

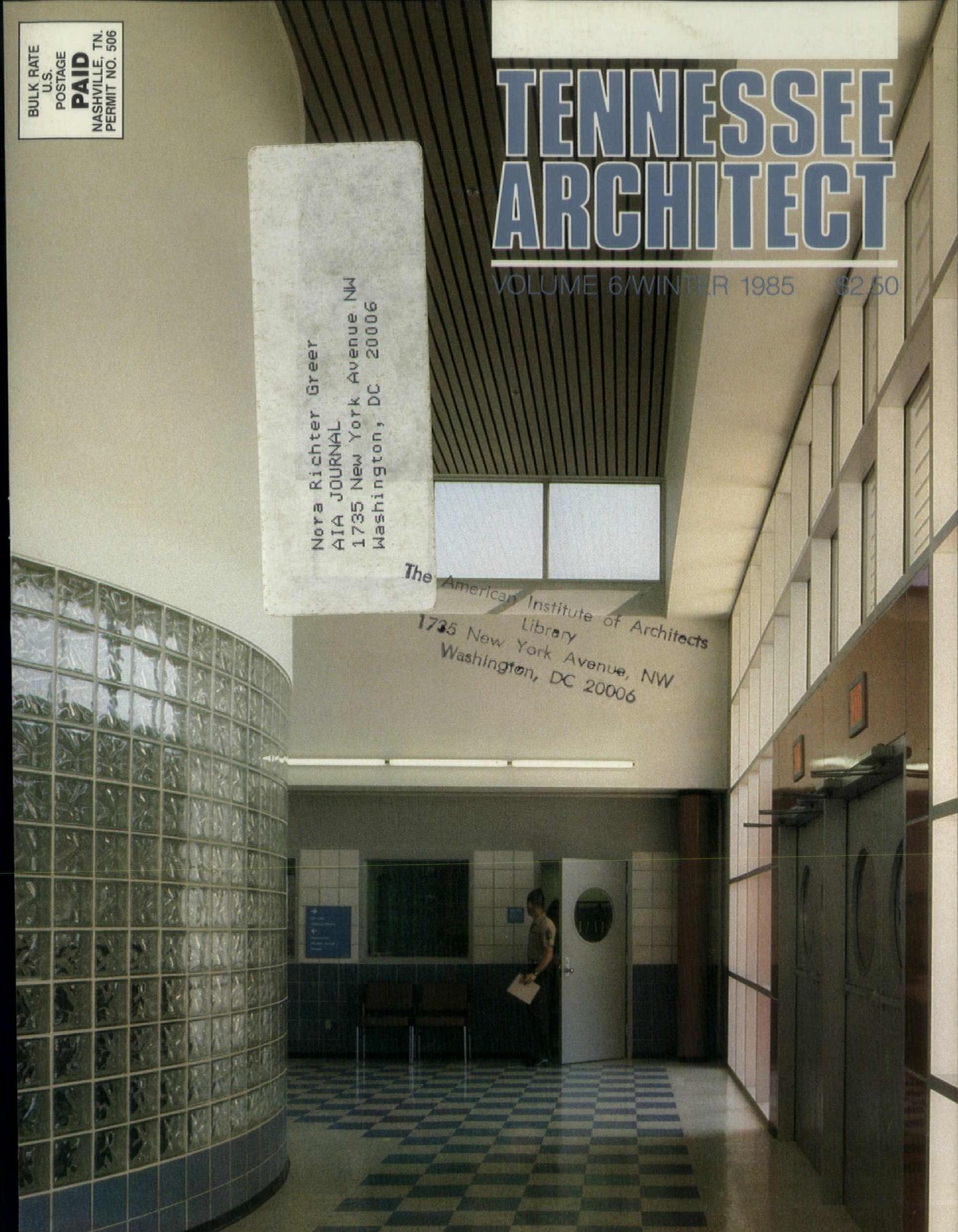
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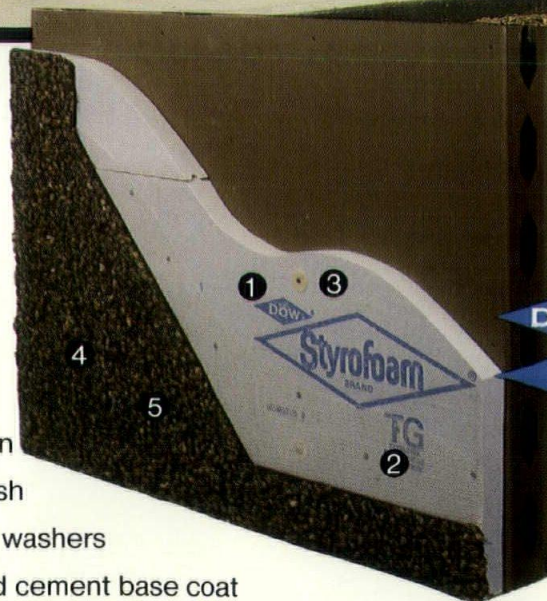
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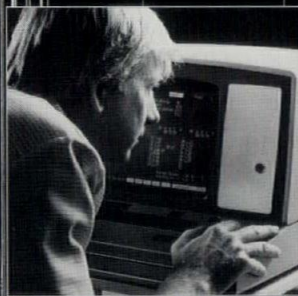
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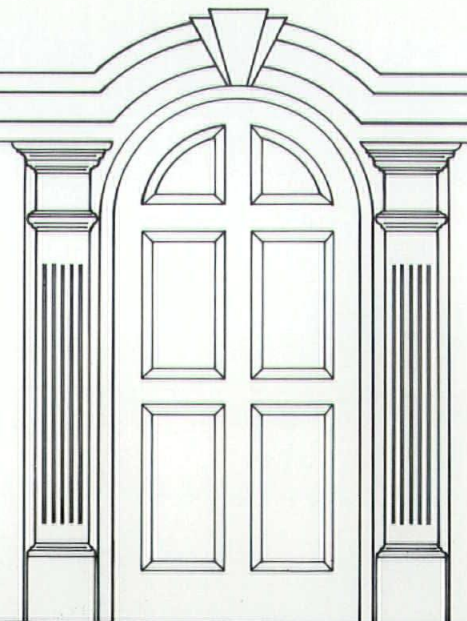
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CONTENTS

EDITORIAL: A PRECIOUS LITTLE CRITICISM 15
By Hugh Newell Jacobsen, FAIA

ON JURIES AND JURYING: STANDING IN JUDGMENT OF ARCHITECTURE 16
By Frank Welch, AIA

1984 DESIGN AWARDS OF EXCELLENCE 18
Julius Lewis, Hickory Ridge Mall
Walk Jones and Francis Mah, Inc.

APPLIED INSTRUCTION BUILDING 20
Gassner Nathan & Partners

RENOVATION OF SCIENCE HALL AND OLD CENTRAL 22
Street and Street Architects

HILL HOUSE 23
Thomas C. Worden, AIA

JOHNSTON RESIDENCE 24
Marvin Johnston, AIA

ST. JOHN'S EPISCOPAL CHURCH 25
McCarty Bullock Holsaple, Inc.

ANCIENT AND MODERN MEANINGS IN DOWNTOWN NASHVILLE 26
By Leonard Folgarait

THE OLD, THE FAMILIAR, THE DETAILED 28

MIT RECOGNIZES OUTSTANDING ARCHITECTURE 33

TVA AWARDED FIRST FEDERAL DESIGN ACHIEVEMENTS 34

RECOGNITION FOR EXTRAORDINARY EFFORTS 35

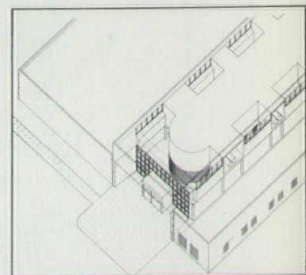
ARCHITECTURE FROM THE INSIDE OUT 36

EXHIBITOR SHOWCASE AWARDS 37

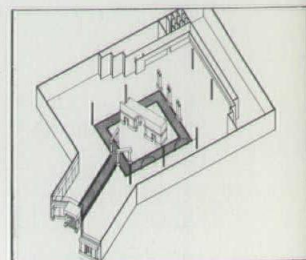
WHAT IN THE WORLD IS A TAPAC? 40
By W.J. Tenison, Jr., AIA

News Briefs 9
Letters 11
Portfolio 12
Speakeasy 38
Advertisers Listing 45
Out of Plumb 46

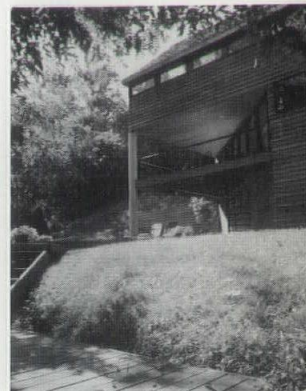
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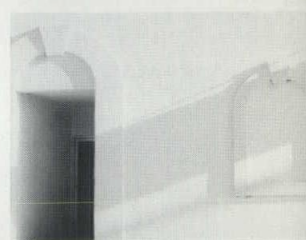
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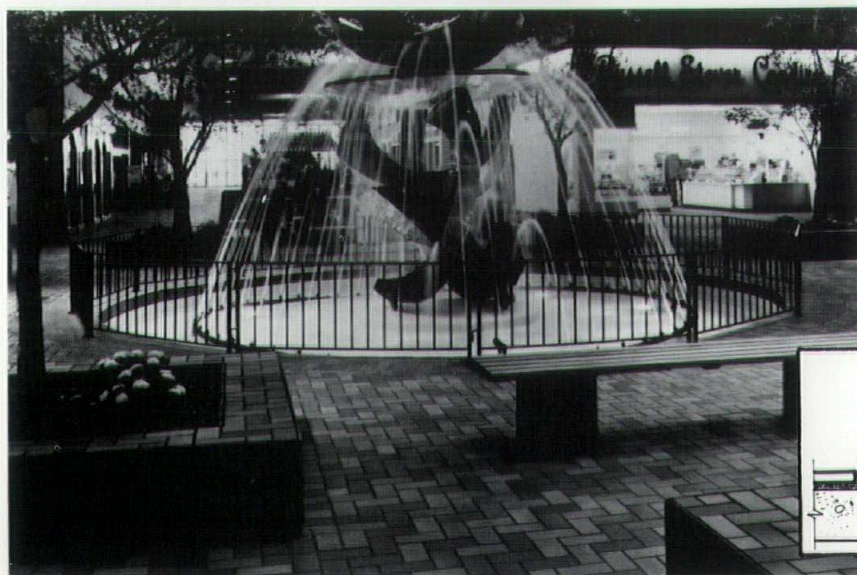
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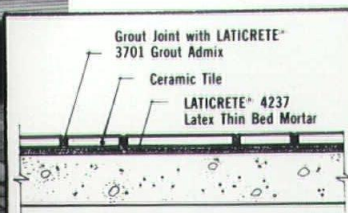
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Triumphal Arch Highlights Street Fair

To celebrate the thirtieth anniversary of the Italian Street Fair, the Nashville Symphony Guild requested that Tuck Hinton Everton Architects design a new gateway. This event is recognized nationally as the most successful single fund-raising event for a symphony orchestra.

To highlight the Italian theme, the Roman triumphal arch was appropriate as an historic precedent from which to develop a contemporary expression. A modified archway consisting of thin planes of wood and canvas with colorful arches decreasing in height provides a feeling of compression as one walks under and into the festival. White raised letters and cut-out numerals reverse their daytime appearance as the carefully placed rear illumination highlights the gate's nighttime operation. Pistachio-colored flaired bases support the bright red arches and exaggerated white keystone above, and the entire collapsible structure will be reassembled each year as the focal point of this annual festival in support of the Nashville Symphony Orchestra.

Construction was completed by Lynn Johnson, Gloria Clements and the staff of Tuck Hinton Everton Architects.

Wallace Achieves CAE

Connie C. Wallace earned recognition from the American Society of Association Executives (ASAE) by being designated as a Certified Association Executive (CAE). This is the highest honor of professional achievement available from the Society which numbers more than 11,000 association executives representing local, state, regional and national trade and professional associations in the United States.

She is the first woman in Tennessee to achieve the designation, and one of five persons statewide. Mayor Richard H. Fulton congratulated her for "the professional goals you have established and the recognition of the high esteem in which you are held by your colleagues."

According to Carl A. Modecki, Chairman of the CAE Commission, "As a CAE, Connie has demonstrated a high level of competence and ethical fitness for association management. Your organization is to be complimented for having a professional of that caliber. This attainment reflects credit upon both your organization and her."

At the TSA annual meeting, Connie's title was changed to Executive Vice President in recognition of this achievement and the level of work performed for the TSA membership. She has also been elected to the Board of Directors of the Tennessee Society of Association Executives.

Salary Survey Results Available

A recent survey of architectural firms in Tennessee, conducted by TSA, indicates the average firm size to be 11 employees. 18% of the firms have in-house engineers, and 97% carry liability insurance. 27% own their office space, 57% use word processors and 52% have computer capability. 72% of the firms surveyed pay AIA dues in full, and 32% of the firms have a profit sharing plan.

The survey also made an in-depth study of salary ranges by position type. 40% of the TSA membership responded to the survey and received a free copy of survey results. The study is available to TSA members who did not participate at a cost of \$50.00 and to all others at \$85.00. The survey will become an annual event.

Membership News

Stephen G. Hill and **Steven R. Warren** have been named project managers at Lee Askew III, Architects, Inc., Memphis. Also new on the Askew staff are marketing coordinator, **Becky McMaster**; interior designer, **Courtney Dickinson**; and project coordinator, **Bobby Whittemore**.

The Architectural Alliance, Nashville, has opened an office in Memphis and has named **Gregory S. Ritenour**, AIA to head the Memphis operation. **C. Alan Stephenson**,



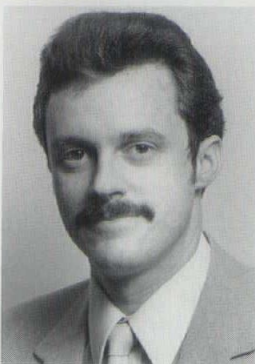
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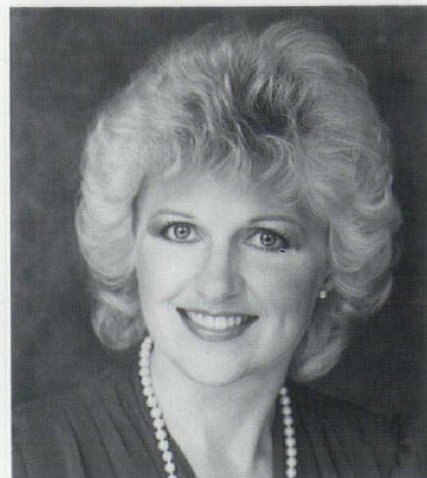
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Technical and design assistance to enhance energy efficiency in commercial and industrial buildings is available free to architects, designers, and engineers of record through the Tennessee Valley Authority's Commercial and Industrial New Construction Program. This service, provided for new facilities and major additions in the TVA power service area, includes energy saving strategies such as conservation, active and passive solar, biomass, and load management. Features include:

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SMITH

AIA, has joined the Nashville firm as Associate Partner.

News from Allied Professions

Clara M. Smith, IBD, has been named as a principal of Counterpoint, Inc., and will head their new Nashville office. Counterpoint, Inc. is a Knoxville based interior design and space planning firm founded in 1973.

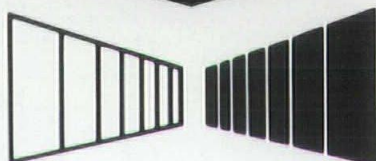
Harry W. Wade, III, is architectural coordinator for Form, Inc., an interior design and space planning subsidiary of Yearwood + Johnson Architects, Inc.

