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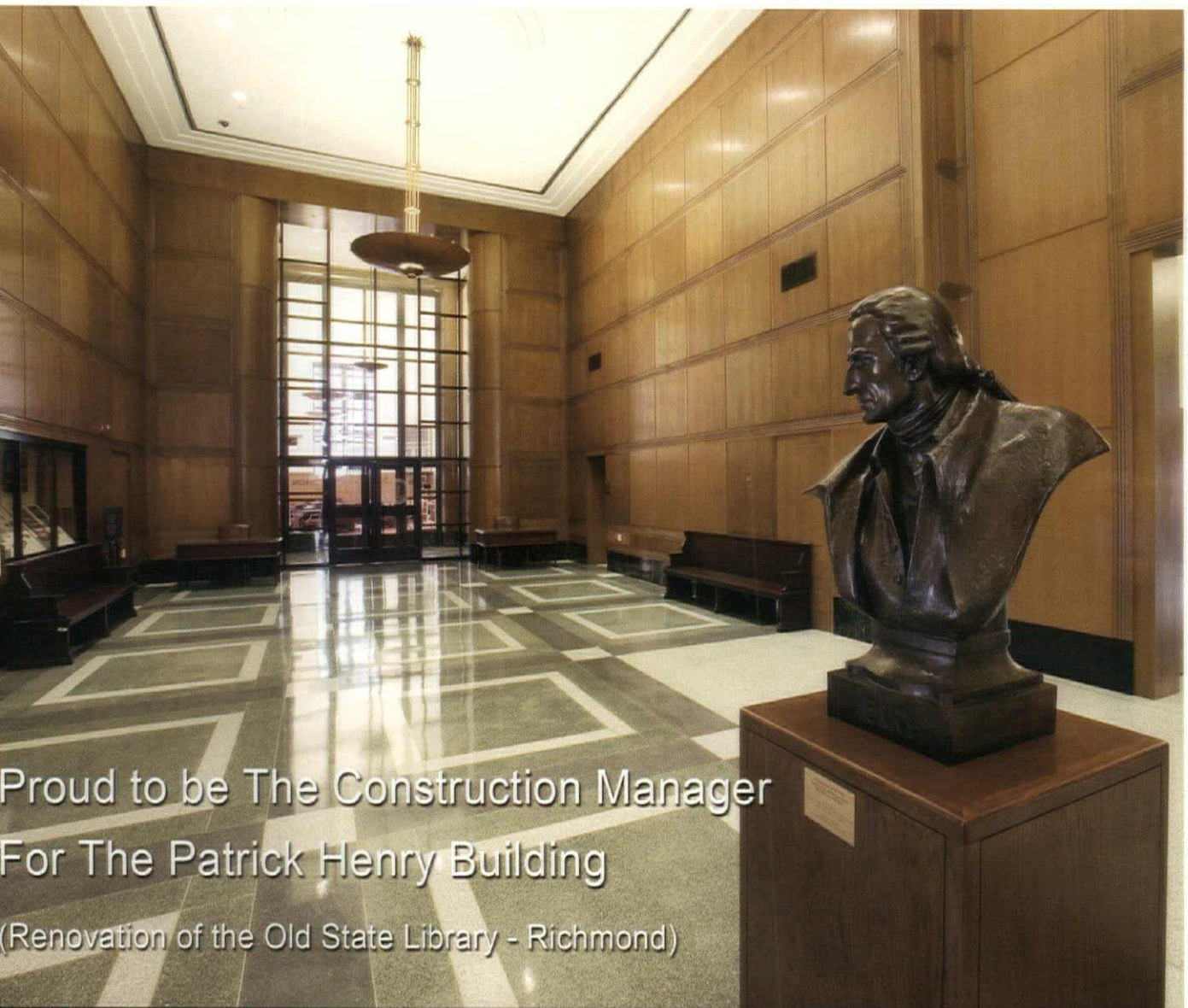
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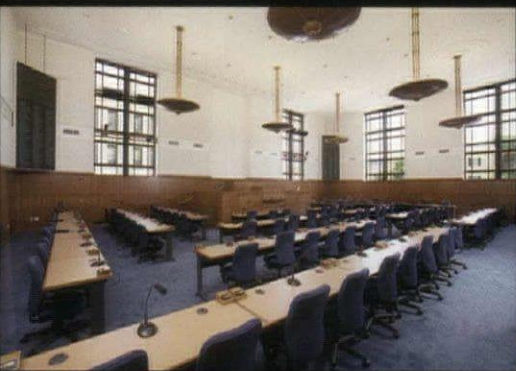
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**inform (ISSN 1047-8353) is published five times a year by the Virginia Society of the American Institute of Architects and is funded in part by a grant from the Virginia Center for Architecture Foundation.**

Subscription rate: \$22 for one year, \$6 for single copies of quarterly issues. POSTMASTER: Please send address changes to **inform**, The Virginia Center for Architecture, 2501 Monument Ave., Richmond, VA 23220. Telephone: 804-644-3041. Note to subscribers: When changing address, please send address label from a recent issue and your new address. Periodicals postage paid at Richmond, Virginia, and additional mailing offices. Editorial offices: 2501 Monument Ave., Richmond, VA 23220. Phone: 804-644-3041. Copyright 2006 by **inform**.

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## FROM THE EDITOR

### More than Roads and Rails

No one in Virginia argues that transportation isn't worth worrying about. Who hasn't sat in bumper-to-bumper traffic on I-95 in Northern Virginia or along I-64 in Hampton Roads and cursed the inability of the roadway to handle the growing number of cars? And who hasn't recognized the toll of suburban sprawl as

another stand of forest is clear-cut for construction of a new subdivision distant from the centers of employment? The high price of fuel, decline in air quality, and difficulty in recruiting low-wage workers are all problems that confront us, in one way or another, because of a muddled transportation system.

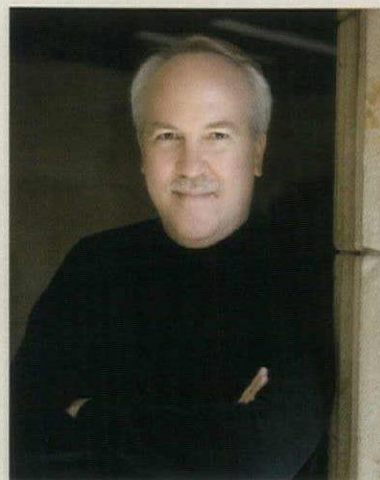
So what can be done? It's a question often posed by architects, who have long been proponents of transportation systems that can improve the functioning of metropolitan areas and help to produce communities whose parts are woven together, not balkanized. We marvel at the transit networks of European cities, for example, or the rare American success story – Portland, Oregon, where growth boundaries and a comprehensive light rail system combine to preserve the natural environment and simplify city living.

Lately, Virginia Gov. Tim Kaine has been on a transportation crusade of his own. But while state politicians wrangle over how to pay for the improvements Kaine has outlined, it is important not to lose sight of the wisdom behind Kaine's policy proposals, which seek to overhaul the planning process that yields long-lasting transportation decisions. On his web site, Kaine makes it clear that "our current system, in which local governments make land use decisions and the state follows behind with transportation decisions, creates a situation where the left hand doesn't know what the right hand is doing."

Among other ideas, Kaine is advancing the simple premise that land use and transportation decisions be codependent. As a first step, he proposed a law that would require local rezoning plans to be submitted with traffic impact statements. This change would allow state transportation officials to advise on how proposed development fits with local roads and transit options. This link between local and state governments is vital, because it breeds an environment in which land use decisions and transportation plans are interconnected. Such an initiative is a step toward policy that fosters livable communities – that is, places that are pedestrian-friendly; provide a range of choices for housing, shopping, recreation, and employment; and offer a variety of transportation options.

An objective case for transportation reform is made by Bruce Katz, a Brookings Institution scholar who argues for new federal policy. Consider an issue as basic as traffic congestion: Katz notes that the annual delay per rush hour traveler has grown from 16 hours in 1982 to 47 hours in 2003. Factoring in the cost of wasted fuel, traffic congestion now costs Americans in the 85 largest metro areas about \$63.1 billion each year. Part of the problem is the sheer number of cars on the road – about 232 million in 2003. Meanwhile, the nation's transportation infrastructure is becoming not just old, but obsolete.

Katz maintains that solutions to America's transportation challenges will only come through a change in the way we develop transportation policies and how we connect those policies to growth factors that include housing, land use, and economic development. The philosophy that underlies Gov. Kaine's transportation plan suggests the beginnings of the policy overhaul that Katz argues for so strenuously. Change of this sort will not come easily. But for the sake of Virginia's landscape – and ultimately for the prosperity of its cities and citizens – the need for new approaches to transportation is undeniable. –Vernon Mays



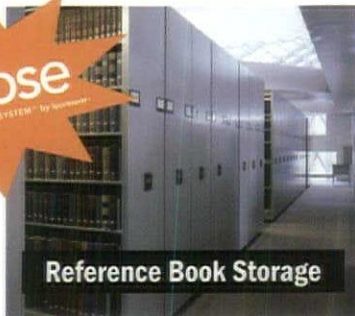


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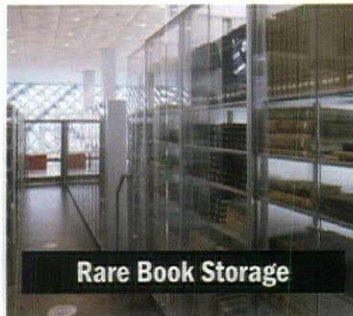


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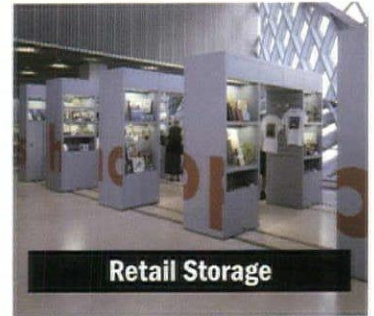
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## Underground Enlightenment

The new Small Special Collections Library by Hartman-Cox Architects preserves a campus landscape with Neoclassical style and a subterranean solution. *By Rab McClure, AIA*

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## Second Time Around

With a sleek renovation by Hillier Architecture, the old State Library in Richmond takes on a new role as offices for the governor and his cabinet. *By Mary Harding Sadler*

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More than a repository for books, the new Ashburn Library by PSA-Dewberry doubles as a high-tech learning center and community gathering space. *By Kim A. O'Connell*

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At William & Mary's Swem Library, an expansion by Hanbury Evans Wright Vlattas and Shepley Bulfinch marry historical precedent with modern technology. *By Kim A. O'Connell*

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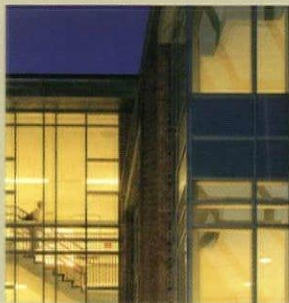
new developments in design

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## Taking Note

doing the small thing well



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Small Special Collections Library  
Photo by Bryan Becker

In our next issue:  
Review of Virginia  
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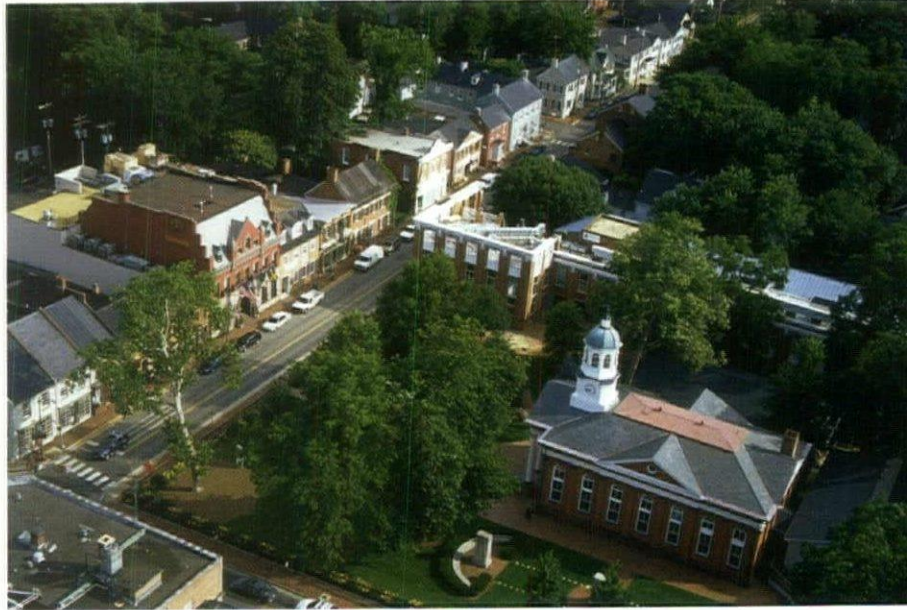
# Coordinated Effort Seeks to Preserve Hallowed Ground

The 175-mile stretch between the battlefields of Gettysburg, Pennsylvania, and Monticello in Charlottesville, Virginia, is American history in microcosm. Revolutionary War sites, Civil War battlefields, and presidential mansions can all be found here – but so can sprawling development, strip malls, and traffic congestion. In response, a public-private partnership has created a new tri-state heritage area known as the “Journey through Hallowed Ground,” which is now facing the challenge of preserving and publicizing the historic corridor.

