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*Inside: Design Industry
Consultants Directory*

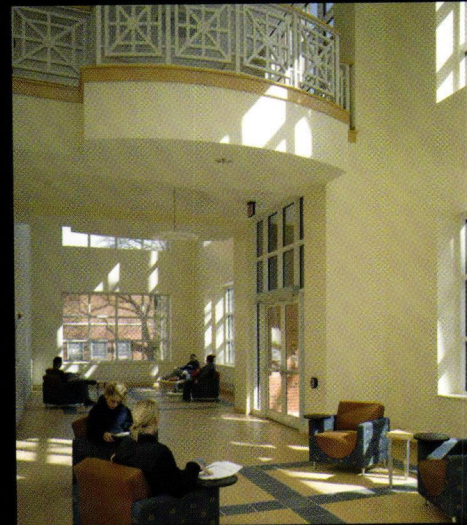
Virginia Beach Convention Center ■ Herndon Senior Center ■ Virginia Tech Alumni Center ■ LEAFHouse



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FROM THE PUBLISHER

La plus ça change ...

Maybe it's age. Or perhaps just an idiosyncrasy of personality. But more and more I am intrigued by life as a continuum – not simply the “ever-rolling stream” of life, but the ways one event leads to another while shaping, changing, sometimes even contorting pieces of the future.

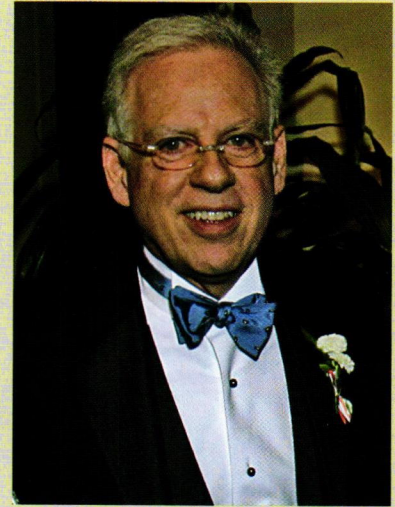
Twenty years ago the Virginia Society was much perplexed about its publication program – especially about the inability to influence the graphic quality of a publication it did not own or control. When Gary Arnold, AIA – then chairing the Communications Committee – set about to master the situation, he led his group to research the many issues of starting a

publication – ownership, publishing and editorial control, advertising sales, design and distribution. By late 1988, the Board had approved the plan and funding, and the hard work of shaping the magazine editorially, graphically and economically began in earnest for the January 1990 launch.

Which brings us – oh so rapidly – over these years to the present, when *Inform* enters a new era under the editorial direction of Bill Richards. While a new editor will certainly over time bring his own sensibility to *Inform*, the fundamentals will not change: *Inform* was created to be general-reader-friendly, not a professionally technical publication; rich visual and tactile experiences have always been a core value of the magazine; and we have aspired to enlighten and delight both.

But as *Inform* heads toward its third decade, you can be sure you will see signs of evolution: an exploration of connections to electronic media; further collaboration with the Virginia Center for Architecture and its programs of exhibitions and travel; a revisiting of the broader “creative class”; an expansion to a bimonthly format; and, not least, a freshening of the graphic imagery over time.

In the final analysis, *Inform*'s success is tied to the success of the “architectural enterprise” in our region. To the question I was once asked – by an architect no less – “Do you think there's enough good architecture being produced in Virginia to justify a magazine?” – I answer now as I did in 1995: “Publication in *Inform* is not simply a reward mechanism according to an editor's notion of “good” architecture. It's a means of elevating architecture to its proper place as a vital piece of our lives; in revealing the best of what is being produced, we help create an environment that demands it.”



—John W. Braymer
Publisher

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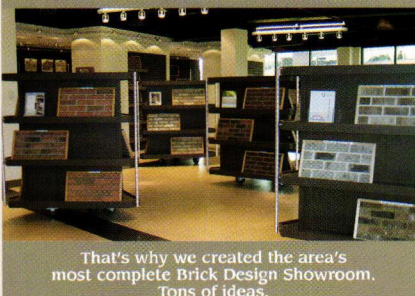
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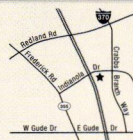
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Unconventional Wisdom

The Virginia Beach Convention Center, by Skidmore, Owings & Merrill, offers an intriguing new take on meeting space. Where iconic meets functional, a nod to maritime history offers both context and form. *By Rab McClure*

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Hokie Hospitality

SFCS and RMJM Hillier collaborate on a multipurpose center for Virginia Tech. Hokie stone and a close attention to detail help carry Ralph Adams Cram's Collegiate Gothic into the twenty-first century. *By Lisa Goff*

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Core Connections

The Herndon Senior Center by Cunningham Quill creates an urban and social junction within the Fortnightly neighborhood master plan. A new axis takes shape, but the idea of community remains unchanged. *By Heather Livingston*

6



Design Lines

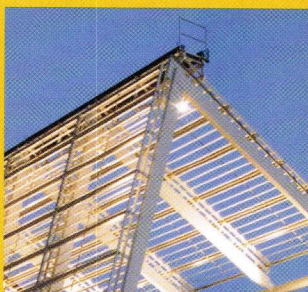
new developments in design

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Taking Note

doing the small thing well



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Virginia Beach Convention Center
Photo by James Steinkamp

Next issue:
"On Civic Space"

Maurice Cox, educator, urban designer and advocate for community involvement in design initiatives, has been appointed Director of Design for the National Endowment for the Arts.

During his two-year appointment, Cox will oversee the Mayors' Institute on City Design, Governors' Institute on Community Design, and the Your Town programs to help smaller communities preserve their character in the face of economic or social change, while providing professional leadership to the field, and supervising the grant-making process in design and the endowment's panel selection of design professionals and academics who evaluate and recommend grant awards.

"I am thrilled to be part of helping the NEA achieve its goal of 'democratizing' design and continuing to expand its reach into every corner of America," said Cox. "By directly engaging the public in the discourse about design, by placing it within reach of ordinary citizens, I believe we can empower the public to better shape their world."

National Endowment for the Arts Chairman Dana Gioia said: "His wide-ranging experience, from professional practice to academic instruction to civic leadership, fits well with NEA's mission of promoting broad public access to artistic excellence. We know he will provide invaluable guidance for our programs."

Cox has devoted his career to challenging contemporary urban design issues. An associate professor in the School of Architecture, Cox joined the U.Va. faculty in 1993 and is a 2004-2005 recipient of Harvard University's Graduate School of Design's Loeb Fellowship.

As an educator he has used the local community as a laboratory for students to have hands-on experiences related to local non-profit involvement and transportation issues and to see how designers can take leadership in civic life and successfully

Maurice Cox Named Director of Design at NEA

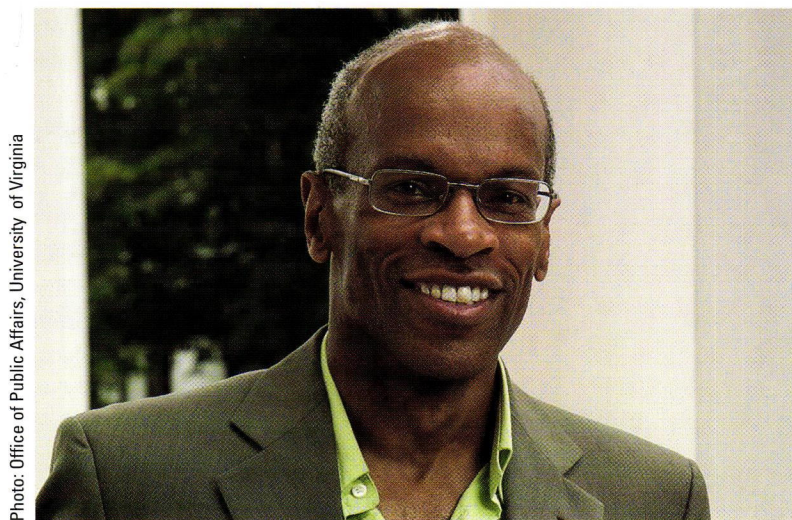


Photo: Office of Public Affairs, University of Virginia

Maurice Cox, the newly appointed Director of Design for the National Endowment for the Arts, has taught at the University of Virginia since 1993.

shape their neighborhoods and cities through design.

"This is a very important appointment for Cox, whose well-developed knowledge of civic governance coupled with his excellent design skills, will serve the NEA in their national mission," said Architecture School Dean Karen Van Lengen. "We are all very pleased to support Cox's appointment, fully anticipating all that he will bring to the job and the nation."

Recently he served eight years on Charlottesville's City Council, the final two years as mayor. During those years of intense civic involvement and leadership, Cox actively promoted creative, sustainable transportation initiatives that included plans to improve public transportation in the city and surrounding area, culminating in the creation of a new transit center downtown. In another initiative, he led the city in the restructuring of zoning ordinances that promote higher-density, mixed-use development. Frommer's "Cities Ranked and Rated" selected Charlottesville as "Best Place to Live" out of 400 cities in the U.S. and Canada while Cox was mayor.

Born in New York City, Cox is a graduate of The Cooper Union School

of Architecture. In 2004, he was awarded the school's highest alumni honor, the President's Citation for distinguished civic leadership to the architecture profession.

Cox began his teaching career as an assistant professor of architecture at Syracuse University's Italian Program in Florence, Italy. His teaching in Florence was accompanied by 10 years in partnership with Giovanna Galfione, focusing on issues of urban design.

In 1996, he co-founded RBGC Architecture, Research and Urbanism Charlottesville with University of Virginia Associate Professor Craig Barton, Giovanna Galfione, and Marthe Rowen in Charlottesville. The firm served clients in communities traditionally underserved by the design field. His reputation as a design leader and innovator led to his being featured in *Fast Company* magazine as one of America's "20 Masters of Design," as well as in the CBS newsmagazine "60 Minutes," *The New York Times*, *The Washington Post* and *Architecture* magazine, all for his groundbreaking use of design as a catalyst for social change in the rural community of Bayview, Virginia.

— Jane Ford



Photos: Amy Gardner



The University of Maryland's LEAFHouse used 33 different perennials, vines, and grasses.

University of Maryland Places Second in the Third Solar Decathlon

LEAFHouse outpaces 18 others at the Washington, D.C. competition

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The results of the Solar Decathlon were announced on October 19, as the Technische Universität Darmstadt finished first with 1025 points, the University of Maryland second with 1000 points, and Santa Clara University third with 980 points. Teams were asked to utilize photovoltaic panels that would produce enough solar energy to power an 800 square-foot home, its attendant systems and appliances, and an electric car. The third solar decathlon in five years is the brainchild of the U.S. Department of Energy, whose Office of Energy Efficiency and Renewable Energy sponsored the competition.

On the western flank of Decathlete Way, a section of reclaimed Mall, the University of Maryland's LEAFHouse used the eponymous leaf as a structural model to form a wooden "spine" and steel supports. The goal for LEAFHouse was adaptability. Modular, translucent panels for some of the interior walls gave the spaces partial flexibility. Beyond manual adaptation, LEAFHouse offered an environmental control system that monitors and adjusts temperature, humidity, light, and doors in the home according to presets and weather forecasts. Finally,

LEAFHouse debuted a liquid desiccant, or drying, waterfall that mediates humidity in the building, which the team has reported is the first domestic use of such a system.

The works of 20 teams were evaluated in 10 separate categories. With more than an eye toward practical application, the Department of Energy ranked engineering and market viability as the second and third most valued categories with 150 points each. At over \$549,000 the prototype LEAFHouse was not the most economically viable, but the Maryland team projects an eventual cost of \$180 to \$228 per square foot if adapted for mass production.

Architecture, unlike the other nine categories, was rated on a 200-point scale. And, the competition's criteria for good architecture? The oldest surviving standard offered by Vitruvius and modified by the amateur architect Sir Henry Wootton: firmness, commodity, and delight. Wootton's *Elements of Architecture* argued that the nature of architecture should be an economy of means, like that of Nature, itself. At press time, the Potomac Valley Architecture Association, the non-profit arm of the AIA Potomac Valley



Entrants were asked to provide enough power for an 800-square-foot home, its systems, appliances, and an electric car using photovoltaic panels.

Chapter, had entered into negotiations to purchase LEAFHouse from the University of Maryland for public education programming. If the deal is realized, LEAFHouse will remain on the College Park campus as an accessible, tangible model of a more energy efficient, Vitruvian trinity.

— William Richards

John Braymer is the CEO of the Virginia Society of the AIA and the Virginia Center for Architecture. He is a Richard Upjohn Fellow of the AIA, and in 2006 he was awarded the Architecture Medal for Virginia Service, recognizing, in part, his role as founding publisher of *Inform* magazine.

Lisa Goff is a freelance writer living in Charlottesville, Virginia.

Heather Livingston is a Vermont-based writer, specializing in sustainability, design, and architectural technology. A former Washingtonian, Heather works from her home in the Green Mountains.

Rab McClure is Assistant Professor of Interior Design at Virginia Commonwealth University. His "Socialite Luminaria" was selected for exhibition at *Interieur 06* in Kortrijk, Belgium, and his "Cubbyhole Studio" was a finalist in the 2005 IDEC International Design Competition.

Correction The images that appeared in "Design In Concert" (*Inform* 2007, Number 2) misidentified the work of Robert Benson as the work of "Ian Bradbury," which appears throughout the article. Moreover, the latter photographer's name is Ian Bradshaw, not "Bradbury," and his work appears on the final page of that article. *Inform* regrets the error.

Will Kerner

Current Exhibitions

Staying Power

Virginia Center for Architecture
Richmond, Virginia



Crozet has encouraged development in concentrated areas as a way to increase density without sacrificing the surrounding landscape.

"Staying Power" is divided into two exhibitions, which survey past milestones and offer models for future ones. "America's Favorite Architecture," part of the AIA150 initiative celebrating the sesquicentennial of the American Institute of Architects, offers a slice of the built environment with 150 notable works. Nearly 250 structures were identified by more than 2,400 AIA members as survey-worthy, and offered to the general public for voting. About 1,800 voters, representing less than a tenth of the U.S. population, ultimately determined America's favorites. The Virginia Center for Architecture invites you to survey the results and compare them to your own favorites.

Thomas Jefferson holds the two oldest buildings on the list, with Monticello and the Virginia State Capitol. Notably, Ralph Adams Cram holds the most recent building, reminding us that St. John the Divine has yet to be completed. The results favor the late nineteenth and twentieth-centuries (the period between 1793 and 1877 is not represented at all), so *fin de siècle* and Modern American fans will find themselves in familiar territory.

"Livable Communities for Virginia," centers on the 10 Principles for Livable Communities developed by the AIA as part of their sesquicentennial. Basic, quality-of-life issues, or "livability," are brought to the fore by 40 projects and sites that demonstrate a high standard of livability. Sponsored in large part by the Virginia Society of the American Institute of Architects, "Livable Communities" is planned as a traveling exhibit throughout Virginia that will include public outreach and educational programs in addition to resources for community advocacy.

"Staying Power," then is about the buildings that have demonstrated it, and guidelines to ensure that future buildings can achieve it in a thoughtful, livable way. Co-curated by Peyton Boyd and Vernon Mays, "Staying Power" is at the Virginia Center for Architecture, 2501 Monument Avenue, Richmond, and will run through January 13, 2008.

