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ARCHITECTURE DC
2003 Year in Review

Introduction .................................................. 5
by Mary Fitch, AICP

Award-Winning Architecture for 2003 .................. 8
by Hannah McCann

Designing with a Golden Rule ......................... 42
Harry G. Robinson III Wins Centennial Award
by Hannah McCann

Dignity, Enterprise, Vigor: .......................... 44
Daniel Patrick Moynihan Receives Glenn Brown Award
by Mary Fitch, AICP

Good Architecture, Good Works .................... 46
New Award Honors John Wiebenson
by Mary Fitch, AICP

Index to Advertisers ................................. 48

On the Cover: Metro Escalator Canopy by Lourie & Chenoweth, LLC, winner of a 2003 Award of Excellence in Architecture. Photo: Lourie & Chenoweth, LLC.
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Welcome to ARCHITECTURE DC

Our final issue of the year presents award-winning architecture. While we are always pleased to trumpet our members' wonderful work, this year we are especially proud to honor several people who have used architecture as a way to make a positive difference in the city. Harry G. Robinson III, FAIA, AICP, our Centennial winner, has traveled to every single block in the city to document its history and plan its future. Senator Daniel Patrick Moynihan made great architecture a hallmark of the federal government and revived Pennsylvania Avenue. John "Wieb" Wiebenson designed spirited buildings for people in need. Sadly, these last two individuals are no longer with us. Moynihan died earlier this year after a long life of public service. Wieb died this September, while working to expand Martha's Table, a nonprofit he had worked with for many years. True dedication has guided the careers of all three of our honorees and proved what architecture and architects can do to improve the quality of life for us all.

—Mary Fitch, AICP
AIA/DC Executive Director

Thank You
We'd like to thank the many people who served on our juries this year. For most of our awards programs, jurists come from other parts of the country and stay for the day to judge the work. Participating in a jury takes a lot of time and commitment, and we are grateful for their service.

Washingtonian Residential Design Awards
Deborah Berke, AIA
Deborah Berke & Partners Architects LLP
New York City
Edward Ford, AIA
University of Virginia
Charlottesville
Scott Merrill, AIA
Merrill and Pastor Architects
Vero Beach, Florida

Chapter Awards
Architecture
Ted Agoos, AIA
Agoos/Lovera Architects
Philadelphia
Frances Halsband, FAIA
R.M.Kliment & Frances Halsband Architects
New York City
W. Jude LeBlanc
Georgia Institute of Technology
Atlanta

Interior Architecture
Robert Ma, AIA
M Moser Associates
New York City
John R. Morris, NCIDQ
Perkins & Will
Charlotte
Victor Saroki, FAIA
Victor Saroki & Associates Architects PC
Birmingham, Michigan

Historic Resources
Douglas Harmsberger, AIA
Commonwealth Architects
Richmond
Jonathan S. Lane, AIA, AICP
ICON architecture, inc.
Boston
Gail Caskey Winkler, Ph.D., FASID
LCA Associates
Philadelphia

Catalyst
Roger K. Lewis, FAIA
W. Kent Cooper, FAIA
George Toop
Urban Designer/Architect
National Capital Planning Commission
Patricia Zingsheim, AIA, AICP
Chief of Downtown Planning
District of Columbia

Presidential Citation for Sustainable Design
Michael Chapman, AIA
Senior Architect
Navy Facilities Engineering Command
Bambi Tran, Assoc. AIA
Project Manager
Steven Winter Associates

Pro Bono Publico Awards
Stephen J. Vanze, AIA
President
Washington Architectural Foundation
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All that construction around town? It’s starting to show up in our inbox. This year, 284 projects were submitted to AIA/DC’s awards programs. From these submissions, jurors chose 45 winners.

After a full day of examining portfolios, one of this year’s jurors announced, “I am very impressed with the quality and quantity of work in Washington.”

**Chapter Awards** recognize Excellence (the highest honor) and Merit in...

**Architecture** (the most general category, including new structures, additions, and renovations),

**Interior Architecture** (projects primarily involving the design of interior spaces), and

**Historic Resources** (preservation, adaptive reuse, sympathetic additions, and reconstruction).

**Catalyst Awards** recognize commercial projects that positively change Washington DC’s streetscape.

Projects entered in all four categories of the Chapter Awards may be selected for a **Presidential Citation for Sustainable Design**, for a beautiful project that is beneficial to the environment.

**Washingtonian Residential Design Awards** recognize distinctive residential projects, regardless of size, for excellence in total design.

**Pro Bono Publico Awards** recognize distinctive works of architecture, landscape architecture, interior design, urban design, or graphic art done for reduced fees for a nonprofit client serving residents in the greater DC area.
Dupont Grille
Washington DC

Adamstein & Demetriou Architects

2003 Catalyst Award

“This is an excellent illustration for DC of how a very buttoned-up building can be unbuttoned,” the jury said. The sidewalk extension of this restaurant was required by code to be a temporary structure, but that didn’t dampen the design. The glass pavilion is an exciting solution, with a soaring roof and clean lines that respond to the style of the existing 1950s building.

To remove boundaries between inside and out, the entire façade is composed of pivoting glass doors. The transparency was admired by the jury. “This is a very light structure that has created a place rather than just a business location.”
Zaytinya Restaurant
Washington DC

Adamstein & Demetriou Architects

2003 Award of Excellence in Interior Architecture

The design of this Mediterranean restaurant was based on the whitewashed architecture of the volcanic island of Santorini. A vaulted ceiling is the dominant feature in the main dining area. Shades of white, ice blue, periwinkle, and deep navy define areas. Screening the bar, a massive marble grid holds large white candles. "You can imagine, as the sun goes down, that beautiful, animated wall as the candles flicker," the jury said. They complimented the execution of the millwork, details, and materials. "For a restaurant, this is extremely high quality."
Zola Restaurant
Washington DC
Adomstein and Demetriou Architects
2003 Merit Award in Interior Architecture

The trick in designing the Spy Museum's new restaurant, Zola, was not to be gimmicky. The architects subtly draw patrons into the shadowy world of espionage. Materials that the jury found to be "really gorgeous"—such as ebony and cherry woods, satin, polished stainless steel, mirrors, and etched glass—evoke a luxurious sense of mystery.

