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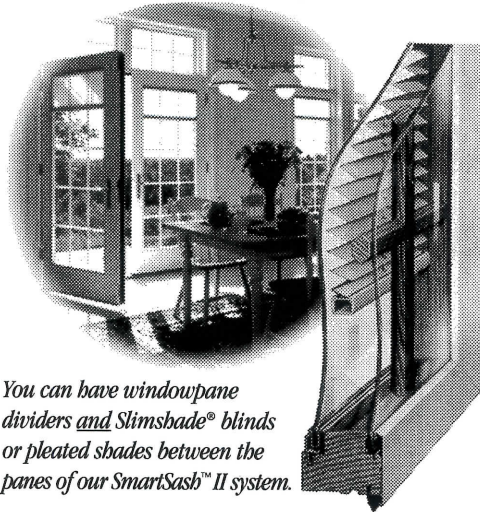
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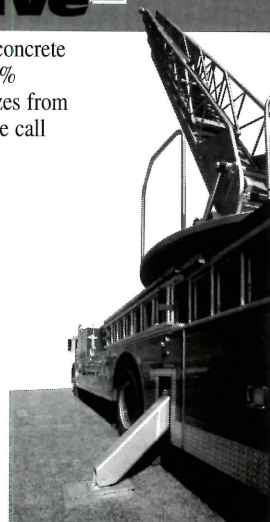
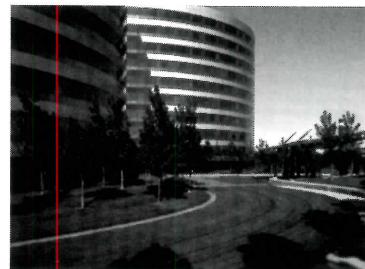
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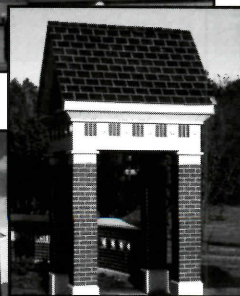
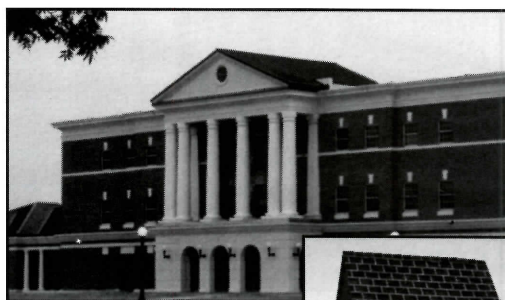
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volume eight number four

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Emerging Talent: The Profession's Next Wave

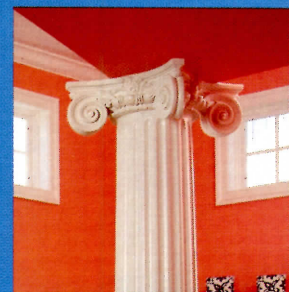
Now that they have a few years' experience under their belts, a new crop of architects is emerging as leaders of the profession. Inform profiles these talented individuals who are leading their chapters, winning recognition for design accomplishments, and taking charge on important issues in their communities.

David Jameson, David Jameson, Architect
David Keith, Bond Comet Westmoreland + Hiner
Jim Burton, PSC Architecture and Design
Steve Tenace, Echols-Sparger Architects
Michael Stoneking & Stephen von Storch,
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Robert Gurney, Robert M. Gurney, AIA

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Country Comfort

It seems ages ago that Maral Kalbian fell in love with a hilltop house and its breathtaking views of the mountains. Or maybe it was just the views that seduced her. Help for the house came from Reader & Swartz Architects in the form of a sensitive addition that transformed dreary space into a sunlit delight. *By Vernon Mays*



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Taking Note

doing the small thing well

Cover design:
Steven Longstaff.

In our next issue:
Government
and Corporate
Architects

Changes in the Air at National Airport

An interview with Cesar Pelli

Identified by its cylindrical tower and a series of domes that stretch for well over a quarter of a mile, the long-awaited terminal at Washington National Airport is the latest accomplishment of AIA Gold Medalist Cesar Pelli, FALA, who practices architecture in New Haven, Conn. As the terminal's dedication approached last summer, Pelli shared his thoughts on the airport's design with Washington Post architecture critic Benjamin Forgey.

Q: How do you define a great airport?

A: I like airport terminals that have lots of natural light, that are spacious, that make you feel comfortable, where being there is a pleasant thing. It is also important that directions be easy to follow. Unfortunately, most airports have been designed primarily for the convenience of the airlines. People are just an inconvenience.

Yet airports are places where people do spend time, where they need to go through a series of complex transactions. Many are rather stressful. There is all the time-consuming activity of getting your ticket, checking your baggage or picking it up, waiting at the gate for your plane or your family or friends to arrive. Sometimes the gates for flights are changed. Sometimes the waits are very long. And everybody who uses an airport today is looked at for a few minutes at least as a potential criminal. So, all of this adds considerable stress to the process of getting from the Metro or your taxicab or the parking lot to the inside of an airplane.

Should the public spaces in airports be designed to relieve this stress?

The public spaces should be such that they don't contribute to the stress. They should make the experience of being in the airport as pleasant and as uplifting as one can make it. I love that word, "uplifting," for an airport. [Laughs]

How do you design for this quality?

For me, two issues are terrible important. One is orientation. Some airports disorient you. You walk down one way, see one sign that tells you to turn left,



National Airport's elegant new terminal compensates for inefficiencies in the old terminal.

and another sign says turn right and right again. You don't know where you are. To have a clear idea of where you are is very important.

The second is a sense of light, to be able to see clouds and sky, or sometimes trees at a distance or, in the case of National Airport, you will be able to see the Potomac. And from many parts of the airport you will be able to see the Capitol dome. These are things that take your mind off your worries and transform your being there into a pleasant experience. And of course, seeing outside is one of the most orienting things of all. Because you see the airplanes, and you can see back to the terminal. It tells you where you are in relationship to other parts of the terminal.

What were the special conditions of designing National Airport?

First of all, it's not a new airport. It's a new terminal in an existing airport. And because it is so close to the center of the city, there are many limits. No more flights could be added to National. The runways and taxiways could not be changed. The number of gates could not be increased. We are just replacing existing gates with new and better ones.

Is it true that the location of Metro and the existing terminal and runways largely determined where you had to put this new building?

That is correct. A master plan had been done many years ago that placed the building in very much the same position we have it in now. Our studies confirmed it as the only viable plan. But we made important changes in the cross section of the building, so that you can get straight from the Metro or the garage to the con-

course level, and to the planes. To do this, we had to build a roadway much higher than originally proposed. But this is going to make going to National Airport, whether by car or by train, much more pleasant.

And we placed the ticketing counters differently. Conventionally, the airlines want you to face their counters and see their big signs as soon as you enter the building. But, just as was done at the original National building, we put the counters on the opposite wall, so that when you come in, on both the upper and lower levels, you have in front of you a great, uninterrupted window with a fantastic view.

What can you tell us about the domes?

We were requested to develop three alternative designs, and we took the opportunity to explore three different architectural premises. One was the idea of a big single roof – the idea that has shaped many contemporary airports from Dulles International until now. Another was a building with a huge curved window facing the airfield, similar to the original National building but a lot longer. A third idea was to break the space into small, friendly, skylit modules, although this filled the space with columns.

I realized by then that I had learned a lot, and I proposed a fourth alternative, combining some of the best ideas I had in the others. I kept the large window, the two-tiered cross section, and the idea of the modules, and I made the modules larger and covered them with domes. Well, the first modular scheme was not domed. It was more angular, and was quite wonderful but not practical. The domes are a very handsome way of organizing the modules, quite wonderful and also practical.

The colors of the interior are unusually lighthearted. Did you select all of them?

The colors are also important. I found that most airports, for some reason, are drab gray. This must have been decided at some architects' convention that I did not go to. Again, this is a place where you need uplifting. The colors I combine are very traditional colors, pale yellows and whites primarily, with touches of blue. The blue is there not so much as a color, but to make the yellow feel sunnier and warmer. These colors make the space feel sunny even when it's pouring rain outside. Light and luminous and happy.

The amount of art in the building also is unusual.

The art has a similar purpose. In actuality, it was called an "architecture enhancement program." For me, this meant the art had to become part of the architecture. We don't have any art that is just plopped beside the architecture or hanging on the architecture. For example, the two stained-glass windows are integral parts of the long wall of windows. The mosaic medallions are parts of the floor. They are works of art created by significant artists, but the images were handmade by very proficient artisans. We submitted the materials to test for friction, durability, and cleanability, so that the end product is very beautiful and also very serviceable.

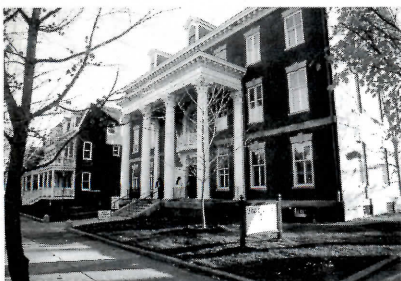
The intention was to make the art contribute to making a building that is much, much richer. Now, if you come in and they tell you your plane is an hour late, at least you will be able to walk through the concourse and enjoy the art. Your children will enjoy it, too. Like the building, the art is done to please the most refined tastes, and yet it is basically a populist approach. This is architecture and art everybody should enjoy, including congressmen.

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Housing the Aged: History Repeated at The Columns on Grove

Elegance has been restored to a former Protestant Episcopal home for destitute women in the form of an innovative affordable housing project in Richmond called The Columns on Grove. In its new rendition, the stately edifice has been repaired and rebuilt to serve as an apartment house for people 55 and older who are on limited incomes.

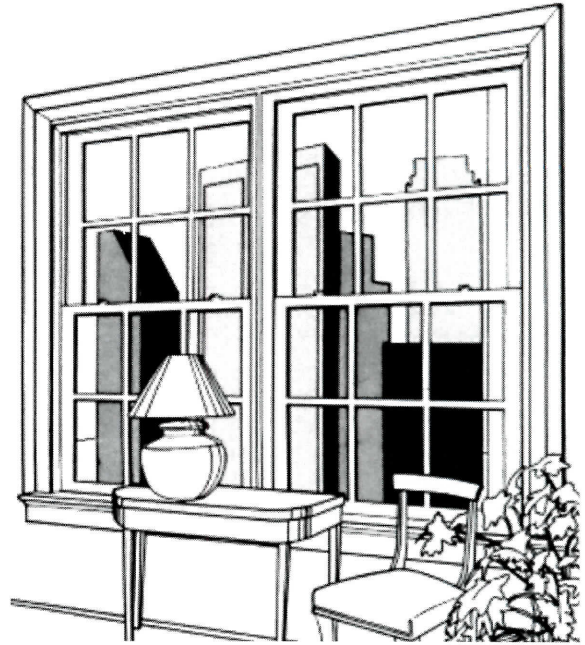
To Farmville architect Robert Winthrop, who spearheaded the renovation, the building represents everything good about affordable housing. Winthrop's hand guided the building's conversion from a derelict shelter for vagrants into a model for urban housing. The result is a handsome building that provides clean, comfortable residences without looking like a "housing project." The financial muscle for the project was provided by the Richmond Better Housing Coalition, which followed its pattern of sensitivity to the community in developing a complex



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that is integrated with the neighborhood.

