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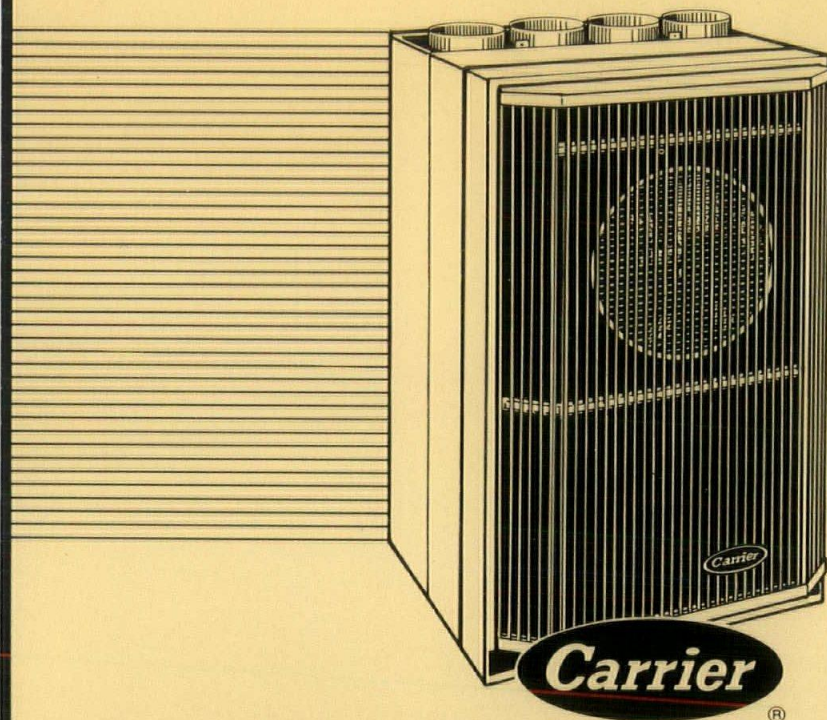


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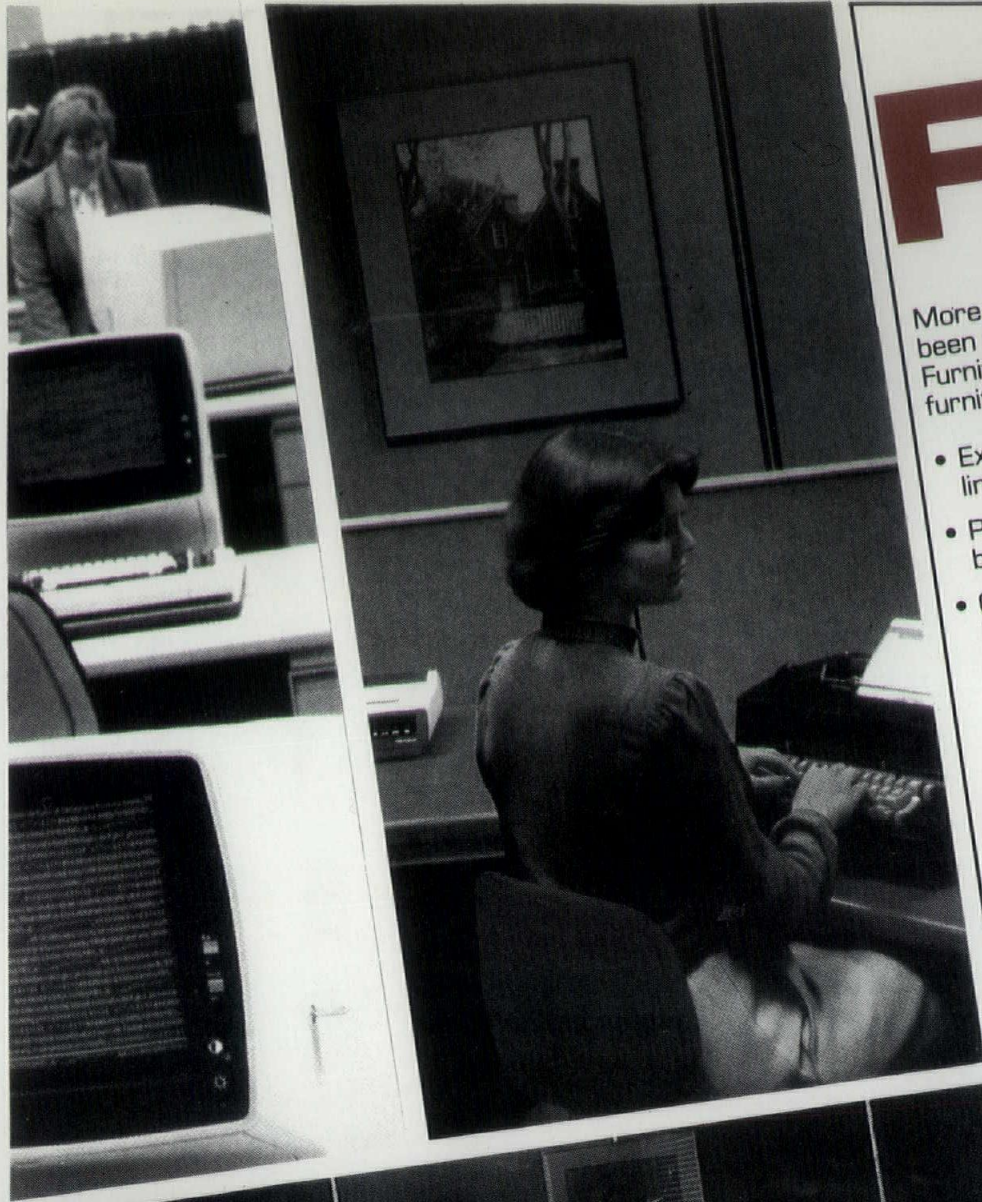
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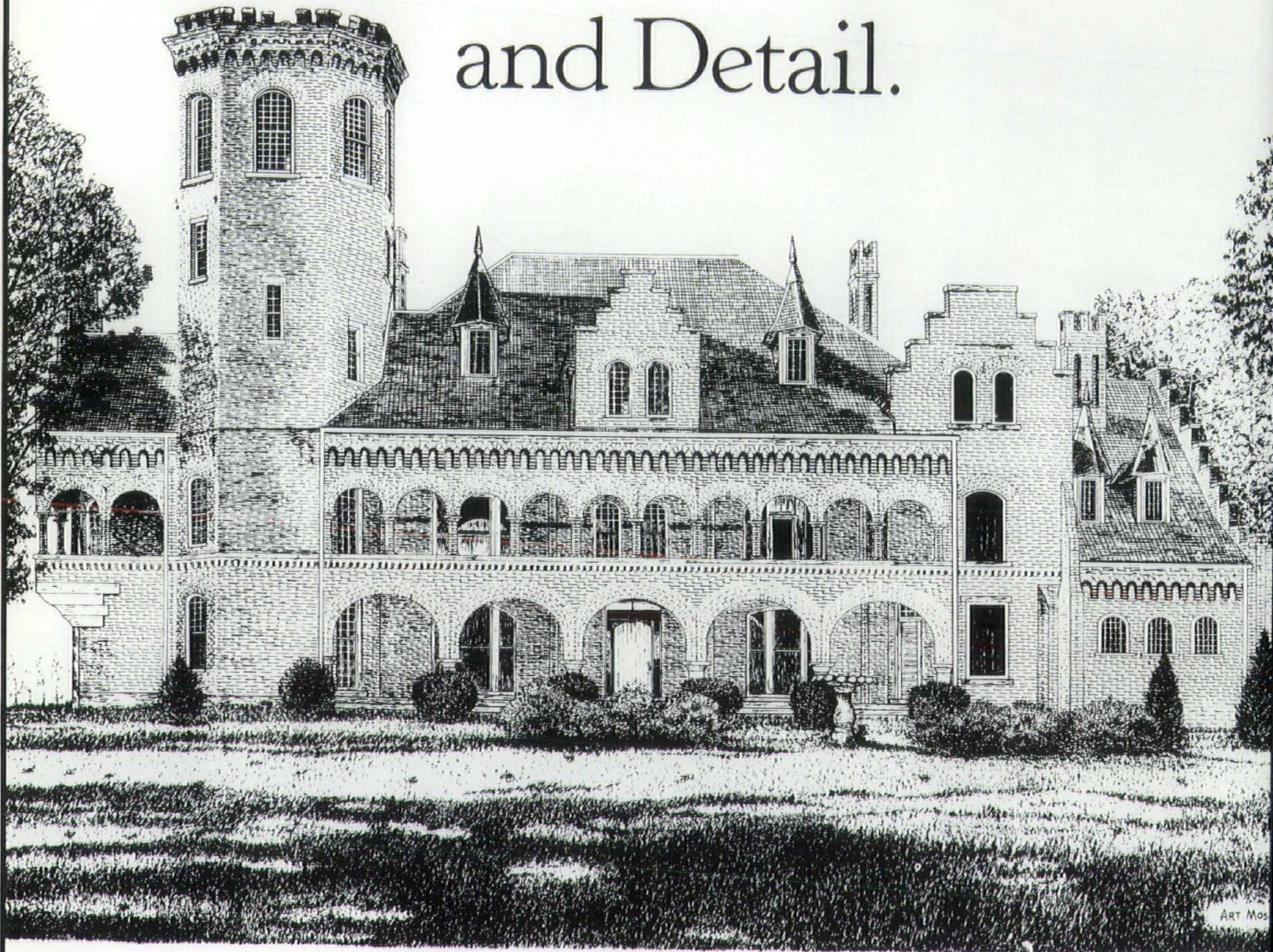


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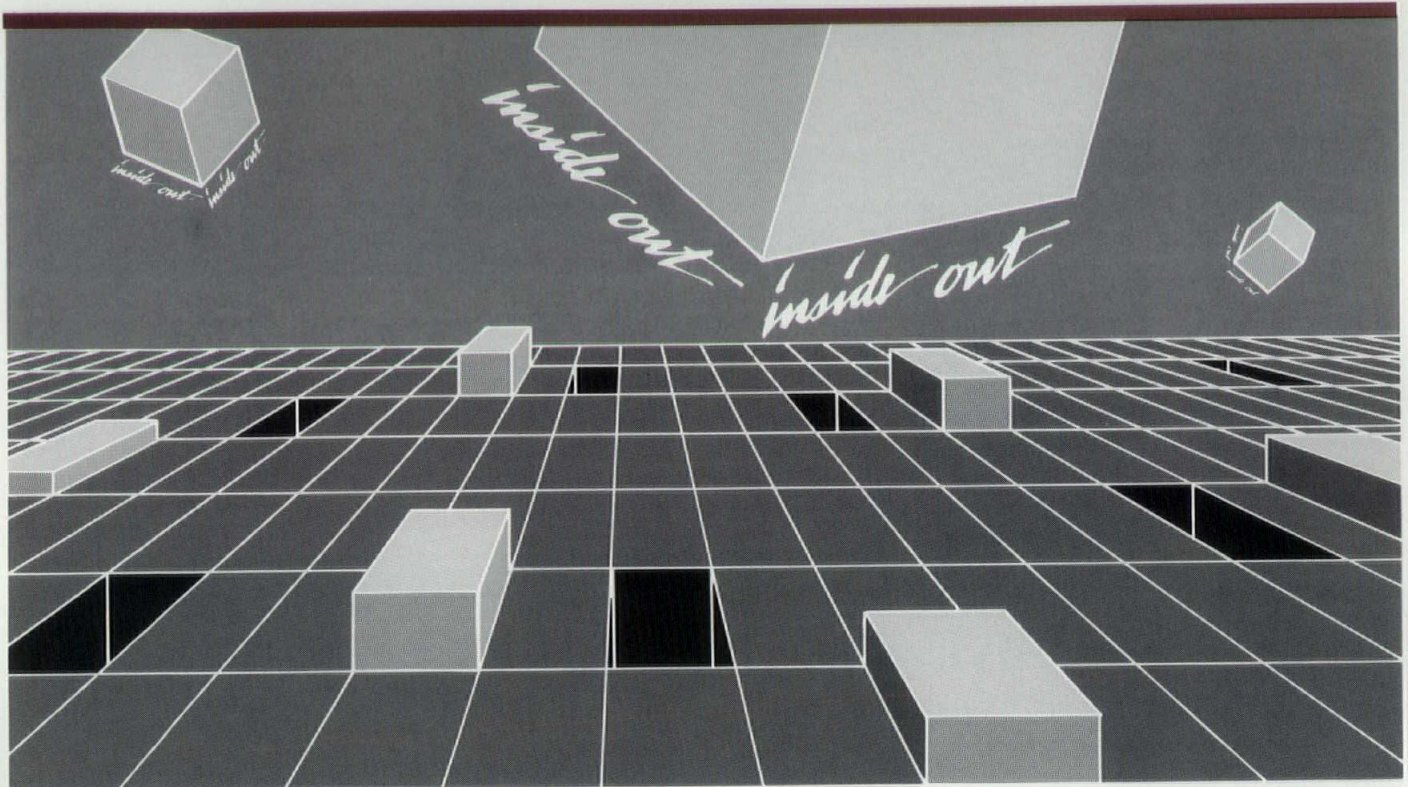
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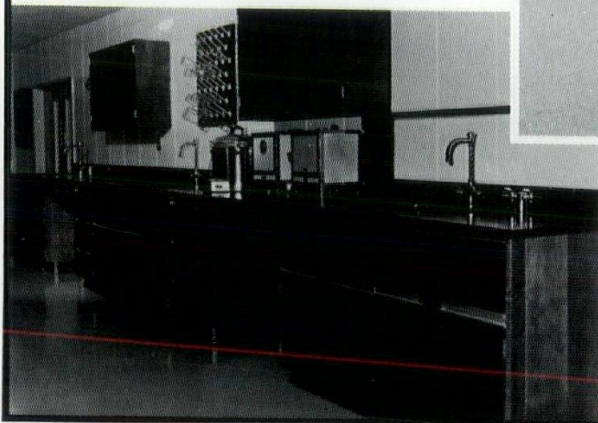
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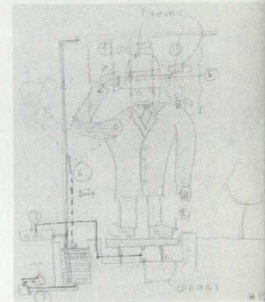
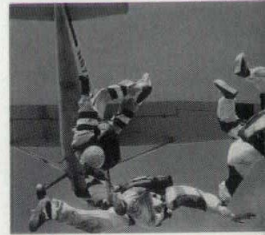
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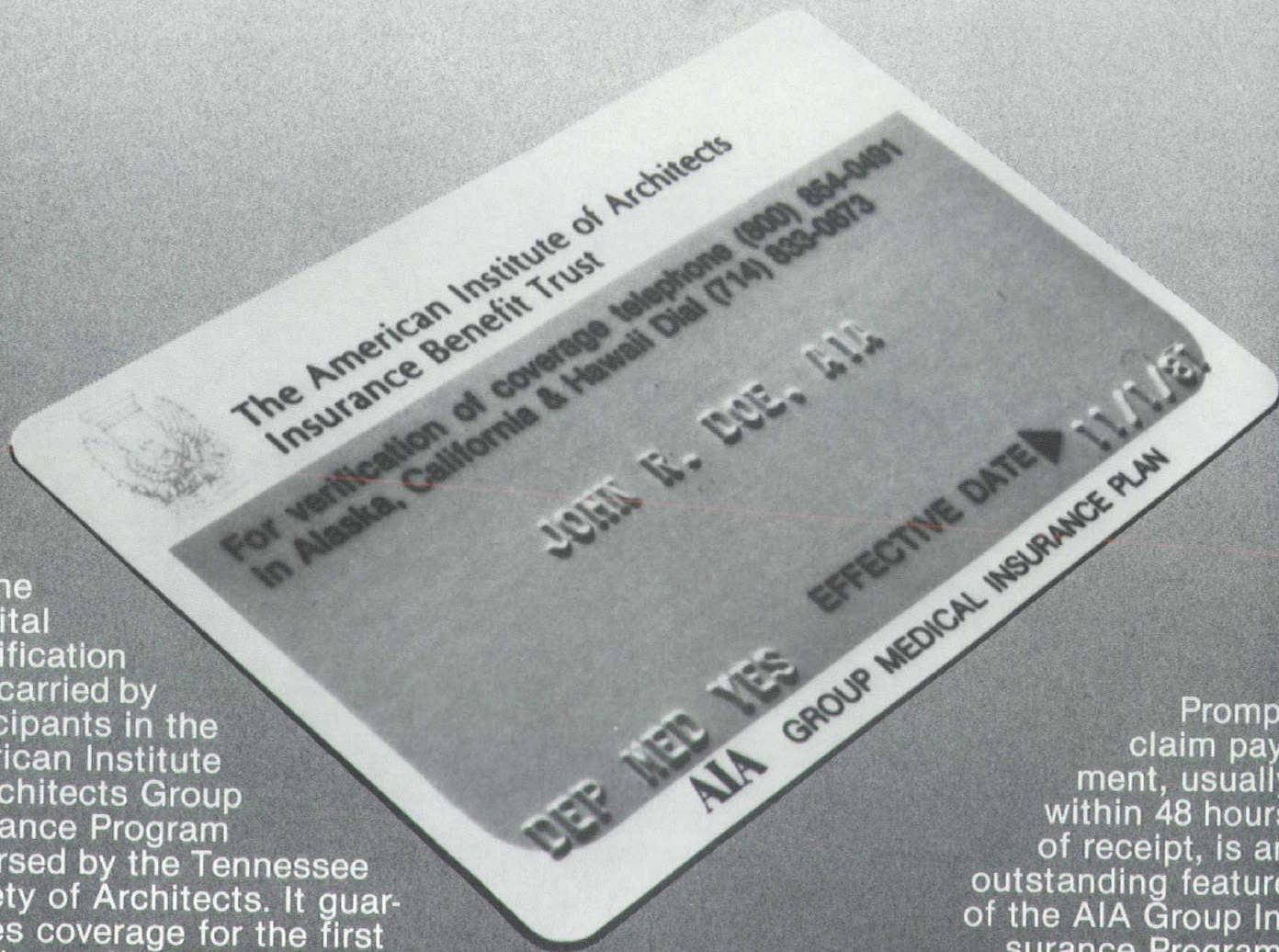
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COVER: Interior of Gobbell residence,  
Nashville. Photo by John Van Lund.

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## ABOUT THIS ISSUE

Those of you who have experienced the frustration of seeing a rendering of your latest design prominently displayed in the local newspaper, next to the cutline, "an artist's illustration," with *no* mention of your name should appreciate the goal of this issue. We are attempting to focus on the *architect*, not the architecture. The theme, "Quality of Life," explores where you live, how you spend your leisure time, whether stress is a factor in your life—it is—and how you relieve stress.

