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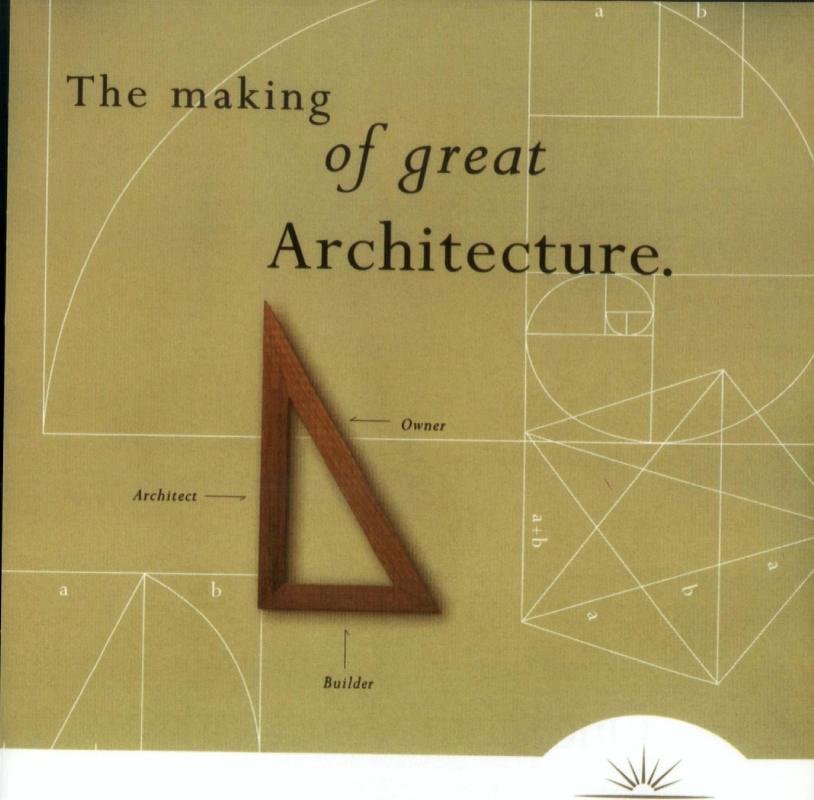
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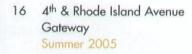
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ARCHITECTURE

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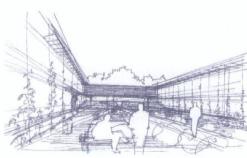


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All articles by Hannah McCann.



On the cover: A sketch of the courtyard in the new residence for the Missionary Oblates of Mary Immaculate by HNTB Architecture, Inc. See page 14.



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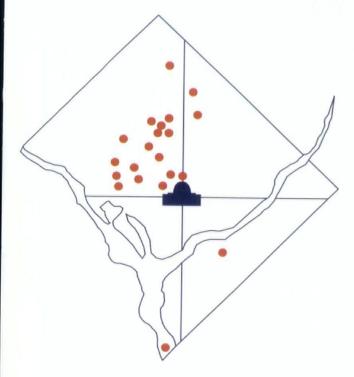


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Welcome to Architecture Ahead



About 10 years ago, a building at the end of my street was boarded up, and then it vanished. Well, not really—it was still there, but you just didn't see it. Before, lights went on and off, and people came in and out. But without any life, the façade went blank. With nothing to see, you forgot the building existed.

So I stood on the sidewalk the other morning, looking at a pile of bricks, a fierce-looking backhoe, and the sight of buildings on the next block that I couldn't see before. The invisible building was actually gone, and it made a big difference. Now I could picture a lot of things in this spot. I'd like to see a new restaurant, or maybe some rowhouses. I'm keeping my eye on it.

Take a fresh look at the forgotten space in your neighborhood because it's going to change. Vacant lots, run-down schools, and worn-out institutions have landed on architect's drawing boards. This annual "Architecture Ahead" issue of ARCHITECTUREDC is your preview of 21 spots in the city that are being reimagined.

—Hannah McCann Editor ARCHITECTUREDC



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Spring 2004

Oya

799 9th Street, NW

GrizForm Design LLC







Computer renderings show patrons lingering at Oya, where warm details will include white leather tablecloths and sand fireplaces.

The area around the MCI Center is quickly becoming Washington's hot new restaurant district. Soon Oya will add to the allure.

The Caribbean restaurant's design will be "subtle," according to Griz Dwight, AIA, principal of GrizForm Design. "This is not a Rainforest Café," he warns, so don't expect thatched roofs or other tropical gestures. The architect envisions a space where lingering is rewarding. "The more time you're there, the more you'll start to see subtle details and alliances."

The whiteness of the space is warmed by a careful consideration of materials. Instead of the traditional white linen tablecloth, tables will be covered in white leather. The floor will be bleached oak. Inset gas fireplaces will animate the walls, but not with fake logs. Dwight explains, "We're taking the logs out, so it will be just fire—a sand pit with flames coming out of it." Details still in development include a curtain of chains, which the owner suggested as a way to separate the entry from the main dining area. Dwight likes the idea: "It would make a shadow play if you grazed it with light."

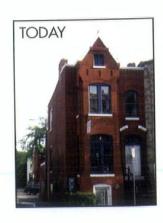
The owner, Errol Lawrence, has opened six restaurants in Los Angeles, and he's come to Washington with a plan to surprise us. "This will be unlike anything here in DC. I'm trying to bring something today to DC now." He found his architect by calling the Washington Chapter/AIA's Architect/Client Resource Center and saying, "I'm looking for someone who wants to make a splash."

