



Historic Richmond's
Drawing on History
Infill Design Competition



With assistance by

The Branch
Museum of Architecture and Design

Table of Contents

Introduction: The Idea Behind Drawing on History.....	3
Why?.....	3
How can we help?.....	4
The Results.....	5
Drawing on History Competition: Organizers, Jurors and Sponsors.....	8
Competition Organizers	8
Judging Panel.....	8
Sponsors.....	12
Design Challenges.....	13
The Context - Richmond’s Old and Historic Districts.....	13
The Union Hill Old and Historic District.....	14
The Jackson Ward Old and Historic District.....	16
The Three Design Challenge Options.....	18
Design Challenge Option 1:	18
Design Challenge Option 2:	21
Design Challenge Option 3:	29
Designer Information.....	36

Introduction: The Idea Behind Drawing on History

Historic Richmond, in partnership with **The Branch Museum of Architecture and Design**, hosted a juried architectural design competition - **Drawing on History: Infill Design Competition** - to develop a design catalog of original, creative designs for infill construction in the City of Richmond's Old and Historic Districts. Our goal was to cultivate a dialogue about the design process for new construction within the fabric of Richmond's historic neighborhoods with consideration given to sustainability, affordability, and maintaining each neighborhood's own unique sense of place.

Why?

Historic Richmond has worked for more than seven decades to preserve, protect and promote Richmond's historic neighborhoods and architecture. In the 1950's, Historic Richmond helped the City of Richmond to create one of the country's first historic zoning ordinances to protect Richmond's most historic neighborhoods. Since 1957, the City of Richmond's Commission of Architectural Review has recognized and protected Richmond's historic, architectural, cultural and artistic heritage by reviewing all exterior rehabilitation work and new construction in the City's Old and Historic Districts to ensure it is consistent with the Commission's *The Handbook and Design Review Guidelines*.

Historic Richmond long has recognized the needs and challenges of designing new construction on vacant lots within the City of Richmond's Old and Historic Districts. A growing interest in living in historic urban areas has spurred an unprecedented amount of infill construction in our city, and with it the challenge of addressing contemporary needs within neighborhoods that care deeply for the integrity of the historic character and feeling of their buildings and streetscapes. We have heard many complaints that new projects on vacant lots in Richmond's Old and Historic Districts range from bland to banal. But new construction in these districts does not need to be bad or boring. We know that infill construction presents a number of challenges, but it also presents a remarkable opportunity to create beautiful, functional and sustainable structures. We can draw on the existing historic buildings in these neighborhoods to continue building our City's future architectural legacy.

Both Historic Richmond and the Branch Museum of Architecture and Design are committed to maintaining the historic architectural integrity of Richmond while accommodating new buildings that will create our future architectural legacy. Our organizations were natural and complementary partners to lead a community based dialogue on meaningful, compatible, sustainable and affordable design in these districts.

How can we help?

We asked ourselves, what can we do to help advance the discussion of infill in historic districts? What does it mean to build new within an existing urban neighborhood that has both historic significance and a unique identity? Will design professionals, urban planners, artists and neighborhood residents with a diverse range of backgrounds, ages and tastes ever agree when good design – like beauty - is so often in the eye of the beholder? And for that matter, what is infill? For the purposes of the Drawing on History competition, we considered “**infill**” to be any new construction on a vacant, urban lot in an existing historic district.

In the spirit of community engagement of a real-world challenge, our competition committee selected two neighborhoods with significant recent infill activity and a number of vacant lots ripe for future infill: **Union Hill** and **Jackson Ward** (Figure 1). These neighborhoods represent some of the oldest in Richmond and are protected by local zoning ordinances as City Old and Historic Districts.

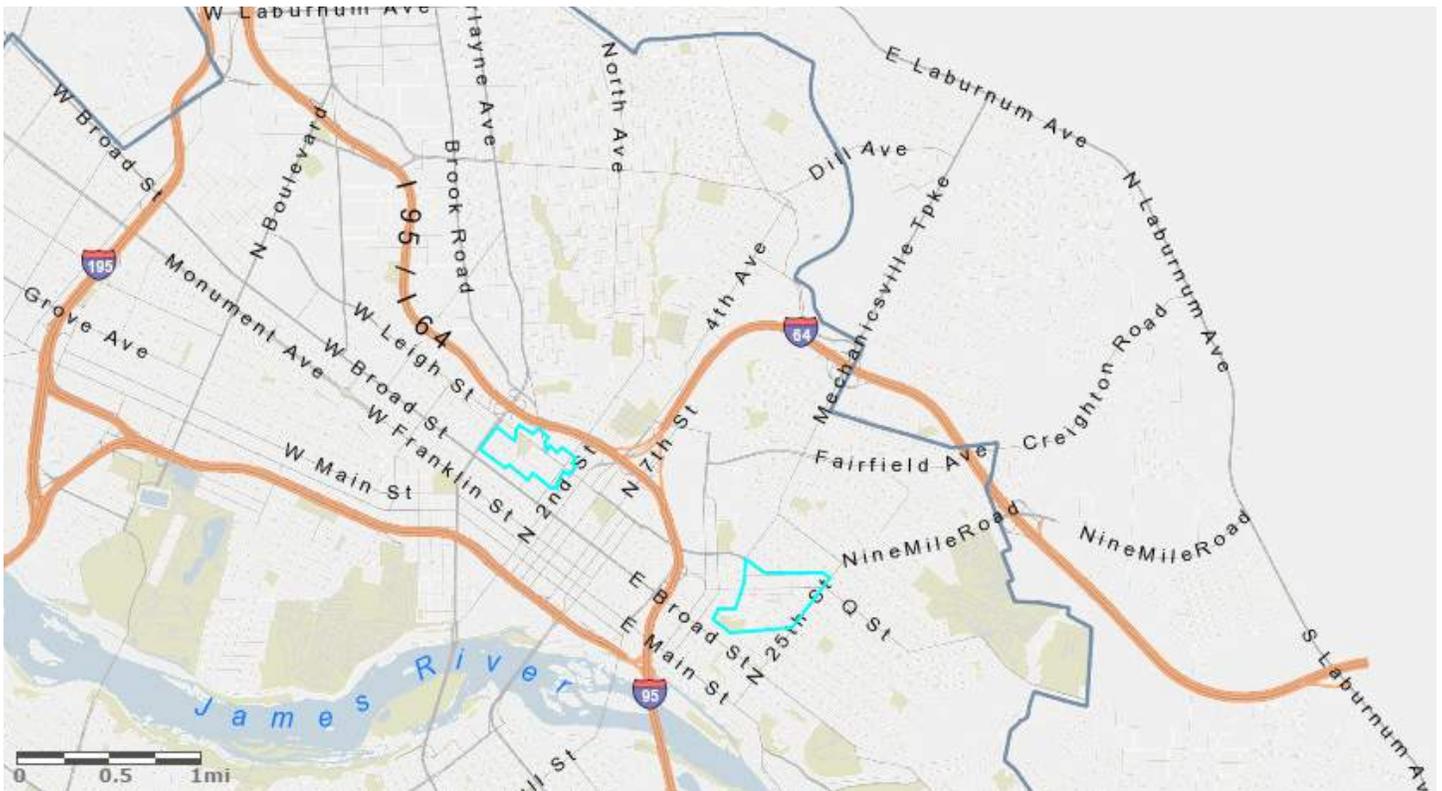


Figure 1. Jackson Ward and Union Hill (highlighted in blue, respectively).

Within these two neighborhoods, we selected three different design options, each option with its own challenges and opportunities, which we found to be representative of the most common challenges and opportunities in these two neighborhoods. Designs could be either single family or multi-family, or a mixed-use project (including commercial) that fit within the context of that district. Anyone with an interest in design, including artists, students, and professionals of any background, was invited to participate and no particular experience, background, or professional certification was required.

We were uncertain whether designers would favor one particular design option over the others, or whether designers would favor one particular architectural style over others. We hoped that the range of design submissions would present a broad and diverse range of creative ideas. Designers were encouraged to explore a great variety of approaches to the design challenges. We noted that originality and creativity was highly desired, with consideration given to issues such as variation of materials, sustainability, affordability, and the neighborhood's sense of place. Designs were to be judged on compliance with the Standards for *New Construction* found in the Commission's *The Handbook and Design Review Guidelines*, as well as ability to address and meet the unique design challenge of the selected option and appropriateness of the design to the neighborhood's sense of place.

Our jury panel met together to discuss the design submissions, carefully reviewing each submission and noting its merits. The discussion was enthusiastic and respectful, with each jury member an active participant contributing their own unique perspective and highlighting those design features to which they were most drawn. With such knowledgeable and collegial jurors, a consensus was easily reached on the best designs.

The Results

The Drawing on History: Infill Design Competition was successful. The competition, and the subsequent exhibition of the selected designs at The Branch from June 9 – August 31, 2016, inspired an excited buzz among architects, preservationists, urban planners, residents of City Old and Historic Districts and design enthusiasts. We are pleased that the designers produced thoughtful and thought-provoking designs, both traditional and modern, with both residential and commercial uses in mind. We applaud and celebrate their originality and imagination and their creative approaches to facades, floorplans, and flora. Their designs were distinct, and at times, visually arresting. Their floorplans provided a flexible approach to modern living. And their landscaping plans contributed to the sustainability of the overall design and enhanced the sense of place, while at the same time providing outdoor spaces both public and private.

As with academic assignments, the responses to the design challenges reveal a variety of solutions. While certain designers expressly addressed the intention of the competition, others used the opportunity provided by the competition to advance their own thinking about a particular issue, such as adapting and reinventing historical housing types for contemporary use, using architecture to create or support community, promoting density and affordability, and encouraging environmental sustainability. A number of the designs pushed the conversation in unexpected directions.

