



Technical Assistance Panel Report

Workhouse Arts Center

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Lorton Arts Foundation

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Workhouse Arts Center

Lorton, VA

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A Technical Assistance Panel Report

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About ULI Washington

A District Council of the Urban Land Institute

ULI Washington is a district council of ULI—the Urban Land Institute, a nonprofit education and research organization supported by its members. Founded in 1936, the Institute today has over 30,000 members worldwide representing the entire spectrum of land use planning and real estate development disciplines, working in private enterprise and public service.

As the preeminent, multidisciplinary real estate forum, ULI facilitates the open exchange of ideas, information, and experience among local, national, and international industry leaders and policy makers dedicated to creating better communities.

ULI’s mission is to provide leadership in the responsible use of land and in creating and sustaining thriving communities worldwide. ULI Washington carries out the ULI mission locally by sharing best practices, building consensus, and advancing solutions through its educational programs and community outreach initiatives.

About the Technical Assistance Panel (TAP) Program

The objective of ULI Washington’s Technical Assistance Panel (TAP) program is to provide expert, multidisciplinary advice on land use and real estate issues facing public agencies and nonprofit organizations in the Washington Metropolitan area. Drawing from its extensive membership base, ULI Washington conducts one and one-half day panels offering objective and responsible advice to local decision makers on a wide variety of land use and real estate issues ranging from site-specific projects to public policy questions. The TAP program is intentionally flexible to provide a customized approach to specific land use and real estate issues. Learn more at <http://washington.uli.org/TAPs>.

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Panelists, LAF staff and stakeholders participate in briefings on the first day of the panel.

CEO, Visit Fairfax; Bill Reeder, Dean, College of Visual and Performing Arts, George Mason University; Laura McKie, Chair, Museum Advisory Committee; Irma Clifton, President, Lorton Heritage Society; and Tamra Ferreira, Coordinator-Fine Arts, Fairfax County Public Schools Instructional Services Department for their additional briefings to the panel, which provided a comprehensive view of all of the efforts being undertaken on the Workhouse site and in surrounding areas. Finally, the panel was also very grateful to have the benefit of input from other stakeholders, residents and public officials who attended the opening and/or closing sessions of the panel.

The findings and recommendations provided in this report are based on the collective expertise of the panel and information learned from the briefing materials, site tour, stakeholder presentations, and roundtable discussions conducted during the panel's one and one-half day effort.

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Foreword: Overview and Panel Assignment

The Workhouse Arts Center is a creative community and arts education center located on the grounds of the former D.C. Workhouse correctional facility in the Mount Vernon District of Fairfax County. The Workhouse Arts Center is operated by the Lorton Arts Foundation, Inc. (LAF), a non-profit corporation that leases the 53-acre site from Fairfax County and has complete responsibility for the renovation of the site's historic buildings, the development and execution of programs, and the funding of both programs and facilities. The mission of the Lorton Arts Foundation is to:

- (1) Renovate, adaptively reuse and preserve the historic structures of the former Workhouse correctional facility, and
- (2) Create and grow an arts center and community that fosters a diverse offering of arts, arts education, entertainment and social experiences for people of all ages.

In the eleven historic buildings that have been renovated to date, the Workhouse Arts Center rents gallery and studio space to more than 100 professional and emerging artists and operates two central galleries, a café and gift shop, a Youth Arts Center that includes a small theater, state-of-the-art glass and ceramics studios, and an administrative building. The Workhouse Arts Center offers over 150 classes each quarter on a broad spectrum of art disciplines that cater to both youth and adult audiences. Future plans for the Workhouse include a 900-seat events center, a 1000-seat amphitheater, a 300-seat premier theater, restaurants, artist colony apartments, a music barn and a garden/horticultural area.

The LAF faces a number of challenges related to its mission. Most significant among them is a sizable financial obligation: LAF has assumed approximately \$52,000,000 in debt to renovate the site and currently is not producing enough revenue to satisfy debt service, finish the planned renovations, maintain its current facilities and sustain the Arts Center's programs. A related challenge is the fact that neither the Workhouse Arts Center nor Lorton are known as significant destinations in the D.C. region, and the limited supply of nearby accommodations and restaurants is viewed as a barrier to the Workhouse growing into a major attraction. Similarly, the Workhouse must compete as an arts center with nationally ranked facilities such as the Corcoran, and Wolf Trap, regional facilities such as the Hylton Performing Arts Center in Manassas and Artisphere in Arlington, and facilities providing artist space such as the Torpedo

Factory in Alexandria, Brookland Artspace, the Jackson Arts Center, Visarts and others.¹ Finally, the utility and maintenance costs related to the site’s historic buildings are sizable and growing, adding to the ongoing financial challenge faced by LAF.

Questions to be Addressed by Panel Members

The central “problem” for the Technical Assistance Panel relates to the land use considerations that may constrain LAF’s ability to accomplish its mission. The ULI assignment is to address these inter-related challenges:

- **Financial.** Briefly stated, the revenue generated from studio rentals, Workhouse programs and fundraising is not sufficient to service the bond debt and cover operational expenses. How can the LAF increase revenues or otherwise tackle its financial challenge?
- **Destination/Marketing.** Given that the Workhouse is not a “destination” in itself, what is the best approach to creating it as an “attractor” in the short term and the longer term?
- **Facilities costs.** Given the dispersed nature of the Workhouse campus and its excessive facilities and energy costs, what options should LAF explore to reduce costs?
- **Land use.** Taking into account the above issues, what land use changes should be considered on the Workhouse campus and/or on immediately adjacent Fairfax County land that would make a difference in ensuring the viability of the Workhouse?

