

CONTEXT AND DESIGN IN OLD TOWN ALEXANDRIA

AN ART AND ARCHITECTURE
SCHOOL

BY
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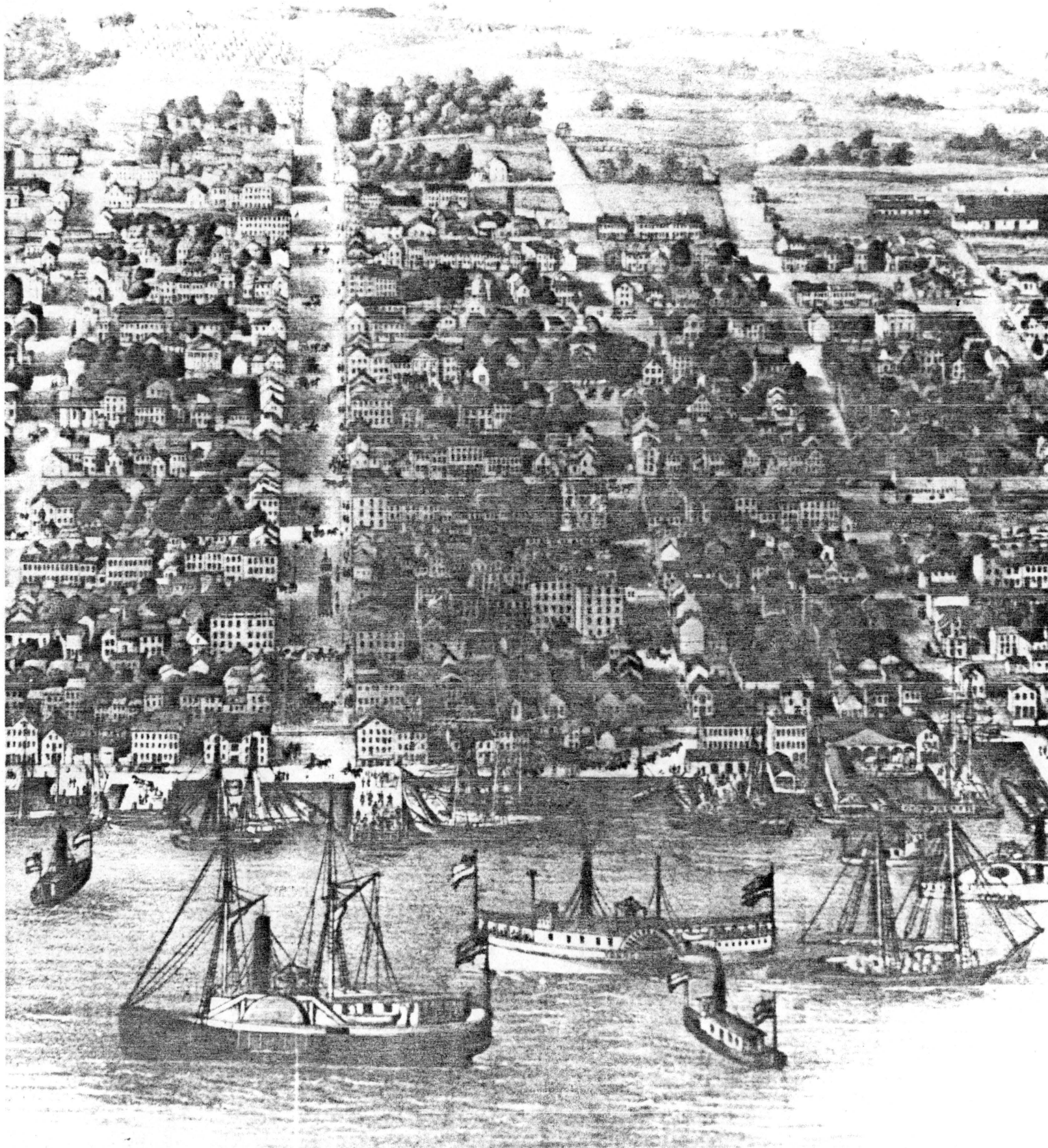
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**CONTEXT AND DESIGN IN
OLD TOWN ALEXANDRIA**

BY

JOERG WEINBRENNER

(ABSTRACT)

LET US TAKE PAUSE TO GIVE A
GRATEFUL RING
OF SIMPLE WORDS, IN METERED
VERSE TO SING
OF THE OLD TOWN AT THE
POTOMAC'S SHORE,
OF ALEXANDRIA'S FAME, HER
QUALITIES GALORE

A LITTLE TRADING POST WHERE
INDIANS USED TO BARTER
GREW TO A COUNTRY TOWN, GOT
LATER ON A CHARTER
THAT GAVE HER STATUS, HOME-
RULE, DIGNITY, AND SPACE
TO GROW AND PROSPER IN THE
FORWARD RACE.

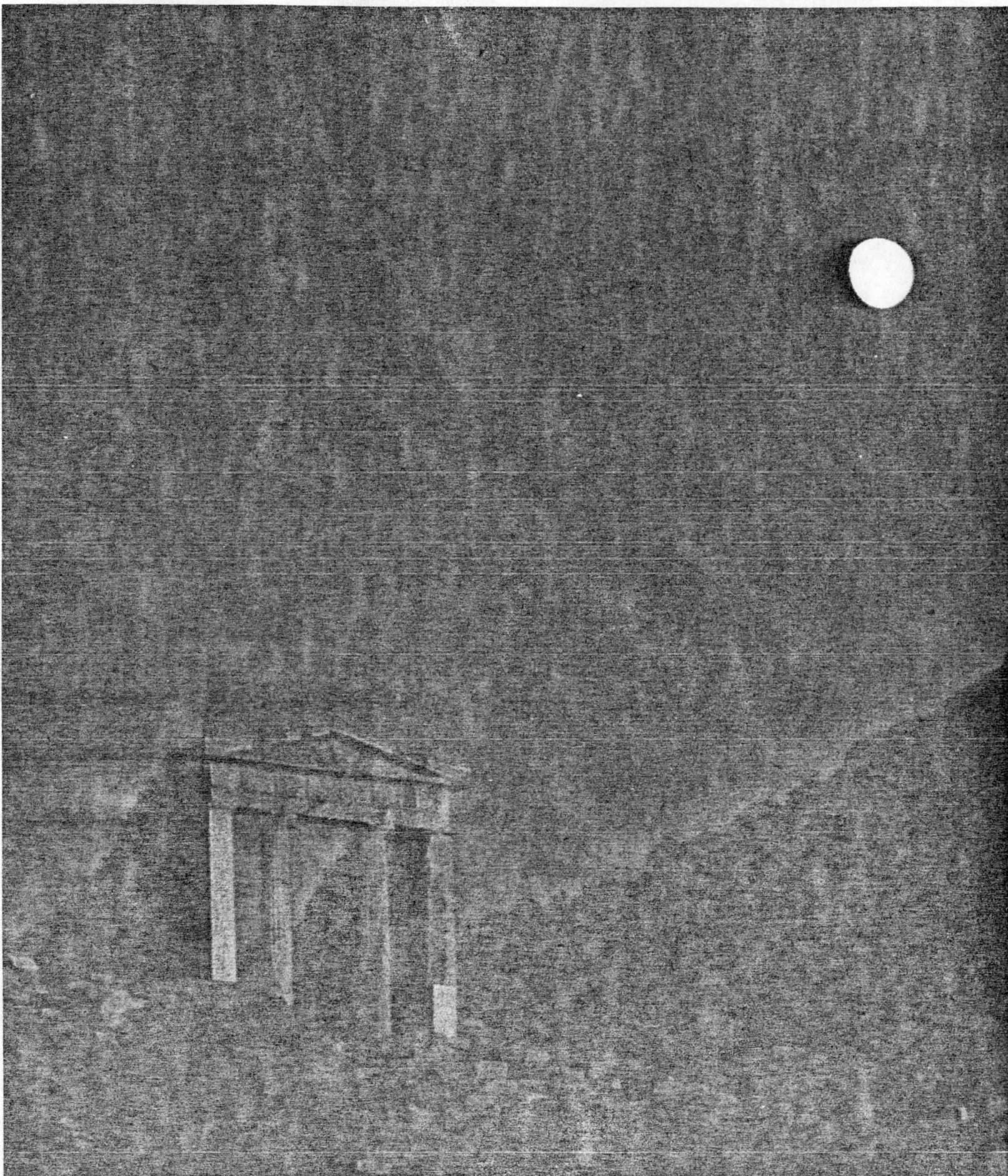
WITHIN THE CITY'S WALLS GREAT
HISTORY WAS MADE,
AND ON THE RIVER'S SHORE
GEORGE WASHINGTON'S ESTATE
LIES AS A LANDMARK OF A
GLORIOUS PAST,
REMINDER OF THE TIME THE
COUNTRY'S DIES WERE CAST.

EACH DECADE AND EACH CENTURY
THAT WENT
HAS LEFT DISTINCTIVE MARKS,
YET HAS NOT RENT
HER HEART AND SOUL AND, BEING
SO DEMURE,
THE OLD TOWN'S CHARM PREVAILED—
LONG TO ENDURE.

LET US PRESERVE WHAT WE
RECEIVED IN TRUST.
LET PROGRESS HAVE ITS WAY,
CHANGE WHERE WE MUST;
BUT LET'S NOT IN THE HASTE
FOR CHANGE'S SAKE
RESPECT AND AWE FOR OUR PAST
FORSAKE.

FROM THE COLLECTION OF POEMS:
AROUND THE POTOMAC
BY
WILLIAM J. DICKMAN

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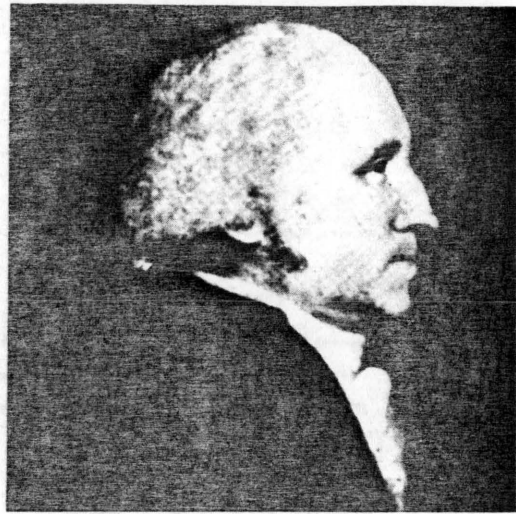


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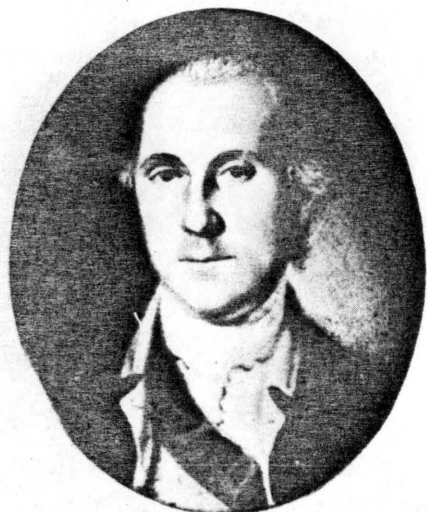


THANK YOU,
URSULA AND EBERHARD,
FOR YOUR TRUST AND FAITH IN ME.

THANK YOU,
BARBARA, BEBE, BILL, CAROL, CINDY, CLAIRE, DOUG,
ELLEN, GEORGE, GEORGINA, GISELA, GREG, JAAN,
JANE, JANICE, JONATHAN, JUDY, KIM, KRIS, LINDA,
LISA, LONNIE, MARK, MATT, MIRCO, MOSI, PAM,
PATRICIA, PAUL, RUDOLPHO, RUSSELL, SARAH,
SCARLETT, SHAWN, SUSIE, TINKA, THOMAS, TOM,
WILFRIED, ET. AL.,
FOR YOUR HELP AND FRIENDSHIP.



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LEAVING THE COUNTRY ROAD RICH IN HISTORIC MEMORIES, WE WANDER BACK TO THE TOWN OF ALEXANDRIA, WHERE LINDEN AND SYCAMORE TREES SHADE A LITTLE BROKEN-BACKED STREET, WHICH DROPPING SUDDENLY DOWN A HILL, ENDS IN THE RIVER; TWO LARGE AND SOMBER WAREHOUSES, GRADUALLY GOING THE WAY OF BRICK AND STONE LEFT TO CARE FOR ITSELF, GUARD ITS RIVER END. THEIR GREAT DIMENSIONS ARE IMPRESSIVE, AND SUGGEST THE RICH STORES OF TOBACCO AND FLOUR WHICH THEY FORMERLY CONTAINED. HERE, ALONG THE RIVER FRONT, ONE CAN SEE THE HIGH-WATER MARKS OF A GREAT TRADE EBBED FOREVER AWAY.

IT TAKES BUT LITTLE IMAGINATION TO REPEOPLE THESE SILENT STREETS ALONG THE POTOMAC, GUARDED STILL BY THEIR ANTIQUATED GUNS, WITH THE BUSY MOTLEY CROWD THEY ONCE KNEW. FOREIGN SHIPS WERE CONSTANTLY DISCHARGING THEIR CARGOS AND TAKING ON FRESH ONES. THEIR MASTS SHOWED ABOVE THE WAREHOUSES, AND THE VISTA AT THE END OF THE STREET WAS FAIRLY CHOKED UP BY A NETWORK OF CORDAGE AND TAPERING SPARS. IN THE NOISY CROWD, THE HARSH DUTCH AND ENGLISH SPEECH WAS MINGLED WITH THE MELLOWER ACCENTS OF FRANCE AND SPAIN. THE COSTUMES WERE AS DIFFERENT AS THE NATIONS.

HISTORY OF ALEXANDRIA AND ITS WATERFRONT

IN JUNE OF 1608 CAPTAIN JOHN SMITH AND FOURTEEN MEN LEFT JAMESTOWN TO EXPLORE THE CHESAPEAKE BAY AND TO SAIL UP THE POTOMAC RIVER. IN JULY OF THAT YEAR THEY WERE THE FIRST WHITE MEN TO LOOK UPON A SITE, WHICH WAS A WILDERNESS OCCUPIED BY DOEG INDIANS, BUT WHICH WAS TO BECOME ALEXANDRIA(1).

BY 1631 THE FIRST FEW SETTLERS GATHERED AROUND A TOBACCO STOREHOUSE. JOHN ALEXANDER, A SCOTTISH MERCHANT AND PIONEER, BOUGHT A PATENT FOR SIX THOUSAND ACRES OF LAND IN 1674 ON AND ABOVE GREAT HUNTING CREEK AND UP THE POTOMAC RIVER TO ANACOSTIA ISLAND.

IN 1730 AND 1732, THE VIRGINIA ASSEMBLY PASSED ACTS WHICH CALLED FOR THE ESTABLISHMENT OF TOBACCO WAREHOUSES AT "CONVENIENT" LOCATIONS TO STORE, INSPECT AND SHIP THE WEED TO ENGLAND.

WEST POINT, AT THE MOUTH OF THE HUNTING CREEK, THEN WAS CHOSEN AS A SITE FOR A TOBACCO WAREHOUSE.

SCOTTISH MERCHANTS WERE ATTRACTED TO WEST POINT AND AT ABOUT 1740 THEY BUILT HOUSES AND A SCHOOL NEAR THE WAREHOUSE AND CONNECTED THE SETTLEMENT WITH A FERRY TO THE MARYLAND SHORE. THIS SMALL VILLAGE WAS CALLED BELHAVEN.(2)

IN 1748 THE VIRGINIA HOUSE OF BURGESSES AGREED ON A PETITION TO ESTABLISH A TOWN AT THE HUNTING CREEK WAREHOUSE. THE ACT PROVIDED FOR A SURVEY OF SIXTY ACRES OF LAND AND THE APPOINTMENT OF SEVERAL TRUSTEES.

STREETS HAD TO BE LAID OUT AND LOTS DRAWN UP WITH SECTIONS SET ASIDE FOR THE MARKET AND PUBLIC LANDING. THE ACT ALSO REQUIRED THAT BUYERS OF LAND LOTS MUST, WITHIN TWO YEARS AFTER PURCHASE, BUILD ON EACH LOT "ONE HOUSE OF BRICK, STONE OR WOOD, WELL FRAMED, OF THE DIMENSIONS OF 20 FEET SQUARE, AND 9 FEET PITCH ... WITH A BRICK OR STONE CHIMNEY ... AND IF THE OWNER OF ANY SUCH A LOT SHALL FAIL TO PERSUE AND COMPLY WITH THE DIRECTIONS HEREIN PRESCRIBED ... THEN SUCH LOTS ... SHALL BE REVESTED IN THE SAID TRUSTEES."(3)

BY THE MIDDLE OF JULY, 1748 JOHN WEST AND THE YOUNG GEORGE WASHINGTON COMPLETED THE LAND SURVEY AND CAME UP WITH A NEARLY REGULAR GRIDIRON PLAN OF EIGHTY-FOUR ONE-HALF ACRE LOTS FOR INDIVIDUAL PURCHASE, INTERRUPTED ONLY BY THE CURVE ALONG THE POTOMAC RIVER. TWO LOTS WERE RESERVED FOR A COURT-HOUSE, MARKET PLACE AND MUSTERING GROUND.(4)

THE TRUSTEES PROMPTLY ARRANGED A PUBLIC SALE AND TWENTY-FOUR LOTS WERE SOLD DURING THE FIRST DAY'S AUCTION. BY 1750 EIGHTY OF THE EIGHTY-FOUR LOTS HAD BEEN SOLD. SOON THE LARGER LOTS WERE DIVIDED INTO SMALLER LOTS ON WHICH TOWNHOUSES WERE ERRECTED ADJACENT TO EACH OTHER WITH GARDENS TO THE REAR. ON JULY 18, 1752 THE TRUSTEES APPROVED THAT "ALL HOUSES NOT BEGUN OR TO BE BUILT SHALL BE BUILT ON THE FRONT AND TO BE IN LINE WITH THE STREET OR CHIEF OF THE HOUSE NOW ARE ... OR OTHERWISE TO BE PULLED DOWN."(5)

IN 1753 THE TRUSTEES RESURVEYED THE TOWN WITH WHITE OAK POSTS ESTABLISHED AT THE CORNER OF EACH LOT.(6)

IN 1754 ALEXANDRIA BECAME THE SEAT OF FAIRFAX COUNTY.

IT GREW AND FLOURISHED ECONOMICALLY DURING THE MAJOR PART OF THE EIGHTEENTH CENTURY. THE MAIN SOURCE OF THIS ECONOMIC GROWTH WAS THE PRODUCTION OF TOBACCO ALTHOUGH BY 1775 THE WHEAT AND GRAIN TRADE STARTED TO REPLACE TOBACCO MORE AND MORE.

IN 1762 AND 1785 THE GRIDIRON WAS ENLARGED AND AFTER 1768 THE TRUSTEES GRANTED APPROVAL FOR OWNERS OF RIVER ACREAGE TO EXTEND THEIR LOTS INTO THE WATER.(7)

BY 1762 THE ORIGINAL GRIDIRON WAS SIMPLY EXPANDED IN THREE DIRECTIONS. THE SIXTY-SIX FOOT STREET WIDTH OF THE FIRST PLAN WAS RETAINED AS WELL AS THE ONE-HALF ACRE LOT SIZE. IN 1785

THE ACT DID NOT DIRECT THE CITY TO SURVEY THE NEW STREETS BUT PERMITTED EXISTING OWNERS TO SUBDIVIDE THE LAND WHEN THEY WISHED. THE DIMENSIONS FOR STREETS AND BLOCKS WERE NOT CHANGED WITH THE EXCEPTION OF WASHINGTON STREET, WHICH WAS TO BE MADE 100 FEET WIDE.

ON MARCH 9, 1780 A GOVERNMENT WAS SET UP. IN SPITE OF AN ATTACK ON THE TOBACCO WAREHOUSE IN JUNE OF 1781 BY BRITISH SHIPS, THE TOWN CONTINUED TO PROSPER FINANCIALLY.

IN MAY, 1782 THE VIRGINIA LEGISLATURE ENACTED A LAW FOR GRADING AND DEVELOPMENT OF WATER STREET. IN 1785 CAMERON STREET WAS LEVELED DOWN AND THE SOIL HAD BEEN USED AS A FILL FOR THE BAY BELOW WATER STREET TO PROVIDE ADDITIONAL LAND FOR WAREHOUSES AND SHOPS. IN 1798 UNION STREET HAD BEEN ADDED TO AFFORD ACCESS TO THIS AREA.

IN 1785 THE TOWN LIMITS WERE EXTENDED TO ONE MILE WEST OF MARKET SQUARE, SOUTHWARDS TO HUNTING CREEK, AND NORTHWARDS TO FOUR MILE RUN. WASHINGTON STREET WAS PAVED WITH STONE, SIDEWALKS WERE LAID OUT, AND OIL LAMPS WERE PUT AT EVERY STREET CORNER.(8)

IN 1791 ALEXANDRIA BECAME PART OF THE DISTRICT OF COLUMBIA AND REMAINED SO UNTIL IT RETURNED TO VIRGINIA IN 1846.

BETWEEN 1794 AND 1795, TWENTY-SIX WHARVES ON WHICH HOUSES WERE BUILT AND MATERIALS STORED EXISTED. THE PORT WAS CROWDED WITH VESSELS AND BUSINESS BETWEEN KING STREET AND WASHINGTON STREET FLOURISHED.

FROM 1791-1795, ALEXANDRIA'S EXPORTS AVERAGED \$950,000 A YEAR, ONE-SEVENTH IN THE NATION. EXPORTS INCLUDED WHEAT, LUMBER, CATTLE, HORSES, BREADS AND CRACKERS, TOBACCO, CANDLES, AND MANUFACTURED GOODS. IMPORTS WERE CLOTH, RUM, SPICES, FRUITS, SUGAR, TEA AND FURNITURE FROM ENGLAND(9). THE MOST PROMINENT OCCUPATIONS IN THE 1790'S WERE WATCHMAKERS, CLOCKMAKERS, JEWELERS, GOLDSMITHS, COPPERSMITHS, GUNSMITHS, BLACKSMITHS, IRONMONGERS, CONFECTIONERS, BAKERS, BREWERS, HATTERS, AND WIGMAKERS. BY 1800, THERE WERE TWO HUNDRED AND SIXTY MERCHANTS AND SHOPKEEPERS, THIRTY-FOUR TAVENERS, OVER ONE HUNDRED AND SIXTY-FIVE DRAYS AND CARTS, NINETY-SEVEN PLEASURE CARRIAGES, FIVE TOBACCO WAREHOUSES, FIVE BAKERIES, A BREWERY, AND FOUR BANKS. AT THIS TIME, ALEXANDRIA HAD ABOUT EIGHT HUNDRED BUILDINGS AND A POPULATION OF TWO THOUSAND, SIX HUNDRED AND SEVENTY-SIX. IT BECAME THE MAJOR PORT FOR FLOUR AND HEMP AND IN 1784 WAS THE ONLY PORT ON THE POTOMAC RIVER DESIGNATED AS A PORT OF ENTRY FOR FOREIGN VESSELS.(10)

OVER THIRTY YEARS AFTER ITS FOUNDATION THE TOWN SPREAD ITSELF UPON A HIGH PLATEAU EXTENDING FROM ORONOCO CREEK AND ITS MARSH TO THE NORTH TO THE RIVER SHORE ON THE EAST, AND TO THE WHITE OAK SWAMP ON THE SOUTH.

IN 1798 ALEXANDRIA HAD EXPANDED TO THE LIMITS IT WOULD RETAIN UNTIL 1852. IN 1800 THE FIRST CODE OF CITY LAWS AND ORDINANCES WAS PUBLISHED. AFTER THIS LAW ALL THE HOUSES BUILT AFTER 1795 HAD TO CORRESPOND WITH THE STREET LINE AND COULD NOT EXTEND OUT INTO THE STREET. ALSO PORCHES, STEPS AND CELLARS WERE NOT TO EXTEND INTO THE STREETS.(11)

AT THE BEGINNING OF THE NINETEENTH CENTURY THE GROWTH SLOWED DOWN. PLAGUES OF YELLOW FEVER IN 1803 AND CHOLERA IN 1832, DISASTROUS FIRES IN 1810 AND 1824 AND THE TRADE BLOCKADE DURING THE WAR OF 1812 WITH PIRATES PREYING ON ALEXANDRIA SHIPS, WERE RESPONSIBLE FOR A SERIOUS DAMAGE TO THE COMMERCE.

TWO OTHER EVENTS WERE RESPONSIBLE FOR ALEXANDRIA'S DECLINE AS A PORT: A CAUSEWAY BUILT BY GEORGETOWN IN 1810 OBSTRUCTED SHIPS FROM COMING DOWN THE RIVER; AND SECONDLY, THE FAILURE OF THE POTOMAC CANAL PROJECT, WHICH WAS SUPPOSED TO LINK THE REGION WITH THE MIDWEST. THE WHEAT, ON WHICH ALEXANDRIA'S PORT ACTIVITIES DEPENDED, WAS DIVERTED TO OTHER PORTS.(12)

IN AUGUST OF 1814 TWO BRITISH FRIGATES SAILED UP THE POTOMAC RIVER AND TOOK THE TOWN. THE

INVADERS LOOTED THE TOWN, CARRIED OFF QUANTITIES OF TOBACCO AND GRAIN, AND ALEXANDRIA'S COMMERCIAL ACTIVITIES SUFFERED A BLOW FROM WHICH SHE NEVER FULLY RECOVERED. HER RIVAL PORT BALTIMORE, FORGED AHEAD IN THE MEANTIME AND GAINED COMMERCIAL SUPREMACY BY BUILDING THE BALTIMORE AND OHIO RAILROAD, TO DIVERT THE COAL TRADE FROM ALEXANDRIA.(13) BY 1835, RAILROADS HAD BECOME MORE IMPORTANT FOR THE TRANSPORT OF TOBACCO, WHEAT AND COAL THAN CANALS, BUT ALEXANDRIA DID NOT BEGIN BUILDING RAILROADS UNTIL THE LATE 1840'S. IN 1846 ALEXANDRIA BECAME AN INDEPENDENT TOWN AGAIN AFTER THE VIRGINIA PETITION OF THE DISTRICT OF COLUMBIA WAS RETROCEDED.

IN 1860 ABRAHAM LINCOLN AND THE REPUBLICAN PARTY WON THE ELECTION AND BY FEBRUARY 1, 1861, SEVEN SLAVE STATES HAD CEDED FROM THE UNION. ON MAY 23 VIRGINIA'S VOTERS RATIFIED THE SECESSION ORDINANCE AND ON MAY 25 FEDERAL TROOPS CROSSED THE POTOMAC AND OCCUPIED ALEXANDRIA. THE CITY STAYED IN FEDERAL HANDS THROUGHOUT THE CIVIL WAR AND WAS CENTER OF SUPPLIES, TRANSPORTATION AND HOSPITALS. MOST CIVILIAN TRADE AND COMMERCE WERE SUSPENDED AND THE STORES AND WAREHOUSES WERE RENTED TO THE ARMY. FIRES IN 1862 DESTROYED BUILDINGS ALONG KING AND ROYAL STREETS. FREED SLAVES SETTLED IN SHACKS ON THE NORTHERN AND SOUTHERN OUTSKIRTS OF THE CITY. WHEN THE WAR WAS OVER, ALEXANDRIA'S POPULATION OF TWELVE THOUSAND, SIX HUNDRED AND TWENTY-FIVE IN 1860 INCREASED TO ONLY THIRTEEN THOUSAND, SIX HUNDRED AND SIXTEEN BY 1880 AND THE AREA WAS IMPOVERISHED.(14) STABBINGS, MURDERS, AND OTHER CRIMES INCREASED AS ECONOMIC BLIGHT AND DECAY OVERWHELMED THE CITY. WHAT HAD ONCE BEEN THE SEVENTH LARGEST SEAPORT IN THE UNITED STATES AND THE THIRD LARGEST EXPORTER OF FLOUR, LAY ROTTING IN THE MEMORY OF WHAT WAS ONCE A GREAT SEAPORT TOWN. ALTHOUGH ALEXANDRIANS HOPED TRADE MIGHT INCREASE AGAIN AND REBUILT MANY OF THE OLD WHARVES AROUND 1882, THE CITY SAW LITTLE IMPROVEMENTS IN ITS ECONOMIC AND COMMERCIAL SITUATION.

FROM 1892 TO 1896, AN ELECTRIC RAILROAD WAS CONSTRUCTED FROM WASHINGTON THROUGH ALEXANDRIA SIX MILES SOUTH OF MOUNT VERNON. SLOWLY THE INDUSTRY RECOVERED. BY 1900 AT LEAST FIVE MAJOR RAILROAD COMPANIES USED TRACKAGE IN ALEXANDRIA.

THE MOST IMPORTANT INDUSTRIES AT THAT TIME WERE CHEMICALS, FERTILIZERS, LOCAL FISHERIES, TANNERIES, BREWERIES, BRICK MAKING, AND RAILROAD COMPANIES.(15)

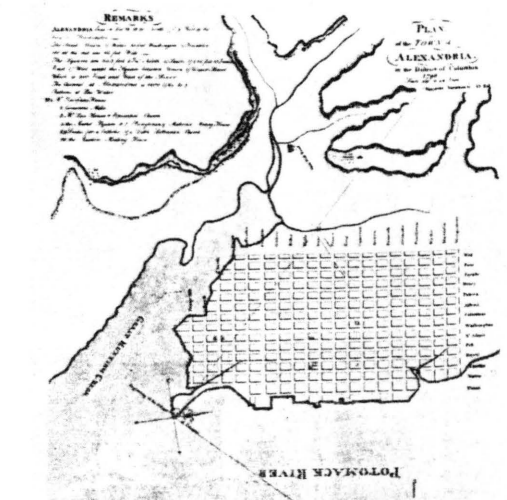
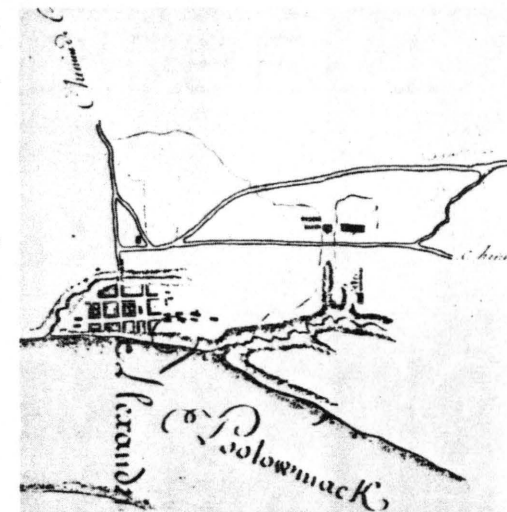
THE GROWTH OF THE FEDERAL GOVERNMENT IN THE WASHINGTON METROPOLITAN AREA BEGAN JUST BEFORE WORLD WAR I. WASHINGTON OFFICIALDOM BEGAN TO FILTER ACROSS THE POTOMAC AND DISCOVERED IN ALEXANDRIA A DELIGHTFUL PLACE TO LIVE. THE EARLY HOUSES WERE REBUILT AND RESTORED IN THEIR ORIGINAL DESIGN.

ALEXANDRIA BECAME A SHIPBUILDING CENTER AND PUT UP A UNITED STATES NAVAL TORPEDO STATION DURING WORLD WAR I. IN 1914 THE FIRST ANNEXATION AFTER 1779 FROM FAIRFAX AND ARLINGTON COUNTIES TOOK PLACE.

FROM THE FIRST TO THE SECOND WORLD WAR ALEXANDRIA GREW GRADUALLY AS HOUSING AND SERVICES FOR THE FEDERAL CITY EXPANDED.

LOCAL SHIPPING BECAME ALMOST NONEXISTENT. THE TRANSPORTATION SYSTEMS TO WASHINGTON WERE IMPROVED, INCLUDING SHIRLEY HIGHWAY AND THE MOUNT VERNON MEMORIAL PARKWAY. IN 1939 THE NATIONAL AIRPORT OPENED AND IN 1942 THE PENTAGON WAS BUILT. LIGHT INDUSTRIES AND COMMERCIAL ESTABLISHMENTS INCREASED ALONG HIGHWAY ONE.(16) IN 1930, THE INDEPENDENT TOWN OF POTOMAC WAS ANNEXED INTO ALEXANDRIA.

FROM TWO THOUSAND, SEVEN HUNDRED AND FORTY-EIGHT IN 1790, THE POPULATION INCREASED TO APPROXIMATELY THIRTY-SIX THOUSAND PERSONS IN 1939. WORLD WAR II HAD A MAJOR IMPACT ON ALEXANDRIA WITH THE DEVELOPMENT OF PUBLIC AND PRIVATELY SPONSORED WARTIME HOUSING FOR EMPLOYEES OF MILITARY INSTALLATIONS. THE EXTREMELY RAPID GROWTH OF THE



GOVERNMENT EMPLOYMENT AND THE INTERRUPTION OF NORMAL ECONOMIC GROWTH DURING WORLD WAR II CAUSED MAJOR PROBLEMS IN THE INFRASTRUCTURE OF THE AREA.(17)

IN 1946 SHIRLEY HIGHWAY WAS EXTENDED TO ALEXANDRIA.

A POPULATION EXPLOSION OCCURRED BETWEEN THE 1950'S AND THE 1960'S IN THE WASHINGTON METROPOLITAN AREA. AS A RESULT OF THE WORLD WAR II BABY BOOM AND THE EXPANDING OF FEDERAL CIVILIAN EMPLOYMENT, THE REGION GREW FROM 1.5 MILLION TO 2.9 MILLION PEOPLE. RELATED TO THAT, THE TOURISM INCREASED, AND TRADE ASSOCIATIONS, PROFESSIONAL SOCIETIES, AND THE PROLIFERATION OF RESEARCH AND DEVELOPMENT ORGANIZATIONS INCREASED. THE AREA BECAME A CENTER OF RETAIL, WHOLESALE, SERVICE AND RECREATIONAL AND CULTURAL ACTIVITIES.

THE ANNEXATION FROM FAIRFAX COUNTY IN 1952 DOUBLED THE SIZE OF ALEXANDRIA AND BROUGHT IT TO ITS PRESENT SIZE.

THE GENERAL LAND USE PLAN IN 1962 WAS DESIGNED FOR A POPULATION OF ABOUT ONE HUNDRED AND SIXTY-FIVE THOUSAND AND RECOMMENDED TOWNHOUSE RESIDENTIAL DEVELOPMENT AS WELL AS INDUSTRIAL ACTIVITIES ALONG THE WATERFRONT. IN THE 1960'S THE PROPERTIES ALONG THE POTOMAC RIVER WERE UTILIZED FOR A MIXTURE OF LAND USES, INCLUDING A FERTILIZER PLANT, POWER PLANT, CHEMICAL COMPANY, SHIPPING FACILITIES, OFFICES, WAREHOUSES AND TOWNHOUSES. THE GENERAL PLAN IN 1967 CONCLUDED SEVERAL EARLIER STUDIES AND MADE PROPOSALS FOR THE LAND USE OF THE WATERFRONT AREA AS WELL AS THE PRESERVATION OF THE OLD AND HISTORIC DISTRICT.

IN 1970 THE TORPEDO PLANT WAS PURCHASED FROM THE FEDERAL GOVERNMENT AS ONE STEP TOWARDS A REDEVELOPMENT OF THE WATERFRONT AREA.

ANOTHER CONSOLIDATED MASTER PLAN IN 1974 REPEALED ALL PREVIOUS WATERFRONT PLANNING EFFORTS AND REZONED THE ENTIRE AREA.