The restaurant is woven within the confines of a historic building, and the design lets new construction play against the original. Parts of the building's historic fabric, like the original staircase and moldings, peek through new interventions. "Very well done," the jury concluded.

Capital One Financial Corporation, Headquarters Campus Phase 1
McLean, Virginia

AIA 2003 Presidential Citation for Sustainable Design

Drivers on the north- and south-bound lanes of the Beltway enjoy views of this building's sculptural, machine-like, modern design. On closer inspection, the design reveals its environmental responsibility.

Outside, the building's minimal footprint preserves the maximum amount of open space, which is landscaped with low-maintenance plants. All parking is covered or below-grade to reduce stormwater runoff and the heat-island effect. Inside, energy-efficient strategies include using occupancy sensors for all lighting, installing a high-efficiency underfloor air distribution system, and incorporating floor-to-ceiling windows that allow the maximum penetration of natural light. Over 60% of the building materials were manufactured regionally to shorten shipping distance, and many of the interior finishes have a high recycled content. "This is a good precedent. It shows a company commitment to sustainability," the jury agreed.
Quarry House
Bethesda, Maryland

Cunningham + Quill Architects, PLLC

2003 Washingtonian Residential Design Award

"This is a particular house for a particular site," the juror explained, citing the project’s sensitivity to its topography, landscape, neighborhood, and orientation to the sun.

Designed for a photographer, the house has three components for three separate functions: a studio for working, a bedroom for sleeping, and generous space for entertaining. Visitors approach on a driveway that passes under the living area to a parking court. The jury noted the home’s transitions—from front to back, masonry to glass. "This house is completely controlled in its composition," they concluded.

House on Monte Sano
Huntsville, Alabama

Dynerman Whitesell Architects

2003 Merit Award in Architecture

The architects took a careful look at this home’s 17-acre site. Its views of mountains and the city of Huntsville are stunning, but so too is the landscape of trees, grasses, and wildflowers. The dynamic between the grand and the small, the monumental and the intimate, informed the design of this new five bedroom home. Materials are selected to weave what’s inside and what’s out: slate floors give way to maple, pear-wood and glass panels to plaster. "The house is knit together very well," the jury agreed. "It belies the size of the house."
Greenberg Theatre
Washington DC

Einhorn Yaffee Prescott Architecture and Engineering, P.C.
2003 Award of Excellence in Interior Architecture

"A delightful project," in the words of the jury: color, texture, form, and focused lighting create a dramatic celebration, as befits the lobby of American University's award-winning theater program. "The graphic forms are very exciting and energetic," the jury agreed, calling attention to details like the spotlight shapes highlighted in the flooring.

By necessity, the theater itself is more tranquil and calm, so attention rests on the stage. Using a "sophisticated palette," the architects augment vivid red and gold tones with warm wood panels.
Chase Manhattan Mortgage Corporation
Easton Call Center
Columbus, Ohio

Envision Design, PLLC, Design
Architect
Lupton Rausch Architects,
Architect of Record

2003 Award of Excellence in Interior Architecture

Call centers are often dismal and congested workplaces, but this new facility is filled with bright color and natural light. From every desk, every employee enjoys a view outside. "We commend the architect for a humanistic approach," the jury said.

Good planning breaks down a warehouse-like space into smaller neighborhoods. Executive offices have glass walls to connect with the team, and customer service representatives have line-of-sight access to each other and their team leaders. Since the new facility opened, rates of employee retention and customer satisfaction are up.
World Wildlife Fund
Washington DC
Envision Design, PLLC

2003 Presidential Citation for Sustainable Design

In redesigning these outdated offices, the goal was to create a collegial workspace while conserving natural resources, limiting waste and pollution, and making wise use of donated funds. "With a limited budget, they found the maximum number of opportunities to reuse materials and increase penetration of light," the jury observed.

Kept were doors, door frames, and the ceiling grid. New acoustical tiles with recycled content were placed in the grid, and the old tiles were sent back to the manufacturer for recycling. Where new materials were needed, the best choices were made. Drywall is composed of 100% recycled paper and synthetic gypsum; luncheon countertops and tabletops are made of recycled detergent bottles and milk jugs; pantry laminate is made from recycled burlap coffee bag fibers. Any wood used—including for new furniture in the lobby—is 100% Forest Stewardship Council-certified.

The Lofts at Adams Morgan
Washington DC
Eric Colbert & Associates, Design Architect
Devroux & Purnell Architects-Planners PC, Project Development Architect

2003 Washingtonian Residential Design Award

This ambitious project sets 65 residential units atop a 350-car, above-ground public parking garage in a dense urban area. Multi-panel, industrial-style windows unify the whole. Frosted glass in the garage windows lets a soft glow spill onto the street at night.

The industrial aesthetic is enhanced by the architect's careful material selection, including burgundy bricks with dark mortar on the exterior and concrete, galvanized steel trusses, and exposed ductwork on the interior. "A lot of thought went into how to give the units character," the jury said, also noting that each apartment is generously provided its own outdoor patio.
Mary Gates Hall,
Renovation and Addition
Seattle, Washington

Hartman-Cox Architects,
Design Architect
Bassetti Architects, Architect of Record

2003 Merit Award in Historic Resources

Joining an older collection of Collegiate Gothic buildings on the campus of the University of Washington, this addition complements their façades. "We were very impressed with the architects’ capacity to understand and execute this level of detail in brickwork and stone," the jury began.

