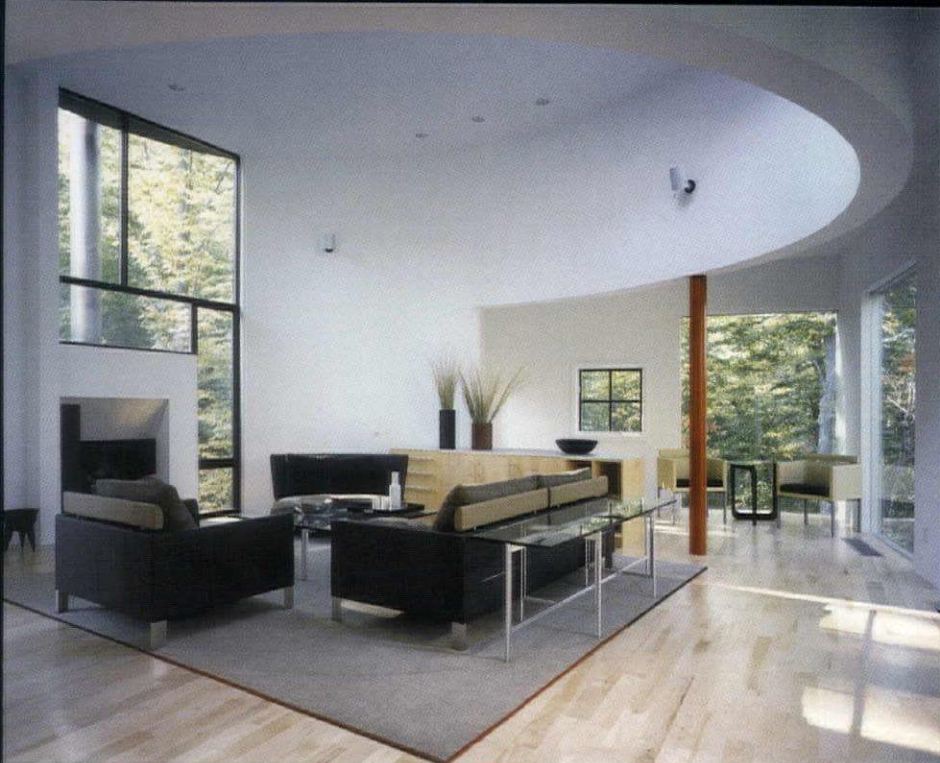
The designers used a curved wall and a raised rectangular platform along the street façade to create unusual and intimate spaces. The outer skin consists of sand-blasted glass panels, which allow the restaurant to glow. Randomly spaced, clear glass inserts give passersby a glimpse inside. Unobtrusive, diffuse lighting casts a glow across walls and the blonde wood flooring, while artwork is suspended within display boxes that also subdivide space. "We really liked the terrific frosted glass wrapper with occasional clear panels of glass. The whole environment is within a luminous box," the jury said. "And the inside space is furnished in a way that creates high contrast of black and white. Against the luminous box, it is very dramatic."

Tom Crane Photography



Owner: Buccini/Pollin Group, Inc.
Contractor: James G. Davis Construction

Tables along the street (at right in photo, above) occupy a platform along a frosted glass wall.



Paul Warchol

A casual seating area is implied by the rounded bulkhead overhead (above).

Occoquan River House

Robert M. Gurney, FAIA, Architect

MERIT AWARD

This 3,400-square-foot residence along the Occoquan River is composed of four strong forms that interact to create dramatic views and defined living spaces. Each volume retains its identity, especially on the second floor, where the living, dining, and cooking spaces flow together, but retain the imprint of the strong exterior geometry. In places where axial views cut through the house, a fixed pane of glass occupies the end of the axis. "We particularly like the windows – some of the more minimal windows," the jury said. "We also liked the asymmetrical fireplace. The house is a collage of shapes, but each one of them is additive. They don't seem to be competing with each other."

Owners: Joanne Lindenberger and Benjamin Schutz
Contractor: Chandler Construction Co.

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Belvedere Gardens

SMBW Architects

HONOR AWARD

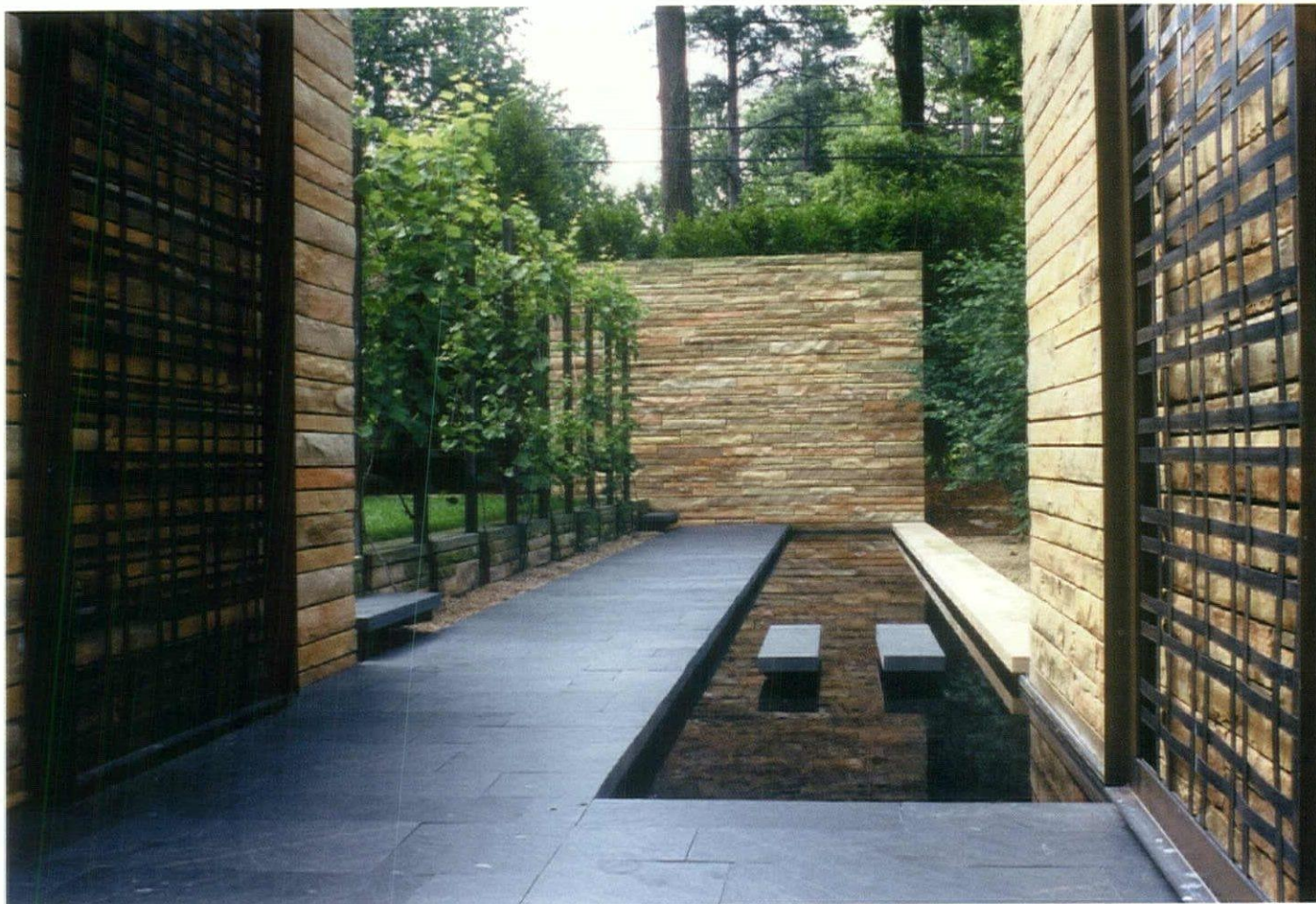
A feeling of spirituality is engendered at this 110-acre cemetery in Salem through two fundamental moves – a subtractive process of carving the main space from the existing ground plane and the additive use of the displaced earth to create an earthen platform. The result is a composition of three outdoor rooms – the Sunken Garden, the Grove, and the Allée – that form contemplative spaces. Concrete is the primary structural framework for the project, with a blend of regionally quarried stone providing a warm counterpoint. "It's interesting the way it weaves together landscape and architecture," the jury said. "It's a complete idea. It is very strong in its conception. And it's carefully planned out in terms of how the concrete pours worked. There's a lot of workmanship here."

James West



Owner/Contractor: Sherwood Memorial Park

A series of granite-clad crypts define one edge of the mausoleum's Sunken Garden (above).



Garden of Planes

Gregg Bleam Landscape Architects

HONOR AWARD

The client for this residential garden in Richmond desired a minimalist interpretation of an Italian terraced garden. Freestanding planes of Tennessee sandstone flank the entry and bronze gates, leading to a black slate terrace defined by a brass reflecting pool and a bronze vine scrim. Cantilevered slate steps open to a bocce lawn surrounded by stucco walls, while a long cedar bench suspended from the scrim faces the perennial garden. Serviceberry trees disguise a path to the secret garden. The jury marveled at the beautiful use of materials, which work together in combination. "There's careful detailing of the materials. It also makes an interesting collection of outdoor spaces – some are intimate, some are bigger, with a sequence of traveling from one to the other."

Owners:	<i>Name Withheld</i>
Contractor:	<i>Stuart Cary General Contractor</i>
Contributors:	<i>Virginia Industrial Services (metal fabricator); Precision Landscaping (landscape contractor); Empire Granite (stonework)</i>

A straightforward use of materials in the slate terrace (above) and bronze vine scrim (left) lends a zen-like calm.



Harmon Residence Screens

Frank Harmon Architect with Christian Karkow

HONOR AWARD

The project is a series of ten screens that are integral to a contemporary house in Charleston, S.C. that overlooks a tidewater creek. Hinged above the porch, the screens were designed to allow an unobstructed view, while offering protection from intense afternoon sun. Reminiscent of the shutters found on Charleston single houses, the movable screens are constructed of metal frames that support perforated metal panels typically used in industrial flooring. The jury admired the fact that the screens are quickly adjusted from closed to open. "It's like an old screened porch you'd see on a plantation. It has all of that, yet one of the great things is that it's made out of stock material. And it does a beautiful job of altering the light."

Owner: Dr. Joe Harmon
Fabrication: Christian Karkow



The screens (shown closed, above) easily pivot on their frame into a horizontal position (sketch, left).

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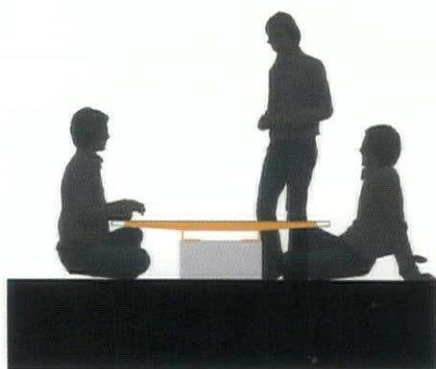
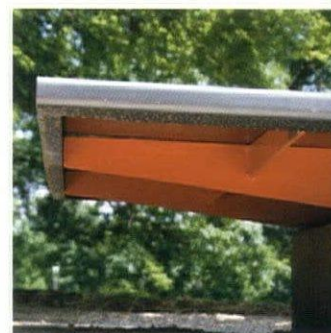


Metablica

Studio Antithesis

SPECIAL AWARD

This project by a team of U.Va. architecture students unites a space by crossing one boundary – a retaining wall separating a grassy hillside and a brick courtyard – and creating another, demarcating where the hill becomes sloped. Two of the steel tables they created extend across the wall, creating a flat tabletop on higher ground, which flows over the wall and angles downward. The second of these tables was cut to provide a third surface, located to create a border on the hillside and provide visual continuity. Although the jury wondered if the same effect couldn't have been achieved by simply bending the steel – and eliminating the heavy structure beneath – they complimented the beauty of the shapes and the project's sophistication. "It's interesting the way they were formed in shapes, allowing people to interact with them in different ways. The tables were animated in response to the way people use them," the jury said.



The deflected steel tables (above and left) are supported from beneath by a bright red frame (above right).

Student Team: Michelle Shuman, Elizabeth Shoffner, Katie Spicer, Nathan Petty, Meredith Epley, Justin Hershberger
Contractors: Charles Danley Welding Studio; Roger Charles Sherry/PlankRoad Studios

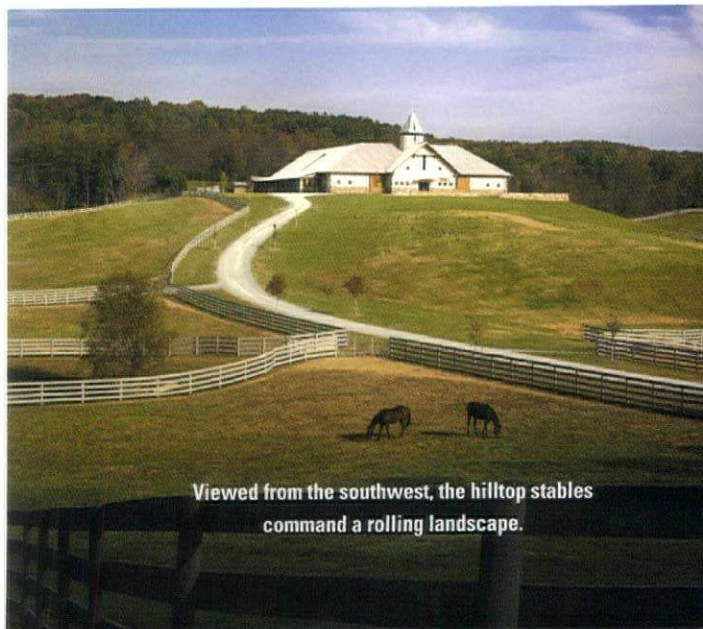


Horse Sense

The stringent demands of the client and an intelligent response by VMDO Architects of Charlottesville produces the richly detailed and cleverly organized Burning Daylight Stables. *By Allen Freeman*

Knowing little about horses or horse barns turned out to be an asset for VMDO Architects, of Charlottesville, when designing thoroughbred stables for a Northern Virginia breeder. “Not knowing helped, because it forced us to ask a lot of questions, and we weren’t handicapped by tradition,” says principal Robert W. Moje, AIA. A fresh approach also appealed to the client, who has strong ideas about what makes a good racehorse breeding barn. The architect-client collaboration began with a trip through Kentucky horse country and ended a couple of years later, in July 2002, with completion of a vigorous, highly functional work of equine architecture, winner of a 2004 Award for Excellence in Architecture from the Virginia Society AIA.

