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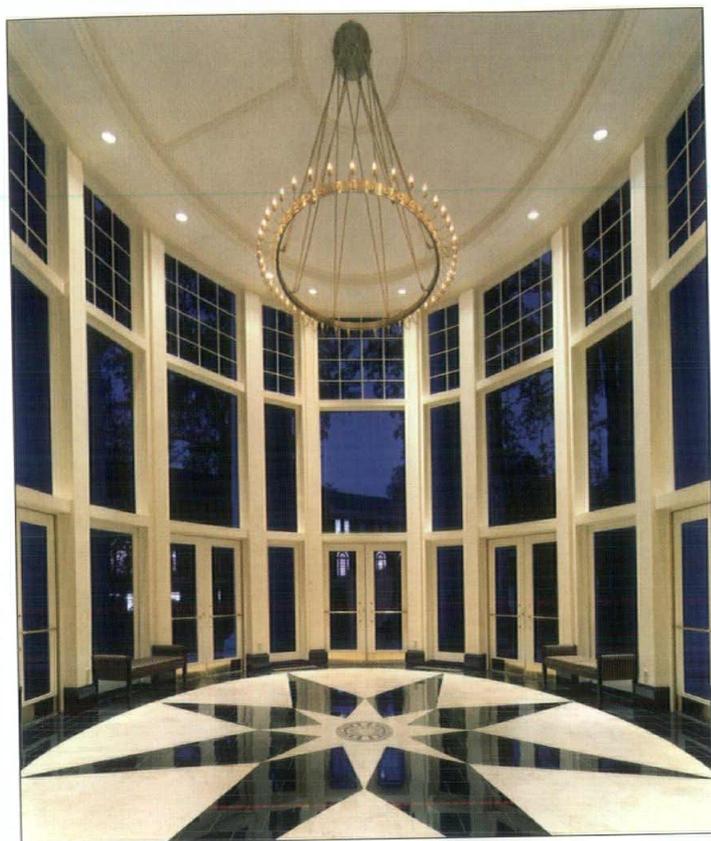
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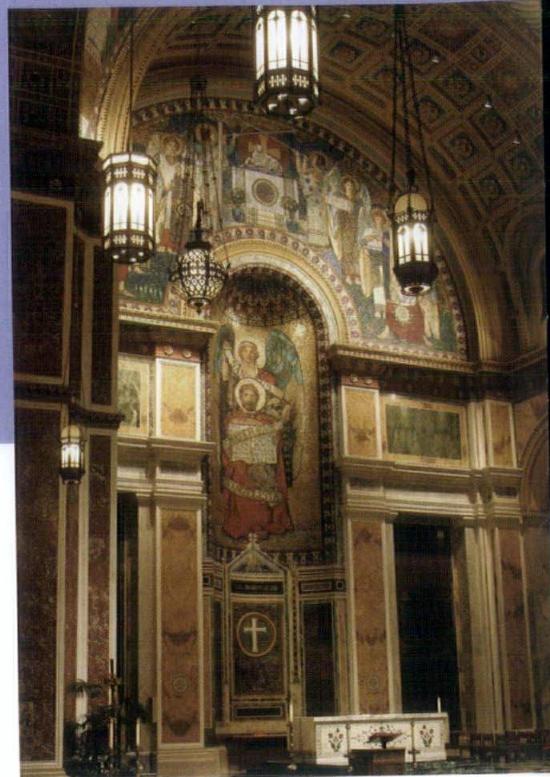
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Interior, Cathedral of St. Matthew the Apostle

28

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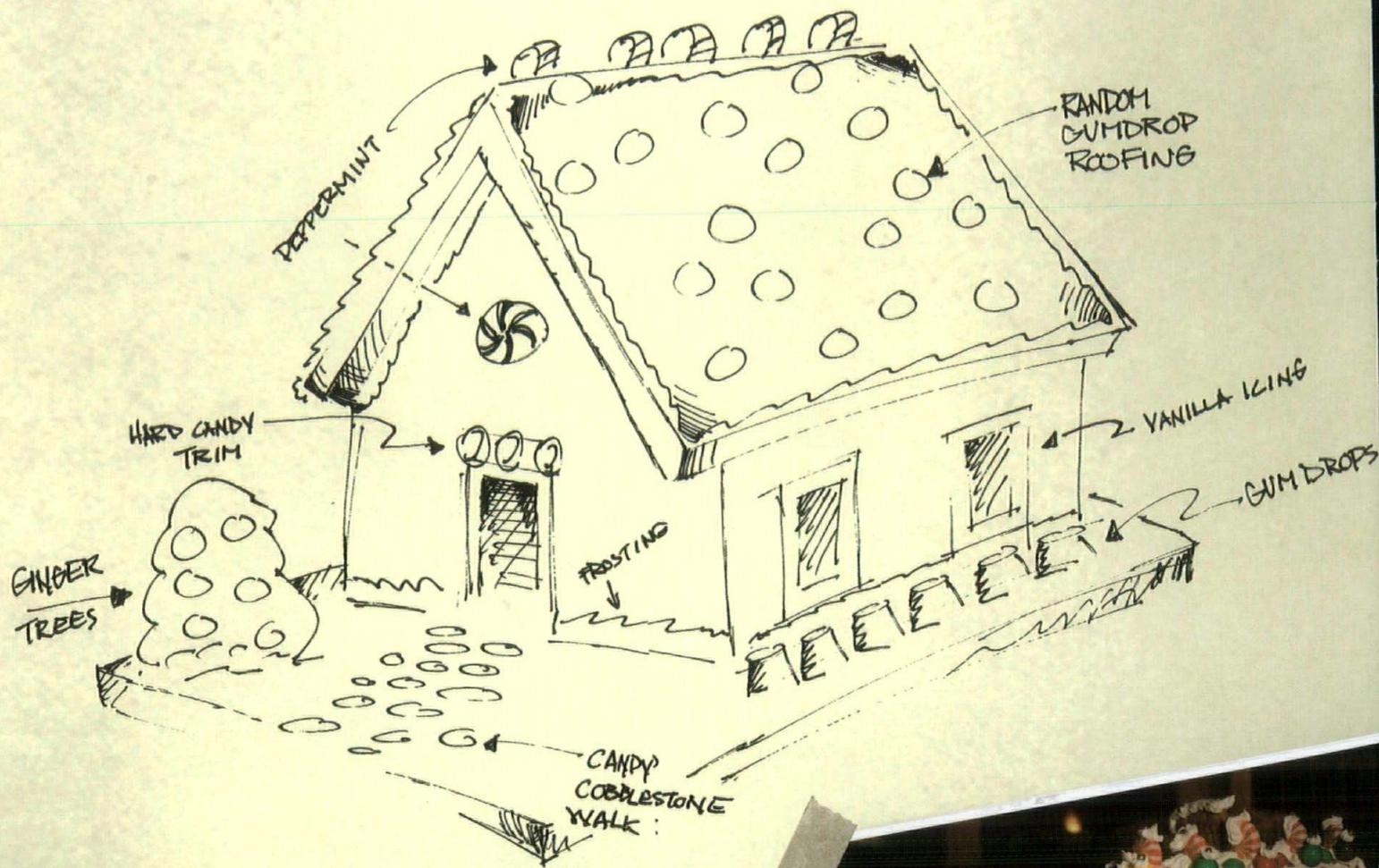
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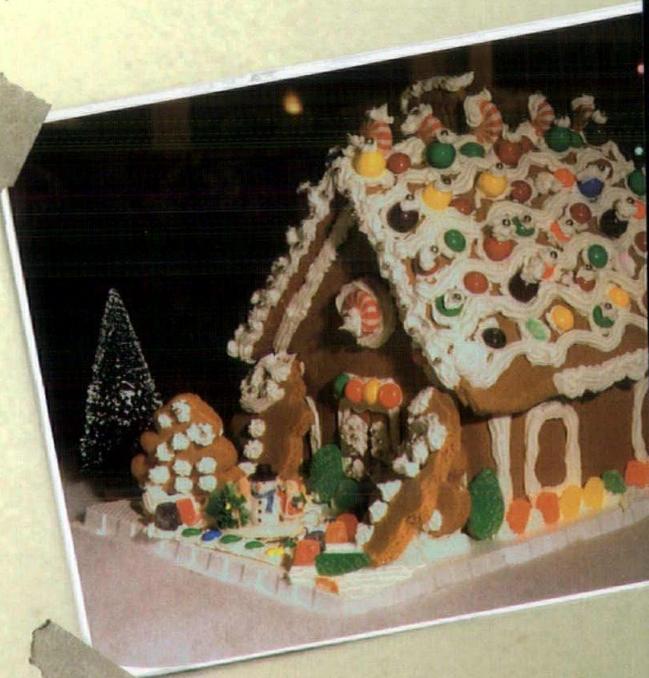
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ON THE COVER: The Ventana at 912 F Street, NW
Architecture by Shalom Baranes Associates, PC
Photography by Maxwell MacKenzie Photography
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Cover design by Ronald O'Rourke



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A Year of Accomplishment, Excellence, and Merit

David Hamilton



The Winter issue of *ARCHITECTUREDC* showcases the Chapter's award-winning architecture projects each year. Rather than present you this year's 40 winners in serial fashion, we've organized them into a series of articles that highlight common themes and explain better why these projects are praiseworthy.

In "Adapting New to Old," **Jody Curtis** shows how architects adapt and reinvent historic structures. In separate articles, Jody writes about white-on-white office spaces and a retro restaurant. **Ron O'Rourke** takes an in-depth look at modern architecture in three articles that cover the modern home, beautiful projects completed on tight budgets, and fresh interpretations of glass and steel buildings. **Alan Dessoff** writes about the new old house—restored or entirely new homes—that adhere to traditional styles. **Catherine Hader** reports on six buildings, both religious and secular, that have a spiritual dimension. And editor **Michael Tardif** writes about sustainable design, urban revitalization, and cosmetic environments. Taken together, AIA | DC's 2006 award winners show the breadth and depth of creative design talent in DC. Also this month, **Denise Liebowitz** assumes authorship of *DetailsDC*, our showcase of the best new design products in DC.

Thanks!

We also are very pleased to announce the publication of the eagerly-awaited new **4th edition** of the *AIA Guide to the Architecture of Washington DC*, written and edited by **G. Martin Moeller, Assoc. AIA**. This new edition updates and revises the popular but now outdated 3rd edition, published in 1994. (Think of all the new buildings that have gone up locally over the last 12 years!) The *Guide* is arranged as a series of walking tours and is packed with fascinating stories about the buildings it describes, making it a great volume to have at home for yourself or for your out-of-town guests. It's the perfect gift for your favorite architecture and local history buffs for any occasion. You can purchase copies in local bookstores or through our web site, www.aiadc.com.

Those who make our award programs possible deserve a big thank you. First, we must thank the jurors (see column at right), who traveled to DC and devoted an entire day to reviewing more than 400 submissions. Our thanks also go to the architects who submitted those entries. While only a fraction of the entries could be selected as winners, the caliber of all submissions helps maintain the high standards of our program. We also want to thank the clients of all these projects—for making these projects possible, and for believing in the value of good design.

We want to acknowledge three people who were honored at our October Design Awards Gala for their service to the profession. **Warren Cox, FAIA**, received the **Centennial Medal**, the Chapter's highest honor. Warren has mentored many local architecture firms, helping them to grow, and has worked to make the architecture profession a more powerful force in the DC area. **Ben Forgey**, the former architecture critic for the *Washington Post*, was honored with the **Glenn Brown Award** for his decades of work in raising public awareness and appreciation of architecture. Finally, **Mary Kay Lanzillotta, AIA**, received the **John "Weib" Wiebenson Award for Architecture in the Public Interest**. Mary Kay started the Washington Architectural Foundation's Architecture in the Schools Program, which will celebrate its 15th Anniversary next year. These three individuals remind us that architecture is more than just beautiful buildings—it's also about caring, creative people making the world a better place.

Mary Fitch, AICP
Publisher

2006 DESIGN AWARD JURORS

Thirteen jurors serving on four different juries volunteered their time to review hundreds of design award submissions and recognize 40 projects for design excellence and merit. AIA | DC extends its warm appreciation to:

ARCHITECTURE JURY

Donald Cooper, AIA
Cooper Johnson Smith Architects
Miami, Florida

Janet Ross, AIA, LEED®AP
Ellenzweig Associates
Cambridge, Massachusetts

Adam Yarinsky, AIA
Architectural Resource Office
New York, New York

INTERIORS JURY

Thomas Brauer, AIA
4240 Architecture
Chicago, Illinois

Diana Marie Hewlett Brenner, AIA
Brenner Design
Indianapolis, Indiana

Mark Gordon, AIA
Spacesmith
New York, New York

HISTORIC RESOURCES JURY

William Crosskey II, AIA
Crosskey Architects
Hartford, Connecticut

Harry Hunderman, FAIA
Wiss, Janney, Elstner Associates
Chicago, Illinois

Henry Moss, AIA
Bruner/Cott & Associates
Cambridge, Massachusetts

CATALYST JURY

Daniel Berry
District of Columbia Office of Planning
Washington, DC

Arthur Cotton Moore, FAIA
Arthur Cotton Moore Associates
Washington, DC

Michael Tardif, Assoc. AIA
ArchitectureDC
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A Look Ahead



David Hamilton

The life of an editor is always one of anticipation! By the time an issue of the magazine reaches you, our work on it is well in the past and we are already focused on future issues. So I thought I would share with you some of the exciting work now on my desk, and on our editorial calendar for 2007.

Our spring issue will feature sustainable or “green” architecture. No longer a fringe movement, sustainable design is now part of the mainstream, and DC architects are among the leaders nationwide in producing architecture of the highest aesthetic quality that also incorporates the most advanced sustainable design features.

Our summer issue, *Architecture at Home*, is our eagerly-anticipated annual showcase of residential architecture. The homes featured this year—from single family homes to downtown apartments, will add to the rich and diverse portfolio of homes we have featured year after year.

Editor's Note

Our fall issue, whose theme is always tied to AIA | DC's annual Architecture Week, will have a special emphasis on architecture and government, with the launch of AIA | DC's Advisory Neighborhood Commissioner Resource Center as the centerpiece. In celebration of the AIA's 150th Anniversary, the AIA has given AIA | DC a grant to fund the development of this valuable resource for local elected officials.

We'll close the year as we always do, devoting our winter issue to The Best Architecture of 2007. (Not being clairvoyant we have no idea what that will be, but we know it will be great!) And each issue will feature cool new furnishings in DetailsDC, unbuilt works in Architecture Ahead, tips for homeowners in HomeSense, and Spotlight photo essays.

Michael Tardif, Assoc. AIA, Hon. SDA
Editor

CONTRIBUTORS

Jody Curtis, a freelance writer in Bethesda, Maryland, and a frequent contributor to AIA | DC News, debuts as an **ARCHITECTUREDC** contributor with three articles covering a wide range of architectural styles: “Modern Classics,” “Adapting New to Old,” and “Reclaim Your Mojo, Baby!”

Alan Dessoff (“New Old Houses”), also a first-time contributor to **ARCHITECTUREDC**, is an independent journalist in Bethesda, Maryland who has written about architecture and design for publications including *The Daily Record* and *Construction Today*.

L. Catherine Hader (“With Reverence for Space”), is a regular contributor to **ARCHITECTUREDC**. Catherine is vice president and director of marketing for **DMJM Design** in Arlington, Virginia.

Denise Liebowitz (“DetailsDC”), an urban planner who retired in 2005 from the **National Capital Planning Commission**, is a frequent contributor and guest editor of **ARCHITECTUREDC** who has written many feature articles about our city's finest architecture.

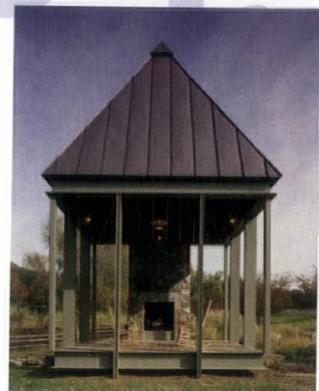
Ronald O'Rourke, who writes frequently for **ARCHITECTUREDC**, in this issue explores his passion for modern architecture in three articles: “Unabashedly Modern,” “High Concept, Low Budget,” and “Essays in Glass and Steel.”

ERRATA

In our “Spotlight” feature in the Fall 2007 issue, two photographs of the Garden Pavilion in Great Falls, Virginia, by Robert M. Gurney, FAIA, (reprinted below) were incorrectly attributed to Hoachlander Davis Photography (which, to compound the error, was incorrectly spelled “Hoachlander David”). The photographs are the work of AIA | DC professional affiliate **Maxwell MacKenzie**. We apologize for the error.



Maxwell MacKenzie Photography



Maxwell MacKenzie Photography

Garden Pavilion
Great Falls, Virginia
Robert M. Gurney, FAIA



July 2006, 11^e Arrondissement, Paris.
Jean Nouvel at his studio.

Kennedee sofa, Jean-Marie Massaud 2006. Poltrona Frau Collection.



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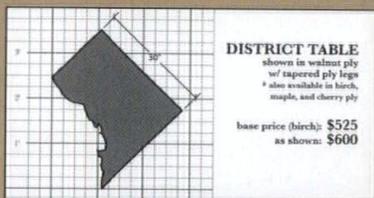
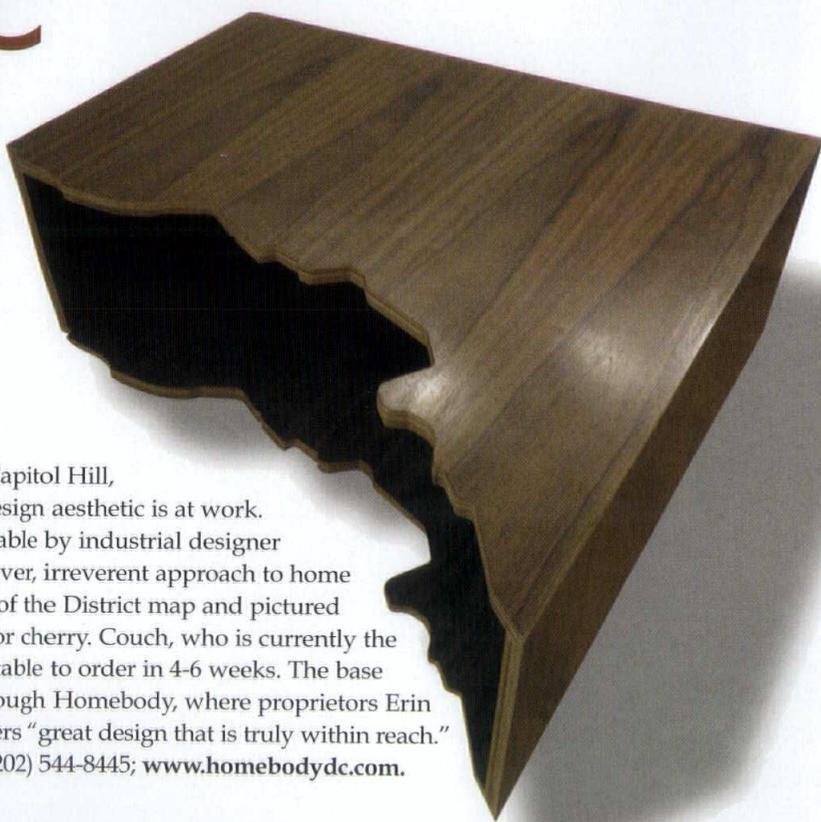
This year's award-winning residential projects run the gamut from lovingly restored and rehabilitated historic homes to unabashedly modern urban digs. Washington's home furnishing retailers are prepared to match any décor and complement any design inspiration.