We found a number of interesting things. First, you're very modest or private; we had a difficult time soliciting information or getting questionnaires returned. Second, despite Dr. Burr's observation that little is written about the personal habits of architects, there is a lot of interest. *Homes Architects Design for Themselves* from the editors of *Architectural Record* is a best seller. Even Vidal Sassoon chose an architectural theme for his latest hair style collection (an exclusive within these pages).

Third, your response to stress and your use of leisure are as creative as your designs. Your activities are *very* physical for the most part; but the result is artistically challenging, either by the product generated or

the quirkiness of the mental process (I mean kudzu killing, really!).

The next president of the American Institute of Architects, R. Bruce Patty, FAIA; is the perfect symbol of these characteristics. We are fortunate to publish his philosophy on the Institute's role in our guest editorial. If you don't already know him, you should. He is a dynamic speaker, determined to communicate with all of you. He recognizes the power of an alliance of the profession and the public; *and* he has set practical goals to gain you increased respect, influence and fees.

The East Tennessee Chapter, AIA, has designed the 1984 TSA convention to reflect those objectives. Architecture From the Inside Out solidifies the linkage between architects and interior designers and offers you practical seminars on provision of interior design services, CAD systems, marketing and fee negotiation. Your Quality of Life can only improve if you attend, October 17-19.

*Connie C. Wallace*

Connie C. Wallace  
Managing Editor



*QUALITY OF LIFE ARCHIVES (1979): On location with director Jon (Otto) Evans, AIA; writer Connie Wallace; Ann (Sweet Nell) Aiken, AIA; Steve (Dudley Do-Rite) Kerekes and Ted (Snidley Whiplash) Smith, AIA.*

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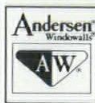
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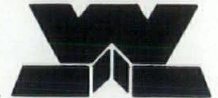
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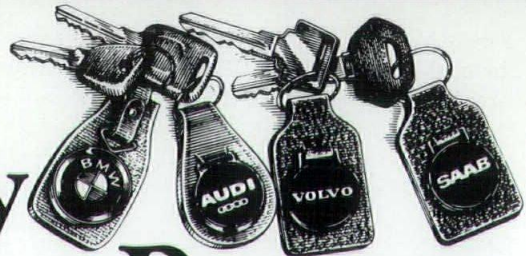


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# INS AND OUTS OF ARCHITECTURE

*A Message From R. Bruce Patty, FAIA*

*Editors Note: Excerpted from a speech presented at the Council of Architectural Component Executives (CACE) Annual Meeting, Snow Bird, Utah, July 14, 1984.*

I'm very optimistic about our profession and our American Institute of Architects. I believe we're entering an era which is going to be challenging and demanding, yet highly satisfying and rewarding.

Now, some thoughts on the future which I think especially relate to 1985, when I take office, and beyond.

IN will be the year 1985. One year after Orwell authored his book on 1984. 1985, a year to recognize that projections regarding our profession in the year 2000 will only be a 15-year master plan. "Ah, Ford."

IN will be a drastic change in our mode of practice as architects.

OUT will be T-squares and graphite pencils.

IN will be the commonly-used generation of the presently evolving CADD System.

OUT will be the practitioner unable to manage the computer.

IN will be the opportunities the computer presents to free our profession of the drudgeries and mundane tasks which we presently impose upon ourselves.

OUT will be hand poché concrete and cross-hatched brick.

OUT will be rub-on letters.

IN will be a new breed of architectural graduates using the computer more quickly and comprehensively in responding to the creative needs of our clients.

OUT will be the architectural schools not teaching computerese.

Yellow buff will still be IN.

IN will be more and more mergers or acquisitions of firms founded in the late 50's and 60's who do make future plans and IN will be your component members' needs to understand the transition process.

OUT will be numerous architectural firms started in the late 40's and early 50's who made no future plans.

IN will be the small firms.

IN will be the middle size firms.

IN will be the large multi-disciplinary firms.

OUT will be the leadership of our Institute who doesn't recognize the needs and service of *all* size firms.

IN will be the design firm who recognizes

that coordinated scheduling and accurate cost control are the very easiest routes to marketing, selling and the promotion of quality design.

OUT will be the "world's greatest designer" who has *no* projects to design.

IN will be the "world's greatest designer" who knows how to get the job, get the job, get the job.

IN will be a smaller world.

OUT, unfortunately, will be regionalism in our architectural expression as we know it today.

IN will be a highly mobile profession of architecture.

IN will be the international architects and international practices.

IN will be the international languages of English, Spanish and computerese.

OUT will be "post modernism" because "post-post modernism" will be IN.

IN will be the dialogues and debates on "post-post modernism" and whether it can ever really replace "post modernism."

*continued on page 40*



## Living An Architect's Dream

by Ronald V. Gobbell, AIA

Without suggesting that acting as both architect and owner is difficult (or foolish, or impossible), I will say that the situation has the potential for minor problems. We built our house ten years ago, and it has served us well. It has created interest and has been, in general, a lot of fun. But I do remember a few rough spots along the way, just a few occasions when we said, "We'll look back on this and laugh—won't we?"

### Decision to Build

From the time I became interested in architecture in high school, I had wanted to live in a house that I designed. After six years of married life in apartments, Phyllis and I were looking at houses. But I suppose that all the times I was nurturing the idea of designing our house myself. Finally we decided that we could probably build for about the same cost of buying, and have exactly what we wanted. So we made the commitment to build, and we started looking for the right lot.

### The Site

Every suburban lot that we saw was the same—flat, without trees, surrounded by houses and children. I was looking for something unique, with character. We got lucky. We found the perfect building site on a ridge, 175 feet above the road. It had trees, privacy, the potential for something special. Of course, we would have to blast through rock to get a driveway in; but the lot was fairly inexpensive because it had been on the market for fifteen years. I couldn't

understand why someone hadn't snapped up such a beautiful site, and at a bargain, too. How lucky could we get!

### Design

I started out with the intention of designing a 1200 square foot house. We were in our mid-twenties, living on the modest salaries of an architect and teacher, and that was what we could afford. By the time I got finished listing all of Phyllis's requirements, I knew that getting the house in less than 3000 square feet would be something of a miracle. After much deliberation, I came up with an ingenious design in 2000 square feet—but we had to build it for less than the cost of a spec house.

### Construction

Since I was busy with my career, I decided to hire a general contractor and turn over the plans, 90% complete, to him. He agreed to build the house for a guaranteed maximum which was higher than I'd hoped, but not unreasonable. All Phyllis had to do was a little coordination. It was at this point that my dream started to resemble a nightmare. Blasting for the driveway (a unit price) became a considerable expense. The contractor, as it turned out, couldn't get the one-story ranch out of his system. I found myself shading in plans with colored pencils to indicate the various levels. Even so, one entire floor was two feet out of level. The framers wouldn't lay out the roof of the living room until I drew the angle on the brick. After nine months, we were moving into a house with floors still unfinished, in a very unhealthy relationship with our contractor. He never did forgive us for the bulldozer that went off one of the curves on the driveway, though that certainly wasn't our fault. I will add that we've only lost one other

vehicle at that spot, and no one has ever been hurt.

### Review of the Critics

The difficulties of construction were soon overshadowed by the enthusiastic response of people who came to see the house. Architects were very complimentary, as were artists, interior designers, students, and many strangers who just wandered up in jeeps or on motorcycles, saying, "We wanted to see what was at the end of this neat driveway!"

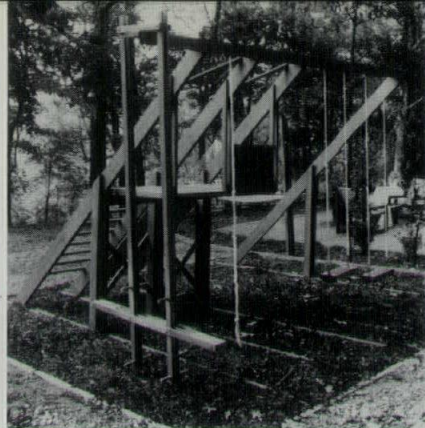
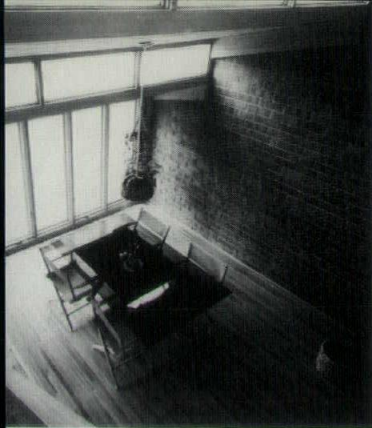
### Change of Scope

Two years later, a baby girl came, and two years after that, another arrived. Suddenly, we were involved in childproofing the house. The open stairs had to have ballisters. The loft that had been our bedroom had to have walls and doors. Closets and play areas were added to accommodate their needs, which continue to grow as rapidly as the girls themselves.

### Decision to Sell

There came a point after five years when we very seriously considered selling. Our house did not seem as appropriate for small children as it had been just for us. The driveway in winter posed a problem. Phyllis worried that the children had no playmates. We had the house appraised and were convinced that we could make a lot of money. We put it on the market during the time of high interest rates and received lots of lookers. With several prospects we came very close to selling but could never close the contract. After six months, I said, "Where would we live anyway? We could build." We took the house off the market.

*continued on page 34*



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## Living In An Architect's Dream

by Phyllis C. Gobbell

---

I have heard that building a house is the ultimate test for any marriage. I wasn't too concerned; living with an architect had never been easy. We had managed to get through school married, had moved eight times in six years (that included a four-month journey to Iran), had built our own furniture, survived dozens of creative whims. I was sure we were prepared to build a house.

We weren't.

### *Decision to Build*

It had become obvious, after looking at dozens of houses, that my husband was a man of discriminating tastes. I was ready to buy, easy to please, but given Ron's particular requirements, I was about to resign myself to apartment-living forever. Then Ron suggested that we might solve our problem by building. At first, it sounded like a hassle, but, since Ron knew all the in's and out's, how difficult could it be?

### *The Site*

Ron wouldn't look twice at grassy level lots in family-oriented neighborhoods. What we found was accessible only by foot or by bulldozer. I will admit that we were in great shape after climbing regularly during those months while we were trying to get a loan approved. The bank said it was physically impossible to build on that site. Wasn't there a hint in the fact that the lot had been on the market for fifteen years? But Ron never gave up. At last he convinced someone to climb the hill with him and proved that it was flat on top. I really think

the bank just got tired of saying no to a bull-headed architect.

### *Design*

The design was mostly Ron's domain. My chief concern was just to get on with it. Naturally, with all the rooms and spaces that Ron wanted to add—darkroom, rec room, lofts, etc.—he was having a hard time coming up with a design in 1200 square feet. I had some input but in general left the creative function up to him. When he told me that I didn't need overhead kitchen cabinets because I'm short, I trusted his judgement.

### *Construction*

I had my own career, teaching; but it only took some forty hours a week, a secondary job, it seemed, to "coordinate" on the house. How could I have known that I would have to ride with the bulldozer operator to prove that cutting a driveway was not life-threatening? How could I have known that I would be getting up at five to call the brick mason, driving out before work to see if he got there, driving out again after work to see if he stayed long enough to accomplish anything? Over and over again, I reminded the contractor that we had to move out of our apartment in October, but he and his subs were not people to be hurried along. I was afraid to say that if we weren't out by October, we'd have to sign another year's lease. I'm sure he would've said, "Another year should be about right."

### *Review of the Critics*

At last, to our immense relief, we were ready to show the house that had dominated our conversations with family and friends for more than a year. My mother said it was interesting. My father asked when it would be finished. My friends were

eager to see the house, but I always had to meet them at the bottom of the hill. Even salesmen wouldn't tackle our driveway, so I was surprised when I answered the door one day and the stranger asked, "Is this the radio station?"

### *Change of Scope*

Ron did the programming. Didn't he ever consider children?

### *Decision to Sell*

Privacy became isolation. Ron was traveling more, and I was left on the hill with a two-year-old and a four-year-old. Fire trucks could not get to us. Ambulances probably couldn't. When snow covered our hill, though it was a gorgeous spectacle, we were cut off from civilization. I was ready for a neighbor who would pop in to borrow a cup of sugar. We kept the house on the market for six months. Six months of keeping fingerprints off the glass. Six months of keeping Ron's socks picked up. The idea of strangers peering in my closets lost its appeal. Also, during this time, we'd had a chance to consider exactly what moving would entail. We'd be back to the same situation we had faced six years earlier, finding a home that suited us. When Ron began to talk about concreting our driveway, I began to see more benefits to staying where we were. Maybe my sister would finally drive up my hill. Maybe a salesman would drop by.

### *Continuous Improvement*

We are fortunate that Ron's mother lives in Nashville, for whenever the drywall dust gets too thick, we can visit her for a few days. We arrange major projects, like concreting the driveway, at times when the children

*continued on page 41*

# AN ELEGANT AND EXQUISITE HABITAT

ATOP RUGGED LOOKOUT MOUNTAIN

A design by Don Wamp, AIA

Photos: Robert W. Scott

Rooted and nestled among the protection of massive boulders, rising and reaching for the sun, stands a companion of this Tennessee mountain and forest. The present unified existence of man-made structure, boulders, snow, mountain, forest, wind, sun, plant wildlife, birds and wild animals is as though nature had been waiting to receive and hold a human habitat in this place. Although it appears to be a chosen spot, the architect made it so—made the site come alive and perform for man.

Don and Beth Wamp knew what they wanted in a home:

- A nature-oriented quiet environment with light, open, clean and elegant interiors.
- Leaving the site natural and undisturbed, with autos, street and asphalt separate from the residence.
- Minimizing use of fuels.
- Spaciousness within an area of 2600 square feet.
- Interweaving living, dining, kitchen, music, reading and den

areas which are open, light and spacious.

- Creating sleeping and bath areas which are secluded and separated, yet convenient, accessible and well-ventilated.
- Encouraging casual living laced with unpretentious elegance.

Don's design objectives included:

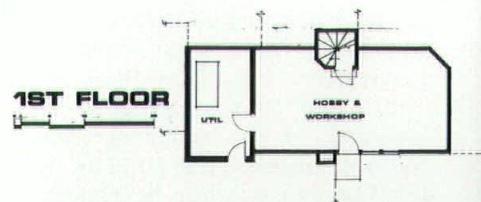
- Taking advantage of the natural beauty of the site by utilizing every element of nature.
- Allowing no earth moving equipment, machinery, tractors, etc. to be used so as to protect the natural forest floor.
- Orienting the plan for solar cooling/heating.
- Utilizing boulders for equalizing and stabilizing heating and cooling requirements.
- Enjoying the mountain breezes, rock masses and cooling from forest floor with the location of operable windows.
- Opening the home to the natural

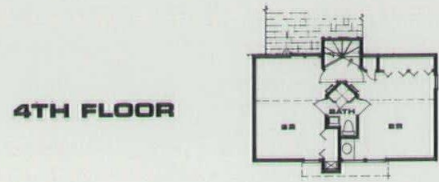
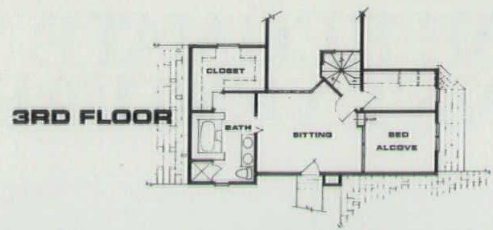
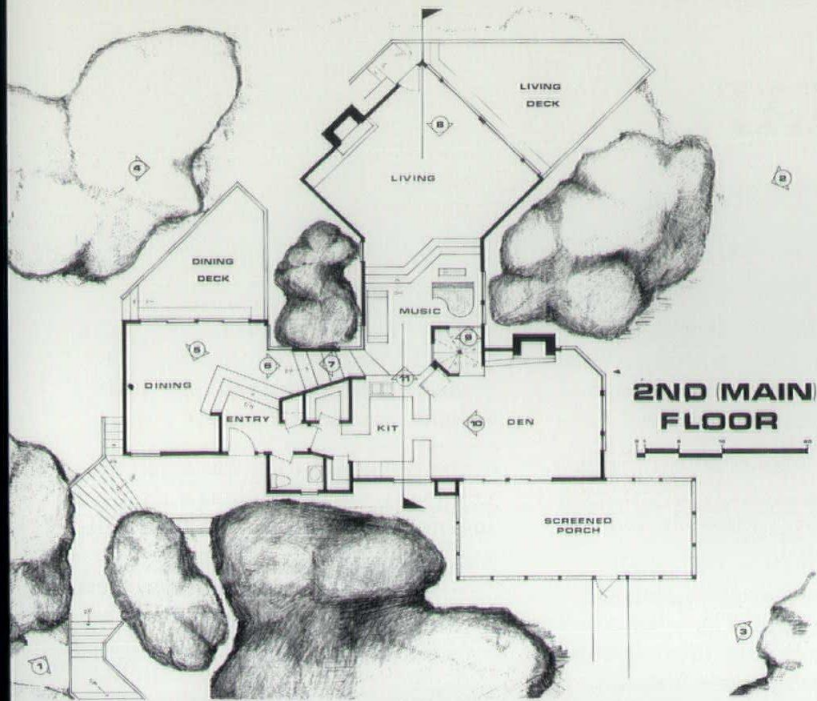
environment with wall penetrations and space locations.

The design solution was a vertical mass with four floors plus a sleepingloft connected by a "vertical hallway" spiral stair. This concept nestled the plan within limited space created by the large boulders at the base of the site. It lifted the roof to tree-top level for solar applications. The largest boulder, located on the north side of the site, which weighed approximately two million pounds, protects the house from severe winter winds and cools it in the summer. The natural ventilating shaft allows the cool forest floor air to enter at the base of this house, with hot air escaping at the loft.

After living in the home for five years, Don and Beth still experience it as an exciting and comfortable place to retreat after a hectic day in an architect's office. Unquestionably, the end result proves that a good passive or active designed solar home can be as unique, rare, unusual and original as the combination of people and nature!

