Alexandria University

An Updated Public Learning Institution and Urban Civic Plaza

by Enrique Bellido

Design Thesis Submitted to the Faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

Master of Architecture

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ALEXANDRIA UNIVERSITY
AN UPDATED PUBLIC LEARNING INSTITUTION AND URBAN CIVIC PLAZA
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Design Thesis Submitted to the Faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

MASTER OF ARCHITECTURE
Fall 1992 - Alexandria, Virginia
This project can be described in terms of the three main elements it explores: the relationship between the building and its context, the use of the structural system as an integral part of the architectural language and finally, the degree to which a building can be both specific and flexible programmatically.

The boundaries between the urban design and architecture are blurred. The design of the larger urban environment preceded the design of the building. The building itself functions as a progression of public spaces decreasing in scale, as we move inwardly from the atrium.

The structure plays a critical role in the project, not just because it helps organize the building, but also because it becomes a major thematic element. This is particularly evident in the atrium, where the architecture adopts a sculptural tone.

Flexibility to accommodate change has become a fundamental programmatic requirement of contemporary institutions. The design of the buildings that houses them struggles to accommodate this need while at the same time developing an identity. The project attempts to reconcile this apparent contradiction.

A B S T R A C T
There are several people to whom I am deeply indebted because of the invaluable help they have given me in this project.

First I would like to thank professors Gregory Hunt and Susan Piedmont-Palladino for their dedication to the case of education, for their commitment to the highest professional standards, and for being anore and devoted critics. Although not formally in my committee, professor Joan Holt has also given the valuable advice. I want to thank him for his unending enthusiasm and willingness to help us stretch our minds.

I am grateful to Dr. Bruce Chaloux and Dr. Enrol Cowan for taking the time to give me their invaluable advice, and/or sharing the wealth of their experience and ideas with me.

To all of my classmates who shared their ideas and struggled with me and at one time or another had some input in my project, specially Ed Rhyme.

Last but not least, I would like to thank my wife Amy, to whom I dedicate this book, for her patience, her constant support and encouragement.

ACKNOWLEDGMENTS
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**TABLE OF CONTENTS**
This thesis starts with an urban design study of the area surrounding the King Street Metro Station in Alexandria, Virginia. A critical analysis identifies a series of problems with the current condition of the vicinity. As a response to this investigation, an urban design proposal provides an encompassing solution that addresses the various issues uncovered.

The urban design concept tries to give form to the environment by manipulating roads and proposing infill buildings. As a natural outgrowth, the building design portion of this project focuses on one of the proposed infill buildings and develops it in the context of the proposed environment. Initially, the program was a secondary consideration. However, as the project developed, it took on an important role. The building houses a local branch of a remote university which addresses the needs of the local as well as the metropolitan population.

The space almost organized itself in two angled wings which converge at the back of the site and open towards the public plaza in front. The wings were thought of as the place in which most of the programmatic requirements are accommodated. They help define the adjacent streets, acting as urban walls, and create a multi-story atrium between them. This space developed into what became the most important component of the whole project. It became the organizing element for the various parts of the building while also acting as the link between the outdoor plaza and the inside.

The architecture of the wings emerged as a very rational, modular system which expresses its structural system as a major theme. It incorporates the comfortable delivery of building systems throughout, allowing for maximum flexibility for the anticipated constant reconfiguration of the space. As a counterpart to this efficient and logical system, the atrium developed as a more evocative and contemplative space. Its architecture is sculptural and poetic, since it tries to capture the spatial essence of a natural forest and reinterpret it with man-made elements. Although the atrium doesn’t strictly accommodate specific program elements, it provides the place for informal activities to take place.

It can function as a civic gathering place for large numbers of people, as well as a place of reflection or personal conversation for individuals and small groups.

INTRODUCTION
"Man dwells in the same that he builds."
"Man does not dwell in that he merely establishes his stay on the earth beneath the sky, by raising growing things and simultaneously raising buildings. Man is capable of such building only if he already builds in the sense of the poetic taking measure. Authentic building occurs so far as there are poetics, such poetics as take the measure for architecture, the structure of dwelling."

Martin Heidegger
Poetry, Language, Thought

"The city of modern architecture (it may also be called the modern city) has not yet been built. In spite of all the good will and good intentions of its protagonists, it has remained either a project or an abdication...."

