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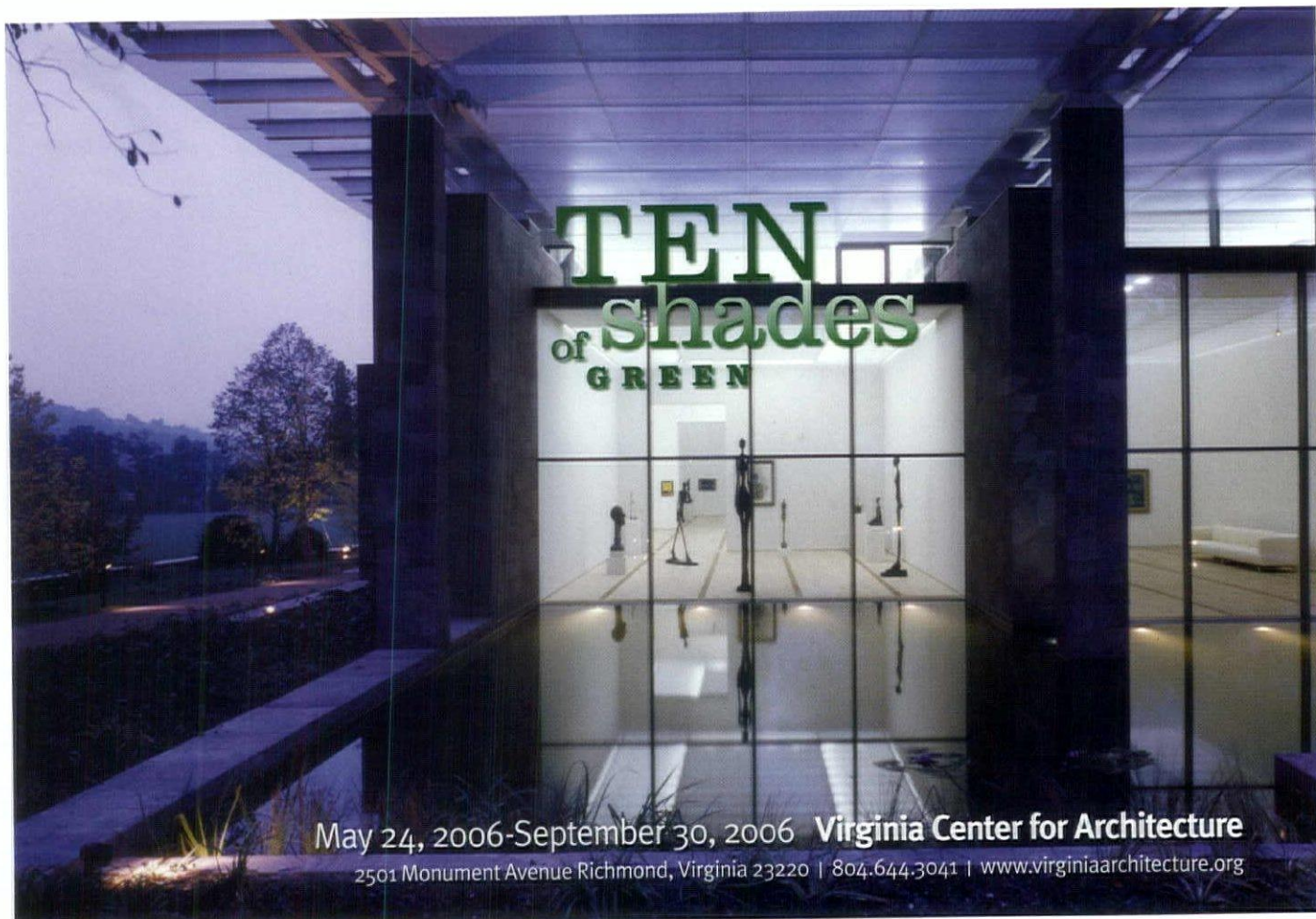
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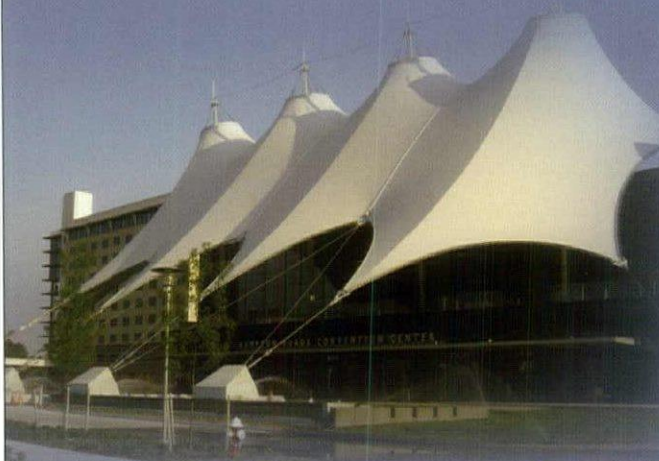
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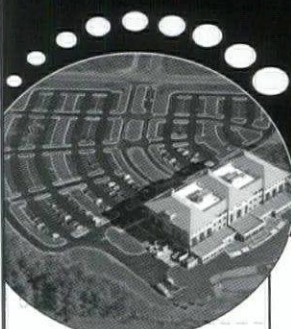
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FROM THE EDITOR

Playing to a Draw

"The shade of Jefferson broods over Charlottesville." When I came across that quotation recently – a line from an essay penned in 1934 – it seemed an apt description of the architectural controversy that has lingered in this fair city for as long as I've been paying attention to buildings. As I'm coming to find out, the debate over Thomas Jefferson's influence – or should I say burden? – on the University of Virginia has been simmering for decades.

The most recent backlash began about a year ago, when a group of architecture faculty, and a few colleagues in other disciplines, took umbrage at the direction the University and its Board of Visitors were taking on a major campus expansion project. At issue was the South Lawn, an ambitious building complex for the College of Arts & Sciences. Its planned site is a stone's throw from the hallowed ground of Jefferson's historic Lawn. No one seems to dispute the need for new buildings, but there's plenty of disagreement on how they should look.

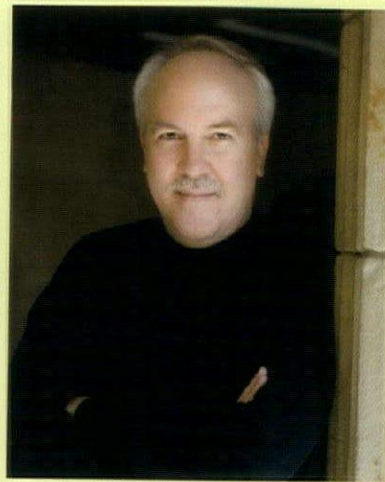
The University, with the blessing of its trustees, has insisted on a neo-Classical architectural style that bows to Jeffersonian tradition. Even the layout for the buildings has used the old "academical village" as inspiration. The push has been to create a kind of mini-Lawn, with brick buildings flanking a green-sward. Both the decree of style and the mandate for Jeffersonian planning on the South Lawn were issues that raised the hackles of the faculty group, which published a letter of protest. Citing Jefferson's progressive vision of education, the letter asks: "Why has this legacy of innovation in service of ideas been allowed to degenerate into a rigid set of stylistic prescriptions?" In addition, the letter accuses the University of creating faux Jeffersonian architecture characterized by apologetic appliqué and obsessed with references to history.

For its part, the University has not budged. After four years of labor on the project, Modernist architect James Stewart Polshek suddenly was no longer in the University's employ. That change took place in the spring of 2005, triggering the faculty's ire. Soon afterward, U.Va. hired Moore Ruble Yudell, a renowned California firm built on the reputation of Charles Moore, whose name, during his lifetime, was synonymous with inventiveness. But, by April of this year, the replacement team had produced an overwrought, multi-layered scheme for the South Lawn. It met with unanimous approval of the Board of Visitors. Now it's full steam ahead on a \$105 million project whose presentation drawings look like cartoon versions of Palladio's *Four Books on Architecture*.

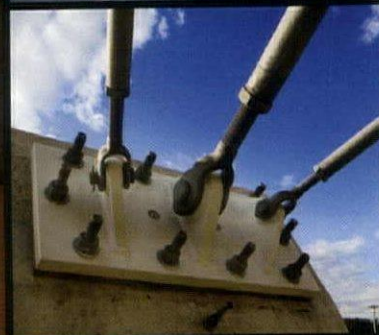
So who, in this battle, emerges victorious? It appears that U.Va. will get a perfectly adequate college facility with a 250-seat lecture hall, 6 classrooms, and 142 faculty offices. A handful of architecture faculty gain the hollow satisfaction of having raised important issues for the University to consider in future construction projects. No doubt they also have won the attention of University Architect David J. Neuman, who will soon be selecting a design team for another high-profile project, the \$98 million-and-counting Center for the Arts.

But, unfortunately, the result of this tortured process is an architecture of compromise, not the signature project that had been eagerly anticipated for the central grounds. Although, to its credit, it seems appropriately scaled, the South Lawn complex comes off as a lukewarm mixture of Modern aspiration and Classical acquiescence. To be Jeffersonian, in its truest sense, the buildings should embody a spirit of invention and respond to advances in technology and technique – qualities that appear to be largely absent in the South Lawn solution. So, in the final tally, nobody wins.

—Vernon Mays



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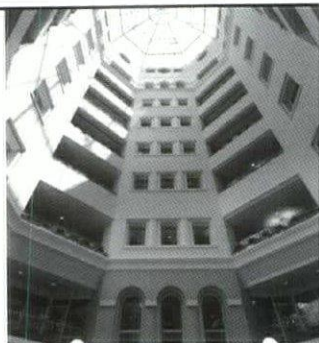
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Announcing the Inform Awards

The fifteenth annual Inform Awards spotlight noteworthy design solutions from across the region, including two studio projects from Catholic University among the 18 honorees.

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Thinking as Doing/Digital Craft, Catholic University
Mellon Hall, Ziger/Snead, LLP
Eastern Market Rowhouse, David Jameson Architect
Mechanical Hall, Ziger/Snead, LLP
The DogHouse, Laughing Dog Studio Architecture
Environmental Defense, Envision Design
Student Commons, Geier Brown Renfrow Architects



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Under Full Sail

The new Hampton Roads Convention Center, designed by Hellmuth, Obata + Kassabaum, of Washington, evokes images of the bayside city's nautical past. *By Matt Gottlieb*

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Courtly Manners

Shafer Court Dining Center, designed by Hanbury Evans Wright Vlattas + Co., of Norfolk, shapes much-needed urban space at Virginia Commonwealth University. *By Rab McClure, AIA*

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Design Lines

new developments in design

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Taking Note

doing the small thing well

On the cover:

Eastern Market Rowhouse

Photo by Hoachlander Davis Photography

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Athletic & Recreation Centers

Objects recently unearthed at the long lost James Fort site were unveiled for public viewing on May 13 in the Archaearium, a new exhibition facility at Historic Jamestowne. The striking new building – designed by Carlton Abbott and Partners, of Williamsburg – showcases archaeological discoveries that reveal surprising details of life at the first permanent English settlement in the New World.

Developed by APVA Preservation Virginia, the \$4.9 million facility opened on the 399th anniversary of Jamestown's founding. "Every American should visit here," said Elizabeth Kostelny, executive director of APVA Preservation Virginia, who notes that the Archaearium links history, archaeology, and a sense of place to tell the story of Jamestown.

The Archaearium and the research interpreted within it are APVA Preservation Virginia's signature contributions to Jamestown's 400th anniversary in 2007. The Archaearium is also the centerpiece of an overall \$63 million master plan, created in partnership with the National Park Service, for new interpretive experiences that will open at Historic Jamestowne during the coming year. Included among them are a new visitor center, a riverside restaurant, enhanced visitor transportation amenities, and outdoor exhibits.

Built over the remains of the last Statehouse in Jamestown, used from 1660-1698, the Archaearium also al-

Capt. Bartholomew Gosnold, shown in 1619 engraving trading with Indians (below), is believed to have met his Maker at Jamestown.



Courtesy Virginia Historical Society (left)

Archaeology Museum Anticipates Jamestown's 400th Anniversary



Photos: Courtesy APVA Preservation Virginia

Superimposed site plan (above) shows outline of triangular palisade and buildings that are being rebuilt. Archaeologist William Kelso (below) inspects the cellar of a structure at the excavation site.

lows visitors to observe portions of the excavated ruins of the Statehouse through sections of glass flooring. The new building was sited in a "clean zone," which means archaeological investigations were conducted but that historic resources were not necessarily removed from the site, explains David Stemann, AIA, the project architect.

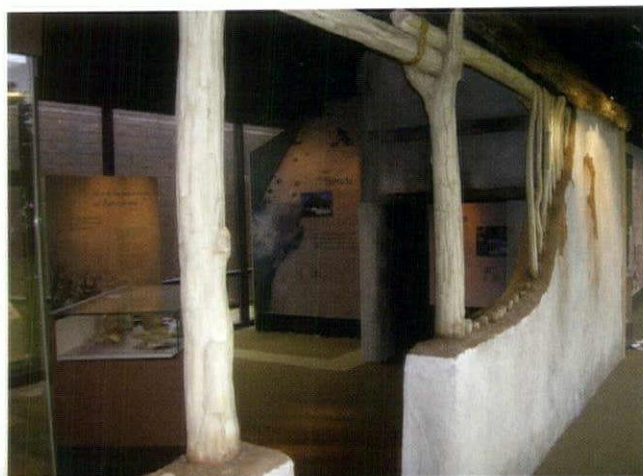
"A matrix of known resources and historic foundations informed a pile foundation that literally 'threads the needle' to gain adequate bearing in the surrounding soils," Stemann said. The building, constructed by Daniel & Company, of Richmond, rests on helical micropiles that provide substantial structural capacity, while leaving the remaining site and archaeology undisturbed.

Kostelny asserts that the building promises to become the model for the preservation and interpretation of archaeological sites. It also incorpo-

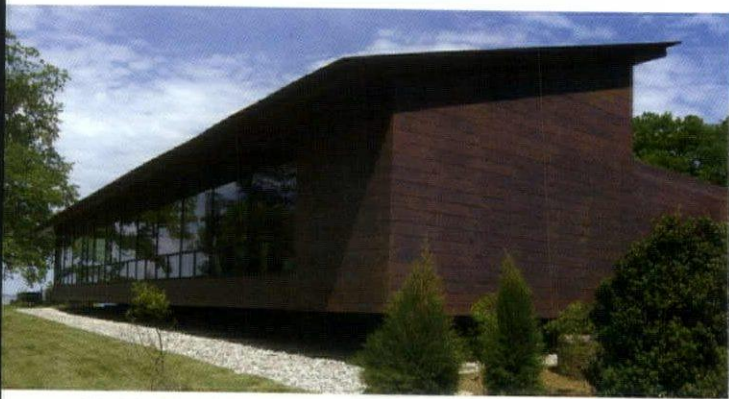


rates environmentally sensitive materials and technology, including geothermal heating and cooling, a reflective roof, high-performance building envelope, and daylighting rare to exhibit spaces. Copper was selected for the exterior cladding because of its sustainable qualities, Stemann says, but the material selection also acknowledges the importance of copper in trade between the Virginia Indians and early settlers.

Lacking a perimeter foundation wall, the Archaearium appears to hover



The museum includes a recreation of a mud-and-stud building found at Jamestown (left).



The copper-clad Archaearium, designed by Carlton Abbott and Partners, recalls the importance of the material in Jamestown's early economy.

over the landscape – an impression that will be reinforced with landscaping strategies. Its structural cantilevers allowed for a functional program of 7,500 square feet to be achieved on a site measuring only about two-thirds that area.

Inside the building, exhibits focus on the initial period of settlement under the auspices of the Virginia Company and reveal a new understanding of the first English settlers, their relationship with Native Americans, their endeavors and struggles, and how they lived, died, and shaped a new society. Visitors are able to discover how archaeologists found the remains of the early fort, while encountering displays of arms and armor, medical instruments, personal objects, ceramics, tools, coins, trade items, and musical instruments. High-tech virtual viewing devices overlooking the site offer an imaginative glimpse back in time and show visitors what the fort looked like 400 years ago.

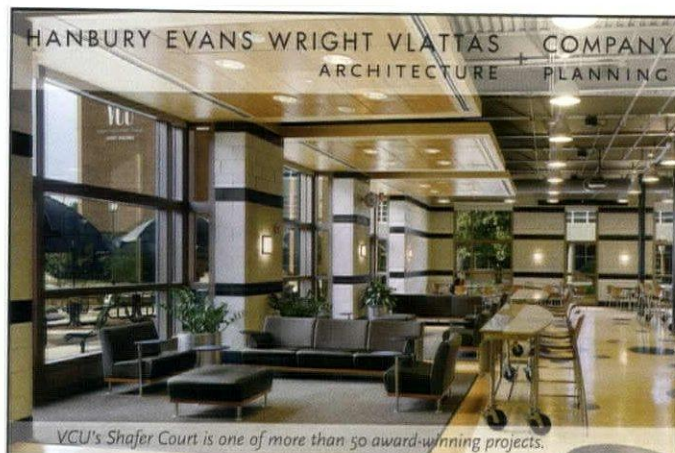
Kostelny explained how the design of the 7,500-square-foot Archaearium overlooking the James River and the fort site integrates the historic landscape into the interpretative experience. "Seeing objects within view of the sites where they were unearthed – where they were last touched by the colonists who lived here – creates an immediate and powerful connection with the past," she said.

"The story of Jamestown is not without controversy or conflict, but it is emblematic of the American spirit of endurance, survival, and adaptation," Kostelny added. "John Smith and other Englishmen established Jamestown as a commercial venture and built a fort to protect themselves from the Spanish domination of the New World. Their contact with Pocahontas and the Virginia Indians changed the world forever – a new nation was created, the native people nearly erased."

William Kelso, director of archaeology at the site, said the new exhibits dispel lingering views held by some historians that the Jamestown settlers were lazy, ill-prepared, and incompetent. Those discoveries include evidence of the earliest known surgery in English America, attempts at industry and metallurgy, building and rebuilding of the fort, sophisticated architecture, trade with the Indians, and adaptation to the environment in the midst of the worst drought in 700 years.

The much-anticipated opening of the Archaearium provides an intriguing narrative based on the millions of artifacts retrieved by Kelso and his team. And, in proper style, the serene building serves as background to the site's rich history.

For additional information on the Archaearium and Jamestown excavations, visit the website www.historicjamestowne.org.



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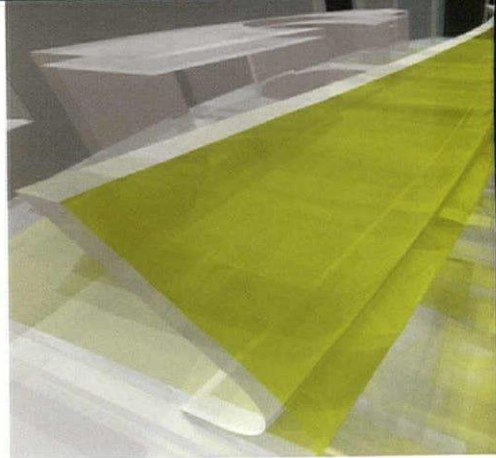
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Shirley Blumberg, of KPMB in Toronto: "Ours is an uneasy and complex hybrid model of practice. I think a kind of healthy instability would characterize the process of how we work. It's based on collegiality, collaboration, discourse exchange, and a fair number of arguments."



Recapturing lost territories

Almost two years ago, in the course of preparations for the Virginia Design Forum held March 17-18 in Charlottesville, the Virginia Society AIA Design Committee was discussing the work of prominent (read "published") architects. The observation was made, in admittedly cynical fashion, that because of the detrimental influences of budget, delivery method, and liability, most architects are currently resigned to "designing" buildings composed exclusively of prefabricated assemblies and then specifying the width and color of the remaining caulk joints. However, it was further noted that a few firms seem to be able to challenge that normative relationship between the architect and the building.



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After further consideration, committee members began to suspect that the success of these firms might, in large part, be attributable to their reinvention of the building process itself. Theirs is an approach that offers careful and complete control over the process of design and construction, and therefore the relationship between that process and the product. This position presented an intriguing theme for the Forum.

The committee then endeavored to identify and invite speakers who offered a clear voice in the effort to define process and, ultimately, the movement to redefine, or at least reposition, the profession of architecture. And so invitations were extended to Gregg Pasquarelli of SHoP, Shirley Blumberg of KPMB Architects, Craig Dykers of Snøhetta, and William Massie, head of architecture at Cranbrook. The following statements, excerpted from the panel discussion held at the conclusion of the Forum, tend to validate the suspicions of the committee.

— Paul Battaglia, AIA, Chairman
Virginia Design Forum VII



Gregg Pasquarelli, of SHoP in New York City: "If you can control the way in which the abstraction is done, you can affect multiple territories."

