DC MODERN:
A Context for Modernism in the District of Columbia, 1945-1976

Historic Context Study

FINAL

Prepared for the District of Columbia Historic Preservation Office (HPO)

by Robinson & Associates, Inc.

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I. PREFACE

A. Purpose

The purpose of this study is to examine the Modern Movement of architecture in Washington, D.C., concentrating on the buildings and landscapes designed and built between 1945 and 1976. *DC Modern* identifies the architects, landscape architects, planners, developers, and clients who supported Modernism in the city and documents the social, political, economic, and artistic forces that shaped the movement. The study locates notable examples of the Modern Movement in Washington and illustrates their influence on the continuing evolution of architecture within the city.

The goal of the study is to expand the awareness of the historic qualities that defined the Modern Movement in Washington and to provide a framework for analyzing individual products of the Modern era for future landmark status.

DC Modern focuses on the period between the years 1945 and 1976. The initial date of the period of study marks the end of the World War II federal defense emergency in Washington and the passage of the D.C. Redevelopment Act authorizing the National Capital Planning Commission to designate urban renewal areas and adopt plans. The end date marks the city's celebration of the U.S. Bicentennial and the period when the tenets of Modernism in Washington generally began to lose ground.

B. Background

In 2003, significant features of Potomac Place – a Modern-era property at 800 4th Street, SW, and originally known as Capitol Park – were lost to development. To mitigate the impact of the loss, a local developer agreed to create a fund to help educate District residents about the history of Southwest and mid-twentieth-century architecture and to improve public open space in Southwest. The fund and resulting grant program are co-sponsored by the D.C. Historic Preservation Office and the D.C. Preservation League. The grant program made this *DC Modern* study possible.

C. Methodology

The primary model for this study was *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s* that Robinson & Associates prepared for the U.S. General Services Administration (GSA) in 2003. Several other historic context reports on mid-century Modern resources have informed our research. The University of Maryland's study of the Modern Movement in Maryland (MoMoMa), prepared for the Maryland Historical Trust, was an informative source due to the close connection between the Washington and Maryland regions. The Historic Sites and Monuments Board of Canada's framework study, "Commemorating Canada's Built Heritage of the Modern Era," and Charlotte, North Carolina's "Post World War Two Survey" were similarly examined. Papers from the 2004 conference on postwar architecture sponsored by DoCoMoMo (Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement) were reviewed to provide new viewpoints from a national perspective. Other Modern-era studies reviewed at length included the following: "Architecture of the Great Society: Assessing the GSA Portfolio of Buildings Constructed during the 1960s and 1970s," a summary of comments from a forum sponsored by the GSA and convened at Yale University in 2000; "Public Housing in the United States, 1933-1949: A

Historic Context," prepared for the U.S. Department of Housing and Urban Development; and "Mission 66 Visitor Centers: The History of a Building Type," a National Park Service historic context study.

While the period of study for *DC Modern* was defined as 1945 to 1976, several projects that were conceived and designed in the late 1960s through the mid-1970s, but not completed until after 1976, were included in the report. These include the Thomas Simmons House by Thomas Simmons, the East Building of the National Gallery of Art by I.M. Pei & Partners, the National Permanent Building by Hartman-Cox, the Federal Home Loan Bank Board (FHLBB) building by Max O. Urbahn Associates, the Hart Senate Office Building by John Carl Warnecke and Associates, and the Ghanaian Embassy and Chancery by Brown & Wright. Although these buildings postdate the period of study, they were included in the report as they exemplify the themes that shaped the Modern Movement in Washington or represent important works by influential Modern designers.

Similarly, while this historic context study focuses on landscape and architectural projects within the District, a limited number of projects located in Maryland and Virginia are cited in the text as having a significant influence on the development of Modernism within the city. These projects include the communities of Greenbelt in Maryland and Hollin Hills and Holmes Run in Virginia, as well as the Dulles International Airport Terminal in Virginia. Additionally, projects outside the District are occasionally referenced within the sections of text devoted to describing the background and body of work of individual architects and firms that made important contributions to Modernism in the District.

Key questions about the Modern era were developed in order to guide project research and evaluations: What was unique to Washington? What influenced people? How were the professionals practicing in Washington trained? Who were the proponents and clients of Modernism in the city? Was Modernism concentrated geographically? What was the legislative framework? What were the sociological patterns? What did people notice and talk about? These questions and issues were synthesized into a set of Evaluation Criteria developed by Robinson & Associates to aid the D.C. Historic Preservation Office in further evaluating its post-World War II resources. (See Appendix A.)

Research began with a review of secondary sources. Materials included existing architectural surveys of Washington, D.C., the vertical files of the District of Columbia Martin Luther King Jr. Memorial Library, Washingtoniana Division, the library materials and files of Robinson & Associates, and the vertical files of the D.C. Office of Planning. Primary source materials at various repositories were then researched. Records at the Prints and Photographs Division of the Library of Congress were reviewed for post-World War II housing ads, and research was carried out at the American Institute of Architects (AIA) national headquarters. Records at the AIA headquarters library included archival files related to national award winners, conferences, and exhibitions. AIA newsletters and biographical files were also examined. The Washington Chapter of the AIA provided information on past tour programs that focused on Modern buildings in the city. The Washington Board of Trade's awards in architecture, presented throughout the time period of this study by the Board's jury of nationally accomplished architects, were particularly useful in understanding contemporary opinions of new construction projects.

Articles from both historic and contemporary journals such as *Pencil Points, AIA Journal, Architectural Forum*, among numerous others, provided insight on the approach to identifying and defining modern architecture in the United States and its impact in Washington. The

extensive historical archives of the *Washington Post* and the *New York Times* were reviewed using *Proquest Online* for articles pertaining to Modern architecture, buildings, and patronage. Entire runs of columns by architectural critics such as Wolf von Eckardt and Sarah Booth Conroy for the *Washington Post* and Ada Louise Huxtable for the *New York Times* were examined. The contemporary opinions and journalistic depth presented in these columns provided invaluable historical insight to the important issues that faced professionals during this period.

This study was greatly aided by meetings and charettes with Modern-era professionals and historians. Especially valuable were the D.C. Preservation League's DC Modern symposiums 2006. The data gathered at the symposium and its planning sessions provided first-hand accounts of the social and architectural issues of the post-World War II era. In addition to attending and participating in the symposium and planning sessions, Robinson & Associates held personal conversations with several Modern-era professionals, especially Charles Atherton, Victor Lundy, Colden Florance, and Warren Cox. These professionals and historians provided insight into the social and architectural themes occurring during the study's time period and were greatly helpful in pointing out colleagues, as well as business people and developers, who had an influence on Washington during the period of study.

D. Acknowledgements

Robinson & Associates would like to thank the staff of the D.C. Historic Preservation Office, the National Trust for Historic Preservation, and the D.C. Preservation League for helping to bring this study to a successful conclusion. David Maloney, in particular, provided invaluable skill and insight as project manager, and Kim Prothro Williams and Anne Brockett provided detailed editing expertise. Consultation to define the themes and topics covered in the study and to identify sources of information was especially important, given the complexity and scope of the project, and the participants in the DC Modern Charettes held on January 3, 2006 and September 23, 2005 deserve great credit. Charette participants included Byron Black, Warren Cox, James Madison Cutts, Edward Dunson, Colden Florance, Benjamin Forgey, Isabelle Gournay, Elizabeth Jo Lampl, Robert Lautman, Marisa Leshinsky, Richard Longstreth, Michael McLaughlin, Don Myers, Emily Paulus, and Anna Stillner. Similarly, Robinson & Associates would like to recognize the panelists and speakers who participated in the DC Modern symposium on January 13, 2006. The ideas and opinions shared during forum discussions were very useful in putting together the study. Robinson & Associates would also like to thank the following professionals for lending their expertise, contributing study materials, and guiding our research: Joan Brierton, Isabelle Gourney, Mary Corbin Sies, Judith H. Lanius, Charles Birnbaum, Zachary Schrag, and Barbara Bates. The authors are especially appreciative of the staff members at the Washingtoniana Division of the District of Columbia Martin Luther King, Jr., Memorial Library, the AIA national headquarters, and the D.C. Office of Planning who made available their archival collections and vertical files. These materials were an invaluable resource and provided important background information on the practitioners and projects presented in the study. Lastly, we are grateful to Hartman-Cox and to Walter Smalling for contributing photographic resources.

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F. Modernism Defined

The term "Modern" has been used to describe various twentieth-century movements that combine functionalism with aesthetic ideals that reject historical precepts and styles. By 1945, when this historic context study opens, what may be considered the first wave of Modern-era buildings was largely coming to a close – the "Moderne" styles of Art Deco, Streamlined Moderne, and Stripped Classical, which generally dated from the 1920s to the 1940s, and the International Style, which originated in the 1920s and continued in various form into the 1970s. The stage was set for fresh architectural innovation.

During the period of study, 1945-1976, Modern architecture took many forms in numerous styles, some academically recognized and others less stylistically distinct. While some scholars and professionals prefer to distinguish individual styles of the twentieth century, others avoid these detailed stylistic labels altogether and simply refer to buildings "in the Modern style" or as part of the "Modern Movement."

While stylistic terminology is still evolving for Modern-era buildings, it is useful to review four stylistic terms that are in widespread use. For a more complete discussion of Modern styles, see Marcus Whiffen, *American Architecture Since 1780: A Guide to Styles*, 4th ed. (Cambridge, MA: The MIT Press, 1996). Some of the more commonly accepted styles include:

- the *International Style*, characterized by large, box-shaped forms, the complete absence of ornamentation, smooth wall surfaces, expansive windows, flat roofs, and cantilevered building extensions. A skeletal construction of steel or reinforced concrete is typical and horizontality and rectilinearity predominate. The International Style originated in Europe in the 1920s and remained popular for decades.

- *Brutalism* is identified by its weighty massiveness, exposed concrete walls, broad expansive surfaces, and deeply recessed windows. Concrete is most commonly used, and exterior surfaces are often rough, showing evidence of formwork or otherwise textured.

- *Expressionism* is identified by sweeping, curved rooflines and wall surfaces, the nonexistent or minimal use of symmetrical or geometric forms, faceted, concave, or convex surfaces, and arched or vaulted spaces. The style is also referred to as Neo-Expressionism and became popular it the United States in the mid-1950s.

- *Formalism* is characterized by heavy, flat projecting rooflines, smooth wall surfaces, high-quality materials, columnar supports, and strict symmetrical elevations. Forms are generally self-contained, free-standing block, and ornament is often employed in the form of patterned screens or grills of metal, cast stone, or concrete. The style is also referred to as Neo-Formalism or New Formalism.

II. INTRODUCTION

A. Washington Conservatism and the Legacy of the McMillan Commission Plan

In the early decades of the twentieth century, Washington, D.C., was a decidedly conservative city in its architectural tastes. The 1901-02 McMillan Commission Plan (Senate Park Commission Plan) directed urban improvements that resulted in one of the most elegant examples of City Beautiful tenets in the nation. The plan underscored the predominance of the Classical Revival style in Washington, relying heavily on traditional forms to forge a symbolic image of the nation's capital. During this time, the contrast between avant-garde European architecture and American classicism could not have been sharper. As Walter Gropius was opening the Bauhaus in Dessau (1926) and Le Corbusier completed Villa Savoye (1928-29), Washington witnessed the construction of the Lincoln Memorial (1922) and the Supreme Court (1929-35). As late as the 1940s, Washington architecture, both public and private, still emphasized classicism, as made evident in the completion of the West Building of the National Gallery of Art (1941) and the public opening of the Thomas Jefferson Memorial (1943).

Washington's Federal Triangle (1928-1935) was one of the last City Beautiful plans implemented in the country. The project was built under the mantle of the Public Buildings Commission and the Office of the Supervising Architect of the Treasury. Andrew Mellon, then Secretary of the Treasury, orchestrated the work and declared that Modern, "blunt" architecture would not be acceptable for the complex. Instead, the architects employed a classical style that would fit in with the already established tradition and symbolism of the city.[1] The result was a massive complex of federal offices that – while composed of classical rhythms and robust forms – also incorporated the flattened, Art Deco details becoming popular at the time. By the completion of the project, the city was in the throes of the Depression and planning and architectural attitudes had changed substantially.[2] While the buildings succeeded in fitting into their classical surroundings, the design was criticized as being banal and unoriginal.[3]

In 1932, an informal poll asked 50 leading architects to identify those structures "whose architectural design was felt to be most satisfactory and appealing."[4] Of the 34 buildings that received two or more votes, nine were located in Washington. The Lincoln Memorial (1922) was ranked first; other buildings that garnered votes included the Scottish Rite Temple (1911-15), the Folger Shakespeare Memorial Library (1932), the Organization of American States Building (formerly the Pan American Union) (1908-10), and the Freer Gallery of Art (1923-28). Most of the buildings selected in Washington were variants of Classical Revival styles, an indication of the depth to which classicism permeated the city. Washington's notable structures contrasted sharply with the buildings identified in other cities, which were nearly all Modern in style or displayed influences of Modernism. In New York, for example, the buildings that received the most votes included the Empire State Building (1929-31) and the Daily News Building (1930).

[1] Frederick Gutheim, *Worthy of the Nation: The History of Planning for the National Capital* (Washington D.C.: Smithsonian Institution Press, 1977): 175.
[2] Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (Oxford: Oxford University Press, 1993): 168.
[3] Constance McLaughlin Green, *Capital City*, vol. 2 of *Washington: A History of the Capital, 1800-1950* (Princeton, New Jersey: Princeton University Press, 1962): 503.
[4] "American Architecture," *Washington Post*, 2 May 1932, 6.

Although throughout the early twentieth century, classicism maintained its hold in Washington, the city was not impervious to current architectural trends. In the late 1920s and 1930s, as the Federal Triangle project was implemented, Art Deco and Streamlined Moderne became acceptable alternatives to classical formulas.

B. The Dissemination of Modern Ideals

As architects experimented with streamlined motifs in the 1930s, discussions of "Modern" architecture became more frequent and more public. In May 1930, the American Institute of Architects (AIA) held their annual symposium at Washington's Mayflower Hotel to confer on the topic of Modernism and to "discuss the whole field of contemporary architecture."[5] Over 600 architects attended to witness the debate between the "modernistic" George Howe, the architect famed for Philadelphia's PSFS Building (1932), and C. Howard Walker, a "conservative" architect from Boston. Others joined into the discussion, and the meeting evolved into a battle between the modernists and the traditionalists. While the modernists quoted Le Corbusier and called for an architecture that would "mirror the age," their opponents recoiled, calling Modern architecture "a painful and mordant ebullition."[6] The symposium set the stage for a much longer debate over the emerging Modern tastes and styles in America.

Shortly after the 1930 AIA symposium, European modernists joined the American discourse. In February 1935, the Museum of Modern Art (MoMA) in New York City unveiled the exhibit *International Style: Architecture Since 1922*, based on the concepts of Modern architecture developed by Henry-Russell Hitchcock and Philip Johnson a decade earlier. On exhibit were the works of prominent American and European Modern architects, such as Howe & Lescaze, Le Corbusier, Walter Gropius, and Mies van der Rohe. Following the success of the exhibit, Le Corbusier launched his nationwide lecture tour under the sponsorship of the Museum of Modern Art; the tour took him to prominent art museums and universities from coast to coast.[7] A notable exception from the list of cities he visited was Washington.

The debate over contemporary styles and their influence continued throughout the decade. In 1936, the *Washington Post* described the viewpoint of historian Roger Gilman of Harvard's Fogg Art Museum. Gilman argued that the modern principles of architecture, as outlined by the International Style dictum, had made little headway in the United States. Instead, Gilman suggested that in the United States the Modern style was chiefly used, "with modifications, in a more local, more human, and less theoretical form…for our man in the street is not so readily impressed by his architectural leaders as the European bourgeois."[8] He referred to the American manifestation of contemporary style as "conservatively-modern," or "transitional." In Washington, Paul Cret's Folger Shakespeare Memorial Library (1932) was Gilman's primary example of this transitional style, which would later be coined Stripped Classicism.[9]

[5] "Architects to Sift Modernism Issues," *New York Times*, 11 May 1930, 34.
[6] "Architects to Talk of Modern Trends," *Washington Post*, 11 May 1930, R1.
[7] "Exhibition to Show Trends in Building; Architects Prepare Models of Their Work," *New York Times* 24 January 1932, E1; "Le Corbusier's Lecture Series Starting Shortly," *Washington Post*, 29 September 1935, A5.
[8] "Europe's Style in Architecture Not Impressive," *Washington Post*, 22 November 1936, R7.
[9] It is also important to note that between 1945 and 1975 in Washington, as well as many other areas in the United States, traditional architecture continued to thrive. Washington's approach to early Modern architecture was not limited to ideology, and many architects found that using traditional styles was profitable and desirable to many clients.

C. The Transition toward Modernism

Stripped Classicism was a modernist-classical hybrid that was greatly popular in Washington in the late 1930s through the mid-1960s and used extensively in the design of public buildings. This new style was a culmination of classical building composition and massing that was stripped of ornamentation. Alternately referred to as "Starved Classicism," "Depression Moderne," and "PWA Moderne," the style has a strong association with federal buildings of the period. Stripped Classicism was disseminated throughout the nation through New Deal building programs and endured in Washington for many years.[10] The style was indicative of the economy and utility characteristic of the New Deal and the rejection of the more lavish designs of earlier twentieth-century public buildings. Federal support for Stripped Classicism during the late 1930s and the 1940s is particularly evident in the designs for the War Department Building (1941) and the Federal Reserve Board Building (1937). It was also employed for municipal buildings projects such as the Municipal Center (1934-41), located south of Old City Hall and Judiciary Square. Although Stripped Classicism dwindled in the years following World War II, it marked a turn toward Modern architecture in Washington.

In his role as consulting architect for the U.S. Treasury, Gilbert Stanley Underwood prophesized about the future of contemporary building design, envisioning structures that consisted of steel, insulation, and plastics and discarded the heavy masonry of traditional building. In his address to the members of the Washington Building Congress in 1938, Underwood expressed his opinion that although the European approach to Modernism was inevitable, Americans would express it in a unique form. He stated:

> Throughout the land now, one may see many odd and peculiar evidences of modern architecture as he sees freaks in a sideshow. In the hands of an untrained and unskilled designer, the style becomes an effort to do it differently, to do it oddly, for that very reason alone. Our little villages and towns that copy the great metropolitan cities, are eruptions of an effort to go modern. To my own mind, however, they are no more ugly than the drab pressed brick fronts that were a standard expression of every Main Street in America.[11]

Some of the most progressive building projects of the 1930s took place just outside of Washington's city borders. During the interwar years, as the population of the District spilled over into Maryland and Virginia, Modern architecture slowly and sporadically began to emerge. Builders of planned communities, while not assembling radical experiments in Modernism, did exploit contemporary trends in terms of infrastructure, technology, interior features, and less frequently, materials.[12] Architects and construction firms, for example, were experimenting with designs that employed prefabricated building components. In 1935, Carr Brothers, a Washington construction company, erected a steel-framed house in Bethesda, Maryland. Developed to meet the high demand for moderately priced homes, the house used prefabricated, mass-produced components and took four weeks to construct. In addition to its steel-frame construction, other modern features included a flat roof, the absence of a basement, and an efficient interior layout.

[10] Carole Rifkind, *A Field Guide to Contemporary American Architecture* (New York: Plume, 1998): 107.
[11] Thomas M. Cahill, "Building Boom Now Starting, Architect Says," *Washington Post*, 6 December 1938, 27.
[12] Isabelle Gournay and Mary Corbin Sies, "Modern Movement in Maryland," draft context essay prepared for the Maryland Historical Trust, April 11, 2004, 14-15.

All of the mechanical equipment – the plumbing, piping, and heating vents – were encased in the wall structure. The exterior cladding (in this case brick but other options included stucco, wood, and stone) followed a more traditional approach. The Carr Brothers house represented an early use of the modern, efficient, and streamlined approach to residential construction.[13]

Another influential project from the 1930s was the New Deal town of Greenbelt, Maryland. Greenbelt was a unique federal creation, established in 1936 by the Resettlement Administration as a social experiment in town planning. Located about ten miles north of Washington, Greenbelt offered housing for moderate-income workers in an era when affordable housing was impossible to find within the city limits.[14] It was a planned community that went beyond the simple need for housing to offer a progressive new mode of planning. Greenbelt was designed by a team of consultants who drew their inspiration from the Modern housing complexes and garden apartment blocks being constructed in Germany. A combination of physical planning with social planning, the community offered cooperative businesses, schools, community centers, allotment gardens, and pedestrian and bicycle paths, all set within an urban growth boundary bordered by open space – the greenbelt. The plan received national and international attention as a model for modern garden communities. The Resettlement Administration's greenbelt towns were also significant as early indicators of the urban resettlement patterns and the suburban developments of the 1950s.[15]

During the 1930s and 1940s, many nationally and internationally renowned architects participated in building and landscape projects in Washington. Often their involvement resulted in heightened conflict at the local level between traditionalists and Modernists. Two events in particular underscored this conflict. The first was the winning design for the 1939 competition for a new Smithsonian Gallery of Art by the father-son team of Eliel and Eero Saarinen, with Robert F. Swanson. (Figure 1) The model called for an asymmetrically composed building with long ribbon windows, a flat roof, and an overt lack of ornamentation.[16] The competition received national attention, and the architectural press recognized it as "the first step in updating Washington architecture."[17] Moreover, architect William Lescaze, in an address at Columbia University, cited the competition as evidence of a growing public acceptance of Modern architecture:

> Although the winning designs have not been published…it would appear from the announcement of the names of the winners of the first stage that the majority of the designs selected are essentially modern, and that the strangle-hold formerly held by imitation Greek and Italian architectures on all of our public buildings has at last been broken.[18]

Despite this enthusiasm, Saarinen's winning entry proved too radical for Washington. It generated tremendous outcry, particularly from the U.S. Commission of Fine Arts and other proponents of traditional design. The U.S. Commission of Fine Arts (CFA), established by Congress in 1910, was created to meet the growing need for a permanent body to advise the

[13] "Work to Start on Home with Steel Skeleton," *Washington Post*, 5 May 1936, R3.
[14] Household income was one of several criteria used to select Greenbelt's initial residents. See Cathy D. Knepper, *Greenbelt, Maryland: A Living Legacy of the New Deal* (Baltimore: Johns Hopkins University Press, 2001): 31.
[15] Lois Craig, *The Federal Presence: Architecture, Politics, and Symbols in United States Government Building* (Cambridge: MIT Press, 1978): 393.
[16] Craig, *The Federal Presence*, 335-37.
[17] Scott and Lee, *Buildings of the District of Columbia*, 84.
[18] "Modernism Spreading in Architecture," *Washington Post*, 16 July 1939, R8.

government on matters pertaining to the arts, and particularly, to guide the architectural development of Washington. The Commission approved federal building projects and in this capacity had a profound influence on Washington's development. Some of its earliest appointees were former members of the McMillan Commission, thus assuring that the ideals of the McMillan Plan would be followed. Without the support of the Commission, Congress eventually withdrew federal funding for the Smithsonian Gallery of Art project, and with World War II quickly approaching, the issue of its construction was never revisited.[19]

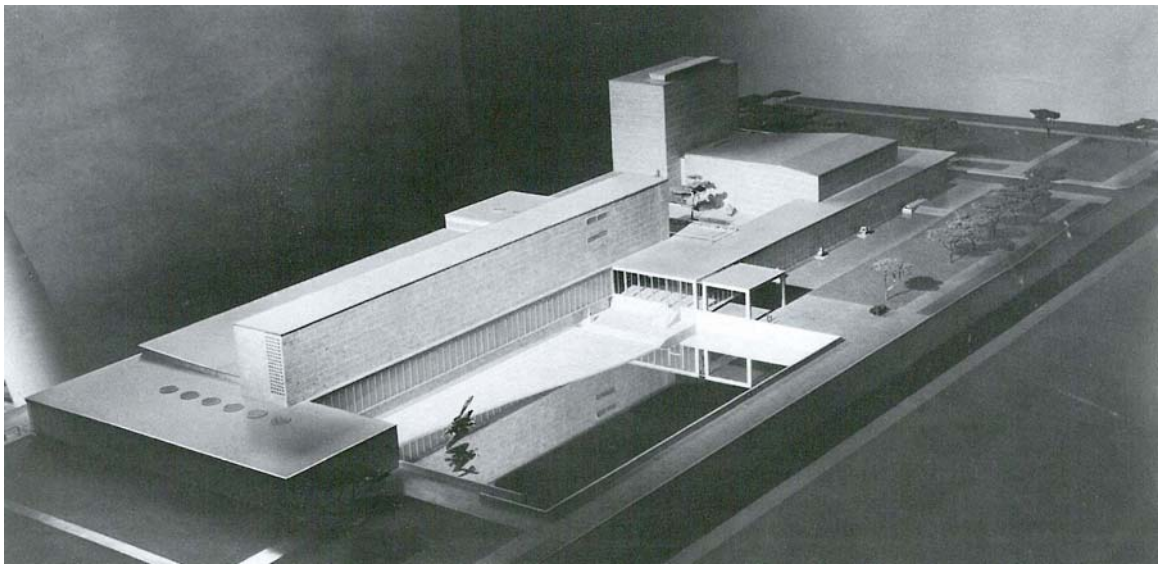

Figure 1: Model of the winning design for the 1939 competition of the Smithsonian National Gallery of Art by Eliel and Eero Saarinen with Robert Swanson. (*The Mall in Washington, 1791-1991*)

The second important occasion was the unveiling of the William Lescaze design for the Longfellow Building, a speculative office building at 1741 Rhode Island Avenue, NW. Lescaze, in partnership with George Howe, had designed the PSFS Building in Philadelphia, now considered the first International-style skyscraper to be built in the United States.[20] Constructed in 1940, the Longfellow Building (now refaced) was Washington's first Modern office building. (Figure 2) The building's ten stories rose in alternating horizontal bands of glass and balconies. Its floor plans separated office space from the service core, which was housed in the building's long vertical shaft. It is notable that the building was constructed by the private sector, which would take the lead in developing Washington's more purely Modern buildings in the 1940s. The introduction to the second edition of the *AIA Guide to the Architecture of Washington, D.C.,* edited by Francis D. Lethbridge and others, looked back over the decades leading up to World War II and noted that Saarinen's design for the Smithsonian Gallery of Art and Lescaze's Longfellow Building were seminal works that marked a distinct point of change in Washington's architecture.[21]

[19] Eckardt, "An Architect's Courage Rewarded," *Washington Post*, 28 January 1962, E2.
[20] Benjamin Forgey, "With Total Design in Mind," *Washington Post*, 13 July 1985, C1.
[21] Warren Cox, Hugh Newell Jacobsen, Francis D. Lethbridge, and David R. Rosenthal, eds., *A Guide to the Architecture of Washington, D.C.* (New York: McGraw-Hill, 1974): 15.

Figure 2: The Longfellow Building (1940) at 1741 Rhode Island Avenue, NW, by William Lescaze. The building has been completely refaced. (Robinson & Associates, 2006)

Frank Lloyd Wright also attempted to bring Modern architecture to the capital in 1940 with his proposal for a development project called Crystal Heights, which was to be located on the northeast corner of Florida and Connecticut Avenues, NW, (now occupied by the Washington Hilton Hotel). The proposed 10-acre project called for a giant apartment and hotel complex of skyscrapers overlooking a plaza. In contrast with the vertical shafts of the multiple mini-skyscrapers, a long, tiered horizontal building was to stretch along Connecticut Avenue to house the parking garage. Crystal Heights was projected to cost $15 million and was planned to encompass 21 functions including shopping, theaters, and a ballroom. Wright designed the individual apartment dwellings to be "usonian," each with balconies and working fireplaces. When arriving in Washington to present his building scheme, Wright expressed hope that his vast design would assuage the "cultural lag" in the capital city as well as the rest of the nation.[22] Plans for the development generated a buzz and prompted one Glen Echo, Maryland, resident to write to the *Washington Post* stating, "at long last, after imitating the good, bad, and the indifferent of

[22] Gerald G. Gross, "Architect Visions $15,000,000 City of Future on Temple Heights," *Washington Post*, 25 September 1940, 12.

Europe, our Nation's Capital is coming of age architecturally and making her own contribution to the ageless work of art, with Wright's 'architectural creation as truly American as Walt Whitman himself.'"[23] Ultimately, Wright's Crystal Heights project went unrealized.

As mentioned earlier, the Commission of Fine Arts played an important role in guiding architectural development within the District. In 1926, the National Capital Park and Planning Commission (NCPPC) was established to implement a comprehensive plan to develop park systems in the capital and its environs. Later, in 1952, the NCPPC was reorganized as the National Capital Planning Commission and given a revised mandate which focused on facilitating regional development. As the District's oversight agencies, the NCPPC and CFA were instrumental in forming the architectural character of the city and guiding development during the period of study. For example, when the Crystal Heights project did not gain approval by the NCPPC – most likely due to zoning ordinances that prohibited the 130-foot high building in the 90-foot zone – the project did not go forward.[24] Generally, these review agencies did not have a supportive role in the development of Modernism in Washington until President John F. Kennedy's progressive decision to appoint prominent figures in Modern art and architecture to the CFA in 1963. (See Chapter V: Early to Mid-1960s for a description of Kennedy's initiatives.)

D. World War II Mobilization

Following the Great Depression, President Roosevelt's efforts to boost the nation's economy through the creation of new federal agencies had a profound effect on Washington. Thousands of civilian laborers flooded the city to work for the expanding federal government or to participate in defense build-up. Between 1940 and 1942, the number of federal employees nearly doubled, creating an unprecedented demand for new office space. As a result, temporary structures were constructed on the National Mall, and apartment buildings were occupied for use as defense offices.[25]

While McMillan Commission plans tended to cluster government buildings in the downtown core, planners in the 1940s advocated for the decentralization of federal offices.
By this time, most of the lots in the historic city were occupied by substantial buildings, and new construction would have necessitated the costly and time-consuming demolition of existing buildings at a time when materials were scarce. Furthermore, the increasing density of downtown severely taxed existing transportation systems. National security created another strong argument for decentralizing the federal government offices during the world-wide calamity. A series of steadfast efforts to reorganize the city were implemented, focusing mainly on decentralization.

The War Department's move across the river set an early precedent for the decentralization of federal agencies. In the years leading up to the war, the rapidly growing War Department set out to build a consolidated headquarters to house its 40,000 workers. A new building was constructed between 21st and 23rd streets and C and E streets, NW, and was finished by July 1941. By the time departmental units started to move in, however, the agency determined to build a new, larger building in Arlington County, Virginia. The building, which has come to be known as the Pentagon, measured four million square feet and was completed in 1943. The design was by George Bergstrom.

[23] "Letters to the Editor: Crystal Heights," *Washington Post*, 28 September 1940, 6.
[24] "Nolen Offers Plan to 'Save' Crystal City," *Washington Post*, 27 December 1940, 17.
[25] James M. Goode, *Best Addresses: A Century of Washington's Distinguished Apartment Houses* (Washington, D.C.: Smithsonian Institution Press, 1988): 326.

The growing need for office space in Washington was matched only by the increased demand for housing. As a result, unlike most American cities at the time that were strapped by material and labor shortages, Washington experienced an apartment building boom in the years following the Depression and throughout World War II.[26] As the city reached a wartime peak of civilian and government workers, the 1940s also began a major shift towards suburbanization. Federal programs such as the Federal Housing Administration's mortgage insurance program and expanded highway funding subsidized this trend. New residents to the city stayed long after the end of the war and caused a lasting change in the development of the District and its surrounding suburban areas.[27]

Architects, builders, and manufacturers continued to experiment during the pre-war years with industrialized building and prefabrication techniques. Their efforts had significant impact on the residential sector, with many experimental building types developed to fulfill the growing demand for housing.[28] Buckminster Fuller gained great publicity for his Dymaxion houses, which consisted of light-weight portable metal housing units that could be erected quickly and efficiently with little manpower. In 1941 his houses, in addition to being exhibited at the Museum of Modern Art in New York, were erected in a tourist camp on Hains Point in Washington. The cylindrical design for the mushroom-shaped house was made from the steel drum of a grain silo and could be erected in just six days by two men. The design was possibly the most radical structure Washington had seen to date.[29]

E. Early Key Players

The spread of Modernism from its strong origins in Europe (particularly the Bauhaus) to the United States and the emigration of European Modernists to this country was a seminal event. Following the onset of World War II in Europe, prominent European architects who were fluent in Modernism fled repressive regimes and immigrated to the United States. Walter Gropius, one of the early émigrés, deeply influenced the face of American architecture with his groundbreaking Bauhaus-style curriculum at the Harvard Graduate School of Design (GSD). Ludwig Mies van der Rohe followed shortly thereafter and began teaching at the Illinois Institute of Technology (IIT) in Chicago. During a time when most architectural schools were still heavily influenced by the Ecole des Beaux Arts, the Harvard GSD and the IIT architecture department were training a new generation of Modern architects. Practitioners emerging in the post-World War II period were hopeful of the potential that the new Modern style presented.