Colin Rowe and Fred Koetter
College City

"In some way the political resignation of contemporary architecture is simply a reversal of the utopian aspirations of the modern movement. Both fall into an either/or mentality that obscures the complexity of relations between form and politics. It would appear that part of the problem lies in postmodernism's criticism of modernism itself. Both modernist and poststructuralist tendencies correctly pointed to the failures of the modern movement's instrumental rationality. Its narrow teleology, and its overweening faith in technology, but these two positions have erred in another direction: in their abjuration of all realms of the social and in their assumption that form remains either a critical or affirmative tool independent of social and economic processes. That contemporary architecture has become so much about surface, image, and play, and that its content has become so ephemeral, steadily transformable and consumable, is partly a product of the neglect of the formal dimensions of architecture - program, production, financing, and so forth - that more directly invoke the questions of power. And by precluding issues of gender, race, class, ethnicity, and poverty, postmodernism and deconstruction have also foreclosed the development of a more vital and sustained heterogeneity. The formal and the social costs are too high when the subject is so exclusively on form."

Mary McLeod
Architecture and Politics in the Reagan Era

"The original universals in the middle ages were simple collections of teachers who attracted students because they had something to offer. They were marketplaces of ideas, located all over the town, where people could shop around for the kind of ideas which made sense to them."

Christopher Alexander
A Pattern Language

The structure is manifest. It is not worn like a label. It explores the way the building is put together, and demonstrates a lot of the quality and care that have gone into that. It is evolved and changed over time. It breaks down the scale of the spaces, it offers a richer experience, and it works visually as well as structurally. For the buildings that evoke a response in me, that I admire and enjoy - wherever they are in the world - the structure has been a key ingredient in the form, appearance, the way the building would affect me.

Norman Foster
Extract from Lecture

In simple terms, you could say that building order is the unity that arises in a building when the parts taken together determine the whole, and conversely, when the parts derive from that whole in an equally logical way. The unity resulting from design that consistently employs this reciprocity - parts determining the whole and the whole determined by it - may in a sense be regarded as a structure. The material (the information) is deliberately chosen, adapted to suit the requirements of the task in question, and, in principle, the solutions of the various design situations (i.e. how the building is interspersed from place to place) are permutations of or at least directly derived from one another. As a result there will be a distinct, one could say unity, relationship between the various parts. Following this train of thought, one sees that there is an obvious comparison with outstanding examples of structure language.

Herman Hertzberger
Lessons for Students in Architecture

What we must create is an environment that cares evidence of choice. We need an environment that we can comprehend in the way that we comprehend houses - as places that have been made by and for people, where the process of establishing order and exchange that underlie our civilization are included within our grasp. But to clear human purpose. We need places where people can exercise their wills and enjoy the fullness of others within a pattern of accord that is physically rooted to the place - more enduring than, but enlivened by the transient interests of those who each day give it a new life and point.

Charles Moore
The Place of Houses

If you think of brick, and you're considering the orders, you consider the nature of brick. You say to brick, "What do you want, brick?" Brick says to you, "I like an arch." If you say to brick, "Arches are expensive, and I can use a concreteintel over an opening. What do you think of that, brick?" Brick says, "I like an arch."

It is important that you honor the material you use. You don't bind it about as though to say, "Well we have a lot of materials, we can do it one way, we can do it another way." It's not true. You must honor and glorify the brick instead of shortchanging it and giving it an inferior job to do in which it loses its character... as, for example, when you use it as an infill material, which I have done and you have done.

Louis Kahn
Silence and Light

...modern architecture is merely something - anything - which may be built today, but organic architecture is an architecture from within outward, in which entity is the ideal. We don't use the word organic as referring to something floating in a butcher shop, you know.

Organic means intrinsic - in the philosophic sense, entity - wherever the whole is to the part as the part is to the whole and where the nature of the materials, the nature of the purpose, the nature of the entire performance, becomes clear as a necessity. Out of that nature comes what character in any particular situation you can give to the building as a creative artist.

Frank Lloyd Wright
Lecture...
The Washington D.C. Metropolitan Area has undergone extensive growth since its original foundation. The settlements that preceded it, like Georgetown and Alexandria, have basically been absorbed into a large mass of human settlement. The Anacostia and Potomac Rivers provide some of the few features of an area which is for the most part, geographically uneven.

