

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

LISTED:
VLR 3/16/2017
NRHP 6/5/2017

1. Name of Property

Historic name: Lake Anne Village Center Historic District

Other names/site number: DHR# 029-5652

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: North Shore Drive; Washington Plaza West and Washington Plaza North,

City or town: Reston State: VA County: Fairfax

Not For Publication: N/A Vicinity: X

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X national ___ statewide ___ local

Applicable National Register Criteria:

X A ___ B X C ___ D

Signature of certifying official/Title: **Date**

Virginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>86</u>	<u>1</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>7</u>	<u>1</u>	structures
<u>7</u>	<u>2</u>	objects
<u>101</u>	<u>4</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/ single dwelling; multiple dwelling

COMMERCE/TRADE/ business; specialty store; restaurant; financial institution; pharmacy

RELIGION/religious facility/ church

SOCIAL/ meeting hall

EDUCATION/ library

RECREATION AND CULTURE/work of art/ sculpture

INDUSTRY/PROCESSING/EXTRACTION/waterworks/ canal; dam; chilled water system;
manmade lake

LANDSCAPE/ parking lots, plaza, street furniture

Current Functions

(Enter categories from instructions.)

DOMESTIC/ single dwelling; multiple dwelling

COMMERCE/TRADE/ business; specialty store; restaurant; financial institution

RELIGION/religious facility/ church

SOCIAL/ meeting hall

GOVERNMENT/ post office.

RECREATION AND CULTURE/work of art/ sculpture

RECREATION AND CULTURE/monument/marker/ commemorative marker

AGRICULTURE/SUBSISTENCE/processing/ brewery

LANDSCAPE/parking lots, plaza, lake, street furniture/object

INDUSTRY/PROCESSING/EXTRACTION/waterworks/ canal; dam; chilled water system;
manmade lake

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Brutalism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK; CONCRETE; GLASS; METAL/steel;
WOOD

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Lake Anne Village Center (LAVC) Historic District is focused around a brick-paved plaza set on an inlet of the manmade Lake Anne, creating the feeling of a small European style port. The district is located in Reston which is situated in the northwestern portion of Fairfax County, Virginia, 18 miles west of Washington, D.C. The district encompasses over 41 acres of residential and commercial buildings along with distinctive landscape features that are character-defining features of this Modern mid-20th century development. Buildings have residential units above commercial within the “J” or crescent-shaped center around Washington Plaza. A 16-story high-rise is at the end of the inlet; low-rise townhouse units flank the inlet. There are a variety of concrete sculptures, a fountain and a pedestrian bridge. Automobiles are relegated to a recessed and landscaped parking lot north of Washington Plaza as well as parking areas outside of the plaza. The plaza opens upon entry from the northern parking lot. It also can be entered from several smaller pedestrian walkways or from the lake by boat. The architectural style employed is Brutalism on a human scale, executed in beige brick, concrete and glass. The architectural style and design of the Village Center has been protected by a Fairfax County Historic Overlay District designation, but there was a considerable period of deferred maintenance from which the owners are challenged to fully recover. The district has 86 contributing buildings, 1 contributing

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sites, 7 contributing structures and 7 contributing objects, while there are just 1 non-contributing building, 1 noncontributing structure, and 2 noncontributing objects. Despite some changes, the district retains remarkably high levels of integrity of location, setting, design, workmanship, materials, feeling, and association as the nation's first zoned planned unit community utilizing the "New Town" planning principles of the era as well as developer Robert E. Simon Jr.'s vision of a racially integrated, socioeconomically diverse, walkable community that offers places to work, play, and rest.

Narrative Description

Washington Plaza

Approaching the Lake Anne Village Center (LAVC) from Virginia Route 606, the Heron House high rise building, can be seen from a distance. On entering the LAVC on foot from the commercial parking lot, the visitor passes between two beige brick-and-glass buildings before entering the main plaza. Original stores included a grocery store, pharmacy, restaurants, community center, teen Rathskeller, bank, children's shop, preschool, hairstylist, Scandinavian furniture store, professional offices, dry cleaner, art supply store, barbershop, hardware store, and a branch of the Fairfax County Library. Currently the Reston Community Center at Lake Anne occupies the former grocery store space; there are three restaurants, a used books store, children's consignment shop, a chocolate and gift shop which also houses the local USPS contract postal unit, small food markets, cat veterinary clinic, hair salon, barbershop, nail shop, mobile device repair shop, pet store and adoption center, art gallery and studios, daycare, the Reston Historic Trust Museum, a nano brewery, coffee shop, and professional offices.

The plaza area is defined by a three-story crescent of mixed-use buildings consisting of residential townhouses over retail and commercial shops. Vertical elements of this design, such as concrete columns on the ground level and slightly protruding brick divisions between upper balconies, are unified by horizontal concrete stripes. This expression of horizontality and verticality through materials is characteristic of the Modern design principles used throughout the district. A concrete stairway leads to the entrances of the townhouses above the commercial plaza. The arched doorways of the townhouses give a slight medieval or gothic appearance to the otherwise Brutalist architectural style. These townhouses and a parking area can also be reached through a broadly stepped breezeway between shops in the crescent over which a common-element balcony with a residential unit above overlooks the plaza. Another stairway behind the pharmacy, which brings residents and visitors down from the townhouses above the plaza's crescent, creates the feeling of a European hill town. In the center of the crescent is a large multi-figured concrete fountain designed by James Rossant.¹ The plaza surface is red brick with concrete pavers that take the eye on a walk around the village center as seen in various European plazas such as Piazza San Marco in Venice. Throughout the plaza small details, both architectural and graphic, delight the observant such as a concrete pulpit facing across the inlet

¹ Descriptions of sculptures are below.

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Figure 1. Architectural Model of Lake Anne Village Center. Washington Plaza is at left.



Figure 2. Undated Aerial View of Lake Anne Village Center. Washington Plaza is immediately behind the high-rise Heron House at the center of the image.

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with the inscription, “Lake Anne 1963,”² a traditional striped barber’s pole (now adapted as a sign for a used book store) and the pharmacy toothbrush, toothpaste, dropper and capsules mounted on the façade one of the storefronts. Also located throughout the plaza are street lights specially designed by Seymour Evans for the Lake Anne Village Center. A clear globe on a ten-foot pole covers six lamps. Each lamp is fitted with a diode that reduces power to the lamp and gives the effect of soft, candlelight glow.

What is now Café Montmartre was originally a hardware store whose garden shop was in the small building in the main parking lot. Originally an ornamental oak barrel extended halfway through the glass façade; it was removed when the space was renovated for the restaurant.

A boat dock and the quayside three-story mixed-use townhouses lead the eye out of the inlet toward the manmade Lake Anne and the 16-story concrete residential tower, Heron House. Heron House itself is like a sculpture in building form, made of concrete and glass. It contains condominium units plus an art gallery on the ground floor. Just beyond Heron House is the sculpture *Sun-Boat* designed by Uruguayan sculptor-painter, Gonzalo Fonseca (1922-1997).³ The sculpture doubles as a playground for children. Located nearby, a stair to climb and look out over the lake was a romantic concept of the architects who likened it to a lighthouse for those approaching the plaza from the water. The stairway is inscribed “1965,” the date of LAVC’s official completion. A concrete wall suitable for sitting separates the brick plaza from the dock and the lake.

The Church

Although Washington Plaza Baptist Church was part of the original design by the Conklin Rossant firm, it was not completed until 1967. The architect of record is unknown. The church is constructed of brick and is accessed and bordered by rectangular, broad, brick-and-concrete steps leading from the plaza. Like many buildings within the district, it is a series of rectangular shapes extending upward and forward away from surrounding trees. The church building has a plain brick front that faces the plaza. There is no fenestration or religious iconography. The only decoration is a slightly projecting, rectangular, plain concrete block centered about halfway up the façade and one large concrete column that rises slightly above the roofline that supports a concrete pulpit addressing the plaza. “Washington Plaza Baptist Church” is spelled out in black serif medium weight lettering across a rectangular brick projecting wall that sits adjacent to the entrance of the church. The entrance is set back into the building and reached via a set of concrete stairs and covered by a thick concrete lintel. The existing back-illuminated church sign is not original and the date of its installation is unknown.

² This element was not originally designed but was the result of a contractor error. When the architects observed the lake wall under construction, the wall was not straight. Rather than have it torn down, the pulpit was designed to break up the line of sight so that the fault would not be obvious. Both James Rossant and William Conklin have told this story in conversations. Hence it bears the date “1963” as contrasted with the “1965” completion date of the stair overlook beyond Heron House.

³ Description is below.

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Heron House

Heron House is a beige brick, concrete, and glass 16-story building rising alongside Lake Anne. Its skyward thrusting piers create a façade that moves in and out of multiple planes. It houses what are now condominium units plus an art gallery/studio at its base. The original glass windows, some of which are corner glazed, were steel framed. In 2001 they were replaced with energy-efficient glass in aluminum frames. Care was given in the selection of the frames to match the original, thin steel frames as closely as possible. All Heron House units have views of the lake. The higher levels had only four apartments per floor, allowing some of these units to have three exposures and some four.

Washington Plaza Cluster

Lake Anne's architects designed the cluster of buildings around Washington Plaza to have horizontal white concrete trim along roof lines and balconies to contrast with the beige brick cladding. This concrete trim also serves to unify the multiple units in a grouping. Blocks of walls project and recede, some over first-story columns. Columns at the lake elevation just off the plaza support balconies of one townhouse grouping and create a partially covered walkway, creating a modest version of the famous Italian pedestrian galleries alongside buildings in Palladio's Vicenza or the Medici's Vasari Corridor along the Arno in Florence. On the Chimney House street side, Washington Plaza townhouses are modest two-story buildings. The street entrances are through gated wood board fences that create small private courtyards for the residents. On the lakeside, the townhouses are three stories with balconies opening to the lake.

Townhouse groupings moving down the lake from the plaza are of the same general style but with variations. Each individual townhouse has its own distinctive elevation while also being a part of the whole. Tall cubistic chimneys rise above some of the flat roofs. A very small plaza separates the first grouping from the next. It was the site of first a large oak tree and then a Fonseca sculpture, discussed below. None of these townhouses has the pedestrian walkway, but they gradually become more surrounded by trees as though one is walking out of town. The same style townhouses are at Quayside, the E Block grouping and across the lake on the path leading to the Van Gogh Bridge and then another grouping in this style follows the water on the north side leading to the tennis courts and the underpass.

E Block and the Bank Building

At the south side of the entrance to the plaza from the main parking lot is what is known as the bank building. A bank was the original occupant and several banks have been in the space but at this writing the ground floor is occupied by a cat clinic. The second floor has office spaces. An outdoor stairway separates the bank building from the townhouse grouping known as E Block, which were originally residential townhouses in the same style as the Washington Plaza townhouses described above. Lower floors are now retail with office spaces in the upper floors. The office spaces are accessed from the upper level parking lot as well as from the plaza area. Courtyards are on both levels.

D Block

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The bank building and the Reston Community Center at Lake Anne are the gateways for those entering Washington Plaza from the main parking lot. Originally the Community Center space was a Safeway grocery store. Its 15,000 square feet was considered appropriate in the early 1960s for a population of 10,000, but the space would not accommodate today's normal grocery store. Today, the Reston Community Center at Lake Anne (RCC) occupies most of the space. The RCC air conditioning unit next to the loading dock for the plaza is not original.

The Modern, cubistic bay window on the building's upper floor facing the parking lot was designed for the original Lake Anne Nursery Kindergarten above the grocery store. Today a daycare center occupies the space. Children and parents enter at the end of the building, across from the bank building. There is a rooftop playground (non-contributing) on the upper level.

Quayside

The townhouses between the church and Heron House were originally 3-story residences with sliding glass lower-level entrances and small gardens opening to the lake in the style of the Washington Plaza Cluster townhouses. The lower levels are now used commercially (by a brew house, barber shop, chocolate shop with a USPS Contract Postal Unit, and offices) with residential units entered from the parking lot behind the Quayside units and Heron House. A handicap access ramp has been added to the original stairs on the lakeside.

