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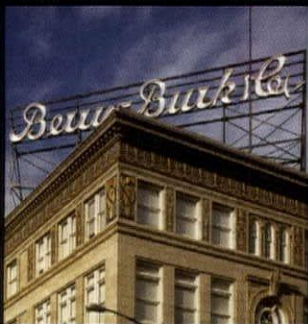
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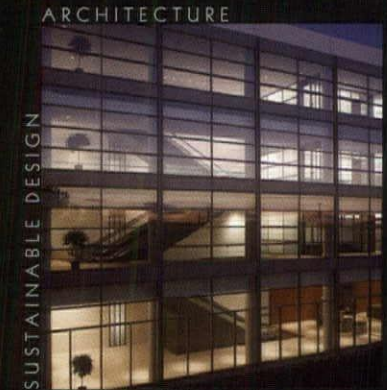
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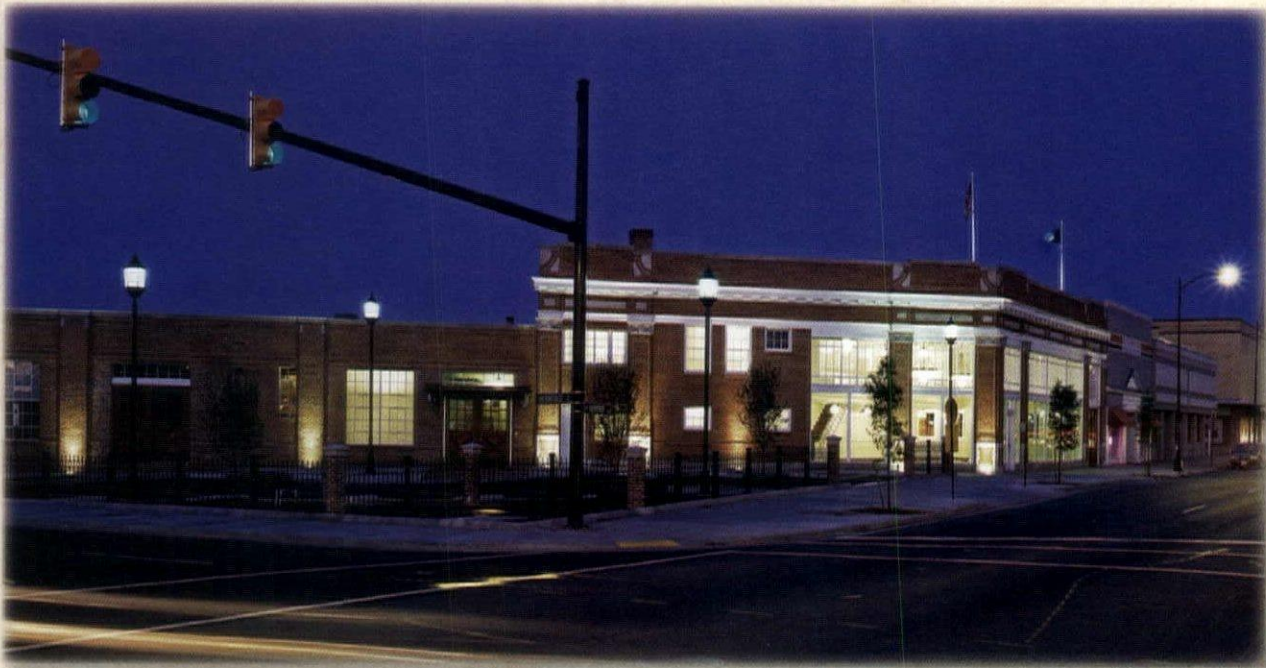
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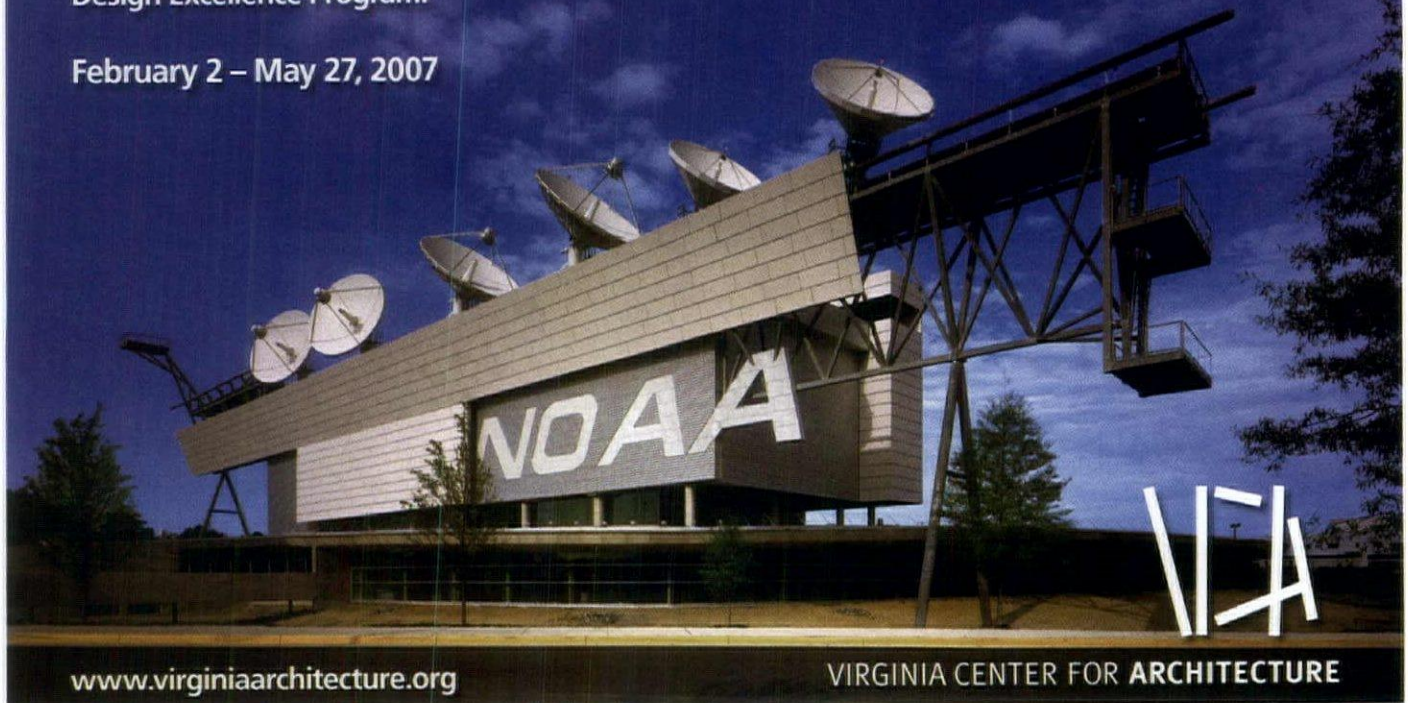
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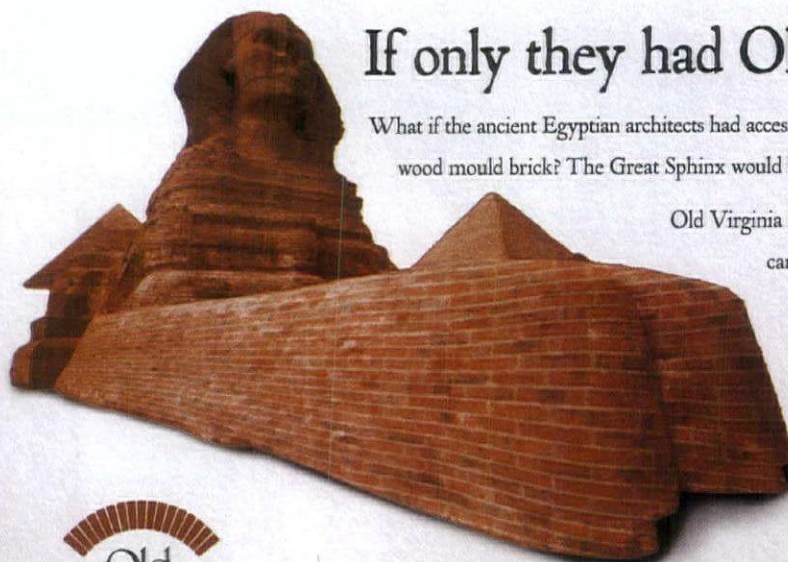
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FROM THE EDITOR

Building Blocks

They say that good things come in small packages, and I've got a hunch that two little-noticed changes in the Richmond city code – passed with a notable absence of fanfare by City Council this fall – are just the kind of tweak in the regulatory system that will pay big dividends as the capital city continues its steady comeback from the mid-century exodus of companies, stores, and residents. These changes consist of two new zoning categories – one for business districts, the other for residential zones – that encourage mixed land uses and the interweaving of small-scale businesses, such as corner stores and coffee shops, into residential neighborhoods. Initiated by Rachel Flynn, AIA, the city's Director of Community Development, these new zoning categories received enthusiastic support from Mayor Douglas Wilder. Their intent: to target blighted sections of the city and encourage redevelopment in a manner that mimics the best urban neighborhoods our nation has left. "Think about it," Flynn says. "We are the rare country that has lost its cities and now needs to work to get them back."

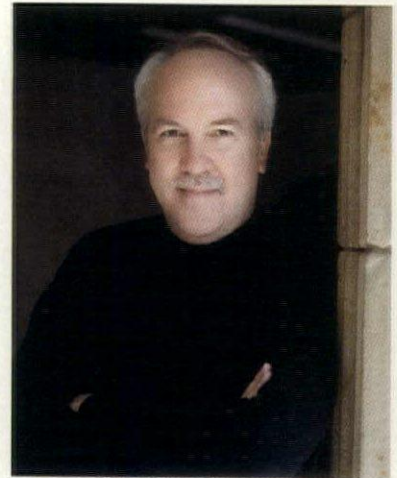
Until this change was made, Richmond's current zoning codes would not have allowed the development of new neighborhoods patterned after its popular Fan District. Any building in a residential zone that was not intended for residential use required a developer to follow a tedious application and review process for a special use permit. By passing these ordinances, the city has created by right the ability to build pedestrian-oriented neighborhoods in the best tradition of cities such as Boston, Philadelphia, and Charleston. "We are creating a place that is human-oriented, rather than automobile-oriented," Flynn asserts.

Particularly in the new R-63 urban residential district, the code provides a number of building blocks that will govern the character of new neighborhoods populated with single-family houses, duplexes, and multifamily dwellings. Limitations on the height of buildings along the principal street frontages help to establish a comfortable scale. Setback requirements that define the relationship between the residences and the street also make the person, not the automobile, the primary concern. Cars will be parked on the street or in rear areas accessed from alleys; driveways won't be allowed to slice across sidewalks. On corner lots, the new zone allows slightly taller buildings and encourages ground-floor uses such as art galleries, barber shops, grocery stores, restaurants, delicatessens, laundromats, and ice cream shops, among others.

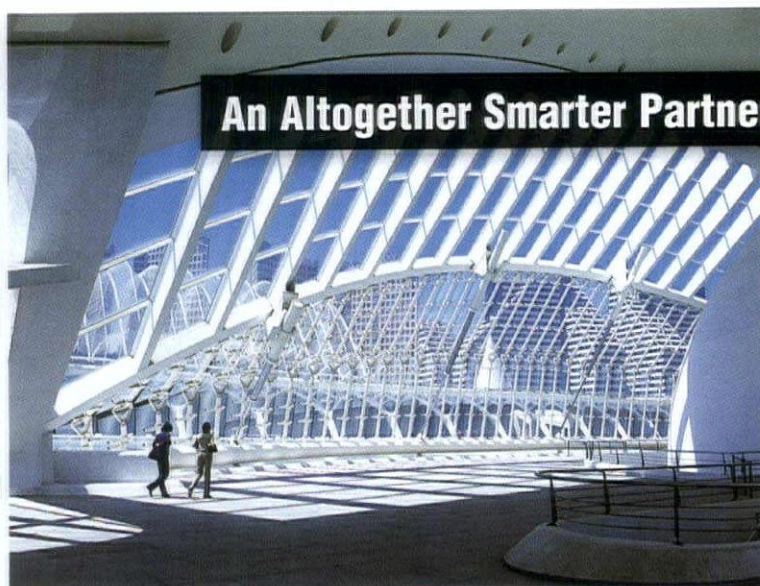
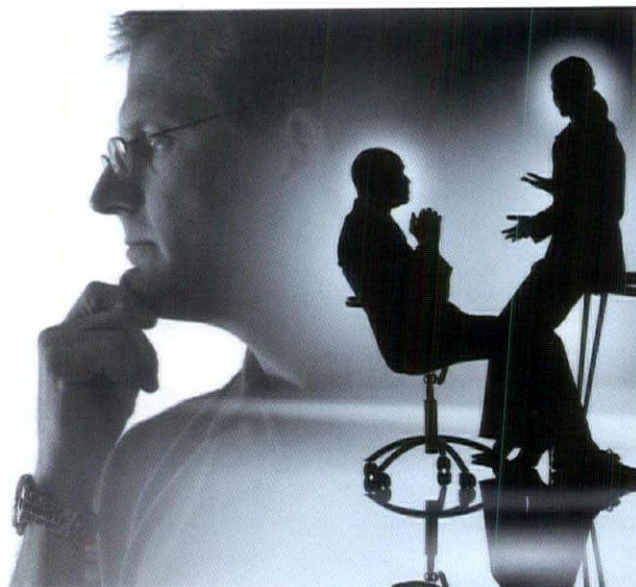
"It gets back to the whole issue of walkability – having a fully functioning area that is beautiful, safe, and meets all your needs," Flynn explains. "So you can walk to work if you want. You can walk to grocery shop if you want. Why should urban areas be the exception to having a good quality of life?"

With these ordinances in place, the City of Richmond intends to start mapping the new districts early in 2007, with a focus on areas near downtown such as Manchester and Jackson Ward. In those neighborhoods, countless blocks of substandard buildings were bulldozed decades ago. So it's almost like starting with a clean slate, except that the street grid and utility infrastructure are already in place. From my point of view, the work can't begin soon enough. These city precincts are sleeping giants, large tracts poised to become vibrant neighborhoods that revive Richmond and resuscitate its social and cultural life. And the beauty of it is, it could all happen because of a few little tweaks.

– Vernon Mays



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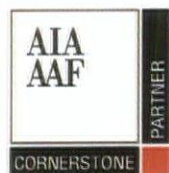
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Filling the Void

The expansion of a phased-out dormitory at Randolph-Macon College, by Glave & Holmes of Richmond, creates an impressive new asset using found space on campus. *By Rab McClure*

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Back in Style

Following in the footsteps of a legendary industrial designer, Spectrum Design of Roanoke builds a fitting home for a tourist information center and a gallery devoted to the city's rich tradition of railway commerce. *By Pamela H. Simpson*

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Midtown Revival

With the city's interests in mind, Commonwealth Architects of Richmond restores the shell of an obsolete auto dealership that offers ideal loft space for the studio of their colleagues at BCWH Architects. *By Mary Harding Sadler*

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Design Lines

new developments in design

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House & Home

a penthouse reborn in modern terms

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Taking Note

doing the small thing well



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On the cover:

Roanoke Valley Visitors' Center/O. Winston Link Museum

Photo by Richard Boyd

In our next issue:

New Urban Projects

V

Visions for Architecture

On November 3, nearly 400 guests gathered in the Thalhimer Pavilion of the Science Museum of Virginia for the ninth *Visions for Architecture* gala. The event, an annual celebration of architectural achievements, supports the continued growth of the Virginia Center for Architecture. Among the evening's honorees were Robert L. Vickery, awarded the 2006 William C. Noland Medal, and the Virginia Center for Architecture's own John W. Braymer, awarded the Architecture Medal for Virginia Service. Braymer also received a special Presidential Citation from the American Institute of Architects for 20 years of noteworthy service to the Virginia Society AIA.

