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Architecture+Design
in the Mid-Atlantic

2014: number two

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Inform encourages open discussion of architecture and design. Opinions expressed in the magazine are those of the author and not necessarily of the Virginia Society of the American Institute of Architects.

From the editor

A Memorable Architecture Week 2014

During this centennial year for the Virginia Society of the AIA, there are, as you would expect, a plethora of observances scheduled. One, highlighted on page 39, is The Virginia Accord, scheduled for September in Richmond, which will highlight a number of social and practice-related issues facing the profession, not the least of which is creating jobs—for architects and the public they serve. (Toward similar ends, you'll find two book reviews inside also: one exploring the pedagogical processes of UVA as its interdisciplinary studios looked at water last year; another on how the design and construction disciplines can most fruitfully work together to realize imaginative formulations.)

Another set of events directed toward the general public to emphasize the value of architects and the services they provide is Architecture Week, which this year was April 5-12 leading up to Thomas Jefferson's 271st birthday, Sunday, April 13. AIA Blue Ridge held a lecture by Thomas Phifer, FAIA, in Blacksburg and held Kidstruction 2014, a free LEGO® event in Roanoke. AIA Central Virginia had a Pop-up Parking Space Design exhibition in conjunction with the Tom Tom Founder's Festival in Charlottesville. (Tom Tom is an annual independently run festival and lecture series that has come to really rock the town on TJ's birthday weekend—look it up and check it out for 2015.)

AIA Hampton Roads got people's attention with a truly well-crafted YouTube video as part of their Let's Get America Building initiative. Not to be outdone, AIA Northern Virginia sponsored a Dress for Success drive, Old Town Alexandria walking tour, and design awards exhibit and lecture. AIA Richmond, too, held its honors and awards reception that week, a series of tours, and events by the Richmond Women in Design and Committee on the Environment. For its part, the Virginia Society held its eleventh biennial Design Forum, also in Charlottesville. (More on that in the next issue of *Inform*.)

But back to what else you'll find in this issue. Because it features the annual directories of mid-Atlantic firms offering interior design and landscape architecture services, we look at how HGA designed its offices to reflect its firm culture in an article penned by that office's principal, Patrick Halpin, AIA. For a look at landscape architecture in action, we head to Maryland's Eastern Shore for a look at what South Fork principal Miles Barnard, ASLA, looks for when he collaborates with other design professionals and fabricators. Museum Medley looks at the North Carolina Museum of Art, Corcoran Gallery, Chrysler Museum of Art, and Walters Museum of Art. And Tye Farrow takes center stage on salutogenics for Design Dialogue.

In addition to a synopsis of the Design Forum, the next issue of *Inform* will bring you a touring map of Virginia's Favorite Architecture, another product of the VSAIA Centennial celebration also launched during Architecture Week. To see it now, go to the Virginia Center for Architecture site, architectureva.org.

—DEG



ANNOUNCING THE 2014 VSAIA Awards for Excellence in Architecture



The Virginia Society of the American Institute of Architects calls architects, interior designers, and preservationists to submit to the 2014 Awards for Excellence in Architecture. Visit AIAVA.org for details.

- Registration deadline: June 27, 2014
- Project submission deadline: July 25, 2014

All entries must be the work of licensed architects who have an office in Virginia OR are members of the Virginia Society of the American Institute of Architects. This includes Associate Members of the VSAIA.

Fees: VSAIA Member, Single Submission, \$190

VSAIA Member, Additional Submissions, \$160 per additional project

Not a VSAIA Member, Single Submission, \$245

Not a VSAIA Member, Additional Submissions, \$215 per additional project

VSAIA Associate Member, \$80 per project submission

Note that you must be a member or associate member of the Virginia Society AIA to receive a member discount. If you are not a member of the VSAIA you cannot receive a discounted member rate regardless of your national AIA member status.



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The HGA offices in Alexandria are a model in riverine bio-
philia, resource efficiency, and productivity.

by Patrick Halpin, AIA

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from knowing who you're working with.

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The Baltimore Design School.

Photo by Karl Connolly.



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Virginia's
Favorite
Architecture,
a tour guide.

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Contact Shanelle Calvin at (804) 237-1772 or sacalvin@aiaa.org.

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HGA Positions Itself for Growth



When HGA merged with Wisniewski Blair & Associates (WBA) in 2011, the national architecture, engineer, and planning firm considered more than just market growth in the Washington, D.C., region. Headquartered in Minneapolis with six additional offices in Rochester, Minnesota, Milwaukee, San Francisco, Sacramento, Los Angeles, and now Alexandria, Va., HGA looked for cultural fit and a shared vision for collaboration and teamwork. HGA's renovated and expanded office in Canal Center Plaza overlooking the Potomac River expresses that cultural fit while positioning itself for new business opportunities.

Traditionally strong in government and public work, the 50-person Alexandria office is expanding into healthcare, arts, and cultural work to

complement HGA's firm-wide portfolio. To meet that market growth, HGA began planning a new office space in 2013, searching potential locations throughout the D.C. area and surveying staff to determine shared workplace values. Research confirmed that the staff favored the existing location with its connection to the Potomac River, the Alexandria riverfront parks, regional biking and jogging trails, as well as its significant location at the restored river lock of the historic Alexandria Canal. Staff particularly valued the convenience of riding public transportation to work and enjoying the abundant riverfront amenities within steps of the front door.

Choosing, then, to expand into adjacent space, HGA reconfigured a 17,600-square-foot, two-level office

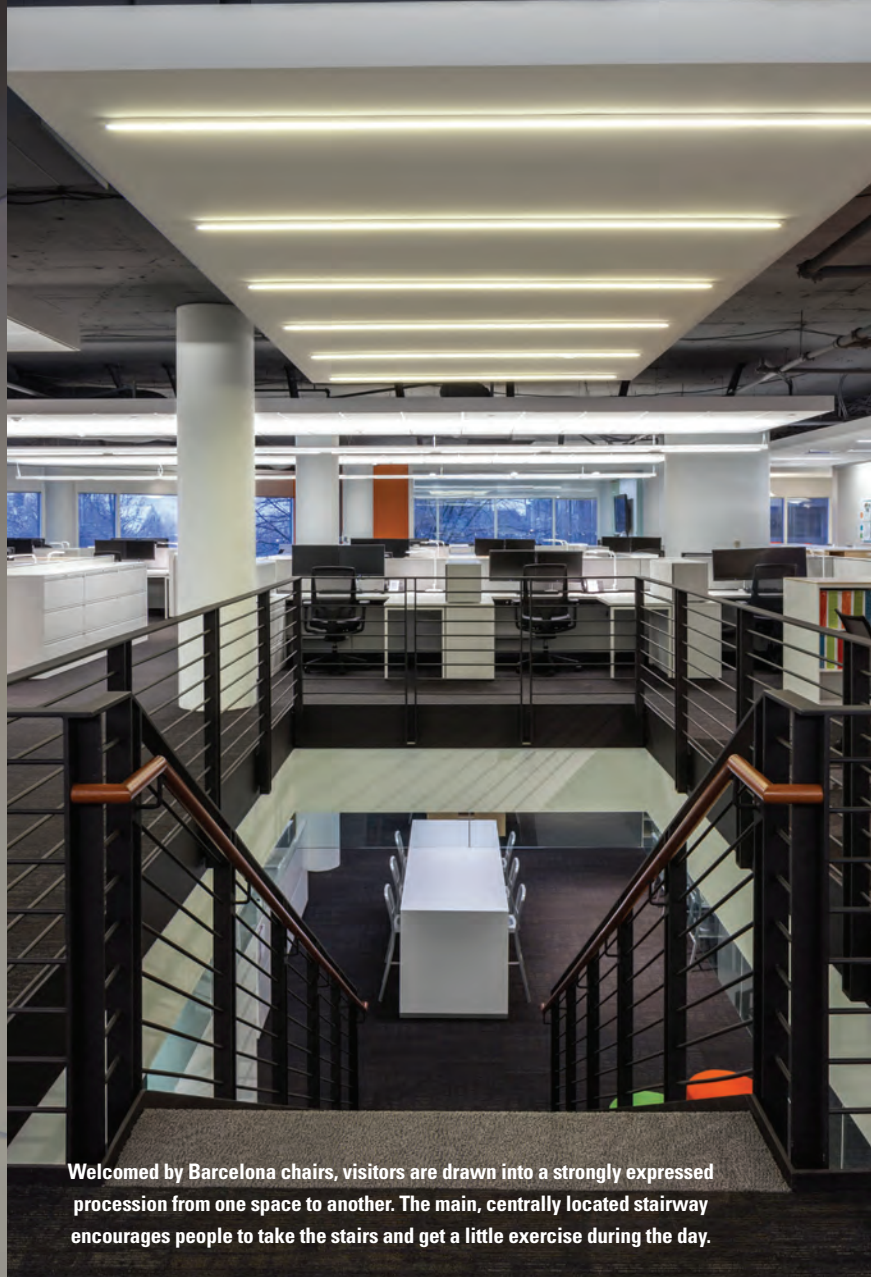
to reflect firm-wide branding while anticipating staff growth and the need for teaming. HGA applied lessons learned from its success designing offices for government agencies throughout the D.C. region to create an efficient workplace for itself.

The entrance lobby sets the tone for design and teamwork. Deep auburn reclaimed wood contrasts with the white solid surface desk, exposed painted ceilings, and polished concrete floors. Floating glass panels project images of completed work for visitors to view.

Perpendicular to the lobby is the "Boulevard," a linear circulation spine and Commons used for large meetings, client receptions, holiday parties, special events, and informal staff gatherings. Horizontal reveals along the interior wall

with Expanded Office

By J. Patrick Halpin, AIA



Welcomed by Barcelona chairs, visitors are drawn into a strongly expressed procession from one space to another. The main, centrally located stairway encourages people to take the stairs and get a little exercise during the day.



A connection to the Potomac River, with views across to the Washington heights, is one reason staff elected to stay in the Canal Center Plaza. Free access to the outdoors is refreshing.

showcase custom wood-laminate backed photographs of the firm's portfolio while three groupings of classic mid-century modern furniture provide casual seating. Lined with large windows streaming abundant natural light, the Boulevard connects the three main conference rooms to the design studio. Table groupings and kitchenette additionally

accommodate lunch seating.

Because collaboration is a priority for the firm, the open office offers a variety of small teaming spaces for impromptu meetings along the interior "Street" and "Avenue" circulation cores. Small meeting rooms on the perimeter allow private conversations. Exposed painted ceilings increase height while floating acoustical ceiling panels absorb sound over the workstations, which have lower-height partitions to provide staff views of the river, natural daylight, and each other.

A central open staircase links the first floor with the lower level and visually connects the entire office. The lower level mimics the first floor, with the inclusion of a marketing production area and design-resource library housing a high-density filing unit and large custom-



The library (above) is one functional space that sits aside, yet is easy and convenient to use. The main office area (below) opens up visual access both among the staff and between building occupants and a panorama of the river.

millwork storage unit that doubles as presentation layout space.

“The open plan helps foster collaboration between team members,” said James Polhamus, AIA, associate vice president, who has been with the firm since 1992. “People are now more visually connected to each other and have more opportunities to meet. While we steadily have been increasing cross-office collaboration since merging with HGA, the new office has allowed us to reinforce a collaborative process at home that is consistent with the overall firm culture.”

The office is designed to meet LEED® Silver through such sustainable features as LED lighting, room-occupancy sensors, low-flow fixtures, Energy Star appliances, building bike racks, and connection to public transportation. The office is tied into the building’s energy-efficient central mechanical system. Natural daylight, exterior views from every desk, and easy access to the outdoors further enhances a healthy work environment.

