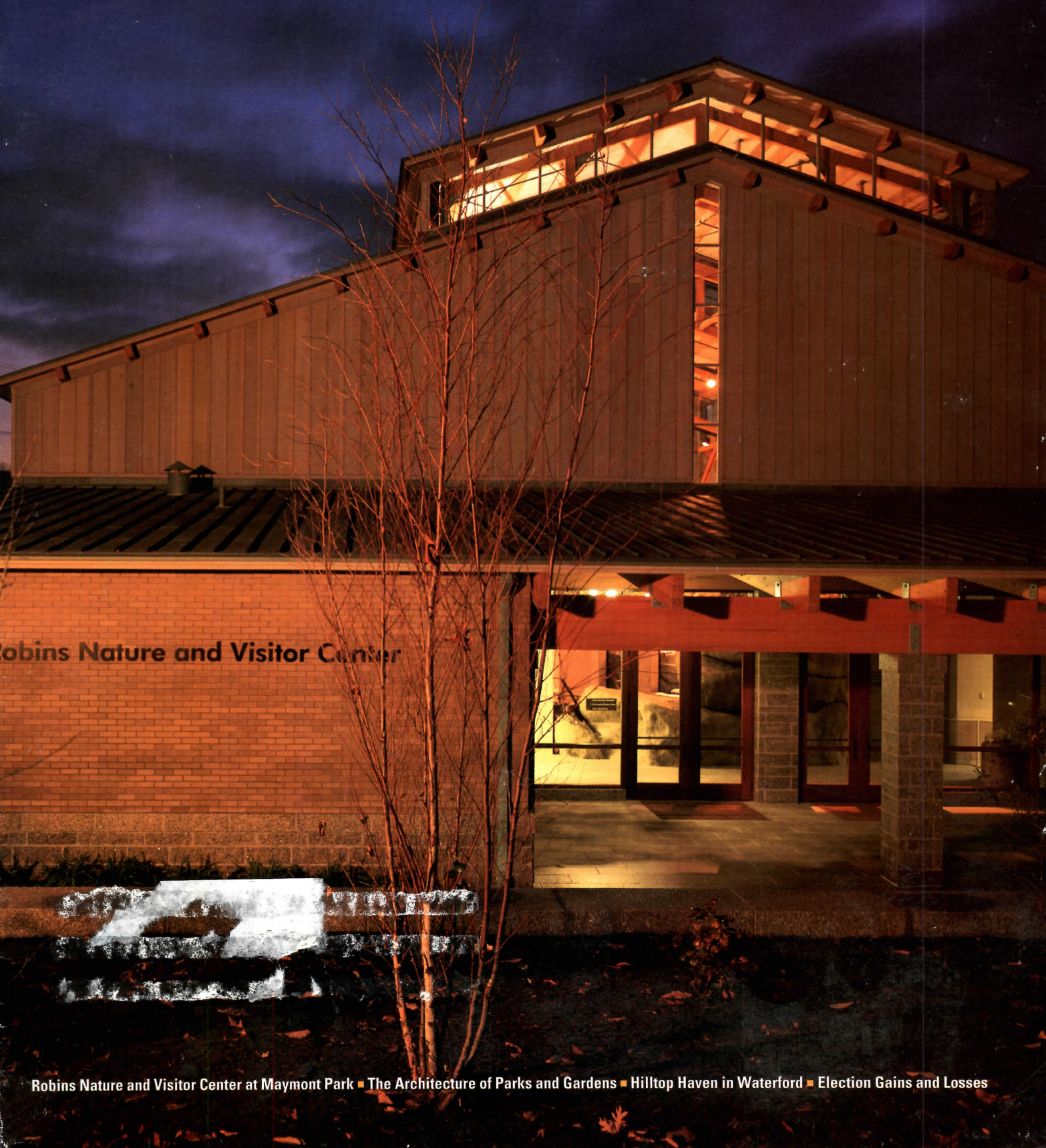


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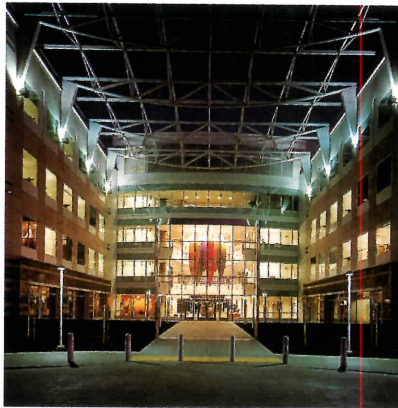
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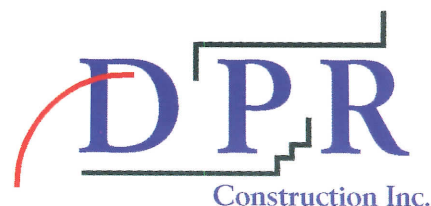


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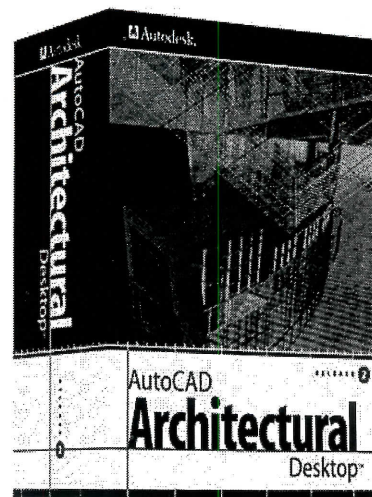
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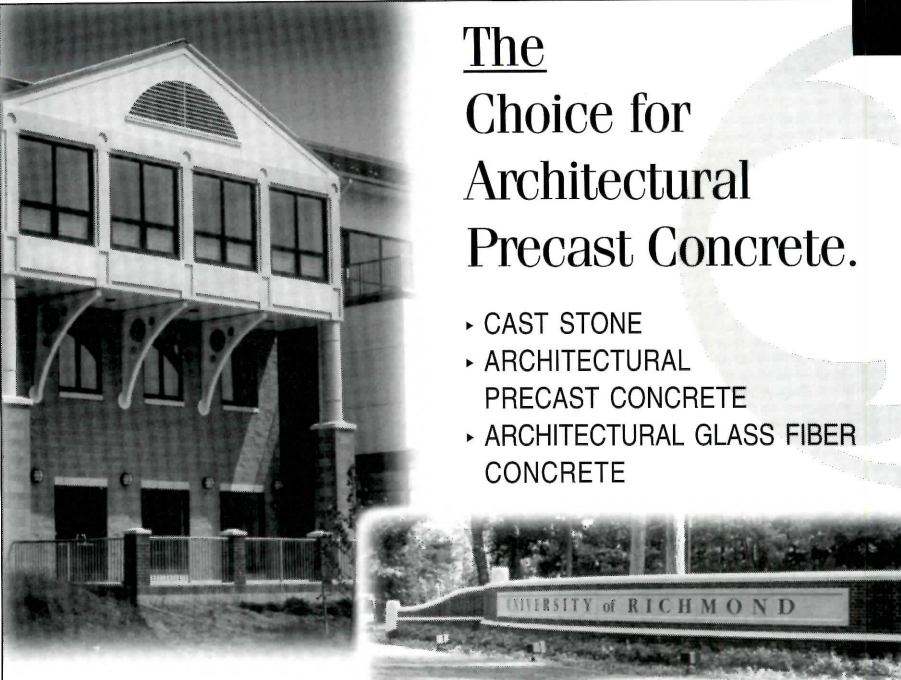
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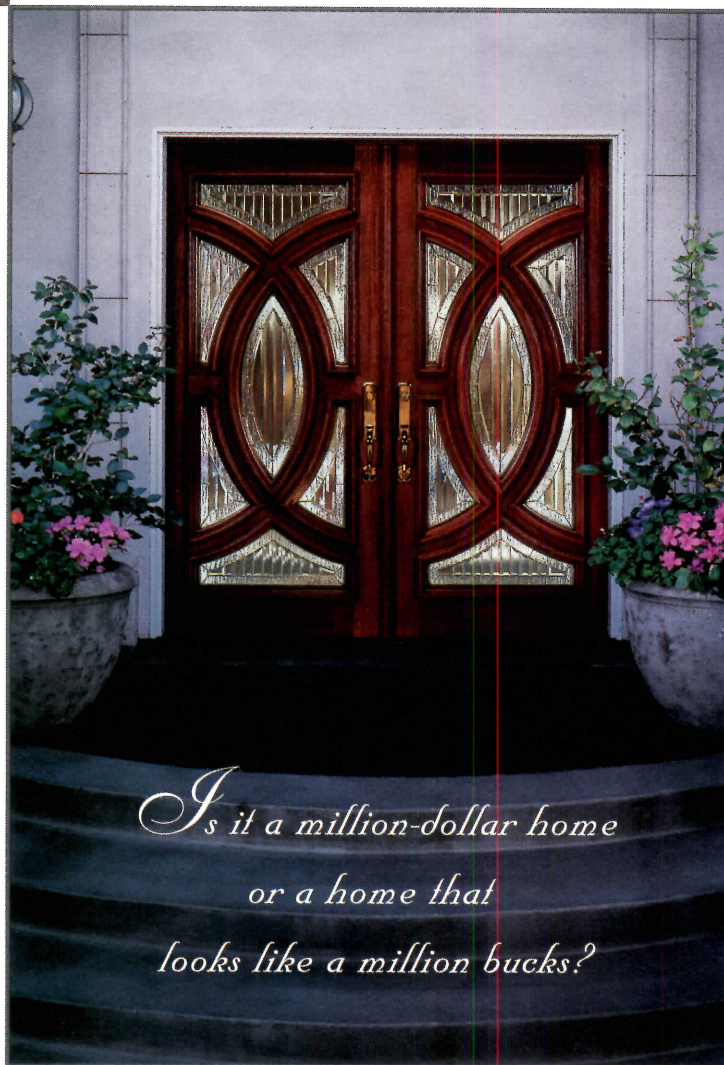


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## The Great Indoors

A new nature and visitor's center at Maymont Park in Richmond by Bond Comet Westmoreland + Hiner with Cambridge Seven Associates combines history, science, and environmental education in a splendid setting that brings the outdoor wonders of the James River – and a tumbling waterfall – inside. *By Vernon Mays*

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## The Architecture of Parks and Gardens

The race is on to lure visitors to attractions ranging from historic house museums to botanical gardens. These institutions are upping the ante with new visitor's facilities that improve existing amenities or introduce new dimensions to their offerings.

**Brookgreen Gardens**, Carlton Abbott and Partners  
**Lewis Ginter Botanical Garden**, The Glave Firm with  
Cooper Robertson & Partners  
**Meadowlark Gardens**, LeMay Erickson Architects  
**Point of Honor**, Joseph Dye Lahendro, AIA

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new developments in design

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a cottage, not a castle, in Waterford

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doing the small thing well



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**Preservation**

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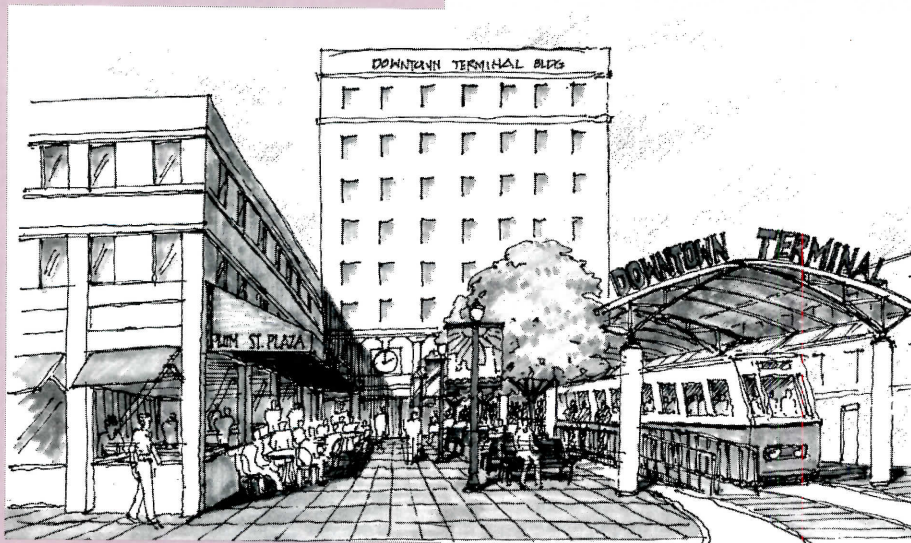
Robins Nature and Visitor Center.

Photo by Chris Cunningham.



# November Elections

## Bode Good and Bad for Growth Issues



AIA Hampton Roads envisioned how light rail might impact downtown Norfolk.

6

In November's elections, "slow-growth" proponents in Virginia won some and lost some, but came away with a heightened optimism that at least their message is being taken seriously.

The most resounding victory for the increasingly organized anti-sprawl forces came in Loudoun County. There, a slate of candidates endorsed by the grassroots group Voters to Stop Sprawl won control of the Board of Supervisors.

In Fauquier and Albemarle counties, "slow growth" candidates won majorities on governing boards, and in localities from Stafford to Hanover to Prince William to Spotsylvania, candidates who embraced similar philosophies were seated.

But in Tidewater, an advisory referendum on a light rail plan was voted down by a 55 to 45 percent margin. Observers believe the defeat killed the plan that could have linked Virginia Beach, Norfolk, and other Hampton Roads localities while shifting development strategies throughout the growing region.

Overall, the November election "broke about evenly" on growth issues, said Chris Miller, president of the Piedmont Environmental Council. "But we do see signs people around

the state were paying attention," Miller said. That should lead to some shifts in focus by politicians, planners, and architects, some of whom are likely to fight to block slow-growth initiatives while others jump aboard the bandwagon.

