

inform

Architecture + Design
in the Mid-Atlantic

2003: number two

six dollars

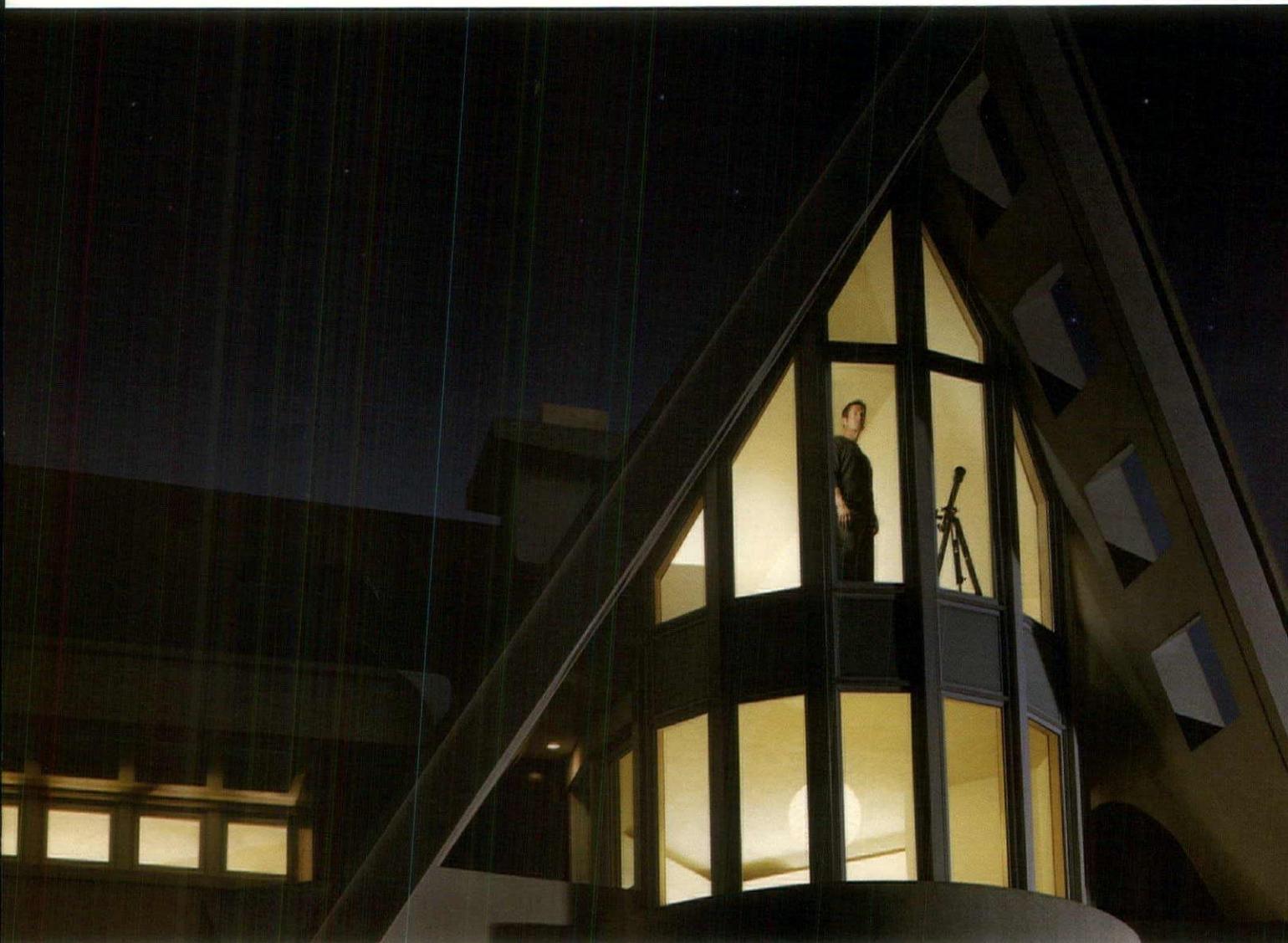
Inside:
**Interior Design
& Landscape
Consultants
Directory**

**12th Annual
Inform Awards**

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From the Editor

Opportunity Knocks – Again

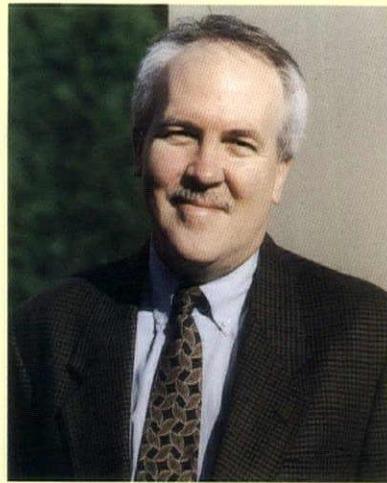
When the Virginia Society AIA launched *Inform* magazine thirteen years ago, its purpose in doing so was to promote quality design by introducing a general audience to the value of a well-designed environment – and the architect who creates it. That simple mission has led us in many directions over the years.

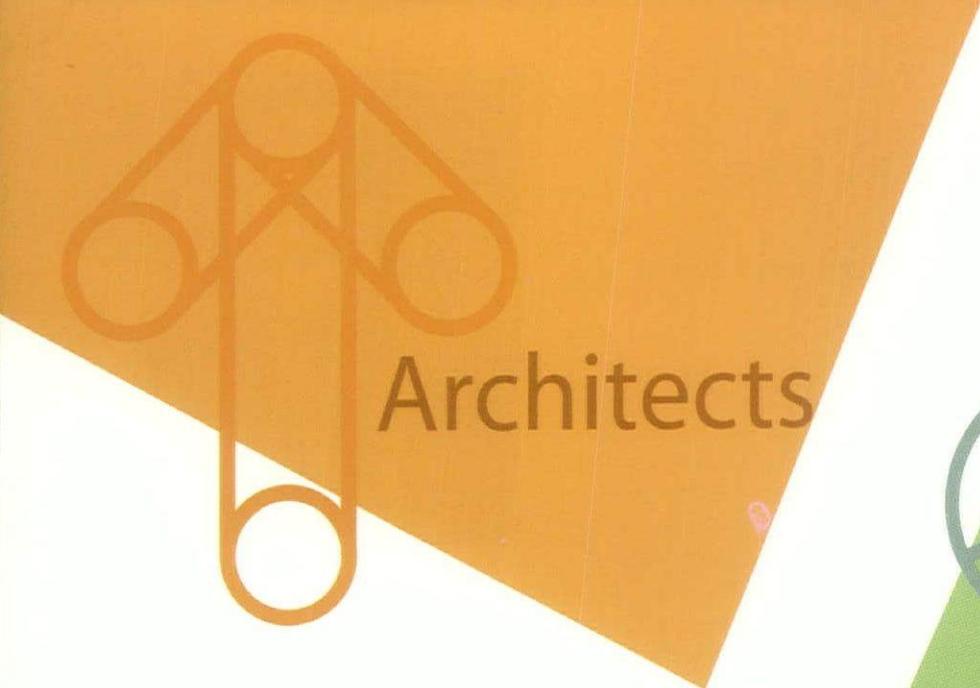
In 1992, one of the steps we took was to announce a new design awards competition focused on interior architecture and object design, the latter being a specialty for which architects rarely receive any recognition. The response was impressive, with entries pouring in from across the magazine's distribution area – stretching from Maryland to North Carolina – and projects representing some of the region's most reputable architecture and interiors firms. That was a good sign. A year later, we expanded the program to include exterior spaces, which was our way of inviting landscape architects to be included in *Inform*. The motivation was to include a wide range of design disciplines – not only architecture.

From the very start, we have had high aspirations for *Inform*. Our goal was to produce a magazine with the kind of readability and mass appeal that would attract lay readers – even those who didn't know they were interested – into the orbit of design consciousness. Our creation of the *Inform* Awards was a tool to put the region's best design talent in front of those readers, many of whom are added to our distribution list because their positions make them likely purchasers of design services. To give the awards credibility, we take care with the selection process. In identifying jurors, for example, we seek accomplished designers from outside the region expressly for the reason that they are unlikely to be familiar with the work, or the authors, when they review the submittals. We assemble a jury of national caliber to create an awards program that operates at the same level. Seen in that high-minded context, one might say the *Inform* Awards program strives to fill a space somewhere between the legendary P/A Awards – which were created to recognize the most promising architecture at a point when it was most vulnerable to compromise – and the Case Study Houses, an initiative by *Arts & Architecture* magazine to promote a belief in modern design's ability to elevate human experience.

But, in spite of the positive signs, something troubles me. At this point in the magazine's evolution, the interest in *Inform* grows continually stronger among the region's architects. Slowly, however, the involvement by related professionals has dwindled, despite our aim to publish an interdisciplinary cross section of work. So, to those whose attention to our journal has strayed, here's a word of warning: Your timing couldn't be worse. For, at this moment, *Inform* is approaching a new turning point as our staff prepares for a move next year to the Virginia Center for Architecture at the Branch House. With that relocation to a prominent landmark on Richmond's Monument Avenue, the magazine's ties to the Virginia Foundation for Architecture and its public outreach mission will be greatly strengthened. This enhanced linkage opens the door for the magazine to expand its own scope and influence within the design community and, more importantly, to a wider general public beyond. With that in mind, it's time to issue a renewed call to designers in our region to get involved with *Inform* and participate in our awards program. This is an opportune moment for professionals in related design fields – in particular, landscape architects, interior designers, and industrial designers – to embrace the magazine as a way to elevate discussions of design in the region and, perhaps, to encourage a heightened awareness of design excellence among the individuals, businesses, and institutions who commission design work. The potential for *Inform*, and the visibility of its annual awards program, has always been great. But the changes in store are certain to raise the bar. The more of you who take an active role, the stronger our message will be.

– Vernon Mays





Architects



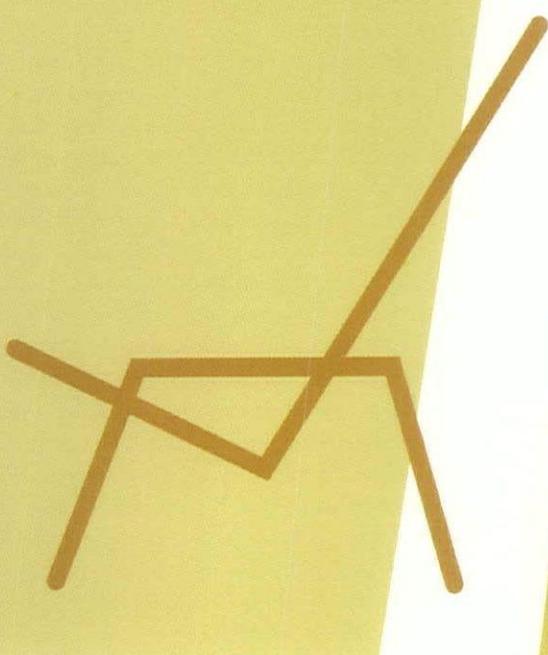
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volume fourteen number two

14

Portfolio: Made in Virginia

A variety of building types is represented in these case studies of three Virginia buildings, but each one is a unique response to influences ranging from history to culture to stringent site demands.

Collegiate School Additions, BCWH
Jamestown Visitor Reception & Café, Glave & Holmes
REHAU Offices, Kishimoto Gordon Dalaya

24

Announcing the Inform Awards

The twelfth annual Inform Awards call attention to fourteen design solutions from across the region. Of all the submissions, a scheme for redesigning the entrance to the School of Architecture at U.Va. was singled out for Best of Show honors.

Architecture School Entrance, Timothy Stenson
Gannett/USA Today, Michael Vergason Landscape Architects
Blue Ridge Farmhouse Addition, Robert M. Gurney, FAIA
Chancel Furniture Suite, Michael Cook Design
Red Coral, STUDIOS Architecture
Memorial Garden, Dixon Weinstein/Betsy West, AIA
1779 Church Street, David Jameson Architect
Jamestown Visitor Reception, Glave & Holmes Associates
Tidewater Residence, Nelson-Byrd Landscape Architects
1409 Ashburton Rd., ARCHITEKTUR, PA
Plywood Panel Field, Timothy Stenson
Modern Furniture Showroom, ColePrevost Inc.
Tupelo Farm, Nelson-Byrd Landscape Architects
West Building Sculpture Galleries, National Gallery of Art



p. 24

36

A Guide to Interior Design and Landscape Architecture

In tandem with the Inform Awards, the magazine continues to present a related information resource – directories of firms that include interior design or landscape architecture among their services.



6

Design Lines

new developments in design



48

Taking Note

doing the small thing well

On the cover: Blue Ridge Farmhouse
Photo by Paul Warchol

In our next issue:
**The Architecture
of Religion**

New Museum Plan Unveiled



This rendering imagines the new light-filled addition – highlighting the activity and artwork inside the three-story-high atrium – as it would be viewed from the Boulevard in Richmond.

The suspense surrounding changes to the Virginia Museum of Fine Arts' campus in Richmond ended in April when the museum unveiled the design for a \$100 million expansion. Highlights of the master plan include the addition of a five-level glass-and-stone wing, installation of a new sculpture garden behind the museum, and construction of a 600-car parking deck. A year after his selection to design the building, London-based architect Rick Mather, RIBA, said he believes the new campus "will serve as an example of how a building can engage the outside" and create a dialogue with the other buildings on the site.

"We have aimed to design a welcoming building, one that explains itself visually upon approach and that

gives visitors a sense of where they are at any moment, both inside the museum and in relation to the surrounding historic neighborhood," says Mather. To accomplish that, the architects have proposed a bold new entry signaled by a large glass beacon and oversized graphics on the outside. From inside, a 40-foot-high glass wall on the east facade will open to expansive views of the Boulevard. Seen from the outside, the same window will announce the purpose of the building by showcasing the artworks and opening the museum to the city along one of its main thoroughfares. The main entrance will be relocated from the back of the building to the north side, where a new plaza oriented to the parking deck will be built.

Visitors will enter immediately into a soaring triple-height "main street" connecting the new building with the existing

wings. The north side of this atrium space will be an undulating 250-foot-long ribbon wall with horizontal splits allowing controlled light into the adjacent galleries. In the renovated museum, circulation through the collections will be routed in circuitous paths and connected by glass-sided bridges at upper levels.

For the work on the Virginia Museum project, Mather has incorporated with Richmond-based SMBW Architects to form the partnership Rick Mather + SMBW. Also involved on the design team is the prominent landscape architecture firm Olin Partnership, of Philadelphia, which has been brought in to develop the design for the E. Claiborne and Lora Robins Sculpture Garden.

The new sculpture garden will be constructed in the area now occupied by the museum's parking lot, and will extend



The atrium (above) becomes the new hub of museum circulation. Site model (below) shows intentions for landscaped parking deck.

over the new parking deck, creating levels of sloped space, meandering paths, and a natural amphitheater that can be used for museum events. The 115,000-square-foot expansion of the museum's gallery space involves demolition of the 1976 brick wing designed by Hardwicke & Associates, along with removal of the existing sculpture garden and fountain created by renowned landscape architect Lawrence Halprin – the latter of which was controversial among many Richmond architects and landscape architects. Reportedly the Olin Partnership will consider reusing some elements from the existing garden in the new sculpture garden, in addition to consulting Halprin on the possible reuse of his fountain.

Groundbreaking on the project is slated for 2004, with completion of the parking deck anticipated the following year. Officials are planning for the opening of the expanded museum in 2007. That event, according to museum director Michael Brand, will be the realization of “a new ideal for how we come together as citizens to celebrate culture in public places.”

For more detailed information on the project, go to www.vmf.state.va.us.



Photo: Andrew Pütter

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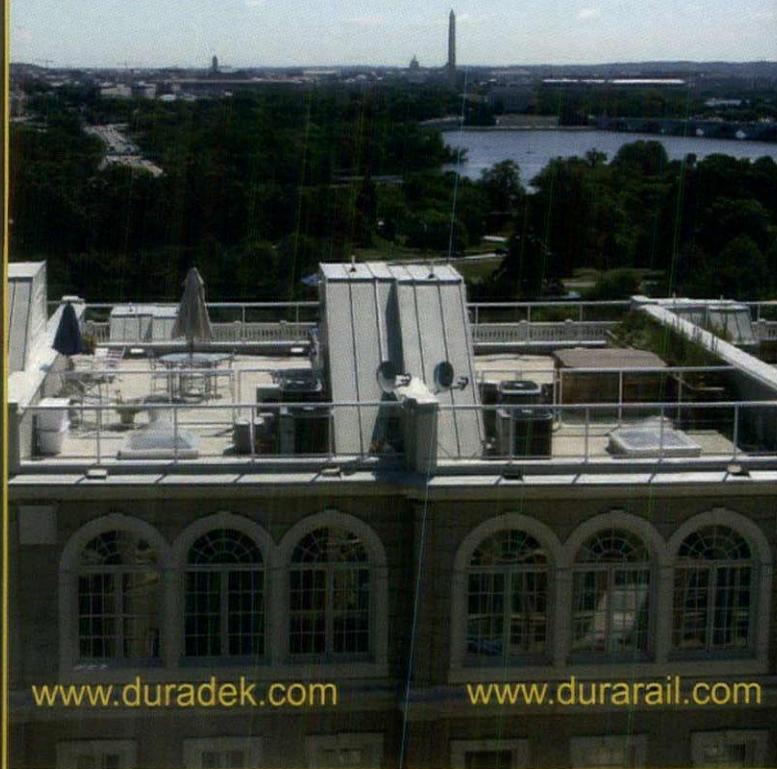
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Two New Centers Open

Earlier this year, two new state-of-the-art convention centers sprouted in the region, both dramatically larger than their predecessors and both coming from a firm – Thompson, Ventulett, Stainback & Associates (TVS) of Atlanta – that designed five of the seven facilities ranked “the best” by convention managers nationally. In keeping with recent trends in convention center design, both facilities succeed in integrating their massive square-footage requirements into the city fabric, using expanses of glass and dramatic lighting to make public areas visible to passersby.