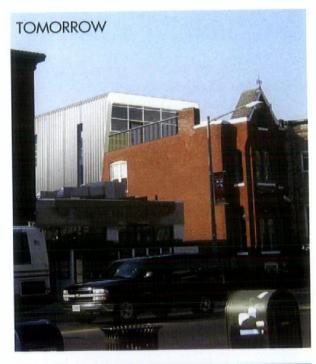


Jair Lynch Office Addition

1508 U Street, NW

Inscape Studio





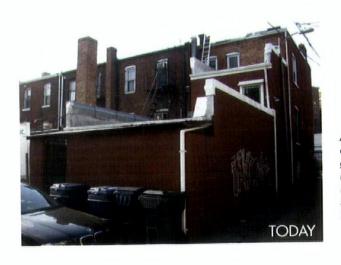


The best sight of Jair Lynch's new offices will be from one of the window tables at the Love Café, which didn't exist when the developer bought his building four years ago. "We looked at the area and knew it was going to blossom," Lynch says. "One of our mottos is, 'Our success empowers communities.' This will continue to play on the rich urban fabric that's on U Street."

Inscape Studio didn't start by sketching on pen and paper. The architects explored the neighborhood, noticing U Street's funky flavor: the rusted iron sign at Cakelove at 15th, the corrugated metal cap on the Minority Aids Council's building at 13th. Architect Rick Harlan Schneider, AIA, explains his site analysis: "We take in information from the context—the neighborhood, environmental factors like daylight and breezes, cultural and historical references. We do that with every project."

Of note to these architects trained in eco-friendly design was the fact that the "front" of their project—which is on the back of a turn-of-the-century row-house—faces south. A southern exposure translates to an opportunity for generous daylight. "Natural light is proven to increase productivity," says project architect Greg Dumont. The wash of sunlight also provides free extra heat in the winter. In the summer, exterior sunscreens can limit glare and cut down on long-term costs for cooling.

Corrugated metal will wrap around the exterior of the loft-like studio. Inside, exposed ductwork and joists will add to the industrial feel. "All of the systems become design elements," explains Dumont. Environmentally friendly finishes will include forest-stewardship-certified wood, linoleum floors, and low-VOC paints and sealers.



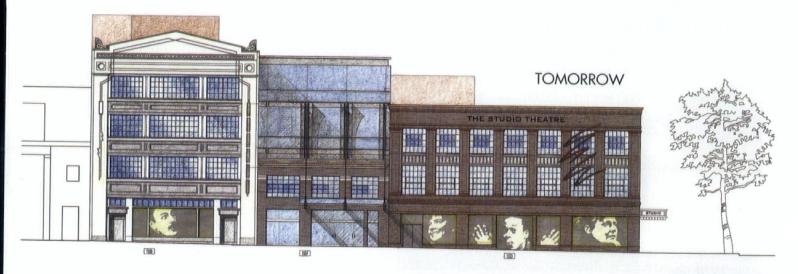
A southern exposure will let generous daylight into the offices. In the summer, sunscreens will limit glare.

The Studio Theatre

1509 14th Street, NW

Bonstra Architects PC with theater designer Russell Metheny





More good news for 14th Street: the Studio Theatre is expanding. It was the first theater group to stick its toe in on 14th, initially renting the building at the corner of P and 14th, later purchasing it and renovating the former auto showroom to include two theaters for simultaneous productions. Development on 14th has followed Studio's lead, as stores, restaurants, nightclubs, and housing developments have opened over the past few years.

Now, through the purchase of two adjoining buildings to the north, Studio will add two more theaters, a new 14th Street entrance with lobby and box office, administrative offices, classroom space for Studio's acting school, and a two-story glass atrium that will serve as the nucleus of the expanded complex.

The atrium addition is clearly contemporary but designed to unite Studio's three historic automotive-era buildings. "We wanted the atrium to be a very different place, like an ice cube sitting on top," architect Bill Bonstra, AIA, explains. Projecting structural steel frames organize paired sheets of glass, lit and glowing. "In a way, it's like the big windows of a showroom. People can look up and see what's happening."



Bonstra explains the process for combining new and old as weaving a geometric pattern. "We begin with an analysis of the existing buildings—their texture, rhythm, whether they're vertical or horizontal, their height. We try to create this kind of plaid. Plaid has an overall cohesiveness, but it can be very symmetrical. Like cubism, a Mondrian painting—you can emphasize different colors. This is a tapestry of colors and material thicknesses."

W Street Residence

1024 W Street, NW

diVISION ONE Architects









Build homes in Shaw? Modern homes? It sounded risky five years ago, when diVISION ONE launched its design/build project, Logan Heights, in the 2100 block of 10th Street, NW. At the time, the firm hoped to sell the five homes for \$250,000 each. The last unit recently sold for \$850,000.

Now the firm has set its sites on a nearby corner lot, where a new single-family home will boast not one but two street-facing elevations. "We saw this as a cue," says DiVISION ONE project architect Christopher Brown, AIA. "This could be a cornerstone, not just a typical rowhouse," explains principal Ali Honarkar, Assoc. AIA.

Not that diVISION ONE could be accused of designing anything "typical." This project will be clad in a combination of concrete, glass, wood, and Alucobond, a type of commercial aluminum. The house will be a "new modern classic," in Honarkar's words, unapologetically different than the turn-of-the-*last*-century rowhouses in the area. "We've moved into the next century; let's have buildings that respond to where we are."

The two-bedroom, two-bath home will have studio/office space and a carport at the street level. The project is designed for young professionals, but "it's definitely not kid friendly," Honarkar warns, describing interior catwalks, metal panels in place of drywall, bamboo floors, and programmable "everything." A roof-top deck will include a built-in stainless steel bar and grill. "We're doing the things we wish we could have done with Logan Heights," Honarkar says. "These are the things that are on our wish list. If it's on an architect's wish list, it should be on a client's wish list."



Wyoming Street Condos

2126 Wyoming Avenue, NW

Wnuk Spurlock Architecture



When the Field School vacated its former home on Wyoming Avenue, it left several tantalizing pieces of real estate, including a historic mansion and an adjacent vacant lot, in one of Washington's best neighborhoods. For the buyer, The Kalorama DC Group, LLC, the question was not how to maximize development but how to fit in.