Another turning point in architectural history and theory was the dissemination Sigfried Giedion's *Space, Time, and Architecture* in 1941. Giedion's intent was to legitimize Modern architecture as a "new tradition," by focusing on the work of five European Modern masters at the time – Walter Gropius, Mies van der Rohe, Le Corbusier, Alvar Alto, and Jorn Utzon. Throughout the

[26] Goode, *Best Addresses*, 324-31; "District Leads All U.S. Cities in Building," *Washington Post*, 24 May 1942, R1; Gutheim, *Worthy of the Nation*, 233.
[27] Gutheim, *Worthy of the Nation*, 230.
[28] Donald Albrecht argues that not only did the war spur interest in experimental design, but actually served as a catalyst for modern architecture and materials in the post-World War II period. See Donald Albrecht, ed., *World War II and the American Dream: How Wartime Building Changed a Nation* (Cambridge, MIT Press, 1995): xxiii.
[29] Albrecht, *World War II and the American Dream*, 20-24; "Prefabricated House Proposed for Defense Workers," *Washington Post*, 6 May 1941, 8; Craig, *The Federal Presence*, 413.

following decades, *Space, Time, and Architecture* was considered compulsory reading for students of architecture and was a leading factor in the widespread acceptance of Modern architecture.[30]

In the years leading up to World War II, as efforts toward mobilization took precedence in Washington, a majority of architects found work not in private offices, but rather in federal agencies. A new guard of young, progressive-minded architects, such as Arthur Keyes, Chloethiel Woodard Smith, Julian Berla, and Joseph Abel, to name a few, perfected their craft during the war in the studios of many of the newly created and growing federal agencies. Many of these up-and-coming architects remained in Washington to continue their practice when the war ended. They moved out of federal work and into private offices or "incubator firms" that would produce some of the city's most prominent Modern architects.[31] As discussed in *A Centennial History of the Washington Chapter AIA*, the typical arrangement of architectural firms during this period consisted of small offices where principals shared responsibility for design, supervision, and client relationships. In addition to the principal architects, a small staff of draftsmen and administrative workers – usually only six to twelve – composed the entire office. Compared to the larger firms of Chicago and New York which had hundreds of employees, Washington's architecture firms were very small.[32] This arrangement, however, allowed principals to work closely on each project, providing an interconnected training field for local architects in the post-World War II period.

One of the earliest notable Modern architectural firms in Washington was the firm Berla & Abel. Joseph H. Abel (1905-1985) was trained locally at George Washington University and gained much of his experience under George Santmyers and Arthur B. Heaton. Early in his career, Abel worked with Charles Dillan, and their partnership was known for its formative Art Deco designs created in the early 1930s. Throughout the late 1930s, Abel moved more and more toward the Modernist approach – creating airy, open interiors, avoiding excess ornamentation, and developing economical designs using mass-produced parts.[33] Abel expressed his ideas on the tenets of good modern apartment design in a collaborative book, *Apartment Houses* (1947) with Fred Severud. In 1941, Abel joined architect Julian Emerson Berla to form the firm Berla & Abel. Berla (1902-1976) was a graduate of Harvard and the Massachusetts Institute of Technology (MIT). He arrived in Washington in 1936 to work in the Resettlement Administration on projects such as Greenbelt, Maryland. Berla and Abel's partnership went on to become the most prolific Modern architecture firm in Washington during the 1940s, 50s, and 60s.

[30] Hilde Heynen argues that Space, Time, and Architecture marked a critical point in the acceptance of Modern architecture in America by clearly mapping a new direction in architectural history and thought. This notion was confirmed through several round table discussions with later generation Washington architects, such as Colden Florance and Warren Cox, who graduated from Princeton and Yale in the 1950s under a decidedly Modernist curriculum. See Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge: MIT Press, 2000): 38-41.
[31] Colden Florance uses this term to describe the early Modern firms that produced later proponents of Modern architecture in Washington. See Colden Florance, DC Modern Charette, 23 September 2005.
[32] William Bushong, Judith Helm Robinson, and Julie Mueller, *A Centennial History of the Washington Chapter: The American Institute of Architects* (Washington, D.C.: Washington Architectural Foundation Press, 1987): 59-81.
[33] Hans Wirz and Richard Striner, *Washington Deco* (Washington, D.C.: Smithsonian Institution Press, 1984): 52.

Figure 3: Berla & Abel's design of the Governor Shepherd apartment building (1938) at 2121 Virginia Avenue, NW, was heavily influenced by early Modernism. The building was demolished in 1985. (*Best Addresses*)

Berla & Abel's early work represented a noted transition in Washington away from traditionalism.[34] The firm's design for the Governor Shepherd apartment building (1938) at 2121 Virginia Avenue, NW, was applauded in the New York Museum of Modern Art's 1940 *Guide to Modern Architecture – Northeast States*. (Figure 3) The building displayed typical Art Deco interior detailing combined with rectilinear exterior forms influenced by early Modernism.[35] Other examples of the firm's influence on apartment design include the Crestview (1949) at 3601 Wisconsin Avenue, NW, and the Crestwood (1952) at 3900 16th Street, NW. (Figure 10) These two buildings were highlighted in Berla's nomination as a Fellow of the American Institute of Architects as especially outstanding contributions in the field of apartment design. The nomination stated that the apartments were "characterized by a fresh approach towards simplicity and a skillful use of materials…which is all the more noteworthy because of the limitations which control most architects in the field."[36] Berla & Abel continued their work throughout World War II and later paired with local builders and developers to construct dozens of apartment buildings in Washington as well as Maryland and Virginia. The firm's prominent reputation attracted young architects working in Washington, many of whom would later form formative practices in the

[34] Goode, *Best Addresses*, 350.
[35] Wirz and Striner, *Washington Deco*, 45.
[36] "Nomination for Fellowship, Julian Emerson Berla," Robinson & Associates files, Washington, D.C.

post-World War II Modern era – Chloethiel Woodard Smith, Arthur Keyes, Nicholas Satterlee, and Francis D. Lethbridge.

Among the early Modernists in Washington was the architect and planner Louis Justement (1891-1968). Many architects practicing in the 1930s, 40s, and 50s shared a strong belief that Justement's work in Washington was a pivotal factor in the city's early Modern development. Justement established an independent practice in the city in the late 1920s and served as a reconditioning supervisor for the Washington office of the Home Owner's Loan Corporation during the Depression. His experience monitoring housing improvements in Washington, Maryland, and Virginia was a precursor to his later authority on public housing projects in both a federal and private capacity.[37] During World War II, Justement worked for the Navy Department's Bureau of Yards and Docks, and following the war he assumed an influential role in the redevelopment of Washington. Many of his improvements for the city revolved around rebuilding it in a modern (efficient) way, in hopes of improving the city's tax base and attracting new businesses downtown. Justement was also praised by fellow AIA members as an invaluable contributor to the professional development of younger members, such as Chloethiel Woodard Smith.[38]

Hilyard Robinson (1899-1986) was a native of Washington and received his architectural education at the University of Pennsylvania and Columbia University. After serving in World War I, Robinson traveled to Europe to study the architecture of the great masters of the Bauhaus – Walter Gropius, Marcel Breuer, and Eric Mendelsohn. He personally toured worker housing throughout Europe with Gropius and Mies van der Rohe and modeled his own work after the Congrès International d'Architecture Moderne (CIAM).[39] While in Europe, Robinson developed deeply committed views toward the emerging Modern architectural style, particularly the belief that Modern architecture could foster social reform. Robinson became the country's leading black authority on public housing and was responsible for several large defense housing programs throughout the country. Langston Terrace Dwellings (1934-37) was Robinson's first major building in the District; it was the first federally funded public housing project in Washington and only the second in the nation.[40] Through the late 1930s and most of the 1940s, Robinson ran his own architectural firm for which he would hire students from Howard University where he also served as an instructor in the nascent School of Architecture. Under his influence, as well as other faculty members, the new wave of architects trained in the program were firmly grounded in Modernist principles in the 1940s and 50s.[41] His 1941 design for the residence of Nobel Peace Prize winner Dr. Ralph Bunche in the Brookland neighborhood of Washington was influenced by the International Style. Before the era of desegregation, Robinson was the first African American architect to become a member of the Washington Chapter of the AIA.[42] In Washington, Robinson is well known for his many commissions for Howard University.

Louis Edwin Fry, Sr. (1903-2000) came to Washington in 1930 (after studying architecture at

[37] Bushong, Robinson, and Mueller, *A Centennial History of the Washington Chapter*, 93.
[38] Ibid., 94.
[39] Melvin L. Mitchell, *The Crisis of the African-American Architect: The Conflicting Cultures of Architecture and (Black) Power* (New York, London: Writers Advantage, 2003): 46-47; Goode, *Best Addresses*, 339; Glen B. Leiner, "Hilyard Robert Robinson (1899-1986)," in *African American Architects, A Biographical Dictionary: 1865-1945*, Dreck Spurlock Wilson, ed. (New York: Routledge, 2004): 351-52.
[40] Goode, *Best Addresses*, 337-339.
[41] Mitchell, *The Crisis of the African-American Architect*, 48-49.
[42] Bushong, Robinson, and Mueller, *A Centennial History of the Washington Chapter*, 78.

Kansas State University) to work as a designer in the office of Albert Cassell, then the head of the architecture department at Howard University. Fry stayed in Cassell's office for five years until he was hired by the Tuskegee Institute to teach in their architectural program. In 1944, Fry enrolled in the Harvard GSD under the leadership of Walter Gropius. The following year he graduated with a master's degree in architecture – the first African American to receive such a degree from Harvard. Fry returned to Washington in 1947 to join as a fulltime faculty member at Howard University. Along with Howard Mackey, Fry is credited as a key player in gaining accreditation for the architecture school in 1950. Under the influence of Fry and Robinson, the "first crop" of second-generation architects, just returning from World War II, was immersed in Modernist principles of design.[43]

Waldron Faulkner (1898-1979) graduated from Yale University in 1924 with a master's degree in architecture and studied in Rome through an AIA student fellowship. After returning from Europe, Faulkner worked as an architect in New York. He moved to Washington in 1934 where he worked for the next 35 years. In 1939 Faulkner formed a partnership with Slocum Kingsbury, and shortly after brought aboard John Stenhouse to form Faulkner, Kingsbury & Stenhouse (1941-64). Later the firm became Faulkner, Stenhouse, Fryer & Faulkner (1964-68). Faulkner was the recipient of numerous architectural awards, primarily for his work on institutional buildings and hospitals.[44] His notable contributions to the city include several early buildings on the campus of George Washington University – Lisner Library (1939), Lisner Auditorium (1942), George Washington University Hospital (1948, now demolished), and Monroe Hall (1956). Wolf von Eckardt described Waldron Faulkner's approach to design as "among the city's first ventures into Modern architecture," and "gently Modern, a sublimated Art Deco."[45]

Chloethiel Woodard Smith (1910-1992) arrived in Washington in 1936 as the Chief of Research and Planning for the Federal Housing Administration (FHA). She emerged in her early career as an outspoken proponent of urban development using European-style planning and architecture. As part of the 10-member Housing and Planning Committee of the Washington Chapter of the AIA, she was a co-creator with architect Alfred Kastner of the exhibit, "Washington, The Planned City without a Plan," organized for the 1939 AIA national convention. The exhibit stirred controversy and criticism regarding the NCPPC's plans for the city. In an essay accompanying the exhibit, the architects, seen as "rebels" by others in the AIA chapter, charged that the existing 1939 NCPPC plan was "inappropriate and obsolete" and that it lacked "the elements of what we would define today as the basic physical requirements for a democratic city."[46] Smith and Kastner aimed to reach out to architectural and planning professionals and advocated the need for implementing modern planning principles that were more suitable for the twentieth century.

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[43] Wilson, *African American Architects: A Biographical Dictionary 1865-1945*, 159-61; Mitchell, *The Crisis of the African-American Architect*, 48-49

[44] Bushong, Robinson, and Mueller, *A Centennial History of the Washington Chapter*, 123, 135, 165; "Architect Waldron Faulkner Dies, Received National Awards for Work," *Washington Post*, 14 May 1979, C4.

[45] G. David Anderson, "Waldron Faulkner and His Influence at GW," in The GW and Foggy Bottom Historical Encyclopedia [online database]; available from http://encyclopedia.gwu.edu/gwencyclopedia/index.php/Waldron_Faulkner_and_His_Influence_at_GW; cited 2 October 2008; Lyle Slovick, "Monroe Hall," in The GW and Foggy Bottom Historical Encyclopedia [online database]; available from http://encyclopedia.gwu.edu/gwencyclopedia/index.php/Monroe_Hall; cited 2 October 2008.

[46] Gerald G. Gross, "Planless Model: Architects to Send Exhibit of Capital – With Criticism," *Washington Post*, 7 October 1939, 1; Gross, "City Pattern Long Obsolete, They Say," *Washington Post*, 8 October 1939, B5.

During the post-World War II period, Smith headed her own architectural firm and partnered with prominent figures such as Arthur Keyes, Francis D. Lethbridge, and Nicholas Satterlee among others. Smith's most recognizable contributions to the city were probably her projects in the urban redevelopment area in southwest Washington and her contributions to the development of Connecticut Avenue near Farragut Square. Smith played a major role in opening up the profession of architecture to women, and in a 1967 profile in the *New Yorker* magazine, she was heralded as, "quite simply one of the best architects, planners and thinkers about cities now working anywhere."[47]

Nicholas Satterlee (1915-1974) received degrees from Harvard College and the Harvard GSD, from which he graduated in 1941. After serving in the Navy Reserve during World War II, he apprenticed with Berla & Abel in Washington from 1946 to 1950, beginning a long association with the city's proponents of Modern architecture. Satterlee and Francis D. Lethbridge formed a partnership in 1950, and the following year the two were joined by Arthur Keyes and Chloethiel Woodard Smith to form Keyes, Smith, Satterlee & Lethbridge. That partnership lasted until 1956, when Satterlee & Smith was formed. In 1963, Satterlee began his own company, Nicholas Satterlee & Associates, which occupied him until his death in 1974.[48] Satterlee's 1967 nomination as a Fellow of the American Institute of Architects noted his ability to, "imbue his buildings with warmth and human scale while maintaining dignity and purity of design."[49] His nomination for fellowship also cited several buildings in the Washington area as important contributions to American architecture. They included the Holmes Run Development Houses (1951) in Fairfax County, Virginia (designed with Lethbridge), the Temple Sinai (1955) in Washington, and the Capitol Park Apartments (1959) in southwest Washington (designed with Chloethiel Woodard Smith). Satterlee's apartment buildings and housing developments were particularly well received. His work on the Capitol Park Apartments (now called the Potomac Place Apartments) received an AIA Merit Award in 1960.[50]

Arthur H. Keyes (b. 1917) received his bachelor's degree in architecture from Princeton in 1939 before attending the Harvard GSD under the direction of Walter Gropius. Upon receiving his master's degree, Keyes moved to Washington and served as a naval officer in the Bureau of Ships. He remained in Washington after the war where he apprenticed for Berla & Abel.[51] Washington's postwar building boom provided fertile ground for start-up architects, and in 1951 Keyes partnered with three likeminded practitioners of Modern architecture – Chloethiel Woodard Smith, Nicholas Satterlee, and Francis D. Lethbridge – to form Keyes, Smith, Satterlee & Lethbridge. In 1955, Keyes and Lethridge established their own firm, which was joined two years later by David Condon to become Keyes, Lethbridge and Condon. Like many of his colleagues, Keyes spent his early career working on residential developments such as the Pine Spring Garden Apartments (1954) in Arlington, Virginia, which received an AIA Honor Award in 1953. In the 1960s, he worked on many award-winning projects including Tiber Island (1963-65), a residential community within the Southwest redevelopment area.

[47] Anthony Bailey, "Through the Great City," *New Yorker* (August 1967): 32.
[48] "Nomination for Fellowship, Nicholas Satterlee," Robinson & Associates files, Washington, D.C.
[49] Ibid.
[50] "News Release, April 23, 1967," files on record at the American Institute of Architects Library, Washington, D.C.
[51] "Interview with Arthur Keyes by Isabelle Gourney and Mary Corbin Sies, 24 March 2003," Robinson & Associates files, Washington, D.C.

Francis D. Lethbridge (b. 1920) studied at the Stevens Institute of Technology (1937-40) in Hoboken, New Jersey, and the University of Colorado Mining School (1941) before serving as a decorated Navy pilot during the war. He received his master's degree in architecture from Yale University in 1947, whereupon he moved to Washington. He subsequently worked for the Washington firms of Berla & Abel and Faulkner, Kingsbury & Stenhouse – each for about a year. While working at Berla & Abel he met Chloethiel Woodard Smith and during this same period also became acquainted with Nicholas Satterlee and Arthur Keyes. Lethbridge and Satterlee formed a partnership in 1950, and a year later became part of Keyes, Smith, Satterlee & Lethbridge. In 1955, Keyes and Lethbridge teamed up and were joined by David Condon in 1957. Lethbridge stayed at Keyes, Lethbridge & Condon until 1975, when he formed Francis D. Lethbridge & Associates.[52] Early in his career Lethbridge was associated with outstanding residential community design. In 1951, he and Satterlee designed five variations of one- and two-story houses for Holmes Run Acres, a tract development in Fairfax County, Virginia. Unlike the vast majority of tract housing constructed during the years immediately following World War II, which relied on earlier models of house design, the Holmes Run houses derived from Modernist principles: low-pitched roofs, exposed construction, open plans, and broad expanses of glass. The houses were also adapted to the topography of the site and existing trees were retained – both unusual practices for this kind of housing.[53] Lethbridge also worked on similar housing projects in Fairfax County (Pine Spring, with Keyes, Smith, Satterlee & Lethbridge) and in Montgomery County, Maryland (Potomac Overlook and Carderock Springs with Keyes, Lethbridge & Condon). Keyes, Lethbridge & Condon also won design competitions for two phases of construction in the Southwest redevelopment area – Tiber Island and Carrollsburg Square. Tiber Island won an AIA Honor award in 1966, as did the firm's River Road Unitarian Church.[54]

[52] Bushong, Robinson, and Mueller, *A Centennial History of the Washington Chapter*, 89-90.
[53] Bushong, Robinson, and Mueller, *A Centennial History of the Washington Chapter*, 91-92; Patricia Sullivan, "Francis D. Lethbridge, 87; Leading Architect," *Washington Post*, 24 April 2008, B7; Gail H. Baker, National Register of Historic Places – Registration Form, "Holmes Run Acres Historic District," in the Holmes Run Acres website; available from http://www.holmesrunacres.com/home_improvements/register_listing.asp; accessed 2 October 2008. Holmes Run Acres was listed in the Virginia Landmarks Register in 2006 and the National Register of Historic Places in 2007.
[54] "Two Virginia Developments Rate Honor Housing Exhibit," *Washington Post*, 23 August 1953, R7; "Architects Honor Seven for Designs," *Washington Post*, 15 December 1966, C15; Sarah Booth Conroy, "From the Folks Who Brought Us Contemporary Architecture," *Washington Post*, 8 December 1974, H1, H3.

III. THE POSTWAR PERIOD, 1945 TO 1950

The period of evaluation of this historic context study starts in 1945, following the dramatic social and economic transformation that occurred in Washington leading up to World War II as a result of the expansion of the federal government and the massive defense build-up. The large number of workers attracted to the city by federal jobs increased the population by 21 percent, and the District was gaining a national presence.

Despite its rapid regional growth and increasing importance nationally, Washington's municipal functions were primarily controlled by the federal government. Before the passage of the Home Rule Act of 1973, Congress was largely responsible for legislative measures, and House and Senate committees were specifically designated for dealing with the District's municipal issues. Without its own government, Washington was under the supervision of numerous federal jurisdictions and was without a vote for representation in Congress. Numerous attempts in the late 1940s by citizens to gain control over the city's local government were unsuccessful.[55] Throughout the period of this study Washington remained predominantly under federal rule, and, as a result, the federal government – whether directly or indirectly – was an influential factor in the District's development.

A. Trends in Planning and Transportation

1. Suburbanization and Decentralization

After the war, the District continued to contend with the national trends of suburbanization and decentralization. In response to the burgeoning economy, growing population, and urban housing shortages, development extended into the suburbs, and the city of the late 1940s spread far into the surrounding counties of Maryland and Virginia. Suburban living was a desirable alternative for much of Washington's middle class who were contending with crowded urban conditions and rising rental costs. Relocation was accessible to many families through the help of federal housing and loan programs. Following the onset of the Servicemen's Readjustment Act (GI Bill) many families had enough money leave the city for single-family homes in the suburbs.[56] As government-sanctioned gasoline rationing ended and automobile ownership skyrocketed, Washington's population became much more mobile. An improved regional transportation system consisting of a vast network of expressways increased accessibility.

Even before the end of World War II, regional planning issues were brought before the NCPPC. Arlington County's development and its significant growth areas of Clarendon, Rosslyn, and along Columbia Pike were major concerns for Washington planning officials. In an attempt to preserve the city's low, horizontal building line, the NCPPC in 1942 proposed a zoning plan that would limit the building height of any apartment building visible from Washington. (The proposal never passed.) Rosslyn, in particular, was a hotly debated area because of its close proximity to the National Mall and the potential for interrupted views and vistas from the monumental core of the city. The Arlington Towers apartment building was the first to defy the Planning Commission's objections in 1949 and set the stage for future high-rise development in

[55] Charles Wesley Harris, *Congress and the Governance of the Nation's Capital: The Conflict of Federal and Local Interests* (Washington, D.C.: Georgetown University Press, 1995): 43.
[56] Albrecht, *World War II and the American Dream,* xx.

Rosslyn as well as Crystal City. By the late 1950s Rosslyn was developing into a high-density commercial center.[57]

This period witnessed not only the dispersal of residential functions, but also commercial and governmental ones. As demonstrated by the construction of the National Naval Medical Center (1940) in Bethesda, Maryland, the Pentagon (1943) in Arlington, Virginia, and the Naval Ordinance Laboratory (1944) in White Oak, Maryland, it seemed unnecessary to retain federal agencies – other than legislative branches, courts, and embassies – clustered downtown. Municipal leaders supported the relocation of federal agencies outside of Washington; with about 46 percent of the city's land occupied by tax-exempt District and federal institutions, replacing these tenants with a private tax base was desirable.[58]

The diminishing urban population did not alarm federal officials and city planners, but rather it was viewed as a healthy interconnection. In 1948 a representative of the Public Buildings Commission suggested that the dispersion of the government offices would also help save money by offering commuters shorter distances to drive, avoid the need for a costly subway system, and offer protection in the event of foreign attack. Necessitated by the threat of war, the idea of decentralization supported by connective freeways was inherited and realized by peacetime Washington.

2. Urban Renewal

The urban renewal movement, a response to theories related to community planning and public housing espoused by Le Corbusier and others in Europe, emerged in the United States during the postwar period to combat blight, promote slum clearance, and revitalize inner-city neighborhoods. The steady drift of Washington's middle class to the suburbs and the subsequent dispersal of commercial activity resulted in decayed urban conditions, and redevelopment was seen as a means of stimulating a turnaround.

In Washington, the process of urban renewal started with the District of Columbia Redevelopment Act of 1945, which created the Redevelopment Land Agency (RLA). The RLA was a public agency charged with replanning, clearance, redesign, and rebuilding of all urban renewal project areas within the District. With the prohibitively expensive rental market suffocating the local population and driving the middle class out of the city, the agency's long-range goal was to provide every Washington resident with "a decent home and suitable environment" in which to live.[59] The RLA oversaw the major steps of the public urban renewal programs in Washington, including land acquisition, relocation of residences and businesses, demolition and site preparation, and transfer of cleared land. The National Housing Act of 1949 further empowered the RLA by authorizing federal loans and grants to finance redevelopment project activities such as surveying and land acquisition.[60]

In 1947, Congress appropriated funding for the NCPPC to prepare a general plan for Washington, as well as project-specific redevelopment plans.[61] The resulting Comprehensive Plan, published

[57] Frederick Gutheim and Antionette J. Lee, *Worthy of the Nation*, 2d ed. (Baltimore: Johns Hopkins University Press, 2006): 252-53.
[58] Green, *Capital City*, vol. 2 of *Washington: A History of the Capital, 1800-1950,* 490.
[59] Francesca Russello Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC-856," draft report prepared for the Historic American Buildings Survey (HABS), 2004, 21-23.
[60] Ibid., 20-21.
[61] Ibid., 27.

in 1950, identified several "problem areas" in need of redevelopment including Marshall Heights, Barry Farms, and Southwest. Ultimately, both the Marshall Heights and the Barry Farms redevelopment plans were terminated by Congress.[62]

Urban renewal was an important topic of discussion at the 1950 annual meeting of the Washington Chapter of the AIA. There, the Committee on Urban Planning advocated that large-scale urban renewal begin with low-income housing rather than with the central portions of the city.[63] Louis Justement and Chloethiel Woodard Smith became major players in the District's urban renewal movement. As first introduced in Justement's book, *New Cities for Old*, published in 1946, the architects advocated a radical approach, calling for the complete rebuilding of cities to serve modern needs. Their methodology wholeheartedly embraced the automobile and called for the development of various highway systems in Washington to alleviate downtown traffic. Justement used Washington as a case study and advocated for the demolition of the Federal Triangle and the conversion of Connecticut Avenue into a highway.[64]

3. Early Preservation Efforts

In 1946, the District Engineer's Office proposed that the Georgetown waterfront, which had been in a state of decline, be surveyed for alternate uses. Shortly after, in 1949, the Whitehurst Freeway, an elevated highway along the Georgetown waterfront, was constructed to reroute high-density traffic from Georgetown's small, crowded streets and connect to a renovated K Street. The construction of the freeway was an early indicator of how planners envisioned transporting workers in and out of the city. District residents protested its construction, claiming that bypass freeways, such as Whitehurst, were incompatible with the character of their neighborhoods. Prompted by the freeway's construction and an increase in the alteration of the city's historic fabric, the Old Georgetown Act was passed in 1950 designating Georgetown as an historic district. This event served as a counterpoint to planning initiatives throughout the city during the 1950s, which did not include historic preservation as a viable means of revitalizing depressed areas.[65]

4. Mass Transit

While earlier pleas for a citywide subway system were floated in the 1930s, serious planning for a comprehensive public transportation system was not considered until the 1940s. At the time, a Washington-sponsored transportation report called for depressing a limited number of streets throughout the city and using them solely for streetcars, and in 1949, a streetcar tunnel was constructed beneath Dupont Circle. Despite the fact that Washington's streetcars were notoriously prone to mechanical problems and an inconvenience to customers, they were increasingly popular throughout World War II due to gas rationing.[66]

During the period of suburbanization and decentralization, freeway construction was a vital component of regional planning, and creative solutions were advocated. Federal administrators

[62] Ibid., 24-28.
[63] "Architecture Here Cited Trite, Uncreative," *Washington Post*, 12 May 1950, B1.
[64] Louis Justement, *New Cities for Old: Cities in Terms of Space, Time, and Money* (New York: McGraw-Hill Book Company, 1946): 136.
[65] Richard Striner, "The Committee of 100 on the Federal City: Its History and Its Service to the Nation's Capital," in the The Committee of 100 on the Federal City website; available from http://www.committeeof100.net/history.html; accessed 23 January 2006; Gutheim, *Worthy of the Nation*, 239.
[66] Zachary M. Schrag, *The Great Society Subway: A History of the Washington Metro* (Baltimore, Johns Hopkins University Press, 2006): 28.

urged civic leaders to plan for a "motor age" in which six-lane highways would dictate future communities.[67]

In 1950, Harland Bartholomew, a prominent St. Louis city planner, was commissioned as chief consultant for the NCPPC's comprehensive plan. Warning that the city could not accommodate any more government workers without additional traffic concerns, Bartholomew encouraged the NCPPC to move toward a decentralized plan that relied on private automobiles, rather than public transit, to move workers. In 1952, Congress enacted the National Capital Transportation Act, which laid the groundwork for the Capital Beltway, a circumferential highway with nine radials extending into the suburbs and eight radials extending into the city.[68] As the chairman of the Planning Commission, Bartholomew's plans set in motion the city's policy on transportation for the next decade, which did not include major plans for mass public transit.

B. Influence of the Washington Board of Trade

Since its inception in 1889, the Washington Board of Trade served as a dominant force in the development of Washington, particularly in the years preceding Home Rule. The Board, which lauded itself as a "regional chamber of commerce and champion of area business," was an influential civic organization that exerted its authority over local social and political issues.[69] During the period of study, the Washington Board of Trade invested in many aspects of the city's growth. The Board was active in promoting tourism and took a lead role in endorsing Washington's economic activities through radio, trade publications, and later, television programming. In addition to arguing for housing subsidies for private builders and code enforcement, the Washington Board of Trade also advocated for design excellence through their awards program.[70]

In 1925, with the support of Appleton P. Clark, a member of the Board of Trade and past president of the Washington Chapter of the AIA, the organization initiated the Board of Trade awards for meritorious design. The awards were given biennially in recognition of exemplary examples of commercial and private construction in the District of Columbia.[71] The jury of architects that comprised the awards committee not only became an influential body in recognition of building excellence, but a strong proponent of Modern design within the city. Nationally recognized judges as well as prominent local architects were brought in for the review committee, which at one time included luminaries such as Edward Durell Stone, Eero Saarinen, and Milton L. Grigg.[72] In 1936, the program was expanded to include landscape and garden design.

[67] Howard Gillette, Jr., *Between Justice and Beauty: Race, Planning and the Failure of Urban Policy in Washington, D.C.* (Baltimore, Johns Hopkins University Press, 1995): 152-54.
[68] Committee of 100 on the Federal City, "Washington's Three-Sister's Bridge and Inner Loop Freeway Systems Controversies," 1998.
[69] Jessica I. Elfenbein, *Civics, Commerce and Community: The History of the Greater Washington Board of Trade, 1889-1989* (Dubuque, IA: Kendall/Hunt Publishing Co., 1989): v-xi; Rudolph A. Pyatt, Jr., "Board of Trade: A Force for Change," *Washington Post,* 6 March 1989, 1-2, 38.
[70] Elfenbein, *Civics, Commerce and Community*, 33, 56-57.
[71] Bushong, Robinson, and Mueller, *A Centennial History of the Washington Chapter*, 47.
[72] Paul Herron, "Architects Win 12 Awards Along with Verbal Spanking," *Washington Post,* 6 May 1953, 24; Herron, "Buildings Win Merit Awards," *Washington Post,* 7 May 1955; Herron, "A Healthy State of Architecture," *Washington Post,* 9 May 1959.

While the Board of Trade awards started out relatively modestly, by the early 1950s there were a record number of entries, indicative of the city's growing interest in new post-World War II housing and the built environment.[73] The meritorious certificates issued by the group later served as a benchmark for outstanding design in the Washington metro region. Hugh Newell Jacobsen commented on the importance of the Board of Trade merit awards in 1971 saying that "in this town, if you build buildings you've got to win this thing or it's just like you're not here."[74]

C. Landscape Architecture[75]

The Modernist construct of space and an emphasis on the integration of outdoors and indoors were essential characteristics of landscape design during the period of study.[76] Landscape designers abandoned classical compositional codes, which relied on symmetry, hierarchy, axiality, and precedent, in favor of asymmetrical arrangements of three-dimensional volumes.[77] By the 1960s, the design of neighborhood parks and residential gardens was no longer a mainstay for landscape architects as the emergence of a new range and scale of planning and design projects came to characterize the Modern period.[78] New types of projects included corporate headquarters or campuses, shopping centers and malls, parkways and highways, new towns and planned communities, and urban parks and streetscapes.

The residential garden suffered from a lack of prestige during the postwar decades as many Americans believed that elegant gardens were a luxury or an indulgence.[79] Modern garden design emphasized functional outdoor living spaces that blended interior and exterior space. Compositionally, landscape designers worked with refined forms and asymmetrical plans evocative of the architecture and abstract art of the period. New and inexpensive materials were often used. Later, the environmental movement encouraged an interest in natural landscapes, and gardens came to incorporate features such as perennials and ornamental grasses.[80]

Institutional and corporate landscapes, a type that evolved after World War II because of rapid industrial growth and suburbanization, were an important new vehicle for Modern landscape architecture.[81] With the exception of the master plan for the International Chancery Center by Edward D. Stone Jr., corporate headquarters and campuses were less significant in Washington than other landscape types. Of greater interest were the numerous landscaped plazas and courtyards incorporated into the design of Washington's private and public office buildings and residential projects. Often executed as part of original buildings plans, these sites served as transition areas between indoor and outdoor spaces, offered valuable gathering space for tenants and the public, and provided open space within the urban streetscape. The Modern era also

[73] Elfenbein, *Civics, Commerce and Community*, 67-68.
[74] Myra MacPherson, "Awards for Excellence in Architecture," *Washington Post*, 18 November 1971, C1.
[75] Throughout the period of study, landscape architecture was an integral component of the Modern movement in Washington. Although a complete analysis of the city's Modernist landscapes is beyond the scope of this study, a selection of influential practitioners and notable projects is included throughout.
[76] Birnbaum, Charles A., ed., *Preserving Modern Landscape Architecture: Papers from the Wave Hill- National Park Service Conference* (Cambridge, MA: Spacemaker Press, 1995): 17, 19.
[77] Ibid., 15.
[78] Ethan Carr, *Mission 66: Modernism and the National Park Dilemma* (Amherst, MA: University of Massachusetts Press, 2007): 216-17.
[79] William H. Tishler, ed., *American Landscape Architecture: Designers and Places* (Washington, D.C.: The Preservation Press, 1989): 139.
[80] Ibid., 140.
[81] Ibid., 151.

produced innovations in the realm of playground and urban park projects.[82] In Washington, Lady Bird Johnson's beautifications projects included a Modernist playground (Capper Plaza) for the Buchanan Elementary School by landscape architect M. Paul Friedberg & Associates with architect Pomerance & Breines. (Figure 65)

In addition to Stone and Friedberg, Modernist landscape architects working in Washington included Dan Kiley, Lester Collins, Hideo Sasaki, Thomas Church, Eric Paepcke, Boris Timchenko, Robert Zion, and Harold Breen, among others. (See Chapter IV: The 1950s for further information on the contributions of Dan Kiley and Lester Collins.)

