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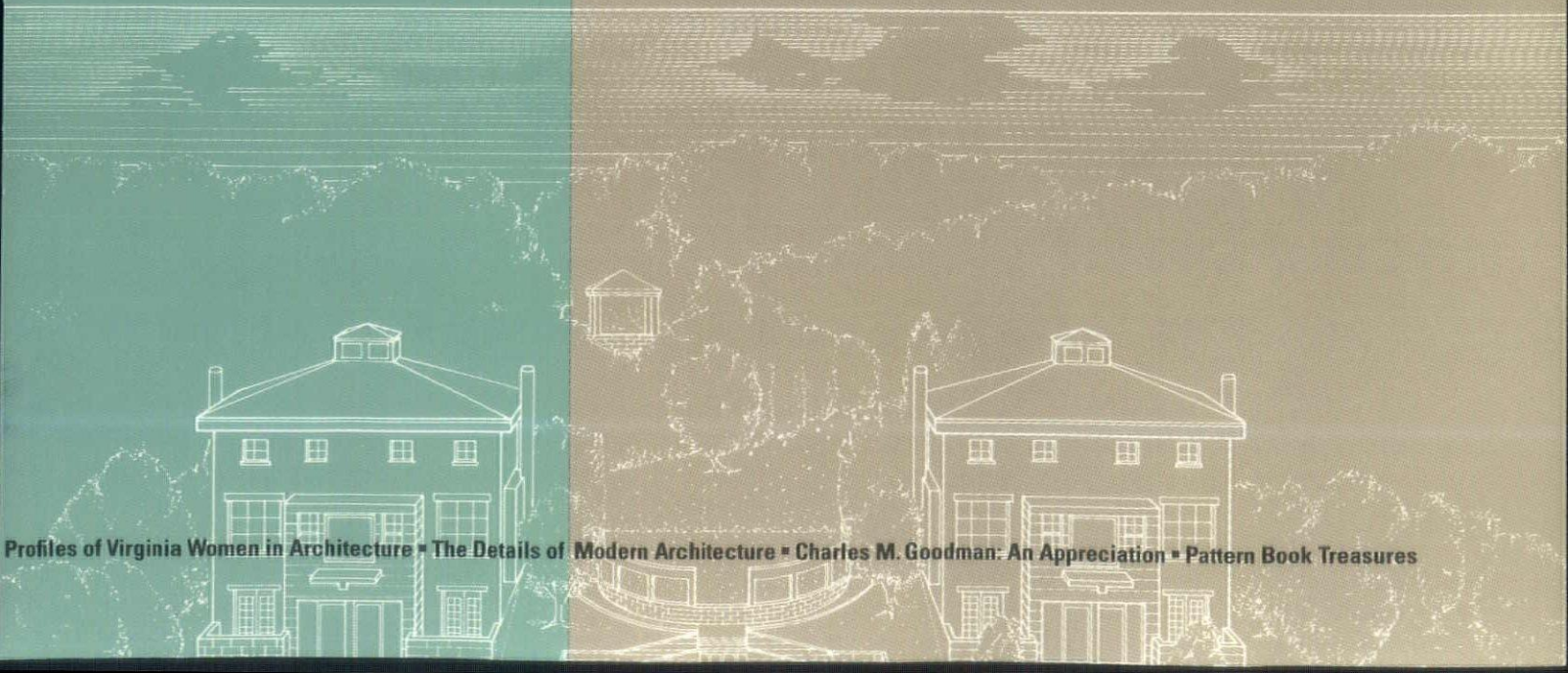
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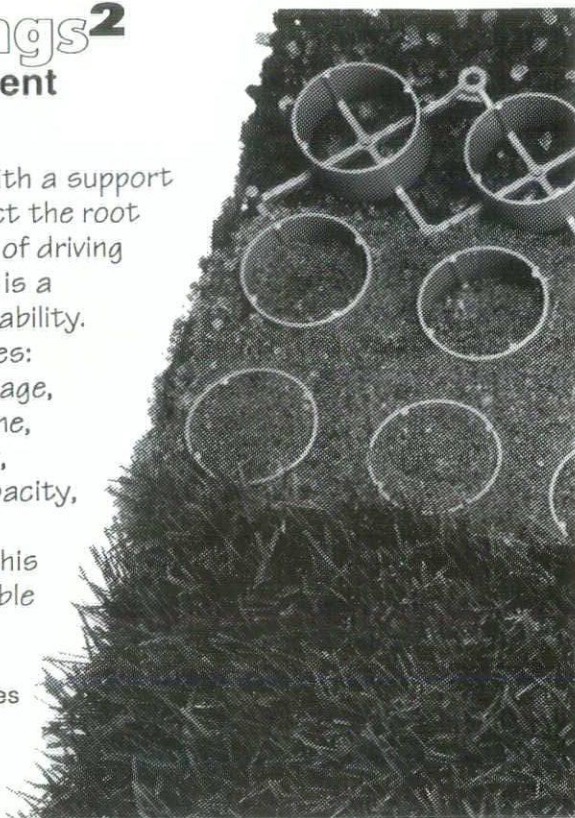
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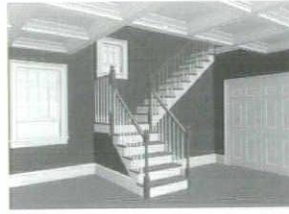
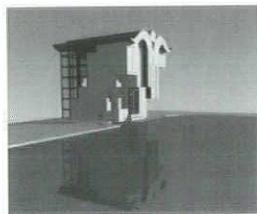
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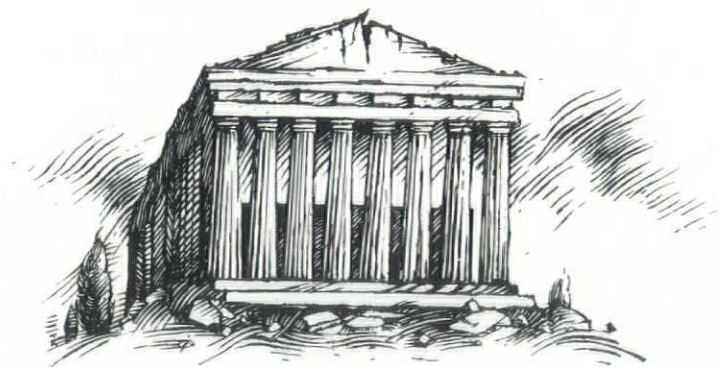
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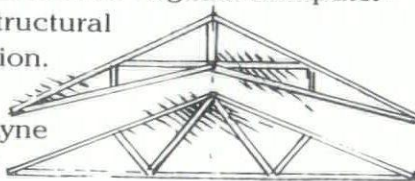
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12

Women in Architecture

Over the past 20 years women have made small but steady gains in architecture – a profession long dominated by men. Still, many female architects view the issues plaguing all career women as persistent barriers to their ultimate success. What will the '90s bring?

By Aimee Cunningham and Vernon Mays

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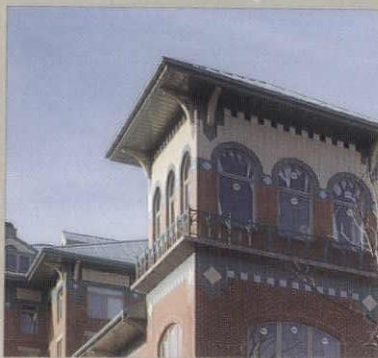
DesignLines

new developments in design and the arts

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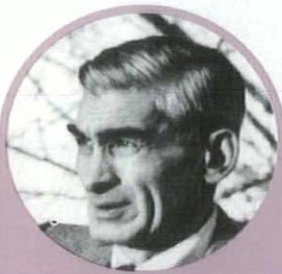
Books

coming to terms with Modern architecture



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Goodman in 1964 (inset) and a typical Hollin Hills unit.

In Memoriam:

Charles M. Goodman, 1906-1992

Charles Morton Goodman, hailed by many as Virginia's preeminent Modernist, died in October at the age of 85. Widely acclaimed for innovations in residential architecture, Goodman produced work of astonishing creativity in a career spanning nearly four decades. Born in New York and educated in Chicago, he moved to Washington in 1934 to become an architect with the Treasury department. There he was introduced to an emerging style of federal architecture that featured simplified massing, unadorned surfaces and expressive window patterns, design attributes he would later adopt as his own.

Goodman started his own practice in Washington in 1939 and did much to introduce contemporary architecture to the region with custom houses that incorporated Modern forms, relaxed spatial planning and natural materials. During WWII, he joined the Army Air Force's Air Transport Command as principal architect, assuming responsibility for facilities whose design had to accommodate speed of erection, varying sites and flexible planning strategies. Goodman's use of a modular construction system to face these

challenges sparked a lifelong interest in assembly systems and flexible planning.

With the design of Hollin Hills, the celebrated Fairfax County community, Goodman produced one of the most innovative subdivisions of the post-war era. Begun in 1946, Hollin Hills featured innovative land planning strategies and different "unit types" that responded to varying topographic conditions, family sizes and budgets. These houses, rendered in a design idiom new to speculative subdivisions, were placed on each site to take best advantage of existing trees and terrain. Goodman's interest in prefabrication, preassembly techniques and experimental materials continued for two decades more. For an addition to his own house, he used wall panels built in a local shop, trucked to the site and erected in two days, eliminating all on-site rough carpentry for the walls. He explored other new techniques as architect to the National Homes Corporation, which built more than 100,000 of his houses. Goodman's prototype Alcoa House of 1957 featured decorative aluminum screens that became a standard of the day. And

his scheme for River Park, a 518-unit urban renewal project built in Washington for the Reynolds Metals Company, demonstrated his ability to serve a diverse group of residents. From then until his retirement in the 1980s, Goodman tackled many large-scale planning projects, churches, schools, company headquarters and office parks.

In 1963 he was one of seven American architects honored as "a new breed of professionals who have an innate and highly developed design talent, who possess a deep sensitivity to people's needs, ... and who have successfully incorporated human values into their buildings." As we pause to consider Charles Goodman's legacy, this accolade of 30 years ago summarizes well the high aspirations of his extraordinary career.

Gregory K. Hunt

The author is an associate professor at the Virginia Tech Washington-Alexandria Center for Architecture.

Designing by the (Pattern) Book

Ever wonder why your uncle's farmhouse has such an elaborate mantel? Or if your neighbor's house was ordered from the Sears catalog? Answers to those questions, and more, were revealed in a recent exhibit of 50 pattern books at the Virginia Historical Society in Richmond. Entitled "A Treasury of Designs: Pattern Book Sources for Virginia Architecture," the exhibit explored the variety of pattern books ranging from priceless tomes normally locked in rare book collections to inexpensive magazines found on grocery store racks. Versions printed in the 18th and 19th centuries included architectural features, elevations, floor plans and ornament, as well as suggested construction methods and materials. For isolated country builders

Courtesy Virginia Museum of Fine Arts

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The Virginia Foundation for Architecture exists to enrich the human experience through a broadening awareness of architecture and its impact on our lives. The Foundation supports outreach efforts such as *Inform* magazine, it provides scholarships to architecture students, and it is steward of the Barret House, an 1844 historic landmark in Richmond, Virginia. The Foundation acknowledges with appreciation those individuals and architecture firms who supported its efforts in 1992.