The mansion will remain intact and unconnected to any new construction in the lot, faithfully restored and converted into two townhouse units. A four-unit condominium building will be built on the

opposite side of the lot, abutting the Jury's Normandy Inn Hotel, with a generous courtyard between new and old.

On one side of the architect's drawing board are notes on period restoration and on the other are drawings of the contemporary new condominium building. "You can learn some good lessons by studying the ways buildings were made when people had the time and craftsmen to do it right," says Steven Spurlock, AIA, principal of Wnuk Spurlock Architecture. The former chair of the Montgomery County Historic Preservation Commission explains why the new

architecture is clearly modern: "A building should be of its time and age."



The goal in designing the new building was to create a visual transition from the hotel to the historic mansion. The condominium building will be shorter than the hotel but taller than the mansion, creating a stepping effect. Brick, limestone, and copper will complement the mansion's materials. Windows will be proportionate to the historic windows. Limestone screenwalls will form bays, breaking down the mass of the new building to resemble the mass of the mansion. "If you squint your eye, they're not dissimilar," explains Spurlock.





Spring 2005

Rosemount Center

2000 Rosemount Avenue, NW

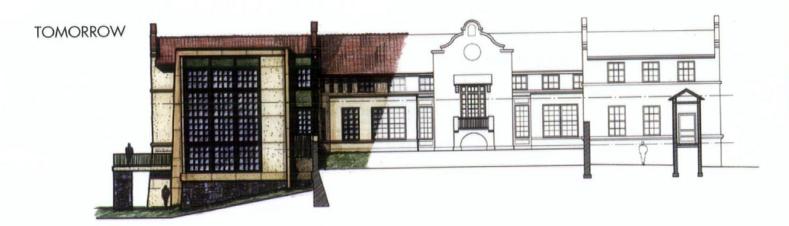
Blackburn Architects, P.C.



This Mission-style stucco building was designed in 1910 by noted Washington architect Nathan C. Wyeth, who also designed the Key Bridge. Backing up to Rock Creek Park in Mt. Pleasant, the building was originally a home for unwed mothers.

As attitudes towards unwed mothers shifted in the early 1970s, the need for a refuge became less pressing than the need for childcare. For the last 30 years, the building has been leased by the Rosemount Center for use as an early childhood development center serving the Mt. Pleasant neighborhood.

The building has been used continually since it was built, and its systems are old. Standards for safety and accessibility have significantly evolved since 1910, and the layout isn't designed for the current use. This project will restore the exterior of the historic building, modernize the interior, and add a new addition to house an elevator and stairs. "We're making it work better and also making it a lot safer," explains John Blackburn, AIA, principal in charge at Blackburn Architects.





The addition will be similar in color and material to the original building but modern in style. "The addition is not a replication, because a replication would go beyond budget" explains Blackburn. "What's different is that it has a large wall of glass to bring light in and look out over the park, which also helps orient people in the building."

"I'm not a preservationist," Blackburn says. "What's important to me is to save old buildings by finding a new use. This is quite a wonderful building. It has provided a valuable service from its inception, and it will continue to do so."

Spring 2005

Meridian Crescent

17th & Belmont Streets, NW

Niles Bolton Associates



Somebody took a second look at this parking lot and realized that the site—on top of Meridian Hill, poised to capture views of the Washington Monument, downtown DC, Adams Morgan, and the National Cathedral—was not living up to its full potential. "This will fill in a missing tooth in the urban fabric," says Steve Gresham, AIA, principal at Niles Bolton.

Now under construction, the 29-unit condominium development combines traditional Washington rowhouse design with generously large window bays to let in ample light and seize those views. "An amazing amount of housing is being built in and near DC," Gresham says. "This is part of a major migration of people into the District, one of many projects that I think will help revitalize downtown."



The units are being designed to the highest market standards. "These are the kinds of things most people think they have to live way out to find," Gresham notes. In addition to the views, features include 10-foot-high ceilings, hardwood floors, premium appliances, and secure on-site parking. "We're trying to make it what we'd like to live in," Gresham admits.

Anyone who's circled this neighborhood hunting for parking spaces will be glad to learn that Niles Bolton is incorporating three levels of parking under the development for both residents and staff at nearby Meridian House. The garage ramp is located at the rear of the building and partly concealed by landscaping to minimize the visual impact from the street and neighboring homes.



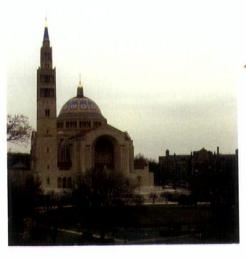
Missionary Oblates of Mary Immaculate

391 Michigan Avenue, NE

HNTB Architecture, Inc.



"We really don't need frills. We need practical, modest living space," says Brother Paul Hoemeke of the Missionary Oblates of Mary Immaculate. Their new residence is designed to be simple and Spartan, inexpensive to build and maintain, and complementary to nearby historic structures, including the Basilica of the National Shrine of the Immaculate Conception across the street. Given these constraints, the eye-catching architecture might surprise you.



The dome of the Basilica inspires HNTB's design.

Residents can gather in a central courtyard, buffered from the noise of nearby traffic.

The design interprets historic forms in less expensive materials than its antecedents. For example, the chapel of the new residence will be housed in a dramatic conical shape inspired by the dome of the Basilica. The rounded form will be sheathed in precast concrete and capped by a standing-seam PVC roof, a material which lends itself to curves and is less expensive than standing-seam metal roofing. The

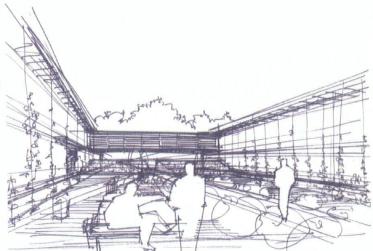


rest of the new residence is faced in rough, split-face concrete block to complement the Oblate's granite administrative building.

