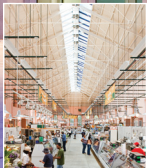


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Washington Architecture



Inside:

Workplaces: Modernism is the Order of the Day
Residential Reincarnation
Protecting Our Cultural Heritage



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FORM FOLLOWS LIFE



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1225 Connecticut Avenue, NW, as renovated
by RTKL Associates Inc.

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Vol. 12, No. 4

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ON THE COVER: The Watha T. Daniel/Shaw Library, by Davis Brody Bond Aedas.
Photo by Paúl Rivera/archphoto

ANNOUNCING THE DISTRICT ARCHITECTURE CENTER

David Hamilton



Like every year at this time, I'm thankful for all the people who help us get the magazine into your hands—our editor, Martin Moeller, our writers Denise Liebowitz, Steven Dickens, Janet Rankin, Ronald O'Rourke, and Abby Davis, our fantastic designer, Jim Hicks, our wonderful printer, Whitmore Imaging, and our amazing sales diva, Jody Cranford. It's a wonderful team, and I'm so grateful for their efforts.

But we have even more to be thankful for this year.

For the past three years, the boards of AIA | DC and the Washington Architectural Foundation have been working

toward moving from our sweet but cramped little townhouse in Dupont Circle to a more adequate facility in a central DC location. This work has now borne fruit: I'm very excited to announce that by the time you read this, a lease will be signed for 421 7th Street, NW, in the heart of DC's highly active Penn Quarter area, for a space that will become the new District Architecture Center (DAC). This new facility, only a couple of blocks from either the Gallery Place or Archives Metrorail stations, will include a magnificent exhibit gallery viewable from the street and donated by Sigal Construction, plus classrooms, meeting rooms, and office and support spaces that will finally meet our needs. We'll be able to use DAC for exhibits, lectures, films, and other events. Most particularly, DAC will offer a well-designed, inviting space that will welcome the public to learn more about architecture.



Welcome!

The design for DAC was chosen through a week-long competition. Seventeen teams submitted entries, and the competition jury picked the scheme by Hickok Cole Architects. Hickok Cole's design, which is viewable at www.aiadc.com, pulls a lot of natural light into the building, and helps direct it down to the lower floor, where some of our smaller classrooms will be. We're moving ahead with construction as fast as we can, with the aim of being up and running well before 20,000 architects descend on DC in May of 2012 for the annual AIA Convention, which will be held that year coinciding with AIA | DC's 125th anniversary.

One of the things that might surprise our out-of-town guests will be the innovative architecture that has become the hallmark of the Washington chapter. Whether it's a meticulously restored historic smokehouse (page 36) or an amazingly modern new public library building (page 16), there's a lot more going on with DC architecture than is sometimes supposed. Once DAC opens next year, we'll be much better able to get the word out about the value of architecture and architects, and the great architectural work being done in DC. We're really excited about DAC, and we hope you'll be, too.

In this issue dedicated to the 2010 Chapter Award winners, Steve Dickens covers workplaces and restorations of historic structures, Janet Rankin writes about places for learning, Denise Liebowitz discusses residential renovations, Martin Moeller covers new residential projects and winners of urban design citations, and Ron O'Rourke writes about several additions to historic buildings and innovative works of infrastructure. In addition, I introduce a column called "Rethinking DC," and Martin announces the winners of the Chapter's awards to individuals.

Thanks and Happy Holidays.

Mary Fitch, AICP, Hon. AIA
Publisher
mfitch@aiadc.com

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Abby Davis ("DetailsDC") is operations manager for AIA | DC.

Steven K. Dickens, AIA, LEED AP ("Workplaces" and "Protecting Our Cultural Heritage") is a sole proprietor whose firm is called **Steve Dickens Architecture**.

Denise Liebowitz ("Residential Reincarnation"), formerly with the National Capital Planning Commission, is a frequent contributor to **ARCHITECTUREDC**.

G. Martin Moeller, Jr., Assoc. AIA ("Living Lightly," "Urban Improvements," and "Recognizing Service") is senior vice president and curator at the National Building Museum. He is the editor of **ARCHITECTUREDC**.

Ronald O'Rourke ("More of a Good Thing" and "Who Says Infrastructure Can't Be Beautiful?") is a regular contributor to **ARCHITECTUREDC**.

Janet B. Rankin ("Learning Places") is a director with **Lehman Smith McLeish**.

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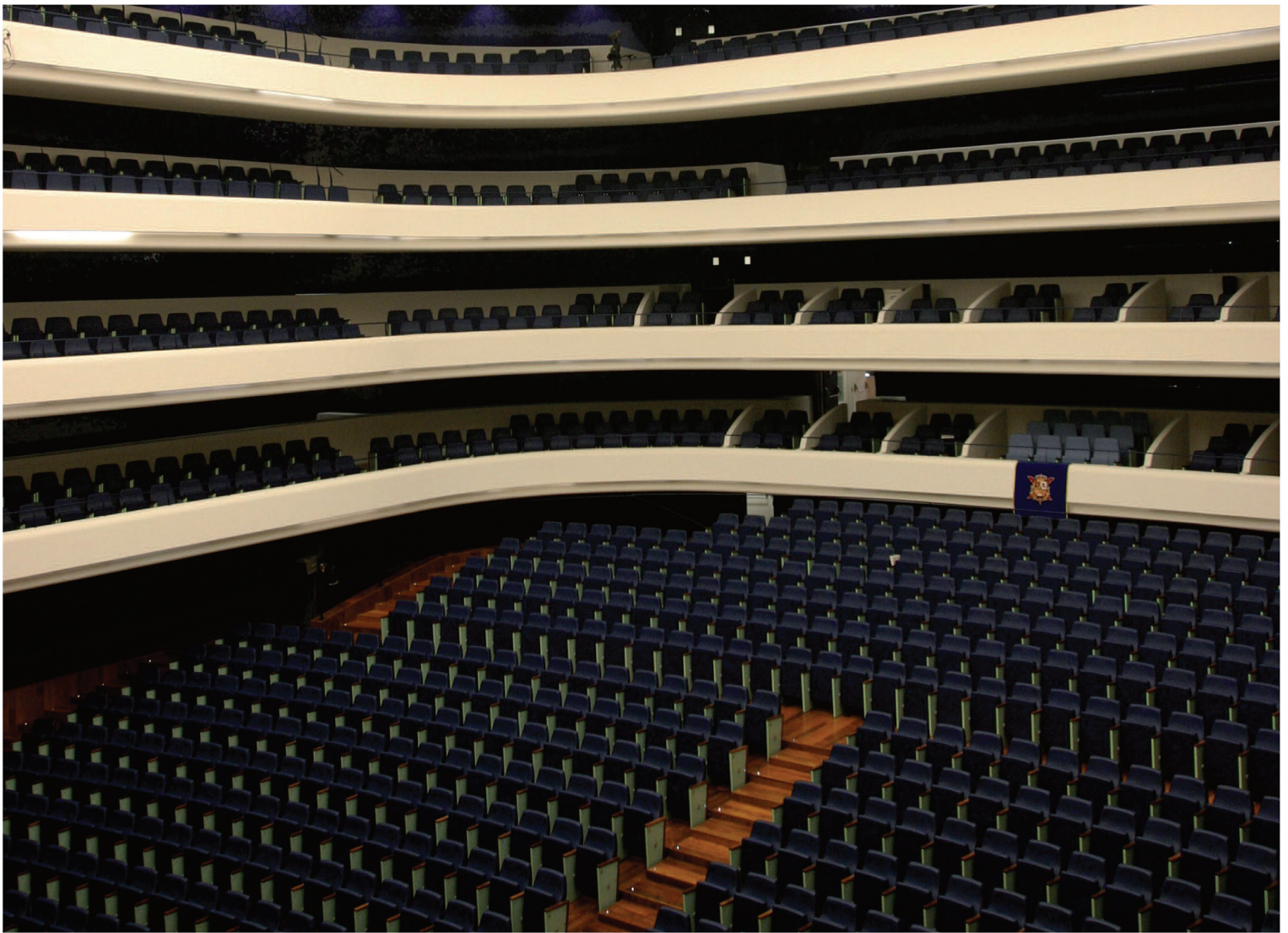
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Wendy Hillis, AIA, Campus Historic Preservation Architect
University of North Carolina, Chapel Hill, NC

Jack Pyburn, FAIA, Director of Historic Preservation Studio
Lord Aeck Sargent, Atlanta, GA

Correction

In the article about the US Treasury Building in the previous issue of **ARCHITECTUREDC**, the professional affiliation and title of **Melissa Hendrix** were listed incorrectly. She is a full member of the AIA, and is an associate principal at Shalom Baranes Associates.



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Canisters from the A di Alessi line.



"Melodic" tea strainer by Alan Chan.

Alessi by Abby Davis

The newest addition to Cady's Alley is **Alessi**, which opened in October. Partnering with Deborah Kalkstein of neighboring Contemporaria, CEO Alessio Alessi brings to his company's newest outpost a classic and timeless take on design. With over 2,000 products from all three Alessi lines (Alessi, A di Alessi, and Officina Alessi), design-oriented shoppers are sure to find something to suit their needs.

For those looking for a classic, iconic Alessi piece, the company carries products from its inception in the 1940s. As Alessi points out, these objects are "eco-friendly" because they last a lifetime and never go out of style. Why not start with the Bombé tea-and-coffee set designed by Carlo Alessi?

While keeping the company's heritage in mind, Alessi is also expanding constantly, working with over 200 designers to create an international "encyclopedia" of design. One of the newest objects comes from a collaboration with Chinese architect and tea aficionado Alan Chan, with his whimsical take on a tea strainer inspired by the teatime traditions of old-fashioned Chinese high society.

Finally, for budding collectors and those on a tight budget, there is the younger, contemporary A di Alessi line. Products made from colorful plastic and stainless steel begin as low as \$20, yet bring the same quality and design value expected from the Alessi name. Look for tea products resulting from a collaboration with the Museum of Taiwan. Kalkstein also points out that many of the Alessi products come in miniature versions for those who want to test the waters first.

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Bowls from the A di Alessi line.

All photos courtesy of Alessi.

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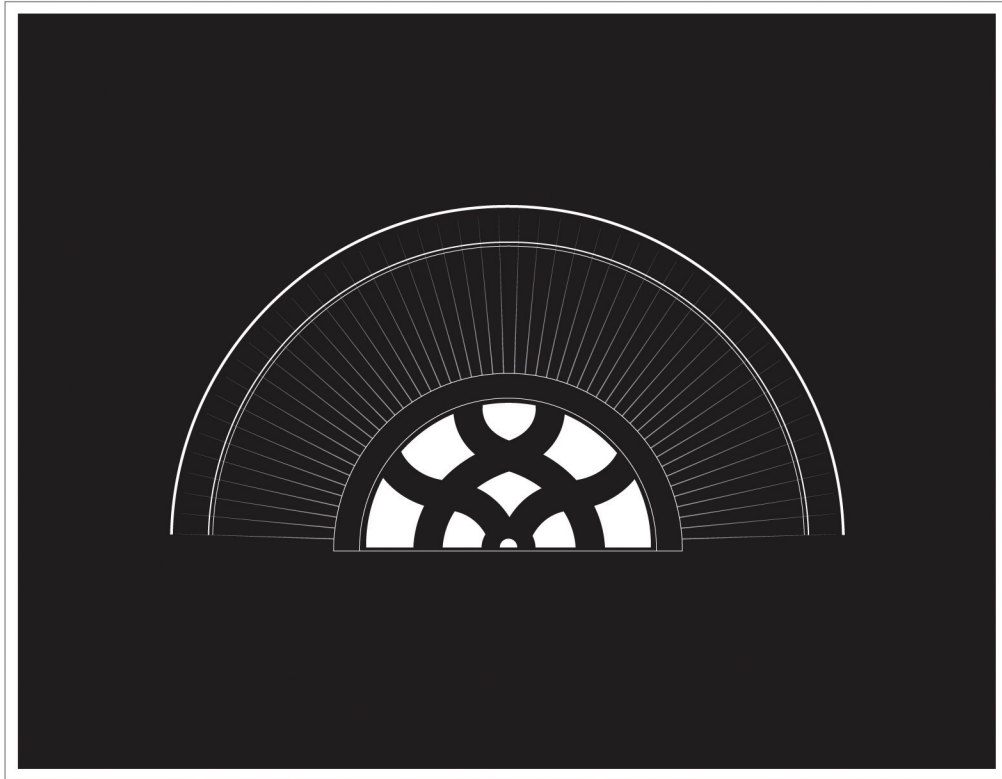
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Workplaces:

Modernism Is the Order of the Day

by Steven K. Dickens, AIA, LEED AP

Award for Excellence in Interior Architecture

Jones Day

Washington, DC

Lehman Smith McLeish PLLC

Architectural Team: Debra Lehman-Smith; James B. McLeish III; Terese Wilson; Kent Fee; Donald Morphy; Nilam Patel

Contractor: Hitt Contracting

Contributing Firms: TOLK; Seider Lighting Design; ARUP; SK&A; Flik Catering; Beer Associates; Cerami & Associates; Aqua Engineering

“An excellent, carefully restrained complement to a focal architectural piece” is how the awards jury described the Jones Day law firm expansion into the Richard Rogers-designed building at 300 New Jersey Avenue, NW. This new office block replaced an above-ground parking garage serving the adjacent, historic Acacia Building, to which Jones Day moved in 1999. **Lehman Smith McLeish (LSM)** designed the firm’s offices in the Acacia Building, using a material vocabulary of cherry and white marble in an updated-traditional style, keeping with the historic character of the building. At the time, the rear of the building faced the parking garage across a service courtyard. The new office block at 300 New Jersey Avenue transformed this service courtyard into an irregularly shaped atrium space between the buildings, with a colorful, steel “tree” as the focal point. The “tree” contains stairs, elevator stops, and sloping catwalks that connect the Acacia Building and the new structure, bridging the difference between floor levels.