THE REPORT OF THE COMMITTEE ON POTENTIAL GROWTH AREAS, PUBLISHED IN AUGUST 1975, INCLUDES THE FOLLOWING DISCUSSION OF THE WATERFRONT: "THE WATERFRONT IS AN AREA OF CRITICAL IMPORTANCE TO THE FUTURE OF ALEXANDRIA. LOCATED ADJACENT TO TWO OF THE CITY'S GREATEST ASSETS—THE POTOMAC RIVER AND OLD TOWN—THE AREA HAS BECOME EXTREMELY ATTRACTIVE TO PRIVATE DEVELOPERS IMPRESSED BY ITS PROXIMITY TO WASHINGTON. DEVELOPMENT IN THIS AREA MUST RESPECT ITS LOCATION NEAR THE NATION'S CAPITAL THROUGH USE OF DIGNIFIED DESIGN AND PROVISION OF THE OPEN SPACE. IT MUST BE COMPATIBLE WITH AND NOT DETRACT FROM THE CAREFULLY PRESERVED QUALITY OF OLD TOWN...THERE MUST BE FREE ACCESS TO THE RIVER...THE OVERALL DEVELOPMENT SHOULD CONTAIN A MIXED USE.

THE 1978 DRAFT ALEXANDRIA WATERFRONT PLAN RECOMMENDS: "RESIDENTIAL, RECREATION, AND OPEN SPACES, COMMERCIAL, INDUSTRIAL AND WATERFRONT MIXED LAND USES...KING STREET WITH SPECIALTY SHOPPING AND RESTAURANTS...REDEVELOPMENT OF THE TORPEDO PLANT...DEVELOPMENT OF THE SOUTH STRAND AREA INTO THE FOCAL POINT FOR A WATERFRONT COMMERCIAL NODE INVOLVING SUCH ACTIVITIES AS RESTAURANTS, SHIP, BOAT REPAIRS AND SALES, AND SPECIALTY SHOPPING.

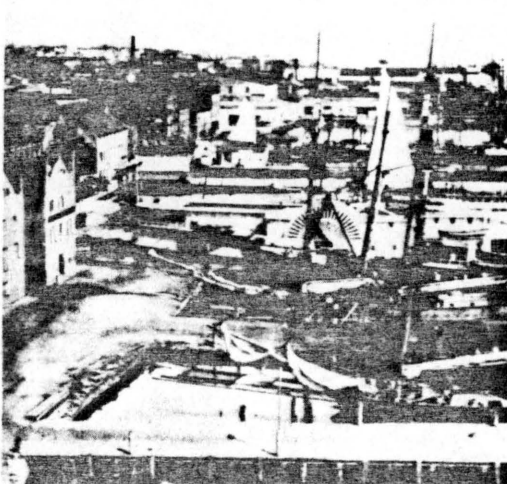
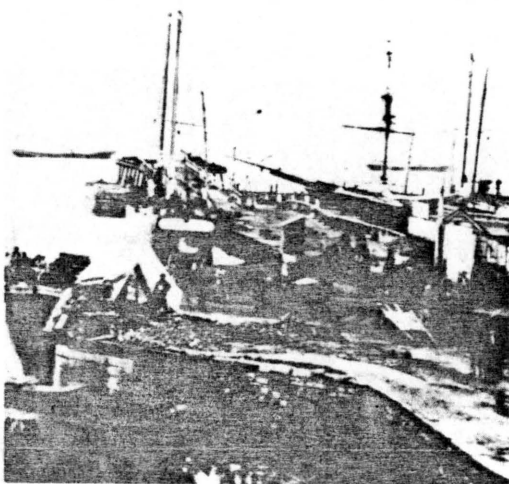
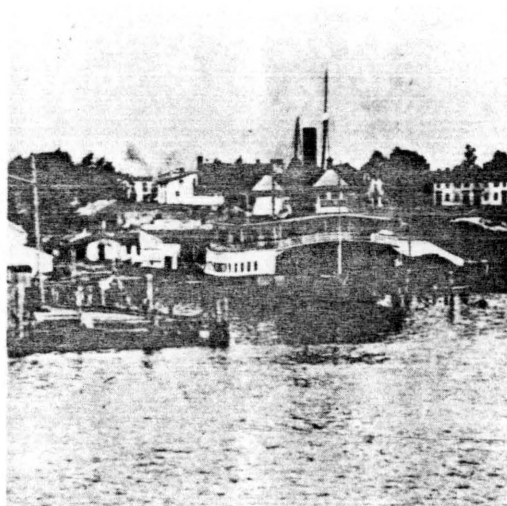
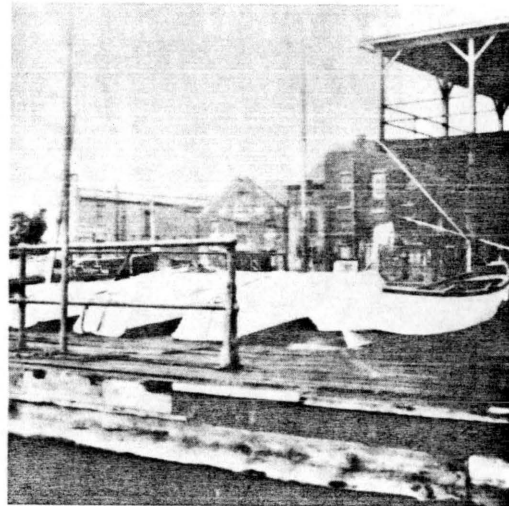
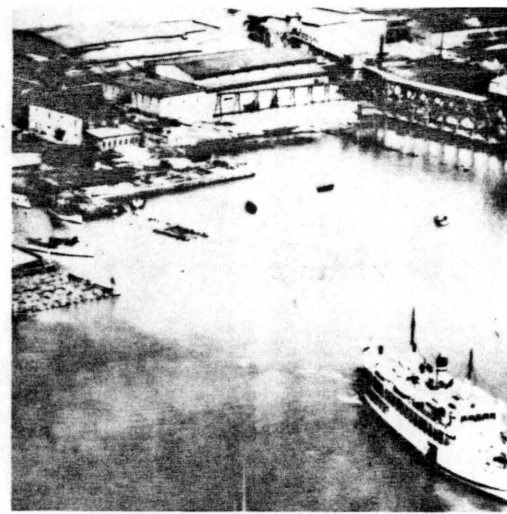
SINCE THE ADOPTION OF THE CONSOLIDATED MASTER PLAN OF 1974, THE WATERFRONT HAS MARKEDLY SHIFTED AWAY FROM INDUSTRIAL USES TOWARD OPEN SPACES AND COMMERCIAL USES. IN MAY 1979 THE CITY COUNCIL DESIGNATED A DEVELOPER TO CONSIDER THE USE OF THE TORPEDO PLANT.

IN MAY, 1981 THE ALEXANDRIA WATERFRONT DRAFT JOINT LAND USE PLAN WAS ISSUED WITH A COMPREHENSIVE PLAN AND ZONING ORDINANCE FOR THE WATERFRONT.

TODAY ALEXANDRIA SEEMS TO BE ENTERING A NEW ERA OF OPPORTUNITY AND PROSPERITY TOWARD THE REALIZATION OF THE ECONOMIC POTENTIAL AS

THE "GATEWAY TO THE SOUTH". GOVERNMENT EMPLOYEES HAVE FOUND THE CITY AN ATTRACTIVE, CONVENIENT PLACE TO LIVE AND HAVE MIGRATED HERE FROM ALL PARTS OF THE COUNTRY. THE GROWING MARKET OF THE AREA HAS ATTRACTED INDUSTRIES AND COMMERCIAL ENTERPRISES. LOCAL MERCHANTS HAVE PROFITED AS A RESULT OF AN INCREASE IN TOURISM. THE BUSY KING STREET AND ITS NEIGHBORING STREETS WITH MANY RESTAURANTS AND SOUVENIR SHOPS AND THE CONVERSION OF PARTS OF THE TORPEDO PLANT INTO AN ART CENTER ATTRACT MORE AND MORE VISITORS. THE QUIETUDE OF THE RESIDENTIAL AREAS, THE GREENERY AND RELATED SIZES OF THE BEAUTIFULLY RESTORED BUILDINGS OFFER EXCEPTIONAL LIVING CONDITIONS. GOOD LINKS TO THE METROPOLITAN AREA VIA THREE MAJOR HIGHWAYS, BUSES AND RAPID TRANSIT IN THE NEAR FUTURE WILL INTENSIFY ALEXANDRIA'S ATTRACTURE FUTURE.

THE WATERFRONT BETWEEN PEPCO SITE AND JONES POINT IS STILL A RIBBON OF MIXED USE LAND WITH PARKS, INDUSTRIAL AREAS, SHIPPING TERMINALS, MARINAS, OFFICES, BUSINESS AND RESTAURANTS, AND IT WILL BE THE NEXT AREA TO BE DEVELOPED.



ARCHITECTURE IN OLD TOWN ALEXANDRIA

SIX MILES SOUTH OF WASHINGTON, DC—THE NATION'S CAPITAL—WITHIN THE TWENTIETH CENTURY FRAMEWORK OF MODERN PRODUCTION AND SUBURBAN BUILDINGS AND INDUSTRIES, STANDS OLD TOWN ALEXANDRIA, A CITY WITH AN EXCITING HISTORY OF THREE HUNDRED AND SEVENTY-FIVE YEARS.

WHEN THE AREA AROUND AN EXISTING TOBACCO WAREHOUSE WAS SURVEYED IN 1748, JOHN WEST AND GEORGE WASHINGTON CAME UP WITH A REGULAR GRIDIRON PLAN. THE ORIGINAL EIGHTY-FOUR BLOCKS OR "SQUARES" MEASURED THREE HUNDRED AND FIFTY-TWO FEET TWO INCHES NORTH AND SOUTH BY TWO HUNDRED AND FORTY-SIX FEET TEN INCHES EAST AND WEST. THESE SQUARES WERE SPLIT INTO FOUR ONE-HALF ACRE LOTS (ONE HUNDRED AND TWENTY-FIVE FEET BY ONE HUNDRED AND SEVENTY-FIVE FEET) AND LATER SPLIT INTO EVEN SMALLER LOTS (TWENTY FEET BY EIGHTY-ONE HUNDRED AND TWENTY FEET) WITH THE SHORT SIDE FRONTING THE STREET.(18)

A NETWORK OF ALLEYS AND PATHWAYS BETWEEN THE HOUSES CONNECTED THE PRIVATE REAR YARD WITH THE PUBLIC STREETS. THE ORIGINAL GARDEN PLOTS WERE SUBDIVIDED BY A WEB OF WALLS TO SCREEN THEM FROM VIEWS. THE BUILDINGS WERE RAISED ABOVE A LOW WATER TABLE, INDICATING A BASEMENT, AND STAIRS LED TO THE FIRST FLOOR WHICH WAS ABOVE EYE LEVEL AT THE SIDEWALKS.

THERE ARE FIVE PRINCIPAL TYPES OF DWELLINGS CHARACTERISTIC OF THE LOCAL SCENE, CONSIDERING THOSE HOUSES BUILT BEFORE 1830:

A GROUP OF TRUSTEES WHO RAN THE AFFAIRS OF THE TOWN FROM 1749 TO 1779 ENACTED A LAW THAT BUYERS OF LOTS HAD TO ERECT HOUSES WITHIN TWO YEARS AFTER PURCHASE. THIS RULE IS ASSUMED TO BE THE CAUSE OF THE UNIQUE ALEXANDRIA "FLOUNDER HOUSE". TO SAVE TIME AND EXPENSES, THE OWNER OF A LOT BUILT ONLY ONE HALF A HOUSE, TWO STORIES HIGH WITH A GALLERY AT THE SIDE AND IN THE CHARACTERISTIC GEORGIAN STYLE, EXCEPT THAT THE ROOF SHOWS ONLY ONE-HALF GABLE. THE FLOUNDER HOUSE WAS ALWAYS SET BACK FROM THE STREET WITH THE LONG WALL ALONG THE SIDE LOT LINE. SOMETIMES THE REST OF THE HOUSE WAS BUILT LATER AND THE "FLOUNDER" BECAME AN ELL OF THE MAIN STRUCTURE.

THE SECOND HOUSE TYPE WAS OF ONE STORY AND HAD A RECTANGULAR FRAME CONSTRUCTION WITH CENTER ENTRY, TWISTING STAIRS AND TWO ROOMS ON THE MAIN FLOOR. OFTEN THESE HOUSES WERE ENLARGED EITHER BY ADDING AN ELL OR TWO MORE ROOMS BUILT ACROSS THE HOUSE AT THE REAR.

THE THIRD BUILDING IS A LARGE RECTANGULAR BRICK TYPE WITH CENTER HALL AND FOUR MAJOR GROUND FLOOR ROOMS. THE SECOND STORY APPROXIMATES THE FIRST AND A DORMERED ATTIC PERMITS ADDITIONAL SMALLER CHAMBERS.

THE FOURTH IS THE MANORIAL TYPE, FLANKED BY LOWER IDENTICAL WINGS WHICH ARE SOMETIMES JOINED TO THE MAIN EDIFICE BY COVERED "CURTAINS" OR PASSAGEWAYS. IT COVERS GENEROUS PLOTS OF GROUND AND REMINDS ONE OF A COUNTRY MODEL.

THE LAST TOWNHOUSE TYPE IS OF RECTANGULAR OR SQUARE FORM WITH ENTRANCE AND HALL AT THE SIDE AND TWO CHAMBERS OPENING FROM IT. USUALLY OF BRICK, IT IS OF TWO STORIES AND DORMERED ATTIC OR OF THREE FULL STORIES. THE THIRD AND THE LAST BUILDING TYPES ORIGINALLY HOUSED THE KITCHEN IN A SEPARATE DEPENDENCY TO THE REAR. LATER THESE WERE JOINED TO THE MAIN HOUSE AND IN THE FINAL DEVELOPMENT A ONE OR TWO STORY ELL (CONTAINING KITCHEN FACILITIES AND SERVANTS' QUARTERS) WAS ADDED TO THE REAR OF THE MAIN MASS.(19)

THE TECHNIQUES OF HOUSE BUILDING AND THE CONSTRUCTION MATERIALS WERE RESULTS OF ALEXANDRIA'S LOCATION IN AN AREA, WHERE BRICK COULD EASILY BE MASS-PRODUCED AND HER IMPORTANCE AS A TRANSPORTATION CENTER WHICH PROVIDED A SOURCE OF IMPORTED GOODS.

BRICKWORK OF THE EARLIEST STRUCTURES IS LESS REGULAR. THE BRICKS WERE HAND-MOULDDED, LARGER THAN THOSE MADE TODAY AND MUCH ROUGHER CAST. AFTER THE 1840'S, BRICK WAS MACHINE-MADE, WHICH GAVE IT A MORE UNIFORM, MECHANICAL APPEARANCE. THE BRICK WAS VERY HARD-PRESSED, SMOOTH ON THE OUTSIDE, OF DARKER COLOR THAN THE EARLIER BRICK, AND ITS REGULARITY MADE VERY NARROW MORTAR JOINTS POSSIBLE. THE WHITE MORTAR WAS MADE OF PULVERIZED OYSTER SHELLS AND WHITE BAY SAND.(20) WITH SOME EXCEPTIONS OF GAMBREL AND HIP TYPES, THE ROOFS WERE OF SIMPLE GABLED FORM WITH THE PITCH BECOMING LESS ACUTE TOWARD THE END OF THE FIRST QUARTER OF THE NINETEENTH CENTURY, AS THE FEDERAL STYLE ASSUMED DOMINANCE OVER THE GEORGIAN. THERE WAS A CHANGE IN SHAPE BROUGHT ABOUT BY THE FREQUENT USE OF FLAT—ACTUALLY SLIGHTLY SLOPED—ROOFS. THESE MONOPITCH ROOFS BECAME PRACTICAL ONLY AFTER THE INTRODUCTION OF TIN AND TARRED FELT AS ROOFING MATERIALS WHICH MADE THE MUCH MORE EXPENSIVE SLATE NO LONGER NECESSARY.(21)

THE WOODEN CORNICES ARE REFINED AND RELATIVELY ELABORATE, USUALLY WITH FRETWORK BENEATH THE LOWEST MOULDING AND MODILLIONS, AND FREQUENTLY RUN COMPLETELY AROUND THE STRUCTURE AT THE LEVEL OF THE FRONT AND REAR EAVES FRAMING THE GABLE ENDS IN PEDIMENT FORM.

DORMERS ARE GABLED, EITHER WITH A SQUARE OR CIRCULAR HEAD SASH AND WITH SUPPORTING PILASTERS DUPLICATING THE TREATMENT OF THE MAIN ENTRANCE.

THE FENESTRATION IS CAREFULLY ARRANGED AND WINDOWS ARE USUALLY OF TWELVE LIGHTS WITH SIX PANELS IN EACH SASH. MUNTINS AND SURROUNDING MOULDINGS IN TYPICAL GEORGIAN WORK ARE BOLD, THOUGH SIMPLE, AND BECOME MORE DELICATE DURING THE TRANSITION PERIOD. THE AVERAGE WIDTH OF THE FORMER AT THE BEGINNING OF THE PERIOD WAS APPROXIMATELY ONE INCH, BUT THEY BECAME SHARPER AND NARROWER AS LARGER LIGHTS WERE USED.

SILLS ARE TYPICALLY OF WHITE STONE AS ARE THE LINTELS, WHICH CARRY HEAVY GROOVED OR VERMICULATED KEYSTONES.

IN THE EARLIER EXAMPLES, STRONGLY SHAPED QUOINS OF THE SAME MATERIAL ACCENT THE CORNERS OF THE STRUCTURE, AND STONG STRING COURSES ARE ALSO USED.

DOORWAYS MOST OFTEN ARE FORMED WITH SEMI-CIRCULAR HEADS AND GLASS TRANSOMS. TYPICALLY THEY ARE FRAMED IN WOOD WITH DEEP paneled reveals. FLUTED PILASTERS SUPPORT A HOLLOW DENTICULATED CLASSIC PEDIMENT WITH ORNAMENTED SOFFIT. AN EMPHASIZED KEYSTONE SET IN THE ROUND ARCH OF THE TRANSOM MAY REPEAT THOSE OF THE WINDOWS. WROUGHT IRON WORK OF SIMPLE TYPE IS OCCASIONALLY USED IN HANDRAILS. ENTRANCE DOORS AND BLINDS WERE INVARIABLY PAINTED DARK GREEN WITH OTHER WOOD TRIM WHITE.(22)

THE CHOICES MADE AS TO ARCHITECTURAL STYLES WERE RELATED TO THE CULTURAL BACKGROUND OF THE BUILDER. PUBLISHED FOLIOS AND ARCHITECTURAL PATTERN BOOKS ILLUSTRATING WORK OF WILLIAM KENT, WILLIAM ADAM, AND JAMES GIBBS WERE USED EXTENSIVELY BY BUILDERS AND ARCHITECTS FOR THE RESIDENTIAL DWELLINGS IN ALEXANDRIA. DESIGNS WERE SOMETIMES TAKEN FROM THESE BOOKS.(23)

LOCAL CARPENTERS OFTEN BUILT HOMES ON A SPECULATIVE BASIS AND WERE RESPONSIBLE FOR DESIGN AND CONSTRUCTION.

THE BOOMING DURING THE 1850'S SAW THE GREATEST GROWTH IN ALEXANDRIA DURING THE NINETEENTH CENTURY AND THE ITALIANATE STYLE MADE ITS APPEARANCE IN THE CITY.(24)

THREE RAILROADS, BUILT BETWEEN 1847 AND 1851, INCREASED COMMERCE AND INDUSTRY BUT AFFECTED THE NEIGHBORHOODS WITH NOISE AND STENCH.

ELEGANT AND FINE DWELLINGS WERE OFTEN BACKED BY "NEGRO SHANTIES". DURING THE CIVIL WAR MOST NORMAL BUILDING

ACTIVITIES CEASED. THE CITY WAS CROWDED BY UNION SOLDIERS AND FREED SLAVES. TEMPORARY SHACKS WERE BUILT THROUGHOUT THE LARGER AREAS TO THE NORTH AND SOUTH.

WHEN THE WAR WAS OVER THE GREEK AND GOTHIC STYLE WERE FREQUENT CONTEMPORARIES IN THE ECLECTIC CONFUSION. ALL THE STYLES WERE MORE OR LESS SUPERFICIALLY APPLIED TO BASICALLY SIMILAR STRUCTURES.

BEFORE THE TURN OF THE CENTURY THE SO-CALLED QUEEN ANNE STYLE APPEARED IN ALEXANDRIA. IT WAS CHARACTERIZED BY IRREGULAR, PICTURESQUE MASSES, CORNER TOWERS, COMPLEX ROOF SHAPES, STAINED WINDOW TRANSOMS, AND PRESSED BRICK.(25)

UNTIL ALMOST THE END OF THE CENTURY LARGE AREAS OF THE CITY HAD VERY FEW BUILDINGS. MOST OF THE LATER DEVELOPMENTS WENT OF OLD TOWN WAS COMPOSED OF BUILDER'S RENTAL PROPERTIES AND MODEST WOODEN DWELLINGS FOR LABORERS.

THE GROWTH OF THE FEDERAL GOVERNMENT IN THE EARLY TWENTIETH CENTURY AND THE MODERN TREND FOR HOME OWNERS TO SETTLE IN THE SUBURBS, CAUSED A GREAT DEMAND OF HOME BUILDINGS.

THE SHABBY DWELLINGS IN OLD TOWN WERE RESTORED AND THE CITY SPREAD OUT TO THE WEST, WITHOUT ANY ATTENTION TO THE EARLY LOT-SYSTEM.

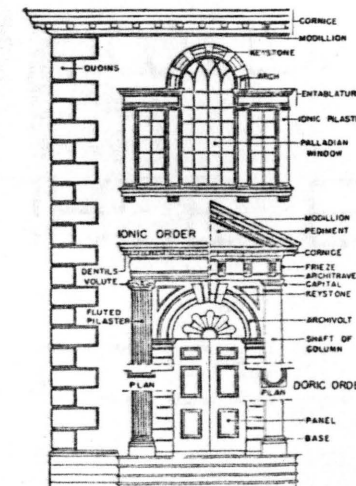
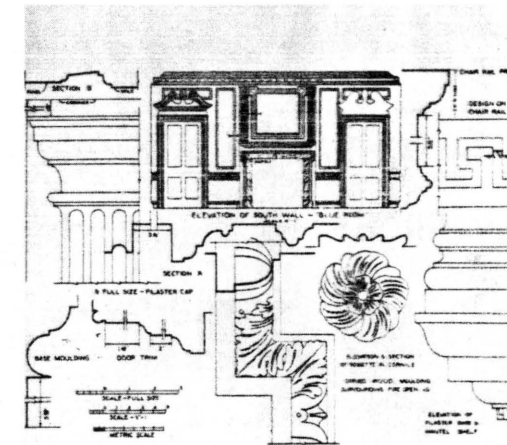
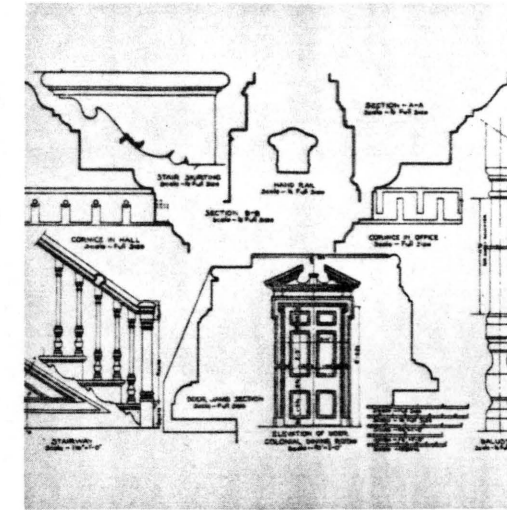
TODAY ALEXANDRIA REVEALS A MIXTURE OF UNZONED INDUSTRIAL, COMMERCIAL, AND RESIDENTIAL STRUCTURES. THE LARGE RESIDENTIAL AREA OF OLD TOWN IS COMPOSED OF THE OLD RESTORED TOWNHOUSES, RELATIVELY NEW ROWHOUSES OFTEN IMITATING EARLIER STYLES AND OFTEN REVEALING UNDISTINGUISHED PSEUDO-COLONIAL TOWNHOUSES OF A KIND ONE CAN FIND IN ANY NEW DEVELOPMENT.

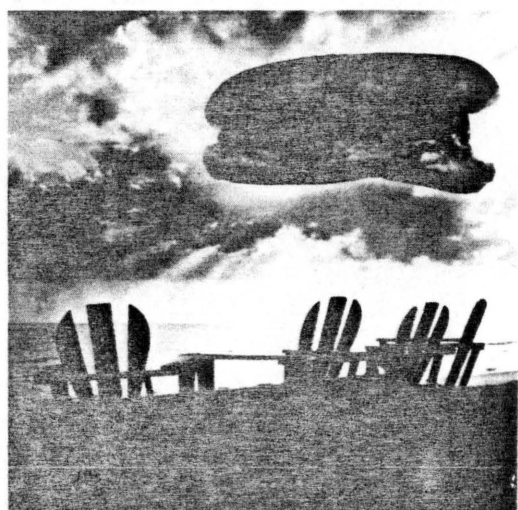
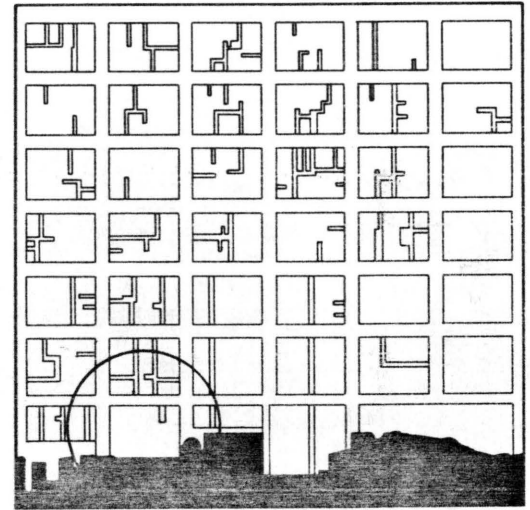
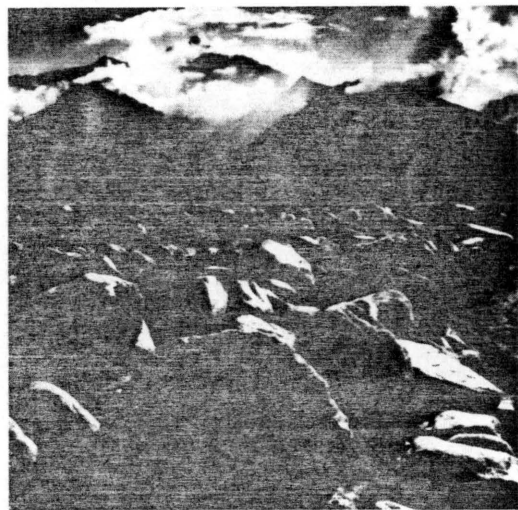
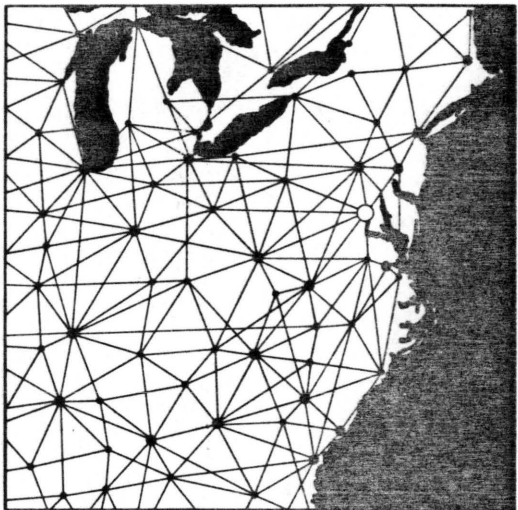
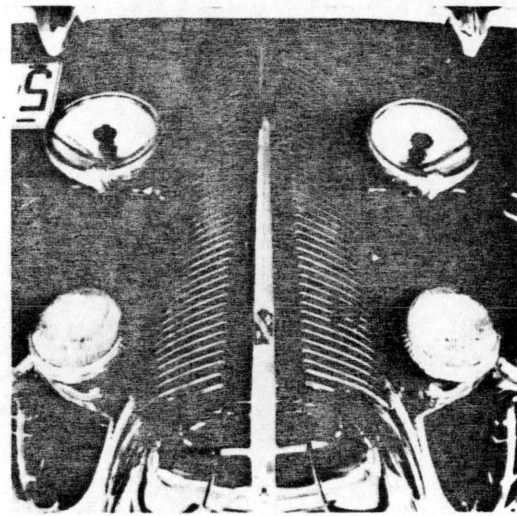
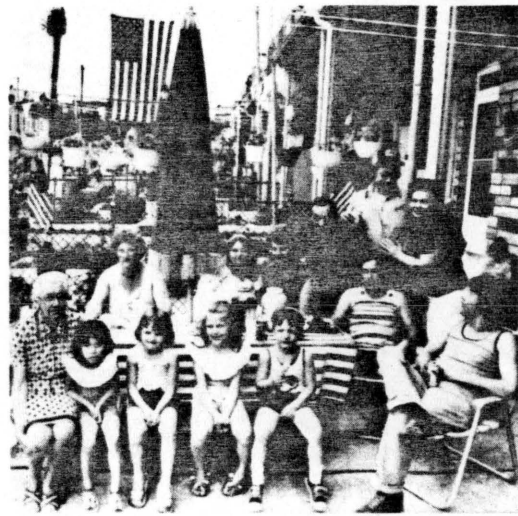
THE RAILROADS AND MOST OF THE LIGHT INDUSTRY, SPREAD OVER THE RESIDENTIAL AREAS, MOVED TO MORE ACCESSIBLE PROPERTIES ALONG THE MAIN TRANSPORTATION SYSTEMS.

THE INITIAL FOUR-SQUARE SUBDIVISION OF THE BLOCK IS USUALLY NO LONGER DISCERNIBLE. DIFFERENT SCALES AND SHAPES, WRONGLY USED MODERN MATERIALS, AND AVERAGE ARCHITECTURE OFTEN CLASH WITH THE BUILDINGS OF THE PAST.

BUT EXCELLENT MODERN ARCHITECTURE SHOULD HAVE A CHANCE OF COMPETING WITH THE OLD STRUCTURE. THE DANGER IS GREAT THAT FALSIFICATION AND CHEAP IMITATION IN THE NAME OF RESTORATION BRING MORE HARM TO THE OLD DISTRICT OF ALEXANDRIA THAN MODERN, PRESUMABLY GOOD, ARCHITECTURE.

THIS ARCHITECTURE NOT ONLY HAS TO UNDERSTAND THE CHARACTER AND THE STRUCTURE OF THE CITY, BUT ALSO HAS TO REINFORCE THEM TO PROMOTE HARMONY BETWEEN THE PAST AND THE FUTURE.





PEOPLE

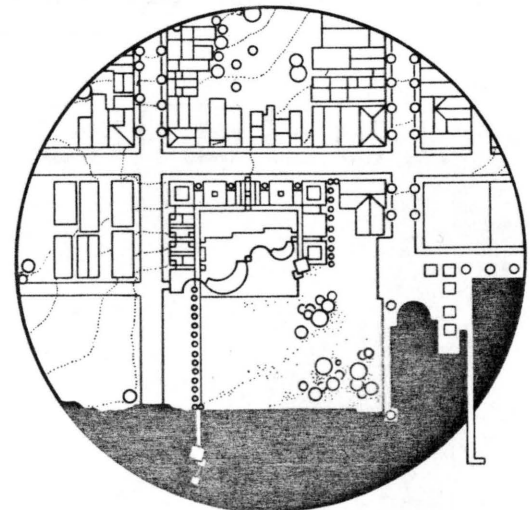
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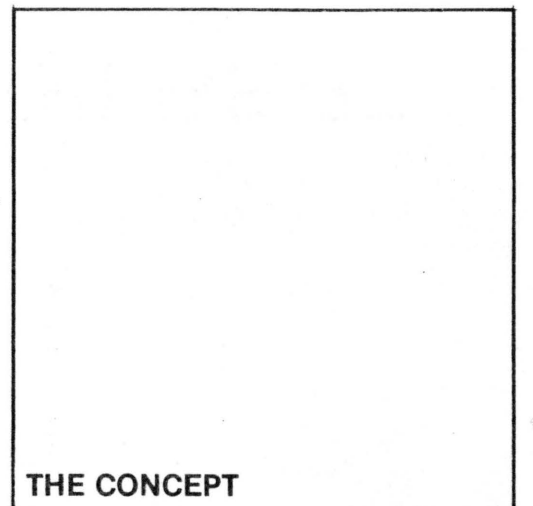
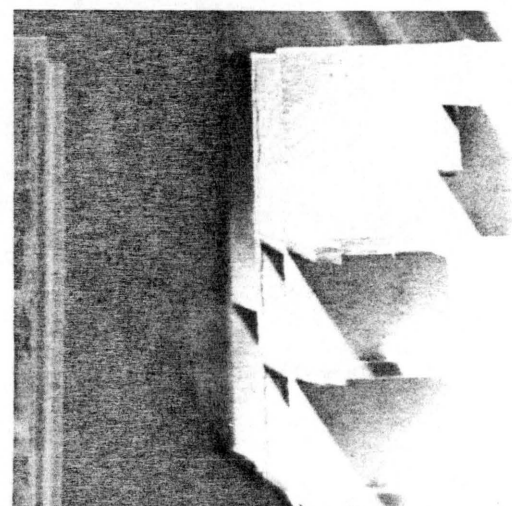
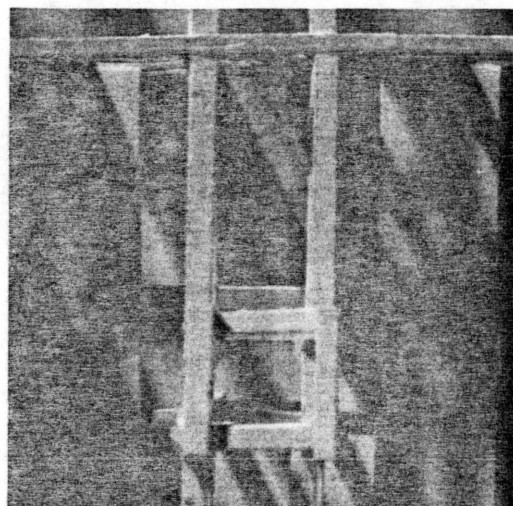
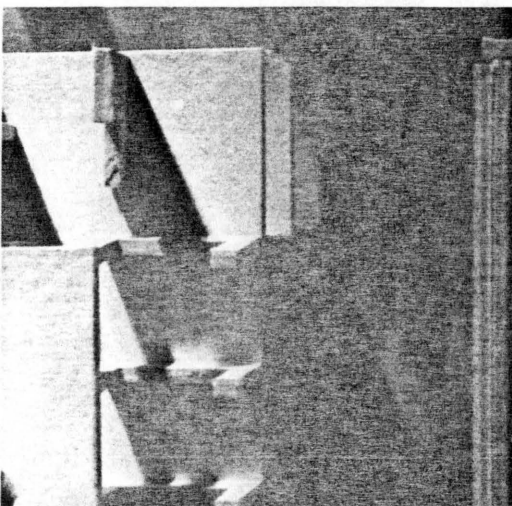
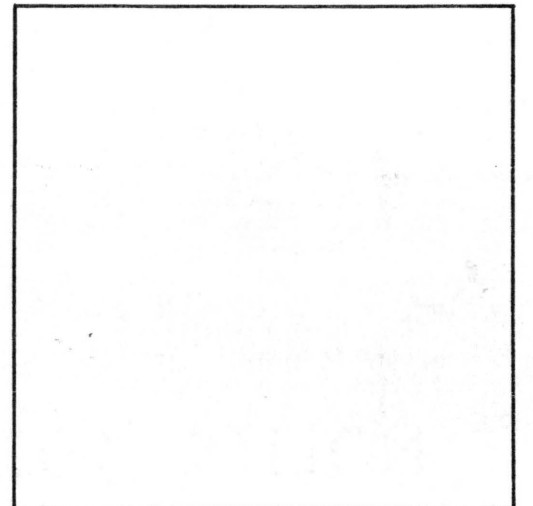
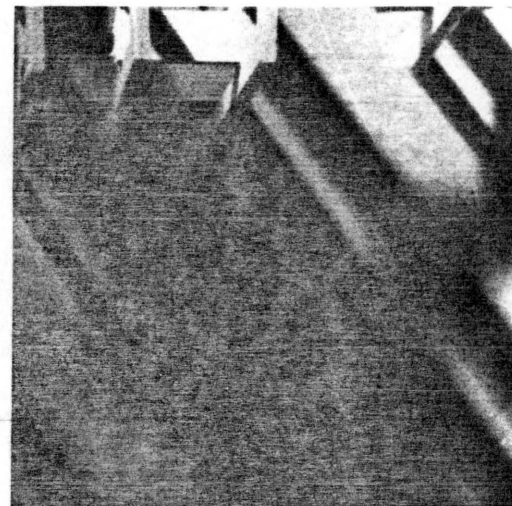
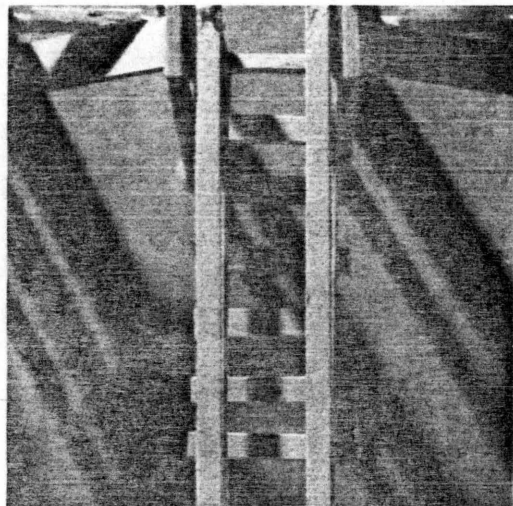
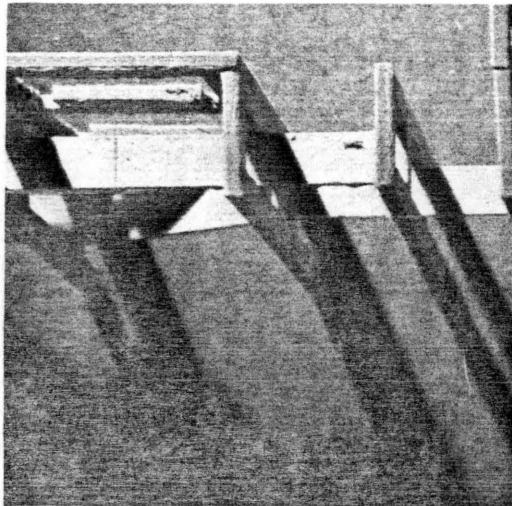
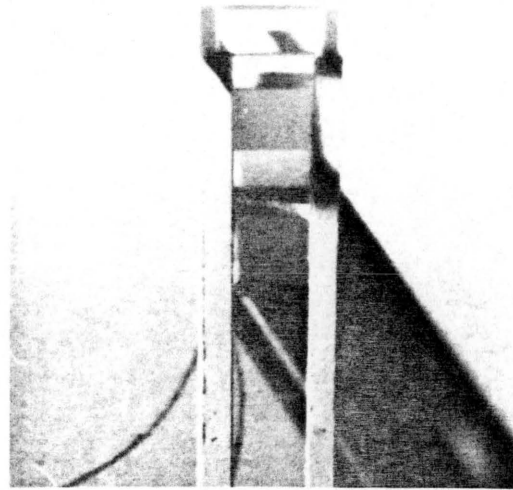
NATURE

ARCHITECTURE

CULTURE

THE PROJECT





THE CONCEPT

THE CONCEPT

CRITERIA

IN 1748 THE VIRGINIA HOUSE OF BURGESSSES AGREED ON ESTABLISHING A TOWN AT THE HUNTING CREEK WAREHOUSE. THE SITE WAS SURVEYED AND A GRIDIRON PATTERN PLAN WAS DRAWN UP. IT SHOWED EIGHTY-FOUR ONE-HALF ACRE LOTS FOR INDIVIDUAL PURCHASE. THESE LOTS WERE SOON SPLIT INTO SMALLER PARCELS ON WHICH TOWN-HOUSES, MEASURING BETWEEN SEVENTEEN AND TWENTY-ONE FEET, WERE ERECTED. A NETWORK OF ALLEYWAYS AND PATHWAYS RAN THROUGH THE PRIVATE REAR YARDS TO CONNECT THEM WITH THE PUBLIC STREETS.