The façades of Burning Daylight Stables – the owner says he took the name from a Jack London novel – are cream-colored stucco on masonry and wood over a fieldstone base, and the roof is standing-seam, terne-coated stainless steel. The 26,000-square-foot build-



Viewed from the southwest, the hilltop stables command a rolling landscape.

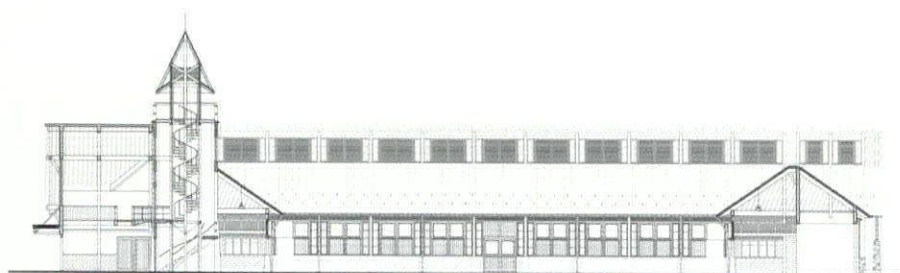


The heart of the breeding stables is a grassy oval where potential buyers inspect horseflesh.

Photos: Prakash Patel



Conical columns of battered fieldstone support the east porch (above). Horses on this side can be led directly to the fields and paddocks. Below, a longitudinal section shows the head house, stair silo, grassy oval, and gable-roofed rear section.



ing occupies a rise that was sheared off like a tabletop on a breeding farm that covers more than 80 acres of former farmland and scrub forest. The approach to the stables is from another rise, where the dominant roof profile visually extends the slope of the surrounding land forms, subtly marrying the structure to the landscape. Beyond, a slightly higher ridge of trees forms a backdrop.

The heart of the barn is an open courtyard with an oval track, grass in its center; this is where the owner shows his horses to buyers. Twenty-eight horse stalls surround the courtyard – 16 on its west side, encircled by aisles, and 10 more on the east side that open to a single aisle. Each of these 10 stalls also opens directly to the outside. Lining the front and back walls are tack and feed rooms, wash stalls, two additional stalls for foaling, and enclosed spaces for storing hay and straw.

Centered on the south-facing front façade is a wide, gabled, two-story section bisected by an entrance hall. A business office and a lounge flank the hall. Entering a silo-like tower on axis with

the front door, visitors climb a circular staircase cantilevered from the tower walls to the second level, where the owner has a private office. From that level, the steps transfer to a metal spiral staircase that is supported on an ingenious, internal wood-truss system. A platform at the top of the spiral affords long views to the surrounding paddocks. Above the platform is a conical hat, which is also sheathed in terne-coated steel. The hat is supported from inside the tower, so that when viewed from surrounding hills, it seems to hover in the air.

For all its harmony with the rolling landscape, the building was quite literally designed from the inside out. While hosting a visitor in early spring, the owner describes his involvement in design development as would a scientist, someone questioning tradition and eschewing sentiment. At one point, he says, he envisioned the barn as a series of interconnected buildings until he realized that they would have required a larger staff. He believed steel construction would make more sense than wood,



The barn's system of scissor trusses, columns, and beams animates the rear wall.

Douglas fir trusses assembled on site provide clear spans over the wide aisles lined with concrete walls and oak-paneled doors (right).



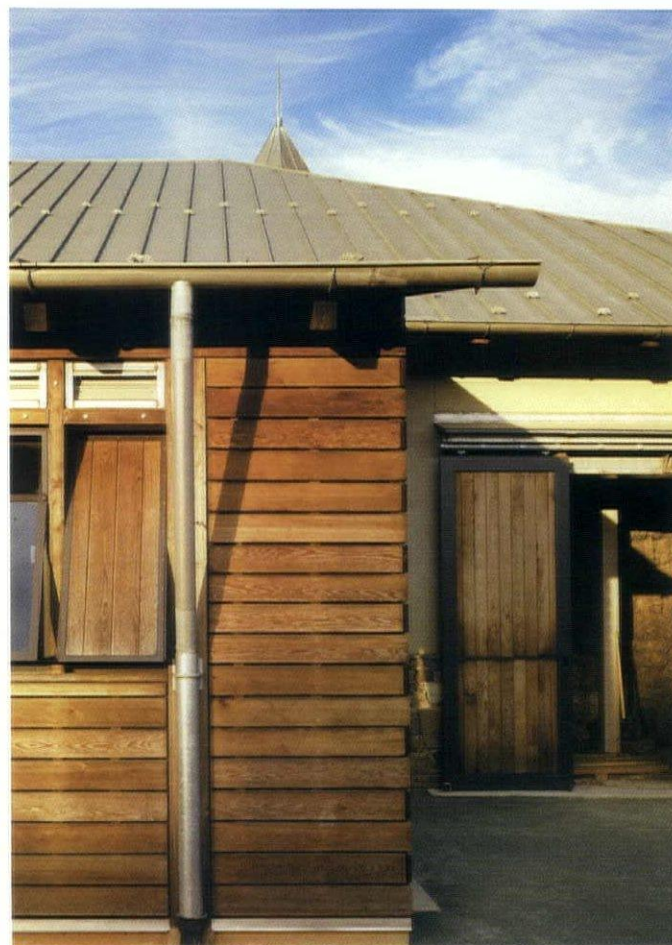
until it turned out that Douglas fir trusses assembled on the site would be more efficient.

The architects developed the plan based on their client's desire for a central courtyard and tower for vertical circulation. The three-aisle configuration, a rarity in stables, is a practical matter. Thoroughbreds need daily exercise; here, in bad weather, any one of the aisles can be roped off while its stalls are cleaned and its horses attended to. Meanwhile, the horses whose stalls open into the other two aisles can be led around in a circuit without having to go outside.

Which horses get the luxury stalls with direct access to an open porch and vistas over the fields? It depends on the individual horse's needs and personality. "A stallion in full regalia can be very competitive with other horses, so you want to isolate him a little more," Moje says. "Other horses get comfort from being with others."

Thoroughbreds are powerful animals, yet prone to ailments, especially lung diseases, and so they should have well-ventilated quarters that can be efficiently cleaned. Burning Daylight Stables are typical in that they employ post-and-beam construction with tall, gabled roofs over scissor trusses. Usually, hay and straw are stored in the resulting lofts so that stable hands can conveniently drop them directly into, or in front of, each stall. On the other hand, the owner points out, hay and straw stored in lofts restricts airflow through the barn, and dropping either from above stirs dust and airborne fibers, a recipe for equine lung disease. At Burning Daylight, hay and straw are stored in enclosed rooms located at the front and back of the stables; above the stalls, air circulates freely through the high lofts.

Operable shutters with pulley counterweights allow east-west breezes to flow through clerestories at about the level of a horse's



Horizontal red cedar siding, punctuated by terne-coated stainless steel gutters and downspouts, lines the long west wall.

A hexagonal structure made of fir and tension rods supports the center post of the spiral stair within the silo.

head and slightly higher, and motorized recessed openings in the roof allow heat to escape. Referring to the roof vents, project architect Randy Livermon, AIA, calls them “negative dormers.” Their side walls are glass, which helps bring in a little more sunlight.

Inside the stalls, the surfaces are smooth and durable, made of poured-in-place concrete and metal. Horses are high strung, Livermon points out, a little like teenagers, and they don’t like to be cooped up. “If they can find something to hurt themselves on, they will. So we avoided any wood surfaces they’d crib on.” Up to a height of four feet, board forms are clearly evident on the stall’s finished concrete; above that level, plywood forms were employed and the finish smoothed out. The concrete tapers slightly from bottom to top, Livermon says, because the horses sense the taper and avoid rubbing against the concrete. To further protect the horses, the architects specified that the protruding interior concrete corners be rounded.

The head piece – the offices and tower – is constructed of concrete block covered in stucco; the rest of the building is cast concrete or framed in wood. Structural fir members are connected with slot plates so that only the bolts are in evidence. It is an elegant system of joinery that contributes to the clean lines of the exposed structure. Infill is oak board on the inside surfaces and cedar outside. Oak was chosen because it resists splintering, but

its yellow hue also makes a nice complement to the reddish fir and the gray concrete. The resultant interior palette is muted, logical, and handsome.

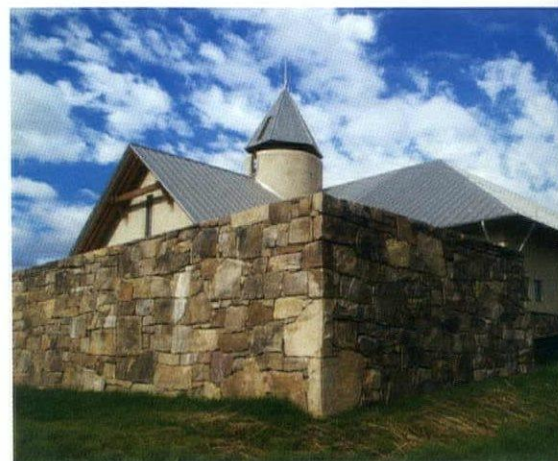
Rainwater from the expansive roof system is directed to the west side of the stables where it collects and is pumped into a system used to hose down the footings composed of Fibar – a horse-friendly wood-chip product – over a layer of compacted stone. Underlying that is a matrix of drain tile wrapped in filter fabric. When the stable hands spray down the concrete stalls with the non-potable roof water, it drains along the edges, migrates through the underground system, and eventually drains to daylight downhill.

Throughout the stables, it’s evident that design followed function very closely. Because the design/build project was located close to the architects’ Charlottesville offices, Livermon could spend time on the site observing and learning from the tradesmen and construction workers. His drawings sometimes preceded construction by only a day or so, and his solutions were clean and direct. The process produced a marvelous building in large part because the architects listened to their demanding client, learned from their builders, and delivered accordingly.

Allen Freeman, of Washington, D.C., is advisory editor of The American Scholar.



In a view from the interior of the barn, a slot in the silo reveals the staircase (above). Construction photo shows quality of workmanship in cantilevered concrete stair, seen before insertion of handrails and wood support for the metal stairs (above right).



Retaining walls continue the theme of battered fieldstone used in the stables (above).

Project: Burning Daylight Stables, Albemarle County

Architects: VMDO Architects, P.C., Charlottesville (Bob Moje, AIA, principal-in-charge; Randy Livermon, AIA, project architect)

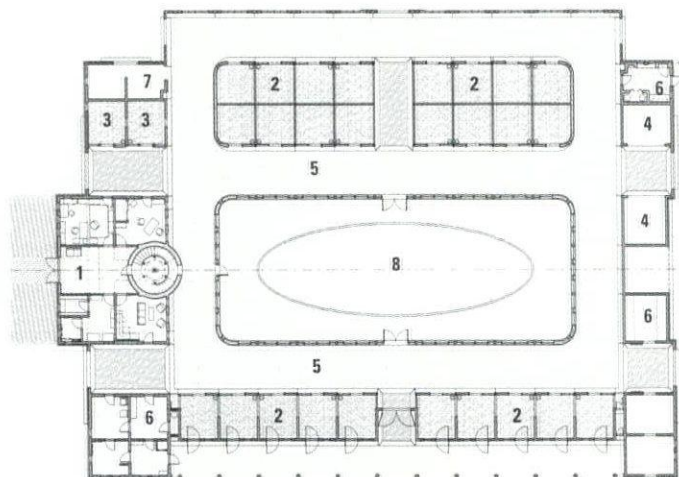
Consultants: Fox & Associates (structural); Rivanna Engineering & Surveying (civil); 2rw Consulting Engineers (electrical); VMDO Landscape Studio (landscape architecture)