Stephan F. Andrews, chairman of the Virginia Center for Architecture Foundation, presided over the evening's festivities. "Although we opened our doors to the public only a year-and-a-half ago, we have made great strides," he said. The Center opened its eighth temporary exhibition in November with "Architecture in Perspective," a juried show of architectural illustrations from around the globe. Andrews also announced that funding is nearly complete for the Center's permanent exhibition – "The House that Pope Built" – which will interpret themes such as the career of John Russell Pope, the design and furnishing of the mansion, the family that built it, and the forces that created Richmond's Monument Avenue.

VSAIA President Helene Dreiling (right) with honorees Charles Matta, Sharon Park, and Alan Morledge (l-r).

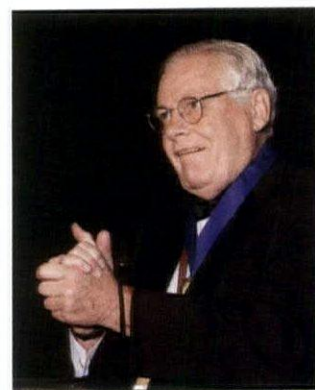


The William C. Noland Medal Robert L. Vickery, FAIA

The highest honor given to a Virginia architect was bestowed this year on Robert L. Vickery, FAIA, a founding partner of VMDO Architects in Charlottesville. The Noland Medal recognizes architects who have established a distinguished body of accomplishments, sustained over time, which spans a broad spectrum of the profession and transcends the scope of normal professional activities.

After receiving a Bachelor's in Architecture from Washington University in 1960, Vickery taught there for a number of years and served as director of campus planning. In 1970, he came to the University of Virginia to teach and chair the new undergraduate program in architecture, developing a required first-year course, "Concepts in Architecture," that would enlighten more than 3,000 students during his tenure. In 1976, along with three of his students, he formed The Vickery Partnership, later renamed VMDO Architects. Vickery is best known as a designer of buildings for all levels of education, and projects he designed have garnered 14 design awards, including Scottsville Elementary School, which won the Virginia Society AIA's Test of Time Award in 2005.

Vickery has received numerous architectural study grants over the years, including a Fulbright Grant to study urbanism and city planning in Spain and a sesquicentennial grant from the University of Virginia for housing studies. The AIA bestowed on him an Education Honors Award in 1988 to recognize 18 years of teaching the "Concepts in Architecture" course. He was elected to the AIA College of Fellows in 1990 for his contributions to design and education, and received the Distinguished Professor Award from the University of Virginia in 1994. Vickery is also the author of three books: *Anthrophysical Form*, *Sharing Architecture*, and *Learning from The Lawn: Thomas Jefferson's Design for the University of Virginia*.



Vickery addresses the crowd.

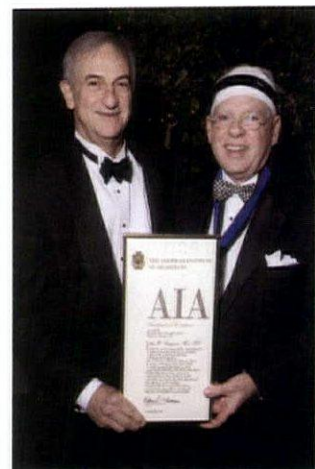
Photos: Taylor Dabney

The Architecture Medal for Virginia Service John W. Braymer, Hon. AIA

John W. Braymer, Ph.D., Hon. AIA, received the 2006 Architecture Medal for Virginia Service. As VSAIA's most prestigious public award, the medal recognizes an unusually significant contribution to Virginia's built environment or to the public's understanding and awareness of architecture. Braymer, Executive VP/CEO of the Society since 1986, also serves as president and CEO of the Virginia Center for Architecture, a museum that opened to the public in April 2005.

During the past 20 years of Braymer's leadership, the VSAIA has provided vastly expanded services to architects. He launched the Society's major continuing education event for architects and members of the construction community in 1988 with *Building Virginia*, and in 1988 laid plans for the 1990 launch of *Inform*, now a leader among regional design magazines. Braymer has also worked with Virginia's governors and General Assembly to strengthen professional registration laws, building codes, and tort and statute of limitation laws.

In 1987, Braymer began to organize and manage the effort to undertake renovation of the historic Barret House. In 2000, Braymer introduced Virginia Foundation for Architecture trustees to the opportunity to acquire the historic Branch House, a national historic landmark designed by John Russell Pope. Braymer managed the building's acquisition and renovation, as well as its transition into the Virginia Center for Architecture. Braymer is a past president of the AIA's Council of Architectural Component Executives, which awarded him its highest honor in 2004. He has also served as a director on the AIA national board and has been named both an Honorary Member of the AIA and a Richard Upjohn Fellow.



Braymer (right) receives citation from regional director Mike Ashe.

Kudos to Leaders on the Green Scene

Providing further evidence of the growing importance of sustainability in the design and construction community, the James River Green Building Council presented its Green Building Leadership Awards at a November luncheon in Richmond. Awards were given in four categories.

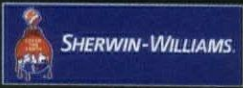

In the nonprofit category, the award was given to the Better Housing Coalition of Richmond. The coalition was praised for incorporating green building practices into its projects for nearly a decade, making sustainable design part of its organizational culture. Currently the coalition has a Frederick P. Rose Architectural Fellow on staff to raise its level of expertise in sustainable design. One of the coalition's recent projects, Carter Woods, is the first multi-family development to receive the EarthCraft green building designation.

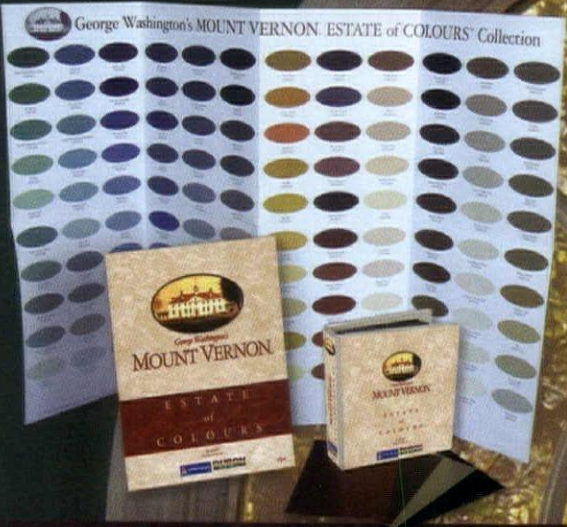
In the government category, the council recognized the Virginia Housing Development Authority, which has become a national leader in the promotion of green building principles and practices in affordable housing. VHDA has advanced the cause of green building over many years and is the first housing finance agency in the country to make a green building program a major part of its tax credit criteria.

Sustainable Design Consulting, a Richmond-based company serving the design and construction community, received the award for a private-sector entity. The company provides technical consulting to clients, conducts sustainable design assessments, drawing reviews, and specifications reviews, and performs a range of LEED consulting activities. The company is active in organizations such as the AIA Washington Committee on the Environment; Inter-Governmental Green Building Workgroup; and Architects, Designers, Planners for Social Responsibility.

For individual distinction, Charlottesville architect William A. Edgerton, AIA, was recognized. Edgerton, president of the Oak Hill Fund, has been an important sponsor and promoter of green building for many years. His leadership roles include involvement as a founder of the national AIA Committee on the Environment. In addition, he has funded the Virginia Sustainable Building Network, Charlottesville Community Design Center, Habitat for Humanity, and the Better Housing Coalition, among other organizations and initiatives.

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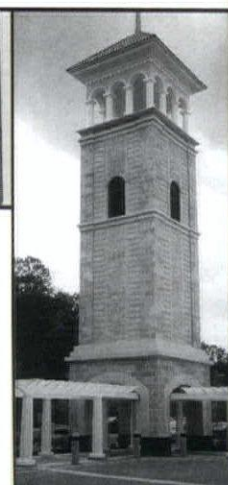
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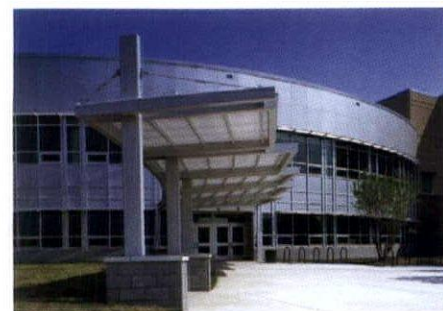
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Kenmore Middle School, by Grimm + Parker Architects, was an Outstanding Award winner.

School Projects Receive Association Awards

Six public schools across Virginia were recognized in November for design excellence by the Virginia School Boards Association. Along with other entries in the annual program, the winners were exhibited in Williamsburg at the association's annual convention. Entries were judged according to their multi-functional aspects, learning environment, sense of community, security responses, and civic presence. Receiving the awards were:

- Kenmore Middle School, Arlington County, by Grimm + Parker Architects. This "arts and communications" school includes an 850-seat theater, a 3,000-square-foot black box theater, and a specially fitted drama classroom and dance studio, in addition to graphics and video production labs.

- Wilson Middle School, Augusta County, by Rodriguez Ripley Maddux Motley. This prototype middle school includes the latest in technology, science labs, media centers, and exploratory classrooms for middle school students.

- Roanoke Academy for Mathematics and Science, City of Roanoke, by Spectrum Design. This urban magnet school for elementary children incorporates teaching in the architecture with details such as Venn Diagram patterns in the floor tiles.

- Nottingham Elementary School, Arlington County, by Samaha Associates. This building features sophisticated classrooms with green-gray finishes complemented by mahogany-stained casework.

- Effinger Elementary School, Rockbridge County, by Spectrum Design. For an enrollment of 100 students, the architects renovated a dated facility and added a new entrance, lobby, offices, and classrooms.

- Creekside Elementary School, City of Suffolk, by Rodriguez Ripley Maddux Motley. This 800-student facility sits on 18 acres in the heart of a new planned development.

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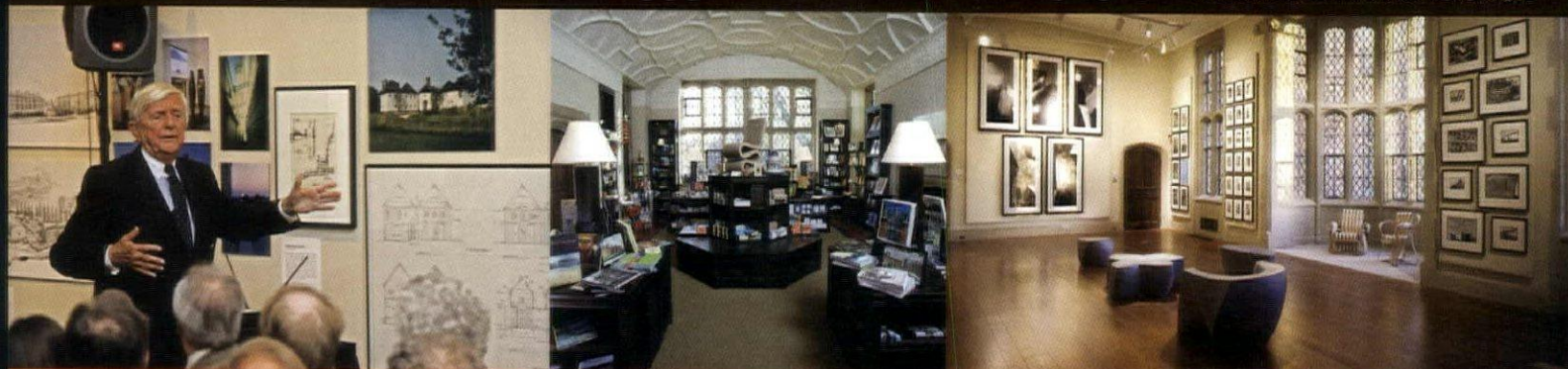
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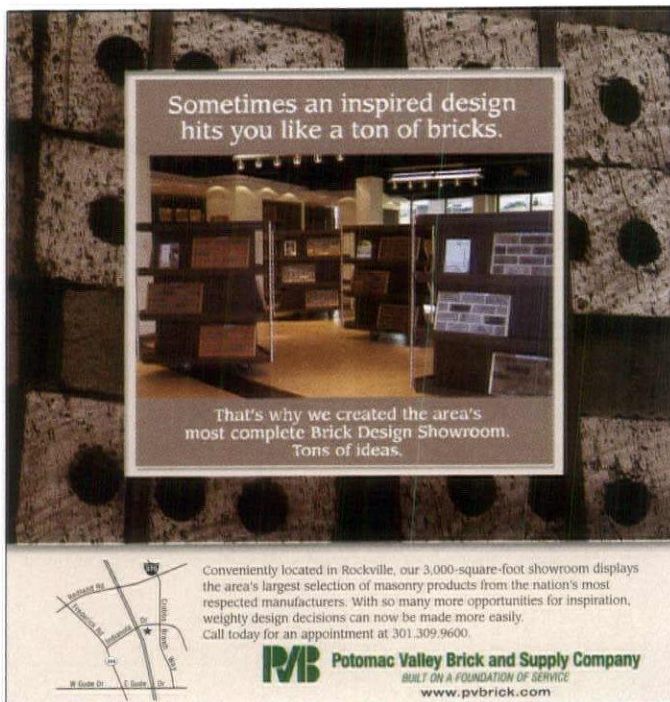
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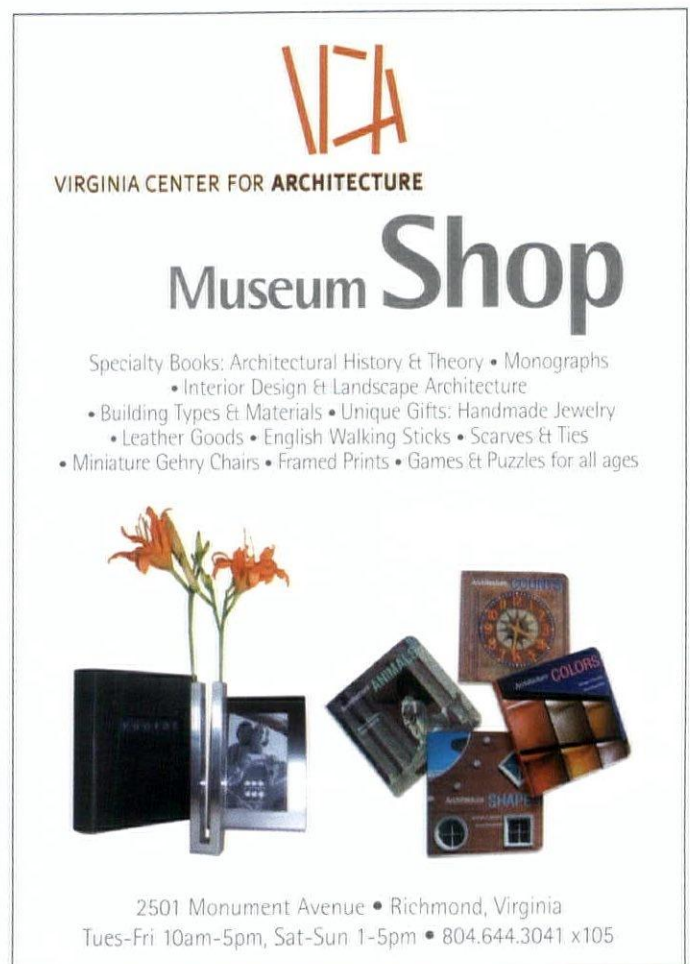
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What to see and do

Federal Buildings and Art: Achieving Design Excellence

Time was, a new building designed for Uncle Sam was like a sleeping pill. The only predictable response from the taxpaying public was a chorus of yawns and foot-shuffling disinterest.

In the past decade, however, a new tradition has emerged. With the creation in 1994 of the Design Excellence Program – an initiative to improve the quality of federal architecture commissioned by the U.S. General Services Administration – elevated design standards and a streamlined procurement process have produced an astounding collection of new government buildings that elevate that spirit. The outcome of this change is the focus of a new exhibition, "Growing Country, Growing Needs: Federal Architecture and Art," appearing soon at the Virginia Center for Architecture in Richmond.

