

FALL 2005
FREE

ARCHITECTUREDC

Tour This House (and others too)

*****5-DIGIT 20006
S12 P3 1239
NANCY L. HADLEY
THE AMERICAN INSTITUTE OF ARCHITECT
1735 NEW YORK AVE NW
WASHINGTON DC 20006-5209

Prsrt Std.
U.S. Postage
PAID
Southern MD
Permit No. 305



Also Inside:
Architecture Week Calendar
Cool New Restaurants
Choosing an Architect



Window solutions

With some of the best minds and products in the window business, Opus Sash & Door has built a reputation for exceeding expectations. Experienced and talented staff members known for creative solutions and AAMA certified installation choose from a broad depth of product lines to suit your residential or commercial applications.

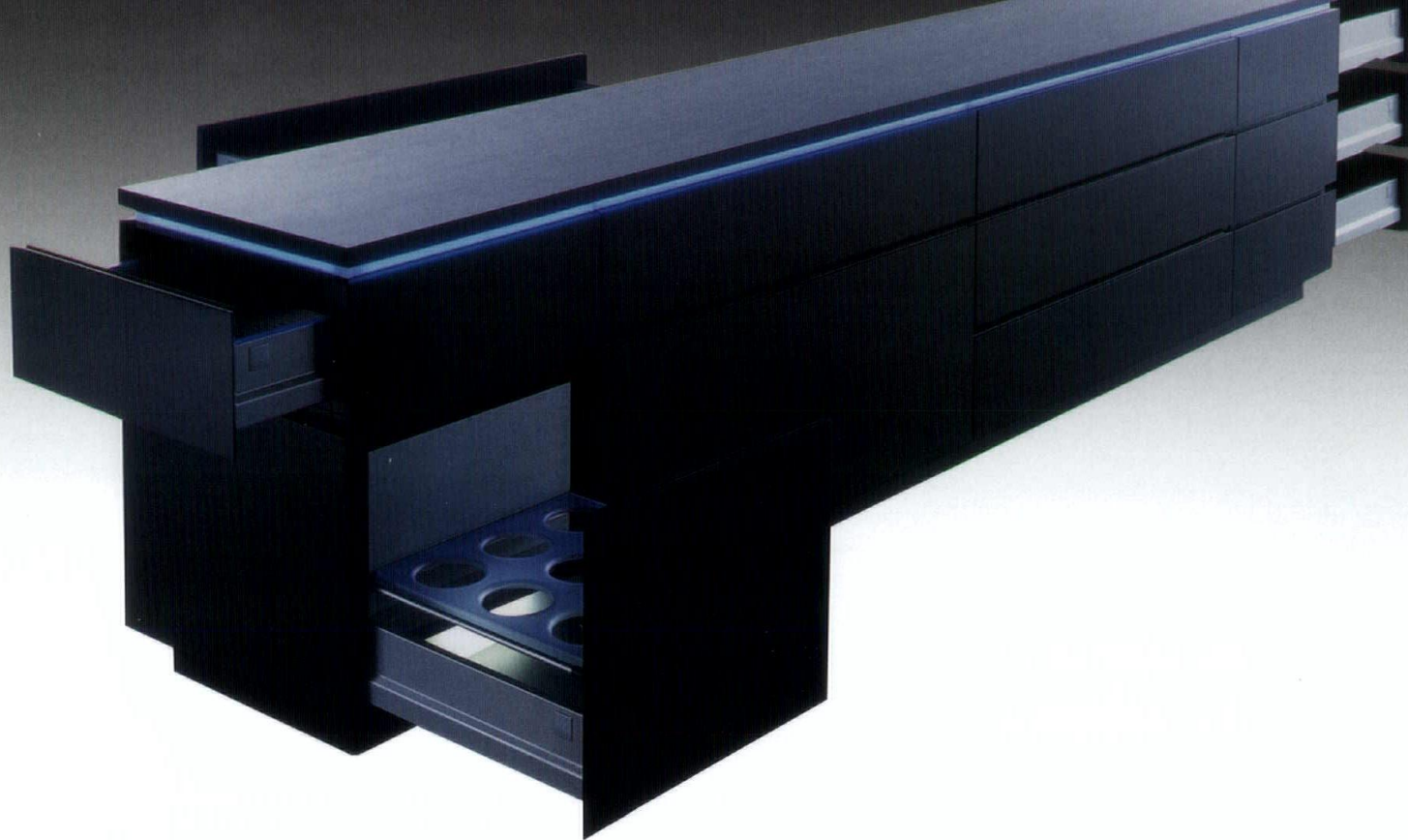
See what we mean, 703-263-2656.

www.opus.us

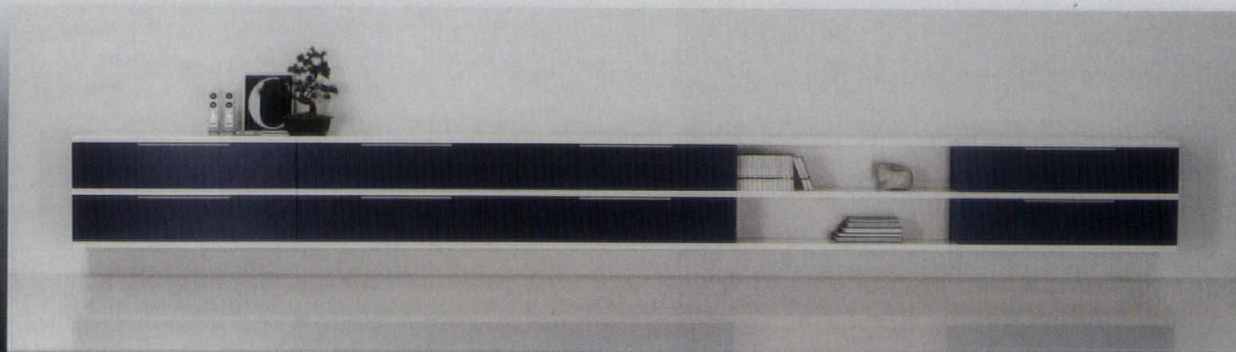
Weather Shield • Jeld-Wen • iNLINE



OPUS
SASH & DOOR
SUPERIOR WINDOWS
EXCEPTIONAL SERVICE



Behind every piece of **interlübke** furniture is a cleverly devised concept with interchangeable modular components. The systems are designed so they can be extended and combined in many different ways enabling countless solutions. You are free to create the function, transparency and rhythm of the furniture by the choice of doors, flaps, drawers and lighting accents. A large selection of accessories and finishes is available, including unlimited color possibilities.



INTERLÜBKE

B & B ITALIA

MAXALTO

DRIADE

Visit our showroom at 1028 33rd St. NW Washington DC 20007 T: 202.337.0810 www.adlondesign.com
GEORGETOWN



snaidero
KITCHENS + DESIGN

Made in Italy
Studio Snaidero D.C.
Washington Design Center
300 D Street, S.W.
Washington, DC 20024
Tel: 202.484.8066
Email: studiosnaiderodc@earthlink.net
www.snaidero-usa.com



Dining booths at Jackie's in Silver Spring

20

ARCHITECTURE **DC**

Vol. 7, No. 3

A publication of the Washington Chapter
of the American Institute of Architects
1777 Church Street, NW
Washington, DC 20036
202.667.1798
202.667.4327 (fax)
www.aiadc.com

Mary Fitch, AICP / Publisher
Michael Tardif, Assoc. AIA / Editor
James B. Hicks III / Art Director
Nicole Ferris / Advertising

AIA/DC 2005 Officers

Brian G. Thornton, AIA / President
Beth Buffington, AIA / President-elect
Todd Ray, AIA / Treasurer
Barbara G. Laurie, AIA / Secretary
David E. Neumann, AIA / Past President

AIA/DC Staff

Mary Fitch, AICP / Executive Director
Melody Harrison / Membership
Lyn Schwartz / Special Events
Beth Judy / Foundation Programs
Glennette Clark / Web

Subscription Information

Subscription to **ARCHITECTURE DC** is free to the public. Subscribe online at www.aiadc.com

Contents

Architecture Week

Fall 2005

ARCHITECTUREDC



12



20



26



38

WELCOME

- 5 Back to School with ARCHITECTUREDC

EDITOR'S NOTE

- 6 The City as Our Classroom
Contributors

DETAILSDC

- 7 Herman Miller • Urban Essentials
Design Within Reach
by Mary Fitch

■ DINING DC

- 12 Local Chefs and Architects Give New
Meaning to Culinary Fusion
by Denise Liebowitz
- 19 Dinner with the Architect: An Evening
With Chef Jeff Black and
Architect Peter Hapstak
- 20 Dining Beyond City Limits:
Destination Silver Spring
by Denise Liebowitz

ARCHITECTURE AHEAD

- 24 Tantalizing Temptations to Whet Your Appetite
by Denise Liebowitz

■ ARCHITECTURE WEEK

- 26 Our 3rd Annual House Tour:
Modern Architecture and the Loft Dwelling
by Mary Fitch
- 30 Modernist in our Midst:
A Day with Frank Schlesinger, FAIA
by Michael Tardif
- 32 A Capitol Experience:
The New Capitol Visitor Center Takes Shape
by L. Catherine Hader
- 36 L'Enfant Plaza:
Washington's Icon of Urban Renewal
by Michael Tardif
- 38 The Light Within the Shadows:
Rick Vitullo, AIA, Reflects on the
Human Touch of Watercolor
by Michael Tardif
- 40 Architecture Week:
Schedule of Events

HOME\$ENSE

- 42 Choosing an Architect in Five Easy Steps
by Hannah McCann

ON THE COVER: Rainbow Loft apartment by Eric Colbert & Associates
Photo by Dan Redmond
Cover design by Ronald O'Rourke



Introducing Walker Zanger



Where the architects and designers shop
www.architecturalceramics.net

ARCHITECTURAL CERAMICS

Washington Design Center

300 D Street SW, C-10
Washington, DC 20024
t.202.554.8719

Maryland Showroom

800 E. Gude Drive
Rockville, MD 20850
t.301.762.4140

Virginia Showroom

203 South Union Street
Alexandria, VA 22314
t.703.299.6200



David Hamilton



One of the things that scares people about hiring an architect is the mistaken belief that they know too little about design. But learning about design is easy—just look around! A very pleasant way to experience an architect's work is with a night on the town. You can have drinks at Palette by **BBG-BBGM**; dinner at BlackSalt by **CORE architecture + design**; and dessert at **Adamstein and Demetriou's** Inde Bleu. In this issue, **Denise Liebowitz** surveys a variety of venues that will delight your palate and engage your senses. Spend an evening in these wonderful and varied places, and you'll quickly

learn a basic tenet of successful design: how new and unique environments emerge when an architect and a client work as a team. In settings both comfortable and cutting edge, Washington's restaurant designers—who would also be happy to design your home—reveal a lot about design.

Welcome

Learn even more with our complete guide to Architecture Week, AIA/DC's annual celebration of architecture in the Nation's Capital (page 40). This year's events include a tour of beautifully designed and furnished loft apartments (page 26), and what may turn out to be the "last tour as we know it" of L'Enfant Plaza (page 36). DC's set-piece of mid-20th century urban renewal, L'Enfant Plaza is about to undergo radical changes that are expected to get underway next spring. Also in this issue, **Catherine Hader** brings you a preview of the soon-to-be-completed Capitol Visitor Center (page 32); **Hannah McCann** shares tips on how work with an architect (page 42); **Rick Vitullo, AIA**, shares his views on watercolor and conceptual design (page 38); and **Michael Tardif** shines a spotlight on one of DC's most prodigious but little-known architects: the quiet but uncompromising modernist-in-our-midst, **Frank Schlesinger, FAIA** (page 30).

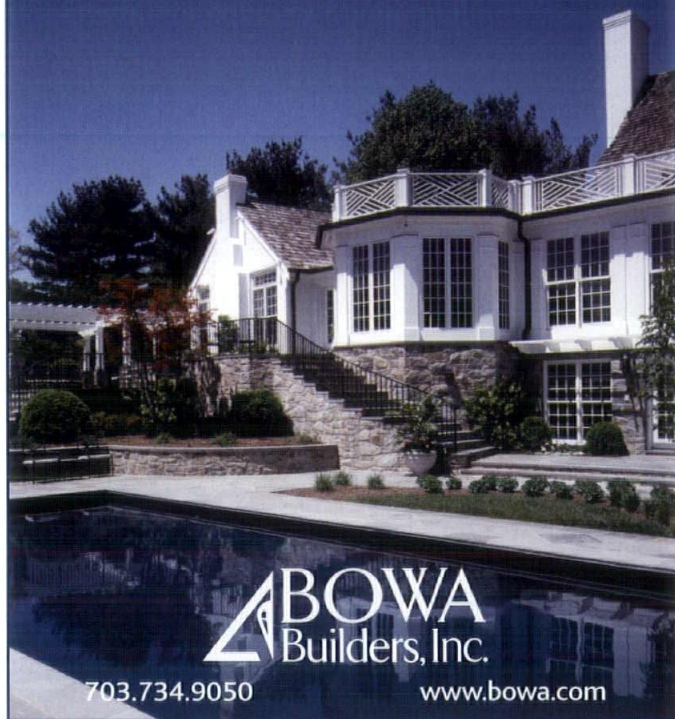
Architecture Week concludes with the jury for the Chapter's annual Design Awards, an exciting way (you can be there when the winners are actually announced) to learn about the best new architecture in Washington. Architecture Week is also an occasion for AIA/DC architects and colleagues to give back to the community via our annual Canstruction® design competition, a creative excuse for channeling major food donations to the Capital Area Food Bank. And we remain faithful to the memory of those lost on 9/11 through our Leckie Elementary Memorial Project. We invite you to be part of these events and to join the design community in celebrating our city. Log one to www.aiadc.com to register.

ARCHITECTUREDC is continually evolving and growing. "Architecture Ahead," formerly the theme of our annual spring issue, becomes a regular department of the magazine with this issue, so that we can give you a regular preview of new but not-yet-built architecture. Now every issue will pique your interest and prompt you to peek through the fence of the many construction sites around the city. "HOME\$ENSE," a feature filled with design tips for homeowners that previously appeared only in our annual summer issue, also becomes a regular department.

With this issue, we also welcome **Michael Tardif, Assoc. AIA, Hon. SDA**, as our editor. Michael is the editor of several books on the practice of architecture, is a regular contributor to *New Old House* magazine, and is currently writing a new book on residential design, to be published by Penguin/USA in September 2006. He brings a breadth of knowledge and experience to our ever-growing magazine, and we expect great things of him in coming issues!

Mary Fitch, AICP
Publisher

Discover the Difference



BOWA
Builders, Inc.

703.734.9050

www.bowa.com

You might call this a patio. We call it a great room.



AMERICA'S PREMIER PAVER



With a ceiling that reaches all the way to the clouds, and room to entertain everyone on your guest list, we think you'll call it a great room, too. Call 1-800-952-7425 for the name of the Pine Hall Brick Paver distributor nearest you.

Pine Hall Brick ...Welcome Home

Pine Hall Brick Company, Inc. • 2701 Shorefair Drive • Winston-Salem, NC 27105
800-334-8689 — Fax 336-721-7517 • www.americaspremierpaver.com

EDITOR'S NOTE

The City as Our Classroom

The best way to learn about architecture is to experience it. AIA/DC's annual Architecture Week, featured in this issue, is designed to help you get started. The city is your classroom, and our hope is that Architecture Week will inspire you to continue a course of "independent study" throughout the year.



Learning by experience: all ready for Dining DC

And what a classroom it is! Washington has one of the finest collections of neoclassical architecture in the world. If you want to see better examples of Greek, Roman, and Renaissance architecture, you'll need a plane ticket to Athens and Rome to study the originals. But as powerful as the image of monumental Washington may be in our collective psyches, there is so much more to see and appreciate just below the radar. We are fortunate to be living in an eclectic age of design, when no one philosophy or stylistic fashion predominates. Inventive modern architecture is flourishing throughout the city, alongside buildings designed in a wide variety of traditional, historical styles, fresh interpretations of our rich architectural history. Each new building adds to the dialogue, serving as a counterpoint to the work that preceded it and as the context for works to follow. Walking around the city has become a fascinating game of trying to guess how the next architect will respond to the design challenge of a particular corner or neighborhood, with the result often a delightful surprise.

The diversity of DC architecture today is all the more remarkable for being local in origin. Overwhelmingly, the best new buildings going up all over town are the work of architects who live and work here. So the next time you have a building project of your own—whatever your taste or stylistic inclination—you need look no further than the architects of Washington.

Michael Tardif, Assoc. AIA, Hon. SDA
Editor

CONTRIBUTORS

L. Catherine Hader ("A Capitol Experience") is a regular contributor to *ARCHITECTUREDC*. She has written previously for *Residential Architect* and *Contract* magazines. She is director of marketing and an associate principal of DMJM Design.

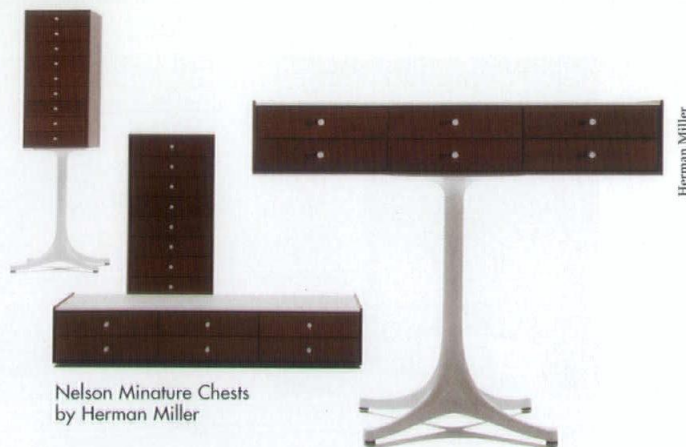
Denise Liebowitz ("Dining DC," "Dining Beyond City Limits") recently retired from the National Capital Planning Commission, is a frequent contributor and guest editor of *ARCHITECTUREDC*. She has lived, worked, and dined extensively throughout Europe.

Hannah McCann ("Choosing an Architect in Five Easy Steps") is Managing Editor of consumer magazines for Hanley Wood LLC and the founding editor of *ARCHITECTUREDC*.

