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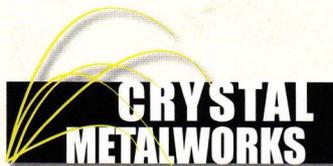


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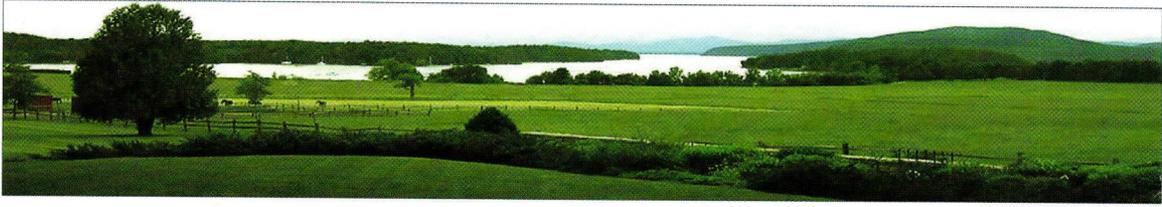
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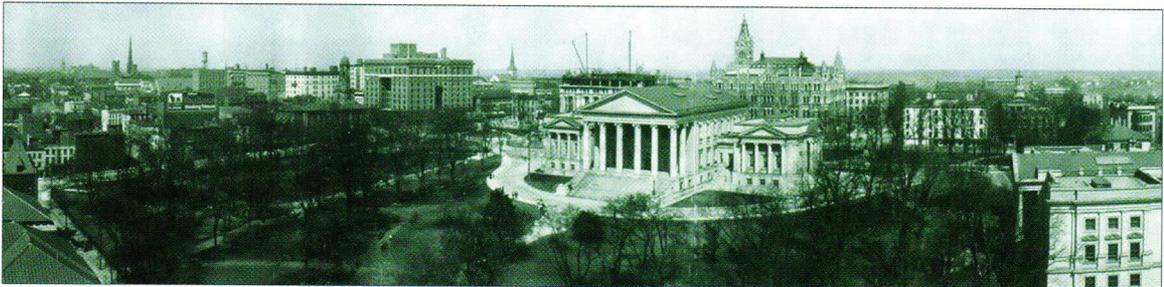


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Virginia Capitol 1912 Panorama, courtesy Library of Congress

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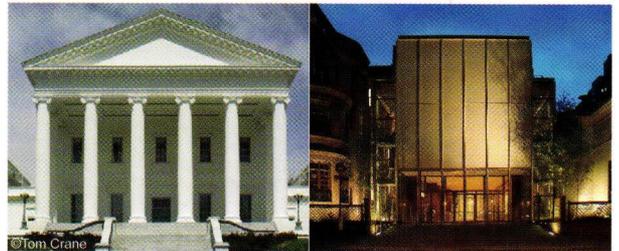


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GUEST EDITORIAL

Moods for Moderns

“Those who don’t remember the Futurists are condemned to repeat them.” *Modernism: Designing a New World, 1914-1939*, an exhibition that appeared this summer at Washington’s Corcoran Gallery of Art, presented dozens of artifacts ready to be entered as evidence to support Charlottesville poet and Pulitzer Prize winner Charles Wright’s free-verse admonition. And it’s rewarding to consider the body of work presented in this issue of *Inform* alongside the just-closed exhibition.

The show, first unveiled in 2006 at the Victoria and Albert Museum in London, offered a persuasive case for the utterly pervasive influence of the 20th century’s hallmark movement. Not just art and architecture, but film, fashion, typography, industrial and product design – the exhibit offered a worthy reminder that we need not limit or reduce the M-word to offhand, shorthand uses in the hothouse of design discussions (see Tom Wolfe’s screed *From Bauhaus to Our House* for this *reductio ad nauseum*).

The projects that follow in these pages reflect an evolution of ideas no less intriguing for covering a much smaller timeframe than the quarter-century Modernism gets in the exhibit. The movement’s descendants are well represented among the 19 winners chosen for this year’s *Inform* Awards, and even the most traditional of these designs – arguably Jeffrey Broadhurst’s Shack at Hinkle Farm (p. 10) – displays an honest materiality akin to Modernism’s core tenets, making no effort to disguise the retractable garage door it puts to such creative use.

Perhaps even more intriguing are the three feature projects: a performing arts complex built on the framework of a mid-century high school, a brand new medical center campus, and a compelling addition to Thomas Jefferson’s freshly renovated Virginia State Capitol. Each of these projects adopts Modernist approaches and sensibilities that respect and respond to the fabric of its setting. The Modern touches in these buildings seem not just fitting – they fit.

This runs counter to the movement’s longstanding (and often well-deserved) reputation for not playing well with others, but the continuum the *Modernism* exhibition charts lends one possible explanation. Founded on the tenuous strand between two world wars, Modernism sought an all-embracing style that could serve the quest to create a better world through art and design aided by applied science and technology. As with other radical movements, the rhetoric of its transformative mission and inherent optimism degenerated into a moralistic credo seeking to extract Robespierre-like virtue and purity of principle. Of course, the diversity of character, opinion, and nationality among Modernism’s founders led their unified utopian ideal toward widely varied outcomes – not just Le Corbusier’s Modernism, but also Cubism, Suprematism, neoplasticism, and, yes, Futurism – all listed with a dozen more on Jean Arp and Eli Lissitzky’s 1924 cover for *The Isms of Art*.

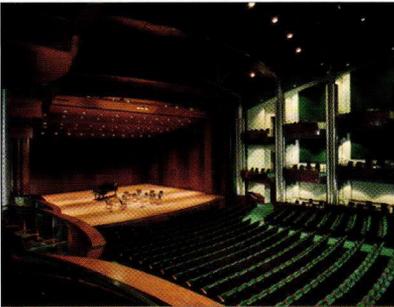
From the vantage point of the present, historic Modernism appears as a looser collection of ideas that both derive and diverge from the movement’s core messages. This gap need not be viewed as irredeemable, or even undesirable. Leveraged as a living cultural legacy, Modernism now gives designers an evocative and moving language both for borrowing from and honoring the past while pointing to a less theoretical hybrid future that’s our own. When it comes to dogmatism, less is indeed more.

–Kyle Copas



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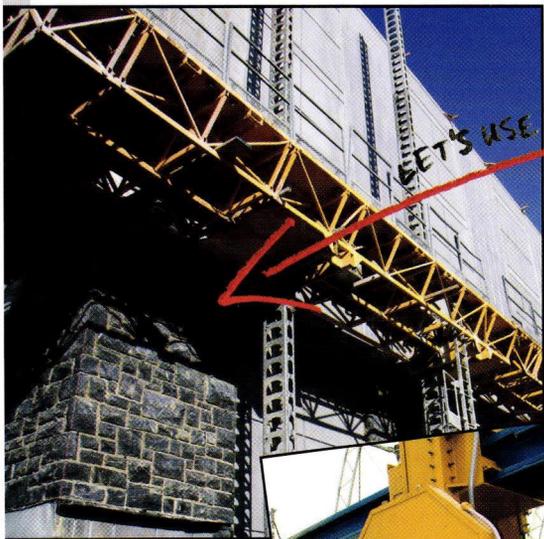


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volume eighteen number two

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Announcing the 16th Annual Inform Awards

Shack at Hinkle Farm, Jeffery S. Broadhurst, AIA
Yoga Studio, Carter + Burton Architecture
The Asia Trail, Nelson Byrd Woltz Landscape Architects
Spiral Bench, Amber Snipes
Society for Neuroscience, Envision Design
Stuart-Hobson Library, CUA Design Collaborative
Comet Ping-Pong, CORE Architecture + Design
Q Place Residence, KUBE Architecture
365: AIGA Exhibition, Gensler
Design Lab, Little
Winestore, CORE Architecture + Design
1110 Vermont Avenue, Studios Architecture
Ontario Apartment, Robert M. Gurney, FAIA
SK Suite, David Jameson Architect
W Street Residence, Division1 Architects
Wu and Burnett Residence, Studio27 Architecture
Contemporaria, David Jameson Architect
Georgetown Square, Shinberg Levinas
SoundExchange, Envision Design



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Classical Revival

RMJM Hillier's renovation and addition to the Virginia State Capitol in Richmond adds 21st-century polish to Thomas Jefferson's 18th-century gem. *By William C. Richards*

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Design In Concert

Hanbury Evans Wright Vlattas orchestrates a first-rate performance that gives a former Newport News high school a dramatic new second run. *By Rab McClure*

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Spiritual Paths to Healing

The ambitious St. Francis Medical Center by Odell Associates grows from an executive act of faith. *By Kyle Copas*

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new developments in design

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Taking Note

doing the small thing well

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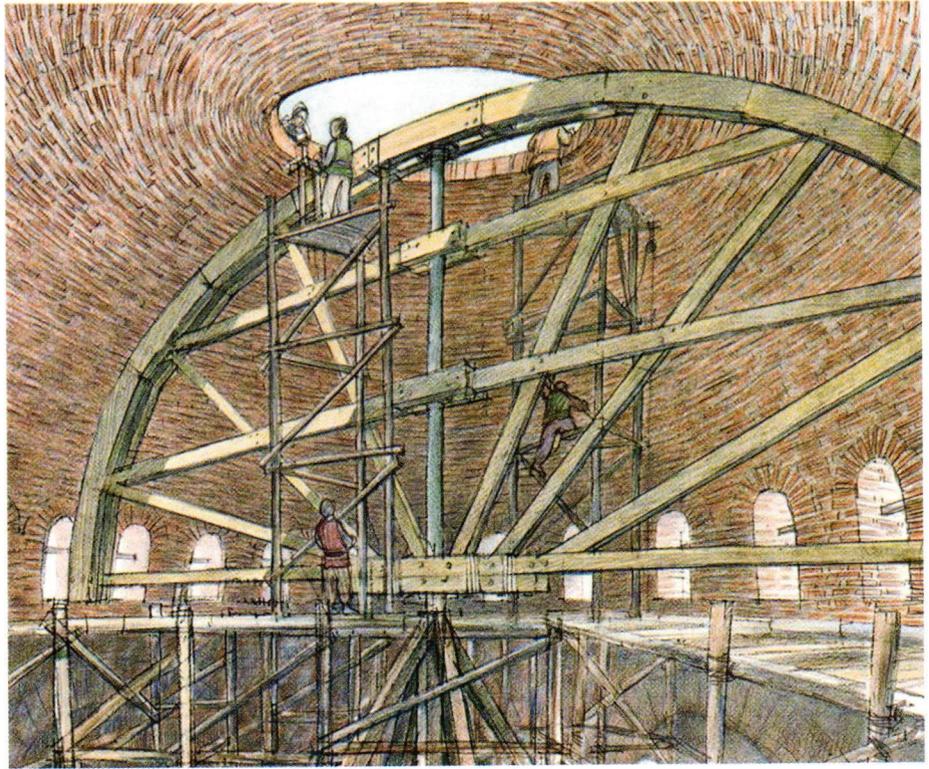
On the cover: Virginia State Capitol
Photo by Tom Crane

Next issue:
Gathering Places

David Macaulay: The Art of Drawing Architecture

Best known for his detailed examinations of buildings and processes rendered in unexpected perspectives, David Macaulay began working as an illustrator and author in the 1970s after stints as an interior designer and a junior high school teacher. The publication of his first book, *Cathedral*, in 1973 gave rise to his prolific career and sponsored his continual quest of discovery. A small show now ensconced on the second floor of Washington's National Building Museum reveals the workings of Macaulay's mind to the public for the first time, detailing how this talented artist conceives, composes, and crafts his diverse creative endeavors.

Aimed primarily at adults and older children, the show provides benches, niches, and pencil and paper stations throughout the exhibit to encourage visitors to read, relax, and draw. Indeed, Macaulay has expressed his belief that the art of illustration can benefit anyone, "if for no other reason than the better we see, the more inevitable curiosity becomes."

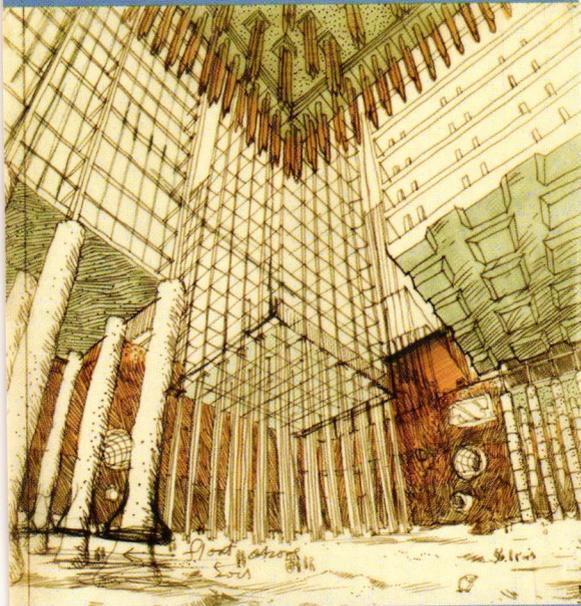


Macaulay's drawings inspire curiosity, whether he's giving life to architectural history (above, from *Mosque*), limning novel perspectives (below, from *Underground*), or describing building techniques with whimsical detail (facing page, from *Building Big*).

Macaulay's persistent insatiable curiosity about the world provides the impetus behind three decades of outstanding publications. The exhibit opens with an examination of his latest book, *Mosque*, and ends with one of his most unusual, *Motel of the Mysteries*. These two works make for fitting bookends for understanding Macaulay's muses. Whereas *Mosque* showcases the illustrator's intense research into a singular subject, *Motel of the Mysteries* demonstrates the author's humor and sarcasm. In this closet cult classic, Macaulay draws stinging parallels between the educated guesses of archaeologists working with ancient artifacts like King Tutankhamen's treasures and a badly misinformed 21st-century interpretation of a commercial strip. A quirky husband-and-wife pair of researchers uncover the lost civilization

of "Usa," tragically buried in the 1970s under a torrent of junk mail and pollutants, to high comic effect. The curators' wise inclusion of drawings from this early work demonstrates Macaulay's resolute approach to telling of human history through our buildings.

Visitors quickly discover that Macaulay's habit of visually breaking with the two-dimensional plane of the paper is even more effective in large format. One illustration, from *Mosque*, is expanded and placed underfoot to enhance the sense of standing above the building. Macaulay explores the limits of perspective drawing in an M.C. Escher-like manner, with a knack for making the viewer look twice, or more, before the illustration is fixed in the mind. His innovative use of scale disorients the reader and inspires curiosity; a giant hand takes





SOME ASSEMBLY REQUIRED: CONTEMPORARY PREFABRICATED HOUSES

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apart a Lilliputian dome in one drawing, while miniature people wander about a colossal landscape in another.

An active participant in the worlds of architecture and illustration, Macaulay travels widely and creates multitudes of sketches for his enormously popular books, and this exhibit receives similar treatment. Macaulay literally lay down in the gallery to create a number of mini tableaus at baseboard level, including a mouse hole with the note “Employee Entrance Only.” The exhibit – free to the public – runs through January 21, 2008, but don’t wait until the last minute to see it. After discovering the trademark richness and depth of Macaulay’s drawings, you may find yourself longing for the opportunity to take a closer look *just once more.*

– Christine Madrid French



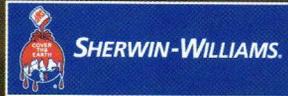
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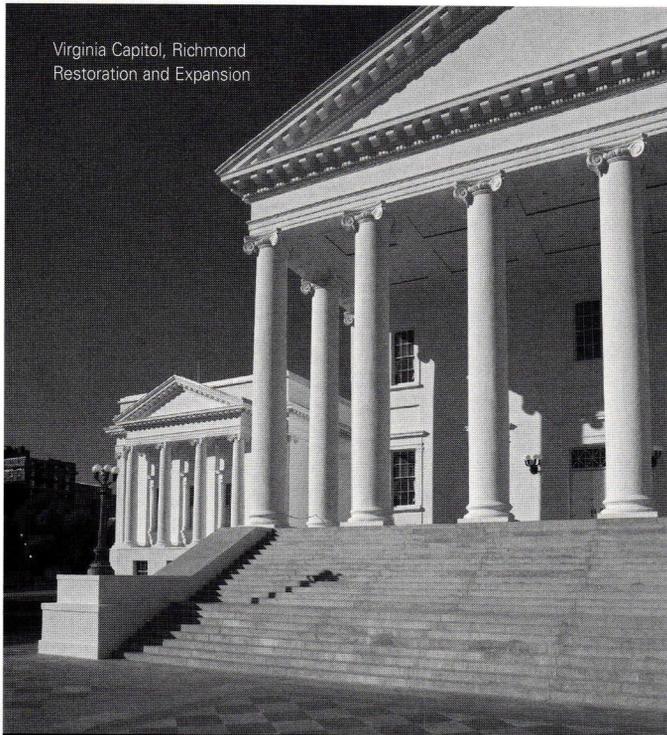


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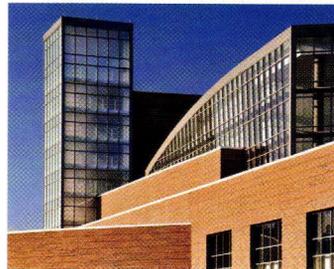
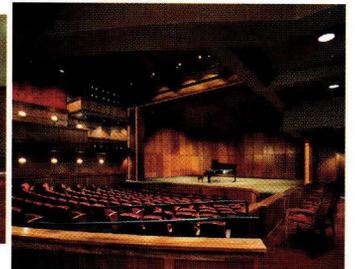
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Virginia Capitol, Richmond
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Sustainable State: Green Building Council Expands to Central Virginia

For most of the 20th century, architecture and the environment maintained a tenuous if not antagonistic relationship, with new development overtaking forests and farmland, spoiling waterways, and consuming huge amounts of energy to build and operate. Architects have begun addressing this problem head-on by embracing the green movement. The James River Green Building Council (JRGC) has taken a leadership role in this effort statewide since its founding in 2004, advocating for environmentally responsive building practices. One measure of the JRGC's success is its recent announcement of a new Charlottesville-based Central Virginia branch.

The JRGC and its offshoots all reside under the wide umbrella of the U.S. Green Building Council, which has emerged as a market leader for action on environmental building issues. The national organization's LEED (Leadership in Energy and Environmental Design) certification and accreditation programs are firmly established as the accepted green standard. On a statewide basis, the James River component oversees an extensive area stretching from the Chesapeake Bay to the Blue Ridge, and Bryna Dunn, chair of the James River Board, is intent on bringing "green building" educational opportunities to this area. Dunn, who is director of environmental planning and research at Moseley Architects in Richmond, mixes traditional approaches, such as training sessions and workshops, with creative networking events including the "Lunchtime Learning Series" and informal "Green Drinks" meetings hosted in Richmond bars and breweries every month.

Local chapters such as the new Central Virginia branch provide a grass-roots forum for citizens and designers to address issues that directly affect their own neighborhoods. "We want to bring education and advocacy to the area," says communications chair Charles Hendricks of The Gaines Group in Charlottesville. To that end, they're promoting local initiatives with partners such as U.Va., the city of Charlottesville, and Albemarle County, who they hope will adopt LEED in their planning for new construction, renovations, and community development. The group recently announced a series of education and training events that run into 2008. By emphasizing water use, construction waste recycling, local materials, and energy efficiency, says Hendricks, "We can provide a place for talking about what LEED strategies are important here – it's not just about getting the points that's important."