Contractor: Martin/Horn

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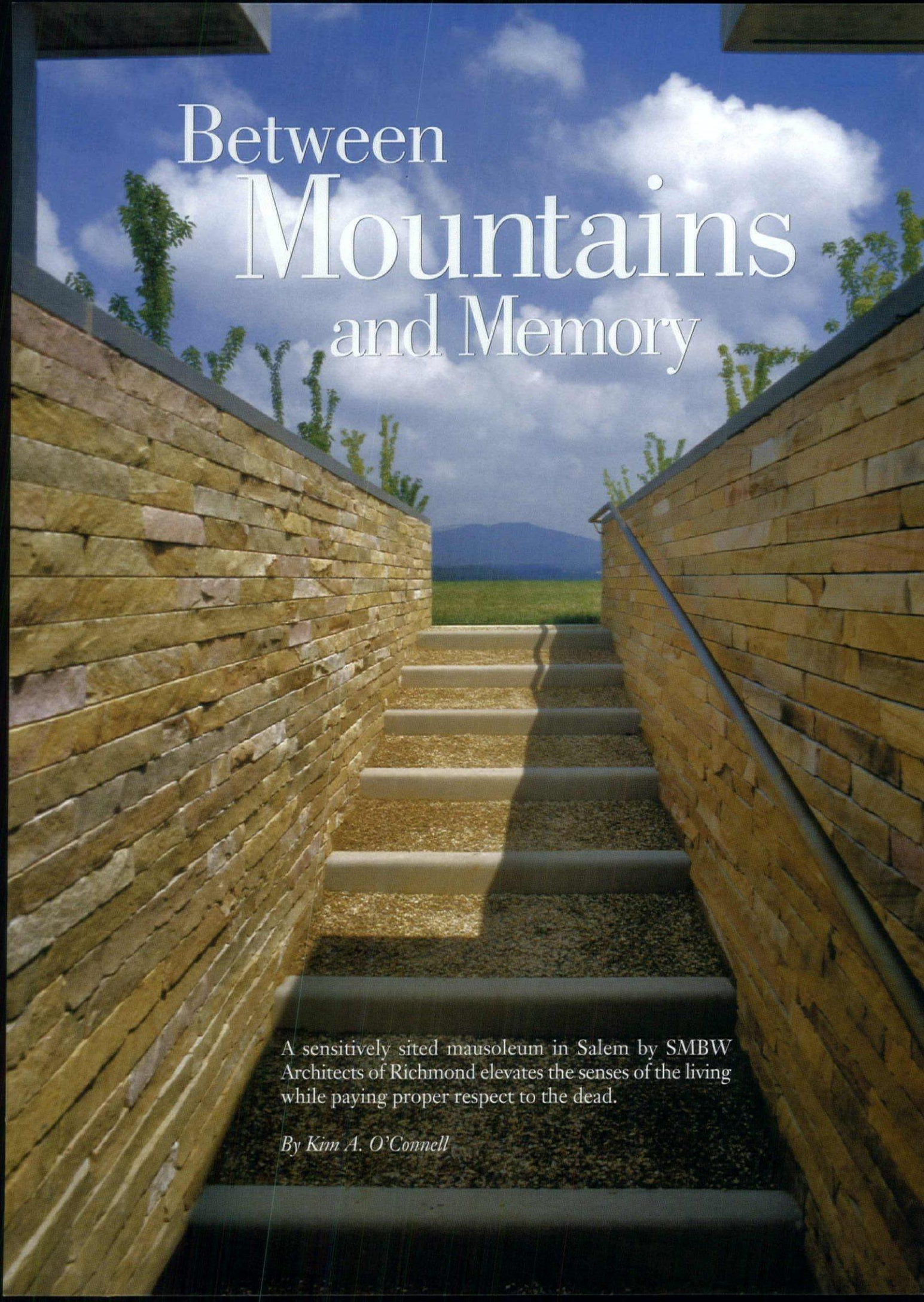
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First Floor Plan




- | | |
|--------------------|-------------------|
| 1 Entrance/Offices | 5 Aisles |
| 2 Stalls | 6 Tack/Feed Rooms |
| 3 Foaling Stalls | 7 Hay/Straw |
| 4 Wash Stalls | 8 Courtyard |

A photograph of a stone-walled staircase leading up to a landscape with mountains in the background. The staircase is made of light-colored stone steps and is flanked by high, textured stone walls. The walls have a dark metal handrail on the right side. The background shows a green field, distant mountains, and a blue sky with white clouds.

Between Mountains and Memory

A sensitively sited mausoleum in Salem by SMBW Architects of Richmond elevates the senses of the living while paying proper respect to the dead.

By Kim A. O'Connell



With the mountains towering in the distance, the mausoleum is a collection of outdoor rooms. Stairs rise between the main blocks to a separate burial ground (facing page).

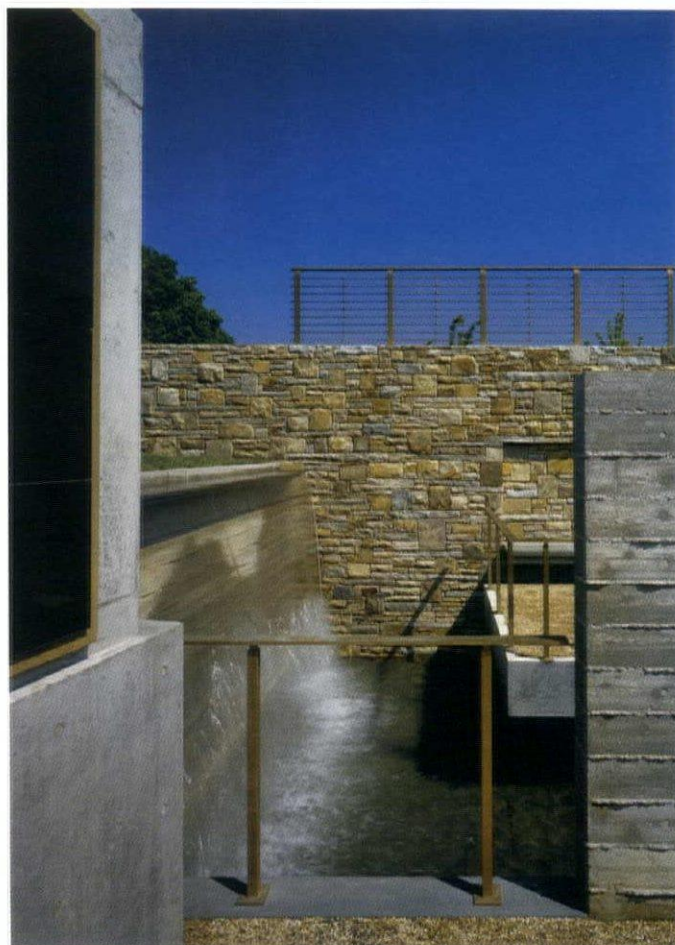
In Salem, Virginia, just down the road from bustling Mac and Bob's restaurant and not far from the rumbling trucks on I-81, a mausoleum commands a quiet hilltop. Here, as the sounds of Salem fall away, fieldstone walls frame a striking view of the Appalachian Mountains beyond, an uplifting sight for those who have come to remember the dead.

Called Belvedere Gardens, the stone-and-concrete mausoleum is the newest burial space at Sherwood Memorial Park, a tree-lined cemetery that stretches across 110 rolling acres in the heart of Salem. Founded in 1928, the park has built mausoleum facilities twice before, once in the late 1930s and again in the early 1950s. In the late 1990s, recognizing the need for additional memorial space, Sherwood's board of directors held a competition to design a 2,500-crypt mausoleum and columbarium at the secluded hilltop location.

"The site had been saved with the idea that it might be a good place to put our third mausoleum," says Barry Goodwin, former chairman of the cemetery board and a key player in the development of a cemetery master plan. "We got the ball rolling by talking to a couple of people in the industry who build mausoleums, and we were very turned off by what they presented to us, which were very bland, cookie-cutter type things that I didn't think had any business at Sherwood."

The subsequent design competition resulted in a winning project that was reminiscent of the cemetery's existing Chapel Garden mausoleum. The essentially circular design was eventually deemed unsuitable, Goodwin admits. Concerned that the concept needed to be more provocative, and mired in financing issues, the Sherwood team scrapped the winning design and turned to SMBW Architects, of Richmond, for an overhaul.

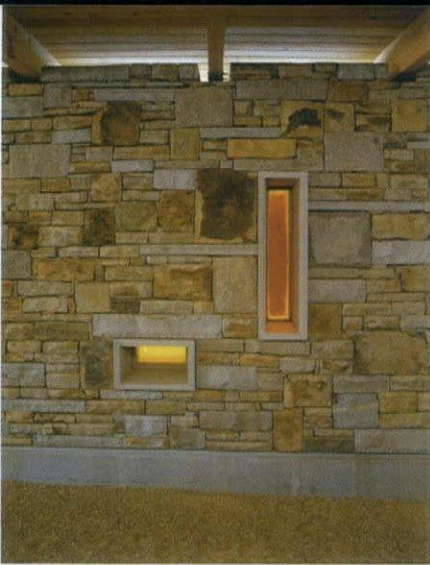
Principal Chris Fultz, AIA, originally had submitted a mausoleum proposal that was sited near the edge of the hilltop and con-



SMBW employed elemental materials – stone, water, and concrete – to lend texture, contrast, and richness to the solemn site.



At the heart of the complex, five freestanding structures are reached by footbridges that span a reflecting pool. These transitional elements are metaphors for the stages of grief, acceptance, and remembrance.



Walls along the shady tunnel are punctuated by openings filled with colored cast glass.

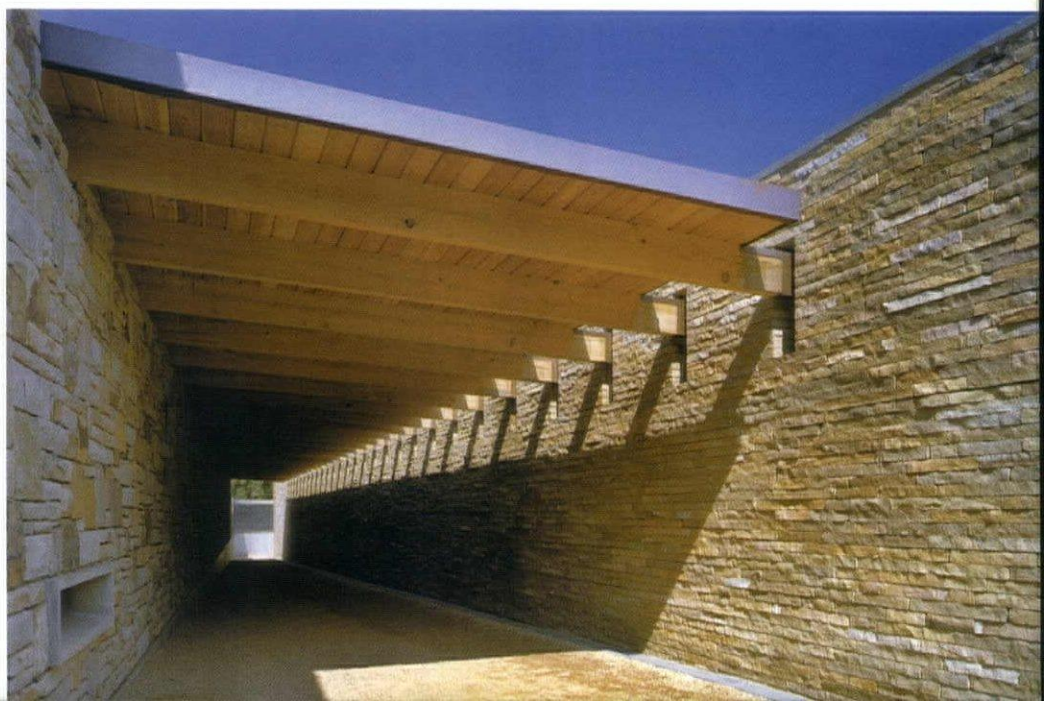
nected visually with a community amphitheater that had been built in conjunction with the 1950s expansion. When the firm was engaged for a redesign, it worked to make a bolder architectural statement, while remaining deferential to the natural setting and the project's solemn mission. "The biggest challenge," he says, "was pushing the client beyond the conventional approach to cemetery design. We wanted to create a beautiful place, with multiple destinations that encouraged visitors to stop, pause, and reflect."

The resulting mausoleum, although essentially a single structure, is experienced as a series of outdoor rooms and passageways that move visitors through areas of darkness and light, both above the ground plane and below. Although the mausoleum can be entered from several points, a particularly revelatory approach is from the southeast corner. Moving through an opening between two walls of irregularly cut fieldstone, visitors turn left into a tunnel that descends below grade toward the columbarium. Despite the warmth of the stone, which recalls the stonework of Sherwood's earlier mausolea, the tunnel immediately introduces a sense of discord. The outer stone wall is punctuated by varying rectangular windows filled with colored cast glass, an unexpectedly vibrant element in an otherwise subdued space. The randomly coursed fieldstone on the outer wall contrasts further with the inner walls, which are made of more refined cut stone and laid in regular thin courses. This dissonance constantly reminds visitors of the natural tension between building and landscape, love and loss, and life and death.

"We attempted to listen to the site in order to reveal the building and landscape in a way that achieves a balance between the two," Fultz says. To accomplish this,



Visitors enter through a break in the perimeter wall (above), then veer left and descend gradually through a sheltered passageway (below) to reach the Sunken Garden.



Fultz and his team turned to two historic precedents for inspiration. The first, Rome's Villa Giulia, a classic Renaissance garden, served as a model for a reciprocal relationship between the natural and the artificial landscape. The Woodland Cemetery and Crematorium in Stockholm, designed by Erik Gunnar Asplund and Sigurd Lewerentz, was another important reference. Eschewing more obvious iconography, the Woodland Cemetery is hailed for its elemental approach to funerary design, relying on landscape features to stir emotions and encourage reflection.

At Belvedere Gardens, these influences become clearer as one emerges from the tunnel, turns to the right, and enters the grotto-like Sunken Garden at the center of the mausoleum. A long, black-marble crypt wall curves around the south side of the space. On the north side, five freestanding mausoleum structures are accessible across four spare, bronze-and-wood footbridges that span a reflecting pool. Exposed concrete provides the primary structural framework for this part of the mausoleum, offering yet another contrapuntal element. Here stone, concrete, and water – as well as a crunchy pebble walkway – are placed side by side in interesting ways.

"The exposed detailing of the concrete was an attempt to be honest about the physical making of the mausoleum," Fultz explains. "The juxtaposition of the stone against the concrete heightens your awareness of both materials and expands your understanding, thus presenting another opportunity for possible meaning."

Visitors can ascend one of four narrow stairways between the five mausolea. "These passageways are narrow intentionally, as if one is coming out of the tomb," Fultz says. Indeed, visitors are rewarded at the top of the passages with a dramatic panoramic view of the rolling mountain ridges. Designers may often employ elemental features such as stone and water in memorial spaces, but few have incorporated the horizon so well as an enduring symbol of hope.

"The going down and the coming out and the ascending – there's quite the symbolism in that," Goodwin says. "It's subtle but it's very symbolic, and we wanted it that way, as a nondenominational cemetery. It's amazing to me how people immediately grasp the symbolism. People are very taken by it."