At **Tone on Tone**, an elegant showroom of Swedish antiques, clean lines, simple forms, and subdued color palettes prevail. The shop showcases 18th and 19th century Gustavian furniture that can blend harmoniously with modern minimalism. The style, which takes its name from King Gustav III, was influenced by the neoclassical taste of the French court of Louis XVI but is much less ornamented. This circa 1780 Gustavian settee, clearly designed for a manor home, features original painted pine without upholstery, a boldly architectural backrest, and graceful fluted feet. It is this combination of sophistication and naiveté that makes 18th century Swedish furniture so versatile and sought after. \$7,500. Visit Tone on Tone at 7920 Woodmont Avenue, Bethesda, Maryland; (240) 497-0800; www.tone-on-tone.com.

DetailsDC

- Tone on Tone
- Homebody
- Muléh

by Denise Liebowitz



DISTRICT TABLE
shown in walnut ply
w/ tapered ply legs
* also available in birch,
maple, and cherry ply
base price (birch): \$525
as shown: \$600

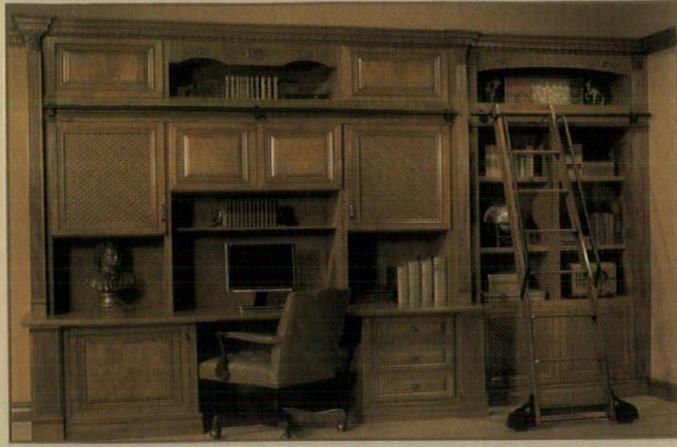
At **Homebody** on Capitol Hill, a totally different design aesthetic is at work. There, the District Table by industrial designer Justin Couch is a clever, irreverent approach to home

furnishings. The low table, in the broken diamond shape of the District map and pictured here in walnut ply, but can be fabricated in birch, maple, or cherry. Couch, who is currently the resident artist at DC's Artisans' Workshop, can make the table to order in 4-6 weeks. The base price (in birch) is \$525 and can be ordered exclusively through Homebody, where proprietors Erin Mara and Henriette Fourcade offer Washington homeowners "great design that is truly within reach." Visit Homebody is at 715 8th Street, SE, Washington, DC; (202) 544-8445; www.homebodydc.com.



For the sustainable design crowd, **Muléh** features the asceticism of contemporary Asian design in an array of rapidly renewable raw materials. The shop carries the Suzy Wong line of home furnishings, including the pictured loveseat designed by Filipino designer Kenneth Cobonpue and fabricated of abaca rope (woven from the bark of the banana tree, one of the strongest natural fibers in the world), lampakani, walnut, and steel. The line, which also includes a chair and a lounge chair, integrates natural fibers, modernist forms, and handmade production techniques. \$3,165. Visit Muléh at 1831 14th Street, NW, Washington, DC; (202) 667-3440; www.muleh.com.

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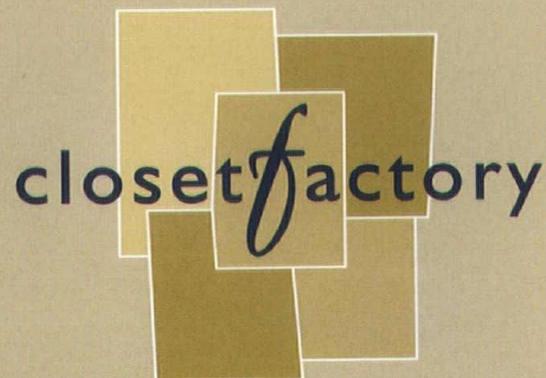
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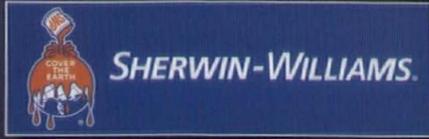
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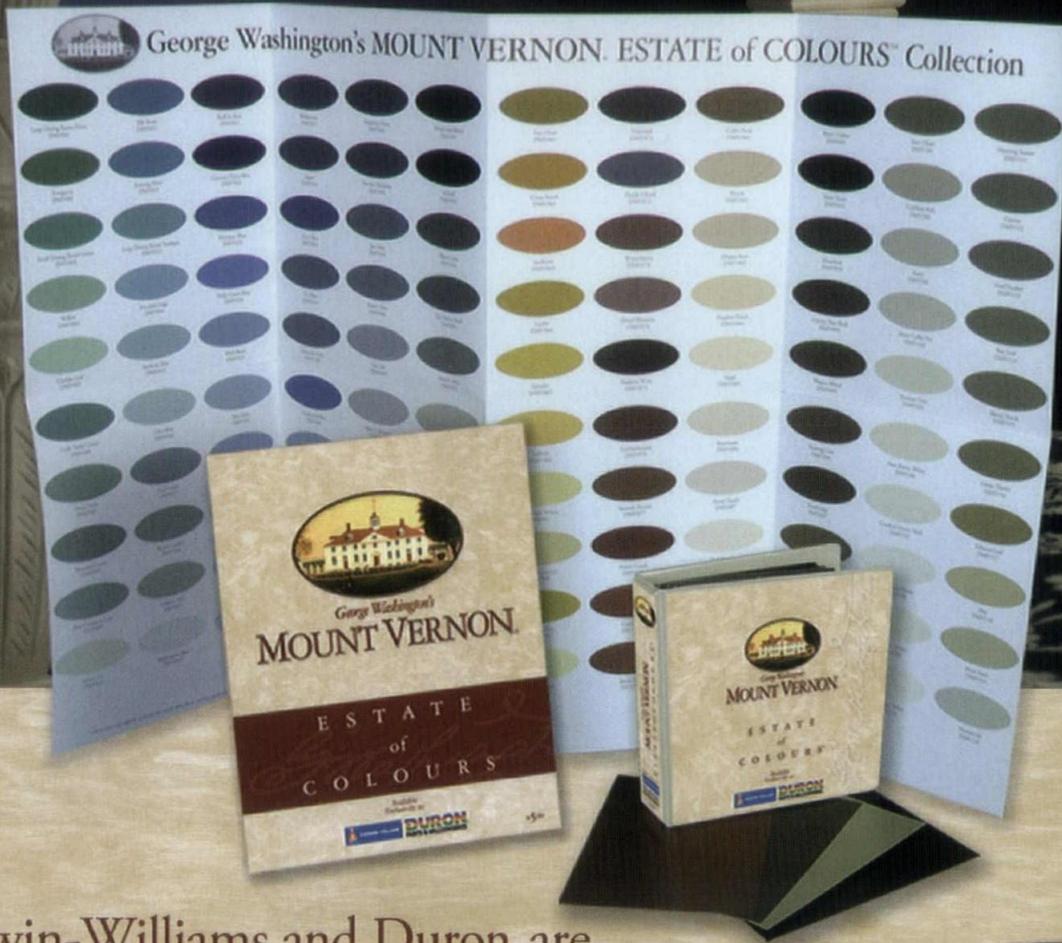


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Essays in Glass & Steel

Four buildings demonstrate the continued vitality of the modernist material palette

by Ronald O'Rourke



Large buildings wrapped in glass and steel have become ubiquitous, but architects continue to find new ways to reinterpret this classic modernist building type. Four award-winning projects—three by Shalom Baranes Associates, PC—show that although DC-area architects have often favored the use of stone and brick in larger buildings, they are adept at reinterpreting the concept of the clear-and-shiny building.

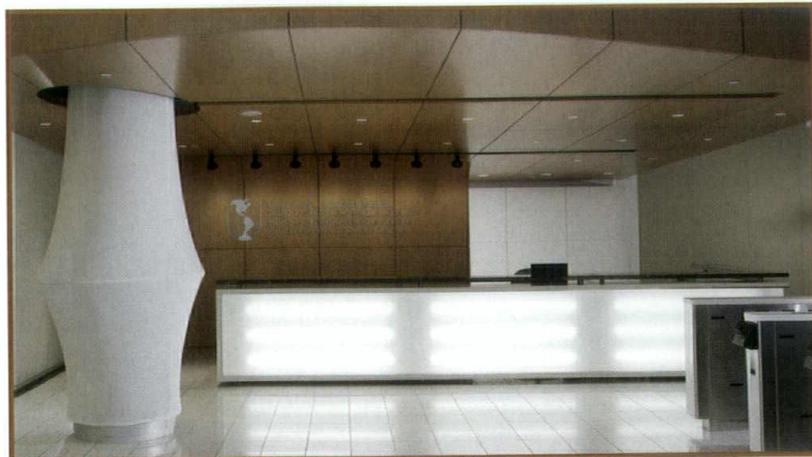
2006 Award of Excellence for Architecture

Inter-American Development Bank Auditorium and Conference Center
Washington, DC

RTKL Associates, Inc.
Inter-American Development Bank, owner;
The Whiting-Turner Contracting Company,
general contractor

An East End infill project, the Inter-American Development Bank (IADB) Auditorium and Conference Center at 1300 New York Avenue, NW, by RTKL Associates, Inc., is the sole project to earn a 2006 Award of Excellence for Architecture. The 35,000 square-foot glass-fronted building, named for Enrique V. Iglesias, the President of the IADB until 2005, fills in a 55-foot-wide alley space between IADB's two older headquarters buildings. The new structure consolidates the bank's public venues and conference facilities into a single location, and responds to a desire expressed by Iglesias that the building serve as a "window into the bank."

The architects responded with "a glass envelope [that] is a strong departure from the opaque façades of the existing buildings. The activities occurring in the central areas of the new building can all be seen from the street level." Behind the glass front is a series of dynamic interior spaces, including a graphic art wall spelling out IADB that runs the height of the structure and is also visible from the street, and serves as a "stimulating, identifying element."



To minimize the building's apparent mass, only three of its seven levels are above ground. A 500-seat auditorium located below-grade can be configured conventionally for business presentations, lectures, or cultural performances, or arranged banquet-room style for large meetings or dinners. Side balconies can be separated from the main space below with glass partitions to serve as classrooms or smaller meeting rooms. A roof terrace includes seating for 50 people.

The jurors found the project "outstanding in a number of respects. It's an elegantly resolved solution to a problem of tight space, which forced [efficiency] and clarity of the organizational plan. It seems all parts and all pieces worked well together. Projects need to fit into the site, and this one does." They went on to cite the building's "clean, modern detail; [it's] nice to see this style so well done. It achieved its goals of housing its main activities while remaining transparent to the street."

2006 Award of Excellence for Historic Resources

U.S. Post Office and Courthouse Pittsburgh, Pennsylvania

Shalom Baranes Associates, PC
U.S. General Services Administration, owner;
Gilbane Building Company, construction manager

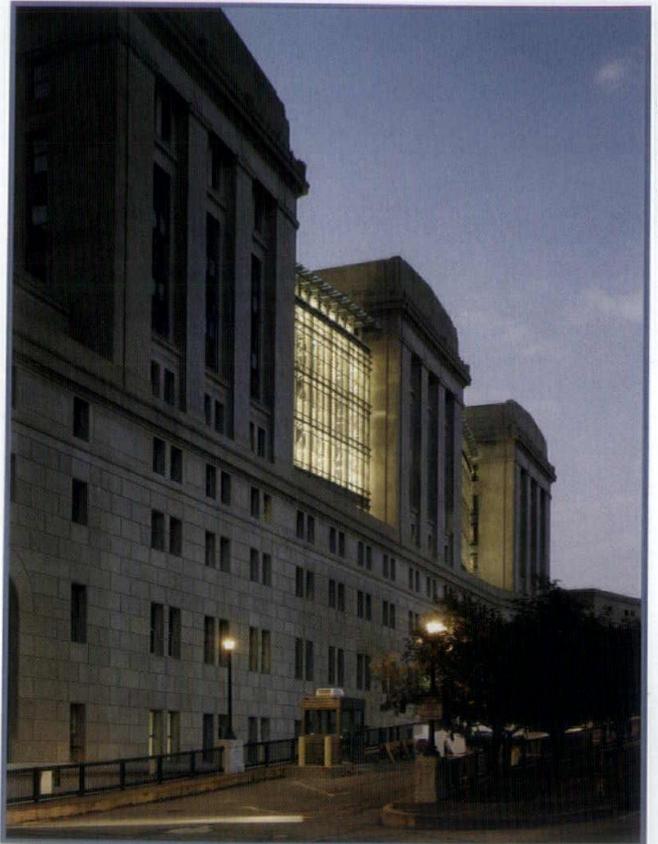
It is somehow fitting that an essay on glass and steel would include a project in Pittsburgh, the home of Pittsburgh Plate Glass and the glass-clad, post-modern PPG Place designed by Philip Johnson and John Burgee in the early 1980s. The U.S. Post Office and Courthouse, built in 1932 and listed as a historic property on the National Register of Historic Places, occupies a full city block on the eastern edge of Pittsburgh's central business district. The aim of the historic preservation project was to revitalize the building to meet court requirements through the year 2030 while creating "a positive and highly visible image for the federal presence in Pittsburgh."

In addition to interior renovations, Shalom Baranes and Associates, PC, expanded the building by inserting two glass-clad structures into a pair of existing light courts between the building's three upper-floor wings. (Here in the District, Shalom Baranes and Associates executed a similar design in 2002 for the John A. Wilson Building, the official seat of the city government, which now features a glass-enclosed atrium in a former light court on the building's south side.)

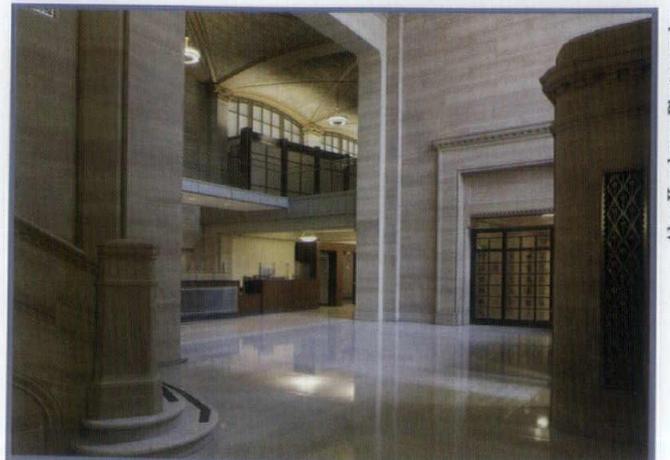
The architects of the Pittsburgh Courthouse noted that "with the insertion of these modern [glass] pieces into the original courts, a distinct image of openness, progressiveness, and vitality is broadcast to travelers arriving by highway into Pittsburgh. Though each is asymmetrical in plan, the new [glass enclosures] are mirrored about the centerline of the building's façade, establishing a comfortable dialogue with the strongly symmetrical historical structure." The jury agreed, noting that "the [newly] glazed areas feel transparent" in a building that is otherwise a massive block of stone. "[This] was a tough job, and the scale of the [new] work seemed just right."



Erik Kvalesvik Photography



Alan Karchmer Photography



Alan Karchmer Photography

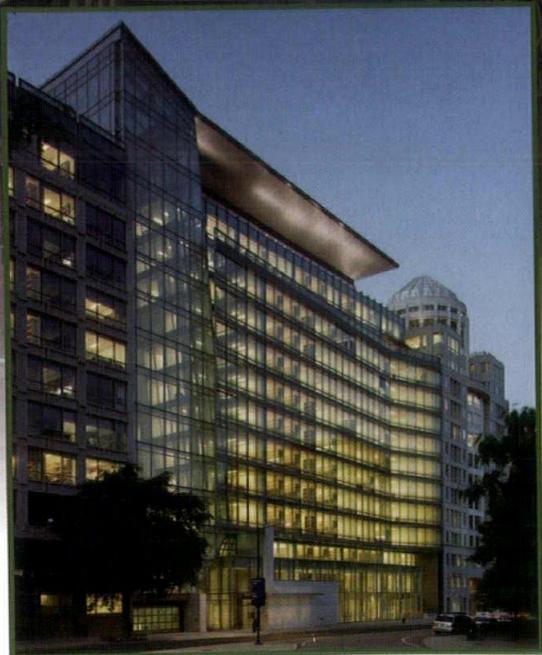
2006 Award of Merit for Architecture

1875 Pennsylvania Avenue, NW
Washington, DC

Shalom Baranes Associates, PC
CTTWB Partnership, owner; Contractor: Clark
Construction Group, Inc., general contractor

The new office building at 1875 Pennsylvania Avenue, NW, is situated across Pennsylvania Avenue from another glass-clad building, the late-1990s World Bank Building, which may be DC's best example of a late 20th century New York-style modernist office building. 1875 Pennsylvania—one of a trio of connected buildings occupied by a single large DC law firm—appears to converse with its neighbor across the avenue by incorporating an origami-like glass façade popularized by more recent New York office buildings. But there's a second conversation going on as well, because 1875 Pennsylvania was designed to speak to its neighbors on either side. "Careful consideration," the architects said, "was given to [the building's] connections to the existing flanking structures, creating a bilateral composition out of the formerly disjointed architecture of the block." The building is anchored on one side by a sidewalk-to-roof glass tower. The façade's dominant plane folds inward, floating above a glass-cube lobby and beneath a large overhanging roof, setting up a rich interplay of form and shadow, and transparency and reflection, which is rarely achieved within the rectangular building envelope typical of mid-block DC office buildings. "Something unusual about this project was how they broke the street plane, which otherwise was traditional," said the jury. "They added kicks in the plane, and kicks in the elevation—both out of the ordinary for a typical glass office building, and nicely done."

