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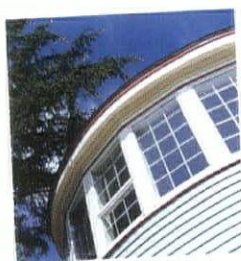
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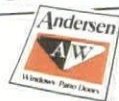
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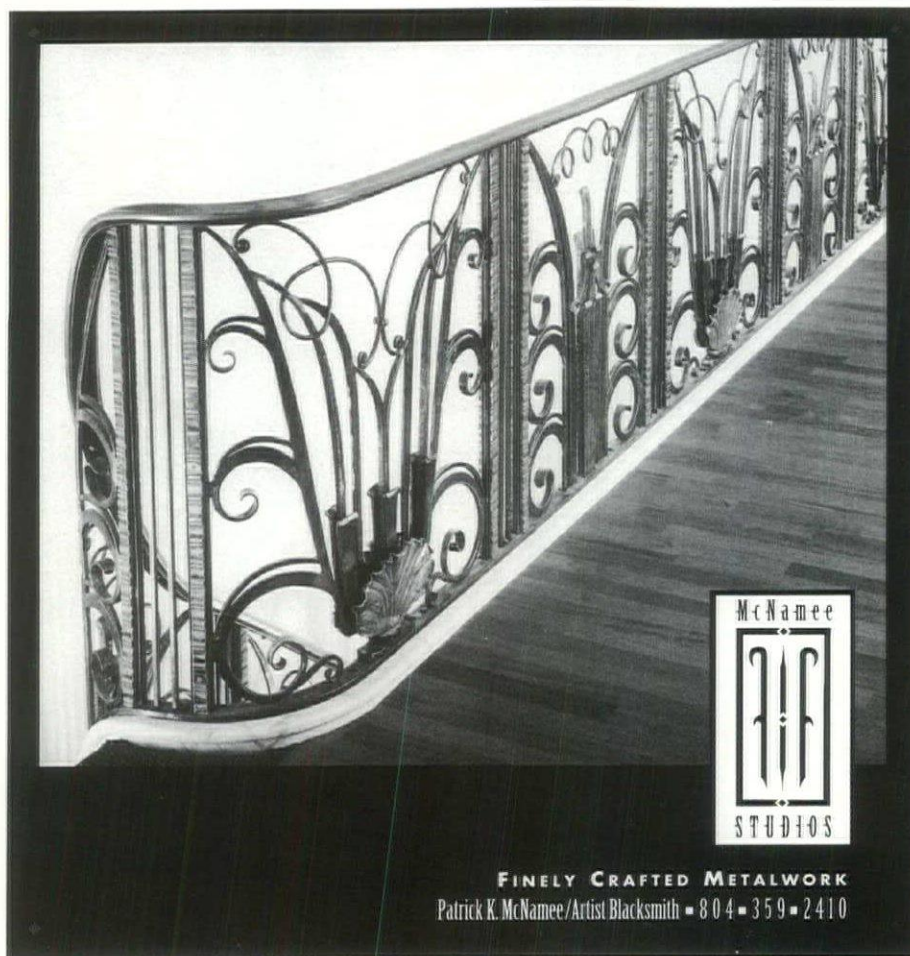
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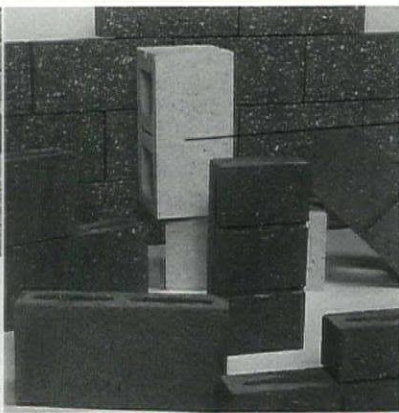
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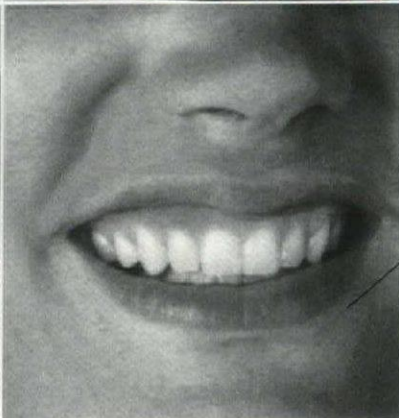
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volume six number three

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Inform Awards: Seeing the Full Spectrum

A wide range of projects from the realms of interior architecture, landscape architecture, and furniture design came up winners in our fourth annual Inform Awards program. The total of 15 awards attests to the high quality of this year's pool of entries.

Museum of Inventure, AP2 Architects and Hands On!

Hilltop Cottage, Moore Poe Architects

The Homestead Library, The Glave Firm

BWI Airport Garden, Graham Landscape Architecture

Tea House Garden, James O. McGhee Architects

Madeira School Library, Bowie Gridley Architects

Air & Space Center, Rancorn Wildman Krause Brezinski

Chelap Table, Cole + Prevost

Heard Office, McInturff Architects

Profumi, Core

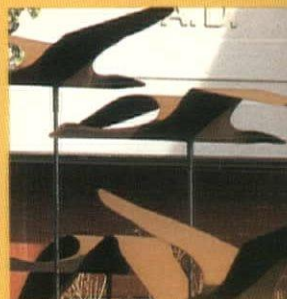
Stern Quadrangle, Higgins Associates

National Public Radio, Burt Hill Kosar Rittelmann

House at Rock Creek, McInturff Architects

Arnold Finnegan Martin, Scribner Messer Brady & Wade

Old Executive Offices, Quinn Evans/Architects



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Taking Notice

doing the small thing well

On the cover:

Museum of Inventure exhibit design
by AP2 Architects and Hands On!

In our next issue:
Public Architecture

Museum Seals Up Kitchenware Collection

Courtesy Virginia Museum of Fine Arts



This playful double colander is one of the latest series of Tupperware products recently added to the museum's design collection.

For anyone who thinks that good design is too pricey or too elitist for the everyday household, think again. The contents of your kitchen cabinets could be the envy of a museum curator.

That, at least, is one implication of the recent acquisition of Tupperware by the Virginia Museum of Fine Arts, which added a selection of the cast urethane products to its collection of 20th century design. The items, which range from an "On the Dot" kitchen timer to a set of three "One Touch" serving bowls, represent an evolutionary step forward in the design of household products, says Frederick Brandt, curator of 20th century art at the museum. "It's a refinement," Brandt says. "It's taking what's already good and making it better, both in shape and color. The lids come off very easily, yet they snap on as tight as can be. And they may be a little easier to hold – more ergonomic."

Why all the fuss over Tupperware? Brandt says he pursued the gift for the museum because he admires the sculptural qualities of the objects.

"People scoff that it is just common stuff. But why does good design have to be expensive?"

Tupperware has been recognized as a leader in home products since Earl Tupper in the early 1940s invented a method to mold polyethylene plastic and make it pliable without cracking. Tupper also originated the concept of a seal to keep containers airtight and waterproof. His products have since sold in the millions and have entered the world's most prestigious design collections, starting with the Museum of Modern Art in 1956.

The Virginia Museum's recent acquisitions were designed in the 1990s by Morison S. Cousins, vice president of design for Tupperware. Back when he was a design student at Pratt Institute, Cousins drew the skepticism of his peers when he declared that he planned to make museum-quality design accessible to the average person. Now he is doing just that, says Brandt. "The Tupperware archetypal plastic containers have been infused with his aesthetic trademarks: pure geometric shapes, elegance, and freshness."

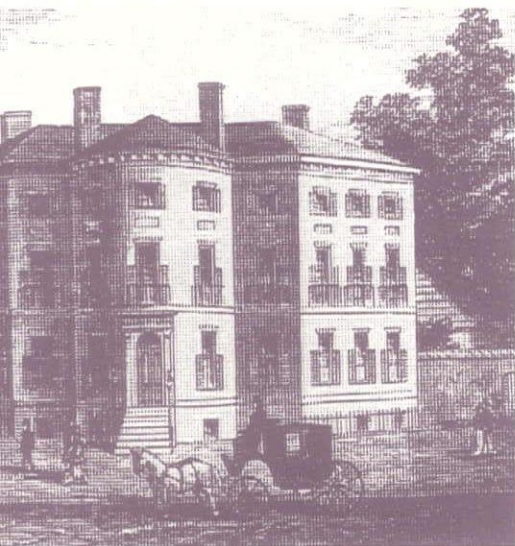
Memorial Stirs Mixed Emotions

With the July dedication of the Korean War Veterans Memorial in Washington, D.C., another group of America's overlooked military heroes has received its due. Two geometric elements – a triangular field that penetrates a circular pool of water – make up the new memorial, designed by Cooper Lecky Architects in collaboration with sculptor Frank Gaylord and muralist Louis Nelson Associates. Haunting forms of 19 cast-steel figures are spread along the ground plane of juniper and reflected in a granite wall. Etched in the wall are the lifelike faces of those who supported the soldiers – chaplains, nurses, and the like.

The memorial was built to make amends with a group of veterans who received little recognition for their defense of freedom. But it has stirred controversy as well. Critics note that the Korean War memorial is a glaring example of how politics subvert the process of competitions and design review. The original scheme, winner of a design competition, was submitted by four Pennsylvania architects who refused to make alterations requested by review panels. And don't look for the dust to settle soon: still pending are decisions on the location of a World War II memorial and plans for a new White House park on the recently closed section of Pennsylvania Avenue.



Memorial combines haunting sculptures with mural on granite wall.



Courtesy of the American Architectural Foundation

uilt in 1801 as the Tayloe residence, today the Octagon is a museum operated by the American Architectural Foundation.

Back Together Again at The Octagon

The construction fence is down and it's back to business at the Octagon, where a four-year restoration has drawn to a close. For the fourth time in the Federal-period house's history, the Washington, D.C., landmark has undergone a major facelift — each one marking a change in the profession's attitudes toward historic preservation.

Part of the current job has been to unravel problems created by earlier renovations, which were completed when building preservation techniques were less sophisticated. In 1954, for instance, wood framing on the second floor was replaced with a steel frame and concrete floor deck — creating a rigid diaphragm that caused cracking of the brick walls due to different rates of expansion. Restoration architects Mesick and Waite of Albany, New York, working with on-site preservation coordinator Lonnie J. Hovey, removed the rigid floor and installed a more flexible substitute: solid pine joists supported by 1,200-pound wooden beams.

The house's history is as rich as its architecture. Completed in 1801 for wealthy Virginia planter John Tayloe III and designed by William Thornton, the original architect of the U.S. Capitol, the Octagon was occupied temporarily by President James Madison and his family after the British burned the White House in 1814. Today it is operated as a museum by the American Architectural Foundation.

People familiar with the house will notice changes immediately. Double doors between the foyer and stair hall are back in place, with the fanlight restored. While not original to the house, the doors were likely added by the Tayloes or by the government prior to Madison's occupation. Color is another big change. Analysis of paint colors and wallpaper fragments has yielded information on the house's changing decorative schemes. To reflect the Tayloes' last period of residency from 1817 to 1828, Hovey is favoring the second color scheme: salmon pink walls in the foyer and bright yellow in the stair hall. "Tayloe was no different than us. He was trying to pick the best, the most fashionable things, for this house."

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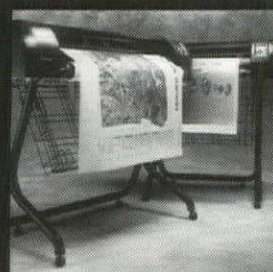
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American Arts and Crafts: Elbert Hubbard the Roycrofters." This exhibit highlights on-of-the-century craftsman community produced furniture, metalwork, leather is, fine books, and a series of monthlyazines. At the Virginia Museum of Fine Richmond, Nov. 16 - Jan. 7. 804-367-0844. Accompanying symposium on Arts and architecture in Virginia will be held 18. 804-367-8148.

rise and Build!" This anniversary look e 1895 Rotunda fire at the University of inia examines how the catastrophe aged the course for administration, archi- ture, and fund raising at the university. ures original photographs, drawings, newspaper accounts. On campus through 6 at Alderman Library. 804-924-3026.