¹ A map showing the competing studio spaces, performance spaces, arts centers, and related venues is available at <http://www.communitywalk.com/artdc>.

Findings and Recommendations

It was clear to the panel that the Workhouse Arts Center has very strong underpinnings for a creative campus. The existing facilities are high-quality and the property's architecture and history make the Workhouse Arts Center distinct from other comparable venues. The panel viewed the proximity of the Workhouse to the Town of Occoquan and to the network of regional parks and trails in southern Fairfax County as an asset, and noted that the highly professional and diverse staff team at LAF was a significant strength. Although the recession has added to LAF's challenges, the panel felt that demand for this type of arts center is likely to increase over time, given what they perceive as a regional and national trend toward arts in daily life. Overall, the panel emphasized that LAF has accomplished a great deal thus far and has built a strong foundation for a high-caliber arts destination.

In attempting to address the questions posed to them by the Lorton Arts Foundation, the panel arrived at three overarching recommendations that each relate to a number of the challenges faced by the Workhouse: 1) Develop a more focused strategy; 2) Create a distinct brand, and 3) Transform the campus into a great place.

1. Develop a more ***Focused*** Strategy

The Workhouse Arts Center is at a turning point. There has been a great deal of progress and a number of notable changes since the original plans for the Workhouse were developed in 2004. Given how far along the renovation effort has come, it may be time for LAF to reorder its mission statement and focus its resources on developing and growing the existing Arts Center, rather than on future renovations and expansions. The panel notes that the core capacity and strength of the Workhouse is to operate an arts center and that focusing too much on further expansions could potentially detract from the strong foundation that LAF has already built in the existing center. For this reason, the panel suggests putting new buildings on the back-burner for the near term. It appears that LAF could go a long way toward achieving its mission using the buildings and facilities that are currently completed or underway.

Especially given the flaws that are now understood about the original financial model, the panel believes that the time is right for LAF to develop a new Strategic Business Plan. A business plan would allow the organization to identify revenue-producing and self-sustaining programs and strategies that would have the greatest impact with regard to raising the visibility of the Workhouse. One potential avenue for funding a Strategic Plan is through a grant with the

Fairfax County Arts Council, which offers organizational development grants for arts-related nonprofits.²

2. Create a Distinct Brand

With regard to LAF's goal of transforming the Workhouse Arts Center into a major destination, the panel views the primary target audience for the Workhouse as those living in the 10 – 15 mile radius around the site. A more localized marketing strategy is more likely to lead to higher patronage and attract more repeat customers, helping to strengthen the long-term relationship between the Workhouse and the surrounding community. In the marketing and branding materials, there is an opportunity to put a spotlight on the characteristics that set the Workhouse apart from its competitors, including the positive elements of the history of the site as a prison, historically significant prisoners such as women suffragettes, musicians and writers, and the themes of reformation, self-sufficiency and sustainability. A rebranding process might be necessary to better emphasize these themes and to develop a memorable brand that could be used on signs and banners throughout the property and on brochures, the website and other marketing materials.

3. Make a Great Place

Central to the success of all of the programs on the Workhouse site will be the LAF's ability to create an inviting atmosphere on the campus. LAF should develop the quad and the Event Center as the central gathering places for the campus and use landscaping, banners, sculpture, art installations and similar elements to draw people from the parking area toward the heart of the campus. While LAF has plans for additional renovations and buildings on the perimeter of the property, the panel recommends that they focus the majority of their events and activities on the central campus.

With regard to landscaping, signage, sculpture and other artistic treatments on the site, the panel recognizes that there are constraints on what LAF can do based on the property's listing in the National Register of Historic Places and designation by the County as a Heritage Resource. While these regulations are important to honoring the history of the Workhouse and preserving it for future generations, there are some design solutions that will be critical to the

² <http://www.artsfairfax.org>

Arts Center’s success and that will help ensure that people can continue to visit and experience the site into the future. Specific examples are provided throughout the report but overall the panel suggested that the LAF “be assertive” regarding key design elements and make a case for site improvements deemed essential to making the historic site thrive.

With these three overarching points in mind, the panel developed specific recommendations in five key areas: Placemaking, Program Expansion, Events/Rental, Facilities and Fundraising.