In most of the major American cities, the role of the original downtown has changed substantially in the last ten years with the change from an industrial economy to a service oriented system. Nowadays this is more evident than in Washington, where the main activity has always been the governmental bureaucracy and related services.

The central city has shifted from being the center of all regional activity to a business and cultural center with a strong influence of tourism and recreation. The suburbs have developed as the main receptacles of the residential areas and some business activities. Most of them lack the cultural and civic infrastructure of real cities and have become illiterate bedroom communities. However the earlier settlements in the periphery of Washington, had their own infrastructural systems and civic identity in place before they became the satellite cities that they are now.

One such city is Alexandria. It not only acts as a suburb of Washington, but has over the years has kept its own identity and developed an independent personality while expanding considerably beyond the limit of the original "Old Town". It has an economic base of its own and locates the highest tax revenue of the metropolitan area.

Alexandria was formally established around 1750 at the point where Hunting Creek flows into the Potomac River, six miles south of what would later become the District of Columbia. Previously known as Defoe Haven, the area was the site of an earlier tobacco trading settlement. The original town plan and grid were laid out relating to the river, and eventually expanded westwardly, with King Street as the town's main axis.

The city grew and flourished during the eighteenth century, acting as a colonial trading port which linked the tobacco and grain plantations of the area with Europe. Its importance grew to the point that it rivaled Boston, Philadelphia and New York. The growth of the city slowed down in the nineteenth century due to a lack of railroads, trade blockades and pest outbreaks.

It was the construction of the 1810 Georgetown canalway (allowing the passage of ships down the river) and the failure of the Potomac Canal project (would link the region with the Midwest), that marked the decline of Alexandria. The occupation by the federal army during the Civil War brought further deterioration and improvement.

The nineteenth century favored Alexandria once again. The railroad was brought to town, and it in turn brought various industries. During WW II, the region became an important shipbuilding center, which coupled with the growth of the federal government, spurred the city's redevelopment. It was at the end of WW II, however, that the growth of the city exploded. National Airport and The Pentagon were built just outside the northern city limits. By now, several of the neighboring municipalities had been incorporated into Alexandria, which doubled as a city with its own economy and public infrastructure.
EXISTING SITE PLAN

1. Multiple street intersection makes vehicular traffic circular and exacerbates the rush hour traffic congestion. An attempt has been made to control and order the traffic flow with stop signs and traffic lights. Nevertheless, the complexity of the intersection and flow patterns makes it difficult to coordinate signaling.

2. Pedestrian access to the Metro station from Old Town is made difficult by the intersection of King Street and Diagonal Road. This is a serious problem, since King Street is a major circulation path for the majority of Metro users.

3. Pedestrian access to the Metro station from Rosemont is made difficult by the need to go through an underpass, since the access to the station is from the east side.

4. Pedestrian access to the Metro station from Prince Street is made difficult by the heavy flow of traffic on the Diagonal Road pedestrian crossing.

5. The abundance of on-grade parking lots and open space dedicated to streets causes the immediate vicinity of the station to feel like leftover space.

6. The park surrounding the Masonic Monument is visually cut-off from the Downtown and Old Town areas by the railroad tracks. Despite the minimal green space in both neighborhoods, the park remains unused, since the connections that might facilitate the access to it are weak.

7. The existing Amtrak station has fallen in disrepair, and is not directly connected with the Metro station.

8. The constant flow of busses and vehicles in the path of pedestrians constitutes a challenge to the sole access to the Metro station.

9. Cameron Street is a main one-way thoroughfare that takes traffic out of Old Town. Detouring it and eventually connecting it to Commonwealth Avenue before the train track underpass causes a serious traffic congestion.

10. The diagonal relationship of the train tracks with respect to the streets grid of Old Town causes confusion in the visitor. Upon exiting the station, it is difficult to get oriented and find one’s way. Specially since the pedestrian way in the development across the street seems to lead one away from the center of town.

CIRCULATION DIAGRAM

FIGURE GROUND DIAGRAM

The urban redevelopment and historic preservation movements have been largely beneficial to Alexandria. Growth has been relatively well managed through a series of development master plans and the establishment of a historic district. The constant expansion of the federal government has generated further development in the area, not just in the shape of new housing, but also as office and commercial space.