Mirrors and Memories: Architecture as e and Witness." Evocative black-and- e photographs by Lowell Anson Kenyon ll the uses and users of buildings. At The et House, Richmond, through November. 644-3041.

Southern City, National Ambition," a joint bit of The Octagon and the Anacostia ghborhood Museums examines shington, D.C., between 1800-1860 and mpts to create a city apart from its iden- as the nation's capital. Through March formation: 202-638-3221 (Octagon) and 202- 2700 (Anacostia).

The Dome: Symbol of American nocracy." The significance and popu- y of the dome as a symbol for America's t important civic buildings is explored. the National Building Museum, shington, through April 14. 202-272-2448.

Our House: How to Research Your hmond Home." Information about Arts Crafts buildings in Richmond and tips for earching your own home, including helpful douts. Nov. 30 at the Virginia Museum of e Arts. Fee charged. 804-367-8148.

Frank Lloyd Wright: Architect for America." s exhibit of models, drawings, furniture, photographs exploring Wright's theories 'organic architecture" makes the last o of its statewide tour at the Art Museum Western Virginia, Roanoke. Nov. 10 - Feb. 40-628-4000.

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Higher education is in a difficult bind these days and campus architects are among the hostages. Do schools cap tuition and make do with less, or increase tuition and lose students? Most public colleges have opted for caps, which means they will be doing more renovating and less building.

Then there are the trials and tribulations of retrofitting buildings for ever-changing technology. Fiber optics and flexibility are the bywords. There is a backlog of deferred maintenance, too, especially in student housing. But because dormitories generate revenue and are used year-round, it's difficult to take them off-line to replace outmoded heating systems and bathrooms.

Such problems are common to most universities across the United States, but since campuses also have unique personalities, a look at the dilemmas peculiar to three Virginia colleges illustrates just why the job of college architect is more than a fulltime job. What makes these three institutions even more distinctive is that their staff architects are women. While, by their own admission, breaking the gender barrier has not been an overriding issue, they are bringing fresh approaches and personal styles to guiding their institutions into the 21st century.

**Ksenia Jaroshevich, AIA
The College of William & Mary**

Ksenia Jaroshevich arrives at lunch fresh from a delicate disagreement between a contractor and an architect. No doubt everything will end well, but negotiating skills are as important in her job as producing finished drawings. "When you have a campus of major historic significance, everything is political in one way or another," she says.

That's not necessarily a bad thing. Take, for instance, trying to make old brick sidewalks and historic building entrances

Women Architects

The New Guard on Campus

By Deborah Marquardt

conform to the requirements of the Americans with Disabilities Act. For the Wren Building, the oldest structure on campus and one that is included on the National Register of Historic Places, the solution was to build a wheelchair lift that is buried and covered in brick. Where the lift meets the portico, the connecting handrail was crafted by tradesmen at Colonial Williamsburg. "For anything that touched any part of the Wren Building, Colonial Williamsburg had to be involved," she said.

Even though most campus buildings are not so historically significant, that level of care remains an ideal. For instance, when renovating James Blair Hall and the Alumni House, Jaroshevich paid particular attention to window replacements and brick. "We treat them like they are on the register, because they are important to us." Then try moving an archeology department into an old horse shed or plotting the future \$27 million expansion of the Swem Library, which must contain the latest information technology while accommodating a priceless archival collection.

Jaroshevich, who was named for her Russian grandmother, is a 1985 architecture graduate of Virginia Tech and has worked for William & Mary since 1991. She was acting as construction administrator for a campus project, employed by an architectural firm, when

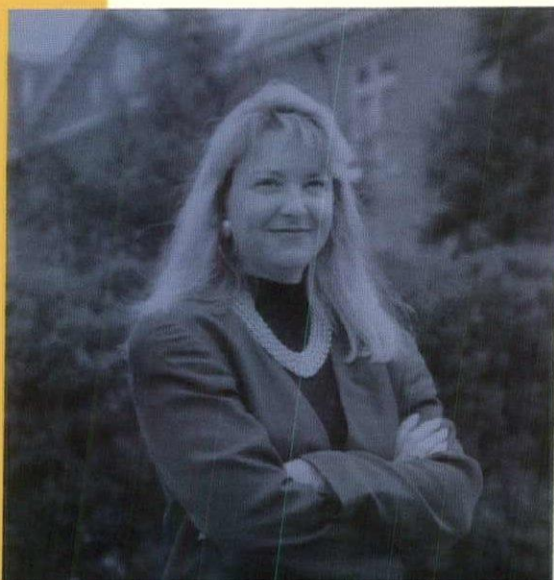
the firm went out of business. The college hired her to finish the project, then kept her on. Today, she is director of capital outlay, supervising a staff of architects and engineers.

"My father was a contractor, and from a young child, I visited job sites with him. I actually started to study building construction, but I took a design lab and I changed my mind. Now, I'm working more in construction again. It's like I've come full circle." Though only 34, Jaroshevich feels like she has been tested. In her spare time, she works within a historic context on a smaller scale — reupholstering, reupholstering, and sometimes reworking antique furniture.

The old age and density of the William & Mary campus is comfortable for Jaroshevich, who fell in love with the same qualities while studying for a year in Europe. Tiny Italian hill towns captured her imagination. "Space is precious. They treasure it more. And I love the way they make things to last."

That reference came to mean even more with the construction of the Tercentenary Hall, which opened last year to commemorate the 300th anniversary of the College of William & Mary. Inspired by the Wren Building, located on the last available building near the Sunken Garden, the massive brick edifice sports large chimneys to disguise exhaust fans and air cleaner units for upper-floor science labs. "I love education and one of the things I like about college campus is that I can interact with faculty and listen to how things are changing from their end. You can't design a space unless you know how people will work in it."

The project closest to her heart is the University Center, which some call the college's "living room." She monitored its construction for two years from a trailer on the site. It was a tough project. "I bid the project at the lowest point in the recession, and everybody was hungry for work." While the bid was lower than expected, there was a deluge of change orders. "We were still under budget for the project, but there's an incredible paper trail," she says. The project was complicated by public opinion. Students initially didn't want the building, but she notes they seem to be using it — heavily. "That makes all the effort worthwhile," she says.





Patricia Broughton, AIA
Virginia Commonwealth University

Patricia Broughton has to please more than students, faculty, and administrators in her position as director of architectural services. She has to please the neighbors. "We're touching somebody no matter what we do," she says. VCU includes community representatives on its building committees to solve problems related to traffic, safety, and design. The new Stuart Siegel Center, a convocation and recreation facility, is a case in point. The neighbors on the service side of the building didn't want to look at a long blank wall - the back door, so to speak. An aerobics studio with large windows was relocated along the street side, landscaping was added, and entrances were made less anonymous. "People want to be heard. If you listen, you can usually address most concerns."

Broughton's second campus client, the affiliated Medical College of Virginia and its sprawling hospital complex, presents another set of challenges. "This campus is imposing even to an architect," she says. One recent project was the completion of a "wayfinding" system - a cognitive mapping system not unlike that found in subway terminals of major cities. Patient and visitor parking in a restrictive historic area is another concern, as are safety and security. Says Broughton: "We employ defensible architecture - lots of clear glass, no bars, alarms, lighting, emergency phones, and landscaping that doesn't obscure the view."

Broughton, also an architecture graduate of Virginia Tech, spent her career in Texas before becoming a project architect at Virginia Tech's planning office and a plan review architect for the state Department of Engineering and Buildings. Today, she oversees five architects, two interior designers, and four consulting project managers hired to work on specific projects.

The demands of both the academic and medical campuses at VCU leave Broughton little time for herself. An occasional weekend picnic, hiking trip, or boat ride help her manage stress. She devotes her time to professional endeavors such as organizing a Richmond chapter of the National Association of Female Executives or tending to the construction of her new home. Broughton gravitated toward architecture because "it's the only profession that allows you to use creativity and logic. It's a profession that celebrates creativity." At age 37, she admits she has never been happy in a limited role. "The university is a progressive environment, I like that. Your ideas are challenged and communication occurs on an intellectual level."

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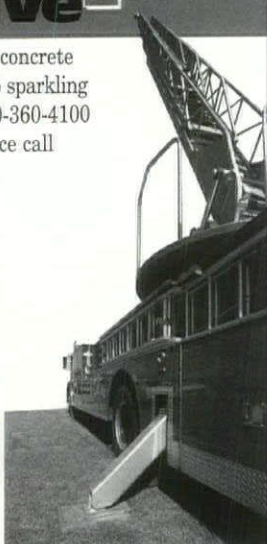
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Today, Broughton strives to help VCU develop an identity in downtown Richmond without repeating old patterns of disregard for the city fabric. Some might call it her mission. "I want to introduce elements that will have a lasting value," she says. "I am fascinated with the idea of campus as a sense of place. This is particularly challenging for VCU, because there's no clear center, no clear edge. There's a real opportunity to do something special."

Mary Ann Weimer Lentz Longwood College

Mary Ann Lentz was born with pencil lead in her veins. One of five children, the only girl, and the only child to pursue architecture, she grew up running errands for her father's architecture firm. She paid close attention when she tagged along around to project sites, and when Kenneth F. Weimer was appointed chief architect for the Commonwealth of Virginia, she remained his pupil under foot. That experience was invaluable when Lentz took the reins as college architect in 1991 at Longwood College in Farmville. Because it is smaller than William & Mary or VCU, she often must act as designer, construction supervisor, contract writer, and design review committee member.



Lentz, 42, is accustomed to juggling jobs. She is married to an architect and is the mother of three young teens. They all live in Blacksburg – where for four years she worked at Virginia Tech's planning office – and she commutes. She has taught English as a second language, directed a children's choir, produced a church musical, served as a 4-H leader. In addition, she owns an entertainment business called Karaoke Konnection and sings with a rock band.

Lentz brings the energy of a hummingbird to her job. Campus design at Longwood, organized in 1839, means uniting the original campus with more modern additions. "The traditional campus has character," Lentz says. "One of the challenges is to bring it into the year 2000 without destroying that character."

Lentz is experienced in home design and, while she was an architecture student at Virginia Tech, devoted her Master's thesis to exploring how a home serves a family. It has caused her to think that a campus isn't so different. "I wanted to expand my thinking of a campus as a family group," she says. "When people feel comfortable in their space, they get along better and achieve their goals. For her, that means creating an environment that encourages conversation – the exchange of ideas."

With that in mind, she is busy with a plan for a campus walkway and plazas. A newly renovated student center will better represent the diversity of Longwood's students. And a new dining hall is undergoing design revisions that will better correspond to changes in the campus layout. Lentz must plan for an anticipated increase of 1,000 students in just five years and coordinate the development of a new off-campus site for continuing education in the Halifax-South Boston area. But Lentz meets these challenges by simply rolling up her sleeves. "I see Longwood in 10 years being dramatically different from what it is now, but in a positive way."

Deborah Marquardt is a Norfolk freelance writer.