MOST OF THE BUILDINGS USED THE GROUND FLOORS FOR COMMERCIAL ACTIVITIES WHILE THE FAMILIES OCCUPIED THE UPPER FLOORS. ALONG THE POTOMAC RIVER WAREHOUSES WERE BUILT WHICH WERE LARGER IN SIZE THAN THE RESIDENTIAL DWELLINGS.

THE MAIN CONSTRUCTION MATERIAL WAS BRICK AND ALL THE ORNAMENTATION WAS MADE OF WOOD.

SITE

THE SITE DID NOT EXIST BEFORE 1798. AFTER THAT TIME THE BAY BELOW WATER STREET WAS FILLED IN AND UNION STREET WAS ADDED TO PROVIDE ACCESS TO THIS AREA. IT WAS USED FOR WAREHOUSES TO STORE GRAIN AND OTHER GOODS.

TODAY IT IS AN EMPTY PARKING LOT, SITUATED BETWEEN SOUTH UNION STREET TO THE WEST, THE POTOMAC WATERFRONT PARK TO THE EAST, KING STREET TO THE NORTH AND PRINCE STREET TO THE SOUTH.

IT IS SURROUNDED BY OLDER BUILDING STRUCTURES: FORMER WAREHOUSES AND RESIDENTIAL HOUSES, NOW USED AS SOUVENIR SHOPS, BOOKSTORES AND RESTAURANTS. THE BLOCK STRUCTURE ACROSS UNION STREET IS HEAVILY DISTURBED BY ANOTHER PARKING LOT WHICH PENETRATES FAR INTO THE BLOCK. THE TORPEDO PLANT COMPLEX ON KING STREET INTRODUCES NOT ONLY A NEW DIMENSION BUT ALSO A NEW ARCHITECTURAL LANGUAGE. TO THIS AREA THE WATERFRONT PARK IS A PLACE FOR LEISURE AND SERVES AS LANDING-PLACE FOR SMALLER VESSELS.

PROJECT

THE PROJECT IS AN ART AND ARCHITECTURE SCHOOL. AFTER EXPERIENCING SEVERAL ARCHITECTURE SCHOOLS, THE CONCEPT FOR AN IDEAL SCHOOL AS A PLACE FOR EDUCATION AS WELL AS AN EXPRESSION OF ARCHITECTURE, SEEMED TO BE AN APPROPRIATE PROJECT FOR A MASTER'S THESIS. THE ENVIRONMENT AND THE HISTORY OF OLD TOWN ALEXANDRIA PROVIDES MUCH INFORMATION WHICH HAS TO BE INCLUDED IN THE CONCEPTUAL THOUGHTS: THE NEW ARCHITECTURE HAS TO DEAL WITH THE OLD IN A WAY THAT SUGGESTS THAT MODERN AND HISTORIC ARCHITECTURE NOT ONLY CAN EXIST WITH EACH OTHER BUT CAN EVEN REINFORCE THEIR COMMON AND OPPOSITE INDIVIDUALITIES IN HARMONY AND BALANCE.

THE MULTIFARIOUS PROGRAM HAS TO FIT INTO A BUILDING COMPLEX WHICH UNDERSTANDS, BUT DOES NOT OVERPOWER THE ENVIRONMENT. IT WILL REFLECT CERTAIN BUILDING RULES OF OLD ALEXANDRIA, SUCH AS CIRCULATION, OPENINGS, MATERIALS, PROPORTIONS, ETC. WITHOUT IMITATING THE OLD ARCHITECTURAL LANGUAGE. FINALLY, THE ARCHITECTURE HAS TO EXPRESS THE NATURAL SITE CONDITION ALONG THE POTOMAC RIVER AND WITH THE BUILT ENVIRONMENT OF OLD TOWN ALEXANDRIA.

PROGRAM

THE FOLLOWING ACTIVITIES ARE PART OF THE SCHOOL:

CAFETERIA
LIBRARY
EXHIBITION SPACES
STUDIOS

GRAPHICS AND PRINTING
WOOD AND METAL
SCULPTURE

CERAMICS AND POTTERY
PHOTOGRAPHY
JEWELRY AND ENAMELS
WEAVING AND TEXTILE
PAINTING AND DRAWING
DRAFTING STUDIOS
ADMINISTRATION
SEMINAR ROOMS
CONFERENCE ROOMS
COMPUTER ROOM
APARTMENTS
THEATER
SCULPTURE GARDEN
BOOKSTORE

IDEA

THE ENTIRE PROGRAM IS SPLIT INTO SMALLER UNITS WHICH FORM A COMPLEX OF TOWERS AROUND AN INNER COURTYARD. CORRIDORS AND INDIVIDUAL STAIRCASES ARE CONNECTING THE TOWERS. SIX PRINCIPAL TYPES OF TOWERS CAN BE DIFFERENTIATED: THE STUDIO TOWER (THREE), THE SEMINAR TOWER (ONE), THE ADMINISTRATION TOWER (TWO) WITH STORES ON THE GROUND FLOORS, THE ENTRANCE TOWER (ONE), THE CONFERENCE TOWER (ONE), AND THE APARTMENT TOWER (TWO). A MORE OPEN STRUCTURE FACING THE RIVER AND SHELTERED BY A GREENHOUSE CONTAINS THE CAFETERIA, LIBRARY AND DRAFTING STUDIOS.

RULES

THE ORIGINAL SITE WAS DIVIDED INTO FIVE LOTS. ALONG UNION STREET ONE TOWER WAS PLACED ON EACH LOT. PARALLEL TO KING AND PRINCE STREET TWO, TWO AND THREE TOWERS, RESPECTIVELY, WERE ADDED TOWARD THE POTOMAC RIVER. STAIRCASES WERE POSITIONED IN-BETWEEN THE TOWERS ALONG UNION STREET. THE OTHER TOWERS ARE ALSO SEPARATED FROM EACH OTHER WITH ALLEYWAYS, SERVING AS EXHIBITION SPACES.

A DIAGONAL AXIS—POINTING TO JONES POINT LIGHTHOUSE—CUTS THROUGH THE SQUARE GRID AND WIDENS THE INNER COURTYARD TO THE SOUTH. A CURVED LINE, STARTING AT THE NORTH CORNER, WINDS THROUGH THE ENTIRE BUILDING TO THE SOUTH CORNER AND INTERRUPTS THE SQUARE OF THE COURTYARD, DIVIDING THE INSIDE FROM THE OUTSIDE BY MEANS OF A GLASS WALL OR "GLASS WAVE."

ELEMENTS

THE BUILDING COMPLEX DOES NOT CHANGE THE PRESENT SIZES OR THE BUILDING DIMENSIONS OF THE IMMEDIATE SURROUNDING.

A MODEST FLAT BRICK FACADE WITH PUNCHED WINDOWS IS DRAWN FROM THE CITY'S GIVEN DIMENSIONS. THE TOP WINDOWS PENETRATE THROUGH THE FLAT ROOF AND REFLECT THE IDEA OF DORMER WINDOWS. RECESSED RECTANGLES AROUND THE ENTRANCES ARE COVERED WITH INDIVIDUALLY COLORED TILES. DISPLAY WINDOWS DISREGARD THE STRICTNESS OF THE OLD TOWN FACADE AND JUMP FORWARD AND RECEDE BACK. A STRIP OF GLASS DIVIDING THE TOWERS INTO TWO EQUAL PARTS REINFORCES THE IDEA OF SEPARATING THE LARGE COMPLEX INTO SMALLER UNITS. THE MAIN ENTRANCE IS ACCENTUATED BY A GLASS ROOF AND STAIRS, EXTENDING INTO THE SIDEWALK. BETWEEN THE TOWERS ARE SEVERAL SMALL PLAZAS WITH TREES AND WATER... THE TYPICALLY SHAPED BRICK FACADE WITH OPENINGS THAT ALLOW QUICK GLIMPSSES INTO THE BUILDING, ENDS IN A GLASS STRUCTURE WHICH BRINGS LIGHT INTO THE STAIRCASES.

ON THE KING AND PRINCE STREET FACADES A MIXTURE OF BRICK AND CONCRETE STRUCTURE IS USED. THE PRECAST CONCRETE STRUCTURE FRAMES WINDOWS AND OPEN BALCONIES REFLECTING THE HORIZONTAL GRID WHICH IS EXTENDED INTO THE VERTICAL DIRECTION AND FINALLY BENDS OVER TO CONTINUE THE SKYLIGHT ROOF STRUCTURE. THE POTOMAC FACADE IS FRAMED WITH THE FRAGMENT OF TWO TOWERS. IT IS THE ONLY FACADE THAT DOES NOT FACE ANY BUILT ENVIRONMENT. A GLASS WAVE WINDS BETWEEN THESE FRAGMENTS, INTERRUPTED ONLY BY A SMALL TOWER. THE GLASS SEEMS TO MOVE, BENDING FORWARD AND BACK-

WARD. THE GLASS STRUCTURE APPEARS TO BE ONE HUGE SHEET, HUNG DOWN FROM THE ROOF. BUT MANY SMALL, NEARLY INVISIBLE PLATES CONNECT THE GLASS PANELS WITH EACH OTHER, WHICH SHOW COLORFUL PATTERNS FROM GREEN TO BLUE. THIS WAVE REFLECTS THE ACTION OF THE INSIDE: MOVEMENT, FLEXIBILITY, CREATIVITY, ENERGY, ETC., AND THE NATURAL FLOW OF THE POTOMAC RIVER ON THE OUTSIDE. THE BELL TOWER IN BETWEEN SYMBOLIZES UNDERSTANDING AND KNOWLEDGE (SQUARE WINDOW), MOVEMENT (STAIR), AND TIME AS REFERENCE TO THE PAST AND PRESENT (CLOCK). ONLY HERE THE GLASS CAN BE PENETRATED TO PROVIDE ACCESS FROM THE LIBRARY AND CAFETERIA TO THE SCULPTURE PLAZA AND THE PARK.

THE APARTMENT TOWERS ON PRINCE STREET HAVE SLIGHTLY SLANTED ROOFS TO INDICATE THEIR SHELTERING FUNCTION. ONE OF THE FACADES JUMPS BACK WHILE THE OTHER STAYS IN PLACE. A GLASS PARTITION DIVIDES THE APARTMENT BUILDINGS, REPEATING THE MEMORY OF EXISTING DWELLING SIZES. THE FLOOR PLANS ARE DESIGNED FOR SHORT-TERM STAYS FOR ARTISTS AND FACILITIES. FROM THE OPEN GROUND FLOOR WITH KITCHEN, DINING, AND LIVING AREAS, AN OPEN STAIRCASE, COVERED WITH A SKYLIGHT, LEADS TO THE PRIVATE ROOMS. WHEN REQUIRED THESE ROOMS CAN BE COMBINED TO MAKE LARGER UNITS. THE GREENHOUSE, GLASS ROOF, AND SKYLIGHTS ON EACH SIDE OF THE TOWERS BRING ADDITIONAL LIGHT INTO THE ROOMS.

THE ENTRANCE TOWER FUNCTIONS AS AN EXHIBITION SPACE FOR STUDENTS, ARTISTS, AND ARCHITECTS. IT IS A MULTI-FUNCTIONAL ROOM WITH GALLERIES FOR LIGHTENING AND EQUIPMENT. AFTER PENETRATING THE BRICK FACADE THE VISITOR IS CONFRONTED WITH A CONCRETE STRUCTURE, WHICH IS THE BEGINNING OF A NEW ARCHITECTURAL LANGUAGE. THIS STRUCTURE CARRIES THE CORRIDORS AND THE DRAFTING AREA AS WELL AS THE ROOF STRUCTURE, AND HAS NO PHYSICAL CONNECTION TO THE "ENVELOPE" BRICK WALLS OF THE FACADES.

THE ADMINISTRATION TOWERS HOUSE A PHOTOGRAPHY AND BOOKSTORE ON THE GROUND LEVEL. A CLUSTER OF OFFICES WITH LOW WALLS AND GLASS PARTITIONS IN-BETWEEN, PREVENTING A SEPARATION BETWEEN FACULTY AND STUDENTS, UNDERSCORES THE DEMOCRATIC IDEA BEHIND THE SCHOOL. A TREE OR A WATER FOUNTAIN CONNECT THE TWO OFFICE FLOORS AND GIVES EACH TOWER ITS OWN INDIVIDUALITY.

THE SEMINAR TOWER IS THE MOST MODEST OF ALL THE TOWERS. WITHOUT ANY WINDOWS TO THE OUTSIDE AND ONLY CUT BY A CURVED GLASS WALL, IT CAN BE DIVIDED INTO SMALLER UNITS. TO GET INTO THE ROOM AND PARTICIPATE IN THE DISCUSSION ONE HAS TO GO DOWN A FLIGHT OF STAIRS. EQUIPPED WITH MODERN MEDIA TECHNIQUE, IT ALSO FUNCTIONS AS A MULTI-PURPOSE ROOM.

THE CONFERENCE TOWER IS ONE OF MANY PLACES FOR DISCUSSION OF STUDENT WORK. THE FINISHED STUDENT PROJECTS WILL BE EXHIBITED, DISCUSSED AND ENJOYED. AGAIN THE GLASS WALL CUTS THROUGH THE SQUARE OF THE TOWER, THE SYMBOLIC SIGN FOR A PLACE OF INTELLECTUAL ATMOSPHERE. THE ROOF GARDEN IS RECESSED AND NATURAL LIGHT PASSES THROUGH THE GALLERIES AND FLOWS DOWN THE WALLS TO THE GROUND FLOOR.

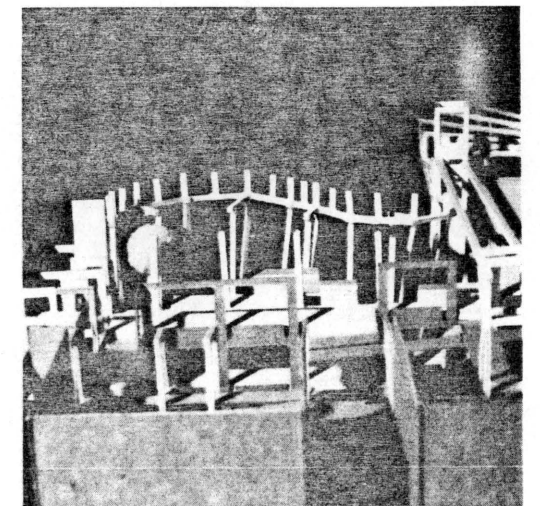
THE STUDIO TOWERS ARE OPEN STRUCTURES. THE WALLS PROVIDE BASIC PARTITIONS AND ARE REMOVABLE AND ADAPTABLE TO THE DIFFERENT NEEDS OF EACH STUDIO. THE PAINTING, DRAWING, AND WEAVING STUDIOS HAVE ADDITIONAL SKYLIGHTS.

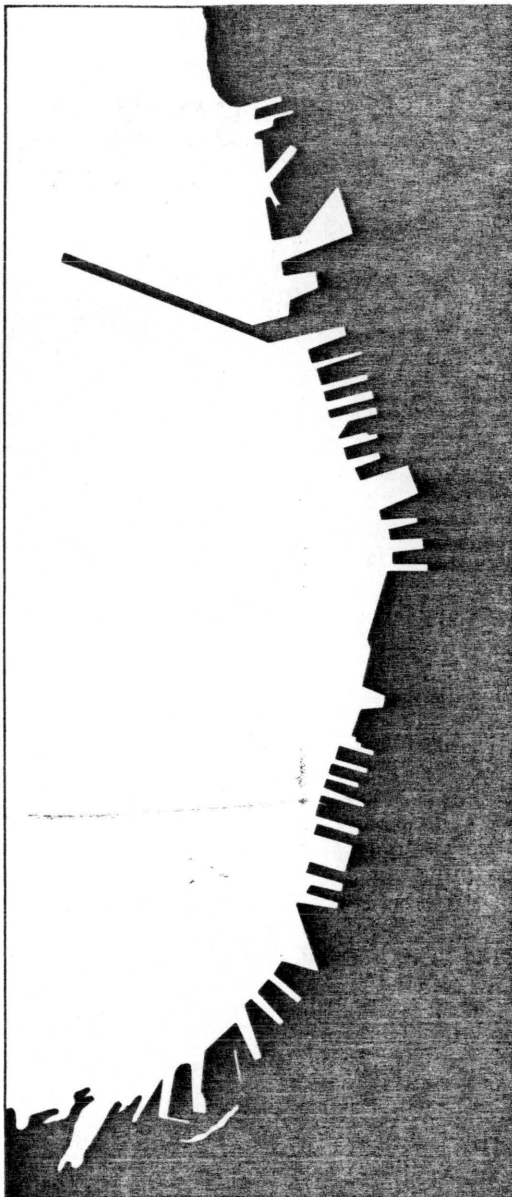
THIS SCHOOL HAS MANY PLACES FOR ACTION, PERFORMANCES AND MEETINGS. TO INCLUDE THE OUTSIDE WORLD INTO THE SCHOOL WORLD, AN OPEN STAGE WAS CREATED AT THE SOUTH SIDE OF THE INNER COURT YARD. HERE, CREATIVITY FROM THE THEATER, THE BALLET, MUSICIANS, AND ARTISTS ARE VERY WELCOME.

THE DRAFTING ROOM IS MORE A PLACE FOR SILENCE, CONCENTRATION, INTELLECTUAL AND SPIRITUAL ACTION. ACCESSIBLE BY MEANS OF BRIDGES, THE SPACE IS FLOODED WITH NATURAL

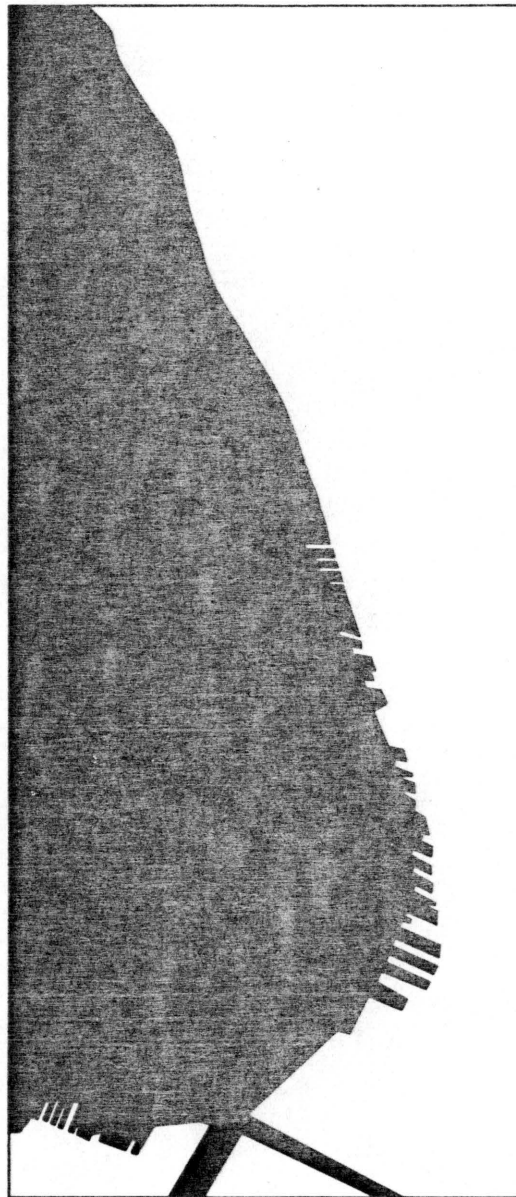
LIGHT, WHICH PENETRATES THROUGH THE GREENHOUSE AND THE SKYLIGHTS OF THE INNER COURTYARD. THE FLOORS ARE CANTILEVERED INTO THE GREENHOUSE AND THEIR EDGES ARE OVERGROWN WITH GREENERY AND TREES. COLUMNS AND STAIRS SUBDIVIDE THE SPACE INTO SMALLER STUDIO UNITS. TOWARD THE RIVER A SMALL GLASS TOWER INTERRUPTS THE REGULARITY OF THE BUILDING GRID. IT IS TURNED TO FORM A NINETY DEGREE ANGLE WITH THE DIAGONAL OF THE MAIN STAIRCASES. IT PROVIDES A GALLERY, A BRIDGE AND A SPIRAL STAIR WHICH FOLLOWS THE GLASS SHELVES OF AN EVEN SMALLER GLASS CUBE. PULLED OUT OF THE SYSTEM, IT SERVES TO EXHIBIT HANDCRAFTED PRODUCTS FROM THE SCULPTURE AND POTTERY STUDIOS.

THE SAME GLASS CUBE CAN BE DISCOVERED IN THE POTOMAC RIVER. STANDING ON PILES, JUST A SMALL BOARDWALK CONNECTS THE MAIN BUILDING COMPLEX AND THE BOAT HOUSE. A LANDING-PLACE FOR THE SCHOOL'S SAILING BOAT, IT ALSO HOUSES A SMALL CAFETERIA FOR LEISURE TIMES. THE BOARDWALK STRUCTURE, OVERGROWN WITH GREENERY AND AN ALLEY OF CYPRESS TREES, FORM A NATURAL BORDER OF THE PARK. LOOSELY CONNECTED WITH TREES IN THE INSIDE OF THE GREENHOUSE, FOLLOWING THE FLOW OF THE GLASS WAVE, THE ALLEY CONTINUES ON THE NORTH SIDE OF THE SCHOOL TO FORM ANOTHER BORDER LINE. A STRAIGHTENED SEAWALL REINFORCING THE CURVE OF THE GLASS WAVE TURNS ITSELF INTO A CURVE TO FORM THE END OF KING STREET. A FARMERS MARKET WITH OPEN TENT STRUCTURES AND DOCKING SPACE FOR SMALLER VESSELS, SELLING FISH, VEGETABLES, AND FRUIT ALSO SUPPORTS THE OVERALL INTENTION TO REVIVE THE DAILY LIFE ON THE WATERFRONT.

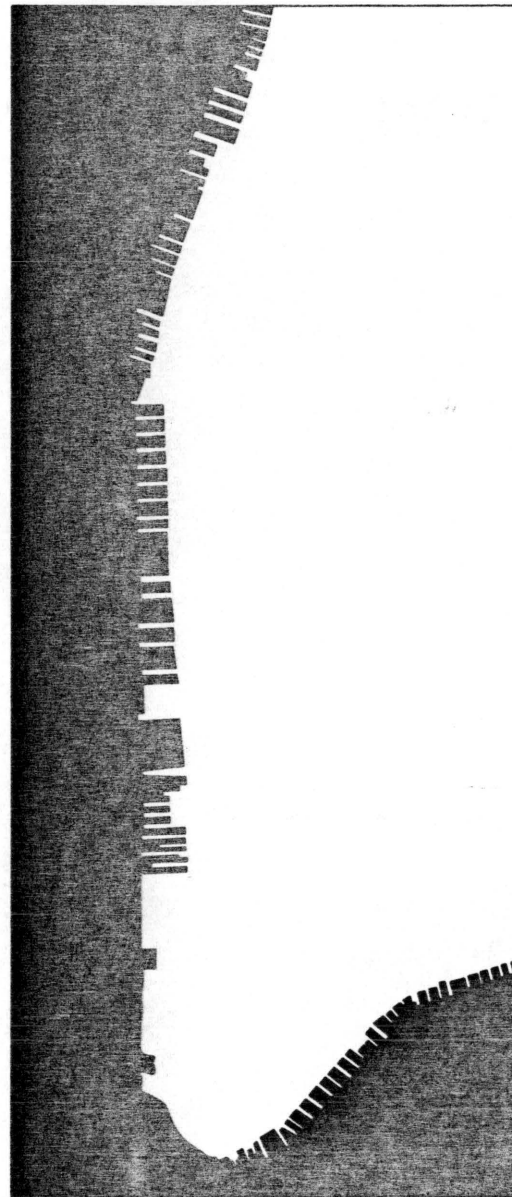




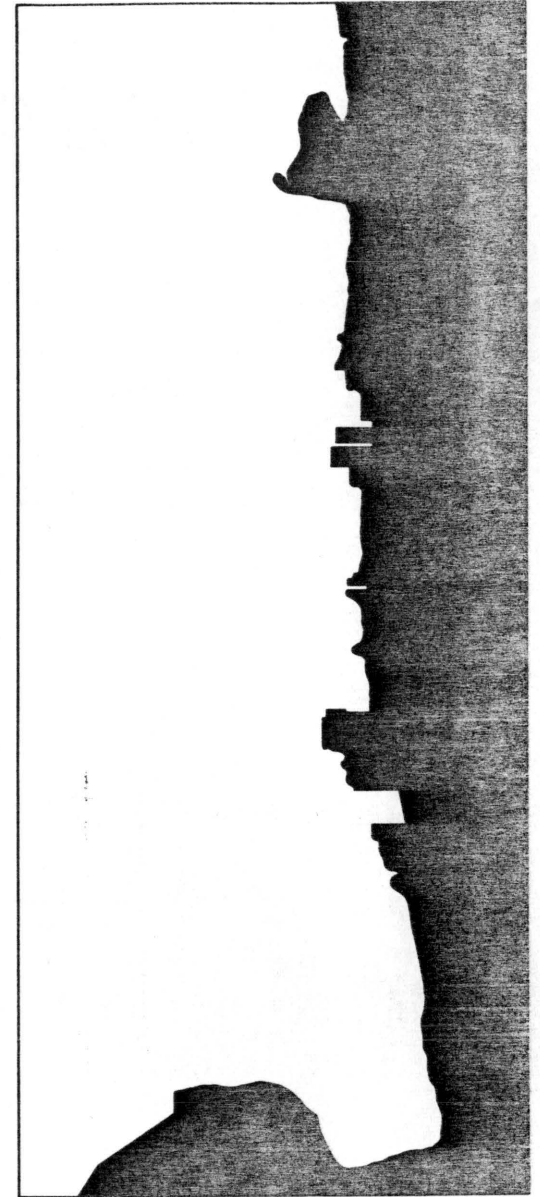
SAN FRANCISCO



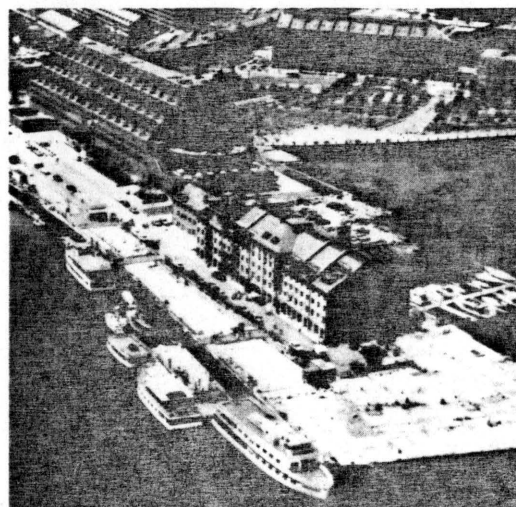
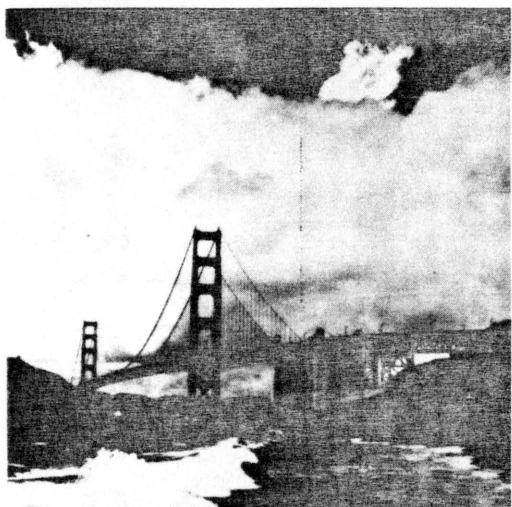
BOSTON