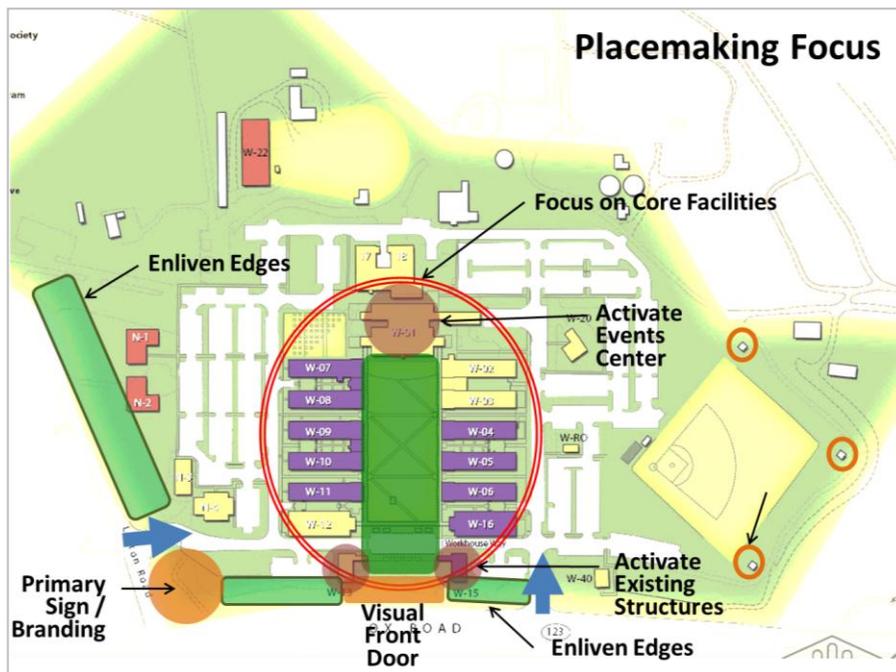


Placemaking

The first step in creating an active “heart” in the center of the campus is to make the quad more inviting. LAF could use banners and place sculptures throughout the property to create a colorful and artistic environment. Although the simple design of the grassy quad conforms with the historic landscaping of the property, some shrubs, flowers or planters would help “soften” the feeling of the former prison quad. Decorative and human-scale lighting is another design element that could help give the quad a more welcoming and distinctive appearance.

Given the mission of the Workhouse Arts Center, there is an opportunity for the LAF to include the studio artists and volunteers in the process of designing the quad. Workhouse artists could design artistic benches along the walkways, sculptures for display in the quad, or decorative banners at the gallery entrances. Especially given the fact that family-oriented events are likely to be a major attractor for the Workhouse, sculptures and art should be as interactive as possible. Many cities use “playable” sculptures in public spaces to simultaneously activate and beautify spaces.

The Event Center has great potential to serve as the primary gathering place and social center of the Workhouse. The panel recommends expanding the current design for the Event Center patio to accommodate outdoor seating and music performances (e.g. small bands, quartets,



etc.). While the current location of the Arts Center café makes it easy for visitors to find given its proximity to the parking lots, it does not help draw people through the Center nor does it feel like a space designed for use by visitors and artists alike. The panel recognizes that the LAF has plans to expand the café and make it more inviting, but recommends that they move the location to the Event Center space. The new café/lounge should have coffee, wireless, wine/beer, restrooms and comfortable seating, so that parents choose to wait there while their children take classes, visitors stop mid-way on their gallery-tour, and studio artists come for breaks and to socialize. This space should serve as what is often called the “third place” (first: home, second: work, third: social gathering). By placing it in the front corner of the building, the café/lounge could be designed such that it remains independent from the main event space and, if in the future the Evens Center needs to use the entire building, the cafe could be relocated.

With regard to placemaking, improved brand identifiers and signage along Ox Road (Route 123) is critical to making the site more visible and to promoting the Workhouse to the thousands of local and regional travelers who pass by the property each day. Based on the prior recommendation about focusing marketing efforts on the 10-15 mile area around the Workhouse, the panel suggests that more visible signage on the front of the property should be a priority over new signs on the interstate. Creating a more defined gateway to the site at the



Examples of distinctive and visible signage

corner of Lorton Road and Ox Road would help improve accessibility and, along with landscaping on the perimeter of the property, would help define and enliven the edges. Again building on the core strength of the Arts Center, LAF could work with the artists to create sculptures for the entryway or even embellish the guard towers as iconic structures that both celebrate the site’s history and advertise the Arts Center. If historic preservation regulations won’t permit this type of enhancement, sculptures or embellishments could be displayed only temporarily or seasonally.

The panel recognizes that many of these placemaking recommendations may be challenging to implement due to the historic designation of the property. The following three examples show how it

is possible for innovative, adaptive reuse to occur in historic buildings. Each of these case studies maintains the rich architectural, cultural and historical heritage of a site while also creating a more modern and appealing place that functions well for a contemporary use.³

The Liberty Hotel - Boston, Massachusetts

This luxury hotel, built in 2007, was originally a jail that was built in 1851, housing some of Boston's most notorious criminals. The jail, which was shut down in 1990, is listed in the state and National Registers of Historic Places and one of the requirements for the reuse of this building was that the traditional elements be preserved.