— William Richards

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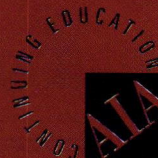
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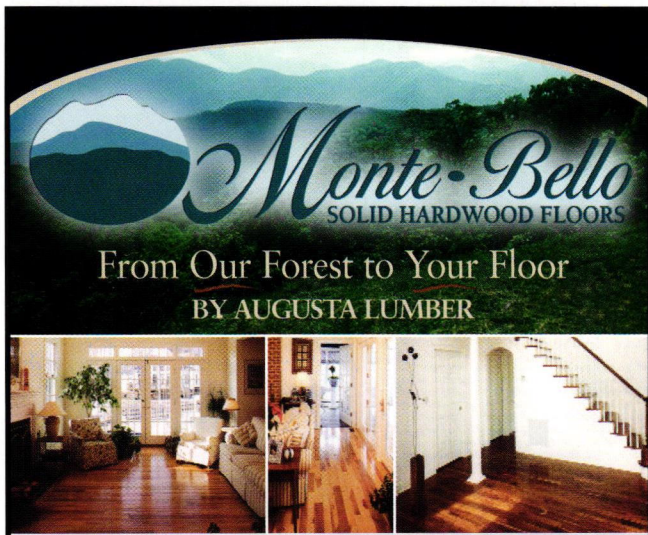
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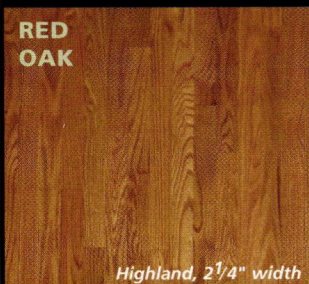


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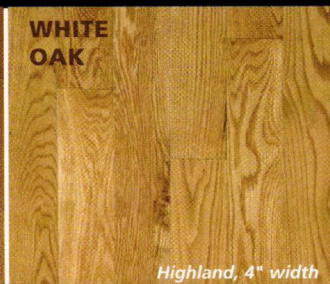
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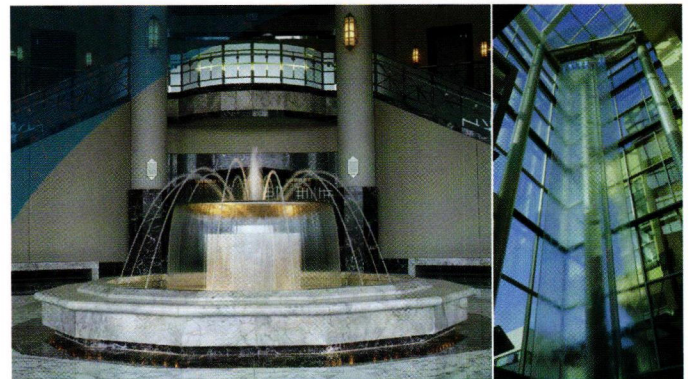
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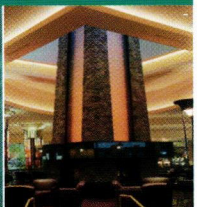
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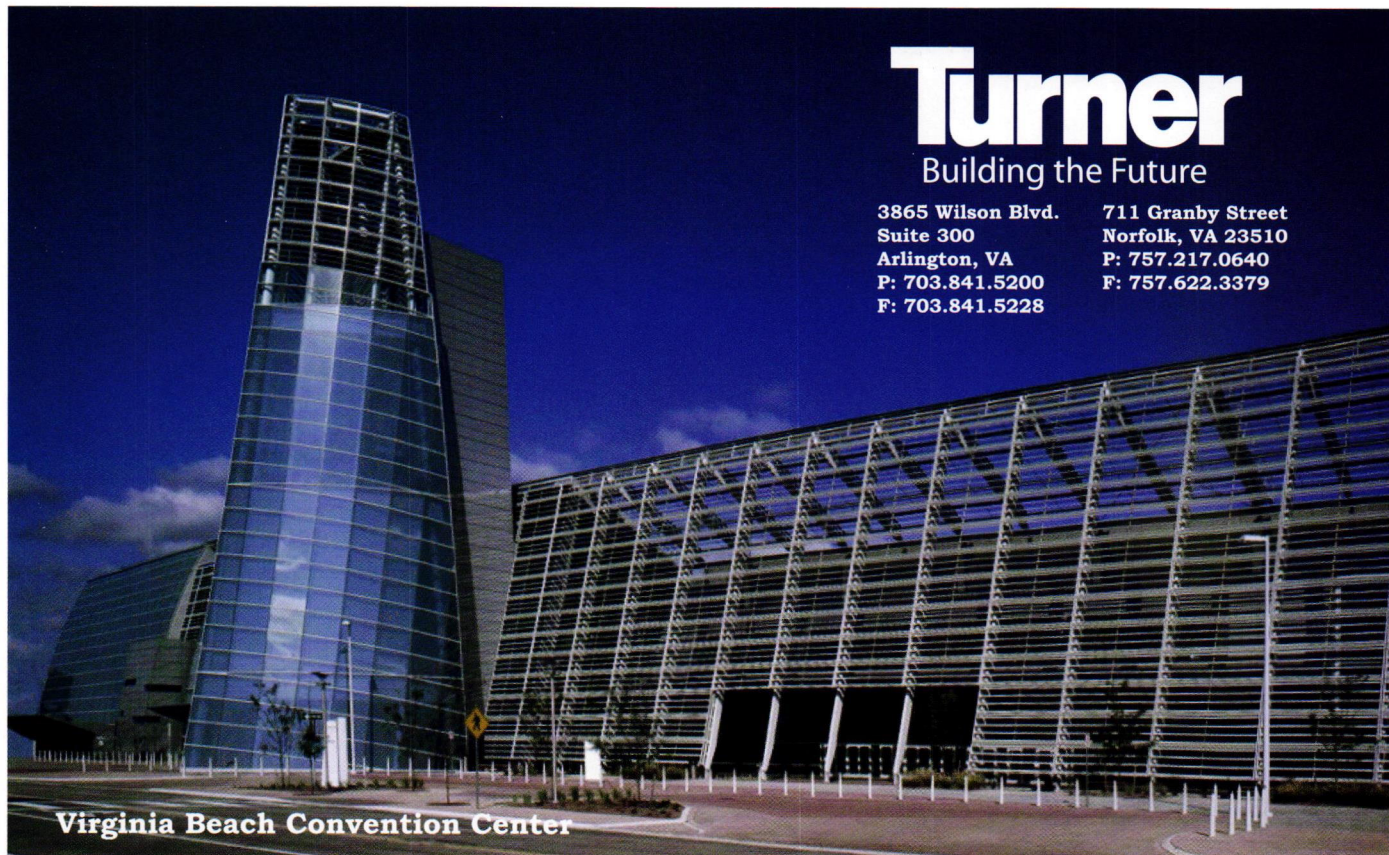
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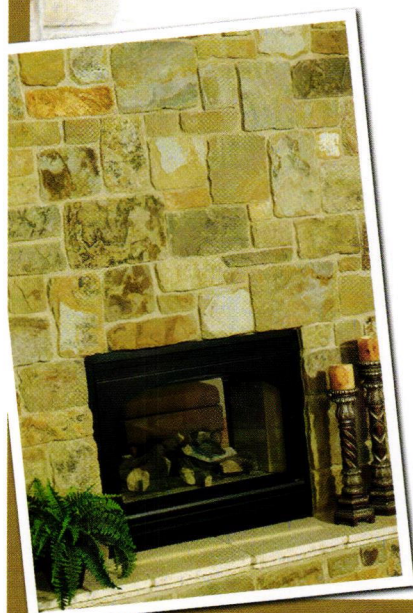
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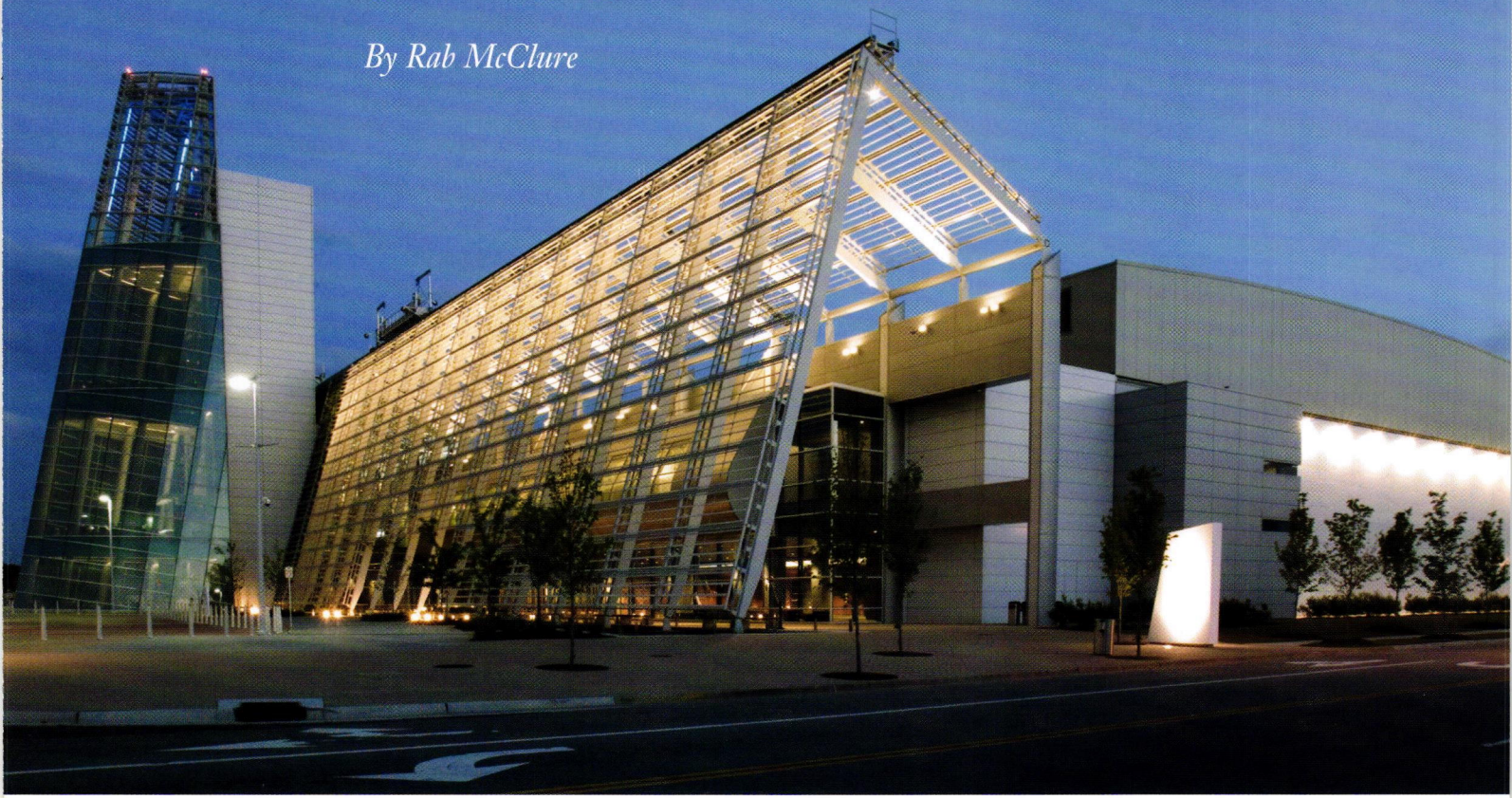


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Unconventional Wisdom

The Virginia Beach Convention Center by Skidmore, Owings & Merrill offers an intriguing new take on meeting space.

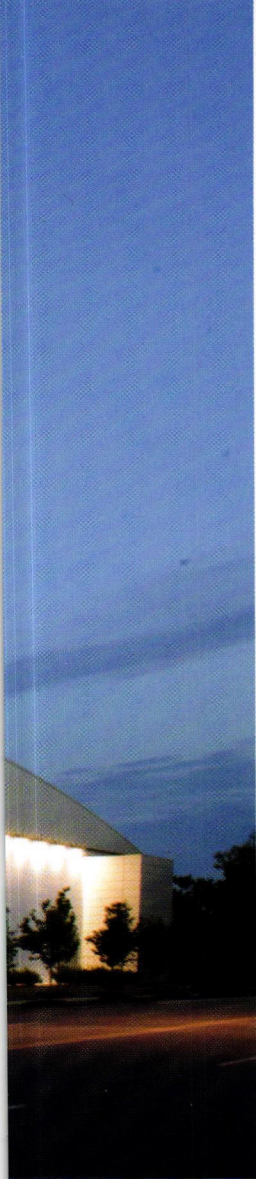
By Rab McClure



If you're driving toward the Atlantic coast on Interstate 264, just past the point where the road transforms from a multi-lane highway into a one-way city street (the moment in my car at least, when kids in the backseat suddenly, mysteriously sense the beach, still six blocks away), keep an eye out for a string of loading docks on your right-hand side. You're seeing the service end of the latest phase of expansion to the Virginia Beach Convention Center, by the Chicago firm of Skidmore, Owings & Merrill. When you have a few minutes, perhaps on your way back out of town, make sure to turn south onto Parks Avenue, then west onto 19th Street to find the front facade, and treat yourself to a walk-through of this remarkably engaging, unique public building.

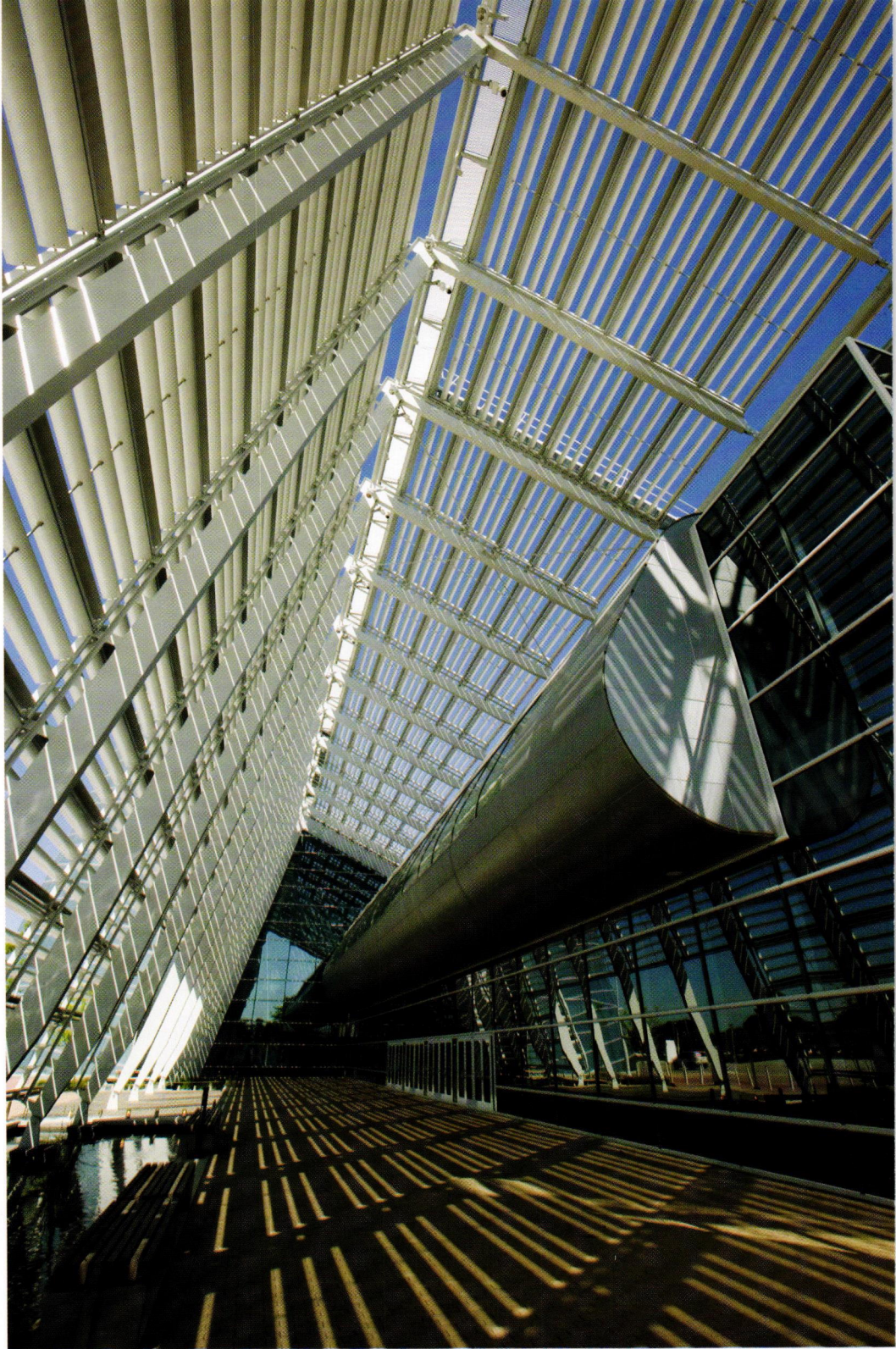
Completed earlier this year, the center contains more than a half million square feet of space, including a column-free exhibition hall that spans 240 feet in one direction and 625 feet in the other, more than 50,000 square feet of pre-function space, a 30,000 square foot ballroom, five meeting suites totaling 28,000 square feet, and a host of support spaces. As impressive as those figures are, the building's size is not its distinguishing feature; the convention center is considered medium-sized for its type.