Sculptures

Gonzalo Fonseca's⁴ *Sun-Boat*, designed for small children as a playground of sorts, is a sculpture including a rowboat cut out of concrete with several projecting concrete post and lintel forms. The play area allowed children to climb in and out of the boat with the post and lintel projecting forms suitable for hide and seek. Also nearby is a sculptural monolith standing over the play area; it might be foreboding were it not for the whimsical eye holes to allow children to peek through to the other side. Park benches, a couple of large trees for shade, outdoor tables and chairs, and pots of flowering plants soften the concrete and brick plaza.

Nearby *Oak Tree Plaza* was the location of a wood sculpture also by Fonseca. Originally a large oak tree was saved during construction to be surrounded by a small plaza between townhouse groupings. Unfortunately the roots did not survive the rising water level of the lake. Fonseca then undertook to construct a sculptural element made from wood. These wood objects also were the victims of weather and time and no longer exist. Currently a small tree occupies the plaza. A replica of Fonseca's horse, "ridden" by children of all sizes, now resides at the *Sun-Boat* area.

The *Fonseca Underpass* has been described by one five-year-old art critic as "magical." Its sculptural elements are an extension of the *Sun-Boat* on the Plaza. On the approach to the underpass from the pathway connecting it to the Van Gogh Bridge and the Plaza, a 7-foot monolith with two peep holes looking through to the other side stands guard; beyond it a low concrete alcove supports a bench and wood table. As one enters the underpass, the walls display the small-scale carvings characteristic of Fonseca's work, and another concrete bench and heavy wood table are protected within the underpass. A concrete boat sits on the wall between the

⁴ For more discussion of Gonzalo Fonseca and James Rossant, see the Significance Statement.

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pedestrian walkway and the waterway carrying water to the lake's canal. On the far side of the underpass straight ahead on the left is a 7-foot round monolith with a low oval hole large enough for a small child to crawl through or sit in. To the right, in front of two trees is a narrow rectangular abstract/primitive figure with a stepped front torso and round flat head standing watch.

James Rossant created the five-foot high *Pyramid*, a stepped concrete sculpture for climbing which also has lower cave-like openings that can be entered by children or very agile, thin adults. Originally small explorers found a water fountain inside, but it has been sealed off for safety reasons. Rossant also designed a different fountain at the center of the plaza's crescent. It is a concrete, abstract grouping of various sized elements arranged in a circle from which water mists, sprays, bubbles or falls. Water pools at the bottom of the fountain. Very little attention is paid to the plaque recently posted on one of the concrete blocks about eye-level to a terrier or two-year-old child prohibiting dogs or children in the fountain.

Van Gogh Bridge

The pedestrian bridge across the western finger of the lake connects Lake Anne Village Center to the western portions of the greater Lake Anne Village (Waterview Cluster and the path leading to Hickory Cluster and the Lake Anne Elementary School). It has been called the "Van Gogh Bridge" because of the similarity of its superstructure to that of the Langlois Bridge in Arles famously painted by Vincent van Gogh. The bridge is made of wood, steel and wood composite. The arched structure features a wood deck that has been laid over with concrete with steel handrails fastened at the side of the decking. Extending over the bridge are two sets of simple paired wood trusses that begin at ground level and go over the walkway giving the appearance of a drawbridge. The bridge is supported by suspension cables stretching from the top of each of the outer wood trusses to concrete piers at the east and west entrances to the bridge and with cables stretching from the inner trusses to beams under the bridge deck at the center of the structure.

Lake Anne

The Lake Anne Historic District is located at the northwest edge of the 27-acre manmade Lake Anne, which was created by the dam at its eastern end. It is surrounded on all sides by various kinds of housing: apartments, townhouses and single-family dwellings all dating from the original 1964 time period to the mid-1980s. Spring-fed water comes from a culvert running from across Baron Cameron Avenue (Route 606) under Washington Plaza.

Parking Lot and Old Garden Shop

The 131-space surface commercial parking lot north of Washington Plaza has an extended brick walkway leading from the plaza. Medians are planted with groundcovers and small trees. The pole lighting is not original. The small beige brick building on the east side of the lot was designed to be the garden shop for the hardware store that originally was on the plaza. It has been used as a convenience store since the hardware store left the LAVC.

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Figure 3. This undated photo of Lake Anne highlights the recreational amenities at LAVC.

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Tennis Courts

Tennis courts are located between the last of the Washington Plaza townhouses and the Reston Lake Anne Air Conditioning Corporation (RELAC) building. The original two standard asphalt tennis courts are enclosed by chain link fencing. The owner, Reston Association, has reconstructed the courts for junior players.

Reston Lake Anne Air Conditioning Corporation (RELAC) Building

Sited unobtrusively, lower than North Shore Drive beside the underpass and on the edge of Lake Anne, is a simple low brick building next to the tennis courts the houses RELAC, the chilled water facility that provided the original air conditioning system for the whole of Lake Anne Village Center. For its time, the system was an innovative and sustainable technology, before “sustainable” became a watchword for the ecologically conscious of our day. The chilled water plant also “...was touted as the only plant in the world with a tennis judge’s stand built into the side of it.”⁵

Association of School Business Officials (ASBO) Building

The building on North Shore Drive just ahead of the visitor entering Village Road from Baron Cameron Avenue (Route 606) and referred to as the Association of School Business Officials (ASBO) Building is a non-contributing resource. The building was not designed by Conklin Rossant and does not appear in pictures dated 1966. Though the designer seems to have attempted to be compatible with LAVC’s architecture, the building blocks the view of the plaza and lake from Village Road, and its original central open stair leading from the street level to the parking area below has been enclosed.

Historic District Inventory

The resources in the following inventory are classified as contributing if they fall within the historic district’s period of significance from 1963 to 1967, have integrity, and are associated with the district’s significance under Criterion A for Community Planning and Development and/or Social History and/or Criterion C for Architecture and Art. All non-contributing resources fall outside the period of significance. Each resource in this inventory is keyed to the attached Sketch Map using the last four digits of its inventory number.

Chimney House Road

1600 Chimney House Road 029-5652-0004 *Other DHR Id#:*

Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966

Contributing Total: 1

1602 Chimney House Road 029-5652-0005 *Other DHR Id#:*

Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966

Contributing Total: 1

⁵ Mercer, Anne Louise, interview with Robert Simon, 14 October 2003.

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1604 Chimney House Road 029-5652-0006 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1606 Chimney House Road 029-5652-0007 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1608 Chimney House Road 029-5652-0008 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1610 Chimney House Road 029-5652-0009 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1612 Chimney House Road 029-5652-0010 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1614 Chimney House Road 029-5652-0011 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1616 Chimney House Road 029-5652-0012 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1618 Chimney House Road 029-5652-0013 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1620 Chimney House Road 029-5652-0014 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1622 Chimney House Road 029-5652-0015 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1624 Chimney House Road 029-5652-0016 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

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1626 Chimney House Road 029-5652-0017 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1628 Chimney House Road 029-5652-0018 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1630 Chimney House Road 029-5652-0019 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1632 Chimney House Road 029-5652-0020 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1634 Chimney House Road 029-5652-0021 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1636 Chimney House Road 029-5652-0022 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1638 Chimney House Road 029-5652-0023 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1640 Chimney House Road 029-5652-0024 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 1, Style: Modern/Brutalism, 1966
Contributing Total: 1

1642A Chimney House Road 029-5652-0026 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1644A Chimney House Road 029-5652-0028 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1646A Chimney House Road 029-5652-0030 Other DHR Id#:
Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1648A Chimney House Road 029-5652-0032 Other DHR Id#:

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Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1650A Chimney House Road 029-5652-0034 Other DHR Id#:

Primary Resource: Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966
Contributing Total: 1

1652 Chimney House Road 029-5652-0035 Other DHR Id#:

Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1654 Chimney House Road 029-5652-0036 Other DHR Id#:

Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1656 Chimney House Road 029-5652-0037 Other DHR Id#:

Primary Resource: Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966
Contributing Total: 1

1660 Chimney House Road 029-5652-0038 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

1662 Chimney House Road 029-5652-0039 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

1664 Chimney House Road 029-5652-0040 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

1666 Chimney House Road 029-5652-0041 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

1668 Chimney House Road 029-5652-0042 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

1670 Chimney House Road 029-5652-0043 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

1672 Chimney House Road 029-5652-0044 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

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Contributing Total: 1

1674 Chimney House Road 029-5652-0045 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

Contributing Total: 1

1676 Chimney House Road 029-5652-0046 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

Contributing Total: 1

1678 Chimney House Road 029-5652-0047 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

Contributing Total: 1

1680 Chimney House Road 029-5652-0048 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

Contributing Total: 1

1682 Chimney House Road 029-5652-0049 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

Contributing Total: 1

1684 Chimney House Road 029-5652-0050 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

Contributing Total: 1

1686 Chimney House Road 029-5652-0051 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965

Contributing Total: 1

1688 Chimney House Road 029-5652-0052 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1966

Contributing Total: 1

1690 Chimney House Road 029-5652-0053 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1966

Contributing Total: 1

1692 Chimney House Road 029-5652-0054 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1966

Contributing Total: 1

1694 Chimney House Road 029-5652-0055 Other DHR Id#:

Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1966

Contributing Total: 1

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1696 Chimney House Road 029-5652-0098 Other DHR Id#:

Primary Resource: **Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965**
Contributing Total: 1

1698 Chimney House Road 029-5652-0099 Other DHR Id#:

Primary Resource: **Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965**
Contributing Total: 1

Lake Anne Village Parking Lot

Lake Anne Village Parking Lot 029-5652-0117 Other DHR Id#:

Primary Resource: **Parking Lot (Structure), Stories , Style: No discernible style, 1965**
Contributing Total: 1

North Shore Drive

11401 North Shore Drive 029-5652-0001 Other DHR Id#:

Primary Resource: **Office/Office Building (Building), Stories 2, Style: Modern/Brutalism, unknown/ post 1967**
Non-Contributing Total: 1

North Shore Drive 029-5652-0112 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, 1965**
Contributing Total: 1

Washington Plaza

1601 Washington Plaza 029-5652-0003 Other DHR Id#:

Primary Resource: **Commercial Building (Building), Stories 1, Style: Modern/Brutalism, 1966**
Contributing Total: 1

1603 Washington Plaza 029-5652-0097 Other DHR Id#:

Primary Resource: **Mixed Use (Building), Stories 1, Style: Modern/Brutalism, 1965**
Contributing Total: 1

1645 Washington Plaza 029-5652-0002 Other DHR Id#:

Primary Resource: **Store/Market (Building), Stories 1, Style: Modern/Brutalism, 1966**
Contributing Total: 1

North 1604 Washington Plaza 029-5652-0056 Other DHR Id#:

Primary Resource: **Commercial Building (Building), Stories 4, Style: Modern/Brutalism, 1966**

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Contributing Total: 1

North 1606 Washington Plaza 029-5652-0057 Other DHR Id#:

Primary Resource: **Commercial Building (Building), Stories 4, Style: Modern/Brutalism, 1965**

Contributing Total: 1

North 1608 Washington Plaza 029-5652-0058 Other DHR Id#:

Primary Resource: **Commercial Building (Building), Stories 4, Style: Modern/Brutalism, 1965**

Contributing Total: 1

North 1609 Washington Plaza 029-5652-0114 Other DHR Id#:

Primary Resource: **Playground (Structure), Stories , Style: No discernible style, Ca 2000**
Non-contributing Total: 1

North 1610 Washington Plaza 029-5652-0059 Other DHR Id#:

Primary Resource: **Commercial Building (Building), Stories 4, Style: Modern/Brutalism, 1965**

Contributing Total: 1

North 1612 Washington Plaza 029-5652-0060 Other DHR Id#:

Primary Resource: **Commercial Building (Building), Stories 3, Style: Modern/Brutalism, 1965**

Contributing Total: 1

North 1615 Washington Plaza 029-5652-0061 Other DHR Id#:

Primary Resource: **Church (Building), Stories 1, Style: Modern/Brutalism, ca.1967**
Contributing Total: 1

Washington Plaza 029-5652-0100 Other DHR Id#:

Primary Resource: **Plaza (Site), Stories , Style: No discernible style, 1966**

Contributing Total: 1

Washington Plaza 029-5652-0101 Other DHR Id#:

Primary Resource: **Lake (Structure), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0102 Other DHR Id#:

Primary Resource: **Bridge (Structure), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0103 Other DHR Id#:

Primary Resource: **Fountain (Object), Stories , Style: No discernible style, 1966**

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Contributing Total: 1

Washington Plaza 029-5652-0104 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0105 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0106 Other DHR Id#:

Primary Resource: **Tunnel (Structure), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0108 Other DHR Id#:

Primary Resource: **Tennis Court (Structure), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0109 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0110 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, 2004**

Non-Contributing Total: 1

Washington Plaza 029-5652-0111 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0113 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, 1965**

Contributing Total: 1

Washington Plaza 029-5652-0115 Other DHR Id#:

Primary Resource: **Pedestrian-Related (Structure), Stories , Style: No discernible style, 1966**

Contributing Total: 1

Washington Plaza 029-5652-0116 Other DHR Id#:

Primary Resource: **Work of Art (Object), Stories , Style: No discernible style, ca. 2011**

Non-Contributing Total: 1

West 11400 Washington Plaza 029-5652-0075 Other DHR Id#:

Primary Resource: **Apartment Building (Building), Stories 16, Style: Other, 1966**

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Contributing Total: 1

West 11408 Washington Plaza 029-5652-0064 *Other DHR Id#:*

Primary Resource: **Mixed Use (Building), Stories 3, Style: Modern/Brutalism, 1966**

Contributing Total: 1

West 11416 Washington Plaza 029-5652-0066 *Other DHR Id#:*

Primary Resource: **Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966**

Contributing Total: 1

West 11420 Washington Plaza 029-5652-0068 *Other DHR Id#:*

Primary Resource: **Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966**

Contributing Total: 1

West 11428 Washington Plaza 029-5652-0070 *Other DHR Id#:*

Primary Resource: **Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966**

Contributing Total: 1

West 11432 Washington Plaza 029-5652-0072 *Other DHR Id#:*

Primary Resource: **Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966**

Contributing Total: 1

West 11434 Washington Plaza 029-5652-0073 *Other DHR Id#:*

Primary Resource: **Mixed Use (Building), Stories 2, Style: Modern/Brutalism, 1966**

Contributing Total: 1

West 11437 Washington Plaza 029-5652-0076 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965**

Contributing Total: 1

West 11439 Washington Plaza 029-5652-0077 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965**

Contributing Total: 1

West 11441 Washington Plaza 029-5652-0078 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965**

Contributing Total: 1

West 11443 Washington Plaza 029-5652-0079 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965**

Contributing Total: 1

West 11445 Washington Plaza 029-5652-0080 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965**

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Contributing Total: 1

West 11447 Washington Plaza 029-5652-0081 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11449 Washington Plaza 029-5652-0082 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11451 Washington Plaza 029-5652-0083 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11453 Washington Plaza 029-5652-0084 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11455 Washington Plaza 029-5652-0085 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11457 Washington Plaza 029-5652-0086 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 2, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11459 Washington Plaza 029-5652-0087 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11461 Washington Plaza 029-5652-0088 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11463 Washington Plaza 029-5652-0089 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11465 Washington Plaza 029-5652-0090 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

West 11467 Washington Plaza 029-5652-0091 *Other DHR Id#:*
Primary Resource: Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965
Contributing Total: 1

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West 11469 Washington Plaza 029-5652-0092 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965**
Contributing Total: 1

West 11471 Washington Plaza 029-5652-0093 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965**
Contributing Total: 1

West 11473 Washington Plaza 029-5652-0094 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965**
Contributing Total: 1

West 11475 Washington Plaza 029-5652-0095 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965**
Contributing Total: 1

West 11477 Washington Plaza 029-5652-0096 *Other DHR Id#:*

Primary Resource: **Single Dwelling (Building), Stories 3, Style: Modern/Brutalism, 1965**
Contributing Total: 1

West 11485 Washington Plaza 029-5652-0107 *Other DHR Id#:*

Primary Resource: **Power Plant (Structure), Stories , Style: Modern/Brutalism, 1963**
Contributing

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT
SOCIAL HISTORY
ART

Period of Significance

1963-1967

Significant Dates

1964

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Conklin, William J.

Rossant, James S.

Roehl, William H.

Visbaras, Jonas

Evans, Seymour

Fanning, James

Fonseca, Gonzalo

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Lake Anne Village Center Historic District, constructed between 1963 and 1967, is a Modern-style European-like village set in northwestern Fairfax County, Virginia, 18 miles west of Washington, D.C. The historic district is nationally significant under Criterion A in the area of Social History. The planned development articulates the seven goals of its founder, Robert E. Simon, Jr., and illustrates his insistence on an open, racially integrated community even prior to passage of the Civil Rights Act of 1964, despite that Virginia had fiercely resisted desegregation. The historic district also is nationally significant under Criterion A in the area of Community Planning and Development, as the first village of the planned community of Reston, Virginia, and, as such, part of the nation's first zoned planned unit community. Its influences were drawn from the English Garden City movement first represented in the United States at Radburn, New Jersey, as well as European plazas and townhouses of the urban areas of the northeastern United States. Lake Anne Village Center was the showcase of the "New Town" movement, with social, architectural, and land-use development innovations that are internationally recognized and have influenced development in the United States and around the world. The historic district is nationally significant under Criterion C in the area of Architecture as an excellent example of Brutalist design tempered by its human scale and medieval-inspired elements. Built in the early 1960s, the village center was shockingly sophisticated and modern in a Virginia countryside where single-family Williamsburg-like Colonial Revival houses dominated the landscape. The district's period of significance, 1963-1967, encompasses the entire period of master planning, site development, and construction of the Lake Anne Village Center.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

SOCIAL VISION (Social History Significance)

In 1965 *Engineering News Record (ENR)* reflected the contemporary optimism about the management of projected growth, housing, and transportation in the Washington D.C. area when it reported:

As part of the national capital's Year 2000 Plan, endorsed by the late President Kennedy in November 1962, Reston is the first of 20 satellite cities proposed to absorb the major part of the area's soaring population...The Year 2000 Plan calls for future development in a pattern of transportation corridors that would radiate from downtown Washington. Along these transportation corridors would be rapid transit with tracks in freeway center strips or in their own rights-of-way. Satellite cities spaced along the corridors would permit the conservation of large wedges of open space, and thus preserve the recreational amenities of open countryside within reasonable distance of the region's 5 million [1965 projection] inhabitants..."⁶

⁶ "Fitting Cities to the Future," *Engineering News Record*, January 28, 1965.

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But then *ENR* added:

“Of more immediate significance than its role as a satellite city is Reston’s role as a “New Town” in the British tradition. The new-town concept complements the satellite-city concept, reducing the principles underlying the regional plan to a more intimate, local scale. Some so-called new towns in the U.S. are little more than vast subdivisions, aggravating the sprawl they are supposed to control. But Reston illustrates all the essential features of a new town—the surrounding green belt, local industry, varied housing zoned for different densities—plus some recreational bonuses. Fortunately, Reston’s roles as satellite city and new town are largely independent. Even if Washington fails to achieve its Year 2000 Plan, Reston can still stand as an example of good local planning.”⁷

Developer Robert Simon articulated his vision for what a community should provide for “stimulating and worthwhile” living through seven synergistic goals or principles. The Reston Master Plan (1962), produced for Simon Enterprises by Whittlesey & Conklin, and the Residential Planned Community zoning amendment, produced for the developer by local attorneys Edward Pritchard and Armistead Boothe and adopted by the Fairfax County Board of Supervisors in 1962, were the tools for implementation of Simon’s seven goals for Reston’s development, which are summarized below.

1. Leisure Time – That there be a wide choice of cultural and recreational facilities as well as an environment for privacy.

During the 1960s, economists and futurists expected that the work week would become shorter because of the development of “modern automated technology”⁸ and that people would have more time for leisure. From the beginning, Lake Anne Village Center (LAVC) and the greater Lake Anne Village area promoted leisure by providing a community center, ballfields, pools, and tennis courts. Even one of the first shops on LAVC’s Washington Plaza was an art supply store.

2. Housing for All – That by providing the fullest range of housing styles and prices, residents could remain rooted in the community—if they chose—through the different stages of life. A by-product is the heterogeneity that spells a lively and varied community.

Suburban communities typically were and still are known to be homogeneous in style and price. In 1961, songwriter Malvina Reynolds wrote and Pete Seeger sang about how stereotypical suburbs were “little boxes made of ticky tacky...little boxes all the same.” In contrast to Virginia’s ubiquitous Colonial Revival subdivisions, the LAVC features strikingly Modern architecture with a variety of elevations within a townhouse row. Two- and three-level townhouse residences in a mixed-use setting are along Washington Plaza and extending out along the quays, while apartments in the 16-story high-rise Heron House range from efficiencies to three-bedroom units. Just outside the boundaries of the LAVC’s historic boundaries, but

⁷ Ibid.

⁸ Reston Master Plan, Whittlesey & Conklin, 1962.

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within easy walking distance, are clustered townhouses of diverse styles and sizes as well as single-family residences and a 240-unit retirement facility (Fellowship House 1970-1976).

3. Diversity – That the importance and dignity of each individual be the focal point for all planning, and take precedence over large-scale concepts.

Robert Simon is quoted as saying that he wanted “to build a community where the janitor and the company CEO could both live.” Early Restonians were drawn to this philosophy and tended to consider themselves “pioneers” in an idealistic experiment, living in a variety of non-traditional housing styles in an open community that valued its diverse population. Those who derided the concept called these pioneers “communists.”

The first Black Arts Festival was held in LAVC in September 1969. The September 1, 1969, *Washington Post* reported that there then were 65-70 Black families in Reston, about three percent of the population. According to “Reston, Virginia: An Evaluation of a New Town’s Planned Diversity” by Chris Eaton, the 1970 Census reported Reston’s population at 8,315, 5.7 percent of whom were African American. Reston’s population was more than 11 percent African American by 1975. Reston’s growth rate and its growth in diversity were greater than Fairfax County’s and the DC Metro area. The planned community’s African American residents were better educated than their counterparts in Fairfax County; furthermore, they had a higher median annual income than the rest of Restonians.⁹

4. Live and Work – That people be able to live and work in the same community.

In the 1960s commuting to and from workplaces and homes was already time consuming and expensive. The Reston Master Plan contemplated that about 14 percent of Reston’s acreage would be reserved “for the establishment of employment centers, which will include both industry and government.” The village center concept of retail and residential mixed use, coupled with access to village center shopping and elementary schools via pedestrian walkways, was intended to reduce the necessity for cars for daily activities of shopping and education. “Careful planning of walkways, as distinct from roads, will make it possible for everyone to have the advantages of urban facilities in rural surroundings.”¹⁰

5. Amenities – That cultural and recreational facilities be made available to the residents from the outset of the development—not years later.

Because of the cost of required infrastructure (roads and utilities), new developments frequently promise recreational facilities and other amenities to be provided in the future. By December 1965, the amenities already in place in the whole of Reston included two community swimming pools, four tennis courts, a volleyball court, numerous playgrounds, outdoor sculptures, a

⁹ Eaton, Chris. *Reston, Virginia: An Evaluation of a New Town's Planned Diversity*, Senior Thesis (university unidentified), December 19, 1986. A copy of the thesis is in the archives of the Reston Historic Trust.

¹⁰ Reston Master Plan, Op Cit.

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pedestrian underpass and several miles of pedestrian pathways, the first 18-hole golf course, and a riding center. Additionally, the Reston Lake Anne Air Conditioning Corporation (RELAC), a closed chilled water system, provides air conditioning from late May to early October to residences and many of the commercial units in the LAVC and the greater Lake Anne Village. “RELAC was considered a very progressive system when it was built in the 1960s, and to this day it is unique in that it is the only chilled water public utility in Virginia.”¹¹ Aesthetics were prime considerations in the choice of this system: it was quiet, clean, and there was no exterior air conditioning equipment outside of buildings.

6. Beauty – That beauty—structural and natural—is a necessity of the good life and should be fostered.

The Reston Master Plans states, “In the development of Reston, the natural forest and ground cover will be preserved as much as possible throughout the project. Many of the streams and stream valleys will be left in their natural condition and runoff will be controlled by the use of lakes, retention basins and temporary siltation basins.”¹² Additionally, “The cluster housing technique will make possible additional open space and access to parks or ‘commons’ as an integral part of the neighborhood life.”¹³ During summers, LAVC is bordered by a green forest that in winter reveals the surrounding housing. In *Planning*, the magazine of the American Planning Association, John W. Clark wrote in 2011, “Reston’s Lake Anne development remains a remarkable example of architecture integrated with nature.”¹⁴

From the beginning, LAVC has been served by underground electrical lines. The absence of electrical lines contributes to the visual aesthetics of the village as well as providing a measure of protection against outages in storms. LAVC’s distinctive layout, architecture, and sculpture were intended to set a standard for structural aesthetics. The Whittlesey & Conklin, later Conklin Rossant, firm was distinguished not only for planning but also for design.