While a lot of the historic elements of the jail have remained, there have been a number of changes that have been allowed in order to make this space useable as a hotel. The central rotunda, windows and jail 'catwalk' are featured in the hotel building and a museum on site details the history of the building. The interior, however, was redesigned into a modern hotel. One of the reasons these changes were allowed was due to the fact that this building had been empty for almost a decade before decisions were made on how it should be reused. Since most people had never set foot in the building, redeveloping it was seen as a way to draw attention to the history of the building. The designers of Liberty Hotel proposed to celebrate the history of the building instead of masking it, which was critical to their proposed design being selected.⁴



³ Case Studies courtesy of Patricia Zingsheim, ULI Technical Assistance Panelist, with research assistance from Lauren Benson, Intern, DC Office of Planning, University of Sydney – Washington, D.C. Internship Program 2012

⁴ http://www.libertyhotel.com/the_hotel/history.html; http://www.usatoday.com/travel/hotels/2007-10-27-historichotels_N.htm

Ghirardelli Square - San Francisco, California

Ghirardelli Square, located near Fisherman’s Wharf in San Francisco, is considered one of the



first successful adaptive reuse projects of an industrial site in the United States. Operating as a chocolate factory in the 1890s, the property is listed on the National Register of Historic Places and was redesigned into a retail center in 1964 and renovated again in 2006. The building features retail, restaurants, a courtyard with trees and fountains, and an ice creamery where some of the original chocolate making equipment can be viewed. Fairmont Heritage Place, a private residence and club located in the original factory space, features the historic brick walls and windows yet is modernly renovated and includes a number of outdoor areas with contemporary landscape designs and seating.⁵

Faneuil Hall Market/Quincy Market – Boston, Massachusetts

Faneuil Hall is an adaptive reuse of three separate 19th century buildings into an urban



marketplace located on Boston’s waterfront. Founded in 1742, the current use blends the history of the site with the modern environment, featuring retail shops, restaurants, food carts, market stalls and buskers along the cobblestone promenade. When the architects took on the renovation project in 1976, the buildings were dilapidated and it was recognized that renovation and redesign were the only way to preserve the buildings and make them accessible as a public and cultural amenity. Major changes included the addition of glass atriums that expand the interior space, new paved walkways, extensive landscaping and artistic light posts.⁶

⁵ <http://www.bizjournals.com/sanfrancisco/stories/2006/11/27/story2.html>; <http://www.ghirardellisq.com/visitor-info/history/history>

⁶ <http://www.faneuilhallmarketplace.com/>

Program Expansion

During the briefing sessions, the panel learned that the Lorton Arts Foundation already has a number of strategic partnerships with organizations and agencies that have the potential to help LAF meet its goals. In particular, the panel saw potential for expanded partnerships with Ft. Belvoir, through a military discount program or wounded warrior arts classes/exhibitions; with area realtors who could potentially stage homes with Workhouse art; and with Fairfax and Prince William County public schools that might outsource art courses and after-school programs to LAF. There is also an opportunity to take advantage of the Workhouse's proximity to the Town of Occoquan by programming events in tandem with the popular Occoquan River Festival and Craft Shows. Another strategic partnership that the panel recommends expanding is with George Mason University. While LAF already has a relationship with the GMU College of Visual and Performing Arts, LAF could work with other departments such as history or gender studies (students could work on interpretive signage and the Workhouse museum), marketing (students could develop and conduct patron evaluations and help develop promotional campaigns), or the business school (students could help individual artists develop business plans).

With regard to programming, the panel supports the plan currently underway to revamp the Workhouse Arts Center website in order to make it more accessible and to keep it constantly updated with news, classes and events. While it is most important that LAF focus on maximizing the use of their existing programs and facilities, there may be strategic opportunities to explore the feasibility of new programs that meet specific untapped needs in the region. For example, lifelong learning programs will attract the growing retiree and baby boomer population. There may also be an untapped market for classes in the high-tech arts such as graphic animation and digital illustration. Last, the panel notes that one of the characteristics that sets the Workhouse apart from its more-urban competitors is an abundance of space. LAF could take advantage of this competitive advantage by creating class or studio space for large-scale arts and crafts, such as wood working, bronze casting or welding.

A museum that illuminates the rich history of the Workhouse is a critical component of the project, and fits well with the educational purpose of the LAF. The remaining un-renovated jail building within the quad still retains original cells and other physical characteristics from the facility's historic use; this is critical historic fabric that should not be lost, strongly suggesting that this building should house the museum. It is important that the museum be located with the other active uses on the property, so that it is not overlooked by visitors nor drawing

visitors away from the central Workhouse area, and that displays are lively and interactive. The panel has some concerns about fundraising for the museum being conducted independent of the rest of the project, since the prospective donors are likely to be the same. This suggests that the museum not be a separate entity from LAF but should be developed in coordination with overall objectives. A critical next step for the museum is the development of an advisory panel of museum and subject matter experts who can contribute to the shaping of strategic, business, and fundraising plans for the Workhouse museum. Since the Workhouse played an important role in the suffragist movement, a good target date for opening the museum would be 2020, the centennial of U.S. women receiving the right to vote.

Events/Rental

As part of the earlier recommendation to prioritize the use of existing facilities over new ones, the panel suggests that the LAF pack the events calendar with revenue-producing events that take place on the central quad, in the main gallery, and in the Event Center upon its completion. Frequent events such as farmers markets, summer movie nights, seasonal fairs, holiday markets and fall festivals have tremendous potential to generate funds and create a crowd of “regulars” at the Workhouse. The large tent that LAF owns is a huge asset that should be put to regular use on the central quad. The panel also supports the LAF’s pursuit of campus-wide Alcohol Beverage Control (ABC) permitting, which would allow visitors to buy a glass of wine in the café and enjoy it as they toured the galleries. This recommendation was reinforced during the panel’s walking tour of the site when a visitor to the Workhouse was overheard saying, “I just need a glass of wine in my hand and I’m in heaven.”