**A 140-foot tall tower
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ballroom, (opposite
and right), or west
to the lobby.**

**A canopied entrance
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exhibit halls (left).**



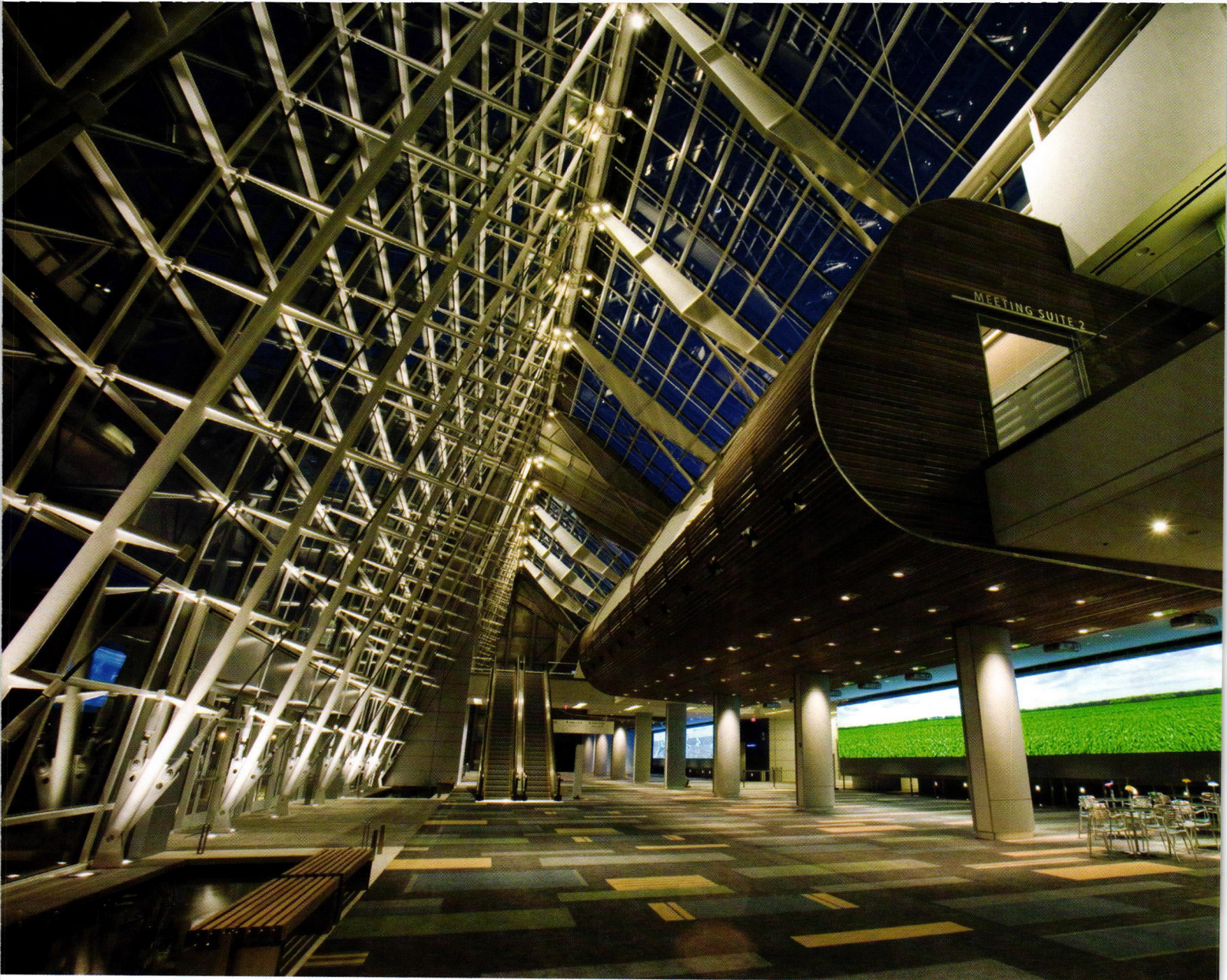
What really sets this project apart is its clarity, refinement, and deftly subtle use of site-specific analogous references.

The project's organization is simple enough that even a casual visitor will intuitively grasp its layout. From south to north, it is arranged in distinct layers. An entry plaza spans its length, transitioning to a zone of public lobby space, followed by a 30-foot-wide band of user amenities--bathrooms, ticket booths, coatrooms, etc. Continuing north, a layer of flexibly divisible ballroom and exhibit space ends with more user amenities, and the loading docks behind. The center's second floor contains additional pre-function space and meeting suites that can be variously configured. Contained in slatted

wood shells, these suites read as discreet objects, floating – or moored – within the lofty, sunlit lobby, vaguely reminiscent of ships' hulls.

"The client asked us for an iconic building," explained the project's design principal Leigh Breslau of SOM. "It was also our goal to create a clear building, one that would be easy to use and visit; a perfect diagram. As we developed the design, those goals came together around a variety of subtle, or, maybe not-so-subtle, nautical references."

In addition to the meeting suites, other nautical analogies help shape the building. There is a prominent tower attached to the entry façade whose curved, triangular shape, slightly



prow-like, divides the flow of visitors entering the building – one group heading east toward the ballroom, the remainder directed west to exhibit halls A-D. The tower's profile, tapered from base to apex, and its rooftop observation deck, which is dramatically lit at night to form a glowing beacon, obliquely reference the 1792 Old Cape Henry Lighthouse, seen on the city's seal. The second floor Tower Board Room contains a commanding triangular conference table, detailed with stainless steel rails at the edges. With large windows ahead on two sides, a solid wall behind, and white finishes all around, occupying the room feels a bit like standing on the bridge of a large ship – a feeling amplified by the shifted horizon line its slanting window mullions create. The room seems about to pitch and roll as though caught in a heavy sea, the rails on the conference table apparently there for support.

Entering the building, planking made from a sustainably harvested Brazilian hardwood called cumaru forms an indoor/outdoor bridge or boardwalk past shallow reflecting pools filled with floating tubs of aquatic plants. Custom-designed carpet

in the lobby has an abstract geometric pattern that resembles large colorful towels arrayed on the beach. Similar carpet in the ballroom adds subdued, narrow bands of color, intertwined like seaweed, and variously sized, randomly placed circles float like bubbles. In the lobby, graceful bow-shaped trusses support the south-facing glass curtain wall and reveal an obvious affinity for the tensile language of sailboat structure, masts, and rigging. Nautical analogy prevails throughout, creating a sense of coherence and specifically relating the project to its site and context.

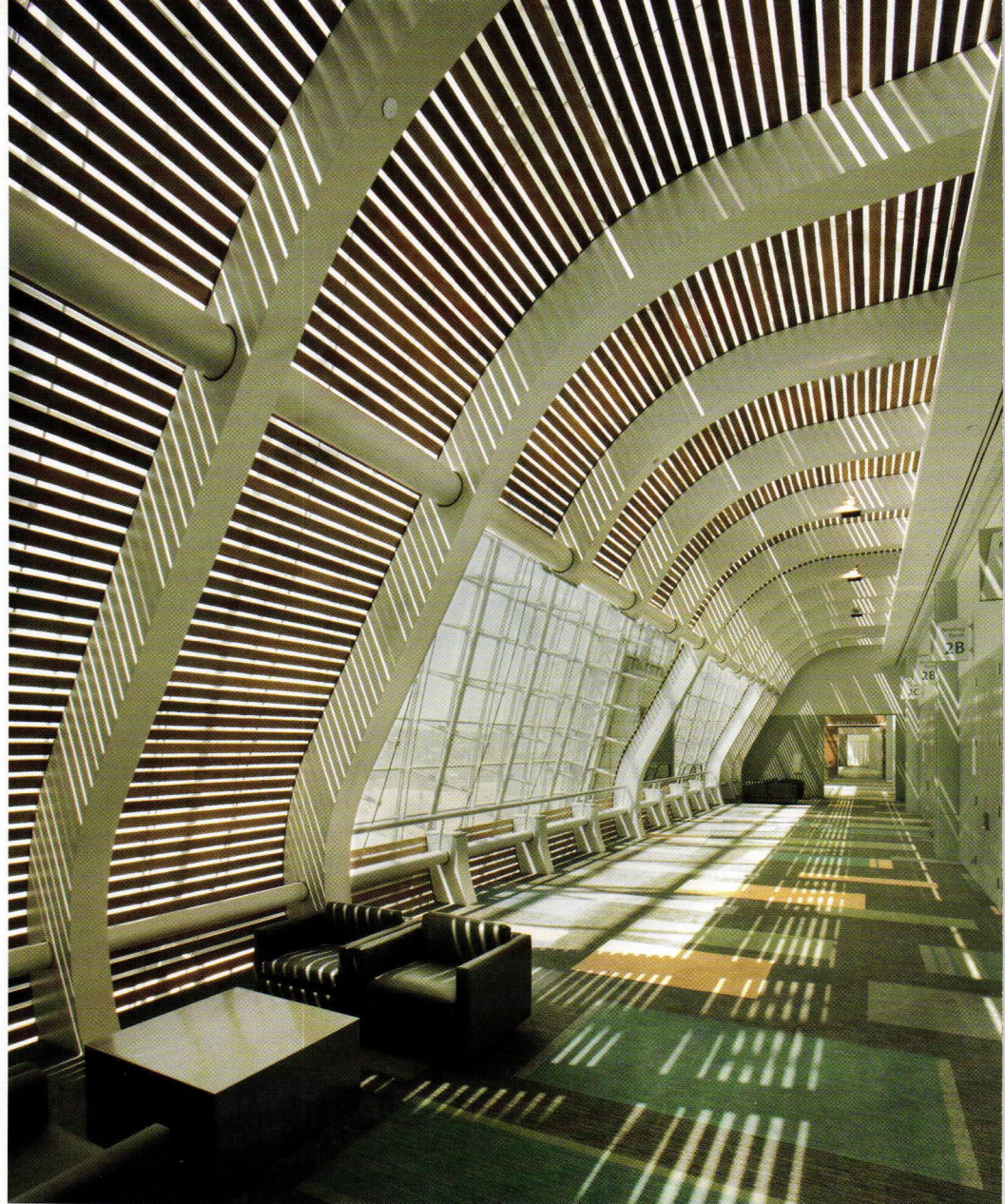
It's important to note, however, that the desire for contextual reference never approaches direct, literal representation. Analogy clearly serves a secondary role, one of adopting associations in order to adapt them to the unique conditions of this particular project, allowing the resulting structural and formal qualities to create something unique. The result is an inventive, novel solution.

This notion, expressed early on – that the building could be unlike other recently built convention centers – helped win



Photos: James Steinkamp

Meeting suites, reminiscent of ships' hulls, seem to float above the lobby. The tensile language of nautical rigging is also apparent along the façade (opposite).



SOM the commission. According to VBCC General Manager Courtney Dyer, "Their team came to the interview with the message that for the money the city planned to spend, it deserved a unique solution; something more than a working expansion of the existing facility." With SOM's help, the clients developed a strategy that included acquisition of adjacent property on both sides of 19th Street, growing the site to 50 acres and providing space for future expansion.

The new scheme rotates 180 degrees to face 19th Street, rectifying the old facility's awkward siting that offered no obvious entrance, as visitors parked behind the building and passed through service entrances. Now, a clear progression takes visitors from parking lot or drop-off plazas, directly to building entrances that align with the facility's five distinct bays. The tower sits between the easternmost bay, which houses the ballroom – distinguished by its open, louver-clad, porch-like façade – and the four bays that form the Exhibit Hall, which can be subdivided and rented separately, or operated as one giant room. Escalators in two locations, for people headed upstairs to the

Wood slat screens filter sunlight through to the second-floor pre-function spaces, which lie outside the divisible meeting suites (above).



In the ballroom, ceiling panels cleverly organize and conceal a variety of mechanical equipment and lighting, including programmable LEDs. The Tower Board Room's conference table (opposite) is framed by stainless steel rails.

meeting suites, are clearly visible from anywhere in the lobby.

The repetitive bay structure, in addition to providing legibility, also establishes a plan for growth. The building can be extended westward, enabling the lobby, meeting rooms, user amenities, exhibition hall, and loading dock to be added incrementally, one bay at a time. Enough land is available to the west to double its current size in this straightforward manner. Long-term, a mirrored, adapted layout across 19th Street will enable the project to frame both sides of a pedestrian-friendly street and plaza. This is an urban opportunity that would have been unavailable had the existing building simply been expanded as originally planned. Recognizing this future possibility, the cafe is positioned within the base of the tower, with a direct entrance from the plaza.

If you find yourself fortunate enough to attend a convention or conference hosted at the Virginia Beach Convention Center, be sure to note the refinement of its details, particularly in the lobby's structure, its sophisticated finishes, and the high degree of systems integration and coordination. The project has an impressive sustainability focus that includes both design

initiatives and operational strategies. Automated dampers at the lobby's apex open to relieve built-up heat, and a ceramic frit on the hurricane-proof glass limits ultraviolet light and heat gain. Carpeting is made of natural fibers, the paint is low-VOC (volatile organic complex), renewable materials are used throughout, the irrigation system monitors rainfall, and lighting and mechanical controls are automated. On the operations side, the project is certified *Virginia Green*, an initiative to promote environmentally friendly practices in the tourism and hospitality industry, and is pursuing LEED certification.

The newly completed Virginia Beach Convention Center is worth visiting in person. It demonstrates that thoughtful design can address many issues at once and work on many levels. A sustainable agenda can complement the desire to create an iconic landmark. A facility that satisfies a complex, demanding program can also be elegantly clear and user-friendly.



Project: Virginia Beach Convention Center

Architect of Record: Skidmore, Owings & Merrill LLP, Chicago (Leigh Stanton Breslau, AIA, design partner; George J. Efstathiou, AIA, RIBA, managing partner)

Consultants: Clark Nexsen (civil and MEP engineers); Shen Milsom & Wilke, Inc. (acoustical, telecommunications); Conventional Wisdom Corp. (programming); The Office of James Burnett (landscape design); Calori & Vandendynden, Ltd. (graphic design); Kroll Security Services Group (security systems); Cini-Little International (food services); PHA Lighting Design (special lighting)

General Contractor: Turner Construction Company

Owner: Virginia Beach Convention and Visitor's Center

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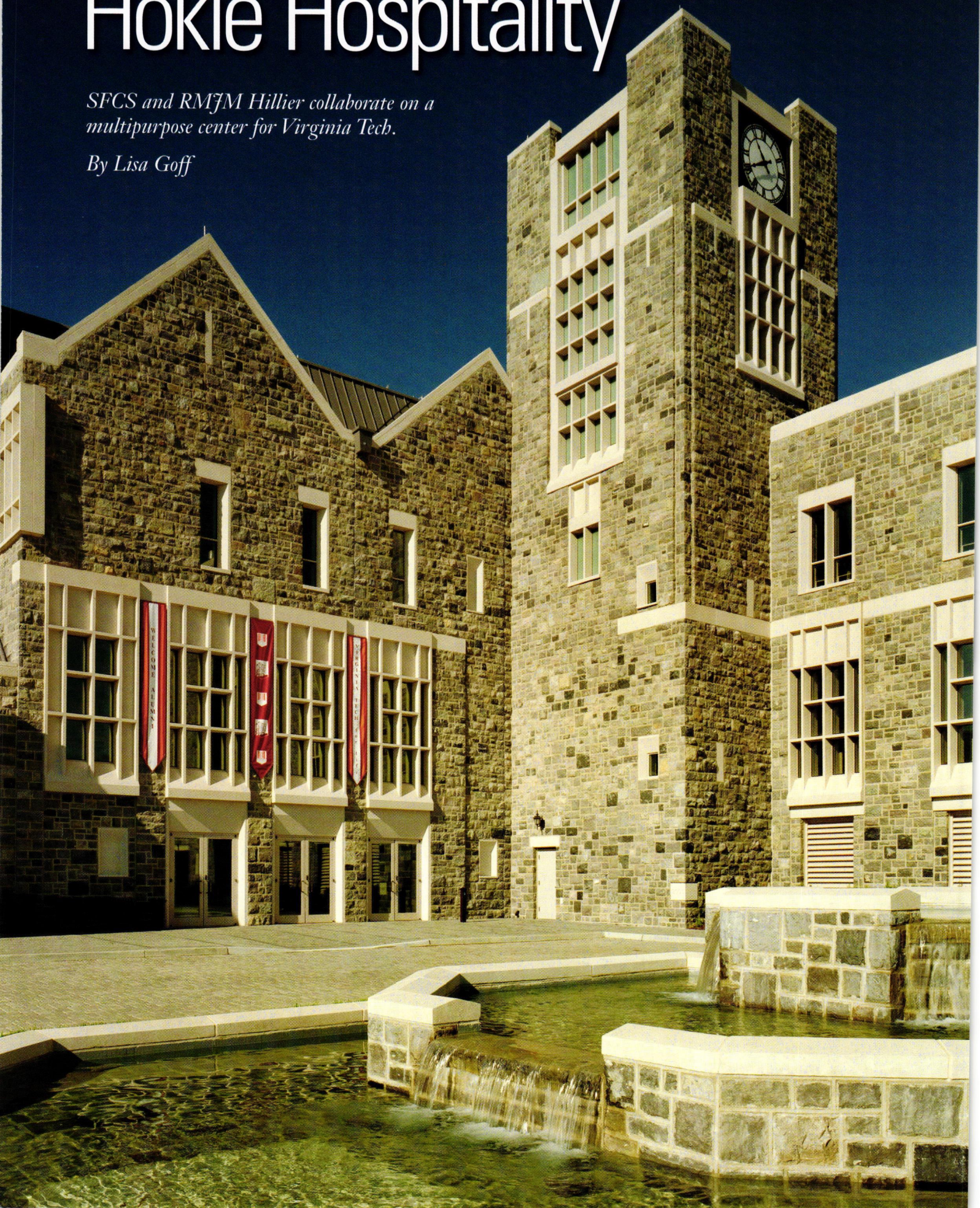
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Other Vendors: **CUSTOM WOODWORK:** Mid Canada Millwork, Ltd.; **LOUVERS:** American Warming and Ventilating; **STRUCTURAL STEEL:** Cives Steel Company; **SITE LIGHTING:** E.H. Ives Corporation; Environmental Interiors, Inc.; ESG Environmental Support Group

Hokie Hospitality

*SFCS and RMJM Hillier collaborate on a
multipurpose center for Virginia Tech.*

By Lisa Goff



The architects retained the language of Collegiate Gothic architecture (at left), but abstracted elements of it.