Jones Day pre-leased several floors of the new building prior to construction, hiring LSM for the build-out, which uses the same



Jones Day atrium café seating.

Photo by Mario Carrieri



Open office workstations at Jones Day.

Photo by Mario Carrieri

material vocabulary as the Acacia offices, but in a completely modern style suited to the sleek steel-and-glass building. LSM worked closely with Rogers’ firm, Rogers Stirk Harbour + Partners, on the design of the atrium in general and the “tree” in particular, to serve Jones Day’s needs. The atrium is a vital programmatic area of the law firm’s lease, used as an “active hub” connecting the new and pre-existing office and conference areas. It houses a new main entrance and reception area, an expansion of the firm’s dining facilities, the bridges connecting Jones Day’s floors, and a direct elevator to the penthouse Multi-purpose Room and adjacent roof deck, which were renovated as part of the recent work.

The IIDA Learning Center at left, with exhibit gallery at right.



Merit Award in Interior Architecture

International Interior Design Association Headquarters

Chicago, Illinois

Envision Design, PLLC

Architectural Team: Kendall P. Wilson, FAIA, FIIDA, LEED AP, principal in charge; Robert P. Moylan, IIDA, Assoc. AIA, LEED AP, project director; Ashley Compton, Assoc. IIDA, LEED AP; Michelle V. Egrie, LEED AP; Kevin Kenney, IIDA, LEED AP; Michele LeTourneur, IIDA, LEED AP

Contractor: Turner Construction

MEP Engineers: KJWW Engineering Consultants

A/V Consultant: Sound Investment, Ltd.

Chicago's giant Merchandise Mart is a mecca of sorts for architects and designers, with literally thousands of showrooms in its 4.2 million square feet of space. It is also the largest LEED-certified building in the world. So it is not surprising that, when an appropriate space became available, the International Interior Design Association (IIDA) moved its headquarters there. IIDA wanted to set an example for leadership in sustainable design to both its membership and the general public, and to showcase a variety of finishes and materials representing the range of market sectors that the association represents. Washington firm **Envision Design** received the commission largely on the strength of its reputation for delivering projects that are equally high in design and sustainability.



IIDA reception area.

Photo © Eric Laignel

The raw space consisted of two rectangles of space, one entirely interior (that is, windowless), connected by only a thin neck. Office areas are located adjacent to the windows, with a gallery and "learning center" in the windowless area. This area is designed to be flexible, with partitions and lighting that can be easily reconfigured for multiple uses, from cocktail receptions and board meetings to lectures and training sessions.

The completed project achieved Gold Level certification under LEED for Commercial Interiors. Points were earned in all areas of LEED, but with a focus on the "Materials and Resources" category, which is notable because it is perhaps the most underused category due to the challenges of meeting and documenting the requirements. The project earned every point available in Materials and Resources, including diversion of 92% of construction-related debris away from landfills, and manufacture of 72% of furniture and construction products within a 500-mile radius of the site (with an equally impressive 26% of the raw materials for these elements extracted within the same radius). This required close scrutiny and deep research into every element incorporated into the design.

Genetics Laboratory, National Zoological Park

Washington, DC

Quinn Evans Architects

Architectural Team: Larry Barr, AIA, LEED AP, principal; Alyson Steele, AIA, LEED AP, project manager; Kathryn Slattery, AIA, LEED AP, project architect

Contractor: K-Lo Construction, Inc.

MEP Engineers: James Posey Associates

Structural Engineers: McMullan & Associates

Civil/Site Engineers: W. H. Gordon Associates

Reuse of existing structures is a cornerstone of sustainable design: existing buildings, after all, have immense embodied energy, which is lost if the structure is demolished. A less-considered facet of sustainability is simply using less space to do the same task, which becomes even more sustainable when the task is actually done better in the smaller space.

The Genetics Laboratory, part of a multi-building research enclave on the grounds of the National Zoo, was awarded a Presidential Citation for Sustainable Design primarily for these reasons. The building was previously a concrete frame—floor, columns, roof—divided into a series of animal enclosures by chain link fencing. For the Genetics Laboratory, the entire concrete frame was retained, enclosed, and transformed into a state-of-the-art laboratory, serving a group of elite scientists dedicated to the study of molecular genetics to better understand genetic diversity, species survival, and the interrelationships between species in the evolution and spread of disease. The new exterior enclosure consists of channel glass, metal panels, and perforated screens, which work in concert to provide excellent daylighting while controlling glare. The appearance of the building morphed from drab and utilitarian to thoughtfully modern and appropriate for a place where high-level genetics research takes place.

The interior layout was designed in close collaboration with the users, who were moving from a larger, but poorly arranged space. As a result, the new smaller space works better for the research tasks. Productivity may also be increased due to much better indoor air quality, while controlling chemical agent- and equipment-related fumes, heat, and noise.



The building before renovation.

Photo courtesy of Quinn Evans Architects



Genetics Laboratory at the National Zoo.

Photo © Ron Blunt Photography



Laboratory interior.

Photo © Ron Blunt Photography



Entry vestibule (at left).

Photo © Ron Blunt Photography

Presidential Citation for Sustainable Design

1225 Connecticut Avenue, NW

Washington, DC

RTKL Associates Inc.

Architectural Team: Marcus W. Fairbrother; Antonio A. D'Agostino

Contractor: James G. Davis Construction

Mechanical Engineers: Girard Engineering

LEED Consultants: EMO Energy Solutions

In the 1960s, the landmark Church of the Covenant, at the southeast corner of 18th and N Streets, NW, facing a small triangular park created by the diagonal of Connecticut Avenue, was demolished and replaced by a large, boxy, eight-story office building. By the 2000s, the office building itself was a relic of a previous era in terms of energy use and other environmental concerns, and in terms of its fit into the neighborhood. A 2007 gut renovation by **RTKL Associates**, in which only the concrete frame structure was retained, remedied both of these deficiencies beautifully.

Of particular concern to the architects was the 240-foot-long façade on N Street, where most of the historic context of three- and four-story row houses has been preserved. The 1960s building had a façade without variation, but RTKL introduced projecting bay windows and recessed notches, with a setback at the sixth floor, picking up on the rhythm and variety of the row houses. At the corner, the memory of the long-gone church's monumental 150-foot-tall campanile, is, in the architects' words, "honored" by a glass "tower" element, which extends 20 feet above the main roofline and is expressed with more vertical mullions than the rest of the façade.

Behind the curtain wall of the tower is a roof deck for tenants' use. The remainder of the roof is a vegetated ("green") roof, with swaths of differently-colored sedums creating a swirling patchwork pattern. The completed renovation received a LEED Platinum certificate from the U.S. Green Building Council—the highest level possible. 🏆

Close-up view of the curtain wall along N Street, NW.



Aerial view of 1225 Connecticut Avenue.

Photo supplied by RTKL



The building before renovation.

Photo supplied by RTKL

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Learning Places:

Modernist Variations in a Library, a Corporate Center, and a Gallery

by Janet B. Rankin

Merit Award in Architecture/
Presidential Citation for Sustainable Design

Watha T. Daniel/Shaw Library

Washington, DC

Davis Brody Bond Aedas

Architectural Team: J. Max Bond, Jr., FAIA; Peter D. Cook, AIA; Christiane DeJong, AIA, LEED AP; Nathan Hoyt, FAIA; Cody McNeal, LEED AP; Scott Phillips; Kelly Powell; Semaj Tucker

Contractor: Forrester Construction

Structural/Civil Engineer: Delon Hampton

Geotechnical Engineers: Professional Consulting Corporation

Mechanical Engineers: JVP Engineers

Other Consultants: MCLA; Lee and Associates; Polysonics; Williams-Huntt & Associates; Fahrenheit, LLC; S.C. Meyers & Associates, Inc.; Circle Point

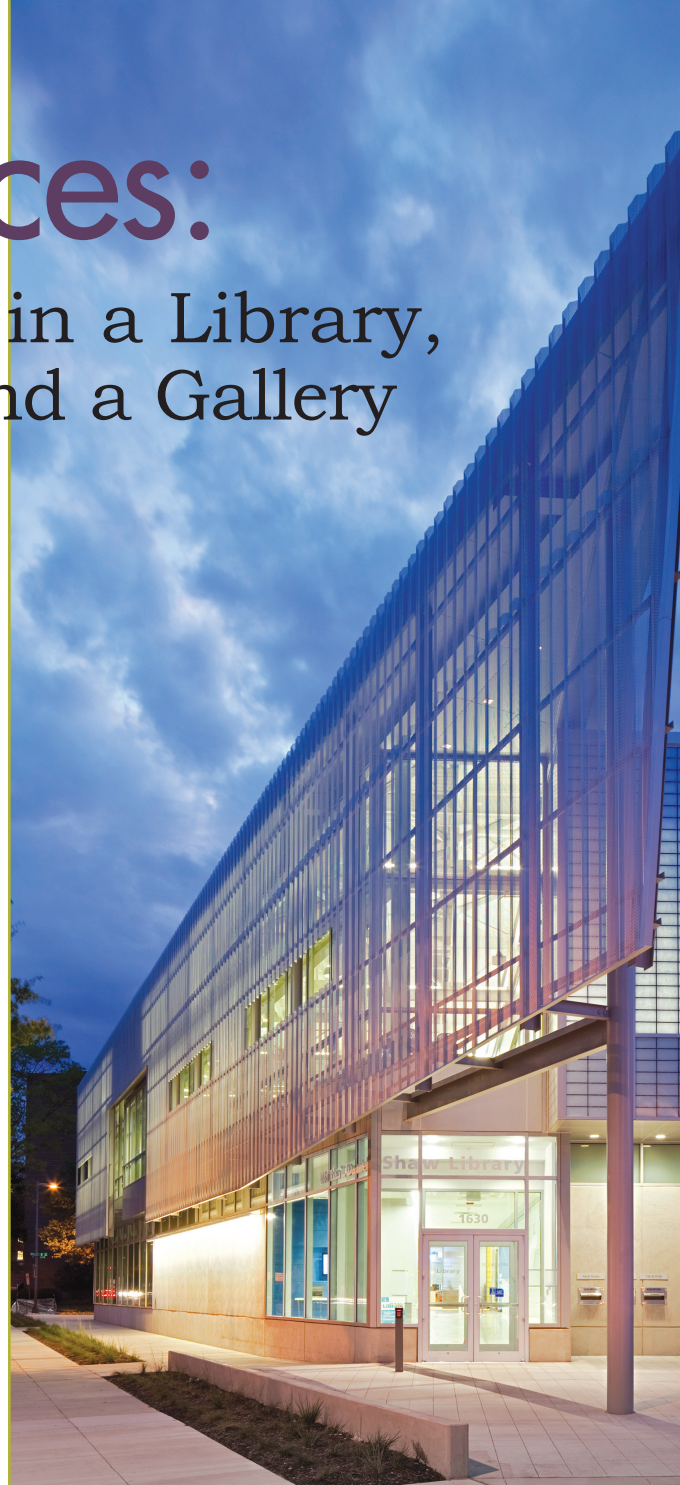
Having opened only a few months ago, the Watha T. Daniel/Shaw Library has already established its place in the city, not only as a vibrant community hub, but also as a distinctive architectural statement. Designed by **Davis Brody Bond Aedas**, the building is a sleek, functional, and welcoming amenity for a neighborhood in transition.

Although its urban site covers less than 10,000 square feet, the library asserts a strong presence. Fronting Rhode Island Avenue, the building's most striking feature is a corrugated, perforated aluminum screen set in front of the main structure, which is triangular in plan. The screen reduces solar heat gain while protecting the library's collection from harmful exposure to the sun's rays. At the same time, the perforations in the screen allow ample light to permeate interior spaces during the day. At night, the screen delicately filters the light emanating from inside the library, turning the structure into a kind of civic lantern.