The panel recommends that LAF not surrender control of the Event Center to an operator through a lease agreement, but instead use a management contract that would retain more control over the space for LAF. An operator lease may limit the LAF too much from using the space regularly for events that support the Arts Center. While it is clear that weddings and other large-scale events have the potential to generate much-needed revenue, the panel thought it was important that the space be used more frequently for activities that relate to the Arts Center’s mission, such as craft shows, holiday markets, and donor banquets.

Facilities and Energy

As noted earlier in this report, the Lorton Arts Center should focus on better using the existing renovated facilities and less on renovating additional space. The remaining un-renovated space should be secured to prevent water and other environmental damage and then “banked” for the future. The Foundation should consider requesting Fairfax County to take on the role of stabilizing and maintaining these facilities as a way to preserve the County’s historic property. Removing upkeep of these facilities from the Foundation’s responsibility will allow the Foundation to save on its facilities budget.

The Lorton Arts Foundation asked the panel to think specifically about ways to lower the energy costs associated with the buildings on the Workhouse site. The panel began by estimating the Workhouse Arts Center energy usage to determine how it compares to other similar facilities. In 2011, the Workhouse used approximately 73,000 square feet of space and had an energy budget of \$204,012, indicating a per square foot cost of \$2.79 for electricity and natural gas. The Workhouse will use approximately 105,500 square feet of space after it opens its newly renovated buildings in 2012. Using the \$2.79/square foot cost, its energy bills are expected to grow to an estimated \$295,000.

Based on analysis of January 2011 utility bills, electricity costs at the Workhouse are \$0.10/kWh and natural gas costs are \$1.00/therm. Using these costs, the energy use for the Workhouse was calculated at approximately 140 thousand BTUs the table below compares the Workhouse buildings to other land use types.

Average Energy Use (thousand BTUs, or kBTUs, per square foot) by use type ⁷	
Workhouse Arts Center (estimated)	140 kBTU/square foot
Commercial buildings	85 kBTU/square foot
Office buildings	87 kBTU/square foot
Public Assembly	93 kBTU/square foot
Education	75 kBTU/square foot
Food Sales	188 kBTU/square foot
Laboratories (for comparison to arts studios)	100 kBTU/square foot
<i>(all comparison land uses are averages of properties located in the South)</i>	

⁷ Workhouse Arts Center estimate calculated by Technical Assistance Panelist Stephen Walz; other averages from 2003 data from the US Energy Information Administration’s Commercial Building Energy Consumption Surveys

A direct comparison to these other building types is difficult since the Workhouse has a mix of uses (office, public assembly, education, studio), but generally this data confirms that the Workhouse uses more energy than other similar buildings and has opportunities to reduce energy use and cost.

Energy problems can be addressed in two ways – reducing use through energy efficiency and purchasing lower cost energy.

Energy Efficiency

While actual savings can only be accurately estimated by more intensive site-specific analysis, it is not unusual for energy retrofits to achieve at least a 20 percent reduction in energy bills. Based on this assumption, the Workhouse could reduce its projected energy 2012 bills by nearly \$60,000 through improvements in facilities, equipment and operations. To achieve these savings, the Workhouse would need to make a number of improvements. Any investment should be based on a more detailed analysis than can be provided here; however, some general recommendations are provided. While some of these may be difficult due to the historic nature of the property, other historic properties have been able to make similar improvements.

Air leakage and windows

Typical buildings lose significant energy through air leakage. Cracks around a large window or single door can be equivalent to a baseball size hole in a window. The Workhouse is preserving older windows in its buildings. These are single pane and often can have significant air leakage, particularly the metal framed windows found in some of the buildings. The Workhouse should ensure that air leakage is controlled in all buildings and investigate use of new, energy efficient windows that would preserve the exterior look of the historic windows.

Walls and roofs

The Workhouse has retained the original brick work in its renovations, which precludes insulating the walls. The Workhouse may want to consider whether it can add insulation to the interior of walls in spaces such as classrooms and studios where the historic context has already been changed.

It appeared that the Event Center renovation specified only the minimally required roof insulation. This is probably typical of the other buildings. The renovations did not maintain

exposed roof rafters for historic purposes (only the steel support trusses), so additional insulation could be added to reduce heating and cooling costs.

Energy using equipment

The Workhouse should purchase only the most energy efficient heating and cooling equipment, computers, office equipment, lighting systems, and similar systems when renovating buildings. This can increase capital costs but can significantly lower operating costs. As electric costs are the highest energy cost, the Workhouse should concentrate on equipment that uses electricity. For example, exterior lighting should use the latest in LED fixtures. Air conditioning and heat pump installations should use the highest efficiency equipment available.

Property managers can achieve significant energy savings through carefully watching and managing energy use. They can manage occupied set points and setbacks during unoccupied periods to minimize equipment operation, ensure unused lights are turned off, and provide for proper equipment maintenance. A key component is occupant education – to make sure your tenants are not changing temperature set points, are turning off lights, etc. Best facility maintenance practices can be as easy as changing air filters regularly and ensuring time clocks remain properly set, to making sure equipment is properly serviced to maintain peak operating efficiency.

Energy Cost

The Workhouse Arts Center is strategically located in the heart of the proposed Lorton Green Energy Corridor. The Workhouse should look to its energy company neighbors, such as Covanta and ESI, for assistance in providing renewable energy to the Workhouse facilities.

