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FROM THE EDITOR

See You Around

In the last three-and-a-half years, I've had the pleasure of exploring the architecture of the Mid-Atlantic region through the pages of *Inform*. I've met and befriended a lot of thoughtful, committed architects, landscape architects, preservationists, and even a few agitators on the periphery of conventional practice. I've also had the good fortune to see projects in almost every corner of Virginia, Maryland, Washington, D.C., West Virginia, and North Carolina. It's clear to me that regions like this one are more than the sum of their parts; they're a spectrum of ideas that draw together vernacular traditions, diverse talent, and solid designs by working architects.

Inform has been tracking regional architecture for the last 20 years—before me, of course, through my predecessor, Vernon Mays. But, in that time, the magazine has also explored the larger ideas that animate design. The process and scope of globalization, for instance, is one that's changed the way we think about economic trends, the environment, and, of course, architecture. The reality is that most architects wouldn't consider their work global in its reach. But, all architects are touched by the work of their peers and predecessors far beyond their regions.

Another idea that's garnered attention since *Inform* launched 20 years ago is localism. It's not quite a reaction to globalism—both are about understanding your place at multiple scales. But to think locally is to possess knowledge of (and make the most of) your immediate resources. The orthodox localists will even tell you that it's about rejecting anything produced beyond a 100-mile radius. Again, the reality is that we all appreciate what's going on in our own backyards, but if you're trying to make a living as an architect, you'll go where the work is. Sometimes that's beyond the 100-mile marker.

On the other hand, thinking and working at a regional scale seems to be a more reasonable way to consider how our professional and personal lives play out. After all, it's the economies and development in our geographical regions that feed global networks. And, it's the ecology and infrastructure of our geographical regions that help or hinder our cities and towns. In editing a regional architecture magazine, this regional reality has become more and more acute in my mind.

In the last three-and-a-half years, there have been a few tweaks to *Inform* that attempted to address the region directly (beyond all of the great projects we've published). Two new columns—one on business and the other on technology—have explored how broader trends impact this area. Will Rourk, Nick Vlattas, and Deborah Marquardt have done an outstanding job in balancing local concerns with bigger questions. A new website, engineered and launched by my VSAIA colleagues Andy Liguori, Rhea George, and Cathy Guske, has taken *Inform's* coverage of this region's work to a huge audience. It was strange to me, for instance, to get a message from a writer in India about a story she wanted to pitch. But it also underscored how well the magazine is positioned now to widely broadcast architecture in the Mid-Atlantic region as it unfolds.

There have been changes behind the scenes, too. Steven Longstaff's excellent work as the magazine's designer (for nearly two decades) has grown and evolved in the last few years, along with the idea that if we're going to talk about good design, we ought to look good while doing it. Tyler King has served as *de facto* assistant editor for the last two years (even if he remains "editorial intern" on the masthead, which should be remedied). Through his input and dedication, the magazine is a better publication now than when he first wandered into my office. Lastly, our printer, St. Croix Press, has been an outstanding partner, particularly when we wanted to increase the recycled content in our paper stock or pursue Forest Stewardship Council (FSC) certification.

For all of these reasons (and dozens more) I'm lucky to have worked on *Inform* for the VSAIA. It was a difficult decision to leave, but I know my successor will improve on my meager contributions in the years ahead. Thanks for reading and I'll see you around architecture.

—William Richards





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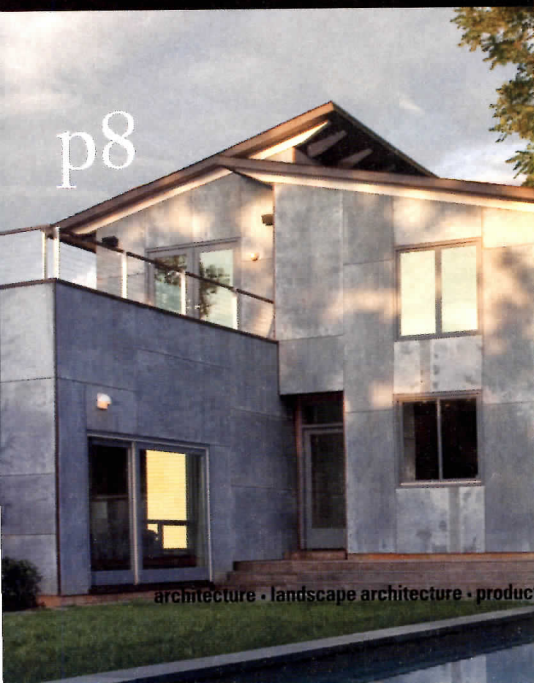
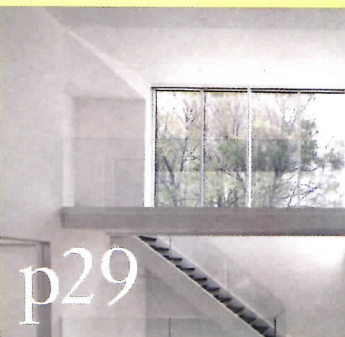
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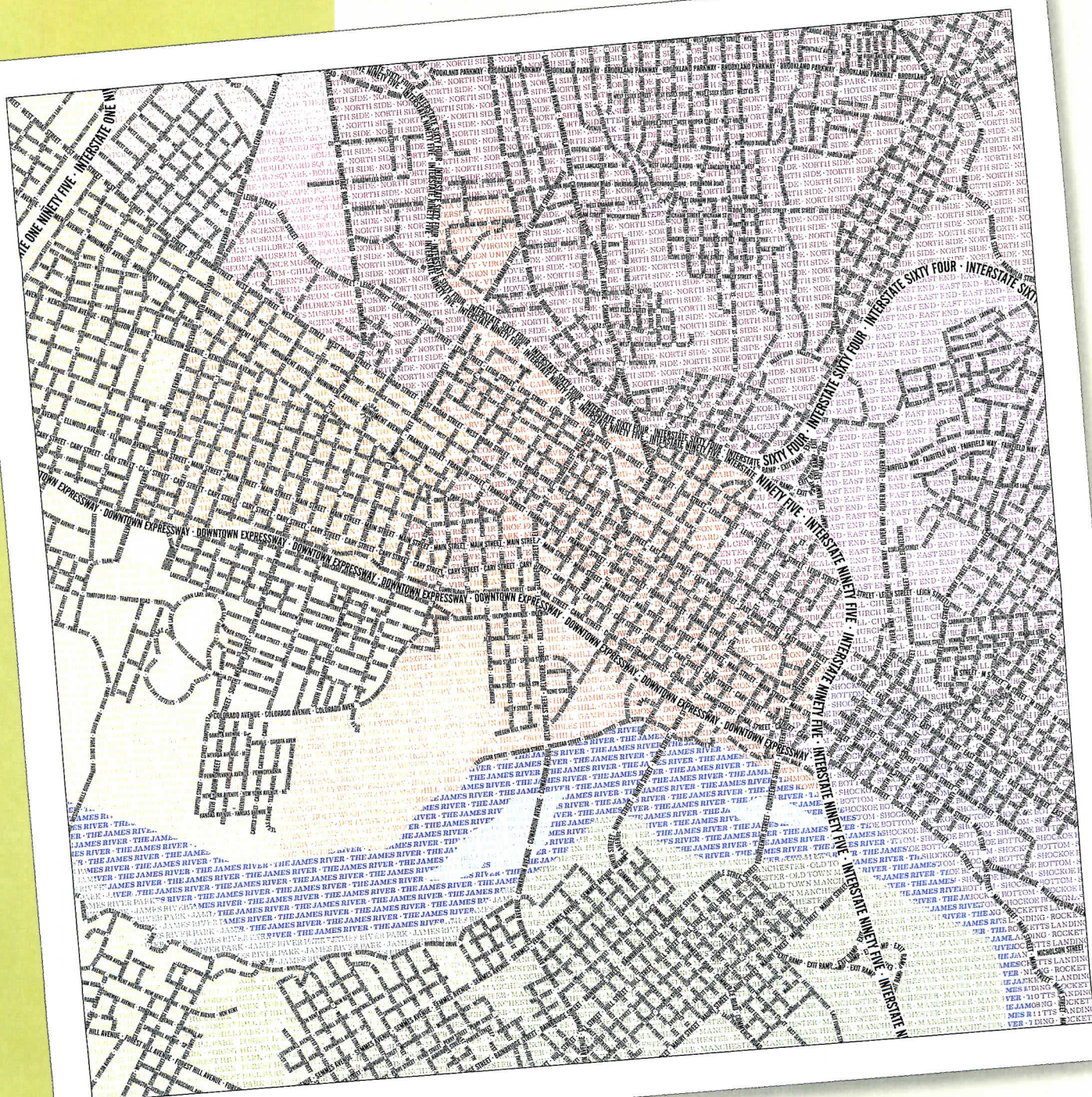
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A City Curated

Richmond designers define their turf



What "type" of city is Richmond? Richmond-based studioSavvy (studiosavvydesign.com) and designer Carrie Fleck created a textual map of Richmond in a nod to recent maps of Chicago and Boston. Prints available at RichmondTypeMap.com.

Hand a group of designers a Richmond map and each of them will interpret it differently. Carrie Fleck, founder of Richmond-based studioSavvy, started with Google Maps and translated the River City's topography into a set of lines derived from street names and geographic features. Five hundred and thirty three layers of color-coded text later, the Richmond Type Map reflects an urban interest in experimental place-making strategies, interlaced with streamlined way-finding schemes.

"Richmond is the last blank slate on the east coast," says Christian Detres, a branding consultant for Gung-Ho Guides. "It's Richmond's Zagat guide to awesome." In collaboration with interior designer Kelly Brown, Gung-Ho Guides launched in early May as both a brochure and a web-based, user-created community. "This is an insider's guide to all the places new, old, well-traveled," says Detres, who hopes to provide some context to what makes Richmond seem familiar as a Mid-Atlantic city, but also what sets it apart. Detres added that Gung-Ho selected their 120 restaurants, boutiques, and other local commerce for visitors and residents alike to experience Richmond as if every spot were a gallery—a chance to illustrate something unique about the city.

The James River Green Building Council (JRGBGC) takes a slightly different approach by tying its "picture" to a specific place. Its annual design competition presents entrants with a Richmond site for intervention and, among other things, encourages them to explore its relationship to the rest of the city: transportation connections, view sheds, pedestrian opportunities, and so on. "Design practitioners are trying to look at the details as well as the big picture," explained Emily Smith, co-chair of JRGBGC's Greenspaces Competition, "so the process has to go back and forth between micro- and macro-scales."

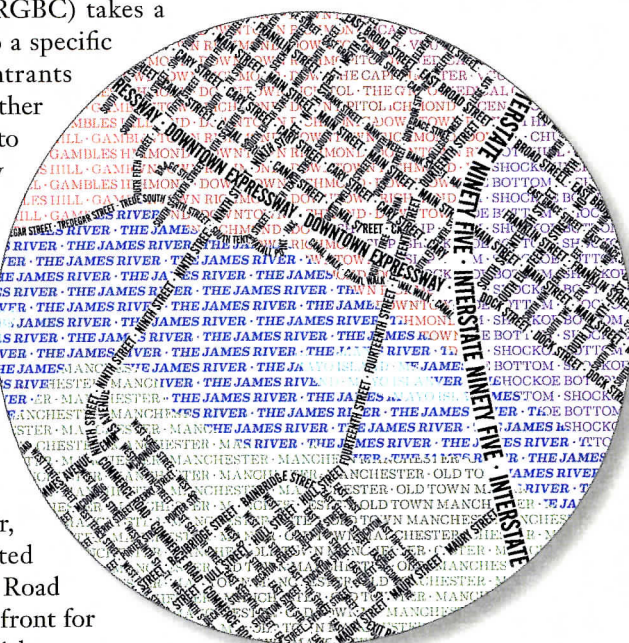
Although the end product is not an official set of plans, the competition has proven to shift attention to areas under pressure. "The main goal is to allow people to be a little more experimental—to be a little more provocative," explains Megan Miller, JRGBGC Richmond's Executive Director. She noted that last year's competition was held at Nine Mile Road and it helped shape a new home for the city's Storefront for Community Design, which moved in on February 14th.

"I would much rather be in a problem spot than anywhere else," says Storefront programs manager Giles Harnsberger, a planner with BAM Architects. Situated in the Church Hill neighborhood, the organization draws together city officials and area architecture firms to support the goal of making good design accessible. Harnsberger added, "The advisory board wants not to so much create spaces—but to care for them." Anyone who walks through Storefront's doors with a design problem is entitled to an hour of professional, *pro bono* consultation. Among other things, it's an effort to increase awareness in the value of design by supporting architects who need a little help, but also residents who just need a little information about their city.

"We're providing you with an action plan, not a set of signed and sealed architectural drawings," says Burt Pinnock, BAM principal and Storefront advisory committee member. "I see it as building awareness rather than competing with the profession."

In trying to refocus our attention on the city itself, the Gung-Ho Guide, Storefront for Community Design, and Greenspaces operate between design disciplines. "There's definitely a crossover between interior design and Gung-Ho," says Brown, who sees the act of curating space and the act of mapping it as related pursuits. Both have to do with making choices about what to include, but also how to represent those choices. So what is Richmond about? There are at least three ways to figure that out, but it really depends on your perspective.

—R. Tyler King



Kerner Dee(light)

Between town and country, Formwork Architecture connects past and present for two Charlottesville homeowners.



H heading east on Market Street toward the Rivanna River, the grid of downtown Charlottesville dissolves into what Formwork Architecture principal Cecilia Nichols has called the “quiet and clandestine” Woolen Mills. The eponymous mills produced wool for Civil War uniforms and, in recent years, its once semi-rural and semi-industrial landscape has become a desirable residential area. Formwork’s Kerner-Dee House captures this evolution by incorporating Woolen Mills’ industrial past within a house typology.