The Hampton Roads light rail proposal probably fell victim as much to politics as to widespread opinion that it cost too much for the ridership it would attract, said area architects. "It got lost in politics and personal agendas," said Ron Kloster, AIA, a professor of architecture at Hampton University. "It didn't get a sensible look as far as regional planning and long-term growth are concerned."

Bill George, AIA, president-elect of the Hampton Roads AIA chapter, agreed. The chapter conducted several programs aimed at exploring the potential the rail plan offered, and it conducted a design charrette to demonstrate what the rail line might mean in terms of development. But some political leaders, particularly in Virginia Beach, "just couldn't get beyond political considerations and they let it fall," George said. "At this point, there's no action plan with respect to resuscitation."

Kloster looked hard for a bright side to the referendum's results, noting "there is understanding now that we've got to do something sensible." Norfolk

could proceed with a shorter project on its own, he said. But recasting the plan likely means missing out on federal money available now for light rail.

"The light rail system had the potential to be a catalyst for new patterns of development that would not create more growth problems and sprawling developments," George said. "It was an opportunity for cities here to consider a planning strategy that would lead to more dense, higher-quality development along the [rail] lines."

Trained as an architect, Milton Herd was Loudoun County planner when the county's General Plan was enacted in 1991. Today he is president of Herd Planning and Design in Purcellville.

Throughout the '90s, as development has advanced steadily around Washington, D.C., Loudoun's plan has been compromised repeatedly, Herd said. Right now, thousands of construction projects already are in the pipeline in the state's fastest-growing locality, and state and federal regulations often override what a locality can do to control growth.

Herd said he is pessimistic about the likelihood that help could come from the new Republican-controlled General Assembly. Still, he said, the new Loudoun board has some options. It can entertain the costly-but-effective strategy of buying development rights on key parcels in rural areas and conservation easements around new and old projects. Or it can set up special service districts where new developments will be built and tax those districts to pay for infrastructure there. This would relieve some of the burden on current county residents.

Herd also said developers and architects should be encouraged to design compact, pedestrian-friendly communities — although he stopped short of advocating new neotraditional communities. When such projects go into undeveloped "greenfields," they draw people and redevelopment dollars away from older towns and neighborhoods, he cautioned. Instead, emphasis needs to be put on urban infill, redeveloping existing areas and building new projects of high quality and lasting value that won't fall victim to suburban blight.

The environmental council's Chris Miller sees hopeful signs even in Richmond, noting that Del. Vance Wilkins, who was elected Speaker of the House, has shown concern over growth in the Shenandoah Valley.



"We'd expect him to back non-regulatory, non-governmental steps" in dealing with the problems.

Miller also said "developers are at least paying lip service to these ideas now" and they should be more willing, with prodding from elected officials, to listen to suggestions about connecting developments and working collectively toward better regional planning. This may be true especially for planners and architects working for localities who have found that deviating from longstanding development practices used to lead to retribution and even dismissal. Now, alternative approaches to development will be welcomed in more Virginia cities and counties.

— Rob Walker

## Steger Tapped as VPI President

Architect and former dean Charles W. Steger, FAIA, was appointed president of Virginia Polytechnic Institute and State University by the university's Board of Visitors on November 8. Steger, the current Vice President for Development and University Relations at Virginia Tech, succeeds Paul E. Torgersen.

"Charles was the unanimous choice," said James E. Turner, rector of the board. "He owns a wealth of experience as a teacher, researcher and administrator. Moreover, he has extensive international experience and a long history of state and federal government engagement. He has the energy, experience and vision to launch Virginia Tech into the top tier of the nation's finest universities."



Steger assumes his post on Jan. 1.

Steger, 52, called the appointment an honor and a privilege. "Higher education is changing rapidly," he said. "We can and must adapt. This institution is positioned for leadership in such areas as information and instructional technology, biotechnology, materials, and many others. We can serve the Commonwealth by educating its youth in innovative ways and by effecting new ways of wealth generation throughout society."

A Richmond native, Steger has ties to Virginia Tech that span four decades, beginning with undergraduate studies in the 1960s. He received his Bachelor and Master of Architecture degrees in 1970 and 1971, respectively, and a Ph.D in Environmental Sciences and Engineering in 1978, all from Virginia Tech.

While dean of the College of Architecture and Urban Studies, he established a European studies program based in Lugano, Switzerland. He ultimately transformed that program into the university's Center for European Studies and Architecture, now in Riva San Vitale, Switzerland. Steger also worked to create the Washington/Alexandria Architecture Center, where students and faculty from around the world teach and study. "The world is shrinking every day," he said. "It is vitally important that Virginia Tech students be afforded opportunities to study and experience other cultures, other languages, other people."

Steger recently distinguished himself as leader of Virginia Tech's fund-raising campaign, a six-year effort that topped its goal of \$250 million by 35 percent, raising more than \$337 million.



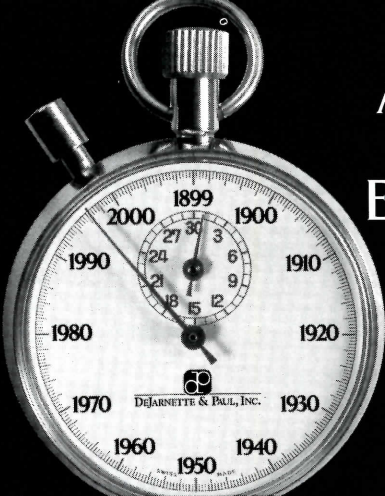
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## Celebration's Second Edition Graces John Marshall Hotel

Guests attending the second edition of Visions for Architecture on November 5 were reminded of a similarly elegant affair that occurred at the Hotel John Marshall 70 years before. That was in October of 1929, when the hotel celebrated its grand opening at a formal dinner whose printed program featured a rendering of the hotel by architect Marcellus E. Wright, Sr. This year's event program featured the same drawing – with a nod to Virginia's own Mr. Wright and the rebirth of the venerable downtown hotel.

Visions for Architecture – created in 1998 as a public occasion to pay tribute to the accomplishments of those whose vision and skills enrich our world – perpetuated the air of celebration begun at last year's inaugural fete. Hosted by the Virginia Foundation for Architecture, the gathering was an occasion to honor design excellence by members of the Virginia Society AIA and the role played by members of the public-at-large to improve their own communities.

Participants gathered in the hotel's upper lobby and reception room, renewing ties with old friends and striking up conversation with new ones. Many took the opportunity to meet with master of ceremonies Bob Vila, host of syndicated home-improvement TV



**Peyton Boyd presents Distinguished Achievement Award to Helene Dreiling.**



Visions for  
Architecture

shows. Others managed introductions to Virginia First Lady Roxanne Gilmore, who was among the chattering throng of 260-plus people.

The ceremony itself was held in the adjacent Virginia Room, which was replete in gold and white. Soon, Vila took the stage to acknowledge his role in documenting the renovation of Virginia's Executive Mansion and to announce the evening's twenty-two awards.

For his stewardship of Williamsburg's rare resources and his contributions to wide understanding of Virginia's history, Charles Longworth was awarded the Architecture Medal for Virginia Service.



**Bob Vila regales Scott and Dianne Spence.**

During Longworth's 15-year tenure as CEO of the Colonial Williamsburg Foundation, he set the organization on a course that expanded, improved, and broadened every phase of its mission. Among his many achievements were twenty-four construction projects begun or completed under his tenure.

The evening's high point was the presentation of the William C. Noland Medal to Carlton S. Abbott, FAIA, who was honored for



**Noland Medalist Carlton Abbott celebrates with wife Nancy.**

setting a standard of excellence that has garnered an unprecedented number of design awards. His rare talent as an artist also has earned him a place in the collections of esteemed museums and institutions, while his work as a land planner has created public open spaces that will stand the test of time.

Strong attendance at Visions provided valuable support to the foundation, which in 2000 will support the first-ever statewide Architecture Week program to help Virginians understand and appreciate the built environment.



**Guests filled the John Marshall's main ballroom.**



## Allied Arts Passes Test of Time

When completed in 1931 by the architecture firm of Johnson and Brannen, the Allied Arts Building was hailed as a great step forward in Lynchburg architecture. In the 1992 exhibition "The Making of Virginia Architecture," it was declared one of the best Art Deco buildings in the state. And in nominating the building for recognition in 1999, Roanoke architect Richard Rife, AIA, called it "a stunningly beautiful and graceful building."



Allied Arts Building, as popular as ever.

Finally, somebody has given the Allied Arts Building the attention it has so long deserved. During its fall presentation of state awards, the Virginia Society AIA shone the spotlight on the Lynchburg landmark with its Test of Time Award, given to recognize buildings that have endured at least 25 years while maintaining their usefulness and original purpose. "At 68 years of age, it is still the address in Lynchburg, maintaining a high occupancy rate in a moribund downtown market despite the limitation of having a floor plate only forty feet wide," Rife wrote in support of the nomination. "The building's continued economic viability speaks to its superior design and the power of architecture to capture the public's imagination."

Once the city's tallest building, the 17-story edifice dominated the city's skyline until 1973, when it was surpassed in height by the Fidelity Bank Building. Clad in yellow brick and a highly polished local greenstone, the Allied Arts Building was a radical stylistic departure for Johnson and Brannen, who had secured a reputation as Colonial Revival architects. Here they broke free from the heaviness of the Colonial Revival and designed a building that emphasized its skyward reach. By manipulating the proportions of the primary and secondary structural piers, the architects created a building composed of vertical stripes, making the horizontal division of its floor plates almost invisible.

In his book, *Lynchburg, An Architectural History*, historian Allen Chambers asserts that the building "almost singlehandedly seems to atone for the sins of architectural conservatism committed earlier in the twentieth century."

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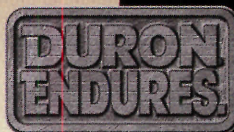
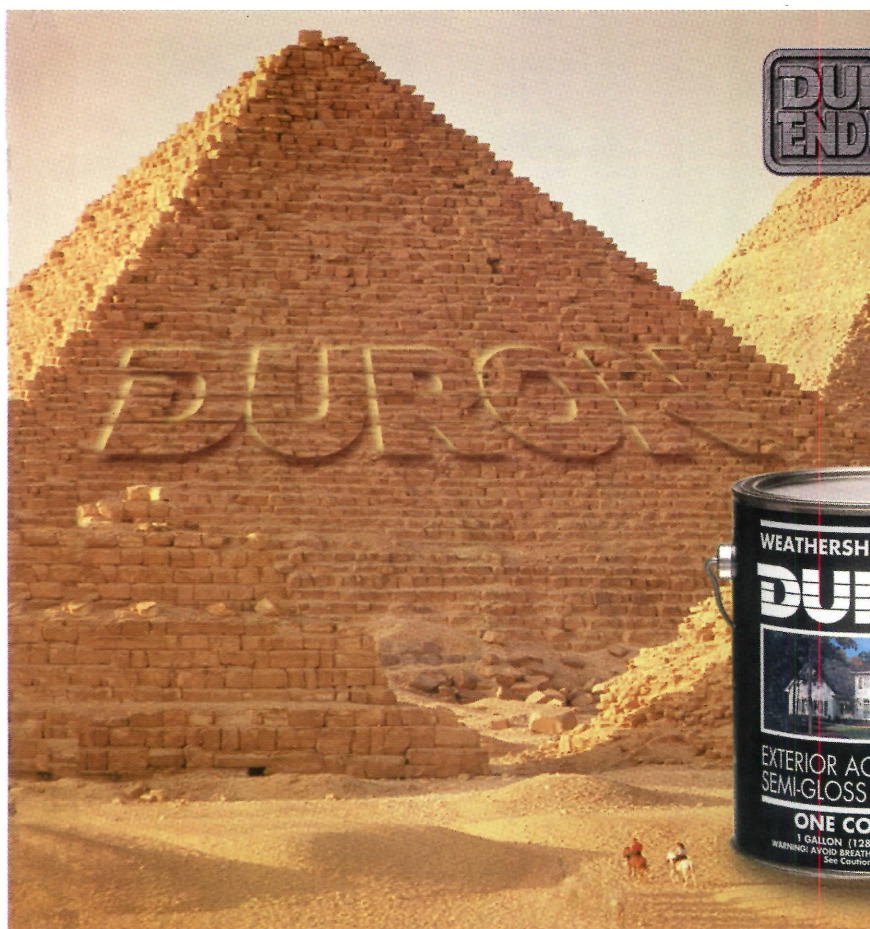
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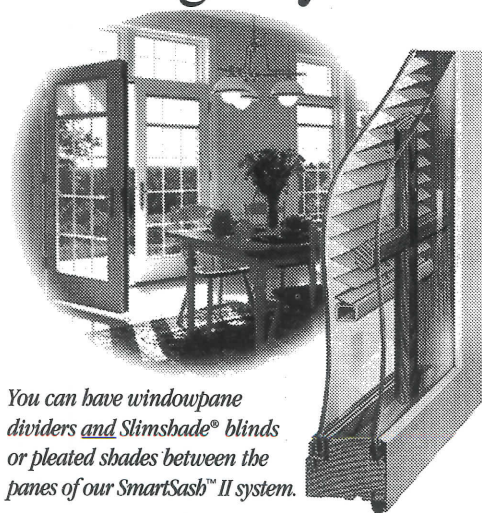
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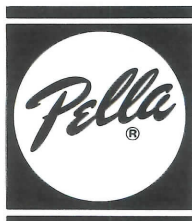
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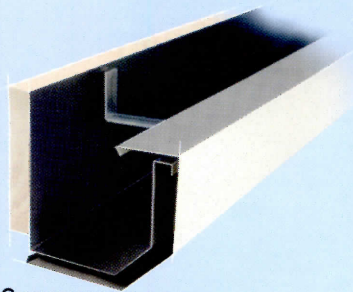
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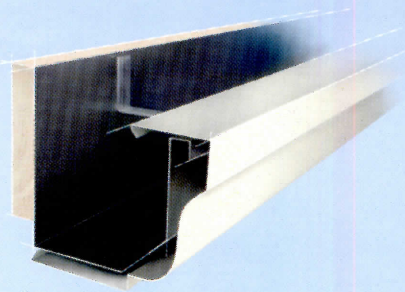
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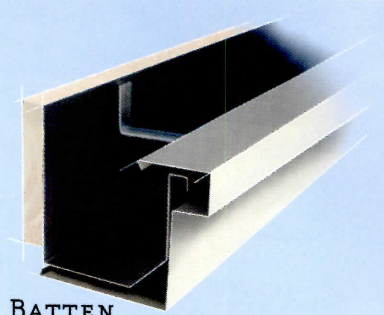