Inside the building's sculpted glass façade is one of DC's most spectacular new indoor spaces—a monumental atrium featuring a dramatically-canted wall on one side and the faceted glass curtain wall on another, and bridged by glass-railed walkways that span the open space with vertiginous delicacy. Opposing counsel who come to visit may feel intimidated—which might be the point—but the rest of us can just enjoy the thrill of this space. Taking note of the downtown views afforded by the building's glass lens, one juror commented that "looking at this building convinced me that we are in the wrong business—we should be lawyers, because they get this incredible view."



Maxwell MacKenzie Photography

2006 Award of Merit for Architecture

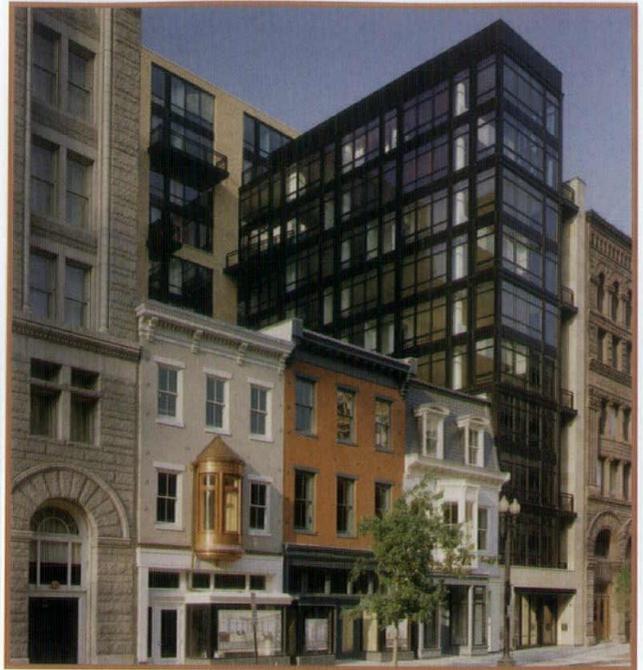
The Ventana – 912 F Street, NW
Washington, DC

Shalom Baranes Associates, PC
Douglas Development Corporation and Faison Associates, owners/developers; James G. Davis Construction Corporation, general contractor

On the other side of the White House in downtown's East End is The Ventana, a new condominium building at 912 F Street, NW, also designed by Shalom Baranes Associates, PC. The 70-unit building, which also incorporates 10,000 square feet of street-level retail space, contributes to the area's rejuvenation while respecting its rich architectural heritage, which includes many beautiful commercial structures built early in the last century.

The project site consisted of four existing commercial buildings. Three of historical significance were retained for retail and residential use, while the fourth was removed to allow the insertion of a narrow, glass-and-steel tower that provides a façade and entrance at the street for the new building, the bulk of which rises behind and well back of the restored storefronts. The rigorous glass-and-steel grid of the tower recalls the equally rigorous glass-and-steel shell of the nearby Martin Luther King Jr. Public Library at 901 G Street, NW, designed by the great modernist Ludwig Mies van der Rohe.

The architects assert that "the [transparency] of the exterior walls promotes interaction between occupants and the street life below. While clearly modern, the façade converses respectfully with the surrounding urban fabric." Narrow, European-style balconies and a vertical band of stone mediate the Ventana's relationship to the heavily



Maxwell MacKenzie Photography

rusted adjacent building while strengthening the physical and visual connection between the residences and the street. The main volume of the building, in keeping with its background role, expresses itself more quietly as a simply block of buff-colored brick with punched window openings and balconies framed in black steel.

The jurors appreciated the building's "nice, clean, minimalist façades." The massing, they noted, "was very much the key to this building's success. The architects had a sympathetic and thoughtful response to the program and to site. If you look down the street, everything fits in perfectly among the two or three façades of the existing buildings that were kept in place." 

Maxwell MacKenzie Photography





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Adapting New to Old

Five architects take bold approaches to designing in historic contexts

by Jody Curtis

Like 16th century Mannerist architects who sought to break out of the confining formality of Renaissance style, DC architects know when to observe architectural traditions and when to break free of them, as five recent AIA | DC award-winning projects demonstrate.

2006 Award of Merit for Architecture

The Metro

Washington, DC

SK & I Architectural Design Group, LLC

PN Hoffman Construction Development, owner, developer, and general contractor

On the narrow block of Church Street, NW, between 14th and 15th Streets, in an area that was home for many years to automobile dealerships, auto body shops, and warehouses, SK & I Architectural Design Group has incorporated the surrounding industrial aesthetic into the design of The Metro so convincingly that it is difficult for even a keen observer to shake the impression that this entirely new 53-unit condominium building is not a very good renovation of three existing buildings. From the street, the single building looks like three different buildings built by three different owners at three different times for three different purposes. Each is a different height, finished in brick of a different color, with windows of different arrangements



and sizes. As a result, the building blends seamlessly into its surroundings in scale, form, and texture.

From the alley, the building is altogether different, consisting of a zig-zag pattern of steel and glass. The aesthetic here is industrial as well, but with an unmistakably modern twist—a reinterpretation of industrial saw-tooth skylights writ large and set on end. But it is more than an architect's fanciful design trick. The staggered façade of floor-to-ceiling glass provides every dwelling unit with a long view down the length of the narrow alley, creating a much greater sense of space than could have been achieved with traditional punched openings facing the building across the alley.

2006 Award of Merit for Historic Resources

Lofts 14 and Cooper Lewis Condominium

Washington, DC

RTKL Associates, Inc.

Metropolis Development Company, LLC, owner/developer and general contractor

On opposite sides of Church Street and across and adjacent to The Metro, and continuing around the block to 14th and P Streets, NW, RTKL Associates, Inc. has stitched together three separate parcels into one sophisticated project. On the corner of 14th and Church Streets, the



Ron Blunt Photography

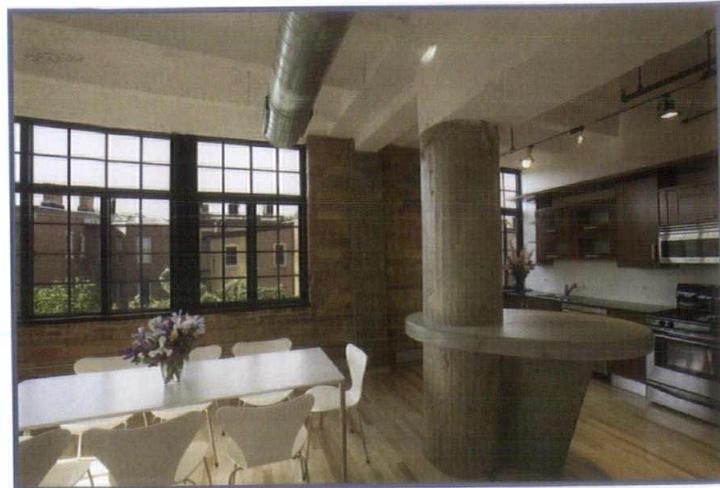
Hoachlander Davis Photography

Hoachlander Davis Photography

architects have restored the façade of a former car two-story automobile showroom, aided by original construction drawings discovered at the Library of Congress, complete with tall pilasters, delicate iron and glass street front bays, and hefty concrete and limestone. The existing building was temporarily supported while a parking garage was constructed beneath it. A seven-story addition was built in the rear yard facing Church Street, clad in flat-seam terneplate (stainless steel dipped in a molten alloy of four parts lead to one part tin) with a seam pattern that matches the size of the limestone blocks on the 14th Street façade and a window pattern that matches the existing windows along Church Street. The metal-clad addition, with red-painted steel balcony railings and a curved roof line, both blends and contrasts with the existing building. The styles are complementary," says John Becker, project manager. "We tried not to have the new addition mimic the original buildings." Together, these new and old buildings are known as Lofts 14 Two.

Across Church Street, two existing automotive buildings anchor the opposite corner of Church and 14th Streets and, together with a formerly vacant lot, occupy nearly half of the block along Church Street. This site became Lofts 14 One. RTKL took advantage of challenges such as differing floor heights in the two existing buildings and two-story former automotive bays along Church Street to design a wide variety of condominium unit plans, including some that straddle the two buildings to create raised or sunken floor levels, and two-story townhouse units tucked into the former garage bays and opening directly onto the street. Units in the new building are more conventional in layout, but feature broad expanses of glass and European-style balconies.

On a site adjacent to Lofts 14 Two along 14th Street but across the alley that runs between P and Church Streets, an existing



David Whitcomb Photography

building (originally designed by Paul Pelz, one of the principal architects of the Library of Congress) and two surrounding desolate, rubble-strewn lots were joined to create a single structure with three differently expressed façades: the restored façade of the Pelz-designed building, and two new façades to either side of it, one wrapping the corner of 14th and P Streets. Like the Metro, the tripartite design of the Cooper Lewis Condominium preserves the original scale of the streetscape. Because the footprint of the site was too small to accommodate an underground garage for the required on-site parking, a tunnel leads from the Cooper Lewis to the garage beneath Lofts 14 Two. "This was done with a lot of intelligence," said the jury. "[The result is] a convincing streetscape."



2006 Award of Merit for Architecture

1247 Wisconsin Avenue, NW
Washington, DC

McInturff Architects
EastBanc, Inc., owner/developer;
Kadcon Corporation, general contractor

In Georgetown, McInturff Architects chose aesthetic contrast rather than harmony to adapt new to old, grafting something light and modern onto something old and classic. From the street, 1247 Wisconsin Avenue, just up the hill from the heart of the neighborhood at Wisconsin and M Streets, looks like nothing more than two tidied-up mid-19th century brick houses, with retail on the first floor and two new condominium residences on the upper floors. The action is on the roof, partly visible from the alley but completely out of view from the street.



Julia Heine / McInturff Architects

Julia Heine / McInturff Architects

The street-level commercial space was extended to occupy the entire rear yard. A new brick wall marks the edge of the property at Congress Alley, rising to the height of neighboring historic buildings and respecting the historical neighborhood window pattern. The new flat roof behind the historic buildings serves as a platform for four roof-top penthouses clad entirely in metallic-gray zinc, with floor-to-ceiling windows outlined in orange-hued douglas fir. Three are arranged in a row facing the alley, while a fourth sits in the middle of the roof, creating two courtyard spaces, one for the units facing the street and the other for the units facing the alley. The windows of this free-standing unit face to either side rather than front to back, creating a remarkable sense of privacy for all six units. The effect, says architect Mark McInturff, was to create the sense of "a little rooftop village floating above the bustle of the city."

2006 Award of Merit for Historic Resources

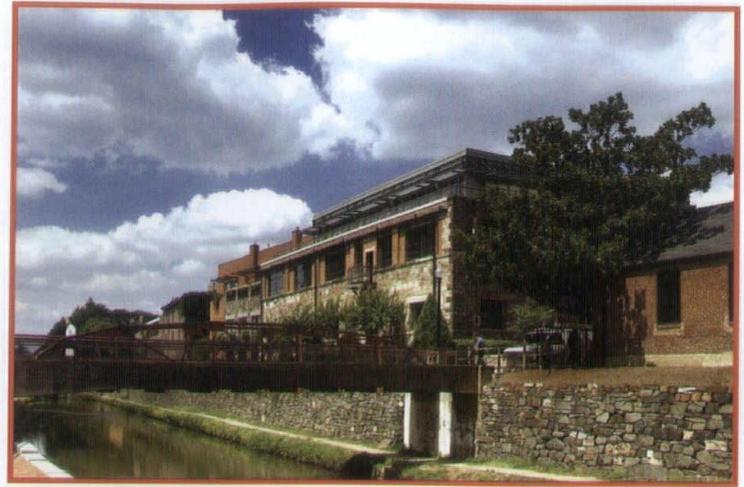
Caton's Walk
Washington, DC

Cunningham | Quill Architects, PLLC

R.B. Properties, Inc., owner and general contractor

Not far from 1247 Wisconsin Avenue is Caton's Walk, a 1929 building adjacent to the C & O Canal that once housed a storage facility and an automobile garage. Today, it is the anchor at the west end of Cady's Alley, Georgetown's new furniture and design mecca.

The restored and renovated building can be read like a layer cake. The original two-story structure is heavy masonry. The 33rd Street façade is finished in brownstone, which becomes less-expensive fieldstone and brick on the south, canal-facing wall. The existing building is topped by a new glass and steel third floor, set back from both the original façades as a penthouse, to create a rooftop terrace. The icing on the cake is a sun shade—what architects call a “brise soleil”—above the new third floor windows, a glass handrail at the edge of the existing roof, and two stone belt courses on the existing



Paul Burk Photography

building, one just below the second-floor windows and the other at the top of the existing roof parapet. “This is a very bold piece of urban renewal work,” noted the Historic Resources Award jury. “We liked this building because of [the architect's effort] to retain so much of what was there originally, while making no apology for putting a [modern] glass and metal floor on top of the existing building.”

2006 Award of Merit for Historic Resources

Calvary Baptist Church Historic Steeple Reconstruction
Washington, DC

Quinn | Evans Architects

Calvary Baptist Church, owner; Trammel Crow Company, developer; Clark Construction Group, general contractor.

For this remarkable project, Quinn | Evans Architects adapted new technology to recreating an old church steeple. In 1913, the original cast-iron steeple of the Calvary Baptist Church was removed after being severely damaged in a heavy wind storm. Designed by Adolf Cluss, one of DC's most influential 19th century architects, the original drawings of the church and its steeple could not be found. Fortunately, however, the red-brick church had been documented in 1865 by well-known Civil War photographer Mathew Brady, and the photographs were sufficiently large and detailed to enable the architects to create a near-replica. One surviving image shows the original building with its 160-foot-tall cast iron spire, complete with four face clocks that, at the time, provided the official time for the city. The Brady photo was digitized and used as a template for the shape of the spire and its detailed tracery panels, as well as for the bell tower, clock faces and pinnacles.

Reconstructing the steeple in cast iron would have been prohibitively expensive, and would have encountered the same structural challenges as the original. It would not have happened at all had Calvary Baptist not embarked on a larger construction project as part of a deal with the owners of a neighboring property that involved the sale of air rights, new shared parking, and an interlocking addition for both. “We thought this was a bold undertaking for a church,” noted the jury.

Quinn | Evans, structural engineers McMullan & Associates, and steeple subcontractors Unlimited Designs, Inc., of Salt Lake City, developed a design that uses an aluminum structural frame covered with lightweight fiberglass cast panels. A computer-driven router created wooden molds for the fiberglass panels, which were designed to a tolerance of 1/16 of an inch. The steeple was then assembled, placed on a flat bed truck for the 2,000 mile trip to DC, and lifted into place with a crane. The building instantly doubled in height, allowing Calvary Baptist to reassert its prominent role at the corner of 8th and H Streets, NW. The color of the fiberglass spire varies ever so slightly from the brick red church beneath it, but is skillfully joined to the tower that anchors it like the prongs of a ring holding a precious diamond in place. 

Modern Classics

White on white;
in 2006, it's all the rage
in office décor

by Jody Curtis

**2006 Award of Excellence for
Interior Architecture**

Lehman-Smith McLeish Offices
Washington, DC

Lehman-Smith McLeish
EastBanc, Inc., owner;
HITT Contracting, general contractor

"It's about sweating the details, even if the goal is a simple space," says Terese Wilson of Lehman-Smith McLeish, which won an award for the design of its own Washington, DC, office. Those details include everything from selecting such timeless materials as glass, marble, and stainless steel for the most pristine finishes, to hiding all the light switches.

More than 40 people work in one 9000 square-foot, 13-foot high room at Lehman-Smith McLeish, which occupies the entire floor of a building on M Street in Georgetown. Nearly every surface is white: ceiling, walls, desktops, computers, and telephones. The floors are travertine. This "white envelope" contains four long lines of workstations and a parallel half-wall of built-in file drawers. A row of round tables and chairs are available for informal teaming. The open workstations are configured to encourage eye contact and stoke creative collaboration. LSM's seating chart is non-hierarchical, and every few months the entire staff plays musical chairs. On moving day, each employee slides his or her two-drawer pedestal file cabinet to a new workstation. All other equipment remains in place, and all other project files are either digitally stored or filed in communal cabinets.

The space "is free flowing and very photogenic," said the jury. Glass is used extensively to maximize sight lines. Handrails suspended from glass balustrades seem to float in space, while the conference room is a floor-to-ceiling glass cube. Ceiling planes are set at varying heights and stop short of perimeter walls, where recessed light fixtures wash the walls with soft light and allow the ceilings to float in space. A U-shaped skylight in the center of the office produces the same effect by bringing daylight deep into the interior. Bright, multi-colored art seemingly pops off the white walls, which, by contrast, also sharpen the colors of the views out every window.



Eric Laignel Photography

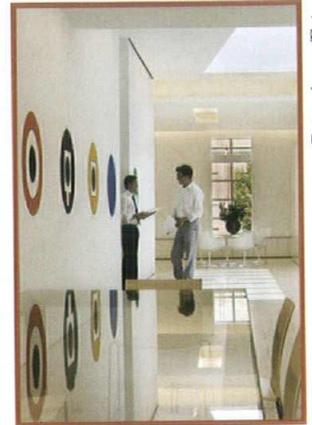
**2006 Award of Excellence for
Interior Architecture**

National Datacast, Inc.
Arlington, Virginia

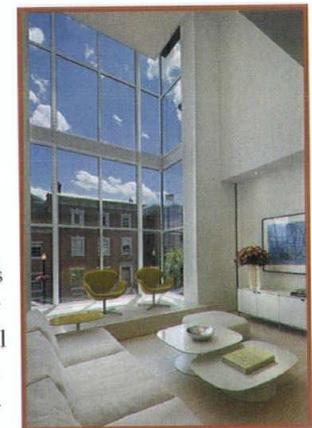
Envision Design, PLLC
National Datacast, Inc., owner; **Rand
Construction Corporation,** general contractor

When is a wall not a wall? In the reception lobby of the offices of National Datacast, a small high-tech company, the architects of Envision Design put the walls to work. Wood panels on one wall slide to reveal a coat closet for visitors and a built-in bar for parties. Another wall of floor-to-ceiling glass panels pivot to create a space for large gatherings, and close to contain a conference room for meetings. Cabinet doors on a third wall hide a wheeled credenza that rolls out to become a mini reception desk on special occasions. Another wall provides a window into the company's business, with in-progress datacasting taking place on six flat-panel computer screens mounted above a worktable.