Just because the section is small doesn't mean members are downsizing their goals, either. "We are all members of the JRGC and support their mission to promote the adoption of the LEED ratings system, says steering committee member Jeff Sties, AIA, of Sunbiosis in Charlottesville. "But our overall purpose is to assess whether there's enough local interest, volunteer assistance, and financial support to create a separate chapter." Welcome news, no doubt, to residents seeking professional guidance with their own projects or hoping to learn more about going green in Virginia.

– Christine Madrid French

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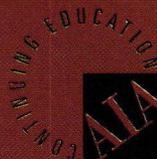
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AWARDS

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The sixteenth annual Inform Awards showcase 19 outstanding projects in the categories of interiors, exteriors, and landscapes, chosen from a field of 210 entries. The jury of Phoenix architects selected seven honor awards, 11 merit awards, and a special award for a community outreach project. The winners represent an eclectic mix of work, including a mountaintop yoga studio, a retail shop that demystifies the purchasing of wine, and a fitting landscape for the Asia Trail at the National Zoo.

The Jury

Wellington Reiter, AIA

This year's jury was chaired by Wellington "Duke" Reiter, AIA, Dean of the College of Design at Arizona State University. In addition to his academic role, Reiter is charged with shaping the future of the university's downtown Phoenix Campus to accommodate 15,000 students. Prior to his appointment at ASU, he served on the faculty at MIT.

Kelly K. Bauer, FIIDA

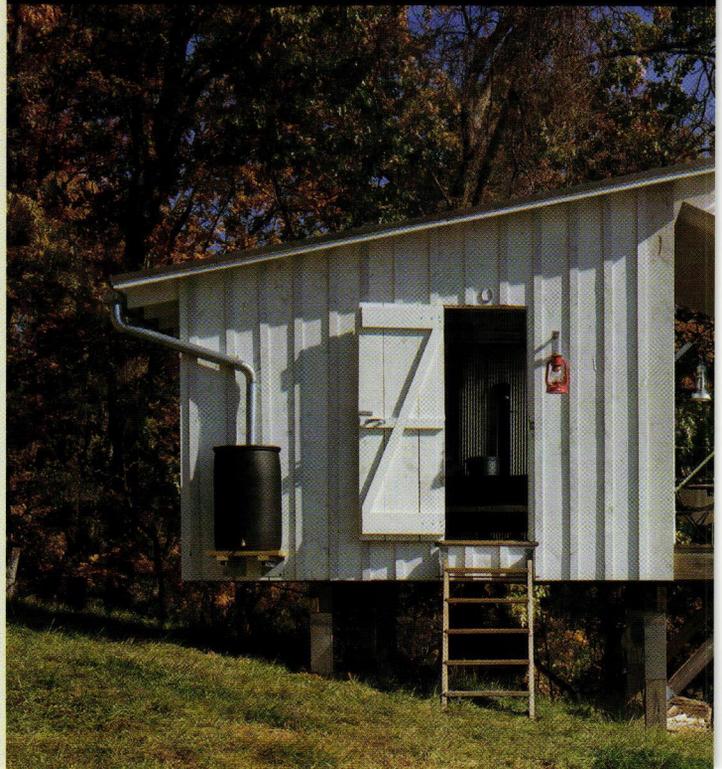
Kelly Bauer is a partner of Richard+Bauer, winner of a 2007 AIA national Honor Award for the Meinel Optical Sciences Laboratory. With more than 22 years of experience as an interior designer, her many accolades include being named 2007 Designer of the Year by *Contract* magazine. Bauer is a 1982 graduate of the University of Arizona.

Jack DeBartolo, Jr., FAIA

A longtime leader among Arizona architects, Jack DeBartolo has worked in campus planning and built high-tech research laboratory, educational, and healthcare facilities resulting in more than \$1 billion of architectural projects. He studied at the University of Houston and Columbia University.

James E. Richärd, AIA

Jim Richard is the architecture principal of Richard+Bauer, which focuses on higher education, research facilities, and library design. During its 10-year history, the firm has won more than 50 awards and was recognized as an "Emerging Voice" in the profession by The Architectural League of New York. He is a graduate of the University of Arizona.



Rustic Retreat

Jeffery S. Broadhurst, AIA

HONOR AWARD

Much more than a lean-to, yet not quite a fully stocked cottage, the Shack at Hinkle Farm in Upper Tract, W.Va., is the perfect mountain getaway. Situated on the southern slope of South Fork Mountain, the board-and-batten structure embraces its bucolic surroundings. An aluminum-and-glass garage door, for example, gives way to a cantilevered wood deck, and a removable canvas awning provides shade and shelter. Rainwater collected from the roof feeds an outdoor shower system, while small windows allow access to mountain breezes. "We all want one," the jury enthused. "There's nothing extraneous here – it's the essence of what it needs to be. And the engagement with the outdoors is exciting."

Owners: Jeffery & Gail Broadhurst

Contractor: Jeffery Broadhurst

Photos: Anice Hoachlander

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Sun Salutation

Carter + Burton Architecture

Honor Award

In just 600 square feet, the architects of this Clarke County yoga studio have created a harmonious, serene place for body and mind. The studio serves double duty as a living space and retreat, so beds and storage units are ingeniously built into the floor with retractable doors. The curving shape of the studio maximizes sunlight, while the beeswax walls form a blank canvas on which the trees outside cast dappled shadows. Jurors praised the building interior and the cleverness of creating beds that fold into the floor. "The texture and materials here, and the connectivity to the outside, are really strong," they added. "It's an interesting dialogue of material and functionality. It also seems well crafted."

Interior Designer: *Michelle Timberlake (Carter + Burton Interiors)*
Owners: *Paul & Annie Mahon*
Contractor: *Charles Snead & Co.*



Refuge and Restoration

Nelson Byrd Woltz
Landscape Architects

Merit Award

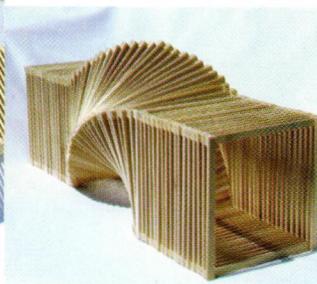
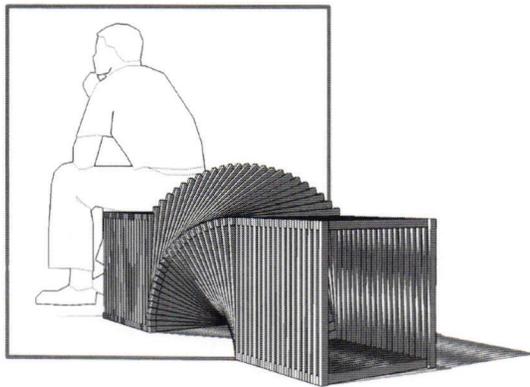
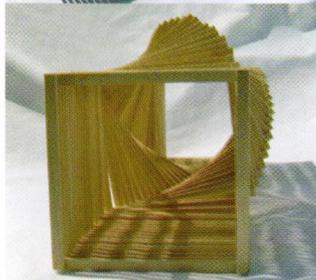
The challenge for modern zoo designers is to create habitats that are as ecologically viable and complex as the natural world. Along the quarter-mile length of the Asia Trail at Washington's National Zoo, visitors get the palpable sense of a connected and interdependent ecosystem as they wander through the habitats of seven endangered species, including clouded leopards and giant pandas. "The big idea is what strikes us – the site and the events along the way," the jury said. "It's a wonderful intervention of different experiences. Each spot along the way is new – these shapes or enclosures, the semi-enclosures, the railings all have a different quality. And the use of materials has a nice textural quality."

Gordon Beall



Owner: Smithsonian Institution
Contractor: Hensel Phelps Construction Co.

Architect: Chatelain Architects



Front-Row Seat

Amber Snipes

Merit Award

Nothing may be more banal in appearance, and yet more welcoming to the footsore, than a bench. Not much is needed other than sturdy support for one's back and bottom. Yet the design for the Spiral Bench elevates those expectations considerably. Made from a series of 18-inch-square maple frames, the bench achieves its kinetic form by rotating the frames. In addition, the delicate composition minimizes the amount of material being consumed. Jurors complimented the bench's strong, bold form. "Seen in the landscape, it is a really wonderful little shape. And it's just right as an object in the park."

Advisor: Prof. Novem Mason, UNC-Greensboro



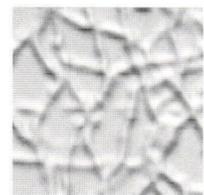
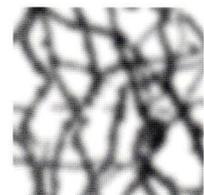
Eric Laignel

Brain Trust
Envision Design

Merit Award

At the Washington, D.C., headquarters for the Society for Neuroscience, an organization that fosters information exchange among scientists, new office space is organized around a central stair connecting three floors. The centerpiece of the stairway is a giant, three-dimensional artwork inspired by a widely recognized sketch of pathways in a mouse's brain. Using computer technology, the sketch was translated into a three-dimensional relief and fabricated on 16 fiberboard panels using the CNC (computer numerically controlled) router. High-intensity LED lighting adds drama to the painted panels. "It's just a wonderful looking piece," observed the jury. "The fact that it also ties the vertical circulation together is really pretty nice."

Owner: Society for Neuroscience
Contractor: Spaulding & Slye



Land of Books
CUA Design Collaborative

Special Award

Parents in the Capitol Hill district of Washington, D.C., sought help in improving substandard public school facilities, and a faculty/student team from The Catholic University of America answered the call by renovating the Stuart-Hobson Middle School Library. Their goal: transform the space into a setting that inspires exploration. To encourage this, the team chose an alien environment – the desert of the southwestern U.S. – as its theme. Natural rock formations inspired a new architectural landscape of shelves and tables. The component pieces were produced on a CNC (computer numerically controlled) milling machine to allow for customization and minimize costs. "The idea of considering it as three-dimensional topography is interesting," the jury remarked. "And the investigation is so strong that it deserves to be recognized."



Owner:
Faculty Advisors:
Contributors:

District of Columbia Public Schools
Luis Eduardo Boza, Michelle A. Rinehart, and David Shove-Brown, AIA
Dietze Construction Group (construction); Global Engineering Solutions, Inc. (engineering)



Michael Moran Photography

Pizza Pizzazz

CORE Architecture + Design

Honor Award

With its 1980s pop music playing in the background and gritty décor, Comet Ping-Pong in Washington, D.C., is not your typical pizza joint. The designers stripped the silk wallpaper from this former Asian restaurant and removed its dropped ceilings, leaving decayed layers of aging plaster and raw timber rafters exposed. The focal point is a 24-seat communal table, while booths made of reclaimed barn wood ring the perimeter. Three ping-pong tables invite post-meal calorie burning. Steel light fixtures and a stone bar contribute to the urban ambiance. "It's a delightfully relaxed environment, like a pair of worn blue jeans," the jury said. "It's got a tattered edge that feels soft and comfortable, yet there's a sophistication about it. And the way the lighting is handled creates a nice geometry."

Owners: Carole Greenwood & James Alefantis

Contractor: James Alefantis

Contributor: Joel Wills (steel & lighting design)





Screen Plays

KUBE Architecture

Honor Award

Unlike prototypical loft apartments, in which furniture is arranged in an open space to create the sense of rooms, at the Q Place Residence the architects instead introduced screens to define the otherwise-open living areas. The impression of programmed space is fostered, for example, through the use of a wood-and-steel screen at the entry courtyard and a translucent screen separating the dining room and stairs. Sustainable elements of the interior include floors made of bamboo and recycled rubber in high-traffic areas, such as the kitchen. "In comparison to the tear-downs or complete renovations we've seen in other projects, this one really worked with the existing structure and brought out the best of it," the jury noted. "The architect revealed pieces of the original and took the vocabulary one step further, rather than superimposing a new language."

Photos: Paul Burk

Owners: Bill Braveman & Wendy Lynch
Contractor: DMI Development Group
Contributors: Burger Custom Cabinetry (custom millwork);
Metal Specialties (decorative steel)



Light Bulb Moments

Gensler

Merit Award

To unify the disparate projects displayed in the annual design exhibition of the American Institute of Graphic Arts, as well as the expo's attendant posters, brochures, and other printed materials, the designers came up with an astonishingly simple-yet-effective graphic element – the light bulb. As visitors viewed each component of the exhibition, which showcased the top graphic art of 2005, a motion sensor triggered a light bulb inside a translucent panel highlighting the “big idea” behind each entry. The jury noted: “What was interesting about this one was the plug-in nature of the exhibits, where they plug into the overhead track. It was all so nicely conceived and uniformly designed so that it was like walking into a room full of light fixtures. It had a nice continuity.”

Jennifer Krogh



Owner: American Institute of Graphic Arts

Fabricator: Applied Image

Idea Warehouse

Little

Merit Award

Located in what was once a foreboding tobacco warehouse, the Durham, N.C., offices of Little now seem lighter than air. The architects set off the concrete structure by building partitions and a steel mezzanine that appear to float within the building envelope. The open feel is enhanced by a large gallery and meeting space that includes a freestanding coffee bar. A wraparound rail and panel display system allow staff members to pin up ongoing projects. “There are a lot of nice details that grow out of the space,” said the jury. “The industrial quality of the building, in combination with the graphic nature of the design, really brought the whole scheme together. And the results give a feeling that conveys the impression of an open culture in the office.”

Steve Hall



Owner: Little

Contractor: McClung Corporation



Michael Moran Photography

Bold Flavor

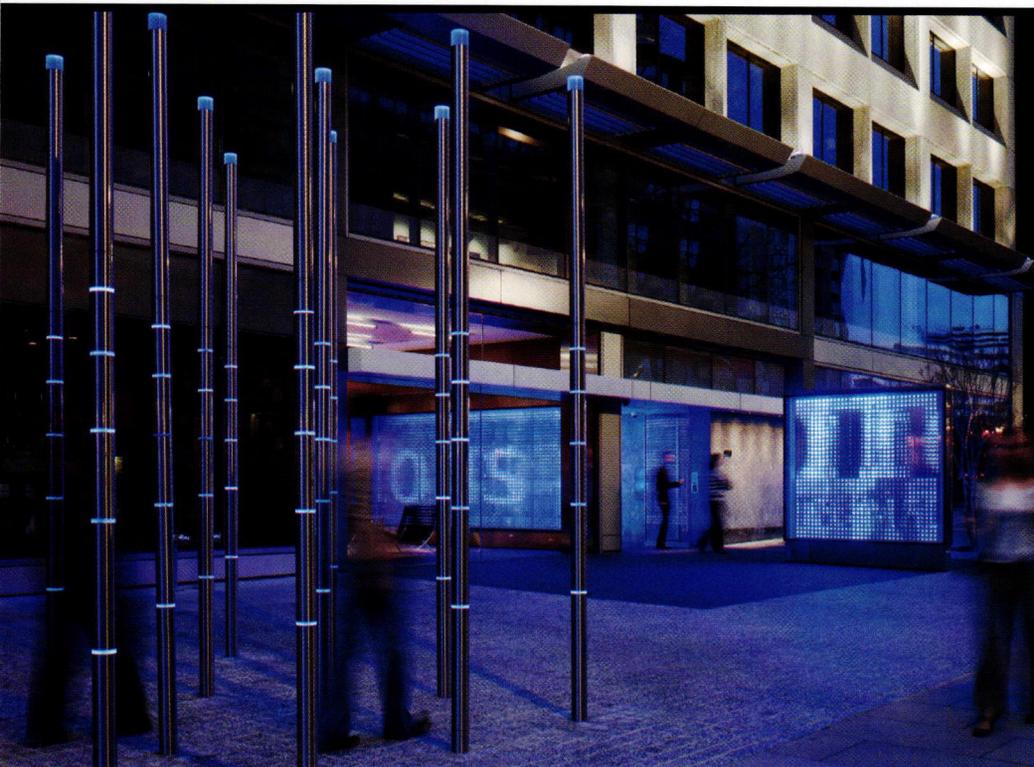
CORE Architecture + Design

Merit Award

Buying wine – with its myriad sources and vintages – can be an all-too-intimidating experience for the novice. This prototype for Winestore, a wine specialty shop in Charlotte, N.C., aims to take the fear out of wine purchasing while educating consumers. To maximize the store's 1,505 square feet, the designers crafted rotating product fixtures that are mounted floor to ceiling. Bold colors and vibrant graphics add to the sense that, if drinking wine is enjoyable, buying it can be too. "It's a good linkage of graphics, industrial design, furniture design, interior design, and marketing. This is fresh," the jury said.



Owner: Winestore Holdings, LLC
Contractor: McAllister Group



Alan Karchmer

Digital Dynamics

Studios Architecture

Merit Award

At 1110 Vermont Avenue, the architects transformed the urban landscape fronting a dated office building with a reworking of the ground-floor space and the insertion of two interactive art pieces that extend the lobby into the public realm. The first, *Low Rez*, consists of three wall-sized LED screens that capture the movement of pedestrians who pass or enter the building. The second, *Hi Fi*, is a grove of touch-sensitive stainless steel poles that emit sounds when activated by passersby. "The project addresses an urbanized landscape experience, less dependent on plant material and more about making a connection between the building and the pedestrian," said the jury. "The interactive quality is pretty exciting. It engages the street."

Owner: 1110 Vermont Renaissance Associates
Contractor: Hitt Contracting
Consultants: Howeler + Yoon/MY Studio (interactive); George Sexton Associates (lighting)

Bare Essentials

Robert M. Gurney, FAIA

Honor Award

When the Ontario Apartment Building was constructed in 1906, its builders surely meant for its elaborate Beaux-Arts façades and stairways to evoke an air of drama. A century later, however, much of the building had become dark and disorienting. In this apartment conversion, the architect created a spare, modern space through the generous use of glass and translucent panels. Not all is light and white, however; as a contrast, the bedroom and study feature dark stained-oak flooring. "It's sophisticated – very restrained and mature," the jury said. "It's just a beautiful composition. Everything is so purposeful."

Owner:

Interior Designer:

Contractor:

Name withheld

Thérèse Baron Gurney, ASID

Added Dimensions





Discriminating Display

David Jameson Architect

Honor Award

Set in contrast to its context, this modern bath and bedroom suite is inserted into the existing framework of a 1980s house. Refined wood, metal, and stone elements are juxtaposed and distilled as tectonic elements that weave together the disparate functions of bathing, sleeping, and dressing. "We were all taken with the quality of finish and the level of craftsmanship required to design and build that space," the jury agreed. "The scale is intimate and comfortable. And there's a lot of emphasis on the minimum – trying to deal with the reductive thinking, even in the bathroom with the faucets and the mirror."

Owners: *David Kuney & Cathy Simon*

Contractor: *Madden Corporation, Inc.*

Clear Definition

Division1 Architects

Merit Award

Located in the arts district of the Shaw Neighborhood in Washington, D.C., this house occupies a prominent corner lot. Three stories tall, the main dwelling provides open-plan living on the upper two levels and includes a separate efficiency apartment on the ground floor. The signature space inside the house is a double-height living room featuring an operable window wall that fully opens to an exterior porch. An open-tread stair leads from the kitchen and library/bedroom spaces up to the master bedroom suite. "Here it was hard to separate the architecture from the interior, because it is such an integrated piece," the jury noted. "But we recognized the strength of the interior spaces, and the interconnection between the levels is reinforced with forms, thicknesses, and proportions."