The Workhouse will need to work closely with its electricity supplier, Dominion Virginia Power, on any plan to use renewable electricity. Virginia has a regulated electric utility system where the utilities are given an exclusive service territory (no competition allowed) in return for the obligation to serve all customers. Therefore, Dominion will need to be an active partner in any renewable electric supply arrangement. This means there is no need to wait until the existing power supply contracts between Covanta and other area suppliers and Dominion end before exploring partnership opportunities. The Workhouse should contact Covanta, Dominion, ESI and other area energy suppliers as soon as possible to begin to explore partnerships.

The natural gas marketplace differs from the electric market in that customers can obtain natural gas supplies from competitive suppliers in the Washington Gas service territory. However, Washington Gas should be a partner in any project as they operate the pipelines that deliver natural gas to the Workhouse facilities. Washington Gas also has sister companies that provide renewable power to customers.

The Lorton Green Energy Corridor White Paper proposes use of centralized system of utility energy production and distribution from renewable sources delivered through district energy systems. The Workhouse Arts Center can be one off-taker of energy produced in the Lorton Green Energy Corridor. However, it is not a large enough user to be an anchor customer. The Lorton Green Energy Corridor project would need additional off-takers to provide a large enough market to support the sizable investments needed for new energy systems.

While the Workhouse Arts Center cannot alone be the prime anchor, it should use its status as a significant not-for-profit cultural resource for the Lorton community and that it is an immediate neighbor to the energy facilities (waste to electricity and landfill gas) to approach the energy producers to support the Workhouse as a model green energy project. The panel, however, offers an important caution related to this recommendation: using renewable energy sources from the proposed Green Energy Corridor could result in increased energy costs unless the Green Energy Corridor companies are willing to provide energy to the Workhouse at reduced rates. Offering green energy to the Workhouse at significantly reduced (or even no) cost could potentially be a compelling public service project for the energy providers, as part of this partnership the Workhouse could offer free meeting and classroom space that the companies could use as part of public education about their green energy supplies.

Fundraising

Once the new Strategic Plan is in place, it is essential that LAF invest in developing a long-term fundraising strategy that aligns with the new strategic direction of the Arts Center. The panel supports the development of an ongoing membership program (the Affiliates of the Workhouse program), where an annual contribution would secure discounts on classes, art, access to members-only events, etc. LAF should also move forward with their plans to sell naming rights for buildings and facilities on the campus. LAF could also diversify their income stream by seeking foundation and grant support, which can help provide more steady income as individual donations rise and fall. It would be advantageous to expand the business representation on the Board of Directors and to clarify the expectations of Board Members with regard to fundraising. Last, the panel thought the LAF could create on-going sponsorship opportunities for corporations at its regular festivals, theater productions and events. Even if those opportunities start small (i.e. providing food for events), they could grow into more significant contributions over time.

The relationship between the Workhouse Arts Center and Fairfax County is critical. Fairfax has already contributed more than \$6 million toward the renovation of the property and continues to make an annual contribution toward LAF's budget. That said, most nonprofit Arts Centers rely on significant public contributions as part of their budgets. Especially since the Workhouse Arts Center supports the goals in the County's Comprehensive Plan and serves as a significant amenity to its citizens, the success of the Workhouse will likely depend on a sustained commitment from Fairfax County.

The 2004 rezoning of the property included a site for two restaurants located on the front corner of the property, near the intersection of Lorton Road and Ox Road. The panel was asked to consider the feasibility of a restaurant on the site and to consider whether a sit-down restaurant would encourage people to remain at the Workhouse longer (and thus potentially take additional classes, buy more art, etc.). In the near term, the panel thinks that filling the restaurant pad is not a priority. They believe that a strong market for a restaurant does not exist in this area and that the most likely source of interest would likely come from a chain restaurant that would cater to drive-by traffic and would not generate significant benefits for the Workhouse. More important, the panel is not convinced that a restaurant is critical to the Arts Center's success. Instead, food service could be handled in existing buildings and should focus on serving people onsite, not in pulling people off the road. In the near-term, light food at the café will be sufficient and in the longer-term, food can be provided for events through

onsite catering, perhaps based out of the Events Center kitchen. The style of food service at Wolf Trap events, where high-end boxed dinners are purchased from moveable carts, could serve as a model for the Workhouse.

Similarly, the panel did not think that building out the apartment pads was a near-term priority, nor are they essential to the Workhouse achieving its mission. Artist housing or live/work lofts are not a viable product type in this market and market-rate apartments are unlikely to have any meaningful relationship with the Workhouse. Based on the information available to the panel, they also feel that a hotel is also not essential in the near-term to the core mission of the Arts Center. Although not an ideal solution for Fairfax County, hotels exist in Woodbridge that can support weddings and other activities at the Events Center. The panel recommends that both the restaurant and apartment/hotel sites be retained for future development opportunities.



Conclusion

In summary, the panel's central conclusion was that continuing on the path of renovating more buildings and adding additional uses to the property would not be as beneficial to the overall mission and financial health of the Workhouse as would be focusing on growing the creative arts center through the recommendations in the this report. It bears repeating that the Lorton Arts Foundation has accomplished a great deal to date and has laid a strong foundation for a successful enterprise at the Workhouse. The panel recognizes that building an arts community and educational center from the ground up while managing a complex historical renovation of this scale is a sizable and complex undertaking. ULI Washington hopes that its efforts and the recommendations laid out in this report will assist the Lorton Arts Foundation in tackling its challenges and growing into a robust and high-visibility arts community.