The residence will house 15 full-time residents and 10 guests, as needed. "The rooms are very simple and basic, like a dorm room," says Hamilton O'Dunne, AIA, HNTB Managing Principal, whose firm has worked on numerous educational facilities but never one quite like this. "This is kind of a hybrid between an educational, religious, and housing facility," he explains. Additional space is provided for prayer and reflection, cooking and dining, and recreation. A central courtyard will allow residents to read or talk together, buffered somewhat from ambulance sirens from nearby hospitals.



Hoemeke, who has managed Oblate building projects throughout the US, praises HNTB for good listening. "They did not tell you what you were going to get. They let you tell them what you want. I've worked with architects all over the country, and HNTB has been great."



Unified Communications Center

2720 Martin Luther King Jr. Avenue, SE

DMJM design





The new Unified Communications Center (UCC) is going to make Washington a safer place to live. A single facility will house what are now separate call centers for police, fire, EMS, and non-emergency public safety calls. "By combining all these services on the same call floor, it will make for immediate decisions," says DMJM project designer Irena Savakova, Assoc. AIA.

Housed on the St. Elizabeth's campus, the project is expected to be a boon for the neighboring Anacostia community. "It used to be the focus here was the mental hospital. Now they want to change that for the new millennium to high tech," says Mark Woodburn, AIA, project architect at DMJM. In addition to attracting other high-tech businesses, the center will create jobs for people who live in the

neighborhood, increase the demand for services catering to daytime workers, and improve safety as police travel back and forth.

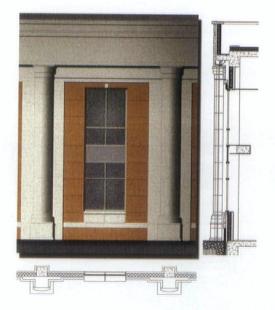
The building's program is high-tech, but its design fits into the historic St. Elizabeth's campus by borrowing punched window openings, key stones, column rendition, and brick decorative trim details. A standing-seam metal roof is a contemporary version of the clay tile roofs on St. Elizabeth's buildings; clay tile would not accommodate the large number and variety of antennae that the UCC requires.

Hidden behind the scenes are extras of everything from air conditioners to phone cables. One-hundred-percent redundancy of mechanical and electrical systems, utilities, and telecommunications is required. "This has to be up 24/7. It can never go down," Woodburn explains, adding that "We were about a month and a half into this project when September 11th happened. There was a careful reevaluation of everything. Believe it or not, we didn't have to make any changes."

Work in this environment can be stressful, and the architects have tried to ease the strain through design. "We didn't want this to be just another call center," Savakova says. "There should be a certain respect and dignity to it, and every possible amenity to facilitate the

> day-to-day tasks for an individual working in a stressful environment that we can hardly comprehend."

A day care center will serve not only as a convenience for the workers and families in the neighboring community, but as a chance for workers to take a break with their kids after a difficult call. A landscaped terrace outside of the call center, with views of the Capitol, provides further cool-down space. "It's a problem retaining 911 call takers," notes Allam Al-Alami, District project manager with the Office of Chief Technology Officer. "They are a hot commodity. With DMJM's expertise, we have designed features that are proven to help retain employees."



The high-tech building will borrow design elements from the historic St. Elizabeth's campus.

4th & Rhode Island Avenue Gateway

2321 4th Street, NE

Ward Bucher Architects

Rhode Island

The view from the Rhode Island Avenue Metro platform is going to change. A new five-story office and retail building is being developed on what is currently the site of several abandoned warehouses. The Gateway will be the tallest building in the neighborhood.

The project is expected to spark more investment in Edgewood, which is ripe for development because of its proximity to the Metro



and downtown. "The neighborhood hasn't yet been discovered. It needs some stimulus," says architect Ward Bucher, AIA.

Bucher began his design process by asking himself what would be good for the community. He noted the area's established residential streets and the churches serving thousands of parishioners every Sunday. "How do you represent the hopes and aspirations of the neighborhood and at the same time make a practical building."

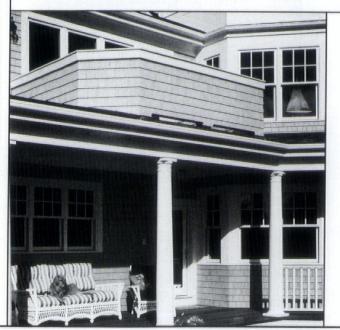
The architect found the answer through what he terms "random firing of the neurons," borrowing from his study of the symbolism of forms: the square representing the earth, the circle representing the hemisphere, sky, and spiritual realm. The Gateway will have a square earth element, made of masonry, punctuated with a round spiritual element, expressed as glass cylinders that reflect the sky.

"I see this as symbolic of a renaissance," says Bucher. "Not only people in the neighborhood will see it, but people riding on Metro. Hey, something's happening here!"





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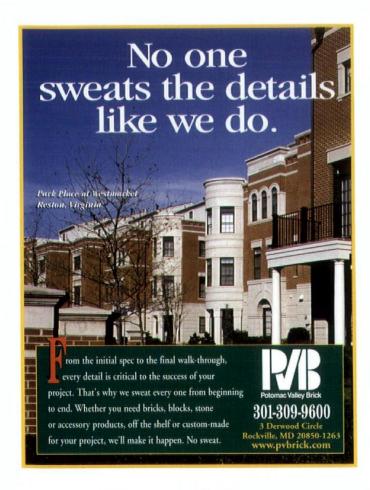
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Schools at a Crossing

DC Public Schools Revitalized



A New Generation of Schools

Unlike children in the suburbs and many other cities, most children in Washington walk to school. The DC public school system comprises more than 100 small neighborhood schools rather than sprawling campuses that draw from many parts of town. "The neighborhood school is really an important institution in this city," says Sarah Woodhead, AIA, the Chief of Facilities for DC Public Schools. "They were originally given good sites, often on prominent corners. The buildings were very well built, many by prominent architects."