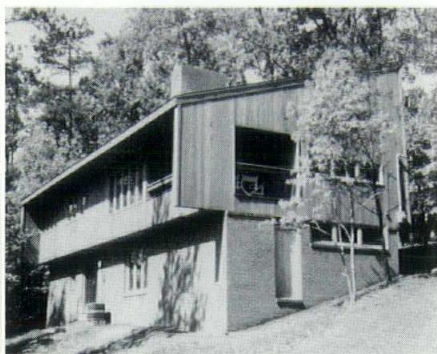
*Don Wamp, AIA, is founding principal of The Wamp Alliance in Chattanooga.*





# THE ULTIMATE JOINT VENTURE

## *The Residence of Ken and Marion Moffett*



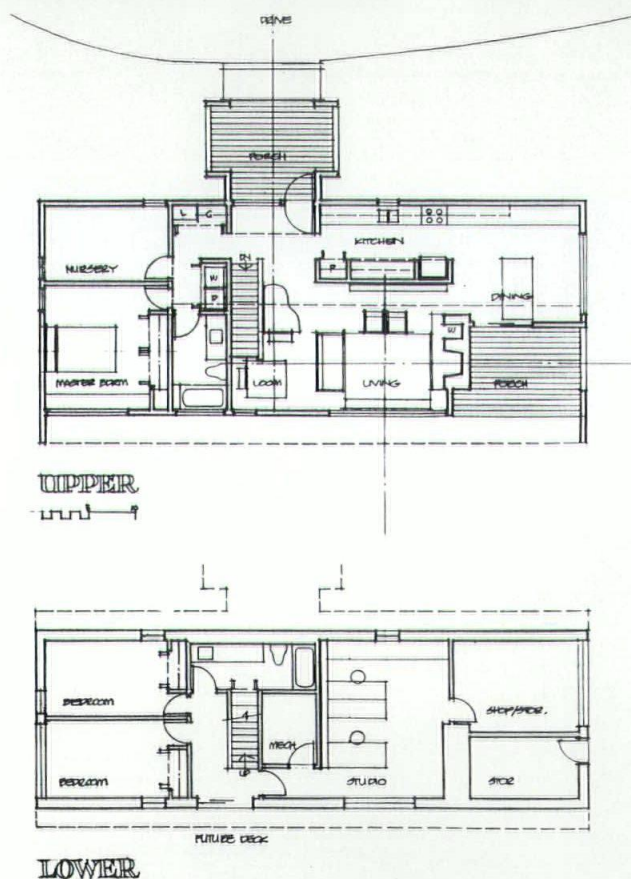
Building a home is supposed to be the extreme test of a marriage. What happens when both individuals in this partnership are architects? Ken and Marian Moffett seem to have survived this trial with remarkable ease, and their home is a testimonial of their design expertise.

Completed in 1978, the 2,400 square foot residence was constructed at a cost of \$60,000. The relentless 1:3 slope of the site dictated a simple elongated rectangle as a footprint, relieved by the entry porch bridging across the grade. Budget limitations required that they work within the construction vocabulary of local builders.

They attempted to use conventional material in unconventional ways; for example, standard roof trusses were

inverted to achieve a shed roof, and a high clerestory on the interior. The interior layout had to be very flexible to accommodate the various needs of two careers, a wide variety of activities, a growing family and frequent visits by relatives. All living needs are situated on the upper level, which has been developed for architectural interest and good access to light and views; the lower level houses a guest suite, studio, shop and storage. □

*Ken Moffett is design partner with Bullock Smith & Partners, Architects, Knoxville, and was with McCarty Bullock Holsaple from 1975 until this year. Marian Moffett is associate professor of architecture at the School of Architecture, the University of Tennessee.*





# THE LABORATORY

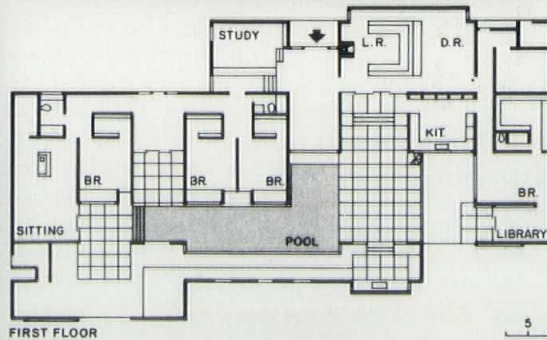
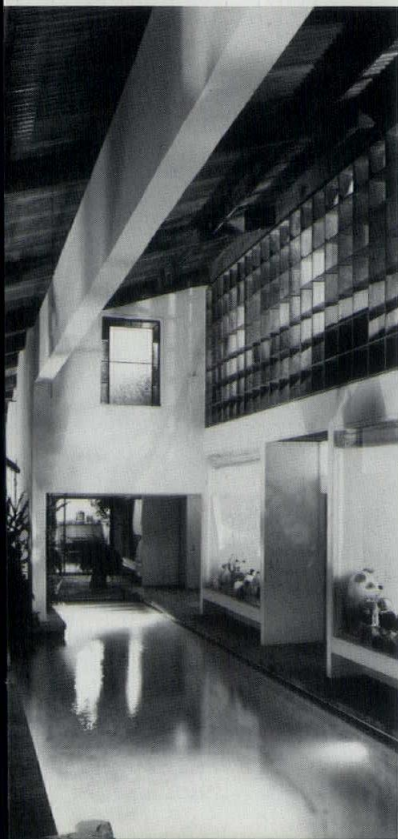
*of Francis Mah, AIA*

When Memphis architect Francis Mah designed his home in the mid-seventies, he elected to experiment with his concepts of what houses should be. The success of his experiment is evident in many ways—from its publication in *Architectural Record* to its receipt of a TSA Design Award of Excellence; from its construction cost of \$10/square foot to its utility bills one-third the conventional cost; from its unconventional elegance to its warm liveability.

The house is located in a long, narrow ravine, in a densely populated suburb. Its sense of privacy is achieved by directing the house inward and surrounding it with a vast enclosed garden space. Mah calls it a house within a house. The roof of the outdoor space is translucent plastic and provides a greenhouse effect for the lush tropical plants as well as forming the basis of the passive solar heating system.

The home is remarkably economical in construction and maintenance. It is neither insulated nor mechanically heated since the garden room becomes a solar collector for the rest of the house. Construction materials are inexpensive and left exposed to view, and Mah performed much of the building himself. A corrugated roof, wood-frame construction with a stucco wall finish and stained concrete floors are juxtaposed against the use of retrieved parts of older buildings with the result of timeless elegance. □

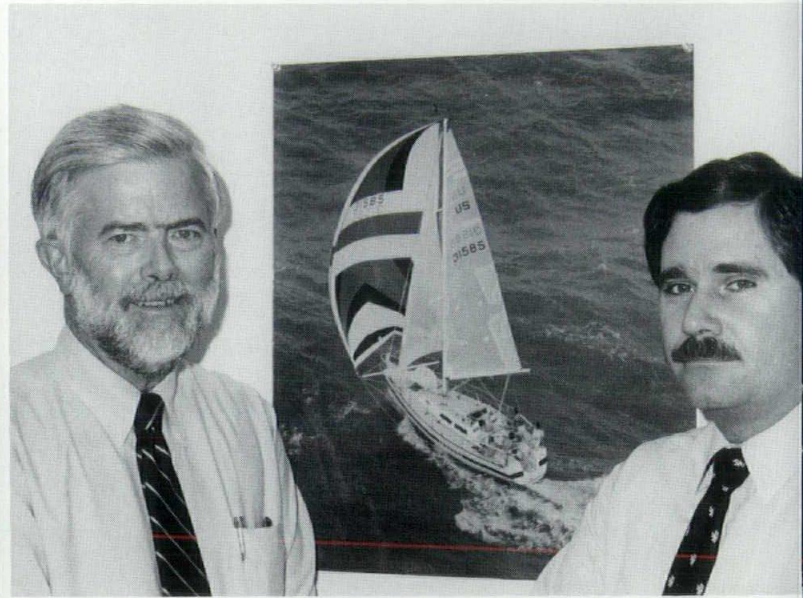
*Francis Mah, AIA, is a partner in the award winning firm of Walk Jones & Francis Mah, Inc., in Memphis.*



# IN THE PURSUIT OF LEISURE



Architect Alan Stephenson aloft (front left).



Charley Warterfield and Warren Goodwin with Charley's 30 foot sloop, VOODOO.

Leisure time...how do architects spend theirs? John Naisbitt (*Mega-trends*) coined the term, "oxymoron," a phrase containing two incompatible ideas, such as "jumbo shrimp, military intelligence, airline food and postal service." How would he define architects' leisure? While the nature of the profession and the personality of the professional tend to reinforce Type A behavior, several Tennessee architects have found creative and awesome uses of leisure time.

## Beneath the Earth's Green Surface

Paula Ledbetter, Warterfield-Goodwin, spends her weekends exploring one of the earth's last frontiers. Spelunking excites and challenges her, with its extensive climbing, maneuvering in tight and dangerous areas, and some rope rappelling and climbing.

Paula finds this effort both relaxing and rewarding. "Beneath the earth's green surface lies a world carved

with water and painted with thousands of years' worth of mineral deposits. Rock formations mimic cities. All these elements make caving an awesome and challenging pastime."

## Soaring with the Eagles

At the other end of the earth, Alan Stephenson, AIA, John Coleman Hayes and Associates, pursues skydiving. A member of the renowned Knapp Freefall Exhibition Team, he has logged almost 500 jumps in the last five years. This highly acclaimed team has performed professionally during Vanderbilt's football games and at various civic and business celebrations.

While Alan became interested in skydiving as a student at Auburn's School of Architecture, other members of the exhibition team are a lawyer, a factory worker, a beer distributor, and one woman. He also teaches skydiving in Eagleville.

## Fine-tuning Lines and Sails

Warren Goodwin and Charley Warterfield sailed together several years prior to establishing Warterfield Goodwin Associates, and in some measure the decision to practice together was based on their success in working together under the demanding circumstances of yacht racing. Charley steers the boat while Warren manages operations on the foredeck, where the action is hot and heavy.

"There is so much to enjoy in yacht racing," Charley said. "It's hard work and requires lots of management and preparation; but we enjoy the combination of strenuous exercise, tactical decisions and the endless fine-tuning of lines and sails to get the most out of the boat. There are few things more beautiful to see and to feel than perfectly trimmed sails powering a graceful hull; nothing to compare with the excitement at the starting line in a good breeze; and no way to describe the exhilaration of

charging across the finish line out front."

## Lights, Camera, Act-song!

Paul Chenoweth is an architect with the Baptist Sunday School Board in Nashville. In recent months he took advantage of an opportunity to combine his professional interests in church architecture with his avocation as a set designer/technical director for musical drama, in producing a videotape. "Energy Conservation in Southern Baptist Churches," opens with a puppet singing, "Payin' by the Hour," (a reminder to churches that utility expenses can hamper programs). The song, written and recorded by Paul is also performed by his puppet character, Willard.

Puppetry is a shared interest with Paul's wife, Debbie. Debbie operates Staging & Stuff, a publisher of puppet resources for use in churches. It is not surprising that Staging & Stuff has recorded a number of Paul's more humorous efforts...songs such as: "The Late Sunday Blues," "Back in the Balcony Again," "20th Century Pharisee," and "Chewing Gum (oh what a sin)." Move over, Coleman Harwell.

## Beating up on Wood

Rod Skinner, vice president and managing associate of Lockman Associates Architects, carves duck decoys from blocks of wood.

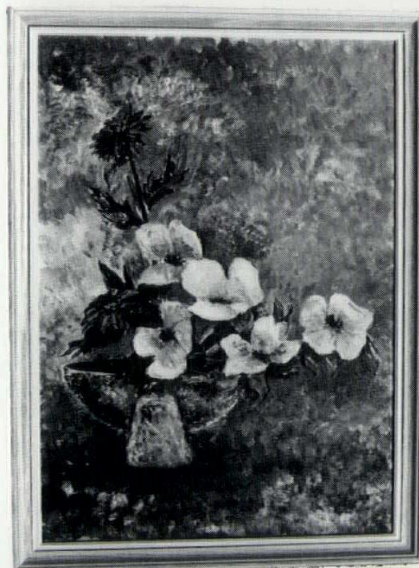
As an outdoorsman, environmentalist and hunter, decoy carving seemed a natural to him. The late Faulkner Hickerson influenced him towards woodwork when he helped Rob to build a 20 x 20, 2-story dollhouse for his children.

Rob talks about a typical day in an architectural firm with schedules and budgets to meet, low fee schedules, bills to pay. "It's important that every person find a way to relieve pressure positively, one that excites him. My way is to find that hour or two a night, hitting wood with a hammer, just as hard as I can."

In the winter, Rob photographs ducks in their natural habitat, studies books on carving, in preparation for the 100-150 hours needed to carve a mallard duck. He uses Northern white pine and basswood, imported



Paul Chenoweth, AIA, and friend, Willard.



Kaihan Strain's portrait of flowers



Rob Skinner and ducks

paints and glass eyes in his creations. Examples of his work are proudly displayed in the offices of favored clients and colleagues.

## Brush Strokes Soothe

Tennessee Valley Authority's Kaihan Strain has been painting for thirty years, whenever she finds a few uninterrupted days. She works in several media: charcoal, pencil, oil, watercolor and casin. She pursued wood block printing during her year in Japan. According to Kaihan, "Painting is a way of relaxing for me;

*continued on page 34*



Rock formations mimic cities

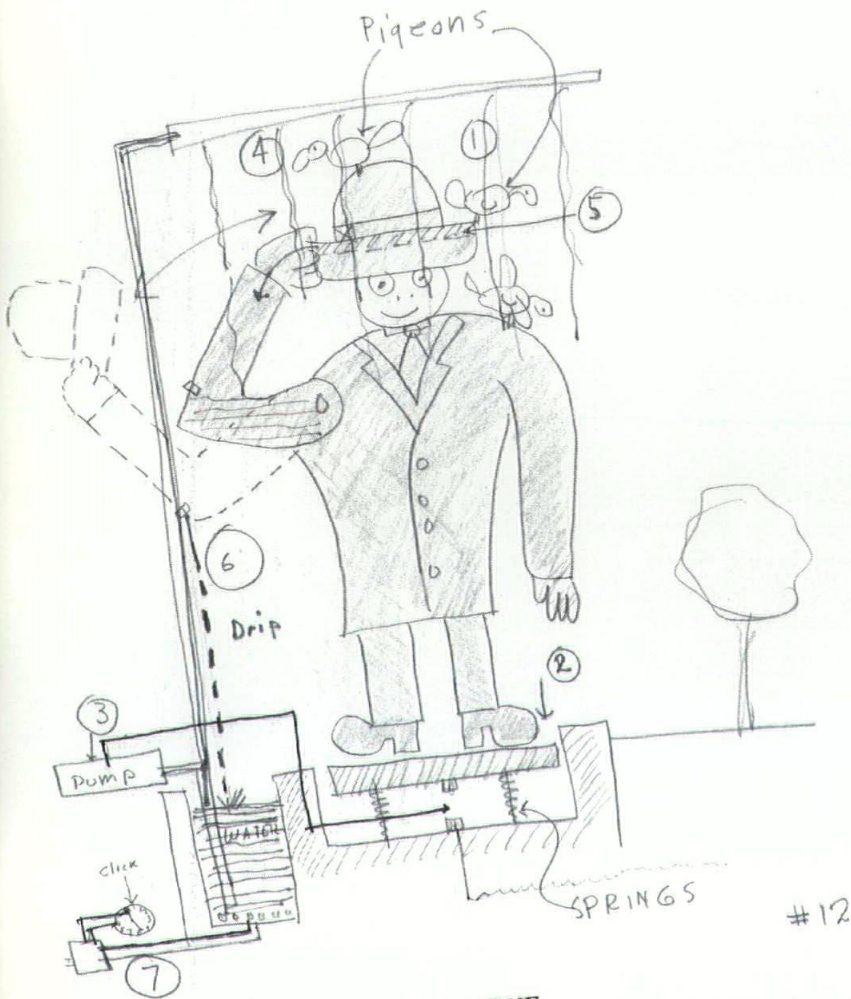
# ARCHITECTURE WILL NEVER BE THE SAME

Those staid lunchtime chapter meetings have become a thing of the past as Mike Fitts, AIA, has introduced new vitality into Middle Tennessee AIA gatherings. May's meeting was the scene of the first Annual Ed Meiers Memorial Design Competition, celebrating Ed's zest for life.

Bruce Crabtree, FAIA, formulated the design problem: To create a masterpiece of architecture to commemorate the day Wayne Oldham took off his

hat in public. Location: circle in front of Botanical Hall at Cheekwood. The rules were simple. Teams were composed of alumni from the same school of architecture or thereabouts. Presentation media included anything you could get away with. Design time of one hour. And, of course, everyone was allowed to cheat.

The four distinguished jurors were Elbridge White, AIA, Board of Archi-



## ECOLOGICALLY SENSITIVE STATUE

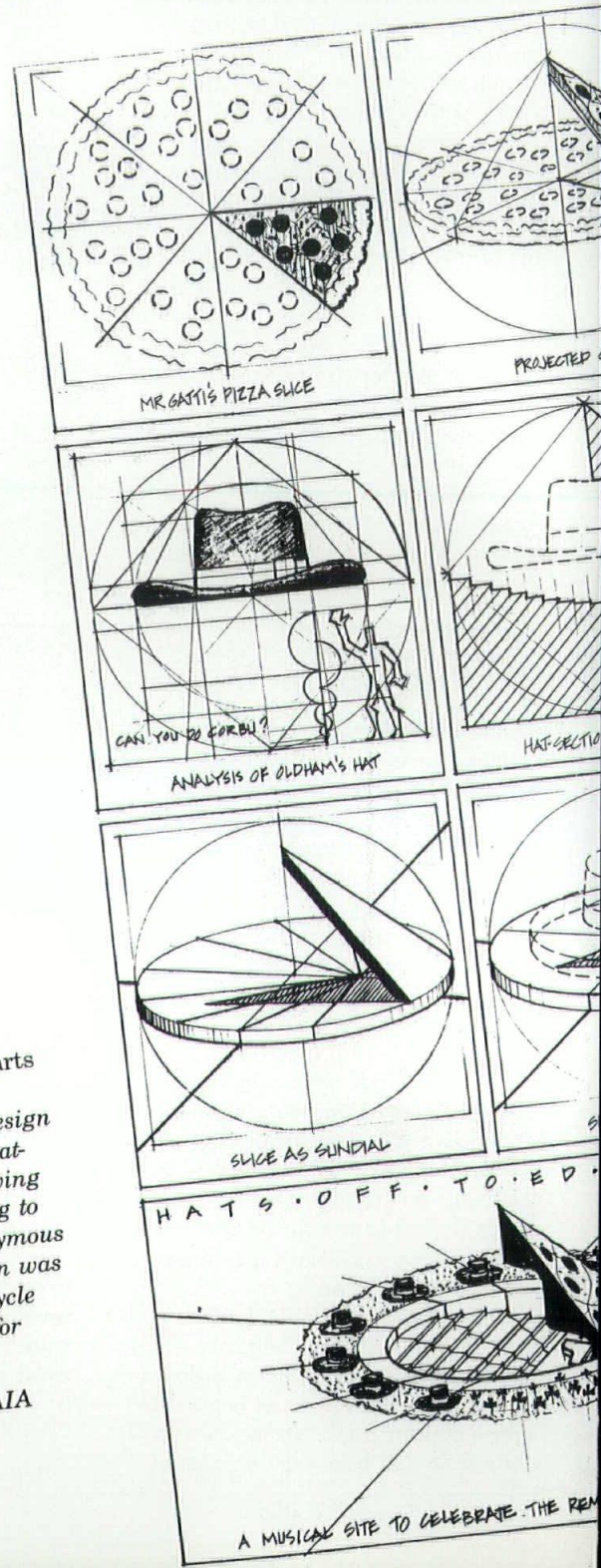
First, the grand prize winner followed the rules and cheated. Although a graduate of VPI, Bruce represented Georgia Tech to take advantage of its engineering expertise in designing the ecologically sensitive statue of Wayne Oldham.