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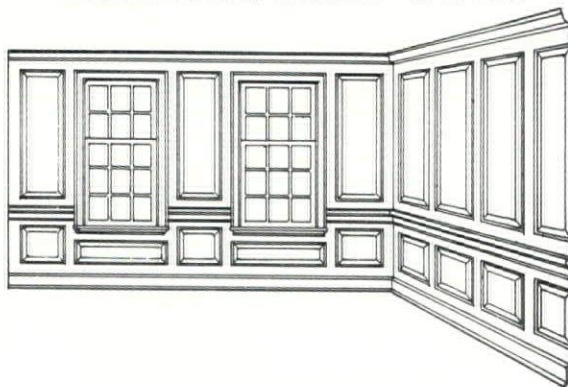
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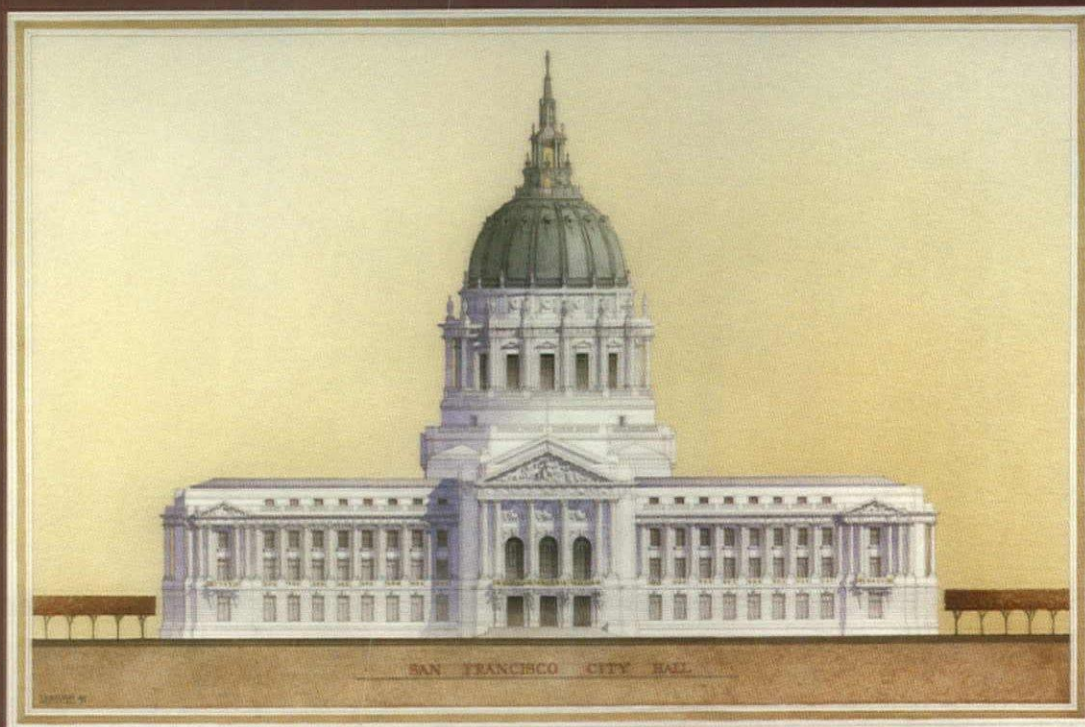


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95



inform

A W A R D S

Interior + Exterior

Spaces + Objects

A wide range of projects from the realms of interior architecture, landscape architecture, and furniture design came up winners in our fourth annual Inform Awards program.

Seeing the Full Spectrum

The Jury

Norma DeCamp Burns, FAIA

Principal of Burns Kiefer Associates in Raleigh, N.C., frequent visiting critic at North Carolina State University, and former Loeb Fellow in Advanced Environmental Studies at Harvard.

Benjamin Forgey

Architecture critic at *The Washington Post* since 1981, juror in numerous building design competitions, and former Fulbright Fellow in Japan for architecture and urban design.

Meade Palmer, FASLA

Landscape architect in Warrenton, Virginia, winner of the Virginia Society AIA's Allied Professions Award, and recipient of the 1991 ASLA Medal, the profession's highest honor.

A whopping fifteen projects were selected for recognition in the fourth edition of the annual Inform Awards program. As has become customary, this year's field of 95 entries revealed a preponderance of interiors. But enough work of distinction was submitted in the other two categories – objects and exteriors – that awards were given in them too. Juror Norma DeCamp Burns, in particular, commented enthusiastically on the large number of designs “of the highest caliber.” Based on the number of projects remaining on the table once the deliberations had ended, that observation seems to have been unanimously endorsed by the jury.

Meant to Invent

Museum of Inventure

The goal in this exhibit design for Inventure Place, The National Inventors' Hall of Fame in Akron, Ohio, was to create an environment that would give visitors first-hand experience at inventing. Following this theme, the designers strove to make a place that would reinvent itself, with staff and visitors participating in the transformation. Part of the solution is an invention known as the "spline," a modular cabinet made of lacquered fiberboard and steel. Each spline has its own light tree made of off-the-shelf structural steel shapes and low-voltage lighting.

Power, water, and electronics are contained in its body and are easily accessed. "This is one of the best exhibition areas I have seen in a long time, in terms of the sheer freedom and spaciousness of the plan," says Benjamin Forgey. "They figured out very functional things to involve people." Norma Burns observed how well the interior elements are controlled. "Every item, every piece of furniture, every freestanding wall, every desk and chair – all the way down to the finest minute element – they all become sculpture. There's not a false note in it anywhere."

16



Exhibition architects/designers:

Hands On! Inc., St. Petersburg, Florida, with AP2 Architects, Newport News

Building architect:

James Stewart Polshek & Partners

Owner:

Inventure Place

Building contractor:

Welty Building Corp.

Consultants:

C.W. Shaw, Inc. (prototyping and fabrication)

Casual Charm

Hilltop Cottage

A 1920s cottage located on a wooded hilltop six miles outside Washington, D.C., was renovated and enlarged to meet the needs of a middle aged couple. Among the major challenges was to retain the special charm of the small cottage while enlarging the structure into a 5,000-square-foot dwelling with most of the living space on one floor. The kitchen was vital to satisfying the owners' penchant for cooking and entertaining. Placed on a corner to capture southern and western light, the room was designed to be crisp and simple. Jurors praised the project for its modesty. "It's very difficult to take a house like this, with this kind of simple image, and meet that image without being slavish, over-traditional, or cutesy," said Norma Burns. "This simplicity, yet originality, is not jarring against the traditional elements of the house. Maybe it's worth saying that more heroic additions and renovations lost out to this one, because this has such a genuine quality."

17

Architects:

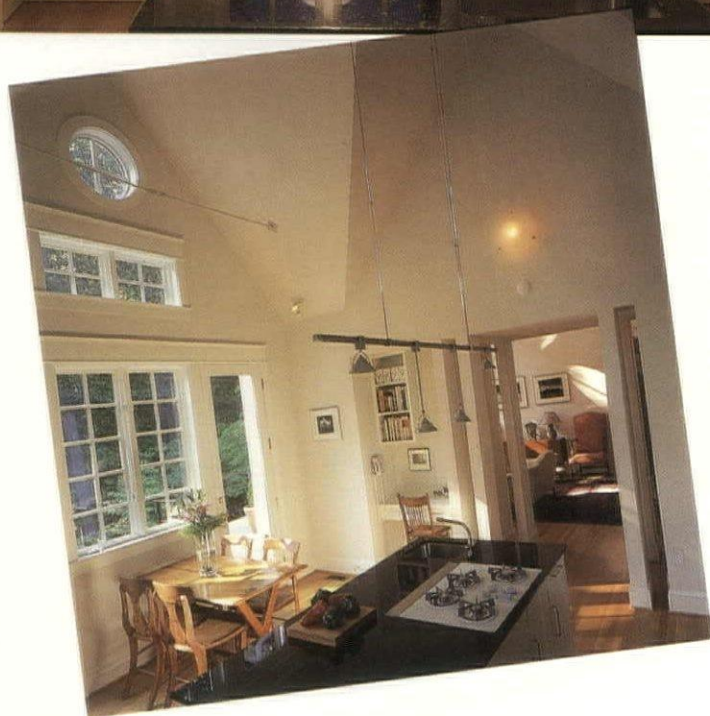
Moore Poe Architects, Arlington

Owner:

Philip Metcalf and Patricia Galagan

General Contractor:

Eric M. Williams





Southern Comfort

The Homestead Library

Part of a comprehensive renovation of The Homestead resort in Hot Springs, this project focused on the isolated sitting room known as the Tower Library. The new design incorporates custom mahogany paneling to impart a sense of significance and permanence to the interior. Its new use as a game room, library, and museum creates a backdrop of activity in the room, which provides a setting for historic artifacts and photography exhibits. Wicker,

leather, wood, and tapestry bring to mind associations with a favorite room filled with pieces collected over time. "It's the kind of place I would like to sit in and catch up on a couple of books that I'd brought with me – it's very inviting," said Meade Palmer. "The thing I like best about it is that, within the traditional context and vocabulary, the architect has done a very modern thing. And that is to build rooms and personal spaces out of traditional cabinetry," said Norma

Burns. Benjamin Forgey remarked on the appropriately scaled elements of the furniture. "There are six or seven different sizes of lamp in the room alone," he said.

Architects:

The Glave Firm, Richmond

Owner:

The Homestead

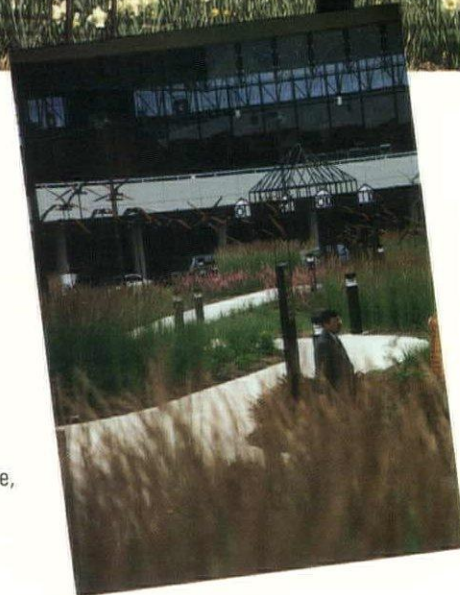
General contractor:

Roger Waldec

Chesapeake Tale

BWI Airport Garden

In this prominent garden at Baltimore-Washington International Airport, the landscape architects chose to tell a story about the region through an interpretation of the Chesapeake way. For travelers who pass on their way to and from the parking garage, the garden creates a strong sense of place by recalling the flora of the area with large sweeps of grasses, and the fauna with an abstract sculpture of 150 geese that suggest a strong association with the Chesapeake region. Functionally, the garden needed to facilitate easy movement between terminal and parking garage while offering visitors a clear sense of orientation. "I think this is delightful," said juror Meade Palmer. "This is very delicate and sensitive. And in a few years' time, as things mature, it's going to be even more exciting." Burns praised the use of a sinuous path and plantings that appropriately follow the curves of the pathway. "They make patterns – very nice, elegant, loose patterns. Overlaid against that and weaving back and forth across both of those sets of patterns is this flight of birds. It is very nicely done."



Landscape architects:

Graham Landscape Architecture,
Annapolis, Maryland

Owner:

Department of Transportation,
Maryland Aviation
Administration

Contractors:

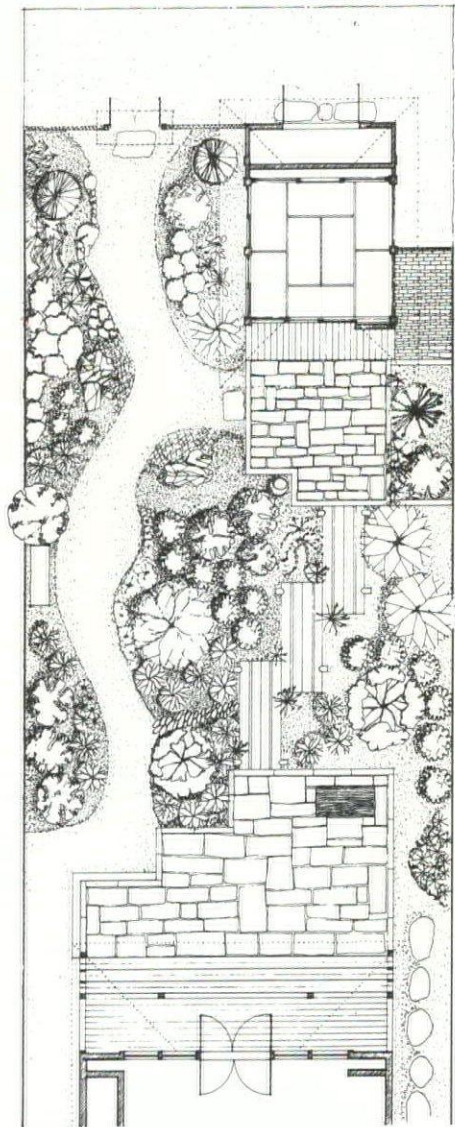
McDonnell Landscape, Inc.;
Thomas Moore (forged ironware)

Contributors:

David Ashton & Co.

