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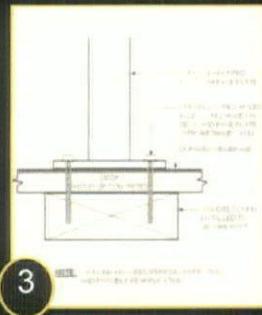
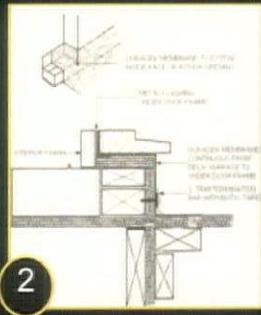
*Inside:  
Interior Design  
& Landscape  
Consultants  
Directory*

*13th Annual  
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## From the Editor

### Uses and Abuses

Recently I sat in on a public discussion about the fate of an old building – a discussion that, for me, underscored the uses and abuses of historic preservation. At issue was the proposed demolition of the Liberty Press Building in the historic district surrounding Richmond's Shockoe Slip. Once a vibrant commercial structure that stretched nearly half a block long, the building has been chopped and trimmed and pruned to make room for surface parking lots until all that's left is an orphan section three bays wide.

The root of the trouble concerning the Liberty Press Building is that it happens to sit on hallowed ground. On this site in 1786 the Virginia General Assembly passed the Virginia Statute for Religious Freedom – a document that formalized one of the fundamental rights of Americans and laid the foundation for a key piece of the Constitution. In 1992 a nonprofit group called the Council for America's First Freedom purchased the site to build the First Freedom Center – an interpretive museum and education center. The Council intends to build an impressive new building on the site and, to accomplish that, sought a permit to demolish the Liberty Press Building.

At a hearing before the city's Commission of Architectural Review, the public was shown a photograph, taken in 1921, of the Liberty Press Building as part of a handsome, contiguous row of warehouse structures. Erected in the 1870s, these buildings were chopped off at the front because of a street widening project in the 1930s. Most of the adjoining section of the Liberty Press suffered the wrecking ball in the '60s and '70s. Little care has been given to the remaining section in decades, so its roof, structure, and walls are in various stages of decay.

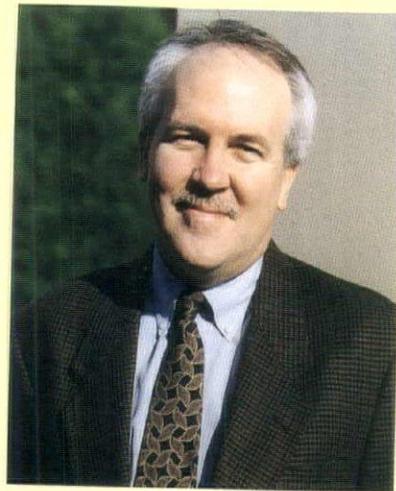
The Council intends to replace the Liberty Press with a new cultural institution being designed by Tod Williams Billie Tsien and Associates of New York, one of the most respected architectural firms in practice today. They are experienced in the design of museums in dense urban settings and, simply put, are accomplished architects who can be expected to produce a world-class building. Working in collaboration with the Richmond firm SMBW Architects, they have completed the schematic design of a building that shows early promise in terms of its massing, scale, proportions, rhythm, and spirit.

Yet, there is controversy over tearing down the old Liberty Press Building. For starters, the city's staff weighed in against the demolition. And, when the time came for public comment, a contingent of the local preservation community was armed for action. One by one, representatives of the Alliance to Conserve Old Richmond Neighborhoods came to the microphone to state and restate the position that any building that contributes to a historic district must remain – with no exceptions. These people, all respected citizens, spoke a language of absolutes that stunned me. Where, I wondered, is the latitude for discretion? When does a community entrust its public servants to make sound decisions based on the individual merits of a case? Are the values of historic preservation so fossilized that we've lost the ability to choose a valuable new cultural asset over a building as marginal as the Liberty Press?

I'll grant that there once was a time, in the infancy of preservation, when strident language was necessary to win the day. But I think those times are past. I believe a mature preservation movement has room for shades of gray. A mature preservation movement can embrace compromise when the greater public good is at stake. A mature movement, when the time is right, knows how to let go.

– Vernon Mays

*Editor's Note: The demolition permit was approved with qualifications.*



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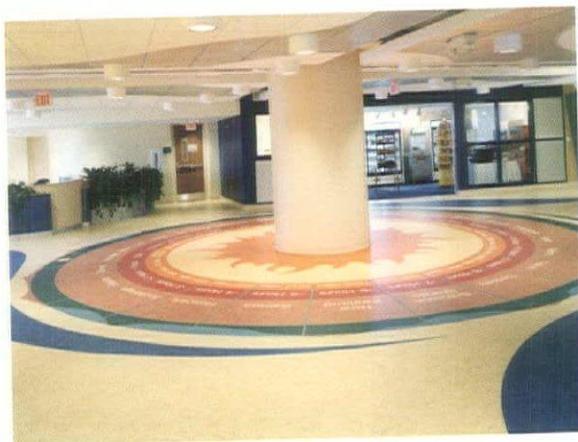


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## Common Ground

St. Bede Catholic Church by Kerns Group Architects pays homage to the Georgian style found in Colonial Williamsburg, while incorporating key contemporary elements. *By Deborah K. Dietsch*

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## High Performance

The new Wolf Trap Center for Education by Robert Wilson Mobley Partnership Architects celebrates art and learning in a light-filled space amid the trees. *By Kim A. O'Connell*

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## Public Service

The expanded C. Burr Artz Library by The Lukmire Partnership establishes a prominent landmark while doing its part to reinforce activity along a public promenade in Frederick, Maryland.

30

## Announcing the Inform Awards

The thirteenth annual Inform Awards call attention to worthy design solutions from across the region. Honor Awards were given to all the winners, including four entries from a single participant.

Rappahannock Bend, McInturff Architects  
Health Sciences Bridge, Pearce Brinkley Cease + Lee  
Rodgers Fence, ColePrevost Inc.  
Weiner Residence, McInturff Architects  
TCU Student Recreation Center, Cannon Design  
Automated Trading Desk, Nelson Byrd Woltz  
Good Shepherd Episcopal, Lawrence Cook/Michael Cook  
House in Old Town, McInturff Architects  
Jones Residence, McInturff Architects  
Covenant House, Lawrence Cook/Michael Cook  
Huis JCMZ, Studio27 Architecture  
Solar Table, Nelson Byrd Woltz  
Harris Teeter, Little Diversified Architectural Consulting



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## Design Lines

new developments in design



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## House & Home

a house that celebrates light and landscape



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## Taking Note

doing the small thing well

On the cover:  
St. Bede  
Catholic Church  
Photo : Prakash Patel

In our next issue:  
Buildings for  
Education

# In Jefferson's Spirit

**A**yers Saint Gross is going Jeffersonian – somewhat. The Thomas Jefferson Foundation, steward of Monticello, has chosen the Baltimore-based architecture and planning firm to design a visitor's complex, education center, and administrative offices for the historic plantation. These additions, planned for a location off the mountaintop, will allow for a clean sweep of the landmark estate – removing the anachronistic vestiges of the 20th and 21st centuries. Foundation president Daniel P. Jordan calls this “the most ambitious building project at Monticello since Jefferson walked the grounds.”

Adam A. Gross, FAIA, principal of Ayers Saint Gross and project team leader, has hung Jordan's words over his desk. “I can't imagine another commission bringing the same kind of emotions,” Gross says. The firm's 15-plus years of work with the University of Virginia has given the team a deep appreciation for Jefferson's legacy, as well as the conviction that the new design should not simply reiterate Monticello's neoclassicism. “The challenge is trying to build on the principles, but not to be an imitator,” says Sandra Parsons Vicchio, AIA, head of the firm's cultural facilities studio.

The architects were selected from a field of 22 firms nationwide because of their “sensitivity to the landscape and background in planning,” notes Kat Imhoff, chief operating officer of the foundation. Ralph Appelbaum and Associates of New York City, the exhibit designers, and Michael Vergason Landscape Architects of Arlington will collaborate with Ayers Saint Gross on the design team. “We want a process in which design of landscape, buildings, and exhibit will develop simultaneously,” says Vicchio.

Currently storage spaces, offices, and a gift shop occupy space in Monticello and nearby buildings, while a sizable parking lot sits close at hand. Removing these intrusions from the mountaintop – with the exceptions of restrooms and accessibility features – will help visitors better understand the estate by presenting it as a unified Jeffersonian design. The 45,000 square



New visitor facilities and administrative offices for Monticello will be placed at a distance from the mountaintop in order to give visitors a better sense of Jefferson's intention.

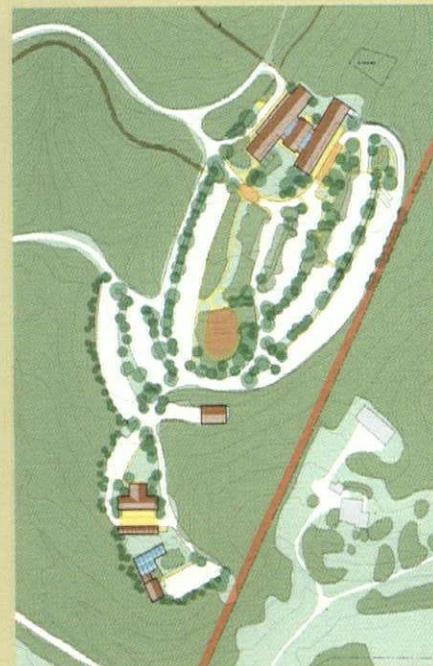
feet of new space will be divided between two sites. Plans call for the visitor's complex and education center to be located at the base of the mountain near the existing ticket office and shuttle station. The administrative facility will be moved off the mountain entirely, to a tract on the south side of Route 53, across from Kenwood, which houses the International Center for Jeffersonian Studies.

The architects want to maintain the spirit of Monticello within the sequence of experiences that visitors have as they enter the site. “The first thing we want people to experience is the landscape,” says Gross. “We want to make sure the experience of the plantation is immediately recognized.” Jefferson designed the mountaintop estate with a series of roundabout roads that spiral down the mountain. Ayers Saint Gross envisions the visitor's center as a subsequent roundabout – three rectangular volumes fanning out along the landscape, connected by circulation paths.

“Jefferson recognized the importance of turf and trees, how architecture works within a landscape,” says Gross. “While the building will be more natural and informal, not derivative of the house, our goal is to work within the same principles Jefferson used.” In addition, the adminis-

trative facility's design will have an agrarian character, similar to a farm building. The Foundation plans to celebrate completion of the additions at a ribbon-cutting ceremony on April 13, 2008, which is Jefferson's birthday.

– Rebecca E. Ivey



New buildings will include visitors center, top, and workshops, storage, and greenhouse, bottom.

## Jameson and Sneed recognized with Young Architects Award

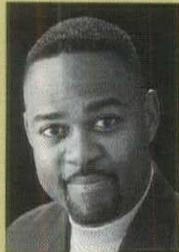
Virginia should be proud. This year, two of the five recipients of the national Young Architects Award, announced in February by the American Institute of Architects, hail from the state: David Jameson, AIA, and Kevin G. Sneed, AIA. The award recognizes outstanding leadership in design, education, or service to the profession, targeting those who have been licensed ten years or fewer.



Courtesy David Jameson

Jameson

Jameson, the principal of David Jameson Architect of Alexandria, has committed his practice to the pursuit of design excellence. AIA/Northern Virginia Executive Director Debbie Burns comments that "in the eight years that he has practiced as an architect, David's exceptional designs have been acknowledged by the accumulation of more than 35 local, state, and national awards." Design, Jameson says, "is what I love about being an architect – I love the challenge of creating something."



Peter Curtis

Sneed

A 1990 graduate of Virginia Tech, Jameson now serves as a visiting critic to Tech's Washington-Alexandria Architecture Center. Jameson volunteers with AIA/Northern Virginia's Architects in Elementary Schools (ARCHES) program, leads the chapter's "How to Work with an Architect" workshop, and sits on the Virginia Society AIA's Design Committee.

Sneed, who was recently named director of architecture at OTJ Architects in Georgetown, was president of AIA/Northern Virginia in 2003. The 1987 graduate of the University of Texas at Arlington was a founding member of the chapter's Associate/Young Architects Program and has served as a regional liaison to the Young Architects Forum, a member of the national AIA's Diversity Committee, and a representative on the Board of Architectural Review for the City of Alexandria. Sneed currently serves on the AIA's Interiors Committee and also volunteers with the ARCHES program. "It's important not only to be part of an organization such as the AIA, but also to give back to the community," he says.



Hoachlander Davis Photography

Jameson's award-winning interior at 1779 Church Street.

The other three architects recognized with the 2004 Young Architects Award are Janis LaDouceur, AIA, of Barbour/LaDouceur Architects in Minneapolis; Donna Kacmar, AIA, of Architect Works, Inc. in Houston; and John Burse, AIA, of Mackey Mitchell Associates in St. Louis. The AIA will present the awards in June at the AIA 2004 National Convention and Design Exposition in Chicago.



Jeff Totaro

Sneed was a member of the BGM design team for this Trizec regional office.

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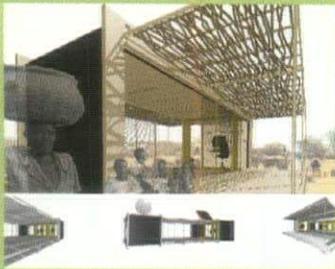


## WebWatch by Rebecca E. Ivey

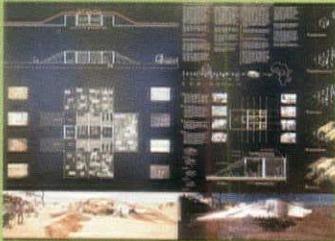
### Humanitarian Design Online

[www.architectureforhumanity.org](http://www.architectureforhumanity.org)

How can an architect step outside the world of design and work not only with a conscience, but also as a humanitarian? Architects around the world are finding that an organization called Architecture for Humanity is making the answer clear. The New York City-based organization has created an international online presence with its effective website. The homepage details several current projects: On one hand, the site includes follow-up on an international competition to design a mobile health clinic to combat the HIV/AIDS pandemic in Africa. Elsewhere, the website makes a plea for assistance on a new project with Relief International to rebuild the earthquake-damaged city of Bam, Iran.



Mobile Clinic Project, first place, KHRAS Architects of Denmark



Mobile Clinic Project, Founder's Award, Gaston Tolila & Nicholas Gilliland, France

Meandering through the site, visitors can peek at winning designs from past competitions, scroll through lists of upcoming lectures, window-shop at the virtual store, donate to the organization, or contact it to offer design services. However, the site truly shines when addressing how an Architecture for Humanity competition assisted families returning to war-torn Kosovo. The competition to design adequate transitional housing resulted in more than 200 prototypes, from which a jury selected 10 finalists and 20 notable entries. The entries were exhibited in four countries and featured in more than 30 publications, spurring the collection of more than \$120,000 for the international War Child charity, which then created housing, schools, and medical facilities in Kosovo and elsewhere. Sean Godsell's notable entry, "Future Shack," will appear in the Solo 2004 exhibition at the Cooper-Hewitt National Design Museum.

Architecture for Humanity and its mission are expanding. Cameron Sinclair, its founder and executive director, notes that the site is now being updated for two new design competitions, the upcoming Cooper-Hewitt exhibition, and a database of responsive design. So this impressive website is on its way toward bigger and better things.

**Grade: A.**

Photos: Architecture for Humanity

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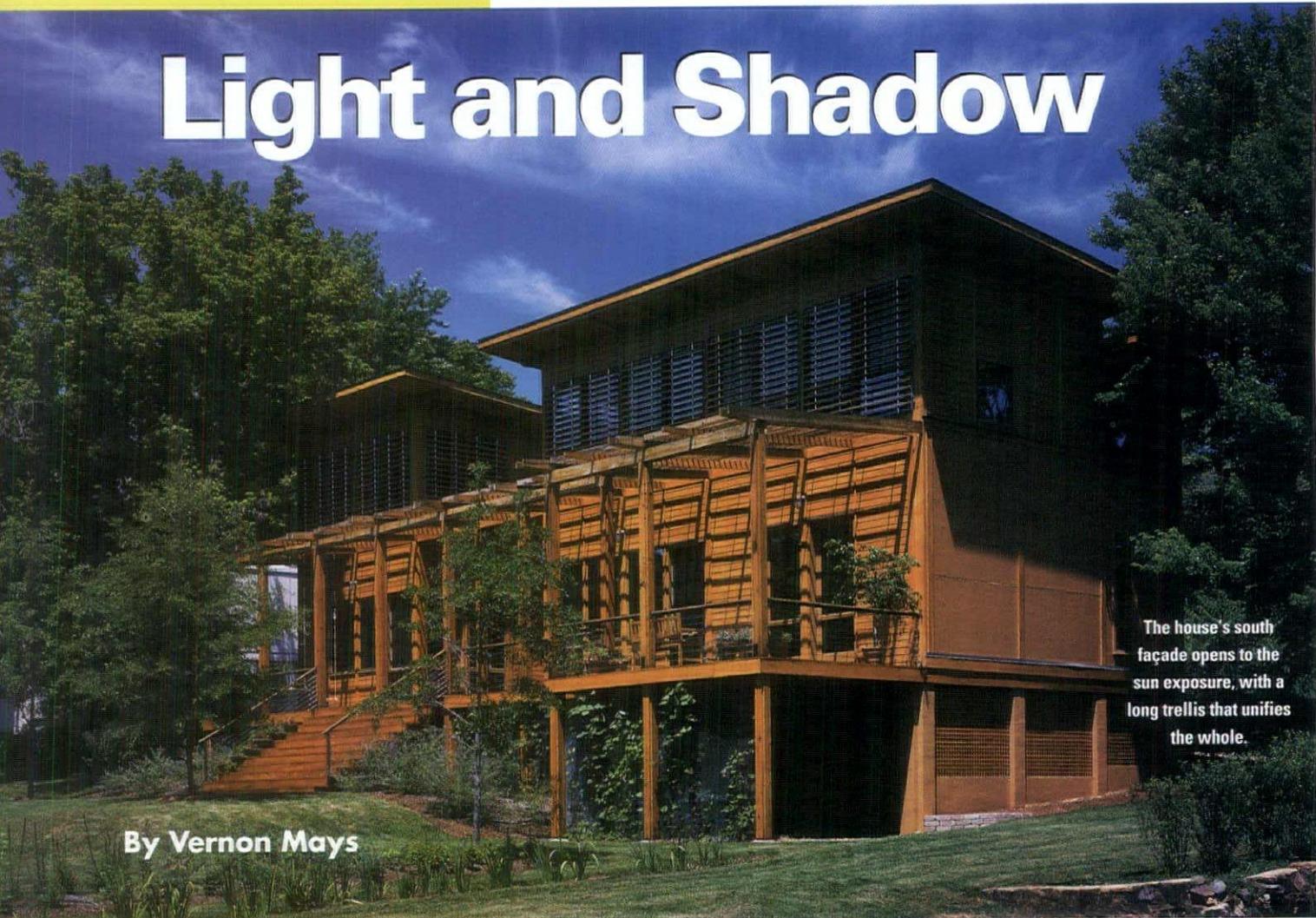
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# Light and Shadow



The house's south façade opens to the sun exposure, with a long trellis that unifies the whole.