The design, said the jury, "succeeded in branding the office as a smart space." The reception area was not the only space to receive high-tech design treatment. "Lots of projects spend money on the reception area, while the [less publicly visible] areas receive less attention," they noted. "Here, the [design of the employee lounge] and the back rooms is consistent with the rest of the space. We liked the conceptual thinking."



Peter Aaron/Esto



Peter Aaron/Esto

2006 Award of Merit for Interior Architecture

Jones Day Offices
Columbus, Ohio

Lehman-Smith McLeish
Nationwide Realty, owner; Messer
Construction Company, general contractor

As with their own offices, the architects of Lehman-Smith McLeish provided their lawyer clients at Jones Day with an office that is minimal and modern, though anything but simple. The jury appreciated the high level of detailing throughout—in the furniture, finishes, colors and art. Polished black stone floors in the elevator lobby reappear in a conference room. Solid flush doors literally blend into the woodwork of a white-on-white Mondrian-esque wall pattern, a motif subtly echoed in the floor-to-ceiling butt-glazed walls that surround a conference room and the clear-glass balustrade that surrounds a crisply-cut floor opening. White Carrera marble tops a massive conference table and the half walls that enclose the workstations of paralegals and other support staff. Travertine floors and charcoal-colored carpeting complete the black and white motif. "The black and white architecture was done very well," said the jury. "This set it apart." 🏆



Eric Laignel Photography



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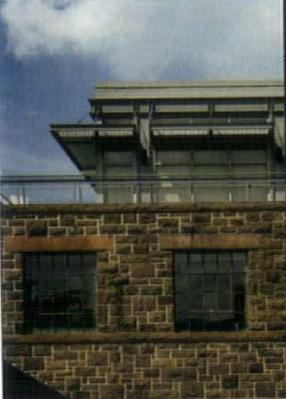


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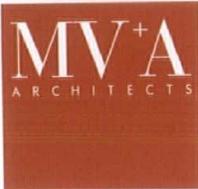
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With Reverence for Place

Architecture to soothe mind, body, and soul

by L. Catherine Hader



Refuge. Repose. Reflection. Sanctuary. Six 2006 AIA | DC award winners—both secular and religious—are notable for the retreat they offer those of us seeking a moment to rest, to breathe deeply, and consider the meaning of all that we do. Whether new, historic, or built in historic settings, these welcoming places transport us to another place, another time, another state of mind.

2006 Award of Excellence for Historic Resources

Old Frederick County Courthouse Winchester, Virginia

Reader & Swartz Architects, PC

County of Frederick County, owner; Lantz Construction
Company of Winchester, Inc., general contractor

Virginia's Shenandoah Valley was the site of ten major Civil War battles and more than 325 armed conflicts, according to the Shenandoah Valley Battlefields Foundation. The Frederick County seat of Winchester changed hands more than 70 times during the war, with its courthouse serving almost continuously as a military hospital and jail for one side or the other. Today, battles are more often fought over what to preserve and what to demolish, and the Old Frederick County Courthouse, built in 1840, is once again at the center of the action, as it begins a new stage of its communal life as the Old County Courthouse Civil War Museum.

The building is a fine example of Greek Revival architecture, fronted by an archaeologically correct Doric Greek temple portico. One notable stylistic deviation from an ancient Greek temple is the lack of sculpture in the pediment, which has been replaced with the large incised numerals "1840," the year of the building's completion

and, not coincidentally, the year widely regarded as the apex of the style's popularity in America. With the exception of a neoclassical clock-tower cupola, the remainder of the building's exterior consists of simple window and door openings crisply cut into plain brick surfaces, an asceticism born of American revolutionary classicism that often distinguishes the American Greek Revival Style from its historical antecedents.

The first floor of the building returned to its original use as a county courthouse after the war until 1984, while the second floor was variously used as a theater, a school, and administrative offices of the county government until 1997. Over the years, weather, heavy use, and unsympathetic alterations had left the building aesthetically compromised and in poor repair. Reader & Swartz Architects, PC, and their team of preservation experts and craftsmen found acoustical tile ceilings, rotting beams, and other unexpected and undesirable conditions.

One unexpected existing condition proved to be a delightful surprise. As the demolition team removed extraneous, unoriginal, and utilitarian layers from the interior side of the exterior walls, they discovered that the original plaster interior walls held not only the original windows but also the scratched and penciled graffiti of Civil War patients and prisoners. Many left their names and the names of their regiments, which allowed historians to trace their personal histories and incorporate the stories of their lives into the museum's exhibits. New interior walls were constructed, but the original plaster walls were left intact and the graffiti exposed through framed and glass-covered openings, allowing the building itself to become one of the museum's artifacts. The original lawyers'

bar was found in the basement and reinstalled in its original position, restoring the courtroom to its original configuration, a rare surviving example of Virginia's "gentleman justice" system.

In similar fashion, the architects saw the necessary strengthening and refurbishment of the clock-tower cupola and its 800-pound bell as an opportunity to tell the story of the building's construction. A glass ceiling in the entry exposes from below the entire structure of the cupola and the inner workings of the bell, which visitors are even permitted to ring. "What they did was profound," said the jury, "because as you look up, you see a series of cutaways right up through the tower to the bell. It's an utterly [illuminating] sectional view."

2006 Award of Merit for Interior Architecture

Commodore Uriah Levy Center and Jewish Chapel
U.S. Naval Academy, Annapolis, Maryland

Boggs & Partners Architects

United States Naval Academy,
owner; **The Whiting-Turner
Contracting Company,**
general contractor

"And let them make me a sanctuary; that I may dwell among them."—Exodus 25:8

These words are inscribed in a quiet area of the new Commodore Uriah Levy Center and Jewish Chapel on the historic (1845) U.S. Naval Academy campus. Devout or visitor, all are welcome and invited to dwell here.

The decision to name a facility for teaching the principles of freedom of religion and religious tolerance after Levy is fitting. The first Jew to attain the rank of Commodore in the U.S. Navy, he fought discrimination throughout his career and also is remembered for abolishing flogging in the U.S. Navy. He also played an important role in the nation's

architectural history. In 1834, eight years after the death of Thomas Jefferson, Levy purchased Monticello, Jefferson's beloved home in Charlottesville, Virginia. Commodore Levy and his descendants preserved the estate for nearly 90 years, until it was purchased by the Jefferson Memorial Foundation in 1923.

Though the Levy Center is an entirely new, freestanding building, the Interiors Jury singled out the building for the design of its interior spaces, most notably the Jewish Chapel, which occupies the entire north wing of the Center. The chapel's central volume rises 45 feet from floor to ceiling. At the upper reaches, curved mesh screens arch gently inward, filtering light from the clerestory windows above and evoking with a single stroke the nave of a traditional place of worship and the billowing sails of a ship. The Ark, the repository of the Torah, is set into a rusticated stone wall reminiscent of the Western Wall in Jerusalem, into which the Ten Commandments have been carved in Hebrew. The effect is at once dignified, solemn, and understated, less an iconic representation of a particular religion than a study in the spiritual power of space. "There's an ethereal light coming into the chapel," said the jury. "The detailing is very clean, very clear."

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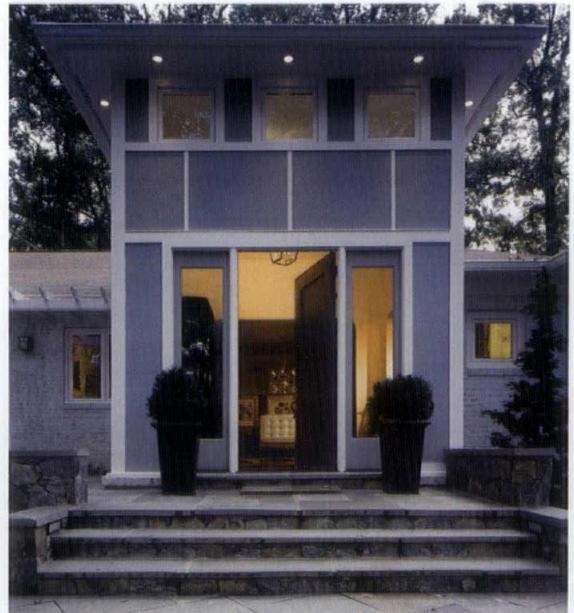
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2006 Award of Merit for Historic Resources

Cathedral of St. Matthew the Apostle
Washington, DC

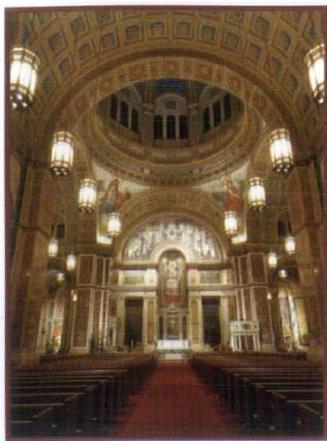
Oehrlein & Associates Architects
Catholic Archdiocese of Washington, owner

The red brick and massive copper dome of this early 20th century cathedral stands in contrast to its concrete, glass, and steel neighbors in DC's Connecticut Avenue corridor. In the midst of commerce and the noise of downtown traffic, this house of worship is a retreat for office workers, tourists, and parishioners seeking a moment of solitude for prayer and reflection.

St. Matthew is the patron saint of civil servants, and the Cathedral plays a significant role not only in local Catholic life, but also in our national history: John F. Kennedy's funeral was held there in 1963, Pope John Paul II celebrated Mass there in 1979, and Supreme Court justices and senior government officials attend its annual Red Mass each fall.

New York architect C. Grant LaFarge designed the church, whose construction began in 1893. Construction proved no obstacle to worship. The building was dedicated in 1895, and Mass was celebrated continuously thereafter until the building was completed in 1917. By the mid 1990s, water had begun leaking into the church, prompting a major restoration and upgrade. In keeping with its intrepid history, the Cathedral underwent a five-year, comprehensive interior and exterior restoration while daily and weekly Masses, weddings, baptisms, and funerals continued to be held.

On the exterior, workers replaced the original copper dome; pointed and repaired brick, stone, and terra cotta; and repaired windows. The cathedral's three monumental entrance doors received a layer of fresh gold leaf, and the entrance mosaic above was fully restored. On the interior, more than 100 conservators, craftsmen, and artisans restored the Cathedral's inner beauty and light. Marble inlay, mosaics, murals, frescos, ornamental plaster, decorative painting, ornamental metal, statuary, and millwork were cleaned, conserved, replicated, or otherwise given new life. Unobtrusively contributing to the dramatic transformation, new lighting gently washes the refurbished interiors, illuminating the architecture and art. The jury remarked upon the "dramatically redone painting restoration," the phenomenal scale of the building's restoration, and the "intelligently managed" conservation work.



Stewart Brothers Photography



Stewart Brothers Photography



Stewart Brothers Photography

2006 Award of Merit for Architecture

The Jefferson Library at Monticello
Charlottesville, Virginia

Hartman-Cox Architects
Thomas Jefferson Foundation, owner; Martin/Horn Inc., general contractor

Half a mile down the road from Monticello, the famous home that Thomas Jefferson designed for himself in Charlottesville, Virginia, the Kenwood Estate is now home to the first free-standing presidential library devoted to a founding father of the United States. As one might expect, design challenges included establishing the appropriate degree of reverence, gravitas, and formality befitting a presidential library. Hartman-Cox Architects wisely settled on a deliberately restrained design, accented with simple detailing and warm finishes.

Another design challenge lay in fitting the new building—physically and aesthetically—onto a site that included three existing historic (1939-1941) residential structures on a shared entry court. The program for the new library called for more than twice the space of Kenwood House, the main residence, but had to fit in with and not overwhelm the other structures. The architects took advantage of the sloping site to achieve a near-symmetry to the collection of new and old buildings, remarkable given the new library's size. The entrance façade is a single story, while the bulk of the building, mostly hidden from view on approach, steps down the hill.

Inside is a well-detailed, richly appointed reading room with warm wooden shelves and wide desks illuminated with traditional-style lamps. A two-story, semi-circular window bay at the far end of the reading room admits ample light and draws the eye outward.

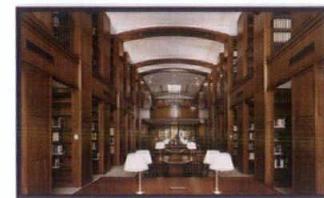
The entrance, a shallow dome set into a shallow Roman-arch niche and supported by classical columns, pays tribute to the iconic west entrance of Monticello. Otherwise, however, the library adheres to the vocabulary of the Kenwood residences in the use of white-painted brick, window placement, roof pitch, and simple neoclassical forms and details. "We liked the calm façades, which picked up on the architecture of the existing house and a little bit of the area architecture," said the jury. "The plan had a clarity and economy."



Robert Lautman Photography



Robert Lautman Photography



Robert Lautman Photography

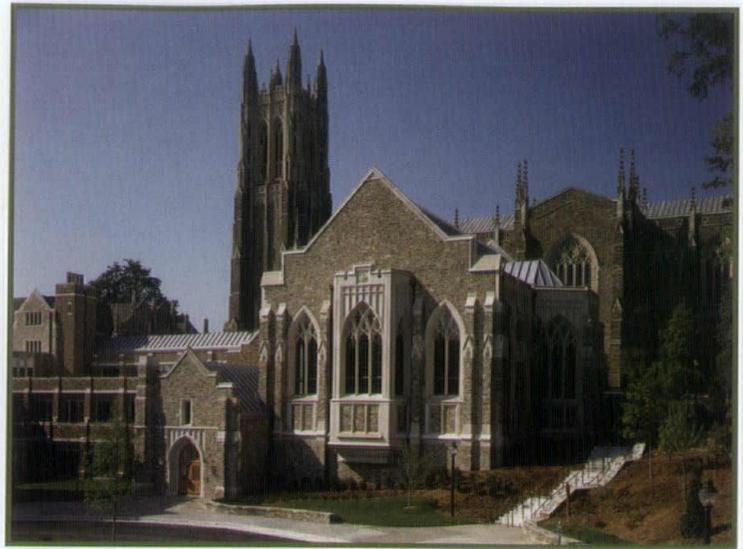
2006 Award of Merit for Architecture

**Westbrook Building,
Duke University Divinity School**
Durham, North Carolina

Hartman-Cox Architects
Duke University, owner; Skanska USA Building,
general contractor

Viewing the newest of Duke University's Divinity School structures, one would be hard pressed to identify it as a newcomer, so well does it fit with its predecessors. The fourth building to be built on the Divinity School's West Campus site, the Westbrook Building joins the Gray Building (the original Divinity School) completed in 1930; the Duke Chapel, completed in 1935, and the Langford Building, completed in 1970. "The matching of historical contexts is actually hard to do well," noted the jury. "This showed that you can [achieve] a successful project with [consistent] style and materials."

Stone, more than any other element, unites the existing buildings, the chapel leading the way with Hillsborough bluestone. The Westbrook Building follows suit, particularly in the wing that houses Goodson Chapel and a new arcade and stair. While the more modern classroom wing is clad in brick, it remains in character with the existing buildings. The new building's form, fenestration, and decorative embellishments replicate those of its Gothic Revival neighbors, including authentic



Bryan Becker Photography

Gothic Revival heavy wooden doors and windows traced with lacy carved wood. In addition, the building is positioned across Memorial Garden from the chapel and connects to the open loggia that connects the Gray Building to the chapel, enclosing the Memorial Garden on three sides to form a traditional Gothic cloister. There is no question this building belongs here. "They did an incredible job of making the addition look authentic," said the jury.

2006 Award of Excellence for Historic Resources

**American Red Cross
National Historic Headquarters**
Washington, DC

**Shalom Baranes
Associates, PC**
American Red Cross, owner; Clark Construction
Group, Inc., general contractor

"What a gorgeous structure to begin with!" said the jury. Following a comprehensive restoration and modernization, the American Red Cross headquarters are now more gorgeous than ever. The project involved not one, but two structures—the 1917 Corinthian-style Memorial to the Women of the Civil War ("the headquarters building") and the 1930 modified Ionic Memorial to the Women of the World War. Together with a third building that faces "Red Cross Square" across 17th Street from the White House Ellipse, all were designed by New York architects Breck Trowbridge and Goodhue Livingston, who also designed the Mellon Bank Building in Philadelphia and the Equitable Building and Hayden Planetarium in New York.

Shalom Baranes Architects recognized the inherent beauty of the existing structures, each designed "with a jewel-like attention to detail" and a "sense of procession through ceremonial spaces, including public lobbies, monumental stairs, and grand assembly rooms," and finished in "a sophisticated palette of marble, oak, painted wood, and plasterwork." In the headquarters building, the Board of Governors Hall is home to three stained glass windows designed and fabricated by the Louis Comfort Tiffany Studio, all of which were returned to pristine condition.