Generally organized along the Old Carolina Road (Routes 15, 20, and 231), the history-rich route includes dozens of historic and cultural sites spread across four states, including Virginia, Maryland, southern Pennsylvania, and eastern West Virginia. Notable sites include President James Madison’s Montpelier estate, several 18th-century taverns, Underground Railroad stops, and African-American churches.

The partnership was first organized in 1996 in response to concerns about rapid development outside Washington, D.C., especially in areas such as Loudoun County, Va., recently named the fastest-growing county in the nation. Although the nonprofit coalition has no power to control development and is not seeking to change current zoning and land use regulations, partners are hopeful that increased education about these historic sites will foster local measures that encourage appropriate growth and historic preservation. The partnership is also urging landowners and others to take proactive steps to protect the scenic and historic viewsheds along the corridor.

“Growth is not bad in itself,” says Cate Magennis Wyatt, president of the Hallowed Ground partnership. “It’s unattractive, unmindful growth that’s bad. If we’re going to be serious about this, we have to provide landowners an opportunity to purchase land and put conservation easements on it and do development that is in concert with this historic landscape.”



The historic town of Leesburg (above) lies along the history-rich corridor that stretches 175 miles past Revolutionary War sites, Civil War battlefields, and presidential mansions.

Partners in the venture include the National Trust for Historic Preservation, Protect Historic America, the Piedmont Environmental Council, the National Park Service, the Civil War Preservation Trust, the Trust for Public Land, several local Main Street organizations, and dozens of other national, regional, and local partners. To marshal the skills of various groups and organize the resources of this vast region, the partnership hosts regular meetings and has developed committees focused on specific areas such as marketing and tourism. Recently, the superintendents of the 13 national park units in the heritage area met to coordinate their roles.

In 2005, the National Trust included the Hallowed Ground corridor on its annual list of America’s 11 Most Endangered Historic Places. “There aren’t many

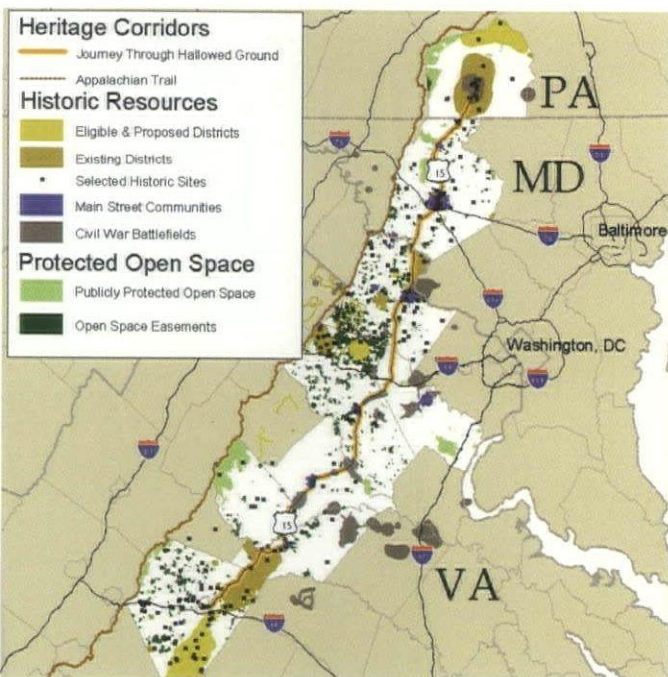
places that encompass a greater variety of significant historic sites,” said Trust President Richard Moe in announcing the listing. “Without comprehensive planning to manage sprawl and encourage appropriate growth, much of the region’s heritage could be paved over.”

The partnership is now seeking federal designation as a national heritage area and a national scenic byway. Such designations come with congressional appropriations that could be used for the development and implementation of a preservation plan for the corridor, land acquisition, or educational initiatives. (Currently, the partnership is funded through a combination of grants and private donations.) Contrary to common misconceptions, national heritage area designation in itself does not change prevailing land use regulation



Notable sites along the Hallowed Ground corridor include James Madison’s Montpelier estate, which is undergoing a massive restoration to remove later additions. The result is shown above.





The Hallowed Ground website offers detailed listings of historic sites and landscapes that can be sorted by region or interest.

and places no restrictions on private property rights. Instead, Wyatt hopes that heritage area designation will encourage officials to consider historic resources in land planning and shed light on historic sites with pressing preservation needs.

In Orange, Va., for example, Montpelier is now undergoing a four-year restoration effort to return the mansion to its 1820s appearance. After Madison's death in 1836, the estate was altered several times, most notably by the DuPont family, which purchased the property in 1900 and expanded the mansion from 22 rooms to 55. Begun in 2004, the restoration has already reduced the mansion to its Madison-era size and restored the front portico.

"The Journey through Hallowed Ground recognizes the great significance and heritage of this region," says Michael Quinn, president of the Montpelier Foundation. "The entire environment allows visitors to understand what the world was like back then, and how that might have shaped Madison's character."

In Leesburg, Va., Dodona Manor, home of General George C. Marshall, is also undergoing a comprehensive restoration of both the 1820s Federal-style house and its 3.8-acre grounds. "The [heritage area] offers a regional approach to preservation and history," says Kristie Lalire, assistant director of the George C. Marshall International Center. "It relates things together and enriches your experience. It offers a more comprehensive view."

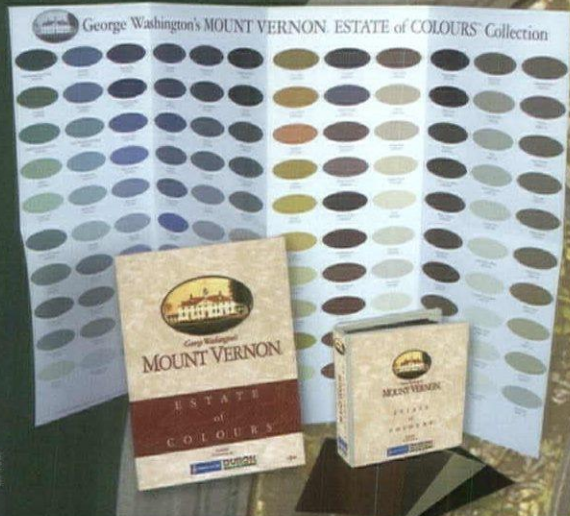
Wyatt also hopes that attention paid to the corridor will boost heritage tourism, while supporting traditional ways of life. "These bucolic rural landscapes frame more American heritage sites than any other place in the country," Wyatt says. "Once you make the decision to change that landscape, what is the true cost to the citizens and the municipalities?" Tourism, she notes, is the third-largest industry in Virginia, and specifically in the case of heritage tourism, people tend to spend more money and stay longer.

— Kim A. O'Connell

For more information, go to [www.hallowedground.org](http://www.hallowedground.org).



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# VCA Hosts Symposium to Promote Livable Communities

Planners, housing representatives, and planning commissioners, among others, gathered in Richmond on January 12 to share the best available information on mixed-use, mixed-income developments. The message made clear to them: such a response to urban growth pressures can successfully address the housing and transportation problems that most American cities face.

Headlining the symposium, co-sponsored by the Virginia Center for Architecture, was M. von Nkosi, director of the Mixed Income Communities Initiative at the Atlanta Neighborhood Development Partnership. He was followed by a host of speakers from around Virginia who offered case studies or insight from a political, social, or financial perspective. "For every car you buy, you lose \$75,000 in housing ability," Nkosi said, explaining that a new car costs about \$400 to \$500 per month to buy or lease. Putting the same money into a mortgage, Nkosi added, would be equivalent to paying principal and interest on a \$75,000 loan. The example was just one of many that Nkosi offered to challenge participants' perspectives on how simple choices can affect a family's bottom line.

Burrell Saunders, AIA, of CMSS Architects in Virginia Beach, offered a case study of Oyster Point in Newport News. The city center has attracted commercial and retail businesses and residential clients who are willing to pay premium rents because of the location and the convenience of mixed use. Saunders noted there was no mixed-income housing component at Oyster Point because it was intended to weave together existing low- to moderate-income neighborhoods nearby.

In his lecture, A. Melvin Miller of the Alexandria Redevelopment and Housing Authority highlighted "The Berg," a mix of market-rate and subsidized units that were built on the site of 100 low-income units that were razed. Officials guaranteed that each demolished unit would be replaced with a subsidized unit. Joining the VCA as symposium sponsors were the Virginia Local Initiatives Support Corporation and Virginia Housing Development Authority. Corporate support for the Center's educational programs also comes from Capital One and LandAmerica.

— Duncan Abernathy



Symposium attendees enjoy a reception at the Virginia Center for Architecture's "Affordable Housing" exhibition.

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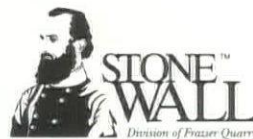
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Detail of frontispiece from bound volume of Blackburn's architectural drawings.

## Exhibition Illuminates Early Virginia Architect

Among other outcomes of the original construction at the University of Virginia was the availability of a crop of talented craftsmen who remained in Virginia after completion of Jefferson's "academical village." One of them – a carpenter and journeyman architect named Thomas Blackburn – is the subject of a small, but informative, exhibition at the Virginia Historical Society in Richmond. Titled "In Jefferson's Shadow: The Architecture of Thomas Blackburn," the exhibition provides rare insight into the practice of architecture in the early 1800s.

The core of the exhibition is a collection of drawings discovered by the historical society in 1999. It surfaced as three bound volumes of drawings made between 1821 and 1858. Some are watercolor plans, elevations, and details of residences designed by Blackburn; others are studies of classical proportions copied from important source books. "No source was more important to Blackburn than Palladio," writes guest curator Bryan Clark Green, who points out that Blackburn was previously unknown to modern scholars, despite his work for prominent clients and important civic institutions, such as the Western Lunatic Asylum (later Western State Hospital) in Staunton.

The drawings – many of which reflect a unique blend of classical study and folk influence – document Blackburn's role in several Albemarle County residences built in collaboration with noted brickmason William B. Phillips, another of the tradesmen who worked at U.Va. In the accompanying text, Green speculates that Blackburn's high degree of accomplishment at such a young age indicates that Thomas Jefferson may have been encouraging his friends to build Palladian houses, while also seeking to further the careers of the men he had recruited to build his university.

"In Jefferson's Shadow" continues at the Virginia Historical Society through May 28.