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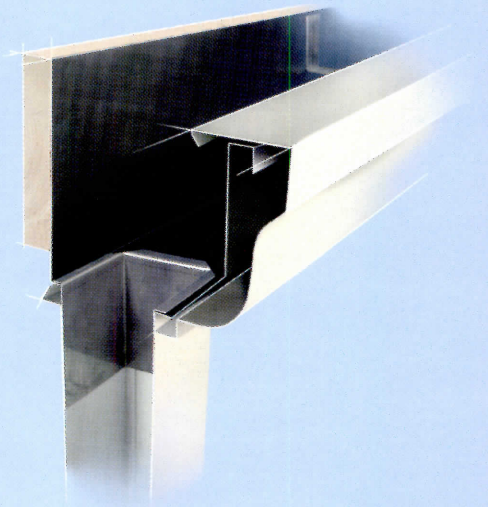


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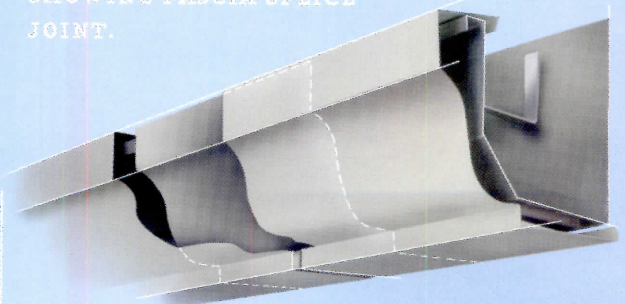
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The four decorative fascia profiles are produced in 0.040" aluminum with high performance fluoropolymer paint coating or a rich bronze anodized finish. In addition, the fascias are available in 16 ounce copper. All decorative fascias feature precision cut miters, end caps, and concealed splice joints with expansion reveals.

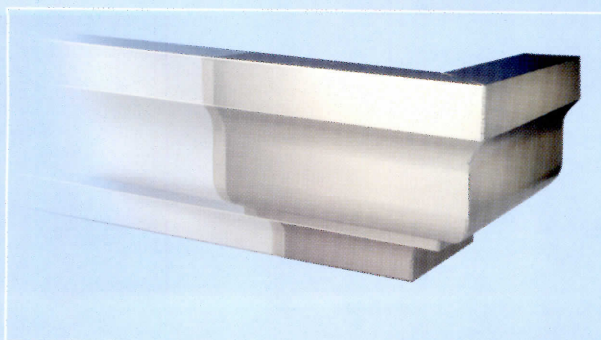


COLONIAL GUTTER WITH SECTIONAL VIEW OF DOWNSPOUT CONNECTION.

CUTAWAY OF GUTTER SHOWING FASCIA SPLICE JOINT.

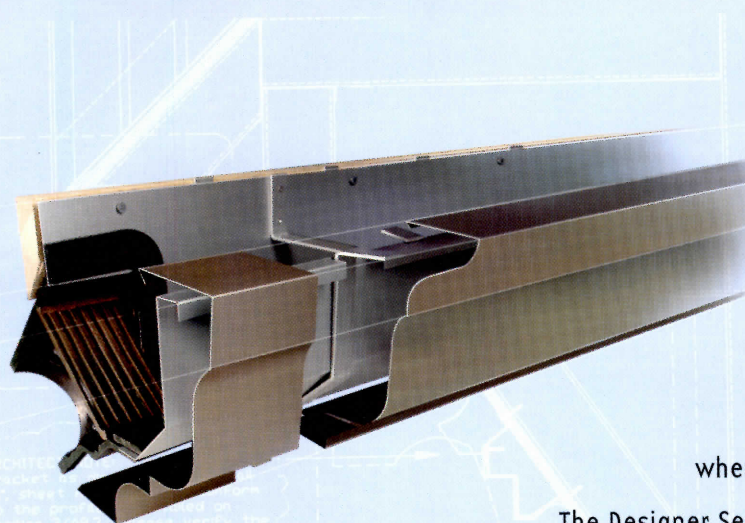


FASCIA CORNER DETAIL SHOWING PRECISION MITER CUT AND EXPANSION REVEAL.



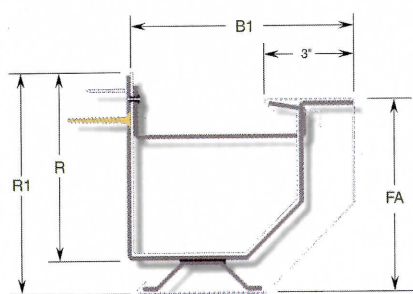


## CONCEALED GUTTER DRAINAGE

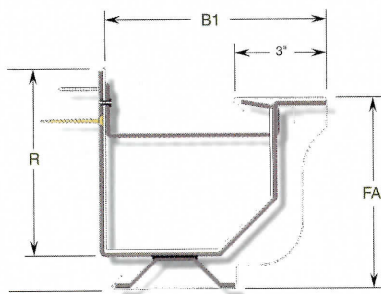


Concealed drainage provides an attractive and efficient alternative to conventional downspouts. Concealed drainage is particularly effective on clock & bell towers, steeples, high profile projects where downspouts would be unattractive or projects where vandalism is an issue.

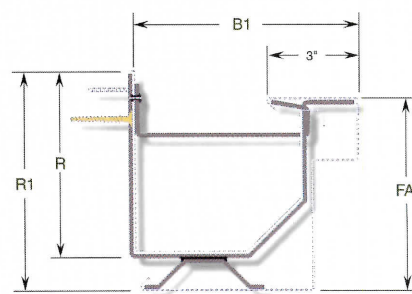
The Designer Series uses heavy cast drains with threaded outlets. These drains are mounted into a specially formed receiver designed to accommodate the drain's shape and fasteners. Drains are available in three sizes with 45 & 90 degree outlets. Please refer to our Design & Specification Manual for details.



CONTEMPORARY



COLONIAL

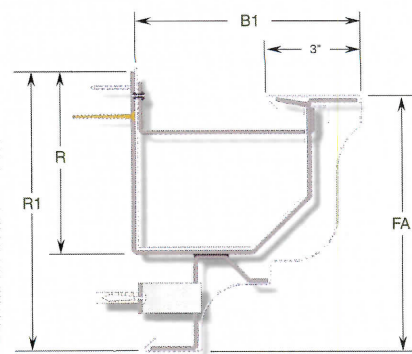


BATTEN

### SIZING INFORMATION

CONTEMPORARY, COLONIAL, BATTEN			ROMAN	
	6" PROFILE	8" PROFILE	6" PROFILE	8" PROFILE
R	6"	8"	6"	8"
R1	7-3/8"	9-3/8"	9-1/2"	11-1/2"
B1	7-1/2"	8-3/8"	7-1/2"	8-1/2"
FA	6-3/8"	7-3/8"	8-1/2"	9-3/4"

FOR ADDITIONAL MEASUREMENTS, REVIEW OUR DESIGN & SPECIFICATION MANUAL.



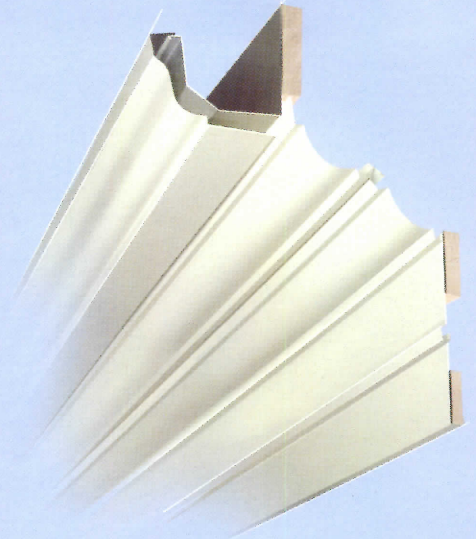
ROMAN



## DESIGNER SERIES COMMERCIAL CORNICE & GUTTER SYSTEMS

Perimeter Systems is pleased to offer an innovative Cornice & Gutter System designed to complement high quality buildings such as financial institutions, universities, schools and churches.

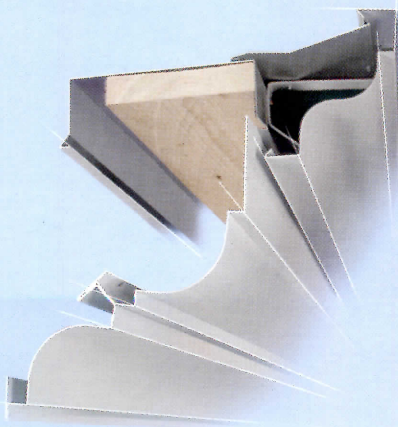
Using a combination of our 1-1/2" & 3" radius profiles, an architect can design virtually any type of cornice imaginable and implement it within budget.



From our classic Roman Series to the modern Contemporary Series, these commercial gutter systems when combined with sculptured trims, fascia covers and soffits, produce a cornice that is beautiful, durable, and cost effective.

## DESIGNER SERIES CORNICES

Beautifully sculptured aluminum cornice trims and miters are available with high performance fluoropolymer paint coating or a rich bronze anodized finish. All cornice trims feature precision cut miters, concealed splice joints with expansion reveals, concealed fastening, and waterproof designs (sealants are rarely necessary).



VERSA CORNICE (AT LEFT) OFFERS NEW DESIGN POSSIBILITIES FOR SIMPLE PARAPETS. CORNICES MAY BE CREATED FROM MANY POSSIBLE COMBINATIONS USING DESIGNER SERIES CORNICE PROFILES. ALL PROFILES ARE DESIGNED TO INTERCHANGE WITH ONE ANOTHER AND THEIR ASSOCIATED TRIMS.

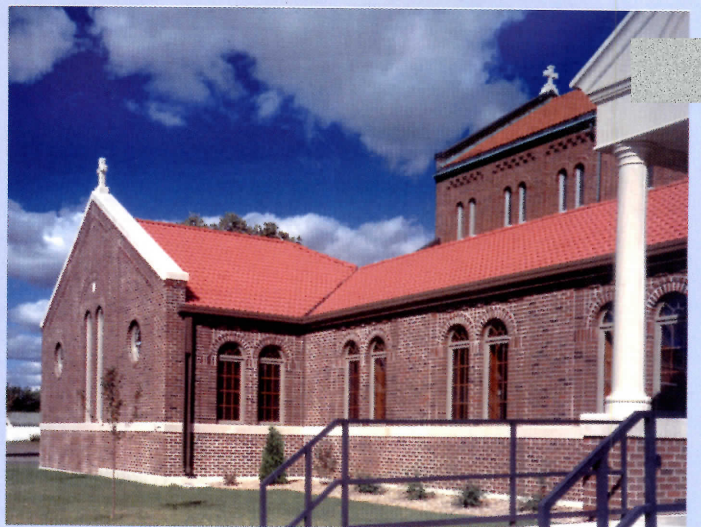


From simple moldings to complex multi-tiered cornices, Perimeter Systems cornice products are designed for both eave and rake conditions. Our staff experts are available to help you lay out your cornice design, assist you with CAD details and can even help you design your sub framing.

#### SCULPTURED GABLES

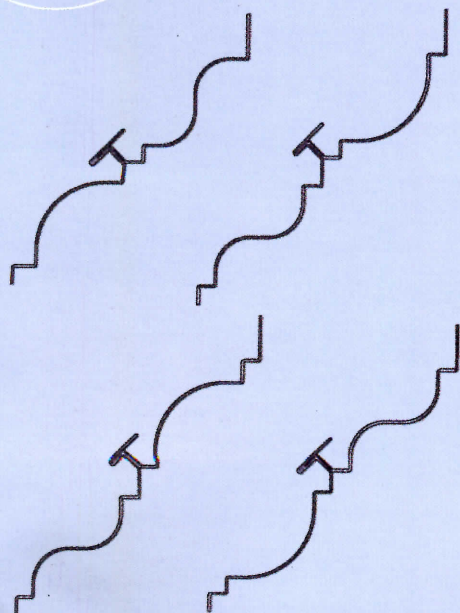


#### INLINE SCULPTURED CONDUCTOR HEADS

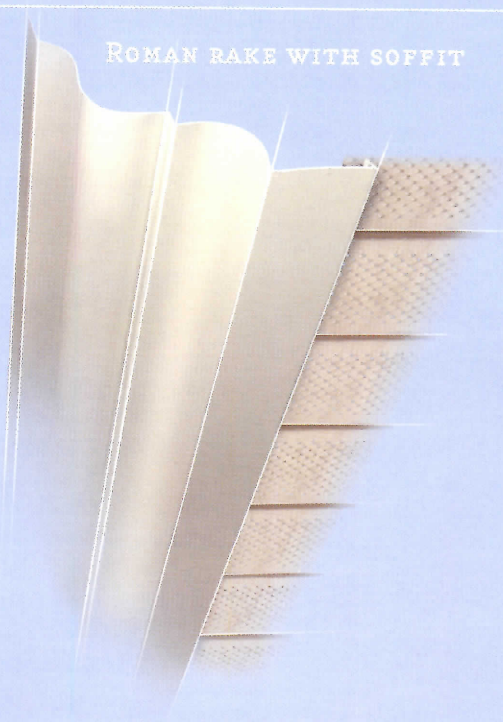


#### HISTORIC RENOVATIONS

#### SOME POSSIBLE COMBINATIONS



#### ROMAN RAKE WITH SOFFIT





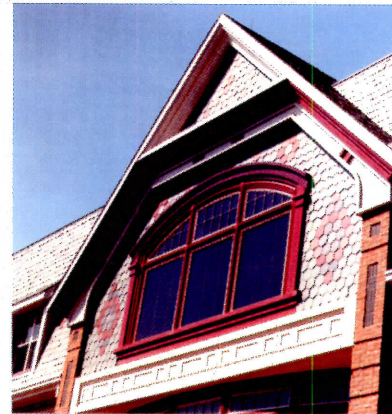
## COLOR MANAGEMENT



Specifying a product with a color to match another building component, such as a standing seam roof, can be both frustrating and difficult. Perimeter Systems is an expert at matching other building components. Any color stucco, metal roof panel or siding material can be matched in our laboratory, usually for a low or no additional cost.

