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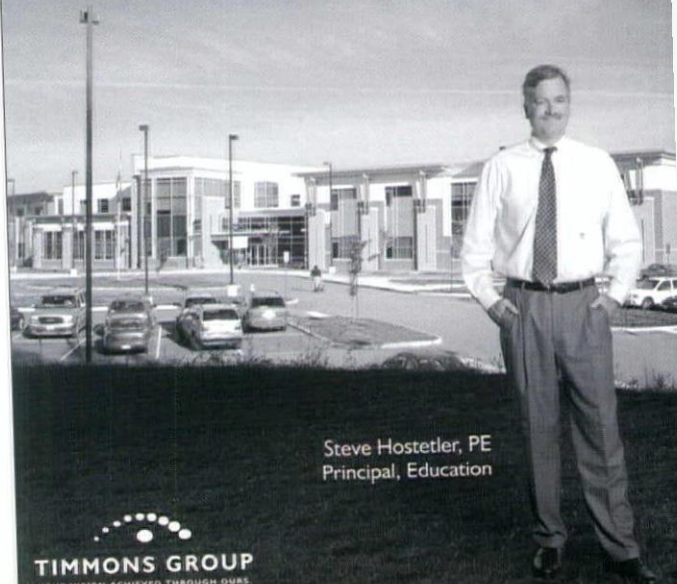
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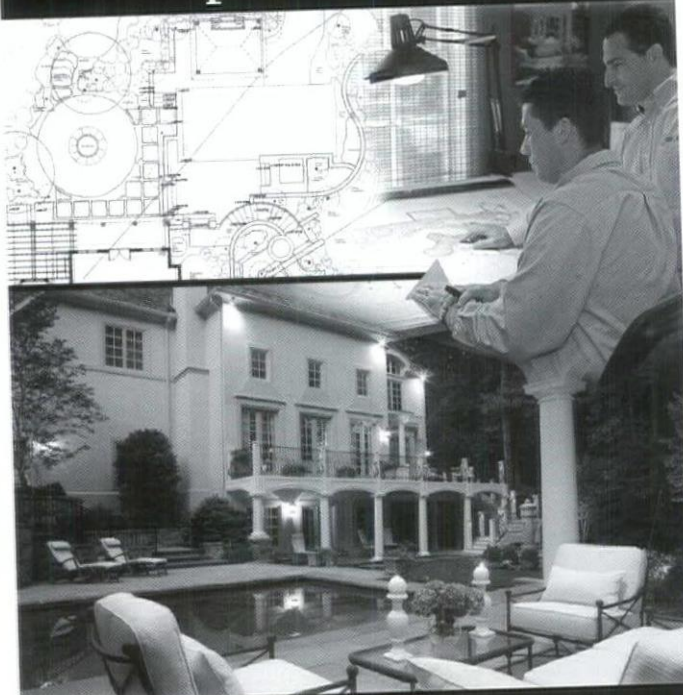
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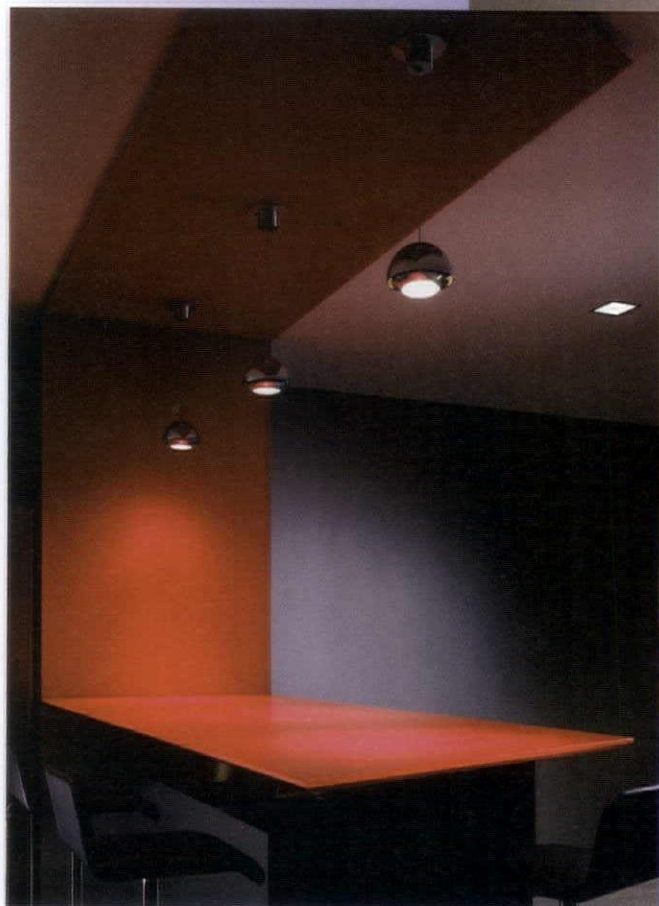
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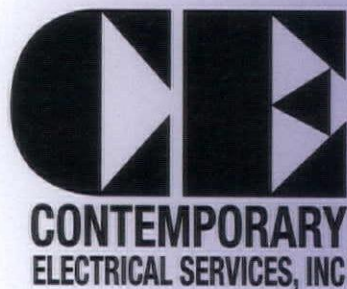
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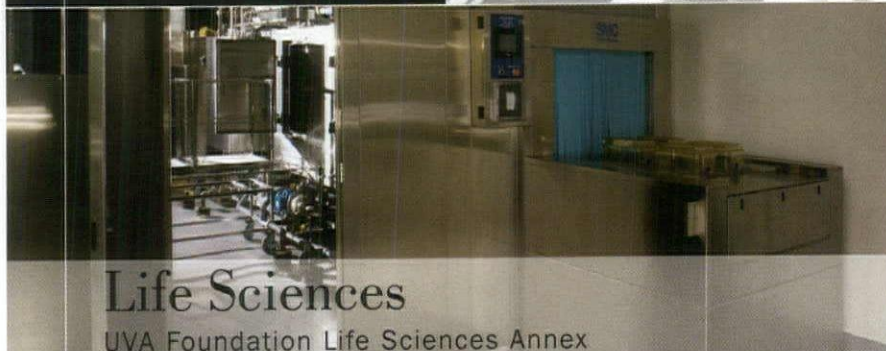
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FROM THE EDITOR

Heavy Meta

The *New York Times* Online recently debuted TimesPeople and TimesExtra. The former allows you to recommend content to your friends directly through the site (instead of linking to Facebook, for instance) and the latter links each story to related stories on other sites, blogs, or news services. The editors of the *Times* know that you have eclectic browsing habits, but they want to keep traffic moving in and around their site—giving you a virtual home away from home.

Effectively, TimesPeople and TimesExtra create a web environment for users, in which they can design their own experience and build a news-consumer profile. Your virtual self consists of a series of filters within the general editorial framework set forth by the paper, that regulate the flow of information you both consume and produce. Whether or not you are actually producing interesting information is another topic entirely, but at the very least you are directing traffic in your corner of the web.

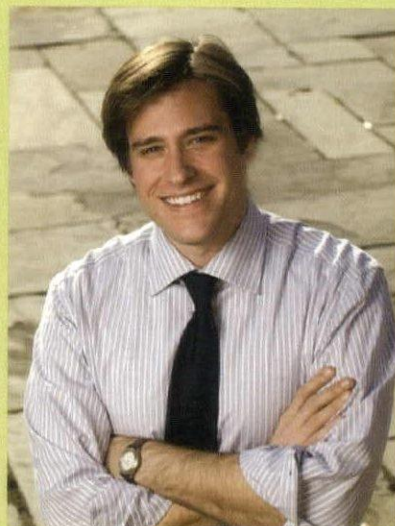
Like metastasis, the activity created in your corner of the web can spread to distant sites as you recommend an article to a friend (TimesPeople) and investigate related content that has conveniently been embedded next to that article's abstract (TimesExtra). *Metadata*, of course, shares a root with metastasis, and both ideas are at the center of information's enterprise: abstraction and transference.

What does this have to do with an architecture and design magazine?

While the way we access relevant news and information may have changed, the importance of fostering a design community has not been diminished. Regional publications matter because they resist the urbane placelessness of national magazines and the parochialism of neighborhood appreciation blogs. As *Inform* turns 20 years old next year, it is a good time to renew the magazine's mission of accessibility and relevance for the region it calls home.

The mission of *Inform* has not changed since 1990, but the definitions of "accessibility" and "relevance" have and it is time to create our own corner of the web for architects, designers, and the public. That's why we are working on the launch of *Inform Online*, which will continue to fill the void in this region between national architecture news and local practice that the print version has done so well since its inception. By augmenting the print publication, generating new content, and offering a greater opportunity for reader feedback, *Inform Online* will bolster the one thing that endures through any economy and regardless of context: the need for good design and a thoughtful dialogue about architecture. Fostering a design community, especially now, has never been more important.

—William Richards



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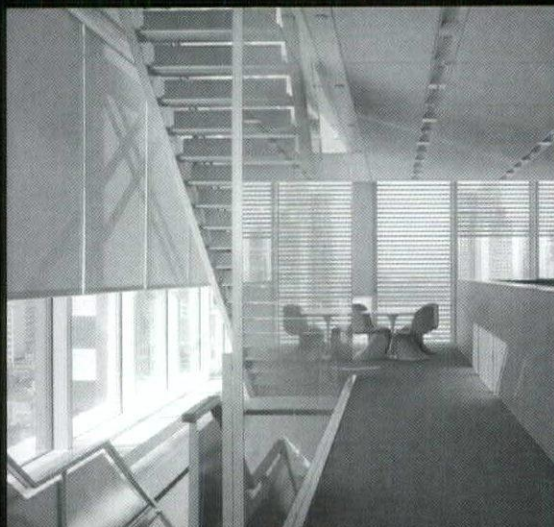


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101 Bistro + Lounge: Vernacular Studio, Inc.

SEAM House: ecoMOD3 Team at the University of Virginia

Benning Charter School Renovation: Cooper Carry

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Rice University Bathroom Pods: Hanbury Evans

Wright Vlattas + Company and Hopkins Architects

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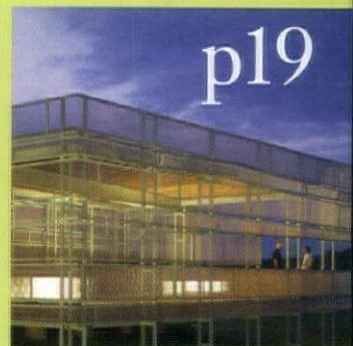
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the atrium of
Volkswagen's new
headquarters
Photo by: Nick Merrick

Capital Commute

SmartBike D.C. raises the city's sustainability game, 120 bikes at a time.

By Robin Bravender

Scores of gleaming red and white bicycles could soon be added to the streets of Washington D.C., thanks to popular demand for the fleet of rental bikes already whirring across the city.

SmartBike DC, the district's pilot bike-share program, allows users to borrow bicycles for brief jaunts around town. Organizers say the program has surged in popularity beyond their expectations. And if more funding comes through from the federal government, officials are planning to expand the program far beyond the northwest business district, where it is now centered.

The district's program mirrors those that have spread across Europe, where cities like Paris, Barcelona and London have made thousands of rental bikes available. D.C. officials, partnering with Clear Channel Outdoor, took a more cautious approach in their pilot program, making 120 bikes available at 10 busy locations stretching from Foggy Bottom to Judiciary Square and north to Howard University and the U Street Corridor. The program began last summer, when the shiny two-wheelers began popping up at rental kiosks throughout the District.

SmartBike works much like the Zipcar program for renting cars: Users sign up online and for a \$40 annual fee receive an unlimited number of rentals for up to three hours at a time. After signing up, users receive a membership card in the mail that can be swiped at the docking stations to release the bicycles.

So far, D.C. has been able to avoid some of the problems that have plagued the larger European systems, like theft and vandalism. BBC News reported earlier this year that over half the original fleet of 15,000 in Paris' bike-share program has disappeared. In D.C., only one bike has been re-



D.C. transportation officials and bicycle enthusiasts hope to clinch funding to build dozens of new SmartBike kiosks, like this one in Gallery Place, throughout the city.

ported stolen so far, says Jim Sebastian, pedestrian and bicycle coordinator for D.C.'s Transportation Department. If a bike is stolen, D.C. users are charged a \$550 replacement fee.

More than 1,000 people have signed up for the program so far, Sebastian says, with users coming in from Maryland, Virginia and several other states.

"We're very pleased with the use," Sebastian says. "Everybody loves it."

Most of the D.C. members are male, Sebastian says, with the biggest age group concentrated between 26 and 34 years old. Based on surveys of users, officials have found that most people are using the bikes for trips to work, running errands and social visits.

Bicycling enthusiasts say the program has already resulted in tangible benefits for promoting travel by bike and reducing gridlock in the city.

"Even though it's at a small scale,

I would definitely say it's contributed to reducing traffic in D.C.," says Henry Mesias, event manager at the Washington Area Bicyclist Association.

The D.C. bike-share is also hailed as a model for bringing the European-style bike-share programs to U.S. cities.

"The D.C. program has really helped generate tons of interest in North America on bike sharing," says Paul DeMaio, founder of MetroBike LLC and a consultant on bike-share programs.

The principal complaint with the program, Sebastian says, is that there aren't enough locations. But officials are working to fix that.

The D.C. Transportation Department is seeking \$3 million in local and federal transportation funding to expand the program, he says, along with another \$3 million in funds from the federal stimulus package signed by

President Obama in February. The department is working on an expansion plan to add another 40-50 stations, Sebastian says, but officials have not yet reached agreement on that plan.

"There's no doubt that the D.C. program has to be ... much bigger to truly have a useful system," DeMaio says. "There need to be stations near people's homes and more bikes."

Sebastian says that the district hopes to expand to most neighborhoods in D.C., although he did not offer specifics about where future docking stations might be located. The expansion plan would involve building new racks in concentric circles around existing racks, he says, keeping docking stations within a half-mile of each other. "We've had lots of requests for specific neighborhoods," he says.

"We'd like to see them in every neighborhood in D.C.," Mesias says, including busy areas like Capitol Hill, Columbia Heights, Tenleytown and Georgetown.

Many observers would also like to see the program expanded to become more accessible to the millions of tourists who flock into the nation's capital every year. By requiring users to obtain a membership card through the mail and pay an annual rate instead of a per-use charge, the program is not convenient for short-term visitors looking to tour D.C. by bike.

"We do realize that D.C. is such a large tourist destination and that it's not really available unless you planned ahead," says Steve Ginsburg, general manager for Clear Channel Outdoor's Washington/Baltimore branch.

"Tourism is one of the best things for bike sharing," DeMaio says, because traveling by subway only allows visitors to see what is around when they exit the station. "Commuting is great, running errands is great, but all programs should certainly be designed to be tourist friendly," he says.

But overall, D.C. is making strides towards becoming more like the bicycle-friendly cities of Europe, DeMaio says. "The only thing that separates us from other bike sharing programs is mind set, and that's something that we can change."

Freelon/Adjaye/Bond Awarded Smithsonian Commission

National Museum of African American History and Culture breaks ground on the Mall in 2012.



As the last piece of the Mall to be developed, the designers intend to make its Constitution Avenue plaza (below) and lobby (above) "a real public space" for Washington.



Images: Courtesy Freelon Adjaye Bond & SmithGroup

The Smithsonian Institution has named Freelon/Adjaye/Bond with SmithGroup as the design team for its National Museum of African American History and Culture, which will be sited on the National Mall in Washington, D.C. upon its completion in 2015. Construction begins in 2012 for the \$500 million project, which initially drew 22 responses to the institution's request for qualifications in 2008. Six firms were selected as finalists in January of this year, including Foster + Partners, Diller Scofidio + Renfro, Moshe Safdie, Antoine Predock, and Pei Cobb Freed & Partners.

"This is a wonderful day to be a designer in Washington, D.C. and to help to bring form and substance to the incredible vision of the museum's leadership," said Philip Freelon, FAIA, of Freelon Group, the project's architect of record and design guarantor. "But, it's not a building yet," he continued, "it's an idea." The design team will take three more years to refine the program and design before construction can begin.

Renderings presented at the project's unveiling in April showed an abstracted ziggurat form perched on a plinth. David Adjaye of Adjaye Associates, the design architect for the museum, described it as a corona, "or celebration crown" atop a mound. "The mound, as it were, is a porch. It is a place to invite people to come as a respite, to come to view, to come to learn." He went on to sketch the project's conceptual core as one of "uplift," the "human experience" of living history, and a collective "spirituality" born of shared experience.

"This had to be a project that was about celebrating an incredible journey and looking to the future," Adjaye noted, "and we saw this as a place in Washington—a real public space."

—William Richards

Design Dialogue

Webitecture

Good web design is about relevancy. *De facto* web standards for content continue to evolve, but in a visual medium, the act of communicating is still only as viable as its presentation. Nearly every architecture firm and designer has a website to promote their work and, in some cases, to serve as a client resource. It doesn't take a genius to observe that the quality of these sites ranges widely from woefully under-designed to incomprehensibly over-designed. Information-heavy, if bland, websites may be easier to use, but their message gets lost in the din of other, more ostentatious and—let's face it—memorable sites. Over-designed sites are wonderful if you have a good connection and all of the right browser plug-ins, but harrowing if you don't—and the arcade spectacle of it all can eclipse even the most substantive bits of information.

The balance between having a message and broadcasting it is at the heart of good web design, and two of the region's best web designers offer their perspectives: **Copeland Casati** (copelandcasati.com) of Copeland Casati Media in Richmond and **Aaron Gibson** (903creative.com) of 903 Creative, also in Richmond.

How do you begin to think about a person's procession through a site? How does design lead people along?

C.C.: User navigation is critical. I always try to look at it with fresh eyes. I envision a "landing"—how did they arrive there? Your copy needs to reflect the query that would bring people to you *and* where you complete their search. A big 'ole flash movie on a splash page ain't gonna cut it. Sometimes, over time, as we review statistics, we find the navigation and purpose of the visit changes, and adjust the information architecture and copy accordingly.

A.G.: The different elements of a site's content should be prioritized and each of those elements should have a goal to be accomplished with the end user. Once the content priority is established the design should create a visual hierarchy that will guide the user through the site. Balancing text content with graphics will also dictate the user's decisions. If the design has a comfortable rhythm, the user will be less likely to skip around the page and it will help ensure that the user's experience follows the desired procession through the content.

How do you begin proposing a graphic identity?

A.G.: The first step is to identify the overarching idea that the identity should convey. It can be difficult because there is rarely only one message. From there, every design decision should



The Partnership for Nonprofit Excellence's site (pnerichmond.org), designed by 903 Creative and programmed by PharrOut, offers a resource for non-profit groups to develop their missions and organize their resources.

build upon that network of ideas, ensuring relevance and meaning. The identity should say a lot with a little, so it is important to find clever and memorable ways to get the message across quickly. When you encounter the identity again, this familiarity will ultimately strengthen the brand. Longevity and flexibility are also important, as the identity should remain fresh and effective over time and will strengthen with continued use.

C.C.: Not only do we—as designers—need to understand their business, but their culture. Who and what they do should be summed up in that identity.

How can information be relevant to both intended and unintended audiences?

A.G.: When information is presented clearly, the core ideas are in their purest form and will be memorable to all audiences. Good ideas appeal to everybody, and they have a better chance of striking a cord if the audience (intended or otherwise) can easily take your idea away with them without having to rely on insider knowledge of specific trades or industries.