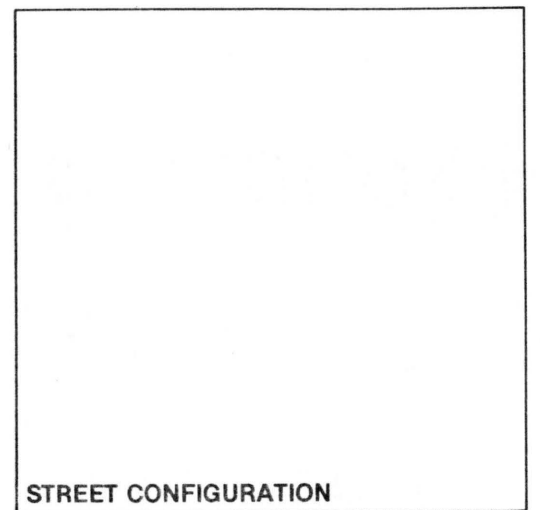


NEW YORK

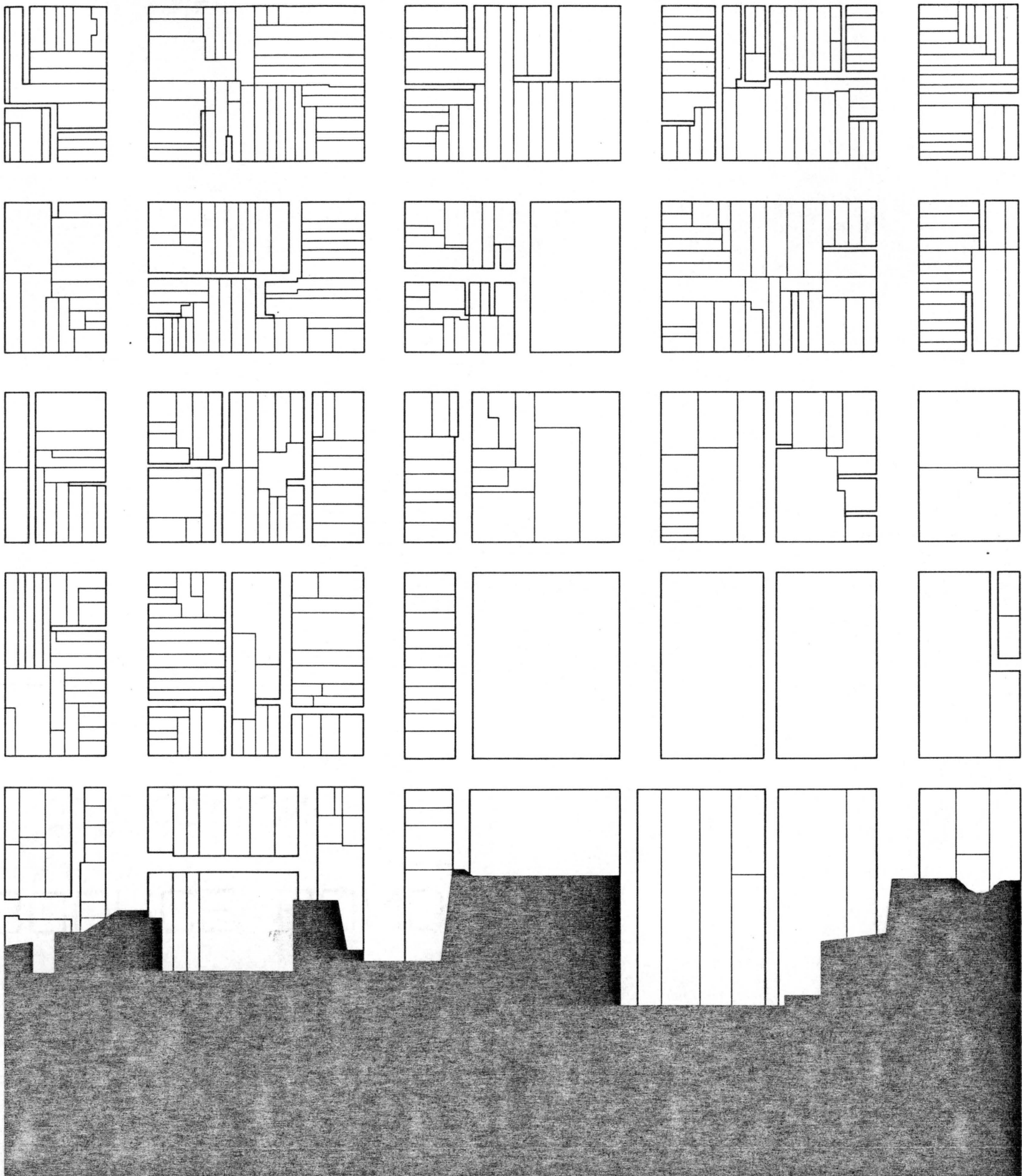


ALEXANDRIA

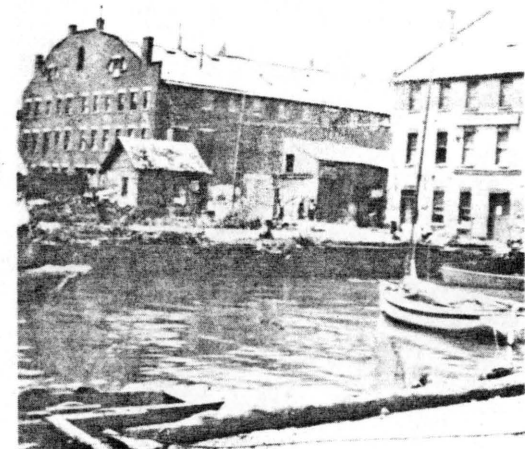
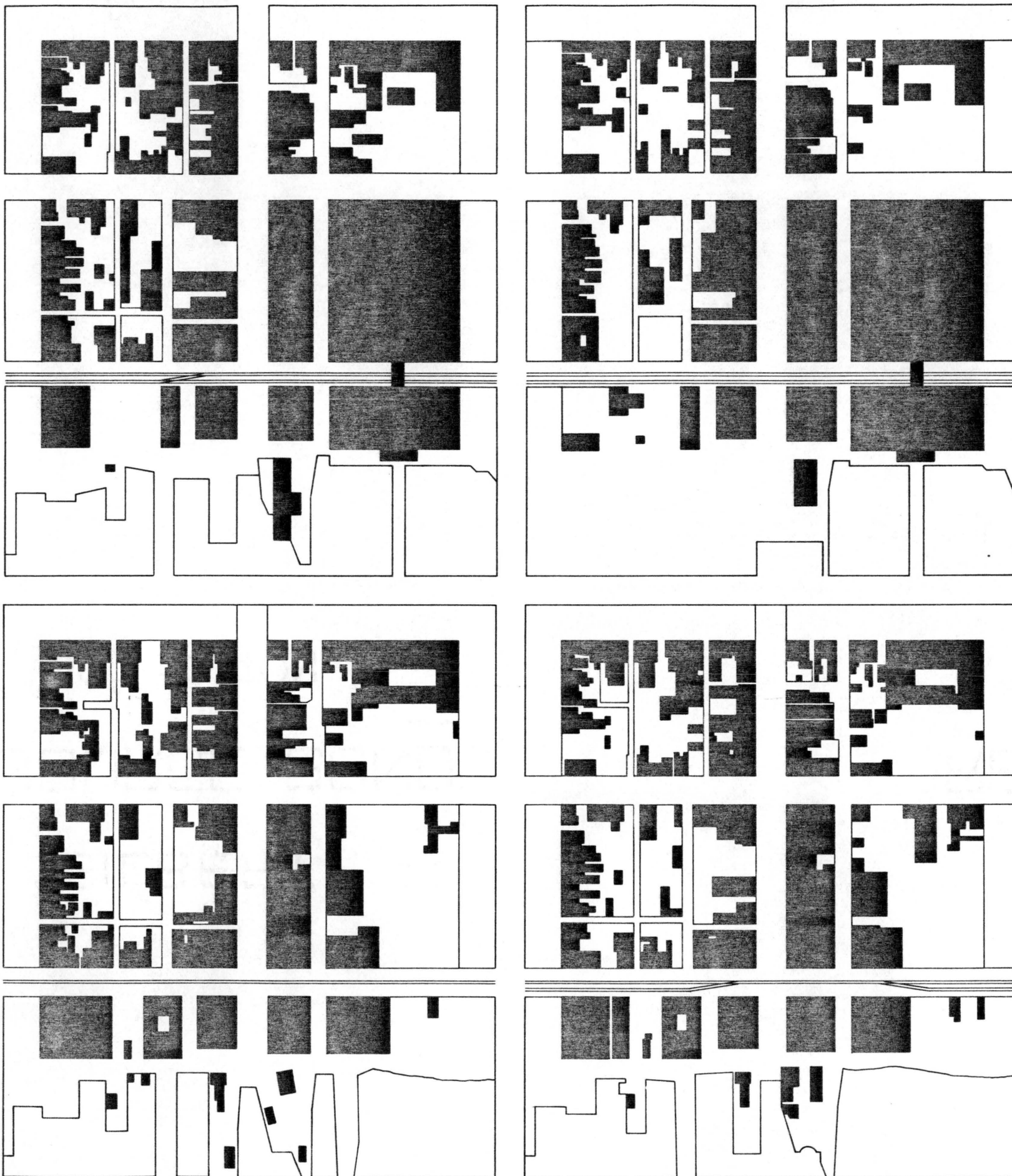




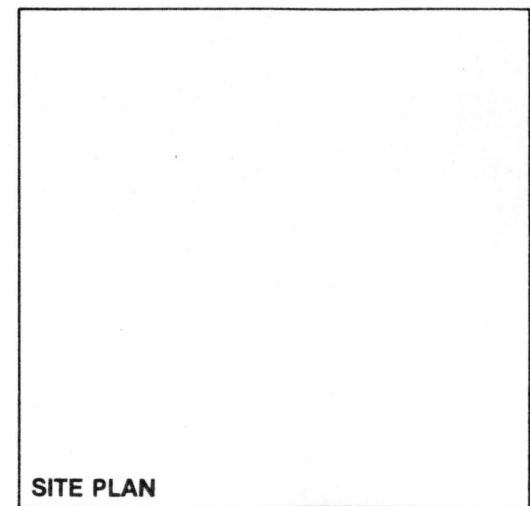
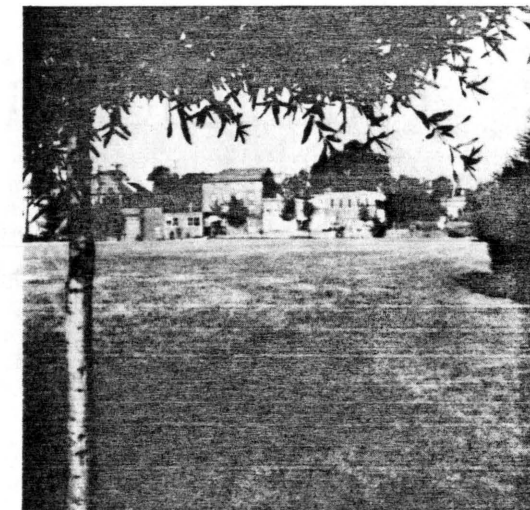
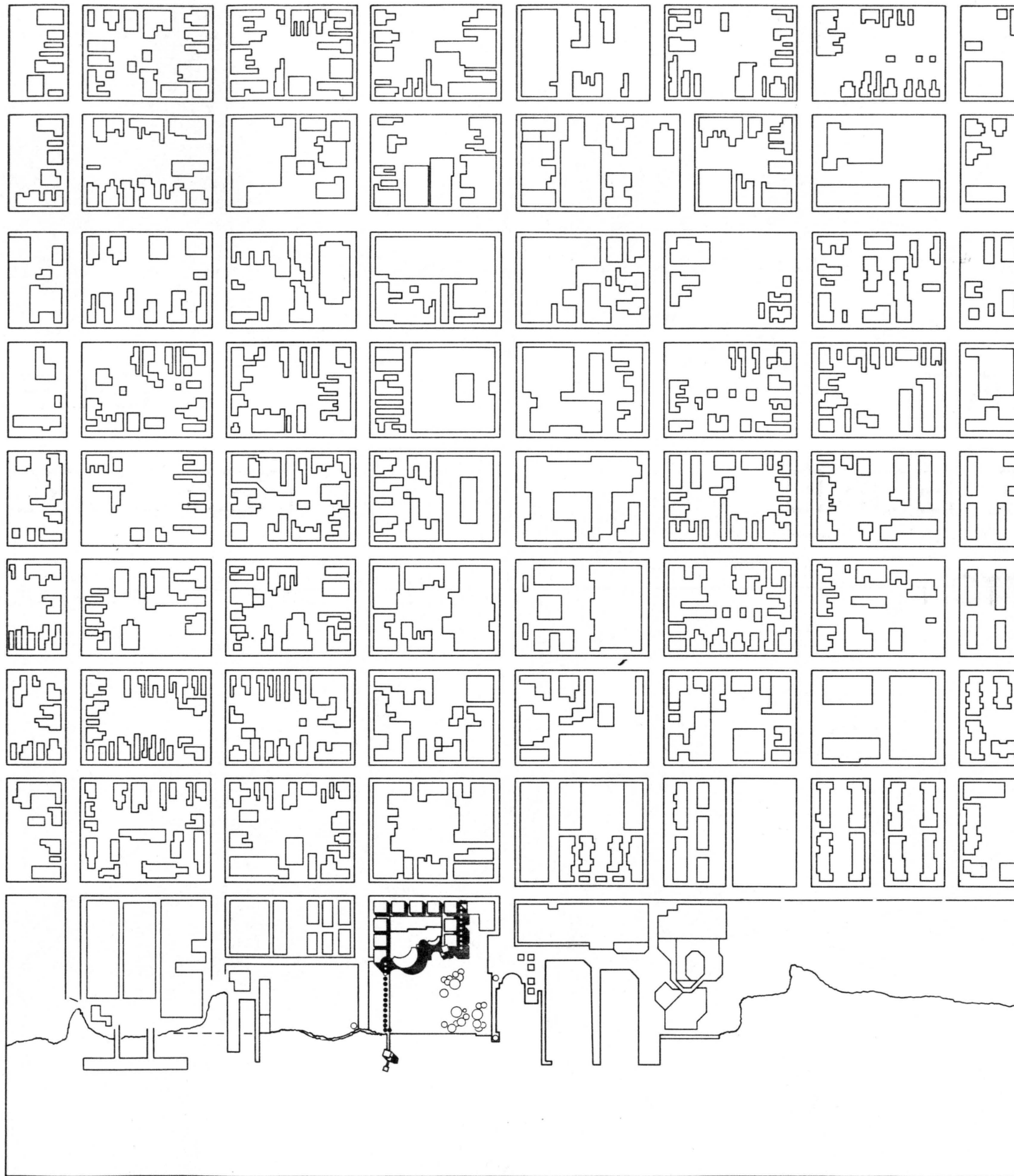
STREET CONFIGURATION

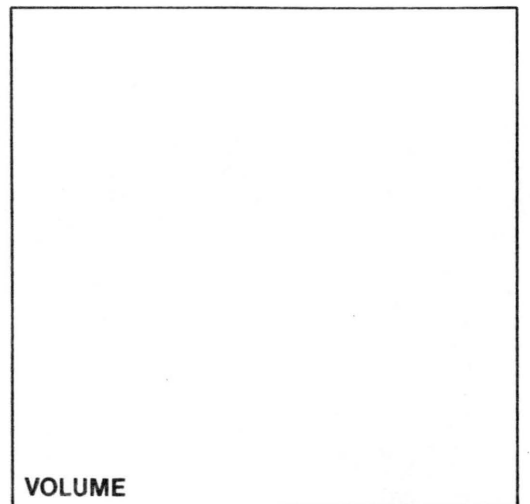
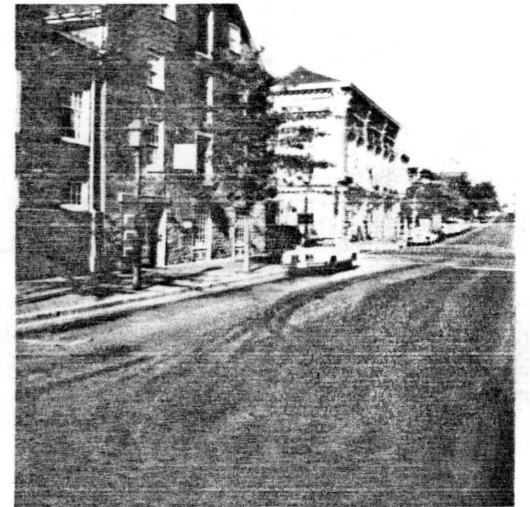
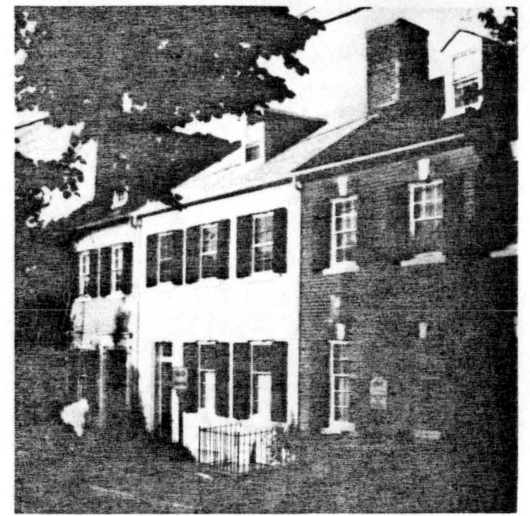


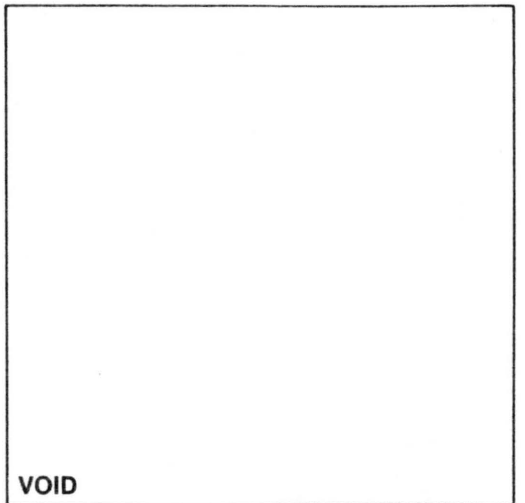
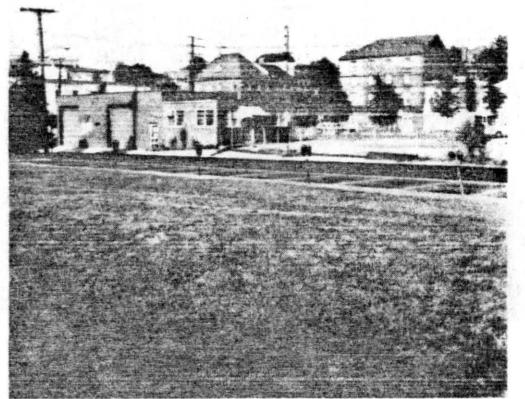
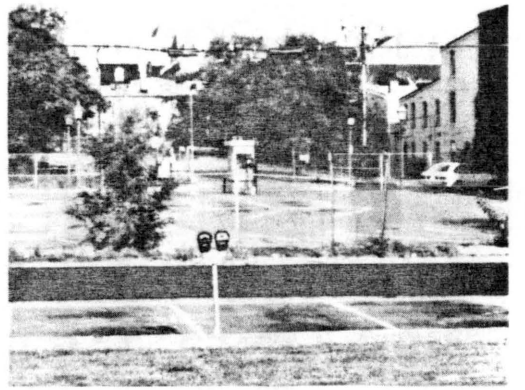
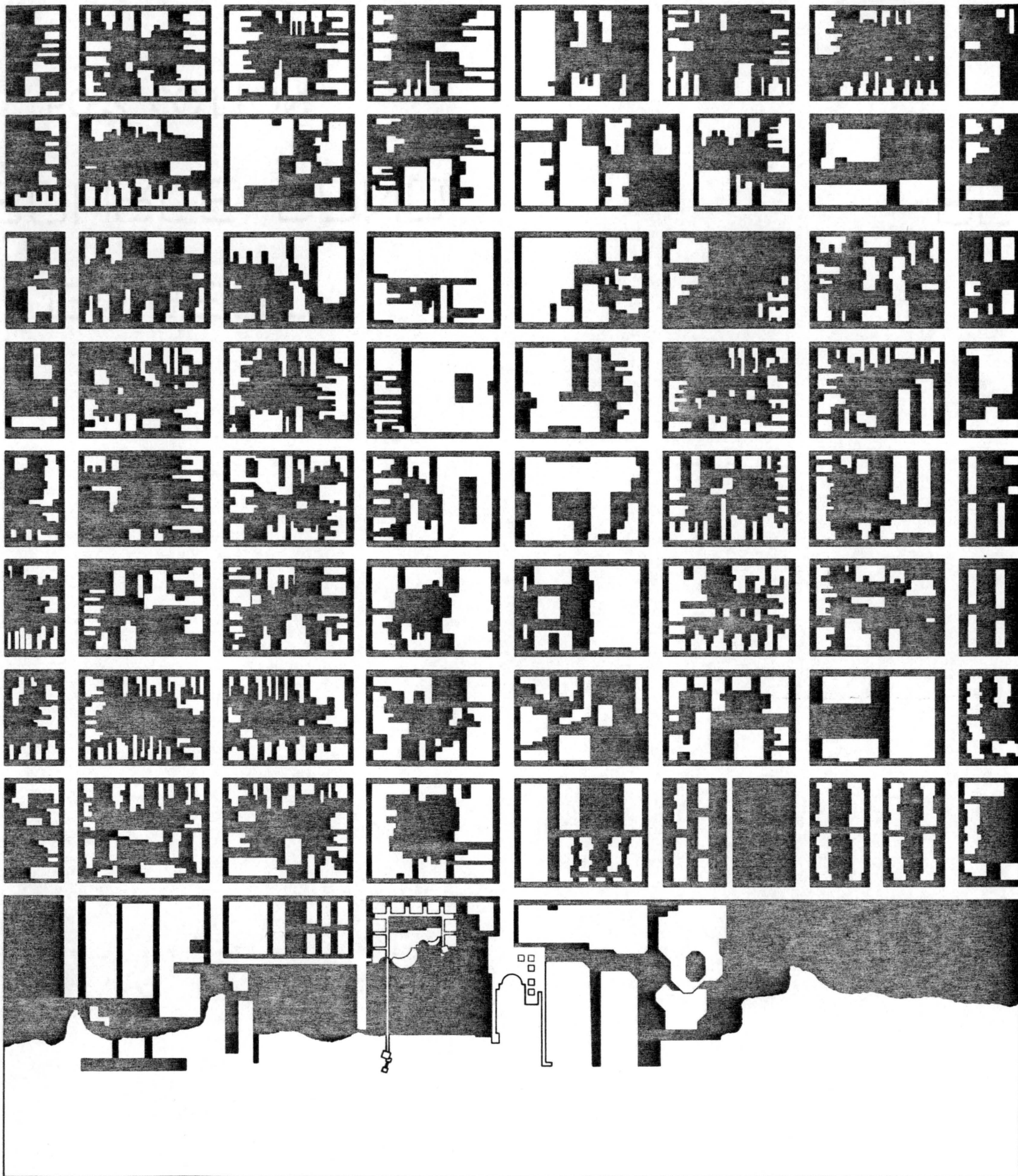
"...IN 1748 THE VIRGINIA HOUSE OF BURGESS AGREED ON ESTABLISHING A TOWN AT THE HUNTING CREEK WAREHOUSE. A REGULAR GRIDIRON PATTERN PLAN OF EIGHTY-FOUR HALF AN ACRE LOTS WAS DRAWN UP. SOON THE LOTS WERE DIVIDED INTO SMALLER PARCELS ON WHICH TOWN-HOUSES WERE ERRECTED ADJACENT TO EACH OTHER WITH GARDENS IN THE REAR..."
 "... THE ORIGINAL SITE WAS SPLIT INTO FIVE LOTS. ONE TOWER WAS ERRECTED ON EACH LOT AND TWO OR THREE, RESPECTIVELY, WERE ADDED TOWARD THE POTOMAC..."



SITE			SITE
	1921	1941	
	1902	1885	
SITE			SITE

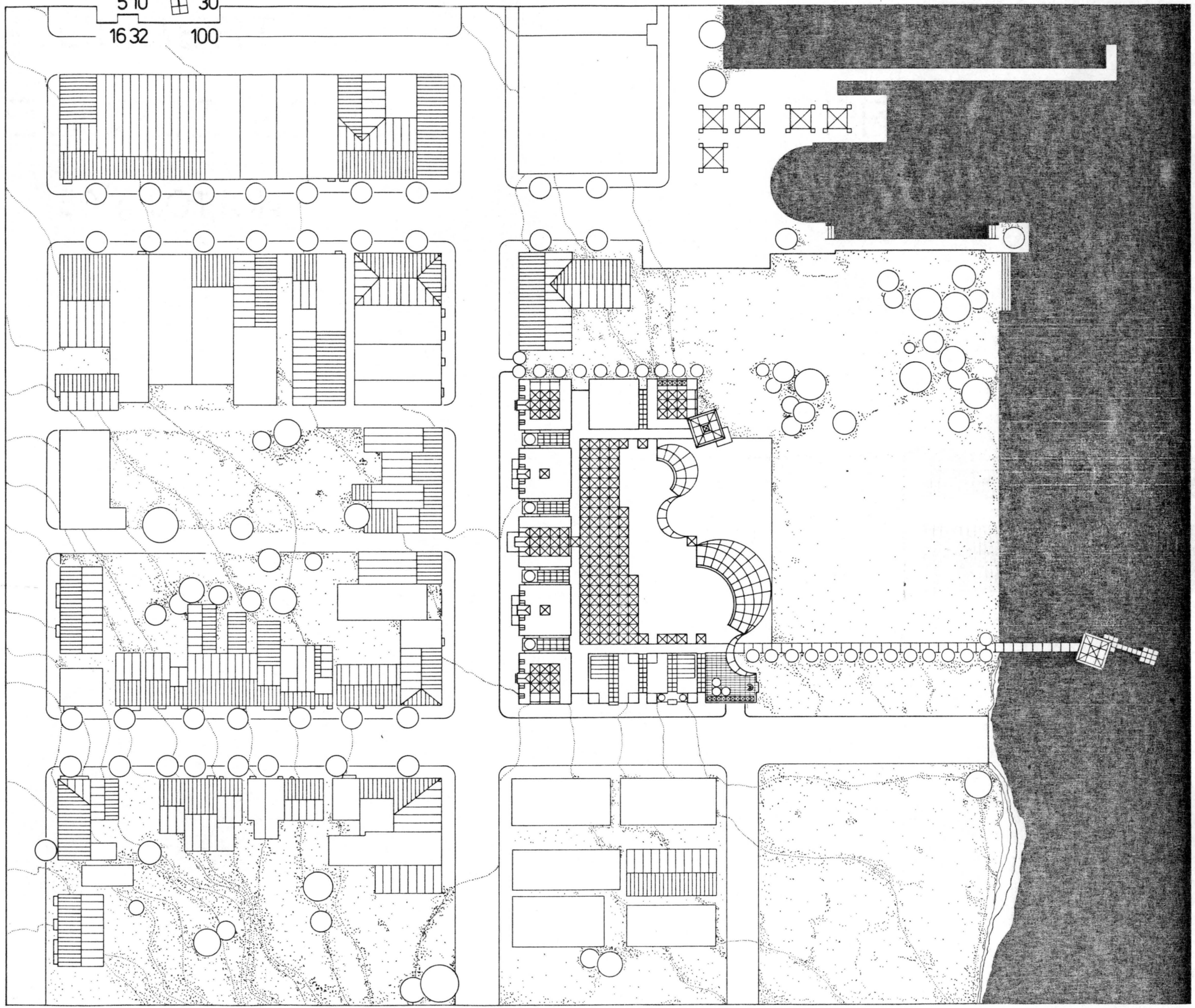


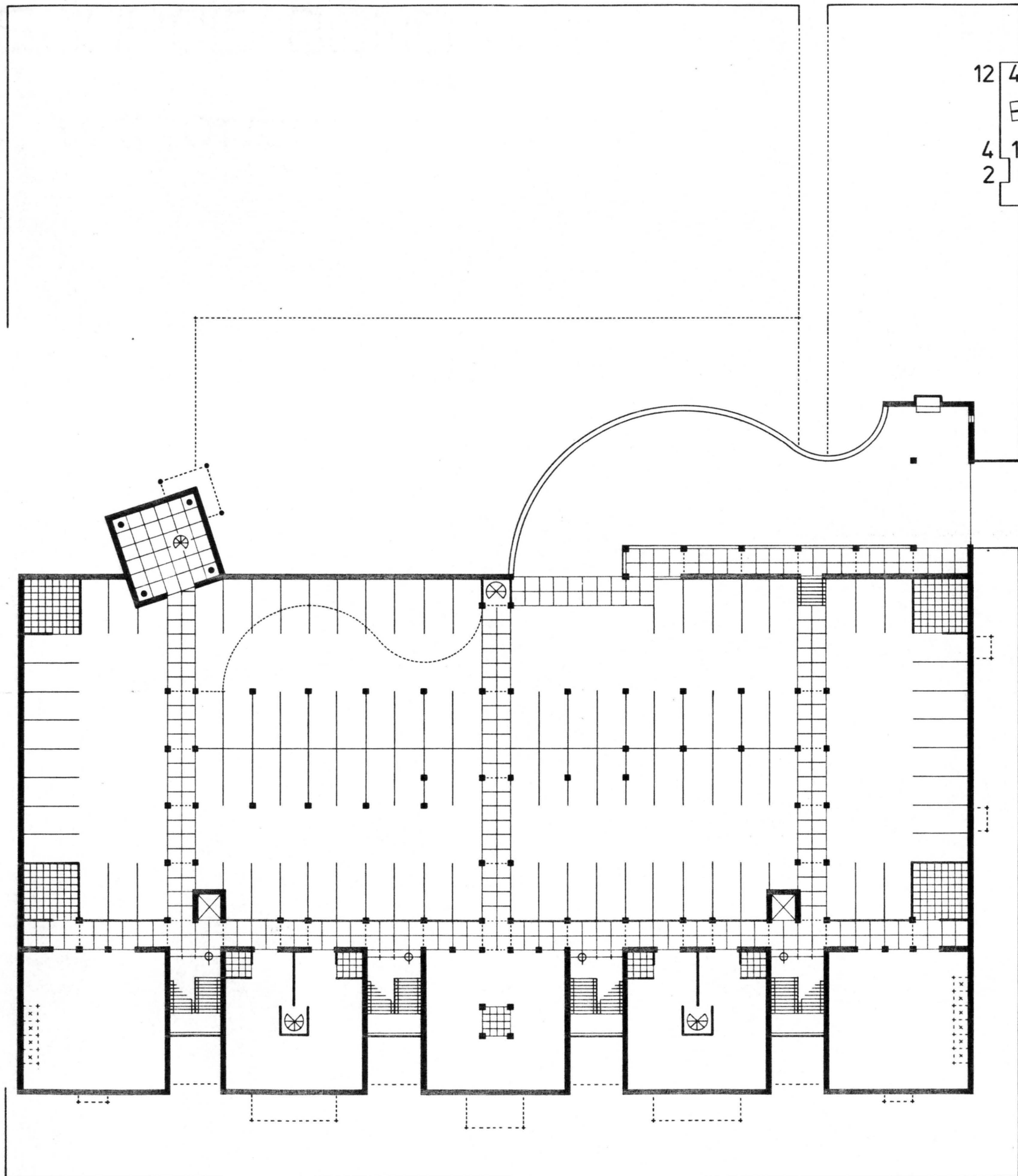




VOID

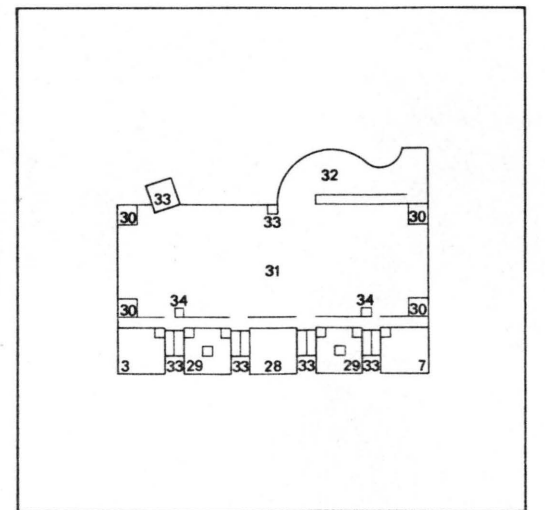
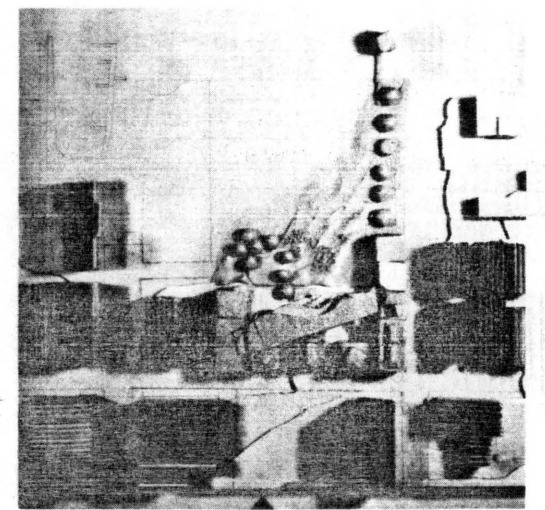
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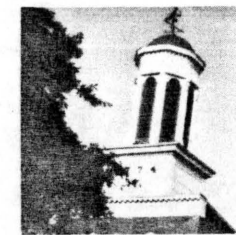
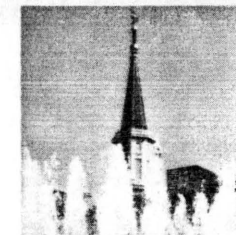
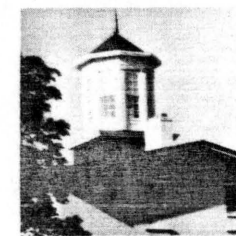
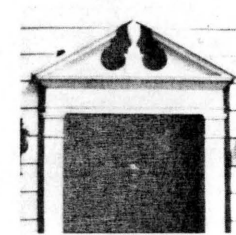
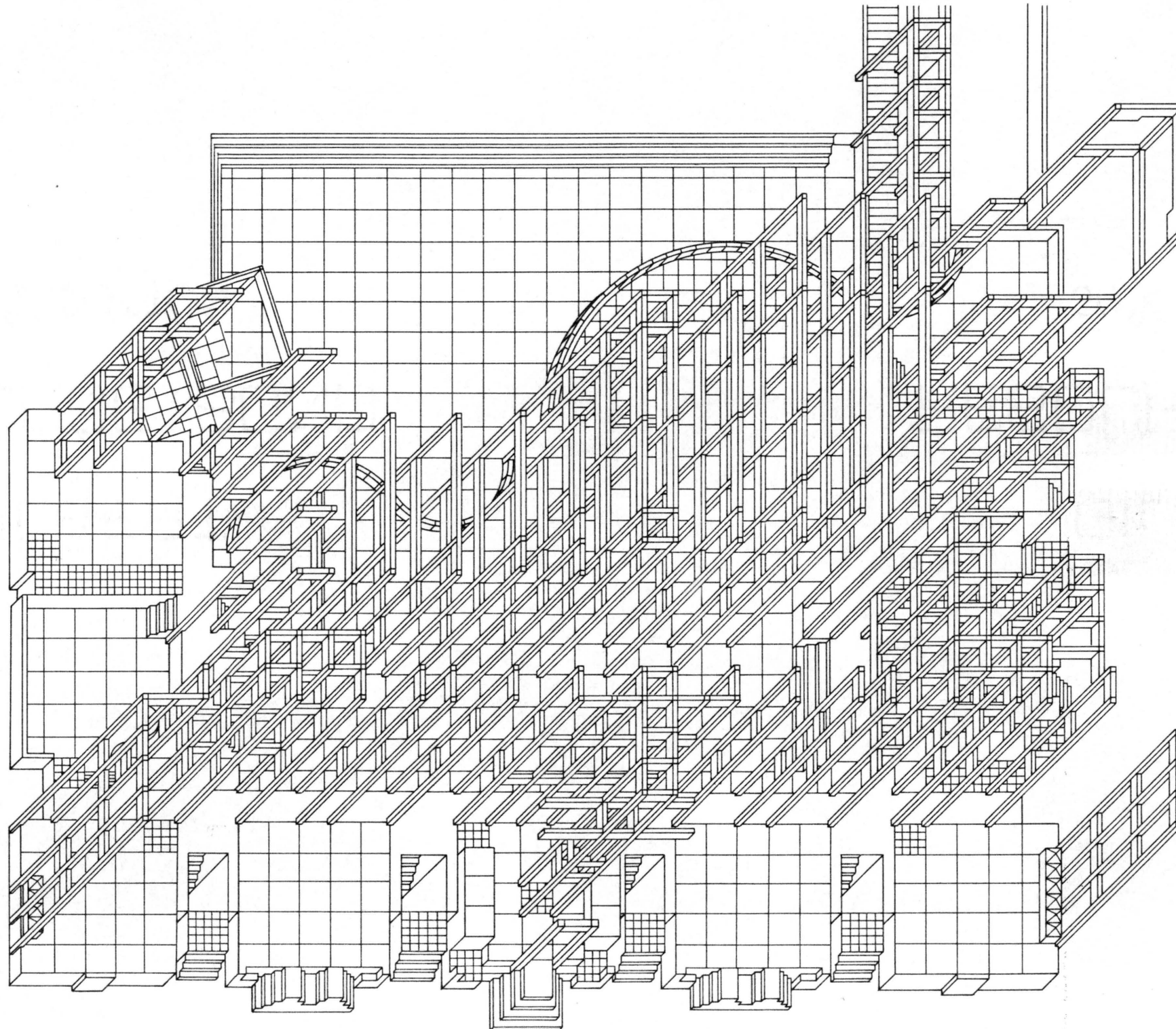
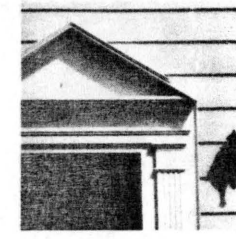
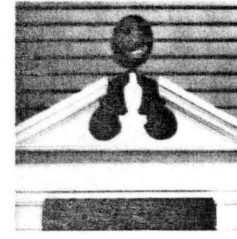
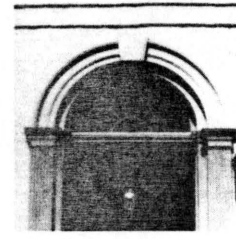
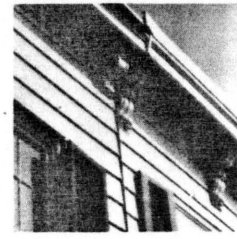
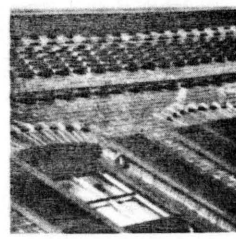
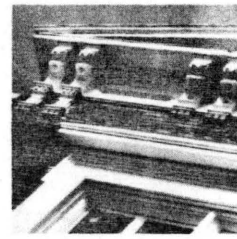