By Vernon Mays

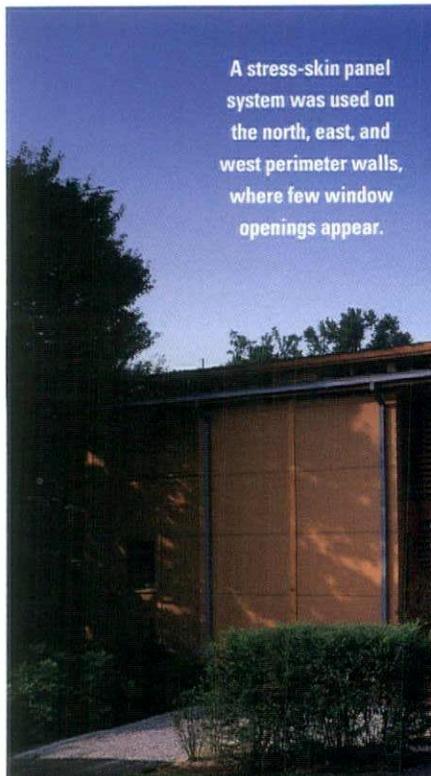
**A**lthough it is built far off the beaten path in an isolated little corner of Charlottesville, the home of Chris Hays, AIA, and Allison Ewing, AIA, draws its spirit from places as far afield as Italy and Japan.

Located near the Rivanna River in the shadow of Monticello, the Woolen Mills House takes its name from the old mill village on the eastern edge of the city. "This part of town was very interesting to us," says Hays, who recently established his own office, Christopher Hays Design Studio, after more than 10 years as design partner at William McDonough + Partners. "It has an amazing history – it kind of feels like a village. It grew up around the woolen mill that had been operating prior to the Civil War. We just saw the neighborhood and thought it was so unique. You feel like you're in the country, but you're just a mile from downtown."

Rising high on a platform above a low-lying flood plain, the well-crafted house celebrates sunshine, fresh air, and a commingling of indoor and outdoor spaces. Its functional aspects deal with the needs of a family of four. But its spiritual dimension draws heavily on the enriching experiences the married couple shared early in their careers when they lived for a year in Tokyo and later worked for two years at the Renzo Piano Building Workshop in Vesima, Italy.

Two Eastern concepts of space provided the conceptual framework for the house's design. The first, known as *ma*, refers to the space between two objects or two edges. The second concept, *bashi*, is about bridging the two edges – which, Hays explains, can be either physical or symbolic edges, spanning between the secular world and the heavenly world.

The particular site they had selected for the house fit comfortably into this



A stress-skin panel system was used on the north, east, and west perimeter walls, where few window openings appear.

conceptual framework. "There is a kind of metaphorical sense of this place as something between the country and the city," Hays enthuses. "We designed this pulling apart of the house so that the most important spaces are created outside." A second-story enclosed bridge joins the pieces of the house at the same time that it calls attention to their separation.

Because they wanted the house open to views and light from the south side while providing shelter on the north, Hays and Ewing designed a building that presents a closed face to the street and reveals itself completely to the yard in back. Visitors arrive at an entry court and step up to the porch through a large pivoting gate. This threshold beneath the second-floor bridge frames a view of the landscape behind the house and a quaint 19th century church beyond.

Hays says the creation of the open space between the two parts of the house recalls the servant's quarters where he and Ewing lived in Italy. "You entered from a narrow street and through a gate, then into the backyard and into the house," says Hays. "That memory set the stage for this idea of coming into the house but not really being indoors. And it seemed like the perfect climate here to do the same thing."

The main wing of the house contains the living room, dining room, kitchen, and powder room on the first floor. Two children's bedrooms, a bath, and laundry space are above. The living room is an airy double-height space with a second-floor balcony that serves as a play area.

On the opposite side of the entry court, the smaller two-story volume con-

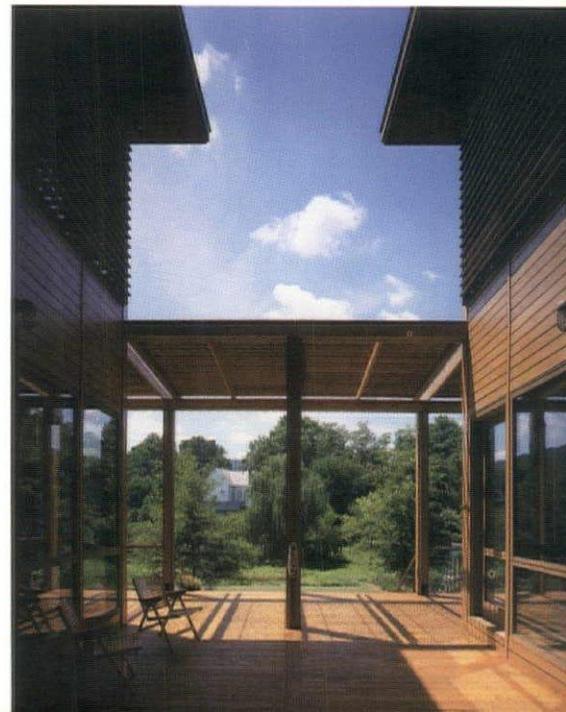
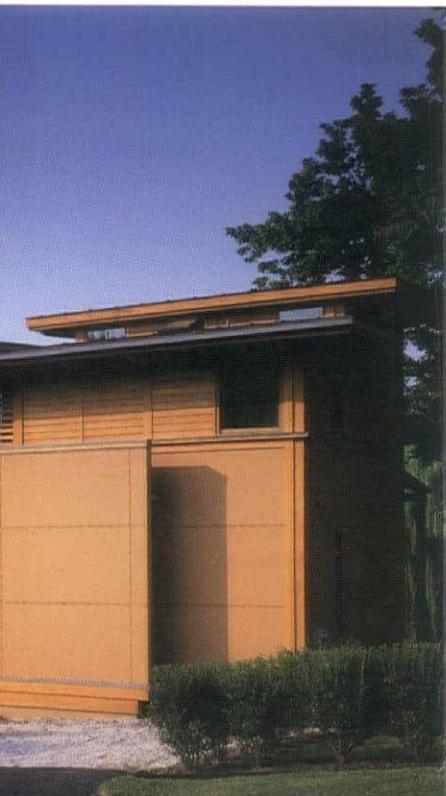


Louvers that shade the upper-floor windows turn horizontally and become latticework on the trellis (above). The two sections of the house frame a view of the landscape (below).

tains a studio/guest room on the lower floor and the master bedroom suite above. The sloped ceiling in the bedroom allows daylight to flood the room, although the light is filtered through louvers attached to the outside wall. Operable shades on the inside allow the couple to darken the room on those rare mornings when they get a chance to sleep in.

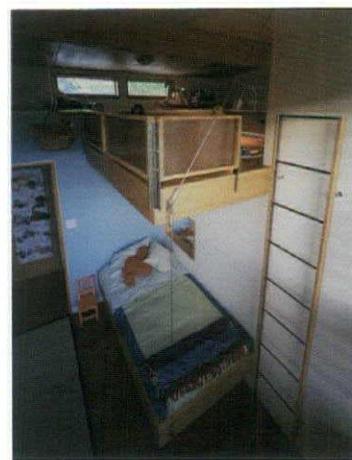
Ewing, who continues as a design partner at McDonough + Partners, says the couple took turns back and forth while designing the house. Hays would build a model of a design, and then she would do one. "The other thing that was interesting for us was that we were both working on houses for other people at the same time," says Hays.

What distinguishes this house from work they were doing at McDonough + Partners office at the time was the decision to work hard at the exterior shading – while at the same time making the house come alive with light. "Our experience living on the Mediterranean convinced us that nothing is more regenerative than daylight brought indoors," says Hays. "We developed a system of louvers that stretch across the top band of windows to shade the upper level and then turned the





The open floor plan gives a sense of spaciousness in a relatively compact space.

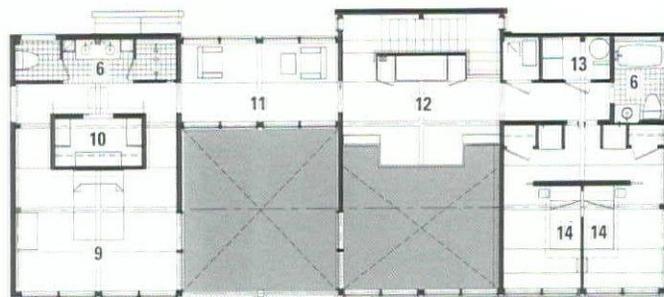


Photos: Prakash Patel

The second-floor balcony extends into the double-height living space, providing a more generous play area for the children upstairs (above). Each child's bedroom includes a loft as well (right).



First Floor Plan



Second Floor Plan

- |           |                        |
|-----------|------------------------|
| 1 Porch   | 8 Sitting Area         |
| 2 Foyer   | 9 Master Bedroom       |
| 3 Kitchen | 10 Master Closet       |
| 4 Dining  | 11 Bridge/Sitting Area |
| 5 Living  | 12 Balcony/Play        |
| 6 Bath    | 13 Laundry             |
| 7 Study   | 14 Bedroom             |

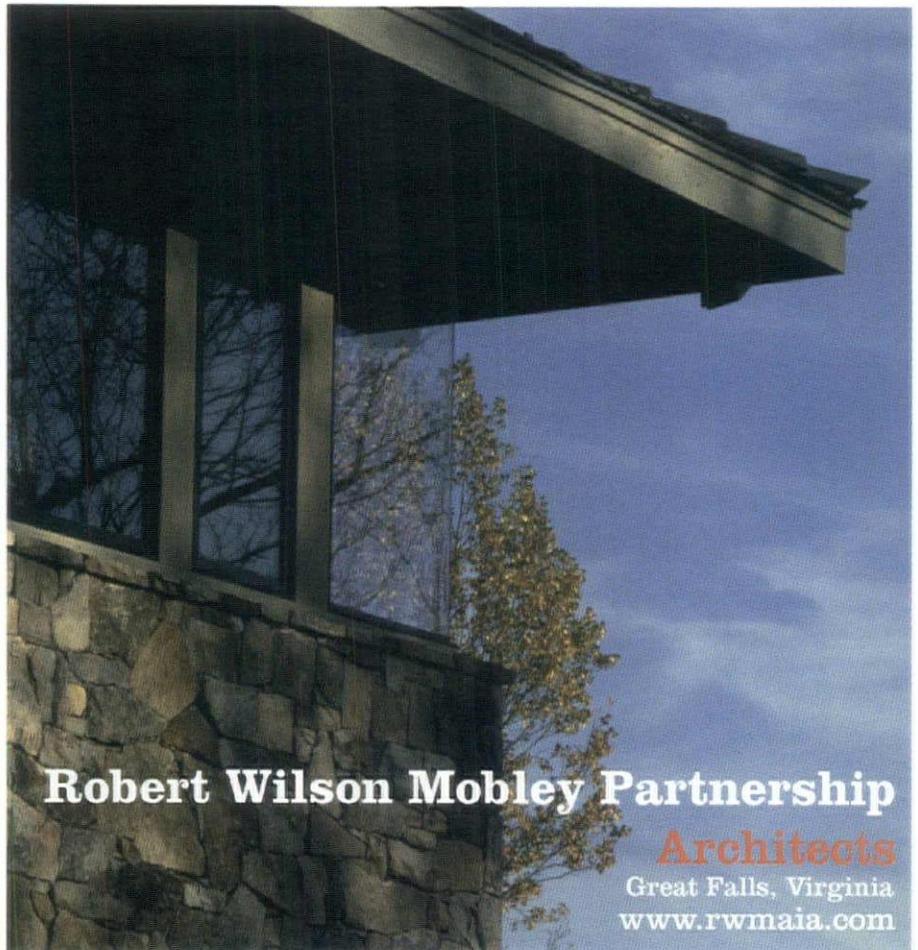


louvers horizontally to create a trellis to shade the lower level and the porch.”

The influence of their time spent in Japan emerges in the house’s structural system. A rigorous timber-frame grid in an 8-by-8-foot module defines the interior spaces and expresses itself throughout in the floors, walls, and ceilings.

Their interest in green architecture prompted detailed research to find sustainably sourced wood for the house. The house is built with reclaimed timbers from industrial sites in upstate New York. Both heart pine and Douglas fir beams were used in the interior, and Douglas fir columns were repeated on the outside. “The rest of the wood visible on the exterior is made of cypress from Virginia forests,” says Hays. “We used a more environmentally acceptable material in lieu of pressure-treated wood for the subframe.”

Bit by bit, Ewing and Hays are shaping the back yard into a garden, including a stream-fed pond they added to create wildlife habitat. “We were really interested in a house that felt like it was in a garden – and that the garden was ever-present in the experience of the house,” says Ewing. Of all the aspects of the house, she says she is most pleased with the gate that was added to close off the entry court from the street. “I love the drama of the swinging door,” she adds. “It’s a nice daily postcard as we return to the house at the end of the day.”



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15

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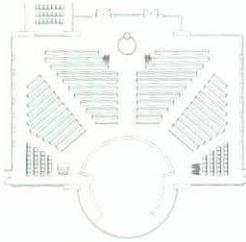
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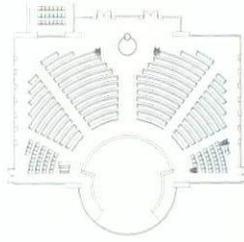
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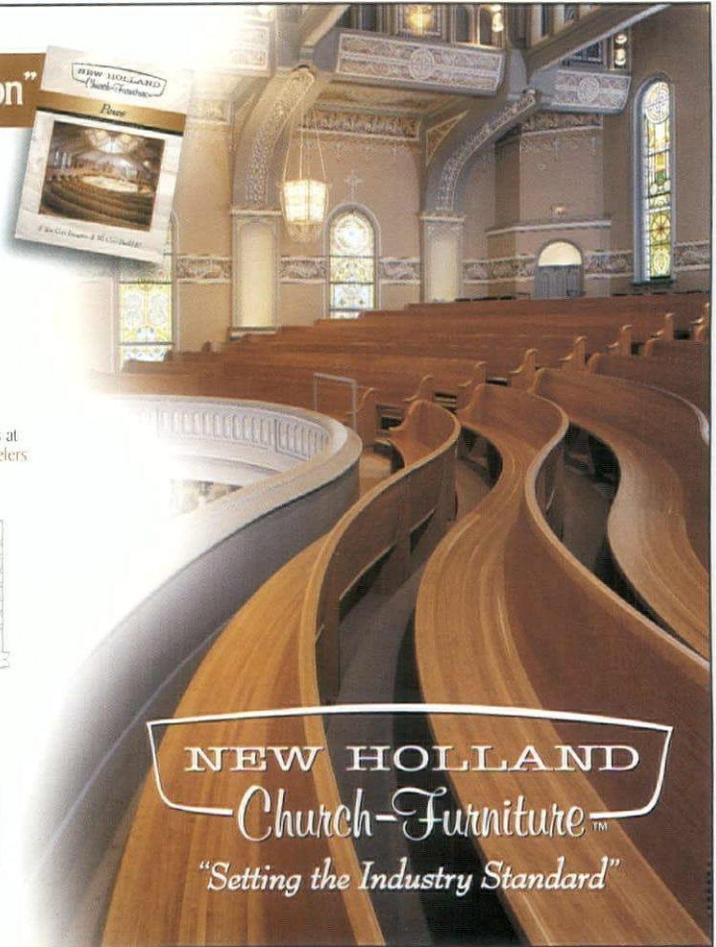
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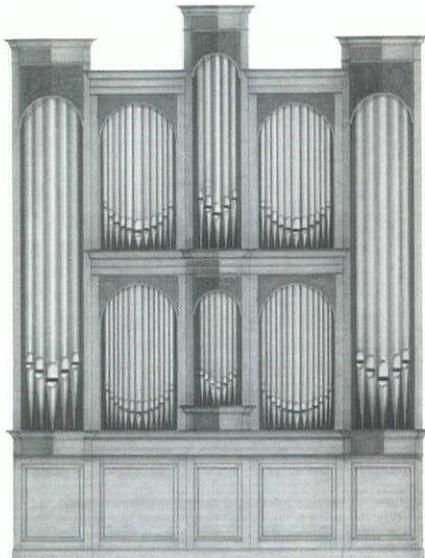


