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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 reduce poverty in the community and that the benefits were 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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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 Tredgar, Baskervill and 3north
Palette Restaurant, BBG-BBM
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

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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

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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.

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In our next issue:
Buildings for Education

architecture • landscape architecture • product design • decorative arts • historic preservation • interior design • visual arts • graphic design • urban design
ood 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 tenants.
A Confederate soldier guards the top tier of Monument Terrace.

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.

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Frame 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 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 folklore about what a museum should be,” he mused. “The idea you have is that art should be put in a neutral place that doesn’t compete with it.”

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 flow 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, see it, make it, and then sit on it,” said Gehry.

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 mulled. 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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An Engaging Mass of Information

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. Situated 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
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 Register.

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...
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. “Pleasantry, 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 interior

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).

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

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

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

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.

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**

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.

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

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).

In prominent locations, layers of paint were stripped from architectural stonework using a pungent green chemical compound.
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 Gehry and the Walt Disney Concert Hall. And, with that, a new tradition had begun.
The galleries were filled with people on the Center's opening day.

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

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

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

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

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.
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: Green Door
Contractor: HITT Contracting, Inc.
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.

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.
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
Bushman 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 greed. "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

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
Baskerville 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)

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 sandblasted 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.”

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.

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

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 Allee - 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."

Owner/Contractor: Sherwood Memorial Park

A series of granite-clad crypts define one edge of the mausoleum's Sunken Garden (above).
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: Name Withheld
Contractor: Stuart Cary General Contractor
Contributors: Virginia Industrial Services (metal fabricator); Precision Landscaping (landscape contractor); Empire Granite (stonework)

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

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.

Student Team: Michelle Shuman, Elizabeth Shoffner, Katie Spicer, Nathan Petty, Meredith Epiey, 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, tere-coated stainless steel. The 26,000-square-foot build-
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.

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

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

inform 2005: number two
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. Connected 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,
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.
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.

Key elements of the Belvedere Gardens plan are (A) the Pavilion, (B) the Allee, (C) the entry, (D) the Sunken Garden, (E) the Family Estates, and (F) the Grove.
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- AIA American Institute of Architects
- ACIA American Institute of Certified Planners
- ASID American Society of Interior Designers
- ASLA American Society of Landscape Architects
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- **Web:** www.aiarchitecture.com

**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

### CORE architecture + design

- **Address:** 101 S. 15th St, Richmond, VA 23219
- **Phone:** 804-343-1010
- **Fax:** 804-343-0905
- **E-mail:** bcwh@bcwh.com
- **Web:** www.bcwh.com

**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 Hitler; Va. Commonwealth Univ. Updated Master Plan

### BCWH Architects

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

**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 Hitler; Va. Commonwealth Univ. Updated Master Plan

### Interior Design Directory 2005

Virginia NAIDP 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.

**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

### Baskervill

- **Address:** 101 S. 15th St., Richmond, VA 23219
- **Phone:** 804-343-1010
- **Fax:** 804-343-0905
- **E-mail:** bcwh@bcwh.com
- **Web:** www.baskervill.com

**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)

### The Barnett Group

- **Address:** 904 Princess Anne St., Ste. 202, Fredericksburg, VA 22401
- **Phone:** 540-374-0404
- **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

### Barson Gurney Interiors

- **Address:** 6420 Barnaby St., NW, Washington, DC 20005
- **Phone:** 202-244-6883
- **Fax:** 202-237-2787
- **E-mail:** tgrmg@aol.com
- **Web:** www.robertgurneYarchitect.com

**Principal:**
- Thérèse Barson 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)

### BCWH Architects

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

**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 Hitler; Va. Commonwealth Univ. Updated Master Plan

### CORE architecture + design

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

**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)

**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:**
Washington Chapter AIA Presidential Citation in Sustainable Design, 2003 Fairfax County Exceptional Design Honor Award; Fannie Mae, Bethesda Office, Bethesda, Md.

**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

Directory listings are paid announcements. For rate information, call Inform at 804-644-3041.
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

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


• 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: 703-598-8276
Fax: 703-821-6976
E-mail: info@dcsdesign.com
Web: www.dcsdesign.com


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


• DBI Architects, Inc.

1707 L St., NW, Ste. 600
Washington, DC 20036
Tel: 202-872-8644
Fax: 202-872-4265
E-mail: wash-dc@dbia.com
Web: www.dbia.com

Additional Office: 7799 Leesburg Pike, Ste. 808
Falls Church, VA 22043
Tel: 703-853-3900
Fax: 703-847-3336
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

• Environment Design PLLC

1211 Connecticut Ave., NW, Ste. 250
Washington, DC 20036
Tel: 202-775-9000
Fax: 202-775-9001
E-mail: info@envisionsite.com
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


• Paul Finch & Associates, P.C.

3550 Buckner Blvd.
Virginia Beach, VA 23453
Tel: 757-471-0537
Fax: 757-471-4285
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; Hemotology & 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.