As we all know, pigeon droppings can present problems. Here, as the droppings weigh down the hat, the pump is activated to raise the arm, which tips the hat so that water rushes out to wash the statue of its

pigeon debris...and so the cycle starts ever anew.

**JURY COMMENTS:** Bruce's design was acclaimed for its originality, attention to detail and problem solving intricacies...but they kept referring to him as Rube Goldberg. Ms Hieronymous did express regret that the design was not taken one step further to recycle the sewage to provide fertilizer for Cheekwood.

**TEAM:** Bruce I. Crabtree, FAIA



tectural and Engineering Examiners; John Waterman, Vanderbilt University; Clara Hieronymous; art critic for the *Tennessean*; and Wayne Oldham. John Waterman thought Elbridge was invited to test for architect recertification, and the rest of us hoped that Clara would stop heralding out-of-state architects after this.

With all this background, you probably aren't surprised that Bruce Crabtree, FAIA, was the grand prize

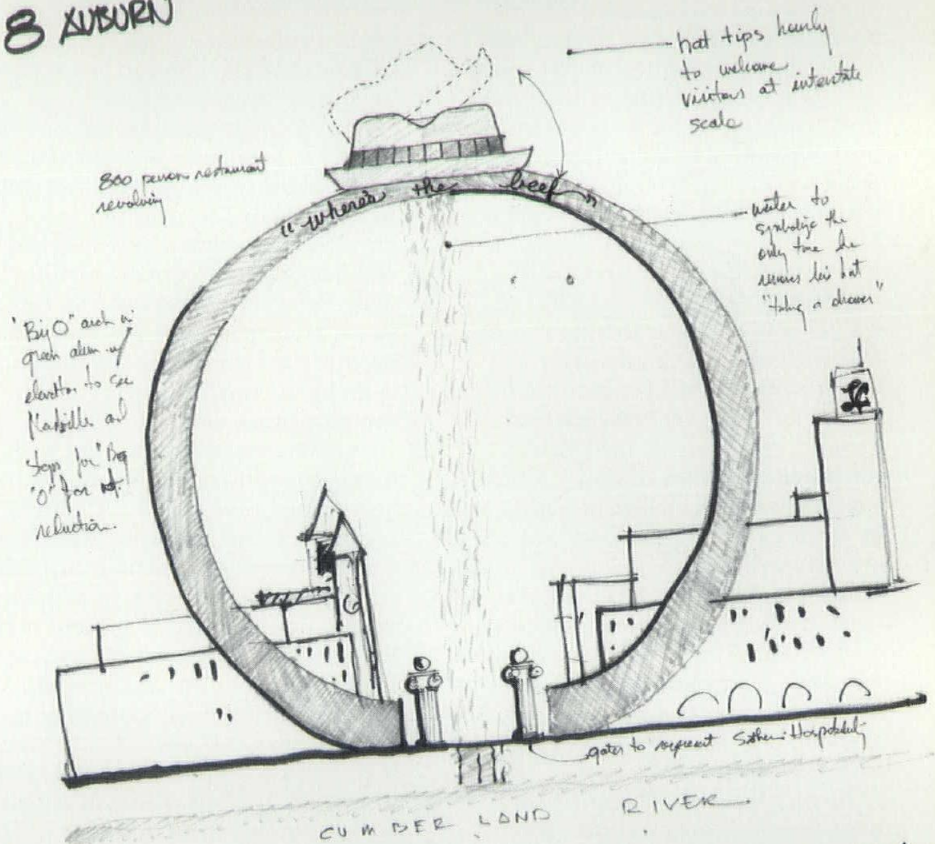
winner (a five gonger) for his engineering masterpiece of an hydraulic statue; or that two teams with one each Seab Tuck, AIA; and Kem Hinton, AIA; received special attention for their four gongers.

However, you may indeed be surprised to know that Bea Thompson, AIA, participated in the slightly questionable scheme of Mr. Oldham in the altogether; or that Mr. Oldham's response to that design

was, "I planned on building 23 new stores this coming year; but if you don't want the work, you could have just written me a letter!"

We think the winning designs speak for themselves, and Bruce sums up the rest, "Hopefully, we proved the point that architects are very imaginative people and that they can use that imaginative quality to have fun with each other as no profession I know!"

8 AUBURN



ELEVATION

### THE BIG "O" ARCH

The Auburn team felt this monument should be so prominent that it required a location that provided interstate and city scale, so the site was moved to Riverfront Park. The Big "O" arch is green aluminum with an elevator for viewing the skyline and a stairway for the Big "O"'s weight reduction program. The hat contains an 800 person restaurant, and it tips hourly to welcome visitors. The fountain symbolizes the only

time Mr. Oldham removes his hat—when he's taking a shower. The entrance gates represent Southern Hospitality and the fountain flows to the river.

**JURY COMMENTS:** This is the only solution which contained a site change. We think it significant that this important civic and historic location was considered.

**TEAM:** Seab Tuck, III, AIA; Arnold Von Hagen, AIA

### CAN YOU DO CORBU?

Identities related to Wayne were used in the monument design:

- Mr. Gatti's Pizza Restaurant: Pizza and Pizza Slice
- Tempo's Restaurant: Musical Theme/Piano
- Ireland's Restaurant: Shamrocks and Garden Site
- Mr. Oldham's Hat: Forming Object
- Le Corbusier's Modular: Architectural Necessity

Developed as a musical tribute to Ed Meiers, where a piano recital would celebrate the occasion when Wayne would remove his hat in honor of Ed, our greatly missed friend.

**JURY COMMENTS:** The theatrical, comical presentation and overly bombastic theoretical rhetoric overwhelm us.

**TEAM MEMBERS:** Kem Hinton, AIA; Ed Street, AIA; Nelda Fowlkes, Cheryl Barton, ASLA; Martin Shofner, Marion Fowlkes, AIA; Corabel Alexander.

# ARCHITECTS AND STRESS

by Rosemary L. Burr, Ed.D.

When asked to write an article about architects and stress, I agreed without hesitation. After all, I thought, what two subjects do I know more about? As a psychologist, stress analysis and management are my bread and butter; and, having been married to an architect for 27 years, boy, do I know architects! I figured that I would simply review what has been written about architects in order to confirm my personal observations, combine that with what I know about why and how stress occurs; and the article would practically write itself.

That was before searching through hundreds of cards and dozens of books at the library, only to find that except for a few notables such as Frank Lloyd Wright, the personal habits of architects have not aroused the interest of sociologists, archivists, or others. I have concluded that architecture is surely among the most studied and architects among the least studied phenomena of modern civilization. Finally, my best resource for discovering major sources of stress for today's architect turned out to be the summer issue of the TENNESSEE ARCHITECT.

There, I read about increasing underemployment (architectural graduates in low-level jobs in large corporations), decreasing profit margins for large and small firms alike (the "architect's dilemma" of maintaining high standards of professional service at satisfactory levels of personal earnings), and the constant frustrations of trying to reconcile the seemingly irreconcilable contradictions between theory and practice, individual ethics and business ethics, art and economics.

From observing the architect I know best and from conversations with other architects over the years, I would guess that other significant stress factors include certain personality characteristics and habits

that make them particularly vulnerable to coronary illness, the most dreaded of stress-related diseases. More specifically, it is the perfectionistic, highly competitive, workaholic type of person, one who may have difficulty adapting his/her values and goals to those of society at large, who can be expected to develop stress disorders.

What I am suggesting, then, is not only that architects as a group may be subjected to unusual and excessive stresses related to their profession; but that, unmodified, the lifestyles and personalities of many architects make them prime candidates for chronic stress problems. Whether or not that hypothesized connection actually exists is probably worth exploring within the framework of a formal study.

However, regardless of what such research might reveal, it can hardly be disputed that architects, both in private practice and agency settings, are immersed in potentially stressful environments. Moreover, in addition to everyday pressures of modern urban living, statistics for the general population show that one in three adult men, and an increasing number of women, have definite or borderline high blood pressure. Without proper treatment, it often results in crippling health consequences in the early 50's and death before age 60. Fewer than half of all people who have high blood pressure know they have it.

A description of the body's normal response to physical and emotional demands may be helpful in understanding how stress can make people sick. During the first (alarm) stage of the stress response, adrenalin is released into the blood stream, providing emergency energy by accelerating breathing, increasing the heart rate (and oxygen) and increasing muscle tension. If the external demand persists, or if the individual continues to trigger the stress response through worry or frustration, the second stage (resistance) begins. Though essential

in helping to survive illness, injury or prolonged physical stress, the resistance stage affects the cardiovascular and other systems and can ultimately lead to illness and permanent damage. During this stage, prolonged high levels of adrenalin, accompanied by signals from the hypothalamus, activate the pituitary gland, which releases the hormones that (1) raise the blood pressure by causing the arteries to narrow, (2) stimulate the thyroid to accelerate metabolism, and (3) further activate the adrenal glands to raise blood sugar and alter the immune system.

If the body is relieved of the necessity to continue responding, the second stage of the stress response will give way to the third (exhaustion) stage; and the body will return to a state of natural balance. However, under conditions of chronic illness or emotional stress, which force the body to remain in a state of arousal, more or less permanent physical changes may occur.

These effects include chronic high blood pressure with resulting damage to the entire cardiovascular system, increased stomach acidity contributing to gastrointestinal distress and ulcer formation, joint pain and inflammation leading to chronic arthritis, lowered resistance to disease, mental and physical exhaustion, chronic fatigue and insomnia. Other factors that compound or exacerbate the effects of stress on body systems are high-fat diet, cigarette smoking, overweight and lack of fitness. Skin diseases, asthma, migraine headaches and lower back pain have also been found to be stress related. Thus, stress diseases often result from the sheer accumulation of pressures and unhealthy habits, any one of which the individual might have handled without becoming chronically stressed.

The two major approaches to stress

*continued on page 32*

# HOW DO YOU RELIEVE STRESS?



HARRIS



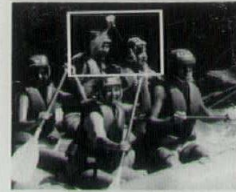
ASKEW



SWENSSON



FOWLKES



STEFFENHAGEN



SMITH

## Kudzu killing, hot tubbing, travel, an active spiritual life, thoughtful meditation or hollering—all serve as stress valves for these noted architects.

**MANUEL D. HERZ, AIA** I really can't understand the question. First of all, I became an architect because of its reputation as being such a stress relieving occupation. Secondly, with business the way it is, I can't think of a calling that leaves more personal time for meditation and relaxation.

Except for the serious side effects that we are all familiar with, particularly loss of senses (and dollars), it is hard to believe that the FDA hasn't approved architecture as the ROLAIDS for stress.

**ARNOLD SHAPPLEY, JR., AIA** A very active church life (Church of Christ) which gives me very important stress relieving help from the very highest authority—and—flying—and—creating things such as radio control model aircraft, muzzle loading guns—and most of all building full size aircraft (Sure, I ride in and fly them.). I am now working on my second home built aircraft, aerobatic type. But overall, my above noted association with the "Ultimate Creator" is the bottom line best.

**WILLIAM C. HARRIS, JR., AIA** For a pipe smoker who loves his work and enjoys life to the hilt, there is little problem with stress.

**PETER I. KARP, AIA** In the age of CADD, overlay drafting, hand-held calculators and computers operated by "user-friendly mice," there are many stressful situations that architects face. There are also many opportunities for the release of this stress in the East Tennessee area—abundant lakes, mountains and recreation

areas afford many an opportunity! My favorite method, however, relates more directly to:

- a. service to the public.
- b. less sophisticated technology and equipment.

When greatly stressed, I pull my old-fashioned T-square out of the attic; and, grasping it by the "long end," head outside and hack away at all the kudzu growing in the woods near our home. As I said, public service (removal of the dreaded green plague), and unsophisticated equipment! How many of you even *have* a real T-square anymore?

**LEE ASKEW, III, AIA** My personal antidote for stress is travel. Long-term, hard-core, deep-seated stress can only be relieved by interesting visits to far away places. The worse the stress, the longer the stay. My visit to Australia during the month of June could easily eliminate six months of accumulated stress. Of course, figuring out how to pay for the trip upon return will begin the next stress cycle. The photo is me photographing the Sydney Opera House (Mecca of Australia).

**MARY COATS, AIA** Walking...playing with our dog...working with plants, trees, shrubs...watching the birds and squirrels in our back yard...relaxing on our houseboat at Pickwick...taking short trips by car.

**EARL S. SWENSSON, AIA** In many ways. It depends on the degree of stress...Talking, drawing, reading, walking, eating; and if all else fails, hollering. These techniques, I have found over the years, are guaranteed stress relievers.

**WARREN W. TAYLOR, AIA** I learned a long time ago that the most effective method of relieving stress for me is to walk away from the causative problem. If there is only one stressful situation in a routine office day, then I turn my attention to some other task until I am able to put the bothersome problem in perspective. If I am in the midst of a particularly hectic day and too much tension builds up, then I leave the office and do something that I enjoy. I don't make the mistake of straightening my desk or cleaning up last minute details.

The problems will be there the next day, but I see them in a different light after a good night's rest, with a greatly improved frame of mind.

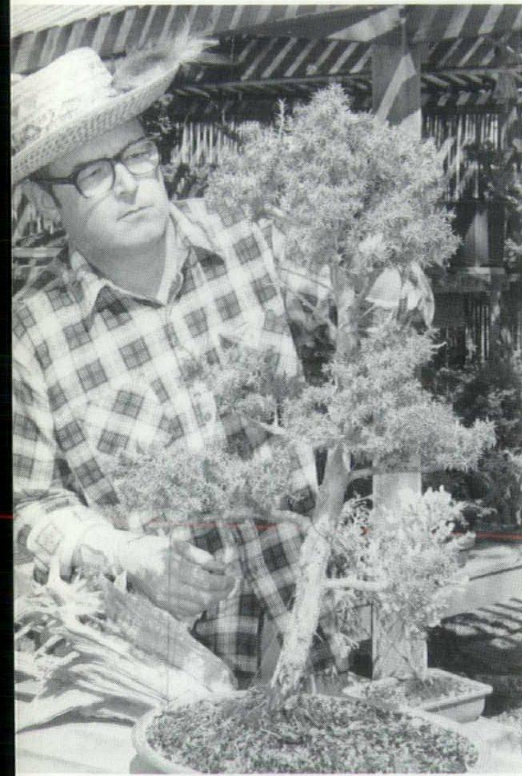
**MARION L. FOWLKES, AIA** My release from stressful situations is to daily check into an automated and calibrated user selected computerized Pulmonary Exercise Lab, spend time on an ergometer and horizontal treadmill while taped to a UL-approved line-operated defibrillator. I find that this isokinetic approach is best for the diversified release of stressful situations.

**CHARLES E. COLEMAN, AIA** As I examined my relief valves for stress, it became apparent that my "stress" was replaced by "frustration" in that my alleged relief valves, notably golf and fishing, only created frustration due to my total lack of proficiency in either hobby. Consequently, I determined that my

*continued on page 32*

## GREEN THUMBS AND THINGS

by Joe Tension, Jr., AIA



Joe Tension working on a Foemena Juniper Bonsai

“MY THUMB IS GREEN!!! MY THUMB IS GREEN!!!” I was as surprised as my children to hear myself shouting. The astounding realization that I could make things grow had come upon me with such sudden impact that I was wide-eyed with amazement.

I had not grown up with much enthusiasm for plants, other than those that harbored an unsuspecting squirrel or partially obscured a circling duck—one I blessed, the other I cursed. My only vivid childhood memory of growing things was the wretched agony of picking beans in my father’s victory garden in the ‘40’s.

Then, one day back in “yore,” I joined the Navy. A few months later, I found myself with the Occupation Forces in Japan; and, while there, slowly, I began to be aware of some of nature’s beauties. One weekend, one of these beauties took me to a Bonsai show (pronounced bone-sigh).

Now, for those of you who have the courage to admit you don’t know a Bonsai from a pig’s eye, Bonsai is the

ancient art of growing and loving miniature trees, planted in shallow trays or pots. Each tree should represent the epitome of its species, grown old and dignified. A Bonsai master is an artist of the first magnitude.

Enough of definitions, let’s get back to the twentieth century. My wife, the one that loves me, had seen me reading books on Bonsai for years; so, on one of my infrequent birthdays, she presented me with my very own tree, because she loves me. (This, by the way, is my wife named Marcia). So you will understand why I keep saying that she loves me, I must explain that I find it difficult to possess just one of anything I really appreciate. In giving me that plant, she was taking a daring chance with our budget. Hers was an unquestionable act of pure devotion. Before two summers were over, I had designed and built a Japanese garden with 750 square feet of shade house, lost 55 pounds, and acquired over 100 trees with which to begin my own Bonsai collection.

One weekend, my parents from Nashville, were visiting us in Jackson; and we were perusing the garden when my mother, who has known me all my life, remarked, “Joe, I didn’t know you had a green thumb.”

I just stood there dumb-founded. I didn’t either. Suddenly, with the impact of a sack of fertilizer, it hit me. MY THUMB IS GREEN. That did it. All kinds of primordial agricultural instincts suddenly awoke, stretched and began to exercise vigorously within me. I began clearing land to get sunlight into our back yard. Then came the vegetable garden, and the loss of the ten pounds I had put on over the winter. But I was not satisfied. A small heretofore suppressed voice in the back of my mind began to grow louder until

*continued on page 34*



Joe Tension’s Bonsai garden



# THE SEARCH FOR THE IDEAL CAR IS OVER.

Recently, one of the largest automobile clubs in the United States, the Automobile Club of Southern California, ended its annual search for the optimum family sedan.†

The Volvo 760 Turbo Diesel not only won; but won with the highest number of rating points ever awarded to any car.

That means this Volvo not only rated well in handling, ride quality and comfort. But proved it can out-accelerate

the Mercedes 300 SD, has a smaller turning radius than the Audi 5000, has more luggage capacity than the BMW 733i, and is more fuel-efficient than a gas Volkswagen Rabbit.\*

So if you're one of those people who's been searching for the optimum car, search no farther. Now you can get the car you've been looking for. And save yourself a lot of work.

†Comparison of 1983 cars. \*Based upon EPA mileage figures.

## THE VOLVO 760 GLE



© 1984 Volvo of America Corporation.

**28** EPA EST. **40** HWY\* EST. \*The Volvo 760 GLE Turbo Diesel sedan manual transmission and overdrive. Use these numbers for comparisons. Actual mpg may differ depending on speed, trip length and weather. Actual highway mpg will probably be lower than EPA highway estimate. California mileage lower.