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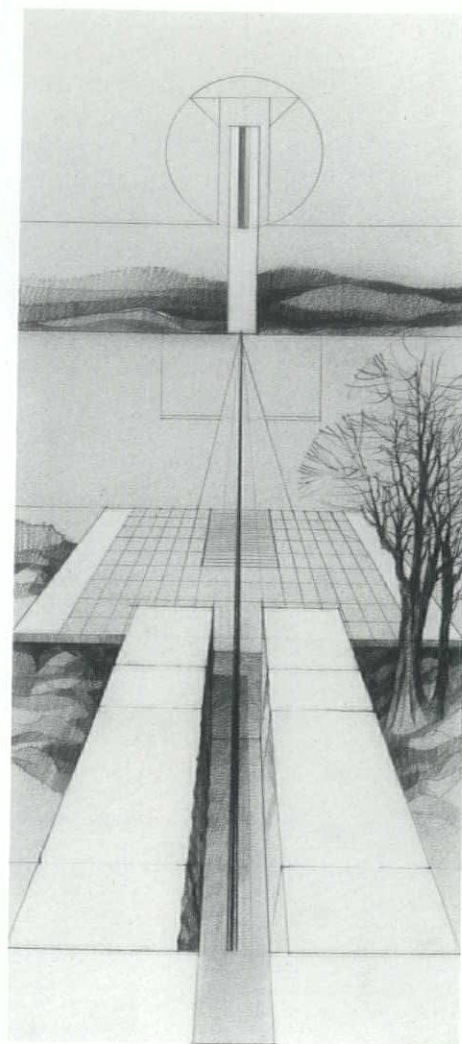
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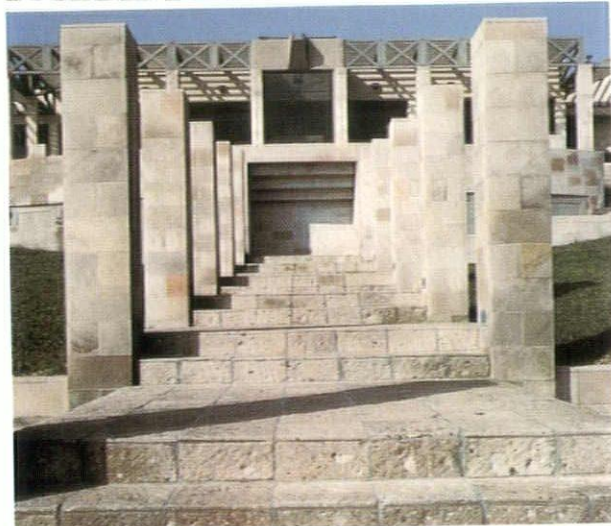
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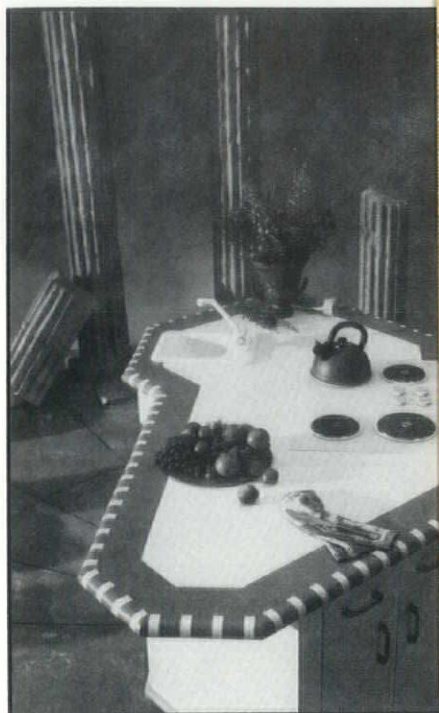
This design from an 1873 pattern book was followed for the J.S. Loose House in Bridgewater.

and sophisticated urban architects alike, they provided a link to the ancients and moderns. With this dizzying array of choices in hand, Virginians applied varying degrees of outside influence to their buildings. William Salmon's *Palladio Londinensis* (1734) and Abraham Swan's *The British Architect* (1745), for example, found expression in Virginia edifices such as Westover, Aquia Church and Mount Vernon.

Varied uses for these plates ranged from the simple application of an ornament to the appropriation of an entire building design. These extremes are manifested in the Chinese stair from William Halfpenny's *Rural Architecture in the Chinese Taste* used at Battersea (built 1765-1775) in Petersburg and the J.S. Loose House in Bridgewater, taken directly from A.J. Bicknell's *Detail, Cottage and Constructive Architecture* (1873). Both scholarly and commercial publications detailed the influence of Colonial Williamsburg, most clearly demonstrated by a house in Richmond's Windsor Farms lifted directly from the November 1937 issue of *House and Garden*. As for Modernism, Stanhope Johnson and Raymond Brannon's 1929-1931 Allied Arts Building in Lynchburg, with its Art Moderne decoration and staggered setbacks, echoes the skyscrapers in Hugh Ferriss' *The Metropolis of Tomorrow* (1929). The exhibition's range of subjects benefited greatly from the collaboration of curators Charles Brownell, Calder Loth, William M.S. Rasmussen and Richard Guy Wilson, whose vision clarified how Virginia's buildings can be seen as a mix of pattern books' rules and ideas, adapted to local traditions and capabilities. Its collective statement enriches our understanding of the complex mixture that is Virginia architecture.

Sarah Shields Driggs

The author is a Richmond historian.



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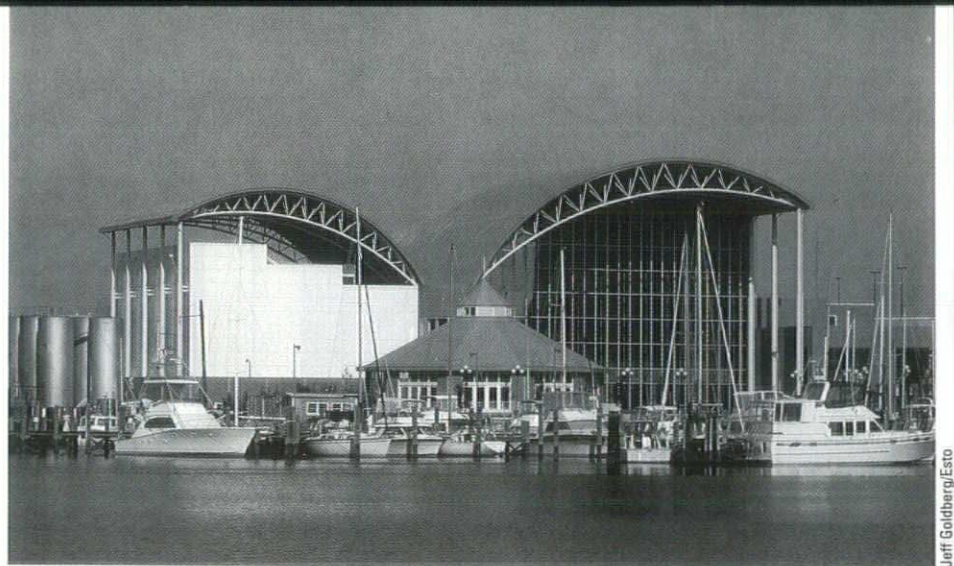
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The Year's Best

A distinguished panel from Atlanta selected five buildings by Virginia architects to receive Awards for Excellence in Architecture in the annual design awards program sponsored by the Virginia Society of the American Institute of Architects. Two projects were given special recognition by the jury composed of Terry Sargent, of Lord Aeck & Sargent, Tony Ames of Anthony Ames Architect, and Joseph Amisano, formerly of Toombs, Amisano and Wells. Awards were presented November 6, 1992, at the Virginia Museum of Fine Arts in Richmond.



AWARD FOR EXCELLENCE IN ARCHITECTURE WITH HONOR

Virginia Air & Space Center/Hampton Roads History Center, Hampton

Architects: Rancorn Wildman Krause Brezinski Architects, Newport News (Walter W. Wildman, partner-in-charge; J.C. O'Dell, project manager), and Mitchell/Giurgola, New York (Steven M. Goldberg, partner-in-charge; Romaldo Giurgola, John M. Kurtz, design partners; Channing Redford, Stuart Crawford, Christel Knappe, project team).

Contractor: W.M. Jordan Company, Inc.

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*Richard H. Petersen, executive director
Virginia Air & Space Center*

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AWARD FOR EXCELLENCE IN ARCHITECTURE

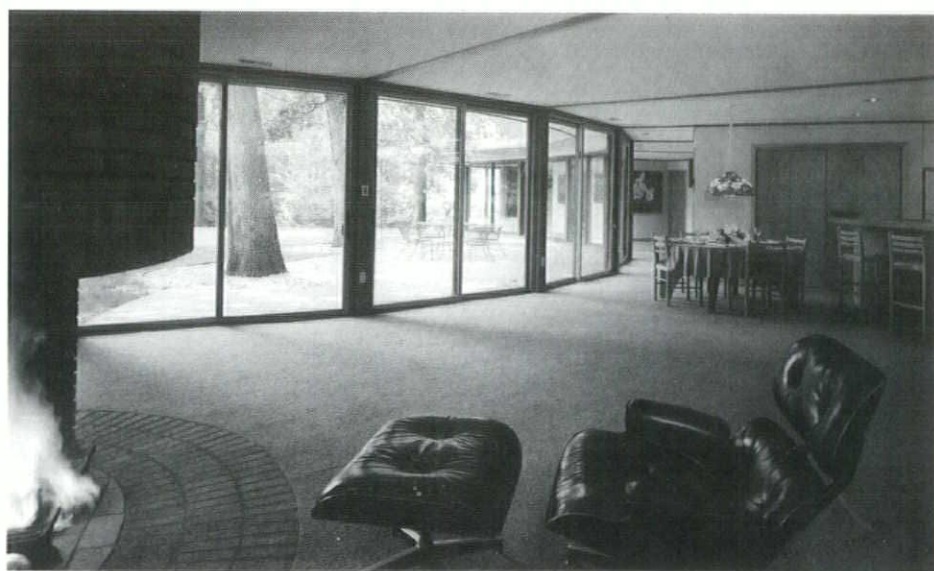
Crozet Elementary School, Albemarle County

Architect: VMDO Architects, Charlottesville (Robert W. Moje, principal-in-charge; Daniel E. Simpson, Jr., project architect; Joseph Chambers, job captain; Phil Dole, C.R. Livermon, Gail Hoerr, Andrew Kiel, Jon Fraser, Brenda Landis, project team).

Contractor: Harman Construction, Inc.

"Natural light has been a significant contribution to our building. We lost our electricity recently and were able to carry on as usual. In the hallways, classrooms, even auxiliary rooms – the design contributes an airy, open feeling that helps set the tone in the school."

Steve Braintwain, principal



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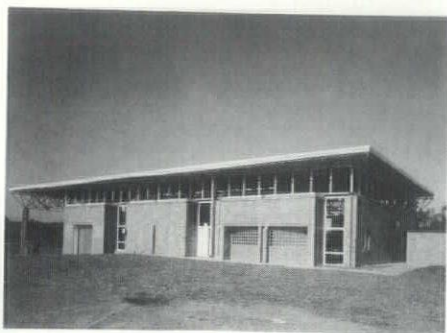
Architect: Donald R. Chandler, McLean (Donald R. Chandler, principal; Paul Sadlik, associate).

Contractor: Charles Chandler.

"I have built 14 of my own houses, and this by far is the easiest to live in. It feels pri-

vate and open at the same time. The courtyard is like a huge outdoor living room. I call it a loving space, because my daughter got married there. The form of the house allows sun inside all day; it is fabulous to watch the light and shadows change."

Donald Chandler, owner and architect



A.J. Davis, R.P. Schubert and W. Galloway

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Research and Demonstration Facility, Virginia Tech, Blacksburg

Architects: A.J. Davis, Robert P. Schubert
and William Galloway, Blacksburg

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*Charles W. Steger, Vice President for
Development and University Affairs*



Tamara Mischenko

AWARD FOR EXCELLENCE IN ARCHITECTURE

Sarah Ives Gore Child Care Center, College of William & Mary, Williamsburg

Architect: Hanbury Evans Newill Vlattas &
Co., Norfolk (Jane C. Wright, principal-
in-charge; Jodi Smiley, intern architect).
Contractor: Armada Hoffer Construction

"The design is several houses, which I think was absolutely brilliant. It is the proper middle ground between the little house we used to have and the large building we needed to house 75 kids. It does not have an institutional quality. Inside, it has the feeling that you are going from one house to another. And the intimacy comes from having childlike spaces."

*Prof. Hans von Baeyer
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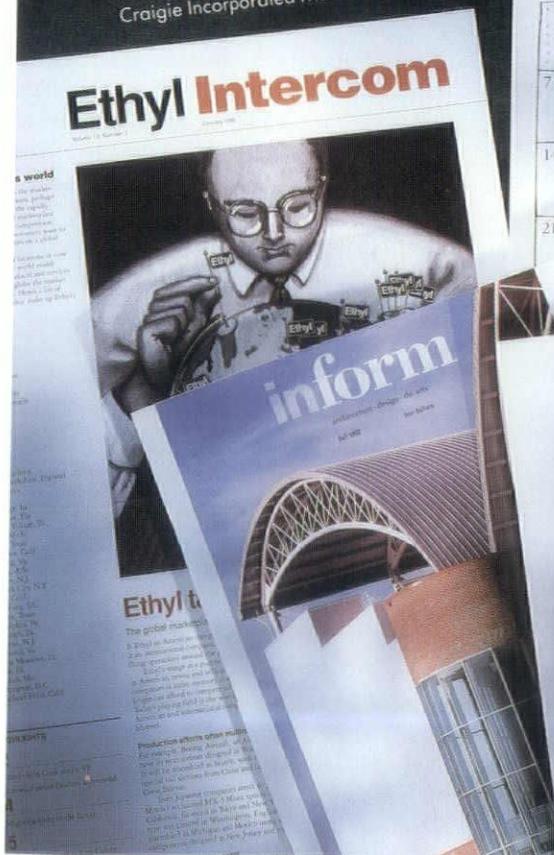
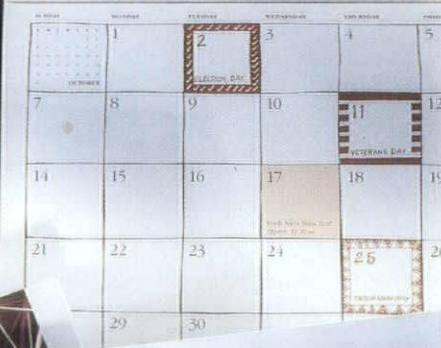
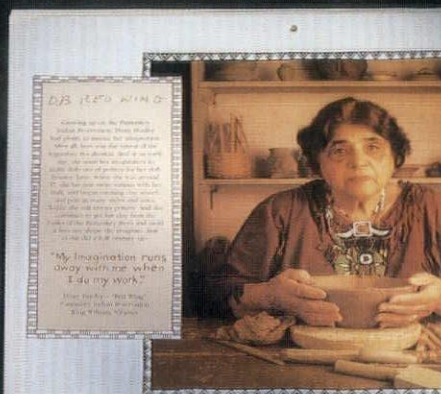
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FROM HUMBLE BEGINNINGS

On April 4, 1888, Louise Blanchard Bethune became the first woman elected to membership in The American Institute of Architects. "The future of woman in the architectural profession is what she sees herself fit to make it," she said in an 1891 speech to the Women's Educational and Industrial Union.