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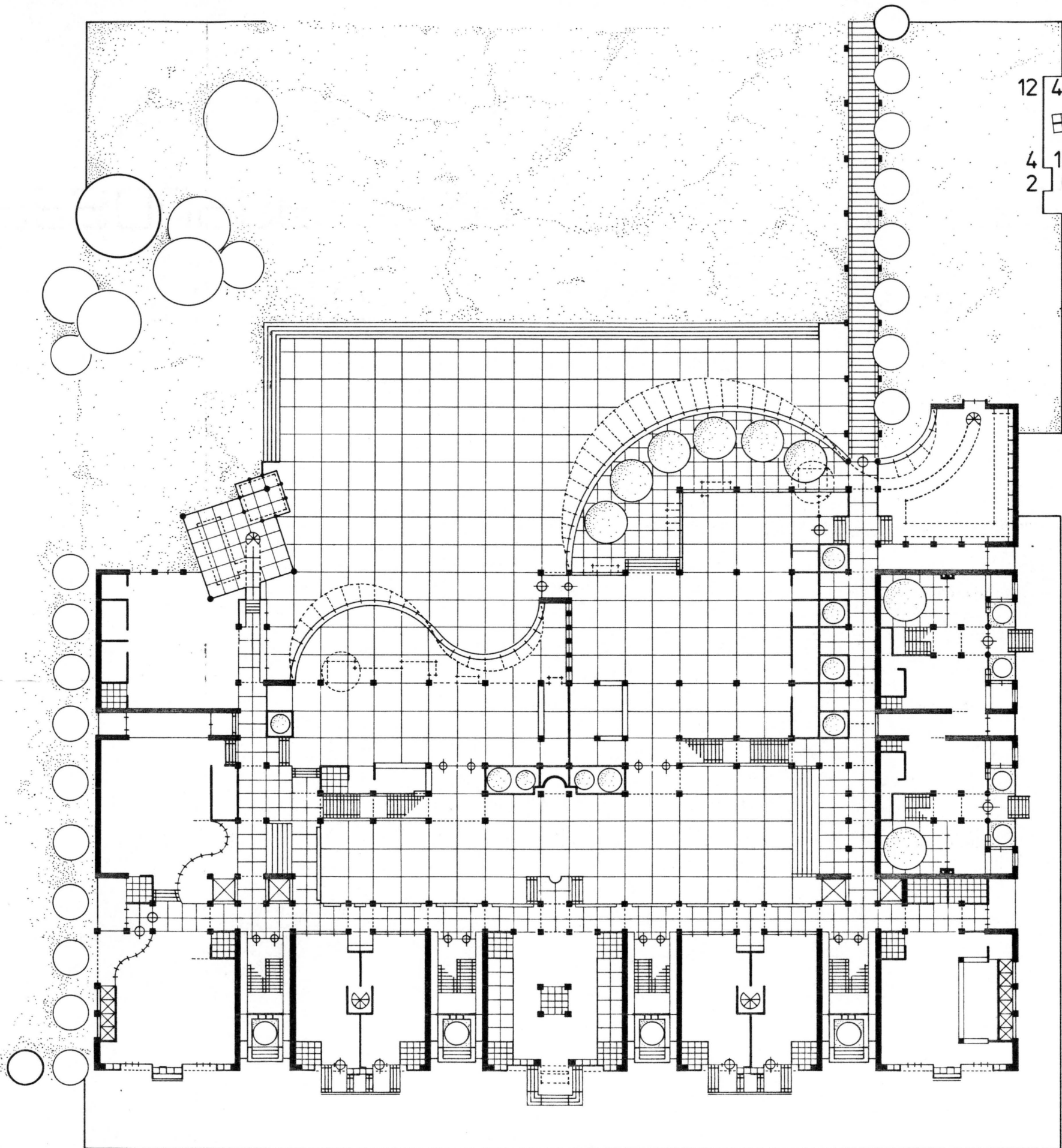
- BASEMENT**
- 3 METAL & WOOD
 - 7 GRAPHICS & PRINTING
 - 28 MECHANICAL
 - 29 STORAGE
 - 30 UTILITIES
 - 31 PARKING
 - 32 RAMP
 - 33 STAIRCASE
 - 34 ELEVATOR



ORNAMENTS
GEOMETRY
TOWERS

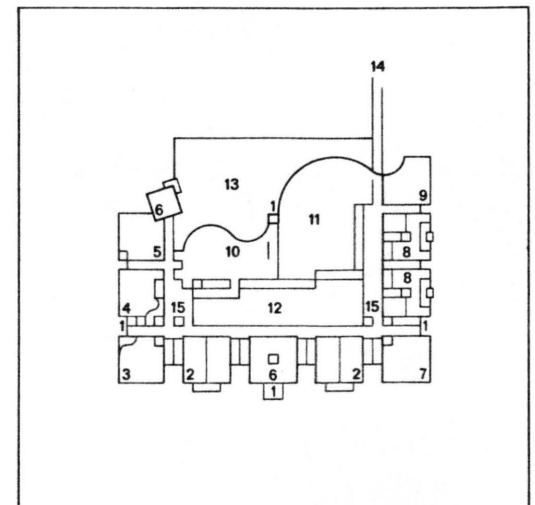
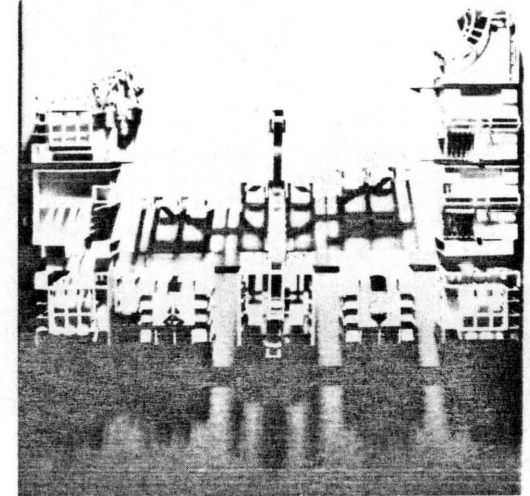


CONCRETE
STRUCTURE

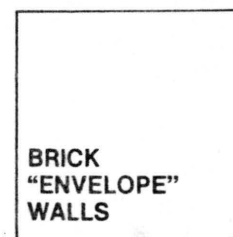
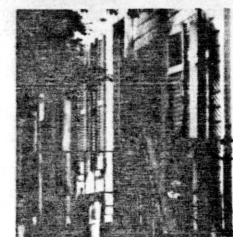
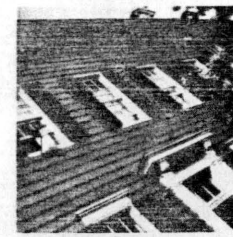
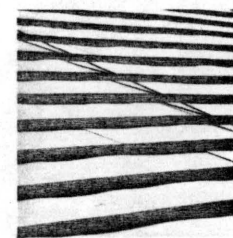
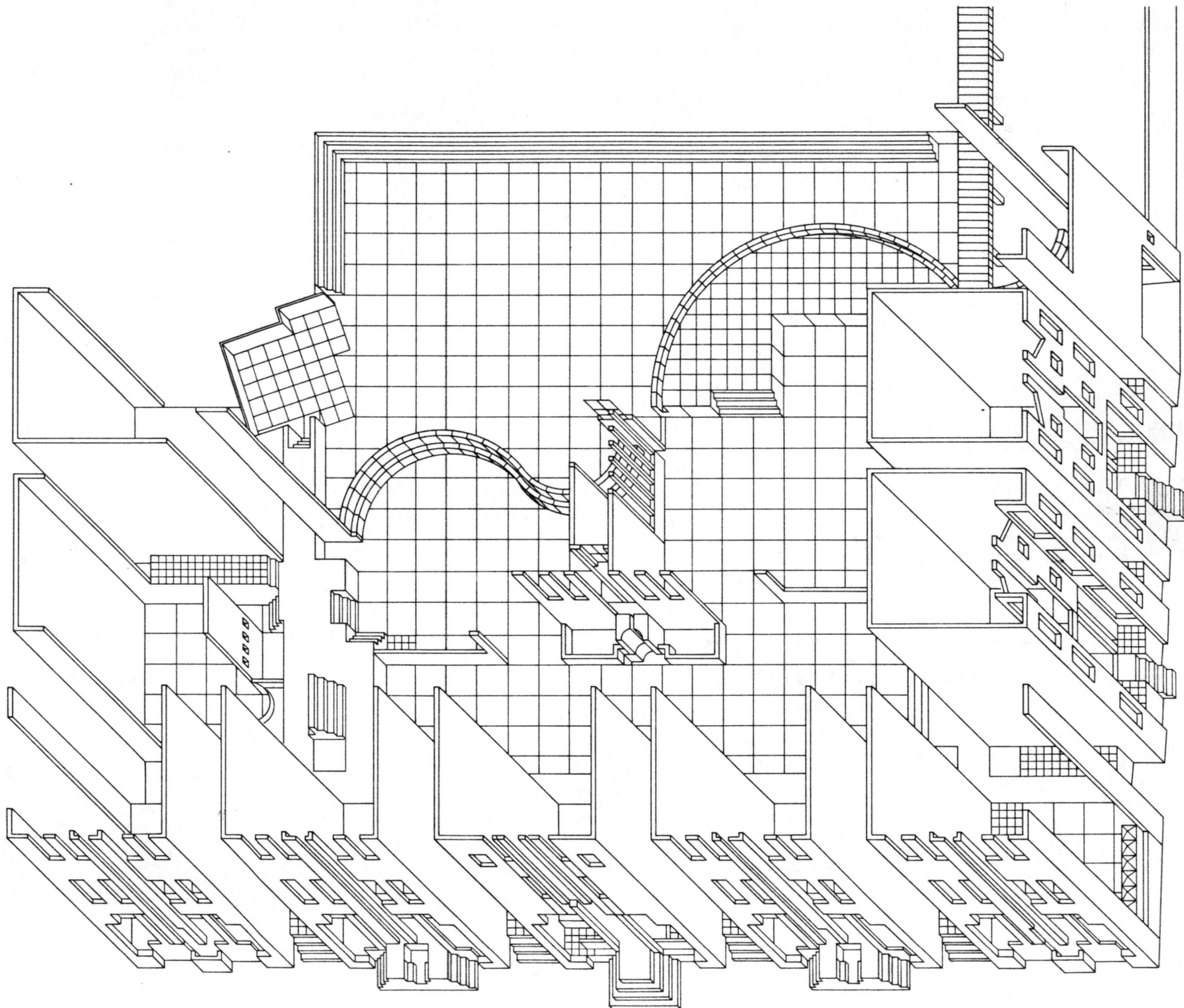
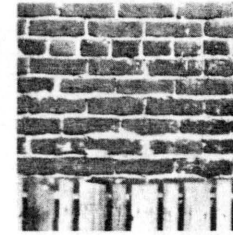
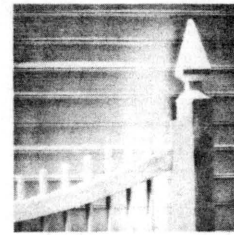
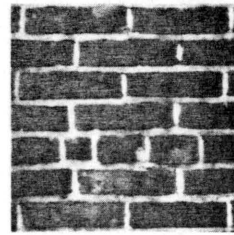
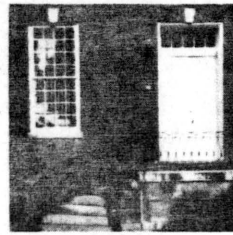
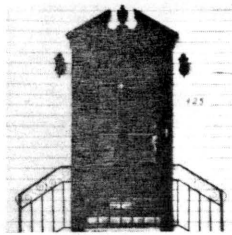


MAIN FLOOR

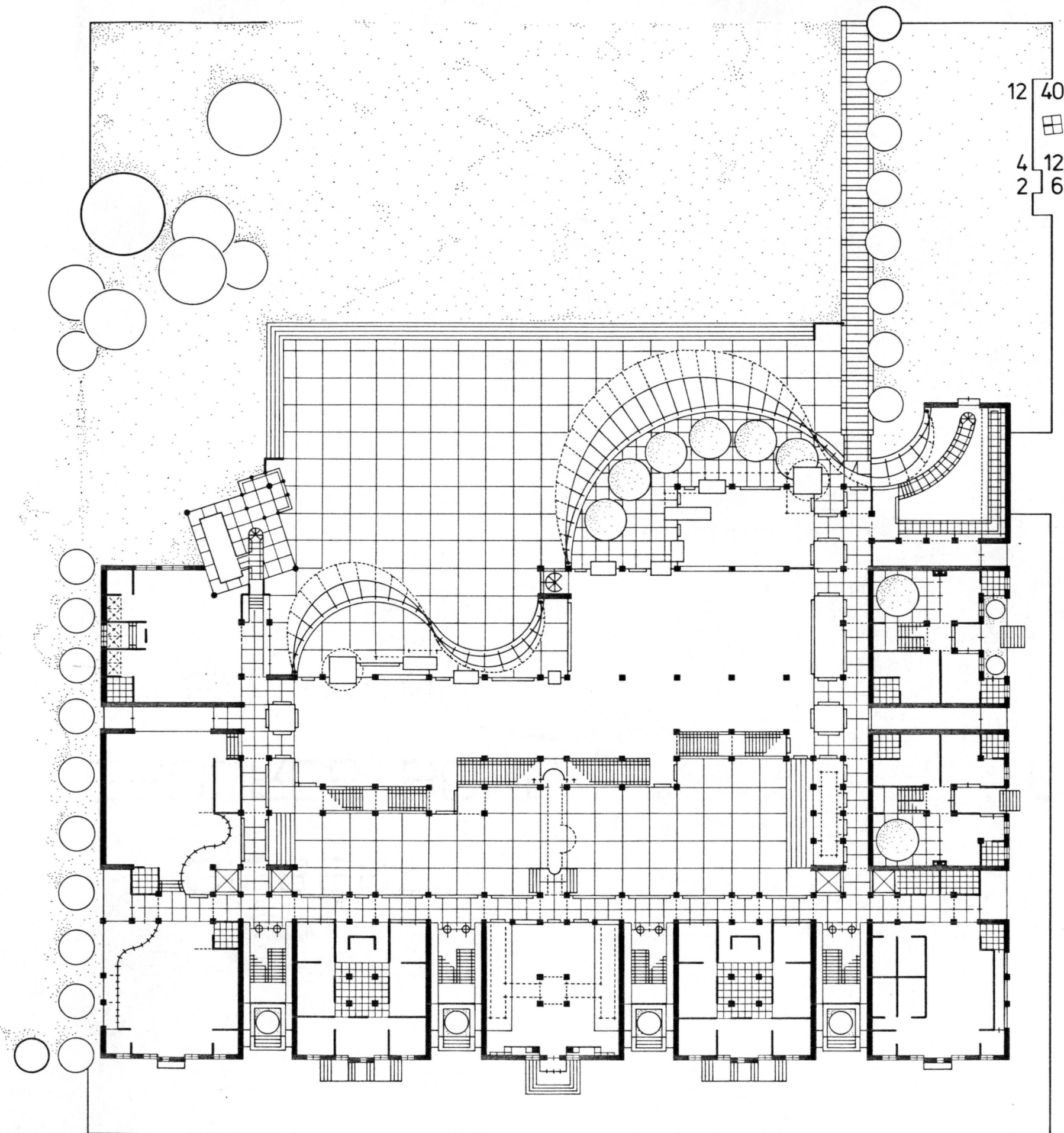
- 1 ENTRANCE
- 2 SHOPS
- 3 METAL & WOOD
- 4 SEMINAR
- 5 SCULPTURE
- 6 EXHIBITION
- 7 GRAPHICS & PRINTING
- 8 APARTMENTS
- 9 CONFERENCE
- 10 CAFE
- 11 LIBRARY
- 12 COURTYARD
- 13 SCULPTURE GARDEN
- 14 OUTDOOR CAFE
- 15 BOARDWALK
- 16 ARCADE



ENTRANCES
MATERIALS
FACADES

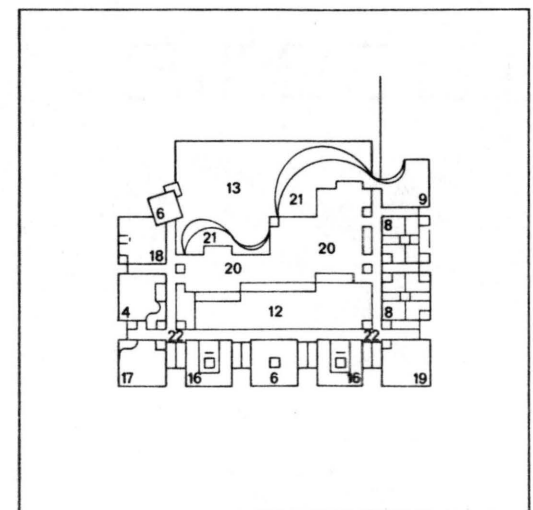
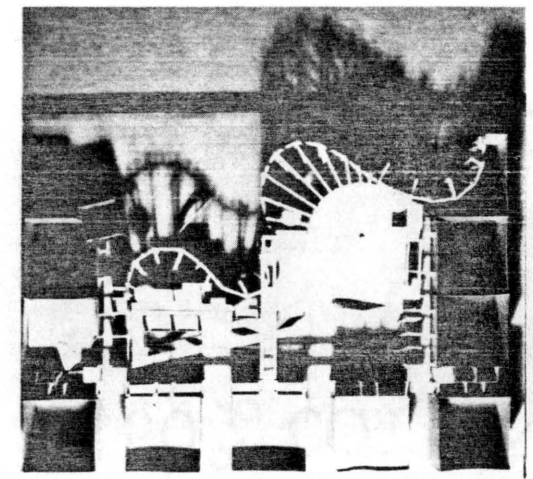


BRICK
"ENVELOPE"
WALLS

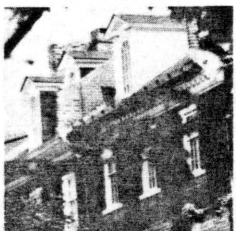
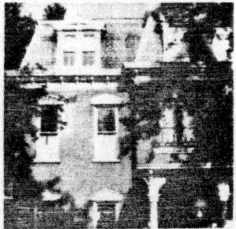
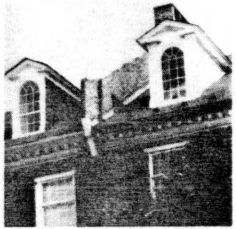
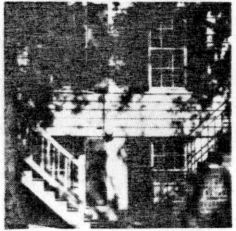
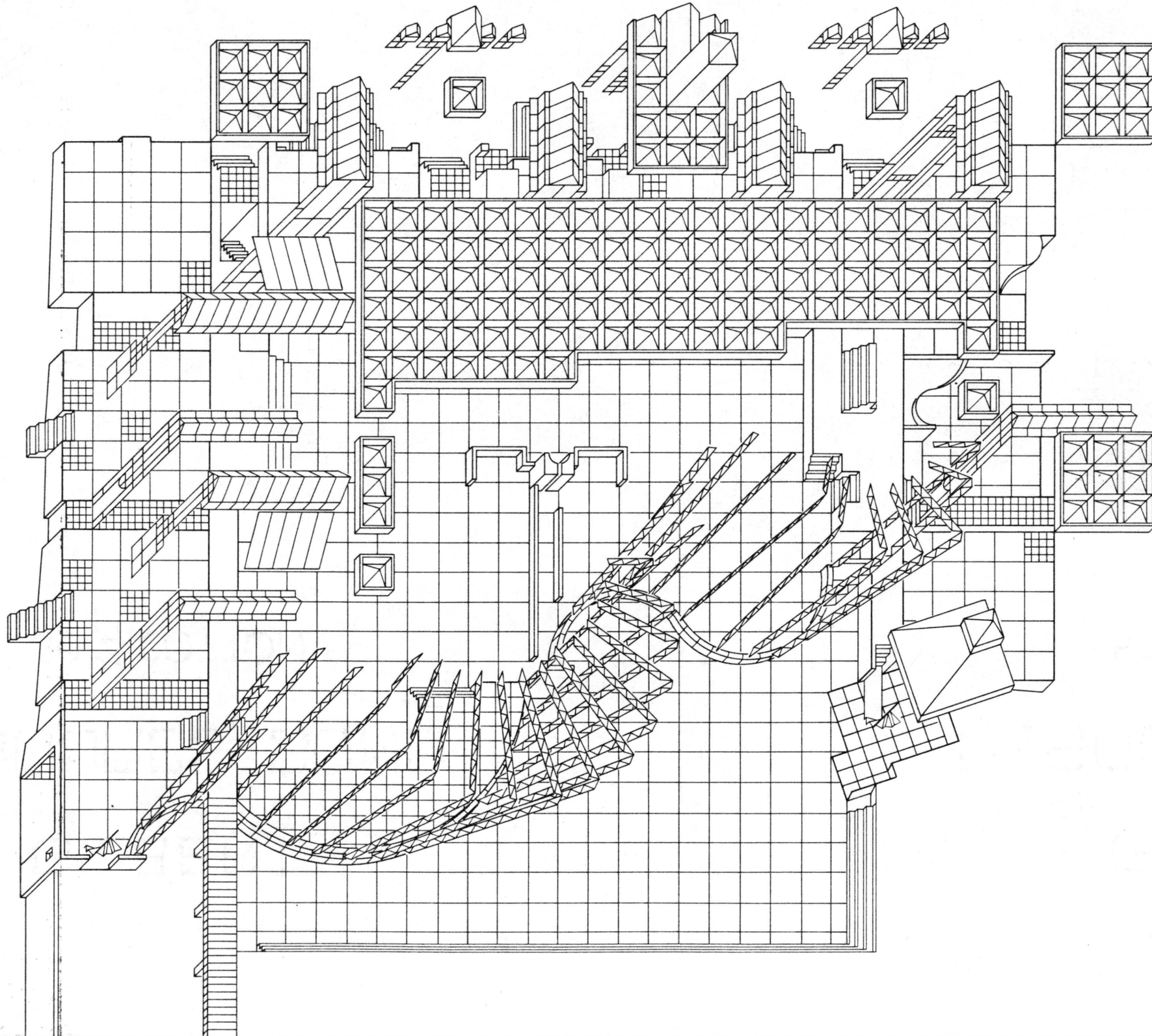
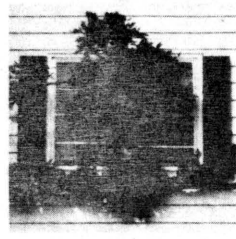
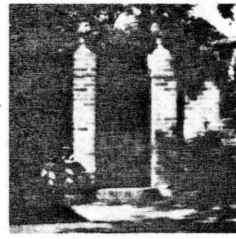
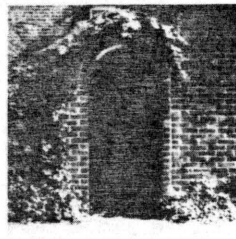
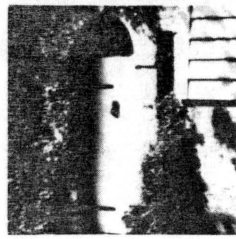
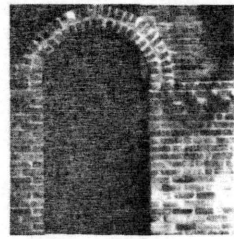


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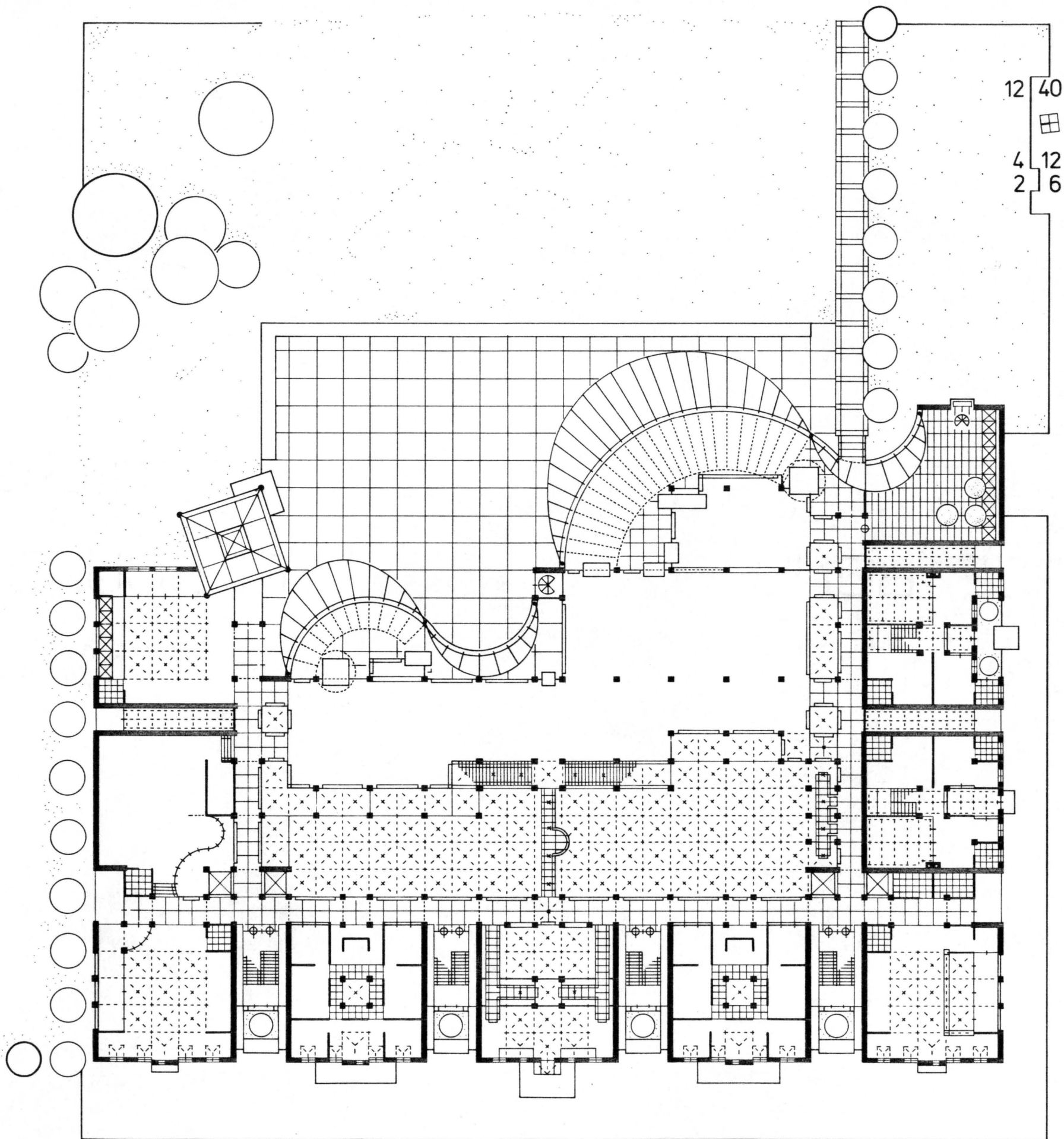
- SECOND FLOOR**
- 4 SEMINAR
 - 6 EXHIBITION
 - 8 APARTMENTS
 - 9 CONFERENCE
 - 12 COURTYARD
 - 13 PLAZA
 - 16 ADMINISTRATION
 - 17 JEWELRY & ENAMELS
 - 18 POTTERY & CERAMICS
 - 19 PHOTOGRAPHY
 - 20 DRAFTING
 - 21 WINTERGARDEN
 - 22 GALLERY



GATEWAYS
WINDOWS
DORMERS

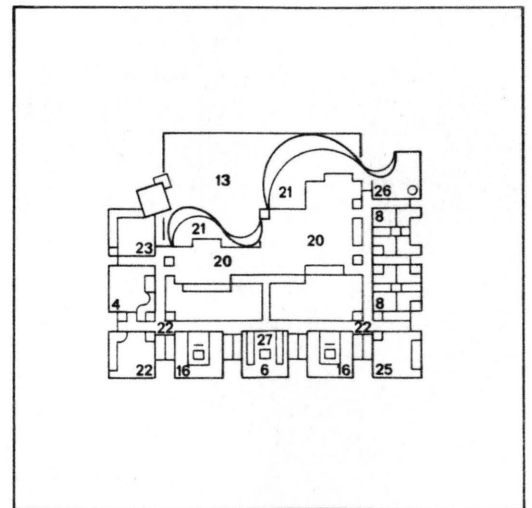
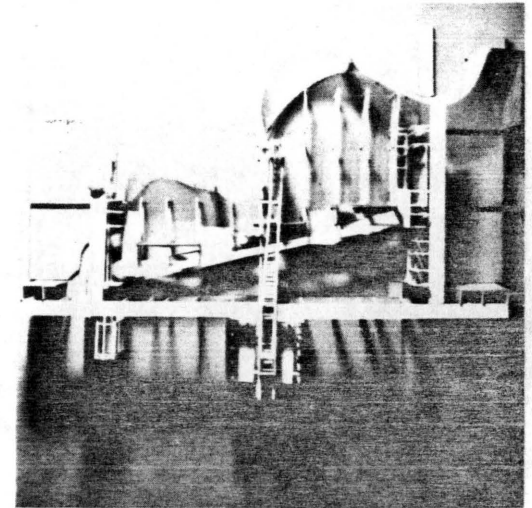


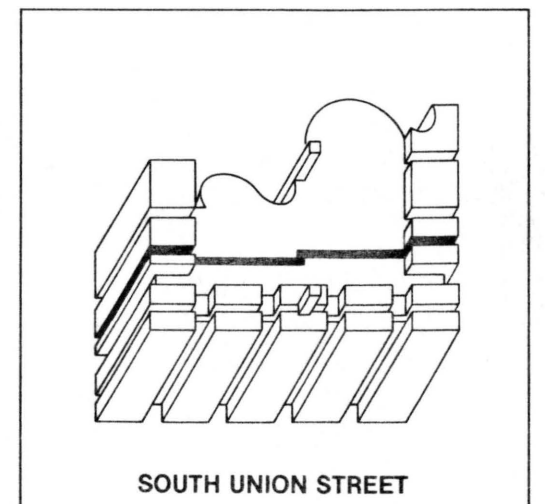
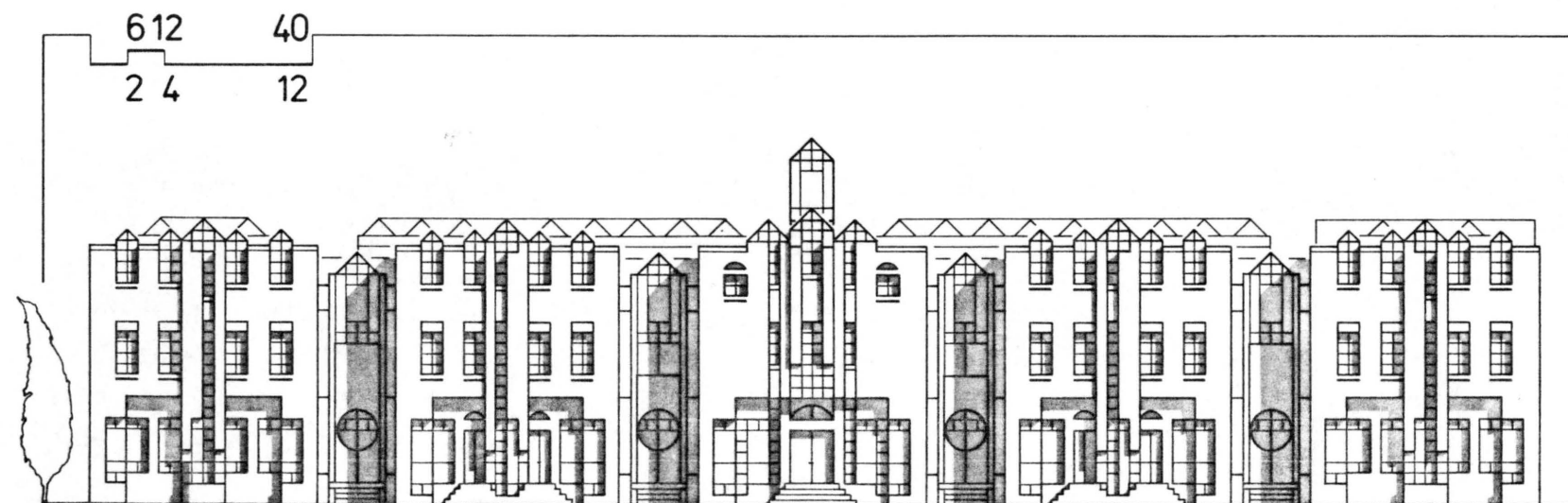
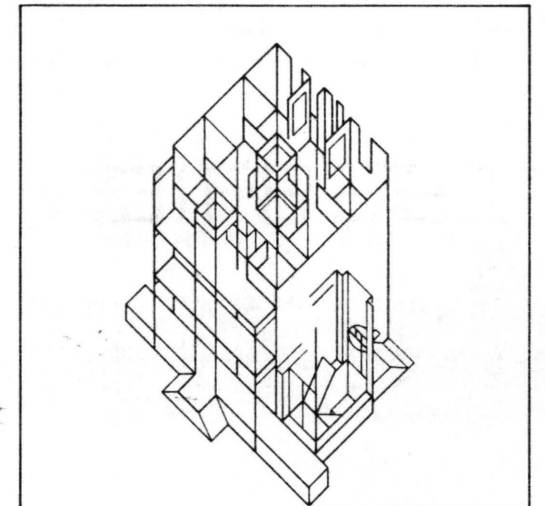
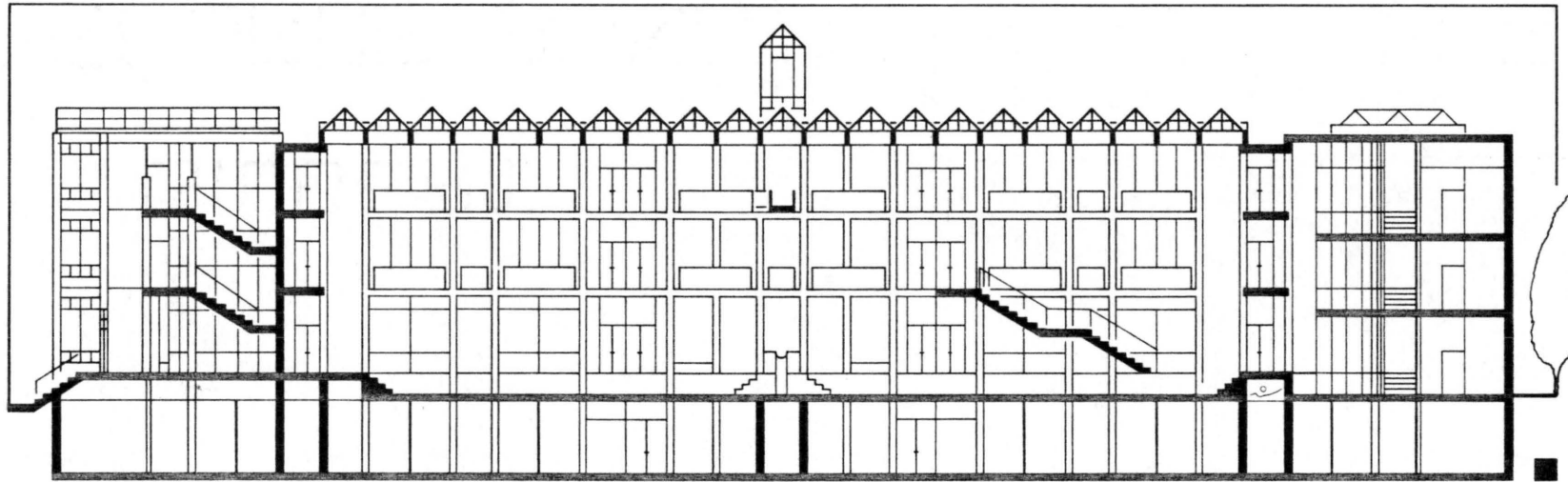
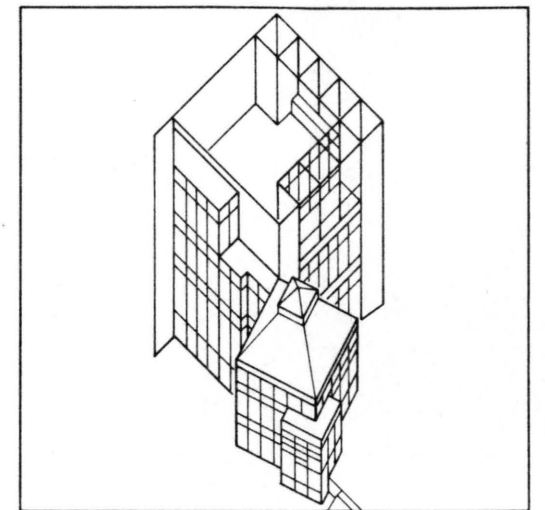
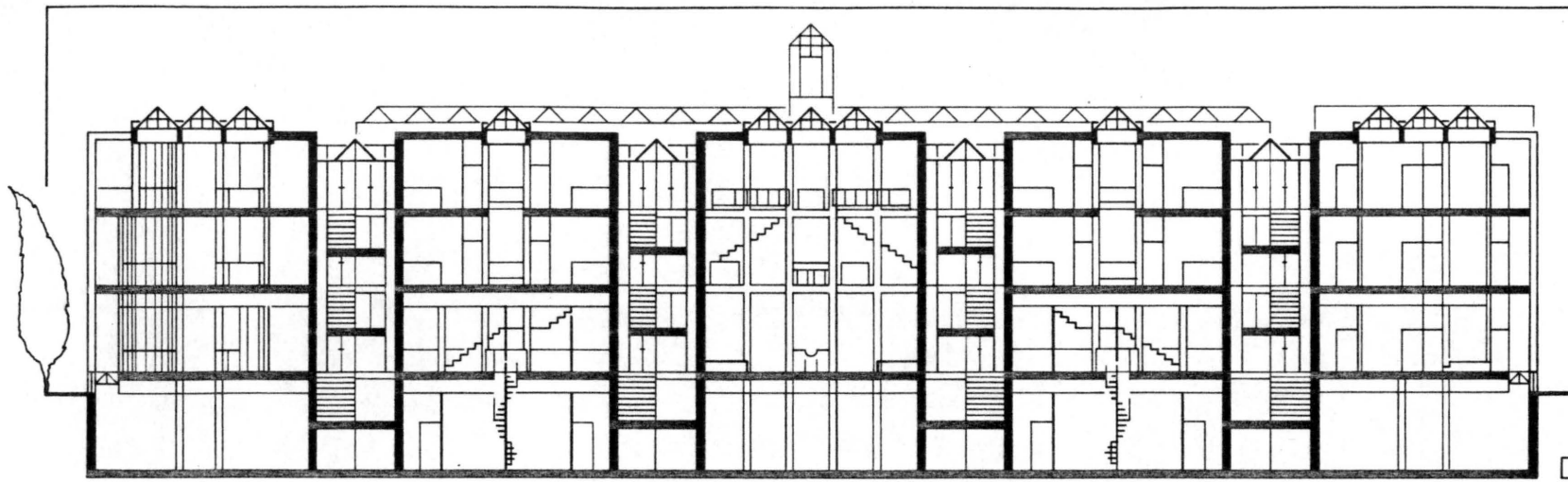
GLASS "WAVE"
STRUCTURE
ROOF ELEMENTS