Jim Henderson has been appointed as manager of the Nashville office of Pella Window and Door Company and as commercial sales manager for Davidson County.

Burr Named Regional Director

Eugene E. Burr, AIA, Knoxville, will represent the Gulf States region in the Institute's newly created Environmental Education Network. He was selected from the five states for his many contributions in developing linkages between state architects and secondary school teachers. In 1983, he created and implemented a series of teacher workshops across Tennessee to introduce environmental awareness in the curriculum; and he is preparing a grant application to

continued on page 42



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LETTERS

Oldham Values Design Art

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R. Wayne Oldham
Chairman, Southern Hospitality Corp

A Tasty Fall Issue

I wish to commend you on your Fall 1984 issue. I found the articles most interesting and consider the magazine's design to be exceptionally well done. I look forward to future issues.

Thomas Wilkerson
Tennessee Medical Association

The Fall issue of the TENNESSEE ARCHITECT continues to exemplify your remarkably good taste. You are to be complimented for the outstanding image which it presents to the community.

Ronald V. Gobbell, AIA
President, Gobbell Hays Pickering

My famous acerbity turns sanguine in the face of an altogether excellent Fall issue. Bless you for it!

W. F. Lampe, Jr.
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A Conflict of Interests

Would a conflict of interest be apparent in a situation in which an architectural firm specified services for a project in which that firm was the architect and the specified services were also from a firm owned

continued on page 42

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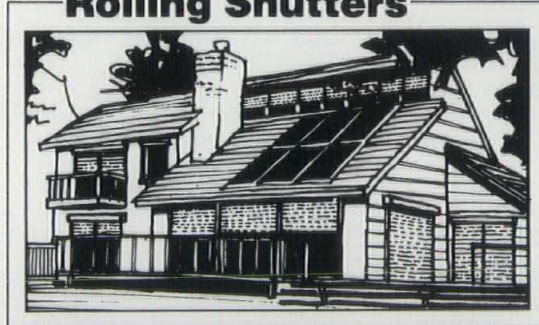
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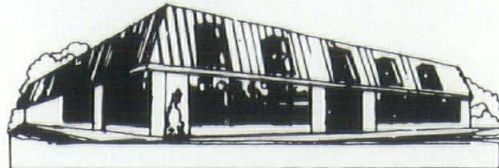


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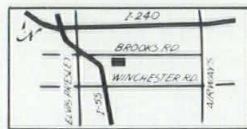
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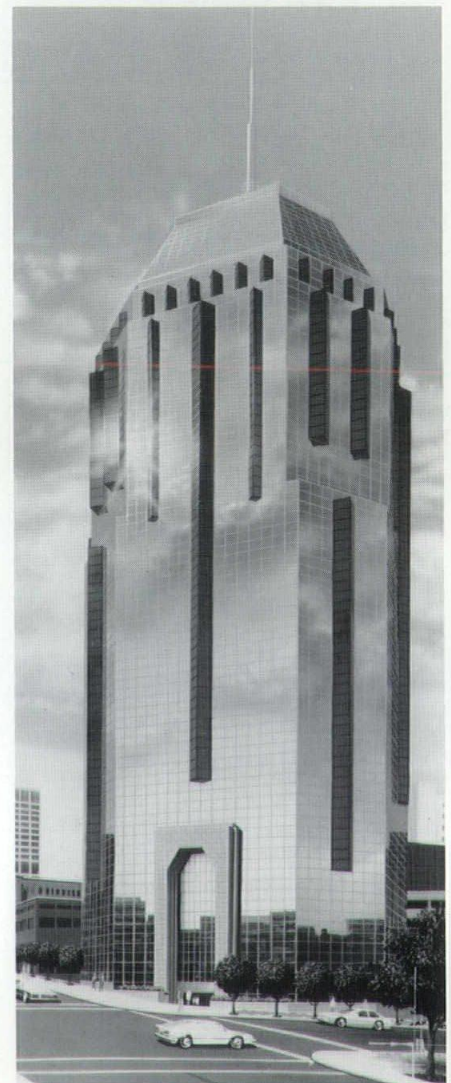


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Morris Aubry Architects
One Nashville Place
Nashville, Tennessee

Nearing completion is the 23-story, \$50 million One Nashville Place office tower. Containing 453,000 sq. ft. of office space, this building is scheduled for initial tenant occupancy in 1985. The tower is octagonal in plan, with column free open space from core to exterior walls. It is sheathed in energy efficient tinted, reflected insulated glass spandrel panels and vision windows. The lobbies will be finished in polished and flame finished granite accented with stainless steel and glass.



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**Tuck Hinton Everton Architects
Riverview Condominiums
Nashville, Tennessee**

Sited along the Cumberland River at the location of the old Kerrigan Iron Works in an undeveloped area between the Central Business District & Germantown, this condominium complex not only could provide the impetus to revitalize a long neglected area but also could act as a catalyst for northern expansion

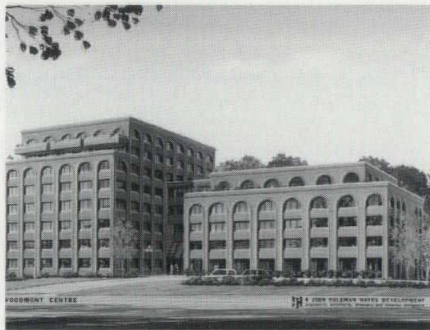
in a city dominated by western growth. The site dictates a strong urban presence facing the city in contrast to the more localized natural context along the riverbank. The latter, as the primary amenity of the site, is the focus of each residence in this complex consisting solely of one bedroom units.



**John Coleman Hayes & Associates, Inc.
Woodmont Centre
Nashville, Tennessee**

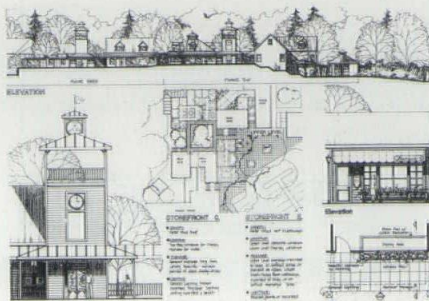
Woodmont Centre is a \$14 million office complex with plush penthouses atop the two buildings. The complex will contain 165,000 square feet of space, consisting of one 5 story and one 9 story building, and an enclosed 500-car parking facility.

Architectural features of Woodmont Centre include "towering brick arches, a colonade and atrium joining the two buildings." Building interiors will be compatible with the exterior facade—a blend of traditional and contemporary design to achieve tasteful yet functional surrounding.



**The Ehrenkrantz Group, P.C.
Fairfield Town Center
Sapphire Valley, North Carolina**

Designed in the North Carolinian vernacular, this multi-million dollar town center complex will be constructed in four phases and will offer needed support facilities for a 6,000 acre recreational community. The town center will consist of office space, restaurants, shops, a post office, a general store and a fire station. These will be developed around a recreational lake offering fishing, paddle boating and sailing.



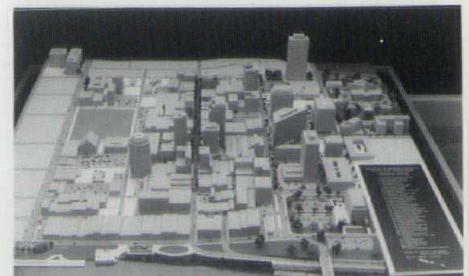
**Barber & McMurry Architects
Cedar Springs Presbyterian
Church—Family Life Center
Knoxville, Tennessee**

The 25,000 sq. ft. Family Life Center is composed of three distinct elements: large multi-purpose spaces, a linear circulation spine, and smaller more intimate spaces. The center is integrated into the existing structure through the use of traditional forms of building materials. It also mixes tradition and innovation with passive solar techniques, earth berming and special lighting effects.



**Crafts Unlimited
Scale Model
Downtown Nashville**

A 1-inch=75 feet scale model of the downtown Nashville Business District has recently been completed by Crafts Unlimited of Nashville. Designed for the Tomlin Company, the thirty-nine block area contains over 200 individual buildings crafted from basswood. The focus buildings all have etched brass facades which allow for precise and accurate detailing. The base is contoured with trees and other landscaping realistically represented.

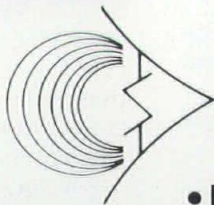


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A PRECIOUS LITTLE CRITICISM

by Hugh N. Jacobsen, FAIA

(Editors Note: Mr. Jacobsen's editorial is excerpted from his remarks to the Middle Tennessee Chapter/AIA. Mr. Jacobsen was sponsored by Nashville architect, Robinson Neil Bass, AIA.)

Let me speak about design awards programs. There is precious little criticism from our clients or the press, and most of us left behind us in our respective schools opportunities for critiques of our work. Now, the only true judges of our work are our peers. We have to keep dragging our stuff out for presentation; and if we don't, we have a tendency to copy ourselves or to sell out now and avoid the rush. So I enter.

I have 87 awards from the American Institute of Architects, and I am extremely proud of them. What you don't know is that I entered everything running, probably over 2,000 projects to get my 87 awards. But it has kept me alive. When I lose one, which is often, I feel like Marcel Duchamp—I'm all dried up; I'll never design again. Then, I get another bloody problem; and I start moving the graphite around on the yellow paper.

Clients can be a rough lot. They can change their minds just like that—"OK, boss," and we go back and erase it. The client doesn't know where the door ought to be. *We're* the experts. We're who he hired as his architect. Why is a banker telling us where the entry ought to be? But, we keep moving our doors and wondering why our buildings look like hell. You know, since the end of World War II, we have built more square feet of space on this entire earth than existed on this planet prior to World War II. Now, that is mind boggling! All that says is there have been more clients out there than people; and we, all of us, have laid this turkey.

All of us are given the same three conditions: the site is awful, the budget is absurd and the client is an

s.o.b. But when the thing is done, and you step across the curb and you look at the building, it's either a good building or a bad building. It doesn't work to say the site or the budget was awful. As the architect, you built the building too big, or you built it out of the wrong materials. If you can't meet your budget, you don't build your building. In what temple is it written that thou shalt take every client who walks in your door?

You know, it used to be, when the Ecole des Beaux Arts highly trained

I HAVE A GREAT SUSPICION OF ANY FIRM WHICH CALLS ITSELF FRIDAY AFTERNOON OR FALLING LEAVES.

Americans came back from France and established themselves all over the United States, when Americans were hungry for a style and embraced and swallowed Neoclassicism hook, line and sinker and said goodbye to all the romantic styles of Victoriana, that the client would come and say, "I would like to build—let's say—the PanAm Building. I've got the site, Mr. Stanford White; I want to build this skyscraper and block the whole end of Fifth Avenue."

Well, those guys then said, "You're a bounder and a cad." The client would then go across the street to Richard Hunt and be thrown down the stairs.

In our time, this same client comes to (genuflect, genuflect) Walter Gropius, who says, "If we don't do it, then some other hack will. We must do it," and then we blow the whole bloody avenue. We have to sit there with this stupid sort of arrogance. You wonder, where is our sense of responsibility and pride?

I have a great suspicion about any building firm, especially architects, who don't put their names on the

buildings they design. And those groups called Friday Afternoon, and Falling Leaves and Such and Such Design Group—I want to see Stanley and Kirby and Irving. I want to see their names so their kids can come by and say, "My Daddy did that." Let Dad take the heat when he comes home for dinner.

You know, every road from the airport to downtown, whether it's in Cairo, Paris, Hoboken or Nashville—it's the same bloody awful road. Only the languages change. You get downtown, and there's this dull uniformity. What happens to those messages that stuck in all of our beings when we were kids, that said, "Oh God, if only we could put up something that says, THERE, after 2,000 years of western civilization, man has had a go at that one!" Now, that's quite a yardstick.

I can't wait for that all American question to be asked of me every time I go out, hoping someone will ask, "What do you do?" so I can tell them I'm an architect. My children say that it's just a matter of minutes at a dinner party, a wedding or even a funeral before I bring the entire bloody conversation around to the only topic worth talking about—architecture. I wish Sony would hurry up and make a little pocket slide projector I can carry with me everywhere.

Is there really anything we'd rather do? How lucky we are that we can go out there and occupy all that space; and if we're good, they won't tear it down or even remodel it.

What makes the phone ring? What makes the phone stop ringing? It's a very strange business that we're in. This practice, you know, that we are truly lucky enough to be involved in of building buildings that will leave that footprint in the sand that says that you and I passed through here at this time is a remarkable, incredible opportunity. No one else can touch that, unless he's an architect.

ON JURIES AND JURYING:

by Frank Welch, FAIA

Architects look lovingly on cherished work like parents view their newborn—with perspective askew. We professionals have set up awards programs—official baby judging contests differing in meaning and attitude from year to year and from jury to jury. How sweet the approbation, but how devilish the rebuff, by a design awards jury!

There are overlapping inequalities in the way architects judge their fellows through design awards programs—inequities that are inherent in the process of placing value on works of architecture and recording for the profession and public alike the opinion of what is worthy of high regard. Issues of excellence are clouded by the process of making value judgments about buildings of great variety in use and style, by jurors equally diverse in their philosophies of what constitutes quality in design.

The way an awards jury operates requires that the participants, if conscientious, be fast learners while maintaining a balance of fairness. The jurors, if known to each other slightly or at all, probably have never been joined for such an exercise. They meet for the first time early on the day of judgment and are quickly closeted with their host, a slide projector and an awesome stack of slide trays. The submissions, numbering as high as 300 at the state level, are given an initial run-through in a winnowing intended to separate the serious contenders from the also-rans.

Being presented in quick succession are two-dimensional photographic depictions of complex three-dimen-

sional constructions, very few of which have much in common except as building types that are highly varied in scope, style and presentation. It is a dark room of strangers confronting and responding judgmentally to a myriad of new visual material and trying to perceive it clearly and fairly.

Equitable or not, this first cut is accomplished with relative dispatch, and survival depends heavily on first impressions. The merits of the individual works notwithstanding, pictorial eloquence and the overall quality of the presentation count enormously in this phase of the value accounting.

Good photography is a vital ingredient in conveying a building's message and holding the attention of the jury. Ironically, good professional photography can emphasize a building's basic hollow spirit, being more

In a way, the professional award-givers, if not taste-makers, are at least trustees of the public's new and real concern for design quality.

a testament to the art of the camera than to the art of architecture. Beautiful pictures are very winning as long as what they illustrate is equally lucid.

Certain political banners are first visible in this initial culling. The individual design philosophies held by the jurors are manifested, if not fully articulated, in this cursory phase of

judging. The message of each submission via projector needs to be succinct, unredundant and free of overzealous persuasion. The work should be allowed to speak for itself, free of heavy rhetoric or camera hype. Restraint, brevity and logic have great value. The jury tires fast of overproduced presentations with a favorite feature shown repeatedly. The images conveyed must be vivid, whether abstractly graphic or romantically picturesque—two architectural characteristics that invariably attract our eye, and when fused artfully, overwhelm us. A building like the Kimbell Museum does affect both the intellect and emotions.

After reducing the entries by as much as two thirds, a headier and more analytic round occurs during the second cut. Having gotten through the initial winnow when basic image communication was the issue, the jury gets down to more comprehensive review of the buildings' response to program, expressiveness as philosophy and worth as art.