One hundred years after her professional acceptance, Bethune was the crowning jewel in an exhibit called "The Exceptional One: Women in American Architecture" that toured the nation. The exhibition, sponsored by The American Architectural Foundation and the AIA Women in Architecture Committee, was a comprehensive look at women's contributions to the profession.

But for all of Bethune's pluck, it wasn't until the mid-1970s that women began steadily claiming AIA status. Between 1974 and 1985, the number of registered female members rose from 240 to nearly 1,500. Today the total number of women, including intern members not yet licensed, is 5,116 – or 9.5 percent of AIA membership. One of them, Susan A. Maxman of Philadelphia, was installed as the AIA's first woman president in 1993.

TAKING STOCK

Over the past 20 years women have made slow but steady gains in architecture – a profession long dominated by men.

Still, many female architects view the issues plaguing all career women as persistent barriers to their ultimate success.

What will the '90s bring?

Story by Aimee Cunningham

Profiles by Vernon Mays

When Joanne Goldfarb sat before members of an architectural licensing board 20 years ago, they grilled her about a seemingly sketchy past: Long gaps between jobs and several changes of residence. What the all-male panel couldn't see on paper, however, was that besides being an architect, she also was a mother who stayed home with her infants and a wife who followed her husband's military transfers from state to state. "Nobody asked me a professional question," Goldfarb says now, "which I've long been irate about."

Today, the 58-year-old Goldfarb successfully runs her own practice in Alexandria and rarely looks back. Her husband is retired and the children are grown. "I wanted to spend my life doing what I love to do, which is architecture," she says, adding that over the course of her professional career she has not been a victim of any overt sexism.

Through similar dedication to a profession that was long a club for men only, pioneers such as Joanne Goldfarb have created their own niche. And times have changed. The number of women architects has steadily risen during the past two decades, and the '90s have brought improved status to women in architecture. But many believe that job issues plaguing all career women – including sexism, child care, professional recognition and fair pay – are persistent barriers to success. These problems will remain, many fear, until a substantial number of women flood the profession and assume leadership roles.

But filling the professional ranks with women is no easy task. Despite vast increases since the 1970s in the percentage of women among architecture school graduates, still only 7.7 percent of The American Institute of Architects' licensed members are women. (That figure is slightly higher, 9.7 percent, in Virginia.) On a national basis, women represent 26 percent of AIA's associate members, most of whom are recent graduates working toward licensure. What they lack in numbers, however, women are beginning to make up for in clout. Susan A. Maxman, who recently took office as national AIA president for 1993, is the first woman to hold the post in the 135-year history of the Institute. Her leadership in Washington comes on the heels of a year in which female *(continued on page 20)*

Linda Michael
Michael & Michael

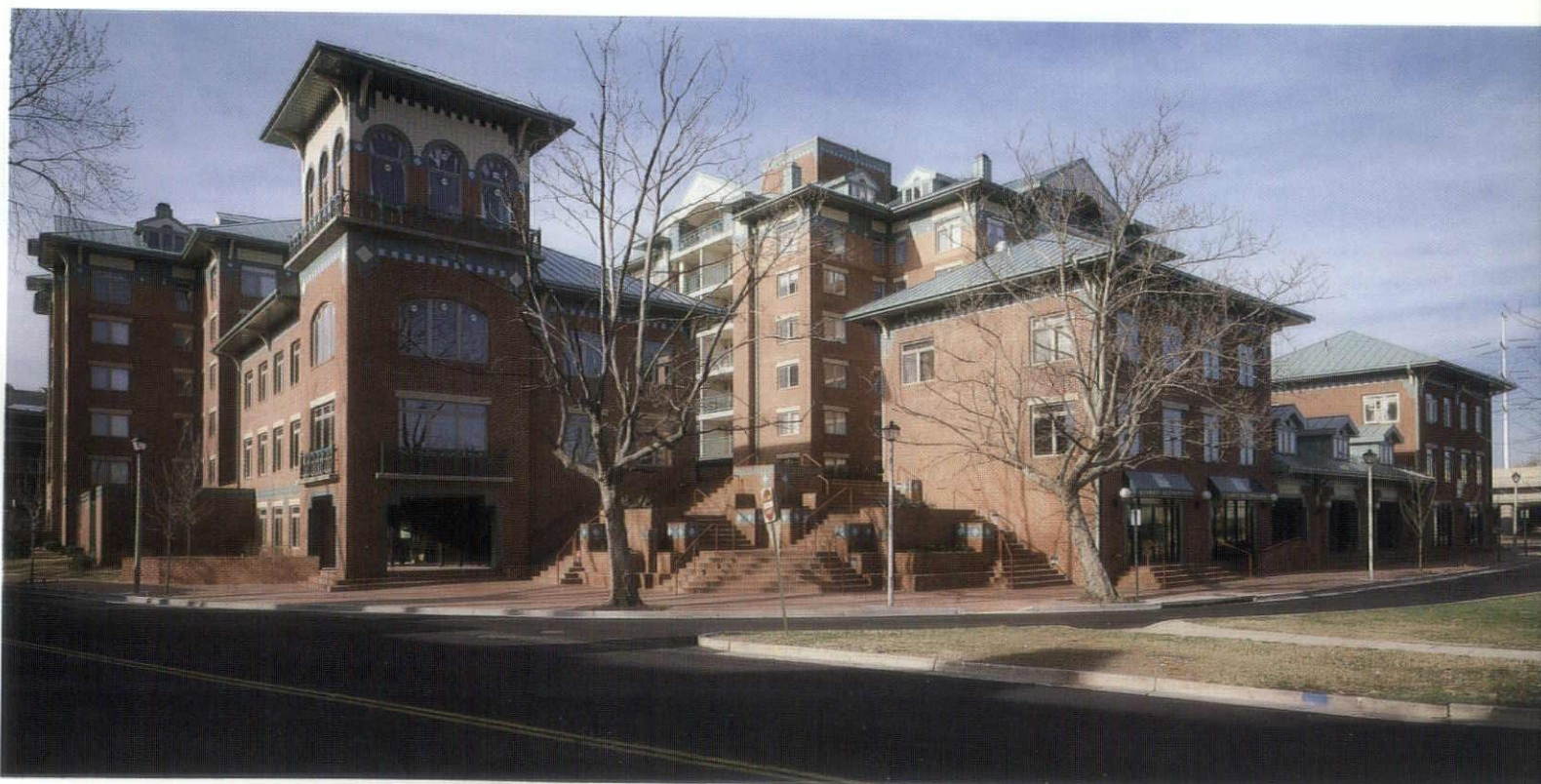
There was no hoopla and little recognition when Linda Michael broke the gender barrier in 1965. That's when Michael, a graduate of the University of Virginia architecture school, received her license and applied for membership in the AIA — becoming the state's first female member. Michael admits that her passage into a man's world was more a natural pursuit of her interests than an attempt to break new ground for women. "I was so far in front of the women's movement that I didn't even see it coming," she says. She apprenticed with firms in Richmond and Charlottesville before moving to Alexandria in 1962. A year later, she opened her own firm. Michael says she and then-husband Revell Michael picked Alexandria as a place to pursue their careers because both had backgrounds in traditional architecture that could be put to good use there. In 1967, they hung out their shingle together as Michael & Michael. Alexandria was on the verge of a renaissance, and the new firm grew with the community. They began with small jobs for porch additions and kitchens, then designed townhouses and small commercial projects on infill lots as developers began to target Old Town. The practice evolved to include small mixed-use projects,

and by the 1980s was designing commercial/residential complexes covering entire city blocks. Michael has been active all along in Alexandria's business community, serving as the first woman president of the Alexandria Chamber of Commerce and holding positions on the boards of a local bank and hospital. She helped create the Northern Virginia Chapter of the AIA, and remains a key player in Alexandria's economic development campaigns. In her firm, however, Michael says her focus is design more than marketing or management. Her business savvy is apparently instinctual, for Michael says she never had a mentor to show her the ropes. "I just had to use common sense." She earned a doctorate in architecture and raised three children while working, and credits Revell Michael with taking up the slack when child-rearing duties called her home. A steady stream of developer clients helped Michael & Michael grow to 13 people in the 1980s, but the slow economy has shrunk the firm to four. Still, Michael says she is lucky to have worked with developers who were interested in quality construction as well as projects that would sell. In Alexandria, that usually meant traditional architecture, which has been the backbone of the firm. "I can drive down streets past block after block of my projects, and I feel like they fit well into this city. I feel good about them."



Philip Birmingham

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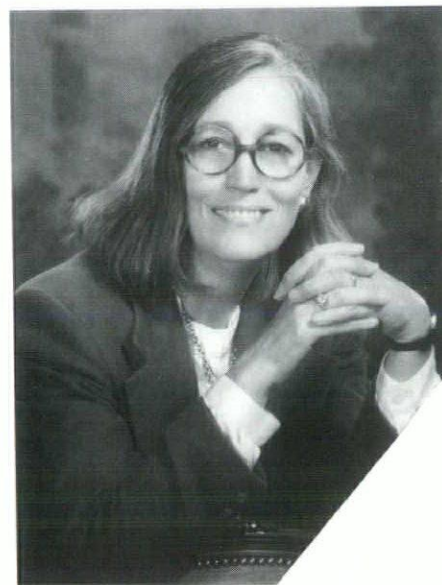
At Colcroft Station, a 2-acre condominium, office and retail complex in Alexandria, Michael concentrated much of the pattern and detail at the upper floors, where it can be seen easily from passengers on commuter trains. The Italianate roof details recall turn-of-the-century railroad depots.

Susan Notkins is nothing if not a realist. She freely acknowledges that her five-person firm in McLean exists in order to work on small projects for individual clients, and she doesn't try to reach too far beyond that goal. "Many of our clients are not easily able to afford the services of an architect," she says. "But they come believing that we can give them something better than they can provide for themselves — a modicum of delight, if you will — and that we can somehow guide them more safely through the mine fields of construction." • Notkins came into practice in a roundabout way. With a degree in politics and Russian studies from Hollins College, she worked from 1963 to 1968 as a writer and editor for political newsletters. She soon tired of focusing on others' accomplishments, however, and decided to pursue a line of work that would give her a sense of "doing." Looking back, she says, "I went into architecture because I loved buildings and cities and towns. I loved to look at them and imagine about them." • In 1972, Notkins left the University of Maryland with the first graduating class of architects, then worked with area firms for two years before hanging out her shingle during the 1974 recession. Why so quick to strike out on her own? "First, there wasn't much work out there that was very interesting," she says. "And, second, I wanted to see what I could do by myself. I really set up my practice as a challenge." Taking that risk allowed her to complete the renovation of her own house, and set her off on a course in which she concentrates on small commercial projects, new residences, and a variety of renovation work. • With each type of project, Notkins makes herself think of buildings according to how people will experience them. "I was fortunate to have the last of the great people-oriented educations, which had a profound effect on the way I think about buildings," she says. For that, she credits her mentors Charles Moore and John Wiebenson, both of whom conveyed a sense of buildings as "joyful shelter." • Hers is a career that also has left room for service to the profession. A recent addition to the Virginia Society AIA board of directors, she has been active in the AIA at the local and national levels and recently has won chapter awards for houses she designed. For five years she also served on the Fairfax County Architectural Review Board. Notkins considers service to clients as equally vital to the health of her practice and the cause of good architecture. "The very best buildings come from a profoundly excellent relationship between client and architect," she says. "I am a conduit — not a vacuum — to transfer the client's desire."

THINKING BIG,

But Working Small

Susan Woodward Notkins
Susan Woodward Notkins, AIA, Associates



Bachrach



Jacob Kuntz

Dramatic views of the Potomac River were captured at the Darman Residence (above) by raising one corner of the gable on the rooftop addition and filling the opening with glass. Notkins' addition of a first-floor living room and second-floor master suite at the Zenone Residence (facing page) incorporates a new screened porch that complements an artistic couple's informal lifestyle.