First to open, on February 28, was the Greater Richmond Convention Center, which was built to bring economic vitality and expanded facilities to a city in the process of outgrowing its existing center. The \$125 million facility increased the center’s size from 150,000 to 625,000 square feet in a new complex that reuses the old convention center and, by expanding to adjacent sites, covers more than five city blocks. The facility now includes 180,000 square feet of exhibit hall space, 50,000 square feet of meeting rooms, and a beautifully detailed 30,000-square-foot ballroom. Collaborating on the design and construction with the Atlanta firm was Richmond-based SMBW Architects.

On March 29, the Washington Convention Center opened, establishing itself as the most expensive convention center in the nation. At 2.3 million square feet, it is also Washington’s largest building. The \$834 million facility cost \$120 million more than estimated when ground was first broken in 1998. Situated in the Shaw neighborhood, the convention center is a striking Modernist monument of limestone and glass that covers six square blocks. The architects met civic concerns and urban constraints by situating one level below grade and dividing the center’s mass into three segments, with two city streets running through the complex. This preserves Pierre L’Enfant’s city grid – in addition to providing views from within of the Washington Monument and the Capitol – while maintaining the continuity of the neighborhood.

Collaborating on the project design with TVS were Deveroux & Purnell and Mariani Architects, both of Washington, D.C. The city’s convention center authority hopes the new center will reestablish Washington’s place at the top of the meetings and convention industry, while creating economic opportunity for the surrounding neighborhood.



A glass sculpture enlivens the space in one of the Richmond Convention Center’s pedestrian walkways (above). The entry atrium at the D.C. Convention Center rises four light-filled stories high.

Photos: Brian Gasse/TVS



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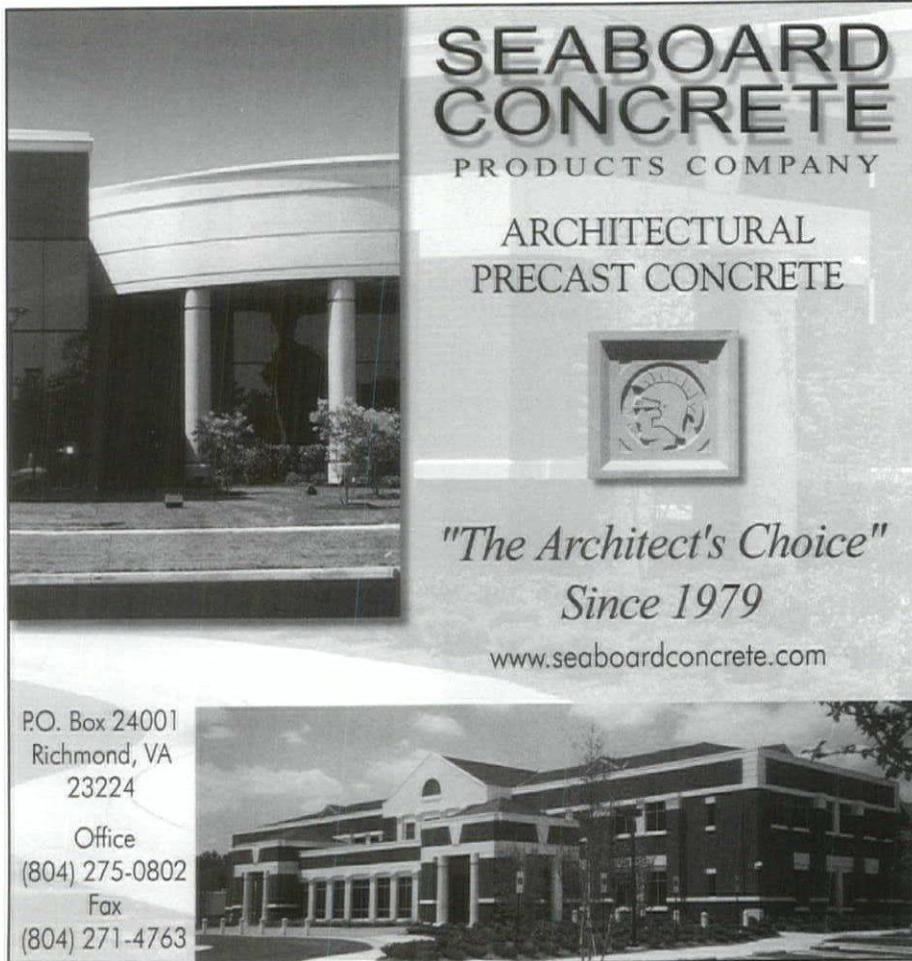
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VFA Notes

Dear Friends,



Eric H. Thorpe

As a member of the Virginia Foundation for Architecture's Board of Trustees, I am proud of Capital One's decision to invest \$250,000 in the Virginia Center for Architecture at the Branch House. We are pleased to partner on this exciting project to enhance the community and believe that its benefits will extend across the region and the state. The Foundation's good work to find answers to issues that touch all of us – such as affordable housing, smart growth, and livable communities – deserves broad-based backing from the community at large.

The VFA, as the proud new owner of the Branch House property, is anxious to strengthen the Annual Fund, the foundation of its financial base. Driving the day-to-day operation of the Foundation, the Annual Fund helps on many fronts. It supports the Foundation's statewide educational agenda by sustaining exhibits and programming and providing for scholarships for the state's deserving architecture students. Publications such as *Inform*, the VSAIA's award-winning magazine, benefit from the Annual Fund. Also, the Annual Fund backs the redevelopment of the historic Branch House – soon to be home to Virginia's only architecture museum.

All of us who value the importance of community can appreciate the significance of the Virginia Center for Architecture at the Branch House and the positive difference it will make for our area.

Please help ensure the Foundation's future success by contributing to the Annual Fund. Simply fill out the information on the envelope stitched in the center of this magazine and return it with your tax-deductible pledge or payment. Thank you.

*Eric H. Thorpe
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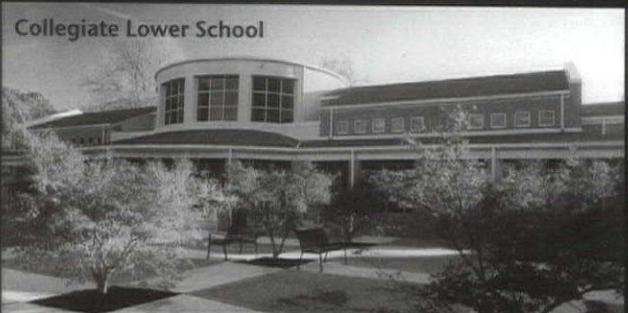


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Jamestown Settlement Visitor Reception & Cafe Building



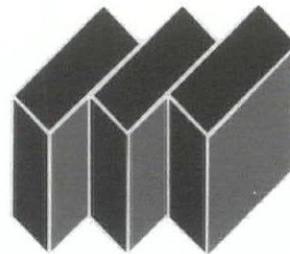
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WebWatch by Rebecca E. Ivey

National Design Triennial: Design that Dazzles

<http://ndm.si.edu/exhibitions/index.html>

A virtual compendium of contemporary design from buildings to running shoes, fragrances to cell phones, exhibitions to type-faces, the Cooper-Hewitt National Design Museum's "National Design Triennial: Inside Design Now" explores the work of 80 designers with thought-jarring descriptions and striking visuals. For those without a weekend free to go to New York City to see the exhibition first-hand, the museum has assembled a comprehensive and visually dazzling web version.

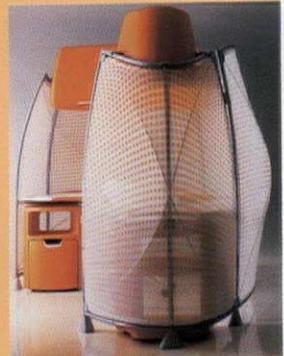
Click through the six smartly labeled design categories spanning architecture, fashion, furniture design, the graphic arts, and more – and the diversity of concepts becomes more compelling than the diversity of professional arenas. Emphasizing this cross-disciplinary view, many of the designers who are featured dabble in dramatically divergent fields. Take Asymptote, for example. Led by Lise Anne Couture and Hani Rashid, the New York firm creates buildings, workspaces, furniture, interiors, and exhibit spaces that use sensually curved membranes.

Projects ranging from the boomerang-shaped HydroPier in the Netherlands to office furniture for Knoll are characterized on the site as designs that "bulge and swell, attract and repel, reveling in the sensuality of their curvaceous silhouettes."

This same intensive treatment is given to each designer, which makes for illuminating juxtapositions. Showing Critz Campbell's furniture (which strikes a balance between kitsch memorabilia and spare, modern shapes) next to Mark Pollack's fabric (which resonates with echoes of Carlo Scarpa's explorations of space and light), the exhibition steps beyond narrow disciplines. Letting the work of such disparate designers stand next to one another gives a broad, almost palpable, sense of timeliness.

The website itself is so well designed, it's transparent. The text, images, and navigation blend seamlessly to create an experience in which the viewer barely notices the medium and focuses on the message – an entirely appropriate technique in this instance. Both fascinating and impressive, this site is an exceptional stopover on any web-watching excursion.

Grade: A+



Asymptote's Knoll A3 System

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Critz Campbell's Eudora chair

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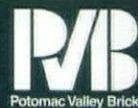
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Made to Order

Three new academic buildings by BCWH have transformed a loose collection of buildings into an ordered campus at Collegiate School in Richmond.

By Vernon Mays

Collegiate School in Richmond has long had a deserved reputation for academic excellence. But six years ago the time came, as it always does, when its Lower School was in dire need of physical improvements. Everyone was making do. Music classes, for example, were strategically timed to meet in classrooms when the regular occupants left for lunch. Computer labs occupied space in converted locker rooms. French and Spanish teachers kept their instructional materials in shopping carts that they wheeled between classrooms. Finally – enough was enough.

“We knew our space was antiquated,” says Jill Hunter, head of the Lower School, which includes grades K-4. “To move our curriculum forward, we knew that we needed new space.”

To address its needs, Collegiate brought in the Richmond architecture firm BCWH. In a process spanning four years, the architects surveyed the physical conditions Collegiate was living with, met with teachers to develop an architectural program, built two new buildings that incorporated a wide range of functions, and completely rebuilt a third building that was structurally unsound. All this was accomplished without interrupting classes.



From the moment he first visited the school, architect Charles W. Wray, AIA, was impressed with the building stock at Collegiate, some of which dated to the 1950s, when the former Collegiate Country Day School moved to the Richmond suburbs. "One of the nicest aspects was that it was a campus of buildings, very low in scale, very friendly to the students," says Wray. "And they wanted to maintain that concept. The problem was those buildings, with the exception of the kindergarten and cafeteria, were all very old and in need of total renovation or replacement."

Cramped quarters weren't the only drawback. Many of the buildings had substandard heating and cooling systems. The finishes were outdated or in poor repair. In the end, what Collegiate really wanted was a facility that affirmed its philosophy about quality education. The school is known for its offerings in music and art and its dedication to study in science, foreign language, and other specialty programs. Collegiate had also endorsed the use of computer technology throughout its buildings, so it was vital that the architects designed spaces to respond to that long-term goal.

Before design began, the architectural team conducted a "day in the life" exercise with the teachers and students of Collegiate, shadowing them through the routines of a typical day to learn the patterns of the school and the nuance of its culture. Wray, who found himself playing kickball that day, says it was a day well spent in order to help define the functional needs of the school and establish the scope of work. The school also assembled a client team made up of teachers who participated in charrette sessions.

The need for more than 75,000 square feet of new space also presented an opportunity for BCWH to remake the entire Lower School campus. Until the new construction, the school buildings had been organized in an L-shape – their backs essentially turned toward River Road, which leads into the school. The architects proposed that the vehicular entry be straightened and aligned with a new building, creating a new forecourt and an easily identifiable entrance to the school.

And so it was. Construction began with demolition of the school's library, which was woefully inadequate to accommodate the book collection. In its place rose the new Library/Technology Center, which also contains administrative offices. Now visitors who come to the admissions office to inquire about the school can witness its mission in action all in the same building. "When you walk in this door, this is the first impression you get," says Wray, leading a guest through the facility. "The admissions office is here. Science and computer labs are here, so you see instruction going on, you see kids learning, you get the sense of what's happening in the classroom." The spacious lobby makes a strong visual impression, and the large windows along the corridor afford easy views into the science classrooms and computer labs.

The main corridor leads directly to the library. Designed as three distinct rooms, the library is composed of small-scaled spaces for research and reading. Benches are tucked behind sets



Photos: Jay Paul

Library "Rotunda" anchors the central courtyard (above). Visitors encounter landscaped forecourt at the new front door (left).



Collegiate School campus in 1996



Collegiate School campus in 2000



Science classrooms in the Library/Technology Center are easily reconfigured with modular furniture. Display case opens to the main corridor.

of bookshelves to create reading nooks, and a tiered storytelling area is located west of the stacks.

In the center of the library, massive masonry piers outline a cylindrical reference and research area known as the “Rotunda.” Two stories tall, with a cone-shaped roof, the space features a row of clerestory windows that fill the room with daylight. The Rotunda floor is sunken two feet, allowing views past it to the central courtyard. Original plans were to make this a cozy place to read, but technology consultant James Dias led the design team to rethink the choice. The result: BCWH placed the computer-based research stations and reference materials in the center of the room.

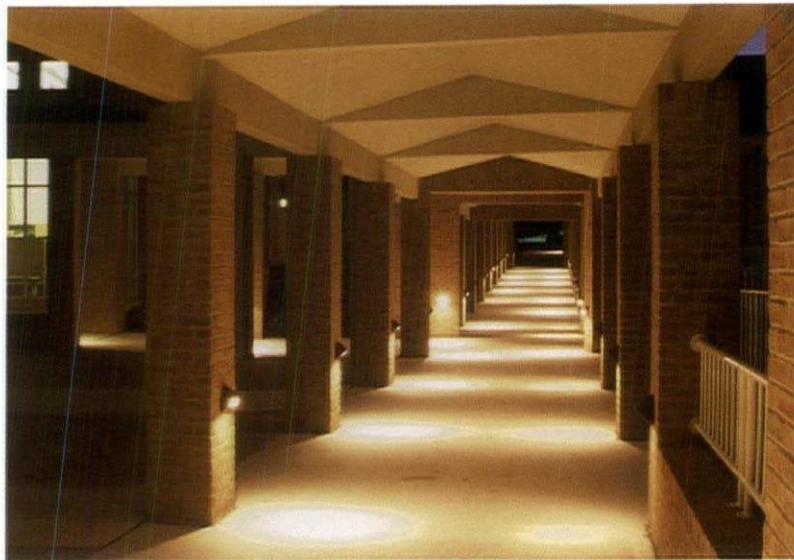
The drum shape of the Rotunda also helps resolve the site’s skewed geometry – providing an end point for the circulation axis in the Library/Technology Center, a pivot point for the shifting geom-

etry of the buildings, and a visual anchor for the new central courtyard created by the layout of the new buildings.

A covered walkway leads to the new Classroom/Multipurpose Building, which defines the western boundary of the courtyard.

Once it passes through double doors, the walkway becomes an interior street accessing the classroom wing and art rooms, music rooms, and a large multipurpose room farther along the corridor.