D. Representative Examples of Modern Design

Nationally, during the years immediately following the war, prefabricated materials and building components created for wartime mobilization were adapted for postwar building. A new emphasis on modern materials such as steel, concrete, and glass were emerging, and honest applications of these materials were enforced. In the District, however, only scattered examples of the new Modern style exist from the years directly following the end of World War II.

In a forthright statement on the quality of residential construction of the time, the jury for the 1947-48 Board of Trade awards noted that most residential construction in Washington was "uninteresting, unimaginative, and destructive in site planning."[83] This was no doubt in response to suburban residential construction of mass-produced housing on large, cleared sites. Award winners from the late 1940s included an automobile showroom, a parking garage on K Street, a remodeled office building and house, as well as airplane hangers at National Airport. Among the buildings recognized in the city were the Georgetown University Hospital (1947) at 3800 Reservoir Road, NW, by Kaiser, Neal & Reid and the West Central Heating Plant (1946-48) at 29th and K streets, NW, by W.M. Dewey Foster.

1. Residential

While planning was underway in Southwest for an enclave of Modern residential and commercial spaces, the rest of the city was still apprehensive towards the movement. The city's conservative outlook toward Modernism in the late 1940s and early 1950s was interrupted sporadically by the appearances of residences built for avant-garde clientele and designed by Modern masters and prominent local architects. Several examples of early Modern residences are clustered around Chain Bridge Road in the Palisades neighborhood and in the Forest Hills neighborhood.

In an era when many communities and housing developments restricted the sale of homes to African Americans and Jewish families, both the Palisades and Forest Hills were known for their demographic diversity. During the Civil War, the Palisades was a settlement for freed slaves and continued to be a racially mixed community throughout the twentieth century.[84] Forest Hills encouraged opening housing to minority groups who had been excluded in other communities by restrictive covenants.[85] Early projects in these neighborhoods included two houses designed by

[82] Birnbaum, *Preserving Modern Landscape Architecture*, 57.
[83] Conrad Harness, "Board of Trade Honors Owners, Architects and Builders of Eye-Appealing Structures," *Washington Post*, 17 March 1949, 9.
[84] Alice Fales Stewart, *Images of America: The Palisades, Washington, D.C.* (Charleston, South Carolina: Arcadia Publishing, 2005): 41, 121.
[85] Margery L. Elfin, Paul K. Williams, and the Forest Hills Neighborhood Alliance, *Images of America: Forest Hills* (Charleston, South Carolina: Arcadia Publishing, 2006): 57.

The Architects Collaborative (TAC) and a house designed by Chloethiel Woodard Smith for Howard Myers.

The Hotel Dupont Plaza (now Jurys Washington Hotel) at 1500 New Hampshire Avenue, NW, was completed in 1949 on the northern edge of Dupont Circle. (Figure 4) Designed by Aubinoe, Edwards & Beery and built by Alvin Aubinoe, Inc., it was originally opened as an apartment building with one floor reserved for hotel guests. At the time, Aubinoe was considered one of Washington's most active builders.[86] Notable features included long horizontal bands of windows and projecting bays. The building offered its residents modern amenities – parking, individually controlled heating and air-conditioning units, and efficient, built-in kitchen units that could be hidden behind folding walls when not in use. The project won a Board of Trade award in 1951.

Figure 4: Dupont Circle's Hotel Dupont Plaza (now Jurys Washington Hotel) by Aubinoe, Edwards and Beery was completed in 1949. The apartment building and hotel was a Board of Trade award winner in 1951. (Robinson & Associates, 2004)

Chloethiel Woodard Smith designed the Howard B. Myers House (1949-50) at 2940 Chain Bridge Road, NW, as a "climate-control" residence. (Figure 5) The house was oriented facing south so that its primary facade, which consisted mainly of glass, was open to the winter sun, providing heat in the winter. A V-shape plan also permitted a maximum number of rooms to have southern exposure. Conversely, the wide overhang of the inverted butterfly roof provided sun shade and kept the house cool in the summer. Louvered windows allowed air circulation even in the rain, and four terraces promoted interaction with exterior spaces. Technological innovations, such as large exhaust fans to promote air circulation and a system of thermostatically controlled

[86] "Board of Trade to Award Builders, Architects," *Washington Post,* 2 January 1949, C5; "Newest Hotel is Symphony of Glass and Brick," *Washington Post,* 15 May 1949, R1.

water sprays to keep the roof cool, contributed to the home's efficiency.[87] The Myers House was another Board of Trade award recipient in 1951.[88]

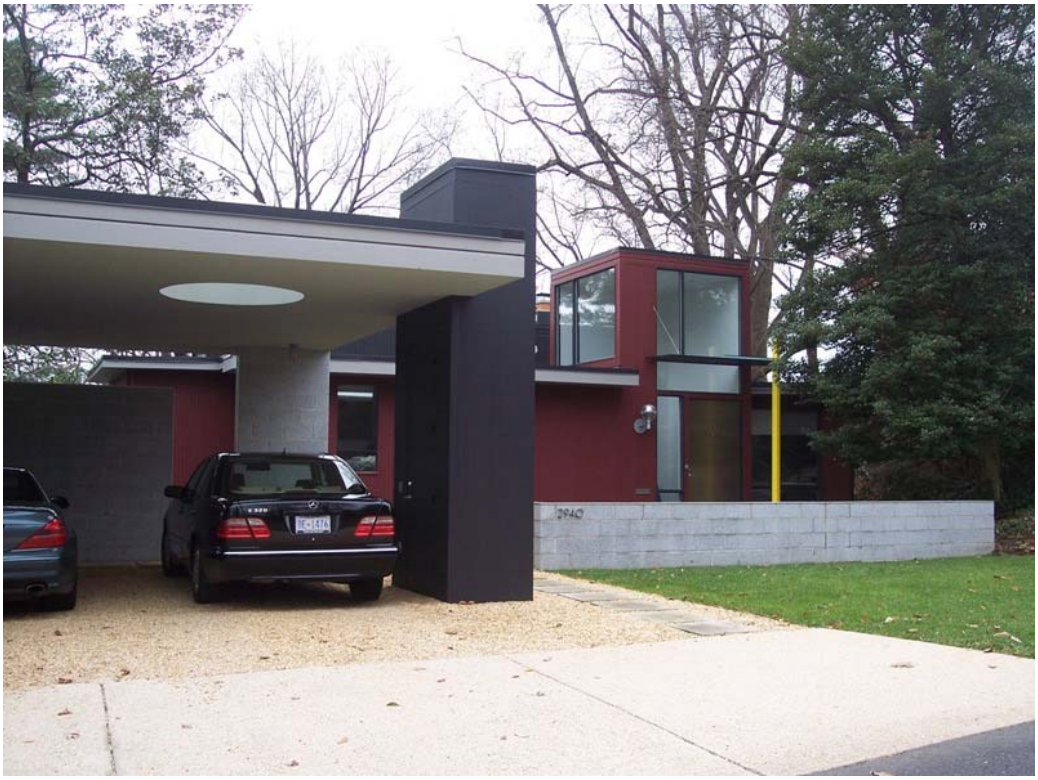

Figure 5: The Howard B. Myers House (1949-50) at 2940 Chain Bridge Road, NW, by Chloethiel Woodard Smith. This view of the house shows a new carport and addition designed by architect Heather Cass. (Robinson & Associates, 2004)

Richard England commissioned The Architects Collaborative to build a family home at 2832 Chain Bridge Road, NW. (Figure 6) The primary architect on record was Robert McMillen, but the house incorporated hallmarks of Gropius's Modern style – an open plan, flat roof, and rectilinear forms without ornament. During the 1940s and 50s, Gropius and other Modern designers demonstrated a subtle sensitivity to using regional materials and respecting the natural topography – a quality that had not been present in Europe during the first phase of Modern architecture in the 1920s. In the case of the Richard England House, wood siding posed an inexpensive, plentiful, and practical alternative to steel and glass, without compromising the qualities of Modern design. The siding boards were placed on edge without the traditional batten to give the exterior a smooth-skin appearance.[89] TAC also designed a house nearby for the Hechinger family (1952) at 2838 Chain Bridge Road, NW.[90]

[87] "V-Shaped House Designed to "Control" D.C. Climate is Completed," *Washington Star*, 17 March 1951.
[88] "Architecturally Excellent," *Washington Post*, 15 April 1951.
[89] Claudia D. Kousoulas and George W. Kousoulas, *Contemporary Architecture in Washington, D.C.*, (New York: John Wiley & Sons, 1995): 292-93.
[90] Ibid.

Figure 6: Richard England House (1952) at 2832 Chain Bridge Road, NW, by Robert McMillen of The Architects Collaborative. (Robinson & Associates, 2005)

2. Commercial

Early predecessors to Modern commercial buildings in the District often represented technological advancement rather than complete embodiment of particular Modernist styles. In 1948 Morris Cafritz, a prominent Washington developer, embarked on a plan for a building type that he coined as "park-at-your-desk." The building at 1625 I Street, NW, was innovative at the time in that each worker theoretically could drive into the building, park in his allotted space, walk ten feet or less, and "sit at his desk and forget his parking worries."[91] The building's style was more Moderne than Modern, with its ribbon windows and rounded corners, but it was an early indication of what was to come. LeRoy L. Werner was the building's architect, having joined the Cafritz Company as chief architect in 1946. Like many of his contemporaries, Werner came to Washington as an architect for the federal government and worked with the War Department on various projects, including the Pentagon.[92] Werner boasted that the "park-at-your-desk" building was the only one of its kind in the United States. Unlike federal and city officials at the time, many developers were not advocates of decentralization. Cafritz, along with many members of the Washington Board of Trade, was greatly concerned that a major population shift to the outskirts of the city would cause property values in the business district to drop dramatically.[93] He may have hoped that by offering amenities such as the on-site parking at 1625 I Street he could eliminate some of the perceived drawbacks – traffic congestion and parking shortages – of working downtown.

[91] Conrad P. Harness, "Cafritz Plans 'Park-at-your-Desk' Building," *Washington Post*, 29 August 1949, R1.
[92] "LeRoy Werner Dies at 83," *Washington Post*, 26 May 1988, B14.
[93] Harness, "Cafritz Plans 'Park-at-your-Desk' Building," *Washington Post*, 29 August 1949, R1; Gilette, *Between Justice and Beauty*, 152-53.

Figure 7: The Washington Post Headquarters building (1951) at 1150 15th Street, NW, by Albert Kahn and Associates. (Robinson & Associates, 2003)

The Washington Post Building (1951) at 1150 15th Street, NW, by Albert Kahn Associated Architects and Engineers, was nationally recognized for its innovative design that "shoehorned" an industrial building within a tight urban space. (Figure 7) Albert Kahn solidified his career in Detroit in the 1920s and 30s with his industrial designs for automobile companies. During the buildup to World War II, Kahn was recognized by nationally renowned architects including Frank Lloyd Wright and Ludwig Mies van der Rohe for his stunning adaption of bridge building techniques to create massive uninterrupted factory spaces for automobiles and planes.[94] Although the Washington Post Building was completed nearly ten years after Kahn's death, it bears the hallmark features of his earlier factory designs. More importantly, the building's program was innovative in its stacked placement of the newspaper's printing plant and office functions. *Architectural Record* marveled at the fact that "this new building reversed the problems usually met by industrial buildings today…the various facilities being stacked up instead of strung out in assembly-line fashion."[95]

3. Federal

Similar to commercial buildings of the time, early predecessors to Modern public buildings in Washington represented advancements in spatial planning and the application of emerging technologies rather than a complete embodiment of Modern designs. The General Accounting Office (1949-51), now the Government Accountability Office, at 441 G Street, NW, by Gilbert

[94] Albrecht, *World War II and the American Dream*, 4-8.
[95] "Complete Plant for a Newspaper: Building for the Washington Post, Washington, D.C.," *Architectural Record* (July 1951): 144-46; Scott and Lee, *Buildings of the District of Columbia*, 203.

Stanley Underwood was unique to Washington, as it was the first federal office building constructed completely without traditional means of capturing natural light through light courts or skylights.[96] (Figure 8) Aided by the growing popularity of fluorescent lighting and air-conditioning, Underwood was able to design a building with a continuous floor plate, thus maximizing office space for workers. The building is reminiscent of Underwood's earlier work, such as the State Department Building, in which block-like masses, horizontal emphasis, and minimal detail represents a transition from earlier Stripped Classicism to a more fully Modern building.[97]

Figure 8: The General Accounting Office (1949-51) by Gilbert Stanley Underwood was the first federal office building in Washington to rely entirely on florescent lights rather than light courts or skylights to illuminate interior office space. (Robinson & Associates, 2008)

[96] The General Accounting Office was listed on the National Register of Historic Places in September 1995.

[97] Scott and Lee, *Buildings of the District of Columbia*, 186; D.C. Historic Preservation Office, "District of Columbia Inventory of Historic Sites (updated to September 30, 2004)," in D.C. Historic Preservation Office website; available from http://planning.dc.gov/planning/cwp/view,A,1284,Q,570748.asp; accessed 2 October 2008.

IV. THE 1950s

A. City Growth and Change

The post-World War II Modern era in Washington was a stimulating atmosphere where architects, engineers, landscape architects, developers, and businesses were flooded with new work. In addition to federal workers who came to the city during the World War II boom, private industry also played a role in the city's growth. The service industry was a major factor in Washington's day-to-day activities, attracting workers to retail stores, restaurants, hotels, and other outlets such as the building and transportation sectors. Washington's growing reputation as the center for postwar activity also attracted private businesses as well as lawyers and lobbyists who established headquarters operations in the city to take advantage of opportunities with the federal government. As mentioned in previous chapters, the national trend toward decentralization was readily apparent in Washington, as many of the city's residents were heading to the suburbs.

At this point in time, the monumental core of Washington was far from complete, and many pressing issues related to urban planning required attention. Since World War I, the National Mall had been cluttered with temporary buildings, and the numbers of "tempos" continued to grow throughout World War II. Along Pennsylvania Avenue, the Federal Triangle complex (begun in 1928) had yet to be fully realized according to the original plans. The "mess in Washington," as Frederick Gutheim described it in 1953, was caused by "decades of depression, emergency, war, postwar readjustment and another national emergency."[98] The need for improvement was not restricted to the monumental core. The city faced shortages in municipal public buildings, such as schools, hospitals, and libraries, and was challenged by traffic congestion and parking problems.

Imminent cold war fears of an atomic bomb strike kept regional planners and government officials in many parts of the country on high alert for most of the 1950s. During this time, decentralization served as a defense strategy; this tactic was especially important in Washington with its high concentration of federal workers. Decentralization was embraced by both the NCPC and the GSA in 1950 when both agencies made plans to remove temporary work spaces from the city and relocate government agencies within a 20-mile radius.[99] The Armed Forces Institute of Pathology (1955) at the Walter Reed Army Medical Center, by Edward Durell Stone, is an example of the federal government distributing its important resources outside of the downtown area. The building was the first (and only) constructed in the United States that was designed to withstand a hydrogen bomb attack.[100]

B. Commercial Development

During this period, Washington's economy was soaring, and increased capital, building materials, and fuel led to an enormous increase in the need and ability to produce office buildings. The growth in the federal government, as during the war, directly related to increased commercial development as federal agencies were often tenants and clients of the private sector.[101] In addition

[98] Frederick Gutheim, "The Mess in Washington," *AIA Journal* 19 (January 1953): 14-15.
[99] Gillette, *Between Justice and Beauty*, 154-55; Gutheim and Lee, *Worthy of the Nation*, 2d ed., 248-51.
[100] Woolpert, LLP, "Armed Forces Institute of Pathology, Proposed Facility Section 106 Report," revised final draft prepared for the U.S. Army Corps of Engineers, Baltimore District, April 2000, 1-3.
[101] Design Forum, "D.C. Downtown Office Building Survey," final report prepared for the District of Columbia Historic Preservation Office, June 1991, 14.

to the growing number of federal employees, a wealth of new businesses and professional associations were attracted to the growing capital city. Throughout the 1950s, the idea of Washington as a "one-industry-town" – that being the federal government – was beginning to fade as private industry continued to grow. Many national corporations were relocating to the city to be close to government contracts, and this new wave of professionals brought with them the need for offices and other venues. In addition to corporate relocation, the burgeoning television industry and multiple organizations devoted to higher education and academics were choosing Washington as their central location.[102] Lastly, the emergence of the Cold War solidified the city's central diplomatic role on an international scale.[103]

Beginning in the 1950s, the city's traditional commercial center – the "old downtown" area east of 15th Street between F and G streets, NW – was at a great disadvantage.[104] In response to the trend toward suburbanization, many of the retailers left the "old downtown" to follow their customer base and establish new locations outside the city's borders. Simultaneously, despite efforts towards decentralization, there was a pent-up demand for new downtown office space. As a result, builders, searching for available space, began to push development west, and the foundations of a new downtown were established. This new construction would greatly alter the neighborhoods around the White House and Dupont Circle which had historically been predominantly residential, with blocks of townhouses, mansions, and corner stores. Eventually, lawyers, lobbyists, and trade organizations, among others, would populate the areas north of the White House along Connecticut Avenue and K Street.

Developers and builders, even more than architects, were driving forces in the development of the commercial areas of the "new downtown." Morris Cafritz was the first prominent player in the development of the K Street corridor and Connecticut Avenue with his 1625 I Street "park-at-your-desk" building. Cafritz began his career in the 1920s as a young real estate investor in the Petworth area of Washington, where he built over 3,000 houses on the equivalent of 90 city blocks.[105] Throughout the 1930s and 40s, Cafritz partnered with local architects such as Alvin Aubinoe, Edwin Weihe, and Harry Edwards, and was a leader in Art Deco and Moderne apartment building construction. Arguably though, his more lasting influences on the city were his foresight for the development of Washington's new commercial district and his unabashed promotion of the city's downtown. In the 1950s, Cafritz began building along the K Street corridor and had developed over a dozen buildings here before his death in 1964.[106]

Other early real estate developers in the city included Charles E. Smith and Frank J. Luchs of Shannon & Luchs, Inc. Charles E. Smith began his career with a primary focus on apartment development in the 1950s.[107] By the end of the decade, Charles E. Smith and his son Robert had built hundreds of apartment units throughout the city. Luchs and his partner William E. Shannon, took over the real estate business founded by their fathers in 1906 and became one of the largest

[102] Gutheim, *Worthy of the Nation*, 243; Edward F. Ryan, "Washington is Wooing the Nation's Business," *Washington Post*, 27 December 1953, B1.
[103] Walter F. McArdle, "The Development of the Business Sector in Washington, D.C., 1800-1973, *Records of the Columbia Historical Society* 49 (1973-74): 586-87.
[104] Schrag, *The Great Society Subway*, 198-200.
[105] Larry Van Dyne, "The Making of Washington: How Men of Vision and Ambition Built a Great City and Made Great Fortunes," *Washingtonian* (September 1987): 254.
[106] Marjorie Williams, "The Legacy of Gwendolyn Cafritz: A disputed will and divided family – and a dynasty that never was," *Washington Post Magazine* (25 February 1990): 20.
[107] Van Dyne, "The Making of Washington," 241; Scott and Lee, *Buildings of the District of Columbia*, 58-59.

real estate firms in the Washington metropolitan area. By 1956, Shannon & Luchs had grown to over 100 associates – the largest real estate firm in the area – and "clicked in the real estate field like the Yankees in the American Baseball League."[108] Frank Luchs was a native Washingtonian and, along with managing the multi-million-dollar real estate firm, was involved in countless community leadership roles. In addition to financing new and old properties, Shannon & Luchs also participated in the management of both commercial and residential properties including the office building at 1001 Connecticut (1952).[109] Another notable contribution was the firm's involvement in the Foggy Bottom urban renewal project Columbia Plaza (1963-67).

C. Planning

Resulting from the need for more comprehensive planning to accommodate postwar changes and needs, the National Capital Planning Act, signed into law on June 19, 1952, gave the NCPC more authority over comprehensive regional planning and new development. The act officially separated park management from city planning, deleting the word "Park" from the agency's title and expanding the commission's powers. The act made the NCPC accountable for preparing a comprehensive plan for development in the region, creating a Federal Capital Improvements Program, and reviewing proposals planned by federal and local agencies. The act also charged the NCPC with "the conservation of the important natural and historical features" within its jurisdiction. The Commission was therefore in charge of planning approaches for new construction, transportation, parks, and natural resources.[110]

1. Urban Renewal

In 1951, John R. Searles, Jr. was appointed as the first Executive Director of the RLA and was given authority over the redevelopment of the Southwest Washington, D.C., Urban Renewal Area, the city's most widely known urban renewal project. Bounded by South Capitol Street to the east and the Potomac waterfront along the west, the Southwest neighborhood stood in the shadow of the Capitol. The area was inhabited predominantly by African American residents and was seen in stark contrast to the pristine conditions of the National Mall. Many government officials objected to the slum-like conditions practically in the "back yard" of their offices. In light of the city's desire to boost the waning economic conditions that resulted from urban flight to the suburbs, Southwest was the perfect area for redevelopment – it was in close proximity to downtown and land was much cheaper than in other parts of the city due to the neighborhood's state of disrepair.[111] The redevelopment plan was intended to serve both as a local and national model for urban revitalization and encourage redevelopment in other sections of the city.

Initial plans for the renewal area were developed by Elbert Peets in 1951 and advocated a gradual rehabilitation of Southwest properties over a period of time. The Peets plan incorporated many of the historic areas of Southwest, as initially planned by L'Enfant in 1791, and retained most of the low-income residents already inhabiting the deteriorated areas. The Peets plan was largely rejected because the changes proposed were not far-reaching enough – mostly low-density development – to justify the cost of renewal. Following the rejection of this plan, the RLA commissioned Louis Justement and Chloethiel Woodard Smith to develop an alternative. The Justement-Smith plan, which retained only about one percent of Southwest's existing fabric, was

[108] John B. Willman, "Frank J. Luchs Dies Here at 50," *Washington Post*, 7 May 1964, A1.
[109] S. Oliver Goodman, "Shannon & Luchs Team Grows with D.C. Area," *Washington Post*, 7 October 1956, C12.
[110] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 259.
[111] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 18.

intended to be a residential area with a central core of commercial activity. The plan focused primarily on mixed-income residents, rather than predominantly low-income as proposed in the Peets plan, and emphasized maximizing the economic benefits of redevelopment.[112]

In 1952, Harland Bartholomew was asked to step in and create a compromise between the two initial plans. Bartholomew's plan advocated a middle ground between the two extremes and was a guiding force in the development of the NCPC's Compromise Plan. As mentioned earlier, Bartholomew served as Chairman of the NCPC and had a prominent role in guiding the redevelopment of Southwest, as well as the city's transportation policies.[113]

By the end of 1952 the boundaries for the first project area in Southwest were decided, and the first parcel of land was acquired the following year.[114] In 1954, the last obstacle for the redevelopment area was overcome with the landmark *Berman v. Parker* Supreme Court decision that challenged the RLA's authority to condemn blighted property. The Supreme Court ruled in favor of using eminent domain to aid in urban renewal, stating "the Nation's Capital should be beautiful as well as sanitary," through the practice of urban renewal.[115] The anticipated outcome of urban renewal in the city was that new communities could be created within the center city that would provide a viable alternative to the suburbs and reverse the trend of outmigration.[116]

The RLA issued an invitation in 1953 for developers to submit plans for Southwest. The first parcels to be redeveloped – "demonstration" areas – were small in scale and located in full view of the Capitol. Projects included the Capitol Park residential complex by developers James Scheuer and Roger Stevens. The larger renewal area, covering land from the waterfront to the western boundaries of the first phase projects, was put under the direction of New York developer William Zeckendorf of the real estate firm Webb & Knapp. At the time, Zeckendorf's staff architect and head of planning was I.M. Pei, who, in 1954, was put in charge of developing a master plan for Southwest. The resulting plan drew largely from the Modernist spirit of the earlier Justement-Smith designs and proposed connecting Southwest with the rest of the city through a pedestrian promenade along 10th Street.[117]

In 1956, the Webb & Knapp plan, later known as the Zeckendorf Plan, was approved. Two years later, ground was broken for the Capitol Park Apartments, which was the first private construction project in a renewal area in Washington. The award-winning project served as hopeful example of what could be produced and accomplished through urban renewal.[118]

At the time, the RLA received local support from the private sector and municipal civic organizations. Redevelopment projects, particularly in Southwest, were greatly encouraged by the Greater Washington Board of Trade. In 1955, the Board formed seven committees on "the future of Washington," including a special group committed to urban renewal and redevelopment.[119]

As land acquisition and clearance progressed in Southwest, an alternate method of redevelopment

[112] Ibid., 28-31.
[113] Ibid., 33-36.
[114] Ibid., 38-41.
[115] Ibid., 23.
[116] Gutheim, *Worthy of the Nation*, 259.
[117] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 271.
[118] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 43.
[119] Elfenbein, *Civics, Commerce and Community*, 50-51.

began to gain support among planners and policy makers. This method encouraged rehabilitation over slum clearance and had been successful in areas such as Georgetown. The redevelopment of the Foggy Bottom area emerged as a demonstration piece of the two methods and featured rehabilitation of the neighborhood's historic row houses together with large-scale clearance and redevelopment.

Historically, Foggy Bottom had been divided into two sections that were separated roughly by 23rd Street, NW. Because of its close proximity to the water, the area west of 23rd Street was occupied largely by industrial buildings with a small-scale working-class neighborhood. Throughout the early twentieth century, many of the neighborhood's industries closed, and the neighborhood went into decline.[120] In 1952, a group of developers purchased a 12-acre tract of land from the Washington Gas Light Company at the intersection of Virginia and New Hampshire Avenues, NW. Two years later, plans were unveiled for Potomac Plaza, an enormous complex its developers asserted would function as a "miniature city."[121] Designed by Dixon & Weppner, the development was to contain luxury apartments, shops, restaurants, a theater, and an ice skating rink, among other amenities. Although land for the first two buildings was cleared in 1954, the project progressed slowly due to NCPC plans for an inner-city beltway, the new Theodore Roosevelt Bridge, and waning public support for the large-scale construction project. The entire complex of Potomac Plaza was never realized.[122] Coinciding with the Potomac Plaza redevelopment, private investors worked to rehabilitate the neighborhood's modest working-class row houses.

During this period, the planning and implementation of the Southwest redevelopment area and other renewal projects dominated local newspaper coverage, overshadowing other issues related to architecture and planning in Washington.

2. Residential Issues and Influences

Throughout the 1950s, the number of houses developed nationwide doubled.[123] Locally, mass-produced residential developments appeared in Virginia and Maryland to accommodate the region's growing number of new residents. Federal housing policies established in the early 1950s were predominantly suburban in focus. In Washington, nearly two-thirds of the mortgage guarantees were located outside of city limits, and few FHA mortgages were guaranteed in the predominantly black areas of the District.[124] The availability of FHA mortgage insurance for suburban, single-family homes encouraged large-scale builders to create "FHA towns" that were marked by strict design guidelines and restrictive covenants.[125] In terms of style, Modern designs were not within the realm of FHA regulations. Lot size, house dimensions, and setbacks were standardized, and "typical American houses" (bungalows and colonials with generous yards and garages) were encouraged.[126] Several pioneering communities, however, were developed as showcases of Modern living.

[120] EHT Traceries, *Foggy Bottom Historic District Brochure* (Washington, D.C.: D.C. Historic Preservation Office, 2004).
[121] Goode, *Best Addresses*, 413-14.
[122] Ibid., 415.
[123] Barry Checkoway, "Large Builders, Federal Housing Programmes, and Postwar Suburbanization," *International Journal of Urban and Regional Research* 4, no. 1 (1980): 23.
[124] Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (Oxford: Oxford University Press, 1985), 212-213.
[125] Checkoway, "Large Builders, Federal Housing Programmes, and Postwar Suburbanization," 21-45.
[126] Jackson, *Crabgrass Frontier*, 204-208.

Just outside Washington, one of the first communities of Modern homes was Hollin Hills in Alexandria, Virginia. The enclave was a collaboration between developer Robert Davenport and architect Charles Goodman, with landscape design by Lou Bernard Voight and later Dan Kiley and Eric Paepcke. In planning roadways and siting houses, the developer and architect prioritized the preservation of the wooded, rolling character of the natural landscape. To maintain the character of the site, standardized lot configurations and house sitings were abandoned and the cement curbs and sidewalks that characterized typical subdivisions were eliminated. Houses were oriented to optimize views and maintain privacy. Goodman created a series of basic unit designs that were expanded upon and modified as the development progressed. Typical building materials included recycled brick, stained vertical wood siding, and floor-to-ceiling window units. Goodman applied his knowledge of prefabrication techniques to unit designs after the mid-1950s and created housing models using preassembled 12-foot modules. Eventually, between 1949 and 1971, the community grew to over 450 houses on 225 acres. Today Hollin Hills remains a skillfully designed cluster of modest Modern houses that reflect the innovation of new materials and design concepts emerging after World War II.[127]

Also outside the District was Holmes Run Acres in Fairfax, Virginia, a 122-acre tract owned by Herman Schmidt and developed by the Luria Brothers and later Gaddy Brother's Homes and Andre Bodor. Development began in the 1950s, and by 1956 it grew to approximately 320 homes that were connected by a centrally located park. The firm of Keyes, Smith, Satterlee & Lethbridge was hired to design various plans for the tract houses, which were featured in *American Builder* in August 1955. Unlike typical tract housing developments at the time, each site was meticulously surveyed for the most ideal positioning of the house, aiming to preserve as much of the natural landscape as possible. Typical materials, such as redwood, brick, and glass were used for most of the houses in a variety of layouts and arrangements.[128] Although these developments were located outside the area of study, they had a significant influence on the development of Modernism within the District.

3. Transportation

Under President Eisenhower's direction, transportation planning in the 1950s generally focused on massive initiatives for highway building. By the early 1950s, local plans for an Inner Loop Freeway, which would consist of a limited-access roadway around the city with arterials on the north and east, had been considered. In 1955 Congress granted the NCPC $400,000 to produce a Mass Transportation Survey, which was led by Harland Bartholomew.[129] In 1956, the Interstate and Defense Highway Act was passed, which promised 90 percent federal funding for interstate highway construction, but also funded expressway construction through major cities. This made highway building incredibly attractive to state and local municipalities, particularly in Washington where early redevelopment plans were increasingly strapped for funding. The promise of federal funding was a motivating factor for planners to increase their budgets, which required building any new roads to federal standards.[130]

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[127] For a more detailed history of Hollin Hills see, Civic Association of Hollin Hills, *Hollin Hills Community of Vision: A Semicentennial History 1949-1999* (Alexandria, VA: Civic Association of Hollin Hills, 2000).

[128] "Holmes Run Acres History," in the Holmes Run Acres website; available from http://www.holmesrunacres.com/history/default.asp; accessed 21 June 23, 2008.

[129] Zachary M. Schrag, "Mapping Metro, 1955-1968: Urban, Suburban and Metropolitan Alternatives," *Washington History* 13 (spring/summer 2001): 6-7; Elfenbein, *Civics, Commerce and Community*, 62.

[130] According to Zachary Schrag, urban renewal legislation encouraged highways through the city focusing on areas slated for redevelopment. In the case of Washington, the city would have to pay for a portion of costs for the actual renewal, sharing the other costs with other federal agencies for public improvements

By 1955, a national shift away from the use of public transportation had decreased ridership by nearly half. This was also true in Washington where private automobile ownership had nearly doubled and streetcar usage was waning. Following a worker strike in 1955 and a transfer of ownership of the streetcar company, plans to abandon the streetcar system were set in motion. As early as 1956, certain routes were eliminated and replaced with bus service.[131] Accordingly, when the Mass Transportation Study was released in 1959, it suggested that planners should accommodate those who commuted by car and proposed various new freeways – a Northwest Freeway parallel to Wisconsin Avenue, a North Central Freeway parallel to North Capitol Street, and over 70 miles of freeways and parkways throughout the city and suburbs. The plan, however, also acknowledged the fact that highways alone could not support the massive numbers of workers coming into the city each day, and a provision for added bus routes and a rapid-rail system was included. Also within the plan were recommendations that the District, Maryland, and Virginia form a consortium in order to more comprehensively deal with regional transportation issues.[132]

As the outlying areas of the city were growing, a greater demand for air transportation necessitated a second airport to serve the Washington metropolitan area. In 1950, although Washington National Airport at the time was only 11 years old, Congress passed the Washington Airport Act which called for the construction of a second regional airport. In 1958, a site in Chantilly, Virginia, was chosen for the Dulles International Airport, and Eero Saarinen and Associates was selected to design the terminal building, control tower, and service buildings. The airport opened in 1962, and Saarinen was quoted as saying "it's the best thing I've ever done." [133] Considered "one of the greatest buildings of the twentieth century," the Dulles International Airport terminal was selected to receive an AIA Honor Award in 1966.[134]

D. Federal Initiatives

Within the city and nationwide the demands of post-World War II population growth placed an increasing burden on National Park Service properties, which suffered from deferred maintenance and deterioration. The Mission 66 program, which provided more than $1 billion over a 10-year period to upgrade National Park Service facilities in time for the 50th anniversary of the agency's founding in 1966, was developed not only to catch up with the extensive maintenance backlog but also to meet anticipated future needs. The planning principles of Modern architecture, which emphasized open floor plans and open circulation, lent themselves readily to the resolution of the complex programmatic goals of the national parks in the 1950s and 60s. In addition, Modern architecture, since it made use of concrete and steel – materials that in the postwar world were much cheaper than the natural materials used in pre-war NPS construction – held out the promise

such as highway building. See Schrag, *Great Society Subway*, 25-27, and Gilette, *Between Justice and Beauty*, 165.