Leasing Available



Pat Patterson's new Volvo location:  
2085 Covington Pike, North of I-240  
OPENING: OCTOBER, 1984

# Vidal Sassoon's

## ARCHITECTURAL COLLECTION

Vidal Sassoon's newest hairstyles for 1984 are designed around an architectural theme. Just as architecture follows the ancient principles of form and function, so do Sassoon's latest innovations.

### Details: Create Great Architecture

Frank Lloyd Wright once explained that details separate good architecture from great architecture, and that there should always be an element of surprise. The Vidal Sassoon new looks are very solid and structured, yet each one has some element that interrupts the general flow. Sometimes it's done with unusual gradations of color, sometimes with partial perms and often with the scissors.

### New Dimensions in Color

The obvious tools of any architect are imagination, a pen and a drawing board. The tools of a hairstylist are imagination, a scissors and a comb. But the most common tool for both artists is color. According to Annie Humphreys, Vidal Sassoon, "Color can transform flat planes into three dimensional ones and can be communicative or merely decorative." Sassoon envisions a kaleidoscope of tones ranging from carmine, cinnebar, vermilion and cochineal with blonde, honey and sand for the more conservative, to petrol blue, cobalt, lapis, amethyst, gentian, gunmetal and smoke for the more dramatic at heart. □

*Editor's Note #1: Quick sketches and quips by Kem Hinton, AIA; a principal in Tuck, Hinton, Everton. Kem received an M.A.*

### The Hair:

*Stratum:* sleek, one-length hairstyle. Color of crown hair is graduated from red at the roots to black at ends. A tracing of red also outlines the sides of the fringe.

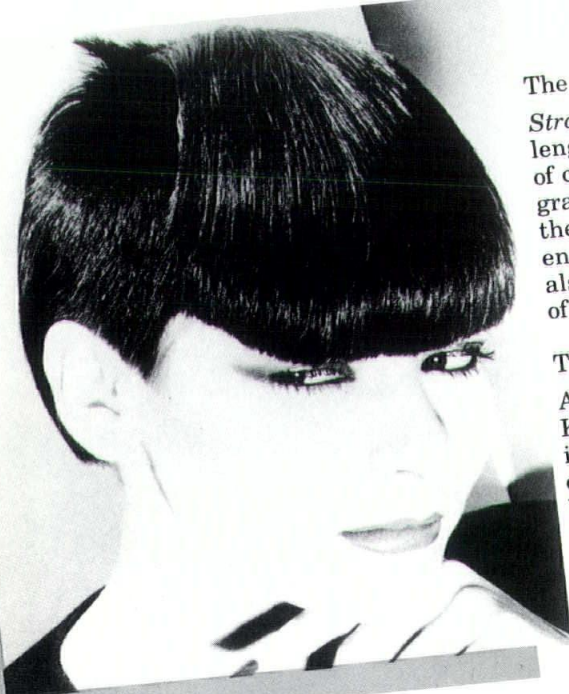
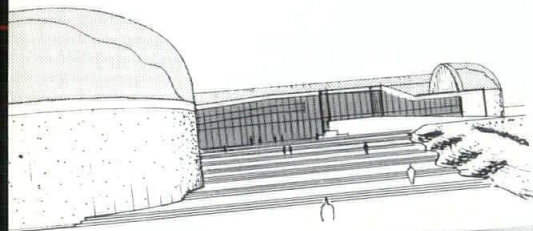
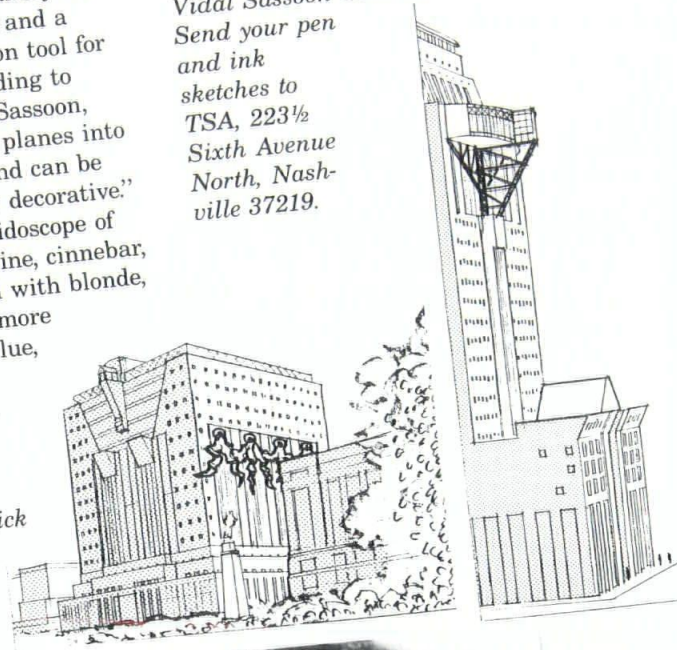
### The Space:

Arata Isozaki's Kitakyushu Library in Japan emphasizes a continuous horizontal below a bowl shape with straight edge-drops.

*in Architecture from the University of Pennsylvania, but now one wonders if his B.S. from UT stands for Beauty School.*

*Editor's Note #2: Late entries to the Vidal Sassoon Collection are invited.*

*Send your pen and ink sketches to TSA, 223 1/2 Sixth Avenue North, Nashville 37219.*



### The Hair:

*Insculp:* return to neater, smaller head shapes (less is more?), with a sculptured feel.

### The Space:

Michael Graves' Portland Building and Louisville Tower are examples of simple box/shape with expressive additive elements, with Portland's garlands and Louisville's trusswork.

# McLAUGHLIN WINS COMPETITION

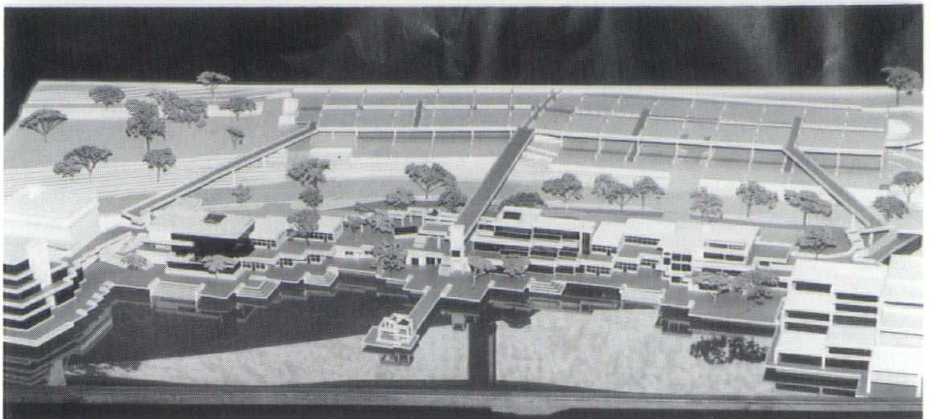
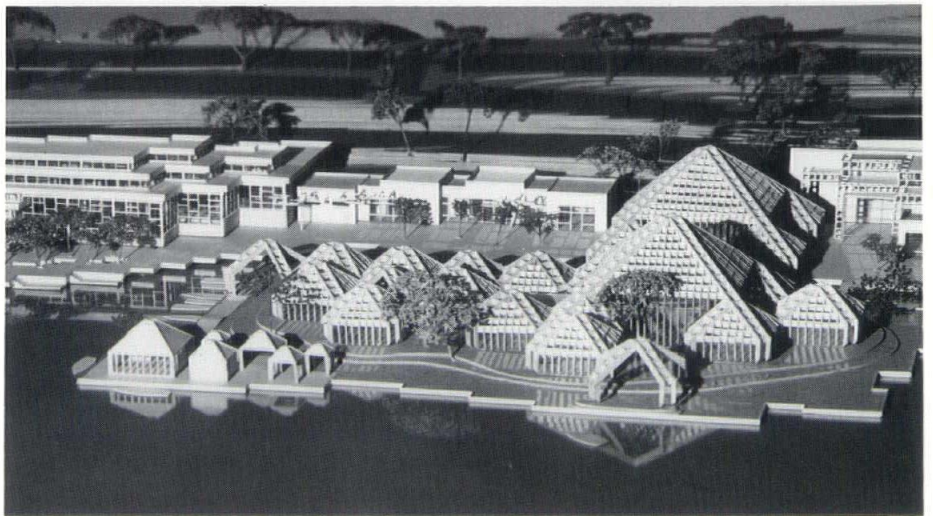
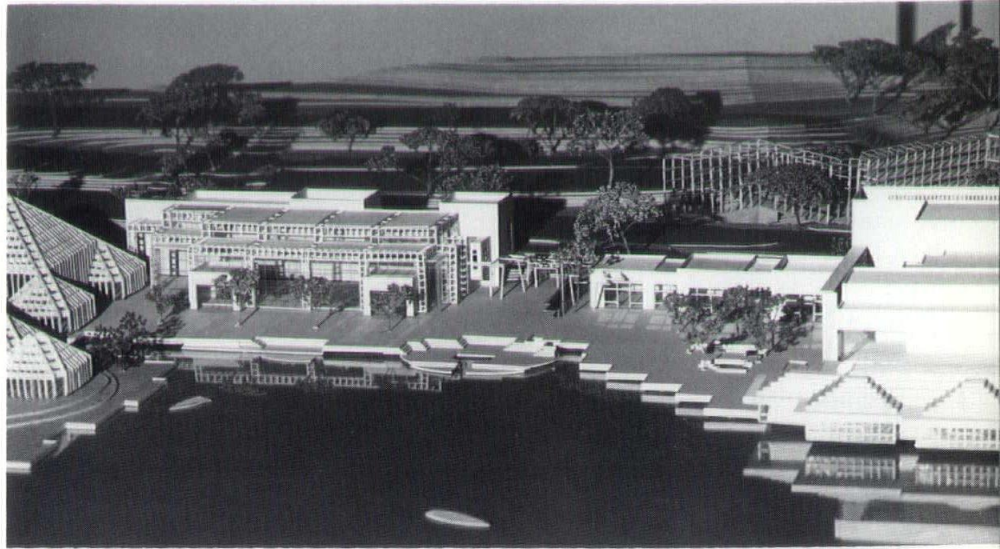
by Jon Coddington, AIA

With its eye to the TSA convention in Knoxville this October, the East Tennessee Chapter, AIA, conducted a design competition for fourth and fifth year students of the UT School of Architecture. The program posed: What can be done with the waterfront adjacent to the World's Fair site? Since the closing of the fair, a general concern exists about residual use; the competition was designed to stimulate public awareness as well as workable alternatives.

The grand winner of the competition was Kent McLaughlin, from Jerry Anderson's class. His solution to the urban design problem was a mixed use development including restaurants, housing, office and retail space. Its focus would be a children's museum. Model photographs illustrate the creative response.

The jury commended McLaughlin's solution "as the best student project presented in their combined twenty years of teaching. It met the design criteria and offered a visually exciting solution." Jury members included Jerry Anderson, Stroud Watson, Vojo Narancic, Manny Herz, AIA; Dave Roberts, Doug McCarty, AIA; Tom Worden, AIA; and Peter Karp, AIA.

Three honorable mentions were cited: Mike Gelfant, Marc Rowland, Scott Wilson, Jerry Anderson's class; Beverly Dorris, Tim Hamilton, Stroud Watson's class; Haiden Reid, Jim Majors, B.J. Wu, Vojo Narancic's class.



**Orr/Houk & Associates**  
**Office Building for Merit Music Corporation**  
**Nashville, Tennessee**

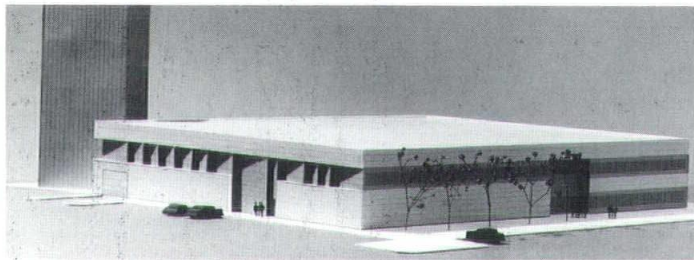
This new office building will be the first building in Nashville and one of the few east of the Mississippi to feature four-sided structural silicone glazing. This is a recently-developed technique of installing glass curtain walls in which no metal mullions or other supporting members are visible. Except for accent areas of stone at the two public entrances, the entire exterior skin will be made up of glass. The second floor will be cantilevered over the first floor, providing a sheltered walk on a four-foot wide stone faced podium around the building.



**Walk Jones & Francis Mah, Inc.**  
**U.S. Armed Forces Reserve Center Expansion and Renovation**  
**Nashville, Tennessee**

Expanding the existing 200 to a 1000 person facility, the exterior design concept of the new training center is a direct response to passive solar considerations. Insulated metal panels are set flush with the glazing on the north facade, and at slight angles at private offices on the east and west facades in order to block direct sun in the morning and after-

noon. Included in this facility will be administrative, storage, kitchen, parking and special required spaces for a General Officer's Command and an Operational Parachute Packing Quartermaster Company. The 90' high parachute drying tower is rotated 45° in plan to create a dynamic counterpoint to the large square mass of the main structure.



**Warterfield Goodwin Associates Architects**  
**Red Cross Headquarters Expansion**  
**Nashville, Tennessee**

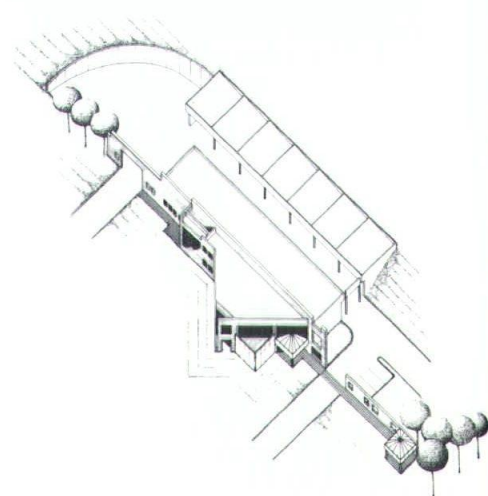
Scheduled for completion in October 1985, the expanded Red Cross headquarters facility will consist of an economical structure incorporating a number of energy efficient features. The building is to be readily expandable at every level to accom-

modate future needs. The initial construction will increase floor space from 36,000 to 82,850 sq. ft., and will house administrative offices, service facilities, and the Regional Blood Center.



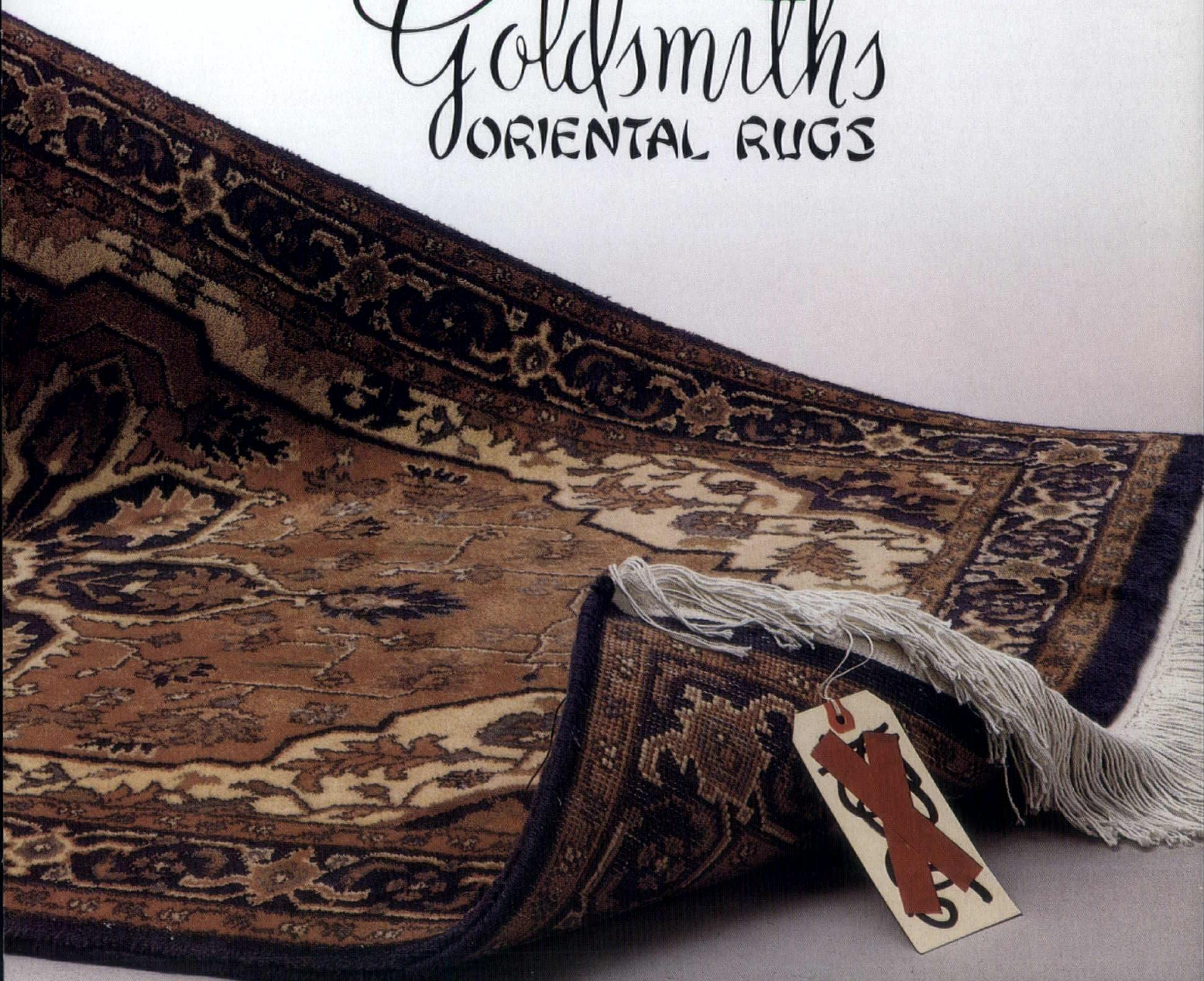
**Barber & McMurry Architects**  
**Base Engineering**  
**Maintenance Facility**  
**Knoxville, Tennessee**

Commissioned for the Tennessee Air National Guard, this facility will provide administration and training facilities integrated with shops and storage areas. The architects have produced a progressive, state-of-the-art image through the use of strong forms, interesting textures, and complimentary materials. Also included are passive solar energy components including skylights and a "bris soliel" in the form of a false facade of brick.