7. Financial Success – Since Reston was being developed from private enterprise, in order to be completed as conceived, it must also, of course, be a financial success.

Unlike European new towns and the greenbelt towns created in the United States in the 1930s under the Emergency Relief Appropriation Act, the LAVC was privately financed, an undertaking that struggled for acceptance of its vision and for financing. Today, Reston as a whole is a financial success—in 2006 an acre of land in the Reston Town Center sold for nearly \$5.6 million (Robert Simon had bought the land in 1961 for approximately \$1,500/acre). The LAVC, however, has had some struggles. After buying out Robert Simon’s interests in 1967, Gulf Reston sold LAVC in 1980 to a developer who sold units around Washington Plaza as

¹¹ Lake Anne Village Center Commercial Reinvestment Plan, prepared for Fairfax County, VA by Alvarez & Marsal, April 2011.

¹² Reston Master Plan, Op Cit.

¹³ Reston Master Plan, Op Cit.

¹⁴ Clark, John W., “Reston Revisited, The famous new town is still evolving,” *Planning*, August/September 2011.

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mixed-use condominiums. As a result there is no commercial management control on the building enclosing the plaza as there would be with a shopping center under single ownership.

Sustainable Design

Long before the concept became popular, aspects of LAVC's design embodied qualities now heralded as key elements of sustainable design. Those same qualities are now codified in the requirements of the nation's prevailing movements for sustainable design and construction. Although LAVC is not LEED certified, it follows the principles defined by the Green Building Council's Leadership in Energy and Environmental Design (LEED) Green Building Rating Systems™ and the International Living Future Institute's Living Building Challenge, which encourage establishing a sense of community through the use of dense neighborhoods that are well connected to supporting services.

Both certification systems reward designs that emphasize reducing the need for automobiles. In LAVC, from the beginning this goal was achieved through the use of pedestrian-friendly paths that connect the surrounding residential units to shops, restaurants, a bank, a church, and play areas for children, not to mention the recreational opportunities of the lake itself. In addition, the location of LAVC along bus routes now encourages the use of mass transit, further reducing the reliance on automobile transport.

The Living Building Challenge recognizes beauty as a key ingredient of sustainable design. Specifically, it requires the inclusion of "design features intended solely for human delight." The architecture that frames the natural beauty of the lake and the sculptural elements that appear throughout the district clearly meet the spirit of this goal. Furthermore, the weekly summertime farmer's market, the cultural and musical performances and festivals throughout the year, as well as the daily community interactions that occur on Washington Plaza all meet the requirement that the design lend to the "celebration of culture, spirit and place."¹⁵

Dedication and Contemporary Critique

The completion of LAVC was heralded nationally in the November 30, 1965, issue of the magazine, *LOOK*, which devoted six full pages to pictures of the Village Center and the greater village under the banner of "A NEW WAY TO LIVE." Architecture critic Ada Louise Huxtable wrote in *The New York Times* (December 5, 1965), "The result unveiled today is one of the most striking communities in the country." Meanwhile *The Washington Post's* architecture critic of the time, Wolf Von Eckardt, proclaimed that in 20 years [1985] it would be agreed that "...much as Williamsburg had demonstrated the blessings of urban culture to a pioneer society, Reston had demonstrated the validity of human values to a technological society."

On May 21, 1966, a ceremony to dedicate Reston was held at LAVC. The speakers demonstrated the state, national, and international significance of the development. Dr. Thomas Marshall

¹⁵ Sustainable Design significance contributed by Graham Farbrother. Mr. Farbrother is an architect who grew up in Reston.

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Hahn, Jr., President, Virginia Polytechnic Institute presided. In addition to Robert E. Simon, Jr., President of Reston Va., Inc., speakers included Stewart L. Udall, Secretary, Department of the Interior, and Robert C. Weaver, Secretary, Department of Housing and Urban Development, and His Excellency, Oliver Weerasinghe, Ambassador of Ceylon. Among other things, the Ambassador said, "My Colleagues in the Diplomatic Corps present here today, like myself, will, I am sure, follow the progress of this new town with great interest, for Reston is different to most other new towns. Unlike them, Reston is not the responsibility of a public authority. It is the product of private enterprise." The Honorable Mills E. Godwin, Jr., Governor of Virginia, delivered the dedication address. A former segregationist who moderated his position during the 1960s, Governor Godwin made reference to colonial-era Governor Francis Nicholson's creation of "a green country town as the new capital of this State" in 1699 [Williamsburg], noting that "Governor Nicholson's plan was based on a system for the development of Greek colonial towns dating from the fifth century, B.C."

Among those in attendance were 22 ambassadors and representatives to the United States from countries that were part of the international New Town movement. Each representative received a dogwood tree, removed from the floor of the lake-to-be (Lake Anne) ahead of the bulldozers and planted in a nursery on Route 602. In his remarks, Robert Simon said they would be delivered to the embassies in the hope "that you will each see that your tree is planted on your national soil across the Potomac as a memento of this occasion and a remembrance of Reston and of the Commonwealth of Virginia, whose state tree the Dogwood is."

Cultural Context (Social History Significance)

"In the 1960s, Virginia was one of the most conservative states in the South, which was already the most conservative part of America."¹⁶ In addition to social pressures and harassment, deed restrictions and biased lending practices enforced the disparate treatment of African Americans and others in housing markets. While the Civil Rights Act of 1964 outlawed discrimination on the basis of race, gender, and religion, significant de facto discrimination continued as the norm. It was not until the passage of Title VIII of the Civil Rights Act of 1968 (Fair Housing Act) that the discrimination in the sale, rental and financing of dwellings based on race, color, religion, sex or national origin was prohibited and enforceable through administrative and federal legal procedures.¹⁷ It is in this context that Robert Simon's insistence that the "New Town" of Reston (the land was purchased in 1961 and construction began in 1963) be a diverse and open community can be seen as not only visionary in a social sense but also a significant financial risk.

Congressman Jim Moran and Tom Davis noted that Simon "launched his development project at a time when the commonwealth of Virginia still was segregated; nonetheless, Simon bravely

¹⁶ encyclopediavirginia.org/Civil_Rights_Act_of_1964.

¹⁷ HUD.gov.

http://portal.hud.gov/hudportal/HUD?src=/program_offices/fair_housing_equal_opp/aboutthehistory

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fought for a community in which people of all backgrounds could live peacefully together...”¹⁸
Longtime Reston resident Thomas A. Wilkins remembered, “At that time, in the 1960s, if you were black, many areas were off-limits. Realtors would only show you certain neighborhoods. I later found out about Reston, where [founder] Bob Simon, to his credit, had said absolutely anyone could purchase land. I fell in love with it immediately.” Wilkins moved to Reston, raised his children there and has remained there.¹⁹

The Program, Architecture in Service to a Vision (Community Planning and Development Significance)

Robert E. Simon, Jr., was born in 1914 and grew up in New York City. His father was a realtor whose investments grew to include a controlling interest in Carnegie Hall, purchased in 1925 from Andrew Carnegie’s widow. Three months after the younger Simon had graduated from Harvard in 1935, his father died, leaving the 21-year old responsible for the family business. In 1960 as President of Carnegie Hall, Inc., Simon sold the Hall to the City of New York. The proceeds from this sale enabled the purchase in 1961 of the 6,750 acres of Sunset Hills Farm in Fairfax County, Virginia, that would become the “New Town” of Reston.

The genesis of a planned community in Northern Virginia was Robert Simon’s father’s involvement with Clarence Stein’s garden city in Radburn, New Jersey. During the 1920s, Robert E. Simon (Senior) had been on the board of the new town of Radburn that had followed the 19th- century English Garden Cities example, including pedestrian walkways, underpasses, and a community center. Radburn’s development was ended by the Great Depression but it was a significant influence on Robert E. Simon, Jr.’s thinking. The prospect of purchasing 6,750 acres of land, approximately half the size of Manhattan, provided the opportunity to pursue the Radburn vision. “As far as I know, it was Leonardo da Vinci who invented separation of pedestrians and vehicles. It is in Central Park in New York City and I saw it at Radburn, where my father had taken me as a teenager. We planned it for Reston.”²⁰

In planning the new town of Reston, Robert Simon drew on his background and personal experiences, such as growing up in Manhattan in an intellectually stimulating home in which the arts were highly valued; traveling widely in the U.S. and Europe and seeing firsthand many varied communities; and living in suburban Long Island with his own family. Recalling his lifestyle on Long Island, Robert Simon remembers his commute into New York City and long work days, as well as his wife’s hours in the car driving the children to their various activities. Being able to walk to school, to recreational activities, to shopping, and social activities was an important goal in his planning of Reston.

¹⁸ *Congressional Record*, April 2004.

¹⁹ *The Washington Post*, Fairfax local living, June 23, 2011.

²⁰ Simon, Robert, Address to Virginia Chapter of American Planning Association, Reston, Virginia, March 26, 2008.

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“We looked to cities such as New York, Philadelphia and Boston for their townhouses. We looked to European and South American cities for their plazas. Plazas are made for sociability, places where people foregather informally, to stand around in knots exchanging the latest news, gossip or to sit over a glass of wine in one of the bistros fronting on the plaza observing the passing scene. (It is hard to account for the paucity of plazas in the American scene.) We planned plazas for every village center and at least one for Town Center. There would be few one-story buildings in Reston. Retail would be conducted on the ground floor above which would be residential or commercial uses.”²¹

Inspiration for the high-rise Heron House at LAVC came from the new town of Tapiola, Finland, outside of Helsinki. Tapiola was conceived and built by Heikki von Hertzen, a Finnish lawyer, banker, social activist, and urban planner. Remembering Gertrude Stein’s remark about a California city, “There is no there there,” Simon wanted to make a strong statement with Reston’s first village center, not an office tower that could stand vacant for years, but a residential tower, confident that if rentals were low enough it would be fully occupied. “This building would not be financially viable, so we allocated a substantial portion of its costs to public relations.”²²

The fountain in LAVC’s Washington Plaza, a common element today, was not common in the 1960s. It was inspired by one in Lake Geneva, Switzerland.

In an address to the Virginia Chapter of the American Planning Association, Robert Simon discussed his strategy for implementing his design plan for LAVC:

“When title had passed and my corporation had legally acquired the 6,750 acres (in the next couple of years, it increased to 7,500 acres) it was time to build the teams that would be needed to prepare the plans for implementing the preliminary program for development. One team would be tasked with preparing land use plans indicating areas for housing and business, for recreation, for open space and for transportation links to all these areas. Another team would be tasked with developing the principles that would govern interrelationships among the community members, their organizations and neighboring communities. Another team would look at leisure time activities and social questions, such as housing for lower income families, daycare, needs for senior citizens and health care. I looked to the consulting firm of Arthur D. Little to advise on overall strategy. Unfortunately, traditional commercial development as spread across our country governed their approach. We parted company with them but took their recommendation that we retain the services of the prestigious firm of Harlan Bartholomew out of St. Louis to prepare an overall master plan for our property. Bartholomew, with 200 planners on staff, was the largest firm in the planning field. But the staff they furnished us worked from their preconceptions, rather than from the elements of the program we had given them. Turning from Bartholomew to Whittlesey and Conklin (later Conklin Rossant) as consultant planners, proved to be an excellent move and one that, in hindsight, seemed an obvious one to have made. After all, this was the firm whose founders, Julian Whittlesey

²¹ Ibid.

²² Ibid.

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and Clarence Stein, had planned Radburn, the daddy of new towns in the USA. They also were distinguished architects.’’²³

Indeed, predecessors to the Whittlesey Conklin firm, Mayer Whittlesey, also had been planning consultants for Greenbelt, Maryland.²⁴ The Whittlesey and Conklin firm produced the Master Plan for Reston based on Robert Simon’s program; on Julian Whittlesey’s retirement, the successor firm, Conklin Rossant, was responsible for design and overseeing the construction of LAVC. The firm’s partners and associates were familiar with Simon’s European inspirations, having spent considerable time in Europe or having been born European. They also understood his taste in whimsy and fun in artistic elements. They had studied with and worked with some of the most prominent contemporary architects, so it is not surprising what they created was distinctly contemporary.