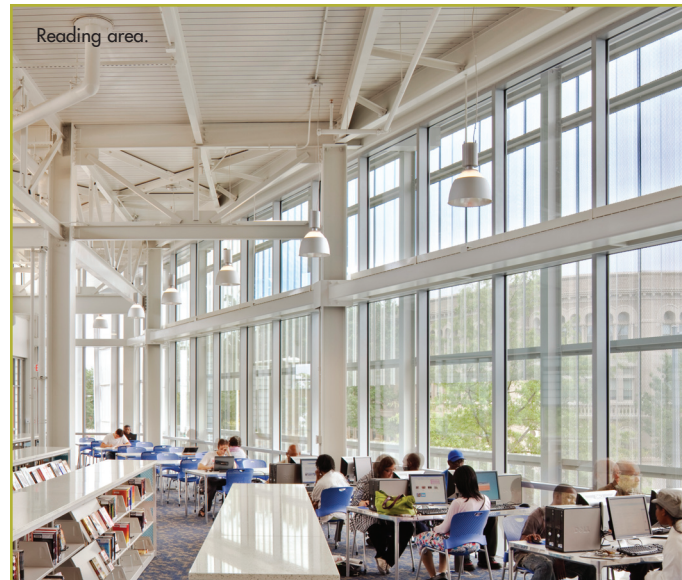
Like many of the library's design features, the screen can be tied to the goal of sustainability, since it reduces air-conditioning loads as well as the need for electric illumination. Expected to achieve LEED Silver certification, the design incorporates a green roof, which will absorb and slowly release water into the city's overtaxed sewer system, filter pollutants, and provide substantial insulation, thus reducing heating and cooling costs.

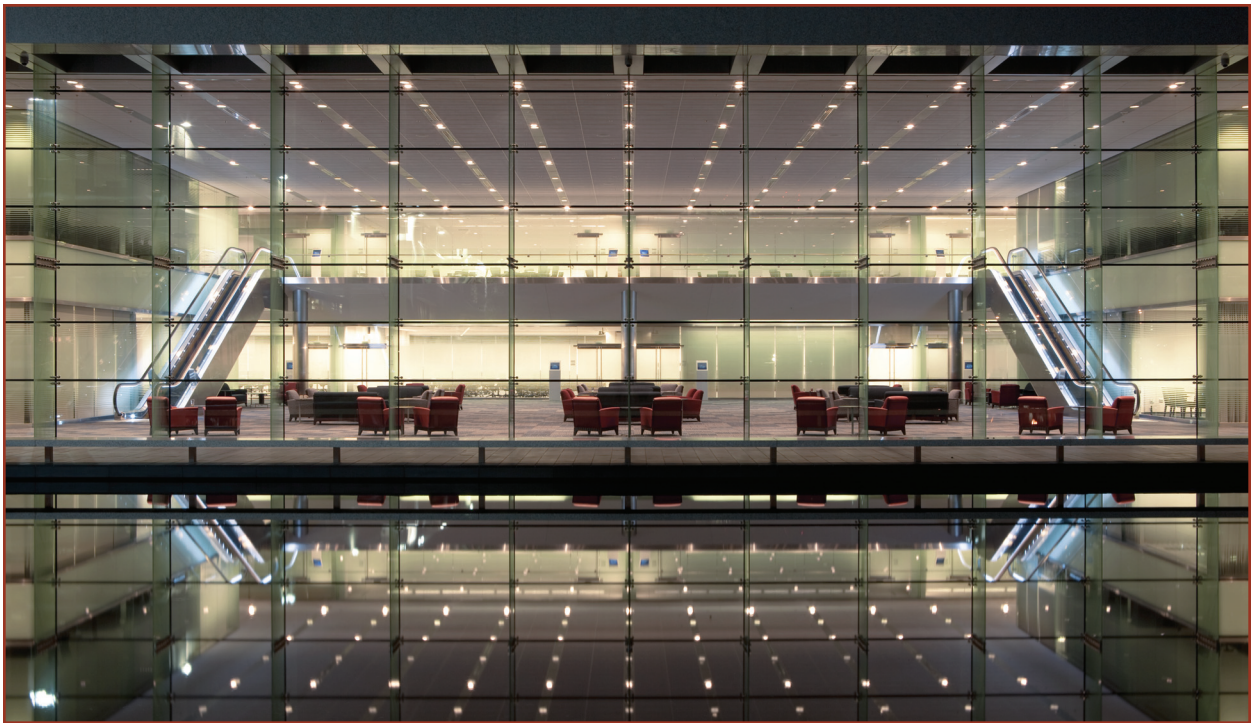
On the interior, exposed structural members emphasize light, open spaces. The neutral-colored building envelope, shelving, and tables are punctuated by colorful wall planes and furniture and wood doors, often composed of recycled materials.

Programmed through five interactive community meetings, the library supports diverse and simultaneous activities for users of all ages and backgrounds. In addition to dedicated spaces for collections and separate reading areas for adults, young adults, and children, the library contains a 100-person multi-purpose room, two small conference rooms, and individual study rooms to allow for collaborative work in a non-disruptive setting.



Rhode Island Avenue façade of the Watha T. Daniel/Shaw Library.





Main gathering space of the Conference Center, with retention pond in the foreground.

Photo by Visko Hatfield

Merit Award in Architecture

Lockheed Martin Center for Leadership Excellence

Bethesda, Maryland

Leo A Daly Company

Architectural Team: Alan J. Feltoon, AIA, AICP, vice president, managing principal; Ray Ruhlman, AIA, vice president, senior project manager; Timothy J. Duffy, AIA, CSI, LEED AP, vice president, senior architect; Fung Or, senior associate, senior CAD/BIM manager

Contractor: The Whiting-Turner Company

Civil Engineers: Macris, Hendricks & Glascock, PA

Landscape Architects: Oehme, van Sweden & Associates

Other Consultants: Miller, Beam & Paganelli; Network Technologies, Inc.; Cini-Little International, Inc.; Rolf Jensen & Associates; Lerch Bates North America, Inc.; Construction Specifications, Inc.; DSS Chesapeake; Gleeds; Kroll-Schiff

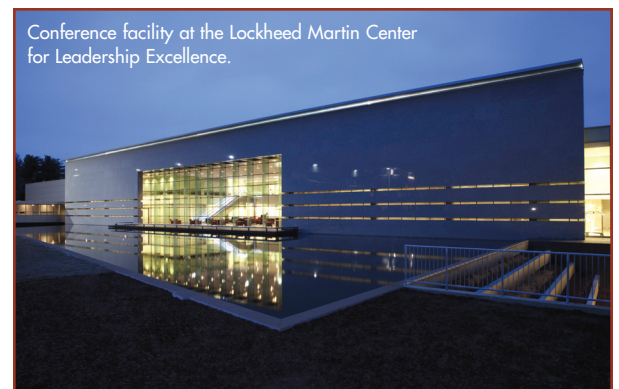
Lockheed Martin's Center for Leadership Excellence (CLE) was developed to provide a venue for training, business meetings, and conferences that build skills, strengthen values, and enhance trust and networking among leaders throughout the corporation. Designed by the **Leo A Daly Company** and opened in 2009, the CLE is part of the company's main headquarters complex in Bethesda, Maryland.

The three interconnected program elements of this 300,000-square-foot complex—lodging, conference/classroom center, and auditorium—are individually articulated: an eight-story hotel with 200 rooms and a central full-service restaurant, a two-story Conference

Center with classrooms arranged around a central volume, and an amphitheater accommodating 250 people.

An existing water feature—now used as a retention pond—located between the headquarters and the CLE is the foreground for the façade of the centrally-located conference pavilion. Here, a 100-foot-long opening within a 265-foot-long granite-clad wall reveals the shimmering glass curtain wall of the Conference Center's principal gathering space. From a distance, the pavilion appears to float on the surface of the water, while the layering of planes on the façade lends visual depth to the building itself.

Lockheed Martin's goals for the center included energy efficiency and reductions in waste generation and water usage. The project's sustainability metrics are impressive: low-flow plumbing reduces water use by 43%; 23% of construction products were recycled materials; 100% of the paints, sealants, and adhesives used were low in emissions of volatile organic compounds; reflective roofing reduces heat gain; and efficient light bulbs reduce energy consumption. The architects report that these measures have reduced the CLE's carbon output by over 318 metric tons per year.



Conference facility at the Lockheed Martin Center for Leadership Excellence.

Photo by Visko Hatfield





Merit Award in Interior Architecture

Ansel Adams Gallery, Wilderness Society

Washington, DC

Group Goetz Architects

Architectural Team: Lewis J. Goetz, FAIA, FIIDA, principal in charge; Aleksandar Jovic; Derick Williamson

Contractor: HBW Group

Structural Engineers: Brandes & Cassagnol Engineers, PC

MEP Engineers: CS Consulting Engineers, Inc.

Lighting Design: Coventry Lighting

Art Consultant and Graphics: Cynthia Reed, LTD

The preeminent photographer Ansel Adams was known for his dedication to the natural environment, so it is fitting that Adams should have selected 75 of his photographs to donate to the Wilderness Society, the leading American conservation organization working to protect the nation's public lands. A renovation of the society's Washington headquarters afforded an opportunity to create a special gallery in which to display these treasured images.

The crisp white space, designed by **Group Goetz Architects**, is a fitting home for this body of work. A center spine divides the gallery, contrasting a high-ceilinged space with natural light and views to the exterior plaza—evoking the rolling landscape found in many of Adam's images—with a narrower, intimate gallery for more detailed photographs. Irregularly-shaped vertical slots connect the two galleries, offering framed glimpses of the artwork and exterior landscape. The spine wall disappears into a slot at the ceiling, creating an illusion of movement and height.

As the mission of the society is to preserve the natural environment, incorporation of locally-produced and recycled materials, integrated lighting control systems, and energy-efficient HVAC design were only a few of the many sustainable measures employed in the design and construction processes. 🌱

Ansel Adams Gallery at the Wilderness Society.

Photo by Max Kun Zhang



Slots between principal spaces in the Ansel Adams Gallery.

Photo by Max Kun Zhang



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Kitchen before renovation

Courtesy of David Jameson Architect, Inc.

Living and kitchen areas as seen from terrace.

Residential Reincarnation

Photo © Paul Warchol Photography

by Denise Liebowitz

Award for Excellence in Interior Architecture

Record House Revisited

Owings Mills, Maryland

David Jameson Architect, Inc.

Architectural Team: David Jameson, FAIA; Chris Cabacar

Contractor: The Ley Group

In the May 1969 issue of *Architectural Record* in which this contemporary home was featured, magazine editors praised its “tranquil formality” and “artful simplicity.” In a major transformation, **David Jameson, FAIA**, has respected those qualities of the original house while creating dramatic, open living spaces visually connected to the surrounding woodlands.

Two pavilions, one public, one private, are linked by a glass entrance space; living, dining, and kitchen areas are to one side, a master bedroom suite to the other. Taking advantage of the structure’s truss roof system, Jameson was able to eliminate many of the interior walls and create an uninterrupted sweep of living space. With encumbering walls removed, the house’s dramatic floor-to-ceiling windows with views to the landscape can be fully

experienced. A new, ringed skylight around the fireplace at the center of the house harvests more natural light for the interior.

Jameson designed an allée of walnut casework to both define and connect the various living spaces. The procession of casework elements relates to the structure’s window openings, and the textual contrast of the quarter-sawn casework, flat-sawn walnut floors, and white painted brick walls create rich compositions. In the kitchen area, luminous Corian is employed as the casework material and provides further interplay of texture and finish.

The clarity of plan, precision of detail, and balance of forms that *Architectural Record* commended in 1969 endure in this home reconceived 40 years later.



Living area with skylit fireplace in left background.

Photo © Paul Warchol Photography



New kitchen in the renovated Hollerith House.

Photo by Gordon Beall

Award for Excellence in Historic Resources

Hollerith House

Washington, DC

David Jones Architects

Architectural Team: David Jones, principal; Kevin Pruiett, senior associate; Kelly Moore, architect; Walter Boer, designer; Erica Pentilla, assistant

Contractor: Mauck Zantzinger & Associates

Structural Engineers: Ehlert/Bryan, Inc.

Landscape Architects: Graham Landscape Architecture

Interior Designers: JDS Designs

Herman Hollerith was a statistician who developed the punch card tabulating system and founded the company that was to become IBM. He built this elegant Georgian mansion on a corner of his large Georgetown property



Rear façade of the house following renovation.

Photo by Gordon Beall

for his daughters in 1911. Recently purchased by a young couple with three children, the house with its formal floor plan, inadequate kitchen, and lack of easy access to the garden needed a major redesign for modern family life.

Architect **David Jones** reconfigured the main floor, keeping the public rooms at the front of the house and the family living spaces to the rear overlooking the large yard. An unheated greenhouse was removed to make way for a light-filled conservatory structure to house the eat-in kitchen. A new bay expanded the former kitchen area to create a family room, and a below-grade service area was redesigned to allow direct access from the house to the garden and new outdoor terrace. On the floor above, the master bedroom suite was moved from the front of the house to the rear and boasts a small balcony with views over the garden. The hall stairway was relocated to provide easy access to the new kitchen and the side driveway.

During the three-year renovation, the exterior of the house was restored with changes made only to the rear. All changes were approved by the Foundation for the Preservation of Historic Georgetown and the Old Georgetown Board of the US Commission of Fine Arts.

Rear of the house before renovation.



Photo courtesy of David Jones Architects



Staircase and bridge of the Rincon | Bates House.