In reviewing the design submissions, a number of common themes emerged:

- **Good porches make good neighbors** – Many of the designs incorporated front porches, enhancing the sociability of the street. The jury particularly favored those designs where the buildings were not only themselves good neighbors to those on either side (by, for example, respecting cornice lines, window and door heights) but also allowed their residents to relate to their neighbors through welcoming porches aligned with those next door.
- **Make room for the artists** – Many of the mixed-use designs contemplated artists living and working in the same space, creating a community within a community where artists could live and work alongside colleagues and collaborators. Those designs that allowed artists to practice their craft in full view of the street were particularly exciting to the jury.
- **Public and private place-making can enhance the community** – Designers created shared space as an amenity to the community. Provocative designs moved the mass of the residence to the back of the lot, creating walled public space to act as a tableau for Richmond’s artistic culture and an opportunity for a public park on private land. Others left a portion of the lot unbuilt to establish public space and a dialogue with the neighboring properties. A number of the mixed-use projects incorporated a café as an opportunity for neighborhood sociability.
- **Rooftops are usable space** – The jury also was drawn to designs incorporating rooftop gardens to create private spaces. Students investigated the relative energy efficiency benefits of solar panels and a rooftop garden, opting for the rooftop garden to cut down on radiant heat.
- **Micro-apartments are big ideas** – A number of designs, for both mixed-use and residential projects, incorporated micro-apartments. Designers incorporated micro-apartments (some as small as 380 square feet) as a way to increase density and affordability in mixed-use projects, with the intent of also increasing collaboration among colleagues. Residential projects designers incorporated smaller apartments to accommodate multi-generational families or rental units capable of helping to defray mortgage costs.
- **Sustainability starts with materials** – Designers focused on durable, maintenance friendly materials to resist mold, rot and fire. Brick, hardi-plank, red cedar and charred cedar were used in many designs and the historic ironwork found in these districts inspired a number of designers to incorporate black coated steel, steel cabling, aluminum panels and corrugated metal in their designs to great success. To provide energy savings, designers cleverly incorporated solar panels and contemplated low-e glazing and spray foam insulation, reclaimed narrow plank oak and porcelain tile floors warmed with radiant heat, rain barrels collecting rainwater for reuse in gardens, and carports to house and charge electric cars.

- **Draw on history to shape the future** – Those designs that filled the “missing tooth” with structures referencing the historic elements of the neighborhood and streetscape were most successful. Many designers conducted independent historic research of the neighborhoods and particular lots to create their designs. Designs that respected the scale, massing, setbacks and historic materials of the neighborhood, while incorporating design accents or features in a different material were particularly successful. Some submissions noted the history of neighborhood commerce to introduce experimental and flexible workspace into their mixed-use designs. Jurors were drawn to those floorplans with maximum flexibility for modern living and workspace and with maximum sunlight.
- **Historic context does not require traditional style** – With a preponderance of contemporary designs, many which pushed the envelope, we wondered whether the jury would favor the more traditional designs. However, jurors were equally drawn to traditional and contemporary designs with the winners reflecting a wide variety of styles.

While none of the designs included here has been officially approved by the City of Richmond Commission of Architectural Review, they all represent a number of the values sought after in future infill development: quality, affordability, sustainability and harmonization with the existing historic neighborhoods without creating a false sense of history.

Drawing on History Competition: Organizers, Jurors and Sponsors

Competition Organizers

Historic Richmond. Historic Richmond is a non-profit organization dedicated to shaping the future of Richmond by preserving our distinctive historic character, sparking revitalization and championing our past and future architectural legacy. We are champions of the past and passionate fans of its future. For more information visit HistoricRichmond.com.

The Branch Museum of Architecture and Design. The Branch, named in honor of its Tudor revival home on Monument Ave — The Branch House — is this region's preeminent design museum, with innovative exhibitions, educational programs, and partnerships that elevate the understanding of design and architecture in our community. We strive for a world where we are all passionate advocates for thoughtful design. For more information visit Branchmuseum.org.

The Competition Committee:

- **Cyane B. Crump**, Executive Director, Historic Richmond
- **Danielle Worthing**, Preservation Specialist, Historic Richmond
- **Katherine McDonald**, Director of Development, Marketing and Education, Historic Richmond
- **Savannah Ball**, Manager of Outreach Programs, Exhibition Curator, The Branch
- **Craig A. Reynolds**, Museum Director, Exhibition Curator, The Branch

Judging Panel

The jury was comprised of a group of architects and design professionals who have a variety of experiences with the *Standards for New Construction*, historic preservation, infill construction, academia, and broader artistic design considerations. The jurors included:

Sukenya I. Best



Sukenya Best is a native New Yorker who moved to Richmond, with her family. Richmond has been her home for over 10 years. She is an alumnus from Virginia Commonwealth University (VCU), Department of Painting and Printmaking, having received a Bachelor of Fine Arts in 2001. During her studies at VCU she also studied abroad in Europe and Africa. In 2007, she received a Master of Fine Arts Degree from the University of Tennessee, Knoxville (UTK). There she studied in the Printmaking Program (ranked #3 nationally).

Internationally, Sukenya's artwork is in the collection of New Delhi, and Gujarat India. In the states, exhibitions have taken place at the Community Artist's Collective (Texas), Museum of Science & Industry (Chicago), Pen

& Brush Inc. (New York), Pittsburgh Center for the Arts (Pennsylvania), Kansas City Art Institute (Missouri), Corcoran School of Arts (Washington DC) and the Cultural Arts Center at Glen Allen (Virginia). In the spring of 2008 she was featured in the international publication of "Studio Visit Magazine," and in the summer of 2010 she was recognized as an exhibitor/performer for Virginia's "Women in the Arts Celebration."

Sukenya has worked in multiple areas with professional artists such as: Whitfield Lovell, Millicent Johnnie, Roger Shimomura, John Newman, Beauvais Lyons, and Anita Jung. She has also collaborated with Circle Modern Dance Company (Knoxville, TN), and recently presented a performance at this year's Southern Graphics Council International Conference.

Currently Sukenya is a Fine Arts Instructor at Virginia Union University, where she teaches visual art courses. Inspired by a college tour-abroad trip to Italy and France she has published a cartoon book called Chocolate Bella. The book is available for purchase through Lulu, Barnes & Noble and Amazon.

Sanford Bond, FAIA



With a practice spanning over 40 years, Sanford Bond's body of work, diverse in building type and setting, is characterized by an optimistic, intrepid confidence in experiential form and function. Bond seeks to discover the intangible qualities of context and landscape, and integrate them with the particularities of building purpose and the specific patterns of human habitation. His work includes institutional, cultural, and arts-related projects in dense urban areas: award-winning buildings for the Richmond Ballet, the Visual Arts Center of Richmond, and several art galleries. His educational and recreational buildings in suburban and parkland settings include nature centers, innovative school buildings, and, most recently, a groundbreaking design for the Association for Retarded Citizens (ARC). On a domestic scale, his portfolio includes a collection of private homes in landscapes as remote as Nova Scotia and the Caribbean. Bond balances a passion for the urban experience and a reverence for the natural landscape with an acute empathy for human experience, a bold mix of form and materials, and a heightened sense of architectural drama.

Sandy received a Bachelor of Arts degree in Drama from the University of Virginia and earned a Master of Architecture from the Massachusetts Institute of Technology.

Helene Combs Dreiling, FAIA



Helene currently serves as Executive Vice President of AIA Virginia, the statewide chapter of the American Institute of Architects. As CEO of the professional society for architects in Virginia, she leads and manages delivery of service and support to over 2,400 AIA members and Associate members, as well as others in the architecture profession and the design and construction industry. Helene is also the Executive Director of The Branch Museum of Architecture and Design, a museum and historic property dedicated to revealing the inherent beauty of the created form and space, igniting a passion for design through exhibitions, public programs, education, tours, special events, and publications.

Immediately prior, she managed The Plum Studio, Ltd., a specialty firm with expertise in architecture and design, association/non-profit strategic planning and facilitation, organizational consulting, and business writing. Previously, she served for nearly ten years on the national AIA staff, having transitioned in 2000 from private architectural practice and national AIA volunteer leadership. In addition to having her own firm from 1989 – 2000, her professional experience includes work with several private architecture firms in Virginia, and she was employed early in her career by the Colonial Williamsburg Foundation.

An active volunteer in the AIA for more than 25 years, Helene had the honor of being elected by her colleagues to serve as President of the American Institute of Architects in 2014; she was the third Virginian as well as the third woman to hold this prestigious position. Also for the AIA, she was formerly Institute Secretary, Vice President, and Regional Director from The Virginias on the AIA national Board of Directors. She has also served on the boards of the Virginia Society AIA and AIA Blue Ridge and was President of both chapters, among other positions. Helene has been a regent of the American Architectural Foundation, was AIA liaison to the American Institute of Architecture Students Board of Directors, and served as a Trustee of the Virginia Center for Architecture Foundation.

Helene was elevated to the AIA College of Fellows in 2000 for her volunteer service to the profession, with an emphasis on nurturing future professionals. She received her Bachelor of Architecture degree from Virginia Tech, where she was named “Woman of the Year” in 1981 for her academic excellence and exemplary student leadership.

Greta J. Harris, President & CEO, Better Housing Coalition



Greta became President and CEO of the Better Housing Coalition in August 2013, succeeding TK Somanath. Before joining BHC, she was vice president for the Local Initiatives Support Corporation (LISC), a national non-profit community and economic development corporation. In this role, she provided strategic and managerial support to 10 of LISC's local offices in southern and mid-western regions. Prior to that role, she was the senior program director for Virginia LISC, based in Richmond, which supported local organizations in developing more than \$250 million in real estate in Central Virginia.

Ms. Harris was appointed to the Virginia Tech Foundation Board in 2016 and also serves on the Board of the Virginia Housing Alliance. She has served on the boards of the City of Richmond's Economic Development Authority, the Federal Reserve Bank's Board of Governors' Consumer Advisory Council, the Virginia Housing Coalition, the Richmond Community Development Alliance and Seven Hills Boys Middle School. Greta is a member of Leadership Metro Richmond's Class of 1995.