Tranquility Base

Tea House Garden



20

This design for a residential garden and tea house in Fredericksburg grew from a collaborative effort. Knowing that the owner is a master gardener, the landscape designer took pains to leave room for plants yet to be discovered. The design was strongly influenced by the owner's interest in Japanese ceramics, painting, calligraphy, and sculpture. The solution: to transform a narrow yard into outdoor rooms that reveal themselves sequentially along a path that leads

among stone patios, across wood plank "bridge" and to a choice of seats. While jurors raised concerns about the literal aspects of the tea house design, Meade Palmer defended its appropriateness and praised the garden's sensitivity to materials. Added Norma Burns: "I like the serene and understated juxtaposition of the beautiful timber elements and the landscape material. The garden design has a nice looseness that feels good and looks livable."

Architects:

James O. McGhee Architects, Fredericksburg

Owner:

Diana Tansill

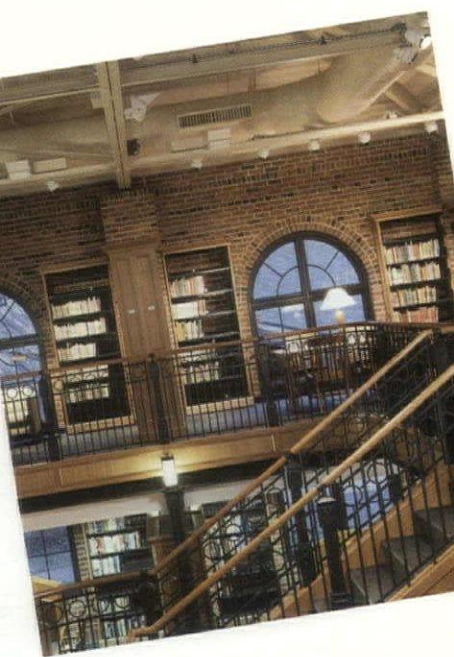
Builder/Landscape installation:

Bill Scaife

Landscape designer:

Rebecca Savage

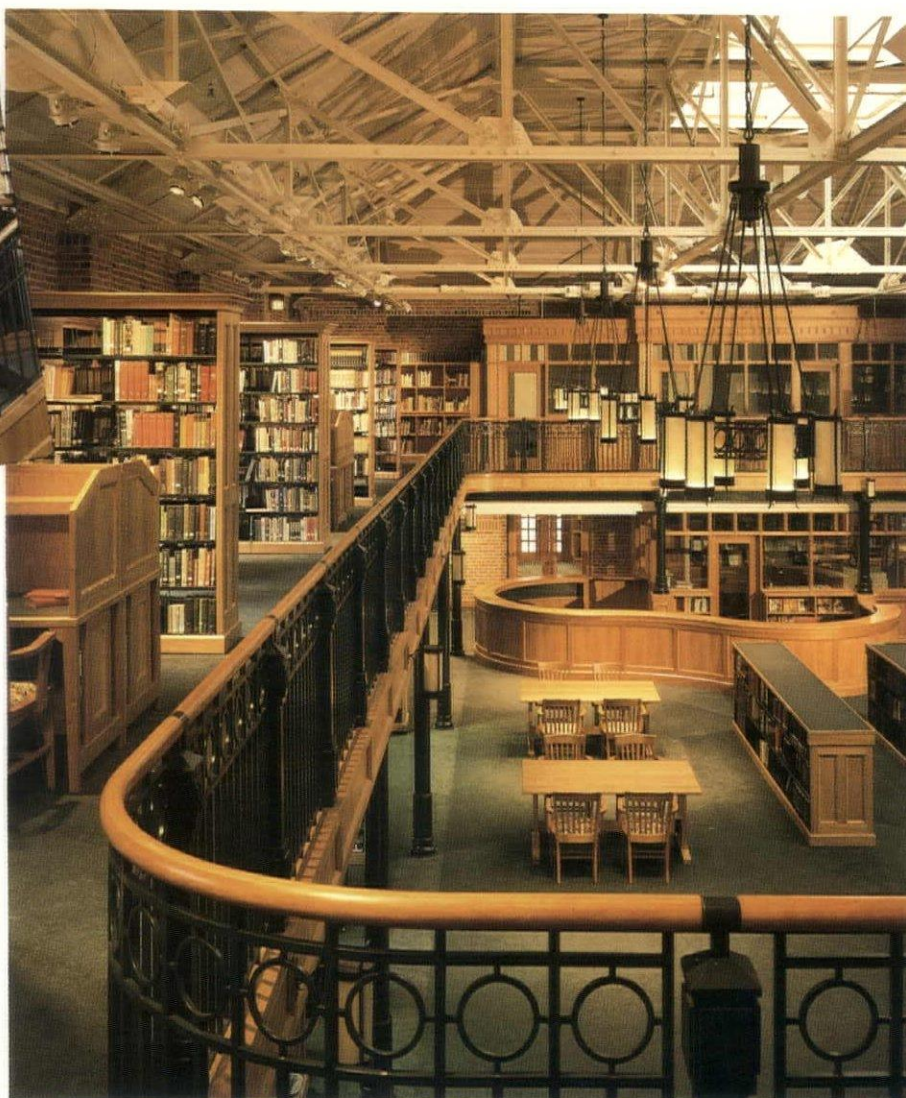




School Spirit

Huffington Library

By renovating its old gymnasium and adding new wings and a mezzanine, The Madeira School in McLean gained a unique modern library. Conversion of the large play area into the main reading room preserved the gym's distinctive features, including an impressive two-story space, bolted steel trusses, and exposed brick walls with two-story arched windows. In addition, the library contains stacks for 40,000 books, a computer lab, seminar room, study rooms, and offices. Bleached fir ceilings and cherry woodwork complement the utilitarian structural elements and masonry walls. Additional daylight was brought into the building with enlarged window openings and new skylights. Meade Palmer praised the use of natural wood



detailing and large windows to create a comfortable atmosphere. "The selection of how to use this building was inspired," said Benjamin Forgey. "And then it's carried through. The architects don't really interfere with this space, they just make it better." Norma Burns noted

how successfully the nuts-and-bolts-style building adopted the traditional feeling of a monastery or gothic library. "You would think that an old industrial building like a gymnasium wouldn't fit with that kind of historical formal character, but it does," she said.

Architects:

Bowie Gridley Architects, Washington, D.C.

Owner:

The Madeira School

Contractor:

James G. Davis Construction Corp.

Consultants:

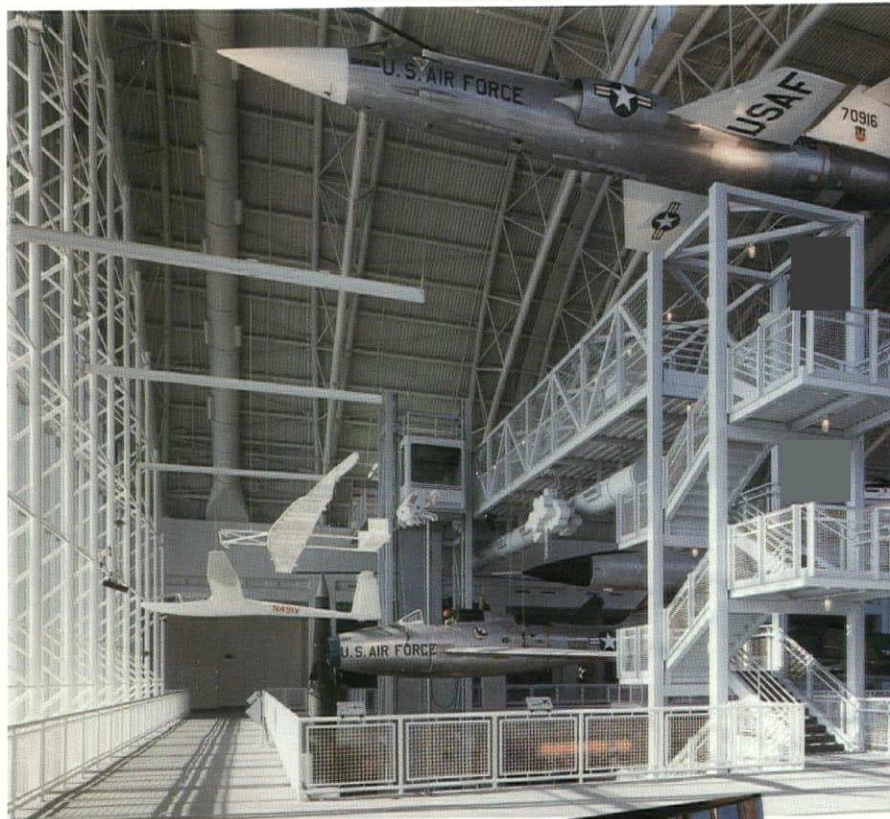
Setty & Associates, Ltd. (mechanical, electrical, plumbing), James Madison Cutts and Associates (structural), Dewberry & Davis (civil), Schnabel Engineering Associates (geotechnical), Polysonics (acoustics), Coventry Lighting Associates (lighting), Anna R. Smink (programming)

Up and Away

Air & Space Center

22

Located along the waterfront in downtown Hampton, the Virginia Air and Space Center/Hampton Roads History Center explores the theme of “exploration and discovery.” Interior elements of the building – such as steel-and-cable bracing and a glass-enclosed elevator – reinforce the nature of the collection, which includes full-size aircraft and space vehicles. A large central space beneath the main vault allows great flexibility in the mounting of exhibits, while galleries at the periphery and on the second level are used for smaller scale displays. Critic Benjamin Forgey likened the building to the Smithsonian’s Air & Space Museum in Washington. “But here, it’s made much more dynamic,” he said. “The building is very dynamic on the outside and you’re not disappointed at all on the inside. The follow-through of the spaces is really very good. The detail such as the wonderful catwalk and stairwell in the middle of the central space is consistent in materials, scale, and philosophy with the overall space and with the planes that are the heroes of the space.”