The complex, located on Grove Avenue in Richmond's Fan District, had its beginnings as a church-run home for aged ladies. Commissioned in 1908, the grand building was designed by New York architects Clinton & Russell, who were known at the time for their design of the Astor Hotel in New York and, in Richmond, for the First & Merchants Bank and the Life of Virginia building. Their scheme for the church home was a massive building that reflected interest in the nation's Colonial past and included such high-style exterior details as fluted Corinthian columns and a wraparound modillion cornice. The interior was much more straightforward in its architectural treatment.

Today, The Columns on Grove is actually two buildings – the original church home and a 1910 rowhouse – that were connected by a corridor in the 1950s when the property was operated as a nursing home. Winthrop severed the physical tie and rejuvenated both structures. The main building at 1621 Grove Avenue, which Winthrop credits with "the grandest portico on any residential project in Richmond," houses 21 apartments. Winthrop retained most of the interior parti-

tions and trim, but inserted kitchens into each unit. The second building, at 1617 Grove, was stripped of layers of insensitive architectural interventions and converted into seven 1,000-square-foot townhouse units.

"Removing the connection between the two made a tremendous change in the street," says Winthrop. "The connection had been a dark hole for years. It looks much more like a house now."

Winthrop is pleased with how the units feel as well. "We wanted people to feel like they had their own house, not one of a hundred units. I hope this gives people an idea of how big buildings can be handled so that they are a real asset to the city. I'd like to think it would show people that you can do housing for people of modest means and everyone can gain by it."

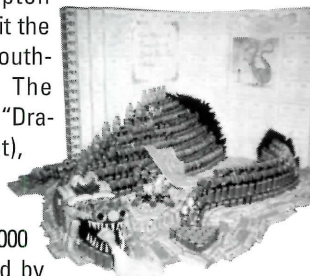
Other buildings in Richmond's Fan District easily could follow the Columns' lead in providing dignified housing for a targeted segment of the population, he suggests. "There is a whole series of buildings, like hospitals, that would be very difficult to turn into expensive housing because the (structural) modules are wrong. But it would be easy to turn them into housing of a more modest scale."

CANstruction Benefits Virginia Food Banks

Since when does Dorothy from "The Wizard of Oz" weigh in at 600 pounds? Anything's possible in CANstruction, a design/build competition in which architects and engineers design fanciful structures out of donated canned good and other non-perishables.

Two CANstruction events were held in Virginia in November. The first, judged November 1 at the Children's Museum of Virginia in Portsmouth, was cosponsored by AIA Hampton Roads to benefit the Foodbank of Southeast Virginia. The event, including "Drac-n Fire" (right), raised 22,000 pounds of food.

Another 15,000 cans assembled by members of AIA James River were unveiled at Sixth Street Marketplace in Richmond on November 13. The beneficiary is the Central Virginia Foodbank. CANstruction events were held this fall in 19 cities nationwide.




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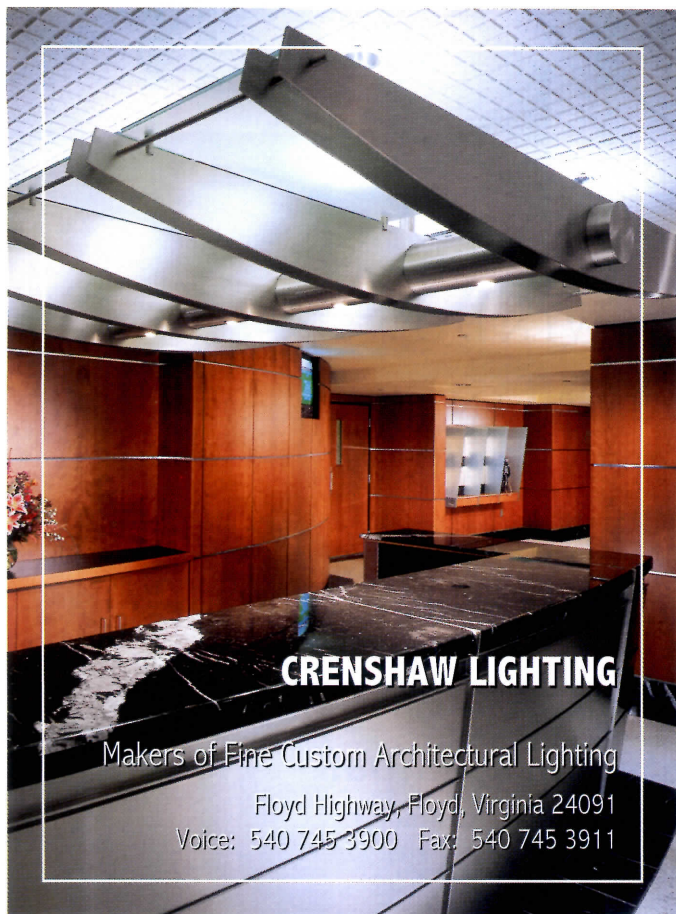
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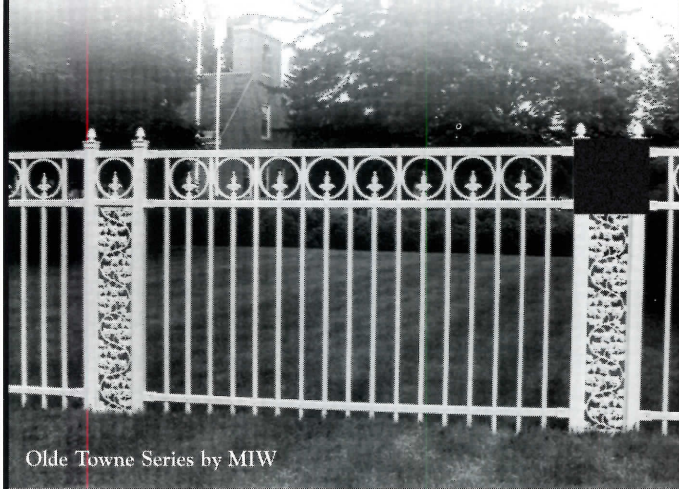
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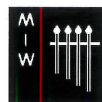
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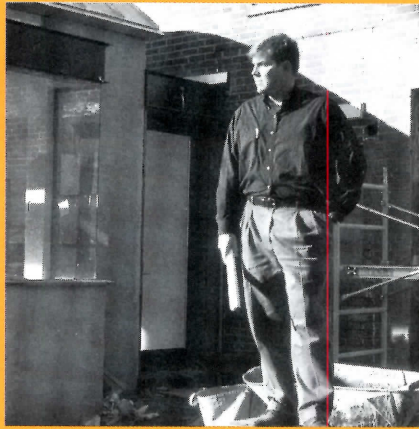


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As the 21st century fast approaches, who will be the new leaders of the architecture profession in Virginia? Inform surveyed the landscape of the state's five AIA chapters in search of individuals who are making their mark in the Young Architects Forum, receiving recognition in Design Awards programs, taking the initiative in chapter activities, or emerging from the incubator of the "mother firm" to launch out in new directions. Don't look now, but the profession's next wave is headed this way.

Their concerns deal with their home, their communities, their social institutions, and their profession. But, in addition to asking this group of energetic practitioners about the personal influences on their lives and careers, we also posed the question: Who or what in the last 25 years of this century will have the greatest lasting impact on American architecture? The answers offer an interesting insight into the cultural forces which weigh on these architects' minds as they step confidently toward the next millennium.



Age: 30 • Firm: David Jameson Architect • Location: Alexandria • Major influence: "My wife Nancy. She does all the things in my life that I don't want to be bogged down with. To be an architect's wife is brutal. They suffer. That's the best influence I have: the support and confidence my wife brings to the practice." • Greatest impact on American architecture: Tadao Ando – "the guy stands for everything that I believe in: light, space, material. Everything about his work is broken down to bare essence." • Favorite building: the Brion family cemetery by Carlo Scarpa. "A close second would be the interior of the Pantheon."

ravel around the globe sent Alexandria architect David Yancey Jameson home on a personal quest for an architecture of construction. Jameson credits his vision of buildings that celebrate the architectural idea to modernists Louis I. Kahn and Carlo Scarpa, who in his opinion were the last of the master builders.

"Reality set in for me on my first visit to Italy and the Brion family cemetery," says Jameson, referring a project by Venetian master Scarpa that has become a mecca for architectural devotees. "Every detail was worked out. You can see in all of his sketches and all of his tracings the many iterations he was going through just trying to make things work. The total effect was showing that the architectural idea that should drive every project can be experienced on the micro level as well as the macro."

Jameson maintains that only a few projects – from houses by Hugh Newell Jacobsen, his former employer, to mega-projects such as the new Getty Center in Los Angeles – strive to succeed at that level. His goal is to bring the same virtues to the smallest project. "It doesn't have to be a million-dollar house. It can be in a renovation with a \$2,000 or \$20,000 budget."

One of the roadblocks to achieving good architecture on a tight budget, he says, is today's litigation-happy society. Jameson says the key to overcoming this problem is to build rapport with a series of builders and craftsmen who have more interest in the quality of the final outcome than in racking up profitable change orders. "I try to spread the responsibility for the project among the builder, owner, and architect," says Jameson, a 1990 Virginia Tech graduate. Normally, he says, the contractor assumes all the risk. But Jameson can minimize the risk by making the right links to fabricators. One example: custom plumbing that needed to be cast in bronze

would have cost \$2,000 if the contractor had to spend the time up front to locate a foundry and a person who could make a proper mold. Jameson knew both. As a result, the job cost \$250.

"When you're doing a little addition or commercial space under \$500,000, [architects] get trapped into the norm of stock hardware, stock windows, and stock doors. Those don't necessarily let you carry out the idea in terms of materiality or form. I still follow the typical bid-negotiation route, but in using allowances the contractor doesn't get bogged down in the nitty-gritty of pricing individual items."

The expertise Jameson brings to a project grows, in part, from his personality. He constantly seeks out new people with skills that might someday fit into his design-

construction plans. One contact out west built the heavy timbers for Microsoft chairman Bill Gates' new house. Another firm in Canada forged steel trusses for a job he completed in New York. "I love dealing with people, learning about them, and what they do," he says.

That ability to match craftsmen with precision detailing produced noteworthy results in a small house renovation for state Delegate Toddy Puller – results that made Jameson the co-winner of a Virginia Society AIA Design Award in 1997 on his first attempt at entering the competition. It all comes down to developing the right rapport with people, Jameson says. And in his experience, that means not renegotiating the learning curve on every job.

–T. Duncan Abernathy, AIA



For a pub at Washington National Airport, Jameson conferred with the cement manufacturer to develop the proper mix for a countertop to include copper and tempered glass.

David Keith spends a major portion of his time these days designing schools. This suits him just fine. He grew up in Charlottesville and had a newspaper route that included the University of Virginia. "I grew up knowing all the ins and outs of The Lawn," he says. "When I'd collect, professors would invite me inside the Pavilions to look around."

Now, as the father of two, he has a heightened interest in the impact school design can have on youngsters. "Schools are places where everyone who is there wants to be there," he says. "There's the community part, the staff part, and the teacher part, and they're all there for the sake of the kids."

Keith's career has followed a path through some of the region's leading firms. After graduation from Virginia Tech in 1989, he started at Lee-Nichols Architecture in Charlotte, where he worked on college facilities. After 18 months, seeking to sharpen his expertise in the intricacies of big buildings, he joined Odell Associates in Charlotte. There he had the good fortune to team up with mentor John Walters on the ambitious N.C. State Engineering Graduate Research Center, which has received international acclaim. Keith also worked on the renovation of two highrises for Nations-Bank in Richmond and Charlotte.