Among her recent accolades, Greta was named the Virginia Tech Black Alumni Association's 2016 Philanthropist of the Year; and was recognized as a 2014 Outstanding Virginian by Equality Virginia. Greta earned her bachelor of architecture degree from Virginia Polytechnic Institute and State University, and holds a master of science in architecture and urban design from Columbia University.

Julie W, Weissend, LEED AP ID + C



Julie grew up in Miami, Florida. She has a Finance degree from the University of Florida with concentrations in Architecture and Real Estate. She started in commercial real estate finance, ultimately deciding, 29 years ago, to work with her husband, Paul, at Dovetail Construction Company, Inc. Together they have worked on a wide variety of historic structures, stabilizing and repairing what is original, and implementing 21st century, high performance technology in the design and construction. As a result, the buildings continue to inspire and they can better stand the test of time going forward. They spearheaded the design and developed the first building in the U.S. to be: LEED Platinum, listed on the National Register of Historic Places and Net Energy Zero. Julie is also a licensed realtor. She has been the President of the Junior League of Richmond, Maggie Walker PTSA President and she currently serves on the boards of the Maggie Walker Governors School Foundation, Monument Avenue Preservation Society, and 1708 Gallery. She also serves on the Richmond Metropolitan Habitat for Humanity Finance Committee and the Advisory Committee for The Branch Museum for Architecture and Design.

Some of the awards Dovetail Construction Company, Inc. has won include:

- Remodeling Magazine's Top 50 Contractors
- The Golden Hammer Award: Special Recognition for Sustainable Design
- Numerous "Contractor of the Year" Awards from the National Association of the Remodeling Industry
- 2015 RVA Creativity Award for Inventions and Products from The Creative Change Center

Sponsors

Cash prizes were provided for the competition's overall best design and first place student and first place professional design submissions thanks to the generosity of our competition sponsors.



Sadler & Whitehead
ARCHITECTS PLC

In addition, the exhibition at the Branch from June 9, 2016 – August 31, 2016 was sponsored by:



Design Challenges

For each design challenge, we noted that the Commission's *Standards for New Construction* must be the starting point. Meeting the *Standards for New Construction* as defined by the *Guidelines* is a requirement to build in the proposed neighborhoods. But, as the *Standards* stipulate, design "compatibility does not mean duplicating the existing buildings or environment." The *Standards* further provide that:

"All new residential and commercial construction should be compatible with the historic features that characterize their setting and context. To protect the context of the surrounding historic district, new construction should reference the materials, features, size, scale, proportions, and massing of the existing historic building or buildings in its setting. However, compatibility does not mean duplicating the existing buildings or environment. In order to avoid creating a false sense of history, new construction should also be discernible from the old. Perhaps the best way to think about a compatible new building is that it should be a good neighbor; one that enhances the character of the existing district and respects its historic context, rather than being an exact (and misleading) reproduction of another building."

Designs also were judged on their ability to address and meet the unique design challenge of the selected option (one of three) and the appropriateness of the design to the neighborhood's sense of place.

The Context - Richmond's Old and Historic Districts

The City of Richmond contains 16 Old and Historic Districts. Since 1957 and the creation of its first, St. John's Church in the Church Hill neighborhood, 15 other districts have been designated, including the most recent, Union Hill, in 2009. Each district has its own unique history, architectural fabric, distinctive structures and sense of place.

The Union Hill Old and Historic District



Figure 2. Union Hill Old and Historic District.

Union Hill is bound by Jefferson Park, Jefferson Avenue, 25th Street, Carrington Street, and Mosby Street. Similar in character, and sharing the border of Jefferson Avenue and N. 25th Street is Church Hill North, another City Old and Historic District. Topography has played a considerable role in shaping the history and architectural character of Union Hill. In the opening decades of the 19th century, area property owners platted a number of lots and laid out streets that conformed to the early topographical configuration of the neighborhood. The subsequent filling of ravines unified the divided and dramatic landscape into a single "hill." Richmonders in the first half of the nineteenth century, attracted by the country-like environment of Union Hill and its proximity to the employment, services, and amenities of the city's urban core, established suburban homesteads in the area. The early homesteads consisted of residences situated on large lots. Modest Greek-revival, side-hall, three-bay buildings are typical of Union Hill's early residential buildings. The rapid development of the neighborhood following the Civil War changed the character of the neighborhood from suburban to urban. The residential architecture of the post-war period is characterized by narrow detached townhouses or attached rowhouses. These urban building forms, built of both brick and wood frame, generally have full-width front porches and shallow-pitched roofs. The Italianate style, distinguished by its use of bracketed cornices, was the predominate style of building in the neighborhood between 1870 and 1890. The Queen Anne and Colonial Revival styles became more popular around 1890.¹

Distinctive Features of Union Hill

- Wide variety of architectural styles.
- Excellent examples of commercial and religious architecture.
- Unusual street grid that relates to neighborhood topography.²

Many lots in this neighborhood follow the original street grid and are parallelograms. The orientation of buildings vary lot by lot: some buildings are oriented towards the street while other are set at an angle that follow the lot.



Figure 3. Princess Anne Ave at 21st St.



Figure 4. M St towards 21st St.

¹ City of Richmond. Department of Planning and Development Review. *Old and Historic Districts of Richmond, Virginia, Handbook and Design Review Guidelines*. Updated January 2015.

² Ibid.

The Jackson Ward Old and Historic District:



Figure 5. Jackson Ward Old and Historic District.

Jackson Ward lies between Belvidere Street, and 2nd Street, and Jackson Street and Marshall Streets. During the last years of the 19th century and the first decade of the 20th century, Richmond was considered the foremost African-American business community in the United States. Jackson Ward was the heart of that community. The Ward took its name from James Jackson's beer garden, a popular saloon of the 1820's located at Second and Leigh Streets. Today, Jackson Ward remains one of the least altered residential neighborhoods in the City. There are excellent examples of Federal, Greek Revival, Italianate and Queen Anne style houses throughout the District. Clay Street contains one of the finest collections of ornamental cast iron fencing and porch railings in the country. Jackson Ward is the fifth-largest Old and Historic District in acreage but is the second-largest District in the actual number of properties. Over 90 percent of the 485 properties were built in the 19th century, and over 100 date from before the Civil War.³

³ Ibid.



Figure 6. Clay St at Monroe Ave.

The distinctive features of Jackson Ward are:

- Predominance of brick row houses.
- Small narrow lots with shallow set-backs, usually 10 feet or less.
- A high number of ornamental cast-iron fences and porches, and the widespread use of cast iron for cornices, window caps and roof cresting.⁴

The neighborhood has experienced a recent resurgence with interest from students, artists, restaurants, boutiques, and architecture-lovers. It has also grappled with the effects of blighted houses with unidentified owners that resulted in demolition of individual houses within the middle of a block of row houses.



⁴ Ibid.

The Three Design Challenge Options

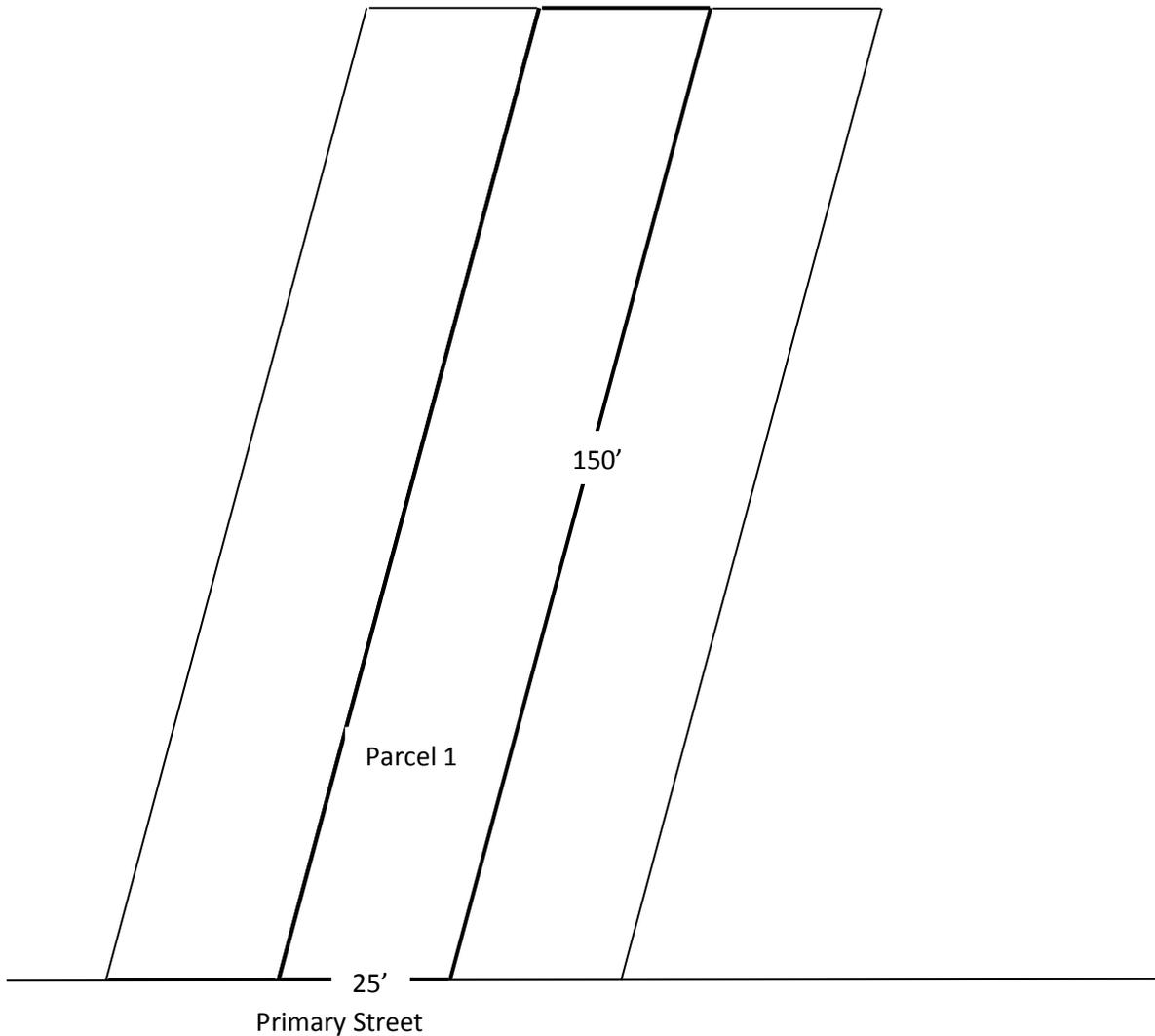
Design Challenge Option 1:

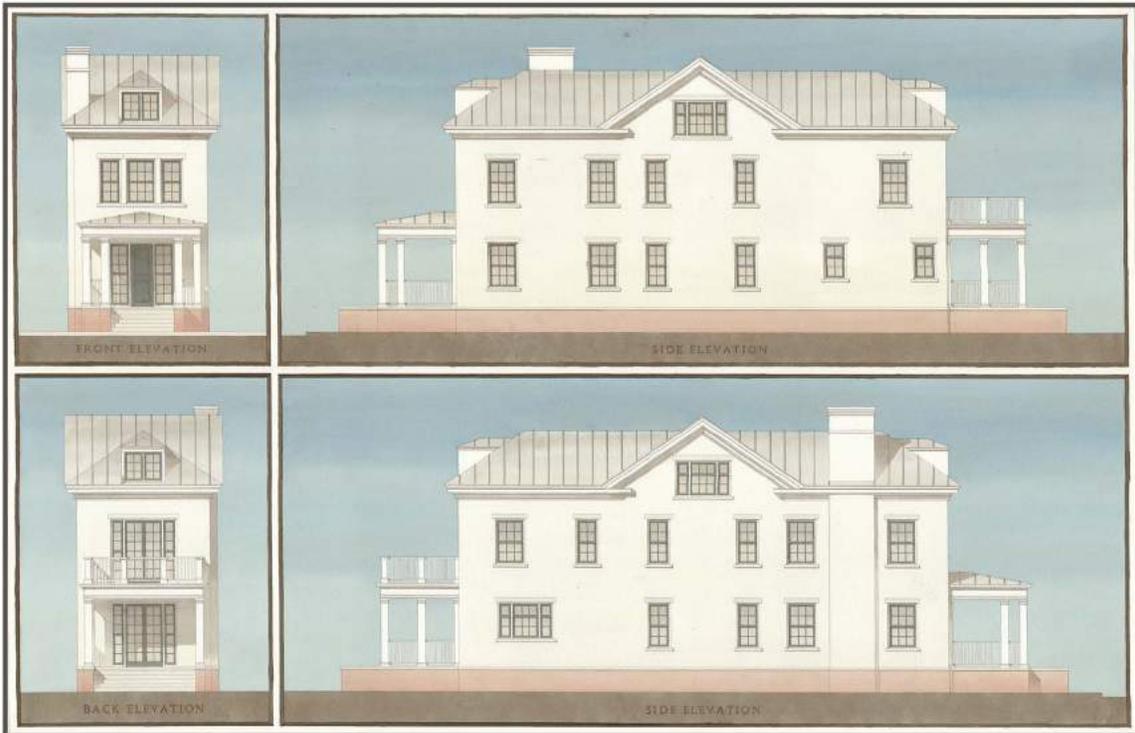
One challenge of designing in Union Hill is that many parcels are irregularly shaped. Some house facades directly face the street while others are set at an angle. This unusual street grid creates an undulating rhythm to the street and is one of the character defining features of Union Hill.

For this option, the parcel is a parallelogram that measures 25' wide by 150' deep, set at a 15 degree angle. Assume that the lot is located midblock and that there is no access to or from an alleyway.



Figure 8. Typical setbacks in Union Hill.





Kevin Svenson, Grand Prize



BE A GOOD NEIGHBOR

Respect the existing massing size, scale, architectural character, and social life of the neighborhood.

- Characteristic bay window slipped to the corner of the house to take advantage of angled views created by parallelogram shape of the lots.
- Raised terrace at the front of the house, aligned with porches on neighboring houses, reinforces the sociability of the street.
- Cornice lines, window and door head heights knit the new house façade into the fabric of the street.
- Brick base and wood clapboard siding, sustainably sourced, natural or painted with well detailed aluminum windows strike a balance between old and new while maintaining the scale, warmth, and level of detail that make the neighborhood so appealing.

TAKE ADVANTAGE OF THE DEEP LOT

Add density to the neighborhood in a way that supports both homeowners and renters.

- A second unit on this 3,622 sf lot with carefully designed access from the street will bring life to often neglected or even derelict areas of Union Hill.
- A rental unit at the back of the property will help to cover mortgage costs on the front house.
- The back unit can be easily adapted for the more common lot type with alley access.

MAKE THE HOUSE AFFORDABLE

- Simple floor plan and roof shapes.
- Standard sizes for frame construction, windows, and doors make the house simple to build on a tight site.
- Operable, aluminum casement windows provide energy efficiency while requiring almost no maintenance.
- A standing seam metal roof provides greater energy efficiency but could be replaced with a good quality asphalt shingle.
- Depending on the orientation, solar panels on the sloped roofs facing away from the street could reduce energy costs.

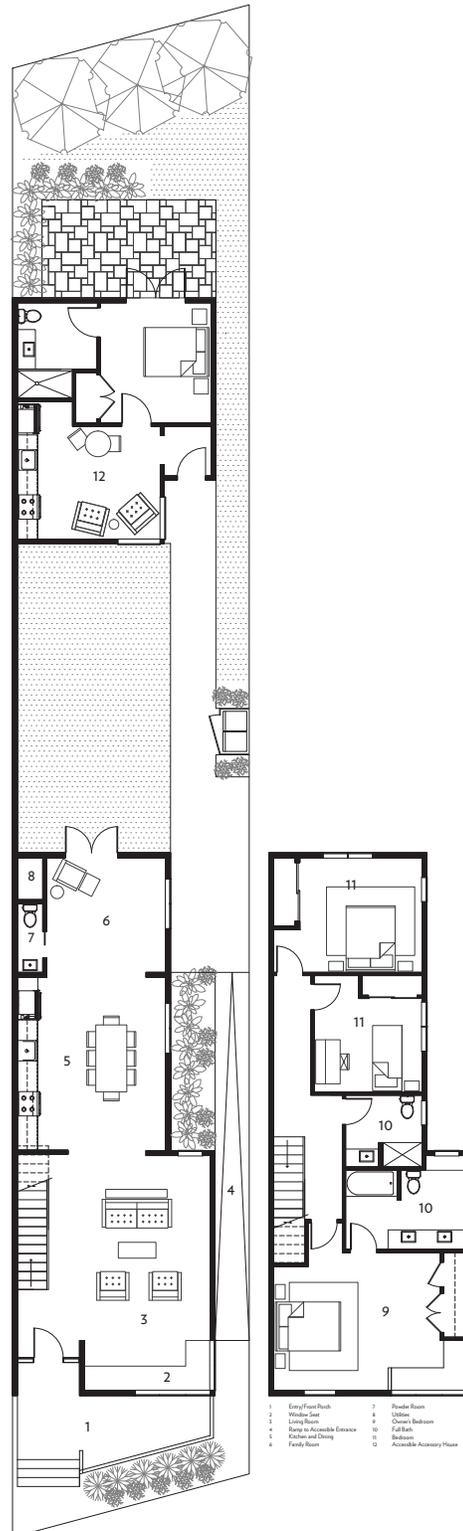
MAKE THE HOUSE FLEXIBLE

To evolve with the family.

- 3 options depending on the initial need and budget.
- Add an accessible 1-bedroom house at the back of the lot for an extended, multi-generational family or to help to cover mortgage costs.
- Design the site so that the occupants of the two units can adjust the level of interaction to favor independence or interdependence.



BACK ELEVATION



STAGE THREE PLAN

- | | | | |
|---|-------------------------------|----|----------------------------|
| 1 | Entry/Front Porch | 7 | Panicle Room |
| 2 | Washer/Laundry | 8 | Children |
| 3 | Living Room | 9 | Owner's Bedroom |
| 4 | Stairs to Accessible Entrance | 10 | Full Bath |
| 5 | Kitchen and Dining | 11 | Bedroom |
| 6 | Family Room | 12 | Accessible Accessory House |

**Madge Bemiss, Jillian Chapin, Mary Lorino,
Bill Church, Honorable Mention**

Design Challenge Option 2:

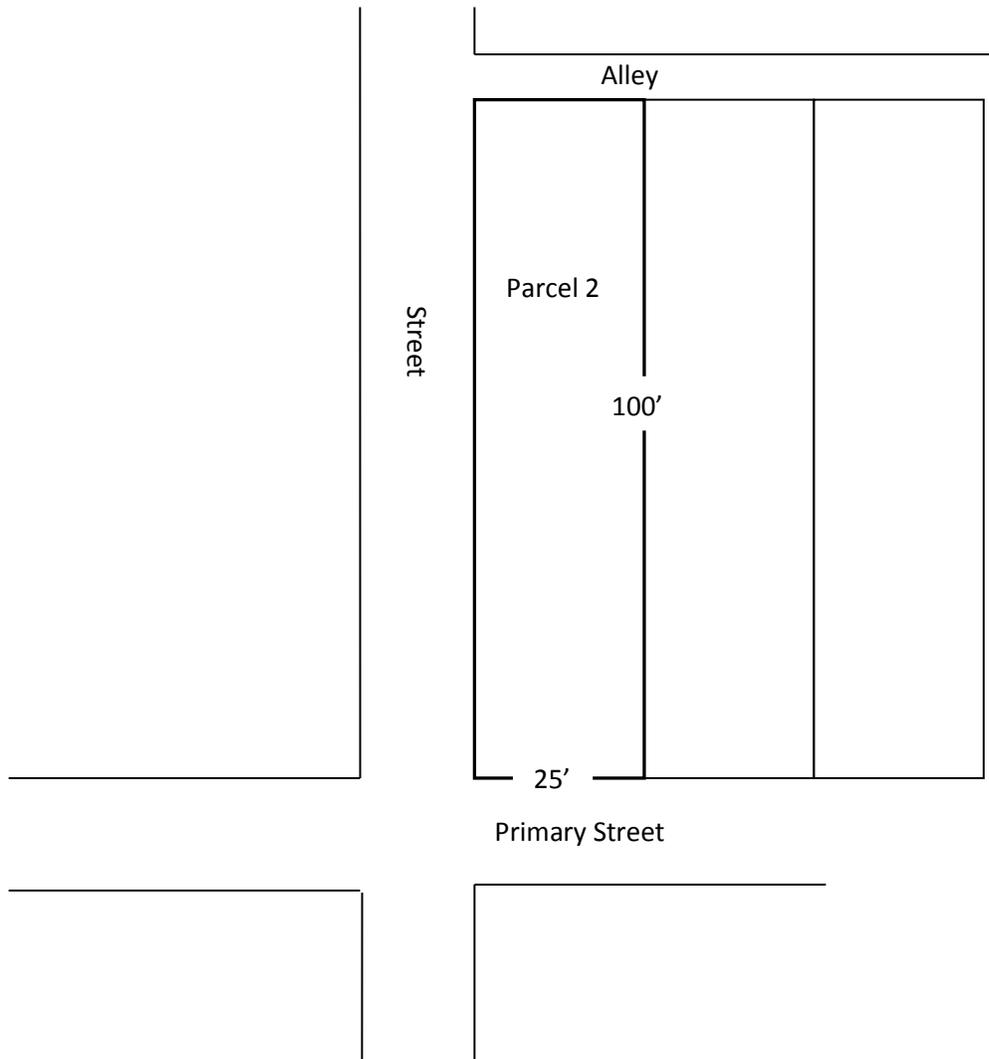
Union Hill has a large number of vacant corner lots. Historic buildings on corner lots tend to address the street from both facades.

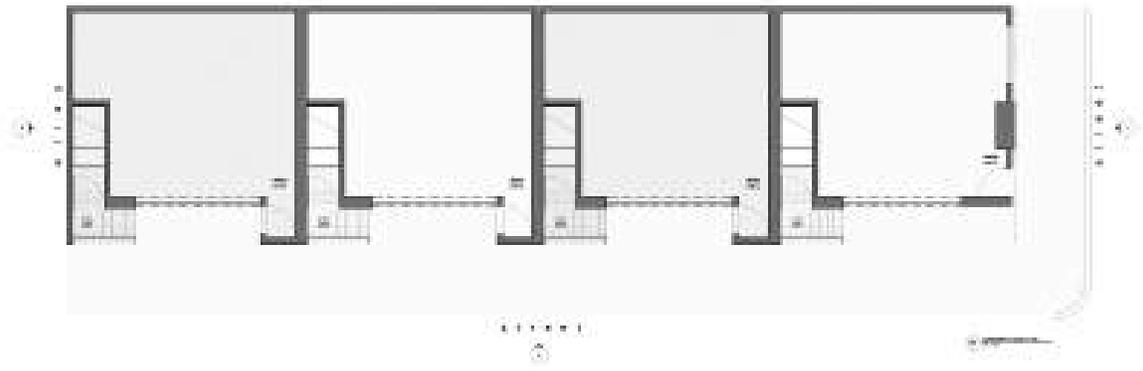
Both residential and mixed-use buildings are found on corners. Residential homes tend to be larger and mixed-use buildings typically have commercial space on the first floor and frequently, although not always, entrances set at an angle to address the corner. Fenestration and ornamentation address both streets.



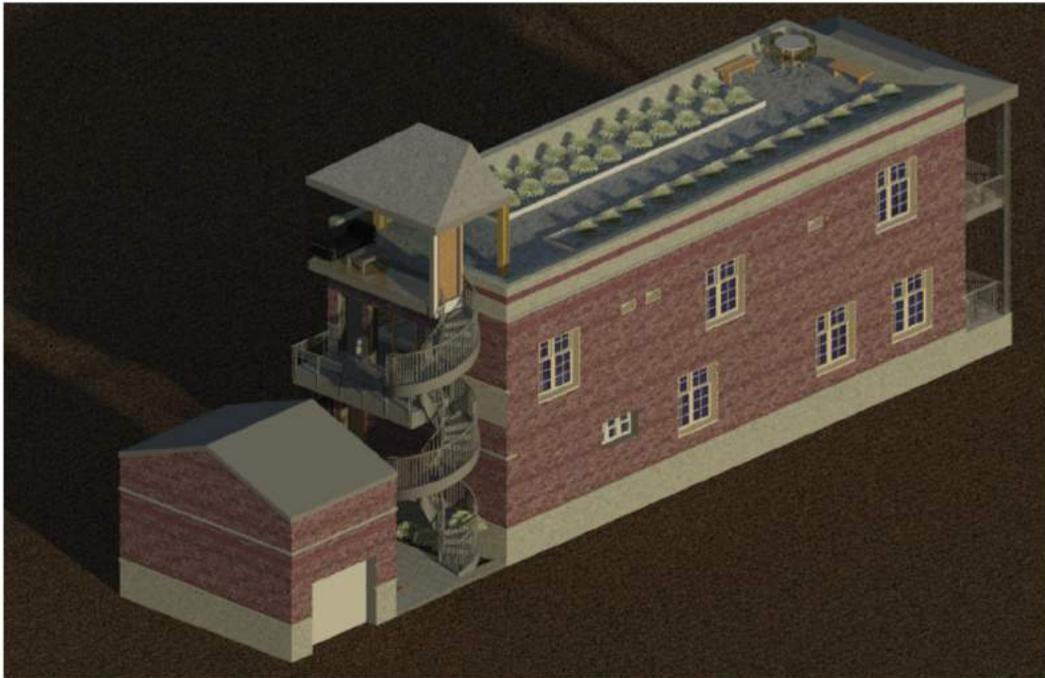
Figure 9. Corner buildings in Union Hill.

The second option in Union Hill is to construct a building on a corner lot that measures 25' by 100'. The lot is rectangular and has alleyway access along the rear property edge.





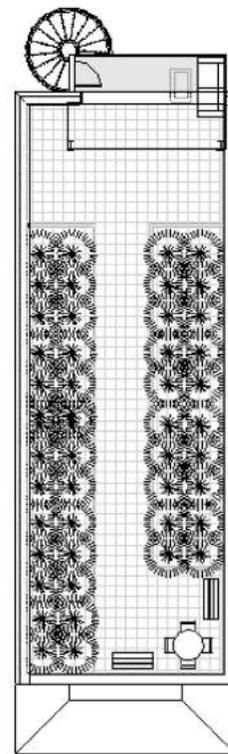
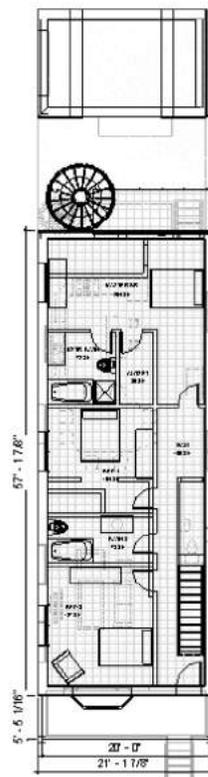
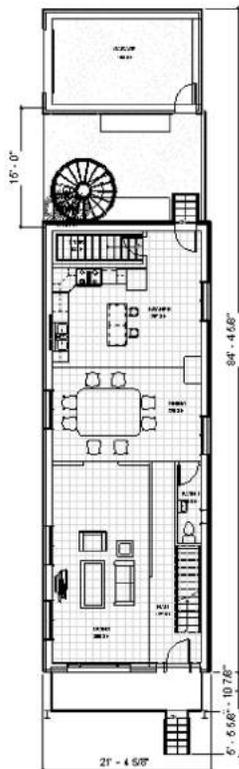
Forrest Frazier, First Place Professional



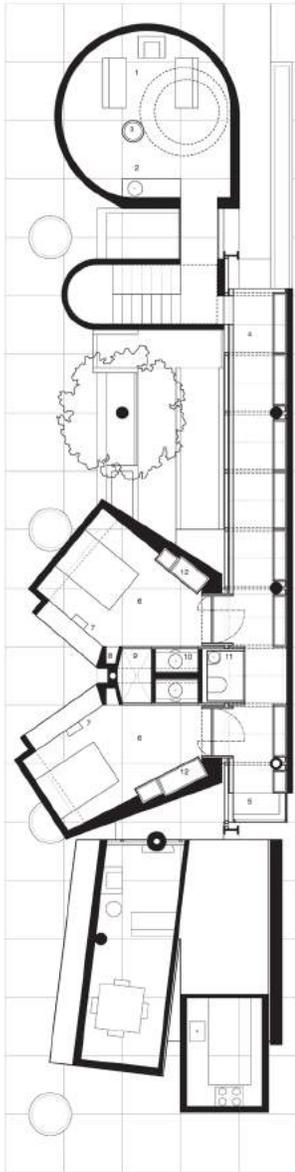
Floor 1:

Floor 2:

Roof Garden:



Michael Abbott, Tom Walsh, Bruno Souza, Jamerson Seay, Ceara Chambers, First Place Student



PLAN AT LEVEL 2 RESIDENTIAL UNIT A: SCALE 1/8" = 1'-0"

1. LIVING ROOM	7. DECK
2. HETSAH	8. HEARTH
3. FLUMBATER	9. BATHING
4. LIBRARY/STORAGE	10. VANITY & SINK
5. READING NOOK	11. VIC
6. BEDROOM	12. CLOSET

UNION HILL

ELEVATED STRUCTURES & VARIATIONS IN FORM

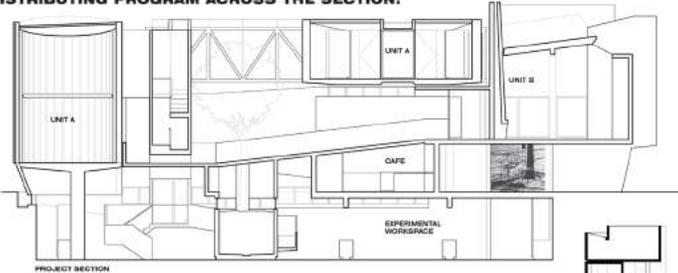


1955 Photograph of Union Hill
15. Clark & M Street, corner lot
The Venetian, East Shelton

"A picturesque feature of this neighborhood (Union Hill) that is also due to the terrain is the amount of street-grading necessary, ... their lower stories, originally brick basements, are bared to the elements, and their far-away porches are reached by precarious stairs."