- 1 Entry
- 2 Dining Room
- 3 Living Room
- 4 Kitchen
- 5 Music Room
- 6 Screened Porch
- 7 Bedroom
- 8 Master Bedroom

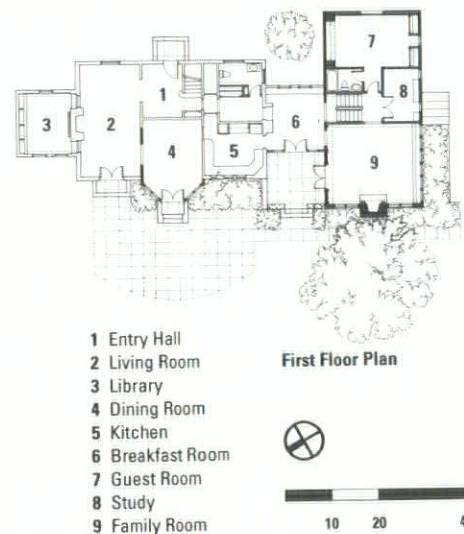


ROOTED — IN THE — ACADEMY

Judith A. Kinnard
Schwartz-Kinnard Architects



Phil Jones



The Hillside Trust Housing competition's winning scheme (above) links city to nature with a public garden. Schwartz-Kinnard teamed with Warren Byrd, Susan Nelson and Neal Payton on the design. The focus of Kinnard's addition to the Bruner Residence (facing page and plan, above) is a sitting room whose characteristics stem from an interest in applying wood trim to unify the room and express structure.

Teaching architecture is as central to Judith Kinnard's existence as practicing architecture. Her stops along the tenure track include teaching appointments at The Boston Architectural Center, Syracuse, Princeton — and now the University of Virginia, where she believes her presence helps provide the role of mentor for young women who may consider careers in architecture. Since 1987, Kinnard has made her home in Charlottesville, balancing a full-time teaching post with the management of Schwartz-Kinnard Architects, a small practice she maintains with her husband and U.Va. colleague Kenneth Schwartz. Prior to founding the firm in 1983, Kinnard worked for several Boston architects both while she was in school at Cornell and immediately after her graduation in 1977. • Because of the time demands generated by their university commitments, Kinnard and Schwartz do little marketing, waiting instead for word-of-mouth to bring work to them. The firm has focused primarily on residential projects and design competitions, an area where they have achieved a fair degree of success. Since 1985, Schwartz-Kinnard has won or shared first prize in four national design competitions. In 1987, the firm had its work selected for exhibition in the Young Architects series sponsored by the Architectural League of New York. • Whether the job is an apartment complex or a small residential addition, Kinnard says each of the firm's projects reflects a concern with important issues such as context, public space and the overlap of inside and outside space. While most of the competitions they have chosen to enter have focused on multifamily housing, their most recent winner was a proposal made in association with architect John Meder for The Little Theatre, a performing arts complex in Chattanooga, Tennessee. • Kinnard says the decision to participate in competitions, which is clearly not a money-making strategy, hinges on "whether we find the project to be intellectually engaging and something we can use as a forum to explore architectural ideas." That interest has been enough to catapult them to top prizes in 1988 for a 165-unit townhouse development in Baltimore, in 1986 for the Cold-spring Newtown/Cylburn Arboretum design competition in Baltimore, and in 1985 for the Hillside Trust Housing competition in Cincinnati. • As for pursuing commissions in the architecturally conservative heart of Jefferson Country, Kinnard says it is a natural extension of the firm's interests. "I think in some ways we are conservative architects, because we are interested in tradition," she says. "But we like to reinterpret tradition."

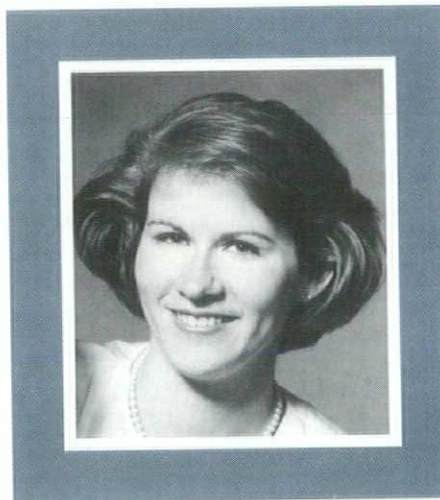


Jane Wright's love of architecture was kindled at a young age, when she traveled through Europe with her family and witnessed the history of building first-hand. "The other thing is that I had artistic leanings. I have liked to draw and do photography ever since I was very young." That combination of interests and talent led her to architecture school at Virginia Tech, where she was the winner of the first Virginia Society Prize competition for students. After graduating in 1980, she took the sheepskin and two summers' worth of experience at John Carl Warnecke & Associates and went to work at VVKR Inc. in Roanoke. • Wright says the turning point in her career was when she landed a job at Hanbury & Co. in Norfolk. "I was really taken by the amount of freedom they allowed me. They just let me make my own path." Even though she left Hanbury briefly to work for the Army Corps of Engineers, Wright soon returned to the reconstituted Hanbury Evans Newill Vlatts & Co. "I knew it was a firm that was going to go places. There were a lot of creative thinkers. I like a place where people challenge your thinking. And Hanbury offered that." Now a partner in the firm, Wright has recently gained recognition through state and local design awards for a private residence in Norfolk and a child care center at the College of William & Mary. • The college/university connection is becoming an increasingly important one for Wright, who plays a lead design role in many of the firm's higher education commissions. The project list includes residence halls at Longwood, Virginia Tech and William & Mary, a cultural arts building at Virginia Military Institute, an administration building at Tidewater Community College, studies for a performing arts center at James Madison University, renovation of a theater at Old Dominion University, and numerous master planning projects. • "I like to work with people on college campuses," she says. "Academic people are current, up-to-date – they are progressive in their thinking. They are worldly. And they are seeking to improve something that they already have. I also like context, and a campus has a very definite sense of place and time. Working in that vernacular is wonderful." • Wright makes no secret of the fact that she has little interest in doing speculative office space for a tenant whose identity and needs are unknown. "I like getting to know the users and tailoring the building to their needs." A mother of two, Wright feels so positive about her own early exposure to architecture that she is passing along some of her enthusiasm by volunteering in an Architecture in Education program with second graders at Norfolk Academy.

C · A · M · P · U · S

MAKER

Jane Cady Wright
Hanbury Evans Newill Vlatts & Co.



Aufenger Studio



- 1 Entry
- 2 Children's Gallery
- 3 Multipurpose Room
- 4 Classroom
- 5 Crib Room
- 6 Infants
- 7 Staff Room
- 8 Director's Office
- 9 Kitchen



Floor Plan



Tamara Mischenko

The form of this child care center at William & Mary (above) was articulated as three separate buildings to fit more comfortably with adjacent clapboard houses in Colonial Williamsburg. Wright's design for a new 68,000-square-foot dorm at Virginia Tech (below) includes common spaces and student services on the first floor and accommodations for 270 students upstairs in apartment-style units and suites.



Wesley Page



Helene Combs Dreiling
Helene Combs Dreiling, AIA

"I had a really unusual beginning in architecture, particularly for a woman," says Helene Dreiling, whose college breaks were spent working for a contractor who made it his job to teach her all he could about making buildings. Her first task was to dig footings. Later she graduated to pouring concrete. "It gave me a good understanding of how things go together," she says. Since graduating from Virginia Tech in 1981, Dreiling has worked for firms both large and small, with a stop in-between at Colonial Williamsburg. "I chose to go there because I was very interested in historic preservation and reworking old buildings. Over the next decades I think that experience will be valuable." Dreiling moved to Roanoke in 1986 and went to work for Smithey & Boynton. Three years later, she resigned to care for her newborn son and set up a practice at home. Her firm, which specializes in house additions and small commercial projects, keeps her as busy as she wants and allows her time to be active in state and local AIA affairs. "Since I work in my home, involvement in the AIA allows me to maintain close contact with other professionals – and that's important." Her civic mindedness was recognized recently when she was honored in the Girl Scout's "Women of Distinction" program. In 1994, she will become president of AIA Blue Ridge, the first woman to hold that post.



Salon One, Roanoke

Helene Dreiling

(continued from page 12) presidents headed Virginia's two largest AIA chapters. Maxman, 54, acknowledges the significance of her position. "I feel it serves as a role model and encouragement that anything's possible – and that [women] can accomplish whatever they set out to do," she says. One mistake women often make, she adds, is focusing on limitations rather than opportunities. "Women have to just keep plowing ahead."

Maxman says the greatest obstacle to women's advancement is chauvinism in the workplace. "There's still kind of a group of men handing out the work who aren't used to seeing women in traditionally male roles. But every year it gets better," she says. "Contractors are more used to seeing women. It's becoming much less of an oddity." Sexism, even in its subtlest forms, continues to annoy women architects. Some laugh about it. Others ignore it. A few fight back.

A lack of visibility and dearth of female mentors led the AIA to establish a national Women in Architecture (WIA) Committee, says Jean Barber, staff director of the committee. This program supports and promotes the integration of women into the profession, and seeks to recognize women for their accomplishments, Barber says. "Generally, when someone thinks of an architect, they think of a white male. People are not aware of the contributions women have made."

In Virginia, a small contingent of professionals is finding kinship through these Women in Architecture committees. Two groups have been organized in the chapters based in Alexandria and Richmond, which have 106 and 52 female members, respectively. Women in the Blue Ridge and Hampton Roads area chapters lack local committees but have national WIA liaisons.

While WIA groups are open to both men and women, meetings typically draw about 20 to 40 people – all women. So far, members have rallied for recognition by sponsoring lectures, community activities, school workshops, exhibits on women's work and social events. "That committee is the most active we have," says Cheryl D. Moore, an associate at Ballou, Justice & Upton Architects in Richmond and 1992 president of the James River Chapter. "You just get a bunch of women together in a room and they're going to get things done. They're doers."

Echoing the viewpoint of many of her female peers, Moore says women's strengths as architects include paying attention to detail, staying organized and relating well to a firm's clientele. "They're naturally good at juggling," Maxman agrees. "I hate to generalize, but I think that's really true. Women have different attitudes [than men]. We're often more team-building in our approaches, more inclusive, more sensitive. But, again, that's not across the board."

Opinion about the merit of WIA varies widely among women, ranging from those who think the group's existence creates unnecessary separatism within the profession to those who believe organization will boost public awareness of women's accomplishments. For Marjorie H. Swirsky of Annandale, the impetus to link up with WIA stemmed from the isolation of working as a sole practitioner. "It's networking, where I could meet people who might know of work or possibly act as a consultant on someone else's job." Swirsky says one of the best things about the group, which she co-chairs in Northern Virginia, is that it has fostered friendships with people who have been in the profession longer and can serve as mentors. "Then there are others who are younger and may be looking to me for help," she says.

Just how well women fit into the profession may have much to do with where they practice, suggest some architects. Northern Virginia is considered more hospitable to women than the remainder of the state, says Mary L. Albert, 1992 president of the Northern Virginia Chapter. Women have more freedom and opportunities in the D.C. metro area than they do in more tradition-bound cities such as Richmond, Albert says.

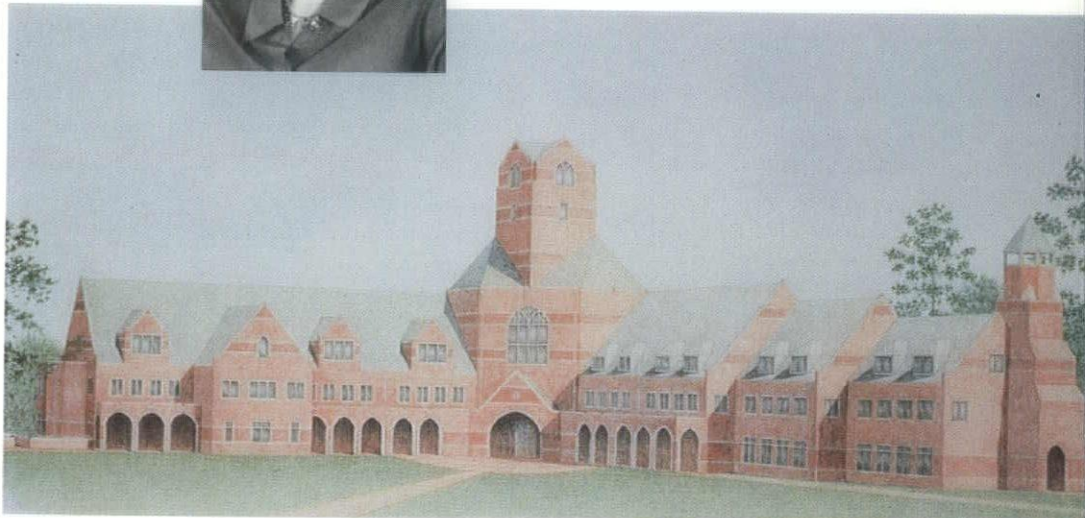
Her observation is supported by Katherine Sikes, 30, an intern and project manager with Marcellus Wright Cox & Smith in Richmond and chairperson of the James River Chapter WIA committee. Sikes says that Southern conservatism tends to hold some women back, and that women who act aggressively are off-putting to many male clients. "That doesn't go over well here in the South. I'm not real abrasive. I'm not passive. I'm just more agreeable. The "B" word always gets thrown around a lot if a woman is abrasive." Penetrating the old boy network is difficult, she says. "Since architecture is a business, even though it's creative, everything is run by who you know. There is a network of

Leslie W. Loudon
Virginia Commonwealth University

Leslie Loudon's penchant for following projects from inception to completion has introduced her to a wide range of activities. A 1977 U.Va. graduate and self-described contextualist, Loudon says urban design influences have influenced much of her work. As a project architect at Marcellus Wright Cox & Smith in Richmond, she participated in a variety of planning, educational, residential and office projects. Her track record in school and university buildings has served her well since she was hired in 1990 as a project manager at Virginia Commonwealth University. At VCU, Loudon wears a different hat, functioning as the coordinator between hired consultants, usually architects, and representatives of MCV hospital. A \$20 million ambulatory care facility soon to break ground is the largest single building she has been associated with. Loudon served on the James River Chapter AIA board for nine years, chairing its Women in Architecture Committee in 1991. A member of the Richmond Mayor's Commission for the Disabled, she also is active in Hanover Habitat for Humanity. Her long-range goal is to return to private practice as a design architect.