“The connection to natural light and sense of openness invigorate the office,” said Emily Jelinek, IIDA, LEED AP, interior designer, who joined the firm in 2010. “We have a 270-degree expanse of windows wrapping the office. Even though individual work stations are actually smaller than in the old office, they are more efficiently designed,

placing everything within easy arm’s reach. The central staircase is a striking visual focus, while the Commons has become the real heart of the office.”

HGA systematically has been renovating its seven offices, emphasizing clean details, efficient floor plans, and open work stations that express the firm’s focus on strong design. With a commitment to its surrounding neighborhood and emphasis on a positive workplace experience, the Alexandria office fits firmly into HGA’s unified focus on design and collaboration.

“The new office has helped us make the cultural transition from WBA to HGA,” said Kevin Farquhar, AIA, vice president and principal, who joined the firm in 1996. “In the original space, we felt a bit like the old firm with a new name. But now we have much more of a sense of being part of a larger national firm—a 50-person office with a 700-person team supporting us firm-wide.”

J. Patrick Halpin, AIA, is Vice President and Principal with HGA Architects and Engineers in Alexandria, Virginia.

Photos by Jim Tetro



Museum Medley

By Margaret Hancock

This spring, museums throughout the mid-Atlantic take advantage of their own works of art as exhibitions on view draw from permanent collections, bringing to light contemporary and historical groupings worth a visit..

▼ North Carolina Museum of Art, Raleigh, N.C.

ncartmuseum.org

Close to Home: A Decade of Acquisitions

Through August 10, 2014

Close to Home

presents a unique opportunity to view, enjoy, and analyze the paintings, photographs, sculptures, and mixed-media works acquired by the museum in the last 10 years.

While diverse in their mediums and subject matters, the compilation is unified by its artists and their residential proximity to the Raleigh-based museum. Each of the almost 30 works is by an artist based in North Carolina, presenting an overview of both the museum's purchases and gifts as well as the emerging and established artists of the Tarheel State.



■ Chrysler Museum of Art, Norfolk

chrysler.org

By Popular Demand

Opens May 10, 2014

As it reopens this spring, the Chrysler showcases a novel exhibition that engages the public in the curatorial process. Paintings and additional two-dimensional works chosen by curatorial staff were then narrowed down over two months of online voting. The top vote-getters earned their way on view, with the 19th century French oil painting of a woman holding a fan earning the most nods. Others selected for the diverse show include an early 20th century lamp by Tiffany Studios and an Andy Warhol serigraph of Marilyn Monroe. The exhibition coincides with the grand re-opening of the Chrysler, so exhibition goers can explore the museum's additions, peruse the reinstalled galleries, and study the Italianate architecture.



● Corcoran Gallery of Art, Washington

corcoran.org

American Journeys—Visions of Place

Currently on view

The Corcoran recently announced the acquisition of its entire collection by the National Gallery of Art, instilling a sense of urgency to visit the reinstallation of the



Corcoran's historically significant American masterpieces. Of particular note are the large-scale landscapes of Albert Bierstadt, dynamic canvases of Edward Hopper and Marsden Hartley, and sophisticated portraits by John Singer Sargent. These paintings, along with the hundreds of other American works in the collection, serve as a narrative of American art and history through 1945. *American Journeys* presents a last look at these iconic pieces hanging together in their Beaux Arts home.

◆ Walters Museum of Art, Baltimore

walters.org

American Artists Abroad: Works from the Permanent Collection

April 19–June 22, 2014

Traveling abroad remains a tried and true source of influence, inspiration, and reinvention for architects, designers,

artists, and anyone in the creative field. This small but notable painting exhibition brings the visual impact of travel to light through 21 works of American artists journeying outside of the United States during the 19th century. Of particular note are the scenic landscapes and beautiful portraits captured, as well as rarely seen works on paper by celebrated Americans John Singer Sargent, Mary Cassatt, and John La Farge. The exhibition is sure to impress. (And likely to instill the travel bug!)



inform

A W A R D S

2014

Object Design | Interior Design | Landscape Architecture

The 23rd annual Inform Awards—honoring the best mid-Atlantic designers of landscape architecture, interior design, and object design projects from the past eight years—drew 122 submissions. The jury, a team assembled by Clemson School of Architecture Chair Kate Schwennsen, FAIA, selected 13 projects for awards: 8 in the Interiors category, 3 in Landscape Architecture, and 2 in Object Design. Of those, the jury singled out one landscape architecture project for special recognition in a category they named the “Cultural Landscape Preservation Award,” the Hollywood Cemetery Master Plan in Richmond.

Our thanks go out both to the architects and related design professionals who submitted projects and to this distinguished jury.

Jury Chair Kate Schwennsen, FAIA, is a Clemson University professor and the chair of the School of Architecture. Her teaching and research focus on issues of diversity, leadership, and evolving education and practice models in architecture. Recent presentations include: “You Can’t Just Add Women and Stir” and “The Architect at Mid-(21st) Century.” She has extensive experience in practice and academia and has held many leadership positions in professional organizations, including currently serving as co-chair of the Education Commission of the International Union of Architects (UIA). Schwennsen was 2006 AIA president, the second woman to serve as the elected leader of the then-149-year-old, 80,000-member organization. She received her BA in Architecture and MArch from Iowa State University.

Mary G. Padua, PhD, ASLA, RLA, is founding chair and professor at Clemson University’s new Department of Landscape Architecture at the College of Architecture, Arts, and Humanities. She is a design educator, landscape architect, and contemporary theorist whose published research focuses on China’s post-Mao designed environments, adaptive urbanism, and the meaning of public space. Dr. Padua has been invited to lecture and conduct workshops at universities on four continents. She has more than 20 years working as a landscape architect and urban designer that involved collaborations with Weijen Wang, AIA; Pamela Burton, FASLA, and Company; Cesar Pelli & Associates; Lawrence Halprin; and Charles W. Moore. She maintains MGP Studio, a critically minded practice focused on selected projects that interrogate culture-based contemporary issues. Additionally, she is a fine art photographer and holds degrees from UC Berkeley, UCLA, and Edinburgh College of Art.

Peter Laurence, PhD, is director of Graduate Studies and assistant professor in the Clemson University School of Architecture. He studied architecture at Harvard and received his PhD from the University of Pennsylvania. He teaches design and architectural history. In 2006, Prof. Laurence’s writing on Jane Jacobs and the history of urban design contributed to the establishment of the Rockefeller Foundation’s Jane Jacobs Medals. Laurence’s research has been supported and funded in part by fellowships and grants from Clemson University College of Architecture, Arts, & Humanities, University of Pennsylvania, the Rockefeller Archive Center, the Beverly Willis Architecture Foundation, the Rockefeller Foundation, and the Graham Foundation for Advanced Studies in the Fine Arts. Prof. Laurence serves on the editorial board of Urban Design International.

Junichi Satoh came to the U.S. from Tokyo to follow his dream of becoming a rock star. A couple of decades and lots of stories later, he now lives in South Carolina, growing fruits and vegetables. When he is not at his farm, he teaches architecture at Clemson University and designs buildings, clothing, products, and more. He is the founder and the creative director of Gauche Concepts, a think-tank based in Tokyo, which owns and operates Utility Canvas Japan along with several clothing, food, and dwelling-related businesses. Since graduating from Rhode Island School of Design with a master’s degree in architecture and a BFA in graphic design, he has taught architecture, graphic design, industrial design, sculpture, and design foundations in various countries at several institutions, which include the Rhode Island School of Design, China Academy of Art in Hang Zhou, the State University of New York, and the University of Georgia.



Gensler Offices Gensler

Gensler has occupied 2020 K Street for more than a decade. Facing lease expiration and a growing staff in 2012, the principals decided to renew the lease and expand by 13,000 sf into ground floor space that had housed two restaurants. The program called for more teaming areas and spaces away from employee's desks where they could collaborate. The design solution included storefront windows to give a street-level presence and increase the firm's connection to the community.

Completed in June 2013, the 60,000-sf workplace exposes clients and guests to the design process when they walk in the door. Designers are working in an open studio space in the storefront area where passersby can see the firm in action. By knocking out a portion of the second floor, the design creates a grand atrium and a strong connection from the street through the office and up to the main workspace on the second floor. A new fabrication lab includes a 3D printer, laser cutter, table saw, and woodshop tools.

"The concept for a design studio to have physical connection to the community is very refreshing and this project does it very well," noted the jury. "The material palette of cool concrete and warm wood, set off by white planes and punctuation marks of bright colors, makes an appealing environment. The project's central circulation space, rendered in these materials and visible throughout, makes it truly inviting. Conceived of as kind of 'main street,' the lobby and vertical circulation atrium are anchored by a large platform-bench-stair that offers a place for informal conversations, non-cubicle coffee and lunches, and the display of projects."

Photographer: Michael Moran

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Gilliam Art Studio **Wnuk Spurlock Architecture**

This project, created for artist Sam Gilliam, was a former warehouse and office building in Washington's Brightwood neighborhood. With a limited budget, the client wanted a large open studio space, an office, storage, and a woodworking shop. A high-bay masonry structure encapsulated an older two-story brick building. One two-story intervention, sheathed in gypsum board, houses offices on the first floor, with storage on the second. The adjacent original brick building now houses the woodworking shop on the first floor and storage on the second. The new intervention has selective openings that allow one to view fragments of the old brick building. A bridge spanning the interstitial space between the old and new volumes connects the storage areas. A second, subsidiary, freestanding storage intervention sits within the high bay studio space.

The jury lauded the minimal and deliberate interventions and the designer's understanding of the innate beauty of the space. They called it "a great marriage between the building and the clients' needs. The design intelligence brought to bear in the transformation of this warehouse space transcended its modest materials and budget. The brick shell's gradations of raw, orange brick, and primer white painted brick was accentuated by crisp, white drywall layers, infills, and insertions that playfully reveal and juxtapose the brick's texture against smooth planes while harmonizing the rust-colored ceiling joists and silver-white corrugated ceiling/roof deck. It is the perfect foil for the artist's colorful work."

Contractor: Glass Construction

MEP Engineer: Metropolitan Consulting Engineers

Structural Engineer: Simpson Gumpertz & Heger, Inc.

Photographer: Anice Hoachlander, Hoachlander Davis Photography





NPR Hickok Cole Architects

NPR sought a connected, open, collaborative work environment within a 330,000-sf historic warehouse and addition. Visitors are now greeted by the colorful Media Mosaic that encloses NPR's largest studio. Simple materials—including steel, concrete, glass, and wood—complement the raw yet sophisticated interior. The interior radiates with end-grain wood floors and exposed plywood edges. Metal mesh, the material of a microphone, is used in the elevator cabs and ceiling.

Abstractions of sound waves in green, blue, and magenta are expressed throughout the facility as way-finding elements. The angular form of the studios is a direct expression of their acoustic properties. The space also represents the NPR's values of transparency, honesty, multiple viewpoints, and dedication to an informed public.

"The space is exciting, focused, dignified, and intelligent, just like NPR," the jury agreed. "The design is serious without being sentimental, restrained without being minimalistic. The white surfaces of this interior suggest transparency and openness, while brightening a deep plan. Juxtapositions of bright blues, greens, magentas, and oranges offer playful, lighter notes, while the occasional appearance of dark wood trim suggests the underlying responsibility and tradition of the newsmaker's enterprise."

Contractor: Balfour Beatty

Development Manager: Boston Properties, Inc.

