

inform

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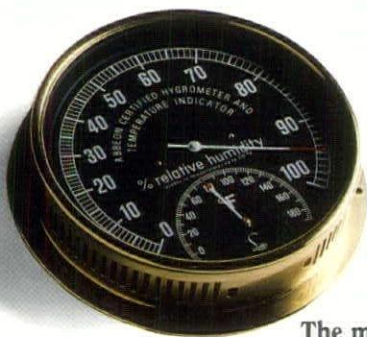
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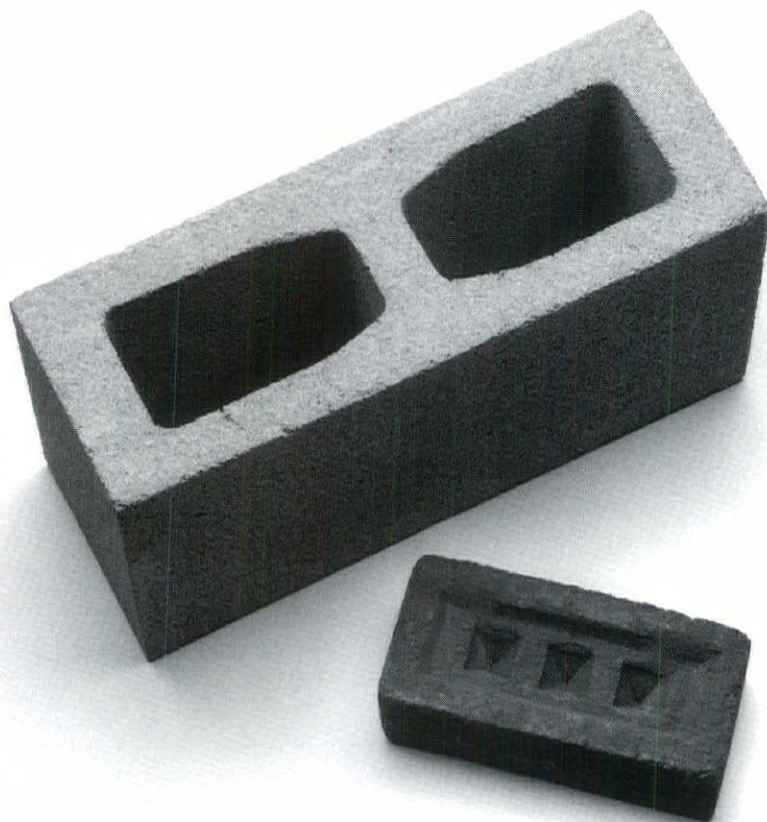
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volume five number three

12

Inform Awards: The Inside View

Interiors dominate the winners in the third edition of the Inform Awards program. Seven awards were presented out of 75 entries, with a trio of projects premiated with honors because of their high level of idea, craft, concept, and execution. *By Vernon Mays*

NASA Headquarters Auditorium

Greenwell Goetz Architects

National Postal Museum

Florance Eichbaum Esocoff King

Howrey & Simon offices

Lehman-Smith-Wiseman & Associates

Coco Loco Restaurant

Adamstein & Demetriou Architects

24th Street Park

Van Yahres Associates

Sigma Nu Fraternity House

McInturff Architects

Dean & DeLuca

Core Group with Jack Ceglic



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The Making of a Profession

Is Colonial Williamsburg the high-water mark of architecture in the Commonwealth? Or have architects transcended traditional forms in striving to design for the 21st century? On the 80th anniversary of the AIA in Virginia, Inform recalls significant developments and noteworthy architects whose legacy lives on.

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new developments in design and the arts

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Landscape Architecture Directory

a resource for landscape services

On the cover:

Acca Temple Mosque, Richmond, completed 1928.

Photo by Prakash Patel.



EXPLORING THE GRAND AVENUES

The grand American avenue, while inspired by European traditions, took a form peculiar to this country during the prosperous years of post-Civil War society. Famous streets from Prairie Avenue in Chicago to Fifth Avenue in New York suddenly sprang to prominence as a stage on which the wealth and taste of a city's leading citizens were displayed. As a case study in the evolution of American culture and urban form, the rise and decline of the grand avenue is examined in a traveling exhibit, "The Grand American Avenue: 1850-1920," which appeared in November at The Barret House in Richmond.

Sponsored locally by the Virginia Foundation for Architecture, the exhibit focused on six avenues that emerged in the late 19th or early 20th centuries – eventually playing out their fate in states of preservation or decay. In her introduction to the companion book published by The Octagon, the museum of the American Architectural Foundation, curator Sherry Birk pinpoints the motivating forces for the rise of these thoroughfares. "Between 1850 and 1920, dynamic forces dramatically changed the shape of America's cities," she writes. "Wars occurred,

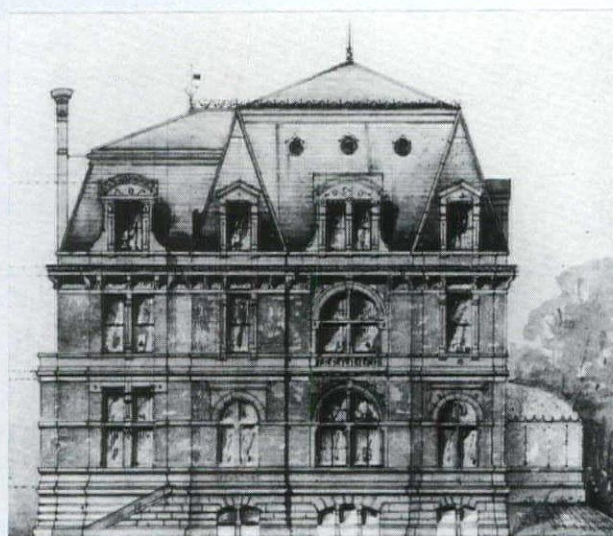
transportation developed, industry changed, invention and creativity prevailed, and fortunes were amassed and lost." The book's scope broadens to include 12 case studies, including Richmond's Monument Avenue. The grand avenues provided instant civic identities in the country's newly expanded urban centers, and architects such as William Morris Hunt and Stanford White were called on to create the residences and civic buildings along these avenues. By 1920, the forces of urban development and industrialization that had shaped the avenues also produced pollution and social conditions that

drove many of the original developers' children to the suburbs. With few exceptions, the avenues evolved into commercial thoroughfares such as Fifth Avenue or spotty patches of decaying mansions and tenuous commercial areas, as in the case of Cleveland's Euclid Avenue.

But Richmond's Monument and Washington's Massachusetts avenues retained much of their original flavor. In Richmond, tastemakers such as Duncan Lee and William Lawrence Bottomley continued to design elegant town houses for the upper social stratum. The civic monuments along the two thoroughfares also illustrate how the grand avenues reflected not only wealth and pride, but regional character. In Richmond, the generals whose memorial statues dot Monument Avenue, and which were the rationale for the street, are Confederate. Along Washington's Massachusetts Avenue, the monuments are to Union heroes.

Conversely, the more middle-class scale of Richmond's avenue contributed to its remaining relatively unchanged, while the recognition by foreign governments that grand houses made eminently suitable embassies ensured the preservation of its Washington counterpart.

For those who missed the Richmond showing, the traveling exhibit is on view through January 23 at the offices of Design Access in the National Building Museum, 202-272-5427. Copies of the companion book are available from The Octagon at 202-638-3221.



Massachusetts Avenue in Washington, D.C., lauds Union heroes from the Civil War (above). Residences such as the Marshall Field House on Chicago's Prairie Avenue (left) tended to be large mansions that didn't adapt well to 20th century demands.

Refills of ISTEA Spur Local Development

A number of projects crucial to furthering local downtown development in Virginia are included among the grants received in the second annual Transportation Enhancement Program provided under the Intermodal Surface Transportation Efficiency Act of 1991 (ISTEA). The federal grant monies, which are funneled through the Virginia Department of Transportation (VDOT), are intended to assist communities in their efforts to improve links between different modes of transportation. The underlying philosophy: A community that is not solely dependent on the automobile will be a more livable place.



In the program's first two years, a total of 436 applications were received and 87 grants – totaling some \$29 million – awarded. Successful applications have included diverse project types including downtown streetscape and landscape improvements, train depot reuse, hiking and biking trails, renovation of historic



transportation structures, and tourism development. The Virginia Main Street communities of Clifton Forge, Culpeper, and Orange each received grants in 1994 for train depot renovation and reuse projects. Orange's 84-year-old train station will become a transportation and tourist center with the help of a \$480,000 enhancement grant. Prior to its successful application, the Orange Downtown Alliance arranged for visits to other restored depots, held town meetings to gather citizen reactions, and engaged professionals to design a plan and budget. After the town purchased the old depot last year from Norfolk Southern, volunteers set about ridding it of pigeons and debris. By late 1995 the depot will house the Orange County Visitors Bureau, bicycle racks and bike trail info, and possibly a food court and museum. Efforts are underway there to restore Amtrak passenger service, which was discontinued in the 1970s.



Culpeper's project includes offices for the Chamber of Commerce, a visitors

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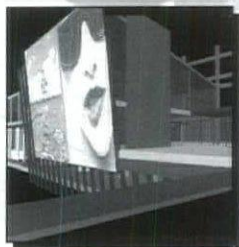
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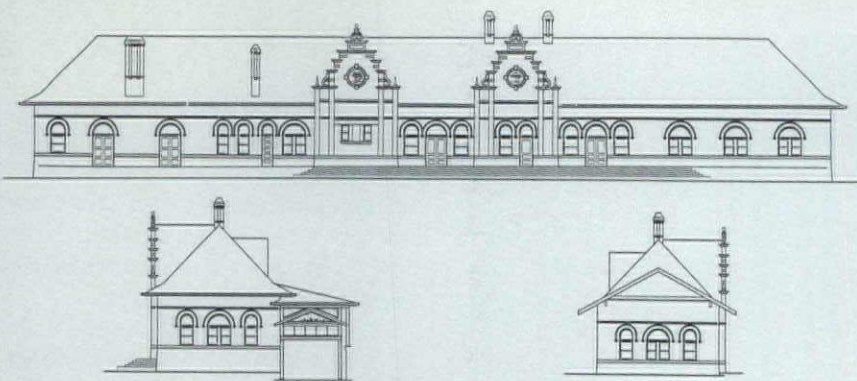
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Plans for the restoration of the 1899 Danville train depot, which is supported by ISTE A money, include its use as an Amtrak station and a satellite of the Virginia Science Museum.

center, community meeting space, restaurant, rail passenger waiting area, bicycle racks and lockers, reconstruction and landscaping of streets, sidewalks and parking, and office space for Norfolk Southern. The enhancement grant will pay \$700,000 of the project's \$850,000 in costs. Clifton Forge will be restoring its train depot's deteriorating concourse and converting a vacant lot into a park. The \$189,611 grant is particularly welcome because CSX Transportation agreed to hold off plans to demolish the building pending the outcome of the enhancement application.

Several other Virginia communities successfully applied for downtown projects as well. These include funding for train stations in Danville and Purcellville; streetscape improvements in Smithfield, Gate City, Herndon, Yorktown and the Hilton Village area of Newport News; bike trails in the downtowns of West Point, Grundy and Clifton; a farmers market in Saluda; the Virginia Museum of Transportation in Roanoke; and riverfront revitalization in Lynchburg. All of these projects meet enhancement program requirements in that they fall under one or more of the 10 categories of eligibility set by the federal government, provide local matching funds equal to 20 percent of the project cost, receive proper announcement and review in a public hearing, and are endorsed by local government and/or planning entities. Each project is tested against three criteria: function (whether the project has a functional relationship to an existing or planned transportation facility), proximity to a transportation facility, and impact on a transportation facility.

Enhancement advisory committee member Bill Shelton, who directs the Center on Rural Development, notes that applications seeking funding for feasibility studies will not compete well against projects that are ready for construction. He emphasized that key concepts need to be clearly addressed – including how a project links several transportation modes, how partnerships and community support come into play, how prioritized community needs have been identified and addressed, and how a project can advance local economic development.