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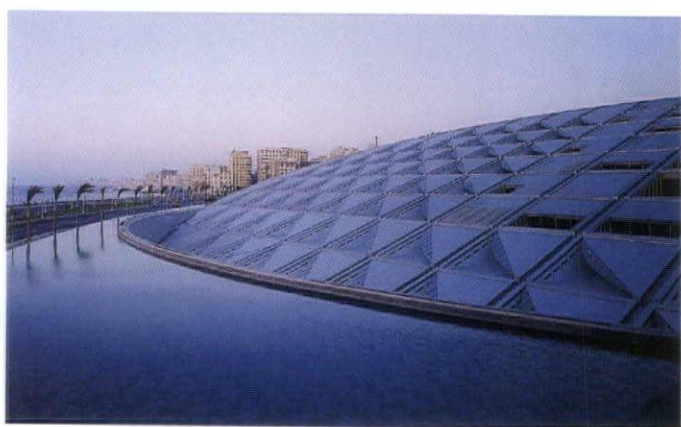
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William Massie, of the Cranbrook Academy of Art: "The idea of process becomes this space in-between, this kind of soft, squishy zone, which I think is difficult for anyone to describe clearly. I like to think of it as a predicament."

Massie: The exciting part is that we are in this position in a time of flux. We should revel in the moment, that we are in a moment of flux. And that, to me, when I look at history – especially architectural history – these moments are the rich moments. I'm not an architectural scholar, but I see these moments of flux, the position of the birthing, to be the interesting part.

Pasquarelli: Yes, at the end of the day, you have to be able to talk about your architecture. Whether it's digitally produced, or produced in model, or produced in sketch form, or copied out of a pattern book. That's the issue. And I think that's what Bill Massie is saying: that in the moment of radical technological change – whether it's the emergence of the Industrial Revolution, or the emergence of technology, or mass production – we see what those moments were all throughout architectural history. It's when [architectural history] gets rewritten. And I think the most interesting thing that's happening now, what I only slightly touched upon [during my lecture] is that plan, section, and elevation may become not what we use anymore. That's kind of a funny thing that we think three-dimensionally and translate it into a 2-D abstract language to hand to somebody else, who then has to take that 2-D language and translate it back into 3-D (actually 4-D, because it's plus time). Why is that the best language for us to do what we do? So I think that's the most interesting thing happening right now, according to what Bill is saying. And the biggest opportunity is for the profession to transform itself: to rethink how we do our job.



Craig Dykers, of Snøhetta in Oslo, Norway: "The sky and the earth aren't simply places in space, they are places in our mind. The sky represents the future – it's where we place heaven. The past is where we bury the dead. And we move around in the only place we can recognize as real, the ground below our feet, which is the present."

Dykers: Interestingly, specifications, which are simply a verbal document, could be the thing that replaces plan, section, and elevation. One could imagine that, in the future, plans and sections would be replaced by words – or, in the language of computers, words and numbers. You could simply have words as fuel. Words as the fuel used to program devices that make things. And so it could be that specifications become the building blueprint.

Pasquarelli: That's a really good point. First of all, I think that architects are the smartest guys out on the construction site. We do more things. We study harder. We work harder. We do more things than everyone else. And yet we get paid almost the least. Why is that?

Dykers: I think it's because people don't recognize the proper relationship of time to thought. People think that architects work in a stair step system – that you're creative up to a point, and then you start producing things.

Pasquarelli: I think the big reason is because we don't take on risk. In a capitalist society, you are rewarded for the amount of risk that you assume. And until we take on risk, we are never going to be rewarded for it. So my point about the moment of change and using the technology is that it's a land grab. It's an intellectual property land grab. And the profession is shifting and if we don't grab those territories and take control of them....

Dykers: Don't you think that part of the problem comes from notions of the architects who tried [unsuccessfully] to occupy the central position? Because architects were traditionally central in the process. And then what happened was that, possibly after World War II, because of the need to redevelop large portions of the land that were messed up by the war, the engineers took over. They could do it quicker. Then the architects came in and they tried to recapture that central position, and there was the heroic architecture period. I think what happened is that the architect didn't take clear responsibility for his actions, and he lost ground to the managers.

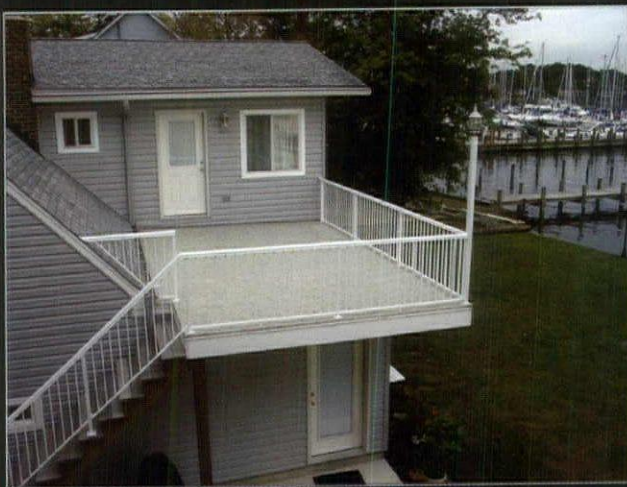
Massie: It's in part due to the fact that there is a kind of arrogance within the profession. I think that, prior to industrial culture and the industrial era, architects were the purveyors of the built. The purveyors of the built – meaning all things built. Then, when industrial culture became hugely profitable, industry and manufacturing became the purveyors of the built. Then we [architects] resided in the position of literally specifying. I'm not going to make a window opening. I'm not going to make the window. I'm going to specify that window from Sweets, and I'm going to place it here. So industry becomes the purveyor of the built. But in a post-industrial culture, where information is at the center of all making, the architect has the ability to recast architecture. I don't know who, in the information culture, is the purveyor of the built. I understand it prior to industrial culture and during industrial culture. But I can't tell you who it is now.

Pasquarelli: That's exactly what I'm saying. If you can control the language, and the way in which the abstraction is done, you can therefore affect the multiple territories. If you don't specialize, but you become the generalist, then you become the hub and we recapture those lost territories.

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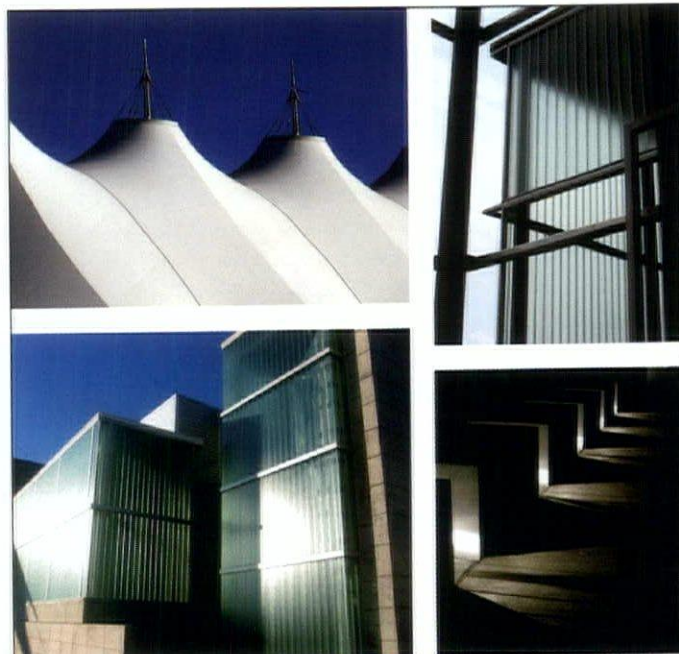
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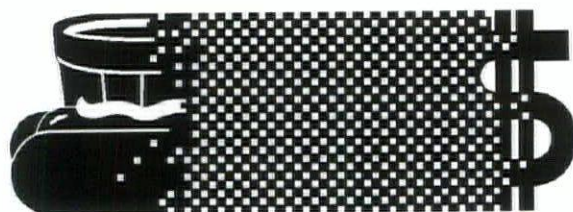


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Classicism vs. Modernism

Architects revive age-old debate at Northern Virginia symposium

As the opening speaker at a May 12 conference debating "Classical Tradition vs. Modern Vision," architect Mark McInturff, FAIA, sought to end the discussion almost before it began. "I think we've moved on from traditionalism," he said. "The modernists have won. The battle is over."

McInturff's salvo set a collegial-but-serious tone for the one-day symposium, jointly sponsored by the Virginia Society AIA and AIA/Northern Virginia and held at George Mason University in Fairfax. Sessions covered a diverse range of topics, including historic preservation of Modern buildings, classical proportions, and multiple presentations of unbuilt projects. But it was the opening session that most successfully highlighted the major differences, and some of the similarities, between traditionalists and Modernists.

McInturff began with a defense of Modernism, followed by remarks from the traditionalist camp, represented by James McCrery, AIA. In his talk, McInturff conceded that Modernism works best on a smaller scale: Where Modern furniture can be exquisite, Modernist urban design is often mediocre or worse. He acknowledged the long history of classical architecture, which he admitted was an advantage over Modernism.

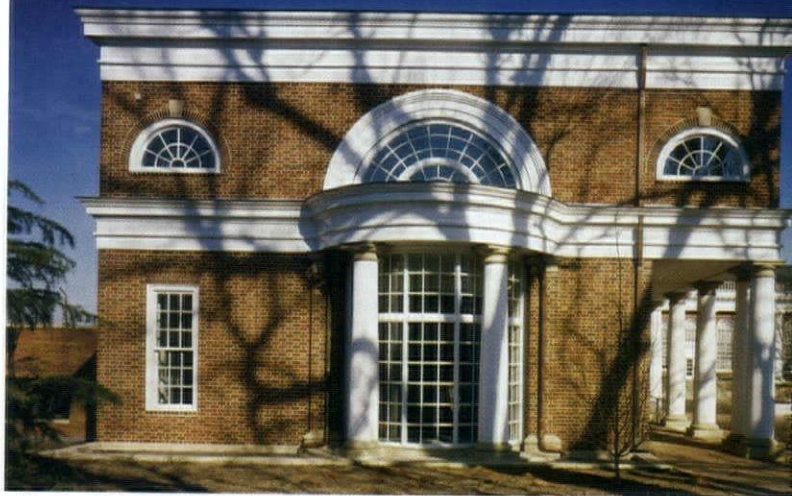
"There are continuities between traditionalism and Modernism that we can't ignore," he said. "Traditional architecture is intentionally heavy. It has gravitas. But [Modernists] can do much lighter projects.... I like Modernism's ability to deal with the idiosyncratic." That said, he urged listeners not to equate avant-garde "starchitecture" with Modernism. "The avant-garde architects are largely self-appointed," he said, "and if you take that out of [the discussion], Modernism has a sense of its history."

Frank Lloyd Wright's Fallingwater, for example, was hailed by McInturff and others throughout the day as a masterpiece, despite its well-documented technical weaknesses. Although that aspect was embarrassing, McInturff noted, "who would rather Wright not have built on that waterfall or used those cantilevers?"

In his counterargument, McCrery acknowledged that most of the audience of architects had likely repudiated tradition or never been taught it in school. But he asserted that traditionalism was gaining favor throughout the design, planning, and building communities. "Architecture as expressed by Modernists is unique in its rejection of history," he said. He then quoted Modernist Mies van der Rohe's famous remark, "It is better to be good than to be original."

Having divorced themselves from history, McCrery noted, Modernists have no choice but to create anew, building "time capsules" that quickly become irrelevant and dated. Working within the long scope of architectural history, however, tradi-

Bryan Becker



The Small Special Collections Library at U.Va. (above) is a contrast in style, and philosophy, with the Calem-Rubin Residence in Bethesda, Md. (below).

tionals have nearly infinite room to be inventive, he asserted – to create buildings that capture "not the spirit of the age, but whose spirit is of the ages."

Other sessions included presentations by Thomas Luebke, AIA, on the U.S. Commission of Fine Arts; Nir Buras on his transformation from a Modernist to a traditionalist; and National Park Service architect John Burns, FAIA, on historic Modern buildings. The underlying principles of traditional and Modern architecture, window glazing, and AutoCAD modeling also were discussed.

In his closing session remarks, Warren Cox, FAIA, argued that the debate over traditional versus Modern styles was not nearly as important as a building's inherent appropriateness. "Civic buildings should symbolize the stability of their institutions," he said. "Modern architecture works best for Modern building types, such as airports or basketball arenas."

At the University of Virginia, which is the subject of an ongoing debate over traditional and contemporary approaches to new campus buildings, Cox again insisted that one design vocabulary or another shouldn't always take precedent. Near Jefferson's iconic Academical Village, he said, it makes sense to build a neoclassical, although visually reverential, building. But the new campus sports arena farther away need not have "little neoclassical accoutrements," Cox said.

Architects ultimately should design in a manner that will promote understanding about a building's function. "Styles are coded," Cox concluded. "When you come to the table, it's nice to know which fork to use."

– Kim A. O'Connell

Paul Warchol



inform AWARDS 2006

Interiors • Exteriors • Objects

The fifteenth annual Inform Awards showcase 18 outstanding projects in the categories of interiors, exteriors, and landscapes, chosen from a field of 151 entries. The jury of New York architects chose seven honor awards and 11 merit awards, representing an eclectic mix of work that includes a sensitive addition to a building originally designed by Richard Neutra, an ecologically-grounded landscape design for a forlorn site on the University of Virginia campus, two challenging studio projects by students from The Catholic University of America, and an edgy headquarters for a downtown Washington, D.C., association.

The Jury

Robert A. Ivy, FAIA

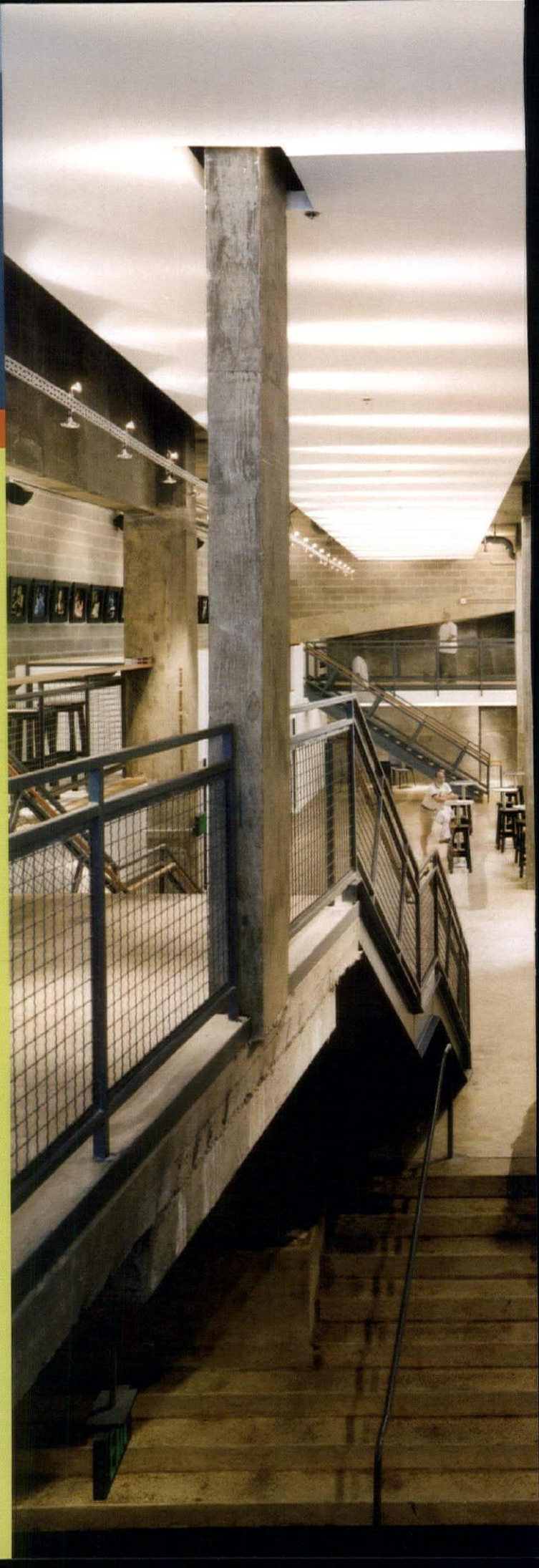
Robert Ivy is an architect, writer, and editor. Since he became Editor-in-Chief of *Architectural Record*, the magazine has grown to become the world's largest professional architectural publication. Under his leadership, *Record* received the National Magazine Award for General Excellence in 2003. That same year Ivy was named Vice President and Editorial Director of McGraw-Hill Construction Publications.

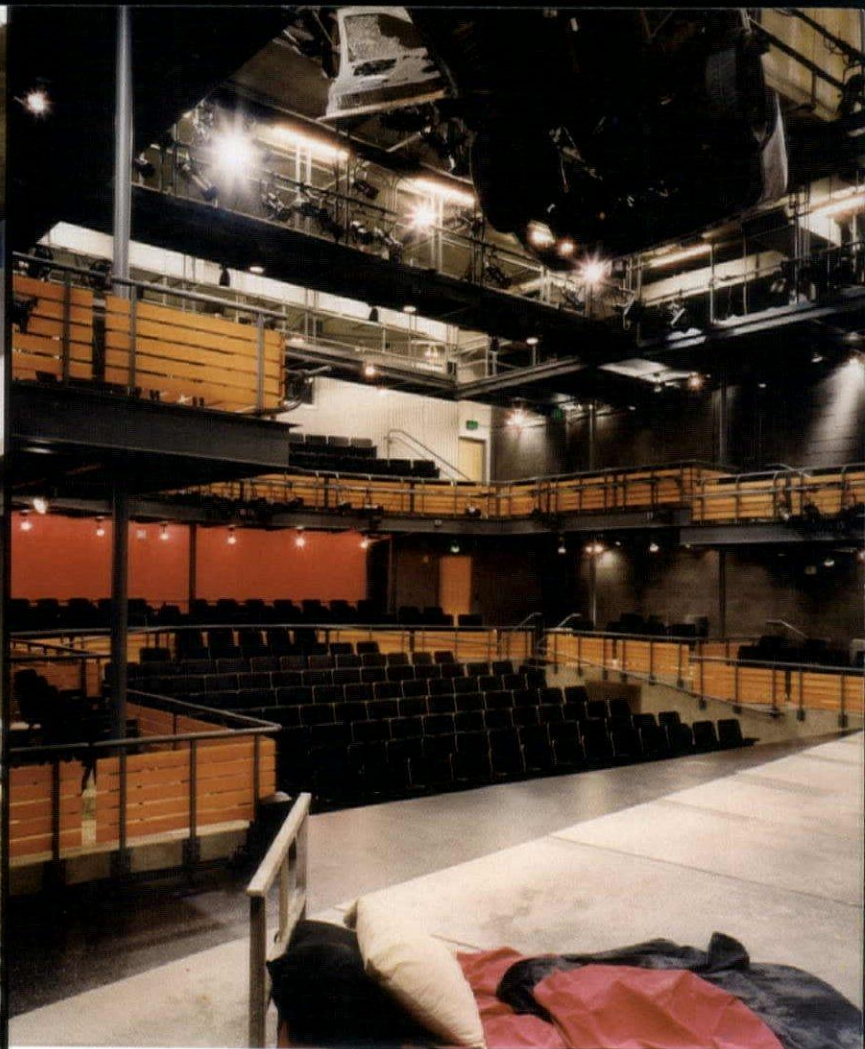
Margaret Helfand, FAIA

Margaret Helfand has been recognized worldwide for her innovative approach to the design of institutional buildings, interiors, college campuses, and products. Her firm, Helfand Architecture, has won design awards for projects including the Swarthmore College Unified Science Center and the Automated Trading Desk Technology Campus. In 2002, she was awarded the Rome Prize in Architecture.

Marc Tsurumaki

Marc Tsurumaki is a principal of Lewis.Tsurumaki.Lewis, one of six American architectural firms whose work was exhibited in the U.S. Pavilion at the 2004 Venice Architecture Biennale. In 2002, LTL was chosen by The Architectural League of New York as part of the "Emerging Voices" series. In 2000, LTL was included in the National Design Triennial at the Cooper Hewitt Museum. Tsurumaki is an Adjunct Professor of Architecture at Parsons School of Design and Columbia University.





High Drama

McInturff Architects

Honor Award

The Woolly Mammoth Theatre Company has been a Washington, D.C., institution for 25 years. Known for its daring and often-controversial productions, Woolly Mammoth's program demanded no ordinary theater. Yet the company's budget meant that the theater was embedded deep within a residential/commercial building, its developer leaving only a rough concrete shell as McInturff Architects' starting point. Instead of covering up its crudeness, however, the architects opted to capitalize on the edgy environment with a series of open stairs and walkways. Other formerly back-of-house spaces were made visible as well, including a rehearsal hall and classroom, creating an urban theater laboratory that invites exploration and expression. "What is really admirable is the toughness and directness of the materiality – the way it deals with the existing space without a lot of embellishment," the jury said. "Spatially it is very inventive – clever in the way it works with the existing structure, without getting to a level of fussiness or excess. The architects only added where they needed to add. There's nothing here that's gratuitous at all."

Photos: Julia Heine/McInturff Architects

Owner:
Contractor:

Woolly Mammoth Theatre Company
Davis Construction



Photos: Peter Paige (left and below)

Executive Decisions

VOA Associates, Inc.

Honor Award

When the Greater Washington Society of Association Executives hired VOA Associates to design its headquarters, the firm faced several challenges. Located below grade in the Ronald Reagan Building and International Trade Center, the site had no perimeter windows and suffered from varying floor levels. In response, VOA introduced reflective and colorful wall materials and multidirectional lighting sources to compensate for the lack of natural light. The architects also designed a series of flexible conference areas to encourage an easy flow of people and ideas. For a space called the Learning Forum, a wall of translucent, pivoting doors opens to a common area. The executive conference room, whimsically known as the "un-boardroom," features curved walls and an irregular meeting table. Jurors enthused over the scheme's fresh, playful approach. "It's a corporate interior that manages to shed the corporate straightjacket," they said. "It feels very non-hierarchical. And it has a fluidity that seems so appropriate, the way the wall opens up to flow into the meeting and presentation space."