DetailsDC

Herman Miller Urban Essentials Design Within Reach

by Mary Fitch



Nelson Miniature Chests
by Herman Miller

Herman Miller

Renew an old acquaintance. Furniture manufacturer **Herman Miller** reintroduces **Nelson Miniature Chests** by George Nelson. Based on traditional Japanese cabinetry, Nelson (1907-1986) designed these cabinets in 1951, soon after his first trip to Tokyo. Captivated by tansu, cabinets with many small drawers, Nelson felt Japanese design showed a "sense of fitness in the relationship between hand, material, use and shape." Nelson was one of the most famous American furniture designers of the mid-20th century, remembered for designing products for daily living characterized by a simple elegance. The chests come in six-drawer and nine-drawer models, with two different base options. They are made of teak with a rosewood finish and have hand-fitted drawers. Nelson Miniature Chests retail for \$999 to \$1395, depending upon the configuration. Visit the Herman Miller Web site at www.HermanMiller.com for the retail store nearest you.

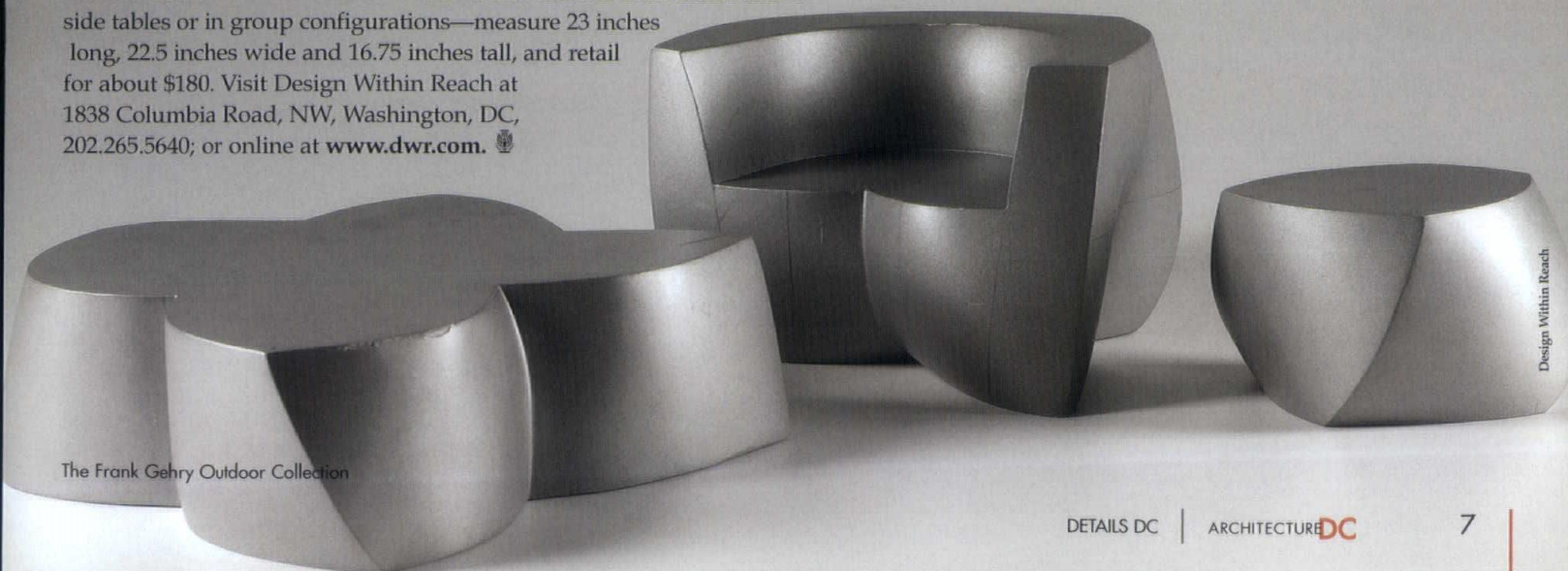


Urban Essentials

The Bontempi Casa Collection

Everything for the urban dweller. Five years ago, when the trendy Ellington on U Street, NW, was still a Metro bus staging area, partners Deborah Martens and David Schaeffer set up **Urban Essentials**, a furniture store catering to apartment and loft dwellers. From the beginning they've brought fresh new design ideas to the growing number of residences that surround them. Their newest collection is **Bontempi Casa** from Italy, a complete furniture line of contemporary bedroom, dining, and living systems that combine function with elegant design. Pictured here from the collection are the Tico Extension Table, the Linda Leather Dining Chairs and Stools, a storage sideboard and horizontal mirror. Using lacquered glass, leather and stained oak, Bontempi Casa combines old world craftsmanship with sleek, contemporary lines. Prices range from \$325 to \$2950. Visit their web site at www.bontempicasa.com and festoon your computer with trendy Italian wallpaper. Visit Urban Essentials at 1330 U Street, NW, 202.299.9640; or online at www.urban-essentials.com, where you can be serenaded by Tony Bennett as you swoon over their extensive collection.

Create your own Gehry addition. San Francisco's **Design Within Reach** has a very interesting business model. Originally founded as a catalog-only business dedicated to modern design, DWR has made the reverse transition from clicks to bricks—sort of. The company has opened "studios" (a.k.a. showrooms) throughout the country, where customers can see and touch the actual products and then place orders for direct shipment. There are three studios in the Washington area, including the newest one on Columbia Road in the heart of Adams Morgan. The studio is filled with new and classic modern home furnishings, including the four-piece **Frank Gehry Outdoor Collection**. Described as "ultra-sculptural," these silver polymer "cubes" reference the heft and metallic fluidity of Gehry's Guggenheim Museum in Bilbao and Walt Disney Concert Hall in Los Angeles. The smooth surfaces are UV protected and weatherproof for indoor or outdoor use. The Twist Cubes—which can be used as individual seats or side tables or in group configurations—measure 23 inches long, 22.5 inches wide and 16.75 inches tall, and retail for about \$180. Visit Design Within Reach at 1838 Columbia Road, NW, Washington, DC, 202.265.5640; or online at www.dwr.com.



The Frank Gehry Outdoor Collection

Design Within Reach

FLOU

MONTIS

KARTELL

DE SEDE

FLEXFORM

DRAENERT



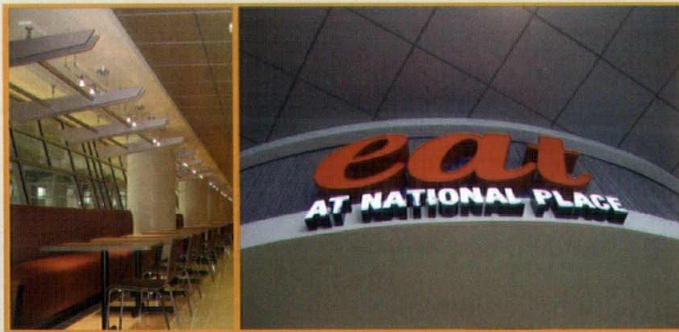
Marettimo by Flou, designer: Rodolfo Dordoni

mobili

modern furniture and lighting
2201 Wisconsin Avenue, NW
Washington, DC 20007
202.337.2100
www.mobili.us

Brian G. Thornton Designs

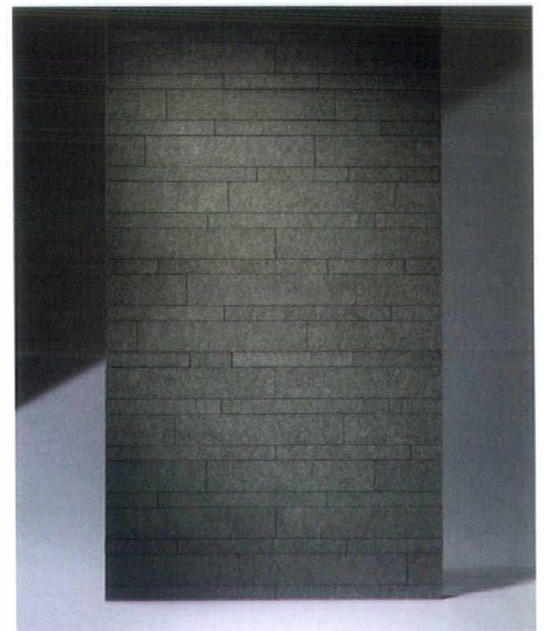
Architecture
Interior Architecture
Residential | Hospitality | Commercial



Function. Style. Solutions.

Brian G. Thornton Designs, LLC

10902 Pebble Run Drive
Silver Spring, Maryland 20902
301 649-2588



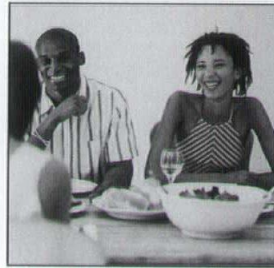
Pompeii is a volcanic rock, in stock with a Scarpaletta finish. Offered in strips and tiles for interior & exterior walls & floors.

Stone Source

Significant natural stone for architecture

Washington area office & showroom: 1400 16th Street, NW 202 265-5900
New York ■ Boston ■ Chicago ■ Philadelphia ■ Washington, DC
Visit our industry acclaimed web site at stonesource.com

Fine Urban Living™



Style isn't just what you wear,
it's where you live.

New distinctive condominiums in
Friendship Heights, the U Street Corridor,
Thomas Circle and Old Town Alexandria.

PN HOFFMAN

www.pnhoffman.com





YOUR SHORTCUT TO GERMANY THE GERMAN INFORMATION CENTER

Find out more about Germany at
www.germany.info



The German Information Center

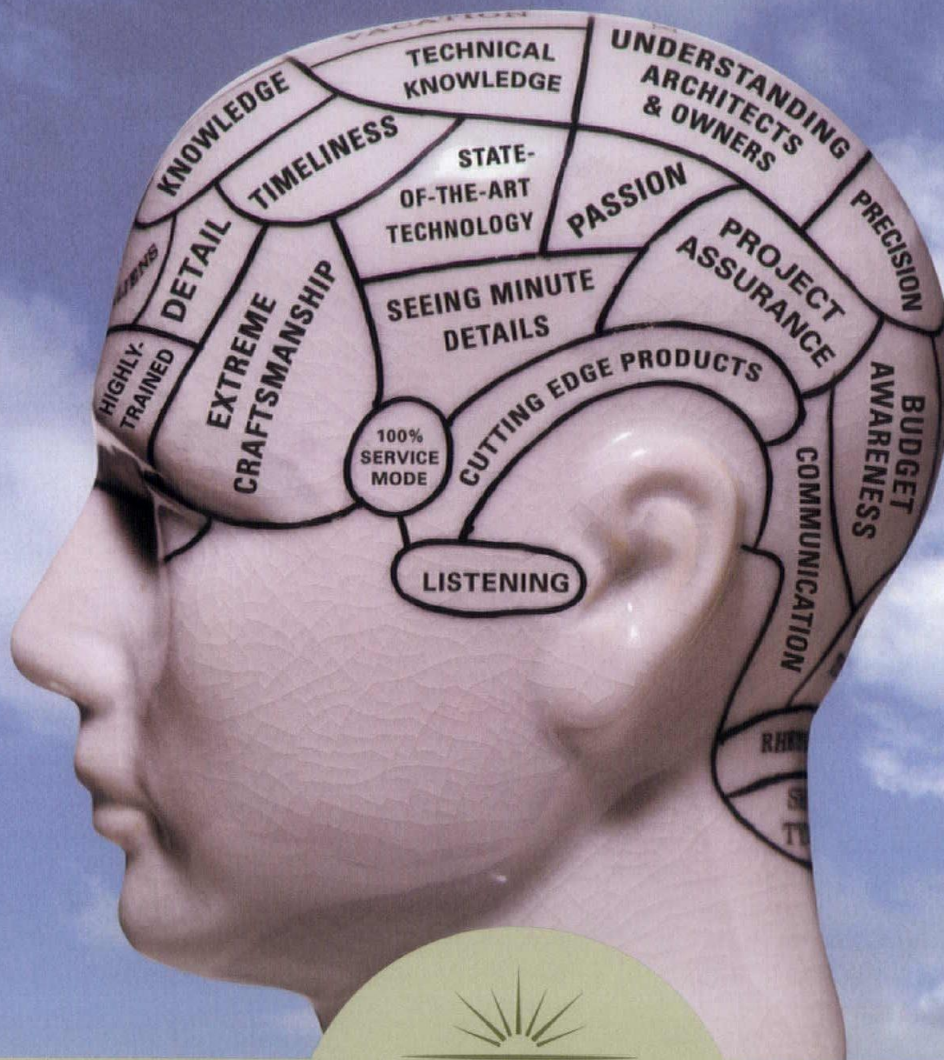
4645 Reservoir Road, NW
Washington, DC 20007
Phone: 202 - 471 5532

Email: gicinfo@germany.info
www.germany.info

The Brandenburg Gate in Berlin

— THE ANATOMY OF A HORIZON BUILDER —

You might say our project managers
are hardwired to build your vision.



HORIZON
BUILDERS

Extreme Craftsmanship. Exceptional Service

For more information or to review our project portfolio, call Joe Bohm at Horizon Builders.
410.721.4877 • DC Metro 301.261.6706 • 2131 Espey Court • Suite 3 • Crofton, Maryland 21114

Visit our new website: www.horizonbuildersinc.net



Freddie Lieberman

DiningDC

Local Chefs and Architects Give New Meaning to Culinary Fusion

by Denise Liebowitz

Cool, hip, bad: every generation invents a new term to assert its claim to the avant-garde. New York and LA are usually the first to put the previous generation on notice that its time at the center of popular culture has passed. These two perennial urban stars lead the nation in each new adrenaline rush, inventing what's new, defining what's stylish. Traditionally, Washington has played the role of the responsible and conservative first-born child, alternately envious and scornful of the free spirit of its cooler urban siblings.

Not anymore. Washington's club scene is as vibrant as any in the country. Loft apartments, the New York-born trend in urban living, have morphed into a stunning variety of local forms that respond to the city's uniquely distinctive market, culture, and physical environment. And the region's cultural life has moved far beyond the confines of the Kennedy Center, exploding into a stunning array of institutions and venues for theater, art, music, and dance.

Nowhere is DC's cultural transformation more dramatic than in its restaurants. Good food used to be good enough. Today, inventive owners and chefs serve up sophisticated food with drama and style to satisfy patrons who increasingly expect a feast for the eye as well as the palate. Kitchens are stage sets, bathrooms are works of art, and dining is an experience.

Restaurant design requires intense personal involvement and attention to detail. Nearly all of the "wow" that DC restaurant patrons enjoy is home-grown, the work of Washington's talented corps of local architects. In this brief survey of local restaurants designed by AIA/DC architects—which includes only a small sample of the many outstanding designs in the Metro area—we invite you to savor a memorable meal in memorable surroundings.

Left: Diners pass through the BlackSalt fish market to the raw bar, café, and dining room in the rear.

Center: At the BlackSalt storefront, customers first encounter the fish market.

Right: Deep colors, original art, and custom lighting make a bold, contemporary setting at David Greggory.



Freddie Lieberman



Pete Danahy/Anything Photographic

BlackSalt

4883 MacArthur Boulevard, NW

"Good restaurant design is really hard to do," said **Peter Hapstak III, AIA**, a founding principal of **CORE architecture + design**. "They're all like watches. They are extremely complex, everything has to flow, and nothing can collide." At BlackSalt, a new fish market and restaurant in Washington's Palisades neighborhood, Hapstak and his team were challenged to resolve the intersecting functional and aesthetic requirements for a program that includes retail, bar, restaurant, and kitchen activities. At the entrance, shoppers and diners encounter the fish market where premium seafood is arrayed in stainless steel cases. Behind the market is a bar and café—all white-tiled walls and black-tiled floors—and behind that is the dining room with views into the gleaming, oversized kitchen. With its expansive central island, the kitchen is a stage set where the cooking staff can play to the main dining room and adjacent chef's table. When the sliding steel and glass doors separating the kitchen and dining room are fully open, diners literally become part of the kitchen theater.

The traditional restaurant layout dividing front-of-the-house activities from those at the back has been turned on its head at BlackSalt. Stainless steel equipment and display coolers begin at the entry retail section, continue

through to the raw bar in the café area, bend past the dining room, and into the kitchen. Cooking, eating, drinking, and display all combine for an unusually varied and lively restaurant experience.

BlackSalt executive chef Jeff Black, and his wife and co-owner, Barbara, are highly respected and successful Washington-area restaurateurs. BlackSalt is their fourth restaurant, joining Addie's in Rockville, Black's Bar and Kitchen in Bethesda, and Black Market in Garrett Park. "It was great working with Jeff," said Hapstak. "We really changed the notion of the traditional kitchen in this project. With all the different functions, there is a lot going on. Jeff is extremely analytical and at every step he was all over how the space would work and flow."

David Gregory Restau*Lounge

2030 M Street, NW

Named for its chef Gregory Hill, the David Gregory Restau*Lounge is the latest restaurant offering on a highly visible corner in Washington's West End. Completely redesigned from its predecessor restaurant that previously occupied the same site, the new restaurant is a business lunch spot by day and a "retro-forward" dining destination at night. "Reimagining an old restaurant space has its challenges," said architect **Ira Tattelman, AIA**. "I wanted

this contemporary space to look and feel completely different from its first incarnations. Since the food combines the flavors of Southern, Mediterranean, Southwestern, and Asian cooking, the architecture also needed to be layered and complex." Previously with the firm Adamstein and Demetriou and now with Eric Colbert & Associates, Tattelman has collaborated on the design of a number of premier restaurants in Washington. For David Gregory he was retained independently and teamed directly with owners and chefs.

By day, the floor-to-ceiling windows enclose a light-filled, airy space. As the sun sets, a deep color palette of golds, blues, and reds, leather topped tables, and dramatic lighting transform the space into a stylish night spot. Well-spaced tables, an expansive bar, changing displays of art, and huge wine racks create a bold and contemporary setting. "I wanted attractive dining spaces with enough variety and visual interest to encourage intimate groupings," said Tattelman. A glass enclosed chef's dining room offers a private view of the kitchen. The restrooms are destinations in themselves with sandblasted dividers, copper sinks, and a large glass sculpture that both separates and unites the men's and women's restrooms.

Palette Restaurant

Madison Hotel, 15th and M Streets, NW

Palette Restaurant—the glowing jewel box at the corner of 15th and M Streets—has recently emerged from beneath the Madison Hotel's extensive facelift. The venerable hotel has long been one of Washington's popular places to see and be seen. "We wanted to keep the legacy of the Madison's power lunches, but redo everything else," said design partner **Mark Boekenheide, AIA, ASID, LEED™ AP, of Brennan Beer Gorman Architects/ Brennan Beer Gorman Monk Interiors**. After reconfiguring the hotel lobbies, the design team was left with an awkward footprint for the restaurant against a sloping exterior grade that fell four feet below the sidewalk. "We struggled with the oddly configured space, its difficult orientation on 15th and L Streets, its connection to the hotel, and its lack of visibility to passing traffic," said Boekenheide. "The challenge was how to make it a destination restaurant. The glass box concept gave us the opportunity to create a nighttime identity and exciting street presence."

