



FYI Newsletter



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Art Credits

Larry Rivers, Miss
Popcorn, 1972

Salvador Dalí,
Geopoliticus Child,
Watching the Birth of
the New Man, 1943

Unknown Artist of the
Harlem Renaissance,
Period 2, 1920's

Bill Petros, NMAAHC
2016

Dear Associate

Welcome to the new FYI Newsletter

Our makeover is going well. We launched our new website, www.hopkinsfoodservice.com, in November to rave reviews. The new style energizes us! We found a talented young partner in Daniel Spurgin, our artist, who matches HOPKINS' passion for quality and precision.

This issue is our first toe into the new FYI waters. Let me know how you like it!

Since the early '90s, many of you have responded to the requirement from the federal government and progressive clients to include certified woman-owned businesses on your teams. The purpose of affirmative action programs was to get new perspectives and give experience to those companies. By responding as you did, you helped build this vibrant specialized design firm. In turn, our work bestows major improvements on the way kitchens operate and reduces the resources they require. One good turn has led to another. Win-win.

If you have known about HOPKINS for years but never worked with us, I invite you to make this the year to experience the HOPKINS difference and make new friends. I expect you will be as glad as we are that you did.

Bringing you food for happiness,

Lynn Hopkins, Associate AIA

Profile of a Special Project

Our inside story of the National Museum of African American History and Culture

The newest Smithsonian Museum on the National Mall includes our Sweet Home Café, one of the few HOPKINS landmark projects open to the public.

George W. Bush, president at the inception of this project, described the value of the museum most succinctly when he said, "This museum is an important addition to our country for many reasons. Here are three: 1) First, it shows our commitment to truth. A great nation does not hide its history. It faces its flaws and corrects them. This museum tells the truth that a country founded on the promise of liberty held millions in chains. 2) This museum shows America's capacity to change. For centuries slavery and segregation seemed permanent parts of our national life. But not to Nat Turner or Frederick Douglass; Harriet Tubman; Rosa Parks; or Martin Luther King, Jr. All answered cruelty with courage and hope. In a society governed by the people, no wrong lasts forever. After struggle and sacrifice, the American people, acting through the most democratic of means, amended the Constitution that originally treated slaves as 3/5 of a person, to guarantee equal protection. Eventually, civil rights acts and voting rights acts were finally enacted. Even today, the journey toward justice is still not complete. But this museum will inspire us to go farther and get there faster. 3) The galleries showcase the talents of some of our finest Americans. Chuck Berry, Willie Mays, Thurgood Marshall: our country is better and more vibrant because of their contributions and the contributions of millions of African Americans..."

The restaurant, as part of the visitor's education in African American culture, is certainly the most interactive exhibit. To dine at the Sweet Home Café is to literally taste the African American cultural experience, and it is marvelous!

We began the project by orchestrating a dinner for the client and design team at B. Smith's. At this dinner, with client representatives Brenda

Jamming!

CULTURAL ARTS

Ewing Cole

- National Museum of the American Indian

GWWO

- National Air and Space Museum

SOM

- National Museum of the U.S. Army

EDUCATION

Goody Clancy/BIG

- Isenberg School

Leo A Daly/BIG

- Wilson School

STV

- West Point, Grant Hall

William Rawn Associates

- Harvard Business School, Klarman Hall

HEALTHCARE

NMA

- West Point, Keller Army Community Hospital

WORKPLACE

BNIM

- OBO Kampala

Ennead

- OBO Nogales

Michael Graves

- Two Confidential Projects

Page and Jacobs

- Federal Reserve Martin Building

SOM

- Saudi Arabian Monetary Agency

ROOM FOR YOU!





crowns-of-an-edifice, we were both overcome by the sense of grandeur and importance of the place-for us personally, for our city, and for our country. It was a moment that is seared in our memories, waiting to emerge every time we walk that path. Once inside, we squinted to recognize our teammates all dressed up, and our minds somersaulted to translate the familiar plans into the space around us. The gray concrete hall sparkled with lights and colors. Sumptuous displays of food were offered to us at several buffets, and the drinks were flowing. A jazz band filled the air with gaiety. After dinner, we were treated to a slide show which we had all contributed to. It made us chuckle and feel proud together. This party was a generous gesture that many of us who lived every moment from conception to realization of this building could cherish on opening day, September 24, 2016.