Owner: American Society of Association Executives
Contractor: Bognet Construction



Lofty Ambition

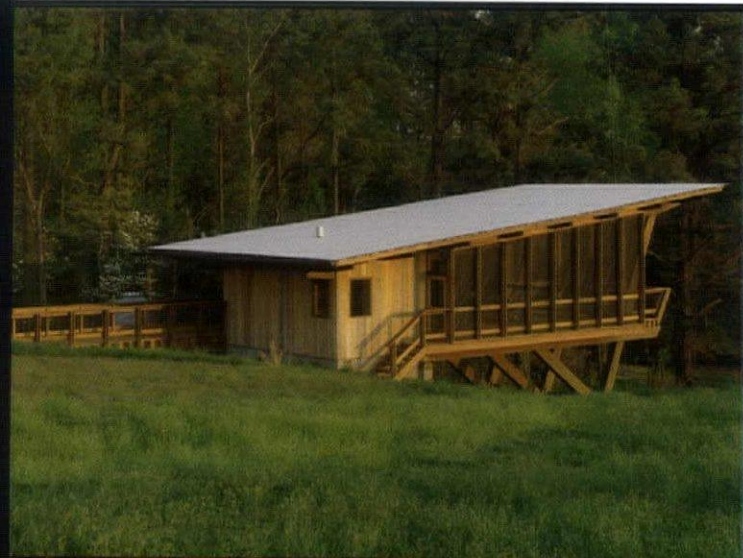
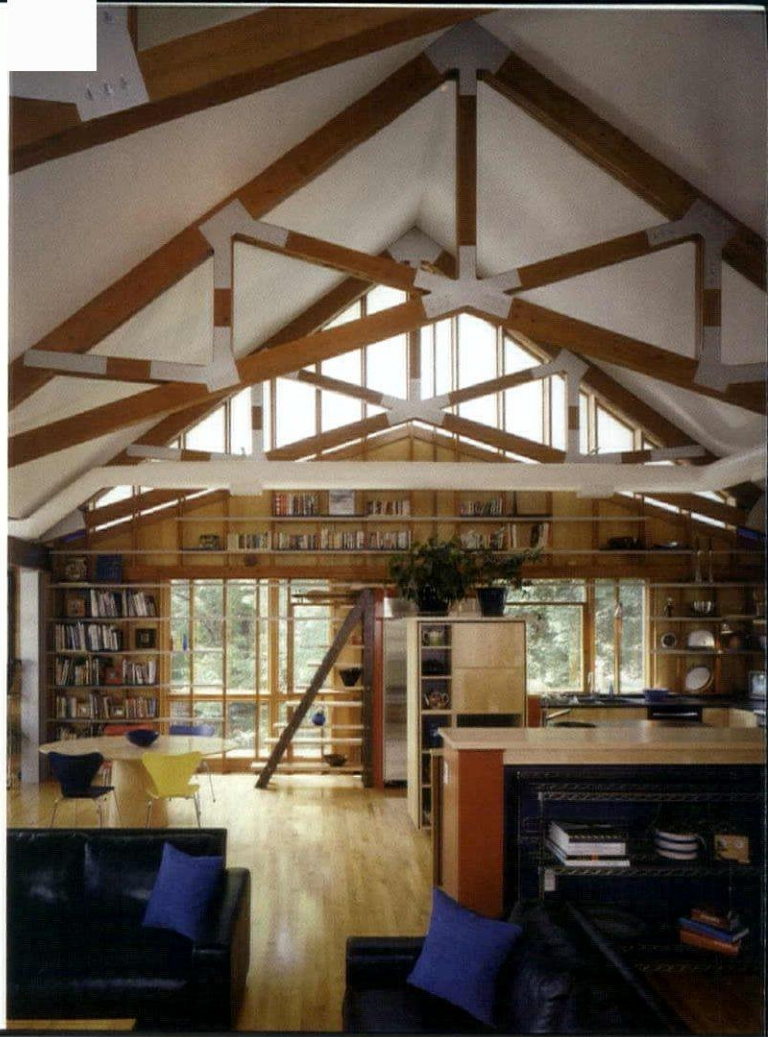
Reader & Swartz Architects

Merit Award

The original 1960s tract house on Shiner's Hill in Winchester was pleasant and adequate for living, but also boxy and nondescript. This renovation by Reader & Swartz Architects transformed the house with new light-filled spaces. For starters, they gutted the second floor and raised the gabled roof to create a large loft. The original roofline is expressed through exposed trusses and a bank of high windows on the gable end. The old stud walls now serve as a framework for shelves. On the back of the house, the architects placed an addition that resembles a minimalist tree house. Its generous glass and inverted shed roof reveal panoramic views of the Blue Ridge Mountains. "It's kind of funky, but the approach was intriguing," the jury said. "They had a very crisp idea of what they wanted to do. From a conceptual standpoint, the way the new structure and old structure tie together is kind of interesting. And it's noteworthy that they took a dumpy ranch house and did something with it."

Owners: Chuck Swartz, AIA and Beth Reader, AIA
Contractor: David L. Goode, Inc.

Hoachlander Davis Photography



Photos: Timothy Hursley

Outward Bound

Frank Harmon Architect

Merit Award

This open-air classroom at a natural history center in Raleigh, N.C., is a school for the senses. As a first step, architect Frank Harmon conducted field observations that determined six ecological zones on the 38-acre site – including meadow, forest, and bottomland. This process enabled him to situate the structure so that it captures views of all six zones. To lessen its impact on the site, the building is elevated like a giant bird blind. The architects also extended the classroom's environmental program to the building fabric, choosing sustainably harvested wood for the siding and framing lumber that was milled in North Carolina. The pavilion also features a cistern to collect rainwater for reuse on site. "It's just a big screen porch overlooking this beautiful forest," the jury said. "But if you think about this category as creating experiences of the landscape – they haven't touched the landscape at all, but they certainly have put you in a very strong, compelling relationship to it. Its didactic function is expressed very clearly here. It is about landscape, but in a much less direct or functional way."

Owner: North Carolina Museum of Natural Science
Contractor: Build Sense, Inc.
Landscape Architect: Swanson and Associates



Hoachlander Davis Photography

Mid-Century Modern

Robert M. Gurney, FAIA

Merit Award

Although the Corvasce/Goldstein residence in Washington, D.C., was designed by local architect Clothiel Woodard Smith, the 1950s house has much in common with adjacent houses designed by famed modernist Walter Gropius. Architect Robert Gurney was charged with a comprehensive renovation that would both expand the space and enhance its relationship to the site and surrounding neighborhood. To do this, Gurney replaced a low sloping ceiling in the living room with a high ceiling and glass walls, which open onto a new large deck and bluestone terrace. In the front, a new glass volume highlights the formerly hidden entryway and makes a much stronger visual statement. Jurors complimented the design for capturing the spirit of the original house. "It's true to the period in its own way," they said. "It's just reinterpreted."

Owner: Antoinette Corvasce & Steve Goldstein
Contractor: Prill Construction
Interior Designer: Thérèse Baron Gurney

16

Monumental Minimalism

Kool'Haus Studio

Merit Award

At less than 12 feet wide, the two-story rowhouse at 978 Florida Avenue, N.W., in Washington, D.C., was hardly expansive. The challenge for Kool'Haus Studio was to liberate the space and add a third story without compromising the scale and historic context of the urban streetscape. To resolve this, the architects set back the addition so that the original cornice remains continuous with adjacent houses, while opening up the rear façade with a 30-foot glass wall. Resplendent in natural light, the house now offers a dramatic view of the Washington Monument from both the master bedroom and a new rooftop deck. Inside, the open floor plan and neutral color scheme provide a sense of spaciousness in an otherwise dense part of town. "There's a really nice hand at work in what they've left in place and what they've added – the variation in texture, the floor, and the materials," said the jury.

Nick Baker III, Assoc. AIA



Owners: Nick and Aleka Baker
Contractor: CCI Home Improvement
Interior Designer: Aleka Kim Baker
Project Consultants: Suleman Umar, Mario Pareja



Photos: Hoachlander Davis Photography



Contemporary Craftsman

Moore Architects, PC

Honor Award

At first glance, this 1920s bungalow in Falls Church retains many markings of its Arts and Crafts origins, including a low profile, clean lines, and multi-pane windows. Yet Moore Architects tripled the space in a way that thoroughly modernizes and expands the living areas without sacrificing its original character. The architects maintained most of the first-floor intact, while adding a new second floor. Additions were placed to the rear and side of the house, allowing the front to present a more traditional façade. To maintain the small scale of the house's profile, the team punched dormers through the new roof. A dramatic, third-floor studio now perches above the rooftop, accessed by a contemporary steel staircase that juxtaposes Modernity with tradition. "We admired its restraint – its simple, honest design approach to a significant enlargement of an American bungalow. They didn't try to design too much," the jury said. "The one major contemporary design element was the steel staircase that opens onto a skylight. And that's an appropriate contemporary alteration."

Owners:

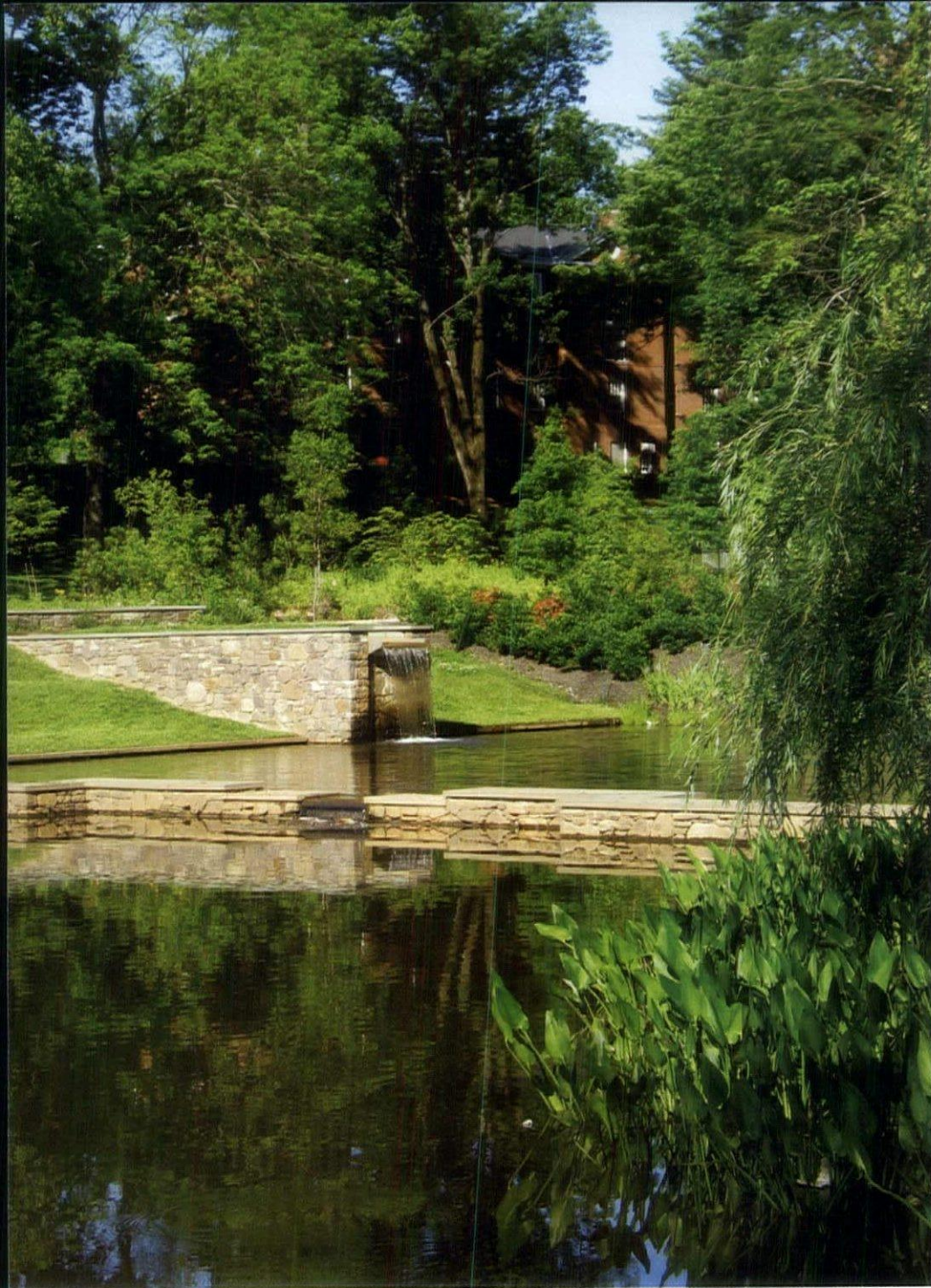
Charles and Virginia Moore

Contractor:

GN Contracting, Inc.

Interior Designer:

Michael Roberson Interior Design



Water Works

Nelson Byrd Woltz
Landscape Architects

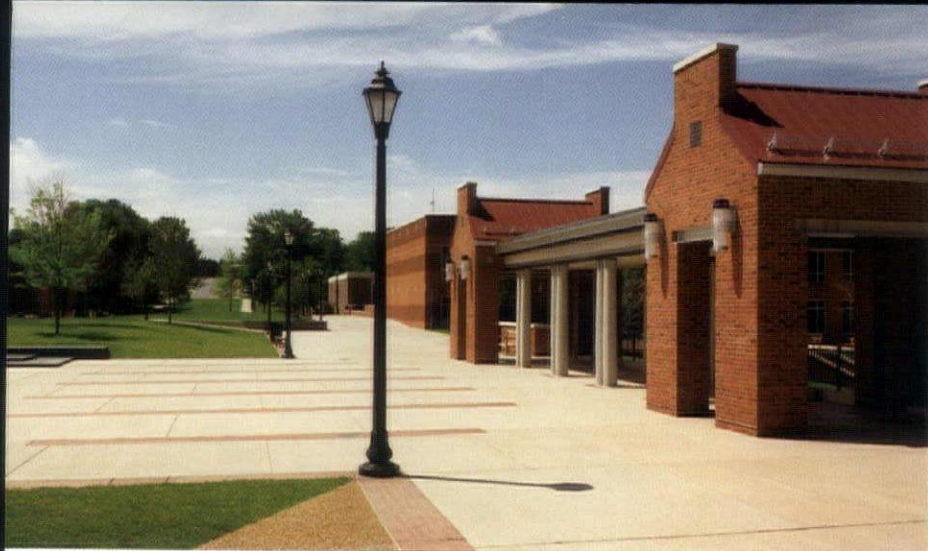
Honor Award

On the University of Virginia campus, a forgotten stream valley is quietly coming back to life. Over the years, the 11-acre waterway known as The Dell had been piped and channeled to accommodate development. Picturesque green spaces became an overgrown mess of invasive plants. Today, the Dell is being restored, thanks to a multifaceted landscape plan. In addition to creating a stormwater management pond to mitigate the impact of new development downstream, the team naturalized a 1,200-foot-long section of piped stream, replanting a native botanical garden and creating a meandering network of walks and sitting areas. "It's a fantastic project," the jury said. "What's exciting is it was generated by a need to deal with stormwater management, and they've done it so explicitly. There is also a lovely interplay between the formal and geometric edge with the organic, naturalistic motif. And then there are these very poetic moments, where things almost touch but do not. It's beautifully detailed."

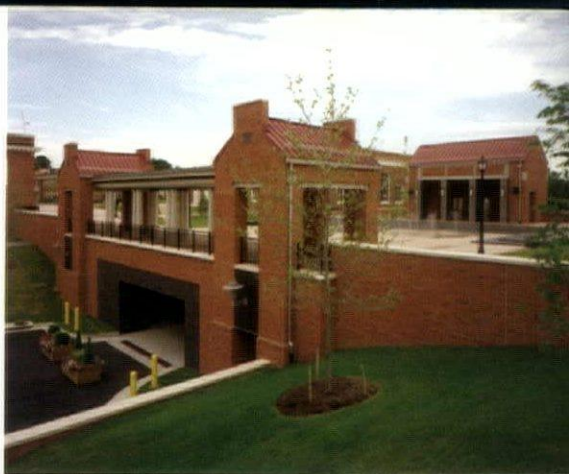
Photos: Courtesy Nelson Byrd Woltz

Owner: University of Virginia
Construction Manager: Barton Malow Company
Hydrologists/Ecologists: Biohabitats of Virginia, Biohabitats of Maryland
Civil Engineers: Judith Nitsch Engineering, PHR&A Engineering





Photos: Robert Creamer



Pedestrian Friendly **Ayers/Saint/Gross Architects**

Merit Award

Historically, the campus of Longwood University in Farmville, Virginia, was bisected by Pine Street, a busy road with more parking spots than pedestrians. To give the campus a central, ceremonial gathering place, Ayers Saint Gross converted the street into a pedestrian mall linking a series of open plazas and lawns. The elongated space is lined by two parallel paths and formal allées, which are shaped by flowering trees, seating areas, and a reflecting pool. The greatest challenge, however, was the 9-acre site's rolling topography. In response, the mall is gently terraced to include pedestrian spaces at

grade, with new parking and utilities underground. "It's a clever thing to do," said the jury. "It makes public space on the campus. They've hidden the parking, they've created new open space, and they've created a new pedestrian spine for the campus. That's pretty remarkable."

Owner:

Contractor:

Landscape Architect:

Civil Engineering:

Longwood University

Branch & Associates

Mahan Rykiel Associates

Draper Aden Associates

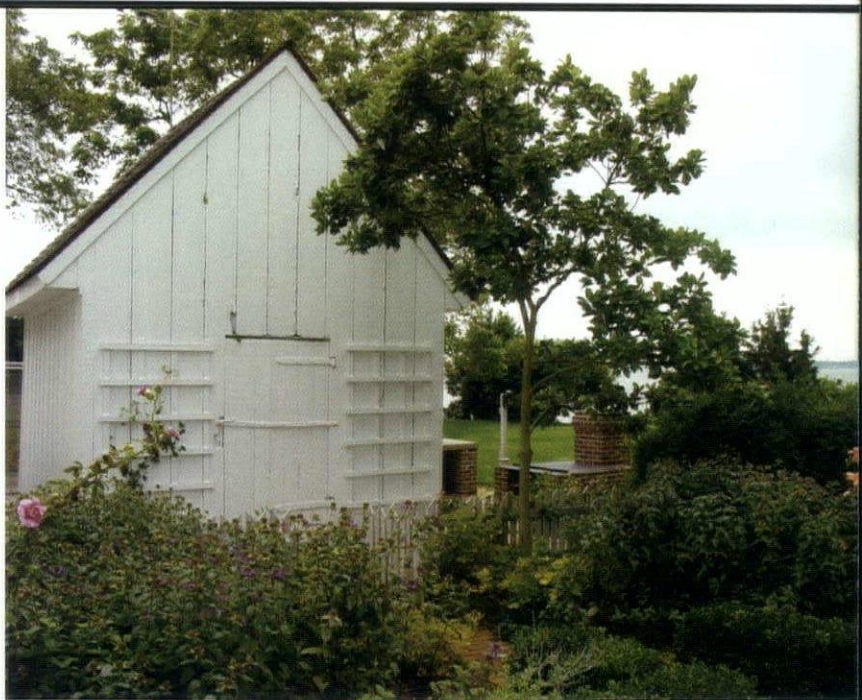
19

Working the Earth **Graham Landscape Architecture**

Merit Award

Graham Landscape Architecture's comprehensive plan for this 400-acre farm in Tidewater Maryland comprises a series of formal and informal outdoor spaces. A tree-lined allée frames the entrance to the farm, whose 19th-century farmhouse opens onto a parterre kitchen garden. A new circular drive fronts the house, providing a visual connection between the formal gardens and the open landscape in the distance. Naturalized ponds, forests, fields, and meadows allow for a range of agricultural activities while enhancing habitat for migratory and ground-nesting birds. Although the emphasis is on marrying beauty and wildness, the plan also calls for reforestation, erosion control, and other mitigation strategies. "The whole thing is set up to attract the geese as they fly through here," the jurors observed. "It's highly unusual for the owner of a private residence to pay that much attention to a natural process. It's a comprehensive conservation plan, which is an admirable thing. And the places they created are gorgeous."