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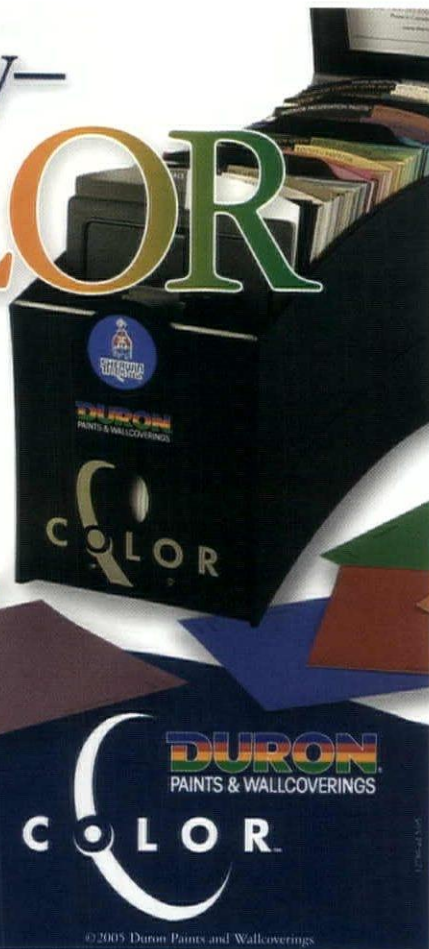
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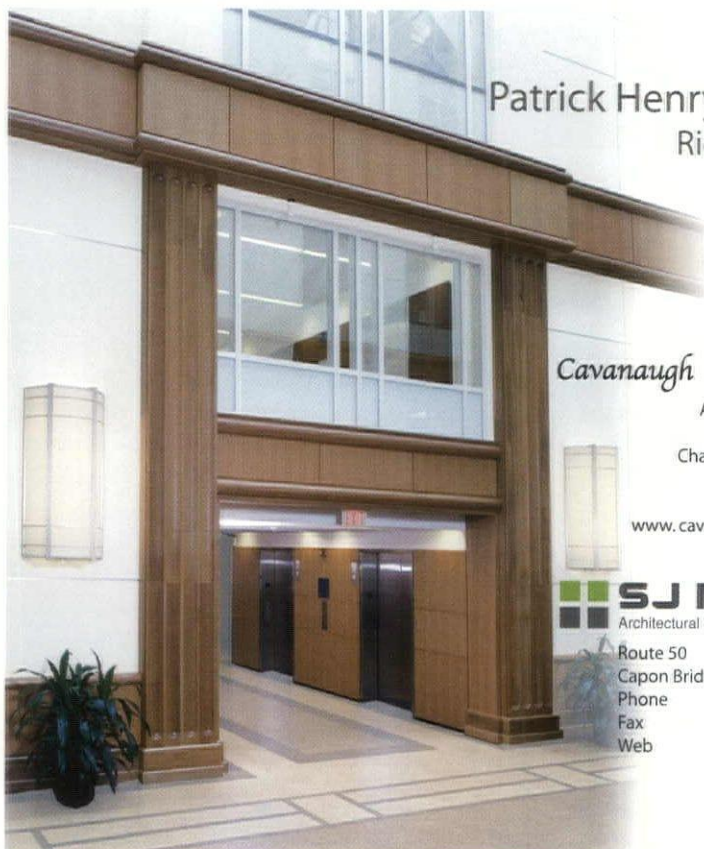
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The new building (at left) complements the Alderman Library façade with similar forms and rhythms.

# Underground Enlightenment

By *Rab McClure, ALA*

*The new Small Special Collections Library by Hartman-Cox Architects preserves the University of Virginia campus landscape with Neoclassical style and a subterranean solution.*

Last fall, an advertisement in the University of Virginia student newspaper contained an open letter from a group of university faculty that posed a number of questions and statements under the heading: “What are the Jeffersonian Architectural Ideals?” In it, the authors challenged the longstanding institutional preference for style-driven architecture at the University, sparking reaction from many corners.

In the context of this discussion, a recent building by Hartman-Cox Architects of Washington, D.C., with a two-part program – the Mary and David Harrison Institute for American History, Literature, and Culture *and* the Albert and Shirley Small Special Collections Library – raises many interesting questions: Is it possible to accommodate expansion without sacrificing preexisting character and setting? Does the end justify the means? What kind of assessment can be made of the new Special Collections Library based on the goals defined by its

users, occupants, and designers? And would the goals established for this project generate a different result elsewhere on campus?

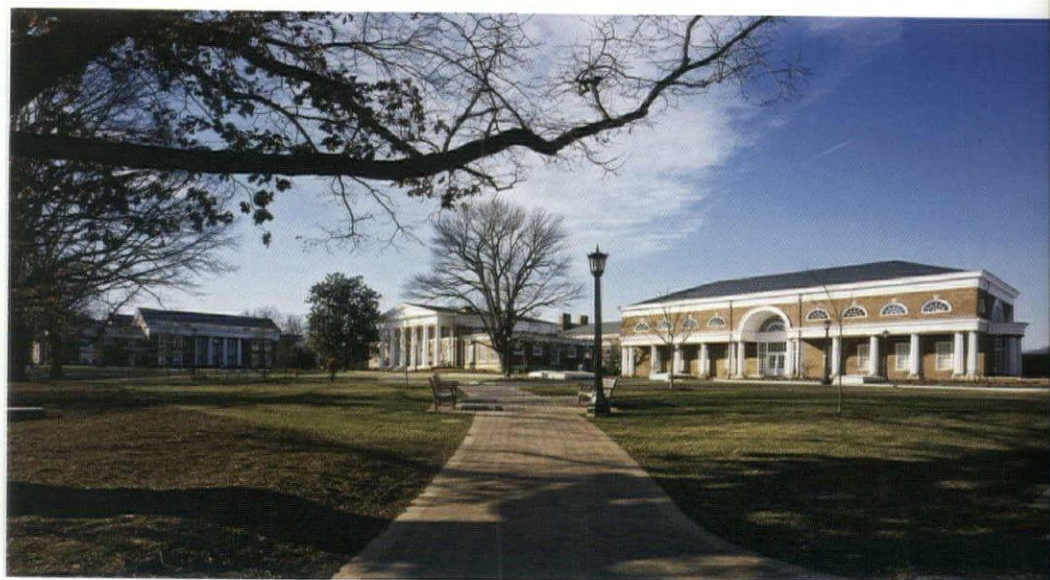
It is probably a naïve undertaking to attempt to run the gauntlet between the two sides of this debate, but it seems possible to sympathize on one hand with the open letter’s plea for site-specific, non-formulaic design criteria, while at the same time employing those criteria to appreciate the new Special Collections Library. One obstacle to this approach is the letter’s specific, if oblique, attack on the project’s defining decision. (The letter’s full text and commentary can be found at [www.uva-architecture-forum.org](http://www.uva-architecture-forum.org).) How, the letter asks, is history honored by the destruction of genuine historical artifacts such as Miller Hall, in tandem with the simultaneous construction of an ersatz physical history? Miller Hall, of course, was demolished to accommodate the Harrison Institute and Small Special Collections Library.





Photos: Bryan Becker

**Most of the building program is below ground, which consolidates library functions without sacrificing green space (above right and right).**



The project's cumbersome name belies a building characterized by modesty. The Harrison Institute occupies its tip-of-the-iceberg, above-ground portion. The remainder is discreetly buried underground, where more than 12 miles of shelving accommodates the university's 17 million rare books and special collections items. The decision to locate the Special Collections Library here, adjacent to the university's other primary libraries, came following studies of four alternate sites. A primary goal was the creation of a main library cluster. Also important was perpetuating the existing quadrangle, arguably second in importance and visibility only to The Lawn.

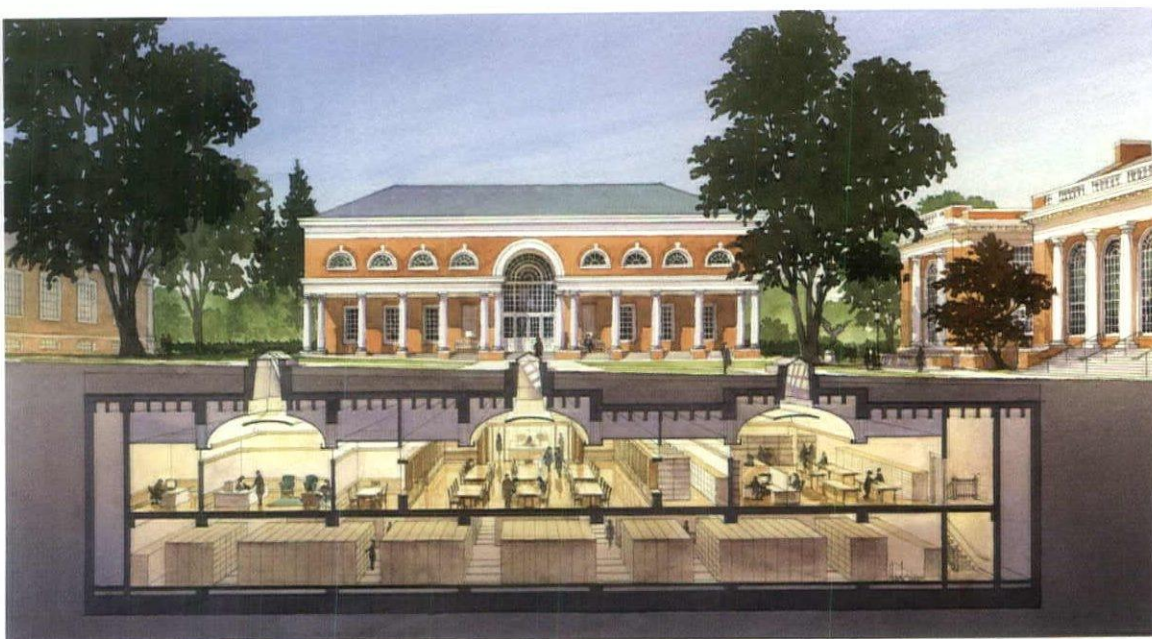
Adapting the demolished Miller Hall, built in 1869 to house rare books and special collections, would have presented numerous difficulties. Updating its code deficiencies and installing requisite data cabling infrastructure and sophisticated climate-control systems were deemed unreasonably expensive. Miller Hall, genuine historic artifact that it may have been, was doomed by its inflexibility and the conflicting goal of consolidating university library collections.

Accommodating growth and expansion on this site has led to difficult decisions in the past, too. In 1938, to make way for Alderman Library, the university demolished the Anatomical Theater, designed by Jefferson shortly before his death. Both inventive and progressive for its time, the facility was built in 1827 so that audiences of anatomy students could observe the dissection of human cadavers. It was the only Jefferson-designed building on the Grounds intentionally destroyed.

The new Special Collections Library attempts to remember and honor these demolished buildings – Miller Hall and the Anatomical Theater – both visually and substantively. It pays tribute to the former by maintaining its basic footprint, massing, and profile. Recognizing the important role Miller Hall played in defining the west edge of the library quadrangle, the two-story, above-ground portion of the new building aligns with both the north wing of adjacent Peabody Hall and the west wing of Alderman Library.

Beyond merely replacing the demolished building, several new elements arguably make it a better neighbor than its prede-



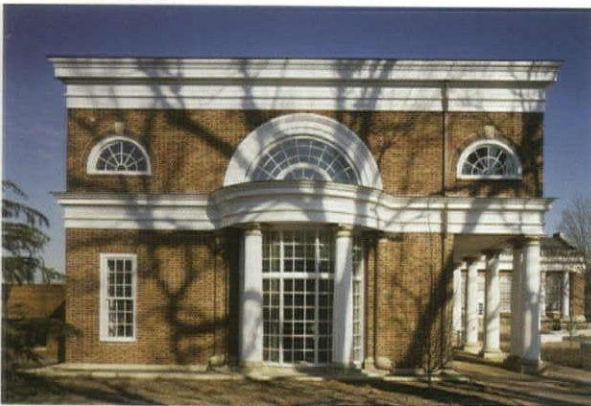


Vaulted ceilings, indirect lighting, and generous skylights minimize the perception of being below ground (above, left).





Below ground, large sheets of minimally detailed glass maintain a sense of light and openness (right).