Projects involving only beautification and/or sidewalk improvements are not likely to fare well in the grants search, says David Brown, director of the Preservation Alliance of Virginia. Tying more transportation modes into each phase of the project will make the application more competitive. Communities and civic organizations that are considering applying for the next round of grants would be well-advised to review Wayne Wilcox's excellent summary of the Virginia enhancement program in the May/June 1994 issue of *Virginia Review*, and call VDOT or the state Main Street staff for background information. There is no time to waste in planning, designing and coordinating endorsements for projects to be submitted in 1995. Applications for the \$9 million 1995 round are due January 31. For information, call VDOT at 800-444-7832, or the Virginia Main Street office at 804-371-7030.

– Timothy S. Pfobl

The author is the Main Street Planner at the Virginia Department of Housing and Community Development.

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■ **"Thomas Jefferson's Academical Village."** Original drawings for the University of Virginia placed in context by later views of the university, architectural books that Jefferson consulted, archival letters, and recent photos. Feb. 1-April 16 at the Octagon, Washington, D.C. 202-638-3221.

■ **"Frank Lloyd Wright: Architect for America."** An exhibit of models, drawings, furniture, and photographs traces the themes outlined in Wright's theories of "organic architecture." From Jan. 7-March 6 at the William King Regional Arts Center in Abingdon. Future showings to be held in Portsmouth, Farmville, and Roanoke. 703-628-4000.

■ **"Designed to Sell: Turn-of-the-Century American Posters."** Documenting the golden age of poster design from 1894-1905 and the impact of posters on graphic design, printing, and the tastes of mass audiences. Through Jan. 8 at the Virginia Museum of Fine Arts, Richmond. 804-367-0844.

■ **"World War II and the American Dream."** War-driven cooperation and inventiveness on the part of government, industry, architects, and builders generated structures and products that transformed a country. At the National Building Museum, Washington, D.C., through 1995. 202-272-2448.

■ On display for the first time, drawings, models, and photographs from the Colonial Williamsburg Foundation chronicle changing research methods and design processes used in the historic area. At the DeWitt Wallace Decorative Arts Gallery, Williamsburg, through Jan. 1. 804-220-7554.

■ An eight-session course examines attempts to restore Colonial and Federal-era American buildings, including Virginia plantations, Williamsburg, and Jefferson's works. Tuesdays, from Jan. 24-March 14. A Smithsonian Resident Associate Program. Fee. 202-357-3030.

■ **"Visions of Home."** Washington architects show design solutions to housing issues such as availability, affordability, family size, and location. Through Feb. 26 at the National Building Museum. 202-272-2448.

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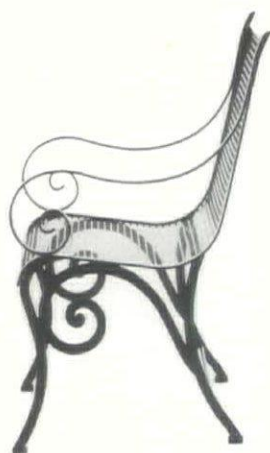
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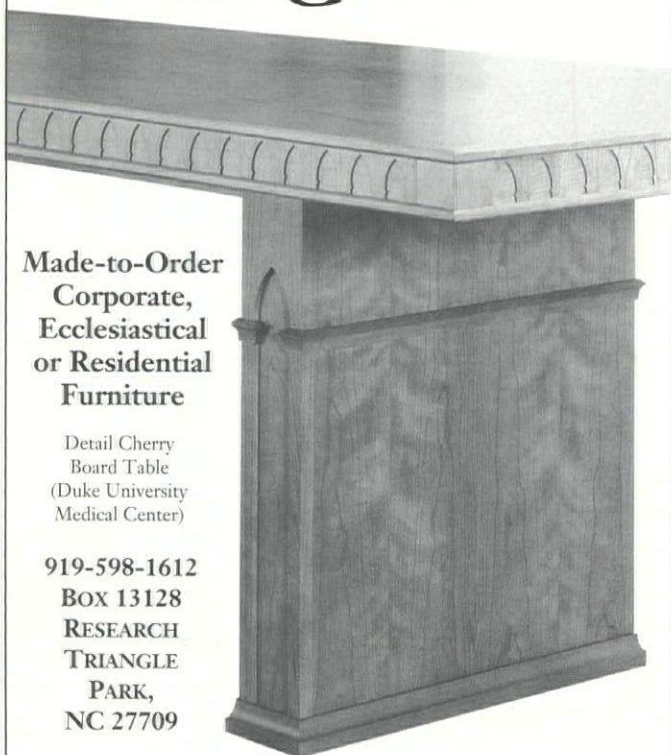
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Seven projects were recognized this year in the third annual Inform Awards program. This year's field of 75 entries was dominated by interiors, with a handful in the categories for objects and exterior spaces. A trio of projects, all interiors, were given Honor Awards based on their "high level of idea, craft, concept, and execution," said juror Deborah Dietsch. "I also saw many self-conscious attempts to be hip. We eliminated those quickly." Four other entries received Merit Awards, but objects were altogether absent from the winners circle. Juror Warren Byrd lauded the craftsmanship of the objects entered, but joined the consensus that the lamps, chairs, and tables submitted in the program looked all too familiar. "They all deal with sculpture – not with the solution to a technological problem," observed Haigh. "There's no real level of investigation here. Yet it is particularly at the scale of the object where you can play with form and innovation of materials." In that regard, the jury issued a challenge for next year's program.

– Vernon Mays



Photos: David Patterson

A wavelike
ceiling gives

NASA Auditorium

a dynamic
impression

Despite limitations in the ceiling height of the NASA Headquarters in Washington, D.C., Greenwell Goetz Architects emphasized a sense of movement with a wavelike ceiling of perforated aluminum. An apparatus to hold overhead lights forms a spine in the ceiling and adds the flexibility to meet varied lighting requirements. Gridded side walls employ a variety of materials – both traditional and high-tech – that rely on a straightforward assembly of disparate parts while creating a unified aesthetic. Jurors praised the appropriateness of the high-tech imagery and its elegant, but restrained, appearance. “This kind of client can be very difficult to deal with and the architects did a very simple, slightly expressive job,” said Byrd.

Architects: Greenwell Goetz Architects, Washington, D.C. (Lewis Goetz, principal; Mansour Maboudian, project architect; Lisa Amster, senior project manager; Jeanne Talbot, interior designer)

Owner: National Aeronautics and Space Administration

Contractor: McDevitt, Street, Bovis, Inc.

Steel panels and
industrial fixtures
give the
Postal Museum
inventive flair

Dedicated to postal history, letter writing, and stamp collecting, the National Postal Museum by Florance Eichbaum Esocoff King occupies renovated space in the old Washington City Post Office. Rich postal associations include a ceiling grid of steel panels that repeat the image of the "1901 Empire Empress Invert" and wavy bronze railings that recall a cancellation mark. Glass-and-metal walls enclosing the museum shops recall the ubiquitous sorting bins and mail boxes common to post offices. "There's an inventiveness to the language of the whole stamp motif here, and there's a nice interplay between the old classical building and the new elements," said Dietsch.



Architects: Florance Eichbaum Esocoff King, Washington, D.C. (Colden Florance, FAIA, principal-in-charge; David Greenbaum, AIA, and Elizabeth Donovan Long, AIA, design team)
Owner: National Postal Museum
Contractor: A.S. McGaughan Company

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Photos: Jon Miller/Hedrich-Blessing

Building above an existing theater gave Lehman-Smith-Wiseman & Associates an opportunity to incorporate the building's heavy trusses into the new library for Howrey & Simon, a law firm that accommodates 600 people in 280,000 square feet of space. Interior spaces are organized around the building atrium, while etched-glass walls and terrazzo floors guide circulation patterns. "This is one of those highly competent commercial interiors that you don't see enough of," said Haigh. "It is slick, but restrained. For a law office, there's a lot of pressure for it to be otherwise. This one balances traditional details and contemporary space." Jurors praised the high level of detail and consistency of the design, as well.

Architects: Lehman-Smith-Wiseman & Associates, Washington, D.C. (Debra Lehman-Smith, W. Kenneth Wiseman, AIA, James B. McLeish, AIA, Teresa Wilson, Robert Cox, AIA, George Hinkins, AIA, Kent Fee, AIA, Roland Lemke, AIA, Ana Caguin, and Mariela Buendia-Corrochano)

Owner: Howrey & Simon

Contractor: Hyman Interiors

Brazilian

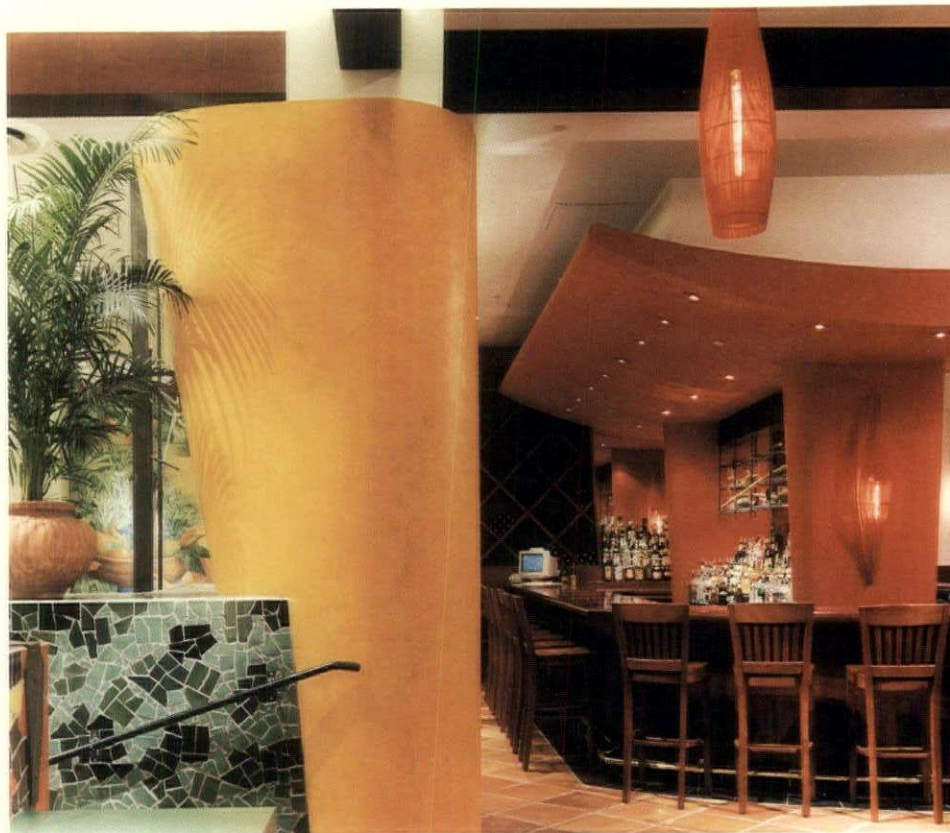
flamboyance

lights up

Coco Loco

restaurant

The owner's desire for a Brazilian theme offered a rich source of inspiration for the Coco Loco Restaurant. The approach by Adamstein & Demetriou Architects was to bathe the envelope of the restaurant in neutral materials in the austere Portuguese manner. Inserted within that wrapping are elements that draw on Brazil's flamboyant aspects: colorful amorphic columns, a bright red canopy over the bar, custom painted tables, and broken tile mosaics. "One reason I like it is because of the color, which is very hard to handle well," said Haigh. "The richness of textures is also hard to handle so that it's 100 percent successful. It also succeeds by making me want to go and dine there. It's inviting."