Courtesy Graham Landscape Architecture

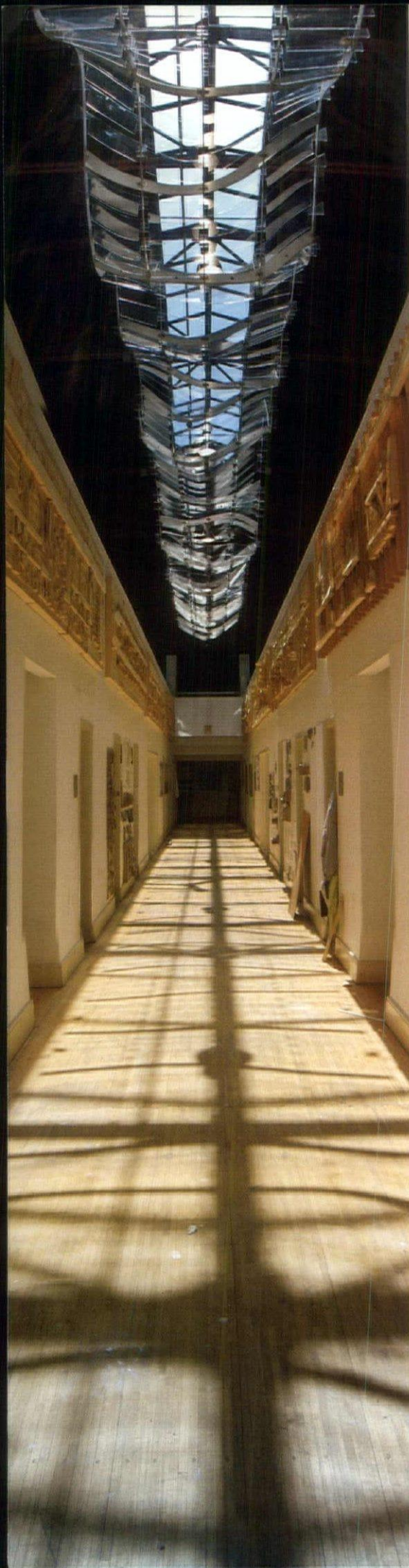


Owners:

Names Withheld

Contractor:

Ilex Construction, Evergro Landscaping



Photos: Luis Boza



Thinking as Doing

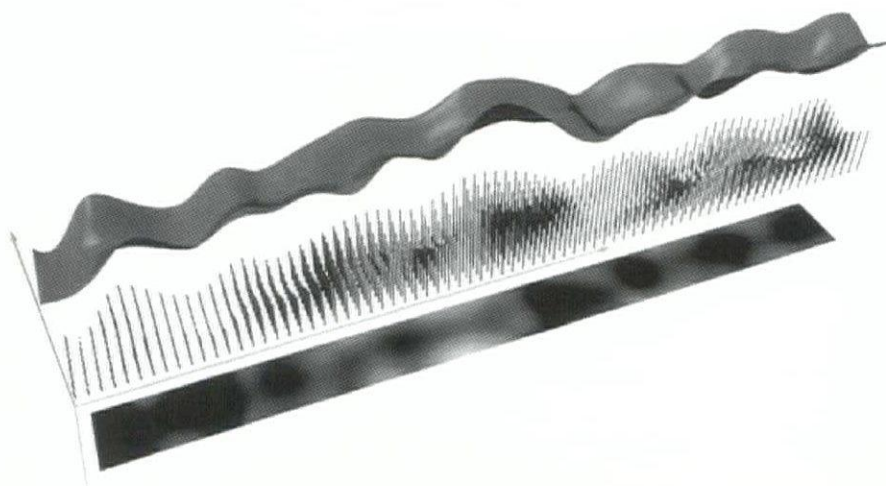
The Catholic University of America

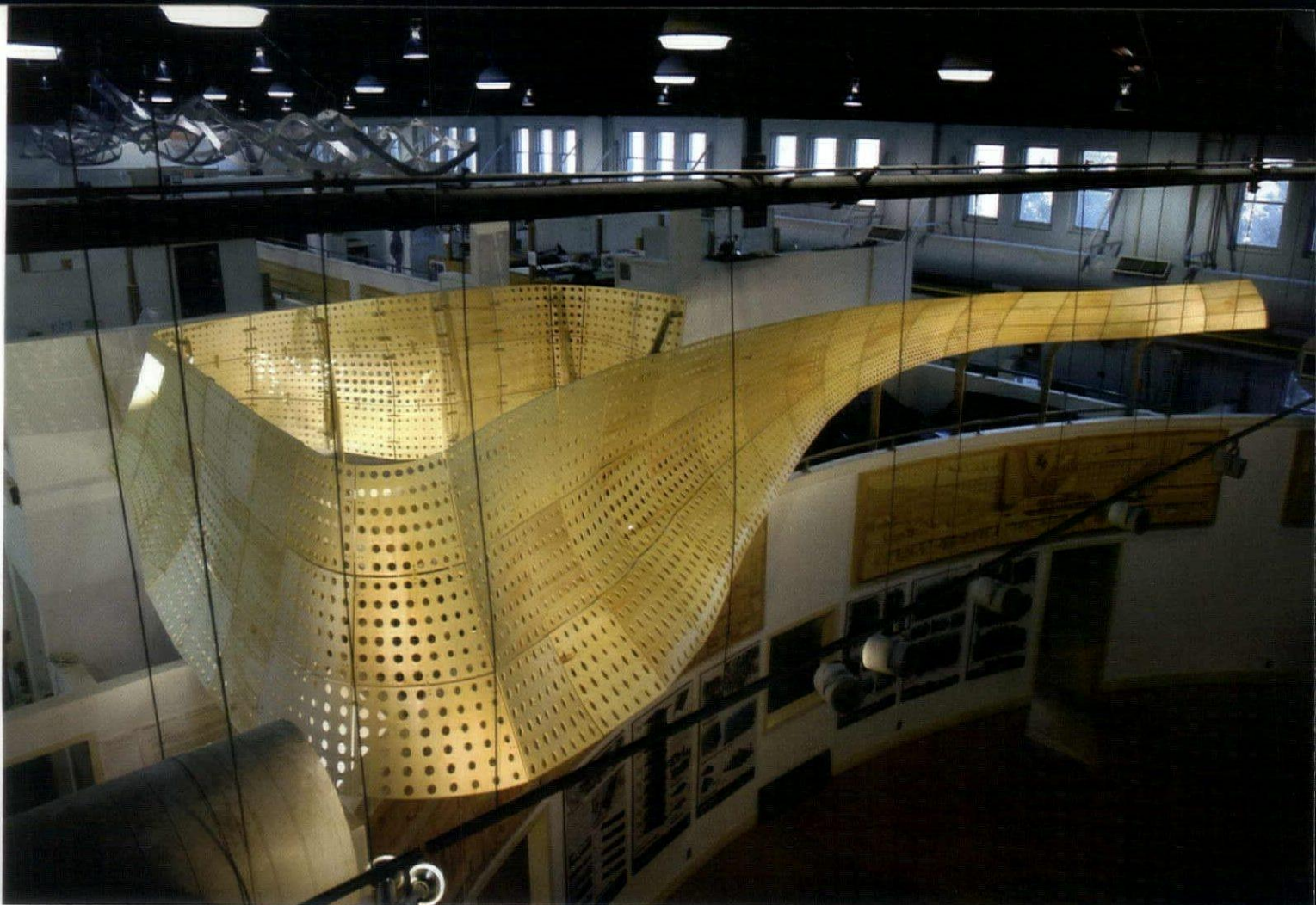
Merit Award

This design/build project by a team of 12 undergraduates working under the guidance of assistant professor Luis Boza sought to explore the changing relationship between design and fabrication by creating a full-scale installation in the corridor of Catholic University's School of Architecture and Planning. The process began with an analysis of site conditions, ranging from existing circulation patterns to the movement of light and shadows. In the end, the modulation of the form is a direct response to wear patterns in the wood floor below. The installation's primary structure is a two-way frame cut from 1/4-inch aluminum plate. Sectional members acting as girders, beams, and joists were extracted through the use of parametric modeling software. Texture is provided by 384 infill panels cut from acrylic sheet on a three-axis computer numeric controlled (CNC) milling machine. The entire piece is suspended from roof trusses using steel rods that attach to unique "swivel sleeve" connections.

Contributors:

The Aluminum Association of America, OEC Engineering Corp., Acrylic Custom Works





Digital Craft

The Catholic University of America

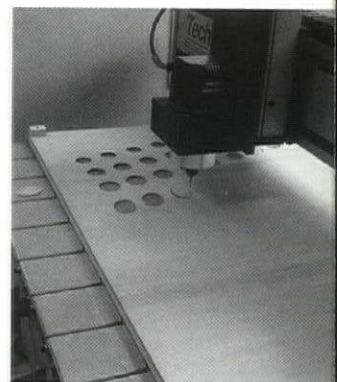
Merit Award

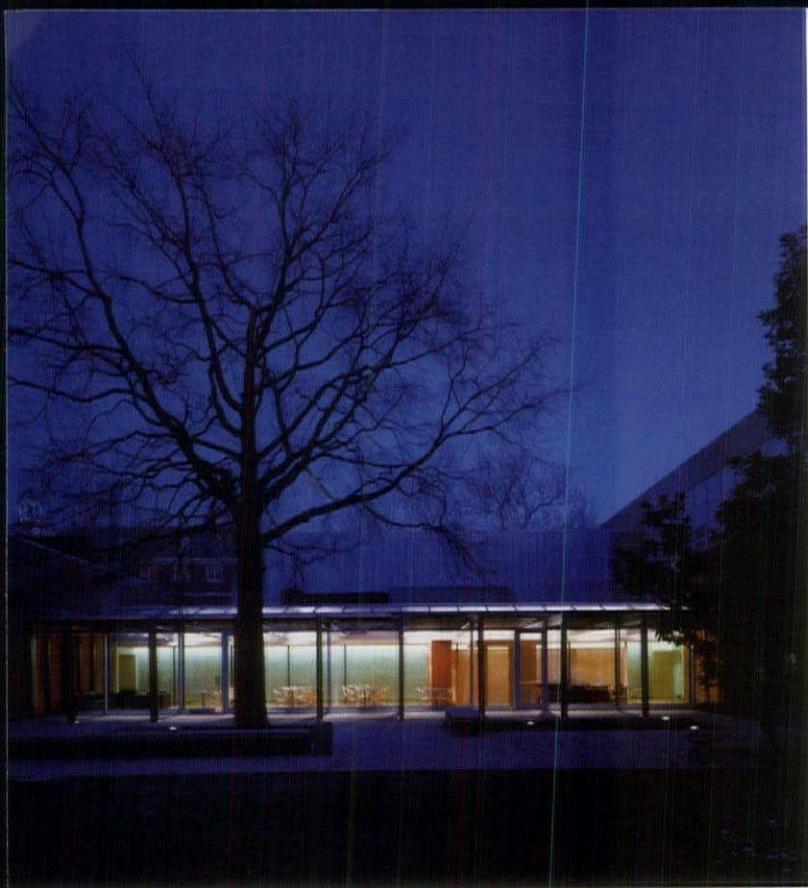
Displacement of offices for student organizations – caused by construction of a new elevator in the School of Architecture and Planning – prompted 16 graduate students to design and build new office space and a student lounge on a little-used mezzanine overlooking a semicircular exhibition space. Working with assistant professor Luis Boza, the studio produced a sinuous screen made of 108 uniquely curved birch plywood panels. Computer modeling aided the production of each panel, with a matrix of perforations cut by a CNC milling machine. Students also developed a series of structural ribs cut from titanium and plywood sheets, a system of splice connections, and a credenza and conference table for the office space. Jurors praised the quality of the presentation and complimented the spatial quality of the design.

Contributors: *OEC Engineering Corp.,
Timothy Olson*



Michael Summers (left); Luis Boza (above right)





Neutra Revealed

Ziger/Snead LLP

Honor Award

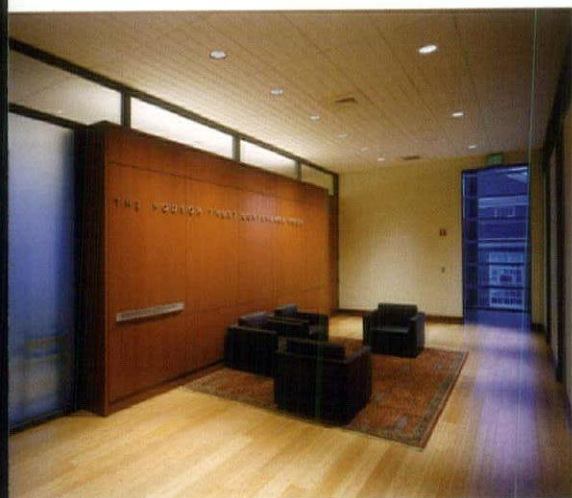
In designing Mellon Hall at St John's College in Annapolis, Maryland, architect Richard Neutra effected a dramatic, yet seamless, synergy between building and landscape. The horizontal U-shaped building enclosed a central courtyard, which architects Ziger/Snead call an "agora-like meeting place" that served as counterpoint to the temple-form buildings found elsewhere on campus. Later additions, however, closed off the courtyard and shut out light and views. In their renovation, the architects paid homage to Neutra's vision by restoring the building's exterior and brightening the space with modernized facilities and a red tile floor. A new café was sited with a strong orientation to the courtyard, reinstating its importance in Neutra's overall plan. "It's another one of these super subtle projects," the jury said. "It's pretty understated. But its importance is increased by the fact that it is saving a Neutra original."

Owner:

St. John's College

Contractor:

Bovis Lend Lease



Photos: Eric Salsbery





Hoachlander Davis Photography

East Meets West

David Jameson Architect

Honor Award

Eastern Market, a large public market that dates to 1873, acts as a funky town center for the Capitol Hill neighborhood of Washington, D.C., in which an eclectic range of farmers, artisans, antique dealers, and others peddle their wares. Against this backdrop, architect David Jameson's Asian-influenced renovation of a nearby rowhouse makes perfect sense. Evoking the form of an illuminated Japanese lantern, the house has been transformed in glass and steel, in which acid-etched panels are inserted into a self-supporting steel frame that cantilevers out of the masonry. The glass walls are intercut with vertical partitions holding transparent glass to allow views of the outdoors. The frame also extends inside to serve as an innovative shelving solution. "This is a full architectural solution – interior and exterior," the jurors observed. "It has a nice synthesis between invention, use, formal solution, and effect."

Owners: John Lettow and Phoebe Smith
Contractor: L.R. Mailloux Construction





Photos: Alain Jaramillo

Popular Mechanics

Ziger/Snead LLP

Honor Award

In its renovation of the historic Mechanical Hall at the University of Delaware, Ziger/Snead crafted a Modern gallery space while staying true to the 1898 building's original brick-and-timber construction. Redesigned to house an African-American art collection, the building includes three galleries, a study area, storage, and a conservation room. The architects stripped the building to its essential structure, revealing the timber frame. They removed plaster and paint to expose the original brick, and new materials were limited to a restrained palette including oak floors, doors, and casework. New mechanical systems are concealed behind display walls. The effect is a dynamic and appropriately artistic interplay between old and new. Jurors admired the interior's quality of light and the subtlety of the design solution. "This project is all about an attitude. It's like a machine," they said. "The detailing is really nice. And the way they treated the insertion and the surfaces – it's so elegant and simple."



Owner:
Contractor:

University of Delaware
Whiting-Turner Contracting Co.

Three-Ring Circus

Laughing Dog Studio Architecture

Merit Award

The DogHouse, joint headquarters for a technology company and a design firm in Charlotte, N.C., takes the notion of fluidity to a new level. Charged with creating distinct-yet-open spaces in a 6,500-square-foot warehouse, Laughing Dog Studio designed three, 22-foot-diameter rings hung with linen curtains that can be adjusted in innumerable ways to manage privacy and light. To reflect its urban environment, the studio also includes a roll-up, garage-style door and a chain-link cage that houses a bank of computers. Sustainable design was another consideration. Desktops are made of recycled rubber flooring, while recycled or remnant carpet pieces underlie the entry space and workstations. Jurors praised the design team for creating a dynamic and interesting work place on scant resources – a total of \$65,000. "It's about strategically using a budget," they said. "The architects started with a big warehouse, and have done the simplest things to shape space."

Mike Romot



Owners:

*Laughing Dog Studio Architecture
and Refresh Technologies*

Contractors:

*The McAllister Group
and Laughing Dog Studio Architecture*

25



Michael Moran Photography

Environmental Elegance Envision Design

Merit Award

Time was, environmental groups felt lucky to work in a run-down basement. Today, established environmental organizations are more likely to operate out of chic, top-of-the-line offices. Envision Design's solution for new headquarters for Environmental Defense, for example, emphasizes elegance and efficiency, while demonstrating sustainable design practices. To this end, most building and furnishing materials are high in recycled content, including the rubber flooring, ceiling panels, ceramic tile, and carpeting. Desks and tables are made of sustainably harvested wood, wheat board, or bio-composite board. And two thirds of the office seating was salvaged or reused. Perhaps most important, the office provides a sophisticated space in which to tackle the world's most pressing environmental problems. "The architects were very thoughtful in making material selections," the jury said. "In addition, there seems to have been much attention to qualities of natural daylighting and how light penetrates to the interior. It scores high on quality of life issues."

Owner:

Environmental Defense

Contractor:

Rand Construction Corporation



Photos: Hoachlander Davis Photography (left), James Rawlings (below)

Common Bonds

Geier Brown Renfrow Architects

Merit Award

Located in a gritty section of Washington, D.C., Gonzaga College High School has little room to grow. In this stage of a multi-phased project, Geier Brown Renfrow was tasked with building a student commons area in "found space" – an odd-shaped inner courtyard. The new infill building blends with the surrounding fabric, with an arcaded entrance extending across the face of an adjacent athletic center. Yet the building also offers a visual counterpoint to the heavy masonry construction that prevails on campus, with its open structural frame, exposed ductwork, and other Modern gestures. "It's not easy to accomplish something at this level of excellence in an institutional project," the jury said. "The story here is the way they have taken advantage of the existing exterior walls to create new space. And it's a very pleasant space. For a high school, this is extraordinary."

Owner:
Contractor:

Gonzaga College High School
Whiting-Turner Contracting Co.



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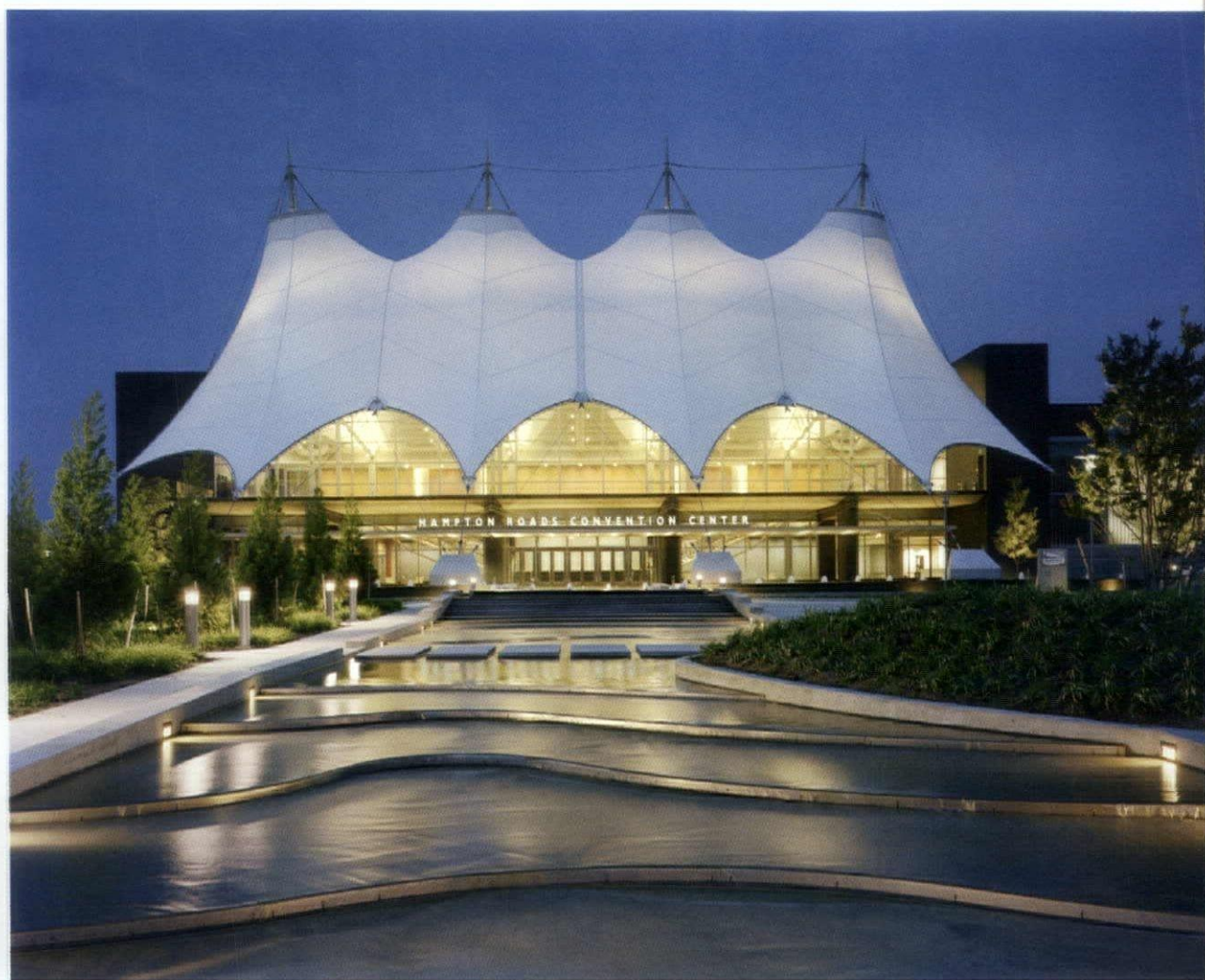


UNDER FULL SAIL

Hampton's new convention center, designed by Hellmuth, Obata + Kassabaum of Washington, evokes the bayside city's nautical past.
By Matt Gottlieb

Consider the delicate task civic planners and architects faced when beginning plans for the Hampton Roads Convention Center. Create a stylish building, but not so showy that it overshadows the adjacent Hampton Coliseum. Keep the project under budget, but not looking cheap. And, from a thematic perspective, evoke the region's nautical past while sporting a modern look.