Photos: Bryan Becker

True muntins frame individual panes of glass, including curved panes at apsidal bays (left).

cessor. Its loggia of one-story Doric columns creates a pleasant and commodious place to sit in the morning sun, facing east toward views of The Lawn and Rotunda. The one-story columns and absence of a pedimented portico are consciously deferential gestures, intended to reinforce the prominence of Alderman Library to the north and Monroe Hall to the south.

Above the loggia, semicircular lunette windows provide a nod to Jefferson's Anatomical Theater, which was a low, flat-roofed building, square in plan, with eight such windows to a side. Jefferson placed his lunettes high on the walls, presumably to admit air and light without permitting views from the exterior of the grisly activities within. No such functional justification exists in the Special Collections building, but the lunettes' alignment with rectangular windows below, centered within bays formed by the loggia columns, creates a resonance with the double-height arched windows of Alderman's façade – a resonance that did not exist between Miller Hall and Alderman. The effect is sympathetic but divergent, and appropriately deferential to the main library.

The approach to interior detailing shows an intriguing

flexibility, responding to the different conditions above and below ground. Upstairs, trim and moldings reflect a studied stylistic rigor, sympathetic with the language established outside. Below ground, large sheets of glass with vertical butt joints permit views between spaces while controlling sound transmission. Technology is comfortably integrated, as well. In the digital center, scanners, copy stands, and a large Hinman Collator all comfortably coexist. In the reference room, bays of bookshelves with glass doors alternate unself-consciously with bays containing computer reference stations. The arrangement recalls the manner in which bookshelves at the perimeter of the Rotunda's Dome Room create intimate study alcoves. Authors of the open letter might view the detailing upstairs in the Harrison Institute as "apologetic Neo-Jeffersonian appliqué," but it seems less apologetic than consistent. Downstairs, a unique set of design problems yielded details that create a sense of openness and connection, critical to avoiding the disorienting sense of being underground.

Unfortunately, the need to provide daylight in the below-grade spaces resulted in the incongruous planting of four large





In a manner recalling the Rotunda Dome Room, book cases frame individual workstations in the Special Collections Reference Room (above).

skylights in the quadrangle flowerbeds. The Jeffersonian sensitivity to landscape that led to terraced integration between building and site at Monticello and The Lawn surely sets an expectation for a more clever solution here.

But to get hung up questioning what Jefferson would do is to miss the point. The fact is, employing the familiar brick-and-white trim in this *particular* location, along with sensitive application of the Neoclassical elements found in neighboring buildings, made it possible to achieve the important design goal of creating a sympathetic and modest western edge to the library quadrangle. Details such as true muntins that divide large windows into smaller panes of glass, cleft slate floors, welded bronze handrails, and a consistently high level of craftsmanship lend the building a resounding authenticity.

Creating underground storage space for the massive special collections enabled the continued consolidation of the library's core collections at the heart of the central Grounds – something that would not have been possible without the demolition of Miller Hall. Another opportunity created by moving special

collections out of nearby Alderman Library was the reestablishment of Alderman's original bright, populated reading room – a gesture that both honors and remembers history by restoring a lost campus asset.

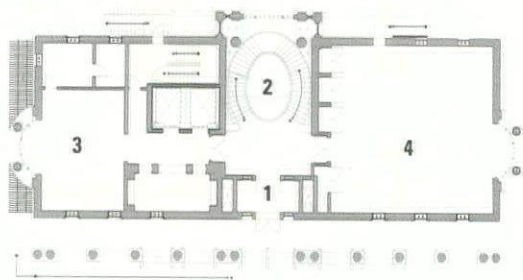
In retrospect, a wholesale indictment of contemporary Neoclassical architecture seems as foolhardy as a wholesale rejection of Modernism. A key element of the open letter was a plea for consideration of the character of each individual place in the development of each discrete solution. An open-ended and flexible framework, this approach suggests that an addition to the School of Architecture, for example, would produce a very different result from a project for a building on the library quadrangle. Perhaps such a conclusion is self-evident, but it provides a framework for appreciating the finesse and modesty that characterize the new Harrison Institute and Small Special Collections Library.

*Rab McClure, AIA, is an assistant professor in the Department of Interior Design at Virginia Commonwealth University.*





In the lower lobby (above), the materials palette of Vermont slate and cherry millwork convey a sense of timelessness.



Ground Floor Plan

**Project:** Harrison Institute and Small Special Collections Library, University of Virginia

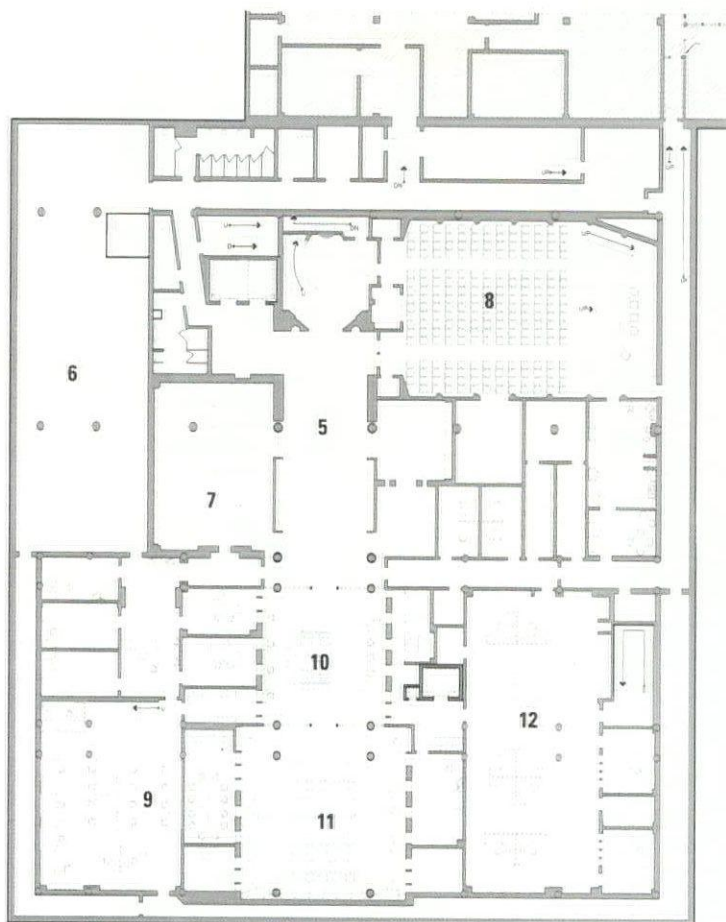
**Architect:** Hartman-Cox Architects, Washington, D.C. (Warren J. Cox, FAIA, Lee Becker, FAIA, Julia Cobb, Yan Huo, AIA, project team)

**Consultants:** Thornton-Tomasetti-Cutts (structural); Flack + Kurtz (MEP engineering); Walter Phillips, Inc. (civil); Gage-Babcock & Associates (security); Oehme, Van Sweden & Associates (landscape architecture)

**Contractor:** Skanska USA Building, Inc.

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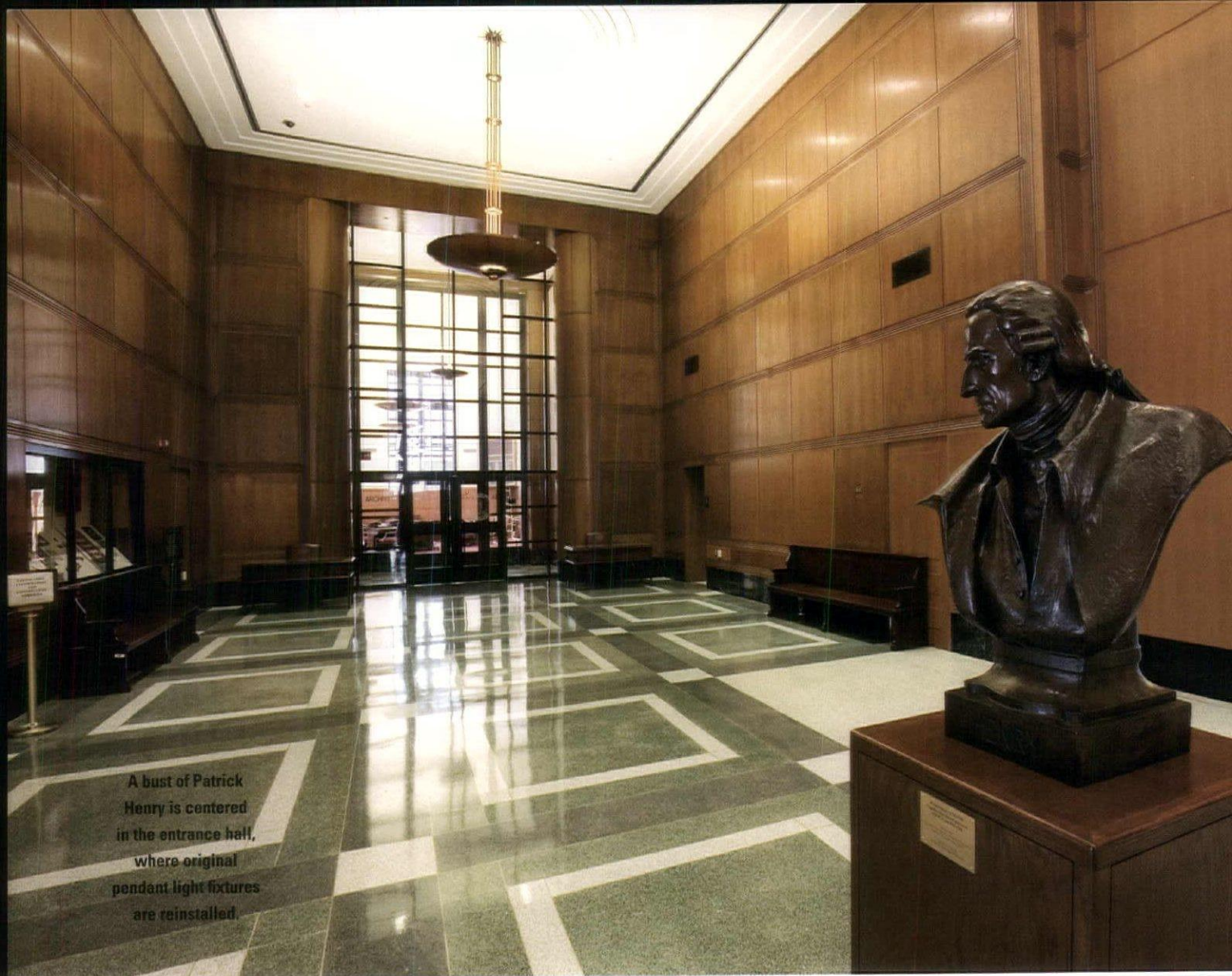


First Basement Level Plan



- |                      |                   |
|----------------------|-------------------|
| 1 Entrance           | 7 Treasure Room   |
| 2 Stair to Below     | 8 Auditorium      |
| 3 Gift Shop          | 9 Digital Center  |
| 4 Exhibition Gallery | 10 Reference Room |
| 5 Lower Lobby        | 11 Reading Room   |
| 6 Mechanical         | 12 Processing     |





A bust of Patrick Henry is centered in the entrance hall, where original pendant light fixtures are reinstalled.

## Second Time Around

*With a sleek renovation by Hillier Architecture, the old State Library in Richmond takes on a new role as administrative offices for the governor and his cabinet.*

*By Mary Harding Sadler*

**T**ourists visiting Richmond's Capitol Square might not flock to the Patrick Henry Building, which has been transformed from a State Library and Supreme Court into offices for the governor and his cabinet. After all, its exterior is somewhat imposing. This restrained essay in stripped Classicism is distinguished on the outside by its relentless severity and the consistent treatment of walls, windows, and entries. Its gray Indiana limestone walls resting on a nearly windowless pink granite base send few inviting messages, although, on closer inspection, its monumental doorways framed in polished granite and ornamented with cast iron screens convey the spirit of a dignified public building.