Inside, the design adds technologically sophisticated classrooms and computer labs, office space and commons, and a skylit atrium at the center. Here, steel trusses support the skylight, and arched openings and buttressed walls echo the exposed masonry wall of the original 1928 building. "They’re distinguishing the new although using the same idiom. It’s a very creative approach," the jury agreed. "Very well done."

Montgomery Hall –
Digital Media Center
Savannah, Georgia

Group Goetz Architects

2003 Presidential Citation for Sustainable Design

Built in the 1880s, this building was originally a manufacturing plant for horse-drawn carriages, and later it made caskets. Now it is a state-of-the-art digital media center for the Savannah College of Art and Design.

In addition to the challenge of combining old and new, the renovation raised energy-efficiency issues. How can you keep 600 occupants with 600 high-end computers cool? The architects wanted to preserve the historic building’s interior character of exposed timber and brick, so covering the walls with thick insulation was not an option.

Realizing that low light levels make it easier to see computer monitors, the designers shaded the windows, which also reduces the building’s heat gain and lowers the drain on the HVAC system. In the words of the jury, it’s "an elegant solution for bringing a 21st-century use into a 19th-century building."
**Avalon Theatre**

Washington DC

GTM Architects

2003 Pro Bono Publico Award

When the Avalon Theatre closed in 2001, it seemed to be gone for good, stripped of its seats, screens, projectors, sound system, and concession stand. But for a group of volunteers calling themselves the Avalon Theatre Project, the historic theater deserved to be reborn. Working together, they researched the theater's architectural history and found affordable ways to restore it.

The architects donated their services to restore the theater's façade and lobby, add handicapped-accessible features, design a historically appropriate concession stand, apply for permits and tax credits, and shepherd the project through construction. The theater reopened this past spring and now runs independent, foreign, and art films. "It's a beautiful restoration that brings a neighborhood landmark back to life," the jury agreed.

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**Torgersen Hall**

Blacksburg, Virginia

Esocoff & Associates | architects, Design Architect
SFCS, Architect of Record

2003 Merit Award in Architecture

The new Torgersen Hall completes Virginia Tech's Master Plan, which was conceived in 1915 by Ralph Adams Cram as a series of Collegiate Gothic-style quadrangles arranged around the Drill Field.

The jury noted that the stone building is "completely appropriate" in its traditional context, yet also celebrates its modern uses. On close inspection, ornamental heraldry reveals symbols of satellites and other technology. Flexible labs and classrooms are connected to the existing library with a bridge, inside of which is a long, vaulted reading room. With its warm, uplit wood ceiling and commanding views of the campus and mountains, the reading room has become the university's emblematic interior space.
Visions Cinema/Bistro/Lounge
Washington DC

Hickok Warner Cole Architects

2003 Catalyst Award

There was a movie theater here before but not one like Visions. Behind a new 20-foot-high glass wall, this new theater provides a multi-faceted experience that includes a café and lounge. A whimsical icon of a film reel poses as the exterior signage.

Once a desolate stretch of sidewalk, this spot is now a popular people-watching venue. Patrons linger at sidewalk café tables, seeming to be on display for the larger-than-life moviegoers who stare out from the mural in the lounge. "One of the things we liked most about this is how the interior artwork actually becomes part of the public domain," the jury said.
Nantucket Barn
Nantucket, Massachusetts

Hugh Newell Jacobsen, FAIA

2003 Award of Excellence in Architecture

Once a stable and hay loft, this shingled barn is now an elegant home. The architect altered nothing on the exterior, but inserted a rational plan that lets light flow through the house. Behind the original carriage house doors, floor-to-ceiling glass doors enclose the living room. All interior surfaces, including the floor, are painted white. "There's something very appealing about contrasting a straightforward Nantucket building with a minimalist sensibility," the jury agreed.
Seaton Street Green Home
Washington DC

Inscope Studio

2003 Presidential Citation for Sustainable Design

Within the tight parameters of his circa-1900 rowhouse, the owner needed more space for living. He wanted the design to be comfortable, modern, and environmentally friendly, without breaking the bank.

"Materials are simple, elegant, and eco-friendly," the jury noted. Using the Sustainable Building Industry Council's "Green Building Guidelines," the architect chose materials such as all-natural linoleum floors, sustainably harvested cedar fencing, recycled glass counters, and patio stone from a local quarry (so shipping distance is minimal). New windows add daylight instead of electric lights. With a fireplace for cool fall nights, the small outdoor courtyard becomes a three-season living space, reducing the need for lighting, heating, and cooling indoors.

Renovation of Lafayette Elementary School Library
Washington DC

Kim Sammis and Dennis Gaffney, AIA

2003 Pro Bono Publico Award

The library at Lafayette Elementary School was outfitted with metal stacks that were too tall for young children, uncomfortable furniture for reading and writing, no check-out or book-drop area, and harsh halide light fixtures.

Working for free, the volunteer architects helped a committee of parent volunteers upgrade the space over the summer. Accessible shelving is arranged around inviting "Book Pods." Check-out is now easy and unimimidating. The metal ceiling has been painted sky blue, interspersed with hanging pendant lights in bright shades of red, blue, and green. "The space is inviting and sensitive to a child's world, with a playful use of lighting and color," the jury said.
Institute for International Economics
Washington DC

Kohn Pedersen Fox Associates PC

2003 Award of Excellence in Architecture

Global economics may confuse the general public, but this new Institute for International Economics engages Massachusetts Avenue with a sense of openness, transparency, and order.