The project shown above is an example of Perimeter Systems color matching capabilities. This project features the Designer Series "Colonial Profile" commercial gutters and downspouts painted in high performance Fluoropolymer paint coating matching the roof's "Teal" color.

Another excellent example of Perimeter Systems' color matching capabilities is shown in the project photo at right. This project features cornice rake trims and barge board decorations matching the window's sill and mullions "Brandy Wine" color. Also note the color match of the rake fascias and cast stone.



Perimeter Systems is an approved applicator for all major paint manufacturers including PPG, Valspar, Morton and Akzo. These manufacturers are the leading producers of Kynar 500® and Hylar 5000® which are the fluoropolymer paint coatings that we apply. 20 year finish warranties are available for qualifying orders.

In addition to custom matching, we offer 56 EZ MIX Colors (page 7). These are the more popular colors used in today's buildings.

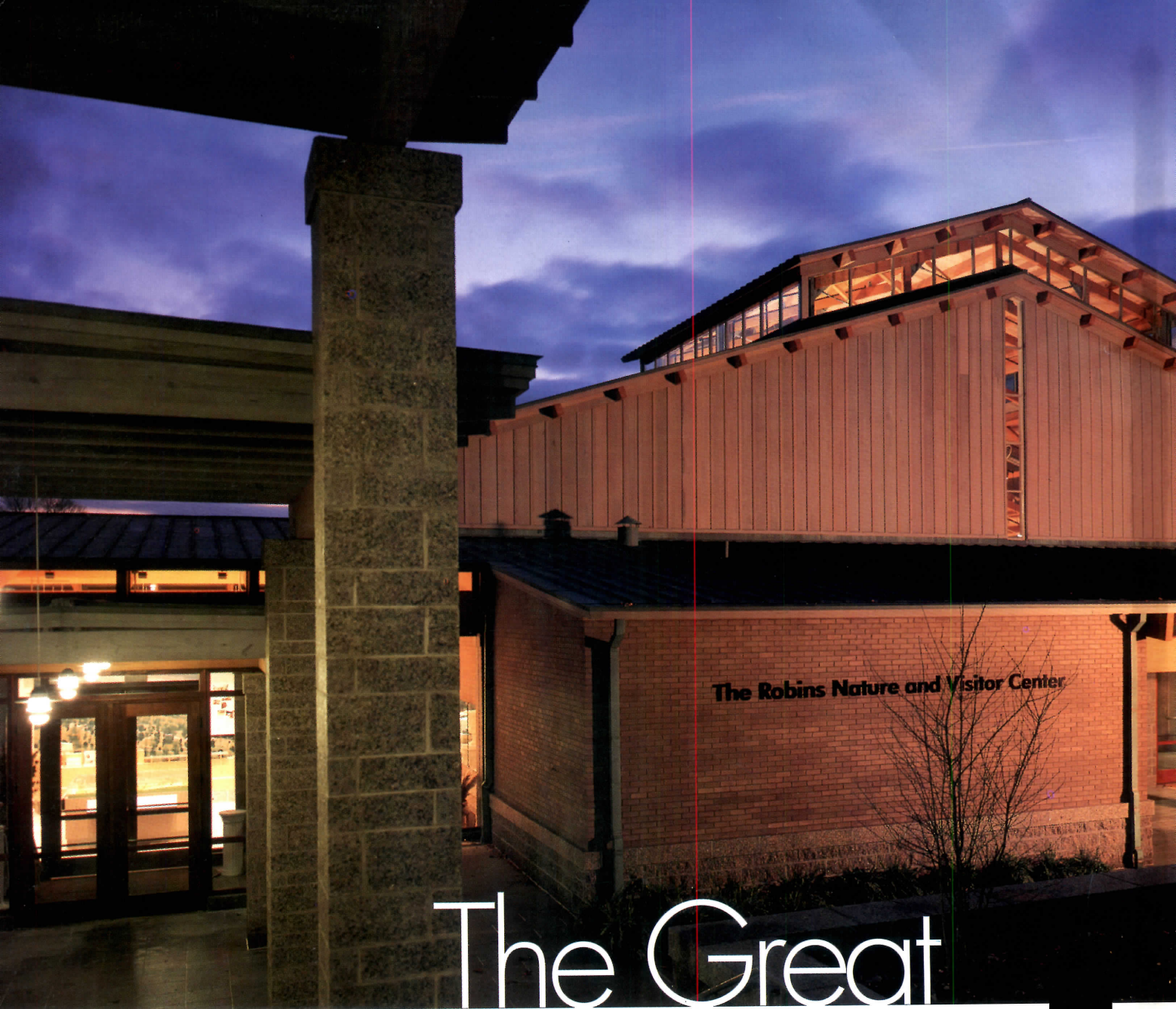


RED TONES	BLUE TONES	GREEN TONES	BROWN TONES	BRONZE TONES	GRAY BLACK TONES	WHITE TONES
						
Rose	Regal	Hartford	Classic Brown	Dark Bronze	Black	Bone White
						
Terra Cotta	Royal	Edwardian	Cocoa	Classic Bronze	Charcoal	Ascot
						
Hazel	Wedge	Forest	Mocha	Rocky	Quaker	Regal
						
Sorrel	Military	Jungle	Sahara	Patrician Bronze	Yorktown	Polar
						
Brick	Legacy	Sea Green	Taupe	Granger	Stone	Marble
						
Colonial	Capri	Olive	Burnt Almond	Brown Bronze	Green Gray	Pearl
						
Rust	Harbor	Patina	Pueblo	Amber	Portland	Bon Jour
						
Brandy	Aqua	Spring Hill	Sandstone	Roman Bronze	Cement	Birch

## 56 EZ Mix Colors

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# The Great Indoors

When asked in 1996 to establish a theme for the new nature center at Richmond's Maymont Park, the design team charged with the task had to look no farther than the southern edge of the 100-acre site. There flowed the age-old James River, first named by English settlers in 1607 and, for eons before that, home to a diverse natural habitat for fish, plants, birds, and assorted creatures of the land.

What better way to interpret nature near the river's banks, the designers thought, than to make the historic waterway the springboard for the exhibit? Better yet, why not emphasize the geologic phenomenon that dictated Richmond's precise location on the James – that being The Fall Line, where the unyielding granite substrate of the Piedmont meets the soft sedimentary layers of the coastal plain. It was a fact of life that early explorers faced with frustration: Mammoth boulders amid the rapids prevented navigation any farther upstream.

"So that was our premise," asserts architect Peter Kuttner, AIA, president of Cambridge Seven Associates, the project's

*A new nature and visitor's center at Maymont Park in Richmond by Bond Comet Westmoreland + Hiner with Cambridge Seven Associates combines history, science, and environmental education in a splendid setting that brings the outdoor wonders of the James River inside.*

*By Vernon Mays*





Photos: Chris Cunningham

Visitors entering the front are greeted with the nature center's barnlike profile (above). Seen from behind, its roof mirrors the downhill path of the river exhibit inside (right).

Paved roads link the nature center (right) to other attractions in Maymont Park via trams.



Cambridge, Massachusetts-based design consultants. "The idea was that The Fall Line is a unique aspect of the James River and also the reason why Richmond is located where it is."

On that fundamental notion Cambridge Seven, along with architects Bond Comet Westmoreland + Hiner of Richmond, made the beginnings of the new Robins Nature and Visitor Center, which opened this year during Thanksgiving weekend to crowds of eager families. "The building is designed from the inside out," says Sandy Bond, AIA, a principal of the Richmond architecture firm. "The key thing was to organize the exhibit area – how that would function, where we needed support from the backstage area, and where the people entered. All that was done before the building was even considered. Once that was figured out, then the building began to take shape around it."

The architects worked together to create an architecture that would be, on the one hand, new – but would also fit comfortably in the park. To that end, they looked to other parts of Maymont for design cues. Established in the early 1890s by Major James Dooley as a country estate, the existing Maymont Park featured an ornate Victorian mansion with stout granite walls and, on a far corner of the site, an animal farm fashioned in the shape of a wooden barn. The makeup of those buildings suggested the choice of materials for the new nature center, which has a large stepped volume clad in cedar and a smaller wing wrapped in smooth granite.

13







Maymont officials wanted the new building to function as the new “front door” to the park, the place where they hope most visitors will begin their tours of the site. The requisite orientation space is tucked neatly into the lobby, a glass-enclosed connector between the granite wing, which contains the cafe and gift shop, and the larger wooden shed, which encloses the exhibit area and environmental education spaces.

Visitors enter the nature center through a dark, winding gallery that introduces basic themes of the river. As people draw closer to the main space, bright daylight and the sound of rushing water create a sense of anticipation. Soon they are greeted by the main event – the tumbling falls of the James River Habitat, which incorporates 13 exhibit tanks that blend artificial rocks and plants with real-life fish, amphibians, reptiles, and insects. The architects designed the building to impart a visceral sense of the Falls of the James – an impression that is reinforced by the build-

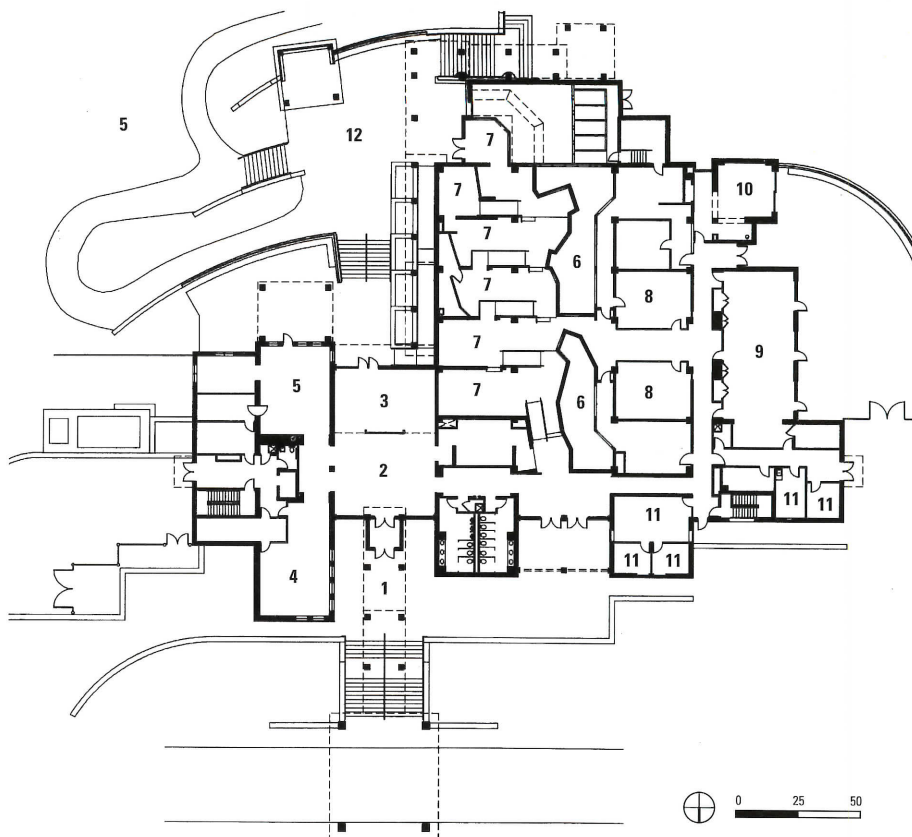




**Direct sunlight creates the play of light and shadow on the river tanks (left). A small exhibit behind the lobby's reception desk (below left) introduces Maymont's history.**

#### First Floor Plan

- |                     |                    |
|---------------------|--------------------|
| 1 Entrance          | 7 Gallery          |
| 2 Lobby/Orientation | 8 Classroom/Lab    |
| 3 History Exhibit   | 9 Education Center |
| 4 Gift Shop         | 10 Conference Room |
| 5 Cafe              | 11 Office          |
| 6 Exhibit Tanks     | 12 Rear Terrace    |



ing's terraced floors and the sheer magnitude of 40,000 gallons of water held back by Plexiglas walls.

The designers simulated reality by combining large tanks with small ones and creating the impression that the water flows from one tank into the next. In actuality, the tanks are separate environments, each distinguished by its water temperature and the speed with which water flows through the tank. "One of the philosophies we brought to this project was to surprise people with what is in their own backyard – not showing them exotic things from around the world," says Kuttner. Maymont opted for being true to the James River corridor, so the birds and animals included in the exhibit are those that routinely would be found in close proximity to the river.

Natural light floods the space during the day – a departure for Cambridge Seven, which is renowned for its aquariums in Baltimore and Boston. Unlike many of the firm's earlier projects, which include dramatically illuminated fish tanks in dark spaces, Maymont's nature center incorporates generous bands of glass that separate the walls from the roof. "We hoped it would create shadows that move across the space during the day," Kuttner explains. "Every now and then there is a shadow on a fish, but that makes it much closer to a real habitat."