Tracie K. Taylor



Leslie Loudon

Working with partner-in-charge Edward Smith at Marcellus Wright Cox & Smith, Loudon served as design architect on the initial planning studies for Jepson Hall at the University of Richmond.

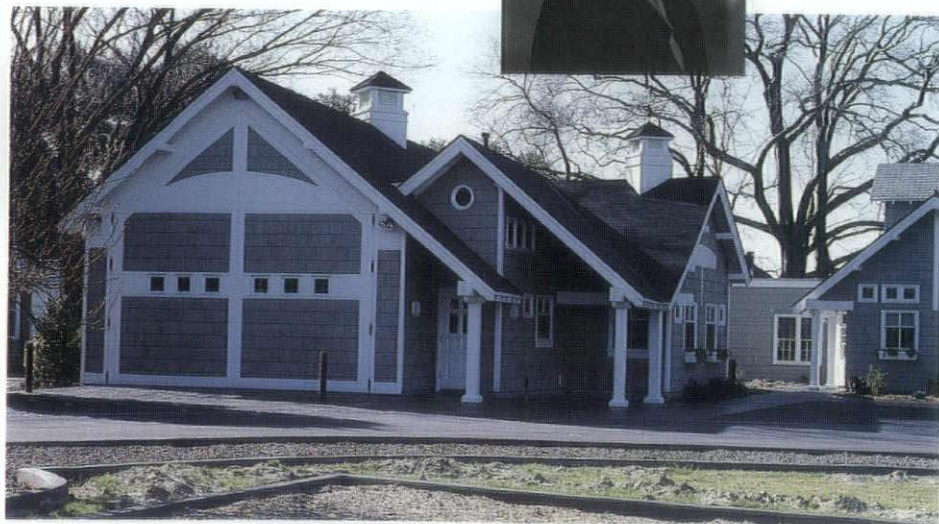
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Donna M. Phaneuf
Via Design Architects

Graphic design is only one of the ways in which Donna Phaneuf expresses her creative instincts. "I do a lot of graphic work and I try to bring the simplicity of strong graphic forms into my architecture," she says. A 1983 honors graduate of Virginia Tech and accomplished flutist, Phaneuf began her career in Switzerland. She returned to the U.S. and landed in Norfolk, working for Williams & Tazewell then moving over to Hanbury Evans Newill Viattas. Having a baby in 1989 sidetracked her briefly, but by mid-1990 she was back at work on her own. Operating as Phaneuf & Associates, she rented office space from architect Glen Anders and soon the two began going after projects together. In 1992, they incorporated as Via Design Architects, a six-person Norfolk firm that is building its reputation with small commercial projects and residential work. Phaneuf brings to the partnership an emphasis on marketing, proposal-making, schematic design and design development. In her design work, she aspires to combine the best traits of architects Frank Gehry and Hugh Newell Jacobsen – the former for his expressive simplicity, the latter for his detailing skills.



Tim Cole



Additions by Phaneuf at the Crisler Residence include a boat shop that takes its cues from the original Craftsman-style house. The shop and a planned boat storage building will define an entry courtyard.



Bachrach

Joanne J. Goldfarb
Joanne Goldfarb, AIA, Architects

When Joanne Goldfarb was applying to architecture schools in the early 1950s, many schools turned her down flatly because she was female. She clearly recalls the letter from Cornell, "which made it clear they did not accept women because they felt it was a waste of a professional education." She opted for Syracuse instead, graduating in 1957. While in college, Goldfarb held summer jobs in the offices of Minoru Yamasaki and Eero Saarinen. But it was her personal decisions, rather than her brushes with greatness, that most influenced her career. "My career was altered by a lot of moves around the country. And then the decision to have children was extremely influential." Staying home to raise three children, she maintained a small practice which, by necessity, focused on residences. That has remained the bread and butter of her Alexandria practice. Goldfarb has executed many adaptive reuse projects, too, including her own residence carved from a 19th century firehouse (*Inform*, Winter 1992). Three-dimensional models are critical to her way of working, and she believes that "when you are dealing with small buildings that aren't multiples of anything, you should be able to make changes during construction. It is not a building because it is on paper." Goldfarb has served as guest critic at Virginia Tech and Catholic and Howard universities. In 1988, she was president of the AIA Northern Virginia Chapter and has served on the Virginia Society AIA board since 1990.



Werneck Pool House, Fairfax

men. We've even complained about how men talk about business when they go to the bathroom. There's always a way to be excluded."

Family issues further cloud the professional concerns for Sikes, who has children and is married to an architect at another firm. "This career is very demanding," she says, "so people wait very late to get married and have children. It's hard. I think I don't get certain jobs because I don't want to get a lot of overtime. And when I do, I complain about it. And I don't want to go out of town. I've made these things known."

To gauge the status of women architects in Virginia, the James River Chapter drafted a survey on pay scale, job descriptions and age range. But tight budgets have put the project on hold until a grant can revive it. "We wanted to know if things we felt were true or imagined," Sikes says. "Also, we thought it would be healthy for everyone to see the results." Of particular interest is the perception of a "glass ceiling" that many career women say keeps them from rising above a certain level of responsibility. In architecture, women say they are promoted often to the associate level but rarely become a partner in medium to large firms. "A lot of it has to do with children," says Moore. "A guy will have to take his child to day care and comes in late and it's no big deal. But when a women does it, it's like, 'Ah, there she goes again.'"

One obvious exception is Jane Cady Wright, a partner at Hanbury Evans Newill Vlattas & Co. in Norfolk. At age 35, she juggles motherhood with management of million-dollar projects. "Never have I not been promoted or not been encouraged because I'm a woman," says Wright. "I've worked in D.C. and Roanoke, and when I was in Roanoke, I was the only woman architect in town for a while." Occasionally Wright takes her two children along on business trips, and when she stayed home on maternity leave, she kept up with clients over the phone. The key is productivity, she says. "As long as you're getting the work done, that's what matters." Wright is married to Stephen Wright, also a partner at Hanbury Evans but one who joined the firm long after his wife was ensconced. Both travel frequently for their jobs, yet Stephen "more than pulls his weight" in child care to ease the burden on her, Jane says.

Child care will be of growing importance for the profession as more women become architects, notes Susan Woodward Notkins, who runs her own firm in McLean and advises the national WIA committee. "In 10 years, there are going to be so many women in architecture that [the profession] is going to be devastated unless something is done about family support systems," says Notkins, 51. "Women are going to drop out because they can't do it all." Maxman, who started her own firm 12 years ago, went to college to study architecture while raising six children. But she says she's glad she waited until age 37 before launching her career. "You can't be the perfect mother and the perfect architect."

For many women seeking professional recognition, breaking away from male-dominated firms has been the answer. Some have started their own practice with a partner, while others work at home. Five years ago, when Lori Snyder Garrett was in her late twenties, she met with an all-male architectural review board in Charlottesville to have drawings approved. "We sat there for a long time," she recalls, "and I thought they were waiting for another member to show up. Finally, the head architect looked at me and said, 'Where's the architect representing [the firm where she worked]?'"

"I said, 'I'm representing them.'"

"Then he looked at me and said, 'Aren't you our new secretary?'"

Snyder Garrett assured him she was not. "I think he was embarrassed," she says. "He should have been." Snyder Garrett also says she was paid less than her male counterparts in a former firm even though she had more experience. AIA statistics show, in fact, that salary discrepancies in architecture follow the national average, which means women earn about 72 cents for every dollar men earn. Weary of being assigned more than her share of interior design jobs and discouraged from visiting construction sites, Snyder Garrett decided to step out on her own. Two years ago, she teamed up with Candace Smith, a former U.Va. classmate, to form Smith Garrett Architects in Charlottesville.

Now that they call the shots, Smith and Garrett find it's easier to get respect from construction workers when they are out supervising a project. "Now we have contractors who recommend us," Smith said. "They like working with us because of the



Chuck Swartz



With a commission for nine low-cost houses, Reader & Swartz generated variations on a theme: Within the limits of a 24-foot-square footprint, each house is unique in floor plan and façade design.

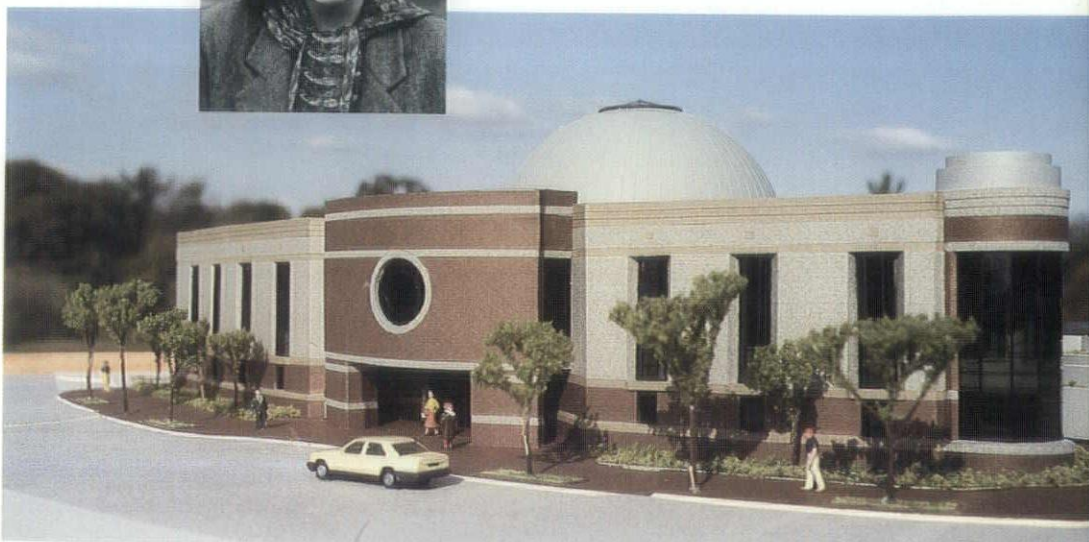
S. Dorothea Scott

Hughes Group Architects

Thea Scott may have found her niche designing civic buildings. "I love them, because they all have personality," she says. A 1985 Master's graduate of the University of Texas at Austin, Scott came into architecture from a fine arts background. After graduation, she joined a Houston practice doing space planning and design for offices. Later she switched to a firm that specialized in high-end retail. In 1989, she moved to Virginia and was hired by Hughes Group, where she has designed a community center, bath house, indoor aquatics center, library and two fire stations. But Scott acknowledges she is still in a formative stage. "Finding my own personal expression will happen in the next 20 years. But it's not achievable for me now because I am young and growing." Scott hadn't worked long for Sterling architect Wayne Hughes before she was infected with his enthusiasm for ARCHES, a volunteer program in which architects teach design to elementary students. She sees it as a chance to improve the American cityscape. "ARCHES is something where seeds are planted. It helps children ask questions and wonder what could be. It's really the hope for the future."



Craig Furling



Scott's design for the 17,000-square-foot Herndon Community Library takes into account its role as the focal point of a new municipal center. Its prominent dome recalls the tradition of civic building.

Beth Reader *Reader & Swartz Architects*

Beth Reader served her apprenticeship in Middleburg, Virginia, where architectural commissions typically address the needs of well-heeled clients. To strike some balance in her work, she began contributing her free time to City Light Development Corp., a nonprofit group that builds affordable housing. Later, when Reader opened an office with husband-architect Chuck Swartz, her good intentions paid off. City Light commissioned Reader & Swartz to design nine single-family houses for low- to moderate-income families. That job, in addition to an adaptive reuse project for the Shenandoah Valley Independent Living Center, led to a number of small commissions for the young Winchester firm. Reader, a 1986 honors graduate of Virginia Tech, says she is inspired by architects such as Charles Rennie Mackintosh, Greene & Greene, Frank Lloyd Wright and Fay Jones. "Their work was designed at a good scale for people. It's organic and site-specific. And I like the details." In its work, Reader & Swartz seeks to maximize the view, the site and the relationship to the outdoors — bringing the outside in and the inside out, she says. "We go for fairly open spaces."