In 1991, Keith transferred to Odell's office in Richmond, where he began to emerge as one of the up-and-coming designers in the architecture community. His tenure with Odell culminated in the completion of the headquarters for the Health Services Foundation in Albemarle

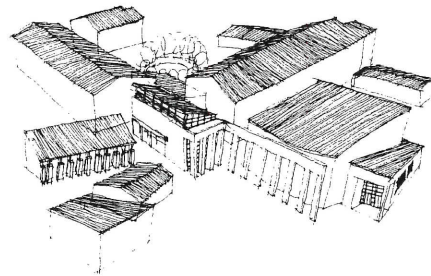
County, for which he was the project architect/designer. Working within strict imposed design guidelines, Keith says he tried "to take the language of the area and make it new."

In 1995, he was hired at Bond Comet Westmoreland + Hiner of Richmond and, within six months, was named an associate at the firm. Keith's first assignment was the design of Cool Spring Elementary School in Hanover, which was already set in place conceptually when he arrived. "I just kind of helped those ideas along" by generating the exterior elevations and designing the main lobby, he says in a characteristic low-key way. But, like many architects, Keith is most excited about the next building on his plate. That would be Greenville Elementary School, which is designed around a central focal point from

which the other elements of the school radiate. "I did a lot of research into wall systems and found a utility brick that saves square-footage and makes a good finished wall too. Because it saves money on the structural system, we were able to create interesting forms and spaces on a very restrictive budget."

Getting to sink his teeth into school design is not all that Keith has attained since coming to Bond Comet. "I've found my element," he says, by being able to oversee the development of young designers and architects. "It fulfills a need to do some kind of teaching. But I'm doing it in a work environment, not in an academic environment."

—Edwin Slipek, Jr.

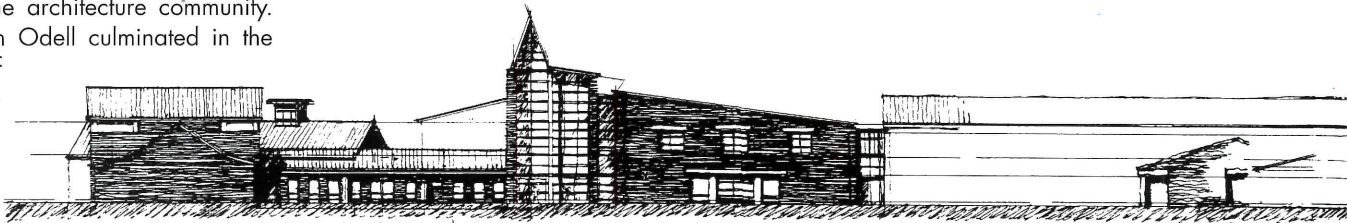


Prakash Patel

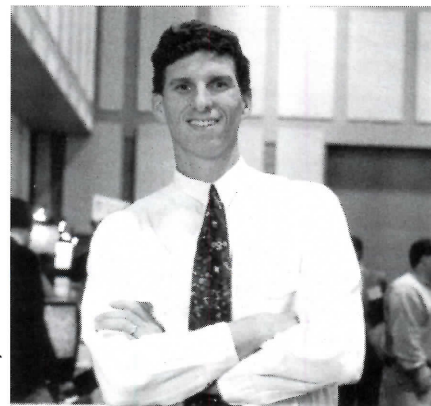


While at Odell Associates, Keith strived to blend traditional materials and modern forms in the design of the Health Services Foundation headquarters (above).

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Nearing completion is the new Greenville Elementary School near Emporia, a two-story complex that includes a 900-seat community auditorium (drawings, above).



Tom Kojszich

Age: 33 • Firm: Bond Comet Westmoreland + Hiner • Location: Richmond • Major influence: "Virginia Tech professor Olivio Ferrari – "I once did a 30-by-42-inch drawing. He said the information could have been contained in three square inches. Since then, my drawing has been very dense." • Greatest impact on American architecture: "There is no one thing. But Frank Gehry's museum in Bilbao, Spain may be the most singular event." • Favorite building: The Lawn at U. Va.



Age: 36 • Firm: PSC Architecture & Design • Location: Berryville • Major influences: Writings of Jane Jacobs and Carl Jung. Teachers Sam Mockbee, Chris Rischer, Bob Craycroft, and Michael Fazio. Architects Clark & Menefee, James Cutler, Will Bruder, Le Corbusier, Alvar Aalto. Design/builders Steve Badanes and Jon Duvall. My wife Cynthia. • Greatest impact on American architecture: Robert Venturi, Philip Johnson, Frank Gehry, Vincent Scully, Architectural Graphic Standards, computers, banks, and design/build schools. • Favorite buildings: Le Corbusier's Notre-Dame du Haut, Chapel at Sogn Benedeg by Peter Zumthor.

Frustration bred positive results for Jim Burton, who found his niche in architecture through a determined pursuit of the art of building. In 1990, after graduating from Mississippi State University, Burton went to work for a small firm in Middleburg. But the region's conservatism, he says, forced him to set aside ideals ingrained in him by a group of highly principled faculty.

"I found myself spending my free time drawing and building models of hypothetical structures which responded to the characteristics of the northern Shenandoah Valley," Burton recalls. He decided to compensate for what was lacking in his professional life by pursuing a design/build project of his own. Combining concepts from earlier design studies, he created *Loggerheads*, an experimental studio/cabin.

Located on a rugged mountaintop in Clarke County, the 1,300-square-foot house combines a hybrid timber-frame structure and indigenous materials such as stucco, board-and-batten siding, and slate. Burton designed it with an asymmetrical plan and overlapping spaces, functioning as client, architect, contractor, and laborer (along with a team including Jon Duvall, Jeff Densik, and David Craig). More important, the process allowed for ideas to emerge on-site. Burton cut costs, for example, by switching from stress-skin panels to a custom roof sandwich using rigid insulation.

Through the influence of teachers such as Samuel Mockbee, he became a believer in design/build as a way to practice and a way to learn. An early collaboration with Duvall on "a deconstructive treehouse" taught him, for instance, that drawings don't necessarily define the outcome of buildings. "Design/build helps you think quickly in the field. The subcontractors have a sense of ownership in the project. It results

Overlapping spaces and a variety of windows with distant views create a feeling of spaciousness at *Loggerheads*.



in a better building."

The completion of *Loggerheads* gave Burton instant credentials – and Berryville architect Page Stephenson Carter took note. Burton had sought out Carter because of her sympathy for Modern design and, as luck would have it, her solo practice was gaining momentum. Carter hired him to help boost her firm, PSC Architecture and Design, to the next level. While they pride themselves on being service-oriented, Burton says, the firm also emphasizes passive solar design and regional materiality. "It can be something as simple as timber framing, which may flex in the wind but still hold together."

Since leaving college, Burton has received numerous awards from the Young Architects Forum of AIA Northern Virginia. The award-winning projects include historic district guidelines for Middleburg (co-authored with William Carpenter), a passive solar painting studio, and *Loggerheads*. Last year, Burton also led a student team at AIA headquarters in Washington, D.C., creating portable shelters for the city's homeless people.

But, in terms of his development as an architect, all of it pales in comparison to the importance of Burton's design/build experience. "I can't put a price on the education of living with my own victories and mistakes," he notes. "This experience was more valuable to me than a Master's thesis."
– Vernon Mays



Stucco walls absorb heat while shading louvers and roof overhangs are used to block summer sun.

Photos: John Caleb Schwartz

While at SFCS, Tenace was the project designer for Forest Middle School, which features striped bands of masonry and a towering entrance canopy.



Some architects believe the route to personal success runs directly through a large firm with high-profile commissions. But experience has taught Steve Tenace that – at least for him – bigger isn't necessarily better. After learning his trade primarily in large offices, Tenace recently opted to blaze his professional trail in the three-man Roanoke office of Echols-Sparger Architects.

The future was promising for Tenace after he completed his Master's thesis at Virginia Tech in 1990. He left Blacksburg to work at Sherertz Franklin Crawford Shaffner (SFCS) in Roanoke, where he was quickly tabbed as one of the firm's emerging design talents. While there, he was a key player in the design of two schools – Forest Middle and Wasena Elementary – that ultimately were chosen for Virginia Society AIA Design Awards. With both schools, Tenace exhibited a penchant for clear organization of space, effective use of color, and forthright expression of materials.

But, while he cherished the awards, Tenace felt that the makeup of a large firm would keep him pigeonholed in a specialized role. How, in such an environment, would he mature into the complete architect? Harboring such concerns, Tenace was receptive when David Bandy, his former boss at SFCS, asked Tenace to join him at Echols-Sparger, which had just won two public school commissions. Tenace views the move as a chance to track a building

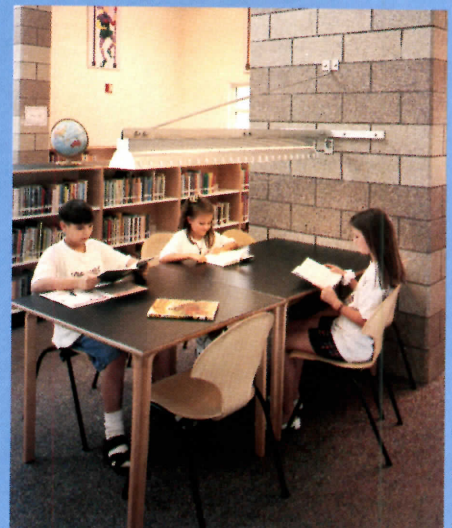
from the concept phase through construction. And the small firm size facilitates one-on-one relationships with clients. "For that reason, we never want to get big," he says.

In his design work as in his life, Tenace tempers high expectations with a certain pragmatism. He talks about how, as a promising young trumpet player, he went to Florida State to major in music. But when he encountered the talent pool attracted to Tallahassee from all over the country, "I quickly discovered I was not going to be the next Wynton Marsalis." He transferred across town to Florida A&M, which had just launched a new architecture school. After graduation, Tenace moved home to Fort Lauderdale to help his recently widowed mother take care of three younger sisters.

When he moved to Virginia for graduate study in 1987, Tenace says he "needed time to pursue his own direction." Now that he has seven more years' experience behind him, though, Tenace cautions that the direction he's chosen is not a stylistic one. "I don't subscribe to any particular style. I just do my best at creating a response to a problem in a current way of thinking." So while traditionalism is clearly not his thing, he strives to keep out of a Modern rut as well – avoiding repetitive designs by focusing on the specifics of the building type, the site, and the expressive possibilities of materials. "A building should be timeless. That's a goal of mine, but it's a struggle too."

– Vernon Mays

Age: 40 • Firm: Echols-Sparger Architects • Location: Roanoke • Major influences: professors Dennis Kilper at Virginia Tech and Raj Barr-Kumar at Florida A&M; architects Tod Williams and Ralph Johnson; planner Raymond Unwin • Greatest impact on American architecture: "Our society's tacit embrace of mediocrity and the lack of a sense of permanence in our need to build. The built results of this attitude permeate our cities, towns, and suburbs. Americans have become addicted to an overwhelming ordinariness." • Favorite building: Phillips Exeter Academy Library by Louis Kahn



Small-scale design at Forest Middle included light fixtures for reading tables

Photos: Steve Tenace

Working with a partner requires a different mindset than flying solo. For Stephen von Storch, of the Charlottesville firm Stoneking/von Storch Architects, it results in a tendency to take the business side of his practice all the more seriously. "But we get satisfaction by being successful at it," says his partner Michael Stoneking.

