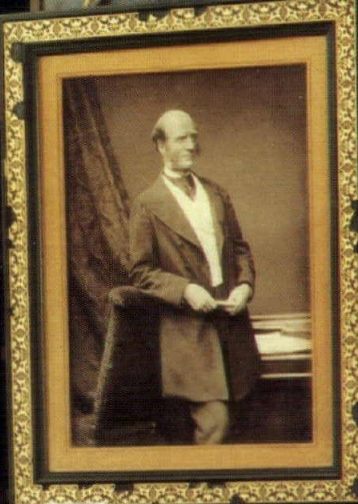


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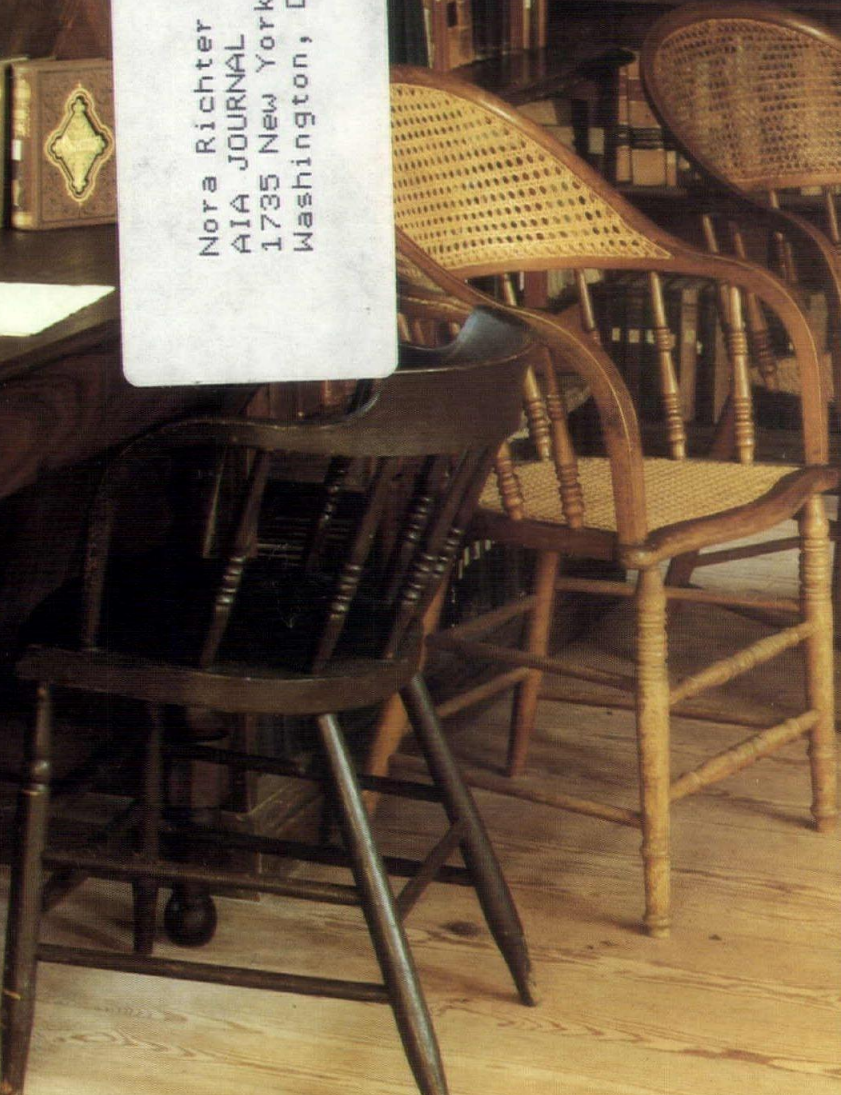