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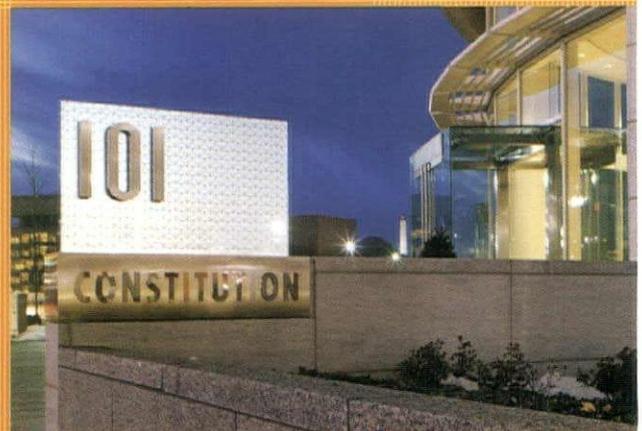
The concept rendering for the new pipe organ at St. Bede Catholic Church, Williamsburg, VA  
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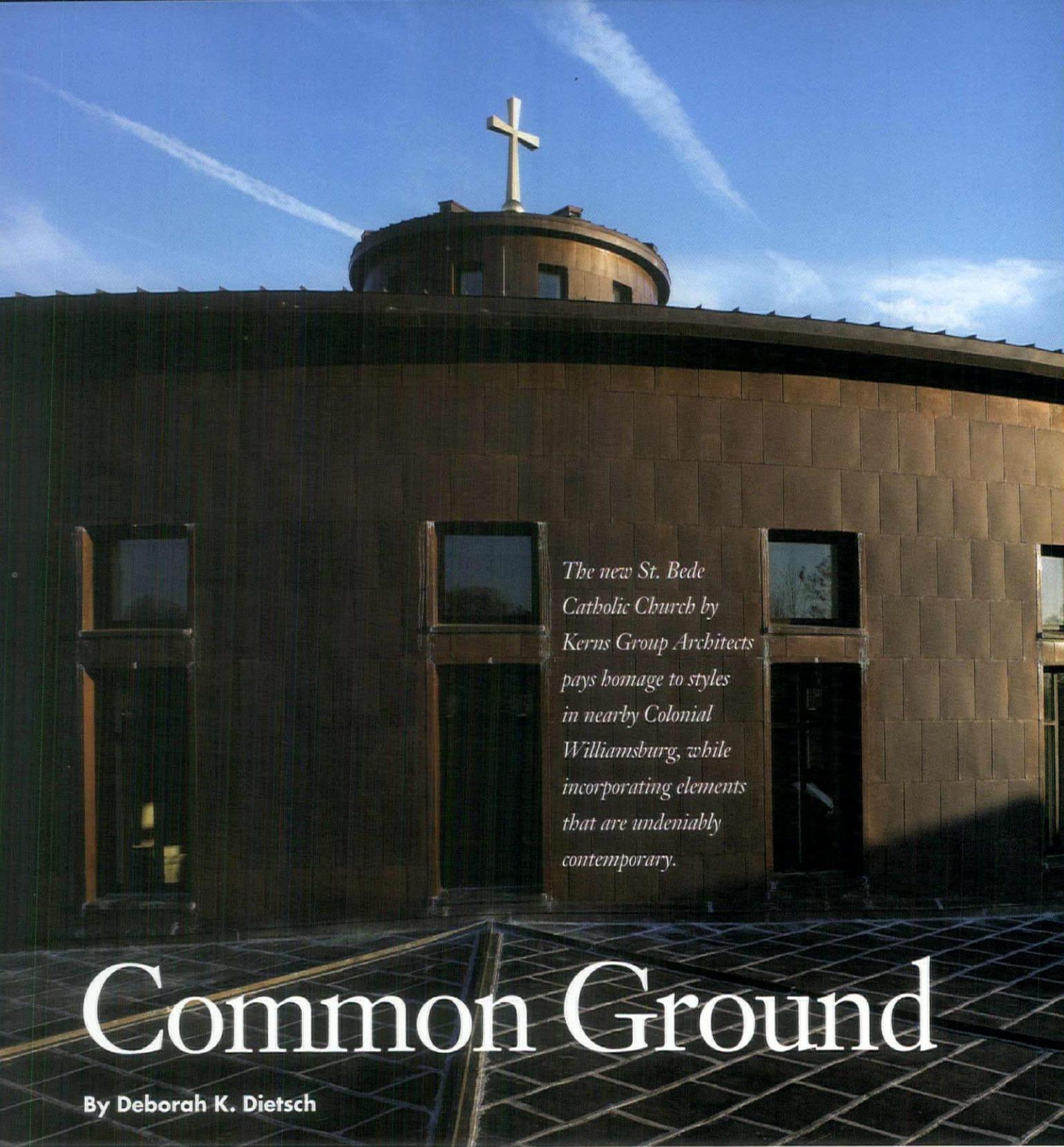
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# **WESTPORT**

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*The new St. Bede Catholic Church by Kerns Group Architects pays homage to styles in nearby Colonial Williamsburg, while incorporating elements that are undeniably contemporary.*

# Common Ground

By Deborah K. Dietsch

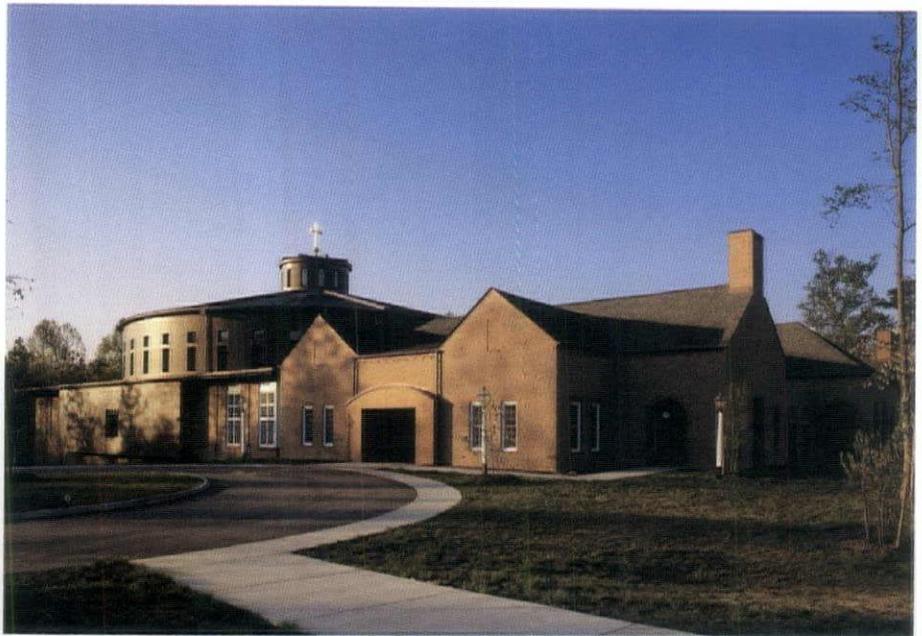
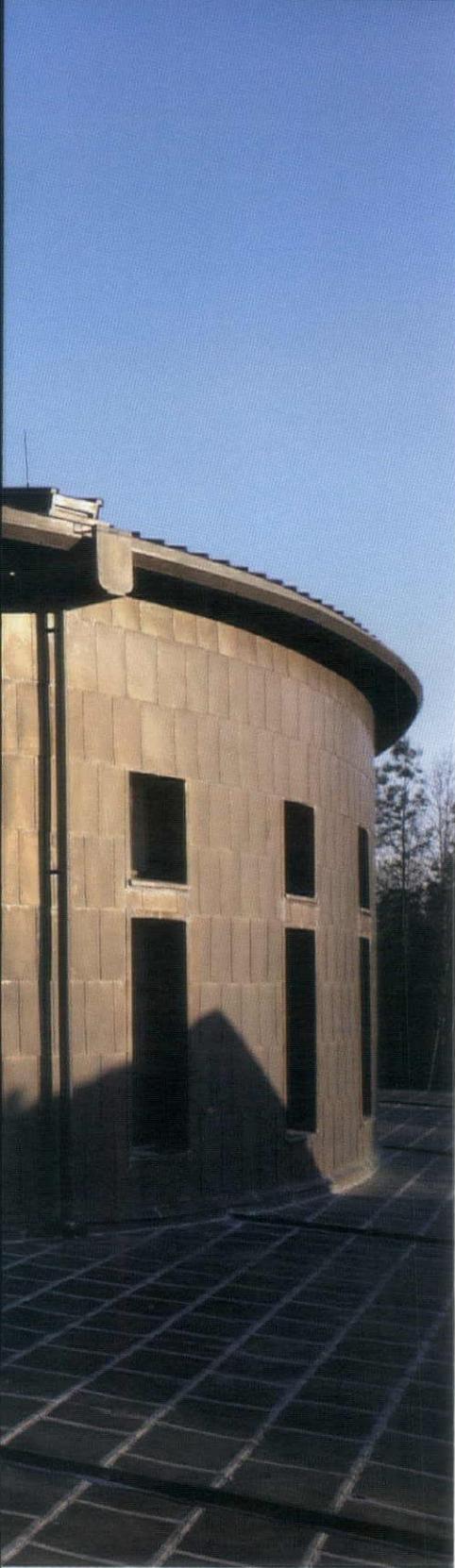
**B**uilding in Williamsburg, the bulwark of Colonial America, often comes with the expectation that new architecture should look old – or at least draw on revered classical traditions. So when plans were announced to build a new church for the St. Bede Catholic parish, the largest religious community in Williamsburg, the congregation quickly decided that the architecture should recall local Georgian style.

“The challenge of making it Georgian,” explains Monsignor William Carr, “was getting the volume and the detail in a church of this size.” St. Bede, he says, needed to seat 1,500 worshippers, more than the Cathedral of the Sacred Heart in Richmond.

Kerns Group Architects of Arlington met the challenge by

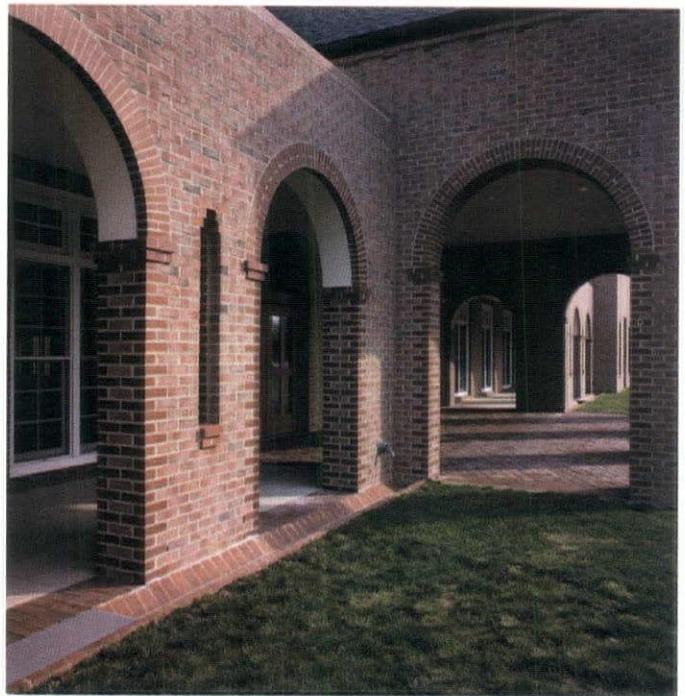
using both traditional and modern architectural elements to dramatic effect. The 38,000-square-foot mega-church, while hardly a textbook example of Georgian architecture, pays homage to Colonial Williamsburg in a colonnaded brick building at the front. This commons leads to a large nave topped by a huge, copper-clad drum and lantern. Front and back are clearly different, but skillful siting, clarity of functional organization, and crisp detailing fuse them into a powerful whole.

Constructing the \$8 million church was prompted by the rapid growth of Williamsburg’s Catholic parish, which now comprises about 7,500 people. By the 1970s, the parish had outgrown the original St. Bede Church, built in 1932 as a chapel, and was



**Tradition and modernity coexist at St. Bede, which features both a colonnaded, brick building and a more abstract, copper-clad drum.**

**The drum and lantern at St. Bede's (left) recall antecedents ranging from the Pantheon to round Shaker barns.**



**Colonial Williamsburg is recalled in the building's modest walkways and rounded arches. New interpretations include the copper downspout and simple slate stepping stone across the brick runnel.**

using an adjacent 1960s parish center as a second church. "We were so severely overcrowded that we had to worship in two different buildings," says Carr, who became pastor of St. Bede in 1993. He recognized that holding Mass in separate spaces was not going to work in an era of fewer priests. "We needed a new church with gathering spaces that would bring everyone together."

From 15 architectural firms, the church selected Kerns Group based primarily on its experience designing more than 80 churches over the past two decades. Carr recalls how architect Thomas Kerns, FAIA, walked the property and studied the way the sun rose across the site. "He both understood the site and our need for a spiritual place," says Carr.

The 43-acre wooded site is located on the western outskirts of Williamsburg and focuses on a meadow at the center. Kerns placed the building on the south edge of the meadow "to nurture a sense of journey from the secular world to a sacred environment." The journey begins off the main road on a serpentine drive that leads around an elliptical, grassy space in front of the church to a parking lot on the eastern side. Pathways connect the parking lot to the colonnade in the Georgian-inspired front wing.

Reinforcing the procession, the church is well organized to express its three main functions – the one-story commons that contains a fellowship hall, sacristy, offices, meeting rooms, nurseries, and support spaces; a baptistery with font for baptism

Photos: Prakash Patel



rituals; and a large circular worship hall. The trio of distinct volumes converges beneath a skylight placed on a central axis and is arranged to create a spatial crescendo of ever-higher volumes that reflects the spiritual journey of the faithful.

At the front of the church, the commons expresses the parishioners' desire for the Williamsburg look with rounded arches, hipped roofs, and chimneys. "We took the appreciation of the Georgian style to heart," says Kerns, who researched the 18th-century landmarks of Colonial Williamsburg, including the George Wythe and John Palmer houses, the public records office, and the powder magazine for precedents that might suggest the church's massing and details.

Like these precedents, the symmetrical brick frontispiece is modest and largely unadorned. "It required highly skilled masons, because the order of this building is based on the module of a brick," explains Kerns. "There are almost no cut bricks, except

in the gables." Colonial-inspired details include rubbed-brick window surrounds and decorative recesses modeled on "put-log" holes used by 18th-century builders to support wood scaffolding during construction. Brick runnels around the perimeter drain rainwater from copper spouts. These carefully crafted details add authenticity and depth to enhance the building's human scale.

Kerns also makes it plain that this stripped-down, long building is contemporary, not Colonial. Chimneys rising from the end gables, for example, are purely compositional devices to frame the large, round sanctuary at the rear of the church.

But the Georgian-inspired elegance of the exterior disappears inside the commons. Apart from a few decorative touches, such as brass chandeliers from the old church and a triptych depicting the life of St. Bede, the interior has the blandness of a hotel conference center. From the open fellowship space at the center of the commons, worshippers proceed through doors to the baptistery.



Photos: Prakash Patel



This daylighted space centers on a marble font, large enough for baptismal immersions, and is topped by a skylight and flanked by banks of tall windows. More passageway than arrival point, it serves as a neutral, if awkward, transition between the commons and the nave at the southern end of the building. Openings between the baptistery and the nave, for example, seem too low as they block a clear view through the transitional space and visually cut off the rounded arches of the doorways to the commons.

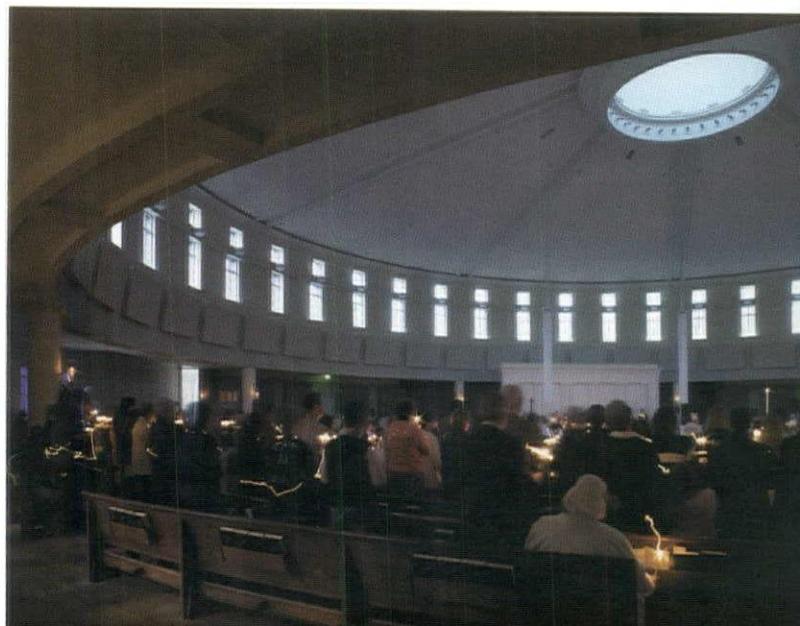
However, few people will want to linger at the front of the church when the main event is clearly the worship hall under the big drum. In designing this impressive, 140-foot-square space, Kerns studied everything from the Pantheon and San Stefano in Rome to round Shaker barns and a contemporary horse barn by British architect Michael Hopkins. Also recalled is the great drum of Gunnar Asplund's Stockholm Public Library.

Clad in the same brick as the commons, the sanctuary is essentially a big box topped by a 125-foot-diameter cylinder. Supporting the drum are steel beams that extend from a compression ring in the center to steel columns around the circumference. Kerns' initial idea was to accentuate the structure with radiating slots of daylight in the roof, but the skylights were nixed due to cost concerns. Instead, the huge ceiling rises to a lantern at the center that illuminates the marble altar below.