The glass and steel building fits between two very different neighbors, and “it mitigates the scale differences quite well,” the jury agreed. Similar in proportion to the historic embassy next door, the Institute’s limestone base relates to the Avenue’s masonry architecture, and its intricate glass and steel, cantilevered canopy complements ornamentation on nearby Beaux Arts buildings.
Cole Residence
McLean, Virginia

Lorena Checa Associates

2003 Presidential Citation for Sustainable Design

The clients dreamed of a house amidst the trees. In this renovation, natural elements become part of the house, and organic, round shapes soften the sharp angles of the original design. "It's an elegant, holistic solution for making a 1970s home into a 21st-century building," the jury said.

A tree grows through one deck. Cedar, redwood, and copper respond to the textures and dappled light of the wooded lot. At the front entrance, an oversized copper downspout lets the responsible management of stormwater become an artistic feature.

The Gallup Building
Washington DC

Martinez & Johnson Architecture, PC

2003 Merit Award in Historic Resources

After careful study, the architects opted to preserve the entire Old Masonic Temple rather than just its façade. Their addition is sympathetic to the historic structure without replicating it. "There are some very interesting parts of this addition that take on orders in the existing building and exhibit them in new ways," the jury explained. The new limestone building's muscular, rhythmic façade recalls elements of the Old Masonic Temple, and the project is capped by a copper interpretation of the Temple's cornice.
WMATA Pilot Escalator Canopy Program
Washington DC Metropolitan Area

Lourie & Chenoweth, LLC

2003 Award of Excellence in Architecture

The challenge was to design an entrance canopy for the Metro system that would protect escalators from the weather and adapt to 50 different stations region-wide. The prototypical design needed to be resilient, relatively low maintenance, "but still expressive," the jury pointed out, with the dignity required for an entrance to the Nation’s Capital’s subway system.

Taking its cues, in part, from the Dulles Airport terminal and Metro’s coffered ceiling, the architects’ design is a sheer form of curving glass supported in a stainless steel grid. “We are impressed by the simplicity, elegance, and economy of means,” the jury said.
Tasker House
Laurel Mills, Virginia

McInturff Architects

2003 Washingtonian Residential Design Award

This weekend house for an extended family commands a meadow on 100 acres. Inspired by farm buildings and their assemblages, the house is designed as a line of pavilions that face optimal views of the mountains.

The jury liked the architect’s skillful varying of fenestration, materials, and color. Noting a trend in the “pavilionization” of large-scale homes, the jury explained, “It’s an inherently difficult problem to make what’s really one thing look like several things and join it all together. We’re talking about strategy here: the roof keeps this from being a fractured house.”

Jones Residence
Washington DC

McInturff Architects

2003 Washingtonian Residential Design Award

In connecting three apartments, the architect lets the original rooms dissolve in favor of a flexible, open plan that impressed the jury for its “subtle sensitivity.” Pocket doors can slide out to define bedrooms and the kitchen, or open to take advantage of the 65-foot window wall with views of Dupont Circle.

“Ultimately, it’s thoroughly simple: it’s really just a single wall with elements coming off it,” the jury explained. Dressed in two bold colors of Venetian plaster and black marble slab, the wall marks the boundaries of the living areas and pulls the eye through layered spaces.
The Majestic Café
Alexandria, Virginia
McInturff Architects

2003 Award of Excellence in Historic Resources

Dark for 20 years, one neon sign now shines in Old Town Alexandria. Today, the Majestic Café's 1940s design is considered a historic resource. "I think this is a nice object lesson: all history is not 19th century," the jury began.

Inside, original terrazzo floors have been repaired and extended. A new front bar sits in place of the old lunch counter. The architects have taken care to preserve the scale of a small-town neighborhood restaurant but allowed the details to depart from the diner aesthetic. The results pleased the jury: "We like the treatment of the rather simple spaces, which are contemporary but recall what used to be there."
Arlington Bungalow
Arlington, Virginia

Moore Architects, PC

2003 Award of Excellence in Architecture

A small brick rambler was the odd man out in a historic Arlington bungalow community. Now it is “probably a lot better than the real arts-and-crafts houses in the neighborhood,” according to the jury. “We thought the detail and delicacy of the way that this is made is really beautiful.”

The client challenged the architect with three objectives: fit the bungalow style inside and out; double the square footage of the house; save money by incorporating the existing brick rambler. In the palette of exterior materials, some painted brick is still visible along with new cedar shingles and lap-wood siding.
Shugaar Residence
Arlington, Virginia

Moore Architects

2003 Washingtonian Residential Design Award

"This addition is inarguable," the jury said. "It stands out because there's absolutely nothing strained. There's the striking absence of a heavy hand."

A new family room and master suite were added to a turn-of-the-century farmhouse with careful attention to scale, massing, and materials. In particular, the jury credited the architect for recognizing "the delightful asymmetry of the American vernacular. The addition maintains that; it doesn't correct it."

Covenant Hall
Bethesda, Maryland

Muse Architects

2003 Merit Award in Architecture

A church in Bethesda has held both Presbyterian and Jewish services for the past 35 years. The Presbyterian congregation has always worshipped in the cross-shaped sanctuary, but lacked a space for the fellowship component of the service. The Jewish Congregation worshipped in the church's lounge, a small and uninspiring space.

The addition of the new Covenant Hall resolves the needs of the two religious groups. The new hall's hexagonal shape represents the six points of the Star of David. Three dormers carve the ceiling to allow ample natural light. Maple panels resemble materials in the church sanctuary and provide a location to house the Torah.