The long linear portion of the space has been filled with a lively bar that buzzes with energy. The interior then opens out into an expansive, serene dining room. The exterior sandblasted glass walls, punctuated by random cutouts of clear glass, protect patrons from awkward views up to the sidewalk while still allowing intriguing glimpses for passing pedestrians. Inside, neutral colors, sumptuous leathers, soft lighting, and classic contemporary furnishings soothe the senses in a quiet setting that showcases a changing display of original contemporary



Top: Translucent and clear glass give the Palette Restaurant a bold street presence.

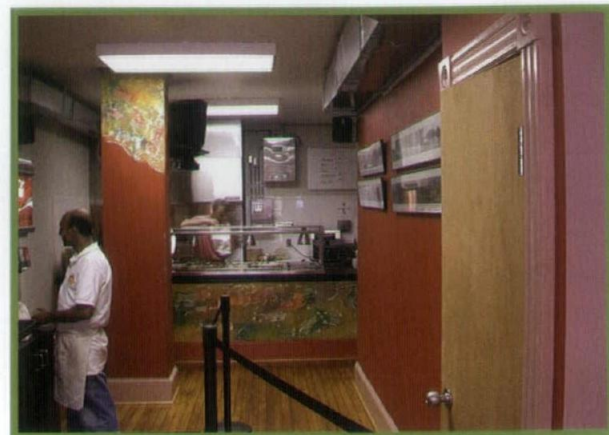
Bottom: Palette's interior features a classic contemporary setting for drinks or dinner.

art. "We didn't want to make the restaurant the show," said the architect. "We wanted the art, the food, the people to be center stage." Washington power brokers can wheel and deal to their heart's content around the restaurant's prominent VIP banquette—the best table in the house.

Amsterdam Falafelshop

2425 18th Street, NW

What do Amsterdam and Adams Morgan now have in common? Falafel—the Middle Eastern fried chickpea snack that is sold everywhere in the Dutch city but is now making a smash appearance in Northwest DC. Open for less than a year, the restaurant's success is already prompting owners Scott and Arianne Bennett to think "franchise." The Bennetts had visited Amsterdam, enjoyed falafel, and wondered why the only late-night fast food available in Adams Morgan seemed to be pizza.



Scott & Arianne Bennett

"Colorful and funky" is the theme of the Amsterdam Falafelshop.

"I wanted something colorful and funky," said Arianne. "Too often this kind of food is served in dingy and greasy dives. We wanted clean white tiles, bright red paint. At 2:00 a.m. we didn't want there to be any question if we were open or not." A bright red light in the window underscores the restaurant's ties to Amsterdam.

The design was a collaborative effort of **Patrick Williams, Assoc. AIA**, of **Lloyd Lamont Design, Inc.** and **Steve Polo** of **OPX**. Located on the first floor of a rowhouse, seating is near the street while the kitchen and the self-service bar of spicy toppings is in the rear. "The design called for the removal of interior partition walls to make space for a new kitchen and service area," said Williams. "Existing brick wall surfaces were left exposed to keep a more European feel, and the owners engaged noted painter Byron Peck to do a [trompe l'oeil] mural of a huge Dutch tulip [that appears to float in front of the wall surface even at fingertip range]. Although the clients are first-time restaurant owners, they had clear ideas about how they wanted the space to feel and we worked with them on zoning issues and code conformance."

Inde Bleu

707 G Street, NW

One of the brightest stars in Washington's restaurant-design firmament is **Adamstein & Demetriou**. Over the past 15 years, partners **Olvia Demetriou, FAIA** and **Theodore Adamstein** have been turning out some of the city's most dazzling restaurant interiors: Poste, Zola, Zaytinya, Dupont Grille, Teatro Goldino, and Bistro Bis, to name a few. Their latest offering is Inde Bleu, a stylish, high-end mix of sophisticated French elegance and exotic Indian spice in the city's vibrant Penn Quarter.



Freddie Lieberman

French sophistication is the spirit of Inde Bleu's dining room.

Inde Bleu's design takes its cues from a menu that fuses classic European with potent South Asian cuisine. "We are modernists and conceptually oriented," said Demetriou. "In each project we try to extract its underlying essence and evoke an emotional response without resorting to obvious references. In Inde Bleu, we sought to capture the duality of the restaurant's concept with contemporary colors, materials, and forms."



The chef's table at Inde Bleu is a dramatic setting for a memorable occasion.

Below: The first-floor lounge at Inde Bleu evokes Asia with exotic forms and colors of saffron and paprika.



Freddie Lieberman



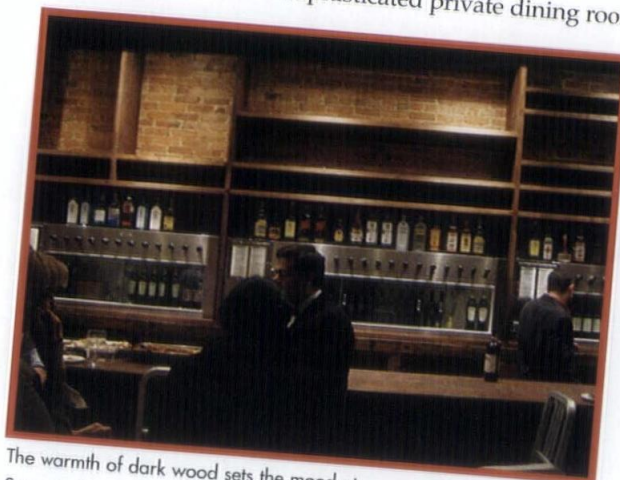
The mood of the restaurant's first-floor lounge, with its saturated saffron and paprika colors, curvy banquettes, and low antique Indian tables and stools, is clearly exotic. Upstairs, in the main dining room, the setting turns serene and classic. A calm neutral palette of light colored walls, white table linens, and airy curtains define a spare, sophisticated space. What might have been a jarring clash of aesthetic sensibilities is held together with a deft modernist touch of clean lines and minimal embellishments. "The design evokes French elegance and Indian mystery without statues of the Eiffel Tower or the Buddha," said Jay Coldren, Inde Blue's general manager. "We were looking for the juxtaposition—the ying yang—of French cool and Asian hot."

The restaurant's two floors are connected by a dramatic glassy staircase and a double-height bridge. A second-floor corridor connects the upstairs bar to the main dining room and a banquet room. VIPs in search of a little privacy and special treatment are seated in an ingenious, circular banquette that slowly revolves, alternately offering views of the kitchen or the staircase and bar below.

Sonoma Restaurant and Wine Bar

223 Pennsylvania Avenue, SE

The newest restaurant on Capitol Hill, Sonoma is an upscale American bistro that takes its wine seriously. Propelled by their success with Mendocino Grill in Georgetown, owners Jared Rager and Elias Hengst sought a design concept that captured a sophisticated California/Tuscan atmosphere. "We wanted to use natural materials in a contemporary way without being too hard-edged," said Rager. A dining room of sleek lines and a bar of dark wood occupy Sonoma's ground floor. Exposed brick walls, tables of Cor-Ten steel and poured concrete, and earthy colors combine for a warm welcome. An impressive wooden wine keeper from which patrons can choose more than 40 wines by the glass provides a fitting backdrop to the bar. Once the dust settles, the second floor will feature a dramatic double-height lounge with a fireplace and a sophisticated private dining room.



Jared Rager

The warmth of dark wood sets the mood at Sonoma Restaurant and Wine Bar.

Above that, a mezzanine level will offer dramatic views down to the lounge and fireplace.

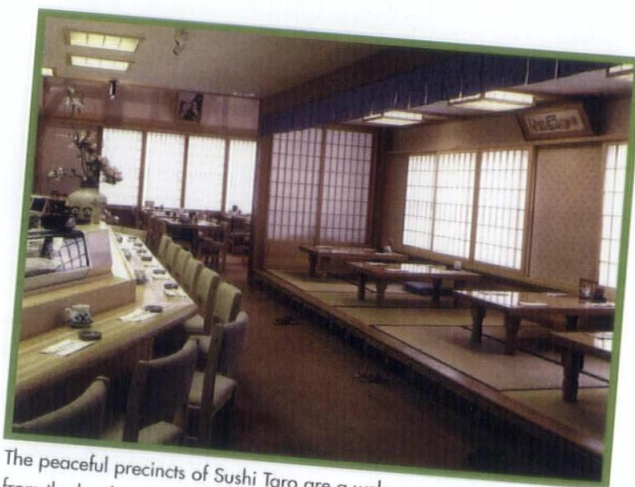
"This was a really interesting project because it changed so much once we got in there," said **Griz Dwight, AIA**, of **GrizForm Design**. "We started poking through the ceiling tiles and found eight more feet of height. We tore through the walls and discovered all this wonderful old brick." Both owners and architect went with the flow, revising plans and seizing opportunities. "Griz was really, really flexible with all the changes. He did a great job accommodating our ideas when they made sense and giving us alternatives when they didn't."

Dwight reports that nearly all of his firm's current business is restaurant design. "Washington can be a really conservative town—one of the few places people are willing to take risks is in restaurant design. The restaurant business is booming in Washington—it's great for owners, great for architects, and great for the city."

Sushi Taro

1503 17th Street, NW

Not all of DC's architecturally distinguished dining venues are new. One of the most unusual spots to enjoy dinner has been hidden in plain view for nearly a generation. Perched on top of a CVS and a Blockbuster and announced on the street only by a standard-issue canvas awning adjacent to a loading dock, Sushi Taro keeps diners' expectations in check until they climb the stairs and arrive inside, where a remarkable interior unfolds that has made this modest restaurant a beloved Dupont Circle institution. **Bob Schwartz, AIA**, of **Schwartz & Peoples Architects** designed the commercial block that includes the restaurant nearly 20 years ago. Schwartz still remembers the excellent contractor and crew on the project, as well as the sushi chefs recruited by the owner from Japan. "Whenever I visited the site, they would all bow. I started going there if I was having a bad day."



Hurlan Humberight

The peaceful precincts of Sushi Taro are a welcome respite from the bustle of 17th Street below.

The interior features tatami rooms, traditional Japanese joinery, and other Japanese architectural motifs. Diners can choose to sit at Western-style tables, on Japanese mats, or at the longest sushi bar in town. Blonde wood and white screens give the space a fresh, airy feel.

Schwartz recalls that one of the project's more unusual challenges required him to collaborate with a Feng Shui master. "At first, I was pretty skeptical," said the architect. But in the end, the master was a good ally in helping persuade the owner to follow the architect's direction. "He always spoke in this veiled, oblique language. For instance, he predicted that the unobstructed path between the entry door and the back window would encourage money to fly away." As any restaurant owner can attest, cash flow is a constant worry, and Schwartz was not about to tempt fate—he jogged the sushi bar to prevent the flow of cash out the window. The move resulted in additional seating, which had the immediately practical effect of increasing the restaurant's revenue-earning potential. An especially high ceiling in one section of the dining room concerned the Feng Shui master as another flight path for fleeing cash, so Schwartz artfully designed an open grid of wood beams to block the flow. Given how frequently restaurants come and go, Sushi Taro's many years of success is perhaps due, in part, to this ancient wisdom.

Dining By Design

Share Your Dining Experiences With Us

When new clients who don't quite know what they want come to Bob Schwartz, he sends them out to look at other spaces—especially restaurants. "It's often in restaurants where they learn what really appeals to them," he noted. We invite you to experience great food and great design in our featured restaurants, and tell us what appeals to you most about their cuisine and design. Share your impressions with us via e-mail to editor Michael Tardif, mtardif@aiadc.com. Your "dining by design" review may be featured in a future issue of **ARCHITECTUREDC!**

Sushi Taro's elaborate beamed ceiling is in keeping with the harmony of Feng Shui.



Dinner With the Architect

An Evening with Chef Jeff Black and Architect Peter Hapstak

If you have a taste for good food and good design, this issue of **ARCHITECTUREDC** is a terrible tease. But to paraphrase Oscar Wilde, the only way to conquer temptation is to yield to it. We're only too happy to oblige. On **Wednesday, September 14**, from 5–7 p.m., AIA/DC brings you "Dinner With the Architect" at **BlackSalt**, one of the restaurants featured in this issue. Join executive chef **Jeff Black** and architect **Peter Hapstak, III, AIA**, principal of **CORE architecture + design**, for an evening of great food and a lively behind-the-scenes account of how they combined their creative energies to bring this fresh and fun dining experience to DC's Palisades neighborhood.

Reserve Early!

Seating capacity is limited to 60. Make your reservation early by calling the restaurant directly at **(202) 342-9101**; ask for the 'Architect Dinner' reservation. This exclusive event at \$60 per person includes a special menu of BlackSalt specialties and unique creations with selected wine pairings. BlackSalt is located at 4883 MacArthur Boulevard, NW, Washington, DC. Street and preferred restaurant parking available.

Dining DC Design Guide

■ Amsterdam Falafelshop

Owners: Scott and Arianne Bennett
Architects: Lloyd Lamont Design and OPX
Contractor: Glass Construction

■ BlackSalt

Owners: Jeff and Barbara Black
Architect: CORE architecture + design
Contractor: Building Resources, Inc.

■ David Gregory Restau*Lounge

Owner: Gregory Hill
Architect: Ira Tattelman, AIA

■ Inde Bleu

Owner: Arjun Rishi
Architect: Adamstein & Demetriou
Contractor: Herman/Stewart Construction

■ Jackie's

Owner: Jackie Greenbaum
Architect: CORE architecture + design
Contractor: eroc Builders

■ Palette Restaurant

Owner: Buccini/Pollin Group, Inc.
Architect: BBG/BBGM Architects and Interiors
Contractor: James G. Davis Construction Corporation

■ Red Dog Café

Owner: John Emanuelson
Architect: Brian G. Thornton Designs
Construction Manager: Edgley Construction Group

■ Sonoma Restaurant and Wine Bar

Owners: Elias Hengst and Jared Rager
Architect: GrizForm Design
Contractor: Mullally Construction Company, Inc.

■ Sushi Taro

Owner: Tom Lee
Architect: Schwartz & Peoples Architects
Contractor: P&Y Construction

Dining Beyond City Limits:

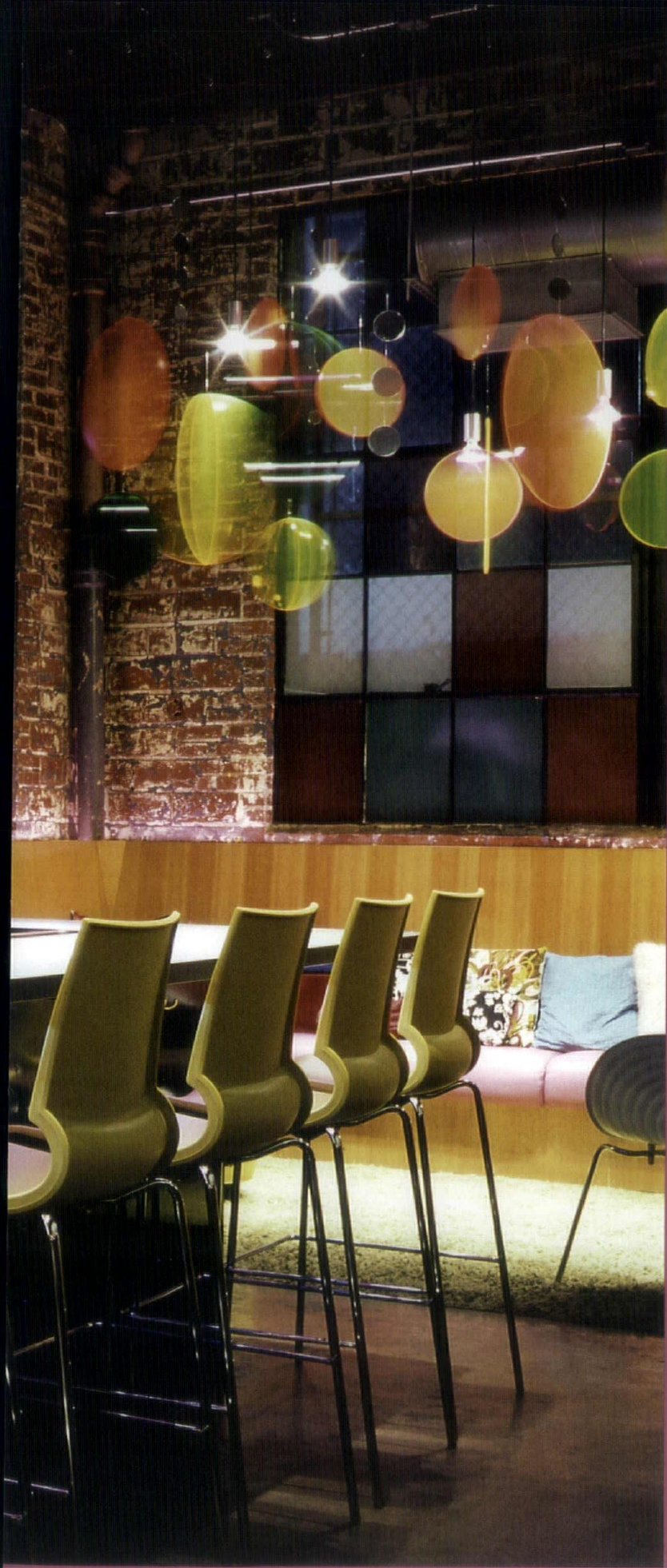
Destination Silver Spring

by Denise Liebowitz



Austin Powers would feel right at home with Jackie's swinging 60's London style.

Right: Psychedelic funk blends with an industrial garage aesthetic in Jackie's dining area.



After years of decline, Silver Spring is back. DC's closest neighbor to the north is welcoming a flood of new development. Stores, housing, movie houses, and offices are breathing renewed vitality into an area once known for its auto repair shops and abandoned buildings. As so often happens, new restaurants are the bellwether of urban revitalization, attracting people to neighborhoods they might not otherwise bother to check out. Two Silver Spring restaurants in particular stand out for their great design, sense of fun, and commitment to the neighborhood.

Jackie's

8081 Georgia Avenue, Silver Spring

"I told the architects to think Twiggy, not Sid Vicious," said co-owner Jackie Greenbaum, explaining the design sensibility she brought to her restaurant in this former garage. "I'm a punk rocker girl and this is the cool pad I never had. I wanted something that was swinging 60's London—a bit girlie and froufrou with an updated industrial edge." With such design objectives, who can be surprised by the result: bubble gum pink banquettes, shag throw pillows, concrete floors, and the original roll-up garage door.