The duo's relationship began in the 1980s when they both worked at the firm Bohlin Cywinski Jackson in Philadelphia.

After striking up a friendship, each left the firm – von Storch (a U.Va. graduate) returning to Charlottesville as a sole practitioner and Stoneking (a Penn State grad) making the rounds at other Philadelphia firms. The two stayed in close touch until, in 1992, Stoneking began looking for someplace other than the inner city to raise a family. And the rest is history.

Learning by doing, the partners pride themselves on their individual differences. "Mike and I are very different people," says von Storch, noting that each benefits from the other's unique outlook. By reviewing projects together, Stoneking says, the outcome for their clients is better architecture. The firm does both residential and commercial work. One recent project, an adult day-care center for the Jefferson Area Board for Aging, allowed them the creative freedom of commercial work with the intimacy of residential. Included within the multi-use complex were facilities for respite care, wellness, physical rehabilitation, a medical clinic, and a Montessori school.



At the Capitol City Brewing Company, the architects created small spaces within the original grand hall to give patrons a feeling of enclosure and comfort.

Stoneking/von Storch has received rave reviews for its Capitol City Brewing Company located in the 1914 Washington City Post Office near Union Station in Washington, D.C. Because of the building's historic status and multiple tenants, the renovation required special care – especially with the National Postal Museum's multimillion-dollar stamp collection directly beneath the pub's huge vats. Their challenge was to insert a totally new use into the grand space, replete with Beaux Arts ornamentation. The solution: create a mezzanine that showcased the brewing process. To ensure the separation of old and new, the mezzanine is supported by steel trusses that spring directly from the old fluted pilasters.

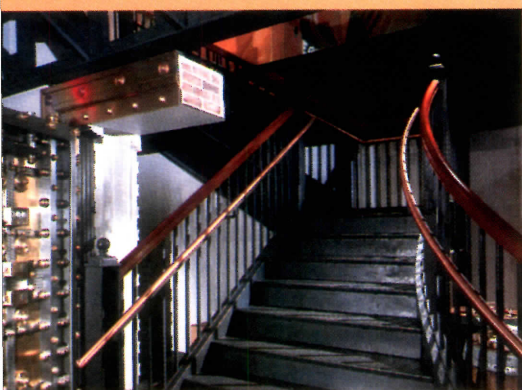
In addition to pulling his weight in the firm, Stoneking has been a mover in local

AIA affairs. His work as president of the Charlottesville/Albemarle Section in 1996 helped produce the first Architecture Week. The event grew to include both Charlottesville and Richmond in 1997, and Stoneking is "happy to see that it's got a life of its own."

Von Storch fully endorses his partner's dedication of time to the AIA. "Mike just has the energy to carry that banner. He's definitely the more charismatic, more public kind of guy." That kind of recognition bodes well for a young partnership that depends on close communication and deep understanding. Adds Stoneking: "We are not theorists. We're not academics. We're practicing architects and we love that."

–T. DuncanAbernathy, AIA

Age: 38 (Stoneking); 42 (von Storch) • Firm: Stoneking/von Storch Architects • Location: Charlottesville • Major influences: "My grandfather, who was an architect. We didn't talk about architecture academically, but I understood him to be a passionate person." (von Storch); Leon Krier, Turner Brooks, Peter Bohlin, and Bernie Cywinski (Stoneking) • Greatest impact on American architecture: "Robert Venturi led into the period with *Complexity and Contradiction*, which shocked the architectural world. Also Bill Gates and Steve Jobs. What they created – computers, the Internet – has changed the workplace and home so much that architects have to respond. The influence of Andres Duany and Elizabeth Plater-Zyberk in bringing back an old approach of planning will continue into the next century. As Venturi's influence wanes, architects are getting turned on by Frank Gehry. And William McDonough, who represents sustainable design." (both) • Favorite building: "When I was a kid, Fallingwater. When I was in college, the Chrysler Building. Now I seem to be drawn toward indigenous buildings." (Stoneking); "For residential buildings, the works of E.F.A. Voysey. On the commercial side, my favorite place is Camden Yards." (von Storch)



One Capitol Square's facelift included a new entrance canopy and three-dimensional layering of elements such as the prominent corner column (right).

Chris Fultz



Tom Kojcsich

Age: 31 • Firm: Scribner Messer Brady & Wade • Location: Richmond • Major influence: Gary Cunningham – "He set the stage for my career. He would be at the job site re-educating the tradesmen. He was a genius at playing with surfaces and detailing and how things come together." • Greatest impact on American architecture: "The reaction against suburbia. Suburbia has a lack of context and a lack of those things that make civilization possible. I know. I grew up in that environment." • Favorite Building: Renaissance gardens at Villa Lante in Bagnaia, Italy

tive Texan Chris Fultz stands tall on the open-air terrace at One Capitol Square, a downtown Richmond highrise with a million dollar view. It overlooks the Virginia State Capitol, whose central block was designed by Jefferson more than 200 years ago. The platform he occupies has become a favorite spot for Fultz in recent months while he and his firm, Scribner Messer Brady & Wade, have overhauled the office tower which opened in 1971 as the Fidelity Building.

"We were charged with re-inventing the building," says Fultz, a project architect at the firm. "And doing the whole package – taking what was there, clarifying it, and heightening it." The firm even designed the graphics and marketing materials for the building. A red, black, and silver brochure, designed by Fultz, could easily have come from the studio of one of the Cubists. And in any conversation with Fultz, the names of 20th century giants of art and design inevitably come up: Picasso, Braque, Mondrian, and Diebenkorn.

After studying architecture at the University of Texas at Arlington, Fultz

worked in the small but highly regarded Dallas office of Gary Cunningham. In 1992, Fultz moved on to Corgen Associates Architecture, a 130-person firm where he worked primarily on schools. Eventually the politics of a big firm got to him. He applied to art schools. "There's something about the self-indulgent nature of painting and sculpture that fascinates me –

figuring out a problem and solving it yourself." However, he visited the University of Virginia and says he fell in love with it. "I walked onto The Lawn when the sun was setting. The landscape was so different from Texas, but I said, this is it." He completed his

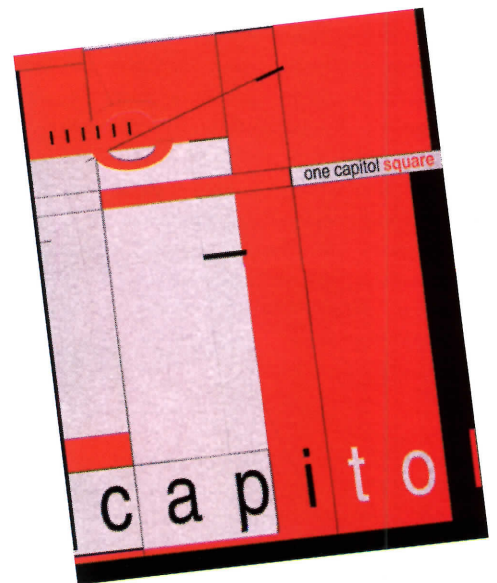
Master's of Architecture there last year.

The Fultzes and their infant son now live in an early 20th century streetcar neighborhood in Richmond where they can stroll, schmooze with the neighbors, and interact. He says this is refreshingly different from the Texas suburbs in which he grew up. "Suburbia is the root of what ails us," he says, "It all stems from materialism that is manifested in things like the automobile. The value system is different."

Standing on the terrace overlooking

Capitol Square, Fultz says he's committed to working on urban design solutions: "A synthesis of all the arts melded together within the city of Richmond. What could be better?"

–Edwin Slipek, Jr.



Fultz designed One Capitol Square's sales brochure (above) and his own firm's logo (left).

Lisa Moritz had been thinking about scaling back her activities with the Young Architects Forum of Hampton Roads when the Five Points Partnership came knocking in late 1996. The partnership was



a grass-roots effort trying to revitalize the geographical heart of Norfolk, and its leaders were seeking the help of professionals. More than a year later, Moritz is still involved with the effort. "How can you say no?" she asks. "How can you say no to a community that's asking for your help?"

That kind of activist attitude has made for a very busy life for this young Norfolk architect. Since graduating from Virginia Tech in 1989, Moritz has pursued a variety of extracurricular activities with the support of her employers at Cox, Kliewer & Co.

The Five Points project involved getting to know the twelve diverse blue-collar and middle-income neighborhoods collectively known as Norview. Led by Moritz and architects David Levy and Robert Bell, a core group of ten interns and young architects did a mapping survey and later organized a charrette with civic and religious leaders, businessmen, educators, police, and citizens from Norview. In November, the group issued a series of 44 recommendations, among them to develop a pathway connecting the neighborhoods, create a "town commons," and recruit restaurants and other social gathering places to the area. Revitalization through "connections," Moritz calls it.

"We wanted to hear their voices, and after hearing their voices provide them with a tool," Moritz says with customary modesty. "We were just giving them guidance, but ultimately the recommendations came from them."



Norview's degraded status today (right) is a far cry from its past as a center of community activity (above).



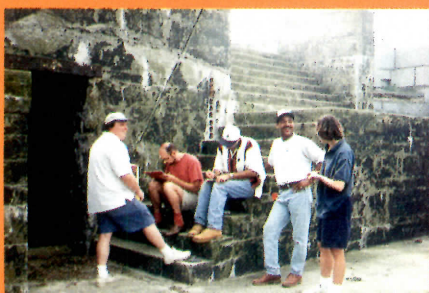
Moritz and three other young architects – Ahmed Hassan, Lamonte Woodard, and the late Steven J. Fry – are largely responsible for making the Young Architects Forum an active, tight-knit organization. The group, which operates within the larger framework of AIA/Hampton Roads, is involved in education, mentorship, service, and fellowship. Among the group's more popular activities is a series of monthly "hardhat" field trips to construction projects in the area. A personal favorite for Moritz was the group's 1996 involvement in historic preservation work at Fort Wool, a Civil War-era island fortification in Hampton Roads harbor. Working with Hampton University, group members camped at the fort and helped document its remains.

Last year, Moritz had a more bitter-sweet project to pursue. When Steven Fry was killed in a skiing accident, she and other young architects spent four months

overseeing renovation of Fry's Old Town Portsmouth townhouse so that Fry's widow could sell it. "It was sort of a bonding experience for us all, a project of the heart," Moritz says.

Moritz once had thoughts of being a doctor, but the proverbial aversion to blood and a passion for building, design, and Lincoln Logs led her to architecture. To this day she has kept a seventh-grade math project that involved designing and furnishing her dream house, computing the cost, and figuring out how to pay for it. "I had a great time with it and got an A-plus." That hooked her.

"I love the design aspect of architecture," she enthuses. "That's where my heart is." Her artistic side is also expressed through photography and watercolors, but architecture is her number one love. "It's the perfect marriage between the artistic and the analytic." *—Joseph Cosco*



Young architects from Hampton Roads gathered at Fort Wool in 1996 for a preservation workshop (left).