Exhibits and architecture are stitched together by six small interpretive galleries that divert people off the main stream of circulation. Terraced walkways along the river exhibit allow for natural jumping off points into the supporting exhibits, each of which looks at the river in a novel way. The small galleries explore topics such as geology, ecology, aquaculture, erosion, and water power, often with the support of compelling hands-on experiences that make learning fun.

Maymont's leadership was keen on hooking environmental education into the nature center. In response, Cambridge

**A low-slung lobby separates the exhibit wing from the visitors' services wing (right).**

Seven's exhibit designers strived to enrich the center with multi-modal experiences, so that children would not only see the wonders of nature, but touch and hear them.

While the exhibits were planned to blend entertainment with education, the nature center's otters have stolen the show. But their graceful showmanship and ability to attract crowds comes at a price. The creatures also require more caretaking than other animals in the center, including a back-of-house food preparation kitchen and specially designed cages in the holding area that allow them to move from dry places into water.

Maymont's nature center is the second freshwater environ-

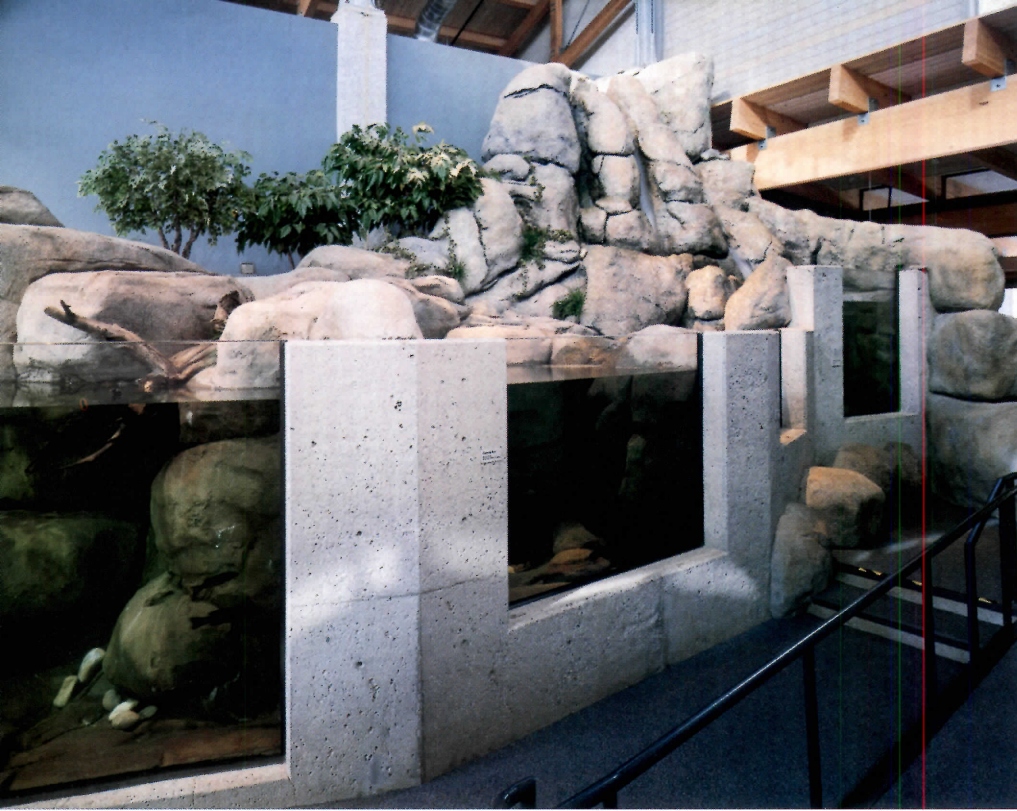




ment that Cambridge Seven has designed – the first being the Tennessee Aquarium in Chattanooga. “The real lesson we took out of Chattanooga was that there were more stories to tell than just the fish,” Kuttner allows. “You can also talk about the other animals that are part of the water environment. And in Richmond we also found the cultural aspects are very rich. Those stories enhance the experience.”

A large section of the building is devoted to environmental education. The building’s Discovery Center, for example, incorporates a laboratory for young teenagers’ use. Across the vestibule is the Discovery Room, where preschool and elementary kids can hear stories, handle artifacts, or manipulate the parts of a Velcro wall mural. The center also includes an 1,100-square-foot multipurpose room that is easily divided into three teaching areas or used theater-style for programs seating up to 120 people.

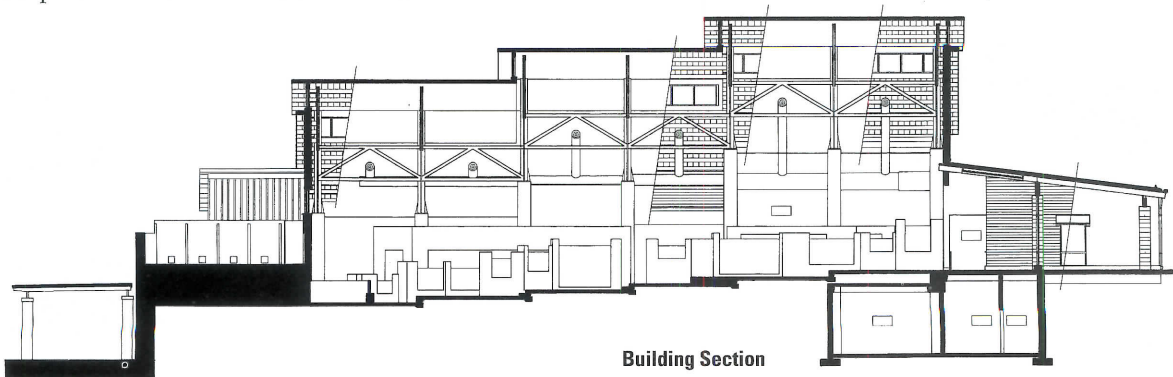
At the back of the nature center, a small pavilion marks the stop for a new tram system that will shuttle visitors between the three major attractions in the sprawling park. But, after years of shoehorning buildings onto constricted downtown sites, Kuttner says it was a pleasure to work in the wide open spaces of Maymont. “It was nice to have space to move and reasons to include decks outside to enjoy views,” he enthuses. “Here we had views that continued the experience of nature to the outdoors.”



**Simulated boulders for the falls (left) were made by a California fabricator. The stone-walled conference room (above) overlooks the grazing pen for Maymont’s bison.**



**The center’s environmental education area includes a laboratory adjacent to animal holding rooms.**



**Building Section**



**B**efore work could begin on the building to contain the new exhibits at Maymont Park, the conceptual plan for the exhibits had to be put in place. That work started in earnest in the summer of 1996, when representatives from Cambridge Seven Associates held their first meetings in Richmond to develop a theme for the project and begin to imagine the nature center's habitat design.

One of the first resources called upon was the Virginia Department of Game and Inland Fisheries, which provided the seeds of knowledge on which the interpretation was based, says exhibit planner Penny J. Sander of Cambridge Seven. "Then we did a lot of research on the history of the river." Cambridge Seven's own staff biologist suggested dividing the aquarium exhibit – The Falls of the James – into three sections: fast water, backwater, and estuary, representing real distinctions that occur in the river as it winds through the city. Each habitat would support different types of riverine life.

For visitors accustomed to Maymont's old nature center, which featured one 600-gallon tank, graduating to 13 tanks holding a total of 40,000 gallons of water would be quite a change. Cambridge Seven's exhibit design team refined the configuration of tanks in a series of clay models. Later, when the habitat was under construction, rock fabricator David Manwarren went to the river and made life-size molds of boulders to ensure their authentic appearance.

As a complement to the exhibit on the falls, Cambridge Seven proposed a series of six small galleries that would, through interactive exhibits, interpret the river's geology, navigation, wildlife, and ecology. "Nobody seems to agree how many kinds of intelligences there are – at least nine – but the more of them you can engage, the more powerful the experience you can provide," says architect Peter Kuttner, president of Cambridge Seven.

In addition to text panels that provide basic information, the galleries include features such as "People Power," in which kids can lift water with an Archimedes screw; "Night Along the River," a dark space in which the nighttime sounds of the forest are identified; and "Flood Rubble," which uses discarded soft drink containers and an old tire to deliver a pro-recycling message. "We had a lot of content to put in a relatively small place, but the building was easily divisible once we arrived at the concept of the stepped path," says Sander.

**Project:** The Robins Nature and Visitor Center, Maymont Park

**Architect:** Bond Comet Westmoreland + Hiner, Richmond (Sandy Bond, AIA, principal-in-charge; Derek Jeffrey, project manager; Jim Faircloth, Kristi Lane, Rab McClure, Amy Redman, Laura Guthrie Rice, Michael Shearman, project team)

**Associate Architect & Exhibit and Habitat Designers:** Cambridge Seven Associates, Inc., Cambridge, Mass. (Peter Kuttner, AIA, principal-in-charge; Penny J. Sander, project manager; David Perry, Brad House, and Quentin Caron, habitat design; Marc Rogers, architect/exhibit design; Meena Hewett, exhibit design; Radoslav Mateev, graphic design; Meret Lenzlinger, design)

**General Contractor:** W.M. Jordan Company, Richmond

**Consultants:** TDF&B Engineers, Richmond (mechanical, electrical, plumbing, and structural); Quentin Thomas Associates, Inc., Douglaston, N.Y. (lighting design); T.A. Maranda Consultants, Inc., Edmonds, Wash. (life support engineer); David L. Manwarren Corp., Inc., Rancho Cucamonga, Calif. (habitat fabricator); Design and Production, Inc., Lorton (exhibit fabricator); Pyramid Studios, Richmond (a/v producers)

**Client:** Maymont Foundation (Geoffrey Platt, Executive Director)



"Forces Changing the Land" (above) addresses subjects such as weather and geology.



"Flood Rubble" (above) includes TV footage of Richmond floods; other exhibit demonstrates canal locks (below).







# Garden of Earthly Delight

ARCHITECTURE OF  
*Parks & Gardens*

Brookgreen Gardens is unequivocally unique in all the world. Located in Murrell's Inlet, S.C., it stands in sharp contrast to the maddening crowd of traffic, outlet malls, and neon located a breath away in Myrtle Beach. The differences between the two sites are compelling, says architect Carlton Abbott, FAIA, principal of Carlton Abbott & Partners of Williamsburg. "This is a bit of pure green along the edge of all that Styrofoam," he quips.

In a region where green space is often synonymous with golf courses, Brookgreen is a peaceful enclave. The botanical collection numbers more than 2,000 species and subspecies of plants native to and adaptable to sandy, humid, coastal South Carolina. Colonial settlers planted the garden's massive live oaks more than 225 years ago. Today, fox and raccoon mingle in the glade. Otters frolic in their own pond. And herons, egrets, ibis, wood ducks, and owls pierce the sky.

But the most singular character of this place is that it is a garden of stones, in which sculpture is revered, protected, and showcased unlike any other place in the country. In 1933, just two years after Brookgreen opened, founder Archer M. Huntington had



A single sculpture marks the entrance to the renovated sculpture gallery at Brookgreen Gardens.





**Abbott simplified the layout of the South Gallery and reduced the size of the reflecting pool (right).**

designed and overseen the construction of a small sculpture gallery, the first such gallery in the nation specifically designed for the exhibition of sculpture.

In time, however, Brookgreen found itself with a building that retained some of its original architectural character but was unsafe and unattractive. That's where Abbott came in. His challenge in renovating the sculpture galleries was to modernize them, but maintain the essential character of the beloved spaces. He began to open the South Gallery by removing a line of columns on each side while preserving the gallery's signature arches. Strong light coming from the open courtyard in the center is effectively balanced by muted light that filters through translucent panels in the wood-framed roof.

In the center of the rectangular space is a sunken reflecting pool, which Abbott reduced in size so that visitors can walk into the space – rather than simply look into it. Lining the pool is a short, stone-capped wall which, in turn, is edged with a small hedge of aromatic lavender. Mounted in the center of the pool on a pedestal is the dramatic "Wings of Morning." Around the edges of the gallery, some 50 small human and animal figures from Brookgreen's vast collection are mounted on pedestals which visitors can now stroll among.

In the North Gallery, Abbott continued with the lure and effect of water. He designed a water feature made up of a series of descending pools and races, which lend a gentle sound to the gallery. Abbott's cue for the cascading fountain was the parallel ramps



Wilson Baker

**Renovated buildings frame the sculpture as visitors enter the North Gallery (above). The fountain cascades the length of the gallery through a series of pools and races (facing page).**

that lead down from the South Gallery to the lower grade of the North Gallery. Between the ramps and the outer walls of the original gallery, the architect created a broad, stepped platform for the collection's larger pieces. The gallery ends at a gated courtyard that houses a single grand sculpture, "Into the Unknown."

Abbott created new roofed areas to provide cover for a number of sculptures, particularly those carved in white marble that needed protection from rain and the stains of fallen leaves. "The wonderful thing about this place is that the landscape provides the setting for these sculptures," Abbott says. "We redesigned it and elevated it to a new level of presentation that made it more secure and more sustainable for the art works."

The project at Brookgreen Gardens is sympathetic with recent work by Abbott's firm on a visitor's center for the Norfolk Botanical Garden and a master plan for Maymont Park in Richmond. "There is a resurgence of understanding about the beauty of cultural landscapes," he says. "Since most of the wealthy families are gone, institutions such as these have been conveyed to the public trust."

– Sue Robinson

*The author is a freelance writer in Richmond*





Photos: J. Christian Wildman (unless otherwise noted)

## ARCHITECTURE OF *Parks & Gardens*

In the entrance hall, garden finishes and elements such as a slate floor, wood lattice, and skylight create the impression of an "outdoor" room.