William J. Conklin, FAIA, partner, earned a Bachelor of Arts degree cum laude from Doane College, and a Master of Architecture degree from Harvard University Graduate School of Design, where he studied under Walter Gropius. William Conklin was the partner in charge of the project and functioned as both a planner and a designer on the team. James S. Rossant, partner, received his architectural training and degree from the University of Florida in Gainesville, Florida, and his degree in planning from the Harvard Graduate School of Design. William Conklin has said, “That educational record does not, however, in my opinion provide clues to his talents, for at heart, he is an artist, a great artist...”²⁵ James Rossant functioned as a designer for the team, as a renderer for the collaborative work of the team and as a sculptor for special projects.

William H. Roehl, associate partner, received his Bachelor of Arts from the University of Kansas and his Master of Fine Arts from Princeton. Before joining Whittlesey and Conklin, he was employed by Harry Weise, Architect in Chicago, and worked in Rome for the Architects Collaborative, whose founder was Walter Gropius. William Roehl functioned both as a designer for the team and as a source of historical architectural and planning conceptions. Jonas Visbaras, associate partner, was born and educated as an architectural technician in Lithuania, received additional technical education in the United States and specialized in construction technology. Jonas Visbaras functioned as an architectural technician for the team both during design and during the preparation of the construction documents.²⁶

William Conklin has said that the firm followed the collaborative principles espoused by Walter Gropius in his teachings in the Bauhaus and in the formation of his architectural firm, The

²³ Simon, Robert, Address to Virginia Chapter of American Planning Association, Op Cit.

²⁴ National Historic Landmark Nomination for Greenbelt, Maryland, Historic District, March 22, 1996.

²⁵ Conklin, William, Notes prepared and presented by William J. Conklin in 2005 at a meeting of the New York Chapter of the American Institute of Architects, www.thebutterfieldhouse.com/pdf/articles/Conklintext.

²⁶ Conklin, William, Notes about firm members and their roles in designing LAVC prepared by W. Conklin after extensive consultation with William H. Roehl, Jr., June 27, 2011.

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Architects Collaborative, in the United States. Under this method "...all design work on a project was begun in group discussions followed by preliminary designs, and further discussions and designs. Heroic individualism was not to be the architectural goal."²⁷

"The store fronts deserved special attention both because of their civic role and because of their advertising nature. We selected the NY graphic design firm of Chermayeff and Geismar who were (and are) very experienced in commercial graphics and who then designed most of the store fronts on the main plaza."²⁸

Lighting consultant Seymour Evans designed the distinctive street light fixtures on Washington Plaza and the surrounding LAVC area.²⁹ Massey Engineers and Fairfax County engineers were the designers for the manmade Lake Anne.

In the foreword to Charles Veatch's *The Nature of Reston*, Robert Simon wrote of retaining Jim (James) Fanning for the landscape plan for Lake Anne, "...Fanning, a disciple of the eighteenth-century architect Capability Brown [who was] world renowned for natural landscapes conceived with no hint of his designing hand."³⁰

THE DESIGN (Architectural Significance)

What the architectural team created is the brick and mortar of Simon's vision. It is hard to overstate that for its time and place (Virginia in the 1960s), Lake Anne was daring, strong and bold, reflecting Simon's intention to create something new, to make a statement that this is to be an all-together different place from anything built before. But added to the boldness of the basically Brutalist architecture are the European, romantic and playful elements, all on a human scale; these reflect Simon's seven goals and his vision of community.

"We wanted to create the village center with a sense of the past. We felt that the location was a dramatic one, adding depth to the European coastal town feeling we were striving for in our overall design," said James Rossant.³¹ Apparently they succeeded; the architecture critic Wolf von Eckhardt romantically likened seeing the apartment tower in the distance to approaching a European town and seeing the church steeples.³² He wrote that coming upon Washington Plaza from the parking lot was "a dramatic surprise, much as you suddenly come upon Piazza San Marco in Venice..."³³ The effect of the plaza, while urban, is a small, human-scale ambiance. Writing in *The New York Times*, Ada Louise Huxtable said that it "looks like an attractive cross

²⁷ Ibid.

²⁸ Ibid.

²⁹ "Brave New Town," *INDUSTRIAL DESIGN*, Whitney Publications, Inc., March, 1964.

³⁰ Veatch, Charles A., *The Nature of Reston* (Washington: Archetype Press, 1999), p.7.

³¹ Netherton, Nan, *RESTON A New Town in the Old Dominion*, The Donning Company, 1989, p. 54.

³² Von Eckardt, Wolf, "Planning for Public Concerns," *Arts in Virginia*, Winter 1967

³³ Ibid

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between an updated Georgetown and an Italian harbor town like Portofino.”³⁴ Wolf Von Eckardt in *The Washington Post* wrote that while remaining a Modern expression it “...captures the true ‘feel’ and spirit of the Georgian terraces at Bath...”³⁵

While William Conklin termed his firm’s architecture for the LAVC buildings “cubistic,” their simple, unornamented use of natural materials clearly places the architecture within the mid-20th century Modern movement. The visual emphasis on horizontal and vertical lines is characteristic of the International Style of Modernism. The 16-story Heron House is perhaps the most characteristic of the sometimes disparaged Brutalism (from Le Corbusier’s beton brut or “raw concrete”) style located within the district. Comparisons to the Heron House can be seen in some of the work of Paul Rudolph, whose architecture is considered to be in the Brutalist style. Rudolph was for a time dean of the Yale School of Architecture and was responsible for the Yale Art and Architecture Building in New Haven (1963). But Conklin Rossant managed to make something elegant and slightly medieval out of Brutalism. Wolf Von Eckhardt described it as having “a touch of nostalgia for the medieval.”³⁶ Robert Simon liked to refer to it as “Modern Gothic.”.

Washington Plaza

When asked about the orientation of the plaza, William Conklin said the crescent’s orientation directly south was designed for the maximum exposure to the sun on the plaza during the day. Conklin likened the beige brick, concrete trim, and steel frame windows to the materials he and Rossant used for Butterfield House, a critically acclaimed apartment building in New York City, completed in 1962.³⁷ The beige brick warms the Modern concrete but is clearly centuries removed from a traditional Virginia colonial red brick. Plaza light fixtures were designed specifically for the LAVC. The architects’ lighting consultant, Seymour Evans, was said to be striving for “a subdued quality of light which emphasizes natural surroundings and complements the architecture.”³⁸

The Church

While New England villages had churches associated with a “commons” or green, almost all European plazas have a church. Washington Plaza Baptist Church was part of the original design by Conklin Rossant, but its construction was not completed until 1967. A local architect was the architect of record.

Heron House

Von Herten’s post-World War II Finnish “new town,” Tapiola, was designed with a high-rise landmark commercial building originally with a bank on the street level of a plaza above a large

³⁴ Huxtable, Ada Louise, “Fully Planned Town Opens in Virginia,” *The New York Times*, December 5, 1965

³⁵ Von Eckardt, Wolf, “That Reston Sure Turned the Tide,” *The Washington Post*, December 5, 1965

³⁶ Von Eckardt, Wolf, “Planning for ‘Public Concerns,’” *Arts in Virginia*, Winter 1967.

³⁷ Ibid.

³⁸ “Brave New Town,” Op Cit.

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pond. Coupled with Robert Simon's desire to make a statement (have a "there there") the Tapiola high rise was an inspiration for the 16-story landmark residential Heron House at LAVC. According to William Conklin, the location of the 16-story apartment house was primarily based on existing soil conditions. The site had the most solid mixture of rock, rock fragments, and soil suitable for supporting the tower. It was not so everywhere else on the greater plaza site.³⁹ According to Glenn Saunders, hired as project engineer by Robert Simon in 1961, a local construction company, Simpson, contracted to build Heron House.⁴⁰ Although there are major differences (Rudolph used pre-cast concrete blocks rather than the form-poured concrete of Heron House), the elevation of Paul Rudolph's Crawford Manor in New Haven (1962-1966), considered to be in the Brutalist style, is distinguished by strong vertical tiers separated by balconies as well as vertical tiers of repeated fenestration. Similarly, LAVC's Heron House is like a large sculpture, its facades moving in and out of multiple planes.

"...I was walking along the shore of Lake Anne when I saw a great blue heron standing where the first high rise apartment was to be built. Tall and grayish—it seemed natural that the building be named Heron House (rather than Lakeside Towers or whatever). I suggested that name; it took and I hope it remains" said Robert Simon.⁴¹

Washington Plaza Cluster

Paul Rudolph's Orange County Government Center in Goshen, New York (designed 1963 and built 1967), shares the cubist style of the Washington Plaza townhouses with horizontal white concrete trim. Where Rudolph uses horizontal white concrete trim around the more raw looking concrete cubes of the Government Center, Lake Anne's architects used horizontal white concrete trim in contrast to the beige brick. This concrete trim also serves to unify the multiple units in a grouping. As in Rudolph's Orange County Government Center building, cubist blocks of walls project and recede, some over first-story columns.

On Conklin Rossant's townhouses, the columns of the lake elevation just off the plaza support balconies of one townhouse grouping and create a partially covered walkway...a small, modest version of the pedestrian covers alongside buildings in Palladio's Vicenza or the Medici's Vasari Corridor along the Arno in Florence. On the street side, the Washington Plaza townhouses are modest two-story buildings as opposed to those on the lakeside having three stories with balconies opening to the lake. The street entrances are through gated wood board fences that create small private courtyards for the residents.

Townhouse groupings moving down the lake from Washington Plaza are of the same general style but with variations. Each individual townhouse has its own distinctive elevation while being a part of the whole. Tall cubistic chimneys, Brutalist miniature renditions of the medieval towers in Italy's San Gimignano, rise above some of the flat roofs. The differences in unit sizes, both in floor levels and square footage, embody Robert Simon's goals of housing for all and

³⁹ William Conklin, Op Cit.

⁴⁰ Saunders, Glenn, oral presentation on early Reston for the Reston Historic Trust, June 28, 2012.

⁴¹ Potter, Spencer W., letter to Robert Simon in honor of Simon's 90th birthday, April 7, 2004.

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diversity. "...we had size differences of fifty percent. In other words, some of the townhouses probably are as small as 1,000 or 1,200 square feet...and right next to it you would find one of 2,400 square feet. This was a deliberate attempt to mix income groups."⁴²

Sculpture

"Our long term budget provided \$250,000 for public art in each village center," according to Robert E. Simon, Jr.⁴³ In today's dollars this amount might be as much as \$1,800,000. Robert Simon's interest in public art inspired the Initiative for Public Art in Reston, a non-profit created in 2008 to adopt a master plan for encouraging public art in all of Reston.

The architect James Rossant's sculptural designs for the plaza fountain, the pyramid and overlooks have a unity of design and materials with the buildings and plaza surface, so that as one commentator observed, "The whole becomes much greater than the sum of its parts."⁴⁴ The sculptural elements are both functional and playful. Phyllis Hattis describes them as appearing "spontaneous."⁴⁵

The sculpture work of Gonzalo Fonseca (1922-1997) has been characterized as "enigmatic architectural forms."⁴⁶ The concept of art based on universal symbols took him to archeological sites in Latin America as well as the Mediterranean and Middle East. Fonseca represented his native Uruguay in the 1990 Venice Biennale and created a 40-foot-tall cast-concrete tower for the 1968 Olympics in Mexico City. His work is in the permanent collections of the Guggenheim Museum and the Brooklyn Museum of Art and can be seen at the Longhouse in East Hampton, New York. The sculptures he created in Lake Anne Village Center, particularly in and around the pedestrian underpass, are characteristic: "fantastic, often very beautiful small scale carvings suggest architectural/archeological forms with small windows and doors filled with abstract objects."⁴⁷

Subsequent Recognition

In the years since its completion, Lake Anne Village Center has received national and international attention from academics, architects, developers, planners and governmental entities. Visitors from all over the world still come to see this unique example of architectural excellence in service to visionary, socially conscious planning.

According to the Fairfax County Historic Overlay District document, Lake Anne Village Center's inclusion as a Fairfax County Historic Overlay District in 1984 was the first use of an

⁴² Mercer, Anne Louise. "The Attached House Clusters of Reston, Virginia: 1961-1967," Master's Thesis, Columbian School of Arts and Sciences, The George Washington University, 2004, interview with Robert Simon, 14 October 2003.