Owners: *Ali R. Honarkar & Mustafa Ali Nouri*

Contractor: *Act, Inc.*

21

Deft Details

Studio27 Architecture

Merit Award

A small program yielded big results in this tiny renovation, which set out to rework an attic stair, convert the attic to usable space, and upgrade a bathroom. Working with the constraints of a townhouse prototype, the design carved out unnecessary structure and enclosure to accentuate vertical movement. In the end, natural light flows freely into the core of the house, illuminating the new insertions and transitions. Jurors lauded the skillful combination of materials and high degree of craft. "It has a wonderful clarity," they said. "And it's real earnest, with a resulting softness in character."



Owners: *Peter Wu & Michelle Burnett*

Contractor: *Mechelis Constructions, Inc.*

Contributors: *Ehlert/Bryan, Inc. (structural engineering)*

Edgy Elegance

David Jameson Architect

Merit Award

The concrete ramp at the entrance to the Contemporaria furniture gallery in Washington, D.C., is surprisingly graceful. Descending the curved ramp, customers feel like they've entered a special, rarefied place. Yet the sandblasted concrete walls and metal joists never let them forget that it's an urban one too. The below-grade store is flooded with light from existing clerestory windows that illuminates the modern furniture. "There's a singularity of statement – really nice, very unified," the jury observed. "The architect is exploring the idea of interior as topography. Even the handrail is more of an art piece, rather than a piece of utility."

Paul Warchol Photography



Owner: Deborah Kalkstein
Contractor: International Builders, Inc.

22



Eric Laignel

Life Imitating Art

Shinberg Levinas
Architectural Design

Merit Award

Domesticity and high art coexist in this Georgetown Square residence in Washington, D.C. While maintaining the house's historic façade, the architects transformed the interior space into a modern gallery for living. The long white background of the living room, for example, provides ample space for exhibiting both large sculptures and small *objets d'art*. At the same time, the room invites lounging and conversation, with interior flooring that slips beyond the threshold to the pool's edge outside. Jurors praised the designers for responding appropriately to the historic context of the house, while still achieving a bold, contemporary interior. "You are led skillfully through the space – being guided through the changes in functionality from an austere, exhibit environment to a warmer living and gathering space," they said.

Owner: Name withheld
Contractor: Restoration Unlimited



Record Players

Envision Design

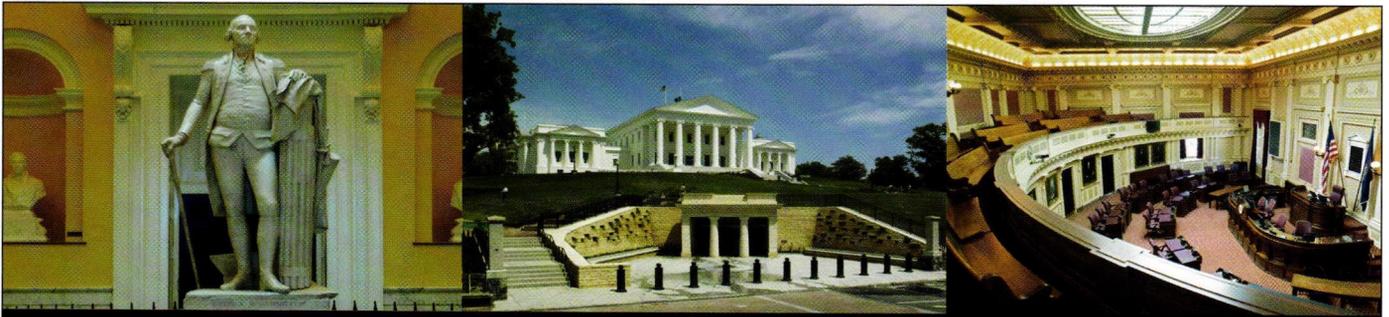
Honor Award

When SoundExchange, a firm that advocates for recording artists' royalties, decided to move into an 8,000-square-foot space in downtown Washington, D.C., music was an obvious source of inspiration. Yet the architects chose subtle elements that would appeal to recording industry insiders, such as wall partitions that are angled to resemble recording studios and sound-attenuating foam pyramids in conference rooms. Low walls and a generous use of glass contribute to a collaborative atmosphere. "It's a great synthesis of graphic design, materials, and color – just seamless that way," the jury said. "The designers did a lot with a reasonable budget. It wasn't over the top. In fact, it achieves quite an impact through its modesty."

Owner: SoundExchange

Contractor: Bognet Construction





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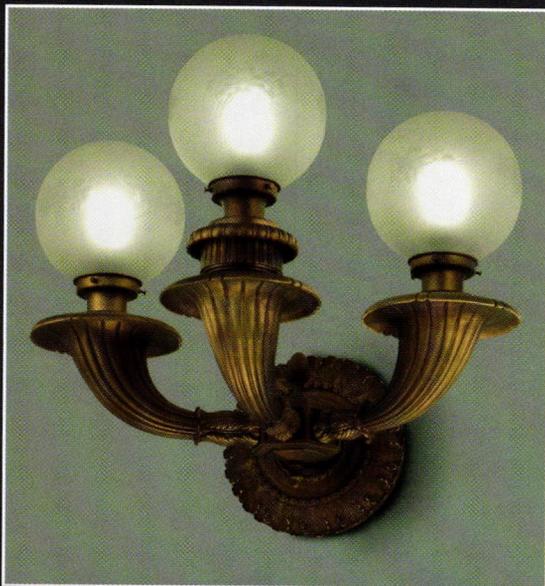
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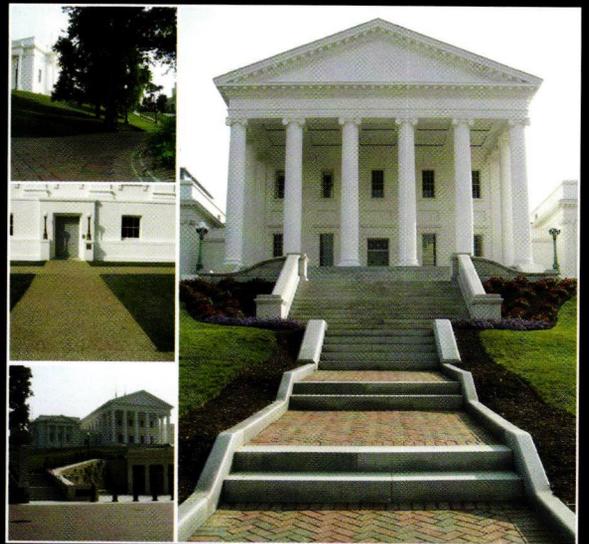


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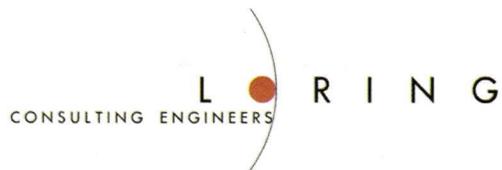


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Classical Revival

RMJM Hillier's renovation and addition for the Virginia State Capitol adds 21st-century polish to Thomas Jefferson's 18th-century gem.

By William C. Richards

For a brief instant, the Virginia State Capitol suspends our experience of modern Richmond. This moment comes not while standing before Jean-Antoine Houdon's statue of George Washington, nor while ascending the winding cast-iron stairwell, nor upon entering the extruded entrance on Bank Street. Instead, it arrives as you reach the small platform at the end of the subterranean passage, and it confronts you: the building's original façade. In an otherwise utilitarian space where ramps converge and a glass elevator ascends, the foundation of Thomas Jefferson's south portico is laid bare at our feet only to disappear above our heads.

Standing on this platform of less than ten feet square, the rational geometry of the path that brought you drops away and

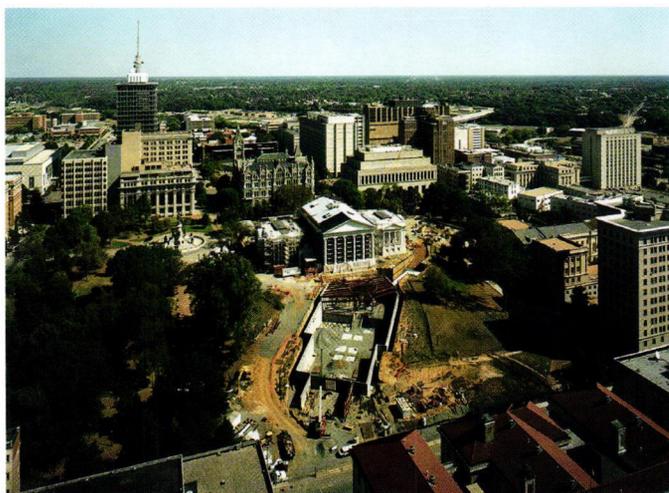
The new visitors' entrance (left) echoes John Neilsen's temple at Brema while yielding to the Capitol's place of honor on the hillcrest (right).

Tom Crane



Tom Crane

During construction, the hillside was cleaved by a massive excavation (below).



Jerry Blow

the internal logic of the Capitol presents itself. The building is instantly recognizable to visitors, and we observe this transition from new to newly restored. However fleeting, this moment – the most important in the Capitol complex – is the threshold for reintroducing us to the country's first temple-form building and for re-educating us about its influence on American civic architecture.

"The building gave us everything we needed," explains George C. Skarmeeas, AIA, director of historic preservation at RMJM Hillier in Philadelphia. "If you ask it what it wants, it will tell you." Skarmeeas, who served as lead architect on the \$105 million Capitol restoration, spoke throughout a tour of the project about principles, simplicity, and maintaining a clarity between fabric and intervention, object and context, and light and space. The connection between his rhetoric and Louis Kahn's aphorisms was apparent, if unintended. Despite these bold declarations, Skarmeeas displays a genuine deference toward the 1788 building. He and Sonja Bijelic, architect for the addition, produced a 91,000-square-foot renovation and a 19,000-square-foot extension that demonstrates tasteful restraint where appropriate and innovative intervention as needed.

For Skarmeeas, the project began and ended with the building: How should it be approached? Where should visitors enter? How could the essence of Jefferson's "temple on the hill" be retained while bringing the temple street-side?

A new entrance on the north side of Capitol Square would have jeopardized the foundations, and recasting the west entrance could not accommodate new visitor programming. As Skarmeeas notes, the south façade emerged as both the most logical and the most self-evident solution. Connecting the building to Bank Street, developing new visitor spaces, and placing the whole complex underground was the task – but what was the mandate? The project's ultimate success arises from three interdependent ideas: respectful integration with the existing structure, adaptability in the extension, and accountability to the Capitol's interior fabric.

These ideas were realized in several ways. The interface between historic structure and the new addition mentioned ear-



lier, lying at the point where a new processional axis meets the foundation at forty-five degrees, is neither disguised nor antagonistic. Old and new appear as a seam or a threshold in a way that evokes integrity without pretension. Kahn's Yale Art Gallery addition offers an example of the former; Venturi, Scott-Brown's Sainsbury Wing addition to the National Gallery of London, the latter.

The concept of adaptability proved crucial to success of the multiple programs of the visitor's center. After entering the addition, passing through security and walking past the gift shop, the space opens into an exhibition gallery twice as wide as it is long. With a few adjustments to the walls, the adjacent legislative committee rooms can be opened onto the gallery, creating one continuous space for events, conferences – and “parties,” Skarmeas adds with a smile. The visitor's center offers more than a civic processional route for the historic building – it serves as a modern agora for public gathering, private discussion, education, and legislative work.

Yet the idea of adaptability may have different implications when you consider the whole of the addition. “Everything we do should be reversible,” explains Skarmeas. “In a hundred years' time, if they decide that they don't want this anymore, they can do away with it. It is totally independent from the building.” In what is standard preservation practice now, both the parts and the whole can be abandoned if their contributions are no longer viable or appropriate to the historic fabric.

In this way, adaptability implies accountability. The unalienable qualities of Jefferson's building remain uncompromised: the integrity of the bicameral spaces, the east-west axis that links them, the mediating central rotunda – all retain their original power and character. What is new about this old structure amplifies its existing attributes: impeccable craftsmanship, the historically relevant palette, and an abundance of natural light that illuminates newly reconstituted *trompe l'oeil* details, broken pediments, and Charles-Louis Clérisseau's distinctive ionic capitals. The artifacts of a nascent republic are also still present in the form of Jean-Pierre Fouquet's 1786 model of the 1788 structure (itself a 221-year-old palimpsest of paint jobs) and Louis Eugène Lami's “Battle



Senators have returned to their light-filled chamber (above) after a temporary exile to nearby quarters. As seen in the Capitol Rotunda (facing page), the restoration of the interiors calls attention to its distinctive details and exquisite original craftsmanship.

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The visitor's center entrance offers a Modern interpretation of the circular forms that intrigued Jefferson, as well as a subtle means of securing the gallery beyond.



The long gallery that slices through the center of the addition lends itself not only to a formal procession into the historic confines of the Capitol, but it also functions as a flexible space for public and private legislative events.

of Yorktown,” among other works. The last time the spaces that these pieces occupy looked this good, the building’s first coats of paint and plaster were still fresh.

Beyond the walls, where does the State Capitol fit within today’s larger and more urban Richmond? Precisely where it always has: as its civic and symbolic center. The new temple front on Bank Street – inspired by the temperance temple at Bremond built by master builder John Neilson for General John Hartwell Cocke – may seem a curious way to enter the Capitol at first. For Skarmas, this, too, was “self-evident”: a Jeffersonian reference on axis with the historic and iconic oblique view of an American acropolis. The denuded Temple of Tolerance, a secondary but essential public face to the State Capitol, serves as a 21st-century reference to a 19th-century revival that arose from the 18th-century Enlightenment, itself an effort to unify Classicism through universal precepts.

The entrance façade makes sense in light of the larger spirit of Classicism, but some could contend that the Bank Street entrance should reflect the modern addition within. Why reference a diminutive folly when the crown jewel of Capitol Square stands a hundred yards away? Skarmas argues that, by stand-

ing apart below the hill, the Greek temple façade does not compete with Jefferson and Clérissseau’s *Maison Carrée*-inspired proportions. In either case, the outdoor street-level entrance is laudable and not simply carved-out for the sake of utility. Visitors will soon be enfolded by a grotto of sorts as plantings take root in the walls and soften its severe planes. More importantly, the historic landscape surrounding the building is not compromised; in standing on the hill above the entrance, visitors disappear beneath the ground plane and Capitol Square retains the sovereignty of a quiet park despite the steady flow of people below.

In a 1786 letter to William Buchanan and James Hay, Jefferson noted, “What is good is often spoiled by trying to make it better.” Jefferson’s candor in paying due diligence to the *Maison Carrée* was mostly heeded. With the exception of some very un-Jeffersonian pilasters, the Capitol was a handsome interpretation of the Roman precedent in 1788. RMJM Hiller’s achievement at Capitol Square thoughtfully interprets Jefferson’s cautionary words. What emerged from the renovation is a more polished, 18th-century “good” and a grand addition for the 21st century.

Project: Virginia State Capitol Renovation and Visitors Center Addition, Richmond

Architect: RMJM Hillier (George C. Skarneas, AIA, principal; Sonja Bijelic, AIA, project architect); BCWH (Robert E. Comet, Jr., AIA, principal)

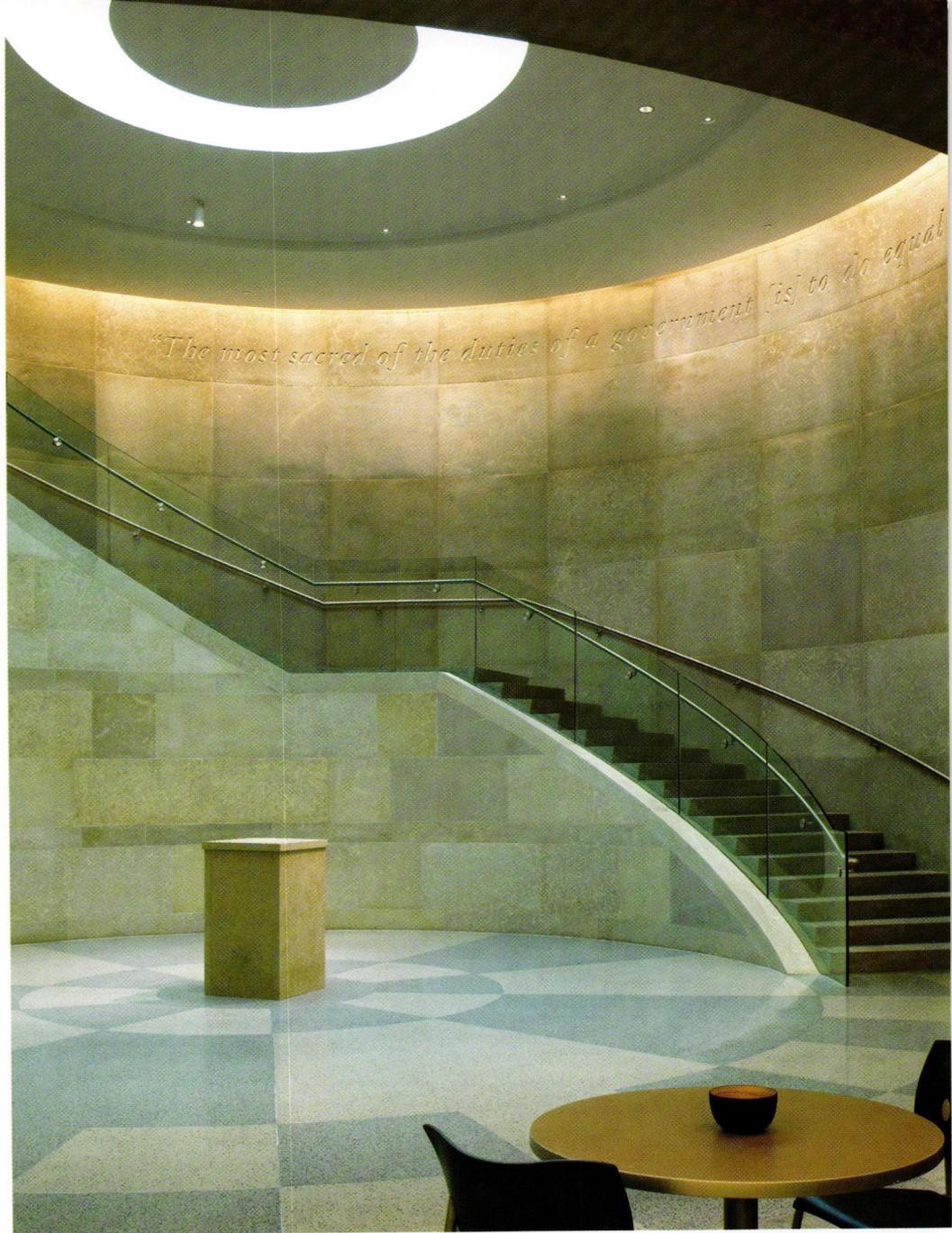
Consultants: Robert Silman Associates (structural); Heritage Landscapes (landscape architect); Draper Aden Associates (civil); Joseph R. Loring & Associates, Inc. (MEP and telecommunications); Professional Service Industries (environmental engineer); Schirmer Engineering Corporation (code & fire protection); The Louis Berger Group (archaeology); Welsh Color and Conservation, Inc. (color conservation); LCA Associates (historical interiors); Gary Steffy Lighting Design Inc. (lighting design); Woodburn & Associates, Inc. (food); GB Geotechnics Limited and Building Conservation Associates, Inc. (material testing).