Greenbaum maintained an office above the garage, and when the place went out of business, she snapped up the building. "I knew I could make it a stylish place," said



Bright colors and bold graphics announce Red Dog as Silver Spring's new neighborhood hangout.

the first-time restaurant owner, and she set out to find an architect who shared her vision. When she visited Mie N Yu Restaurant in Georgetown, she “knew right away that even I couldn’t shock the architect who had that much humor.”

The unshockable architect in question, **Peter Hapstak III, AIA**, and his firm, **CORE architecture + design**, strive to reflect what is unique about each individual client. “Jackie is larger than life,” noted Hapstak. “She needed something theatrical and a little wild.” The architect worked with the owner from concept to details, designing lighting fixtures, custom steel booths, and a display kitchen. The bar features an illuminated poured-resin bar top and mobiles in psychedelic colors. “The architects kept the vision and coherence throughout the project and balanced polished sophistication with the industrial edge I wanted,” said Greenbaum. “They called it my ‘girlie garage.’”

“This was a really complicated job, so not only is it amazing we’re still talking with the design team, but I wouldn’t consider using anyone else.” Greenbaum is already eyeing additional space in her building for a new bar/lounge in which she said CORE would play a key role.

Red Dog Café

8301-A Grubb Road, Silver Spring

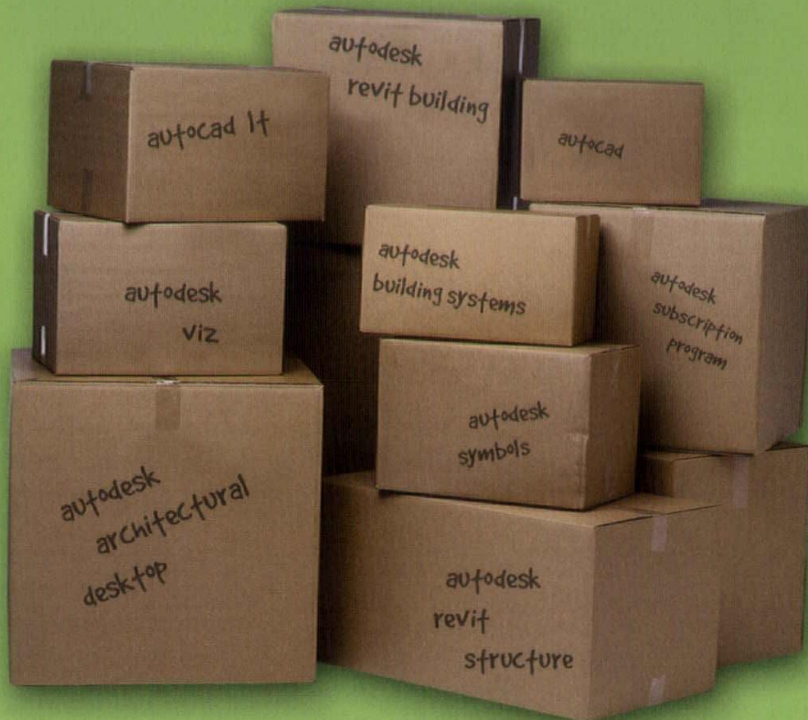
In a Silver Spring commercial strip not far from Jackie’s garage is another new neighborhood hangout. The Red Dog Café announces itself in bold graphics just inside the front door and above the open kitchen: **FOOD FUN JAVA JUICE**. This 52-seat bistro measures a mere twenty feet wide, seventeen feet high, and one hundred feet long. A

huge garage door swings up allowing patrons to spill out to sidewalk tables. Bright colors that take their cue from the juice bar offerings, a changing display of work by local artists, and an open kitchen with a stone pizza oven make for a friendly, relaxed, drop-by spot.

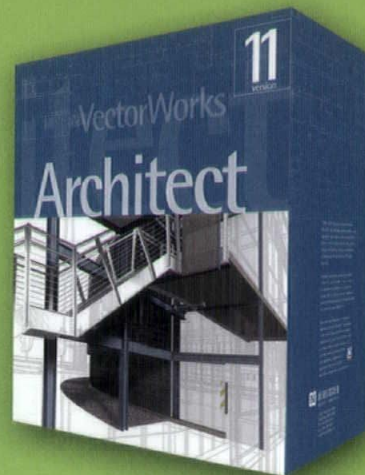
“We wanted something light, playful, and colorful,” said architect **Brian Thornton, AIA**, principal of **Brian G. Thornton Designs**. “We exploited the high ceiling and left it open to add volume to the bowling-alley space. We also paid a lot of attention to the finishes in the open kitchen—we didn’t want it to feel like peering into a boiler room.” Chef Janis McLean worked with Thornton on back-of-the-house equipment installations. “I learned more about plumbing than I ever thought possible,” she said. Having previously worked in an upscale Washington restaurant where the kitchen was in the basement, she loves working in the open kitchen. “Here the cooks can feed off the happy buzz in the dining room,” she said. Thornton calls the open kitchen “Janis’s stage.”

Owner John Emanuelson, a Silver Spring native, had long-frequented the nearby gym, bike shop, and dog park, a locale that played a pivotal role in the new business: it’s where he first met McLean. It only seemed natural to name the restaurant for his three-year-old golden retriever, Madison. “It all just somehow came together,” said Emanuelson. “I knew Silver Spring was definitely changing a lot and I thought it needed a casual neighborhood place with some outdoor seating.” In addition to attracting lunch and dinner crowds, the café serves as the neighborhood coffee and juice bar and does a lively morning business. 🐕

Some choices are
just **smarter** than others.



{ **smart** }



{ **even smarter** }

VectorWORKS
CAD for the **smart**-sized firm

Sometimes less is more. VectorWorks ARCHITECT gives you all the tools and technology you need—in one smart application for a fraction of the cost.

VectorWorks ARCHITECT is easier to learn and use than most other CAD programs, so you'll reduce design time and gain productivity almost immediately. A unique hybrid 2D drafting/3D modeling design environment automatically creates 3D models from your 2D plans. Sophisticated database and spreadsheet capabilities and automatic framing make it

easier to track costs and materials. And, built-in presentation capabilities make it easy to sell the job in a pinch.

Wait, there's more. Technical support is free. And upgrades are painless. Did we mention you get a 90-day money-back guarantee? Best of all, at \$1,295.00, VectorWorks ARCHITECT won't blow your budget—unlike other costly CAD programs.

Start working smarter today. Call 1-877-202-4059 or visit www.vectorworks.net/DC today.



KUBE Architecture

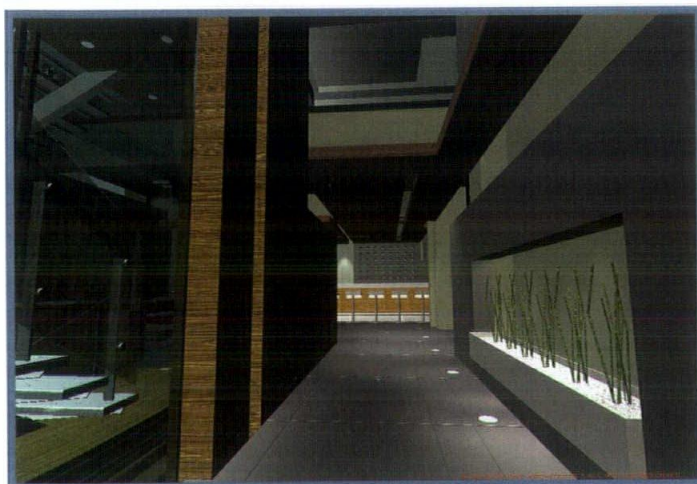
Perforated metal panels define Vegetate's cool aesthetic while providing acoustic diffusion.

A new restaurant opens in the city nearly every day, or so it seems. With the relentless pace of new offerings, no survey of new restaurant architecture would be complete without a glimpse of things to come. Do you often feel you're the last to know when a great new place opens up? We can help improve your reputation for being cool, hip, or bad, whatever your age. Here's a short list of new venues that AIA/DC architects are cooking up just for you. Keep a sharp eye out for opening day, and be the first in your social circle or neighborhood to sample both the architecture and the food!

Architecture Ahead:

Tantalizing Temptations to Whet Your Appetite

by Denise Liebowitz



DiVision One Architects

Lima's cool sophistication is designed to appeal to the K Street crowd.

Vegetate

1414 9th Street, NW

"This is the first restaurant for both us and the client," said **Janet Bloomberg, AIA**, principal of **KUBE Architecture**, an up-and-coming Washington firm. Although the budget was tight and the space constraining, both architect and client wanted the same "clean, hip, industrial look." An existing row house near the new Washington Convention Center is being transformed into a vegetarian restaurant and lounge. The owners, Jennifer Redd, a literary agent, and her husband, Dominic, a DJ with a strong local following, have planned a dining room and kitchen on the first floor, and a bar and lounge on the second, with lots of spinning by Dominic and guest DJs. "Although this is our first time as owners," said Jennifer, "we both have worked in the business, and chef and bartender friends have helped us find our way."

Before KUBE was involved in the project, the building owner had roughed in the shell of a restaurant. "We have kind of retrofitted this design into the space the previous contractor established. It wasn't ideal, but everyone has been flexible and we've all worked well together," said Bloomberg. A defining element of the interior are the perforated metal panels running from the first to second floor, serving as the back of the banquettes, the back wall of the bar, and folding over to become the second-floor ceiling. This bold but low-cost installation establishes the industrial sensibility and conveniently serves as an acoustical diffuser to control sound in the small space. To stay within budget, finishes are simple and off-the-shelf. "The space does have an industrial edge, but it's also warm with lots of wood," said Redd.



DiVision One Architects

A transparent staircase will be the focal point of Lima's entrance.

Through her volunteer work for a local food bank, Redd had become involved with the Washington Architectural Foundation's Canstruction® project, and knew the value an architect could bring to the restaurant design. The Redds reviewed the work of numerous local architects through the AIA/DC Web site and invited several to visit their project site. "It was Janet who immediately saw its potential and was so enthusiastic. She has been extraordinarily creative working with a small budget." The 45-seat restaurant is due to open later this summer; it may already be open as you read this!

Lima

1401 K Street, NW

Since 1994, **DiVision One Architects** have been putting their purist contemporary signature on some of the most stylish restaurant interiors in the Washington area. Mondo Sushi in Pentagon Row, Asian Bistro in Tysons Corner, Charlie Chang's in Centerville, and Tuscana West in Washington all exhibit the firm's sure touch of sleek lines and dramatic volumes.

Lima, their work-in-progress to be located in the same building as DC Coast, is elegant, sophisticated, and "designed to appeal to the established K Street crowd," said DiVision One principal **Ali Honarkar**. The restaurant will be on three levels: a lounge on the lower level, an upscale bar on the ground level, and a dining room on the upper level. The design boldly embraces what might have otherwise been an awkward configuration of multiple floors. A bold, transparent staircase is the focal point of the entrance and offers a powerful "linear welcome."

"It used to be that a restaurant rode on the name of its chef, but today the space has become at least as important," said Honarkar. To help give Lima the necessary "wow" quotient, Honarkar and his colleagues worked with Paul Miller, an artist and graphics designer, on the aesthetic aspects of the project—artworks, wall surfaces, finishes, etc. "It was a real collaboration with architects and artist working off one another's inspiration," said Honarkar. "This is the first time we've worked with a consulting artist in quite this way."

"We started out doing restaurant design as a way to get in front of the public. The restaurant customers liked what they saw and came to us for their office and residential work," reports Honarkar. "Restaurant work is very challenging—in some ways more challenging than residential. In designing a home you know who your client is—the homeowner. In restaurant design it's more complicated; you have the restaurant owner, but also the restaurant customers and you don't know them at all." Based on the firm's past restaurant work, patrons can expect to feel like old friends when Lima opens in the fall.



Acadiana's palette of interior finishes recalls the aged patina of New Orleans while the restaurant's logo evokes its bayou origins.

Acadiana

901 New York Avenue, NW

The Cajun flavors of the Louisiana bayou are about to burst on the city's thriving Penn Quarter neighborhood. Acadiana, the work of noted local restaurant designer and AIA/DC Professional Affiliate **Walter Gagliano**, **ASID**, is owned by the same people who own DC Coast, TenPenh, and Ceiba—all of which happen to be the work of Gagliano, principal of **G & G Arte, Inc.** Clearly, the designer is among friends and loyal clients. "My background is residential design and I have far more experience working with individual restaurant entrepreneurs rather than the big chains," he said. "I have spent twenty years juggling husbands and wives through their home design projects, so I am especially comfortable when it comes to dealing with several restaurant partners."

Gagliano prefers a light touch in restaurant design. "I tend to go for the warm and welcoming feeling rather than the dazzling," said Gagliano. "Restaurants are theatrical—they should evoke feeling and make people look good." He seeks to establish a comfortable, residential ambiance with a light touch that alludes to the cuisine. The Acadiana design team includes the architecture firm **IA Interior Architects** and kitchen planners **JRS Associates**, with whom Gagliano has collaborated frequently in the past.

Acadiana will evoke the Gulf Coast in various ways. Large-scale murals of *pirjos*—the distinctive bayou fishing boat—will set the mood. On the ceiling, white lycra stretched on aluminum frames embellished with a variety of crystal lights and chandeliers will shimmer softly. Shimmering colors—misty silvers, coppery taupes and metallic greys—play a large part in Gagliano's vision. "To me, New Orleans has a certain aged patina feel about it. I found some beautiful Austrian fabric shimmering like antique cut velvet; it looked like it had been pulled from an old trunk." The fabric inspired the color palette for the new restaurant and will be a key element of the design. Acadiana will *laissez les bon temps rouler* beginning in September.

Our 3rd Annual House Tour:


Modern Architecture and the Loft Dwelling

by Mary Fitch

Residential architecture is by its very nature private. Unlike other types of buildings that architecture lovers can enter to study or simply enjoy, the overwhelming majority of architecturally significant private homes, once occupied, disappear forever from public view, with the exception of those few icons of architecture that emerge many years later as public museums. For each of the past two years, the Washington

Architectural Foundation has opened the doors to a singular, never-before-seen private residence in DC. The annual House Tour has featured the only home in Washington designed by the great 20th century modernist **I. M. Pei, FAIA**, and a stunningly modern renovation of an Adams Morgan townhouse by DC turn-of-the-21st century modernist **Robert M. Gurney, FAIA**. This year, with the design and construction boom

of loft apartments showing no signs of abating, we continue the tradition by opening the doors to some of Washington's newest and most distinctive loft apartments—and you won't have to prequalify for a mortgage to see them. Three apartments along the 1400 block of Church Street will be available for you to visit on September 10, 2005 from 2- 5 p.m.



Rainbow Lofts include this beautiful 1,250 s.f. home with a 360 s.f. deck.



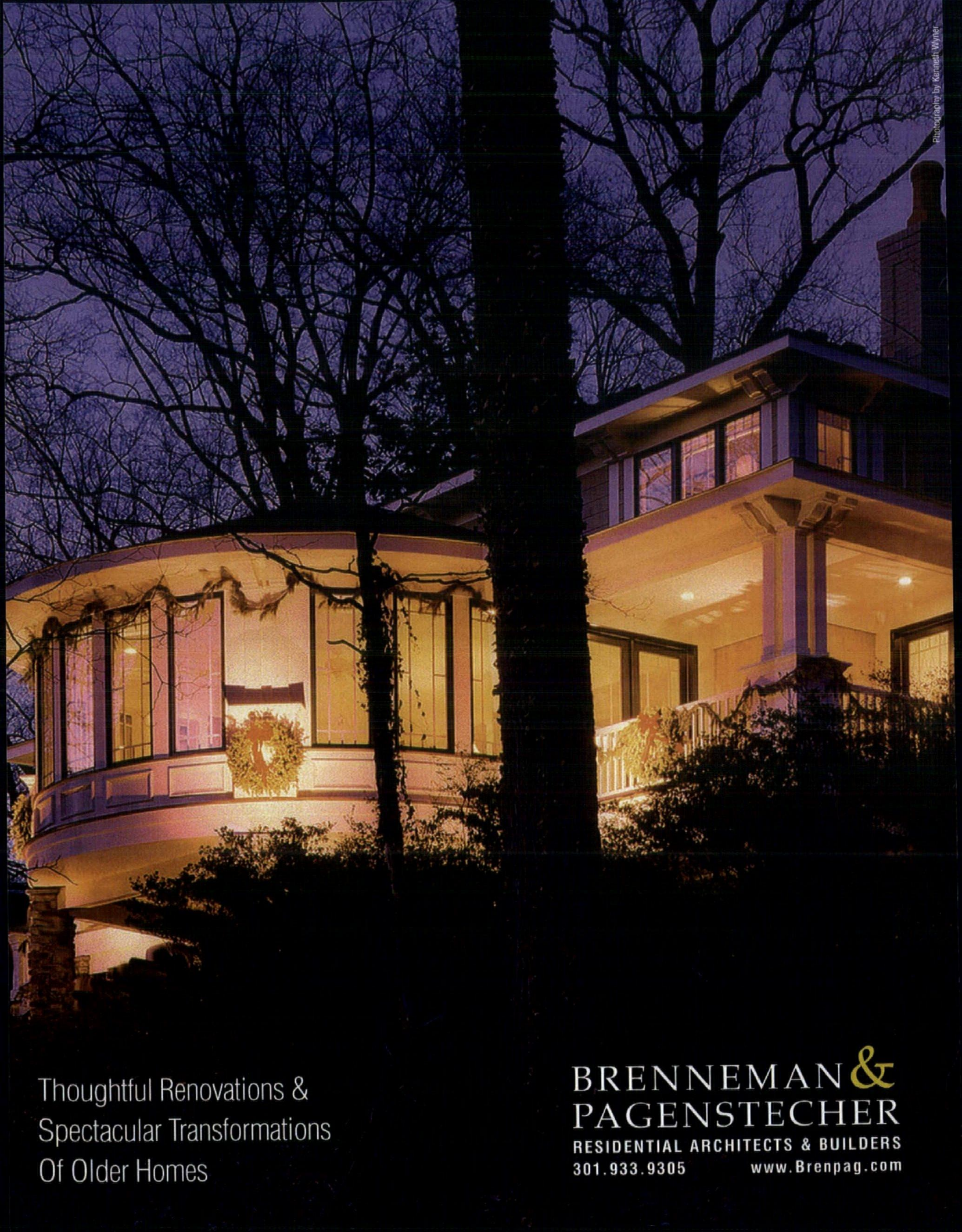
The Rainbow Lofts, located at 1449 Church Street, began life as an auto body shop in 1929. In 2004, the building was carefully restored, right down to the circa 1950 plastic-lettered signage. An addition increased the space available on each floor and an extra story was added. The new elements are clad in white aluminum to contrast with the historic structure. Fourth floor residents **Stephen Dickens, AIA** (who designed the building when he worked for **Eric Colbert & Associates**, and now works for the building's developer, Walnut Street Development) and **Martin Moeller, Assoc. AIA**, Senior Vice President of the National Building Museum, will show their 1,250 square-foot home with its impressive 360 square-foot deck. A studio apartment that features original finishes from the Rainbow Garage is also part of the tour.