Photos: Maxwell MacKenzie

Architects: Adamstein & Demetriou Architects, Washington, D.C. (Olivia Demetriou, project architect, with Theodore Adamstein)

Architect of Record: Russell A. Sears

Owner: Yannick Cam & Savino Recine

Contractor: Chesapeake Construction

Simple forms

and order at

24th Street Park

create welcoming

public space

This new public open space on the Virginia Beach oceanfront is the centerpiece of a \$36 million revitalization. Requirements of 24th Street Park included space for 4,000 people for special events, a fully equipped stage, restrooms, and an information kiosk. Van Yabres Associates designed new pavilions and arbors inspired by the adjacent lifesaving museum, a turn-of-the-century frame building once used by the local beach patrol. "As a whole, I think it's a great urban design gesture," said Dietsch. "It's clear that the designers also studied the whole vernacular of this type of architecture." Byrd also praised the way that the structures define the park's edges without blocking ocean views.

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Landscape architects: Van Yabres Associates, Charlottesville (Mike Van Yabres, principal in charge; Syd Knight, head designer; Jeff Wilbur, Peggy Van Yabres, design team)

Owner: City of Virginia Beach

Contractor: SEVAC Corporation

Light and
airiness put

Sigma Nu

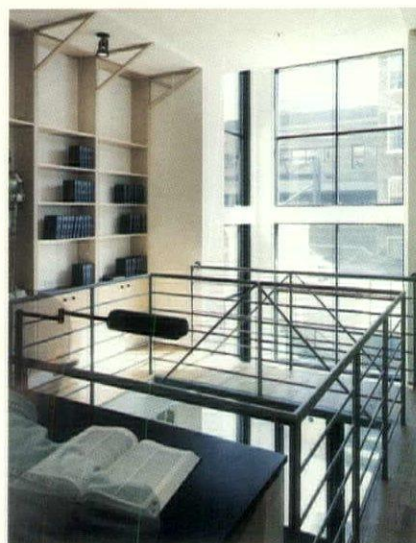
ahead of
the class

Contrary to the "Animal House" image of college fraternities, this renovation of the Sigma Nu house at George Washington University by McInturff Architects restores some of the dignity of the fraternity as social club. New internal steel structure and tension rods were installed to stabilize the shell, and the entire building was upgraded with new finishes and lighting. Old and new meet at the back of the house, where a two-story bay window opens the lower level social room to a new library above and courtyard outside. Jurors praised the simplicity of the design and its apparent ability to withstand the rigors of fraternity life. "As a renovation job, it's a big jump," said Haigh. "It basically enhances what's there," said Dietsch, "and it organizes the space."

Architects: McInturff Architects, Bethesda, Maryland (Mark McInturff, AIA, principal, and Stephen Lawlor, design associate)

Owner: Delta Pi Chapter, Sigma Nu Fraternity

Contractor: Hodgson Builders, Inc.



A restrained

approach at

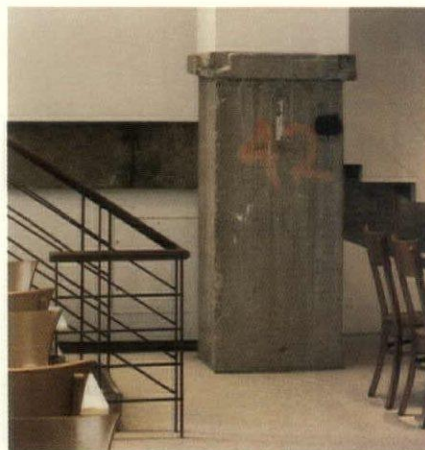
Dean & Deluca

steals the

show



Photos: Michael Moran



The Dean & DeLuca cafe, located beneath the orchestra pit of the Warner Theatre in Washington, D.C., makes an asset of large concrete piers and beams that penetrate the space. Core Group Architects, working with designer Jack Ceglic, hung mechanical and electrical hardware along exposed structural members to generate a visual rhythm in the space. Bright walls, reflective tiles, and sparkling lights add to the marquee effect, completing the simple equation of structure, systems, and finish. "I thought it was a breath of fresh air, after all the overarticulated furniture and surfaces we have seen in other entries," said Dietsch. "It's just simple. And there's a nice contrast between the furniture and exposed concrete."

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Architects: Core Group Architects, Washington, D.C., (Dale A. Stewart, AIA) with Jack Ceglic

Owner: Dean & DeLuca

Contractor: Donohoe Construction Co.

The MAKING of a PROFESSION

On the 80th anniversary of the Virginia AIA and the 40th anniversary of the Virginia Foundation for Architecture, *Inform* looks back on significant events in the development of a professional consciousness.

Whenever the subject of Virginia architecture arises, the conversation invariably leads to Thomas Jefferson. But what, one might ask on the 80th anniversary of the Virginia Society AIA, could possibly link America's great "amateur architect" and the professional organization established 88 years after his death?

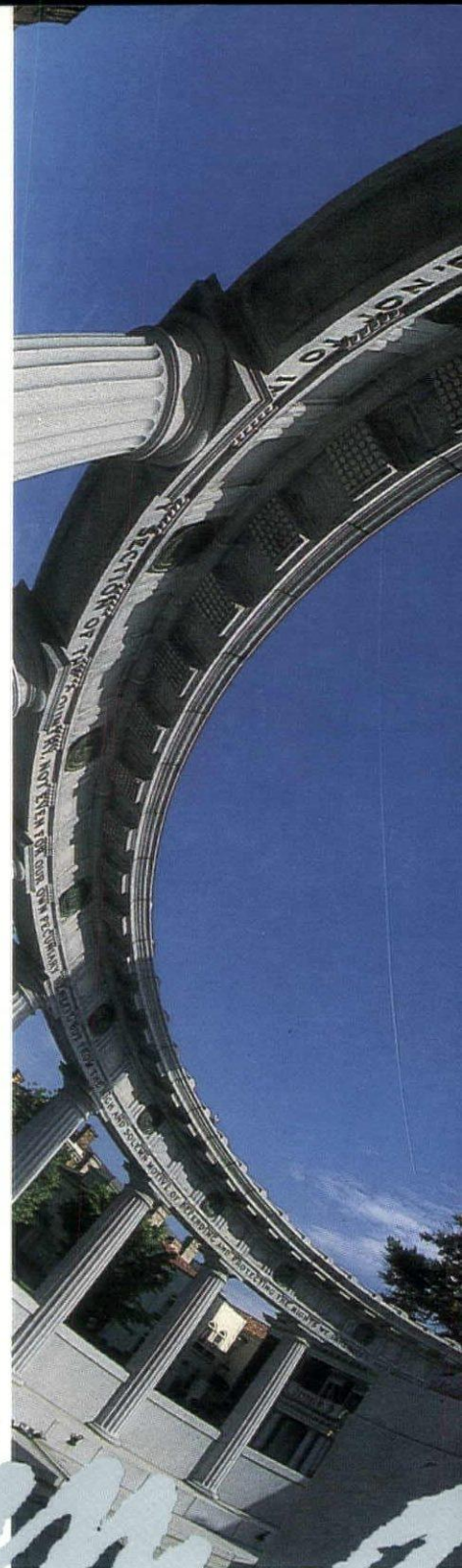
Not to worry. In Virginia, where ancestor worship is something of an art form, such a connection isn't difficult to make. The Virginia Chapter of the American Institute of Architects was founded in 1914 by a group of practitioners that included William C. Noland of Richmond. State licensing of architects was high on the group's "to do" list. In 1920, Noland would have the distinction of becoming the state's first licensed architect. As an architect, he is perhaps best remembered for his contributions to the team that enlarged Jefferson's precedent-setting Temple Revival statehouse in 1904. Bingo. A link.

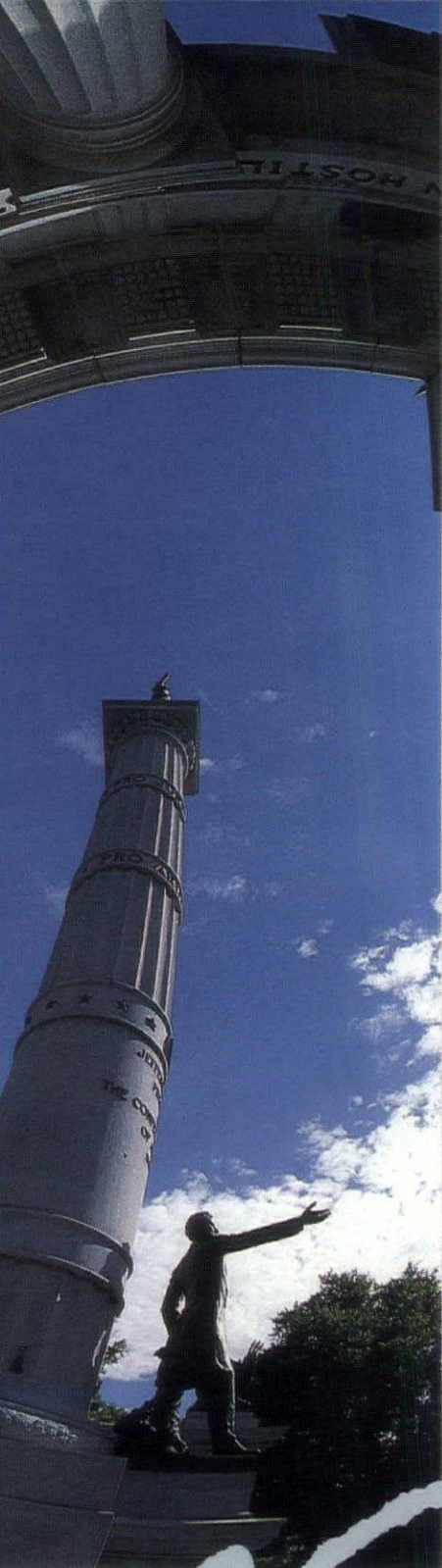
It is ironic that Noland, like his well-known colleague John Kevan Peebles, would be remembered for advancing Jeffersonian Classicism at a time when Modernism was gaining momentum in other places. At precisely the same time, Frank Lloyd Wright was pioneering new forms with his Larkin Office Building in Buffalo (1904) and Unity Temple outside Chicago (1906). But even today, 80 years after the founding of the Virginia AIA, the forces and advocates of Classicism and Modernism continue to tug and pull at each other.

Some argue that Virginians' love of the past, their idolatry of Jefferson, and the prevailing influence of the Colonial Williamsburg restoration have restricted architectural design in the region. Others would respond that architects share a piece of the blame for development practices that, since World War II, have systematically ripped the hearts from many American cities and towns. Still others might say that architects allowed themselves to be bypassed as new cultural and economic forces led to the rise of suburbs.

But as the profession approaches the 21st century, it is clear that architects have reached an accommodation and appreciation of the past. This is due in no small part to architects such as the late Robert Welton Stewart, of Richmond. He, like other preservationists, architects and nonarchitects alike, stressed the importance of continuity, community, and contextualism in his practice as well as in his community involvement. Modernism, likewise, has achieved a respected and prominent place at the table.

When the American Institute of Architects was founded nationally in 1857, there was no public architectural library in the country, no college or university offering a degree program, no registration law, no serial publication, and no commonly used construction documents. Before Jefferson, and for many years afterward, architecture was taught primarily through apprenticeship. The fabric of our towns and cities was created by well-read aesthetes such as Robert Mills, who





Richmond architect William C. Noland, the quintessential gentleman-architect, dedicated the latter half of his career to the advancement of the architectural profession. Among his lasting contributions to the Richmond cityscape is the Jefferson Davis Monument (left).

build Monticello and the University of Virginia went on the build major houses, churches, and courthouses in the region. The word "architect" was interchangeable with mason, carpenter, builder, and bricklayer.

Architecture schools, or the concept of professional training, did not reach this country until immediately after the Civil War, when America's rapid urbanization and industrialization made greater specialization a necessity. By 1888 AIA chapters had been established in Philadelphia, Chicago, Cincinnati, Boston, Baltimore, Albany, Rhode Island, San Francisco, St. Louis, Indianapolis, and Washington, D.C. Twenty-six years later, on September 17, 1914, the Virginia Chapter of the AIA was organized at The Jefferson hotel by Noland, a Richmonder, Frank Baldwin and Phillip Stern, both of Fredericksburg, and Benjamin Mitchell and Clarence Neff, of Norfolk. Their stated purpose in organizing was to unite in fellowship and cooperate with the efforts of the national AIA "so as to promote and advance the artistic, scientific and practical efficiency of the profession."

