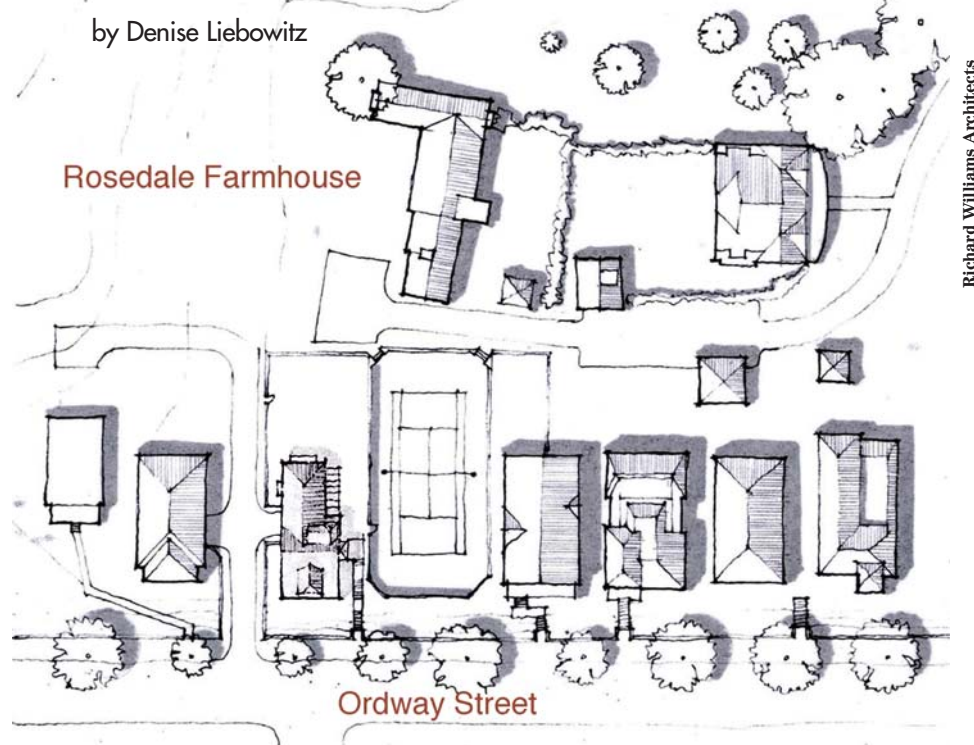


Rosedale

Pieces to the Preservation Puzzle

by Denise Liebowitz

Site plan of Rosedale Estate with new houses and tennis court along Ordway Street.



Richard Williams Architects



Richard Williams Architects

Hall Residence exterior.



Richard Williams Architects

Hall Residence interior.

Keeping the Rosedale lawns open to neighborhood kids, dogs, and strollers required Cleveland Park activists to cobble together a complex real estate and financial package. To finance the purchase of the three acres of public park, the neighbors divided the remaining three-plus acres into eight residential lots for individual sale. Once the three old dormitory buildings were demolished, each of the new property owners hired their own their architect and went to work.

Architect **Dale Overmyer, AIA**, was in charge of the Marcou Residence on the parcel immediately west of the original farmhouse. Four other architects—**Michael Marshall, AIA; Richard Williams, AIA; Steve Bannigan;** and **Sam Dunn**—were responsible for building the five new homes and shared tennis court that went up along Ordway Street on the northern edge of the Rosedale Estate. The meticulous construction is by **Gibson Builders LLC**, which also served as a key development partner. Also central to the project was **Stephen Callcott, Architectural Historian** from the city's **Historic Preservation Review Board**. "Steve was glue that held the project together," said architect Michael Marshall. According to Callcott himself, "The new construction along Ordway is successful in achieving the goals of being compatible with the historic district and less intrusive on the landmark..."

In a collaboration that by all accounts was highly rewarding, the architects worked together to make certain that the new homes related comfortably with one another

and integrated easily into Cleveland Park's historic neighborhood. Marshall worked on the Bray Residence at 3510 Ordway and in many ways the project was a near-perfect fit for architect and client. "My client had spent time in Italy and wanted something of that Italian style," said Marshall. "I had spent time in Italy on a fellowship, so there was an immediate connection."

Noting that the side elevations of the house are mostly hidden from view and that the structure is "not really sculptural," Marshall focused on the front and rear facades. The street facade is the "stately and calm" face that the owner sought, while the rear façade boasts an enclosed loggia with big arched windows and doors. The interiors are "a bit more exuberant," said Marshall. His client had specific ideas about the layout and wanted the sunroom/dining room to stretch across the back of the house. For the "inboard" living room the architect pulled in plenty of natural light with dramatic skylights.