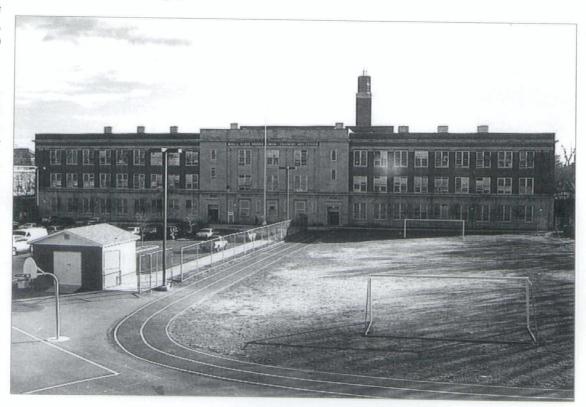
Research indicates that smaller schools, especially in urban areas, have higher academic performance, less violence, and fewer discipline problems. But in Washington, where the average public school is 65 years old, the need for modernization challenges even the most basic day-to-day operations. An assessment in 1998 by the US Army Corps of Engineers found leaking roofs, broken windows, failing sys-

tems, and bathrooms people simply avoided. As of 1998, there were more than 20,000 open work orders for repairs.

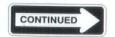
Even if all of the schools were to get patched up, most would fail to serve today's students. Prior to 1960, when the majority of the schools were built, there was no need for preschool classrooms, kindergartners attended half days, physically and mentally challenged students were institutionalized, children went home for lunch, and the personal computer had not been invented. To make repairs while ignoring larger needs would be a mistake, according to Woodhead. "That would be a huge loss to the city fabric, if we're just doing window replacements and

replacements and we're not allowed to reimagine these beautiful old buildings as places for learning in the $21^{\rm st}$ century."

A District of Columbia Public Schools Facility Master Plan is in place to modernize the city's inventory of schools over the next two decades, creating "a new generation of schools"—safer, healthier, and more flexible spaces for learning. The following four schools are some of the first projects to be tackled. Central to the plan is the idea of reinforcing schools' roles as anchors in communities. "An investment in building really needs to provide the maximum payback to the taxpayers and citizens," explains Woodhead. "A modernized school will be bright, inviting, and an inspiring place to learn. The revitalization of a neighborhood's school can become a stabilizing element for the community."



Hardy Middle School in Georgetown is one of several DC public schools slated for improvement. See pages 20-23.



Brightwood Elementary

13th & Nicholson Streets, NW

Ehrenkrantz Eckstut & Kuhn Architects (EEK)





Brightwood Elementary School occupies a prominent site between two major arteries, Missouri Avenue and 13th Street. The main building was built in 1926 fronting Nicholson Street, a tree-lined residential street. Passersby on 13th Street are probably more familiar with the fake-brick temporary buildings that have occupied part of Brightwood's playground for the last few years. Through several phases of construction beginning this winter, those temporary buildings will be removed, a new commons wing and classroom wing will be constructed, and the historic building will be fully modernized.

In pre-design meetings with residents in the community, many of whom live in small apartment buildings, the architects learned that families often picnic on school grounds on weekends. In response, the new design establishes a civic presence for the school at the corner of 13th and Nicholson. Benches, a landscaped plaza, and a handicapped-accessible main entrance will invite the community to use the space as a commons. Also open to the public after-hours will be the new gym, cafeteria, media center, art room, and music rooms. "It's a resource for life-long learning," explains EEK senior associate Sean O'Donnell, Assoc. AIA.

Though clearly contemporary, EEK's new additions are inspired by the 1926 school building, "which is a handsome building," O'Donnell says. "It is a pleasure to work with a building of that quality. We try to resonate but not replicate, not imitate but echo what's there." For example, windows on the new building will be of a similar, generously large proportion to those on the old, but the sills will be pulled down lower so that children can see out.

Walker-Jones Elementary 1st & K Streets, NW

HSMM, Inc.





Walker-Jones Elementary shares a block bordered by 1st Stree Street, Pierce Street, and New Jersey Avenue with Terrell Jun High School, the Southern Baptist Church, and the Walker-Jo Health Center. While students continue to attend the curre school, a new school will be built on the site. The old school w then serve as a swing space for students from Terrell while their ne school is built. When both schools are complete, the old Walke Jones will be demolished to make way for a playground, safely situat ed behind the school rather than along the street, as it is now.

An octagonal tower at the corner of 1st and K Streets will proudly announce the new school's presence and form the main entry. "The rotunda shape takes its language from other dominant corners in that part of town," explains Tim Bakos, RA, the project manger at HSMM. "It will be a beacon for the community."

HSMM's design uses a playful mix of traditional masonry with curved forms and splashes of color. "People who send their kids here won't be the only ones, we hope, who appreciate the building," says Bakos. "A new building with an attractive façade will make whatever architects or developers who come in want to develop to the same stan-



Spring 2006

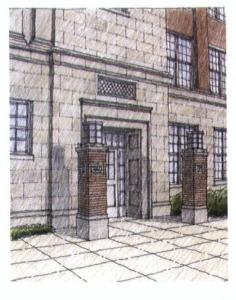
Hardy Middle School

1819 35th Street, NW

Einhorn Yaffee Prescott Architecture & Engineering, P.C.







Georgetown's Rose L. Hardy Middle School was originally built in the late 1920s. It's an elegant neoclassical building that has fallen on hard times. Windows are covered with security screens. The interior is dark. Most of the building is not compliant with the Americans with Disabilities Act. Building systems are in poor condition. A later addition with separate gyms for boys and girls is no longer practical.

"This is a historic building that we want to preserve and redignify," says Sean Lyons, EYP project manager. All interior spaces will be renovated and two new additions will be added, one of which will replace the gymnasium wing fronting 35th Street with a new co-ed

gym. In the context of historic Georgetown, a traditional style is the preferred architectural approach. "The new additions are designed to complement the existing," says Erik Johnson, AIA, the senior designer on the project. "We want to have them fit as comfortably as possible so you can look at them and they won't jump out at you."