[131] Schrag, *Great Society Subway*, 28-30; LeRoy O. King, Jr., *100 Years of Capital Traction: The Story of Streetcars in the Nations Capital* (Dallas: LeRoy O. King, Jr., 1972): 170-81.

[132] Schrag, "Mapping Metro," 7; Committee of 100 on the Federal City, "Washington's Three-Sister's Bridge and Inner Loop Freeway Systems Controversies, 1, 5; R. Wayne Thompson, *Metro At 25: Celebrating the Past, Building the Future* (Washington, D.C.: Washington Metropolitan Transit Authority, 2001): 9.

[133]Metropolitan Washington Airports Authority, "History of Washington Dulles International Airport," in Metropolitan Washington Airports Authority website; available from http://www.metwashairports.com/dulles/about_dulles_international_2/history_2; accessed 23 June 2008.

[134] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 287.

of economical construction. While designs for Mission 66 buildings were generally issued from NPS offices, some work was contracted out to private architects.[135]

The influence of Mission 66 on Washington was modest in size compared to other parts of the country where visitor and administrative facilities were in greater demand. However, the Mission 66 prospectus urged that the National Capital Region "be preserved and modernized so that not only the physical facilities of the Park System but also the ideals and principles they represent and commemorate may be passed on to future generations unimpaired."[136] Mission 66 projects in Washington included visitor centers, park structures, and administrative offices. A notable example is the National Capital Region administration building (1962-63) in East Potomac Park. (See Chapter V: Early to Mid-1960s for a description of the administration building.)

E. Practitioners

In the early 1950s, a group of self-labeled "young turks" belonging to the Washington Chapter of the AIA began to question the local architectural establishment, and polarities that separated old-style architects from the new Modernists came to the surface. At this time, there was a generational division in the chapter, with the younger members more interested in creating Modern designs. Expressed in their own words, "we were constantly doing things we never did before."[137] Their work within the city and outlying areas began to take hold, and by the late 1950s, this younger generation of Washington architects had emerged as prominent figures within the architectural community. Several important firms and practitioners are noted below, while others working during this period – including Satterlee & Smith (active between 1956 and 1963) and Keyes, Lethbridge & Condon (formed in 1957) – were introduced in earlier chapters. After working briefly for Satterlee & Smith, Colden Florance (b. 1931) joined Keyes, Lethbridge & Condon in 1961, and the firm would later be organized as Keyes Condon Florance Architects.

Leon Brown (1907-1992) and Thomas W.D. Wright (1919-2006) partnered to create the firm Brown & Wright in 1953. Wright was educated at Harvard and came to Washington after serving on a minesweeper in the Navy during World War II. Service in the Army brought Brown to Washington in 1943. He received his architectural training at the Georgia School of Technology and the University of Pennsylvania. Brown was deeply committed to the education and advancement of African American architects and taught at Howard University from 1947 to 1972 as a professor of architecture. His office was the first integrated firm in Washington – then a segregated city – and he encouraged other firms to also hire Howard graduates.[138] During their partnership, which lasted until 1980, the architects took on projects covering a wide spectrum of building types. In the 1950s, the firm completed several successful residential jobs including the Epstein House in Langley Forest, Virginia, and the Fischer House in Washington. Both homes were featured in the journal *Architectural Record*. Later, major projects included Capitol View Plaza (1969-1976) (now demolished) and the Embassy of Ghana (1975), which featured distinctive design features and furnishings emblematic of the country. The firm often collaborated with Modernist landscape architect Lester Collins.

[135] Robinson & Associates, Inc., "National Park Service National Capital Region Administrative History, 1952-2005," prepared for the National Park Service, National Capital Region, 2008, 65-73.
[136] Ibid.
[137] Bushong, Robinson, and Mueller, *A Centennial History of the Washington Chapter*, 60.
[138] Bushong, Robinson, and Meuller, *A Centennial History of the Washington Chapter*, 75.

The firm Mills, Petticord & Mills (originally Mills & Petticord) was established by architects Alan B. Mills (1887-1963) and George Petticord (?). During the 1950s and 60s, the firm focused on commercial work, specializing in bank and office building design. Early examples include a branch bank for the American Security & Trust Company (1948-49) at 2300 Calvert Street, NW, in Woodley Park. This was a low, horizontal structure of limestone with wide expanses of glass at the ground level. The bank featured a modern interior with fluorescent lights, air conditioning, radiant heating, and a drive-in window allowing customers to conduct business without leaving their cars. In 1957, the firm received a Board of Trade award for a bank modernization project at 1200 15th Street, NW. An office building for the Peoples Life Insurance Company at 25th Street and New Hampshire Avenue was completed in 1959. Later projects included an addition to the Smithsonian National History Museum (1963), an office building for the American Road Builders Association at 6th and School streets in the Southwest redevelopment area (mid-1960s), and the Law Library at George Washington University (1970). Later in his career, Petticord was involved with the design of the Smithsonian Air and Space Museum with Gyo Obata.

In the early 1940s, John W. McLeod (1908-?) and Anthony B. Ferrara (1903-1992) established the firm McLeod & Ferrara (later McLeod, Ferrara & Ensign). The firm specialized in the design of educational facilities and ecclesiastical buildings. Projects included numerous high schools and elementary schools in the greater Washington area including the Salem Avenue Elementary School (1951) in Hagerstown, Maryland, and the Walt Whitman High School (1962) in Bethesda, Maryland. At Walt Whitman High School, the firm designed a gymnasium and auditorium housed in a geodesic dome. Salem Avenue Elementary School was acclaimed for its sensitive relationship to the site and for rebelling against traditional school forms. Projects abroad included a U.S. embassy in Brazil and university buildings in Ethiopia. McLeod & Ferrara received many local and national awards, and their work appeared in national and international publications.

Corning & Moore was founded in 1942 by architects Edward B. Corning (1889-1957) and Raymond G. Moore (?). Throughout the 1950s, the firm had a very active practice designing garden-type rental properties and large, multistory luxury apartment buildings both in Washington and its rapidly growing suburbs. Examples include the 632-unit Brandywine Apartments on Connecticut Avenue (mid-1950s), 4000 Massachusetts Avenue (1956), and the Envoy (1959) at 2144 California Street, NW. Other building types included office buildings, retail stores, and banks. In 1949, when Joseph R. Harris Co., a women's apparel store, moved to Silver Spring after 32 years at its downtown location, Corning & Moore designed their new retail store. The same year, the firm designed a Silver Spring branch for Charles Schwartz and Son, jewelers. In 1957, Corning & Moore designed the Maryland National Capital Park and Planning Commission headquarters at 8787 Georgia Avenue in Silver Spring – which featured a modern interior design, streamlined for efficiency – and an office building for the B'nai B'rith service organization at 1640 Rhode Island Avenue, NW. Early in their career, the firm had an early association with Standard Construction Co. for which they designed four two- and three-story apartment buildings along South Capitol Street in 1943. Later, they worked with developers such as Warren Spencer, Charles E. Smith, and Joseph F. Nebel Co.

Dan Kiley (1912-2004) was a pioneer of the Modern Movement in landscape architecture.[139] His career began as an apprentice landscape architect for Warren Manning in 1932, where he developed an interest in the creative use of plant life that would shape his later career. In 1936, Kiley enrolled in the landscape architecture program at the Harvard GSD, but withdrew from the

[139] Storrow Kinsella Partnership, Inc., National Historic Landmark Nomination, "Miller House," 16 May 2000.

program two years later without a diploma. He moved to Washington, where he worked as a city planner for the U.S. Housing Authority, and during the war he served in the Army Corps of Engineers in Fort Belvoir, Virginia.[140] Kiley set up a practice first in New Hampshire and later in Vermont. Throughout the course of his career he completed over 1,000 projects across the country. He received countless achievement awards for his work including an Honor Award from the AIA, a National Landscape Award, a Residential Design Award, and a National Medal of Honor in the Arts (the highest award attainable for an American artist).[141] Within the Washington area his work included the landscape design for the East Wing of the National Gallery of Art, the approach garden at Dulles Airport, portions of L'Enfant Plaza and the 10th Street Mall, as well as the landscape for Capitol Park residential complex, Harbour Square, and Syphax Playground in the Southwest redevelopment area.

Another influential landscape architect of the Modern era was Lester Collins (1914-1993). Collins received a master's degree in architecture from the Harvard GSD and later, during Gropius' tenure, served as the head of the department of landscape architecture. In 1953 he moved to Washington. His body of work was diverse, ranging from row house garden design to town planning, and throughout his career he challenged traditional notions about landscaping. In Washington, where he practiced for 27 years, his designs included landscapes for the National Zoo, Georgetown University, Gallaudet University, and a renovation of the sculpture garden at the Hirschhorn Museum. For the National Zoo project, which was planned with architect Avery Faulkner, Collins "designed with nature, rather than in defiance of nature."[142] Besides Faulkner, he collaborated on projects with other Modern-era Washington architects, one example being the Ghanaian Embassy by Brown & Wright.

Within the African American architectural community, notable proponents of Modern architecture were often associated with Howard University's School of Architecture while maintaining small practices within the city. Under the direction of Louis Edwin Fry, Sr., the university received full accreditation from the AIA in 1950.[143] After its accreditation, Howard's architectural program assumed a prominent position and was described as one of the top schools in the country producing black architects.[144] Melvin Mitchell, a Howard graduate in 1967, described the university's architectural faculty during the 1950s and 60s as embodying an "unquestioning acceptance of the assumptions, premises, and hero cult figures of the International Style Modern Movement."[145]

F. Representative Examples of Modern Design

As in the years immediately following the end of the war, jurors of the 1953 and 1955 Board of Trade awards expressed disdain over what they considered a mediocre collection of award candidates. A *Washington Post* headline announcing the 1953 awards stated "Architects Win 12 Awards Along with Verbal Spanking," indicating a timidness in design that wavered between

[140] Peter Walker, "Daniel Urban Kiley, 1912-2004," in The Cultural Landscape Foundation website; available from http://www.tclf.org/pioneers/kiley.htm; accessed 4 November 2008.
[141] Storrow Kinsella Partnership, Inc., National Historic Landmark Nomination, "Miller House," 16 May 2000.
[142] Eckardt, "Time to Bring Nature Back to the Zoo," Washington Post, 22 April 1972, B1.
[143] Mitchell, *The Crisis of the African-American Architect,* 48-49.
[144] Isham Baker, African American Architects Panel, D.C. Preservation League's DC Modern Symposium, 13 January 2006.
[145] Mitchell, *The Crisis of the African-American Architect,* 105.

"expression in the clothes of the past and those of the present."[146] Notable exceptions to the Board's censure were those designs that represented a departure from traditional architecture. By the late 1950s, however, accolades by the Board of Trade's architectural jury became more and more frequent, and by 1959, the jury praised the "outstanding" and "healthy state of architecture" in Washington.[147]

1. Residential

Throughout the 1950s, residential development in the form of single-family homes continued to support the Modern Movement. Between 1949 and 1961, over a dozen private homes were commissioned by residents of Forest Hill alone.[148] The architects of these early residences included Walter Gropius, Chloethiel Woodard Smith, Richard Neutra, and Arthur Keyes. While diverse in execution and materials, most of the District's early Modern houses were based on common design principles. Siting and picturesque views were often important factors in determining the locating of the house, and architects were conscious of incorporating every aspect of the landscape into their design. Examples from this period include the house at 2604 Tilden Street, NW, (1951) by Arthur Keyes, and the Fischer House (1958) at 4500 31st Street, NW, in Forest Hills, by Leon Brown of Brown & Wright. (Figure 9)

Figure 9: The Fischer House (1958) at 4500 31st Street, NW, by Brown & Wright. (Robinson & Associates, 2004)

[146] Paul Hernon, "Architects Win 12 Awards along with Verbal Spanking," *Washington Post*, 6 May 1953, 24.
[147] Paul Herron, "Remodeling Before and After," *Washington Post*, 9 May 1957, B14; Paul Herron, "A Healthy State of Architecture," *Washington Post*, 9 May 1959, C1.
[148] Elfin, Williams, and the Forest Hills Neighborhood Alliance, *Images of America: Forest Hills*, 58-59.

A majority of apartment buildings designed and constructed in the 1950s were variations on the International Style, creating a proliferation of rather standard mid-rise apartment buildings throughout the city. However, a few notable examples of successful multifamily buildings were acknowledged by the Board of Trade as well as by architects practicing at the time. Julian Berla's Crestview Apartments (1949), located at 3601 Wisconsin Avenue, NW, was praised for its "frankly treated" exterior and its interesting entrance. (Figure 10) This sentiment was echoed by the committee preparing Berla's FAIA nomination, which stated, "the design of the Boston House, the Crestwood, and above all, the Crestview, is characterized by a fresh approach towards simplicity and a skillful use of materials."[149] The Crestview, in particular, was named in the nomination as an example of Berla's "outstanding contribution…in the field of apartment house design."[150]

Figure 10: The Crestview Apartments (1949) at 3601 Wisconsin Avenue, NW, by Berla & Abel. (Robinson & Associates, 2006)

The Woodner Apartments (1952) at 3636 16th Street, NW, was also a recipient of a 1953 Board of Trade architectural award. (Figure 11) The FHA apartment building was designed by Ian Woodner and Wallace F. Holladay, Sr. in the International Style and utilized a fairly standard design and materials. However, the building was praised for its departure from standard FHA designs for its unique use of glass to emphasize views of Rock Creek Park. The Board of Trade jury members noted that while the "use of standard buff colored apartment building brick is tiresome…some of the most imaginative architecture was found here in the handsome stair hall and glass wall overlooking Rock Creek Park."[151]

[149] "Nomination for Fellowship, Julian Emerson Berla," Robinson & Associates files, Washington, D.C.
[150] "Article 8-No Title," *Washington Post*, 15 April 1951, R1.
[151] "Areas Best Buildings of 1950-51," *Washington Post*, May 1953.

Figure 11: The Woodner Building, 3636 16th Street, NW, designed by Ian Woodner and Wallace F. Halladay. (Robinson & Associates, 2004)

Capitol Park Apartments, designed by Satterlee & Smith and completed in 1959, was the first building to be finished in the Southwest urban renewal area.[152] The apartments, located at 800 4th Street, SW, inaugurated the development of the Capitol Park residential complex, which consisted of apartments, townhouses, and open spaces situated between 4th, G, 1st, and I streets, SW. The remaining four mid-rises and 399 row houses and walk-ups were designed by Chloethiel Woodard Smith and Associates. The complex was built in stages and was not fully completed until 1963.[153] Capitol Park's apartment buildings featured distinctive balconies, modern amenities, and glass-enclosed ground floors to lighten interior spaces. The townhouses were grouped around small open spaces and linked via walkways and linear lawns. The landscape plan by Dan Kiley was integral to the design of Capitol Park. The largest open space within the complex was the rear court or park adjacent to the Capitol Park Apartments. It featured a wading pool, pavilion, flagstone walkways, and an asymmetrical terrace. The Capitol Park development won several awards including a 1960 AIA merit award for the Capitol Park Apartments and an FHA Honor Award for the townhouses.[154] (Figures 12 and 13)

[152] Capitol Park Apartments is listed in the District of Columbia Inventory of Historic Sites.
[153] District of Columbia Historic Preservation Review Board Designation, "Capitol Park Apartments, 800 4th Street, SW, Case #03-04, ANC 6-D (formerly 2-D)," no date; Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 57-59.
[154] Ibid.

Figure 12: Capitol Park Apartments (1959), now called the Potomac Place Apartments, at 800 4th Street, SW, by Satterlee & Smith. (Robinson & Associates, 2008)

Figure 13: Capitol Park Townhouses (1959-63) by Chloethiel Woodard Smith and Associates. (Robinson & Associates, 2008)

2. Commercial

Nationally during this period, the glass-and-metal curtain wall – first introduced by Skidmore, Owings & Merrill with the Lever House of 1952 – became a familiar medium for fulfilling the need for office space in the private sector. The prestige of curtain wall construction became more established following its adept implementation in Mies van der Rohe's Seagram Building (1954-58).[155] Throughout the decades following World War II, the curtain wall was utilized in Washington, although with less successful results. The 1974 edition of *The Guide to the Architecture of Washington, D.C.*, reflects on the postwar commercial and governmental office building trends in Washington criticizing them as being virtually indistinguishable in their form. In his introduction, Francis D. Lethbridge describes the Washington cityscape as:

> …both monotonous and distracting: monotonous, because many of the newer buildings are wrapped, like packages, in an overall pattern of windows and spandrels; distracting, because there seems to be no limit to the number of unsuitable patterns that can be placed in juxtaposition to one another.[156]

Evaluating Washington's commercial buildings of the 1950s at a greater distance, architectural critic for the *Washington Post*, Benjamin Forgey, writing in 1998, identified several early examples of Modern architecture that set the stage for an emerging style in the new commercial district. These included the Commonwealth Building (1943) at 1625 K Street, NW, by Singletary Rueda Architects, the World Center Building (1950) at 16th and K streets, NW, by Robert O. Scholz, and 1001 Connecticut Avenue, NW, (1952) by Edwin Weihe & Associates. In the case of the latter, Forgey notes that the Weihe's building is distinguished by "its gently curved corner that marks the intersection…its quiet facing of Indiana limestone, that most characteristic of Washington materials…and especially by its long ribbon windows with thin aluminum frames and mullions, distinctive of a new aesthetic."[157]

Several commercial buildings were noted by the Board of Trade in 1959. These included the National Broadcasting Company (1958) at 4001 Nebraska Avenue, NW, by Chatelain, Gauger & Nolan with builder Joseph F. Nebel & Co., and the International Monetary Fund (1959) at 19th and H streets, NW, by A.R. Clas with builder Charles E. Tompkins.[158]

3. Institutional

Howard's School of Engineering and Architecture (Lewis K. Downing Hall) (1951-52) at 6th Street and Howard Place, NW, was designed by Hilyard Robinson. (Figure 14) Robinson designed 11 campus buildings for the university, helping to establish a "distinct and Modernist sensibility to the hilltop campus."[159] His architecture conveyed a "rational and human interpretation of Modernism."[160] Constructed on a sloped lot, the four-story School of Engineering and Architecture was simple in form. The building's flat brick facades were interrupted by horizontal bands of ribbon windows. It housed 21 engineering laboratories, 13 classrooms, recreation rooms for students, exhibit halls, and a library. The design received a 1953

[155] Rifkind, *A Field Guide to Contemporary American Architecture*, 270-71.
[156] Cox, Jacobsen, Lethbridge, and Rosenthal, eds., *A Guide to the Architecture of Washington, D.C.*, 15-16.
[157] Benjamin Forgey, "K Street's Unheralded Historic District," *Washington Post*, 11 July 1998, E1.
[158] Paul Herron, "A Healthy State of Architecture," *Washington Post*, 9 May 1959, C1.
[159] Wilson, *African American Architects, A Biographical Dictionary: 1865-1945*, 351.
[160] Ibid., 353.

Board of Trade award and was praised by the jury as "a welcome change from the 'Collegiate Gothic' and Colonial Prototypes common to institutions of higher learning."[161]

Figure 14: The School of Engineering and Architecture (Lewis K. Downing Hall) at Howard University (1951-52) by Hilyard Robinson. (Robinson & Associates, 2008)

The WMAL Radio and Television Workshop (1953-54) on the campus of American University was designed by Charles Goodman. (Figure 15) The workshop contained studio and control rooms for both radio and television, as well as meeting and seminar rooms. The building was constructed on a sloped site and featured a rigorously ordered stone and glass facade with a recessed entrance. It received a Board of Trade award in 1955.[162]

[161] "Area's Best Buildings of 1951-52," *Washington Post*, 7 June 1953, R8.
[162] Paul Herron, "8 Buildings Win Merit Awards," *Washington Post*, 7 May 1955, R18.

Figure 15: WMAL Radio and Television Workshop (1953-4) by Charles M. Goodman, Associates on the campus of American University. (Robinson & Associates, 2008)

Providence Hospital (1956) at 1150 Varnum Street, NE, was designed by Faulkner, Kingsbury & Stenhouse with Maurice S. May. (Figure 16) Progressively planned and built at a low cost, the hospital received the "Modern Hospital of the Year" award from the journal *Modern Hospital* in 1957. It had a capacity of 350 beds and included an outpatient clinic and an adjoining student dormitory. Grids of recessed windows on the primary brick facades were relieved by long bands of limestone. Faulkner, Kingsbury & Stenhouse won a 1957 Board of Trade award for the design.

Figure 16: Providence Hospital, at 1150 Varnum Street, NE, by Faulkner, Kingsbury, and Stenhouse with Maurice S. May. (Robinson & Associates, 2008)

As noted in the *Washington Post* in a series of "Headquarters Washington" articles, the city's business leaders made a concerted effort to build up private industry as a means of economic expansion during the 1950s. While promoting national and international corporations to stimulate Washington's commercial development, religious organizations and agencies were also encouraged to consider the city as an alternative to New York for their headquarters.[163] The B'nai B'rith International Headquarters building, located at 1640 Rhode Island Avenue, NW, is just one example of a religious institution that set up its headquarters in Washington following World War II. B'nai B'rith, the largest Jewish service organization at the time, was interested in bringing together its many units across the country under one roof. A decidedly Modernist building designed by Corning & Moore was chosen to represent the organization; it was completed in 1957. (Figure 17) The building's presence on Rhode Island Avenue takes full advantage of its open site through a distinctive interplay of planes and masses.[164]

[163] Kenneth Dole, "Capital is Becoming Religious Hub," *Washington Post*, 3 June 1954, M11.
[164] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 78; "B'nai B'rith Plans to Build New Headquarters in District," *Washington Post*, 23 March 1950, B3.

Figure 17: B'nai B'rith International Headquarters (1957) at 1640 Rhode Island Avenue, NW, by Corning & Moore. (Robinson & Associates, 2008)

With Modernism's rejection of historical ornament and traditional forms came an enormous amount of innovation in religious buildings. During the 1950s, several religious churches in the District were featured by the Board of Trade as making a notable contribution to Washington architecture. These included the Augustana Evangelical Lutheran Church (1958) at 1511 V Street, NW, by McLeod & Ferrara and St. Luke's Church (1957) at 4925 East Capitol Street, SE, by Thomas E. Locraft & Associates.[165] Locraft served as the head of the architecture department at Catholic University and over the course of his career designed many Washington schools and churches. The contemporary brick and limestone design of St. Luke's Church was dominated by a 70-foot square tower.[166] (Figure 18)

[165] Paul Herron, "A Healthy State of Architecture," *Washington Post*, 9 May 1959, C1.
[166] "Parish to Celebrate First Mass Sunday," *Washington Post*, 21 September 1957.

Figure 18: St. Luke's Church (1957) at 4925 East Capitol Street, SE, by Thomas E. Locraft & Associates. (Robinson & Associates, 2006)

4. Public Schools

In the years following World War II, material shortages and high building costs forced the Office of the Municipal Architect to consider alternatives to traditional buildings types. As a result, pubic school design shifted to emphasize a form-follows-function aesthetic.[167] In 1946 Merrel Coe was appointed Municipal Architect for the District of Columbia. Coe's architectural career had been almost entirely in the Office of the Municipal Architect, and he was very familiar with the funding issues and overcrowding that challenged the District's public schools. Continuing the efforts of his predecessor, Coe urged his office to leave behind historical styles in favor of more contemporary ones. Schools constructed under Coe's direction often incorporated Modern materials, such as reinforced concrete and steel, and utilized curtain wall construction. On the interior, painted concrete block walls often replaced plaster finishes, exemplifying the growing need for efficiency and economy.[168] A turning point in the new design approach was the John Philip Sousa Junior High School (1950), at 3650 Ely Place, SE, in which Moderne architectural vocabulary was employed to express the building's function through its massing.[169]

Following World War II, African Americans represented 42 percent of the school population in Washington, a number that would continue to grow in the decades to come.[170] Despite this, the

[167] National Register of Historic Places – Multiple Property Nomination, "Public School Buildings of Washington, D.C., 1862-1960," 20 September 2001, E 23-24.
[168] Ibid., F 12.
[169] The John Philip Sousa Junior High School (now Middle School) was listed in the National Register of Historic Places in August 2001 and designated a National Historic Landmark.
[170] National Register of Historic Places – Multiple Property Nomination, "Public School Buildings of Washington, D.C., 1862-1960," 20 September 2001, E 25.

number of schools for African American students was disproportionately low compared to the student population. As a result, for a period, priority was given to funding and constructing new schools for African American students. [171] This effort was abandoned in 1954, when, following the ruling of *Brown v. Board of Education* and *Bolling v. Sharpe*, leaders of the District quickly worked on a plan for integrating the public schools in the city. By the fall of 1954 the public school system was converted from a dual segregated system to an integrated system – the first in the country following the Supreme Court decision.[172]

As public schools were being integrated in Washington, the Office of the Municipal Architect was also in flux. At the request of Congress in 1954, the office was dissolved – mirroring the federal trend of dismantling the Office of the Supervising Architect of the Treasury – and a new cost-effective policy of contracting private architects and engineers for designs was enacted. Merrel Coe was retained as Municipal Architect in the Department of Building and Grounds within the Office of Design and Engineering; however, by this time the position had become obsolete, and he retired two years later in 1956.[173]

By 1959 the Office of Design and Engineering had evolved into a supervisory role in the construction of municipal structures, and private designers were given manuals with specifically detailed criteria and standards for all public buildings, arguably inhibiting creative design solutions.[174] School construction in the late 1950s through the early 1960s was highly criticized for its "bureaucratic formulas" that produced formulaic designs. In an article addressing the need for a more sensitive approach, Wolf von Eckardt asked the question, "Must modern school buildings look like factories?"[175]

The answer to this rhetorical question was obviously no, and in the years following Coe's retirement the CFA became increasingly involved with the design quality of school buildings in the District. The CFA reasserted the concerns of local architects, teachers, parents, and school board members who argued that municipal design restrictions produced mediocre buildings. The Commission felt that the city was deserving of excellence in its public building program. The design guidelines were eventually abolished in the 1960s. New schools were to be designed in consultation with the local community, and at the same time, a greater effort to hire African American architects was made.[176]

5. Federal

The U.S. Courthouse of the District of Columbia was designed by Louis Justement of Justement, Elam & Darby and completed in 1952.[177] (Figure 19) Located at 333 Constitution Avenue, NW, the building is a contributing element of the District's Municipal Center complex, an important civic enclave since the early nineteenth century. The courthouse combines activities of the U.S.

[171] Ibid, E 25; Lisa A. Crooms, "Race, Education and the District of Columbia: The Meaning and Legacy of Bolling v. Sharpe," *Washington History* 16 (fall/winter 2004-2005): 16.
[172] National Register of Historic Places – Multiple Property Nomination, "Public School Buildings of Washington, D.C., 1862-1960," 20 September 2001, E 27-28.
[173] Ibid., E 32-33.
[174] Ibid., F 14; Eckardt, "Exhibit Proves Schools Need Not Look Like Factories," *Washington Post,* 3 June 1963, 3.
[175] Eckardt, "Exhibit Proves Schools Need Not Look Like Factories," *Washington Post,* 3 June 1963, 3.
[176] National Register of Historic Places – Multiple Property Nomination, "Public School Buildings of Washington, D.C., 1862-1960," 20 September 2001, E 34.
[177] The U.S. Courthouse of the District of Columbia was listed in the National Register of Historic Places in July 2007 and is listed in the District of Columbia Inventory of Historic Sites.

District Court for the District of Columbia and the U.S. Circuit Court of Appeals and has been the location of many prominent trials. Justement's design of the courthouse displayed many tenets of European Modernism combined with a more traditional, classical design vocabulary. The reinforced concrete structure was clad in limestone and featured dark vertical bands of aluminum fenestration. New technologies of the period, such as air conditioning and florescent lighting, allowed Justement to abandon the traditional courtyard-plan building type and design uninterrupted interior floor plans. Justement surrounded the courthouse with expansive exterior plazas, reflecting Modernist landscaping principles.[178]

Figure 19: The U.S. Courthouse of the District of Columbia (1952), at 333 Constitution Avenue, NW, by Louis Justement. (Robinson & Associates, 2008)

6. Embassies

Representing the world's countries, foreign missions to the United States are a unique asset to Washington and contribute to the vibrancy and diversity of the city's neighborhoods. In the diplomatic history of Washington, foreign missions initially located near the White House. Later, as the city expanded, embassies were established along 16th Street and near Meridian Hill Park. Many residential row houses and mansions in the Kalorama and Dupont Circle neighborhoods were vacated during the Depression and later were bought by foreign missions wanting to establish a presence in the city's more prestigious neighborhoods. By the end of the 1930s, Massachusetts Avenue had become Embassy Row.[179] After World War II the number of foreign missions to the United States grew, and space in northwest Washington was at a premium. During this time, rather than occupying former residential row houses or mansions, many countries

[178] Erin Brasell, National Register of Historic Places – Registration Form, "U.S. Courthouse - District of Columbia," 5 July 2007.
[179] National Capital Planning Commission, "Comprehensive Plan for the National Capital: Federal Elements," report prepared 2004.

preferred to erect new embassies and chanceries. As a result, several notable Modern-era buildings by important European designers were commissioned.

One of the earliest examples of a Modern-era embassy was the Swiss Embassy and Chancery (1957-58) at 2900 Cathedral Avenue, NW, by William Lescaze. (Figure 20) With his groundbreaking design for the PSFS Building (1932) in Philadelphia, Pennsylvania, the Swiss-born Lescaze is notable as one of the earliest practitioners of Modern architecture in America. The Swiss Embassy is one of two buildings designed by Lescaze in Washington, the other being the Longfellow Building (1941), which is now refaced. Lescaze's design for the embassy is composed of two pavilions that are linked by a glass hall. The simple building forms and composition are hallmarks of Lescaze's functional approach to architecture.[180]

Figure 20: The Swiss Embassy (1958), at 2900 Cathedral Avenue, NW, by William Lescaze. (Robinson & Associates, 2004)

[180] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 192; William H. Jordy, *American Buildings and Their Architect: The Impact of European Modernism in the Mid-Twentieth Century*, vol. 5 of *American Buildings and Their Architects* (Oxford: Oxford University Press, 1972): 145-47.

V. EARLY TO MID-1960s

A. Social and Civic Change

The early to mid-1960s was a period of optimism in Washington. A number of events, particularly the election of President John F. Kennedy, had a significant impact on the city's growth and development. During the short course of his presidency, Kennedy introduced a wealth of initiatives that were grounded in standards of design excellence for federal architecture. (See section on Federal Initiatives for further discussion related to the Kennedy initiatives.) Under his directive, federal employment and activities greatly increased. Industries such as real estate, insurance, trade, and local governments flourished. Development was further simulated by the exploration of new design aesthetics, advances in building technology, and a great deal of social change.[181]

Kennedy arrived in Washington on the heels of the Supreme Court's passage of *Brown v. Board of Education* in 1954, the Civil Rights Act of 1957, and a growing national interest in civil rights activities. Following Kennedy's election, the national political climate regarding social issues shifted greatly from Eisenhower's policies of the 1950s. By this time, Washington's population had experienced a major demographic shift; it was the first major city to have a majority black population. With Kennedy's unprecedented approval, the historic March on Washington for Jobs and Freedom took place on August 28, 1963. Over 200,000 protestors came to Washington with the hope of gaining stronger civil rights laws and lobbying for measures aimed at curtailing unemployment. At the time, it was noted that although the African American population made up 11 percent of the work force in the United States, it strikingly consisted of 22 percent of the jobless.[182] The demonstration took place within Washington's monumental core and included Martin Luther King, Jr.'s visionary "I Have a Dream" speech.[183]

On March 29, 1961, the 23rd Amendment was ratified, giving the residents of the District the right to choose electors in a presidential election. This marked a turning point in Washington's civic history, as well as a major step in the city's fight for Home Rule. Although the amendment did not grant the District statehood, thereby not conferring rights to representatives in Congress, Washingtonians would be allowed to vote for the President and Vice President, who would ultimately dictate municipal powers through their appointed local government.[184]

B. Commercial Development

As corporations competed for downtown space, the construction of office buildings grew steadily during this period and was concentrated in the district bounded by Pennsylvania, Connecticut, and New Hampshire Avenues, NW.[185] By the early 1960s, the *Washington Post* was reporting an unprecedented office building boom in the approximate half-mile radius enveloping the area around 16th and K Streets. At this time, an estimated 10 to12 million square feet of privately

[181] Walter A. Scheiber, "Washington's Regional Development," *Records of the Columbia Historical Society* 49 (1973-74): 595-603.
[182] Lucy Barber, *Marching on Washington: The Forging of an American Political Tradition* (Berkeley: University of California Press, 2002): 144.
[183] Ibid., 141-43.
[184] Robert Benedetto, Jane Donovan, and Kathleen DuVall, *Historical Dictionary of Washington, D.C.* (Lanham, Maryland: Scarecrow Press, Inc., 2003): xxviii.
[185] Van Dyne, "The Making of Washington," 242.

owned office space was available in the "new downtown," and an additional 1.5 million was projected in 1960 alone.[186] Over the course of the 1960s and early 1970s, developers would add millions of square feet of office space to the District's downtown.

Much of the K Street corridor was developed as speculative office buildings by a handful of powerful real estate developers including Morris Cafritz, Charles E. Smith, and Oliver T. Carr Jr., among others. With low interest rates and a high demand for office space, developers were assured an influx of tenants. Much of the building construction was for private enterprises, but the federal government was also a tenant of privately owned office space.