Up on the ground plane, a formal grove of Osage orange trees on the north side of the mausoleum and a paperbark maple allée on the east side contrast nicely with the loblolly pine forest that flanks the site to the south and east. Gently sloping sod-covered roofs top the five mausoleum structures – an abstraction of the mountains, according to Fultz. Viewed from the grove, the sod roofs appear as if they have been pushed back to reveal additional family crypts and sunken, private memorial spaces. More dramatic are the wide overhanging eaves in front of the mausoleum structures that are created by these "pushed back" roofs.

Additional elements include a wood-frame pavilion and a dark tomb space, as well as water features such as a cistern in the Sunken Garden that encourage people to linger and reflect. "If something feels too comfortable or conventional, I'll push it in a different direction," Fultz says. "Abstract art can really elevate your perception and experience."

Despite their support for the project, however, Sherwood's managers have succumbed to the impulse to decorate the spare mausoleum at various points by adding large planters filled with spiraling topiary. Visitors, too, have left flowers and notes in memory of their loved ones, hanging ribbons and wreaths on the black crypt walls. Although incongruous, these ephemeral offerings serve only to underscore the permanence of the stone and concrete, of death itself, and of the enduring mountains beyond.

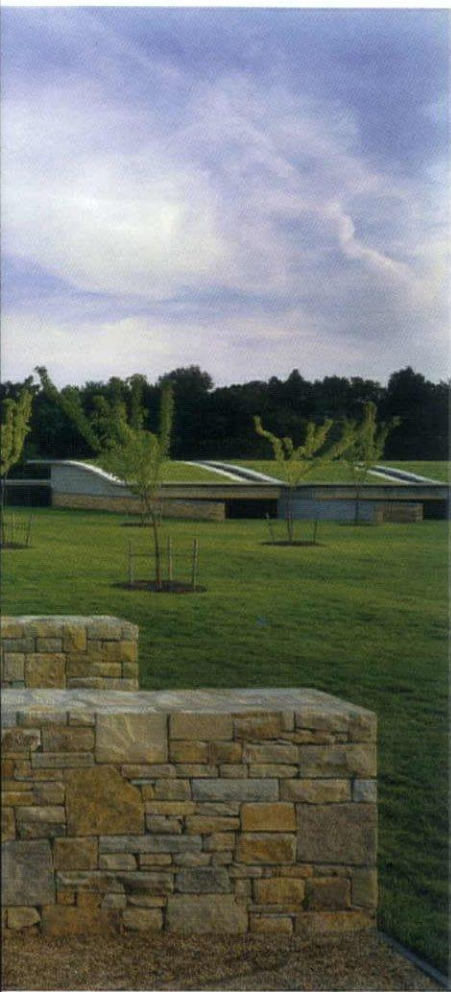
Kim O'Connell is a freelance writer based in Arlington.



A wood-framed pavilion (at left, above) provides sheltered space for memorial services.



Near the grove of Osage orange trees, sod roofs appear to have been pushed back, revealing the Family Estate crypts (above).



Photos: James West



The four stairways ascending from the Sunken Garden are intentionally narrow, forcing visitors to climb single-file to reach the rewarding landscape views at the top.

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Project: Belvedere Gardens

Architects: SMBW Architects, Richmond (Chris Fultz, AIA, principal-in-charge; Fred Ortiz, AIA, principal; Ron Wolfe, AIA, project manager; Marco Marraccini, project architect)

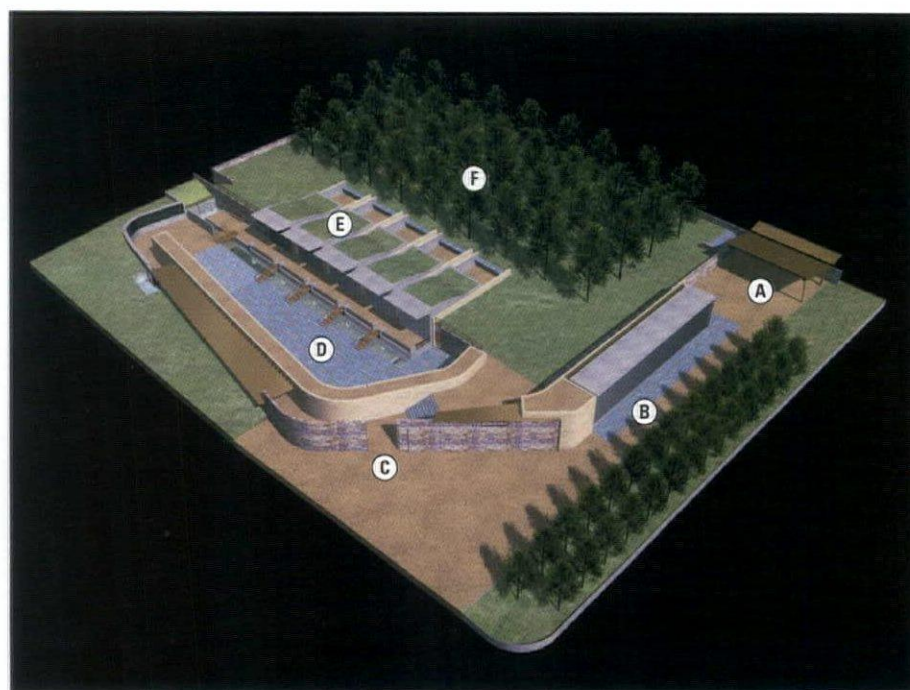
Consultants: Fox & Associates (structural); T.P. Parker & Son (civil); Van Yahres Associates (cemetery master planning)

General Contractor: Sherwood Memorial Park

Owner: Sherwood Memorial Park

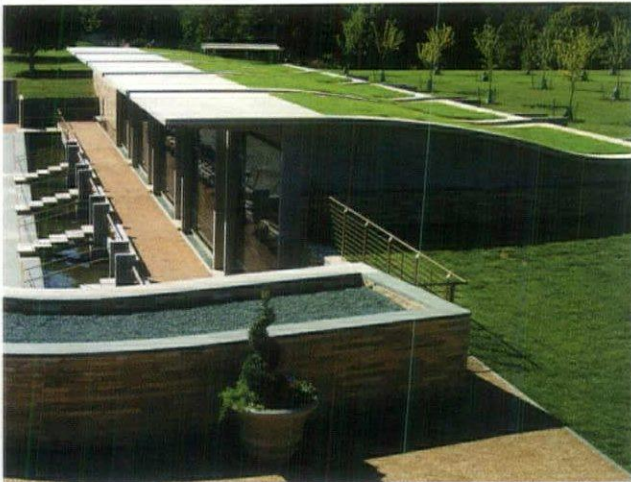
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Key elements of the Belvedere Gardens plan are (A) the Pavilion, (B) the Allée, (C) the entry, (D) the Sunken Garden, (E) the Family Estates, and (F) the Grove.

Quality, Performance, Experience



Belvedere Gardens - Salem, VA

Photo Credit: SMBW Architects

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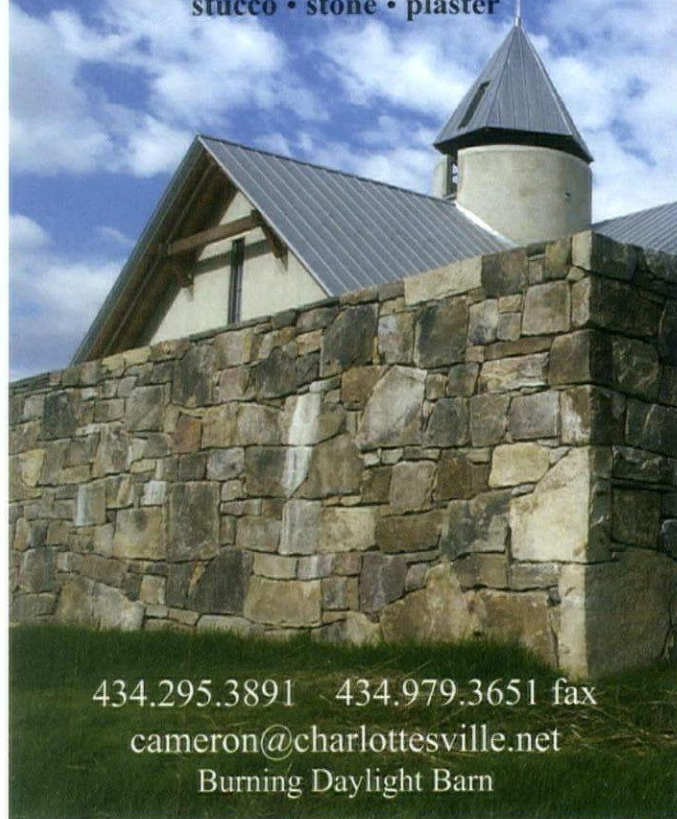
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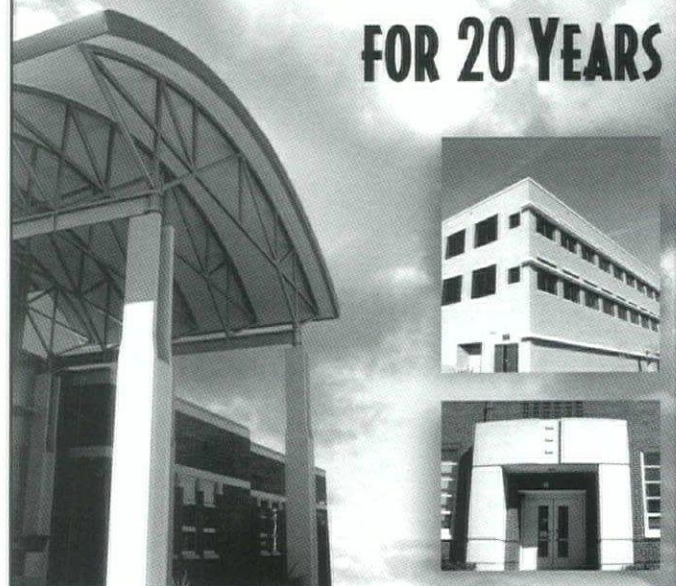
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Interior Design Directory 2005

In conjunction with coverage of the 14th annual Inform Awards, the magazine offers this directory of firms that include interior design in their portfolio of services, followed by a similar directory of firms that practice landscape architecture.

Typical membership abbreviations:

AIA	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:	
Landscape Architects	2
Interior Designers	3
Architects	8
Graphic Designers	1
Administrative	2
Total	16

Top Five Projects: Richmond Area Arc, Richmond; SunTrust Bank, Richmond; Berry Hill Resort & Conference Center, South Boston; Corrugated Box Building, Richmond; Crittendon Studios, Richmond

• Ai

2100 M St., NW, Ste. 800
Washington, DC 20815
Tel: 202-624-8311
Fax: 202-223-0919
E-mail: ldooner@aiarchitecture.com
Web: www.aiarchitecture.com

Principals: J.L. "Rusty" Meadows; Dana A. Pomeroy, AIA; Holly Briggs, AIA; Steve Tarbuck; Michael Considine; Allison Williams, FAIA

Firm Personnel by Discipline:	
Interior Designers	40
Architects	34
Engineers	22
Planners	5
Other Professionals	8
Technical	5
Administrative	13
Total	127

Top Five Projects: Department of Transportation Headquarters, Washington, D.C.; FDIC Virginia Square Headquarters, Arlington; TSA HQ Building, Washington, D.C.; Capital One New Headquarters, McLean (2004 Northern Virginia AIA Architecture Merit Award, 2003 Northern

Virginia NAIOF Award of Excellence, 2003 Washington Chapter AIA Presidential Citation in Sustainable Design, 2003 Fairfax County Exceptional Design Honor Award); Fannie Mae, Bethesda Office, Bethesda, Md.