In 2002, William Kerner and Catherine Dee commissioned the Charlottesville-based firm (founded

by Nichols and her partner, Robert) to renovate their late-nineteenth-century worker house, one of many that cropped up around the mill. Formwork’s fifth (and last) scheme for the couple proposed parceling-out the property and building a new house in the backyard. “This is an area that needs to be densified,” says Cecilia Nichols, “but maybe not in the same way as downtown Charlottesville.”

“Intuitively it didn’t make sense,” recalled Kerner. Despite the homeowner’s reservations, he saw that the landscape of Woolen Mills had shifted in the last decade to become fertile ground for architectural experimentation. Woolen Mills has come to represent a who’s

who of area firms: Hays+Ewing Design Studio, John Semmelhak with Think Little Home Energy, Robert Kinos and Betsy Roettger (both architects and instructors at UVa.), Jim Duxbury with Gregg Bleam Landscape Architecture, and GROUNDWORKS principal and UVa. instructor Richard Price.

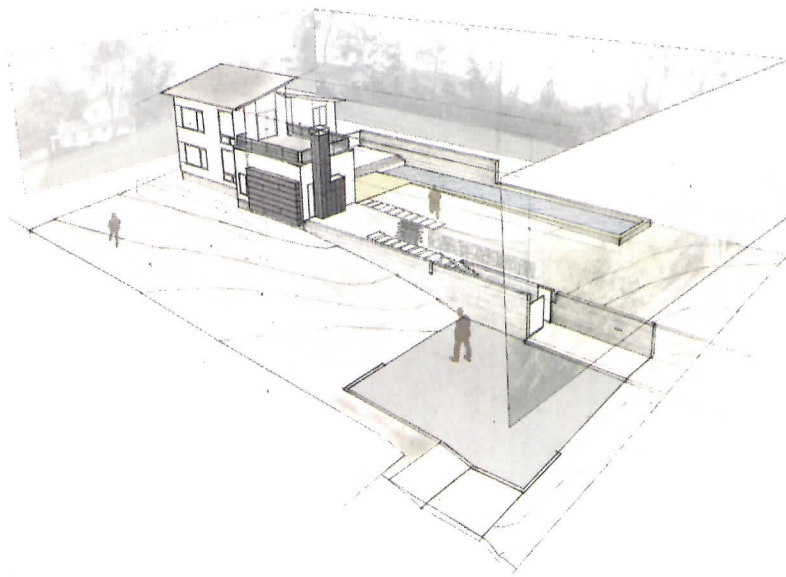
Four years after Formwork’s renovation on the original house, construction began on what Nichols calls “a precinct” for Kerner and Dee. “When you lay out a city, you lay out the grid in such a way that you’ve deployed it throughout some precinct,” says Nichols, in trying to bring the two elements of the property together.

A retaining wall projecting from the house announces the precinct's entrance, while delineating a terrace above, which organizes the outdoor space between old and new. Formwork's approach borrows from the material language of light industry—noticeable in the smooth cement cladding on the exterior walls. "Where the cement volume gives way, copper detailing projects," explains Nichols. Wood rafter extensions along the roofline express the character of the surrounding historic architecture. "There's something about rural living that's very pragmatic, in the way that they do things in less decorative ways," added Nichols.

On the interior, this pragmatism extends to an overall simplicity and lightness, with a simple L-shaped living space. "The idea was that we could borrow space from the kitchen and the living room," explains Nichols about the dining room's genesis. Outside, the precinct centers on a 75-foot lap-pool, which the project's architectural lighting designer, Mark Schuyler, calls "a big lantern." By aiming the expansive living spaces toward the rolling hills of the north and the smaller utility spaces to the south (with views of Woolen Mills), Formwork achieved the mixture of prospect and refuge Kerner and Dee required around the inner periphery of the precinct. "I'm interested in a lot of openness and light, whereas Catherine is consistently looking for a place she can hunker down—a more private space," says Kerner.

Apertures on the north side admit light indirectly from south, east, and west—and create a cooler home. But, keeping the strong summer sun at bay wasn't the problem; it was keeping the house's light from being cast too far afield. A Charlottesville lighting ordinance, modeled on the 1998 lighting ordinance passed by Albemarle County's Planning Commission, required Schuyler to mitigate light pollution. Kerner-Dee's lamp shields, installed over the exterior lights, satisfy the ordinance in a simple way. "Being able to control lighting in a reasonable way is really part of the design," explains Schuyler. "The first question is: what can I delete? That's part of the ongoing design—this issue of darkness. Darkness is nice," he says.

—R. Tyler King



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Project: Kerner Dee House (Charlottesville, Virginia)

Architect: Formwork Design, LLC

Landscape Architect: Nelson Byrd Woltz Landscape Architects

General Contractor: Artisan Construction, Inc.

Lighting Consultant: Mark Schuyler Lighting Design

Owners: William Kerner and Catherine Dee

RESOURCES

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STRUCTURAL ENGINEERS: Dunbar, Milby, Williams, Pittman & Vaughan; **SITework & LANDSCAPING:** Jennings Landscape Contracting;
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Retooling for Recovery

By Nicholas E. Vlattas, AIA, and Deborah Marquardt

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It's been a rough ride these past few years. Optimism peaked through the gray winter skies early this year, but turmoil in the Middle East and natural disasters in Japan have us cautious once again. As much as architects have experienced economic downturn cycles before, this one seems to have resulted in some dynamic shifts in our industry. We choose to be optimistic. So does the AIA, it seems. Its 2011 National Convention entitled "Regional Design Revolution: Ecology Matters," centers on economic recovery at a regional scale.

What have we learned during these lean years? Have we used the downturn to our advantage? How do we prepare for the future? One thing is clear, the future will be different.

Many of us have cut expenses to the bone (a good strategy for good times or bad) and struggled to stay out of debt, while trying to retain valued employees. Unfortunately, downsizing has been an outcome for many firms. The effect on our profession will be felt for years to come, as firms often kept people who were most efficient at their jobs and most capable of bringing in new work, while letting go those who were less experienced. This will have devastating impacts on future firm leadership.

With this in mind, how will we be positioned to handle increased workload when and if it comes? Representatives from small, medium and large firms offered strategies to optimize human resources while uncertainty remains.

"We've lost a lot of young people and it has hurt the future of the profession," notes Mark McConnell, AIA, immediate past president of the Virginia Society AIA. McConnell, who hung his own shingle again two years ago in Roanoke, relies exclusively on contract employees and will continue to work this way until cash flow is secure. Currently McConnell employs six people on an occasional, contract basis. "They get paid really well for the transient nature of the work," he reports, citing a fairly consistent 35-hour work week. This saves overhead and "the heartbreak of layoffs," he says.

Joe Wells, AIA, a senior vice president at AECOM

in Washington, says his firm shares employees with other offices within the AECOM family to keep them engaged and productive. Smaller to mid-size firms will employ a similar strategy, reports Willard Scribner, FAIA, a principal at SMBW Architects in Richmond. "We will often partner with other firms rather than always viewing new hires as our first option. This allows us to limit risk and gives us opportunities to market our specialties within a larger region."

Technology is also helping firms of all sizes stay lean beyond the lean years. Teleconferencing aids collaboration with none of the travel costs. For small firms, that's vital—allowing them to collaborate with others on work they might be unable to chase on their own.

"You don't necessarily have to increase overhead to increase the number of people working on a project," says Rena Klein, FAIA, owner of Seattle-based RM Klein Consulting, which provides strategic business advice to other architecture firms.

Software packages like Deltek Vision have improved operational processes as well, from tracking staff resources against project budgets in real time to comparing backlog forecasts against actual revenues. Yet software can't overcome systemic issues. "A lack of operational effectiveness is where the money is lost in small firms," says Klein. "It's important to put time into creating standards, creating effective means of project delivery—'routinizing the routine'—instead of reinventing the wheel every time."

Market strategies have been important to survival, and will be critical to the future. "Middle-of-the-road firms with no specific design niche fared poorly," observes McConnell. AECOM diversified markets with key acquisitions and geography by looking to the international market for growth, according to Wells. Scribner's firm developed subspecialties within its core practice like forensics investigations of failed facades. SMBW also began offering extra services like site identification. Scribner calls it transforming your mindset from "project doer to project originator."

An Eye for ARchitecture

By Will Rourk



Mobile phones are more than meets the eye—literally. Your phone's camera is no mere image collecting device. It's an interactive lens linking you to a world of information. A camera hooked up to a computer—mobile device, laptop, and desktops included—is also a portal to the world of augmented reality (AR).

AR is a computer generated overlay of information on the real world. Like layers of tracing paper, AR allows you to read information on top of the things you'd normally view in a still or video camera display. With an AR mobile application, you can point your camera at a building and instantly retrieve and view digital information about that building in real time and see it on your phone's screen. What's more: you can move all around the building and the information display will follow your viewpoint using the GPS in your phone. It's like adding webpage hyperlinks to real world objects. The information that is displayed can be textual or graphical, which allows developers to place 3D models of, let's say, historic buildings, within the existing site of a newer building. In the field of architecture this has amazing potential for providing instant, on-site feedback from your building.

In the United States, Crystal Wilson of PlaceVision, a web development firm that focuses on helping architects and urban planners to effectively communicate online, has been experimenting with museum-like interfaces for Chicago. By connecting podcast video and image information with geo-located markers displayed in Google Maps, she has helped create self guided tours of the Windy City's South Lakefront along Michigan Avenue.

Wilson has also been working with researchers at Georgia Tech to adapt a new kind of web browser for reading urban spaces. Called "Argon," it's an augmented reality browser that will overlay web information onto a real-time view from your mobile phone camera.

PlaceVision and the Argon team have already developed a prototype for visualizing the construction of the G. Wayne Clough Undergraduate Learning Commons (CULC) on Georgia Tech's campus. The model of the building could be viewed on site via an iPhone camera, prior to construction, as a method of real time pre-visualization. "AR gives a conceptual overview of space on your mobile device without old school maps," says Wilson.

Why, you may ask, should architects care? Wilson thinks a convergence of AR and Building Information Modeling (BIM) will provide useful, real-time visualization that will streamline the design and construction process. "The future in 3D interfaces will include head-tracking on mobile devices the way it used to do in virtual environments," she says, "which combined eye-tracking, 3D geometry and real-time interaction to create an immersive experience."

On Android and iPhone, there are a number of AR applications available like Wikitude (Wikipedia for your camera, basically) or Layar, which not only provides customized overlaid layers of information, but easily allows users to develop and deploy their own augmented reality applications. The Netherlands Architecture Institute (NAI) has developed its own mobile application for exploring Dutch cities: Urban Augmented Reality (UAR), which is free for iPhone and Android. It's a handy guide, but it's also an attempt to create an electronic museum within the city that is interactive and navigable on a mobile device.

For links to some of the technologies discussed here visit diigo.com/user/rezn8r/ar4arch

The Complete Architecture of Adler & Sullivan

Richard Nickel and Aaron Siskind with John Vinci and Ward Miller

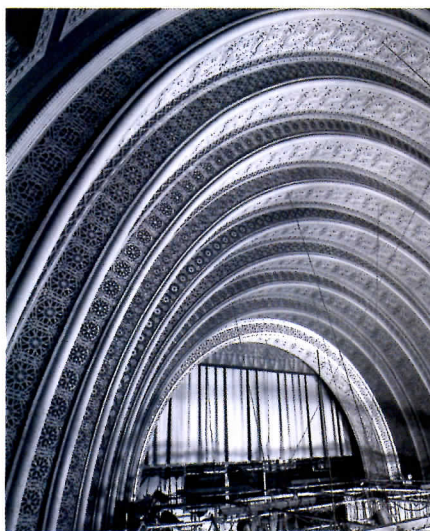
Chicago: Richard Nickel Committee and the University of Chicago Press

2010, 472 pages, \$95.00

Architect John Vinci first met Richard Nickel in 1956 at a Chicago demolition site where a late nineteenth-century residence by Adler & Sullivan was about to meet its fate with a wrecking ball. Vinci, an undergrad at Illinois Institute of Technology (IIT), was scouring the site for artifacts. Nickel, a photographer and IIT grad student, was shooting the building for a master's thesis and proposed book on the firm.

"I was playing hooky and salvaging ornament," Vinci recalled. "Richard got mad because we were taking stuff before he could photograph it."

The two became friends. Nickel solicited Vinci's help in saving ornament from Sullivan's soon-to-be demolished Garrick Building. "He was a feisty guy and an interesting character," Vinci says. "I stuck with him." When the Chicago Stock Exchange Building was slated to come down in 1970, Vinci landed the job of salvaging as much as possible. He hired Nickel to photograph it.



Vinci rescued major portions of the trading room, now installed at the Art Institute of Chicago. Nickel was not so fortunate. In April 1972, as he attempted to salvage part of a staircase, the floor collapsed. His body was found 28 days later.

Now, after 50 years, Vinci (with the Richard Nickel Committee and distributed by the University of Chicago Press) produced this book: twelve inches square with 815 photographs—many of them large-format and lavishly spread across most of the pages.

It was a touch-and-go saga, Vinci acknowledges, but the book contains every building by Adler and Sullivan, as well as a 108-page *catalogue raisonné* initiated by Nickel.

It's the photographer's eye that sets this book apart. In each photo, Nickel reveals himself as an artist who could find beauty even in a defaced structure. His lens captures the essential spirit of Adler & Sullivan's buildings—from the inspiration of their design to the tragedy of their degradation.

Vinci believes his friend would be pleased. "If he'd lived and done it, it would be very close to what we have accomplished," he says.

—J. Michael Welton

The Food Axis: Cooking, Eating, and the Architecture of American Houses

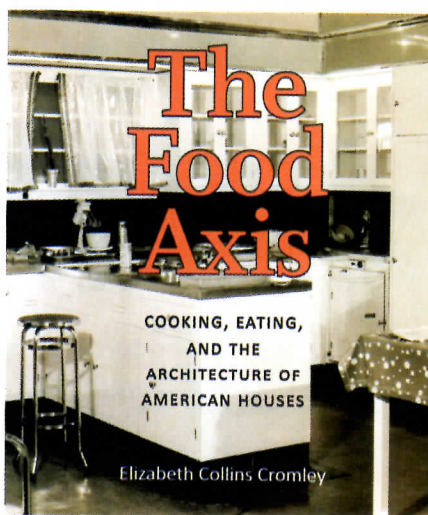
By Elizabeth Collins Cromley

Charlottesville: The University of Virginia Press

2010, 269 pages, \$50.00

Voices on the progressive edge of preservation and sustainability have been growing louder lately, arguing that the integration of architecture, food, and landscape ecology belongs at the center of our growing environmental ethic. Into this conversation arrives Elizabeth Collins Cromley's *The Food Axis: Cooking, Eating, and the Architecture of American Houses*, to show us how long this idea has really been around.