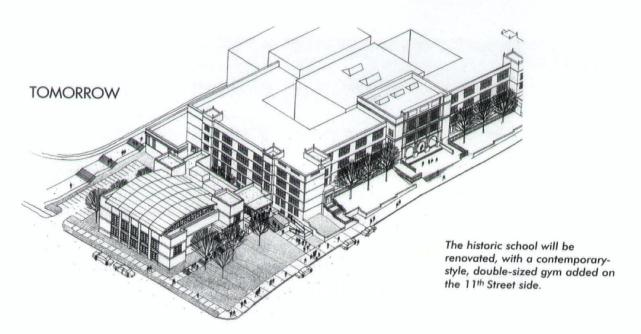
The school boasts an exceptionally large auditorium. In meetings with faculty and parents, architects were urged to preserve this special resource. "We're renovating to restore it to its former character. It was the right thing to do," says Johnson.

Cardozo Senior High School

1300 Clifton Street, NW

Bowie Gridley Architects (BGA)





Cardozo High School is one of Washington's most noticeable public schools. Designed in 1916 and listed on the National Register of Historic Places, the school is a handsome historic building, but many Washingtonians admire it most for its fantastic views of the city. "I think what makes this unique is really a commanding site," says Wolcott Etienne, AIA, AICP, project manager with BGA. "It's on the rim of the topographic bowl and the center of the Columbia Heights neighborhood."

In the works is a renovation of the historic building and a new addition on the $11^{\rm th}$ Street side that will add a double-sized gym in a con-

temporary style. "It's clearly of a different era but respectful, and that's what will weather the best over the years" says Cal Bowie, AIA, principal in charge. "That building is really a significant city icon, and we don't want to be the tail wagging the dog."

The new athletic center will be a welcome resource, not only to the school but to the neighborhood. "The addition of the gym will be an outward expression of the school's rejuvenation," explains Etienne. "Then people will find that this whole building is a resource."



1247 Wisconsin Avenue, NW

McInturff Architects





Behind the storefronts that housed Britches of Georgetown, a new addition will add eight apartments. Public will meet private, new will meet old, in an atrium at the heart of the expanded project. Historic brick will contrast with a modern lightness—skylights, sus-

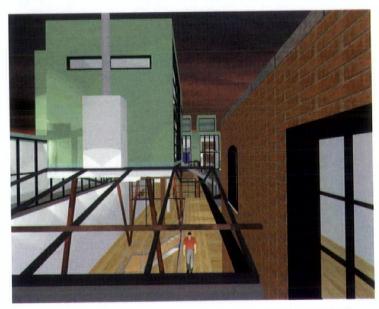


pended bridges, and a floating glass box apartment above. "There will be very much of a sense of being between and under buildings," promises Mark McInturff, FAIA, the principal in charge of the project.

Mixed-use buildings are popping up all over town, but rarely do shoppers at the ground floor have a sense of the people living above. Here, with an apartment over the atrium's glass ceiling, "You're literally looking at this house hovering above, and the resi-

dents are looking down through skylights to people shopping below," McInturff explains. "I think it's very Tokyo in a way." For the eight apartments' lucky tenants, a rooftop landscape will become its own little city, offering views of Georgetown and downtown Washington.





In this mixed-use building, a glass-roofed atrium will let residents above peer at shoppers below, and vice versa.

This modern vision of city living fits the style of the client, Eastbanc, developer of other cutting-edge projects in this part of town, including Design Center West at Cady's Alley and the Georgetown Incinerator project. Eastbanc's latest move should invigorate this stretch of Wisconsin Avenue. "It will help locate the center of gravity," McInturff expects. "And it will keep this part of Georgetown a living town, an urban shopping center where people live and shop. Living above the shop—it's what people have done for 100, 200 years. This exaggerates that."

Spring 2006

1875 Pennsylvania Avenue, NW

Shalom Baranes Associates





Across Pennsylvania Avenue from The World Bank Headquarters, two outdated office buildings in the middle of the block are being demolished. A modern, glassy building will take their place, forming the center panel of a triptych of buildings. The block-long complex will be home to the law firm Wilmer, Cutler & Pickering.

A "super block" design—where the whole block would be cleared to build one large building—would have been the easy answer. Thankfully for Pennsylvania Avenue, it's not the solution here. "First of all, that would be a very expensive undertaking," says Shalom Baranes, FAIA, principal of Shalom Baranes Associates. The building on the west side of the site was recently renovated, and the other was built in the 1980s; why send two buildings in good condition to the landfill? The architect could remove the "skin" of the existing buildings and reshell it to make it all look like one building. "From an urbanistic standpoint, the argument against that is that you lose the scale of individual buildings—the finer grade texture," Baranes explains. Instead, the new building will unite its two bookends in an asymmetric composition.

Though the design of the new building is clearly 21st-century, the architects looked back—way back to the L'Enfant Plan of Washington—for inspiration. Glass planes on the face of the building are angled to accentuate the axial views of Pennsylvania Avenue slicing across the city grid. Inside the tower, which will mark the new entrance to the complex, a 160-foot-high atrium will feature three stories of water moving through cascades and pools, spilling into a placid pool in front of the building. "There were five places in the city where L'Enfant suggested that major water features be placed," Baranes explains. "This block was one of the sites L'Enfant designated."

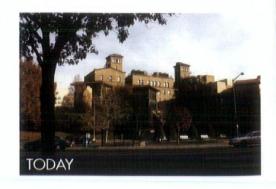




The Columbia

2425 L Street, NW

Shalom Baranes Associates



TOMORROW



More than 250,000 people can claim the Columbia Hospital for Women as their birthplace. Soon the site will be reborn as a mixeduse development.