• The Barnett Group

904 Princess Anne St., Ste. 202
Fredericksburg, VA 22401
Tel: 540-374-0464
Fax: 540-374-9160
E-mail: loubarnett@mindspring.com

Principals: Lou Barnett, CID; Cindi Ziegler

Firm Personnel by Discipline:	
Interior Designers	3
Total	3

Top Five Projects: The Dominion Club, Richmond; Brier Creek Clubhouse, Toll Brothers, Raleigh, N.C.; Doral - Private Members Clubhouse, Miami, Fla.; B101 Radio Station, Fredericksburg; Fredericksburg Regional Chamber of Commerce - Corporate Office, Fredericksburg

• Baron Gurney Interiors

6420 Barnaby St., NW
Washington, DC 20015
Tel: 202-244-6883
Fax: 202-237-2787
E-mail: tbgrmg@aol.com
Web: www.robertgurneyarchitect.com

Principal: Thérèse Baron Gurney, ASID

Firm Personnel by Discipline:	
Interior Designers	1

Top Five Projects: Fitch Residence (AIA National Honor Award, ASID Washington Chapter Award, Inform Award, No. Va. Chapter Award of Excellence); Hargrave Residence (Inform Award); Smith Apartment (Inform Award, ASID Washington Chapter Award)

• Baskervill

101 S. 15th St.
Richmond, VA 23219
Tel: 804-343-1010
Fax: 804-343-0909
E-mail: bclark@baskervill.com
Web: www.baskervill.com

Principals: Bob Clark, PE; Brent Farmer, AIA; Bruce Tyler, AIA; Dave Smith, AIA; Mike Nash, AIA; Irwin McCumber, PE; Mark Lindsey, AIA; Mark Larson, AIA; Carole Hochheiser-Ross; Don Tate, CFM; Margaret Hood

Firm Personnel by Discipline:	
Interior Designers	19
Architects	42
Engineers	15
Technical	4
Administrative	20
Total	103

Top Five Projects: Sheraton, San Diego; Markel Insurance Company; DuPont Credit Union; Timmons Corporate Headquarters; VCU AIT Building

• BCWH Architects

207 W. Broad St.
Richmond, VA 23220
Tel: 804-788-4774
Fax: 804-788-0986
E-mail: bcwh@bcwh.com
Web: www.bcwh.com

Principals: Robert E. Comet Jr., AIA; Henry Hiner, AIA; Roger D. Richardson, AIA; Charles W. Wray, Jr., AIA; Charles D. Piper, AIA; Joanne Huebner, REFP

Firm Personnel by Discipline:

Interior Designers	4
Architects	17
Other Professionals	2
Administrative	6
Total	29

Top Five Projects: Powhatan High School, Powhatan (Virginia Educational Facility Planners Excellence in Design Award 2004, Council of Educational Facility Planners International Regional Excellence in Design Award 2004); LandAmerica Corporate Headquarters (Richmond Magazine Best Interior Designs Commercial-Corporate Winner 1999); Renovations and Additions to the Richmond Jewish Community Center; Restorations and Additions to the Virginia State Capitol Building, Old State Library (New Executive Building), in association with Hillier; Va. Commonwealth Univ. Updated Master Plan

• CORE architecture + design

1010 Wisconsin Ave., NW, Ste. 405
Washington, DC 20007
Tel: 202-466-6116
Fax: 202-466-6235
E-mail: gen@coredc.com
Web: www.coredc.com

Principals: Peter F. Hapstak III, AIA, IIDA, ISP; Dale A. Stewart, AIA; Neal R. Sumner, AIA

Firm Personnel by Discipline:

Interior Designers	2
Architects	7
Other Professionals	3
Technical	2
Administrative	3
Total	17

Top Five Projects: Jackie's Restaurant & Lounge, Silver Spring, Md. (Honor Award - Interiors, Va. Society AIA Inform Award 2005); Mie N Yu Restaurant/Nightery, D.C. (The Silver Award - Hospitality, IIDA Mid-Atlantic 2004); Hahn Loeser + Parks, LLP, Akron and Columbus, Ohio; Acirca Corporate Headquarters, N.Y. (The Silver Award, IIDA Mid Atlantic 2001); Eckington Place, historic restoration/renovation, D.C. (Merit Award - Historic Resources, DC Chapter AIA 2001)

• Commonwealth Architects

101 Shockoe Slip, 3rd Fl.
Richmond, VA 23219
Tel: 804-648-5040
Fax: 804-225-0329
E-mail: dvenuto@comarchs.com
Web: www.comarchs.com

Principals: Robert Mills, AIA; Doug Harnsberger, AIA; Dominic Venuto, CID; Lee Shadbolt, AIA; Richard Ford, FAIA; Patricia Taylor; Walter Redfearn

Firm Personnel by Discipline:	
Landscape Architects	2
Interior Designers	8
Architects	9
Planners	2
Other Professionals	6
Technical	5
Administrative	4
Total	36

Top Five Projects: John Marshall Hotel Rehabilitation, Richmond; City of Richmond CDA Streetscapes; Chamberlin Hotel Rehabilitation, Hampton; Miller & Rhoads Hotel, Richmond; Cary Court Park & Shop Rehabilitation, Richmond

• Davis Carter Scott

1676 International Blvd.
McLean, VA 22102
Tel: 703-556-9275
Fax: 703-821-6976
E-mail: info@dcsdesign.com
Web: www.dcsdesign.com

Principals: Douglas Carter, principal-in-charge; Lena I. Scott, principal-in-charge, Interior Architecture

Firm Personnel by Discipline:	
Interior Designers	11
Architects	26
Other Professionals	32
Technical	2
Administrative	19
Total	90

Top Five Projects: Finnegan Henderson Farabow Garrett & Dunner, Washington, D.C.; Wachovia Corporation, Washington, D.C.; Paperboy Ventures, Washington, D.C.; Prison Fellowship Ministries, Ashburn; AgustaWestland, Inc., Reston

• DBI Architects, Inc.

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Falls Church, VA 22043
Tel: 703-893-3950
Fax: 703-847-9336
E-mail: tysons-va@dbia.com
Web: www.dbia.com

Principals: Alan L. Storm, AIA; Jennifer Klein, AIA; Roseanne Beattie, AIA; Michael Hartman, AIA

Firm Personnel by Discipline:

Interior Designers	24
Architects	30
Planners	2
Other Professionals	5
Administrative	9
Total	70

Top Five Projects: Securities and Exchange Commission; The World Bank; Titan Corporation; Lerner Enterprises; Atlantic Realty Companies

• Envision Design PLLC

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Washington, DC 20036
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Web: www.envisionsite.com

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

Firm Personnel by Discipline:

Interior Designers	2
Architects	16
Administrative	2
Total	20

Top Five Projects: Green Door, Washington, D.C. (Inform Award 2005, No. Va. Chapter AIA Honor Award 2004, DC Chapter AIA Excellence Award 2004, IIDA Mid-Atlantic Chapter Best Sustainable Design Award 2004); Greenpeace USA HQ, Washington, D.C. (No. Va. Chapter AIA Honor Award 2003, Inform Award 2002, IIDA Mid-Atlantic Chapter Bronze Award 2001, DC Chapter AIA Merit Award 2000); World Wildlife Fund Headquarters, Washington, D.C. (IIDA Mid-Atlantic Chapter Bronze Award 2004, DC Chapter AIA Presidential Citation for Sustainable Design 2003); Chase Manhattan Mortgage Call Center, Columbus, Ohio (DC Chapter AIA Award of Excellence 2003, IIDA Mid-Atlantic Chapter Bronze Award 2003); Environmental Defense, Washington D.C. (Contract Magazine Interiors Award 2004, Environmental Design + Construction Magazine Excellence in Design Award 2003, DC Chapter AIA Presidential Citation for Sustainable Design 2002)

• Paul Finch & Associates, P.C.

3550 Buckner Blvd.
Virginia Beach, VA 23453
Tel: 757-471-0537
Fax: 757-471-4205
E-mail: pfinch@pfa-architect.com
Web: www.pfa-architect.com

Principals: Paul G. Finch, AIA, NCARB; Joseph H. Trost, AIA

Firm Personnel by Discipline:

Interior Designers	3
Architects	3
Technical	4
Administrative	3
Total	13

Top Five Projects: St. Mary's Home for Disabled Children, Norfolk; Jennings Imaging Center, Chesapeake General Hospital, Chesapeake; Advanced Imaging Center, Sentara Leigh Hospital, Norfolk; Hematology & Oncology

Renovation, Children's Hospital of The King's Daughters, Norfolk; Nursing Units Renovation, Chesapeake General Hospital, Chesapeake

• Gresham Smith & Partners

10 S. 6th St., Ste. 100
Richmond, VA 23219
Tel: 804-788-0710
Fax: 804-788-0610
E-mail: dking@gspnet.com
Web: www.gspnet.com

Principals: David L. King, AIA; Julia B. Rayfield, CID

Firm Personnel by Discipline:

Interior Designers	4
Architects	9
Engineers	1
Technical	6
Administrative	2
Total	22

Top Five Projects: CJW Medical Center, Chippenham Campus, Levinson Heart Hospital, Richmond (James River Chapter AIA, 2003 Merit Award); Richmond International Airport Terminal Expansion, Richmond (James River Chapter AIA, 2003 Honor Award); Greater Baltimore Medical Center, Medical Office Building, Baltimore, Md.; Baltimore Washington International Airport, Concourse Renovation, Baltimore, Md.; Johns Hopkins University, Hackerman-Patz Patient and Family Pavilion, Baltimore, Md.

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E-mail: hsmm@hsmm.com
Web: www.hsmm.com

Additional Offices: Virginia Beach, Washington, D.C., Charlotte and Raleigh, N.C.

Principals: Cecil G. Doyle PE, President/CEO; Michael N. Biscotte, PE; Michael Brennan, AIA, RID; Joseph E. Wells, AIA; Peter D. Brown, CID; Kristine S. Barker, CID

Firm Personnel by Discipline:

Landscape Architects	2
Landscape Designers	2
Interior Designers	5
Architects/Intern Architects	54
Engineers	215
Other Professionals	163
Technical	63
Administrative	52
Total	556

Top Five Projects: Law Library Addition, Marshall-Wythe Law School, College of William & Mary, Williamsburg; Headquarters Renovation, Defense Intelligence Agency, Washington, D.C.; Studio Arts Center, University of North Carolina at Greensboro, Greensboro, N.C.; Mammals Hall, National Museum of Natural History, Smithsonian Institution, Washington, D.C. (DC Chapter AIA Award of Excellence 2004); Mountain Pavilion, Carilion Roanoke Memorial Hospital, Roanoke (National Capital Chapter, Design-Build Institute of America, Best Project in Private Sector 2004)

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Virginia Beach, VA 23462
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E-mail: brucep@hbaonline.com
Web: www.hbaonline.com

Principals: William H. Hargrove, III, AIA; Bruce Prichard, AIA; C. Michael Ross, AIA; Joseph D. Bovee, AIA; Lawrence Weinstein, AIA; Richard S. Corner, AIA; Christopher G. Michael, AIA; Joseph A. Miller, AIA; Michael P. Molzahn, AIA

Firm Personnel by Discipline:

Interior Designers	2
Interior Architects/Technicians	3
Other Architects	12
Architect Interns	10
CADD Technicians	8
Administrative	9
Total:	44

Top Five Projects: Resource Bank Headquarters Relocation, Virginia Beach; City Club, Town Center of Virginia Beach; Kaufman & Canoles, Various Locations, Hampton Roads; Royster Clark Headquarters, Norfolk and Collinsville, Ill.; Al-Anon Family Groups World Service Headquarters, Virginia Beach

• **Jerome Donald Henschel, PC Architecture**

1317 Peters Creek Rd. N.W.
Roanoke, VA 24017-2545
Tel: 540-562-3174
Fax: 540-562-4174
E-mail: jdh_pc@hotmail.com

Principals: Jerome D. Henschel AIA, ASID, NCARB; Cherri Y. Gentry, Associate Designer

Firm Personnel by Discipline:

Interior Designers	2
Architects	1
Total	3

Top Five Projects: Ebenezer Baptist Church, new family life center, Roanoke; Fedstar Federal Credit Union, restoration and expansion, Roanoke; St. Elias Catholic Church, new rectory facility, Roanoke; The Church of God, new facility, Roanoke; Café Soleil, Northwest Mall, Roanoke

• **Hickok Warner Cole Architects**

1023 31st St., NW
Washington, DC 20007
Tel: 202-667-9776
Fax: 202-667-2260
E-mail: info@hwc-dc.com
Web: www.hwc-dc.com

Principals: Michael E. Hickok, AIA; Yolanda Cole, AIA, LEEDAP

Firm Personnel by Discipline:

Interior Designers	14
Architects	14
Other Professionals	19
Graphic Designer	1
Administrative	7
Total	55

Top Five Projects: National Children's Museum, Washington, D.C.; L'Enfant Plaza Redevelopment, Washington, D.C.; Belles Rives at The Watergate,

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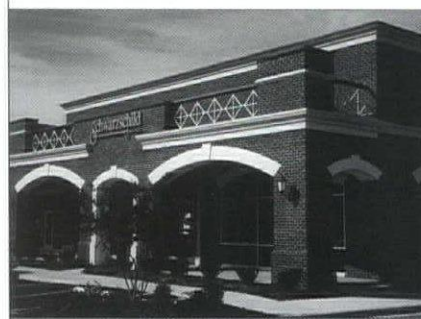
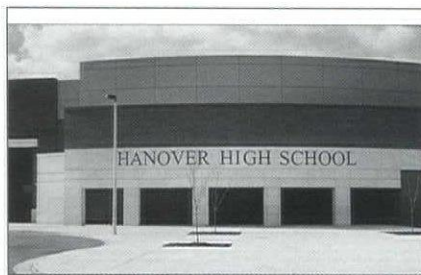
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Web: www.hksinc.com

Principals: H. Ralph Hawkins, FAIA; Ronald L. Skaggs, FAIA; C. Joe Buskuhl, FAIA; Nunzio DeSantis, FAIA

Firm Personnel by Discipline:

Interior Designers	54
Architects	479
Engineers	20
Planners	2
Other Professionals	47
Technical	27
Administrative	91
Total	720

Top Five Projects: VCUHS Critical Care Tower and Emergency Department Addition, Richmond; Lynchburg General Hospital Bed Tower Addition, Lynchburg; Baptist Hospital Miami, Ed & Bed Tower Addition & Renovation, Miami, Fla.; Venetian Hotel, Las Vegas, Nev.; Radio Shack Corporate, Fort Worth, Tex.

• **Gary Inman Interiors, Ltd.**

3215 Monument Ave.
Richmond, VA 23221
Tel: 804-358-7506
Fax: 804-342-2921
E-mail: palladio@erols.com
Web: www.GaryInman.com

Principal: Gary Inman

Firm Personnel by Discipline:

Interior Designers	2
Other Professionals	1
Administrative	2
Total	5

Top Five Projects: VCU Scott House, restoration and design, Richmond; Kinloch Golf Club, interior design, Richmond; Jefferson Residence, Monument Avenue, Richmond; Hill Residence, Monument Avenue, Richmond; Gates Retreat, Nags Head, N.C.