**Candace M.P. Smith
Lori Snyder Garrett**
Smith Garrett Architects

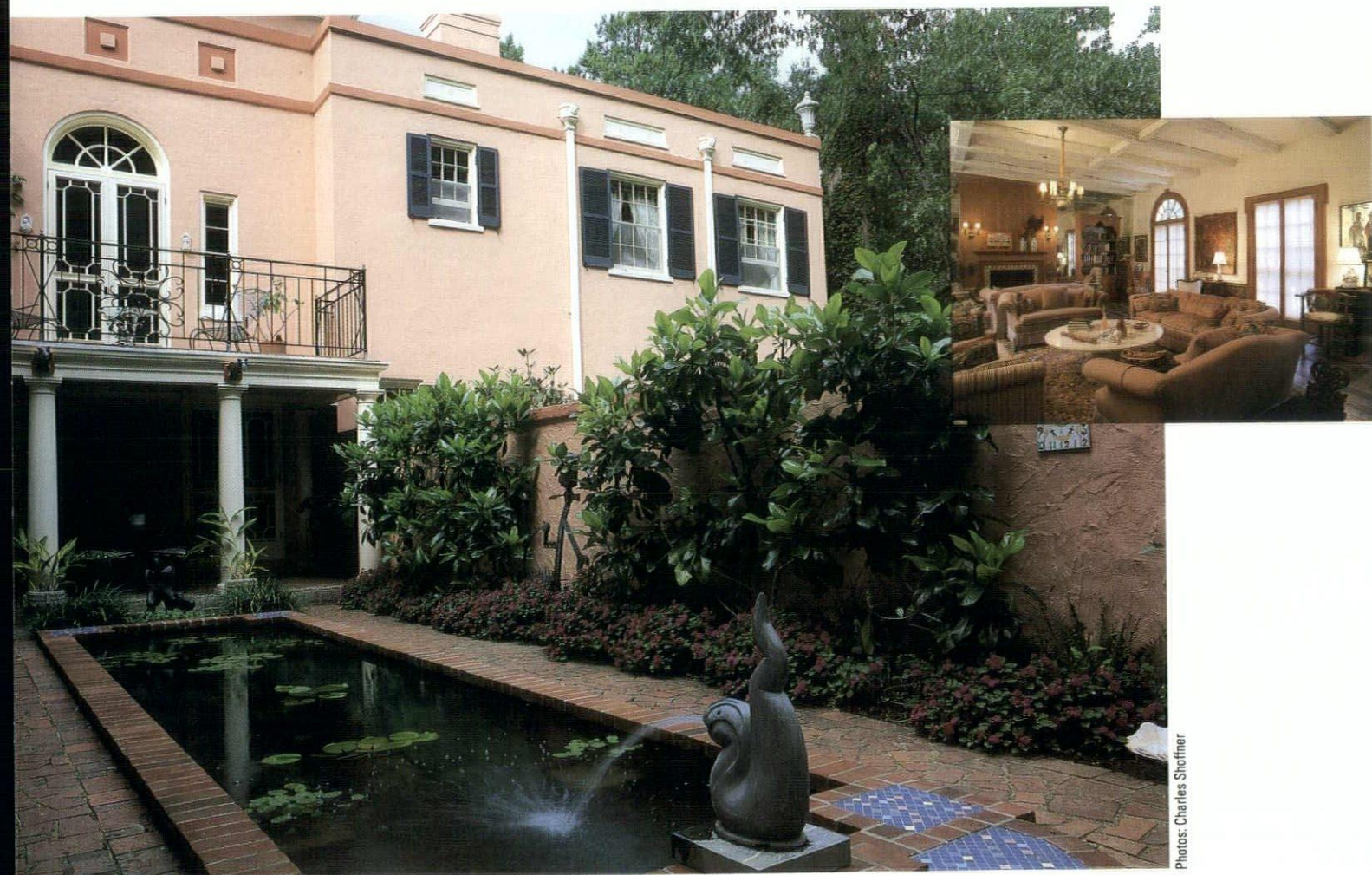
As business partners, Candace Smith and Lori Snyder Garrett are a complementary pair. But they came to the practice of architecture in very different ways. Smith had studied anthropology and history in college, and was working as office manager of a research firm when she decided to return to graduate school in architecture. Snyder Garrett, on the other hand, knew as a teenager that she would be an architect. She was advised, however, to get a good liberal arts education first – and she did, majoring in math and art. The pair met in 1983 when they enrolled in the same Master's program at U.Va., but the notion of working together didn't strike them for years to come. Smith completed her degree and worked for Johnson, Craven & Gibson for three years. Snyder Garrett graduated and joined the office of Bruce R. Wardell. As their careers progressed,



Smith (left) and Snyder Garrett

the two women joined a breakfast group which met weekly, so each was well aware when the other began to seek change. "We basically share a good business sense and our moral sense of architecture is very similar. We don't want to do schlock architecture," says Smith. They opened their doors as Smith Garrett in 1991 and had fortunate beginnings. "We didn't have to market one bit," Smith says. "And we had many women clients who were very eager to work with a woman-owned firm." While

both partners in the five-person Charlottesville firm participate in all aspects of a job, they bring different strengths to the practice: Snyder Garrett in design, Smith in construction supervision and working drawings. While they have completed a number of small houses and impressive residential additions, their bread-and-butter work these days comes from U.Va. – primarily interiors and renovations. Notes Smith: "We would like to do more institutional and ecclesiastical work."



Photos: Charles Shoffner

In a major facelift of Casa Maria, a 1920s mansion, Smith Garrett rebuilt a makeshift entry porch in a Tuscan style with gargoyles and wrought-iron railings (above). The faded exterior was painted pink, a unifying band extended across the façade, downspouts relocated and decorative sticking added to screen doors. New decorative painting brought light and life to the music room (inset).

amount of detail we use in drawings and the support we give them during a job." But proving themselves to clients is another matter. "It's harder to convince a client that we have as much skill and experience as our male counterparts," she says.

To boost her experience level, Donna M. Phaneuf of Norfolk started a new firm, Via Design Architects, with partner Glen Anders. But without the backing of a large firm, she says, she must work harder to prove herself. "Now, being in an ownership position and pursuing contracts on my own and being 32, I do experience discrimination from an audience that is made up of mostly men in their fifties," Phaneuf says.

Youth tends to work against students and recent graduates, many of whom say they routinely suffer from sexism, especially on job sites. But more experienced women architects caution against crying sex discrimination too quickly. The testing of young architects is commonplace, regardless of gender, says Helene Combs Dreiling, 34, a sole practitioner in Roanoke who will be president of the Blue Ridge Chapter in 1994 and 1995. Dreiling says she benefited from working on construction jobs during the summers she was in college. "It was a tremendous experience for me. And, professionally, I have never been questioned."

Some bemoan the fact that a shortage of female faculty at the university level also deprives women of valuable role models just at the point when they are making difficult career decisions. Hiring figures show that women represent only 15.7 percent of the total number of architecture faculty nationwide, according to a 1990 survey by the Association of Collegiate Schools of Architecture. Tenured women account for less than three percent of all architecture faculty.

At Virginia's two largest architecture schools, the ratios are slightly higher. Virginia Tech's College of Architecture and Urban Studies has 11 women out of 56 faculty members (19.6 percent), and U.Va.'s School of Architecture has 17 women out of 75 faculty (22.7 percent), but those figures are difficult to put in perspective because many of the appointments are part-time. Only three of the 28 female architecture school faculty at the two universities are tenured.

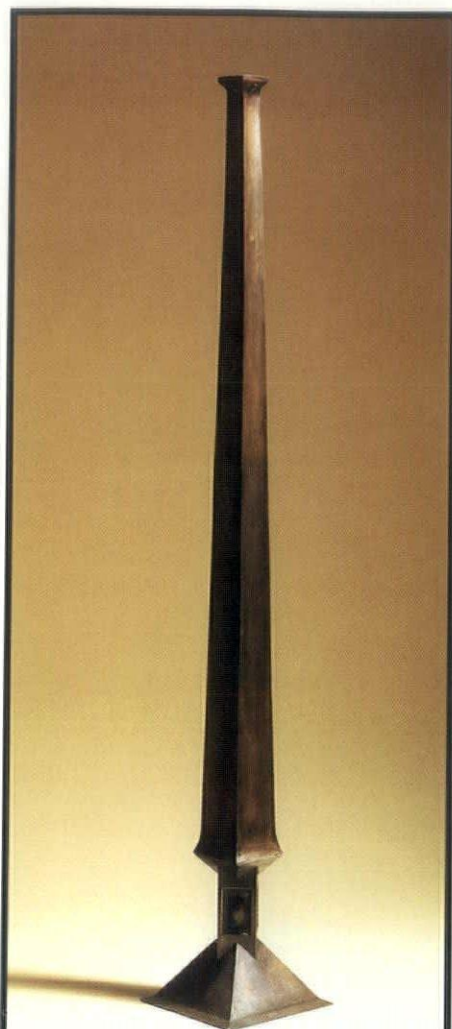
Kenneth Schwartz, chair of the department of architecture at the University of Virginia, concedes that the low number of women on the faculty is "an extremely serious problem" and says the university is working on hiring more women. That may seem to contradict the recent denial of tenure to one of the school's bright young faculty, Ellen Dunham-Jones, 33. Schwartz says that U.Va. has high standards for tenure and that it's not uncommon for teachers to wait until their second or third appointment before winning tenure. The U.Va. post was Dunham-Jones's first teaching position.

"I'm optimistic about the future," Schwartz says. "I think there's a pool of highly qualified women out there. The first significant wave of women in architecture schools really didn't occur until the mid-'70s. So women are just now maturing in the profession."

Losing Dunham-Jones is a disappointment to Kristen Meluch, a fourth-year architecture student at U.Va. Meluch says she prefers female teachers, especially in the design studio, because older male faculty members tend to stereotype women. One professor, she says, told her that because women grow up playing with dolls, they are less inclined to be as good at architecture as men, who are taught as children to be more spatially oriented. "I didn't know what to say," Meluch recalls. "I didn't play with dolls."

Perhaps by the time Meluch and her peers are prepared to take the reins of the profession, women will have scaled the mountain that is now only partially surmounted. Susan Maxman, for one, believes women's contributions will be more critical to the profession in the coming years. In the 21st century, she says, changes in the built environment will focus on the rehabilitation of existing buildings. Specialties that women traditionally have gravitated to, such as interior design and historic preservation, will be in greater demand. So instead of bowing out because of family pressures, women will find more opportunities to practice architecture at their own pace. And more role models will emerge as schools boost the number of women faculty and seasoned female practitioners gain more visibility. "Women bring a different perspective to the profession," Maxman says. "We have another point of view that should be heard."

Aimee Cunningham is a Norfolk freelance writer.



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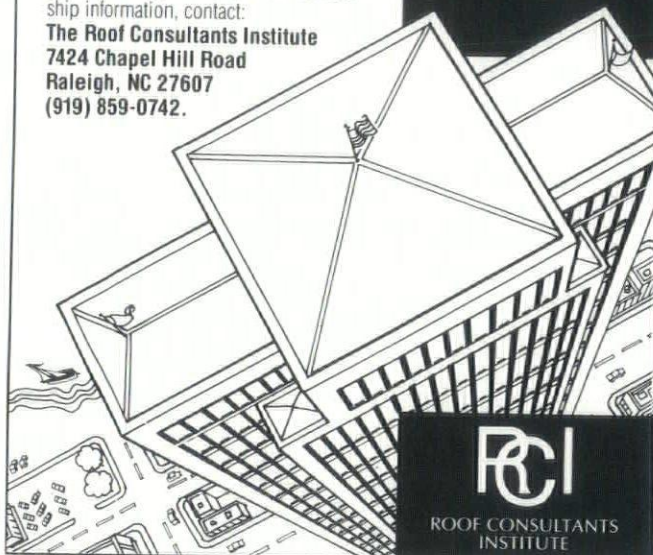
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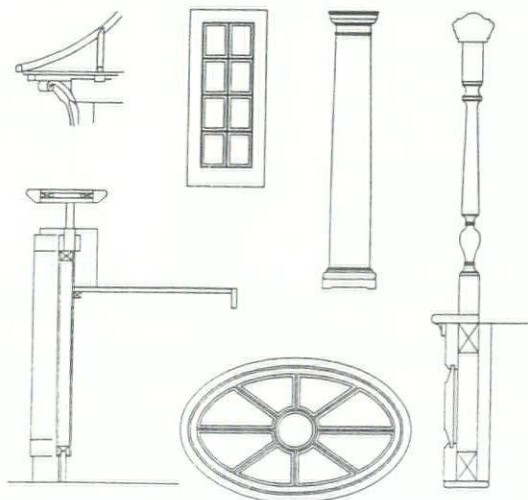
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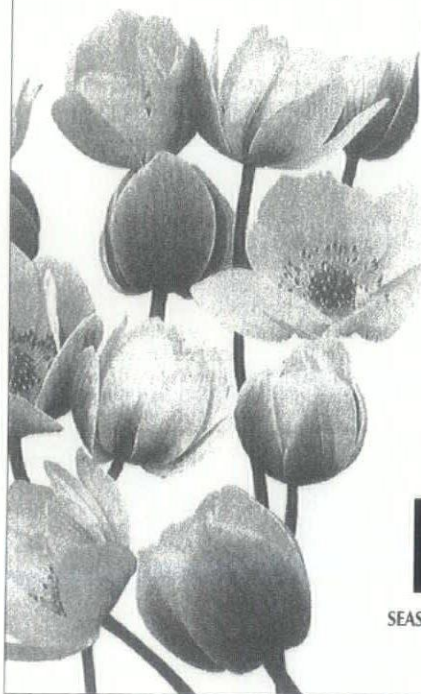
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Telling Details

The Details of Modern Architecture

By Edward R. Ford. Illustrated. 371 pp. Cambridge, Mass.: The MIT Press. \$62.50 cloth.