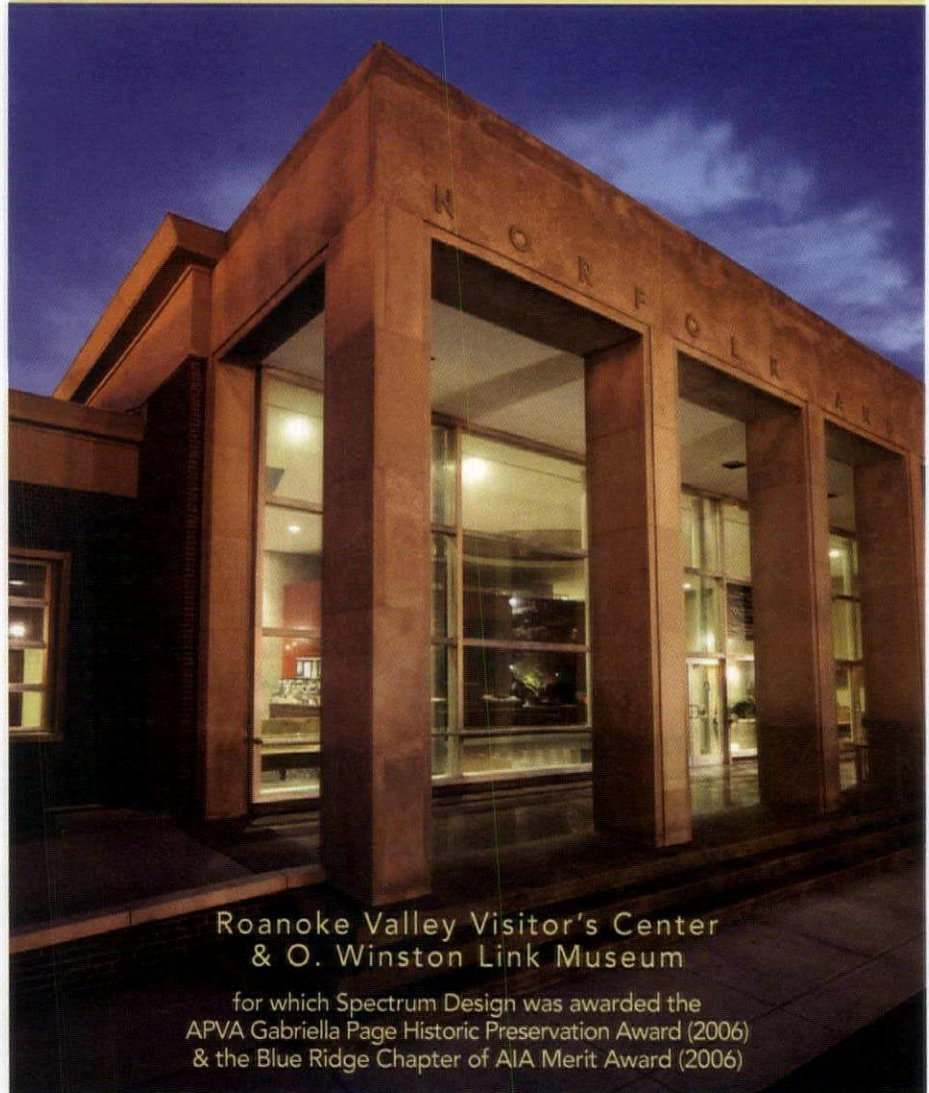
The exhibition, which opens Feb. 2, 2007, and continues through May 27, will highlight some of the most inspired new courthouses, office buildings, and border stations produced by the Design Excellence process. Several examples – such as the gleaming white courthouse and federal building in Central Islip, New York, by Richard Meier & Partners – are completed buildings. Others – including the new U.S. Courthouse in Richmond, by Robert A.M. Stern Architects – are still under construction. The design offices represented in the exhibition are a who's who of leading practitioners, including Morphosis, Smith-Miller + Hawkinson, Moshe Safdie & Associates, Kohn Pederson Fox, Lake/Flato Architects, and Arquitectonica.

Artworks commissioned as part of the GSA's Art in Architecture program also comprise an important element in the installation. In conjunction with the exhibition, the Virginia Center for Architecture will sponsor a series of lectures and events related to the Design Excellence program and the role of public art. Look for more information in late January on the Center's website, www.virginiaarchitecture.org.

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American classicist John Russell Pope (1874-1937) is best known for his museums and monuments, especially the National Gallery of Art, National Archives, and Jefferson Memorial in Washington, D.C. The prolific architect also created dozens of houses for wealthy clients such as the Vanderbilts and the Fricks with the same exacting proportions and details applied to his civic buildings. He also designed the Richmond residence that is now home to the Virginia Center for Architecture.

One of his houses in Maryland, a stately brick mansion designed in 1912, was purchased several years ago by a couple who redecorated it with reverence for Pope's architecture. Still intact are the original details, down to the door hardware and dumbwaiter. But on the top floor, the pair broke with tradition to overhaul the servants' quarters into a contemporary retreat for themselves and their young family. Even the strictest preservationist

From Humble Attic to Contemporary Retreat

Ame studio of Alexandria creates an unlikely modern showpiece in the former servants' quarters of a mid-Atlantic manse.

By Deborah K. Dietsch



The modern penthouse is hidden behind the mansion's brick parapet (left).

would agree that their decision to create a completely different design in this remote part of the house made sense. The penthouse is set back from the building perimeter and shielded by parapets so it isn't visible from the street.

Standing under Pope's hipped roof, newly clad in lead-coated copper and punctured with skylights, it's hard to imagine that this renovated attic belongs to a house filled with Corinthian orders and Adam-style filigree. Clean lines, bright colors, and variegated surfaces of metal, wood, and stone transform what had been a rabbit warren of rooms into an open aerie with modernist panache. This hip home-away-from-home is divided into separate areas for work and play by low, 21-inch-wide mahogany cabinets that allow the family to be connected by sight and sound. "Everyone can do their own thing and we can still talk to each other," says the wife, who asked to remain unnamed.

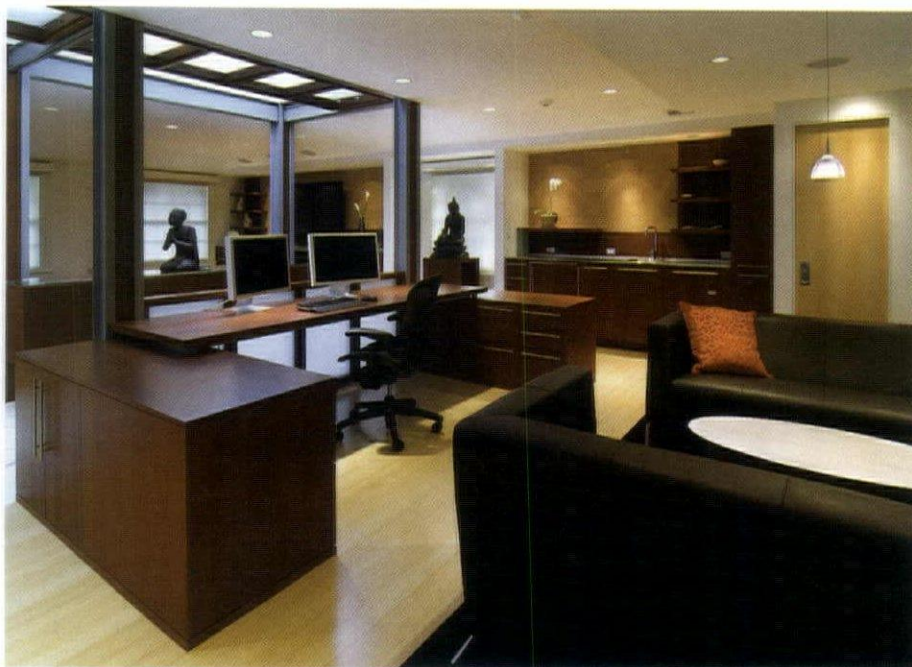
Marching down the middle of the 34-by-65-foot room, positioned beneath the skylights, is a post-and-beam pergola fashioned of aluminum channels. Along its top, a mahogany-framed canopy fitted with frosted glass diffuses the daylight from the roof openings and illumination from track lighting hidden above it.

While clearly untraditional in appearance, the enfilade-like arrangement of spaces branching from a central hallway mirrors Pope's rigorous plan for the house. "It's an extension of what's downstairs, but doing it with a twist," says designer Benjamin Ames, Assoc. AIA, principal of Amestudio, Inc. in Alexandria. In developing the design in collaboration with interior designer Catherine Hailey, of Hailey Design in Alexandria, Ames researched Pope's work, including his art museums in Baltimore and Washington, where he took note of the classicist's stripped-down volumes. "There is a sparseness of detail to his work and subtle shifts in planes, similar to what we did here," Ames explains. And Pope was masterful with proportions and scale, adds Hailey. "We tried to emulate that in making a narrow space feel open and light."

In doing so, Ames and Hailey had to deal with the varied slopes in the hipped roof, a ceiling height of approximately eight feet, and a chimney jutting up through the penthouse. One of the biggest challenges was reworking and rein-



A pergola made of aluminum channels and mahogany panels slices through the center of the space (above). A light-filled office and seating area (below) occupy one corner of the former attic.





Frosted glass in the canopy diffuses daylight from new skylights; maple paneling above the pergola draws the eye upward.

forcing the existing wood rafters and framing both to insert skylights along the top and side roof ridges and shift the structural support to one side of the new colonnade. Only the row of aluminum posts next to the chimney serves a structural role to support the roof and align with a load-bearing wall on the second floor.

This exposed metal structure, Ames says, was inspired both by the original hallway that bisected the servant quarters and the steel trusses of Pope's attic in the National Gallery of Art. Originally, the young designer had hoped to emulate the museum's structure further by inserting a glass floor down the center of the colonnade in a manner similar to the laylights in the gallery ceilings. The transparent flooring, Ames explains, would have introduced daylight from the top story into the hallway connecting the second-floor bedrooms below. It also would have extended an original laylight in the home's attic floor that was preserved and refurbished.

"But putting in a glass floor would have caused too much disruption for the homeowners," Ames explains. (During construction, he notes, scaffolding was set up on the side of the house so the work crew could reach the top story without having to walk through the house.) In keeping with the formality

of the rooms downstairs, Ames installed gray-veined white marble as the flooring material instead. Poised above the reflective stone floors are mahogany cabinets bolted into the aluminum posts. The cabinets serve as pedestals for sculptures collected by the owners on their frequent trips abroad.

Both art gallery and corridor, the six-foot-wide pergola anchors and interconnects the 14-foot-wide spaces to either side of it. Reflecting Ames's modernist sensibility, its symmetry is broken by the cabinets projecting into the walkway and the frosted glass canopy placed along one side. The canopy's 30-inch-wide mahogany frame, aligned with the beams of the colonnade, visually relates to the lower ceiling height of the adjacent side spaces as well as to the material of the cabinets placed throughout the penthouse. As a result, the eye is directed outward and upward, making the subdivided level feel larger than it really is.

Within the big room, lined with evenly spaced double-hung windows, each space is given its own identity. Tucked into the front corner is the wife's art studio, which incorporates a stainless-steel-covered worktable, a potter's wheel, and plenty of shelving and cabinets for supplies. Next to it, a children's play area is arranged between the chimney (covered on the back surface with chalkboards) and a large window that opens to a new roof deck. A TV lounge with comfortable sofas and a gas fireplace occupies the rear corner.

Across the colonnade from these areas are a glass-enclosed exercise room, an office for the husband with its own seating area, and a kitchenette opposite the TV lounge. A guest bedroom with its own entrance and bathroom is sequestered behind the fitness room. With all these diverse functions, the converted attic almost acts as a second home within the main house. All that is missing is the kitchen stove.

Hailey, who frequently collaborates with Ames on residential projects, selected furnishings in a surprising variety of textures and colors that add richness to the clean-lined spaces. "We wanted to make them inviting and livable," she says. "You don't have to have white leather furniture to be contemporary."

In this interior, white paint and light-colored finishes are limited to the perimeter to create a quiet backdrop to the cabinetry and furniture. Maple paneling covers the brick chimney and slanted ceiling above the canopy. Bamboo flooring extends to either side of the pergola. Straw-colored matting provides a durable surface in the exercise room. And tan leather tiles line the walls above the cabinetry at the back of the space.

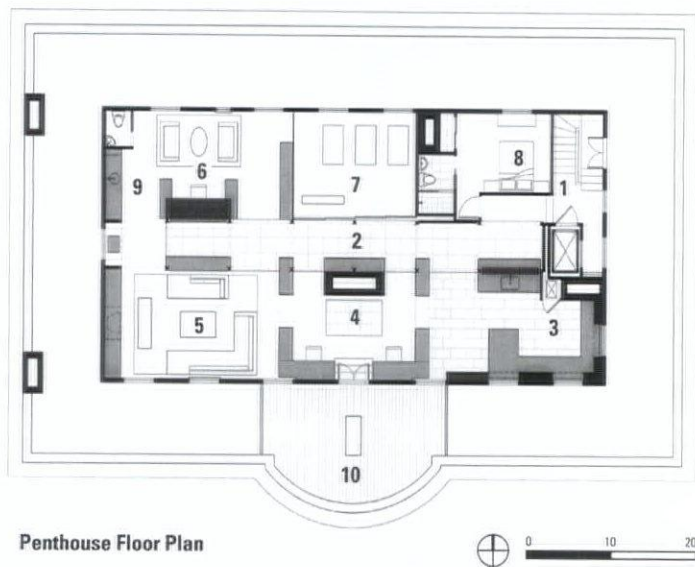
Jazzing up all the neutral tones are vividly colored rugs that play off the mahogany of the cabinets and clearly define the different functions in the room: red-and-green-striped carpet tiles in the play area, a scarlet-and-purple felt rug in the TV lounge, and a deep burgundy carpet in the seating area next to the office. Textured brown velvet and black leather on the sofas complement the darker wood and metals.

With all the changes in materials, Ames says, the workmanship had to be of museum quality. He credits builder Winchester Construction of Annapolis for getting the details right, following Pope's example in the rest of the house. Gazing up through skylight in the penthouse roof, the architect notes with satisfaction, "It was a dream for me to work on a landmark like this."

Deborah K. Dietsch is editor of Waterfront Home and Design magazine and writes on architecture for The Washington Times.



Bamboo-covered steps in the playroom lead to a new roof terrace (above).