Contractor: Gilbane Christman Association

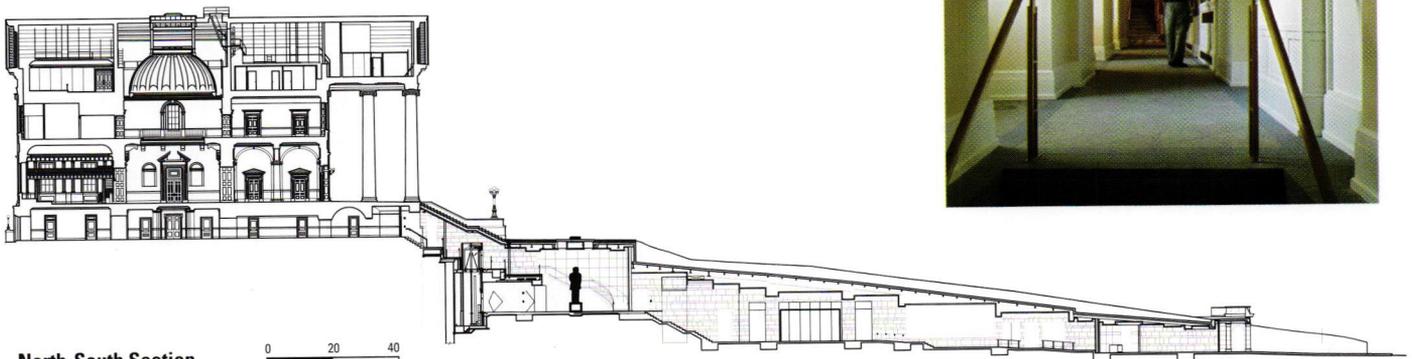
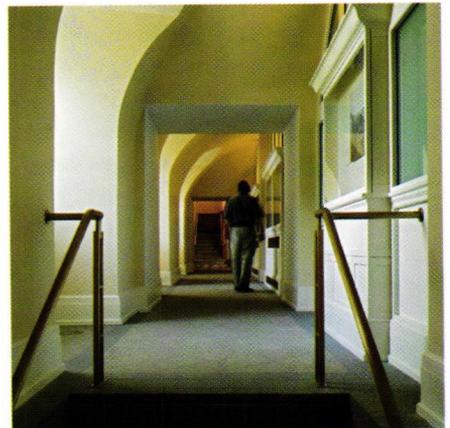
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A curved staircase (above) rises from the subterranean addition and into the Capitol's lower floor (right).



North-South Section

Design In Concert

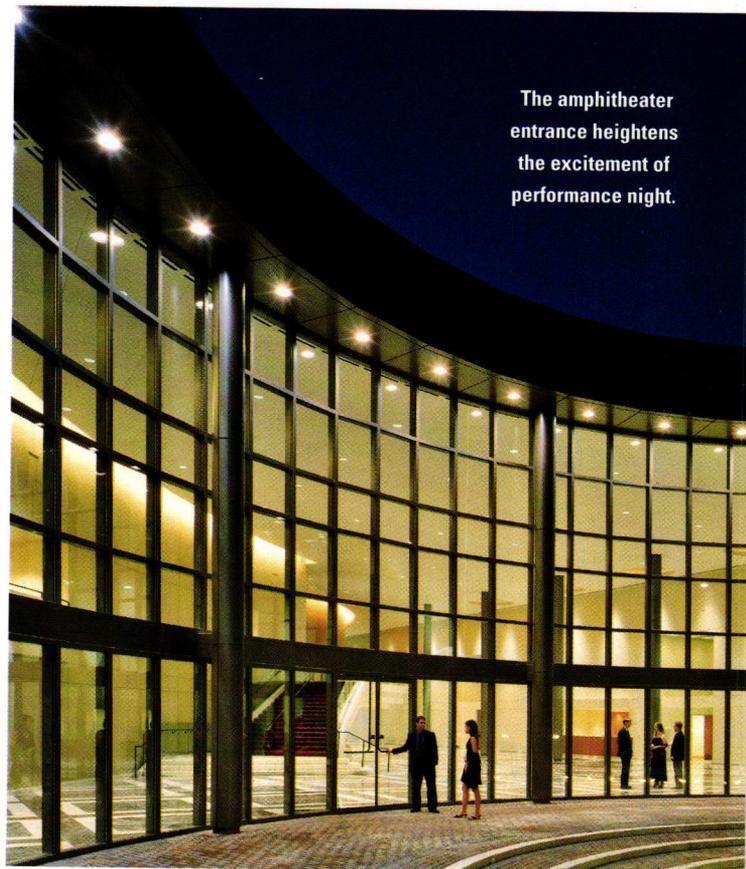


Hanbury Evans Wright Vlattas + Co. orchestrates a first-rate performance that gives a former Newport News high school a dramatic new second run. By Rab McClure

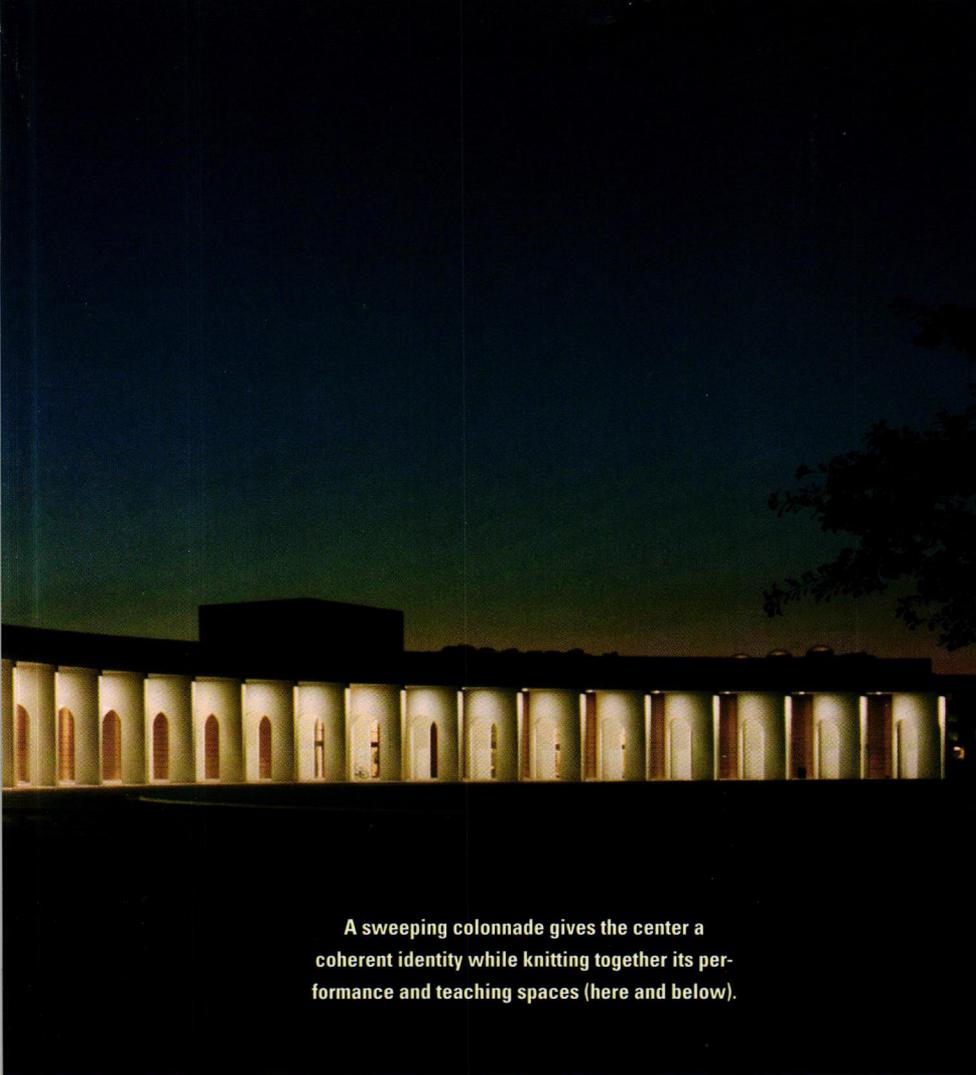
T rue resolution is elusive, as any design student or practitioner knows. Architecture is a complex public medium, subject to the shifting and often conflicting pressures of schedule, program, cost, and stakeholder whimsy. So it's not surprising that projects can take years to realize while facing myriad hurdles along the way. The poetic opportunity of an exploratory sketch, the tidy clarity of an elegant parti, the promise of a direct plan solution – these often fall by the wayside on the hard path between conception and execution. Occasionally, however, a project neatly harnesses the tension of messy circumstance and creates opportunities from would-be pitfalls, warranting closer examination. The Ferguson Center for the Arts, by Pei Cobb Freed & Partners of New York and Hanbury Evans Wright Vlattas + Company (HEWV) of Norfolk, is one such project. Anchoring the southern end of Christopher Newport University's campus in Newport News, this complex and substantial addition and renovation functions beautifully while embodying the pride and ambition of an emerging institution and the evolving community of which it's a part.

The project's organization is deceptively simple: two new performance spaces – one with 1,700 seats, the other with 440 – bracket a renovated 1950s high school, while a sweeping colonnade links the theaters to create a coherent new face for the conjoined whole. The renovated structure contains support and teaching spaces, with a 150-seat black box studio theater deftly inserted into the former gymnasium. The 440-seat theater, which hosts small- to medium-sized road shows, serves as the primary venue for student productions and rehearsals,

Ian Bradbury



The amphitheater entrance heightens the excitement of performance night.



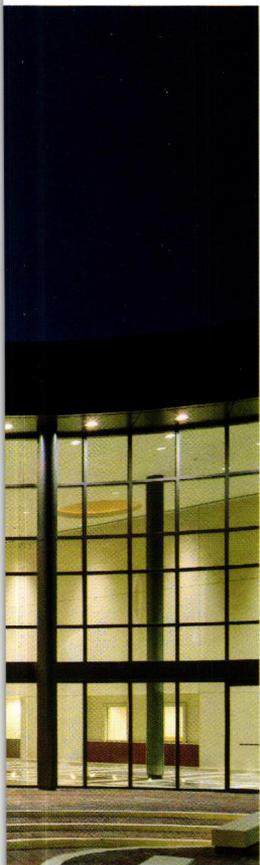
A sweeping colonnade gives the center a coherent identity while knitting together its performance and teaching spaces (here and below).

and is sited appropriately nearest the campus. The colonnade, facing a heavily traveled road, sweeps elegantly toward the 1,700-seat theater.

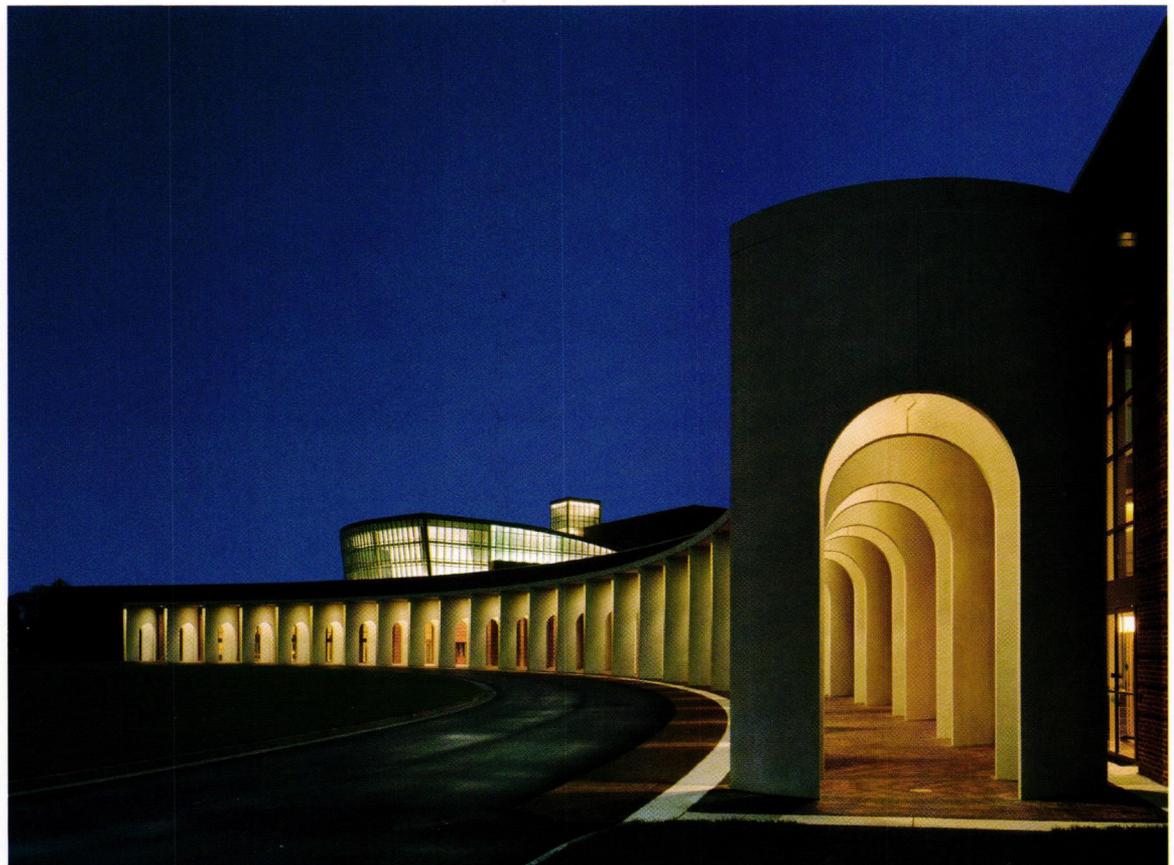
By day, the colonnade's minimal detailing, pure geometry, and curving white surfaces project an unmistakably civic grandeur and scale. Shadows rake across it, progressively lengthening as the arc curves relative to the light, creating a kind of habitable sundial. At night the effect is stunningly dramatic: lighting complements the form and produces a rhythm of more intimately scaled spaces within the paired concave shells of each column. The design cleverly accommodates the large crowds attracted by a 1,700-seat concert hall without forgetting to fashion niches where couples or small groups can step away for private conversations. The tall glassy lobby that wraps the performance theater and a multi-story glass stair tower glow brightly at night, beckoning the community to the rich cultural offerings within.

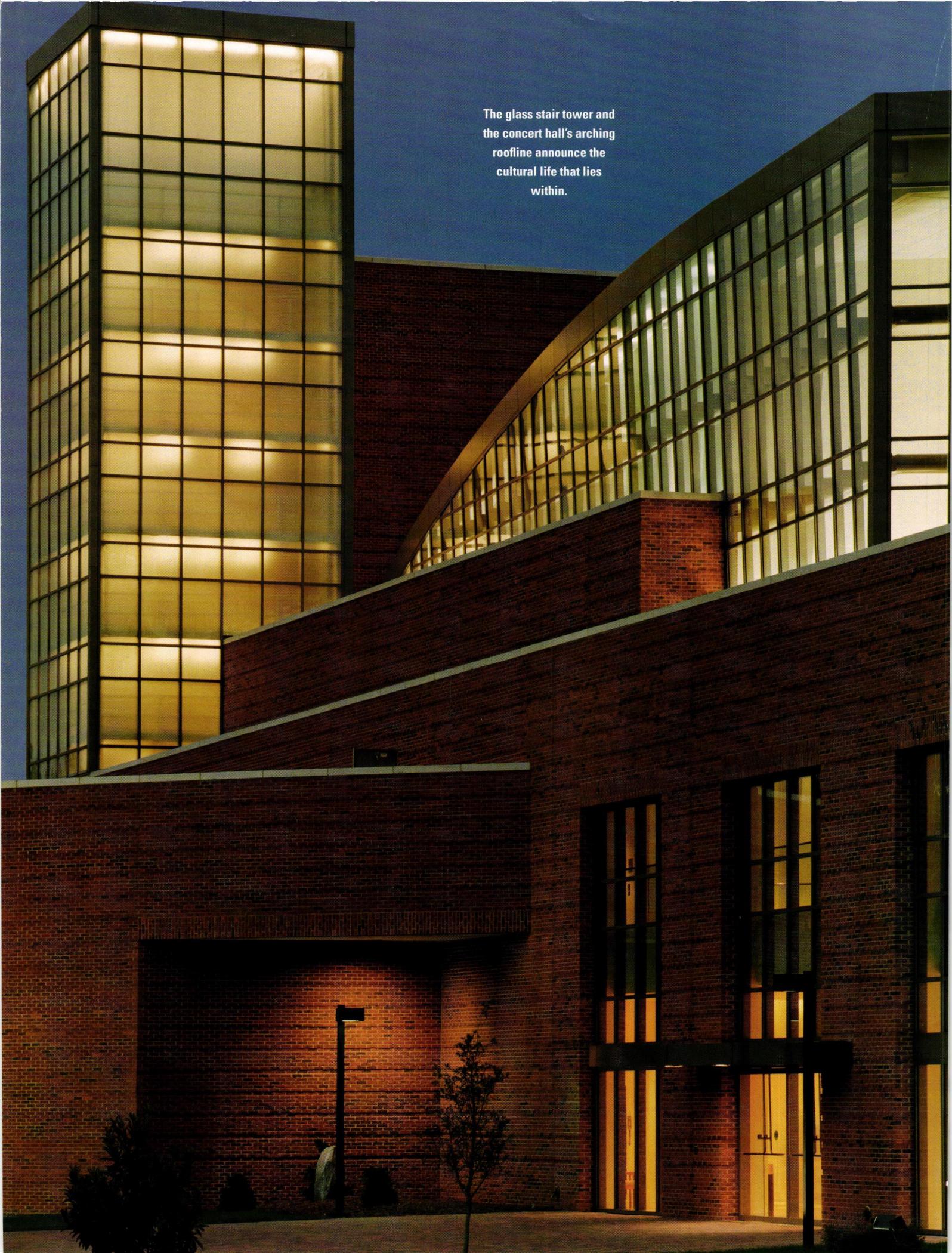
The experience of traversing the colonnade and passing through the lobby to enter the theater space is gracious and uplifting, even on an ordinary weekday when the building is empty. Adding to

Robert Benson



Robert Benson





The glass stair tower and
the concert hall's arching
roofline announce the
cultural life that lies
within.



The well-appointed lobby makes deft use of a wedge shape to direct the paths of theater-goers. During the day, students gravitate toward the amphitheater entrance (below).

the heady thrill of performance night, three levels of seating that include two tiers of curved, floating balconies and theater-level boxes, keep the maximum number of patrons as close to center stage as possible. The team of nationally recognized acoustical and theater consultants ensured a well-appointed interior featuring a finely tuned combination of reflective and absorptive materials. These specialists worked with the architects to lay out and size the adjustable proscenium and stage, determine the appropriate height for the fly loft, and provide adequate infrastructure for lighting, rigging, and sound refinement.