But the true glories of this stalwart building lie within, where the understated Art Moderne ornamentation is rendered in bronze, terrazzo, travertine, mahogany, walnut, and

oak in the building's public spaces. The most significant of the building's original rooms have been beautifully preserved. The building's changed use – from library and court to government offices and temporary chambers for the General Assembly – eliminated the need for book storage, hence the building's dense core of stacks could be scooped out to create a multistory light court. The stunning result derives from the renovation design by Hillier Architecture, of Philadelphia, with associated architects BCWH of Richmond. Richard Sliwoski, now Director of the state Department of General Services, came to the project with an appreciation for historic buildings and an insistence on excellence.

The building's original architects were Carneal Johnston and Wright, Baskervill & Son, Alfred Morton Githens, and Francis Keally. While the first two were prominent Richmond





Chris Cunningham Photography (interior); Tom Crane Photography (exterior)



The south entry fronts Darden Plaza and faces toward the Executive Mansion. The top stories, which step back from the original façade, were added in 1970 in accordance with expansion plans conceived in the late 1930s.

firms, the latter two were nationally renowned library architects with a New York office. Carneal Johnston and Wright had completed preliminary designs for the library in a Neoclassical idiom in 1937. After rejecting this traditional proposal as lacking “originality and distinction,” the Virginia Art Commission assigned design responsibility to Githens and Keally. Specifications and construction supervision were assigned to Carneal Johnston and Wright, and responsibility for working drawings was given to Baskervill & Son.

The result of this collaboration is a rectangular mass whose symmetrical openings express the building as a two-story box with virtually identical fronts: one facing north on Broad Street and the other facing south toward Capitol Square. The lower half of the building has enormous steel windows set in shallow reveals flanking a two-story, granite-framed entrance. The rhythm of deep-set windows in the building’s upper half creates a colonnade of rectangular piers. Quotes from Thomas Jefferson, George Washington, George Mason, and John Marshall carved in a bold sans-serif font form a frieze above the upper windows. The broad entablature is finished with a reeded limestone coping. The architects anticipated future expansion in their original 1939 design, and in 1970 a rooftop ad-

dition appeared as two limestone-clad tiers stepped back from the original block. Now the massing resembles a ziggurat.

The original interior divided the building between the functions of the state library and those of the Commonwealth’s Supreme Court of Appeals. The library entrance facing Capitol Square received more elaborate treatment. Its two-story foyer, walled in polished Montana travertine, opens into the entrance hall through a bronze gate whose two posts are capped with open books framed by wreaths. The vast oak-paneled hall with its centered information desk provided access to the reading rooms at each end. In earlier days, books and archival materials were brought to library patrons from the eleven tiers of stacks that filled the building’s core. In contrast, the foyer on the north side of the building led directly to elevators and stairs; the primary space on this side was the double-height courtroom on the third floor.

The Supreme Court vacated the building in 1978, providing the library with limited expansion space. But the discovery of mold in the mechanical system solidified a decision to relocate the Library of Virginia in 1996 and the building was vacated. Several potential reuses were considered and abandoned. In 2000 and 2002, the former Preservation Alliance of Virginia





A five-story light court was created where library stacks once occupied the building's core.





**The library's former reading rooms (one shown above) are temporarily used as chambers for the General Assembly.**

numbered the Old State Library in its list of most endangered historic buildings. In 2002, state officials realized the old library could be reused as an executive office building and also as temporary meeting space for the General Assembly during the Capitol's major overhaul, which is currently in progress.

George Skarmas, AIA, head of Hillier Architecture's historic preservation studio, led the team that accomplished the renovation goals. Those goals included bringing in natural light, changing the building's use, and maximizing space – all without altering the exterior or sacrificing the integrity of the original design. Challenges included converting the stacks into offices and other functions that would enhance the building. Skarmas remembers diagramming the idea to replace the stacks with a light court as part of the job interview. "That's what got us the project," he says.

Architectural historian Calder Loth, of the state Department of Historic Resources, praised the ingenuity of Hillier's solution. On the department's behalf, it was Loth's role to help establish priorities for the preservation effort. The centerpiece of the renovation is the new light court, a large open space that allows natural light to spill into the heart of the

building. Interior offices and common spaces, including small break rooms, overlook this five-story-tall space. The walls of the light court echo the formal organization of the building's exterior walls – symmetrically placed openings with a classical delineation of base, piano nobile, and attic. But these walls are rendered in less formal materials: white oak paneling, aluminum-framed windows, and cork floors. Dedicating the level of stacks between the entrance hall and the new light court to mechanical systems and other infrastructure solved significant challenges in the building's conversion to a new use.

Renovation of the Patrick Henry Building required replacement of all vertical circulation elements. Removal of the elevator core opened a visual link between the original entries and a vital cross-axis connecting the doorways to the former reading rooms, which housed the Senate and House of Delegates earlier this year. The former Supreme Court, a handsome walnut-paneled space, is now the governor's conference room. The most unique of the deliberately preserved spaces is the former rare book room, a double-height Art Deco volume ringed by a gallery with a glass-and-chromium balustrade supported on slender columns. The room's walls are





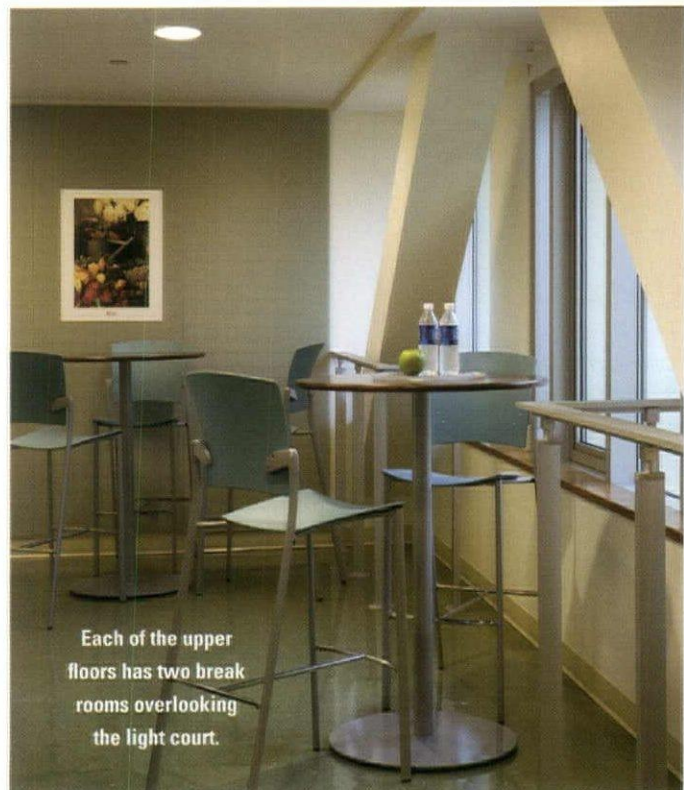
The rare book room is rehabilitated as a plan review room for the Department of General Services.

paneled in mahogany and lined with bookshelves protected with chromium grilles. On two sides, glass walls formerly enclosed small studies where patrons examined delicate manuscripts.

Among the jewels in this state-owned landmark are the 80 original light fixtures that have been refurbished and reinstalled in the public areas. These include the milk-glass globe in the south entry, a pendant light encircled with an ornamental metal band and finished with a crystal ball finial. The typical fixture in most of the building's high-profile spaces is a shallow copper bowl suspended from a compass rose by a bundle of rods. Encircling the rods are rings that fix a glass ball at four points. Six-pointed silver stars ornament the rim of the bowl, which is washed with light from within. These elegant fixtures are among the unexpected delights revealed to those who penetrate the somber façade of the former state library.

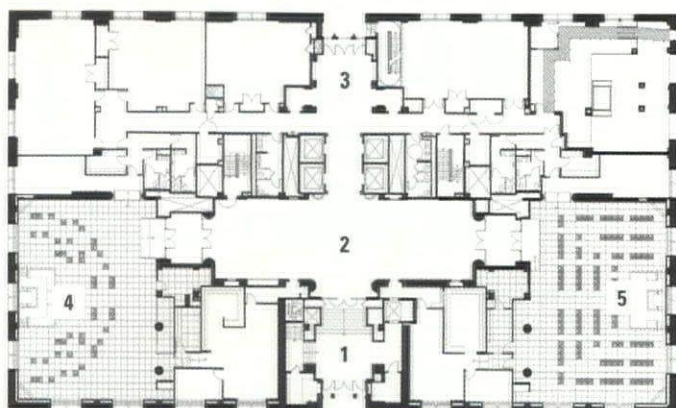
Construction crews completed the \$32 million renovation last spring; the former library was dedicated and renamed the Patrick Henry Building in June. For those who want to experience this highly literate example of architectural reinvention and historic preservation, it is well worth the effort to explore beyond the building's stern first impression.

*Mary Harding Sadler, a historic preservation consultant, is a principal of Sadler & Whitehead Architects, of Richmond.*



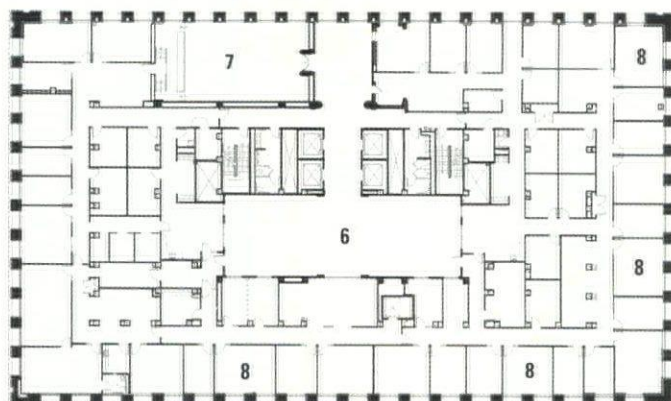
Each of the upper floors has two break rooms overlooking the light court.





First Floor Plan

- 1 South Lobby
- 2 Entrance Hall
- 3 North Lobby
- 4 Senate Chamber
- 5 House Chamber
- 6 Light Court
- 7 Conference Room
- 8 Cabinet Offices



Third Floor Plan

**Project:** Patrick Henry Building, Richmond

**Architect:** Hillier Architecture, Philadelphia (George C. Skarmeas, AIA, lead designer/preservation architect; Richard I. Ortega, P.E., AIA, technical leader; Lisa Soderberg, preservation coordinator; Gretchen Pfähler, project manager; David Moos, project architect; Tony Hawkinson, field coordinator)

**Associate Architect:** BCWH Architects, Richmond

**Consultants:** Robert Silman Associates (structural); Joseph R. Loring & Associates (MEP & telecommunications); Woodburn & Associates (food consultant); Ducibilla Venter & Santore (security); James Lawrence & Assoc. (vertical transportation); Schirmer Engineering Corp. (code & fire protection); Gary Steffy Lighting Design (lighting design)