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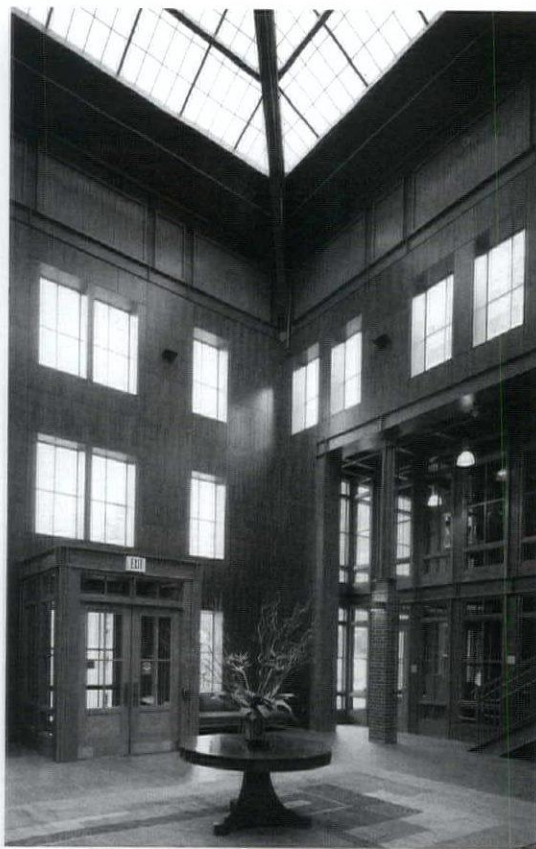
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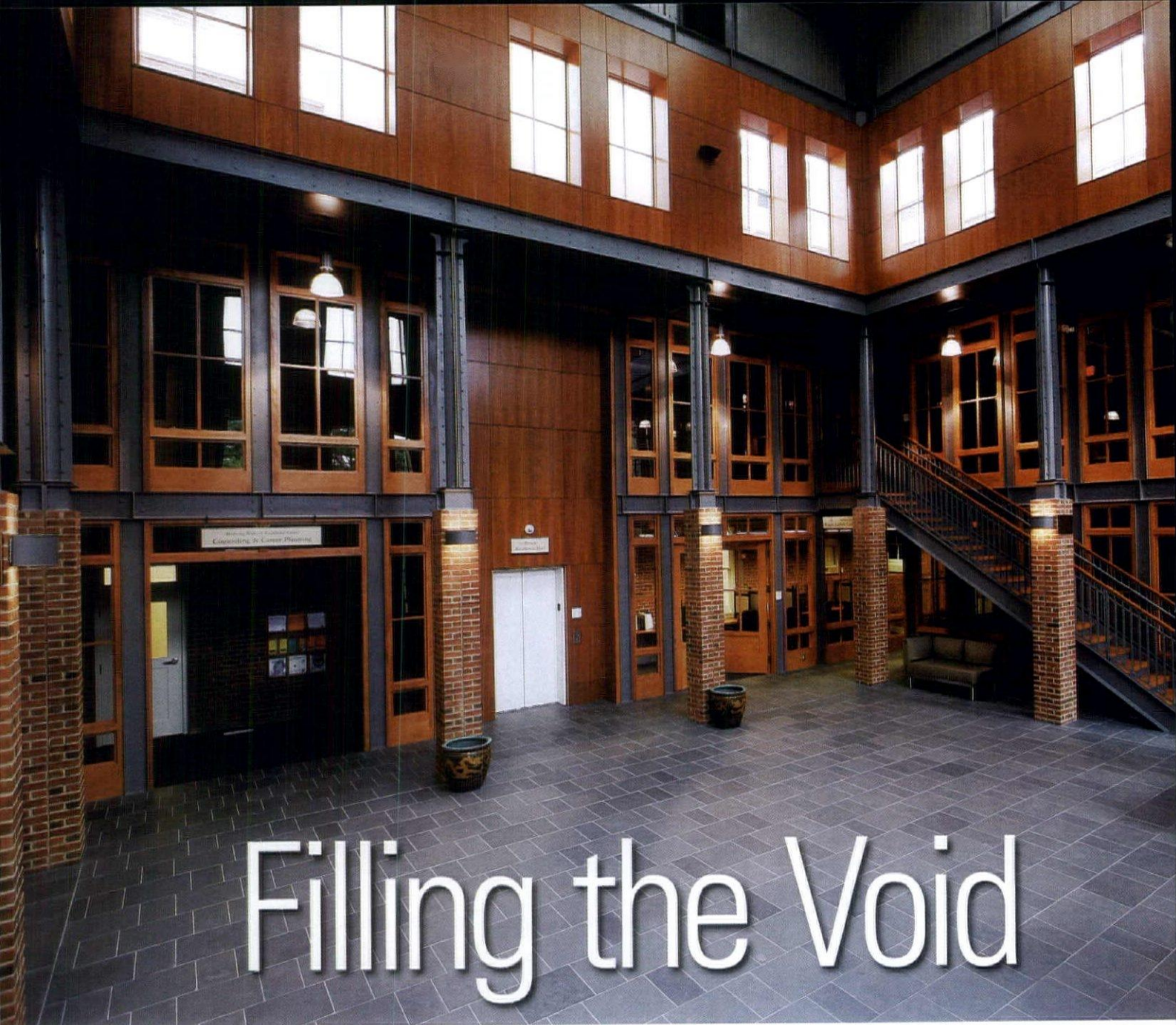
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Filling the Void

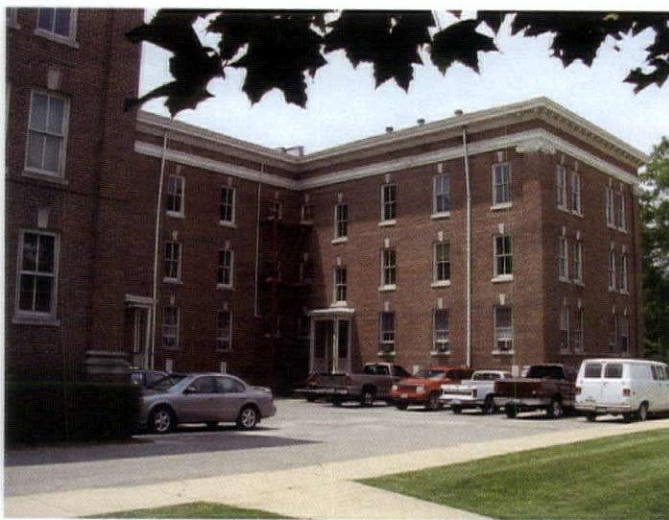
The expansion of a phased-out dormitory at Randolph-Macon College, by Glave & Holmes of Richmond, creates an impressive new asset using found space on campus.

By Rab McClure

Anyone engaged in the tricky shell game of campus planning should consider visiting the Thomas Branch Building at Randolph-Macon College in Ashland, whose recent renovation was designed by Glave & Holmes Associates of Richmond. For starters, it illustrates how campus administrators, architects, and builders can work together to improve historic campus fabric, consolidate scattered services and functions in one sensible location, and meet the practical goals of a larger strategic framework. Beyond that, though, what really makes the Randolph-Macon project noteworthy is how all of those things happened

in tandem with the creation of that rarest of campus commodities: a truly flexible public space with integrity and soul.

The project's story begins with the construction of Thomas Branch Hall in 1914. Its three separate dormitory wings framed a central courtyard, but functioned independently. Not only did the quirky layout require occupants to go outdoors when moving between wings, but also the original bathroom locations denied any simple plan for stitching the parts into a single building. Ironically, at the time of its construction, the dormitory represented a marked improvement in student comfort.



Photos: Regula Franz (left and above right)

Ringed by seminar rooms and study lounges, the atrium (above) is tailor-made for social interaction.

Prior to the gas lights, steam heat, and indoor plumbing incorporated in the dormitories at Thomas Branch Hall and Mary Branch Hall (completed in 1906), student rooms “were heated by stoves, and many students sawed their own wood,” according to the university’s website. “Students studied by kerosene lamps and got their water from a large pump on campus. There was no indoor plumbing.”

Used for student housing until the early 1970s, Thomas Branch Hall then sat vacant for two decades, despite its prominent campus location, attractiveness, and inherently sound con-

struction. In addition to the fact that its courtyard was paved over and used as a parking lot, the building’s renovation was thwarted by the difficulty of joining the three wings, updating the antiquated infrastructure, and meeting contemporary building codes, even as student enrollment grew.

By the time the college’s administration developed a five-year strategic plan for 2003-2008, Thomas Branch Hall had been targeted for renovation into a place that would embody and enhance some of the key qualities responsible for Randolph-Macon’s growing national reputation. A number of important

The new addition with its grand entrance (above) occupies space that had been paved over for parking (left).



The comfortably appointed lounge and study spaces are popular destinations for residents.

naming opportunities and gifts allowed this to happen. The upper two floors became the Brock Residence Hall, with 60 new dormitory rooms for seniors inserted into the building's gutted and newly conjoined shell. Young men's rooms occupy the third floor, with women's rooms one level down, each controlled by an electronic card key system. Building residents, as a result, walk daily past facilities on the public first floor, which is collectively known as the Birdsong Peaks of Excellence Center. It contains the Higgins Academic Center, with tutoring, testing, student conferencing, and workrooms. Also under the Birdsong umbrella are career and student counseling facilities, offices for international studies – an important component of the college's strategic effort to create a more diverse student body – and the enclosed courtyard, named the Wilkins Atrium.

The resulting diagram is compelling. At the building's core, where cars used to park, is a bright, bustling lobby space, skylit from above and grounded with slate flooring and cherry paneling. The carefully detailed materials and proportions lend a formality to the space, but without threatening the comfortable sense of intimacy created by the surrounding zone of smaller rooms. The concentric layout suggests a slightly cloistered, even ecclesiastical quality, with the solid, reassuring wings of the 1914 building embracing and defining the pure void of the lobby and the new columns creating a lower, more intimate perambulatory zone between the two.

The lobby's verticality, along with the substance and polish of its finishes, reinforces its sense of sanctity and elegance. Another analogy that comes to mind is the relationship Louis Kahn articulated in his library at Phillips Exeter Academy, be-

tween the scholar, the book, and collective knowledge. There, a resonant central void is framed by books, the books serving as threshold and filter between the aspiring individual and civilized society. At Thomas Branch Hall, services and amenities connect individual students to a world of possibilities.

The Wilkins Atrium, which is formal enough to host receptions and lectures, exposes students to speakers and guests of the college. But it also fosters exactly the type of impromptu daily exchange envisioned in the college's strategic plan, between groups of students, and between students and faculty, administrators, counselors, tutors, and mentors. The building's organization formalizes this intention by placing the service facilities, seminar rooms, computer labs, and study labs between the dormitory spaces and the honorific lobby. The sensitivity of the architecture lies in its ability to provide a full range of alternatively scaled spaces in close proximity, conducive to a wide range of personal interaction.

Furthermore, the project designers at Glave & Holmes did a remarkable job of tying new components to the existing fabric, without missing the opportunity to express the new spaces as novel. A close look at the first floor plan reveals how the window spacing of the existing building established the nine-square column grid of the new atrium. The north, exterior face of the atrium consequently has the same overall dimension as the two original, flanking wings, and is detailed in a sympathetic manner. The space between the existing wings and the atrium is expressed as a dark glassy void, recessed between flanking brick façades. Inside, the steel, wood, and glass partitions that frame the offices and study rooms of this interstitial zone shift out of phase with the bay spacing established by the existing building, with smaller-scale elements and a tighter rhythm. The effect is deferential and complementary at the same time, with the atrium's importance reinforced by the flanking offices and stairs.

By placing the atrium within the former courtyard, the project restates an already pedestrian-friendly ethos by orienting the building northward toward the center of campus. Chasing the cars out of the courtyard-turned-parking lot to create the new atrium, where it faces



Slate flooring and cherry paneling lend warmth to the space (above and left), which is suitable for formal occasions.



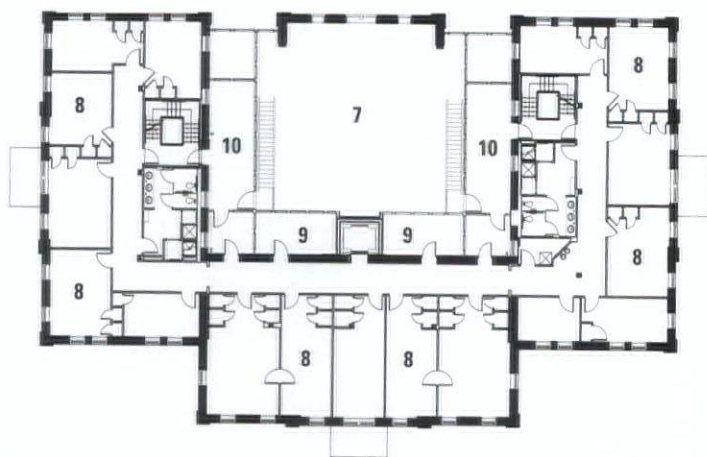
Dorm rooms are simple but comfortable (above). Existing walls and windows are exposed inside the addition (right).

the bulk of student foot traffic, sends a reassuringly egalitarian message. It reinforces the primacy of students on campus while also inviting the broader Randolph-Macon community to take advantage of the building's many services and public spaces. New wheelchair-accessible ramps cleverly and subtly anchor the project's northwest corner.

On the campus of a small liberal arts college, where every square foot of new construction has to work toward achieving institutional goals, the Thomas Branch Building renovation provides a shining example of how good design can make a difference. The project's authentic materials, spatial variety, and thoughtfully developed diagram distinguish it from other projects that simply function well. By reviving and upgrading the existing 1914 dormitory, the college found a way to breathe new life into a foundering piece of its physical history. And by commissioning such a carefully and sensitively designed addition, they've also given the resuscitated building a soul.

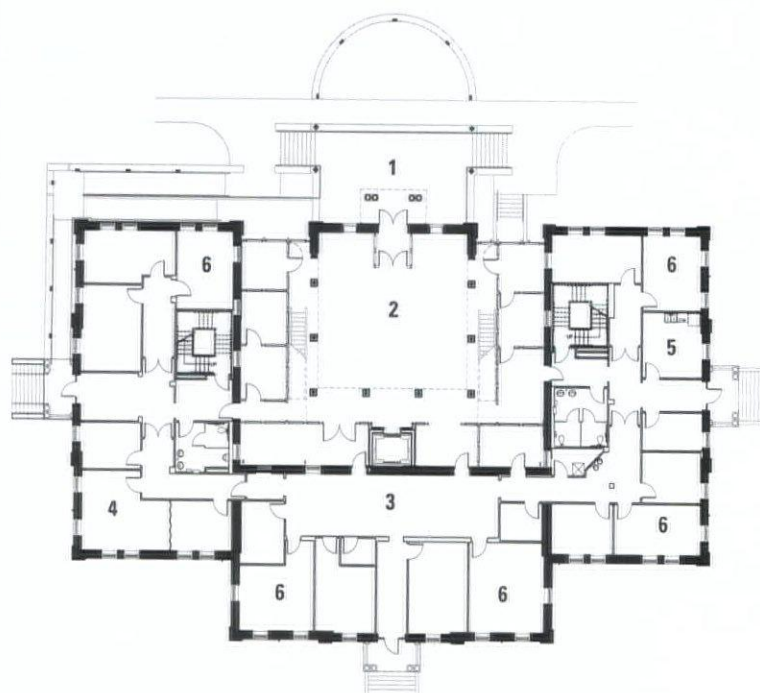
Rab McClure is an assistant professor in the Department of Interior Design at Virginia Commonwealth University.



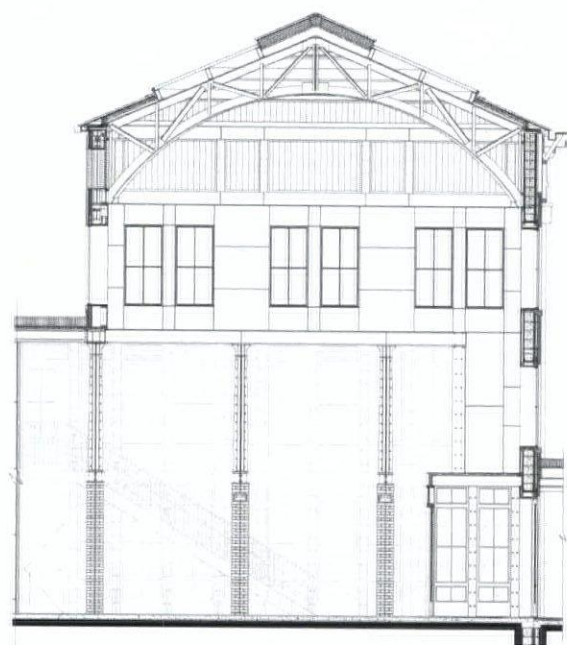


Second Floor Plan

- 1 Entrance
- 2 Lobby
- 3 Counseling Library
- 4 Tutoring
- 5 Kitchen
- 6 Offices
- 7 Open to Below
- 8 Dormitory Rooms
- 9 Lounge
- 10 Open Office



First Floor Plan



Section Through Atrium

23

Project: Thomas Branch Building, Randolph-Macon College, Ashland
Architect: Glave & Holmes Associates, Richmond (James M. Glave, AIA, principal-in-charge; J. Gregory Holzgrebe, project manager; Edwin Holloway, Lothar Pausewang, Jennifer Wimmer, project designers; Jessica Sargent, interiors)
Consultants: Ostergren, PC (MEP engineering); Steven M. Applegate (structural); Draper Aden Associates (civil)
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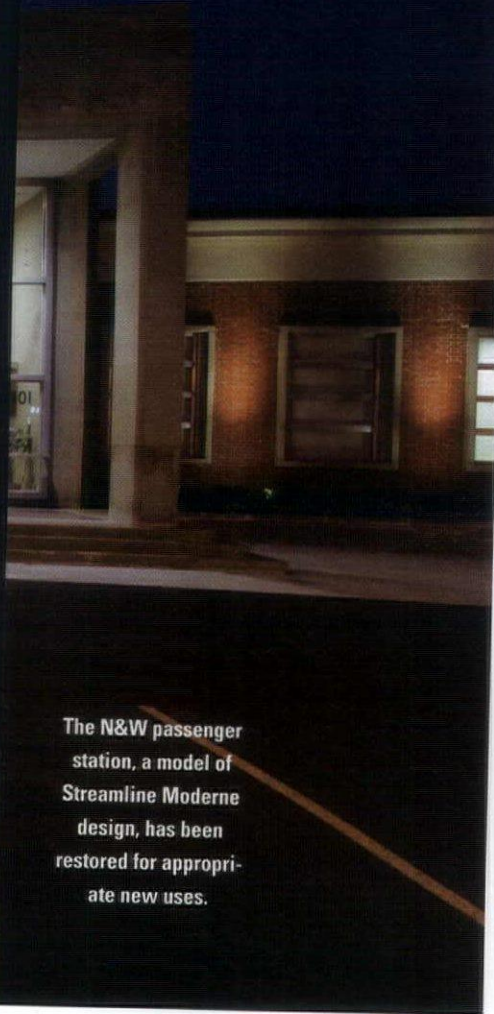
Back in Style

Following in the footsteps of a legendary designer, Spectrum Design of Roanoke builds a fitting home for a tourist information center and a gallery devoted to local railway history.