Copper panels, chosen for their durability, sheathe drum and lantern to emphasize the contrast in the building's superimposed round and square geometries.

**Daylight is abundant in the commons (above) and in the nave (below), which is lit by a circular bank of 40 windows.**

**Decoration is minimal in the worship hall (facing page), emphasizing the simplicity of the architecture.**





A frame of color-changing dichroic glass frames the statue of the Madonna.

The metal, now a rich purple in color, is also applied to wide, projecting bays in the east and west façades where the church anticipates future expansion.

In designing the sanctuary, Kerns collaborated with liturgical design consultant Richard Vosko (who had worked with Spanish architect Rafael Moneo on the Cathedral of Our Lady of the Angels in Los Angeles) and drew on Christian numerology to order the space. Forty windows encircling the drum mark the 40 days of Lent, while 12 windows in the lantern symbolize the 12 apostles. Decoration is kept to a minimum to reinforce the powerful simplicity of the architecture. Instead of stained glass, dichroic SP glass is applied to east- and west-facing windows to cast a subtle glow of changing light on the polished concrete floors.

Under the drum, the room reinforces the active participation of worshippers in the Mass. Rows of pews, divided by wide aisles, are arranged in a circle around the altar at the center. They are separated by generous walkways from a small, 20-seat worship chapel, paired confessional chapels, and support spaces tucked into the square corners of the sanctuary.

Carr, who was nervous at first about holding Mass in the round, now says the arrangement of pews allows the 1,500 worshippers to be no farther away from the altar than they were in the old church. During services in this grand space, he says, "I can really feel the power of the people at worship."

*Washington, D.C.-based freelance writer Deborah K. Dietsch frequently contributes to The Washington Post. Her latest book is Architecture for Dummies.*

**Project:** St. Bede Catholic Church, Williamsburg  
**Architect:** Kerns Group Architects, Arlington (Tom Kerns, FAIA, principal; Sean Reilly, AIA, project manager; Mary Frickie, interior designer; Jonathan Glick, Brian Donnelly, AIA, Tyler Brown, project team)  
**Associate Architect:** Hopke & Associates (John Hopke, AIA, principal; Roy Stump, project architect)  
**Consultants:** The Rev. Richard S. Vosko (liturgical consultant); Michael Vergason Landscape Architects (landscape architecture); Landmark Design Group (civil engineering); Ehlert/Bryan (structural); Foundation Engineering Science (geotechnical); Bansal and Associates (MEP engineering); Musonics (acoustical); C.M. Kling & Associates (lighting consultant)  
**General Contractor:** E.T. Gresham Company, Inc.

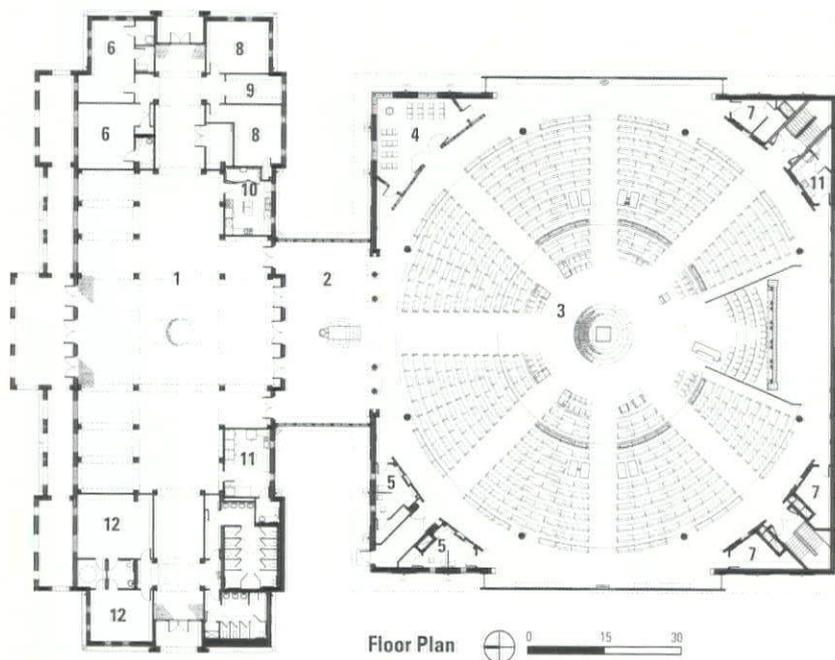


The baptistry centers on a marble font large enough for baptismal immersions.

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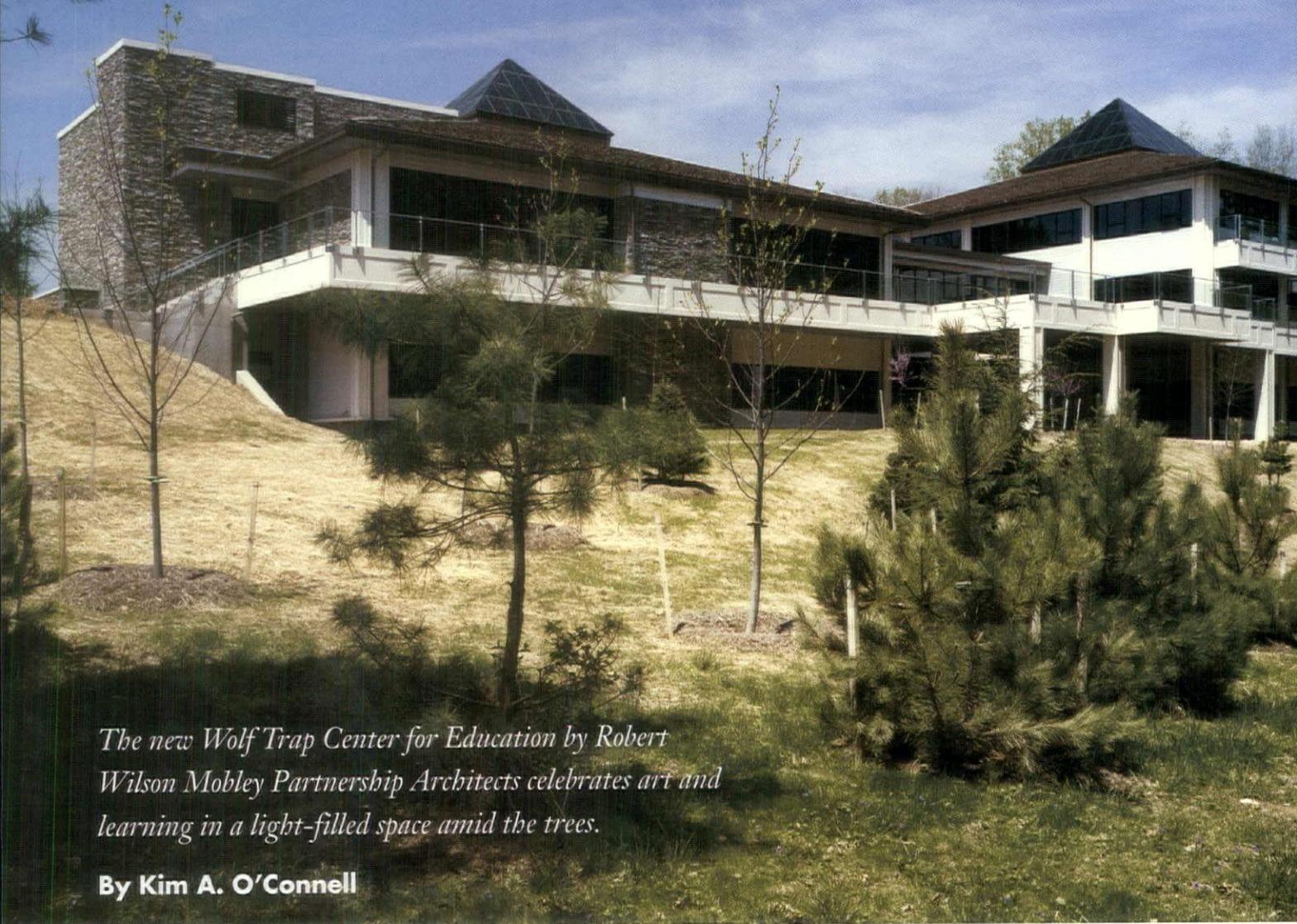
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Floor Plan 0 15 30

- |                          |             |
|--------------------------|-------------|
| 1 Commons                | 7 Support   |
| 2 Baptistry              | 8 Meeting   |
| 3 Nave                   | 9 Coats     |
| 4 Chapel                 | 10 Kitchen  |
| 5 Reconciliation Chapels | 11 Sacristy |
| 6 Office                 | 12 Nursery  |

# High Performance



*The new Wolf Trap Center for Education by Robert Wilson Mobley Partnership Architects celebrates art and learning in a light-filled space amid the trees.*

**By Kim A. O'Connell**

**T**oo often, designers of multipurpose buildings accommodate adaptability by creating formless spaces enlivened only by the people that use them. At the new Wolf Trap Center for Education in Vienna, however, the facility offers distinctive spaces for work and learning that are visually connected both to each other and to Wolf Trap's renowned performing arts centers and park-like setting.

For an arts complex that has hosted world-class performers, previous accommodations for staff and students were disjointed or shabby at best. The Wolf Trap Foundation originally housed its staff in nine small residential structures, and the facility's drama and music workshops were held in randomly available school and church basements. The Foundation sought to bring these functions – including offices, rehearsal and education halls, and event spaces – under one roof.

Designed by Robert Wilson Mobley Partnership Architects of Great Falls, the new \$10 million Center for Education is





Each of the center's sections (here and below) is topped by a pyramidal skylight, which unifies the design.

Photos: Stu Estler

composed of two pavilions, one for administration and the other for education and performance. Connecting the pavilions is a grand foyer that doubles as an event space. Mobley's firm already had completed several smaller commissions at Wolf Trap when it was hired to plan and design the center in 1998. "We were the smallest firm interviewed," says Robert Mobley, AIA, the firm's founding partner. "The history we had developed at Wolf Trap enabled us to do the largest and most prestigious project we've ever had."

Immediately, the commission posed several challenges. The center was to be built on a 16-acre site next to the Barns, Wolf Trap's indoor performance venue, which abuts both a quiet neighborhood and the high-traffic Dulles Toll Road. The toll road divides the Barns property from Wolf Trap's signature Filene Center pavilion. The architects were charged with creating a new building that limited impacts on the neighborhood, while maintaining stylistic connections to the more rustic barns and the Filene Center.

Mobley studied where the new building could be placed to have the least impact on neighbors. The site beside the Barns was selected because of future plans to link the two buildings. Removed from neighboring houses as far as possible, the building clearly reveals the tripartite nature of its interior functions – the two-level administration wing, the low-lying foyer, and the one-level education and performance space.

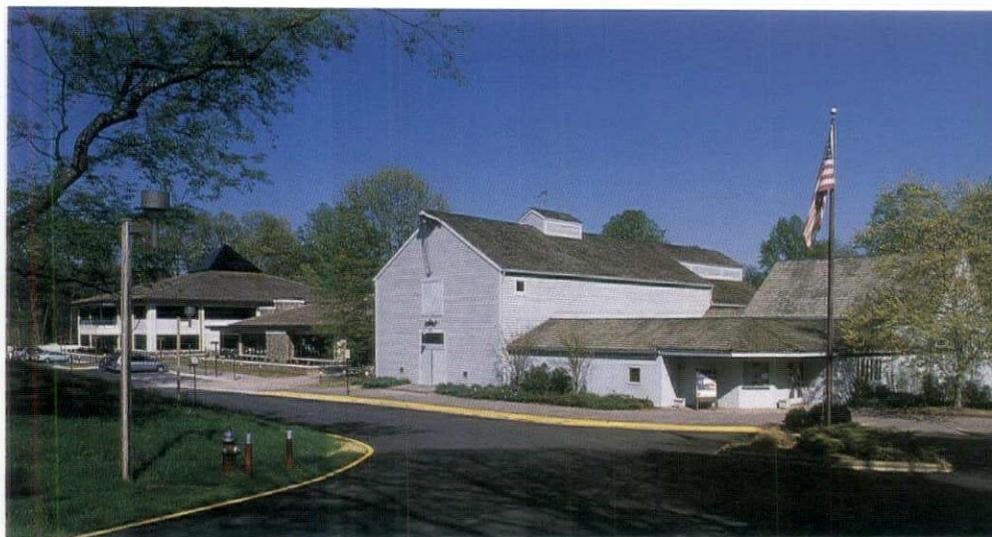
The architects infused the building with a sense of openness and light, which was particularly important to foundation staff. "We were conscious of the fact that they were going to be moving from separate buildings," says firm partner Matt Arnold,



AIA, who served as project manager. "They didn't want it to be a maze, they didn't want it to be corporate, and they wanted to open their windows."

To this end, each of the three sections is capped by a pyramidal glass skylight, whose tinted geometric sections recall stained glass. In the administration wing, the skylight tops a double-height atrium, surrounded by open cubicles and windowed offices that benefit from an abundance of natural light. The building also takes advantage of a steep slope, which falls away at the back to bring light into basement-level spaces. On the side facing the Dulles Toll Road – which includes the executive offices and a large conference room – special sound-reducing glass helps minimize distraction from the constant rush of passing cars.

The center echoes the rustic nature of the Barns (below), while its balconies foster a close connection to the site (above).





The building entrance leads directly into the Grand Foyer (above), which includes a comfortable waiting area beside a stone fireplace. Another skylight forms the core of the learning center (below right) and brings daylight down into the offices.

With faint echoes of Frank Lloyd Wright, the building's exterior features gently sloping rooflines, stone accent walls, and extensive balconies and terraces overlooking a stream and surrounding woods. Cedar roofing and siding mimic the exterior materials of the Barns. Wood and stone are brought indoors, as well. The project incorporates enough certified sustainable wood to stretch an estimated seven miles, if laid end-to-end. Here the sustainable wood is used for trim throughout the building and more extensively in the basement-level auditorium. A stone fireplace in the grand foyer warms the space. "Their old buildings were somewhat rustic," Mobley says, "so we tried to introduce this wood back into the building to make it feel warm." The result is a place that is more residential than institutional in its feel.

In the education hall, which is arguably the most utilitarian space, wood trim, stone accents, and abundant windows contin-

ue the theme. On a recent spring day, the hall was divided into three parts – with dancers stretching in one space, performers changing costumes in another, and a jazz group entertaining schoolchildren in the third.

Perhaps because of the center's inspirational mission, both the design team and contractor worked to perform at an exceptional level. "We build so many buildings that don't have any emotion, that are just functional," says Steve Mullaney, president of Westport Corporation, the general contractor based in Ashburn. "We reminded subcontractors that they weren't just building an office building. It was an emotional job because Wolf Trap feels so strongly about its educational programs, and what they mean for the community."

*Kim A. O'Connell is a freelance writer based in Arlington.*



Photos: Stu Estler



Sustainable wood is used extensively in the paneling of the basement-level auditorium.

**Project:** Center for Education at Wolf Trap

**Architect:** Robert Wilson Mobley Partnership, Architects, Great Falls (Robert Mobley, AIA, Matthew Arnold, AIA, Andy Caldwell, AIA, project team)

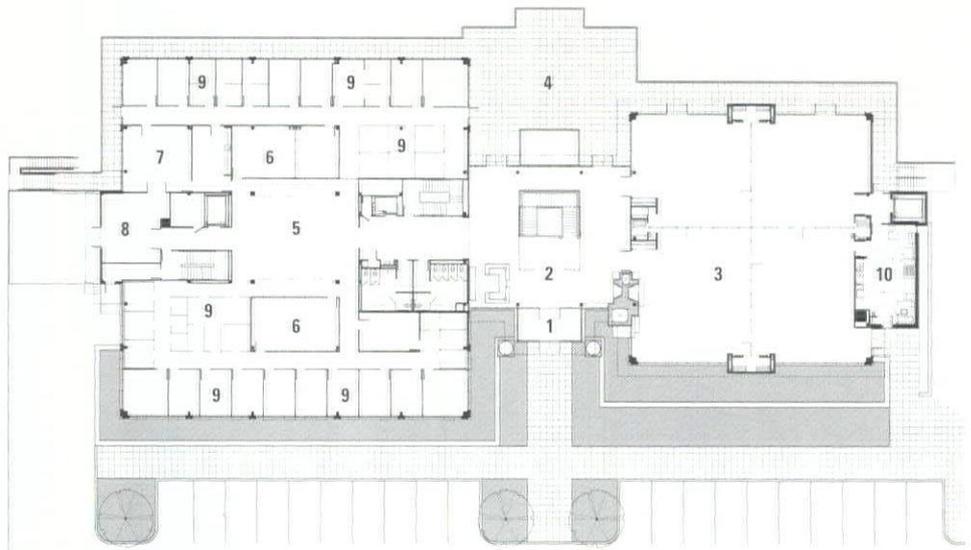
**Consultants:** Gauthier Alvarado & Associates (structural, mechanical, electrical, and plumbing engineering); William H. Gordon Associates (civil); ECS, Ltd. (geotechnical)

**General Contractor:** Westport Corporation

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- 3 Education Hall
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First Floor Plan





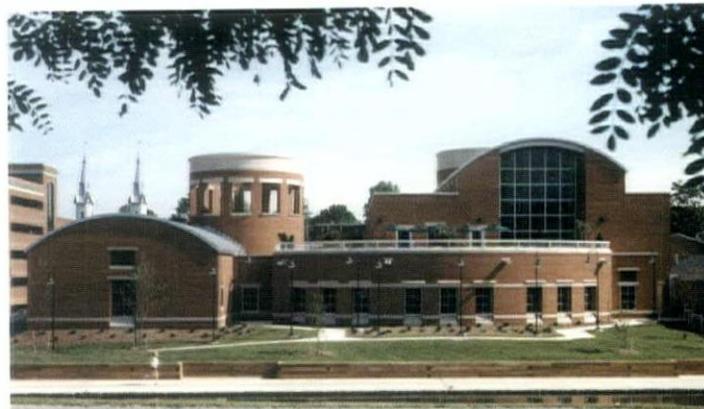
A soaring atrium at the heart of the building provides second-floor access.