It is natural for a juror to endorse a building that validates the juror's own work, whether that work be "mossback" or cutting edge. The political lines become clearer as deliberation on the entries becomes more sharply verbalized and warm with philosophic passion. Often, the avant garde is represented by an articulate and zealously influential young architect who can effectively have his way with a jury. All architects are attracted to the novel, and the design-sensitive want to be counted as stragglers even less than camp followers.

On the other hand, some juries are

STANDING IN JUDGMENT OF ARCHITECTURE

weighted with grumpy conservatives and the choices reflect a different perspective of what constitutes excellence. Awards reflect the jurors' consensus of bias, which itself is a summary of the jurors' accumulated experience. These predispositions, fundamental to all value judgment, are the vantage points—the spots on the philosophic compass that point us in a direction to forming opinion. Art

Architects look lovingly on cherished work like parents view their newborn—with perspectives askew. We professionals have set up awards programs—official baby-judging contests differing in meaning and attitude from year to year and from jury to jury.

has always been politicized, and there is no way around it. But beyond the closed door polemics of an awards jury, there is in most cases a sincere and conscientious search for the true, the articulate and fully realized work. A building is a message, and a dissembling design cannot be concealed easily. The next set of eyes might be coming from another direction, but the search for the true and coherent is consistent.

In architectural terms, what is the true and coherent? What characterizes an award-winning building? Regardless of its style, a building

should have an **idea**, with a meaning that is fully expressed and realized. Many buildings have a valid premise, but execution is clumsy. The Pennzoil building undoubtedly was the pivotal, sculptural rethinking of the sleek, modern, upended box of New York's Seagram building. Regard what has happened since in the form of shaped skyscrapers—angled, notched, sliced, sloped and eroded mutations that only create respect for the original.

Another example is what followed the sheer minimalist shaft of Boston's John Hancock building, uncompromising in its reflective curtain-wall purity. See the proliferation of stretch-wrapped buildings on the skylines and freeways, hollow references to the Pei original. Charles Moore knows history and manages it firmly and beautifully in his architectural concerts; but, unfortunately less scholarly and less dexterous hands cannot maintain the proper melange control. Johnson's controversial AT&T building's roof-hat, indigenous to Manhattan's tower tradition, is spawning a plethora of tall buildings with "hello there!" roofs, mostly party hats and dunce caps, but occasionally something strongly expressive like the glass pyramid on SOM's LTV tower in Dallas.

If "everything has been done before," most noteworthy buildings are fresh interpretations of something time-honored. Architects of failed projects seem concerned more with **effects** than with **essences**. And if there were a formula available for creating **essence**, all projects would be winners; design awards

would be archaic.

Through awards programs, we single out certain buildings as examples for examination and admiration by professionals and nonprofessionals alike. There is a sharply heightened public interest in all matters architectural, much as there is a new keen feeling for the variety and quality of fine art and fine food. In a way, the professional award-givers, if not taste-makers, are at least trustees of the public's new and real concern for design quality.

Professional curators of architectural quality and the enlightened public may differ in degree in their scholarship and devotion to high design standards. But everyone is always learning, maintaining a "student" status. What's good today might sour overnight. The pros simply have a more fully developed **bias** than their lay counterparts, in determining what should be held up for regard. At their most conscientious, design awards juries represent the interests of the larger society in placing value on singular buildings that inspire as eloquent expressions of an era.

(Dallas architect Frank Welch, FAIA, a frequent participant in awards juries across the country, has also been a winner—as well as a loser; he hastens to add—in many design awards programs.)

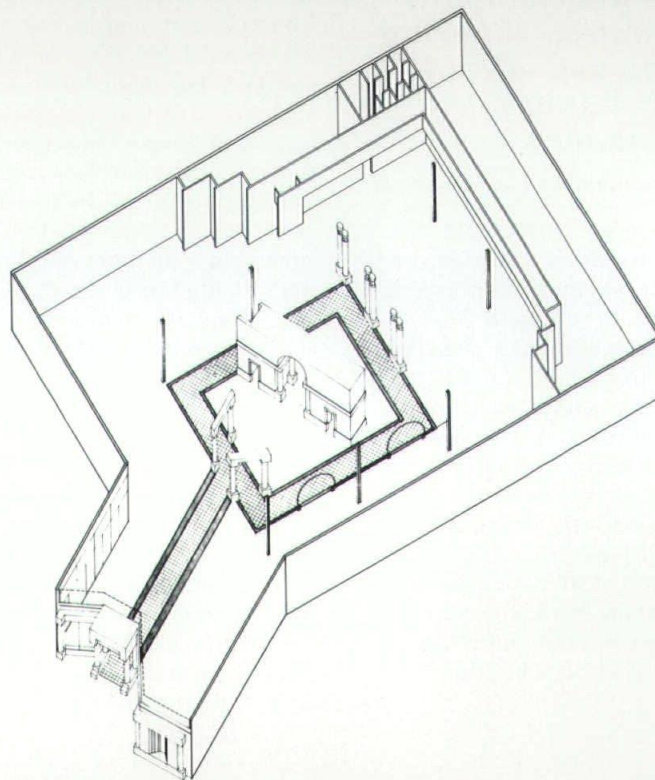
This article was excerpted with permission from the November-December edition of the TEXAS ARCHITECT.

A Unique Concept in Retailing

Julius Lewis is a unique concept in retailing. It provides total flexibility—all casework, shelving, display, dressing rooms, lighting, are movable to meet the changing needs of seasons and marketing.

However, the primary circulation is a fixed path of travertine marble, a counterpoint, leading from the entry through the shop giving both direction and orientation. Architectural fragments—a triumphal arch, neon arches, double columns—give a cadence and lead to implied entrances of departments. Mirrors, reflective surfaces, color and oriental rugs add nuances to the imagery. It is a proscenium providing a historical continuity for a changing world of fashion.

Jury members were impressed with the designer's use of sparse, simple elements to give structure and order to the clothing apparel shop which can be a visually chaotic type of retail space. The change of floor materials, the groupings of columns, and the dominance of the wall element with the triumphant arch serve to orient the shopper and organize the display of merchandise. The elements also define a processional way for the user connecting the entry from the mall to the center of the displays. The theatrical quality of this arrangement is also enhanced by dramatic lighting effects and the stage set imagery of the architectonic forms.



Architect

Walk Jones and Francis Mah, Inc.
Memphis

Design Team

Francis Mah, AIA
Martin E. Gorman, AIA
Jay Sweeney

Owner

Julius Lewis, Inc.

General Contractor

Zellner Construction Company, Inc.

Engineering Consultants

Pickering, Wooten, Smith, Weiss, Inc.

Photographer

Nick Wheeler



A Training Facility With A Sense of Theatrics

The Navy required a facility where enlisted men would be trained in aircraft structural maintenance. The curriculum required that four types of spaces be provided: shops, classrooms, hangar and administrative. The building is zoned by function and organized by an articulated corridor system. A circulation spine extends through the building and is expressed on the exterior with aluminum panels. This spine contains support spaces on the ground floor and HVAC distribution on a linear mechanical mezzanine. Phase II, under construction to the east, will continue this spine concept. The materials were selected to visually reinforce the aircraft-industrial nature of the building's function, and to relate to neighboring hangars and training buildings.

The jury was impressed by the strong, humorous sense of theatrics exhibited by the building as it took simple, mundane materials, a pragmatic set of functions, and a very demanding program of building criteria and manipulated them to achieve maximum architectural effectiveness. Although the building displays a certain harshness in its surfaces, materials, lighting and acoustics, the spaces, patterns, and colors animate what could easily be a very drab and dreary environment. The jury was quite divided on whether a truly liveable building had been designed, but they were all impressed with the results the architect achieved.

Architect

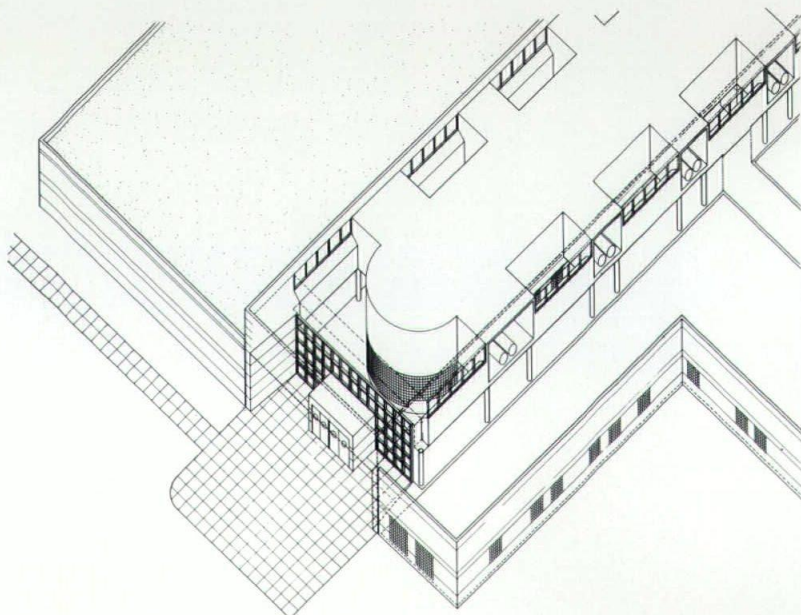
Gassner Nathan & Partners

Design Team

Louis R. Pounders, AIA
Donald R. McGovern, AIA
Stephen C. Gilliss, AIA
Robert Hawks
Stewart K. Brown, III, AIA
Thomas C. Sutton, AIA

Owner

Department of the Navy
Southern Division, Naval Facilities
Engineering Command
Charleston, South Carolina



General Contractor

Jameson and Gibson Construction
Company

Engineering Consultants

Ellers Oakley Chester and Rike, Inc.

Photographer

API Photographers, Memphis



→ 100-102
Evening Office
← Classrooms
Student Lounge
Ranger

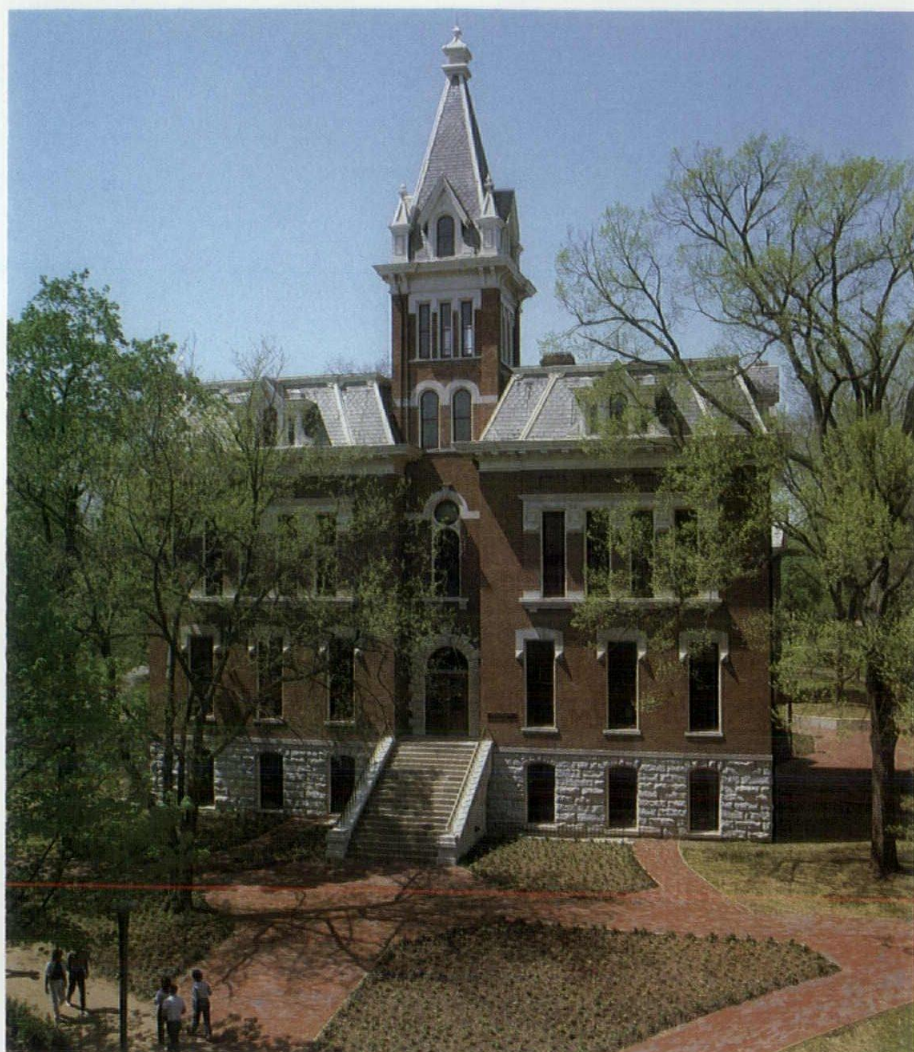
Respectful Restraint in Two University Buildings

Old Central (1859), originally a farmhouse, and Science Hall (1880), among the first university buildings, were originally considered for demolition. However, the architect's feasibility study indicated they could be economically saved. Exteriors were restored to near original appearance. Interiors were remodeled for offices and seminars, eliminating fire exit and other code deficiencies.

Exteriors were cleaned, pointed and painted original colors. A 1940's addition to Science was removed, creating a north patio. The Old Central porch was restored per archival photos. Paving and some site walls relate to the campus axis and provide outdoor gathering places. A new glass connection provides fire exits, handicapped access and integrates the buildings. New elements are intentionally contemporary.

The Science Hall interior was cleaned, floors reinforced, rotted plaster removed, and brick walls left exposed where possible, with new arched openings at hallways. A fourth floor was added in the west wing, and the refurbished skylight provides borrowed light to offices. The east tower was opened to expose its framing over a hallway lounge area.

The jury conferred this award for the efforts in preserving the architectural qualities of the existing buildings. The architect's restraint in keeping their inventiveness to a minimum, and introducing new elements in a simple, clear way was commended. When new features were introduced, they were done with a sensitivity to the building's original conditions.



Architect

Street and Street Architects
Nashville, Tennessee

Project Team

Edward H. Street, AIA
Rand McFarlin, AIA

Owner

Vanderbilt University

General Contractor

Foster and Creighton
Tom Pirtle, Project Manager
(currently Parent Company)

Structural Engineer

Ross Bryan Associates
Albert Lanier, Project Manager

Mechanical/Electrical Engineer

Smith Seckman Reid
Stephen Kemp, Project Manager

Landscaping

Mike Holt, University Horticulturist

Photographer

Gerald Holly

A Restful and Beautiful Place to Be

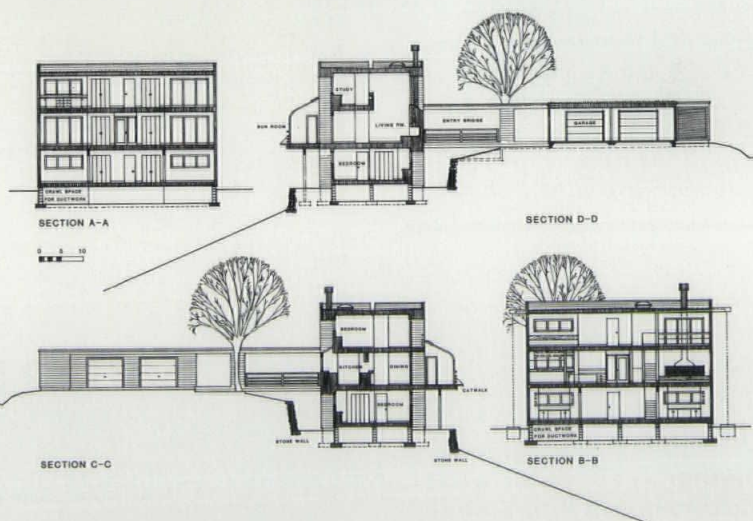
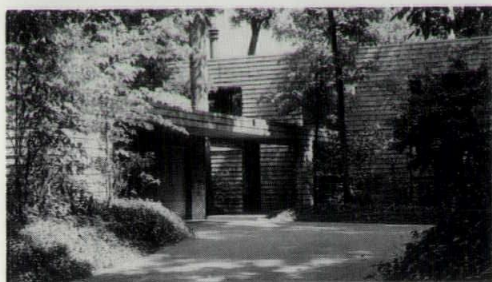
The Wordens sought to provide their family of two teenaged daughters a residence that would respond to their needs for privacy, shared experiences and the beautiful hill site. The three level structure on the sloping site utilizes the mid-level for shared living experiences, a private lower level for the daughters and a private upper level for the owners.