In 1954, the state's architects established the Virginia Foundation for Architecture. Created initially as a source of scholarships for students pursuing degrees in the field, the Foundation has donated tens of thousands of dollars to help students at Virginia Tech, U.Va., and Hampton University pursue their architectural educations. In recent years, the Foundation has broadened its scope to stimulate interest and discussion of design, environmental, and architectural issues

among the general public through exhibitions, symposia, and its support of *Inform* magazine. Another key year in the state's architectural history was 1976, when the original Virginia Chapter was joined with the Northern Virginia Section to form a new entity – the Virginia Society AIA.

The 80th anniversary of the Virginia AIA is also marked by an enhanced social consciousness among architects. Societal changes are placing issues such as housing, public recreation, and mass transit on a plane as high as the most desirable commission for a corporate headquarters. Whatever the needs of its members, the Virginia Society has matured in its ability to play a supporting role, fully realizing that it is the practicing architects who form the strategic link between client and need, profit and public responsiveness, environmental awareness and growth.

For each of its eight decades, the statewide organization of the American Institute of Architects has supported professional architects and firms striving to meet the challenges of their era and take advantage of current opportunities. In celebration of 80 years of excellence, we briefly examine some of the architects who have made a lasting impression, as well as some that continue to grow toward the 21st century.

—Edwin Slipek, Jr.

The author is a Richmond writer on architecture and urban design and a frequent contributor to Inform.

designed the Washington Monument in Washington, D.C., and Monumental Church in Richmond, or by lesser-known builder-architects who left their mark on entire towns such as New Castle, Delaware, or Edenton, North Carolina. Their work was based on an understanding of Classicism learned largely through experience and supplemented by pattern books. Through much of the 19th century, architectural tradition and building know-how was passed along from tradesman to tradesman. Indeed, many of the craftsmen that Jefferson brought to the state from abroad and other parts of this country to

Ten Who Made a Difference

William C. Noland, the quintessential gentleman-architect, was in the business of designing landmarks. He was among the first architects in the state to move away from the eclectic styles favored in the late 19th century and towards more academic treatment. Noland's façades are carefully crafted interpretations of Neoclassical and Renaissance models. His best work is found in Richmond, where he designed the Second Baptist Church (photo), Scott-Bocock House, Beth Ahabah, and St. James Church. In 1896, he and Henry Baskervill formed what is now Richmond's oldest architecture firm. A 1901 article in the *Architects' and Builders' Journal* announced that "the firm of Noland and Baskervill is among the youngest and yet

perhaps the most important in the amount of patronage enjoyed in Richmond." Their list of clients, which read like a "Who's Who in



Richmond Business," included newspaper owner Joseph Bryan; Eppa Hunton of Hunton and Williams law firm; and Major James Dooley, the city's wealthiest citizen. Terminating his partnership with Baskervill in 1917, Noland dedicated the latter half of his career to the advancement of the architectural profession. He helped to found the Virginia Chapter of the AIA in 1914 and was the first Virginian given the honorary distinction of "Fellow" by the AIA.

— Mary Harding Sadler

When **John Kevan Peebles** died in Norfolk in 1934, *The Virginian-Pilot* called him the "dean of Virginia architects" in a front-page obituary. The paper's hometown pride wasn't misplaced. Though Peebles had worked in Norfolk for more than four decades, his strong opinions and designs had spread across the Commonwealth and beyond. The University of Virginia, the State Capitol, the Virginia Museum of Fine Arts — all had felt Peebles' influence. He was a leader of Virginia's Colonial Revival style. A native of Petersburg, Peebles earned a civil engineering degree from U.Va. and taught briefly at Mr. Jefferson's university. By 1892 he was in Norfolk, learning his craft with James E. R. Carpenter. One of Peebles' earliest designs at U.Va. was Fayerweather Gymnasium (1893-94), which he described as "Classic in feeling and detail," but in no way

22

THE

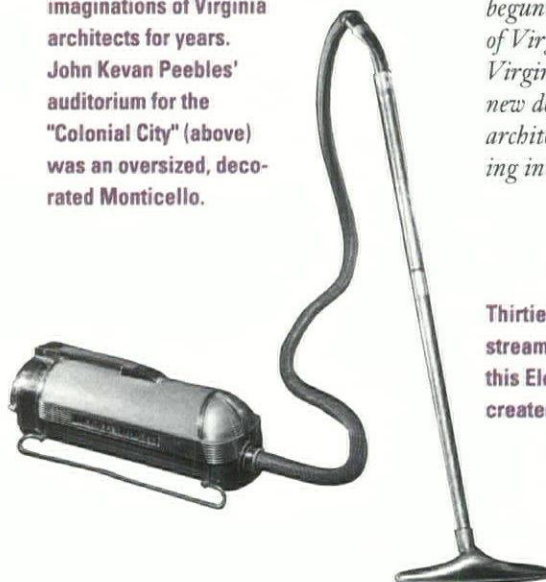


Courtesy The Library of Congress

Though it was held in 1907, the Jamestown Tercentennial Exposition remained fresh in the imaginations of Virginia architects for years. John Kevan Peebles' auditorium for the "Colonial City" (above) was an oversized, decorated Monticello.

The state's first department of architecture was begun at the University of Virginia in 1919. Virginia Tech founded a new department of architectural engineering in 1928.

On September 17, 1914, five architects — constituting the entire membership of the AIA in Virginia — met at The Jefferson hotel in Richmond to organize the Virginia Chapter of the American Institute of Architects.



Thirties design was streamlined, as seen in this Electrolux vacuum created by Lurelle Guild.

a reproduction. In 1904, Peebles emerged on a team (including William Noland) chosen to expand the Virginia State Capitol. His proposal for two new wings guided the design, which symbolized a Classical continuity between Virginia's past and present. Three years later, Peebles was chairman of architectural design for the Jamestown Tercentennial Exposition. He also rebuilt Richmond's Jefferson Hotel in 1907 after fire destroyed large portions of it. Peebles replaced the original glass-and-iron court with a Baroque lobby and the - now-famous grand stair. In 1917, he and Finley Ferguson began a lasting partnership. Peebles & Ferguson's last great building was the Virginia Museum of Fine Arts (photo). Its Beaux-Arts mode showed a com-



mitment to tradition in the face of 1930s turmoil. Ironically, Peebles would not live to see the museum completed, dying at age 67 shortly after the construction contract was awarded.

— Joseph Cosco

Noted for giving credibility to American architectural history, **Sidney Fiske Kimball** is renowned for being the first to look, in a scholarly way, at the architectural accomplishments of Thomas Jefferson. Prior to Kimball, Jefferson's abilities as an architect were still widely questioned. Educated at Harvard and Michigan, Kimball in 1919 became a professor of art at the University of Virginia and established its architecture department. While at U.Va., he designed the Memorial Gym (photo), built faculty housing, and designed the McIntire Amphitheater. Though he left for New York University in 1923, Kimball stayed

active in important Virginia restoration projects, including Stratford Hall, Gunston Hall, and Monticello. "He was clearly the most important voice on the advisory board at Colonial Williamsburg," says historian Richard Guy Wilson. Kimball was a prolific writer,



breaking new ground with his *Thomas Jefferson, Architect* in 1916. His *Domestic Architecture of the American Colonies and of the Early Republic*

(1922), is a landmark of American scholarship. In 1943, he published *The Creation of the Rococo*, a definitive study that astonished French art scholars with its insights. Kimball's main achievement was his work at the Philadelphia Museum of Art, which he transformed into a world-class art institution as director from 1925 to 1955. — Vernon Mays



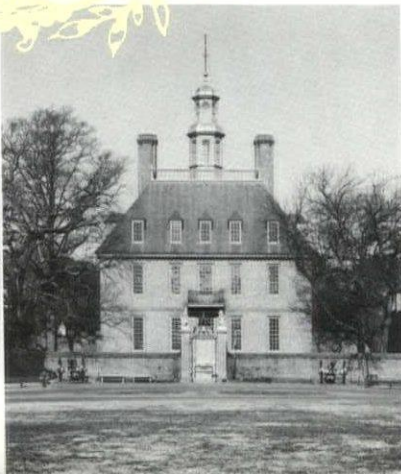
The Allied Arts Building in Lynchburg, designed by Johnson & Brannan and completed in 1931, ranks as one of the best Art Deco buildings in the state. It remained the city's tallest building until 1973.



The standard for product design was set by Walter Dorwin Teague, who designed the No. 1A Gift Kodak Camera.

1930

Courtesy Virginia Museum of Fine Arts



Colonial Williamsburg's rescue from ruin was a source of pride for Virginians and set the tone for domestic decorative schemes. The Governor's Palace (left), rebuilt from 1932-34, symbolized the resurrection.

Born to agricultural roots in Hanover County, **Marcellus Wright, Sr.** became one of Richmond's prominent architects in the early and mid-20th century, founding a firm which still bears his name. Wright's formal training at Penn allowed him to handle a variety of styles, as demonstrated by commissions ranging from large public buildings to a



neighborhood of family houses. Although he was skeptical of Modernism, Wright was capable of designing large, Modern buildings such as the Hotel John Marshall. "If a building can be big enough to be imposing, then it can be an impressive achievement in Modern design," he said. Probably the best known of Wright's premier buildings is the Acca Temple Mosque. Designed with Charles M. and C. Custer

Robinson, the Mosque (photo) is a fine realization of the Islamic/Moorish style popularized by Shriner auditoriums. More intriguing, however, is his winning entry for the 1925 Virginia War Memorial Competition. Designed with Paul Cret and sculptor Berthold Nebel, the memorial was to include a screen of granite columns at the end of a reflecting pool. Construction on the memorial began, but was halted by a campaign to replace it with Ralph Adams Cram's design for a carillon. Extremely active in the profession, Wright was twice president of the Virginia Chapter AIA and served on the Colonial Williamsburg advisory board. — Joseph S. White III

Milton LaTour Grigg left a legacy far greater than the substantial inventory of buildings he designed in the colonial and Federal revival styles. Under his leadership, restoration of his-

toric buildings was made a respectable endeavor for architects. He pioneered the use of antique-style additions to small 18th and 19th century vernacular buildings to make them suitable for 20th century living. An Alexandria native, Grigg received his degree in 1926 from U.Va., where he was schooled with a Beaux Arts emphasis on proper details and study of classical styles. Grigg worked on the reconstruction of Williamsburg from 1928 to 1934, and the lessons learned there aided his own Charlottesville practice. The small Main Street office he designed is indicative of the Grigg aesthetic, rendered with what he called "grammatical correctness." He worked there, sometimes with Floyd Johnson, until 1963, when he enlarged the firm to Grigg,



Completed in 1936, the Virginia Museum of Fine Arts by Peebles & Ferguson was a monument to Neoclassicism and a safe choice for a conservative client, namely the Commonwealth of Virginia.



Courtesy Virginia Museum of Fine Arts

Hampton University established a four-year professional curriculum in architecture in 1946.



From 1949 to 1962, the Alexandria community of Hollin Hills took shape. Innovative planning fostered an impression that there were no individual lots, only a park dotted with houses. Shown is the Odoroff House, by Charles Goodman.

Courtesy Dorothy Goodman

Wood and Browne. Grigg developed a national clientele for church restoration and design and landed the commission for an annex to the American Embassy in Australia. While his restorations of Edgemont (photo) and Fluvanna County Courthouse rank among his best, his 1936 estate, Jumping Branch, shows how he skillfully blended the antique and Palladian traditions.