The west end of town has traditionally been leftover space around the railroad tracks. With the construction of the new King Street subway station, the area has experienced a recent boom of office and retail space construction. Zoning regulations allow for higher buildings than those to the neighboring historic district. Over the past years, the area has started to develop its own identity, and it is often referred to as "Old Town’s Downtown."

The sudden hiatus in the construction activity has given us the opportunity to evaluate the growth process of the area. If in fact the economic vitality is a welcome event, in the way in which the urban fabric has grown leaves a lot to be admired from a variety of points of view.

VIEW OF SITE - EXISTING

SITE ANALYSIS
CELEBRATING KING STREET AXIS

The King Street axis captures the historic evolution of Alexandria. As we move westwardly, away from the Potomac River, through the historic district, we are able to trace the evolution of the city through time in the restored buildings.

The intersection with Washington Street is the threshold into a different realm, and connects Alexandria with Washington. It symbolically marks the beginning of the country's independence and the appearance of an experience which is strongly tied to the past, yet different. As we proceed west, we notice the subtle change in the way buildings have been built. By the time we get to Harvard Street, we definitely notice the difference between the buildings of this area and the first settlements.

The railroad tracks are the most dramatic event along the axis. Running diagonally with respect to the grid of Old Town, they seem to represent the magnitude of the impact the industrial revolution had on our cities. The tracks clearly mark the end of one settlement pattern and the beginning of another completely different, much like the fortifications of medieval cities that have survived until modern days.

CREATING A GATEWAY SPACE

The open space that exists on the eastern side of the tracks is disjointed, amorphous, and disorienting. This proposal attempts to shape it and give it a recognizable identity. In doing so we can make a symbolic gateway space that marks the transition between the two very different realms on each side. We also take the opportunity to give some order to an area which has been largely treated as leftover space, and facilitate the public's orientation in it, while expediting circulation.

Traditionally, we think of a gateway as a physical threshold made of two verticals and a horizontal, or an arch. In this case, however, in this case we have the opportunity to make the open space the element that provides the celebration of the transition between the two realms.

Being mostly a paved space delineated by large trees, the gateway gesture tries to incorporate elements from the two realms it connects in order to make a gradual transition. The trees represent the park-like character of the side west of the tracks, while the pavement symbolizes the more urban eastern side.

ORGANIZING CIRCULATION

One of the main problems is the fact that this area not only does not accommodate the satisfactory circulation of either pedestrians or vehicles; but it also makes the coexistence between them very awkward.

The experience of the last twenty years makes us move away from the segregation of pedestrians and vehicles in urban areas by using bridges and tunnels. With careful management and sensitive design, the conflicts between the two circulation modes can be resolved on the ground plane. The vitality of the streets depends on the presence of both vehicles and people.

The limitation of vehicular circulation around the plaza allows for direct access to it from the buildings that surround it. By re-routing some of the streets and avoiding some of the most cumbersome intersections, the vehicular traffic flow is simplified and facilitated. While maintaining King Street on grade functionally divides the plaza in two realms, they are both large enough to function independently. However, the ring of large trees along the surface facilitate the reading of the space as a single entity.

CREATING AN URBAN FOCAL POINT

The "downtown" area is emerging as a neighborhood with a character different from Old Town. However, the irregularity of the and spatial patterns have not allowed it to develop a recognizable identity. The lack of definition of the open space adjacent to the metro station, and its treatment as a utilitarian circulation zone contribute to the general anticlimactic spatial experience.

In re-shaping the open space into a plaza with a series of infill buildings, a certain order and logic becomes apparent. There is a formal space that becomes the focus of the immediate urban fabric, while making an appropriate gesture to the wider context. Furthermore, the proposal advocates building at higher densities than currently permitted by the current zoning, while carefully managing the complex networks of infrastructural services. This would not only result in significant resource conservation, but would help gather the critical mass needed to make the plaza an active space.

This proposal conceptually considers the gathering of a series of public service institutions (library, theater, university, museum, etc.). In this area, in order to transform it into a civic center, having this institutional dimension would help establish the public nature of the plaza, and would help to make it a healthy, lively, public place.