"Food," Cromley argues in this ambitious and timely history, "has been the engine that drove spatial changes in American houses and their landscapes." She asks us to think not in terms of the history of domestic spaces as we may know them now—bedroom, garden, living room—but in terms of networks of spaces designed to support a particular activity or need within the home. The food axis, then, is comprised of not just the kitchens, gardens, dining rooms and out-buildings, but, as Cromley conceives it, all the



spaces that are concerned with the growing, storage, preparation, cooking, serving, and eating of food inside and outside. Systems thinking and the functionally-driven design that we associate with Modernism was

really in place on the food axis long before the Frankfurt Kitchen.

Thinking about domestic space in this way allows Cromley, an architectural historian at Northeastern University who has published widely on vernacular and domestic architecture, to draw on a range of material about American architecture and to consider the way in which gender, class, race, and region shaped the development of American homes. She ably synthesizes the history of T.V. dinners to women's labor to Levittown ranch house alterations (among other things), and brings them clearly into focus. Aside from her forays into the social histories of food and domestic space, there is much of value here for historic preservationists, as well as kitchen and restaurant designers and residential architects, interested in applying a fuller understanding of farm-to-table ecologies to their practices.

—Jennifer Reut

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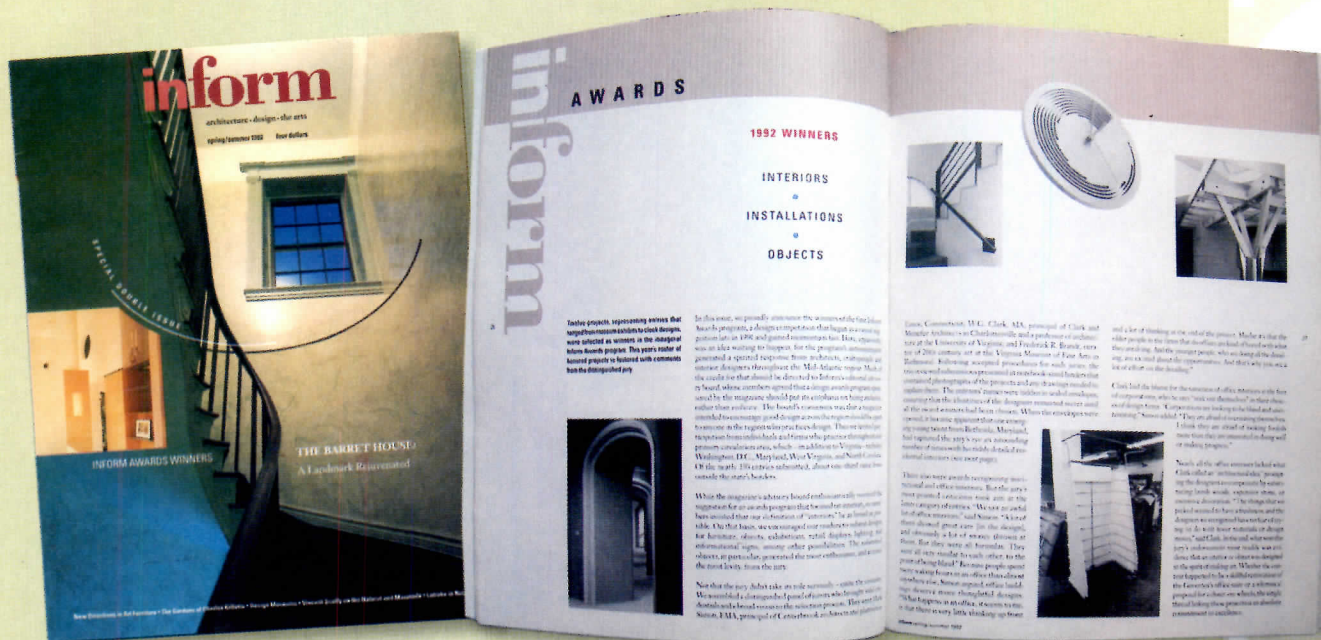
VISIT www.aiava.org for more information or to submit.

Entry deadline: June 30
Submission deadline: July 21

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You're Only Twenty Once

Looking back on two decades of the Inform Awards



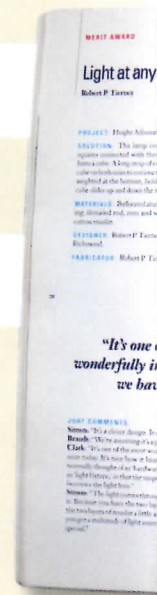
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When I moved to Richmond after graduate school in the mid-nineties, caring for a young baby at home and putting in long hours at the firm, it was difficult to get out and see interesting new work in the region. Just discovering new design work and learning about the people doing it was difficult. The Internet was not the resource it has become; there was no such thing as Google; there were no blogs, no LinkedIn, no way to meet like-minded people on Facebook. National periodicals were stimulating, but magazines like *Progressive Architecture* felt disconnected from my world of practical experience—featuring projects designed in faraway places like the Pacific Northwest, Los Angeles, or Phoenix and built by attentive contractors for adventuresome clients, without pesky constraints like budget, site, and historic context.

At the time I discovered it, *Inform* was a breath of fresh air—especially the *Inform Awards*. Here was a magazine with an annual awards program featuring the best work happening in a region encompassing North Carolina, Virginia, West Virginia, Washington, D.C., and Maryland—projects designed and built within a day's car ride of my new home. I was inspired and heartened by the breadth and quality of work. The range of entry categories, which included interiors, objects, and—added a year later—landscape architecture, helped reinforce my firmly held belief in design as a universal language spoken across disciplines.

I was also struck by the fact that such excellent work was being done by people hiding in plain sight. In the first year's batch of winners, two—Jeff Bushman and Jude LeBlanc—were teaching at the University of Virginia School of Architecture when I was a student, but I would not have known their work without the awards program. Another—Robert Tierney, AIA, whose project, "Light At Any Height" won a Merit Award—worked just down the hall at my firm when I moved to Richmond. He had designed and prototyped his project after-hours at home.

"Oh, no. Has it really been twenty years?" Tierney asks, with a chuckle (he's now an architect with Baskerville in Richmond).



"It was a really important event. It had a big impact. Seeing the jury comments in print,"—juror W.G. Clark described Tierney's project as "wonderfully inventive"—"really motivated me," says Tierney. "It pushed me to refine the prototype and get the light into production." Koch+Lowy, of Avon, Massachusetts, eventually manufactured the lamp, earning Tierney design royalties. "It inspired me to keep tinkering, drawing, and imagining at a different scale—in addition to the work I do at the office."

Tierney's story is the kind of success envisioned when the awards program began. According to Vernon Mays, *Inform's* founding Editor-in-Chief and the awards program's first organizer, the *Inform Awards* started with two main goals, which, in turn, reflected the magazine's mission. "The first goal," says Mays, "was about broadening the conversation—reaching beyond the architectural profession to appeal to a wide range of people—from clients looking for someone to design a house, to the public official running an institutional project, to someone out there looking for a good couch or well-designed tableware." Mays, now a Senior Writer at Gensler and a Contributing Editor for *Architect*, continues, "The second goal had to do with breaking down boundaries—geographic, disciplinary, and those that separate design professionals from the public."

Like Tierney, Mark McInturff's career has grown in tandem with the awards program. McInturff, whose firm is a household name, now, had only started his firm six years before the

"At the time I discovered it, *Inform* was a breath of fresh air—especially the *Inform Awards*. Here was a magazine with an annual awards program featuring the best work happening in a region encompassing North Carolina, Virginia, West Virginia, Washington, D.C., and Maryland"



first *Inform Awards*. Despite being a relative newcomer in 1990, McInturff Architects earned four awards, and the firm, as a result, was identified in the accompanying article as, "the undisputed darling," of that year's program.

"[The *Inform Awards* are] so vital," says McInturff. "They allow us to see what's happening across the entire region, and to see how our work measures up. It's inspiring to see what people like Frank Harmon are doing, down in North Carolina, because it's different from the type of project available to us here in Maryland and Washington, D.C."

McInturff Architects continues to enter awards programs—they have won 277 awards so far—and to value the peer-review process. "The *Inform Awards* has always been a great program and it means a lot to us to have our work recognized."

Twenty years on, the *Inform Awards* program remains committed to its original goals and its early categories: interiors, landscape, and objects. There have been minor changes—digital files replaced submission binders in 2008; winning projects appeared on *readinform.com* in 2010 (as well as in print); and registration fees have been modestly increased. Each year's field of winning projects has a different feel, as well, selected year-to-year by a fresh jury pool—a diverse mix of rising stars, industry leaders, and seasoned professionals like Chicago's Jeanne Gang, AIA (2002); MoMA's former chief curator of architecture and design and director of the Miami Art Museum Terence Riley, AIA; Minnesota's Julie Snow, FAIA; Olin Partnership's Laurie Olin (1993); Steve Dumez, FAIA, of New Orleans' Eskew+Dumez+Ripple (2010); Boston's William Rawn, FAIA (1999); former editor-in-chief of *Architectural Record* and current CEO of the American Institute of Architects, Robert A. Ivy, FAIA (2006); and Linda Pollak, AIA, of New York's Marpillaro Pollak Architects (2008).

By seeking out superlative design, identifying trends, discovering new talent, and inviting design-based comparisons across regional and disciplinary boundaries, the program continues to serve its readers with a broad range of projects and fresh perspective. Displayed and described in a manner designed to appeal to the professional, the academic, and the layperson alike, the awards program remains a vital resource to anyone interested in seeking out and understanding top-quality design work. —Rab McClure

2011

inform

AWARDS

Objects • Interiors • Landscape

Each year, the *Inform Awards* recognizes the best projects by Mid-Atlantic firms and designers in landscape architecture, interior design, and object design. The program is open to anyone in *Inform Magazine's* primary circulation area—Virginia, Maryland, West Virginia, Washington, D.C., and North Carolina—who has completed built or un-built projects in the last five years.

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This year's jury met on April 1st at the University of Pennsylvania's Penn Institute for Urban Research; its members included **Inga Saffron**, architecture critic for *The Philadelphia Inquirer*, **Harris Steinberg, FAIA**, founding executive director of PennPraxis in the School of Design at the University of Philadelphia, and **George Skarmees, Ph.D., AIA**, a partner and design director at Philadelphia-based Preservation Design Practice.

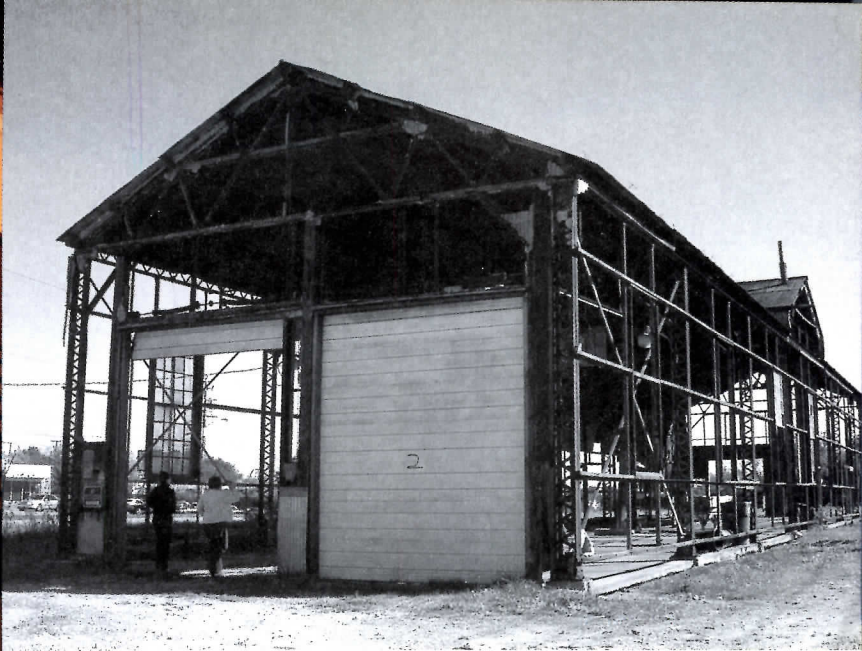
For this year's program, the jury evaluated 137 projects sent by a total of 76 firms. In the end, four were recognized with an Award of Honor and two with an Award of Merit. "It was a really interesting range of projects," said jury chair Inga Saffron. "There were a lot of good ideas and I think it was difficult for us to make choices."

In some ways, the jury's choices this year departed from the choices that past juries have made. They elected to move not one, but two projects from their native categories to a different category (which is always presented to the jury as an option if they feel that the work is strong, but miscategorized). 2011 also marked the year in which an outdoor barbecue pavilion (in Montana, no less) garnered an award.

In other ways, the jury's choices were in line with those of past juries. With so many office renovations in Northern Virginia and Washington, D.C., for instance, there is always bound to be a healthy number of them up for consideration and at least one that makes the final cut. That was the case this year and probably always will be.

It seems fitting that the following projects are such a motley mix. After all, the *Inform Awards* began 20 years ago as an alternative for projects that would normally fall through the cracks of traditional awards programs. And it continues to carry that purpose forward. Congratulations to this year's winning firms.





Honor Award
Dovetail Offices
Richmond, Virginia
Walter Parks Architect

Citing its strength as an adaptive use project, the jury migrated this 1907 electric railway car barn restoration/addition from the Object Design category. "The interplay between old and new is compelling here," noted one juror, "and it's a responsible intervention—as a completely dismantlable structure within the historic structure." The design team matched a new building skin to the building's original profile, maintaining the fabric of the neighborhood and creating an efficient weather barrier for the new office structure inside.