Built in 1918, the hospital building will be renovated and expanded to accommodate 225 full-service luxury condominiums, retail, and parking. Removed will be insensitive alterations and additions, such as a loading dock and power plant, that have obscured the original building's Mediterranean-revival style architecture. The hospital's rooftop belvedere was torn off in the 1950s to make way for an air conditioning cooling tower, but now it will be recreated with a penthouse apartment behind it. "It will be quite an observation post," anticipates Patrick Burkhart, AIA, project architect.

reinterpret older buildings. We create a frame for the older building that it never had."

Inside, the condominiums will recall the comfortable proportions of grand apartments on Connecticut Avenue and 16th Street. The hospital boasts unusually high floor-to-ceiling heights, which the units in both the historic building and the new additions will retain. Many apartments will have three sides of windows. "It's quite a wonderful thing to be in a room with windows on three sides," promises Baranes.



Wilson Bridge Operator's Control House

cox graae + spack architects



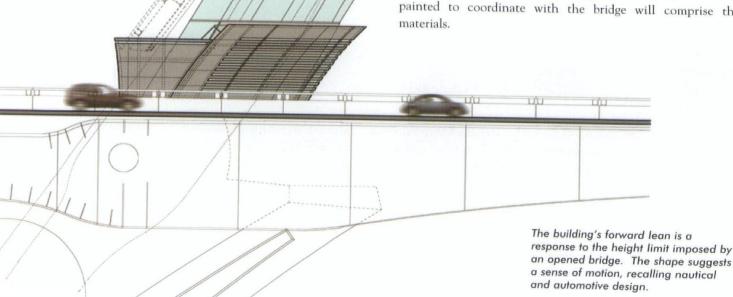


Rendering by Parsons Transportation Group

In the 11-foot gap between the existing Woodrow Wilson Bridge and its new outer loop, currently under construction, look for a futuristic form. Its reason for being dates back to the days of donkey-carts, when drawbridge regulations were established. Even today, river traffic takes precedence over vehicular traffic, and a control house must be manned—by humans, not just machines—at all times.

Meet the 21st-century solution. The Operator's Control House will house the people and sophisticated electronics, sensors, and communications that control the drawbridge function of the new bridge. Glass walls will provide 360-degree visibility to the river channel and the bridge, so that even if the computers say it's ok, operators can verify with their own eyes that it's safe to open or close the span.

In the open position, one of the bridge's leaves will lean over the Control House, limiting its height with an inclined line that becomes part of the inspiration for the design. The building's forward lean recalls nautical and automotive design—"There's a sense of motion. The design is aerodynamic," explains Don Gregory, AIA, a project manger and associate principal of cox graae spack architects. Sloped glass walls, sculpted stainless steel panels, exposed concrete, and metal painted to coordinate with the bridge will comprise the materials.



Columbia Heights Plaza & Columbia Heights Station

14th and Irving Streets, NW

Torti Gallas and Partners





In a neighborhood that is seeing a lot of change, two vacant lots are ripe for development. Soon, the Columbia Heights Metro exits will be surrounded by plazas for gathering, ground-floor retail, and apartment buildings for both newcomers and old-timers.

On the northeast corner of 14th and Irving Streets, the new Columbia Plaza will include apartments and a 60-unit subsidized senior housing facility for Victory Housing, the nonprofit housing-development arm of the Archdiocese of Washington. "This is going to help people stay in the neighborhood who might otherwise have to go," explains Bonnie Thomson of Victory Housing. The building is being designed to look "timeless," in the words of Maurice Walters,

AIA, the principal in charge and chief designer of the project. "It's modeled after the great Wardman buildings, stately and elegant," he says, referring to the early 20th-century developer, Harry Wardman, who built hundreds of Washington's rowhouses and apartment buildings (for example, what is now the Marriott Wardman Park Hotel). A front porch will offer residents a comfortable spot from which to survey the busy corner.

Across 14th, another project is being designed for the same client, Donatelli & Klein. Columbia Station will have more than 200 apartments and condominiums, plus stores at ground level. Like Donatelli & Klein's Ellington on U Street (which was also designed

by Torti Gallas and Partners), glass corners will recall the great artdeco apartment buildings of Washington. The architects are moving the site's giant Metro cooling tower to the top of the building, where roof-top recreation space will be included. "There will be great views of skyline architecture," predicts Walters, citing the church steeples on 16th and the Washington Monument.

The seed for these projects and the others around the Metro were planted in 1998 as part of A Community-Based Plan for the Columbia Heights Metro Station Area, a document that the Washington Architectural Foundation, the Development Corporation of Columbia Heights, the DC Department of Housing and Community Development, and the community put together in anticipation of

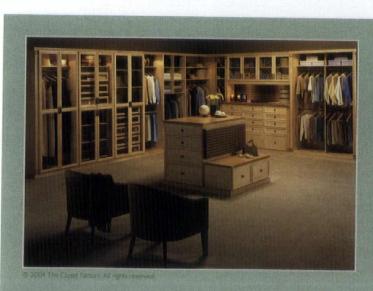
the Metro station opening. Thousands of volunteer hours were logged in charrettes and community meetings to create a plan for development that would reflect neighborhood interests and needs. The Community-Based Plan describes preferred land use, public infrastructure, building types, and the types of design codes that have guided Torti Gallas and Partners' projects at 14th and Irving. It recommends a civic plaza at 14th and Park, which is now being designed by Zimmer Gunsul Frasca Partnership.

As the design is refined, the architects continue to meet with the community. According to Walters, "The biggest comment we've heard is, 'Build it quickly!"





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National Law Enforcement Museum

E Street between 4th & 5th, NW

Davis Buckley Architects and Planning





Since the National Law Enforcement Memorial at Judiciary Square was completed in 1991, the space has become a popular meeting place, adding to Washington's inventory of great public plazas.

Now the same architect, Davis Buckley Architects and Planners, is designing a companion to the Memorial. The National Law Enforcement Museum will be sited across E Street on the grounds of



Old City Hall, on a space that currently serves as a parking lot. The majority of the Museum will be below grade. Two pavilions will mark the entrance to the underground exhibits, café and gift shop, theaters, a research repository, and administrative offices.