Structural Engineer: Thornton Tomasetti

Building Envelope: Simpson Gumpertz & Heger

MEP Engineer: Dewberry

Civil Engineer: VIKI

Acoustical Consultant: Shen Milsom & Wilke

Landscape: Oculus

Studio and Theater Architect: Bloomfield & Associates

Lighting: Bliss Fasman Lighting Design



Branding: Poulin + Morris

Furnishings: Herman Miller & American Office

Historic Preservation: EHT Tracerics

Architectural Specifications: Heller & Metzger

Photography: Adrian Wilson



Baltimore Design School Ziger/Snead Architects

Baltimore Design School is a new \$19 million, 115,000-sf combined middle and high school with a focus on fashion, architectural, and graphic design. It reuses a 1914 factory building that had been abandoned since 1985 and had become a major blight in the city's burgeoning Arts District.

Working within a tight budget, the architect exposed the building's historic fabric, using modern interventions as contrast to stimulate students' curiosity about the building's history and their future. The new exterior additions are modern and restrained in expression, clearly demarcating the difference between new and old. The interior aesthetic is that of an open industrial loft where cleaned and sealed existing walls and structure are exposed to view. The building promotes a dialogue inside and outside of the classroom.

The jury pointed out that the interior design "celebrates the architecture while finding the right solutions for the new tenant. Each space in the building is designed in very open-ended ways that encourage users themselves to be innovative. This is simply a fantastic renovation and reuse of a historic factory building. Originally meant for heavy machinery, the building's structure has been exposed to monumental effect, while its rough grey concrete and brown brick materials have been juxtaposed with cool metals, chartreuse planes of color and chairs, and bright red signage."



General Contractor: Southway Builders, Inc.

Graphic Design: Ashton Design

Concrete Sink Design and Fabrication: LukeWorks

MEP and Fire Protection Engineer: Henry Adams, LLC

Civil Engineer: Gower Thompson, Inc.

Structural Engineer: Columbia Engineering, Inc.

Landscape Consultant: Lazarus Design Associates, LLC

Acoustical Consultant: Acoustical Design Collaborative Ltd.

Life Safety: Hughes Associates, Inc.

Food Service: Nyikos Associates



Choice Hotels International Global Headquarters VOA Associates, Inc.

One of the largest lodging companies in the world, Choice Hotels relocated to a new 144,413-sf building that encourages collaboration among associates, franchisees, and external groups. The result is a consolidation of staff from multiple buildings into one central location, which acts as a catalyst for interaction. As a nod to the past with a look to the future, a prominent wall features artifacts and a timeline of the organization's 75-year history. Logos of their franchised brands are displayed along the walls of the interconnecting stairway that connects the 5th through 9th floors. The transparent office spaces represent a culture of trust, where diverse groups can come together to work on common goals.

The jury commended the meticulous attention to detail in the design of these offices: "This is a great example of how interior space can positively affect people who occupy it. The plan is clear and well-organized with modestly sized cubicle areas proximate to daylight and punctuated by break-out rooms. The interior design transcends the typical corporate office environment. The warmth of wood floors and trim, and the texture of a stone-clad elevator core is juxtaposed with bright white surfaces, splashes of red carpet and yellow walls, and the glint of chrome. With carefully selected furnishings and fixtures, the hotelier's experience is brought to bear in making an inviting work environment."

Contractor: Rand Construction
Photographer: Ron Blunt Photography

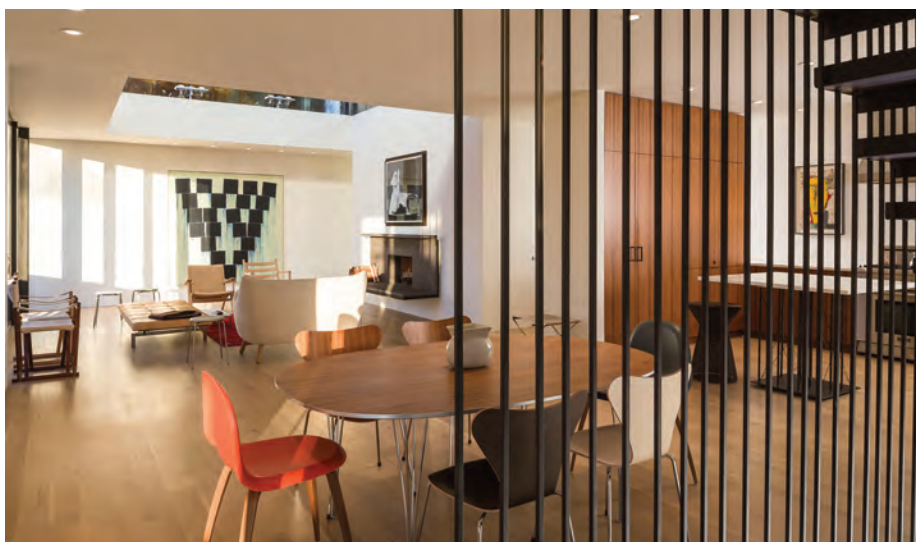




Dahlonge Residence
David Jameson Architect Inc.

Bracketed by a conceptual wicket of CorTen steel, this house is articulated as a portal to the landscape. An exterior living space is provided within the open area beneath the wicket as a counter-pressure to the steep-sloped site. The main level is veiled in stucco and acid-etched and transparent glass, providing layered contrast to the void above. The upper level glass cube and burned wood volume further the juxtaposition of the heavy and light.

The steel frame shelters the living space beneath it with powerful, primitive, and striking simplicity, the jury said: "Visible from within the house through



a room-sized skylight, the underside of the roughness and patina of the frame accentuate the feeling of shelter. Inside and out are distinct, and the fittings and furnishings maintain the overarching elemental architectural concept. There is a great dialogue between the interiors and the architecture. Furniture, fixtures, and artwork are purposefully selected and elegantly placed, reflective of the great minimalism achieved in the building. The glass volume reaching to the CorTen ceiling is beautifully, cleanly detailed, taking full advantage of the potential of the architecture."

Photographer: Paul Warchol



Casa Abierta KUBE architecture PC

The Owners are from Costa Rica, and the original suburban box—closed, dark, and divided into very small rooms—did not at all fit their lifestyle. Nor did they feel it was sufficient for their growing family. They wanted a house of openness and light where their children could be free to explore and play independently and still be within view.

Part of the challenge also was a very limited budget to completely transform the house. The solution was to create a courtyard house, with large sliding glass doors to bring the inside out and outside in. A cathedral ceiling enlarged the living room, and two new wings provide a kitchen/dining area and master suite. Ipe from the deck, warm and textured, continues into the central interior. Exposed concrete block defines perimeter walls, and a sustainable cement board serves as a feature wall. The overall result is a series of transparent interconnected spaces, filled with light. The owners can now relax, entertain, and watch their children play inside and out.

Part of the appeal for the jury was “the intelligence and relative modesty of the renovation of a small suburban house,” they commented. “The two wings in the back of the house to frame the rear yard and create a courtyard between them was the first clever move. The second was to blur the boundaries between interior and exterior by finishing the floor of the central kitchen and living space with the same wood surface as the exterior platform-deck-outdoor room. The result transforms a nondescript house and typical suburban yard into something elegant and romantic. The minimally furnished interior design allows natural flow of movement, physically and mentally. Great lighting makes the nightscape as elegant as the daytime, keeping the connection to the outside at all times. Who wouldn’t want to live on this porch?”

Contractor: Housecraft

Steel Fabricator: Metal Specialties

Photography: Paul Burke Photography



Thomas P. O'Neill Jr. Federal Office Building **Boggs & Partners Architects**

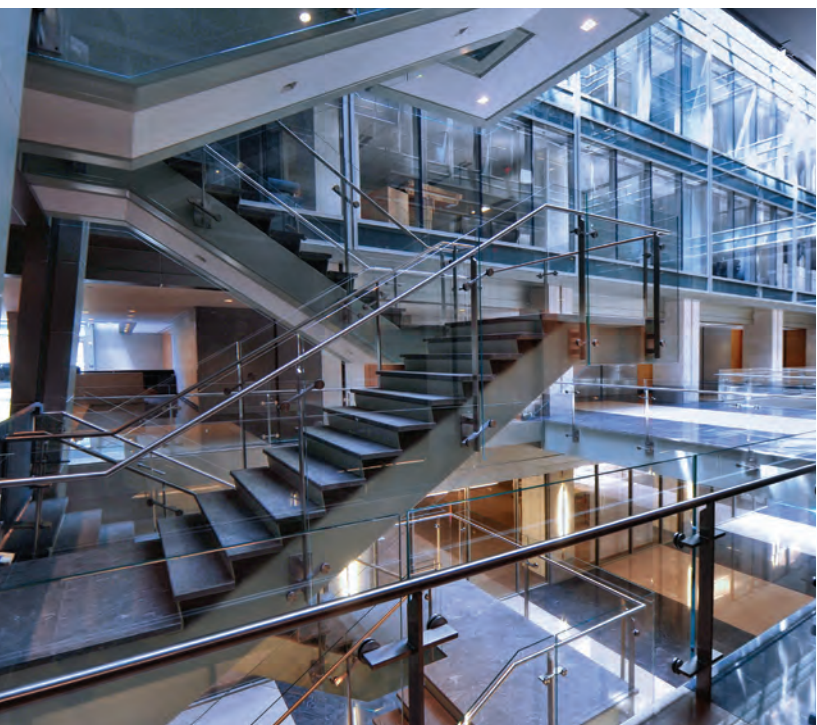
The General Services Administration wanted to convert an existing 1970s 550,000-sf building into a Class A, LEED Gold, blast-protected federal office building. The project exceeded that goal, earning LEED Platinum certification.

The original eight-story structure was a highly compartmentalized laboratory facility with limited access to natural light and views. Circulation was rigid and confusing, with no visual access to the exterior. With 95 percent of the existing structure left intact, the building is now a dynamic, naturally lit, and open office space.

The design cut into the existing floor plate to create a six-story entry atrium and a seven-story central atrium to break up the volume of the building. Glass curtain walls replaced solid limestone at the east and west façades to open the office space to the exterior. By opening up the window bays at the north-south façades and adding projections at the first and second floors, the architect defined a base for the mass of the structure. A security entrance pavilion on the north side of the building further relieves the orthogonal mass of the structure.

The jury found this retrofit to be an exemplary case study of how to “significantly improve the lives of thousands of people who work in it. A new building skin, vastly expanded window surface, and reworked interior replace a crushingly monotonous and dark plan with a much brighter and more open plan that is now oriented around much more generous gathering and circulation spaces. The before and after plans represent a remarkable transformation through the power of interior design. The few simple but precise architectural decisions made by the design team were exactly the right decisions, so smart. They transformed the giant dark floor plates into a light-filled and cogent workspace.”

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General Contractor: Turner Construction Company
Structural Engineer: AECOM
MEP Engineer: GHT Ltd.
Photographer: Michael Dersin Photography



Urban Outfitters Headquarters at the Philadelphia Navy Yard D.I.R.T. Studios

The Urban Outfitters Headquarters reclaims nine acres of the Historic Core at the decommissioned U.S. Naval Shipyard on League Island. Four corporate brands are now in one location on this corporate campus of huge masonry buildings, which the Navy left in 1996. The utilitarian pattern generated a design of sweeping paths, textured ground, and dense plantings. The strong landscape framework and rich patinas orchestrate new productive flows and unify the campus, rooting it in the site-specificity and history of the Yard.