The tour continues across Church Street at **The Metro**, a loft condominium building designed by **SK&I Architectural Design Group** and developed and built by **PN Hoffman**. The sixth-floor penthouse apartment is owned by **Rolando Rivas-Camp, FAIA**, and **John James**, a partner in **Federal City Catering**. This 1,500 square-foot apartment has floor to ceiling glass on three sides. Rivas-Camp has put his own special touches on the apartment, demonstrating that meticulous attention to detail and homeowner involvement right from the beginning can result in a unique custom home within the frame of a loft building. Careful readers of **ARCHITECTUREDC** might recognize pieces from his extensive art collection, as his previous residence at Bishop's Gate was featured in the Fall 2004 issue of this magazine.

Restored elements of the original garage are integrated into this Rainbow Loft studio apartment.

Register Early for Our 3rd Annual House Tour

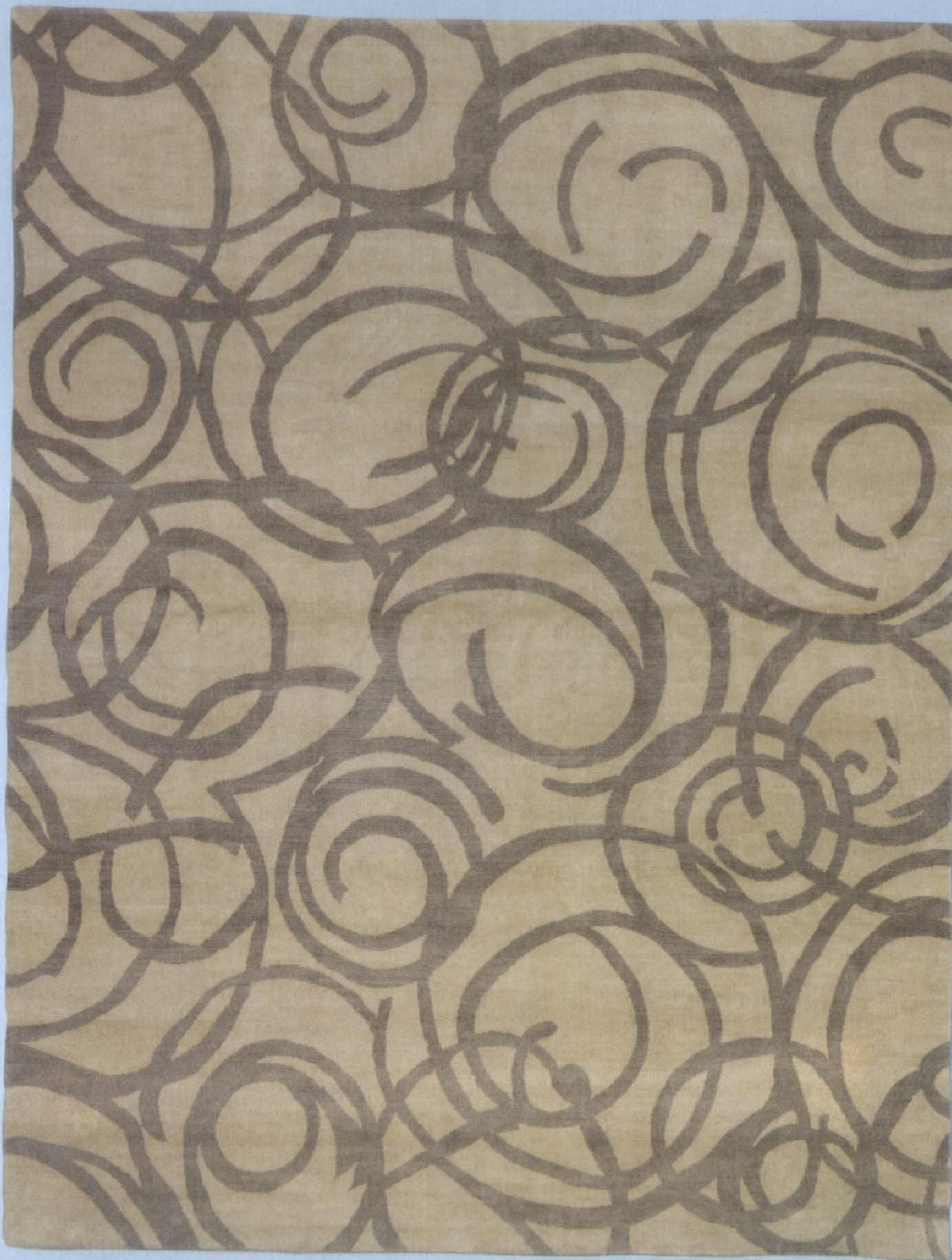
The 3rd Annual House Tour: **Modern Architecture and the Loft Dwelling**, will take place on **Saturday September 10**. Tours begin every half hour from 2–5 p.m. Tickets are \$30 and benefit the Washington Architectural Foundation. Space is limited. Advance, prepaid, online registration is required by **September 8**. Please register on the Events page of www.aiadc.com.



Photography by Kenneth Wyner

Thoughtful Renovations &
Spectacular Transformations
Of Older Homes

**BRENNEMAN &
PAGENSTECHER**
RESIDENTIAL ARCHITECTS & BUILDERS
301.933.9305 www.Brenpag.com



Snippings, Shown in Buff. Available in 4 x 6, 6 x 9, 8 x 10, 9 x 12, 10 x 14 and runners. Custom sizes up to 20 x 30.



ODEGARD
CARPETS • COLLECTION • ENVIRONMENTS

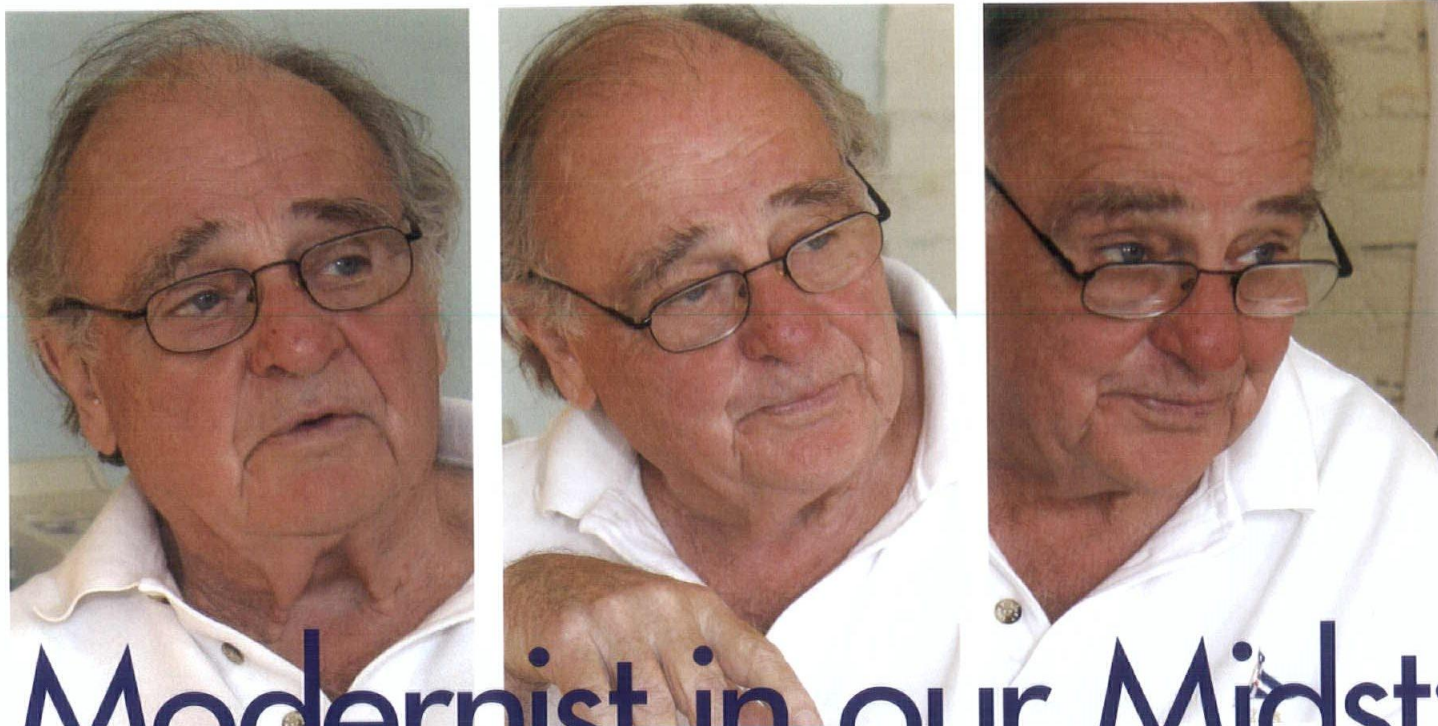
NEW YORK CHICAGO DALLAS LONDON MIAMI MINNEAPOLIS PHILADELPHIA SAN FRANCISCO WASHINGTON DC
1 800 670 8836 www.odegardinc.com

IN WASHINGTON, 300 D STREET SW, SPACE 519, TEL 202 484 5888



Rugmark® Your Best Assurance That This Rug is Child Labor Free

©2005 Odegard, Inc. The design in this advertisement is copyrighted by Odegard, Inc. and protected by the copyright laws of the United States and by international copyright conventions. Member, Foundation for Design Integrity



Modernist in our Midst:

A Day with Frank Schlesinger, FAIA

by Michael Tardif

If the hallmarks of youth are an edgy sense of humor and a steady focus on the future, then **Frank Schlesinger, FAIA**, is a young man. On a day in early June whose ostensible purpose is to document “a day in the life of an architect,” Schlesinger, with a lifetime of work to his credit, is visibly preoccupied with the future—the next big project—which he sees as an exciting opportunity to extend the raw, modern aesthetic of the loft apartment to a large-scale suburban housing project. And if it comes about—“if” being a key word—it could conceivably become a breakout project that sets the notoriously conservative suburban housing market on its head.

He’s also thinking ahead to the future of his firm. His daughter, Christy, has followed her father into the profession and will lead the firm one day, and Frank sees the project as an opportunity to pass the baton. In a profession in which women remain a small minority, Frank is mindful of the significance of conveying his legacy to a daughter and not a son, and pursues ambitious new projects as though he were just getting started himself.

When the angle for this story was first proposed to him, Frank suggested the day on which the Washingtonian Residential Design Awards would be presented that evening. “That way, we can be certain that something will be happening.” A telling point, after all, because on a typical day in a typical architect’s office, nothing much happens. A day in the life of an architect is a day in the life of the mind. The really exciting stuff is going on in the heads of the people who work there, who are quite literally conjuring up worlds that do not exist. The result of all this creative energy is realized much later and elsewhere, on the construction sites where ideas become reality. But if the pace of action seems rather slow, what any

visitor to an architect’s office immediately notices is the detritus of all that creative energy: the piles of drawings, the models and fragments of models, and the photographs that accumulate as each new project is designed, developed, and recorded for posterity (or for marketing purposes). When you walk in, you just want to be a part of it, even if you can’t draw a straight line to save your life. The only time architects clean up is when a big client is expected or a reception is planned. It is nearly always a mistake. The creative mess is what distinguishes architects from lawyers or accountants.

This day-long visit is something of an irritation to its subject. Frank is a friendly, sociable guy, but visibly uncomfortable being the focus of attention, with a photographer constantly buzzing about and a writer asking naïve and nosy questions. Details of the exciting new project are revealed bit by bit, nearly always followed (and never preceded) by “that’s off the record,” leaving a hapless scribe with terrific notes that will never see print. A mild protest is greeted with a barely perceptible smile and a twinkle in the eye, revealing the true rules of engagement: Frank will overcome his discomfort by taking a certain delight in tormenting his tormentor. This glimpse into his mischievous character breaks the ice, but follow-up questions get the writer no closer to the juicy story.

But the story behind the story reveals something of the nature of architecture practice. Though architecture is a public art, the relationship between an architect and client is a relationship of confidence and trust. An architect has a responsibility to protect a client’s interests, and at critical points in a project, privacy is one of those interests. At no time is the concern for privacy greater than in the very early stages of a project, when important information may

need to be gathered to address regulatory and community concerns. The success of a project can depend entirely on how well the design team researches and addresses these issues, whether the project is a small residential addition or a major commercial development. And in the proposal stage, one can never be sure of getting the job. Negotiations can be delicate, and too much information revealed too soon can torpedo a project.

Frank's career, like most, has been a combination of deliberate planning, happenstance, and serendipity. He did not know he would be an architect from the age of five, as many architects do. His childhood love was airplanes. He joined the Navy in World War II as an aviation cadet, but ended his military career as a seaman second class. Before the war, he had been admitted to Rensselaer Polytechnic Institute, and planned to study aeronautical engineering. His experience in the Navy got him to thinking about architecture. After the war, he decided to go to Middlebury College, where an art history professor, an architect who had become a painter and watercolorist, inspired him to pursue architecture further. He eventually earned his B.S. in architecture from Illinois Institute of Technology, where a professor of landscape architecture, Hideo Sasaki, encouraged him to follow Sasaki to the Harvard Graduate School of Design. There, he studied under the great post-war modernists, and later worked for one of his professors, the Bauhaus modernist Marcel Breuer. In the early part of his career he taught architecture at the University of Pennsylvania during the years of the great Louis Kahn, a faculty colleague who greatly influenced his fellow teachers as well as his students. Frank absorbed the principles of modern architecture at every step, and bearing the hallmark of youth that he exhibits to this day, never looked back.

Unlike other architects of his time whose career followed a similar path, Frank's passion for modern architecture never became a dogma. As Thomas Schumacher writes in the introduction to his recently published monograph, *The Architecture of Frank Schlesinger*, "... influences do not by themselves account for results. He uses brick and wood, but not quite like Kahn. His buildings display the clarity of plan organization, simplicity of volume, and a sensitivity to site that his precedents evince, but are in a style unlike any of them." On this point, Frank is expansive. "I never start a project with an intellectual theorem that I have to illustrate. I have to work

into a project from a specific site and a specific program, and not from a polemic. Hopefully, [the expression] doesn't become dated."

One thing that is striking about Frank's work and office is the contrast in size: he has completed some very large and complex projects, but almost always with a very small staff, currently fewer than five. Asked how he has managed to pull this off for so long, he chuckles. "The 200-person firms that get [most of] the big projects, they don't have 200 people working on those projects—they have three." He often tells prospective clients, "I know you're being told by these other firms that you've going to get the 'first team' on your project. In my office, there is no second team." Staying small in order to stay close to the work has been a deliberate choice, but one with a price. "It's very hard," said Frank. "I do it by only doing one or two projects at a time. But that makes it hard to have a steady flow of work."

The "Washington period" of Frank's career began in 1971, when he was lured to the faculty of the School of Architecture at the University of Maryland, a tenure that would last 30 years. His DC work is bracketed by 1301 Pennsylvania Avenue, an office building completed in 1979, and 3303 Water Street in Georgetown, a condominium building completed in 2004 with design architect and architect-of-record Handel Architects, LLP. Both are unabashedly modern, yet each responds to its specific context. 3303 Water Street is so successful in adhering to the industrial aesthetic of the Georgetown waterfront that many a casual observer has mistakenly assumed that this canal-side building is an outstanding rehabilitation of an abandoned factory building. It succeeds in being gritty and humane all at once. And 1301 Pennsylvania Avenue, far from looking dated, seems as fresh today as it did 30 years ago, particularly in comparison to some downtown buildings constructed long after. As Draga Schlesinger, Frank's wife and business partner notes, "You have to admit that the work has held up remarkably well." Indeed, it has.

The Architecture of Frank Schlesinger is published by Grayson Publishing, LLC, 1250 28th Street, NW, Washington, DC 20007 and is available in local bookstores.



David Hamilton

From left to right, Lynn Stokes, Frank Schlesinger, FAIA, and Jeremy Little review drawings of a current project



David Hamilton

Frank shares a great story about the back cover image of his book – off the record.

A Capitol Experience:

The New Capitol Visitor Center Takes Shape

By L. Catherine Hader

David Walker



Skylights provide natural light from the glass roof.

In a city of monumental architecture, Washington's most ambitious new landmark, when completed, will have a very low profile, barely visible at street level. Yet the new Capitol Visitor Center is one of the most high-profile public projects in the country, commanding the close attention of all 535 members of the House and Senate. Next to the U.S. Capitol itself, which achieved its present form over an extended period of time, it is arguably the most complex project ever completed under the direction of the Architect of the Capitol. And one year from now, it will become one of DC's most popular destinations, when three million visitors per year begin passing through its doors.

The timing of this project might suggest that it was hurriedly conceived in response to the 1995 bombing of the Murrah Federal Building in Oklahoma City or the

terrorist attacks of September 11, 2001. In fact, planning began in the mid-1970s, when the Architect of the Capitol issued a report entitled, *Toward a Master Plan for the United States Capitol*. Though at the time visitors numbered only one million annually, the Architect of the Capitol recognized the need to improve the way visitors are welcomed to the seat of our representative democracy.

The Capitol Visitor Center remained nothing more than an idea until the early 1990s, when Congress funded conceptual planning and design. The Architect of the Capitol inaugurated a collaborative relationship with **RTKL Associates, Inc.** to examine issues such as security, visitor education, visitor comfort, and functional improvements that culminated in a 1995 report, after which the project entered a second dormant stage.

A view of the Capitol dome is maintained as visitors arrive at the entrance.

David Walker

In 1998, the fatal shooting of two Capitol police officers revived concern for the existing inadequate visitor facilities, and momentum grew. A year later, an updated plan was presented to the Capitol Preservation Commission, the Congressional leaders with oversight responsibility for the Capitol and its grounds. Preconstruction activities finally began in the fall of 2001. Though the security design for the project was already advanced for its time, it was further strengthened as a result of September 11. Congress allocated additional funds for the security enhancements, and construction finally got underway.