— *Roulhac Toledano*

Charles M. Goodman was the golden boy designer of the Treasury Department in the 1940s. After World War II, Goodman became the preeminent Modern architect in the Washington area. He designed custom houses for clients such as Martin Agronsky and Eric Sevareid, but his best work was done in comfortable neighborhoods such as Hammond Hills, Rock Creek Woods, and Hollin Hills. Goodman's architecture was

one of spare elegance, combining a minimum of materials and a craftsmanlike approach. He had, of necessity, to be builder-designer of his first Virginia custom house, in which he developed many details used in later buildings. Public attention given to Hollin Hills led to his selection as designer and site planner for prefab-maker National Homes. His firm was a fountainhead of innovative design. Other noteworthy projects were the Alcoa

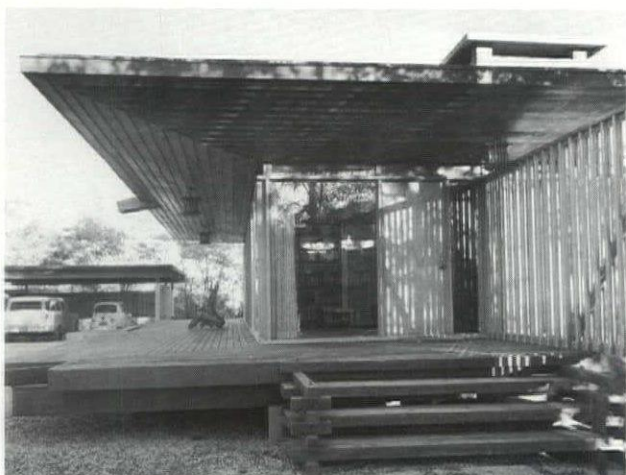
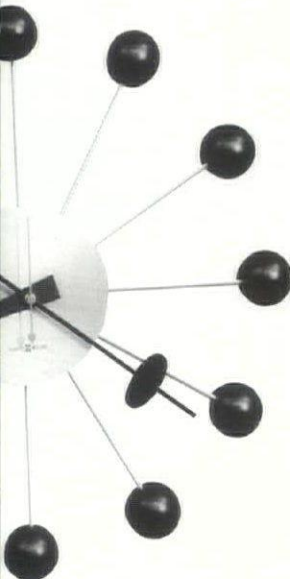


demonstration houses, Reynolds Aluminum's "River Park," and Arlington Unitarian Church (photo). At the AIA Centennial, Hollin Hills was named one of ten significant projects in the first half of the century. By the time of Goodman's death in 1992, his influence had spread worldwide.

— *Eason Cross, Jr.*

Carlton S. Abbott was born into a household that valued design. His father, landscape architect Stanley W. Abbott, spearheaded the design of the Blue Ridge Parkway, searching to create what he called a "cinematic view of nature." Such poetic notions certainly made an impression on the younger Abbott, who joined his father in practice a few years after graduating from U.Va. in 1963. For nine years they teamed up as Abbott Associates, building a strong reputation as park planners. Abbott, the architect, emerged as a design talent in 1968 by winning a state award for his parent's house. Soon he won two more — one for a residence and another for the Buttermilk Springs Bridge (photo) in Richmond's James River Park. It was the first in a long line of park structures, visitor centers, and museums that today are a staple of Carlton Abbott & Partners. An

Fifties style, epitomized by George Nelson's ball clock for Howard Miller, featured simple forms.



Courtesy Leonard J. Currie

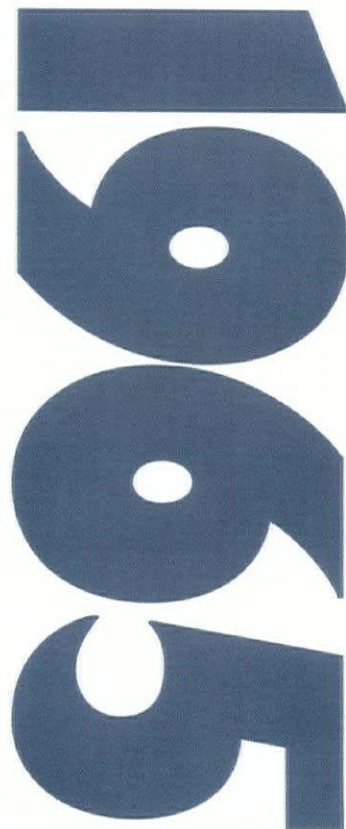
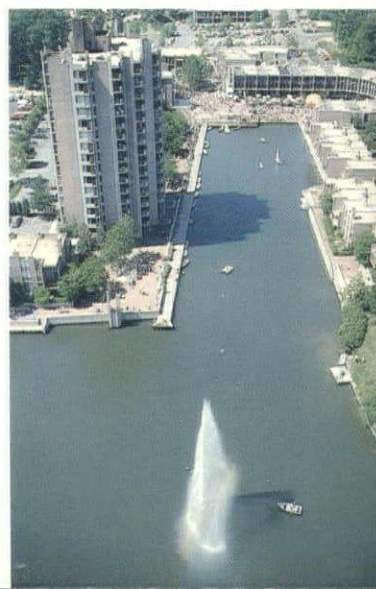
In 1961, Leonard Currie built his "Pagoda House" in Blacksburg, employing a structural system that allowed for large glass walls to capture mountain views.

Modernism inspired the development of new materials and fabrics in the 1950s. This "Diamond Chair" (right), designed by Harry Bertoia for Knoll, was made of vinyl-coated steel wire with a naugahyde cushion.



Courtesy Virginia Museum of Fine Arts

The New Town of Reston, first occupied in 1964, was hailed as a model community offering unprecedented recreational and cultural amenities. Even today, many look to the beginnings of Reston (right) as a high-water mark in the region's architectural history.



accomplished painter and multimedia artist, Abbott is just as comfortable managing broad land-planning issues as he is refining the small details of a custom house. His buildings share an austere style that blends sensitivity to the site, simplicity of form, and integration of building and landscape. Foremost examples include the Mariners' Museum



and Peninsula Fine Arts Center in Newport News and the Museum of American Frontier Culture in Staunton. As an example

of the breadth of his practice, Abbott was recently hired on a team that is planning new uses for the 2,300-acre Fresh Kills landfill in New Jersey. "Eventually the buildings we do will fade and go away," he says. "But the open spaces we do will always have importance."

—Vernon Mays

Through the decade of the '70s, the firm to watch was **VVKR Incorporated**. Formed in 1967 with the merger of Vosbeck Vosbeck & Associates, an Alexandria-based architecture firm, and Kendrick & Redinger, a consulting engineering firm, the timing for VVKR's formation was flawless. Known for aggressive marketing, the firm during its heyday employed some 200 people, won projects in foreign markets, and boasted offices in Alexandria, Norfolk, Roanoke, and Baltimore. With commissions spanning from health care and courts to institutional and office buildings, VVKR epitomized the corporate model for project delivery while cultivating a reputation for design excellence. Among its noted work: the Fairfax County Government Center, National Association of Secondary School Principals' headquarters in Reston, Jamestown Visitor Center (photo), and Virginia

Tech's Newman Library. The principals were leaders in civic, business, and professional affairs: William Vosbeck was Virginia AIA president in 1971 and his brother, Randall, served as national AIA president in 1981. The Vosbecks' chemistry attracted talented designers, and the high-energy atmosphere bred a camaraderie among employees that

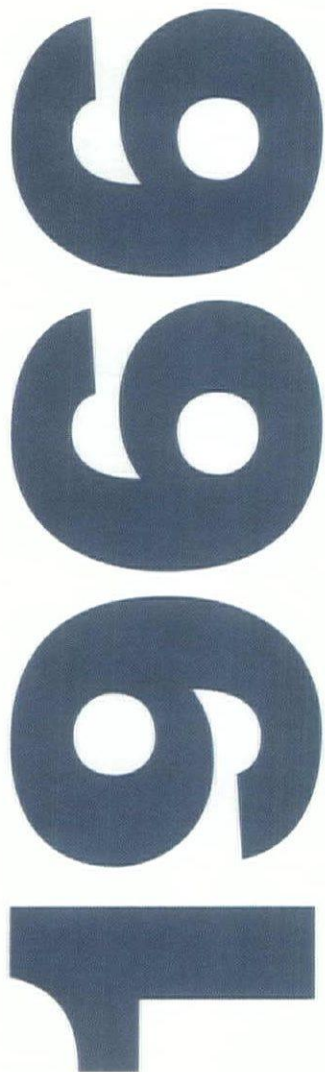


has outlasted the firm, which merged in 1983 with Basel, Switzerland-based Suter + Suter and has since been absorbed into other companies. Yet,

while it lasted, the firm posted such an impressive record that, in 1987, when the Virginia AIA created the T. David Fitz-Gibbon Architecture Firm Award to recognize consistent excellence, VVKR was named as the first recipient.

—Vernon Mays

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Carlton Abbott



As the core of American cities fell into decline, urban renewal became the current buzzword. In the mid-1960s, Norfolk completed an ambitious civic center and city hall complex by Vincent G. Kling and Associates with Oliver & Smith.

The postwar housing boom ended and architects did public projects to serve a growing population. Carlton Abbott's 1975 steel bridge was one of many improvements made at James River Park in Richmond.

Additional credits. Vacuum, camera, and chairs courtesy Virginia Museum of Fine Arts; Nelson Clock courtesy Howard Miller Clock Co.; Reston courtesy Mobil Land Corp.; Second Baptist Church and The Mosque photos by Prakash Patel; Virginia Museum photo from *The Making of Virginia Architecture*; Memorial Gym courtesy Special Collections Department, University of Virginia Library; Edgemont, courtesy Browne Eichman Dalglish Gilpin & Paxton.

Adaptive reuse was still a phrase in the making when **Glave Newman Anderson** was already injecting Richmond's old buildings with new life. Since its founding in 1965, the firm has given new vigor to structures ingrained in Richmond's character. To travel almost any downtown street is to see the handiwork of James Glave, William Newman, and Samuel "Pete" Anderson. The touchstones of the firm's restoration-renovation accomplishments include the glorious Ironfronts (photo), a row of post-Civil War commercial buildings transformed for practical use, and the Virginia Retirement System building, a sophisticated addition to a Richardsonian Romanesque landmark. Their deft reweaving of mid-19th century Greek Revival town-



houses into the Linden Row Inn brought a strategic city block back to life. Moreover, the firm is known as a training ground for many architects who mature under the oversight of the partners and often spin off to establish practices of their own. — *Edwin Slipek, Jr.*

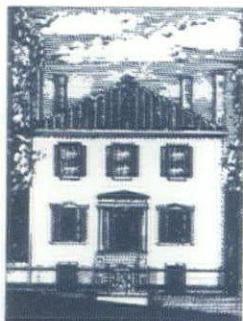
Clarity, economy, responsibility, restraint — these are the qualities that characterize **W.G. Clark** as practitioner and educator. Clark, a Louisa County native, obtained his degree from U.Va. in 1965. After working for the Philadelphia firm Venturi & Rauch, he set up practice in Charleston, S.C., in 1974. He returned to U.Va. in 1988 as chairman of architecture and soon afterward brought both his partner, Charles Menefee, and his practice to Charlottesville. In such buildings as the Croffead House (photo), Middleton Inn, and Lucy Daniels Foundation, the siting

and orientation of Clark & Menefee's buildings are masterful, the geometry and materials pure, the structure clearly articulated, and the details responsive to human scale and touch. Even in large-scale proposals, Clark displays an unwavering deference to the landscape. Though widely sought as a lecturer and critic, he maintains a commitment



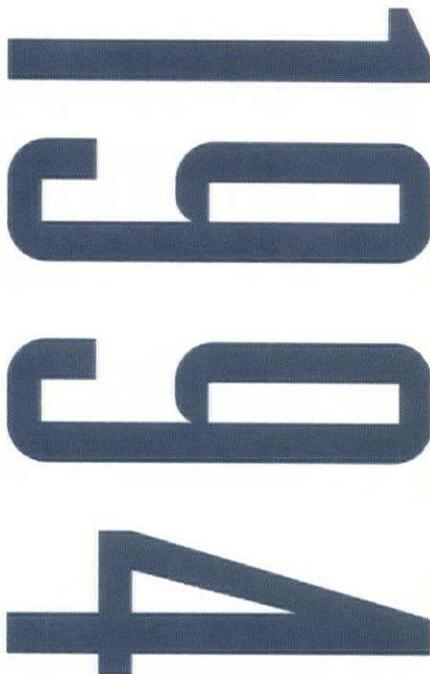
to teaching, through which he has a considerable influence on the molding of young architects. Guiding his own architecture is a commitment

to understand the elements that make a place and strive to "replace" the things lost in the act of building with something that atones for the loss. By example, W.G. Clark teaches that architecture transcends mere building. — *John Lawrence Upton*



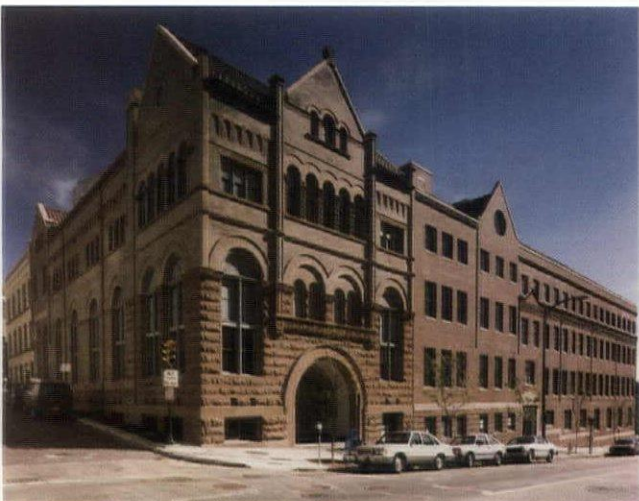
In 1977, Mary Wingfield Scott donated the Barret House, built 1844, to the Virginia Foundation for Architecture to provide a local home for the AIA.