The result is that visitors arrive to find water, water everywhere. Opened last year, the glittering 344,000-square-foot center off Interstate 64 cuts a contemporary profile with shimmering walls, clean lines, and glowing glass towers. But a soaring tensile structure evoking both a sail and a tent – along with a series of water walls, fountains, and jets – gives the build-



Pools and fountains anchor the convention center (left and above), creating a water-based relationship to the adjacent Hampton Coliseum.

ing an appealing character that is often lacking in boxy convention centers. At the same time, the tent-like structure provides a strong contrast with the nearby Coliseum that sits above a lake and the tidal Newmarket Creek.

"Our site isn't beachfront," says lead architect Duncan Kirk, of Hellmuth, Obata + Kassabaum (HOK) in Washington. "We're trying to do an important piece of civic architecture in the city. The mental landscape, if not the actual landscape, involves water. We're trying to attach ourselves to that resource and make it an important thematic element to the building."

Walk into the main entrance and you smell water. A waterwall greets the visitor between two staircases supported by hefty tubular trusses. Turn around and it creates the impression

that the water feature serves as the headwaters for a small canal, consisting of lit fountains and pools, flowing to the Coliseum. The sail reinforces the nautical feel by covering a second-floor deck. Looking up from the porch, the occasional passing seagull casts shadows on the fabric roof.

"One of the things that works well about the tensile structure was that it was a large-scale structure that was economical," Kirk says. "You're in a fairly temperate climate. There's a lot of time you can use the breakout space on the balcony. It was successful."

The sail-like form also recalls the historic city of Hampton – founded in 1610, the onetime home of Blackbeard's severed head, and site of the early days of NASA – but without an iconic architectural landmark from its past. "Unlike Colonial Williamsburg or Jamestown, we didn't really have colonial architecture to look back to," says Mina Kwon, AIA, of HOK. "We took the modern interpretation."

Yet look closer at the sail and you see its stylistic connection to the 1970 Coliseum, with its distinctive crown shape and triangular geometry. "We were looking for something to support the Coliseum architecturally, but we wanted it to stand out alone if it needed to," says City of Hampton Senior Planner Donald Whipple.

Inside, the convention center is an essay in restrained Modernism with expansive windows and open space. "In convention centers the public breakout spaces are fairly important, so we wanted to make an open, casual space for people to mean-



The center's tensile structure lends an unexpected vertical appearance to the largely horizontal facility, while creating a veranda for events held during mild seasons.

der around," Kwon says. "On the upper level, outside the ballroom, people can go on the terrace, under the tent. The architecture wouldn't distract. It's a comfortable space for the event."

South-facing windows admit daylight, but shading devices keep climate-control costs down and prevent glare. Heading east, a lengthy hallway leads to ballrooms and exhibition halls. Illuminated channel-glass towers create a stirring effect outside – especially at night when they take on the qualities of light towers – and provide a series of intimate spaces inside where informal conversations can take place.

From a construction standpoint, the project was quite cost-effective, Kirk says. "It wasn't until we were 90 percent completed that we put granite around the building," he adds. "I think the channel glass relates well to the linear elements of the design."

To ensure the best outcome, Hampton did its due diligence by consulting experts in the meeting industry. City representatives toured several other convention centers, asking questions about what worked well and what disappointed the owners. "We toured what we considered a lot of middle-market convention centers," Kirk says, noting that the Hampton facility is intended for smaller meetings than the mega-convention centers typically host. "It was a useful process, because you're speaking from common experience when you're describing your likes and dislikes."

The city insisted on an economically sound project. As it neared completion, the convention center came in below its \$60 million budget. Kirk says there's a good balance between aesthetics and economy in the building, adding that the pressure to be economical was a positive influence. And, in this case, leftover funds were used to improve the building. "That was an unusual situation to be in," Kirk notes.

Adds Kwon: "It's a very functional building, there's no excessive ornament and space. We tried very hard to put all the expensive material and aesthetics on the south elevation. That's the most visible side of the building."

The Hampton Roads Convention Center opened last year to glowing reviews and received statewide recognition for its design excellence. That's all for the good, because nearby Virginia Beach un-



The center's lobby is a structural tour de force, with trusses supporting the roof, glass wall, and monumental stairs (below). The effect is more subtle in places such as a stairwell (above).





Channeled glass towers introduce vertical elements to the building and provide alcoves away from the convention.

veiled the first phase of its larger, architecturally ambitious convention center soon afterward. Another competitor, the Greater Richmond Convention Center, sits closer to the Northeast's large population centers. For now, all look happy as Hampton draws events ranging from industry staples such as gun shows, boat shows, and school reunions to large wedding receptions.

"It's very well designed for the market and the location," says General Manager Lewis Dawley, an industry veteran who has worked at larger facilities in Washington, Philadelphia, Minneapolis, and Detroit. "What I want is something unique to where it is located." Dawley says when he entered the field 25 years ago, convention centers across the country looked so similar that you had to step outside to see where you were. But here, he says, "when you look at the architecture, the water, and the sails, I think that says Hampton Roads."

Alan Karchmer



Natural light fills the second-story prefunction area outside of the main ballroom.

Matt Gottlieb is a freelance writer based in Richmond.

Project: Hampton Roads Convention Center

Architects: Hellmuth, Obata + Kassabaum, Washington, D.C. (William Hellmuth, AIA, principal-in-charge; Robert Barr, AIA, architect of record; Duncan Kirk, project manager; Mina Kwon, AIA, project designer; Chris Schoer, Patrick Moloney, project architects; Kris Benson, staff architect; Suzette Goldstein, AICP, planner; Jose Chieng, landscape designer; Robert Cox, AIA, interior designer; Jim Doussard, graphic designer)

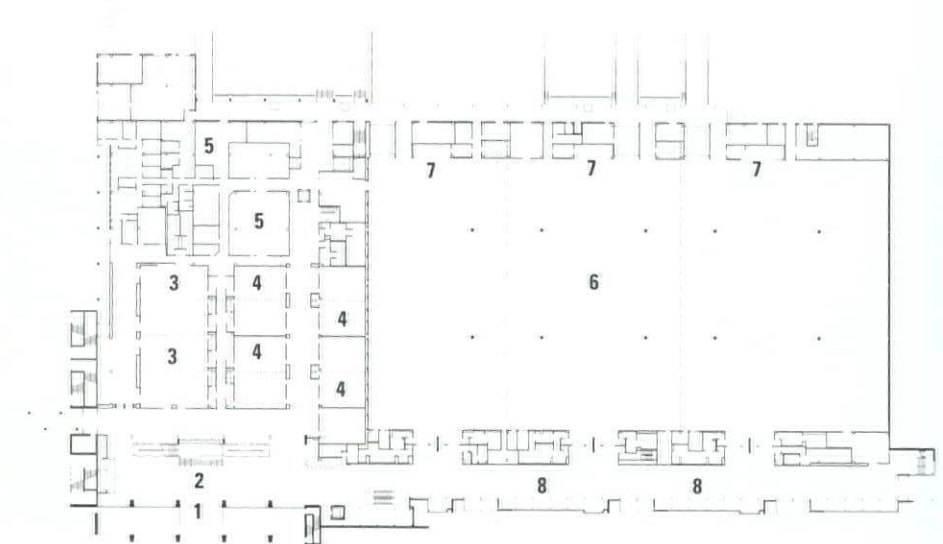
Consultants: VHB, Inc. (civil engineering); Hayes Seay Mattern & Mattern (structural, MEP engineering, and fire protection); FTL Studio (tensile structure design); The Bigelow Companies (food service); Cerami and Associates (audiovisual and acoustics); The Lighting Design Collaborative (lighting design); Rolf Jensen & Associates (life safety and accessibility); Van Deusen & Associates (vertical transportation)

Contractor: W.M. Jordan Company, Inc.

Owner: City of Hampton

RESOURCES

Contributing Advertisers: **ARCHITECT:** Hellmuth, Obata + Kassabaum (see ad, p. 10); **FOOD SERVICE CONSULTANT:** The Bigelow Companies, Inc. (see ad, p. 10); **MEP & CONSTRUCTION ADMIN.:** Hayes Seay Mattern & Mattern, Inc. (see ad, p. 4); **ELEVATOR CONSULTANT:** Van Deusen & Associates (see ad, p. 4); **CIVIL ENGINEER:** Vanasse Hangen Brustlin, Inc. (see ad, p. 2); **TENSILE FABRIC STRUCTURE:** Taiyo Birdair



Ground Floor Plan

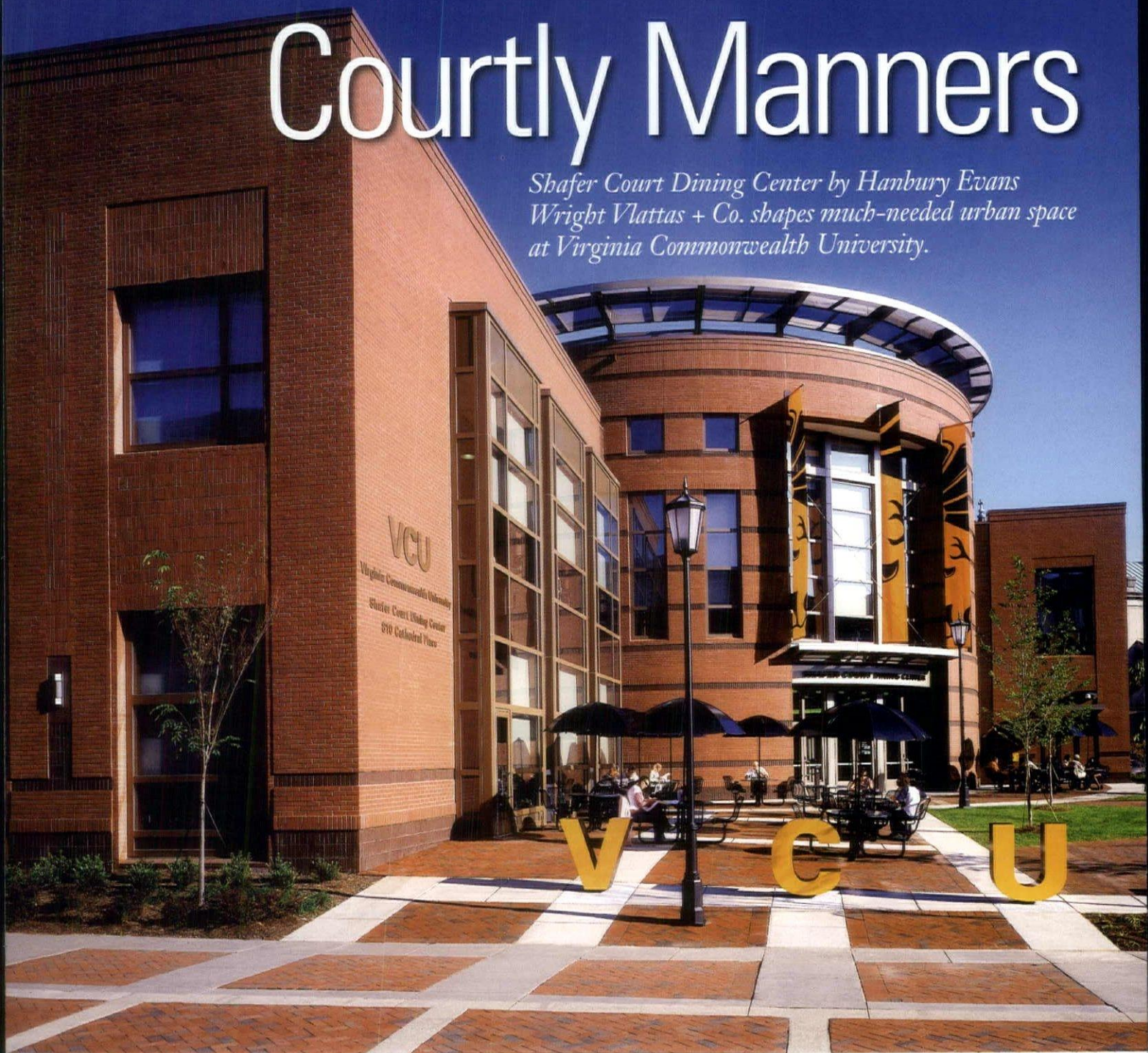


- 1 Entrance
- 2 Lobby
- 3 Junior Ballroom
- 4 Meeting Rooms
- 5 Building Support
- 6 Exhibit Hall
- 7 Concessions
- 8 Exhibit Prefunction

Corporation (see ad, p. 27); **MASONRY:** Coastal Masonry, Inc. (see ad, p. 4); **ELECTRICAL:** L.E. Ballance Electrical Service, Inc. (see ad, p. 54); **CAULKING & SEALANTS:** Tidewater Sealants Corporation (see ad, p. 44); **DIGITAL DIRECTORY SYSTEMS:** TTSS Interactive Products (see ad, p. 27); **CONCRETE:** The Shockey Precast Group (see ad, p. 43)

Courtly Manners

*Shafer Court Dining Center by Hanbury Evans
Wright Vlattas + Co. shapes much-needed urban space
at Virginia Commonwealth University.*



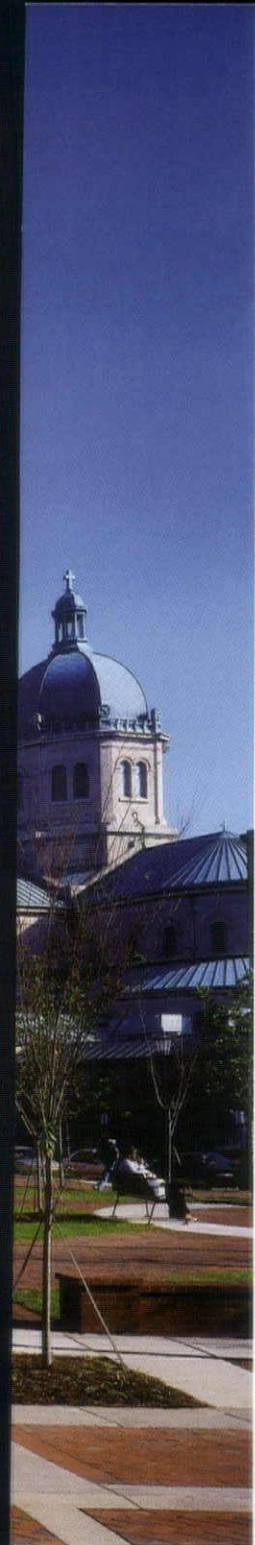
By Rab McClure, AIA

Recruitment and retention are increasingly important issues for today's colleges and universities. Presumably, academic reputation still tops a prospective freshman's criteria, but somewhere not far down the list is quality of life – and savvy universities increasingly view students as potential customers when marketing services such as room and board. Packaging traditional services in nontraditional ways and combining them with an attractive, well-designed campus can distinguish one institution from its competitors. As a result, campus planning and design become critical parameters of student experience, especially in an urban setting. On Virginia Commonwealth University's urban campus in Richmond, the new Shafer Court Dining Center, by Hanbury Evans Wright

Vlattas + Company, of Norfolk, provides an interesting case study in creating broad appeal.

Realizing that character, setting, and atmosphere are critical to dining experience, a group of stakeholders, decision makers, and project designers began the project by visiting other recently completed facilities – scoping the competition, so to speak. “We worked with our clients to seek a restrained, restaurant-oriented interior,” says design principal Stephen Wright, AIA. “Referring back to spaces at peer institutions helped orient people and build consensus. We wanted to avoid the type of kitschy, food-court approach that we saw some places.”

University administrators deemed the traditional meal plan model unsuitable as well. Rather than require students to



The building's entry courtyard is a popular place to eat alfresco, wait for friends, or study in the heart of campus (left).

buy fixed numbers of meals per week, allowing vendors to profit from unused meals, VCU's plan ties profits to number of meals served. The result is a strategic emphasis on quality, service, and customer appeal. By extension, variety, atmosphere, comfort, and location feature prominently in the design.

The site, chosen for its centrality and adjacency to a major pedestrian axis, places the facility within easy walking distance of any location on the Monroe Park Campus. Tables and chairs populate a generous forecourt, and an open loggia with covered outdoor dining further emphasizes the public, social nature of Shafer Court's role as campus mixing bowl. Granted, students come to eat, but also to study, socialize, and unwind.

But if the site's central location made it an obvious choice, adapting the 57,000-square-foot program took hard work. For one thing, restaurants and venues serving such large numbers of customers have extensive delivery, loading, and trash removal needs (the project accommodates 850 board-plan diners, 300 additional cafe and lounge seats, and a private dining room for 50). Further, buildings surrounding the site vary widely in scale and use, from residential rowhouses to Cabell Library, the Hibbs Building – containing administrative offices, classrooms, and large lecture halls – and the Cathedral of the Sacred Heart, a monumental Catholic church. Finally, the site footprint is smaller than the building program, with many fronts and no obvious back.

As a result, the architects manipulated the building form, their sensitivity to site pressures actively shaping its outcome. Public entry is near the building's center, in a cylindrical drum that helps resolve the site's complex geometry. On either side of this drum, two wings frame the entry court. Along Shafer Street – a primary pedestrian way – a smaller, narrow wing

35

A loggia facing Cathedral Place results in a thriving, active campus presence (right).

Photos: John Wadsworth





A dramatic spiral stair and an ever-changing column of light draw patrons upstairs to the main dining hall.



Rodney's lounge features mobile tables designed by the architects, along with casual furniture and lighting (left).

aligns with and matches the width of adjacent Shafer Street Playhouse. Low walls, benches, tables, and chairs encourage informal social interaction.

Defining the forecourt's other edge is a larger, more complex wing. A loggia with covered outdoor dining adjoins the entry drum and populates the Cathedral Place façade. At the east end of this loggia, a kink in the geometry expresses the location of the first-floor private dining room and transitions, with smaller window openings, to a streetscape of residential townhouses. The geometric rotation also orients the service area and loading dock to an alley on the site's northeast corner. Simultaneously, the same geometry creates another joint with the entry drum, discreetly framing a second entry from the leafy interstitial slot between the dining hall's north face and the neighboring playhouse.

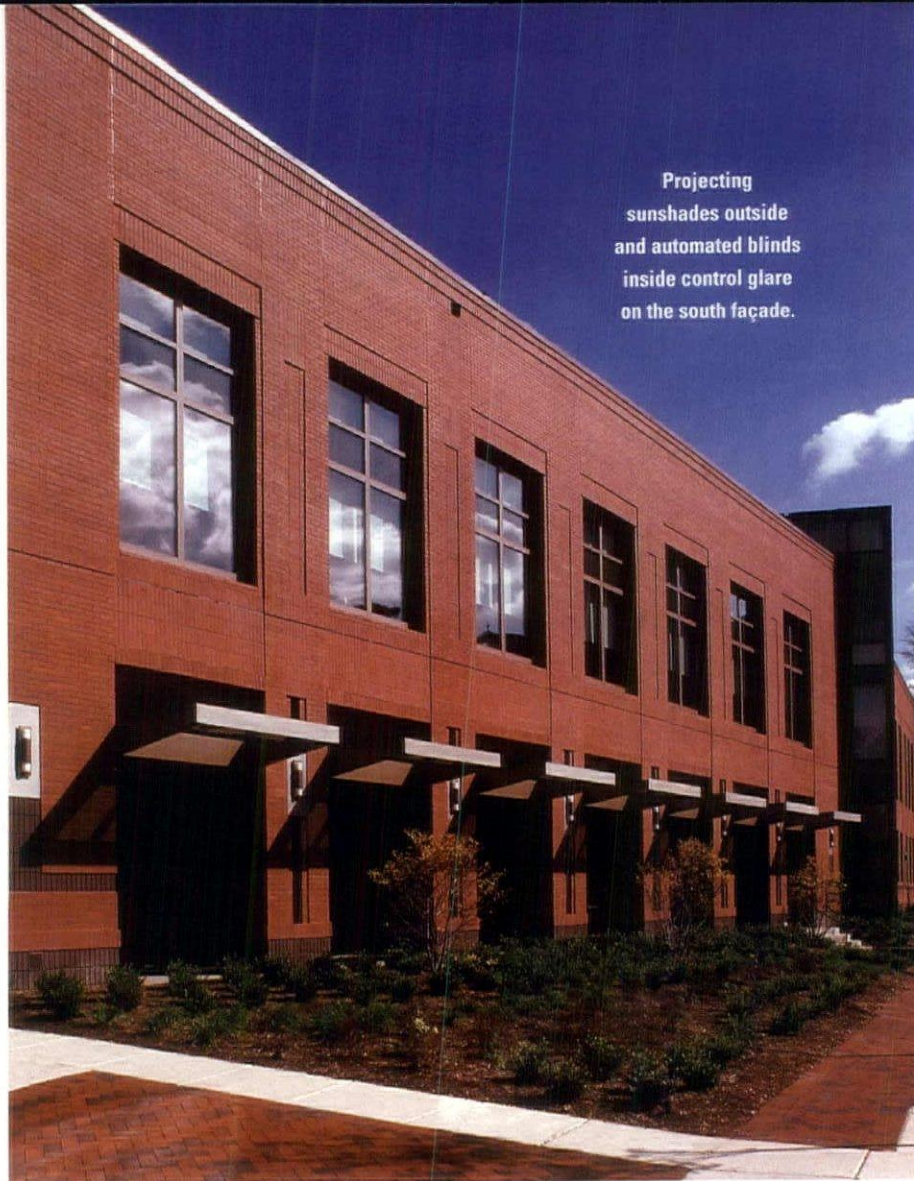
A consistent material palette of brown and red brick, brown metal, and glass prevents any fragmentation that might have resulted from such exuberant plan articulation. Though parapet heights, window dimensions, window proportions, and wing widths vary on each face to suit localized site conditions, the building's coherence is never in question. If anything, the exterior materials and forms assume a slightly familiar and unfortunate safeness, without pushing toward the richness and depth of historic authenticity or reaching a truly original expression of the *genius loci* – a common dilemma in the very public art of higher education facilities.