**Construction Manager:** W.M. Jordan Company

**Owner:** Commonwealth of Virginia

**The former Supreme Court of Appeals (right) now serves as a conference room for the governor.**

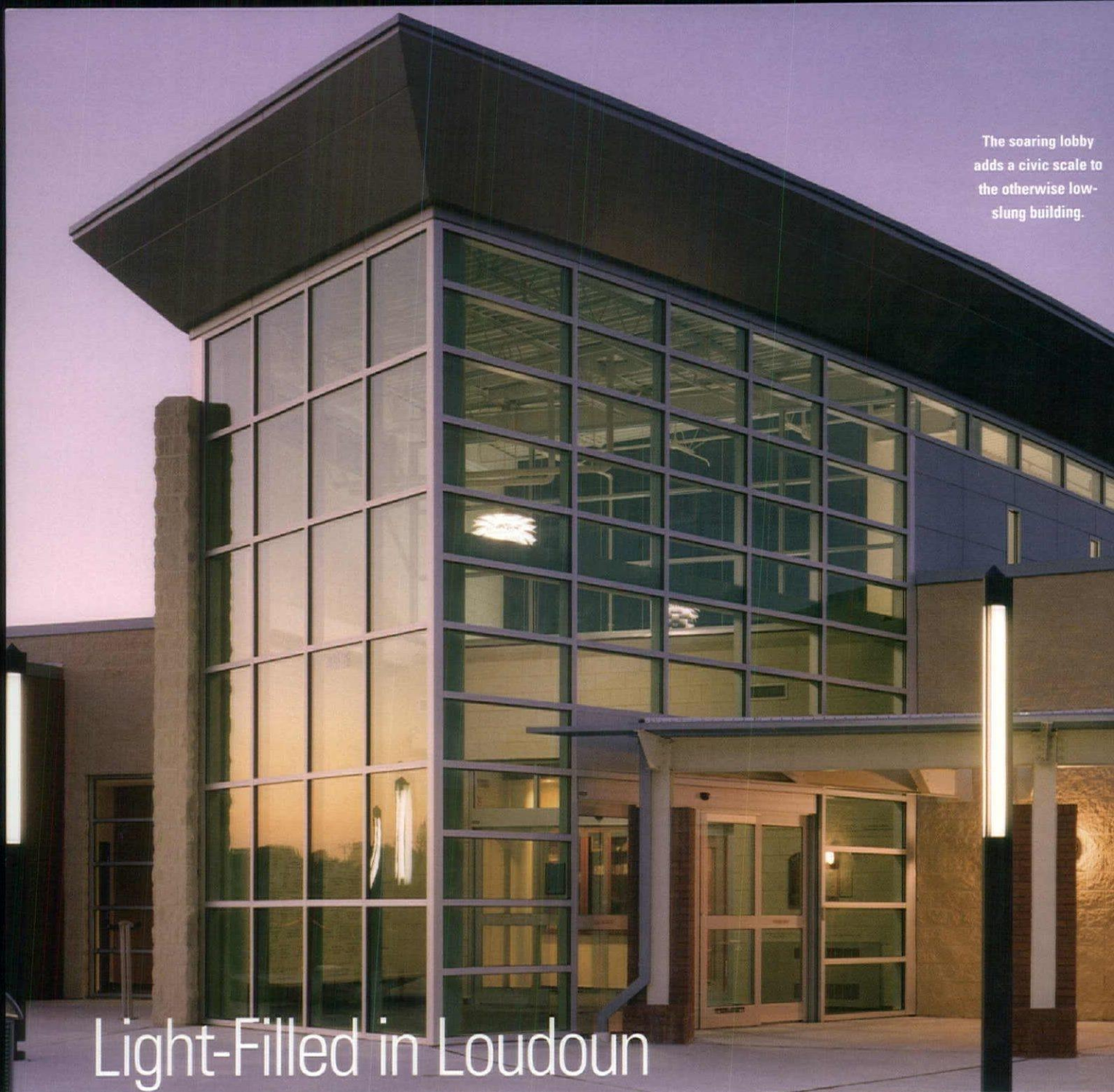
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The soaring lobby adds a civic scale to the otherwise low-slung building.

## Light-Filled in Loudoun

*Much more than a repository for books, the new Ashburn Library by PSA-Dewberry doubles as a high-tech learning center and community gathering space.*

In Loudoun County, Virginia, subdivisions sprout like spring crops. Old-timers may grumble at the rapid pace of development, but even the county's many newcomers wonder how they will forge a sense of community in a quickly changing region. The new Ashburn Library, however, may go far to help residents make those vital connections.

A recent report in *The Washington Post* noted that Loudoun County residents use libraries nearly three times more often than the national average – even more than they use local parks. Loudoun also has increasingly attracted high-tech businesses, and its residents tend to be technologically savvy. Therefore, it was imperative that the new library meet the county's growing demands for updated technology and access.

Opened in 2003, the Ashburn Library is a light-filled, 23,000-square-foot facility complete with community areas, computer stations, and data ports. PSA-Dewberry, a Fairfax architecture and engineering firm, designed the library to balance traditional uses with high-tech capabilities. "In ten years, this area has gone from mostly farmland to suburban development," says Jim Beight, AIA, the project principal who served alongside principal-in-charge Dan Moore, AIA. "This building had to be not just a library, but a community center."

Although the library keeps a low profile, it is punctuated by a two-story center section that announces the main entrance. This soaring volume is almost entirely banked with windows, inviting visitors in while offering views to the surround-



Overhead windows provide ample daylight (right), but fritted glass counters the ill effects of glare and UV rays.



ing park. The lobby contains DVDs, CDs, and audiobooks. On either side of the center room, spaces are divided according to function. Meeting rooms and a children's area occupy one section and traditional stacks and a quiet reading room are in another.

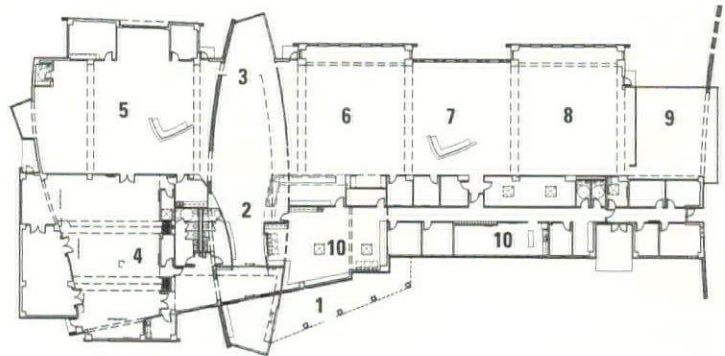
Large clerestory windows fill the space with light, but this also led to concerns about glare on computer screens and the effect of ultraviolet light on other materials. To address this issue, the designers selectively used fritted glass.

Building materials draw inspiration from the vernacular, including Virginia brick and buff-colored limestone. "From a materials and color standpoint, it blends in nicely," Beight says. "But it doesn't try to mimic the architecture that surrounds it." Already the library design has garnered several awards, including a citation from the National Association of Industrial and Office Properties.

Somewhat ironically, this modern suburban facility features a tile mural by artist Joan Gardiner depicting local history. In it, a farmer plows earth that contains Civil War bullets, arrowheads, and a shark's tooth. As new subdivisions continue to crowd Loudoun County, this image may belong only to the past – but at least the kids have a high-tech facility in which to read about it.

– Kim A. O'Connell

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



Floor Plan

- |                    |                      |
|--------------------|----------------------|
| 1 Entrance         | 6 Fiction            |
| 2 Lobby            | 7 Reference          |
| 3 A/V Area         | 8 Non-Fiction        |
| 4 Meeting Room     | 9 Periodicals        |
| 5 Children's Books | 10 Circulation/Staff |

Computer stations and data ports are plentiful, with DVDs, CDs, and audiobooks found conveniently in the lobby (right).







The large circular window on the library facade introduces a motif echoed through the building.

## Current and Collegial

*At William & Mary's Swem Library, a major renovation and expansion by Hanbury Evans Wright Vlattas and Shepley Bulfinch have married historical precedent with modern technology.*

In Williamsburg, Virginia, the past is always present. Nowhere is this tenet more ingrained in the landscape, in the program, and in the very buildings themselves than at the College of William & Mary. Against this historical backdrop, the college recently celebrated the completed renovation of the Earl Gregg Swem Memorial Library, nearly doubling the size of the facility.

Unifying the appearance of the Swem Library was a primary goal of the project. In the 1980s, the distinct modern design of the original 1966 library had been considerably muddled by a Postmodern addition. In addition to adapting the structure to new technological functions, the renovation architects

– Hanbury Evans Wright Vlattas, of Norfolk, working with Shepley Bulfinch Richardson and Abbott, of Boston – retooled the exterior so that it better complemented the college's Georgian architecture. The project also added more than 103,000 square feet of collections space to the existing 171,000-square-foot building.

Referencing the symmetrical brick forms of the college's famed Wren Building and its old campus, the designers recast the Swem Library in handmade brick, with concrete trim replicating limestone, simulated slate shingles, and lead-coated copper flashing and soffits. The main entrance is punctuated by an eight-foot-wide circular window that also takes its





ues from the Wren Building. “We made several decisions to soften the Postmodern addition,” says Stephen Wright, AIA, the design principal for Hanbury Evans. As a result, the rest of that quadrangle is now undergoing reskinning and resurfacing.”

In addition to upgrading the library’s exterior and functionality, the architects and engineers quickly realized that the original structure had weakened over the decades. It needed reinforcement before new archival and collections facilities could be installed. “Then we started the painstaking process of renovating the existing building. And we had to do it quadrant by quadrant, because it had to remain open,” Wright says.

Inside, space is organized around a hub called the Information Commons. The area houses more than 100 computer workstations, numerous data ports, and seminar rooms. Where students once read in solitary carrels in darkened spaces, light-filled seating areas now feature plush chairs more akin to Barnes & Noble than to a college library. A café known as the Swews – Swem spelled backwards – also invites fellowship and collaboration.

The addition, now dubbed the Warren Burger Special Collections Pavilion, houses the former chief justice’s personal papers, along with 3 million manuscripts, 35,000 rare books, and college archives. Wright says what’s most rewarding is to have made a proper home for the protection of W&M’s important archives – along with a campus building where students want to be

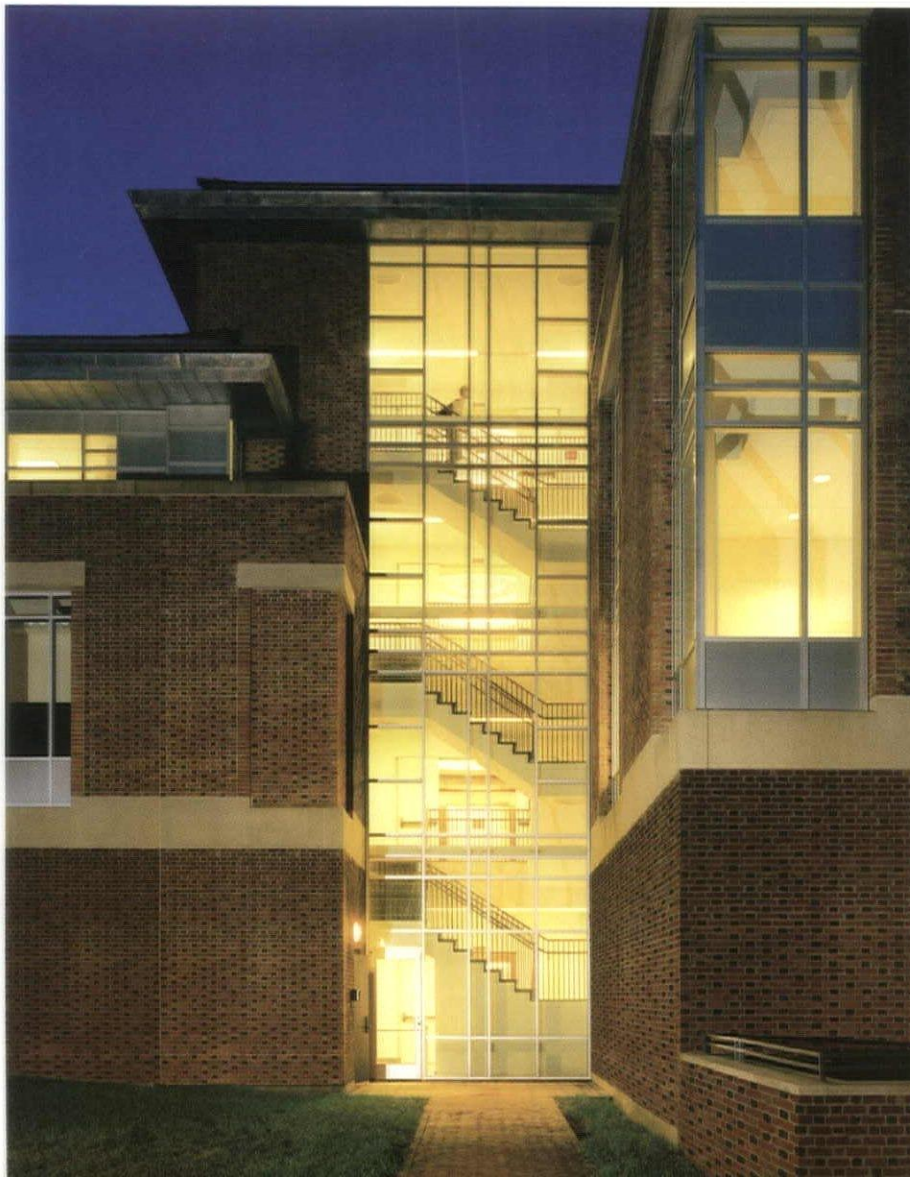
– *Kim A. O’Connell*



Although quiet spots abound, the building is well suited for collaboration, with a café that is ideal for study breaks (left).