"Without being particularly related to any one denomination, the space has a wonderful, simple, sacred quality," the jury agreed.
The New Lewis Quadrangle
St. Mary's City, Maryland

Muse Architects

2003 Award of Excellence in Architecture

These new college dormitories and study halls look at home in the historic setting of Maryland’s first capital. The buildings are arranged around a courtyard, so residents become a community. A loggia carved into the base of all four buildings provides covered access as well as a sense of continuity.

The jury described the straightforward siteplan and shapes as “deceptively simple. On closer inspection, this has real warmth, nice scale, and interesting views between the buildings.”
"This is an award for extraordinary team competence, above and beyond the call of duty," the jury announced. Working together, architects and contractors rebuilt the portions of the Pentagon damaged on September 11th, 2001, in less than one year. They used the Pentagon's original 1941 building plans and found quarries that produce the same type of limestone so that the building would be faithfully restored. Underneath, they added significant security measures. For instance, all windows appear identical to the original but are blast-resistant. At the base, one charred piece of limestone from the damaged façade has been inscribed and installed as a memorial cornerstone.
Weinmann House
Washington DC

Outerbridge Horsey, AIA, with Horsey & Thorpe Architects

2003 Washingtonian Residential Design Award

The jury admitted, "There's an informal calculus by which you hold the smallest projects to the highest standards—and we thought that this was executed perfectly."

The greenhouse is an addition to an existing stone house, a glass pyramid supported by a steel skeleton set on a stone base. "We applauded both the simplicity and the honest modernity of how this is put together," the jury said.

"This is the sort of thing that could have been done easily in a very bad way," the jury noted. "They didn't just open 'Ye Ol' Historic Greenhouse' catalog and send away for one."

Gateway Georgia Avenue
Washington DC

Rippeteau Architects

2003 Catalyst Award

Storefronts along a run-down section of Georgia Avenue were given $12,500 each to improve their appearance. With the architects' help, the block was transformed in one year. Selective, low-cost repairs—such as removing rusty metal security grills, cleaning grimy glass, and repainting—let the original architecture shine through. "The architects' involvement allowed the $12,500 per storefront to go a long way, to make a design contribution to the street," the jury explained.

The jury noted that the project is "truly catalytic": building owners have begun to invest in their own improvements, and small service businesses are showing interest in relocating to the block. A real estate office recently opened in one of the storefronts, bringing more daytime workers to the neighborhood.
Blue Ridge Farmhouse Addition
Washington, Virginia

Robert M. Gurney, FAIA

2003 Washingtonian Residential Design Award

The jury saw this project as an opportunity to reward "buildings that explain their history." Modern pavilions join an 18th-century farmhouse, the steel and glass juxtaposed against white clapboard. The original house stays intact, modified only in the renovated kitchen that eases the transition from old to new.

"A transparent building is connected to a largely opaque building," the jury explained. The result is a stunning revelation of the land. "That wall is incredible," the jury said, marveling at the openness allowed by glass technology today.

Napolitano Residence
Washington DC

Robert M. Gurney, FAIA

2003 Merit Award in Interior Architecture

A rowhouse was gutted and completely reworked, letting geometry compose the spaces and unify a diverse palette of materials. "We like the Mondrian composition," the jury agreed. "It’s beautiful and strong."

Surfaces are "warm and bright," in the words of the jury, made from ash, mahogany, concrete, and steel. Perforated aluminum is used as an unconventional choice of flooring in the second-story hall, so that light from a rooftop skylight filters through to the living room.
800 F Street, NW
Washington DC

Shalom Baranes Associates

2003 Merit Award in Historic Resources

There were strict limits on what could be built on this historic site in the commercial core of the city. The jury was impressed by how this design "retains the integrity of the five historic buildings at its feet, not just as façades but as actual buildings."

The new construction is unapologetically new. Brick, cast stone banding, and punched window openings relate to the Romanesque building at one corner of the site; a metal and glass screen-wall overlaps the masonry, with proportions abstracted from the Italianate façades. "It isn't trying to clone what was there," the jury explained. "It's a very straightforward approach and shows an interesting layering."

John A. Wilson Building
Washington DC

Shalom Baranes Associates, Design Architect
Kendall Heaton Associates, Inc., Architect of Record

2003 Merit Award in Historic Resources

When it came time to renovate City Hall, the agenda included removing ad hoc mechanical systems, adding permanent accessibility features, resolving security issues, repairing stone work and Beaux Arts detailing, and providing the maximum area of efficient, modern office space.

To balance these requirements, the architects inserted a new addition in the building's courtyard. "This is a lot of square footage to shoehorn into this structure, and they did it with quite a bit of skill," the jury said. The addition creates a continuous circulation pattern and houses new elevators and mechanical equipment, so that the historic building is unaltered. At the center, a six-story atrium frames what had been an exterior façade of the historic City Hall. "Now you get a chance to get up-close-and-personal with some wonderful details that you didn't see before," the jury explained.
Modernization of the Main Treasury Building
Washington DC
Shalom Baranes Associates
2003 Award of Excellence in Historic Resources

The Treasury Building's solid masonry construction was state-of-the-art when it was built in the mid-19th century, but it was hardly adaptable to change. Over time, mechanical, electrical, and other systems were strung obtrusively through the building, and standards of efficiency, safety, and comfort declined.

"This project is an extraordinary tour de force in modernizing an older building," the jury agreed. While Treasury operations functioned uninterrupted, 24 hours a day, the architects used sophisticated techniques to return the building to its original grandeur while updating its systems. Radar found flues in the masonry walls to house new ductwork. Wiring and piping were run in trenches underneath the marble floors. Under a barrel-vaulted corridor ceiling, architects hung a second barrel vault and ran services between the two. Reinstalling transoms and glazed lintels in doorways returned natural light to hallways that had become gloomy. "Very, very, very clever," the jury concluded.
The Georgetown Incinerator Project
Washington DC

Shalom Baranes Associates, PC, Design Architect
Gary Edward Handel & Associates, Design Architect & Architect of Record

2003 Award of Excellence in Architecture

A 1930s industrial smokestack comes back to life as the centerpiece of a mixed-use project along Georgetown’s historic waterfront. The design responds to the neighborhood’s smaller-scale buildings as well as its large-scale river exposure, enhancing views from the Kennedy Center and Key Bridge. “It has a very strong presence, both from a distance and on a pedestrian scale,” the jury explained.