The interaction of the design team with the Urban Outfitter founder and fashion designers was inventive and intense. Now there are enormous spaces for a growing firm and its corporate events along with more intimate places for everyday activity. Site forensics unearthed a palette of appliquéd asphalt, age-old concrete, tired brick, rusted metal, peeling surfaces, and enough residue to reconstruct this industrial-strength landscape. The team developed a salvaging strategy to harvest what most would consider undesirable detritus. No imported materials were necessary, nor desired. A network of bio-swailes diminish runoff to the river and support hedgerows that shade west facing window walls. Dry Dock No. 1 is now a dog-friendly public park. And the result is a new campus that feels as if it has always been there.



"The landscape architect implemented ecologically sensitive strategies that honored the site's industrial heritage and contributed to the local community's public realm," the jury observed. "The landscape architect successfully wove together an ambitious set of diverse elements to create a new landscape aesthetic. Re-purposed materials create new, permeable ground planes and define a strong sense of place and identity. This is an exciting collection of beautiful moments and preserved memories."

Landscape Architect of Record: Advanced GeoServices

Architect: Meyer Scherer & Rockcastle

General Contractor: Blue Rock Construction

Landscape Contractor: Turning Leaf

Photographers: D.I.R.T. studio and JJ Tiziou





Seven Ponds Farm Nelson Byrd Woltz Landscape Architects

The intent for a 140-acre cattle farm near Charlottesville was to assemble the greatest possible diversity of plants and animals native to Central Virginia. The master plan knits an existing house, garden, and surrounding pastures into an extensive array of native tree species, ecological restorations, gardens, walking trails, native grass meadows, and reforestation projects. Remediation of two distinct and severely damaged watersheds on the property has created a broad range of habitat for amphibians, reptiles, and marginal wetland plants. The ambitious botanical program has also fostered an aggressive invasive-plant management strategy.

Intimate gardens near the house balance the simpler and broader interventions in the distant landscape. The combination of garden design and ecological restoration in an agricultural setting suggests a new potential for the practice of landscape architecture whereby ecological production is equal in importance to agricultural production. Nelson Byrd Woltz reports that they are continuing to build on their research and collaboration with scientists, farmers, engineers, archeologists, and artists. Success, they contend, is based on ecologic performance, beauty, and creating an authentic engagement with people.

"Seven Ponds Farms represents the 'magic' of landscape innovation," the jury concurred. "It demonstrates the importance of research-based design, the multi-dimensionality of landscape architectural practice, and renewed perception of beauty for the 21st century pastoral rural landscape. The landscape architect employs science, art, design, and craft to understand regional and site-specific ecologies and achieve the best of all possible worlds in ecological restoration and design intervention. This project is poetic, prolific, and a perfect example of the balance between nature and human habitat."

Landscape Contractor: Jay Townsend

Structural Engineer: Nolen Frisa Associates

Pool/Fountain Consultant: Siska-Aurand

General Contractor: Alexander Nicholson

Bronze Work: Bronze Craft Foundry



CULTURAL LANDSCAPE
PRESERVATION AWARD

Hollywood Cemetery Master Plan
The Van Yahres Studio of
BCWH Architects

Situated along the north bank of the James River since 1849, Hollywood Cemetery is rich in history. Its landscape of rolling hills, stone, iron, and century old trees is the final resting place of 2 American presidents, 6 Virginia governors, and 2 Supreme Court justices. Paths wind through 135 acres of monuments, statues, buildings, fences, and tombs. Space for new burials was limited, though, and the cemetery's board wanted to update the master plan that had been in place for over a decade. The new plan affirms the reputation of an active cemetery for burial and commemoration of the dead; preserves the natural landscape, buildings, and historic structures; and addresses the cemetery's financial security.

This plan renovates Presidents Circle, the burial place of James Monroe and John Tyler, and embeds more than 1,000 columbarium niches in a new granite walk leading up to and surrounding the Circle. It also provides more than 11,000 new options for interment that were not available before and restored selected monuments, fences, and curbing.

"Hollywood Cemetery is one of three burial places in the nation that contain two presidents. Given its landscape provenance and the graciousness of its execution, this is a cultural landscape worthy of recognition," noted the jury. "With this significant cultural dimension, the landscape architect was able to rise to the challenge and provide both a revitalized landscape and financial stability. Along with restored roads and paths, the scope included new plant materials to enrich this significant American heritage site and reinforce the sense of dignity and honor it deserves."

Contractors: KBS, Messer Landscape

Photographer: SkyShots Photography





Gallaudet University Residence Hall Renovations Studio Twenty Seven Architecture

This project consists of very minor, but meaningful, insertions and modifications into existing residence halls, which are all in need of replacement over the coming years. This project is a stopgap measure to alter space that was originally designed without a full deaf-space consciousness by incorporating the principles espoused in Gallaudet University's DeafSpace Design Guidelines.

Understanding deafness not as a handicap but as a culture based on four senses, this remediation engages salient perceptions and facilitates spatial scales of signing. Repetitive and continuous architectural elements reinforce continuous visual access. For instance, collective spaces at nodes along the way to other locations encourages spontaneous social interaction among deaf individuals.

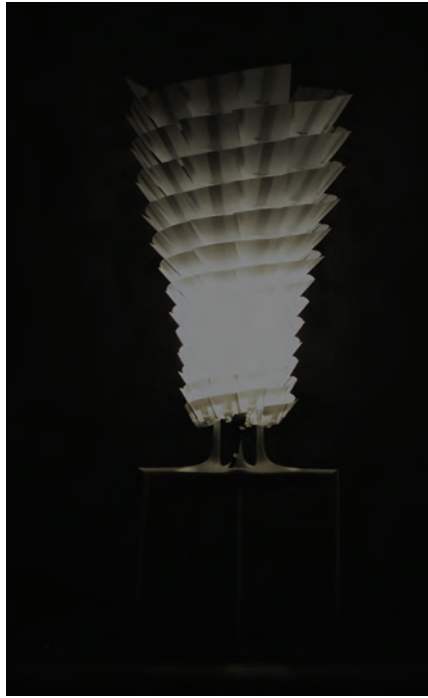
Color and floor pattern can create feelings of intimacy for smaller conversations. Placing windows at the end of building corridors reduces the sense of confinement and provides a connection to the outside. Circulation, balconies, and activity areas within multiple-story spaces can be staggered to provide visual connectivity. And in hallways, corridors, and other movement spaces, transparency into adjacent spaces allows visual access to ongoing activities.

Recognizing that designing for individuals who are deaf or near deaf can be daunting, the jury appreciated this insight into "milled insertions" to enhance visual connection. "The design, material, and finishes—along with spatial articulation and visual rhythms—define a comfortable and inviting setting," they commended. "This project, originally entered for an Interior Design award, receives an Object award for the great design and insertion of exquisite furniture-quality interventions. This design explores the enhancement of four of the five senses and evokes an awareness of relationships among occupants who share a very personal common bond."

Contractor: Monarc Construction, Inc.

Photographer: Hoachlander Davis Photography





Object #106: Lotus: A Kinetic Luminary Object Reza Mousavynejad

Lotus provides an operable mechanism to control the effect of its illumination. The object includes two parts. A blossoming luminary upper element changes the impact of the light while the lower base defines the relationship between the object and the ground and provides stability.

Aluminum and plastic parts are mechanically assembled with bolts and screws. Strong and light, aluminum provides internal structure and some of the operable mechanism. This aluminum skeleton, connected to the aluminum base also integrates the plastic parts. The transparent plastic allows the internal mechanism to operate without interfering with the light. The kinetic exterior envelope operated by this internal mechanism is made of translucent plastic to capture the effect of the light.

The base is cast aluminum while the internal structure is cut by water jet from aluminum sheets. To shape the plastic, a laserCMM machine cuts parts for the internal mechanical system and exterior envelope. It is the accuracy of the cutting machines (water jet and laserCMM) that makes it possible for the internal geometry of the movement to be executed precisely.

"This project represents the richness of various fabrication techniques: the lost-wax method, water jets, and laserCMM machine," the jury observed. "The selected materials and overall aesthetic could be construed as revisionist 21st century Bauhaus. The scale and proportion of the object's base, and the geometry of the luminaire, are well articulated. The execution and attention to detail provide rigor to the overall design process. The elegance of the assembly and the incredibly rich light cast by the movement suits its name, Lotus. It is both meditative and a great source of light."

Thesis Advisors: William U. Galloway, Howards S. Gartner, Robert J. Dunay, Steve R. Thompson

Foundry Advisors: Alan P. Druschitz, David C. Clark



Do You Trust Someone

Who Questions Your Work?

by Douglas Gordon, Hon. AIA



The pool and surround needed a complete refurbishing. Barnard custom designed every detail, down to the gate (below).

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Relationships and trust are the basis of the most productive professional partnerships. As Miles Barnard, ASLA, says of the contractors, architects, fabricators, and occasional engineer he works with directly:

“I definitely work with a good team of contractors and consultants. I trust those guys and rely on them a lot to give me feedback. When we’re in the design phase, if I’m not sure about a detail—because designers do occasionally imagine things that can’t easily be built—I’ll pick up the phone and call someone who knows what the material or dimension is that I should be considering. I rely on those individuals’ knowledge on how things go together.

“And that works both ways. Once a landscape design is under construction, I rely on those people to feel free to call me if they’re not sure about my design intent. There are contractors out there who feel that if they have to pick up the phone and call me, then it’s admitting



they don’t know the installation answer or that it would be an insult to my drawings. Well, no one can ever foresee every odd thing that will become apparent during construction. And when there’s a contractor who won’t

question me—and it’s always someone I haven’t worked with much—the problem is that they’ll try to figure it out and guess what they think I wanted to do. And, from my perspective, it seems that they always guess wrong. That is really frustrating, because all they would have had to do was pick up the phone for a five-minute call. A lot of my projects are in the area, so if we couldn’t resolve it that way, I’d run right out there.

“So the guys who call me twice a day when things are under construction are the ones I feel most comfortable working with. For instance, a paving contractor I work with will call with really minor details. He’ll say: ‘You know, I’ve pulled this radius, and it looks pretty good but it’s off by about a quarter inch and I just wanted to know what you want to do.’ Now we’re talking about a large area of paving, but that kind of call means he is as concerned about the project as I am.

“Another thing about working with crafters who are serious about their

work is that I love figuring out things together—going out to the job site and discussing with contractors the ways we could work through a problem. And we come up with a solution that isn't what I had drawn but that works and maintains the design I'd envisioned."

The quid pro quo of trust

Bernard also describes the nature of working out of Kent County, Md., which a small, close-knit collection of communities on the Eastern Shore. Especially in the last five years, work has been tight. And people look out for one another. It's not as if there was no work. Bernard was the landscape architect for 308 Mulberry with Robert Gurney, FAIA, a house renovation on the Delaware Bay that the VSAIA recognized with a 2013 Design for Excellence in Architecture Award.

In the project illustrated on these pages, Bernard collaborated with Kevin Shertz, AIA, who was working on the renovation of a home near the Chester River, a tributary of the Chesapeake. The client was interested in a natural bio-remediation feature. Next to a swimming pool, Bernard was to design a wetland with plants acting as a natural filtration system.

"It is common in Europe, but not so much here, yet," Shertz says. "Miles is very excited about doing it because it is cutting edge here, and he is using it to protect a buffer zone of the Chesapeake Bay watershed. There are many levels of our wanting to do the right thing by ourselves and by our clients. On this site, which is about 30 acres, the building itself is not within the 100-foot Critical Area Buffer adjacent to the stream. But because the property is within 1,000 feet of the shoreline, we have to worry about runoff."

"I was brought in by the clients because I was friends with the wife's father, John Gutting, who had done the original landscape before he died," Bernard added. "I got hired in large part because of those social and family ties."