Furnishings and colors are upbeat inside the addition (above). The brick exterior maintains the quiet dignity of William & Mary campus traditions (below).





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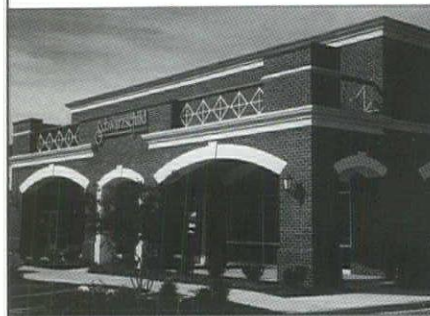
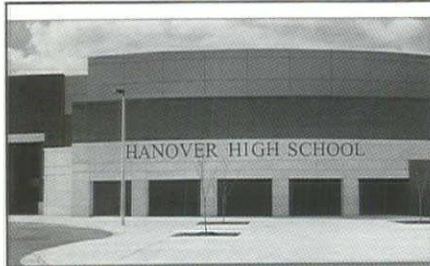
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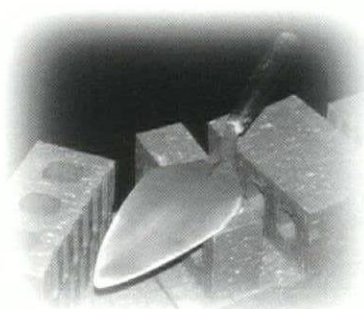
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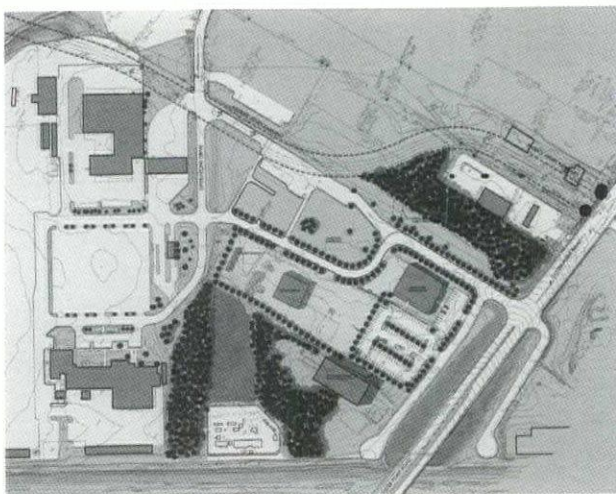
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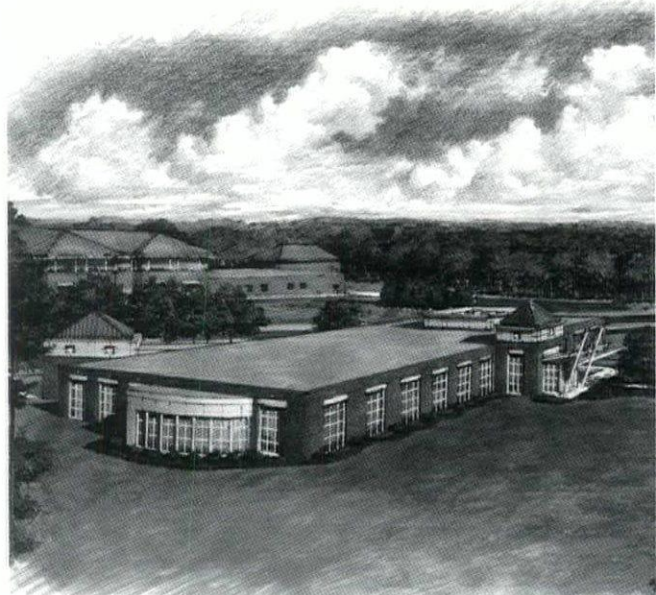


## On the Boards



**Architect:** Arc Studio, Newport News  
**Project:** Newport News Wastewater Office Building

This project at the Newport News Operations Center consists of a one-story, 15,000 s.f. office building, along with an 8,000 s.f. pre-engineered Vactor Building. Both were designed to withstand a Category 3 hurricane, as well as provide additional office space. Tel: 757-873-9644



**Architect:** Baskerville, Richmond  
**Project:** DuPont Fibers Federal Credit Union Operations Center

This two-phase, 40,000 s.f. operations center in Richmond will centralize administrative functions. The first phase consists of an office facility with a curved circulation corridor. Other features include a board room, training rooms, data processing, and computer room. Tel: 804-343-1010

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**Architect:** BCWH Architects, Richmond  
**Project:** New Ladysmith Elementary School

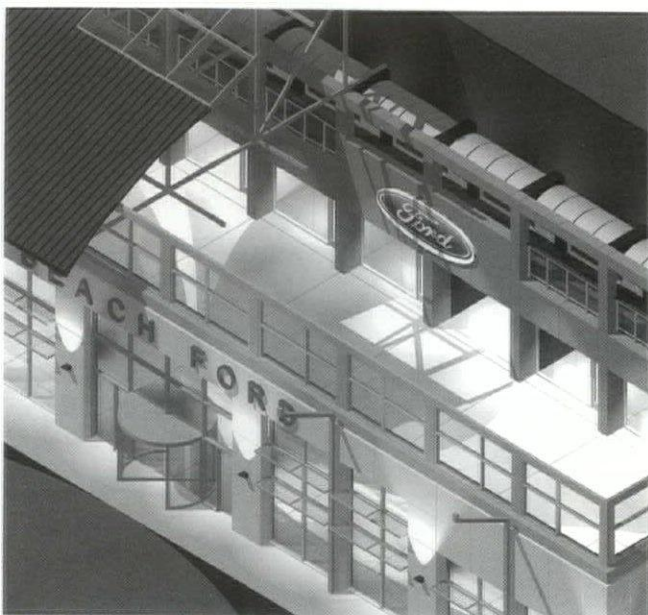
The main corridor of the single-story, 950-student New Ladysmith Elementary School will be developed with an attention to natural light and casework that provides display space as well as views into the media center, cafeteria, music room, and art room. Tel: 804-788-4774



**Architect:** BeeryRio, Springfield  
**Project:** Spring Hill Condominium

This four-story condominium building for seniors is positioned at the entry to the historic Lorton Correctional Facility redevelopment. Its esthetic fuses the mass of the existing prison buildings with modern glazed solarium breaks in the exterior wall. [www.beeryrio.com](http://www.beeryrio.com)





**Architect:** Clark Nexsen Architecture & Engineering, Norfolk  
**Project:** Beach Ford Showroom

This new automobile showroom in Virginia Beach will be a state-of-the-art sales facility. The first floor includes a showroom, sales area, and café – all designed to provide a comfortable, auto-show setting. Offices and an executive suite occupy the second floor. Tel: 757-455-5800 / [www.clarknexsen.com](http://www.clarknexsen.com)



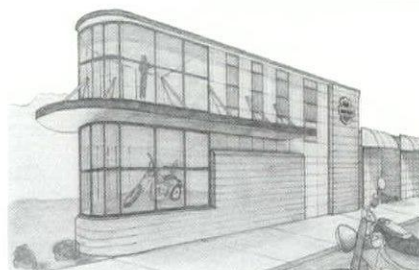
**Architects:** CMSS Architects, P.C., Virginia Beach  
 with Philip Johnson / Alan Ritchie, New York  
**Project:** Sandler Center for the Performing Arts

Opening in 2007, the Sandler Center promises to be the city's premier live entertainment venue. The center features an 84,000 s.f., 1,200-seat theater, and a 50,000 s.f. adjoining arts academy. Tel: 757-222-2010 / [www.cmssarchitects.com](http://www.cmssarchitects.com).



**Architect:** DMJM Design / DMJM Rottet, Washington, D.C.  
**Project:** General Electric Commercial Finance Headquarters

This 80,000 s.f. corporate interiors project in Norwalk, Conn., will provide executive, staff, and conferencing areas for senior level GE staff. The design incorporates an oval communicating stair, a dramatic lobby skylight and feature wall, along with custom millwork solutions. Tel: 703-682-4900



**Architect:** Dominion Seven Architects, Lynchburg  
**Project:** Harley-Davidson of Lynchburg, Renovations and Addition

The new addition of 10,300 s.f. will provide an expanded showroom, offices, and retail space for clothing and accessories. Included in the renovations are an expanded parts area and reworking of the existing façade. Tel: 434-538-4300

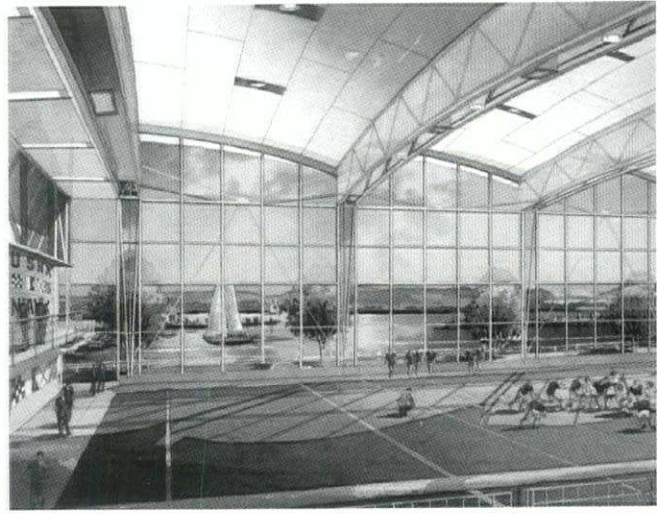


## On the Boards



**Architect:** Geier Brown Renfrow Architects, Alexandria  
**Project:** Hungarian Embassy

In partnership with the Hungarian architecture office of A&D Studio, Geier Brown Renfrow is renovating the Chancery building and designing a new Consulate and Residences for the Hungarian Embassy in Washington, D.C. Tel: 703-836-9775 / [www.GBRArch.com](http://www.GBRArch.com)



**Architect:** HKS, Richmond, in association with Shalom Baranes Associates, Washington, D.C.  
**Project:** U.S. Naval Academy, Wesley Brown Field House

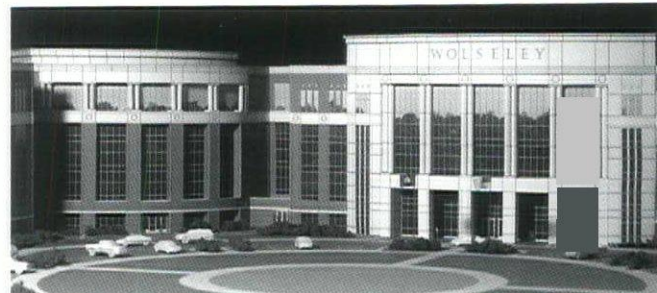
This new field house will serve as a football and lacrosse practice facility, as well as a track venue. The dynamic glass façade is backdrop for the main hall, and the masonry exterior nods to campus tradition. Tel: 804-644-8400 / [www.hksinc.com](http://www.hksinc.com)

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**Architect:** HSMM, Roanoke, with William P. Bowling, III, Roanoke  
**Project:** Acorn Hill Vineyard & Winery

Located on 290 acres in Madison, Va., the 60,000-s.f. complex is predicated on a "round barn concept." It includes wine-making operations, administration space, tasting areas, reception hall, kitchen, warehouse, and cave for barrel storage. Contact Michael Brennan, AIA, at [mbrennan@hsmm.com](mailto:mbrennan@hsmm.com)