About the Panel

YOLANDA COLE (Panel Chair)

Principal/Owner, Hickok Cole Architects

Washington, DC

Yolanda Cole is a Principal and owner of Hickok Cole Architects, a large commercial architecture and interiors firm located in Washington, DC. She has over 25 years of base building and interior design experience in a variety of project types from large-scale, mixed-use developments to small commercial interiors, both around the world and in the region. She is widely recognized for her leadership in the region's business community and for her work on many award-winning projects in the commercial/corporate, government, and institutional markets.

Prior to joining Hickok Cole Architects as a partner, Ms. Cole was a partner with Arlington-based LyrixDesign, which merged with Hickok's firm to become Hickok Cole. LyrixDesign was one of the top 25 woman-owned and interior design firms in the region. She began her career with New York-based Kohn Pederson Fox Associates (KPF), where she was a senior designer of large-scale high-rise office buildings. While with KPF, Ms. Cole served as senior designer for the 1.2-million square-foot Chifley Tower in Sydney, Australia, where she lived for two years; and the award-winning Capital Cities/ABC headquarters in New York.

DONALD NIMEY

Principal, Reznick Group, PC

Bethesda, MD

Don Nimey is a principal in Reznick Group's Real Estate Consulting practice and has more than 15 years of experience. Based in the Bethesda office, he specializes in assessing the economic feasibility, structuring, and financing of large and complex real estate projects for developers and investors. These transactions typically involve public/private partnership or economic subsidies such as tax credits. Don is a leader in the firm's tax credit services and has extensive experience in structuring renewable energy, new markets, historic, and low-income housing tax credit transactions.

Prior to joining Reznick Group, Don was the director of Business Advisory Services LLC, director of finance for Historic Restoration, Inc., and a senior consultant in the Corporate Transaction Group of KPMG Peat Marwick.

MARISA GAITHER FLOWERS**Owner & Principal, GreenDoor Advisors****Washington, DC**

Mrs. Flowers combines real estate development experience in the private, public and non-profit sectors to provide a unique perspective to analyzing and managing the development process in complicated marketplaces. Mrs. Flowers leads a wide array of GreenDoor Advisors engagements including; market analysis for urban residential developments (market, affordable and senior product) and retail developments, financial and redevelopment implementation strategy for the redevelopment of public assets, inventory and development strategy for institutions, development management services for faith based community development corporations and tax increment financing for new retail and mixed-use projects, among others. Mrs. Flowers has served on a number of professional panels including a recent ULI Rose Center Fellows Technical Panel.

Most recently, as the Director of Real Estate Transactions with the National Capital Revitalization Corporation (NCRC) in Washington, D.C., Mrs. Flowers oversaw a team of Development Managers and directed over \$300M of real estate projects for the Corporation. Previously, Mrs. Flowers was a Senior Consultant with Robert Charles Lesser and Company (RCLCO) and was engaged on over 40 real estate advisory projects throughout the United States, Mexico and the Caribbean. Mrs. Flowers graduated Summa cum Laude from UC Berkeley with a Bachelor's degree in American Studies and received a Masters in City Planning from the Massachusetts Institute of Technology (MIT).

PAUL MOYER

Principal/Vice President, AECOM

Washington, DC

Paul Moyer has over 20 years of experience preparing Master Plans, Redevelopment Plans, Land Use Plans and Design Guidelines. Paul has extensive experience on projects in an around Lorton including the development of the Laurel Hill General Management Plan, Laurel Hill Adaptive Reuse Plan, and Sportsplex Master Plan for Fairfax County. Paul has also prepared a Master Plan for Occoquan Park for the Northern Virginia Regional Park Authority. In addition, he has worked on many successful Reuse Plans for Federal Facilities including the Forest Glen Reuse Plan in Montgomery Maryland.

Paul began his career with AECOM in 1987 and has advanced to become managing principal of the Alexandria office, regional director, and a vice president of the firm. Most recently he has been helping lead the Master Planning and Federal Markets for the MidAtlantic region of AECOM. A certified planner with background in architecture, land use planning and environmental impact analysis, Paul has applied his talents to community-based projects for both public and private sector clients, from the federal clients to developers.

MARY KONSOULIS

Centennial Historian/Editor, United States Commission of Fine Arts

Washington, DC

Mary Konsoulis is a historian and editor with the U.S. Commission of Fine Arts (CFA), a federal design review agency in Washington, DC. She is also an adjunct faculty member in the University of Maryland's School of Architecture, Planning, and Preservation and has taught in both the historic preservation and real estate development programs. Prior to her work for the CFA, Ms. Konsoulis was a curator at the National Building Museum, developing exhibitions that explored the spatial, political, cultural, and technological influences on the design and development of American cities.

Ms. Konsoulis has a master's degree in city and regional planning from Harvard University and an undergraduate degree in American Studies from Wellesley College. For a number of years, she was an urban planner in the Washington, DC office of Skidmore, Owings & Merrill.