The Charles E. Smith Co. was notable in Washington for its prolific portfolio of apartment house construction. The company also built dozens of buildings in the K Street area during the early 1960s before moving its concentration to Crystal City in Arlington, Virginia.[187] Oliver T. Carr, Jr. started the Oliver Carr Co. in 1962 and completed his first commercial building, the Mills Building at 17th Street and Pennsylvania Avenue, in 1966. The project stirred controversy among the nascent preservation community for replacing the original 1902 Mills Building on the same site.[188] In the following two decades, Carr was a notable pioneer in the development of downtown office buildings and at one time was the city's largest property owner.[189] Throughout the 1950s and 60s, Blake Construction was estimated to have erected more than $150 million worth of buildings for different developers.[190] The Bender Building (1959-60), located at 1120 Connecticut Avenue, NW, was considered one of the largest private office buildings in the city. (Figure 21) Designed by Berla & Abel, the building encompasses nearly 32,000 square feet of land with frontage on Connecticut Avenue as well as L and 18th streets.[191]

[186] S. Oliver Goodman, "K Street Area Sprouts New Office Skyline," *Washington Post*, 1 September 1960, D9; Van Dyne, "The Making of Washington," 240-243.
[187] Van Dyne, "The Making of Washington," 253.
[188] Ibid., 272, 280-82.
[189] Maryann Haggerty, "4 Honored for Roles in Area Development," *Washington Post*, 22 September 1997; Van Dyne, "The Making of Washington," 208-84; Maryann Haggerty, "4 Honored for Roles in Area Development: Cafritz, Smith, Horsky and Carr are Cited," *Washington Post*, 22 September 1997.
[190] S. Oliver Goodman, "Bender Building to Be City's Biggest," *Washington Post*, 27 February 1960, C18.
[191] Van Dyne, "The Making of Washington," 253.

Figure 21: The Bender Building (1959-60), at 1120 Connecticut Avenue, NW, was commissioned by Blake Construction and designed by Berla & Abel. (Robinson & Associates, 2006)

C. Planning

In 1961, the NCPC issued a comprehensive plan to take the city into the twenty-first century. The plan was entitled "A Policies Plan for the Year 2000" and anticipated Washington's future growth in an orderly "radial pattern" that was similar to the former streetcar patterns throughout the city. A mass-transportation proposal was incorporated into the plan with "new town" settlements along the radiating corridors. Endorsed by President Kennedy for use as a guide for locating future federal agency buildings, the plan emphasized the downtown "Metro Center" as a primary employment area, but also included provisions for locating strategic employment areas along the transportation lines.[192] Although the "Year 2000" plan was not entirely implemented as prescribed, it highlighted many of the urban planning issues that faced the city in the early to mid-

[192] Frederick Gutheim, "Washington Panorama: A Brief View of the Planned Capital City," in *The Federal City: Plans and Realities* (Washington, D.C.: Smithsonian Institution Press, 1976): 54-56.

1960s – traffic congestion, lack of parking, and declining property values. Throughout the early 1960s, newly appointed officials within NCPC shifted the initial plans established by the "Year 2000" policies, which still revolved around major highway construction, to a more sensitive approach to revitalizing neighborhoods through grassroots participation and environmental consciousness.[193] This shift in planning philosophy was highlighted by a 1965 plan that treated the District of Columbia as a series of distinct places that included the Mall, Georgetown, the Federal Triangle, and Washington's many neighborhoods such as Cleveland Park and Brookland.

1. Urban Renewal

The Southwest Washington, D.C., Urban Renewal Area, introduced in the previous chapter, was significant for being one of the earliest urban renewal efforts in the United States and for being the first such effort in Washington. It served as a prototype for the national urban renewal movement – a pilot project that would help test and set national standards and policy.[194] By the mid-1960s, the Southwest urban renewal area was beginning to take form. The first phase of redevelopment focused on residential districts. Between 1960 and 1965 seven major residential complexes were either under construction or completed.[195] (See section on Representative Examples of Modern Design for additional information.) The redevelopment area would eventually emerge as a concentrated collection of architectural examples of the period, constructed in a confined area over a very short period of time.

As the residential planning was underway, federal administrators, planners, and architects turned to the revitalization of the Southwest waterfront that stretched from Maine Avenue to Fort McNair and to the development of a proposed commercial district along 10th Street, SW. A master plan for the waterfront area was created by Chloethiel Woodard Smith and included a series of small restaurants, retail shops, and a small theater. Hoping to attract visitors, Smith included a promenade along the water's edge with public boat landings and water taxis. Wolf von Eckardt praised the proposed new Southwest waterfront as a "sensible and workable plan for a lively and truly urban waterfront," and noted that the project was considered to be the first of its kind in the United States.[196]

As previously mentioned, the master plan for the 10th Street commercial district was developed by I.M. Pei for the New York developer William Zeckendorf. Pei's plan called for the creation of a monumental pedestrian promenade – the 10th Street Mall – that would provide a dramatic entrance to the Southwest redevelopment area. The 10th Street Mall would stretch from the National Mall to the waterfront and bridge the rail tracks that contributed to the isolation of the southwest quadrant. Pei planned for the area along 10th Street to be developed as a unified cultural and entertainment center. Instead, L'Enfant Plaza, as it came to be called, was developed as a mixed use commercial zone featuring a public plaza, hotel, office buildings, and an underground shopping mall. Plans for the 10th Street Mall also evolved considerably from Pei's

[193] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 294-297.
[194] Richard Longstreth, "The Difficult Legacy of Urban Renewal," *CRM Journal* (winter 2006): 3. Other early urban renewal projects include Detroit's Lafayette Park (1956-65), Chicago's Hyde Park (1957-61), and New Haven's Church Street (1957-67).
[195] The residential complexes include: the final buildings in Capitol Park (1963), Town Center Plaza apartments (1961-62), River Park (1961-63), Tiber Island (1963-65), Carrollsburg Square (1964-65), Harbour Square (1963-66), and the Chalk House apartments (1963-66). See Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 49-53.
[196] Eckardt, "Enchantment of a Waterfront," *Washington Post*, 17 March 1963, E2.

initial proposal. Rather than making a connection to the waterfront, the promenade terminated in a circular plaza, later dedicated as Banneker Overlook.

Although many midcentury urban renewal plans are now regarded as failures – examples of planning principles to be avoided – the Southwest renewal area has merit for its historic and architectural value. The project represented one of the nation's "primary manifestations of important tendencies in design and urbanism of the period."[197] Historian James M. Goode called the residential component of the Southwest urban renewal project "the most important urban renewal project in the country," one that qualifies as "a monument to Modernism from the 1950s and 1960s."[198] Furthermore, the redevelopment project is significant for its "employment of many Modernist architectural and planning ideals – such as the implementation of the superblock and the…separation of automobile and pedestrian space."[199]

By the late 1950s, only a small portion of the proposed Potomac Plaza in Foggy Bottom had been realized, including two apartment houses named Potomac Plaza and Potomac Plaza Terraces. Developers for the project were unable to obtain additional funding to complete the large-scale development plan, and, in 1960, the project was halted.[200] The remaining land opposite the Potomac Plaza apartments was purchased by Italian investors, and the Watergate apartment complex was constructed in 1964-71. (See section on Representative Examples of Modern Design for additional information.)

Although Potomac Plaza was never built in its entirety, it served as a catalyst for other redevelopment projects in Foggy Bottom, including Columbia Plaza. The Watergate, Potomac Plaza, and Columbia Plaza were all planned according to the concept of mixed-use zoning. This concept was enabled by a District of Columbia zoning change in 1958 that allowed "special purpose" zones for high-density, mixed-use development. These newly planned developments were to be a departure from traditional urban areas in that they would provide self-sufficient, contained complexes – attracting wealthier residents back to the city from the suburbs with "safer" urban environments.[201] Columbia Plaza was initially planned by Keyes, Lethbridge & Condon as a "packaged living" complex that would contain a hotel, residential units, a commercial plaza, and underground parking. The later plans replaced the hotel block with office space.[202]

The 1960s represented a turning point in thinking about the methods and expected outcomes of urban renewal. While the movement in the late 1940s and 1950s was characterized by large-scale renewal and focused on slum clearance and upper-income accommodation, the 1960s saw a shift toward small-scale renewal, citizen participation, rehabilitation, and placed greater emphasis on low- and moderate-income housing. For example, in 1961, the Adams Morgan neighborhood was designated a redevelopment area, but plans were dropped four years later when residents opted for a self-renewal approach.[203] (Figure 22)

[197] Longstreth, "The Difficult Legacy of Urban Renewal," 10.
[198] Goode, *Best Addresses*, 412.
[199] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 3.
[200] Goode, *Best Addresses*, 417; Scott and Lee, *Buildings of the District of Columbia*, 212-13.
[201] EHT Traceries, National Register of Historic Places – Registration Form, "Watergate Complex," 19 April 2005, 16-17; Goode, *Best Addresses*, 415.
[202] Scott and Lee, *Buildings of the District of Columbia*, 212-13.
[203] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 312.

Figure 22: A before and after illustration of the east side of 18th Street, NW, from Kalorama Road to Columbia Road, from a 1963 planning study by the Adams Morgan Planning Committee. Plans for sweeping redevelopment went unrealized as the neighborhood ultimately adopted a more small-scale approach that relied heavily on rehabilitation. ("Experiment in Planning: Adams Morgan," April 1963)

2. Preservation

Historic preservation, as later affirmed under the National Historic Preservation Act (NHPA) of 1966, had been given very little attention in Washington until the early to mid-1960s. Under President Kennedy's 1964 plan for the revitalization of Pennsylvania Avenue, the importance of maintaining vistas was emphasized, but very little effort was placed on preserving the area's historic buildings. In addition to the Willard Hotel and Old Post Office building, numerous buildings of national importance were slated for demolition under the auspices of Pennsylvania Avenue redevelopment. (See Chapter VI: Late 1960s to Mid-1970s for further discussion.) That same year, the CFA, the NCPC, and the District of Columbia government formed the Joint Committee on Landmarks as a cooperative effort to inventory potential historic properties in the District. After the passage of the National Historic Preservation Act in 1966, the Joint Committee

became the District's review board and the Deputy Mayor acted as the State Historic Preservation Officer to fulfill provisions of the legislation and provide a means of nominating District properties to the National Register of Historic Places. The landmarks designated by the Joint Committee ranged from individual buildings such as Ford's Theater and the Old Stone House to places such as the streets and reservations of the L'Enfant and McMillan Plans, the Civil War Forts and Fort Circle Park System, and the Kenilworth Aquatic Gardens. The Committee's efforts in the following years established Washington as one of the pioneers in urban conservation.[204]

Shortly after its formation, the Joint Committee found that roughly half of the 550 buildings documented during the Great Depression by the Historic American Buildings Survey (HABS) were either demolished or in severe disrepair. In November 1964, the Joint Committee released a list of nearly 300 buildings that it deemed worthy of preservation.[205] The published list brought to light the historic importance of buildings that just years before had been considered disposable. For example, the Decatur House was slated for demolition in 1961 in order to accommodate the New Executive Office Building in Lafayette Square. Notified of the plans, Jacqueline Kennedy undertook her own project to save the surrounding residential structures. She commissioned John Carl Warnecke to execute plans for the new building while preserving the old ones.

D. Federal Initiatives

By the 1960s, many buildings along Pennsylvania Avenue between the Capitol and the White House were in disrepair or were boarded up and sitting vacant. This stretch of the avenue was widely considered "a disgrace to the nation, lined with deteriorating structures on the north side and large unremarkable buildings on the south."[206] These conditions reflected the demographic and economic trends of the time period, when many major department stores, such as Hechts, followed the shifting residential population and relocated their larger headquarters stores to the outskirts of the city.[207]

It is a well-known fact that during his inaugural parade on January 20, 1961, President John F. Kennedy took notice of the decayed state of Pennsylvania Avenue. Believing that the collection of deficient federal buildings along the avenue portrayed the government in a negative light and generally dissatisfied with the federal government's general approach to the provision of public buildings, Kennedy initiated an effort to reverse the decay along Washington's grand avenue and improve the quality of federal building design. The plans initiated under Kennedy's directives would ultimately leave lasting impressions on Washington's appearance.

As a result of requests made by President Kennedy during a cabinet meeting on August 4, 1961, the Ad Hoc Committee on Federal Office Space was formed to advise the administration on immediate and long-term space needs, with particular attention paid to the Washington area. The Committee ultimately expanded its inquiries to consider the decrepit condition of Pennsylvania

[204] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," prepared for the National Park Service, National Capital Region, 2004, 179-180.
[205] Eckardt, "Our Landmarks are Vanishing," *Washington Post*, 8 November 1964, E2.
[206] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004, 170-71; Eckardt, "It Could Be a Grand, Glorious Avenue," *Washington Post*, 31 May 1964, E4.
[207] For more in-depth study of the Pennsylvania Avenue redevelopment, see Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004.

Avenue and the "increasingly perceived mediocrity of federal building design."[208] In June, 1962, the Committee presented its findings, "The Report to the President by the Ad Hoc Committee on Federal Office Space," which contained the "Guiding Principles for Federal Architecture," penned by the late Senator Daniel Patrick Moynihan. The report identified numerous problems with government-owned and leased buildings, and recommended both the elimination of temporary and obsolete buildings and new construction. The goals of the "Guiding Principles" were summarized as follows:

1. The policy shall be to provide requisite and adequate facilities in an architectural style and form that will reflect the dignity, enterprise, vigor, and stability of the federal government. Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought. Where appropriate, fine art should be incorporated in the building design, with emphasis on the work of living American artists. Buildings should be economical to construct, operate, and maintain and should be accessible.
2. The development of an official style must be avoided. The government should avoid excessive uniformity in the design of federal buildings and seek the advice of distinguished architects prior to the award of important design contracts.
3. The choice and development of the building site should be considered as the first step of the design process and should be made in cooperation with local agencies. Special attention should be given to the assemblage of streets and public places and to the development of landscape.[209]

Attention was given specifically to Washington's monumental core. The report lamented the incompleteness of both the Federal Triangle and the Municipal Center. It called for the demolition of deteriorating buildings on the north side of Pennsylvania Avenue and the construction of new public and private buildings according to its guidelines. The responsibilities for implementing these improvements were left up to the NCPC and the GSA.[210]

Kennedy was also responsible for reshaping the future of Washington through his appointment of members to the CFA in 1963. In this "new era," he appointed prominent figures in Modern art and architecture to the Commission, which had long been dominated by Beaux Arts figures such as Daniel Burnham and Charles McKim. Wolf von Eckardt saw this new guard of commissioners as the "men and charming woman whose tastes and artistic aspirations are truly of the President's time and ours," and held the idea that they represented an opportunity for Washington to fully live up to Kennedy's expectations.[211] The newly appointed members consisted of Burnham Kelly, artist; Aline B. Saarinen, art critic; Theodore Roszack, sculptor; and Hideo Sasaki, landscape architect.[212]

Under Kennedy's directive, premier architects from outside of the city were hired to work on various federal projects in the early 1960s. At the insistence of the Secretary of Labor and his

[208] John Wetenhall, "Camelot's Legacy to Public Art: Aesthetic Ideology in the New Frontier," *Art Journal* 48, no. 4 (winter 1989): 304.
[209] U.S. General Services Administration, *The Design Excellence Program Guide: Building a Legacy* (Washington, D.C., U.S. General Services Administration, Public Buildings Service, Office of the Chief Architect, 2000): 10.
[210] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004, 170-174.
[211] Eckardt, "Changes on Fine Arts Commission Mark New Era," *Washington Post*, 30 June 1963, A6.
[212] Ibid.

assistant, Daniel Patrick Moynihan, President Kennedy appointed the President's Council on Pennsylvania Avenue in 1962 to implement the recommendations stated by the Ad Hoc Committee. The panel included prominent architects, critics, landscape architects, planners, politicians, and artists including Frederick Gutheim, Dan Kiley, Daniel Patrick Moynihan, Chloethiel Woodard Smith, and Nathaniel A. Owings, among others.[213]

Following the assassination of President Kennedy on November 22, 1963, Pennsylvania Avenue was the site of his funeral march, a "somber, unwelcome" occasion witnessed by a national and international audience.[214] Kennedy's vision for the avenue was carried forward by the members of the President's Council on Pennsylvania Avenue. The group's findings, entitled "Pennsylvania Avenue: Report of the President's Council on Pennsylvania Avenue," was published in April of 1964. The tenets of the plan – intended to provide "an illustrative pattern of development and define major public improvements" – were supported by Kennedy's successor, President Lyndon B. Johnson.[215] The recommendations for the development and revitalization of the Pennsylvania Avenue area were important since they marked the "start of a continuing effort to rehabilitate the historic 'Grand Avenue.'"[216]

In the 1964 plan, the Council developed six underlying principles and premises:

1. Pennsylvania Avenue is inseparable from its adjoining area.
2. The Avenue, as the Nation's ceremonial way, should have a special character.
3. The Avenue should do honor to its lofty destinations.
4. The Avenue should be harmonious in itself and linked with the City around it in both its architecture and its planning.
5. The Avenue should be pleasant to traverse either by foot or by vehicle.
6. The Avenue should be reclaimed and developed as a unified whole.[217]

The first building to conform to the 1964 plan was the Presidential Building (1968), located at the corner of 12th Street and Pennsylvania Avenue. The building was designed by Edmund W. Dreyfus & Associates to conform to the 50-foot setback proposed for new buildings on the avenue. The building also utilized the arcade, special paving, and landscaping features proposed in the 1964 plan. Built in the Brutalist style, the Presidential Building was the precursor of the FBI Building and the projected new image for the north side of Pennsylvania Avenue. (The grid-like windows and box-like shape of the building was reclad and remodeled in 2001. It is now identified as 1111 Pennsylvania Avenue.[218])

The FBI Building (1967-72), on Pennsylvania Avenue between 9th and 10th streets, NW, was designed by C.F. Murphy & Company with Stanley Gladych as principal designer. (Figure 23) Because the FBI Building was to be a benchmark for other designs along the ceremonial avenue, the designers were charged not only with meeting the programmatic and security requirements of the FBI, but also with creating a contemporary building that harmonized with the surrounding

[213] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004, 175-76.
[214] Ibid.
[215] Pennsylvania Avenue Development Corporation, *The Pennsylvania Avenue Plan 1974* (Washington, D.C.: 1974): VIII.
[216] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004, 176.
[217] President's Council on Pennsylvania Avenue, *The Pennsylvania Avenue Plan 1974*, 18-19.
[218] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004, 177.

classical structures. In 1964, when the CFA was reviewing initial designs for the building, it was considered a "gutsy" model for future federal projects. Wolf von Eckardt described the design as "almost brutally modern in design," but "also classic in its symmetry and dignity."[219]

Figure 23: The FBI Building (1967-72), located along Pennsylvania Avenue between 9th and 10th streets, NW, designed by C.F. Murphy & Company with Stanley Gladych as principal designer. (Robinson & Associates, 2006)

E. Transportation

In early 1962, the final streetcar line in the city was halted. As reported in the *Washington Post*, the city was "strangling in traffic," prompting Congress in 1960 to create the National Capital Transportation Agency (NCTA) as a provision of the National Capital Transportation Act. The NCTA was charged with reviewing further city transportation plans with an emphasis on a rail transit system, as suggested by Harland Bartholomew in the 1959 Mass Transportation Study. The act also included a five-year ban on freeways west of Rock Creek and north of M Street, NW, which was a highly contentious issue at the time.[220] Concurrently, continued efforts to build a freeway system in D.C. were underway with the District highway department submitting a revised highway plan. The plan included a proposal for a controversial six-lane bridge over the Potomac near Georgetown University – the Three Sisters Bridge.

Upon his inauguration in 1961, Kennedy's initiatives for Washington stretched beyond just the monumental core of the city. Kennedy intended Washington serve as a model for the country.

[219] Eckardt, "New 'Federal' Style is Emerging for Government Office Buildings," *Washington Post*, 22 October 1964, A22.
[220] "Undercutting Rapid Transit," *Washington Post*, 4 May 1961, A14; Committee of 100 on the Federal City, "Washington's Three-Sister's Bridge and Inner Loop Freeway Systems Controversies, 5.

Realizing that urban mass transportation was one of the most urgent problems facing the Nation and Congress, he became an advocate of mass public transit as a solution to Washington's transportation problems.[221] Kennedy appointed local residents to key positions within his administration, many of whom were in stark opposition to the series of expressways planned during the 1950s.[222] While early recommendations for a rapid rail system were encouraged under the 1959 Mass Transportation Survey conducted by Harland Bartholomew, plans for what would become the Metro system were not developed until much later. In 1962, the NCTA submitted a proposal to President Kennedy for an 83-mile rapid rail system that included 65 stations.[223] Following the passage of the 1964 Urban Transportation Act, which provided two-thirds federal financing for urban mass transportation projects across the country, the NCTA released a report titled "Rail Rapid Transit for the Nation's Capital." It detailed basic plans for a 25-mile mass transportation plan that was signed into law in September 1965. Actual designs and engineering plans for the subway system followed in 1967-68.[224]

F. Local Developments in the Architectural Field

Wolf von Eckardt, architectural critic for the *Washington Post*, was an influential figure in the mid-1960s through the 1970s in describing and tracking architectural trends within the city. Eckardt was born in Berlin, Germany, and immigrated to the U.S. during Hitler's rise to power. After serving in the U.S. Army Intelligence during World War II and working as a freelance commercial designer for Knopf publishing house, Eckardt was hired by the *Washington Post* to write architectural and art criticism. Eckardt was a proponent of Modern architecture as well as one of its toughest critics. Feeling strongly that architecture was a social art, one of his critical criterion for evaluating good Modern design was "to help find the best way for people to live."[225]

During this period, architecture in Washington was greatly influenced by internationally renowned architects as well as prominent local firms. Leading practitioners of Modern architecture such as Philip Johnson, Harry Weese, Marcel Breuer, I.M. Pei, and Edward Durell Stone were actively involved in design and construction in Washington, bringing national recognition to the city's development. Wolf von Eckardt noted a considerable change in the acceptance of Modernist architecture following the completion of the German Chancery on Reservoir Road, NW, writing that the building was proof that "good modern architecture is no longer the calculated risk most builders and bureaucrats fear it to be" and that the city was clearly ready for more of it.[226]

As a group, African American architects contributed profoundly to the ascendency of Modernism during this period. The growth and accreditation of Howard University's School of Architecture produced a second generation of African American architects who were well versed in the Modernist style and dictum. In the 1960s there were a growing number of middle-class black

[221] John P. MacKenzie, "Transit Grant Bill Reoffered by Kennedy," *Washington Post,* 19 February 1963, A4.
[222] Committee of 100 on the Federal City, "Washington's Three-Sister's Bridge and Inner Loop Freeway Systems Controversies, 5; Schrag, *The Great Society Subway*, 32.
[223] Thompson, *Metro at 25*, 12.
[224] For a more detailed discussion of the development of early Metro plans, see Schrag, *The Great Society Metro*, 33-64.
[225] Martin Weil, "Wolf von Eckardt Dies at 77- Was Architecture Critic at Post," *Washington Post*, 28 August 1995.
[226] Eckardt, "New German Chancery Leads Architectural Award Winners," *Washington Post*, 24 November 1965, B2.

residents in Washington, some of whom could afford to commission private residences from the small black firms in the city. In addition to these small private commissions, African American firms also held governmental contracts for construction projects.[227] By the mid-1960s the Howard University faculty was no longer preparing students to work in black-owned firms, but rather insisting that students find jobs in "Connecticut Avenue" (white) firms. The school was taking a decisive shift toward advancing the work of African American students in a field that had been predominantly white.

G. Materials and Technology

Modern architecture sought to break from the past by exploiting new materials and embracing innovative design technologies. Materials such as steel, glass, reinforced and precast concrete, processed sheet-glass, and synthetic plastics propelled building methods into new arenas and allowed architects and engineers to experiment with new types of construction.[228]

Architecture of the Modern era took on appearances wholly different from their predecessors. Curtain wall construction freed skin from structure and transformed the window into a window wall. Beyond glass, other types of thin cladding were used in curtain wall construction. Veneers of thin stone, precast concrete, and metal paneling, among others, were hung from the structural frame resulting in lower construction costs and improved efficiency. Examples of glass curtain wall construction in Washington include the Pan American Health Organization Headquarters (1965) by Román Fresnedo Siri and the Brazilian Chancery (1973) by Olavo Redig de Campos. A thin-clad marble veneer forms the exterior skin in the design of the John F. Kennedy Center for the Performing Arts (1971) by Edward Durell Stone.

When concrete is reinforced with steel, it forms a structural system that is strong in both compression and tension. Methods for pre- and post-tensioning allowed for even greater strength. Architects of the Modern era exploited the structural characteristics of reinforced concrete to create innovative building forms such as thin-shell constructions. The plasticity of the material allowed for dramatic massing and expressionistic details. Experimentation with production methods resulted in a variety of surface finishes – exposed aggregates, form-work markings, and bush hammering, among others. Precast concrete had a variety of applications. It could be load-bearing or non-structural and could be conventionally reinforced or pre-stressed. Architects of the Modern era explored the application of modular precast concrete units, creating highly efficient and economical designs. Examples in Washington of the application of concrete for both expressive and structural uses include the accordion folds of the concrete roof of the National Arboretum Administration Building (1963-64) by Deigert & Yerkes, the expressionistic entrance canopies of the Washington Hilton (1961-65) by William Tabler, the sculptural, load-bearing, precast concrete modular units of the U.S. Housing and Urban Development headquarters (1965-68) by Marcel Breuer, the sweeping balconies of the Foxhall Apartments (1970-76) by Fischer and Elmore, and the coffered concrete vaults of the Metro stations (1969-76) by Harry Weese & Associates with DeLeuw, Cather & Company, general engineers.

New construction methods and technological developments allowed for buildings to be designed to have greater structural efficiency with less visible effort. Technologically innovative structural systems allowed for dramatic cantilevered forms such as those used in the design of the U.S. Tax

[227] Mitchell, *The Crisis of the African American Architect*, 50.
[228] Robinson & Associates, Inc., *Growth, Efficiency and Modernism: GSA Buildings of the 1950s, 60s, and 70s*, U.S. General Services Administration, September 2003, 30-32.

Court Building (1974) by Victor Lundy, the AIA headquarters (1972-74) by The Architects Collaborative (TAC), and the National Air and Space Museum (1972-76) by Gyo Obata of Hellmuth, Obata + Kasabaum.

Unlike the architecture of previous eras, elements of Modern buildings could be fabricated in factories and assembled on site. Mass production was practical – functionally and economically efficient. Prefabricated parts became ubiquitous during this era – used in the construction of residential developments, such as the single-family houses in Hollin Hills (1949-71) by Charles Goodman, as well as multi-million-dollar federal projects, such as the Hubert H. Humphrey Building for the U.S. Department of Health and Human Services (1976) by Marcel Breuer and Herbert Beckhard.

Coupled with these new methods and materials was the radical notion that buildings were no longer constructed to last indefinitely. Buildings had an anticipated lifespan of 20-30 years, which is the typical life cycle of modern mechanical systems and also the standard period used for calculating return on investment.[229]

H. Representative Examples of Modern Design

1. Residential

Savvy private sponsors continued to play a critical role in commissioning Modern residential buildings during this period. William Slayton, commissioner of the federal Urban Renewal Administration, and his family relocated to Washington from the suburbs and purchased an empty lot in Cleveland Park for a new home. (Figure 24) Before working for the Urban Renewal Administration, Slayton had been employed by New York developer William Zeckendorf as vice-president for planning and development at Webb & Knapp and as a planning partner at I.M. Pei and Associates. Through his personal and professional association with I.M. Pei, Slayton commissioned the firm to design his new home. The house, at 3411 Ordway Street, NW, was finished in 1962.[230] Three dramatic concrete barrel vaults run the length of the house, creating 10-foot modules and expanses of glass that open out to front and rear gardens. While the forms of the vaults are not typical of domestic architecture in the neighborhood, the residence is scaled to the surrounding homes in Cleveland Park.[231] This residential commission was one of very few private homes designed by Pei's office.[232]

[229] For further discussion of the structural and technological innovations of the Modern era see Chapter 3 of Paul Heyer, *American Architecture: Ideas and Ideologies in the Late Twentieth Century* (New York: John Wiley & Sons, Inc. 1993).
[230] The William L. Slayton House was listed in the District of Columbia Inventory of Historic Sites in 2008.
[231] Kousoulas, *Contemporary Architecture in Washington*, 295.
[232] G. Martin Moeller, Jr., *Guide to the Architecture of Washington, D.C.*, 4th ed. (Baltimore: Johns Hopkins University Press, 2006): 303; Claudia Levy, "William Slayton Dies; Urban Renewal Pioneer," *Washington Post*, 10 August 1999, B6.

Figure 24: William L. Slayton House (1962) at 3411 Ordway Street, NW, by I.M. Pei and Associates. (Robinson & Associates, 2004)

Chloethiel Woodard Smith designed a house at 2901 Fessenden Street, NW, for Stanley Bender, treasurer of the Blake Construction Company. (Figure 25) The house, built in 1962, is located in the Forest Hills neighborhood on 1.7 acres of land that drop steeply into Rock Creek Park. Floor-to-ceiling windows in nearly every room provide dramatic views of the site. The house is organized around an atrium and features an indoor pool. Sliding glass doors open onto vast slate patios. The exterior facades are clad in rough-hewn Maryland bluestone.[233]

[233] Elfin, *Images of America*, 59; Annie Groer, "Making it Big: Greta Van Sustern and John Coale's 12,424 Square Feet of Retreat," *Washington Post*, 14 March 2002, H01.

Figure 25: Stanley Bender House (1962) at 2901 Fessenden Street, NW, by Chloethiel Woodard Smith. (Robinson & Associates, 2004)

The 10-acre Watergate complex (1964-71), by European Modernist Luigi Moretti, is an important work of Modern architecture in Washington. (Figure 26) It is notable as one of the only examples of Moretti's work in the United States and as one of the earliest-known uses of computer-aided design.[234] The Watergate complex represented an early case in Washington of a privately initiated Planned Unit Development – a highly experimental idea in urban planning at the time. Through the use of this new form of planning, the Watergate was able to transform a formerly undesirable industrial area into a luxurious new world within close proximity of downtown and Georgetown. Along with all the amenities necessary for self sufficiency – restaurants, grocery store, boutiques – the Watergate buildings were complemented with landscape features by notable Washington landscape designer, Boris Timchenko. To surround the six-building arrangement, Timchenko combined a series of natural and architectural elements – a series of courtyards, water elements, and lawns that greatly reinforced the architect's concept of a small contained city.[235] The Watergate is lauded as one of the most recognizable examples of the Modern Movement in the city.[236]

[234] EHT Traceries, National Register of Historic Places – Registration Form, "Watergate," 19 April 2005, 12-13.
[235] Ibid.
[236] The Watergate complex was listed in the District of Columbia Inventory of Historic Sites and on the National Register of Historic Places in 2005.

Figure 26: The Watergate Complex (1964-71) at Virginia Avenue between 23rd and 24th streets, NW, by Luigi Moretti. (Robinson & Associates, 2004)

Figure 27: Columbia Plaza (1963-67) at 23rd Street and Virginia Avenue, NW, by Keyes, Lethbridge & Condon. (Robinson & Associates, 2004)

Columbia Plaza (1963-67), located at 23rd Street and Virginia Avenue, NW, represents one of only two planned urban renewal projects in the Foggy Bottom redevelopment area that were realized. (Figure 27) The completed design for the building complex by Keyes, Lethbridge & Condon included five multistory buildings surrounding an expansive open court, ringed by an arcade over a shopping center. The building is serpentine in form with variations in color. Facade articulations emphasize its sweeping cornice line. Columbia Plaza was seen as a brave new attempt to replace traditional row houses with a self-contained, self-reliant complex arranged around a central commercial space, no doubt inspired by Le Corbusier's early visions of an ideal urban environment.[237] The central commercial area was intended to evoke a bustling town center, accessible from the street through the building's arcade.[238]

As discussed in previous chapters, there were severe housing shortages in Washington following the war, and the federal government looked to public housing to meet the growing demands for affordable living spaces. The massive sweep to build large quantities of low-cost housing led to many examples of severe and institutional-looking mid-rise towers.[239] By 1962, the National Capital Housing Authority (NCHA) had constructed 35 developments for over 8,000 families, and Walter E. Washington, then Executive Director of the NCHA, was pleased with the agency's projects for breaking from traditional conceptions of public housing design.[240] This "second wave" of public housing construction aimed to provide designs that were "not only economical for the taxpayer, but also attractive for their tenants" – a development that Wolf von Eckardt called "refreshing."[241]

Sheridan Terrace (1960-61), on Suitland Parkway at Stanton Road, SE, was the first of two public housing projects in southeast Washington designed by the office of Brown, Chapman, Taher and Miller. With Joseph Miller as the lead architect, the project won a Board of Trade award for public buildings in 1962 for its departure from the stark appearance often attributed to low-income housing. With its private balconies, latticed screening, and small footbridges to a nearby hilltop, the housing complex provided its residents with a place to live and recreate.[242] Another public housing project by of Brown, Chapman, Taher and Miller, Eastgate Gardens (1963-67), was also praised for its innovative use of concrete and its Modern landscape plan, which respected the site's natural topography.[243]

Also noted was Garfield Terrace (1960-62) at 11th Street and Florida Avenue, NW, by Nick Satterlee of Satterlee & Smith. (Figure 28) The project was influential in that its design took into consideration the needs of its elderly tenants. The development consisted of two, eight-story apartment houses and low row houses and also featured private balconies for the residents, a large

[237] Scott and Lee, *Buildings of the District of Columbia,* 212; Kousoulas, *Contemporary Architecture in Washington, D.C.*, 109.
[238] Scott and Lee, *Buildings of the District of Columbia,* 212.
[239] Robinson and Associates, Inc., "Public Housing in the United States, 1933-49: A Historic Context," prepared for the U.S. Department of Housing and Urban Development and the U.S. Department of the Interior, 1999, 61-62.
[240] Eckardt, "Public Housing Gets Its Second Wind," *Washington Post,* 9 December 1962, A25; Luther P. Jackson, "New Garb Wins Housing Award," *Washington Post,* 1 January 1962, B27.
[241] Eckardt, "Public Housing Gets Its Second Wind," *Washington Post,* 9 December 1962, A25.
[242] Luther P. Jackson, "New Garb Wins Housing Award," *Washington Post,* 1 January 1962, B27.
[243] Eckardt, "Eastgate: Architects Won," *Washington Post,* 27 September 1967, B3.

recreation room on the roof, and a staggered floor plan to prevent long, monotonous corridors. The site also held a self-contained health facility for the elderly residents.[244]

Figure 28: Garfield Terrace (1960-62) at 11th Street and Florida Avenue, NW, by Satterlee & Smith. (Robinson & Associates, 2008)

2. Residential Projects in Southwest

Two important residential projects of the early to mid-1960s were constructed within the vast Southwest urban renewal area. These projects were characterized by a mixture of mid- and low-rise housing interspersed with open plazas and public spaces. Landscape design and public art were critical components in the planning of many of Southwest's residential developments and helped to enliven public parks and plazas. A variety of natural elements mixed with hardscape materials, such as concrete and aluminum, were employed in the landscape to reflected the materials used in adjacent buildings.