Photos: Rick Alexander



The entrance (above) to the \$42 million center extends to include a carport.

The Virginia Tech campus is a bastion of Collegiate Gothic architecture. The only feature more closely identified with it might be Hokie Stone, the limestone cut from the university's quarry a few miles away. So when it came time to design a new hotel, conference center, and alumni center for the university, there was no doubt it would be rendered in those familiar terms.

But Collegiate Gothic, unmatched at inspiring awe, wasn't as adept at telegraphing hospitality, comfort, and high-tech savvy – the messages Virginia Tech wanted to send the intended users of the multipurpose center. So Roanoke-based SFCS, working with RMJM Hillier of Princeton, N.J., translated Collegiate Gothic into 21st-century terms, tempering the awe with sophistication, approachability, and warmth. For a campus already defined by outdoor features, the architects also created a significant new outdoor space, The Great Lawn. And they did it all with Hokie Stone – 2,741 tons of it.

Planning for the center began in 1997, but construction didn't start until 2003. There was the small matter of the site. Virginia Tech wanted the center to be a gateway to the campus, which meant there was really only one place to put it: at the corner of Prices Fork Road and West Campus Drive. In other words, on the front nine of the university's golf course.

Convincing the golf team and alums to sacrifice the course took some doing. "That was tough," admits university architect Z. Scott Hurst, AIA. The Virginia Tech Foundation helped by

purchasing a local golf course and hiring the renowned Pete Dye to redesign it. The multi-use complex was then built on the old course's first five holes. The rest of the land is available "as a land bank for the long term," says Hurst.

The \$42 million center, which opened in October 2005, replaces hotel and conference space at the Donaldson Brown Center. Alumni Association offices were housed in a few rooms next door. "We wanted one facility, but with a distinct identity for each of the three uses," says Hurst. Since it would be the gateway to the campus for alumni and visitors, the building also needed "to announce the visual lexicon for the whole campus."

SFCS and Hillier kept the Collegiate Gothic vocabulary but reduced its monumental massing to a more human scale. A mansard-like roof brings the roofline down to the fourth floor. Large areas of precast concrete set a graceful rhythm that unifies the three structures' exteriors. That rhythm is interrupted and updated by two features: an asymmetrical sprinkling of small single-pane windows, and occasional protruding niches, which Hillier architect Amy Gardner, now a professor at the University of Maryland, called "divots."

The architects also looked for ways to modernize the visual impact of Hokie Stone. "There's an almost Romanesque weight to it," says Timm Jamieson, FAIA, senior vice-president of SFCS. "But we didn't want this building to look like it was two feet thick." Framing the windows with grillwork altered the perception of the stone. "The fretwork around the windows breaks



The Great Hall of the Holtzman Alumni Center, with clerestory lighting, can be divided into a series of smaller meeting spaces.

up the scale,” says Jamieson. “The stone almost becomes a skin, which is more in keeping with today’s architectural language.”

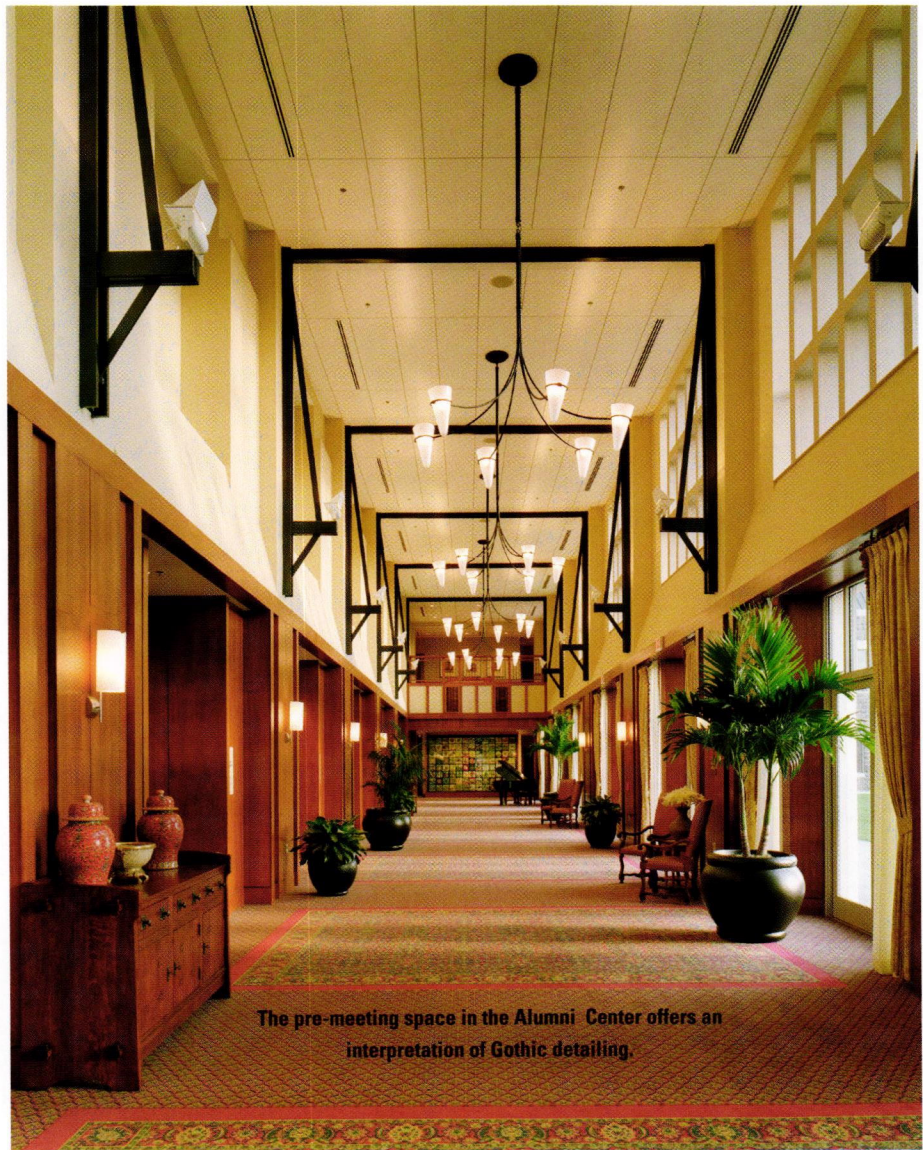
Although they tweaked the Gothic language, the architects retained familiar elements. A square stone tower with a clock face marks the transition between the Conference Center and the Holtzman Alumni Center, and stands sentinel next to the alumni center’s main entrance. “This campus has a language of iconic towers that serve as beacons,” notes Hurst.

While visually unified, the exterior also had to signal the presence of each of the center’s three occupants. “Each wing has a front-door feeling of its own,” says Hurst. “Also, since people are exiting from all sides, there’s really no ‘back’ to the facility.” That made providing service access a challenge. A screen wall conceals the service entrance along with the cooling tower and emergency generator.

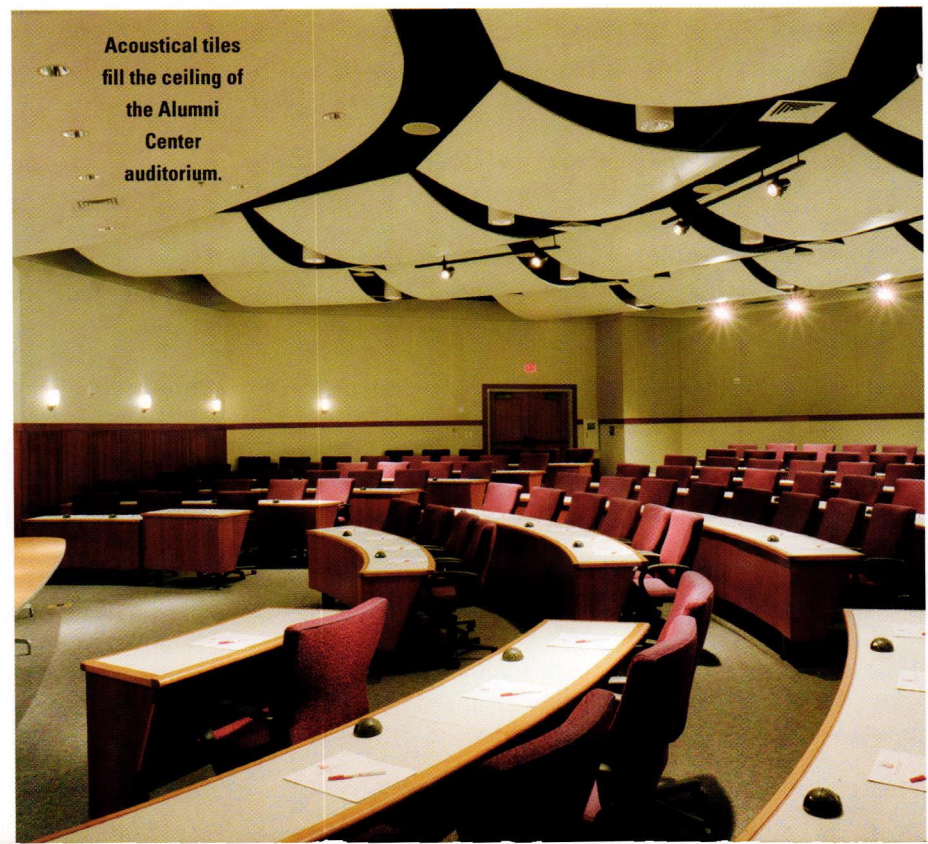
Although each wing has its own front door, first-time visitors will gravitate to the main entrance to the Inn at Virginia Tech. There, three steeple-like pitched metal gables supported by stone columns form a two-story porte-cochere. Dark metal struts, supports, and handrails – a design motif that appears throughout the project – echo Gothic tracery. “It’s a more contemporary, slightly edgier interpretation of Collegiate Gothic,” says Hurst.

The metal struts are repeated inside, on the second level of the lobby, creating a Great Hall in a relatively small space. Pendant lights contribute to the Gothic aura, as do a floor of rusticated Jerusalem tile, and walls paneled with white oak stained a warm honey hue. The materials are rich, but the effect is light and airy, with none of the gloominess that dogs some Collegiate Gothic buildings.

While it has several small seating areas and a fireplace big enough to roast a deer in, the lobby is more of a linchpin for the facility than a place to congregate. Hotel guests exit right to find the hotel’s 141 guest rooms and six executive suites. Rooms are decorated in creative variations on Virginia Tech’s school colors, maroon and burnt orange, a more felicitous and cheerful color theme than one might think. Rooms feature work by local artists. Single-panel wood doors and custom-made carpets unify the hall-



The pre-meeting space in the Alumni Center offers an interpretation of Gothic detailing.



Acoustical tiles fill the ceiling of the Alumni Center auditorium.



The architects lightened the visual impact of Hokie Stone, ubiquitous in Virginia Tech buildings, by framing the windows with grillwork.

ways of the hotel. “The detailing here and in the conference center is all rectilinear – nothing feels Colonial,” says project manager Don Pritchard, AIA, of SFCs.

Those who come to the center for conferences bear left from the lobby, flowing into the facility’s largest interior space. Dubbed the pre-meeting space, this two-story hall runs the 200-foot length of the Skelton Conference Center, which occupies the central wing. Overhead, graceful metal chandeliers with cone-shaped globes provide a contemporary take on medieval torches. Crenshaw Lighting, based in Floyd, super-sized the elegant fixtures into gargantuan chandeliers that hover over the ballroom. Like the woodwork, overseen by local woodworker Ken Weaver, these handmade fixtures honor the craft tradition of both Gothic architecture and the Appalachian region.

The ballroom, which seats 800, is divisible into six spaces. Upstairs, 10 conference rooms and several lounges host smaller meetings. Dining options include a 60-seat restaurant, a cafe, and two 20-seat private dining rooms. A ground-floor terrace extends the meeting space outside, where the three wings cup The Great Lawn, which nods to the tradition of large outdoor spaces at Virginia Tech. The campus Drill Field, for example, functions as a large public park, and the wooded areas around

the Duck Pond are favorites for strolls. Visible and accessible from all three parts of the facility, The Great Lawn is a huge backyard. Already, it has become a popular place for weddings, receptions, and festivals.

Managing sound was a major design challenge. In the kitchen, located directly behind the conference rooms, the architects installed sound-dampening nylon fiber flooring. To quell noisy vibrations in the boiler room, they suspended equipment from a steel beam and column structure. “It’s like they’re hanging from trapezes,” says Pritchard. “The noise doesn’t transmit at all into the conference space above.”

The contemporary Gothic mood is muted in the Holtzman Alumni Center. Sinuous pewter chandeliers replace the neo-Gothic light fixtures found elsewhere. The Alumni Center also provides ample office space for the Alumni Association, a special collections library, a multi-media conference room, and a museum, where a model of the original Virginia Tech building from 1872 reminds visitors of the university’s humble architectural beginnings. Outside, a large paved terrace provides additional meeting space. At the edge of the terrace, twin metal peaks echo the steeple-like pitched gables on the inn’s entrance canopy, providing a portal to the campus beyond.