The "building-within-a-building," which is on track for LEED Platinum certification, includes simple materials and a straightforward approach. Marmoleum, cork, and polished concrete floors; Dakota Burl cabinetry (composed, in large part, of recycled sunflower hulls); and aluminum scrap, reclaimed pine, and partially recycled stainless steel counters define the palette for a space shared by Dovetail Plumbing and Dovetail Construction Company. Noted another juror, "It's an incredibly thoughtful project and a sustainable intervention."

Historic Consultant: Kim Chen, Assoc. AIA

Sustainable Design Consultant: Rebecca Aarons-Sydnor, Assoc. AIA

Contractor: Dovetail Construction Company, Inc.

Photographer: Lee Brauer

Interior Design

**Honor Award**

**Foley & Lardner, LLP, Conference Center
Washington, D.C.
Group Goetz Architects**

Arthur Cotton Moore's 1986 Washington Harbour development for Georgetown—offices, homes, shops, and a plaza—divides Washingtonians. "Xanadu on the Potomac," as J. Carter Brown once quipped, is a hulking pastiche of unresolved (and in some cases comical) design elements to some observers. To others, the mixed-use complex is unassailable in its success as a magnet for shoppers and diners. Within this context, Georgetown's own Group Goetz Architects crafted a crisp, modern conference center for one of Washington Harbour's most prominent tenants.

This 30,000 square-foot conference center (atop Foley &

Lardner's offices) supports a variety of fixed and flexible meeting rooms as well as pre-function spaces. Linking everything is a series of arterial passages that accommodate break-out space and informal functions. Importantly, these arteries draw light in from above as well as the building's periphery. Long spaces can be monotonous, but the design team employed dark woods and white terrazzo to create a sense of rhythm. "The client should be applauded for breaking with law office convention and Moore," one juror noted, "and the design team should be recognized for the clarity of its vision."



Contractor: HITT Contracting
Structural Engineer: Tadjer Cohen Edelson Associates, Inc.
Art Consultant: Jean Efron Associates
Photographer: Group Goetz Architects



Merit Award
Rincon Bates House
Washington, D.C.
Studio 27 Architecture

Constructed in 1906 and renovated in the 1970s, this row-house was dark, cramped, and the conventional relationship between domestic program and space didn't fit the owners' lives. The design team removed a central section of the second floor and added skylights to create connections in plan and section. Besides being markedly more open, the house is also a lot greener: bio-based insulation; recycled, formaldehyde-free, and domestically sourced interior finishes; and tank-less, gas-powered water heaters limit its impact on the environment. "Bright, uncluttered space defined by clear lines makes this project stand out," one juror remarked. "The most sustainable building is the one that's already built and this renovation gets high marks for going even further than that."

Contractor: *Stalheber Construction*
Photographer: *Anice Haochlander*





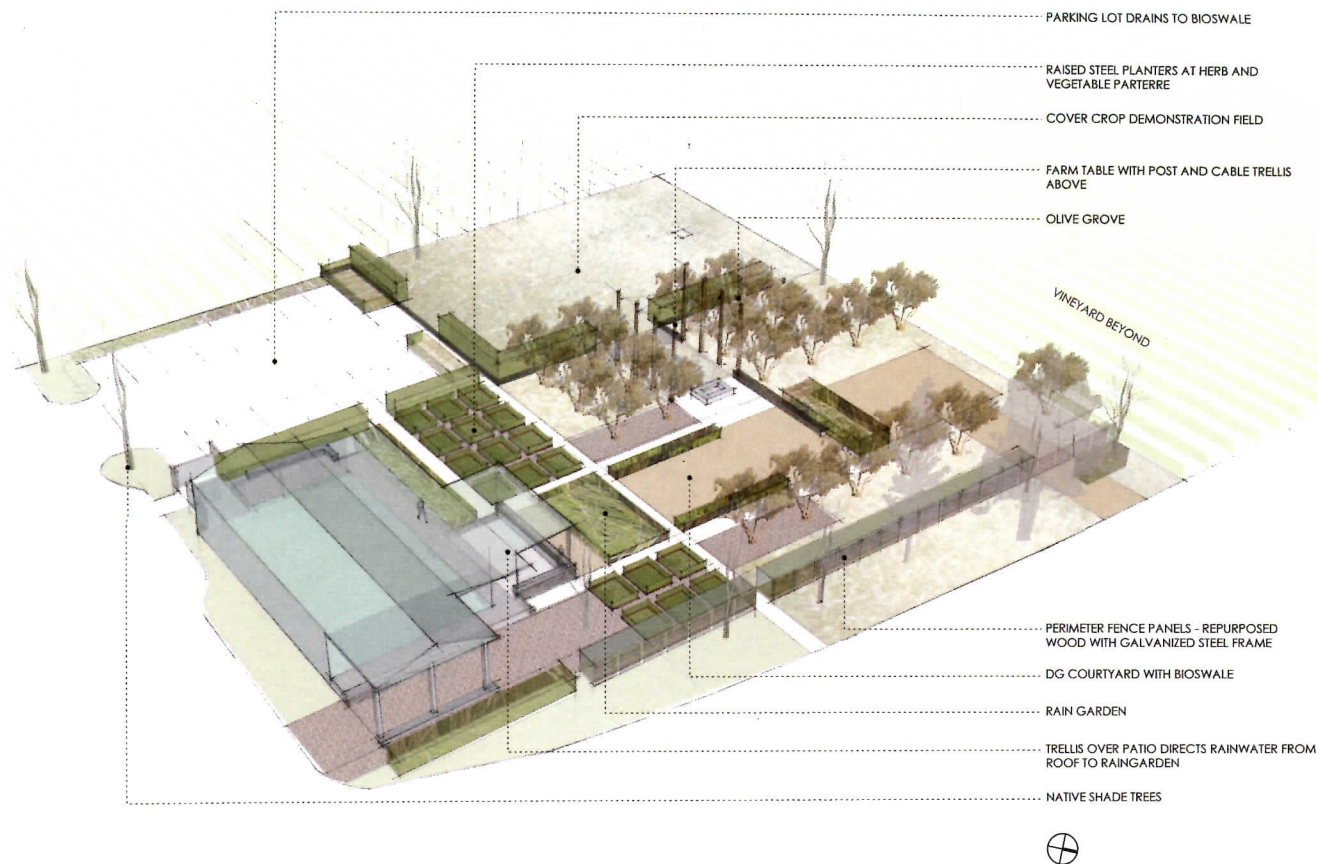
Merit Award
Carnegie Hill House
New York, New York
Nelson Byrd Woltz

Four different gardens atop and along this New York townhouse slice through a dense urban grid to create a family's refuge. Plant lifecycles create seasonal changes for ground- and upper-floor terraces as well as a children's garden. Slate and teak walls, Sentry Ginkos, and River Birch enclose the gardens while blue-stone pavers, Locust slabs, and a child's sandbox define the terraces' planar surfaces. "It's remarkable how much intimacy the firm was able to create without shutting out the city," one juror remarked.

Contractor: *Plant Specialists*
Carpenter: *Ivory Build*
Structural Engineer: *Gilsanz Murray Steficek, LLP*
Photographer: *Eric Piasecki*







Honor Award

Medlock Ames Tasting Room Healdsburg, California Nelson Byrd Woltz

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Charlottesville-based Nelson Byrd Woltz's tasting room for two organic winemakers and farmers sits at the head of 335 acres in Sonoma County. But, the tasting "room" here is a series of outdoor spaces bordered by a few different elements: grape vineyards, an olive grove, and a vegetable and herb garden parterre. Beyond the raised steel planters, a 1920s gas station (saved from the wrecking ball in a nearby town) offers shelter from a passing summer storm. The repurposed structure's trellis also funnels water to vegetated swales and an adjacent rain garden.

Small courtyards within the tasting room precinct utilize gravel and decomposed granite to accommodate groundwater recharge. Other design elements, like the perimeter fence and benches, utilize wood reclaimed from the site prior to construction. But, Medlock Ames Tasting Room is not entirely about grave matters of sustainability and stewardship. A central trough on the 10-foot dining table transforms into an enormous cooler for white wine bottles in the summer.

"When you consider the plantings, the site, and its systems," said one juror, "it's remarkable how rich and varied this project is while possessing conceptual clarity."

Local Landscape Architect: Alexis Woods Landscape Design
Architect of Record: Tierney/Figueiredo Architects
General Contractor: EarthTone Construction
Landscape Contractor: Creative Environments
Photographer: Marion Brenner





Honor Award

Riverside Barbeque Pavilion at Yellowstone Bend Ranch Big Timber, Montana Muse Architects

In spite of its size (3,600 acres), Yellowstone Bend Ranch's owners had begun to feel the pinch of encroachment by area development. In response, they partnered with other local ranchers to establish a limited development plan that aims to conserve 85 percent of the land. The remaining 15 percent is earmarked for home-site interests whose owners share the conserved land and common amenities like this barbeque pavilion. Originally submitted to the Landscape Architecture category, the jury felt that this project stood as a more compelling object that contributes to the conservation strategy.

Post-and-beam construction, galvanized metal corrugated roof, concrete block, and untreated wood define the design team's vernacular approach. Inside, the pavilion creates a unique place of prospect over the mountains around Custer National Forest and refuge from the summer sun. "It's an amazing story and an elegant structure," noted one juror. "It's beautifully executed and perfect for the site."

Contractor: *On-Site Management*
Structural Engineer: *Bridger Engineers*
Photographer: *Lynn Donaldson*



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Objects





Abstract Suburbanism

In Kensington, Maryland, architect David Jameson stretches the light and space beyond the footprint of a demolished 1940s Cape Cod

By J. Michael Welton

Five miles north of Washington D.C., in a Levittown-like neighborhood jam-packed with post-World War II Cape Cods and Colonials, David Jameson, FAIA, has delivered a treatise on interior volume in a minimalist expression of light and shadow in the 28-foot by 58-foot Kensington Residence.

Commissioned by Liliana and Scott Lopez, the house sits atop the foundation of a late-1940s, two-bedroom Cape Cod. "We lived in it for about a year," says Liliana Lopez, "and knew it wouldn't serve our needs when we bought it. We wanted lots of light and wall space. We were interested in building up our art collection."

The Lopezes interviewed the Alexandria-based Jameson three years ago. Once hired, Jameson climbed up on the roof of the soon-to-be demolished residence and took a seat on its chimney. He was looking for ways to relate its successor to surrounding trees, clouds, and neighbors. "I wanted to feel like the house had the ability to continually engage me," he recalls.

As part of the demolition, a crane shoehorned a pair of 60-foot Vierendeel trusses onto the remaining footprint of the house, tying them into the foundation. "The tectonics were all part of the client's bravado," says Jameson. "Scott worked for a large construction company and his subs were used to working



The building's exterior, clad in hardi-panels, is a nod to the Shingle Style—"an abstraction in the landscape," says Jameson.



on 300,000 square-foot buildings—not 2,250 square-foot homes. The bravado allowed us to be more tectonically aggressive, because it freed us from load-bearing walls and columns."

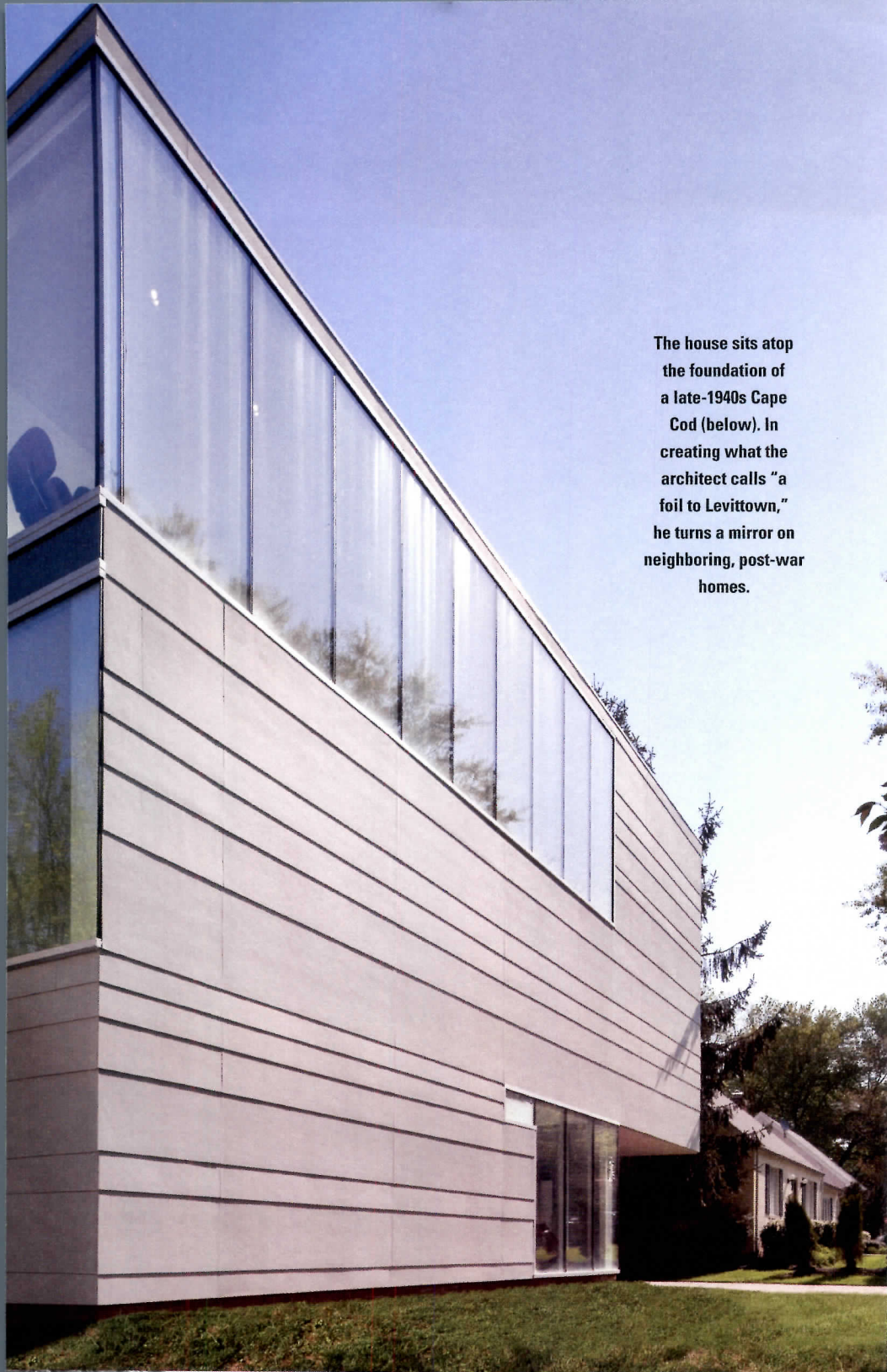
The building's form is a dichotomy: a rectangular box with a static, sculptural, and scale-reducing quality that begins with its carport at grade on the right. "We created a perceived void there that slides in at a lower level," says Jameson. "Above and to the left, the void is incised dramatically and the scale steps back. It's compelling, but petite and not overbearing."