A steep slope distinguishes Georgetown’s waterfront district; as a result, stone retaining walls defined its early industrial architecture. This project borrows that design element with a solid base of battered stone. To welcome passersby, glass and metal boxes protrude from the walls and mark retail and theater entrances. “A robust design,” the jury agreed, “that breaks down a very large project in a sensitive way.”
Part-Time Residence
Sherwood, Maryland

Sorg and Associates, P.C.

2003 Washingtonian Residential Design Award

"Elegant understatement" was the term the jury used to describe this weekend retreat for a landscape architect. "It's a beautifully composed building," they agreed.

The residence, guest quarters, and courtyard are organized along a concrete block wall that forms the spine of the complex. The concrete is exposed inside and out, paired with warm maple paneling in the interior spaces and hearty stained marine plywood on the exterior.

Postech Digital Library
Pohang, Korea

SmithGroup

2003 Merit Award in Architecture

Pohang University of Science and Technology is known as the MIT of Asia. At the heart of the campus, a new digital library and computer center houses the latest technology for sharing information. Situated on a steep hillside, the center links the University's upper and lower campuses.

"An undeniable kind of tectonic rigor shows through this project," the jury agreed. Unlike the typical library, where one entrance serves people going in and out, this library is the central circulation point of the campus. A five-story, columnar, glass and steel atrium reveals the constant motion of students traveling up and down. On the top floor of the project, with scenic views of the treetops and lower campus below, a 24-hour cyber café offers a quiet area for all-night study.
DoRo House
Washington, DC

Wiebenson & Dorman Architects PC

2003 Washingtonian Residential Design Award

The owners of this Mt. Pleasant rowhouse yearned for uncluttered space within the small 16'x15' envelope of their existing walls. With several key moves, the architects resolve their needs.

The wall defining the kitchen came down, opening views of the outside from front to back. The sculptural form of the stair was revealed by simply removing plasterboard, and cable was threaded for safety. "Add a coat of orange paint and you completely transform the space," the jury explained. "This is high on ideas and low on cost: they're doing a lot with a little."

1136 + 1167 Apartment Combination
Rosslyn, Virginia

Studio27 Architecture

2003 Washingtonian Residential Design Awards

This project joins two apartments on separate floors. The psychologist owners wanted to stretch their wide-angle view of Washington into every corner of their expanded space and incorporate offices for seeing clients. Transparent overlays—such as sliding doors, clerestories, and railings of frosted and clear glass—imply divisions between private and public space. A steel stair, framed by a two-story, maple and steel shelving unit, links the two floors.

"While clearly very contemporary, this had a clean simplicity in the way things were done," the jury said.
Daylight fills a windowless space.

The technology is innovative; the implications are far-reaching. "Natural light enhances the value of space," the jury explained. "This can change the way architects approach interiors."

By dropping a light pipe down a narrow, 12-story atrium, the architect lets surrounding offices and libraries with no windows enjoy sunshine. The pipe is a glass and lycra cone, illuminated by a rotating mirror on the rooftop that reflects sunlight to another mirror, which in turn showers light down the well. On the bottom floor, the resulting star-shaped light pattern has become a company-wide destination and meeting place.
Aspect Communications World Headquarters Expansion
San Jose, California

William McDonough + Partners, Design Architect
Form4 Architects, Inc., Architect of Record/Interior Design Architect

2003 Award of Excellence in Architecture
2003 Presidential Citation for Sustainable Design

This new headquarters building celebrates its location in the Silicon Valley. Abundant daylight, fresh air, and views connect workers to the outdoors.

Operable windows open to temperate breezes, and an underfloor air distribution system—the first of its kind in Silicon Valley—provides fresh air directly to each worker’s space. Materials were selected on the basis of their aesthetic, functional, and sustainable qualities. For example, café booths and the fitness room floor are made of sustainably harvested wood; the break-area floors are composed of recycled carpet backing. “It’s clearly a high performance building,” the jury said, describing its design as “thoughtful” and “elegant.”
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Designing with a Golden Rule:  
Harry G. Robinson III Wins Centennial Award  
by Hannah McCann

At the American Institute of Architects' convention in 1968, Whitney M. Young, Jr., the Executive Director of the Urban League, delivered the keynote address in the form of a wake-up call. "You are not a profession that has distinguished itself in the cause of civil rights," he said. "We probe and grasp... the unique and ingenious ways to handle brick and mortar and glass, and we most often forget such simple things as the Sermon on the Mount and the golden rule."

Many architects still remember the speech, which marked a turning point in the profession. One architect had already begun to embrace its message, though Harry G. Robinson III wasn't in the convention hall that day. He had recently graduated from Howard University with a Bachelor of Architecture degree, and he was serving his country in Vietnam.

From these early moments in his career, Harry G. Robinson III, FAIA, AICP, has distinguished himself as an architect—and planner, educator, and scholar—with a deep commitment to social responsibility. Both the profession and the city of Washington DC are better for Robinson's dedication and leadership; in recognition, Robinson is awarded the 2003 Washington Chapter/AIA Centennial Medal, the Chapter's highest honor.

Reentering civilian life in the fall of 1968, Robinson decided to work for the DC Redevelopment Land Agency (DCRLA) as a project architect and planner in Shaw. The neighborhood was in the maelstrom of civil unrest; it was also the community in which Robinson had grown up. Through churches, neighborhood groups, and business associations, Robinson made the first inroads between the government and the community.