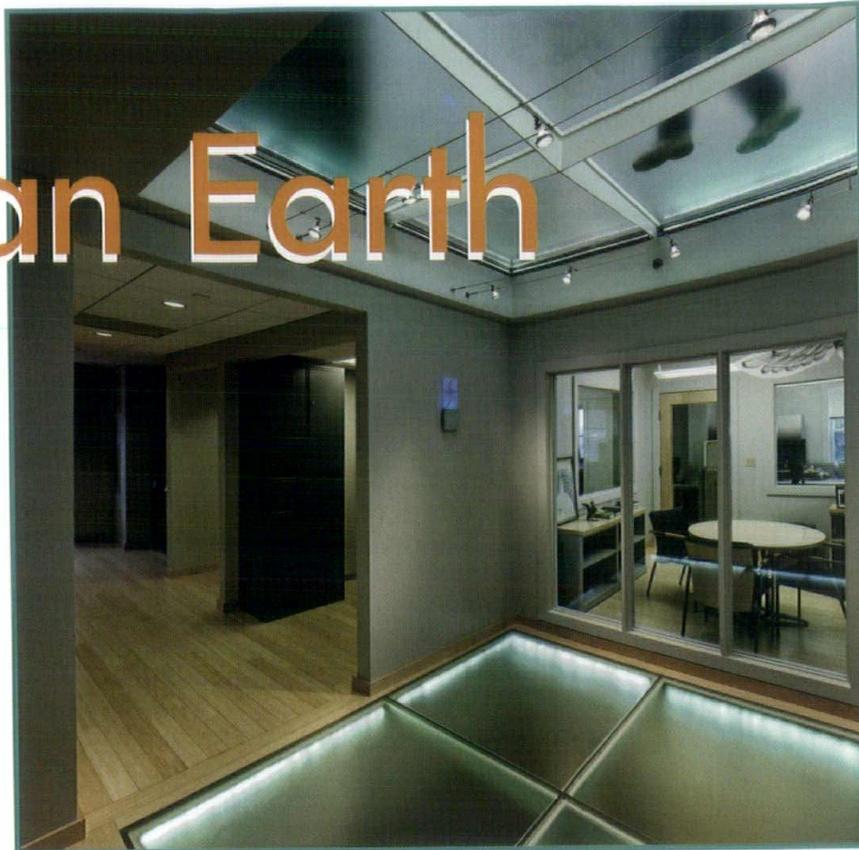
Alan Karchmer Photography

The cleaning, restoration, and refurbishing of any historic structure inevitably uncovers unforeseen or unanticipated existing conditions, but the greatest challenge of this project was to accommodate 21st century heating, cooling, and accessibility requirements without marring the buildings' historical character. The design team systematically catalogued areas according to the need for restoration, rehabilitation, or renovation, with restoration requiring the most protection and renovation the least. Then, along with their engineering consultants, they worked with great care to conceal or integrate necessary improvements. Though the American Red Cross has moved its working headquarters three blocks west, these architectural assets remain under the organization's care, "Red Cross ready" for ceremonial occasions and special events. 🏛️

Toward an Earth Restored

Three Different Design Challenges Yield Three Different Design Solutions

by Michael Tardif



2006 Presidential Citation for Sustainable Design

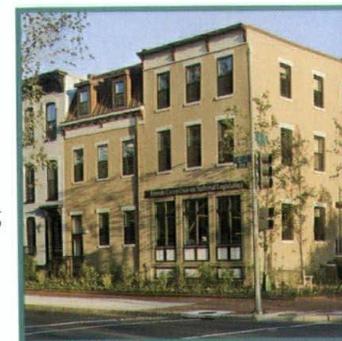
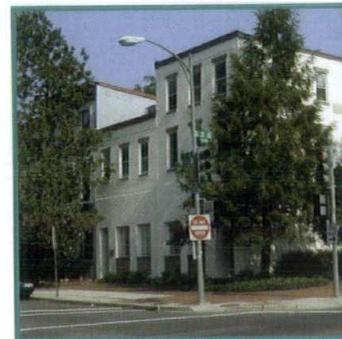
Friends Committee on National Legislation Headquarters
Washington, DC

Burt Hill
Friends Committee on National Legislation, owner; **Kfoury Construction Group**, general contractor

Sometimes buildings are said to have a “soul.” This renovation and substantial addition “has a conscience,” said AIA | DC chapter president Beth Buffington, AIA, LEED®AP. The Friends Committee on National Legislation (FCNL), a lobbying organization that advances the interests of the members of the Society of Friends (Quakers) before Congress, had occupied two adjoining Capitol Hill townhouses for over 50 years. A number of aesthetically inappropriate and functionally unsatisfactory modifications and additions had been made over the years. By the late 1990s, FCNL realized that it could no longer function in space that was dark, cramped, structurally deficient, insufficiently accessible, and energy inefficient. As stewards of a historic resource and progressive, contemporary thinkers whose mission includes the statement “We seek an Earth restored,” the owners wanted the building to be a model of both historic preservation and sustainable design.

The structures of the historic buildings were stabilized, and the historic façades restored, which meant, for the

most part, restoration of the historic window pattern, including the commercial window pattern at the first floor of the corner building, which historical evidence indicated had been originally designed for commercial use. A new third floor was added to the mid-block townhouse, designed as a metal-clad mansard roof with dormer windows to preserve the scale of the original façade. All inappropriate and “non-contributing” additions were demolished, and a new, modern addition built to the rear of the existing buildings to accommodate open offices, new restrooms, an elevator, a fully accessible entrance, and conference rooms. Out of respect for neighbors, the owners opted for a ground-source geothermal heating system in lieu of noisy and unsightly roof-top mechanical equipment. This allowed for a new green roof, possibly the first to be installed on a building that is a contributing asset in a registered Historic District. Inside, all of the bamboo-floored workspaces are illuminated by natural light through operable windows and a roof-top light scoop that brings light deep into the interior through structural glass floors, a feature that subtly reinforces the Quaker belief in the concept of “the inner light,” the spiritual force that guides human life. The addition is deliberately modern, but sheathed in brick with a pattern of windows set into pressed copper panels, a common design feature in the Capitol Hill Historic District. As Buffington noted, “The people who designed this really cared about creating a sustainable environment.”





Gaspard Glusberg/Creatise

2006 Presidential Citation for Sustainable Design

Asia Trail, Smithsonian National Zoological Park
Washington, DC

Chatelain Architects, PC, owner;
Smithsonian National Zoological Park, owner;
Hensel Phelps Construction Company, general contractor



To inaugurate the renewal of one of the nation's oldest zoos, the Smithsonian wanted to create a facility that furthers their core mission of celebrating, conserving, and protecting the world's ecology. The first project to be completed is Asia Trail, a series of five buildings and natural environments for sloth bears, clouded leopards, fishing cats, Asian small-clawed otters, red pandas, Japanese giant salamanders, and the perennially popular giant pandas. Oh; and humans. The 1,450 Trail, integrated into the steep hillsides of the Zoo's home in Rock Creek Park, is fully accessible, a singular and notable accomplishment in and of itself. The challenging terrain, however, was also recognized as an opportunity, and was used to bring visitors both below water and 15 feet above ground, so that each animal could be seen to best advantage in its natural habitat. The Trail features stone-walled paths with scattered boulders, and a shady gazebo consisting of a flat disk of dried iron bamboo on a wood frame. Most of the "architecture," though, is hidden from view, buried into hillsides and covered with green roofs. Other sustainable design elements include solar panels, natural resin-bound aggregate paving (in lieu of petroleum-based asphalt), energy-efficient LED lighting, and wood bridge decking certified by the Forest Stewardship Council. "It takes advantage of roofs as much as possible," noted Buffington. "It's sited lightly and appears to be a natural part of the site."

Gordon Beall Photography

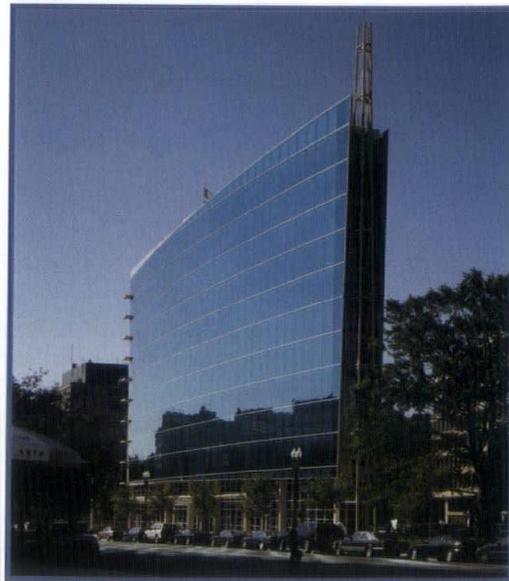


2006 Presidential Citation for Sustainable Design

National Association of Realtors Headquarters
Washington, DC

GUND Partnership
National Association of Realtors, owner;
CarrAmerica Realty Corporation, construction manager

This slim slice of a building—twelve stories high—with a sleek glass façade is "obviously beautiful," noted Buffington. It is located within view of the U.S. Capitol, just three blocks away, on one of the triangular wedges of land that resulted from Pierre L'Enfant's radial master plan for the city, a site formerly occupied by a gas station. Like the famous Flatiron Building in New York, the design of the building accentuates the narrow dimensions and odd shape of its site, tapering from 60 feet wide on the south to about 10 feet wide on the north, with a reflective glass skin that makes the building appear even thinner than it is. But the building is honored here for its sustainable design attributes, not for its design. Though its sustainable features are so well integrated, it is difficult to separate the two. Rainwater is collected in an 8,500 gallon cistern and used for irrigation and flushing toilets. Waterless urinals, touchless sinks, low-flow faucet aerators, and water-efficient dishwashers reduce consumption of potable water by 30 percent. Sensors turn off light fixtures when there's sufficient daylight—a more effective way to reduce consumption than using timers. The building skin is made of viracon radiant low-e glass (VRE) insulating glass, which is coated to minimize radiant heat transfer and provide improved shading. The south side of the building is shaded by a brise-soleil to further reduce solar gain. Light colored roof-terrace pavers, a roof-top trellis, and a container garden minimize the building's contribution to the urban heat island effect. Bicycle storage and showers are provided for those who pedal to work. Completed in 2005, the building is the first new building in the nation's capital to receive Silver LEED (Leadership in Energy and Environmental Design) certification from the U.S. Green Building Council. 



Alan Karchmer Photography

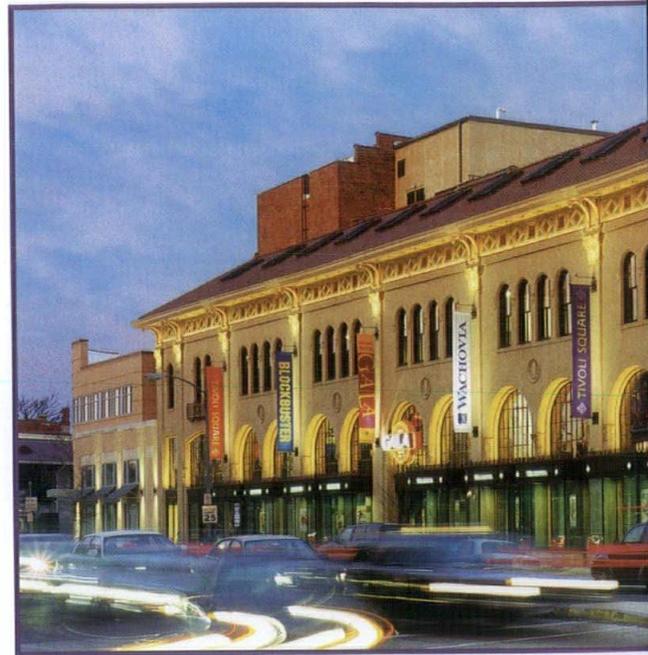


Alan Karchmer Photography

Catalysts for Change

Two restored and renovated buildings spur revitalization in their neighborhoods

by Michael Tardif



The underlying purpose of all new architecture is to create a better world, but certain buildings have an effect beyond the environment they create for their occupants and the aesthetic pleasure they give to the rest of us. These buildings, which we call catalysts, have a positive social impact on the streetscapes where they are located and spark further development in their surrounding neighborhoods. This is the only AIA | DC awards category juried by local architects and business leaders, whose knowledge of the community enables them to assess the actual social or economic impact a project has on our communities. Two projects are honored this year that serve as neighborhood catalysts in very different and inventive ways.

2006 Catalyst Award

The Mather Building
Washington, DC

Cunningham I Quill Architects, PLLC
PN Hoffman Construction Development,
owner, developer, and general contractor

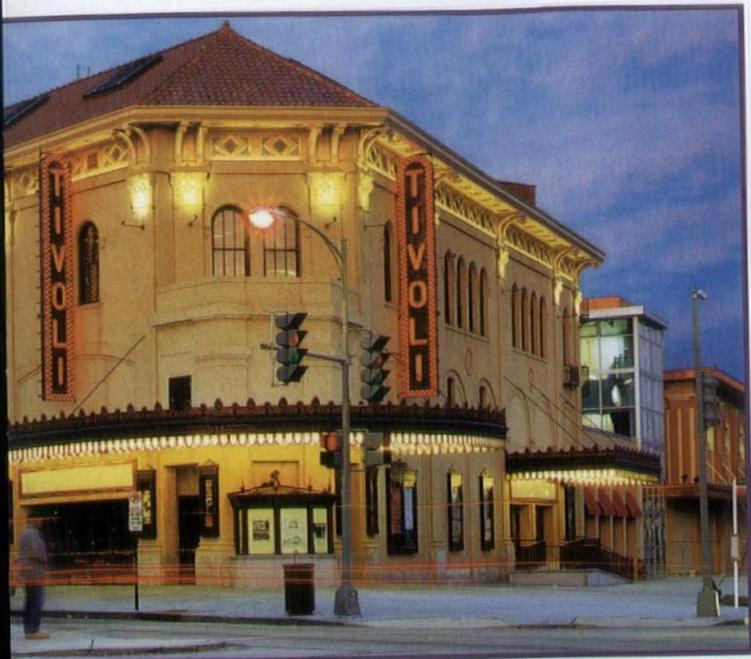


Paul Burk Photography



The historic preservation and adaptive reuse of the Mather Building, a former office building originally completed in 1917 and located in the Downtown Development zone, incorporates residential lofts, a theatre, an art gallery, a dance studio, and the offices of the Cultural Development Corporation, which also created 12 affordable live/work spaces for visual artists. It is the first office building in DC to be converted to residential use, though others have since followed, which may be due in part to the success of this pioneering project. The jury lauded the way the building “enlivens the street by integrating these many uses, which did not previously exist in the neighborhood.” In particular, the jury found that the residential component, “helps contribute to the vitality of the street both day and night by bringing a 24-hour human presence to what was formerly a 9-5 downtown area.”

The care taken to preserve the building’s unusual original architectural details is also noteworthy. Much of the building’s delicate, glazed-terra-cotta Gothic Revival façade had badly decayed during the 20 years it was vacant. A photometric survey was used to map out the meticulous restoration or replacement of damaged tiles and the careful preservation of ogee arches, hood moldings, blind oriel windows, and other delightful details.



Dan Cunningham Photography

2006 Catalyst Award

Tivoli Square
Washington, DC

Mushinsky Voelzke Associates/MV+A

Horning Brothers, owner/developer;
Monarc Construction, Inc., general contractor



MV+A photo

The block-long building that housed the original Tivoli Theatre sat sadly vacant for years, a graffiti-marred blight on 14th Street, NW, in the center of DC's Columbia Heights neighborhood. The corner-wrapping façade, flanked by large vertical "Tivoli" signs, and the original entrance's ornamental overhang, were the only remaining evidence of its lively past. Today, Tivoli Square is once again the thriving heart of its community. In the Columbia Heights neighborhood, historic preservation and adaptive reuse of the existing building would not have had enough "critical mass" to jump start further development or adequately meet neighborhood needs. This project weaves renovation and restoration with new construction to cover an entire city block and to create new housing and provide desperately needed neighborhood retail stores. Coming full circle in its history, the building also houses a new theatre—the GALA Hispanic Theatre, a live performance space carved from the balcony of the old movie theater. That space, in its own right, earned its architect, SmithGroup, a 2005 Washington Architectural Foundation Pro Bono Publico Award. The building also houses a bank, a video-rental store, offices, and a full-size grocery store.

The impact on the neighborhood has been both profound and dramatic. "Tivoli Square has had a visible impact on its formerly declining neighborhood," the jury noted. Within a two-block radius, thousands of new residential units, both rental and condominium, both high-rises and townhouses, have since been completed or are under construction, one of the densest concentrations of new housing construction in the District. Meanwhile, diagonally across 14th Street, NW, another city-block-sized mixed-use development is underway. 🏡

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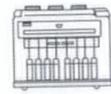
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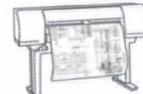
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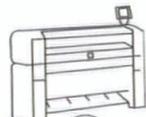
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Cosmetic Environments

Beautiful places for beautiful faces

by Michael Tardif

2006 Award of Excellence for Interior Architecture

Salon Bleu

Tysons Galleria, McLean, Virginia

Adamstein & Demetriou Architects

Enterprise Bleu, owner; R.W. Murray Company, general contractor

The interior of a shopping mall is a difficult environment for architectural expression. Nearly every retail space is a rectangular box, and unless the store location is a corner, only one side of the box is exposed. Arjun Rishi, CEO of Enterprise Bleu, the upscale lifestyle company whose offerings include the restaurant Inde Bleu and the dance center Studio Bleu, specifically asked architects Adamstein & Demetriou to “break out of the box” for the design of the company’s flagship hair salon in Tysons Galleria, Salon Bleu. They did so simply and elegantly. Most of the storefront is set at a shallow angle to the mall. That angled line is then used to define a box that is “off the grid,” creating a storefront-within-a-storefront. Looking in from the mall through the plate-glass entrance, the reception area appears to be outside the inner box that encloses the stylist stations. The effect is achieved without actually separating the two spaces. A dark wood wall behind the reception desk arcs deeply into the store, directing your eye toward the wall that separates the reception area from the stylist stations, and emphasizing the “squareness” of the off-the-grid box. The defining wall is not a wall at all. Instead, a change in floor material from stone to wood delineates the transition, as do boxy blue-tinted frosted and clear glass shelves that appear to be held in suspension between the floor and ceiling on chrome poles, arranged as a rhythm of columns that is repeated in the storefront façade. The jury noted that the ephemeral, delicate touch “carried right through to the mall façade, in finishes, lighting, and details. It’s a fun space.”