Post-Modernism led to the surface decoration of everything from buildings to chairs. Shown is the "Art Deco" chair, 1984, by Robert Venturi for Knoll.

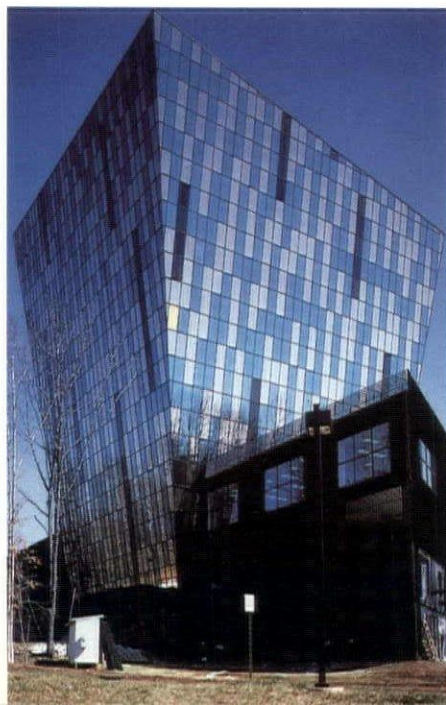


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Preservation and adaptive reuse flourished in the 1980s. The Virginia Retirement System building by Glave Newman Anderson represented the state of the art.



Fed by the fashion-orientation of the architectural press, modern buildings began taking on more expressive characteristics. The Center for Innovative Technology, by Arquitectonica with Ward/Hall Associates, challenged popular tastes when it was completed in 1989 (right).



Marking the Centennial of The Biltmore



By Vernon Mays

George Washington Vanderbilt lived a life of such rare and enormous privilege that only a residence built on the scale of Biltmore House could do it justice. Two-hundred fifty rooms large and towering over a 125,000-acre estate, Biltmore was the castle for a new breed of American royalty. Now, as the vast mansion approaches its 100th anniversary, a visit to Biltmore House provides glimpses into a world created, however briefly, by the serendipitous convergence of powerful social and economic forces in America.

From his birth in 1862, George Vanderbilt was beneficiary of the vast fortune accumulated by his grandfather "Commodore" Cornelius Vanderbilt. The elder Vanderbilt vaulted the family from relative obscurity to international renown by the mid-19th century through his commercial successes – first in shipping and later in railroads. That financial security allowed the shy George to pursue his interest in books and art objects. His antipathy toward the social scene of New York



G.W. Vanderbilt (above) selected one of his era's finest architects for his nouveau chateau.

was equalled by his passion for travel and reading. In 1888, while on a trip to the popular resort of Asheville, North Carolina, he decided to carve a piece of this mountain haven to savor for his own delight.

For his architect, Vanderbilt selected Richard Morris Hunt, one of the foremost practitioners of the 19th century and designer of landmarks such as the Tribune Building in New York and the Yorktown Monument in Virginia. He was also the architect for palatial private homes, including two others for the Vanderbilts in Rhode Island. Hunt's vision for Biltmore House was along the lines of the great chateaux of the Loire Valley. Built from massive chunks of Indiana limestone and appointed with the finest in antiques

and finishes, the house was to be the centerpiece of a country estate. Fine food, a gymnasium and pool, breathtaking views, a temperate climate, a library of 22,000 books, and scores of servants – the estate offered the utmost in convenience and lavish entertainment for guests.

But Vanderbilt's ambitions didn't stop at the walls of the residence. He fashioned an Eden in the Blue Ridge Mountains through his choice of landscape architect Frederick Law Olmsted, designer of New York's Central Park. Following Vanderbilt's vision of a working estate, Olmsted laid out a large farm. More impressive were the planned woodlands, fields, and gardens which employed European pastoral and picturesque modes of design, all enhanced by Olmsted's own naturalistic style. The master's touch is evident from the start as one meanders along the three-mile lane that winds through a variety of horticultural settings. At Olmsted's urging, men such as Gifford Pinchot established a forestry program at Biltmore that set the standard for the early land conservation movement in America.



The detailing of the banquet hall recalls a medieval setting.

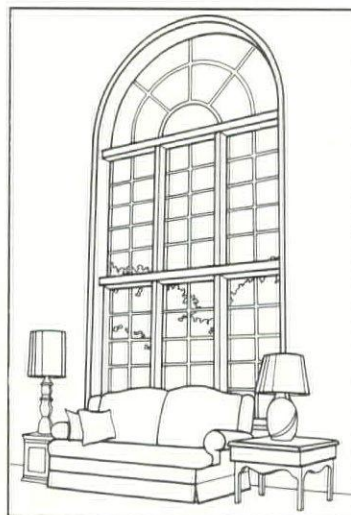
Inside the house, the level of architectural detail is mind-boggling. From the first step into the glass-roofed winter garden, visitors are surrounded by rich combinations of wood, stone, metals, and glass all crafted to levels of exquisite beauty. Even in the 70-foot-tall banquet hall, the space plays background to 16th-century Flemish tapestries, stone carvings by Viennese sculptor Karl Bitter, and a gargantuan banquet table designed by Hunt.

To recognize the Biltmore centennial, part of the house has been filled with the exhibition "George Washington Vanderbilt: The Man and His Treasures." It features objects from Vanderbilt's personal life including books, diaries, textiles, art works, and silver – most of which have been squirreled away for nearly a century. Highlights include treasures shipped home from Europe and the Far East. But it is not so much the knowing collector's items that Vanderbilt amassed as it is the quirky items of daily life that reveal his tastes and social standing. His boyhood composition book and diary, for example, reflect a sophistication and intelligence that were nurtured by access to education and leisure time. Likewise, a silver-plate-and-gilded table utensil called a "nef" (this one shaped like an old sailing vessel), was simply an ornamental item used to hold a napkin, knife and spoon. It might easily have cost the average Brooklyn worker a year's pay.

Such contrasts between Vanderbilt's lifestyle and those of the everyday person are amplified toward the end of the tour. At that point, visitors are routed to the basement, where plain painted walls, wood floors, and small single beds underscore the social hierarchies that existed on such estates. Still, for all its elaboration, the Biltmore is a masterpiece – that rare human achievement that is worked to perfection so often as to astound.

The Octagon in Washington, D.C., is currently showing "The Most Distinguished Private Place: Creating the Biltmore Estate." The exhibition of drawings, models, photographs, and decorative objects continues through January 7. For more information, call 202-638-3221.

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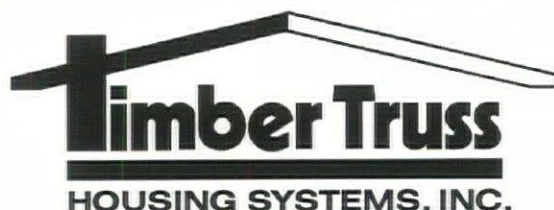
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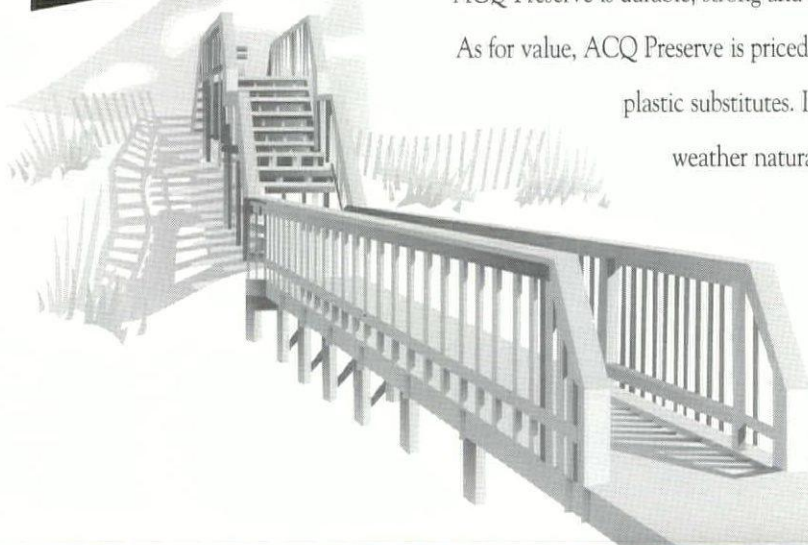
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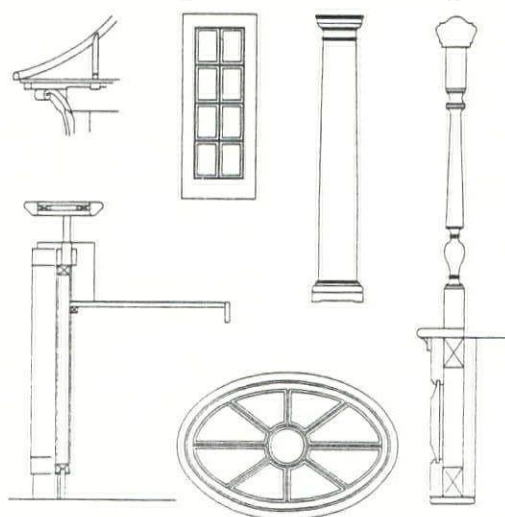
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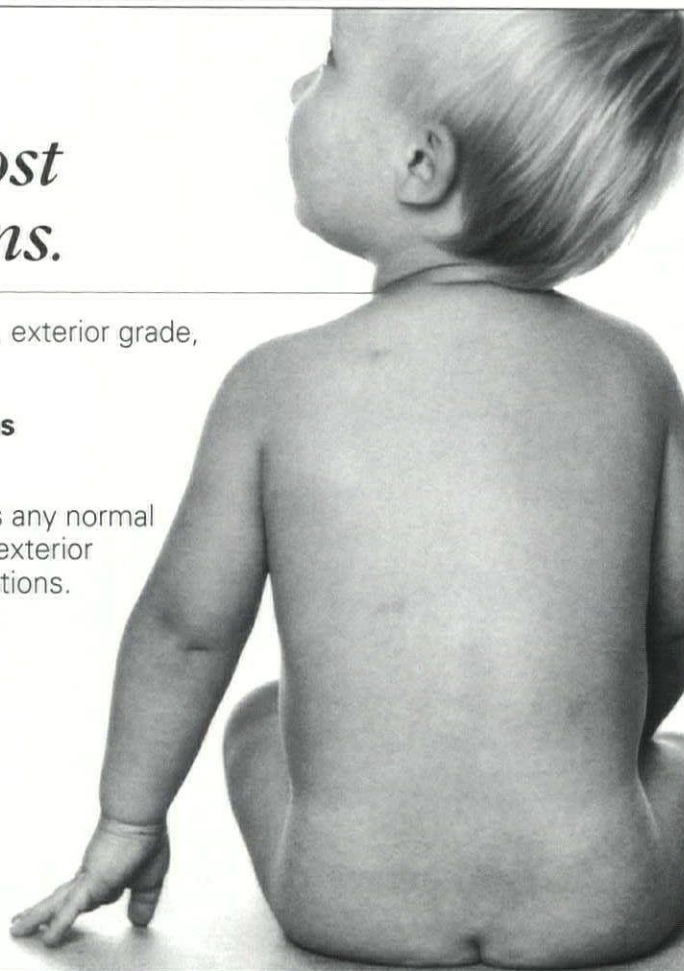
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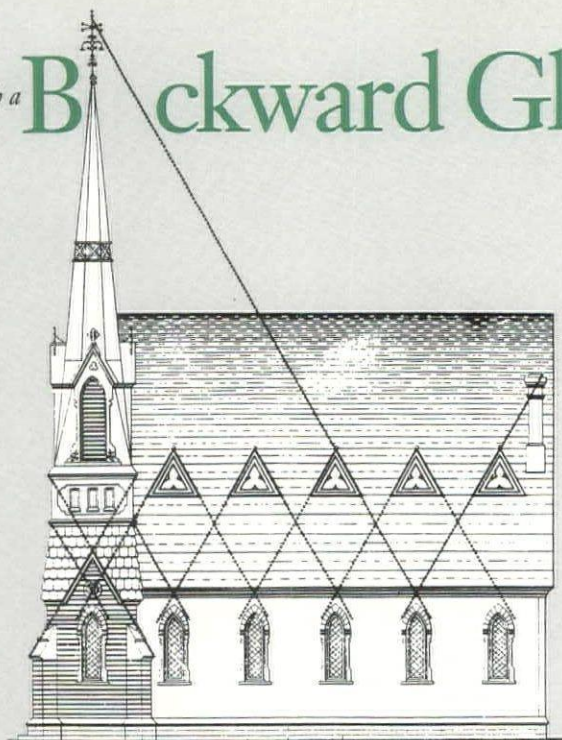
The Old Way of Seeing