⁴³ Simon, Robert, Address to Va. Chapter of American Planning Association, March 26, 2008.

⁴⁴ Hattis, Phyllis, "Sculpture: The Rest of Reston," *Connection*, Fall 1966)

⁴⁵ Ibid.

⁴⁶ *The New York Times*, Arts, June 18, 1997.

⁴⁷ www.Longhouse.org/exhibitions.

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“Overlay District to protect an active commercial use and a modern example of architecturally significant structures. Even though the Village Center is not typically thought of as being old enough to be ‘historic,’ it already holds a place in the history of new town planning in the United States. In addition the Village Center is a highly recognized and awarded design of architectural significance worthy of preservation.”

In April 2002, the American Institute of Certified Planners (AICP) presented Reston with its Landmark Award and Robert E. Simon, Jr. received the Planning Pioneer Award. With the AICP Landmark designation, Reston joined honorees that have made a significant impact on planning in the United States such as Central Park in New York City, L’Enfant’s original plan for Washington, DC, and the River Walk in San Antonio, Texas. The AICP citation states, “[The] Founder of Reston, Virginia, introduced urban living to the American suburban countryside at Lake Anne Village Center, created the nation’s first Planned Unit Community zone, and founded a community of international renown dedicated to social openness, citizen participation and the dignity of the individual.”

“Robert Simon and Reston proved to be the most exhilarating and psychically rewarding work experience of my lifetime. Forget the frequent necessary decisions about which of our creditors were to be paid; forget the regular trips to the money-lenders at 14% interest; forget the shocking turndown for financing by a major life insurance company in New York because Bob insisted on building an integrated community in Virginia...” said James Selonick, Executive Vice President, Reston, VA., Inc., from 1963-1967.⁴⁸

Anecdotally, Robert Simon may have basked in more appreciation from LAVC and Reston residents than most developers ever experience. In his later years, living in Heron House at Lake Anne, it was very common for people to stop him on the plaza to tell him how much they appreciated the beauty and the community of his creation, and how lucky they felt to be living there.

⁴⁸ Selonick, James, Letter commemorating Robert Simon’s 85th birthday, 1999

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Figure 4. Undated view of Washington Plaza.

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The Washington Post, Fairfax Local Living, June 23, 2011.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

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_____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office

_____ Other State agency

_____ Federal agency

_____ Local government

_____ University

_____ Other

Name of repository: Virginia Department of Historic Resources, Richmond, VA

Historic Resources Survey Number (if assigned): DHR #029-5652

10. Geographical Data

Acreage of Property 41.217

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 38.970290 | Longitude: -77.341180 |
| 2. Latitude: 38.969860 | Longitude: -77.340190 |
| 3. Latitude: 38.966910 | Longitude: -77.340110 |
| 4. Latitude: 38.965580 | Longitude: -77.333110 |
| 5. Latitude: 38.964320 | Longitude: -77.333650 |
| 6. Latitude: 38.963790 | Longitude: -77.336170 |
| 7. Latitude: 38.965810 | Longitude: -77.340930 |
| 8. Latitude: 38.967390 | Longitude: -77.343170 |
| 9. Latitude: 38.967970 | Longitude: -77.343330 |
| 10. Latitude: 38.968770 | Longitude: -77.341410 |

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11. Latitude: 38.969170

Longitude: -77.342020

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the Lake Anne Village Center Historic District is irregular. The northern boundary is North Shore Drive where Village Road comes in from Baron Cameron Avenue. The eastern boundary begins at the entrance to the parking lot on the south side of the Latin market and runs along the eastern boundary of the parking lot, behind the community center/day care center building, and encompasses the parking lot of the Chimney House townhouses, where it meets Lake Anne. The boundary encompasses all of Lake Anne. The southern boundary of the district also extends along the south side of the canal leading into the lake and under the North Shore Drive through the underpass to encompass the Fonseca sculptures. On the east side of the underpass, the boundary extends northward to include the RELAC building and tennis courts as well as the Washington Plaza townhouses, Heron House, and the associated parking lot. The boundary then extends northward to include the quayside buildings and their yards and sidewalks, where it meets the main parking lot and the northern boundary at North Shore Drive. The true and correct historic boundaries are shown on the attached maps entitled "Sketch Map" and "Aerial View Using 2015 Imagery."

Boundary Justification (Explain why the boundaries were selected.)

The boundaries were selected to include all original elements of the Lake Anne Village Center, and thus include all known historic resources as well as capturing the district's historic setting.

11. Form Prepared By

name/title: Cheryl Terio-Simon and Shelley Mastran

organization: Reston Historic Trust

Lake Anne Village Center Historic District
Name of Property

Fairfax County, VA
County and State

street & number: 1639 Washington Plaza
city or town: Reston state: Virginia zip code: 20190
e-mail: cterio@comcast.net, shellmast@verizon.net
telephone: 703-471-5772, 703-927-4584
date: December 19, 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lake Anne Village Center Historic District

City or Vicinity: Reston

County: Fairfax County

State: Virginia

Photographer: Vern Wingert

Date Photographed: September 14, 2016, to October 5, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

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Photo 1 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0001
View: Historic marker at entrance to plaza looking south

Photo 2 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0002
View: Plaza from fifth floor of Heron House looking northeast

Photo 3 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0003
View: Washington Plaza from 13th floor of Heron House looking southeast

Photo 4 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0004
View: Lake Anne commercial sign looking south

Photo 5 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0005
View: Market/old garden shop looking southeast

Photo 6 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0006
View: Pharmacy icons on building, Washington Plaza looking south

Photo 7 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0007
View: Pyramid sculpture on plaza looking northwest

Photo 8 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0008
View: Chimney House plaza stairs looking northeast

Photo 9 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0009
View: Chimney House arches looking east

Photo 10 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0010
View: Chimney House stairs with Heron House looking southwest

Photo 11 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0011
View: Lake Anne Plaza with fountain looking west

Photo 12 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0012
View: Lake Anne Plaza with fountain and lake looking southwest

Photo 13 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0013
View: Lake Anne Plaza North, evening light, looking east

Photo 14 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0014
View: Back of Washington Plaza Cluster looking southwest

Photo 15 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0015

Lake Anne Village Center Historic District
Name of Property

Fairfax County, VA
County and State

View: Chimney House steps looking west

Photo 16 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0016

View: Pulpit, north elevation, looking south

Photo 17 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0017

View: Church, east elevation, looking west

Photo 18 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0018

View: Side of church, south elevation, looking northwest

Photo 19 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0019

View: Church and quayside, looking northwest

Photo 20 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0020

View: Quayside dock, looking north

Photo 21 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0021

View: Back of church and E block looking south

Photo 22 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0022

View: Back of quayside with Heron House, looking south

Photo 23 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0023

View: Heron House, south and east elevations, looking northwest

Photo 24 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0024

View: Heron House, west elevation, looking southeast

Photo 25 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0025

View: Lookout at Sunboat plaza, north elevation, looking south

Photo 26 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0026

View: Sunboat sculpture plaza, looking south

Photo 27 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0027

View: End Washington Plaza house at Sunboat plaza, east elevation, looking southwest

Photo 28 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0028

View: Van Gogh Bridge looking northwest

Photo 29 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0029

View: Canal area swing looking northwest

Lake Anne Village Center Historic District
Name of Property

Fairfax County, VA
County and State

Photo 30 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0030
View: Swing, underpass walkway, looking east

Photo 31 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0031
View: Underpass sculptures, looking east

Photo 32 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0032
View: Underpass sculptures, looking west

Photo 33 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0033
View: Tennis courts and RELAC, looking northwest

Photo 34 of 34: VA_Fairfax County_Lake Anne Village Center Historic District_0034
View: Door, RELAC building, north elevation, looking southeast

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



LOCATION MAP

Lake Anne Village Center Historic District

Fairfax County, VA

DHR No. 029-5652

Latitude/Longitude Coordinates

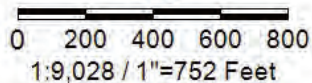
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- 9. Latitude: 38.967970
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Location Coordinates (cont.)

- 10. Latitude: 38.968770
Longitude: -77.341410
- 11. Latitude: 38.969170
Longitude: -77.342020



Feet



Title:

Date: 4/3/2017

DISCLAIMER: Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions. The map is for general information purposes and is not intended for engineering, legal or other site-specific uses. Map may contain errors and is provided "as-is". More information is available in the DHR Archives located at DHR's Richmond office.

Notice if AE sites: Locations of archaeological sites may be sensitive the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.

AERIAL VIEW USING 2015 IMAGERY
Lake Anne Village Center Historic District
Fairfax County, VA
DHR No. 029-5652