Entry at mid-level is reached by a covered wood bridge connecting the house and the garage. A long outside deck divided by an all-glass sun room overlooks the steep site. The living room was made two stories to allow extra sunlight into the space and create interest with the balcony study above. The kitchen, with its greenhouse window for view and plants, opens into the dining area and its extended view to the deck and woods beyond. All bedrooms have north and south windows for light, view and ventilation.

Sunlight initiates an everchanging interior environment. In summer, it's a site of lush thick vegetation with sunlight filtering through green leaves and vines...a sense of total enclosure. In winter, the site opens up. As the bright fall leaves disappear, a starkness of nature appears, and distant views of the nearby lake and city lights appear.

The house of simple wood frame and cedar shakes reflects the materials of the two adjacent older houses. Existing trees were carefully preserved on the site, no lawn exists, only ground covers and natural plants. All areas disturbed during construction have been restored with nature's help.

The jury commended the use of the simple, geometric forms of the garage and house sited on a heavily wooded, sloping site. The tension existing between the buildings was emphasized by the bridge connection and took advantage of the steep terrain. The consistent, uniform finishes and detailing, as well as the well-proportioned, rectangular geometry of the building strengthened the straightforward concept and boldly expressed the form of the structures.



Architect

Thomas C. Worden, AIA

Owner

Thomas C. and Betty J. Worden

Landscape Architect

Gerald F. Klæhn

Carpenter Foreman

L. B. Rhea

Photographer

Marianne Quinet

Skylight: Solar Collection and Inspiration

The site is narrow and steep, with a 10 foot wide sewer line easement running the length of the site. Access is at the northeast end, with a flood plain at elevation 824. It has an abundance of deciduous trees with excellent views to the south and east.

The family wished to utilize the site to transcend the dweller from an urban atmosphere into an area of natural privacy. The architect's response was to take a simple form and subtract volumes in a way to create excitement, direct views and create outdoor areas that are an extension of the living areas.

The home's high ceiling area is capped with a large skylight that functions as a hot air solar collector as well as creating an inspirational space. Changing lights and shadows cavort in the space throughout the day. Energy conservation design is in harmony with the owner's objectives.

The jury was particularly attracted to the relationship between the house and the river and felt that the organization of elements in plan took good advantage of this feature. The arrangement of interior spaces, materials, light and color created a delightful place to live and the introduction of the skylight at the ridge of the roof was a particularly striking feature.

Architect

Marvin Johnston, AIA

Owner

Connie and Marvin Johnston

General Contractor

Hickory Construction

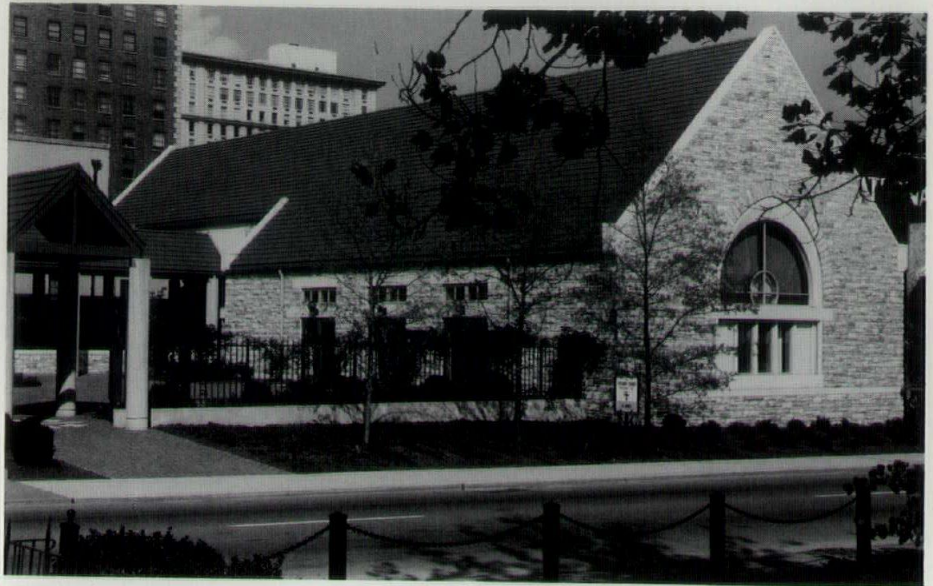
Photographer

Marvin Johnston, AIA

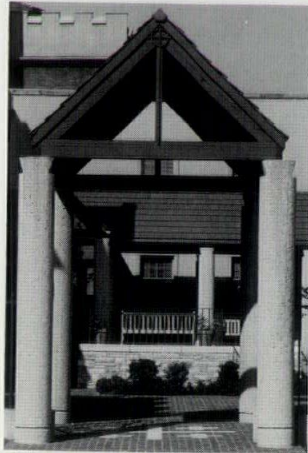


A Classic Ecclesiastical Solution

Renovation of the existing building and design of an addition consisting of a new parish hall, kitchen and courtyard were thoughtfully integrated. The courtyard, with its cloister and new entrance foyer, is the central feature of the design. It provides a landscaped outdoor room, inviting the visitor to enter and serving as a meeting space. The new parish hall borders the courtyard on the east and evokes the Richardsonian character of the old building through the use of like materials and careful detailing.



The jury commented extensively about the thoughtful, handsome expansion and addition to a classic ecclesiastical design solution of the existing church sanctuary. The new portions exhibited restraint and careful selection from the vocabulary of forms and details in the old building without resorting to copying or mimicry. The quality of craftsmanship exhibited in the detailing and construction of the exterior portions of the building were particularly commended. The project added a delightful and meaningful set of elements which reinforced the significance of the original structure.



Architect

McCarty Bullock Holsaple, Inc.

Design Team

Bruce McCarty, FAIA
Kenneth M. Moffett, AIA
Peter Ewing
David Yorman

Owner

St. John's Episcopal Church

General Contractor

Johnson and Galyon, Inc.

Structural Engineer

Famco Engineering

Mechanical Engineer

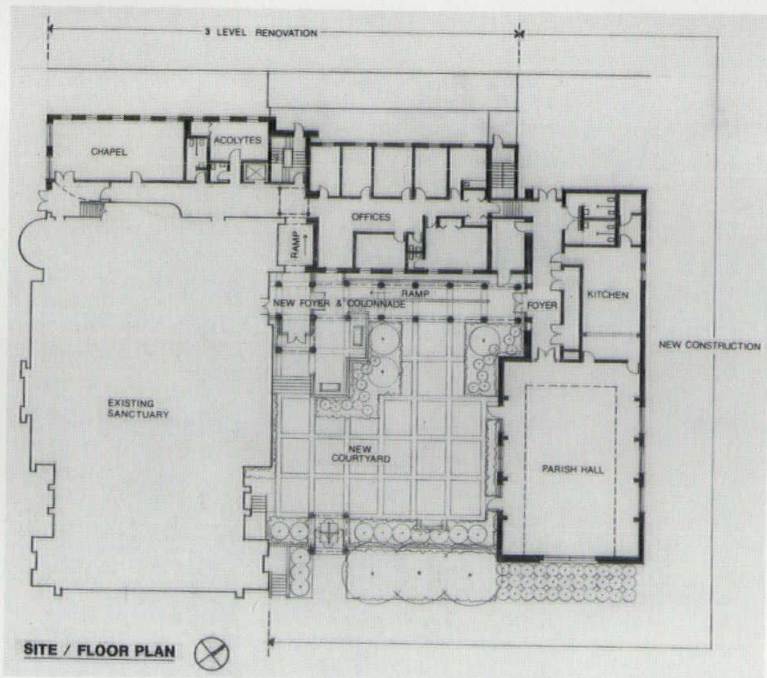
Albert Badinger

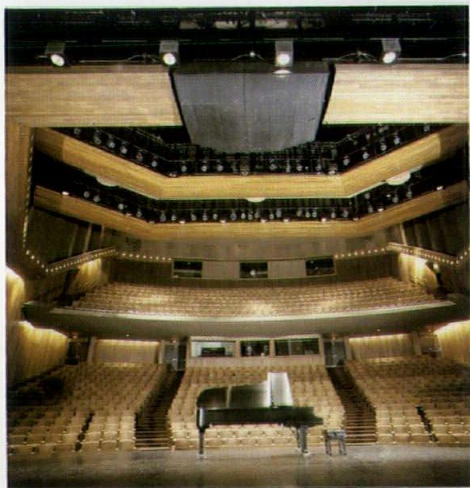
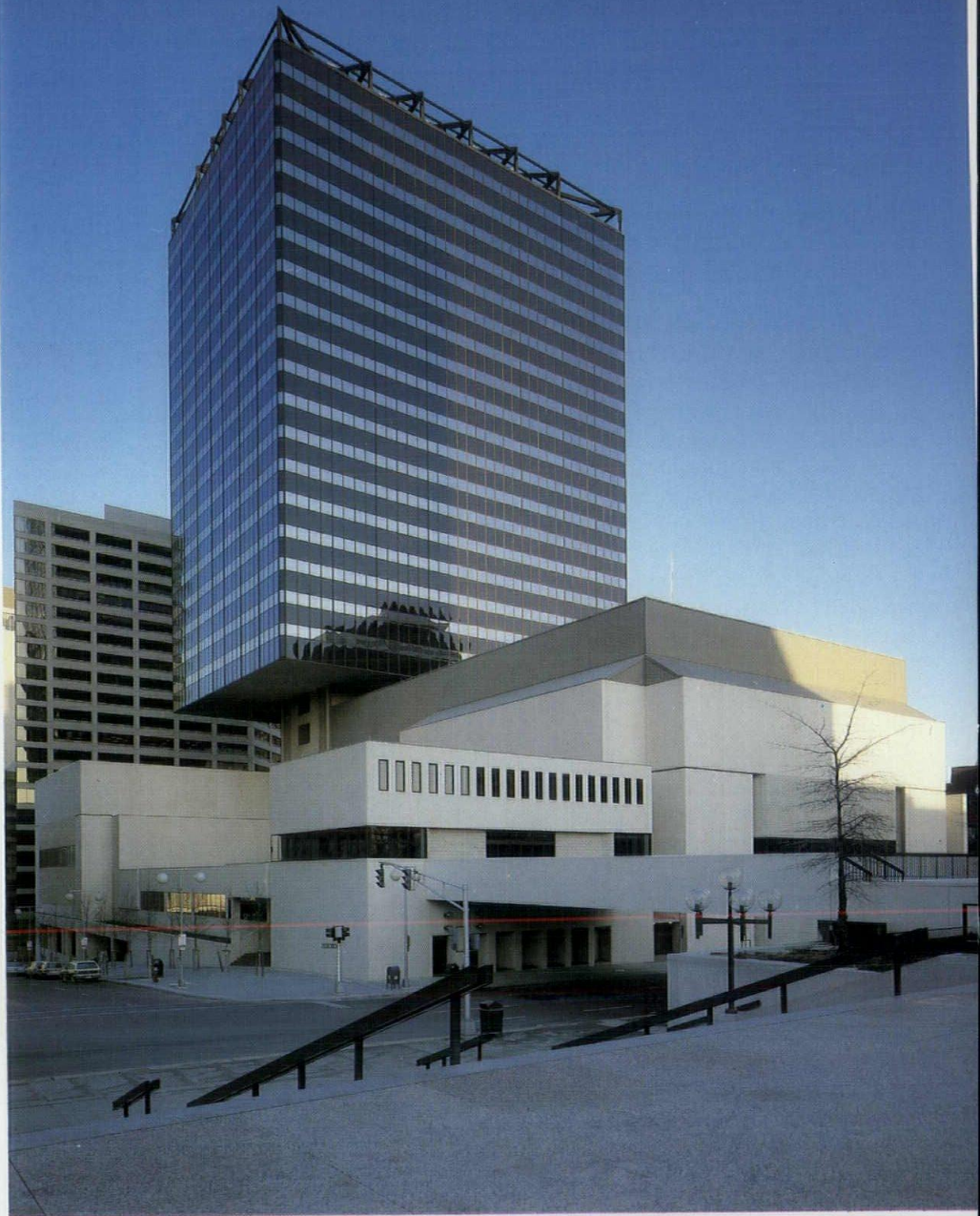
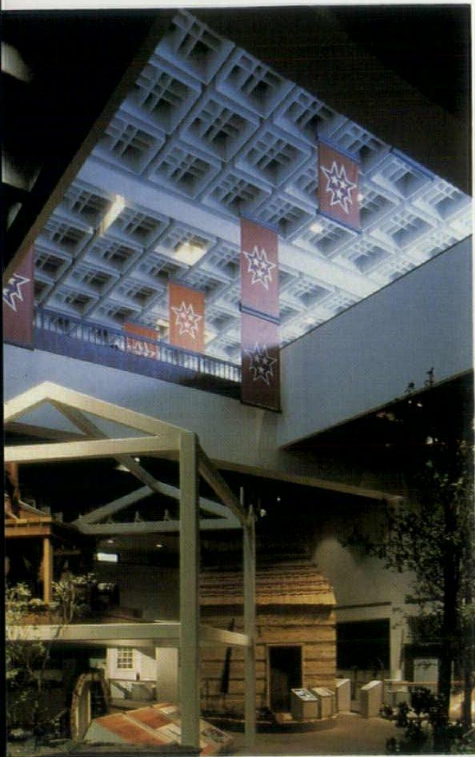
Electrical Engineer

Vreeland Associates

Photographer

David Luttrell





by Leonard Folgarait

Nashville is known as the Athens of the South, and not without reason, if one considers its architecture. The 1925 model of the Parthenon alone has been enough to spawn hundreds of Greek revival facades on churches, state buildings, and large houses in the city. The Greek influence can be simplified to the basic structural principle of the post and lintel, that is, at its most fundamental, a vertical column supporting a horizontal entablature, or roof line. This perpendicular relationship between vertical and horizontal dominates the city's architecture.

The James K. Polk State Office building, the black tower atop the Tennessee Performing Arts Center in downtown Nashville, was designed by the Nashville firm of Taylor and Crabtree, Bruce Crabtree, Jr., architect in charge, in 1981. The form of this building has been determined by the current debate over the failure of modern architecture and by the native formal vocabulary of the Nashville tradition.

From a distance, the building looks incomplete, as if the glass curtain still needs a few sections added on top. The steel frame shows clearly at the top, surely about to disappear after a few days work.