"My plan was an extension of John Gutting's original one—he was brilliant when it came to designing with native plants, which is what I prefer to do as well. He had started doing a parking court with concrete pavers, and I carried those materials through in the design for the back. The client wanted a pretty substantial addition to the house, which Kevin designed."

"The pool needed rehabilitation:



The existing house and new addition blend beautifully with the landscape, due in large part to the architect and landscape architect working so comfortably together.

the decking, coping, and interior of the pool. I designed some of the pool house and all of the paving, lighting, fencing, gate, and plantings. It's a historic house, and the older part of the house is all brick, so we stuck with the brick as the primary paving material and tied it in as appropriate with the concrete pavers in the driveway."

Construction is collaborative, too

Barnard typically makes regular site visits during construction a requirement. "If the client does not want to retain me after the design is complete, I usually won't do the project. And then after construction, I am one of those people who feels that it is as much my project as theirs. It is hard for me to stay away. By the end of a good project like that, we're all pretty close, especially a project that is close by Chestertown. And the relationship continues. We are in the process of doing a project for this same client on a piece of property next door that they own."

Barnard says he doesn't often work with engineers except to get advice on reinforcing and sizing issues. He does work closely with fabricators. "Most of the water features I've done are completely custom designed, and I work with a local metal fabricator who can do anything, from a custom gate on: Tom Parker of Parker Welding. I come up with a design, show it to Tom, and ask him how it's going to work. He is incredibly smart. He built the water feature on the Gurney project out of raw steel at first, just to see how the water flows and get a sense of the dimensions. Then he fabricated the whole thing out of copper. Also, occasionally I might buy a concrete bowl from a manufacturer, such as Lunaform up in Maine, and incorporate that into some other custom work."

Integrated innovation

"I probably don't do a good enough job keeping up with all of the developments going on," Barnard says of the burgeoning field of landscape architecture R&D. "I'm a really small firm, so all my time is spent working and designing. And on the small scale that I'm working, I don't need tons of engineering to make it work. But I certainly read *Landscape Architecture* and *Stormwater* magazines. I talk to friends and colleagues and see what they are doing. And I am on the Land8.org network."

"Rainwater catchment is what I'm particularly interested in these days. I've had a couple of projects—such as the 308 Mulberry project with Gurney—where we were close to having an underground cistern where we would catch all the water off the roof and then use it for irrigation. On the mainland here, we're not really up for drinking rainwater yet. Health departments won't let us do that. Still, we have to be much more cognizant about using every drop of water that we can, and that we should be drinking rain water."

"A project that Kevin and I are working on, where the first Kent County brewery once was, I was just on site yesterday with our local environmentalist and a state environmental official because the client wants to do some innovative septic bio-treatment. We were also talking about gray-water use, and it is clear that although Maryland is innovative in a lot of areas, it is not from that standpoint. So I'm also following legislation on acceptable ways to capture and reuse gray water so there is no cross-contamination. I would really like to see things happen in that regard, and I will continue to work with fellow professionals and officials to push that technology."

Interior Design Directory 2014

• 3north

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

Principals:

Sanford Bond, FAIA
John A. Hugo, AIA, ASLA, ASID
David Rau, AIA

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	4
Architects	6
Administrative	2
Other Professionals	13
Total	28

Recent Projects:

The Grove Park Inn, Asheville, N.C.; Canyon Ranch Spa at The Homestead, Hot Springs, Va. (2014 Top 10 New Spas in North America, Fodor's Travel); Bryan Innovation Lab, The Steward School, Richmond (2014 Crystal Award, Energy & Sustainability Conference East; 2014 Governor's Environmental Excellence Award); Try-Me Gallery, Richmond (2012 AIA Honor Award); Pan American Hotel, Wildwood, N.J. (2013 IHMRS Gold Key Finalist).

• AECOM

3101 Wilson Blvd., Ste. 900
Arlington, VA 22201
Tel: 703-682-4900
Fax: 703-682-4901
Email: gay.forney@aecom.com
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Roanoke, VA 24011
Tel: 540-857-3100
Fax: 540-857-3180

Principals:

Michael Brennan, AIA
Gay Forney, IIDA
Peter Brown, ASID, LEED AP
Kevin Utsey, FAIA, LEED AP
Irena Savakova, LEED AP

Firm Personnel by Discipline:

Landscape Architects	92
Interior Designers	60
Architects	324
Engineers	2,443
Planners	330
Technical	4,507
Other Professionals	2,794
Total Firm Personnel	10,550

Recent Projects:

Martin Army Community Hospital Replacement, Fort Benning, Ga.; Stony Brook University Hospital, Long Island, N.Y.; Social Security Administration Complex, Baltimore; Marine Corps. University Research Addition and New Academic Building, Quantico, Va.

• Baskerville

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

Principals:

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Brent G. Farmer, AIA, LEED AP
Carole Hochheiser-Ross
Donald W. Tate, AIA
Bruce W. Tyler, AIA, LEED AP
Mark A. Larson, AIA
Margaret Hood
Bradley V. Richards, AIA
Burt Pinnock, AIA

Firm Personnel by Discipline:

Interior Designers	17
Architects	42
Engineers	12
Other Professionals	5
Administrative	17
Total	93

Recent Projects:

Snagajob, Glen Allen, Va. (IIDA Interior Design Excellence Award, First Place/ENR Award of Merit, Best ID Project, Mid-Atlantic); Wyndham Grand Orlando Resort, Bonnet Creek, Orlando, Fla. (Gold Key Award for Excellence in Hospitality Design Finalist); VCU Brandcenter, Richmond (Interior Design Excellence Honor, Inform; Outstanding Educational Interiors, AS&U).

• BCWH Architects

1840 W. Broad St., Ste. 400
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Tel: 804-788-4774
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Principals:

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Charles D. Piper, AIA, REFP, LEED AP
Roger D. Richardson, AIA, REFP
Charles W. Wray Jr., AIA, LEED AP
Charles Tilley, AIA, REFP, LEED AP
Mike Van Yahres, ASLA
Syd Knight, ASLA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	6
Architects	9
Planners	5
Technical	9
Administrative	2
Total	34

Recent Projects:

Virginia Commonwealth University—School of the Arts Admin Suite Renovation, Richmond (Interior Design Excellence Award—First Place); Fluvanna High School, Fluvanna County, Va. (Interior Design Excellence Award—Honorable Mention); Gayton Library Interior Renovation, Henrico, Va.

(Interior Design Excellence Award—Honorable Mention); Clover Hill Academy, Chesterfield, Va.; Waynesboro Library Interior Renovation, Waynesboro, Va.

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Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	10
Architects	93
Engineers	129
Planners	7
Technical	105
Other Professionals	80
Administrative	42
Total	468

Recent Projects:

Virginia Tech Ambler Johnston Residence Hall Renovation, Blacksburg (2013 ASID Virginia Chapter Interior Design Excellence (IDEA) Award; 2013 American School & University Educational Interiors Showcase Gold Citation; 2012 Engineering News-Record Mid-Atlantic Best Higher Ed/Research Project Merit Award; LEED Gold certification); N.C. State University James B. Hunt Library, Raleigh, Snøhetta/Clark Nexsen (2014 Stanford Prize for Innovation in Research Libraries, 2013 National AIA/ALA Library Building Award, 2013 Engineering News-Record Southeast Best Higher Education/Research Project, LEED Silver certification); Western Carolina University Health & Human Sciences Building, Cullowhee, N.C. (2013 Virginia Society AIA Honor Award, 2013 AIA North Carolina Merit Award, 2008 AIA Asheville Honor Unbuilt Award, LEED Gold certification); UNC Coastal Studies Institute, Manteo, N.C. (2014 AIA Triangle Honor Award, 2013 USGBC North Carolina Sustainable Business Award, 2013 AIA North Carolina Honor Award, LEED Gold certification).

• Commonwealth Architects

101 Shockoe Slip, 3rd Flr.
Richmond, VA 23219
Tel: 804-648-5040
Fax: 804-225-0329
Email: dvenuto@comarchs.com
Web: www.comarchs.com

Principals:

Robert Mills, AIA, CID
Dominic Venuto, CID, LEED AP
Walter Redfearn
Lee Shadbolt, AIA
Robert Burns, AIA, LEED AP

Thomas Heatwole, AIA, LEED AP
Stephen Scott
Kenneth Pope, AIA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	8
Architects	16
Planners	2
Technical	5
Other Professionals	7
Administrative	5
Total	46

Recent Projects:

VHDA Headquarters Renovation, Richmond; Gumenick Properties Headquarters, Richmond; VCU School of the Arts—The Depot, Richmond; Old Dominion Electric Cooperative Headquarters, Richmond; Rehabilitation of Central National Bank, Richmond.

● **DBI Architects, Inc.**

1707 L St., NW, Ste. 800
Washington, DC 20036
Tel: 202-872-8844
Fax: 202-872-4265
Email: jboyer@dbia.com
Web: www.dbia.com

Additional Office:

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

Principals:

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

Firm Personnel by Discipline:

Interior Designers	20
Architects	20
Administrative	6
Total	46

Recent Projects:

Telos, Northern Va.; Emergent Biosolutions, Rockville, Md.; U.S. Agency for International Development – Training Center, Crystal City, Va.; GetWellNetwork, Bethesda, Md.; Mandiant Corporation, Reston, Va. (NAIOP - 2013 Award of Merit).

● **FOX Architects, LLC**

8484 Westpark Dr., Ste. 620
McLean, VA 22102
Tel: 703-821-7990
Fax: 703-821-2270
Email: jcassaday@fox-architects.com
Web: www.fox-architects.com

Additional Office:

1121 14th St., NW, 3rd Flr.
Washington, DC 20005
Tel: 202-659-0929
Fax: 202-659-0928

Principals:

Robert D. Fox, AIA, IIDA, LEED AP
Sabret A. Flocos, IIDA, LEED AP
Jim Allegro, AIA, IIDA, LEED AP
Andy Yeh, LEED AP
J.P. Spickler, AIA, LEED AP

Firm Personnel by Discipline:

Interior Designers	49
Architects	10
Other Professionals	2
Administrative	4
Total	65

Recent Projects:

Nuclear Energy Institute (NEI), Washington, D.C. (IIDA Pinnacle Award); SAPIENT, Arlington (IIDA The Gold Award); Marriott International Headquarters Cafeteria, Bethesda, Md.; Washington Region Natural Gas Utility—SOC, Springfield, Va. (NAIOP Award of Excellence); American Forest & Paper Association, Washington, D.C. (Washington Building Congress Craftsmanship Award).

● **Glavé & Holmes Architecture, P.C.**

2101 E. Main St.
Richmond, VA 23223
Tel: 804-649-9303
Fax: 804-343-3378
Email: ebarton@glaveandholmes.com
Web: www.glaveandholmes.com

Principals:

H. Randolph Holmes Jr., AIA
Lori Snyder Garrett, AIA, LEED GA
S. Jeanne LeFever, AIA
James S. Finch, AIA Int'l Assoc. ARB
Gary M. Inman, ASID Allied Member
Andrew B. Moore, AIA, LEED AP

Firm Personnel by Discipline:

Interior Designers	12
Architects	39
Other Professional	1
Administrative	5
Total	57

Recent Projects:

Washington Hall Exhibit, Washington and Lee University, Lexington, Va. (Interior Design Excellence Award 2013, 1st Place Historic Preservation Category); Joseph W. Luter School of Business, Christopher Newport University, Newport News; Washington Duke Inn & Golf Club, Duke University, Durham, N.C.; Rugby Road Administration Building Renovations, University of Virginia, Charlottesville; Valentine Richmond History Center, Richmond.