While Robinson was working at the DCRLA, he enrolled in Howard University's graduate program in city planning. Two years later, he entered Harvard University's Graduate School of Design, where he continued his studies of urban design and nurtured an interest in the corner store (a subject Robinson would continue to research throughout his career, later funded by a grant from the National Endowment for the Arts and eventually producing a study on commercial neighborhoods in Anacostia and Shaw). Upon graduating from Harvard, Robinson produced a seminal work, "Urban Design/14," which guided the DCRLA's development of 14th Street.

Meanwhile, Robinson began to teach at the university level, initially as one of the first members of the architecture faculty at Washington Technical Institute (later the University of the District of Columbia), then at Morgan State University, where he developed a new interdisciplinary set of professional and advanced degree programs in city planning, architecture, landscape architecture, and urban design.

In 1979, Robinson was appointed Dean of the Howard University School of Architecture and Planning. As in 1968, Robinson was stepping into a state of unrest. One of the nation's most historic schools of architecture and planning was facing serious accreditation issues. In his 16 years of tenure as Dean, Robinson revived the school by establishing accredited professional degrees, international study opportunities, a mentoring program in civic design and urbanism for DC high school students, and other successful programs. He began ongoing forums, awards, and archives to recognize the history of achievement by African American architects, planners, and landscape architects. Robinson was also responsible for campus planning as Howard's Interim Vice President for Academic Affairs and Chief Academic Officer and subsequently as Vice President for University Administration. Finally, he served as execu...
Rohinson served as executive architect for the award-winning restoration of Oliver Otis Howard Hall, the 1870 home of Howard University’s founder.

tive architect for the award-winning restoration of Oliver Otis Howard Hall, the 1870 home of the University’s founder.

Robinson is one of the few Washingtonians who can say he has been on every block in the city. For the bicentennial celebrations in 1975, he documented and studied each city block, analyzing how to attract tourism into neighborhoods beyond the Mall. Commissioned by the Executive Office of the Mayor, this study, Discover: People, Places, and Spaces, remains unequaled in its depth and detail. (Robinson has since chaired every Mayoral transition committee on planning and development.)

When the most celebrated block of the city—Pennsylvania Avenue on the north side of the White House—was closed to vehicular traffic in 1995, Robinson advised the White House Liaison of the National Park Service on temporary planning and urban design strategies. He chaired the charrette to develop a comprehensive set of principles for the long-term character of Pennsylvania Avenue and continues to provide planning and design advice to that effect.

President Clinton appointed Robinson to the US Commission of Fine Arts, the authority that approves federal planning and design interventions in the Nation’s Capital, where he was elected Chair succeeding J. Carter Brown. Today, Robinson maintains TRGConsulting, a selective interdisciplinary practice in project development and communication, programming, planning, urban design, architecture, and landscape architecture.

The 2003 Centennial Medal will add to Robinson’s long list of recognitions and awards, including the Bronze Star and Purple Heart he won for his military service in Vietnam, and the Whitney M. Young Jr. Award, which the American Institute of Architects founded after that momentous 1968 convention to recognize architects’ social responsibility.

Harry G. Robinson III, FAIA, AICP, has been on every block of Washington DC, documenting the architecture and analyzing how to attract tourism into neighborhoods beyond the Mall. Map by Joe Passemante, FAIA.
Dignity, Enterprise, Vigor:
Daniel Patrick Moynihan Receives Foundation’s Glenn Brown Award
by Mary Fitch, AICP

"...An architectural style and form which is distinguished and which will reflect the dignity, enterprise, vigor and stability of the American National Government."

Senator Daniel Patrick Moynihan once said, “America deserves architecture as good as its people,” and he spent a lifetime ensuring that public architecture was of the highest possible caliber. His showcase project was Pennsylvania Avenue. As you walk along Pennsylvania Avenue today, you meander through his 40-year effort to make America’s Main Street worthy of its name. President Kennedy is said to have noticed the Avenue’s shabby condition during his inaugural parade. Some suspect that, although Kennedy gets the credit, it was actually Moynihan who sounded the alarm.

Moynihan was on hand for every great moment in the Avenue’s renaissance. In the 1960s, he boldly proposed redeveloping the Avenue into a “lively, friendly and inviting” place. In the 1970s, as an advisor to President Nixon, he helped create the Pennsylvania Avenue Development Corporation, which brought the Avenue back to life. In the 1980s, he drafted the legislation that filled a 50-year hole in the Federal Triangle, creating the Ronald Reagan Building. For the last years of his life, he lived on the Avenue at Market Square—a lively, friendly, and inviting mixed-use building designed by Hartman-Cox Architects.

Moynihan’s own “dignity, enterprise, vigor”—all things he cherished about design—were a gift to this city. With that in mind, the Washington Architectural Foundation and the Washington Chapter/AIA gratefully bestow the 2003 Glenn Brown Award on Daniel Patrick Moynihan. Created in 2000, the Glenn Brown Award honors an individual who has raised public awareness of architecture and its benefits to society, thereby improving the quality of life in Washington DC.

Moynihan’s interest in architecture was early and far-reaching. In 1962, in an otherwise dry government report on federal office space, Moynihan wrote a simple page of instructions that changed the way this country thinks about its public architecture. Called the “Guiding Principles for Federal Architecture,” it said that federal buildings should be beautiful, economical, and accessible to the handicapped (a novel idea for the time); the principles made great design the standard for federal buildings. United States Commission of Fine Arts Secretary Charles Atherton, FAIA, describes the principles as being “like the Declaration of Independence. You can’t revise them. They are so basic and right in everything. They talk about embodying the best of American cul-
ture. You can't do much better than that.”