The building's exterior, clad in jumbo-sized, sheared hardi-panels—an update to the nineteenth-century shingle style—is painted neither white nor gray, but something in between. Shadows from 60-year-old maple trees play out against its walls as if projected onto a screen. "If it were stone or shingles, you'd never see it," observes Jameson. "You need a voiceless material and a nothing color. The building becomes an abstraction in the landscape—a canvas that welcomes the interplay of nature fluttering against a moment in the façade."

While the outside appears at first to be a "fortress," according to the homeowner, inside it's a subtle interplay of spatial expansion and contraction.

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The house sits atop the foundation of a late-1940s Cape Cod (below). In creating what the architect calls "a foil to Levittown," he turns a mirror on neighboring, post-war homes.

Inside, the play of shadows and light intensifies through bands of storefront glazing. "It's a dialectic," says current owner Maureen Luna-Long, who bought the house a year ago from the Lopezes with her husband, Adam Sandman. "Outside it looks like a fortress of solitude. But inside it's transparent. You get the sunrise through the windows at one end, and the sunset at the other."

Interior vistas are not limited by the movement of the sun, however. Stairs that are essentially white boxes with dark treads, mimicking bright walls and espresso-toned, carbonized bamboo floors below, are aligned against the front wall. That liberates an uninterrupted space, which is visible from various points in the house. The sparkling-white kitchen, a mid-level mezzanine, and a light-drenched third floor—with diagonally-slashing sunbeams—are all connected.

"There's this compression and expansion, a methodical march through space, going on as soon as you enter the front door," Jameson says. At the top floor, the building completely releases itself into the treetops, expanding out to the fabric of the street, the city and the skies beyond.

If its interior is described as "amazing" by a neighbor who lives nearby in another Cape Cod—a twin to the original house—the exterior still leaves her a little perplexed. "I'm uncertain about it," she says, requesting anonymity. "It's modern and block-like, but I wasn't sure if it was an office building or a home when I first saw it. When I moved in, some of the neighbors were appalled by it, but I think it has personality. It's just different, and that's not a bad thing."

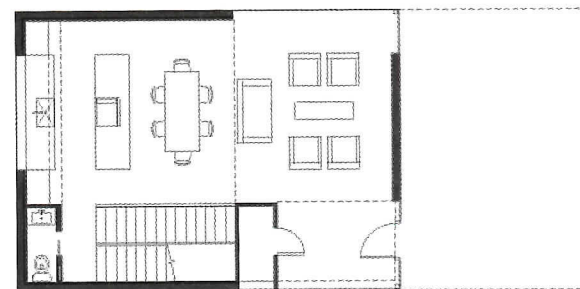
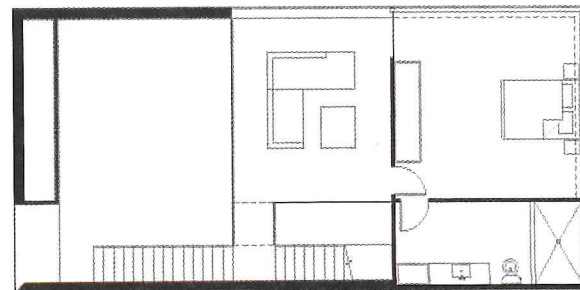
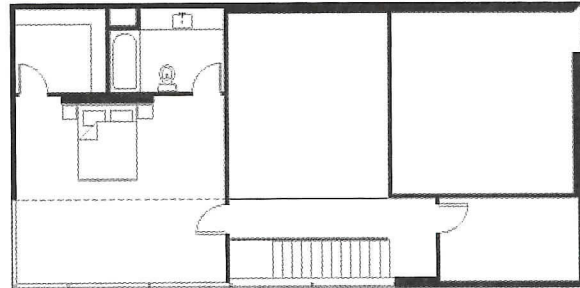
Jameson, predictably, finds its inspiration in the juxtaposition of Kensington House and the rest of the neighborhood. "When you climb the stairs, it sheds the introverted [nature of a house] and becomes the extroverted," he says. "As it does, the house becomes a foil to Levittown."

Kensington House critically engages our notions of the mid-century suburb and ideals of domestic space. Although the original chimney (and his perch) is now long gone, Jameson has re-inaugurated that vantage point and turned a mirror on the neighborhood.





While Kensington House's plan is relatively simple, vistas between floors create a sense of visual complexity in section—both unifying the interior spaces and defining elements of its program.



Project: Kensington Residence (Kensington, Maryland)
Architect: David Jameson Architect
Original Owners (client): Liliana and Scott Lopez
Current Owners: Maureen Luna-Long and Adam Sandman

RESOURCES

SHEARED HARDIPANEL: James Hardie Building Products; **TRIFAB:** Kawneer Corporation; **STRUCTURAL ENGINEER:** Linton Engineering; **PAINTS & STAINS:** Benjamin Moore (see ad., p. 4); **FRITZ HANSEN & ARTEK FURNISHINGS:** Furniture From Scandinavia



Past Forward

Quinn Evans Architects transforms a brownfield, a boat factory, and the visitor experience for The North Carolina History Center. By Jennifer Pullinger

Most visitors to New Bern, North Carolina, enter the city via a highway bridge, from which you can see the Trent and Neuse Rivers merge below. The confluence of these two rivers made it a natural choice as a colonial port when newcomers founded the city in 1710. That connection to water—and a reverence for the past—is still influencing how visitors to New Bern experience the city today, as seen through the lens of the new \$60 million dollar North Carolina History Center at Tryon Palace.

The center, which opened last year after nearly two decades of planning, serves as the visitor gateway to the reconstructed estate and gardens of British Governor William Tryon. “The building really is the result of a lot of thinking

about the visitor experience and how it’s changing,” says Tryon Palace Director Kay Williams.

The visitor experience wasn’t the only component in need of revitalization. NCHC occupies a brownfield site and former home of Barbour Boat Works, a manufacturing facility. Quinn Evans encountered a significant amount of site remediation and waterfront recovery in order to clean up the property.

The design team elevated the site to mitigate a recurring flooding problem, which provided an opportunity to deal with contaminated soils by, essentially, capping them.

Although Barbour Boat Works had to be demolished, designers drew on some of its aesthetic and context for the

new center. “The question became, how can we put a new building—a turn-of-the-century building—on this site and have it be evocative of the spirit of the place,” says Larry Barr, AIA, a principal and vice president at Quinn Evans.

Given all of the programmatic requirements of the building, Quinn Evans estimated that the new center would require a 60,000 square-foot area if housed in one structure. Given the site’s position between a residential and a commercial zone, that kind of massing would be utterly bombastic. The design team chose, instead, to break down what could have been a massive history center into smaller, connected buildings. “The steel and glass faces the river, but the part that faces the surrounding neighborhood and



Michael Lobiondo



NCHC occupies a brownfield site (at right) and the former home of Barbour Boat Works adjacent to historic Tryon Palace (bottom). The center showcases North Carolina's cultural heritage as well as New Bern's local ecology.



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context is mainly masonry and smaller masses rather than one large building so as not to overwhelm neighboring structures," says Jennifer Amster, AIA, a principal at BJAC, the project's architect-of-record.

Inside, the building contains multiple spaces linked together by the main entry hall, including the youth-oriented Pepsi Family Center, the Regional History Museum, exhibition and gallery space, an orientation theatre and performance hall, a museum gift shop and a waterfront café. Outside, visitors will find an expansive riverside boardwalk and gardens that restore the once barren boat works landscape.

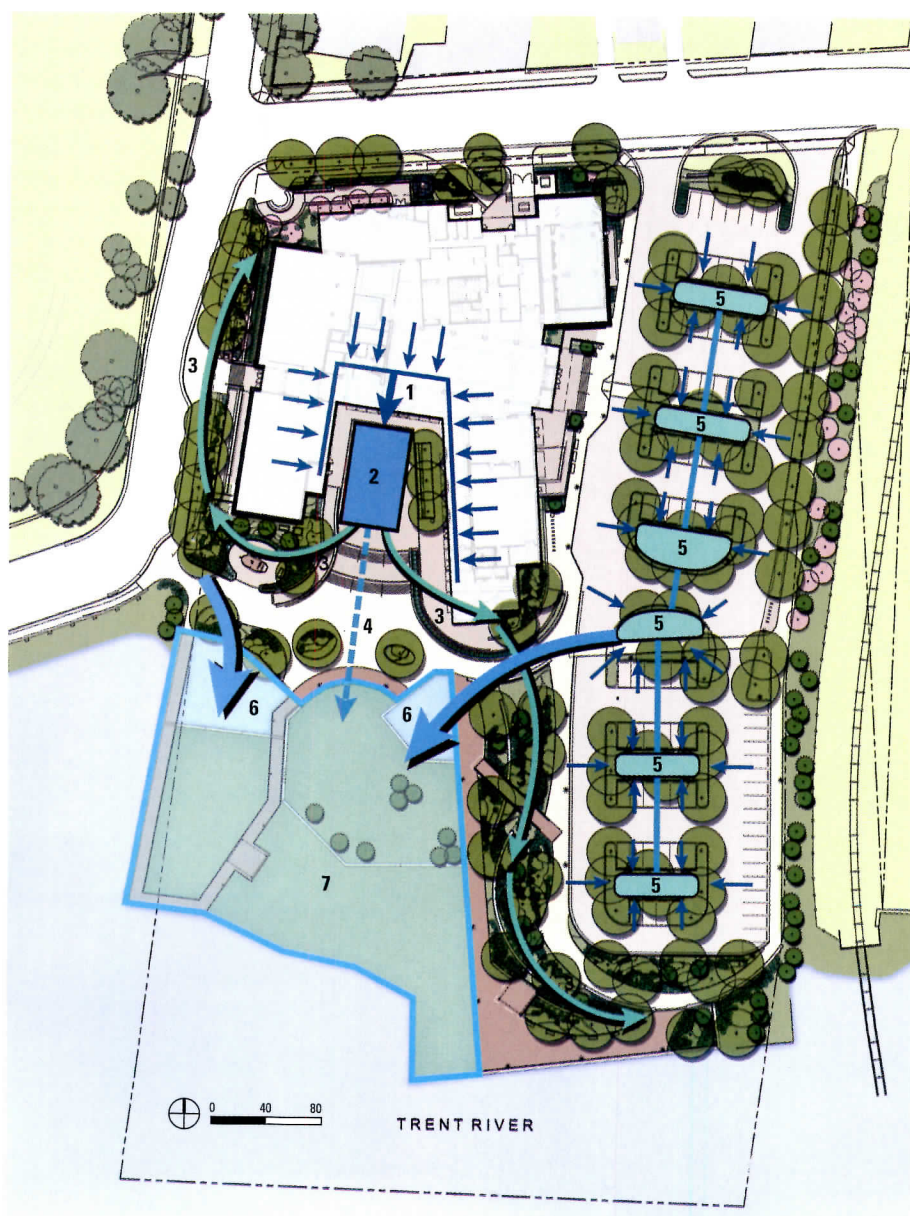
Naturally, good stewardship of history was integral to the design, but so was stewardship of the environment.





A cistern below the central plaza (above) recycles stormwater to replenish adjacent wetlands and provide irrigation for the museum's landscape (below).

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Site remediation included constructing wetlands that capture and treat stormwater from the building, as well as the surrounding eight city blocks. An underground cistern recycles the stormwater to replenish the wetlands and provide irrigation for the museum's landscape. NCHC is now a candidate for LEED Silver certification.

Amster reports that the building also utilizes daylight harvesting to minimize energy consumption. "We estimate that [NCHC] is saving about 15 percent energy use over a baseline building. You hear about projects that have much higher savings, but you also have to keep in mind that this is a project that is designed to Smithsonian standards," she says.