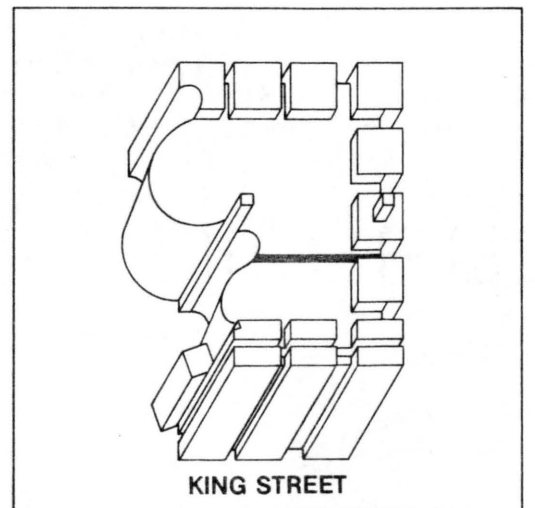
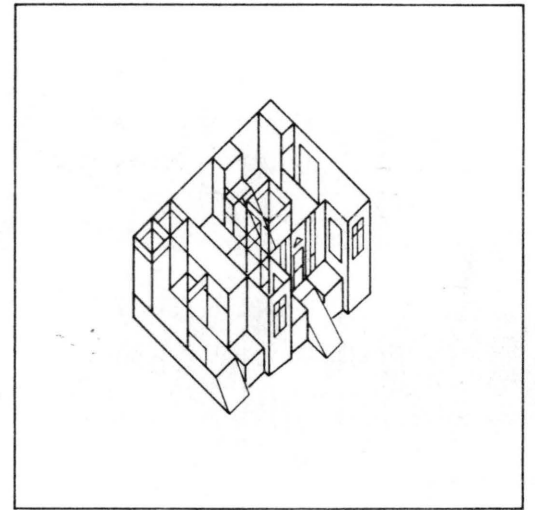
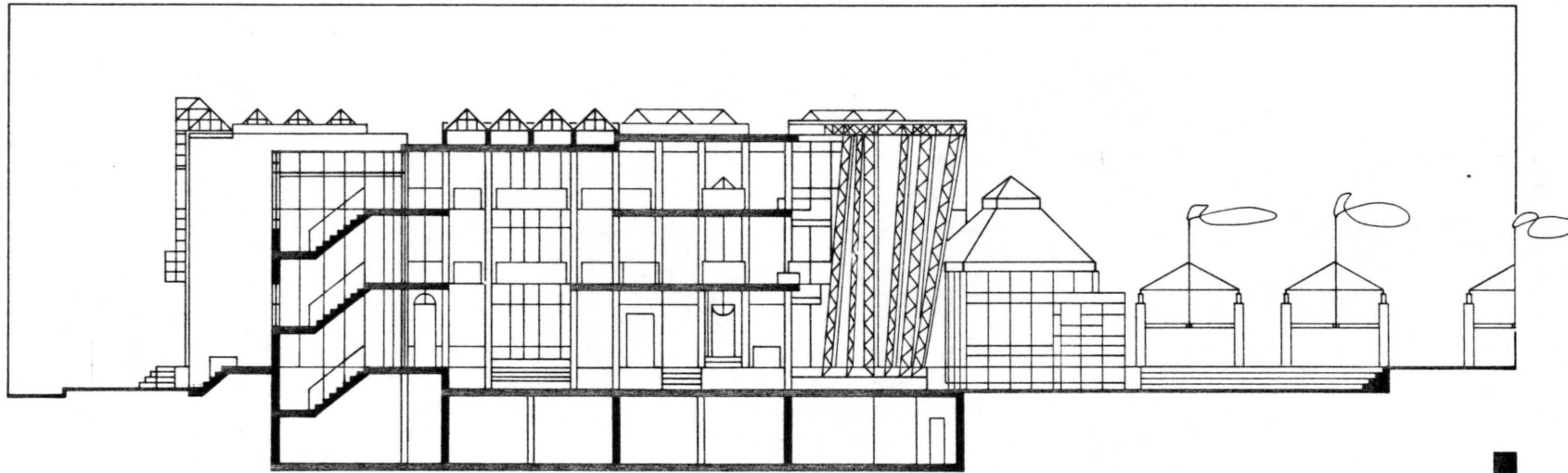
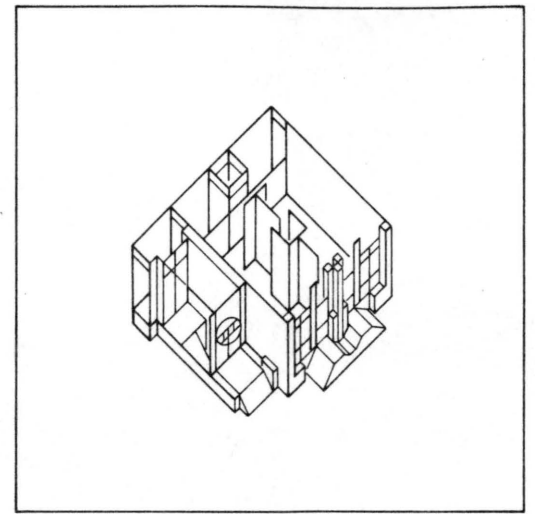
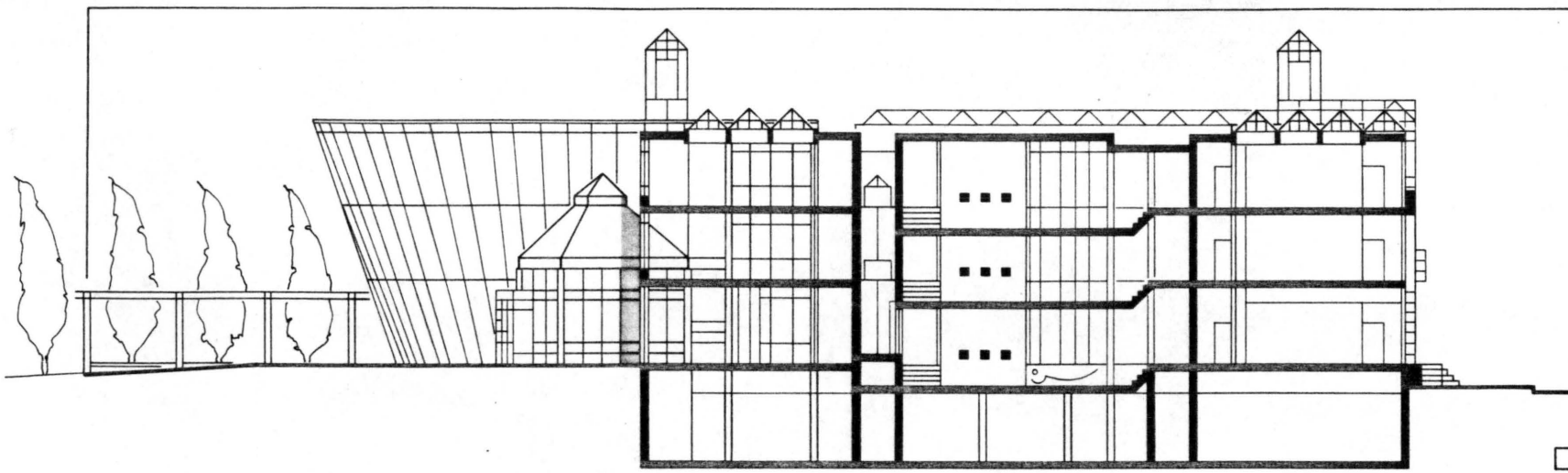
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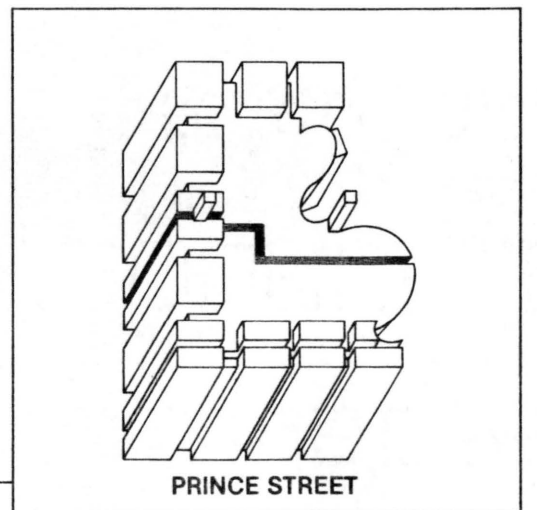
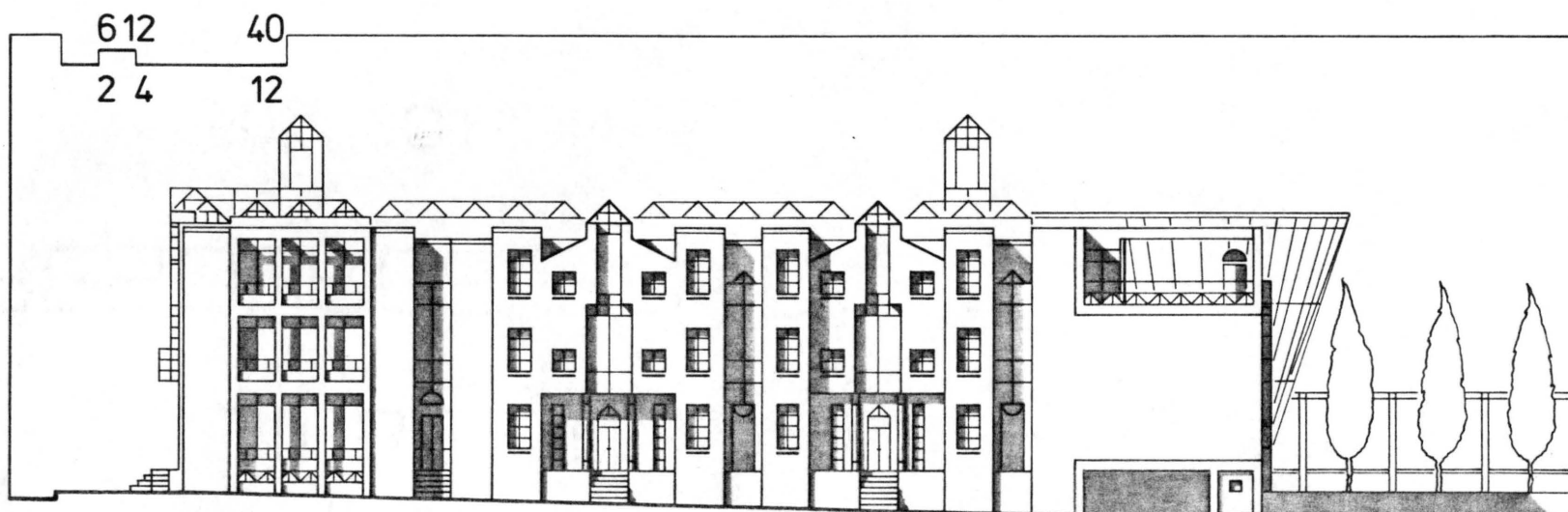
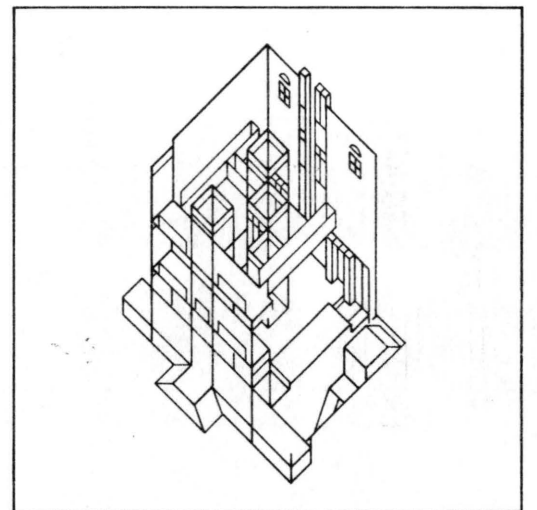
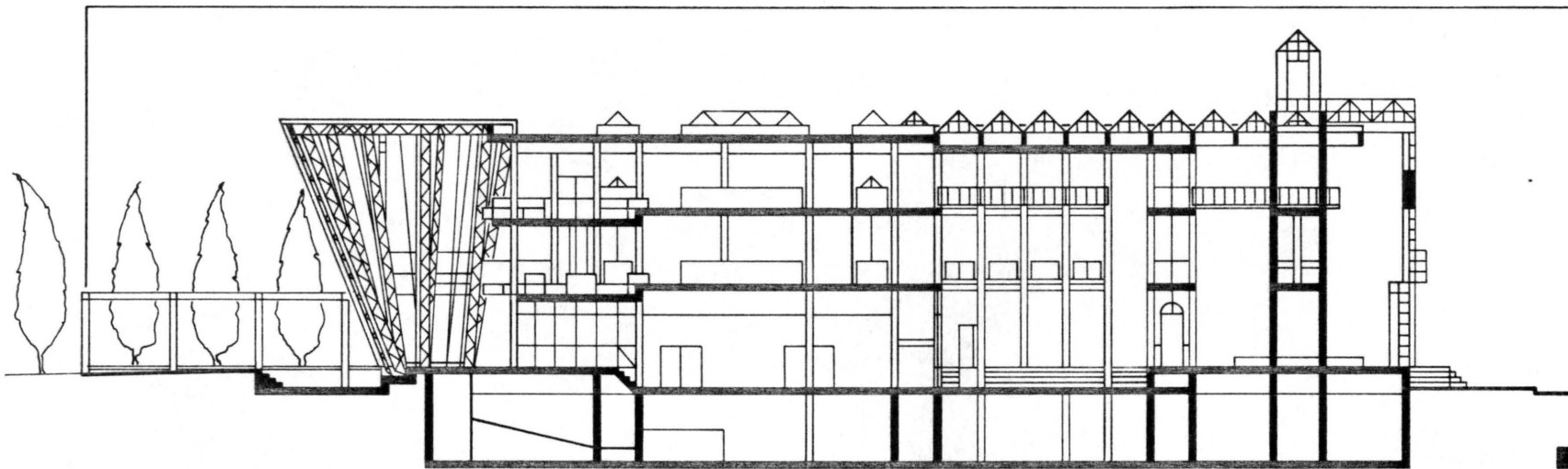
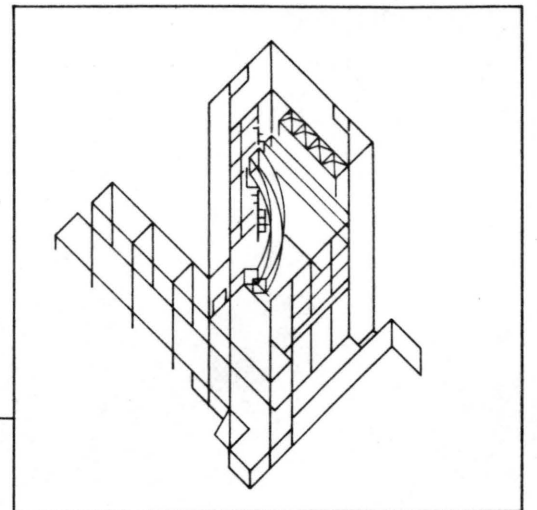
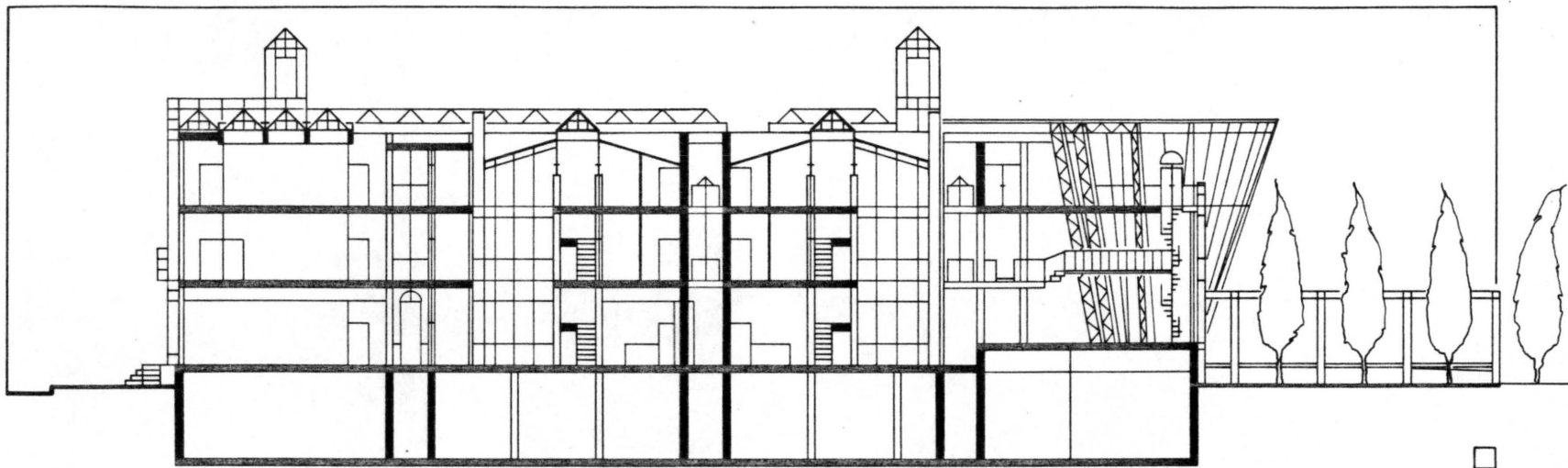
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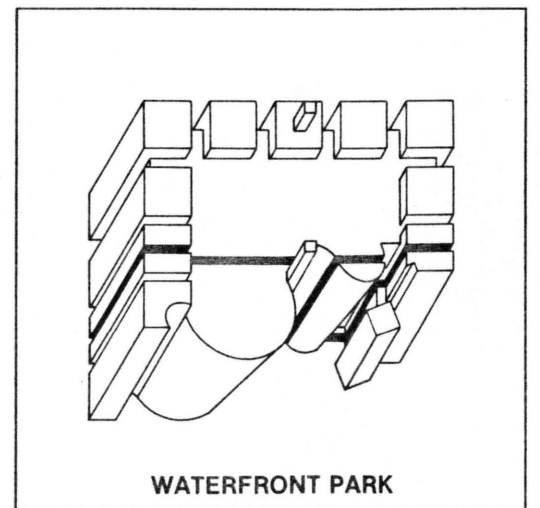
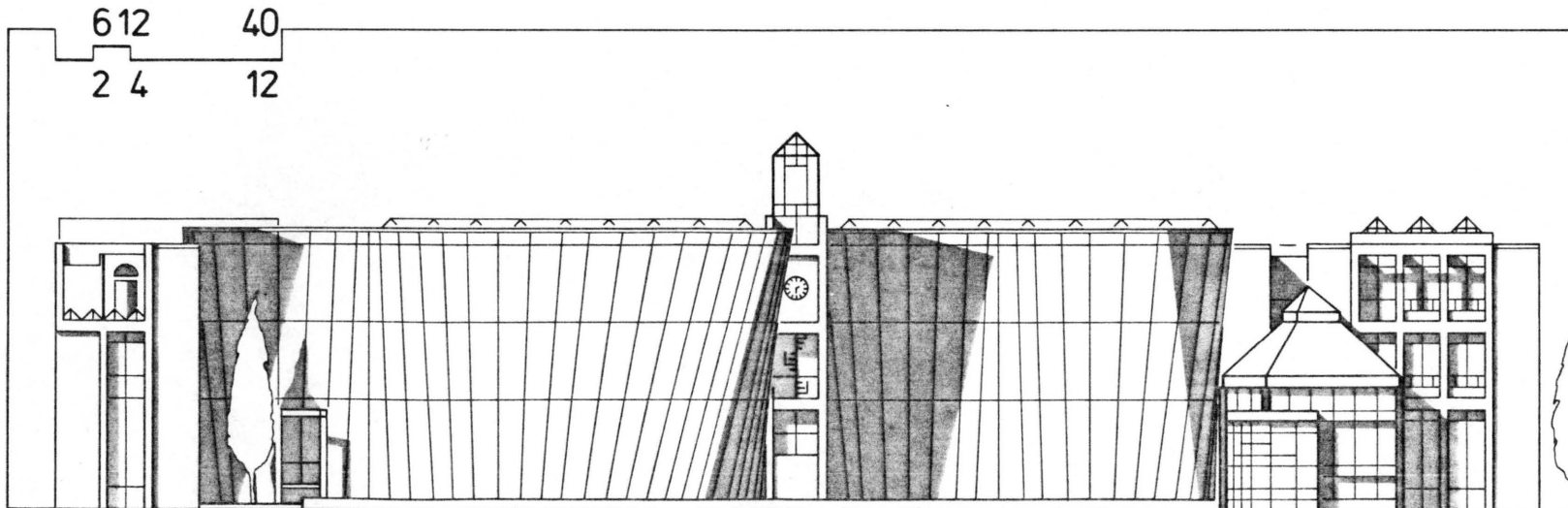
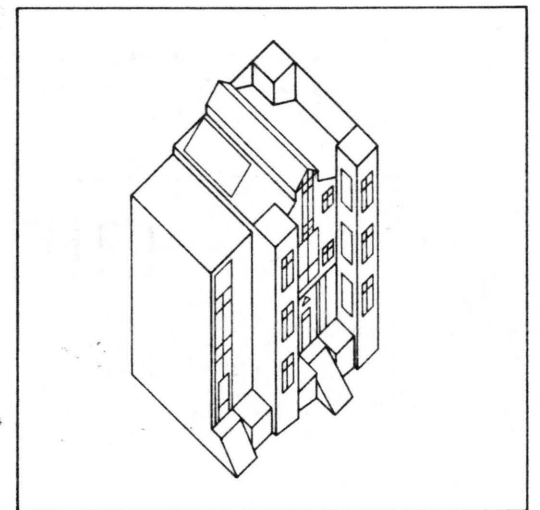
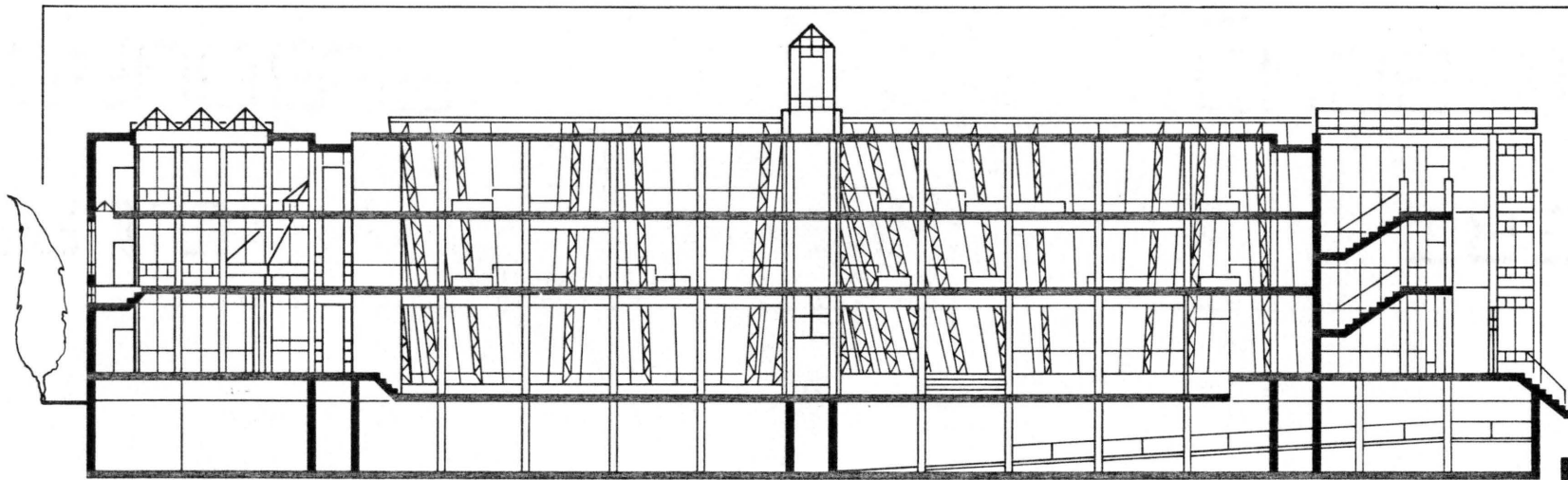
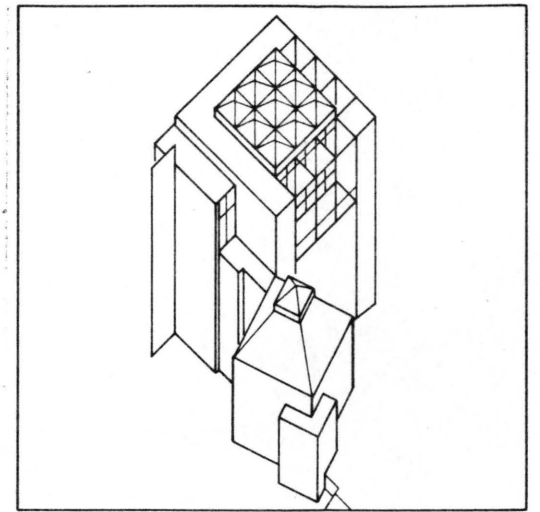
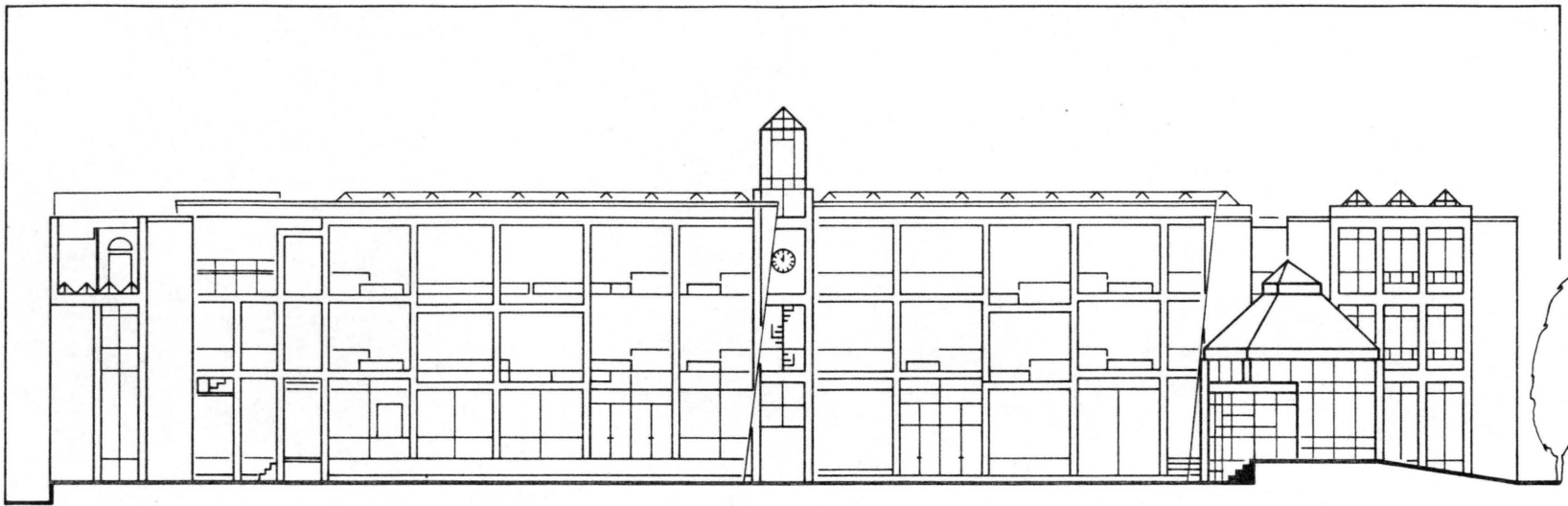