Age: 31 • Firm: Cox, Kliewer & Company • Location: Virginia Beach • Major influences: Louis Kahn, Richard Meier, Mario Botta, Antoine Predock • Greatest impact on American architecture: "Postmodernism – every architect has reacted to it, whether positively or negatively." • Favorite building: Le Corbusier's Notre-Dame du Haut

Photos: Judy Davis/Hoachlander Photography



At the Bowman Residence (above), Gurney designed a kitchen addition with a mitered glass corner that opens to views of the water.

If you call Bob Gurney a control freak, he probably won't be offended. "I like to maintain total control," admits the native New Yorker. "It makes things interesting. Yes, I do fewer projects, but I couldn't work on just one big project for five years."

Gurney maintains the best architects are generalists. His practice concentrates on large and small renovations, residential additions, and a growing number of commercial projects. Since breaking out on his own in 1990, he has emerged as a perennial winner of Design Awards from AIA Northern Virginia and has won wider recognition in the regional Inform Awards program for his crisply designed houses.

Although he professes an admiration for the early Modernists and contemporaries such as Richard Meier and Charles Gwathmey, what Gurney says has most informed his work is a lifelong fascination with architecture. "I love it more than anything else, aside from my family. I'm always looking at books, visiting buildings, and talking about architecture. I'm consumed by it."

While studying at Catholic University, where he earned his bachelor's and master's degrees, Gurney met his wife, Therese, who was then a student at nearby Trinity College and today is an interior designer with architect Hugh Newell Jacobsen. Time permitting, Therese lends her talents to a number of Gurney's projects. "Her being involved has made my work better," he says. "It's nice being married to someone who loves what you do as much as you do. If she was an antique collector, I'd be in trouble."

After graduating in 1982, Gurney went to work for McLean architect Susan Woodward Notkins, whom he credits with giving him heavy responsibility early on. "It was like having your own projects," he recalls. "I met with clients. I did the working drawings. I did the contract administration." Notkins also allowed him to moonlight, and over time he developed a basis for a clientele of his own. Now, working in an Alexandria studio shared by other solo architects, Gurney notes that his work on small commissions has sharpened his ability to work on larger ones. But no matter what the project's size, the fundamentals for Gurney remain the same: clear organization, relationships between spaces, use of light, and attention to circulation, site, and budget.

Gurney, a father of two young children, spends most late afternoons and early evenings with the family, then revisits the studio for a late shift. Currently he is renovating a shell of a house in Washington, D.C. "The client wasn't really into Modern architecture and I'm not really very traditional, so I'm pushing my client," he says. "It's more Modern than they might like, and more traditional than what I might do otherwise. But it's one of my favorite projects."

As a one-man shop, Gurney seems bemused when asked how he promotes his practice. "You try to do a good job with each project. Every new commission comes from someone who has already seen my work. Beyond that, I have no idea what marketing is."

—Edwin Slipek, Jr.



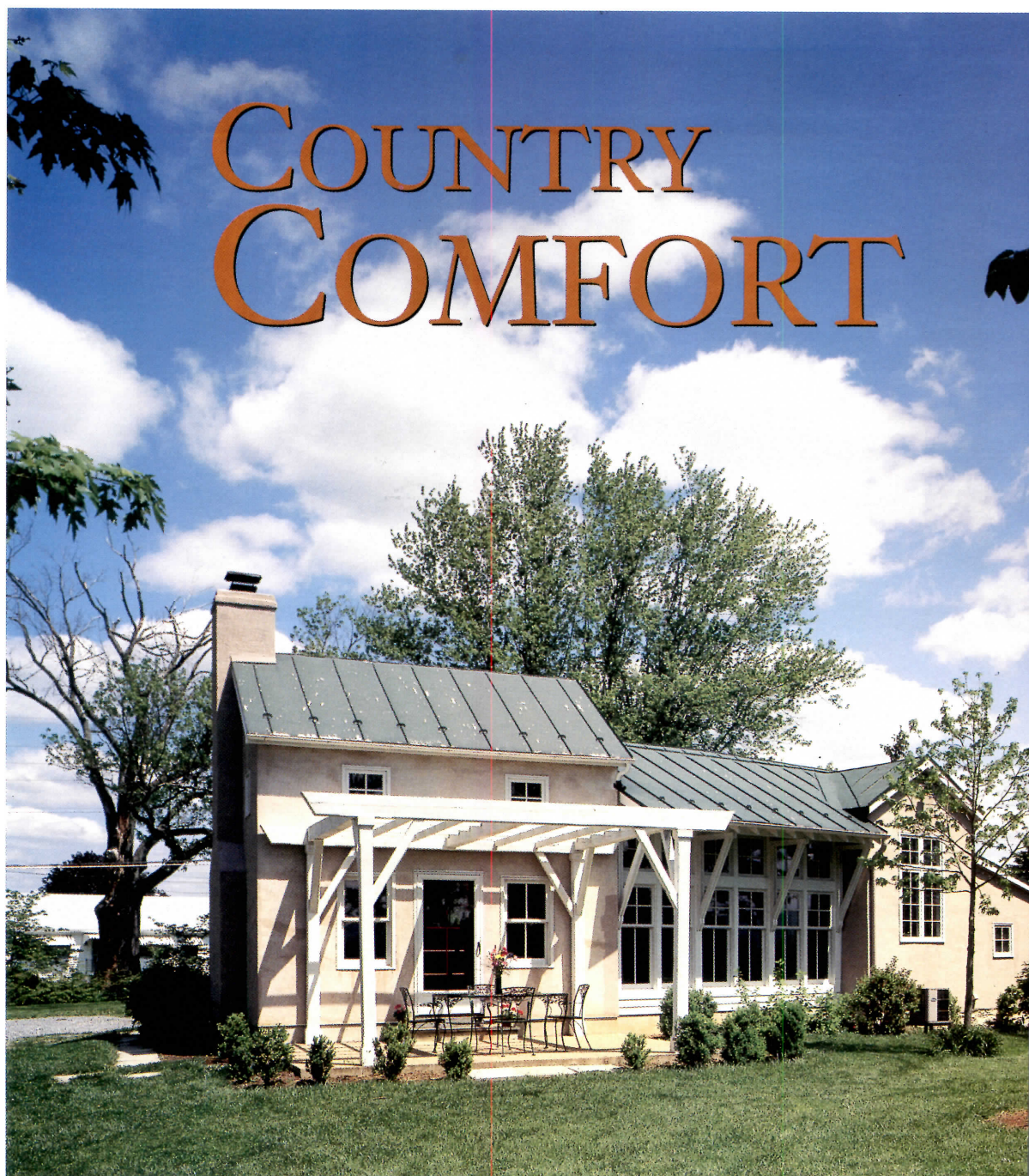
Therese Baron Gurney

Age: 39 • Firm: Robert M. Gurney, AIA • Location: Alexandria • Major influence: "My father. He was a bricklayer and contractor. I visited construction sites with him in Manhattan. He built the house in Staten Island where I grew up. And in 1990, he and my three brothers came down and built the house I live in from the ground up." • Greatest impact on American architecture: "The developer – and unfortunately this influence has been very negative. He gives the client no choices. He uses materials that won't stand the test of time. The public is being duped." • Favorite building: Le Corbusier's Villa Savoye

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The addition includes a 12-foot-tall vaulted room with a solid wall that limits views of neighboring houses.

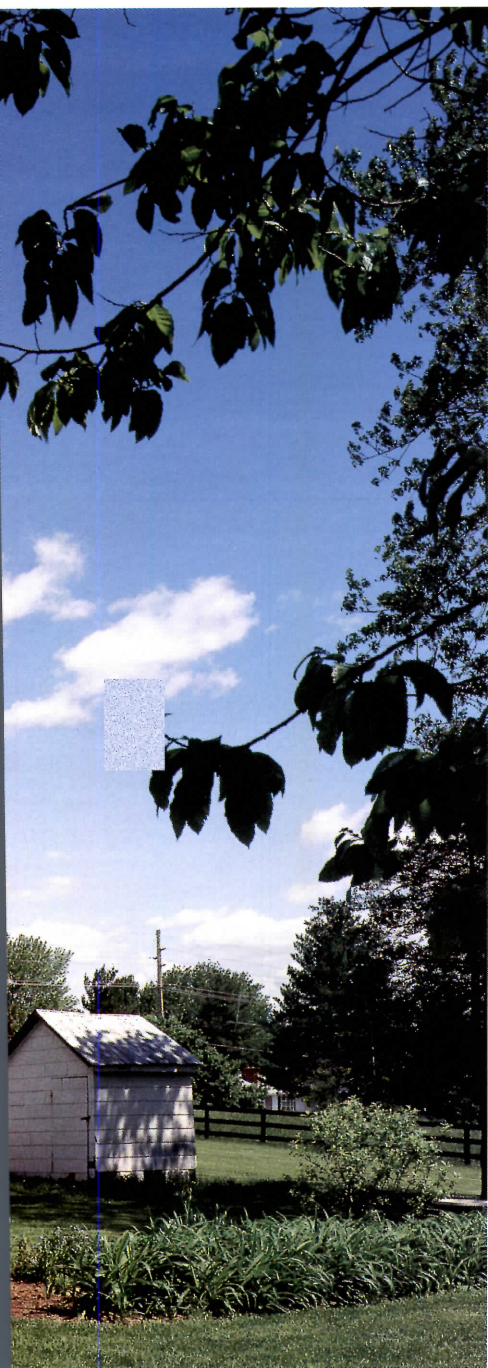




By Vernon Mays

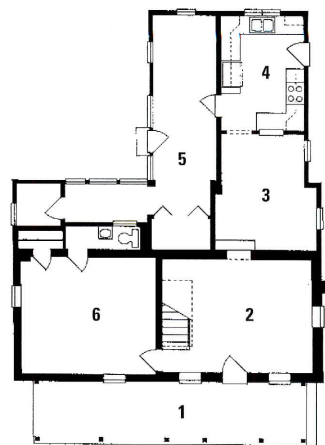
It seems ages ago that Maral Kalbian fell in love with the humble hilltop farmhouse that offered breathtaking vistas of the gentle Blue Ridge Mountains. Or perhaps, she recalls with a bit of effort, it was the views she fell in love with. The house left something to be desired.

But Kalbian, who is an architectural historian, has an affinity for old buildings. Her work involves a constant regimen of poking around inside weathered barns, inspecting the stonework



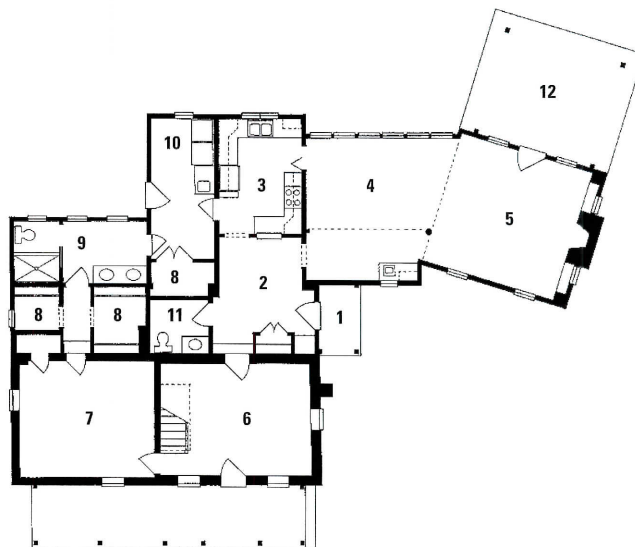
Hoachlander Photography

A well-considered addition gave the owners generous living space while revealing views that had always been obscured (left). By moving the entrance, the architects gave the house a rational circulation pattern (plans, right).