Keeping up with the Smithsonian is also about keeping up with new ways to engage visitors. In the face of declining visitation and popularity during the initial stages of its planning process, NCHC museum officials recognized the staleness of conventional historic attractions. The "tour experience" at many historic or history-narrative sites had become entirely passive for visitors—often

Water Cycle Diagram

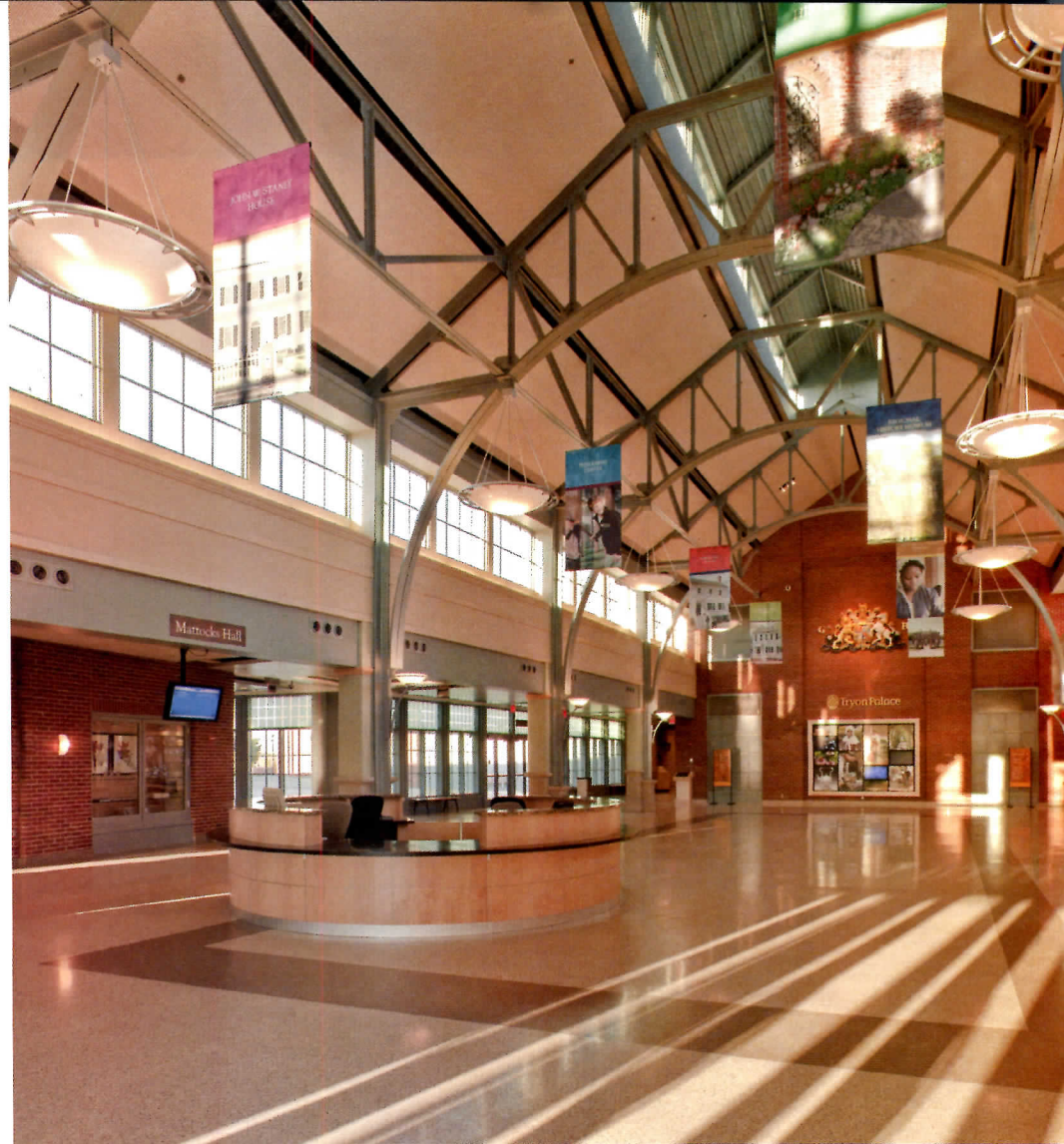
- 1 Roof Drainage and HVAC Condensate
- 2 Cistern (below courtyard)
- 3 Drip Irrigation and Infiltration
- 4 Cistern Overflow
- 5 Bioretention Rain Gardens
- 6 Sheet Flow and Pipe Discharge
- 7 Constructed Wetlands

controlled by the museum with a guide or docent leading a group and lending perspective. NCHC sought to reverse the power dynamic. Allowing visitor's to move through the site at their own pace, based on their own interests, gives them more control over their relationship to the site.

To achieve that objective, New York-based exhibit planners ESI Design built into the center of the building interactive, multi-media exhibits and activities that invite visitors to participate. Mobile devices known as "history navigators" prompt them forward and provide necessary background information. This is not a new approach—museums and historic sites across the country have been employing mobile devices and multi- and mixed-media exhibits for several years. But, by giving visitors more control, NCHC is, in turn, claiming more control for itself. "[It's the idea of] history being dynamic and of the audience changing considerably over time with the digital age," says Amster.

Revitalizing the visitor experience by asking people to actively engage the material, along with an attention to green design, has already produced the desired results—visitation has increased 40 percent.

"We live in an age where a lot of people have embraced technology and at the same time placed less value on history," says Williams. "So we needed to reestablish that history is a contemporary topic."



New York-based exhibit planners ESI Design incorporated interactive media into exhibit halls and auditoriums for NCHC.

Project: North Carolina History Center (New Bern, North Carolina)

Architect: Quinn Evans Architects (see ad., p. 43)

Architect-of-Record: BJAC

Landscape Architect: EDAA/AECOM

General Contractor: Clancy & Theys Construction Company

Owner: North Carolina Department of Cultural Resources

RESOURCES

CIVIL ENGINEER: Cole Jenest & Stone; **MARINE CONSTRUCTION:** Intercostal Diving, Inc.; **GRADING, CONCRETE FOUNDATION WALL, & SLAB:** Trader Construction Company; **EXHIBITION DESIGNER:** Edwin Schlossberg, Inc. (ESI); **EXHIBITS:** Design & Production, Inc., Northern Light Production, and Redmon Group; **CERAMIC TILE & STONE FLOORING:** David Allen Company (see ad., p. 1)



Interior Design Directory 2011

In conjunction with coverage of the 20th annual Inform Awards, the magazine offers this directory of firms that include interior design in their portfolio of services. Following on page 37 is a companion directory of firms that offer landscape architecture services.

• 3NORTH, PLLC

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

Principals:

Sanford Bond, AIA
John A. Hugo, AIA, ASLA, CID
David Rau, AIA
R. Scott Ukrop

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	4
Architects	7
Other Professionals	4
Total	19

Recent Projects:

Bedford Springs Resort, Bedford, Pa. (2009 National Preservation Honor Award; 2009 AIA Richmond Honor Award; 2009 AIGA Best in Category-Environmental/Exhibit Design, Resort Signage & Artwork; 2008 PA Historic Preservation Award by Preservation PA; 2008 Society of Travel Writers Phoenix Award); Cary Street Residence, Richmond (VA-ASLA Honor Award 2011); Martin Agency Creative Department, Richmond; Monroe Park Renovations and Sustainability Improvements, Richmond; Washington & Lee University Belfield House and Grounds Master Plan, Lexington.

• AECOM

3101 Wilson Blvd., Ste. 900
Arlington, VA 22201
Tel: 703-682-4900
Fax: 703-682-4901
Email: ruth.jansson@aecom.com / oscar.perez@aecom.com
Web: www.aecom.com/What_We+Do/Architecture/Interiors

Additional Offices:

10 South Jefferson St., Ste. 1600
Roanoke, VA 24011
Tel: 540-857-3100
Fax: 540-857-3180

448 Viking Drive, Ste. 145
Virginia Beach, VA 23452
Tel: 757-306-4000
Fax: 757-306-4001

Principals:

Michael Brennan, AIA
Oscar Perez, AIA, LEED AP
Peter Brown, ASID, LEED AP
Kristi Barker, CID
Ruth Jansson, IIDA, LEED AP

Firm Personnel by Discipline:

Landscape Architects	187
Interior Designers	99
Architects	565
Engineers	2,479
Planners	429
Technical	3,550
Other Professionals	5,119
Total Firm Personnel	12,428

Recent Projects:

Kabul Embassy, Kabul, Afghanistan; Winnipeg Police Service Headquarters, Manitoba, Canada; Mercy Medical Center, The Mary Catherine Bunting Center at Mercy, Baltimore, Md.; Virginia Tech Carilion School of Medicine and Research Institute, Roanoke; Jewel Box at CityCenterDC, Washington, D.C.

• Baskervill

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

Principals:

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

Firm Personnel by Discipline:

Interior Designers	18
Architects	37
Engineers	8
Other Professionals	5
Administrative	16
Total	84

Top Five Projects

Wyndham Grand at Bonnet Creek, Orlando, Fla.; Augusta Pediatric Clinic, Fishersville; Benchmark Community Bank, South Hill; VCU One Capital Square – Public Health, Richmond; Hyatt Dulles Hotel and Executive Meeting Center, Dulles.

• 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, LEED AP
Charles D. Piper, AIA, REFP, LEED AP
Roger D. Richardson, AIA, REFP

Firm Personnel by Discipline:

Interior Designers	4
Architects	14
Administrative	7
Total	25

Recent Projects:

Gayton Library Renovation, Henrico; New Fluvanna High School, Fluvanna; Martin Luther King Jr. Middle School Renovations, Richmond; Richmond Montessori School Masterplan, Richmond; Newport News Public Schools Science Lab Renovations, Newport News.

• Clark Nexsen Architecture & Engineering

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

Board of Directors:

Chris Stone, PE, FNSPE, FASCE, LEED AP, President; Thomas Winborne, AIA, CDT, CSI, LEED AP, Executive Vice President, CEO; Kenneth Stepka, PE, FNSPE, Chairman of the Board; Peter Aranyi, AIA, Senior Vice President; William Keen, PE, LEED AP, Chief Operating Director; Greg Hall, PE, LEED AP, CFO

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	20
Architects	66
Engineers	109
Planners	5
Technical	185
Other Professionals	31
Administrative	60
Total	480

Top Projects:

Joint Deployment and Maritime Operations Center, Norfolk (Hampton Roads Association for Commercial Real Estate Best Interior Award of Excellence); Clark Nexsen Office, Washington, D.C. (ASID/IIDA VA Interior Design Excellence Awards – First Place / LEED-CI Gold Certified).

• Commonwealth Architects

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

Principals:

Robert S. Mills, AIA, CID
Dominic Venuto, CID, IIDA, LEED AP
Walter Redfearn
Lee Shadbolt, AIA
Thomas B. Heatwole, AIA, LEED AP
Robert C. Burns, AIA, LEED AP
Kenneth J. Van Riper, AIA, LEED AP

Stephen V. Scott
Kenneth W. Pope, AIA, NCARB

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	6
Architects	13
Planners	1
Other Professionals	14
Administrative	5
Total	41

Recent Projects:

Virginia State University – Hunter-McDaniel Hall Renovation & Expansion, Petersburg; Patrick Henry Hotel Adaptive Reuse, Roanoke; MWV Creative Labs, Richmond; Park Crescent Clubhouse and Apartments, Norfolk; First National Bank Adaptive Reuse, Richmond.

● **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
Roseanne Beattie, AIA
Jennifer Klein, AIA
Michael Hartman, AIA

Firm Personnel by Discipline:

Interior Designers	25
Architects	21
Other Professionals	10
Administrative	6
Total	62

Recent Projects:

Courthouse Square, Leesburg; GeoEye, Inc., Herndon; BAE Systems, Inc., Rockville, Md.; Health & Human Services, Rockville, Md.; U.S. Immigration and Customs Enforcement, Vienna.

● **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	3
Architects	5
Administrative	1
Total	9

Recent Projects:

CHKD – Children's Hospital Conceptual Theme Development, Norfolk; Westminster Canterbury – Resident Floor Renovations, Virginia Beach; Virginia Beach Obstetrics & Gynecology, Virginia Beach; EVMS Sleep Center, Norfolk; Fort Norfolk Plaza – Executive Evaluation Center & Dedicated Care Center, Norfolk.

● **Kishimoto.Gordon.Dalaya PC**

1300 Wilson Blvd., Ste. 250
Rosslyn, VA 22209
Tel: 202-338-3800
Fax: 703-749-7998
Email: kroberson@kgdarchitecture.com
Web: www.kgdarchitecture.com

Principals:

Tsutomu Ben Kishimoto, AIA, NCARB, LEED AP
Christopher L. Gordon, AIA, NCARB
Manoj V. Dalaya, AIA, CCS, NCARB, LEED AP

Firm Personnel by Discipline:

Interior Designers	2
Architects	6
Total	23

Recent Projects:

CW Capital Washington, D.C. Office, Bethesda, Md.; Bureau of Land Management (BLM), Washington, D.C.; The Tower Companies Headquarters, Rockville, Md. (2010 IIDA Design Awards Mid-Atlantic Chapter: Special Merit- Commercial Under 20,000 SF; USGBC LEED Platinum CI; 2008 Best of Mid-Atlantic Construction: Award of Merit- Green Projects); KGD Architecture Headquarters, Arlington (2009 VSAIA Award of Excellence in Interior Architecture; 2009 Arlington County Fresh Air Business Champion; AIA Northern Virginia Award of Merit in Interior Architecture, 2008 Northern Virginia NAIOF Award of Excellence- Best Environmentally Responsible Interiors; USGBC LEED Gold CI); Winkler Family Trust, Alexandria (2008 Northern Virginia NAIOF Award of Merit – Best Interiors under 20,000 square feet).

● **MMM Design Group**

300 East Main Street
Norfolk, VA 23510
Tel: 757-623-1641
Fax: 757-623-5809
Client Contact: Karen M. Califano, CID
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
B. Taylor Gould, CLA, ASLA, APA
Kelly J. Olt, AIA
Wayne A. Sutton, III, PE
Karen M. Califano, CID

Firm Personnel by Discipline:

Landscape Architects	1
Interior Designers	2
Architects	6
Engineers	16
Planners	5
Technical	21
Other Professionals	2
Administrative	9
Total	62

Recent 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.

● **Odell**

2700 East Cary Street
Richmond, VA 23237
Tel: 804-287-8200
Fax: 804-287-8279
Email: combsb@odell.com
Web: www.odell.com

Principals:

Jim Snyder, AIA, Chairman & CEO
Roger Soto, AIA, LEED AP, President, Director of Design
Max Gray, COO
Richard Morton, P.E., S.E., LEED AP, DDO
Mike Woollen, AIA, LEED AP, Managing Principal
David Derr, AIA, Principal
Mark Stockman, AIA, Principal
Tommy Ladd, AIA, LEED AP, Principal
Cindy Vaughan, IIDA, CID, Principal
Bill Talley, AIA, LEED AP, Principal
Tom McLaughlin, AIA, Principal

Firm Personnel by Discipline:

Interior Designers	4
Architects	30
Engineers	8
Technical	18
Other Professionals	8
Administrative	10
Total	78

Recent Projects:

DAMAC Sales Center, Jeddah, Saudi Arabia; Warmack Office Development, The Woodlands, Tex.; Skyview Corporate Park, Gurgaon, India; The Battle Building at UVA Children's Hospital, Charlottesville; DePaul Cancer Institute, Norfolk.