Project: Holtzman Alumni Center/Skelton Conference Center/The Inn at Virginia Tech, Blacksburg

Architects: SFCS Inc., Roanoke, Va. (Manjit S. Toor, PE, project principal; Don D. Pritchard, AIA, project manager)

Hillier Architecture, Princeton, N.J. (Alan Chimacoff, AIA, design principal; Amy Gardener, AIA, designer)

Consultants: C.M. Kling & Associates (lighting); Mahan Rykiel Associates, Inc. (landscape architecture); Hankins & Anderson (civil); Paul Waddelove & Associates (cost estimating); Clark Nexsen (interior design)

Contractor: Branch & Associates

Owner: Virginia Polytechnic Institute and State University

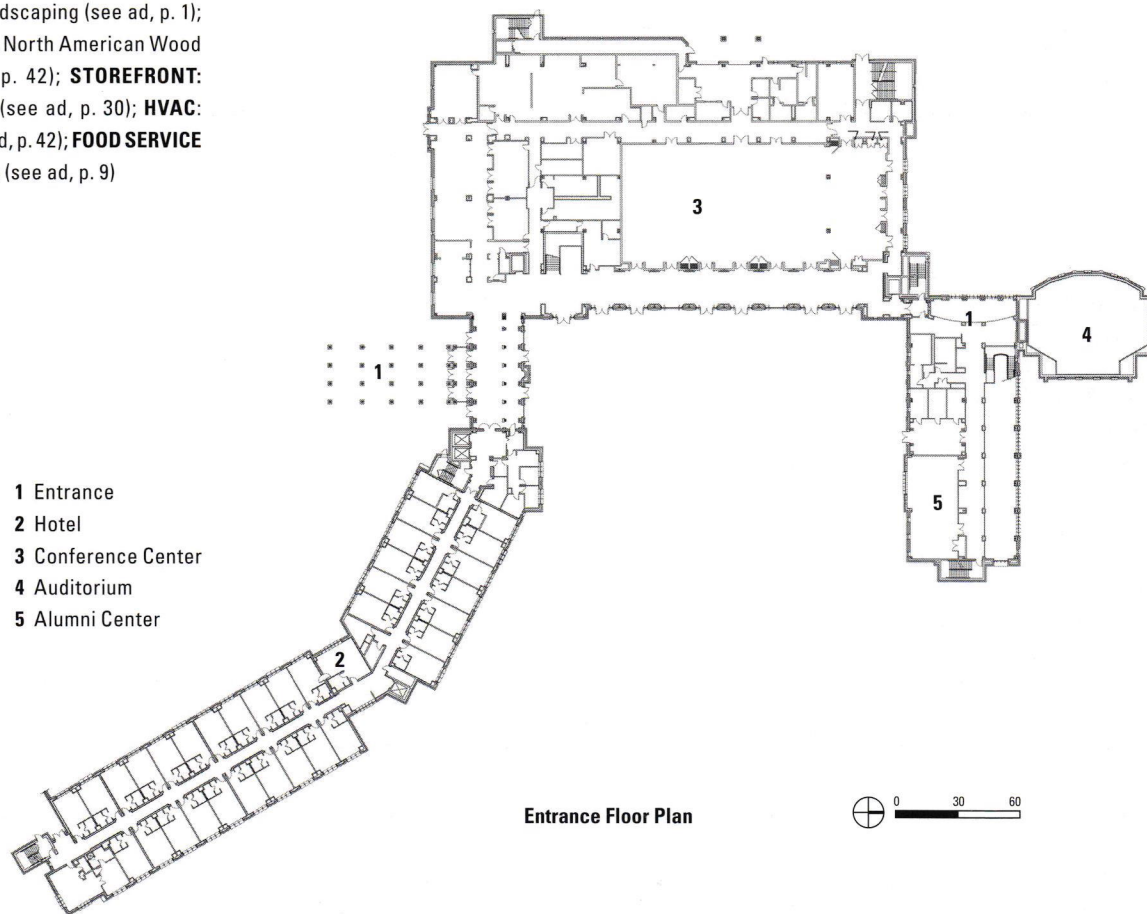
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The entrance canopy, framed by Hokie stone columns, is situated between the inn and the conference center, effectively mediating both elements of the program.

23





Core Connections

The Herndon Senior Center by Cunningham Quill Architects creates an urban and social junction within the Fortnightly neighborhood master plan.

By Heather Livingston

Located 23 miles from Washington, D.C., via the former Washington & Old Dominion railroad line, the town of Herndon was once a summer destination for Washingtonians looking to reclaim a bit of rural life, if only briefly. Established in 1758, Herndon was named after U.S. Navy Captain William Lewis Herndon, who died the previous year when his ship faltered during a storm off Cape Hatteras, N.C. The heroic captain helped save more than 150 passengers and crew, but went down with his ship.

Today, while Herndon has developed into a major commercial center with information technology companies including AOL, Verizon Business, and Network Solutions, the town is working to maintain its unique sense of community and small-town charm. Case in point: In 1995, the \$16 million Herndon Municipal Center was completed after more than 10 years of

planning. The project was intended to revitalize the historic downtown and ensure it would be a thriving place where pedestrians might linger instead of a commuter destination that cleared out at sunset. The complex includes a branch of the Fairfax County Library, a government office building, the Herndon Council/Fairfax County District Court meeting facility, and the Town Green, a space for special events and concerts. Development of the complex led to the revitalization of several historic commercial buildings in the area, and resulted in 1998 in the creation of a neighborhood master plan. The Fortnightly plan linked the historic downtown and apartments for seniors via a new street, with the new 23,500-square-foot Herndon Senior Center as an anchor.

As laid out by the Washington, D.C., firm Cunningham Quill Architects, the master plan centered on the new Fortnightly

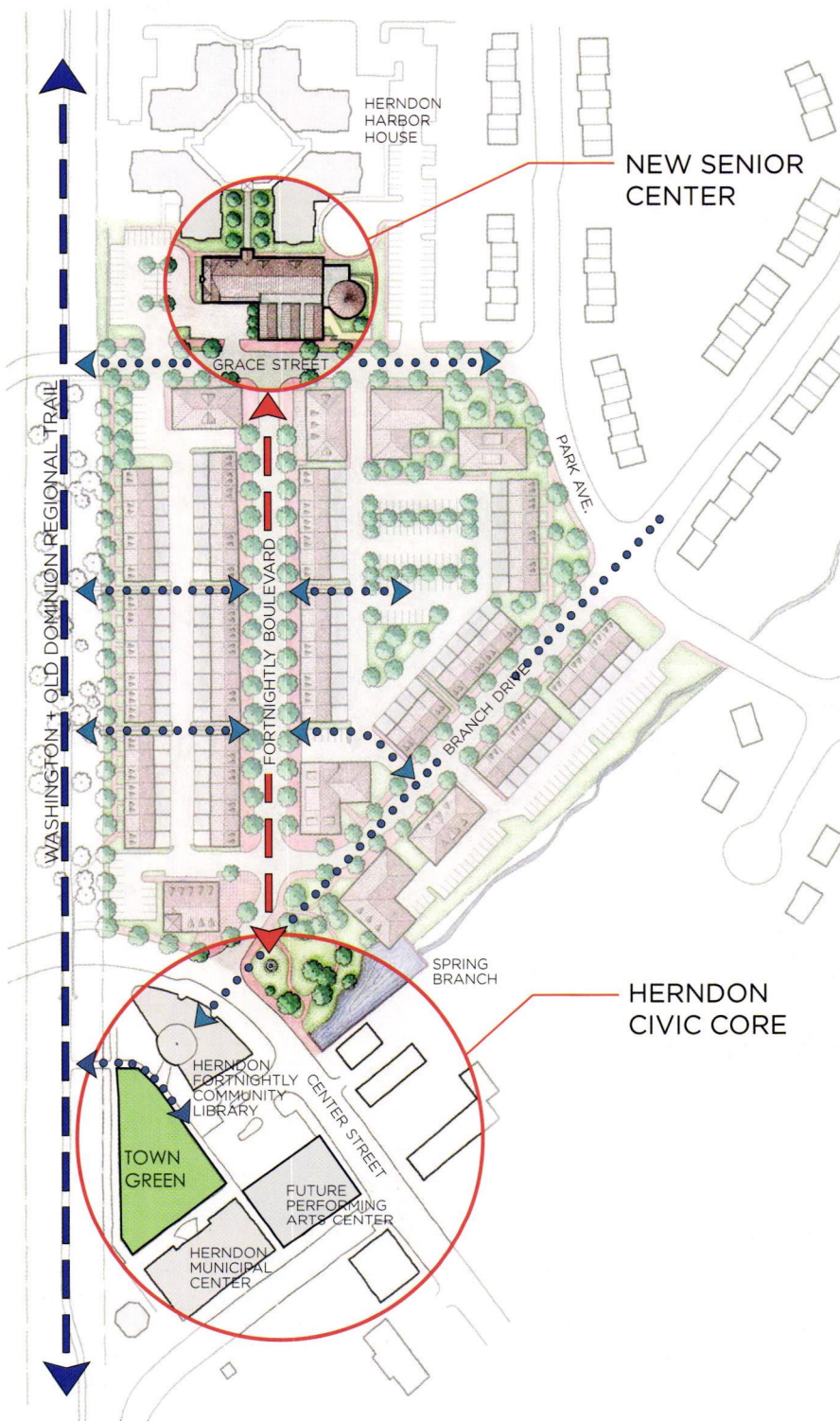
The Herndon Senior Center offers itself as a civic gathering place through materiality and form.



Photo: Maxwell Mackenzie

Boulevard, a residential through-street named after the Fortnightly Library in the Herndon Municipal Center. Project architect Scott Matties, AIA, says that between the municipal center and the senior housing there was an 11-acre parcel of formerly industrial land that was held by several owners. The area, which contained a welding shop, a taco factory, and concrete plant, had fallen victim to blight and neglect. "The county [of Fairfax] hired us to do a master plan for that 11 acres to help find a connection between the senior housing and the downtown by a new urban neighborhood," Matties says.

To help the town officials, council members, and planning commissioners better understand the architects' vision for Herndon's historic core, they loaded them on a bus and took them to Old Town Alexandria to demonstrate a successful mixed commercial, civic, and residential area. Cunningham Quill's model took a similar approach, blending public and commercial buildings with townhouses lining Fortnightly Boulevard. It embraced the street creating a true neighborhood with ample side-



The Fortnightly neighborhood master plan creates a connection between the Herndon Harbor House senior apartments and new senior center and the municipal core via a new residential boulevard.



The dining room overlooks Grace Street and helps provide visual cues to orient visitors.

The simple circulation pattern allows the staff of the Herndon Senior Center to effectively run program areas (at right and below).



walks, trees, and open spaces where none existed before. The Fortnightly plan resonated with officials who became its passionate advocates.

The Herndon Harbor House senior apartments, designed by Reston-based Stanmyre + Noel Architects, is an L-shaped block of four buildings that had been in planning “since the Kennedy administration,” says Matties. When Cunningham Quill began the Fortnightly master plan, the facility was finally into the construction documents phase. The Herndon Harbor House design included a small senior center and clubhouse for its residents. The clubhouse was to be located along Grace Street, at a fair distance from the apartments and adjacent to the blighted area.

At that time, the towns of Herndon and Reston were sharing a small senior center in an office building. “It wasn’t frequented much and they weren’t getting the kind of attendance of programs that they liked,” explains Matties. Adds Lee Quill, AIA, a principal at Cunningham Quill, “I think they [recognized] that what they had was inadequate for the population they were trying to serve.” Herndon officials decided that to meet the community’s needs, the town should provide its own more substantial senior center.

In 2001, Cunningham Quill began designing a senior center at the terminus of Fortnightly Boulevard at Grace Street. Because of its role connecting the area to the Herndon Municipal Center, the architects felt it was important to give the building a strong civic presence. The resulting building responds to the site, respecting the scale of the senior apartment complex and mitigating a full-story grade change to the senior housing. The brick, steel, and glass materials relate to the architectural language of the civic institutions downtown and note its place of prominence in the neighborhood. The mass-

ing strategy makes the most public spaces easily identifiable within the structure and places them prominently on the site. The remaining program areas are placed in a two-story “bar” that defines the western perimeter.

While the Herndon Senior Center creates a wall along Grace Street, it also provides a motor court for a more graceful arrival point, Matties says. Many seniors ride the bus to the se-





The dining room pavilion (above) turns the corner and helps break up the massing along Grace Street. The multipurpose room (opposite), adjacent to the dining room and garden, offers a central meeting space.

nior center so planners wanted to provide them with a distinct sense of arrival and safe pedestrian access. There's a parking lot across the street. An additional entrance on the second floor links the senior center to the Herndon Harbor House apartments, providing their residents with safe, easy access. Once inside, abundant visual connections provide natural light and allow for easy orientation within the building. A simple circulation system was established and integrated with administration offices to allow the staff to visually supervise goings on within the building. "The most public spaces have views that connect or reinforce that visual connection all the way to the downtown," explains Matties.

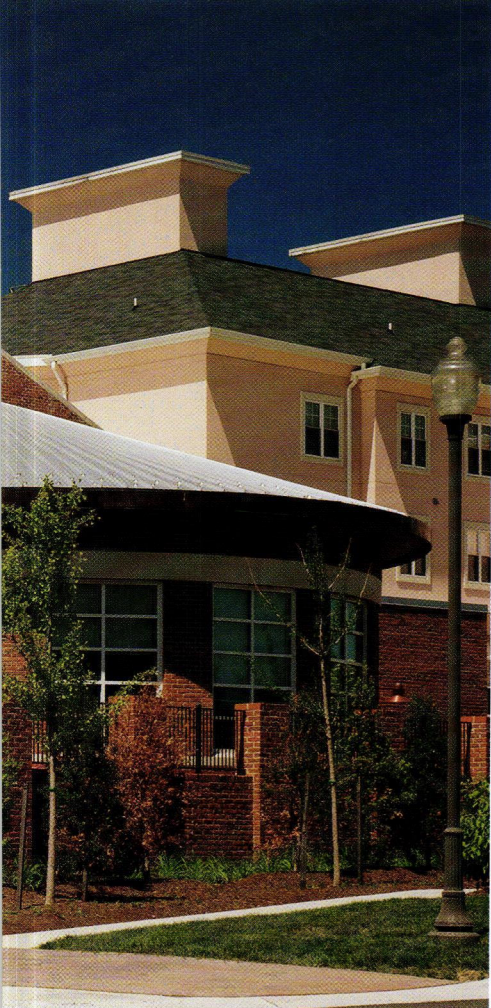
Completed in 2005, the new Herndon Senior Center provides residents of Fairfax County with a safe and welcoming gathering place of their own. The facility offers a library, arts and crafts room, computer lab, game room, and kitchen and dining room – along with easily reconfigurable spaces such as the multipurpose and meeting rooms, which are used at times by town and county officials.

Landscaping also was carefully integrated into the overall site design. Cunningham Quill worked with the landscape

architecture firm Oculus in Washington, D.C., to achieve a garden environment that seniors could comfortably work and maintain. "A lot of thought went into integrating the landscaping with the activities to try to incorporate landscaping as an activity for the seniors," Matties says.

The response from the community has been resounding. "Fairfax County uses it as well for functions that aren't specifically related to the center," Matties says. "Everyone seems to really enjoy it." As a measure of its success, the Herndon Senior Center won the Best New Facility award from the Virginia Recreation and Park Society in January, and in July, it received the Fairfax County Exceptional Design Award.

Quill believes the project's success is due largely to strong client leadership. Both the town and then-Mayor Tom Rust were so committed to the plan that when developers tried to build outside it, Rust "held his guns and stuck with the plan, saying 'This is the plan I want. It makes the right connection,'" Quill says. "If you go out there today, what you see is almost exactly the plan that we did, so there was strong leadership both from the governmental agency that we worked with and from the town in making sure a good plan was enacted."



Photos: Maxwell Mackenzie



Project: Herndon Senior Center

Architect: Cunningham Quill Architects PLLC (Ralph Cunningham, AIA, Lee Quill, AIA, principals-in-charge; Scott Matties, AIA, project architect; Greydon Petznik, Michael Patric, project team)

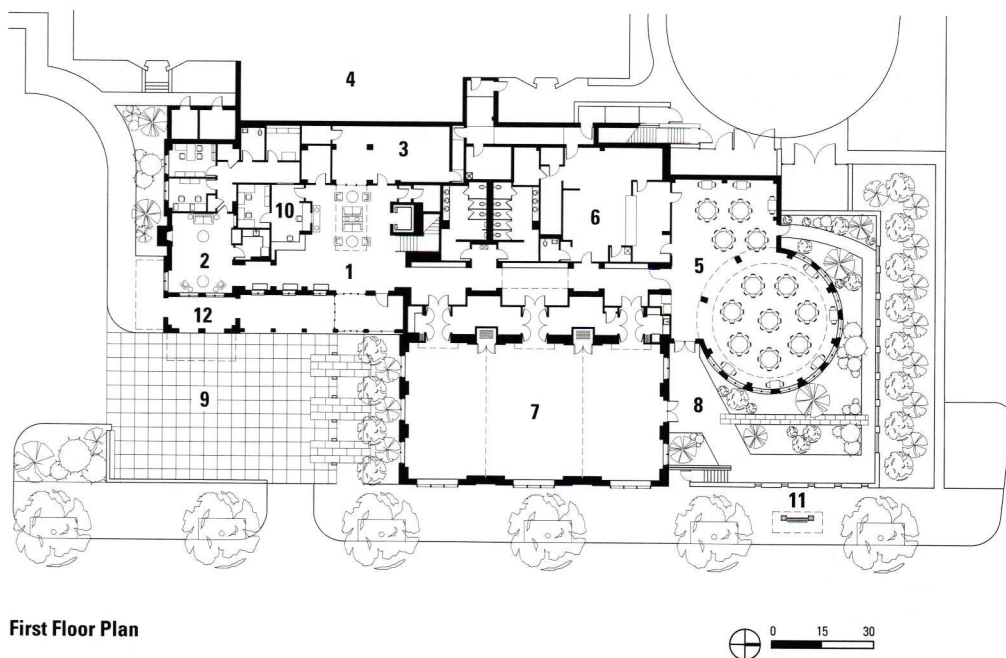
Consultants: Ehlert/Bryan, Inc. (structural); Summit Engineers, Inc. (MEP); Riley & Rohrer (interiors); Oculus (landscape architecture); Tri-Con Food Service Consultants (commercial kitchen design); Rinker Design Associates (civil)

Contractor: Meridian Construction, Inc.