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**Edgefield Townhomes**  
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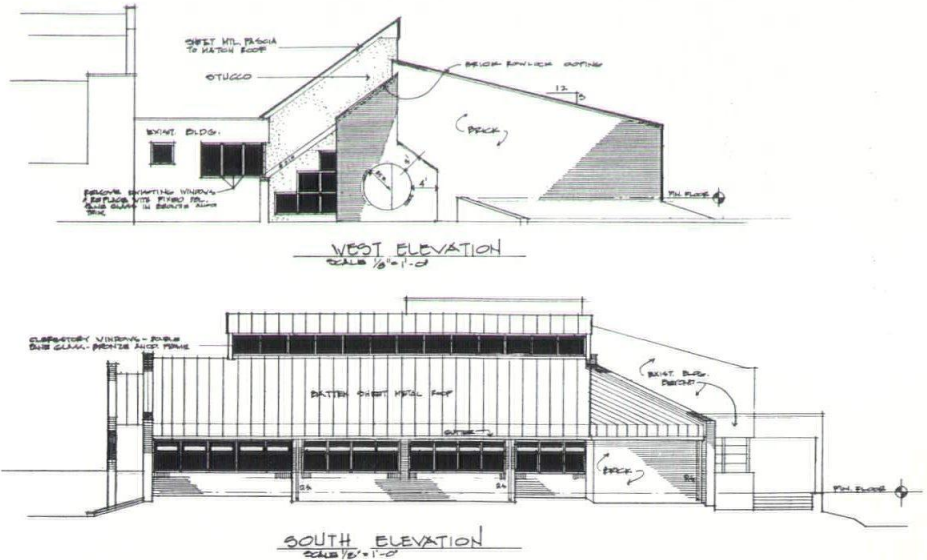
The Edgefield Townhomes are located in the Edgefield Historic District, an East Nashville neighborhood undergoing major revitalization and renovation. Conveniently located to Downtown Nashville, this eight-unit planned development provides two bedroom condominiums with fireplaces, passive solar heating, and private patios. Units range in size from 1,066 to 1,200 sq. ft. Constructed in red brick, these units will feature gables, porches, and bay windows in keeping with the surrounding homes. Scheduled completion date is Fall 1984.



**Vance Travis Architects**  
**Offices for Foam Fabricating, Inc.**  
 Chattanooga, Tennessee

Scheduled for completion in the Spring of 1985 are the new executive offices for Foam Fabricating, Inc. The 4,000 sq. ft. office addition incorporates materials familiar to the industrial buildings prevalent in the area. The building form is designed

to take advantage of the sun while displaying a softer industrial attitude for the executive offices within. Clerestories funnel natural light into the 1,000 sq. ft. enclosed entrance court and interior offices.



**Hnedak Bobo Group, Architects**  
**Vertical Prototype Holiday Inn Hotel**  
 Irvine, California

The Hnedak Bobo Group, Architects of Memphis has been selected by Holiday Inns, Inc. as architect for a new vertical prototype Holiday Inn Hotel. An 11-story, 341 guest room tower over a 2-story commercial building is the initial project scheduled to begin construction in August 1984. Construction documents for two other vertical prototype hotels in Huntington Beach, California and Memphis, Tennessee have been completed. The prototype projects are being done on the firm's Intergraph CADD system.



**Architectural Alliance, Inc.**  
**Tuck Hinton Everton Architects**  
**Service Merchandise Catalogue Showroom**  
 Nashville, Tennessee

The design of a relatively economical building enclosure of gray stained split-faced block made special by the addition of a continuous colonnaded canopy highlighted by a giant entrance arch will mark a significant change in the public image of Service Merchandise's catalogue showrooms. As a focal point of the exterior, the dominant

entry not only will attract customers but will add a theatrical spirit to the entry sequence. The brightly colored gradation (ranging from salmon-mauve to bright mandarine red) of the arch is continued on the canopy and combined with straight-forward graphics to complete the design of this composition.



# OUT OF PLUMB

by Robert D. Holsaple, AIA

It has been suggested that I make some comments on "the quality of life." I have done a large amount of thinking about this subject for the last few weeks and find that I have a major problem. I am having a difficult time settling on a suitable definition of "quality."

I have been searching my brain for examples of quality of this and quality of that (quality of life was included) and have found that my experience makes it appear that "quality" is not a fixed standard. For instance, in today's evening newspaper there was a picture of a young lady who is reportedly a cricket gourmet. She dearly loves baked cricket, chocolate covered cricket and several other cricket dishes. She feels the crickets are a quality food. I hate to go against the sincere opinion of millions of birds and lizards and one freckled little girl, but cricket appetizers just are not appetizing to me. I do dearly love escargots (I hate snails) baked in their little shells, but I also have to admit that I have difficulty justifying this love in a rational discussion. I began eating escargots because my curiosity was stronger than my imagination. I have added a number of strange foods to my approved list because of this peculiarity. For instance, I have a high regard for chitlins, baked backbone, pickled pigs feet, and liver dumpling soup, all because my curiosity made me taste, while my common sense said that they should be revolting. Somewhere out there are a few of you who would not classify most of this list of my favorites as "quality" food.

The Thorndike-Barnhart dictionary has as its first definition of "quality" "something special about an object that makes it what it is." This is one of my favorite definitions. It is the kind of a definition which makes you admit that you don't know exactly what the author said but insist that he described the situation perfectly. Thorndike-Barnhart also mentions merit, rank and social position as being definitions of quality.

An animal which has profoundly influenced my life is a mule that was once owned by a farmer friend. This mule spent several years in semi-retirement as the companion to a bull

that I owned. During those periods of the year that it was deemed good management to separate the bull from his ladies, the bull and mule would provide amiable company for each other in the barn lot. The mule was not completely without labor. Every year or so, when the weather was kind, it would be hitched to a plow to work the tobacco patch. The mule suffered this interruption to its social life with dignity. While it did not leap to the harness like a girl to a new party dress, it did endure the harness and moved to the field with only mild reluctance. Among its influences on me were several near heart attacks. The mule was possibly the most curious large animal that I have ever seen. I often found it necessary to make repairs to the barn. The mule had obviously been a carpenter foreman in an earlier life. It would stand for long periods directly behind me, looking over my shoulder as I worked. Unfortunately it moved almost soundlessly, and my first knowledge of its presence would be a loud snort directly in my ear. It truly had something special about it that made it what it was, a distinct quality that had nothing to do with rank and social position (the bull ruled the barn).

When we begin to team up "quality" and "architecture," I have to confess that I have reached a state of crisis. I got inoculated with architecture back in the days when less was more, form followed function and cakes came unfrosted. We all knew that any decent wall was painted off-white. Today, the young folks in our office keep painting walls three shades of mulberry. Obviously my trifocals have affected my color perception because the mulberry looks good.

There was one fellow in my college design class who was a practicing non-conformist. He was either thirty years behind, or thirty years ahead, because most of his buildings had a touch of Queen Anne here, a bit of column there (with acanthus leaves) and a lot of little ornamental details. He was a nice fellow, a bit withdrawn at times, but with strange, strange design ideas. We didn't think that his work had much quality. I imagine that he is having a great time about

now because most published work today looks as if he might have done it. Still, he might just have been out of phase. He might now be designing buildings with exposed steel frames, huge sheets of glass, and brick panels. More to the point of this discussion, his designs had quality—we thought that they were weird, but they had quality.

It seems to me that this "quality" that I have been dissecting may have a great deal to do with our perception and the standards that we set. The item being experienced stirs some response within us which is pleasant. That indefinable thing that makes a thing what it is is perceived by us as being good or being quality. The standards that we use are often derived from familiarity rather than conscious appraisal.

If we are fortunate, or wise, our standards are adjusted as we allow ourselves to examine life without bias. We learn that in life, as well as in architecture, a single perspective can mislead and result in a bad design. It helps when we allow ourselves to widen our view of life, of food, of companions, of architecture (of mules).

I think that we may achieve quality in life when we become acquainted with ourselves well enough to relax and stop taking ourselves and our prejudices too seriously. My mule was a mule—a polite, curious mule. I thought he had quality. Wonder what he thought of me? □



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## ARCHITECTS AND STRESS

*continued from page 22*

management have been (1) regulation of stress factors in the environment and (2) self-controlling or altering responses to stressors and stressful situations. Probably to a greater degree than many professionals, architects have been aware of the stressful effects of environmental overload and have striven to express that awareness in building and space design. Now, along with the general population, architects are aware of the need for individual stress management and are benefitting from studies conducted by various health professionals. In light of their findings, the values of proper diet, exercise and recreation or relaxation, long considered the cornerstones of good health, take on new meaning in the context of stress relief and prevention.

Perhaps the most widely applied research findings are those related to the usefulness of regular exercise in prevention and recovery from coronary disease. The prevalence of joggers and aerobic exercise classes reflects some understanding that a sustained exercise program can strengthen the body by promoting the growth of blood vessels and by strengthening the heart muscle fibers of the heart, to increase the circulatory system's ability to carry extra blood throughout the body on demand. Less well-known is the fact that the muscle tension resulting from excessive stress can be relieved through exercise (i.e., 15 minutes of fast walking was found to be a more powerful muscle relaxant than 400 mg of a commonly prescribed chemical relaxant).

Relief from muscle tension and its resultant pain also can be achieved through systematic relaxation. Meditation, closely related to systematic relaxation, also has been proposed as an antidote to excessive stress because it has been shown to reverse all the physiological reactions produced by stress response. Decreases in heart rate, breathing rate, oxygen consumption, muscle tension, blood pressure and level of stress hormones all have been attributed to meditation. Regular practitioners also claim that combining meditation with physical fitness enables people to give up destructive

habits such as smoking with minimal difficulty.

Diet determines to some degree how one will respond and recover from stress. While health specialists such as physicians and nutritionists cannot agree on proper diet for stress management or prevention of stress disease, there is general agreement that weight reduction can be a key element in lowering blood pressure because loss of fat reduces strain on the circulatory system. Nor is there any doubt that limiting salt and cholesterol intake is helpful in the prevention and treatment of high blood pressure.

Obviously, just as the consequences of unmanaged stress cannot be ignored, neither can the benefits of improving physical fitness be overlooked. In fact, assessing the degree to which architects are changing their lifestyles to prevent or correct stress problems could be as important a topic for study as the question of how to improve profit margins. □

*Dr. Rosemary Burr is a licensed psychologist in private practice at the Developmental Center in Knoxville. She is married to Gene Burr, AIA, an architect and planning consultant in Knoxville.*

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## HOW DO YOU RELIEVE STRESS?

*continued from page 23*

quest for stress relief was truly found only when I finished the project, cashed the check, and celebrated with a trip out of the city. The above, only available when free of telephones, production problems and contractors, coupled with a surround of family, friends and the hobbies (sometimes called fun or stress relief valves.)

**WILLIAM M. STEFFENHAGEN, ASFPE** I'm not sure whether white water rafting relieves or increases stress, but it is certainly enjoyable.

**FLEMING W. SMITH, JR., AIA** I find it enjoyable to visit noted works of architecture and enclose a photograph of one such visit, to Seab Tuck's "Wholemeal" retreat at Beer-sheba Springs, Tennessee.

**KENNETH E. BRANDENBURG, AIA** Architects are studiously schooled to successfully subsist with stress. We call it experience and professionally formalize it as apprenticeship followed by a stressful examination and if successful, are rewarded with a license to practice a profession involving a deluge of distressful detail and demanding debilitating deadlines.

Recognition of the limits and the maintenance of a proper perspective becomes the key. I attempt to balance social, athletic, professional and spiritual activities to maintain an appropriate perspective.

One of my favorite activities in the athletic sphere is tennis. Tennis is mentally and physically demanding and, the way I play, often frustrating—yet antistressful.

*I regret that my action photograph was censored by the United States Tennis Association and is, therefore, not available for publication in the Tennessee Architect. Please refer to Jimmy Connors in Sports Illustrated for a reasonable facsimile. □*



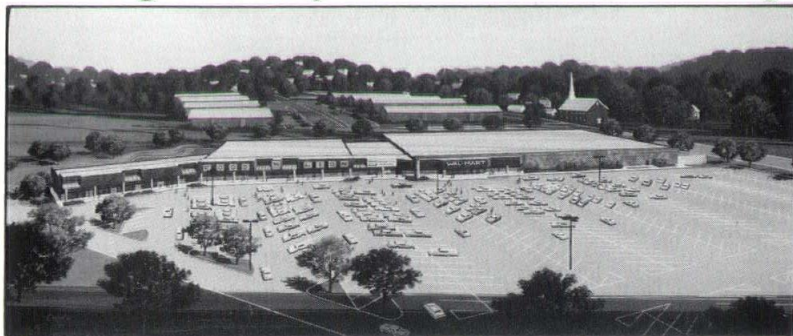
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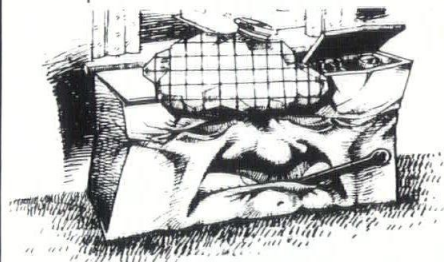
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## GREEN THUMBS AND THINGS

*continued from page 24*

it was shouting at me—"You must have a GREENHOUSE!!!!" I began to save money and write for brochures. I quickly discovered that greenhouses cost a lot, but I was not daunted. I designed my own—the ultimate—the consummation of all my dreams—the most expensive one I had seen to date. I took bids on the materials and found that my dreams vastly exceeded my means. Was I discouraged? Was I downtrodden? Yes. But not defeated.

One night while watching a gardening type show on TV, I heard the host talking about a greenhouse made by Turner Equipment Company. It was made of aluminized steel and fiberglass and touted as the least expensive, quality greenhouse on the market. I wrote for a catalog and price list and sure enough, it was within my budget. REJOICE!! HALLELUJAH!!! JUBILATION!!!! I had struck GREEN!!!! The next day I placed an order and began to wait. The order was acknowledged, and the erection instructions were sent in advance. I read and re-read these documents on a weekly basis, fairly drooling with anticipation. In my dreams, I put that house together a dozen times. And then, one day, there it was, lying in eight cartons in my carport, all the way from North Carolina. I was so proud. The next Saturday morning, I was up with the black birds (we don't keep chickens), feverishly tearing open cartons and checking parts against the packing list. I had already built the foundation and the floor. I was ready to ASSEMBLE. Then the rain started. I didn't know it then, but we were in for the wettest spring in ten years. Frustration ran rampant in our house.

The story of the actual construction of my greenhouse will have to wait till another day, but it is now in full operation, our back yard looks like a garden center, and when I am in it—well, I'm no longer in your world. My thumb really is green and it's the prettiest thumb I ever had. □

*If any of you readers want any information about my greenhouse or my Bonsai, write to me at 417 Wallace*

*Road; Jackson, Tennessee 38305 and I'll be glad to share with you.*

*Joe is a principal in Hart-Freeland-Roberts and is partner-in-charge of the Jackson office.*

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## LIVING AN ARCHITECT'S DREAM

*continued from page 12*

### *Continuous Improvement*

We have made a few changes, and the house continues to adjust with our family. Concreting the driveway was the biggest expense, but there's plenty of time to save for the children's college education. We have added a solar hot water heater and continue to landscape, phase by phase. Someday we're sure we'll find a topsoil hauler who won't be afraid to deliver us topsoil to the top of the hill; then we'll plant some grass. Without adding to the outside dimensions of the house, we have increased the square footage by several hundred, mainly in the addition of a loft in the children's room and a loft in the master bedroom which serves as Phyllis's study. By cutting down a large storage room, we have a study for me, still in the rough, but that is one of the challenges that lies ahead.

Designing and living in my own house was an essential portion of my architectural education. I learned a great deal about my professional abilities and even more about what a client goes through. It is a tremendous challenge to design for one's own needs, and to pay for one's convictions out of one's own pocket. The pressure was accentuated by the lack of respect and lack of appreciation of people who were close to me. But as ten years have proven, the house functions very well for our needs. The first-time visitor (after the normal question: "How do you get down in snow?") is usually profuse with compliments; and I have stopped apologizing, as I take people through, for the flaws that no one can spot but me.

A house is a living organism. It changes as we change. My father-in-law has stopped asking when it will be finished. We will never finish it. And though it took two articles about our house in *Southern Living*, my mother even likes it now. □

*Ron is a principal in Gobbell Hays Pickering, with offices in Nashville and Anchorage.*

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## IN THE PURSUIT OF LEISURE

*continued from page 19*

and in addition, it gives me a feeling of accomplishment and pride."

She finds that architecture influences her painting in many ways, "in the composition, color combinations, proportions, and in the relation of filled space to empty space." Her first subjects were portraits and landscapes. Now, she concentrates on flower arrangements.

## Zeno's Tropical Hothouse

Live flowers, and keeping them that way, soothe Memphis architect, Zeno Yeates, FAIA. It all started with a 10 x 10 aluminum and glass greenhouse Christmas gift and ten 2-inch pots of orchids from a doctor in his bridge group. The orchid plants thrived in spite of his novice care and quickly outgrew the greenhouse. With the help of a larger greenhouse, encouragement from family and friends and membership in the Memphis Orchid Society, where he learned at monthly meetings how to be a good grower, Zeno's orchids flourished.

"Gradually orchids took over the benches, shelves and hangers. I added a 'swamp cooler' so I could keep the plants in the cool greenhouse until late June, but by then I must move them outside under trees and under shade. Naturally insects chew here and there, but most survive the heat of summer outside," Zeno said.

"I've never sold a bloom, but quite a few brides have walked down the aisle with some of my white cattedeys in their bouquets. I'm saving all my blooms for a friend's Sunday brunch this weekend. It's been an interesting hobby, fun and most rewarding," Zeno concluded.

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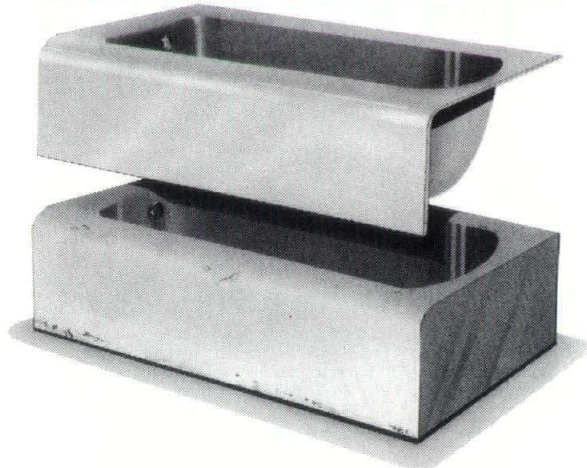
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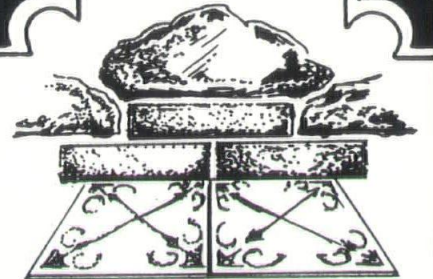
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By Nancy E. Chilton

**CORPORATE DESIGN—The Interior Design and Architecture of Corporate America**, by Roger Yee and Karen Gustafson. Van Nostrand Reinhold, 240 pages, \$40.50, hardback.