By Thomas K. McLaughlin, Jr.

It was only by chance that I discovered *The Details of Modern Architecture* at a recent AIA convention, where it had been recognized as one of the year's best design books. Lucky me – for like most architects, I am irresistibly fascinated with the technical drawings of other architects. There in my hands was a collection of deliciously delineat-

ed wall sections and details by the giants of 20th century architecture. Each compelling drawing was a gold mine of information, a key with which to unlock the magic in many of my favorite buildings. A closer reading revealed that the book was more than a simple how-to manual. For, along with superb drawings, it also contains a wide-ranging narrative, one which nimbly crosses the boundaries between history and technology, theory and practice, to tell a fascinating and revealing story about early Modern architecture.

By analyzing architectural details created by a group of stylistically diverse architects from Edwin Lutyens to Walter Gropius, author Edward R. Ford illuminates some of the most acrimoniously debated issues raised during the

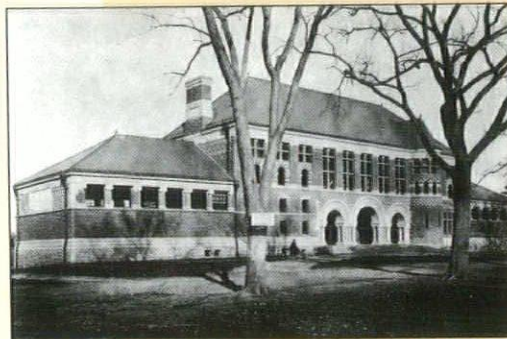
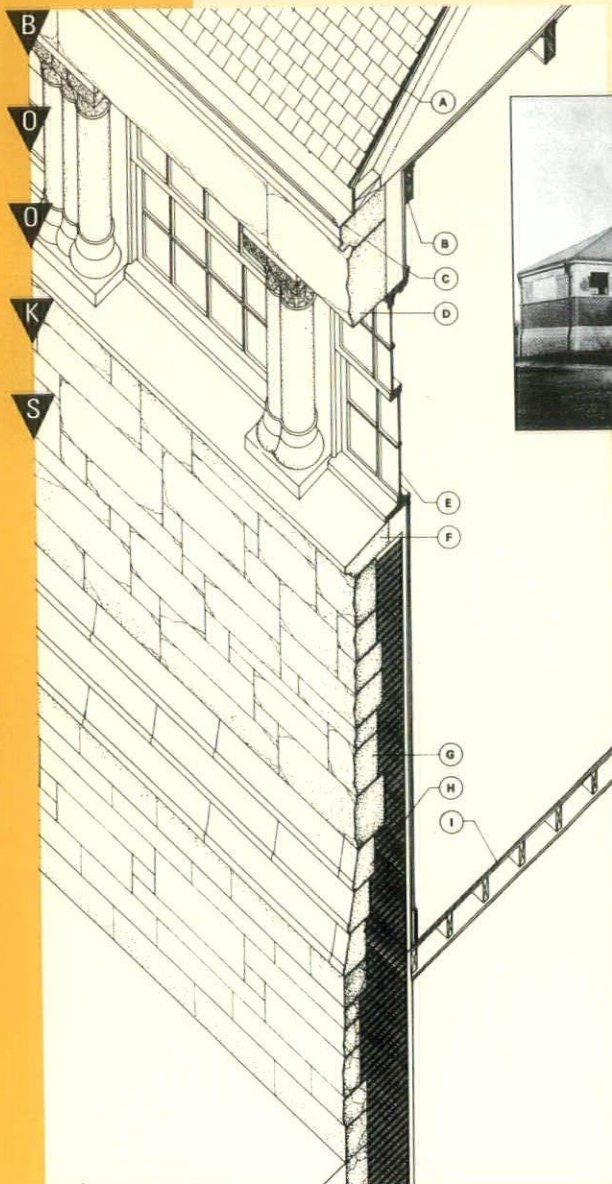
construction developed as well – often in the opposite direction.” The result was often compromise. Time and again, Ford points out the inconsistencies between what these architects wrote and said about their architectural ideals and the reality of their built work.

This implied struggle between ideology and practice emerges as the book's tacit theme. It links these celebrated architects to one another, as well as to current practitioners, who have inherited the pioneers' values. Even though today's architects operate under different economic and social circumstances, they still face the same difficult choices as their predecessors. How walls turn into openings, how buildings meet the ground and sky, how one material joins another, and how to achieve these transitions with an economy of means are part of the ongoing battle which thoughtful architects wage daily.

The causes of this conflict between theory and practice are many. Ford cites the influence of 19th century theorists such as John Ruskin, Viollet-le-Duc and A.W. Pugin. These men advocated the direct expression of materials and structure through a monolithic system of construction in which “the structural form and means of its connections are exposed and in which there is no distinction between structural elements and finish materials.” The heroic figures of Modern architecture found great appeal in these principles and subscribed to them in spite of the fact that they were derived from the analysis of archaic building systems. Honesty, authenticity and a directness of expression were paramount virtues. Relying on those values, many architects sought to recreate the world with buildings whose characteristics – a high degree of abstraction, a machine aesthetic of strip windows, flat roofs and open floor

(continued on page 32)

Below: Austin Hall, Harvard University, by H.H. Richardson.



Drawing and photo from *The Details of Modern Architecture*

era of early Modernism. Fueling the debate were questions such as: How is structure related to form? How does construction affect style? Is architecture ornamented construction – or structure plus cladding? Is good building solid and monolithic, or can it be veneered? And what is the role of ornament and craft?

Because the work of these gifted architects has had such a lasting impact, it is surprising to learn that so many of them had tremendous difficulty reconciling their theoretical positions with the building practices of their time. Ford, an associate professor of architecture at the University of Virginia, concludes that “as architects' ideas about modern construction developed, modern

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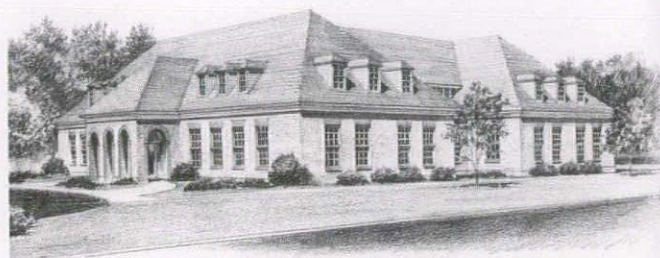
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Architect: Bond, Comet, Westmoreland + Hiner, Richmond
Project: Petersburg Circuit Court Complex

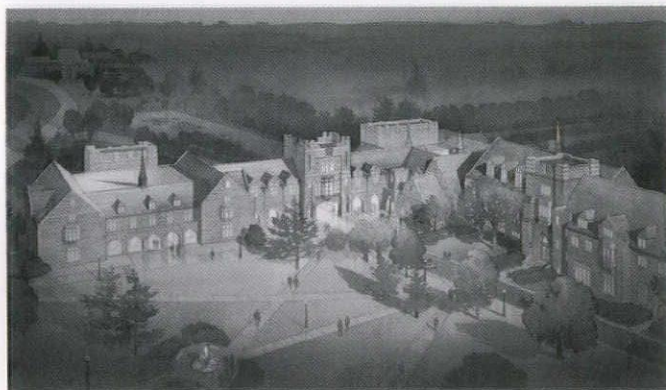
This three-story, 16,200-square-foot Circuit Court and Clerk's Office (left) will be partially underground to reduce its scale and avoid visual competition with the adjacent landmark courthouse. Materials and details will reference Federal and Neo-classical styles found on Courthouse Hill. 804-788-4774.



Architect: Glave Newman Anderson Architects, Richmond
Project: Hanover County Public Safety Building

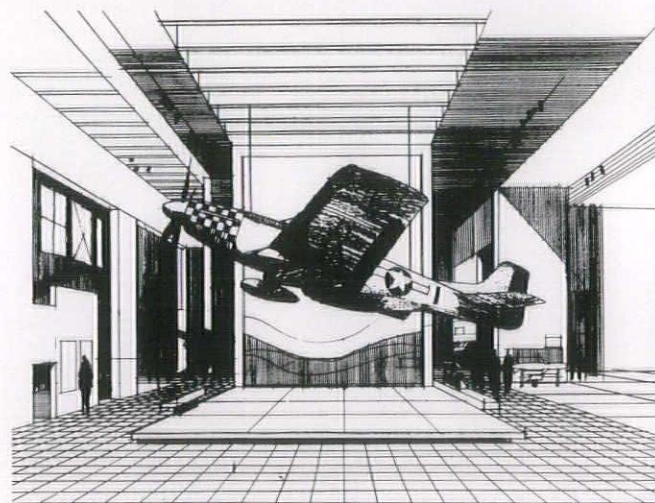
This facility becomes the first new building to be planned under Hanover Courthouse Historic District design standards, which Glave Newman Anderson developed in a 1990 master plan. The 26,000-square-foot building uses Flemish bond with rubber brick accents, Roman arches and a slate roof. 804-649-9303.

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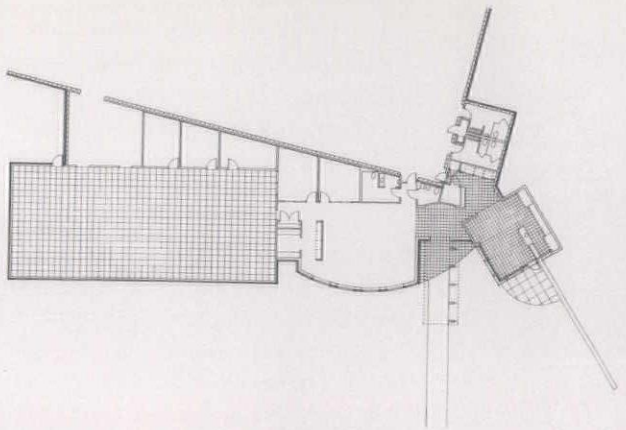
Architect: Marcellus Wright Cox & Smith, Richmond
Project: University of Richmond Fine Arts Center

This 140,000-square-foot Fine Arts Center consists of renovations and additions to Modlin Hall and Keller Hall on the Westhampton Campus. The center will provide new facilities for education in the performing and visual arts, including new theaters, studios, galleries and classrooms. 804-780-9067.



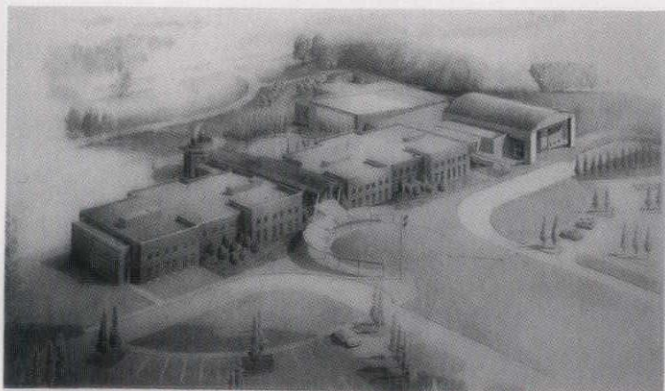
Architect: Carlton Abbott & Partners, Williamsburg
Project: Virginia War Memorial Museum expansion

This drawing depicts the design for the proposed new exhibition wing of the Virginia War Memorial Museum in Newport News. The project, which encompasses a new museum entrance, exhibition space and educational facilities, is currently in a fund-raising stage. 804-220-1095.



Architect: Ernie Rose Architects, Richmond
Project: The Capital Group distribution facility

This 41,000-square-foot building in Virginia Beach serves as a printing facility and the various functions housed within it are articulated as separate outbuildings. The warehouse serves as a backdrop to the smaller "object buildings" in the foreground. 804-747-1305.