Because the Memorial is like a park, the above-grade pavilions for the Museum are conceived as glass garden structures. Though proud-

ly modern, they defer in size to Old City Hall. "The dominant structure is clearly Old City Hall," explains Davis Buckley, AIA, principal in charge. The symmetrical buildings may have a fountain between them, and E Street, itself, will probably become part of the design. "We anticipate enhancing the E Street pavement with granite in the street," Buckley says.



Buckley hopes this project, like the Memorial, will become part of the public domain. "I'm an architect as well as a planner, and most of my work looks at architecture through the lens of urban design," Buckley explains. Paired with the National Building Museum, this new museum will be a draw, Buckley expects. "It's going to bring people further north into the city, across the Mall and into the downtown area of Washington."

The John F. Kennedy Center for the Performing Arts Expansion

2700 F Street, NW

Rafael Viñoly Architects PC



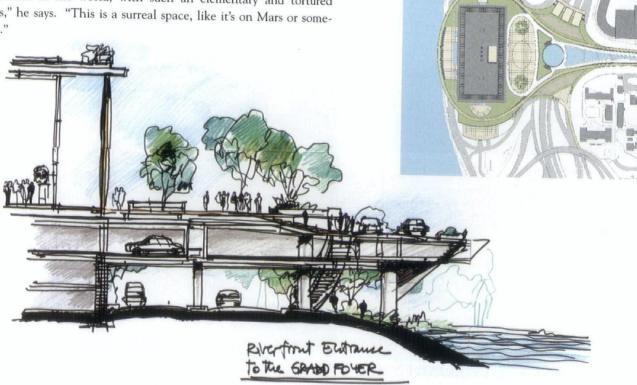


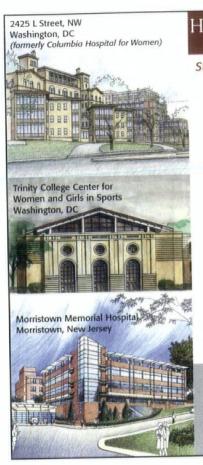
When it opened in 1971, the Kennedy Center raised some prescient issues about memorializing. "The main idea that this project is built on is to memorialize through life rather than restate tragedy," explains architect Rafael Viñoly, FAIA. "That's what makes the place so vibrant. It's a happy place, totally about what people can do with it...and that is only going to get better."

But Viñoly has noticed what many Washingtonians have been complaining about for years. "You have the most important performing arts center in the world, with such an elementary and tortured access," he says. "This is a surreal space, like it's on Mars or something."

His expansion of the Kennedy Center hinges on the creation of a monumental entry plaza, spanning over the Potomac Freeway to E Street. A 1,000-foot cascading fountain will connect the Kennedy Center, Viñoly's new Arts Education Facility and Opera Building, and the city grid. The only other needed ingredient, Viñoly says, is for Washingtonians to use the complex. "What really needs to happen is what happens by life—you take ownership of it."

Viñoly expects the Kennedy Center's expansion to add to Washington's international stature. The native Uruguayan sees the city as "a well-kept secret. For me, the curiosity has been that you come to New York and then, as a second step, you go to Washington, whereas in reality you should go there first. This is a city that has the dimension of a world capital beyond history."





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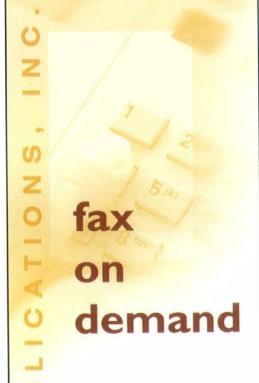
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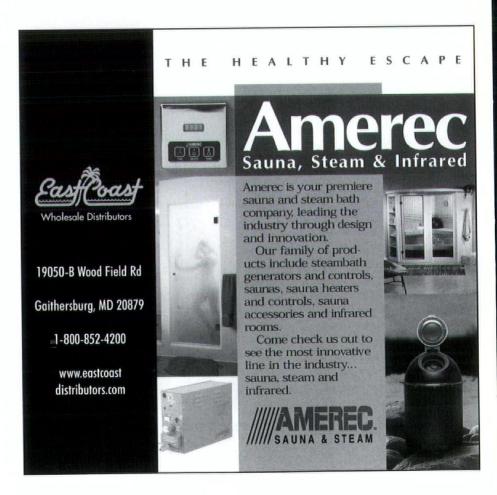
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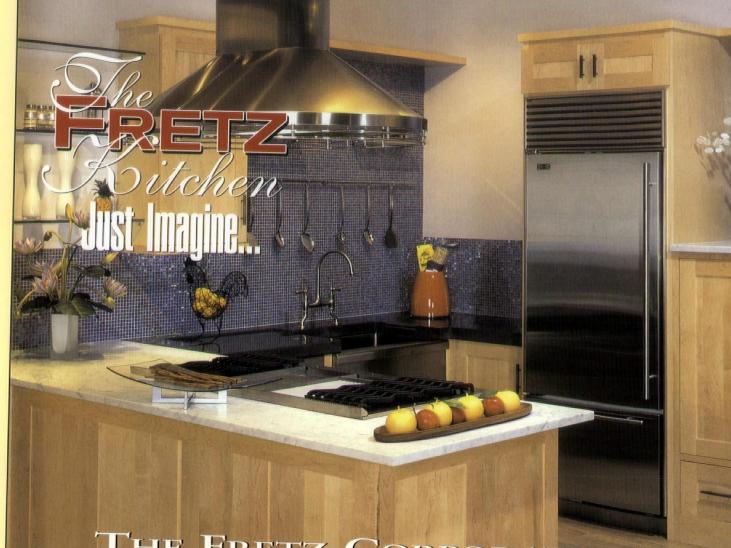


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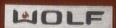
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