● **Perkins+Will**

1250 24th Street, NW, 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
Tama Duffy Day, FASID, IIDA, LEED AP
Edward Feiner, FAIA
George Hellmuth, AIA, NCARB, LEED AP
John Jenkins, AIA, LEED AP
Daniel Moore, AIA, LEED AP
Jeffery Welter, LEED AP
James A. Wood, III, LEED AP
Robert Young, AIA

Firm Personnel by Discipline:

Interior Designers	35
Architects	29
Planners	5
Technical	2
Other Professionals	11
Administrative	8
Total	90

Recent Projects:

Mead Westvaco Corporate Headquarters, Richmond (Green Globes/Four Globes); Arlington Free Clinic, Arlington (Winner of 5 awards including AIA Presidential Citation/Sustainable Design); Perkins+Will new office space, Washington, D.C.; Porter Neuroscience Research Center, NIH, Bethesda, Md.; Community of Hope Clinic, Washington, D.C.; Inova Mount Vernon Hospital Expansion, Fairfax; BRAC 132, Ft. Belvoir.

● **Visible Proof**

1623 W. Broad Street
Richmond, VA 23220
Tel: 804-412-6300
Email: kplane@visibleproof.net
Web: www.visibleproof.net

Principal:

Kristi Pipes Lane, ASID, IIDA, CID

Firm Personnel by Discipline:

Interior Designers	4
Other Professionals	3
Administrative	1
Total	8

Recent Projects:

The Martin Agency – Creative Department Renovation, Richmond; The Martin Agency – Client Suite Renovation, Richmond; Layers Bed Company – Short Pump Towne Center, Richmond; Sweet Spot Candy Shop – West Broad Village, Richmond; Mundet, Inc. – North American Headquarters, Richmond.

Allied Membership



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**Contact Shanelle Calvin at
(804) 237-1772 or scalvin@aiava.org.**

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Virginia Society **AIA**
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Landscape Architects Directory 2011

• 3NORTH, PLLC

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

Principals:

Sanford Bond, AIA
John A. Hugo, AIA, ASLA, CID
David Rau, AIA
R. Scott Ukrop

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	4
Architects	7
Other Professionals	4
Total	19

Recent Projects:

Bedford Springs Resort, Bedford, Pa. (2009 National Preservation Honor Award; 2009 AIA Richmond Honor Award; 2009 AIGA Best in Category-Environmental/Exhibit Design, Resort Signage & Artwork; 2008 PA Historic Preservation Award by Preservation PA; 2008 Society of Travel Writers Phoenix Award); Cary Street Residence, Richmond (VA-ASLA Honor Award 2011); Martin Agency Creative Department, Richmond; Monroe Park Renovations and Sustainability Improvements, Richmond; Washington & Lee University Belfield House and Grounds Master Plan, Lexington.

• AECOM

675 North Washington Street, Ste. 300
Alexandria, VA 22314
Tel: 703-549-8728
Fax: 703-549-9134
Email: andrea.sweigart@aecom.com / nathan.imm@aecom.com
Web: www.aecom.com/What+We+Do/
Design+and+Planning

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:

Dennis Carmichael, FASLA, LEED AP
Roger Courtenay, FASLA, LEED AP
Richard Dorrier, AICP, LEED AP
Alan Harwood, AICP
Marsha Lea, ASLA, LEED AP
Paul Moyer, AICP
Brad Wellington

Firm Personnel by Discipline:

Landscape Architects	187
Interior Designers	99
Architects	565

Engineers	2,479
Planners	429
Technical	3,550
Other Professionals	5,119
Total Firm Personnel	12,428

Recent Projects:

The Yards, Washington, D.C.; Jefferson National Expansion Memorial Design Competition, St. Louis, Mo.; Tryon Palace Historic Sites + Gardens Master Plan and North Carolina History Center, New Bern, N.C.; National Capital Framework Plan, Washington, D.C. (2010 National Honor Award, AIA); Wharf District Park, Boston, Mass.

• 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

Recent Projects:

College of William & Mary Landscape & Site Design for Miller Hall at the Mason School of Business, Williamsburg (2010 Palladio Award); Eastern Virginia Medical School Phase One Transportation Improvements, Norfolk; Rockingham Memorial Hospital Master Plan & Phase 1 Implementation, Harrisonburg; University of Virginia Landscape & Site Design for Bavaro Hall at the Curry School of Education, Charlottesville; Crossroads Elementary School Landscape & Site Design, Norfolk.

• Clark Nexsen Architecture & Engineering

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

Board of Directors:

Chris Stone, PE, FNSPE, FASCE, LEED AP, President; Thomas Winborne, AIA, CDT, CSI, LEED AP, Executive Vice President, CEO; Kenneth Stepka, PE, FNSPE, Chairman of the Board; Peter Aranyi, AIA, Senior Vice President; William Keen, PE, LEED AP, Chief Operating Director; Greg Hall, PE, LEED AP, CFO

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	20
Architects	66
Engineers	109
Planners	5
Technical	185
Other Professionals	31
Administrative	60
Total	480

Top Projects:

Warrior Transition Unit at Walter Reed National Military Medical Center, Bethesda, Md. (2011 Outstanding Engineering Achievements Awards – Engineers Club of Hampton Roads); Virginia Tech Ambler Johnston Residence Hall, Blacksburg (will be LEED Silver Certified by the U.S. Green Building Council); Chappo Marine Corps Dining Facility, Camp Pendleton, Calif.

• Commonwealth Architects

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

Principals:

Robert S. Mills, AIA, CID
Dominic Venuto, CID, IIDA, LEED AP
Walter Redfearn
Lee Shadbolt, AIA
Thomas B. Heatwole, AIA, LEED AP
Robert C. Burns, AIA, LEED AP
Kenneth J. Van Riper, AIA, LEED AP
Stephen V. Scott
Kenneth W. Pope, AIA, NCARB

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	6
Architects	13
Planners	1
Other Professionals	14
Administrative	5
Total	41

Recent Projects:

Virginia State University – Hunter-McDaniel Hall Renovation & Expansion, Petersburg; Patrick Henry Hotel Adaptive Reuse, Roanoke; MWV Creative Labs, Richmond; Park Crescent Clubhouse and Apartments, Norfolk; First National Bank Adaptive Reuse, Richmond.

• Earth Design Associates, Inc.

4499 Old Auburn Road
Casanova, VA 20139
Tel: 540-347-9330
Fax: 540-347-2379
Email: earthdgn@aol.com
Web: www.earthdesignassociates.com

Principals:

Barry W. Starke, FASLA, AICP
Thomas M. Beach, Jr., AIA

Firm Personnel by Discipline:

Landscape Architects	2
Architects	2
Planners	1
Other Professionals	1
Administrative	1
Total	7

Recent Projects:

Arthur Ashe Monument, Richmond; George Washington's Mt. Vernon Estate, Mt. Vernon; Fauquier County Rural Areas Protection Plan, Fauquier County; Maymont Park, Richmond; Northern Fauquier Community Park, Marshall.

• Graham Landscape Architecture

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

Virginia Office:

380 E. Main St.
Abingdon, VA 24210
Tel: 276-698-3125
Fax: 276-698-3126

Principals:

Jay Graham, FASLA

Firm Personnel by Discipline:

Landscape Architects	6
Administrative	1
Total	7

Recent Projects:

Piedmont Retreat, Bluemont (2011 Merit Award – Virginia ASLA); Wye Hall, Wye Island, Md. (2010 Shutze Award); McLean Residence, McLean (2009 Merit Awards – Maryland ASLA); P. Street, Washington, D.C. (2009 Honor Award – Maryland ASLA); Cattail Creek Farm, Howard County, Md. (2008 Outstanding Landscape Award – Washington Spaces Magazine).

• 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, LEED AP

Firm Personnel by Discipline:

Landscape Architects	2
----------------------	---

Recent Projects:

Broad Creek, Norfolk (2011 VA ASLA Award of Merit for Design); Lake Lawson/Lake Smith Natural Area Master Plan, Virginia Beach (2011 VA ASLA Award of Merit for Planning); Grandy Village Learning Center, Norfolk (LEED Gold Certification); Tidewater Community College Joint Learning Resource Center, Virginia Beach; Southeastern Virginia Training Center Healing Garden, Chesapeake.

• Land Planning and Design Associates

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

Northern Virginia office:

22630 Davis Drive, Suite 175
Sterling, VA 20164
703-437-7907

Principals:

Bill Mechnick, ASLA
John Schmidt, ASLA
Zac Lette, ASLA

Firm Personnel by Discipline:

Landscape Architects	9
Administrative	1
Total	10

Recent Projects:

Potomac Yard Park, Alexandria; College Avenue Promenade, Blacksburg; Gordonsville Streetscape, Gordonsville; Army National Guard Readiness Center, Arlington; Hite Road Community Park, Jefferson County, W.Va.

• 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, LA, AICP, LEED AP
Bill Spivey, LA, APA

Firm Personnel by Discipline:

Landscape Architects	3
Planners	1
Technical	1
Total	5

Recent Projects:

Thalia Creek Greenway Master Plan, Virginia Beach (VA ASLA Honor Award); Colonial Beach Comprehensive Plan Update, Colonial Beach (Citizen Planning Education Association of Virginia – CPEAV); Stumpy Lake Parking Lot and Canoe/Kayak Improvements, Virginia Beach; Fort Nonsense Historical Park and Gateway, Mathews; Cape Charles Community Trail, Cape Charles.

• LSG Landscape Architecture, Inc.

1919 Gallows Rd., Ste. 110
Vienna, VA 22182
Tel: 703-821-2045
Fax: 703-448-0597
Email: cfan@lsginc.com
Web: www.lsginc.com

Principals:

Mark R. Lewis, ASLA
Mark C. Gionet, ASLA, AICP
Robert K. Esselburn, ASLA
Connie Fan, ASLA

Firm Personnel by Discipline:

Landscape Architects	11
Planners	1
Administrative	2
Total	14

Recent Projects:

Long Bridge Park, Arlington (2008 Regional Conservation Priority, Washington Smart Growth Alliance); National Gateway at Potomac Yard, Arlington; Janelia Farm Research Campus, Ashburn (2008 Honor Award, ASLA Potomac & Maryland Chapters); Reston Block 16 Apartment Building, Reston; INOVA Mt. Vernon Hospital.

• 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. Schinckel, III, PE
Thomas P. Herbert, PE
B. Taylor Gould, CLA, ASLA, APA
Kelly J. Olt, AIA
Wayne A. Sutton, III, PE
Karen M. Califano, CID

Firm Personnel by Discipline:

Landscape Architects	1
Interior Designers	2
Architects	6
Engineers	16
Planners	5
Technical	21
Other Professionals	2
Administrative	9
Total	62

Recent 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.

• Nelson Byrd Woltz Landscape Architects

408 Park Street
Charlottesville, VA 22902
Tel: 434-984-1358
Fax: 434-984-4158

200 Park Avenue South, Suite 920
New York, NY 10003
Tel: 212-260-2270
Fax: 212-260-2285
Email: info@nbwla.com
Web: www.nbwla.com

Firm Personnel by Discipline:

Landscape Architects	24
Administrative	4
Total	28

Recent Projects:

Citygarden, St. Louis, MO (2011 National ASLA Honor Award, 2011 VA ASLA Award of Excellence, 2011 NY ASLA Honor Award, 2010 Inform Award of Merit); Orongo Station Conservation Master Plan, Poverty Bay, New Zealand (2011 NY ASLA Merit Award; 2010 National ASLA Honor Award; 2009 VA ASLA Honor Award); Orongo Station Homestead Gardens (2010 Inform Honor Award; 2009 VA ASLA Merit Award); Flight 93 Memorial (2010 Designing the Parks Merit Award); Medlock Ames Winery, CA (2011 Inform Honor Award; 2011 NY ASLA Merit Award); University of Virginia Campbell Hall Landscapes, Charlottesville (2011 VA ASLA Merit Award, 2010 Inform Award of Merit, VA ASLA 2011 Award).

• Siska Aurand Landscape Architects, Inc.

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

Principal:

C. Douglas Aurand, ASLA

Firm Personnel by Discipline:

Landscape Architects	2
Technical	2
Other Professionals	1
Administrative	1
Total	6

Recent Projects:

Wells Fargo Multi-Family and Wells Fargo Office Tower Courtyards, Norfolk (LEED Gold); Mounts Bay and Southall (Kingsmill Resort) Community Swimming Pools, Williamsburg (APSP Award of Excellence, Gold); Private Residence, Virginia Beach (APSP Award of Excellence, Gold); Building P-714 Physical Fitness Center, Camp Lejeune, N.C. (LEED Gold Application); Winchester Country Club and Competitive Swimming Pool, Winchester.

• STUDIO39 Landscape Architecture, P.C.

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

Principal:

Joseph J. Plumpe, RLA, ASLA

Firm Personnel by Discipline:

Landscape Architects	14
Architects	1
Other Professionals	1
Administrative	2
Total	18

Recent Projects:

The George Washington University Square 80 Plaza, Washington, D.C. (SITES Pilot Project); GSA DARPA Headquarters, Arlington (LEED Silver anticipated); BRAC-133 Washington Headquarters Services, Alexandria (LEED Silver anticipated); Swan Point Waterfront Community – Golf Course, Marina and Resort, Charles County, Md.; Park Potomac Mixed-Use – Office, Multi-family, Retail and Townhomes, Potomac, Md.