2006 Award of Merit for Interior Architecture

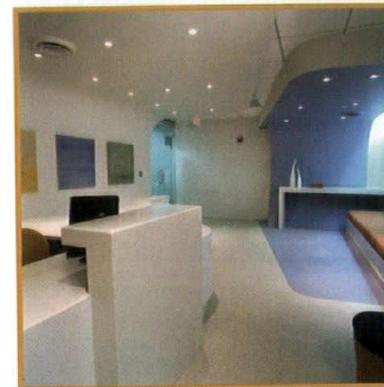
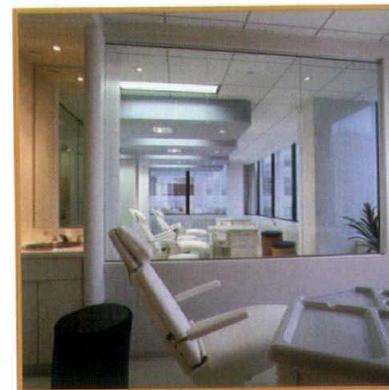
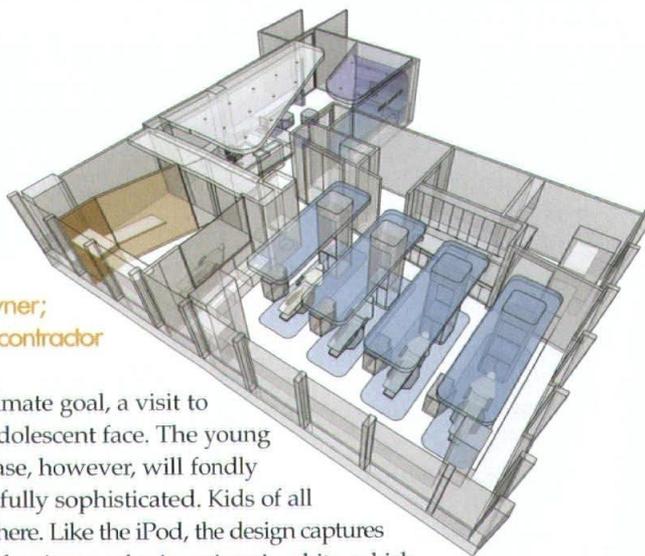
Bruno Orthodontics

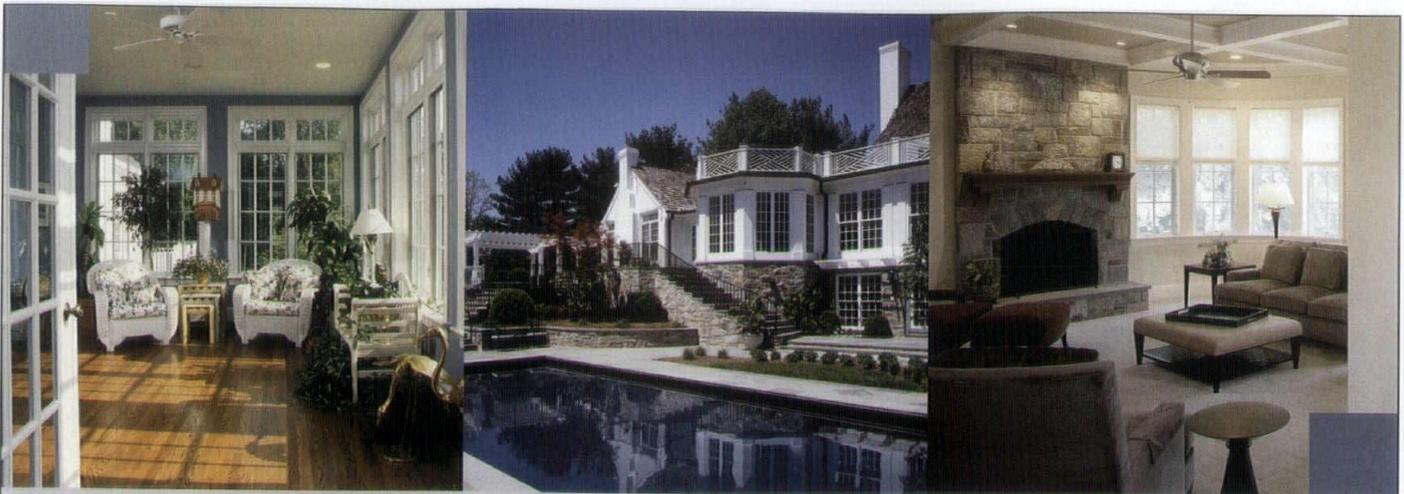
Chevy Chase, Maryland

FORMA Design

Dr. Jill Bruno, DMD, MEd, LLC, owner;
Kfoury Construction Group, general contractor

While a beautiful smile may be the ultimate goal, a visit to the orthodontist rarely puts a smile on an adolescent face. The young clients of Bruno Orthodontics in Chevy Chase, however, will fondly remember the experience. The office is playfully sophisticated. Kids of all ages—adults included—can feel comfortable here. Like the iPod, the design captures the ageless essence of 21st-century cool. The dominant color is antiseptic white, which serves as the canvas for bluish highlights ranging from aqua to grayish blue, and that take the form of solid surface, clear and frosted glass, or ethereal, almost ultraviolet light. An occasional splash of red or yellow adds interest and variety. “We appreciated how color was used for calming,” noted the jury. The treatment areas—the ortho-pods—are defined by blue dropped ceiling lozenges and a corresponding blue floor pattern, and provide panoramic views from the 12th floor perch. The architect describes the many curved forms, and these dropped ceilings in particular, as allusions to the clouds just out the window, but imaginative young clients are likely to conjure up far more cinematic metaphors. 🌩





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High Concept, Low Budget

Two architects show that when it comes to great design, money is no obstacle

by Ronald O'Rourke

Good design doesn't have to mean high cost. To the contrary, as shown by the two projects below, in the hands of a talented architect, a tight budget can help produce good design by encouraging clarity in a project's design philosophy and smart choices about project materials.

2006 Award of Merit for Architecture

N Street Duplexes

Washington, DC

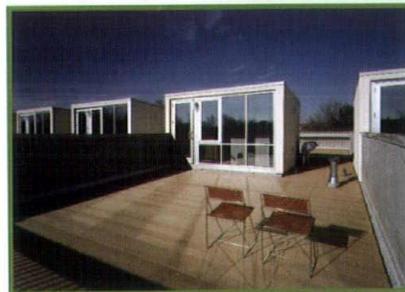
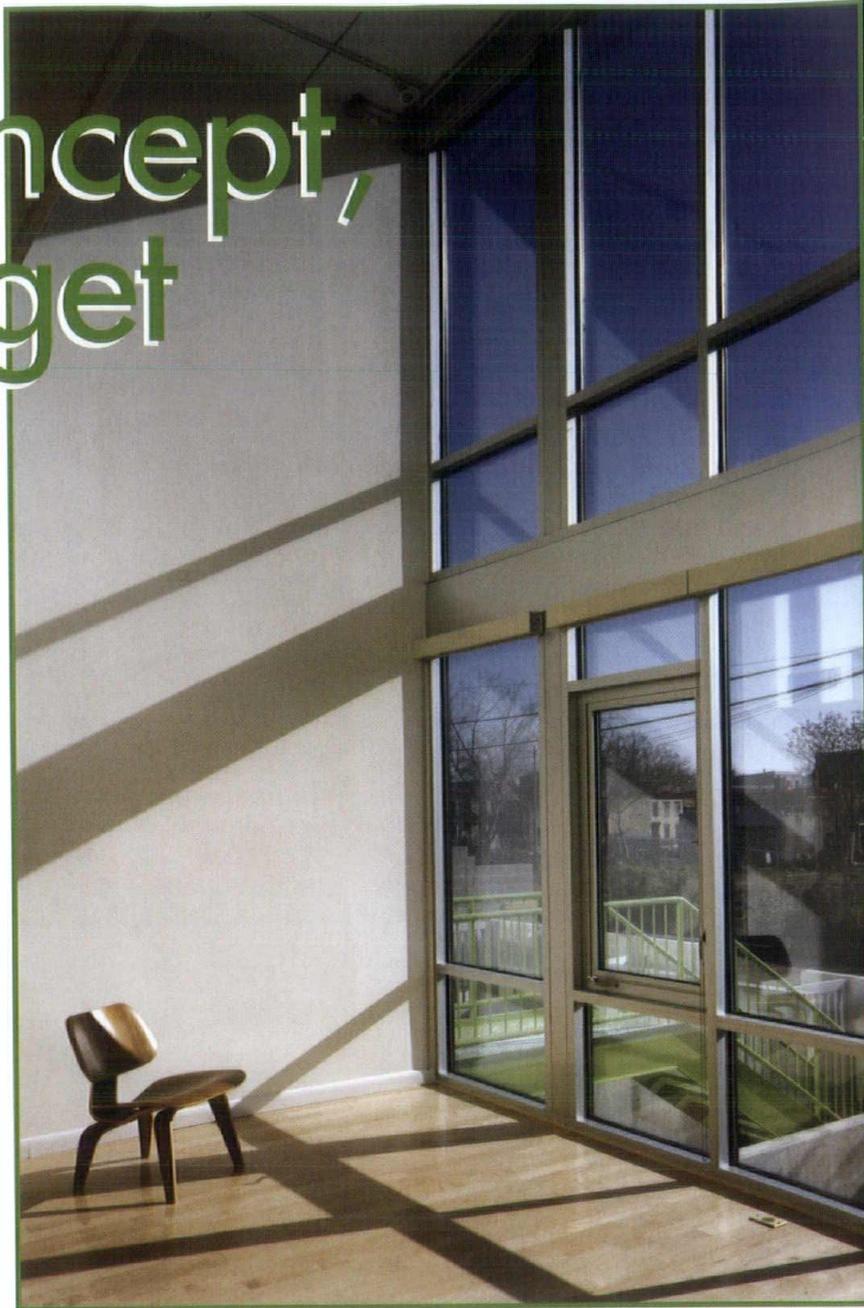
Suzane Reatig Architecture

Elizabeth Madison, owner; **Herman Stewart Construction**, general contractor

These duplex rowhouses on the 400 block of N Street, NW, are more than a hopeful sign of growth and renewal in DC's historic Shaw neighborhood. The loft-style living units, according to architect Suzane Reatig, constitute a rethinking of urban multi-family housing design, and are intended to serve as a prototype for affordable urban living.

The shells of the dwelling units are made of prefabricated concrete panels and hollow-core concrete planks—a strategy adapted from commercial building construction that is cost-efficient, durable, noncombustible, and more resistant to sound transmission. All other building elements are standard, off-the-shelf items. The units feature double-height spaces with glass curtain walls, private rear terraces for the lower units, and rooftop terraces with views of downtown DC for the upper units.

On the street, deferring to its setting in a block-long row of attached homes, the duplex townhouses alternate bays of red brick and metal-trimmed glass. The rear, alley facing walls are entirely of glass, with apple-green metal stoops and stairs leading to the backyard.



Robert Lautman Photography



"This project," the jurors said, "is exciting to see because it's clearly constrained by a tight budget." The project is "cleanly detailed—a fresh interpretation of type. There are no extraneous elements. This was cost-effective construction. It's hard to find nice interiors and livable spaces filled with light in [this cost range]. [The architects] did more with a constrained budget than we've seen in a long time."

2006 Award of Merit for Architecture

Potomac Job Corps Center

Washington, DC

cox, graae + spack architects

U.S. Department of Labor, owner;
R.J. Crowley, Inc., general contractor

The Potomac Job Corps Center Cafeteria and Recreation Building is Phase 1 of a five-phase plan to renovate the Center's aging campus. The project included the demolition of seven buildings, the construction of two new buildings—a 350-seat cafeteria/culinary arts building and a recreation center—and major site improvements.

The architects sought "through the use of uniform building massing, continuity of simple, straightforward materials, and structural rhythms, to define a clear edge for the expansive open green space and provide a focal point for the reorganized campus [with the two new buildings]." Concrete floors, concrete block walls, and acoustic steel deck ceilings were chosen for their durability and minimal maintenance requirements. "The expression of exposed structural, mechanical, and electrical systems," they note, "extends the students' instruction in the building trades to the everyday spaces where they dine and socialize." The buildings incorporate a number of green features, including geothermal ground-source heat pumps, energy management systems, bio-retention swales for low-impact storm water management, and passive solar design.

The jurors recognized that "it was obviously a tight-budget project, but definitely above average in conception and execution, which got our attention." The architects, they noted, "employed a range of materials in the structure to make an appealing space both outside and inside, creating a nice, clean, modern building." The facility "is a learning center, and all spaces are light filled. They're spaces you'd like to be in if you were in a learning environment." The result "is a great example of a school building—open, light interiors, lively colors. It created lots of excitement with relatively modest means." 🏆



Robert Creamer Photography



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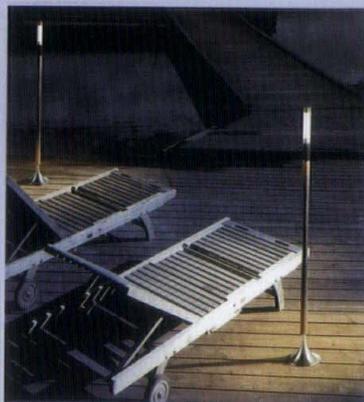
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Unabashedly Modern

Modern residential design comes of age in DC

by Ronald O'Rourke

2006 Award of Excellence for Interior Architecture

The Upper Room, Salvaggio Residence

Washington, DC

Studio27 Architecture

Greg Salvaggio, owner;

HI Construction, Inc., general contractor

For decades, DC's modernist residential architects worked in relative obscurity. As recently as 10 years ago, modern residential design was a mere footnote in a residential market and culture dominated by conservative tastes and traditional styles. No longer. An increasing number of design-conscious homeowners are seeking out modern design for homes of all types and sizes, to suit a variety of lifestyles. Now well-established local modernist architects are only too happy to comply with an explosion of inventiveness and skill. The body of modernist residential architecture being created in DC today is equal in quality to homes being designed by firms in London, L.A., New York, or Hong Kong.

The Upper Room, a small renovation by Studio27 Architecture, is a 650-square-foot master bedroom suite on the upper floor of an Adams Morgan rowhouse that the architects designed as "a micro-expression of modern space and life as spectacle." The project encompasses a sleeping area, a bathroom, a walk-in closet, and a reading nook. Studio27 used wood and stone that, in the architect's words, "drapes and folds along horizontal and vertical surfaces." Within the folds sit two glass volumes—one containing the shower and another containing the closet. From this private universe, dressing and showering become active events by casting silhouettes against the translucent boxes. The stair and corridor follow a circuitous path around this object—an arrangement that goes against conventional space-planning wisdom, but which has the effect of making this small space feel larger. "This small space," the jurors said, "has a Zen-like quality—a calming effect. Very few residential projects make it to this level. It is a very understated, contemplative space."



Hoachlander Davis Photography



Hoachlander Davis Photography

2006 Award of Merit for Interior Architecture

Smith Apartment

Washington, DC

Robert M. Gurney, FAIA

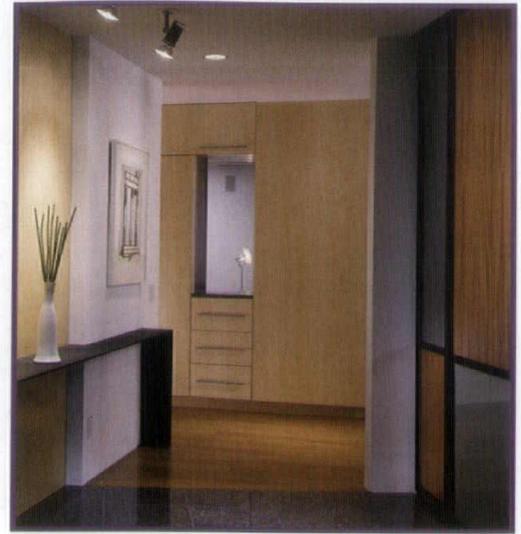
David Smith, owner;

M.T. Puskar Construction Company, Inc., general contractor

At a slightly larger scale, the Smith Apartment, a 1,900 square-foot renovation by Robert M. Gurney, FAIA, transforms a formerly awkward assemblage of rectangular rooms into a new, elliptically shaped living-dining room that dynamically organizes the entire apartment. Perceiving the opportunity for such an arrangement through the apartment's existing plaster walls and load-bearing columns was an astonishing insight. "What hit us first," the jurors said, "was the very dramatic transformation of that space. The architect reordered [the unit], placing bedrooms at opposing corners and living space within an ellipse in the middle. Slim vertical and horizontal shapes unify the rooms."

Gurney applied a rich combination of materials to the dramatically revised floor plan, creating a thoroughly modern yet warm and comfortable urban residence—an utterly new home within the historic Wyoming apartment building in DC's Adams Morgan neighborhood. The jury praised the project's many well-considered material elements, including maple cabinetry and stainless steel horizontal surfaces in the entry hall and the kitchen.

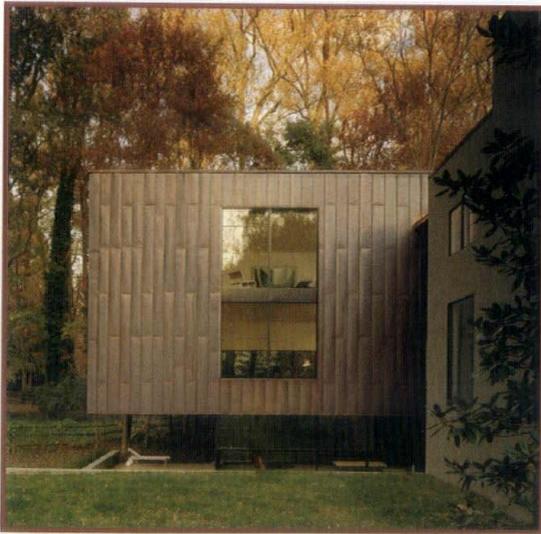
(For more on the Smith Apartment, see "Grand Old Dame Gets a Makeover," *ArchitectureDC*, Summer 2005, www.aiadc.com/architectureDC/Summer05_2.pdf.)



Maxwell MacKenzie Photography



Maxwell MacKenzie Photography



Hoachlander Davis Photography

2006 Award of Merit for Architecture

BTR 20817

Bethesda, Maryland

David Jameson Architect

Owner/Contractor name withheld by request

Modern architecture is equally at home in the suburbs as it is in the city, particularly for the singular vision of a talented modernist. David Jameson's design for an 8,000-square-foot renovated and expanded house consists of two volumes—a stucco-clad one, firmly rooted to the earth, that encases the original brick house, and a new, copper-clad garden pavilion that floats above the ground on a glass pedestal. The treatment of the existing home, said Jameson, is a conscious tribute to the classic modernist houses of the 1920s, inspired by the writings of Viennese architect Adolf Loos. The copper-clad wing, meanwhile, brings the modernist idiom forward into a new century, and for Jameson "is a narrative of new building technologies, both authentic and timeless." The jurors lauded the "juxtaposition of materials and form, the refinement of the composition, the proportions and clarity of organization, and the beautifully elegant interiors." The house, they concluded, "was fantastic." 🏡



Hoachlander Davis Photography

New Old Houses

1706 or 2006?
Six award-winning homes defy the measure of time

by Alan Dessoff

Providing contemporary living space for the owners while preserving the historical integrity of existing buildings or settings was the dual challenge facing architects on six distinctive residential projects in small-town, suburban and rural environments. From Maryland's Eastern Shore to Virginia's Blue Ridge Mountains, the award winners met the twin objectives with sensitive and creative design, renovation, and restoration strategies.