The first thing a visitor encounters in the building – which is composed of several segments to minimize its impact on the kid-friendly campus – is two floors of classrooms for first- and second-graders. Each classroom is organized into two zones: one for teaching, one for storage. Separating those zones



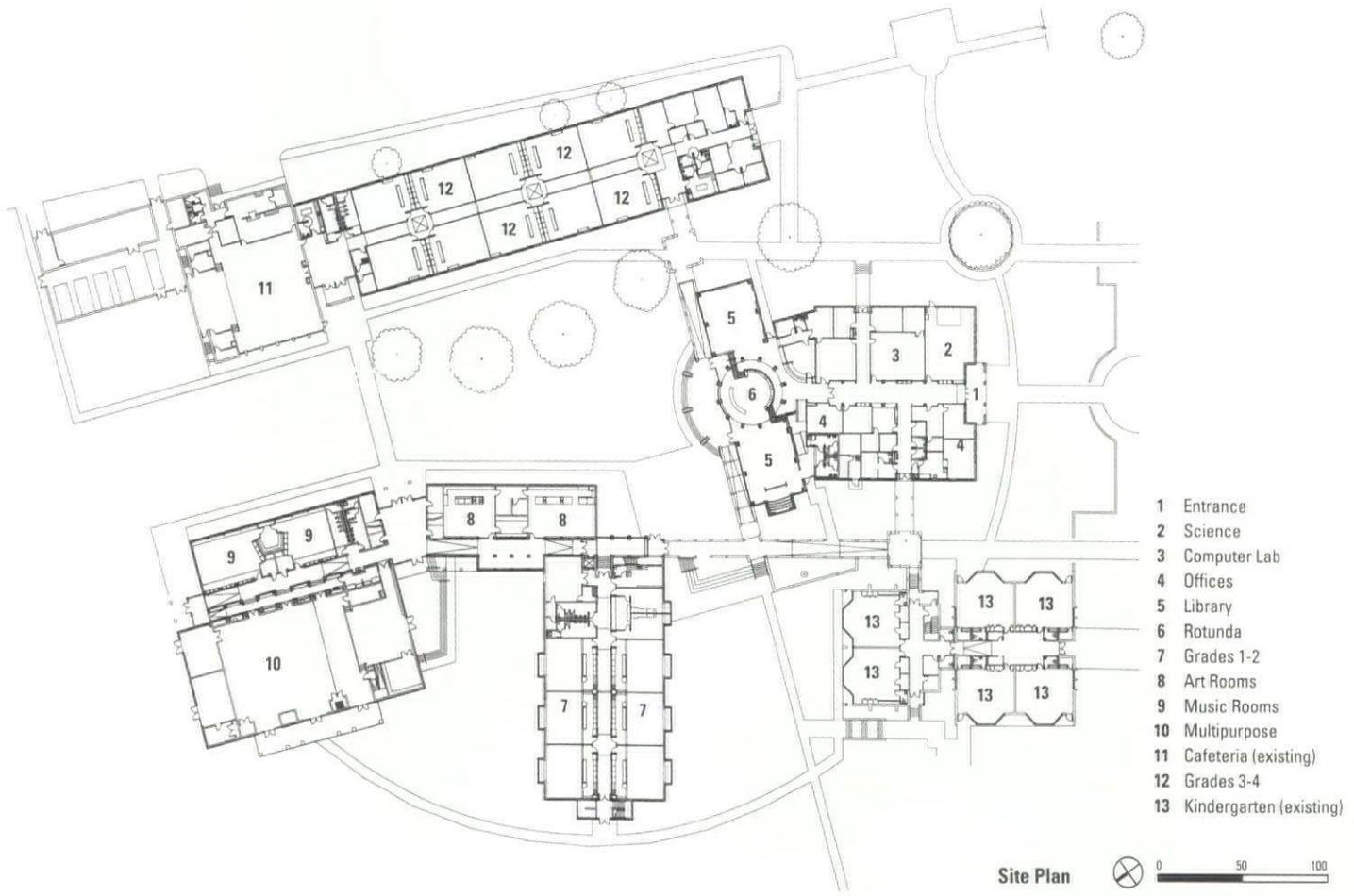
Students are shielded from bad weather by covered walkways linking the entire campus.

Jay Paul

in each classroom is a fixed, freestanding wall that is sheathed on one side by a marker/projection board and on the other by storage for book bags and coats. The solution’s advantage: “It maximized



Heavy masonry piers define the outline of the Rotunda, a sunken space that houses the library's research collection and computer workstations.





Projected bays with gable ends and small divisions of glass help to break down the scale of the new two-story classroom wing (above). Art classrooms have windows facing the "interior street" and borrow daylight from the spacious corridor, which incorporates a small gallery (below).

the area for display around the perimeter of the classroom, and freed one of the walls from storing book bags," notes Wray.

After passing by the classroom wing, the interior street leads toward the art and music classrooms. Much like the science rooms in the technology building, these rooms have windows facing the corridor, allowing passersby to see the activity inside. At the art rooms, the structural piers along the corridor are infilled with partitions where student work can be displayed. At the music classrooms, the piers are infilled with display cases sized to

hold a variety of musical instruments. The interior street ends at the doors to the multipurpose room, a large carpeted space that functions as an auditorium as well as the school's gymnasium.

These two buildings – along with North Hall, a classroom building that was leveled and rebuilt after it was discovered to have serious structural problems – define a new grass courtyard that serves as the school's outdoor living room. Pains were taken to configure the buildings so they would give the courtyard a sense of openness and afford views to Collegiate's Middle and Upper Schools. The east façade of the Classroom/Multipurpose Building skews for just that reason. Otherwise the view looking north from the library would have been pinched to a narrow slit.

It took patience and planning for Collegiate to keep operating smoothly while bringing its Lower School facilities up to snuff. But, after the strategic intervention by BCWH, the pieces have come together masterfully. The mere suggestion by administrators that the school have a campus feel was direction enough for an architectural team that was alert to its client's needs. And what the team delivered will serve the institution for decades – both as facilities for education and as key elements of a transformed campus that reshapes the Lower School's identity.

Project: Collegiate School additions and renovations

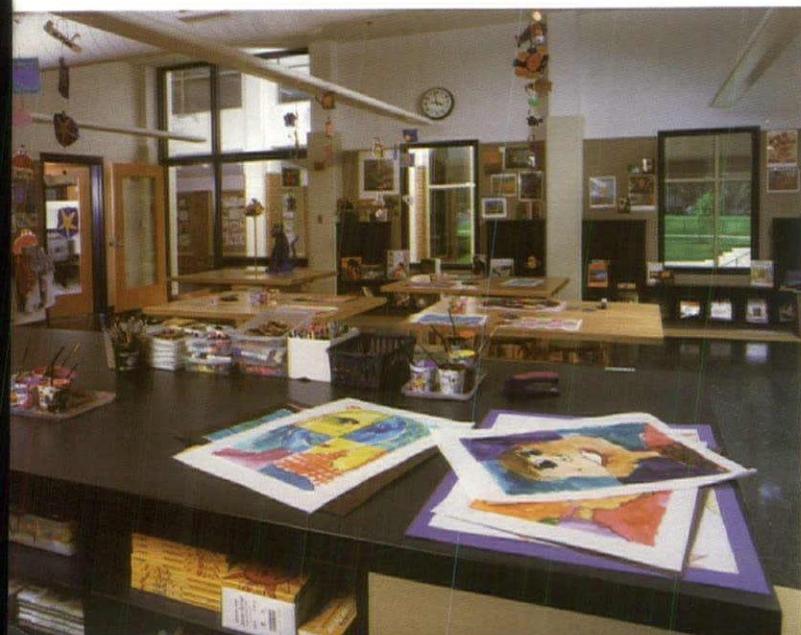
Architect: BCWH, Richmond

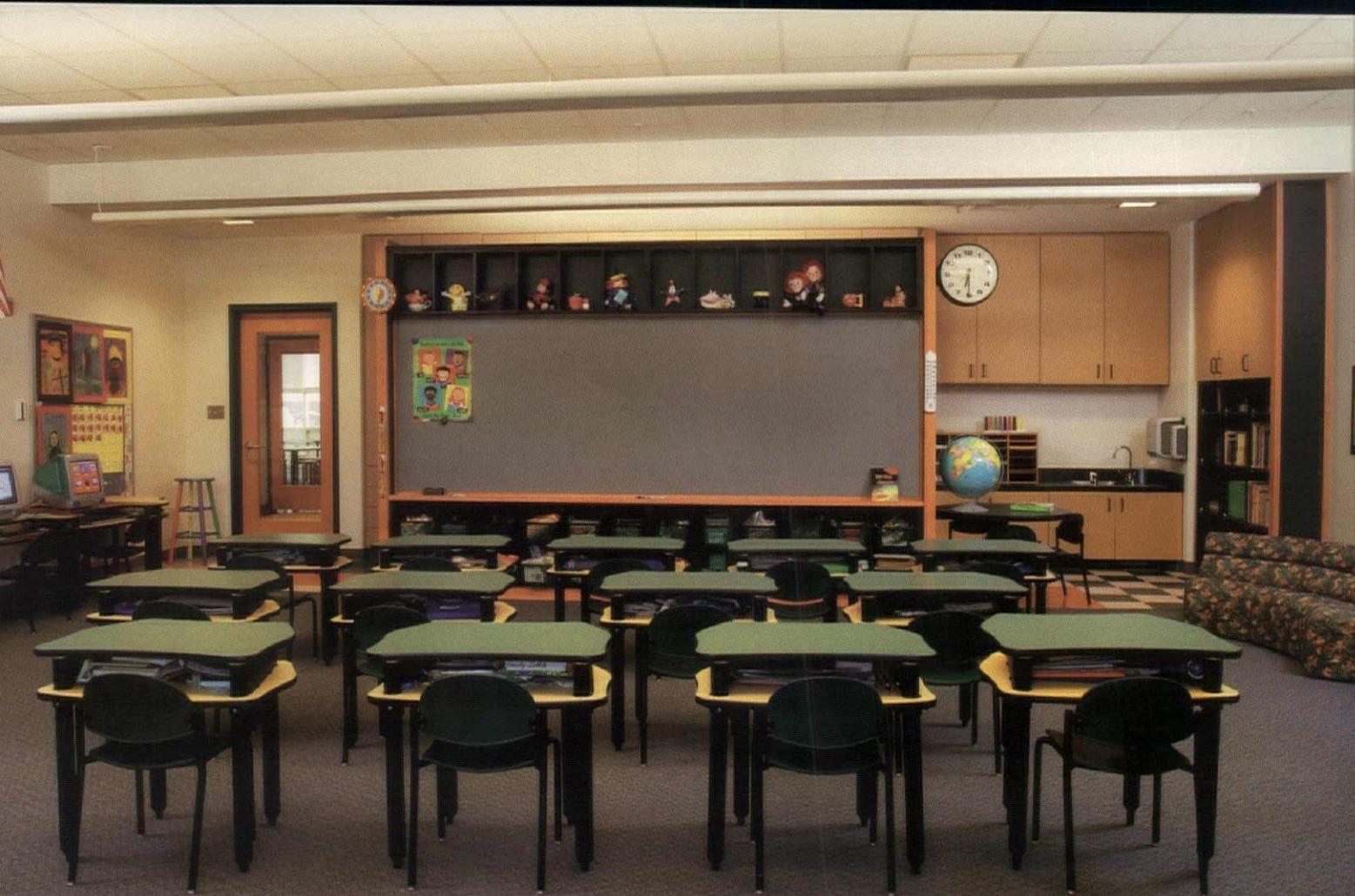
Landscape Architect: Higgins & Gerstenmaier

Consultants: Draper Aden Associates (civil); LDS/Telesis (structural, mechanical, plumbing and electrical engineering); Dias Consulting (technology planning)

Contractor: Turner Construction Co.

Client: Collegiate School (Jill Hunter, Lower School head)





Classrooms include a freestanding wall with an erasable gray writing surface on one side and cubbies on the back side for coats and book bags.



Music classrooms are fitted with large, double-sided display cases that provide storage for instruments while allowing views of the activity inside.

Visitors Welcome

The Jamestown Settlement's main reception and ticketing area is paved in brick and sheltered by a massive canopy roof with wood decking – all supported by towering structural "trees."

The year 2007 looms large in Jamestown. It marks the 400th anniversary of the founding of the Jamestown colony and, with it, an anticipated flood of tourists who will attend the commemorative events held to celebrate America's first permanent English settlement. Work to rebuild and upgrade the facilities at the state-run Jamestown Settlement history museum is well underway, of course. Most recently completed is the new Visitor Reception and Café Building, which opened last year. The 32,000-square-foot facility includes administrative offices, ticketing areas, and a 190-seat restaurant. But its most dramatic feature is the lobby – a striking, 42-foot-high wood-and-glass pavilion.

Charged with creating a visible entrance that would be easy to identify and quick to negotiate, architects Glave & Holmes Associates, of Richmond, created a soaring, light-filled space that derives its form and materials from the very place it is meant to introduce. "We wanted it to be about Jamestown, but we didn't want to be literal about it," says principal H. Randolph Holmes, AIA. "Still we wanted to express the quintessential elements of the Jamestown experience."

Early on, the design team recognized the widespread use of wood at Jamestown. "Some is rustic, some more finished," says Holmes. "But it's there in the fort, the ships, and the Indian village." So when Holmes came across photographs that showed the rebuilding of the *Susan Constant*, one of the three replica ships at Jamestown, it all started to click. He was captivated by the grid-work of scaffolding shown in the photos and the way sunlight filtered through it. That impression, and the importance of the outdoor setting at Jamestown, steered the architects in the direction of inventing structural wood-and-steel "trees" to support the pavilion roof. The tree-form columns, combined with an extensive use of glass, create a pleasing openness and transparency.

Elements of a shipwright's craft also come into play in the detailing. The bolted steel-plate connections and straps around the wood are "a combination of Jacobean influence, of shipbuilding details, even parts of the Jamestown fort," says Holmes. "It's all about the technology the settlers brought with them."

Secondary spaces in the new building continue the themes established in the main pavilion. Visitors proceeding to the orientation theater and restaurant, for example, encounter similar combinations of wood wall paneling, false windows, trim, bench seating, and custom millwork fittings. Even the overhead lights are fitted with wood grilles that are evocative of a ship's hatch.



Orientation theater picks up the architectural theme of ship construction.

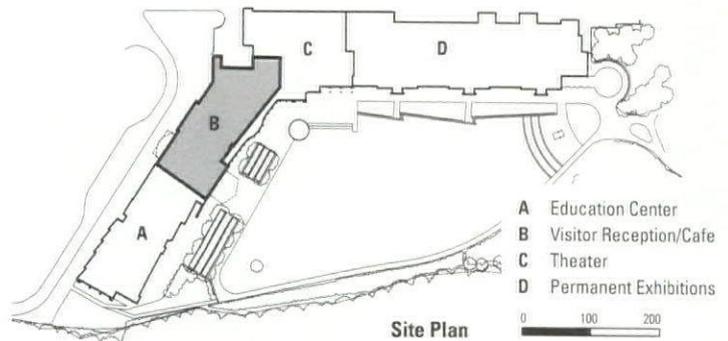


Photos: Maxwell Mackenzie

The prominent shed-like form of the visitor reception lobby stands out beside the quieter façades of the adjoining wings.

On the outside, the design had to strike a balance between distinguishing itself as the entrance and coexisting with the adjacent education wing. Glave & Holmes was restrained in blending the visitors wing with the severe exterior of the education building, but the decision to join the two also created an important opportunity to link the new lobby and the existing gift shop.

As the second phase of a long-term program to expand the Jamestown Settlement, the visitor services wing is only part of the plan. Glave & Holmes also is the architect for a 250-seat theater and changing exhibits gallery, a 42,000-square-foot building for galleries and exhibition preparation, and site improvements to prepare for the expected wave of tourists. Come 2007, the complex of buildings should be ready – all accessible through this stately grove of man-made trees.





The headquarters expansion, while Modern in its vocabulary, respects the history of the site.

Embracing

History

During the Civil War, Fort Evans was a formidable bastion overlooking the town of Leesburg and the Potomac River. Today, Fort Evans remains a symbol of protection, flanked by the North American headquarters of REHAU, a German plastics manufacturing company. A recent expansion of the headquarters reflects a keen sensitivity to the site's Civil War history, while embracing a Jeffersonian master plan and modern building standards.

Situated on a commanding hill, the fort's remains are roughly rectangular, with extant earthworks about five feet high and 30 feet thick. Before the expansion, REHAU operated out of a prosaic 1950s-era building adjacent to the earthworks. Now a new 76,000-square-foot facility, designed by Kishimoto Gordon Dalaya, of McLean, more than doubles the company's office capacity.

The new structure completes the first phase of a master plan for the site, also developed by Kishimoto Gordon Dalaya.

Although REHAU wanted to prepare for future growth, protection of the fort was paramount, says principal Ben Kishimoto, AIA. The new building is just one of several structures planned for development in a semi-circular pattern around the fort – essentially creating a new fortress around the old one. With the existing building as the keystone of a symmetrical campus plan, the scheme is decidedly a nod to Thomas Jefferson's Monticello.

"REHAU was aware that it was a foreign company building in this sensitive area," Kishimoto says. "The company wanted [to reflect] its culture, but it also wanted to be integrated with the local community."

To that end, the new building incorporates architectural elements of the existing building, including the use of regional stone. The existing building's northern and eastern façades are primarily glass, while the southern and western façades feature solid masonry with deep-set windows to provide natural shade.

The architects, in turn, mimicked these features with similar window patterns and proportions in the new building. Their ordered composition of the exterior walls stole the attention of last year's Virginia Society AIA design awards jury, which recognized the project with an Award of Merit. Kishimoto Gordon Dalaya also incorporated European standards for daylighting and openness. They called for clear low-E glass for floor-to-ceiling windows, ten-foot-high ceilings, and a space plan that allows daylight to penetrate the interior. REHAU products, including a radiant floor heating system, were used throughout.

The landscape plan, developed by Oculus, of Washington, D.C., was particularly sensitive to the site's fragility. Suburban development is edging closer to the property, so the landscape architects planted seedlings in a naturalistic way that will eventually block views of developing areas, while preserving existing forest wherever possible. Surface parking is stepped down and away from the fort and buildings, shielded from workers' views by a stone wall that wraps around the plaza outside the building. "We tried to be thoughtful about where parking should be placed," says Don Hoover, principal of Oculus. "So when you're out on the plaza, you don't even know the parking lot is there."

The landscape plan also calls for future preservation of the fort's earthworks, which are overgrown with trees that are hastening erosion. Over time, native warm-season grasses will be planted to stabilize the earthworks, as trees are gradually culled. "This fort is part of the history of Leesburg," Kishimoto says. "REHAU wanted to pay attention to that heritage, and we were completely on board."
— Kim A. O'Connell

The author is a freelance preservation writer based in Arlington.



The symmetrical campus plan invites comparisons to Jefferson.



Photos: Dwayne Lumpky/Sisson Studios, Inc.

The new building mimicks the original headquarters' window patterns and proportions, including deep-set windows on the sunniest façades to shade the offices inside.