# Public Service

View from the canal side (below) emphasizes the composition of parts.

**T**he old C. Burr Artz Library in downtown Frederick, Maryland, desperately needed an infusion of life. The publicly acknowledged eyesore occupied a prominent site near Carroll Creek, the meandering waterway bisecting the downtown district. The opportunity to improve it was presented by a major flood control project, in which the Army Corps of Engineers diverted the creek into two underground culverts and an open canal which is planned as an urban asset including paved walkways, benches, and pedestrian lighting.

The Lukmire Partnership, of Arlington, was commissioned to expand and modernize the library, at the same time creating a



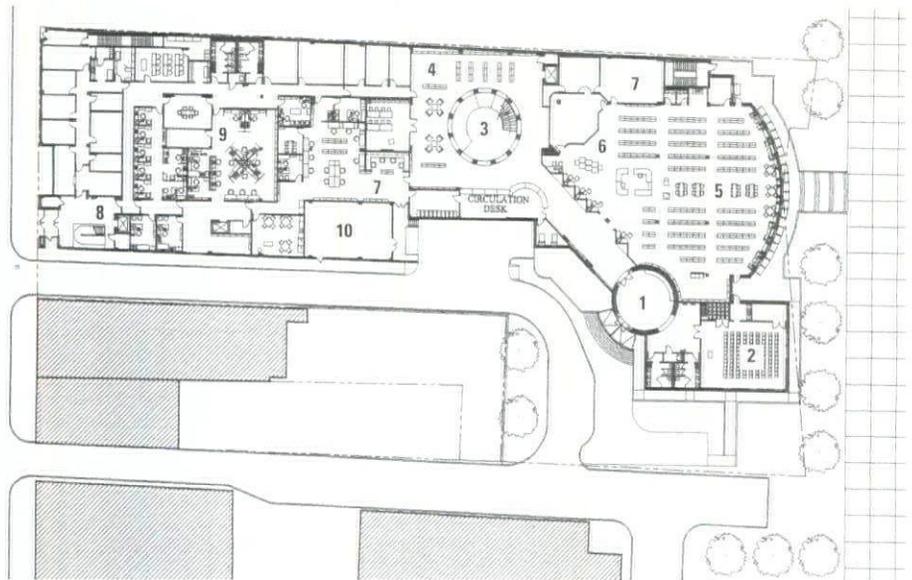
new public persona that would encourage private development along the canal. The library was more than doubled in size by adding nearly 36,000 square feet of space that extends towards the Carroll Creek promenade. Most eye-catching from the street is the cylindrical entrance tower positioned at the end of a pedestrian alleyway. Inside is the lobby, where patrons choose either to enter the library proper or a public meeting room set aside in a separate wing for after-hours use.

The increase in the building's size allowed for substantial expansions of the building program. The children's area was increased four-fold; the Maryland Room historical collection gained its own home in a separate, environmentally controlled space; office space for the county's library department was greatly expanded; and public meeting space was increased and made more accessible. The focal point of the new construction is the central atrium, which is daylit by large clerestory windows. The atrium houses a stairway that gently curves along the wall and leads to the main reading room on the second floor. Towering above the entire second floor is a high vaulted ceiling supported by exposed wood-and-steel bowstring trusses – a gesture to Frederick's rich industrial past. Clerestories flood the space with light, and a recessed window at the southern end exposes a sweeping view of the Carroll Creek promenade.

The library exterior speaks through its stark geometric volumes clad in brick, precast concrete, and steel. The cylindrical entrance tower gestures to the public to enter along a wooden colonnade that makes a visible link from Patrick Street to the Carroll Creek promenade. This urban gesture was made possible by the joint city/county decision to direct all library parking into a nearby garage, which encourages pedestrian activity. In addition, the Frederick County Board of County Commissioners designated the library renovation the economic development project of the year for 2002, the year in which it opened its doors to the public. All of which goes to show that high hopes are pinned on this public initiative.



Second-floor spaces reside beneath a towering vaulted ceiling supported by stout wood-and-steel bowstring trusses.



- 1 Entrance
- 2 Meeting Room
- 3 Atrium
- 4 Popular Reading
- 5 Children
- 6 Media/Computers
- 7 Staff Workroom
- 8 Library Dept.
- 9 Technical Services
- 10 Mechanical



# inform AWARDS 2004

Interiors ■ Exteriors ■ Objects

**T**he thirteenth annual Inform Awards program recognizes thirteen exemplary projects from a field of 120 entries, with at least two projects surfacing in each category: interiors, landscapes, and object design. Each of the projects was deemed worthy of Honor Award status, including a noteworthy four winning entries from McInturff Architects of Bethesda, Md. From an urban market to a securities trading corporation's campus, the winning projects reflect the high quality of design that exists in the mid-Atlantic region.

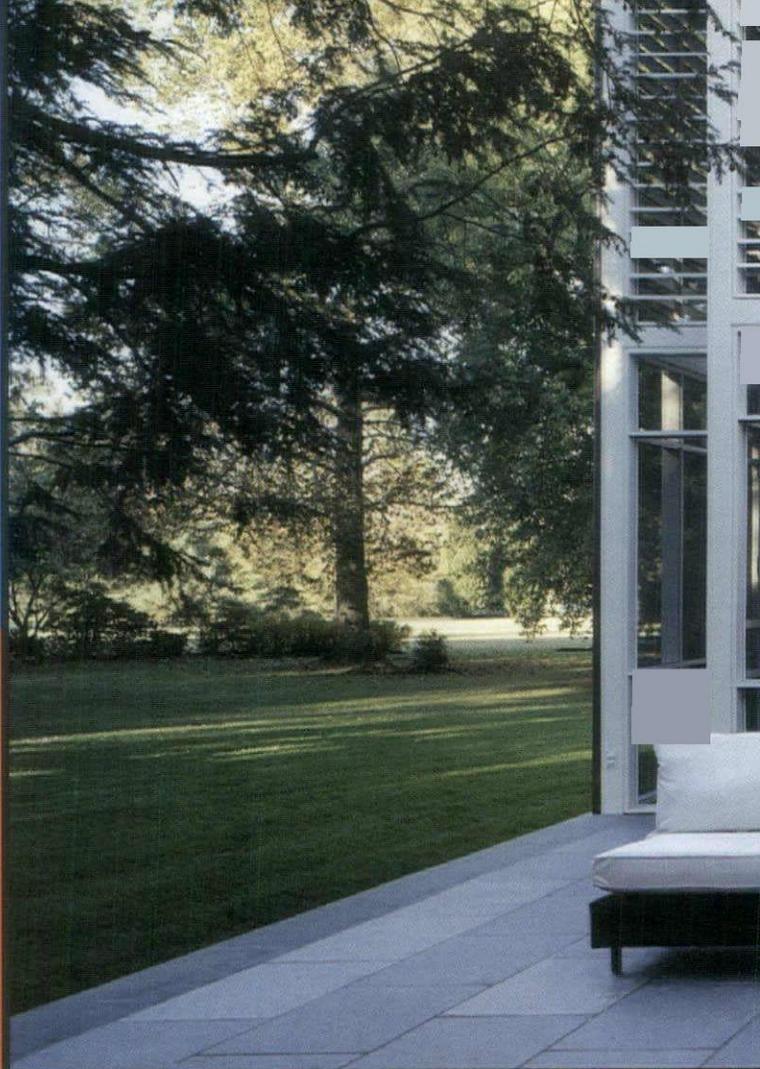
## The Jury

*Frank D. Welch, FAIA, Honorary Chair*  
Dallas architect and author Frank Welch practiced architecture for 25 years in Midland, Texas, with an emphasis on residences, churches, and schools. Welch moved the award-winning firm to Dallas in 1985. He published his acclaimed book, *Philip Johnson & Texas*, in 2000.

*Eurico R. Francisco*  
As a senior project designer in RTKL's Dallas office, Eurico Francisco is responsible for the urban design, planning, schematic design, and design development of corporate campuses, mixed-use projects, and residential, hotel, and institutional facilities.

*Max Levy, FAIA*  
A frequent visitor to the winner's circle in the Texas Society of Architects' design awards program, Max Levy brings a modern sensibility to his work. He teaches regularly at the University of Texas at Arlington, lectures widely, and is frequently published in regional and national magazines.

*Kevin W. Sloan*  
Kevin Sloan, principal of Kevin Sloan Studio in Dallas, is educated both in architecture and landscape architecture. His completed work while a senior associate at Hillier included projects such as the Sprint World HQ and the Gettysburg Visitor's Center. He also has taught at Syracuse University.



The addition creates informal gathering spaces (right), while a terrace opens to expansive river views (above).



Photos: Julie Heine



Jurors appreciated the way the addition respects the existing house and improves its visual connection to the surrounding landscape.

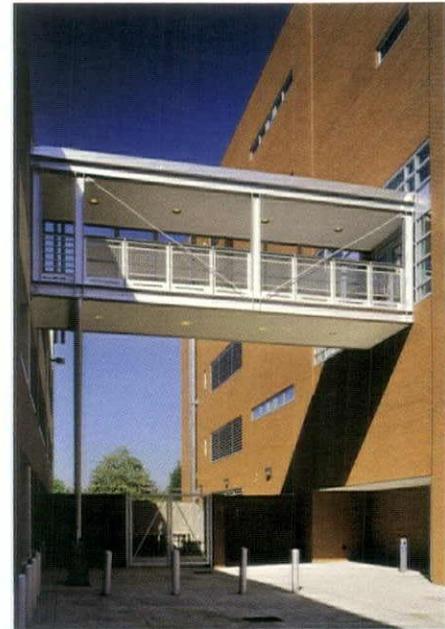
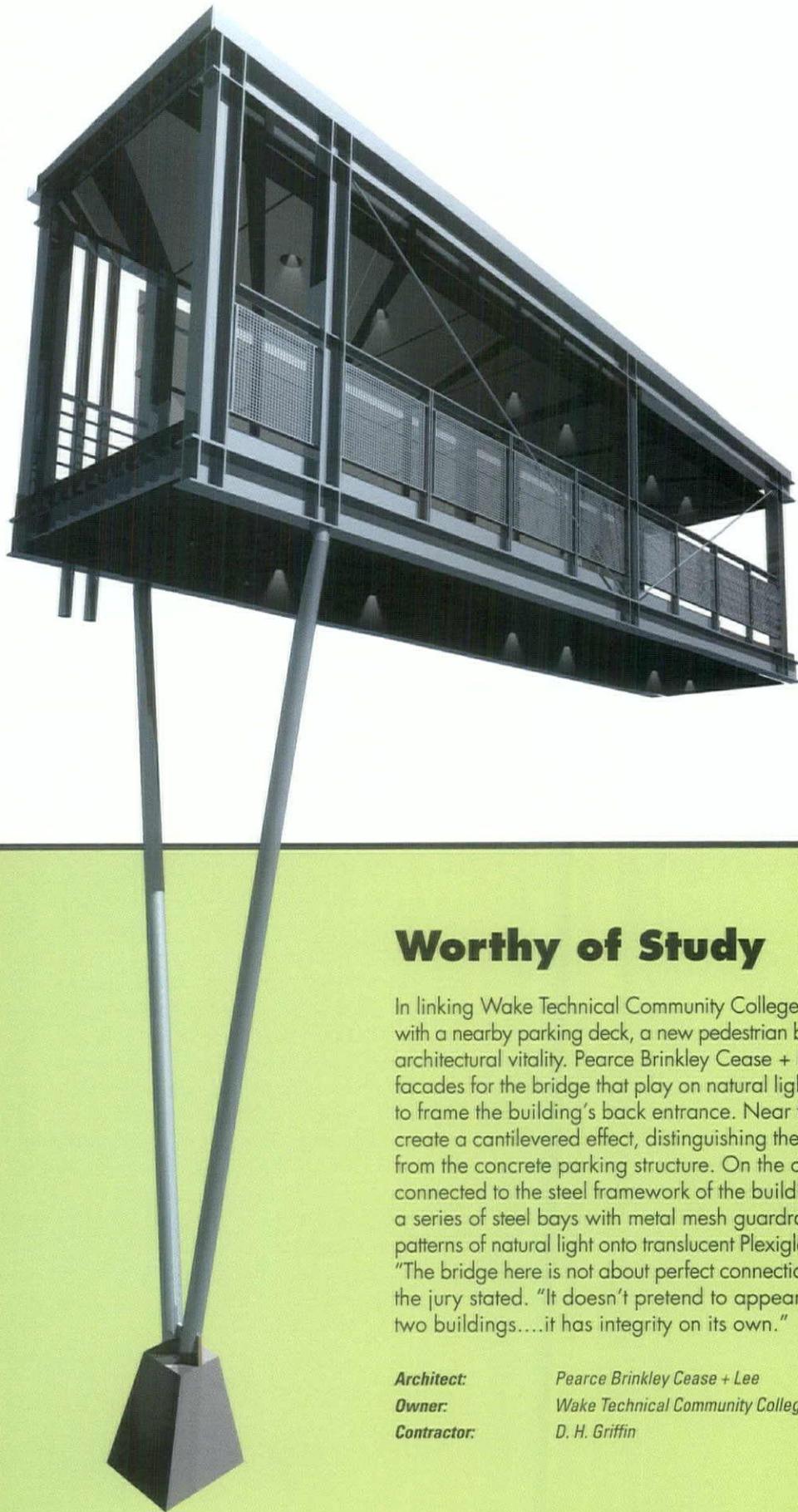


## Rooms with a View

31

The central program for this addition to a modern 1930s villa was to provide ample space for weekend guests. McInturff Architects expanded that program, creating new shared social spaces, such as a kitchen and informal eating and sitting areas. The existing white brick exterior is echoed inside in walls that frame the new spaces, while a terrace exposes a dramatic view of the Rappahannock River and separates the public spaces from a steel-framed tower of screened porches and guest rooms. The jury praised the addition for integrating the house. "It further connects the house to the landscape," the jury said. "Generally the more building you do, the more you cut yourself off from it. And this does just the opposite."

**Architect:** McInturff Architects  
**Owner:** Name Withheld  
**Contractor:** Bonitt Builders  
**Steel Fabricator:** Virginia Industrial Services



With asymmetrical façades and strong lines, the bridge funnels light into the walkway and frames an unassuming back entrance.

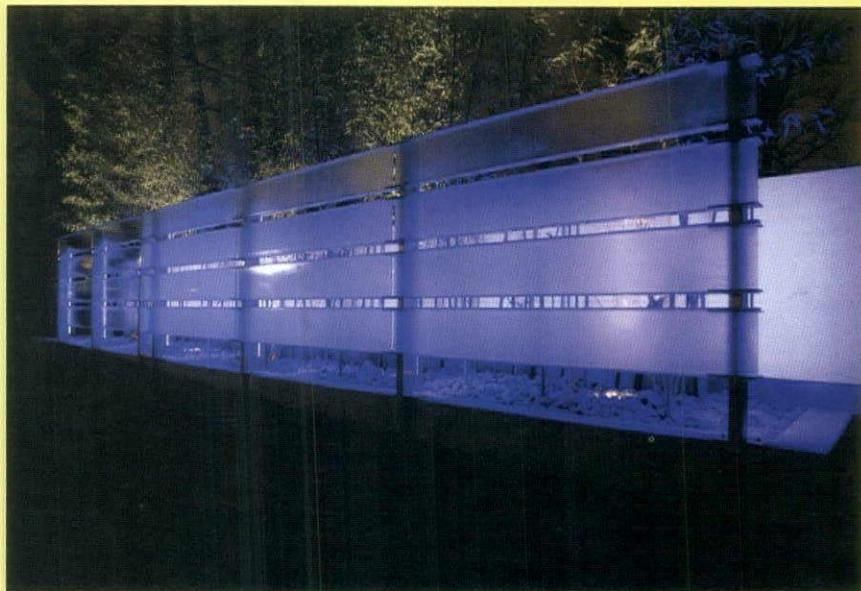
## Worthy of Study

In linking Wake Technical Community College's Health Sciences building with a nearby parking deck, a new pedestrian bridge fuses practicality with architectural vitality. Pearce Brinkley Cease + Lee designed asymmetrical façades for the bridge that play on natural light and use controlled views to frame the building's back entrance. Near the parking deck, columns create a cantilevered effect, distinguishing the bridge's steel composition from the concrete parking structure. On the opposite end, the bridge is connected to the steel framework of the building. Enclosing the space is a series of steel bays with metal mesh guardrails on one side, projecting patterns of natural light onto translucent Plexiglas panels on the other side. "The bridge here is not about perfect connections with the two buildings," the jury stated. "It doesn't pretend to appear to be an extension of the two buildings....it has integrity on its own."

**Architect:** Pearce Brinkley Cease + Lee  
**Owner:** Wake Technical Community College  
**Contractor:** D. H. Griffin

## A Secret Garden

For this backyard space, the initial objectives were rather utilitarian — hiding service wires and replacing a rickety fence. However, the site inspired ColePrevost to create a reflective bamboo garden, which effectively screens out neighbors while offering a sense of privacy and peace. Near the house, a wall of horizontal acid-etched glass channels is punctuated by narrow viewing slots. The channels are supported on stainless-steel stanchions, which provide a framework for LED “light sticks.” On the back side of the garden, the old fence has become a wall of fiberglass-reinforced concrete, which acts as a screen on which the LED light is projected. The wall is “slatted like a fence,” the jury noted, “and it’s layered up with other materials and light and so forth to be curious about how one can make an edge.”