# Gateway to the Gardens

The wonder of gardening is how the process holds the promise of things to come. Flowers sprout and leaves unfurl into canopies of green, but before that there is bare earth and a plan for arrangements, cultivation, and growth. Sitting in the atrium of the new E. Claiborne Robins Visitor Center at Lewis Ginter Botanical Garden in Richmond, one gets a hint of that promise.

At the moment, the visitor center stands alone as the only major new building on a site that someday will include an educational build-

ing and conservatory. In that regard, the building is the first stage of a long-range plan for a grand Virginia garden. "We wanted the building to have a significant presence on the site, because it's a big site," says Jacquelin Robertson, FAIA, of Cooper, Robertson & Partners, the New York-based design architects on the project. Most important, the building was to be reminiscent of historic Richmond.

When working in Virginia, one always looks back, muses Robertson. He looked to Benjamin Latrobe, Thomas Jefferson, and







Courtesy Cooper, Robertson & Partners

**The visitor center, anchored by a skylit octagonal entrance hall, evokes the feel of a garden pavilion at the scale of a botanical garden.**

the great public buildings of the Commonwealth. One of Jefferson's favorite shapes, the octagon, nods to that Virginia past in the center's design, along with red brick and round-headed windows. This practical space is also interpreted in ways that serve visitors, who are coming in greater numbers since the center opened.

Visitors enter the building in one of two ways – either in groups that come into a side wing, cross through a pleasant reception area, and walk through an art gallery to the main welcoming space, or as individuals who enter the front door into the soaring atrium. Radiant heat in the slate floor makes the eight-sided room toasty. "We did that so the building says come on in, make yourself at home," explains H. Randolph Holmes, AIA, a principal of The Glave Firm in Richmond, which partnered on the project.

Visitors easily gain their bearings in the atrium, says Robertson, who insists on clarity of circulation. The pavilion itself occupies about 25,000 square feet, but its size is camouflaged by strategies that diminish its scale into smaller wings, giving the visitor instant recognition of the layout. Major spaces are organized along large corridors and open onto a series of courtyards and terraces.

The gift shop anchors one main wing. A dynamic restaurant opening onto a patio anchors another. A third spur serves as the entry portal for bus tours and groups. And a fourth wing houses a formal meeting room, which hosts flower shows, lectures, parties, and dinners. In the great garden room – a high space lit from above with daylight – a hierarchy of elements announces to visitors that they have arrived somewhere special. Four giant Chinese lanterns hang overhead in the room, whose walls are painted celadon green. Lattice running 12 feet up the walls gives the space a cozy feel.

Holmes says that, as a pivotal aspect of the grand plan for the gardens, this gateway building had to be "gardenesque," meaning that "it would be a building in which the sense of outdoors, the presence of nature, and the indoor-outdoor relationship would be an important part." Projects like this underscore the vital relationship between building and landscape, adds Holmes. "The role of architecture is to be a cheerleader of space. It's important for the architect to understand that dynamic." Holmes points out that people return again and again to American places such as Williamsburg, Charleston, and Newport not just for the buildings, but to experience the relationships between building and landscape.

Exterior themes extend into cafeteria with quarry tile floors and skylight (right). The interior features custom light fixtures reminiscent of Chinese lanterns (below).



Robertson also sees buildings like the Robins Visitor Center as part of a vibrant national trend. The great cities of the United States developed wonderful arts cultures during the boom times at the end of the 19th century, he points out. And botanical gardens founded in places such as Boston, Philadelphia, and New York constituted the first golden age of gardening. Observes Robertson: "At the end of the 20th century, there seems to be not only a renewed interest, but a new interest in the idea that botanical gardens can educate people as well as bring joy."

– Sue Robinson



**Floral carpeting carries garden theme into multipurpose hall.**





A 2,000-square-foot skylight fills the atrium with light, making it a spectacular venue for public gatherings.



The atrium (at right in photo, left) nods to existing visitor's center. A garden between them (below) will someday be the forecourt for a new conservatory.

Photos: Dan Cunningham

## Two's Company

Public buildings in parks and gathering places where people learn or entertain are a bit of a niche for LeMay Erickson Architects of Reston. A tour of Northern Virginia's vast recreational system, in fact, would bring you again and again to the firm's projects. One of the jewels among the region's protected green spaces is Meadowlark Gardens Regional Park in Vienna – 100 acres of rolling hills, ponds, walkways, and gardens. And, like many great public gardens, this one (or 75 acres of it, at least) came to public hands through philanthropy. Economist Gardiner Means and his wife, social historian Caroline Ware, wanted to preserve the Virginia countryside they loved long before Northern Virginia began to be overcome by sprawl. The couple entrusted their beloved farm to the park system in 1980 and helped guide its development for public use.

Charged with developing a three-building complex on the site, LeMay Erickson first designed the visitor's center, which opened in 1992. The second piece built was the atrium, a contemporary building in warm red brick that relates to its park-like environment and Virginia roots. It opened in 1998. Glass frames the flexible "garden room," whose uses range from business functions to wedding receptions. The terraces, paving, pond, and landscape materials extend from the interior and reinforce the openness and transparency of the glass. A massive 2,000-square-foot skylight bathes plantings, stream, fountain, and activities with light.

Today, Meadowlark Gardens' two existing building flank a formal lawn that will someday serve as a forecourt to the yet-to-be-designed third building, which is anticipated to be a true arboretum or conservatory with amenities such as classrooms, shops, or a restaurant. For although it is informally called a conservatory, the Meadowlark Atrium is not a "conservatory" at all – which, simply put, is a home for plants. As adapted for the Meadowlark project, the term is defined as "an indoor space that allows many different kinds of plant materials to exist and grow and integrates with all the activities of this building," says Michael LeMay, a principal of LeMay Erickson Architects. "It is a place for retreats, wedding recep-

tions, many different community activities." In such a space, says LeMay, you have to create the environment that allows plants to grow. "You also have to create an environment where plant materials are protected from the many users of the space," he cautions.

Materials such as sandblasted concrete and brick paving run continuously from inside to out, ending at the rear of the building in a circular terrace that overlooks the park and nearby lake. The building's massing, entry arch, and prominent roof form recall the character of the existing visitors center. "One of our niches is working with park authorities and designing with nature," says LeMay. It is a specialty requiring acute political skills and sensibilities, not only because it involves working with a park board, but because "you are also designing for the public, and it's important that the buildings meet the needs of the general public in terms of design, safety, and expense," adds LeMay.

– Sue Robinson





Visitors enter through lower-level doors facing the parking lot (left), and exit at the upper level into a courtyard contained by corral-type fencing (below).

Photos: J. Christian Wildman

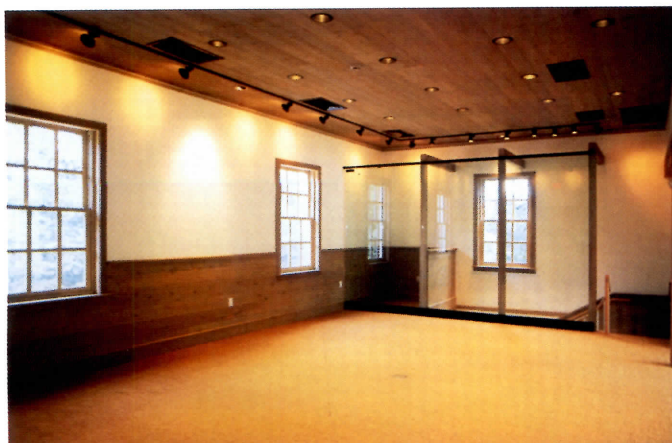


## Remembrance of Things Past

24

With instructions to build a structure that resembled one of the original outbuildings, Richmond architect Joseph Dye Lahendro, AIA, designed a place to enhance the experience of visitors to Point of Honor, an 1815 plantation home in Lynchburg listed on the National Register of Historic Places. The new visitor center is placed where the carriage house once stood. Its location and general construction were determined through research of old maps and archeological findings. Lahendro's challenge was to determine the form of the original building, then meld modern uses to that form while developing a palette of details common to the era.

"This was not meant to be a restoration," Lahendro says, "but a remembrance or a memory of the carriage house form." For example, instead of parroting the earlier building's two-story brick structure, the new one incorporates a stone veneer on its first floor



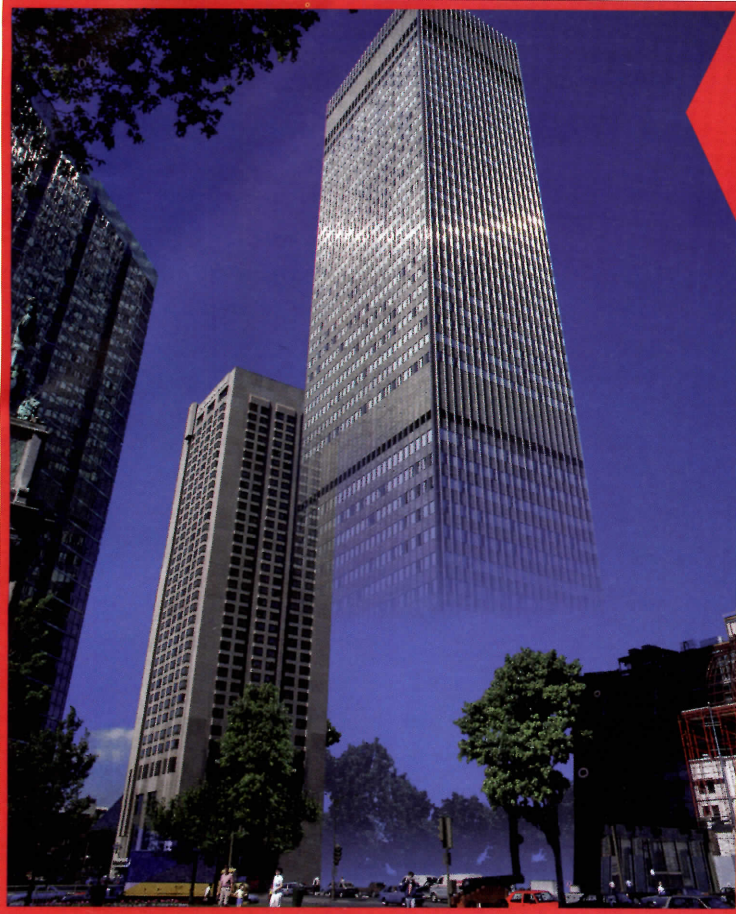
The stair's glass enclosure controls sound while maintaining openness and light in the second-floor assembly area.

to mesh with an existing retaining wall. "This is an illustration of a modern condition," says Lahendro. "We don't know whether the stone wall was historically there, but we didn't want to insert a brick building into the stone wall."

The original carriage house was built into a slope with an attached one-story frame structure on the uphill side. Except for the stone, the form and materials of the new structure, built in 1995, nod to the original. Visitors enter the lower level, which contains services such as restrooms, ticketing, and a gift shop. Through clever separations, these areas can be secured without blocking access to the stairs so that community groups can use the upstairs assembly area and kitchen after hours for receptions and lectures. Although Lahendro provided modern visitor facilities, he used materials and detailing evocative of the historic carriage house, including stained rough-sawn boards, simple details, salvaged heart pine columns and beams, and sisal carpets to mimic dirt floors.

— T. Duncan Abernathy, AIA





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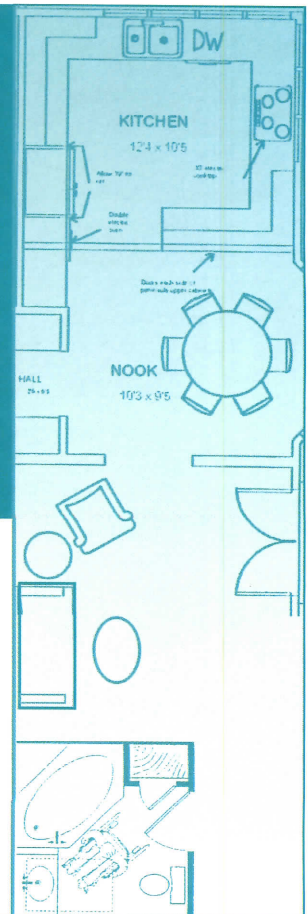
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# A Cottage, Not a Castle

By Meghan Drueding

**T**he Dallas couple who hired architect Kevin Ruedisueli, AIA, to design their new home in Waterford knew exactly what they *didn't* want. "We were worried about the house feeling too large," confides the husband, a retired executive. "We needed the extra square footage to accommodate our daughters' visits – and grandkids, if we ever have them. But we just didn't want to feel overwhelmed by our own house."

They needn't have worried. Armed with plenty of input from his clients, Ruedisueli managed to pack 7,500 square feet of living space into an unpretentious hilltop home that comes across as a cottage – not a castle.

In addition to a manageable scale, the clients also wanted their home to have a European flavor: a departure from the Colonial farmhouses that dominate in

Flagstone path and double doors satisfied the client's desire for a welcoming entry (right). On the rear façade, a large screened porch (above) opens to mountain views.







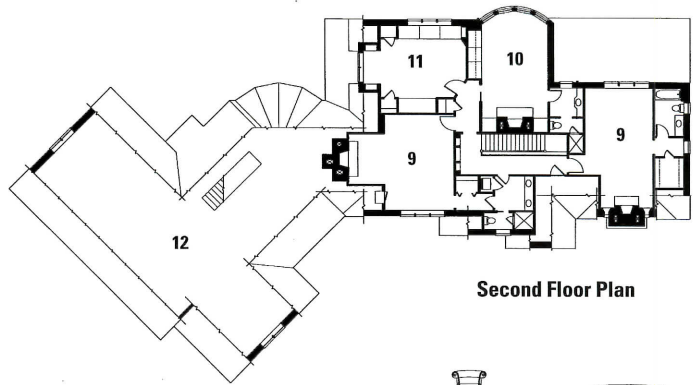
**Limestone floor tiles and rough-sawn white oak cabinet brighten the windowless wine cellar.**

this far corner of northern Virginia. For a model, the architect looked to turn-of-the-century British designer C.F.A. Voysey, who's known for his grand country houses of stone and stucco. Two Voysey houses in particular – New Place (1897) and Hollybank (1903), both in southern England – helped inspire the project's layered façade and steep roof slope. “The exaggerated pitch of the roof really diminishes the house's size,” says Ruedisueli, principal of Kevin Ruedisueli, Inc., in Waterford. “It brings it down to a more human scale.”