An excellent follow-up on their magazine, *Corporate Design*, editors Roger Yee and Karen Gustafson view the various aspects of designing the corporate home. This book would be a wonderful introductory guide to the client in the beginning phases of programming for a new corporate home. It is also important for the “in-house” facility planner, a multi-discipline occupation in constant need of new ideas.

Although too basic as a textbook for the designer or architect, it would be an interesting addition to a library. The montage of successful, innovative designs are photographed to illustrate the quality still obtainable and demanded by corporate clients.

The only fault that might occur in the book is that it tries to be too much for too many. Lumping all corporate facilities together does an injustice to the unique solutions needed by each client, making architects’ and designers’ jobs appear too easy. The magazine, *Corporate Design*, of which the book is a synopsis, has much more indepth articles and studies of issues pertaining to facilities and their management.

The book is divided into the process and components of an office, taking us from the initial decisions of location to office standards and structure. This enables clients to visualize the thought and interaction that must occur before actual programming and design development can proceed.

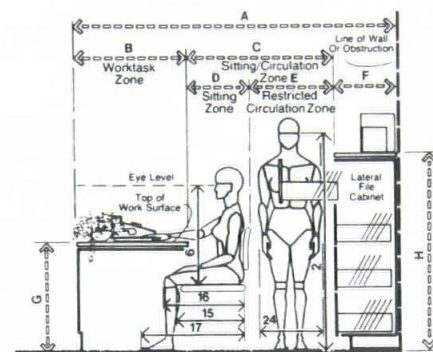
Through the book, one factor is continually repeated, a key element

to the present and future office, “communication.” Although not studied indepth, fans of John Naisbitt’s *Megatrends* will see a direct correlation of how the process of rapid communication has changed and will continue to change the office structure. Along with this, an elaborated chapter on the technology used in present and future offices would have been appropriate.

As a designer and facility planner, one statement made in the book stands out foremost. ...“buildings should be built from the inside out, by first evaluating the needs of the users and then designing the building to meet those needs.” This thought is followed by a negative view of ego and tendency to build monuments rather than inspiring, operational facilities. Many architects and designers will view this as an obvious statement, but one overlooked many times in the passion for a piece of art.

To summarize, the possibilities of increasing a client’s knowledge of alternatives available, and the structural possibilities alone are enough to encourage all designers and architects to take a close look at *Corporate Design*. □

*Nancy Chilton is a senior designer and facility planner for Form Incorporated, an interior design firm.*



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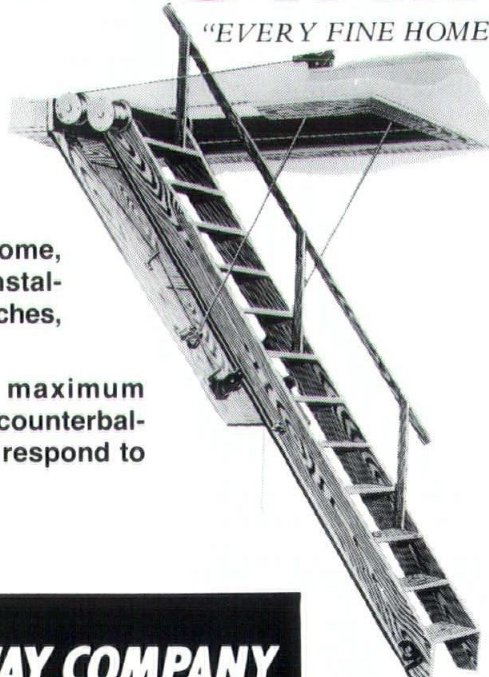
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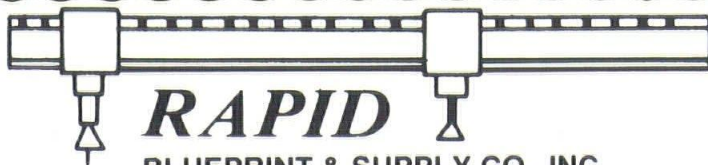
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## IN AND OUTS

*continued from page 11*

IN will be thousands and thousands of architectural graduates who have opted to enter allied industries in lieu of the private practices of architecture.

OUT will be the CACE member and national organization which fails to recognize this forthcoming change in our membership cross-section.

OUT will be the architectural schools that don't teach the "business of design."

IN will be more developers.

IN, I hope, will be more architects serving as developers.

IN, I hope, will be more developers thinking of our future heritage.

IN will be a more demanding, awakened public recognizing the impact quality design makes on our total environment, not just on our built environment.

IN will be the Institute who recognizes that to truly increase the value of architects we must first increase the value of architecture. To the extent our clients perceive value in the product, so they will offer greater opportunities to the architects and especially to the members of the AIA.

And, as to a theme for 1985:

OUT is my initial thought, that to complement George Notter's "American Architecture and its Public," I would have as a theme for '85, "European Architecture and its Privates."

IN for 1985 is the theme, **VALUE ARCHITECTURE.**

IN for 1985 is the opportunity for your chapter to truly capitalize on the 1984 theme,

"American Architecture and its Public," and to continue to join with that PUBLIC in addressing the value architecture serves in affecting the public's

- human condition
- their lives
- the course of human events

How architecture impacts upon

- attitudes
- behavior
- our spirit and state of mind

And how our Architectural Heritage, our visions in planning and statements made by our contemporary expressions INFLUENCES

- our attitudes
- our behavior
- our spirit and state of mind.

IN for 1985 will be Architects. As that PUBLIC "Values Architecture," they will value Architects. Architects make Architecture.

And, finally with the inflation we'll experience by the year 2000, I hope not to hear the story about the architect who inherited \$100,000,000 and when asked what he intended to do with it responded, "I'm going to practice architecture until it's all gone."

*R. Bruce Patty, FAIA is currently President Elect of the American Institute of Architects. In January, he will become perhaps the most dynamic, most likeable, most practical president the Institute has seen.*

---

## LIVING IN AN ARCHITECT'S DREAM

*continued from page 13*

---

aren't in school and it isn't absolutely necessary to be at home. The children tend to get upset when all the furniture in the house is stacked up, but that doesn't happen very

often. The subfloor in my loft makes it easy to clean up coffee spills, as opposed to having carpet, which no doubt I will get someday. I have adapted well to being an architect's wife. I don't do spring cleaning. We just renovate.

My sister still doesn't drive up my driveway, but the neighborhood children are not in the least deterred. In snow, if our four-wheel-drive won't get us up and down, we either walk, which the children delight in doing, or stay at home, which has its own advantages.

A few weeks back, the realtor who had worked with us to sell the house gave us a call. A man who had come

close to offering us a contract three years ago, but was not quite bold enough to take the plunge, was reconsidering. This is not the sort of house that people forget easily. But we are committed to staying here. We have too much of ourselves invested to leave. We will probably marry off our girls in the flower gardens if we have been able to get topsoil up here by that time. □

*Phyllis is a novelist, free-lance writer, Ron's wife and mother of Dominique and Caroline.*

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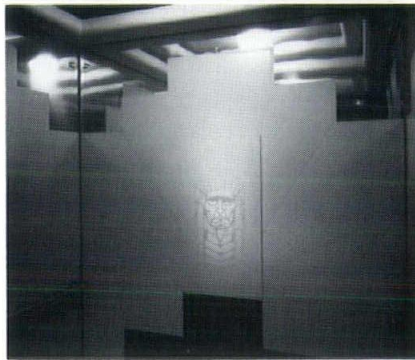
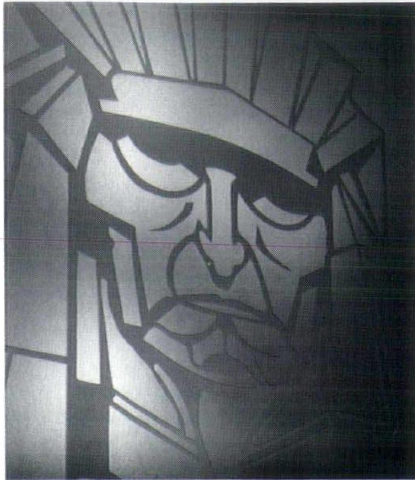
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## Formica Honors Brewer

An elevator cab designed by Wade Daniel Brewer, The Brewer Firm, Memphis, was one of two award winners in the contract category of Formica Corporation's Colorcore "Surface and Ornament" Competition II, according to Formica president, Gordon Sterling.

The client, Early and Associates, commissioned The Brewer Firm to renovate three existing elevator cabs to reflect the singular character and history of the Badgerow Building in Sioux City, Iowa. The powerful Indian Head motif, featured on the facade, was sandblasted into pink Colorcore for each elevator cab. It is framed by routed sun rays radiating toward an abstract brass sky. Brewer's treatment of the cab is subtle and effective and a perfect match for its art deco home.



## Taylor Joins BWSC

W. Carl Taylor, AIA, has joined the Knoxville office of Barge, Waggoner, Sumner and Cannon, as Associate Project Manager, East Tennessee Operations. Formerly an owner of his own design firm, Taylor specializes in the areas of architecture and structural design for office complexes, public housing, church facilities, retail centers, and industrial and educational facilities.

## Becker Named Associate

Dan Becker has been named an Associate with the firm of James Williamson/Carl Awsumb/Architects. Since joining the firm in 1982, Mr. Becker has worked in the areas of construction document administration, construction supervision and preparation of Historic Preservation Certification Applications. Previously, he was Secretary/Director of Shelby County (Ohio) Park District; and Director of the River Corridor Project in Sidney, Ohio.

*continued on page 49*



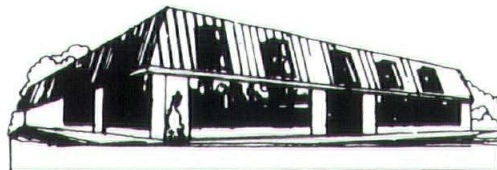
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## LETTERS

Becoming an AIA regional director evidently places one's name on most mailing lists in North America. Many magazines cross my desk headed for the trash can. I received my issue of the TENNESSEE ARCHITECT today, and the route to the trash can was delayed as I looked through the pages. Not only was the route interrupted, but I was so impressed that I placed it in my brief case to take home for study!

All persons associated with this magazine are to be commended. It is well done, with some real meat about how we practice architecture. Keep up the good work, and I look forward to seeing *all* of the Tennessee Architects at your convention in October.

*Billy Herrin, AIA  
Gulf States Director*

I just received a copy of your summer volume of the TENNESSEE ARCHITECT. It is an excellent publication, and all of you deserve much credit. Thank you for sharing it with me.

*Bob Loflin  
Senior Vice President  
Tennessee Hospital Assn.*

I would just like to congratulate all responsible for the TENNESSEE ARCHITECT which has really become an excellent publication. I enjoyed all the articles. Thanks for including Gresham, Smith and Partners.

*Albert A. Thweatt, AIA  
Partner, Gresham, Smith and  
Partners*

Congratulations on your fine publication which presents our State so favorably. Please keep me on your mailing list.

*Rep. Bruce Hurley  
House of Representatives  
9th District, Kingsport*

*Editors Note: While we love publishing all these laudatory letters, we know there are other issues to report. Please send your opinions to our editorial offices at 223½ Sixth Avenue North, Nashville 37219. Incidentally, several people have new publishing responsibilities which contribute to the magazine's improved quality, including Charlotte Cantrell, Dan Swindell and Barbara Wilcox.*

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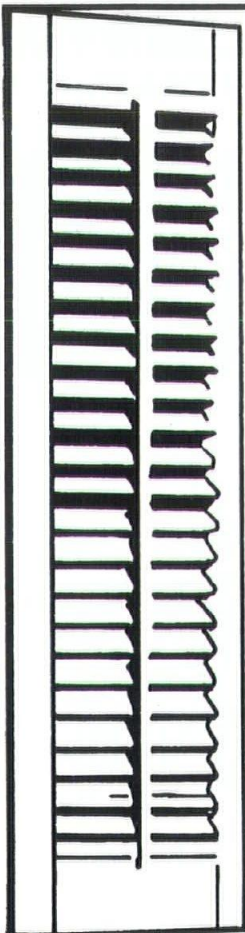
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Prizes to be awarded in each category include a First Prize of \$100, Second Prize of \$50 and Third Prize of \$25. Winning entries will be published in the Winter issue of TENNESSEE ARCHITECT. Submissions may be utilized in future magazine editions.

Jurors for the competition are the editorial board of the TENNESSEE ARCHITECT, and architectural photographer Bill Lafavor.

Entries will be judged on the quality of the photograph, the interpretative nature of the photograph, and the depth of architectural understanding.

**Eligibility:** the competition is open to all Tennessee residents.

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- Submission material will not be returned.
- Photographs previously published are not eligible for submission.
- Each submission must be labeled with the following information: subject and location of photograph; name, address and telephone number of photographer, name of architect of subject, if known.
- Permission and publication rights are granted to the TENNESSEE ARCHITECT.

**Entry Fee** (per submission):  
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**Deadline for submission:** November 1, 1984. Judging will occur on November 15th. Winners will be notified before December first. Winners will be published in the Winter issue of TENNESSEE ARCHITECT.

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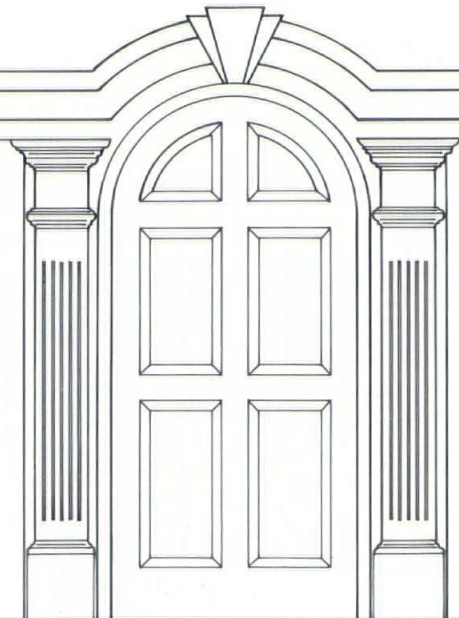
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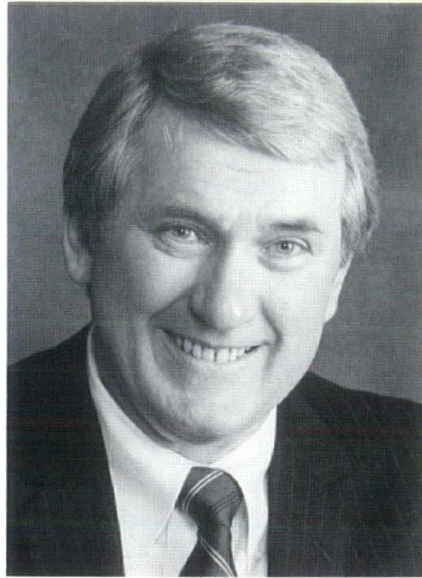
# THE ARTIST, ARCHITECT AND ART CONSULTANT: A NEW COLLABORATION

by Norman Worrell

The recent emphasis on art and architecture is the result of three things: the corporate building boom which began with the exodus from and subsequent return to city centers, establishment and funding of government arts activities at all levels, and the ever increasing public acceptance of art as an amenity necessary in contemporary life.

The Business Committee for the Arts, a New York-based nonprofit organization, claims that the number of corporations acquiring art has doubled in the last five years. More than 15 years ago, the concept of public art as an integral part of a community's environment began with Baltimore and Philadelphia adopting a percent for the arts laws. Now, over forty states and local governments have legislated percent-for-art programs. In the federal government, the art-in-architecture programs of the General Services and Veterans Administrations have made possible art in federal buildings across the country by permitting a percentage of construction costs to be allocated to art purchases. From 1967 to 1981, the National Endowment for the Arts contributed \$5,541,000 in matching funds for \$11,598,000 spent by local sponsoring groups to place art in public spaces. Moreover, architects and artists are reviving their traditional collaboration which died out gradually after the Industrial Revolution. Today, most works of art are large and different from those of the past because of the scale of corporate headquarters and government buildings, also, because of the experimentation with new materials and technology. Thus, there is now a greater opportunity for conceptual collaboration of architects and artists and the need for the art consultant.

The art consultant provides professional guidance concerning the purchase of art, whether it involves one



work of art or a collection of one hundred works of art. He can direct placement, installation and programs for maximum impact of the artwork that will stimulate greater aesthetic enjoyment.

How do you go about acquiring art is among the first of many questions asked when beginning an art program: do you buy existing art, commission new work, sponsor public or invitational competitions, or lease it? Commissioning works of art requires the collaborative undertaking of the architect or interior designer, artist, client, contractor and art consultant. Adequate budgeting and early planning help achieve a successful project, and it does take time. Decisions must be made concerning image or theme, location, size, cost, medium and technique. A checklist for planning might include: detailed specifications for preliminary design (maquette) and actual piece, placement, lighting and other environmental considerations, timetable, periodic review of the work in progress, cost, payment schedule, installation details, outline of responsibilities of all parties, and contract. Lighting, security and care

of the art after installation are important, but frequently overlooked.

An art consultant usually offers a complete art service which can begin with the development of a concept and policy for an art program and end with the maintenance of the art. An architect, designer or client usually pays a fee plus expenses for the services of an art consultant. Finder's fees or dealer discounts on the art are passed on to the client. The art consultant does not represent individual artists but maintains a highly selective artists' slide registry and archive which includes visual and biographical information. Artists are sought who have original vision and keen aesthetic sense and who can work in a variety of architectural spaces.

TSA works with Norman Worrell Associates in rotating art for sale in the bookstore. Art by Ed Kellogg, painter, Chattanooga; Keith Rasmussen, lithographer, Atlanta; Jean Wheeler, serigrapher, Memphis; Warren Kirbo, pen and ink artist, Nashville; Wendell Dorris, printmaker, New York City; Lila Clerk, artist, New York City; and Paul Phifer, printmaker, Murfreesboro; is presently available. Elizabeth Ansley Worrell administers the art, picture frame service and posters. □

*Norman Worrell is a nationally recognized art consultant with 13 years' experience evaluating programs and operations of artistic organizations and cultural institutions. He will lead a panel presentation at the 1984 TSA Convention.)*

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## NEWS BRIEFS

*continued from page 42*

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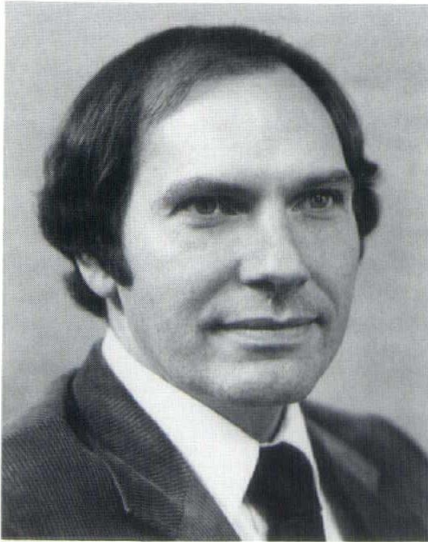
### Von Hagen Promoted

Arnold Von Hagen, AIA, has been promoted to the position of Assistant Vice President, by the Nashville office of Barge, Waggoner, Sumner and Cannon. Von Hagen, who is Director of Architectural Design, joined the firm in 1983. He studied architecture and interior design at Auburn University and has traveled extensively to study European architecture in France, Italy, Spain, Greece, Turkey, Denmark, Germany, Austria and Switzerland.