But the building does not change. However long one waits, the Polk tower stands stubbornly bareheaded in polite company. It becomes apparent that the structure is complete as is, that the idea of process becomes one of permanence. And that realization, immediately, sets this building apart from others. At the very point of becoming the perfectly squared-off glass box, that reflecting minimal form which hides its structure, the Polk tower, at that last moment, shows us its insides and puts on public display its interior skeletal and muscular system. This confession comes at the right place for its moment in the history of modern architecture. The wrong place for the exposed structure would have been at the bottom, for then it would have implied that the walls support themselves from the bottom up, certainly a structural lie about steel-frame buildings. The Polk tower clearly hangs the entire wall system from

ANCIENT AND MODERN MEANINGS

IN DOWNTOWN NASHVILLE

the top to the bottom, polemicizing about the modernist dogma that walls do not support but merely shield. Here, as in nowhere else, the idea of a wall as a glass curtain, a thing hung, is certainly driven home.

However, at the point of championing the steel skeleton as the support system of the entire weight of the building, over which the glass skin is stretched; at the point of being the modernist structure *par exemple*, it becomes obvious that this does not happen at all, that something definitely un-modernistic is happening. Rather than supporting the weight of the entire building, the steel skeleton is in turn supported by a central concrete core, that massive pier exposed at the top of the building, seen through the steel frame itself. There are, of course, practical reasons for this structural solution; it was seen as the most sound engineering principle by which to place one building over another. But why is it exposed as such?

Let me recall exactly what has happened. A perfectly ordinary glass box has lowered its glass curtain, exposing its steel support system, and, in turn, the concrete core which holds everything up. The building, by these adjustments, becomes a perfectly unordinary glass box. It becomes a complex proposition about the processes of structural engineering and about the aesthetics produced by such processes. The building becomes expressive, it becomes poetic, it becomes narrative—it becomes an answer to the inexpressive glass box, using the means of modernism and turning the tables on its premises. The building says, "look how far we have come with modernism," and

then, with a simple shrug of its shoulders, it proposes entirely new possibilities for old principles.

I would like at this point to present a possible complication. Arch-modernism would claim that the form of a building should express only one thing, its function, the job it performs. As I have described this building, it seems to be doing something else. Rather than referring to its function (an office building for the state government), it refers instead, to its form alone, and the history of architecture which allowed this form to happen. It seems, to use formalist jargon, self-referential, speaking only to itself—an interior monologue.

To stretch that complication, I would like to say that this building actually means something. To me the Polk building stands at the center of habits of architectural meaning that belong to Nashville and might also propose answers to the failure of modern architecture not too distant from those answers of the post-modernists.

Let us look at its immediate context. It belongs, first of all, to the Performing Arts Center upon which it rests. In order to enter the Polk tower, one must first deal with the PAC, entering the lower building in order to use the tower. To the uninitiated, this entry seems overly difficult. Street level access is denied on two sides of the structure. The two main access points are on the north street level and on the west, by means of a foot bridge connecting it to the Legislative Plaza. These characteristics, hand in hand with the cliff-like, bleak, defensive walls the complex presents to the street, give the whole structure an aspect of mystery, of power, of defensiveness, of secretiveness, of privilege, and of ritual. The only real gesture of belonging to the city occurs with the foot bridge. This umbilical cord connects the Polk to the PAC to the Legislative Plaza; that is, the political to the cultural, and back to the political as intimate partners of one common purpose. It also connects the modern buildings with the Greek temple front of the War Memorial Building. By this direct connection, the Polk-PAC group sets up a mean-

continued on page 39

FREEZE FRAME

THE OLD, THE FAMILIAR,
THE DETAILED.

A Photography Competition

The *Tennessee Architect's* first photography competition was initiated to enhance our awareness of the world around us. The jury noted that entrants favored a love of the old, the familiar and the detailed. Commercial structures were favored over industrial or residential. Juror & architectural photographer Bill LeFever complimented the excellent quality of submissions. Many entries will be featured in subsequent issues of the *Tennessee Architect*.

Black and White Category

William Parsons, First Place
Richard Rosson, AIA, Second Place
Michael Emrick, AIA, Third Place

Color Category

Robert W. Scott, First Place
Kem Gardner Hinton, Second Place
Robert W. Scott, Third Place

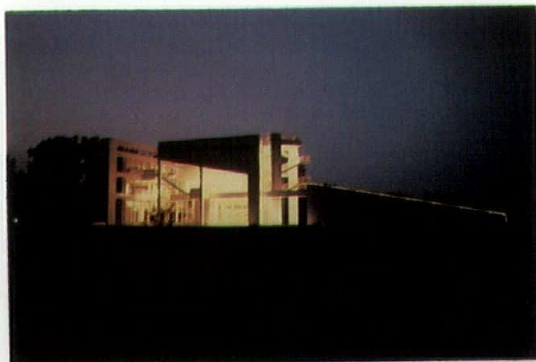
Honorable Mention

Frank Orr, AIA
Kem Gardner Hinton, AIA
William Parsons, AIA
Richard Rosson, AIA



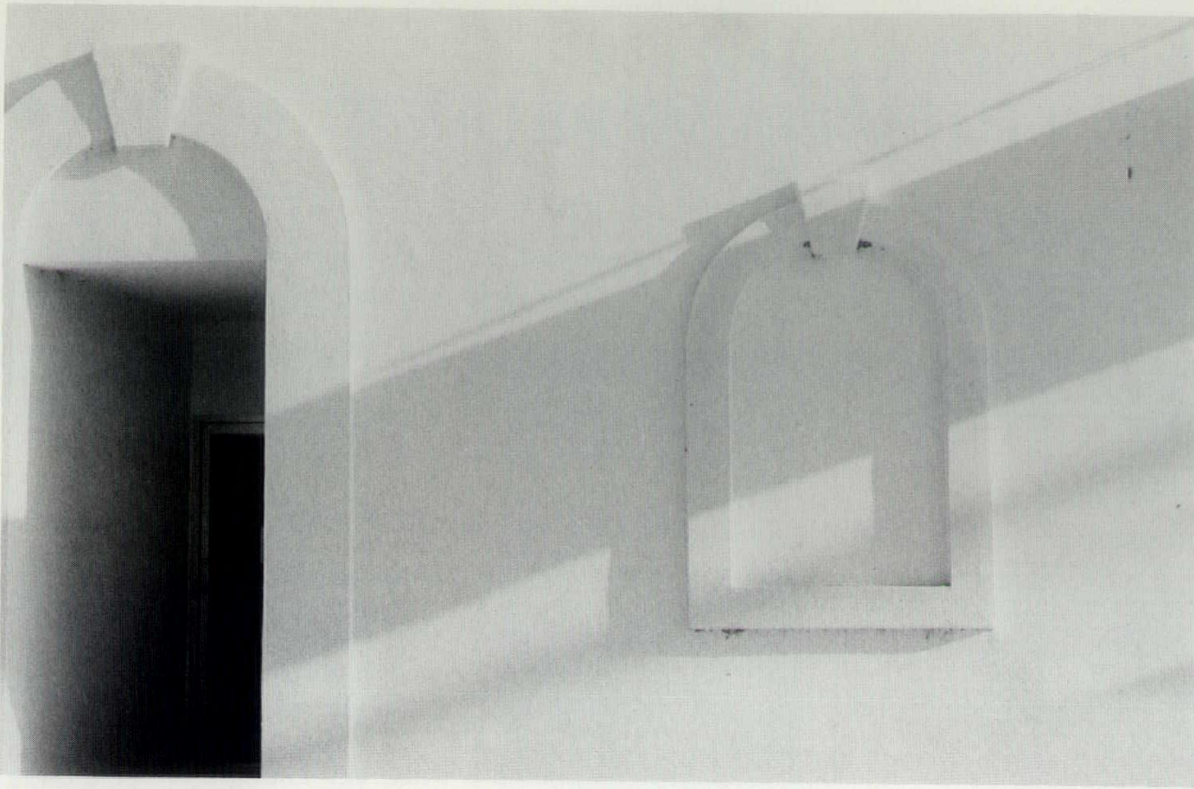
First Place

Mr. Robert W. Scott
Etowah Depot, Etowah, Tennessee
Renovation: Franklin Design Group



Second Place

Mr. Kem Gardner Hinton, AIA
Atheneum, New Harmony, Indiana
Architect: Richard Meier

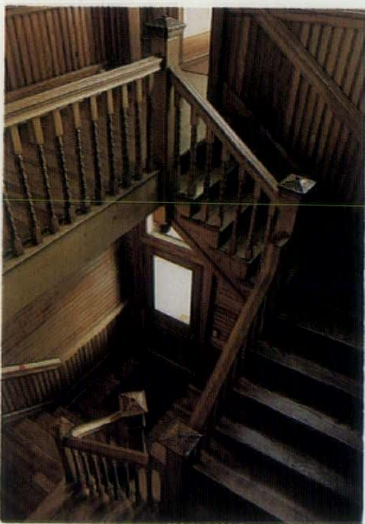


First Place

Mr. William Parsons

*Volusia County Tax Assessors Office,
Deland, Florida*

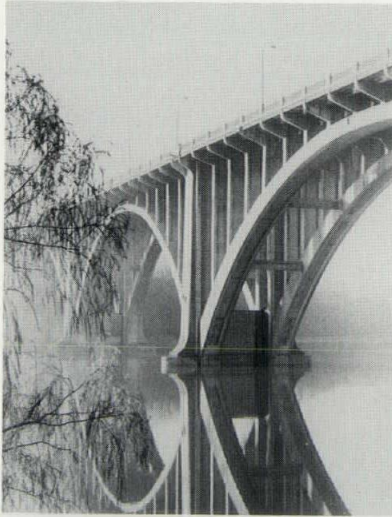
Architect: Unknown



Third Place

Mr. Robert W. Scott

*Etowah Depot, Etowah, Tennessee
Renovation: Franklin Design Group*



Second Place

Mr. Richard Rosson, AIA

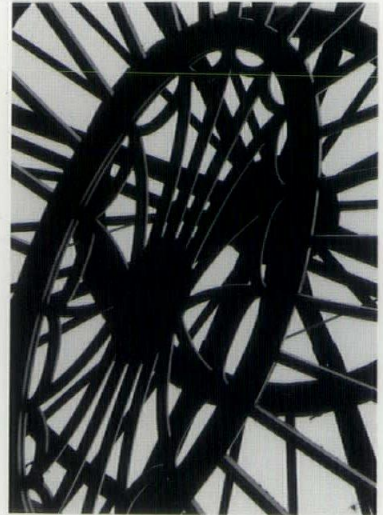
*Henley Street Bridge,
Knoxville, Tennessee*

Third Place

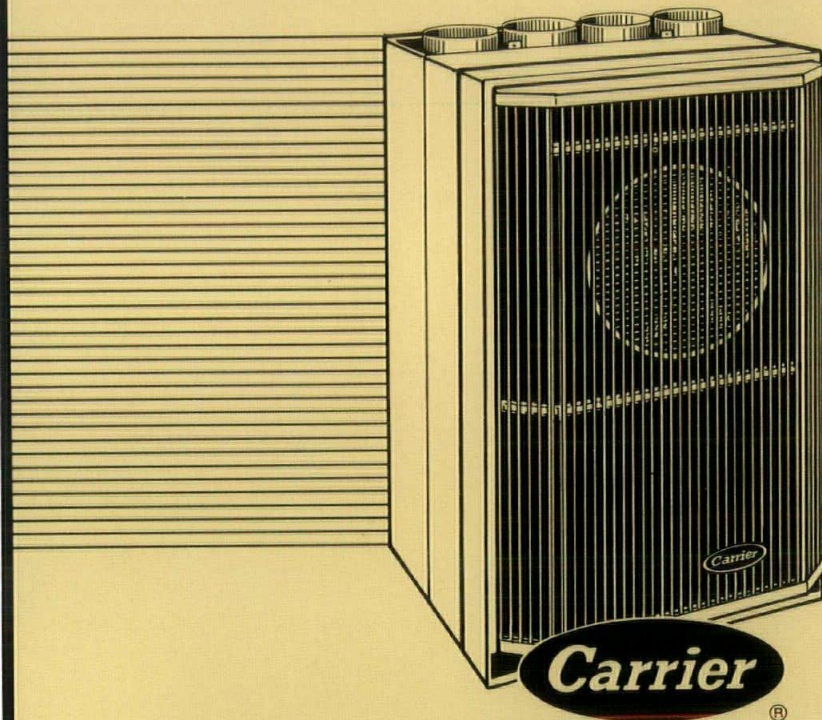
Mr. Michael Emrick, AIA

*Dome—Social Religious Building,
Peabody Campus,
Nashville, Tennessee*

Architect: Ludlow & Peabody



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Neuhaus + Taylor, Architects, ignored the traditional notion of compartmentalized loadbearing design and erected an innovative structure featuring two handsome atria. Wide-open spaces were a requisite for versatile leasing of the property; engineered masonry accommodated every need.

With considerable exposed brick throughout the lobby and interior, The Halbouty Center is a beautiful expression of masonry as a decorative and functional material. But its beauty is far more

than skin deep. The original owner's budget was undercut 15% by the use of engineered masonry, yet architectural detail was not compromised.

Of course, there are long-range economies to an engineered masonry building, too. Fire walls are inherent to the system. The mass of masonry walls makes them highly energy-efficient. And once the tooling is finished on a masonry structure, its walls are virtually maintenance-free. Engineered masonry. It makes any budget beautiful to work with.

For more information, refer to the Engineered Loadbearing Masonry insert in Sweet's, U.S.A. #4.4d/Im & Canada #4uni, or contact MIT.

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631 2nd Avenue South
Nashville, Tennessee 37210
(615) 244-3090/1-800-824-6918

ENGINEERED MASONRY. BEAUTIFUL IT IS.

Developer: Gerald D. Hines Interests. Architect: Neuhaus - Taylor. Consulting Engineers: Krahl & Gaddy.



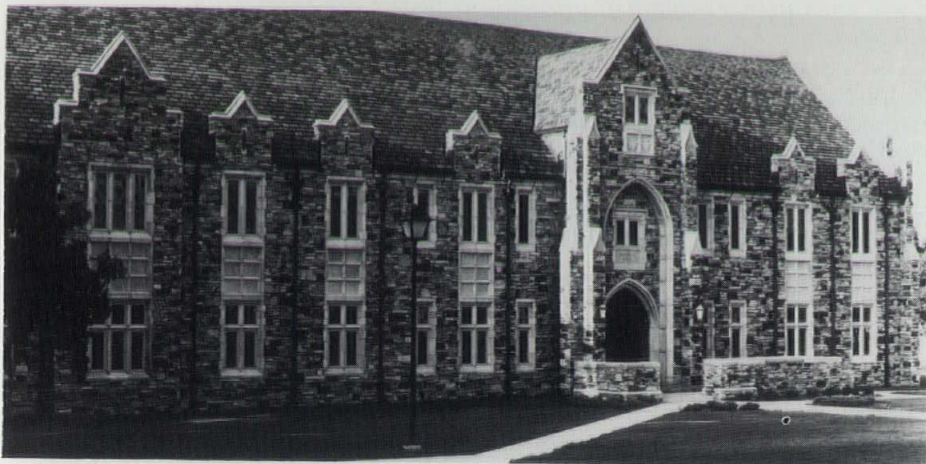
MIT RECOGNIZES OUTSTANDING ARCHITECTURE

Masonry design, economy, dignity, aesthetics, and durability are the standards by which the winners of the first statewide recognition program of the Masonry Institute of Ten-

nessee (MIT) were measured.