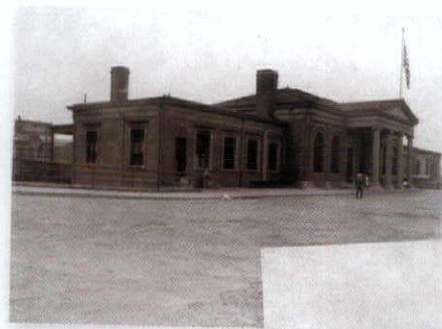
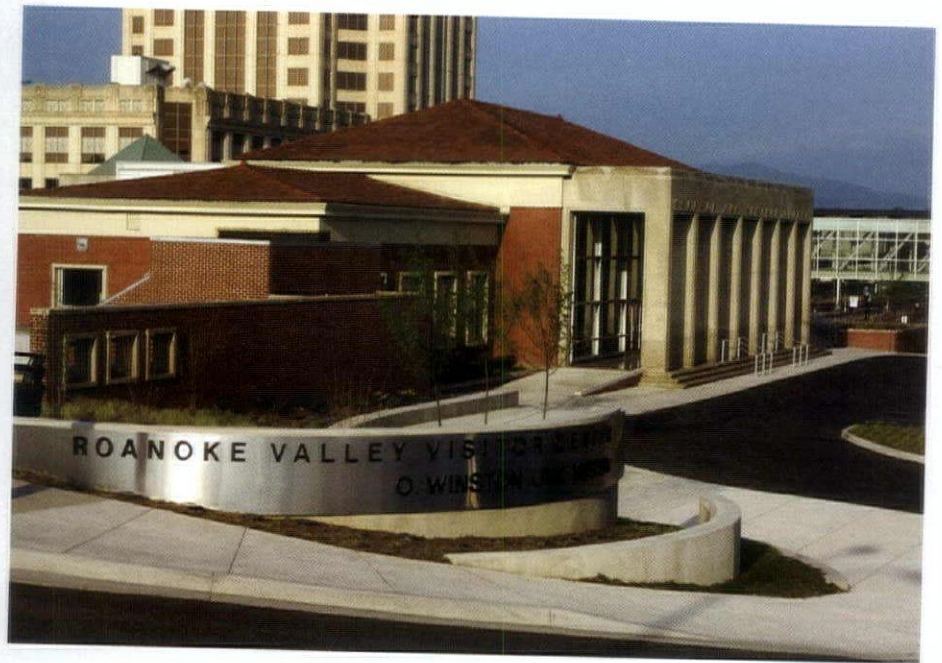
By Pamela H. Simpson

What do you do with a derelict train station? One answer might be to convert it to a museum devoted to its own history, and, at the same time, use it as a steppingstone for much-needed urban renewal. That is exactly what the people of Roanoke managed to do with their redundant Norfolk & Western Railway station. It helped to have a well-known designer as part of the station's legacy and to hire a talented contemporary architect who could undertake the restoration with finesse, but the results are such a success they might serve as a model for other places with a similar problem.

The Norfolk & Western built its first station in Roanoke in 1905. A restrained brick structure with a classical portico, it served its purpose until 1946, when in an effort to modernize its image, the railroad hired famed industrial designer Raymond Loewy to redo the building. And redo it he did. Barely a trace of the former Beaux-



The N&W passenger station, a model of Streamline Moderne design, has been restored for appropriate new uses.



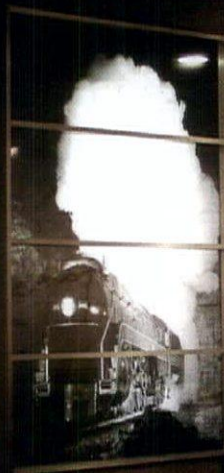
Period photos show the 1905 station (left) and Loewy's redesign (below). The current view (above) includes new signs.

25

The sleek lobby now serves as a center for tourist information (right).

Photos: Richard Boyd / Boyd Photography (current views)





The museum's
ticketing area also
introduces the
subject matter.

Arts design survived. In its place was a Streamline Moderne concoction where the severe lines of concrete piers welcomed visitors through a wall of glass into an open atrium with decorative terrazzo floors, travertine-covered walls, and curved, burnished aluminum railings. A leather-and-metal-lined bar provided travelers a sophisticated setting in which to wait, and sleek escalators gave dramatic access to the train tracks. Reopened in 1949, the station was hailed as a triumph of modern design.

Loewy, dubbed by some as "the father of industrial design," is best known for such icons of American commercialism as the slenderized Coca-Cola bottle, the logos for Shell, Exxon, and Greyhound, and the emblem for the U.S. Post Office. He also redesigned the Lucky Strike package, created the 1953 Studebaker Starliner, and the interiors for NASA's Saturn-Apollo capsules and Skylab. In the 1930s, the Pennsylvania Railroad Company commissioned him to style its new electric-powered locomotive. The GG-1 was the first aerodynamic, welded-shell engine and the prototype for others that would follow. The streamlined look he championed was a perfect fit for trains and obviously captured the imaginations of N&W Railroad executives as well. When they decided to update their Roanoke station to project a progressive business image, Loewy was the obvious choice. The commission was one of the few public building designs he ever undertook.

Passenger railroads flourished in the post-war decades, and the Roanoke station thrived, but by the late 1960s the railroads

were in deep trouble. The N&W closed the station to the public in 1971 and converted it into offices. Drop ceilings and new walls unsympathetically subdivided the space. The exterior escalators were removed. By 1991, even the offices were abandoned. The station might have been demolished were it not for the vision of Roanoke officials and local historical groups. Today it serves as the city visitors' center – the gateway to Roanoke's historic railroad district – and the O. Winston Link Museum.

No place could be more appropriate for the latter use. O. Winston Link, a Brooklyn-born commercial photographer, learned in 1955 that the N&W was the last American railroad to use steam-powered engines exclusively and that Maryland, Virginia, West Virginia, and North Carolina were the places to find them. But even the N&W would eventually convert to diesel, so Link committed himself to documenting steam travel while it lasted. Over the next five years he made 20 trips to the region, taking more than 2,400 photographs with a system of three synchronized cameras and flash reflectors that could fire up to sixty bulbs at once. The results are the most stunning, sharp-focused, night photographs of speeding trains that anyone has ever created.

In 2000, a public-private partnership group proposed renovating the Roanoke station to house a museum devoted to Link's work. Using state and federal tax credits, the City of Roanoke, the History Museum of Western Virginia, the Norfolk Southern Company, and other groups joined forces to



At the base of the stairwell, visitors encounter a display of N&W history (below). Link's photos fill three adjacent galleries (left).





The dramatic stair (top) and observation window provide an engaging transition for visitors moving toward the lower-level museum.

bring it about. Spectrum Design, a Roanoke architecture firm, was hired to oversee the project. Principal David Bandy, AIA, says the biggest challenge was fitting everything into the space. At first, enough money seemed to be available to add a wing to house the museum, but when that funding fell through, Bandy was forced to redesign the project.

The goal was to recover as much of Loewy's design as possible while adapting the building to the new uses. Bandy says the difficult part was reconfiguring the lower-level spaces without making visitors feel they are in a basement. Photomurals and clerestory lighting help to mitigate the problem, but the key to the successful transition is a stairway that Bandy modeled after the original escalator by Loewy. Located against the east wall of the museum, the staircase transports visitors from the ticketing area to the platform-level galleries via a long span broken at mid-point by a landing with a prominent observation window. Bandy notes that the location of the landing and the shift of the stairs from one side to the other were necessary to comply with the building codes, but it also gave him the opportunity to achieve a sense of drama. A waiting bench provides a place to sit, and the exquisitely finished, butted glass in the bay projecting from the side of the building affords an unbroken view of the tracks and railroad traffic that continues today.

Floating panels in the stairwell ceiling, highlighted by cove lighting, effectively mark the two stair runs. At the top of the stairs is a large N&W logo and at the bottom the beginning of a narrative on railroad history. At the side exit located beneath the observation bay Bandy added a set of chevron-shaped steps. His own private joke, the steps resemble a cowcatcher on the front of a locomotive. But they also reflect what Bandy did so well throughout the building: speak in the same language as Loewy, designing new spaces that fit perfectly into the streamlined interior.

The exhibitions themselves, including those for the Link Museum as well as the Raymond Loewy Gallery located on the west side of the lobby, were created by Richmond-based exhibit designers 1717 Design Group. They, too, managed to speak the Loewy language with restraint and only a hint of modern accent. The well-lit and easy-to-read panels give the highlights of Loewy's career, present a short film made by his daughter, examples of his designs, and floor plans for the Roanoke station.

Superimposed on the plans are the lines of the recent renovation, allowing visitors to easily discern the changes that have taken place. The segregated bathrooms, for example, are gone. The bar now functions as a gift shop. The visitors' center occupies space where offices once existed. Walkways connect the station to the city's transportation and art museums and the historic downtown. And in plain view, immediately across the tracks from the expanse of glass behind the lobby, rise the foundations for the spectacular new Art Museum of Western Virginia.

A site listed on the National Register of Historic Places, the renovated Norfolk & Western station is a testimony to Streamlined Moderne design by one of the people who literally helped shape America. It is also testimony to the ways in which tasteful, sensitive restorations can preserve and transform such spaces.

Pamela H. Simpson is the Ernest Williams II Professor of Art History at Washington and Lee University.

Loewy's leather-appointed lounge now serves as the museum gift shop.

Photos: Richard Boyd / Boyd Photography



Project: Roanoke Valley Visitor Center and O. Winston Link Museum

Architect: Spectrum Design, PC, Roanoke (David L. Bandy, AIA, lead designer; William W. Huber, AIA, Katy Armstead, architectural design; Jerry L. Kinzie, PE, mechanical engineering; Laurence Richardson, electrical design; Granville Grant, plumbing/fire protection design; George Bevilacqua, PE, structural design; Michael A. Rakes, PE, civil design)

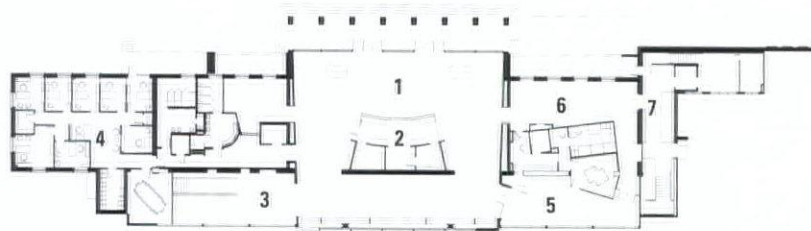
Consultants: Hill Studio (landscape architecture)

General Contractor: Thor, Inc.

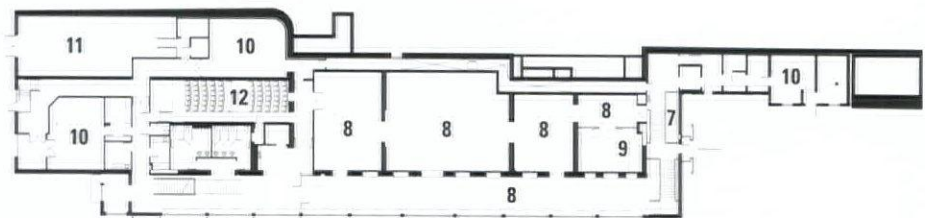
Owner: Center in the Square

RESOURCES

Contributing Advertisers: **LIGHTING:** Capital Lighting & Supply (see ad, p. 16); **ELECTRICAL:** Jarrett Electric Company, Inc. (see ad, p. 10); **ARCHITECT:** Spectrum Design (see ad, p. 11); **EXHIBIT DESIGN:** The 1717 Design Group, Inc. (see ad, p. 46)



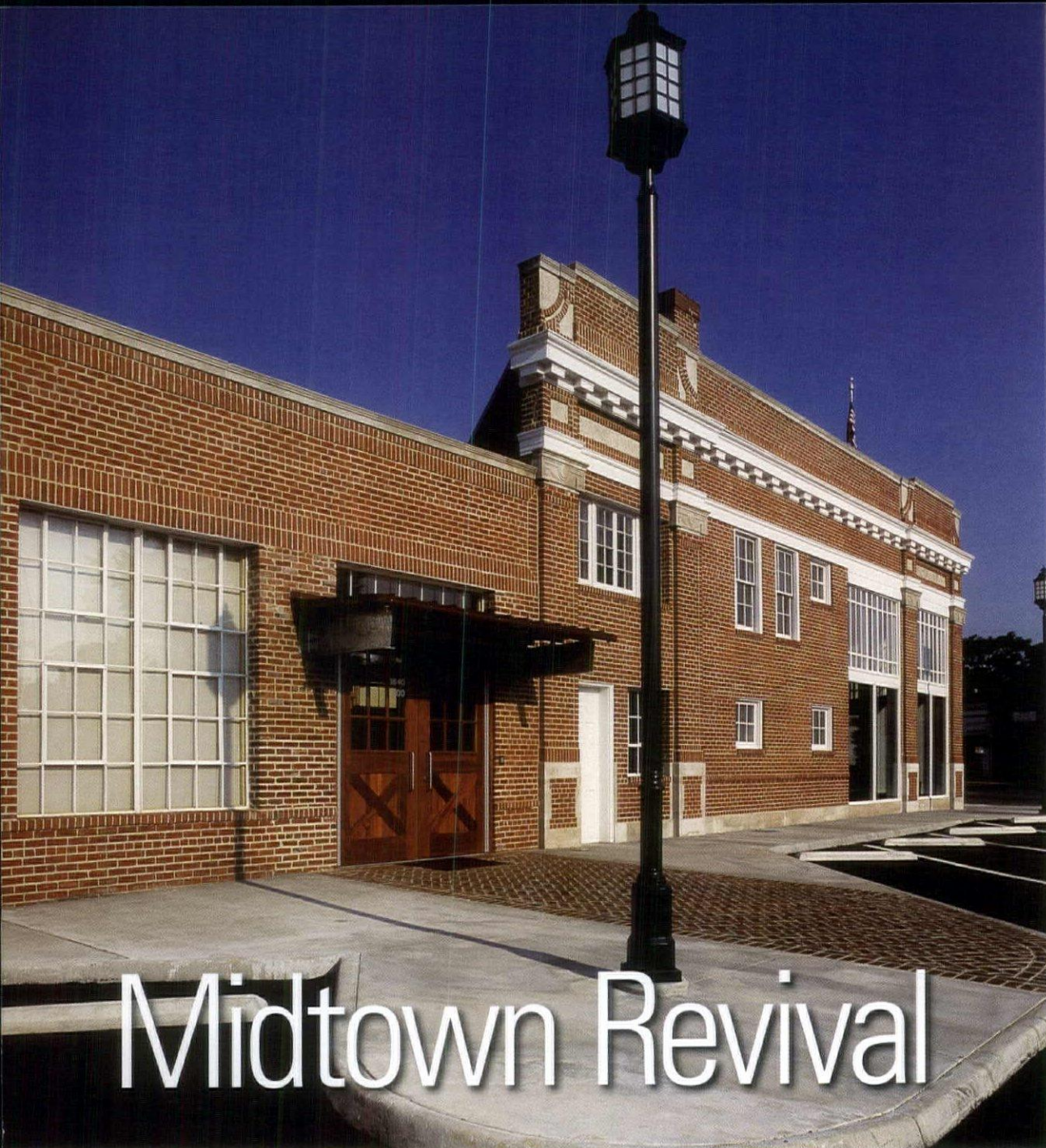
Passenger Level Plan



Track Level Plan



- | | |
|--------------------|----------------|
| 1 Lobby | 7 Stairwell |
| 2 Reception | 8 Gallery |
| 3 Loewy Gallery | 9 Live Display |
| 4 Offices | 10 Storage |
| 5 Gift Shop | 11 Mechanical |
| 6 Museum Ticketing | 12 Theater |



The distinctive building (left) finds new life as West Broad Street regains popularity.