All photos © Hoachlander Davis Photography



Front.



Rear façade following renovation.

Merit Award in Architecture

Rincon | Bates House

Washington, DC

Studio27 Architecture

Architectural Team: John K. Burke, AIA, principal, project manager; Chris DeHenzel; Hans Kuhn

Contractor: Stalheber Construction

Structural Engineers: Ehlert/Bryan, Inc.

This standard-issue 1906 Capitol Hill row house was “very compartmentalized” and unsuited to a contemporary lifestyle, according to **Hans Kuhn** of **Studio27 Architecture**. The new owners wanted a total remodeling that was sensitive to the project’s ecological impact and resulted in free-flowing interior spaces. To bring more light and air into the house, the design team eliminated the middle bedroom on the second floor to carve a void over the downstairs dining space. A large, operable skylight

controls ventilation and allows natural light to flood the first-floor public area. The reconfigured second floor contains two bedroom suites connected by a dramatic glass-and-steel bridge that overlooks the dining area below. The bathrooms are sleek and functional with custom-fitted cabinetry. On the first floor, the public spaces flow cleanly from the living to dining and kitchen areas leading to a rear deck and garden. The transition from the living to dining space is punctuated by a burst of dramatic color and a ventless, table-top fireplace.

Bamboo floors, cabinetry constructed of engineered wood products that don’t use old growth trees, and outdoor decking fabricated from reclaimed wood and plastic, are just a few of the sustainable materials employed throughout the house. Energy and water consumption is minimized with low-flow plumbing fixtures, a water-heating system that includes a south-facing, high-performance solar panel, and the generous skylight that reduces lighting, heating, and cooling costs. All these features along with new low-emissivity glass windows and doors and bio-based insulation demonstrate the clients’ commitment to a sustainable urban lifestyle.



Interior of the Loft Upon Cork.

Photo © Ron Blunt Photography

Merit Award in Historic Resources

Loft Upon Cork

Shenandoah Valley, Virginia

Reader & Swartz Architects, PC

Architectural Team: Chuck Swartz, AIA, LEED AP; Beth Reader, AIA; Laura Ours, AIA; Joel Richardson, Assoc. AIA, LEED AP

Contractor: Lodge Construction

Structural Engineers: Allen Associates, PC

Mechanical Engineers: FHC Engineering, PC

The eclectic interests and offbeat personality of the client are on display throughout this original renovation project that includes a small addition. The late 19th-century vernacular Victorian house, which is located in a downtown historic district, was previously divided into four apartments and is now converted into two—an apartment for the gardener occupies a portion of the first floor. This building, along with an adjacent house also owned by the client, encloses a carefully landscaped courtyard garden.

The owner, a retired pathologist, wanted suitable spaces to display his collections of art, scientific equipment, and rare books. **Chuck Swartz, AIA LEED AP, of Reader & Swartz Architects,** responded with the insertion of a second-floor library, a redesign of the courtyard porches, and extensive interior renovations. The project, both inside and out, juxtaposes existing elements of the original house, meticulous renovations, and bold, modern insertions. With a barrel-vaulted main living room, kitchen, bath, bedroom, and two libraries, the home functions both as a salon and private museum.

To accommodate an ever-changing display of specimens and artifacts, Swartz designed a *Wundercamera*, an adjustable wooden apparatus that extends the full length of the main salon. A windowless library has a secret access from the salon and a new spiral staircase constructed over an old glass-topped cistern showcases a dramatic two-story light sculpture crafted by the homeowner.

On the exterior, the street façade was left unchanged, but facing the alley, the new library insertion is clad in a lap siding composition inspired by the work of minimalist artist Sol LeWitt. Another LeWitt element is on the roof in the form of a cut-steel pyramid that conceals the air-handling equipment. The homeowner considers it a “secular steeple” that proudly takes its place among the surrounding neighborhood churches.



One of two libraries in the house.

Photo by Reader & Swartz Architects, PC, Winchester, VA



Exterior of the house, with addition at left.

Photo by Reader & Swartz Architects, PC, Winchester, VA

Residence e2

Washington, DC

Robert M. Gurney, FAIA, Architect

Architectural Team: Robert M. Gurney, FAIA; Claire L. Andreas

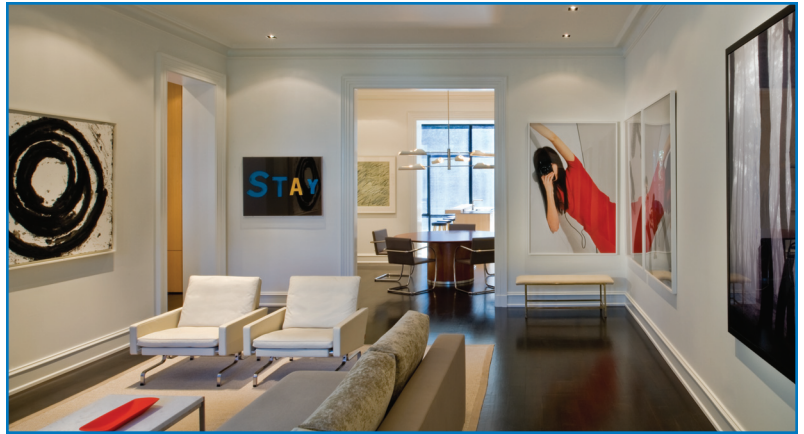
Contractor: Prill Construction

Interior Designer: Therese Baron Gurney, ASID

Engineers: D. Anthony Beale LLC

This late 19th-century Second Empire Georgetown row house had plenty of architectural character and detail, but its mechanical, electrical, and plumbing infrastructure was showing its age, and an awkward addition at the rear of the house did not make for easy movement into the ample yard. The clients loved the high ceilings, generous size of the rooms, and traditional mantels and moldings, but they wanted updated amenities and space for their expanding collection of modern art.

Architect **Robert Gurney, FAIA**, gutted and reconfigured the house, preserving traditional millwork and introducing contemporary elements. The previous rear addition was replaced with a new steel-and-glass one that houses a sleek kitchen and dining space. Large doors open to a deck and broad steps down to the garden. At the front of the house, Gurney relocated the center stairway to the side, thus allowing the living room to flow directly



Living area with art collection on view.

into a large gallery. The consistent, dark-stained oak floors help unify the two spaces.

The new steel-and-glass stairway leads to a spacious master bedroom suite on the second floor and two more bedrooms and luxurious baths on the floor above. In the basement, the floor was lowered to give more ceiling height, and the space reconfigured to provide light and airy living spaces that open to the garden.

Throughout the project, the juxtaposition of traditional and contemporary, solid and transparent, and detailed and minimal results in a livable home where art can take center stage. 🏡

The Residence e2 won a Washingtonian Residential Design Award in 2009, and was profiled in the Summer 2009 issue of ARCHITECTUREDC.



Front of the house.

Rear façade and yard following renovation.

All photos © Maxwell MacKenzie



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Living Lightly:

Two Residential Projects Barely Touch the Ground

by G. Martin Moeller, Jr., Assoc. AIA



Allée House, with carport and porch in the foreground.

Photo by Julia Heine/McInturff Architects

Merit Award in Architecture

Allée House

Mount Airy, Maryland

McInturff Architects

Architectural Team: Mark McInturff, FAIA, design principal; David Mogensen, AIA, design associate

Contractor: Mueller Homes

On first impression, the name of the Allée House may seem to be ironic, evoking as it does opulent French estates or antebellum American plantations. The house is, to be sure, approached via an allée of oak trees, which, by virtue of their regular rhythm, assume an architectural quality, with the trunks like so many columns supporting a “roof” composed of branches, leaves, and sky. Yet at the end of that dignified, tree-lined lane, where one might expect to glimpse a garden temple or a grand manor, one sees only a few metallic slivers that frame the continuation of the vista.

In a reversal of the usual progression, the allée in this case pre-dated the house that is its namesake. The owners, who bought the property two decades ago, initially occupied a prefabricated house that was already on site and planted the rows of oaks in anticipation of building a new house later. When that time came, they hired **Mark McInturff, FAIA**, whose design solution was unorthodox. Rejecting symmetry and formality, he designed the house as a light-colored rectangular tube, placed perpendicular to



Porch, with allée of oaks in the background.

Photo by Julia Heine/McInturff Architects

the allée and perched atop a dark, one-story base and thin columns that almost disappear from view. From many perspectives, the metal-covered tube, which houses the main living spaces, appears to hover off the ground. The main body of the house “sidesteps” the axis of the allée—only a carport and outdoor terrace intrude into the swath defined by the rows of trees.

On further consideration, the visitor to the Allée House might conclude that the name is apt, in that the allée came first, and the structure was deliberately designed to be secondary to that feature of the property. The awards jury found the project “poetic” in its deference to the site and in the way in which it choreographed the experience of the landscape. “The porch ends the allée,” they noted, “and creates a gateway to the beyond.”

Tea House

Bethesda, Maryland

David Jameson Architect, Inc.

Architectural Team: David Jameson, FAIA, principal

Contractor: RKI, Inc.

Structural Engineers: Linton Engineering

In many parts of Asia, “taking tea” is a ritual with profound cultural significance. In Japan, for instance, where the basic word for tea is *cha*, visitors may often hear the term *o-cha*, which is typically (though imprecisely) translated as “honorable tea.” This honorific expression reflects the central role that tea plays in the development and maintenance of familial, social, and professional bonds.

Commissioned to design a freestanding tea house in the back yard of a single-family house in Bethesda, architect **David Jameson, FAIA**, created a structure that elevates—literally and figuratively—the taking of tea and other activities such as meditation and musical performances. The structure consists of a delicate box sheathed in glass, wood, and bronze, suspended from two simple but muscular steel frames, which are stiffened with a cross-brace in the horizontal plane. Only a small service connection beneath the center of the suspended chamber ties it to the ground.

As with the Allée House, the approach to the Tea House has been carefully choreographed, and once again,



Tea House, with main house in the background.

Photo © Paul Warchol Photography

the axis of approach is to one side of the main structure. In this case, the visitor enters a thicket of bamboo, passing through one side of the paired steel frames, around the back of the chamber, and then around to the opposite side. There, an origami-inspired stair leads to a solid wood door. The interior of the chamber has a faceted, mahogany-paneled ceiling and end-block Douglas fir flooring. Two full-height, wood-frame glass doors open toward the main house.

The award jury praised the Tea House as “a fresh interpretation of the building type,” and expressed admiration for the architect’s skill in juxtaposing heavy and light structural elements to create a serene space providing a respite from the hubbub of daily life. 🏡



Tea House, with full-height doors open at center.

Photo © Paul Warchol Photography

Both the Allée House and the Tea House also received Washingtonian Residential Design Awards, and were featured in the Summer 2010 issue of ARCHITECTUREDC.

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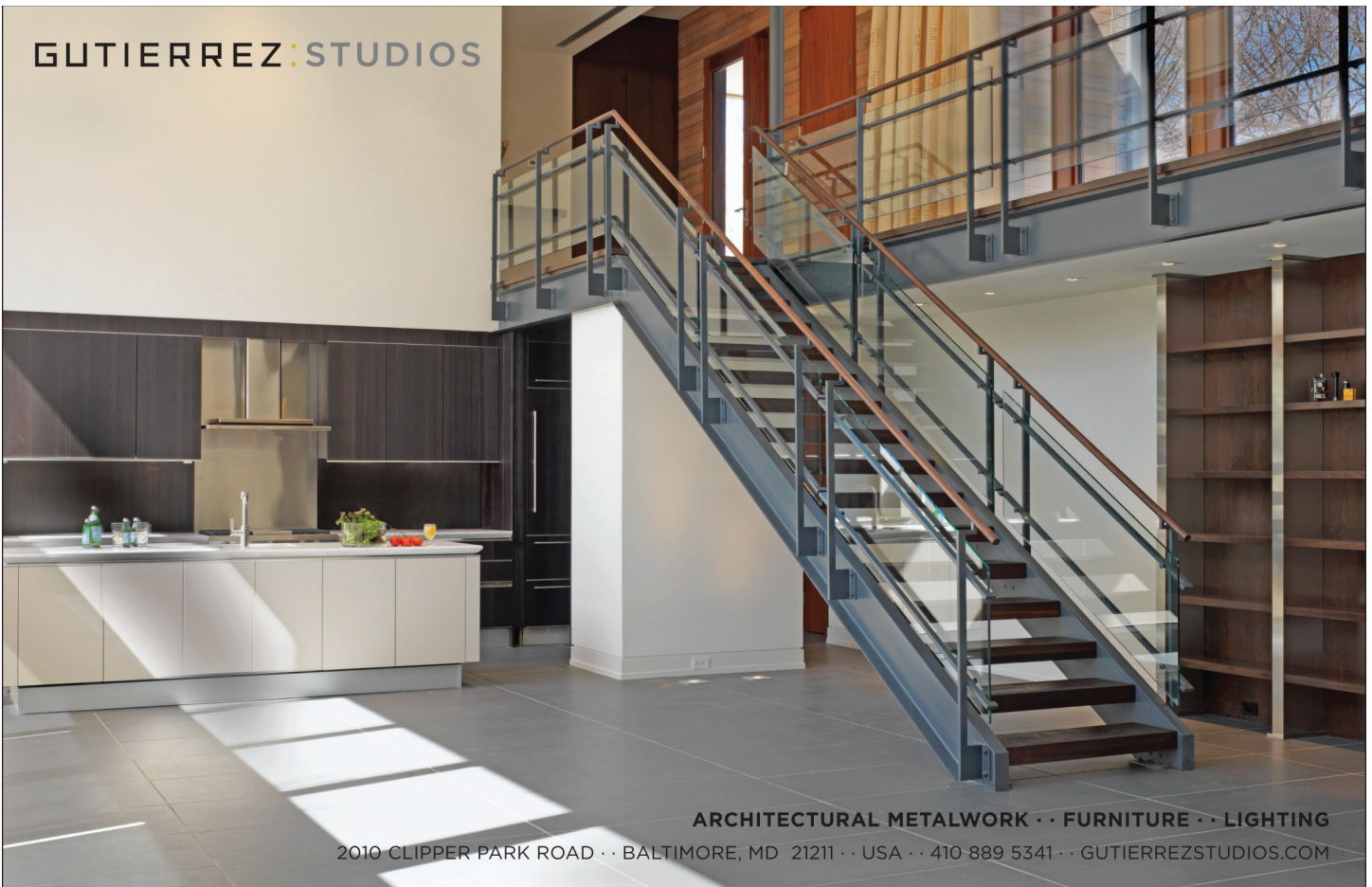
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Aerial view of the Capitol with the Visitor Center in the foreground.