By Jonathan Hale. Illustrated. 241 pp.
Boston & New York: Houghton Mifflin
Co. \$24.95 cloth.

By Douglas McCreary Greenwood

Jonathan Hale's new book, part jeremiad, part history, part speculative analysis, raises one central question: Why is it that we love so many old buildings and hate so many newer ones? His answer is that we all have certain intuitive powers that enable us to see, draw, and create if only we can free ourselves of the shackles of left-brain thinking. Given this context, *The Old Way of Seeing* is sort of a backward-looking Grand Tour of the architectural establishment in the Colonies – and to a lesser extent, abroad – with emphasis given to the intuitive optimism espoused by an earlier New England crusader, Ralph Waldo Emerson.

For Emerson, it did not matter which side of the tracks you were born on, whether you were a Brahmin or a Bohemian – not as long as you listened to the muse in your heart of hearts. "Trust thyself, every heart vibrates to that iron string," he wrote in his famous essay, "Self-Reliance." Hale picks up this theme early and returns to it often in *The Old Way of Seeing*. He recounts a lecture given to a group of architects at which the audience wondered out loud if there remains any need for architecture. "Aesthetic is a word that puts their problem in a nutshell," says Hale. "Architecture has lost the root meaning of the word, as many architects have lost faith in their art. Aesthetic: 'of perception.' To me the word connotes being in touch with where you are. If you are in touch, you will naturally concern yourself with how a place looks and feels and whether it pleases you. The inner judgment of each individual knows whether a place pleases sufficiently. But we no longer make it our first requirement to please the spirit. We have put what we thought to be practicality first, and everywhere we have the results."



Triangular dormers on the roof of a Wyoming church govern the placement of lancet windows on the facade below.

This sort of thinking lies at the heart of Hale's critique. On the surface it seems a bit touchy-feely, too deeply rooted in the cosmology of the "Me Generation." It also seems to characterize the actual method of Hale's discourse, which is to say that it reminds one of the eccentric, rambling professor who has read everything from Herodotus and Shakespeare to de Tocqueville and Tolstoy; the world traveler who has seen first-hand the cathedrals of Florence, the tide lapping against the shores of Mont-St-Michel, and the symmetries of Palladio's classic Villa Rotunda in Vicenza.

Writers and professors who communicate this way have a style which is very Emersonian. You can pick up their books or drop into their lectures at the beginning, the middle, or the end and still have your bearings.

They become, like Emerson himself, eminently quotable – and at the same time, not accountable to the same rules of logic that apply to more rigorously managed discourse. Or, as Emerson put it so memorably, "A foolish consistency is the hobgoblin of little minds." But this is not to suggest that the journey Hale invites us to join is not worthwhile. On the contrary, it is a most ingenious venture, promising a new way of seeing as only one of its many rewards.

From the book's dust jacket, we learn that the author is an architect and critic from greater Boston. In retrospect, this tidbit tells the reader a great deal about this study – which is Bostonian to the core – by turns learned, discursive, charming, nettlesome, above all, provocative.

(continued on page 36)

A Building Should Be Like a Tree

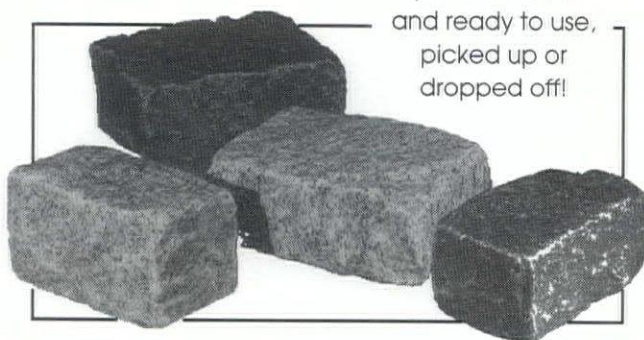
Is it important that we unify our buildings and other artifacts with the shapes and patterns of nature? What does it matter that the dead fox by the side of the road curls into the same shape as my kidney or my stomach? Our reality is a universe of ordered life forms. There it is to be seen in any bird or pine cone. We call back to those forms in the things we make.

A building should be like a tree, said Frank Lloyd Wright. The comparison did not refer only to structural systems, such as the "taproot" foundations or "dendriform" columns he developed. The structural analogy to a tree has its meaning, its practical use, and its charm. But there is the flame of the tree to be considered. I think Wright was also saying a building should express the fire of life, the way a tree does.

from *The Old Way of Seeing*

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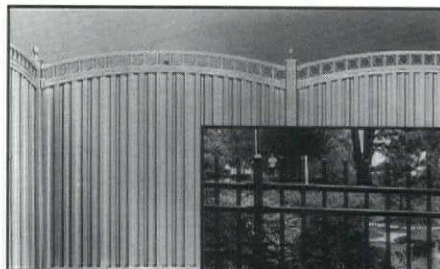
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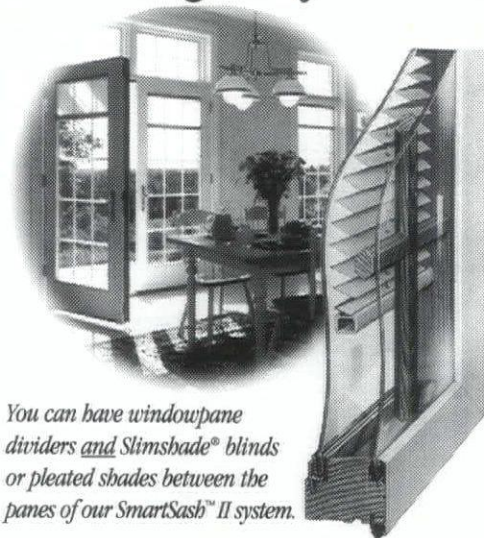
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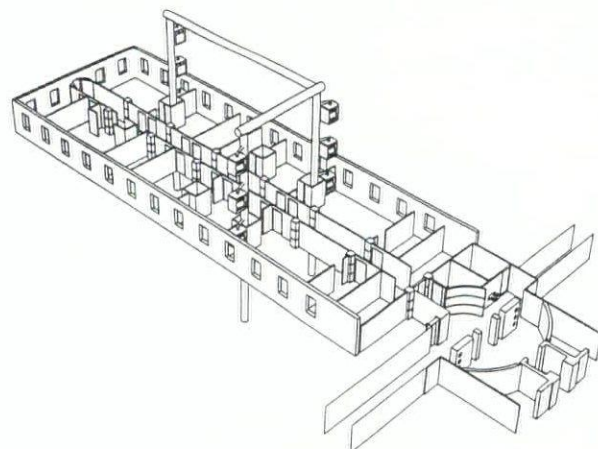
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Architect: Bond, Comet, Westmoreland + Hiner, Richmond
Project: New Building for Trinity Episcopal School

This proposed building will become the new front door for a private high school in Richmond. Its placement defines a quad that will become a new campus focal point. The 21,000-square-foot structure provides for a library and resource center, fine arts studios, music rooms, and offices. 804-788-4774.



Architect: Henningson, Durham & Richardson, Inc., Alexandria
Project: Biosciences Building, Duke University

Renovation and master plans are completed for the Biosciences Building. The project involves 22,500 square feet of renovation on three floors, to be completed in two phases. Clearscapes, of Raleigh, N.C., is the affiliate firm. Project completion is scheduled for August 1995. 703-683-3400.

34



Architect: HBA Architecture & Interior Design, Virginia Beach
Project: Currituck County High School

This school, designed to stimulate interaction through technology, will be networked with fiber optics to provide interconnected data, voice, television, and media retrieval systems. It features a media center, central courtyard, student commons, offices, gymnasium, and auditorium/dining hall. 804-490-9048.



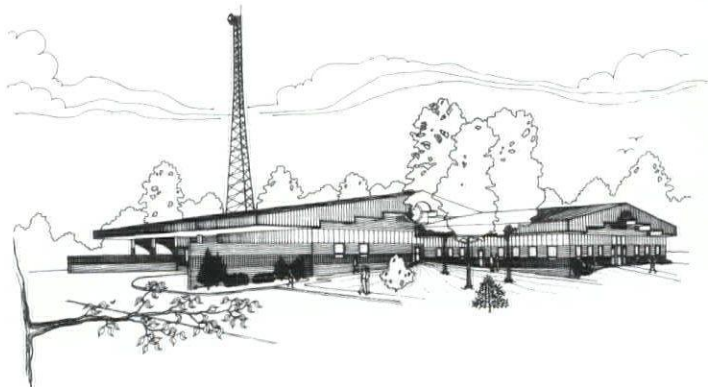
Architect: Marcellus Wright Cox and Smith Architects, Richmond
Project: Stewart C. Siegel Center, Virginia Commonwealth University

This 184,500-square-foot recreation and convocation center will accommodate up to 7,500 people. With its supporting functions, the arena will host basketball games, convocations, lectures, and other major events. The facility also houses a student recreation center and athletic offices. 804-780-9067.



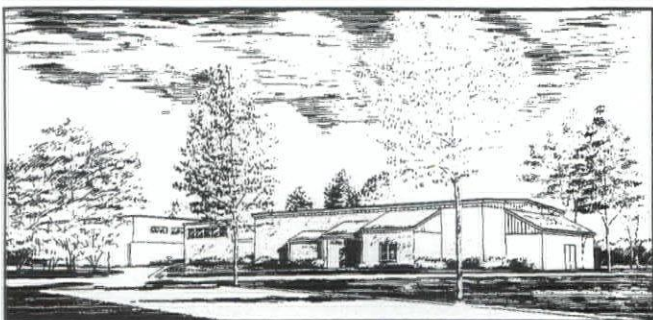
Architect: Thomas A. Douthat, Jr., Architect, Pulaski
Project: Pulaski County Courthouse Alteration/Addition

The additional 13,500 square feet in this completely renovated and expanded courthouse will add General District and Juvenile and Domestic Relations courts, a clerk's office, judges' chambers, lounges, conference rooms, and law library to the existing Circuit Court facility. 703-980-2429.