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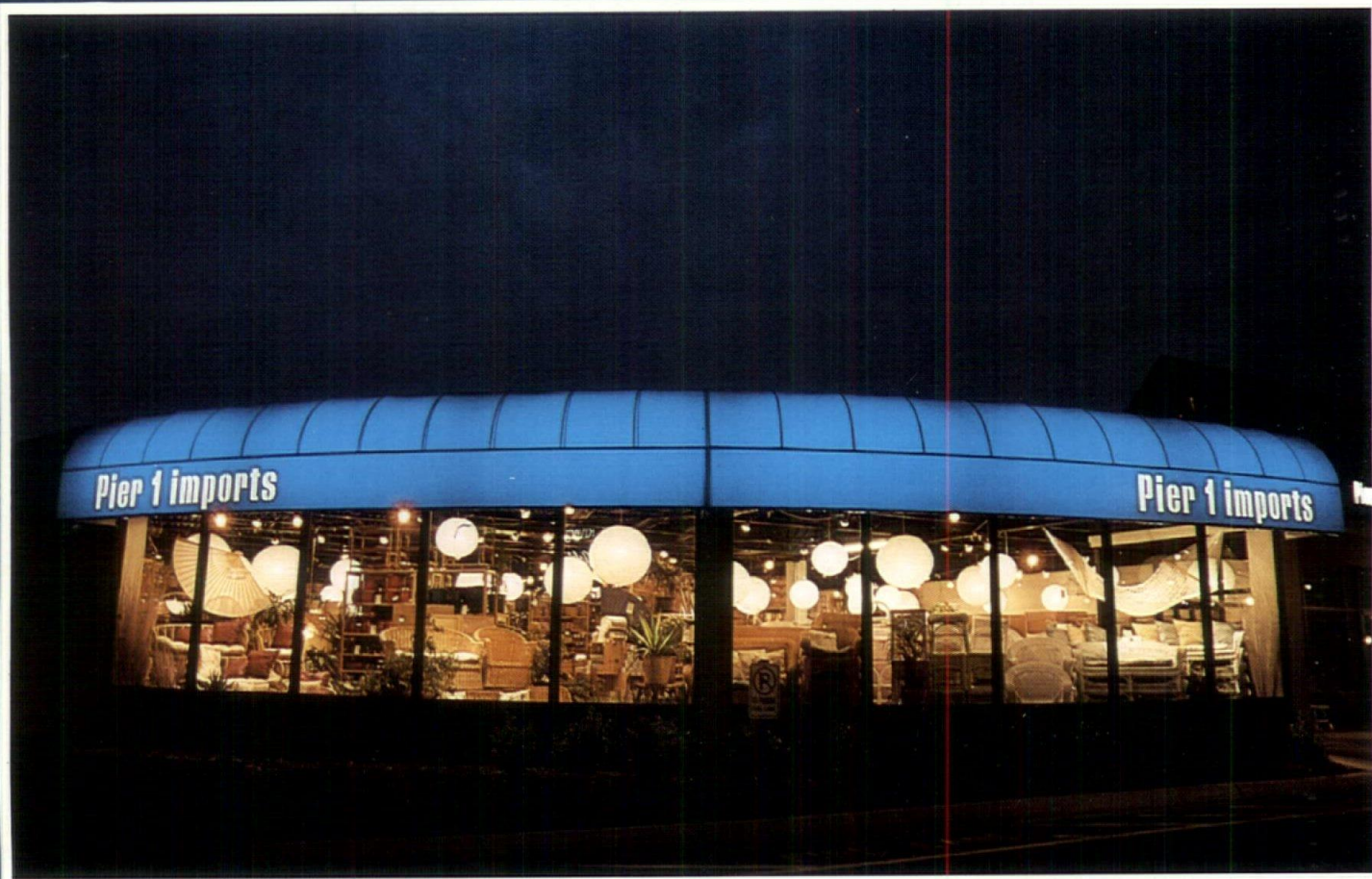
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ABOUT THIS ISSUE

Happy Anniversary, U.T.

The Summer Issue of the *Tennessee Architect* celebrates the Twentieth Anniversary of the School of Architecture, University of Tennessee. Dean Knight shares his visions of the school's direction as it contemplates curriculum changes, a switch to the semester system and a graduate study program. Assistant Professor Coddington tackles the difficult topic of what constitutes an educated architect/educated person; and Jim Carls dives in where lesser men would not tread, to explore the ideal architectural curriculum.