Existing First Floor Plan

- 1 Entrance
- 2 Living Room
- 3 Dining Room
- 4 Kitchen
- 5 Utility Room
- 6 Den



New First Floor Plan

- 1 New Entrance
- 2 Foyer
- 3 Kitchen
- 4 Dining Room
- 5 Living Room
- 6 Study
- 7 Master Bedroom
- 8 Closet
- 9 Master Bath
- 10 Laundry
- 11 Powder Room
- 12 Arbor



of pioneer gristmills, and taking stock of framing details and construction methods used in houses built by the German immigrants who settled this neck of the Shenandoah Valley. So buying a house that had evolved from beginnings as a simple log building had a certain romantic appeal to it. Who cared if some of the ceilings were barely six feet high?

Sketchy details led Kalbian to conclude that the original house embedded in the structure dates to the first quarter of the 19th century. "It could be older, but I think it's close to 1800." She knows

the house was elongated with another room within 10 to 15 years. Then it was raised to two floors – probably in the late 19th century – and about that time the summer kitchen was built out back.

But, while it was quaint in its own primitive way, the house had an awkward arrangement of rooms that cramped the couple's style. Dinner parties were a favorite way to entertain friends, but because of the tight dimensions of the dining room, the guests had to be *really good* friends. The novelty grew stale.

Before long, Kalbian and her

husband, Branson McKay, contacted architects Charles Swartz and Elizabeth Reader of Reader & Swartz Architects in nearby Winchester. The first order of business was renovating the summer kitchen, which by then had long since been attached to the main house. Although the kitchen had a southern exposure and a direct orientation to the mountain panorama, there was no window to allow enjoyment of either the light or the view – only a chimney. The architects suggested removing the chimney, eliminating the low ceiling in the

kitchen, and putting a large window in the south wall – simple moves which transformed the room and began to show the house's potential.

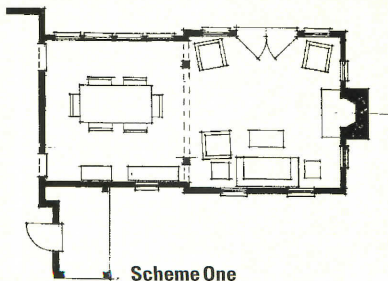
Months passed before the couple decided to make the next move, which was to address the shortage of space. Kalbian and McKay tried their own hand at sketching out a solution to the problem, but it didn't come easy.

They returned to Reader & Swartz with a longer wish list. First, with children on the way, they wanted to relocate the master bedroom downstairs into a room they had been using as a den. "We asked for a living room and a dining room, too," says Kalbian. "We wanted high ceilings. And obviously we wanted views. It was the setting that sold us on this house and we were not able to enjoy it anywhere in the house. It was awful – like living in a hovel."

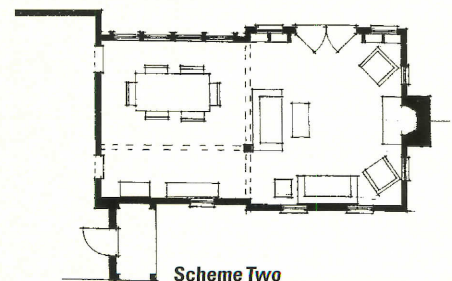
Swartz says the first temptation was to create a wing for the new rooms directly off the back or side of the existing house. But this situation begged for something different. The solution rested in a simple-but-powerful decision: move the main entry. Reader & Swartz recognized that the existing house was made all the more dysfunctional by the fact that its front door led into tiny rooms that were being converted to private uses. By shifting the primary entrance to the side of the house – a move they accomplished by enlarging a window in the former dining room – they created a new foyer that leads separately to the private areas in the front of the house, the renovated kitchen in the rear of the



Creating Choices



Maral Kalbian and Branson McKay were ready to give their cramped farmhouse a complete overhaul. But initial discussions with architects Beth Reader and Chuck Swartz ended up raising more questions than providing quick answers. That was strictly by design. Reader & Swartz presented a model to illustrate possible additions. Most led straight out from the side of the exist-



ing house (below) and one was skewed at an angle. "As we talked more we kept coming back to the one with the angle," says Kalbian. "The more I thought about it, the more it made sense. When you're adding to a historic building, you don't want to make it look like a copy of the original. You want it to reflect its own time."

The studies by Reader & Swartz are illustrated here in a series of drawings. In **Scheme One**, the addition is composed of two main volumes, each with a different ceiling height and distinct roof line.



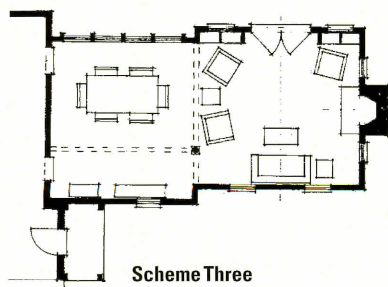
A Scamozzi Ionic column occupies the focal point of the addition (above). Now large windows bring in the light and the view (right).

Photos: Hoachlander Photography

house, and the new dining and living area beside the kitchen. "Just by putting the addition where it is and calling [the old dining room] the entrance, it organized the entire house," declares Swartz. "It has a more rational circulation."

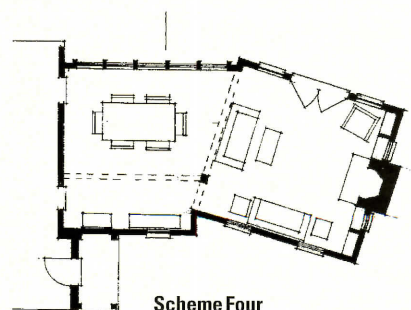
Even so, working out the shape of the new rooms and the best way for them to attach to the house required a fair amount of investigation (see article below). Seen from the outside, the form of the new dining room mimics that of the summer kitchen ell. The dining room is comprised of two parts – the low-ceilinged area beneath the shed roof is dedicated to circulation, while the high-ceilinged area under the gable roof is for dining. The beam that separates the dining room's two roof lines is supported by a fluted column with a Scamozzi Ionic capital.

Kalbman had asked Reader & Swartz to find a place in the house for just such a column, which was the focus of her



Scheme Three

The smaller dining room telescopes into the more open living room. But architects and client agreed that the dining room overwhelmed the small kitchen; they also thought the two columns in a symmetrical arrangement were too formal. **Scheme Two** reflects a change to three main volumes, each with a different ceiling height. Although the narrower dining room connects well to the kitchen, the proportion of the living room was thought to be too wide in comparison to the existing house. In **Scheme Three** the three



Scheme Four

volumes remain, although the living room is staggered slightly toward the rear. This version makes a deft connection to the existing house and is well proportioned, too.

The design is best resolved in **Scheme Four**. It preserves the idea of the three main volumes, but skews the living room to gain a wider panorama of mountains to the south and offer a sense of enclosure to the courtyard on the north. In this arrangement, the single interior column is given greater prominence too.



Reader & Swartz divided the addition into pieces with different widths and roof heights to make it blend with the original house.

Hoachlander Photography

Master's thesis research at the University of Virginia. To conduct her study, Kalbian studied photos and drawings and traveled the Eastern Seaboard in search of buildings constructed prior to 1812. By focusing specifically on the interpretation of the Ionic order, her goal was to discover the extent of Andrea Palladio's influence on American Palladianism in contrast to that of his followers.

Palladio designed Ionic columns with side volutes (the parts of the capital that curve like the ends of a scroll). But, contrary to her expectations, Kalbian found that the vast majority of buildings from that period had angle volutes, a "modern Ionic" treatment more common to buildings designed by Vincenzo Scamozzi (a protégé of Palladio's) and Inigo Jones. In deference to Scamozzi's little-known influence on American architecture, Kalbian honored him with a column.

By mimicking the existing volumes and roof pitches of the existing house in the addition's design, Reader & Swartz performed a delicate balancing act. Says Swartz: "It's a peculiar project, because the house isn't very big and what we added is two-thirds the size of the building's existing footprint. In a lot of projects you have the main house and then add a wing or a T-back. But this one is almost equal – it's not clear which is more important, the old house or the addition."

Swartz rationalizes the angled geometry as a way to divide the house into smaller visual units. "It creates a volume that doesn't overwhelm the original and it alludes to the tradition of outbuildings on farms." Angling the living room also helps to enclose the informal courtyard outside the new side entry while greatly expanding the views out of the back of the house.

One of the key issues Reader & Swartz grappled with was responsibility

to the old house. The owners desired to make a place for entertainment. But, particularly in light of Kalbian's role as an architectural historian, there also was an obligation to do the right thing. "It's hard to define what that is," says Swartz.

Kalbians agrees. "But since this is not Monticello, and since every previous owner has added his own little piece, I had no problem doing this. There's nothing architecturally significant about the house – except that it tells the story of its own evolution." In that regard, one can consider the new addition a further stage of the farmhouse's evolution.

Project: McKay-Kalbians Residence, Boyce
Architect: Reader & Swartz Architects, P.C. (Beth Reader, AIA, and Chuck Swartz, AIA)
Contractor: Jon C. Duvall Design & Construction Management, Inc.
Consultants: Structural Concepts (structural)
Owners: Maral Kalbian and Branson McKay

Although their firm is officially named Reader & Swartz, the two principals (who happen to be wife and husband) might as well drop the ampersand.

Beth Reader and Chuck Swartz met while they were architecture students at Virginia Tech. They both graduated Class of 1985, and now practice architecture together in Swartz' hometown of Winchester. "We've eaten the same meal together for 15 years," laughs Reader at the closeness of their collaboration. "We practice as one architect. We approve everything together. We don't each have our own separate projects."

The firm is busy now but "it was pretty tough opening our office during the recession," Swartz says of the grim realities of 1990, when they first hung their shingle. "It was a rough time." But he and Reader combined the art of survival with a keen awareness of the broad opportunities



Tom Kojesich

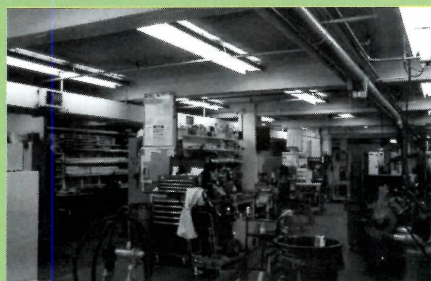
READER & SWARTZ

At Winchester's neoclassical John Handley High School, Reader & Swartz designed a "school within a school" to house an alternative program for under-achievers. The basement level of the landmark building was retrofitted from a gritty mechanical basement into a dynamic modern space. "The place looks the way it did the day it opened. And the students like the space," says Swartz. Recently they designed an emergency 911 center in the local courts building. The firm also has a growing portfolio of rural houses such as one now under construction in Shepherdstown, West Virginia. "We use solid vernacular forms, primal forms of the area, that you can see a mile away," says Swartz.

As Reader and Swartz discuss their joint practice and how it has grown to include an office manager and two intern architects, it becomes apparent that they are indeed two individuals. "Beth knows the big picture – and the big picture is complex and constantly changing," Swartz says admiringly. If writing is called for, Reader usually handles the task. She suggests that Swartz is the better talker. "She can design with her pencil," he agrees. "I can design pretty well with my mouth."