Flexibility and adaptability are critical to attracting the variety of traveling shows that the Ferguson has become known for, and its 2007-2008 schedule ranges from the Royal Philharmonic Orchestra to top Broadway musicals such as *Hairspray* and *Ring of Fire* to individual headliners including Martin Short and Mark Russell. The venue's ability to stage successful back-to-back-to-back productions of live theater, opera, and musical theater clearly results from its careful planning, flawless management, and well-executed design.

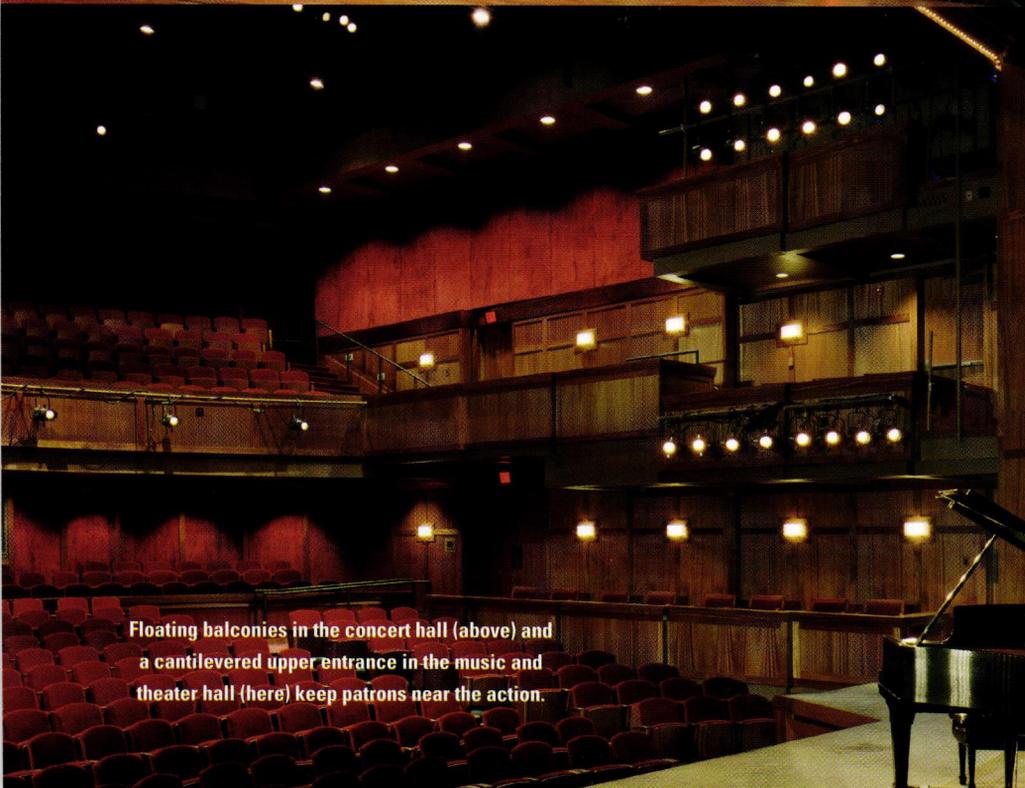
As important as its operation as a signature arts venue is the Ferguson Center's role as a top-notch teaching facility. Intent on bolstering its arts programs' reputation, Christopher Newport University took this opportunity to provide the labs, classrooms, scene shops, and studios that would give students critical hands-on experience. In this respect, HEWV's portfolio of educational facilities and the firm's knowledge of tricky code and construction issues proved vital.

The division of labor on the project assigned primary responsibility for designing the large performance hall, its lobby, and the colonnade to Pei Cobb Freed. Hanbury Evans Wright Vlattas + Company developed the considerable remainder, including the renovation, and followed the entire project through to completion – hardly a case of the local firm being entrusted

only with construction administration and documentation. On the contrary, paralleling Pei Cobb Freed's effort on the larger performance hall, HEWV designed the companion 440-seat theater, the experimental 150-seat black box studio, and the lobby they share. Like the large theater, these spaces also benefited from the team's theatrical and acoustical expertise, displaying similar features and refinement.

The result is a teaching facility of extraordinary flexibility. The 440-seat theater affords remarkable intimacy that is unusual for a venue its size, encompassing a comfortable, three-sided balcony, an orchestra lift, adjustable acoustics (including a movable orchestra shell), double catwalks, and a fully equipped fly loft. The 150-seat black box contains an adjustable center floor seating pit and surrounding gallery with adjustable rails. Configurable for standard end-stage performances, thrust stage, or theater-in-the-round, this studio gives teachers and students an extraordinary platform for exploration and inno-





Floating balconies in the concert hall (above) and a cantilevered upper entrance in the music and theater hall (here) keep patrons near the action.

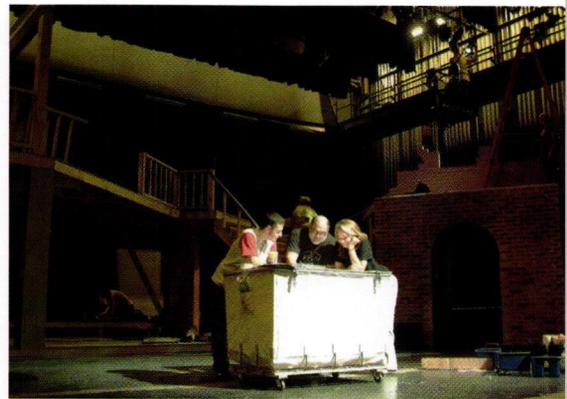
vation. The theaters are positioned opposite a zone of teaching spaces in direct proximity to the scene shop, costume shop, and rehearsal spaces.

The lobby shared by the black box and 440-seat theaters reveals another nimble handling of tricky circumstances, and is arguably the most inventive space in a project full of wonderful moments. Unlike other primary spaces in the building – the three performance theaters, the colonnade, and the teaching spaces – which spring from their own internalized logic, the lobby at this end of the building derives its character from a sensitive response to circumstances arising from fixed surroundings.

Creatively shaping the residual space that lies between the arcing entrance colonnade, the 440-seat theater's shell, and the black box, the architects shifted the lobby's center in the direction of the 440-seat theater by inserting a semicircular outdoor amphitheater that aligns with four bays at the north end of the colonnade. As a result, two entries bracket the amphitheater: one accesses the black box, the other, centered within the final bay of the colonnade, sets up a zone serving the 440-seat theater. A row of columns and circular skylights reinforce the linear zone extending from this entry, which contains the ticket counter and coat checkroom. A cantilevered balcony delivers guests to the 440-seat theater's top level, and a concealed skylight washes the theater's curved back wall with daylight. The resulting effect is one of asymmetrical balance: a strong, centralized space that possesses three inventively varied edges – a lobby that effectively combines the tactile warmth of wood paneling and exquisitely controlled daylight with the upscale permanence of marble flooring.

Simply put, the Ferguson Center demonstrates the power and potential of great architecture. Its balanced composition of internally ordered spaces is coherently and elegantly organized into a simple, logical whole. The numerous interstitial spaces between the project's elements are lively and refreshingly inventive. More than a decade after its first study, the project's challenges and difficulty have simply vanished beneath a graceful solution.

Rab McClure is an assistant professor at Virginia Commonwealth University.



Ian Bradbury

The form of the columns and the concert hall's glazing create syncopated harmonies (left). Students gain valuable experience in the school's top-notch facilities (above).

Project: The Ferguson Center for the Arts, Newport News

Architect: Hanbury Evans Wright Vlattas + Company (Mike Evans, FAIA, design principal; Heinrich Herman, AIA, project designer; Nancy Wroten, AIA; project architect; Ted Porter, AIA, project manager; Rosie Chewning, AIA, project architect) in association with Pei Cobb Freed & Partners (Henry Cobb, FAIA, design principal; Charles Young, AIA, designer; Vincent Polsinelli, project manager).

Consultants: Stroud, Pence & Associates (structural); Mathew J. Thompson III (MEP); Kirkegaard & Associates (acoustics); Theatre Projects Consultants, Inc. (theater consultants); Lascaris Design Group (interiors).

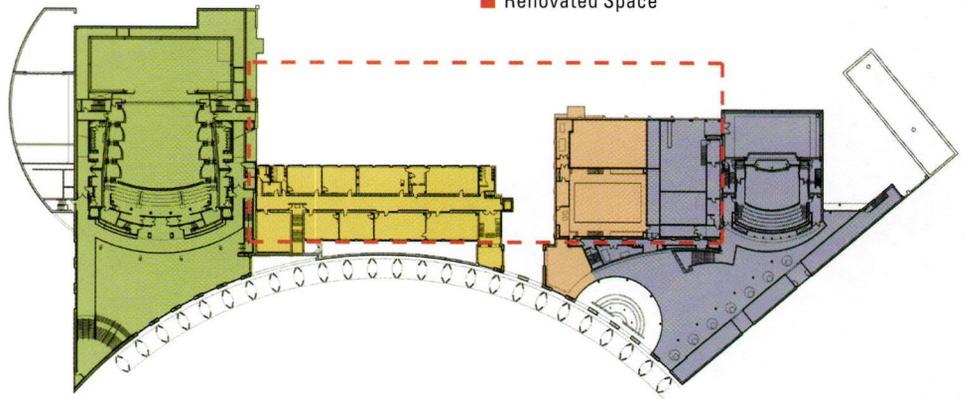
Contractor: W.M. Jordan Company, Inc.

Owner: Christopher Newport University

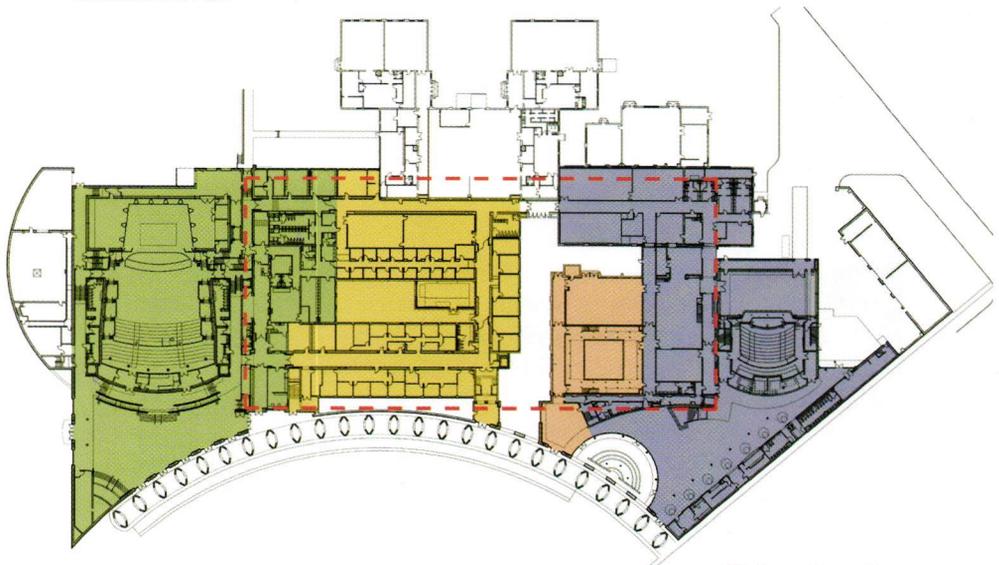
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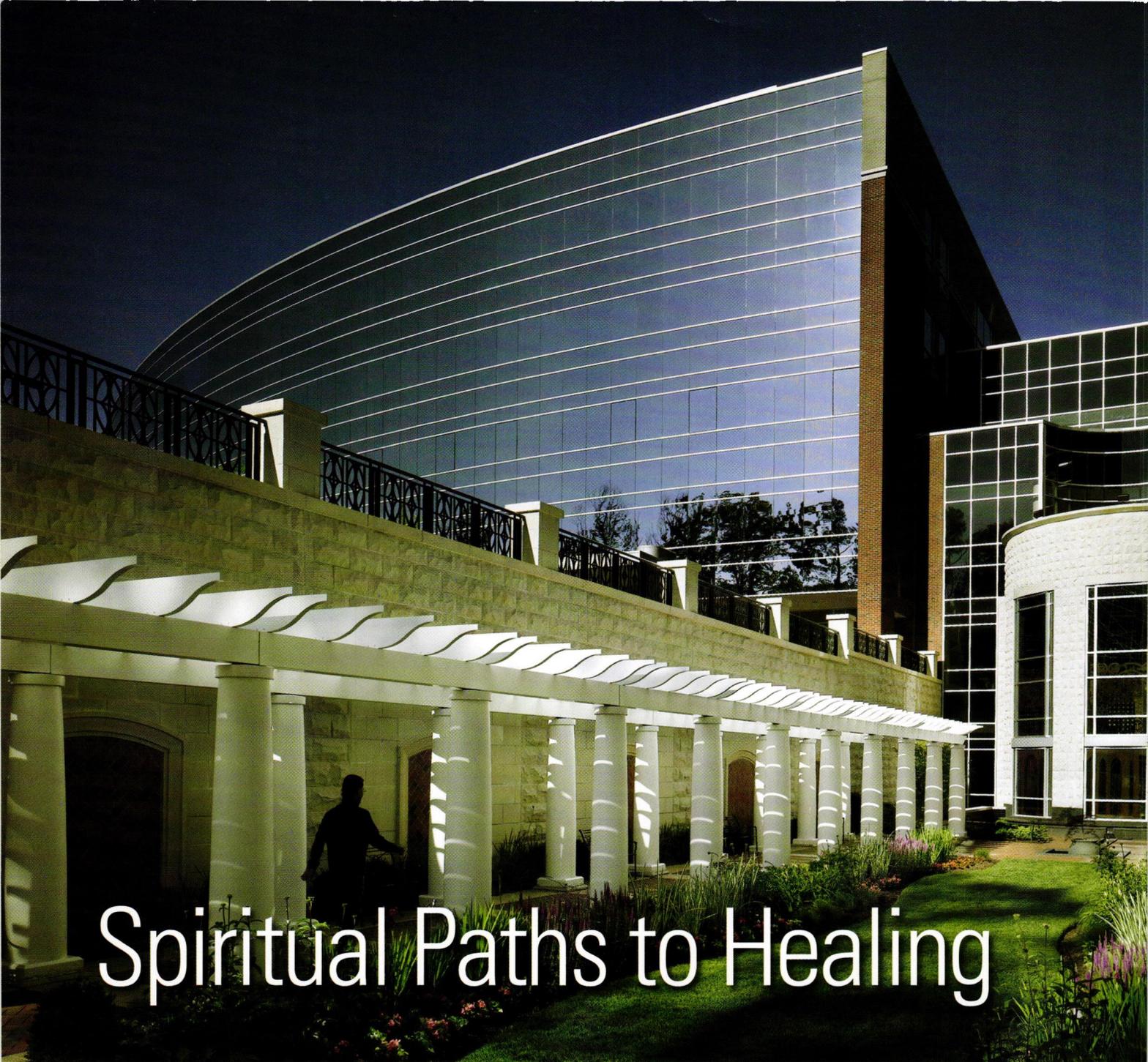


Second Floor Plan



First Floor Plan





Spiritual Paths to Healing

With the ambitious St. Francis Medical Center, Odell Associates creates the first Richmond-area hospital south of the James River in nearly three decades. By Kyle Copas

Peter Bernard is quick to concede that his arrival as CEO of Bon Secours Health System “traumatized the process” of designing the new St. Francis Medical Center. There was little doubt that the Richmond-based healthcare provider’s new project in suburban Midlothian was a powerful personal and professional draw for this son of an architect who, during a 25-year executive career, hadn’t had the chance to create a new facility from the ground up.

But once on board, what Bernard saw on the boards gave him pause. The scheme halfway through construction documents struck him as serviceable at best – an insufficient goal, he

thought, particularly given the project’s strategic importance as Bon Secours extended its health ministry south of the James River. Rather than miss the opportunity – after all, he notes, the first one had taken a quarter-century to arrive and might not come again – Bernard took a bold step sure to be uncomfortable in the short term. He halted work on the site and called the design team led by Odell Associates back in with a simple new charge: “I’m after a ‘Wow!’”

Now, less than two years after opening, the 75-acre St. Francis Medical Center campus is firmly established in its newest community. And measured by the response of its new

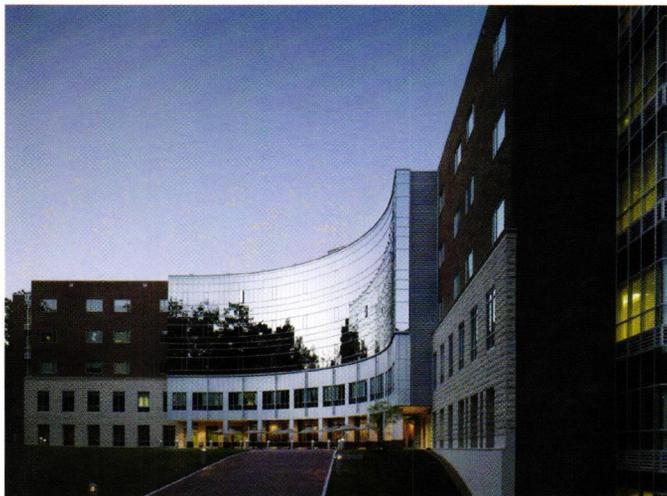


Photos: Prakash Patel

Intimate spaces such as the chapel garden (left) stand out as strongly as elements like the entrance piazza (right).



A curved, glass curtain wall opens patient rooms to landscape views (below).



neighbors, the 130-bed hospital and companion medical offices are a roaring success. Its “New Life Center” obstetrics unit achieved its 10-year goal for births in 18 months, and a 30-minute guarantee on ER boosted visits 45 percent during its first month. With another office building in design and demand growing to expand flourishing orthopedic, cardiac, and other services, Bon Secours expects St. Francis to be the same size as Mechanicsville’s Memorial Regional Hospital in two years, leading the company to reassess its 10-year master plan and the implications of success.

Designers can take heart that St. Francis Medical Center reflects the profession’s ability to contribute to such accomplishments. The design that emerged after Bernard called Odell’s team back emphasizes the unequivocal importance of place-making. Make that “places-making” – even at this early stage of its development, the guiding vision of a connected, cohesive St. Francis campus filled with niches for private contemplation and reflection has been largely realized. Says Odell CEO and managing principal for the project, James Snyder, AIA, “We really think St. Francis points to the way all hospitals will be designed in the future.”

The first stop on that journey is the main courtyard entrance to the hospital and office building. A freestanding bell tower honors the campanile of the patron’s hometown of Assisi and quickly orients arrivals regardless of their location or destination. Getting from the car to the front door is equally intuitive, as the parking pods’ forking paths direct visitors toward a tree-lined boulevard forming the campus’s central spine. This thoughtful treatment of the parking areas – an unquestionable requirement in the sprawling automobile-driven expanses of Chesterfield County – is the first hint of a campus-wide approach that seeks to build on the regenerative powers of nature. Hoping to reduce the distance that walkers tread asphalt, vehicle storage becomes an instrument for extending the healing gardens that dot the campus. Pedestrian paths converge to



ward the shade of a pergola that wraps the open-air entrance piazza, where a bubbling sculpture-and-fountain installation meets them at the front door. The first of nearly a dozen fountains found on the campus, Bernard recalls that he “fought for it tooth and nail” as a more engaging symbol of welcome than the plantscape originally proposed.