• Timmons Group

1001 Boulders Parkway, Ste. 300
Richmond, VA 23225
Tel: 804-200-6500
E-mail: lugay.lanier@timmons.com
Web: www.timmons.com

Contacts:

Lucille C. Lanier, LA, FASLA, LEED AP
Neal P. Beasley, VCH

Firm Personnel by Discipline:

Landscape Architects	9
Engineers	200
Planners	2
Technical	35
Administrative	15
Total	261

Recent Projects:

1050 K Street, Washington, D.C. (2010 NAIOF Award of Excellence, LEED Gold Certified); Northern Virginia Community College Woodbridge Campus, Technology and Arts Building, Woodbridge (LEED Silver anticipated); Military Department Investigative Agencies Headquarters (MILDEP Headquarters), Quantico (LEED Silver anticipated); Forest Hills Park, Charlottesville; Jefferson Davis Highway/Historic Route 1 Corridor, Chesterfield County.

• 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
Engineers	1
Administrative	1
Total	5

Recent Projects:

University of Dayton Central Mall, Dayton, Ohio; Site Design for New Residence Hall Complex, Roanoke College, Salem; Hollywood Cemetery Presidents Circle Renovation, Richmond; Wright State University, Total Campus Renovation, Dayton, Ohio; University of Charleston Campus Master Plan, Charleston, W.Va.

• 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, FASLA
William R. Pritchard, LS

Firm Personnel by Discipline:

Landscape Architects	4
Landscape Designers	3
Engineers	1
Other Professionals	16
Administrative	3
Total	27

Recent Projects:

Virginia Aquarium Owl Creek Master Plan, Virginia Beach; Kellam High School, Virginia Beach (Selected for SITES Pilot Program by Sustainable Sites Initiative); JT's Grommet Island Beach Park & Playground, Virginia Beach (2010 Virginia Beach Planning Commission Design Award); Strategic Growth Area Implementation Plans, Virginia Beach; Southend Lake Holly Boardwalk Trail, Virginia Beach (2010 Virginia Beach Planning Commission Design Awards).

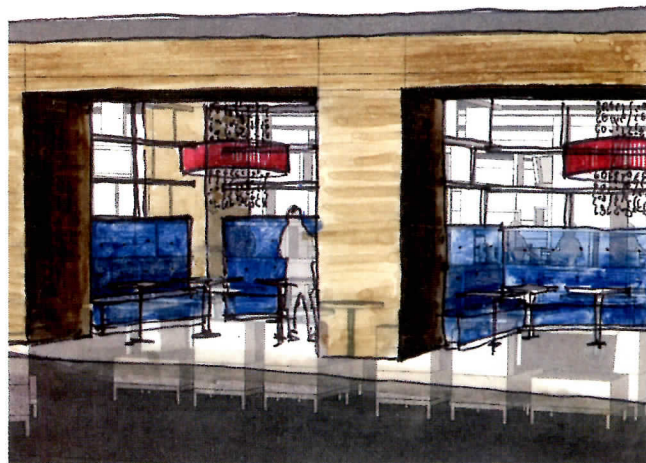
The companies listed have chosen to support the VSAIA and the building/design community through their paid participation in this directory. Contact Cathy Guske, cguske@aiaa.org, 804-644-3041, ext. 301 for information.



Architect: AECOM, National Capital Office, Arlington

Project: Social Security Administration Complex, Reisterstown, Maryland

Targeted for LEED-NC Silver, this new complex is a 538,000 s.f., rentable two-building office facility and atrium with a 1,076-car garage and separate childcare center. Tel: 703-682-4900 / www.aecom.com



Architect: Baskervill, Richmond

Project: Courtyard by Marriott Edmonton, Edmonton, Alberta, Canada

This 175,000 s.f. project features a full service Courtyard by Marriott hotel. The hotel will feature 210 guestrooms, an executive meeting center, and a full restaurant and bar. Tel: 804-343-1010 / www.baskervill.com

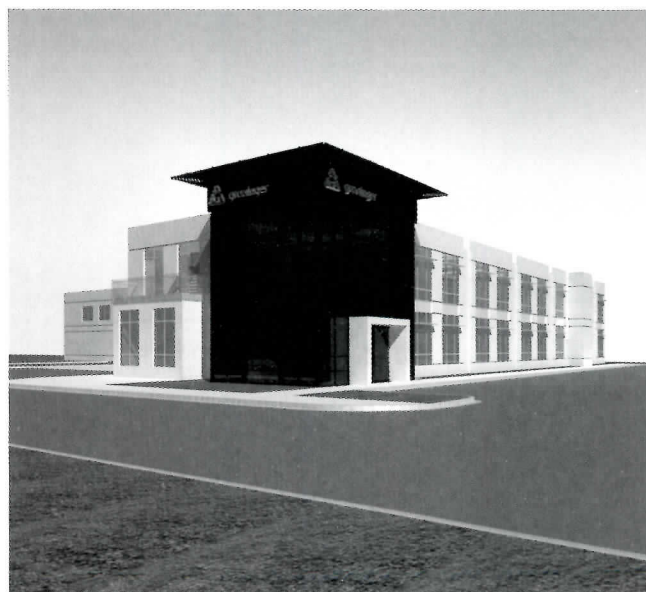
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Architect: Clark Nexsen Architecture & Engineering, Raleigh, North Carolina

Project: Bayer Crop Science Greenhouse #5, Research Triangle Park, Raleigh

This research greenhouse will contain areas for planting and storage, growth labs, and offices. The greenhouse is located above the headhouse to maximize natural sunlight. Tel: 757-455-5800 / www.clarknexsen.com



Architect: Gresham, Smith and Partners, Richmond

Project: groningen USA, Charlotte, North Carolina

GS&P is designing a new 30,000 s.f. design/build project with Cox Schepp Construction to house this headquarters and industrial space for filling and packaging solutions for the pharmaceutical and cosmetic industries. Tel: 804-788-0710 / www.gspnet.com



Architect: HKS Architects, Richmond

Project: Upper Chesapeake Health Cancer Center Addition

This multiple-phase design comprised of initial 121,000 s.f., three-level Cancer Center and future three-level inpatient bed unit, blends unique identity with existing medical campus branded image. Tel: 804-644-8400 / www.hksinc.com



Architect: Moseley Architects, Virginia Beach

Project: Academic Building, Chesapeake, VA

The 60,000 s.f. building accommodates general education programming in humanities and social sciences with classrooms, labs, performing arts spaces, offices, and storage. Tel: 757-368-2800 / www.moseleyarchitects.com

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Architect: Odell, Richmond, VA

Project: DAMAC Sales Center, Jeddah, Saudi Arabia

Inspired by modern yacht design, this iconic sales center joins a tradition of public art in Jeddah, which celebrates the city's historical relationship to the Red Sea. Tel: 804-287-8200 / www.odell.com



Architect: Dewberry, Peoria, Illinois with Zimmer Gunsul Frasca

Project: Lakeview Museum, Peoria, Illinois

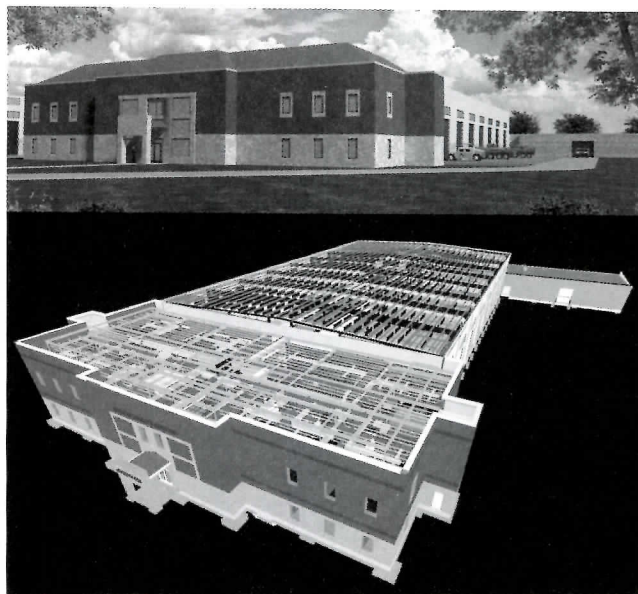
This 40,000 s.f. downtown riverfront museum will serve a range of disciplines and include built-in systems to allow for economic changeovers between exhibits. Tel: 309-282-8000 / www.dewberry.com



Architect: SK&I Architectural Design Group, LLC

Project: Avalon Mosaic, Fairfax

This 580,000 s.f., six-story building with 550 units (some two-levels), 40,000 s.f. of retail, and an 880-car garage features a club house, pool, and fitness center. Tel: 301-654-9300 / www.skiarch.com



Architect: Wiley|Wilson, Richmond with W.M. Jordan Company, Newport News

Project: USMC Collocated Training Facilities, Fort Lee

Designed utilizing BIM, this 77,000 s.f. facility will provide high-bay training space, instructional classrooms, and administrative offices and meet LEED Silver requirements. Tel: 804-254-7242 / www.wileywilson.com

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Cunningham|Quill Architects PLLC, with Terrance R. Williams, FAIA

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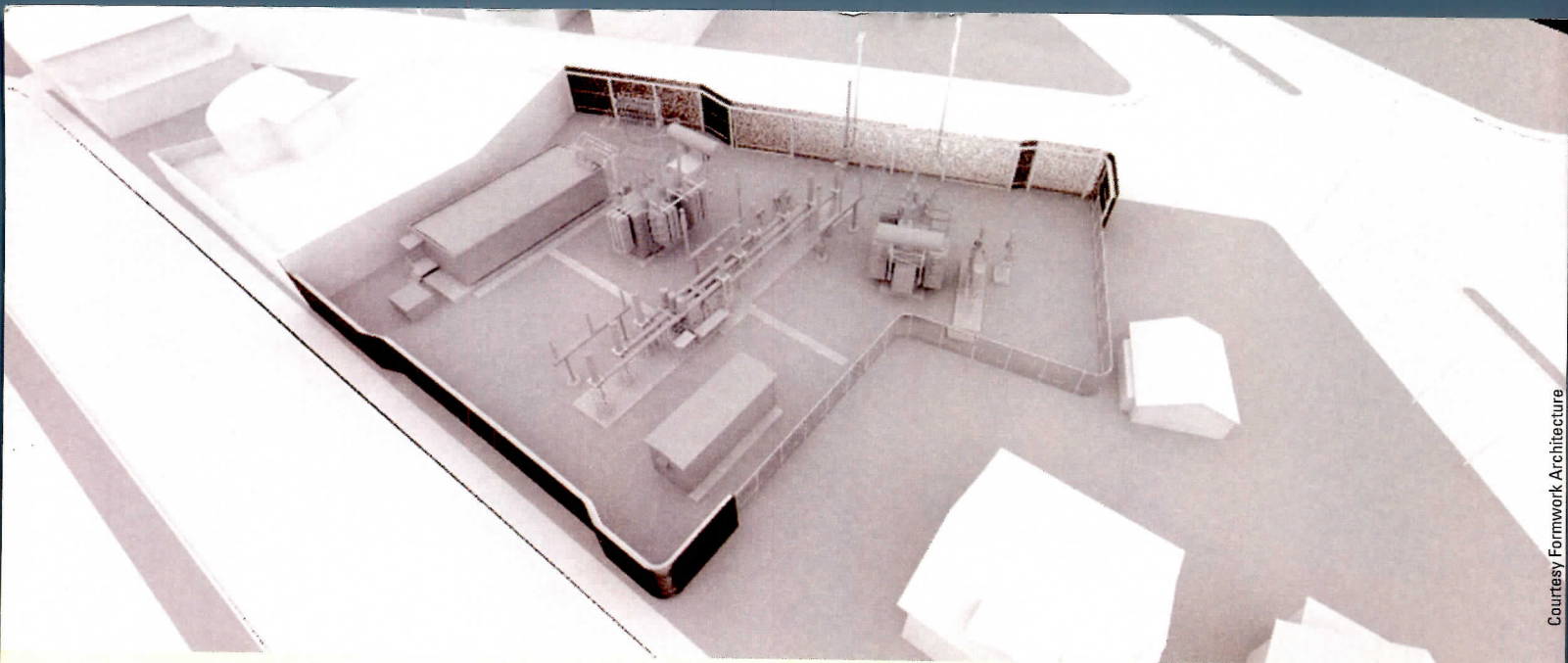


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Courtesy Formwork Architecture

Taking Note

Dominion Virginia Power and Arlington Arts transform a Clarendon substation into public art.

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Fehrmann and Formwork's design for the Clarendon power substation deploys a moiré pattern to the chain-linked fence as a way to both enclose, but not conceal an important piece of urban infrastructure.

Mind the Gaps

St. Louis-based architect Ben Fehrmann and Charlottesville's Formwork Architecture have partnered to create a new power substation enclosure for Clarendon in Arlington County. Sponsored by Arlington Arts and funded by Dominion Virginia Power, the project is a pop-up expression of the area's lost residential fabric and a nearby used tire shop.

Fehrmann and Formwork came in first in the 2010 Arlington Arts competition for a signature piece that would figure prominently the organization's Clarendon Sector plan—one of five quarter-mile zones around the major neighborhood centers and Metro stops in Arlington: Rosslyn, Courthouse, Clarendon, Virginia Square, and Ballston.

"Our plan looks at the opportunity for place-making," says Angela Adams, public arts administrator for Arlington Arts, "and this was a good-neighbor gesture on Dominion's part."

Fehrmann and Formwork's design applies a moiré pattern to the substation's chain-linked fence to enclose the neighborhood node. A series of vertical posts facing the street remain static, while cables facing the substation expand and contract. "The idea," says Fehrmann, "was that the second pattern directly correlates to the amount of energy produced by the station itself."

In creating a register of the substation's power output through the skin's moiré pattern, the architects also call attention to Arlington County's Community Energy Plan, a 2011 initiative that aims to transform the county's energy generation, storage, distribution, and use.

In articulating an environmental ethic and a public policy goal, which is largely about sorting out blurry distinctions, Adams finds a kinship with architects, who are charged with juggling thousands of factors in establishing "the lines...between architecture and art."

"To work in the civic realm," she says, "you need the skills of an architect."

—R. Tyler King