The addition's stairwell is a prominent feature of the building, both inside and out.



inform AWARDS 2003

Interiors ■ Exteriors ■ Objects

Fourteen winners emerged from a field of 110 entries in this year's awards program, with at least two projects surfacing in each category: architectural interiors, landscape architecture, and object design. For the first time, this jury of Louisiana architects felt strongly that one project stood out so much from the field that it deserved special recognition as Best of Show. Two other projects were deemed strong enough in concept and execution that they were elevated above the remaining winners to be recognized with Honor Awards.

The Jury

R. Allen Eskew, FAIA

Allen Eskew is principal of the New Orleans-based firm Eskew+Dumez+Ripple, winner of a 2003 AIA Honor Award for the Kate and Laurance Eustis Chapel. His architectural credentials are evident in such projects as the Aquarium of the Americas and New Orleans Museum of Art. Eskew received his M.Arch. degree from the University of California at Berkeley.

Ursula Emery McClure, AIA

Ursula Emery McClure is a partner of Emery McClure Architecture in Baton Rouge, La., which specializes in residential design, commercial/retail interiors, and graphic identity packages. She was formerly a project architect at Mitchell/Giurgola Architects in New York. She received her M.Arch. from Columbia University in 1995 and, for the past four years, has been an assistant professor in the School of Architecture at Louisiana State University.

John A. Chrestia

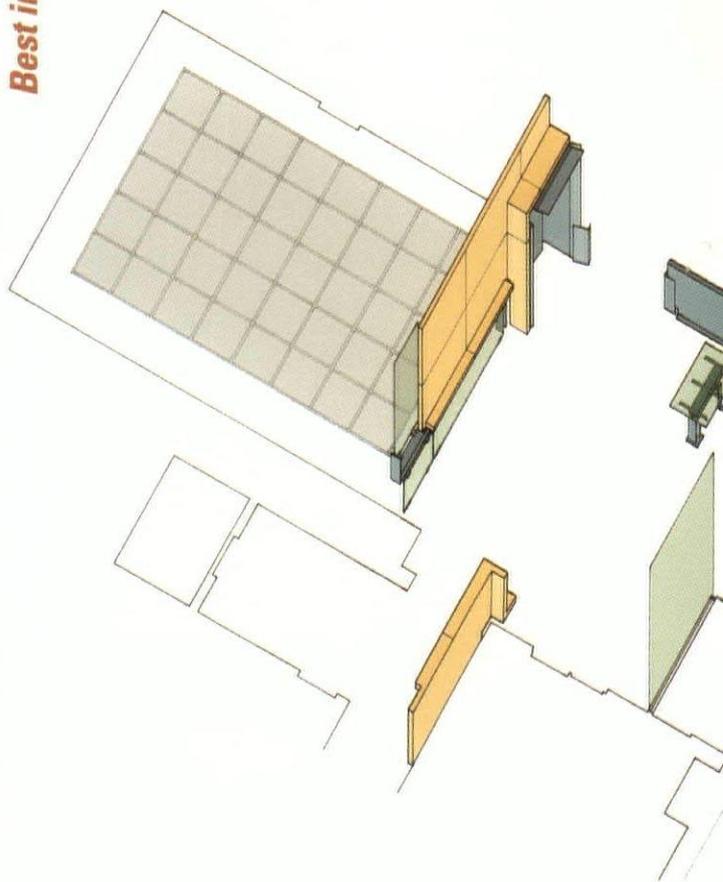
John Chrestia is a licensed interior designer and architect practicing in New Orleans and New York. He was a faculty member at Loyola University for 10 years and then served as the in-house architect for the mayor's office in New Orleans, coordinating projects such as Louis Armstrong Park and the Piazza d'Italia. He launched his current practice in 1982 and has completed interiors projects across the U.S., including the International House hotel in New Orleans.



Photos: Scott Smith

to knot to crease to fold to store

Best in Show

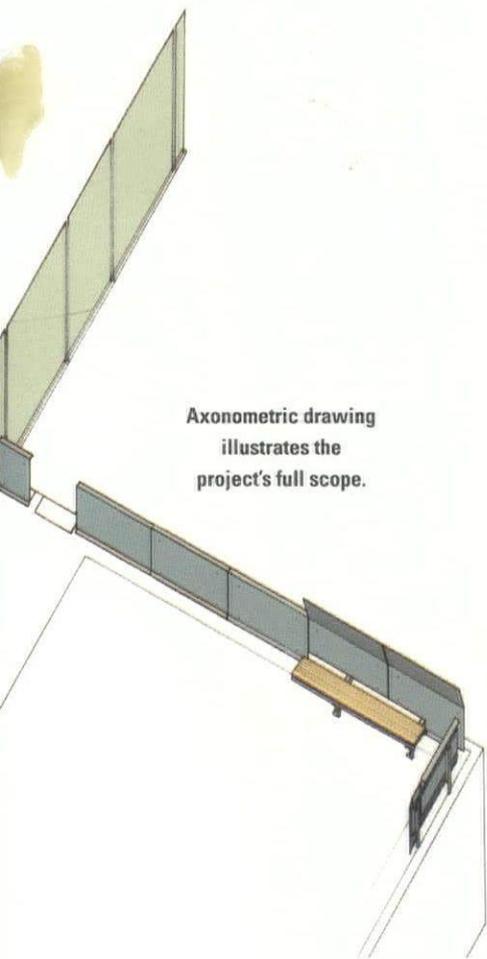




Desk (above) transforms itself as wall, window, and entryway. New gallery entry (facing page) bridges the gap between solidity and transparency.

bend to shorten to twist

to dapple to crumple



Axonometric drawing illustrates the project's full scope.

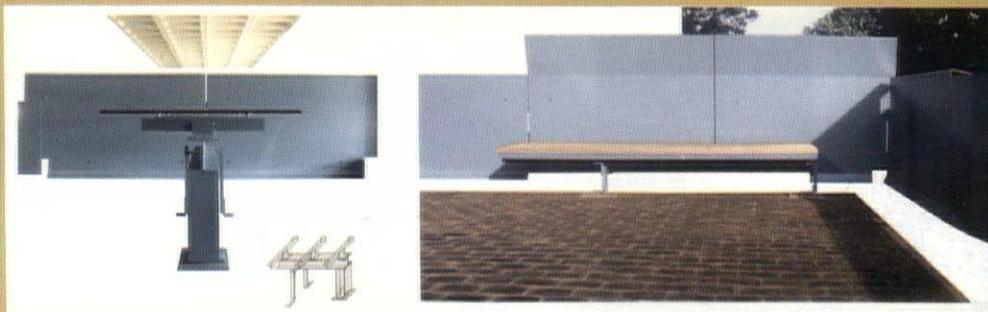
Academy Gateway

Situated within the ordered context of the School of Architecture at U.Va., this project creates a new entry that stands apart in the dated waffle-slab context of Campbell Hall. The new insertions consist of two primary assemblies: a guardrail for the entrance terrace and an enclosing wall for the lobby gallery. The folded-steel guardrail funnels pedestrians toward the entry, then pierces the plane of the building's exterior glass wall and continues into the lobby. There, the form-language of the guardrail is picked up in the steel gate that encloses the end of a gallery. It fits into a composition made of a plywood-clad partition, steel column-and-beam support, and glass. The wall's complexity conveys its multiple functions as barrier, gateway, and window.

Jurors praised the highly articulated design as "connective tissue" that defies categorization. "It's a project that fits in every category that we have discussed today with superlative commendation as an object, as a piece of furniture, as a piece of landscape, as a piece of building, as a portal," they said. "It's a very powerful piece. It's elegant and simple. And the way it's crafted has been thought of very carefully."

Designer: Timothy Stenson
Owner: University of Virginia
Contributor: Jim Kovach (schematics and design development)
Construction: Kirk Jansen, Jim Kovach
Steel Fabricator: Virginia Industrial Services

25



Desk unit (left) shown in context of coffered ceiling. Bench (right) is on plaza outside.



A series of runnels cross meadow to the pond beyond. Details (below) show integration of building and landscape.



Flowing with the Land

Honor Award

A seamless integration of building and landscape was accomplished by this collaboration between landscape architect Michael Vergason and architects Kohn Pederson Fox. The new Tyson's Corner headquarters location for Gannett/USA Today was divided into three distinct land features: lowland, meadow, and hilltop. An existing storm water management pond comprises the lowland portion; the meadow is an open area and fill site; and the hilltop is a prospect covered with mature oaks. Unique site elements include an aquatic pool that abuts the building lobby and a series of water runnels that flow through sloped walls toward the pond. The design also includes two acres of roof garden.

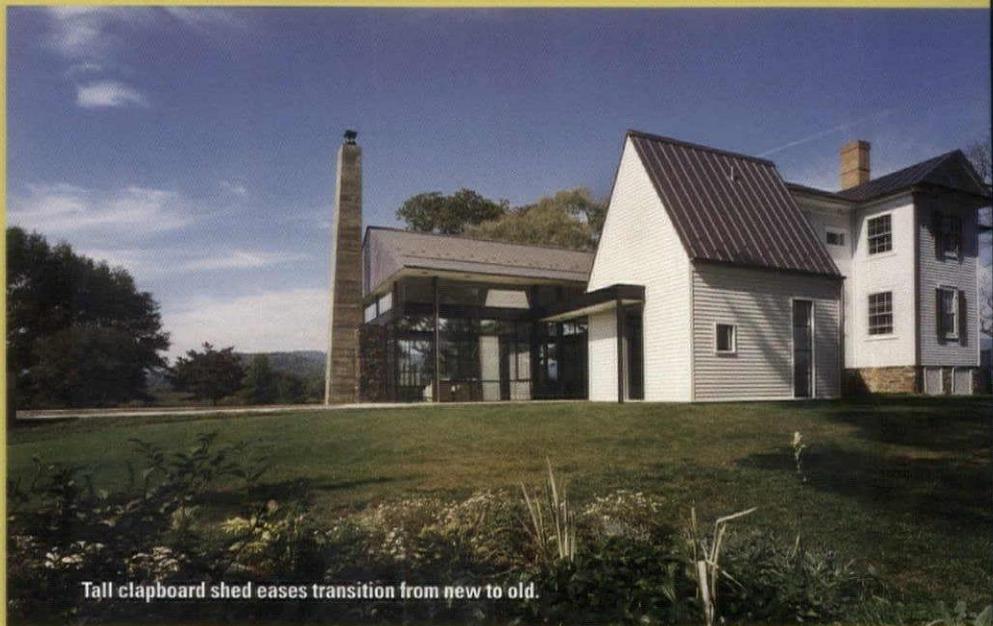
"It's a powerful example of a corporate landscape that has sustainable design and content to it," the jury agreed. "It's not just a landscape folly and an ornamental garden. The water feature becomes part of the whole system." Jurors also praised the conversion of the storm water pond into a site asset. "There are literally thousands of those that are horrible objects in the landscape. But here the pond becomes a focal point."

Landscape Architect: Michael Vergason Landscape Architects
Owner: Gannett Co., Inc.
Landscape Contractor: Davie Tree Expert Co.

Barnyard Chic

Five hundred acres near Little Washington, Va., provide an idyllic setting for this addition to an old wooden farmhouse. The clients required a generous new living space, plus an accessible bathroom/changing area, but didn't want to compromise the original house. The solution was a steel-and-glass pavilion juxtaposed against a white clapboard frame addition. The glass pavilion is transparent and linear, with a low-pitched roof; the clapboard pavilion is more vertical and solid. A flat-roofed circulation spine joins the two. Jurors applauded the smooth transition from the original frame dwelling to the glass pavilion without it seeming abrupt. "It has a gentle elegance in the way it marries the two elements," they said. "And the project did a nice job of making the interior as nice as the landscape outside. A lot of that has to do with its openness, but also the quality that is created by the chimneys that cast shadows inside the space."

Photos: Paul Warchohal

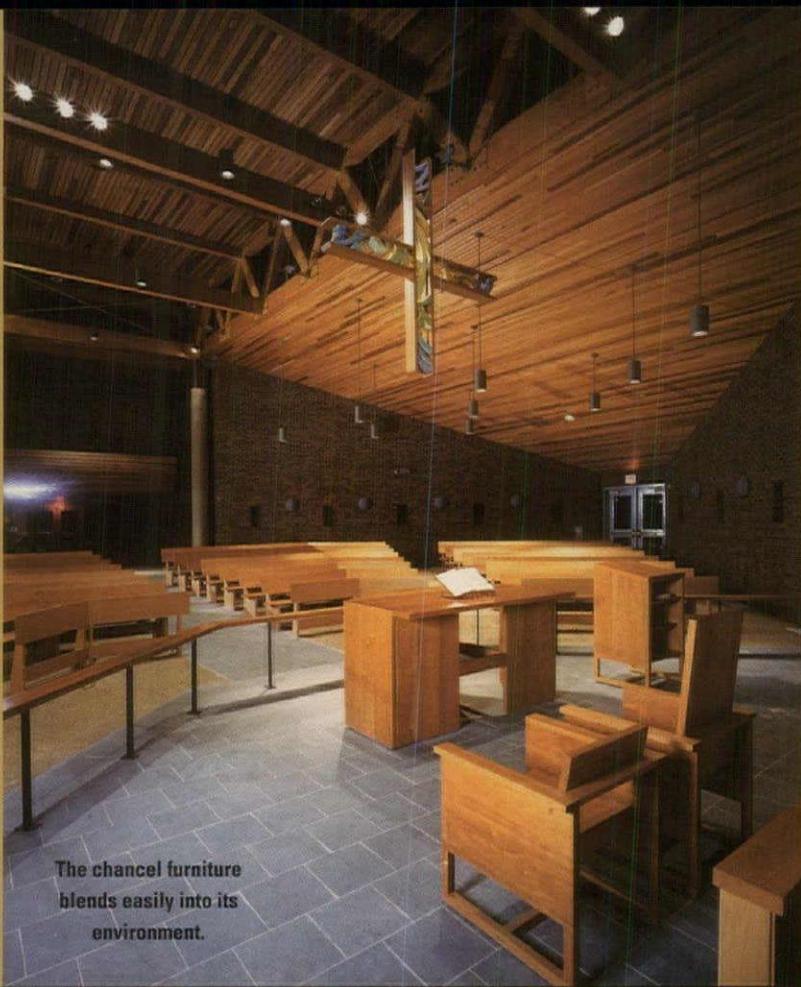


Tall clapboard shed eases transition from new to old.

Architect: Robert M. Gurney, FAIA
Owners: Robert and Elizabeth Haskell
Contractor: M.T. Puskar Construction Co.



A flat-roofed element joins the two additions and directs circulation to rear of the house.



The chancel furniture blends easily into its environment.

Joshua White

Perfect Fit

Inspired by the designs of the Shakers, George Nakashima, and Donald Judd, this family of furniture pieces built of black cherry includes chairs, stands, tables, benches, and a pulpit for Good Shepherd Episcopal Church in Silver Spring, Md. Special attention was paid to connections, with exposed joinery that celebrates both the material's beauty and the elegance of the joint. Jurors were swayed by the portfolio's view of the furniture shown in the sanctuary for which it was designed. "It's very powerful, because it shows the relationship of the objects to the space," they said. "In fact, if the designer is not the church architect as well, then he is obviously very sensitive to the surroundings. That's why we appreciated this – besides the fact that the craft is great. They are beautifully made."

Designer: Michael Cook Design with Lawrence W. Cook
Owner: Vestry of Good Shepherd Episcopal Church
Fabricators: Erling Hope; New Holland Furniture

Mood Maker

Located behind a veil of frosted glass in Baltimore's entertainment district, Red Coral is a surprising escape zone. The architects created a fresh Asian atmosphere within the confines of a historic brick structure, using the irregular floor plan to create a variety of dining experiences. Each space is articulated by sharp edges and clean surfaces – and softened by chain and fabric curtains, polished wood flooring, and a warm palette of colors that recalls Japanese artwork. "We thought the interiors were clever – the textures, the color, and the lighting," said the jury. "Also, the use of the furnishings, the divisions of space with screens, and the texture against the brick wall – it's quite beautiful."

Architect: STUDIOS Architecture, Baltimore
Owner: Primacy Inc.
Contractor: Brown Contracting

Ronald Ngiam



Chain and fabric curtains create a sensual mood in combination with controlled light.

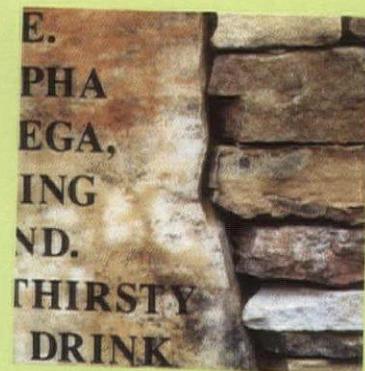


Fieldstone bench provides a meditative resting place (above) for visitors to the garden.