Old Richmond Neighborhoods
Mey Wingfield Scott

DISTRIBUTING PROGRAM ACROSS THE SECTION:



PROJECT SECTION

THE PUBLIC NEIGHBORHOOD COMMERCE

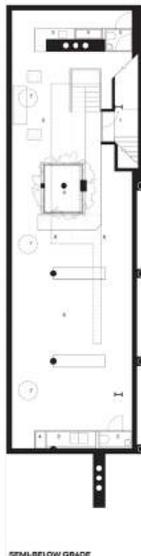


1955 Photograph of Union Hill
connecting with residential above
the existing East Shelton

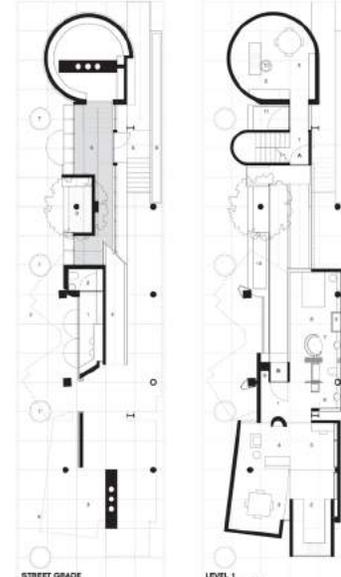
Historically small businesses were tucked within structures throughout the community. This proposal takes full advantage of the characteristic elevated mass to create open public space as well the reintroduction of light commercial onto the streetscape. Contemporary Richmond is enjoying a renaissance of new small scale businesses and manufacturing. The project integrates this developing economy with a flexible experimental workspace.



Ground plane with
planting & seating



SEMI-BELOW GRADE
SCALE 1/8" = 1'-0"



STREET GRADE
SCALE 1/8" = 1'-0"

- SEMI-BELOW GRADE WORKSPACE**
EXPERIMENTAL WORKSPACE WITH CLOSETORY & BAYLIGHTS HANDICAP ACCESSIBLE (HAMP) 500 SF
1. ENTRY
 2. LOBBY
 3. KITCHENETTE
 4. STORAGE
 5. WC
 6. WORKSPACE
 7. BAYLIGHT
 8. CLOSETORY
 9. TREE
- STREET GRADE PUBLIC PLANE**
OPEN GRADING PLANE WITH PLANTING, BENCHES & PERMISSIBLE PARKING LIGHT COMMERCIAL USE WITH SEATING
1. CAFE
 2. WC
 3. PUBLIC SPACES & SEATING
 4. BAMP (CONCRETE)
 5. WORKSPACE ENTRY
 6. WORKSPACE
 7. BAYLIGHT
 8. PLANTER
 9. TREE
- LEVEL 1 RESIDENTIAL UNITS A & B**
UNIT A: 1000 SF DISTRIBUTED ACROSS TWO LEVELS
UNIT B: 900 SF HANDICAP ACCESSIBLE (HAMP)
1. ENTRY HALL
 2. KITCHEN
 3. DINING ROOM
 4. LIVING ROOM
 5. LIBRARY
 6. TONDER ROOM
 7. BATH
 8. BEDROOM
 9. CLOSET
 10. DRAINWATER
 11. PATIO
 12. PLANTER



THE PROJECT AS AN URBAN PLAN
The proposals as concepts - repeating typologies that can reshape the urban plan and empower conditions currently left stagnant such as the minor circulation corridors in the form of the through-block alleys. The repositioning and directionality of built massing on the lots would create heavily greened desirable secondary routes. The intention of the proposals is the forming new pockets of space at varying scales and the celebration of the particular character of these neighborhoods.

URBAN FORM

MASSING & PLAN

These architectural proposals seek to re-establish a relationship to the particular scale and built/programmatic traits of these historic neighborhoods. New construction sheaves heavily towards developer projects of a stock "urban townhouse" off-the-shelf model, ignoring the nuances and characteristics specific to each site. These projects embrace form and multi-dimensional program to empower a sense of community and propose a typological condition as an urban model.

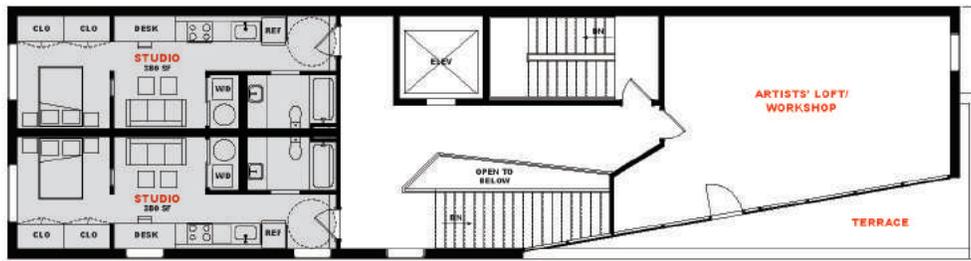


A MORTGAGE OF URBAN INDUSTRIAL FORM...

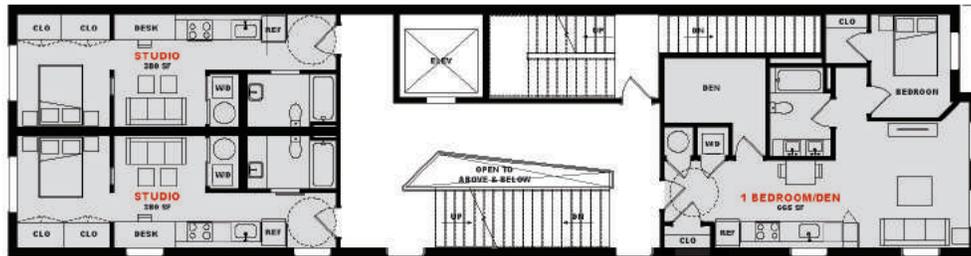


PULLING / CATASTROPHIC

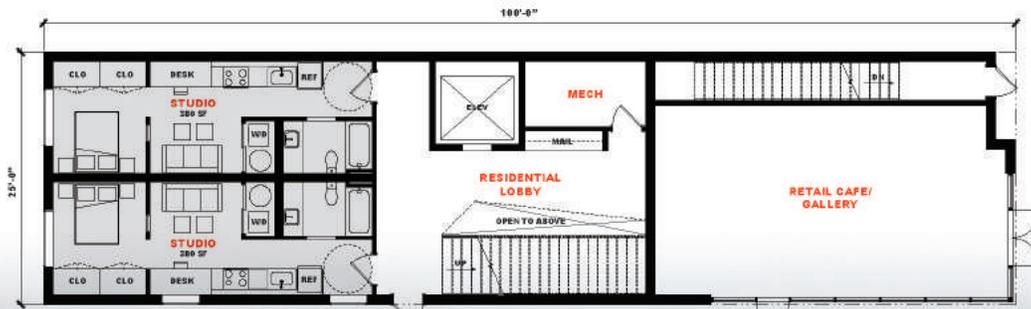
Emma Fuller, Michael Overby, Design Excellence



THIRD FLOOR LEVEL
1/8" = 1'-0"



SECOND FLOOR LEVEL
1/8" = 1'-0"



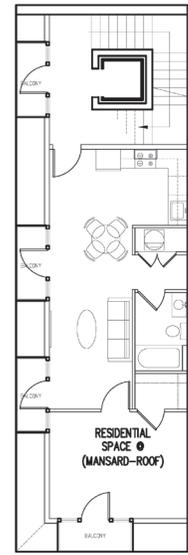
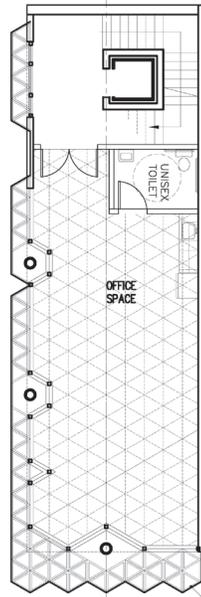
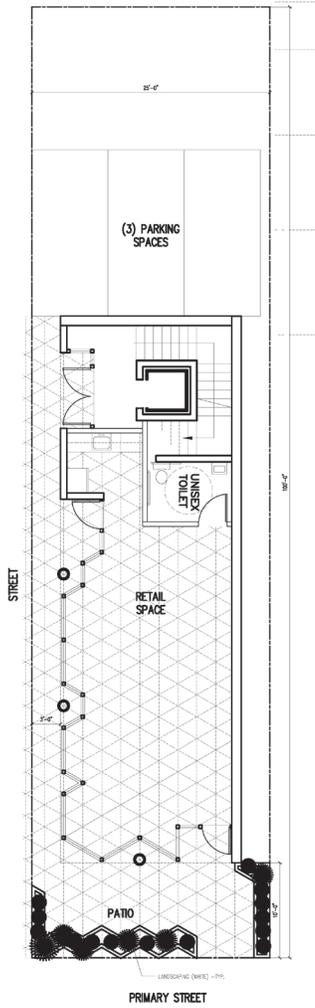
GROUND FLOOR LEVEL
1/8" = 1'-0"