2006 Award of Merit for Historic Resources

Downes Curtis Sail Loft Oxford, Maryland

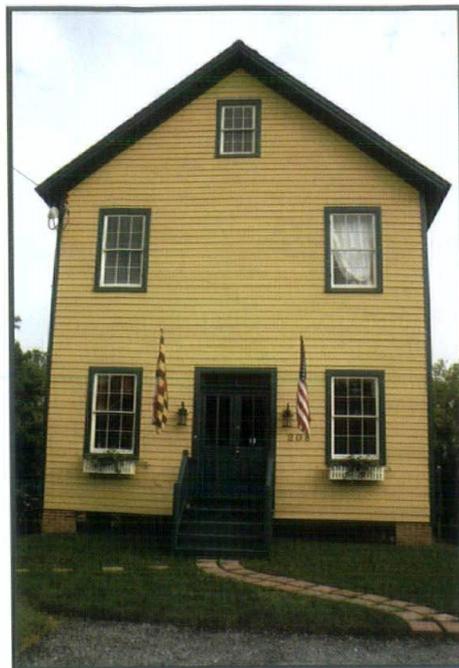
Bucher/Borges Group, PLLC Ward Bucher and Lisa Johnson, owners and general contractors

Even as the project architect and contractor, Ward Bucher still had more than a professional interest in the Downes Curtis Sail Loft and its long history in an Eastern Shore waterfront community. He and his wife also owned the building and planned to spend summers living there.

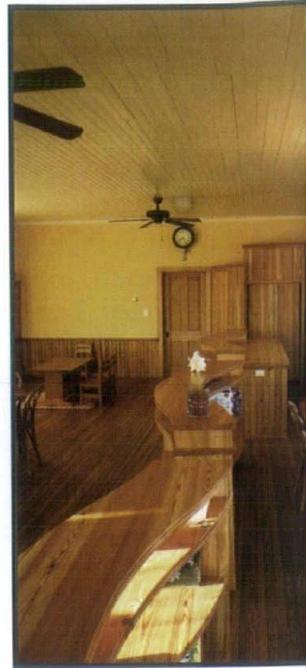
Built as a two-room schoolhouse and later used for half a century by a sailmaker, the main structure and a smaller building on the site were scheduled to be demolished until Bucher rescued them with the assistance of a local preservationist.

The first floor of the main house was a rabbit warren of interconnected rooms, with no central heating or air conditioning and no windows or doors opening to the water views in the back. The floor also was only two inches above the 100-year flood level in the area. During storms and high tides, both buildings became islands.

Bucher raised the buildings three feet, which helped save the structures when Hurricane Isabel struck in 2003. He inserted a new central hall on the first floor of the main house to serve the three bedrooms, baths, and a laundry. On the second floor, the original open classroom that later became the sail loft was kept as a single, open living space to take advantage of views and cross breezes. New wavy half walls contain bookcases and delineate separate kitchen, dining, and living areas. The



Ward Bucher, AIA



original wood floor and wainscoting are repeated in new wood cabinetry, which, together with the original painted wood ceiling, creates an effect not unlike that found inside lovingly-crafted wooden boats. A one story addition on the rear was rebuilt for a first floor master bedroom, a second floor porch that projects gently outward like the prow of a ship, and a third floor balcony. The smaller building, originally an ice cream parlor and then a restaurant serving workers at the nearby oyster shucking and crab picking houses, was converted into a guest cottage.

Taking note of the building's inventive new details and fresh coat of bright yellow paint, the jury commented on "the economy and sense of humor" that were applied to the project. "We thought this was a real labor of love."

Ward Bucher, AIA



2006 Award of Excellence for Historic Resources

Four Stairs

Great Falls, Virginia

Barnes Vanze Architects

Owners' names withheld by request; **Paul Novak**, general contractor

Located on the high ground of a steeply sloping site, this structure began as a one-story log farmhouse with an attic loft, built perhaps as early as 1730, with a single room and a gable roof. Refinements over the years included a timber-framed kitchen and a mid-19th century Greek Revival addition that reflected the owner's growing wealth and desire for a more formal living arrangement. Subsequent 20th century owners made muddled renovations in an attempt to unify the various elements of the house. The latest owner wanted to make the house livable for a 21st century family and recapture its rustic informality without damaging its historic materials or obscuring its architectural chronology. "It's not an ideal house for a family. You have to walk through rooms to get to other rooms," said project architect Stephen Vanze.

Upstairs, bathrooms were inserted to create a master suite and provide for two other bedrooms. Downstairs, the parlor, dining, and sitting rooms were restored and a structurally fragile kitchen addition replaced with a porch-like post and beam structure that provided for a new kitchen and family spaces. A small glass breezeway



Hoachlander Davis Photography



Hoachlander Davis Photography

connects to an existing building that serves as an office and extra bedroom. The new kitchen opens to an outdoor covered kitchen that includes the property's original well, now covered with a glass top.

With removal of the jumble of earlier renovation attempts, said Vanze, the house now blends old and new in a seamless way that will continue the story of Four Stairs for future generations. "Looking at it from the exterior, [it is now] quite clear someone had added onto the original building [over the years]," commented the jury, "[and this latest chapter in its history] is well designed."



Hoachlander Davis Photography



Courtesy Moore Architects, PC



Hoachlander Davis Photography

2006 Award of Excellence for Historic Resources

Historic Willow Oak
Falls Church, Virginia

Moore Architects, PC
Joseph and Martha Pugh, owners;
Construction Innovators, Inc., general contractors

Originally built in 1889, this Victorian gothic home was a landmark in a neighborhood of late 19th century wood frame homes. But the two-story house had been changed many times over its life, with most of the changes diminishing the original home's style and integrity. In particular, a dominant four-sided mansard front tower had been obscured by an unfortunate and inexplicable addition for a bathroom on top of the original front porch.

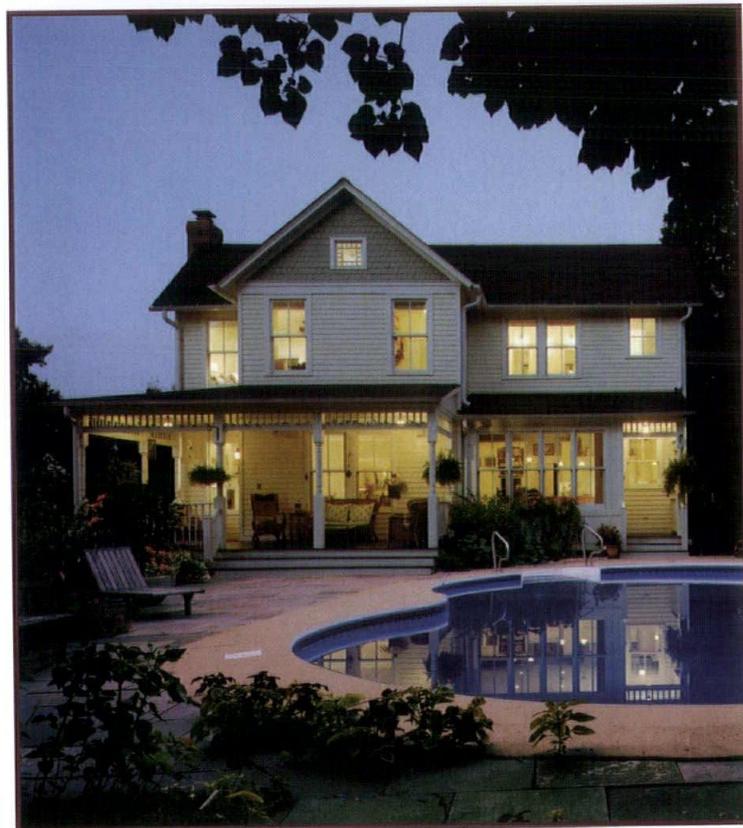
Architect Charles Moore took one look at that the bathroom addition and told the owners it would have to go, who agreed to tear it down. "Getting the mass of the tower back in the front elevation was the key to the project. The owners quickly saw the benefit from a design standpoint," Moore said.

The house was completely renovated and restored, with a reconfigured foyer, living room, and dining room on the first floor and three modified bedrooms on the second floor. A new addition on the rear provided for a kitchen, family room, mud room, powder room, and back stair hall. The hall connects the first floor to a new basement recreation room below and a new master bedroom suite with laundry and a second bathroom on the second floor.

On the exterior, asbestos siding was removed and the original palette of clapboards, scalloped shingles, and wood trim restored. A new rear wraparound porch is detailed to match the original front porch, while a new two-story garage, also designed to match the style of the original house, was constructed in the rear yard. "[The design] very completely managed changes that renewed the building," commented the jury.



Hoachlander Davis Photography



Hoachlander Davis Photography

2006 Award of Merit for Architecture

Locust Hill
McLean, Virginia

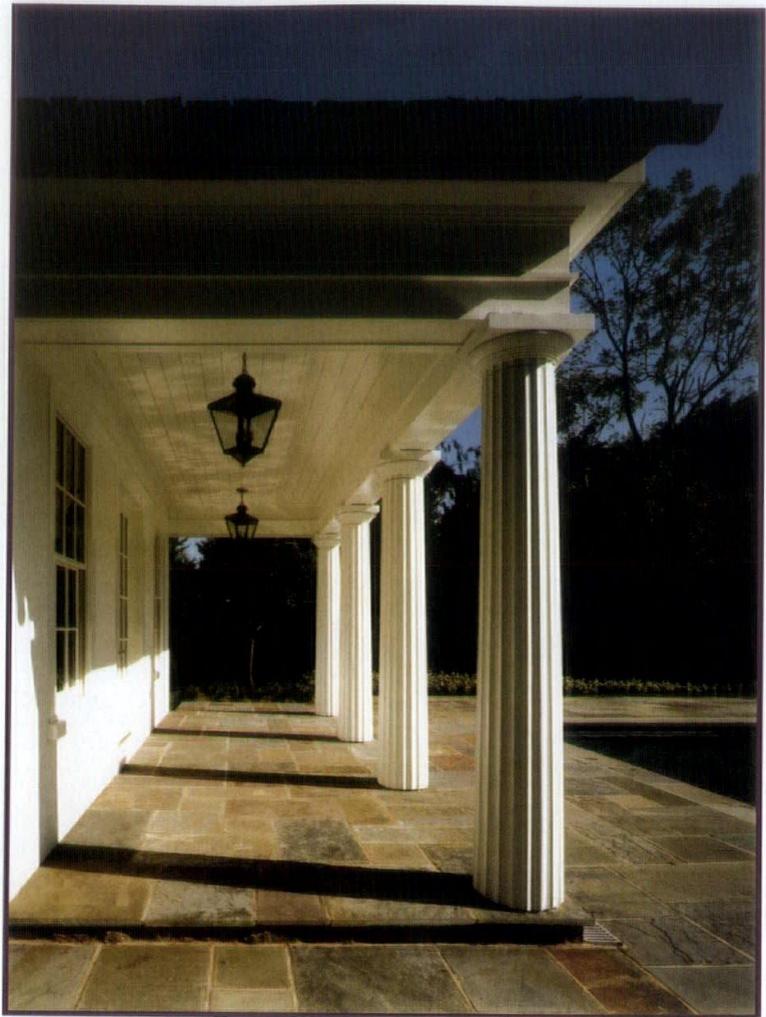
David Jones Architects

Owners' names withheld by request;
BOWA Builders, Inc., general contractors

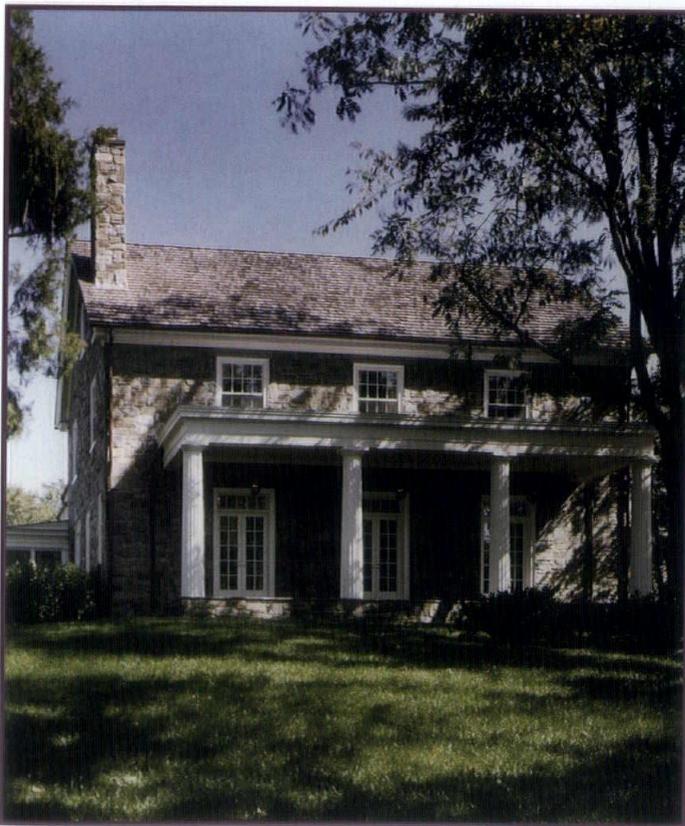
This 8,000-square-foot house is entirely new, but was designed to look as if it been built and added onto over a span of decades to form a courtyard around an existing 100-year-old magnolia tree. "It was a likely spot for an [old] farmhouse," said architect David Jones, "and the newly constructed main building can be seen as that original house, composed of the more formal rooms, with sections that could have been added over time." The awards jury apparently agreed, describing the design as "an authentic-looking complex of buildings joined together to form a house."

The "additions" contain informal family spaces, including a wing off the back with four children's bedrooms and a study area. There are connections to a private rear yard and garden, with a breezeway connecting to a garage with a guest suite above. A covered walkway unites the house with the freestanding garden, enclosing the courtyard around the magnolia tree—the mythical "latest stage" of the house's construction. A temple front pool house is tucked in the rear of the garden, detailed to match the porch of the main house.

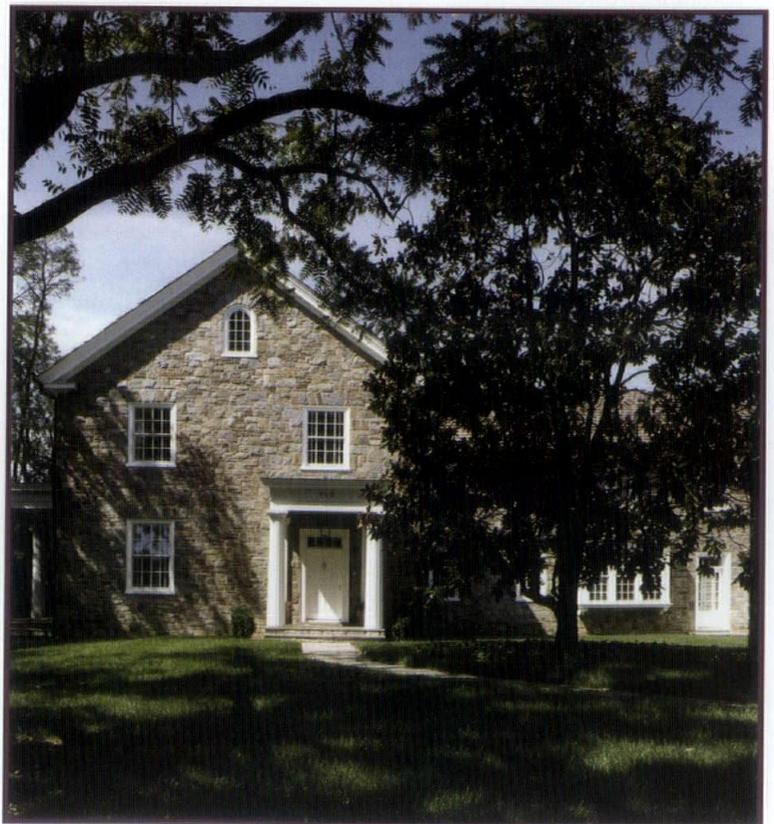
The result is a large, livable, modern house that projects a modesty uncommon in houses of its size. "It is convincing," said the jury. "It is a beautiful house that should be good for the next 100 years or more."