Inside, however, the unique combination of program and site led to an unusual and innovative solution. Ordinarily, a large kitchen would be contained on a single floor. Here, due

to the site's constrained nature, the kitchen is split. Downstairs, setup and cleanup portions of the kitchen directly support take-out dining, associated cafe spaces, and the private dining room. Upstairs, the main dining space is cleverly configured around freestanding food service islands – mini kitchens – where chefs prepare fresh food to order. The scents and theater of live grilling and chopping draw customers in from the entry and keep them coming back for more.

Because of the two-story organization, the connection between floors is critical. "Drawing people upstairs is a big deal," said Wright. "The way up had to be very prominent, but we also wanted to maintain flexibility. Originally, the plan was to close the upstairs after dinner hours and run the downstairs venues, which are smaller. The place is so popular though, and the volume so great, the opposite actually happens." Occupying the cylindrical entry drum are a spiral stair and elevator. Students reaching the top of this stair purchase entry and "all-you-care-to-eat" privileges. For a second swipe of the card, they're entitled to upgrade to more refined entree portions, such as lobster, shrimp, sushi, or steak.

Complementing the various food options, the facility offers multiple places to sit and dine, with varied scale, intimacy, and character. Adjacent to the food displays, the primary dining room is bustling and active, appointed with handsome industrial finishes. Exposed roof structure and ductwork produce an open, casual feel. More intimately scaled two-person tables and bar seating overlook the entry lobby and ring the drum. Also upstairs, a quieter, relatively discreet dining room is located in the northwest corner of the building. Here, away from the bulk



Projecting sunshades outside and automated blinds inside control glare on the south façade.

John Wadsworth

of the crowd, designers offer a place well-suited for groups to meet and work, or hold discussions while dining.

Downstairs, various options exist for enjoying food purchased at first floor takeout vendors. Directly beneath the discreet dining room described above, a lounge called Rodney's provides a similarly relaxed atmosphere. Furniture in this area, selected by, and in some cases designed by the architects, permits flexibility through mobility and easy rearrangement. Also, finishes take on a slightly warmer, more intimate quality. Smaller-scale wall fragments fold into lowered ceilings of wood and painted drywall, floor finishes change occasionally to carpet, and specialized lighting lends an almost domestic character.

Throughout the project, special attention is paid to lighting, material finishes, and spatial quality. Large, southwest-facing windows in the entry lobby are set deeply into the thickness of the wall and equipped with automated, motorized sunshades to control glare. Decorative pendants at the serving counters add color and elegance while highlighting food displays. Custom stainless steel ventilation hoods, stone counters, and glass wall tiles underscore the importance of displaying food attractively, and recognize the sophisticated, urbane taste of VCU's student clientele.

Statistically, Shafer Court Dining Center has met unqualified success. Contract sales were up 39 percent in its first year. Faculty and staff requested a meal plan for the first time ever, and many students who live off campus patronize the facility and purchase meal plans simply to take advantage of the Center's convenience, quality, and atmosphere. According to Wright, the facility already produces three times the number of servings projected for 2009. Such success reinforces the need to pair innovative business thinking with strategic planning and sensitive design, and it also shows what can happen when a project's conception, planning, and execution coalesce.

Robert Benson (left and facing page)



The building's interior is graced with a variety of commissioned works by faculty from VCU's top-ranked School of the Arts (above).

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



Final food preparation occurs in discrete islands, each designed with attention to lighting, materials, and detail (left).

- | | |
|--------------------|--------------------|
| 1 Entrance | 8 Offices |
| 2 Lobby | 9 Bakery |
| 3 Cafe Dining | 10 Kitchen/Storage |
| 4 Outdoor Dining | 11 Cashier |
| 5 Retail Emporium | 12 Dining |
| 6 Take-Out Service | 13 Service Islands |
| 7 Private Dining | 14 Dishwashing |

Project: Shafer Court Dining Center

Architects: Hanbury Evans Wright Vlattas + Co., Norfolk (Stephen C. Wright, AIA; S. Michael Evans, FAIA, principals-in-charge; Richman Jackson, project designer; Jean Sleeman, AIA, project manager; Steve Ste. Marie, AIA, project architect; Kirt Lehnus, Kenneth Buddy Hall, ASLA, Elizabeth Nemura, AIA; Rosie Cuartelon, AIA; Mike Taylor, AIA; Matt Pearson; Ruth Robbins; Maggie McCaa; Bruce Maser, AIA, project team)

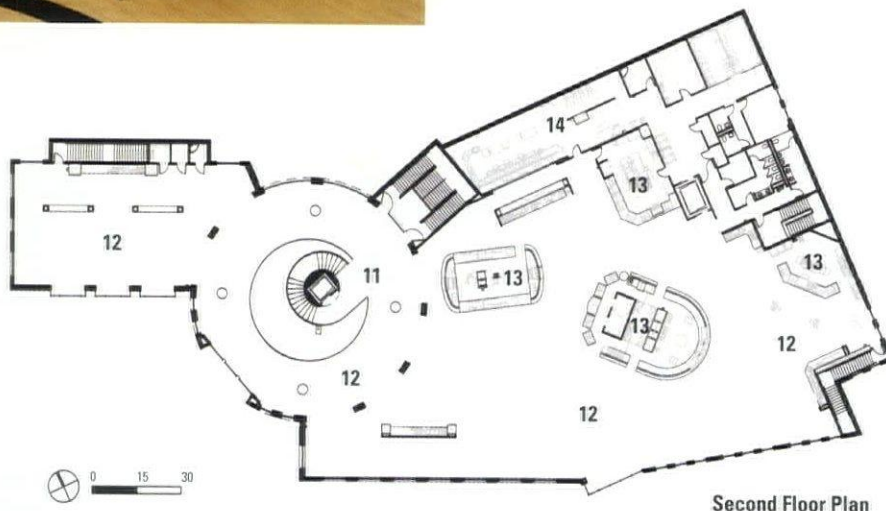
Consultants: E-specs (specifications); Gill Group Inc. (food service subcontractor); Ricca Newmark Design (food venue design); McPherson Broyles & Associates (structural engineering); Dunlap & Partners (civil engineering); Draper Aden Associates (electrical engineering); Higgins & Gerstenmaier (land planning)

Contractor: Kenbridge Construction Company

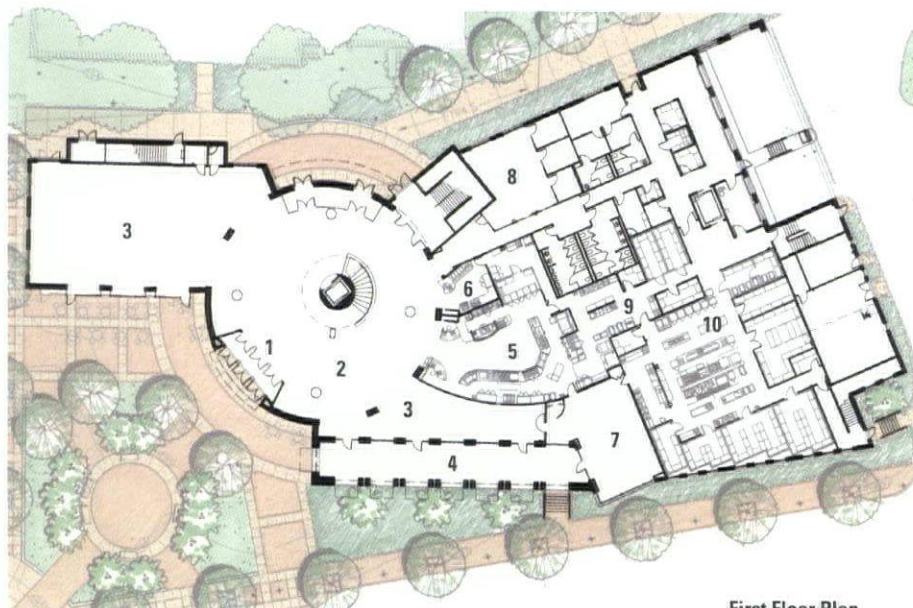
Owner: Virginia Commonwealth University

RESOURCES

Contributing Advertisers: **ARCHITECTS:** Hanbury Evans Wright Vlattas + Co. (see ad, p. 7); **GENERAL CONTRACTOR:** Kenbridge Construction Co. (see ad, p. 44); **CIVIL ENGINEER:** Draper Aden Associates (see ad, p. 44); **ELECTRICAL CONTRACTOR:** Dunlap & Partners (see ad, p. 54); **WINDOWS, GLASS, CURTAINWALL:** American Door & Glass, Inc. (see ad, p. 27); **STRUCTURAL ENGINEER:** McPherson Design Group (see ad, p. 47); **PAVING BRICK:** Pine Hall Brick/Riverside Brick & Supply (see ad, p. 54)



Second Floor Plan



First Floor Plan

Interior Design Directory 2006

In conjunction with coverage of the 15th annual Inform Awards, the magazine offers this directory of firms that include interior design in their portfolio of services. Following on page 45 is a companion directory of firms that offer landscape architecture services.

• 3north

201 W. 7th St.
Richmond, VA 23224
Tel: 804-232-8900
Fax: 804-232-2092
E-mail: kplane@3north.net
Web: www.3north.net

Principals: Kristi Lane; Jay Hugo; Sandy Bond;
David Rau; Todd Dykshorn

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	6
Architects	10
Graphic Designers	2
Administrative	2
Total	24

Top Five Projects: Richmond Area ARC, Richmond;
Bedford Springs Resort and Spa, Bedford, Pa.;
The Visual Arts Center of Richmond, Richmond;
American Civil War Center at Historic Tredegar;
Corrugated Box Building

• Baron Gurney Interiors

6420 Barnaby St. N.W.
Washington, D.C. 20015
Tel: 202-244-6883
Fax: 202-237-2787
Email: tbgrmg@aol.com
Web: www.robertgurneyarchitect.com

Principal: Thérèse Baron Gurney, ASID

Firm Personnel by Discipline:

Interior Designers	2
Total	2

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); Nichols Residence, Great Falls, (Award of Excellence, ASID Washington Chapter Award)

• Baskervill

101 S. 15th St., Ste. 200
Richmond, VA 23219
Tel: 804-343-1010
Fax: 804-343-0909
Email: info@baskervill.com
Web: www.baskervill.com

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

Firm Personnel by Discipline:
Interior Designers 21

Architects	47
Engineers	16
Technical	8
Administrative	21
Total	113

Top Five Projects: Owens & Minor Corporate Headquarters, Richmond; DuPont Fibers Federal Credit Union Operations Center, Richmond; Creative Office Environments Showroom and Headquarters, Richmond; Victoryland Greyhound Park, Birmingham, Ala.; Winchester Medical Center Lab and Pharmacy, Winchester

• BCWH Architects

1840 W. Broad St., Ste. 400
Richmond, VA 23220
Tel: 804-788-4774
Fax: 804-788-0986
E-mail: bcwh@bcwh.com
Web: www.bcwh.com

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

Firm Personnel by Discipline:

Interior Designers	4
Architects	16
Planners	1
Other Professionals	9
Total	30

Top Five Projects: New Ladysmith Elementary School, Caroline County; Rockbridge County, City of Lexington Courthouse, Lexington; University of Richmond Heilman Dining Center, Richmond; Virginia State Capitol Restoration, in association with Hillier Architecture, Richmond; Weinstein Jewish Community Center, Richmond

• Joan Brown Interiors

15005 Oakland Rd.
Reva, VA 22735
Tel: 540-829-9983
Fax: 540-829-9984
E-mail: jbrowninteriors@aol.com
Web: www.joanbrowninteriors.com

Principal: Joan Brown

Firm Personnel by Discipline:

Interior Designers	1
Administrative	3
Total	4

Top Projects: Prince Michel Winery Suites, The Cottages, Leon (AAA 4-star rating)

• Commonwealth Architects

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

Principals: Robert Mills, AIA; Dominic Venuto, CID; Lee Shadbolt, AIA; Richard Ford, AIA; Patricia Taylor, CID; Thomas Heatwole, AIA, LEED AP; Walter Redfearn

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	7
Architects	10
Planners	2
Technical	12
Administrative	5
Total	38

Top Five Projects: John Marshall Hotel Rehabilitation, Richmond; Tanner's Landing, Norfolk; Chamberlin Hotel Rehabilitation, Hampton; Miller & Rhoads Hotel, Richmond; Berry-Burk Building, Richmond

• CORE architecture + design

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

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

Firm Personnel by Discipline:

Interior Designers	8
Architects	9
Technical	2
Administrative	3
Total	22

Top Five Projects: Atlas Performing Arts Center, Washington, D.C. (Washington Building Congress Craftsmanship Award 2006); Smithsonian Institution, American Art Museum/National Portrait Gallery Bookstore and Café, Washington, D.C.; Hahn Loeser + Parks, LLP, Akron and Columbus, Ohio (IIDA Mid-Atlantic Chapter Bronze Award for Commercial Interiors 2005); Vesta Home, Arlington, (IIDA Mid Atlantic Chapter Silver Award for Retail Design); 1939 12th Street, NW, Washington, D.C.

• Davis Carter Scott

1676 International Dr., Ste. 500
McLean, VA 22102
Tel: 703-556-9275
Fax: 703-821-6976
E-mail: mwong@dcsdesign.com
Web: www.dcsdesign.com

Principals: Lena I. Scott; Douglas N. Carter, AIA
Associate Principals: Patricia Appleton; Robert Atkinson; Marcia Calhoun; Christine Garrity, IIDA; Chris Garwood, Assoc. AIA; Alan Houde; Bella Schiro, IIDA

Firm Personnel by Discipline:

Interior Designers	11
Architects	14
Planners	1
Other Professionals	47
Technical	5
Administrative	19
Total	97

Top Five Projects: Bureau of National Affairs Headquarters relocation and renovation, Arlington; Collier Shannon Scott, PLLC, in-place renovation,

Washington, D.C.; Bates White interior fit-out, Washington, D.C.; National Cooperative Bank interior fit-out, Washington, D.C.; Environmental Protection Agency consolidation at Potomac Yard National Gateway, Arlington (Silver rated LEED certified project)

• DBI Architects, Inc.

1707 L St., N.W., Ste. 600
Washington, DC 20036
Tel: 202-872-8844
Fax: 202-872-4265
E-mail: wash-dc@dbia.com
Web: www.dbia.com

Additional Office:

1984 Isaac Newton Square West, Ste. 400
Reston, VA 20190
Tel: 703-787-0882
Fax: 703-787-6886
E-mail: reston-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	6
Administrative	10
Total	72

Top Five Projects: Securities and Exchange Commission; The World Bank; Equity Office Management; Yount, Hyde & Barbour, PC; Uniwest Construction

• Paul Finch & Associates, P.C.

6000 World Trade Center
101 West Main St.
Norfolk, VA 23510
Tel: 757-471-0537
Fax: 757-471-4205
E-mail: pfinch@pfa-architect.com
Web: www.pfa-architect.com

Principals: Paul G. Finch, AIA, ACHA, NCARB; Joseph H. Trost, AIA; Sharon L. Szalai, AIA, CSI

Firm Personnel by Discipline:

Interior Designers	5
Architects	3
Technical	5
Administrative	3
Total	16

Top Five Projects: Sentara Virginia Beach General Hospital West Wing Patient Tower, Virginia Beach; CHKD Cancer & Blood Disorders Unit, Norfolk (2005 Interior Design Excellence Awards [IDEA] First Place for Contract Healthcare); Norfolk Christian Schools High School Addition and Administration Addition, Norfolk; Ambulatory Surgery Center, Obici Hospital, Suffolk; ICU Renovation, Riverside Regional Medical Center, Newport News

• Graham Landscape Architecture

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

380 East Main St.
Abingdon, VA 24210
Tel: 276-698-3125
Fax: 276-698-3126

Principal: Jay Graham, FASLA

Firm Personnel by Discipline:

Landscape Architects	9
Administrative	1
Total	10

Top Five Projects: Wye Hall, Queenstown, Md.; Tidewater Farm, Trappe, Md. (2005 MDASLA Honor Award; 2006 Inform Award); William King Regional Arts Center, Abington; Lockhart Residence, Albemarle County; Heathfield, Loudoun County

• Gresham Smith & Partners

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

Principal: David L. King, AIA

Firm Personnel by Discipline:

Interior Designers	5
Architects	9
Technical	6
Administrative	3
Total	23

Top Five Projects: CJW Medical Center, Chippenham Campus, Levinson Heart Hospital, Richmond (AIA Richmond chapter 2003 Merit Award); Richmond International Airport Terminal Expansion, Richmond (AIA Richmond chapter, 2003 Honor Award); Johns Hopkins University, Hackerman-Patz Patient and Family Pavilion, Baltimore, Md.; Charlottesville-Albemarle Airport, Terminal Improvements, Charlottesville; St. Joseph's Medical Center Expansion and Renovation, Baltimore, Md.

• Gwaltney Fleming, Inc.

1215 West Main St.
Richmond, VA 23220
Tel: 804-278-6293
Fax: 804-278-9875

Principal: Brendan Gwaltney Fleming

Firm Personnel by Discipline:

Interior Designers	2
Architects	1
Other Professionals	4
Administrative	2
Total	9

Top Five Projects: Crenshaw, Ware and Martin, PLC, Norfolk; Barber Martin Advertising, Richmond; Hofheimer Nusbaum, PC, Norfolk; Genworth Financial, Richmond; Premier Pet, Richmond

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

109 Norfolk Ave.
Roanoke, VA 24011
Tel: 540-857-3100
Fax: 540-857-3531
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	3
Landscape Designers	3
Interior Designers/Interns	10
Architects/Interns	62
Engineers	233
Other Professionals	153
Technical	80
Administrative	69
Total	613

Top Five Projects: Corporate Facilities Space Planning and Design of Corporate Headquarters, Advance Auto Parts, Roanoke; Defense Intelligence Analysis Center Dining Facility Renovation, Bolling AFB, Washington, D.C. (2005 First Place Award, Government Category, Virginia Chapter ASID and VA/WV Chapter IIDA); Carilion Medical Center Consolidation, Roanoke; Metropolitan Washington Airport Authority, Consolidated Communications Center, Ronald Reagan Washington National Airport, Arlington; Appalachian State University, Renovation of Hoey and Cannon Halls, Boone, N.C.

• HBA Architecture & Interior Design

One Columbus Center, Ste. 1000
Virginia Beach, VA 23462
Tel: 757-490-9048
Fax: 757-490-7081
Email: 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. Comer, AIA; Christopher G. Michael, AIA; Michael P. Molzahn, AIA

Firm Personnel by Discipline:

Interior Designers	2
Architects	13
Planners	1
Other Professionals	11
Technical	7
Administrative	9
Total	43

Top Five Projects: CMA GCM (America) Headquarters, Norfolk; Wachovia Corp., various locations in Va. and Md.; Williams Mullen, various locations in Va.; Northrup Grumman Newport News, Newport News; Maersk Line, Limited Headquarters, Norfolk

• Jerome Donald Henschel, PC Architecture

1317 Peters Creek Rd. NW
Roanoke, VA 24017-2545
Tel: 540-562-3174
Fax: 540-562-4174
Email: jd_h_p@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: Fredericksburg Church of God, new church and childcare facilities; Solarium and loft expansion circa 1840 home, Botetourt County; Morning Star Baptist Church, kitchen and fellowship hall restoration, Roanoke; Fedstar Federal Credit Union interior, Roanoke; Ebenezer Baptist Church audio video room, Roanoke County

• **Hickok Cole Architects**

1023 31st St., N.W.
Washington, DC 20007
Tel: 202-667-9776
Fax: 202-667-2260
Email: info@hickokcole.com
Web: www.hickokcole.com

Principals: Michael E. Hickok, AIA; Yolanda Cole, AIA, LEED AP

Firm Personnel by Discipline:	
Interior Designers	16
Architects	38
Other Professionals	8
Administrative	4
Total	66

Top Five Projects: National Children's Museum, Washington, D.C.; Northrop Grumman Information Technology, Northern Virginia; Jack Kent Cooke Foundation Headquarters, Lansdowne; Fulbright & Jaworski LLP, Washington, D.C.; Sierra Club, Washington, D.C.