• Hayes, Seay, Matern & Matern, Inc. (HSMMI)

1315 Franklin Rd. S.W.
Roanoke, VA 24016
Tel: 540-857-3100
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; 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 558

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Virginia Beach, VA 23462
Tel: 757-490-9048
Fax: 757-490-7081
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 Solaire, 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, LEED AP

Firm Personnel by Discipline:
Interior Designers 14
Architects 14
Other Professionals 19
Graphic Designer 1
Administrative 7
Total 55


- **HKS**
  411 E. Franklin St., Ste. 105
  Richmond, VA 23219
  Tel: 804-644-8400
  Fax: 804-644-8469
  E-mail: scorsor@hksinc.com
  Web: www.hksinc.com

  **Principal:** 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: 51
  - Total: 720

  **Top Five Projects:**
  - VCUHS Critical Care Tower and Emergency Department Addition, Richmond, VA
  - Lynchburg General Hospital Bed Tower Addition, Lynchburg, VA
  - Baptist Hospital Miami, Ed & Bed Tower Addition & Renovation, Miami, Fl.
  - 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: galladio@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, VA
  - Kintoch Golf Club, interior design, Richmond, VA
  - Jefferson Residence, Monument Avenue, Richmond, VA
  - Hill Residence, Monument Avenue, Richmond, VA
  - 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, VA
  - Mercedes Benz U.S.A., Bethesda, MD
  - Mid Atlantic Federal Credit Union, Germantown, MD
  - Zoso Condominiums, Arlington, VA
  - The Ellipse at Ballston, Tenant Services, Arlington, VA

- **Mancini Duffy**
  1827 K Street, NW, 5th Floor
  Washington, DC 20006
  Tel: 202-463-2553
  Fax: 202-422-3560
  E-mail: elevin@mancinduffy.com
  Web: www.mancinduffy.com

  **Principals:** Theodore "Ted" Maziejka; Arnold Craig Levin; Steve Bleiweiss; William Bouchez; 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: 129

  **Top Five Projects:**
  - Capital One Services, McLean, VA
  - Time Warner, Washington, D.C. and New York, NY
  - Airbus North America, Herndon, VA
  - 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: 202-256-7776
  E-mail: merle@MerleThorpeArchitects.com
  Web: www.MerleThorpeArchitects.com

  **Principal:** Merle Thorpe

  **Firm Personnel by Discipline:**
  - Architects: 8
  - Planners: 6
  - Other Professionals: 14
  - Technical: 2
  - Administrative: 14
  - Total: 129

  **Top Five Projects:**
  - Myrtle Grove, Talbot County, MD
  - Killermont House, Washington, D.C.
  - Kingman House, Washington, D.C.
  - Regency Style Residence, Potomac, MD
  - House at Langdon Point, Talbot County, MD

- **Moseley Architects**
  691 Southlake Blvd.
  Richmond, VA 23236
  Tel: 804-794-7555
  Fax: 804-279-8660
  E-mail: info@moseleyarchitects.com
  Web: www.moseleyarchitects.com

  **Additional Offices:**
  - Virginia Beach, VA
  - Harrisonburg, VA
  - Warrenrent, VA
  - Raleigh & Charlotte, NC
  - Florence, SC
  - Suffolk, VA

  **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: 32
  - Administrative: 32
  - Total: 187

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

- **SFCS, Inc.**
  305 South Jefferson St.
  Roanoke, VA 24011
  Tel: 540-344-8604
  Fax: 540-343-6925
  E-mail: sfcs@sfcs.com
  Web: www.sfcscom

  **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, VA
  - The Chesapeake, Newport News, VA
  - The Hermitage at Cedaredge, Richmond, VA
  - Moravian Home, Winston-Salem, NC
  - Friends Home at Guilford, Greensboro, NC

- **Studio27 Architecture**
  1600 K St., NW, Ste. 202
  Washington, DC 20006
  Tel: 202-399-0027
  Fax: 202-399-0270
  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
  - Celebrity Award of Merit
  - Huis JCMZ, Chevy Chase, MD
  - Foundation Awards
  - Friends Home at Guilford, Greensboro, NC

2005: number two inform
Landscape Architecture Directory 2005

- **3north**
  201 W. 7th St.
  Richmond, VA 23224
  Tel: 804-232-2800
  Fax: 804-232-2052
  E-mail: kplane@3north.net
  Web: www.3north.net
  
  Principal: Kristi Pipes Lane, ASID; John A. Hogue, AIA, CID, ASLA; Sanford Bond, AIA
  
  Personnel by Discipline:
  Landscape Architects 2
  Interior Designers 3
  Architects 8
  Other Professionals 1
  Administrative 2
  Total 16
  
  Top Five Projects: White Fence Winery, Irvington; Berry Hill Resort & Conference Center, South Boston; American Civil War Center at Historic Tredeger, Richmond; Bald Eagle Habitat at Maymont Park, Richmond; private residence on Cary St. Roed, 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; New Residence Hall, The Taft School, Connecticut; Granby Street Initiative, a streetscape design study

- **Commonwealth Architects**
  101 Shockoe Slip, 3rd Fl.
  Richmond, VA 23219
  Tel: 804-648-5040
  Fax: 804-225-0329
  E-mail: info@comarchs.com
  Web: www.comarchs.com
  