An atrium lobby seamlessly joins the hospital and contiguous offices and feels more like a conference center or hotel than a hospital. This space highlights another hallmark of the St. Francis Medical Center: providing for the physical comfort of patients and families as consolation and support in a time of spiritual (not to mention physical) need. While such rich appointments may clash somewhat with the Franciscan commitment to poverty, they resound with the namesake’s charity and compassion in this place dedicated to healing.

The focal point of the lobby and spiritual center of the campus is the chapel, whose dramatic impact belies its modest proportions. Abstract art glass accents representational stained-glass figures of Saints Francis and Clare, scattering and refracting patterns of light in the two-story chamber. The second-floor balcony provides universal access conveying patients to pray beneath a star-studded dome of deep cerulean.

An equally intimate space lies just outside the chapel, where a contemplation garden extends out along the main lobby axis. In this signature example of the campus’s many private niches for introspection through observation, pergolas frame a narrow aisle originally required as a fire lane. This constraint appears to have pushed the design team to greater resolution, for when the requirement was lifted, the addition of planting beds and the small temple that closes the space still leaves visitors without any idea that they have a five-story building on one side and a 16-foot drop on the other.

Odell’s design of the main facilities skillfully navigates similar adjacent



The richly appointed lobby (above and below) dispenses with clinical detachment, offering hotel-like comfort to arriving patients and their families.



Modest in scale and potent in effect, the chapel (facing page) supports the hospital’s pastoral mission while serving as the spiritual heart of the campus.



A domestic materials palette softens the clinical feel of nurses' stations (left).

Prakash Patel



- 1 Hospital
- 2 Medical Offices
- 3 Cancer Center
- 4 Child Care & Family Practice

Campus Site Plan



cies elsewhere. Four of the six floors of hospital have direct connections with the medical offices, allowing patients, surgeons, physicians, and staff to move easily between outpatient and inpatient areas. The outpatient discharge unit, tucked into the opposite side of the office building from the entrance piazza, sits at parking grade on the second floor, making quick getaways the norm for departing patients. The hospital's sweeping curtain wall creates direct sightlines even from end rooms to a nurses' station, as well as between all three nurses' stations, but also makes one other important connection: the one between hospital patients and nature. Perspective has more than one meaning in this faith-based health ministry, as is reflected in the view from patients' rooms to the campanile or lush greenery of pre-existing trees and planted landscapes threaded with footpaths or a planned labyrinth.

The interiors of the 130-bed hospital soften the clinical environment with smart, attractive choices of fabrics, wall coverings, art, and other materials. With their views, abundant daylight, and cleverly hidden services, patient rooms mark a consistently upscale approach to hospital amenities. "We've changed the ex-



Kids have room to roam in a large outdoor play area at the on-site child care center.



43
 expectations in the level of hospitality in the Richmond market,” notes Bernard.

What’s working for St. Francis’s patients and families also works for employees and theirs. Attentiveness to design signals Bon Secours’s appreciation of how its facilities can maintain its status as an employer of choice. A new on-site child care center makes one statement of Bernard’s intentions in this regard. Inside and out, its spaces support and enrich free play as well planned interactions such as the intergenerational programs soon to launch. The persistent nursing shortage means the facility is not just a tool of retention but even attraction, as it drew three nurses out of retirement after they saw it.

Likewise for the Cancer Center, the campus’s most recent addition. Built on spec, the 60,000-square-foot facility

After playtime, the children in day care have places to gather and cool down with a good book (left).



A beacon-like tower identifies the Cancer Center as a fitting component of the St. Francis campus.

opened at capacity and provides a comprehensive range of diagnostic, therapeutic, care, and support services. One campus trademark carries added impact here, where radiation patients can look out on the healing garden during lengthy visits for treatment.

The amount of activity on and around St. Francis makes it easy to look past all that remains to be done. The

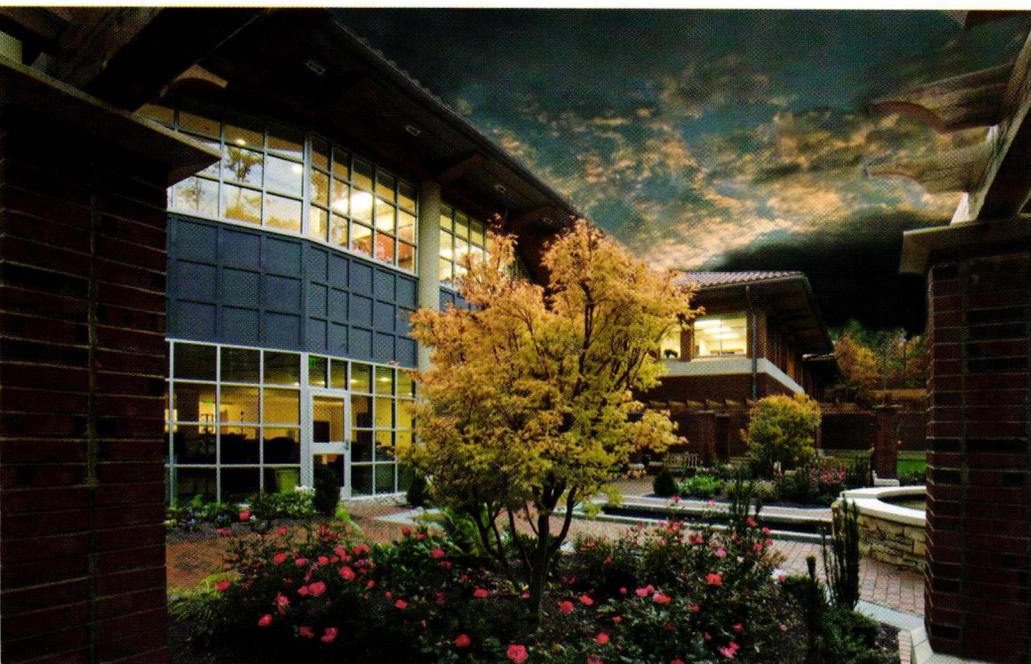
Cancer Center, for example, which anchors what designers expect will become the main entrance to an extended boulevard, currently stands a bit detached from its counterparts. But filling in the gaps lends more than a little justification for faith – not to mention the hope that Odell Associates and Peter Bernard don't have to wait 25 more years for the opportunity to build another hospital.

Project: St. Francis Medical Center, Midlothian
Architect: Odell Associates Incorporated (James C. Snyder, AIA, managing principal; Rohn K. Price, AIA, director of design; Kenneth Blankenship, AIA, project manager)
Consultants: Higgins & Gerstenmaier (landscape architecture); Timmons Group (civil engineering); Kathy Helm & Associates (interior design); Architectural Glass Art, Inc. (chapel glass & accessories); Gene Burton & Associates (telecommunications); Lighting Virginia (lighting design)
Contractor: The Whiting-Turner Contracting Company
Owner: Bon Secours Health System, Inc.

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The healing garden (left) is one among a comprehensive range of amenities.



Photos: Hillier Photography

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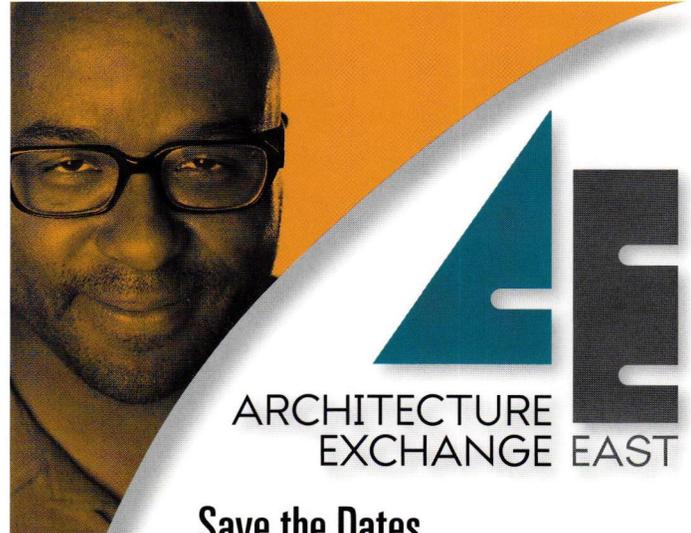
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Interior Design Directory 2007

In conjunction with coverage of the 16th annual Inform Awards, the magazine offers this directory of firms that include interior design in their portfolio of services. Following on page 53 is a companion directory of firms that offer landscape architecture services.

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E-mail: kplane@3north.net
Web: www.3north.net

Principals: Kristi Lane CID; John A. Hugo, AIA, CID, ASLA; Sanford Bond, AIA; David Rau, AIA; Todd Dykshorn, AIA

Firm Personnel by Discipline:	
Landscape Architects	3
Interior Designers	8
Architects	11
Graphic Designers	3
Administrative	2
Total	27

Top Five Projects: Bedford Springs Resort and Spa, Bedford, Pa.; The Greater Richmond Area ARC, Richmond; American Civil War Center at Historic Tredegar, Richmond; Private Residence on Cary Street Road, Richmond; Corrugated Box Building, (AIA Richmond Chapter Award), Richmond

• **Baron Gurney Interiors**

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Washington, D.C. 20015
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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); McDonald Apartment (NoVa Chapter Award of Excellence); Nichols Residence (Award of Excellence, ASID Washington Chapter Award), Great Falls

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Web: www.baskervill.com

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

Firm Personnel by Discipline:	
Interior Designers	22
Architects	49
Engineers	17
Technical	8
Administrative	21
Total	117

Top Five Projects: Richmond International Raceway Grandstand, Richmond; VCU Ad Center, Richmond; Faison School for Autism, Richmond; Wyndham Lake Buena Vista, Orlando, Fla.; Lisle Wyndham Hotel, Lisle, Ill.

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Principals: Bruno Grinwis, Corporate Interiors; Nick Giordano, MP; Bahram Kamali; Robert Osborne

Firm Personnel by Discipline:	
Interior Designers	11
Architects	40
Other Professionals	14
Total	65

Top Five Projects
Lorton Workhouse Center, Art Center at Lorton, Lorton; Chevy Chase Bank Headquarters, Bethesda, Md.; PHH Headquarters, Baltimore, Md.; Weatherbug, Germantown, Md.; Pentagon Library & Conference Center, Arlington (White House Closing The Circle Award)

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Principals: Robert E. Comet, Jr., AIA, LEED AP; Charles W.; Wray, Jr., AIA; Charles D. Piper, AIA, REFP, LEED AP; Roger D. Richardson, AIA, REFP

Firm Personnel by Discipline:	
Architects	11
Intern Architects	8
Interior Designers	6
Other	7
Total	32

Top Five Projects: Virginia State Capitol Restoration (in association with RMJM Hillier), Richmond; University of Richmond Heilman Center Renovations & Additions, Richmond; Fluvanna Comprehensive High School, Fluvanna; Ladysmith Elementary School, Caroline County; Powhatan Elementary School, Powhatan

• **Carter + Burton Architecture, PLC**

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Principals: Page S. Carter, Partner; James G. Burton, Jr., AIA, Partner; K. Michelle Timberlake, Interior Designer

Firm Personnel by Discipline:	
Interior Designers	1
Architects	3
Technical	2
Administrative	1
Total	7

Top Five Projects: Red Oak Mountain, Woodville; Healthy House, Front Royal; Yoga Studio, Clarke County; Mario's Restaurant, Berryville; Studio Loggerheads, Clarke County

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Firm Personnel by Discipline:	
Landscape Architects	2
Interior Designers	11
Architects	34
Interns	32
Engineers	100
Planners	2
Other Professionals	87
Technical	2
Administrative	44
Total	314

Top Five Projects: Clark Nexsen Headquarters (HRACRE Best Interior Award of Merit/IIDA/ASID Interior Design Excellence Award), Norfolk; Amerigroup Headquarters (HRACRE Award of Merit), Virginia Beach; Northrop Grumman Virginia Advanced Shipbuilding and Carrier Integration Center (HRACRE Excellence in Development Design), Newport News; Norfolk Workforce Development and Human Services Center; Virginia Tech Alumni Center, Blacksburg

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Firm Personnel by Discipline:	
Landscape Architects	2
Interior Designers	8
Architects	15
Planners	2
Other Professionals	7
Technical	10
Administrative	6
Total	50

Top Five Projects: 8th & 9th Street State Office Buildings, Richmond; VCU Medical Sciences II Building, Richmond; Chamberlin Hotel Rehabilitation, Hampton; Miller & Rhodes Mixed-Use Project, Richmond; Maury Commons, Fredericksburg

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Firm Personnel by Discipline:	
Interior Designers	15
Architects	15
Planners	1
Other Professionals	56
Technical	4
Administrative	20
Total	111

Top Five Projects: National Cooperative Bank Headquarters, Arlington; National Association of Counties Headquarters, Washington, D.C.; Finnegan Henderson Farabow Garrett & Dunner LLP Offices (Award of Excellence for Commercial Space, Maryland/DC NAIOF), Washington, D.C.; PhRMA Headquarters Renovation, Washington, D.C.; Spriggs & Hollingsworth Office Expansion and Renovation, Washington, D.C.

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Firm Personnel by Discipline:	
Interior Designers	26
Architects	24
Planners	2
Other Professionals	9
Administrative	7
Total	68

Top Five Projects: Fort Evans Plaza II, Leesburg; Plateau Systems, Ltd., Arlington; XO Communications, Herndon; Wilbur J. Cohen Building, Washington, D.C.; U.S. Consulate Compound, Mumbai, India

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Principals: Paul G. Finch, AIA, ACHA, NCARB;
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Firm Personnel by Discipline:	
Interior Designers	5
Architects	4
Technical	7
Administrative	4
Total	20

Top Five Projects: Glamour Shots, Greenbrier Mall, Chesapeake; Harbour View Medical Center Emergency Department Addition, Suffolk; Sentara Leigh Hospital Advanced Imaging Center, Norfolk; Children's Hospital of The King's Daughters Cancer and Blood Disorders Center, Norfolk; St. Mary's Home for Disabled Children, Norfolk

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Abingdon, VA 24210
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Fax: 276-698-3126

Principals: Jay Graham, FASLA

Firm Personnel by Discipline:	
Landscape Architects	9
Administrative	1
Total	10

Top Five Projects: Wye Hall, Queenstown, Md.; Tidewater Farm (2006 Inform Award, 2005 MDASLA Honor Award), Trappe, Md.; Piedmont Farm (2006 MDASLA Merit Award), Glenwood, Md.; Blackberry Farm, Walland, Tenn.; William King Regional Arts Center, Abingdon

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Principal: David L. King, AIA

Firm Personnel by Discipline:	
Interior Designers	6
Architects	11
Technical	5
Administrative	3
Total	25

Top Five Projects: CJW Medical Center, Chippenham Campus, Levinson Heart Hospital (James River Chapter AIA, 2003 Merit Award), Richmond; Richmond International Airport Terminal Expansion (James River Chapter AIA, 2003 Honor Award), Richmond; Myrtle Beach International Airport New Terminal, Myrtle Beach, S.C.; Prince William/Fauquier Hospital Cancer Center, Gainesville; St. Joseph's Medical Center Expansion and Renovation, Baltimore, Md.

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Firm Personnel by Discipline:	
Landscape Architects	2
Landscape Designers	7
Interior Designers/Intern Interior Designers	13
Architects/Intern Architects	58
Engineers	238
Other Professionals	156
Technical	80
Administrative	96
Total	650

Top Five Projects: Eisenhower Executive Office Building 17th Street Wing Modernization, Washington, D.C.; Advance Auto Parts Corporate Headquarters Design and Corporate Facilities Space Planning, Roanoke; Carilion Medical Center Consolidation, Roanoke; HSMM Washington, DC Office Renovation (2007 Interior Design Excellence Award, ASID Virginia Chapter and IIDA Virginia/West Virginia Chapter), Washington, D.C.; The College of William & Mary Marshall-Wythe Law School Library Addition, Williamsburg; Metropolitan Washington Airport Authority Consolidated Communications Center, Ronald Reagan Washington National Airport, Arlington

• **HBA Architecture & Interior Design**

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

Firm Personnel by Discipline:	
Interior Designers	2
Architects	15
Planners	1
Other Professionals	11
Technical	8
Administrative	11
Total:	48

Top Five Projects: CMA GCM (America) Headquarters, Norfolk; Wachovia Corp., multiple locations, Va. and Md.; Williams Mullen Legal Offices, multiple locations, Va.; 1 Foot 2 Foot, Podiatrist and Retail Shoe Outlet, Foot Spa, Historic Downtown Suffolk; NATO SACT Headquarters, NSA, Norfolk

● **HKS**

2100 E. Cary St., Ste. 100
Richmond, VA 23223
Tel: 804-644-8400
Fax: 804-644-8469
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Web: www.hksinc.com

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

Firm Personnel by Discipline:

Interior Designers	6
Architects	34
Planners	2
Other Professionals	3
Technical	1
Administrative	4
Total	50

Top Five Projects: VCUHS Critical Care Tower and Emergency Department Addition, Richmond; U.S. Naval Academy Wesley A. Brown Field House, Annapolis, Md.; Moore Regional Heart Hospital, Pinehurst, N.C.; Shenandoah University Student Life Center, Winchester; DC United MLS Stadium & Hotel, Washington, D.C.

● **Gary Inman Interiors Studio**

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801 E. Main St., Ste. 300
Richmond, VA 23219
Tel: 804-649-9303
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Email: ginman@glaveandholmes.com
Web: www.glaveandholmes.com

Principals: Gary Inman, Interiors Studio Leader and Senior Designer

Firm Personnel by Discipline:

Interior Designers	4
Architects	24
Other Professionals	1
Administrative	2
Total	31

Top Five Projects: Pinehurst Resort, Pinehurst, N.C.; Washington & Lee University School of Business, School of Law, President's Office, and others, Lexington; The College of William & Mary Old Bookstore Renovation, Williamsburg; Mississippi Museum of Art, Jackson, Miss.; Terry Residence, Manakin-Sabot; Christopher Newport University Lewis Archer McMurrin, Jr. Hall, Newport News

● **Kishimoto.Gordon.Dalaya PC**

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

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

Firm Personnel by Discipline:

Interior Designers	6
Architects	6
Planners	1
Other Professionals	9
Technical	6
Administrative	6
Total	34

Top Five Projects: Institute for Defense Analysis, Alexandria; The Tower Companies Headquarters, Rockville, Md.; Winkler Family Trust, Alexandria; 8229 Boone Boulevard Building Renovation; 8245 Boone Boulevard Building Renovation

● **Mancini Duffy**

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Washington, DC 20006
Tel: 202-463-2340
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Principals: Yves Springuel; Anik Jhaveri; Steve Bleiveiss; Bill Bouchey; Alan Dandron; Evangelo Dascal; Dina Frank; Dave Hannaford; Dale Peterson; John Sadlon; Tony Schirripa; Marje Sobylak; Lee Trimble

Firm Personnel by Discipline:

Interior Designers	37
Architects	24
Other Professionals	27
Technical	65
Administrative	27
Total	180

Top Five Projects: Capital One Lecture Hall Atrium (2007 Washington Building Congress Craftsmanship Award Winner, 2006 NAIOF Northern Virginia Awards: Best Interiors, Building Common Area Award of Merit), Retail Replan and Conference Center (Best Interiors, Building Common Area Award of Excellence), and Lecture Hall Addition (Best Building, Low Rise Award of Excellence), McLean; Morrison & Foerster, LLP, McLean and Washington, D.C.; Hunton & Williams, LLP, Richmond; Belvedere Corporate Center, Charlottesville; Metropolitan Police Department Headquarters, Washington, D.C.