● **INNOVATE Architecture & Interiors**

441 Washington St.
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	5
Architects	5
Administrative	2
Total	12

Recent Projects:

CHKD Entrance Canopy & Lobby Renovation, Norfolk; Veteran's Hospital Richmond OR Renovations, Richmond; Dentistry of Virginia Beach, Virginia Beach;

Wagner Macula & Retina Center (multiple locations), Coastal Virginia; Sentara Northern Va. Medical Center—Imaging & Surgery Specialists, Woodbridge, Va.

● **KGD Architecture**

1300 Wilson Blvd., Ste. 250
Rosslyn, VA 22209
Tel: 202-384-1630
Fax: 703-749-7998
Email: hsherard@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	6
Architects	8
Other Professionals	15
Administrative	5
Total	34

Recent Projects:

Transurban, Alexandria (Fairfax County Exceptional Design Award, Northern VA NAIOP Award of Excellence); Integrity Applications Incorporated (IAI), Dulles (AIA DC Award of Merit); The Tower Companies, Rockville, Md. (LEED-CI Platinum); The Aerospace Corporation, Chantilly, Va. (WBC Craftsmanship Award, Award of Merit NAIOP Northern Va., Fairfax County Tree Conservation Award); 1300 Clarendon Boulevard.

● **Moseley Architects**

3200 Norfolk St.
Richmond, VA 23230
Tel: 804-794-7555
Fax: 804-355-5690
Email: Idemmel@moseleyarchitects.com
Web: www.moseleyarchitects.com

Principals:

Jim McCalla, Jay Moore, George Nasis, Bill Brown, Steve Ruiz, Dan Mace, Jim Copeland, Bill Laughlin, Jeff Hyder, Mike Hurd, Stewart Roberson.

Firm Personnel by Discipline:

Architects	50
Engineers	34
Planners	7
Technical	69
Administrative	30
Total	190

Recent Projects:

Loch Lomond Elementary School, Manassas, Va. (VSBA Exhibition of School Architecture Gold Award); Ettrick-Matoaca Library, Ettrick, Va.; Tidewater Community College Academic Building, Chesapeake, Va.; Indian River High School, Chesapeake, Va. (VSBA Exhibition of School Architecture Gold Award); Meherrin River Regional Jail, Boydton, Va.

Interior Design Directory 2014

• ODELL

2700 E. Cary St.
Richmond, VA 23223
Tel: 804-287-8200
Fax: 804-287-8279
Email: zweierc@odell.com
Web: www.odell.com

Principals:

Jim Snyder, AIA, Chairman & CEO
Bruce Brooks, AIA, Managing Principal
Tommy Ladd, AIA, LEED AP, Managing Principal
Mike Woollen, AIA, LEED AP, Managing Principal
Dale Hynes, LEED AP, Senior Principal
Brad Bartholomew, AIA, LEED AP, Director of Design

Firm Personnel by Discipline:

Interior Designers	4
Architects	36
Engineers	2
Technical	2
Other Professionals	6
Administrative	3
Total	53

Recent Projects:

Battle Building at UVA Children's Hospital, Charlottesville; Sentara Northern Virginia Surgery Center, Woodbridge, Va.; Capital One, Richmond; Advanced Orthopedic Center II, Midlothian, Va.; VCU Labor and Delivery, Richmond.

• Perkins+Will

1250 24th St., NW, Ste. 800
Washington, DC 20037
Tel: 202-737-1020
Fax: 202-223-1570
Web: www.perkinswill.com

Principals:

Stephen Manlove, Assoc. AIA, LEED AP
Ken Wilson, FAIA, FIIDA, LEED Fellow
Diana Horvat, AIA, IIDA, LEED AP
Carl Knutson, AIA, LEED AP
Edward Feiner, FAIA, NCARB
Daniel Moore, AIA, LEED AP

Firm Personnel by Discipline:

Interior Designers	325
Architects	724
Planners	36
Other Professionals	206
Administrative	319
Total	1,610

Recent Projects:

Perkins+Will, Washington (LEED CI Platinum, ASID—Interiors, AIA Maryland—Interiors); U.S. Coast Guard Headquarters, Washington (Best Government/Public Building Project, ENR Mid-Atlantic); Commonwealth Center for Advanced Manufacturing, Prince George, Va. (Honor Award, AIA Potomac Valley; Global Best Projects Award, ENR; Best Manufacturing Project, ENR Mid-Atlantic); George Mason University Exploratory Hall Science Building, Fairfax; Schiff Hardin LLP, Washington (Award of Merit, Best Interiors Professional Service/Institutional Tenant Space, NAIOP).

• Price Studios

9 S. Harvie St.
Richmond, VA 23220
Tel: 804-823-2900
Email: afox@pricestudios.com
Web: www.pricestudios.com

Principals:

Rohn K. Price, AIA, LEED AP
Matthew H. Simpson, AIA, LEED AP
Steve Harvey, AIA
Sydnor Tetterton, AIA, LEED AP

Firm Personnel by Discipline:

Interior Designers	3
Architects	5
Other Professionals	3
Total	11

Recent Projects:

Edward White Hospital Interior Renovations, St. Petersburg, Fla.; West Creek Medical Park, Richmond; Family Vision Care, Richmond; Augusta Health Lobby Renovations, Fishersville, Va.; Salisbury Regional Airport, Salisbury, Md.

• SK+I Architecture Quorum

7735 Old Georgetown Rd., Ste. 1000
Bethesda, MD 20814
Tel: 240-479-7492
Fax: 301-654-7211
Email: pglover@skiarch.com
Web: www.skiarch.com

Firm Personnel by Discipline:

Interior Designers	5
Architects	35
Administrative	4
Total	44

Recent Projects:

Constitution Square Phases I&II, Washington (2013 NAHB Best in American Living Award, 2013 MNC BIA Great American Living Award); Foundry Lofts, Washington (2013 NAHB Pillars of the Industry Award, 2012 NAHB Best in American Living Award); Sheridan Station Phase I (MNC BIA Great American Living Awards, MNC BIA Environmental Award, USGBC DC Project of the Year); Halstead Square—The Lotus, Vienna, Va. (2012 NAHB Best in American Living Award); 1220 19th Street Entrance and Lobby Renovation, Washington (TOBY Award for Earth Building).

• Visible Proof

3324 W. Cary St., Ste. D
Richmond, VA 23221
Tel: 804-353-6300
Email: info@visibleproof.net
Web: www.visibleproof.net

Principal:

Kristi P. Lane, CID

Firm Personnel by Discipline:

Interior Designers	5
Other Professionals	2
Administrative	1
Total	8

Recent Projects:

The Martin Agency—Studio Squared, Health Diagnostic Labs—My Health Hub, Health Diagnostic Labs—Good Health Zone, Special Olympics of Virginia—State Headquarters, Tazza Kitchen, Acuity Management Solutions, Vaco.

• VOA Associates, Inc.

722 12th St., NW, Ste. 100
Washington, D.C. 20005
Tel: 202-822-8227
Fax: 202-822-3898
Email: jjessen@voa.com
Web: www.voa.com

Principals:

John Jessen, AIA, NCARB, IIDA, Managing Principal
Pablo Quintana, Associate Principal

Firm Personnel by Discipline:

Interior Designers	135
Architects	124
Planners	16
Administrative	40
Total	315

Recent Projects:

815 Connecticut Ave. NW, Washington (Award of Merit in Architecture, AIA DC Chapter; Award of Merit, NAIOP MD/DC Chapter); Choice Hotels International Global Headquarters, Rockville, Md. (Craftsmanship Award Winner, Washington Building Congress); Volkswagen Group of America U.S. Headquarters, Herndon, Va. (Award of Excellence, AIA Northern Virginia Chapter and AIA DC Chapter; Gold Award, IIDA MAC); Hampton University Proton Therapy Institute, Hampton (Institutional/Public Buildings Award HRACRE); IBM Dulles West, Herndon, Va. (Merit Award for Exceptional Design, Fairfax County Architectural Review Board).

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Landscape Architect Directory 2014

• 3north

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

Principals:

Sanford Bond, FAIA
John A. Hugo, AIA, ASLA, ASID
David Rau, AIA

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	4
Architects	6
Administrative	2
Other Professionals	13
Total	28

Recent Projects:

Monroe Park Renovation, Richmond; Canyon Ranch Spa at The Homestead, Hot Springs, Va. (2013 Top 10 New Spas in North America, Fodor's Travel); Bryan Innovation Lab, The Steward School, Richmond (2014 Crystal Award, Energy & Sustainability Conference East; 2014 Governor's Environmental Excellence Award); Jefferson Greenway Streetscape Improvements, City of Richmond; Great Shiplock Park, Richmond.

• AECOM

675 N. Washington St., Ste. 300
Alexandria, VA 22314
Tel: 703-549-8728
Fax: 703-549-9134
Contact: Ashley O'Connor
Email: Ashley.O'Connor@aecom.com
Web: www.aecom.com/What+We+Do/
Architecture/Practice+Areas/Master+Planning

Additional Offices:

1500 Wells Fargo Ctr.
440 Monticello Ave.
Norfolk, VA 23510
Tel: 757-306-4000
Contact: Correy Dietz, AICP, APA

Charlottesville, VA 22902
Tel: 703-682-4910
Contact: Rachel Evans Lloyd, LEED

Principals:

Roger Courtenay, FASLA, LEED AP
Diane Dale, RLA, FASLA, JD
Richard Dorrier, AICP, LEED AP
Alan Harwood, AICP
Mac Nichols
Ashley O'Connor, AICP
Brian Sands, AICP
Brad Wellington

Firm Personnel by Discipline:

Landscape Architects	92
Interior Designers	60
Architects	324
Engineers	2,443
Planners	330
Technical	4,507
Other Professionals	2,794
Total Firm Personnel	10,550

Recent Projects:

The Yards Public Realm Streetscape, Washington;
North Carolina History Center: Tryon Palace, New Bern, N.C.; RiverSmart Innovative Public Realm Stormwater Design, Washington; Leesburg Historic Downtown Streetscape, Leesburg; Emily Couric Cancer Center, University of Virginia Medical Center, Charlottesville.

• Ann P. Stokes Landscape Architects, LLC

440 Granby St., 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

Firm Personnel by Discipline:

Landscape Architects	3
Administrative	1
Total	4

Recent Projects:

College of William & Mary Miller Hall at the Mason School of Business, Williamsburg (2010 Palladio Award); Sentara RMH Funkhouser Women's Center, Harrisonburg, Va.; Sculpture & Memorial Garden for Seal Team 4, Joint Expeditionary Base, Norfolk; Radford University College of Business & Economics, Radford, Va.; Crossroads Pre K-8 School, Norfolk; College of William & Mary Integrated Science Center Phase 3, Williamsburg; University of Mary Washington Information & Technology Convergence Ctr., Fredericksburg, Va.; K&K Square Shopping Center, Norfolk; University of Virginia Bavaro Hall at the Curry School of Education, Charlottesville.

• BCWH Architects

11840 West Broad St., Ste. 400
Richmond, VA 23220
Tel: 804-788-4774
Fax: 804-788-0986
Email: gdavis@bcwh.com
Web: www.bcwh.com

Principals:

Robert E. Comet Jr., AIA, LEED AP
Charles D. Piper, AIA, REFP, LEED AP
Roger D. Richardson, AIA, REFP
Charles W. Wray Jr., AIA, LEED AP
Charles Tilley, AIA, REFP, LEED AP
Mike Van Yahres, ASLA
Syd Knight, ASLA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	6
Architects	9
Planners	5
Technical	9
Administrative	2
Total	34

Recent Projects:

Bucknell University Landscape Improvement Plan, Lewisburg, Pa.; University of Dayton Central Mall Renovation, Dayton, Ohio (VA ASLA Honor Award); Guilford College Campus Master Plan Update, Greensboro, N.C.; Seton Hill University Landscape

Improvement Plan, Greenburg, Pa.; Randolph-Macon College Brock Commons and Fountain Plaza, Ashland, Va.