Photos: Jeff Goldberg/Esto

Architects:

Rancorn Wildman Krause Brezinski Architects, Newport News (architect of record); Mitchell/Giurgola Architects, New York (design architect)

Owner:

City of Hampton

Contractor:

W.M. Jordan Company

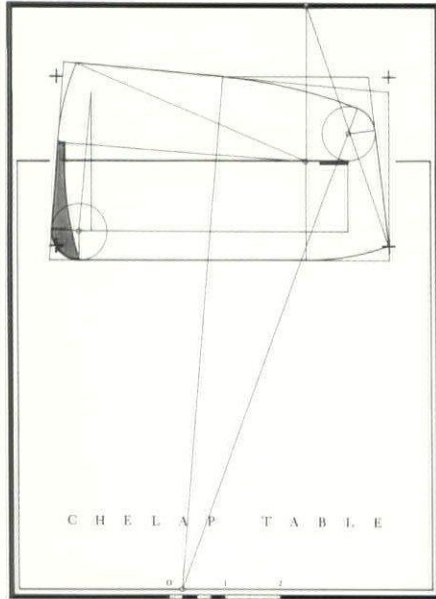
Consultants:

Krent/Paffett Associates (exhibit design); Stroud, Pence & Associates (structural); H.C. Yu & Associates (mechanical/electrical); Whitehouse & Co. (graphic design); H.M. Brandston & Partners (lighting); The Norfolk Group (special effects/accent lighting)

the beginnings of this project were sublimely simple: make a table where six people can converse. The architect's first response was to create a relaxed shape influenced in the details by Eileen Gray's "Non Conformist Chair" of the late 1920s. The result is a loose, dynamic form created by applying the hard rules of geometry. Because the table is deflected with an off-center head and a weighty end, no guest sits directly across from another. Fabricated primarily of walnut and maple, the table is divided by an

Table Talk

Chelap Table



aluminum "spline" that demarks the shift in geometry. "I have difficulty with organic furniture, but I think this is so beautifully detailed and conceived that it's very elegant," said Norma Burns. "The informality of the design – it clearly comes from a geometric base. The legs harken back to what used to be called Danish Modern furniture, but it has an informality on the top that seems to follow with the activity it's intended to enhance. Discussion around a table is an informal, kind of fluid, event."



Alan Karchner, Assoc. AIA

Architects:

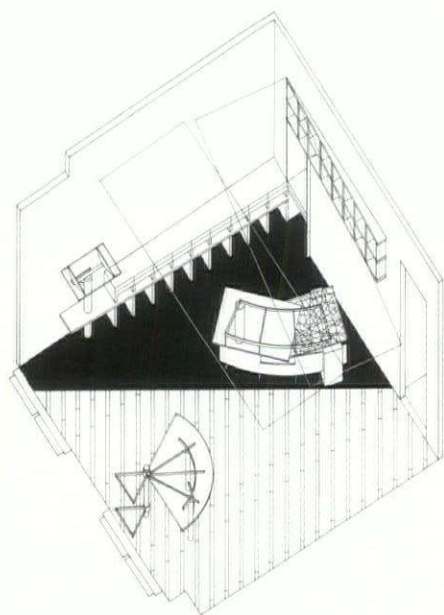
Cole + Prevost, Washington, D.C.

Owner:

Matthew Chelap

Fabricators:

Haberman Denniston Cabinetry



Three easy Pieces

Heard Office

24



Architects:

McInturff Architects, Bethesda, Maryland

Owner:

Lane Heard, Esq., Williams & Connolly

General contractor:

McInturff Architects

Fabricators:

A.E. Boland (cabinetmaker); Dameron Forge (metal)



The client for this office interior, a partner at the Washington, D.C., law firm Williams & Connolly, enjoyed the privilege of a private office but something less than the proverbial room with a view. His entitlement: a standard 18-by-18-foot box. By employing a series of spatial and compositional strategies, the architects subverted the static nature of the space and, in turn, designed the room and furniture as a single piece. The awards jury focused its attention on the furniture – a writing desk, standing desk, and rotating conference table – which draws its inspiration from the same geometrical shifts and rota-

tions as the room. Each piece literally moves as in the swiveling conference table, or implies movement in its construction, as in the shifting planes of the desk. Combinations of materials include glass, steel, aluminum and maple. “They have a dynamism, separately and together. They are not static pieces,” observed Norma Burns. “The architect starts with a similar vocabulary and explores that vocabulary differently, so each piece has a uniqueness. Even though they come out of a direction that is fast becoming old-trendy, these pieces of furniture still have a freshness.”



Dollars and Scents

Profumi

he designers confess a long-held intrigue with the passion play of compact retail, which strives to attract customers with an environment that aligns temptation and product. In the case of Profumi, a perfume shop in North Bethesda, Maryland, the design is distinguished by the display of inventory in glass cases supported on wrought-iron fingers. Illuminated boxes exhibit jewel-like potion bottles, and floor patterns duplicate the swirls of sea and sky. "In a really small and oddly-shaped retail environment like this, they did just the right thing," said Benjamin Forgey. "Number one,

they took their wares and made them the focus of the walls, the lighting, of where you sit, in a very fresh way. Everything else disappears for that aim. It's lively and yet elegant, which is appropriate to what it is selling." Norma Burns delighted in the juxtaposition of the display case

with lighted niches that make each bottle of perfume a precious artifact set against the raucously arranged shelves of boxes placed on both sides of it. "The boxes are not even arranged according to color or anything that retailers normally do," she said. "That makes it feel less contrived."



25



Architects:

Core, Washington, D.C.

Owner:

Profumi

Contractor:

Malin Construction, Inc.

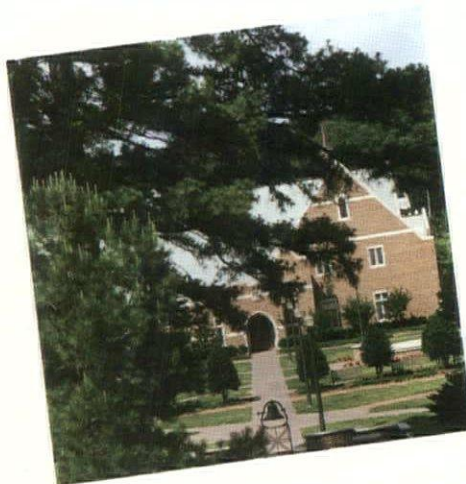
Contributors:

Enterprise Woodcraft & Design (millwork); Coventry Lighting Associates (lighting); Dameron Forge (metal)

The addition of Jepson Hall to house the new School of Leadership Studies at the University of Richmond presented a long-awaited opportunity for the school to construct the Henry Stern Quadrangle, fulfilling the 1914 campus plan by renowned architect Ralph Adams Cram. The design builds on the strong relationship between two dominant buildings while creating a system for circulation and seating that enables students to use the space in many ways. The expansive rectangular space was divided into two separate courtyards, each taking its cues from the architecture. This division of the space intro-

College Credit

Stern Quadrangle



duces a human scale and more intimate seating areas, while providing opportunities to introduce symbolic features. "I liked the conventional of it," said Benjamin Forgey. "It is landscape architecture used in a very intelligent way to make two very commodious new places for campus. It is extremely conventional and that's what I like about it." Norma Burns notes that the design deftly enhances the early concept for a courtyard that was part of Cram's original design. "But I would much rather have a great deal more paving with trees to shade the areas," said Meade Palmer.



Landscape architects:
Higgins Associates, Inc., Richmond
Owner:
University of Richmond
General contractor:
John W. Daniel & Company

Sound Design

National Public Radio

This renovation of an existing 250,000-square-foot building required the integration of two distinct "sides of the house" in the corporate headquarters for National Public Radio in Washington, D.C. The technical side, home to programs such as "All Things Considered," includes seven studios with intensive technical and acoustical requirements. Office areas were upgraded on a tight budget with finish materials that minimized costs, including painted drywall, vinyl flooring, and acoustical ceiling tiles. That allowed for more expenditure on the technical areas.

This resulted in additional news studios and the creation of NPR's first large performance studio, a 1,500-square-foot space which can accommodate a small chamber orchestra. "What I loved about it is they took all the design cues from broadcast technology and made really, really wonderful looking – and presumably, at the same time, efficient – work spaces," said Benjamin Forgey. "They've found a way to take the components that are needed for the operation of the radio station and make them part of the design. They are free with them – not rigid and formulaic," said Burns.



Photos: Maxwell MacKenzie

Architects:

Burt Hill Kosar Rittelmann Associates,
Washington, D.C.

Owner:

National Public Radio

Contractor:

Davis/Montgomery

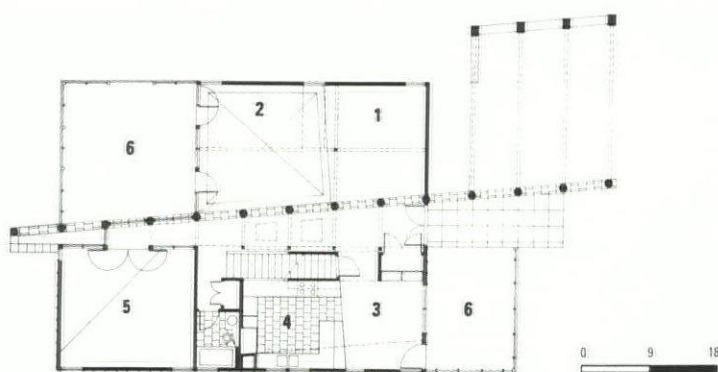
Consultant:

Russ Berger Design Group (acoustics)

Pure Geometry

House at Rock Creek

Situated on a slope near Rock Creek Park in Washington, D.C., this house is built in three discrete parts to preserve a stand of trees. One element is a carport. The second, a simple box, contains a library and kitchen on the main level, bedrooms below, and a master suite above. The third element, a barrel-vaulted structure that is the most complex in form, contains the living and dining rooms. A line of 14 concrete columns links the three pieces and energizes the geometry of the house. Materials – including stained plywood and wood siding, metal, and concrete – were chosen for economy and expressive potential. “This is pure geometry, pure design,” said Norma Burns. “The contrast of the white walls and concrete with the beautifully colored wood walks just the right line.” Added Benjamin Forgey: “It’s accommodating to light. The various moves in plan and elevation directly pertain to light.”



First Floor Plan

- | | |
|------------------|-----------|
| 1 Dining Room | 4 Kitchen |
| 2 Living Room | 5 Library |
| 3 Breakfast Room | 6 Terrace |

Architects:

McInturff Architects, Bethesda, Maryland

Owners:

Jonathan & Judith Knight

Contractor:

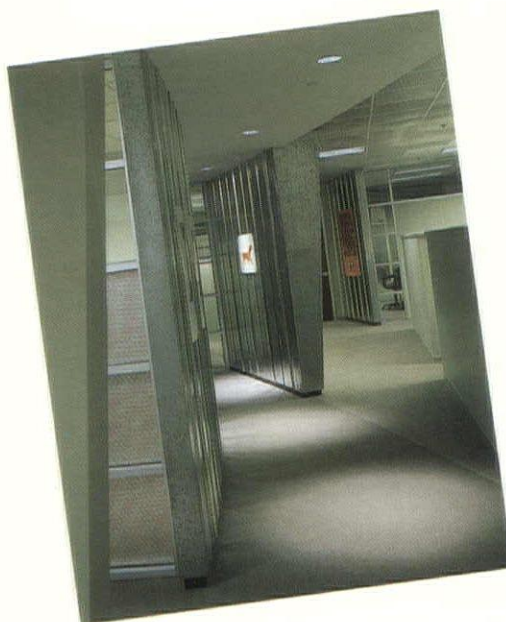
Acadia Contractors



Triumphant Arc

Arnold Finnegan Martin

Challenged to create an interactive environment embodying this Richmond advertising agency's philosophy that "a good idea can come from anyone, anywhere, anytime," the designers were asked to minimize barriers between rank and department. Typical notions of office design were turned inside out, with seating areas suitable for small meetings located near windows and enclosed spaces pushed toward the center of the building. Open work areas are divided by five-foot-high partitions that allow natural light to flood the space, while sheet-metal partition walls provide a place to display works-in-progress. A 90-foot-long curved wall in the elevator lobby lends an animated feeling to the tailored, high-polished wood elements of the reception area. "Instead of these forms and materials appearing gratuitous, they work with a very inventive plan," said Norma Burns. "They got the fundamentals right," said Benjamin Forgey. "The hallways are lively and vibrant. And the public spaces are appropriately emphasized. The arc in the plan actually helps shape the entire space."