Architect: Sherertz Franklin Crawford Shaffner, Roanoke
Project: Forest Middle School

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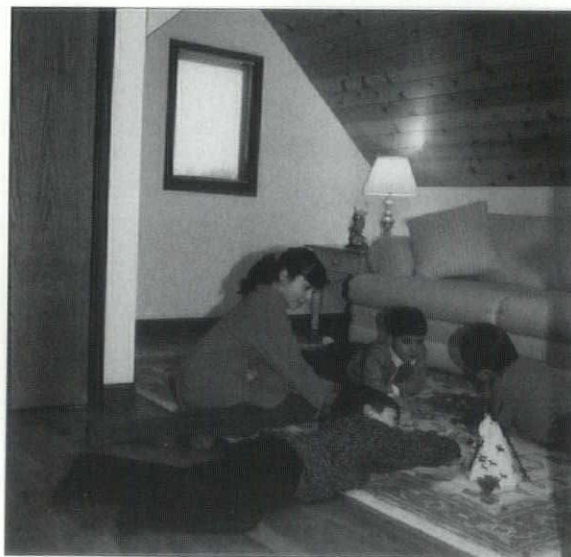
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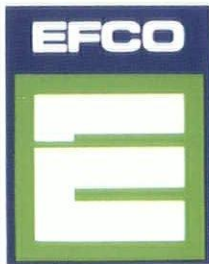
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(continued from page 28)

plans, and the inversion of traditional forms and details – were based on idealized notions of industrialized building processes, not on a systematic analysis of existing technology. At the same time, building practices were drifting away from monolithic construction and toward layered construction with the widespread use of the steel frame and brick cavity wall, the development of specialized components such as vapor barriers and exterior/interior finishes and insulation, and the introduction of sophisticated building systems.

Ford focuses on the differences between these two methods of construction and the difficulties architects experienced trying to achieve a monolithic expression in the context of an industry which favored – for reasons of time, money and convention – layered construction. In the process, he shatters many preconceptions. For example, much of the work of the Arts and Crafts masters Greene & Greene – such as the Gamble residence, which is lauded for its beautiful structural beams and exquisite connections – is, in fact, built of lightweight wood made to appear as heavy timbers. These “beams” are simply oversized trim.

One of the key outcomes of Ford's critique is the emphatic demonstration of why details, typically small and subordinate parts in relation to the whole, loom so large among the architect's concerns. Because building is in many ways an existential leap of faith, how we build says much about what we value. Details – with their potential to articulate mass, establish scale, visually reinforce structure and distinguish materials – are vital to creating buildings that directly convey the means and materials of their making.

Today, the domination of the building process by construction managers and design-build specialists and the proliferation of off-the-shelf building components have sadly diminished the opportunity for the expressive and telling detail. Ford's rich and expansive book is a timely reminder of the great potential the detail holds for enriching the texture of the manmade environment.

Tom McLaughlin is an architect with The Moseley McClintock Group in Richmond.

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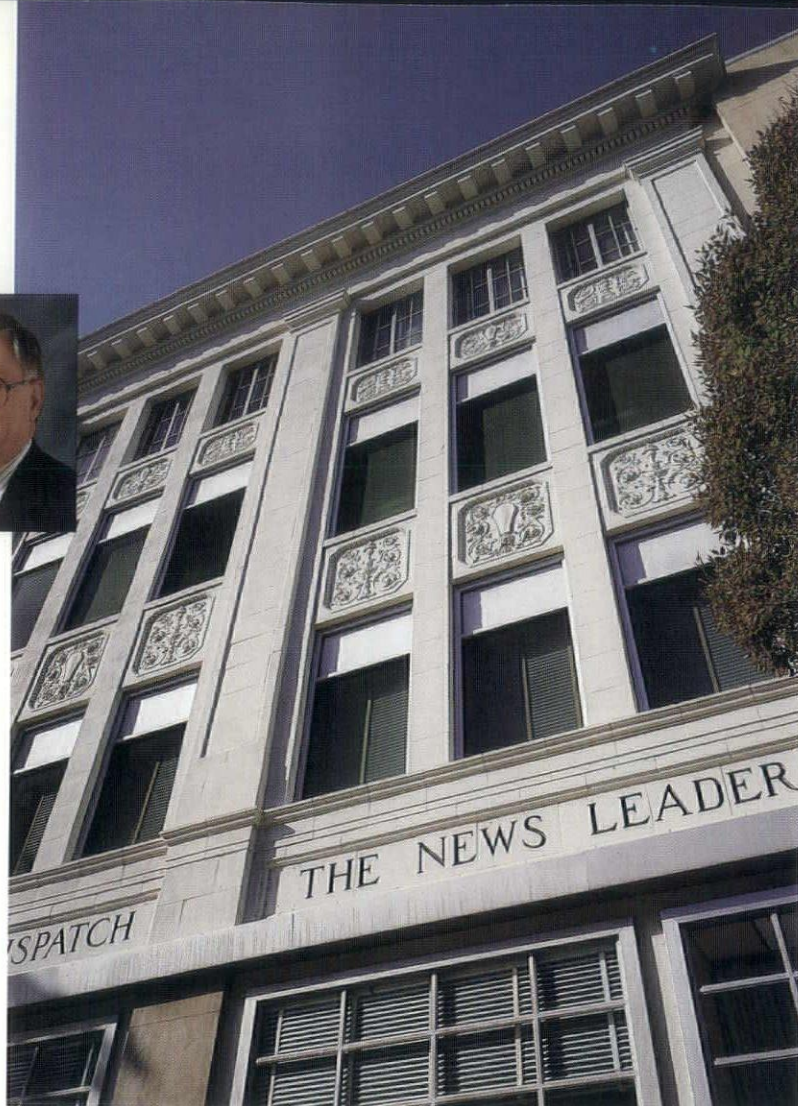
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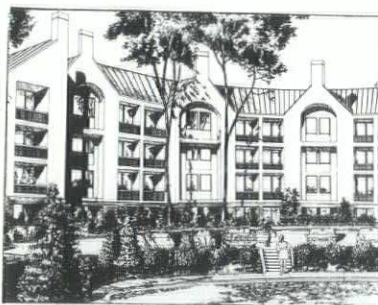
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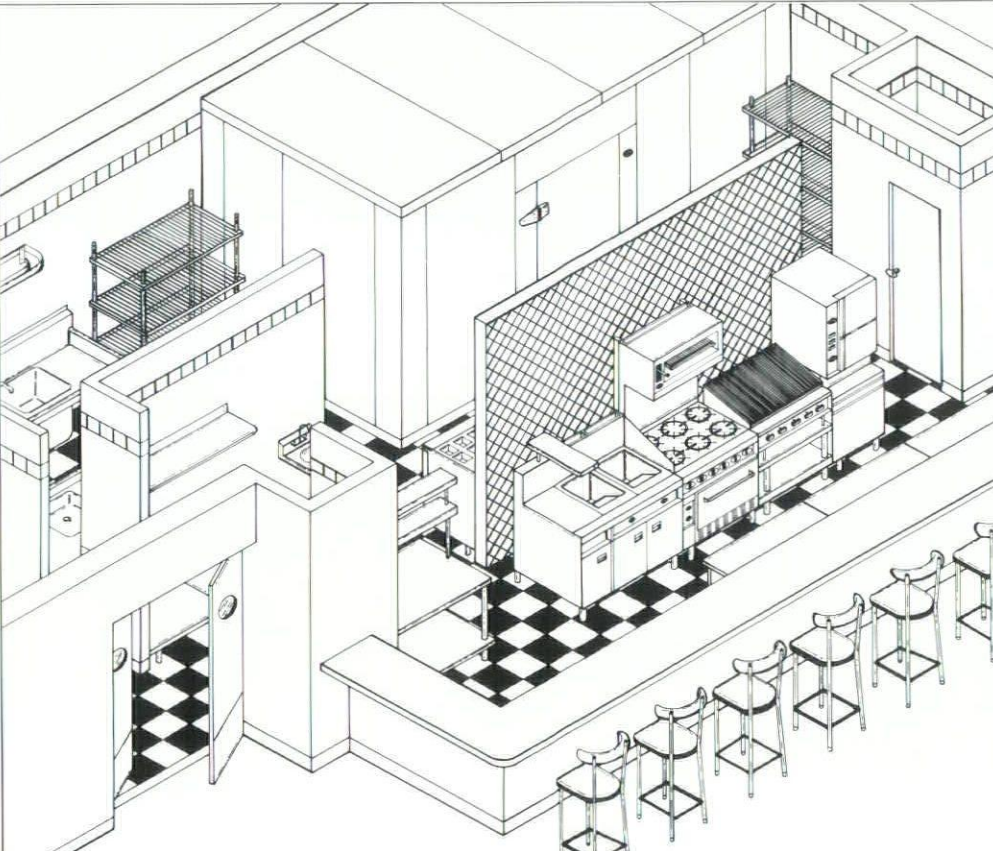
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Coming Up

In our next issue, Inform will feature the work of small firms in Virginia and showcase a portfolio of civic buildings. We will also visit a prolific author who brings the history of buildings to life and explore the lasting impact of the 1893 Columbian Exposition.



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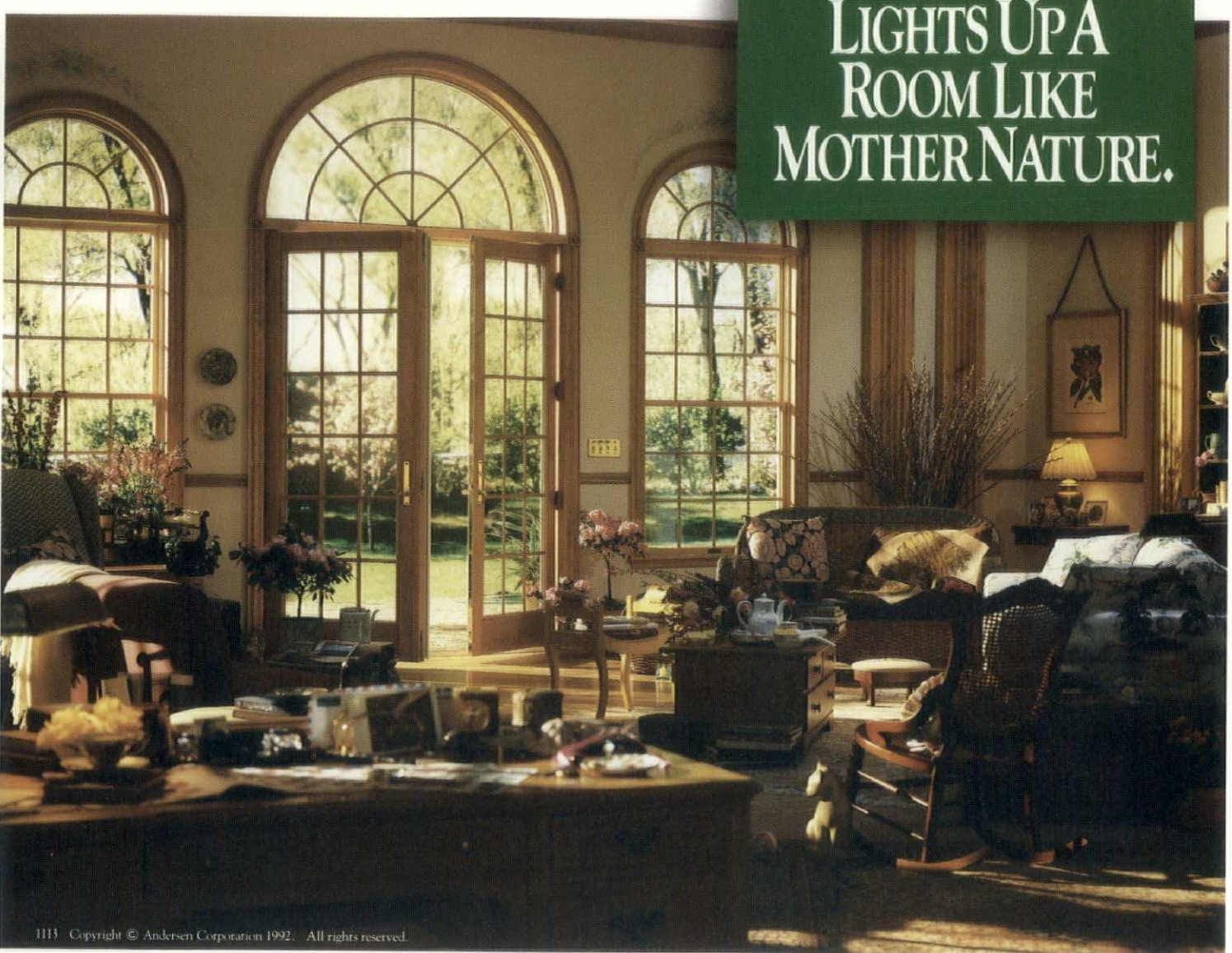


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