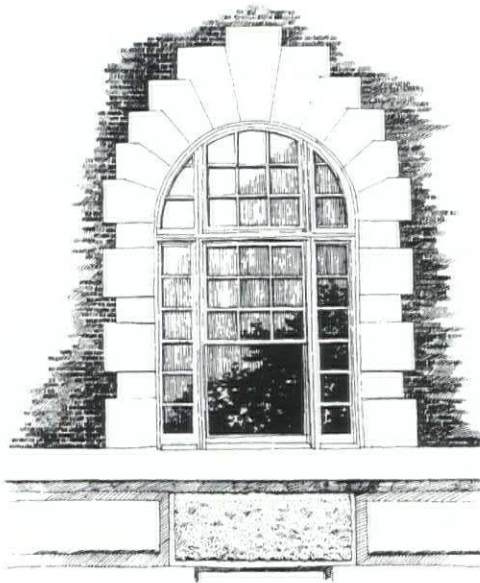
Architect: Ward/Hall Associates AIA, Fairfax
Project: Minnieville District Office, Northern Va. Electric Cooperative

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Architect: William Henry Harris & Associates, Richmond
Project: St. Christopher's School Gymnasium Addition

This Gymnasium addition for the Extended Day Program at St. Christopher's in Richmond advances a multiphase master plan. Future phases include a science building, enlarged extended day and kindergarten facilities, improved athletic fields, and renovations of older campus buildings. 804-780-0070.



Architect: Carlton Abbott & Partners, Williamsburg
Project: Enhanced Access to Ellis Island, New York

This drawing of an existing building detail is part of the design guidelines and cultural landscape study undertaken by the architect for a National Park Service project of Enhanced Visitor Access to Ellis Island, part of the Statue of Liberty and Ellis Island National Monument. 804-220-1095.

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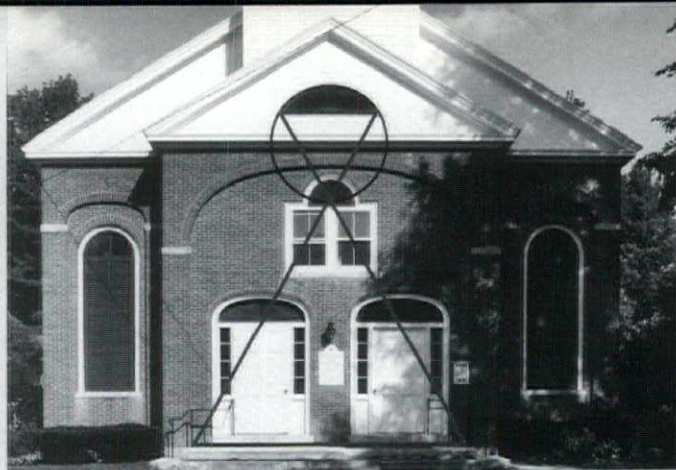
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Hale recreates old ways of seeing by analyzing proportional and geometric elements of buildings such as this church in Jaffrey, New Hampshire.

(continued from page 32)

Although Hale is a native New Yorker, he studied architecture and literature at Harvard, and eventually completed his architectural studies at the Boston Architectural Center. There are debts repaid all along the way - to Le Corbusier and his contentious *Towards a New Architecture*; to poets as varied as Donne, Goethe, and T. S. Eliot; and to places like Newburyport, Cape Cod, and Belmont. Indeed, in *The Old Way of Seeing*, as in Boston itself, there are half-remembered nooks where one can pause for spiritual nourishment (see passage on page 32).

As usual in the heady environs of Boston, there is always a lesson at hand, something to be learned.

Thus Hale's quarrel is not so much with Modern architecture as it is with what has happened to our "modern" sensibility. The buildings we make today just don't seem to have, in Hale's

evocative phrase, "the old smile." He elaborates: "Not very far back, as recently as two lifetimes ago, virtually all buildings were designed to common principles derived from natural forms and supported by a long tradition of geometry and measure. That tradition was a starting point. Most design today works without such a starting point and so tends to go nowhere." By looking at structures such as the First Congregational Church in Jaffrey, New Hampshire (see above) and asking the simple question - *What is it about this building that makes it so likable?* - we can regain what is so far gone in most buildings of the past 75 years. In this case, the symmetries of the Jaffrey church, designed by itinerant builder Aaron Howland, resonate with what, in musical terms, seems nothing less than what Milton called the music of the spheres - a contrapuntal harmony of form, texture, and shape. Elements relate to each other in a classical idiom of balance, gesture, and restraint without being either boring or redundant. It's not so much listening to the muses of the past - an idea which Emerson himself railed mightily against - as it is trusting to an intuitive inner spirit, for as Hale insists, "A designer is a master of playing; master most of all, of listening." Whether it is as easy as this is debatable. But as this portmanteau-architect makes clear, a building is more than meeting code requirements and coming in under budget. At least it should be.

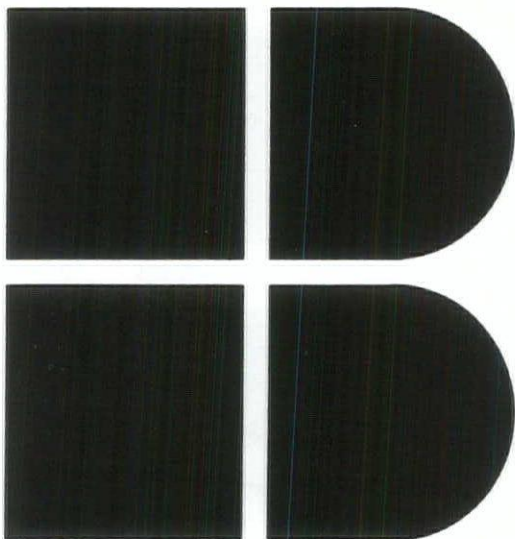
Douglas McCreary Greenwood, who writes often for *Inform*, holds a doctorate in 19th century American literature.

"Although I learned many things in architecture school, I have never forgotten that Le Corbusier, Frank Lloyd Wright, Mies van der Rohe did not go to architecture school. Architectural education needs more of what they knew."

Jonathan Hale

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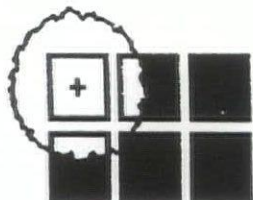
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Tel: 301-858-5330
Fax: 410-268-4032
Contact: Jay Graham

Design-focused firm assisting architects with site issues at various scales, including master planning, environmental mitigation, site design for institutional, commercial clients, and residential estates.

Recent projects: Science Building, St. Mary's College, Md.; Bristol War Memorial Park, Bristol; Westminster-Canterbury Lifecare,

residents' gardens and addition, Richmond; U.S. Naval Academy Visitor's Center, Waterfront Park, Entrance Boulevard, Annapolis, Md. (complete spring 1995); School of Law, University of Virginia (complete fall 1997).

■ THE ONYX GROUP

1199 N. Fairfax St., Suite 600
Alexandria, VA 22314
Tel: 703-548-6699
Fax: 703-548-4003
Contact: Philip W. Rush, ASLA
R. Davis Winesett, Jr., AIA, AICP

Landscape creativity and responsiveness to architecture is the hallmark of The Onyx Group. Optimum landscape design evolves from a balance of site, building, and function.

Recent projects: Landscape plan and site amenities, Glen Allen postal facility; Brandywine Park landscape improvements and site design, Wilmington, Del.; site plan, parking, and pedestrian details, Stafford Post Office; Mill Pond residential, entry signage and landscaping, Selbyville, Del.; landscape and site design guidelines, National Naval Medical Center, Bethesda, Md.

■ THE PLANNING & DESIGN COLLABORATIVE, INC.

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Recent projects: Woodlake community planning, sales center, and recreation facilities, Chesterfield County; The Boardwalk community planning, recreation facilities, and cottage housing, Smith Mountain Lake; Smithfield Foods corporate headquarters, town square, and waterfront park, Smithfield; Route 360 Corridor Design Guidelines, Chesterfield County; Tipton Lakes marina, community center, park, and market center, Columbus, Ind.

■ SHRIVER AND HOLLAND ASSOCIATES

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Fax: 804-625-8228
Contact: Lisa Servia

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Recent projects: Virginia Marine Science Museum, Virginia Beach; Sandy Bottoms Lake Nature Park, Hampton; Westminster-Canterbury of the Blue Ridge retirement community, Charlottesville; Richmond International Airport, Richmond; Virginia Wesleyan College, Norfolk.

■ SNEAD ASSOCIATES, P.C. (MBE)

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Contact: Charles G. Snead, ASLA or
Carol Tyler

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Recent projects: African-American Civil War Memorial, Washington, D.C.; North Avenue streetscape, Atlanta, Georgia; Richmond International Airport expansion, Richmond; Norfolk International Terminal master plan, Norfolk; Richmond Amateur Sports Complex master plan, Richmond.

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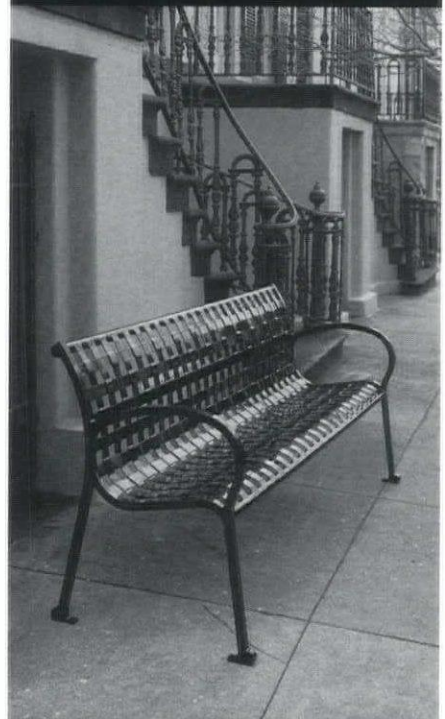
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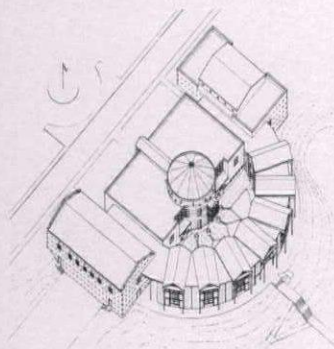
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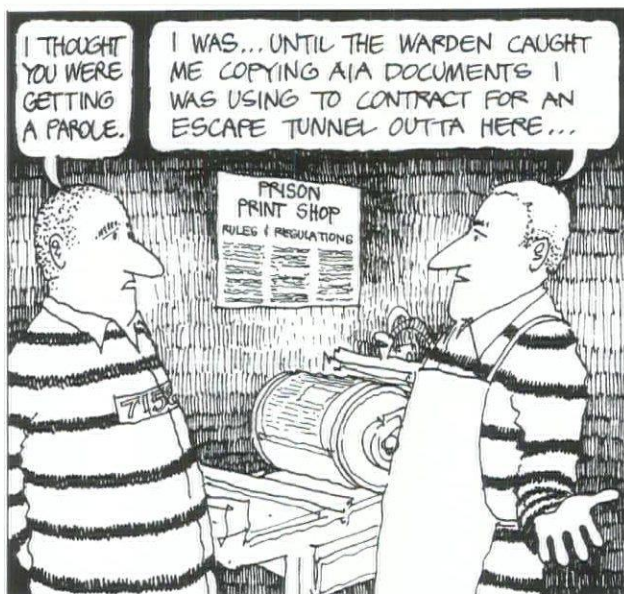
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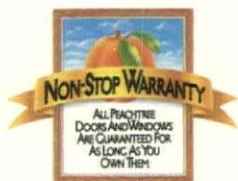


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