Midtown Revival

Commonwealth Architects of Richmond restores the shell of an obsolete auto dealership, upgrading new loft space that makes a nifty studio for their cross-town colleagues at BCWH Architects.

By Mary Harding Sadler

The Atlantic Motor Company building at 1840 West Broad Street in Richmond is a study in contrasts. Designed by Richmond architect Albert Hunt and built in 1919 at the corner of Hermitage Road and Broad Street as a car dealership, the front half of the building was originally devoted to sales while the back half was dedicated to storage and repair. Now, after a \$5 million renovation designed by Commonwealth Architects of Richmond, the Broad Street front of the building speaks to the careful preservation of an early showroom in the Colonial

Revival style. The workman-like storage and repair areas at the rear have been restyled by BCWH Architects as a contemporary showpiece, offices for the company's 30-person architecture and interior design firm. This newly completed historic preservation effort sets the stage for imaginative modern design.

The building faces a busy urban corner with an expanse of painted wood storefronts topped by multi-light transoms and a chunky modillion cornice on a backdrop of dark red brick. In contrast, the window openings in the stripped-down rear section of the building are filled with steel industrial sash. In the front, a mezzanine overlooks the paneled walls and ceiling of a double-height showroom. In the back, the structure is laid bare with exposed masonry walls and ceilings ribbed with steel beams and wood rafters.



Inside the front portion of the building, the former showroom features rich Colonial Revival-style detailing and restored lighting fixtures.



Fronting along the West Broad Street façade are surviving wood-and-glass storefronts.



The Nash showroom, c. 1949.

A Rich History

The Broad Street project is one of a growing number of renovations along this busy thoroughfare just a few blocks from Virginia Commonwealth University's academic campus. It's hard to believe that, for the first half of the 20th century, this roadway was a bustling center of automobile-related commerce with dozens of dealerships, tire shops, and service centers. Mid-century photos offer a glimpse of the building's history as a busy Nash dealership. But it wasn't long afterward that automobile sales and service centers began to follow customers to the suburbs. During the last third of the 20th century, the storefronts on Broad's midtown blocks were increasingly abandoned. Only a few established businesses remained in the mix of vacant and decaying commercial enterprises near the inter-

- 1 Tenant Space
- 2 BCWH Offices
- 3 Parking
- 4 Existing Building



Site Plan



A new steel canopy protects the rear entrance, which has a new mahogany door.

section of Hermitage and Broad, including the headquarters of a local spice and condiments merchant, C.F. Sauer Company.

Brad Sauer, who is now vice president of Sauer Properties, bought the Atlantic Motor Company building in 1987 to stem the development of convenience stores near the Sauer's company headquarters. Years of neglect led to roof deterioration reaching the point that the building required extensive renovations just to be stabilized. Commonwealth Architects urged Sauer, a longtime client, to consider a major rehabilitation, even though no tenants had been identified. After locating original plans and period photographs of the building, staff architectural historian Bryan Green determined that the property could be listed on the National Register of Historic Places and thus qualify for state and federal tax credits. The development of other nearby historic properties, largely fueled by tax credits, encouraged Sauer to believe that a combination of incentives would adequately offset the costs of returning the building to full commercial use.

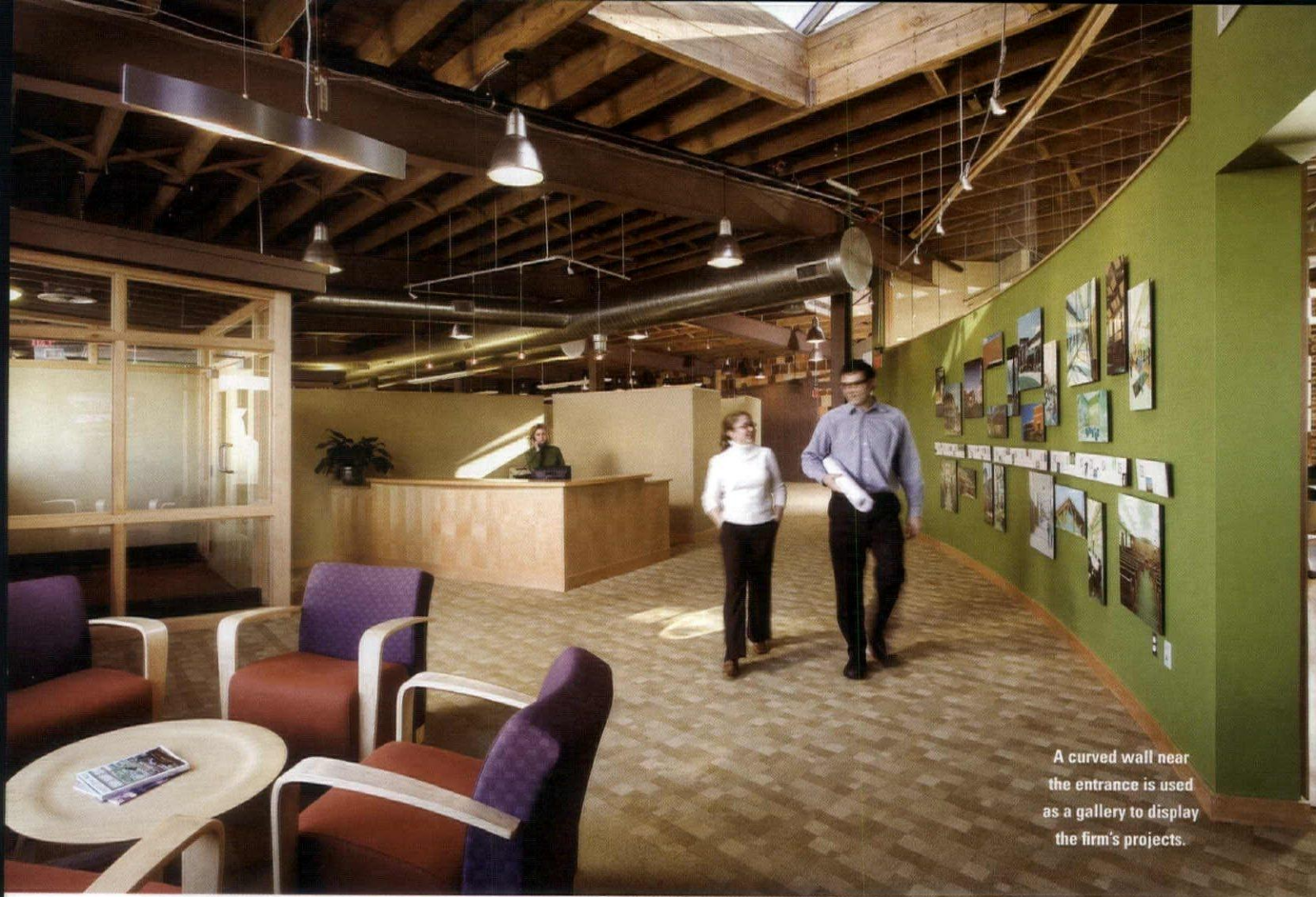
As Sauer tells it, the city government's willingness to engage in horse trading made it possible to move the project forward. The city, for example, agreed to give the Sauers a triangular piece of land and roadbed in exchange for the company's commitment to improve and rebuild the awkward intersection linking Broad and Meadow Streets with Hermitage Road. The land-for-improvements swap provided for critical parking in addition to space for a handsomely landscaped buffer designed by Rick Gorrell of Richmond landscape architects Higgins and Gerstenmaier. Sauer knew that having parking on two sides of

the building would help secure long-term tenants.

At the outset, the project team faced a myriad of unexpected challenges. Efforts to bury the tangle of overhead utility lines were complicated because existing utility trenches were at capacity. The Sauers also found themselves completing the costly remediation of land on the property's west side, where in 1980 the city had widened Hermitage Road in a fruitless effort to shore up Broad Street retail interests. "There were cheaper ways of solving all of the project's problems," observes Bob Mills, AIA, a principal of Commonwealth Architects. "Brad Sauer chose solutions that were not just acceptable, but excellent, and excellent for a long time." Two examples: The building's original exterior doors had been reduced to fragments; new replicas were made in mahogany. And when the mezzanine's balustrade needed to be raised to 42 inches, tempered glass panels were installed in a stainless steel shoe mounted on the handrail, instead of using clumsy pipe rail extensions.

A Tenant Emerges

BCWH Architects identified the West Broad location as the possible site for its new architecture offices in Spring 2005, not long after the partners decided to move from their multi-level location farther east on Broad. The firm wanted to celebrate its 20th anniversary in centrally located new space, in one building, on a single floor. Chuck Wray, AIA, the principal in charge of designing the new office, notes that he and his partners instantly recognized great potential in the space Sauer was creating. It was place where they could be involved in an in-



A curved wall near the entrance is used as a gallery to display the firm's projects.

teresting redevelopment and have plenty of convenient city parking. Even though the formal rooms fronting on Broad Street were available for lease, BCWH was more interested in the back space, whose raw, unfinished square footage had inherent flexibility.

Previous owners had whitewashed the long partition wall and the wood-and-steel ceiling in order to bounce light through the interior. Not being able to see the color of the rough-textured wall, BCWH also was concerned about its unfinished appearance. But one of the requirements of the historic tax credit program was that the wall had to be preserved. The potential shortcoming was avoided when the whitewash was removed, exposing the wood rafters and revealing an interesting variety of rich earth tones in the terra cotta block wall. BCWH recognized the wall's potential as a dynamic backdrop that suggested the palette of colors and materials woven throughout the office interior.

Historic preservation constraints included a strong recommendation that new partitions be kept away from the



Behind the gallery wall is the Forum, a multipurpose meeting space for staff and community use.



Rich color variations in the terra cotta wall suggested a direction for carpets and fabrics in the BCWH office.



Three BCWH partners have freestanding offices at the end of a row of workstations.

ceilings. As a result, the angled shapes of the low partitions and interior roofs delineating staff work areas infuse the office with the feeling of a design village. Three rows of U-shaped workstations terminate in roofed pavilions for three of the partners, whose private offices close with sliding panels that recall the huge steel fire door in the rear wall. Long circulation spaces along the front and rear walls are conceived as a "front porch" and "back porch" where small group meetings can be held to discuss projects. The curved green wall at the entrance doubles as a kind of gallery; a glass panel on top provides sound separation between the large meeting/conference room and the studio workspace.

The historic palette of steel windows, brick and terra cotta walls, wood rafters, and steel beams stands in contrast to the new birch trim, vividly colored partitions, and the combination of broadloom and modular carpet that covers the floor in patchwork patterns of beige and orange squares. Now, with the completion of the project at 1840 West Broad Street, Commonwealth Architects, Sauer Properties, and BCWH Architects have transformed a blighted structure into a catalyst for urban revival and an asset to the recovering cityscape.

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

Project: 1840 West Broad Street, Richmond

Architect: Commonwealth Architects, Richmond (Robert S. Mills, AIA, project principal; Kenneth Pope, AIA, project manager; Kitisak Ashley, project designer; Bryan C. Green, historic research)

Consultants: Higgins & Gerstenmaier (landscape architecture); E.D. Lewis & Associates (civil engineering); Bohannon, Staley & Associates (MEP); Koelzer & Associates Consulting Engineers (structural); Reynolds Lighting Supply Co. (lighting)

Contractor: Trent Construction

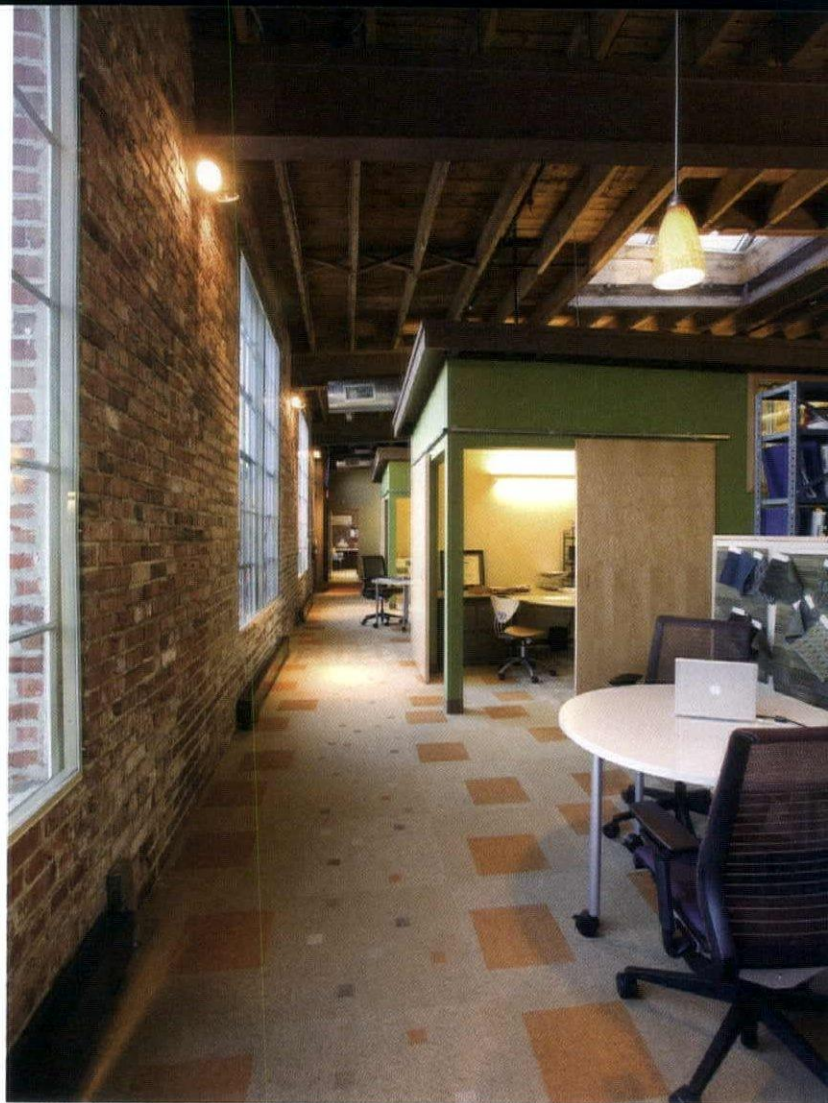
Owner: Sauer Properties

Project: Architectural Office for BCWH

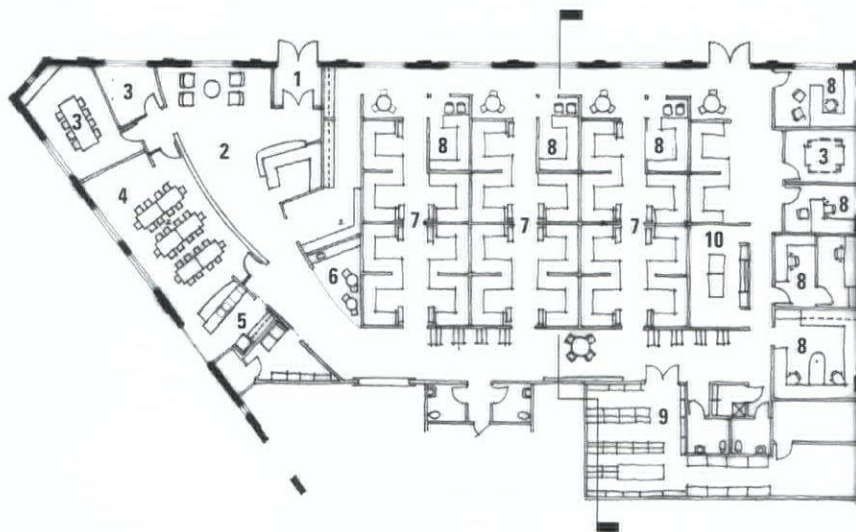
Architect: BCWH Architects, Richmond (Charles W. Wray, AIA, principal-in-charge; Laura Battaglia, AIA, Therese Castro, architectural design; Shannon Vivier, Elena Epstein, Kristina Meloro Pudner, interior design)

Consultant: Thomas Harris & Co., Inc. (lighting)

Contractor: Trent Construction



Linear gathering spaces along the front and rear walls of the office create a convenient setting for small group discussions and collaboration.