• **HKS**

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

Principal: W.C. "Chuck" Means, AIA, ACHA

Firm Personnel by Discipline:	
Interior Designers	86
Architects	509
Engineers	20
Planners	45
Other Professionals	24
Technical	77
Administrative	94
Total	850

Top Five Projects: VCUHS Critical Care Tower and Emergency Department Addition, Richmond; U.S. Naval Academy, Wesley Brown Field House, Annapolis, Md.; Capital Health System Replacement Hospital, Trenton, N.J.; Moore Regional Heart Hospital, Pinehurst, N.C.; Shenandoah University, Student Life Center, Winchester

• **Gary Inman Interiors Studio**

Glave & Holmes Associates
801 E. Main St., Ste. 300
Richmond, VA 23219
Tel: 804-649-9303
Fax: 804-343-3378
Email: palladio@erols.com
Web: www.GaryInman.com
or www.glaveandholmes.com

Principal: Gary Inman, Interiors Studio Leader and Senior Designer

Firm Personnel by Discipline:

Interior Designers	2
Other Professionals	1
Administrative	2
Total	5

Top Five Projects: VCU Scott House, restoration and design, Richmond; Kinloch Golf Club, interior design, Manakin-Sabot, Richmond; Tishman residence, Stamford, Conn.; Massie residence, Monument Avenue, Richmond; Rosenblum residence, Chevy Chase, Md.

• **Kishimoto.Gordon.Dalaya PC**

1451 Dolley Madison Blvd.
McLean, VA 22101
Tel: 703-749-9042
Fax: 703-749-7998
Web: www.kgdarchitecture.com

Principals: Ben Kishimoto, AIA; Chris Gordon, AIA; Manoj Dalaya, AIA

Firm Personnel by Discipline:

Interior Designers	6
Architects	4
Planners	1
Other Professionals	7
Technical	6
Administrative	6
Total	30

Top Five Projects: Lumenos; Winkler Family Trust; JBG Corporate Headquarters expansion, Chevy Chase, Md.; Octagon; Mercedes Benz, Bethesda, Md.

• **KSA**

11531-A Nuckols Rd.
Glen Allen, VA 23059
Tel: 804-527-0131
Fax: 804-527-0623
Email: kbruffy@ksainteriors.com
Web: www.ksainteriors.com

Principals: J. Kim Schoenadel, CID, ASID; Cameron C. Stiles, CID, ASID; Lorri B. Finn, CID, IIDA

Firm Personnel by Discipline:

Interior Designers	17
Graphic Designers	2
Move Manager	1
Administrative	4
Total	24

Top Five Projects: VCU, Online Store, Richmond (2005 Interior Design Excellence Award); Saxon Capital, Inc. Corporate Offices, Glen Allen; Rockingham Memorial Hospital, Harrisonburg; U.Va., McGregor Reading Room renovation, Charlottesville; Department of Defense, Fredericksburg.

• **Mancini Duffy**

1627 K Street, NW, 5th Floor
Washington, DC 20006
Tel: 202-463-2345
Fax: 202-822-3650
Email: tmaziejka@manciniduffy.com
Web: www.manciniduffy.com

Principals: Ted Maziejka; Arnold Craig Levin; Yves Springuel; Steve Bleiweiss; William Bouche; Dina Frank; Tony Schirripa; Alan Dandron; David Hannaford; John Sadlon; Marjorie Sobyak; Lee

Trimble; Evangelo Dascal; Dale Peterson

Firm Personnel by Discipline:

Interior Designers	14
Architects	14
Other Professionals	14
Technical	59
Administrative	27
Total	155

Top Five Projects: Capital One Services Inc., McLean; Morrison & Foerster, Washington D.C. and Vienna; National Motor Freight Traffic Association, Alexandria; KPMG, Inc., New York, N.Y.; Latham & Watkins, New York, N.Y.

• **McKinney and Company**

100 South Railroad Ave.
Ashland, VA 23005
Tel: 804-798-1451
Fax: 804-798-7120
Email: lwinn@mckinney-usa.com
Web: www.mckinney-usa.com

Additional Offices: Williamsburg, Panama

Principals: Art McKinney, CEO; Frank Wilson, President

Firm Personnel by Discipline:

Landscape Architects	6
Interior Designers	1
Architects	20
Engineers	29
Planners	2
Other Professionals	14
Technical	17
Administrative	22
Total	111

Top Five Projects: International Truck; Boehringer Ingelheim (B.I.) Chemicals, Inc.; Danville Research Lab; Northrop Grumman, both facilities

• **Perkins + Will**

2100 M St., N.W., Ste. 800
Washington, DC 20037
Tel: 202-737-1020
Fax: 202-223-1570
Email: alaina.maggio@perkinswill.com
Web: www.perkinswill.com

Principals: J.L. "Rusty" Meadows, II; Holly S. Briggs, AIA, LEED AP; Dana A. Pomeroy, AIA; Michael Considine, IIDA, CID; Tama Duffy Day, IIDA, ASID, LEED AP; William Hodges Hendrix, AIA

Firm Personnel by Discipline:

Interior Designers	33
Architects	25
Planners	6
Other Professionals	5
Technical	5
Administrative	15
Total	89

Top Five Projects: U.S. Coast Guard Headquarters, Washington, D.C.; Department of Transportation Headquarters, Washington, D.C.; Beers & Culter Headquarters, Vienna; Carlyle Group, Washington, D.C.; U.S. Green Building Council, Washington, D.C.

• **H.L. Reed Design, Inc.**

2006 E. Franklin St., Ste. 103
Richmond, VA 23223
Tel: 804-644-5177
Fax: 804-649-9211
Email: hrh@hlreeddesign.com
Web: www.hlreeddesign.com

Principal: Helen Reed Hayes

Firm Personnel by Discipline:

Interior Designers	4
Other Professionals	1
Administrative	1
Total	6

Top Five Projects: Ruth's Chris Steak House, Richmond and Virginia Beach; Old Original Bookbinders, Richmond; Salisbury Country Club, Richmond; Schlesingers, Newport News; Sette, Richmond

• **SFCS, Inc.**

305 South Jefferson St.
Roanoke, VA 24011
Tel: 540-344-6664
Fax: 540-343-6925
Email: cwilkinson@sfcs.com
Web: www.sfcs.com

Principals: Greg Jones, AIA; Manjit Toor, PE; Rudy Jennings, AIA; Tye Campbell, PE; Vernon Feather, AIA; Drew Kepley, AIA; Scott Rasner, AIA

Firm Personnel by Discipline:

Interior Designers	2
Architects	21
Engineers	12
Technical	18
Administrative	12
Total	65

Top Five Projects: Cox Communications, Roanoke; Blue Ridge Community College Fine & Performing Arts Building, Weyers Cave; Westminster-Canterbury Blue Ridge, Charlottesville; The Chesapeake, Newport News; Salem Towne, The Moravian Home, Winston-Salem, N.C.

• **Studio 27 Architecture**

1600 K St., N.W., Ste. 202
Washington, DC 20006
Tel: 202-939-0027
Fax: 202-939-0270
Email: info@studio27arch.com
Web: www.studio27arch.com

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

Firm Personnel by Discipline:

Architects	3
Other Professionals	7
Total	10

Top Five Projects: Academy for Educational Development, Washington, D.C. and New York, N.Y.; The Holton-Arms School Natatorium Renovation, Bethesda, Md.; The Mercersburg Academy Library repairs, Mercersburg, Pa.; Georgetown Day School, Washington, D.C. (VSAIA Award of Merit); HUIS-JCMZ, Chevy Chase, Md. (VSAIA Award of Excellence and Potomac Valley AIA Citation)

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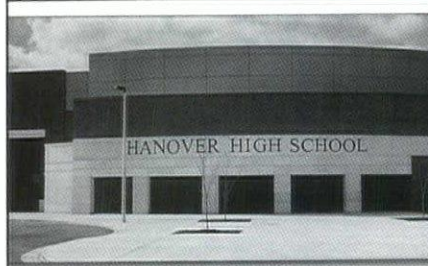


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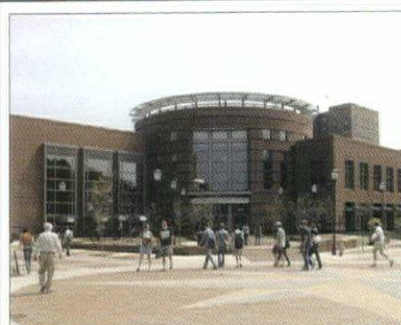
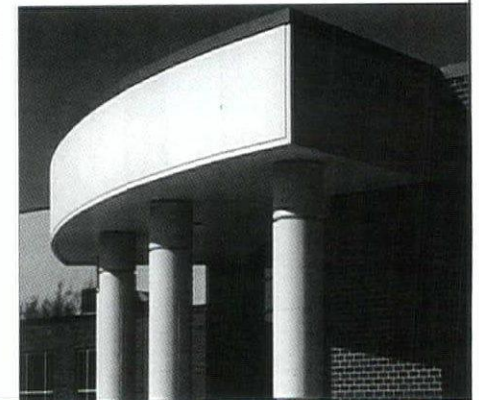
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Fax: 804-232-2092
E-mail: kplane@3north.net
Web: www.3north.net

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

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	6
Architects	10
Other Professionals	2
Administrative	2
Total	24

Top Five Projects: Bedford Springs Resort and Spa, Bedford, Pa.; American Civil War Center at Historic Tredegar, Richmond; Private Residence on Cary Street Road, Richmond; The Greater Richmond Area ARC, Richmond; Bald Eagle Habitat at Maymont Park, Richmond

• Commonwealth Architects

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

Principals: Robert Mills, AIA; Dominic Venuto, CID; Lee Shadbolt, AIA; Richard Ford, AIA; Patricia Taylor, CID; Thomas Heatwole, AIA LEED AP; Walter Redfearn

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	7
Architects	10
Planners	2
Technical	12
Administrative	5
Total	38

Top Five Projects: City of Richmond CDA Streetscapes; Lock Lane Master Plan, Richmond; Chamberlin Hotel Site Improvements, Hampton; VMI Streetscape Enhancement, Lexington; VHDA Headquarters Site Improvements, Richmond.

• EDaw, Inc.

601 Prince St.
Alexandria, VA 22314
Tel: 703-836-1414
Fax: 703-549-5869
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 Moyer, AICP (managing principal); Brad Wellington, ASLA

Firm Personnel by Discipline:

Landscape Architects	22
Engineers	1
Planners	15

GIS Specialists	3
Technical	2
Administrative	7
Total	50

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

• 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

380 East Main St.
Abingdon, VA 24210
Tel: 276-698-3125
Fax: 276-698-3126

Principal: Jay Graham, FASLA

Firm Personnel by Discipline:

Landscape Architects	9
Administrative	1
Total	10

Top Five Projects: Wye Hall, Queenstown, Md.; Tidewater Farm, Trappe, Md. (2005 MDASLA Honor Award); William King Regional Arts Center, Abingdon; Lockhart Residence, Albemarle County; Heathfield, Loudoun County

• Hayes, Seay, Mattem & Mattem, Inc. (HSMM)

109 Norfolk Ave.
Roanoke, VA 24011
Tel: 540-857-3100
Fax: 540-857-3531
E-mail: hsmm@hsmm.com
Web: www.hsmm.com

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

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

Firm Personnel by Discipline:

Landscape Architects	3
Landscape Designers	3
Interior Designers/Interns	10
Architects/Interns	62
Engineers	233
Other Professionals	153
Technical	80
Administrative	69
Total	613

Top Five Projects: Four Mile Creek Greenway Trail, Mecklenburg County, N.C.; Hatcher Gardens and Woodland Preserve, Spartanburg, S.C.; Carteret

County Parks and Recreation Master Plan, Carteret County, N.C.; Emerald Woods Park, Emerald Isle, N.C.; Summerton Downtown Master Plan, Summerton, S.C.

• Higgins & Gerstenmaier, PLC

8501 Patterson Ave.
Richmond, VA 23229
Tel: 804-740-7500
Fax: 804-740-1620
Email: jberry@1hg.net
Web: www.1hg.net

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

Firm Personnel by Discipline:

Landscape Architects	9
Planners	2
Other Professionals	1
Technical	1
Administrative	1
Total	14

Top Five Projects: Unicorp, Broad Street Village Rezoning and Open Space Amenities Package, Henrico County; University of Richmond, University Forum and The Weinstein Center for Recreation and Wellness, Richmond; Bon Secours Hospitals: St. Mary's Campus, St. Francis Medical Center Campus, Memorial Regional Medical Center, Landscape Architectural services. Virginia Commonwealth University, Monroe Park Deck and Housing Project, Richmond; Tarrington on the James, Chesterfield County, Landscape Architectural services and construction management

• InSites, PLC

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Web: www.insites-studio.com

Principal: Keith M. Oliver, ASLA

Firm Personnel by Discipline:

Landscape Architects	2
Administrative	1
Total	3

Top Five Projects: Broad Creek Landscape Master Plan, Infrastructure and Rental Housing, Norfolk Redevelopment and Housing Authority, Norfolk; Craycroft Road Scenic Corridor Public Art Commission, Tucson, Ariz.; Lesner Bridge, Virginia Beach; Red Mill Commons (Outstanding Commercial Project, Virginia Beach Planning Commission Award); Air Combat Command Planning Assistance Team, Dyess AFB, Abilene, Tex. and Minot AFB, Minot, N. Dak.

• Land Planning + Design Associates, Inc.

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Web: www.lpda.net

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

Firm Personnel by Discipline:

Landscape Architects	6
Administrative	1
Total	7

Top Five Projects: Lynchburg Memorial Hospital Entrance and Interior Courtyard, Lynchburg; Jamestown Visitor Center Entrance Plaza, James City County; New Market Park & Trail, Hampton; Daleville Town Center, Botetourt County; Mason's Crest Master Plan (awarded Scenic Virginia Best Preservation of a Scenic Viewshed)

• Lewis Scully Gionet Inc.

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Web: www.lsginc.com

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

Firm Personnel by Discipline:

Landscape Architects	21
Administrative	5
Total	26

Top Five Projects: Brambleton Town Center, Brambleton; Erickson Retirement Communities Campus at Asburn, Asburn; National Gateway at Potomac Yard, Arlington; North Tract Recreation Park, Arlington; Lansdowne on the Potomac, Lansdowne (MAME, Master Planned Community Landscaping 2003-2005)

• McKinney and Company

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Additional Offices: Williamsburg, Panama

Principals: Art McKinney, CEO; Frank Wilson, President

Firm Personnel by Discipline:

Landscape Architects	6
Interior Designers	1
Architects	20
Engineers	29
Planners	2
Other Professionals	14
Technical	17
Administrative	22
Total	111

Top Five Projects: Woodlake Amphitheater; The Estates at Horsepen; Shops at Stratford Hills; Union Bankshares Operations Center, Virginia Blood Services Headquarters

• MSA, P.C.

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

Principals: Robert S. Miller, III, PE; Bruce A. Seamans, PE; Wayne D. McCoy, CES; Douglas M. Will, PE

Firm Personnel by Discipline:

Landscape Architects	2
Engineers	15
Planners	3
Other Professionals	10
Technical	50
Administrative	15
Total	95

Top Five Projects: City Center Office/Residential Condos, rezoning and site planning, Virginia Beach; Creekside at Morrison Hill, master plan residential community, Accomack County; CMA- CGM America Headquarters, landscape plan, Norfolk (HRACRE Award of Merit, Best Office Building over 75,000 sq. ft.); Ashville Park, A Stephen Fuller Community, conceptual layout and landscape plans, Virginia Beach; Ethan Allen Furniture Gallery, landscape and streetscape plans, Virginia Beach (HRACRE Award of Merit, Non-Residential Development)

• O'Doherty Group Landscape Architecture

91 Cathedral St., Ste. 200
Annapolis, MD 21401
Tel: 410-269-4101
Fax: 410-263-6087
Email: contact@odohertygroup.com
Web: www.odohertygroup.com

Principals: Pearse O'Doherty, ASLA; Shelley Rentsch, ASLA

Firm Personnel by Discipline:

Landscape Architects	9
Administrative	2
Total	11

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 magazine, Landscape Architecture Award); United States Naval Academy, Annapolis, Md. (2002 Maryland/Potomac Chapter ASLA, Merit Award); Severn Savings Bank - Green Roof, Annapolis, Md.

• Siska Aurand Landscape Architects, Inc.

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

Principal: C. Douglas Aurand

Firm Personnel by Discipline:

Landscape Architects	4
Other Professionals	1
Technical	2
Administrative	2
Total	9

Top Five Projects: Master Plan and Site Improvements for Bermuda Bay Mixed-Use Housing, Kill Devil Hills, N.C.; Master Plan and Site Improvements for North River Club Mixed-Use Housing, Beaufort, N.C.; Norfolk Botanical Garden, Baker Perennial Garden, Norfolk; Kliewer Residence, Virginia Beach (Gold Medal, ASPS International Award of Excellence 2005); Doris Miller Community Swimming Complex, Newport News

• Siteworks

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

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

Firm Personnel by Discipline:

Landscape Architects	3
Architects	1
Total	4

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

• Ann P. Stokes Landscape Architects

440 Granby St., Ste. 200
Norfolk, VA 23510
Tel: 757-423-6550
Fax: 757-423-6500
Email: astokes@apsla.net
Web: www.apsla.net

Principal: Ann P. Stokes, CLA, ASLA

Personnel by Discipline:

Landscape Architects	4
Technical	1
Administrative	1
Total	6

Top Five Projects: Student and Academic Services Building at UNC-Chapel Hill; 8-acre estate in the Village of Eclipse, Suffolk; Gerald R. Ford School of Public Policy, University of Michigan, Ann Arbor, Mich.; site design and construction administration for garden and courtyard at the Chrysler Museum of Art; conceptual design for Flatiron Park in conjunction with Granby Tower, Norfolk

• Timmons Group

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

Principals: Lugay Lanier, LA, FASLA; Susan Corp, LA, ASLA

Firm Personnel by Discipline:

Landscape Architects	8
Engineers	105
Planners	3
Other Professionals	85
Technical	76
Administrative	29
Total	306

Top Five Projects: Philip Morris Corporate Headquarters, Richmond; Virginia State Fair at the Meadow, Caroline County; Luck Stone Corporate Headquarters, Manakin; Owens and Minor Corporate Headquarters, Henrico County; Moseley Architects Corporate Headquarters, Richmond

• **Wm. H. Spell, LLC.**

513 Forest Avenue, Ste. 201
Richmond, VA 23229
Tel: 804-673-6970
Fax: 804-673-6971
E-mail: bspell.whs@cavtel.net
Web: www.billspell.com

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

Firm Personnel by Discipline:

Landscape Architects	2
Total	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.