While infusing information with industry language may help create an image of proficiency and credibility, it can also produce an unnecessary layer between your fundamental ideas and the unintended audience. If information can be presented in a compelling way, while avoiding alienating those who may be unfamiliar with your product, unintended audiences will find just as much relevance in the content as the intended audiences.

C.C.: You have to think out and winnow down what you throw out to your targeted audience, and existing enthusiasts. But the beauty of information, the web, and being social, participatory, interactive instead of one-sided is that we delight in discovering new people and entities, that we would not otherwise know about, who have great voices and assets, that may then find benefit in what our clients have to offer.

There is a difference between data points—the raw material—and information—the interpretation of that material. What does that relationship mean to your approach?

C.C.: That's a question that I'm working on particularly in a historic project right now. We were presented with boxes of data we had them sort through and ask, "What are the stories, what is the greatest purpose of what we want to tell?" There's a difference between compiling an all-encompassing database and crafting a singular song, or story, to be sung. But in its own way, both the database archiving all bits of info for others to sift through (think Wiki's) and winnowing a crafted strategic story are useful in their own way. We just had to decide which approach was best for our end goal, and in the end it was the singular story.

A.G.: Design plays a big role in not only turning data points into information, but also determining what type of information that data will become. Through the use of visual elements such as imagery or typography, design can dictate the ease of which the information is interpreted, the amount of importance placed on the information and how memorable the information will be.

The amount and type of data is ultimately the foundation for the information, but design can help to expand on or condense this data to create an overall rhythm when the whole of the content is presented together. It's good to have a balance of information that engages the audience for longer periods of time, such as multiple lines of copy, and information that can be absorbed very quickly, like bulleted figures or infographics



RVA News' website (rvanews.com), designed by 903 Creative and programmed by PharrOut, is a community news center that aggregates hyper-local sites about Richmond such as hillsandheights.org and nearwestendnews.net.

Power Button

XYZ the Web in 3D

By Will Rourk

Imagine having the ability to freely explore structures, built from your favorite 3D modeler, within your favorite web browser. Web2.0 technologies and the development of social networking applications may hold the key. The past couple of years have seen the emergence of technologies like Linden Labs' "Second Life" that combines social and networked solutions within virtual space.

The Second Life environment allows participants to play the part of an "avatar," your little 3D *Doppelgänger* who can freely roam on public "islands" and interact and communicate with other avatars via text, audio and video. Even though Second Life does not run in a web browser, it can be accessed there via special Second Life url (SLurl) links which provide instant transport to an island. All that's required is a free download of the client application from Second Life's website.

Academia is the biggest user of Web3D technologies, including Second Life. Long distance learning doesn't mean long distance travel, anymore. Web networks create a virtual classroom apart from the traditional campus model. Second Life, in particular, has been used in the studio as a recent AIArchitect article reported to design and test buildings without the usual constraints of gravity or energy usage.

Second Life isn't the only collaborative Web3D solution out there, though. Vivaty, a 3D virtual world fully integrated with major Web 2.0 applications (since it can natively run within a Facebook webpage), plays videos from YouTube, and displays photo images from Flickr within a virtual space. Another solution, the Open Simulator project, is a free and open-source Web3D server that deploys a multi-user virtual environment. And, it can run on the Second Life client, to boot.

The biggest dilemma of these virtual environments is that there is no current means of importing or exporting 3D geometry from most applications. With the exception of Visibuild, what gets built in Second Life stays in Second Life. Featured in The ARCH, a blog devoted to architecture and design in virtual spaces, Visibuild primarily targets the architecture and engineering communities as a collaborative design tool, which allows full import of 3D models from major modeling tools like Revit, ArchiCAD, and Maya.

The near-term future of Web3D will perhaps offer high resolution 3D, but it will be a long while before your web browser will feel like reality. For now, and regardless of the graphics capability of your computer, Liveplace will render high resolution, three dimensional graphics using a cloud computing server. That means fewer costly upgrades and more money to spent out in the world—virtual or actual.

For more information and links to Web3D technologies visit Will Rourk's blog at rezn8r.blogspot.com

Access Points:

See it, build it. <http://visibuild3d.com>

Open standards and no royalties. www.web3d.org

Homesteading is alive and well. www.secondlife.com

The world is not enough. www.vivaty.com

What does a brick want to be? <http://archsl.wordpress.com>

Acting Strategically in a Tactical Time

By Nick Vlattas, AIA with Deborah Marquardt

Clearly we're all obsessed with the economy. Trying to predict where our industry will be in 12 to 14 months gets harder with each day's headlines, particularly the heartrending ones about layoffs. Even more difficult is staying focused on the future, when the temptation is to react to the present. Seven years ago, our firm established several "legacy" programs, designed to attract and retain talent and enrich the design discussion within our firm. The programs require a financial investment that's tempting to forego in uncertain economic times, but sound business practices and strategic thinking are more important than ever. Our Board of Directors decided the programs are too valuable to long-term strategies and goals to give up or put on hold.

"Don't panic, and don't make decisions when there is so little good information," advises Rob Comet, AIA, principal with Richmond's BCWH. "Be strategic, have a plan." Or think of it this way: every business decision has a defensive or offensive posture. Some firms not only survive in these times, they thrive.

Ben Motley, AIA, of RRMM in Roanoke advocates keeping your eye on the ball. If a defensive strategy is to abandon a marketing plan to win any kind of work, then a more effective, offensive one would be to continue chasing work you want so you don't find yourself saddled with work that will lose money and undermine profit. At Gensler, in Washington, this includes focusing on emerging practice areas and exploring ways to leverage expertise, for example, in sustainability consulting. At BCWH in Richmond, it means looking at more opportunities in urban development, infill and renovation.

Growing bench depth is another strategy. Prior to this economic dip, filling positions with talented people was tough. According to the AIA, as many as 68 percent of architecture graduates never practice. Low starting salaries have a lot to do with that. The upside in this down market is that currently there are talented people on the street who have been victims of the recession. This provides an opportunity to assess your office structure and hire strategically, rather than basing decisions on current workload. At Gensler, "getting the right people is a deliberate, focused effort based around understanding the firm's needs." That includes tapping an international talent pool, even when you're not in growth mode.

What about staying busy? Do you cut margins to win projects, or wait around hoping to profit from one of the stimulus events? Cutting margins does not preserve profit. Instead, manage projects to avoid scope creep, rework and write-offs. Be aggressive about collections. Build up cash reserves. All of these actions will have more impact than lowering fees. Fill less busy time with training staff—something there is little time for when the firm is busy. And as Ben Motley notes, "The bailout is still unstable. Firms shouldn't pursue work just on that hope alone. The chances for success are so unpredictable."

One final strategy is to build a fan base. A recent issue of *Architectural Record* noted, "Our statistics say clients leave firms for 'product dissatisfaction'—like a leaky roof—only 14 percent of the time. But 68 percent of the time, they leave because of neglect, indifference, or outright rudeness." Client cultivation is always in season, good times and bad. Cooling communication with clients, because you don't want to talk about bad news, or because you're too busy keeping your firm afloat, is a mistake.

Rob Comet gathers regularly with a group of fellow architects to talk about the state of things. As a recent round table heated up, participants suddenly realized that the world and the way we're used to working could be completely different in three to five years. "I think we're going through a strategic retraction," Comet said. "We don't need so much. In the recent past, things were built on easy liquidity and credit, not on demand." He added, "And, do we need a drugstore on every corner? Do we have to build so many schools or office buildings, when people can learn or work from anywhere?"

Contributors to **Inform** Issue 3, 2009

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Whitney Morrill is principal of Woollerton Edifice, PLLC in Charlottesville, Virginia. Her work has appeared in *Slate*, *Arris* and *Streetlight*.

Kim A. O'Connell is a writer based in Arlington, Virginia who has written for *Preservation*, *Architect*, *Traditional Building*, *National Parks*, and *The Washington Post*.

Steven Reiss, AIA is an architectural consultant for the Frank Lloyd Wright Conservancy and to the Pope-Leighey House in Alexandria, Virginia.

Clay Risen is a Washington-based writer.

Will Rourk is a digital media specialist in the University of Virginia Library System's Digital Media Lab.

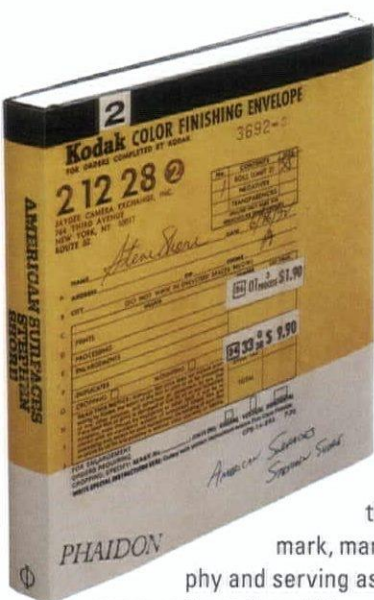
Nicholas E. Vlattas, AIA is the Chief Operations Officer for Hanbury Evans Wright Vlattas + Company.

American Surfaces

By Stephen Shore

London: Phaidon Press

2008, 232 pages, \$39.95



American Surfaces reminds us how peripatetic we are and how much we like to roam and take pictures of buildings and places. We cannot seem to get enough of shots of abandoned churches in the South, closed filling stations in the desert, and bleak windswept towns on the prairies.

First published in 1999, without text or identification of its seventy-seven plates, this book was a visual diary of photographer Stephen Shore's travels to the *terra incognita* west of the Hudson River. Reissued with 312 images and tag lines, *American Surfaces* is now a more accessible paperback. The new introduction by Bob Nickas hails Shore's study of

the banality of life in the Nixon years as a major landmark, marking the demise of formal black and white photography and serving as "a benchmark for documenting our fast-living, consumer-oriented world."

Shore's odyssey took him south, west, and back home along Route 66 (of course). His disingenuous intention was to "explore the country in the eyes of an everyday tourist." Using a pocket-sized Rollei and Kodachrome film, Shore aimed his camera at bad diner meals, gas jockeys, motel art, and dirty toilets. Like Diane Arbus on a field trip, Shore's lighting is always harsh, his color jarring, his people all look the same—"their unaffected, natural appearance was entirely intentional." (What do the New York City morgue shots have to with Shore's trip, except to solidify the link with Arbus?)

Is today's over-developed Fredericksburg, Virginia, as grim as Shore made it appear thirty-five years ago? Texas seems an alien landscape, while the prophylactic dispenser in Raleigh, North Carolina, set the tone for a visual condom-nation of "the shared recognition of who we are." New Mexico is a hell of empty towns and bad paintings on velvet. If Shore's eleven pages comprised all you knew of Oklahoma, you would never, ever go there. Did Shore find these graceless places or did he go looking for them?

The good news is that soon after sending his trip shots to the Kodak lab in New Jersey, Shore jettisoned much of his Andy Warhol Polaroid aesthetic and began to use an 8-by-10-inch view camera to document the "sprawl that would threaten to envelope America in a dulling sameness." Shore's book *Uncommon Places* is lyrical, more powerful, and better composed than *American Surfaces*.

—William Morgan

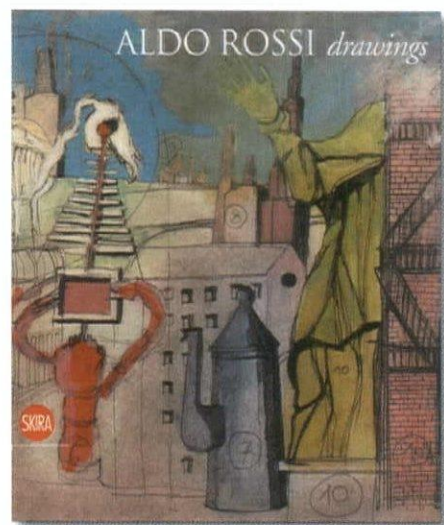
Aldo Rossi Drawings

Edited by Luca Molinari with text by

Germano Celant and Diane Ghirardo

Milan: Skira Editori

2008, 240 pages, \$99.00



"Rossi's drawings and paintings appear to be immersed in a stubborn halo of magic," Germano Celant writes in the introduction to *Aldo Rossi Drawings*. The magic permeates this new chronicle of Rossi's career, drawn from the collection of the Aldo Rossi Foundation. The book features scores of previously unpublished drawings spanning his four decades of work as an architect, artist and theorist. In his lifetime Rossi, who died suddenly in an automobile crash in 1997, authored two books, built numerous projects around the world and produced volumes of exquisite and instantly-recognizable drawings. Integral to his design process, Rossi's drawings leap from the page with their vibrant use of line, color, shadow and cultural iconography. As a collection they convey an unwavering passion for the city coupled with a poet's quiet introspection.

Distinguishing this volume is its intimately personal presentation of the man himself, from the poignant prologue by his children to the portraits and writing excerpts that illuminate his life's journey as an architect and scholar. A thorough appendix provides a concise biography and catalog of his built work, writings and exhibitions. Like Rossi's architecture, *Aldo Rossi Drawings* is a generous treasure that offers both immediate visual gratification and a broad reservoir of unfolding depth.

—Whitney Morrill

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Eighteenth Annual

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AWARDS

Interiors • Exteriors • Objects

2009

Twenty-one submissions were premiated by a Miami jury in the Eighteenth annual Inform Awards, sponsored by *Inform Magazine*, on March 20, 2009. Open to anyone in *Inform Magazine*'s primary circulation area (Va., Md., D.C., W.V., N.C.), the program recognizes design excellence in the mid-Atlantic region through Awards of Honor and Awards of Merit.





Jury chair **David Rifkind**, Assistant Professor of Architecture at Florida International University joined jurors **Terrence Riley, AIA**, Director of the Miami Art Museum, and **Roberto Rovira, Assoc. AIA**, Assistant Professor of Landscape Architecture at Florida International University in the first paperless awards program administered by the Virginia Society AIA and *Inform* Magazine. 209 entries in interior design, landscape architecture, and object design from architects, interior designers, landscape architects, furniture designers, industrial designers, students, and faculty were evaluated according to four general questions: Is it an innovative solution to site or program? Does it demonstrate a high level of evident craftsmanship? Does it demonstrate a high level of conceptual rigor? Is it a unique intervention?



JetBlue Airways Terminal 5
John F. Kennedy International Airport
Jamaica, New York
 Gensler (Washington, D.C.)

Honor Award

One of the great modern problems in architecture is creating transportation hubs that handle an enormous volume of people every day. The JetBlue Terminal 5 at John F. Kennedy International Airport by Gensler's Washington, D.C. office fulfilled its modern mandate "with style," noted one juror. The much-anticipated project envelops and celebrates Eero Saarinen's 1962 Trans World Airlines Flight Center (as it was known) and its interior design takes a cue from the jet-age aspirations of last century. Downplaying the perfunctory areas of kiosk ticketing and security, the design team put a greater emphasis on the pre-gate lounging, eating, and shopping areas (not to mention the gates themselves—all 26 of them). For the jury, the civilizing forces of light, air, and space in the new Terminal 5 will recalibrate our expectations for travel—just as Saarinen's nearby terminal did for a generation of jetters.



Contractor: Turner Construction
Owner: JetBlue Airways Corporation



14



Buisson Residence
Lake Anna, Virginia

Robert M. Gurney, FAIA, Architect

Honor Award

Commanding lake views characterize the siting of this home, completed by the office of Robert Gurney, Architect. The project's execution speaks about this firm's hallmarks: care, precision, and a high design sensibility that invites, not alienates. Mahogany walls, copper cladding, and an abundance of glazing give this project a material richness. Where two planes intersect like an "L" in plan and section, the project also demonstrates a formal depth. "As you look at the spaces, they seem to unfold and continually link back to the outside," noted one juror. "Even in the more private spaces or passages, you still get a sliver of light to orient you."



Project Architect: Claire L. Andreas
Interior Design: Therese Baron Gurney, ASID

Fayetteville Festival Park Performance Pavilion

Fayetteville, North Carolina

Pearce Brinkley Cease + Lee, PA with SFL+a Architects

Merit Award

On a decontaminated brown field site near downtown Fayetteville, this pavilion grounds a festival park with a series of simple gestures. While it is a flexible performance space that serves a range of functions, its significance as an object is as a codex for the surrounding site. It is both an object in the landscape and the key to understanding the natural and artificial orders embedded in the land, itself. "It takes a fairly traditional scheme and does something new with it," noted one juror. "The pavilion works as an compelling object and, importantly, it works for the community."

Contractor: Ellis Walker Builders

Owner: City of Fayetteville



Jim West

Hooper's Island Residence
Church Creek, Maryland

David Jameson Architect

Merit Award

Sited at the intersection of a saltmeadow marsh, a pine forest, and the Chesapeake Bay, this house takes its cue from area barns and fishing shacks that survived the remnants of Hurricane Isabel. Hooper's Island Residence comprises a master cabin, guest cabin, and lodge, each of which claims different prospects over the landscape. Jurors noted how thoughtfully these structures were articulated as individual units and in relation to each other. As an outlook to the three distinct ecosystems, the connective decks and porches fuse the three distinct elements of the program together into a cohesive residence.

Project architect: Ron Southwick

Contractor: CJ&E Construction



Mark Herboth

101 Bistro + Lounge
Raleigh, North Carolina

Vernacular Studio, Inc.

Merit Award

Brazilian cherry millwork anchors this design for a bar and lounge on two levels, each of which changes functions depending on the time of day and service requirements. This project is about transformation—from condominium to bistro, from bistro to bar, from bar to small conference facility, and from day to night. Jurors applauded the space's clean finishes, simple fixtures, and ability to make those transformations work without compromising its integrity as a unified space.

Contractor: Langford Construction Co.

Millwork: Xylem, Inc.



Maxwell MacKenzie Architectural Photographer

Benning Charter School Renovation Washington, D.C.

Cooper Carry

Merit Award

Jurors praised this low-cost renovation of a boxy building for the design team's ability to work quickly and intelligently. Designed and constructed in 40 days, the project uses a straightforward plan to organize space for two fledgling charter schools and uses bold colors and patterns to transform it into a vibrant place of learning. "We should all have been so lucky to have classes here," lamented one juror. "It's playful without being infantile."

Contractor: MCN Build

Owner: Building Hope

Compression Screen Charlottesville, Virginia

Jeff Ponitz

Merit Award

Commissioned by a University of Virginia interdisciplinary think tank, this screen installation creates a sense of rhythm and spatial division for a bland, unprogrammed office space. When seen in plan, two screens create a "compression" chamber between a work space and windowless reception area, while transmitting light from the former to the latter. Through an analysis of light direction and intensity at different times of the year, the screens use differently sized apertures to work with the natural light and each other.

CNC Milling: Gaston & Wyatt, Inc.

Owner: Institute for Advanced Technology in the Humanities



Wissoming Residence Bethesda, Maryland

Robert M. Gurney, FAIA, Architect

Merit Award

As one juror noted, "This is an incredibly active—almost hyper-active—project in a formal sense, but quiet and subtle in its details." Overlooking the Potomac River in wooded Glen Echo, just outside Bethesda, the Wissoming Residence integrates outdoor and indoor spaces with glazing and a subtle material palette. As the project brief states, the goal here is to refocus attention outward and as the project demonstrates, outdoor and indoor space can be a fluid experience. "It just works," noted another juror, "as a series of spaces and as a cohesive whole."

Project architect: Brian Tuskey

Interior Design: Therese Baron Gurney, ASID



Maxwell MacKenzie Architectural Photographer



Equal Employment Opportunity Commission offices Washington, D.C.