An Atlanta jury composed of Chairman Stanley Daniels, FAIA, Jova, Daniels and Busby Architects; Raymond V. Michiels, Jr., AIA, Archi-

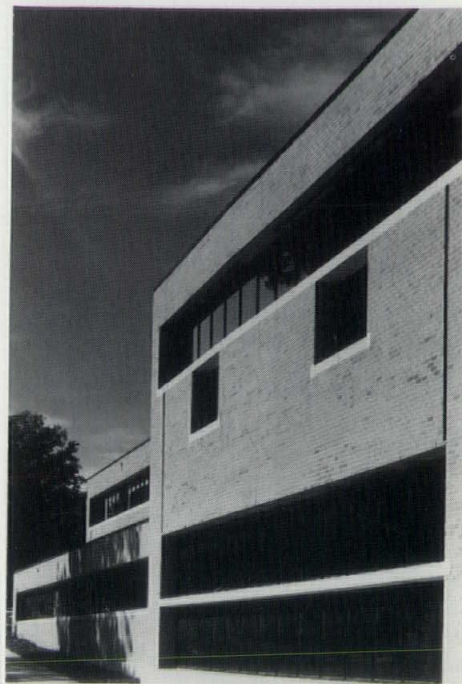
tects Plus; and Jack D. Haynes, AIA, Jack D. Haynes Architect; honored three Tennessee firms with Design Awards of Merit for the following projects.



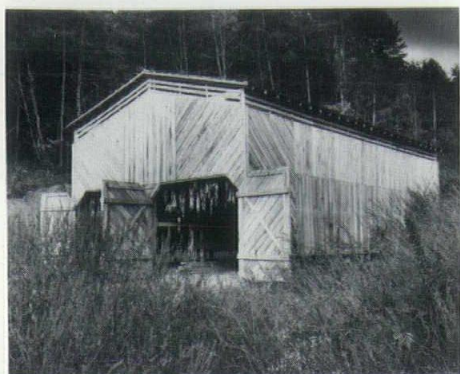
Southwestern at Memphis Music Building, designed by Taylor and Crump Architects, Memphis, serves as an anchor building for the new Quadrangle and dramatically enhances the well established architectural character of this Neogothic Campus.



The renovation of St. John's Episcopal Church, across the state in Knoxville, garnered a second award for McCarty, Bullock, Holsaple, who also received a TSA Design Award of Excellence for this fine work. Stone masonry was used to blend in with the existing building, with the material being of reduced scale to meet availability and budget requirements.



Memphis State University Fine Arts Complex, designed by Walk Jones and Francis Mah, Architects, Memphis, was recognized for its contextural excellence within the brick campus, and its passive solar design system which provides 20% of the building's heating requirements.



TVA Barn Rebuilding Project

TVA has been named a recipient of three Federal awards for design excellence in the first government-wide Presidential Design Awards Program, established by President Reagan last December. From the group of first phase winners, a select number will receive the program's highest honor, the Presidential Award for Design Excellence, to be announced early next year.

President Reagan said, "The Federal government is the nation's single largest builder, printer and user of design services; what we build...directly affects every citizen. We must ensure that these investments are cost-effective, well-planned and reflect the standards of excellence which we all expect from our government."

TVA Aids Flood Victims. When Hancock and Claiborne counties experienced severe flooding in 1977, TVA responded to the loss of income among farm families whose barns were destroyed. TVA organized local labor and TVA volunteer workers to harvest timber from nearby forests, hauling the lumber, crews and tools to rebuilding sites. A TVA bulldozer and tractor trailer were used to clear and level sites, and Authority architects designed two barn prototypes. 1,000 volunteer workers erected 32 barns in four months, in time for the fall tobacco harvest.

The TVA Barn Rebuilding was cited for "the modest but exemplary demonstration of a Federal agency seizing an opportunity to provide leadership, resources and design guidance to local people to self-build 32 barns. TVA has again expressed its concern for the social and aesthetic well-being of the region—a concern continuously fostered since its inception fifty years ago."

1.1 Million People Viewed World's Fair Barge Exhibit. To present TVA to the 1982 World's Fair visitors, a water-based exhibit commemorating their 50th Anniversary

was symbolic and appropriate for TVA's involvement with the river system. Hands on demonstrations provided an active means of communicating energy messages.

"This floating barn exhibition has been selected primarily for the way in which it involves viewers. A child interacts with life size sculptures, people are seen literally opening doors to discover information, simulation games appear to be interesting, and there are personnel to explain the material. In addition, the barge itself is well designed and suits the title, "Adventure."

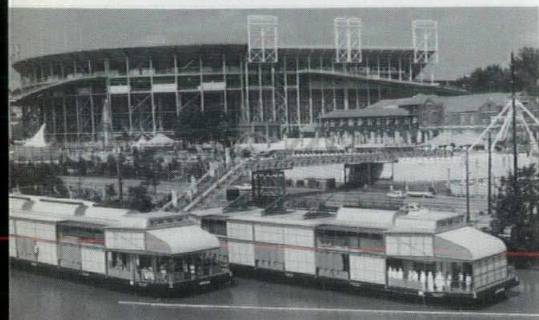
Technical and Design Assistance Programs Commended. More than 200 architectural projects in the Tennessee Valley Region have received significant **technical and design assistance.** The cost effectiveness of energy design strategies are tested in a computerized life-cycle cost analysis. Through the program, building owners have saved an average of \$11,000 in energy costs per project on an annual basis, a savings that benefits our region's economy as well.

This program was cited by both the Jury for Architecture, Landscape Architecture, Interior Design and Urban Design and Planning and The Jury for Engineering Design. Jury comments provide a sense of pride for the region's architects, engineers as well as TVA staff.

"The assistance...is a valuable tool for creating energy conscious design... but does not inhibit the designers from fully using their creative design talent."

"The specific design principle that was highlighted by the jury was the broad search for creative solutions to an important and complex issue. The more natural tendency would have been to focus on the narrow path of increasing the cost effectiveness of power plants."

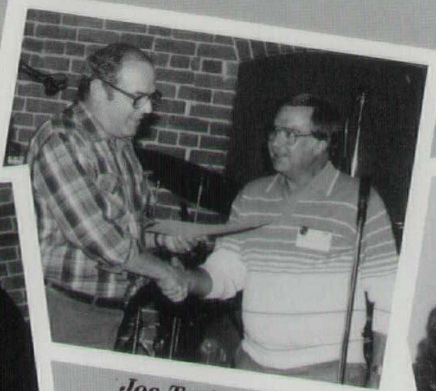
Congratulations to TVA's design staff and regional architectural and engineering firms for this singular national honor.



World's Fair Barges

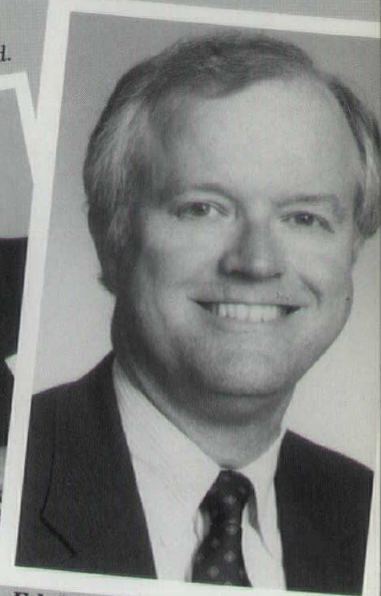
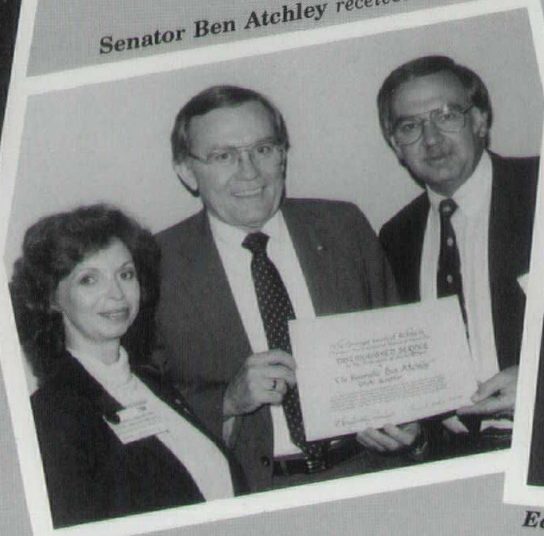
RECOGNITION FOR EXTRAORDINARY CONTRIBUTIONS

Peter Karp, AIA, thanks Larry Aldridge.



Senator Ben Atchley receives his award.

Joe Tenison, AIA, Jackson's architect for all seasons.



Ed Jordan Johnson, AIA

President A. Larry Binkley, AIA, conferred four Presidential Citations to individuals who have significantly enhanced the profession of architecture.

Senator Ben Atchley, Knoxville, was recognized for his legislative initiative on behalf of architecture in Tennessee. A primary sponsor for revisions to the architectural/Engineering Licensing law, he has expressed his concern for the public welfare as well as the profession in his thoughtful introduction of bills through the years.

Larry Aldridge, *Knoxville Journal*, worked closely with Peter Karp, AIA, in a series of provocative news articles to heighten public awareness of Knoxville architecture. The "detective series," sponsored by an Institute grant, East Tennessee Chapter/AIA and the UT School of Journalism, was extremely well-received and expected to become an annual event.

William J. Tenison, Jr., AIA, has held every office the West Tennessee Chapter and TSA might envision, imbuing each with a sense of enthusiasm and rationalism welcomed by the membership. Whether testifying before a tax reform legislative group, protesting Institute priorities on national issues, or convincing Marcia that attending a TSA convention (every one of them) was the best anniversary present any woman could have, Joe's voluntary commit-

ment has bettered architecture for the rest of us.

Fred H. Turner, AIA, assumed the office of Secretary-Treasurer in 1982; and he has led TSA through a period of unparalleled prosperity, adding new programs and services, at no cost to the membership. He has also been instrumental in founding the Architects Political Action Committee and the TSA Foundation. His leadership and management skills have significantly improved the presence of the Society.

Five other service awards were presented during the 1984 convention.

Distinguished Service to the Profession

- Ed Jordan Johnson, AIA
- Glenn B. Lindsay, AIA

Special Dedication to the Young Professional

- James Booher
- Peter I. Karp, AIA
- Earl S. Swensson, AIA

Of his award, Ed Johnson, AIA, commented:

"I find I always get more in return than I can contribute. I can trace direct financial return to ideas I received attending conventions. I see better situations as the result of our involvement with the legislative

process. I know my work is easier because of involvement with state agencies for TSA, and I find TSA activities contribute significantly to the public good. Clients recognize the value of our collective efforts.

"I find a lot of personal satisfaction from the friendships Lucy and I have developed across the state and country. My activities with fellow professionals remove some of the competitive barriers. I find we can learn from each other and improve the quality of our service. We must be more involved in public activities on behalf of the profession."

Of his recognition for special dedication to young professionals, Earl Swensson said,

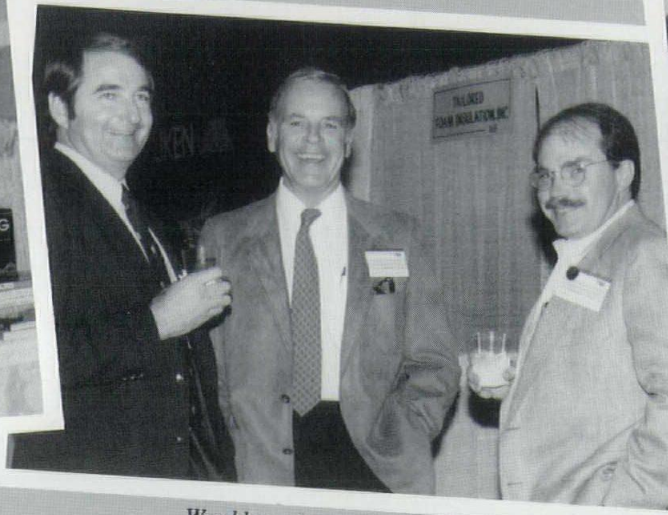
"I feel that we professionals have a very serious responsibility to make a commitment to the public to help create a better environment. Unless architects support our profession, our profession cannot support itself, and service in behalf of our environment is the essence of professional obligation.

"In helping students to realize they have an obligation to the public and its environment, we help people to grow and to make a contribution that also helps the profession. The bottom line is that input makes a contribution to the environment and at the same time helps to improve the environment, the world and people involved.

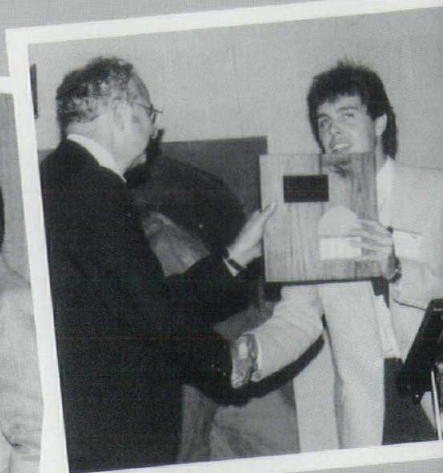
ARCHITECTURE FROM THE INSIDE OUT



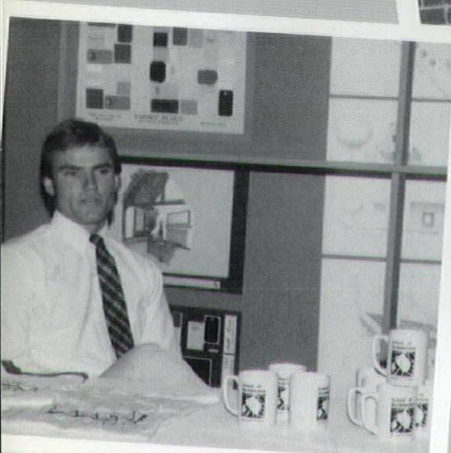
Bookstore manager, **Charlotte Cantrell**, reminds our readership that AIA documents, codes books and assorted design titles are available by mail the year round.



Would you buy a used building from **Mike Fitts, AIA**, or **Clay Hickerson, AIA**?



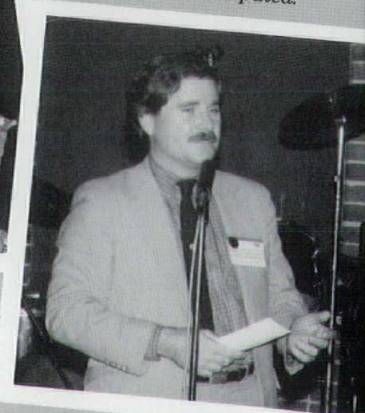
UT/AIA President Steve Janeway presents Student Design Award to **Bob Holsaple, AIA**, for the Renovation of St. John's Episcopal Church.



UT/AIA Student Chapter draws large crowds.



TSA Pres Larry Binkley, AIA, commends **Tom Worden, AIA**, and **Glenn Lindsay, AIA**, for co-chairing an outstanding convention.



Warren Goodwin, AIA, promotes the 1985 Gulf States convention in Nashville, "The Developing Process" will offer an opportunity to meet developers and political candidates large and small, especially if Tennessee's gubernatorial contest shapes up as anticipated.

Our 1984 convention was a splendid time of renewal—listening to the likes of Paul Kennon, FAIA, learning about new technologies and services, catching up on old friendships. Equally important, many candid discussions about various aspects of practice were freely shared, to the benefit of all practitioners.

Co-chairmen Glenn Lindsay, AIA, and Tom Worden, AIA, performed a masterful job of imagination and organization to pull off a convention that was profitable, to our membership in attendance, to our exhibitors who underwrote many events, to the Society's coffers which now boast a healthy reserve fund.

If you feel the need for new skills, for an increased sense of value in the work you perform, for the benefits that networking provides, now is not too soon to plan to attend the 1985 Gulf States convention in Nashville, September 17-19. You'll be glad you found the time.