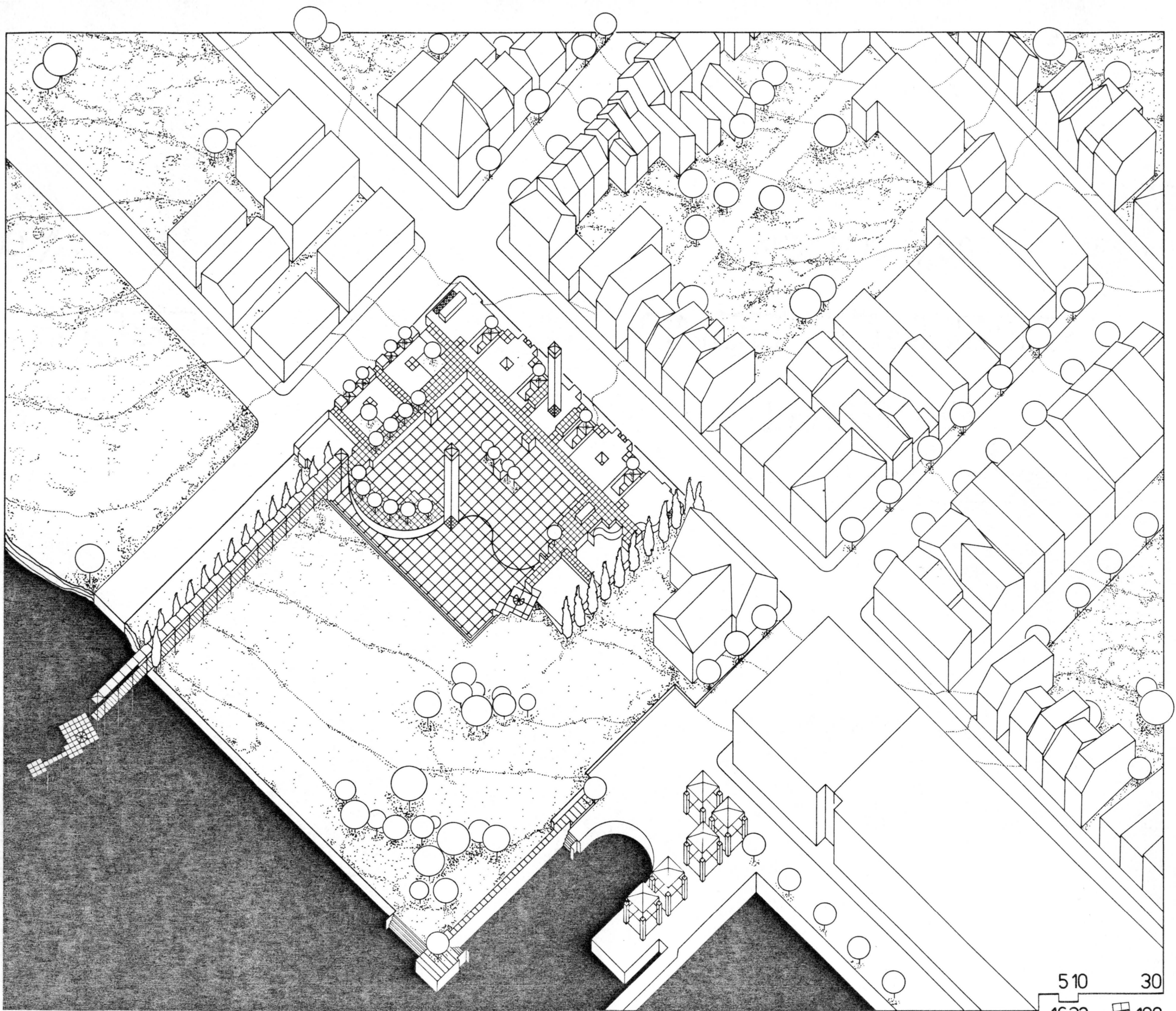
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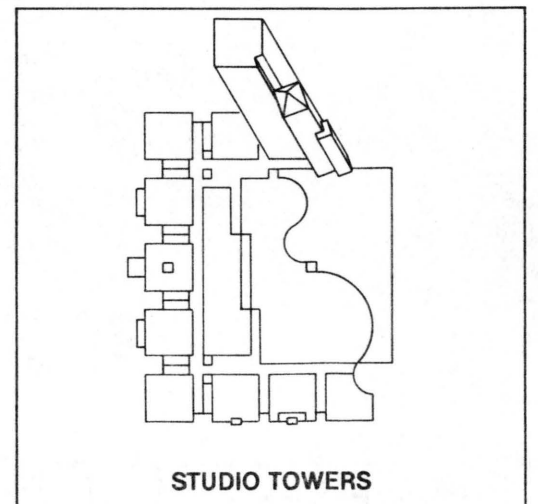
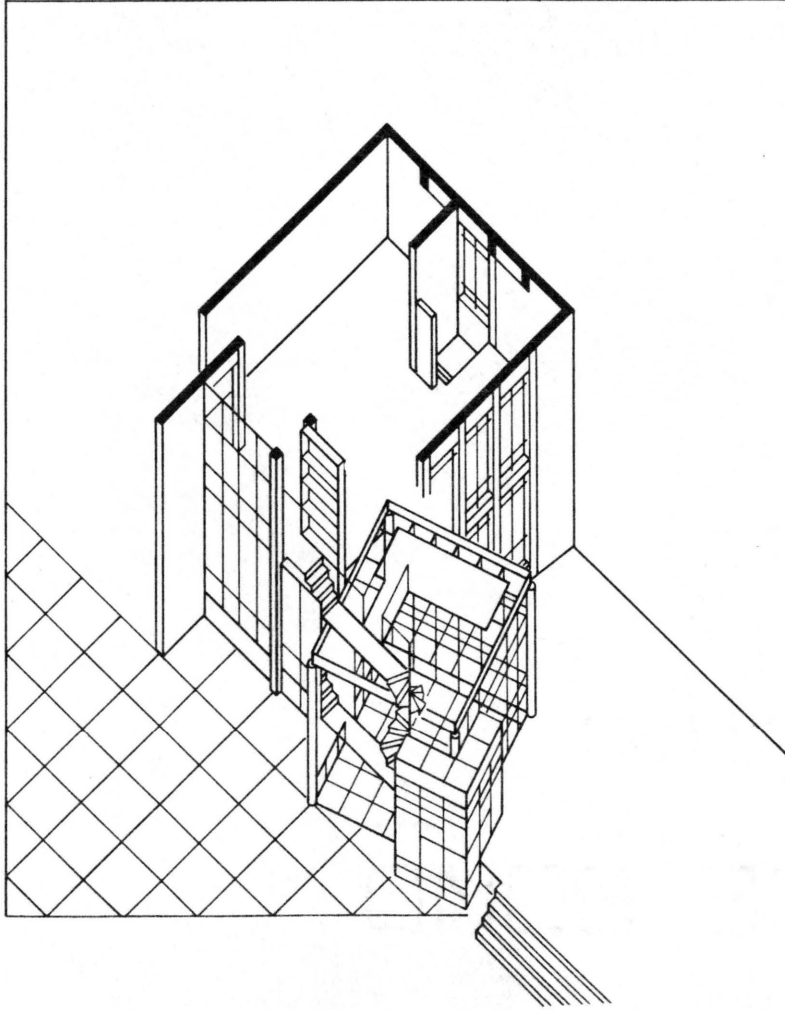
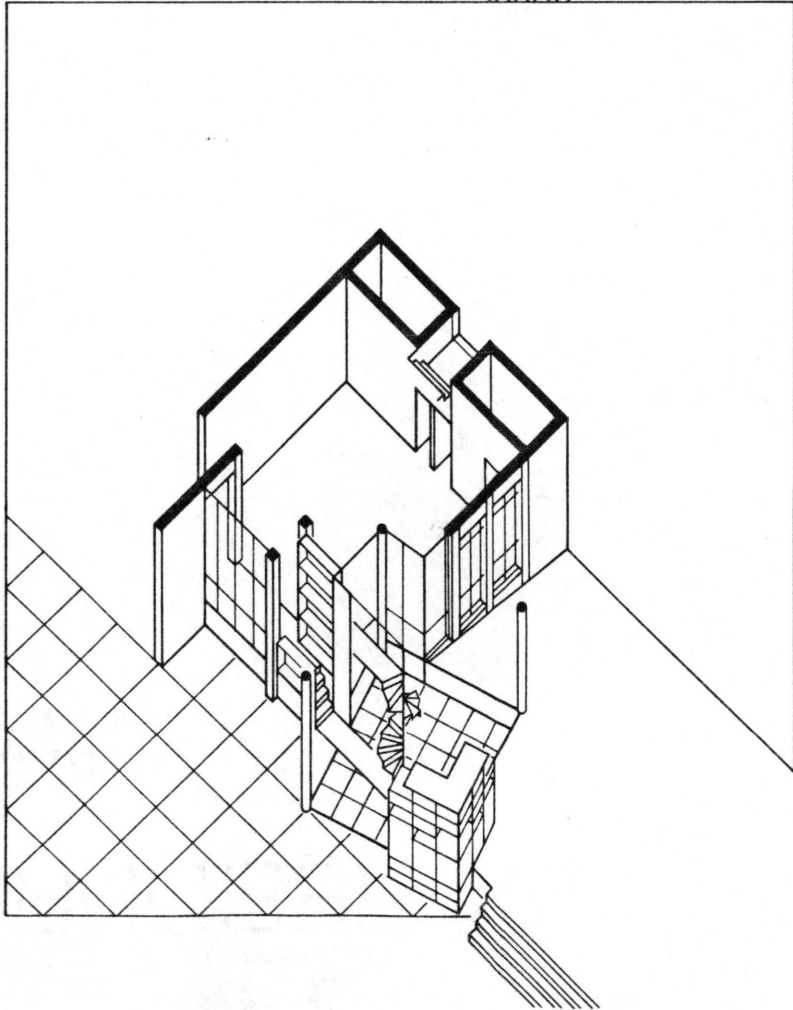
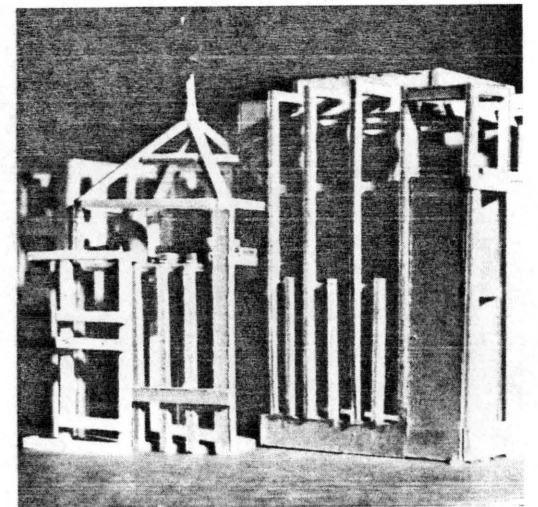
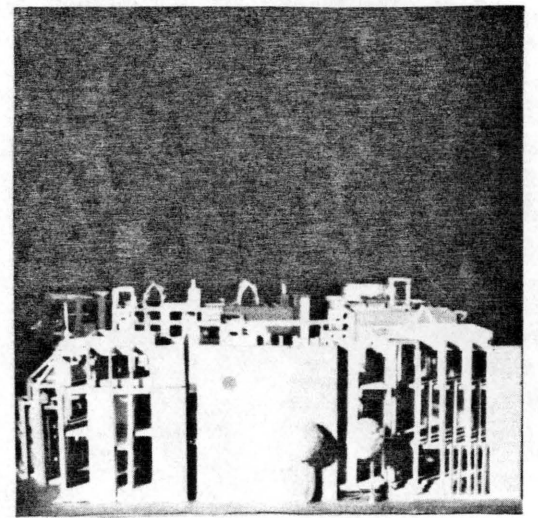
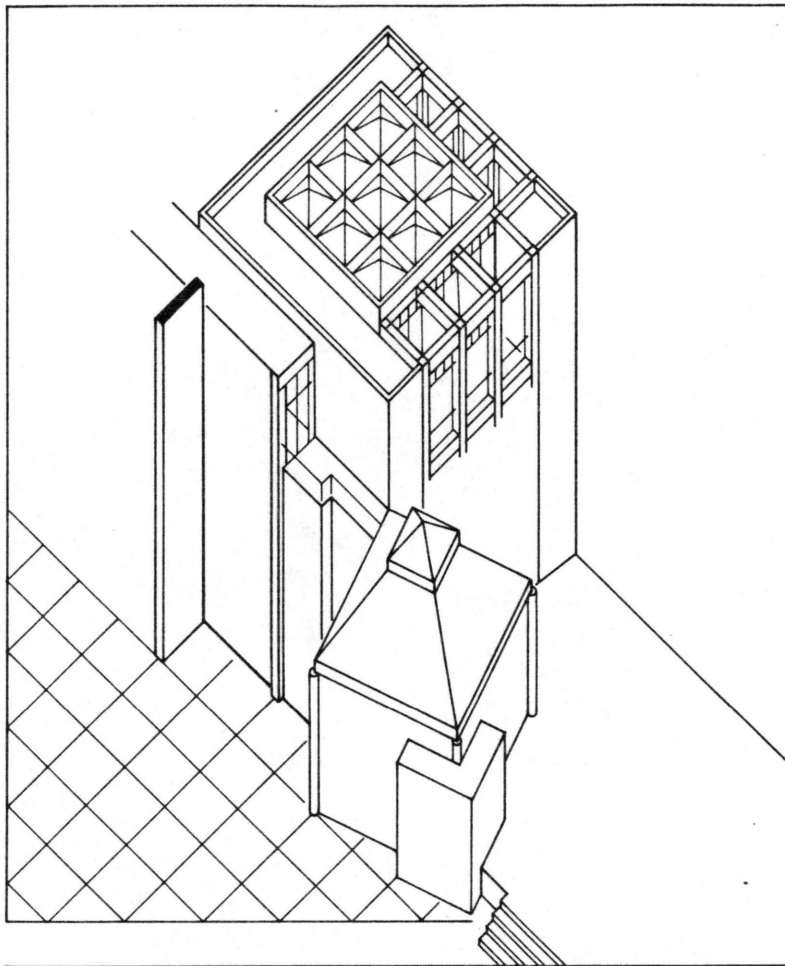
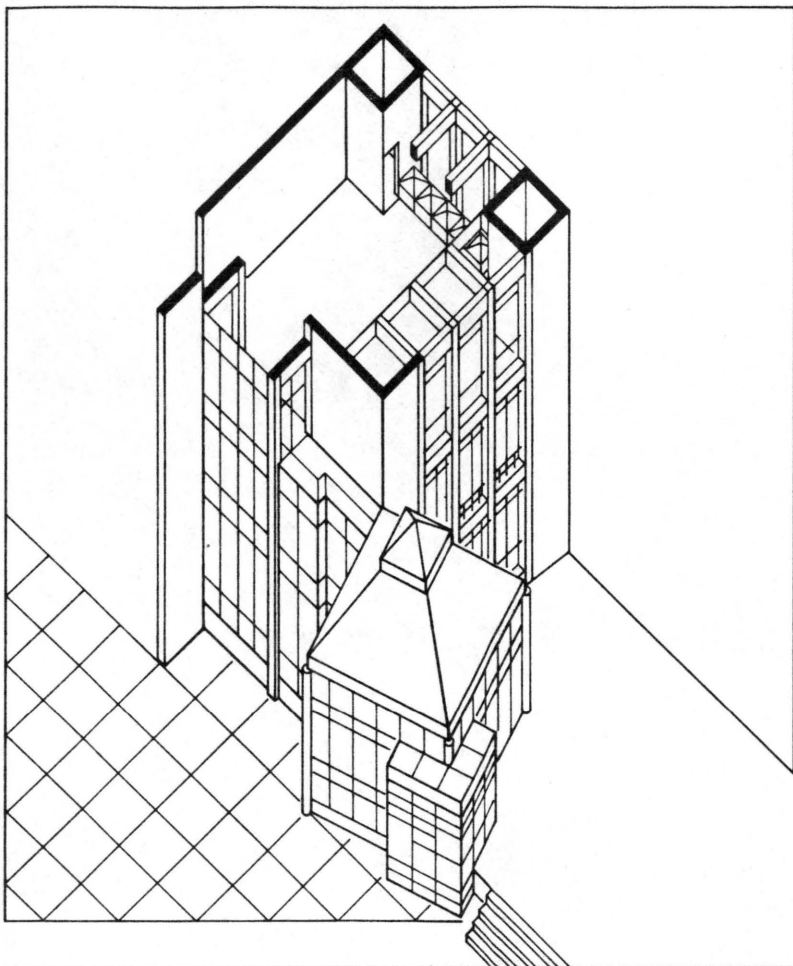


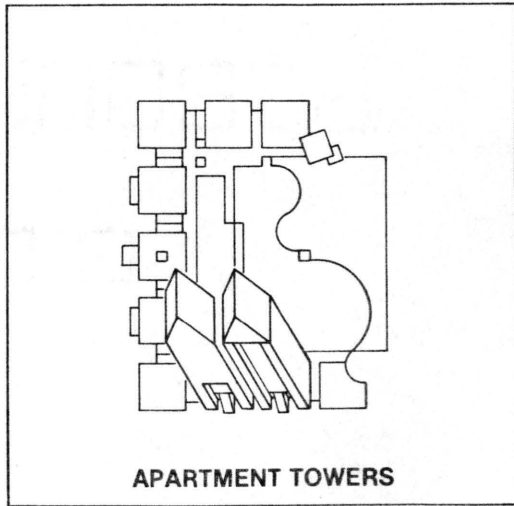
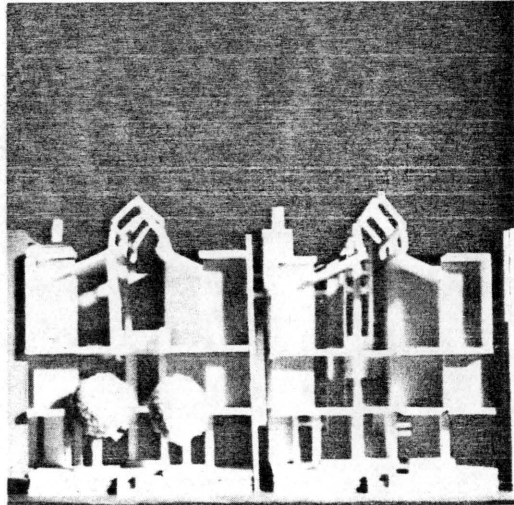
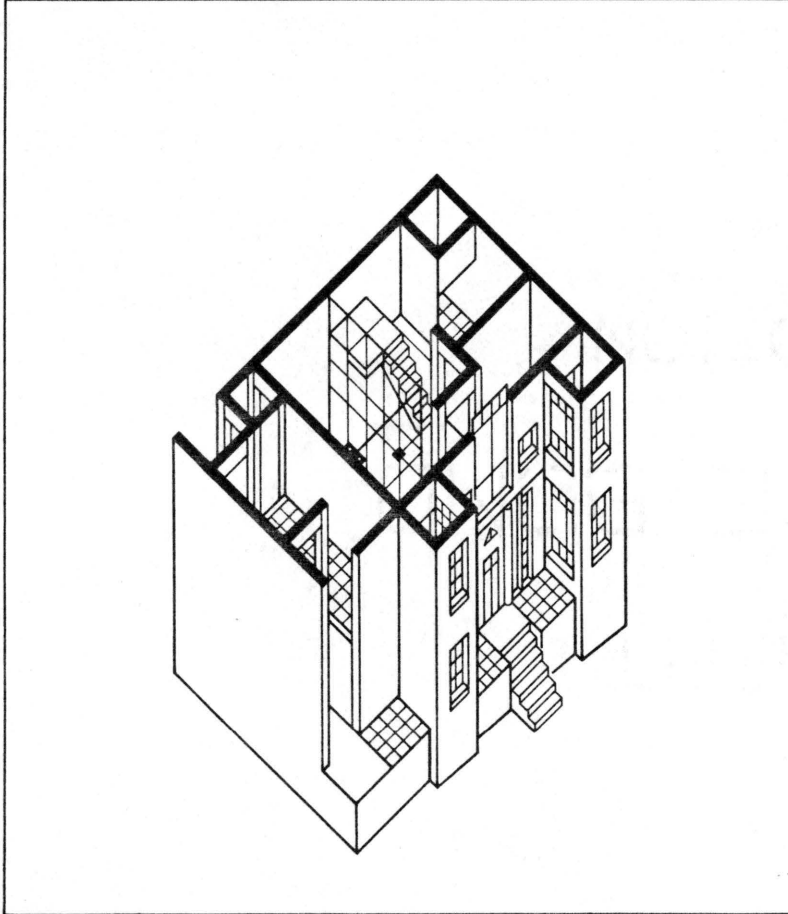
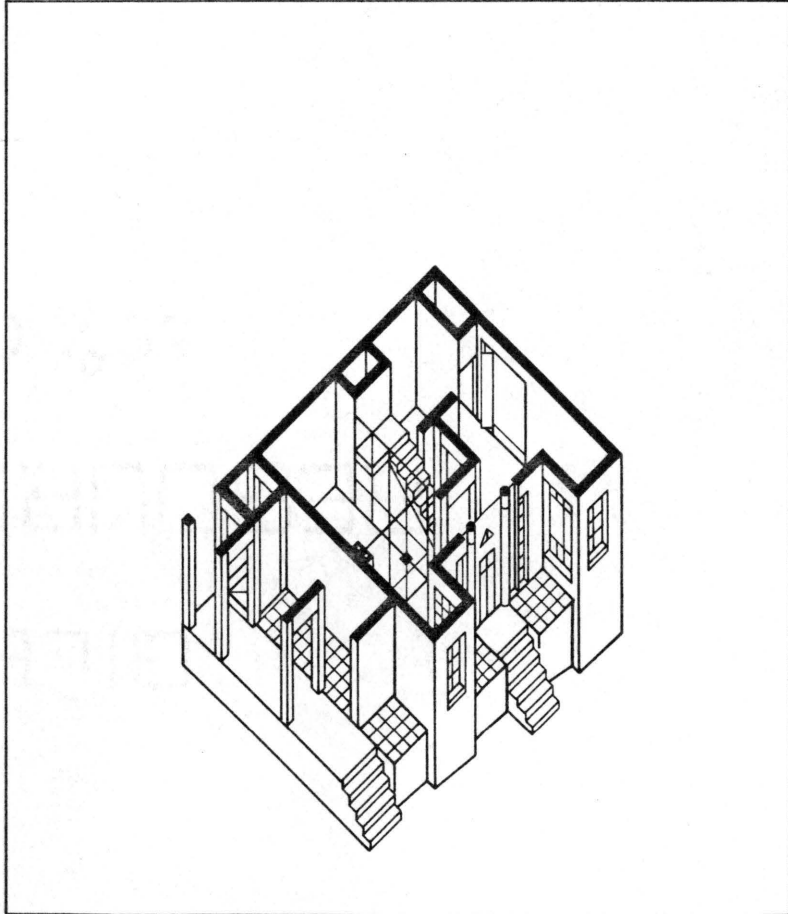
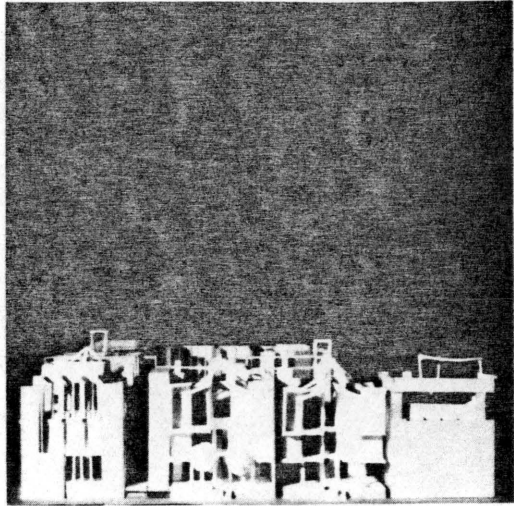
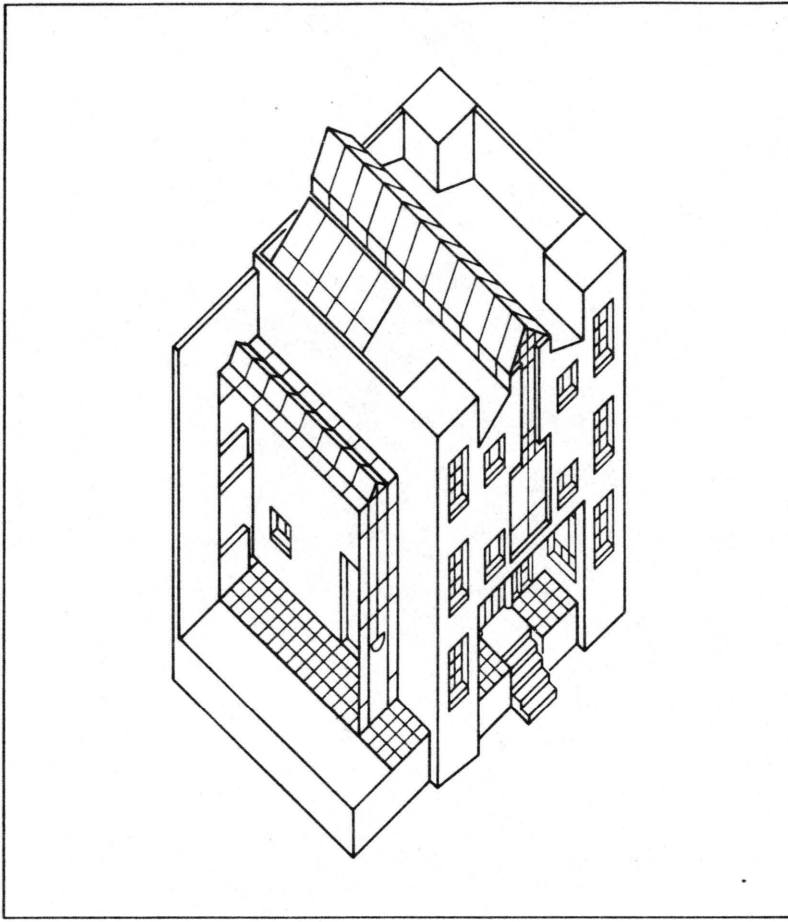
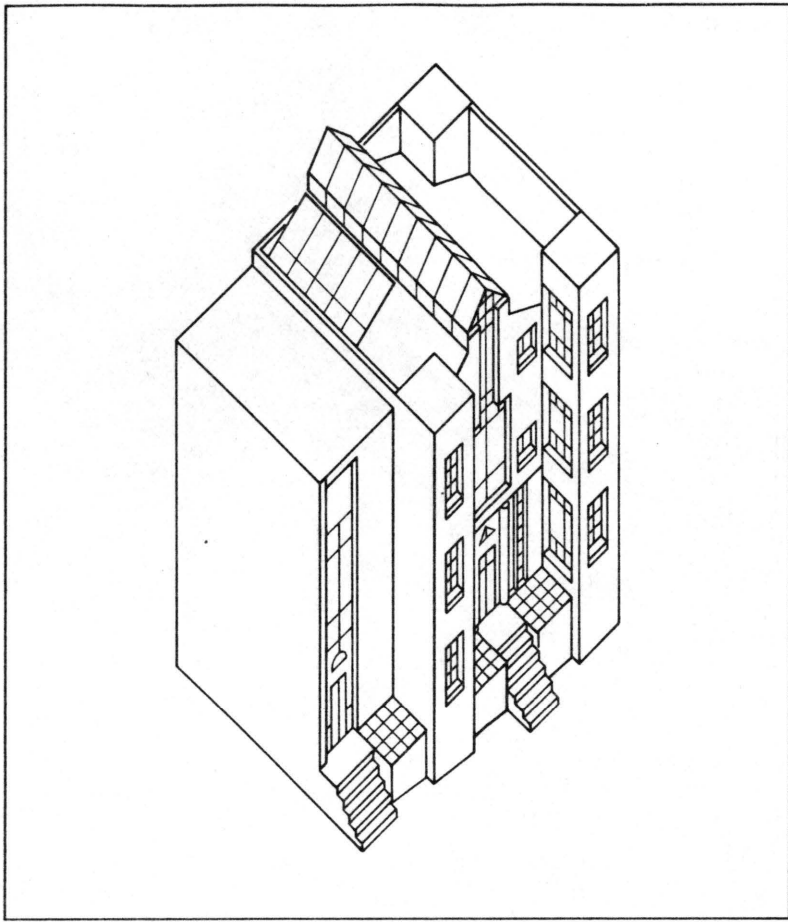