Perkins+Will

17

Honor Award

Working within an historic warehouse in Washington's NOMA (north of Massachusetts Avenue) neighborhood, local firm Perkins+Will was charged with developing a 15,000 square-foot conference space on the first floor and a 50,000 square-foot office space above. Everything is unified by clean lines, tomato-red accents, and subtle iconography. A jury favorite was the ghost image of an otherwise stoic federal seal, repeated on one glass wall to form a series of identical, overlapping circles. Equal opportunity has never been so clearly and playfully articulated.

Contractor: Mark G. Anderson Consultants

Owner: Union Station Venture



Photos: Maxwell MacKenzie Architectural Photographer



**Averett University Student Center landscape
Danville, Virginia**

VMDO Landscape Studio
(now Siteworks)

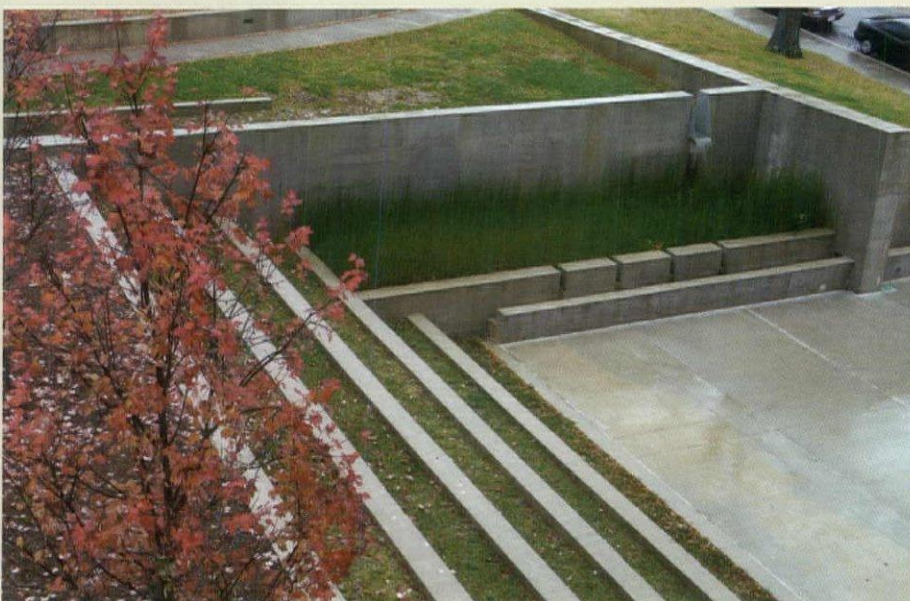
Honor Award

As an armature for storm-water management, this new public commons mitigates a soggy depression adjacent to the new student center with a series of channels and basins. By paralleling human circulation through the site with the new channels, landscape architect Pete O'Shea "transformed a problem of independent systems into an opportunity," according to the jury. Despite a limited budget, the site unfolds with a rich palette of Horsetail Rush, Red Maples, and Virginia Creeper and culminates with a fountain fed by run-off from the two upper basins. The jury agreed that an elegant and purposeful design like this proves that successful parks do not need to reinvent nature, nor do they always require a big budget.

Landscape architect: Pete O'Shea, ASLA

Contractor: Blair Construction

Civil Engineer: Land Engineering and Design, PC





Park Life|City Movement—The Urban Forest Project
Baltimore, Maryland
 Gensler (Baltimore)

Merit Award

Commissioned by a local graphics and branding firm, the design team was asked to create a temporary installation to support local green initiatives. "The fact that they used burlap and sacks of sod is a way of pulling apart convention and deploying common materials in a very clever way," noted one juror. As an "event" in the landscape, noted another juror, it draws attention to the cause and "celebrates ephemerality." In the end, it was not totally ephemeral, as a few trees were planted to commemorate the two days when Patterson Park took on a new place identity.

Paul Burk

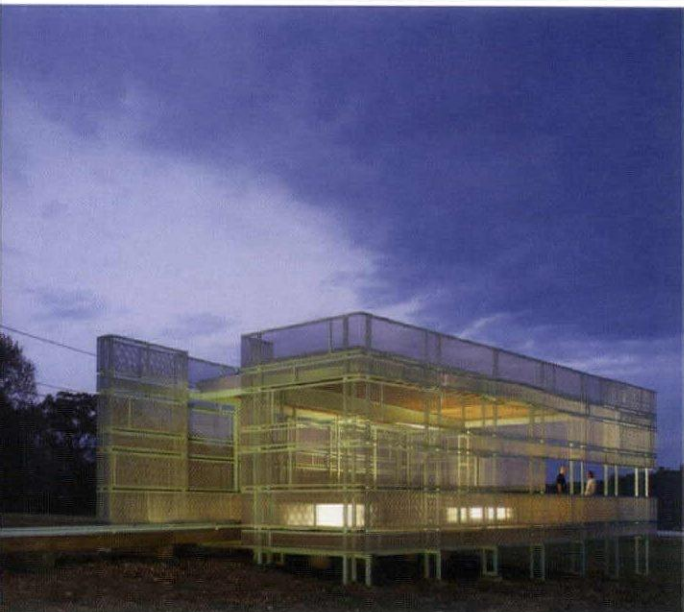
Clients and Contributors: Tilt Studio, Friends of Patterson Park, The Urban Forest Project, and the City of Baltimore Parks and Recreation

Art as Shelter
Raleigh, North Carolina
 Tonic Design with Mike Cindric

Merit Award

Part of the North Carolina Museum of Art's "art-in-service" initiative, the pavilion offers an outlook to the adjacent sculpture park and greenway. Perforated steel and aluminum bands eliminate the need for cross-bracing and create a skin that can be reflective, opaque, and transparent. "It has an ephemeral quality as an object, but it also has a definite sense of space," noted one juror. "Sometimes when you see a project, it just hits you—and this pavilion does that."
 Photography: Jim West

Contractor: Tonic Construction
Owner: North Carolina Museum of Art



Jim West



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Residence 1418/e2
Washington, D.C.
 Robert M. Gurney, FAIA, Architect

Merit Award

Domestic space reflects how we live and how we hope to live. Everyday activities comingle with our aspirations at home through design and details. Largely unchanged since its construction in 1876, the guts of this Georgetown row-house were transformed for two modern art collectors. "The thing about this project," noted one juror, "is that it still feels like a row-house. The designer worked with the building type, not against it, to intervene."

Project architect: Claire L. Andreas
Interior design: Therese Baron Gurney, ASID

Maxwell MacKenzie Architectural Photographer

Warp & Weft Washington, D.C.

David Jameson Architect

Merit Award

Sometimes the simplest programs are the hardest to approach. The central experience of a rug store is the open floor itself, on which the rugs are revealed by throwing or unrolling. At Warp & Weft by the Alexandria firm David Jameson Architect, rugs are as much of a product as they are an architectonic element: stacked along the periphery and hung as tapestries, they also define the central void. Jurors praised the design team for its elegant use of materials and noted that the rugs may take center stage, but the design's clarity and rhythm give the space its richness.

Project architect: Christopher Cabacar

Contractor: R.T. Pizzano General Contractors Inc.

Paul Warchol



Siteworks

McGuffey Park Restoration Charlottesville, Virginia

Siteworks

Merit Award

Jurors praised this park just north of Charlottesville's Downtown Mall as "impressively cohesive" for its ability to mediate a sloping site, the convergence of different neighborhoods, and a range of users. "The play lawn, the courts, the sand pits, and the community space all have a strong relationship, but they are also well defined as elements," noted one juror. Native and acculturated plants, regional sandstone, locally harvested black locust rails, and salvaged granite are just a few of the materials used to transform a half acre lot into a community hub.

Contractor: Messer Landscape

Owner: City of Charlottesville

SEAM House Charlottesville, Virginia

ecoMOD3 at the University of Virginia School of Architecture and the School of Engineering and Applied Science

Merit Award

A combination preservation and addition, the SEAM House is the latest project from UVA's student-driven ecoMOD studio. The eponymous seam occurs in the main house where old meets new—a celebrated condition that isn't hidden, but defines the project. A number of green features unify the entire site, which also contains a rental unit at the rear, and SEAM House is intended to offer a sustainable, modular solution to historic home additions at other sites.

Contractor: Housewright Inc.

Client: Piedmont Housing Alliance



Scott Smith



**Cyrus and Myrtle Katzen Arts Center at
American University
Washington, D.C.**

EDAW

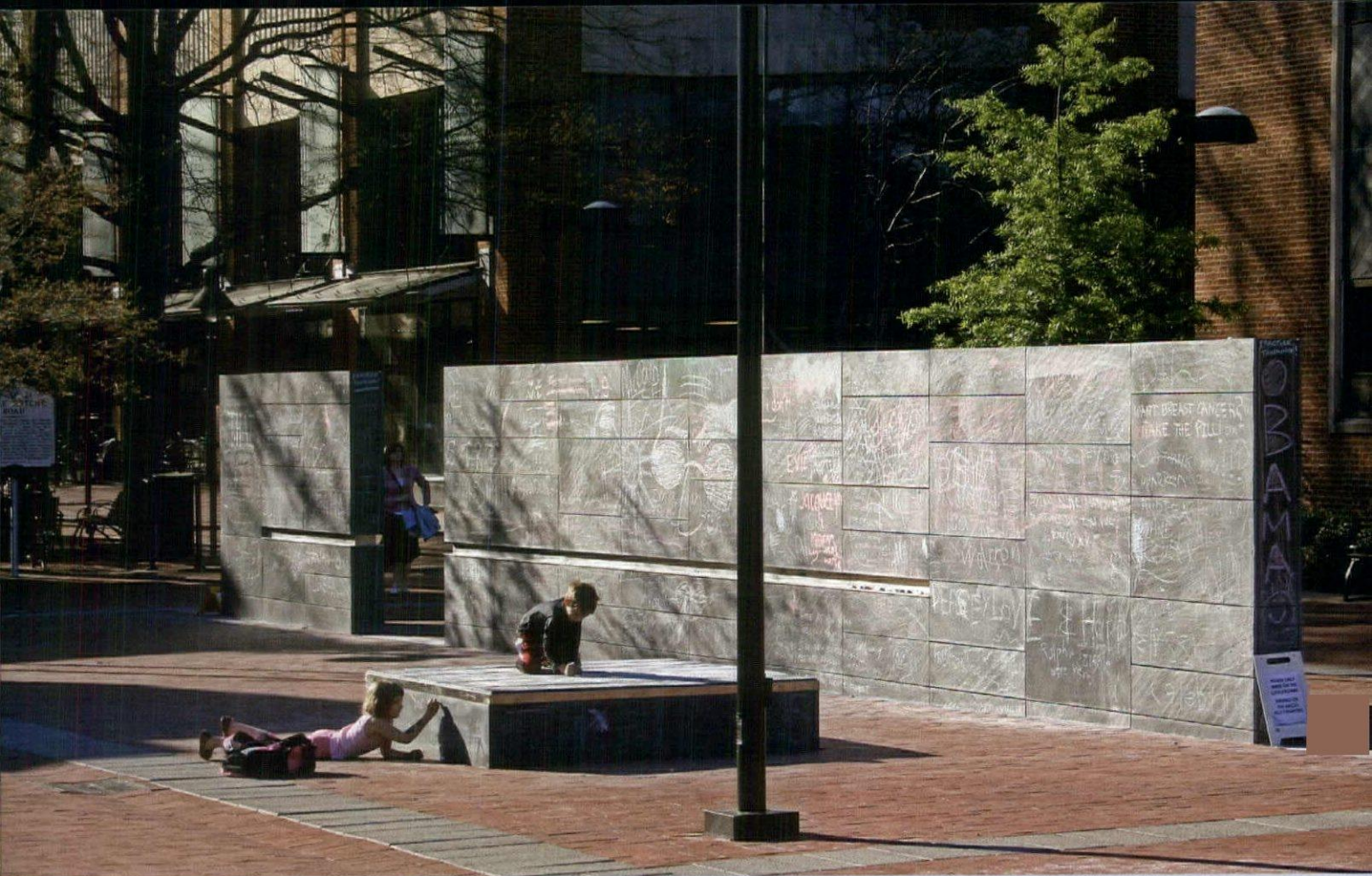
Honor Award

Coming around Ward Circle, Katzen Arts Center's position on a plinth draws your attention and calls out a new architectural direction for American University. Moving past the gallery and down Massachusetts Avenue, the terraced entry courtyard establishes a relationship to the main entrance to campus, Glover Gate. The entire project—building and landscape—is about a uniquely narrow site and mediating the private axis of the campus and the public axis of the street. As the grade changes so does the building, and the landscape unfolds to establish itself in the cut as a place for repose, gathering, or an outlook onto the campus beyond. As one juror remarked, "The narrowness of the site, the grading—these create a difficult, high-tension situation that this design diffuses nicely."

Owner: American University

Contractor: Holder Construction Company





Community Chalkboard and Podium: A Monument to Free Expression Charlottesville, Virginia

Siteworks

Honor Award

The Charlottesville Community Chalkboard and Podium occupies the slimmest piece of land with a monument to the greatest democratic cause. The wall's real function, however, is not as sign post, but as sounding board. Designed and executed in a time when free speech is alive and well on blogs and networking sites, "It's an invitation to participate in a way that's still important: physically and publicly." Quarried within 40 miles of the site, the chalkboard's Buckingham slate offer quotes by Thurgood Marshall and John Milton on liberty's virtue. Politicians, poets, student debate societies, musicians, and performance artists have all made use of the Community Chalkboard as a backdrop, foil, and gathering place and, of course, regular folks make use of it everyday as an expressive tool in the heart of their city.

Contractor: R.E. Lee and Sons

Slate: Buckingham Virginia Slate Company



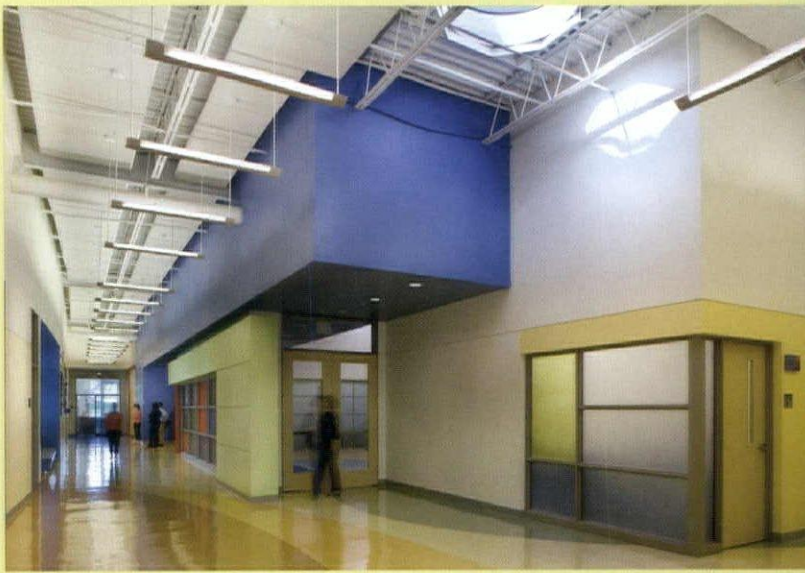
The Forbush School at Hunt Valley
Hunt Valley, Maryland
Cho Benn Holback + Associates

Merit Award

Special space requirements drove the design of this school for autistic children. A greater sense of volume, better acoustical control, an emphasis on soft lighting, and a calming palette of colors characterize the design team's intervention here for a sensitive solution to a special user's requirements. Carved out of a 30,000 square-foot warehouse, the Forbush School demonstrates how adaptive reuse projects can be realized to great effect on a limited budget.

Contractor: Kinsley Construction
Owner: Shepard Pratt Health Systems

Patrick Ross



Vibrant Spaces: Three Public School Libraries
Washington, D.C.
Studio27 Architecture

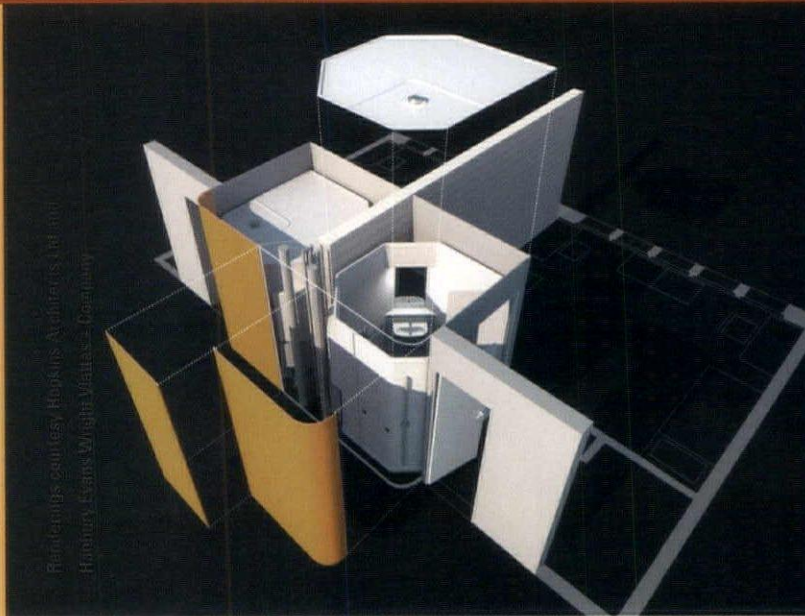
Merit Award

"Three schools—cheap and peppy," noted one juror, "and it's a great example of doing an extraordinary amount with very little." Brent Elementary, Payne Elementary, and the Peabody Early Learning Center may all be across town from each other, but they are unified by a \$12-per-square-foot budget and the same material and graphic inventiveness. A jury favorite, "Vibrant Spaces" also created new associations for students between good design and places of learning—and better yet, the design team did it three times over.

Contractor: Dietz Construction Group and Turner Construction
Owner: Capitol Hill Community Foundation



Hoachlander Davis Photography



Rice University Bathroom Pods
Houston, Texas

Hanbury Evans Wright Vlattas + Company and Hopkins Architects Ltd.

Merit Award

Innovation, sustainability, and durability drove the design of these modular bathroom units for two new LEED Platinum and Gold residential colleges at Rice University. Constructed from Glass Reinforced Plastic (GRP) off-site, these units are meant to last, reduce waste, reduce energy consumption, and reduce cost. "This entry represents the opportunities in modular design," noted one juror, as greater quality control means both environmental and financial sustainability for a growing institution.

Factory Assembly: Kullman Buildings Corp.
Owner: Rice University

The new northern Virginia headquarters of the Volkswagen Group of America is as sleek and well-designed as its famous cars.