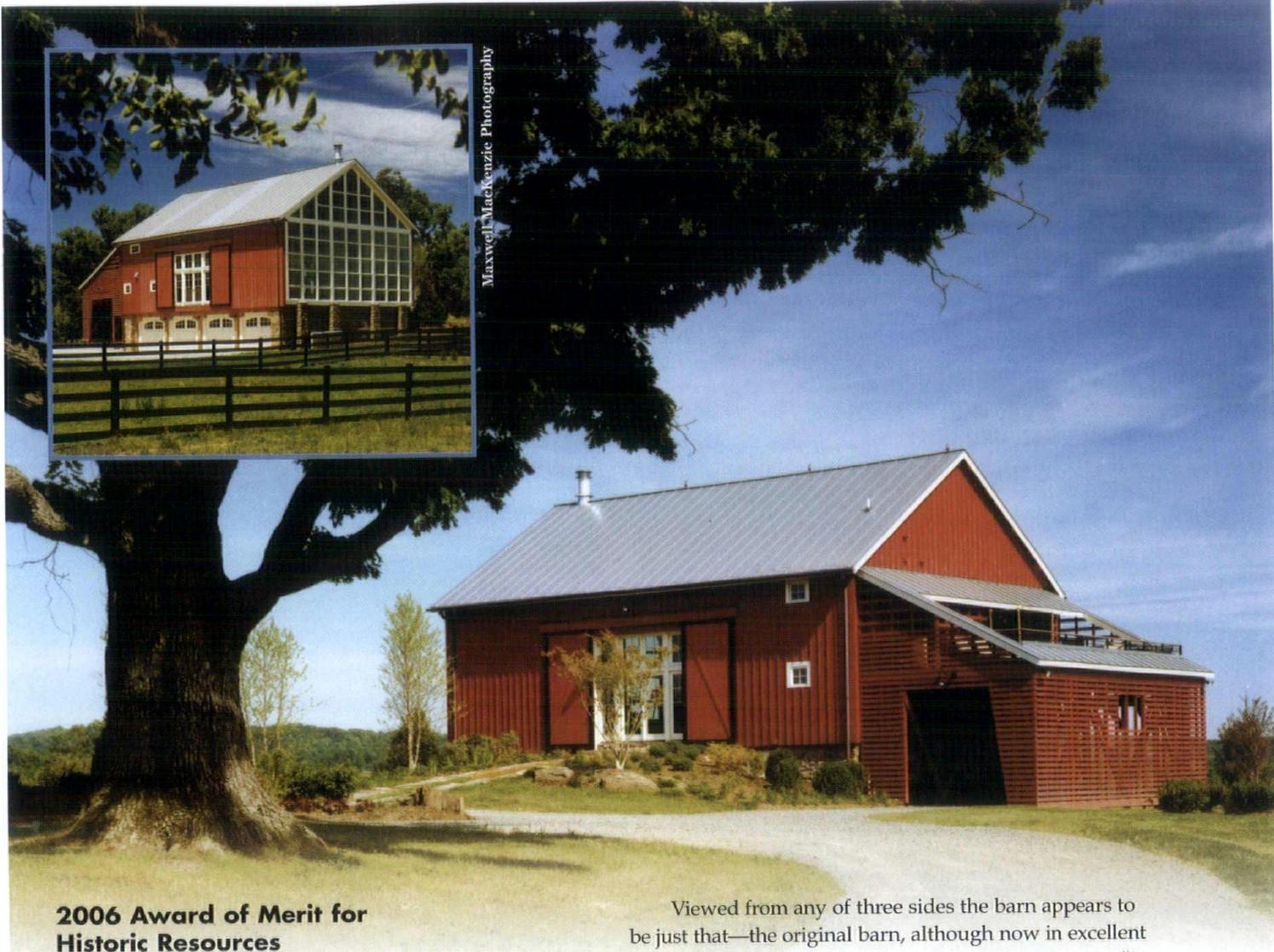
Robert Lautman Photography



Robert Lautman Photography



Robert Lautman Photography



Maxwell MacKenzie Photography

2006 Award of Merit for Historic Resources

New River Bank Barn
Leesburg, Virginia

Blackburn Architects, PC
Owners' names withheld by request;
Gerachis Construction Group, general contractors

Only the cows on the farm know the dramatic contemporary secret of this bank barn originally built in the 1800s: a soaring glass wall that opens the property to expansive (and very private) views of rural landscape down to the Potomac River. First thought to be beyond repair and slated for demolition, the barn is an excellent New World example of prototypical German/Swiss "bank barns" first developed in the 16th century, which were built into hillsides so that both lower and upper levels could be entered at grade. Working with the owner, the architect sought to preserve the barn's integrity while adapting it for use as a modern guest-house and entertainment facility.

Viewed from any of three sides the barn appears to be just that—the original barn, although now in excellent condition. Even when the big, sliding doors are open, "it looks like a nicely finished, freshly painted, old bank barn," said architect John Blackburn. Only from the northeast side, which faces an unbroken stretch of farmland populated by cattle, is the adaptive re-use obvious. "You come in and you say, 'Damn, there's this beautiful view up to the Potomac,'" Blackburn says. "It's all green and the cows come right up to the barn."

To provide that view, the original northeast-facing wall was completely removed and glazed. Steel columns were added to support the new glass wall, wrapped in indigenous fieldstone to blend aesthetically with the original structure. The rustic look of the interior was preserved as well. Original wood floors and walls were restored and reused, and an existing corncrib rebuilt. Blackburn added a kitchen, sleeping accommodations, bathrooms, theater areas, a large dining area, a sun deck, and an interior loft. "All of this was done with more assertiveness and less apology than we usually see in [restored] barns, noted the jurors. "There's less copying of barn motifs here, which deserves recognition. Soon, adaptive use of barns is going to be the only way we use barns at all."

2006 Award of Merit for Architecture

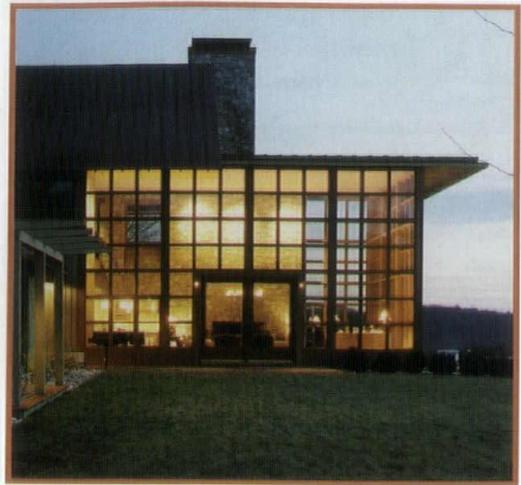
Mountain Cay Farm
Madison, Virginia

Richard Williams Architects

Anthony and Beatric Welters, owners;
Abrahamse & Company Builders, Inc., general contractors

This rustic retreat in the Rapidan River Valley features a newly-built main house, guest house, pool and pool house, all designed in a compound that fits seamlessly into an unspoiled mountain landscape of pasture and woods. The simple, pitched-roof, barn-like forms; the metal roofing, the stone chimney, and the full-story stone foundation wall on the downhill slope all combine to create the impression that these buildings have been there a long time.

The main house is deliberately sited next to a mature ash tree, a "tethered mooring" on the bare hill below the woods. On the interior, the massive chimney is part of a stone wall that serves as an organizing spine for the main house. The focal point is a two-story living/dining space with a gridded window wall on three sides, allowing dramatic views from both upper floors. "This house was beautiful in its setting and the exterior and interior were equally developed. The robust wall [and its] beautiful stonework set [this house] part," commented the jury. The wall also suggests that the new house was built around the ruins of an older burned-out structure. "Sometimes you see these places, old mills or houses, with only the chimneys remaining. This [house] is like that, like it was there and we constructed a house around it," Williams said. 🏡



Richard Williams Architects



Richard Williams Architects

Reclaim Your Mojo, Baby!

Free valet parking for your Cooper Mini

by Jody Curtis

**2006 Award of Merit
for Interior Architecture**

Jackie's Restaurant & Lounge
Silver Spring, Maryland

**CORE architecture
+ design**

Dog Chow, LLC (Jackie Greenbaum and Patrick Higgins), owners; EROC Builders, general contractor

The raw space for this restaurant was an abandoned, gutted auto repair shop—bare brick walls and cement floors, with 35 foot-high ceilings. Where others saw dirt and grime, owner Jackie Greenbaum saw a hangout for a funky crowd. She had a clear idea of the “vibe” she wanted: “Something in the middle between Lilly Pulitzer and Austin Powers,” she said. “Swinging-London-Chelsea-60s-Mod.”

CORE architecture + design first developed a practical layout for the restaurant—a place to accommodate a lot of motion and moving bodies—an open kitchen of gleaming stainless steel at one end, a bar/lounge at the other, booths along either side, and tables in the middle. The effort was apparent to the jury, which recognized “an organizational clarity, a very clear diagram.”

But the soul of Jackie's is not about efficient organization. As the jury noted, “If there was a category for ‘Fun,’ this would have won. It's playful, frenetic and energetic.” The design reflects Jackie's own pink-haired personality. She chose the vivid raspberry naugahyde for the banquette seats and the white and lime vinyl chairs, and she helped select the swirly geometric fabrics in pink, orange, black, and white that alternate in horizontal stripes on the upholstered booths. CORE designed booth dividers made of chains, nuts, bolts, and washers—even roller skate wheels—and created clever light fixtures suspended from bungee cords, which they dubbed “bikini lights.” A collection of colored plastic disks, or “supersize sequins,” rotate and catch the light above the lounge. A long white mesh screen, on which video images are continuously projected, divides the bar from the restaurant. And yes, you'll find a shag rug in the lounge! 🍷



Eric Laignel Photography



Eric Laignel Photography

Eric Laignel Photography

Building Community:

2006 WAF Pro Bono Publico Awards

by Michael Tardif

Each year, the Washington Architectural Foundation (WAF) honors architects and related design and construction professionals who provide professional services to nonprofit or charitable organizations at a reduced cost or no cost. The foundation is pleased this year to confer Pro Bono Publico Awards on three teams and projects.

2006 Pro Bono Publico Award

**The Stuart Hobson
Middle School Library**
Washington, DC



Project, with a goal of renovating and upgrading eight neighborhood school libraries. The Catholic University of America Design Collaborative (CUAdc) took on the task of renovating the library of the Stuart-Hobson Middle School. The CUAdc team settled on a desert metaphor for their design, carefully studying rock formations in the southwestern U.S. for inspiration designing bookshelves, computer workstations, and other library furniture. Taking their work one step beyond design, the team used a university-owned computer-numerically-controlled (CNC) milling machine to fabricate all of the new library furniture, providing an opportunity for CUA students to learn and deploy this new technology in a real-world environment. The comprehensive design and fabrication project, in addition to providing a significant learning opportunity for CUA students, had the added benefit of substantially reducing the cost of completing the project, with the results exceeding all expectations.

The Catholic University of America Design Collaborative

In the spring of 2005, a coalition of concerned parents brought substandard condition of DC public school libraries within the Capitol Hill School District to the attention of the Capitol Hill Community Foundation. The Foundation joined forces with the Washington Architectural Foundation to launch the School Libraries

2006 Pro Bono Publico Award

**Virginia Avenue Park
Rehabilitation**
Washington, DC



Capitol Hill neighborhoods and several local charter schools. Planned commercial development along M Street, SE will further increase demand for this public amenity. The task of improving the park was taken on as a Community Improvement Day project by the District of Columbia Building Industry Association (DC BIA), a program that unites young designers who provide services pro bono with contractors who provide labor and materials pro bono or at significantly reduced cost.

District of Columbia Building Industry Association

A two-acre site just south of the Southeast Freeway formerly housed a boxing program of the Virginia Avenue Recreation Center which has since been relocated to the new King-Greenleaf Recreation Center. The site is also the home of the thriving Virginia Avenue Community Garden, and as open space serves residents of the

A new entrance connects the park with the existing neighborhood, while the Potomac Avenue edge has been energized by a series of earthen mounds and park benches. A fence now encloses the community garden, bordered by planting beds and landscaping. A new grove of flowering cherry trees emphasizes the view of the Washington Monument along the Virginia Avenue axis, while new trees create a visual buffer to the adjacent freeway.

2006 Pro Bono Publico Award

**John Wiebenson Memorial
Playground, Ross Elementary
School**
Washington, DC

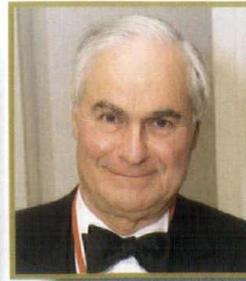


of the late architect John Wiebenson, who had volunteered to redesign the site shortly before his death in 2003, and after whom the playground is now named. LAB's design consisted of four elements: equipment for active play for both students and neighborhood children; a playfield for ball games and running; a staff parking area safely segregated from the play areas; a school entry/exit student gathering area that could also be used for twice-weekly truck deliveries when not used by students. The four distinct areas are visually unified by wide, bold stripe patterns, yet distinguished from one another by color and orientation. The poured-in-place rubber playing surfaces and artificial turf are both permeable, while the paved gathering area drains to an on-site reservoir beneath the playing field that replenishes groundwater. 🌱

Landscape Architecture Bureau

Over the years, the demands placed on the limited site of the Ross Elementary School in Dupont Circle dictated that the entire site be paved. Used for both parking and recreation, the situation was unsatisfactory for either purpose, and dangerous to the young students. The Landscape Architecture Bureau (LAB) offered to fulfill the promise

Best of 2006:



Honors Bestowed on Benjamin Forgey, Warren Cox, and M.K. Lanzillotta

by Michael Tardif

Design awards honor the work of firms and project teams, but individual people also contribute to the advancement of architecture in many ways. The Washington Architectural Foundation (WAF) and AIA | DC annually recognize these individuals for their service to the profession.

The **Glenn Brown Award** is named in honor of the founder of the AIA | DC chapter, an author, scholar, presidential advisor, and civic activist who began a strong legacy of architectural involvement in city affairs. The award, jointly conferred by AIA | DC and WAF, honors an individual who has raised public awareness of architecture and its benefits to society, and who has improved the quality of life in Washington DC. This year, the Glenn Brown Award recipient is **Benjamin Forgey**, the recently-retired architecture critic of *The Washington Post*. Forgey has been a major public voice for architecture in the city. His thoughtful reviews of all types of buildings raised local public awareness of architecture—both good and bad. His early support of the “Washington School” helped change the face of the city for the better in a crucial period of intense building and served to help maintain and enhance the city’s unique qualities.

The **Centennial Medal** is the highest honor that AIA | DC can bestow upon a member. The recipient must be a member architect whose contributions of service to the Chapter, the profession, or the community span at least a decade. This year, **Warren J. Cox, FAIA**, was named 18th recipient of this honor. Among his many contributions, he served as the editor of the 1st edition of the *AIA Guide to the Architecture of Washington, D.C.* He is best known, though, as a mentor to countless young architects who worked for the firm he co-founded, Hartman-Cox Architects. Many went on to build successful careers and firms of their own, a legacy of professional leadership and mentorship that few architects can match. Stephen Vanze, AIA, principal of the successful Georgetown firm Barnes Vanze Architects, fondly recalls the education he received from Warren. “I learned almost everything I know about architecture from Warren,” said Vanze. “That good design requires quiet thought and careful collaboration. That it is a visual art and that proportion and beauty of the final design matter more than anything. And that no matter what, give your client the best product possible and demand the same of the contractor.”

Cox also taught his protégés about business and human character as well as architecture. Vanze vividly recalls two such lessons. On one occasion he asked Cox what to wear to a meeting with a university client. Cox replied, “Tweed. Dress like them. Think like them. *Be* them.” On another occasion, a site visit by Cox and Vanze revealed a grossly unacceptable ceramic tile job. Cox turned to the contractor and simply asked, “Would your wife accept this work?” Cox’s philosophy, said Vanze, was simple: “If there is a problem, never blame anybody; fix the problem. Don’t worry about the money. Do a good job and the money will work itself out. Demand the best from everyone on the team. Be true to yourself.”

The **John “Wieb” Wiebenson Award for Architecture in the Public Interest** is conferred annually by the Washington Architectural Foundation to honor architects who serve the public interest. This year, the WAF Board of Directors took the unusual step of honoring one of its own: WAF Board president **Mary Kay Lanzillotta, AIA**. The selection panel conspired to keep the decision secret until the annual awards gala held on October 20, a remarkable accomplishment given that the Board president is a member of the selection panel.

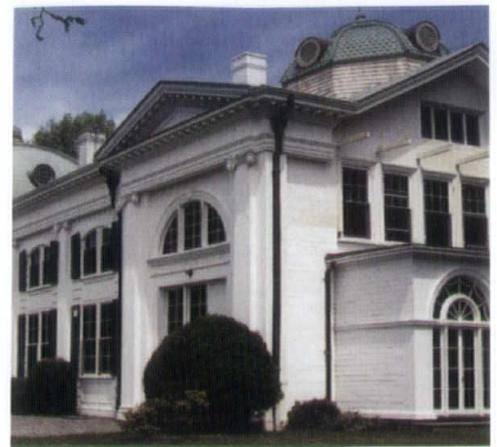
Lanzillotta was honored for her many years of volunteer service to the Foundation, and in particular for the Architecture in the Schools program that she founded in 1992 that has become one of the Foundation’s flagship programs. Relying entirely on professionals who volunteer their time as educators, AIS has provided over 6,000 students with education about architecture and the built environment that they might not otherwise have experienced. But in addition to bringing a design curriculum to elementary school teachers and students, Lanzillotta has crafted AIS to teach students the importance of the public realm and serving the public interest. In conveying the award, **Robert Schwartz, AIA**, the 2004 recipient, noted that Lanzillotta “is an inspiration to all the children in our program and to everyone who works with her. With the enthusiastic support of Abigail Wiebenson, John’s widow, it is my honor to present the 2006 John Wiebenson Award for Architecture in the Public Interest to Mary Kay Lanzillotta.”



SACCO + MCKINNEY ARCHITECTS, PC, NEW YORK



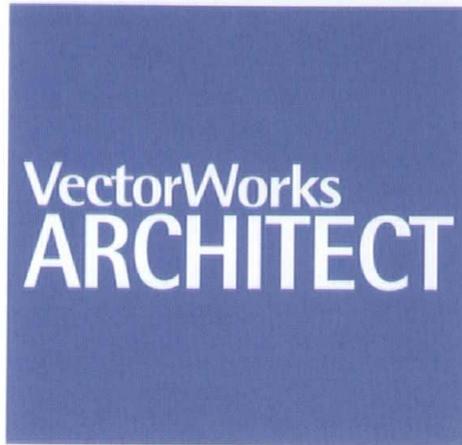
ROJO ARCHITECTURE, FLORIDA



OLSON LEWIS DIOLI & DOKTOR ARCHITECTS, MASSACHUSETTS



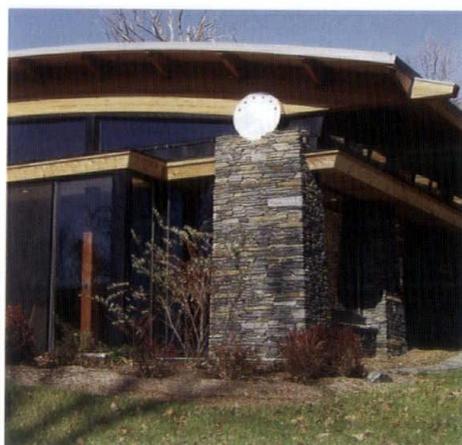
TWH ARCHITECTS, INC., TENNESSEE Photo by Stephen Greenfield



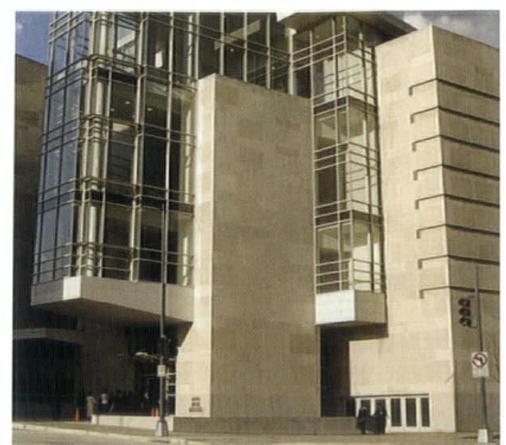
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