• **Kishimoto.Gordon.Dalaya PC**

1451 Dolley Madison Blvd., Ste. 101
McLean, VA 22101
Tel: 703-749-9042
Fax: 703-749-7998
E-mail: mdalaya@kgdarchitecture.com
Web: www.kgdarchitecture.com

Principals: Tsutomu Ben Kishimoto, AIA; Christopher Lee Gordon, AIA; Manoj Dalaya, AIA

Firm Personnel by Discipline:

Interior Designers	4
Architects	4
Other Professionals	9
Administrative	3
Total	20

Top Five Projects: Octagon Corporate Headquarters, McLean; Mercedes Benz U.S.A., Bethesda,

Md.; Mid Atlantic Federal Credit Union, Germantown, Md.; Zoso Condominiums, Arlington; The Ellipse at Ballston, Tenant Services, Arlington

• **Mancini Duffy**

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Washington, DC 20006
Tel: 202-463-2353
Fax: 202-822-3650
E-mail: alevin@manciniduffy.com
Web: www.manciniduffy.com

Principals: Theodore "Ted" Maziejka; Arnold Craig Levin; Steve Bleiweiss; William Bouche; Dina Frank; Tony Schirripa; Alan Dandron; David Hannaford; John Sadlon; Marjorie Sobylak; Lee Trimble

Firm Personnel by Discipline:

Interior Designers	36
Architects	54
Planners	6
Other Professionals	14
Technical	2
Administrative	14
Total	126

Top Five Projects: Capital One Services, McLean; Time Warner, Washington, D.C. and New York, N.Y.; Airbus North America, Herndon; The Ritz-Carlton Hotel Company, Chevy Chase, Md.; Morrison & Foerster, Washington, D.C.

• **Merle Thorpe Architects PLLC**

3121 South St., NW
Washington, DC 20007
Tel: 202-298-7771
Fax: 202-298-7776
E-mail: merle@MerleThorpeArchitects.com
Web: www.MerleThorpeArchitects.com

Principal: Merle Thorpe

Firm Personnel by Discipline:

Architects	8
Total	8

Top Five Projects: Myrtle Grove, Talbot County, Md. (DC Chapter AIA, Distinctive Residential Architecture Award and Award for Excellence); Killermont House, Washington, D.C. (DC Chapter AIA Distinctive Residential Architecture Award); Regency Style Residence, Potomac, Md.; House at Langdon Point, Talbot County, Md.; Lloyd House, Bethesda, Md. (DC Chapter AIA, Distinctive Residential Architecture Award)

• **Moseley Architects**

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Richmond, VA 23236
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Fax: 804-379-8660
Web: www.moseleyarchitects.com

Additional Offices: Virginia Beach, Harrisonburg, Warrenton; Raleigh & 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; Bill Laughlin, AIA; D. Chris Venable, AIA; Douglas Westmoreland, AIA

Firm Personnel by Discipline:

Interior Designers	5
Architects	84
Engineers	28
Planners	5
Other Professionals	33
Administrative	32
Total	187

Top Five Projects: Middle River Regional Jail, Augusta County; Downtown Police Precinct, Suffolk; New High School, Williamsburg; New High School, Fredericksburg; New Elementary School, Spotsylvania

• **SFCS, Inc.**

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Roanoke, VA 24011
Tel: 540-344-6664
Fax: 540-343-6925
E-mail: sfcs@sfcs.com
Web: www.sfcs.com

Principals: Greg Jones, AIA; Manjit Toor, PE; Rudy Jennings, AIA; Tye Campbell, PE

Firm Personnel by Discipline:

Interior Designers	3
Architects	23
Engineers	8
Other Professionals	1
Technical	22
Administrative	13
Total	70

Top Five Projects: Westminster-Canterbury Blue Ridge, Charlottesville; The Chesapeake, Newport News; The Hermitage at Cedarfield, Richmond; Salem Towne, The Moravian Home, Winston-Salem, N.C.; Friends Home at Guilford, Greensboro, N.C.

• **Studio27 Architecture**

1600 K St., NW, Ste. 202
Washington, DC 20006
Tel: 202-939-0027
Fax: 202-939-0270
E-mail: info@studio27arch.com
Web: www.studio27arch.com

Principals: John K. Burke, AIA; R. Todd Ray, AIA

Firm Personnel by Discipline:

Architects	2
Other Professionals	7
Total	9

Top Five Projects: Huis JCMZ, Chevy Chase, Md. (Inform Award & Virginia Society AIA Award for Excellence, Potomac Valley AIA Citation); Georgetown Day School, Washington, D.C. (Virginia Society AIA Award of Merit); Regenerative Rowhouse, New York, N.Y. (Virginia Society AIA Award of Merit); Pentagon September 11, 2001 Navy Reflection Room, Arlington; 1136 + 1167 Apartment Information, Arlington (Washingtonian/DCAIA & NoVa AIA Award of Merit)

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Web: www.3north.net

Principals: Kristi Pipes Lane, ASID; John A. Hugo, AIA, CID, ASLA; Sanford Bond, AIA

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	3
Architects	8
Other Professionals	1
Administrative	2
Total	16

Top Five Projects: White Fences Winery, Irvington; Berry Hill Resort & Conference Center, South Boston; American Civil War Center at Historic Tredegar, Richmond; Bald Eagle Habitat at Maymont Park, Richmond; private residence on Cary St. Road, Richmond

•Ann P. Stokes Landscape Architects

440 Granby St.
Norfolk, VA 23510
Tel: 757-423-6550
Fax: 757-423-6500
E-mail: astokes@apsla.net

Principal: Ann P. Stokes, CLA, ASLA

Personnel by Discipline:

Landscape Architects	2
Technical	1

Top Five Projects: Student and Academic Services Building at The University of North Carolina at Chapel Hill; Gerald R. Ford School of Public Policy, University of Michigan, Ann Arbor, Mich.; New Residence Hall, The Taft School, Watertown, Conn. (Palladio Award, 2004); 8-acre estate in the Village of Eclipse, Suffolk; Granby Street Initiative, a streetscape design study

•Commonwealth Architects

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Principals: Robert Mills, AIA; Doug Harnsberger, AIA; Dominic Venuto, CID; Lee Shadbolt, AIA; Richard Ford, FAIA; Patricia Taylor; Walter Redfean

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	8
Architects	9
Planners	2
Other Professionals	6
Technical	5
Administrative	4
Total	36

Top Five Projects: John Marshall Hotel Rehabilitation, Richmond; City of Richmond CDA

Streetscapes; Chamberlin Hotel Rehabilitation, Hampton; Miller & Rhoads Hotel, Richmond; Cary Court Park & Shop Rehabilitation, Richmond

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Principals: Greg Ault, ASLA; Dennis Carmichael, FASLA; Roger Courtenay, ASLA; Richard Dorrier, AICP; Alan Harwood, AICP; Marsha Lea, ASLA; Paul Moyer, AICP (managing principal); Brad Wellington, ASLA

Firm Personnel by Discipline:

Landscape Architects	22
Engineers	1
Planners	15
GIS Specialists	3
Technical	2
Administrative	7
Total	50

Top Five Projects: National Museum of the American Indian & Cultural Resource Center, Washington D.C. (Award of Excellence, Commercial Architecture, AIA Northern Virginia Chapter 2000); Discovery Communications Headquarters (Northern Virginia AIA Award of Excellence 2004); U.S. Army National Museum, Fort Belvoir; American University Campus Master Plan; National Capital Urban Design and Security Plan, Washington, D.C. (Award of Excellence, Smart Growth, APA, 2005)

•Graham Landscape Architecture

229 Prince George St.
Annapolis, MD 21401
Tel: 410-269-5886
Fax: 410-268-4032
E-mail: garden@grahamlandarch.com
Web: www.grahamlandarch.com
Washington Line: 301-858-5330

Principal: Jay Graham, FASLA

Firm Personnel by Discipline:

Landscape Architects	5
Other Professionals	1
Administrative	1
Total	7

Top Five Projects: Anstrom/Hiemstra Residence, Alexandria (Inform Award 2001; Innovative Design Award Md./Potomac ASLA, 2000); Wye Hall, Queenstown, Md.; William King Regional Arts Center, Abingdon; Jaroneski Residence, Mathews County; Rodricks/Hulebak Residence, Louisa County

•Harvey Delaney Landscape Architects

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Lynchburg, VA 24504
Tel: 434-528-5184
Fax: 434-846-6243
E-mail: info@hdla.biz
Web: www.hdla.biz

Principals: Proctor Harvey; Elizabeth Delaney

Firm Personnel by Discipline:

Landscape Architects	4
CAD Technician	1
Administrative	2
Total	7

Top Five Projects: National D-Day Memorial, Bedford; Patrick Henry National Memorial – Historic Restoration at "Red Hill", Brookneal; Historic Streetscape Revitalization, Farmville; Public/Private Highway Beautification (L.E.A.F.), Lynchburg (model project for state of Virginia – National Arbor Day Award, Lady Byrd Johnson Award); Messier Residence, Richmond

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Fax: 540-857-3180
E-mail: hsmm@hsmm.com
Web: www.hsmm.com

Additional Offices: Virginia Beach; Washington D.C., Charlotte and Raleigh N.C.

Principals: Cecil G. Doyle PE, President/CEO; Michael N. Biscotte, PE; Michael Brennan, AIA, RID; Joseph E. Wells, AIA; Guy E. Slagle, Jr., PE, LS; Nigel Clarke, ASLA

Firm Personnel by Discipline:

Landscape Architects	2
Landscape Designers	2
Interior Designers	5
Architects/Intern Architects	54
Engineers	215
Other Professionals	163
Technical	63
Administrative	52
Total	556

Top Five Projects: Avtex Conservancy Park Master Plan Update – project also includes Phase One Construction Documents, Front Royal; Linville Creek Greenway Master Plan, Town of Broadway; Waynesboro Greenway Trail Master Plan, Phase One – project also includes design guidelines for entire trail system; Town of Waynesboro; Knightdale Environmental Park Master Plan and Implementation, Town of Knightdale, N.C. (North Carolina Chapter ASLA Award of Recognition); Broadway Streetscape Enhancement Plan, Town of Broadway

•Higgins & Gerstenmaier, PLC

8501 Patterson Ave.
Richmond, VA 23229
Tel: 804-740-7500
Fax: 804-740-1620
E-mail: jberry@1hg.net
Web: www.1hg.net or
www.higginsandgerstenmaier.com

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

Firm Personnel by Discipline:

Landscape Architects	8
Planners	1

Other Professionals	1
Technical	1
Administrative	2
Total	13

Top Five Projects: Capital One West Creek Campus; Bon Secours Hospitals: St. Mary's Campus, St. Francis Campus, Memorial Regional Medical Center; Univ. of Richmond: Heilman Dining Center; Va. Commonwealth Univ. Student Commons, Engineering and Business School; Windmill Point Lancaster County-Whitestone: Project LA and land planning and construction management

• Hughes Associates Architects

656 Elm Ave., SW
Roanoke, VA 24016
Tel: 540-342-4002
Fax: 540-342-2060
E-mail: WWWilcox@HughesArchitects.com
Web: www.HughesArchitects.com

Principals: Richard M. Hughes, NCARB, AIA (chairman); D. Jeffery Parkhill, NCARB, AIA (president); John T. Morris, AIA (executive v-p)

Firm Personnel by Discipline:	
Landscape Architects	1
Architects	9
Technical	6
Administrative	3
Total	19

Top Five Projects: Centra Summit Nursing Facility, Lynchburg; St. John Evangelical Lutheran Church Addition, Roanoke; Lynchburg General Hospital Cardiology Addition, Lynchburg; Skelton Residence, Smith Mountain Lake; Bank of Monroe, Lewisburg, W.Va.

• InSites, PLC

424 West 21st St., Ste. 201
Norfolk, VA 23517
Tel: 757-622-6446
Fax: 757-622-6466
E-mail: info@insites-studio.com
Web: www.insites-studio.com

Principal: Keith M. Oliver, ASLA

Firm Personnel by Discipline:	
Landscape Architects	2
Technical	1
Total	3

Top Five Projects: Broad Creek, Norfolk Redevelopment & Housing Authority, Norfolk; Virginia Zoo Butterfly and Orchid Conservatory, Norfolk; Rio Grande Bio Park, African Adventure Signature Artwork, Albuquerque, N.M.; US 231 Relocation Study, Tippecanoe County, Ind.; Air Combat Command Planning Assistance Team, Dyess AFB, Abilene, Tex., and Minot AFB, Minot, N.Dak.

• Land Planning + Design Associates, Inc.

310 E. Main St., Ste. 200
Charlottesville, VA 22902
Tel: 434-296-2108
Fax: 434-296-2109
E-mail: bill@lpda.net
Web: www.lpda.net

Principals: William R. Mechnick, ASLA, principal in charge; John C. Schmidt, ASLA; R. Stan Tatum, ASLA

Firm Personnel by Discipline:	
Landscape Architects	6
Administrative	1
Total	7

Top Five Projects: Charlottesville Commercial Corridor Plan (winner: AIA Honor Award for Regional and Urban Design, Torti Gallas & Partners - CHK, Inc. Project Architect); Jamestown Visitor Center Entrance Plaza, James City County; Lynchburg Memorial Hospital Entrance and Interior Courtyard, Lynchburg; Historic Miller Park Master Plan, Lynchburg; Mason's Crest Master Plan (awarded Scenic Virginia Best Preservation of a Scenic Viewshed)

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Vienna, VA 22182
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Web: www.lsginc.com

Principals: Mark R. Lewis, ASLA; Sunny Jung Scully, FASLA; Mark C. Gionet, ASLA, AICP; Robert K. Esselburn, ASLA; Connie Fan, ASLA, LEEDAP

Firm Personnel by Discipline:	
Landscape Architects	17
Administrative	4
Total	21

Top Five Projects: Lansdowne on the Potomac, Loudoun County (Northern Virginia Building Industry Association: Best New Resort Community 2001); South Germantown Recreational Park, Germantown, Md. (Innovative Design for Excellence, ASLA, Potomac & Maryland Chapters 2002); King Farm Rockville, Md.; North Tract Master Recreation Plan, Arlington; The Peninsula, Sussex County, Del.