At roughly three quarters the size of the Capitol building itself, the Visitor Center presented a formidable design challenge. How could such a large facility be placed within reasonable proximity to the Capitol, and yet not mar the magnificent architectural composition and its grounds? An underground facility seemed the only practical solution, but that generated still more design challenges: How will the addition relate to the Capitol building? How will visitors be welcomed? How can an underground building inspire visitors and promote understanding?



Views of the Capitol dome from the entrance of the Visitor Center.



Architect of the Capitol

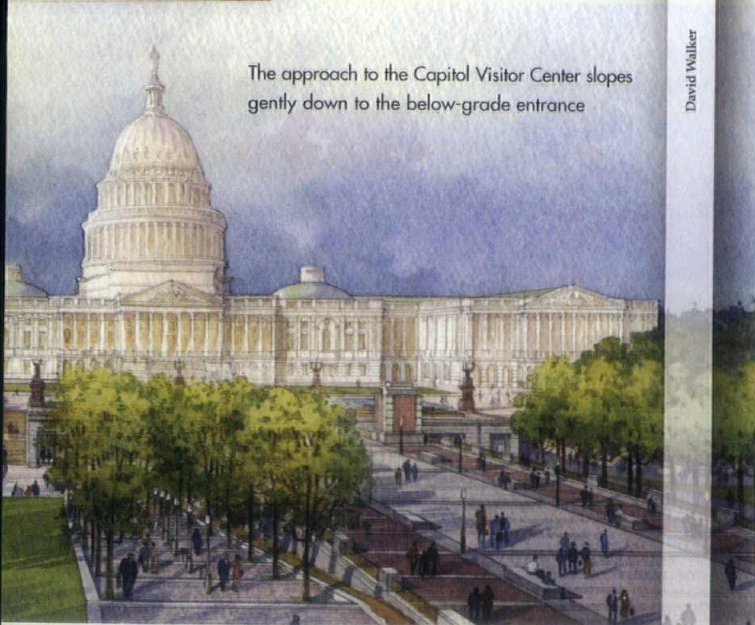
A recent aerial photo shows the finished plaza taking shape.

The approach to the Capitol Visitor Center slopes gently down to the below-grade entrance

David Walker

The Architect of the Capitol and the architects of RTKL pondered these questions. According to **D. Rodman Henderer, AIA**, of RTKL's Washington office, they were determined that visitors would have an "uplifting experience, a prelude to the Capitol itself." Currently, Capitol visitors have an ignominious experience, forming a queue outdoors in all kinds of weather to obtain timed-entry passes, and then queueing up again for later entry to the Capitol. Visitors who arrive too late in the day—typically, mid-morning—are turned away.

When the new Visitor Center opens, all visitors will be welcomed indoors, move through a screening area, obtain passes, and then gather in the Great Hall. Two large skylights will afford views of the Capitol dome and flood the hall with natural light. While current visitors are corralled in an area with no amenities, the new Visitor Center will offer a 600-seat dining facility, multiple gift shops, and ample restrooms (26, to be exact, including 10 family style). The entire facility will be fully accessible, with two 25-person elevators to



improve accessibility and augment the existing vertical transportation in the Capitol, long a circulation bottleneck.

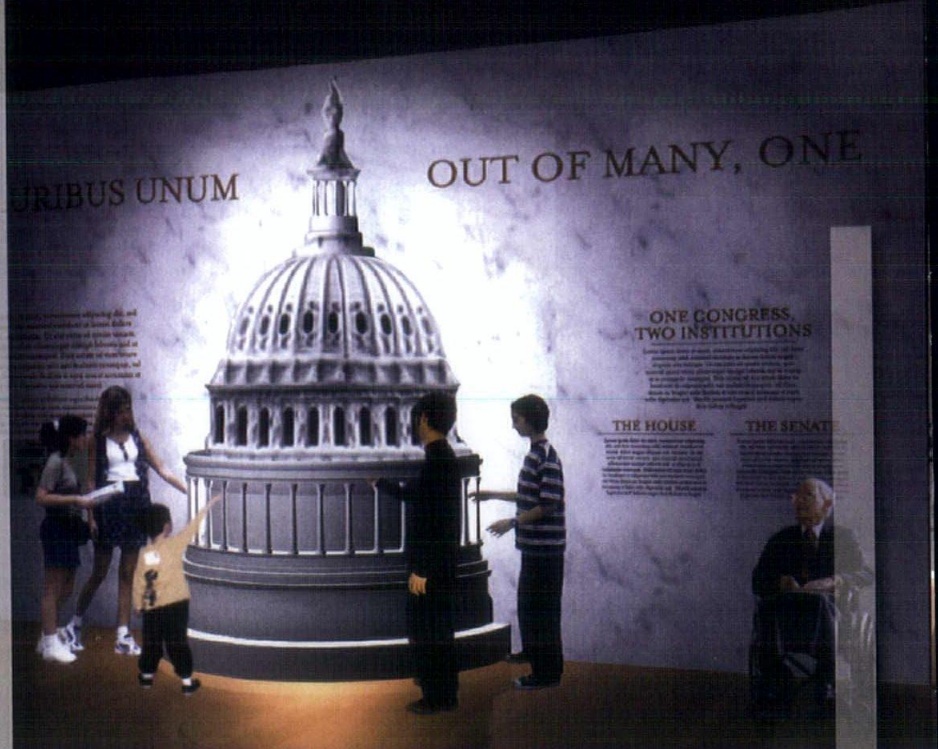
Two orientation theaters flanking the Great Hall will show an introductory film. Beyond the Great Hall, an Exhibition Gallery will display historic documents and artifacts, including a touchable model of the Capitol dome. In the pre-tour gathering area, four smaller skylights will bring daylight deep into the space and again help orient visitors by providing views of the Capitol dome.

The history of the Capitol building loomed large in the minds of the architects throughout the design process. Henderer noted that "each of the phases of the Capitol reflects the time in which it was designed and constructed," from its beginning in 1793 to the most recent addition, completed in 1962. The Capitol Visitor Center continues the tradition of harmonious adaptation. The materials and their arrangement are similar to those in the Capitol, but "simpler," in Henderer's words. In the Capitol Rotunda, sandstone blocks vary widely in color and are set flush against one another. In the Visitor Center, they are of uniform hue, but assembled with a visible mortar joint for a modern look. Columns in the Capitol, in the Crypt in particular, are round and elaborately detailed, while in the Visitor Center they are square in shape and simply detailed.

With rapid changes in technology over the duration of the project, building systems are newer still than originally conceived. While copper wiring was state of the art during the early design stages, it was replaced in later stages with modern fiber and wireless communications and networking technology, to support the handheld and smart phone devices now ubiquitous on Capitol Hill. This is particularly important, as the project also includes two sizeable areas designed for House and Senate use, and whose occupants will require constant and instant communication.

The historic East Capitol Grounds, designed by Frederick Law Olmsted in the late 1800s, form the "roof" of the new three-story Capitol Visitor Center. Despite its massive size, the Visitor Center has been skillfully designed to fit within its limited site while remaining faithful to Olmsted's original plan, showcasing the Capitol as he had intended.

Throughout the project, collaboration was a major contributor to the design. **Tim Hutcheson, AIA**, of RTKL noted that "with [the Architect of the Capitol] as clients, there was a common language among the designers" to facilitate communication and sharing of ideas. The design process also included two peer reviews by a group of the nation's most accomplished architects: **Edward Larrabee Barnes, FAIA**, **David Childs, FAIA**, and **Harry Cobb, FAIA**. **Robert Peck**, then Commissioner of the Public Buildings Service of



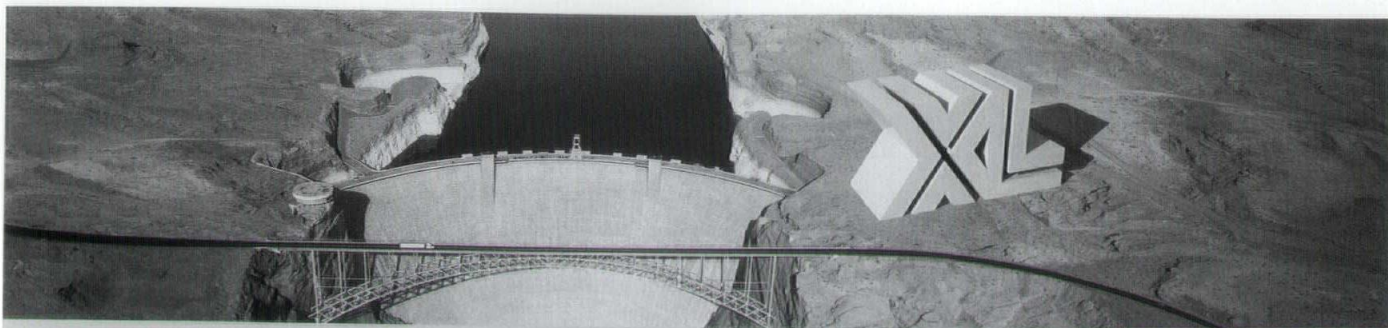
the General Services Administration, also participated. "They were fundamental in giving great feedback and assuring the team the design was moving in the right direction," said Henderer, who also cited the substantial contributions of landscape architect and urban designer **Alan Ward, ASLA**, of **Sasaki Associates**. Ward was instrumental in working within the framework of the historic Olmsted landscape and creating an appropriate sense of arrival for the building's entrance.

With the Capitol Visitor Center now entering its final year of construction, the noble intentions that guided the design for this great public space are finally taking physical form. For the first time in many years, the U.S. Capitol will welcome its visitors with dignity and grace. 🏛️

On Tuesday, September 13, as part of Architecture Week, representatives of the Architect of the Capitol and RTKL Associates, Inc. will conduct construction tours of the U.S. Capitol Visitor Center at 2:30, 3:30, and 4:30p.m. Registration is free, but advance registration is required. See the Architecture Week schedule of events on page 40 for complete details and registration information.

Top: The Exhibition Hall will include a scale model of the Capitol dome.

Above: Site plan of the new east plaza of the Capitol, showing the Visitor Center integrated into Olmsted's original design.



The strength and expertise to cover your professional liability risks.

INTRODUCING XL DESIGN PROFESSIONAL

XL and DPIC, recognized leaders in risk management solutions for the design industry, have combined their expertise to form XL Design Professional, dedicated exclusively to providing professional liability insurance, risk management products and services to the design and engineering industries.

The XL Design Professional program provides professional liability insurance solutions backed by the financial strength and stability of XL America insurance companies, rated:

A+ (Superior) by A.M. Best
AA- (Very Strong) by S&P
Aa3 (Excellent) by Moody's

For more information about our industry-leading resources: education, risk management, claims handling and dispute resolution services, go to www.xldp.com or contact your XL Design Professional specialist and independent agent:



CBIZ Insurance Services, Inc.

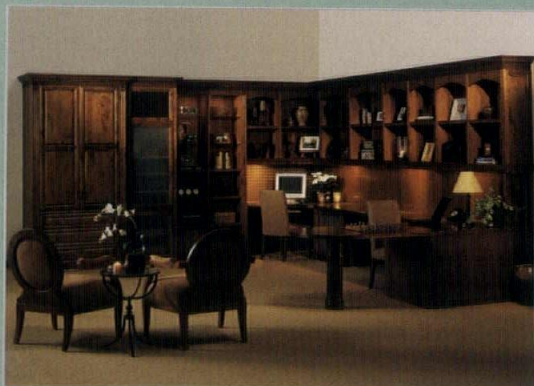
645 Baltimore Annapolis Blvd.
P.O. Box 959
Severna Park, MD 21146

Art Ebersberger: 410-975-3360
Debbie Capallo: 410-975-3384
Charlie Vonderheid: 410-975-3361
Toll Free: 888-553-8500
Fax: 410-647-6385

XL Design Professional is a division of XL Specialty Insurance Company. Coverages are underwritten by Greenwich Insurance Company, Indian Harbor Insurance Company and XL Specialty Insurance Company.

XL INSURANCE
FUNDAMENTAL STRENGTH - CAPITAL AND PEOPLE

© 2004 The Closet Factory. All rights reserved.

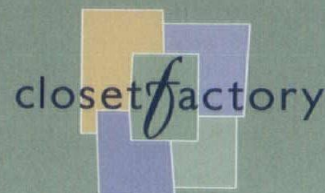


MASTERS OF ORGANIZATION

You'll never believe you had so much space just waiting to be used. Our expert designers can create a custom closet that is stylish, efficient and built around you or your client. They can also organize the rest of the house. You'll know exactly what you have, and exactly where it is. A better closet. A better home. Exactly what you and your client have been looking for.

FREE INSTALLATION

Call for a FREE
design consultation
301.893.1605
888.256.7587



L'Enfant Plaza:

Washington's Icon of Urban Renewal

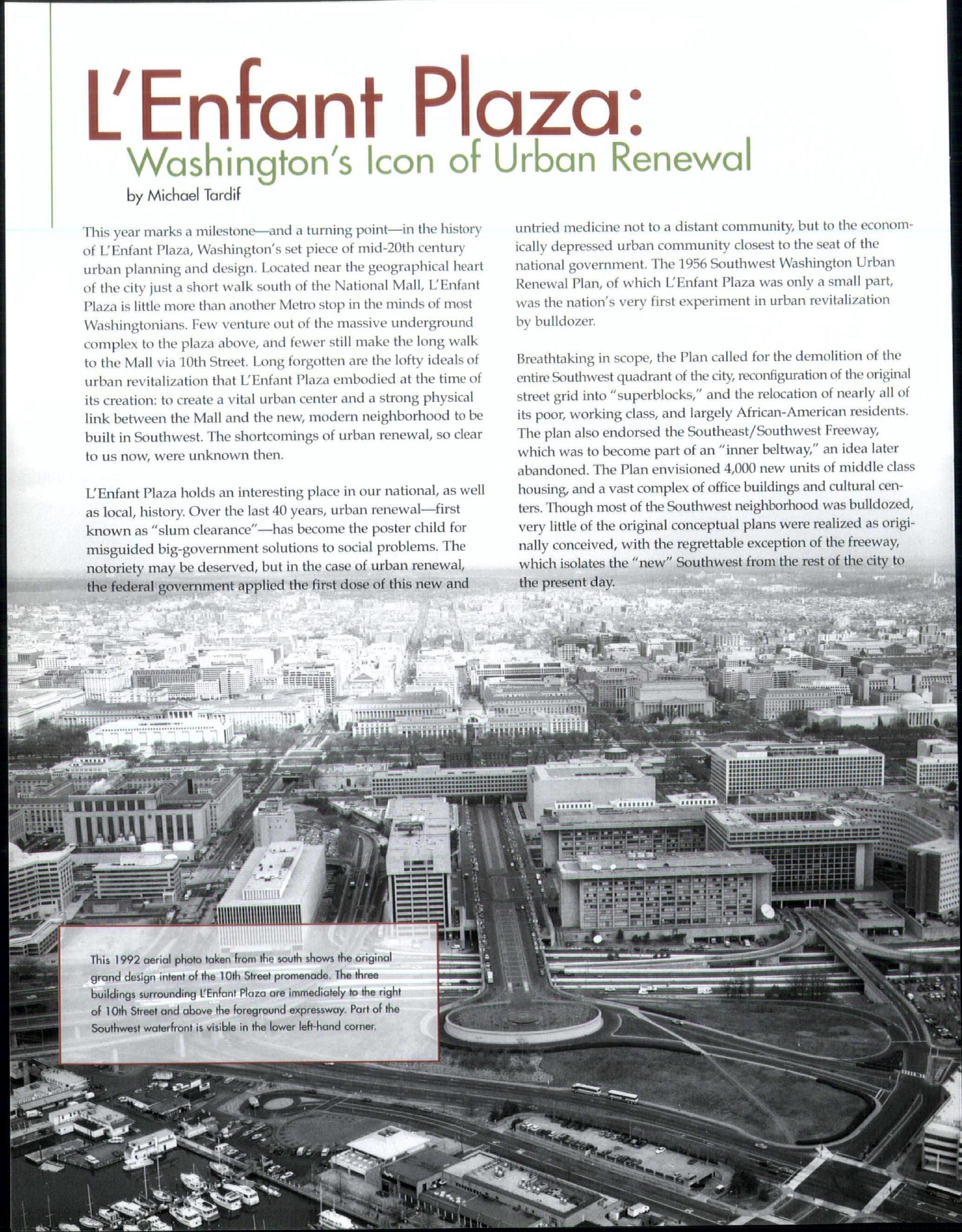
by Michael Tardif

This year marks a milestone—and a turning point—in the history of L'Enfant Plaza, Washington's set piece of mid-20th century urban planning and design. Located near the geographical heart of the city just a short walk south of the National Mall, L'Enfant Plaza is little more than another Metro stop in the minds of most Washingtonians. Few venture out of the massive underground complex to the plaza above, and fewer still make the long walk to the Mall via 10th Street. Long forgotten are the lofty ideals of urban revitalization that L'Enfant Plaza embodied at the time of its creation: to create a vital urban center and a strong physical link between the Mall and the new, modern neighborhood to be built in Southwest. The shortcomings of urban renewal, so clear to us now, were unknown then.

L'Enfant Plaza holds an interesting place in our national, as well as local, history. Over the last 40 years, urban renewal—first known as “slum clearance”—has become the poster child for misguided big-government solutions to social problems. The notoriety may be deserved, but in the case of urban renewal, the federal government applied the first dose of this new and

untried medicine not to a distant community, but to the economically depressed urban community closest to the seat of the national government. The 1956 Southwest Washington Urban Renewal Plan, of which L'Enfant Plaza was only a small part, was the nation's very first experiment in urban revitalization by bulldozer.

Breathtaking in scope, the Plan called for the demolition of the entire Southwest quadrant of the city, reconfiguration of the original street grid into “superblocks,” and the relocation of nearly all of its poor, working class, and largely African-American residents. The plan also endorsed the Southeast/Southwest Freeway, which was to become part of an “inner beltway,” an idea later abandoned. The Plan envisioned 4,000 new units of middle class housing, and a vast complex of office buildings and cultural centers. Though most of the Southwest neighborhood was bulldozed, very little of the original conceptual plans were realized as originally conceived, with the regrettable exception of the freeway, which isolates the “new” Southwest from the rest of the city to the present day.



This 1992 aerial photo taken from the south shows the original grand design intent of the 10th Street promenade. The three buildings surrounding L'Enfant Plaza are immediately to the right of 10th Street and above the foreground expressway. Part of the Southwest waterfront is visible in the lower left-hand corner.