By Kim A. O'Connell



Driving Ambition

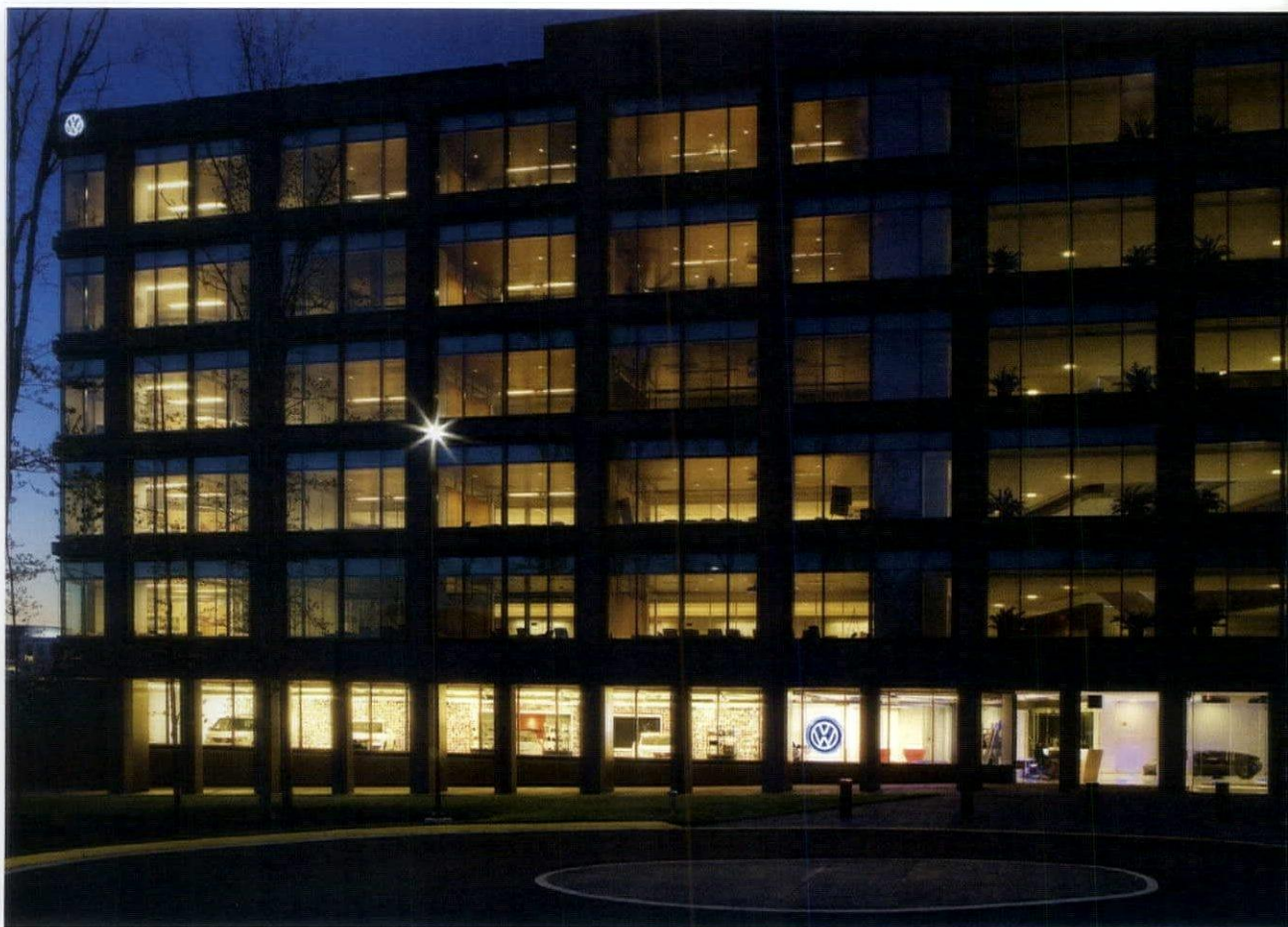
In an office building in Herndon, Virginia, visitors have the rare opportunity to sit next to a famous TV star named Max. Although he has appeared in a series of commercials alongside Brooke Shields, Heidi Klum, and David Hasselhoff, Max is no typical Hollywood celebrity, but simply the world's most famous Volkswagen Beetle. Shiny and impeccably maintained, Max now has a prominent position in the new corporate headquarters of the Volkswagen Group of America. In addition to housing VW's employees in an open, airy, and environmentally sustainable workplace, the building is a fantastic showcase for the cars themselves.

In Europe, the Volkswagen brand dominates the car industry. In North

America, the company has far more competition. Before moving to northern Virginia, the company was headquartered in Auburn Hills, Michigan, near the car capital of Detroit. Given the economic conditions of the suffering car industry over the last few years, executives realized that the company needed to make a change and follow its primary customer base, which happens to be in the mid-Atlantic region. Further compounding the issue in Auburn Hills was the inefficiency of the old headquarters. There, employees of the company's two brands—Volkswagen and Audi—were sprawled out in a building characterized by long corridors and a lack of connectivity. Over time, the two brands had dupli-

cated employee positions and developed inefficiencies that just weren't supportable in the new economy.

As a corporate relocation (which would also require a reduction in the company's headquarters workforce) had to be dealt with sensitively, the company began the process of scouting for a new location and architect in secret. The company had already chosen an existing building for its new headquarters, which had a unique parallelogram shape, and overlooks the busy toll road that connects Dulles International Airport and the inner-ring suburbs of Washington, D.C. After conducting a prequalification process, the company selected the Washington, D.C., office of



Cars are the centerpiece of the new facility which houses both the VW and Audi brands and is a showcase for sustainable design.

25

On the sixth floor of the new Volkswagen headquarters in Herndon (above), Virginia, the famous Beetle named Max holds court.

VOA Associates, Inc., to design the new workspace.

It was important to the company that the building not be just a workplace but a celebration of the products, as a way to inspire both employees and potential customers. Perhaps more than other car companies, Volkswagen and Audi cars are closely identified with their owners' lifestyles. VW drivers characterize themselves as hip, cool, and fun, a throwback to the 1960s hippie culture in which old-style Beetles and buses were camped out at love-ins. Audi drivers, by contrast, are generally upscale consumers with style and substance. In the new building, VOA subtly emphasizes these differences in two ground-floor show-

rooms filled with new Volkswagen and Audi models, which flank the welcome desk and central atrium. The wall of the VW showroom features hundreds of photos of VW drivers that the company has received over the years, and bright red chairs and a display of mini-VWs (including one signed by Wolfgang Puck) round out the playful and populist vibe. The Audi side is darker and more austere, with sleek modern furniture and a bar. Clearly, this is not a typical office.

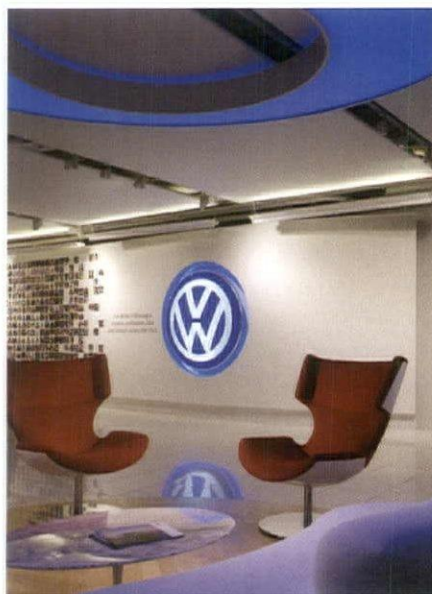
"This is the center of the new Volkswagen and Audi worlds," says Pablo Quintana, associate principal of VOA and lead designer for the project. "When you first come into the building, you are immediately aware of where you



The gleaming surfaces of the lobby of the VW headquarters are meant to evoke a high-end automobile showroom, while offering visitors a light-filled welcoming space.

are because of the actual objects—the cars. We weren't as interested in overwhelming you with other kinds of depictions of the brand. The cars are the most emblematic thing about this company. When you drive by or walk in, the cars are facing you, and you get this immediate gratification."

Connectivity was also an important concept for the six-floor building, Quintana says. In addition to the auto showrooms, the ground floor features other "public" spaces such as a cafeteria (whimsically called "Autobahn Eats" and framed by a large mural of classic VW cars such as the Karmann Ghia) and conference rooms. The entire fourth floor is devoted to the Audi brand and the sixth floor houses the VW brand, with the second, third, and fifth floors filled with support functions for both brands such as marketing and human resources. To foster a sense of transparency and as-



The VW showroom on the headquarters' ground floor has a playful, populist vibe, with photos of VW drivers on the walls, both full-size and miniature versions of the cars, and bright red modern chairs.

sociation between the floors, Quintana and his team designed an atrium that spans all six levels, connected by a series of glassy, translucent stairways that cross at different angles (instead of being stacked like a department-store escalator). The effect adds energy and visual interest to the atrium, which is further enlivened by five large screens that show static images and videos.

In the office areas, VOA kept the design spare and the materials palette simple. Audi's slogan is "Truth in Engineering," a concept the design team took to heart, Quintana says. All the finishes in the workspaces are either glass, wood, aluminum, or carpeting—the same things found in cars, by the way, with nothing fake, "nothing painted to look like aluminum," Quintana says. "A lot of this project came down to how we could differentiate the brands enough, the look and feel of each brand, without



A six-floor atrium cut into the building brings daylight in, while a series of angled staircases create a kinetic visual energy for the entire space.



A bright cafeteria called "Autobahn Eats" is flanked by a service corridor with a large photo mural of classic VWs. Below is one of several lounges found on the workspace levels of the building.

literally separating them. There needed to be some consistency, but the brands were very concerned about that consistency blending into sameness. So, VW is lighter, all wood and aluminum and glass. The Audi level is darker."

Flexibility and sustainability were also primary concerns. Currently, the building holds nearly 350 people, but can occupy up to 500. Each level contains groupings of open cubicles whose walls can move so that workspaces can expand and contract, a concept inspired by the main headquarters of the Volkswagen parent company in Wolfsburg, Germany. The building takes advantage of extensive daylighting and uses 25 percent less artificial light than a comparable office building, which has helped the design to earn a silver rating under the LEED for Commercial Interiors system. In addition, the designers included open areas and informal lounge areas with ample room for casual conversations, not to mention cars.

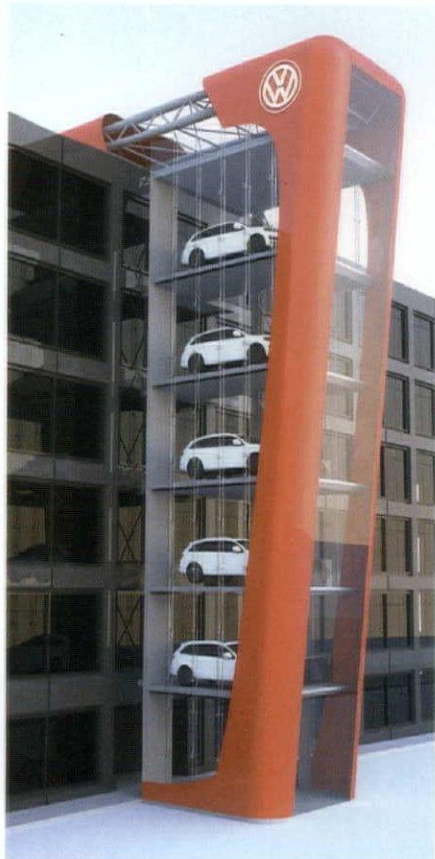
Although the entire project was completed in just one year (the company took occupancy in April, 2008), one of the boldest aspects of the design has yet to be realized—a six-floor, all-glass car tower attached to the outside of the



building, which would act as an elevator to move cars on and off different floors and also serve as a dramatic display of the brands to drivers on the Dulles Toll Road. At this time, it is unclear when the tower will be built—but at least there is still Max.

"This is more than an office space," Quintana says. "There are these breath-

ing areas, these in-between areas, where incredible things like cars happen to be, and where you can just stand and not feel like you're standing in front of someone's workspace. The necessity here was to not to cram as many people in here as possible. The necessity here was to create an environment that was suited to the brands. And these are great brands."



If realized, VOA's scheme for a six-floor exterior car elevator would allow cars to be moved easily from one floor to another while serving as a dramatic display of the brands.

Project: Volkswagen Group of America Headquarters

Architect: VOA Associates, Inc. (John Jessen, AIA NCARB, principal in charge; Pablo Quintana, project manager and senior designer; Brian Allen, project architect)

Contractor: Rand Construction Corporation (Linda Rabbitt, president; Josh Levine, project manager; Paul Waters, project superintendent)

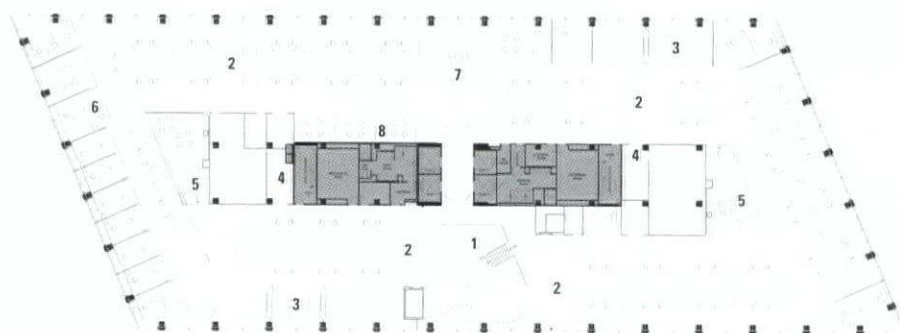
Owner: Tishman Speyer

RESOURCES

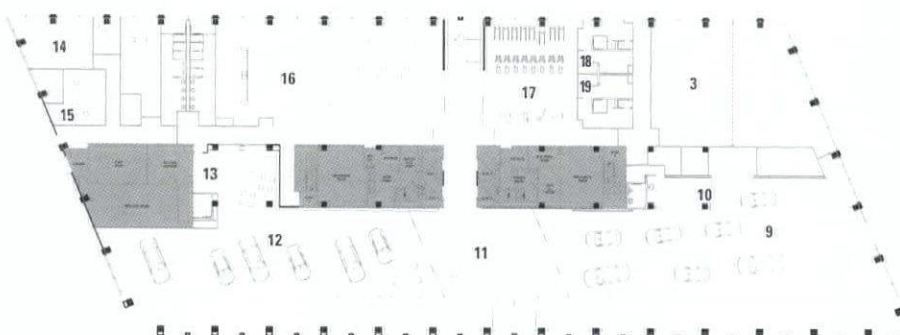
ELECTRICAL: Contemporary Electrical Services, Inc. (see ad, p. 1); **TENANT REPRESENTATIVE:** Jones Lang LaSalle (see ad p. 4); **INTERIOR SHADES:** Mechoshade Systems (see ad p. 4); **INTERIOR PAINT:** Sherwin Williams (see ad p. 47); **BLINDS, SHADES, & PROJECTION SCREEN:** Valley Lighting, LLC—Shading Division (see ad p. 47); **STRUCTURAL ENGINEER:** Fernandez and Associates Structural Engineers, P.C.; **MECHANICAL, ELECTRICAL, & PLUMBING ENGINEERS:** GHT Limited; **LIGHTING:** Focal Point; **SIGNAGE:** Signs Unlimited; **GLAZING:** Kensington Glass



Not every office building includes a prize-winning Audi racecar, but VOA wanted to keep employees motivated about the company's distinguished brands.



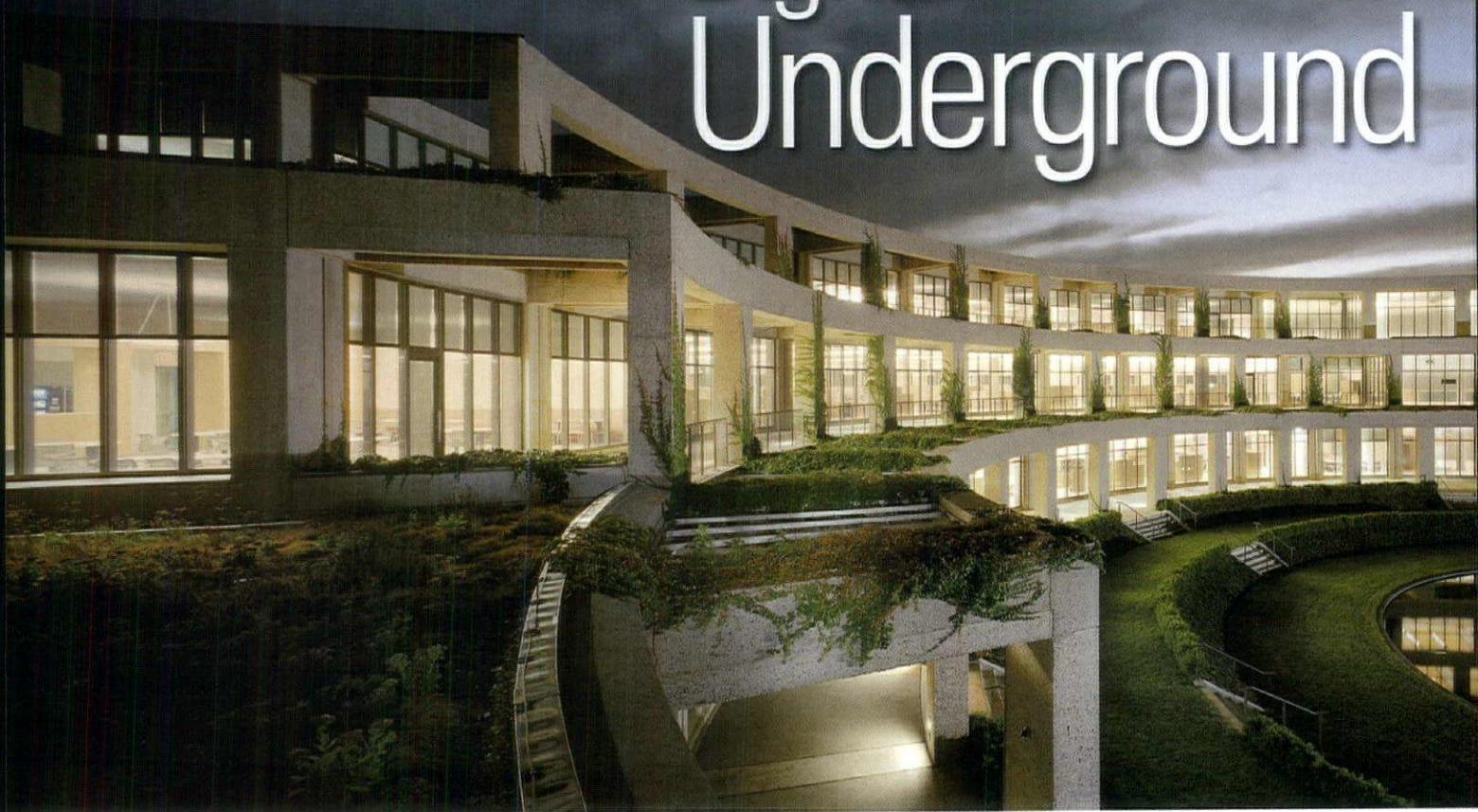
Second Floor Plan



First Floor Plan

- | | | |
|--------------------|------------------|------------------------|
| 1 Atrium | 8 Interview Room | 14 Film Studio |
| 2 Open Workstation | 9 Audi Showroom | 15 Mail Room |
| 3 Conference Room | 10 Audi Lounge | 16 Cafeteria |
| 4 Copy/Fax | 11 Lobby | 17 Fitness Center |
| 5 Pantry | 12 VW Showroom | 18 Men's Locker Room |
| 6 Office | 13 VW Lounge | 19 Women's Locker Room |
| 7 Lounge | | |

Digital Underground



SmithGroup and BAR Architects bring a Cold War bank reserve bunker back online as the Library of Congress' National Audio-Visual Conservation Center.