Cristian Molina - TPG

**Architect:** ColePrevost Incorporated  
**Owner:** Tom Rodgers  
**Landscape Design:** WorkshopDC  
**Lighting Design:** Tom Lindblom, AIA  
**Contractor:** Added Dimensions, Inc.

Far more than a fence, the etched glass-and-steel wall is functional art.



The stepped platform brings versatility to a tiny residential space with a minimum of materials.

Julia Heine

## Home Furnishing

33

At one time, Washington, D.C.’s Capitol Hill neighborhood favored an urban block structure in which an outer row of townhouses faced the street, while an inner row of smaller houses fronted an alley or courtyard. In one of the capital’s few surviving blocks of this type, McInturf Architects seamlessly expanded an existing alley house, whose owners had acquired a tiny adjacent building and a 200-square-foot garden. The architects gutted the new house and stripped both party walls to the brick, suspending a stepped wooden platform in the new space. The versatility of the wooden platform — which provides additional seating and views of an interior “courtyard” that opens to the garden — particularly appealed to the jury. “It’s almost like a piece of furniture,” they said. “You don’t know if it’s architecture, or interior design, or furniture, but it is so carefully done.”

**Architect:** McInturf Architects  
**Owner:** David Weiner  
**Contractor:** Don Malnati/Renovations Unlimited

## High-Tech Throwback

The sustainable landscape design program Nelson Byrd Woltz designed for Automated Trading Desk's headquarters campus in Charleston, S.C., incorporates the seemingly disparate sensibilities of high-tech automated securities trading and low-country garden design. The 70,000-square-foot building and infrastructure elements weave between historic trees and a carefully shaped watercourse reminiscent of coastal creeks and marshes. Roads and paths are carved in clean geometric circles. Walkways radiate outward, dividing the site into four garden quadrants, each planted with native species to emphasize a single season of the year. The jury noted the campus's Olmstedian qualities. "Landscape architecture reveals itself at all levels," the jury enthused. "It rewards from the scale of the master plan all the way down to the intimate contact with the detail....masterfully done."

Courtesy Nelson Byrd Woltz

The campus's landscape design marries the natural environment with ordered geometries.

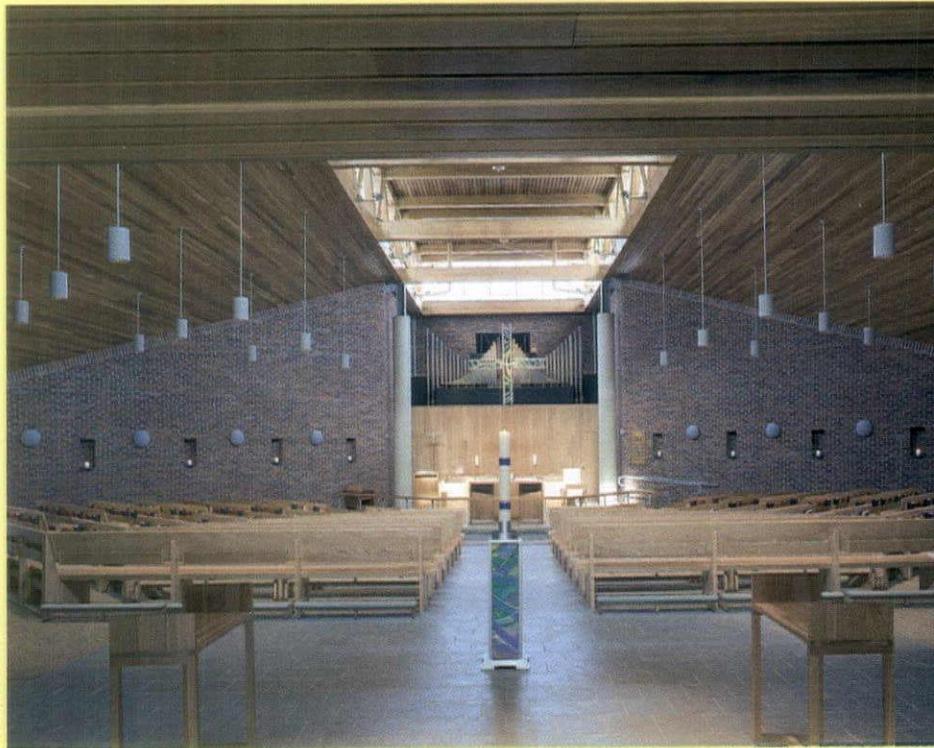
**Landscape Architect:** Nelson Byrd Woltz  
**Owner:** Automated Trading Desk  
**Contractor:** Gulf Stream Construction

34

## Enlightened Space

For the congregation of Good Shepherd Episcopal Church, retaining natural light was essential as the church underwent a major expansion. Designed by Lawrence Cook Associates, the church's new 260-seat worship space, narthex, and support wing enhance fellowship and worshipfulness with fan-shaped pews and light-filled spaces. A ten-foot-high clerestory on all four sides of the worship area floods parishioners with natural light. Elsewhere, windows were replaced with recessed niches for candles or liturgical elements; to counteract the loss of light, the architect added windows to exit doors. Jurors praised the use of simple materials such as wood and brick. "It's just such a relief to see humble materials used in such a straightforward and handsome way," the jury observed. "It's quiet."

Kathryn A. Brown



**Architects:** Lawrence Cook Associates, P.C.  
and Michael Cook Design  
**Owner:** Vestry of Good Shepherd Episcopal Church  
**Contractor:** Jack H. Kidd Associates

The new worship space is an elemental blend of wood, brick, and light.



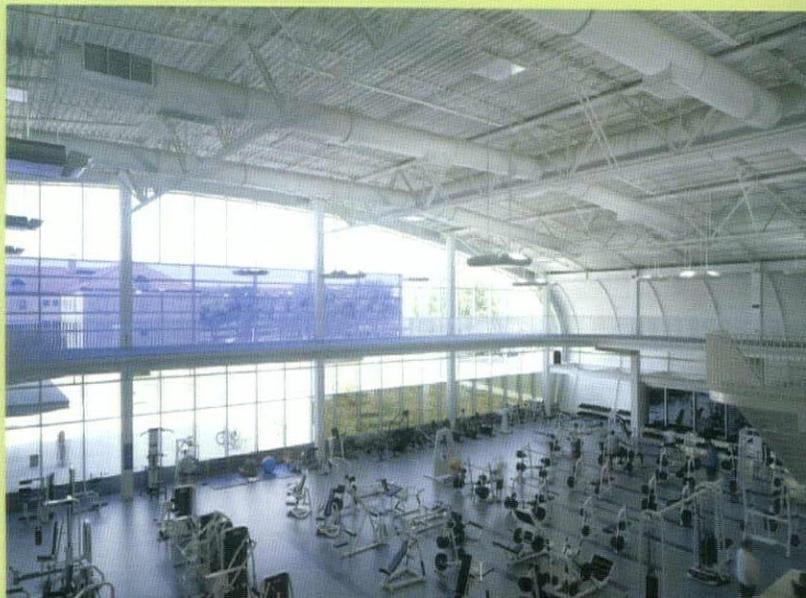
## Game Face

A nondescript 1970s-era building at Texas Christian University has now been transformed into an animated recreation center. Here, Cannon Design expanded and remodeled the existing structure, unifying old and new wings around a large two-story lobby and central corridor. Although designed as a fitness center – complete with a weight room, racquetball and squash courts, and even a climbing wall – the center is also a highly visible and vibrant meeting space for students. The jury praised the building's design for its understated approach. "Design awards tend to award projects that turn a somersault," the jury said. "But this is an example of one that wins because it didn't turn a somersault.... It is fresh and lively, but not in a superficial way."

**Architect:** Cannon Design  
**Owner:** Texas Christian University  
**Contractor:** Austin Commercial

The center's bold graphics distinguish fitness areas from quieter gathering places.

The expansive, light-filled workout center is a pleasant place for gym-goers.





Joshua White

## Safe Haven

Not far from the mean streets of northeast Washington, D.C., the Covenant House is a welcoming environment for inner-city youth. Originally a three-story meatpacking plant, and later a liquor store and brothel, the concrete structure is now a thriving community center, including a computer room, kitchen area, study hall, and meeting space. Fostering visual and social connections was the driving force behind the interior design, which features clear polycarbonate panels to delineate spaces and ample lighting throughout. Oversized letters that spell out "house" underscore the sense that young people are welcome there. "This one has a warm atmosphere," the jury noted, "and in this case the warmth is even more important because of the function of the building."

**Architect:** Lawrence Cook Associates, P.C., and Michael Cook Design  
**Owner:** Covenant House Washington  
**Contractor:** Keys Ridge Construction Co., Inc.

Once a meatpacking plant, today the building is a place to offer comfort and encouragement.

## Built-In Flexibility

To reflect the energy of Washington, D.C.'s Dupont Circle neighborhood in a residential renovation, McInturff Architects combined three tiny 1960s-era apartments into one flexible, dynamic space. The new open plan takes advantage of a 65-foot window wall with views of the circle, while allowing the owner to choose how the space can be used. To this end, a series of sliding doors can be arranged in various configurations to define bedrooms and the kitchen. The original walls are recalled in thick, sculpted stucco, which is contrasted with the two-colored walls and black marble slab that define the living spaces. The jury noted that the design relies on just a few select touches to create a unique atmosphere – resulting in "one of the most carefully and beautifully detailed and ordered schemes.... The whole thing is a still life, and yet one can imagine living there."

**Architect:** McInturff Architects  
**Owner:** Richard Jones  
**Contractor:** Don Malnati



Julie Heine

An open plan and sliding doors allow many configurations of the space in this urban apartment.



## Making Connections

This collection of historic buildings in Old Town Alexandria lacked cohesion despite previous renovations. Over time, a suite of rooms had filled the space between a Second Empire house, a service building – locally known as a “flounder” – and a garage. The acquisition of an adjacent house gave the property guest quarters and shared garden space, and allowed McInturff Architects to design a new breakfast room that juts into the garden, a roomy kitchen in the “flounder” space, an enlarged family room, and clean circulation paths. These connective spaces have a contemporary feel to distinguish the old from the new. The jury appreciated the expansiveness of the house in an otherwise urban neighborhood. “It’s almost like a little magic trick in this dense fabric,” jurors said. “And in that sense, it is enchanting...and very skillfully done.”

**Architect:** McInturff Architects  
**Owner:** Name Withheld  
**Contractor:** Bonitt Builders



**New connective spaces – including a breakfast room that extends into the garden – create a sense of spaciousness in a dense urban neighborhood.**



This modern pavilion differentiates closed-in private spaces from public areas that open to the outdoors.

## Inside Out

By building on the foundations of a previous home, Studio27 Architecture replaced a 3,000-square-foot brick colonial with a modern pavilion that explores the idea of public and private space in relation to exterior urban spaces. The exterior cladding – corrugated aluminum siding, shiplap wood siding, and painted brick – are wrapped in layers around the private spaces, while the public spaces appear to have shed successive layers so that they open up to the landscape. The Dutch owner chose classically Modern European interior details, influenced by the work of Luigi Snozzi, Rem Koolhaas, and Pierre Chareau. “This house is interested in the frame as a structural idea – an idea that is tectonic,” the jury observed. “It is interested in really explaining itself tectonically.”

**Architect:** Studio27 Architecture  
**Owner:** Johannes CM Zutt  
**Contractor:** Glass Construction

## Market Value

Jumping at the opportunity to open a store in a revitalized downtown Charlotte neighborhood, Harris Teeter chose Little Diversified Architectural Consulting to squeeze a 40,000-square-foot grocery plan into an urban site of only 18,000 square feet, located at the base of a multi-story residential building. The firm designed a new urban identity for the store, transforming signage, interior finishes, décor elements, fixtures, and displays to suit the new image and environs. Large exterior display windows showcase products as a boutique might, while translucent shelving, light diffusers, and a contemporary palette of stainless steel, glass, copper, and semi-transparent plastics create a dynamic urban space where groceries are displayed as art. "All supermarkets try to be set design," the jury stated. "However, the way they do it is predictable, it is cheap, it is banal. This solution treats the problem in an original way. So that alone makes it different and deserving."



**Architect:** Little Diversified Architectural Consulting  
**Owner:** Spectrum Properties  
**Contractor:** J.B. Waddell

**Groceries become art objects in this downtown market, which features a stylish palette of materials and forms.**

39

## A Place in the Sun

In the rolling Piedmont region of Virginia, the sun is the literal and figurative centerpiece of a new installation at the 133-acre Ponds Farm. Here, the landscape architects designed a solar table that acts as a family gathering place while telling time with astronomical precision. An eight-inch aperture in the table allows an ellipse of sunlight to pass onto four bronze bands beneath the structure, which records the sun's progress toward the vernal and autumnal equinoxes and the summer and winter solstices. The tabletop is divided into four soapstone slabs that align with the four quadrants of the farm's overall master plan. "This table is at the center of a circle that orders this entire landscape," the jury stated. "This object is both monumental and utterly utilitarian."

**Landscape Architect:** Nelson Byrd Woltz  
**Owner:** Name Withheld

Courtesy Nelson Byrd Woltz



**This deceptively simple installation is both timepiece and table, recording the sun's seasonal progress.**

# Interior Design Directory 2004

In conjunction with the publication of the 13th annual Inform Awards, the magazine offers this directory of firms that emphasize interior design in their portfolio of services, along with a similar directory of 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

## •3north

3 N. Lombardy St.  
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	14

Top Five Projects: Trick Dog Café, Irvington; White Fences Winery, Irvington; Corrugated Box, Richmond; Richmond Area ARC, Richmond; Richmond Dermatology Specialist, Richmond (ASID Interiors Award 2002)

## •Ai

2100 M St., N.W., Ste. 800  
Washington, DC 20815  
Tel: 202-624-8368  
Fax: 202-223-0919  
E-mail: hhotopp@aiarchitecture.com  
Web: www.aiarchitecture.com

Principals: J.L. "Rusty" Meadows; David T. Haresign, AIA; Dana A. Pomeroy, 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, Bethesda, Md.

## •Banerjee & Goff, Inc.

408 W. Franklin St., Ste. 200  
Richmond, VA 23220  
Tel: 804-644-9240  
Fax: 804-644-3608  
E-mail: smartin@banerjeehoff.com  
Web: www.banerjeehoff.com

Principals: Soumitra Banerjee; David Goff

### Firm Personnel by Discipline:

Interior Designers	3
Architects	5
Administrative	1
Total	9

Top Five Projects: Belk Stores; Circuit City Stores; Ferguson Express Stores; Chasen Galleries; Independence House - Multifamily Residence

## •Baskervill

101 S. 15th St.  
P.O. Box 400  
Richmond, VA 23219  
Tel: 804-343-1010  
Fax: 804-343-0909  
E-mail: jkirk@baskervill.com  
Web: www.baskervill.com

Principals: Mark Lindsey, AIA; Bruce Tyler, AIA; Dave Smith, AIA; Carole Hochheiser-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	17
Architects	41
Engineers	20
Other Professionals	2
Technical	8
Administrative	17
Total	105

Top Five Projects: VCU Medical Center-Pediatric Oncology Clinic (Center for Innovative Design - Top 10 in the U.S. Award 2002); Dominion Power Energy Clearing House; Owen & Minor Corporate Headquarters; Sheraton Hotels - Fisherman's Wharf, San Francisco, Calif.; First Market Bank - Prototype Design

## •CORE Group, PC

architecture + design  
1010 Wisconsin Ave. N.W., Ste. 405  
Washington, DC 20007  
Tel: 202-466-6116  
Fax: 202-466-6235  
E-mail: gen@coredc.com  
Web: www.coredc.com

Principals: Peter F. Hapstak III, AIA, IIDA, ISP; Dale A. Stewart, AIA

### Firm Personnel by Discipline:

Interior Designers	3
Architects	13
Other Professionals	4
Administrative	2
Total	20

Top Five Projects: Porter Novelli Interactive (Merit Award - Interior Architecture, AIA/DC 2001); Mie-N-Yu Restaurant/Nightery, Georgetown, Wash. D.C., 2002; Dragonfly Nightclub, Harrisburg, Pa. (Merit Award - Interior Architecture AIA 2003); Acirca Corporate Headquarters, New Rochelle, N.Y. (Silver Award - IIDA Mid-Atlantic, 2001); Stewart Residence (Best in American Living Award; NAHB 2001 Home of the Year)

## •Cornerstone Architects

23 W. Broad St., Ste. 200  
Richmond, VA 23220  
Tel: 804-353-3052  
Fax: 804-358-1442  
E-mail: jkucera@csarch.com  
www.csarch.com

Principals: Jonathan J. Kucera, AIA; Richard K. Morse, AIA; Richard T. Peterson, AIA

### Firm Personnel by Discipline:

Interior Designers	3
Architects	5
Other Professionals	1
Technical	1
Administrative	2
Total	12

Top Five Projects: Virginia Urology at Stony Point, Richmond; Virginia Cancer Center, Richmond; Cardiovascular Associates of Central Virginia, Lynchburg; Colonial Orthopedics, Colonial Heights; Cardiovascular Center, Newport News

## •DBI Architects, P.C.

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

### Additional Office:

7799 Leesburg Pike, Ste. 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	22
Architects	30
Planners	2
Other Professionals	5
Administrative	9
Total	68

Top Five Projects: Securities and Exchange Commission; The World Bank; Titan Corporation; Unisys Corporation; Lerner Enterprises

## •Envision Design PLLC

1211 Connecticut Ave., N.W., Ste. 250  
Washington, DC 20036  
Tel: 202-775-9000  
Fax: 202-775-9001  
E-mail: info@envisionsite.com  
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. (Northern Va. Chapter AIA Honor Award 2003, Inform Award 2002, IIDA Mid-Atlantic Chapter Bronze Award 2001, Illuminating Engineering Society Award 2001, DC Chapter AIA Merit Award 2000); World Wildlife Fund Headquarters, Washington, D.C. (DC Chapter AIA Presidential Citation for Sustainable Design 2003); B&B Italia Showroom, New York, N.Y. (No. Va. Chapter AIA Merit Award 2002, Inform Award 2001, DC Chapter AIA Merit Award 2001); Chase Manhattan Mortgage Call Center, Columbus, Ohio (DC Chapter AIA Award of Excellence 2003, IIDA Mid-Atlantic Chapter Bronze Award 2003); Environmental Defense, Washington, D.C. (Contract Magazine Interiors Award 2004, Environmental Design + Construction Magazine Excellence in Design Award 2003, DC Chapter AIA Presidential Citation for Sustainable Design 2002, IIDA Mid-Atlantic Chapter Award for Best Sustainable Design 2002)

• **Gresham Smith & Partners**

10 S. 6th St., Ste. 100  
Richmond, VA 23219  
Tel: 804-788-0710  
Fax: 804-788-0610  
E-mail: dking@gspnet.com  
Web: www.gspnet.com

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

**Firm Personnel by Discipline:**

Interior Designers	5
Architects	8
Engineers	1
Technical	4
Administrative	2
Total	20

Top Five Projects: CJW Medical Center, Chippenham Campus, Levinson Heart Hospital, Richmond (James River Chapter AIA, 2003 Merit Award); Richmond International Airport Terminal Expansion, Richmond (James River Chapter AIA, 2003 Honor Award); Greater Baltimore Medical Center, Medical Office Building, Baltimore Md.; Sentara Williamsburg Community Hospital, Outpatient Care Center/MOB, Williamsburg; Baltimore Washington International Airport, Concourse Renovation, Baltimore, Md.