Marshall recalls collaborating with other architects working on Rosedale projects to coordinate the backyard fencing of each house. "Together we developed a palette of colors and materials for screening the shared rear service drive." He now regrets, however, that the five did not work more closely on resolving several other design issues, particularly the treatment of the steep entry steps for each house leading up from Ordway. He wishes they had designed more shared landings and terraces to break up the climb from the street.

The clients of Richard Williams purchased the eastern-most and last remaining lot, which came with site constraints that others might have found undesirable. The Hall Residence sits squarely between the tennis court and a shared driveway providing access to several interior lots. For Williams and project architect **Tim Abrams, AIA**, these features offered design opportunities. "There was no throw-away side on this house," he said. "The structure has four viable facades." Because it abuts the tennis court, the house is open to more natural light and the architect was able to use the tennis court wall to form an entry area for the house. The side driveway provided a way to soften the steep grade up from Ordway, and the narrow footprint of the project takes maximum advantage of the rear and side yards.

The house recalls an Arts & Crafts aesthetic that makes it distinct from its neighbors but stylistically compatible with the surrounding historic district. The principal interior spaces on the ground floor are defined not by partitions, but by millwork, floating ceiling planes, and a vivid red stucco wall. "The exterior," said the architect "fits in well contextually, although the interior is quite modern. This was a real treat to build a not-so-big house, for wonderful clients in a great neighborhood."

In describing the architects' collaboration, Williams remembers several gatherings where they each "pinned up their work" and used a large site model to plug in their individual houses. Having worked on other large collaborative undertakings, Williams said he felt very comfortable with the process. "We all just sort of got it."

Both Williams and Marshall point out how the ensemble of new homes evokes an almost rural setting, nestled against the leafy Rosedale preserve, and complete with extraordinary views of the Cathedral. To Williams, "it feels almost like having a house at the edge of a country village." 🏡

OW *Tour the Rosedale Estate including the restored farmhouse and two of the new homes during Architecture Week. Saturday, September 9. See Architecture Week calendar, page 36, for details.*



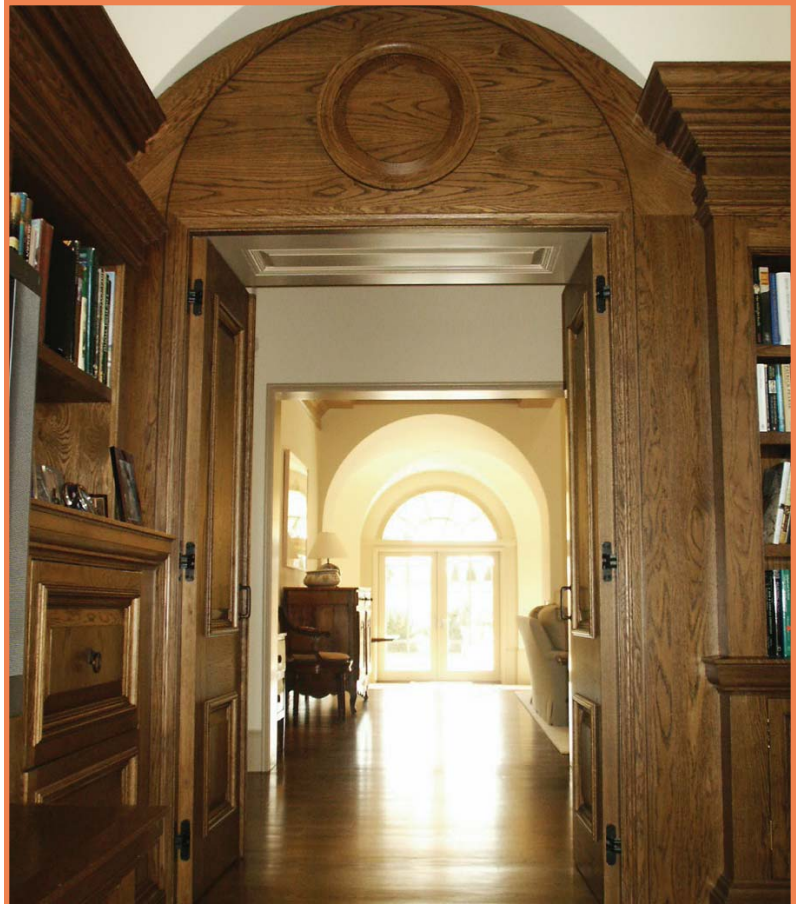
Concept rendering by Juliya Ivanilova of rear view of Bray Residence.

Michael Marshall Architecture



Hall Residence rear view.

Richard Williams Architects



Bray Residence interior.

Michael Marshall Architecture