URBAN DESIGN OBJECTIVES

Initially, the open space took form of an urban "circle", not unlike those historically found articulating multiple street intersections in Washington. While this urban archetype gave the open space a very strong identity, with further study an intrinsic problem was evident: the vehicular traffic in the perimeter constituted a barrier to the pedestrian's right to access the 'inside' of the circle. In fact the geometric purity was attractive, it seemed to feel foreign to Old Town. However, the urban pattern in this area shifted to abandon the traditional grid and fabric, so the counter-argument was also evident.

CIRCLE SCHEME

The ellipse emerged as an effort to respond to the presence of the train tracks as one of the main urban arteries in the area. Its orientation does not directly acknowledge the direction of the King Street axis, but its orientation is accomplished by allowing the traffic to direct this figure. The ellipse divides the space functionally in two halves and, by limiting the vehicular space, it still retains its unity, and it is reinforced by the presence of the present rail line.

OVAL SCHEME

SITE PARTI EVOLUTION

3
1. Creation of an urban pedestrian plaza bisected by the King Street axis. It would meld and organize the exterior space, providing a focal point to Downtown. It constitutes an urban event that acts as a gateway to the general Old Town area, celebrating the western terminus of the King Street axis. Pedestrian circulation and orientation is facilitated.

2. Infill buildings provide an urban wall, enclosing the plaza. They establish the public nature of the space and the activities they house generate activity and vitality that enliven the exterior space. The building at the northern boundary, for example, is thought of as a diversified, contemporary learning institution that targets the professional training needs of the local community.

3. New Cameron Street underpass and connection to King Street facilitates traffic flow, relieving current congestion by providing a more direct way out of Old Town.

4. Re-routing Commonwealth Avenue and conversion of its underpass into a pedestrian way to the Metro station, facilitating pedestrian access to and from the Rosemont neighborhood.

5. Extension of the Metro station towards the North to facilitate pedestrian access to it from the plaza.

6. Renovation and extension of the Amtrak station, prolonging existing pedestrian tunnel to establish a protected pedestrian link with the Metro station.

7. Relocation of bus drop-off area to western side of the tracks, eliminating a pedestrian hazard.

8. Reconfiguration of intersection to facilitate traffic flow and better articulation of the King Street axis' termination.

9. Widening of King Street and bridge under tracks. Providing a central planting strip and facilitating the coexistence of pedestrian and vehicular traffic. This constitutes a stronger link between the Masonic Monument grounds and the Rosemont neighborhood on the western side of the tracks with the civic plaza on the eastern side.

10. Reconfiguration and widening of passenger drop-off circulation loop to be partially sheltered under infill building. Surface parking is relocated underground, to minimize conflicts and expedite circulation.
SCHEME A

SCHEME B

SCHEME C

BUILDING PARTI EVOLUTION
STRUCTURE

The structural grid is the principal organizer of the building and has become one of the main thematic forces in the design. It is conceived largely as a series of prefabricated parts to be erected on the site, it generates a basic spatial module that can be incrementally grouped or subdivided allowing for a certain degree of flexibility in the organization of the space.

There are two different constructive systems in the building: the reinforced concrete frames, and the metal "trees". This duality tries to represent the complementary relationship between the rational and the intuitive aspects of the human mind's learning processes.

In an effort to relate to the fabric of Old Town, the east wing of the building lines up with the north-south grid. On the west side, the grid follows the diagonal line of the train tracks. On the southern side however, it respects the oval shaped plaza. These alterations of the grid allow the building to relate to the immediate context while still maintaining a constructive logic.

CIRCULATION

There are two main circulation axes that organize the building: the corridors and the arcades. The corridors lead from the vertical cores to the program spaces in both wings. The corridors are thought of as interior streets, and are wide enough to allow comfortable circulation, yet they encourage informal gathering and interaction. Their linear character is counterpointed by the rhythm of the arcades and the variety of spatial events occurring along it.

The arcades link the east and west wings at every floor just like the corridors. Their character, however, is different due to the direct relationship they have with the atrium. They are more peaceful and encourage lingering. A central circulation core is punctuated by the rhythm of the arcades, much like the corridors. Along the way, however, small niches with benches favor a more individual and quiet experience.

The vertical circulation axes are located at the intersections of the myth horizontal circulation intersected. That vertical expression is clearly differentiates from the rest of the building, and they play an important role in the articulation of the overall composition.