Owner: Fairfax County Redevelopment & Housing Authority

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- | | |
|------------------------|---------------------|
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| 2 Lounge | 8 Garden |
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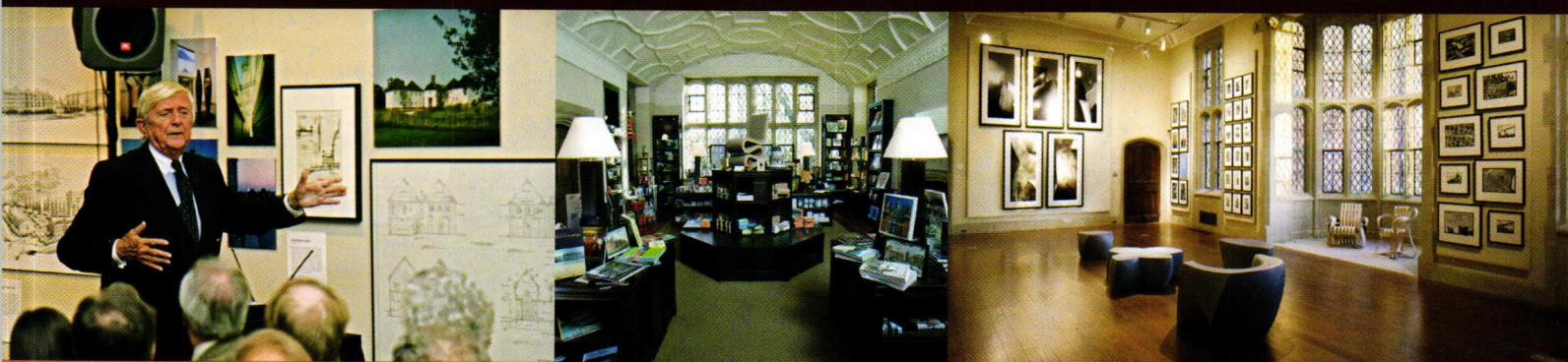
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Gaithersburg, MD 20879
Tel: 301-212-9880
Fax: 301-384-9629
E-mail: sellis@softwalls.com
Web: www.softwalls.com
Contact: Steve Ellis

SOFTWALLS is an acoustical/tackable stretched-fabric wall and ceiling system. SOFTWALLS has introduced the first stretched-fabric system comprised of recycled components. The core and track are made of post-industrial materials and when combined with one of the many post-consumer fabrics on the market, a predominately recycled system is achievable.

Recent projects: University of Md. Lecture Hall, Rockville, Md.; Lockheed Martin, Hanover, Md.; HHS-TV Studio, Washington, D.C.; Raytheon, Riverdale, Md.; CIRCA Restaurant, Washington, D.C.

• The Whitlock Group

3900 Gaskins Road
Richmond, VA 23233
Tel: 804-273-9100
Fax: 804-273-9380
E-mail: halld@whitlock.com
Web: www.whitlock.com
Contact: Doug Hall

The Whitlock Group is a systems integration firm focused on the design, procurement, engineering, installation and service of audiovisual, videoconferencing, video-streaming, digital signage, video-production and broadcast solutions. As a systems integration firm, The Whitlock Group delivers complete solutions that seamlessly integrate the audio, video, display and system controls to create unique and compelling multimedia solutions.

Recent projects: Virginia State Capitol, Richmond; Virginia Department of Emergency Management, Richmond; Virginia Commonwealth University; Microsoft – nationwide projects; GlaxoSmithKline, Philadelphia, Pa. and RTP, N.C.

ARCHITECTURAL ILLUSTRATION

• Kirchman Associates, Inc.

77 Brookwood Road
Staunton, VA 24401-9554
Tel: 540-887-0277
Toll Free: 877-823-2663
Web: www.bobkirchman.com

Your concept will stand out in classic ink or water-color illustration. Our knowledge of traditional media gives you a visual distinction in competitions and in marketing. From loose concepts to finished designs, we can offer you a winning visual presentation that doesn't get lost in the crowd. See for yourself at www.bobkirchman.com

Recent projects: Illustrations of various projects for Hugh Newell Jacobsen, FAIA for his latest book; Study illustrations for Hershey Country Club, Atwood Architects, Hershey, Pa.; DuPont Country Club, Dayton & Thompson Architects, Wilmington, Del.

ARCHITECTURAL PHOTOGRAPHY

• Hadley Photography

9208 Bayard Place
Fairfax, VA 22032
Tel: 703-425-5671
Fax: 703-425-5672
Email: greg@greghadleyphotography.com
Web: www.greghadleyphotography.com
Contact: Greg Hadley

Greg Hadley specializes in photographing interiors of residential and commercial projects for architects, designers, home builders, shelter magazines and advertising agencies. In addition to winning numerous awards such as AIA, NARI, NKBA, Monument and Chrysalis, Greg has been featured in 4 lifestyle books.

Recent projects: Book: Cape Cod: Houses and Gardens; Books: Mystique I & II; Principal photographer for K. Hovnanian Homes, mid-Atlantic region, 1995-present; Garnered over 50% of Contractor of the Year Grand Awards for fellow NARI members since 2000; Numerous AIA, Chrysalis, Monument, QR, Aurora, Max, and NARI National Awards for clients.

• Hoachlander Davis Photography, LLC

5185 MacArthur Blvd., NW, Suite 108
Washington, DC 20016
Tel: 202-364-9306
E-mail: anice@hdphoto.com
Web: www.hdphoto.com
Contact: Anice Hoachlander or Judy Davis

Hoachlander Davis Photography is dedicated to the fine art of photographing architecture and interior design. These professional artists bring to their discipline an inexhaustible interest in finding ways to communicate their client's design intent. Photographs are featured in magazines and market-

ing materials and have contributed to numerous winning design awards.

Recent projects/awards: Washingtonian Awards: Custom Home Renovation by Robert Gurney, Bethesda, Md.; Inform Awards: Cherry Street House by Moore Architects, Falls Church; Student Commons at Gonzaga College High School by Geier Brown Renfrow Architects, The Plains Custom Home Design Awards; Custom Home Renovation by Cunningham Quill Architects, Bethesda, Md.; Northern Virginia AIA Design Awards; The City Meat Building by Reader & Swartz Architects, Winchester.

ARCHITECTURAL RENDERINGS

• Kirchman Associates, Inc.

77 Brookwood Road
Staunton, VA 24401-9554
Tel: 540-887-0277
Toll Free: 877-823-2663
Web: www.bobkirchman.com

Your concept will stand out in classic ink or water-color illustration. Our knowledge of traditional media gives you a visual distinction in competitions and in marketing. From loose concepts to finished designs, we can offer you a winning visual presentation that doesn't get lost in the crowd. See for yourself at www.bobkirchman.com

Recent projects: Renderings and Models: Forest Hills Resort and Spa, Hiroshima, Japan, William H. Atwood, Architect; Renderings: Castello di Casole, Tuscany, Italy; Timbers Corporation; Renderings: Waterhouse New Urbanism Concept, Charlottesville, William H. Atwood, Architect

AUDIO VISUAL

• Avitecture, Inc. (AVWashington)

1 Export Dr.
Sterling, VA 20164
Tel: 703-404-8900
Fax: 703-404-8940
Email: bpittman@avitecture.com
Web: www.avitecture.com
Contact: Bruce Pittman, Vice President of Sales and Marketing

Avitecture, Inc. (AVWashington) integrates audiovisual systems with information technology for architecture. We specialize in briefing and display systems (BDS); boardrooms, network operating centers (NOC); videoconferencing; command, control, communications, computing and intelligence (C4I); colleges and universities; federal; state, and local governments; museums, exhibits and interactive learning centers; and themed entertainment centers.

Recent projects: Combined Forces Center, Afghanistan; Yad Vashem Holocaust History Museum, Israel; Federal Aviation Administration, Warrenton; National Association of Realtors, Washington, D.C.; America Online, Dulles

CCS Presentation Systems

6679 Santa Barbara Rd., Ste. N
Elkridge, MD 21075
Tel: 410-796-6001
Fax: 410-796-9106
E-mail: bholmes@ccsprojects.com
Web: www.ccsprojects.com
Contact: Bob Holmes

CCS Presentation Systems is a small, woman-owned AV Integrator. Our expertise lies in planning, designing and integrating facilities such as board rooms, conference rooms, training centers, educational facilities and many more. CCS has relationships with all of the top manufacturers so we can choose the right product at the right price to meet your specific needs. At CCS, it's our job to make you look good.

Recent projects: Multiple projects at Henrico County Public Schools; Germanna Community College, Locust Grove; SMECO, Hughesville, Md.; The Community College of Baltimore County, Baltimore County, Md.; Segovia, Herndon; National Institutes of Health, Bethesda, Md.; Strike Bethesda, Bethesda, Md.; Charles City County Public Schools, Charles City; John Hopkins, Baltimore, Md.; Mantech International, Fairfax

The Whitlock Group

3900 Gaskins Road
Richmond, VA 23233
Tel: 804-273-9100
Fax: 804-273-9380
E-mail: halld@whitlock.com
Web: www.whitlock.com
Contact: Doug Hall

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Recent projects: Virginia State Capitol, Richmond; Virginia Department of Emergency Management, Richmond; Virginia Commonwealth University; Microsoft - nationwide projects; GlaxoSmithKline, Philadelphia, Pa. and RTP, N.C.

CABINETRY

Kleppinger Design Group, Inc.

2721 - J Merrilee Dr.
Fairfax, VA 22031
Tel: 703-208-2208
Fax: 703-208-9760
Email: info@kleppingerdesign.com
Web: www.kleppingerdesign.com
Contact: Bill Kleppinger

Recognized throughout the metropolitan Washington, D.C. area as a leader in kitchen, bath and home office design, the award-winning Kleppinger Design Group is known for beautiful projects that illustrate both expertise and innovation - providing exciting solutions to the complex challenges often faced in remodeling and new construction.

CUSTOM FABRICATION

The Century Guild, Ltd.

P.O. Box 1117
Carrboro, NC 27510
Tel: 877-376-5353
Fax: 336-376-1997
Email: nick@thecenturyguild.com
Web: www.thecenturyguild.com
Contact: Nick Strange

For 25 years The Century Guild has specialized in designing and building one-of-a-kind ecclesiastical, corporate and residential furniture. Working in every style from Gothic to the most contemporary, we are committed to building in an eco-sensitive way, stressing quality and longevity.

Recent projects: Chancel furniture for Phillips Chapel, the Canterbury School, Greensboro, N.C.; Chancel furniture for Goodson Chapel, Duke Divinity School, Duke University, Durham, N.C.; Display cabinets for the Regency Gift Shop at the Williamsburg Inn, Williamsburg; Chancel furniture for Our Lady of Hope Catholic Church, Potomac Falls

FOOD SERVICE DESIGN

Woodburn & Associates, Inc.

Foodservice Design Consultants
3808 Annandale Rd.
Annandale, VA 22003
Tel: 703-658-1350
Fax: 703-658-5038
Email: woody@woodburnassoc.com
Web: www.woodburnassoc.com
Contact: J.M. (Woody) Woodburn, FCSI

Complete, detailed foodservice facility planning and design from concept through construction coordination. CAD documentation and dimensioned utility rough in drawings. Corporate and government dining, hospital foodservice, food courts, museums, dormitory dining, recreational facilities, and restaurants.

Recent projects: Hospital, Nursing Home, Domiciliary Foodservice, Department of Veterans Affairs, Florida, New York, Mississippi; Dulles Discovery, Office Building Cafeteria for 3,000, Chantilly; Capital of Virginia, Renovation & Expansion, Cafe, Richmond; Milton Hershey School: Commissary, 2 Schools, Health Center, Hershey, Pa.; Owens & Minor Home Office Cafeteria, Mechanicsville

FURNITURE DESIGN

The Century Guild, Ltd.

P.O. Box 1117
Carrboro, NC 27510
Tel: 877-376-5353
Fax: 336-376-1997
Email: nick@thecenturyguild.com
Web: www.thecenturyguild.com
Contact: Nick Strange

For 25 years The Century Guild has specialized in designing and building one-of-a-kind ecclesiastical corporate and residential furniture. Working in every style from Gothic to the most contemporary, we are committed to building in an eco-sensitive way, stressing quality and longevity.

Recent projects: Chancel furniture for Phillips Chapel, the Canterbury School, Greensboro, N.C.; Chancel furniture for Goodson Chapel, Duke Divinity School, Duke University, Durham, N.C.; Display cabinets for the Regency Gift Shop at the Williamsburg Inn, Williamsburg; Chancel furniture for Our Lady of Hope Catholic Church, Potomac Falls

LIGHTING DESIGN

C.M. Kling & Associates, Inc.

1411 King St.
Alexandria, VA 22314
Tel: 703-684-6270
Fax: 703-684-6273
Email: light@cmkling.com
Web: www.cmkling.com
Contact: Candace M. Kling

C.M. Kling & Associates provides interior and exterior architectural lighting.

Recent projects: New Headquarters Buildings with compliance and/or sensitivity to LEED: Air National Guard, FDA, Lowe's Corporation, CoStar, IM Clone, and Howard Hughes Medical Center, Federal Courthouse in Richmond, and numerous U.S. Embassies in over 10 foreign countries; Hotel Renovations/Additions: Marriott Orlando Hotel, 4 hotels in San Antonio, University of Maryland Center for Advanced Medicine; The "Jail Hotel", Boston; Renovation of the meeting rooms and historic Blue Room (Ballroom), Waldorf Astoria Hotel, New York City

Crenshaw Lighting

592 Paradise Lane
Floyd, VA 24091
Tel: 540-745-3900
Fax: 540-745-3911
Email: Jackie@CrenshawLighting.com
Web: www.CrenshawLighting.com
Contact: Jackie Crenshaw

Crenshaw Lighting specializes in custom decorative lighting, with an emphasis on craftsmanship. We make fixtures in all styles and offer a design service. We have substantial experience working on historic restoration projects.

Recent projects: Virginia State Capitol, Richmond; Nashville Symphony Hall, Nashville, Tenn.; Department of Justice, Washington, D.C. (Washington Building Congress Award); Pennsylvania State Capitol, Harrisburg, Pa.; Ariel Rios Federal Building, Washington, D.C.; Byrne County Federal Courthouse, Philadelphia, Pa.; Brooklyn Historical Society, New York City, N.Y. (New York Landmarks Conservancy Award)

Kuyk & Associates, Inc.

P.O. Box 7291
Charlottesville, VA 22906
Tel: 434-974-9300
Fax: 434-974-9302
Email: info@kuyk.com
Web: www.kuyk.com
Contact: Dirk Kuyk

Our lighting designs exceed basic illumination. We enhance architectural space by controlling focus, defining forms, and creating moods. Whether a romantic evening or a bustling workplace, the lighting for the appropriate mood is what we deliver for

interiors and exteriors. Our diverse array of lighting designs includes commercial, institutional, and residential projects.

Recent projects: Davidson's Men's Store, Roanoke; President's Offices, Virginia Tech, Blacksburg; Kay Spiritual Center, American University, Washington, D.C.; Alleghany Highlands Arts and Crafts Center, Clifton Forge; Trinity Episcopal Church, New Orleans, La.; private residences from Virginia to Massachusetts

• **MCLA, Inc.**

1623 Wisconsin Ave. NW, 3rd Floor
Washington, DC 20007
Tel: 202-298-8062
Fax: 202-298-8079
Email: moran@mcla-inc.com
Web: www.mcla-inc.com
Contact: Maureen Moran

An award-winning lighting design firm, MCLA is committed to serving local, national and international clients fully and efficiently. We offer a wide range of services including: sustainable design, historic preservation, video lighting and fixture design. MCLA strives to creatively apply the latest lighting technology to meet clients' evolving architectural demands.