L'Enfant Plaza was among the few of the commercial "superblocks" to be completed according to the original Plan. Given its arid, alienating environment, we can be thankful that the original vision for Southwest was never fully realized. Still, L'Enfant Plaza is of greater social and cultural value than simply a subject of derision and scorn. As a faithful and largely unaltered expression of mid-20th century urban planning, it is a valuable artifact of its time and an important object lesson for the future.

Construction began on the Plaza in 1965, with three major elements completed by 1968. A new, elevated 10th Street, SW was constructed from Independence Avenue to a new 10th Street Overlook, just short of and above the Southwest waterfront. The street passed over railroad tracks in the Maryland Avenue right-of-way and extended past the site of the Plaza and over the new highway now known as I-395, terminating in a small park that was intended to be the gateway to the new Southwest. Construction proceeded simultaneously on the Plaza itself, which is actually the roof of a massive three-story "below grade" structure containing a parking garage and a shopping arcade. The bulk of this structure is actually built on the ground and not beneath it, with the roof set flush with the new, elevated 10th Street, to create what would appear to be a public square like many others throughout the city. The buildings north and south of the Plaza also were built at the same time.

The remaining major components were completed over 15 years at roughly five-year intervals. The hotel/office building on the east side of the Plaza, which spans the depressed 9th Street access road to the expressway, and the office building on the west side of 10th Street, were completed in 1973. The Metrorail station for the Blue and Orange lines went into service in 1977, the Green and Yellow lines in 1983.

L'Enfant Plaza was the brainchild of the young and as yet untried modernist I.M. Pei, who had also prepared the 1956 Southwest Washington Urban Renewal Plan for William Zeckendorf, a New York developer who had grand designs for Southwest. At the time, Pei was the staff architect in Zeckendorf's real estate firm. In 1960 he left Zeckendorf's direct employ to start his own firm, taking his entire staff of 75 with him. The parting was amicable, and Pei continued to work for Zeckendorf in a conventional architect/client relationship. Pei's firm designed the Plaza itself and the north

and south office buildings in a joint venture that included local architect Vlastimil Koubek as architect-of-record. Koubek later designed the hotel/office building to the east and the office building to the west. Famed landscape architect Dan Kiley designed the 10th Street Overlook as a memorial park and fountain in honor of Benjamin Banneker, the self-educated African-American astronomer, mathematician, and surveyor who assisted Andrew Ellicott in establishing the survey boundaries of the new federal city. The park, fountain, and 10th Street Promenade fell into a state of neglect and disrepair almost from the time it was completed.

Despite its failure as urban design, L'Enfant Plaza is remarkable for having changed little since achieving its final form 22 years ago. The most significant alteration, a 26-foot pyramidal skylight that replaced a fountain on the plaza in 1999, is often mistakenly attributed to Pei due to its resemblance, in both form and placement, to Pei's iconic *Pyramide du Louvre* in Paris. But the L'Enfant Plaza pyramid was actually designed by others and installed more than 15 years after Pei's association with L'Enfant Plaza had ended. When you visit L'Enfant Plaza today, with the exception of the pyramid, what you see is the fulfillment of the original vision of its mid-20th century architects, planners, and designers.

All of that is about to change. The JBG Companies, current majority owners of L'Enfant Plaza, presented redevelopment plans to the Commission of Fine Arts, the Advisory Neighborhood Commission 6D (Southwest), and other government bodies earlier this year that rival the original construction of the Plaza in scale and scope. Two new buildings are proposed for the northeast and southeast corners of the property, to either side of the hotel, that would cover the remaining open portions of the depressed 9th Avenue roadway from D Street, SW, to the expressway. A third building is proposed for the Plaza itself. And the National Children's Museum, formerly the Capital Children's Museum, plans to re-open in L'Enfant Plaza in 2008. **Cesar Pelli and Associates** of New Haven, Connecticut are the master planners and design architects for the new buildings. **Hickok Warner Cole Architects** of Washington are the executive architects for the entire project and the design architects for the new National Children's Museum.

Design failures are as instructive—perhaps more so—than design successes. But preservation movements to preserve instructive failures are rare. Nor can it be said, should the latest proposals for L'Enfant Plaza succeed in making it a vital urban space, that the original L'Enfant Plaza will be missed. But if you want to see this icon of mid-20th century urban renewal before it changes forever, the time is now. 🏛️

On Sunday, September 11, as part of Architecture Week, AIA/DC will conduct a tour of L'Enfant Plaza. Take advantage of the opportunity to study this example of mid-20th century urban renewal before it changes. Registration is free, but advance registration is required. See the Architecture Week schedule of events on page 40 for complete details and registration information.



Conceptual design of proposed alterations to L'Enfant Plaza as presented to the Advisory Neighborhood Commission 6D. View angle is from the northwest. Note the two new buildings proposed for the northeast and southeast corners of the property, and a third building proposed for the plaza itself.

Jack Boucher/HABS-HAER

Dale MacVay/The Southwest



Photo-realistic, computer-generated images of proposed new buildings are rapidly becoming standard tools-of-the-trade for architects, but despite a growing fascination with visualization technology, the hand-drawn, watercolor image remains popular. **Rick Vitullo, AIA**, who is both an architect and an architectural illustrator, foresees no decline in the demand for his illustration services. His clients include real estate developers and other architects who love watercolor. For Rick, the continued popularity of his chosen medium has less to do with nostalgia than with the purpose the image is intended to serve. "People admire [computer-generated images], the way they admire a beautifully machined tool," said Rick. "But no one wants to live there, because there is no soul in it. People request watercolor because there's a human touch; you can see the brushstrokes, the human element."

That human touch is especially important in the early stages of a project, when most architectural illustrations—what architects call renderings—are produced. "Concept drawings are supposed to look conceptual; they should be a little fuzzy," according to Rick. "They are tools of design, tools of persuasion; rarely are they a finished product. With a concept drawing, the idea is not to fall in love with any one thing. You want the person looking at it to fall in love with the concept." The hyper-realism of computer-generated images can sometimes be a drawback. "Developers and architects want to convey an idea with a rendering, not the specific architecture," said Rick. "The architectural details are completely unimportant." The purpose of a rendering is to communicate an idea. A photo-realistic image might lead a client or a community group to focus on an inconsequential detail, and the opportunity to sell the overall design concept may be lost.

The Light Within the Shadows

Rick Vitullo, AIA, Reflects on the Human Touch of Watercolor

by Michael Tardif

The artist's rendering can also play an important but subtle role in the design process. A client might have nothing more than a vague idea of a proposed project, and while the rendering is intended to be conceptual, it has to be sufficiently detailed to be convincing. The illustrator often helps crystallize ideas before other members of the design team have even had time to consider them. As an illustrator who is also an architect, filling in the blanks of a client's vision comes very naturally to Rick. "I do this a lot; where the architect or developer uses me to design it. Nine times out of ten, my rendering is used as a design tool to help visualize the proposed project."



A meticulous line drawing serves as the foundation for a rendering of a proposed development in Red Hook, Brooklyn.

Rick has always straddled the two worlds of art and architecture. He studied architecture at Notre Dame, one of the few schools of architecture to offer an unabashedly classical architecture curriculum, with a strong emphasis on watercolor as a means of expression. His course of study included a year in Rome, where he studied under "three old beaux arts guys." Watercolor became a passion and an avocation that he continued to develop in the years following his studies, and that slowly evolved into a career of its own.

As an architecturally educated watercolor artist, Rick eventually discovered a gap in his education: he had never learned to mechanically construct perspectives. "A watercolor artist is working from reality. A perspectivist has to construct an accurately-scaled three-dimensional image of buildings that do not exist." For a long time, he simply faked it. "The big leap is that I use the same method for creating a watercolor rendering as I do for something that is already built, but I first have to visualize it in my mind, then draw it." The turning point came when an architect hired him to do a rendering of the interior of a wood-frame Gothic church. "I fudged the whole thing. It worked out fine until the architect asked me to change the viewpoint!"

Rick cites a rendering he did of the School of Professional Studies at Johns Hopkins University in Baltimore for **Ziger/Snead Architects** as a second ground-breaking image. "[Up to that point,] I had been doing only one or two perspectives per year. [When I found myself doing] one per month, I had to develop a system." Rick finally taught himself how to construct perspectives. Ziger/Snead had provided early architectural drawings of the building: plans, elevations, and a site plan. Rick took photographs of the site, then "eyeballed" the perspective from the photos. In five minutes he produced a conte crayon gesture drawing of the building, for which he later won an award from the American Society of Architectural Illustrators. Once his client had approved the gesture drawing, he created a finished line and watercolor rendering.



Rick first captured the spirit of the Johns Hopkins School of Professional Studies with this gesture drawing.



The finished watercolor rendering, based on the gesture drawing composition



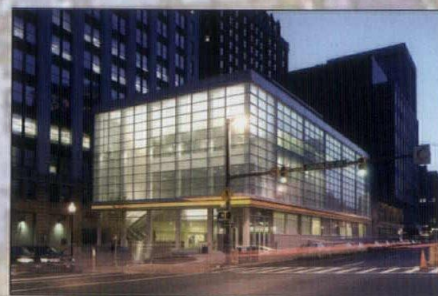
The finished watercolor image of Red Hook, showing the power of light as an artistic element.

An image Rick produced for a developer client, of a proposed large-scale development in the Red Hook neighborhood of Brooklyn, New York, typifies his mature work. The developer provided an aerial photo of the site, which Rick projected onto a wall and traced. He then retraced his drawing five times, improving the line work with each successive drawing, and adding details that didn't exist in the photo, such as the proposed Freedom Tower on the Manhattan skyline in the distance, and new buildings for the proposed development site in the foreground, which Rick "designed" based on the client's general description of the proposed development. "Rarely am I doing a rendering of a finished product," said Rick. "It's always a sales tool, to sell a concept or solicit donors."

Rick then switched from architect to artist mode. "I looked at the aerial photo and asked myself, 'What is special about this image?' I realized it was the reflection of the sunlight on the water. It draws your eye down from the Manhattan skyline to the Red Hook site." He points out that the reflection of the sun would have been hard to do convincingly in a digital image. "There's something to be said for the direct 'brain to hand' process. There are other cues out there that one would miss in a digital visualization process."

It is this sensibility of the artist that Rick brings to his work as an illustrator. "When you're doing a watercolor out in the field, the light changes constantly; you're always improvising. When you're doing drawings, there is a certain sense of light that can't be easily replicated. I always tell my students, 'Look at the light within the shadows.'" 🎨

On Sunday, September 17, as part of Architecture Week, Rick Vitullo will conduct a watercolor workshop from 9:30 a.m. – 1 p.m. Registration is free, but advance registration is required. See the Architecture Week schedule of events on page 40 for complete details and registration information.



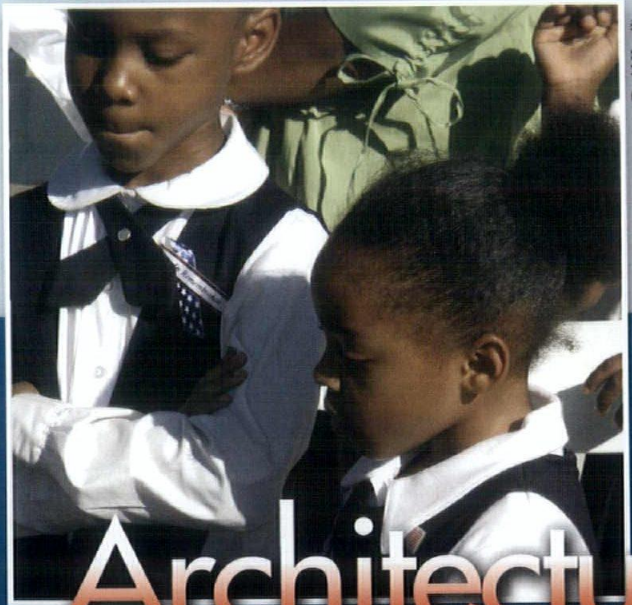
A photograph of the completed building, taken from the same vantage point as Rick's original composition.

Saturday, September 10

Kids' Tour and Workshop of Dupont Circle

Mary Kay Lanzillota, AIA, leads a kids' tour of this eclectic DC neighborhood. Learn about the styles, shapes, and materials that form buildings around us. The tour ends at the Chapter House with snacks and a hands-on activity—designing and building your own model rowhouse with supplied materials.

9:30 a.m.–12 p.m. AIA/DC Chapter House, 1777 Church Street, NW. Free. Reservations required; visit www.aiadc.com to register.



Sunday, September 11

Memorial Planting

Two years ago, we dedicated a garden memorial at Leckie Elementary School to honor the lives of the student, teacher, and parents who perished in the attack on the Pentagon on September 11, 2001. This year we continue our work, planting and enhancing this enduring garden memorial. Saxophone music by James "Kenyaatta" Palmore.

9 a.m. M.V. Leckie Elementary School, 4201 Martin Luther King Avenue, SW. Free. Reservations required; visit www.aiadc.com to register.

Walking Tour of L'Enfant Plaza

This Washington icon of 1960s architecture and urban renewal is often overlooked. Join architectural experts to explore this area before it undergoes dramatic changes.

2 p.m. Meet just outside the L'Enfant Plaza Metro/Maryland Avenue exit. Free. Reservations required; visit www.aiadc.com to register.

All times and locations are subject to change.
Check www.aiadc.com for updates.

Architecture Week 2005

Our 3rd Annual House Tour: Modern Architecture and the Loft Dwelling

See three of Washington's most distinctive examples of the modern loft apartment. The Rainbow Lofts, designed by Eric Colbert & Associates, Inc., started life as an auto body shop. Visit a unit with many of the original finishes preserved from the former garage building. At the Metro, designed by SK&I Architectural Design Group, appreciate a spectacular glass-enclosed penthouse apartment, and view two levels of open space that show off an extensive art collection.

2–5 p.m. 1400 block of Church Street, NW. Meet at 1445 Church Street, NW. Cost \$30. PREPAID RESERVATIONS ONLY. Visit www.aiadc.com to register.

Canstruction® Build-Out

Watch teams of architects, engineers, and contractors make giant structures from canned goods in a six-hour marathon building session. The CANSTRUCTION sculptures are on exhibit all week before being dismantled for donation to the Capital Area Food Bank. The public can vote for their favorites throughout the week by donating canned food "ballots".

6 p.m.–midnight. The Shops at 2000 Penn, 2000 Pennsylvania Avenue, NW. Free. No reservations required.

Monday, September 12

How to Work with an Architect

This popular workshop covers what to expect from the design and construction process, how to avoid common misunderstandings, and how Washington-area architects vary in style and practice.

6 p.m. AIADC Chapter House, 1777 Church Street, NW. Free. SPACE IS LIMITED. Reservations required; visit www.aiadc.com to register.

Tuesday, September 13

Capitol Visitors' Center Tour

In this city known for its monuments and monumental architecture, Washington's newest landmark consists of three stories barely visible at street level. Join representatives of the Architect of the Capitol and RTKL Associates, Inc. on a tour and see how visitors will experience this underground space roughly three quarters the size of the US Capitol building.

Take Metro to Capitol South or Union Station. Meet on Constitution Avenue, at the northeast corner of the Capitol grounds, on the Senate side at the security booth near the tented area. Free. Reservations required. SPACE IS LIMITED. Tours will be held at 2:30, 3:30, and 4:30 p.m. Hard hats will be supplied. You must be able to walk distances; sensible shoes are required. Visit www.aiadc.com to register.

Wednesday, September 14

Dinner with the Architect

Join executive chef Jeff Black and architect Peter Hapstak, III, AIA, principal of CORE architecture + design, for an evening of great food and a lively behind-the-scenes account of how they combined their creative energies to bring BlackSalt, a fresh and fun dining experience, to DC's Palisades neighborhood.

5-7 p.m. BlackSalt, 4883 MacArthur Boulevard, NW, Washington, DC. \$60 per person includes special dinner menu and selected wine pairings. SPACE IS LIMITED. Reservations required; call BlackSalt at (202) 342-9101. Ask for 'Architect Dinner' reservation. Street and preferred restaurant parking available.

Saturday, September 17

Watercolor Workshop

Do you have a little sketching experience? If so, try your hand at watercolor with some architectural principles thrown in for good measure. Rick Vitullo, AIA, leads the class.

9:30 a.m.-1 p.m. Meet at the AIA/DC Chapter House, 1777 Church Street, NW. Free. Reservations required; SPACE IS LIMITED. Visit www.aiadc.com to register.

Habitat for Humanity Work Day

Join Habitat for Humanity volunteers to give a day's labor at a new home site in the northeast section of the city. You don't need to have architecture or construction experience. Donate your time for a worthy cause.

8 a.m.-4 p.m. Free. Reservations required. For meeting place and reservations, e-mail bjudy@wafonline.org.



David



Ronald O. Romano



Photo: Paul Dwyer

Thursday, September 15

Lecture: Alan Karchmer Photographs the Work of Santiago Calatrava, FAIA and Chapter Annual Meeting

Alan Karchmer, Assoc. AIA, has photographed the work of Santiago Calatrava, FAIA, one of the world's premier architects and winner of the AIA Gold Medal. He presents a slide show of his images of Calatrava's work and discusses their close working relationship. Also hear the Chapter's annual reports and vote (members only) for the AIA/DC 2006 Board of Directors.

6 p.m. AIADC Chapter House, 1777 Church Street, NW. Free. Reservations required; visit www.aiadc.com to register.

Friday, September 16

2005 Chapter Awards Jurors' Roundtable

"And the winners are..." After a long day of deliberations, a jury of distinguished visiting architects publicly announces their picks for the best new Washington-area architecture. Reception follows.

6:30 p.m. AIADC Chapter House, 1777 Church Street, NW. Free. Reservations required; visit www.aiadc.com to register.

Canstruction® Awards

"Best Meal", "Structural Ingenuity", "People's Choice", and other awards are given to giant structures made from canned goods. Reception follows. Lend a hand in de-constructing the sculptures for donation to the Capital Area Food Bank.

12:30 p.m. The Shops at 2000 Penn, 2000 Pennsylvania Avenue, NW. Free. No reservations required.

Sunday, September 18

Student Architect Competition

Meet the next generation of Washington architects and watch them at work. Students from local architecture schools are challenged by an intriguing design problem (which remains a closely guarded secret until the week prior to the competition). They work all day to come up with a solution.

10 a.m.-4 p.m. National Building Museum, 401 F Street, NW. Free. No reservations required.

Monday, September 19

Student Competition Jury

They toiled all day Sunday. View students' design solutions in a day-long exhibit in the National Building Museum's Great Hall. Join students to hear a distinguished panel of jurists discuss the entries and announce the winners.