– Edwin Slipek, Jr.

Age: 34 (Reader); 35 (Swartz) • Firm: Reader & Swartz Architects • Location: Winchester • Major influences: "My father was in the Navy and we moved all the time, so what impressed me are the vernacular buildings of the Shenandoah Valley. There's a pitch and proportion to exteriors, and excellent scale on the interiors. These are old-fashioned values that existed long before modernism." (Reader); "As a native of Winchester, I am influenced by the way buildings are set into the [rural] landscape. It's not a Frank Lloyd Wright thing or a modernist thing. It's simply the way buildings sit on the landscape." (Swartz) • Greatest impact on American architecture: "The changes in building materials. Many buildings are false – with superficial surfaces – rather than true. It affects everything. This is the age of veneers." (Reader); "Compared to 30 years ago, it's okay to like old buildings. You have the option of putting your ego in your pocket. Today, architects have the freedom to do anything, from a restoration to something that uses fragmented geometry." (Swartz) • Favorite building: Thorn-crown Chapel by Fay Jones (Reader); Glasgow School of Art by Charles Rennie Mackintosh (Swartz)



present in a small community without many architects. And today Reader & Swartz tackles an impressively wide range of work.

"We're in a small town and we take what comes along," explains Swartz. "But this also gives us an opportunity to make a difference in the lives of people who don't have the means to otherwise engage architects." A case in point is a 9,000-square-foot assisted living facility in nearby Frederick County for mentally and physically disabled persons. There, many programs are combined under a single roof, including a group house, a daycare center for adults, and living quarters.

Reader & Swartz has won seven chapter Design Awards, including one in 1997 for a renovation at Handley High (before and after, above). A large addition at "Little Briars" includes informal living areas, a bedroom, and study (right).

Hoachlander Photography



Design for Life. By Susan Yelavich. 192 pages. Illustrated. New York: Rizzoli. \$60.00 cloth.

Review by Mark Alden Branch

The dust jacket for *Design for Life* – the companion volume to the Cooper-Hewitt National Design Museum's centennial exhibition – seems right out of the MoMA-Conran's-Good-Design playbook: simple News Gothic type and a trio of works by modern industrial designers, including George Nelson's 1949 "Atomic Clock," Henry Dreyfuss's Model 302 telephone of 1937, and Donald Deskey's prefabricated vacation house of 1940. But slide off the jacket (noting the Frank Lloyd Wright textile pattern on its verso) and take a look at the actual hardcover, which features a florid 18th-century German bookpaper.

This contrast between machine-age crispness and premodern delicacy illustrates well the Cooper-Hewitt's dilemma: How do you transform a museum whose collection comprises centuries of what we once called "decorative arts" into a center for the understanding of that 20th-century discipline called "design?"

Under director Dianne Pilgrim, the museum has made great strides toward becoming a leader in the world of contemporary design, particularly in its recent temporary exhibitions (among them a Henry Dreyfuss retrospective and a survey of the past 15 years of graphic design). The museum even gave its name a makeover, evolving from the Cooper-Hewitt Museum into the tellingly awkward "Cooper-Hewitt, National Design Museum, Smithsonian Institution." But there's still the problem of reconciling the collection – which is strong in textiles, wallcoverings, and antique tableware – with the concerns and interests of a

Cooper-Hewitt Conundrum

design world that has the MoMA-inspired notion that design history began at about the time machines started taking over the production of daily artifacts.

Design for Life – the book and the exhibition – provided an opportunity for such a reconciliation. Using the 100th anniversary of the museum's founding (by the Hewitt sisters, granddaughters of philanthropist Peter Cooper) as the occasion for a look at the entire collection, the museum's curators, led by assistant director Susan Yelavich, seek to present the collection as a continuum from the 16th century to the present, not as a premodern-modern dichotomy.

To say that they are successful would not quite be accurate. While it is true that the book erases the line in the sand between modernism and the rest of history, it provides precious little in the way of historical explication of *any* kind, despite Pilgrim's description of the book, in the introduction, as "a step toward furthering that academic category, design history." The hundreds of items from the collections are organized into three broad categories based on how they are used, a strategy with potential for comparative study but one that makes the construction of a narrative of "design history" difficult for the reader.

The first of these sections, "Design for Daily Life," is the best, and shows where the museum's greatest strengths lie: in industrial design and its premodern cousin, "applied arts." Here are found jewelry, plates, telephones, cameras,



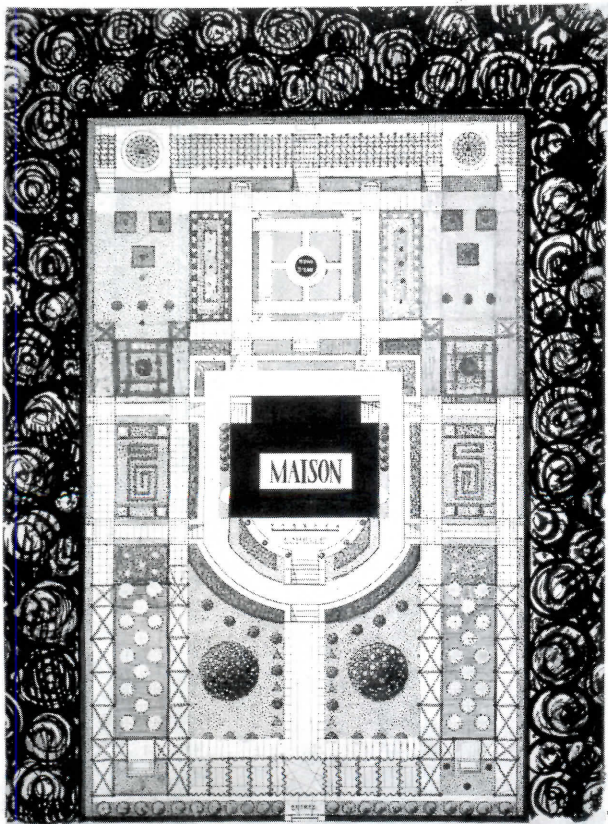
Good design invades the middle-class household through "Good Grips" utensils (above). Space-making is illustrated in "A Love Garden" (facing page), a 1914 ground plan for house and garden by Frenchman Paul Vera.

kitchen equipment, and more. Among the most interesting is a late 19th-century "chatelaine" – a bracelet with a sewing kit, notepad, mirror, eyeglasses, and other necessities attached. Surely considered elegant in its Victorian time, it now seems an almost comically cumbersome precursor of the handbag. Also included is a beautiful set of squarish modular glass food storage containers by German designer Wilhelm Wagenfeld from 1938, a response to the introduction of the electric refrigerator.

The two sections that follow, "Design for Shaping Space" and "Design for Communicating," both suffer from the collection's apparent gaps in the areas that ought to be the heart of these sections: architecture in the former and printed matter in the latter. The representation of architecture in a museum collection is admittedly difficult, but the book shows a number of architectural drawings that do not get close to the heart of describing what architecture is. The high points – works by Hugh Ferriss and Paul Rudolph – better illustrate the art of architectural drawing than that of architecture. Furniture comes off better: a spread on chairs is among the book's greatest successes: a clear, apples-to-apples comparison ranging from 16th century Italy to Frank Gehry's early 1970s series of corrugated cardboard constructions.

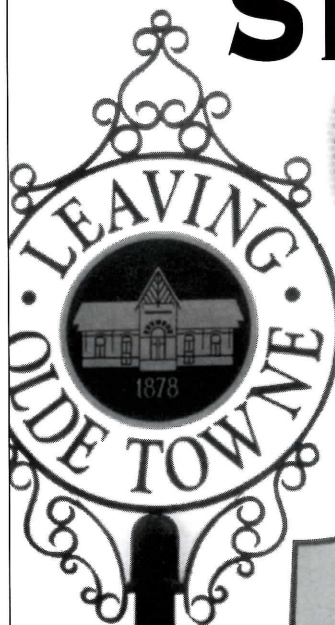
As for "communicating," one would expect to find more examples of books, magazines, newspapers, and posters from the canon of graphic design. Instead, the section is heavy on wallpapers, textiles, decorative-arts books, and tchotchkes.

But if the book is inconsistent, it does have its delightful moments. The pages devoted to the museum's unparalleled wall-coverings collection are a special treat, perhaps because their two-dimensionality makes them a natural for the printed page. The museum's collection of commemorative items and propaganda –



Photos: Courtesy Cooper-Hewitt National Design Museum

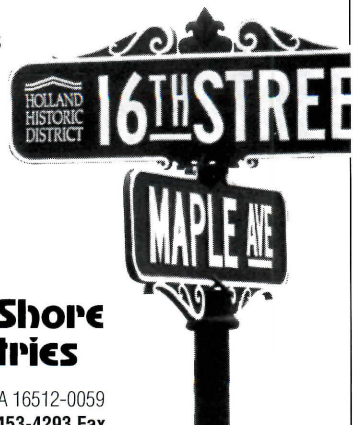
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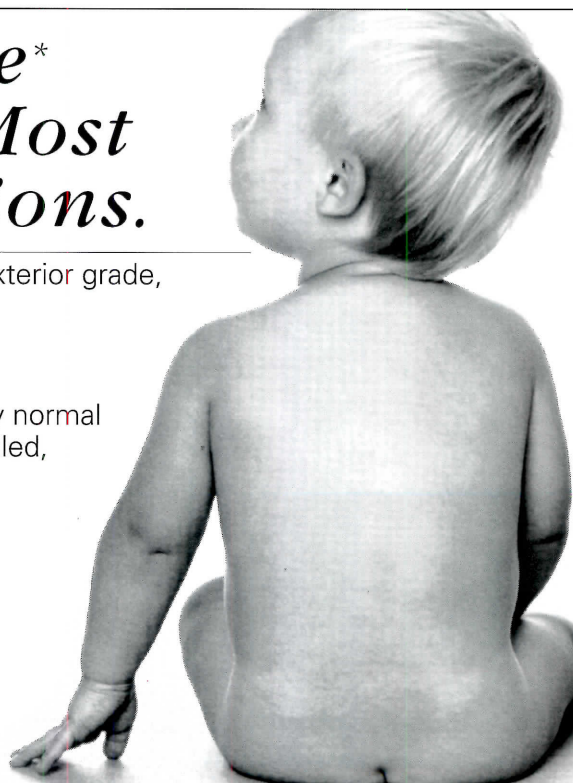
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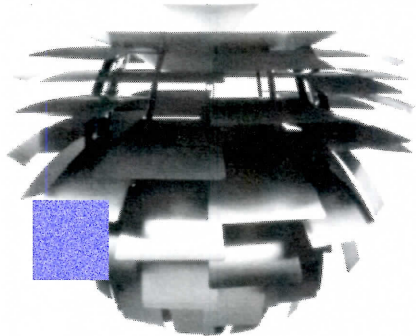
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The collection includes the "Ph Artichoke" hanging light of copper, steel, and enameled metal.

from early Soviet porcelain to a scarf celebrating the never-to-be coronation of Edward VII—is a pleasant surprise.