Recent projects: United States Supreme Court Renovation, Washington, D.C.; W Hotel, Ft. Lauderdale, Fla.; Herbert C. Hoover Building, Washington, D.C.; United Therapeutics, Silver Spring, Md.; Emily Couric Clinical Cancer Center, Charlottesville

MODEL MAKERS

• **Kirchman Associates, Inc.**

77 Brookwood Road
Staunton, VA 24401-9554
Tel: 540-887-0277
Toll Free: 877-823-2663
Web: www.bobkirchman.com

Scale models of your project can explain your design in great detail – without a word. We can build full color or monochromatic models to fit your specific needs. See for yourself at www.bobkirchman.com

Recent projects: Model: Federal Club Golf Course designed by Arnold Palmer; Renderings and Models: Forest Hills Resort and Spa, Hiroshima, Japan, William H. Atwood, Architect; Model: Woodrow Wilson Presidential Library, Frazier Associates, Architects; Model: University of Maryland Alumni Center, College Park, Md., Hugh Newell Jacobsen, FAIA, Architect

PIPE ORGAN DESIGN

• **Wilhelmy Organbuilders**

835 Springhill Rd.
Staunton, VA 24401
Tel: 540-885-2998
Email: wilhelmyorganbuilders@juno.com
Web: www.wilhelmyorganbuilder.com
Contact: Xaver A. Wilhelmy

We are upholding the tradition of pipe organ building and design through active and progressive research and development, affirming the organ as king of instruments in defined room and open space. With over 20 years in POB, technical, tonal, and design issues will be solved by us.

Recent Projects: World Trade Center Memorial Hall Proposal; 2005 Award by the Creative Industry of Austria, Invention of the World's First Fully Functional Glass Organ Pipes; High Lead Casting Research, Published in the I.S.O Magazine in 1997; UVA – Old Cabell Hall: Restoration of Earliest Surviving Original Instrument Built by E.M. Skinner in 1906

ROOFING

• **Lucas & Associates**

13105 Walton Bluff Place
Midlothian, VA 23114
Tel: 804-594-3610
Fax: 804-594-3609
Email: lucasassociates@comcast.net
Contact: Robert E. (Bob) Lucas, Jr.

Lucas & Associates is a full service roof consulting firm offering professional roof consulting services to architectural and engineering firms, building owners and facility and property managers. Our services include surveys and evaluation of existing roofing and waterproofing systems, complete design services for new and replacement roof systems, construction administration and on-site construction observation services.

Recent projects: Christian Children's Fund Headquarters Bldg. roof replacement; Miller & Rhoads Mixed-Use Project roof replacement; Department of Corrections roof replacement, Buckingham Correctional Center; Verizon roof replacement, Chase City Central Office; The Chamberlin roof replacement; Sandy Spring Bank roof replacement, Olney, Md. Facility

THEATER CONSULTING

• **Kuyk & Associates, Inc.**

P.O. Box 7291
Charlottesville, VA 22906
Tel: 434-974-9300
Fax: 434-974-9302
Email: info@kuyk.com
Web: www.kuyk.com
Contact: Dirk Kuyk

Our consulting services include planning for audience access, amenities, and sightlines; analysis of technical and space requirements for the stage, the performers, the technicians, and equipment storage; and design of rigging and lighting systems.

Recent projects: Blue Ridge Community College, Weyers Cave; Dumas Center for Artistic Development, Roanoke; Brooklyn Academy of Music, New York, N.Y.; Carrington Pavilion, Danville; Wilder Performing Arts Center, Norfolk

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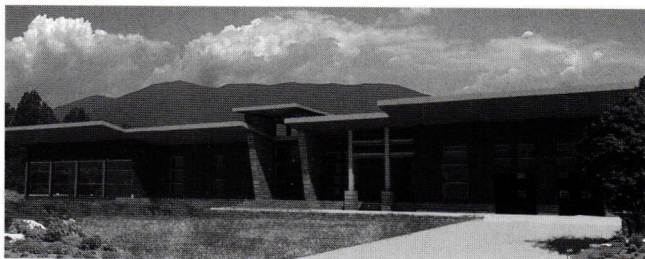
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Architect: Arc Studio, Newport News

Project: Private Residence-Roanoke

This contemporary residence was designed by the architect based upon glazing that the client pre-purchased. The 4,000 SF home will be constructed in Roanoke along the Blue Ridge Parkway. Ample glazing gives the resident the ability to enjoy the Blue Ridge Mountains from any room.

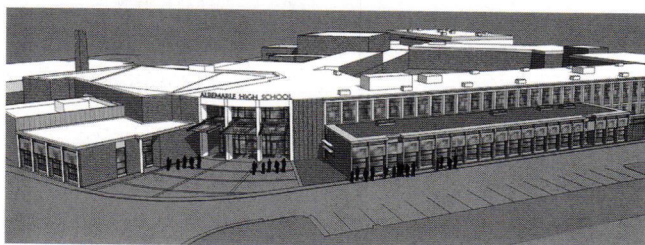


Architect: Baskervill, Richmond

Project: Virginia Commonwealth University Graduate School of Advertising

This 29,000 SF project for the VCU Graduate School of Advertising includes the renovation of the Central Belting Building (formerly Jefferson Stables) as well as a new three-story addition. www.baskervill.com

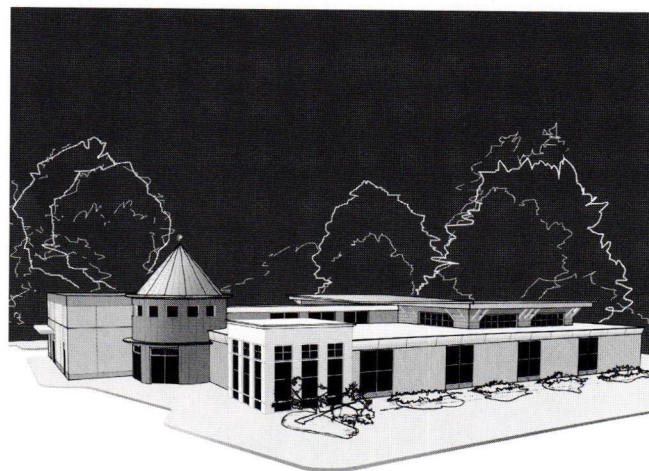
36



Architect: BCWH, Richmond

Project: Albemarle High School

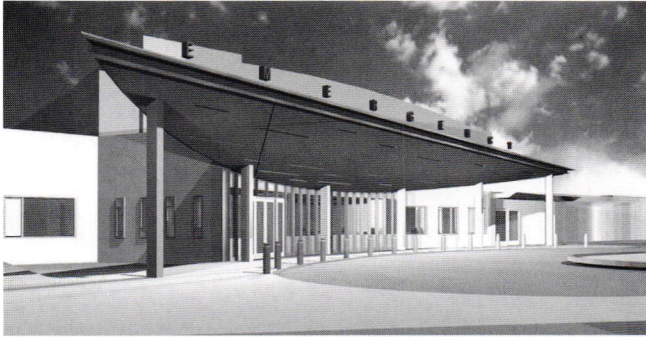
The renovations & additions to Albemarle High School, consisting of a new science academy, entry and lobby, and sports & athletic center, will create a renewed identity for this well recognized community landmark. Tel: 804-788-4774 / www.bcwh.com



Architect: BeeryRio, Springfield

Project: Richard Byrd Library

The Richard Byrd Library is a civic building at the intersection of residential and commercial revitalization in North Springfield, VA. The Library will almost double in size while responding to the unique site context and changing neighborhood and pedestrian scales. Tel: 703-426-9057

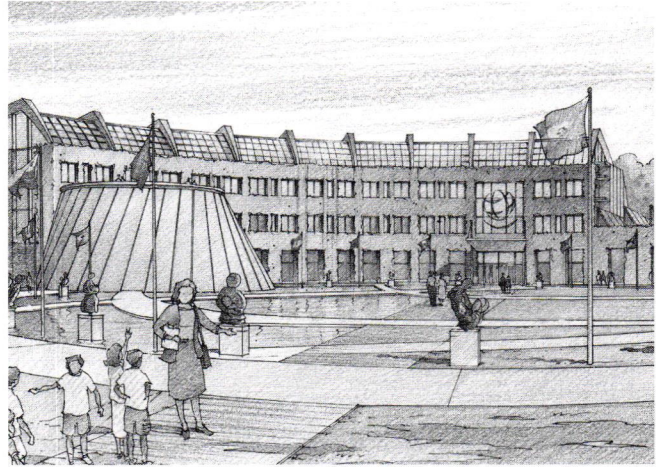


Architect: Cannon Design, Washington, D.C.

Project: Fauquier Hospital Emergency Department Expansion

The new entrance serves as the focal point for the emergency department intake area, which includes 12,500 SF of, among other things, new exam and imaging functions.

Tel: 410-234-1155 / www.cannondesign.com



Architect: Clark Nexsen, Norfolk

Project: Operation Smile World Headquarters

Operation Smile is relocating its 65,000 SF of space for leadership, support, training, and conferences, as well as a distribution center for surgical supplies for operations to 25 countries. Contact: dkeith@clarknexsen.com.



Architect: CMSS Architects, PC, Richmond, Virginia Beach, Reston

Project: Town Center of Virginia Beach Block 2

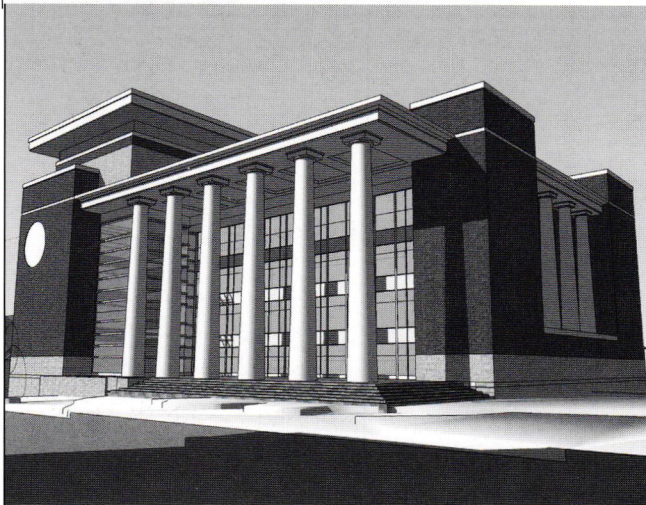
Located in the Town Center of Virginia beach, this new 22-story, mixed-use tower will feature 326,000 SF of Class-A office space, 34,000 SF of street-level retail, and a 654-space, internal parking structure. Tel: 757-222-2010 / www.cmssarchitects.com



Architect: DJG, Inc., Williamsburg

Project: Kill Devil Hills Satellite Fire Station

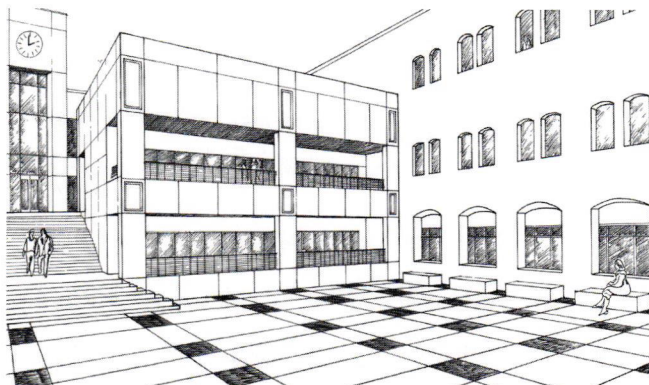
Designed to be the first Green Building Council LEED-NC "certified" rating Fire Station in North Carolina, this 6,150 SF Station will jointly serve southern Kill Devil Hills and Nags Head and opens in early 2009. Contact: Donald Booth, AIA. Tel: 757-253-0673 / dbooth@djginc.com / www.djginc.com



Architect: DMJM Design, Washington, D.C.

Project: Laurel County Judicial Center

This four-story courthouse is located in London, Kentucky, directly across Main Street from the federal courthouse also designed by DMJM Design. The 83,000 SF facility will house Family, District, and Circuit Court functions. Tel: 703-682-4900

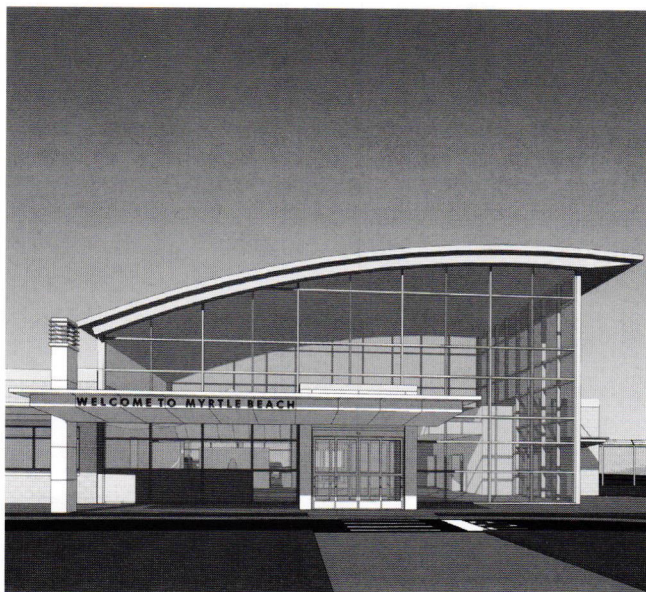


Architect: Dominion Seven Architects, Lynchburg

Project: Bluff Walk Central, Lynchburg

This mixed-use urban project includes the construction of two new multistory buildings in the downtown area and the renovation of an adjacent building. The project also includes a municipal stair between the buildings, which connects Jefferson Street to the center of the Bluff Walk. Tel: 434-528-4300

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Architect: Gresham Smith & Partners, Richmond

Project: Myrtle Beach General Aviation Terminal

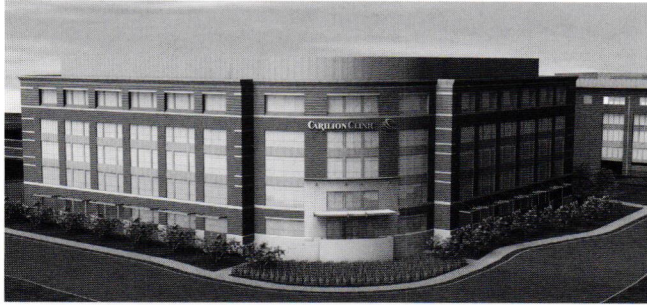
The new terminal replaces an existing 1950s-era Air Force Base Operations building and control tower. The building consists of over 11,000 SF, all on one level, and includes a new passenger lounge, welcoming visitors to the Grand Strand Region. Tel: 804-788-0710 / www.gspnet.com



Architect: HKS, Inc., Richmond

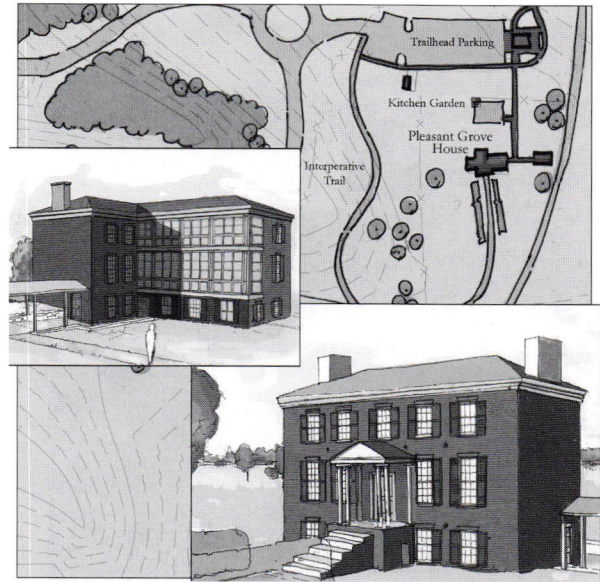
Project: Centra Health Lynchburg General Hospital East Tower Addition

This new five-story, 165,000 SF bed tower in Lynchburg includes 108 private rooms with dedicated nursing floors for oncology, surgery, and advanced neurological and orthopedic care. Features include a conference center, and an expanded dining area. Tel: 804-644-8400 / www.hksinc.com



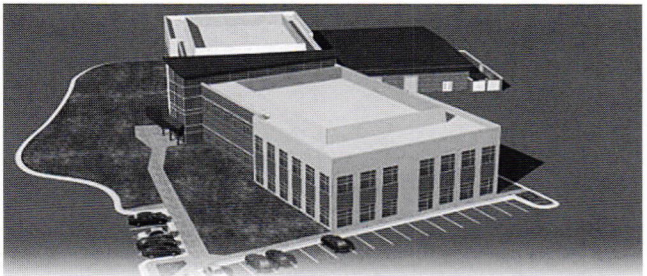
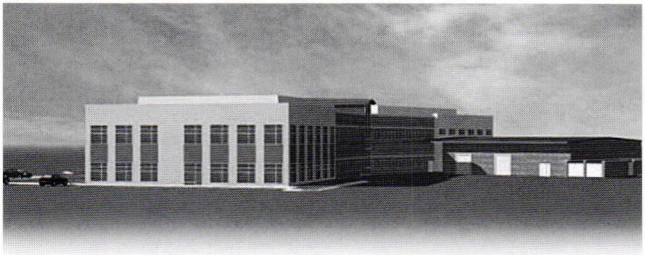
Architect: HSMM, Roanoke
Project: Carilion Clinic

By presenting a new model for healthcare delivery based upon the Mayo Clinic and including sustainable enhancements such as a green roof, this 250,000 SF medical building is a signature project for the Roanoke Valley. Contact Mike Brennan at 540-857-3100 or mbrennan@hsmm.com.