Jury forum at 4:30 p.m. Reception follows. National Building Museum, 401 F Street, NW. Free. Reservations required; visit www.aiadc.com to register.



HOMESENSE

Choosing an Architect in Five Easy Steps

by Hannah McCann

There are over 500 architecture firms in the Washington DC metropolitan area. The prospect of finding the right one for your project can be daunting. Where do you start? Who designs what, and who will work within your budget? The following guidelines can help structure your search.

1

Hire your architect early. Many people buy a piece of land and even hire a builder before they choose an architect. But if you want to derive the full benefit of an architect's knowledge and skill, hire your architect first. Choosing a building site may be your most important design decision, and just looking at piece of land tells you very little about it. An architect who knows the local area well can give you a lot of advice about building set backs and other zoning restrictions, how big a house can be built on the lot, possible problems with drainage, slope, or soil conditions, or whether you can even build your dream house on a certain piece of property.

2

Get acquainted the old-fashioned way. A relationship with an architect is a very personal one. Referrals are one of the best ways to find an architect. Ask a neighbor or colleague for the name of the architect who recently designed their home or addition. Ask about the relationship and the personal experience as well as the design.

The Web is a great place to start your search, but don't stop there. Some architecture firms—particularly smaller firms that specialize in residential design—may not have comprehensive Web sites. If you don't know an architect or know anyone who does, AIA/DC has two resources to help you get started: an online firm directory, and an Architect/Client Resource Center.

You can visit our online firm directory at www.aiadc.com. Each firm listing describes the type of work the firm does and provides full contact information. Some firms post photos of their work. If the firm has a Web site, a direct hyperlink to their site is also provided. You can also search the directory by project type (e.g., "Residential"), to narrow the list.

The Architect/Client Resource Center is located in our Chapter House at 1777 Church Street, NW, near Dupont Circle. Call us at 202.667.1798 for a free appointment. The Resource Center contains the portfolios of over 60 local firms. Clicking through Web sites is convenient, but you can learn a great deal more in an hour spent reviewing these portfolios. See who's designing what, get ideas for your own project, and pick up business cards and informational literature. The Chapter staff is also available to informally advise you on your particular needs.

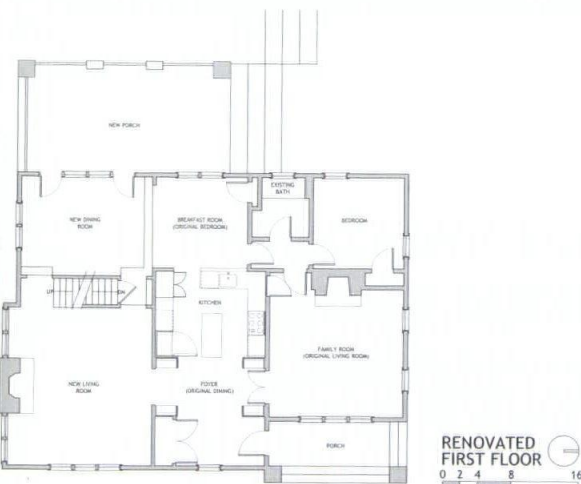




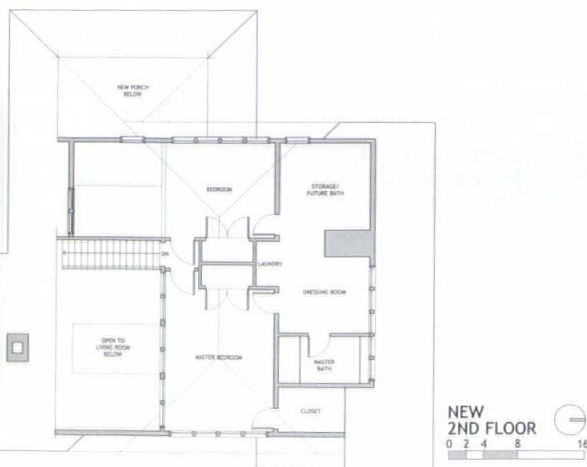


Bryan Becker Photography

Featured home: North Madison Street Residence, Arlington, Virginia, by M.K. Lanzillotta, AIA and Lee Becker, FAIA.



Lanzillotta/Becker



Lanzillotta/Becker



Meet and greet. Once you have identified several firms that design projects of the size and style that you want, call and introduce yourself. Describe your project in a general way, and, more specifically, what led you to call. No matter how well established the firm is, they will always be flattered by your interest. Even if they are too busy to take on a new project, they may know another architect to recommend—perhaps a former employee who has left to start a new firm. Ask if the architect would be interested in meeting for an interview. Verify whether there will be a charge for this initial meeting.



Interview at least three firms. Unless you already have a good relationship with an architect, it's wise to interview three to five firms—enough to see the range of possibilities but not so many that your decision becomes complicated. If you already have a building site or your project is a renovation, suggest that the interview be held at your site. All household decision-makers should be present. For each architect you interview, try to allow the same amount of time, ask the same questions, and provide the same information.

To prepare for the interviews, take a look at the Washington Chapter/AIA's *14 Questions to Ask Yourself Before You Hire an Architect and 14 Questions to Ask an Architect* (available at www.aiaadc.com). These questions will help you explain your needs to the architect and understand how the architect would approach your project.

The questions you've been asking yourself are good questions to ask an architect in an interview: How long will this take to build? Can the architect estimate cost? Is he or she usually right?

The most critical information you'll glean from an interview is how comfortable you are with the relationship. For a successful outcome, you must be able to share your thoughts and concerns with the architect throughout the project. Can you ask questions? Can you talk frankly about money? Most important, is the architect listening to you?



The fine print. If you get the sense that the firm you're interviewing is right for your project, ask for a written proposal. If more than one firm seems right, comparing their written proposals will help you make your final decision.

The architect's written proposal will typically outline an approach to your project, the time estimated for design and construction, and how the architect will charge for services. An estimate of total cost for services may be included; ask for this if you want it.

A list of references should also be included with the proposal. Don't hire an architect before asking former clients, "If you had to do it all again, what would you do differently?" Also ask about particular unknowns that may concern you, such as "Was the architect's original cost estimate correct?" or "Was the architect helpful during the construction phase?"

Once you have decided which architect to hire, the final step before the fun part—design—is to negotiate and sign a contract. Most firms will provide a contract for your review; standard forms of agreement are also available from the AIA by calling 800.365.2724. The signed contract ensures that both you and your architect understand your roles in the project that is about to unfold. 🏠



Accenture

Avitecture®

Avitecture® is the integration of a-v systems with information technology for architecture.

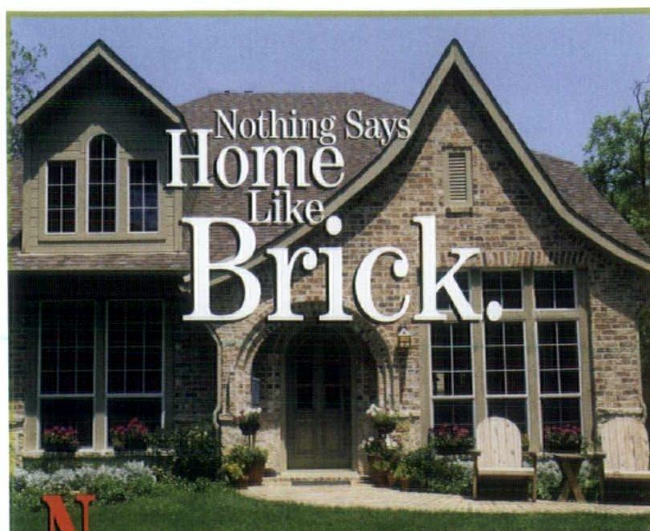
AVWashington is the architect's partner of choice for planning, designing, and delivering state-of-the-art facilities.

Avitecture® is AVWashington. AVWashington is Avitecture®.



AVWashington
Avitecture, Inc.
1 Export Drive
Sterling, VA 20164
tel 703.404.8900
fax 703.404.8940

www.avwashington.com



Nothing quite captures the subtle details of architecture, or the drama and warmth of a custom designed home like brick. Visit our new showroom, or www.pvbrick.com, and see how brick and stone are the foundation for ideas that will keep their good looks for generations to come. Start with PVB. The only limit...is *your* imagination.



PVB
Potomac Valley Brick

Built On A Foundation Of Service.

301-309-9600

15810 Indianola Drive
Rockville, MD 20855
www.pvbrick.com



Comprehensive Architectural and Engineering Services Hayes, Seay, Mattern & Mattern, Inc.

1030 15th Street NW Suite 500 Washington, DC 20005

Tel: 202.371.5200 Fax: 202.371.9802

www.hsmm.com email: hsmm-dc@hsmm.com

Offices in DC, VA, NC, SC, GA, FL, MA, MO & TX

HSM

ARCHITECTS ENGINEERS PLANNERS

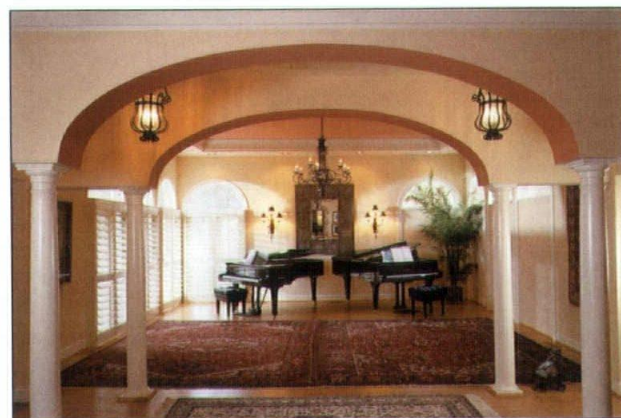
For a **FREE** subscription to

ARCHITECTURE^{DC}

go to www.aiadc.com

Published quarterly by the
Washington Chapter of the
American Institute of Architects.

GREENWALD CASSELL GENERAL CONTRACTORS

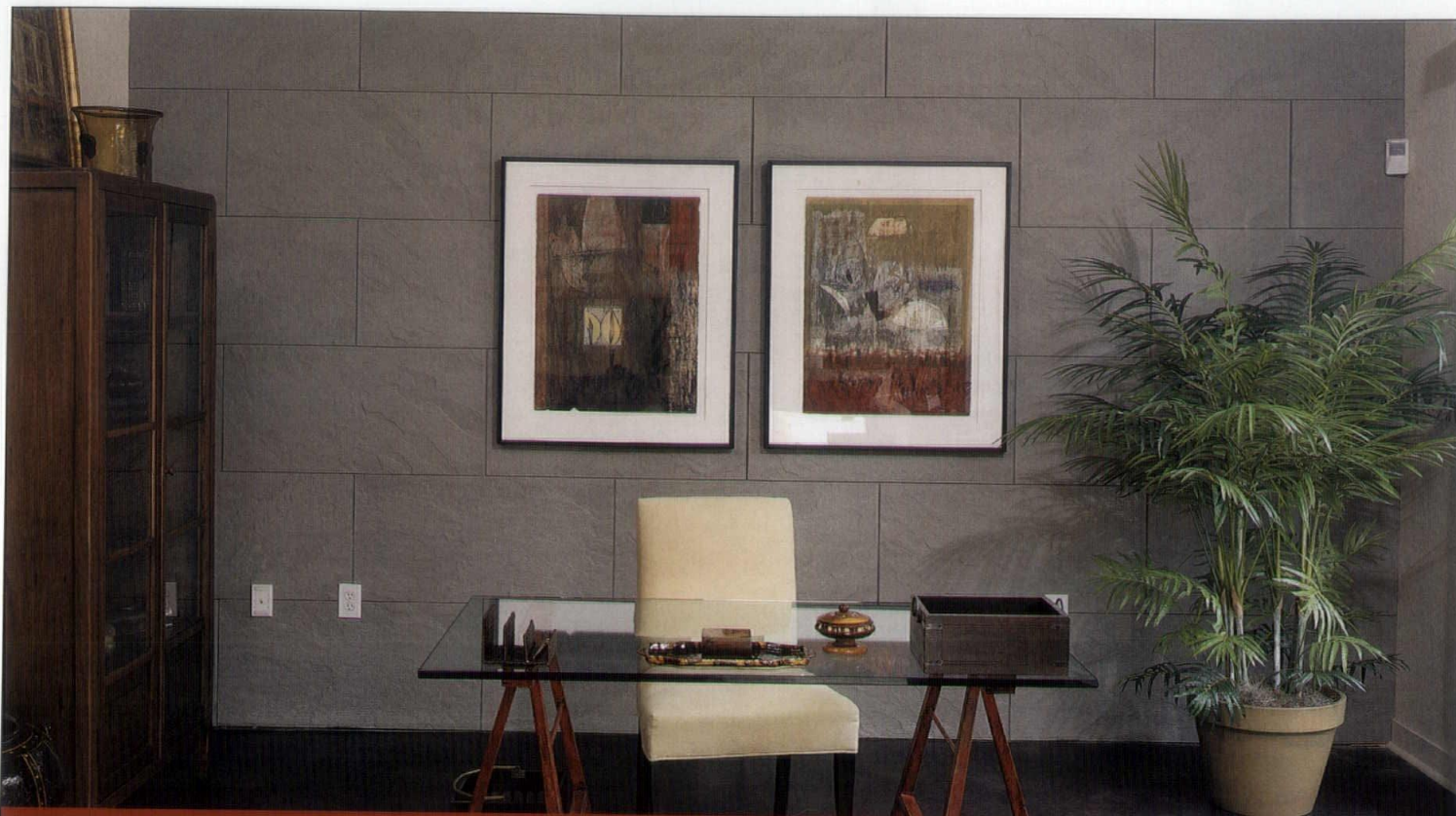


*For 20 Years,
the finest in whole house remodeling*

1443 Emerson Avenue, McLean, Virginia 22101

Tel: 703-734-9164

www.greenwaldcassell.com



The Luxury of Brick and Stone Without the Mason



Autumn Brown



Ash White



Gentle Gray

Nichiha™ Fiber Cement Panels provide a rich elegant feel

- Perfect for offices, lobbies, and conference rooms
- 1" thick panels allows for authentic details
- Installs quickly right over wall studs
- Panels cover 9 square feet at a time (18"H x 6'W)
- Made from durable fiber cement

Sandstone appearance creates dramatic building exteriors.

- Look of architectural stone or brick
- Installs quickly with many design options
- Reduced labor costs
- Perfect for downtown condominiums and apartments

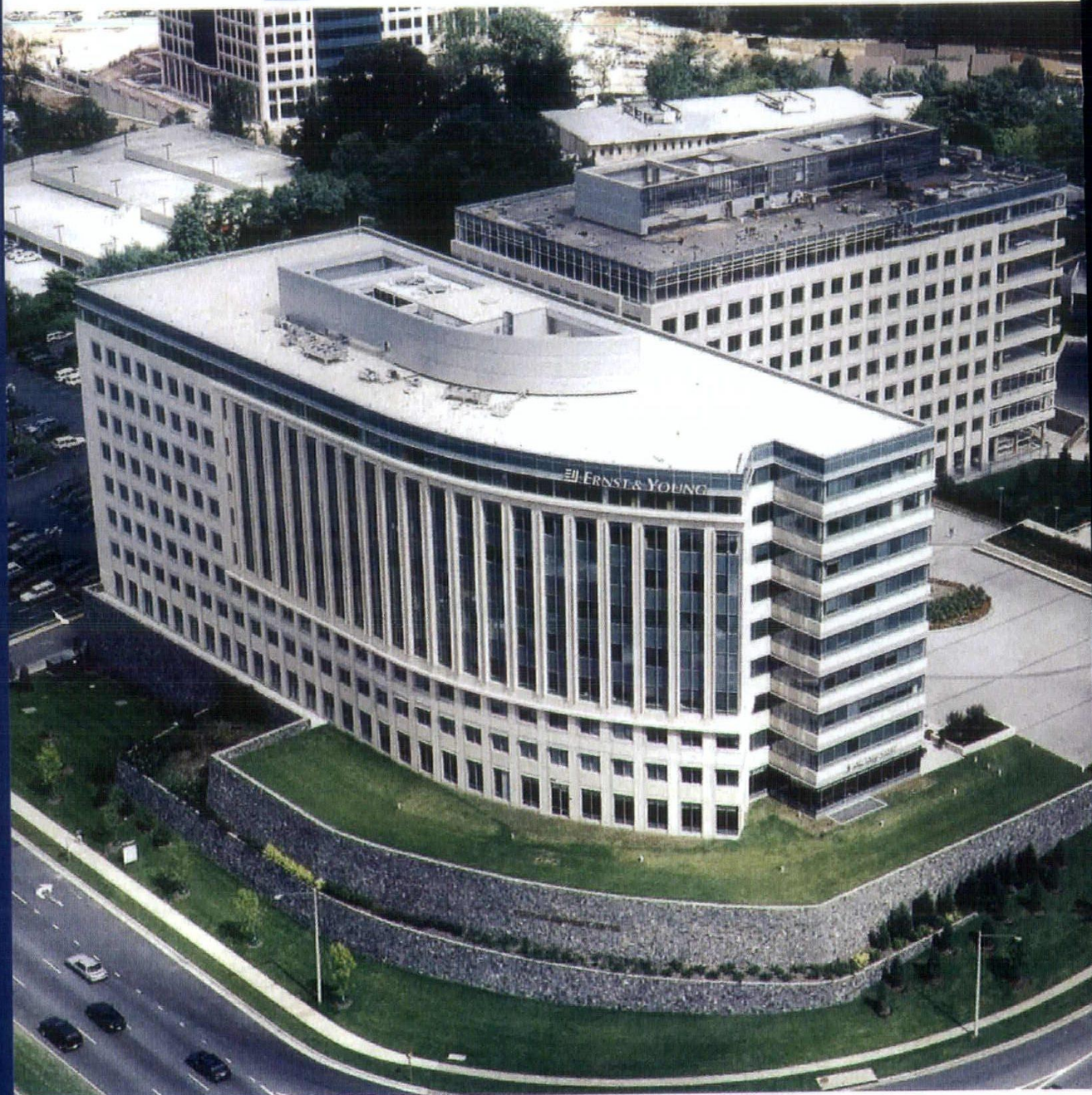
For more information:

888-871-3473

www.parksite.com



form. *function.*
style. *substance.*



Precast concrete from Shockey gives you the very best of both worlds—seamlessly blending form with function, style with substance.

Why settle for less?

The Shockey Precast Group

SHOCKEY
THE PARTNER OF CHOICE®

540.667.7700
www.shockeyprecast.com