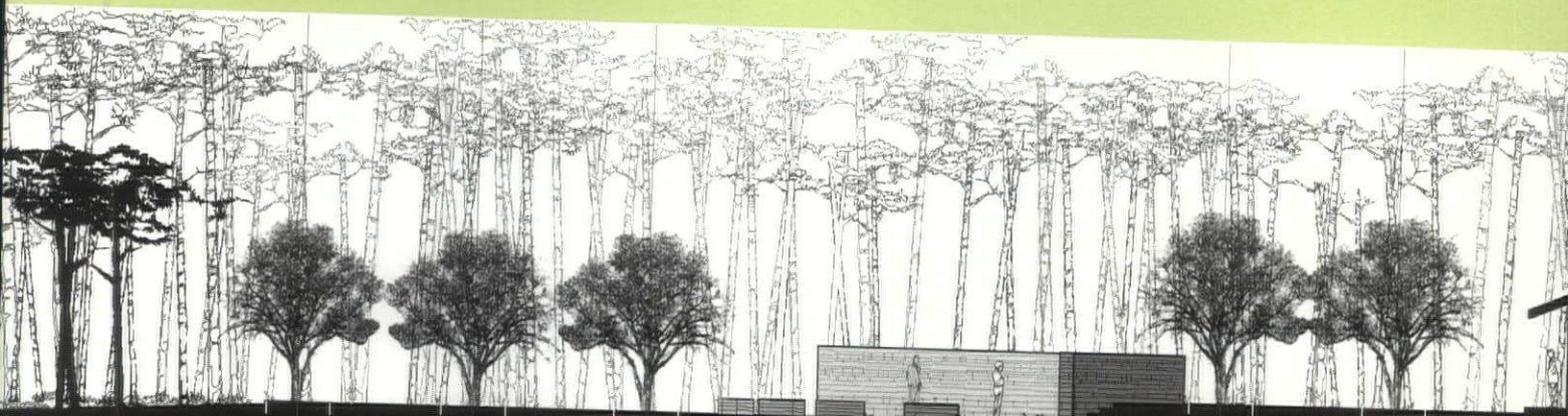
Spiritual Circle

This columbarium and memorial garden creates a final resting place for members of the St. Patrick's Episcopal Mission in Mooresville, N.C. The circular form of the columbarium places the visitor in a protective embrace, with rough Virginia fieldstone providing an appropriate visual weight. On the inside of the circle, large stones mark the spots reserved for a memorial or ashes. When ashes are to be interred, the dry-set memorial stone is removed, ashes are placed in the niche, and the stone is honed and inscribed before being replaced. Crepe myrtle trees set in a grid pattern surround the columbarium. Jurors found the solution to be both "sexy" and "emotional" and called it "a beautiful project – small and obviously very intimate. Its luxury is that you can touch every part."

- Architects:** Dixon Weinstein Architects and Betsy West, AIA
Landscape Architect: Swanson and Associates
Owner: St. Patrick's Episcopal Mission
General Contractor: Clancy & Theys
Stonemason: Morris Stoneworks
Landscape Contractor: Anthony Walley



Detail (above) shows dry-set stone technique. Crepe myrtles around the memorial reduce the site's scale (below).





Power of Wood

After gutting a neglected rowhouse at 1779 Church St. in Washington's Dupont Circle area, the architect punctured the space with a two-story light shaft and circulation space to bring light, air, and movement inside. Contrasting textures and colors add interest to the suspended cabinetry elements that lend order and scale to the spaces inside. "A lot of the Washington, D.C., interiors we looked at used wood," jurors noted. "But what we appreciated about this one was that when the wood was actually used – instead of it being only a veneer or surface – it became a piece of furnishing that then became a wall that divided two rooms. It served many purposes." The jury also was immediately attracted to the cabinets that inflect outward above the stair. "Although it is a small piece in the cross-section, it is powerful in the actual stairwell," the jury added.

Architect: David Jameson Architect
Owner: Jason Davis
Contractor: Henry Lopez

Hoachlander Davis Photography

Jameson defined the stairway with second-floor cabinets that compress the space.

Colonial Inspiration

A gateway into Jamestown Settlement park, this new Visitor Reception and Cafe Building will serve as a focal point for celebrations to mark the 400th anniversary of the Jamestown Colony's founding. The facility includes ticketing and orientation areas, a cafeteria, gift shop, and offices organized around a two-story glass-and-wood pavilion. In their design, the architects drew inspiration from forests and ships that were part of the first settlers' daily life, incorporating a structural "tree" into the roof. "This project makes a portal and makes a room," the jury said. "And there is enough detail, beautifully done, to carry the day. Often times you see these spaces made with a truss that has no depth. This is clearly a three-dimensional tree that springs from the top of the column. The detailing on this is beautiful. And it is spatial."

Architect: Glave & Holmes Associates
Owner: Jamestown-Yorktown Foundation
Contractor: The TAF Group

Structural "trees" link interior and



Bill MacKenzie

Photos: Warren Byrd



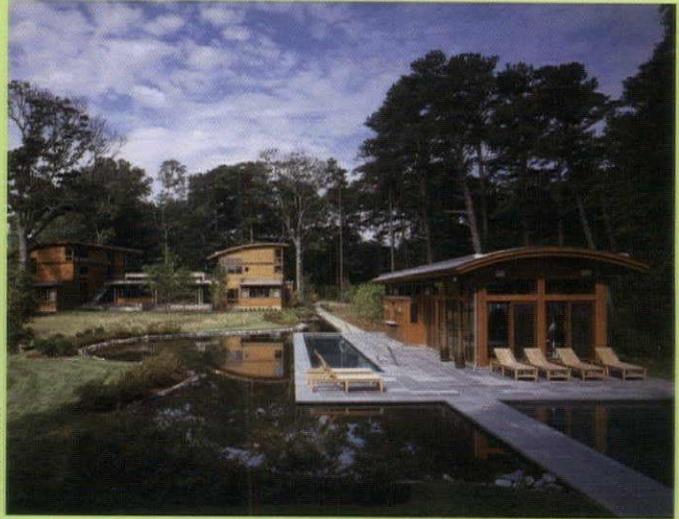
Gravel walkway and lap pool, at left in photo, abut the new freshwater pond (here and below).

Tidewater Garden

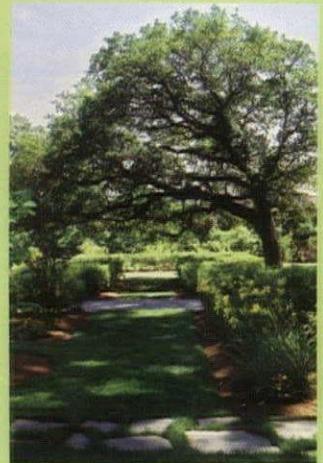
The scope of this residential garden in Virginia Beach included remediation of a tidal cove, design of a roof garden, establishment of a meadow, and design of swimming pools. The site includes two peninsulas that flank a tidal marsh. On one peninsula, rain-water flows from the roof garden to a freshwater pond. The second peninsula features a woodland walk that leads to a contemplative garden. Jurors admired the interactive landscape and its embrace of existing conditions. "This landscape claims the wetland without destroying it," they said. "We've never seen anyone build a lap pool next to a wetland. That's the beauty of this project – the line between the natural and the manmade."

- Landscape Architect:** Susan Nelson-Warren Byrd Landscape Architects
- Architect:** William McDonough + Partners
- Fountain Consultants:** Siska Aurand
- Contractor:** A&R Diversified Landscape Services

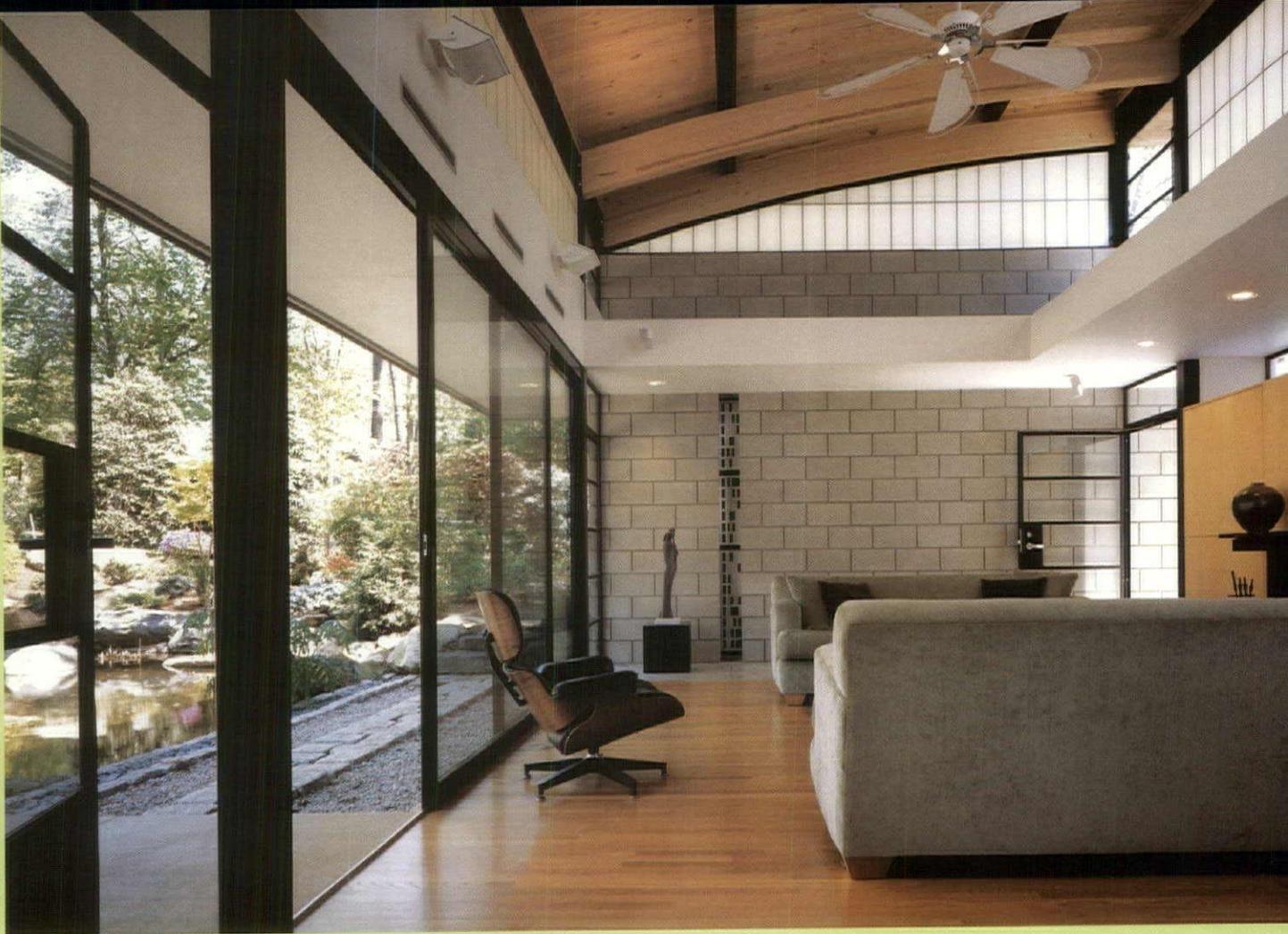
Prakash Patel



Roof garden (left) absorbs runoff and produces oxygen. Woodland walk leads to a quiet place of the suburban site (right).



Photos: James West

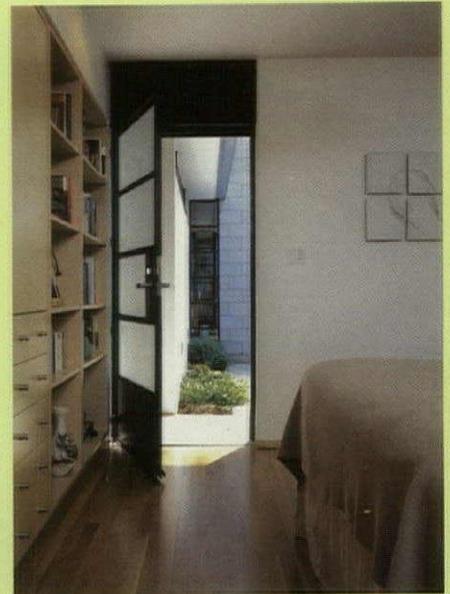


32

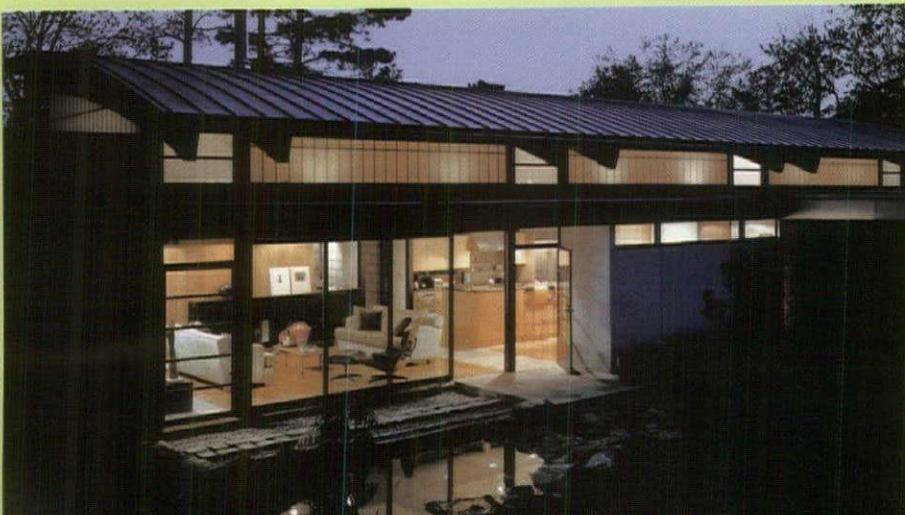
Back from the Ashes

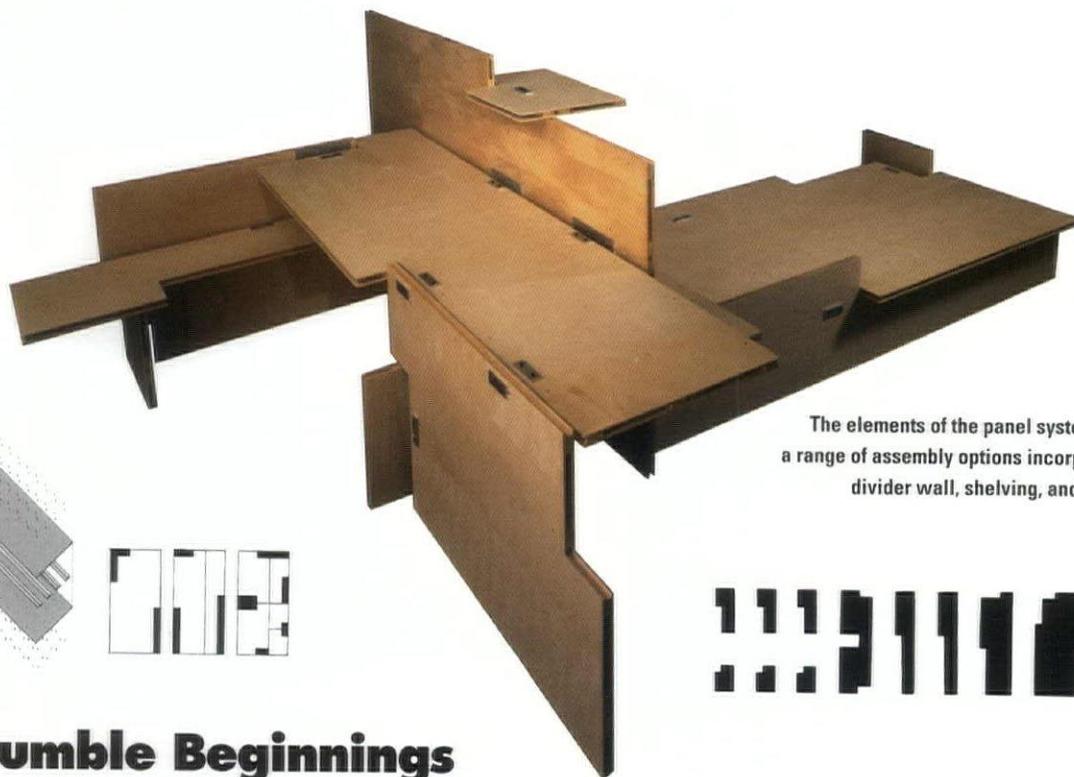
After fire destroyed this home, it was nearly doubled in size by putting bedrooms and a study on the old foundations and adding a soaring living room, dining room, and kitchen in a new wing. The new public volume is open and tall, with an arched roof that captures daylight. Operable steel windows unite inside and out, while a large sliding door opens to a Japanese garden. "This is the most comprehensive interior we reviewed," the jury said. "At first it seemed a bit disparate in its parts, but closer inspection revealed that the choice of materials brought it all together. There are four basic palettes – the black, the blonde, the white, and the stone. And those four play a role in each room, yet they are changing all the time."

Architect: ARCHITEKTUR, PA
Owners: Thomas and Kay Crowder
Contractor: T.W. Smith Company
Consultants: Lysaght & Associates (structural); Atlantec Engineers (mechanical)

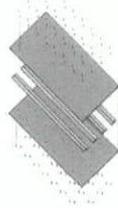


New living area (top) has shoji-style clerestories and opens to a Japanese garden (left). Master bedroom (above) accesses patio courtyard.





The elements of the panel system produce a range of assembly options incorporating a bed, divider wall, shelving, and desk.



From Humble Beginnings

The "Plywood Panel Field" is unapologetically conceptual and rigorously mathematical. To create the component panels, manufactured plywood sheets were attached by fir ribs placed in a 9"-3"-9"-3" rhythm. The resulting assemblies, consisting of stressed plywood skin panels and aluminum pressure plate connectors, create a panoply of possibilities that range from desks to bed platforms to benches to shelves. Jurors admired both the system's craftsmanship and elegance with predictable materials.

But mostly they were impressed with its flexibility. "Often when designers make prototypes that can have multiple purposes, the results have a generic aspect to them," the jury said. "But, in this case, it's as though you could have it in many places and not know it's the same piece."