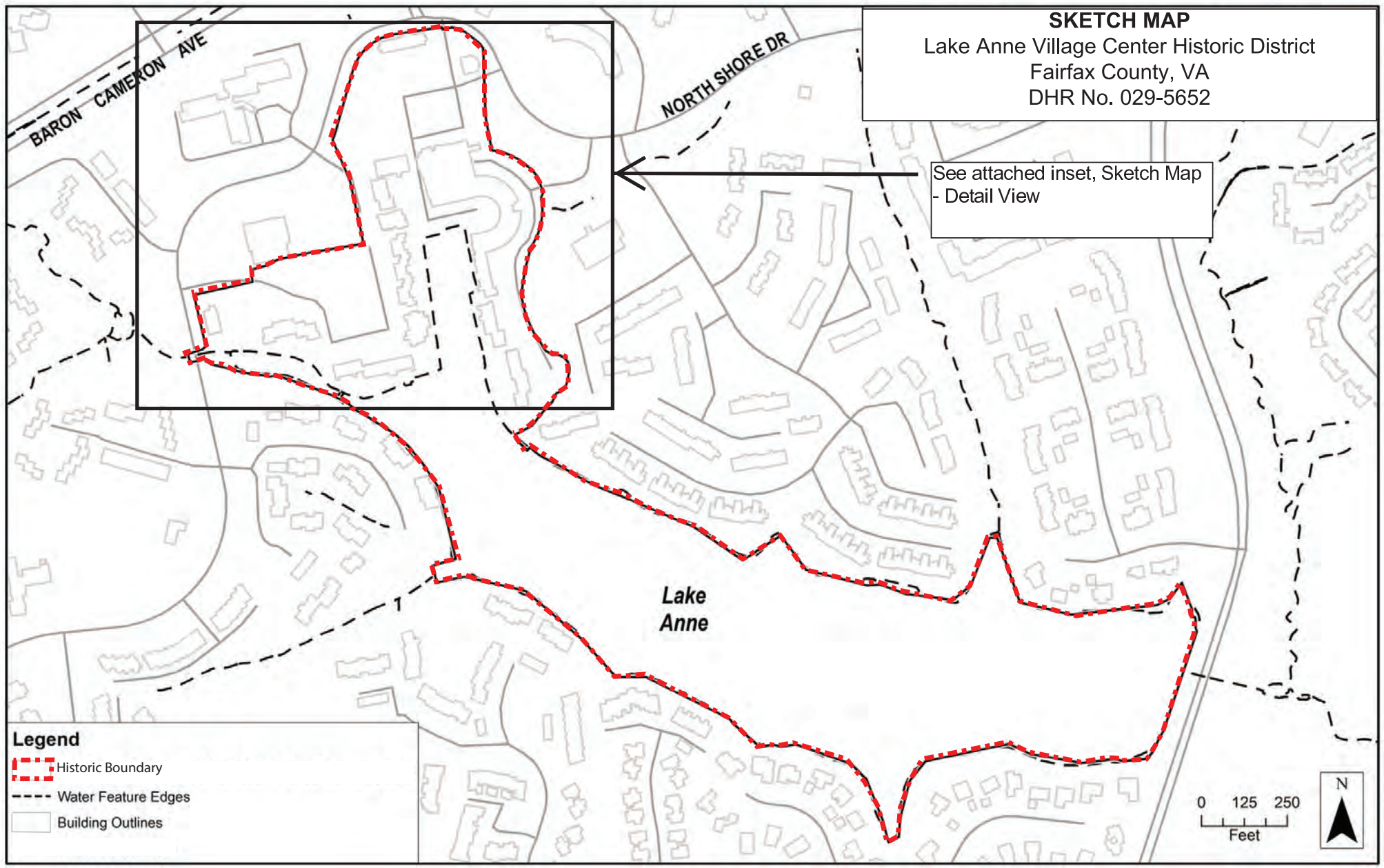
Legend
— Historic Boundary

250 Feet

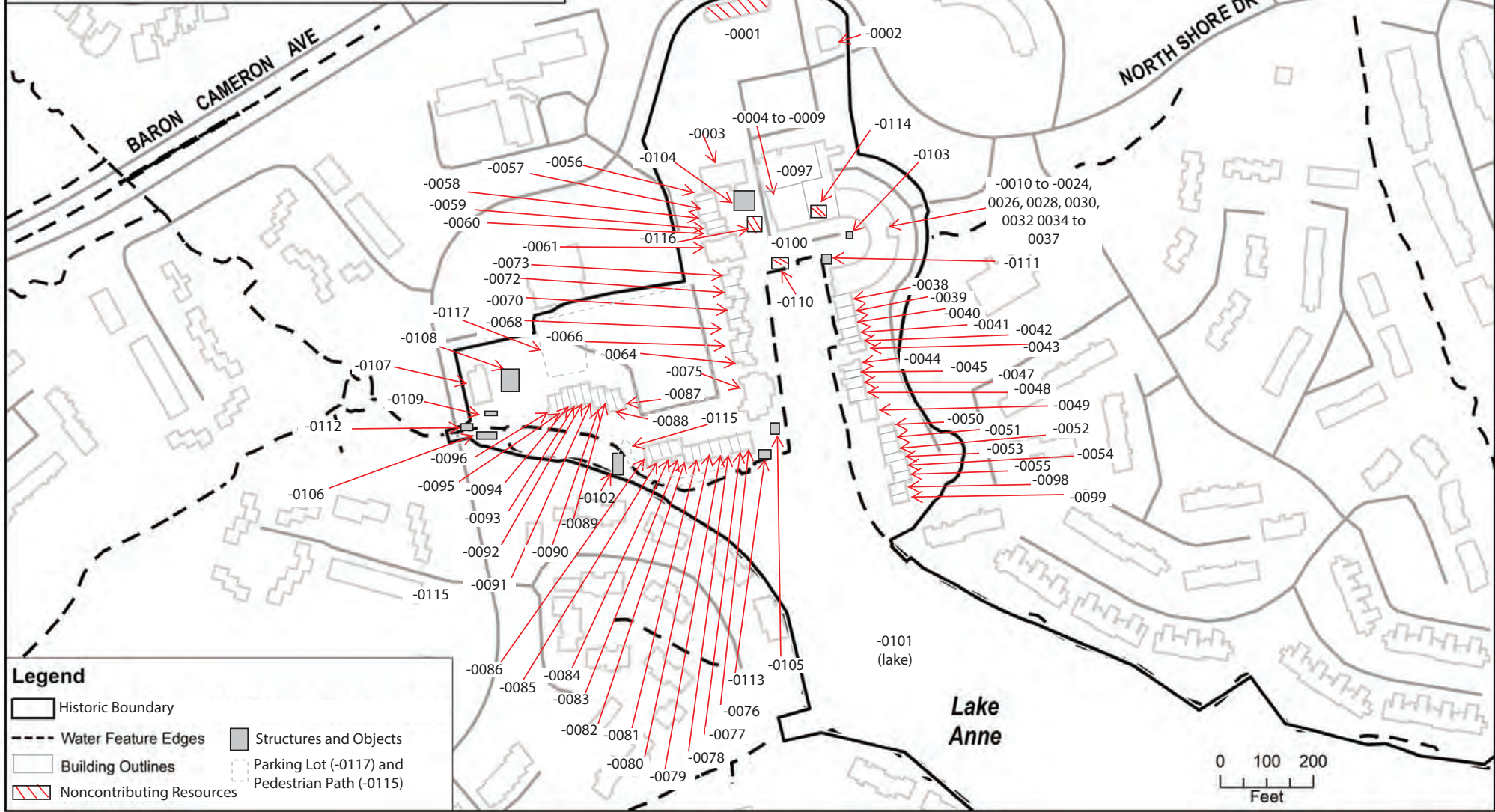


AERIAL VIEW SHOWING MAJOR COMPONENTS
Lake Anne Village Center Historic District
Fairfax County, VA
DHR No. 029-5652





SKETCH MAP - DETAIL VIEW
 Lake Anne Village Center Historic District
 Fairfax County, VA
 DHR No. 029-5652



Legend

- Historic Boundary
- Water Feature Edges
- Structures and Objects
- Building Outlines
- Parking Lot (-0117) and Pedestrian Path (-0115)
- Noncontributing Resources

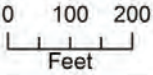


PHOTO KEY - 1 of 5

Lake Anne Village Center Historic District
Fairfax County, VA
DHR No. 029-5652

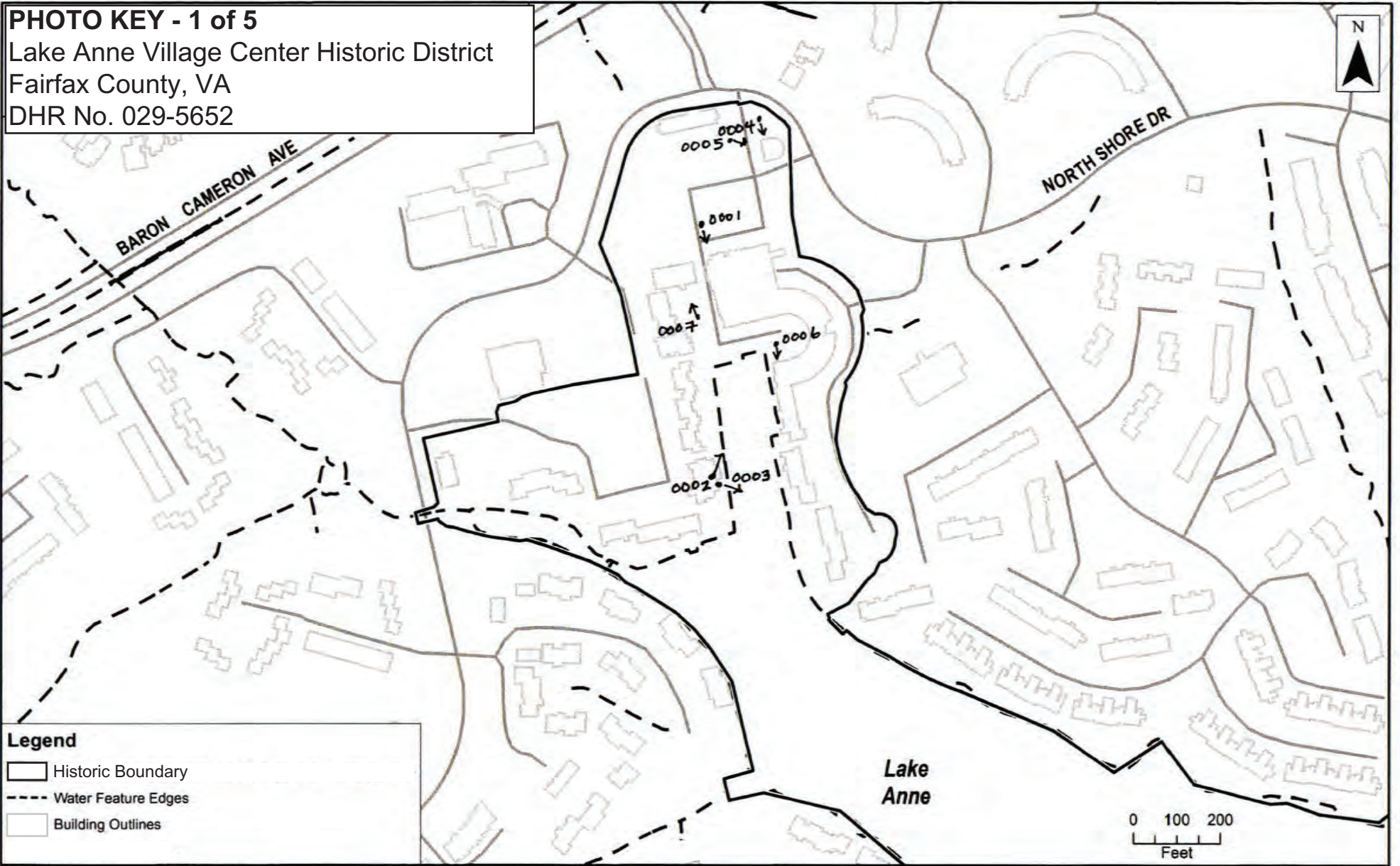
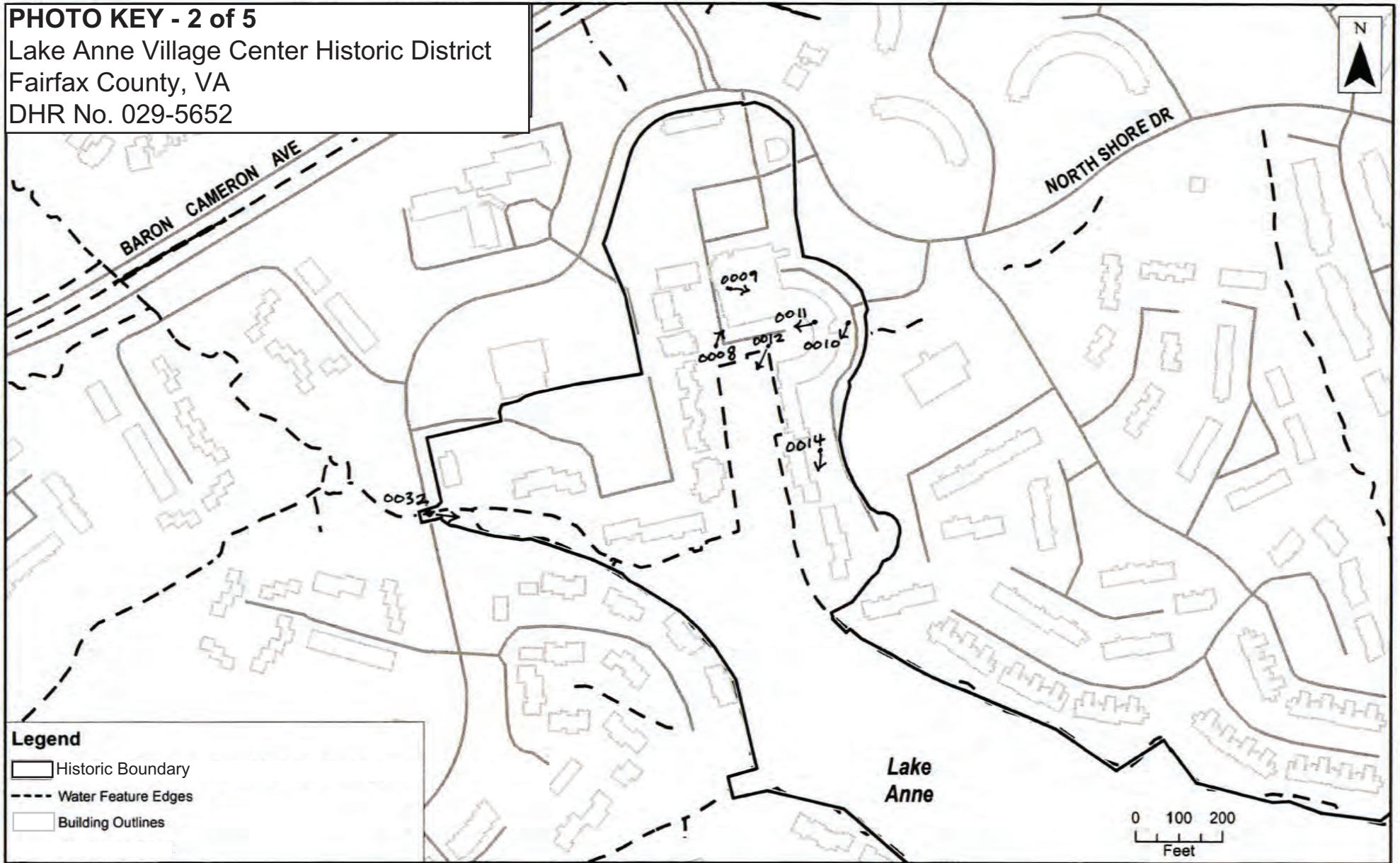