Photo courtesy of the Architect of the Capitol

Aerial view of the Capitol grounds before the addition.



Photo courtesy of the Architect of the Capitol



Aerial view of the Capitol with the Visitor Center in the foreground.

Photo © RTKL.com/David Whitcomb

More of a Good Thing:

Awards Recognize Four Projects That Add to Historic Structures

by Ronald O'Rourke

Adding to a historic structure is a tricky business. It's often said that the addition should be compatible with the historic building. But what does that mean? To what degree should an addition blend in with the design of the existing structure? Should it adopt a different and even contrasting—but somehow complementary—design aesthetic, so as to distinguish itself from the historic building and thereby preserve the integrity of the latter? Should the addition be joined to the older building, or stand separate from it? Architects, historic preservation boards, and citizens debate these questions endlessly. Among this year's winners are four projects that the jury believed successfully navigated this common yet difficult challenge.

Award for Excellence in Historic Resources

US Capitol Visitor Center

Washington, DC

RTKL Associates Inc.

Architectural Team: Rod Henderer; Harold Adams; Mike McQueen; Tim Hutcheson; Kirill Pivovarov; Janice Adams; Neal Hudson; Dianne Phelan; Richard Storck; Kristen Vican; Steve Buck; Bayard Whitmore; Aimee Woodall; Dennis Peltz; Matt Loeffler; Daren Vican

Primary Contractors: Balfour Beatty, Manhattan Construction
Consultants: James Posey, MEP Joint Venture; Auerbach•Pollock•Friedlander; Brandston Partnership, Inc.; Cerami & Associates, Inc.; Sasaki; Hughes Associates, Inc.; Ralph Appelbaum Associates, Inc.; John A. Van Deusen & Associates; Weidlinger Associates, Inc.; Hanscomb Associates, Inc.

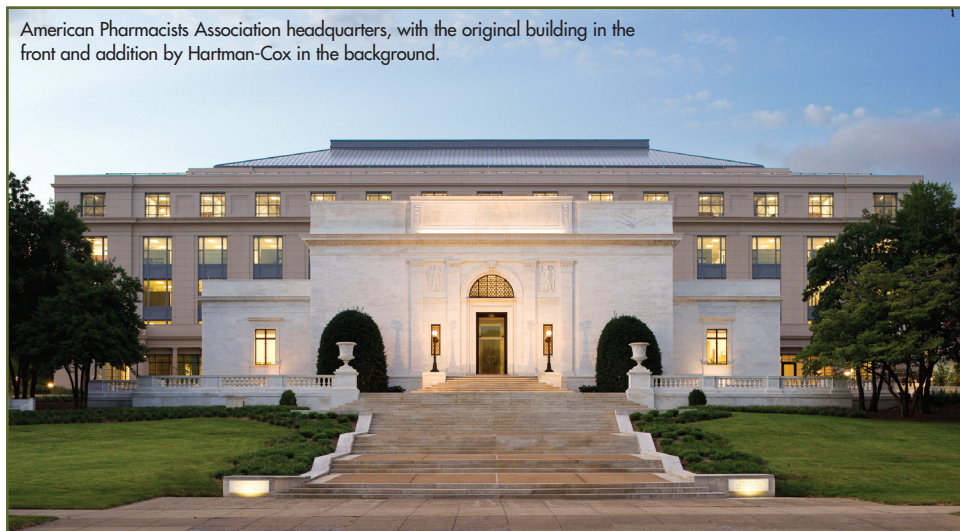
Images of the Capitol building are used so frequently as a visual shorthand for the U.S. government that it's easy to believe the building has always looked the way it does now. In fact, the Capitol is the product of numerous additions and alterations that began not long after its initial completion in 1829, including the addition of the House and Senate wings and construction of a larger dome in the 1850s and '60s, the addition of the west terrace in the 1880s and '90s, the bumping out of the East Front in 1958-62, and the renovation and infill of the west terrace in 1993. On the outside, little of the Capitol that we see today, particularly when viewed from the East, is original. Meanwhile, the Capitol grounds have similarly undergone a series of makeovers, most notably Frederick Law Olmsted's design implemented in the 1870s and '80s.

This was the complicated history that **RTKL Associates** inherited when designing the new Capitol Visitor Center, located under the East Plaza. The 580,000-square-foot project—whose cost generated political controversy in an era of growing scrutiny of government spending—includes a large, central assembly space called Emancipation Hall that is used for organizing tour groups, as well as orientation theaters, an auditorium, meeting rooms, exhibition space, gift shops, and a cafeteria.

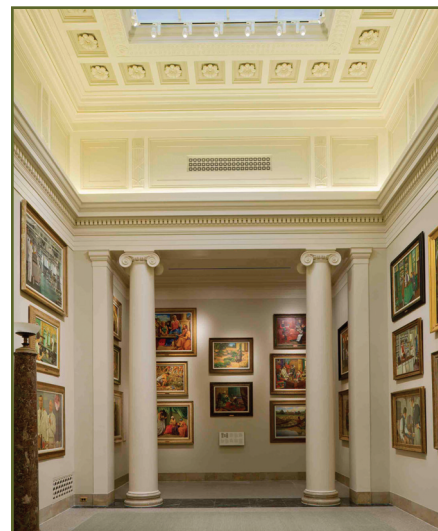
The two entry ramps leading into the center are sheathed on their sides in dark stone so as to defer visually to the lighter-colored Capitol, and conform in plan to two elliptical footpaths from Olmsted's design for the East Front grounds. Emancipation Hall is grandly scaled, with a high ceiling and buff-colored stone walls, and features statues from the National Statuary Hall Collection, relieving some of the sculptural congestion in the Capitol itself and helping to integrate the Visitor Center artistically to the Capitol. Two skylights in the hall's ceiling frame dramatic upward views of the Capitol dome. RTKL says the design "is an expression of our time—modern simplicity with a timeless, enduring architectural expression."

"The master plan for the site called for the Visitor Center to be located almost entirely underground so that the building itself does not detract from the appearance of the Capitol," RTKL says. The goal of the project, the firm says, "was to provide a major new entry to the Capitol while maintaining, and in some cases restoring, the original park-like plan. . . keeping the spirit and character of the original [Olmsted] landscape design for the Capitol intact for future generations."

Photos © Bryan Becker Photography



American Pharmacists Association headquarters, with the original building in the front and addition by Hartman-Cox in the background.



Interior of the American Pharmacists Association headquarters.

**Award for Excellence in Historic Resources/
Presidential Citation for Sustainable Design**

American Pharmacists Association Headquarters

Washington, DC

Hartman-Cox Architects, LLP

Architectural Team: Graham Davidson, FAIA, partner-in-charge; Scott Teixeira, AIA, LEED AP, project manager; Carl Holden, AIA; Erin Cox; Jeremy Sharp

Interior Designers for Tenant: Lehman Smith McLeish

Contractor: Tishman Construction

Consultants: Wiles Mensch Corporation; Urban Trees + Soils; Thornton Tomasetti Group, LLC; TOLK, Inc.; Coventry Lighting; ECS, Limited; Applied Research Associates

At the other end of the Mall from the Capitol, close to the Lincoln and the Vietnam Veterans Memorials, **Hartman-Cox Architects** designed an addition to the American Pharmacists Association headquarters. Although the addition is more than 20 times the size of the original 1934 building—a John Russell Pope-designed structure that is listed on the National Register of Historic Places—the addition was carefully shaped and detailed so as not to overwhelm the older building, which underwent an extensive restoration process as part of the project. Together, the old and new buildings create a complex that is similar to the neighboring National Academy of Sciences building in terms of scale and setbacks from surrounding streets. The project has received LEED Gold certification for sustainability.

"The façade of the addition extends symmetrically to either side of, and rises above, the existing building to create a background fabric for the historic structure and the context of Constitution Avenue," Hartman-Cox says. "Immediately to the north of the

existing building is a one-story link that continues the cornice line, height, and detailing of the existing building. This part of the building visually separates the rear of the addition, which is taller, from the historic structure. Setting back more than 40 feet from the highest block of the Pope building, a five-story part of the addition creates the primary backdrop for the original building and screens the upper story. This massing also aligns the height of the building with the other buildings fronting on the south side of C Street.”

“The use of the pilaster and vertical opening motif for the south façade makes the addition part of the Washington, DC, Federal urban fabric,” the firm says. The addition, though, “also had to become part of the identity of the American Pharmacists Association. The detailing of the addition continues many of the details, motifs, and massing concepts of the original building.”

Award for Excellence in Historic Resources

1155 F Street Office Building

Washington, DC

Shalom Baranes Associates, PC

Architectural Team: Patrick Burkhart, AIA, design principal; Kevin Milstead, AIA, project architect and historic preservation; Patricia Ferrari; Claudia Russell, Chris Sasiadek; Yi Cheng Chen; Ellen Delaney; Jessica Niles DeHoff

Design Architects of New Office Tower: Pei Cobb Freed & Partners

Architects of Record: HKS, Inc.

Contractor: James G. Davis Construction Corporation

MEP Engineers: Girard Engineering, Ltd.

Structural Engineers: Tadjer-Cohen-Edelson Associates, Inc.

Historic Research: EHT Tracerics

The 1155 F Street Office Building project, designed by **Shalom Baranes Associates** (SBA), is located in the much-improved East End of downtown Washington, and entailed the rejuvenation of four historic commercial buildings that were integrated into a large, new office building that rises behind them.

“The street facades of the [existing] buildings have been painstakingly restored, maintaining [their] historic fabric, including windows, cornices, and other details as well as recreating missing storefronts and other façade details,” SBA says. “Most significantly, they are not treated as stage sets—for the most part, full structures have been saved.”

The project includes glass-enclosed additions on top of the historic buildings. A one-story addition on top of one of the buildings, SBA says, “is shaped by sight lines from the street level. The faceted glass scheme is virtually invisible to pedestrians yet provides dramatic interior spaces that simultaneously contrast with the historic architecture and the clean lines of the new [office] tower.”

An addition on top of another historic building, the firm says, “is clearly seen from the street. However, it is set back from the historic façade and angled, [with the result that] it is perceived as a completely separate building component.”

The project also includes a seven-story atrium between the historic buildings and the new office tower. “Glazed bridge elements at the north and south ends of the atrium connect the



The renovated complex as seen from F Street.

Photo © Alan Karchmer



Atrium, with new office tower at right.

Photo © Alan Karchmer

floor levels of old and new,” SBA says. “The integration of the preserved rear façades [of the historic buildings] provides a rare opportunity for the public to experience an often overlooked and under-appreciated aspect of historic architecture.”



Photo by Shalom Baranes Associates
Existing buildings before renovation.



Media Center at the School Without Walls. Photo by Joseph Romeo



The School Without Walls, with addition at left.

Photo by Joseph Romeo

**Merit Award in Historic Resources/
Presidential Citation for Sustainable Design**

School Without Walls Senior High School

Washington, DC

Ehrenkrantz Eckstut & Kuhn Architects

Architectural Team: Sean O'Donnell, AIA, LEED AP, principal-in-charge; Matthew J. Bell, AIA, design principal; William Griffin, AIA, LEED AP, architect; Stephen Penhoet, AIA, CSI, LEED AP, LEED coordinator; Sharif Attia; Abbie Cronin; Leonardo Varone; Jimmy Finn

Contractor: Turner Construction

Structural Engineers: ReSil Designers, Inc.