Brian Evan Thompson, Design Excellence



Kathleen Cortez, Honorable Mention



STREET LEVEL PLAN
SCALE: 1/8" = 1'-0"



Marcellus Wright Cox, Arch.: Ben Cox, Clyde Fernandes, F.H. Cox, Jr., FAIA, Honorable Mention



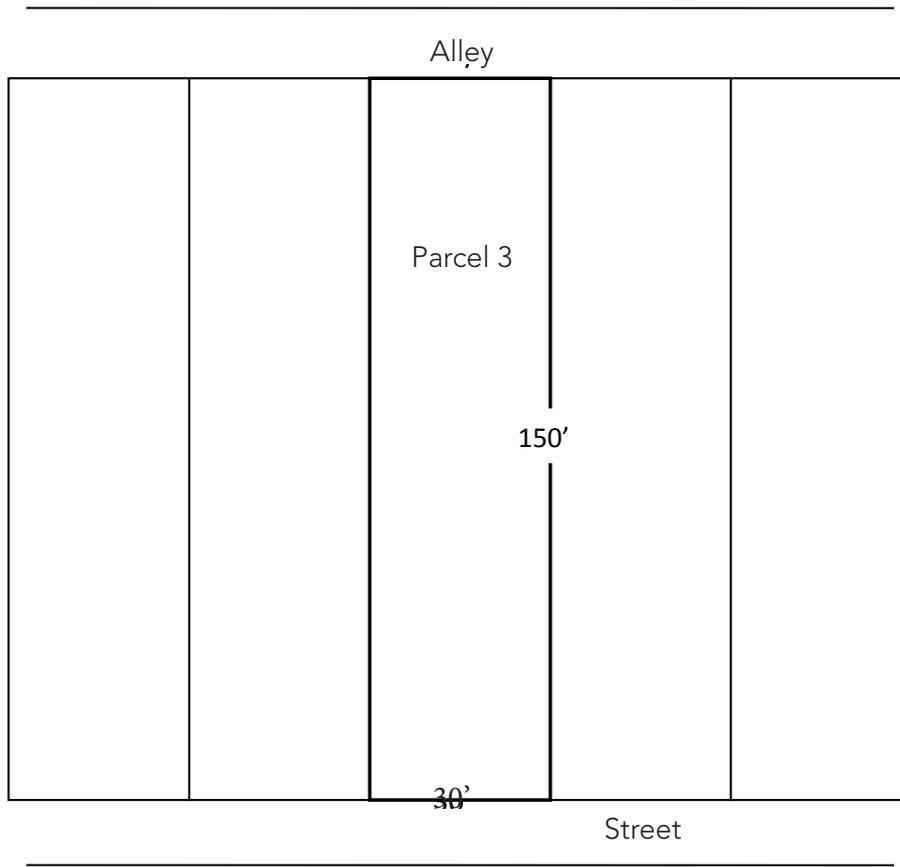
Kevin W. Jones, Honorable Mention

Design Challenge Option 3:

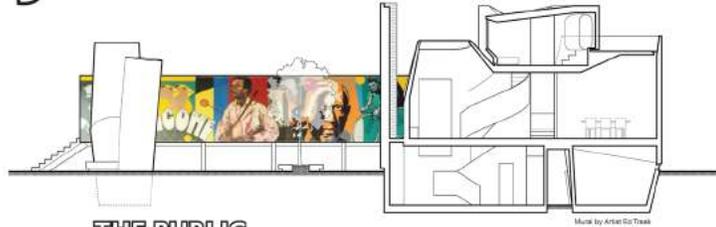
The challenge in Jackson Ward is to construct a building located in the middle of an existing block of historic houses. The lot shall measure 30' wide by 150' deep and have access to an alleyway along the rear edge of the property.



Figure 10. Row houses in Jackson Ward.



JACKSON WARD



Made by Arata Isozaki

THE PUBLIC CIVIC PARK SPACE

Union Hill features a large scale park but offer little further in terms of an array of green space. As a tightly residential neighborhood this area would benefit from a variation in the scale of parks. A system of small scale intimate public spaces would complement the more recreational Abner Clay Park.

RICHMOND'S SMALL SCALE PRECEDENTS:



Paradise Park
Richmond, Virginia



Triangle Park
Richmond, Virginia



Small intimate public park
Dennis & Major at Union Hill,
Richmond, Virginia

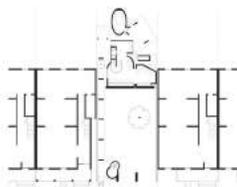
THE COLLECTIVE IN PRIVATE PROPERTY AS ESTABLISHED IN THE FIRST POCKET PARK:

When landscape architects Zion & Breen proposed single lot public spaces it was seen as a fight of fancy, how would you realize a public park on privately held land? as well as too radically small for the NYC Parks Department which mandated a 3 acreage minimum. It took advocacy and private philanthropy to realize the first pocket park, and based on its success the initial model proliferated facilities within manhattan, as in Zion & Breen's original proposal, these parks were meant to be a system not a one-off and throughout the US.

NYC Parks NYC: The mission of the pocket park movement. Union Hill of US main proposal Zion & Breen's proposal also seeing their 1980s edition 'New Parks for New York' The case is closed for occupying the site on 10th Street and redefining the boundaries.

AN EVOLUTION OF THE POCKET PARK: ADVANCING THE MODEL FURTHER:

Whereas Zion & Breen proposed the whole building lot as void in keeping with the urban scale of Manhattan, we are suggesting a distribution of program across the site: public park & domestic, which required careful design in plan and section to tactically define the distinctions of space while maintaining the integrity of the site as a whole and the circulation throughout. Our proposal for a public park on a private lot forces the same criticisms subjected to Zion & Breen's - who will agree to this? who will fund this? and these are not unrelated concerns. But as in both the vision of the designers and the vision of the advocates, Pocket Park was built and it required new agreements with municipal authorities and reconsidering the existing rules in place. What inventions can better serve the public & the private realm and can this provoke change?

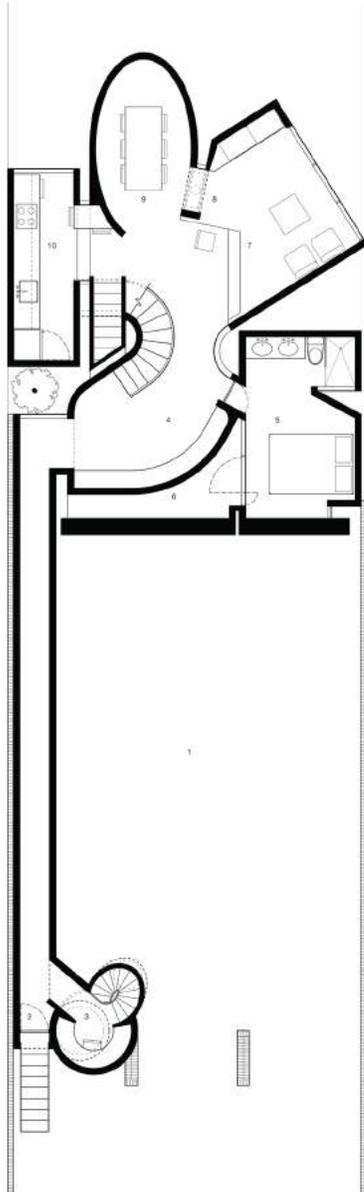


PARTS TO VOID



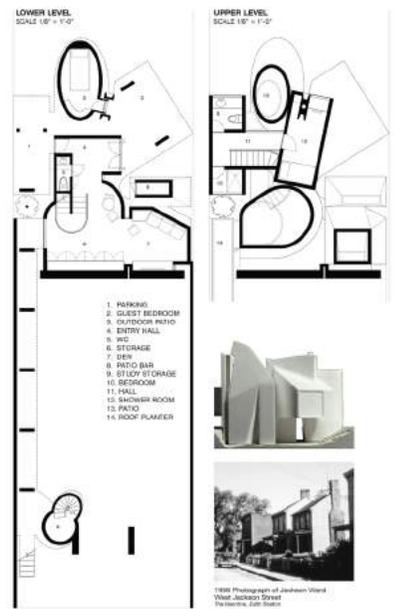
DISTRIBUTING PROGRAM ACROSS THE SITE:

The house is made up of a series of elements as opposed to a singular mass. The variations in plan available through a compilation of autonomous pieces is ideal for infill conditions. The separation of forms articulates the importance of the void, allowing for new programs and uses.