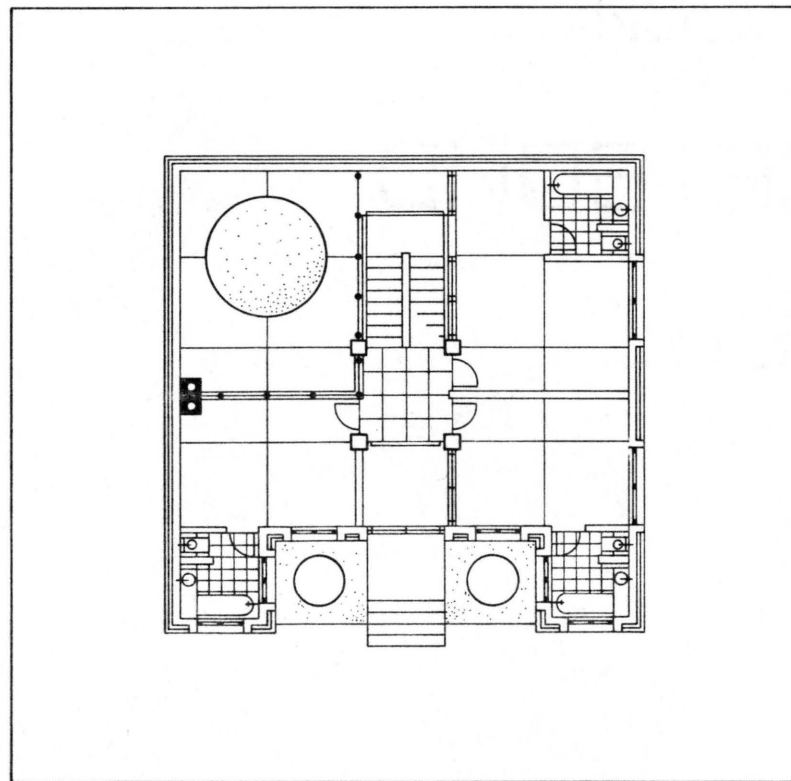
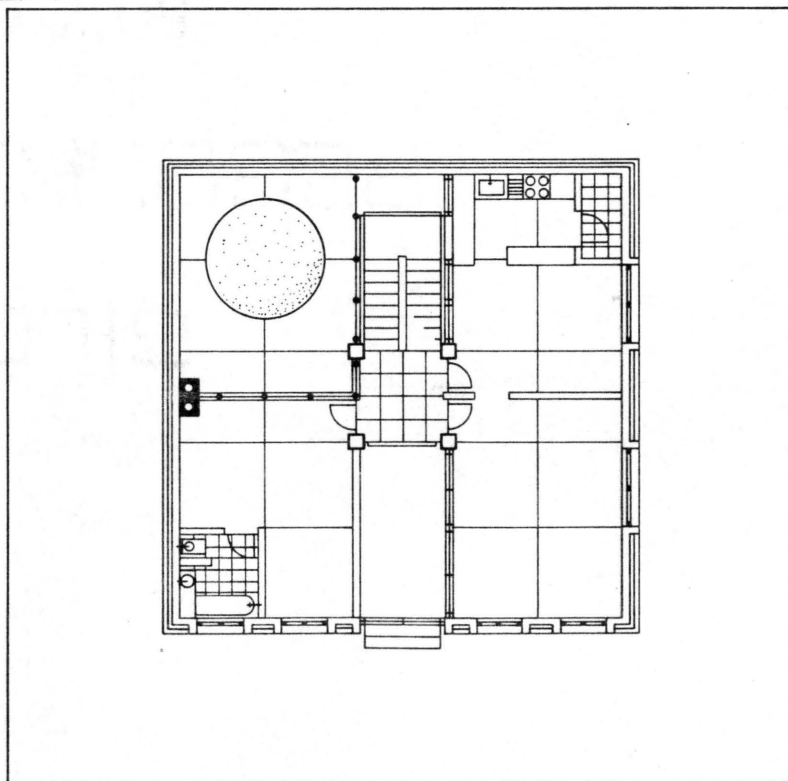
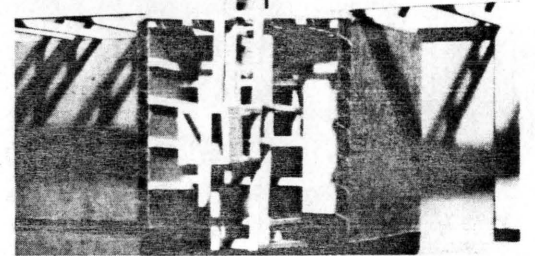
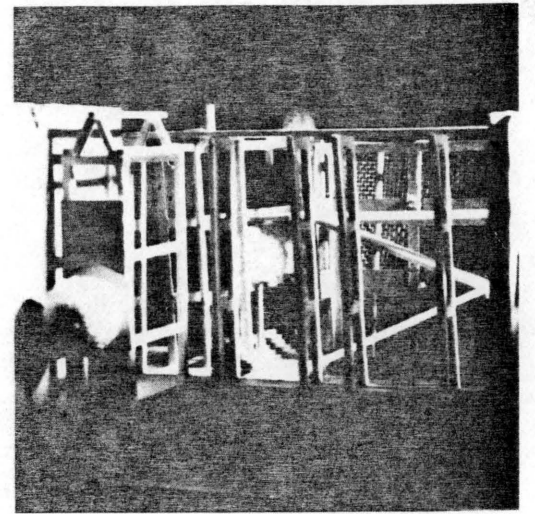
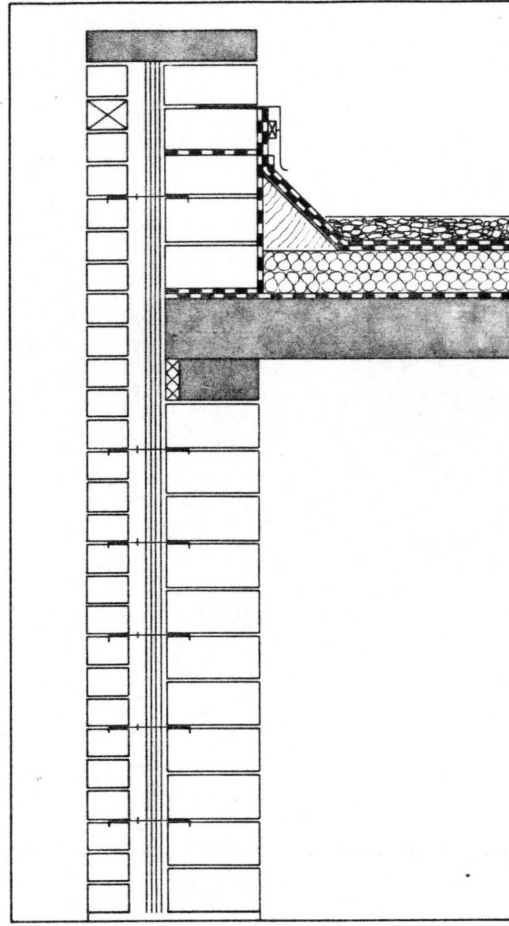
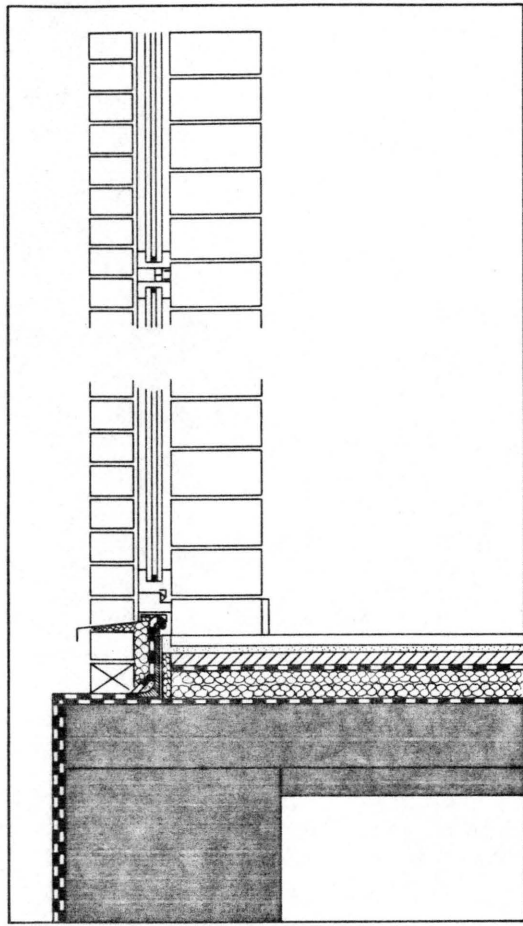
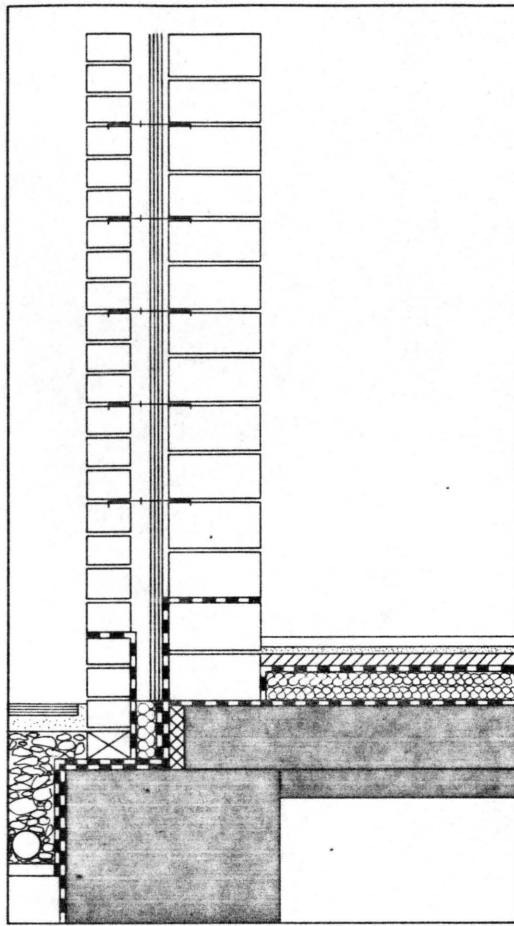
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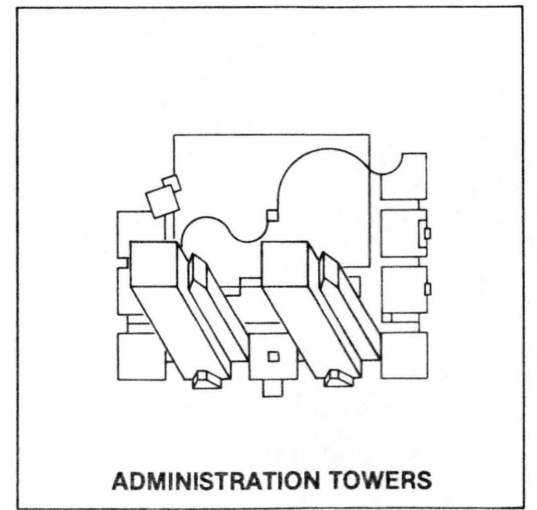
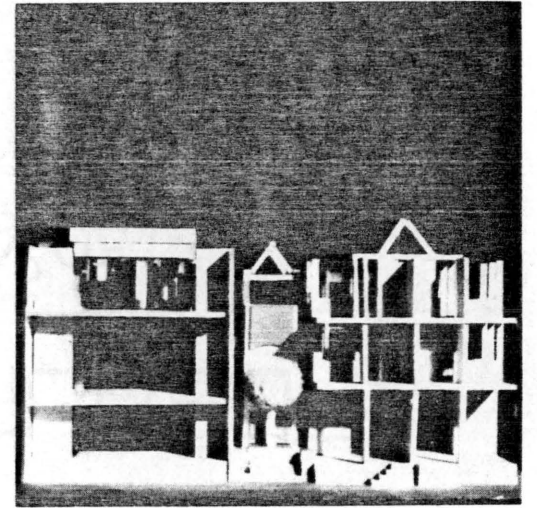
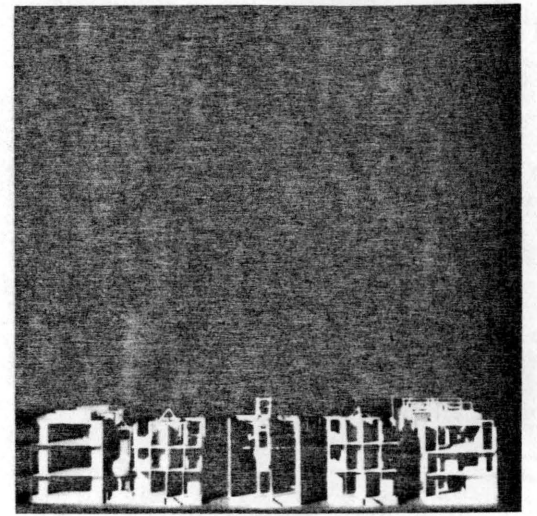
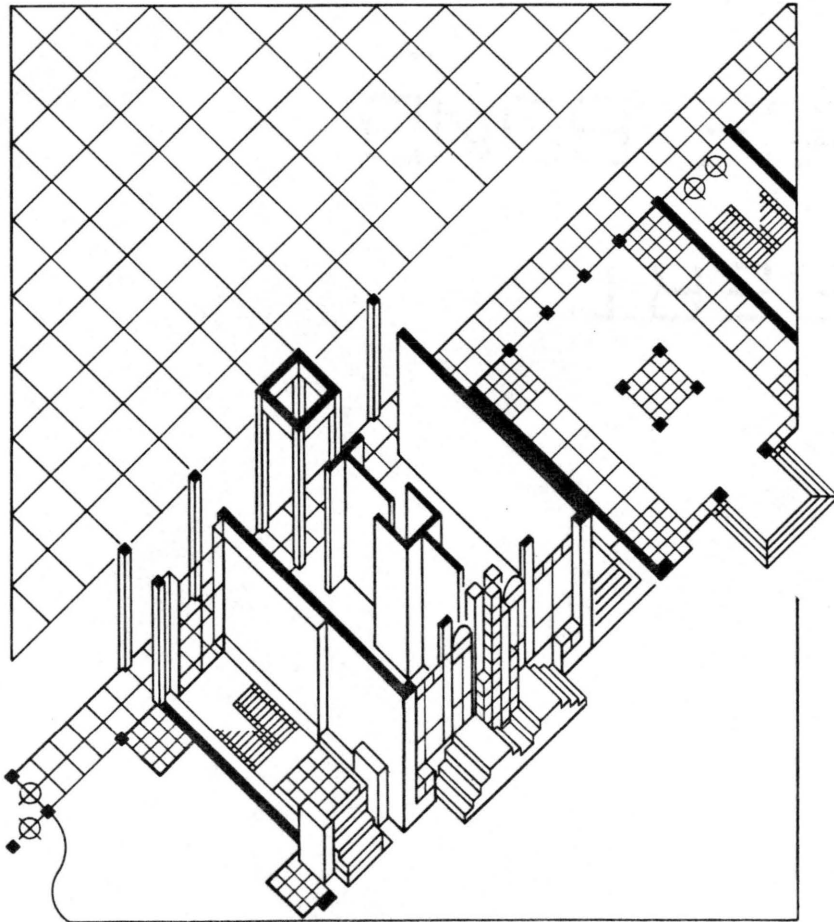
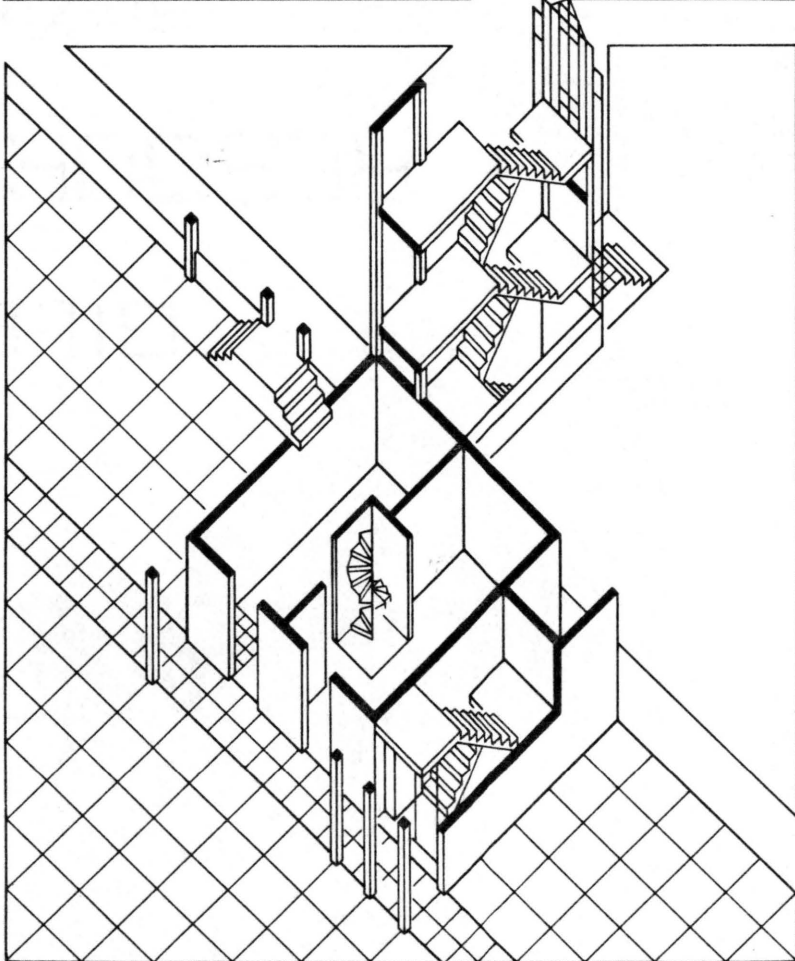
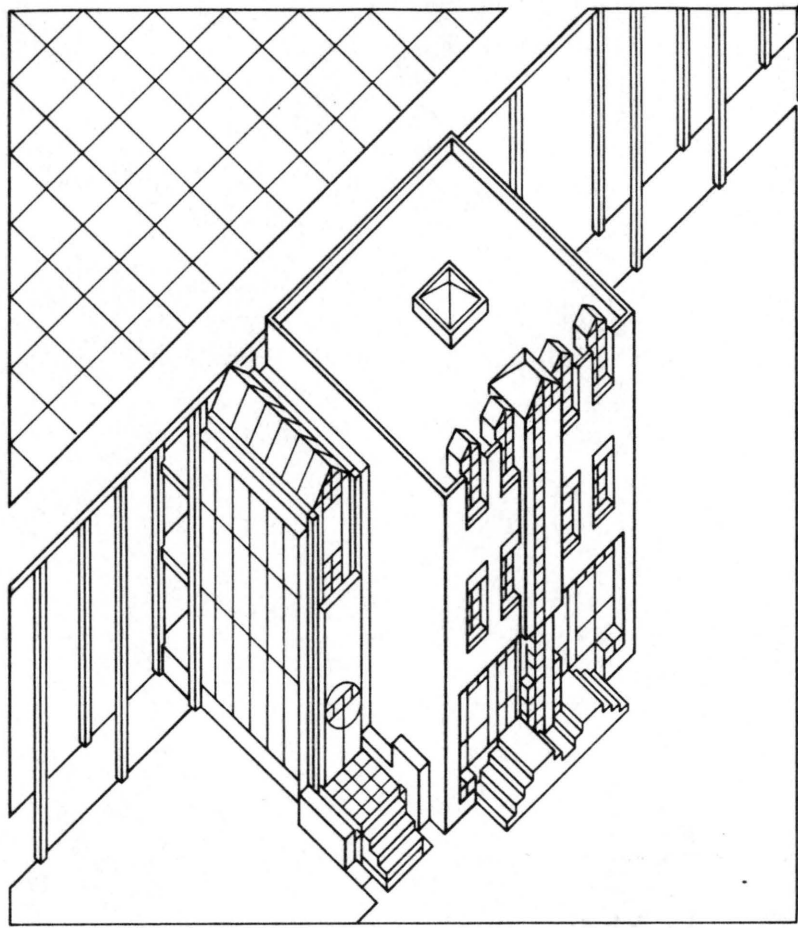
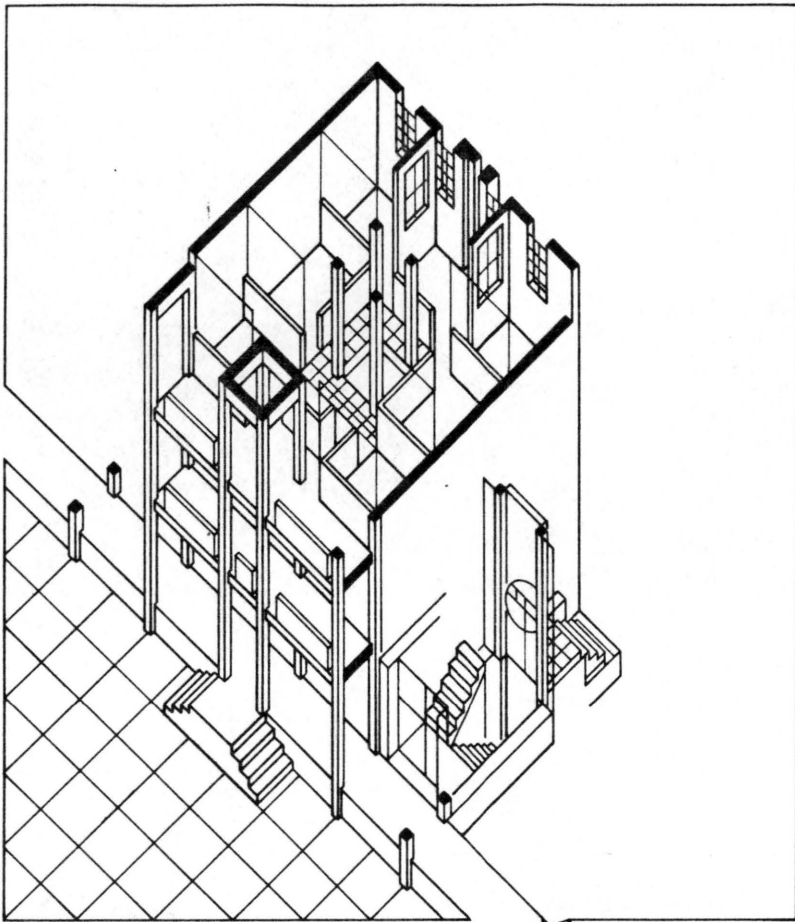


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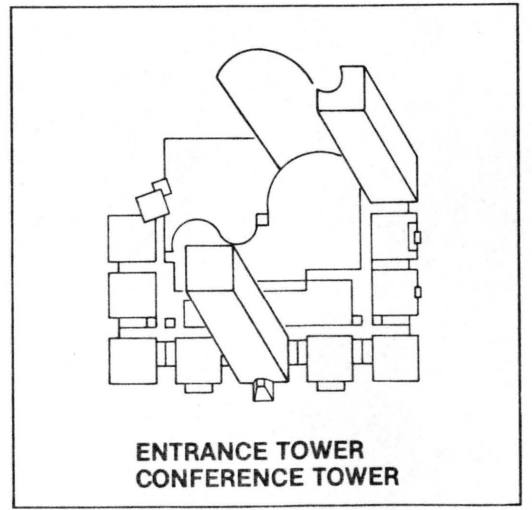
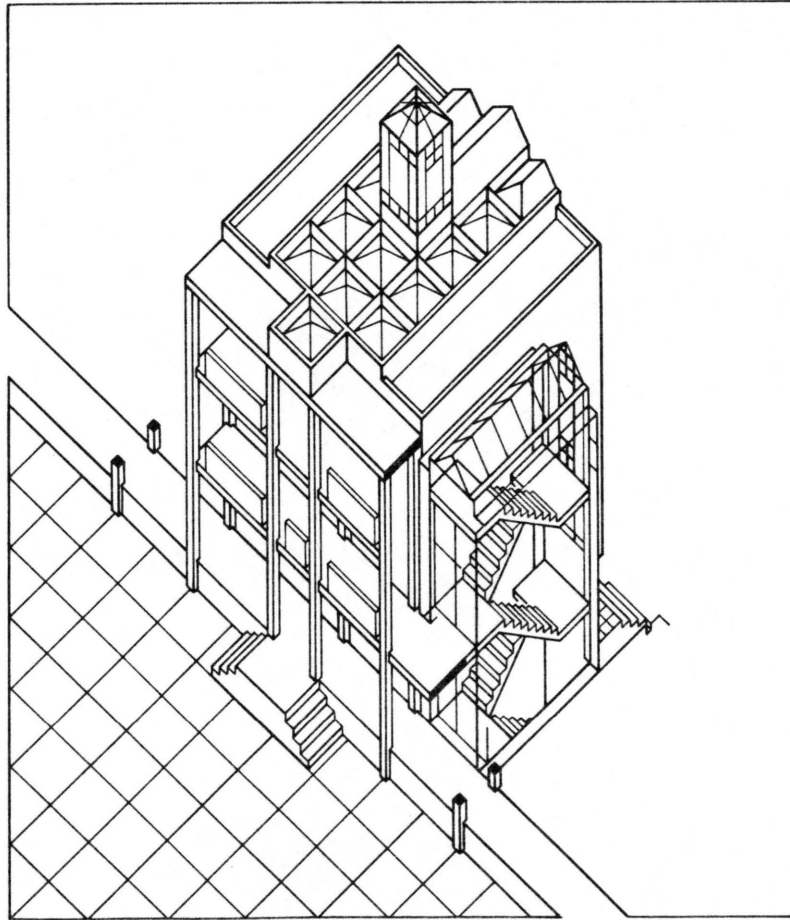
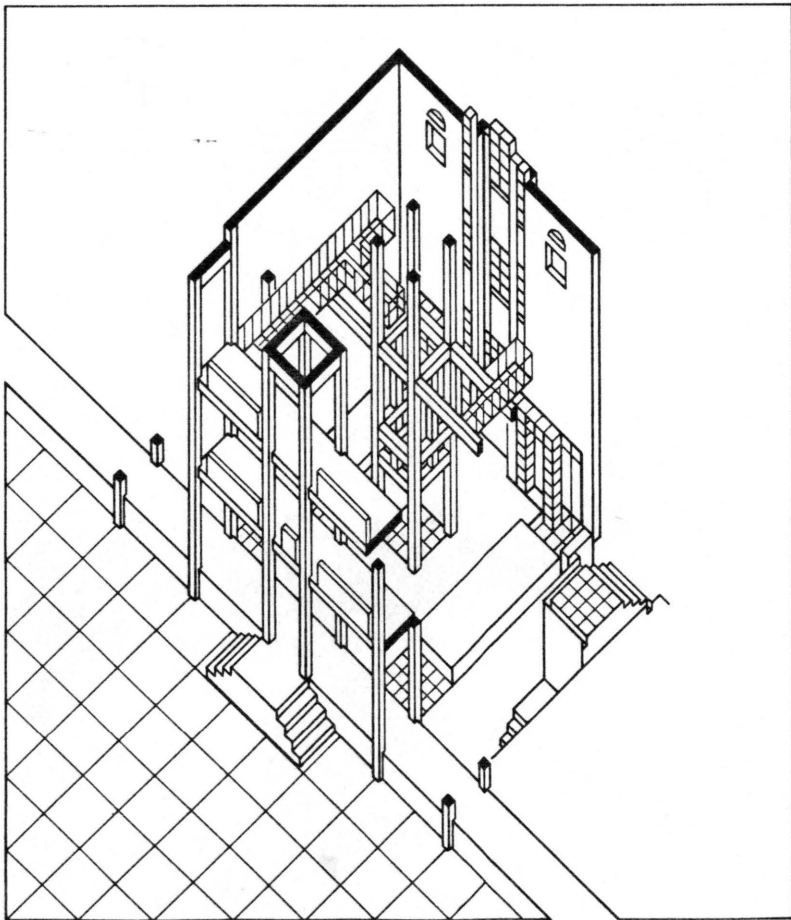
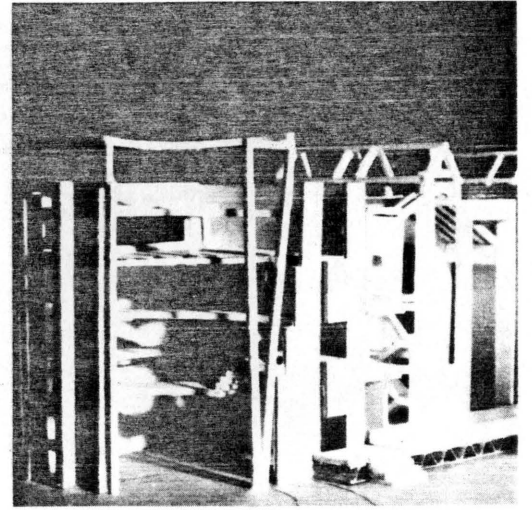
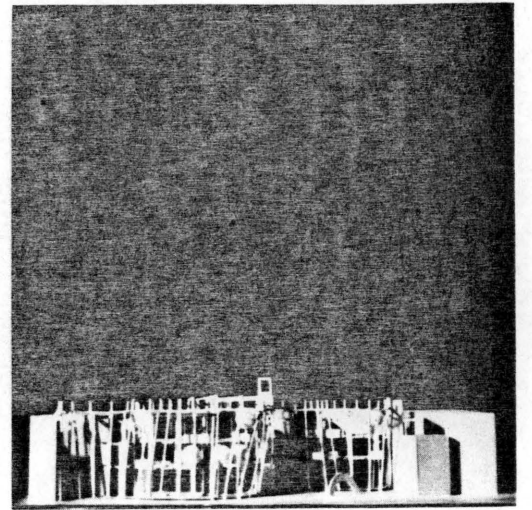
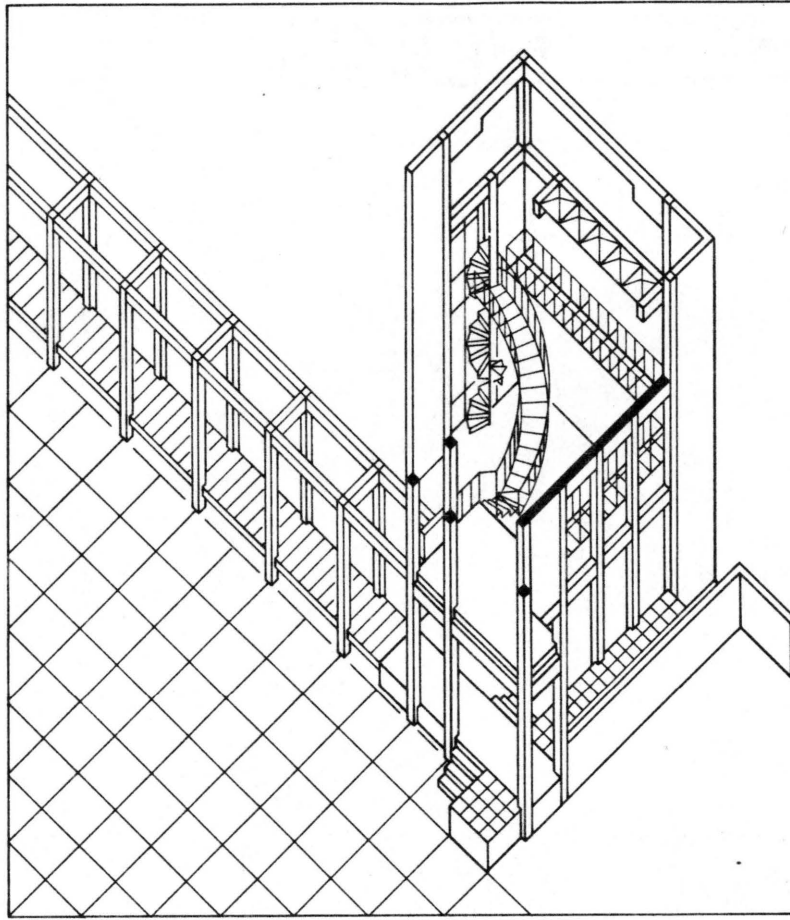
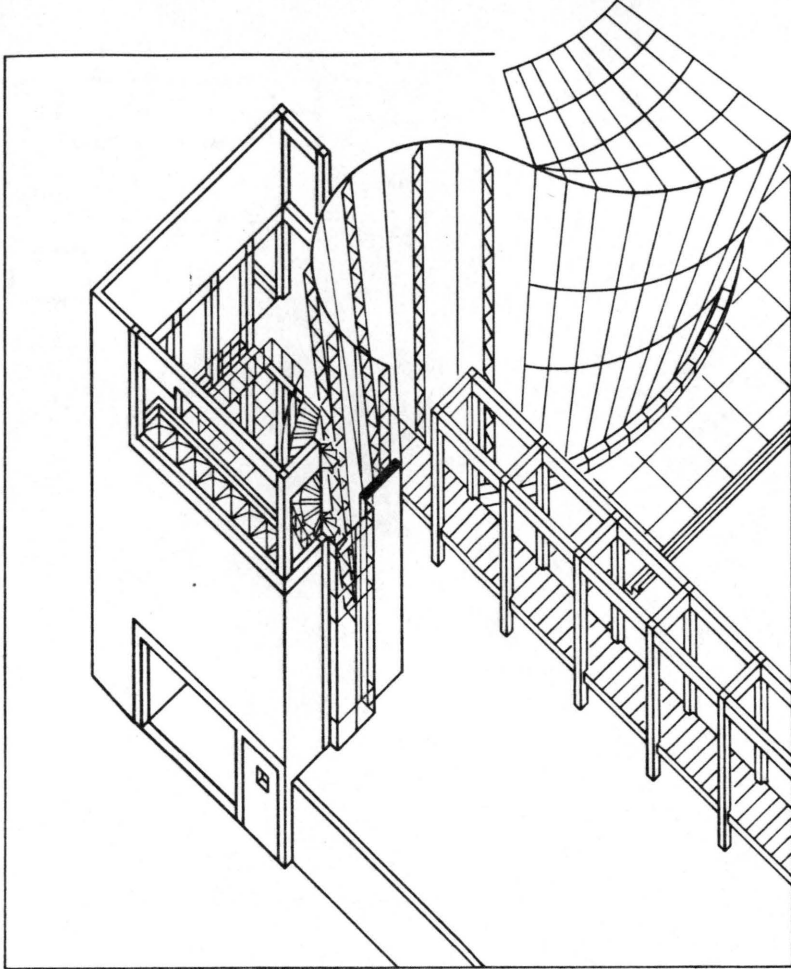


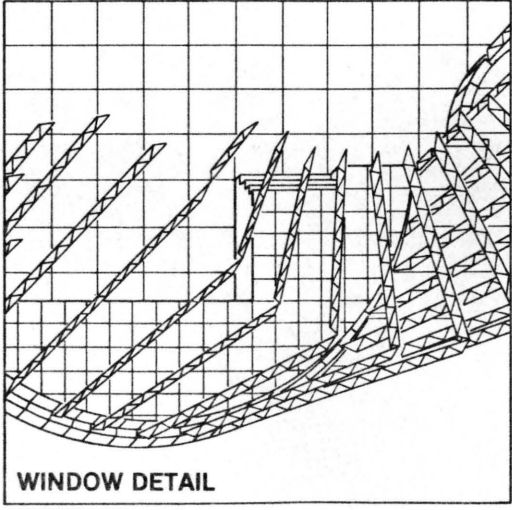
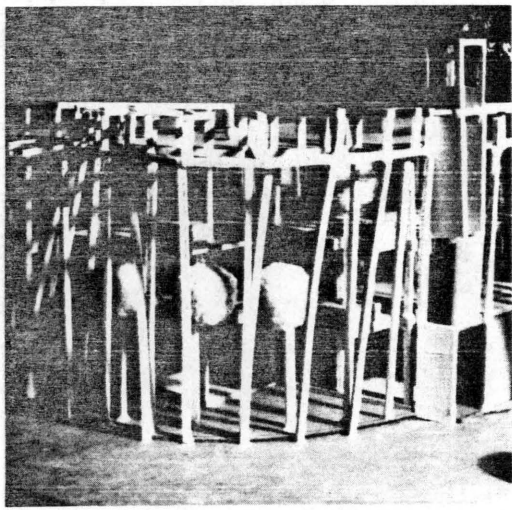
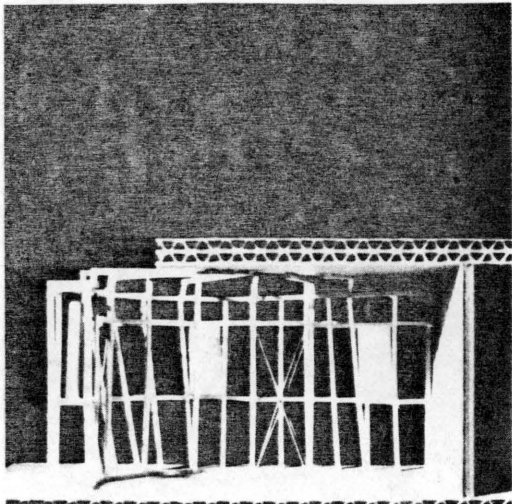
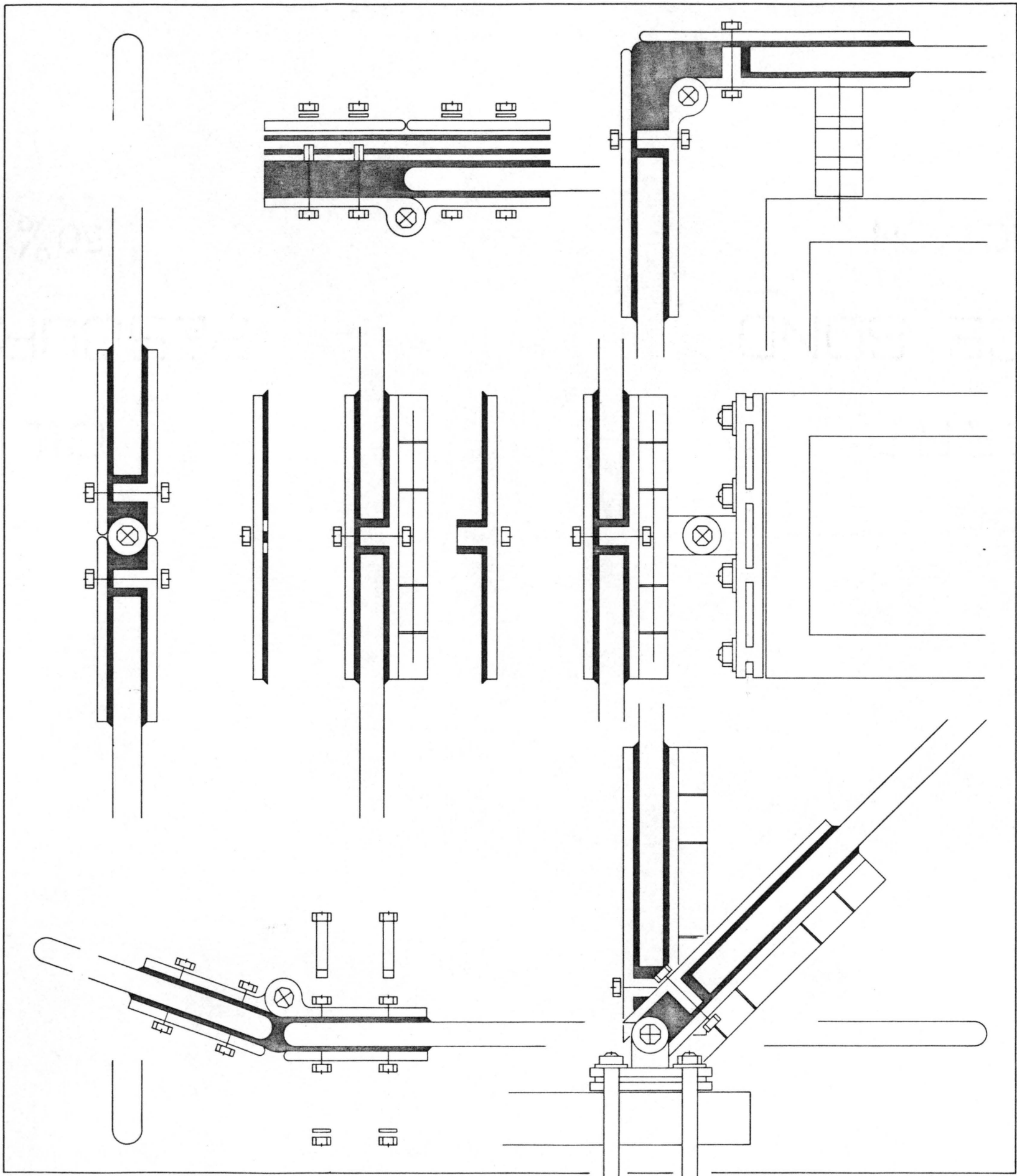




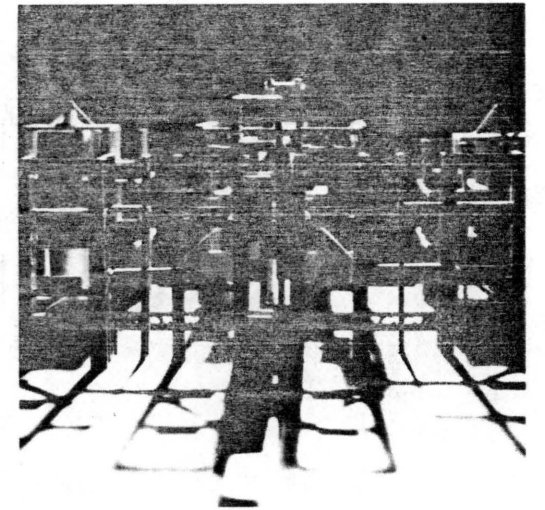
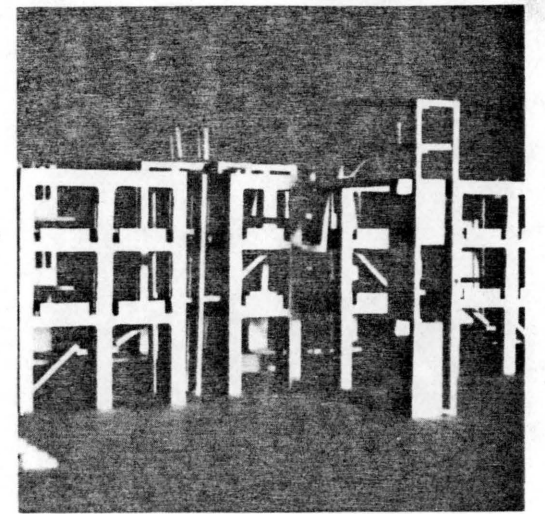
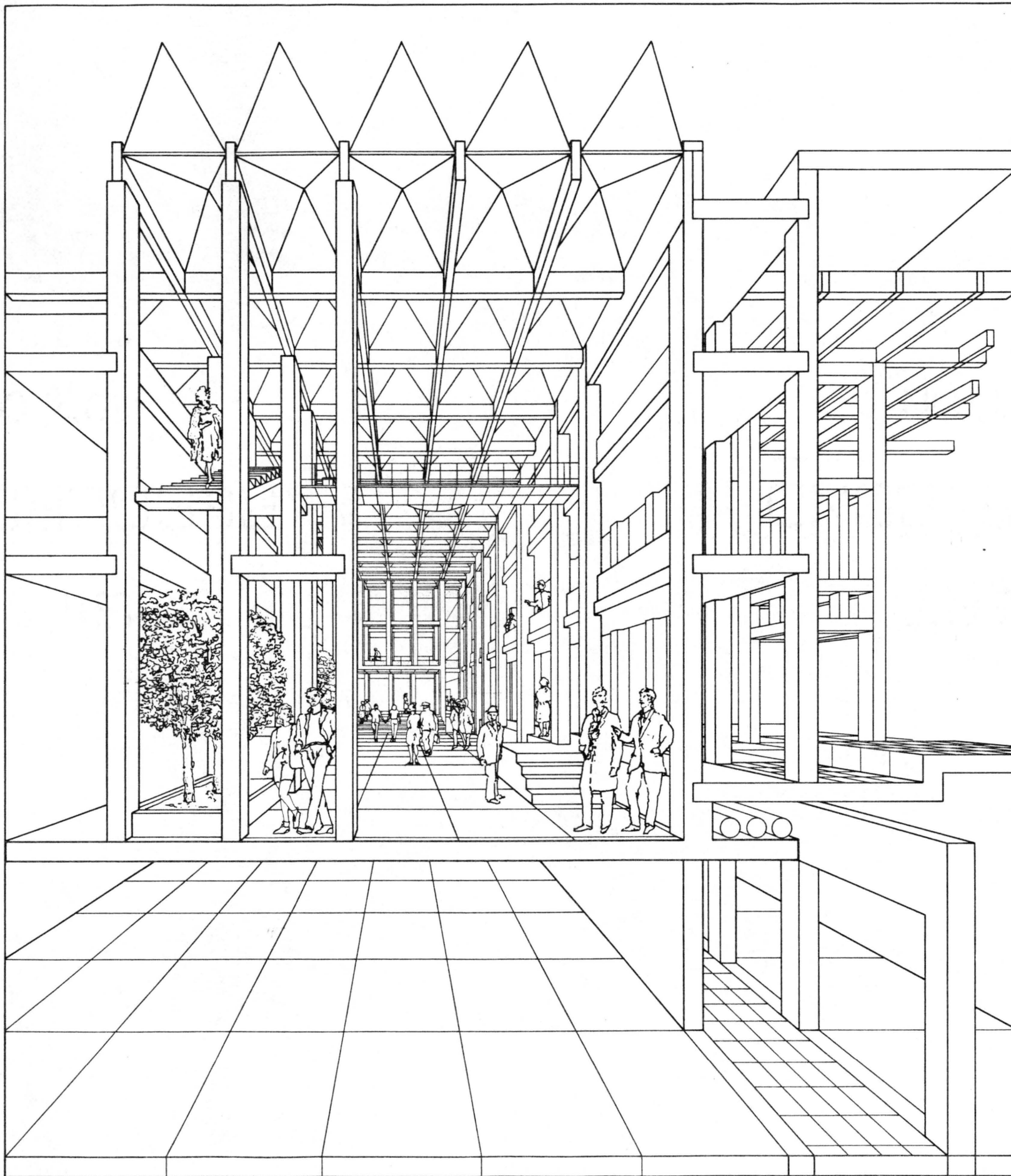


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WINDOW DETAIL



INNER COURTYARD
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