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Lake Anne Village Center Historic District
Fairfax County, VA
DHR No. 029-5652

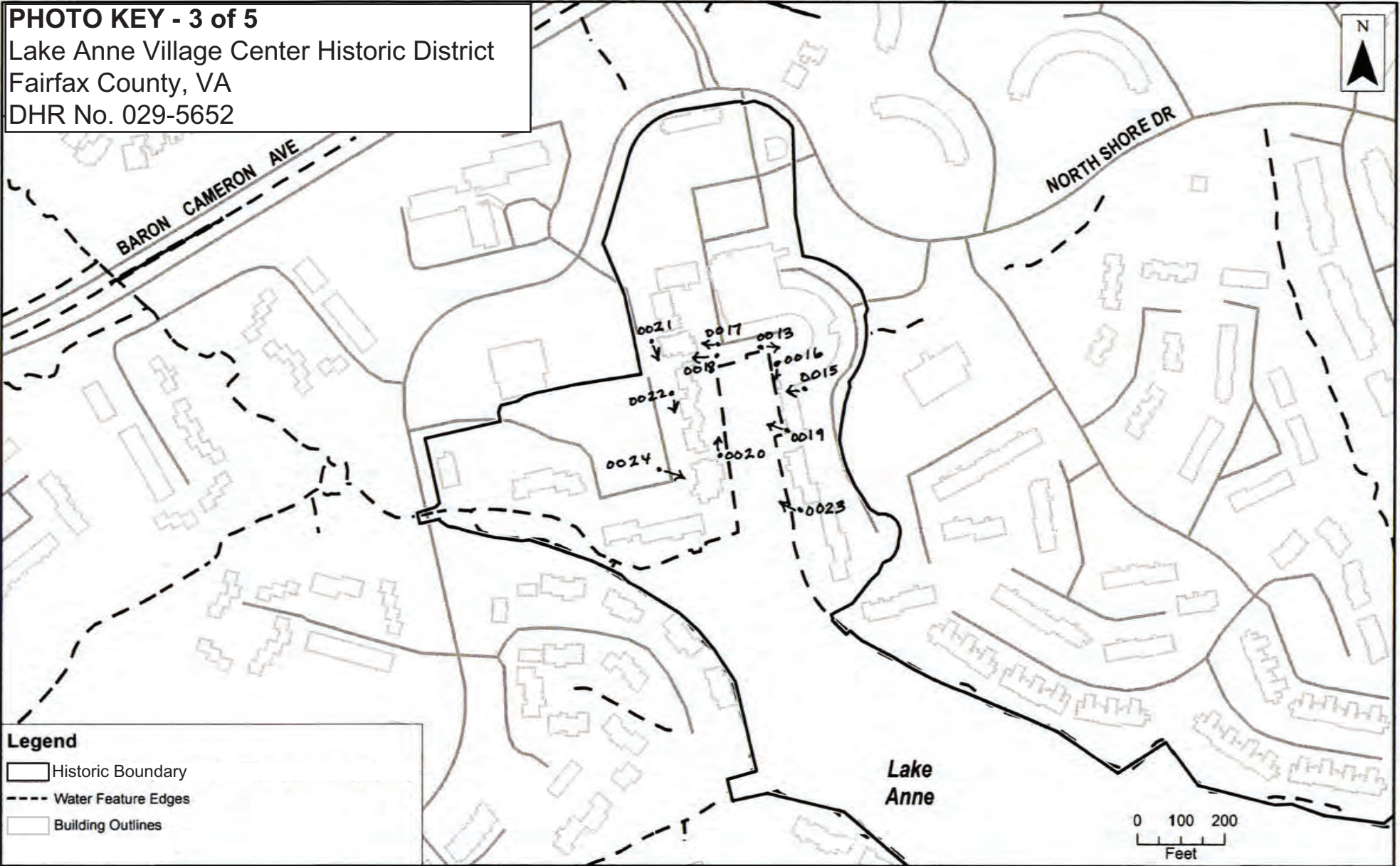


Legend

- Historic Boundary
- Water Feature Edges
- Building Outlines

PHOTO KEY - 3 of 5

Lake Anne Village Center Historic District
Fairfax County, VA
DHR No. 029-5652

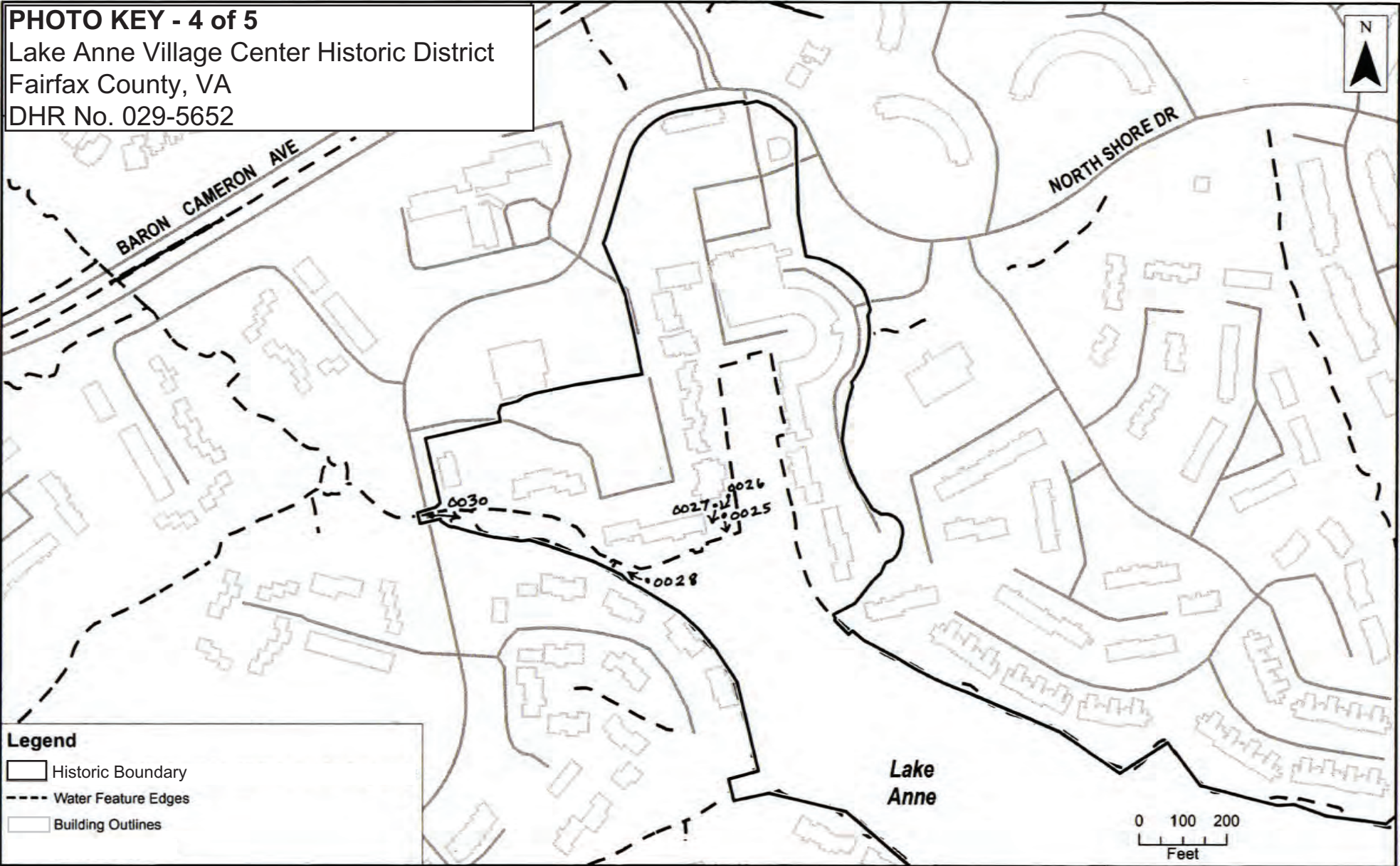


Legend

- Historic Boundary
- Water Feature Edges
- Building Outlines

PHOTO KEY - 4 of 5

Lake Anne Village Center Historic District
Fairfax County, VA
DHR No. 029-5652



Legend

- Historic Boundary
- Water Feature Edges
- Building Outlines

Lake Anne

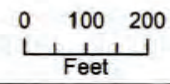
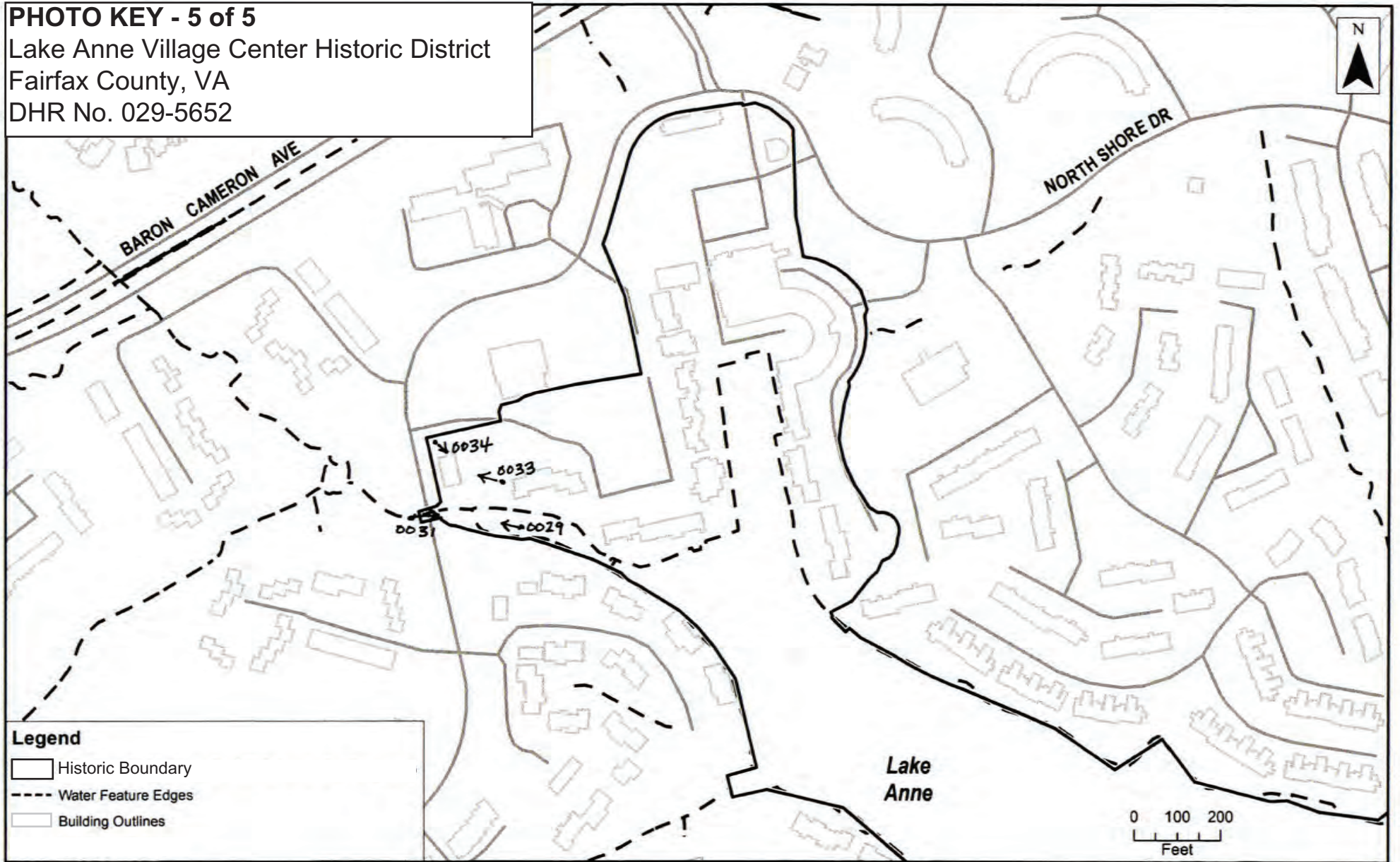


PHOTO KEY - 5 of 5

Lake Anne Village Center Historic District
Fairfax County, VA
DHR No. 029-5652



Legend

- Historic Boundary
- Water Feature Edges
- Building Outlines