• Merle Thorpe Architects PLLC

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Tel: 202-298-7771
Fax: 202-298-7776
E-mail: merle@MerleThorpeArchitects.com
Web: www.MerleThorpeArchitects.com

Principal: Merle Thorpe

Firm Personnel by Discipline:	
Architects	8

Top Five Projects: Myrtle Grove, Talbot County, Md. (DC Chapter AIA, Distinctive Residential Architecture Award and Award for Excellence); Killermont House, Washington, D.C. (DC Chapter AIA Distinctive Residential Architecture Award); Regency Style Residence, Potomac, Md.; House at Langdon Point, Talbot County, Md.; Lloyd House, Bethesda, Md. (DC Chapter AIA, Distinctive Residential Architecture Award)

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Principals: Robert S. Miller, III, PE, president; Walter

R. Stephenson, Jr., LS, v.p. of surveying; Wayne D. McCoy, CES, v.p. of environmental sciences; Bruce A. Seamans, PE, v.p. of engineering & operations

Firm Personnel by Discipline:

Landscape Architects	2
Engineers	14
Planners	4
Other Professionals	10
Technical	41
Administrative	13
Total	84

Top Five Projects: Salt Meadow Bay, master plan/landscape design, Va. Beach (2004 Tidewater Multi-Family Housing Council Award of Excellence); North Shore at Ridgely Manor (single-family) and Ridgely Manor at Lake Smith (multifamily), planning and landscape design, Va. Beach; Town Center of Va. Beach (2004 HRACRE First Honor Award for Best Master Planned Project and Va. Beach Planning Commission Honor Award for Non-Residential Development); Washington Street Residences, post-construction restoration of mature landscaping, Portsmouth; Wawa Stores, planning and landscape design, various sites in southeastern Va.

• O'Doherty Group Landscape Architecture

229 Prince George St.
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Tel: 410-269-5887
Fax: 410-268-4032
E-mail: contact@odohertygroup.com
Web: www.odohertygroup.com

Principal: Pearse O'Doherty, ASLA

Firm Personnel by Discipline:	
Landscape Architects	4
Technical	2
Administrative	2
Total	8

Top Five Projects: The Maryland Zoo at Baltimore - The Artic Exhibit; BWI Terminal Enhancement; St. Mary's College, St. Mary's City, Md. (2002 AIA Metro Washington Chapter, Grand Award; 2002 Inform Award); U.S. Naval Academy, Annapolis, Md. (2002 Maryland/Potomac Chapter ASLA, Merit Award); Severn Savings Bank - Green Roof, Annapolis, Md.

• Siska Aurand Landscape Architects

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

Principal: C. Douglas Aurand

Firm Personnel by Discipline:	
Landscape Architects	5
Other Professionals	1
Technical	2
Administrative	1
Total	9

Top Five Projects: Waterside Villages of Currituck, Grandy, N.C.; Eagle Harbour Pool Complex, Suffolk (NSPI Region II - Silver); Marquart Residence, Virginia Beach (NSPI Region

II – Silver, Residential); Pepsi Bottle Plant, Wytheville; Norfolk Botanical Garden, Baker Perennial Garden, Norfolk

• Siteworks

333 Monticello Rd.
Charlottesville, VA 22902
Tel: 434-923-8100
E-mail: oshea@siteworks-studio.com
Web: www.siteworks-studio.com

Principals: Peter O'Shea, ASLA, FAAR; Sara Wilson

Firm Personnel by Discipline:

Landscape Architects	3
Architects	1
Total	4

Top Five Projects: Bear Street Courtyard Urban Development and Cave Ave. Studios, Banff, Alberta; Monument to Free Expression, Charlottesville; Shenandoah Valley Discovery Museum, Winchester; Ernie Morgan Environmental Action Center, Norfolk; Habitat22, Barcelona, Spain

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

Firm Personnel by Discipline:

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

Top Five Projects: Reynolds Crossing Entrance Plans/Project I.D., Richmond; Church Green and Columbarium, Fredericksburg United Methodist Church; Campus Improvement Plan and Main Entrance Plaza and Fountain, Science Museum of Virginia, Richmond; Path of History Park, Portsmouth; Bogese Residence, Richmond

• Timmons Group

1001 Boulders Parkway, Ste. 300
Richmond, VA 23225
Tel: 804-200-6500
Fax: 804-560-1016
E-mail: lugay.lanier@timmons.com
Web: www.timmons.com

Principals: Lugay Lanier, LA, FASLA; Joey Robinson, APA; Susan Curp, LA, ASLA

Firm Personnel by Discipline:

Landscape Architects	7
Engineers	83
Planners	2
Other Professionals	53
Technical	34
Administrative	28
Total	305

Top Five Projects: Crestar Riverview Headquarters, Richmond; Luck Stone River Run, Spotsylvania County; Lakewood Manor/Lucy Corr, Richmond; Cosby Road High School, Chesterfield County; Old Trail-Master Planned Community, Charlottesville

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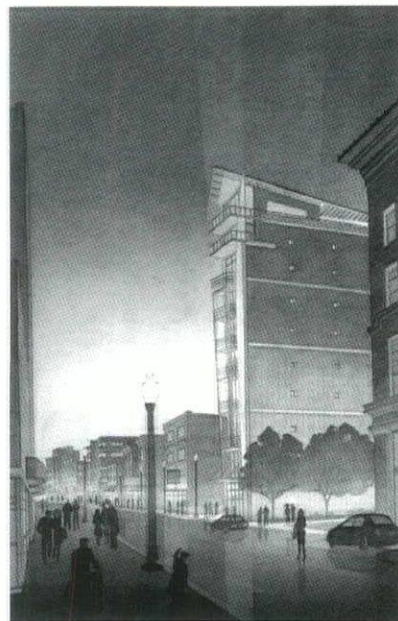
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Architect: Baskerville, Richmond

Project: Thayer Lodging at Wyndham Miami Airport Hotel

This project reinvigorates the 408-room, 10-story Miami Wyndham Airport Hotel. A steel-and-glass porte-cochere at the entry will link to the Miami Intermodal Center being built across the street. Interiors will reflect Miami's rich architectural and aviation history. Tel: 804-343-1010

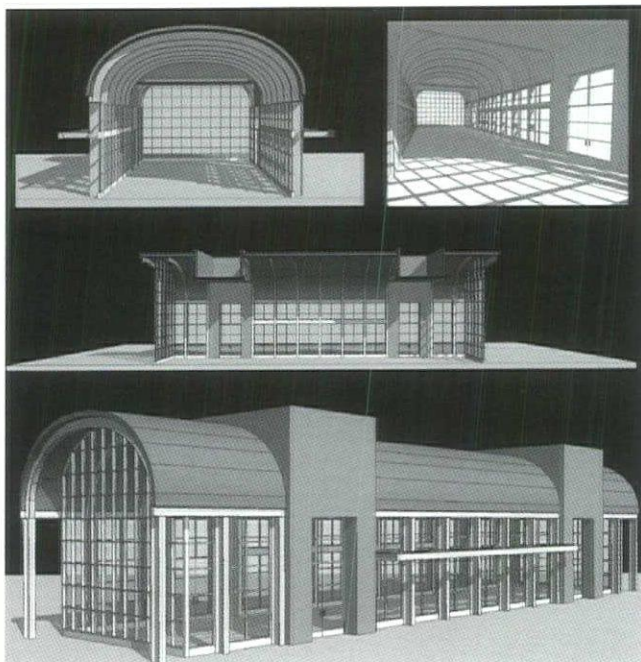


Firm: Arc Studio, Newport News, with Studio Quattro, Norfolk

Project: The Cosmopolitan

This 10-story high rise contains commercial space and 16 condominiums, including a 2400-s.f. penthouse, which features private elevator access, a home theater, conference area, offices, and views to the Norfolk waterfront. A rooftop garden and community clubhouse are additional perks. Tel: 757-873-9644

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Architect: DMJM Design, Washington, D.C.

Project: U.S. Department of Transportation Plaza Pavilion

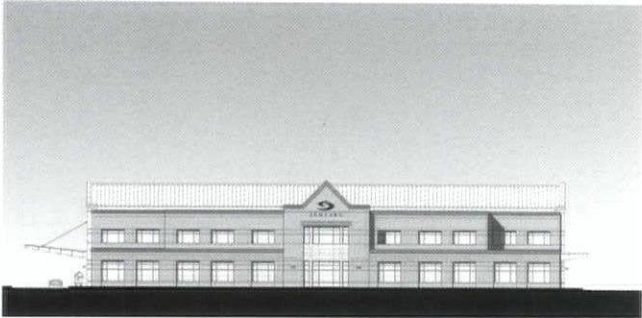
DMJM Design, in association with Michael Graves Associates, is designing a 4,000-s.f., steel-and-glass retail pavilion, part of the public plaza development for the new U.S. Department of Transportation Headquarters in the Southeast Federal Center. Tel: 703-682-4900



Architect: William Henry Harris & Associates, Richmond

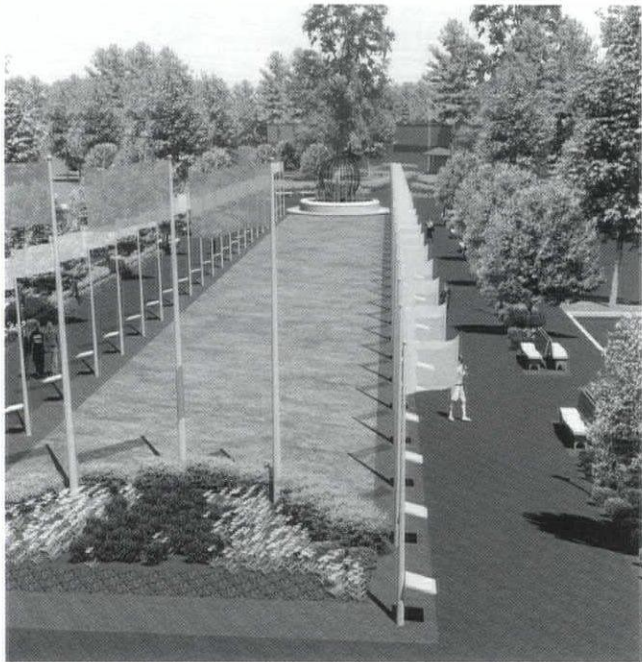
Project: Conference Center, Makemie Woods Camp/Conference Center

This new 72-bed conference center for the Presbytery of Eastern Virginia will provide meeting and lodging facilities for year-round ministry and retreats in New Kent County. The "rustic contemporary" center will have clapboard siding on a textured split block base. Tel: 800-473-0070 / www.harrisarchitects.org



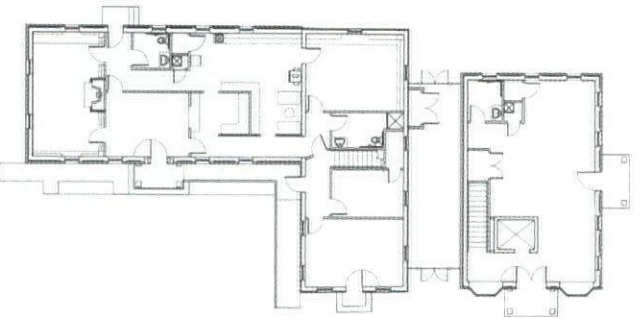
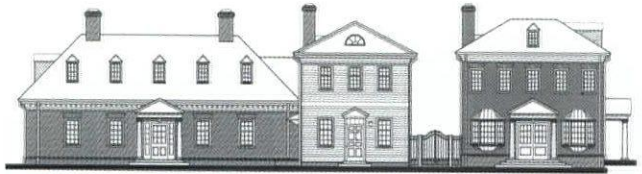
Architect: Gresham, Smith and Partners, Richmond
Project: Port Warwick Medical Arts Campus, Phase 2

The Hammes Company, in partnership with Sentara Healthcare, is developing this two-story, 57,000-s.f. facility in the Port Warwick development in Newport News. The program includes an ambulatory surgery center and an emergency department. Tel: 804-788-0710 / www.gspnet.com



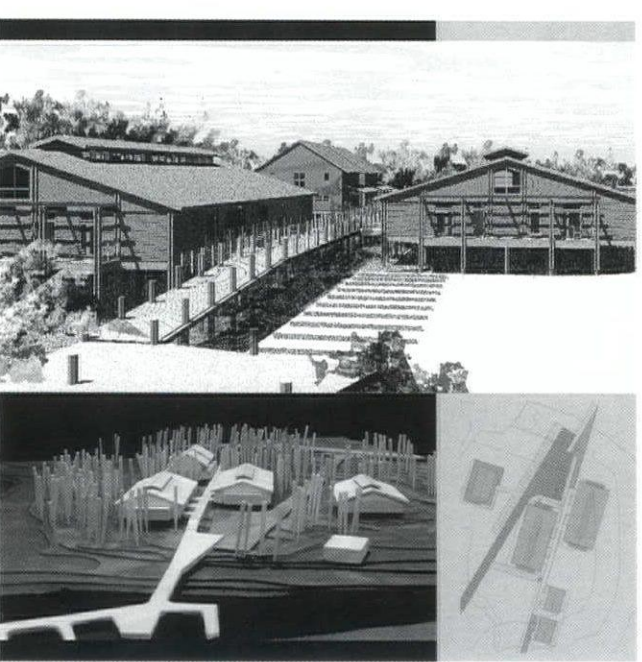
Landscape Architect: Land Planning and Design Associates, Charlottesville
Project: Jamestown Settlement

LPDA is working with the Jamestown/Yorktown Foundation and Rickmond-Bury Engineers on the 400th Anniversary Plaza, Café, and parking additions to the Jamestown Settlement. The plaza is being constructed for a year-long celebration of Jamestown's founding. Tel: 434-296-2108 / www.lpda.net



Architect: Huff-Morris Architects, Richmond
Project: Schroeder Law Offices and Retail Shops

The new law office and retail shops will be the third building the firm has designed at the intersection of Church Lane and Prince Street in Tappahannock. The building design and materials are in context with the historical architecture of the area. Tel: 804-343-1505 / huffmorris.com



Architect: Lavigne Associates Architects, Alexandria
Project: Long Term Ecological Research Center

The Long Term Ecological Research Center, commissioned by U.Va., will be a "living laboratory" on the edge of a tidal wetland in Oyster, Va. The complex will include laboratories, research units, housing, and storage and staging areas to support the research functions. Tel: 703-739-3206 / www.laarchitects.com



Architect: Meditch Murphey Architects, Chevy Chase, Md.