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

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

Additional Offices in Virginia Beach; Washington D.C.; Charlotte and Raleigh N.C.

Principals: Cecil G. Doyle PE, President/CEO;  
Michael N. Biscotte, PE; Michael Brennan, AIA,

RID; Joseph E. Wells, AIA; Peter D. Brown, CID;  
Kristine S. Barker, CID

**Firm Personnel by Discipline:**

Landscape Architects	4
Interior Designers	6
Architects	41
Engineers	198
Other Professionals	86
Technical	78
Administrative	65
Total	478

Top Five Projects: Law Library Addition, Marshall-Wythe Law School, College of William & Mary, Williamsburg; Defense Intelligence Analysis Center, Washington, D.C.; Orange County Courthouse Addition and Renovation, Orange County; Little Hall Theatre, Quantico; Emergency Communications Center, Oklahoma City, Okla.

• **HBA Architecture, Engineering & Interior Design**

One Columbus Center, Suite 1000  
Virginia Beach, VA 23462  
Tel: 757-490-9048  
Fax: 757-490-7081  
E-mail: hba@hbaonline.com  
Web: www.hbaonline.com  
Celebrating 30 Years of Excellence in Design

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/Technicians	3
Design Interns	8
Engineers	1
CADD Technicians	7
Administrative	9
Total	45

Top Five Projects: City Club, Towne Center of Virginia Beach; HBA Office, One Columbus Center, Town Center of Virginia Beach; Kaufman & Canoles, Legal Offices, Various Locations, Hampton Roads; Royster Clark Headquarters, Norfolk, Va. & Collinsville, Ill.; Williams Mullen, Legal Offices, Newport News

• **HKS**

411 E. Franklin St., Ste. 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	50
Architects	230
Intern Architects	228
Engineers	20
Planners	1
Other Professionals	9
Technical	10
Administrative	84
Total	632

Top Five Projects: Parker Adventist Hospital Parker, Colorado; The Washington Redskins Players' Club, Ashburn; Nissan Customer Center, Irving, Texas; Crawford Long Hospital Atlanta, Georgia; Holmes Regional Medical Center, Melbourne, Fla.

• **Jerome Donald Henschel, PC Architecture**

1317 Peters Creek Rd. N.W.  
Roanoke, VA 24017-2545  
Tel: 540-562-3174  
Fax: 540-562-4174  
E-mail: jdjh\_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: Avian & Exotic Veterinary Clinic - New Facility, Salem; Bethel Ridge Adaptive Reuse to Assisted Living Facility, Botetourt County; Lemon Residence Restoration, Roanoke; New Century Community Church Adaptive Reuse to Church Facility, Roanoke; PENN-T Villa Residence for the Elderly, Roanoke

• **KGD Kishimoto.Gordon.Dalaya PC**

1451 Dolley Madison Blvd.  
McLean, VA 22101  
Tel: 703-749-9042  
Fax: 703-749-7998  
E-mail: mdalaya@kgdarchitecture.com  
Web: www.kgdarchitecture.com

Principals: Tsutomu Ben Kishimoto, AIA;  
Christopher Lee Gordon, AIA; Manoj Dalaya, AIA

**Firm Personnel by Discipline:**

Interior Designers	4
Architects	4
Planners	2
Other Professionals	3
Administrative	2
Total	15

Top Five Projects: The Tower Building (Toby Award 2002 Green Building of the Year; 2003 MD/DC NAIOP Award of Excellence for Best Suburban Office High Rise Tower); REHAU Building Headquarters, Interiors and Base Building (Virginia Society AIA Award for Excellence in Architecture 2002); Bethesda Place II (Urban Corporate HQ)

• **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 and 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; Bill Laughlin, AIA; D. Chris Venable, AIA

Firm Personnel by Discipline:	
Interior Designers	5
Architects	76
Engineers	22
Planners	1
Other Professionals	31
Administrative	30
Total	165

Top Five Projects: Chesterfield County High School, Chesterfield County; New Elementary, School Hanover County; Mathews County Courts Building, Mathews County; Engineering and Computational Science Building, ODU, Norfolk; Chesterfield Community Development Building, Chesterfield County

• **Pearce Brinkley Cease + Lee**

333 Fayetteville St. Mall, Ste. 200  
 Raleigh, NC 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, AIA; Kathleen Thompson

Firm Personnel by Discipline:	
Interior Designers	3
Architects	1
Technical	16
Administrative	5
Total:	36

Top Five Projects: WTCC Health Science Building Bridge, Raleigh, N.C. (2004 Inform Award); CBI Showroom, RTP, 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); Jones Hall, East Carolina University, Greenville, N.C.

• **Studio 27 Architecture**

1600 K St., N.W., Ste. 202  
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 E-mail: infor@studio27arch.com  
 Web: www.studio27arch.com

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

Firm Personnel by Discipline	
Architects	2
Other Professionals	5
Total	7

Top Five Projects: Huis JCMZ, Chevy Chase, Md. (Inform Award & Virginia Society AIA Award for Excellence); Georgetown Day School, Washington, D.C. (Virginia Society AIA Award of Merit); Academy for Educational Development, Washington, D.C.; Pentagon September 11, 2001 Navy Reflection Room, Arlington; 1136 + 1167 Apartment Information, Arlington (Washington/DCAIA & NOVA AIA Award of Merit)

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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	14

Top Five Projects: Dominion Corporate HQ & Energy Trading Floor Landscape Improvements, Richmond; 4207 Sulgrave Road Site Masterplan, Richmond; 5111 Cary Street Rd., Richmond; 3321 Monument Ave. Richmond; White Fences Winery, Irvington

## • Ann P. Stokes Landscape Architects

440 Granby St.  
Norfolk, VA 23510  
Tel: 757-423-6550  
Fax: 757-423-6500  
E-mail: astokes@apsla.net

Principal: Ann P. Stokes, CLA, ASLA

Personnel by Discipline:	
Landscape Architects	3

Top Five Projects: Gerald R. Ford School of Public Policy, University of Michigan, Ann Arbor, Mich.; Aspen Highlands Village, Aspen, Colo.; New Residence Hall, The Taft School, Watertown, Conn.; College of Notre Dame, Knott Science Center and Campus Loop Road, Baltimore, Md.; Residence on the James River, Suffolk

## • EDAW, Inc.

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

Principals: Paul Moyer, AICP (managing principal); Alan Harwood, AICP; Brad Wellington, ASLA; Roger Courtenay, ASLA; Marsha Lea, ASLA; Dennis Carmichael, FASLA; Richard Dorrier, AICP

Firm Personnel by Discipline:	
Landscape Architects	20
Engineers	1
Planners	15
GIS Specialists	2
Technical	2
Administrative	7
Total	48

Top Five Projects: National Museum of the American Indian & Cultural Resource Center, Washington D.C. (Award of Excellence,

Commercial Architecture, AIA Northern Virginia Chapter 2000); Wharf District Parks, Boston, Mass.; Laurel Hill, Fairfax County; Pulte Metro West, Vienna; Smithsonian Perimeter Security Plan, Washington D.C.

## • 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  
Washington Line: 301-858-5330

Principal: Jay Graham FASLA

Firm Personnel by Discipline:	
Landscape Architects	5

Top Five Projects: Amstrom/Heimstra Residence, Alexandria (Inform magazine award, 2001; Innovative Design Award Md./Potomac ASLA, 2000); Wye Hall, Queenstown, Md.; Kirby Wharf, Talbot County, Md.; Nordberg Residence, Bethesda, Md.; Huber Residence, Howard County, Md.

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

1315 Franklin Rd. S.W.  
Roanoke, VA 24016  
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Fax: 540-857-3180  
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Web: www.hsmm.com

Additional Offices: Virginia Beach; Washington, D.C., Charlotte and Raleigh, N.C.

Principals: Cecil G. Doyle PE, President/CEO; Michael N. Biscotte, PE; Michael Brennan AIA, RID; Joseph E. Wells AIA; Guy E. Slagle, Jr., PE, LS; Nigel Clarke, ASLA

Firm Personnel by Discipline:	
Landscape Architects	4
Interior Designers	6
Architects	41
Engineers	198
Other Professionals	86
Technical	78
Administrative	65
Total	478

Top Five Projects: O. Wilson Link Railsite Linear Park, Roanoke; Laskin Road Enhancement, Virginia Beach; Lynchburg Rails to Trails, Lynchburg and Amherst County; Warrenton Rails to Trails, Warrenton; Long Range Parks and Recreation Master Plan, Mount Airy, N.C.

## • 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 B. 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. Mary's Campus, St. Francis Campus, Memorial Regional Medical Center; University of Richmond: University Forum and Campus Walk; Virginia Commonwealth University: Student Commons, Rhoads Hall; Sharp Estate: Landscape Architectural Design and Construction Management

## • Hughes Associates Architects

656 Elm Ave., S.W.  
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Tel: 540-342-4002  
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Web: www.HughesArchitects.com

Principals: Richard M. Hughes, NCARB, AIA (chairman); D. Jeffrey Parkhill, NCARB, AIA (president); John T. Morris, AIA (executive vice president)

Firm Personnel by Discipline:	
Landscape Architects	1
Architects	8
Other Professionals	1
Technical	7
Administrative	3
Total	20

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., Ste. 200  
Charlottesville, VA 22902  
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Web: www.lpda.net

Principals: William R. Mechnick, ASLA (principal in charge); R. Stan Tatum, ASLA; John C. Schmidt, ASLA

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

Top Five Projects: Charlottesville Commercial Corridor Plan (AIA Honor Award for Regional and Urban Design, Torti Gallas & Partners/CHK, Inc. Project Architect); Comprehensive Parks & Recreation Master Plan, Harrisonburg; Jamestown Visitor Center Entrance Plaza, James City County; Virginia Blue Ridge Trail, Nelson County; Route 30 Overlook, Bath County

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

Firm Personnel by Discipline:

Landscape Architects	14
Planners*	1
Administrative	2
Total	17

\* one planner is also a landscape architect

Top Five Projects: The Peninsula, Sussex County, Del.; Metropolitan Park, Arlington; Mid-Town Reston, Reston; National Cemetery Administration Indefinite Quantity Contract, nationwide; Chestnut Lodge, Rockville, Md.

• **MSA, P.C.**

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Web: www.msaonline.com

Principals: Robert S. Miller, III, PE (president); Walter R. Stephenson, Jr., L.S. (vice president, surveying); Wayne D. McCoy, C.E.S. (vice president, environmental sciences); Bruce A. Seamans, PE (vice president, engineering & operations)

Firm Personnel by Discipline:

Landscape Architects	2
Engineers	10
Planners	3
Other Professionals	9
Technical	36
Administrative	11
Total	71

Top Five Projects: Master Plan for Heritage Park (276 acres), Virginia Beach; Master Plan for Asheville Park (474 acres), Virginia Beach; Landscape Plan for TowneBank at Town Center of Virginia Beach, Virginia Beach; Landscape Plan for St. Mary's Home for Disabled Children, Norfolk; Streetscape Plan for Galyan's Sporting Goods, Virginia Beach

• **Nelson Byrd Woltz Landscape Architects**

(formerly Nelson-Byrd Landscape Architects)  
408 Park St.  
Charlottesville, VA 22902  
Tel: 434-984-1358  
Fax: 434-984-4158  
E-mail: info@nbwla.com  
Web: www.nbwla.com

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

Firm Personnel by Discipline:

Landscape Architects	7
Staff Designers	8
Graphic Designer	1
Administrative	1
Total	17

Top Five Projects: Landscape Master Plan for WaterColor, Fla. (National ASLA Merit Award 2003 for Cerulean Park, National ASLA Merit Award 2002 for Master Plan, Florida Chapter ASLA Award of Honor 2002, Inform Honor Award 2002); James Monroe Birthplace Park Master Plan, Westmoreland County (National ASLA Merit Award 2002, Virginia Chapter ASLA Merit Award 2002); Blandy Experimental Farm and State Arboretum of Virginia Master Plan, Boyce (National ASLA Honor Award 2002, Virginia Chapter ASLA Special Commendation Award 2000); National Zoo Asia Trail, Washington D.C.; Nike European Headquarters, Hilversum, The Netherlands (Washington D.C. AIA Chapter Award 2001, Inform Honor Award 2001, Virginia Chapter ASLA Honor Award 2002)

• **O'Doherty Group Landscape Architecture, PC**

229 Prince George St.  
Annapolis, MD 21401  
Tel: 410-269-5886; 301-858-5330  
Fax: 410-268-4032  
E-mail: contact@odohertygroup.com  
Web: www.odohertygroup.com

Principal: Pearse O'Doherty, ASLA

Firm Personnel by Discipline:

Landscape Architects	6
Administrative	1
Total	7

Top Five Projects: St. Mary's College, St. Mary's City, Md. (2002 AIA Metro Washington Chapter, Grand Award; 2002 Inform magazine, Landscape Architecture Award); United Naval Academy, Annapolis, Md. (2002 Maryland/Potomac Chapter ASLA, Merit Award); Ofson Residence, Edgewater, Md. (1989 Maryland Chapter ASLA, Honor Award); Psychology Plaza, Washington D.C.; Severn Savings Bank - Green Roof, Annapolis, Md.

• **Siska Aurand Landscape Architects**

523 W 24th St.  
Norfolk, VA 23517  
Tel: 757-627-1407  
Fax: 757-622-5068  
E-mail: siskaurand@siskaurand.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; Site Design and Aquatic Consulting for Farmington County Club, Charlottesville (National Spa and Pool Institute - 2003 Pools & Spas of Distinction: Gold); Master Planning and Site Design for 225 Acre - Deep Creek Park, Chesapeake; Master Planning, Site Design and Development for Thumel Residence, Virginia Beach (National Spa and Pool Institute - 2003 Pools Spas of Distinction: Gold)

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Web: www.wplsite.com

Principals: Lance C. Large, PE (president & principal-in-charge, site design group); William D. Almond, ASLA (vice president of landscape architecture); William R. Pritchard, LS (vice president of survey division); Amy Edwards, CPA (director of corporate finance)

Firm Personnel by Discipline:

Landscape Architects	3
Engineers	2
Other Professionals	2
Technical	18
Administrative	5
Total	30

Top Five Projects: Troutman Sanders Rooftop Garden, Virginia Beach Town Center, Virginia Beach; 17th Street Surf Shop, Virginia Beach; Coliseum Central Business Improvement District Gateway, Hampton; Plum Point Park, Norfolk; Norview High School, Norfolk

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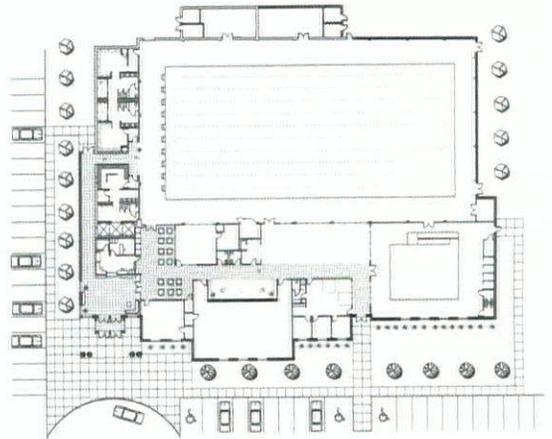
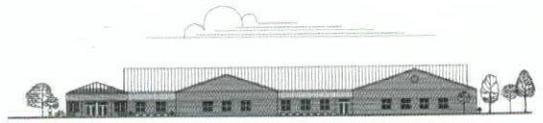
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**Architect:** Gresham, Smith and Partners, Richmond  
**Project:** Zhongrong Jasper Tower Interiors