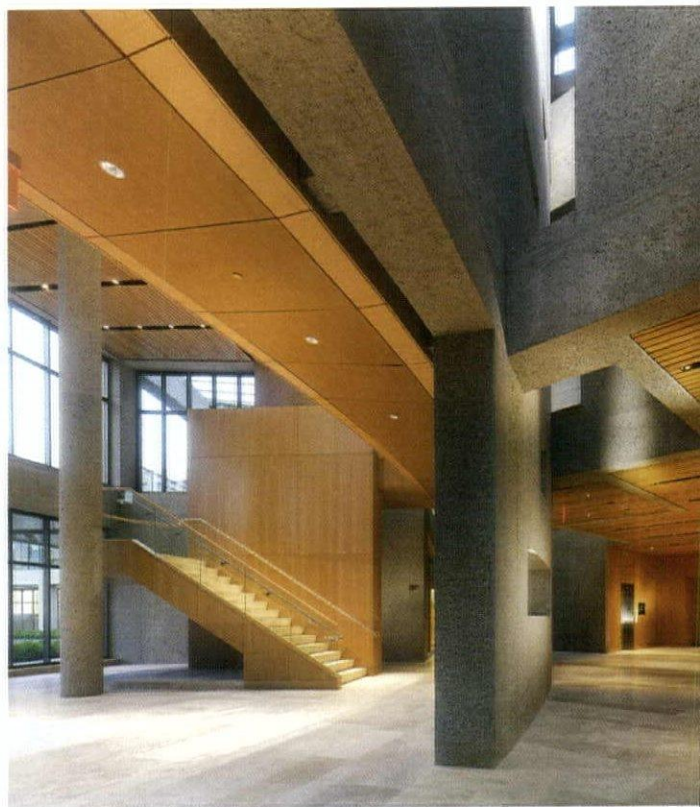
By Clay Risen

Why is it that, when it comes to contemporary government architecture in the Washington area, the projects get better the further they are from Capitol Hill?

The Capitol Visitors Center was universally panned, while most new federal buildings in the District ape the boxy utilitarianism of downtown D.C. Go past the Beltway, however, and a thousand flowers bloom.

Well, not yet a thousand, but the examples of above-par, exurban design are piling up: the National Oceanographic and Atmospheric Administration's satellite operations facility in Suitland, Maryland., by Morphosis; the National Archives Annex in College Park, Maryland., by HOK; and Skidmore, Owings & Merrill's Census Bureau headquarters, also in Suitland.

The latest addition to Washington's far-flung menagerie is the National Audio-Visual Conservation Center, located on a hillside outside Culpeper, Virginia, about 90 minutes southwest of the capital. Designed by SmithGroup in collaboration with BAR Architects, the center houses the Library of Congress'





Photos: Rien van Rijnthoven

The National Audio Visual Conservation Center (NAVCC) has an austere neoclassical exterior is softened by vine-draped pergolas (above) and a central reflecting pool (at left).

The NAVCC's lobby (at left) is surprisingly bright, thanks to large windows and glossy marble flooring.



The National Audio Visual Conservation Center (NAVCC) has an austere neoclassical exterior is softened by vine-draped pergolas (above) and a central reflecting pool (at left).

The NAVCC's lobby (at left) is surprisingly bright, thanks to large windows and glossy marble flooring.



audio, moving picture, and digital collections, some 4.2 million items—the largest such collection in the world, enough to drive a thousand A-V clubs wild.

The NAVCC has the beauty of a countryside Roman ruin. It is, upon approach, the only structure visible as its concrete façade is set on a grassy blanket. Most of the center's 415,000 square-foot bulk burrows into the hill; only a three-level semi-circular portion, arranged around a small reflecting pool, sticks its head above ground. Each level steps back from the previous, and each is fronted by an external promenade topped by a concrete, ivy-draped pergola. Inside, the triple-height lobby, shot through with complex geometries, travertine floors, and white-oak staircases carefully set apart from the walls, looks like a Piranesi scene after someone turned on the lights.

The ancient echoes are intentional. "It's almost as if someone took an ancient Roman building and moved it into a hillside," says Hal Davis, who oversaw the project for SmithGroup. "We wanted it to have the feeling of the new inserted into the old." It is an appropriate metaphor: Physical media like CDs and tapes are rapidly becoming things of the past, and the NAVCC's classical echoes reminds visitors that its mission is as much about preserving a dying part of our culture as it is about conserving its contemporary output.

The Library of Congress began collecting audio-visual materials in the 1960s; by the 1990s the offices of the Motion Picture, Broadcasting and Recorded Sound Division's (MBRS), located in the bowels of the Madison Building on Capitol Hill, were bursting, even as its holdings spread out to facilities in seven states. Consolidation was a must, but where?

Working with David Packard—whose father co-founded Hewlett-Packard—the library soon found a potential new home for its collection: a shuttered Federal Reserve Bank of Richmond bunker in central Virginia.

Opened in 1969, the underground bunker held \$3 billion in cash, enough to jumpstart the economy of the eastern United



The lobby (above) provides access to the screening room, the staff areas and film vaults (directly ahead), and conference rooms upstairs. The NAVCC's sumptuous exterior (below) betrays little of its origins as a Federal Reserve bunker.

States after a nuclear attack. But waning U.S.-Soviet tensions made the facility superfluous, and it was closed in 1992. "When we first came in it was like a scene from the *Twilight Zone*," says Davis. "Papers were still on the desks. Pins were still in the walls. It was as if the people had simply been lifted from the scene."

The David and Lucille Packard Foundation bought the bunker in 1997 with a \$5.5 million grant from the Library of Congress; its sister organization, the Packard Humanities Institute, then added \$150 million to an \$82.1 million Congressional outlay to transform the bunker into the NAVCC.

The bunker—which now holds the divisions' general collection—was stripped to its floor plates, then expanded around the hill to make room for staff space and, on the other side, vaults full of silver nitrate film. The division's 68 staffers began shifting to the facility in 2007, and the building finally opened to the public in late 2008.

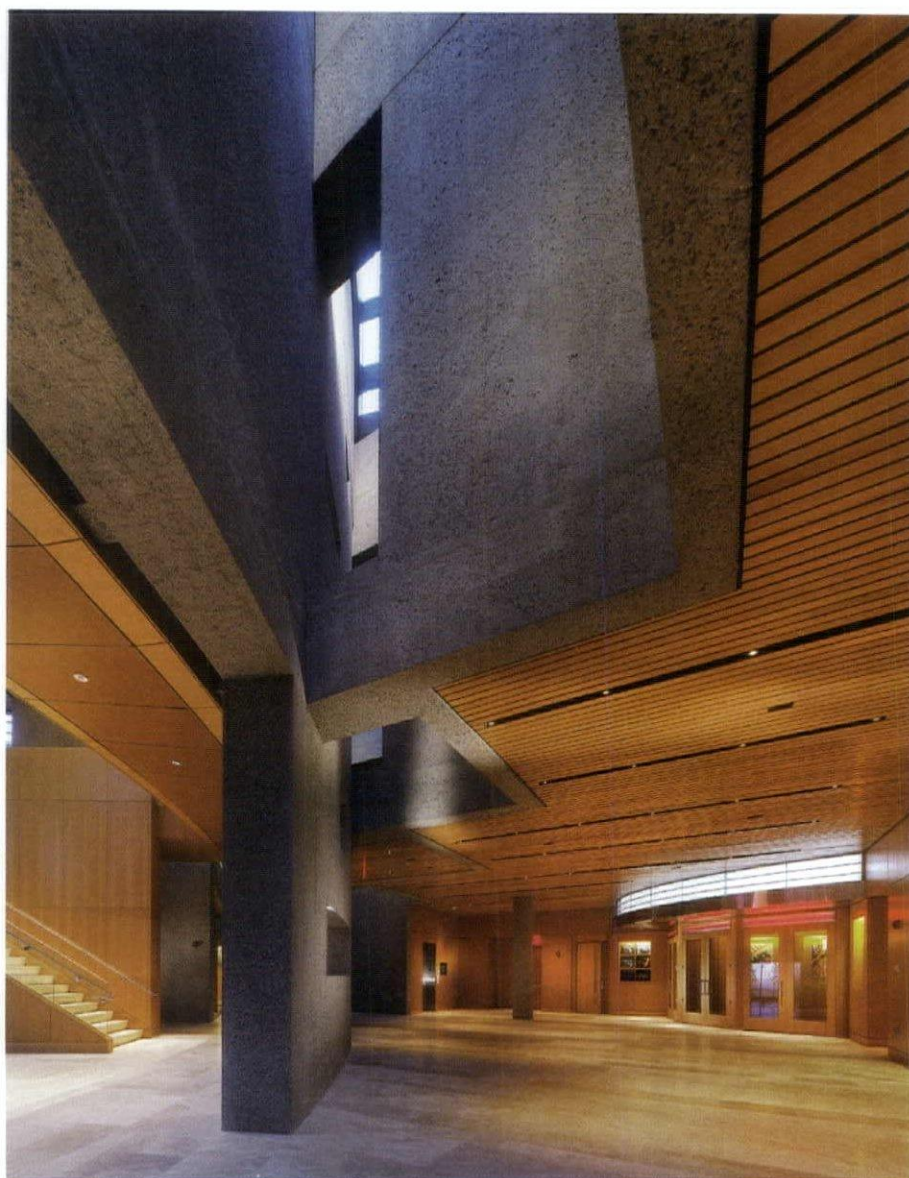
Burying the building was about more than reducing its footprint. Film needs to be kept at low temperatures, and the surrounding earth acts as a heat sink, not only lowering energy costs but providing a natural backup cooling system in the event of a power outage (though the center also has a massive fuel oil reserve, just in case).

The facility divides neatly into three sections: A three-level central conservation building, which houses the lobby,





The 207-seat screening room (above) is "designed to be state-of-the-art for 2009 and 1899," says Gregory Lukow, head of the Library of Congress' Motion Picture, Broadcasting and Recorded Sound Division.



a 205-seat theater and an adjacent listening room, and the staff and preservation labs, where new acquisitions are processed; 55,000 square feet of vaults for silver nitrate film, which can self-ignite and so require extensive fireproofing; and 135,000 square feet of storage for the general collection.

For a largely subterranean structure, the NAVCC gets a surprising amount of light. Floor-to-ceiling windows provide sweeping views of the Culpeper countryside. The nearly 12-foot ceilings and open plans in the staff and preservation areas allow daylight to penetrate far into the building. And a palm-planted atrium at the back of the third floor—which sits under several feet of Virginia dirt—offers a bright respite from life underground.

Despite dealing with increasingly anachronistic media, the NAVCC is loaded with technology. The floors on each level sit on one-foot risers, which permit thick fiber-optic cables to be strung and restrung as needed. Nine sound labs allow technicians to analyze recordings channel by channel; fiber optics also connect the center to the reading rooms at the Library of Congress, where visitors can access vast sections of the center's holdings from the comfort of Capitol Hill.

A growing amount of the center's resources go to preserving "born digital" materials, including a room filled with scores of digital video recorders—"the world's largest TiVo," says Gregory Lukow, chief of the MBRS division. The



The heart of the NAVCC are the storage vaults, two massive underground wings (parts of which are above and below) that provide cold storage for hundreds of thousands of film and audio recordings.

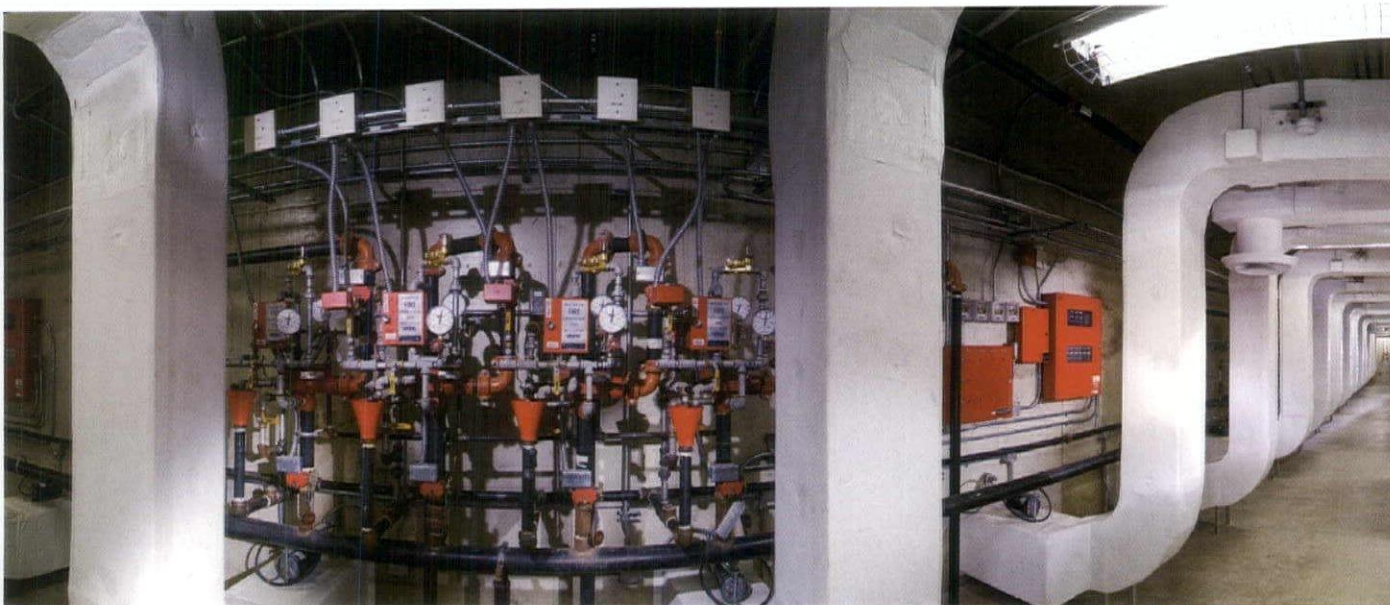
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NAVCC is also home to the world's largest external hard drive: an eight petabyte black box that sits in the middle of a Kubrickian white room. How big is eight petabytes? As a reference, the entire contents of the internet—every site and repository known—contains only about three petabytes of information.

Of course, most visitors will never see any of this. For them, the highlight will be the theater, where the NAVCC regularly screens original prints and long-forgotten classics, free of charge. The theater is decidedly retro; the red velvet spring-

loaded seats, paisley carpets, and wood-filigreed walls echo the golden age of movie going, while the high-tech speakers hide quietly to the sides. There's even a Wurlitzer to accompany silent films.

"It's designed to be state-of-the-art for 2009 and 1899," says Lukow, about the entire operation. It appears that the center will be state-of-the-art for the next hundred years, as well, and with over 400,000 square feet and five more petabytes to go, there is plenty of space to grow and adapt.





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Project: National Audio-Visual Conservation Center
Architect: SmithGroup Incorporated (Hal Davis, FAIA, principal in charge; Theodore B. Manos, AIA, project manager; Alan N. Flora, AIA, project architect; Elaine Gray, AIA, principal) with BAR Architects (Robert V. Arrigoni, AIA, consulting design architect)
Contractor: DPR Construction (Tom Kurek, construction manager)
Owner: Library of Congress

RESOURCES

GENERAL CONTRACTOR: DPR Construction, Inc. (see ad p. 2); **PLUMBING & HVAC:** Atlantic Constructors (see ad p. 47); **LANDSCAPE CONSULTANT:** SWA Group (see ad back cover); **WATERPROOFING CONSULTANT:** Dedicated Roofing and Hydro-Solutions (see ad p. 47); **AUDIO-VISUAL & ACOUSTICS:** Shen Milsom & Wilke, Inc.; **CIVIL ENGINEERS:** Edwards and Kelcey, Inc.; **STRUCTURAL ENGINEERS:** Cagley and Associates, Inc.; **NITRATE FILM SPECIALIST:** FM Global Research; **FIRE PROTECTION:** Gage Babcock



The well-equipped, well-appointed conference rooms (above) contrast with the cool utilitarianism of the storage vaults (left). Below, the facility's hillside site provides staffers with views onto the Virginia countryside.



Interior Design Directory 2009

In conjunction with coverage of the 18th annual Inform Awards, the magazine offers this directory of firms that include interior design in their portfolio of services. Following on page 39 is a companion directory of firms that offer landscape architecture services.

• 3NORTH

201 W. 7th St.
Richmond, VA 23224
Tel: 804-232-8900
Fax: 804-232-2092
Email: kplane@3north.com
Web: www.3north.com

Principals:

Sanford Bond, AIA, John A. Hugo, AIA, ASLA, CID
Kristi P. Lane, ASID; David Rau, AIA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	6
Architects	8
Other Professionals	4
Total	21

Top Five Projects: The Martin Agency, Richmond; RVA Construction, Richmond; Carolina Inn, Chapel Hill, N.C.; Pan American Hotel, Wildwood, N.J.; Residential Estate, Goochland.

• AECOM

Web: www.aecom.com

Virginia Offices:

3101 Wilson Blvd., Ste. 900
Arlington, VA 22201
Tel: 703-682-4900
Fax: 703-682-4901
Email: ruth.jansson@aecom.com

10 South Jefferson St., Ste. 1600
Roanoke, VA 24011
Tel: 540-857-3100
Fax: 540-857-3180
Email: peter.brown@aecom.com

448 Viking Drive, Ste. 145
Virginia Beach, VA 23452
Tel: 757-306-4000
Fax: 757-306-4001
Email: kristi.barker@aecom.com

National Capital Region Office:

Three Lafayette Center
1155 21st Street, NW, Ste. 1000
Washington, DC 20036
Tel: 202-721-7700
Fax: 202-721-7701
Email: ruth.jansson@aecom.com

Principals:

Oscar A. Perez, AIA, NCARB, LEED AP,
Ruth Jansson, IIDA, LEED AP, Michael Brennan,
AIA, Peter D. Brown, CID, ASID, LEED AP,
Kristine S. Barker, CID, Maria Lindqvist, IIDA

Firm Personnel by Discipline:

Interior Designers	53
Architectural	273

Engineering	322
Other Professionals	596
Technical	96
Administrative	123
Total	1463

Top Five Projects:

Eisenhower Executive Office Building
Modernization, Washington, D.C.; Army National
Guard Readiness Center, Arlington; Virginia
Tech Carilion School of Medicine and Research
Institute, Roanoke; Zayed University, Abu Dhabi,
UAE; Philip Morris Headquarters Renovation,
Richmond.

• Michael Baker Jr., Inc.

3601 Eisenhower Avenue
Alexandria, VA 22304
Tel: 703-960-8800
Fax: 703-960-0345
Email: ckemp@mbakercorp.com
Web: www.mbakercorp.com

Principals:

Carl F. Kemp, AIA

Firm Personnel by Discipline:

Landscape Architects	5
Interior Designers	2
Architects	11
Engineers	2
Planners	4
Technical	6
Other Professional	18
Administrative	5
Total	53

Top Five Projects:

14th Street NW Multi Modal Transportation and
Streetscape Study (Potomac Chapter ASLA
Merit Award), Washington, D.C.; Brookland
Multi Modal Transportation and Streetscape
Study (Potomac Chapter ASLA Merit Award),
Washington, D.C.; H Street NE Transportation and
Streetscape Study (Potomac Chapter ASLA Merit
Award), Washington, D.C.; Anacostia Waterfront
Transportation Architecture Design Guidelines
(Potomac Chapter ASLA Honor Award and
National Capital APA Honor Award), Washington,
D.C.; Sustainment Center of Excellence (SCOE)
Headquarters for U.S. Army Quartermaster, Ft. Lee.