Civil Engineers: CC Johnson & Malhotra PC

Other Consultants: Shen Milsom Wilke; Sustainable Design Consulting

This project by **Ehrenkrantz Eckstut & Kuhn Architects** (EEK) is located at 2130 G Street, NW, among the buildings of George Washington University. It involved the renovation of and addition to the Grant School Building, a badly deteriorated structure used by the School Without Walls Senior High School that was originally built in 1882 as an elementary school.

The new, L-shaped wing more than doubles the school's square footage. "The intimate, non-institutional character and inviting daylit interior of the historic 19th-century Grant School Building—a local landmark [that is] also listed on the National Register of Historic Places—are echoed in the design of the 21st-century addition," EEK says. "Combined, these two buildings create a collegiate ambiance, provide technology-rich learning environments, encourage formal and informal interaction, foster a subtle sense of security, and encourage a strong learning community."

"Because the addition provided the resources both large (media center, art and science labs) and small (bathrooms and elevator) that the 1882 building could not, easily or cost effectively, the addition enabled the Grant School Building to return to its original plan and once again become a great classroom building," the firm adds. "The design retained the volume and character of the existing classrooms and center halls while integrating modern systems."

"Even on this infill site," EEK says, "the design emphasizes access to natural light through restored and expansive new windows and linear skylights. Within the historic building, among the greatest challenges and accomplishments were enhancing acoustics and thermal performance while meeting and restoring the integrity of the building's wood wainscot, hardwood flooring, and wood batten ceilings."

"With its bluestone entry plaza, bay window and a distinctive roofline," the firm says, "the addition respects the historic building, creates a civic presence, and echoes the surrounding historic architecture." 🏛️

Protecting Our Cultural Heritage

by Steven K. Dickens, AIA, LEED AP

Award for Excellence in Historic Resources

Eastern Market Rehabilitation

Washington, DC

Quinn Evans Architects

Architectural Team: Larry Barr, AIA; Michael Quinn; Baird M. Smith, AIA; Tina Roach, AIA, LEED AP; Thomas Jester; Purvi Gandhi Irwin & Michael Hill, AIA

Contractor: Minkoff Company, Inc.

Structural Engineers: Robert Silman Associates PLLC

MEP Engineers: Grotheer & Company

Civil Engineers: Delon Hampton & Associates, Chartered

Other Consultants: George Sexton Associates; Nyikos Associates, Inc.; Management Alternatives, Inc.

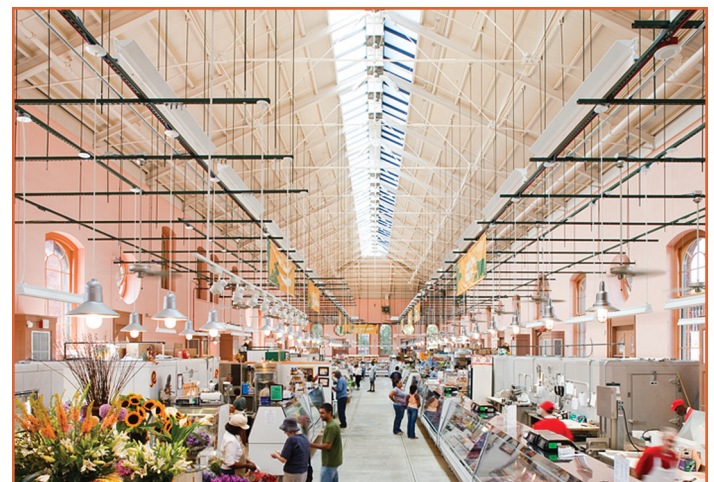
Eastern Market, the beloved Capitol Hill landmark, does not fit the stereotype of the grand building forgotten by time and degraded in use. Quite the opposite: the structure's biggest problem a few years ago was simply that it was so heavily used, no one could imagine closing it down long enough to make what everyone agreed were badly needed upgrades.

All that changed in the spring of 2007 when a fire devastated the building. The firm of **Quinn Evans Architects** was called upon to renew and restore the facility, and quickly—the mayor



Eastern Market following the renovation.

Photo © Ron Blunt Photography



Main hall of the renovated Eastern Market.

Photo © Ron Blunt Photography

Eastern Market after the fire.



Courtesy of Quinn Evans Architects

himself promised a reopening within two years, an ambitious deadline that was met.

The project brings the building into the present while restoring its historic glory. The architects provided critical elements that, when lacking, can distract from the beauty and integrity of the architecture, such as wheelchair accessibility, modern utility and fire-suppression infrastructure, air conditioning, and adequate restroom facilities. At the same time, they re-created lost architectural elements, including the skylight, chimneys, and decorative exterior details. Merging the past and present are the windows, which are modern replicas, but with high-performance glazing; the steel roof trusses, half of which are new (and carry all the weight) and half original; and interior wall surfaces with finish plaster that replicates the original paint color, but is installed over new rigid insulation.

In their award competition entry, the architects included a “Sustainable Design Statement” indicating substantial gains in energy efficiency, stormwater control, and indoor environmental quality. The re-created skylight/roof vent and new operable windows, for example, allow for ventilation that offsets some 10% of the air conditioning load, while reducing the need for electric lighting. Previously, the heat from the vendors’ refrigeration dissipated into the space; now it is gathered and expelled to the outside. A central energy management system provides real-time reports, allowing building engineers to make adjustments to optimize performance.

Terminal A Exterior Restoration, Ronald Reagan Washington National Airport

Washington, DC

Shalom Baranes Associates, PC; John Milner Associates, Inc.

Architectural Team (Baranes): Shalom Baranes, FAIA; Gerald Tritschler, AIA, project manager; Douglas Graham, project architect and historic preservation; Claudia Russell

Architectural Team (Milner): John K. Mott, FAIA; Alfonso Narvaez, lead materials conservator; Lane Burrit, conservator; Amanda Didden

Owner's Representatives: Parsons Management Consultants

Contractors: Monarc Construction; Grunley Construction Company, Inc.

Consultants: Syska & Hennessy Group; ReStl Designers, Inc.; Weidlinger Associates; A. Morton Thomas Associates; Heller & Metzger; Robinson Associates

Prior to the construction of the new Terminal B-C, with its “Jeffersonian domes” and textbook Metro connections, the original 1940s terminal at Ronald Reagan Washington National Airport was buried in the encrustations that accrued during nearly 60 years of operations and riddled with the failing results of multiple quick fixes. **Shalom Baranes Associates** was tasked to restore the building to its original appearance, a blend of Streamline Moderne and stripped Classicism, removing the myriad additions and remedying underlying material performance deficiencies.

In the original National Airport, not only is the internal structure reinforced concrete, but so is almost the entire building exterior, including wall surfaces, ornamental eagles, and patterned floors and ceilings. Reinforced concrete is a modern material, and accordingly the restoration team had relatively few tried-and-true

Historic aerial view of the original terminal at National Airport.



Metropolitan Washington Airports Authority Archive

techniques to draw on. The team ultimately developed an array of site-specific techniques for everything from paint removal to concrete surface patching, from re-creation of mosaics to replacement of corroded steel reinforcement bars, from security upgrades to hazardous material abatement.

For paint removal, multiple sample areas were tested with different chemical strippers (all environmentally-friendly), allowed to set for varying amounts of time, and followed by micro-abrasion of varying pressures, grits, and durations. The restoration team investigated and implemented ideal combinations for concrete surfaces and steel window frames, so as to maintain the original surface appearance as closely as possible.

A largely invisible problem in older concrete structures is corrosion of the steel reinforcing bars due to a natural buildup of chlorides in the concrete. At the National Airport restoration project, this was dealt with via “re-alkalization,” an electrical process previously used for highway structures such as bridges. An electrical field is introduced into the reinforcing steel, causing the chloride ions to migrate away from the concrete to an external node.

A final phase of work involving restoration of the airside window wall of the Main Waiting Room will complete the project. But for now, in the words of the jury, “very high level, innovative solutions have re-created the original design intent,” with convincing results.

Photo by Eric Taylor for the Metropolitan Washington Airports Authority



The restored terminal.

Restoration of the Woodlawn Smoke House

Alexandria, Virginia

Davis Buckley Architects and Planners

Architectural Team: Davis A. Buckley, FAIA, principal in charge; Thomas J. Striegel, AIA, LEED AP, project manager; Milo Meacham, AIA, LEED AP; Lauren Caudill, Assoc. AIA; Susan Block Moores, AIA, LEED AP; Gregory J. Breisinger, AIA, LEED AP

Contractor: Oak Grove Restoration Co.

Structural Engineers: Robert Silman Associates

The Smoke House is a 16-foot-square structure—one of two symmetrical pavilions that extend the composition of historic Woodlawn estate, whose history features a lot of “boldface” names. The land was originally part of George Washington’s Mount Vernon estate, given as a wedding present to his nephew, who was marrying a Custis. The architect for the late-Georgian style mansion, built in 1803, was Dr. William Thornton, the first architect of the U.S. Capitol. Guests included a who’s-who of early America, including the Marquis de Lafayette. Eventually the Mellon Foundation came to own the estate, and in 1951 gave it to the National Trust for Historic Preservation. The trust undertook extensive repairs and opened the house to public tours, the first of many such house-museum properties the organization has acquired.

The Smoke House, although not large, required exacting restoration to the highest standards—after all, **Davis Buckley Architects and Planners** had a highly demanding client! Dual priorities were retention of existing fabric, where possible, and “doing it right,” so that future work will entail only maintenance, not complete renovation.

Accordingly, deteriorated roof framing was maintained, but reinforced by new, hidden steel. Existing wood trim was retained, with rotted-away areas replaced by wood and epoxy fillers. Original brick was repointed with lime mortar to match the composition of the original—all traces of a Portland-cement mortar from a previous repointing were removed, not only because they weren’t original, but also because Portland cement mortar actually bonds the bricks too tightly, which can lead to damage.

The architect’s submittal for the awards program included reduced-scale presentation of the entire contract document set. This wouldn’t work for most projects—few projects have only four sheets of contract drawings—but in this case it effectively conveyed how vast amounts of analysis and consideration were distilled to create a deceptively simple-looking restoration. 🏡



Woodlawn Plantation, with the Smoke House visible at left.

Photo by Michael Ventura



Interior of the restored Smoke House.

Photo by Michael Ventura



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The building before renovation.

Photo supplied by RTKL

1724 California Street, as seen from Florida Avenue.

Photo © RTKL.com/David Whitcomb

Urban Improvements:

Two Architectural Projects Enhance Their Neighborhoods

by G. Martin Moeller, Jr., Assoc. AIA

Presidential Citation for Urban Design

1724 California Street, NW

Washington, DC

RTKL Associates Inc.

Architectural Team: Marcus W. Fairbrother; Antonio A. D’Agostino; Danny Adams; Stan Whatley

Contractor: NCB Construction

Structural Engineers: Tadjer-Cohen-Edelson Associates

MEP Engineers: Mendoza Ribas Farinas & Associates

Civil Engineers: KEA, LLC

Near the intersection of Florida Avenue and 18th Street, NW, at a point where the neighborhoods of Adams-Morgan, Dupont Circle, and the U Street Corridor come together, a building that was once a derelict eyesore has been turned into a vibrant link between these adjacent areas.

Formerly the home of the Kilimanjaro Club, a fabled but troubled nightlife venue, the building at 1724 California Street sat abandoned for well over a decade after the club closed. The owner hired **RTKL Associates** to oversee a “repositioning” of the 25,000-square-foot

building, which entailed replacement of the principal façades and mechanical infrastructure. “The existing shell building was introverted with a singular entrance point,” noted the architects, who converted the long, Florida Avenue façade into a series of bays with multiple entrances appropriate for small-scale retail uses. A separate entrance on California Street leads to the upper level, which is now occupied by a fitness club.

The original building had a strongly expressed concrete frame, which is still evident, though opaque infill panels have been replaced with a lively composition of glass-and-metal-clad bays plus slender, horizontal canopies that add further depth to the façade. The southern apex of the triangular structure is marked by a pylon with a lantern that is lit at night. Coupled with the steeply sloping turret on the row house at the opposite corner of Florida Avenue and U Street, the pylon forms something of a gateway to the neighborhood immediately to the north.

In selecting the project for an urban design citation, AIA | DC President Steven L. Spurlock, AIA, LEED AP, noted that “All of the businesses [in the renovated building] are doing very well.”



The Salvation Army center, with the cross on the corner rendered in back-lit glass and steel.

Photo © Hoachlander Davis Photography

Presidential Citation for Urban Design

Salvation Army East of the River

Washington, DC

SmithGroup

Architectural Team: Colden Florance, FAIA, LEED AP, principal in charge; Andrew Rollman, AIA, LEED AP, design advisor; Lorena Zellmer, RA, LEED AP; project designer/project manager; Wendy Hess, project architect

Contractor: WCS Construction

Project Management: Carr Properties

Occupying a busy corner along Martin Luther King Boulevard in Washington’s Anacostia neighborhood, the new Salvation Army center by **SmithGroup** accommodates a complex array of functions, including street-level spaces for incubating retail businesses, classrooms for adult workforce training and after-school youth programs, day care facilities, community meeting space, a fitness center, and a chapel. Given the small lot size and the abrupt slope of the site up from the main street, the architects had their hands full simply to squeeze all of the programmatic elements into a coherent design. Yet they managed to go beyond that, creating a facility that promises to be both an architectural beacon and a valuable resource for the long-disadvantaged neighborhood it serves.