BCWH Office Floor Plan



- | | |
|-------------------|-----------------|
| 1 Entrance | 6 Coffee Bar |
| 2 Lobby | 7 Workstations |
| 3 Conference Room | 8 Office |
| 4 Forum | 9 Files/Samples |
| 5 Kitchen | 10 Plotting |

RESOURCES

Contributing Advertisers: **ARCHITECT:** Commonwealth Architects (see ad, inside front cover); **ARCHITECT:** BCWH Architects (see ad, p. 37); **OWNER:** Sauer Properties, Inc. (see ad, p. 1); **OFFICE FURNITURE (BCWH STUDIO):** Creative Office Environments (see ad, p. 36); **LEASING AGENT:** Grubb & Ellis/Harrison & Bates, Inc. (see ad, p. 36); **GYPSON BOARD AND EIFS:** F. Richard Wilton Jr., Inc. (see ad, p. 15); **MILLWORK:** Karn Custom Woodwork (see ad, p. 36); **SITE PAVERS:** Homescapes, Ltd. (see ad, p. 37); **LIGHTING CONSULTANT:** Reynolds Lighting (see ad, p. 46)

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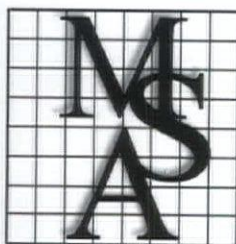
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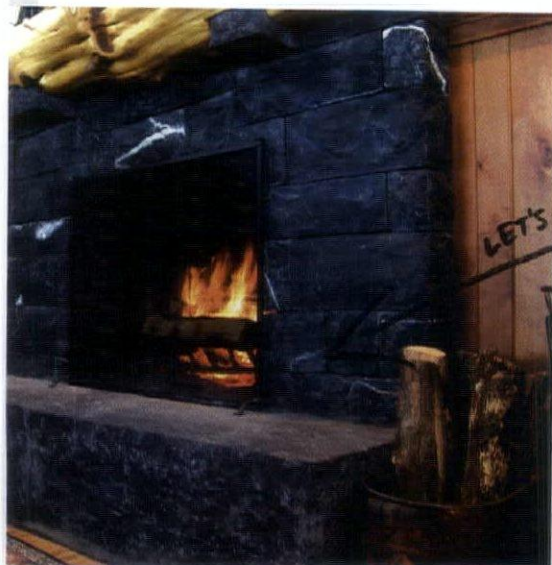
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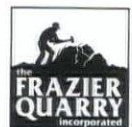


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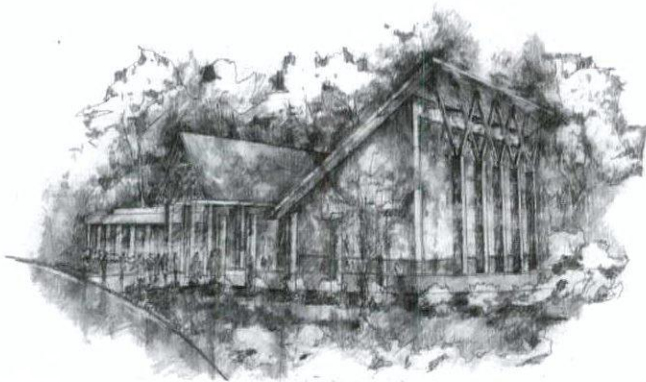
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On the Boards



Architect: Arc Studio, Newport News
Project: Rock Church

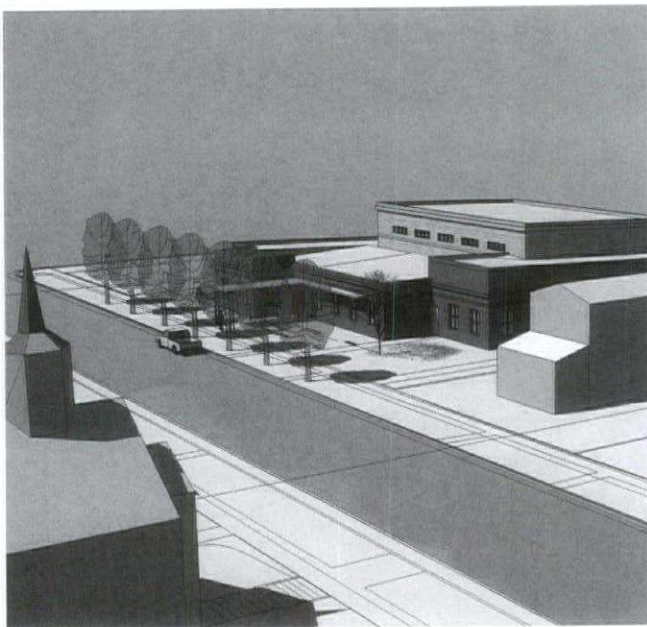
An all-glass façade enveloping the new sanctuary will allow this 150-person congregation to enjoy the wooded surroundings of its Newport News site. In addition to a family life center, classrooms, and meeting room, the project will include a worship amphitheater. www.arcstudioonline.com



Architect: Baskervill, Richmond
Project: Memorial Child Guidance Clinic

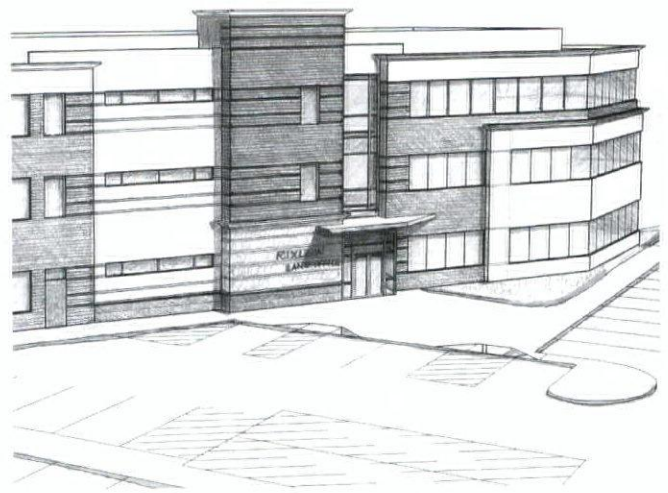
Baskervill is undertaking the historic renovation of this clinic, including treatment/therapy rooms, administrative spaces, a multipurpose room, and training facility. The design theme of "My Neighborhood, My City, My World" relates the décor to a city with streetscapes and houses. www.baskervill.com

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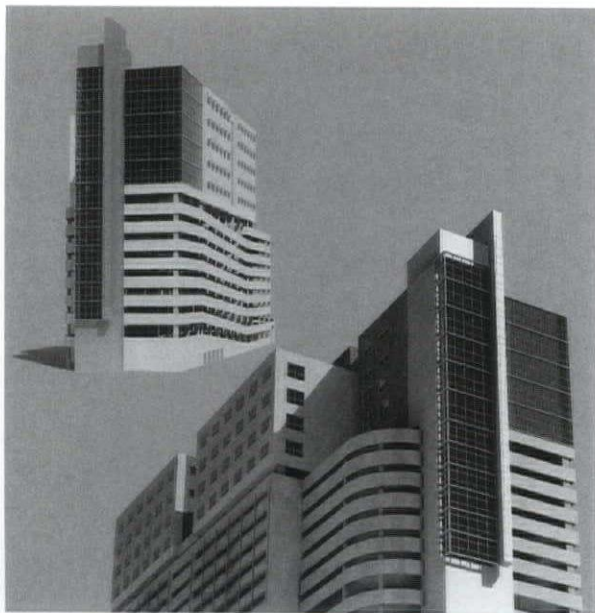
Architect: BCWH Architects, Richmond
Project: Peter Paul Development Center

The new Peter Paul Development Center will support a community-centered, non-profit program in Richmond's Church Hill neighborhood. The 10,000-SF design respects the scale and character of the neighborhood while providing spaces for the enrichment of children and families. www.bcwh.com



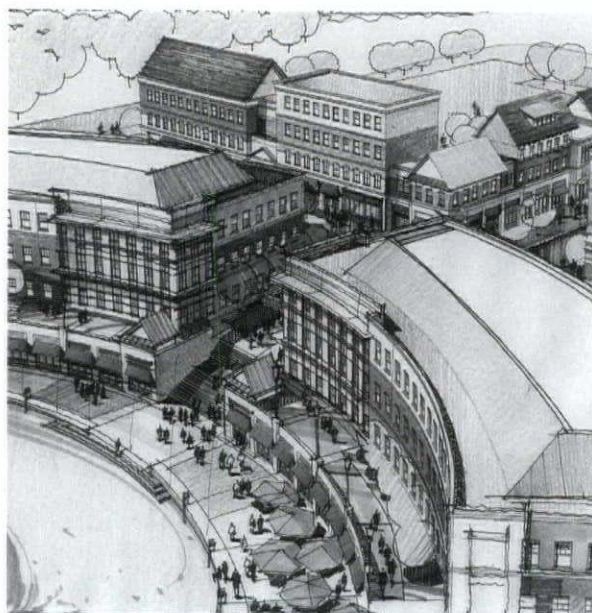
Architect: BeeryRio, Springfield
Project: Rixlew Lane

Rixlew Lane Office Building is a condominium office building developed for professionals in the high-tech and medical fields. The 48,000-SF, four-story building in Manassas is slated for completion in Summer of 2007. www.beeryrio.com



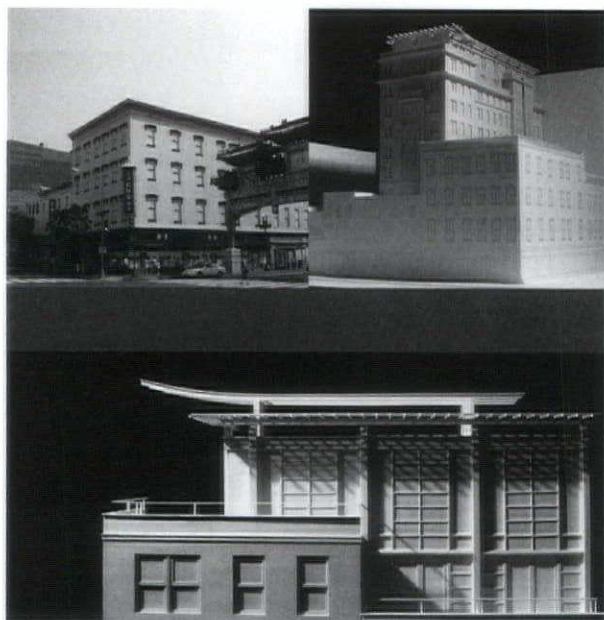
Architect: Clark Nexsen Architects & Engineering, Norfolk
Project: Ghent South Tower

This mixed-use facility on the Elizabeth River is sited prominently in Norfolk adjacent to Plum Point Park. The project will include an extended-stay hotel, medical office space, retail space, and 900-car parking deck. The total project will be approximately 700,000 SF. www.clarknexsen.com



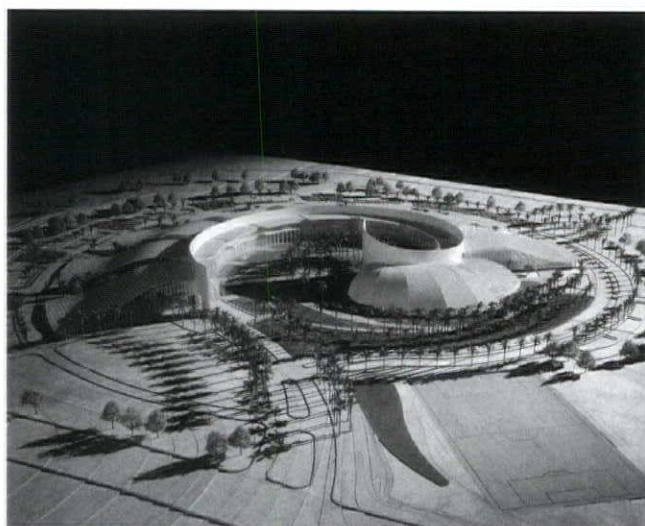
Architect: CMSS Architects, Virginia Beach, Reston, Richmond
Project: Kincora Village Center

Located along the busy Route 7 and Route 28 corridors in Loudoun County, this 424-acre, mixed-use community will include offices, retail, multifamily housing, and a hotel and conference center. 757-222-2010 / www.cmssarchitects.com



Architect: Cunningham | Quill Architects, Washington, D.C.
Project: Gallery Square

This mixed-use, multifamily project in Washington, D.C., will revive a corner adjacent to the Chinatown gate. Twenty-two condominium units and retail, office, and commercial space will occupy the renovated structure and new residential tower. 202-337-0090 / www.cunninghamquill.com



Architect: DMJM Design, Washington, D.C.
Project: University of Dubai Campus, United Arab Emirates

DMJM Design is providing master planning and design for the campus that includes nine university buildings. Encompassing programs for business, management, education, information technology, and law, the \$136 million, 450,000-SF campus will serve 10,000 students. 703-682-4900

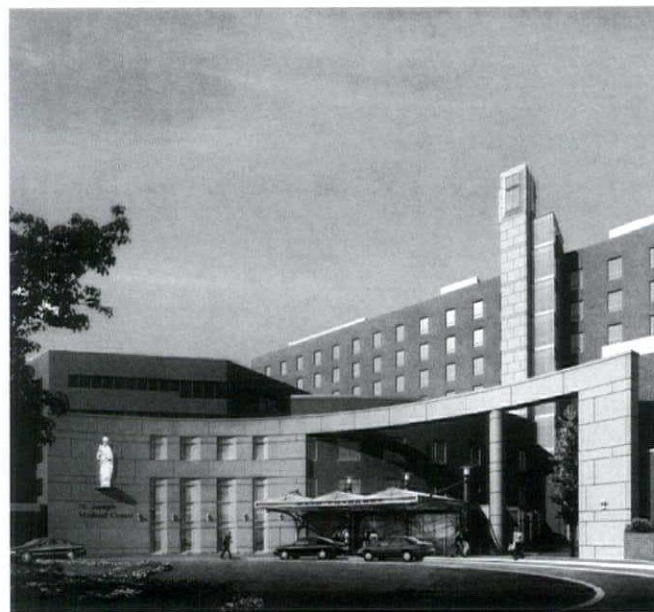
On the Boards



Architect: Dominion Seven Architects, Lynchburg

Project: Hyland Heights Baptist Church

The scope of work includes the construction of a 1,600-seat sanctuary addition to the existing church in Rustburg. The addition also includes a welcome center, choir room, and TV production suite. The existing sanctuary will be renovated into a Sunday School classroom area. 434-528-4300