Profile of a Project cont'd... Sanchez, Lynn Chase, Jud McIntire, Kelan Dyre, and the effervescent Kinshasha, we talked about our hopes and ideas while enjoying the best African American restaurant in D.C. For the next eight years, HOPKINS worked closely, at first with Mark Hill, then under Zena Howard and her team of John Foley, Noah Carbulon, and Mark Rantilla of Freelon Group; Austin Harris, Marc McQuade, and Brandon Padron of Adjaye; and Rob Anderson and Marc Massay of Davis Brody Bond.

Desmond, who asked to see service paths from the kitchen and receiving rooms on the ground floor and layouts of catering staging areas. Several meetings and sketches later, she was comfortable that this building could efficiently host major events. Our planning passed the test during the very busy opening week.

A few years into the project, when stacking was being revisited, Rob Anderson and I came up with a viable scheme for locating the restaurant on the mezzanine level. At that time, there was to be a terrace where visitors could take in the panorama and fresh air. We thought the spectacular views, particularly during the 4th of July fireworks, would make this the most popular restaurant in D.C. Alas, that wasn't to be, and we stayed underground, which seems ideal now.

Gradually, the gyrations of the design process, like the tip of a tornado, swirled down to its appointed destination – bidding. While the design team was stamping construction documents, the Smithsonian was working to refine the concept. The restaurant went from being called the North Star Café, for the star that guided slaves to freedom, to the Sweet Home Café. At the last minute, the large salad bar became an even bigger dessert bar.

Mid-project we were asked to work with the Smithsonian's Special Events Coordinator Katie

At Christmastime before the opening, the design team was treated to a holiday party in the nascent building. As Richard and I walked through the construction fence and up the promenade to the entrance at dusk, with the Washington Monument peeking behind our brown lacy African

Opening day was surreal. The star-packed ceremony was chock full of comedy, music, poetry, and accolades. Richard and I were glad to have good seats near the stage and Jumbotron, from where we saw in person many celebrities, including President Barack Obama, Stevie Wonder, Patti LaBelle, Oprah Winfrey, Will Smith, and Robert DeNiro. Fun!

During the very entertaining ceremony, I waited patiently for crowns to be placed on the heads of Brenda Sanchez, the Smithsonian project manager, and her counterpart on the design team, Zena Howard. Zena and Brenda together gave birth to this building, and like a good mother, there was no distance between this project and them. Like a stamp to a letter, like a bird to a feather, so were Brenda and Zena at one with the museum for all those years. I suspect they earned stars in their crowns...somewhere.

The day Richard and I accompanied our photographer to the photoshoot may have been the very best day of our careers. Watching the cooks proudly and happily make such scrumptious food in our kitchen was a thrill. We arrived at 7 a.m. to find a dim servery but a very bright and bustling kitchen. Richard and Jerome Grant, the head chef, hooked up for kitchen-talk, while I had a blast with the cooks. My new best friends were the chicken cook, the macaroni and cheese guy, and the potato salad lady. After watching her gather and carefully mix her ingredients, she gave me a wink and pulled out a plastic spoon. The familiar taste of her potato salad lifted me up to my mother in heaven for an oh-so-quick hug.

HOPKINS' Work Continues.

We won't let go. Some post-construction services are official; they need more fryers to make the most succulent fried chicken in town. Mods aside, Richard and I are committed to making sure this kitchen is perfect, which requires stricter adherence to our design documents. The demand is great. Day after day, these cooks must offer thousands of dining patrons a lunch that fulfills the amazing museum experience they had at the NMAAHC. The HOPKINS-designed kitchen is key to their success and happiness.

I know most of you have similar stories of significant projects come to life. This dear one is ours. The NMAAHC will be the project with an open door where we take our grandchildren and perhaps even our great grandchildren in decades to come. Joy.

If you are interested, I am happy to arrange a tour of the Sweet Home Cafe to point out its greatest foodservice design features. Please call our D.C. office to schedule a visit: (301) 320-9200.