● **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	5
Interior Designers	2
Architects	14
Engineers	33
Planners	2
Other Professionals	11
Technical	16
Administrative	19
Total	102

Top Five Projects: Northrop Grumman Enterprise Solutions Centers, Chesterfield and Russell Counties; International Truck, Hanover County; B.I. Chemicals, Petersburg; Danville Research Lab, Cyber Park, Danville; Department of Forensic Science, Office of the Chief Medical Examiner, Prince William County

● **Perkins+Will**

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Washington, DC 20037
Tel: 202-737-1020
Fax: 202-223-1570
Email: Cathy.fawell@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; Tama Duffy Day, IIDA, FASID, LEED AP; William Hodges Hendrix, AIA; Daniel L. Moore, AIA

Firm Personnel by Discipline:

Interior Designers	42
Architects	40
Engineers	15
Planners	5
Other Professionals	8
Administrative	5
Total	115

Top Five Projects: U.S. Coast Guard Headquarters, Washington, D.C.; Department of Transportation Headquarters, Washington, D.C.; U.S. Green Building Council, Washington, D.C.; National Football League Players Association, Washington, D.C.; National Council for Interior Design Qualification, Washington, D.C.

● **H.L. Reed Design, Inc.**

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Richmond, VA 23223
Tel: 804-644-5177
Fax: 804-649-9211
Email: hlr@hlreeddesign.com
Web: www.hlreeddesign.com

Principals: Helen L. Reed, NEWH

Firm Personnel by Discipline:

Interior Designers	3
Administrative	1
Total	4

Top Five Projects: Old Original Bookbinders, Old Town Alexandria; dd33 Asian Bistro, Richmond; Ruth's Chris Steakhouse, Richmond and Virginia Beach; Richmond Country Club, Goochland; DeLux Diner, Richmond

● **SFCS, Inc.**

305 S. Jefferson St.
Roanoke, VA 24011
Tel: 540-344-6664
Fax: 540-343-6925
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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; Timm Jamieson, FAIA

Firm Personnel by Discipline:

Interior Designers	3
Architects	21
Engineers	7
Technical	24
Administrative	15
Total	70

Top Five Projects: Blue Ridge Community College Humanities Building, Weyers Cave; Cox Communications, Roanoke; Pennybyrn at Maryfield, High Point, N.C.; Pickersgill, Towson, Md.; St. Joseph of the Pines, Southern Pines, N.C.

● **Studio 27 Architecture**

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

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

Firm Personnel by Discipline

Architects	7
Other Professionals	5
Total 1	2

Top Five Projects: Monarc Headquarters Building (James River Green Building Council, Merit Award), Falls Church; KIPPDC Elementary School, Washington, D.C.; Suliman Residence (VSAIA Award of Merit), Juba, Sudan; Salvaggio Residence (VSAIA Award of Merit, DCAIA Award of Excellence), Washington, D.C.; HUIS-JCMZ (VSAIA Award of Excellence and Potomac Valley AIA Citation), Chevy Chase, Md.

● **William H. Gordon Associates**

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Chantilly, VA 20151
Tel: 703-263-1900
Fax: 703-263-0766
Email: tstaylor@whga.com
Web: www.whga.com

Principals: Timothy S. Taylor, ASLA; Rob Walker, PE, CLA, LEED AP

Firm Personnel by Discipline:

Landscape Architects	5
Engineers	44
Planners	4
Total	53

Top Five Projects: Lincoln Park Corporate Center Master Plan, Fairfax; Virginia Department of Transportation Administration Building, Fairfax County; One Loudoun Campus Site Plan, Loudoun County; West Virginia DOT Statewide Survey; Visa Corporate Campus, Loudoun County

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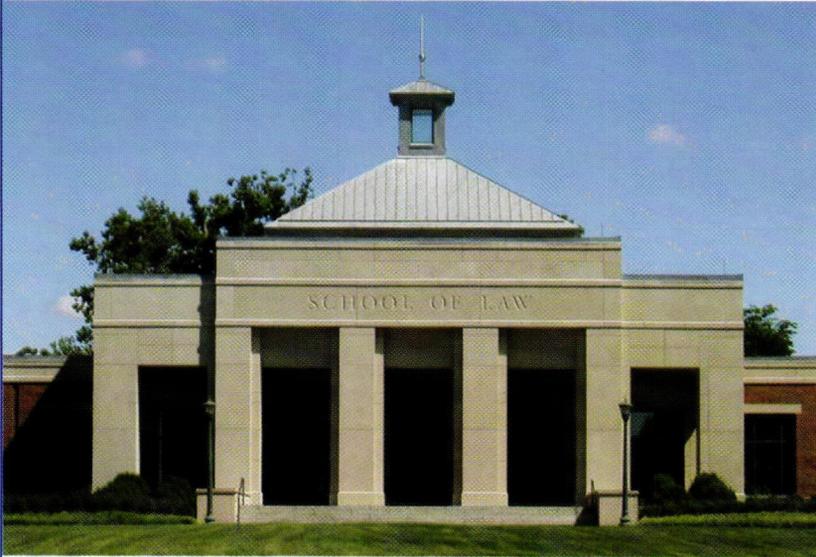
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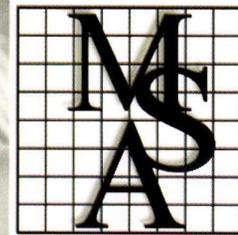
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Web: www.3north.net

Principals: Kristi Lane CID; John A. Hugo, AIA, CID, ASLA;
Sanford Bond, AIA; David Rau, AIA; Todd Dykshorn, AIA

Firm Personnel by Discipline:	
Landscape Architects	3
Interior Designers	8
Architects	11
Graphic Designers	3
Administrative	2
Total	27

Top Five Projects: Bedford Springs Resort and Spa, Bedford, Pa.; The Greater Richmond Area ARC, Richmond; American Civil War Center at Historic Tredegar, Richmond; Private Residence on Cary Street Road, Richmond; Corrugated Box Design (AIA Richmond Chapter Award), Richmond

• Basnight Landscape Architecture

1401 Precon Dr., Ste. 105
Chesapeake, VA 23320
Tel: 757-436-9617
Fax: 757-436-0112
E-mail: mkb@basnightlandandlawn.com

Principals: M. Kent Brinkley, CLA, CLARB, FASLA

Firm Personnel by Discipline:	
Landscape Architects	3
Other Professionals	2
Technical	1
Total	6

Top Five Projects: 'Edinburgh' and 'Edinburgh Meadows' Planned Unit Developments, Chesapeake; Eagle Pointe at Cahoon Plantation, Chesapeake; National Institute for Aeronautics Research Campus Hampton Roads Center North, Hampton; Sommerton Townhome Development, Chesapeake; Merchant's Row - City Center Landscape Planting Design, Newport News

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Burke, VA 22015
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Web: www.JBuckleyInc.com

Principals: Joseph R. Buckley, CLA, ASLA

Firm Personnel by Discipline:	
Landscape Architects	5
Administrative	2
Total	7

Top Five Projects: Lewis Residence, Fairfax; Gerald Residence, Oakton; Carpen-Guyer Residence, Alexandria; Poland Residence, Leesburg; Peterson Residence, Lorton

• Commonwealth Architects

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

Principals: Robert Mills, AIA; 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	8
Architects	15
Planners	2
Other Professionals	7
Technical	10
Administrative	6
Total	50

Top Five Projects: 8th & 9th Street State Office Buildings, Richmond; VCU Medical Sciences II Building, Richmond; Chamberlin Hotel Rehabilitation, Hampton; Miller & Rhodes Mixed-Use Project, Richmond; Maury Commons, Fredericksburg

• Graham Landscape Architecture

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Web: www.grahamlandarch.com

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

Principals: Jay Graham, FASLA

Firm Personnel by Discipline:	
Landscape Architects	9
Administrative	1
Total	10

Top Five Projects: Wye Hall, Queenstown, Md.; Tidewater Farm (2006 Inform Award, 2005 MDASLA Honor Award), Trappe, Md.; Piedmont Farm (2006 MDASLA Merit Award), Glenwood, Md.; Blackberry Farm, Walland, Tenn.; William King Regional Arts Center, Abingdon

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Michael N. Biscotte, PE; Michael Brennan, AIA, RID; Joseph E. Wells, AIA; Guy E. Slagle, Jr., PE, LS; Nigel Clarke, ASLA

Firm Personnel by Discipline:	
Landscape Architects	2
Landscape Designers	7
Interior Designers/Intern Interior Designers	13
Architects/Intern Architects	58
Engineers	238
Other Professionals	156
Technical	80
Administrative	96
Total	650

Top Five Projects: Broadway Streetscape Enhancement, Broadway; Jack Warren Memorial Park, Lewisville, N.C.; Liberty Street Rehabilitation, York, S.C.; Washington Parks and Recreation Master Plan, Washington, N.C.; Zebulon Urban Master Plan, Zebulon, N.C.

• Higgins and Gerstenmaier, PLC

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Web: www.1hg.net

Principals: David C. Gerstenmaier, CLA

Firm Personnel by Discipline:	
Landscape Architects	9
Planners	3
Other Professionals	1
Technical	1
Administrative	1
Total	15

Top Five Projects: Bon Secours Heart Institute, Henrico, and St. Francis Family Practice and Child Care Center, Chesterfield; VCU Cary Street Gym and Past to Future Walk, Richmond; Tree Hill Farm Rezoning and Open Space Master Plan, Henrico; Richmond International Airport Streetscape, Henrico; Mead Westvaco Corp. Headquarters, Richmond

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Principals: Keith M. Oliver, ASLA

Firm Personnel by Discipline:	
Landscape Architects	3
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; Belharbour at SoNo, Chesapeake; Air Combat Command Planning Assistance Team, Dyess AFB, Abilene, Tex. and Minot AFB, Minot, N. Dak.

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Firm Personnel by Discipline:

Landscape Architects	14
Landscape Designers	16
Planners	1
Other Professionals	2
Technical	1
Administrative	6
Total	40

Top Five Projects: National Harbor, Prince George's County, Md.; Heritage Hunt (National Council on Seniors Housing Award – Best Active Adult Community in the Country, Gainesville; Snowshoe Mountain Resort, Pocahontas County, W.Va.; Pennsylvania Avenue Corridor Land Development Plan, Pennsylvania Avenue, Washington, D.C.; Wuhan University City and Software Park, Wuhan, Hubei Province, Peoples Republic of China

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● **LPDA Williamsburg**

1643 Merrimac Trail, Ste. A
Williamsburg, VA 23185
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Principal: Zachary Lette, Principal

Firm Personnel by Discipline:

Landscape Architects	7
Administrative	1
Total	8

Top Five Projects: Pearson Cancer Center Healing Gardens, Lynchburg; Jamestown Visitors Center Entrance Plaza, Jamestown; Rockingham Memorial Hospital, Harrisonburg; Daleville Town Center, Botetourt County; Air National Guard Headquarters, Camp Springs, Md.

● **Lewis Scully Gionet Inc.**

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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	23
Administrative	4
Total	27

Top Five Projects: Howard Hughes Medical Institute – Janelia Farm Research Campus, Ashburn; Commonwealth Center, Centreville; National Gateway at Potomac Yard, Arlington; Erickson Retirement Communities Ashby Ponds, Ashburn; Town Point Park, Norfolk

● **McKinney and Company**

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Web: www.mckinney-usa.com

Additional Offices: Williamsburg, Panama

Principals: Art McKinney, CEO; Frank Wilson, President

Firm Personnel by Discipline:

Landscape Architects	5
Interior Designers	2
Architects	14
Engineers	33
Planners	2
Other Professionals	11
Technical	16
Administrative	19
Total	102

Top Five Projects: Northrop Grumman Enterprise Solutions Centers, Chesterfield and Russell Counties; Virginia Blood Services Corporate Headquarters, Henrico County; Union Bankshares Corporation Operations Center, Caroline County; Biotech 8, Biotechnology Research Park, Richmond; Department of Forensic Science, Office of the Chief Medical Examiner, Prince William County

● **MSA, P.C.**

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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	13
Planners	2
Other Professionals	12
Technical	50
Administrative	15
Total	94

Top Five Projects: Sherwood Lakes Community Planning/Rezoning, Virginia Beach; Hillpoint Elementary School Landscape Plan, Suffolk; London Bridge Boat/RV Storage Rezoning Concept and Landscape Plans, Virginia Beach; The Westin Hotel & Luxury Residences at Town Center Streetscape Plan, Virginia Beach; The Cascades at Woods Corner Rezoning Concept Plan, Virginia Beach

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Web: www.odohertygroup.com

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

Firm Personnel by Discipline:

Landscape Architects	9
Administrative	2
Total	11

Top Five Projects: Clarksburg Town Center, Clarksburg, Md.; St. Mary's College (2002 AIA Metro Washington Chapter, Grand Award; 2002 Inform magazine, Landscape Architecture Award), St. Mary's City, Md.; United States Naval Academy (2002 Maryland/Potomac Chapter ASLA, Merit Award), Annapolis, Md.; Severn Savings Bank – Green Roof, Annapolis, Md.; BWI Airport Terminal Enhancement, Linthicum, Md.

● **Siska Aurand Landscape Architects, Inc.**

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

Principals: C. Douglas Aurand

Firm Personnel by Discipline:

Landscape Architects	4
Technical	3
Administrative	1.5
Total	8.5

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

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Web: www.siteworks-studio.com

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

Firm Personnel by Discipline:

Landscape Architects	5
Total	5

Top Five Projects: John Paul Jones Arena Landscape, University of Virginia, Charlottesville; Rockefeller Park and University Circle Master Planning, Cleveland, Ohio; Institute of Conflict Analysis and Resolution Retreat Center, George Mason University; The Community Chalkboard, A Monument to Free Expression (Virginia ASLA, Merit Award), Charlottesville; VMware Corporate Campus, Palo Alto, Calif.

● **Ann P. Stokes Landscape Architects**

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Norfolk, VA 23510
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Fax: 757-423-6500
Email: astokes@apsla.net
Web: www.apsla.net

Principal: Ann P. Stokes, CLA, ASLA

Personnel by Discipline:

Landscape Architects	5
Technical	1
Administrative	1
Total	7

Top Five Projects: College of William and Mary Mason School of Business, Williamsburg; University of Virginia Curry School of Education, Charlottesville; Virginia Wesleyan College Comprehensive Landscape Master Plan, Norfolk; Private Residence Site Design, Norfolk; Granby Tower Site Design and Pool and Club Deck, Norfolk

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Cary, NC 27513
Tel: 919-677-2000
Fax: 919-677-2050

Key Contacts: Pat Hart, RLA; Scott Mingonet, ASLA, AICP; Bruno Carvalho, ASLA, AICP; Sal Musarra, RLA, ASLA; Jon Wilson, RLA, AICP

Firm Personnel by Discipline:

Landscape Architects	100
Engineers	1500
Planners	60
Total	1660

Top Five Projects: Tree Hill Master Plan, Henrico County; 6000 New Hampshire Avenue Residential Development, Washington, D.C.; Greenbriar Park, Arlington County; Obici Hospital, Suffolk; Phoebus Streetscape, Hampton

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Web: www.whga.com

Principals: Timothy S. Taylor, ASLA; Rob Walker, PE, CLA, LEED AP

Firm Personnel by Discipline:

Landscape Architects	5
Engineers	44
Planners	4
Total	53

Top Five Projects: Lincoln Park Corporate Center Master Plan, Fairfax; Virginia Department of Transportation Administration Building, Fairfax County; One Loudoun Campus Site Plan, Loudoun County; West Virginia DOT Statewide Survey; Visa Corporate Campus, Loudoun County

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Richmond, VA 23229
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Fax: 804-673-6971
Email: bspell.whs@cavtel.net
Web: www.billspell.com

Principals: William H. Spell, ASLA, CSI

Firm Personnel by Discipline:

Landscape Architects	3
Total	3

Top Five Projects: Hampden-Sydney College, Site Design for New Library, New Stadium, and Master Plan Studies; Richmond Cold Storage "Lofts" Historic Hardscape Plan; Country Club of Virginia Aquatics Center, Master Planning and Site Development; Dancing Point Master Plan, James River Botanical Garden for Inspired Thinking; Ft. Nelson Park Master Plan, Site Design, and Brownfield Conversion, Portsmouth

● **WPL**

242 Mustang Trail, Ste. 8
Virginia Beach, VA 23452
Tel: 757-431-1041
Fax: 757-463-1412
Web: www.wplsite.com

Principals: William D. Almond, ASLA; Buddy Pritchard, LS; Brian Large

Firm Personnel by Discipline:

Landscape Architects	4
Engineers	1
Other Professionals	3
Technical	21
Administrative	4
Total	33

Top Five Projects: Plum Point Park (2005 Award for Ecological Excellence by The National Soil & Water Conservation Society – VA Chapter), Norfolk; Hermitage Elementary School (2005 LEED Certified), Virginia Beach; Grassfield High School, Chesapeake; Providence Park Pony League Baseball and Multipurpose Fields and Concession Building, Virginia Beach; Virginia Beach Convention Center Site and Landscape Design, Virginia Beach

● **Van Yahres Associates**

Campus Planning – Site Design
800 East High Street
Charlottesville, VA 22902
Tel: 434-295-4734
Fax: 434-295-6844
Email: mvy@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

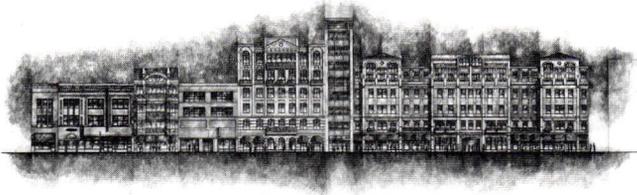
Top Five Projects: Davidson College Master Plan, Site Design for Athletic Facilities, Student Union and Main Campus Walkways, Davidson, N.C.; Wake Forest University Campus Improvement Plan and Quad Renovation, Winston-Salem, N.C.; Wright State University Master Plan and Campus Site Redesign, Dayton, 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

Congratulations to Bon Secours Health Systems Inc., and the project team on its successful design for St. Francis Medical Center.