TSA

EXHIBITOR SHOWCASE AWARDS

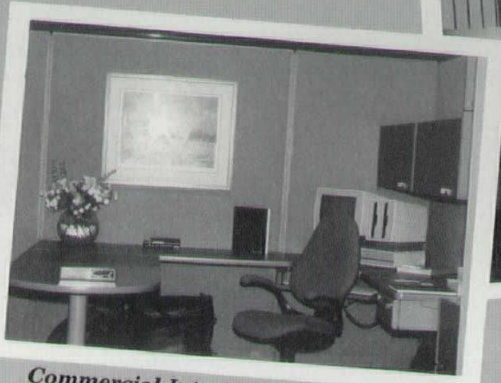
Two interior design firms and a roofing concern garnered TSA's top awards at the annual product show

exhibition. McQuiddy Office Designs received the Best of the Show accolade; Commercial Interiors was

awarded the Best Multiple exhibit; and W.F. Martin Company received the Best Single exhibit award.



*McQuiddy Office Designs,
Best of Show.*



*Commercial Interiors, Best Multiple
Exhibit*

A jury chaired by H. Allan Cox, AIA; and consisting of Michael A. Fitts, AIA; Donald P. Shell, AIA; and Donald R. Solt, AIA; commented on the extremely high quality of the year's displays.



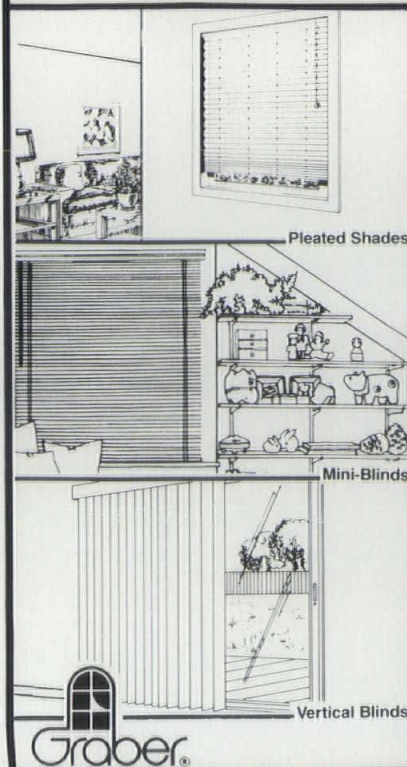
*W.F. Martin Company, Best Single
Exhibit*

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by W. F. Lampe, CSI

Almost three years ago, these pages* attempted to predict the direction of architecture in this decade with an emphasis—explicit or implied—on the Post-Modern movement. It is almost impossible to define “Post-Modernism.” But a project from the drawing boards of Robinson Neil Bass and Associates for the Headquarters Building of the United International Paperworkers Union may make definition superfluous. One will be able to answer: “Post-Modern? Oh, you mean Paperworkers.”

Bass is a designer with impeccable credentials and, after dabbling in the fashionable affectations of the '60s and '70s, has arrived at a personal architectural statement that is recognizable while appropriate. He displays a very real sensitivity to the site and the built environment. His palette of materials, which is restricted, is employed with great discretion. For Paperworkers, he uses concrete and glass with imagination and creates a new dimension.

The ample site is in an Office Park, where the built environment is neither as good nor as bad as it could be. The proposed landscaping is lavish but—again—the planting list has been severely limited, and there is not a Magnolia Grandiflora in sight. On-site traffic flow is easy and relaxed;

space for the automobile does not dominate nor, even, intrude.

The building is not large—108'x144', basically, of four floors and a mezzanine—and is raised and subtly placed on a podium that masks the ground floor. The glazing is held in tension between gently shaped concrete forms. These forms evoke—what? The ruin of a Crusader's fortress, perhaps. But not really. Then, the forms would have been of cyclopean masonry, definitely rounder, more symmetrically arranged. Here the forms—for lack of a better word—are disposed where they are needed for both function and accent. But we are reminded of something we've seen before, somewhere. The great sloping roofs transcend the residential and seem to shelter, while providing a strong terminal statement against the sky—a concept harking back to the early skyscrapers of the first Chicago School.

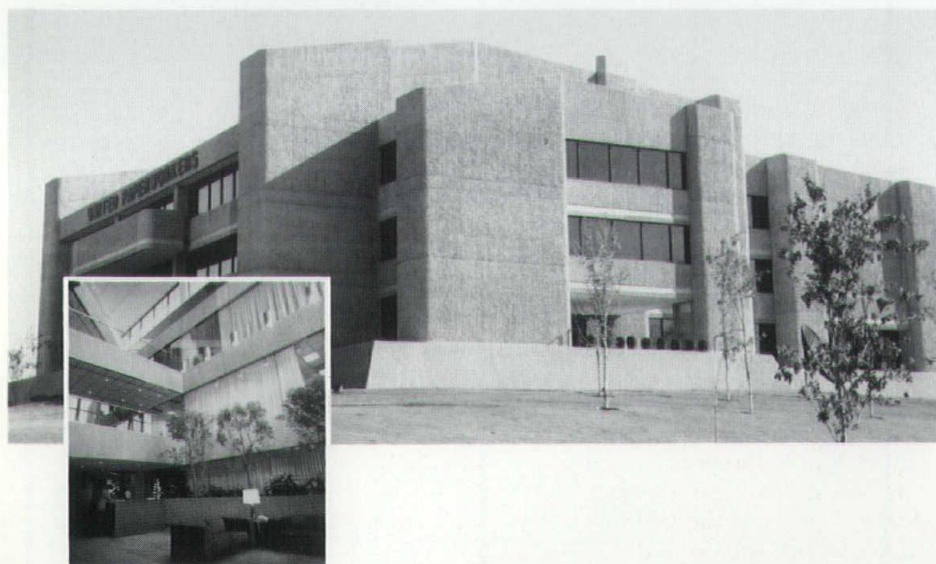
The interior spaces of Paperworkers—except for the Lobby—are full of delightful surprises: they are absolutely utilitarian where they need to be utilitarian (but even the employees in the ground floor Mail Room and Print Shop are given a garden to feed their souls and to delight their eyes). They are luxurious to a fault where they should be luxurious (the curves of the Museum and the Board Room recall the Georgian elegance of the

Brothers Adam; the balconied and sky-lit Sun Room off the Board Room could be an echo of a Second Empire conceit; only the Executive Dining Room seems—in plan—pedestrian). In the three-story Lobby, which should be a “knock-out” space, Bass has succumbed to the John Portman syndrome: bi-sected by angles, cluttered with planting boxes and “things”; its upper reaches crossed by bridges and ringed with balconies. Vertical transportation is too emphasized in a building of this size and sophistication. The Receptionist might need to call a Corps of Pages to guide the visitor to the proper elevator.

But that is a small matter. It is his mastery of the grid that shows Bass' mastery of the art of architectural design. His grid, at first established on the podium, is obvious and staccato; it—then—dissolves into 45-degree angles, carrying the eye into remote spaces. At times, it disappears completely, only to reappear in the length of a counter or in the mullion-spacing of a window-wall. The grid—6'-0" x 6'-0" in this instance—is as rigid as any envisioned by SOM. However, in Paperworkers, Bass has controlled his grid and used it as a design tool, rather than permit the grid to dictate his design solution. Even those notches so beloved by those of the Miesian persuasion are handled with restraint and absolute logic.

Paperworkers will be a landmark structure in three important instances: its innovative use of traditional materials; its evocative—but not historical—shapes and forms; its designer's absolute control of his tools. It may well become one of the monuments of the Post-Modern Movement.

Mr. Lampe is with Southern Consultants, Inc., Nashville; he is past chief staff executive of the Board of Architectural and Engineering Examiners and an architectural historian.



ANCIENT AND MODERN MEANINGS

continued from page 27

ingful dialogue within a specific function, the cultural/political interface of the city, and with a specific architectural style, that of ancient Greece.

In light of this newly-realized context, this highly prejudiced and directed connection to a specific part of the city, the Polk-PAC complex assumes a new level of meaning.

Let us go back to the Polk tower itself for a closer look. The heart of the building, the central point of its structure and its aesthetic is the tall concrete core. It supports the entire building.

A metaphor begins to take place. The core is actually a column, a post from the post and lintel system, a straight, strong vertical member supporting the rest of the building. As in ancient Greek architecture, it not only supports the entire weight of the building but also is a part of the building. The difference between the Polk and the Parthenon is that the column has now moved from the outside to the center. Where else for a column to go after modernism abolished the load-bearing wall? Also, the need is now for only one column rather than a row. The post no longer pushes from below, now it suspends from above.

I said before that the only building in meaningful dialogue with the Polk tower is the War Memorial building, with its Greek temple facade. It seems now that the two structures speak a closely shared language. When we remember that the inspiration for the War Memorial is the Parthenon, both the original and the Nashville copy, the metaphor assumes more flesh.

The Parthenon in Athens is located on the Acropolis, a looming rough-hewn hill, flat-topped, fortress-like; a blocky obstruction one has to encounter before reaching the Parthenon.

Remember that the Parthenon was but one of a group of buildings atop the Acropolis. The entire complex of temples represented the center of religious ritual and spectacular celebration for the entire city. It was the cultural and ideological center and artistic and architectural showpiece



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for Athens, also serving an important political function. It was also the visual center, put up for display on the Acropolis mound. The whole image read in the following manner: a functionless blocky mound supporting real architecture, as a sculpture on a pedestal.

The Polk tower, modern heir to the structural principles of the Parthenon, and like it, housing a function expressing an ideology central to civic and cultural life, rests on its own Acropolis in the center of the city. Nashville, in the form of the Performing Arts Center, has built up an artificial blocky hill which presents inaccessible cliff faces with but a few points of access. One point, the foot bridge, leads, by a series of steps, back in history and across thousands of miles to Athens, to the original inspiration for the Polk/PAC complex.

From almost every approach, the appearance of the complex communicates that the bottom part is an impenetrable block, and that the top, the block tower, rests definitely on the bottom part. This fact, that the PAC in its windowless demeanor, reads in form more as support, as pedestal for the tower; more than that than as a building with a function in its own right, is a highly unusual relationship between two buildings. Therefore, the metaphor of a functionless block supporting a real building, two parts of one whole, leads directly to the Acropolis as physical and conceptual ancestor.

Where else to have a modern day Acropolis than in the heart of a city known as the Athens of the South?

Because it accomplishes this complex set of associations, the Polk tower becomes an important architec-

tural statement. What it accomplishes is to incorporate two key factors: a respectful look back to modernism, and an acknowledgment of Nashville's neo-Greek architectural tradition. By doing this, the Polk strikes a highly successful solution to the modernist dilemma, one that any progressive Post-Modernist theorist or practitioner would be glad to claim. By reaching back to Greek sources the building is Post-Modernist, but by sheathing itself in a modernist glass skin, the building strikes a rich dialectical resonance between the two options and gives the Nashville skyline something important to think about.

Leonard Folgarait is a member of the faculty of the Department of Fine Arts at Vanderbilt University.

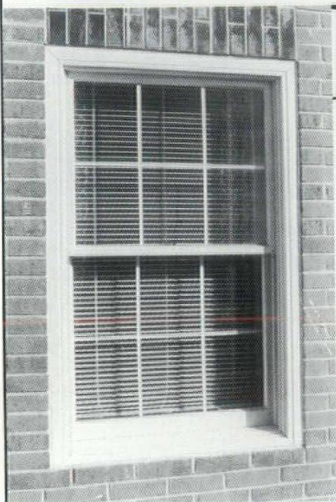
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What in the World is a TAPAC?

by W.J. Tenison, Jr. AIA
Jackson Chapter/AIA

When you TSA members got your dues invoices this year, many of you probably asked a similar question. More than likely, you also asked the same thing about the FOUNDATION; but that's a different subject.

Today's dissertation is on TAPAC, the TENNESSEE ARCHITECTS' POLITICAL ACTION COMMITTEE.

TAPAC is composed of people concerned about the welfare and quality of the practice of architecture. When I say people, I mean anyone. Today, the membership is mostly comprised of TSA members; but it is not limited to this august group. Anybody who is interested in how actions of the legislature affect the safety of the citizens of Tennessee is encouraged to join.

I am sure that all of our legislators are interested in protecting the public from dangerous building practices. I am also sure that a lot of them don't understand the role of the architect in helping to prevent these dangers. Here is where TAPAC comes in. Our members talk to their respective State Senators and Representatives and inform them of the benefits our citizens derive from having a strong architectural profession in Tennessee. Through this understanding, we gain friends among the lawmakers, who are supportive of our goals.

TAPAC has the potential ability of creating a genuine awareness in the General Assembly, of the service that architects render to the public.

Now, let's get down to the nitty-gritty. Why does TAPAC need money? If our goal is to make our legislators aware of what architects do for their constituents, why not just go tell them? I don't really have to answer for very many of you. We depend on our friends on the "Hill" to support us when threatening legislation is being proposed, and they depend on their friends all over the state to support them in their efforts to stay on the "Hill." It takes money to run

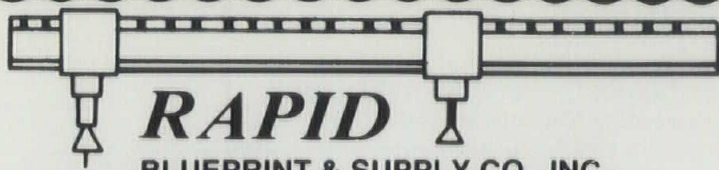
a political campaign. TAPAC will probably never be affluent enough to make very substantial contributions. I doubt that we will ever be accused of buying votes, but the few meager donations we have made have been genuinely appreciated.

The decisions on who will receive TAPAC funds are made by the TAPAC Board of Directors, with the needed input of the TAPAC members, including Connie Wallace. Party affiliations have nothing to do with the decisions. We talk to the candidates and support those who share our concerns for the continued public service rendered by the architectural profession. When we feel that a particular legislator is deserving of our help, we make a small cash contribution, or award him or her a citation or write a letter of appreciation.

None of the funds TAPAC distributes come from TSA. We are entirely dependent on private, tax deductible, contributions which, so far, have been pitifully inadequate.

Many of you must be aware of the potentially devastating legislation proposed in recent years. For example, a bill was pending that would allow any county with a population of under 50,000 to build any type of structure without the benefit of either an architect or an engineer. The potential threat to human life that would result from passage of such a bill is astounding. Through the efforts of our friends in the General Assembly and other sound thinking legislators, this bill has not yet been put to a vote, but it is not dead and could come up again at any time. Without the continued efforts of TAPAC, it may just pass one day. If you think this is preposterous, think again. Many legislators do not have the time to read all the bills that are proposed in any session of the General Assembly. They depend on us to inform them of endangering legislation; but if we cannot gain the operating capital to become a viable force, we will have to give up.

TAPAC has the potential to render an invaluable service to the citizens of Tennessee and to the profession of architecture, but it will take a lot more support than has been generated so far. We seriously need the financial assistance of every architect and every concerned layman in the state.