• Clark Nexsen, Inc.

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

Board of Directors:

Chris Stone, PE, FNSPE, FASCE, LEED AP BD+C, President; Thomas Winborne, AIA, CDT, LEED AP, Executive Vice President, CEO; Peter Aranyi, AIA, Senior Vice President; William Keen, PE, LEED AP, Chief Operating Director; Greg Hall, PE, LEED AP, CFO; Sam Estep, PE, LEED AP, Operations Director; Terri Hall, PE, LEED AP, Operations Director.

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	10
Architects	93
Engineers	129
Planners	7
Technical	105
Other Professionals	80
Administrative	42
Total	468

Town of Cary Academy Street Improvements, Cary, N.C.; Triangle Brick Corporate Headquarters and Brick Garden, Durham, N.C. (2013 North Carolina Brick in Architecture President's Choice Award; 2013 National Brick in Architecture Gold Award - Commercial Corporate/Office Building Under \$10M; 2012 ASLA North Carolina Certificate of Recognition; 2012 AIA North Carolina Honor Award; Virginia Tech Upper Quad Corp of Cadets Housing Replacement (tracking LEED Silver certification); Warrior Transition Unit at Walter Reed National Military Medical Center, Bethesda, Md. (2012 ACEC Virginia Engineering Excellence Merit Award, 2012 APWA Mid-Atlantic Chapter Public Works Project of the Year, tracking LEED Silver certification); Edson & Chappo Dining Facilities, Camp Pendleton, Calif. (2013 AIA Charlotte Carole Hofener Carriker Sustainable Merit Award, 2013 Engineering News-Record California Best Government/Public Building Project, 2014 ACEC NC Engineering Excellence Honor Award, LEED Gold certification).

Landscape Architect Directory 2014

• Commonwealth Architects

101 Shockoe Slip, 3rd Flr.
Richmond, VA 23219
Tel: 804-648-5040
Fax: 804-225-0329
Email: dvenuto@comarchs.com
Web: www.comarchs.com

Principals:

Robert Mills, AIA, CID
Dominic Venuto, CID, LEED AP
Walter Redfearn
Lee Shadbolt, AIA
Robert Burns, AIA, LEED AP
Thomas Heatwole, AIA, LEED AP
Stephen Scott
Kenneth Pope, AIA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	8
Architects	16
Planners	2
Technical	5
Other Professionals	7
Administrative	5
Total	46

Recent Projects:

Richmond on the James, Richmond; Libbie Mill, Richmond;
Interbake Adaptive Reuse, Richmond; Hotel Bristol, Bristol,
Va.; Rehabilitation of Central National Bank, Richmond.

• H&G Landscape Architects, LLC

(formerly Higgins & Gerstenmaier, PLC)

A Virginia women-owned business
5701 Grove Ave.
Richmond, VA 23226
Tel: 804-740-7500
Fax: 804-740-1620
Contact: Meril Gerstenmaier, CEO
Email: information@1hg.net
Web: www.1hg.net

Senior Principal: David C. Gerstenmaier, CLARB,
ASLA, Allied Member Virginia Society AIA
Principal: Keith P. Van Inwegen, CLARB, ASLA
Senior Project Manager: Kendra C. Taylor, CLARB, ASLA

Firm Personnel by Discipline:

Landscape Architects	6
Technical	2
Administrative	2
Total	10

Recent Projects:

Washington & Lee Belfield Estate Gillette Garden
Restoration, Lexington, Va.; Virginia Historical Society
Master Plan Update, Richmond; James Madison
University Chandler Courtyard, Harrisonburg, Va.; Bon
Secours St. Mary's Guest House, Richmond; Virginia
Commonwealth University Health Systems 7th Floor
Children's Garden, Richmond.

• 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:

46169 Westlake Dr., Ste. 340
Sterling, VA 20165
703-437-7907

Principals:

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

Firm Personnel by Discipline:

Landscape Architects	9
Technical	2
Administrative	1
Total	12

Recent Projects:

Potomac Yard Park, Alexandria; College Avenue
Promenade, Blacksburg; Greater Richmond ARC Park
and Accessible Playground, Richmond; Danville Main
Street Plaza, Danville, Va.; Alder Center for Caring,
Loudoun County, Va.

• Land Studio pc

5750 Chesapeake Blvd., Ste. 203A
Norfolk, VA 23513
Tel: 757-858-8585
Fax: 757-858-2070
Email: crizzio@landstudiopc.com
Web: www.landstudiopc.com

Principals:

Carol Rizzio, PLA, AICP, LEED AP
Bill Spivey, PLA, ASLA

Firm Personnel by Discipline:

Landscape Architects	2
Engineers	1
Planners	1
Technical	1
Other Professionals	2
Administrative	1
Total	8

Recent Projects:

Ft. Nonsense Historical Park, Mathews, Va.; Norfolk
Parks and Recreation Annual Service Contract, Norfolk;
Virginia Beach Parks and Recreation Annual Service
Contract, Virginia Beach; Put in Creek, Mathews County;
Cape Charles Multi-Use Trail Phase II, Cape Charles, Va.;
Our Town Art Walk, Cape Charles, Va.

• Moseley Architects

3200 Norfolk St.
Richmond, VA 23230
Tel: 804-794-7555
Fax: 804-355-5690
Email: Idemmel@moseleyarchitects.com
Web: www.moseleyarchitects.com

Principal:

Jim McCalla, Jay Moore, George Nasis, Bill Brown,
Steve Ruiz, Dan Mace, Jim Copeland, Bill Laughlin,
Jeff Hyder, Mike Hurd, Stewart Roberson.

Firm Personnel by Discipline:

Architects	50
Engineers	34
Planners	7
Technical	69
Administrative	30
Total	190

Recent Projects:

Loch Lomond Elementary School, Manassas, Va.
(VSBA Exhibition of School Architecture Gold Award);
Ettrick-Matoaca Library, Ettrick, Va.; Tidewater
Community College Academic Building, Chesapeake,
Va.; Indian River High School, Chesapeake, Va. (VSBA
Exhibition of School Architecture Gold Award);
Meherrin River Regional Jail, Boydton, Va.

• Siska Aurand Landscape Architects, Inc.

523 W. 24th St.
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
Landscape Designers	1
Technical	3
Administrative	1
Total	7

Recent Projects:

Colonial Williamsburg Foundation-Woodlands Splash
Park, Williamsburg; Meridian at Water Mark, Chesterfield
County, Va. (APSP Gold, Commercial Pools under 2,000
sf); Princess Anne Country Club-Breakers Boulevard,
Virginia Beach; YMCA on Granby, Norfolk (Award of Merit,
HRACRE, Best Recreation/Entertainment/Hospitality); 31
Ocean Swimming Pool, Virginia Beach (HRACRE Award
of Merit, Best Master Planned).

• STUDIO39 Landscape Architecture, P.C.

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

Principal: Joseph J. Plumpe, PLA, ASLA

Firm Personnel by Discipline:

Landscape Architects	16
Architects	1
Administrative	3
Total	20

Recent Projects:

The George Washington University Square 80 Plaza,
Washington (SITES Certified Project); Freedom Park,
Arlington; The Oronoco Waterfront Residences.
Alexandria; The Flats at Atlas, Washington; Marymount
University Ballston Center, Arlington.

• Timmons Group

1001 Boulders Pkwy., Ste. 300
Richmond, VA 23120
Tel: 804-200-6500
Email: lugay.lanier@timmons.com
Web: www.timmons.com

Landscape Architect Principals:

Lu Gay Lanier, PLA, FASLA, GRP, LEED
Neal Beasley, VCH
Scott Wiley, PLA, ASLA
Frank Hancock, PLA, ASLA
Pete Price, PLA
Blake Hall, PLA, PE, LEED BD+C
Adam Kraynak, PLA

Firm Personnel by Discipline:

Landscape Architects	10
Engineers	87
Planners	2
Other Professionals	132
Administrative	31
Total	262

Recent Projects:

Bon Secours Washington Redskins Training Center, Richmond (2013 ULI Capstone Award for Building Healthy Communities, LEED Silver); Cambria at Cornerstone, Virginia Beach (National Association of Homebuilders, 2013 Pillars of the Community Industry Award for Best Lifestyle Programming, HRACRE 2012 Merit Award for Best Multi-Family Project); Main Exchange Replacement at National Naval Medical Center, Bethesda, Md. (Design Build Institute of America, 2013 National Merit Award Winner, LEED Gold); Carytown Place, Richmond (Urban Land Institute, 2013 Best Commercial/Retail Space, LEED Silver); Northern Virginia Community College Arts and Science Facility, Prince William County, Va. (LEED Gold).

• **WPL**

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

Principals:

William D. Almond, FASLA
William R. Pritchard, LS
Eric Garner, LS

Firm Personnel by Discipline:

Landscape Architects	7
Engineers	2
Technical	5
Other Professionals	9
Administrative	5
Total	28

Recent Projects:

Kellam High School, Virginia Beach (LEED Gold projected); Chesapeake Bay Foundation Brock Environmental Center, Virginia Beach (Net Zero Building projected); The Historic Cavalier on the Hill, Virginia Beach; Chesapeake Beach Fire and EMS Station, Virginia Beach (VB Planning Commission Design Awards Honor Award in Public Facilities); Pembroke Elementary School Courtyard Playground, Virginia Beach (VB Planning Commission Design Awards Merit Award in Public Facilities); The Aerial Adventure Park at the Virginia Aquarium, Virginia Beach.

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**Contact: Cathy Guske
804-644-3041, ext. 301
cguske@aiava.org**



Architect: Baskervill
Project: DuPont Community Credit Union; Harrisonburg

This branch-of-the-future design features the latest banking technology and transparency to communicate the client's brand and minimize barriers between members and staff. Tel: 804.343.1010 / www.baskervill.com



Architect: Clark Nexsen
Project: Critical Public Safety Facility, Raleigh, N.C.

Clark Nexsen is the architect for the new headquarters of the 911 call center and emergency operations center for the City of Raleigh. AECOM is associated A/E for public safety. Tel: 919.828.1876 / www.clarknexsen.com

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Architect: Dewberry, Tulsa
Project: Cancer Treatment Centers of America at Midwestern Regional Medical Center - Zion, Ill.

Dewberry is designing a 168,000-sf expansion to include 120 private Patient Rooms, a Culinary Department, and new Main Hospital Entry. Completion estimated November 2015. Tel: 703.849.0100 / www.dewberry.com



Architect: Land Planning and Design Associates
Project: Alder Center for Caring, Loudoun County, Va.

LPDA designed the landscape for this hospice facility. Focus areas included: memory walks, labyrinth, health gardens, fountains, and a green roof. Tel: 434.296.2108 / www.lpda.net



Architect: Mitchell Matthews Architects, Charlottesville
Project: Sigma Chi, University of Virginia, Charlottesville

Located in a historic neighborhood at UVA, this renovation/expansion of Sigma Chi segregates residential and social areas. A significant portion of the addition will be below grade. Tel: 434.979.7550 / www.mitchellmatthews.com



Architect: Moseley Architects, Richmond
Project: Heritage High School, Lynchburg

The design features comprehensive CTE spaces, a 2,200-seat gymnasium with indoor track, media center with social hubs, performing and visual arts spaces, and classrooms. Tel: 804.794.7555 / www.moseleyarchitects.com



Architect: ODELL, Richmond
Project: Dan Dian Rehabilitation Hospital, Beijing, China

Dan Dian Rehabilitation Hospital is focused on delivering whole-body healthcare by implementing innovative medical technology with serene healing spaces, promoting one's connection with the environment. Tel: 804.287.8200 / www.odell.com



Architect: Price Studios, Richmond
Project: Latitude Global: Albany, N.Y.