The architects used contrasting materials and layered façade elements in order to express, in an abstract way, the project’s “multiple and complex interior functions.”



The Salvation Army center.

Photo © Hoachlander Davis Photography

A prominent stair tower marks the main entrance, while the day care center has a separate entrance on the relatively quiet side street. The retail incubator spaces have large windows and glass doors right along the sidewalk. The chapel, located at the main corner on upper levels, is marked by a cross that is simultaneously dramatic (with its glowing glass vertical element) and subtle (with its arms expressed simply by means of projecting I-beams).

While creating a needed anchor in its immediate context, the building, which is on relatively high ground, also plays a broader urban design role, taking advantage of “reciprocal views” to and from other parts of the city. It is a landmark visible from the bridge that carries substantial traffic to this area from the city center, while its roof deck affords stunning views back to the city’s monuments that can often seem distant from a neighborhood in which prosperity and security have long been elusive. 🏡

Who Says Infrastructure Can't Be Beautiful?

Applying Good Design to Transit and Power Buildings

by Ronald O'Rourke

Infrastructure is something we don't think about much on a day-to-day basis. That's understandable, considering that some elements (underground pipes and cables) are hidden from view, while others (roads, railways, and overhead power lines) are so ubiquitous that they become visual wallpaper. But infrastructure also includes structures, such as train stations and bridges, which frequently rank among a city's most visible and beautiful built elements. This year's Chapter Award winners included two such projects.

Merit Award in Architecture/Presidential Citation for Sustainable Design

Bicycle Transit Center at Union Station

Washington, DC

KGP Design Studio, LLC

Architectural Team: Donald C. Paine, Jr., designer; Basil Lioanag; Frank Nelson; Laura Jeffords; Luciana Varkulja; Renita Palisoc; Christian Karner; Bill Gallagher, AIA

Contractor: Grunley Walsh US, LLC

Contributing Firms: Waltek; GPR Glass Projects Resource; Weidlinger Associates; Parsons Transportation Group; Bike Station, Andrea White

Like a supersonic locomotive from the future that has suddenly materialized in the heart of Washington, **KGP Design Studio's** Bicycle Transit Center (BTC) at Union Station provides a small but potent shock of the new in the midst of Capitol Hill's staid, predominantly neoclassical architectural environment. Nestled between Daniel Burnham's Union Station (1908) and the Postal Square

building (1914) by Graham, Burnham & Co., the futuristic, glass-clad BTC creates an intense architectural dialogue between neighboring buildings, encapsulating the tremendous change that has occurred in public architecture over the last century.

Although differing dramatically from its neighbors, the BTC's curving profile can be read as a reference to the vaulted ceilings of Burnham's train station or those of the Metrorail station almost directly underneath. The BTC's sleek form also simultaneously evokes a bicyclist's streamlined helmet, the rim of a bicycle tire, or the idea of speedy travel by any means. On a more practical level, the low profile of the structure—along with its careful siting—helps to minimize the obstruction of vistas to and from Union Station.

The 1,750-square-foot facility provides interior parking for 150 bicycles (plus exterior parking for 40 more), a changing room, a locker storage area, a small retail space, and a general storage area. In addition to its award for architecture, the project received a citation for sustainable design, reflecting both its purpose in promoting bicycle use and its incorporation of several sustainable technologies, including a hybrid natural and mechanical venting system and double-glazed, low-emission (low-e) and ceramic fritted glass to manage heat gain and loss.

"The highly visible location is a fitting place for the [Bicycle] Transit Center as our attitudes towards transportation have evolved in a more sustainable way," KGP says. "Over time, the Center will be a catalyst to stimulate bicycle use and alternative transportation means as an extension to the existing transit modes at Union Station."

The BTC was previously covered in the Spring 2010 issue of ARCHITECTUREDC.



The Bicycle Transit Center, with Union Station at left and the Capitol dome in the distance at right.



Photo by Donald Paine, KGP Design Studio, LLC



Merit Award in Architecture

Capitol Power Plant West Refrigeration Plant Expansion

Washington, DC

SmithGroup

Architectural Team: David Greenbaum, FAIA, LEED AP, principal-in-charge; Bora Popovich, LEED AP, design principal/project manager; Brian Rogers; Ann Hassman; Dan Friedman; Creighton Willis; Reshef Gabay; Wen Wang, RA, LEED AP; Jermaine Martin

Contractor: Hitt Contracting

Civil/Structural/Mechanical Engineers: RMF Engineering

Landscape Architects: Lee + Papa and Associates

Specifications: Heller & Metzger, PC

In the spirit of precisionist artist Charles Sheeler, whose early 20th-century images depicted power plants as objects of stark, muscular beauty, **SmithGroup's** expansion of the West Refrigeration Plant at the Capitol Power Plant, a few blocks south of the Capitol building, provides a new example of how strength and beauty can go hand in hand while also improving the urban design aspects of a large and potentially ungainly building type.

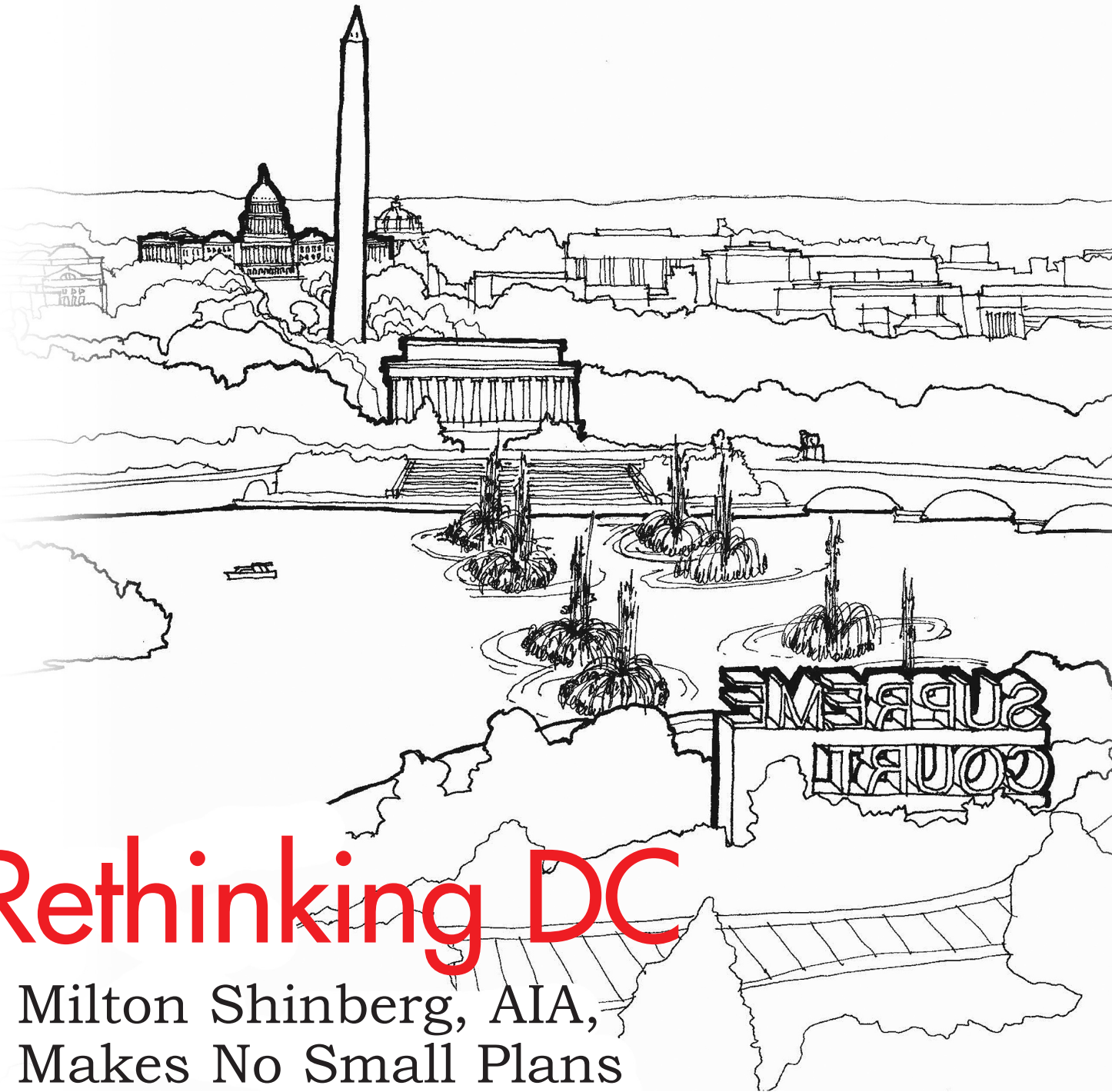
The project posed significant challenges, including rail tracks that obstructed development and presented an unfriendly face to the community, an existing building that was out of scale with surrounding buildings, and noise generated by existing equipment in the plant. SmithGroup's design solution entailed the removal of part of an existing administration building to create a more residential scale on E Street and open up views of the facility's historic brick boiler plant; the installation of a system of screen-like walls on the power plant's west side, facing South Capitol Street; and the provision of green space at the base of the screen-wall system and tree-lined pedestrian paths along the adjoining street.

The screen-wall system, measuring about 120 feet high and 315 feet long, breaks down the apparent scale of the structure while adding visual texture. "The articulation is more solid at the base and progressively more open and transparent as it rises up the façade," according to SmithGroup. "Rain water scuppers [that punctuate the concrete base] provide additional scale and shadows that move with the sun." Acoustical louvers in the upper portion of the screen wall attenuate noise leakage into the surrounding neighborhood.

"This is not a typical power plant—[it] sits in the middle of the nation's capital [and] can't be hidden out of convenience," SmithGroup says. As such, "this was an opportunity to investigate how cities can treat their infrastructure, [and] how infrastructure can play a multitude of roles." 🏆

Capitol Power Plant extension, with the Capitol dome in the distance at left.

Photo © Maxwell MacKenzie



Rethinking DC

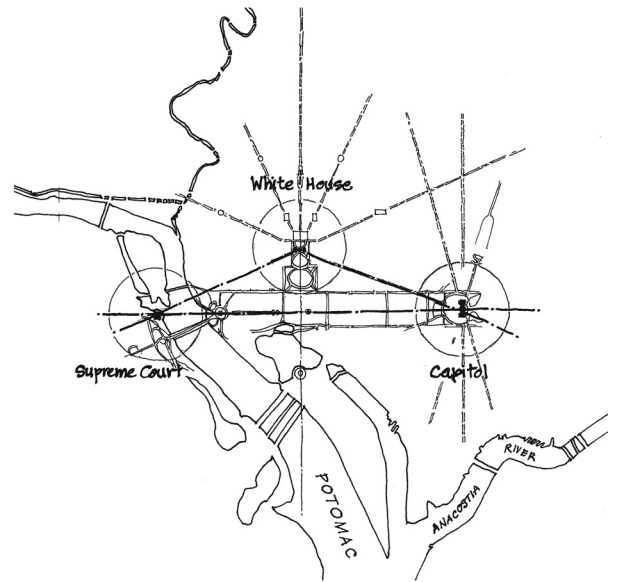
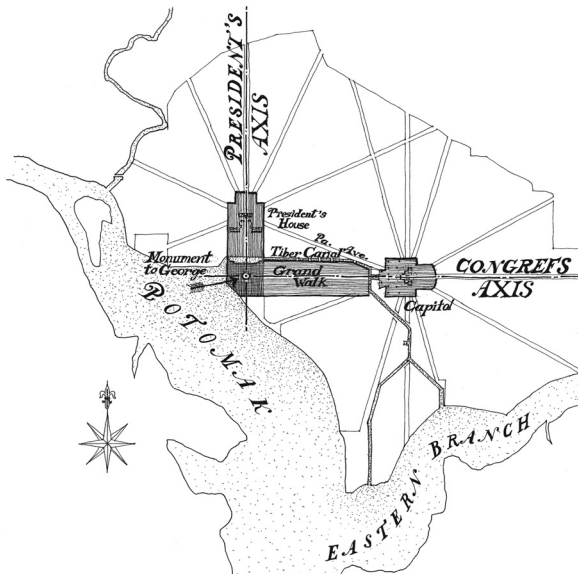
Milton Shinberg, AIA, Makes No Small Plans

by Mary Fitch, AICP, Hon. AIA

“The current location of the Supreme Court building violates the logical connection between the Constitution of the United States and the symbolism that should be embodied in the plan of Washington, DC.” So begins architect **Milton Shinberg, AIA**, of the Bethesda-based architectural firm Shinberg,Levinas Architectural Design, in his think-piece on the current location of the Supreme Court. The court’s iconic neo-Roman temple building, constructed in 1935, was built on Capitol Hill, across the street from the Capitol itself, in part so that out-of-town lawyers arguing cases before the court could get there easily from nearby Union Station. That

made sense at a time when a lot of people traveled to DC by train, but it didn’t give the court’s home a geographic prominence equal to that of the buildings housing the other two government branches. “Given the scale and design [of Capitol Hill buildings], you’d think the Library of Congress was a bigger branch of government,” notes Shinberg.