Architects:

Scribner Messer Brady & Wade, Richmond

Owner:

Arnold Finnegan Martin

General contractor:

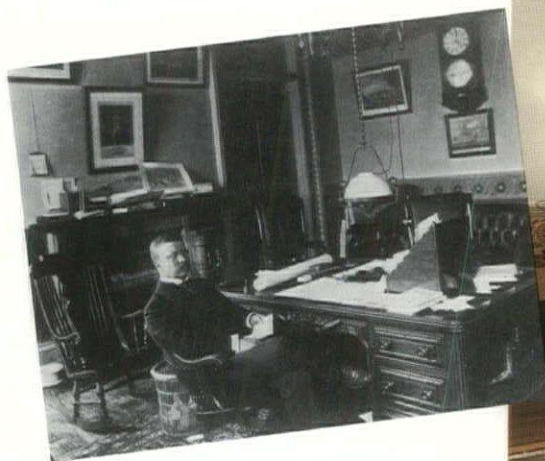
Commonwealth Commercial Construction

Consultants:

H.C. Yu and Associates (MEP engineering),
META Visual (audio-visual)

Prized Past

Old Executive Offices



30



Originally constructed in the late 1880s as the State, War and Navy Building, the Old Executive Office Building is perhaps the best surviving example of Second Empire Style architecture in the United States. Over the past decade, a gradual preservation and revitalization of both the interior and exterior of the structure has occurred. Room 278, occupied by Theodore Roosevelt while he was Assistant Secretary of the Navy (see inset photo), received its turn beginning in 1992. A chemical process was used to remove paint layers and microscopic

color analysis determined the historically correct color scheme. Stencils of each repeating pattern were then created and used to replicate the paint scheme on the wainscot, wall frieze, half-round transoms, and barrel-vaulted ceiling recesses. In addition, plaster cornices and cast-iron door and window surrounds were repainted and detailed with gold leaf. Completing the room's decor are antiques obtained on loan from the Smithsonian Institution. Jurors applauded the federal government's leadership in preserving the building, rather than allowing it to decay.

"The ongoing program for the restoration of this building is extraordinary," said Benjamin Forgy. "It's certainly incredibly painstaking research and execution."

Architects:

Quinn Evans/Architects, Washington, D.C.

Owner:

General Services Administration

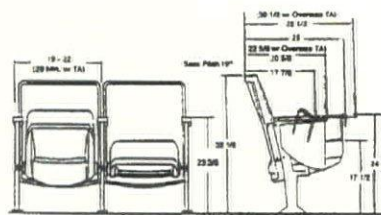
Contractors:

Darla Olson; General Services Administration

Consultant:

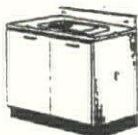
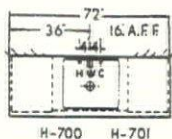
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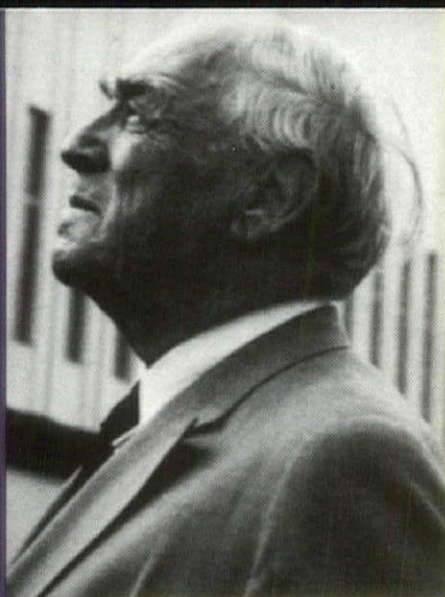
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Scandinavian Master of Design

Alvar Aalto: The Complete Catalog of Architecture, Design and Art.

By Goran Schildt. 317 pp. Illustrated. New York: Rizzoli. \$75.00 cloth.

By Scott Poole

When viewed from the perspective of 1995, Alvar Aalto's career is astonishing. His activity in furniture-making alone would have been enough to secure his place in the history of design. It is unusual, even today, to thumb through an architecture journal without finding an example of an Aalto bench, stool, table, or chair in one of its interior layouts. These simple objects are as indicative of good design today as they were when first introduced to America in 1938.

Over his lifetime, Aalto designed an impressive array of glass. The sensuous line of his vase series from the 1930s became his signature motif, revealing a perception of beauty that is refined, timeless, and undeniably erotic. Aalto also painted and sculpted, in addition to applying his talents to the design of jewelry, typography, and textiles.

But he is known primarily for his architecture. Of the Modern masters, he was the youngest – born in 1898, a generation after Frank Lloyd Wright and more than ten years after Mies van der Rohe and Le Corbusier. He was only 34 years old when Henry-Russell Hitchcock and Philip Johnson published his work in their 1932 book, *The International Style*. By the late 1930s, with the completion of the Villa Mairea and his critically acclaimed Finnish

pavilions at the World's Fairs in Paris and New York, Aalto had achieved international stature.

These accomplishments are brought into clear focus in Goran Schildt's most recent book, *Alvar Aalto: The Complete Catalog of Architecture, Design and Art*. In contrast with the first three volumes of Schildt's series which focus on Aalto's family background, professional activity, and cultural context, this fourth and final volume documents the totality of the work. More than 500 projects from Aalto's 55-year career are catalogued by type. Like the other books in the series, *The Complete Catalog* is well illustrated, featuring numerous drawings and photographs never published before. The large 9" x 11 1/2" format and thoughtful layout distinguish the fourth volume from its predecessors, as do the brevity and clarity of the text.

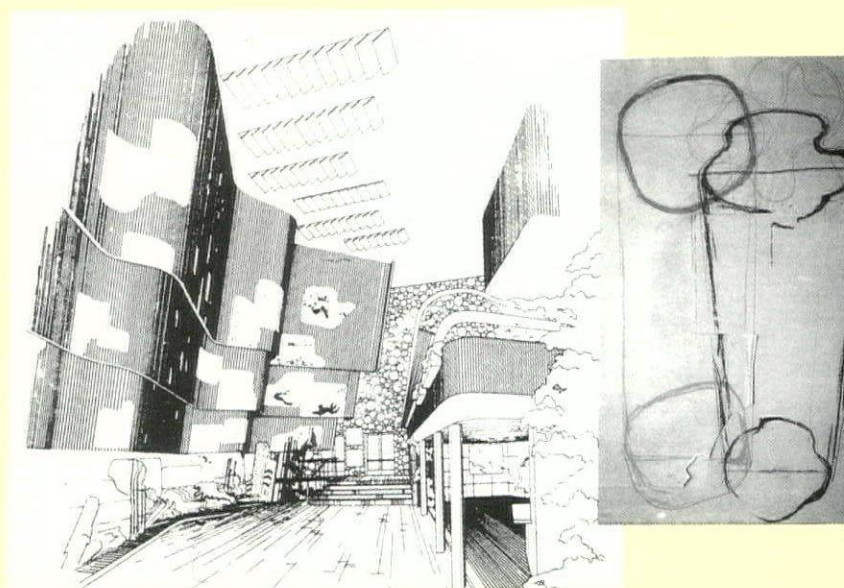
Unlike *The Complete Catalog*, which is more descriptive than interpretive, the earlier volumes give us a telling glimpse of Aalto the man, his growth as an architect, and his context in the Modern movement. These books are richer for the fact that Schildt knew Aalto for more than 25 years as an art historian and friend. After Aalto's death in 1978, he spent 15 years poring over an estimated 200,000 sketches, 20,000 personal letters, and 150 texts written by Aalto. Yet, despite the scholarly foundation provided by Schildt's research, the earlier volumes are at their best when Aalto's personality and manner of working are sketched by friends and colleagues. For

example, in Schildt's 1986 book, *Alvar Aalto: The Decisive Years*, Aalto and his wife and partner Aino are seen through the eyes of the wife of Japan's ambassador to Finland. She provides a glimpse into Aalto's family life and hints at one of the secrets of his success. "There can be but few married couples," she writes, "who are able to work like this in complete harmony for a common interest."

The early volumes also reveal the personal charm that allowed Aalto to establish a degree of freedom rarely granted to an architect, a charm that won him the trust of his clients and the confidence of his colleagues. In *The Decisive Years*, for example, a Swiss assistant recounts a dissatisfied Aalto scolding the scale model of the Villa Mairea as if it were a dog. At the last moment, after numerous scoldings, Aalto convinced the client to abandon the original design, even though excavations had begun and the concrete formwork was under way. The revised design is a testament to Aalto's astutely self-critical attitude and extraordinary judgment. Today the Villa Mairea is hailed as one of the most significant 20th century houses.

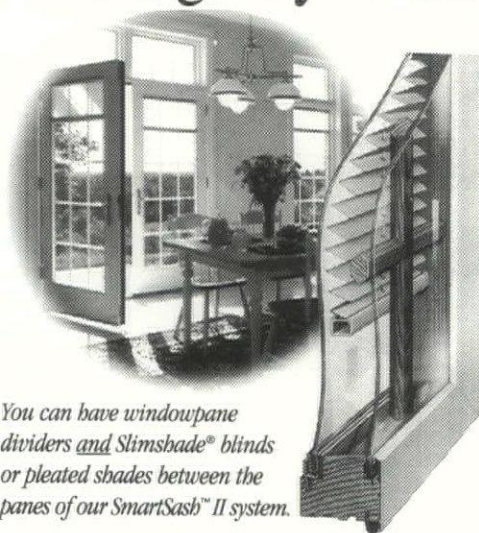
Fragments from texts by Aalto himself are well chosen and provide insight into his concept of architecture. In *Alvar Aalto: The Early Years* (published 1984), Schildt quotes in full the article "From Doorstep to Living Room," which Aalto wrote in 1926. In this article, Aalto draws an architectural

(continued on page 35)



Aalto's design for the Finnish Pavilion at the 1939 World's Fair (above left) shows the characteristic curves of his buildings. A similar theme appeared in his "Savoy" vase (inset).

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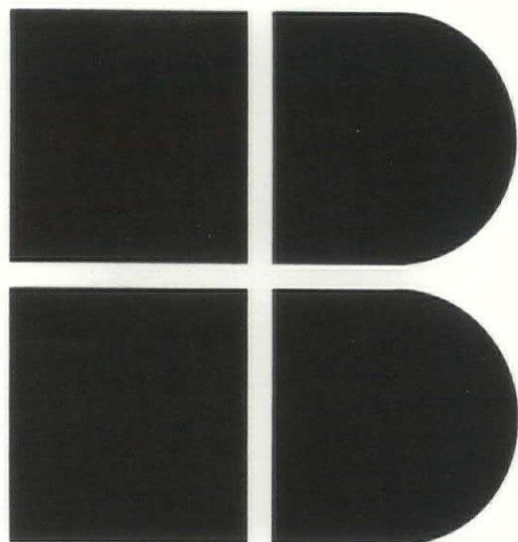
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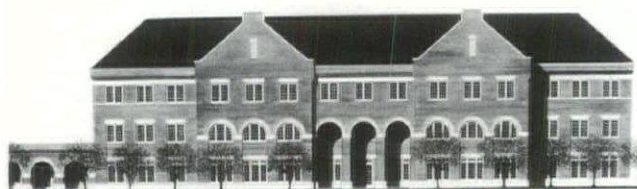
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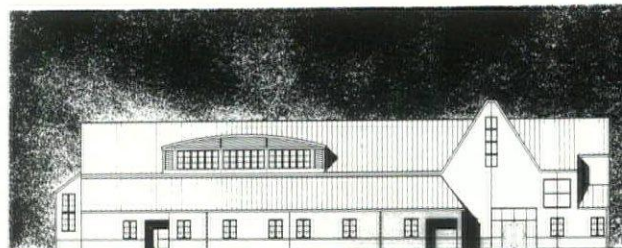
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Architect: Beery Rio & Associates, Annandale
Project: Frederick County Office Building

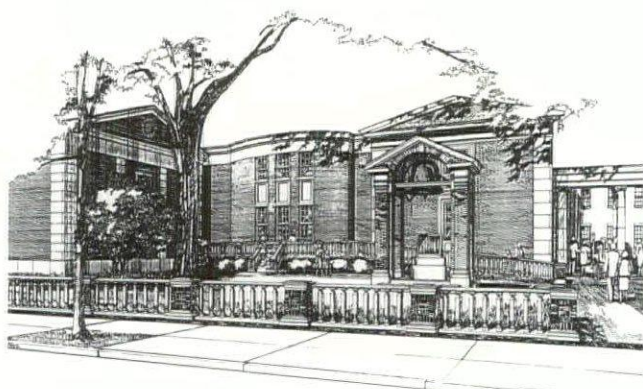
This three-story facility, a collaborative design-build effort with Howard Shockey & Sons, reflects the classical masonry detailing, gable roofs, and proportions of the nearby historic buildings of Winchester. The one-story board room creates a link to the county's existing office facility. 703-256-9700.