A design competition was held for the development of Tiber Island (1963-65), a residential complex located in the blocks bounded by M, N, 4th and 6th streets, SW. Keyes, Lethbridge & Condon's winning design consisted of four eight-story towers and a series of 85 two- and three-story townhouses.[245] (Figure 29) Altogether a total of 455 residential units were constructed. Like many of the residential developments designed and built in the Southwest urban renewal area, Tiber Island's apartment towers were oriented in a pinwheel arrangement around a central concrete court or pedestrian plaza. Pedestrian and vehicular traffic were separated by locating a parking garage underneath the central plaza. The towers were constructed of concrete and brick

[244] Eckardt, "Public Housing Gets Its Second Wind," *Washington Post*, 9 December 1962, A25; "Health Center Planned in Garfield Housing," *Washington Post*, 5 September 1963, C4.
[245] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 63-64.

(exposed concrete frames filled with gray-tan brick panels), while the townhouses were characterized by a brick bearing-wall construction bordered with concrete. Recessed glass windows and concrete balconies were common throughout. The privacy of Tiber Island residents was emphasized in the design of the complex – all townhouse balconies, for example, faced blank walls. Wolf von Eckardt praised the Modernist features of the complex, exclaiming that the architects "have taken all the brutality out of it without diminishing the strong vigor of their statement."[246] In 1966, Tiber Island won an AIA Honor Award. It was cited as a "handsome and livable complex" and an outstanding example of a successful urban renewal project.[247]

Figure 29: Tiber Island (1963-65) at M and N streets between Delaware Avenue, SW, and the Waterfront by Keyes, Lethbridge & Condon. (Photo courtesy Walter Smalling)

Harbour Square (1963-66), located at 500 N Street, SW, was designed by Chloethiel Woodard Smith and Associates. (Figure 30) The innovative complex of eight buildings contained six mid-rise apartment towers and two rows of townhouses (for a total of 465 residential units) all interconnected and arranged around three quadrangles.[248] There was no typical floor plan at Harbour Square, and no other apartment house in Washington offered this variety of design.[249] The development was oriented toward the water and offered spectacular views of the Washington Channel and Potomac River. A prominent feature of the eight-acre site was a water garden designed by Dan Kiley. It featured fountains and was bordered by a landscaped park that ran parallel to the Washington Chanel. A below-grade motor court was located under the water garden. An unusual feature of the development was the integration of three federal-era buildings into the design of the plan. Wheat Row, the largest of the three buildings, is a set of four row houses that were renovated and united under a single roof in Harbour Square's eastern-most

[246] Eckardt, *A Place to Live: The Crisis of the Cities* (New York: Delacorte Press, 1968): 303.
[247] Eckardt, "D.C. Firm Wins 2 AIA Awards," *Washington Post*, 29 June 1966, B1.
[248] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 65-66.
[249] Goode, *Best Addresses*, 426-29.

building. The other two historic buildings were the Duncanson-Cranch House and the Washington-Lewis House, both located along N Street, SW.[250]

Figure 30: Harbour Square (1963-66) at N and O Streets between 4th Street, SW, and the Waterfront by Chloethiel Woodard Smith, architect, and Dan Kiley, landscape architect. (Robinson & Associates, 2006)

3. Commercial

As mentioned earlier, the early to mid-1960s was characterized by unprecedented growth in office building construction, especially in the city's "new downtown." While many of the speculative commercial buildings financed by developers such as Morris Cafritz, Charles E. Smith, and Oliver T. Carr Jr., among others, were unremarkable, a few commercial projects of this period received recognition by the Board of Trade and others.

The Forest Industries Building (Johns Hopkins University Benjamin T. Rome Building) at 1619 Massachusetts Avenue, NW, (1961) designed by Keyes, Lethbridge & Condon, was described as a "new downtown landmark" shortly after its completion. (Figure 31) The building's carefully considered proportions and deep-set windows distinguished it from other offices buildings at the time.[251] Wood window frames contrasted with the light-colored concrete frame of the building, which gave the facade "a dignity and three-dimensional quality." (The original windows have been replaced with metal versions.) The building received a 1961 Office of the Year Award of Merit from *Administrative Management* magazine, an AIA Potomac Valley Chapter award in 1962, and a Board of Trade architectural award in 1964. The National Lumber Manufacturers

[250] Ibid.
[251] "New Downtown Landmark," *Washington Post*, 1 September 1962, B2.

heralded the building as a departure from the "cold lifelessness of so many new buildings in our cities."[252]

Figure 31: Forest Industries Building (1961) at 1619 Massachusetts Avenue, NW, by Keyes, Lethbridge & Condon. (Robinson & Associates, 2005)

The 12-story Washington Hilton, constructed at 1919 Connecticut Avenue, NW, between 1961 and 1965 represents architect William Tabler's effort to render a Modernist vocabulary in an expressionistic manner using the plasticity of precast concrete.[253] (Figure 32) On a prominent rise north of Dupont Circle, the Washington Hilton's column and slab construction and grid of

[252] Cox, Jacobsen, Lethbridge, and Rosenthal, eds., *A Guide to the Architecture of Washington, D.C.*, 116; Kousoulas, *Contemporary Architecture in Washington, D.C.*, 145; Moeller, *AIA Guide to the Architecture of Washington, D.C.*, 257; "Wood Trade Dedicates Building," *Washington Post*, 7 November 1961, B3; Lee Lescaze, "13 Buildings Lauded for Design," *Washington Post*, 11 September 1964, B1; "Lumber Office Wins Award," *Washington Post*, 24 March 1961, D5; "AIA Chapter Honors 12 in Competition," *Washington Post*, 30 June 1962, D7.

[253] The Washington Hilton was listed in the District of Columbia Inventory of Historic Sites on June 26, 2008.

windowed wall panels departed from Washington's traditional architectural forms. Tabler's 1,250-room hotel, however, also departs from Corbusian, rectilinear, "tower in a park" models in its union of two arcing wings. The curvilinear, concrete canopies at the building's entrances, reminiscent of the work of Eero Saarinen, are expressionistic in their form. As primary architect of the Hilton hotel chain beginning in 1954, Tabler became known for such gestures, as well as an attention to efficiency, labor savings, and low-cost construction. At the Washington Hilton, Tabler answered several challenges by placing the hotel's functional spaces – more than half of the total square footage – belowground, taking advantage of the substantial grade changes on the site while satisfying the city's height restrictions.[254]

Figure 32: Washington Hilton (1961-65) at 1919 Connecticut Avenue, NW, by William Tabler. (Robinson & Associates, 2008)

4. Institutional

The most important cultural facility resulting from urban renewal in Southwest may have been the Arena Stage and its subsequent addition, the Kreeger Theater, both at 1101 6th Street, SW.[255] (Figure 33) Chicago architect Harry Weese designed both buildings, with Arena Stage opening in 1961 and the Kreeger in 1970. The Arena Stage commission was Weese's first attempt at a theater, and the building represents a collaboration between the architect and producing director, Zelda Fichlander. One of the few permanent in-the-round theaters in the United States, the Arena Stage was also the first new theater built in Washington since 1922. Weese clearly distinguished the theater's functions, placing the 750-seat auditorium in a polygonal structure and the administrative, studio, and other services in a long, attached wing. The construction consists of

[254] D.C. Historic Preservation Review Board, "Staff Recommendation, National Register Eligibility Determination, Case No. 08-17, Washington Hilton Hotel," 20 June 2008; David. W. Dunlap, "William B. Tabler Sr., Architect of Hilton Hotels, Dies at 89," *New York Times*, 10 February 2004.
[255] Arena Stage is listed in the District of Columbia Inventory of Historic Sites.

reinforced concrete columns and slabs, gray brick infill, and gray sheet metal roofing.[256] The Kreeger is an addition to the administrative wing of Arena Stage, triangular in shape with a semicircular bulge identifying the 500-seat auditorium space. Weese employed the same construction materials as in the earlier building.[257] (In 2008, construction began on a further expansion of Arena Stage's facilities, designed by Bing Thom Architects. The project will replace the administrative wing and add a third theater space. It is scheduled to open in 2010.[258])

Figure 33: Arena Stage and Kreeger Theater, 1101 Sixth Street, SW, by Harry Weese. (Robinson & Associates, 2008)

The complex of National Geographic Society buildings on M Street between 16th and 17th streets, NW, consists of four buildings of disparate architectural style. The building that sits on the corner of 17th Street, NW, was designed by Edward Durell Stone and was completed in 1964. Its Modern design represented a striking departure from the Society's earlier buildings which were more traditional in their massing and materials. (Figure 34) The National Geographic Society headquarters was Stone's first building in Washington and exhibited several elements characteristic of his portfolio of work. The building is stripped of ornament and is accented by a

[256] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 81-82; "New Image, Old Plan for Arena Stage Theater in Washington, D.C.," *Architectural Record* (February 1962): 121-124; "Arena for a Resident Company," *Progressive Architecture* 43 (February 1962): 125-128.
[257] "Arena Stage II: New Approach for Weese," *Progressive Architecture* 49 (March 1968): 158-159.
[258] "Fact Sheet" and "Timeline," in Arena Stage website; available from http://www.arenastage.org; accessed 28 July 2008.

thin, perforated overhang at the roofline and attenuated marble fins along the facades. Windows, set between the marble fins, are framed in granite spandrels and bronze.[259]

Figure 34: National Geographic Society Headquarters (1964) at M Street between 16th and 17th streets, NW, by Edward Durell Stone. (Robinson & Associates, 2004)

The Southwest urban renewal area included only one new high school, the Hawthorne School at 501 I Street, SW, which opened for the 1964-65 school year. (Figure 35) Charles M. Goodman Associates designed the facility, incorporating a late 1940s Metropolitan Boys' Club building into the new construction. Goodman removed the exterior walls of the two-story, 15,000-square foot boys club and enclosed the structure with exposed concrete, the vertical columns of which supported a concrete slab roof. An L-shaped, two-story building of more than 28,000 square feet was added to the original building, carrying over many of the same design elements. In 1972, the

[259] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 79; John B. Willman, "New Headquarters for Geographic Society Called 'Monumental,'" *Washington Post*, 1 September 1962, B1.

Hawthorne School closed, and Southeastern University took over the property for its Washington campus.[260]

Figure 35: The Hawthorne School (Southeastern University) at 501 I Street, SW, by Charles M. Goodman Associates. (Robinson & Associates, 2008)

Uruguayan architect Román Fresnedo Siri mixed respect for Washington's classically inspired public buildings with Modern models and construction techniques in his Pan American Health Organization Headquarters at 525 23rd Street, NW. (Figure 36) On a tight, triangular site bounded by 23rd Street, Virginia Avenue, and the E Street Expressway, Siri placed the organization's council chamber and conference rooms in a cylindrical building intended to emulate classical models such as the Pantheon and John Russell Pope's Jefferson Memorial. In a clear reference to the United Nations Headquarters in New York, he also separated the assembly function from office space, linking the circular council chamber to an 11-story, crescent-shaped secretariat. The office tower, which employs concrete fins to shade its large windows, functions as a backdrop for the council chamber. A zigzagging metal screen shades the glass curtain wall of the chamber, providing a contrasting pattern against the verticals of the tower. Both buildings are raised on reinforced concrete *pilotis* to integrate the triangular plaza and its fountains into the building space. The building, which opened in 1965, also houses the regional office of the World Health Organization.[261]

[260] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 73-74; "A Bulldozer Isn't Always Needed," *Washington Post*, 4 April 1964: E11.
[261] Eckardt, "Space Squeeze Put on New Health Building Mars Its Beauty," *Washington Post*, 27 September 1965, A3; Kousoulas, *Contemporary Architecture in Washington, D.C.*, 111; Moeller, *AIA Guide to the Architecture of Washington, D.C.*, 184; Juan Villaverde, "A Sculpture in Light and Concrete,"

Figure 36: The Pan American Health Organization Headquarters (1965) at 525 23rd Street, NW, by Uruguayan architect Román Fresnedo Siri. (Photo courtesy Walter Smalling)

5. Federal

Several federal office buildings were completed in the early 1960s as part of the larger Southwest urban renewal plan. The buildings were located in the northern portion of the renewal area and included Federal Office Buildings Nos. 5, 6, 8, and 10 as well as the Reporters Building, which was a privately developed building leased by the GSA for federal tenants. The federal office buildings were seen as key components to the success of the Southwest redevelopment plans.[262] Federal Office Building No. 10 is composed of two buildings – 10A and 10B – located respectively at 800 and 600 Independence Avenue, SW. (Figure 37) Federal Office Building No. 10A (1963) has served since its completion as the headquarters of the Federal Aviation Administration (FAA) and is the larger of the pair. The building, designed by Holabird & Root of Chicago, is raised on *pilotis* and measures 10 stories high. The smooth, flat facades are composed of a glass and marble grid, giving the exterior surfaces a taut, wallpaper-like quality. Federal Office Building No. 10B (1963), also by Holabird & Root, was originally built for the National Aeronautics and Space Administration (NASA) and is now occupied by the FAA. Although different in size and shape and not raised on *pilotis*, the facade treatment is similar to its neighbor. While the office space – with its moveable interior partitions and standardized interiors – was typical for federal offices at the time, the marble exterior cladding used on both buildings conveyed a sense of classicism appropriate for its location along the National Mall.[263]

in Pan American Health Organization website; available from http://www.paho.org/English/DPI/100/flash15.htm; accessed 29 July 2008.

[262] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 106; "New Office Buildings Win Conferee's Vote," *Washington Post*, 1 July 1960, C9.

[263] Scott and Lee, *Buildings of the District of Columbia*, 235-36.

Figure 37: Federal Office Building No. 10A (foreground) and 10B (background) on Independence Avenue, SW, by Holabird & Root. (Robinson & Associates, 2008)

As noted in the previous chapter, the National Park Service's Mission 66 program played a critical role in park improvement throughout Washington during the 1950s and 1960s. Rock Creek Park received a number of improvements during the Mission 66 period, including the construction of new bridges, horse centers, and administrative offices in the mid- to late 1950s. The new bridges adhered to the NPS version of the Modern idiom in that they were constructed of prestressed concrete girders, aluminum railings, and concrete abutments faced with stone.[264]

In order to satisfy visitor service needs, the National Capital Region (NCR) of the National Park Service built or added to a number of visitor centers in its parks. This alone, however, did not satisfy the need of the NCR and its widely scattered and diverse resources. In 1962-63 a new administration building was constructed at 1100 Ohio Drive, SW, in East Potomac Park. (Figure 38) The National Capital Region Headquarters Building (1962-63) is three stories tall and built of blond brick with a flat metal roof and aluminum trim. It exhibits many of the Modernist principles of the Mission 66 program, including the entrance terrace with its pool. The matching U.S. Park Police Headquarters, another Mission 66 project, was completed shortly after the regional headquarters building and was connected to it by a covered walkway. In 1969, a one-story training and cafeteria wing was added to NCR headquarters, and parking has been expanded on several occasions. In the Mission 66 program, administrative and visitor functions were

[264] Robinson & Associates, Inc., "National Park Service National Capital Region Administrative History, 1952-2005," prepared for the National Park Service, National Capital Region, 6 June 2008; Timothy David, "Rock Creek Park Road System, HAER No. DC-55," report prepared for the Historic American Engineering Record (HAER), 1996, 147.

combined for the most part in visitor centers. In some cases, strictly administrative areas were constructed outside park boundaries to remove development from the parks themselves. The National Capital Region Headquarters and the Park Police Headquarters appear to be unusual in the Mission 66 catalogue of construction, then, as purely administrative buildings within park boundaries.[265]

Figure 38: National Park Service, National Capital Region Headquarters (1963) in East Potomac Park. (Robinson & Associates, 2006)

The National Arboretum Administration Building (1963-64) by Deigert & Yerkes received a Board of Trade award in 1964. (Figure 39) The building, located at 28th and R streets, NE, consists of three interconnected low pavilions that are composed asymmetrically along a central spine.[266] The public portion of the building combines an exhibit hall and auditorium with a generous lobby. A notable feature of the building is its zigzagging roof and gold anodized aluminum screening along the administrative and research offices. A paved plaza and shallow pool are adjacent to the building. Following the building's dedication, Wolf von Eckardt described it as "the harbinger of a fresh, new approach to federal architecture" and proclaimed that "no other recent Government building hereabouts…is as pleasing and altogether competently designed."[267]

[265] Robinson & Associates, "National Park Service National Capital Region Administrative History, 1953-2005," 69-73.
[266] Scott and Lee, *Buildings of the District of Columbia*, 281.
[267] Eckardt, "D.C. Personality was Split in '64," *Washington Post*, 27 December 1964, G6; Eckardt, "Let's Hope Government Does as Well," *Washington Post*, 26 April 1964, G8.

Figure 39: National Arboretum Administration Building (1963-64) at 28th and R streets, NW, by Deigert & Yerkes. (Robinson & Associates, 2008)

6. Embassies

The Embassy of Denmark (1960), at 3200 Whitehaven Street, NW, sits on a wooded hill overlooking Dumbarton Oaks. Designed by Danish architect Vilhlem Lauritzen, the structure is composed of two low pavilions connected by a single-story recessed breezeway, an arrangement that separated office functions from the embassy residence.[268] (Figure 40) Fenestration of the two pavilions, while not identical, is complementary in their use of patterned combinations of plate glass windows, rectilinear paneling, and thin metal strips, all set within highly polished white marble facades. When the embassy opened, the interior featured paneled walls, parquet floors, teak doors, and Danish modern furnishings.[269]

The Embassy of the Netherlands (ca. 1963) is located at 4200 Linnean Avenue, NW, overlooking Rock Creek Park. (Figure 41) Pieter H. Tauber, a young Dutch architect, won the design competition for the commission. The building is sited on a steep slope and broken into two parallel, staggered buildings, connected by a third which contains the central hall. This configuration helps to reduce the impact of the building on its wooded surroundings. Exterior walls are faced with multicolored bricks, shipped from Holland, which range from light tan to a deep rust and give the facades a lively texture. Exterior stairs lead up from a cobblestone court to a second-story entrance. Wolf von Eckardt praised the building in 1963 as "festive, dignified, and refreshingly unique," "uncompromisingly modern," and "graciously considerate to its surroundings."[270]

[268] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 200.
[269] "Danish Modern Joins Embassy Row," *Washington Post*, 13 October 1960, C22.
[270] Eckardt, "New Dutch Embassy is Rare Treat of Quality," *Washington Post*, 3 November 1963, G5.

Figure 40: The Embassy of Denmark (1960), designed by Vilhlem Lauritzen. (Robinson & Associates, 2008)

In 1964, prominent German architect Egon Eiermann was selected to design the German Chancery at 4645 Reservoir Road, NW. (Figure 42) Sited on a generous lot that gradually slopes toward a residential street, the chancery features a stepped-back front facade which allows the building's mass to be slowly and sequentially revealed as one approaches the building. The chancery features a multilayered exterior skin composed of four elements – glass window walls, wood screens, which provide protection from the sun, a steel structural frame supporting catwalks that wrap around the building, and a thin, metal frame that extends beyond the structure, helping to dissipate the mass.[271] Eiermann's skillful design made a hard, rational structure an enhancement to its residential neighborhood. In 1965, the chancery was acknowledged by the Board of Trade with an award. The award jury stated that it was "one of the most distinguished new buildings designed for Washington in recent years."[272]

[271] Moeller, *AIA Guide to the Architecture of Washington, D.C.*, 327; Scott and Lee, *Buildings of the District of Columbia*, 393-94.
[272] Eckardt, "New German Chancery Leads Architectural Award Winners," *Washington Post*, 24 November 1965, B2.

Figure 41: The Embassy of the Netherlands (ca. 1963) by Pieter H. Tauber. (Robinson & Associates, 2008)

Figure 42: German Chancery (1964) at 4645 Reservoir Road, NW, by Egon Eiermann. (Robinson & Associates, 2005)

VI. LATE 1960s TO MID-1970s

A. City Growth and Change

Social unrest in Washington, as well as the rest of the country, seemed to overshadow many initiatives during this time period. By the late 1960s, residents and urban planners alike harshly criticized urban renewal for failing to provide a solution to the citizens it was intended to serve. Social activists questioned the urban policies of the previous decade and the goals of city planning. These ideas received a national audience when Jane Jacobs' best seller *The Death and Life of Great American Cities* was published in 1961. Jacobs' introduction best elucidates her objectives:

> This book is an attack on the principles and aims that have shaped modern, orthodox city planning and rebuilding…. If it appears that the rebuilt portions of cities and the endless new developments spreading beyond the cities are reducing city and countryside alike to a monotonous gruel, this is not strange. By now, these orthodox ideas are part of our folklore. They harm us because we take them for granted…from Howard to Burnham to the latest amendment on urban renewal law, the entire concoction is irrelevant to the working of cities.[273]

Jacobs challenged over half a century of city planning theory by arguing that vibrant urban environments required a mixture of primary uses, small blocks, the retention of old buildings, and concentration – principles not supported by earlier urban renewal policies. Thus, while urban renewal was still being used as a tool for reshaping the city, more socially-oriented methodologies were being implemented. In Washington, for example, a 1969 proposal describing renewal activities for the Shaw School Urban Renewal Area integrated neighborhood conservation – maintaining historic street plans and housing types – with some new construction in the form of small-scale public housing.[274]

Many African Americans and the city's poor did not benefit from the growing development of the suburbs and, in the worst scenarios, were uprooted from their homes as a result of massive clearance in the 1950s and early 1960s. Across the city entire communities had been displaced and fragmented, and freeway planning disrupted many poorer, predominantly black communities. By the late 1960s and early 1970s the devastating effects of highway planning were felt in cities across the country, prompting citizens and neighborhood associations to organize "freeway revolts." The *New York Times* proclaimed Washington to be the climatic battle of "the long guerilla war between [the highway lobby] and the anti-freeway forces."[275] Washingtonians picketed and rallied against the proposed highways and often physically occupied the parks and homes that were in danger of being razed. In northeast Washington, the Emergency Committee on the Transportation Crisis (ECTC) was created by African American and white community members to oppose the proposed North Central Freeway. The ECTC brought their fight against what they deemed to be "white men's roads through black men's homes" to City Council, NCPC, and Congressional hearings.[276] On the west side of Washington, the Committee of 100 on the

[273] Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961): introduction.
[274] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 311.
[275] Schrag, *The Great Society Subway*, 127.
[276] Ibid., 119.

Federal City successfully defeated freeway plans to expand Interstate 66 and the related Three Sisters Bridge. The proposed plans would have adversely affected Georgetown and surrounding parklands and views. The efforts of citizens and groups such as ECTC and the Committee of 100 are largely responsible for preserving the historic fabric of several significant Washington neighborhoods. Their opposition to additional highways ultimately paved the way for the Metro, which arrived in the District in 1976. (See section on Transportation for further discussion of the Metro.)

Growing discontent with the massive planning initiatives of the 1950s and 60s ultimately led to increased grassroots pressure for home rule. In 1966, local activist Marion Barry formed an organization called the Free D.C. Movement that boycotted all businesses that refused to align themselves with the pro-home rule movement.[277] President Johnson recognized the growing tension of local citizen groups in Washington and, in 1967, reorganized the D.C. municipal government – which had formerly consisted of a three-commissioner system – and appointed Walter E. Washington as Mayor and a nine-member council.[278] Although representatives for the District were still not elected by local citizens, Johnson's reorganization was the first step in establishing the District of Columbia as its own governing body.

By the late 1960s, social discontent had reached a boiling point in the riots following the assassination of Martin Luther King, Jr. on April 4, 1968. The riots in Washington started at U Street near 14th Street, NW, and continued to spread over the course of four days, destroying large sections of the city. More than 1,200 buildings burned, with property damage estimated at over $24 million.[279] The riots of 1968 left a lasting impression for years that the city was unsafe.[280] Recovery after the riots confirmed a new direction in the city's approach to rebuilding and revitalizing communities, which involved greater community participation and joint partnerships between planners and local organizations.[281] The Home Rule Act of 1973 was a turning point in the history of the District, as it established an elected city government, Advisory Neighborhood Commissions (ANCs), and gave a local voice within the overarching federal presence within the city.[282]

B. Planning

Between 1965 and 1969, a series of plans and reports were produced by NCPC to detail policies implemented in "A Policies Plan for the Year 2000." The first of the reports, called the "Brown Book," focused on the distinct spaces within the city, including the Mall, Georgetown, Federal Triangle, and established neighborhoods. The second study, entitled "Toward a Comprehensive Landscape Plan for Washington, D.C.," was prepared in 1967 by notable landscape architect Ian McHarg, of Wallace, McHarg, Roberts and Todd based in Philadelphia, Pennsylvania. McHarg is most notable for his contributions to the fields of landscape architecture, environmental planning, and design through his book *Design with Nature* (1969). This seminal work produced a step-by-

[277] Gilette, *Between Justice and Beauty*, 191-92.
[278] Benedetto, Donovan, and Duvall, *Historical Dictionary of Washington, D.C.*, 112-113.
[279] Willard Clopton, Jr., "11,500 Troops Confront Rioters; Three Day Arrest Total 2686," *Washington Post*, 7 April 1968, A1; Robert G. Kaiser, "RLA Estimates Riot Damage at $13.3 Million" *Washington Post*, 10 April 1968, A1; "The City's Turmoil: The Night It Began," *Washington Post*, 14 April 1968, A1; Gilette, *Between Justice and Beauty*, 169.
[280] Claudia Levy and Eugene L. Meyer, "Demise of Downtown Feared by Investors," *Washington Post*, 5 April 1971, C1.
[281] Gillette, *Between Justice and Beauty*, 182.
[282] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 315.

step approach to breaking down a region into its appropriate environmental use and is credited with spurring the growing environmental movement in the 1970s.[283] The ideas espoused in McHarg's study were translated into planning polices put forth in the NCPC's 1967 "Proposed Comprehensive Plan for the National Capital," known as the "Green Book." The Green Book encouraged the use of the city's natural landscape features to create distinct places that would serve to strengthen Washington's identity. The plan also incorporated ideas for dealing with social issues by strengthening communities and reversing major highway plans in anticipation of the public transportation system that would largely support commuter traffic in and out of the city. The 1969 "Red Book," produced by the NCPC, was a refinement of the comprehensive planning policies recommended in the earlier 1967 study.[284]

Following the 1973 Home Rule Act, the NCPC and Washington's mayor were charged with establishing planning procedures that would ensure "appropriate meaningful continuing consultation" between the municipal government and federal entities. As a result, comprehensive planning for areas of the city that pertained to local concerns and land-use planning were largely prepared by the District of Columbia's Office of Planning and reviewed by the NCPC. By the mid-1970s, planning policies within Washington had undergone a dramatic shift from the 1950s and 60s to incorporate more local and private consultation and input.[285]

1. Pennsylvania Avenue Development Corporation

As mentioned in previous chapters, the 1964 study "Pennsylvania Avenue: Report of the President's Council on Pennsylvania Avenue" gave recommendations for the development and revitalization of Pennsylvania Avenue. With the notable exception of the FBI Building, major physical changes along the avenue resulting from the Kennedy initiative did not occur until Congress formed the Pennsylvania Avenue Development Corporation (PADC) in 1972. The PADC – a cooperative venture between the federal government and private enterprise – was organized in a highly optimistic move to make massive improvements to the deteriorated condition of Pennsylvania Avenue, the Inaugural Parade route. To accomplish this, the PADC was given a broad range of powers, similar to those of other city development entities, except that it held the power of eminent domain and the authority to regulate other agencies. In 1974, a plan for the development of the avenue was completed and approved by Congress after extensive public review. The plan advocated for the reestablishment of residential uses on the avenue, the institution of a 50-foot setback, the relocation of existing buildings to conform with the new building line, the retention of landmark buildings, the formation of new public spaces, and the installation of new landscaping, paving, and lighting. Many PADC improvements did not occur until the late 1970s and early 1980s and fall outside the scope of this survey. Work continued through the early 1990s, and the corporation was dissolved in 1996.[286]

2. Preservation

In the wake of highway protests and redevelopment plans involving wholesale clearance of urban fabric, a growing concern for the preservation of Washington's older buildings emerged. For example, the 1964 plan for the renewal of Pennsylvania Avenue, which made no particular effort to preserve the avenue's historic elements, particularly incited preservationists. Realizing that

[283] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 297; Carol Franklin, "Obituary: Ian McHarg," *The Independent* (London), 7 May 2001.
[284] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 298-99.
[285] Ibid., 314-15.
[286] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004, 183-206.

many of the older – and sometimes deteriorating – sections of town contributed to the uniqueness and vitality of Washington, concerned citizens banded together to promote historic awareness. Their efforts culminated in the formation in 1964 of the city's Joint Committee on Landmarks and established Washington as one of the pioneers of urban conservation.[287]

The National Historic Preservation Act of 1966 created both the National Register of Historic Places and the Advisory Council on Historic Preservation. As a result of these strides, many historic buildings located on Pennsylvania Avenue, such as the Old Post Office, became rallying points for "supporters of a new approach to Pennsylvania Avenue's redevelopment, one that would incorporate, rather than obliterate, many of its historic and architecturally significant structures."[288] The effort to preserve the Old Post Office resulted in the creation of a local advocacy group, founded as "Don't Tear it Down" in 1971, and now known as the D.C. Preservation League.[289]

C. Federal Initiatives

President Johnson recognized the deteriorated condition of the country, both physically and socially. After following through on President Kennedy's ideas regarding federal architecture and Washington's monumental core, Johnson marked his first elected term in office with his 1963 "Great Society Plan." Through the plan he hoped to attack the problems he considered most important to improving the American civilization – urban decay, degradation of natural resources, and lack of education for America's children. In a 1964 speech on his Great Society plan, Johnson asserted that:

> In the next 40 years we must re-build the entire urban United States…The catalog of ills is long: there is the decay of the centers and the despoiling of the suburbs. There is not enough housing for our people or transportation for our traffic. Open land is vanishing and old landmarks are violated…Our society will never be great until our cities are great. Today the frontier of imagination and innovation is inside those cities and not beyond their boundaries.[290]

In an effort to not only improve society, but also enhance America's appearance, Johnson initiated various beautification efforts and social programs. For Washington, his measures included a substantial request for a rapid transit system in the city, improvement to the Potomac River Basin, which had become exceedingly polluted, and the landscaping of streets and open areas to create places of "beauty and recreation." Using Washington as a national example, President Johnson encouraged architects to "influence men to use their technical and commercial power to beautify the earth – not blemish it."[291]

[287] Gutheim, *Worthy of the Nation*, 293. The Joint Committee on Landmarks was the predecessor to the current Historic Preservation Review Board.
[288] Andre Shashaty, "Sweet Victory – At Last!" *Historic Preservation* (February 1984): 48.
[289] Robinson & Associates, Inc., "National Register of Historic Places Documentation: Pennsylvania Avenue National Historic Site," 2004, 179-180.
[290] U.S. National Archives and Records Administration, *Public Papers of the Presidents of the United States: Lyndon B. Johnson, 1963-64* (Washington, D.C.: Government Printing Office, 1965): 704-707.
[291] Eckardt, "Strive for Beauty LBJ Urges Architects," *Washington Post*, 15 June 1965, A10.

President Johnson's wife, Lady Bird Johnson, likewise embarked on her own beautification projects that were seen as a means of calming the restless city through improved public spaces. An offshoot of the growing environmental movement of the 1960s was the Committee for a More Beautiful Capital, a volunteer organization headed by Lady Bird Johnson when she was First Lady. The Committee included designers, businesspeople, philanthropists, civic leaders, and government officials, and its first meeting convened at the White House on February 11, 1965.[292] From the beginning, Mrs. Johnson recognized that it was necessary for her committee to take aim at two distinct aspects of the national capital: monumental Washington, which included the memorials, parks, and public buildings visited by most tourists, and residential Washington, especially those areas that had received little attention in the past from national and city leaders. This latter target included urban renewal and housing projects, schools, playgrounds, and neighborhood parks.[293] (See section on Parks, Recreation, and Landscape for additional information.)