Designer: Timothy Stenson
Fabricators: Timothy Stenson, David Williams

33

All About Now

The design of this showroom space at the Washington Design Center is an interpretation of 21st century modernity, asking the question: What is Modern now? Structured along a diagonal axis, the room separates into two L-shaped spaces: one monumental and dark, the other airy and light. As one moves through the room, the two elements interact to create moments of high-contrast tension as well as composed simplicity and release. "This is the most theatrical of the projects – in a good sense, where the theatrical layering is allowed to make additional space," observed the jury. "We thought that the diaphonous quality of the layering gave the room so much additional depth and spatial interest in the way the architects changed the floor plane. There is a lot of spatial interest in a small space."

Angela Seckinger



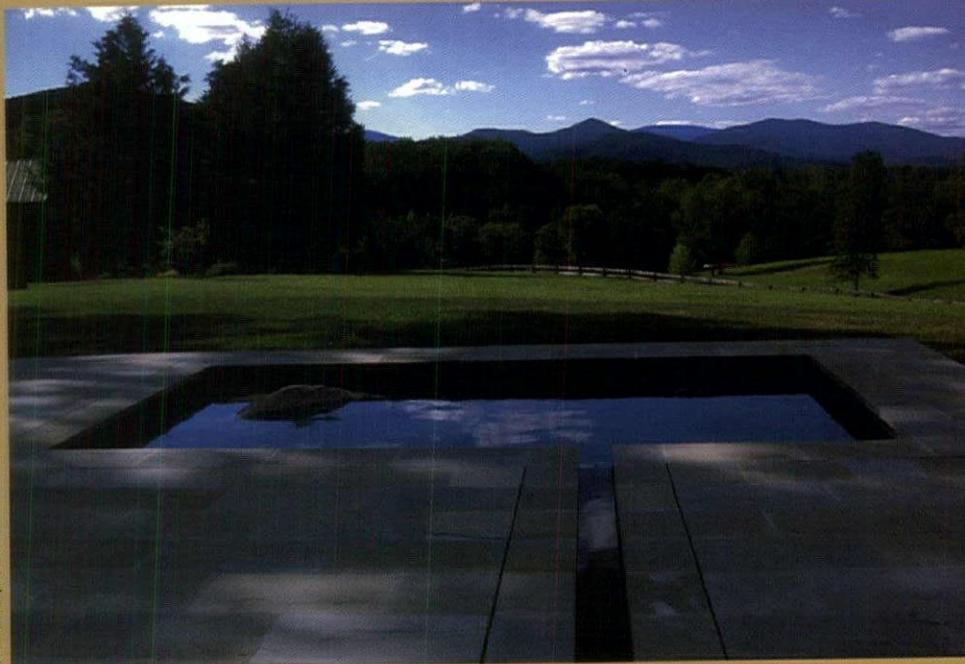
Dark collides with light, creating unusual drama in a small showroom area.

Architect: ColePrevost Inc.
Owner: Washington Design Center
Contractor: ColePrevost Inc.

Evocative Land

In creating flexible outdoor work and gathering spaces adjacent to an 1870s house at Tupelo Farm in Virginia's Piedmont, the landscape architects transformed traditional concepts of farmstead, porch, garden, and well into a contemporary landscape composed of local and historical elements. Drystack walls intended for seating, for example, evoke the traditional property boundary markers found in the region. Likewise, granite boulders placed across the stone terrace reflect the grain of the adjacent mountain range. "This becomes such a powerful foil – elegant and quiet – against the lush landscape," the jury said. "And the walls that run out and claim part of the landscape have a certain Neutra quality. The project has an Asian quality too. We particularly love the boulders, and the one that winds up in the reflecting pool."

Warren Byrd



Landscape Architect: Susan Nelson-Warren Byrd Landscape Architects
Owner: Name Withheld
Contractors: Charlottesville Aquatics; Pleasants Masonry, Bronzecraft Foundry

Local traditions are reinterpreted to create a thoughtful, serene landscape.



Courtesy National Gallery of Art

A Gallery Found

Using flooring, moldings, columns, and wall finishes that echo the language of the original building, designed by John Russell Pope, this 24,000-square-foot gallery expansion at the National Gallery of Art's West Building is a sensitive interplay of new and old. Ground floor offices and support spaces were demolished to make room for 22 new sculpture galleries that fit the scale of the art displayed, such as the intimate rooms created for small medieval objects and a grand columned hall that showcases 19th- and early 20th-century sculpture. "It's a project of superior craftsmanship, and shows an ability to be restrained in detailing," the jury observed. "It makes beautiful space through the selection of color, the tone, everything. But the space does not fight with the objects. That's what makes it effective – it falls back."

The architecture is properly formal, creating a context that supports the art but doesn't overwhelm it.

Architect: Design Department, National Gallery of Art
Owner: National Gallery of Art

The Student Inform Awards focus on object design, recognizing projects that show imaginative and clearly executed concepts. Student entries were received from Virginia Tech's Blacksburg campus and Washington/Alexandria Architecture Center, as well as from the University of Virginia.

The jury:

Paul Battaglia, Assoc. AIA, Gresham, Smith & Partners
 Fred Ortiz, Assoc. AIA, SMBW Architects
 Megan Shope, Assoc. AIA, Winks Snawa Architects, P.C.

Student Awards

Best in Show

Graduate Lounge

The jury's enthusiastic choice for "best in show," this collaborative project consists of concrete, steel, and wood furniture that blends into its collegiate surroundings and echoes the shapes and textures of the nearby Blue Ridge Mountains and hilly Piedmont woodland. "To some degree, this thing is really a landscape," commented the jury. "The objects start to justify the leftover space and really make a place, and that's a tall order. You can imagine how it would be inhabited."

Design Team: Andy Burdick, Penley Chiang, Joshua Galloway, Anne James, Melanie Shields, Stephanie Giles, Leigh Herndon, Geetanjali Ranade, Aaron Weil, University of Virginia



Low Light

This minimal low-voltage halogen light, with a bent steel framework suspended by a low voltage cable system, uses the bulb and light-diffusing shade as prominent design elements. "As a light project it's really clever, because the object is somewhat anti-gravity," the jury enthused. "In a way this piece disappears in a room. You can envision the light as a prototype for a lighting company."



Designer: Kevin MacFee, Virginia Tech (Blacksburg)

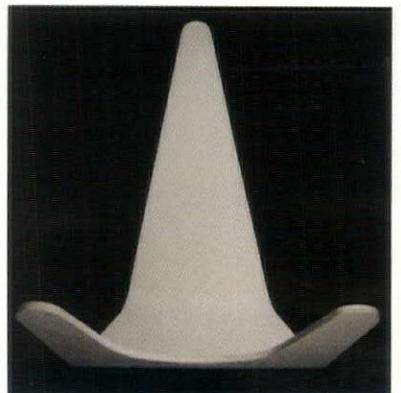
Honor Award

35

For Kids Only

This children's chair captured the jury's fancy with its use of fabric. The minimalist presentation of a bent plywood form capped with a carefully sewn fabric cover allowed jurors to exercise their imagination. "The fabric responds very well to the form at three points and gives a sense of cradling, which we could see an infant resting in," they observed. "We're imagining that the bend toward the back of the chair is flexible enough to be rocked by a parent. The idea of rocking a child is quite compelling."

Designer: Andrew Lechner, Virginia Tech (Alexandria)



Merit Award

Interior Design Directory 2003

In conjunction with the publication of the 12th annual Inform Awards, the magazine offers this directory of firms that emphasize interior design in their portfolio of services, along with a similar directory listing firms that practice landscape architecture.

Typical membership abbreviations:

AIA	American Institute of Architects
AICP	American Institute of Certified Planners
ASID	American Society of Interior Designers
ASLA	American Society of Landscape Architects
IIDA	International Interior Design Association
PE	Professional Engineer
REFP	Registered Educational Facility Planner

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Richmond, VA 23220
Tel: 804-359-8984
Fax: 804-369-8985
E-mail: kplane@3north.net
Web: www.3north.net

Principals: Sandy Bond, AIA; Kristi Lane, ASID;
Jay Hugo, AIA CID RLA

Firm Personnel by Discipline:

Landscape Architects	1
Interior Designers	4
Architects	8
Administrative	1
Total	12

Top Five Projects: Invensys Software Systems Corporate Headquarters, Herndon; Kjerulf Residence, Richmond; Richmond Dermatology Specialist, Richmond (ASID Interiors Award 2002); YWCA 5th Street location, Richmond (ASID Interiors Award 2002); WORK Inc., Richmond

•Ai

2100 M St. NW, Suite 800
Washington, DC 20037
Tel: 202-624-8329
Fax: 202-223-0919
E-mail: cchalifoux@aiarchitecture.com
Web: www.aiarchitecture.com

Principals: J.L. "Rusty" Meadows; David T. Haresign, AIA; William P. Lecky, AIA; Holly Briggs, AIA

Firm Personnel by Discipline:

Interior Designers	43
Architects	34
Engineers	22
Planners	5
Other Professionals	8
Technical	5
Administrative	13
Total	130

Top Five Projects: Department of Transportation Headquarters; FDIC Virginia Square Headquarters; TSA Headquarters Building; Capital One New Headquarters; Fannie Mae, Bethesda Office

•Banerjee & Goff, Inc.

700 E. Franklin St., Suite 901
Richmond, VA 23219-2319
Tel: 804-644-9240
Fax: 804-644-3608
Email: kmccabe@banerjeeoff.com
Web: www.banerjeeoff.com

Principals: Soumitra Banerjee; David Goff

Firm Personnel by Discipline:

Interior Designers	3
Architects	4

Top Five Projects: Trane Regional Headquarters; Belk & Circuit City Store Planning Projects, national; Eric & Dana Cantor Residence, Richmond; Sydney & Frances Lewis Residence, Richmond; Virginia Governor Warner's staff offices, 3rd floor State Capitol, Richmond

•Baskerville & Son

114 Virginia St.
P.O. Box 400
Richmond, VA 23219
Tel: 804-343-1010
Fax: 804-648-5518
Email: jkirk@baskerville.com
Web: www.baskerville.com

Principals: Mark Lindsey, AIA; Bruce Tyler, AIA; Dave Smith, AIA; Carole Hockheiser-Ross; Mark Larson, AIA, NCARB; Brent Farmer, AIA; Kevin Humphrey, AIA, NCARB; Mike Nash, AIA; Irwin McCumber, P.E.; Bob Clark, P.E.; Margaret Hood; Don Tate, CFM

Firm Personnel by Discipline:

Interior Designers	15
Architects	36
Engineers	19
Other Professionals	4
Technical	7
Administrative	20
Total	101

Top Five Projects: Dominion Tredegar Trading Floor, Richmond; Richmond SPCA, Richmond; First Market Bank at Harbour Point, Richmond; ASK/Pediatric Oncology Clinic at MCV, Richmond; Sheraton National Hotel, Arlington

•Casa

P.O. Box 2069
Newport News, VA 23609
Tel: 757-833-6317
Fax: 757-833-6318
E-mail: areineri@casaarchitecture.com
Web: www.casaarchitecture.com

Principal: Amy B. Reineri AIA

Firm Personnel by Discipline:

Interior Designers	1
Architects	1
Total	2

Top Five Projects: Kids Are People Too Daycare, Newport News; Bread of Life Church, Newport News; Terra Nova Restaurant, Virginia Beach; 21 West Shops, Norfolk; Nicholson, Norfolk

•DBI Architects, P.C.

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

Second Office:

7799 Leesburg Pike, Suite 808
Falls Church, VA 22043
Tel: 703-893-3950
Fax: 703-847-9336
E-mail: tysons-va@dbia.com
Web: www.dbia.com

Principal: Alan L. Storm, AIA

Firm Personnel by Discipline:

Interior Designers	21
Architects	27
Planners	2
Other Professionals	6
Administrative	7
Total	63

Top Five Projects: Securities and Exchange Commission; The World Bank; Anteon Corporation; GSA-20; Lerner Enterprises

•Envision Design PLLC

1211 Connecticut Ave. NW, Suite 250
Washington, DC 20036
Tel: 202-775-9000
Fax: 202-775-9001
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Web: www.envisionsite.com

Principals: Kendall P. Wilson AIA, IIDA, LEEDAP;
Diana A. Horvat AIA, IIDA, LEEDAP

Firm Personnel by Discipline:

Interior Designers	2
Architects	16
Administrative	2
Total	20

Top Five Projects: Greenpeace USA Headquarters, Washington, D.C. (AIA/NoVa Honor Award 2003; AIA/DC Merit Award 2000; IIDA Mid-Atlantic Chapter 2001 Bronze Award, Illuminating Engineering Society 2001 Award, Inform Award 2002); World Wildlife Fund Headquarters; NIH-National Institute of Health; B&B Italia Showroom, New York, N.Y. (Inform Award 2001; AIA/NoVa Merit Award 2002; AIA/DC Merit Award, 2001); Chase Manhattan Mortgage Call Center, Columbus, Ohio (IIDA Mid-Atlantic Chapter Bronze Award 2003; AIA/NoVa Honor Award 2003)

• **Fanelli McClain Design Studios, Inc.**

3987 University Dr., Suite 100
Fairfax, VA 22030
Tel: 703-524-5600
Fax: 703-524-5603
Web: www.fmstudios.com

Principals: Richard Fanelli, AIA; Sonny McClain, AIA

Firm Personnel by Discipline:

Interior Designers	6
Architects	3
Engineers	10
Administrative	2
Total	21

Top Five Projects: Washington Post Renovations & Visitor Center; World Bank; FASEB Headquarters Expansion; European Broadcast Union; Raytheon Rosslyn Renovations

• **Gresham Smith & Partners**

3957 Westerre Pkwy., Suite 110
Richmond, VA 23233
Tel: 804-270-0710
Fax: 804-270-5811
Email: david_king@gspnet.com
Web: www.gspnet.com

Principals: David L. King, AIA; Julia B. Rayfield CID

Firm Personnel by Discipline:

Interior Designers	5
Architects	9
Technical	6
Administrative	3
Total	23

Top Five Projects: CJW Medical Center, Chippenham Campus, Levinson Heart Hospital, Richmond; Williamsburg Community Hospital, Ambulatory Care Center, Williamsburg; CJW Medical Center, Johnston-Willis, Surgery Center Expansion & Renovation, Richmond; Virginia Hospital Center Addition & Renovation, Arlington; Richmond International Airport, Concourse "C" Expansion, Richmond

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Principals: William H. Hargrove, III, AIA; Dan H. Brockwell, AIA; Bruce Prichard, AIA; C. Michael Ross, AIA; Joseph D. Bovee, AIA; Lawrence Weinstein, AIA

Firm Personnel by Discipline:

Interior Designers	3
Interior Architects	3
Architects	13
Architect Interns	9
Engineers	1
Draftsmen	6
Administrative	8
Total	43

Top Five Projects: TowneBank Harbour View Operations Center, Suffolk; Norfolk Southern

Corporation, Norfolk; Kaufman & Canoles Legal Offices, Various Locations, Hampton Roads; Virginia Port Authority Police Headquarters, Norfolk International Terminals, Norfolk; Royster Clark Headquarters, Norfolk & Collinsville, Ill.

• **HKS**

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

Principals: W.C. "Chuck" Means, AIA, ACHA; Ralph Hawkins, FAIA, FACHA; Ronald Skaggs, FAIA, FACHA; Nunzio DeSantis, AIA

Firm Personnel by Discipline:

Interior Designers	44
Architects	385 (210 interns)
Engineers	14 (9 registered)
Planners	1
Other Professionals	9
Technical	10
Administrative	84
Total	547

Top Five Projects: Vinson & Elkins, San Antonio, Tex.; Helen F. Graham Comprehensive Cancer Center, Newark, Del.; VCUHS Heart Center, Richmond; Crawford Long Hospital, Atlanta, Ga.; Rex Ambulatory Surgery Center, Cary, N.C.

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

1315 Franklin Rd. SW
Roanoke, VA 24016
Tel: 540-857-3100
Fax: 540-857-3180
E-mail: hsmm@hsmm.com
Web: www.hsmm.com

Additional Offices: Virginia Beach, Lynchburg, Washington, D.C., Charlotte, Raleigh and Greensboro, N.C., Florence and Spartanburg, S.C., Austin, Tex., and Jacksonville, Fla.