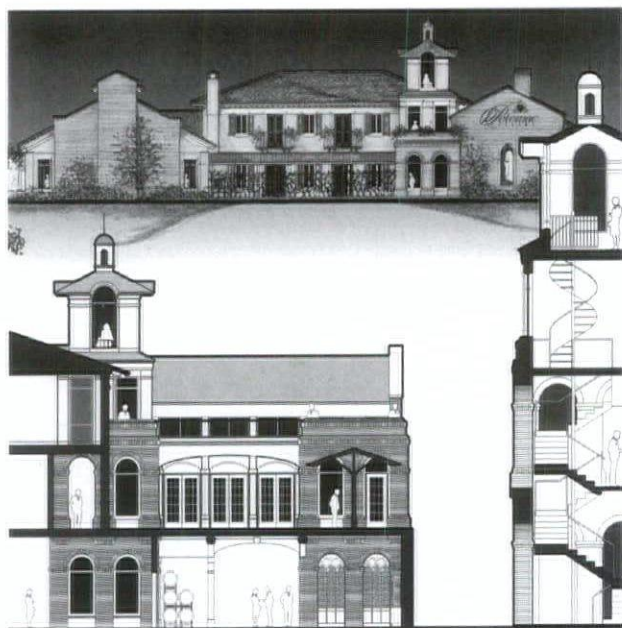


Architect: Gresham Smith & Partners, Richmond

Project: St. Joseph Medical Center South Pavilion

The expansion of St. Joseph Medical Center in Towson, Maryland, creates a consolidated Heart Institute, including a cardiac cath lab, inpatient nursing unit, and space for cardiac diagnostic and rehab services. The addition and renovation also serve as a new main entrance. www.gspnet.com

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Architect: Herlong Associates Inc., Fredericksburg

Project: Potomac Point Vineyard & Winery

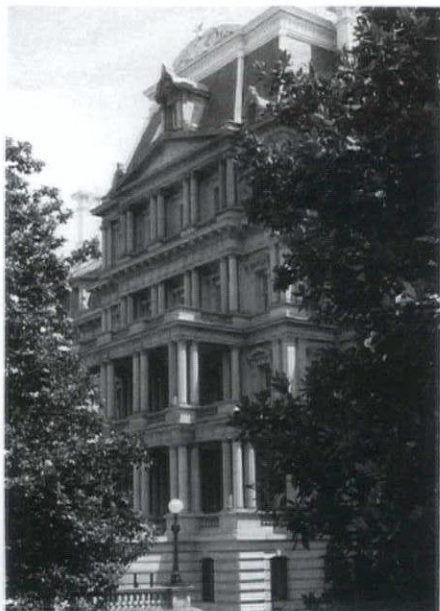
The winery's romantic old-world atmosphere integrates courtyards, balconies, arbors, and a tower overlooking vineyards. The 21,000-SF complex offers wine-tasting areas, event space, private reserve cellars, barrel rooms, and 25,000-case production facilities. 540-899-9898 / www.herlonginc.com



Architect: HKS, Richmond

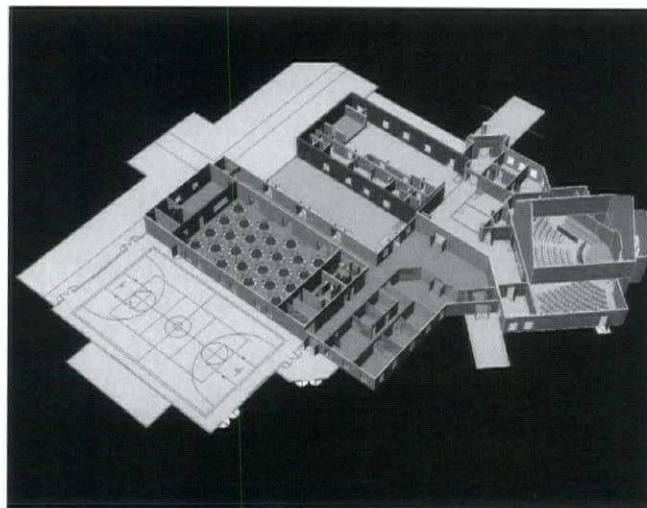
Project: Moore Regional Heart Hospital

Located in the historic village of Pinehurst, N.C., Moore Regional Medical Center is the region's primary health care provider. This new 190,000-SF, 4-story heart hospital will exemplify the best in cardiac care, technology, and healing environments. 804-644-8400 / www.hksinc.com



Architect: HSMM, Washington, D.C., and Roanoke
Project: Eisenhower Executive Office Building, Phase 2

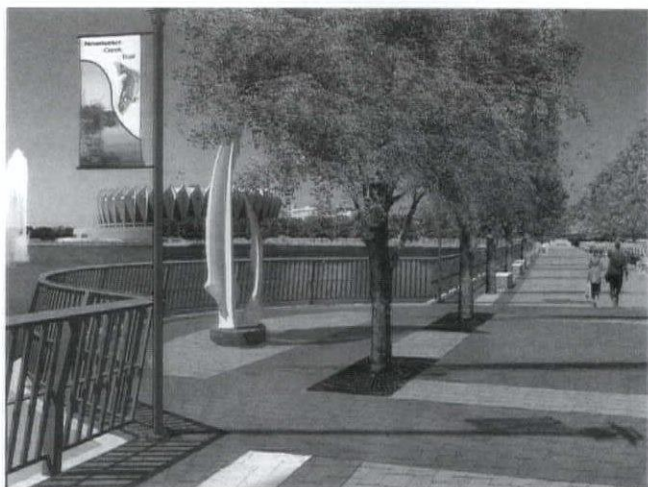
This fast-track, design-build modernization of 691,800 SF of office space includes the transformation of the existing structure into a state-of-the-art facility. The project has been accepted into the LEED for Existing Buildings Pilot Program. Contact Joe Wells at jwells@hsmm.com or 202-721-7705.



Architect: HuffMorris Architects, Richmond
Project: Wright's Chapel United Methodist Church

This second-phase, 10,000-SF church addition in Ladysmith will provide an administrative wing and a 200-seat fellowship area that will divide into six additional classrooms. 804-343-1505 / www.huffmorris.com

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Landscape Architect: Land Planning and Design Associates, Charlottesville
Project: Newmarket Creek Park and Trail

LPDA is working with Vanasse Hangen Brustlin and the City of Hampton to design Newmarket Creek Park and Trail, a linear park that connects the cultural resources of Hampton's Coliseum area, an adjacent interpretive park, and city neighborhoods with the waterfront. 434-296-2108 / www.lpda.net



Architect: Mitchell Matthews Architects, Charlottesville
Project: 1115 Wertland

Designed as a background building, this shingle-style, four-level, 100-bed student residence sits behind a row of elegant historic Victorian residences only a few yards from the University of Virginia's Central Grounds. 434-979-7550

On the Boards



Architect: Moseley Architects, Richmond

Project: Alan B. Miller Hall, College of William & Mary

Alan B. Miller Hall provides a new 160,000-SF home for the Mason School of Business. The facility accommodates commons rooms, the café, administrative and faculty offices, as well as classrooms and breakout rooms for the school's graduate and undergraduate programs. 804-794-7555



Architect: nbj Architecture, Glen Allen

Project: Massaponax Medical Park, Building 1

Massaponax Medical Park is a complex of four Medical Office Buildings, located near HCA's new Spotsylvania Regional Medical Center. Building 1 is a two-story, 42,500-SF facility designed to accommodate the highly specialized needs of modern medical clinics. 804-273-9811 / www.nbjarch.com

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Architect: SFCS Inc., Roanoke

Project: Whitney Center

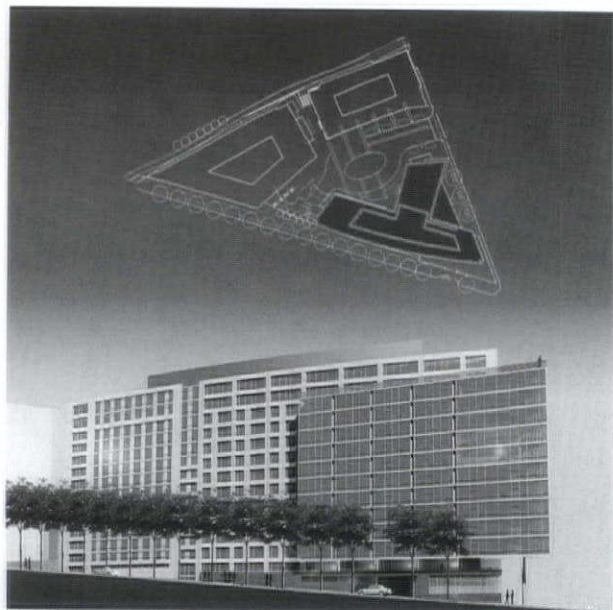
Expansion of this retirement community in Hamden, Conn., includes green-roofed independent-living apartments and an enriched-living building with skilled care, assisted living, and memory-support households. The community center has a Main Street theme. 540-344-6664 / tcampbell@sfcs.com



Architect: SHW Group, Reston

Project: New East Coast Studio

The new office of SHW Group's East Coast Studio provides a premier space for the creative nature of the architecture firm's work environment. The one-story office was planned for maximum daylighting through glass areas in the front and back of the building and through skylights. 703-480-4020



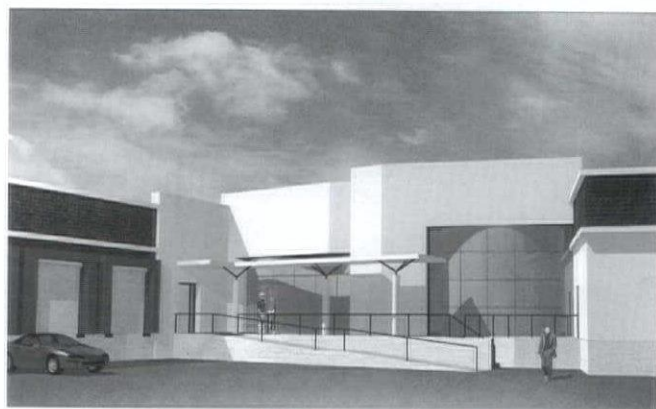
Architect: SK&I Architectural Design Group, Bethesda, Maryland
Project: Washington Gateway

A dramatic triangular glass volume marks the prominent location of this 344,000-SF residential/hotel building at the intersection of New York and Florida avenues in Washington, D.C. The building will anchor the developing North of Massachusetts Avenue (NoMa) neighborhood. 301-654-9300



Architect: William Henry Harris & Associates, Inc., Richmond
Project: St. John Baptist Church

This new sanctuary and educational wing is for an existing historic church in Charles City County that burned. The new facility will include a 300-seat auditorium, administration space, fellowship space, and Christian education and support spaces. 800-473-0070 / www.harrisarchitects.org



Architect: Wiley & Wilson, Richmond
Project: Material Receiving Center, Defense Logistic Agency

This project is a new 15,000-SF Material Receiving Center at Fort Belvoir that will receive and sort all materials delivered to the DLA headquarters facility. The façade complements the adjacent DLA headquarters building. 434-254-7242 / www.wileywilson.com

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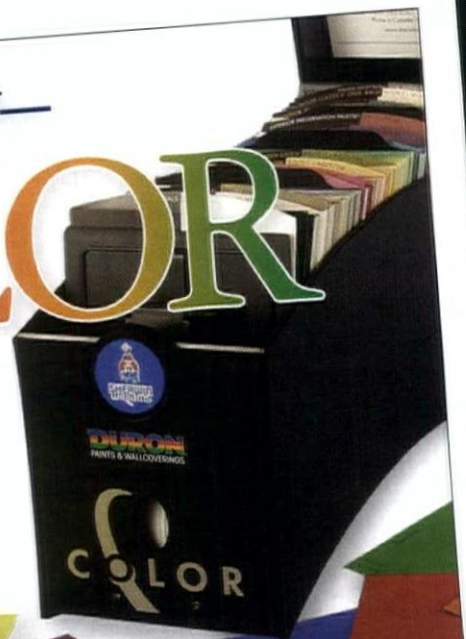
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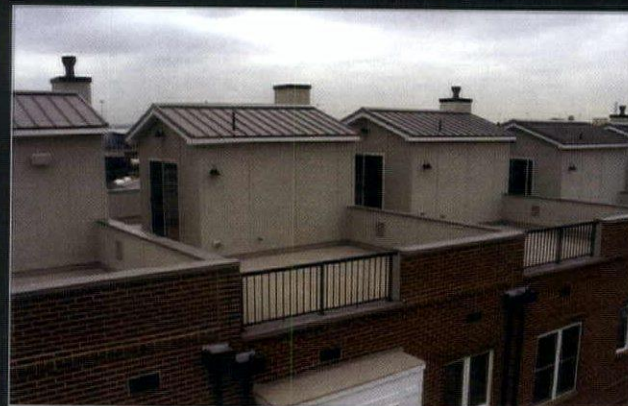
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At the Powhatan Springs Skate Park in Arlington, the swooping dips and bowls are mind-boggling, recalling a miniature desert canyon cast in concrete. Since the park's opening two years ago, legions of skateboarders and BMX bikers have forgone the area's sidewalks and plazas in favor of this top-notch facility.

While Oculus, a Washington, D.C., landscape architecture firm, teamed with a skating pro to craft the skating surfaces, Kerns Group Architects of Arlington was charged with designing the park's three pavilions used for concessions, an administrative office, restrooms, and an observation area. Instead of siting the buildings on a conventional grid or tucking them away from primary program areas, the architects clustered the buildings at the center of the park.

"I'm not a skater, so for me the sport has a very helter-skelter, out-of-equilibrium quality," says principal Tom Kerns, FAIA. "So I thought the buildings should not be aligned. It's like tossing three playing cards or large-scale confetti on the site, and where they land is where they land."

To echo the concrete bowls and jumps, the architects used precast concrete members for the pavilions' structure and roof cantilevers. Kerns says that direction was chosen early, rather than attempt to mimic the heavy-timber aesthetic found in many parks. Concrete blocks and translucent polycarbonate panels offer contrasting textures in the buildings' walls. After nightfall, lighting fixtures create a soft glow in the translucent panels, acting as a subtle security feature.

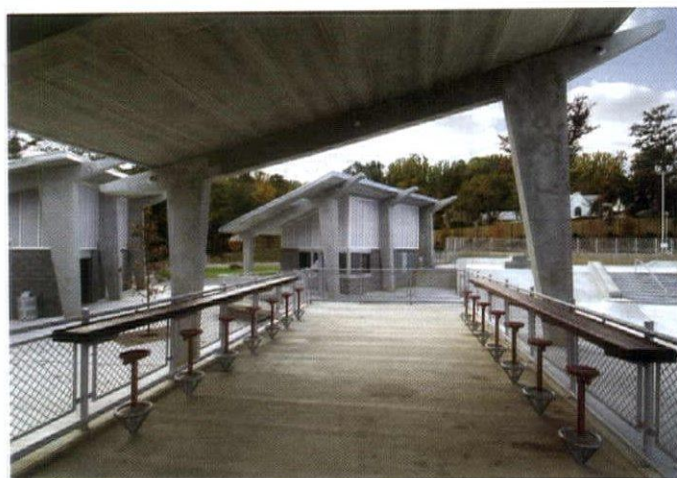
When plans for the skate park received a design award from the Virginia Society AIA in 2002, jurors said the project "proves that you can make architecture out of the simplest program and the smallest things." To the skaters who frequent the park, however, it is no small matter to practice their often-maligned sport in an environment that is so welcoming and dynamic.

— Kim A. O'Connell



Photos: Eric Taylor / EricTaylorPhoto.com

Kerns clustered the pavilions near the main attraction (above). Concrete frames complement the setting (right).



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