Among the most visible outcomes of the Committee for a More Beautiful Capital were the floral displays and permanent plantings established in many parks of the National Park Service, National Capital Region. These included hundreds of thousands of daffodil bulbs on the Rock Creek and Potomac Parkways and in dozens of public reservations and parks in all four quadrants of the city. The work also included the construction of walkways, improvements at Dupont Circle, and landscape design at Logan Circle, which followed Modernist principles.[294] Although the Committee for a More Beautiful Capital ceased to exist by the end of 1968, the Beautification Task Force continued its work until November 1969.

1. New Towns

One of President Johnson's most visible initiatives in Washington was the creation of Fort Lincoln, a planned "new town" community located on the former 300-acre site of the National Training School for Boys in northeast Washington. "New town" communities were federally supported suburban developments meant to provide more orderly development in the areas around existing cities where big population growth was expected.[295] The concept was seen as a demonstration piece of the Great Society's architectural and social advances. In its emphasis on the strengths of the existing topography, the views, the area's environmental amenities, and its historical sites, the plan for Fort Lincoln was representative of the new way of thinking about urban renewal.[296] It aimed to be a racially, socially, economically, and functionally inclusive community.

2. Planning for the Bicentennial

In Washington, the focus and energy devoted to the Bicentennial celebration was one of several factors that shifted architectural emphasis away from Modernism. (See section on Architectural Trends for additional information on the post-Modern period in architecture.) The Bicentennial focused on examining history in new ways, approaching the future with greater public

[292] Lewis L. Gould, *Lady Bird Johnson and the Environment* (Lawrence, Kansas: University Press of Kansas, 1988): 39-53; Robinson & Associates, Inc., "National Park Service National Capital Region Administrative History, 1952-2005," 99-103.
[293] Gould, *Lady Bird Johnson and the Environment*, 76.
[294] Robinson & Associates, Inc., "National Park Service National Capital Region Administrative History, 1952-2005," 99-103.
[295] "Uncle Sam May Create New Towns," *Washington Post*, 8 February 1964, E8.
[296] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 312; Eckardt, "Training School Urged as 'New Town' Site," *Washington Post*, 7 February 1965, B1.

participation, and entering the second century with renewed optimism.[297] It was seen as an opportunity both to attain to Johnson's "Great Society" ideals and King's American dream. While many agencies and organizations started planning for the Bicentennial at least a decade before the event, appointments to the D.C. Bicentennial Commission were made in December 1971.[298] This Commission, made up several hundred citizens, met regularly for several years. Many of their initiatives, including plans to turn two small islands in the Anacostia River into a "National Children's Island," were never fully realized due to funding issues and delays and lack of leadership. As a result, the festivities and long-term cultural improvements that came about as a result of the Bicentennial were primarily a product of private and federal efforts. Significant events included a parade along the Mall witnessed by 500,000, the opening of the National Visitor Center in Union Station, and the dedication of Constitution Gardens. Private initiatives focused on the anticipated increase in visitorship and included expanded Tourmobile service and new hotels. The National Park Service made a substantial investment in local infrastructure, preservation, and visitor services between 1973 and 1976. Besides the Gardens, other projects included improved visitor services centers, new recreational facilities, the restoration of the Chesapeake & Ohio Canal, and upgrades to the memorials along the National Mall. Facilities in neighborhood parks, including the Fort Circle Parks, were improved as well, with new recreational facilities and updated lighting and plantings.[299] The Smithsonian sponsored an expanded set of activities as part of the national Folklife Festival and opened the new Air and Space Museum on July 4, 1976.

D. Transportation

As covered in previous chapters, in 1965 the National Capital Transportation Agency (NCTA) released a report titled "Rail Rapid Transit for the Nation's Capital" which detailed basic plans for a 25-mile mass transit plan. Reinforcing the ideology set forth by Kennedy in his "Guiding Principles," the Johnson administration called for a bold, high-quality design for the transportation system, one that would "set an example to the nation, and take its place among the most attractive in the world."[300]

The challenge of designing a subway system for Washington was given to architect Harry Weese & Associates, chosen by the NCTA in 1966. The engineer consultants were DeLeuw, Cather & Company of Chicago, Illinois. After receiving the Metro commission, Weese and his team took a world tour to explore and better understand what facets of design made for successful transit systems and what to avoid. The designers tried to avoid what were seen as problems plaguing existing systems in other cities – noise, graffiti, obstructed platforms, and generally characterless underground spaces. The solution was a monumental vaulted underground space constructed of concrete but detailed with bronze and granite. This use of traditional materials helped to integrate the system's Modern design into the context of Washington.[301] The coffered barrel vaults removed the need for columns, created a sense of spaciousness, and improved sightlines. Continuity of design linked the individual stations within the system. Features such as benches, signage, lighting, and graphics were consistent throughout. Advertising was restricted and the stations were climate-controlled and quiet. Arguably one of Washington's monumental spaces,

[297] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 320.
[298] Eugene L. Meyer, "D.C. Plan Unveiled by Nixon," *Washington Post*, 5 February 1972, A1.
[299] Robinson & Associates, Inc., "National Park Service National Capital Region Administrative History, 1952-2005," 73-75.
[300] "Washington Metro," *Architectural Review* 163 (February 1978): 99.
[301] Schrag, *The Great Society Subway*, 78.

Weese's design pioneered new technologies and embodied the idea that subways could make a positive aesthetic contribution to their cities.[302]

In 1967, while design and engineering plans were being worked out, a non-federal agency, the Washington Metropolitan Area Transportation Authority (WMATA), was established to replace the NCTA. After plans were approved and funding was allocated, groundbreaking took place in December 1969. In most cases, "cut-and-cover" construction was used to dig the tunnels and stations. At that time, the Metro project was one of the most costly and ambitious transportation projects in the country, and this was one instance in which Washington was truly in the vanguard nationally. The Federal Aid Highway Act of 1973 gave states the option of transferring funds for interstate highways to transit projects. This allowed the District together with Maryland and Virginia to allocate considerable funds for the completion of the Metro system. In March 1976, the first Metro trains were put into service.

E. Architectural Trends

During this period, established theories on architecture and planning were giving way to a new wave of critical thinking. Jane Jacobs' early attack on Modernist planning in *Death and Life of Great American Cities* (1961) coupled with architect Robert Venturi's books *Complexity and Contradiction in Architecture* (1966) and *Learning from Las Vegas* (1972) created a lasting impact on American cities.[303] Venturi's theoretical writings were rebellious in nature, stating at one time that less is not more, but rather "less is a bore" – a direct contradiction of Mies van der Rohe's early dictum.[304] Venturi emphasized that "architects can no longer afford to be intimidated by the puritanically moral language of orthodox Modern architecture" and is credited with leading architectural theory toward a postmodern architectural movement.[305] Regionally, architectural critics such as Wolf von Eckardt and Ada Louise Huxtable discussed an imminent shift in architectural thought and design. In an article for *The New Republic*, Eckardt described the 1970s as an era of architectural change that would witness "the death of the Moderns."[306]

While acceptance of Modern architecture in Washington had risen to its height in the early to mid-1960s through President Kennedy's commitment to the improvement of federal architecture and the proliferation of notable Modern residential structures, commercial buildings, and embassies, the late 1960s and early 1970s proved to be a period of refinement in Modern architecture. This period saw increasing interest in contextualism – as seen in the prominent designs produced by practitioners such as Arthur Cotton Moore, George Hartman, Warren J. Cox, John Carl Warnecke, Winthrop Faulkner, Avery Faulkner, and Hugh Newell Jacobsen.

Additionally, the 1970s was an age of rising oil prices, and architects as well as consumers became more aware of cost- and energy-saving measures in building design and construction. A building's success came to be measured not in initial construction costs but in its long-term maintenance costs. In a broad survey of architectural journals, it is clear that the issue of energy conservation and alternative energy sources posed a great concern nationwide from the early 1970s through the 1980s. Issues such as the use of solar energy, energy conservation, and creating

[302] Ibid., 93.
[303] Diane Ghirardo, *Architecture After Modernism* (London: Thames and Hudson, 1996): 13-18.
[304] William J.R. Curtis, *Modern Architecture Since 1900* (London: Phaidon Press, 1996): 560.
[305] Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966): 22.
[306] Eckardt, "The Death of the Moderns (I)," *The New Republic* 177 (August 1977): 31-33.

architecture to accommodate a new energy-conscious era were leading topics of discussion.[307] The AIA took a particular lead in educating architects on the issue by distributing a regular newsletter on energy efficiency and devoting numerous articles in the *AIA Journal* to the topic.

The publication of *The Life and Death of Great American Cities* and other books criticizing Modern-era planning ideas signaled changes in attitudes and foreshadowed the development of new approaches toward architecture and the built environment that led to the post-Modern period in architecture. With the onset of the 1970s, stylistic homogeneity began to disappear in the Unites States. The post-Modern era ushered in a philosophical and design shift when Modernism's emphasis on form and functionalism, and its indifference to historical precepts and styles, were abandoned and the possibilities of architectural history and traditional styles were rediscovered.[308]

F. Practitioners

Hugh Newell Jacobsen (b. 1929) graduated from the University of Maryland in 1951 and studied architecture at Yale under Louis I. Kahn. After graduating in 1955, Jacobsen worked briefly for Philip Johnson in New Canaan, Connecticut, before joining Keyes, Lethbridge & Condon in Washington. Jacobsen began practicing under his own name in 1958 and quickly established a reputation as an outstanding residential architect.[309] Vincent Scully has written that, while the "tone" of Jacobsen's architecture has always reflected Johnson's International Style sensibilities, Kahn was a stronger influence on Jacobsen's work.[310] Jacobsen has won *Architectural Record*'s award for excellence in residential design twenty times and has received awards from the AIA and its local chapters more than a dozen times. Jacobsen has also been involved in the redesign of historic buildings, having renovated houses in Georgetown and received awards for his work on the U.S. Capitol terrace addition (1993) and the Smithsonian's Arts and Industries Building (1980).[311]

Hartman-Cox Architects emerged as a leading design firm in Washington in the late 1960s. George E. Hartman (b. 1937) and Warren J. Cox (b. 1935) met when both worked for Keyes, Lethbridge & Condon in the early 1960s. Hartman received his bachelor's and master's degrees at Princeton, while Cox studied under Paul Rudolph at Yale. In 1965, the pair formed a partnership, Hartman-Cox Architects, and their early work continued the Modernist, abstract architecture of the time. Examples of this early work included the Phillips-Brewer House (1968) in Chevy Chase, Maryland, and the Chapel for Mount Vernon College in Washington (1971),

[307] The architectural journals surveyed included: *AIA Journal, Architectural Record* and *Architectural Forum* for the years 1970 through 1981. Other journals also included *House and Home* and *House and Garden.*
[308] See Diane Ghirardo, *Architecture After Modernism* (London: Thames and Hudson, 1996): 7-27 and Theodore H.M. Prudon, *Preservation of Modern Architecture* (Hoboken, NJ: John Wiley & Sons, Inc., 2008): 5-6.
[309] "Hugh Newell Jacobsen, Architect," in Hugh Newell Jacobsen website; available from http://www.hughjacobsen.com/Bio.htm; accessed 25 June 2008; Eckardt, "2 Awards for House Design Won by Young Washington Architect," *Washington Post*, 10 November 1964, A3.
[310] Hugh Newell Jacobsen, *Hugh Newell Jacobsen, Architect* (Washington, D.C.: American Institute of Architects Press, 1988): 8.
[311] **"**Over 120 awards in Architecture & Interior Design" in Hugh Newell Jacobsen website; available from http://www.hughjacobsen.com/awards.htm; accessed 25 June 2008.

both of which received national honor awards from the AIA.[312] Another AIA award winner was the National Permanent Building (1977). As originally constructed, the office building married a mansard roof and columnar facade treatment reminiscent of the nearby Old Executive Office Building to a frank expression of structure (reinforced concrete columns) and function (visible black metal air ducts).[313] According to *Washington Post* architecture critic Benjamin Forgey however, the pair began to diverge from the tenets of Modernism in the late 1970s. By that time, following their election to AIA fellowship in 1975 and 1977, respectively, Hartman-Cox Architects developed an increasing interest in and ability to produce contextual design.

Arthur Cotton Moore, a sixth-generation Washingtonian, received both undergraduate and graduate degrees in architecture from Princeton at a time when the university's Beaux-Arts tradition remained strong. While in school, however, Moore worked for Skidmore, Owings & Merrill in New York, then for Satterlee & Smith and Chloethiel Woodard Smith and Associates before opening his own firm in Georgetown in July 1965.[314] Since that time, Arthur Cotton Moore/Associates has produced designs constructed in 26 cities throughout the United States. Washington remains the focus of his practice, which has encompassed award-winning adaptive reuse projects (Old Post Office, Canal Square), as well as new construction (Washington Harbor, Logan Park Apartments, Signal Hill housing). Evaluations of Moore's work often employ the words "bold," "dramatic," and "baroque," while noting the use of Modernist planning principles and details, such as ribbon windows and prefabricated materials.[315]

Winthrop Faulkner (1931-2004) was an heir to an architectural legacy. (His father was architect Waldron Faulkner.) He received his architecture degree from Yale in 1959 and, after serving in the Army, started his career in Washington at the firm Keyes, Lethbridge & Condon. In 1961, with John Wilkes, Faulkner opened the firm Wilkes & Faulkner. Primarily recognized for his residential work, notable projects included a series of homes along Ordway Street, NW, and the renovation of the Richard England House. Other commissions included the Brewood Building on 20th Street, NW, the Great Ape House at the National Zoo, and the renovation of the Federal Reserve Board Building. Upon retiring in 2001, he opened a furniture store that specialized in contemporary, custom-designed pieces.

G. Representative Examples of Modern Design

1. Residential

The Newmyer House (1967) at 3003 Audubon Terrace, NW, is an early design by Hugh Newell Jacobsen. (Figure 43) Jacobsen played with the theme of separation of space in the design of this single story, L-plan house. Self-contained cubic pavilions and interconnecting brick pavilions rested on a podium in a manner that separated the house's private spaces from its public spaces. Areas such as the living and dining rooms were designed with 12-foot ceilings while private

[312] Muriel Emanuel, ed., *Contemporary Architects* (New York: St. Martin's Press, 1980), 173-175, 349; "List of Awards Received by Hartman-Cox Architects," Robinson & Associates files, Washington, D.C.
[313] Benjamin Forgey, "Hartman and Cox, Getting Their Due," *Washington Post*, 6 February 1988, G7.
[314] Sarah Booth Conroy, "Arthur Cotton Moore's Designs on Washington," *Washington Post*, 16 August 1981, H2; Michael Leccese, "Master of the Bold Stroke," *Washington Home & Garden* (1 January 1990): 74.
[315] "Arthur Cotton Moore/Associates" Robinson & Associates files, Washington, D.C.; "Washington Chapter AIA 1992 Design Awards: Architecture," *DC/AIA News* (November 1992): 8; Kara Swisher, "Architectural Firms Honored for D.C. Designs," *Washington Post*, July 30, 1987; "Canal Square, Washington, D.C., Arthur Cotton Moore/Associates," *AIA Journal* (May 1977): 41.

areas, such as the bedrooms, were located at a different grade and featured eight-foot ceilings.[316] Expansive black anodized aluminum windows provided wide views out to the wooded landscape surrounding the house, served to extend interior spaces, and brought natural light indoors.[317] The gardens complemented the house's pavilion scheme with many levels and changing elevations. The Newmyer House was recognized in 1967 by the journal *Architectural Record* as one of the 20 best architect-designed houses of the year.

Figure 43: The Newmeyer House (1967) at 3003 Audubon Terrace, NW, by Hugh Newell Jacobsen. (Robinson & Associates, 2006)

Potomac Gardens (1967) is a 352-unit public housing project sponsored by the National Capital Housing Authority. (Figure 44) It is located in the blocks formed by 12th and 13th streets and G and I streets, SE. The development consists of three mid-rise towers adjacent to a complex of apartment buildings. The plan includes small parks, footpaths, and parking areas, and the apartments are set back from the street by small yards. The buildings, designed by Metcalf and Associates, feature exposed concrete structural grids with brick infill and set-back balconies. Potomac Gardens was seen as a local response to Johnson's "demonstration cities program" and received a Board of Trade award in 1971.[318]

[316] Jacobsen, *Hugh Newell Jacobsen, Architect*, 28.
[317] Ibid.
[318] "Planners Propose D.C. As 'Demonstration City,'" *Washington Post*, 28 January 1966, C3.

Figure 44: Potomac Gardens (1967) at 12th and G streets, SE, by Metcalf and Associates. (Robinson & Associates, 2008)

In Capitol Hill, a neighborhood known for its appreciation of architectural history, the Thomas Simmons House at 314-316 9th Street, SE, stands out as "aggressively modern" with its contemporary styling and stark facade of colored masonry.[319] Designed in two phases (Simmons added to the house after purchasing an adjacent lot), the house was begun in 1967 and not fully finished until 1977. Aspects of the house worth noting include a shielded entry court, rental units, and an inner court with a swimming pool and a garden. The different sections of the house are connected by a sloping metal roof. Simmons, who designed the house as a residence for his family, described it as "a kind of affluent commune except that its occupants do not experience the loss of privacy felt in real communes."[320]

The Brown House (1968), designed by Richard Neutra for Ann and Donald Brown, is located at 3005 Audubon Terrace, NW, in Forest Hills. (Figure 45) Neutra, who made his reputation designing International-style domestic architecture in California, selected the home's dramatic site on a small ridge overlooking Rock Creek Park.[321] The house was built using thin, cantilevered slab floors and glass walls. Designed as a natural extension of its surroundings, the residence also featured a quiet walled garden. The Brown House was Neutra's last work and his only residential project in Washington.[322]

[319] "Architects Modern Home Included in Capitol Hill Tour," *Washington Post*, 29 April 1967, D12.
[320] Scott and Lee, *Buildings of the District of Columbia*, 259.
[321] Ibid., 376.
[322] Elfin, Williams, and the Forest Hills Neighborhood Alliance, *Forest Hills*, 60.

The Trentman House (1969) at 1350 27th Street, NW, by Hugh Newell Jacobsen, was the first piece of "deliberate modern architecture" to be built in the historically designated district of Georgetown.[323] (Figure 46) Because the house's construction was closely monitored by the community as well as the CFA, Jacobsen's design respected the established scale and exterior horizontal lines (formed by cornices and window lintels and sills) of the neighborhood. On the interior, however, Jacobsen's design brought in light and improved air circulation, qualities not abundant in traditional row house design. Jacobsen built two massive cylinders that ran through each level of the house. They were topped by large, circular skylights and flooded the house with natural light. The Trentman House received an Award of Excellence from *Architectural Record* in 1969.[324]

Figure 45: The Brown House (1968) at 3005 Audubon Terrace, NW, by Richard Neutra. (Robinson & Associates, 2008)

[323] Jacobsen, *Hugh Newell Jacobsen, Architect*, 42.
[324] "No Title," *Washington Post*, 5 July 1969, E3.

Figure 46: Georgetown's Trentman House (1969) by Hugh Newell Jacobsen. (Robinson & Associates, 2006)

The Kreeger House (1969) designed by Philip Johnson, at 2401 Foxhall Road, NW, was created to serve as both a house and gallery for David Lloyd Kreeger's impressive collection of nineteenth- and twentieth-century Impressionist, Post-Impressionist, and African works of art.[325] (Figure 47) Johnson designed the house around the central theme of a classic groin vault with a series of open and closed pavilions. Each of the three floors contained a gallery that was separated from private areas through full-height vaulted ceilings alternated with half-height personal areas.[326] The Kreeger House successfully blended the spaces of an art gallery and a home with the use of consistent themes and materials, while free flowing galleries were juxtaposed with cube-like family rooms. Sculpture terraces, gardens, and pools all added to the house's design, described as "a lyrical modernization of a Roman villa."[327]

[325] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 298.
[326] Ibid.
[327] Scott and Lee, *Buildings of the District of Columbia*, 396.

Figure 47: The David Lloyd Kreeger House (1969) by Philip Johnson. (Robinson & Associates, 2005)

Foxhall Apartments, located at 4200 Massachusetts Avenue, NW, was built on the former country estate of Charles I. Glover, chairman of Riggs Bank, just south of Ward Circle and American University. Originally conceived as a complex of three 10-story mid-rises and 15 row houses, only one tower was realized. (Figure 48) It was designed by Fischer and Elmore and built between 1970 and 1976. A luxury apartment house complex, Foxhall included an indoor tennis court, duplex apartments, and featured extra-wide balconies.[328] Plans were based on the Watergate development, then under construction.

[328] Goode, *Best Addresses*, 466-470.

Figure 48: Foxhall Apartments (1970-76) at 4200 Massachusetts Avenue, NW, by Fischer and Elmore. (Robinson & Associates, 2008)

3. Commercial

The development of Canal Square (1970) at 31st and M streets, NW, designed by Arthur Cotton Moore/Associates, combined the preservation of historic fabric, new construction, and urban planning in the largest building project in Georgetown since the beginning of the twentieth century. (Figure 49) Canal Square, which made use of portions of a late nineteenth-century warehouse along the Chesapeake & Ohio Canal, also provided a model for the adaptive reuse of vacant industrial buildings found in American cities. By retaining historic buildings on the street sides of the project and maintaining a similar scale in the red brick and ribbon window new construction along the canal, Canal Square maintained its Georgetown context, while providing office and commercial revenue that made the project desirable for developers. Commentators applauded the public space created on the interior of the square along the canal and its contextual design, while also noting the loss of historic fabric that provided space for the new construction.[329]

[329] Scott and Lee, *Buildings of the District of Columbia*, 403; Kousoulas, *Contemporary Architecture in Washington, D.C.*, 162-163; "Canal Square, Washington, D.C., Arthur Cotton Moore/Associates," *AIA Journal*, (May 1977): 41; Eckardt, "The Great Fence Hints the Future," *Washington Post*, 17 August 1979, 152.

Figure 49: Canal Square designed by Arthur Cotton Moore/Associates in 1970. (Robinson & Associates, 2008)

The Euram Building (1971), at 21 Dupont Circle by Hartman-Cox Architects, received a Board of Trade merit award for 1970-71. (Figure 50) At the time, the Euram Building resembled no other in the District and broke every rule of Washington office building design that had been established over the previous two decades. Instead of placing prominent offices and other prime rental space in the corners of the building, Hartman-Cox Architects located utility shafts and structural supports at the corners, allowing for dramatic spans of windows on the east and west sides.[330] The Euram Building's most prominent feature is its triangular central courtyard that is eight stories high and open to the sky. George Hartman commented that it was "probably the only building in Washington with a hole in it."[331] This "hole" however, was carefully designed to flood the interior with light and provide a variety of rentable space that had views of the interior courtyard as well as 19th Street, New Hampshire Avenue, and Dupont Circle.

[330] Peter Blake, "Opening in the Wedge," *Architectural Forum* (May 1972): 33-34.
[331] Myra MacPherson, "Awards for Excellence in Architecture," *Washington Post*, 18 November 1971, C1.

Figure 50: Euram Building (1971) at 21 Dupont Circle by Hartman-Cox. (Robinson & Associates, 2008)

Figure 51: The Dodge Center (1974-75) at 1010 Wisconsin Avenue, NW, by Hartman-Cox. (Robinson & Associates, 2008)

The Dodge Center (1974-75), by Hartman-Cox Architects, is located at 1010 Wisconsin Avenue, NW, along the Whitehurst Freeway in Georgetown. (Figure 51) By incorporating three eighteenth- and nineteenth-century warehouses into the design of the center and stepping the building facades back from the street, Hartman-Cox Architects found a way to assert a Modern design identity while at the same time paying homage to the site's historic context.[332] The building's recognizable shape features aggressively angled walls of reinforced concrete and brick. The facade surfaces are broken up by rectangular window openings, and the upper floors form deep balconies. The building is now known as the Waterfront Center.

The Foundry (1973-76), located at 1055 Thomas Jefferson Street, NW, was designed by the ELS Design Group out of Berkeley, California, and Arthur Cotton Moore/Associates. (Figure 52) Built on the site of an old sand and gravel plant, the Foundry is set back from the Chesapeake & Ohio Canal behind a large public plaza and fountain. The Foundry was created to help revitalize an old urban environment, and the first two floors housed an "indoor street" of shops.[333] The remaining five floors were taken up by offices. This separation of functions was marked by jutting corners and abrupt switchbacks of the exterior walls. Both the Dodge Center and the Foundry are early examples of Modern building construction that supported the revitalization of the Georgetown waterfront.[334]

[332] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 166.
[333] Scott and Lee, *Buildings of the District of Columbia*, 401-402.
[334] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 162.

Figure 52: The Foundry (1973-76) at 1055 Thomas Jefferson Street, NW, by Arthur Cotton Moore/Associates and ESL Design Group. (Robinson & Associates, 2008)

The National Permanent Building (1977) by Hartman-Cox Architects is located on a prominent trapezoidal lot at 1775 Pennsylvania Avenue, NW. (Figure 53) The concrete column-and-slab office building demonstrated that good design could be achieved within a reasonable budget.[335] Rather than covering the building's structural components behind a glass facade, the concrete columns, as well as the mechanical systems, were frankly expressed on the exterior. The exposed columns slowly decreased in height and circumference as they climbed the building's 12 stories. The grid formed by the columns and floor slabs extended six feet from the window plane to provide depth to the facade, shelter the offices in shade, and cut down on cooling costs by as much as 40 percent.[336] The distinctive mansard roof was another example of cost-effectiveness, as the roof shape was formed by massive exterior utility ducts moved outside to free up indoor space.[337] The ducts continued down the facades, flanking the concrete columns and slowly decreasing in circumference as they approached the ground level. By pairing the columns with

[335] Ibid., 66.
[336] Carleton Knight III, "National Permanent Building; Hanging Out," *Progressive Architecture* 58 (December 1977): 55.
[337] Scott and Lee, *Buildings of the District of Columbia*, 227.

the ducts, the architects achieved an interesting visual effect.[338] (In 2008 the building was substantially rehabilitated. Work included replacing the exterior glazing and removing the external ducts.)

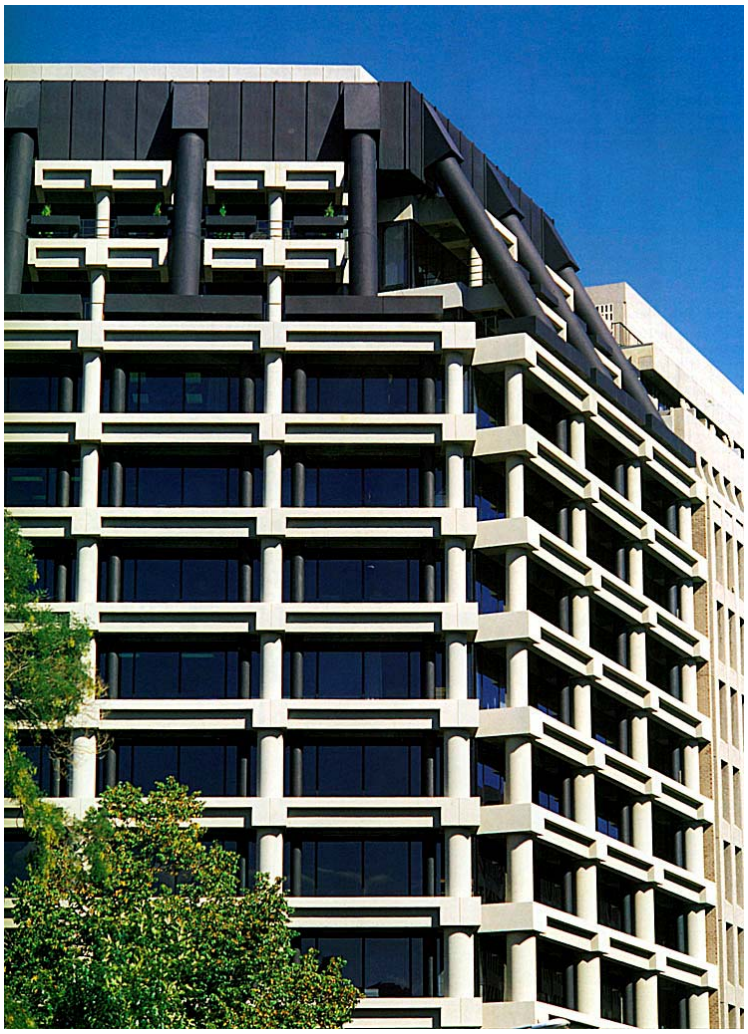

Figure 53: The National Permanent Building (1977) at 1775 Pennsylvania Avenue by Hartman-Cox Architects (before renovation). (Photo courtesy Hartman-Cox Architects, n.d.)

4. Institutional

The Joseph Mark Lauinger Memorial Library at Georgetown University (1970) was designed by John Carl Warnecke & Associates. (Figure 54) The library is an example of the Brutalist style, which is identified by weighty massiveness, expansive wall surfaces, and frankly expressed structure. Materials are often rough textured, such as exposed concrete. The Lauinger Memorial Library was constructed of poured concrete with a grey granite aggregate that was meant to evoke in its color and texture the stone walls of Georgetown's neighboring Healy Hall. Similarly, the building's concrete tower, which serves no function, can be read as a counterpoint to the Healy spire. The building received mixed criticism from Wolf von Eckardt who wrote that seen from

[338] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 66.

afar the building read as a "giant sculpture of a building," but on campus it appeared "overwhelming" and "too brutal."[339]

Figure 54: The Lauinger Memorial Library at Georgetown University (1970) is located at 37th and N streets, NW. It was designed by John Carl Warnecke & Associates. (Robinson & Associates, 2008)

In 1968 Hartman-Cox Architects completed a master plan for the wooded campus of Mt. Vernon College at 2100 Foxhall Road (now the George Washington University at Mount Vernon College). Following their work on the master plan, the firm – known for their ability to create "graphic modernism with a sense of site and scale expressed in historically appropriate materials" – was commissioned to design several buildings on the primarily Neo-Georgian-style campus using the same red brick and gray slate of the older structures.[340] One of the firm's projects was the Florence Hollis Hand Chapel (1970). (Figure 55) The nondenominational brick chapel is built into a steep slope that leads down to a winding stream. The architects located the chapel entrance at the top of the slope so that one enters the building at the highest level. This serves to hide much of the building's mass from the approach.[341] A winding stairway leads down from the entry to the main congregational area. The use of height and meandering stairways reflects the nature of the site with its steep slope and serpentine ravine.

[339] Eckardt, "Part of the Setting, Like the Ivy," Washington Post, 17 April 1970, C1.
[340] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 204. Another Hartman-Cox design for Mt. Vernon College, Pelham Hall (1971), was demolished in 2008.
[341] Scott and Lee, *Buildings of the District of Columbia*, 394.

Figure 55: Florence Hollis Hands Chapel at Mt. Vernon College by Hartman-Cox. (Photo courtesy Hartman-Cox, n.d.)

The Georgetown University Law Center (McDonough Hall) was designed by Edward Durell Stone and dedicated in 1971. Located downtown at 600 New Jersey Avenue, NW, rather than on the Georgetown campus, the Law Center provided easy access to Judiciary Square and the Supreme Court. Like many of his other buildings of the period, Stone designed a rectangular box topped by an flat, protruding overhang and articulated with vertical elements, in this case glazed brick pilasters which formed a monumental colonnade across the facade.[342] The building was set above the street on a raised concrete pedestal and approached via formal, monumental stairs, isolating it from the street.[343] (Hartman-Cox designed an addition to the Law Center in 1997.)

[342] Scott and Lee, *Buildings of the District of Columbia*, 181.
[343] "Anachronistic Architecture" *Washington Post*, 25 September 1971, A14.

Figure 56: John F. Kennedy Center for the Performing Arts (1971) by Edward Durell Stone. (Robinson & Associates, 2006)

Edward Durell Stone's design for the John F. Kennedy Center for the Performing Arts (originally the National Cultural Center) at 2700 F Street, NW, was revealed in 1962 at the National Gallery of Art. Completed in 1971, it was one of Stone's last major works. (Figure 56) The sizeable building was designed to hold a theater, concert hall, and opera house all under one roof. Because of the center's close proximity to the Lincoln Memorial, Stone deemphasized the building's mass by creating a relatively unornamented, low-rise structure. The cantilevered roof is supported by widely spaced, delicate supports, which resemble Stone's earlier work on the U.S. Embassy in New Delhi, India.[344] Another prominent feature is the roof garden terrace, which lends stunning views of Washington and the Potomac River. By providing various performance spaces, the Kennedy Center was credited with contributing to Washington's evolution into a world-class city.[345]

[344] Jane C. Loeffler, "The Architecture of Diplomacy: Heyday of the United States Embassy Building Program, 1954-1960," *Journal of the Society of Architectural Historians* 49 (September 1990): 261-62.
[345] Gutheim and Lee, *Worthy of the Nation*, 2d ed., 296.