Principals: Cecil G. Doyle PE, President/CEO; Michael Brennan, AIA, RID; Joseph E. Wells, AIA; David C. Hammond, AIA; Stephen L. Sowder, AIA; Jamie S. Gaabo, ASID; Guy L. Angster, ASLA

Firm Personnel by Discipline:

Landscape Architects	8
Interior Designers	5
Architects	42
Engineers	209
Planners	1
Other Professionals	44
Technical	92
Administrative	60
Total	461

Top Five Projects: Renovation of the Shaftman Performance Center, Roanoke (winner of VSAIA Preservation Award); Acquisition Management Complex, Stewart Hall, Wright-Patterson Air Force Base, Ohio (winner of 7 awards including VSAIA Honor Award for Excellence in Architecture and First Place Award - Corporate Design, Virginia Chapter of the ASID); Corporate High Technology Complex, Spectacle Lens Group of Johnson & Johnson Vision Care, Inc. (Blue Ridge Chapter

VSAIA Honor Award); New Broadcast Headquarters Building, WDBJ Television, Roanoke; Rainside Linear Park, Roanoke

• **Jerome Donald Henschel, PC Architecture**

1317 Peters Creek Rd. NW
Roanoke, VA 24017-2545
Tel: 540-562-3174
Fax: 540-562-4174
Email: jdh_pc@hotmail.com

Principals: Jerome D. Henschel AIA, ASID, NCARB; Cherri Y. Gentry, Associate Designer

Firm Personnel by Discipline:

Interior Designers	2
Architects	1
Total	3

Top Five Projects: Carnevali Residence, Roanoke; Harvest Ministries Church of God of Prophecy, Roanoke; Arby's Restaurant & Fine Dining, Waynesboro; Seventh Day Adventist Reform Movement World Headquarters, Roanoke; Burger King Restaurant, Arlington

• **JRML Associates, Inc.**

633 Delaware Ave.
Virginia Beach, VA 23451
Tel: 757-437-9371
Fax: 757-425-9965
Email: design@jrmlassociates.com

Principals: Jon Rizzo, CID, ASID; Monique Libby, CID

Firm Personnel by Discipline:

Interior Designers	3
Industrial Designers	1
Other Professionals	1
Administrative	1
Total	6

Top Five Projects: Hutchins Allen Company, N.C. (winner ASID Design Specialty Award 1997); Cerino Residence, Virginia Beach (winner ASID Design Specialty Award 1998); USCINCLANTFLT Building NH14, Norfolk (winner ASID Design Specialty Award 1999); Atlantis Realty Partners (winner ASID Design Specialty Award 2001); Davis Residence (winner ASID Design Specialty Award 2002)

• **Kellett Design Associates, LTD.**

3356 Ironbound Rd., Suite 101
Williamsburg, VA 23188
Tel: 757-220-4600
Fax: 757-220-9170
E-mail: keldesltd@aol.com
Web: kellettinteriordesign.com

Principals: Anne Kellett, CID, ASID; Mina Hering, CID, ASID

Firm Personnel by Discipline:

Interior Designers	2
Administrative	1
Total	3

Top Five Projects: Hospice House, Williamsburg; Dr. Stan Yeatt's Residence, Newport News; Airville Plantation, Gloucester; Legere Residence, Kennebunkport, Me.; Phillips Residence, Chesapeake

• **Moseley Architects**

601 Southlake Blvd.
 Richmond, VA 23236
 Tel: 804-794-7555
 Fax: 804-379-8660
 Web: www.moseleyarchitects.com

Additional Offices: Virginia Beach, Harrisonburg, Warrenton, Raleigh, N.C., Charlotte, N.C., Florence, S.C.

Principals: James Copeland, AIA; Cary Gill, AIA; Bob Mills, PE; James McCalla, AIA; Jay Moore, AIA; George Nasis, AIA; Dan Mace, AIA; Alan Wood, AIA; Bill Laughlin, AIA; D. Chris Venable, AIA

Firm Personnel by Discipline:

Interior Designers	3
Architects	81
Engineers	14
Planners	1
Other Professionals	27
Administrative	24
Total	150

Top Five Projects: New T.C. Williams High School, Alexandria; Richmond Police Headquarters Building, Richmond; New Harrisonburg High School, Harrisonburg; Ted Constant Convocation Center, Norfolk; New Buckingham County Middle School, Buckingham

• **Pearce Brinkley Cease + Lee**

333 Fayetteville Street Mall, Suite 200
 Raleigh, N.C. 27601
 Tel: 919-836-9751
 Fax: 919-836-1751
 Web: www.pbclarchitecture.com

Principals: Irvin Pearce, AIA; Douglas Brinkley, AIA; Clymer Cease, AIA; Jeffrey Lee, AIA; Mac Nance; Donna Frances; Kathleen Thompson

Firm Personnel by Discipline:

Interior Designers	3
Architects	10
Technical	16
Administrative	5
Total	34

Top Five Projects: CBI Showroom, Research Triangle Park, N.C. (2002 Inform Award; 2001 NCAIA Design Award); BTI Center for the Performing Arts, Raleigh, N.C. (2002 NCAIA Design Award); RDU Center, RDU, N.C. (1999 NCAIA Design Award); WTCC Health Science Building, Raleigh, N.C.; Jones Hall, East Carolina University, Greenville, N.C.

• **Prime Source Design, Inc**

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 Fax: 804-321-0339
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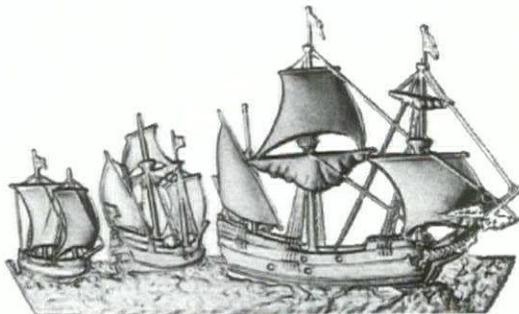
Principal: Mary L. Schroll, CIO, ASID

Firm Personnel by Discipline:

Interior Designers	3
Other Professionals	1
Administrative	1
Total	5

Top Five Projects: Dominion Chevrolet; Integic Corporation; Salisbury Country Club; Willow Oaks Country Club; James Madison University

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Fax: 804-369-8985
E-mail: kplane@3north.net
Web: www.3north.net

Principals: Sandy Bond, AIA; Kristi Lane, ASID;
Jay Hugo, AIA, CID, RLA

Firm Personnel by Discipline:	
Landscape Architects	1
Interior Designers	4
Architects	8
Administrative	1
Total	12

Top Five Projects: Dominion Corporate Headquarters & Energy Trading Floor landscape improvements, Richmond; 4207 Sulgrave Rd. site master plan, Richmond

• EDAW, Inc.

601 Prince St.
Alexandria, VA 22314
Tel: 703-836-1414
Fax: 703-549-5869
E-mail: verdond@edaw.com
Web: www.edaw.com

Principals: Dennis Carmichael, FASLA; Roger Courtenay, ASLA; Richard Dorrier, AICP; Alan Harwood, AICP; Paul Moyer, AICP; Brad Wellington, ASLA

Firm Personnel by Discipline:	
Landscape Architects	17
Engineers	1
Planners	21
Technical	2
Administrative	8
Total	49

Top Five Projects: Wharf District Parks, Boston, Mass.; National Museum of the American Indian, Washington, D.C.; The National Capital Urban Design and Security Plan; American University Campus Plan, Washington, D.C.; U.S. Patent and Trademark Office, Alexandria

• Graham Landscape Architecture, Inc.

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

Principal: Jay Graham, ASLA

Firm Personnel by Discipline:	
Landscape Architects	6

Top Five Projects: Ruesch Residence, Chevy Chase, Md. (Inform Award 2000); Armstrong/Heimstra Residence, Alexandria (Inform Award

2001; Innovative Design Award Md./Potomac ASLA, 2000); Stoner Residence, Annapolis, Md. (Inform Award 1996); Baltimore-Washington International Airport, Lintheum, Md. (Inform Award 1995; Merit Award Md./Potomac Chapter ASLA, 1993); Wye Hall, Queenstown, Md.

• Higgins & Gerstenmaier, PLC

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

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

Firm Personnel by Discipline:	
Landscape Architects	8
Planners	1
Other Professionals	1
Technical	1
Administrative	2
Total	13

Top Five Projects: Capital One West Creek Campus; Bon Secours Hospitals: St. Francis Campus; University of Richmond: Gottwald Science Center; Virginia Commonwealth University: Massey Cancer Center Addition & Central Dining Facility; Sharp Estate: landscape architectural design and construction management

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

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Roanoke, VA 24016
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Firm Personnel by Discipline:	
Landscape Architects	8
Interior Designers	5
Architects	42
Engineers	209
Planners	1
Other Professionals	44
Technical	92
Administrative	60
Total	461

Top Five Projects: Renovation of the Shaftman Performance Center, Roanoke (winner of VSAIA Preservation Award); Acquisition Management Complex, Stewart Hall, Wright-Patterson Air Force

Base, Ohio (winner of 7 awards including VSAIA Honor Award for Excellence in Architecture and First Place Award – Corporate Design, Virginia Chapter of the ASID); Corporate High Technology Complex, Spectacle Lens Group of Johnson & Johnson Vision Care, Inc. (Blue Ridge Chapter VSAIA Honor Award); New Broadcast Headquarters Building, WDBJ Television, Roanoke; Rialto Linear Park, Roanoke

• Hughes Associates Architects

656 Elm Ave., SW
Roanoke, VA 24016
Tel: 540-342-4002
Fax: 540-342-2060
E-mail: WWilcox@HughesArchitects.com
Web: www.HughesArchitects.com

Principals: Richard M. Hughes, AIA, NCARB, Chairman of the Board; D. Jeffrey Parkhill, AIA, NCARB, President; John T. Morris, AIA, Executive Vice President

Firm Personnel by Discipline:	
Landscape Architects	1
Architects	8
Other Professionals	1
Technical	6
Administrative	3
Total	19

Top Five Projects: Centra Summit Nursing Facility, Lynchburg; St. John Evangelical Lutheran Church Gymnasium Addition, Roanoke; Lynchburg General Hospital Cardiology Addition, Lynchburg; Skelton Residence, Smith Mountain Lake; Bank of Monroe, Lewisburg, W.Va.

• Land Planning + Design Associates, Inc.

310 E. Main St., Suite 200
Charlottesville, VA 22902
Tel: 434-296-2108
Fax: 434-296-2109
E-mail: bill@lpda.net
Web: www.lpda.net

Principals: William R. Mechnick, ASLA; R. Stan Tatum, ASLA

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

Top Five Projects: I-95 Rest Area, Carson (recognized as one of America's Best 10 Rest Areas by *West Ways* magazine); Jamestown Visitor Plaza, James City County; Virginia Blue Ridge Railway Trail, Nelson County; Route 39 Overlook, Bath County; Blacks Run Greenway, Harrisonburg

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Web: www.lapierrestudio.com

Principal: Mark X. LaPierre, ASLA

Firm Personnel by Discipline:	
Landscape Architects	3
Other Professionals	1
Technical	1
Total	5

Top Five Projects: 7501 Wisconsin Ave., Bethesda, Md.; Mandarin Oriental Hotel, Washington, D.C.; Ardarra Farm, Middleburg; Brehm Residence, McLean; Adat Shalom Synagogue, Bethesda, Md.

• **Lewis Scully Gionet Inc.**

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E-mail: besselburn@lsginc.com
Web: www.lsginc.com

Principals: Mark R. Lewis, ASLA; Sunny Jung Scully, FASLA; Mark C. Gionet, ASLA, AICP; Robert Karl Esselburn, ASLA

Firm Personnel by Discipline:	
Landscape Architects	13
Planners*	1
Administrative	2
Total	15

* one landscape architect is also a planner

Top Five Projects: The Peninsula, Sussex County, Del.; Human Genome Sciences, Rockville, Md.; Arlington County North Tract Detailed Master Recreation Plan, Arlington County; United States Embassy, Dushanbe, Tajikistan; South Germantown Recreational Park and Soccer Complex, Germantown, Md. (winner of ASLA Potomac and Maryland Chapters 2002: Innovative Design for Excellence, NACPRO 2000: Best Recreational Park Award)

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Principals: Robert S. Miller, III, PE, president; Walter R. Stephenson, Jr., LS, vice president/surveying; Wayne D. McCoy, CES, vice president/environmental sciences; Bruce A. Seamans, PE, vice president/engineering and operations

Firm Personnel by Discipline:	
Landscape Architects	2
Engineers	9
Planners	2
Other Professionals	9
Technical	28
Administrative	11
Total	61

Top Five Projects: TowneBank Operations Center, Suffolk; South Beach Apartments, Virginia Beach (winner of Virginia Beach Planning Commission Award of Merit 2001); First Colonial Professional Centre, Virginia Beach (winner of the Hampton Roads Association for Commercial Real Estate Award of Merit 2002); Konikoff Family Dentistry at General Booth, Virginia Beach; Historic Crispus Attucks Theatre Restoration, Norfolk

• **Susan Nelson – Warren Byrd Landscape Architects**

408 Park St.
Charlottesville, VA 22902
Tel: 434-984-1358
Fax: 434-984-4158
E-mail: info@nelson-byrd.com
Web: www.nelson-byrd.com

Principals: Warren T. Byrd, Jr., CLARB, ASLA; Susan S. Nelson, CLA, ASLA

Firm Personnel by Discipline:	
Landscape Architects	12
Architects	3
Other Personnel	1
Administrative	1
Total	17

Top Five Projects: Landscape Master Plan, Cerulean Park for WaterColor, Fla. (National ASLA Merit Award 2002; Florida Chapter ASLA Award of Honor 2002; Inform Honor Award 2002); James Monroe Birthplace Master Plan (National ASLA Merit Award 2002; Virginia Chapter ASLA Merit Award 2002); State Arboretum of Virginia Master Plan (National ASLA Honor Award 2002; Virginia Chapter ASLA Special Commendation Award 2000); National Zoo Asia Trail, Washington, D.C.; Nike European Headquarters (AIA/DC Chapter Award 2001; Inform Award 2001; Virginia Chapter ASLA Honor Award 2002)

• **Siska Aurand Landscape Architects**

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

Principal: C. Douglas Aurand

Firm Personnel by Discipline:	
Landscape Architects	4
Technical	2
Administrative	1
Total	7

Top Five Projects: Master Planning and Site Development for The Hammocks at The Currituck Club, Corolla, N.C.; Master Planning and Site Design for the Baker Perennial Garden, Norfolk; Aquatic Consulting, Site Design and Development for Great Bridge YMCA, Chesapeake (winner of National Spa and Pool Institute – 2002 Pools & Spas of Distinction: Gold Commercial/Semi-Public Pools – Region II); Master Planning and Site Design for 225 Acre – Deep Creek Park, Chesapeake; Master Planning, Site Design and Development for Thumel Residence, Virginia Beach

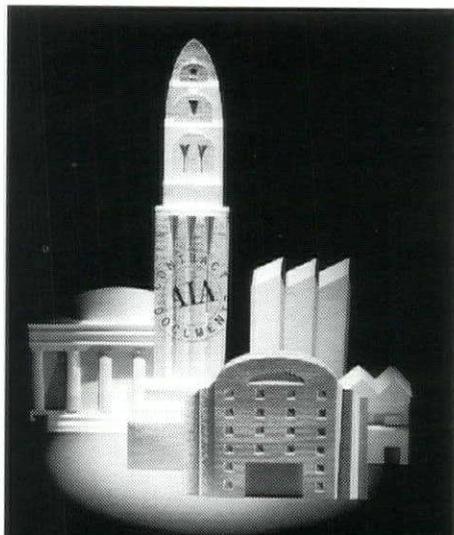
• **VMDO Landscape Studio**

116 Second St. NE
Charlottesville, VA 22903
Tel: 434-296-5684
Fax: 434-296-4496
E-Mail: oshea@vmdo.com
Web: www.vmdo.com

Principal: Peter J. O'Shea, ASLA, CLA

Firm Personnel by Discipline:	
Landscape Architects	2
Interior Designers	1
Architects	15
Other Professionals	15
Technical	1
Administrative	6
Total	40

Top Five Projects: Monument to Free Speech, Charlottesville; University of Virginia Basketball Arena, Charlottesville; Bear Street Courtyard, Banff, Alberta, Canada; Washington & Lee University Law School, Lexington; Cave Avenue Housing, Banff, Alberta, Canada

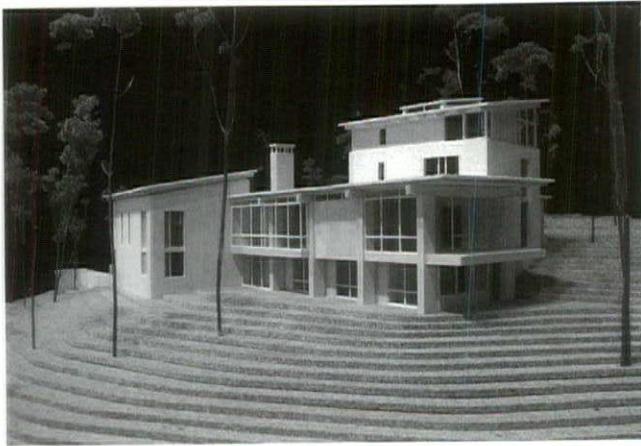


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On the Boards



Architect: 3 North, Richmond

Project: Residence

In response to both a sloping, wooded site and program needs, this residence presents a contextual design response through the arrangement of stone buildings and a glass pavilion on the landscape, allowing public spaces to open to views of the land while keeping private spaces intimate. Tel: 804-359-8984

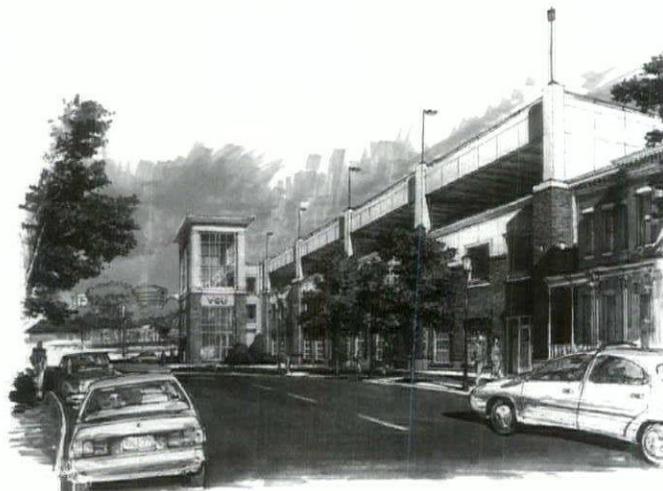


Architect: Architecturra Design Group, Inc., Newport News

Project: Stevens Residence

This new 2,400 s.f. home will be built on four acres bordering the Poquoson River. The house is planned to maximize views of its intoxicating surroundings. New space includes a fitness center, library, and multimedia theater. Tel: 757-873-9644