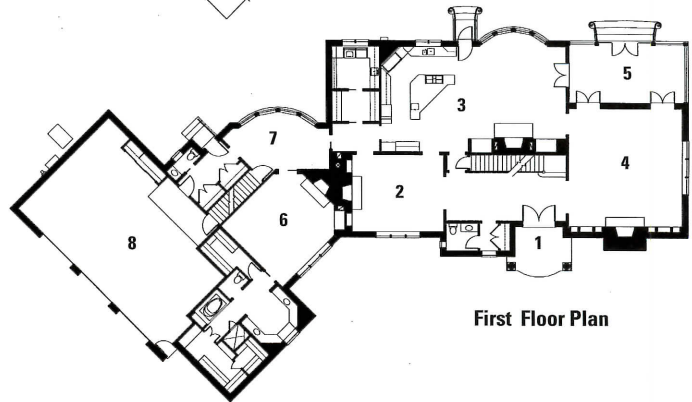
Scattered chimneys enhance the home's bucolic appearance, as do crisp white trim and a covered entry. Stone cladding all the way around – a last-minute decision by the owner, who'd planned on going with a mostly stucco exterior – lends a feeling of permanence to the structure. Over 1,400 varieties of plants, trees, and shrubs, many of them specially brought in from nurseries all over the country, grace the 180-acre property. Believe it or not, each species is hand-labeled by the man of the house, an avid gardener.

Inside, Ruedisueli had his work cut out for him. The clients had originally planned for a 40-acre site. But when they realized their best views might vanish if developers or other homeowners built nearby, they bought an additional 140 acres of the picturesque town's tree-covered hills. So the architect found himself with the luxurious challenge of bringing those views inside – and making them visible from as many rooms as possible. He plotted the crescent-shaped floor plan down to the last degree, ensuring equally spectacular views from every living space.

“It's amazing how much difference rotating the plan just a few notches made in terms of capitalizing on views,” says Ruedisueli. His efforts paid off: the open kitchen/family room boasts a drop-dead

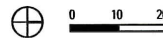


**Second Floor Plan**



**First Floor Plan**

**Custom millwork adds visual interest and a touch of elegance throughout the house (below).**



- |                       |                  |
|-----------------------|------------------|
| 1 Entry               | 7 Sunroom        |
| 2 Dining              | 8 Garage         |
| 3 Kitchen/Family Room | 9 Bedroom        |
| 4 Great Room          | 10 Study         |
| 5 Screened Porch      | 11 Activity Room |
| 6 Master Bedroom      | 12 Attic         |





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Both of the guest bedrooms in the house incorporate a fireplace nook.

Neil Steinberg

vista stretching 12 miles west past the backyard terrace and dramatically cantilevered swimming pool to the Blue Ridge Mountains. The first-floor master bedroom looks out over a valley to a placid hillside dotted with farmhouses a mile away.

However distracting the views of changing leaves or snow-covered hills may be, they can't disguise the attention to detail that Ruedisueli, his client, and contractor Scott-Long, Inc., of Chantilly, lavished on every room in the house. Hardwood floors throughout the first story are laid in a variety of herringbone, random-length, and standard patterns. Scraping the quartersawn white oak floorboards with razors gave them a rough, aged texture, while chunky, unfussy custom millwork added visual interest to the walls and ceilings. And sliding pocket doors keep the interior lines clean and spare. The overall effect? A home that's both formal enough to stand up to the 18th and 19th century English antiques the homeowner collects and restrained enough to serve as a backdrop to them.

The couple's interest in things found is apparent throughout the house. With Ruedisueli's help, they incorporated their treasures in clever, innovative ways. The architect's wife, a glass hobbyist, fashioned antique glass from a Dallas junkyard into windows for the powder room and a guest room. North Carolina furniture maker Nick Strange of The Century Guild transformed an old church pew into a headboard a guest room. For the 3,800-bottle basement wine cellar, Ruedisueli utilized barn doors and reclaimed chestnut

ceiling beams to evoke just the sort of Old World ambience the clients had in mind.

The woman of the house, a self-confessed romantic, was the mastermind behind the home's seven woodburning fireplaces. One features a sandblasted granite mantel whose carved design she and Ruedisueli drew up together. Travertine marble, stone, tile, and reclaimed wood cover the other mantels; no two are alike.

Each nook and cranny of the house reveals the architect's sensitivity to the needs of his clients – and a willingness to meet those needs creatively. A painting in one of the guest bedrooms swings open to reveal a cubbyhole containing a television set. "There didn't seem to be a suitable place for the TV, so why not hide it in the wall?" he explains. Nooks for holding firewood flank the family room fireplace; during the warmer months, they're covered with panels painted to match the walls. The screened porch in back also does seasonal double duty. Ruedisueli designed special screw-in stays for winterized glass panels to make the cold-weather transition from screens to glass a casual chore, not an all-day affair.

The architect is quick to give most of the credit for the project's outcome to his clients. "It made my job a lot easier," he says. While his modesty is admirable, no amount of communication can force an architect to listen to, interpret, and translate a client's opinions into an elegant, livable home. Ruedisueli did that part all on his own.

*Meghan Drueding is an associate editor at residential architect magazine in Washington, D.C.*



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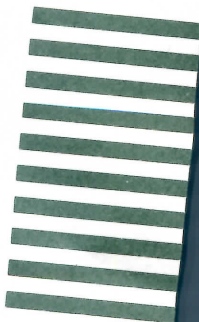
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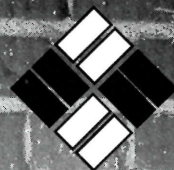


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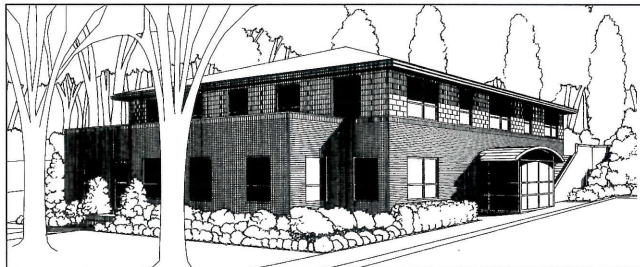
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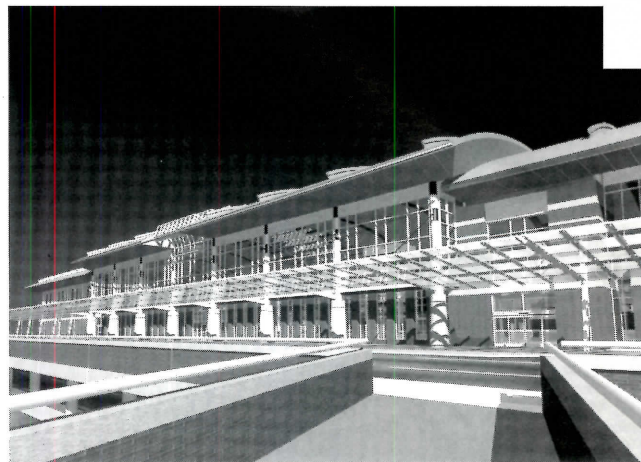




**Architect:** Heyward, Boyd & Anderson, P.C., Charlottesville

**Project:** Hampton Roads Publishing Company

Scheduled for completion in April, this new facility will include a 15,000 s.f. distribution center and two-story offices for a growing Charlottesville publishing company. Siting and roof overhangs maximize energy efficiency; materials were selected for sustainability and indoor air quality. Tel: 804-296-5353

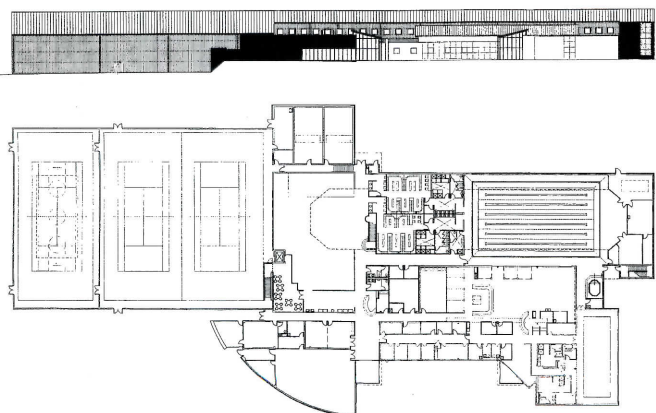


**Architect:** Gresham, Smith and Partners, Richmond

**Project:** Richmond International Airport terminal expansion

The new 110,000 s.f. terminal building will be the third phase of expansion at Richmond International Airport. With parking structures completed, construction has begun on an extensive roadway realignment including a new two-level curbside to separate arriving and departing passengers. Tel: 804-270-0710

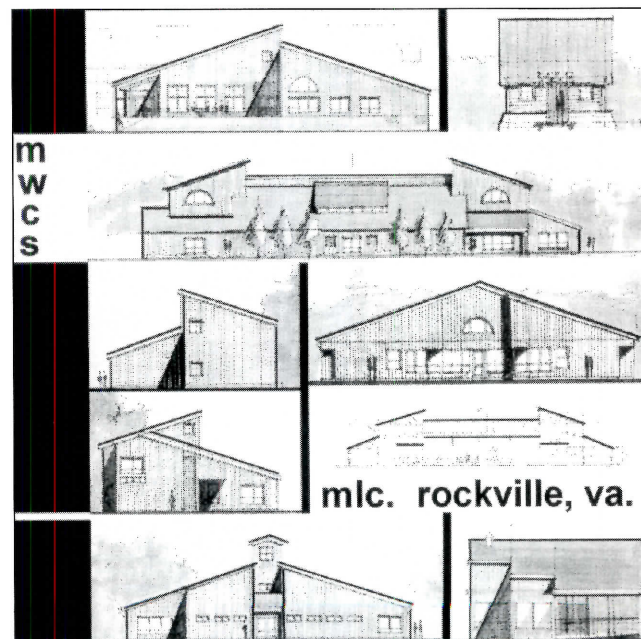
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**Architect:** Odell Associates, Inc., Richmond

**Project:** Augusta Hospital Wellness Center

This expansion of an existing physical rehab facility into a 70,000 s.f. combination rehab/wellness center will accommodate up to 3,000 members. Comprised of a collage of forms and materials to break down the massing of the large volumes, the facility will open in the fall of 2000. Tel: 804-644-5941

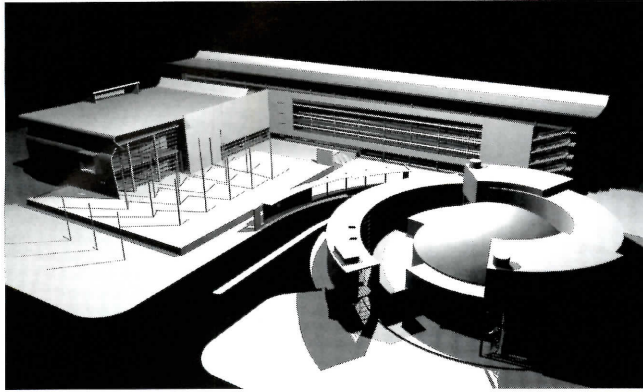


**Architect:** Marcellus Wright Cox & Smith Architects, Richmond

**Project:** Missionary Learning Center, Southern Baptist Convention

New housing units, a conference center, school, library, multi-purpose building, laundry facility, and prayer building will add more than 120,000 s.f. to the existing campus of Missionary Learning Center in Rockville to serve increasing numbers of overseas Baptist missionaries. Tel: 804-780-9067

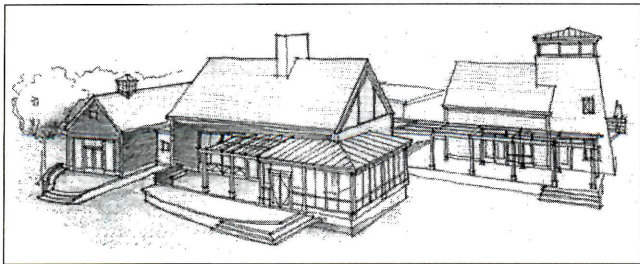




**Architect:** SMBW Architects, Richmond  
with Peter Ozolins and Co-Architecture, Tanzania

**Project:** New Parliament Chamber and Offices

The government of Tanzania is converting an existing conference center into the new seat of government. Facilities will include expansion of the conference hall and addition of a new library, office building, and 400-seat assembly hall. Tel: 804-782-2115



**Architect:** Bond Comet Westmoreland + Hiner Architects, Richmond

**Project:** Private Residence

This private residence sited in Matthews County is located on the Chesapeake Bay at the mouth of the Piankatank River. The house is based on a farmhouse model and consists of a series of simple structures – a primary living space, a master bedroom suite, and a guest bedroom/library suite. Tel: 804-788-4774

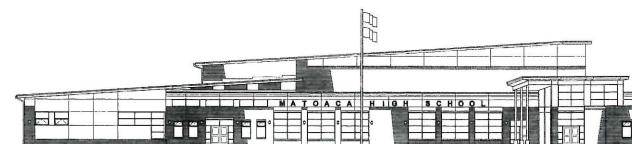


**Architect:** Hayes Seay Mattern & Mattern, Roanoke

**Project:** Winchester Public Safety Center

This three-story 33,000 s.f. facility will house the City of Winchester Police, Fire, and Rescue Departments and the E-911 call and dispatch center. The design blends with adjacent late 18th and early 19th century architecture and provides a catalyst for future downtown development. Tel: 540-434-9807