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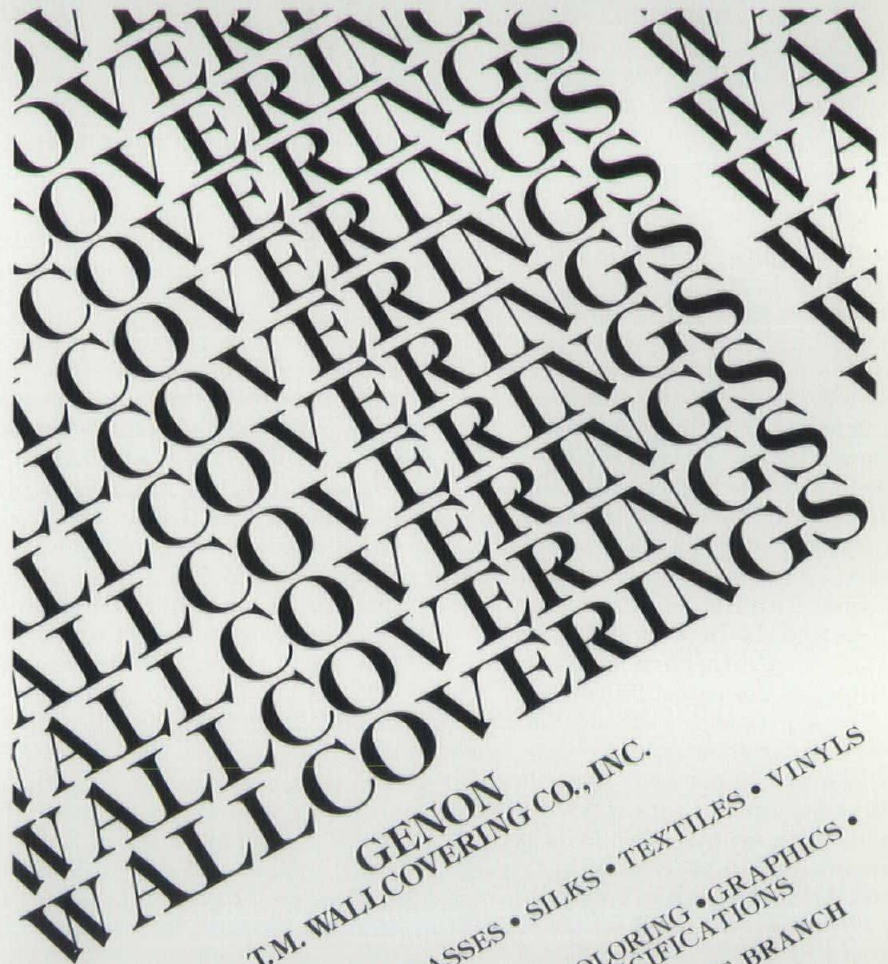
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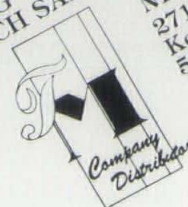
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NEWS BRIEFS

continued from page 10

the Tennessee Arts Commission for an Architects in the Schools program.

The network will strengthen architect interaction with the education community. Gene will provide technical assistance to local groups, and serve as a contact to school systems, the Department of Education, community resources and AIA components.

PSMJ Survey on Design Fees and Pricing

The 1984 PSMJ Design Services Fee Structure Survey, sponsored by the Professional Services Management Journal and the A/E Marketing Journal, shows that large differences exist in fee levels, bidding and price competition affecting a large portion of the market and that government projects tend to be among the highest fee levels for design services.

Containing data from 474 design firms with a broad cross section of size and geographic regions represented, the survey noted some major differences in billing rates, both regionally and by type of firm. Generally, the highest rates were in the west and lowest in the east, south and midwest. Typical differentials were 20% between the high and low regions. Large and full service (A/E/P) firms had the highest billing rates, while small firms and architectural firms had the lowest billing rates.

The survey shows the median billing rate for principals in design firms is now \$75.00 per hour. Other key rates include medians of \$60.00 per hour for associates; \$55.00 for project managers; \$50.00 for project engineers and \$45.00 for project architects.

The complete survey is available from PSMJ, 126 Harvard Street, Brookline, MA 02146 at a cost of \$90.00.

LETTERS

continued from page 11

by that architect? It appears that two recent projects out for competitive bid

by the same firm carry proprietary specification.

Yours for integrity in the bidding process.

Anonymous

DEAR ANONYMOUS: Article IX of the American Institute of Architects Ethical Principles states that "disclosure to a client or employer any circumstances that could be construed as a conflict...made in a timely manner is the first step toward an ethical resolution; the performance of a member...is the final measure of integrity." The firm you cite did make complete and open disclosure, and, in our opinion, is composed of highly ethical architects. Usually, their correspondence is signed.

An Architect by any Other Name...Isn't

(Editor's Note: The following letter appeared in the TENNESSEAN. It is reprinted here by request of numerous readers.)

While visiting the 1984 Parade of Homes, I was dismayed to read (and hear) the title of "architect" bestowed upon nonregistered builders, interior designers and other lay people.

Only one of the seven persons listed as "architect" in the program prepared by the Nashville-Middle Tennessee Home Builders Association is included in the 1984 roster of Architects Registered and Eligible To Practice in the state of Tennessee.

The title, "architect," is not a generic term. Only those persons who have been examined by the State of Tennessee and have demonstrated their professional competence to the Board of Architectural and Engineering Examiners are eligible to be licensed to practice in this state. In fact, the law provides for penalties (fines, imprisonment or both) for persons practicing or offering to practice architecture or engineering without proper registration.

Those persons who state or imply that they are architects when in fact they are not registered as such are in violation of the law and are doing the public a great disservice.

*William M. Staley, AIA
Architect*

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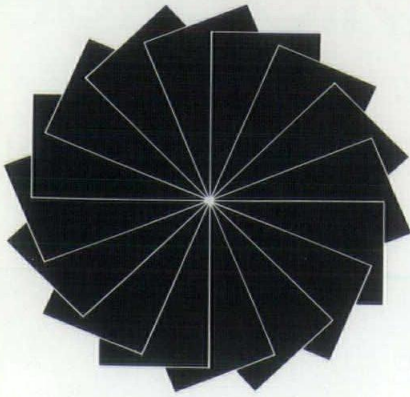
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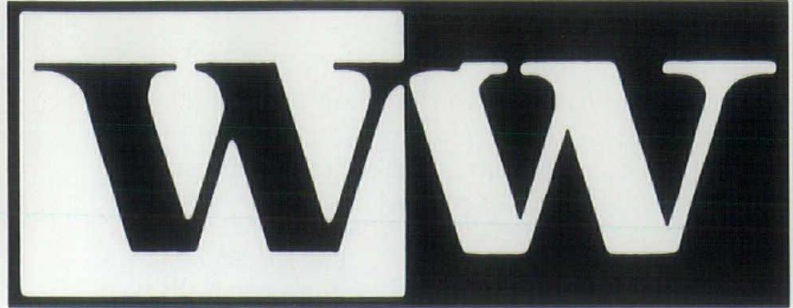
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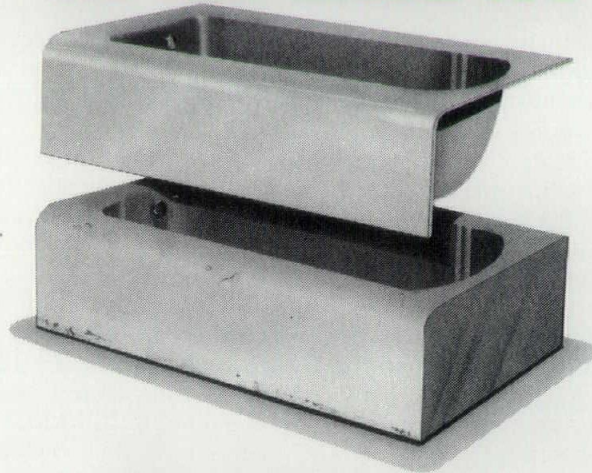
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by Robert D. Holsaple, AIA

My wife claims that I have no real appreciation for the great pieces of architecture that we have seen. This claim is based on her calculation that I spend 65% of my time at a building with my eye pressed against a camera view finder. She also claims that we had been married ten years before I took a picture of her in which she was not used as a scale figure in an architectural photograph.

I do admit that I remember some buildings best as if they were miniatures with dark frames. That is really not too bad. At one time, I was quite serious about architectural photography and had a Speed Graphic with a ground glass back. All the images which I viewed in the ground glass were inverted, and I had a hard time remembering whether the buildings were upside down or right side up.

That Speed Graphic was the source of some wonderful adventures. I would set the camera up, level it with a little bubble level, throw a long black cloth over both of us, compose the picture upside down on the ground glass back and very carefully check the focus with a little magnifying glass. Then I took readings with a fancy light meter, set the lens opening and shutter speed and fired. Then I put a film pack in and cocked the shutter again. Then I kicked the tripod. Then I took out the film pack and started over. At that time we were designing quite a few schools so I was photographing quite a few schools. One day while bending over under the cloth I heard a little voice say, "Why is he under the cover?" Another little voice said, "I think he's hiding." First voice, "Why?" Second voice, "I think he's afraid of Miss Jones (the principal)."

Often, it was prudent to be afraid of the principal. We had designed a high school in northern Florida, and I volunteered to stop by during a vacation trip and take some photos. This was during the beginning of the civil rights movement. I was blissfully ignorant of a series of articles which had appeared in northern newspapers contrasting Florida schools for white students with those

for black students. When I checked into the school office with my Speed Graphic on a tripod on my shoulder, I met a principal who was mighty suspicious. "How do I know that you aren't some New York reporter?" He wasn't "Miss Jones." He was about six feet four high and about two hundred fifty pounds wide. When told to prove that I was from their architect's office, I was baffled. Finally I remembered that I had an uncashed payroll check in my pocket. This is the strangest part of the story. My having an uncashed check was one of the unique occurrences of the Twentieth Century. The check seemed to shock the principal as much as it did me, and he became the perfect host. I even let him stick his head below the black cloth and try to figure out how the picture would look from the inverted image.

The large camera and its sheet film gave beautifully sharp photographs, but somehow I have always seemed to get better composition with a 35mm camera. For one thing, I didn't feel like I had to stand on my head to see what I was shooting. Unfortunately, the careless use of a wide angle lens on a 35mm camera often leads to photographs in which building walls curve inward at the top, and I am rather careless. This curve occurs because of optical geometry which I used to be able to draw but could never explain. The untechnical instruction on avoidance of wall curve is "keep the camera vertical—no tilt." This means that the tops of tall buildings are often out of the picture. With the invention of "perspective correcting" lenses, some cameras can now overcome this problem. I no longer have walls curve in at the top—they now curve out. When I correct perspective, I correct with a vengeance.

It seems to me that the theoreticians of our profession are missing a bet. The influence of architectural photography on design is quite evident. My limited memory of my limited reading recalls no prominent example of buildings built with walls which deliberately curve in (or out). At least not to the extent found in some photographs. The John Hancock Building could be cited as an example,

but it tapers without curving. I feel that we need a movement whose buildings have walls which obviously need to be vertical but curve anyway. The Movement would require strict guidelines. If the walls just lean, the design could be published only in "Buildings in the News" and not featured in a dissertation on esthetics. Buildings of The Movement which would flare out at the top would have the (dis)advantage of appearing normal in newspaper photographs. In this way, the building could truly reflect the personality of the designer. A good many architects appear normal in photographs.

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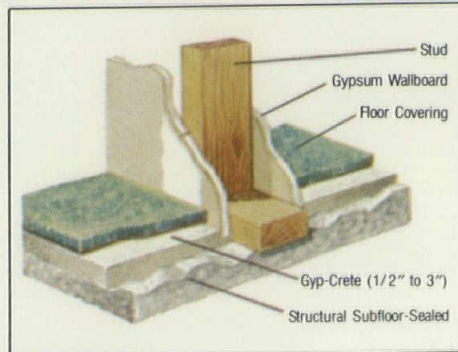
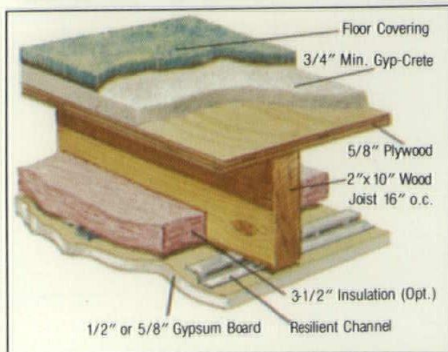
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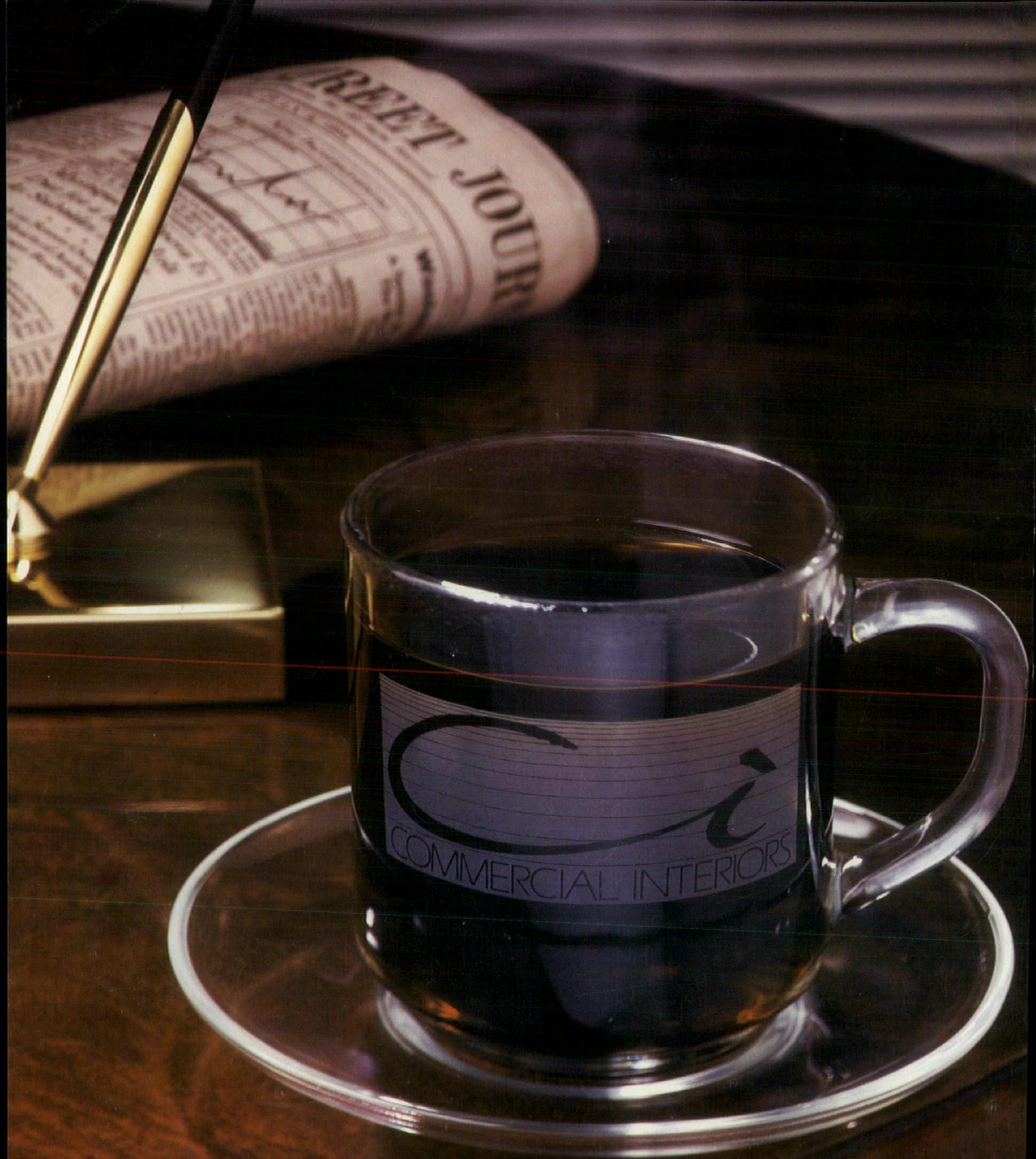
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