ENCLOSURE

The towers and the frames start to establish the boundaries of the building. However, there are specific elements that embody the idea of enclosure more directly. In the case of the wings, there is a highly articulated glazing system composed of embossed metal screen panels, clear glass view windows, etched glass operable windows, and deep vertical metal mullions. This system acts as a textile that weaves together the towers and the frames, and contributes to the expressional symbolic content of the exterior of the building.

The atrium enclosure, in contrast, is held to its minimal expression: a textured curtain wall articulated with a delicate metal grid. While it is desirable to have the space conditioned for year-round use, the expressive force and actual physical configuration of the structural trees is compartmented by more expressive enclosure options. In fact, the minimal grids act as a subtle datum to which the trees are compared.

FUNCTION

To a large degree, the difference between the spatial character of the atrium and that of the wings around it, can be traced to the functions that the spaces house. There is a complex, mutually-modifying relationship between the form and the function.

The atrium has a non-directional, contemplative, and public quality. It is a space for meditation, informal gatherings, public events, etc. It serves as the place for interaction between the private realm of the building and the public world of the city outside.

In contrast, the wings provide places for specific functions to happen. The activities taking place often require special spatial configurations, equipment, and relative placement with respect to other functions. The east wing, with its orthogonal configuration, is easily divided and contains the bulk of the classroom, lounges, study rooms, and offices. As the structure in the west wing staggered to relate to the train tracks, it creates less regular spatial patterns. Functions that require larger spaces are more comfortably housed here.

THREE-DIMENSIONAL CHARACTER

There are three important aspects about the building's three-dimensional nature:

- The front, or public side, respects in scale and masses to the immediate local context and the rear of the building gestures towards the city beyond at a more monumental scale. While the wings are similar in mass and rhythm to the typical houses in old town, the tower rises beyond, mediating between the grid of old town and the urban pattern beyond.

- The scale of the spaces is directly related to the degree to which they are more public or private. As you enter the atrium from the public plaza, you experience the first spatial transition. At the scale of the tower, the auditorium and conference spaces provide the next step in the spatial hierarchy. Along the wing's studios, classrooms and offices constitute the smallest volumes as well as the most private spaces.

- The spatial character of the atrium is radically different, yet complementary, to that of the rest of the building. The spatial division between the wings and the atrium, however, is not completely resolved. When one is within the spaces of the wings, the atrium is immediately visible. In this way, the character of the atrium goes beyond the actual physical boundaries, literally permeating the building.
EMPLEO HISTORICO
2004 - PRESENTE
FIDELITY INVESTMENTS
Boston, Massachusetts
Director de Construcción
Gestión: Responsable por la planificación y dirección de proyectos de construcción de edificios de oficinas y de inmuebles residenciales en todo los Estados Unidos.

2001 - 2004
THE CONGRESS GROUP
Cambridge, Massachusetts
Jefe de Proyectos en Construcción: Responsable por la planificación y dirección de varios proyectos de oficinas y de inmuebles residenciales.

33 Arch Street - 25-story class A office building in Boston’s financial district. 600,000 rentable square feet and 815 parking spaces.

1998 - 2000
NORTH LAND DEVELOPMENT
Newton, Massachusetts
Jefe de Proyectos: Responsable por la planificación y dirección de varios proyectos de oficinas y de inmuebles residenciales.

1991 - 1992
COMUNITAS INC.
Boston, Massachusetts
Arquitecto Consultor: Responsable por la planificación y dirección de proyectos de oficinas y de inmuebles residenciales.

1990 - 1991
TALLER DE ALEJANDRIA
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Director de Proyectos: Responsable por la planificación y dirección de proyectos de oficinas y de inmuebles residenciales.

1993 - 1996
ADD INC. Arquitectos
Cambridge, Massachusetts
Director de Proyectos: Responsable por la planificación y dirección de proyectos de oficinas y de inmuebles residenciales.

1997 - 1990
NOTTER PINEGOLD + ALEXANDER
Boston, Massachusetts
Arquitecto Consultor: Responsable por la planificación y dirección de proyectos de oficinas y de inmuebles residenciales.

EDUCACIÓN

Más de Arquitectura
Virginia Polytechnic & State University. Alexandria, Virginia - Pendiendo


COMUNIDAD
Actividades:
San José Parish, Needham: Member of Finance Council.

San José Parish, Needham: Chairman of Building Committee: Variety of renovation and new construction projects.


ENRIQUE BELLIDO
CURRICULUM VITAE