PLAN AT STREET GRADE: SCALE 1/8" = 1'-0"

- 1. PARK
- 2. STREET ENTRY
- 3. STUDY
- 4. ENTRY HALL
- 5. BEDROOM
- 6. EXTERIOR COURTYARD
- 7. LIVING ROOM
- 8. HEARTH
- 9. DINING ROOM
- 10. KITCHEN



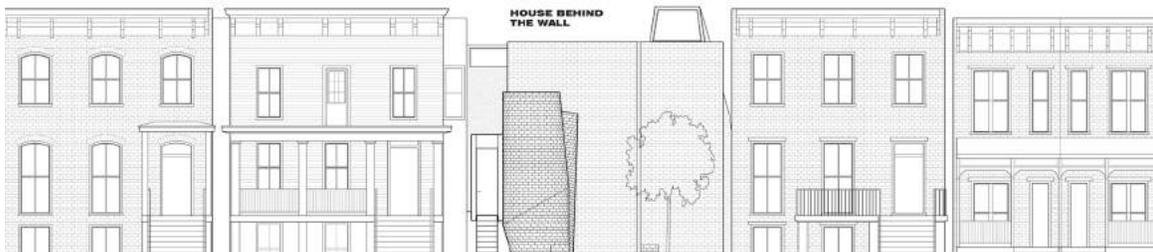
LOWER LEVEL
SCALE 1/8" = 1'-0"

UPPER LEVEL
SCALE 1/8" = 1'-0"

- 1. PARKING
- 2. GUEST BEDROOM
- 3. COURTYARD PATIO
- 4. ENTRY HALL
- 5. VOID
- 6. STORAGE
- 7. DECK
- 8. PATIO BAR
- 9. STUDY STORAGE
- 10. BEDROOM
- 11. HALL
- 12. SLEEPER ROOM
- 13. PATIO
- 14. ROOF PLAZA



1998 Photograph of Jackson Ward West Jackson Street Richmond, VA

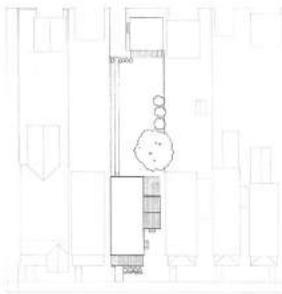


HOUSE BEHIND THE WALL

Emma Fuller, Michael Overby, Honorable Mention



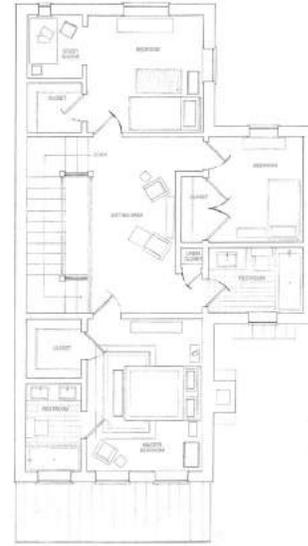
Jackson Ward Elevation Sketches



Site Plan
1" = 40'



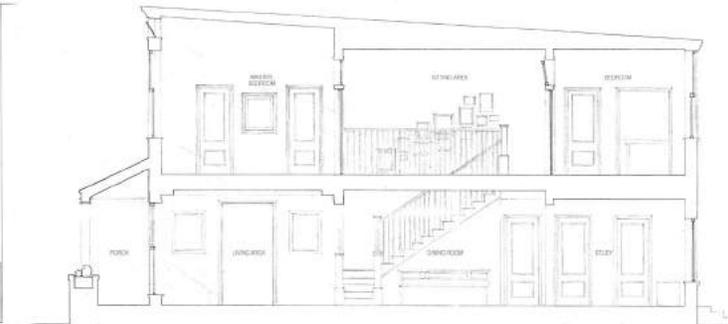
Ground Floor Plan - Main House
1/8" = 1'-0"



Upper Floor Plan - Main House
1/8" = 1'-0"



Front Elevation - Main House
1/8" = 1'-0"



Section - Main House
1/8" = 1'-0"



Street View

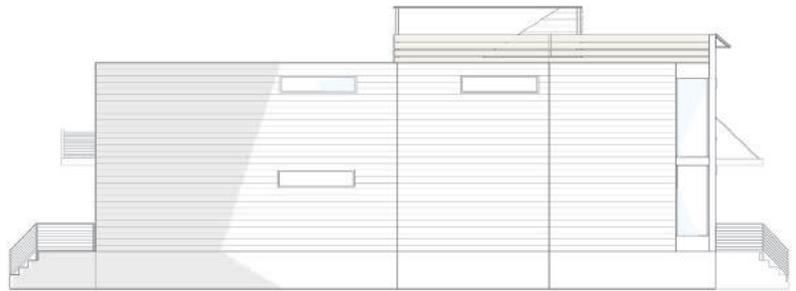
Katherine Lanni, Design Excellence



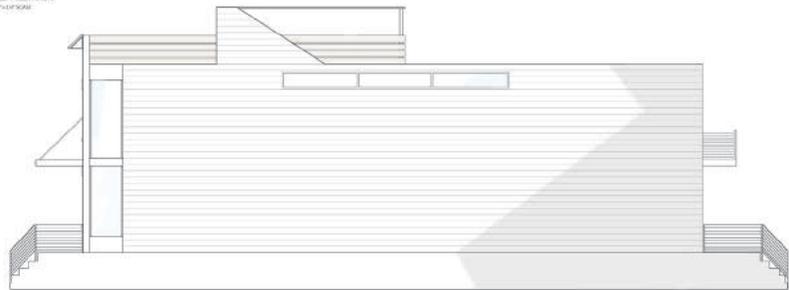
FRONT VIEW



REAR VIEW



LEFT ELEVATION
PAPERSCALE



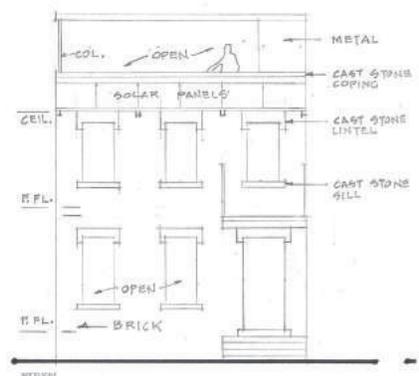
RIGHT ELEVATION
PAPERSCALE



FRONT ELEVATION
PAPERSCALE



REAR ELEVATION
PAPERSCALE



JACKSON WARD - 214 WEST MARSHALL STREET

Henry Tenser, Catherine Fletcher, Katie Thomas, Design Excellence



PROSPECTUS for OPTION 3 in JACKSON WARD

May 13, 2016

EXTERIOR

The townhouses in Jackson Ward consist primarily of two and three story brick structures. Three story townhouses occur regularly along W. Marshall Street. In this block our design sets the floor level at the mid-point between the first floor levels of the adjacent houses. Given the height of the adjacent houses we believe our design fits comfortably between these houses.

The three story design frees up more open space on the lot for a larger yard area. A paved parking area at the rear of the lot will allow for three off street parking spaces, accessed from the rear alley.

We have maintained the traditional brick front and rear facades. The front facade is highlighted by a three sided square bay window that is faced with aluminum panels rather than brick or wood as earlier houses would have been. The upper level is enhanced by a balcony overlooking the street.

The windows throughout are aluminum covered wood, casement style windows to differentiate them from the traditional wood double-hung windows that predominate in the neighborhood.

A large open porch off the family room at the rear allows for outdoor entertaining.

A 3'-0" wide alley on each side of the house allows for access to the rear yard from the front and gives the opportunity for side windows that provide both light and ventilation.

INTERIOR

The first floor allows for open entertaining with the living room, dining room and family room connected by wide openings. The fireplace in the living room is a gas fireplace, while the one in the family room is a traditional wood burning type.

A large modern kitchen opens into the dining room.

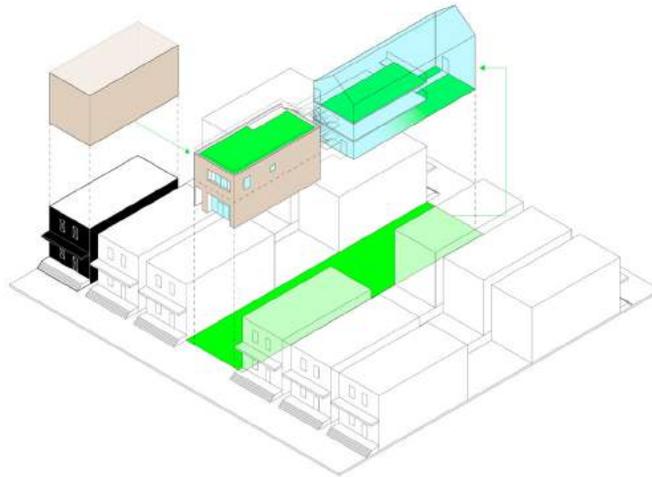
In order to eliminate as much hallway space as possible we allocated the entire second floor to a master bedroom suite, with additional bedrooms on the third floor. Each of the third floor additional bedrooms have en-suite bathrooms.



Joseph F. Yates, Architects (Joseph F. Yates & Edward J. Mulreany), Design Excellence



Beau Woodrum, Honorable Mention



The proposed **warehouse building** is to be built with repurposed materials from abandoned neighboring residential buildings. It consists of three levels, including a rooftop garden. The first level can be used as an festival area, retail space, or market, and provides access and exit to and from the greenhouse building. The second level functions as a single bedroom residence. Its rear entrance entry, direct access to the rooftop garden and greenhouse can be gained through the tree laboratory.

The **greenhouse** functions as a public garden, consisting of three levels. It has one entry road in the front, stairwells to each of the two levels above, and an entry / exit at each level in the rear. The glass outside of the greenhouse in the rear provides access to the rooftop garden in the mixed-use building.

*Photograph taken in Austin Hill, Church Hill, and Jackson Ward



Edwin Baruch, Honorable Mention

Designer Information

The Competition was open to the general public, individual or groups of students, professionals, and applicants of all backgrounds. Students' semester work was encouraged.

Grand Prize:

Kevin Svenson

First Prize Professional:

Forrest Frazier

First Prize Student:

Michael Abbott, Tom Walsh, Bruno Souza, Jamerson Seay, Ceara Chambers

Design Excellence:

Emma Fuller, Michael Overby

Katherine Lanni

Henry Tenser, Catherine Fletcher, Katie Thomas

Brian Evan Thompson

Joseph F. Yates, Architects (Joseph F. Yates & Edward J. Mulreany)

Honorable Mention:

Madge Bemiss, Jillian Chapin, Mary Lorino, Bill Church

Kathleen Cortez

Marcellus Wright Cox, Arch.: Ben Cox, Clyde Fernandes, F.H. Cox, Jr., FAIA

Kevin W. Jones

Beau Woodrum

Edwin Baruch

©2017 by **Historic Richmond Foundation**, Richmond, Virginia. All rights reserved. Except for legitimate excerpts customary for review in newspapers, magazines, or scholarly publications, no part of this booklet may be reproduced by any means, printed, electronic or other media yet to be invented, without the express written permission of **HRF**.