• Baskervill

101 S. 15th St., Ste. 200
Richmond, VA 23219
Tel: 804-343-1010
Fax: 804-343-0909
Email: tgould@baskervill.com
Web: www.baskervill.com

Principals:

Bob Clark, PE, Brent Farmer, AIA, Margaret Hood
Carole Hochheiser-Ross, Mark Larson, AIA
Don Tate, AIA, Mark Lindsey, AIA, Bruce Tyler, AIA

Firm Personnel by Discipline:

Interior Designers	18
Architects	45
Engineers	17
Technical	8
Administrative	19
Total	107

Top Five Projects:

Equinox Resort and Spa, Manchester Village, Vt.;
Double Tree Hotel Palm Beach Gardens EMC, Palm
Beach Gardens, Fla.; Kimpton Lorien Hotel and Spa,
Alexandria; Call Federal Credit Union, Richmond;
Sheraton Suites Philadelphia Airport, Philadelphia.

• BCWH Architects

1840 West Broad St., Ste. 400
Richmond, VA 23220
Tel: 804-788-4774
Fax: 804-788-0986
E-mail: bcwh@bcwh.com
Web: www.bcwh.com

Principals:

Robert E. Comet, Jr., AIA, LEED AP
Charles W. Wray, Jr., AIA, Charles D. Piper, AIA,
REFP, LEED AP, Roger D. Richardson, AIA, REFP

Firm Personnel by Discipline:

Architects	12
Intern Architects	9
Interior Designers	6
LEED Accredited Professionals	17
Total	35

Top Five Projects:

Harvie Elementary School, Henrico County Public
Schools; Children's Museum of Richmond Study;
University of Richmond Stadium Expansion; New
Fluvanna High School, Fluvanna County Public
Schools; Hope Church, Goochland.

• BeeryRio, Inc.

8001 Braddock Road, 4th Floor
Springfield, VA 22151
Tel: 703-426-9057
Fax: 703-426-9280
Email: akrichards@beeryrio.com
Web: www.beeryrio.com

Principals:

William Brown, AIA, REFP, LEED AP, John Mills, AIA
Steven Ruiz, AIA, OAA, Eka Rahardjo, AIA, LEED AP
Timothy Danforth, AIA, Timothy Fennell, AIA, LEED AP
Anne Richards, IIDA, Dora Kay, AIA, Daba Dabic, AIA
Rick Rutledge, AIA, Sherry Sabruno

Firm Personnel by Discipline:

Interior Designers	4
Architects	12
Technical	13
Administrative	8
Total	37

Top Five Projects:

Northrop Grumman Security Command Center,
Annapolis, Md.; Fountain Square – Senior Living,
Kensington, N.Y.; ITT Technical Institute, Springfield;
Versar, Springfield; Saudi Arabian Airlines, Vienna.

• Clark Nexsen

6160 Kempville Circle, Ste. 200A
Norfolk, VA 23502
Tel: 757-455-5800
Fax: 757-455-5638
E-mail: sdrew@clarknexsen.com
Web: www.clarknexsen.com

Principals:

Board of Directors, Christopher Stone, PE
Kenneth Stepka, PE, Carl Cholewa, PE
Robert Kal, PE, Thomas Winborne, AIA
William Keen, PE, Peter Arany, AIA
Gregory Hall, PE

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	19
Architects	61
Engineers	107
Planners	6
Technical	178
Other Professionals	35
Administrative	62
Total	473

Top Five Projects:

Skanska Civil Southeast Inc. (2008 AIAHR Design Award, 2008 ASID/IIDA Interior Design Excellence Award, 2007 HRACRE Award), Virginia Beach; Hancock Geriatric Treatment Center, Williamsburg; ODU Powhatan Sports Complex, Norfolk; Sitter & Barefoot Veteran's Care Center (2008 ASID/IIDA Interior Design Excellence Awards, Design Environments for Aging 2009), Richmond; ODU Webb Center, Norfolk.

• **CMSS Architects, PC**

4505 Columbus Street, Ste. 100
Virginia Beach, VA 23462
Tel: 757-222-2010
Fax: 757-222-2022
E-mail: jcrouse@cmssarchitects.com
Web: www.cmssarchitects.com

Principals:

John Crouse, Burrell Saunders, Jeffrey Bleh
Michel Ashe, Thomas Dinnyen, Randy Vosbeck

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	3
Architects	31
Planners	3
Technical	3
Other Professionals	12
Administrative	11
Total	65

Top Five Projects:

Dominion Enterprises (AIAHR 2008 Award of Achievement – Interior Architecture, ASID, Virginia Chapter IIDA, VA/WV Chapter 2008 Honorable Mention – Corporate Design, HRACRE 2007 First Honor Award – Best Interior), Norfolk; Nolde Bakery Lofts (AIAHR 2008 Award of Excellence – Preservation, Southeast Building Conference 2008 Grand Aurora Award – Remodeling, Rehabilitation or Historical Restoration, ASID, Virginia Chapter IIDA, VA/WV Chapter 2008 First Place – Historic Preservation), Richmond; U.S. Embassy (ASID, Virginia Chapter IIDA, VA/WV Chapter 2008 First Place – Government), Abidjan Cote d'Ivoire; Suffolk Center for Cultural Arts (VSAIA 2008 Award of Excellence – Preservation, AIAHR 2007 Honor Award – Historic Preservation, ASID, Virginia Chapter IISA, VA/WV Chapter 2007 First Place – Historic Preservation, 2007 The Bright IDEA winner, HRACRE 2006 First Honor Award – Best Renovated/Historic Rehabilitation), Suffolk.

• **Commonwealth Architects**

101 Shockoe Slip, 3rd Floor
Richmond, VA 23219
Tel: 804-648-5040
Fax: 804-225-0329
E-mail: marketing@comarchs.com
Web: www.comarchs.com

Principals:

Robert S. Mills, AIA, CID, Dominic Venuto, CID, IIDA
Lee A. Shadbolt, AIA, Richard L. Ford, Jr., AIA
Walter Redfearn, Patricia A. Taylor-Marais, CID
Thomas B. Heatwole, AIA, LEED AP, Robert C.
Burns, AIA, LEED AP, Kenneth J. Van Riper, AIA,
LEED AP, Stephen Scott

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	8
Architects	10
Planners	1
Other Professionals	8
Technical	10
Administrative	1
Total	40

Top Five Projects:

The Chamberlin (APVA Preservation Award, HRACRE – Best Renovated Historic Rehabilitation; NARA Gold Award), Fort Monroe; Miller & Rhoads Mixed Use Project, Richmond; Movieland at Boulevard Square, Richmond; Virginia Commonwealth University – School of Dentistry Addition, Richmond; MeadWestvaco, New Headquarters, Richmond.

• **Davis, Carter, Scott Ltd.**

1676 International Dr., Ste. 500
McLean, VA 22102
Tel: 703-556-9275
Fax: 703-821-6976
E-mail: info@dcsdesign.com
Web: www.dcsdesign.com

Principals:

Douglas N. Carter, AIA, Lena I. Scott, Patricia A.
Appleton, Robert Atkinson, Marcia Calhoun
Christine Garrity, IIDA, LEED AP
Christopher L. Garwood, LEED AP, Alan Houde

Firm Personnel by Discipline:

Interior Designers	17
Architects	13
Planners	1
Technical	2
Other Professionals	39
Administrative	18
Total	90

Top Five Projects:

Venable LLP, 180,000 sq. ft. Law Firm, Baltimore, Md.; Spriggs & Hollingsworth, 90,000 sq. ft. phased in-place renovation, Washington, D.C.; Cultural Mission for the Royal Saudi of Arabia, 90,000 sq. ft. interior build-out, Fairfax; Willcox & Savage, 40,000 sq. ft. Law Firm with interconnecting stair, Norfolk; Wachovia Bank, NA, 32,000 sq. ft. interior build-out for corporate office, Norfolk.

• **DBI Architects, Inc.**

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

Additional Office:

1984 Isaac Newton Square West, Ste. 400
Reston, VA 20190
Tel: 703-787-0882
Fax: 703-787-6886

Principals:

Alan L. Storm, AIA, Jennifer E. Klein, AIA
Michael M. Hartman, AIA, Roseanne Beattie, AIA

Firm Personnel by Discipline:

Interior Designers	25
Architects	22
Other Professionals	16
Administrative	7
Total	70

Top Five Projects:

Lockheed Martin Corporate Headquarters, Bethesda, Md.; David Nassif Associates – Constitution Center, Washington, D.C.; Federal Bureau of Investigation – On-Call Design Contract, Washington, D.C. Metro Area; International Launch Services, Reston; Google, Reston.

• **Glavé & Holmes Associates**

801 E. Main St., Ste. 300
Richmond, VA 23219
Tel: 804-649-9303
Fax: 804-343-3378
Email: cjones@glaveandholmes.com
Web: www.glaveandholmes.com

Principals:

H. Randolph Holmes, Jr., AIA, Lori Snyder Garrett, AIA
James S. Finch, AIA Int'l Assoc., S. Jeanne LeFever, AIA

Firm Personnel by Discipline:

Interior Designers	11
Architects	27
Other Professionals	1
Administrative	5
Total	44

Top Five Projects:

Pinehurst Resort – Carolina Hotel and Holly Inn, Pinehurst, N.C.; Barna-Wilmott Residence, Princeton, N.J.; Carole Weinstein International Center, University of Richmond, Richmond; Visitors & Undergraduate Admissions Center, Virginia Tech, Blacksburg; Paul & Phyllis Galanti Education Center, Virginia War Memorial, Richmond.

• **HBA Architecture & Interior Design**

One Columbus Center, Ste. 1000
Virginia Beach, VA 23462
Tel: 757-490-9048
Fax: 757-490-7081
Email: candij@hbaonline.com
Web: www.HBAonline.com

Principals:

William H. Hargrove, III, AIA, Bruce Prichard, AIA, IIDA
C. Michael Ross, AIA, REFP, Joseph D. Bovee, AIA
Richard S. Corner, AIA, Christopher G. Michael, AIA
Michael P. Molzahn, AIA, Joseph A. Miller, AIA

Firm Personnel by Discipline:

Architects	15
Interior Designers	2
Project Managers	4
Interns	6
CADD Technicians	7
Construction Administration	1
Administrative	9
Total	44

Top Five Projects:

Two Columbus Center, Virginia Beach; Williams Mullen Center, Richmond and offices in Raleigh, N.C.; Virginia Beach Middle School Replacement, Virginia Beach; P-191 2D Marine Aircraft Wing/Cherry Point Headquarters Building, MCB Cherry Point, N.C.; NATO SACT Headquarters, NSA, Norfolk.

• **INNOVATE Architecture & Interiors**

441 Washington Street
Portsmouth, VA 23704
Tel: 757-393-9900
Fax: 757-393-9907
Email: admin@innovate-arch.com
Web: www.innovate-arch.com

Principals:

Mark D. Dignard, AIA, Paul C. Garrison, AIA
Kelly A. Moran, AIA

Firm Personnel by Discipline:

Interior Designers	4
Architects	3
Technical	1
Administrative	1
Total	9

Top Five Projects:

Sentara Princess Anne Hospital - MOB & Garage, Virginia Beach; 1168 Medical Office Building - 3 Story, Virginia Beach; Pace Center II - Adult Day Care, Portsmouth; Chesapeake Regional Medical Center - Lobby Renovation, Chesapeake; Smithfield Family Medicine - 15,300 sq. ft., Isle of Wight.

• **Interplan Incorporated**

5185 MacArthur Blvd., N.W., Ste. 200
Washington, DC 20016
Tel: 202-362-5300
Fax: 202-686-9273
Web: www.interplaninc.com

Principals:

Marc A. Berman, Principal, Robert J. Klancher, AIA, Principal, Lisa M. Lamp, AIA, Principal

Firm Personnel by Discipline:

Interior Designers	9
Architects	5
Technical	1
Administrative	4
Total	19

Top Five Projects:

Choice Hotels International (Washington Building Congress 52nd Annual Craftsmanship Award - Outstanding Architectural Millwork), Chevy Chase, Md.; Capital Hospice Corporate Headquarters, Fairfax; The Fish Market, Alexandria; Group Dental Services, Rockville, Md.; Shady Grove Adventist Hospital Foundation, Rockville, Md.

• **Kishimoto.Gordon.Dalaya PC**

1300 Wilson Blvd., Ste. 250
Rosslyn, VA 22209
Tel: 703-338-3800
Fax: 703-749-7998
Email: info@kdgarchitecture.com
Web: www.kdgarchitecture.com

Principals:

Tsutomu Ben Kishimoto, AIA, Chris Gordon, AIA
Manoj Dalaya, AIA

Firm Personnel by Discipline:

Interior Designers	6
Architects	18
Technical	1
Administrative	3
Total	28

Top Five Projects:

The Tower Companies Headquarters, Rockville, Md.; Winkler Family Trust Headquarters (2008 Northern VA NAIOF Award of Merit), Alexandria; Octagon Headquarters, Tysons Corner; The Aerospace Corporation, Chantilly; Kishimoto.Gordon.Dalaya PC Office (2008 Northern VA NAIOF Award of Excellence - Best Environmentally Responsible Tenant Fit Out), Rosslyn.

• **Klemt + Associates, PC**

243 West Bute Street
Norfolk, VA 23510
Tel: 757-624-2100
Fax: 757-624-3910
E-mail: mjk@theklemtgroup.com
Web: www.theklemtgroup.com

Principals:

Mary Jane Klemt, Allied Member, ASID
David J. Klemt, AIA

Firm Personnel by Discipline:

Interior Designers	2
Architects	1
Administrative	1
Total	4

Top Five Projects:

Spring Branch Community Church, Virginia Beach; MaxMedia Offices, Virginia Beach; Jefferson Forest High School, Forest; Staunton River High School Gymnasium Addition, Moneta; Festevents Offices, Norfolk.

• **Matrix Settles, Architecture, Planning & Interior Design**

1220 N. Fillmore Street, Ste. 300
Arlington, VA 22201
Tel: 703-525-0424
Fax: 703-527-9263
E-mail: sbiegel@matrixsettles.com
Web: www.matrixsettles.com

Principals:

Steven L. Biegel, AIA, LEED AP
Raymond A. Ferrari, AIA, LEED AP
Phil Croessmann, AIA, ESQ

Firm Personnel by Discipline:

Interior Designers	19
Architects	12
Planners	2
Technical	6
Administrative	4
Total	43

Top Five Projects:

Securities & Exchange Commission - Renovation & Relocation, Washington, D.C.; U.S. Office of Customs & Border Protection - Headquarters Support, Washington, D.C.; PBS Commissioner's Office Renovation - GSA - Headquarters, Washington, D.C.; National Capital Planning Commission (NCPC) Headquarters, Washington, D.C.; Maryland National Capital Parks & Planning Commission - Support, Brentwood, Md.

• **MMM Design Group**

300 East Main Street
Norfolk, VA 23510
Tel: 757-623-1641
Fax: 757-623-5809
Client Contact: Karen M. Califano, CID, IIDA, ASID
Email: kcalifano@mmmdesigngroup.com
Web: www.mmmdesigngroup.com

Principals:

George I. Wilson, Jr., PE, Wylie R. Cooke, Jr., AIA
Billy R. Jenkins, PE, Stephen L. Castiglioni, PE
Thomas S. McVey, AIA, Stelios M. Xystros, AIA
Donald M. Gay, PE, Joseph H. Schinstock, III, PE
Thomas P. Herbert, PE, Randall O. Carey, AIA
B. Taylor Gould, CLA, ASLA, APA, Kelly J. Olt, AIA
Philip D. Quillin, II, PE, Wayne A. Sutton, III, PE
Karen M. Califano, CID, IIDA, ASID

Top Five Projects:

Operations Center and Vehicle Maintenance Buildings, APM Terminals (Hampton Roads Association for Commercial Real Estate (HRACRE) 2008 Award of Merit in Best R&D / Flex / Industrial Building Category), Portsmouth; The Commons, The College of William & Mary (American School and University's Educational Interiors Showcase 2006 "Outstanding Design" Project), Williamsburg; Dietrick Hall, Virginia Tech (American School and University's Educational Interiors Showcase 2006 "Outstanding Design" Project), Blacksburg; Harrison Hall and Annex, James Madison University (American School and University Architectural Portfolio, 2006 Outstanding Design in the Renovation / Modernization Category), Harrisonburg; Burnette Hall, J. Sargeant Reynolds Community College, Richmond.

• **Perkins+Will**

2100 M Street, N.W., Ste. 800
Washington, DC 20037
Tel: 202-737-1020
Fax: 202-223-1570
Email: Cathy.fawell@perkinswill.com
Web: www.perkinswill.com

Principals:

Stephen Manlove, Associate AIA, LEED AP
Holly Briggs, AIA, LEED AP, Tama Duffy Day, FASID, IIDA, LEED AP, Michael Considine, IIDA, LEED AP
William Hodges Hendrix, AIA, LEED AP
Daniel Moore, AIA, LEED AP, Greg Williams, AIA, LEED AP, Jeffery Welter, LEED AP, James A. Wood, III, LEED AP, Janet White, FAIA, NCARB, LEED AP

Firm Personnel by Discipline:

Interior Designers	38
Architects	50
Planners	10
Technical	1
Other Professionals	10
Administrative	18
Total	127

Top Five Projects:

Equal Employment Opportunity Commission (EEOC) Headquarters, (2008 Award of Honor, Inform Magazine Awards), Washington, D.C.; NFL Players Association Headquarters, Washington, D.C.; Greenberg Traurig Headquarters, Miami, Fla.; Nuclear Regulatory Commission, Satellite Office Building, Washington, D.C.; Confidential GSA Client, Office Interiors, Washington, D.C.

Landscape Architecture Directory 2009

• 3NORTH

201 W. 7th St.
Richmond, VA 23224
Tel: 804-232-8900
Fax: 804-232-2092
Email: kplane@3north.com
Web: www.3north.com

Principals:

Sanford Bond, AIA, John A. Hugo, AIA, ASLA, CID
Kristi P. Lane, ASID, David Rau, AIA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	6
Architects	8
Other Professionals	4
Total	21

Top Five Projects:

Monroe Park, Richmond; ARC, Richmond; The
Nauvoo Arrival Center, Nauvoo, Ill.; Carolina Inn,
Chapel Hill, N.C.; Residential Estate, Goochland.

• Ann P. Stokes Landscape Architects

440 Granby Street, Ste. 200
Norfolk, VA 23510
Tel: 757-423-6550
Fax: 757-423-6500
Email: astokes@apsla.net
Web: www.apsla.net

Principal:

Ann P. Stokes, CLA, ASLA

Personnel by Discipline:

Landscape Architects	3
Technical	1
Administrative	1
Total	5

Top Five Projects:

University of Mary Washington – Landscape
& Site Design for new Information Technology
Building, Fredericksburg; College of William and
Mary – Landscape & Site Design for new School of
Business, Williamsburg; James Madison University
– landscape master Plan & Site Design for new
Dining Hall, Harrisonburg; University of Virginia
– Landscape & Site Design for Bavaro Hall at the
Curry School of Education, Charlottesville; Virginia
Wesleyan College – Landscape Master Plan & new
Residential Quadrangle, Norfolk.