PATRICIA ZINGSHEIM

Associate Director of Revitalization and Design, DC Office of Planning

Washington, DC

Patricia Zingsheim is an urban designer, registered architect, and certified public manager. She has worked on downtown and waterfront development for local governments as well as private consulting firms for the majority of her career. Patricia joined the DC Office of Planning in April 2003. Hired as Chief of Downtown Planning, she is currently the Associate Director of Revitalization and Design Division (RAD). The RAD division is responsible for public space, sustainability, design review programs as well as plans for the development of opportunity areas in central Washington. Current initiatives include projects in rapidly developing areas in Center City, including NoMa and Mount Vernon Triangle. Ongoing planning projects include the creation of a Cultural Development Strategy for Chinatown, Capital Space, the Public Realm Design Manual, a neighborhood sustainability strategy, and the creation of a multi-modal hub at Mount Vernon Square. Patricia has served as project manager for key projects at OP including the new downtown framework and strategy, called the Center City Action Agenda 2008, the Mount Vernon Triangle Action Agenda, the MVT Transportation and Public Realm Design Project, and The NoMa Vision Plan and Development Strategy. Patricia is committed to the achievement of the highest quality urban environment for DC. She has worked toward this by focusing on the realization of strong neighborhoods and commercial areas through a viable mix of uses, high-quality design, public space that supports multiple modes of transportation, environmental sustainability and green design.

Patricia has a Master of Architecture from the University of Wisconsin and was a Loeb Fellow (class of 95-96) at Harvard University.

LORI GREENLIEF

Land Use Planner, McGuire Woods

Tysons Corner, VA

Ms. Greenlief currently works as an urban planner with the law firm of McGuireWoods LLP and has over 25 years of both public and private sector experience in the land use process in Northern Virginia. She worked for over a decade for the Fairfax County Department of Planning and Zoning analyzing zoning applications and preparing reports and recommendations for the Board of Supervisors and Board of Zoning Appeals. Prior to joining McGuireWoods, she was managing member of her own land use consulting business where she assisted applicants with rezoning, special exceptions/special permits and due diligence research.

At McGuireWoods, she assists clients at all stages and with all aspects of the land planning and development process from due diligence for site selection through obtaining rezoning, special exceptions, and Comprehensive Plan amendments approvals. She has been involved in a wide array of projects from large-scale mixed use to infill commercial, office and industrial development and private schools. Advocating for clients in presentations to community organizations, county staff, and county political leadership, she has experience in all the Northern Virginia jurisdictions with the heaviest concentration in Fairfax and Loudoun Counties.

STEPHEN WALZ

**Director, Regional Energy Planning, Northern Virginia Regional Commission
Fairfax, VA**

Stephen Walz, as the Director, Regional Energy Planning for the Northern Virginia Regional Commission, works with Northern Virginia local governments to implement local and regional energy and sustainability plans to achieve transformational reductions in energy use and provide increased energy security. Mr. Walz also serves on the boards of the Local Energy Alliance Program and the Greater Washington Region Clean Cities Coalition.

Previously, Mr. Walz served as the Director of the Virginia Department of Mines, Minerals and Energy through January 2011, and Senior Energy Policy Advisor to Virginia Governor Tim Kaine from 2007 through January 2010. His responsibilities included managing 250 employees and a \$32 million annual budget that addressed energy policy, development and implementation of Virginia's first state energy plan, and managing the state's mine safety and mine environmental programs, state geologic services, and energy efficiency/renewable energy services. Mr. Walz served at DMME for over 30 years including directing the agency's Divisions of Energy and Administration. Mr. Walz served on numerous energy and related groups including Chairman of the Governor's Energy Policy Advisory Council, The Governor's Climate Change Commission, the Commission on Energy and Environment, the Virginia Coastal Energy Research Consortium Board, the Energy Advisory Council to the Appalachian Regional Commission, and the State Hazardous Materials Emergency Response Advisory Council.

Prior to joining Virginia state government, Mr. Walz worked in energy and community development programs in Missouri and Nebraska for the Black Economic Union of Greater Kansas City, Catalyst & Associates and the Central Missouri Counties Human Development Corp. He has a BS in Civil Engineering from Worcester Polytechnic Institute in Worcester, MA.

ANTHONY BALESTRIERI

Principal, Balestrieri Associates, LLC

Bethesda, MD

Mr. Balestrieri started Balestrieri Associates in 2010 to invest and develop office, retail and residential properties in the Washington DC region. Previously he was a Director of Acquisitions & Development for Tishman Speyer in its Washington DC office. He was responsible for the identification of investment opportunities, valuation of income-producing and land development opportunities, financial and physical due diligence, and executing debt and sales transactions for commercial, residential and mixed use properties in the Washington DC market. Prior to joining Tishman Speyer, he worked for Akridge, a local Washington DC development firm sourcing and executing commercial real estate transactions.

Before working for private developers, Mr. Balestrieri served as a consultant in Ernst & Young's Real Estate Advisory Services where he provided financial, transactional and development support to private developers, banks and various local and national government agencies.

Mr. Balestrieri earned a Bachelor of Business Administration in Finance from The George Washington University and London School of Economics and has taught MBA Real Estate courses at George Washington University. He serves on the Executive Committee for the Washington ULI District Council is a Board Member for the Washington DC Real Estate Group.