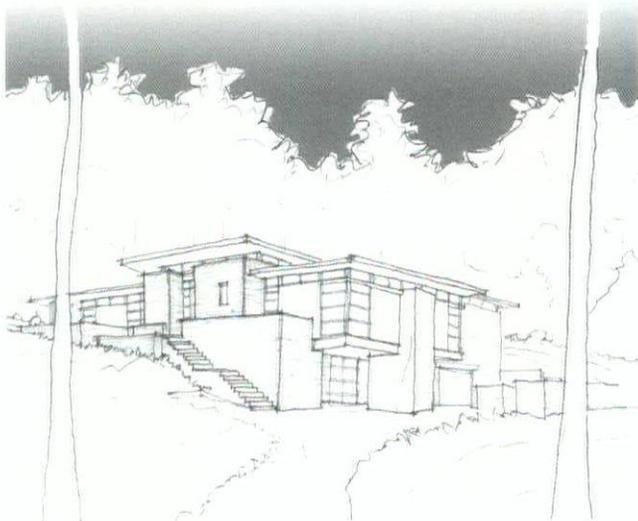
The main lobby space of the Podium Building at the base of this 45-story tower contains retail shops, restaurants, and conference facilities organized around a four-story, glass-roofed, sky-lit atrium, which can be accessed by escalators connecting all floors. Tel: 804-788-0710 / [www.gspnet.com](http://www.gspnet.com)



**Architect:** Wiley & Wilson, Inc., Lynchburg/Richmond  
**Project:** NOVA of Virginia Aquatics

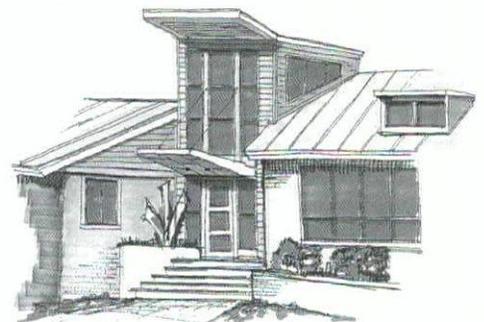
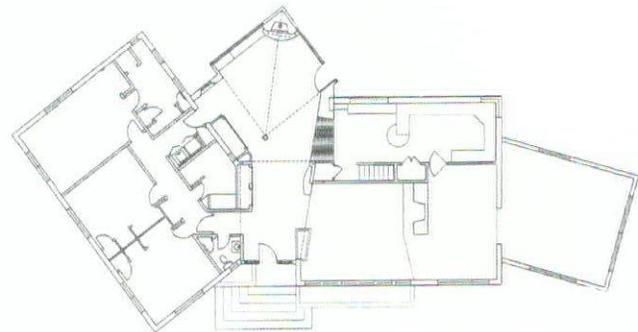
Preliminary concepts for NOVA of Virginia Aquatics includes doubling the existing pool size and adding a future therapeutic pool. Additional features consist of a weight room, retail shop, office, viewing area, classroom, lobby, and Hall of Fame display area. Tel: 434-947-1901 / [www.wileywilson.com](http://www.wileywilson.com)

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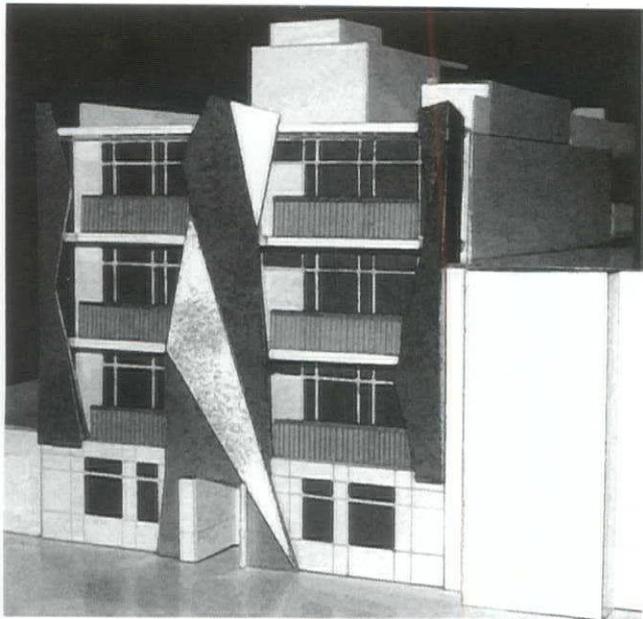
**Firm:** 3 North, Richmond  
**Project:** House for a Ballroom Dancer

3 North has designed this modernist house for a ballroom dancer in Sandy Hook, Virginia. Tel: 804-359-8984



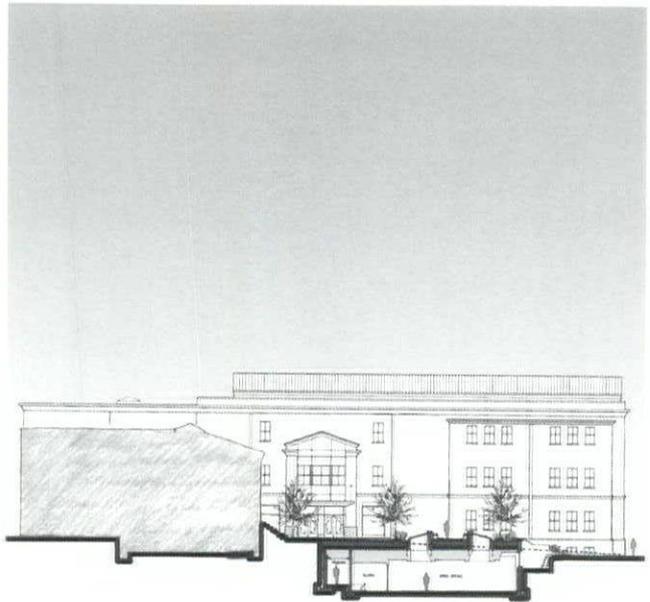
**Architect:** Marcellus Wright Cox Architects, Richmond  
**Project:** Richmond Residence

A new entrance, 400-s.f. addition, and sloping metal roof contemporize this 1950s brick rambler. The house's complex geometries are brought together by the addition and glass entrance tower, creating an axis between the bedroom wing and living area. Tel: 804-780-9067



**Architect:** SKB Architecture & Design, Washington, D.C.  
**Project:** Saxa Vista Condominium

The new Saxa Vista condominium features stainless steel shards, which abstractly project the mass and rhythm of 11th St., NW, while giving residents an all-glass façade facing an urban park. Tel: 202-332-2434



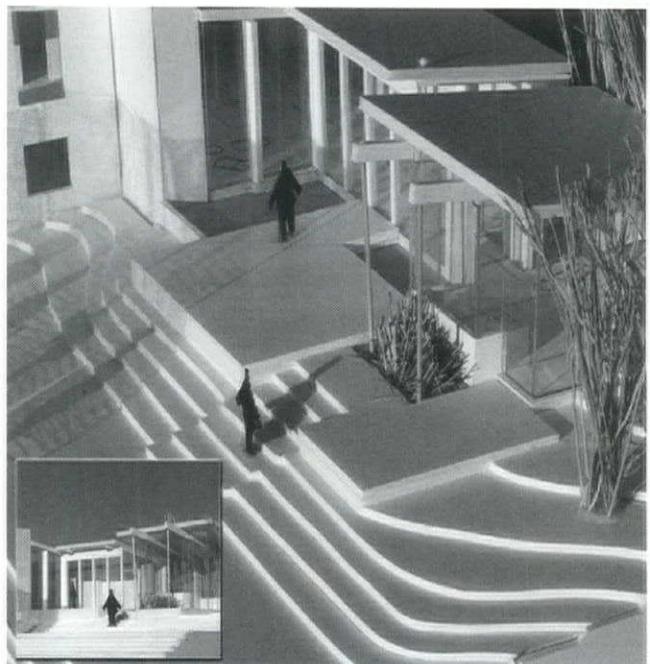
**Architect:** BCWH Architects, Richmond  
**Project:** Rockbridge County Courthouse

Urban site constraints and the surrounding historic fabric led the design team to an underground clerk's office addition solution that connects the existing Rockbridge County Courthouse to a new multi-story lower courts building. Tel: 804-788-4774



**Architect:** HSMM, Inc., Roanoke, with RCG Architects  
**Project:** Marshall Wythe Law Library, College of William & Mary

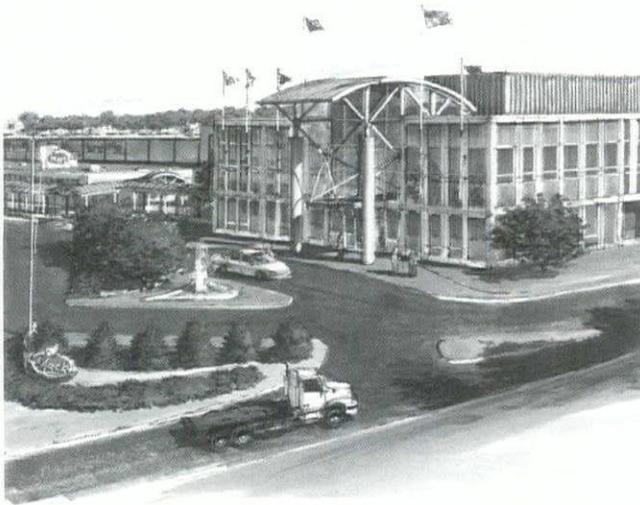
A 30,000-s.f. addition and a phased renovation of the existing 53,000-s.f. facility will result in a state of the art law library. Low stacks and reading areas bathed in natural light create an open interior environment in a building designed to enhance the existing architecture. Tel: 540-857-3257



**Architect:** Meditch Murphey Architects, Chevy Chase, Md.  
**Landscape Architect:** The Fitch Studio  
**Project:** Residence in Mohican Hills

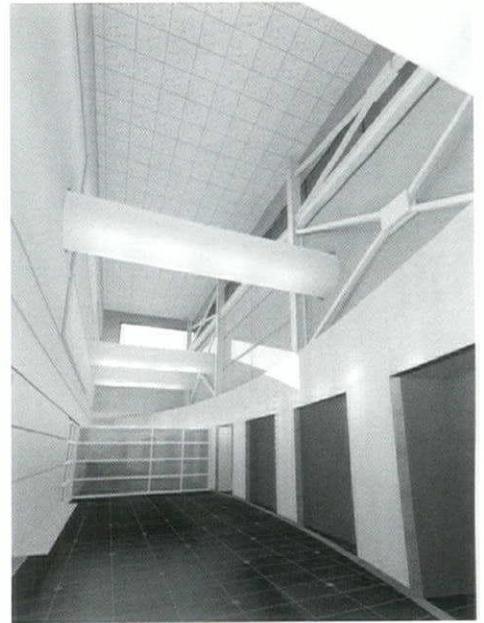
In a neighborhood rich in 1950s modernity, this addition exploits the California Modern leanings of the original house. Reflecting pools meet floor-to-ceiling glass. Walls retract to reveal gardens. Tel: 301-657-9400 / www.medichmurphey.com

## On the Boards



**Architect:** Baskervill, Richmond  
**Project:** Mack Truck Inc. Powertrain Division

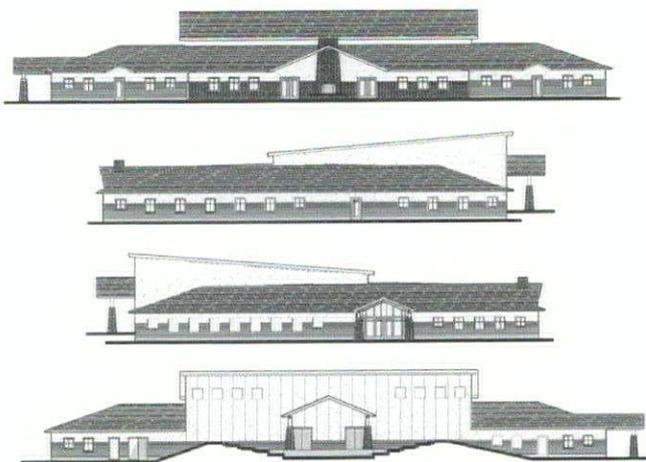
Baskervill has teamed with Alliance Engineering to renovate Mack Truck's only engine assembly facility in the U.S. This 1.2 million-s.f. structure, which will be located in Hagerstown, Md., is being designed to achieve LEED Certification and is phased to be completed in 2007. Tel: 804-343-1010



**Architect:** DMJM Design, Arlington  
**Project:** C-17 Maintenance Training Facility, McGuire AFB

This 37,000-s.f. project provides classrooms, high-bay training rooms, and administrative areas. The design features a student commons lobby linking the classrooms and training bays with a curved metal wall assembly that integrates information bulletins for student communications. Tel: 703-807-2500

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**Architect:** Huff-Morris Architects, Richmond  
**Project:** Countryside Christian Church

This project is a new church to be located in Chesterfield County. The 24,000-s.f. Church will include a Christian Life Center that will be used for worship and recreation, a community room, a kitchen, and classrooms. Tel: 804-343-1505 / [www.huff-morris.com](http://www.huff-morris.com)



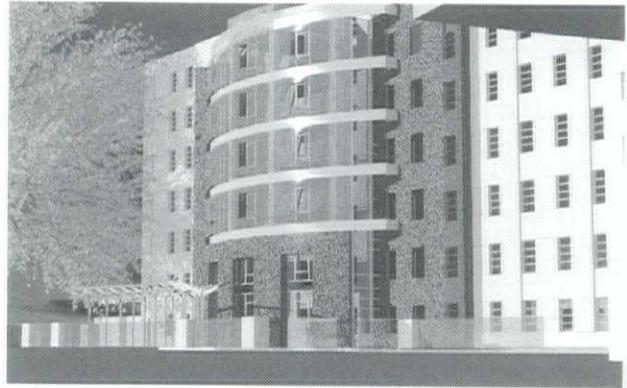
**Architect:** Mitchell Matthews Architects and Urban Planners, Charlottesville  
**Project:** Watson Manor Renovation, Conversion, and Expansion

Situated in a historic district near U.Va., in Charlottesville, the existing three-story wood-framed manor and proposed addition will provide 12,300 s.f. for a research and learning center with offices, conference areas, and accommodations for visiting lecturers. Tel: 434-979-7550 / Info: [cs@mitchellmatthews.com](mailto:cs@mitchellmatthews.com)



**Architect:** Phillips Swager Associates, McLean,  
with Bernardon, Haber, Holloway  
**Project:** Chester County Government Center

This 400,000-s.f. justice and government facility in West Chester, Pa., will house numerous courtrooms, court support areas, and county offices. PSA provided space planning and led the design development. Tel: 703-748-1804 / Info: linn.l@psa-ae.com



**Architect:** SFCS Inc., Roanoke  
**Project:** Scott Building Additions and Renovations

Designed to accommodate new resident services for retired military personnel, this expansion and enhancement includes a new clinic, an expanded memory support unit, provisions for transitional care, and improved dining, recreation, and campus support services. Tel: 540-344-6664 / Contact: TLJ@SFCS.com

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## ! Taking Note

A successful collaboration between architect, city, and community has resulted in the transformation of the historic Williamsburg train station into a first-class transportation hub for the colonial capital.

When the city bought the building from the Colonial Williamsburg Foundation, its goal was to create a multi-modal transportation center that would also serve as a gateway to the city for arriving passengers. Tom Tingle, AIA, and Andrew Cronan, AIA, of Guernsey Tingle Architects in Williamsburg worked closely with both the city and a citizen advisory group to update the facility while remaining true to the region's rich colonial heritage.

Built in 1938, the old station was in overall good condition. By design, the architects avoided alterations to the building's exterior as much as possible. The main change was the addition of a sympathetic canopy to improve conditions for passengers entering and leaving intercity buses. Landscaping helps to direct the flow of traffic and increase pedestrian safety. Exterior lighting was also a crucial element, both for security and as a way to highlight details such as the original train canopy.

The cramped interior, whose ticketing windows saw regular use, needed to accommodate taxi and city bus passengers as well. By making improvements to a neglected freight handling room, the architects captured new usable space inside the building. The ticketing windows, with individual waiting areas, were relocated to opposite ends of the building to relieve congestion at peak traffic times.

Working in close collaboration with the city of Williamsburg and the citizen advisory group, Guernsey Tingle created a modern transportation center that retains the feel of the original structure and reflects the local character. In the end, the process "fit naturally into our firm's philosophy of working as a team to achieve the client's goals," Cronan says.

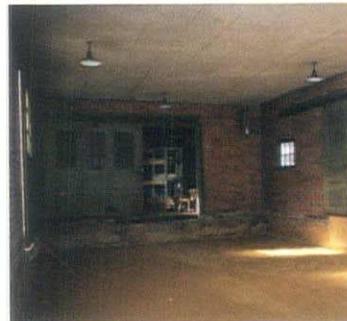
— Charleen Pine

## Williamsburg Way Station



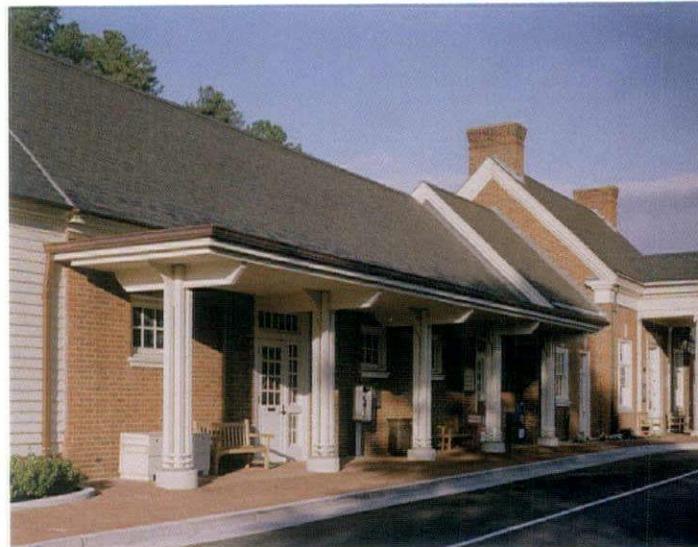
Robert C. Park (top and bottom photos)

Photos of Williamsburg history are hung in the waiting area (above). Construction view (right) shows how the freight area floor was lowered.



Andrew F. Cronan

Citizen committees worked with the architects on the landscaping and canopy design.



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