A 50,000-sf entertainment venue consisting of 11 pairs of bowling lanes, a dance floor, sports bars, kitchen, arcade, and performance theater. Tel: 804.823.2900 / www.pricestudios.com

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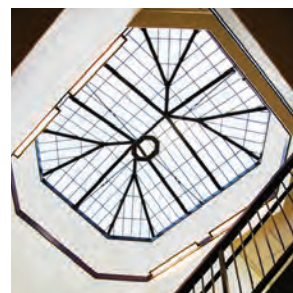


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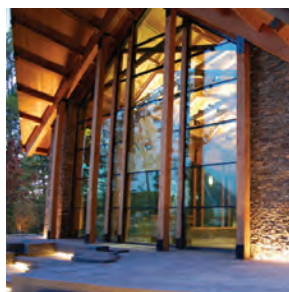


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Designing Relationships: The Art of Collaboration in Architecture

by Andrew Pressman, FAIA

New York City, Routledge

2014, 120 pages, hardback \$170, paperback \$34.95

Andrew Pressman is at it again. The author of *Designing Architecture: The Elements of Process* and *The Fountainhead-Ache*, in which he explored the relationships between clients and architects, now focuses his attention on interdisciplinary relationships in the very complex processes that go into creating architecture.

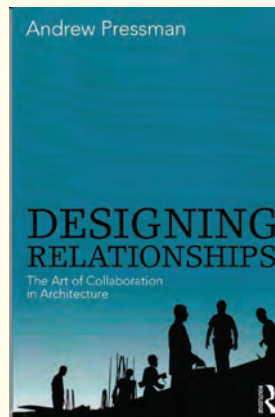
At the outset, *Designing Relationships* lays down the conundrum Pressman has set out to unravel: “it is the careful nurturing of comradeship among complementary but distinctive egos that drives creativity underlying the hi-tech algorithms that help shape complex projects.”

Having taught architecture and practiced throughout his career, Pressman brings a methodical and learned approach to his presentation. Along with many quotations to make his points palatable—from AIA Gold Medalist and teaming guru William Caudill to comedian John Cleese—Pressman hews close to reality

with constant references to design and construction teams that worked very well together on well-recognized projects and some that did not.

In very short work (barely 100 pages), *Designing Relationships* brings forth a heartening look at the future of architects, engineers, landscape architects, interior designers, and constructors working through commonly understood, mutual goals, by communicating effectively and using an array of tools, such as building information modeling (BIM)—a whole chapter is devoted to BIM—correctly. And lest one begins to believe that this book is just a string of platitudes (as was the preceding sentence), here are Pressman’s 11 principles of collaboration. They are intentionally provocative, in that each sounds counterintuitive, but once you’ve read through to this book’s conclusion, you will see why they are not.

1. Do not automatically trust your fellow team members.
2. Malignant narcissism is important for effective teamwork.
3. Work independently to collaborate better.
4. Bad ideas are essential.
5. Teamwork can dilute powerful ideas.
6. Effective teamwork is significant independent of technology and tools.
7. The best leadership is plastic, not necessarily transparent.
8. Personality can be misleading in selecting an optimal collaborative team.
9. Great design can be achieved as much by an individual as by a collaborative effort.
10. A great team could be characterized as one big unhappy dysfunctional family.
11. Collaborate with your fiercest competition.



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Catalyst: Conditions

Ghazal Abbasy-Asbagh, editor, with Rebecca Hora, Ryan Metcalf, and Matthew Pinyan

New York City, Actar D, 347 pages, hardcover, \$26.96



This compendium of studio exercises, including the faculties’ generative mission statements and research, and the most outstanding of the student design solutions, is a testament to the University of Virginia School of Architecture’s cross-disciplinary approach to the leading social issues of the day. Spanning architecture, urban and environmental planning, landscape architecture, and architectural

history, the school focused in a big way on water in 2013. *Catalyst* includes more than 70 heavily illustrated sections divided equally among the subdivisions of Crisis, Stasis, and Flux.

Along with studies of real-world situations and design interventions you will find also concepts that are fantastic and untested; some that *a priori* are impossible. The common thread is the goal of creating a better world—enough so to draw a twinge of fond recollection, for an old man, to those days when everything was possible, if only everyone else agreed to make it happen.

Nonetheless, according to editor and UVA lecturer Ghazal Abbasy-Asbagh, the purpose of this collection of student projects—as topically fresh as today’s news—is to bridge the vexing pedagogical gap between the purity of theory and the

exigencies of reality.

In this regard, there is a discussion of imagination as a product of the *fine arts* (one of Thomas Jefferson’s three categories by which he organized his library—this is UVA, after all). Fine arts have been wrongly relegated to the world of effete fantasy, this thesis goes, whereas scientific principles and empiricism have been put apart as the sole progenitor of serious thought. This is wrong thinking, according UVA School of Architecture Dean Kim Tanzer, FAIA, who writes in her introduction:

“While imagination is often viewed as impractical, the practical is too often unimaginative. The practical imagination seeks to celebrate this paradox and, in so doing, find a way to move past the regrettable dichotomy that often splits art from science, leaving both impoverished.”

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ReVisioning Virginia for the next 100 years

In addition to the statewide events that VSAIA has every year, President Jack Davis, FAIA, has launched an effort that will come to fruition in September with a special symposium, The Virginia Accord: A Re-visioning of Virginia for the Next 100 Years. The Accord will take place at the Virginia Historical Society September 19 and 20. Featured will be eight outstanding topic speakers addressing many of the critical challenges facing the built environment/design community in Virginia, including urban design, energy and environmental design, city and municipal policies, transportation impact, real estate and development, and, most critical, issues of job creation. Plan now to join your VSAIA colleagues and related professionals for an event that will conclude with attendees having the opportunity to sign The Virginia Accord. On the 100th anniversary of the founding of the VSAIA, President Davis invites you to be at the vanguard of creating an agenda for the next century of Virginia's architecture.

Following are remarks by James P. Cramer, Hon. AIA, founding editor and publisher of *DesignIntelligence*, founder and CEO of the Greenway Group, and former chief executive of the national AIA. A recipient of more than 80 awards and honors, Cramer is a Richard Upjohn Fellow of the AIA; a fellow of the International Leadership Forum in La Jolla, Calif.; and the current president of the Washington-based Design Futures Council. An educator, futurist, and business adviser, he often leads strategic retreats and facilitates sessions about "futures invention" and value-migration changes in the design professions. Among his many points of inspiration for envisioning The Virginia Accord, Davis says, was his work with Cramer on the Design Futures Council, of which Davis is currently a fellow.

James P. Cramer, Hon. AIA

My task at the Virginia Accord is to attend the sessions, pick up on the main ideas, digest those, and offer up some summary comments about what those ideas mean. And I suspect that there will be a fair amount of optimism in the presentations. Over the past year and looking forward to the next two, the supply/demand situation has totally changed for architects and engineers. All of the numbers right now are looking more positive. With that in mind, the most interesting questions as we engage with a rebounding construction market: What are the stakes that architects can raise for states, cities, and communities that will bring the most influence to bear on all of our futures? And how can that engagement raise the perceived value of architects (where perception more realistically equals reality)?

At this juncture, if you can identify all of these tangibles and intangibles, you will have a stronger and more indispensable profession. This is critical, because I think that the future of the architectural profession is unpredictable right now. Certainly, it is complex.

Therefore, what Jack is trying to do with The Virginia Accord is bring together leading minds in government, the private sector, architects, and related professionals to make real collaborative efforts toward a better future. It is not self-serving. It looks at what 100 years has meant to the profession and the possibilities the next century will bring.

At the Design Futures Council, we are far from having a common outlook. But our shared goal is to explore future scenarios. And the reason we do that is because it helps us to be nimble and agile in the face of whatever comes next. It is in these times of flux—as markets appear to be strengthening—that we must focus on the value of professional services. This is especially true as we see a blurring of boundaries in so many ways among the professions. As just one example, look at how many architects now are working as the client's representative or as the heads of facilities for the clients. As the architecture profession is branching out in so many exciting roles and responsibilities, there is a lot more collaboration that will be demanded among the design professions. That in itself is an extremely compelling reason to come to Richmond this September. And I look forward to seeing you there.

Design Dialogue

The New Test for Design | Does it cause health or disease?

By Tye Farrow

What if our health became the basis for assessing the design of every facility?

There is no such thing as a neutral space. What we build either erodes or enhances our health. Therefore, facilities must aim higher than to “do no harm.” Facilities must be designed to optimize health, a concept that is relatively new compared with our focus on minimizing the effects of disease (etymologically: dis-ease). For evidence, consider that we commonly use terms such as disease-causing or “pathogenic,” while corresponding words for health-causing or “salutogenic” are missing from our common vocabulary.

How healthy is this place? This question is intended to raise public aspirations beyond basic sustainability and walkability. Places that cause health do more than support life and maintain walkways. Health-causing places give people the energy and motivation to feel better, do better, and be better.

All too often, we see workplaces and medical facilities cause disease. In most cases, the public has become numb, or turns a blind eye to these adverse effects. Discussions about design are typically limited to matters of style or taste rather than impact on our state of mind. Very few people are capable of seeing how a place makes them feel.

It may seem like an overwhelming task to raise awareness so that people will expect more from their built environment. But in a knowledge-based economy, we cannot afford to settle for facilities that drain our spirits rather than feed our minds. What we built needs to cause health actively.



This “life style center” discourages socializing and walking. Upper windows are false; no one lives there.

If this task of changing public demand seems overwhelming, consider that societal norms have been known to shift dramatically in less than a generation. For example, smoking on airplanes was at one time considered acceptable, then it became unacceptable, and now it seems almost inconceivable. Now awareness has changed to the point that many municipalities ban smoking in public parks. This magnitude of change can happen to public demand for design that causes health, rather than dis-ease. The key to success is to make it easy for anyone to become an advocate.

Creating better critics While evidence-based design continues to have its place in decision making, people also need to develop an intuitive sense of the health aspects of design in their everyday lives.

Here are five elements you can look for when determining if a place will cause health or cause dis-ease:

1. **Variety:** Design that offers a range of experiences and a sense of discovery to stimulate the mind
2. **Nature:** Design that connects us with living, growing things and natural shapes, which make us feel better and less anxious.
3. **Authenticity:** Design that draws on meaningful local influences; the values and aspirations of the people there.
4. **Vitality:** Energetic, regenerative space that facilitates the flow of people and ideas; where people feel free to move in and out of the space.
5. **Legacy:** Design that makes a lasting contribution to health beyond basic requirements for sustainability.

Causing health is a campaign that is built on helping others to develop a critical eye and always asking: “How healthy is this place?”

Tye Farrow, FRAIC, Associate AIA, is senior partner with Farrow Partnership Architects in Toronto. He has recently presented his “cause health” call to action at conferences around the world and offers examples in his video Designed to Thrive.

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Elements from nature provide an uplifting and sheltering places Credit Valley Hospital, Cancer & Ambulatory Care Centre in Mississauga, Ontario. Farrow Partnership Architects.

Tom Urban Photography

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