• Ayers Saint Gross, Inc. Landscape Architecture Studio

1040 Hull Street, Ste. 100
Baltimore, MD 21230
Tel: 410-347-8500
Fax: 410-347-8519
Email: jceci@asg-architects.com
Web: www.asg-architects.com

Principals:

James Wheeler, AIA, Adam Gross, FAIA
Glen Bix, FAIA, J. Eric Moss, AIA
Luanne Greene, AIA, Sandra Parsons Vicchio, AIA
Earl Purdue, AIA, Matthew Poe, AIA
Edward Kohls, AIA, Bill Skelsey, ASLA
Scott Vieth, AIA

Firm Personnel by Discipline:

Landscape Architects	8
Interior Designers	1
Architects	73
Planners	14
Technical	3
Administrative	18
Total	117

Top Five Projects:

Nemours Mansion & Gardens Visitor Center (2009
AIA Baltimore Honorable Mention), Wilmington,
Del.; Baltimore Development Corporation Pratt
Street Design (2007 ASLA President's Award –
Maryland and Potomac Valley Chapters, AIA Honor
Award – Maryland), Baltimore, Md.; University
of Virginia Alderman Road Student Housing,
Charlottesville; U.S. Lacrosse National Lacrosse
Center (2006 Maryland AIA Design Award Merit
Award – Unbuilt), Baltimore, Md.; Emory University
Freshman Housing Complex, Atlanta, Ga.

• Michael Baker Jr., Inc.

3601 Eisenhower Avenue
Alexandria, VA 22304
Tel: 703-960-8800
Fax: 703-960-0345
Email: ckemp@mbakercorp.com
Web: www.mbakercorp.com

Principals:

Carl F. Kemp, AIA

Firm Personnel by Discipline:

Landscape Architects	5
Interior Designers	2
Architects	11
Engineers	2
Planners	4
Technical	6
Other Professional	18
Administrative	5
Total	53

Top Five Projects:

14th Street NW Multi Modal Transportation and
Streetscape Study (Potomac Chapter ASLA Merit
Award), Washington, D.C.; Brookland Multi Modal
Transportation and Streetscape Study (Potomac
Chapter ASLA Merit Award), Washington, D.C.; H
Street NE Transportation and Streetscape Study
(Potomac Chapter ASLA Merit Award), Washington,
D.C.; Anacostia Waterfront Transportation
Architecture Design Guidelines (Potomac Chapter
ASLA Honor Award and National Capital APA
Honor Award), Washington, D.C.; Sustainment
Center of Excellence (SCOE) Headquarters for U.S.
Army Quartermaster, Ft. Lee.

• Clark Nexsen

6160 Kempsville Circle, Ste. 200A
Norfolk, VA 23502
Tel: 757-455-5800
Fax: 757-455-5638
E-mail: tdalton@clarknexsen.com
Web: www.clarknexsen.com

Principals:

Board of Directors, Christopher Stone, PE
Kenneth Stepka, PE, Carl Cholewa, PE
Robert Kal, PE, Thomas Winborne, AIA
William Keen, PE, Peter Arany, AIA
Gregory Hall, PE

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	19
Architects	61
Engineers	107
Planners	6
Technical	178
Other Professionals	35
Administrative	62
Total	473

Top Five Projects:

Virginia State University Master Plan, Petersburg;
Roanoke Urban Effect Competition (First Place),
Roanoke; Ambler Johnson Hall Renovation –
Virginia Tech, Roanoke; 19th Street Corridor Design
and Improvements, Virginia Beach; Deep Creek
Park Master Plan, Chesapeake.

• CMSS Architects, PC

4505 Columbus Street, Ste. 100
Virginia Beach, VA 23462
Tel: 757-222-2010
Fax: 757-222-2022
E-mail: jcrouse@cmssarchitects.com
Web: www.cmssarchitects.com

Principals:

John Crouse, Burrell Saunders
Jeffrey Bleh, Michel Ashe, Thomas Dinneny
Randy Vosbeck

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	3
Architects	31
Planners	3
Technical	3
Other Professionals	12
Administrative	11
Total	65

Top Five Projects:

Landscape Master Plan for Residential
Neighborhoods at East Beach, Norfolk; Rocketts
Landing Streetscapes & open Spaces (AIAHR
2004 Award of Excellence - Master Planning, AIA
Richmond 2007 Honor Award - Planning, American
Planning Association Richmond 2007 Outstanding
Private Sector Plan), Richmond/Henrico County;
City Center at Oyster Point Streetscapes & Parks
Plan (International Economic Development
Council 2002 Award of Excellence in Economic
Development, HRACRE 2002 First Honor Award –
Best Master Plan), Newport News; Town Center of
Virginia Beach Streetscapes & Parks Plan (Virginia
Downtown Development Association 2006 Award
of Excellence - Commercial Revitalization Plans,
HRACRE 2004 First Honor Award - Best Master
Plan, Virginia Beach Planning Commission Design
Awards 2004 Honor Award - Non-Residential
Development), Virginia Beach.

• **EDAW AECOM**

601 Prince Street
Alexandria, VA 22314
Tel: 703-836-1414
Fax: 703-549-5869
Email: paul.moyer@edaw.com
Web: www.edaw.com

Additional Offices:
448 Viking Drive, Ste. 145
Virginia Beach VA 23452
Tel: 757-306-4000

410 East Water Street, Ste. 600
Charlottesville VA 22902
Tel: 434-872-0050

Principals:

Paul Moyer, Dennis Carmichael, Roger Courtenay
Richard Dorrier, Alan Harwood, Marsha Lea
Brad Wellington

Firm Personnel by Discipline:

Landscape Architects	43
Planners	23
Technical	4
Administrative	10
Total	80

Top Five Projects:

National Capital Framework Plan, Washington, D.C.; Katzen Arts Center (2008 Award of Honor, Inform Magazine Awards), Washington, D.C.; The Ford Orientation Center and Donald W. Reynolds Museum and Education Center at Mount Vernon (Honor Award, ASLA Potomac/Maryland Chapter), Mount Vernon; Twinbrook Commons, Montgomery County, Md.; Emily Couric Clinical Cancer Center, Charlottesville.

• **Graham Landscape Architecture**

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

370 East Main St.
Abingdon, VA 24210
Tel: 276-698-3125
Fax: 276-698-3126

Principals:

Jay Graham, FASLA

Firm Personnel by Discipline:

Landscape Architects	10
Other Professionals	3
Total	13

Top Five Projects:

Blackberry Farm, Walland, Tenn.; William King Regional Arts Center, Abingdon; Wye Hall (2007 MDASLA Honor Award), Wye Island, Md.; Cattail Creek Farm (ASLA Merit Award, Washington Spaces Outstanding Landscapes), Glenwood, Md.; Cedar View Farm (Washington Spaces Outstanding Landscapes), Potomac, Md.

• **InSites, PLC**

424 West 21st St., Ste. 201
Norfolk, VA 23517
Tel: 757-622-6446
Fax: 757-622-6466
Email: info@insites-studio.com
Web: www.insites-studio.com

Principals:

Keith M. Oliver, ASLA

Firm Personnel by Discipline:

Landscape Architects	4
----------------------	---

Top Five Projects:

Old Dominion University Term Landscape Architectural Contract for Multiple Projects, Norfolk; Craycroft Road Scenic Corridor Public Art Installation, Pima County DOT, Tucson, Ariz.; Lesner Bridge, Virginia Beach; Broad Creek Landscape Master Plan, Infrastructure and Rental Housing, Norfolk Redevelopment and Housing Authority, Norfolk; Belharbour at SoNo, Chesapeake.

• **Land Planning and Design**

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

Additional office:

22630 Davis Drive, Suite 175
Sterling, Virginia 20164
703-437-7906

Charlottesville Principals:

Bill Mechnick, ASLA, John Schmidt, ASLA

Sterling Principal:

Zac Lette, ASLA

Firm Personnel by Discipline:

Landscape Architects	8
Administrative	2
Total	10

Top Five Projects:

Ivy Creek Park, Lynchburg; Rockingham Memorial Hospital Healing Garden, Rockingham; Historic New Market Streetscape, New Market; Tobacco Heritage Trail, Southside; Fishnet Park Master Plan, Warren County.

• **Land Studio PC**

P.O. Box 10801
Norfolk, VA 23513
Tel: 757-858-8585
Fax: 757-858-2070
Email: crizzio@landstudiopc.com
Web: www.landstudiopc.com

Principals:

Carol Rizzio, ASLA, AICP, Bill Spivey, RLA, APA

Firm Personnel by Discipline:

Landscape Architects	2
Planners	1
Technical	1
Administrative	1
Total	4

Top Five Projects:

Thalia Creek Greenway Master Plan (VA ASLA Honor Award), Virginia Beach; Chincoteague Streetscape Improvements, Chincoteague; Cape Charles Central Park, Cape Charles; Colonial Beach Comprehensive Plan Update, Colonial Beach; Fort Nonsense Historical Park, Mathews.

• **LSG Landscape Architecture**

1919 Gallows Rd., Ste. 110
Vienna, VA 22812
Tel: 703-821-2045
Fax: 703-448-0597
Email: info@lsginc.com
Web: www.lsginc.com

Principals:

Mark R. Lewis, ASLA, Mark C. Gionet, ASLA, AICP
Robert K. Esselburn, ASLA, Connie Fan, ASLA, LEED AP, Certified Healthcare Garden Designer

Firm Personnel by Discipline:

Landscape Architects	14
Administrative	4
Total	18

Top Five Projects:

Janelia Farm Research Campus (2008 ASLA Potomac/Maryland Chapters Honor Award), Ashburn; Aquary Outdoor Interpretive Area (2008 ASLA Potomac/Maryland Chapters Traveling/Design Excellence Award, 5th Annual Signatures of Loudoun Design Excellence 2009 Pace Setters Award), Ashburn; Long Bridge Park, Arlington; Lockheed Martin Headquarters, Bethesda, Md.; Sibley Hospital Expansion, Washington, D.C.

• **MMM Design Group**

300 East Main Street
Norfolk, VA 23510
Tel: 757-623-1641
Fax: 757-623-5809
Client Contact: B.Taylor Gould, CLA, ASLA, APA
Email: tgould@mmmdesigngroup.com
Web: www.mmmdesigngroup.com

Principals:

George I. Wilson, Jr., PE, Wylie R. Cooke, Jr., AIA
Billy R. Jenkins, PE, Stephen L. Castiglioni, PE
Thomas S. McVey, AIA, Stelios M. Xystros, AIA
Donald M. Gay, PE, Joseph H. Schinostock, III, PE
Thomas P. Herbert, PE, Randall O. Carey, AIA
B. Taylor Gould, CLA, ASLA, APA, Kelly J. Olt, AIA
Philip D. Quillin, II, PE, Wayne A. Sutton, III, PE
Karen M. Califano, CID, IIDA, ASID

Top Five Projects:

Town Point Park, City of Norfolk, Norfolk; Downtown Pedestrian Mall, City of Charlottesville, Charlottesville; 31 Ocean Park, City of Virginia Beach (Hampton Roads Association for Commercial Real Estate (HRACRE) 2005 Award of Merit in Best Recreational / Entertainment Category), Virginia Beach; Grant Circle Park, City of Hampton; Pedestrian Mall, James Madison University, Harrisonburg.

• O'Doherty Group Landscape Architecture

91 Cathedral Street
Annapolis, MD 21401
Tel: 410-269-4101
Toll-Free: 866-500-4102
Fax: 410-263-6087
Email: contact@odohertygroup.com
Web: www.odohertygroup.com

Principals:
Pearse O'Doherty, FASLA
Shelley Rentsch, ASLA

Firm Personnel by Discipline:
Landscape Architects 7
Administrative 2
Total 9

Top Five Projects:
German Town Town Center Urban Park, German Town, Md.; Polar Bear Watch The Maryland Zoo (MD/Potomac Valley ASLA Merit Award 2008), Baltimore, Md.; Severn Savings Bank – Greenroof/ Streetscape, Annapolis, Md.; Patriots Sq. Urban Plaza/ Streetscape, Washington, D.C.; Fleet and Cornhill St. Historic Streetscape, Annapolis, Md.

• Siska Aurand Landscape Architects

523 W 24th St.
Norfolk, VA 23517
Tel: 757-627-1407
Fax: 757-622-5068
Email: siskaaaurand@siskaaaurand.com
Web: www.siskaaaurand.com

Principals:
C. Douglas Aurand, AIA

Firm Personnel by Discipline:
Landscape Architects 4
Technical 3
Administrative 1
Total 8

Top Five Projects:
Falcon Creek Apartments (2007 HRACRE Award of Merit – Excellence in Development Design), Hampton; Ocean Beach Club (2006 HRACRE Award of Merit, 2008 APSP Bronze Medal – Commercial/ Semi Public Pool Under 2,000 sq. ft.), Virginia Beach; Parkside Timeshare (2008 APSP Gordon W. Rudd Award – Best Overall Entry, 2008 APSP Gold Medal), Williamsburg; Private Residence (2008 APSP Gold Medal – Installed Spas), Virginia Beach; Wachovia Center – Under Construction, Norfolk.

• STUDIO39 Landscape Architecture, P.C.

6416 Grovedale Drive, Ste. 100-A
Alexandria, VA 22310
Tel: 703-719-6500
Fax: 703-615-6503
E-mail: jplumpe@studio39.com
Web: www.studio39.com

Principal:
Joseph J. Plumpe, RLA, ASLA

Firm Personnel by Discipline:
Landscape Architects 15
Architects 1
Other Professionals 1
Administrative 1
Total 18

Top Five Projects:
BRAC-133 Washington Headquarters Services DoD Office, Alexandria; George Washington University Square 80, Washington, D.C.; Virginia Commonwealth University Art Gallery, Richmond; Park Potomac Mixed Use Development (The Monument Awards – Community of the Year), Potomac, Md.; Workhouse Arts Center, Lorton.

• Timmons Group

1001 Boulders Parkway, Ste. 300
Richmond, VA 23225
Tel: 804-200-6500
Fax: 804-560-1325
Email: lugay.lanier@timmons.com
Web: www.timmons.com

Principals:
Lu Gay Lanier, Neal Beasley

Firm Personnel by Discipline:
Landscape Architects 8
Engineers 155
Planners 2
Technical 25
Other Professionals 65
Administrative 45
Total 300

Top Five Projects:
DISA Headquarters, Ft. Meade (LEED Silver anticipated), Ft. Meade, Md.; 1050 K Street, Green Roof/ Bio-retention System (LEED Gold), Washington, D.C.; Westchester at Watkins Centre, Midlothian; Moseley Architects Headquarters (LEED Gold anticipated), Richmond; Forest Hills Park, Charlottesville.

• Van Yahres Associates Campus Planning – Site Design

800 East High Street
Charlottesville, VA 22902
Tel: 434-295-4734
Fax: 434-295-6844
Email: vya@vanyahres.com
Web: www.vanyahres.com

Principals:
Mike Van Yahres, Peggy Van Yahres
Syd Knight

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

Top Five Projects:
Davidson College Master Plan, Site Design for Athletic Facilities, Student Union and Main Campus Walkways, Davidson, N.C.; Wake Forest University Campus Improvement Plan and Quad Renovation, Winston-Salem, N.C.; Wright State University Master Plan and Campus Site Redesign, Dayton, Ohio; Salem Academy and College Master Plan, Entrance Gate and Central Terrace Design, Winston-Salem, N.C.; Emory & Henry College Campus Improvement Plan, Entrance Gates, Site Design for Science Center and Central Campus Walkways, Emory.

• WPL

242 Mustang Trail, Ste. 8
Virginia Beach, VA 23452
Tel: 757-431-1041
Fax: 757-463-1412
Email: janet@wplsite.com
Web: www.wplsite.com

Principals:
William D. Almond, ASLA – Principal-in-charge
Landscape Architecture
William R. Pritchard, LS – Principal-in-charge Land Surveying

Firm Personnel by Discipline:
Landscape Architects 6
Engineers 1
Total 30

Top Five Projects:
Plum Point Park (2005 Award for Ecological Excellence by The National Soil & Water Conservation Society – VA Chapter), Norfolk; Hermitage Elementary School (2005 LEED Certified), Virginia Beach; Grassfield High School, Chesapeake; Providence Park Pony League Baseball and Multipurpose Fields and Concession Building, Virginia Beach; Virginia Beach Convention Center Site and Landscape Design.

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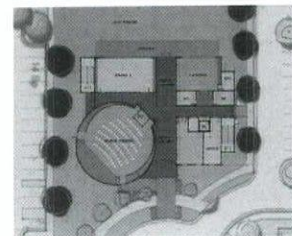
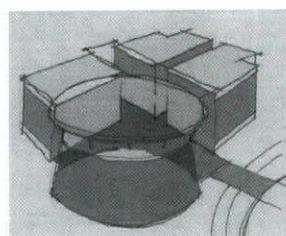
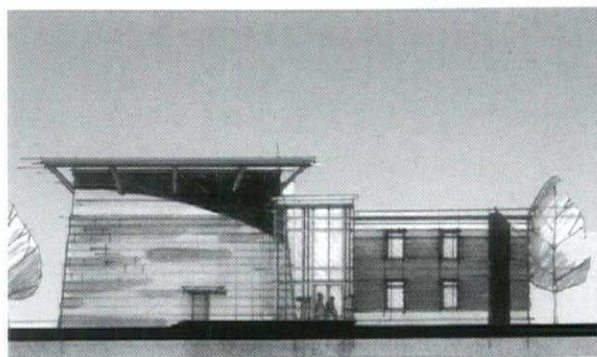
On the Boards



Architect: BCWH Architects, Richmond

Project: Grymes Memorial School, Orange County

This renovation and addition project for a private PreK-8 school includes state of the art media center, multipurpose commons, and more and larger classrooms. Tel: 804-788-4774/www.bcwh.com

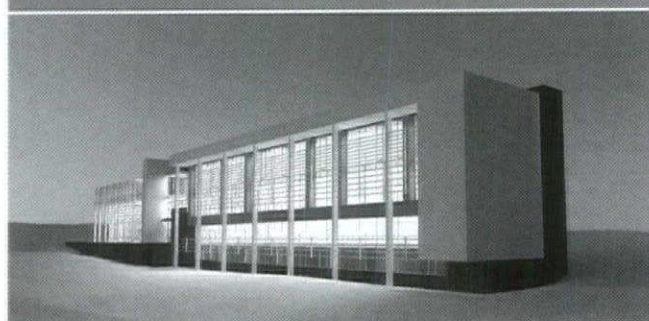
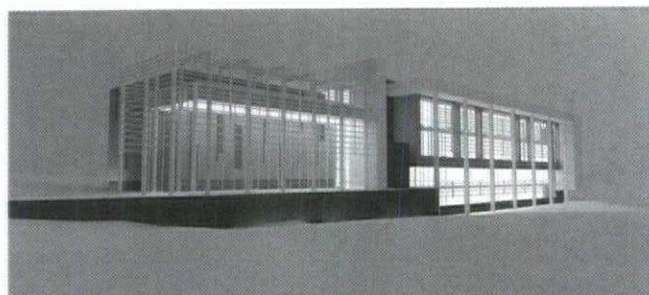


Architect: BeeryRio, Inc.