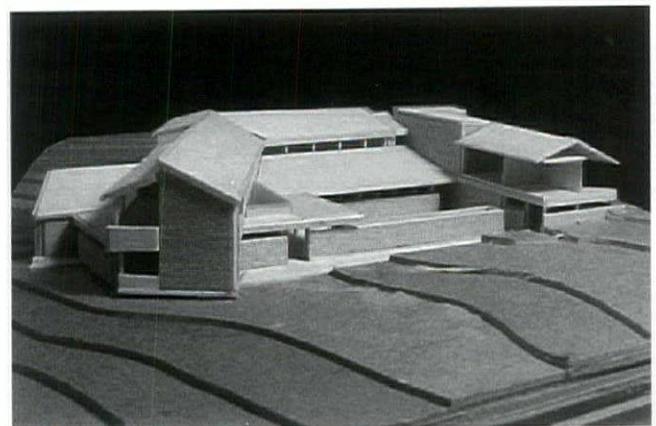
42



Architect: Baskerville & Son, Richmond

Project: VCU Academic Campus Parking Deck IV

Located in a historic residential and business area of the city at Cary and Harrison Streets, the structure will maintain the integrity of its neighborhood, while creating a western gateway to Virginia Commonwealth University's academic campus. Tel: 804-343-1010



Architect: BCWH, Richmond and Forest

Project: Buffalo Street Center

This mixed-use complex embraces its steeply sloped corner site in Farmville by weaving programmatic functions into harmony. Included in the building will be a doctor's office, loft apartments, and a two-story speculative office building. Tel: 804-788-4774 (Richmond); 434-385-0495 (Forest)



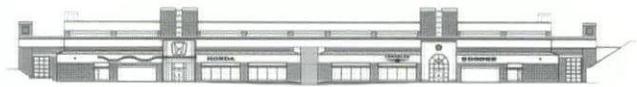
Architect: Boggs & Partners Architects, Annapolis, Md.
Project: SallieMae Corporate Headquarters

SallieMae's new corporate headquarters building will be located in Reston Town Center at the intersection of Town Center Parkway and Bluemont Way. The building will be nine stories tall with approximately 230,000 s.f. and structured parking both above and below grade. Tel: 301-858-8118



Architect: Clark Nexsen, Norfolk
Project: SunTrust Office Building

This project, including 60,000 s.f. of office space on three floors, is located in Newtown, a mixed-use development in James City County designed around a pedestrian-friendly setting. Newtown is one of the first smart growth towns to be started in Virginia. Tel: 757-455-5800



Architect: Daggett & Grigg Architects, Charlottesville
Project: The Brown Auto Group

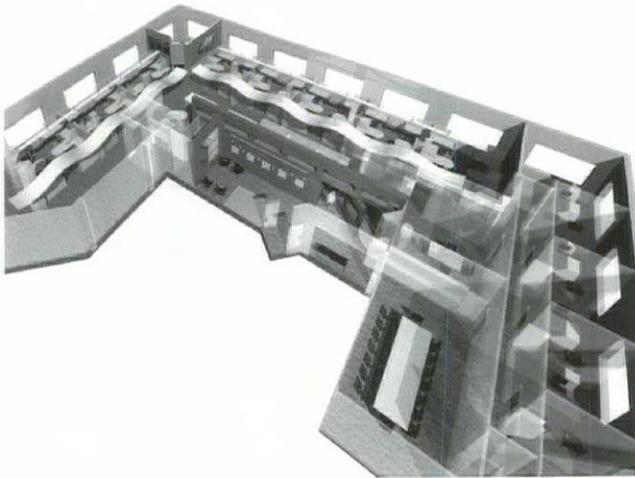
Working with a steep site, this building for two new Charlottesville franchises will allow for automobile display on several levels. This unique concept reduces the need for land from approximately 12 acres to four, encouraging further investigation of sustainable design considerations. Tel: 434-971-8848



Architect: DMJM Design, Arlington
Project: C-17 Consolidated Flightline Operations Facility, McGuire AFB

This new 85,000 s.f. project consolidates Flight and Maintenance Operations as the unit converts to C-17 aircraft. The design features a masonry-and-glass entrance lobby spanned by a curved metal roof. The project is the first of its kind for the Air Force Air Mobility Command. Tel: 703-807-2500

On the Boards



Architect: Gresham, Smith and Partners, Richmond
Project: Suite 100, 10 South Sixth Street

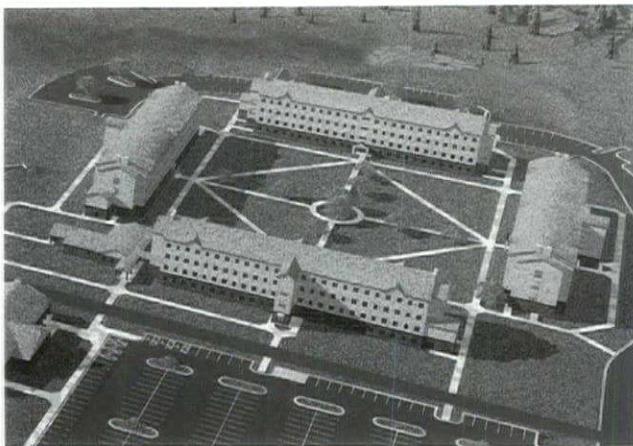
Gresham, Smith and Partners of Richmond is pleased to announce that its office will be moving to the city's downtown. The studio area will enjoy 14-foot-high ceilings, an exposed concrete structure, and an abundance of natural light. Tel: 804-270-0710 / www.gspnet.com



Architect: Hanbury Evans Wright Vlattas + Company, Norfolk
Project: The Prizery Community Arts Center

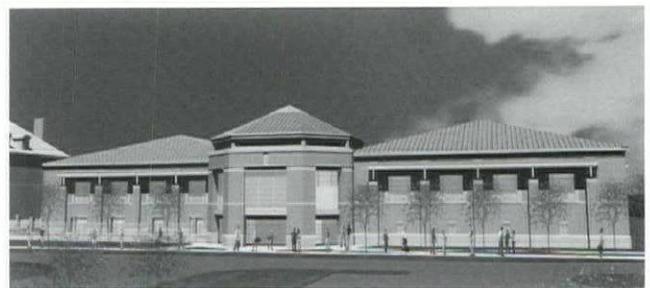
HEWV is converting a South Boston tobacco warehouse into a community arts center with a visitor's center, art gallery, and performing arts theater. The building will serve as a centerpiece in the town's Tobacco Warehouse Historic District and a catalyst for other town improvements. Tel: 757-321-9600

44



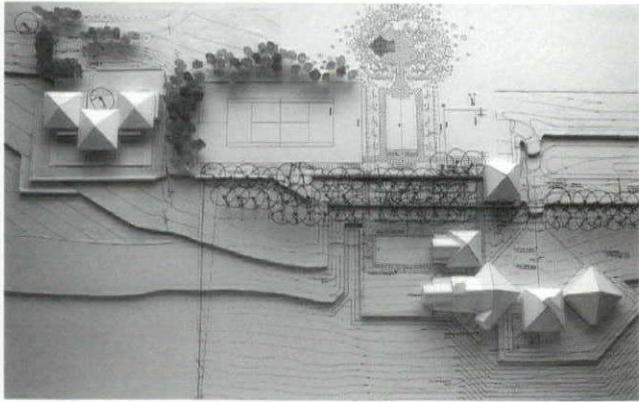
Architect: HSMM, Inc., Roanoke
Project: Combat Aviation Brigade Complex, Ft. Bragg

HSMM teamed with Caddell Construction Co. to design and build a barracks and support facilities complex for 512 soldiers. Facilities include four barracks buildings, 12 operations facilities, a dining facility, four command buildings, and an aero-medical facility on a 70-acre site. Tel: 540-857-3257



Architect: Hughes Group Architects, Sterling, and VOA Associates
Project: Recreation Center, University of Illinois at Urbana-Champaign

The Campus Recreation Center East will fulfill a critical role in the university's system of distributed recreation services. From the entry pavilion, students will see each of the new facility's key elements: the track, the fitness zone, and the new gymnasium, pool, and multipurpose court. Tel: 703-437-6600



Architect: Meditch Murphey, Chevy Chase, Md.

Project: Carson Guest House

This 2,000 s.f., two-bedroom guest house was designed to host a wide range of guest combinations visiting a 400-acre retreat. Perched on the brow of a hill, this house was shaped by its relationship to the sun, natural breezes, and spectacular upstate New York scenery. Tel: 301-657-9400



Architect: Mitchell/Matthews Architects, Charlottesville

Project: Cobb Hall, University of North Carolina at Chapel Hill

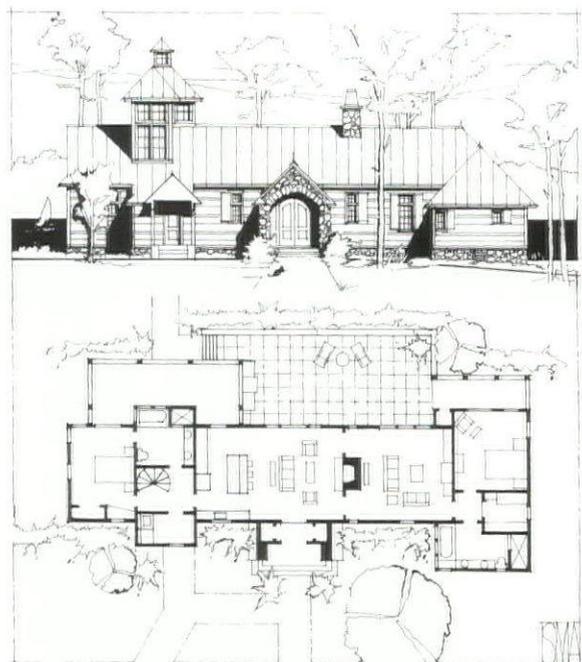
The renovation and expansion of the 400-bed Cobb Residence Hall responds to the building's architecture and the pedestrian character of its surroundings. UNC plans to update the 102,000 s.f. building to enhance the quality of student life and improve building accessibility and functionality. Tel: 434-979-7550



Architect: Phillips Swager Associates, McLean

Project: University of Virginia Breast Care Center

The 7,500 s.f. center will provide space for an interdisciplinary, full-service patient care approach to breast health. The elegant design developed is thought to be comfortable for women, yet is not deemed to be feminine. Tel: 703-748-1804

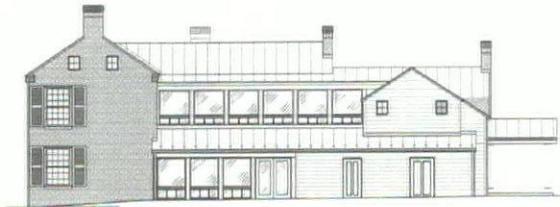


Architect: Smith + McClane Architects, Richmond

Project: Turner Residence

Located on a wooded lot in Northumberland County, this 2,300 s.f. single-family residence takes advantage of views of the Potomac River and an adjacent pond. Large porches and decks are included in the design. A second-story bedroom loft adds a third bedroom to the house. Tel: 804-648-8533

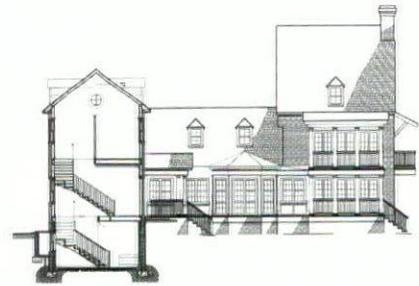
On the Boards



Architect: Wiley & Wilson, Lynchburg

Project: Hardesty Higgins House

The City of Harrisonburg shows its commitment to downtown revitalization by adapting the 1849 Hardesty Higgins House as a new Visitor Center. The center will contain exhibits of local interest, a transportation museum, a tea room, and a public garden. Tel: 434-947-1901 / info@wileywilson.com



Architects: Marcellus Wright Cox & Smith Architects, Richmond

Project: McDougall Residence

This addition to Westerham (c. 1734) in Hanover County, has a three-story atrium foyer and a two-story garage with office, highlighted by a glass conservatory walkway connection. Two bedrooms provide a backdrop for the conservatory, with dramatic views of the house and landscape. Tel: 804-780-9067



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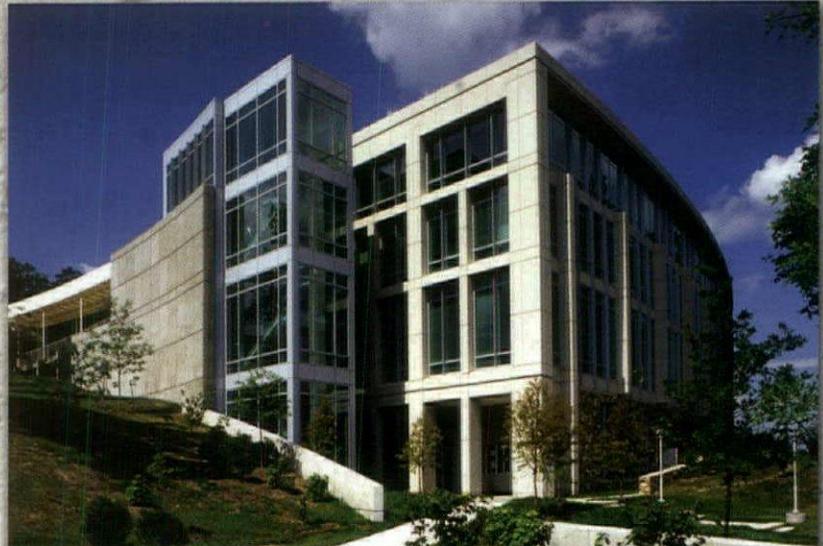
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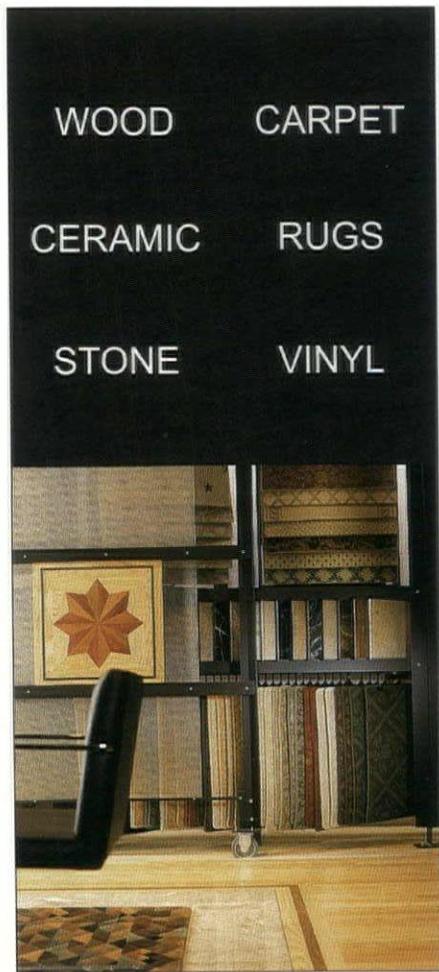
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! Taking Note

Built in the 1960s, this mundane parking garage on Charlottesville's Downtown Mall was an aesthetically sterile monolith in the midst of a bustling retail area. When the city decided the public garage needed a facelift, it hired Bruce Wardell Architects, of Charlottesville, to perform the operation. The ensuing transformation included functional upgrades with an added bonus – a steel, copper, and glass system of luminaries and canopies that add visual oomph to the once-stoic façade.

Firm Principal Bruce Wardell, AIA, took on the charge of designing new retail units and revamping the existing retail spaces, which were recessed

deep in the shadows of the deck's upper levels – barely perceptible to passersby. Wardell extended the storefronts out to the sidewalk, filling the openings between piers with reflective glass that contrasts with the heaviness of the original building.

To lighten the texture of the façade, the architects added a system of canopies and light fixtures that hang off the garage. Each standing-seam copper canopy is suspended from stainless steel cables that are, in turn, attached to the garage's brick legs or exposed steel brackets. The brackets also support the large rectangular luminaries, each constructed from a panel of frosted glass sandwiched between two laminated glass panels. At night, they emanate a diffused light onto the street.

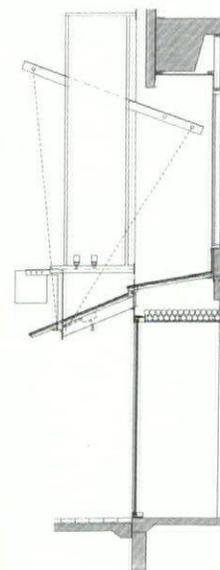
Wardell credits Charlottesville's city council and architectural review board for their willingness to take aesthetic risks with the design. The new storefronts were leased before construction was completed in fall of 2002, and the existing post office, as well as new clothing retailers and a tapas restaurant, now thrive on the weekend traffic that flows along the Downtown Mall.

– Rebecca E. Ivey

Main Street Makeover



Radiance from the luminaries (above) and the new storefronts (below) now illuminates the mall. Inset photo (left) shows garage before renovation.



The canopy and luminary system was conceived as a single apparatus hung from angled steel brackets (above).

Photos: Mark Humbertson



Daytime view shows support system for canopy and lights.