Designer Stephen Doyle, whose firm Drenttel Doyle Partners also revamped the museum's graphic identity in 1994, has given the book a clean, contemporary look giving needed hipness to a text that often flirts with coffee-table inanity. Each section has an introduction followed by several spreads of images, with fortune-cookie insights dropped in here and there. (Two examples: "Lighting up the dark is an ageless human endeavor." "With beautiful plates, the feast begins before the meal is served.") What is most annoying, especially after we are told in Pilgrim's introduction that the book represents only about one percent of the museum's collection, is that items pictured and discussed in the introduction of each section reappear with clunky redundancy in the body of that section.

The elementary level of the text of *Design for Life* makes it clear that its mission is a didactic one—a primer on what design is. But the Cooper-Hewitt staff fell victim to the age-old curatorial temptation to put out the best pieces of the collection instead of putting together a coherent show—or accompanying book. As a result, all the introduction can come up with as a "common bond" for the pieces shown in the book is that "all of these articles once lived in the world."

Which is enough for a coffee table book, but it's hard not to wish for more.

Mark Alden Branch, a former senior editor of Progressive Architecture and I.D. Magazine, lives in New Haven, Connecticut. He is coauthor of "Devil's Workshop: 25 Years of Jersey Devil Architecture," published in December by Princeton Architectural Press.

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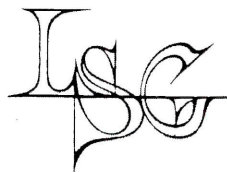


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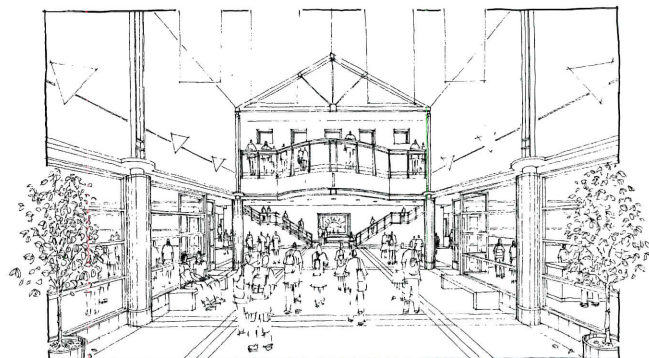
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Architect: Dewberry & Davis, Richmond

Project: Mary Washington College, Stafford Campus, Phase I

This 59,000-square-foot building will be the first of four on the new 50-acre high-tech campus. Designed to meet the needs of "new age" students, Phase I will contain academic, faculty, administration, and student activity facilities. Instructional technology will link this campus with others worldwide. 804-643-8061.



Architect: Bond Comet Westmoreland + Hiner Architects, Richmond

Project: Ni River Middle School

An airy, spacious foyer sets the tone for Ni River Middle School in Spotsylvania, designed for 800 students. The welcoming atrium lobby with balcony is flanked by glass walls to create visual interest and an illusion of additional space. Educational "pods" house each grade level. 804-788-4774.

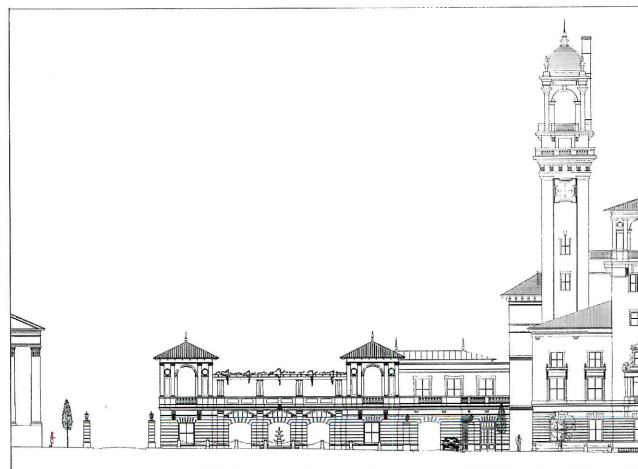
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Architect: Baskervill & Son, Richmond

Project: Concourse at Wyndham - East Shore II

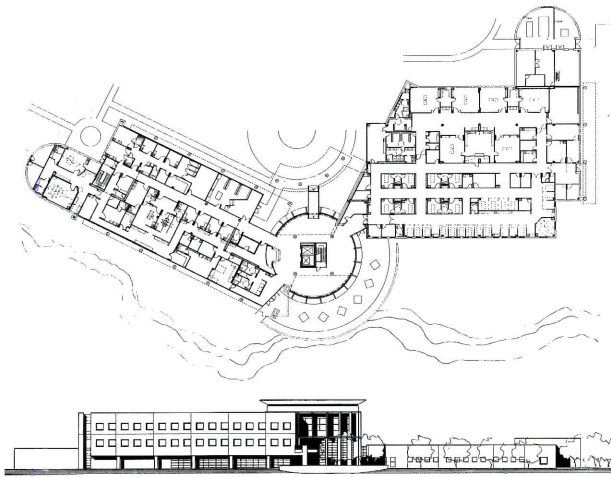
Baskervill & Son has designed a new three-story office building for Highwood Properties, Inc. that is one of three buildings master planned for the site which joins a lake. This first building's 81,300 square feet will include an upscale lobby with views onto the lake. 804-343-1010.



Architect: Marcellus Wright Cox and Smith Architects, Richmond

Project: Jefferson Hotel Alterations and Additions

This addition will provide a much needed grand entry to the Jefferson Hotel. The design will complement the 1895 Richmond landmark and will include a porte cochere entry, elevated pool, and expansion to LeMaire Restaurant. Construction is scheduled to begin in Spring 1998. 804-780-9067.



Architect: Odell Associates, Inc., Richmond

Project: Harborview Medical Center

This 75,000-square-foot ambulatory surgery center and medical office building complex represents the first phase of an ultimate 20- to 30-acre medical complex in Suffolk. Positioned adjacent to an existing lake, the project is comprised of two distinct forms linked by a common lobby. 804-644-3041.

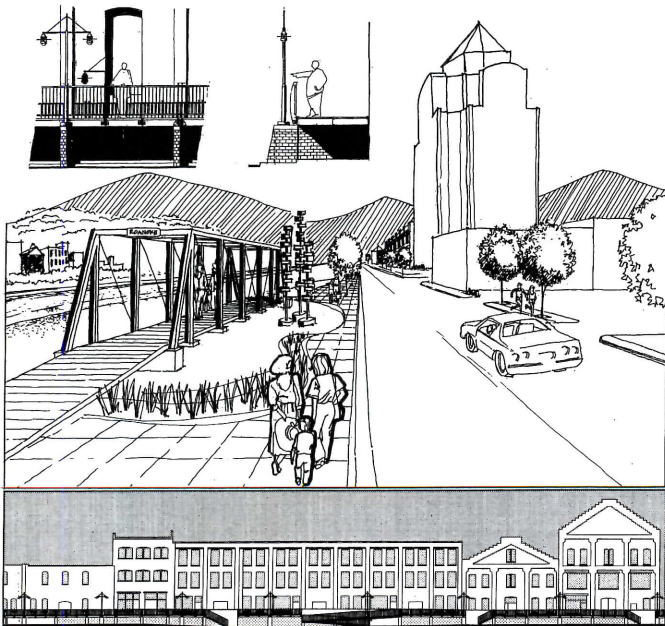


Architect: Carlton Abbott and Partners, P.C., Williamsburg

Project: Master Plan for Maymont Park

The restoration of Major Dooley's Overlook of the James River (c. 1890) is part of the vision for the historic 100-acre park in Richmond. The plan calls for a new tram to link park attractions, restoration of outbuildings, protection of the cultural landscape, and an improved pedestrian experience. 757-220-1095.

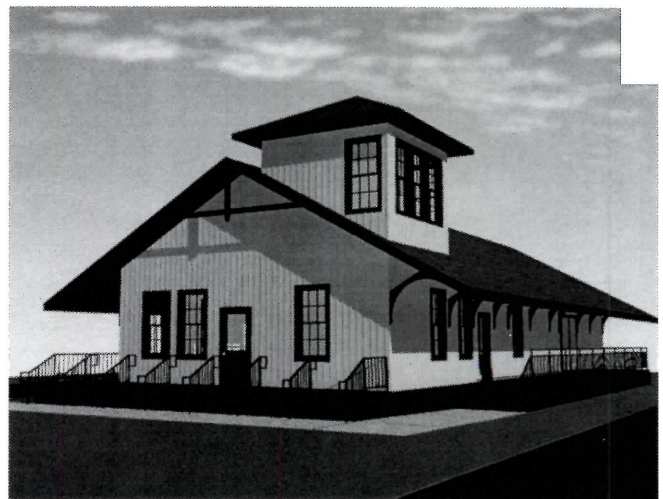
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Architect: Hayes, Seay, Mattern & Mattern, Inc., Roanoke

Project: Railside Linear Walk

The Railside Linear Walk in downtown Roanoke will link the historic Market District with the Virginia Museum of Transportation. The walk will celebrate Roanoke's rail heritage and enhance downtown's northern edge with public art, an events plaza, water feature, and landscaping. 540-857-3100.



Architect: Frazier Associates, Staunton

Project: Emporia Depot

Using money from an ISTEA grant, this historic railroad depot in Emporia is being rehabilitated into a visitors' center and offices for the city and Chamber of Commerce. Besides providing complete architectural services for this historic project, Frazier Associates also assisted with the grant application. 540-886-6230.

From the oppressive banality fostered by the typical strip shopping center, architect Cheryl Moore sought inspiration and separation. Through her self-described kit of parts, she found both – and in the process gained a picture-window billboard advertising her firm and its approach to architecture.

The kit comprises birch boards, birch-veneered columns and doors, ABS pipe, zinc roof decking, and off-the-shelf hardware. The place was an empty storefront in a Richmond shopping center. The project is 800 square feet – since expanded to 1,200 square feet – for Moore's architectural office.

The office's independent structure allows the work spaces to float free and clear of the confining shopping center's walls. Philosophically, the office has nothing to do with the shopping center, with the exception of the window-on-the-world idea sought by the firm Cheryl D. Moore, Architect.

"We wanted a storefront office space, because as architects we wanted to show what we do," says Moore. "The profession is at a point where we need to show people what we do. We have people come in all the time to [talk to us]. You could say that we're advertising not just our firm but architecture in general." It is so effective, she said, that the firm has received three or four commissions strictly from walk-by traffic.

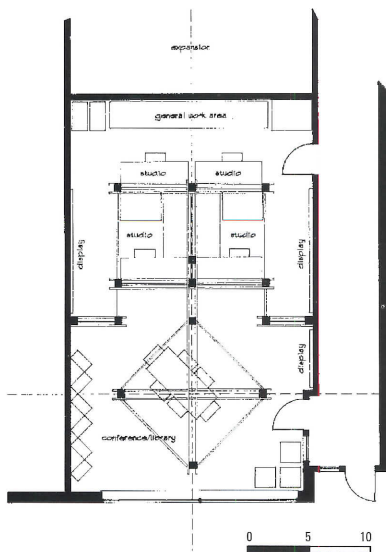
The inspiration for the Tinker Toy approach to the design and construction was cost and flexibility, Moore says. In addition, it has illustrated how strong ideas can be realized using common materials. This is the first time Moore has used the idea, "but it could be adapted to another office space or retail space. It could also be used in a medical setting."

In traditional Richmond and with her primarily traditional university and commercial clients, Moore said she thought a small negative backlash would result. Instead, she says, "they love it."

– T. Duncan Abernathy, AIA



Simple materials enclose the conference area, which is visible from outside.



At night, the picture window functions like a billboard promoting the firm's services.