**Architect:** James River Architects, P.C., Newport News  
**Project:** Wolseley North America Headquarters

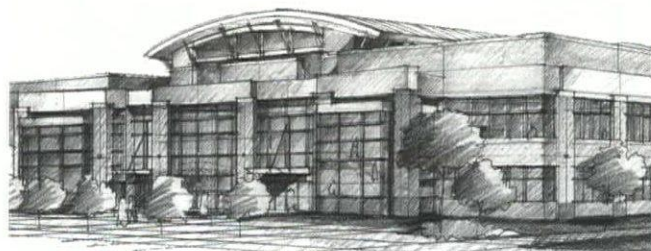
James River Architects is designing the first headquarters for the newly created Wolseley North America division of Wolseley PLC, the British parent company of Ferguson Enterprises. Construction of the 225,000-s.f., Phase I (top) is expected to begin in this summer. Tel: 757-595-5504





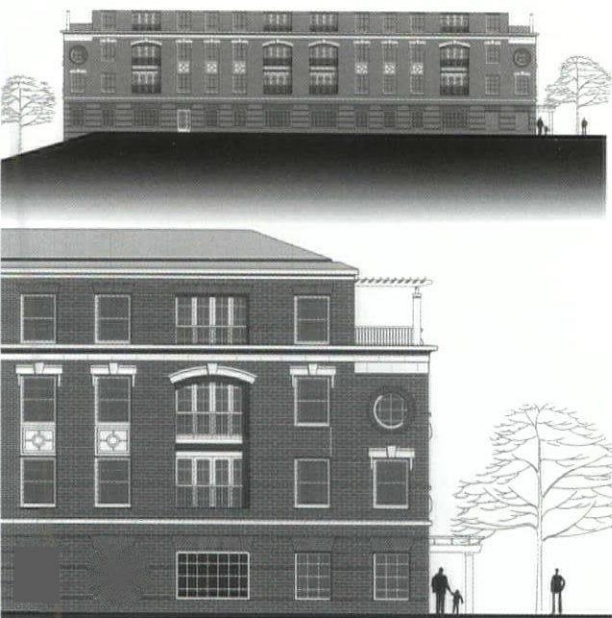
**Architect:** Mitchell/Matthews Architects & Urban Planners, Charlottesville  
**Project:** Jefferson Commons

This 80-bed student residence with below-grade parking is located adjacent to the Central Grounds at the University of Virginia. Because of its location, the building must meet strict architectural guidelines to ensure its appropriateness in this prominent, historic neighborhood. Tel: 434-979-7550



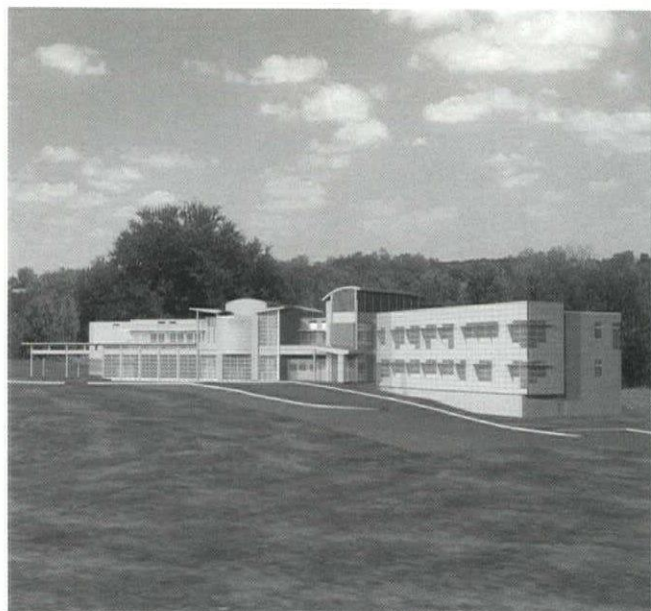
**Architect:** MMM Design Group, Norfolk  
**Project:** J. Sargeant Reynolds Workforce Training and Conference Center

MMM's design of this facility in Richmond will emphasize its function as an occupational and technical training center. The two-story building will house classroom and laboratory space, a ballroom-sized multipurpose room, "flex" room for training, and advanced a/v technology. Tel: 757-623-1641



**Architect:** nbj Architecture, Glen Allen  
**Project:** Preston Avenue Condominiums

This high-end condominium project in Charlottesville will consist of one level of structured parking and 27 residential condominiums on three upper levels. The condominium living is enhanced by terraces on two floors and balconies to all units. Tel: 804-273-9811 / www.nbjarch.com



**Architect:** SFCS Inc., Roanoke  
**Project:** Cox Communications Expansion

A fast-track renovation and expansion project will double the size of Cox Communication's current operations center in Roanoke. Spaces are being designed to enlarge networking capabilities, retail space, marketing staff offices, and storage facilities. Tel: 540-344-6664 / tjamieson@sfcs.com



## On the Boards



**Architect:** Watershed, Richmond  
**Project:** Broom Hollow

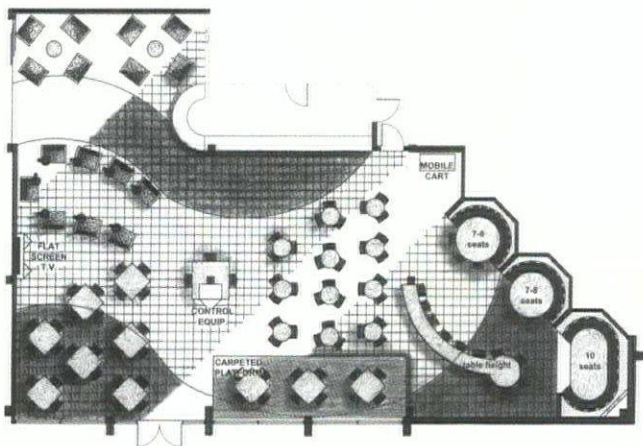
This residence consists of three buildings connected by breezeways, forming a series of seasonal courts. Roof forms, inspired by nearby foothills, balance south clerestory light and ventilation into a structure facing northwest views of the Blue Ridge. Tel: 804-254-8001 / [www.watershedarch.net](http://www.watershedarch.net)



**Architect:** SK&I Architectural Design Group, Bethesda, Md.  
**Project:** The Adele

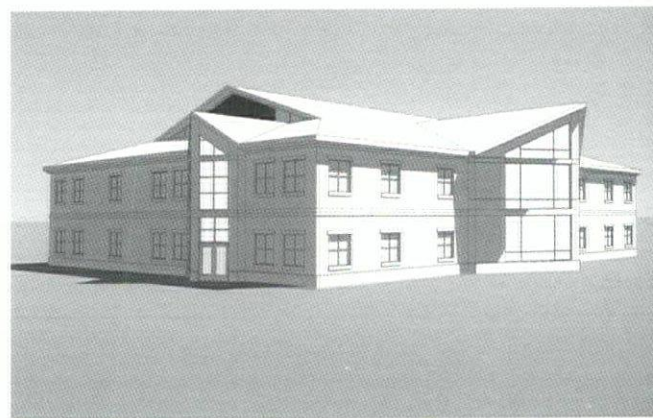
This 29,000-s.f. corner site in Silver Spring, Md., is characterized by its eclectic mix of retail, office buildings, and auto repair shops. It must conform to two height zones. The proposed mixed-use building will invigorate the street and public space with an outdoor public plaza. Tel: 301-654-9300

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**Architect:** Wiley & Wilson, Lynchburg, with Munari Designs, Midlothian  
**Project:** Kline Campus Center Renovation, Bridgewater College

This project entails a renovation of Bridgewater's kitchen, servery, and lounge (above), which functions doubly as a place for students to gather. This campus landmark will be modernized to include a new performance stage and recreational amenities. Tel: 434-947-1901 / [www.wileywilson.com](http://www.wileywilson.com)




**Architect:** William Henry Harris & Associates, Inc., Richmond  
**Project:** Trinity Baptist Church Multipurpose Center

This building includes a Phase 1, 26,000-s.f. recreation and worship center. Later phases provide a 1,000-seat sanctuary, education space, music center, and offices. A product of the architect's planning workshop, the church will be brick clad with a block base. Tel: 800-473-0070 / [www.harrisarchitects.org](http://www.harrisarchitects.org)



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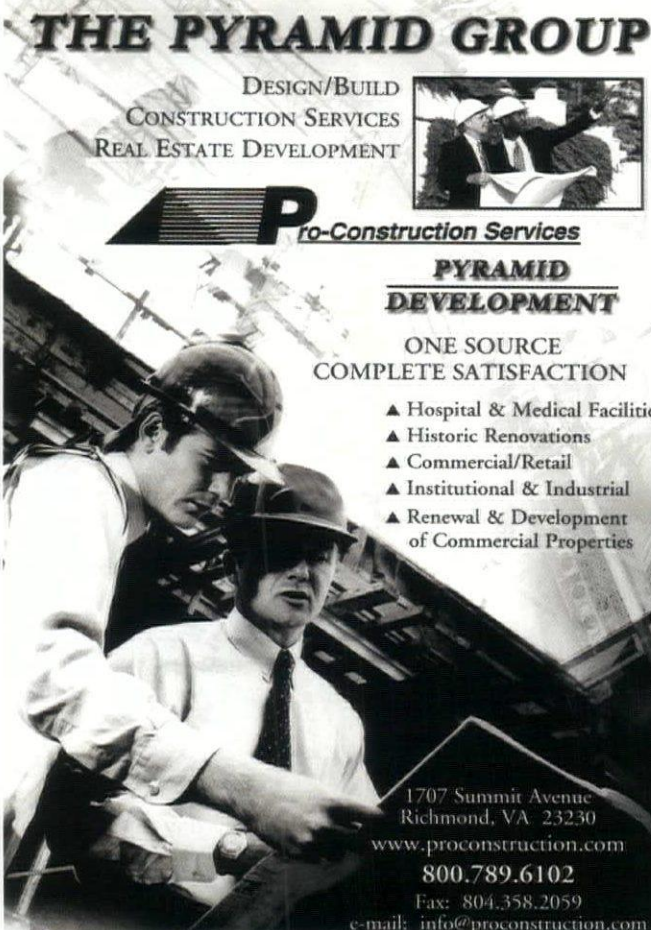
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Historic view shows Officer's Club under construction (above), along with similar view today (left).

Photos: Dave Sagarin

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**O**ur job is to let the building tell its own story," says Don Swofford, FAIA, of Don A. Swofford and Associates in Charlottesville. "If we've done our job well, no one will even know we were there." This philosophy is the key to the rehabilitation of the old Officer's Club at Fort Pickett, located near the town of Blackstone in Nottoway County.

Built about 1942, the 21,000-square-foot building is a two-story, wood-frame structure with single-story wings. Originally intended for temporary use by troops while training for armed combat during World War II, the building by rights should never have survived into the 1950s, but was pressed into service once again during the conflict in Korea. The club was remodeled time and again – and finally abandoned in 1972. By the time it was sold to Nottoway County in 2000 as a result of the base's closure, the officer's club had become a rare surviving example of pre-World War II military construction.

The Nottoway County Board of Supervisors envisioned new life for the building as a community center that would contain a distance learning center, day care center, and gathering places for the community to hold cultural and family events. Swofford



An impressive mural dominates the main hall (above), while illuminated glass block at the bar creates a club atmosphere (below).

began the rehabilitation process with a detailed analysis of the structural conditions and research into the original design, materials, colors, and function of the building. One example of the challenges faced during the rehabilitation was the need to create a conservation environment for the impressive mural that dominates the main hall. The necessary heating and cooling system required the introduction of industrial elements into the room, Swofford says. His application of military-like utilitarianism called for ducts and other mechanical systems to be in plain view, resolving the issue.

By blending the modern requirements of the building with historic pres-

ervation – and guided by principals of the original design – Swofford was able to adapt the space to its new life, while retaining the character and visual mood of the club's earlier days.

– Charleen Pim