Project: Community Theater/Arts Center, Taylorsville, Utah

The design addresses a 19.56-acre master plan, currently home of the Taylorsville City Hall and Fire Station, while communicating theater at a community scale. Tel: 703.426.9057/www.beeryrio.com

42



Architect: Clark Nexsen Architecture & Engineering, Raleigh and other cities

Project: Wake Technical Community College, Northern Wake Campus—Building E, Raleigh, North Carolina

At 72,400 s.f., Building E contains classrooms, offices, a certified nursing program, food services, and a 220-seat lecture hall. Tel: Phone: 919-828-1876/www.clarknexsen.com



Architect: CMSS Architects, PC, Virginia Beach

Project: Virginia Arts Festival Headquarters, Norfolk

A new permanent home for the festival, this sleek, 10,000 s.f. building will contain an acoustically-correct rehearsal studio, board room, and administration space. Tel: 757-222-2010/www.cmssarchitects.com



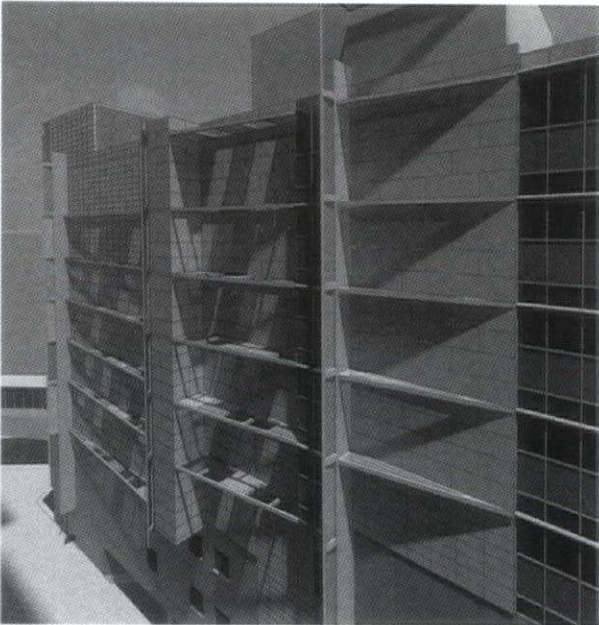
Architect: AECOM Design, National Capital Office
Project: National Guard Bureau Readiness Center, Arlington

AECOM Design is providing architecture, space planning, interior design, and graphic design services for the new 250,000 s.f., 1200-person headquarters slated for LEED NC Silver. Tel: 703-682-4900/www.aecom.com



Architect: Gresham, Smith and Partners, Richmond
Project: Wilson Medical Center New Patient Tower, Wilson, North Carolina

As a new entry to the existing campus, this 5-story, 166,000 s.f. patient tower expansion creates a comprehensive Women's Center and updates patient care facilities. Tel: 804.788.0710/www.gspnet.com



Architect: HKS Architects, Richmond
Project: Wake Forest University Baptist Medical Center Cancer Center Addition

As a catalyst for future development, this 6-story, 250,000 s.f. in-patient cancer center addition to the campus provides a setting to investigate conducive healing environments. Tel: 804-644-8400/www.hksinc.com



Architect: AECOM Design, Washington, DC
Project: National Capital Region Relocation Administrative Facility (NCRRAF), Andrews Air Force Base

As the first component of the base's "town center" development, this 400,000 s.f. headquarters houses the Air Force appellate court and will be its signature building. Tel: 800-366-4766/www.aecom.com



Architect: INNOVATE Architecture & Interiors, Portsmouth
Project: Smithfield Family Medicine, Isle of Wight County

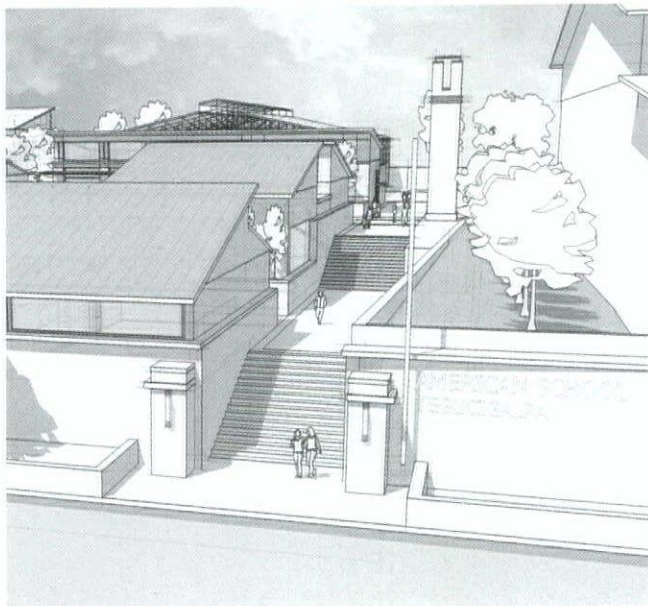
This 15,300 s.f. practice provides both pediatric and adult family medicine. The dynamic waiting space combines adult, well-child, sick-child and newborn waiting. Tel: 757-393-9900/www.innovate-arch.com



Architect: Mitchell/Matthews, Charlottesville
Project: Gordon Grove, Albemarle County

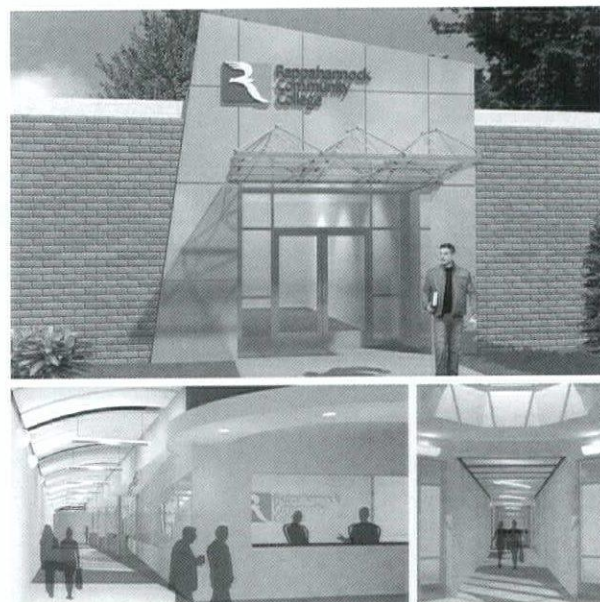
Depicted here are examples of housing types that are part of the design code and master-plan for Gordon Grove, a mixed-use community of 1,000 units near Charlottesville. Tel: 434.979.7550/www.mitchellmatthews.com

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Architect: Moseley Architects, Richmond, Virginia
Project: American School Tegucigalpa Master Plan and Concepts

For a school currently serving 1,120 pre-K-12 students, this plan expands the elementary school, kitchen, dining, fine arts, and unifying plaza to give order to the campus. Tel: 804-794-7555/www.moseleyarchitects.com



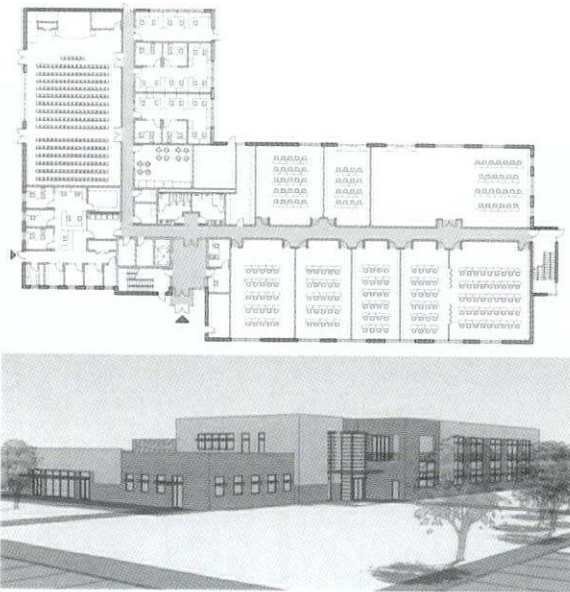
Architect: nbj Architecture, Glen Allen
Project: Renovation of Academic Buildings at Glenss and Warsaw Campuses of Rappahannock Community College

This comprehensive renovation of laboratories, classrooms and student services at the main academic building on each campus will allow the college to meet future needs. Tel: 804-273-9811/www.nbjarch.com



Architect: Odell Associates, Richmond, Virginia
Project: Hospital Sisters Health System St. John's Hospital
 Outpatient Surgery Project, Springfield, Illinois

A 16,000 s.f. upfit in an existing medical office building, this project contains 5 operating rooms and 20 pre-op and post-op recovery stations. Tel: 804-287-8200/www.odell.com



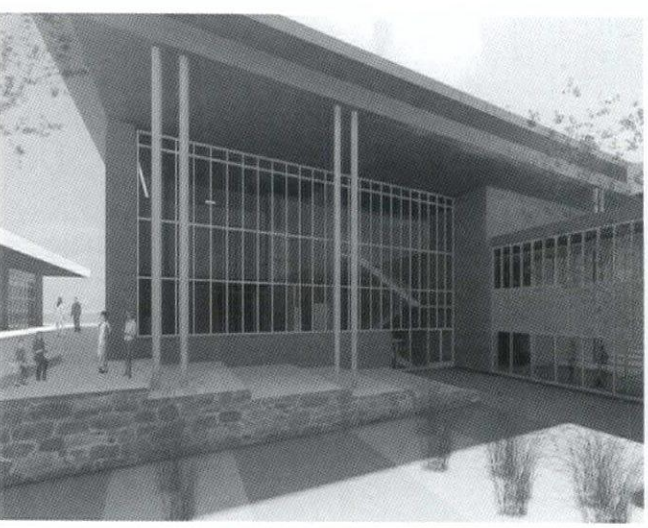
Architect: PSA-Dewberry, Fairfax
Project: Cargo Training Facility, Virginia

Future LEED-Silver training facility will provide a healthy, well-lit environment that will include office space, medical unit, auditorium, classrooms, library, and workshop areas. Tel: 703-698-9050/www.psa-dewberry.com



Architect: Ritter Architects, Alexandria
Project: Martha Washington Library, Alexandria

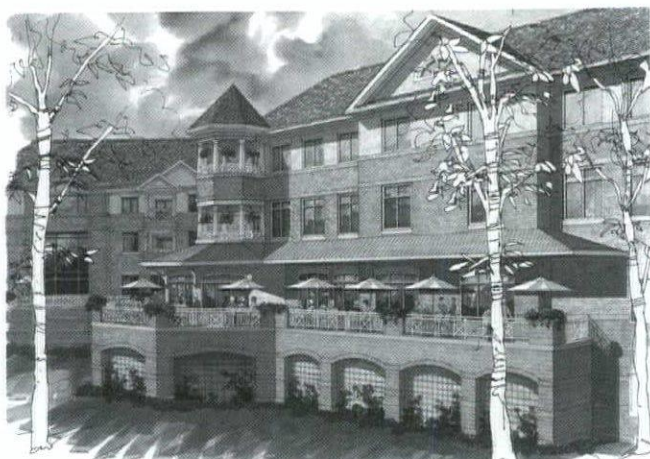
Green and sustainable design strategies are key components of this addition and renovation project which has been designed to achieve a LEED-Silver certification. Tel: 703.548.4405/www.ritterarchitects.com



Architect: SHW Group, Reston
Project: Whiting Hall Renovation, Jackson Community College,
 Jackson, Michigan

Seeking LEED-Silver certification, this new addition accommodates nursing and allied-health laboratories, while using alternative energy. Tel: 571.521.7510/www.shwgroup.com

On the Boards



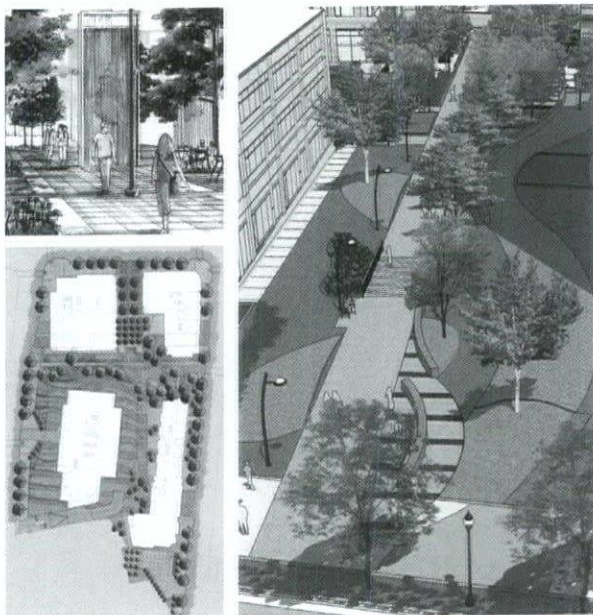
Architect: SFCS Inc., Roanoke

Project: Covenant Woods, Mechanicsville

Covenant Woods Phase III will add a new independent living apartment building with 84 residences, a new dining venue, multi-purpose space, and performing arts center.

Tel: 540-344-6664/www.sfcs.com

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Landscape Architect: STUDIO39 Landscape Architecture, P.C., Alexandria

Project: Founders Square Mixed Use Development, Arlington

Participating in the LEED-ND pilot program, this project includes 1.2 million s.f. of LEED Silver designed office, residential and retail. Green roofs, landforms, and plaza spaces are coordinated with underground parking. Tel: 703-719-6500/www.studio39.com

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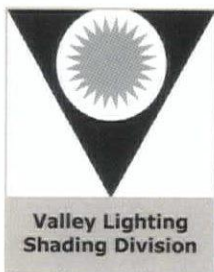


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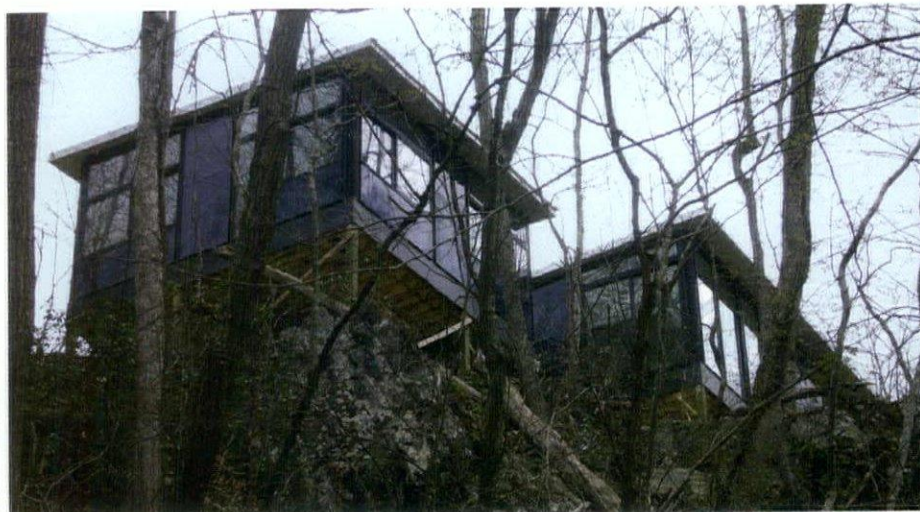
Julienne Nelson, the owner of a new FlatPak house in Culpeper, Virginia, was interested in modern architecture and looking for “stripped down simplicity.” “I wanted a house where everything is what it seems and I think we’ve largely succeeded.” Even after the new-house smell has worn off, she describes her 1,800 square-foot home, sited dramatically over a river’s ledge, as “still taking my breath away.”

Charlie Lazor has a different way of looking at how to create modern, affordable houses. He thinks in terms of cars or stereo components, where you can see what your options are, understand what the finished product will do and know how much it will cost. His company, FlatPak Houses, produces modern homes with the same philosophy. However the process requires challenging our assumptions on conventional construction methods and considering a broader, knowledge base of information. Lazor has taken the process of creating a house; design, fabrication, and construction, and streamlined it to maximize efficiency, minimize construction and still provide the owner with a wide and unique palette of design options. Describing it as “a menu of prefabricated components for a complete house,” he describes the process as two parts of a whole; those which are specialized and conducive to automation and fabrication and those which align readily with industry standard trades, plumbing, electrical and mechanical. These different but complimentary parts are at the center of Lazor’s desire to create “timeless, modern design.”

Trained as an architect, Lazor felt for many years that there was a better way, a newer more efficient way, to create a house. The seed of this thinking began in 1996 when he started BluDot with two partners to build furniture that focused on combining modern design with cost-effective manufacturing methods. It allowed Lazor to step out of architecture for six years while reevaluating the process of building a home by applying many of the same techniques developed at BluDot, but at a larger scale. He grew confident that more efficient fabrication and con-

Modern Made to Order *By Steven Reiss, AIA*

Photos: Julienne Nelson



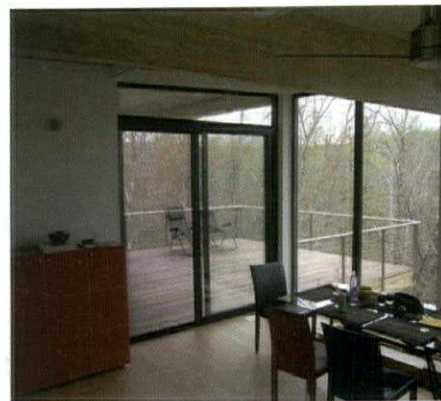
FlatPak Houses’ attempt to re-think the modern home is about customized elements within a standard framework. Fifteen FlatPaks have been completed so far across the country, with more under way.

struction methods could be the drivers in “re-thinking the modern house.”

FlatPak houses maintain a rigid eight-foot module but provide for different surface treatments within that module, which range from glass to wood to galvanized steel. Solids and voids are interchanged to respond to the room function and desired aesthetics. Site orientation, movement of the sun and prevailing winds dictate the placement and number of windows and provide thoughtful response to the specifics of each site. Open floor plans maximize flexibility so that even the smallest FlatPak house of 1,200 square-feet feels comfortable and spacious—although the average size is nearly twice that number.

What types of clients build a FlatPak house? Lazor describes them as “aspirational.” “They aspire to live in a way that a modern floor plan allows one to live: thoughtful about the world around them, aware of the environmental and green issues, and disciplined enough to know what they need and what they don’t.”

Lazor’s success in balancing a new

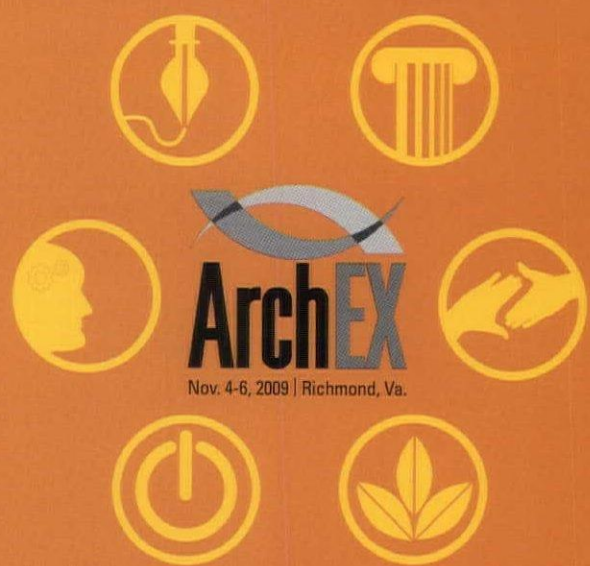


way of building with “different degrees of resistance within the building industry” is at the center of FlatPak’s 15 built houses and others under design. He offers a process that reflects his beliefs on creating a modern house that will appeal to a kindred client. Looking at the FlatPak program, it’s not hard to see a connection to the iconic Case Study House #8, completed in 1949 by the California architects Charles and Ray Eames. Lazor agrees and points out that ultimately they desired “to make the best for the most for the least.”



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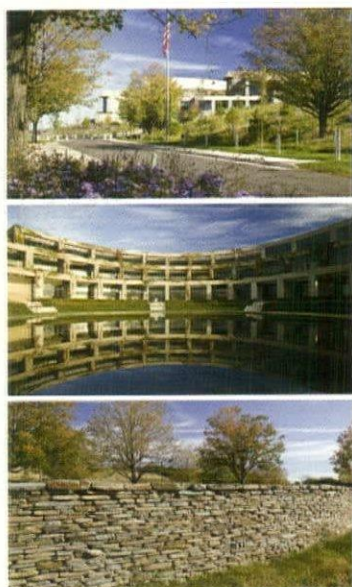
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