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Location: Arc Studio, Newport News
Project: Granby Street Streetscape Study

This conceptual study for downtown Norfolk helps envision the growth and development of future infill projects. The three blocks of the Granby corridor lay in the heart of downtown where mixed-use developments are in full bloom and urban living is thriving. www.arcstudioonline.com



Architect: Baskervill, Richmond
Project: Spotsylvania Courthouse Village

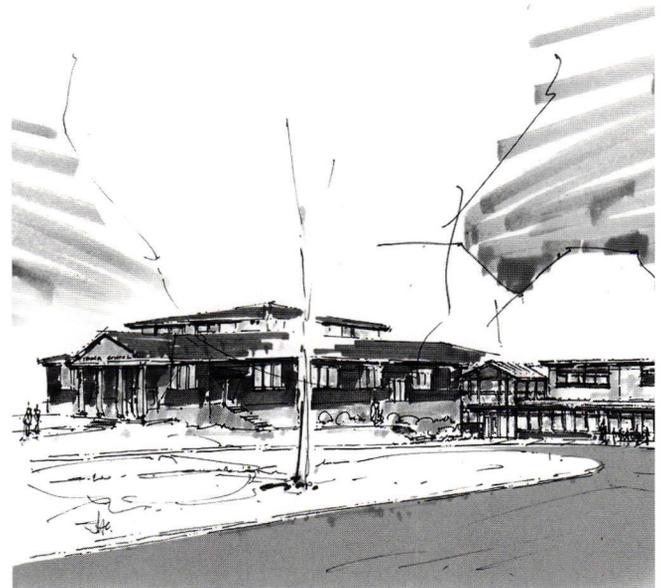
This pair of mixed-use, multifamily buildings located in historic Spotsylvania County comprises 58,500 SF of restaurants, retail and apartments. Village streetscapes and alleyways encourage residents' interaction and provide a true experience of historical village living. www.baskervill.com

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Architect: BCWH Architects, Richmond
Project: Christchurch School Science & Dormitory Buildings

A newly completed master plan and conceptual plans outline a new "river-focused" science center, 32-bed dormitory, and faculty housing on the historic campus of Christchurch School, an Episcopal boarding and day school on the Rappahannock River in Middlesex County. www.bcwh.com



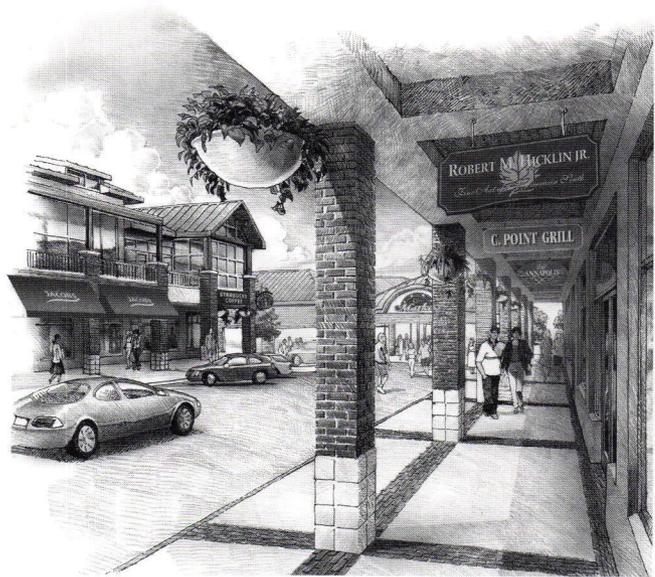
Architect: Beery Rio, Springfield
Project: Vienna Elementary School

Built in 1923, Vienna Elementary School is one of the town's architectural jewels. The current renovations build on five previous additions, and the form of the new entrance reinterprets of the historic building entrance with modern materials. www.beeryrio.com



Architect: Clark Nexsen Architecture and Engineering, Norfolk
Project: Ocean Beach Club, Phase II

This phase of a Virginia Beach oceanfront development for Gold Key Resorts includes a 127,248-SF timeshare tower containing 100 one-, two- and three-bedroom units. Client amenities include indoor and outdoor pools, a “Tiki Pavilion,” and a helicopter pad. www.clarknexsen.com



Architect: CMSS Architects, Virginia Beach, Reston, Richmond
Project: Charles Pointe Lifestyle Center

This new lifestyle center for the Charles Pointe community in Bridgeport, West Virginia, will feature three shell office and retail buildings and a 60,000-SF, suite-style hotel. Later phases will incorporate additional retail, office, and restaurant space. 757-222-2010 / www.cmssarchitects.com.



Architect: Cunningham | Quill Architects, Washington, D.C.
Project: Waterfront House

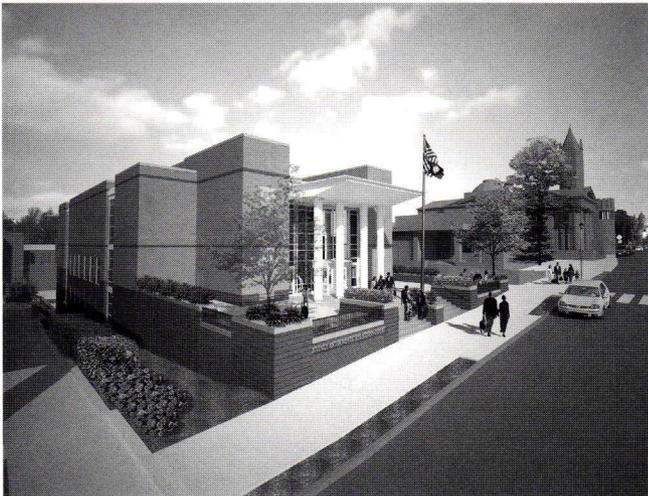
This new home on the Northern Neck in Westmoreland County overlooks Bonum’s Creek, a Potomac tributary. A modern, open design engages the landscape, takes advantage of the water view, and allows this residence for two to flexibly accommodate additional family and friends. www.cunninghamquill.com



Architect: DJG, Inc., Williamsburg
Project: Newport News Public Schools Administration Building

The renovation and addition of an otherwise nondescript structure provides an architectural signature and creates a new focal point. Its relocated main entrance and reconfigured interior circulation responds to the widening of Warwick Boulevard. 757-253-0673 / www.djginc.com

On the Boards



Architect: DMJM Design, Washington, D.C.

Project: Lynchburg Juvenile and Domestic Relations Courthouse

DMJM Design is providing a full range of architectural, planning, engineering and interior design services for this project in the Lynchburg historic district. The courthouse will include two courtrooms and office and support space for the clerk of the courts, court services, and sheriff court security staff. 703-682-4900



Architect: Dominion Seven Architects, Lynchburg

Project: Tradewynd Mixed-Use Building

Located on a corner lot in the heart of the Wyndhurst Traditional Neighborhood, this new two-story 6,717-SF building will house a commercial tenant on the lower level and three upper-level studio apartments. Each apartment features a deck off of each living room. 434-528-4300

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Architect: Geier Brown Renfrow Architects, Alexandria

Project: Wakefield School Campus Master Plan

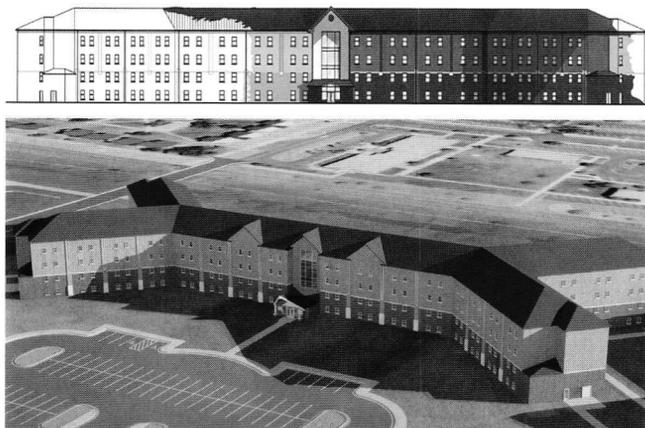
To help an independent school anticipate its growth, GBRA developed a comprehensive campus master plan that relocates roads and organizes buildings around new exterior spaces while emphasizing the school's unique rural context and character. 703-836-9775 / www.GBRArch.com



Architect: HKS, Richmond

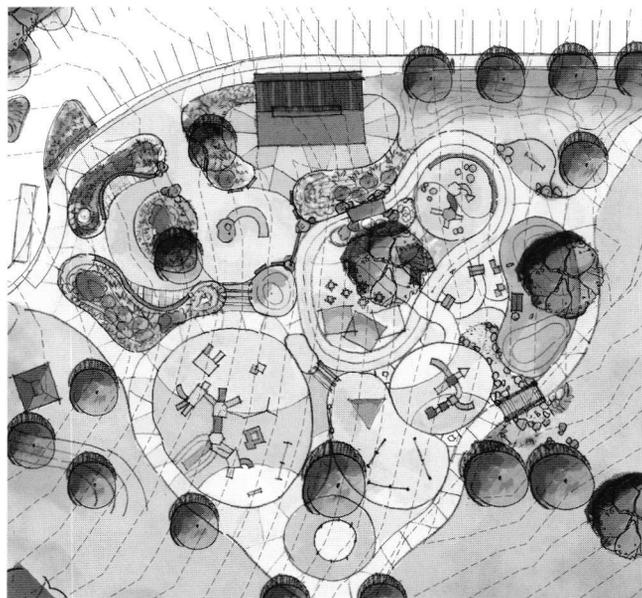
Project: Henrico County RF&P Ballpark

Home of the Glen Allen Youth Association, this new \$3M stadium will host both the Babe Ruth Southeast Regional and 2007 World Series. Covered grandstands, below-ground dug-outs, a new scoreboard, and field amenities give youth players the feeling of playing in a big-time venue. www.hks.com



Architect: HSMM, Roanoke
Project: BCT-H Barracks Complex

This four-building barracks complex in Fort Carson, Colorado, will house 1,460 soldiers. Housing common spaces and team-building recreational areas at the intersection of the wings on each end of the buildings fosters community interaction. 540-857-3257 / www.hsmm.com



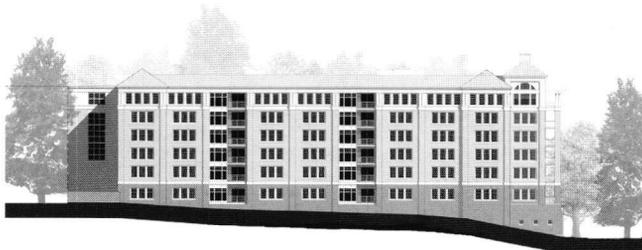
Architect: Land Planning and Design Associates, Charlottesville
Project: A Dream Come True Playground

LPDA is working to implement a universally accessible playground and park in Harrisonburg. The play space incorporates creative active and passive play so that children of all abilities can play and learn together. 434-296-2108 / www.lpda.net



Architect: McKinney and Company, Ashland
Project: Biotech 8, Virginia Biotechnology Research Park

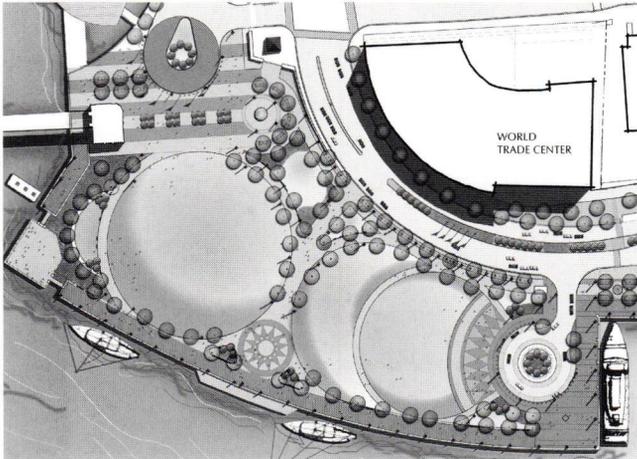
This 75,000-SF shell laboratory will serve as an important gateway to downtown Richmond. Located on 5th Street across from the new Phillip Morris facility, the building includes a forensic training facility, office, wet lab-ready space, and parking deck. 804-798-1451 / www.mckinney-usa.com



Architect: Mitchell/Matthews Architects, Charlottesville
Project: Palisades

This 120,000-SF high-end condominium in Richmond's West End provides 45 units on six levels over a below-grade parking structure and fulfills the developer's goal for embodying a more traditional Virginian architectural character. 434-979-7550

On the Boards



Architect: MMM Design Group, Norfolk

Project: Town Point Park

This new park master plan (developed with Lewis Scully Gionet) includes upgraded performance venues, parking, pedestrian circulation, recreational elements, planting design, ornamental brickwork, sidewalks, lighting, signage, and civil engineering. 757-623-1641 / www.mmmdesigngroup.com

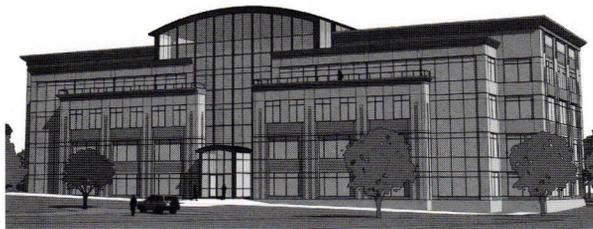


Architect: Moseley Architects, Richmond

Project: Police Administration Building

This new building for the Suffolk Police Department responds to the diverse architectural styles of its surrounding neighborhood. Nearby Victorian and bungalow-style homes provided design cues for the entrance pavilion and colonnade. 804-794-7555 / moseleyarchitects.com

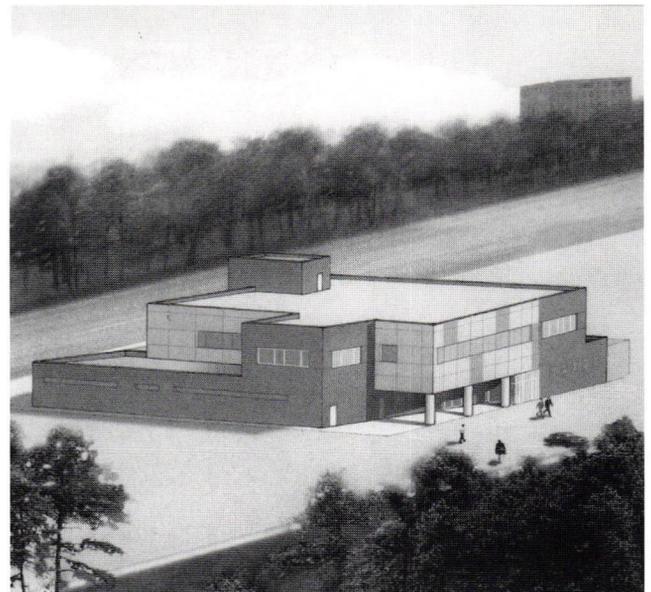
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Architect: nbj Architecture, Glen Allen

Project: Alterra 1 Office Building, Westcreek

This 80,000-SF first building of a four-building office complex in Goochland's Westcreek development has the goal of achieving LEED certification. The four-story precast-and-glass office features a full-height atrium lobby and grand penthouse office spaces with vaulted ceilings. 804-273-9811 / www.nbjarch.com



Architect: PSA-Dewberry, Fairfax

Project: Montgomery County 6th District Police Station

This 30,000-SF police station uses a combination of traditional and modern materials, angled and interlocking floor plans, and careful siting and orientation to enhance community and police relationships while increasing its visibility and accessibility to the surrounding neighborhood. www.psa-dewberry.com



Architect: SFCS Inc., Roanoke
Project: Rosecliff

St. Lawrence Rehab Center needed a new master plan and expansion for its retirement community in Lawrenceville, N.J. SFCS designed 140 new clubhouse apartments, a community center, and 42 carriage homes. 540-344-6664 / www.sfcs.com



Visualization by Interface Multimedia, courtesy of CS Master V

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

This contemporary mixed-use project will introduce residences and a vibrant street life to Washington, D.C.'s North of Massachusetts neighborhood. The infill development features bold massing, contrasting materials and colors, and a street-facing café and fitness center. 301-654-9300 / www.skiarch.com



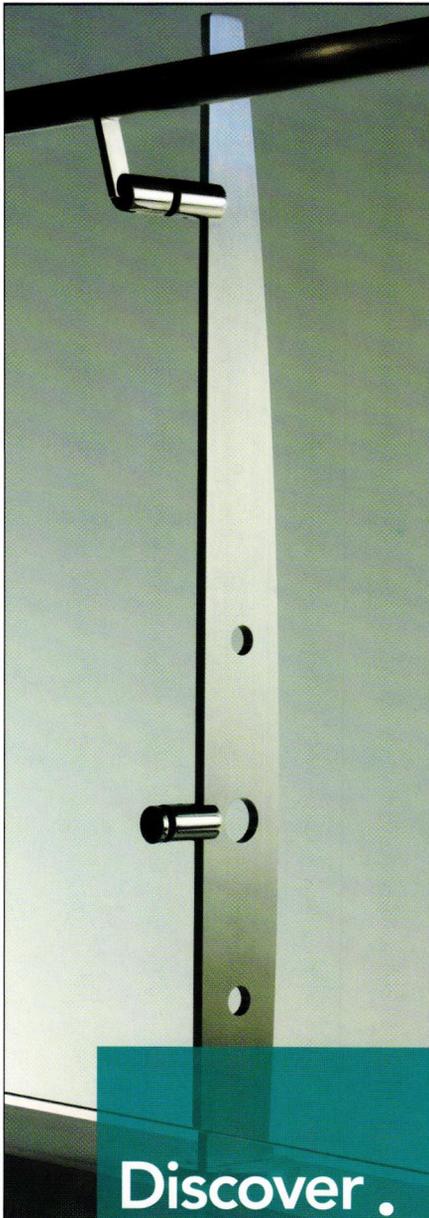
Architect: Wiley & Wilson, Lynchburg
Project: Lunenburg County Historic Bruce Building

The adaptation and reuse of this historic structure – originally donated as a library – is the next phase of the Government Center Master Plan. Neighboring the historic courthouse, the renovation will serve the needs of the County Administration. 434-947-1901 / www.wileywilson.com



Architect: William Henry Harris & Associates, Inc., Richmond
Project: Catholic Church of the Visitation

The renovation and addition to this Northern Neck church increases seating for worship and adds administration and support spaces. A covered pavilion and bell tower reshapes the entryway, with traditional-style additions matching the existing church. 800-473-0070 / www.harrisarchitects.org



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Taking Note

Like any Civil War survivor, Winchester's Old Frederick County Court House has seen more than its fair share of change. Control of the landmark two-story building (and the town around it) switched more than 70 times between Union and Confederate forces, with both armies pressing it into service as a makeshift hospital and prison – one of the more unlikely and ironic mixed-use programs ever devised. Since the building opened in 1840, its second floor has demonstrated particular flexibility, operating variously as a theater, classroom, and offices. Decommissioned in 1984 as a seat of justice, the courthouse provided city staff with administrative space until being vacated in 1997.

Locals anywhere typically resist letting go of a building with similarly storied pasts, so in 2000, talk turned toward reviving the courthouse as a local Civil War museum. Enlisting the help of a talented home-grown architecture firm, is another familiar story – though at first blush the selection of Reader & Swartz Architects, a talented firm with a flair for the Modern, might have appeared an unlikely match for the Greek Revival structure.

But in the end, the merger of 19th-century American republicanism with sleek 21st-century detailing is nothing less than a revelation. The renovations to the first-floor courtroom set the tone by evoking the spare simplicity of earlier judicial proceedings, while the second floor has been transformed into a dramatic gallery space. Emblematic of a discovery process that principal Chuck Swartz describes as “archaeological,” the firm created a deft solution that opens a window on history, exposing 1860s graffiti on the original plaster – among them a ferocious curse on Jefferson Davis – with simply framed plexiglass cut-outs. The firm's fresh and confident treatment of such details reveals the stories within the courthouse's stories, from a glass entrance that lets the original 11-foot-high doors remain open to a glass ceiling in the gallery that reveals the bell tower's timber construction. The marks made by Reader & Swartz are far subtler, equally as lasting as the writing on the wall.

–Kyle Copas

Courtroom Drama



Photos: Ron Blunt

The first-floor courtroom (above) has been restored to its original “gentleman justice” configuration with the original lawyer's bar. The bar was rediscovered in the basement after a series of adaptive reuses to the original Frederick County Court House (below).