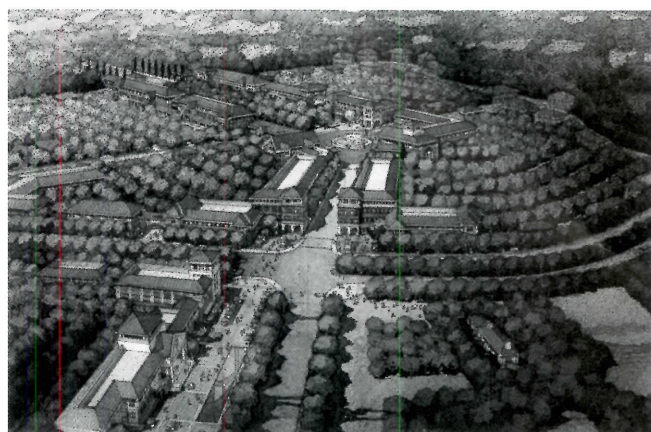




**Architects:** Bond Comet Westmoreland + Hiner Architects, Richmond  
Rancorn Wildman, Newport News, Associated Architects

**Project:** New Matoaca High School, Chesterfield County

This project is a new 280,000 s.f. high school designed on the "Academic House" concept. A main theme is to fully integrate technology in the educational process. The school will accommodate 1,750 students and some 200 staff. Tel: 804-788-4774



**Architect:** Mitchell/Matthews Architects, Charlottesville  
Duany Plater-Zyberk, Gaithersburg, Md.

**Project:** Town Center, Univ. of Virginia Research Park at North Fork

Eighteen months after winning a highly contested design competition, Mitchell/Matthews and DPZ completed the design for a new town center and master plan for the 262-acre, 3 million s.f. research park at North Fork. Tel: 804-979-7550

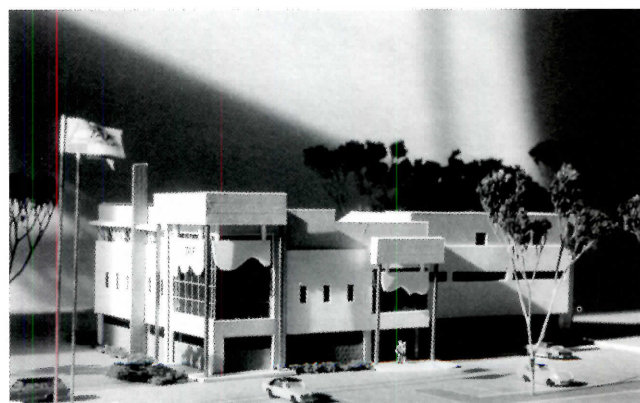
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**Architect:** Heyward, Boyd & Anderson, P.C., Charlottesville

**Project:** Southern Park

Heyward, Boyd & Anderson is designing a 13-acre park which will serve both the community of Esmont and an elementary school across the street. Included are soccer fields, a softball field, basketball courts, tennis courts, picnic shelters, walking paths, and a small marshlands study area. Tel: 804-296-5353

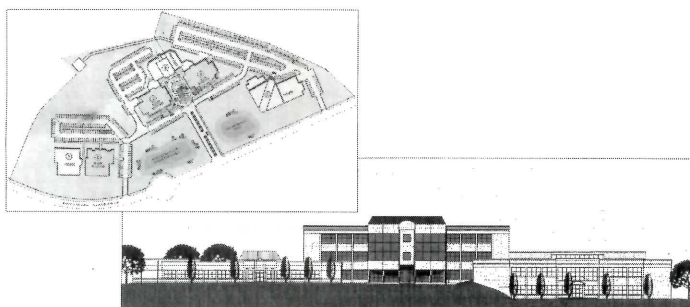


**Architect:** The TAF Group, Virginia Beach

**Project:** The TAF Group Corporate Headquarters

This two-story, 23,000 s.f. facility – designed to display the firm's use of advanced technology and meet its operational needs – will become The TAF Group's new corporate headquarters. Its unique design is a testament to the firm's architectural, engineering, and construction services talent. Tel: 757-422-9933

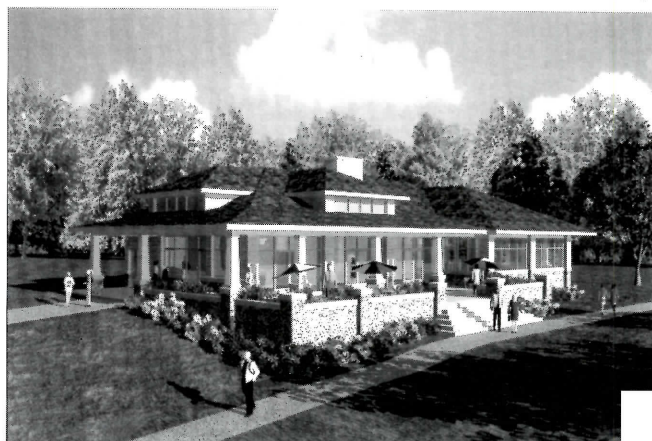




**Architect:** APR Associates, P.C., Harrisonburg

**Project:** CFW Communications Master Plan

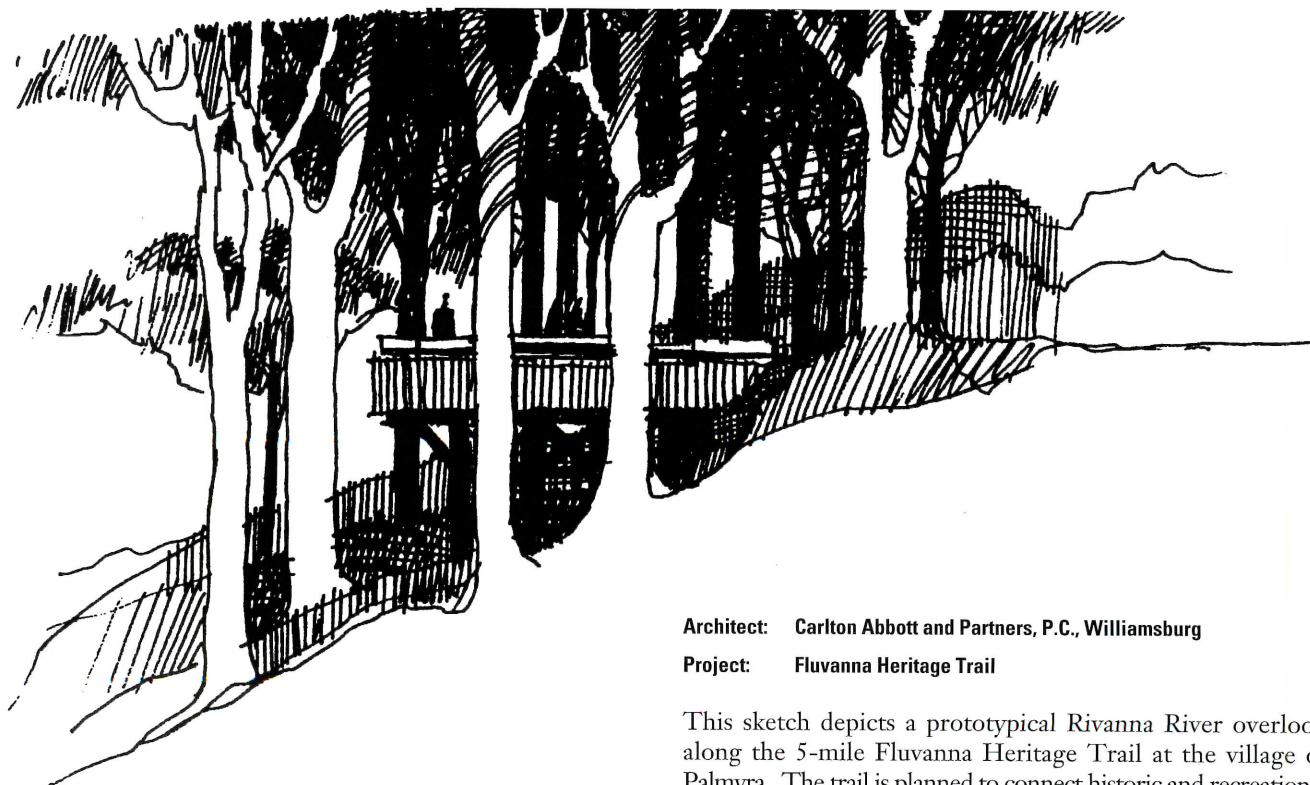
This master plan for CFW Communication's 16-acre site in Waynesboro culminates with a three-story 51,000 s.f. multi-departmental administrative building. The project connects two existing buildings (the latest of which APR designed) and links their operations. Tel: 540-434-9807 / [www.aprassoc@cfw.com](http://www.aprassoc@cfw.com)



**Architect:** Architects Dayton Thompson & Associates, P.C., Richmond

**Project:** Hunting Hawk Golf Club Clubhouse

The "Club for a Day" was designed to accommodate public use, as well as corporate golf outings and tournaments. The 8,000 s.f. facility includes a lower-level cartbarn with pro shop, great room, grill, and offices above. Tel: 804-262-7941

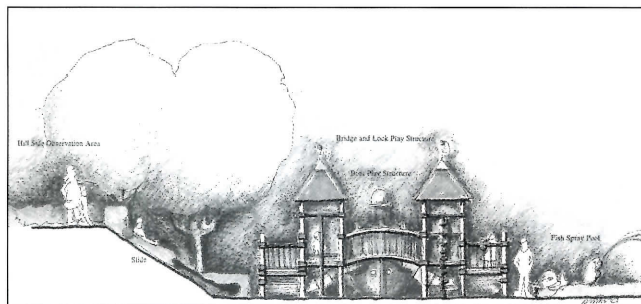


**Architect:** Carlton Abbott and Partners, P.C., Williamsburg

**Project:** Fluvanna Heritage Trail

This sketch depicts a prototypical Rivanna River overlook along the 5-mile Fluvanna Heritage Trail at the village of Palmyra. The trail is planned to connect historic and recreational resources along the river and incorporates links with the bicentennial bikeway. Tel: 757-229-1095





**Architect:** Clark • Nexsen, Architecture & Engineering, Norfolk,  
with Siska Aurand, Landscape Architects, Norfolk  
**Project:** Chesapeake Regional Park

Clark • Nexsen is preparing a master plan, feasibility study, and infrastructure design for this 225-acre regional park. It entails recreational facilities, ballfields, concession areas, a sports complex, roads, parking, and storm drainage. Tel: 757-455-5800

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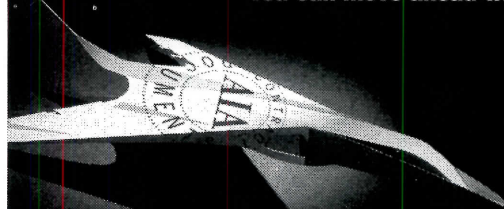
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Even the simplest of architectural commissions can produce good architecture, as demonstrated by the modest bandshell completed at Wolf Trap Farm Park by architect Robert Wilson Mobley, AIA. Located in a quiet meadow north of the Filene Center, the performing arts park's signature amphitheater, the striking bandshell was commissioned by The Wolf Trap Foundation to provide an acoustically suitable stage for small concerts, says Mobley, principal of Robert Wilson Mobley AIA Architect in Great Falls.

In addition to accommodating musical performances, the \$100,000 structure needed to be suitable as a venue for occasional fund-raising parties (hence the front patio of exposed-aggregate concrete, where tables are placed for sit-down affairs). Most important, perhaps, was to provide a design that was visually harmonious with the Filene Center.

The form of the building was derived mainly from the requirements set by acoustical consultants Miller Henning Associates of McLean. "After we were apprised of what the best acoustic shapes would be, we strived to achieve those forms in wood," says Mobley.

He raised the stage slightly to remove the threat of flooding from a nearby stream. Projecting 16 feet from the front of the structure is a dramatic cantilevered canopy that shelters the entire stage. "The whole thing was designed to be in wood," says Mobley, adding that he used steel where needed to keep the parts pleasingly thin.

Visible surfaces are mostly Western red cedar. The roof is clad in copper, as is the large steel beam that spans the base of the canopy. Choices of materials were governed by the vocabulary of the Filene Center, which Mobley wanted to blend with aesthetically.

The small backstage area is minimally equipped with water and electricity since its demands are few. Mostly it functions as a staging area for caterers and during festival time as a set-up area for musical performers. But the building's simplicity of form and purpose does nothing to diminish its graceful presence among the woods of Wolf Trap. Says Mobley: "Because there are so few pieces in it, a lot of thought was required as to the size and configuration of each piece."

— Vernon Mays

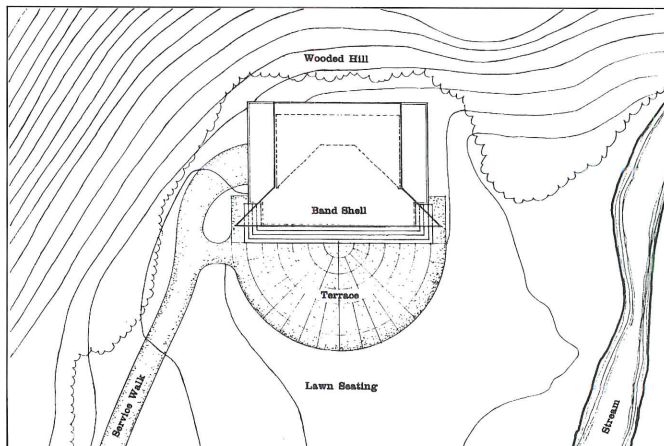


Simplicity was a key goal in the design of the bandshell (above).

The cantilevered canopy deflects sound toward listeners, while sheltering the stage (right).



Photos: Woody Cady



Site Plan