• **Van Yahres Associates**

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E-mail: mvv@vanyahres.com

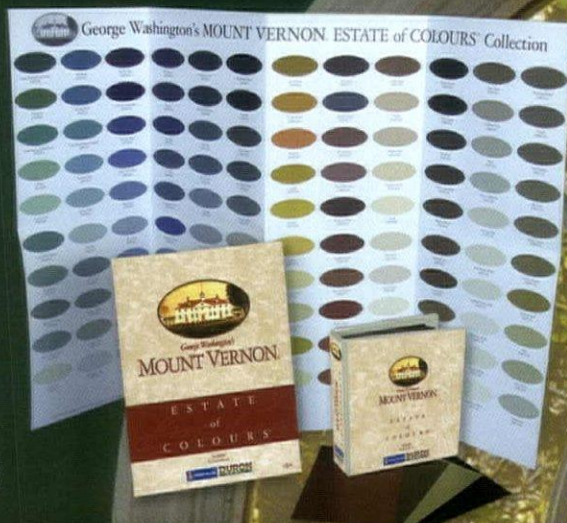
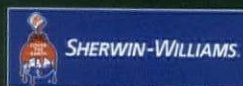
Principals: Mike Van Yahres; Peggy Van Yahres; Syd Knight; Jeff Wilbur

Firm Personnel by Discipline:

Landscape Architects	4
Technical	1
Administrative	1
Total	6

Top Five Projects: Davidson College Master Plan, Site Design for Athletic Facilities, Student Union and Main Campus Walkways, Davidson, N.C.; Wake Forest University Campus Improvement Plan and Quad Renovation, Winston-Salem, N.C.; Wright State University Master Plan and Campus Site Redesign, Dayton, Ohio; Salem Academy and College Master Plan, Entrance Gate and Central Terrace Design, Winston-Salem, N.C.; Emory & Henry College Campus Improvement Plan, Entrance Gates, Site Design for Science Center and Central Campus Walkways, Emory

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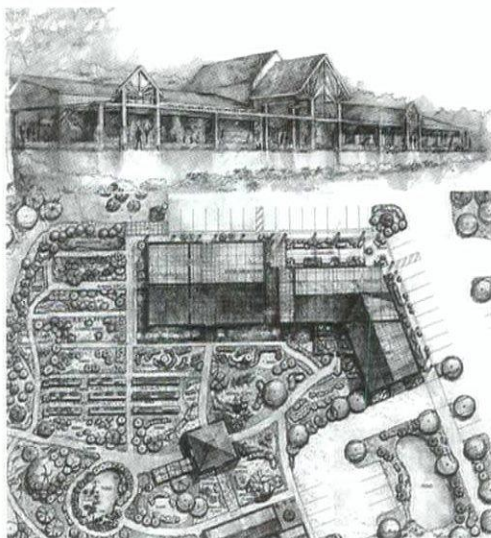
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Architect: Arc Studio, Newport News
Project: Cooke's Garden Center

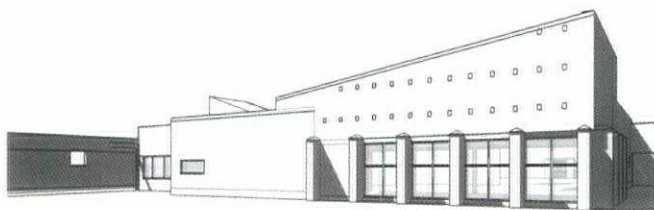
The existing Cooke's Garden Center, nestled on the James River in Williamsburg, is being revitalized and expanded. An axial entry will be flanked by two egress nodes. The facility consists of a main lobby, green house, covered trellis, café, and central pavilion. Tel: 757-873-9644



Architect: Baskervill, Richmond
Project: Bethesda Double Tree Hotel

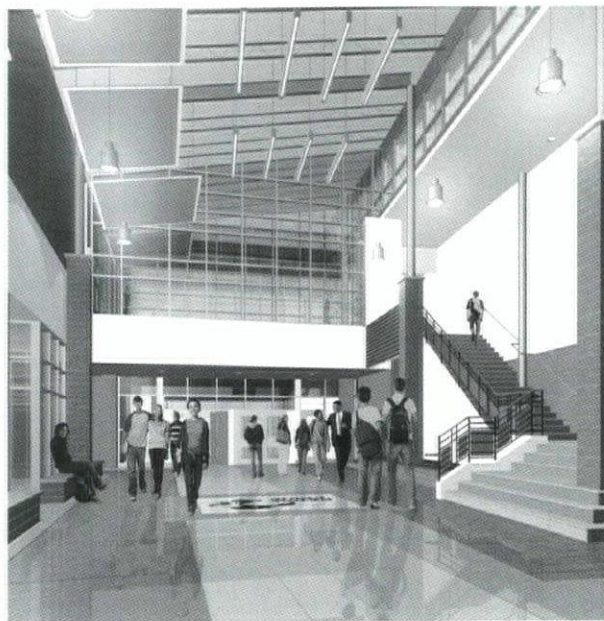
To convert an outdated Holiday Inn into a Double Tree Hotel for Thayer Lodging Group, Baskervill will remove much of the applied decoration in favor of geometric forms with an Asian influence. The hotel includes an executive meeting center and a floor of hypo-allergenic rooms. Tel: 804-343-1010

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Architect: BCWH Architects, Richmond
Project: A.G. Wright Middle School

BCWH Architects, 20 Years of Shaping Lives through Inspired Design. This addition to a Stafford County middle school contains four science labs, a media center, and a new parent drop-off located between the existing school and addition. Tel: 804-788-4774 / www.bcwh.com



Architect: BeeryRio, Springfield
Project: Fairfax High School

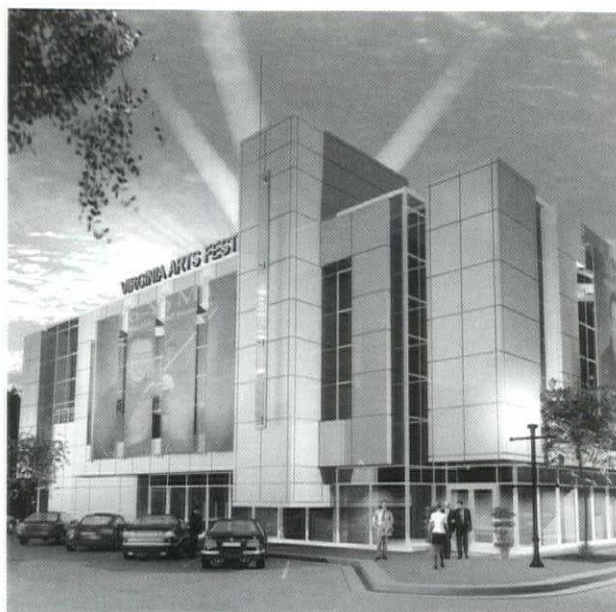
The modernization of Fairfax High School involves the comprehensive demolition and reconstruction of additions to this 240,000-s.f. facility. Transparent materials and more generous spatial planning are used to transform the monotony of the existing interior spaces. www.beeryrio.com



Architect: Clark Nexsen Architecture & Engineering, Norfolk

Project: Clark Nexsen Office Renovation

From vanilla to Chunky Monkey ... yesterday to tomorrow.
Tel: 757-455-5800 / www.clarknexsen.com



Architect: CMSS Architects, Virginia Beach, Reston, Richmond

Project: Virginia Arts Festival Headquarters

The new headquarters for the Virginia Arts Festival will be located in the heart of Norfolk's cultural arts district. The project, now in preliminary design, includes administrative offices and public spaces, as well as performance and support spaces. Tel: 757-222-2010 / www.cmssarchitects.com



Architect: DMJM Design, Washington, D.C.

Project: Calgary Law Courts Centre

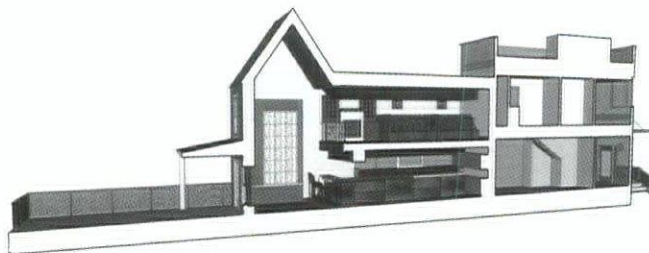
This new 1,000,000 s.f. court facility in Calgary, Alberta, houses the Queen's Bench Court and Provincial Court. The facility is programmed to accommodate 73 courtrooms and 94 judges, while handling more than 120 prisoners and 6,000 users on a daily basis. Tel: 703-682-4900



Architect: Dominion Seven Architects, Lynchburg

Project: Halesford Village

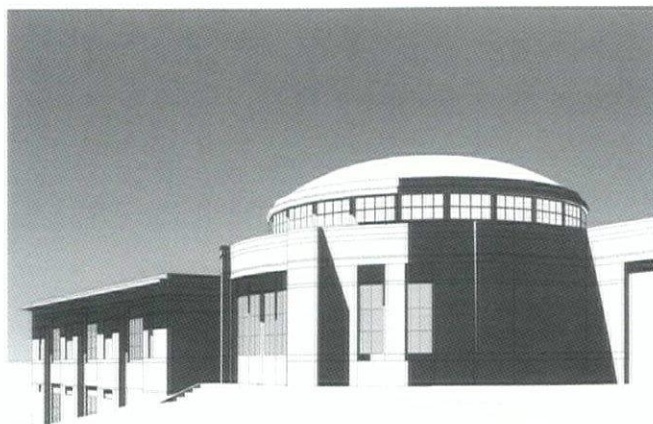
The new 6-story stone-and-clapboard resort will change the shoreline of Smith Mountain Lake in Bedford County. The 283,000-s.f. building contains 137 condominiums, a conference center, dining facilities, and a spa/fitness area. A roof deck offers exceptional lake views. Tel: 434-528-4300



Architect: Gresham, Smith and Partners, Richmond

Project: Karsen's Restaurant

Karsen's Restaurant is under construction in Richmond's Carytown district. Included within the 3,775 s.f. of renovated and new space are a new commercial kitchen, full service bar, and private dining room for special events. Grand opening is expected this fall. Tel: 804-788-0710 / www.gspnet.com

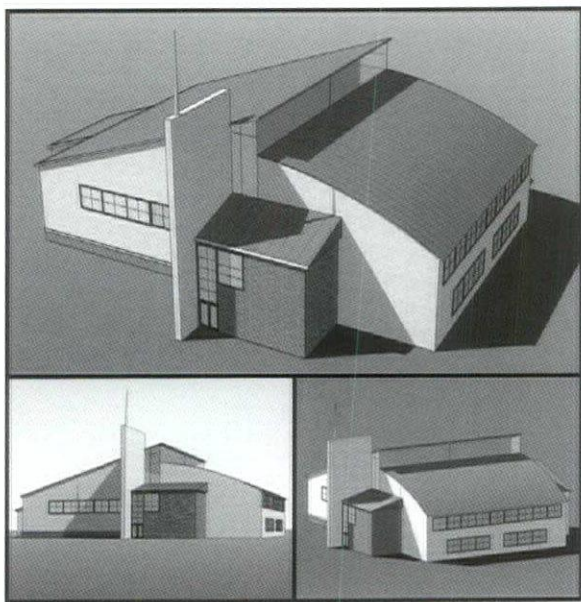


Architect: HKS, Richmond

Project: Shenandoah University Student Life Center

Anchoring the north end of the quad's main pedestrian spine, the facility in Winchester will house student life services and serve as the university's "front door." The design responds to the scale of adjacent buildings and the pastoral campus setting. Tel: 804-644-8400

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Architect: HSMM, Washington, D.C.

Project: Squadron Operations Facility, Buckley Air Force Base

To accommodate the F-16 squadron's operational needs, this new 22,000-s.f. center will house physical training, command post activities, operations management, intelligence and weapons administration, and flight planning systems. Contact Michael Brennan at mbrennan@hsmm.com



Landscape Architect: Land Planning and Design Associates, Charlottesville

Project: Woodstock Court Square Renovation

LPDA is leading the team responsible for renovations to historic Court Square in Woodstock, Va. Special paving, historical interpretation, and period furnishings transform the existing plaza into a space for town events and gatherings. Tel: 434-296-2108 / www.lpda.net



Architect: Mitchell / Matthews Architects, Charlottesville

Project: Grassmere

This mixed-use, commercial/residential project near U.Va. will provide 500 units on five levels. The developers seek contemporary buildings that blend New York loft sensibilities – high ceilings, floor-to-ceiling windows, and flat roofs – with traditional architecture. Tel: 434-979-7550



Architect: nbj Architecture, Glen Allen

Project: Peter Jefferson Place – Office Building 6

Peter Jefferson Place is a mixed-use development at the junction of Rt. 250 and I-64 in Charlottesville. Building 6 is a three-story, 70,000-s.f. office building, designed in a traditional style with rose-colored bricks and limestone-finish precast façades. Tel: 804-273-9811 / www.nbjarch.com



Architect: MMM Design Group, Norfolk

Project: New Maritime Terminal

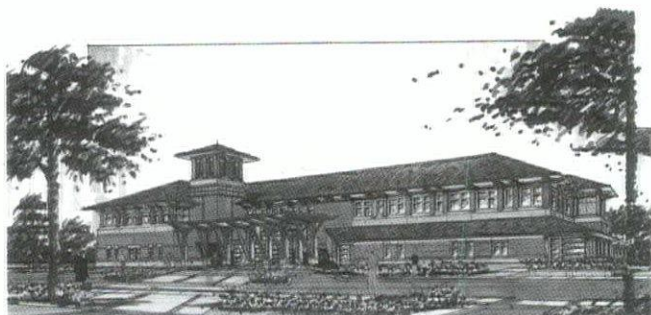
The design of this \$450 million, 300-acre terminal along the Elizabeth River in Portsmouth will include a 6-story administrative office building, a state-of-the-art maintenance facility, and several support canopies and structures within the complex. Tel: 757-623-1641



Architect: Moseley Architects, Richmond

Project: Farmville Municipal Building

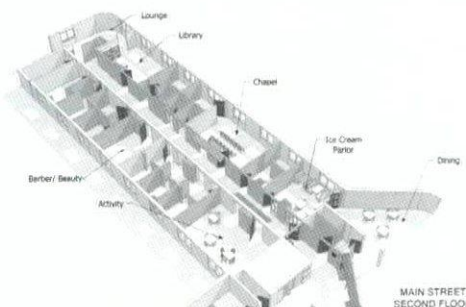
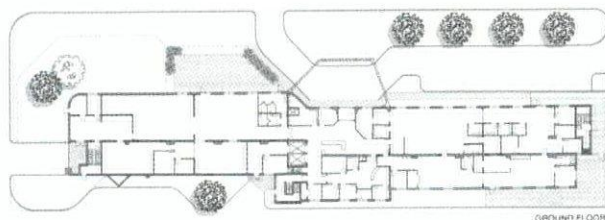
A tower marks the Main Street entrance and signifies the building's civic importance. Large windows at the town council chamber symbolize the transparency and openness of democratic government. Tel: 804-794-7555 / www.moseleyarchitects.com



Architect: Odell Associates Inc., Richmond

Project: Bon Secours Cancer Institute at St. Francis

The new Cancer Institute is prominently located at the gateway of the new Bon Secours St. Francis Medical Center. The two-story, 55,000-s.f. institute creates a welcoming and relaxed setting, with a stone fireplace in the lobby that serves as the focal center of the public space. Tel: 804-287-8200

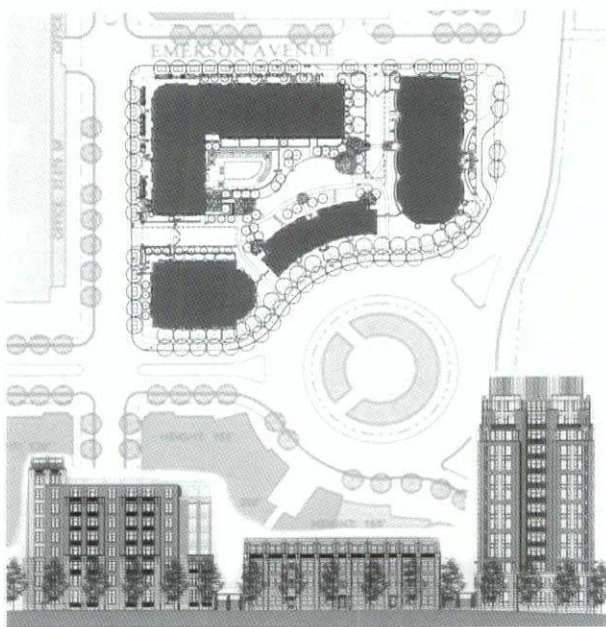


Architect: SFCS Inc., Roanoke

Project: Penn School of Nursing/PACE Renovation

SFCS designed and relocated this PACE program at the University of Pennsylvania to serve 600 elderly campus neighbors. Services include adult day care, primary care, dementia day care, meals, physical and occupational therapies, and social services. Tel: 540-344-6664 / gjonas@sfcs.com

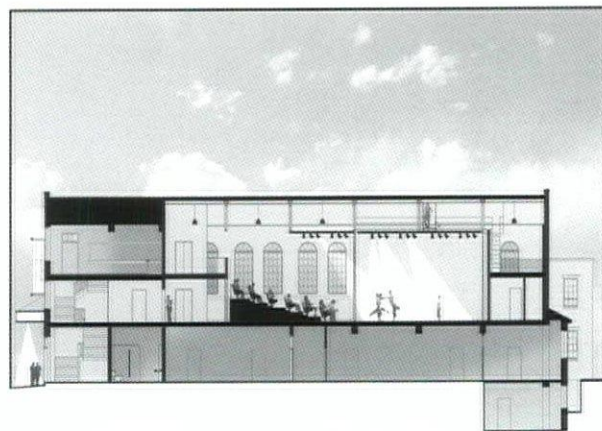
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Architect: SK&I Architectural Design Group, Bethesda, Md.

Project: Carlyle Block 0

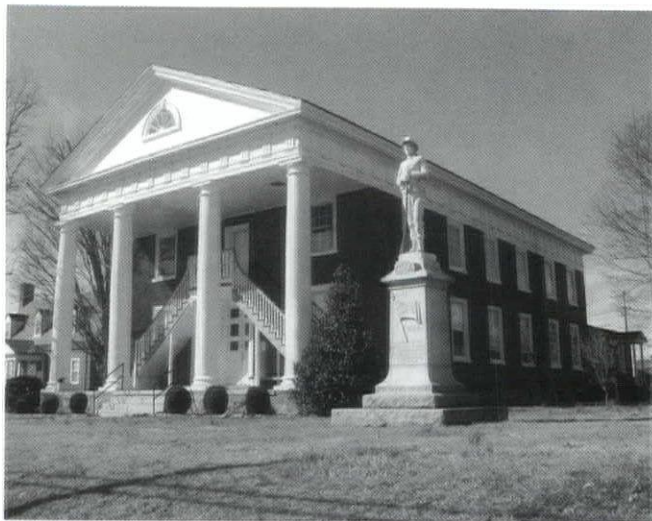
This mixed-use urban infill project will link the developing Carlyle and Eisenhower East neighborhoods of Alexandria. The four buildings' different typologies will foster a dynamic and coherent pedestrian scale and connect to the adjacent commercial district with street-level retail. Tel: 301-654-9300



Architect: Watershed, Richmond

Project: Dogtown Dance Theater

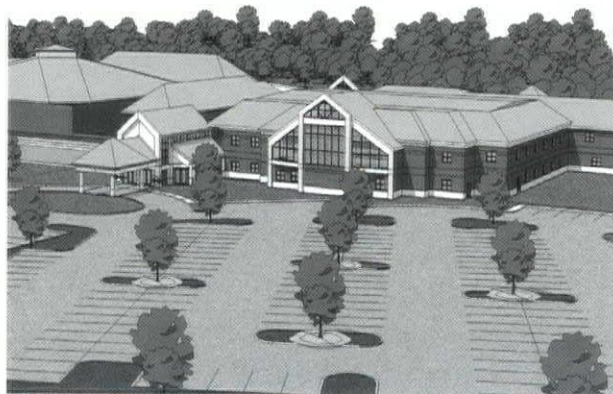
Imagine a building, long vacant, gradually awakening and opening its doors as a new performing arts center. This conversion of the 67-year-old Bainbridge School gymnasium into Dogtown Dance Theater will restore energy to a once-thriving block. Tel: 804-254-8001 / www.watershedarch.net



Architect: Wiley & Wilson, Lynchburg

Project: Lunenburg County Courthouse Phase Two

This project – the historic restoration of Dabney Cosby's 1827 Lunenburg County Courthouse – will return the structure to its original Jefferson-influenced design, reintroduce the apse end, and once again house court activity. Tel: 434-947-1901 / www.wileywilson.com



Architect: William Henry Harris & Associates, Inc., Richmond

Project: The St. Paul's Baptist Church

This Phase 2 Multipurpose Center and Christian Academy for an existing 10,000-member church in Richmond includes a 70,000-s.f. recreation and activities center, K-12 school, chapel, administration space, cafeteria, and support spaces. Tel: 800-473-0070 / www.harrisarchitects.org



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

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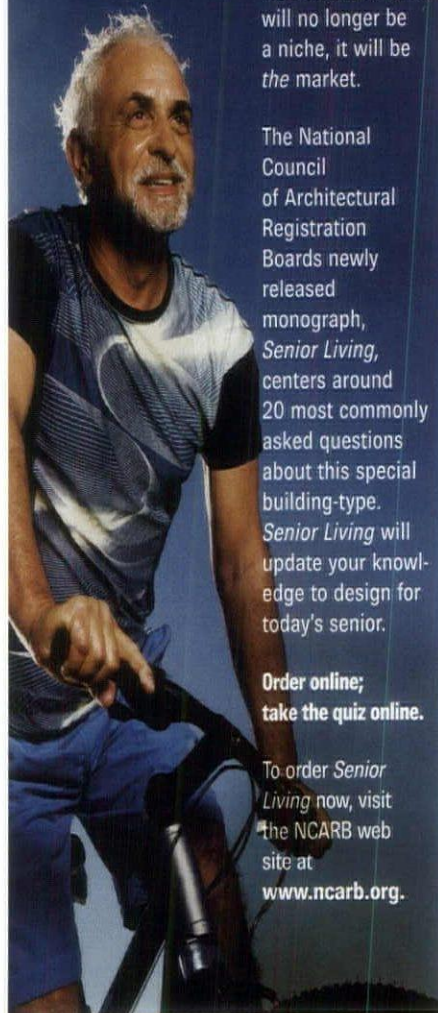
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! Taking Note

Mark Franko was up against the same tough decision facing many city-dwellers. His well-crafted home, sitting on a tight, urban lot in Richmond, lacked the living space desired by his growing family. Suburban life beckoned with promises of spacious floor plans and other amenities available in more contemporary homes. Franko's quandary: Should he purchase an amply sized house on the outskirts of town or invest in the improvement of his current home?

Franko turned to friend and colleague, Jay Hugo, AIA for a solution that would allow him to stay in the city – with greater comfort. Hugo suggested expanding the two-story brick home with informal living and dining rooms, along with a mud room and new rear entrance. Knowing that a bulky addition would upstage the old house, Hugo designed a one-story addition resembling an enclosed pergola.

Its details enhance the feeling of a space that is both inside and out. The open floor plan allows for natural ventilation and the pleasure of sunlight pouring in through floor-to-ceiling windows. A row of clerestory windows allows light to penetrate deep into the interior. Timbers that define the pergola outside continue through the house as exposed ceiling beams. Outside, a stone terrace adds another layer in the progression from house to yard, while a low brick wall gives definition to the rear garden and provides a visual connection to the house.

The expansion of Franko's residence became a prototype for Grace Street Home Additions, a Richmond design/build firm. Franko and Hugo, along with partner Scott Ukrop, founded the company to meet a demand for small-scale residential additions that most architecture firms won't touch. Combining the economy and speed of new construction with the personalized aspects of custom design, Grace Street offers a new option for homeowners in the growing remodeling market. Now Mark Franko can testify to the firm's capabilities from many points of view.

– Charleen Pine

Prudent Additions



Photos: Lee Brauer Photography

Franko's tidy rear addition (above) made big improvements in the house's space and livability (right).



Projecting beams (left) reinforce the notion that a pergola was enclosed.