I.M. Pei & Partners, which at the time (the late 1960s) was planning the Christian Science Center in Boston, was also awarded the commission to build a small, urban complex including the Third Church of Christ, Scientist and the Christian Science Monitor office building in Washington.[346] (Figure 57) Araldo Cossuta, Pei's partner and the principal designer in Boston, designed the Washington complex as well. For the prominent site at the northwest corner of 16th and I streets, NW, Cossuta developed a geometrical plan that included the octagonal church building on the corner, a triangular greenspace to the north, an L-shaped office building on the north and west, and a brick plaza filling the spaces between these shapes. The complex was completed in 1971. The ribbon-windowed office building acts as a backdrop for the sculptural form of the church. The predominant material for the buildings is raw, reinforced concrete. The church's auditorium is in the form of a Greek cross and is lit by skylights at the perimeter of the octagon roof, 66 feet above ground. The church entrance faces the complex's plaza, and the brick paving of the plaza continues into the lobby.[347] Commentators have praised the plan of the complex, the rigor of the geometry, the interrelationship of the elements of the complex, and the craftsmanship displayed in the construction. Although it has been called one of the most important Modernist churches in the city, detractors dismiss its raw concrete and severe angularity as forbidding and bunker-like.[348]

Figure 57: The Third Church of Christ, Scientist and the Christian Science Monitor office building (1971) at 16th and I streets, NW, by Araldo Cossuta of I.M. Pei Associates. (Photo courtesy Walter Smalling)

[346] The Third Church of Christ, Scientist and the Christian Science Monitor office building were listed in the District of Columbia Inventory of Historic Sites in December 2007.
[347] U.S. Commission of Fine Arts, *Sixteenth Street Architecture*, vol. 2 (Washington, D.C.: U.S. Government Printing Office, 1988): 108-113.
[348] U.S. Commission of Fine Arts, *Sixteenth Street Architecture*, 114; Eckardt, "New Church Design: 'Rude, Brutal, Military, Uncivilized,'" *Washington Post*, 28 November 1970, B1.

Figure 58: The Children's Hospital National Medical Center (1972) at 111 Michigan Avenue, NW, by Leo A. Daly. (Robinson & Associates, 2008)

The Children's Hospital National Medical Center (1972), by Leo A. Daly, is located at 111 Michigan Avenue, NW, adjacent to the Washington Hospital Center. Constructed of concrete, steel, and glass, the design stressed function, flexibility, and energy efficiency. (Figure 58) Built with the rising prices of oil in mind, the building's canted exterior windows were specifically designed to reduce energy consumption. A dual-wall system, comprised of a glass outer skin and an interior wall, created an air buffer that reduced the effect of outside temperatures on interior conditions. Additionally, the sawtooth configuration of the tinted glass exterior skin insured that during the summer months, direct sunlight entered only those levels containing mechanical systems.[349] In addition to conserving energy, the large window spans flooded the interior with natural light and afforded views of the building's park-like setting.[350]

The Martin Luther King, Jr., Memorial Library, at 901 G Street, NW, is best known as the District's only work by Ludwig Mies van der Rohe.[351] (Figure 59) Completed posthumously in 1972, the library is both a monument to modernity, as well as to Martin Luther King, Jr. The selection of Mies, a titan of Modern architecture, expressed the District's desire to be viewed not only as the national capital, but also as a sophisticated and cosmopolitan cultural center. The four-story building is defined by its simple block massing, horizontality, and uniformity. The ground level is dominated by black reinforced concrete piers that initiate the recessed entry. With the

[349] "CHNMC Protected by Energy-Saving Exterior," Robinson & Associates files, Washington, D.C.
[350] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 223.
[351] Despite calls for the building's demolition and replacement, the Martin Luther King, Jr., Memorial Library was listed in the District of Columbia Inventory of Historic Sites and on the National Register of Historic Places in 2007.

exception of buff colored bricks at the base, the library projects a monochrome facade, characterized by a rhythmic fenestration of dark tinted windows delineated by a painted black steel frame. In an effort to empower Washingtonians with knowledge, Mies employed this glass curtain wall to create a transparent structure that symbolically broke the barrier between education and the public.

Figure 59: The Martin Luther King, Jr., Memorial Library (1972) by Mies van der Rohe. (Robinson & Associates, 2008)

The first headquarters for the American Institute of Architects (AIA) in Washington was the Octagon, a Federal-style brick residence designed by William Thornton and completed in 1799. In 1963 – requiring a high-profile meeting place for its members that would be a notable presence within the city – the association sponsored a design competition for a new headquarters building.[352] One design requirement was the new structure would preserve the historic Octagon building. Initially, the commission was awarded to Mitchell/Giurgola Associates, but their design was rejected by the CFA.[353] After a second round of competition, the project was given to The Architects Collaborative with Norman C. Fletcher as principal in charge. The TAC design (1972-74) set the new headquarters building along the rear edge of the site behind a broad curving plaza and used considerably less square footage than the amount permitted by local zoning. (Figure 60) V-shaped in plan, the AIA building stands seven stories high and is constructed of precast concrete with bands of tinted glass across the facade. Behind the plaza, continuous glass walls extend up from the main entrance to the third floor, and a prominently placed boardroom cantilevers from the second floor. Ironically, although the design of the new headquarters was praised for not competing with the historic Octagon, its construction necessitated the demolition

[352] "A National Headquarters Building by TAC," *Architectural Record* (August 1970): 43-46.
[353] Suzanne Stephens, "Magnificent Intentions," *Architectural Forum* 139 (October 1973): 36-43.

of several significant outbuildings and, amid protests from the preservation community, the Lemon Building, built in 1890 by George E. Lemon to house his printing company.[354]

Figure 60: AIA Headquarters (1972-74) at 1735 New York Avenue, NW, by The Architects Collaborative (TAC). (Robinson & Associates, 2008)

The Hirshhorn Museum and Sculpture Garden on Independence Avenue at 7th Street, NW, was designed by Gordon Bunshaft of Skidmore, Owings & Merrill to house the extensive modern art collection of Joseph H. Hirshhorn. (Figure 61) The building, completed in 1974, is a massive, hollow, three-story concrete cylinder 231 feet in diameter and raised 14 feet off the ground on four curvilinear concrete piers. The outer circle and interior circle are not concentric, thus affecting and changing slightly the proportions of the galleries inside.[355] Rather than designing a ceremonial front, Bunshaft placed the museum's entryway at the center of the building thereby putting visitors in contact with art as quickly as possible.[356] Bunshaft's vision for the building was a "large piece of functional sculpture" that displayed art "without architectural distractions."[357] The museum sits in a three-acre plaza designed as a simple concrete square enclosed by high walls. Until being altered by James Urban in 1993, the plaza was devoid of nature. Instead, the concrete expanse was sprinkled with sculpture. The museum and plaza stand in stark contrast to other, more traditional structures along the National Mall.

[354] James M. Goode, *Capital Losses* (Washington, D.C.: Smithsonian Books, 2003): 310-11.
[355] "The Hirshhorn at a Glance," *Washington Post*, 29 September 1974, H4.
[356] Scott and Lee, *Buildings of the District of Columbia*, 91-92.
[357] Mary E. Osman, "After a 36-Year Wait a Modern Art Museum Opens on the Mall," *AIA Journal* 62 (November 1974): 44-45.

Figure 61: The Hirshhorn Museum and Sculpture Garden by Gordon Bunshaft of Skidmore, Owings & Merrill. (Robinson & Associates, 2008)

The Smithsonian National Air and Space Museum was designed by Gyo Obata of Hellmuth, Obata + Kassabaum and constructed between 1972 and 1976. (Figure 62) Four monolithic marble blocks facing the National Gallery of Art across the Mall are connected by a bronze and glass "spine." Cut into the massive marble blocks are long strips of deeply incised balconies and windows, a tribute to the nearby Hirshhorn Museum. On the Independence Avenue facade, the glass expanses are replaced by giant "floating" cantilevered marble cubes, which seem to be supported by glass alone.[358] The interior of the museum was constructed with large crowds of people in mind, and its design has been described an "elegant" airplane hangar.[359] Massive, two-story, open spaces encased in glass and metal display hanging aircraft and rockets. These spaces are offset by smaller, more intimate viewing galleries. Obata saw the plan of the museum as similar to that of a shopping mall "where people come in the middle and then go into any of the exhibit areas off the central spine."[360]

[358] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 134-5.
[359] Scott and Lee, *Buildings of the District of Columbia*, 91.
[360] Andrea O. Dean, "Evaluation: The World's Most Popular Museum," *AIA Journal* (November 1980): 43.

Figure 62: The National Air and Space Museum (1972-76) by Gyo Obata of Hellmuth, Obata and Kassabaum. (Robinson & Associates, 2008)

I.M. Pei & Partners received the commission to design the East Building of the National Gallery of Art in 1968. Rather than designing a wholly independent building, he envisioned the project as an expansion of John Russell Pope's classically designed West Building. (Figure 63) When it opened in 1978 after seven years of construction, the buildings were connected by a plaza at the street level and below ground by a pedestrian concourse that included a museum shop, restaurant, and moving walkway. The plan of the East Building – composed of a right triangle housing the gallery space and a smaller isosceles triangle containing offices – was dictated by the irregular trapezoidal shape of the site. The two triangles were then linked overhead by a large, triangular, glazed, space frame roof which spanned an interior court, bathing it with natural light. Pei used advanced architectural technology, high-quality craftsmanship, and many customized elements. The exterior marble veneer – the same stone used for the West Building – was hung on its concrete frame with neoprene stripping that allowed for expansion and contraction, and the wooden forms of the concrete columns were custom-made by hand by cabinetmakers.[361] It was a dramatic design that also succeeded in respecting the scale and massing of its classical neighbors on the Mall. When the East Building opened, it received widespread publicity and praise. Wolf von Eckardt applauded it as, "an architectonic symphony of light and marble, color and glass, painting and sculpture…one of the most impressive statements of the art of our time."[362]

[361] Benjamin Forgey, "An Exhilarating Triumph in Washington," *ARTnews* 77 (summer 1978): 58-62.
[362] Eckardt, "The Gallery's Soaring Symphony of Light and Marble," *Washington Post*, 7 May 1978.

Figure 63: National Gallery of Art, East Building (1978) by I.M. Pei & Partners. (Robinson & Associates, 2006)

4. Parks, Recreation, and Landscape

During President Johnson's tenure, the Committee for a More Beautiful Capital also turned its attention to District schools and playgrounds. Gifts to the Committee included sod, live plants, and bulbs for children at all 180 of the city's schools to plant their own gardens. Landscape plans were developed and implemented at 20 schools, and programs were created to prepare students to study and maintain their landscaped areas, to stabilize eroded stream banks, and to map and plant the school grounds. The Committee provided lighting to many District playgrounds, and schools throughout the city received new playground equipment. At the Syphax and Anthony Bowen Schools, the new playgrounds included large play areas, climbing apparatus, slides, sand pits, spray pools, and landscaping. At the Kingman School, a terrace with steps, benches, and cobblestone slopes for climbing replaced an eroded bank.

One of Lady Bird Johnson's more prominent beautification projects came in the form of a new playground and plaza area in southeast Washington – Capper Plaza. (Figure 64) The site was formerly a deteriorated landscape near a public housing complex and Buchanan Elementary School. Funding for the design was initiated by Mrs. Vincent Astor, a wealthy city resident, who was introduced to the "disgrace" by Mayor Walter E. Washington.[363] The plaza was designed by architect Pomerance & Breines and landscape architect M. Paul Friedberg, who had just completed a similar project in the Lower East Side of New York called Riis Plaza. Capper Plaza included a climbing apparatus in a sand pit, granite "mountains" connected by climbing arches, a timber play feature, trampoline boards, a tree house, and an amphitheater that could be used for

[363] Eckardt, "Round the Clock Playground Opens Gates," *Washington Post*, 8 May 1968, B1.

basketball, skating, theater, and dances. It also incorporated spray nozzles for cooling relief in the summers. Capper Plaza opened in May 1968.[364]

Figure 64: Capper Plaza (1968) by architect Pomerance & Breines and landscape architect M. Paul Friedberg. (Robinson & Associates, 2008)

In the mid- to late 1960s, sites of recreation for both youth and adults in the city became a priority for the federal government as well as the D.C. Department of Recreation. Lawrence Lemmon, director of planning and development for the recreation department, commented in 1967 that "recreation in Washington has come of age."[365] Great strides were made to accommodate the growing need for neighborhood park and recreation spaces. In 1965, the Kelly Miller swimming pool and recreation center at 49th and Brooks streets, NE, was completed, which marked the first public pool built in the district since 1935.[366] Approximately 15 new swimming pools were planned and completed in the following decade as part of the recreation department's plans.[367] Swimming pools were not the only public recreational places executed in the city. Under a program initiated by the National Park Service, local private architects were hired to rebuild public spaces that previously had been executed by the federal government.[368] The interest in

[364] Robinson & Associates, Inc., "National Park Service National Capital Region Administrative History, 1952-2005," 102.
[365] Lawrence C. Lemmon, "New Directions in Design for D.C. Department," *Parks & Recreation* 2 (May 1967): 64.
[366] Lemmon, "New Directions in Design for D.C. Department," 25; "Pool Near Completion But it Will Be Dry," *Washington Post*, 26 June 1964, A3.
[367] Paul Schuette, "Commissioners Back Plan for 15 New Pools," *Washington Post*, 26 September 1963, B5.
[368] "Playground on a Hill," *Architectural Forum* 131 (October 1969): 82.

improving small parks undoubtedly stemmed from LBJ's beautification initiatives, but the NPS also saw the need to commission designs that would solve the city's problems with vandalism and high maintenance costs.[369]

Figure 65: Fairfax Village Recreation Center (1969) at 41st Street and Alabama Avenue, SE, by Hartman-Cox. (Photo courtesy Hartman-Cox)

The Fairfax Village Recreation Center (1969) was the first project completed under this project and was one of three sites in Washington that was funded by a 1967 Department of the Interior Land and Water Conservation Fund grant totaling $490,000.[370] (Figure 65) Located at 41st Street and Alabama Avenue, SE, the playground was designed by Hartman-Cox Architects. It was intended to serve as a play area for children and a community center for the entire neighborhood. The park site posed an interesting challenge, as the lot was relatively small and located on a steep slope. The architects utilized the slope of the park in their design for the community building, which served as a retaining wall for the level landscape features behind it. The building was constructed of economical materials – poured concrete and sheet metal roofing – with windows hidden in the roof structure to prevent the need for replacement.[371]

The design and construction of Constitution Gardens was a highly visible project in preparation for the American Bicentennial. The 52-acre landscaped garden in West Potomac Park was designed in early 1970s by the Washington office of the national architectural firm Skidmore, Owings & Merrill and the landscape firm Arnold Associates. The long, rectangular park is bounded by 17th Street on the east, 23rd Street on the west, the Reflecting Pool on the south, and Constitution Avenue on the north. One of the major features of the naturalistic landscape is a six-

[369] "Preview: Public Parks go Private," *Architectural Forum* 126 (April 1967): 93.
[370] "City Gets 3 U.S. Grants for Recreation Centers," *Washington Post*, 18 February 1967, B4.
[371] "Playground on a Hill," *Architectural Forum* 131 (October 1969): 82; Lemmon, "New Directions in Design for D.C. Department," 62.

acre curvilinear constructed lake with a kidney-shaped island. Constitution Gardens is the site for the Vietnam Veterans Memorial (1982) and Vietnam Women's Memorial (1993).[372]

5. Federal

The U.S. Department of Housing and Urban Development (HUD) headquarters, designed by the internationally recognized architect Marcel Breuer, was constructed between 1965 and 1968.[373] It was the first federal project in the nation's capital built under the 1962 "Guiding Principles for Federal Architecture," developed by President John F. Kennedy's Ad Hoc Committee on Federal Office Space. The Guiding Principles encouraged the use of quality, contemporary design for federal buildings. Critics and federal administrators considered the HUD building, located at 451 7th Street, SW, a national model – the standard against which future projects were evaluated. (Figure 66) Breuer's innovative structural design for the 10-story building consisted of a system of interior concrete columns and beams with an outer skin of load-bearing precast concrete modular window units, making it the first federal building in the United States to use precast concrete as the primary structural and exterior finish material. The structure's massive sculptural concrete facades demonstrated Breuer's masterful handling of modern building materials. By regularly repeating the faceted form of the modular units across the building facades, Breuer created a striking visual composition – a dynamic interplay of sun and shadow. At the ground level the facade is set back with the upper floors supported on 44 W-shaped concrete *pilotis*. The HUD building epitomizes the monumental work representative of Breuer's mature career and is a primary example of an Expressionist-style building of the Modern era. The HUD building was also a key element in the master plan of the Southwest Washington, D.C., Urban Renewal Area, taking on additional significance when considered within the context of the national urban renewal movement.[374]

[372] Robinson and Associates, Inc., National Register of Historic Places – Registration Form, "East and West Potomac Parks Historic District," revised nomination prepared for the National Park Service, National Capital Region, July 1999.
[373] HUD was listed on the District of Columbia Inventory of Historic Sites on June 26, 2008, and is listed on the National Register of Historic Places.
[374] Robinson & Associates, Inc., National Register of Historic Places – Registration Form, "U.S. Department of Housing and Urban Development," draft nomination prepared for the U.S. General Services Administration, National Capital Region, 29 August 2006; Scott and Lee, *Buildings of the District of Columbia*, 238-239; D.C. Historic Preservation Review Board, "HPRB Actions," 26 June 2008.

Figure 66: The U.S. Department of Housing and Urban Development (HUD) (1965-68) at 451 Seventh Street, SW, by Marcel Breuer. (Robinson & Associates, 2008)

The Court of Claims and the New Executive Office Building (1968-69) designed by John Carl Warnecke & Associates represents the accommodation of contemporary architecture into existing historic fabric in a manner unprecedented in Washington at the time. Following World War II the expansion of the federal government increased development pressure on Lafayette Square, and in November 1961, the CFA approved plans for the construction of office and court buildings on the square. The proposed designs retained some nineteenth-century structures, such as Benjamin Henry Latrobe's Decatur House and the Blair-Lee House, while other vernacular residences and what is now the Renwick Gallery were slated for demolition. CFA's approval of the Modernist designs represented a victory for contemporary design practice in conservative Washington. The triumph became a short-lived one, however, when the Committee of 100 on the Federal City proffered a scheme to retain the historic fabric on the street edge, while placing large, new office construction behind these structures as background for the historic buildings. This plan gained favor with both President and Mrs. John F. Kennedy. Kennedy subsequently met San Francisco architect John Carl Warnecke, who agreed with the Committee of 100's proposal, and Kennedy assigned Warnecke the task of designing the new buildings in 1962.[375] (Figure 67) Warnecke employed red brick facades, domestically scaled windows, projecting bays, and mansard roofs in the new 10-story buildings as references to the materials and forms of the two- and three-story structures in front of them. Commentators on the buildings have acknowledged the importance of the setback of the new construction, the choice of materials and forms, the retention of the nineteenth-century scale of Lafayette Square as the forecourt to the White House, and the

[375] Kurt Helfrich, "Modernism for Washington? The Kennedys and the Redesign of Lafayette Square," *Washington History* 8, no. 1 (spring/summer 1996): 19-30.

significance of the contextual resolution to the need for new government office space. However, the sheer scale of the new construction as compared to existing structures and the monolithic character imparted to the new buildings by their monochromatic materials (red mortar as well as red brick) have also drawn criticism.[376]

Figure 67: The New Executive Office Building (1968-69) by John Carl Warnecke & Associates. (Robinson & Associates, 2008)

Federal Office Building No. 5 by Curtis and Davis Architects and Planners was constructed for the Department of Defense along Independence Avenue at the north end of the 10th Street, SW. (Figure 68) It was completed in 1969 and dedicated as the James Forrestal Building, but popularly known as the "Little Pentagon." The building was actually a complex of three interconnected structures – one along either side of 10th Street and a third bridging the roadway. The building's facade consisted of concrete panels with double windows, and the elevated section of the structure was raised on *pilotis* above the street.[377] This design was an effort by the GSA to create new federal office buildings that were economic, efficient, and a manifestation of Kennedy's initiate to improve the quality of federal architecture. The project was criticized, however, for obstructing 10th Street, which was intended by planners involved in the area's redevelopment as a gateway into the new Southwest. Today the building houses the Department of Energy.

[376] Helfrich, "Modernism for Washington? The Kennedys and the Redesign of Lafayette Square," 37; Jonathan Barnett, "Those New Buildings on Lafayette Square," *Architectural Record* (April 1968): 152-154; Moeller, *AIA Guide to the Architecture of Washington, D.C.*, 161-162; Scott and Lee, *Buildings of the District of Columbia*, 159-160; Kousoulas, *Contemporary Architecture in Washington, D.C.*, 65.
[377] Ammon, "Southwest Washington, D.C. Urban Renewal Area, Survey No. DC 856," 108-09.

Figure 68: Federal Office Building No. 5 (James Forrestal Building) (1969) at 1000 Independence Avenue, SW, by Curtis and Davis Architects and Planners. (Robinson & Associates, 2008)

The U.S. Tax Court at 400 2nd Street, NW, is the second Washington example of the exceptional group of federal buildings deriving directly from the "Guiding Principles for Federal Architecture." (Figure 69) Architect Victor A. Lundy, known at the time for his expressive church and residential construction, conceived an innovative, structurally advanced design for the U.S. Tax Court that yielded a highly sculptural example of midcentury Formalist architecture.[378] Completed in 1974, the Tax Court consists of a one-story podium surmounted by a central, four-story public hall linking three four-story office units and a cantilevered, 4,000-ton courtroom block. The use of crisply detailed modern materials (flame-treated Royal Pearl granite, bronze-tinted glass, bronze-anodized aluminum mullions) and voids between the blocks visually define these units. The dramatic projection of the courtroom block into the space above the entrance beyond its six supporting columns is accomplished through the use of steel post-tensioning cables buried in transverse reinforced concrete shear walls and in two structural bridges. Since these cables are hidden within the building's walls, the courtroom's supporting structure remains invisible. In 1976, *Progressive Architecture* writer Stanley Abercrombie rated the U.S. Tax Court among the best federal buildings constructed in the previous 50 years. Some later writers consider the court's scale and spareness forbidding.[379]

[378] The Tax Court was listed on the District of Columbia Inventory of Historic Sites on June 26, 2008, and is listed on the National Register of Historic Places.
[379] Robinson & Associates, Inc., National Register of Historic Places – Registration Form, "U.S. Tax Court," draft nomination prepared for the U.S. General Services Administration, National Capital Region, 23 April 2008; Moeller, *AIA Guide to the Architecture of Washington, D.C.*, 114; Kousoulas, *Contemporary Architecture in Washington, D.C.*, 94; D.C. Historic Preservation Review Board, "HPRB Actions," 26 June 2008.

Figure 69: The U.S. Tax Court (1974) at 400 Second Street, NW, by Victor A. Lundy. (Robinson & Associates, 2005)

The Hubert H. Humphrey Building was built in 1976 by the architects Marcel Breuer and Herbert Beckhard to house the U.S. Department of Health and Human Services. (Figure 70) Located at Independence Avenue between 2nd and 3rd streets, SW, the box-like concrete and glass building is approached by an open concrete plaza. Four heavy concrete facades appear to hang off the building and are built up by bare concrete and the repetition of windows. The small recessed windows are framed by precast concrete panels. The structure is anchored by four towers, and sloped concrete fins at the top of the structure provide the illusion of a sloped roofline.[380]

The Federal Home Loan Bank Board (FHLBB) building, located at 17th and G streets, NW, was designed by Max O. Urbahn Associates in response to a call by the National Endowment for the Arts for the construction of new "lively" federal government buildings.[381] (Figure 71) The mixed-use complex takes the form of an L-plan, partly enclosing a plaza with a reflecting pool/skating rink. The bottom floor of the building is leased to shops that help to promote pedestrian use and traffic. Framing the opposite side of the open plaza is the nineteenth-century Winder Building. The plaza connects the two buildings and helps to further cement the relationship between the two. At the time of its construction in 1977, the building was praised for its energy efficiency. Urbahn Associates developed three systems, rather than the usual two, for delivering air, and

[380] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 208-209.
[381] Scott and Lee, *Buildings of the District of Columbia*, 206.

offices were lit almost entirely by ambient light. Another innovation was the use of electrified floor panels, which allowed for open area floor plans.[382]

Figure 70: The Hubert H. Humphrey Building (1976) at Independence Avenue between 2nd and 3rd streets, SW, by Marcel Breuer and Herbert Beckhard. (Robinson & Associates, 2008)

[382] "New Federal Building Exhibits New Standards in Public Accessibility and Energy Conservation," *Architectural Record* (August, 1977): 66-69.

Figure 71: The Federal Home Loan Bank Board (1977) at 17th and G streets, NW, by Max O. Urbahn Associates. (Robinson & Associates, 2005)

The Hart Senate Office Building at 2nd and C streets, NE, was designed by John Carl Warnecke and Associates in 1973-82. (Figure 72) The Vermont marble building was the first of Capitol Hill's legislative office buildings to be designed in the Modern idiom. While massive in size, with over a million square feet of interior space, only 15 bays of the nine-story building front on the street. The building was designed to be energy efficient. Its offices and circulation are focused inward around a central skylit atrium, and gridded vertical frames on the exterior partially shade the dark-tinted solar glass windows.[383]

[383] Scott and Lee, *Buildings of the District of Columbia*, 137.

Figure 72: The Hart Senate Office Building (1973-82) at 2nd and C streets, NE, by John Carl Warnecke and Associates. (Robinson & Associates, 2008)

6. Embassies

The Brazilian Chancery (1973) at 3000 Massachusetts Avenue, NW, was designed by Olavo Redig de Campos. (Figure 73) The design is essentially a three-story glass box, which contains the chancery offices, suspended over a recessed, glass-walled ground-floor lobby. The walls of the upper levels are hung from roof trusses supported by interior columns. Its Modern design is in direct contrast to Brazil's neighboring Beaux Arts embassy. After its dedication, the *Washington Post* described the geometric form as "fresh-as-Brasilia," in reference to Brazil's new federal capital with buildings by Modernist architect Oscar Neimeyer.[384]

In the early 1960s, the International Chancery Center (ICC) was conceived in response to numerous requests from foreign governments for the State Department to identify suitable sites in the District for their chanceries. The ICC was formally established in 1968 by the International Center Act which set aside a 47-acre parcel of land on the former National Bureau of Standards site in northwest Washington.[385] This diplomatic enclave provided low-cost federal land for long-term lease. Countries were encouraged to design chanceries in architectural styles indigenous to their country, and, as mandated by the International Center Act, final design approval was given to the State Department, the NCPC, and the CFA.[386] Landscape architect Edward D. Stone Jr. developed a master plan for the site – approved by the NCPC in 1970 – which set building height

[384] Dan Griffin "Something Old, Something New," *Washington Post*, 2 October 1971, C2.
[385] Kousoulas, *Contemporary Architecture in Washington, D.C.*, 194.
[386] National Capital Planning Commission, "Comprehensive Plan for the National Capital: Federal Elements," report prepared 2004.

restrictions and established parks and landscaping that helped blend the development into the surrounding residential neighborhood. Development began in 1979.[387]

Foreign missions within the ICC include the Ghanaian Embassy and Chancery, at 3512 International Drive, NW, by Leon Brown and Thomas W. D. Wright of the firm Brown & Wright. (Figure 74) The embassy, started in 1974 and completed in 1989, is T-shaped in plan. It features an external cage of marble panels hung in front of glass walls and a multilevel central courtyard and garden organized on traditional Ghanaian architectural principles.[388] The project was part of an effort by foreign missions to introduce Americans to the distinctive designs, crafts, and furnishings of their respective countries. Landscape architect Lester Collins surrounded the building with columnar male ginkgo trees and planted retaining walls with wisteria.[389]

Figure 73: The Brazilian Chancery (1973) at 3000 Massachusetts Avenue, NW, by Olavo Redig de Campos. (Robinson & Associates, 2008)

[387] Scott and Lee, *Buildings of the District of Columbia*, 372.
[388] Ibid., 373.
[389] Sarah Booth Conroy, "Planning 'A Spectacular, Distinctively Ghanaian Embassy,'" *Washington Post*, 14 December 1975.

Figure 74: The Ghanaian Embassy and Chancery, at 3512 International Drive, NW, by Leon Brown and Thomas W. D. Wright of the firm Brown & Wright. (Robinson & Associates, 2008)

VII. APPENDICES

Appendix A: Evaluation Guidelines for the District's Modern Buildings

As a general rule, properties that have achieved significance within the past 50 years are not eligible for listing in the National Register of Historic Places. Special exception is made, however, for properties of the recent past that demonstrate *exceptional importance* at the national, state, or local level. While the District's historic preservation law does not exclude buildings that have achieved significance within the past 50 years from inclusion in the D.C. Inventory of Historic Sites, it requires a sufficient amount of time to have passed to judge a property in its historical context. This study of the District's post-World War II building stock was written for local historic preservation officers and others charged with the evaluation and management of the city's diverse collection of Modern architecture. It will assist in making informed decisions regarding the potential historic significance of the city's Modern-era buildings – that is their current and/or future eligibility for listing in the D.C. Inventory of Historic Sites and/or National Register of Historic Places – and, therefore, their future treatment.

The D.C. Historic Preservation Office takes a proactive approach to the management of its post-World War II buildings. Several of the city's buildings that date to the period 1945-1976 and display exceptional significance have been designated as D.C. Landmarks. Marcel Breuer's U.S. Department of Housing and Urban Development (HUD) building (1965-68), Ludwig Mies van der Rohe's Martin Luther King, Jr. Memorial Library (1969-72), Victor Lundy's U.S. Tax Court (1974), and the Watergate Complex (1963-67) are all examples. In an effort to identify others, the District's preservation office has prepared a list of representative examples of the city's Modern resources. This document was created with the intention of raising public awareness of those buildings that have not been determined eligible but may qualify as historic landmarks or as contributing resources within historic districts. Many of the buildings and landscapes named in this "List of Representative Examples of Modern Resources" date from the period 1945-1976 and are discussed in this historic context study.

The evaluation of buildings of the recent past can be a difficult task. A skeptical general public often sees buildings of the Modern era as being too recent (i.e. not historic), expendable, mundane, or functionally obsolete. Others may overinflate the importance of individual buildings as judged against the large number of buildings of the Modern era. It is important to avoid the tendency to allow personal taste in architecture to outweigh legitimate criteria for determining the historic significance of these buildings.

The following list of questions can serve as a general guide to considering the potential significance of the District's Modern buildings. It is not meant to be inclusive of all the qualities included in the evaluation of significance, but rather a tool for prompting a thoughtful evaluation process.

- Is the building an important landmark that paved the way for the major stylistic shift to Modernist architecture, either within the city or nationwide? Alternatively, is it lacking in design quality or is it one of a great number of repetitive designs?

- Is the building the work of a twentieth-century master architect, whose work had a profound influence on the course of American architecture? Is the building a notable or influential example by a significant architect or design firm within the D.C. metropolitan region whose works have appreciably shaped the city's development? Is it a formative

work within the architect's overall portfolio of design? Alternatively, is it a distinctly lesser work of a master architect or the work of professionals of only modest renown?

- Does it exemplify the architectural design philosophies of the Modern era? Does it make exceptional use of the artistic components or design vocabulary of the period? Is it an acknowledged or unique example within the District of a Modern style such as the International Style, Brutalism, Expressionism, or Formalism? Alternatively, does it make rote use of pre-existing design philosophy? Is it merely a typical building of its time?

- Did it serve as a ground-breaking model that influenced other buildings in the District or the United States in its technological advances, functionality, building systems, or spatial design? Does it make exceptional use of Modern materials? Alternatively, does it regress to an earlier type or technology or is it part of a large group of similar and typical types or technologies?

- Did it have profound influence on the development of a building type within the District? Was it a pioneering example of a Modern Movement office building, hotel, apartment building, banking institution, private residence, etc., that had significant impact on the future development of its type? Alternately, did it conform to an established design template for its building type? Is it merely a typical building of the period?

- Is it an outstanding example of Modernist landscape design? Is it the work of a twentieth-century master landscape architect? Does it contain public art by notable local of national artists? Alternatively, is it a distinctly lesser work of a master designer or the work of professionals of only modest renown?

- Is it the site of an event exceptionally important to local or national history? Is it tied to a social movement, group, or institution important to the local or national history? Is the site associated with the life of a significant historical figure or the productive accomplishments of an important person? Alternatively, is there no link to significant historical events, movements, or historical figures?

- Is it an outstanding example of a federal program seeking quality design, such as President Kennedy's "Guiding Principles for Federal Architecture," the National Historic Preservation Act, or the Mission 66 Program? Alternatively, did it fail to respond to such programs or deliberately reject such ideas?

- Does it exemplify the social goals broadly embraced in the United States during the period, such as energy efficiency, historic preservation, handicapped access, public housing, community planning, public transportation/mass transit, or the eradication of urban decay and blight? Alternatively, is it unrelated to social goals?

- Is it an outstanding element within a significant urban renewal project or redevelopment area? Is it an important part of an influential master plan? Is it a contributing element to a collection of buildings from the same era? Does it significantly enhance its environment? Alternately, does it compromise the historic L'Enfant plan? Is it a noncontributing element within a planned urban environment?

- Does it represent an important aspect of the developmental history of institutional or commercial office buildings in Washington? Is it associated with institutions significant

to the development of Washington or important within the social and political climate of the period, such as labor unions, scientific/scholarly institutions, trade associations, or foreign missions? Alternatively, does it fail to represent broad patterns of developmental history? Are there no associations with significant institutions within the city?

- Has it been the object of meaningful scholarly evaluation and comparative analysis? Was it recognized or honored by contemporary critics and juries and given local or national awards or prizes? Alternatively, has it been widely criticized by scholars and critics or merely been the subject of popular social commentary?

- Is it exceptionally intact to its original architectural design, period of significance, and historic character? Does it display exceptional qualities of location, design, setting, materials, workmanship, feeling, and association? Alternatively, has it been extensively altered or remodeled? Is it missing key design features? Has it deteriorated to the point of no longer exhibiting its original architectural character?

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