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### Preston Moves Up in CSI

Jerry W. Preston, principal architect, Office of Architectural Services, State of Tennessee, has been elected director, Gulf States Region of the Construction Specifications Institute. He joined the Nashville chapter of CSI in 1976, serving as board member, editor, advisor to the board and president. At the region level, he has been a speaker and conference chairman; and he is currently serving as a member of the Institute Certification Committee.



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### Stasiowski Reports Profits Falling

Profits of design firms are still falling, according to PSMJ's 1984 Financial Survey, which found the median pre-tax profit for design firms to be

2.6% of gross revenues, down from 2.9% in 1982.

The chief factor contributing to this result is the continued rise in overhead rates, which have now risen to 161.1% from 155% in 1982. This rate has shown a steady rise since PSMJ's first survey in 1980.

The survey revealed that CADD firms are more profitable than firms without computer capability. Revenues per employee are on average 6% higher for CADD firms than for non-CADD firms, and overhead expenses are reduced due to better labor utilization. The survey also found that 28% of surveyed firms now have this capability.

Even with the overall downward trend, some firms performed better than the average. Firms exceeding overall averages include architectural firms, firms practicing in the southwest and firms whose staff ranged from 21 to 100. Worse than average results were reported by firms from 201 to 500 total staff, and firms in the midwest region.

Many factors contributed to the

poor results; but overall the economic recession has played a strong role, as firms have cut back on non-technical support staff; and the overall staff growth rate of firms is only 1%, with larger firms actually showing a decline in staff levels over the last year.

Marketing costs remained relatively constant compared to prior surveys. The median marketing costs reported were 5.1% of total revenues and 6.1% of net revenues. The one big change from prior surveys is the decrease in the median frequency of full time marketing staff. The 1982 ratio of 1 fulltime marketer for each 53 total staff has increased to 1 for each 76 total staff. This indicates that firms decreased marketing staffs due to the economic turndown.

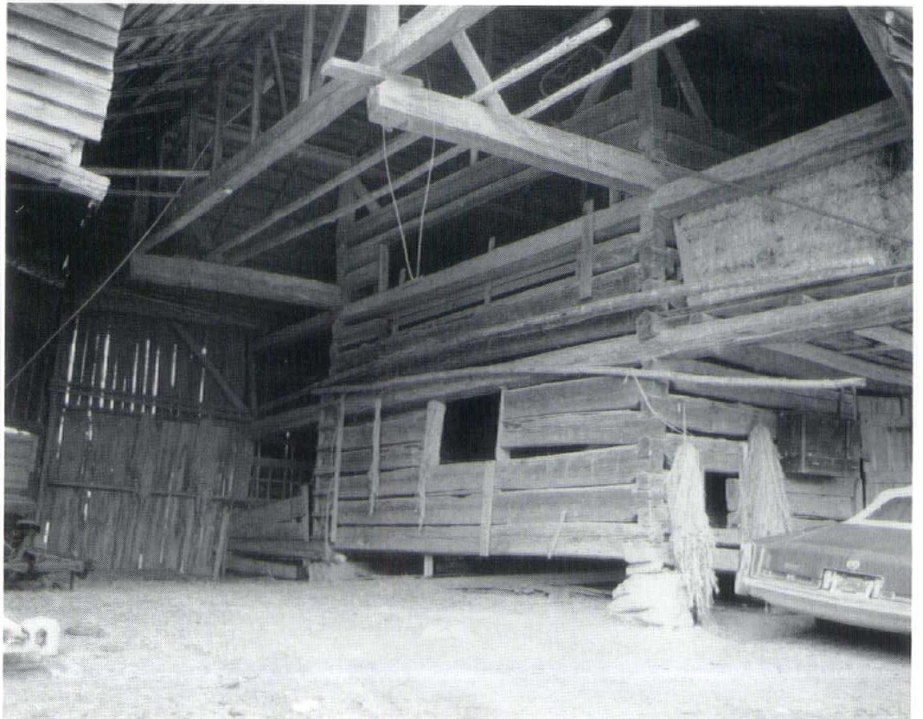
Also, the survey results indicate that firms who work primarily in the government segment are more profitable than firms whose work comes primarily from the private sector. The other surprising result is that government sector firms are spending more on marketing expense than the private sector firms.

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### Barn Exhibition

An exhibition of the Cantilever Barn in East Tennessee will be on display at the University of Tennessee Architecture Library, October 1-19. Marian Moffett and Lawrence Wodehouse have carefully documented

their exploration of the only building type indigenous to East Tennessee in the exhibition and its accompanying catalogue. It is a free tribute to the heritage of the area.



# WELLNESS/

## YOUR "ONLY" CHANCE FOR INCREASED LONGEVITY

"Wellness" is a term that is about as solid as a fad, until one shuffles through all of the chaff to get to the germ of the grain. Then the reality is somewhat overwhelming. When one forgets about all of the "cutting edge of medicine" hype, vitamin pill popping, and easy diets, what remains is very simple, cold, cut, and dried—*only the individual is responsible for and can influence his or her long-term health in a positive manner.*

However, many people aren't inclined to believe this—it's easy not to—but consider the following:

- If you ask your doctor, he will tell you that you are responsible for your health. What he can prevent (common cold through cancer) is almost nil, and what he can cure (common cold through cancer) is almost as limited. Your doctor will tell you that the best he or she can do is to encourage you to "take care of yourself".
- The average life-span for a 40 year old Caucasian male has only increased by six months this century(!) which demonstrates the futility of modern medicine to keep us alive longer once we've let ourselves go too far. (Most of the increase in human longevity this century is the result of decreased infant mortality.)
- Christian Scientists, who typically avoid the traditional health care system in its entirety, live longer on average than the general population.
- The average life-span for males in places like Cuba, Hong Kong, Iceland, and France, is greater than that of the United States.
- The death rate, which had been declining for centuries, finally stopped declining during the 1950's when modern medical

technology was beginning its heyday. For middle-aged men, the death rate actually rose.

- The U.S. Surgeon General has stated in his report "Health Prevention and Disease Prevention" that, "You, the individual can do more for your own health and well being than any doctor, any hospital, any drugs, any exotic medical device."

If modern medicine isn't a cure-all, what's the bottom line?

Basically that each individual should take care of him or herself so that one stays well, and limit the possibility of developing major problems until the body reaches its normal life-span—when everything starts to decline at once—estimated for centuries to be around age 85 for the average individual.

Taking care of yourself in order to live to your full potential was highlighted in a very famous and respected study by Drs. Bellou and Breslow, concerning human longevity and life-style. It was determined that if a 45 year old male only practiced three of the following habits, he could expect to live to age 67. However, if this same person practiced either all or all but one of the following habits, he could expect to live over 50% longer—and with a special bonus—that same person would be as healthy as a person 30 years younger! In other words, you can be what the health care, or "sickness care", system can't be, your own fountain of youth.

### Life Extending Habits

**No Smoking**

**Moderate Weight**

**Moderate or No Alcohol Use**

**Three Meals a Day, Including Breakfast Every Day, and Little or No Snacking**

**Moderate Exercise at Least Every Other Day**

**Seven or Eight Hours of Sleep Per Night**

Not only does wellness offer you a means by which to live longer, but as most health care professionals now emphasize, the three leading "reasons" for death today are:

**Heart and Artery Disease**

**Cancer**

**Stroke**

However, as the term "**reason**" indicates, this is an after-the-fact situation; the leading "**causes**" of death can be summarized as follows.

- A. Smoking (estimated to be the cause of one-third of all health problems)
- B. Excessive alcohol use (Along with the health problems that this leads to, alcoholism is estimated to be responsible for 10 to 20% of all hospitalizations.)
- C. Obesity, poor diet, misuse of prescribed or self-prescribed (over-the-counter) drugs, and a sedentary life-style (responsible for a majority of our basic health problems that cause and lead to premature death or an inactive life-style)

All of these may seem fairly obvious, but the bottom line is that these are problems that only the individual can ultimately cure—not one's doctor, and even after a major illness takes place, if it's not too late—the prescription is still the same for a lasting cure: Take care of yourself.

Some beginning "wellness" facts

which people tend to find particularly interesting include:

One to two alcoholic drinks per day help to increase one's "good cholesterol" and are not normally considered to be detrimental to one's health. It may even help to improve circulation. However, more drinking than this is detrimental to one's health. Physicians estimate on average that their patients drink twice the amount of alcohol that they tell their physicians they consume. Hopefully the average person doesn't actually drink this much more than he or she acknowledges.

The FDA did not require drug manufacturers to prove that new drugs were safe until 1927. New drugs did not have to be proven to be "both" safe and effective until 1962! Consequently, a number of drugs, such as expectorants, have "never" been proven to be effective, even though many are still widely prescribed. A good publication on this subject is *Pills That Don't Work* (\$3.95, Warner Books, 75 Rockefeller Plaza, New York, New York 10019).

- Surgical procedures don't have to be approved or tested before becoming standard. Many current studies,

including one sponsored by the Harvard Medical School, indicate that certain surgeries, like radical mastectomies, may serve little or no purpose since the average patient would have lived just as long with or without the operation. Consequently, some states have even passed laws requiring physicians to provide information concerning the effectiveness of radical mastectomies prior to surgery. Many other types of surgery, minor and major, fall into this category.

- Safflower oil actually helps to reduce cholesterol. Animal fats and some vegetable oils such as palm and coconut oil increase cholesterol.
- The National Research Council (NRC) has reported that people who eat "relatively" large quantities of "foods" containing large amounts of vitamins A & C will be less likely to contract cancer than people that don't. (The usefulness of vitamin pills has not yet been formally determined for this purpose.)
- People who receive a battery of 25 laboratory tests to detect a "hidden illness" will have a minimum 75% chance of being initially falsely

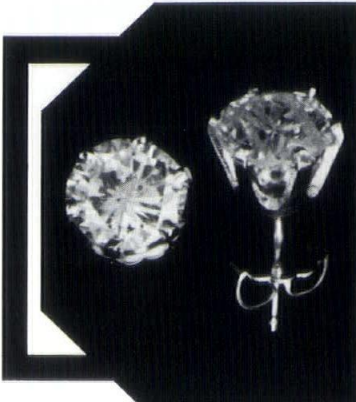
diagnosed as having a disease.

This list could go on, but the purpose of this article is to generate a positive interest in wellness for people who want to avoid the gimmicky promises surrounding the subject's core.

From those who would like to learn more, some good, down-to-earth, factual, and concise information concerning wellness can be obtained from the books *Take Care of Yourself* and *Life Plan* by Dr. Vickery and Dr. Fries (\$10.95 and \$7.95 respectively, Dorothy Williams, Addison Wesley Publishing Company, Reading, Massachusetts 01867). These books have been mass purchased by a number of major corporations for their employees.

Other excellent sources of wellness information are *The FDA Consumer* (\$19, published by the Federal Drug Administration, Rockville, Maryland 20857) and *Consumer Reports* (\$14, published by Consumer's Union, Post Office Box 1952, Marion, Ohio 43306). □

*Association Administrators and Consultants, Inc., AIA Benefit Insurance Trust Service Organization.*



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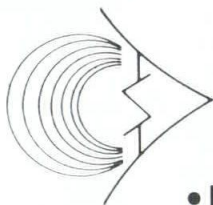
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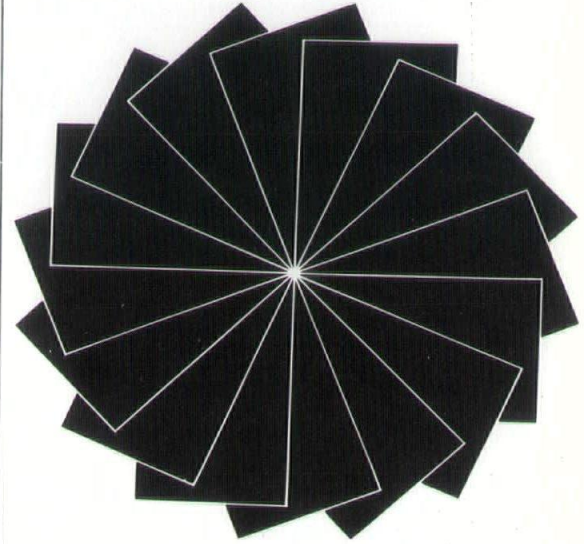
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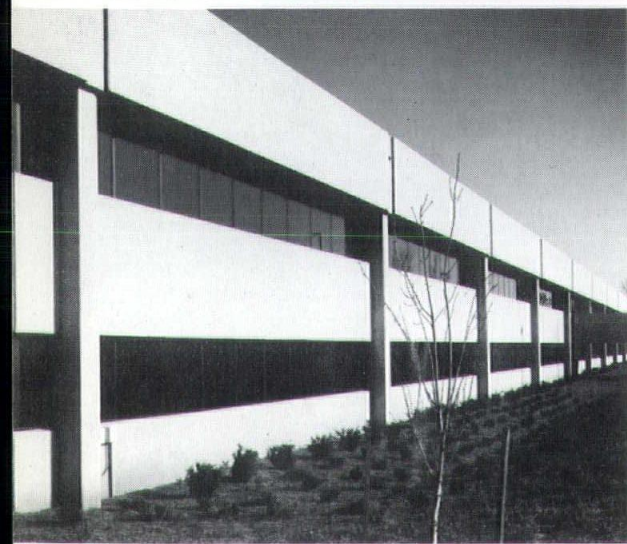
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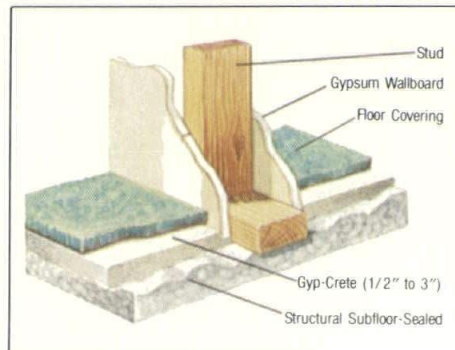
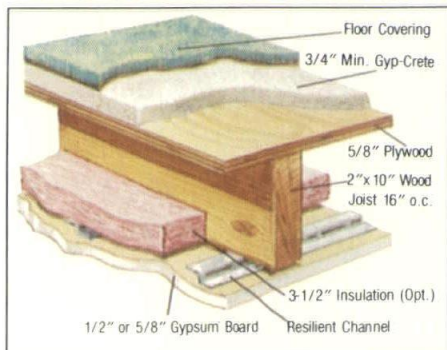
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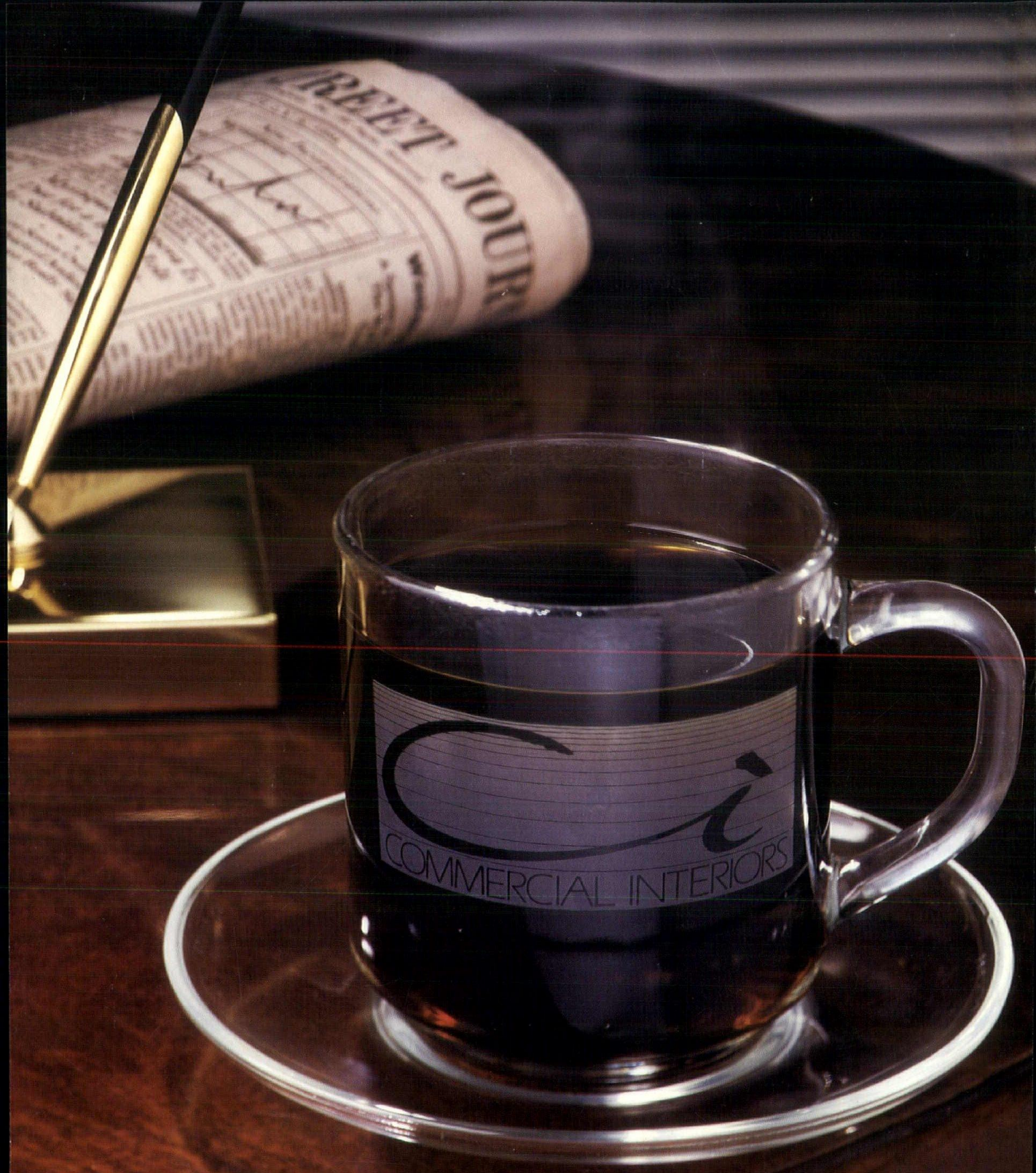
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