Architect: Bond Comet Westmoreland + Hiner, Richmond
Project: Stockton Memorial Baptist Church

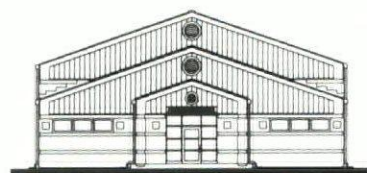
Phase One of a master plan developed for this church in Chesterfield includes a multipurpose fellowship hall with enough space and flexibility to be used for worship and recreation. Phase Two, the sanctuary, will accommodate 600 members in a 15,000-square-foot building. 804-788-4774.

34



Architect: Marcellus Wright Cox & Smith Architects, P.C., Richmond
Project: First Baptist Church Additions and Renovations

This addition and renovation project completes the church complex, which will occupy an entire city block. The goal for the project is to tie together various church functions in a manner which preserves the scale and respects the architectural traditions of the city's Monument Avenue. 804-780-9067.



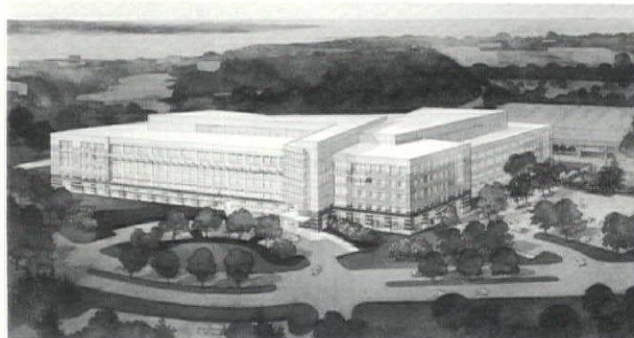
Architect: Chou & Associates, P.C., Virginia Beach
Project: Self-Help Store/Warehouse

This 6,000-square-foot self-help store/warehouse is part of a new community effort in Portsmouth to upgrade existing military housing. The design focuses on the comfort and intimacy of the building and integrates the building as part of activities in the neighborhood. 804-499-3667.



Architect: Henningson, Durham & Richardson, Alexandria
Project: IEWD Research and Development Facility

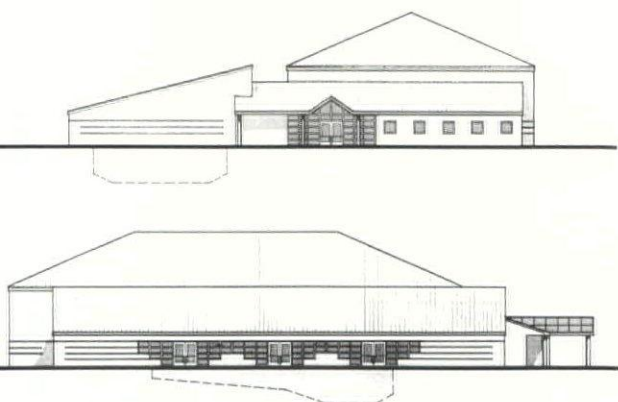
Construction has begun on this 90,000-square-foot building for the Intelligence and Electronic Warfare Directorate in Fort Monmouth, New Jersey. The facility includes electronics laboratories, administrative support areas, high-bay labs, a machine shop, and a 3,200-square-foot anechoic chamber. 703-683-3400.



Architect: HNTB Corporation, Alexandria
Project: NAVAIR Integrated Systems Team Complex

The firm has completed design for a 455,000-square-foot office building for NAVAIR at Patuxent River Naval Air Station in Maryland. The project includes a 950-car garage. Turner is the design/build contractor. RFP design documents were prepared by Benham/Shalom Baranes. 703-684-2700.

35



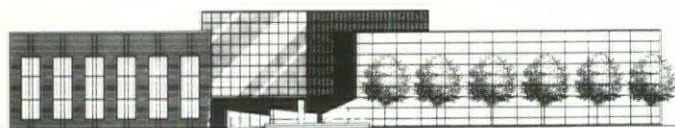
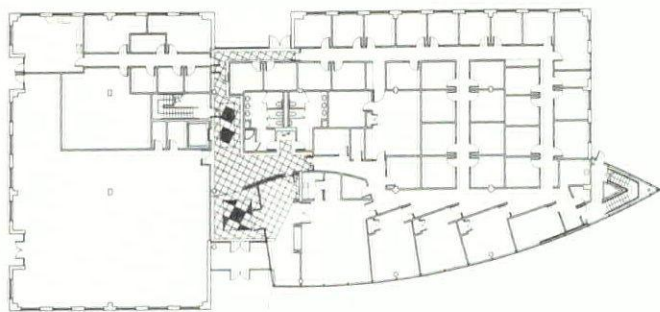
Architect: Huff-Morris Architects, P.C., Chesterfield
Project: Multipurpose Building, Children's Home of the Virginia Baptist

This 34,000-square-foot multipurpose building is located on the existing Children's Home campus in Chesterfield. The building includes a gymnasium, natatorium with diving facilities, stage, computer center, commercial kitchen, conference rooms, and exercise room. 804-796-2330.



Architect: Rancorn Wildman Krause Brezinski, Newport News
Project: CEBAF Applied Research Center I

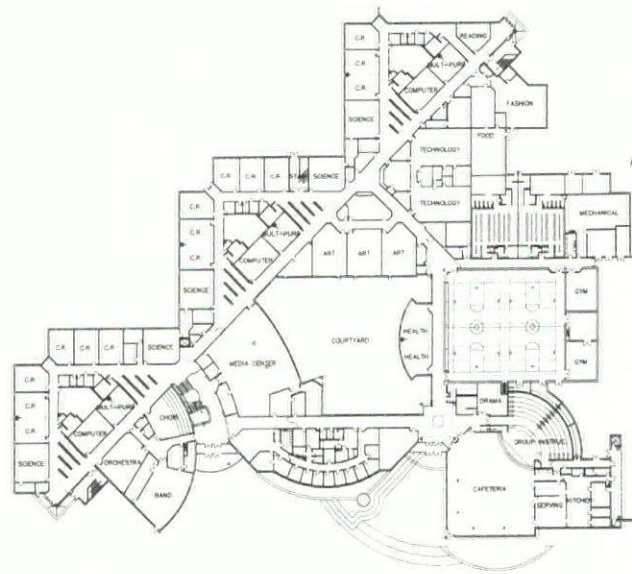
Researchers from major universities in the Hampton Roads area will share this 116,000-square-foot facility. Additional transition space is spread throughout the building to promote cooperative efforts with private industry. Common areas of the building become the focus of the design. 804-873-6606.



Architect: Odell Associates, Inc., Richmond

Project: Response Marketing Group Headquarters

This 30,000-square-foot structure in Richmond will be the headquarters of a direct marketing agency. The design concept is a rectangle with a brick-and-punched-glass facade to relate to its traditional neighbor. The south elevation is more dynamic, featuring a curved curtain wall and rotated cube. 804-644-5941.



Architect: Samaha Associates, P.C., Fairfax

Project: West County Middle School

This 175,000-square-foot school will initially accommodate 1,250 students in grades seven and eight. The circulation spine and pod arrangement will provide flexibility for conversion in future years to a 1,500-pupil school for the sixth through eighth grades. 703-691-3311.

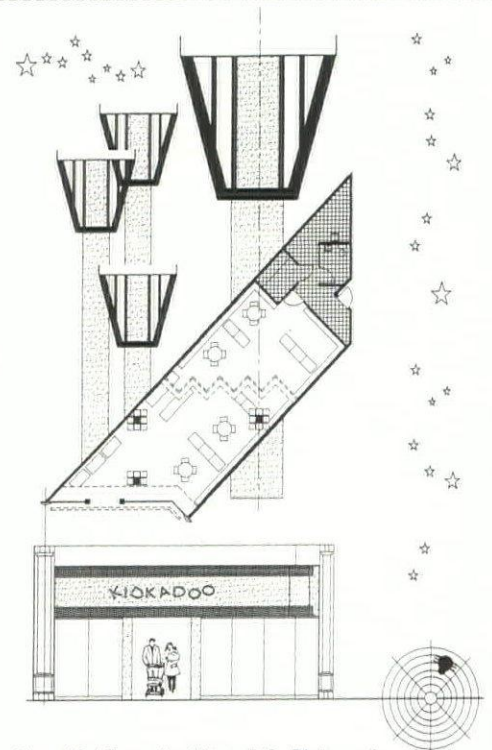
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Architect: Carlton Abbott & Partners, P.C., Williamsburg

Project: ECO-POD, Murrells Inlet, South Carolina

This learning station, located along historic ricefield wetlands, will feature displays connected to remote sensors and cameras enabling visitors to observe the habitat of migratory birds and reptiles. This conceptual work is part of a Brookgreen Gardens long-range planning effort. 804-220-1095.



Architect: Cheryl D. Moore Architect, P.C., Richmond

Project: Kidkadoo, Inc.

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continued from page 32)

analogy from Fra Angelico's painting of the Annunziata. From the painting, Aalto established a conception of architectural space that would create unity out of a room, a garden, and a human being. Aalto's variations on this theme were among the most eloquent moments in his work.

Unfortunately, Schildt's architectural interpretations are less insightful. He writes in *The Early Years* that Aalto has a "love for disorder," yet this thought is never brought to clarity. Certainly Aalto employed opposition in his work to great effect. Simple contrasts such as vertical and horizontal, smooth and rough, curvilinear and rectilinear are expressed with extraordinary force in his buildings. Yet these fully employed contrasts hardly qualify as "disorder." Rather, they complement each other and are a basic means to comprehending the whole of Aalto's buildings.

Similarly, Schildt's broad characterization of Aalto's space as "formless" leaves the reader wondering how it differs from the multidirectional space of Hans Scharoun or the constantly shifting points of view typical of Le Corbusier's free plan. In the Villa Mairea, for example, Aalto employs the sensation of color to simultaneously expand and contain the space of the main room. Or in the town hall at Saynatsalo, he uses darkness to create an undefined sense of spatial containment. Such particular examples are overlooked in Schildt's general, and frequently ambiguous, critique.

By providing the context for Aalto's work, Schildt also can be less than objective in his overview of Finnish architecture by perpetuating misunderstandings. For example, *Alvar Aalto: The Mature Years* (1991), by Schildt romanticizes the intuitive aspects of Aalto's approach to design at the expense of the generation of Finnish architects who practiced in a more rational vein. In Schildt's eyes, this latter group constituted a threat rather than a strong and intelligent counter force.

In contrast to the three biographical volumes where Schildt's personal friendship and architectural interpretations often interfere with clear readings of the work, the straightforward documentation in *The Complete Catalog* is a welcomed addition to the Aalto scholarship. It is indispensable to the architect historian and student alike.

The author is an associate professor of architecture at Virginia Tech.

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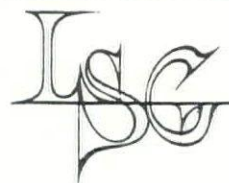


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Taking Notice

It all started with orchids. Debbie Carr, owner of a popular women's clothing store in Virginia Beach, was accumulating a collection of orchids that was growing too large for the sunny spot in her master suite. She contacted interior designer Craig Embrey, who took one look at the old shingle-sided garage in the backyard and said, "Tear it down."