  Principals: Robert Mills, AIA; Doug Harrisnberg, AIA; Dominic Venuto, CID; Lee Shadbolt, AIA; Richard Ford, FAIA; Patricia Taylor; Walter Redfern
  
  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

- **EDAW, Inc.**
  601 Prince St.
  Alexandria, VA 22314
  Tel: 703-836-1414
  Fax: 703-549-5889
  E-mail: moyerp@edaw.com
  Web: www.edaw.com
  
  Principals: Greg Ault, ASLA; Dennis Carmichael, FASLA; Roger Courtenay, ASLA; Richard Dorrier, AICP; Alan Harwood, AICP, Marsha Lea, ASLA; Paul Meyer, AICP (managing principal); Brad Wellington, ASLA
  
  Personnel by Discipline:
  Landscape Architects 22
  Engineers 1
  Planners 15
  GIS Specialists 3
  Technical 2
  Administrative 7
  Total 50
  

- **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
  
  Principal: Jay Graham, FASLA
  
  Personnel by Discipline:
  Landscape Architects 5
  Other Professionals 1
  Administrative 1
  Total 7
  
  Top Five Projects: Anstrom/Hemstar Residence, Alexandria (Inform Award 2001; Innovative Design Award M.F., 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**
  901 Jefferson St., Ste. 208
  Lynchburg, VA 24504
  Tel: 434-528-5184
  Fax: 434-848-6243
  E-mail: info@hdlia.biz
  Web: www.hdlia.biz
  
  Principals: Proctor Harvey, Elizabeth Delaney
  
  Personnel by Discipline:
  Landscape Architects 8
  Planners 1
  
  Top Five Projects: National D-Day Memorial, Bedford; Patrick Henry National Memorial - Historic Restoration at "Red Hill", Brockneaf; 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

- **Hayes, Sey, Mattern & Mattern (HSMM)**
  1315 Franklin Rd. SW
  Roanoke, VA 24016
  Tel: 540-857-3100
  Fax: 540-857-3180
  E-mail: hsmm@hsmm.com
  Web: www.hsmm.com
  
  Additional Offices: Virginia Beach, 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. Stagle, Jr., PE; LS, Nigel Clarke, ASLA
  
  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; Waysenboro Greenway Trail Master Plan, Phase One - project also includes design guidelines for entire trail system; Town of Waysenboro; 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

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  Richmond, VA 23229
  Tel: 804-740-7500
  Fax: 804-740-1620
  E-mail: jberry@lhg.net
  Web: www.lhg.net
  
  Principals: David C. Gerstenmaier, CLA; Ralph B. Higgins, CLA
  
  Personnel by Discipline:
  Landscape Architects 8
  Planners 1

Directory listings are paid announcements. For rate information, call Inform at 804-544-3041.
Hughes Associates Architects
650 Eme Ave., SW
Roanoke, VA 24016
Tel: 540-342-4002
Fax: 540-342-2060
E-mail: WWillcox@HughesArchitects.com
Web: www.HughesArchitects.com

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 Virginia Best Preservation of a Scenic Viewshed)

Lewis Scully Gionet Inc.
1919 Gallows Rd., Ste. 110
Vienna, VA 22182
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Fax: 703-448-0597
E-mail: info@lgionet.com
Web: www.lgionet.com

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

Top Five Projects:
Landsdowne 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
3121 South ST., NW
Washington, DC 20007
Tel: 202-298-7771
Fax: 202-298-7778
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); Killeroe 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)

Siska Aurand Landscape Architects
5033 Rouse Dr.
Virginia Beach, VA 23462
Tel: 757-490-9294
Fax: 757-490-0634
E-mail: mike_perry@msaonline.com
Web: www.msaonline.com


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/landscaping, 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 HFACRE 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.

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229 Prince George St.
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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.
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Fax: 757-622-6466
E-mail: siskaaurand@siskaaurand.com
Web: siskaaurand.com

Principal: C. Douglas Aurand

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

Top Five Projects: Watersides Villages of Currituck, Grandy, N.C.; Eagle Harbour Pool Complex, Suffolk (NSPI Region II – Silver); Marquardt Residence, Virginia Beach (NSPI Region
II - Silver, Residential); Pepsi Bottle Plant, Wytheville; Norfolk Botanical Garden, Baker Perennial Garden, Norfolk

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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. Haie, 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

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1001 Boulders Parkway, Ste. 300
Richmond, VA 23225
Tel: 804-200-6500
Fax: 804-560-1015
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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On the Boards

Architect: Baskervill, 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

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

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 2,400-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

On the Boards listings are placed by the firms. For rate information, call Inform at 804-644-3041.
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

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

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

LPDA is working with the Jamestown/Yorktown Foundation and Richmond-Bury Engineers on the 400th Anniversary Plaza, Cafe, 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: 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
On the Boards

**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

**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 LCSCA building. Tel: 703-538-7100 / www.morganick.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: 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: 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 / tj@sfcs.com

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

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.

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