To a great extent, the plan of the District, as laid out in 1791 by Pierre L’Enfant and resurrected and reinterpreted by the McMillan Commission in 1901, expresses the organization of the government in physical form. The executive and legislative branches have locations in

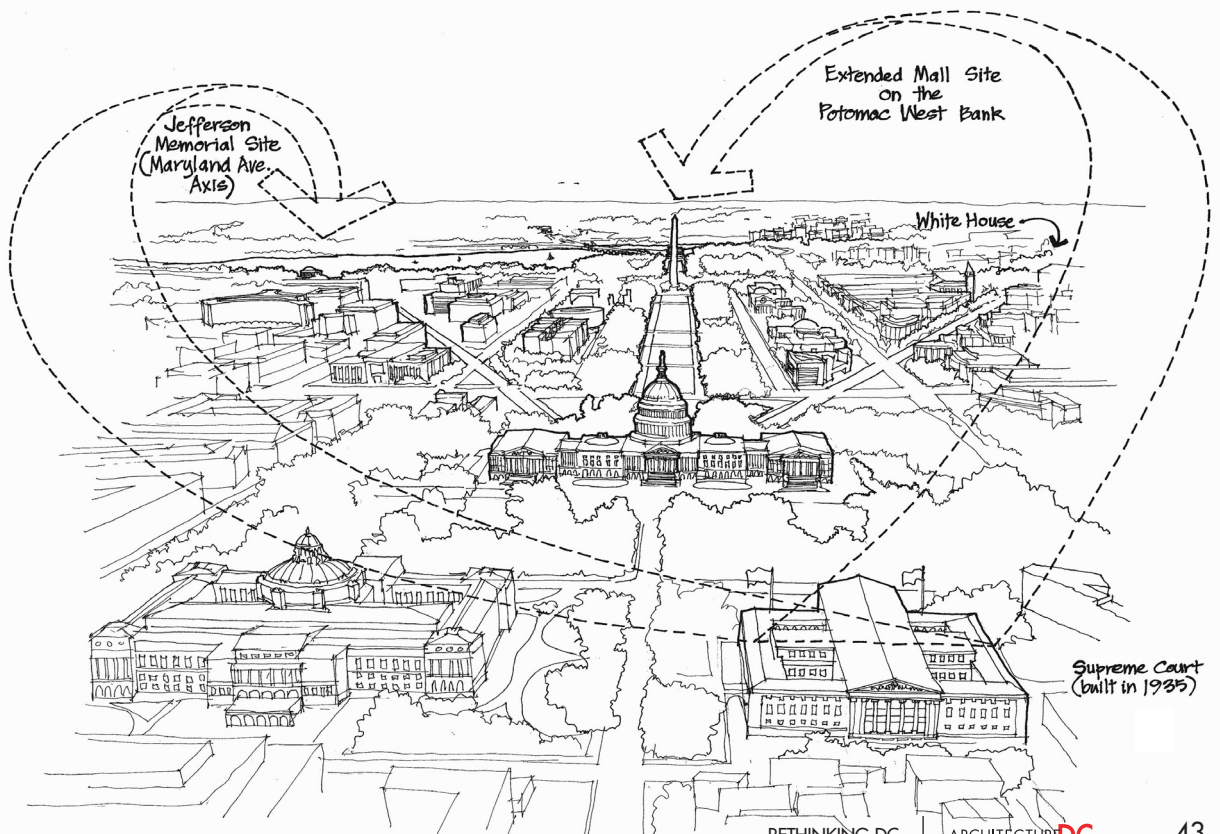


separate parts of the city that are linked by Pennsylvania Avenue, one of the city's most prominent diagonal thoroughfares. The plan's diagonals were carefully designed to create monumental vistas, including the one connecting the Capitol and the White House. That visual link, however, was soon interrupted at the White House end by the construction of the Treasury Department building.

Yet the co-equal third branch of government was left out of L'Enfant's scheme. Shinberg's idea is to give the court a separate location of equal stature, and overcome the disruption of the Capitol-White House visual link by creating a more important vista to all three branches of government from a location in the center of the Mall.

The L'Enfant Plan, he says, provides the geometry to solve the problem in a way that is satisfying in terms of equality, geometric consistency, and symbolism: Shinberg proposes that the Mall axis be extended westward, across the Potomac, and that the court placed on axis with the Capitol on the other side of the river (but still within DC limits). Such a location, he believes, would help insulate the court from the hurly burly of daily government and thereby help promote thoughtful, contemplative consideration of the important legal issues its addresses. Locating the court across the river would also, he says, make the river more a part of the city's plan.

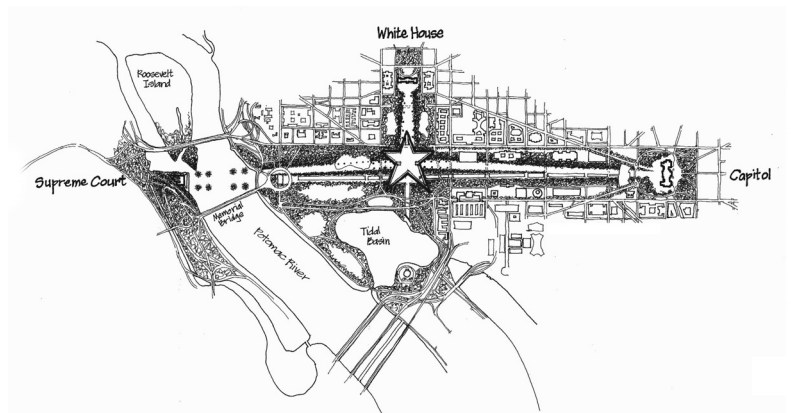
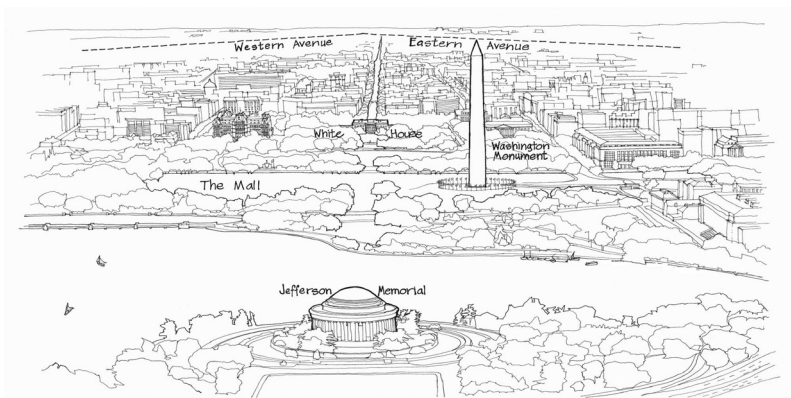
Under Shinberg's idea, the Washington Monument grounds would become the true center point of the



city's plan, turning the grounds, he says, into "a people place" where all three branches could be seen, and a central point where first amendment rights could be expressed. Shinberg's proposal accounts for the slightly off-center location of the Washington Monument by making it one point of a five-pointed star, with three other points focused on the three branches of government and the final point focused on the Tidal Basin—another part of the Monumental Core that could use a better connection to the Mall.

Why is it important now to think about provide a new location for the Supreme Court? "Because the law matters," says Shinberg. "We'd be adrift (as a country) without the Supreme Court as a nexus, maintaining the power of the Constitution," he adds. "Somebody made a small plan," says Shinberg, quoting Daniel Burnham's famous line, *Make no small plans; they have no magic to stir men's blood,* "and we need to correct it." 🏛️

Rethinking DC is to be an occasional section in the magazine that looks at major planning and design problems or quirks in DC.



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Recognizing Service:

People and Firms Going Beyond the Call of Duty

by G. Martin Moeller, Jr., Assoc. AIA

Guests at the 2010 awards luncheon.

All photos by Kelsey Cardwell

Each year, AIA | DC and the Washington Architectural Foundation recognize individuals and firms that have made exceptional contributions to the community and the architectural profession. Below are this year's honorees.

Firm of the Year: Honoring a Firm's Community Service

The Firm of the Year for 2010 is **AECOM**. One of the largest architecture firms in the world, with offices in numerous cities and countries, AECOM has nonetheless maintained strong commitments to the local communities in which it operates. In the Washington area, AECOM has been a reliable participant in the annual CANstruction competition, in which architects build inventive structures out of canned goods that are then donated to the Capital Area Food Bank. Over the years, AECOM has won 10 awards in this competition and is responsible for donating more than 36,000 meals to those who are hungry. In addition, AECOM employees have volunteered for the Architecture in the Schools program, helping to teach third graders at Wilkinson Elementary School about the National Mall and inspiring the students to re-imagine this core element of the capital.

Honorary AIA Membership

The national component of the AIA may bestow honorary membership on individuals outside the profession who have "rendered distinguished service to the profession of architecture or to the arts and sciences allied." This year,



Parris Glendening is recognized by Chapter President Steven L. Spurlock, AIA, LEED AP.

a local civic leader, **Parris N. Glendening, Hon. AIA**, was so honored, and was recognized at the awards ceremony of AIA | DC and the Washington Architectural Foundation. Glendening, former governor of Maryland, is the founder and president of the Smart Growth Leadership Institute, a nationwide coalition of

nearly 100 organizations. He has become a prominent spokesman and advisor to political leaders regarding the dangers of suburban sprawl and its impact on our health and prosperity.

Chapter Fellows

Advancement to the AIA College of Fellows is granted for significant achievement in design, preservation, education, literature, and service. This year, five AIA | DC members were elevated to the College of Fellows:

William J. Bonstra, FAIA, Bonstra | Haresign Architects
Ralph Cunningham, FAIA, Cunningham | Quill Architects
Hany Hassan, FAIA, Beyer Blinder Belle Architects & Planners, LLP
Russell Perry, FAIA, SmithGroup
Richard Williams, FAIA, Richard Williams Architects

Emerging Architect Award

The Emerging Architect Award recognizes individuals who have shown exceptional leadership and made significant contributions to the profession at an early stage in their careers. This year's award went to **Kevin Moran, Assoc. AIA**, of Bowie Gridley Architects, a perennial volunteer with the *Architecture in the Schools* program. A teacher at the Oyster Elementary School said of Moran, "With a sense of humor, superb planning, and complete enjoyment of his profession, Kevin helped my students and me to cover the classroom teacher's mission of implementing mandatory standards of learning. He consistently fulfills his promise to accomplish projects far beyond our dreams."



Kevin Moran, Assoc. AIA, receives his award.



Steven Spurlock, AIA, LEED AP, accepts his award for service.

"Wieb" Award for Architecture in the Public Interest

Named in honor of John Wiebenson, a passionate advocate for design that makes a difference, the "Wieb" Award celebrates architects who make careers out of doing good. This year's winner, **Steven L. Spurlock, AIA, LEED AP**, of Wnuk Spurlock Architecture, was recognized for the significant *pro bono* design work he has done over the years, including a residence for HIV-positive children, the Spinoza Practice Club Module for musical performance, and a teaching facility for the Washington Conservatory of Music. Spurlock has also served the community through membership in the Montgomery County Preservation Commission, the Maryland Association of Historic District Commissions, Montgomery Preservation, and the National Maritime Heritage Foundation.



and who have improved the quality of life in Washington, DC. This year's award went to **Doug Fruehling**, editor of the *Washington Business Journal*. Since joining the publication as a staff reporter in 1996, Fruehling has demonstrated a continuing interest in architecture and its impact on our community. He founded *OnSite* magazine, a quarterly insert that frequently addresses topics related to architecture, planning, and design. Under his leadership as editor, the newspaper overall has continued and strengthened its coverage of design issues.

Centennial Medal

The Centennial Award was established in 1988 to mark the chapter's 100th anniversary. It is the highest award the organization may bestow on an individual member. The 21st recipient of the medal was **C.R. George Dove, FAIA**, managing principal of WDG Architecture,



C.R. George Dove, FAIA, speaks after receiving the Centennial Medal.

whose contributions to the profession and the community are numerous. He is a former president of the chapter and a national AIA board member, and was one of the founding members and former president of the Washington Architectural Foundation. He currently serves as chairman of development for the Catholic University of America School of Architecture. What impressed the award jury most, however, was Dove's continuing commitment to the future of AIA | DC, in particular his active and valuable role in planning and fund raising for the new District Architecture Center.

Special Award to the US Commission of Fine Arts

In recognition of the 100th anniversary of the establishment of the US Commission of Fine Arts, which is charged with protecting the architectural and urban design integrity of key areas in Washington, DC, among other duties, the chapter presented a special award to the commission, which was accepted by Secretary Tom Luebke. 🏛️

Glenn Brown Award

The Glenn Brown Award is named for a founder of the AIA | DC chapter who also served as chief executive of the national AIA. It is a joint award of the chapter and the foundation, honoring those who have raised public awareness of architecture and its benefits to society,



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