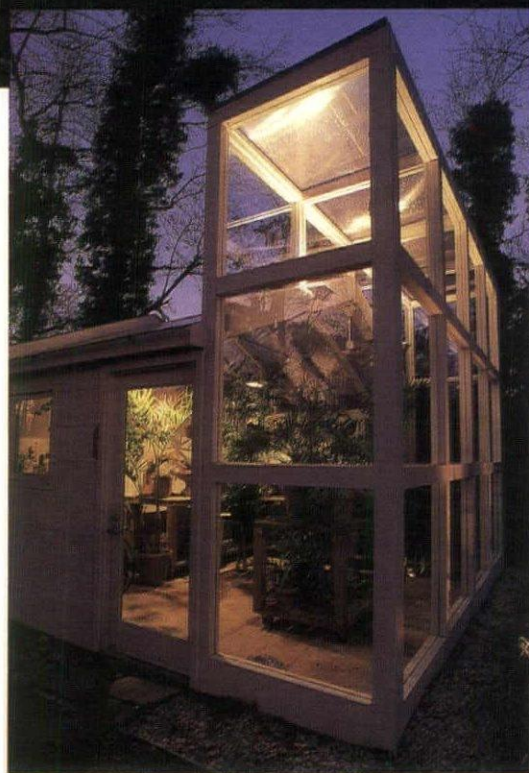
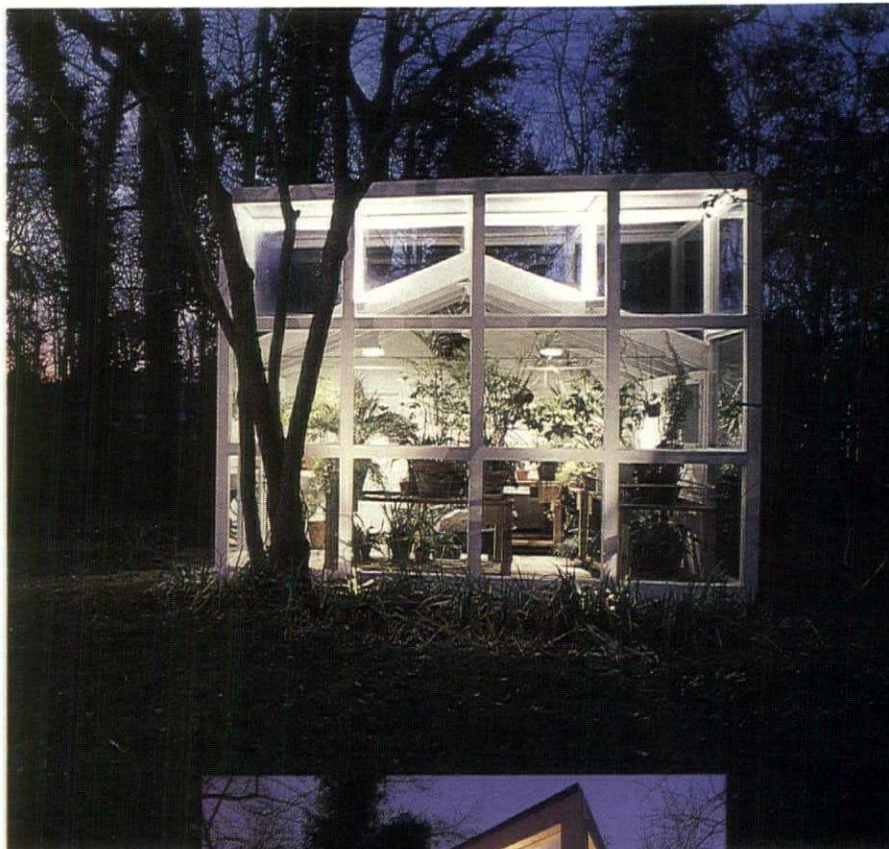
In the end, much of the building survived. But, by removing the south-facing front of the garage and replacing it with a grid-wall of glass, Embrey created a lighted jewel box that elevates the flowers to the status of museum pieces. "The whole idea was based on the huge wall drawings done by Sol LeWitt," says Embrey, principal of Joseph Craig Embrey Design in Virginia Beach. "LeWitt would come into a gallery and draw a huge grid on the wall, then come back and fill in with free-form lines." The idea was an immediate hit with Carr, who has an appreciation for Minimalist design.

Embrey refurbished the shingle exterior, re-roofed the back portion of the building with corrugated metal, and installed a breathable lexan roof in the greenhouse portion to minimize condensation. "Orchids are very susceptible to water dropping on them," he says. Thermostat-controlled fans and motor-operated louvered windows ventilate the space automatically.

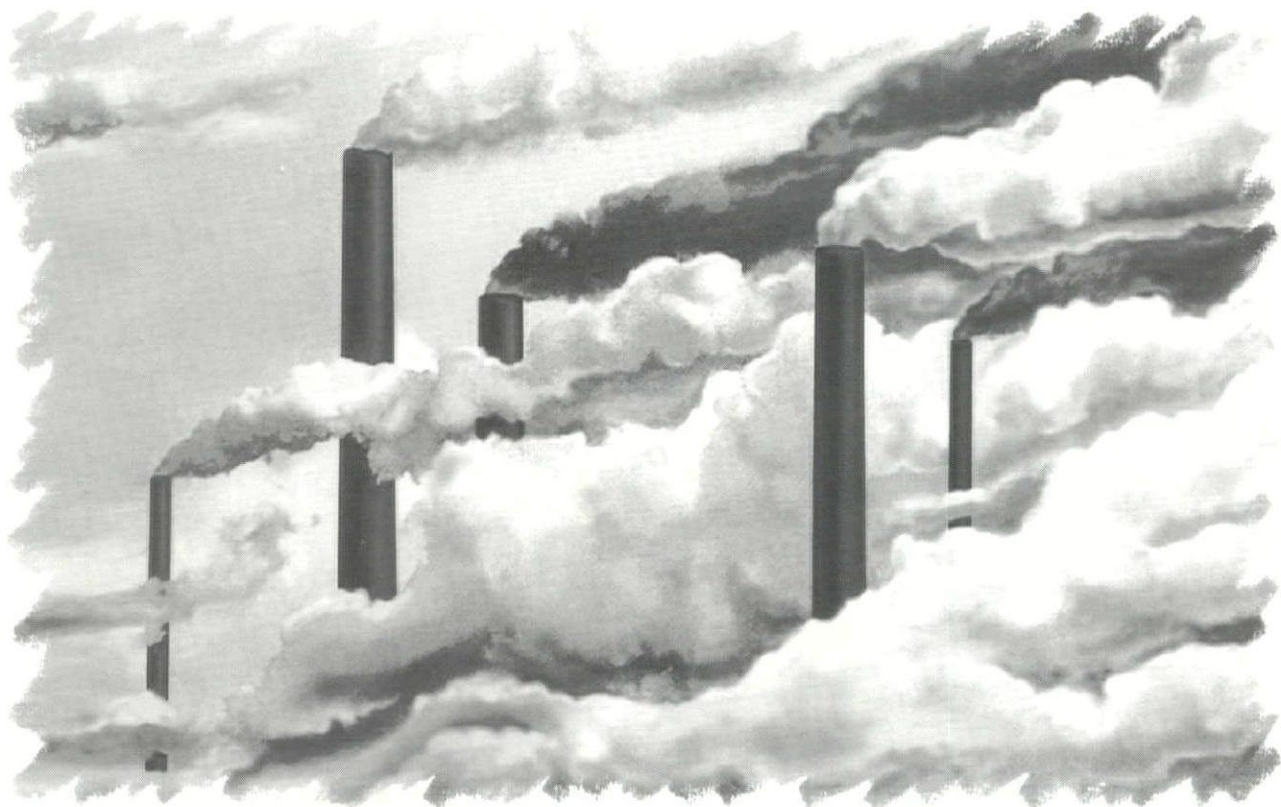
Embrey also designed wire-topped tables that can be wheeled outdoors easily in the spring and summer. Suddenly the greenhouse converts to a pavilion. The solid-top work table serves double duty as the bar when Carr sets up for summer entertaining. Embrey, who also designed Carr's retail shop, detailed the interior with four 300-watt quartz halogen floodlights so that the space glows as night. Two are aimed down, and two up, to give the desired ambient effect. He also included a track that carries low-voltage spotlights so that Carr can illuminate a single orchid for dramatic effect during the cool seasons when the greenhouse is filled.

—Vernon Mays

A Garage Turned Greenhouse



Carefully placed floodlights make the greenhouse seem to glow at night (top). A breathable roof and automatic ventilation safeguard the owner's orchid collection (above).



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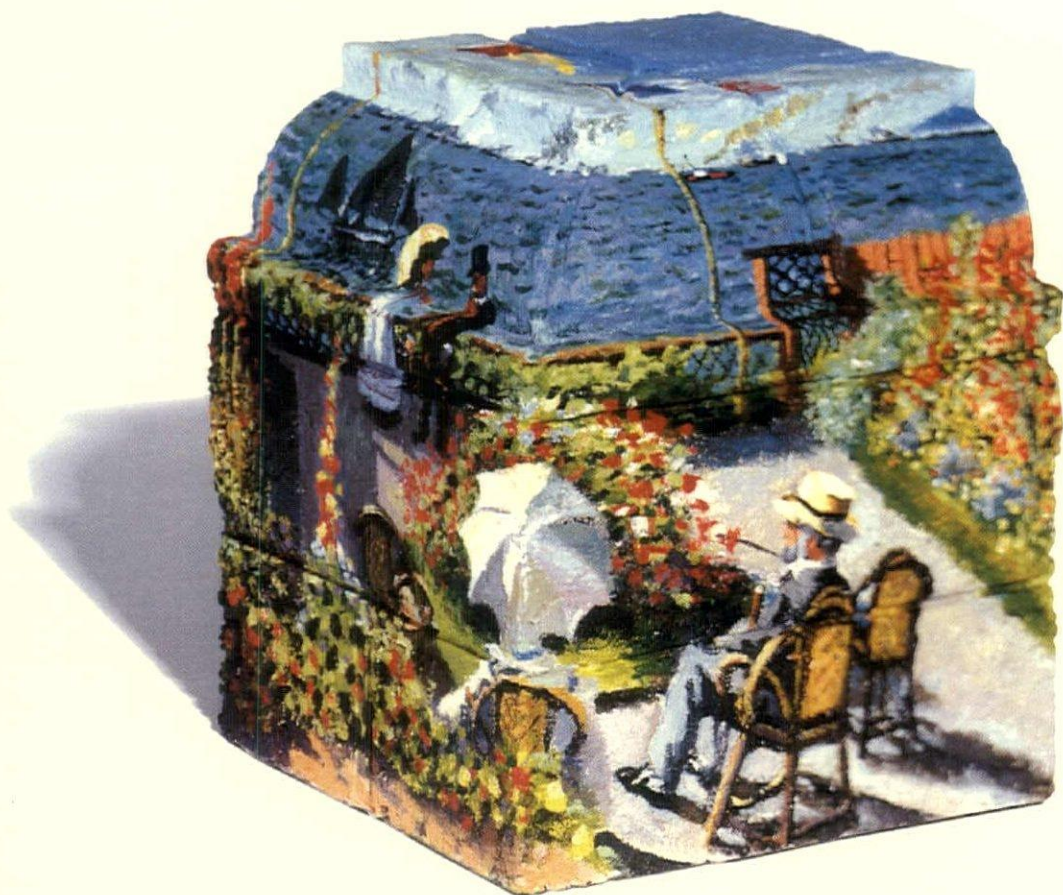
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