Moynihan’s principles were revolutionary in 1962, when most agencies were housed in multiple buildings, and “temporary” structures from World War II still littered the Mall. Moynihan made the country think differently about its public architecture, showing that it was as much symbol as structure.

Moynihan’s career was much larger than architecture. He was advisor to four US Presidents, ambassador to India, ambassador to the United Nations, and a four-term senator from New York. So how did he find time to play such a pivotal role in public architecture? Writing about Moynihan in 2000, architecture critic Benjamin Forgey noted that, “The secret is that to Moynihan, aside from the gravest matters of war, peace and social stability, other issues simply are not more important than the building and rebuilding of our cities.”

Moynihan saw architectural projects in the big picture, not simply as stand-alone art objects, but as part of a cumulative effect on the street and the surrounding community. “The notion of civitas, the notion of citizen,” he said, “of a person who has the right and responsibility to be there and participate in the public space, that’s what it means to be a republic.”

Guiding Principles for Federal Architecture
by Daniel Patrick Moynihan, 1962

In the course of its consideration of the general subject of Federal office space, the committee has given some thought to the need for a set of principles which will guide the Government in the choice of design for Federal buildings. The committee takes it to be a matter of general understanding that the economy and suitability of Federal office space derive directly from the architectural design. The belief that good design is optional or in some way separate from the question of the provision of office space itself does not bear scrutiny, and in fact invites the least efficient use of public money.

The design of Federal office buildings, particularly those to be located in the nation’s capital, must meet a twofold requirement. First, it must provide efficient and economical facilities for the use of Government agencies. Second, it must provide visual testimony to the dignity, enterprise, vigor and stability of the American National Government.

It should be our object to meet the test of Pericles’ evocation to the Athenians, which the President com-
mended to the Massachusetts legislature in his address of January 9, 1961: “We do not imitate—for we are a model to others.”

The committee is also of the opinion that the Federal Government, no less than other public and private organizations concerned with the construction of new buildings, should take advantage of the increasingly fruitful collaboration between architecture and the fine arts.

With these objectives in view, the committee recommends a three point architectural policy for the Federal Government.

The policy shall be to provide requisite and adequate facilities in an architectural style and form which is distinguished and which will reflect the dignity, enterprise, vigor and stability of the American National Government. Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought. Specific attention should be paid to the possibilities of incorporating such designs qualities that reflect the regional architectural traditions of that part of the Nation in which the buildings are located. Where appropriate, fine art should be incorporated in the designs with emphasis on the work of living American artists. Designs shall adhere to sound construction practice and utilize materials, methods and equipment of proven dependability. Buildings shall be economical to build, operate and maintain, and should be accessible to the handicapped.

The development of an official style must be avoided. Design must flow from the architectural profession to the Government and not vice versa. The Government should be willing to pay some additional cost to avoid excessive uniformity in design of Federal buildings. Competitions for the design of Federal buildings may be held where appropriate. The advice of distinguished architects ought to, as a rule, be sought prior to the award of important design contracts.

The choice and development of the building should be considered the first step of the design process. This choice should be made in cooperation with local agencies. Special attention should be paid to the general ensemble of streets and public places of which Federal buildings will form a part. Where possible, buildings should be located so as to permit a generous development of landscape.
Good Architecture, Good Works
New Award Honors John Wiebenson
by Mary Fitch, AICP

It was with great sadness that the Washington architectural community learned of the death of John "Wieb" Wiebenson on September 28, 2003. Wieb was widely recognized for his work for nonprofits throughout the city. From founding Don't Tear it Down, now the DC Preservation League, to designing cheerful spaces for Bread for the City and Martha's Table, Wieb was a champion of design for the greater good.

Describing his firm's work to architecture critic Benjamin Forgey in a Post article last summer, Wieb said that what he and partner Kendall Dorman do is "try to bring some spirit, light and good cheer to these projects, and try to save our clients some money." On the day he died, he was working on another project for Martha's Table, a client he had worked with for more than 20 years. With Wieb's design guidance, Martha's Table grew from one building to almost every building on the west side of the 2100 block of 14th Street. By expanding its floor space, it also broadened its services to the community, helping to feed and clothe more low-income and homeless children, families, and individuals.

Forgey noted that, "Social architecture for decades has earned a bad name with stamped-out buildings that tell one and all that society doesn't really give a hoot. These projects are different. By conservative estimate, more than 20,000 souls are touched each month by their programs and by their spirited, efficient designs."

Architects who work in the public interest have grateful clients but few opportunities to be recognized by their profession. The Washington Architectural Foundation believes that Wieb's career provides such a profound example of the public spirit of architecture that it has created the John "Wieb" Wiebenson Award for Architecture in the Public Interest. This award will be given to an architect who, throughout his or her career,
"At once creative and sensible"

Wienbenson and Dorman's recent work for nonprofits includes a chapel (p. 42) and offices (left) for the Fleming Center, offices for Bread for the City Southeast (below), and the expansion of Martha's Table on 14th Street, NW (below). In the 1970s,Wiebenson proposed a "cover up" for the FBI building (above). (Illustration by Mark Mclnturff, FAIA).

The Washington Architectural Foundation

Both the John "Wieb" Wienbenson and Glenn Brown Awards are sponsored by the Washington Architectural Foundation. Celebrating the community spirit of architects is key to the Foundation's mission. For the last 15 years, it has provided pro bono design services to other nonprofits through its Community Design Services (CDS) program. Hundreds of volunteers—including architects, landscape architects, interior designers, and graphic artists—have donated their services to through CDS to help community groups meet housing, accessibility, healthcare, education, and other needs. For more information on the Foundation, visit www.wafonline.org.
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