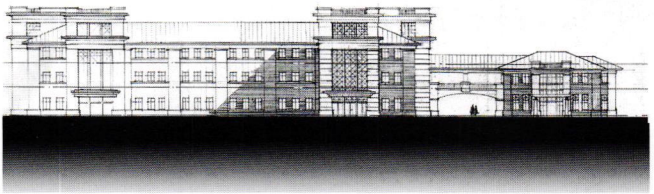
Landscape Architect: Land Planning and Design Associates, Charlottesville
Project: Pleasant Grove House and Park Planning

LPDA is helping to guide the preservation and adaptive re-use of the historic Pleasant Grove House as a recreational and educational facility. The farm house and summer kitchen serve as a museum and trail head for this farm turned park. Tel: 434-296-2108 / www.lpda.net



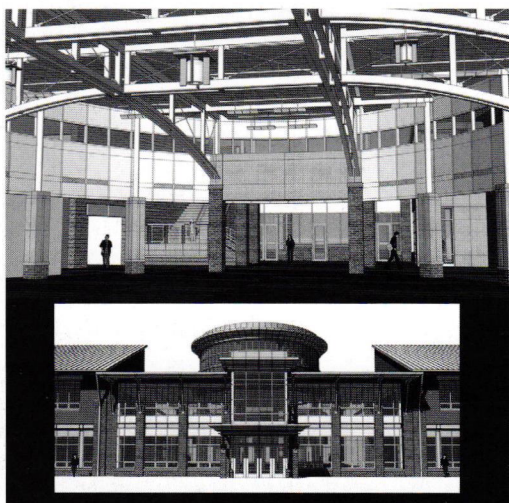
Architect: McKinney and Company, Ashland and Williamsburg
Project: Virginia Blood Services, New Corporate Headquarters

McKinney and Company provided a full range of services for Virginia Blood Services as it explored options for consolidating and updating its production, laboratory, and administrative facilities for an approximately 60,000 SF building. Tel: 804-798-1451 / www.mckinney-usa.com



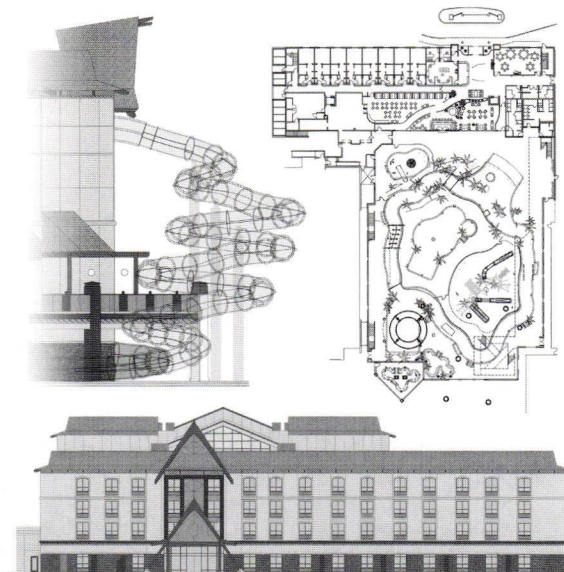
Architect: Mitchell/Matthews, Charlottesville
Project: Edinburgh Gardens

This 180,000 SF office building is proposed for the first phase of a large mixed-use development located in Albemarle County. Mitchell/Matthews also designed the master plan. Contact John F. Matthews at 434-979-7550



Architect: Moseley Architects, Richmond
Project: New High School, Prince William County

This will be the 11th high school for Prince William County, accommodating 2,100 students in a 318,000 SF facility. The design is based on the prototype that was originally C.D. Hylton High School and subsequently Forest Park High, Freedom High, and Battlefield High. Contact William Riggs at 804-794-7555.



Architect: nbj Architecture, Glen Allen
Project: Maui Sands Resort, Hotel and Indoor Waterpark

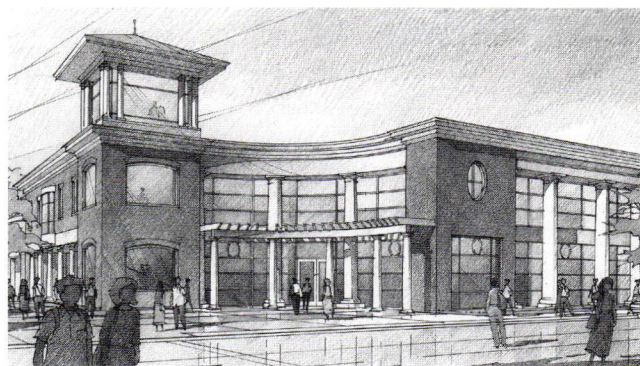
Located in Sandusky, Ohio, a popular family vacation destination, the project consists of a new 4-story, 72,000 SF Family Suites Hotel, 55,000 SF indoor Waterpark, restaurants, and the conversion of existing 200-room hotel into a recreational Hawaiian Village. Tel: 804-273-9811 / www.nbjarch.com

40



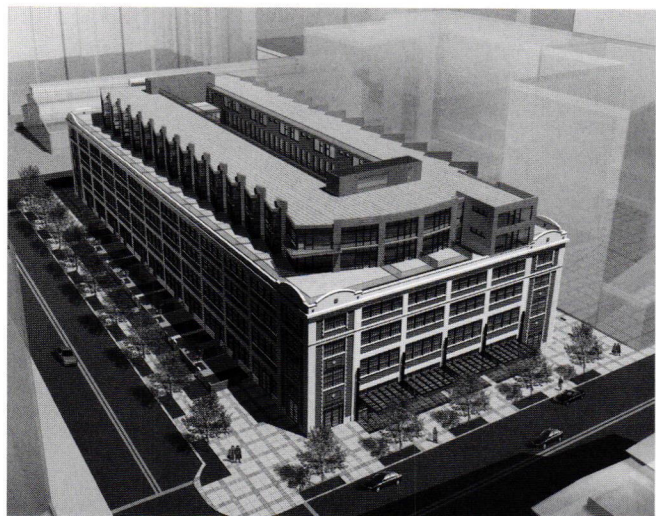
Architect: PSA-Dewberry, Fairfax
Project: Athletic Center Addition/Renovation

The firm is providing A/E services for the renovation and expansion of Holland Hall School in Tulsa, Okla. The facility provides a lobby, athletic and medical training, and video conferencing with 18,000 SF in new construction. Contact Vic Thompson at 918-587-7283.



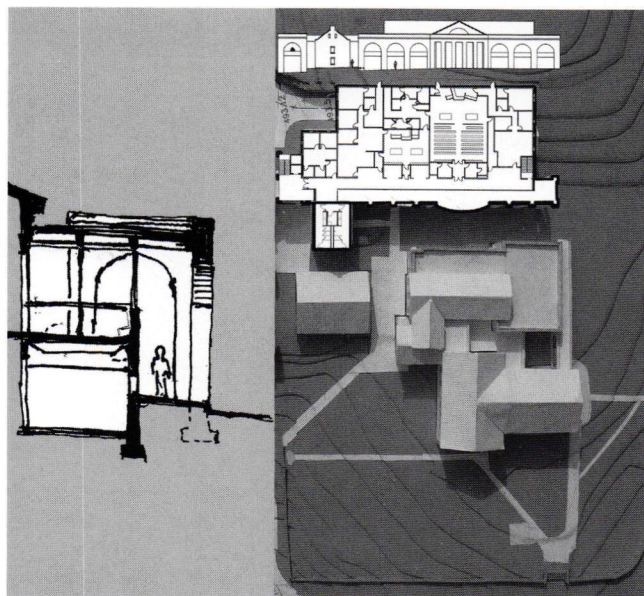
Architect: SFCS Inc., Roanoke
Project: Southern Virginia University Library

This new 40,000 SF library at the heart of SVU's campus will be the hub for social and scholastic interaction. The classical skin drapes a modern interior and supports the traditional campus image. Tel: 540-344-6664 / mmcconnel@sfcs.com



Architect: SK&I Architectural Design Group, Bethesda, Md.
Project: Building 160, Navy Yard

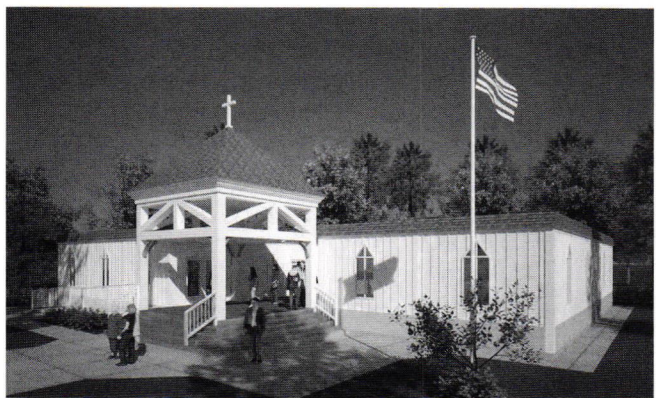
Building 160 is an existing warehouse structure that will be renovated and expanded to accommodate new residential loft apartments and parking spaces. This building is approximately 157,000 SF distributed on four floors with an atrium courtyard. Tel: 301-654-9300 / www.skiarch.com



Architect: Wiley & Wilson, Lynchburg
Project: Nelson County New Courts Facility

Integrated within the mountainous landscape and flanking the 1809 courthouse, this building reinforces a border of the historic site's "Public Square." Architectural elements of the new courts facility relate to that of the Federal style 1809 Courthouse. Tel: 434-947-1901 / www.wileywilson.com

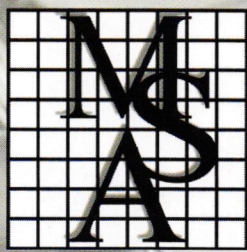
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Architect: William Henry Harris Architects, Inc., Richmond
Project: St. Francis Episcopal Church

This 4,000 SF worship center for a new church that is moving to its new site on Hockett Road in Goochland County includes a unique cost-saving combination of two mobile units connected by an entrance tower. Tel: 800-473-0070 / www.harrisarchitects.org

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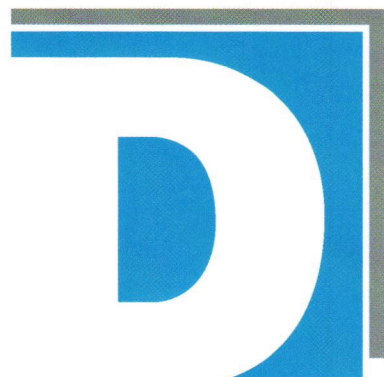
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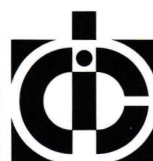


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! Taking Note

A critique of monumentality is an inevitable part of creating a monument. This, for some, is the legacy of Maya Lin's Vietnam Veteran's Memorial, a cut of granite into the landscape that entreats and consumes us. For others, it is the legacy of Lawrence Halprin's Franklin Roosevelt Memorial, a sequence of rooms and waterfalls that draw us through, tracing Roosevelt and his era. Both of these projects, together, mark a fundamental shift in monuments from objects we move around to spaces we move within. Both are textual journeys as well, in which the writing on the wall – literally – offers another set of associations beyond mere iconicity.

The Monument to the First Amendment in Charlottesville is now more than a year old. It does not evoke Halprin and Lin's shift to monumental space, but this 54-foot plane of Buckingham slate does something even more remarkable. In its objecthood, it is at once a monumental work of art, and also an everyday object that must be used, written upon, and re-written upon to have meaning. At the eastern end of the Downtown Mall (also a Halprin project), among buildings that do not solicit writing for their walls, this monument and anti-monument has clarified democratic participation to be both a visible process and right.

Designed by landscape architect Peter O'Shea and architect Robert Winstead of Charlottesville, the piece has not suffered the kind of vandalism that many expected. Visitors almost always use the chalk and erasers provided to make their mark, reports Josh Wheeler, Associate Director of the Thomas Jefferson Center for the Protection of Free Expression. Commissioned by the Center, it symbolizes the organization's larger advocacy efforts that include the well-known Jefferson Muzzles that are awarded to the more obstructively inclined every year.

Countering the Charlottesville Pavilion's frivolity and City Hall's stoicism, O'Shea and Winstead created a piece that represents a step toward a

Rights, Writ Large Charlottesville's Monumental Chalkboard

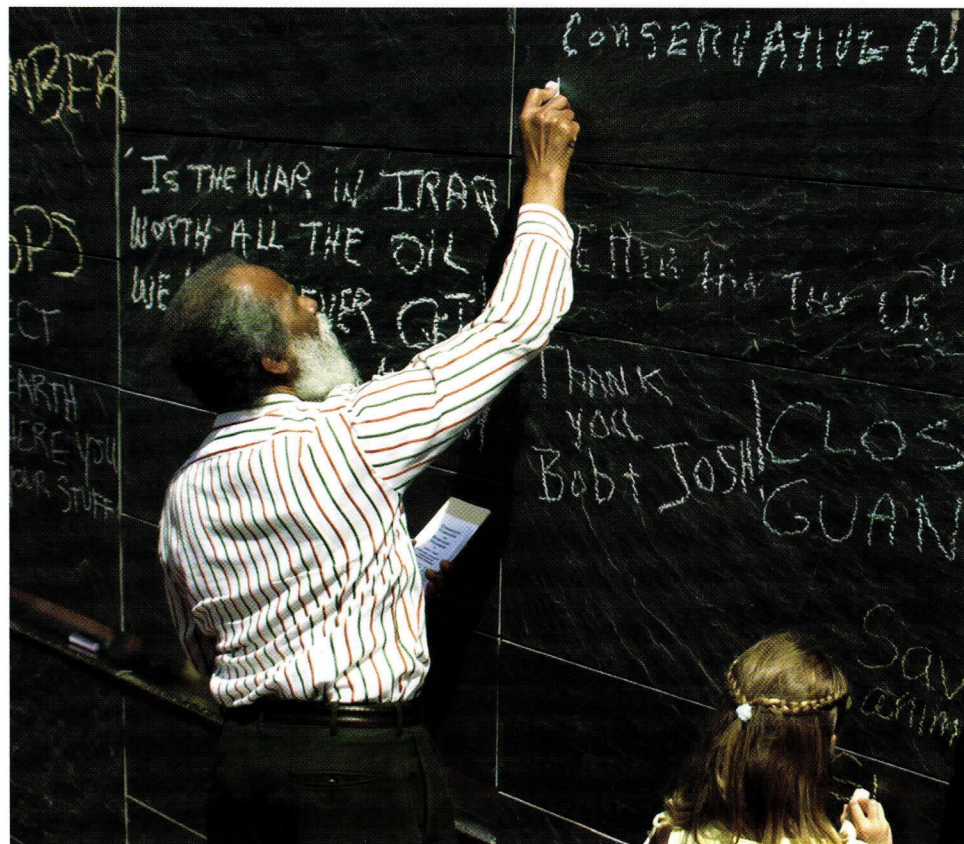


Photo: Robert Winstead and Peter O'Shea

The Monument to the First Amendment (above) activates the civic core of Charlottesville. The board (below), in situ, traces the east-west axis of the Downtown Mall and creates a hub of activity.

new kind of civic core. It's a civic monument that has a function, but uniquely has a program: one that attracts people, one that speaks to unalienable rights, and one that lets people speak to each other. How has this monument fared in a little over a year? How can we measure its impact? Belying initial estimates,

nearly all of its 108 feet of writing space fill up on a daily basis, creating a hub of activity, public interest, and use. Can we say the same for the Pavilion or City Hall? More importantly, can we say the same for civic monuments that offer a language that we cannot or will not recognize? – William Richards