Project: 60s Redux

This well preserved, 1960s ranch-style residence in McLean is looking for a 21st-century upgrade. The renovation will include a new master suite, kitchen, finishes in all the bathrooms and bedrooms, and energy-efficient windows and doors. Completion is expected in spring of 2006. Tel: 301-657-9400

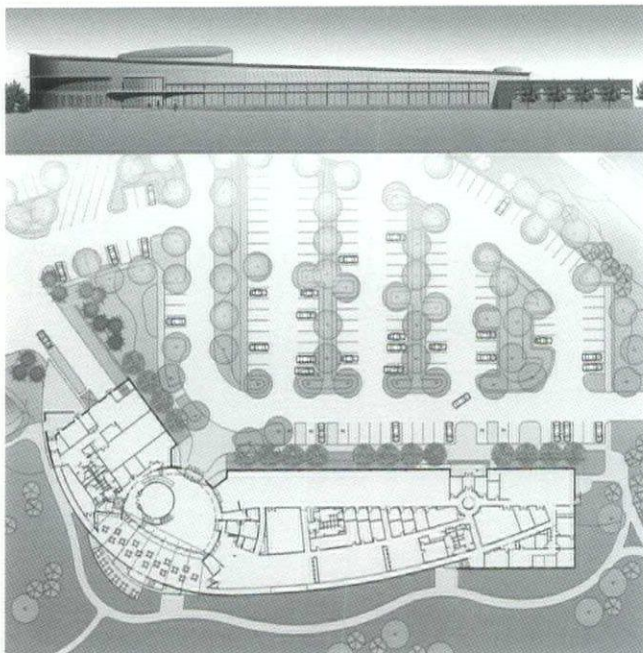


Architect: Mitchell/Matthews Architects and Planners, Charlottesville

Project: Student Residence

This \$38 million renovation and expansion located in Winston-Salem, N.C., will provide approximately 1,000 beds on 10 floors and will occupy approximately 200,000 s.f. of space. Tel: 434-979-7550

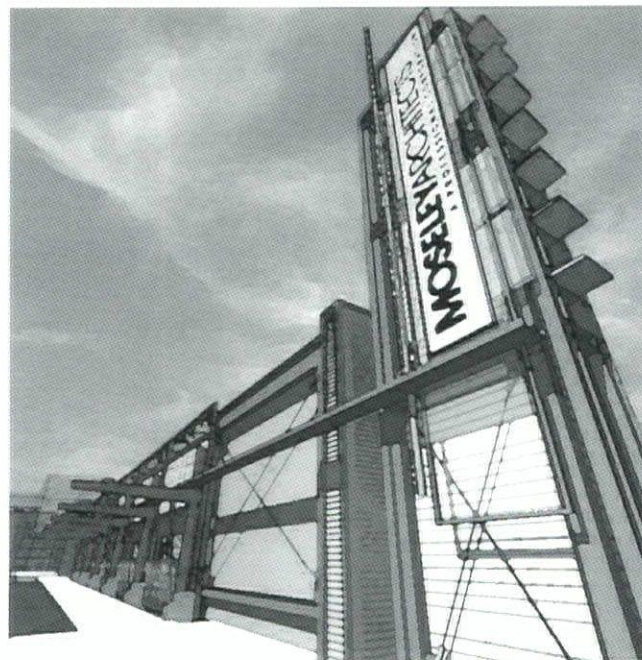
52



Architect: Morgan Gick McBeath & Associates, Falls Church

Project: Loudoun County Sanitation Authority

This new, two-story 52,000-s.f. steel framed administrative services office building will include an indoor educational exhibit area, a cafeteria, and a 3,000-s.f. outdoor pavilion. The proposed site is located off of Broad Run, west of an existing LCSA building. Tel: 703-538-7100 / www.morgangick.com



Architect: Moseley Architects, Richmond

Project: Moseley Corporate Headquarters

Moseley Architects purchased a 1930s industrial structure at 3200 Norfolk St. for its new corporate headquarters. Providing not only state-of-the-art office space for over 120 employees, the headquarters also will act as a living laboratory and outreach program. Tel: 804-794-7555 / www.moseleyarchitects.com



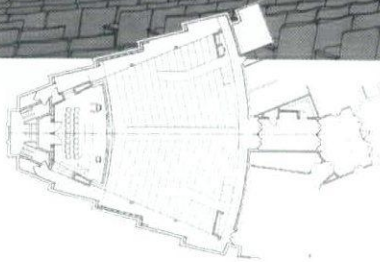
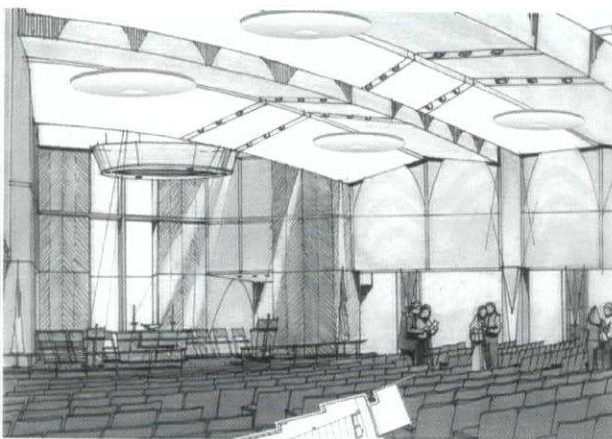
Architect: Moseley Architects, Richmond
Project: Williamsburg-James City County High School #3

This high school, the third serving the local community, will contain two magnet components focusing on pre-engineering/technology and pre-medical. The 243,000-s.f. building will accommodate 1,250 students with core spaces sized for 1,450 students. Tel: 804-794-7555 / www.moseleyarchitects.com



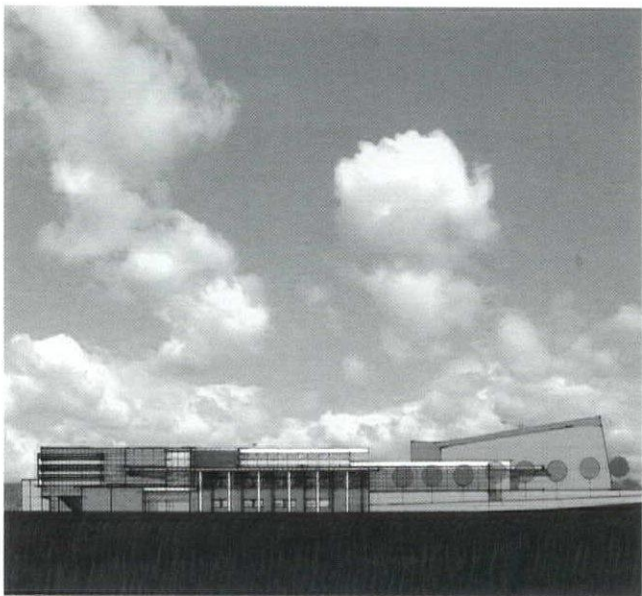
Architect: SFCS Inc., Roanoke
Project: VMI Alumni Memorial Stadium Renovations

A new entrance plaza, including a symbolic gateway, headlines comprehensive renovations by SFCS and HOKSVE to update the Virginia Military Institute's football stadium for patrons and athletes. Concessions, restrooms, locker rooms, and seating will be improved and expanded. Tel: 540-344-6664 / tlj@sfcs.com



Architect: PSA-Dewberry, Inc., Fairfax
Project: Arlington Temple United Methodist Church

The phase one, 5000-s.f. renovation of this urban landmark in Rosslyn will provide sanctuary improvements, including ceiling reconfigurations, distinctive lighting arrangements, chancel area enlargement, and high-tech video and audio configurations. Tel: 703-849-0100



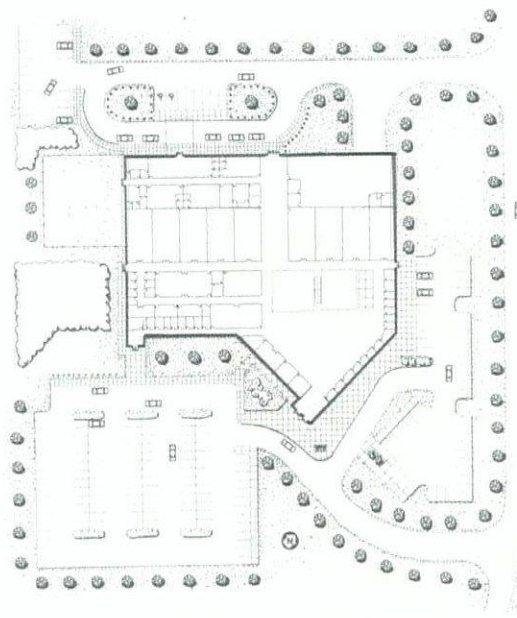
Architect: SHW Group LLP, Reston
Project: Culpeper High School

A career and technical program and community use are the focus of the new 250,000-s.f., 1,500-pupil high school. Located on the site with a new community athletic complex, shared use of both facilities is planned. Construction begins in Spring of 2006. Tel: 703-648-1740 / www.shwgroup.com



Architect: Watershed, Richmond
Project: Wintergreen Overlook

Sited at the edge of a prominent Wintergreen Resort overlook, this structure will provide an intensified experience of several Blue Ridge Mountain viewsheds while celebrating ecological stewardship throughout the resort's history. Tel: 804-254-8001



Architect: Wiley & Wilson, Lynchburg
Project: Southside "One Stop" Career, Education, Workforce Training Center

To better assist businesses and job seekers, this center anticipates the union of Southside Va. Community College, the Va. Employment Commission, the Dept. of Rehabilitative Services, H.O.P.E. Community Services, and the Town of Farmville under one roof. Tel: 434-947-1901 / www.wileywilson.com

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A conference room meeting brings to mind featureless gray walls, an intimidating slab of table, and a snooze-inducing lack of natural light. But it doesn't have to be that way. Any who doubt should take a look at the inviting, breezy conference room addition to the office of Mitchell Matthews Architects & Planners in Charlottesville.

Principal John Matthews, AIA, discovered the building while on a jog. A three-unit boarding house built about 1920, it was run down, but its materials appealed to Matthews. After a year of unsuccessful attempts to entice the owner, he prevailed and the firm immediately began renovations. Staff offices came first, then the architects began the conference room addition, replacing a dilapidated screened porch on the northeast corner of the building.

The design team – consisting of Matthews, project designer Chris Carmichael, and builder Bruce Wachtel – focused on the experience of the room. They conceived of the space as a garden pavilion that would exude a light, airy feeling, drawing on the landscape to complement the proposed palette of stone, copper, wood, slate, and glass.

The richly stained, barrel-vaulted ceiling conveys a sense of importance. Wachtel constructed the white ribs so carefully that they fit the stained wood exactly. "We like to emphasize this kind of hand skill in our projects," Matthews says. The stone wall of the original building was replicated with hand-picked local stone and laid in a similar fashion. This stress on craftsmanship and detail brings a whiff of Arts and Crafts to the modified classicism spoken by the white walls, columns, and slate.

Mitchell Matthews invites its clients into the room to get a sense of the work it does. Those clients see the results of spending time on drawings, hiring skilled craftsmen, and using quality materials. The staff also gets a message about the importance of investing in the business.

The results have been fruitful. Both the firm's workload and staff have continually expanded. To accommodate this sustained growth, a basement studio is now under construction, to be followed by renovations to the top floor. Now the little stone building Matthews fell for is coming into its own.

— Rebecca E. Ivey

From Humble Beginnings



Charles Shoffner

By hiding light fixtures, light-blocking shades, and a projection screen in the soffit, the architects allowed the natural materials and handcrafted elements to shine.



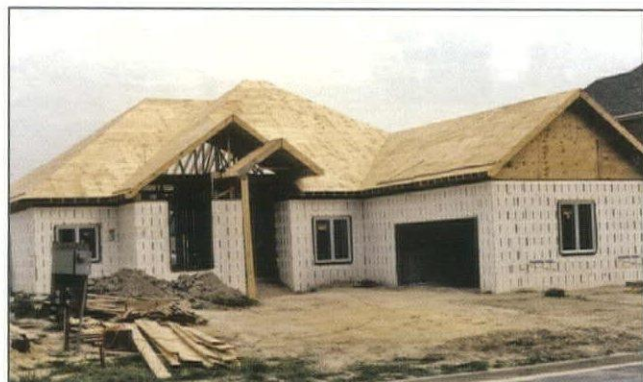
Anthony Viola

The precursor to the classically inspired addition (above) was a modest screened porch (right).



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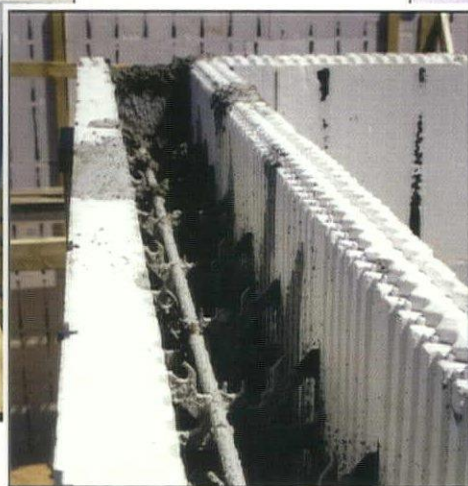


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Construction is Simple and Flexible



Insulated Concrete Form walls are the newest concept in residential and commercial construction but are field proven, with hundreds of comfortable "ICF" homes and businesses in Virginia.

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