Some things never change. There is still "Life After Studio," and students still wind down in ways we all remember (even if the Pump Room did burn) as well as finding some unique solutions (a model burning?). In addition to the illustrated "Life After . . .," examples of student work and creativity appear throughout the issue. And, this issue's *Portfolio* is devoted to student work. We are especially pleased to present the work of Richard Drinkwater, recipient of the first Ed Meiers Scholarship, presented by the Tennessee Foundation for Architecture.

Don't miss "Letters." We received a wonderful reminiscence from architect Guy Parham, editor of WW II vintage *Tennessee Architect*. Ditto "Diary of an Accident" — there is occasional humor in liability situations. And you'll enjoy *Speakeasy* and *Out of Plumb*, as always.

On a more somber note, the *Tennessee Architect* is again experiencing difficulty in advertising sales. All the more reason to consider and express appreciation to the advertisers in this issue. Deficit magazine financing is reaching crisis proportions, and we solicit and

welcome your recommendations. Your magazine won a statewide award from the Tennessee Society of Association Executives for the best association communication in 1985, and we receive many letters supporting its publication in spirit. We hope you will help us to save this endangered species. A labor of love for all of us involved.

Connie C. Wallace



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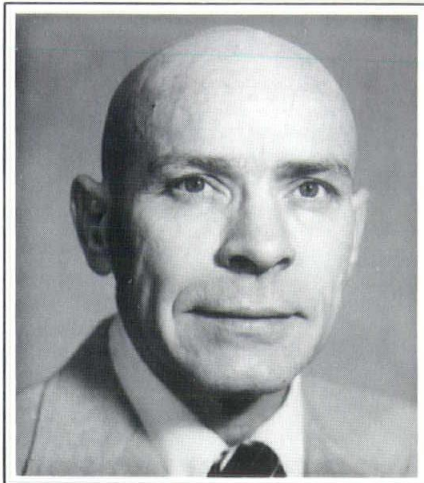
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COVER PHOTO: Interior, Thomas Hughes Library, Historic Rugby; winner of PA Magazine Honor Award, Master Plan by The Ehrenkrantz Group, Michael Emrick, AIA, Project Architect. Photo by Barbara Stagg-Paylor, Executive Director, Historic Rugby.

IN MEMORIAM:

James R. Booher, AIA



James R. Booher, AIA, Knoxville, has died after an extended illness. An employee of the Tennessee Valley Authority, Jim literally created Tennessee's Intern Architect Development Program (IDP) and set a program standard which may be impossible to duplicate. He is the only Tennessee architect to be nominated and selected for Distinguished Service to the Young Professional Award by two AIA chapters—Watauga and East Tennessee/AIA.

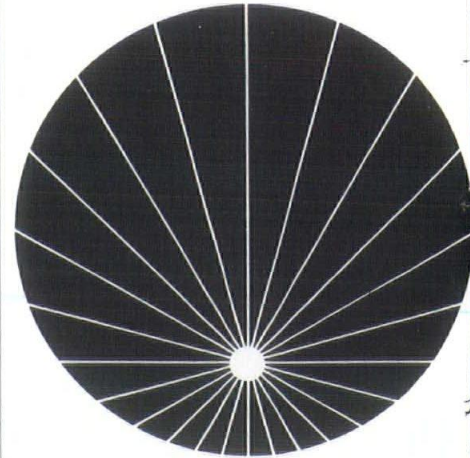
All Tennessee architects share the loss of Jim Booher. Everyone he touched benefitted from his involvement. Yet, I am certain that in architectural circles he will be remembered most for his love and encouragement of students and interns. We have received numerous phone calls from architects who

believe they would not be licensed today without Jim's help.

In lieu of flowers, Mrs. Booher has requested that contributions be sent to the Tennessee Foundation for Architecture in Jim's memory. Even in death, Jim remains committed to students and architects intent on continuing their education. The Foundation is a young organization, which will benefit greatly from Mrs. Booher's public acknowledgement.

We sincerely hope that Mrs. Booher will receive comfort and support from family, friends and the knowledge of Jim's impact on the world.

(Memorial contributions should be addressed to Tennessee Foundation for Architecture, 530 Church Street, Suite 600, Nashville, Tennessee 37219.)



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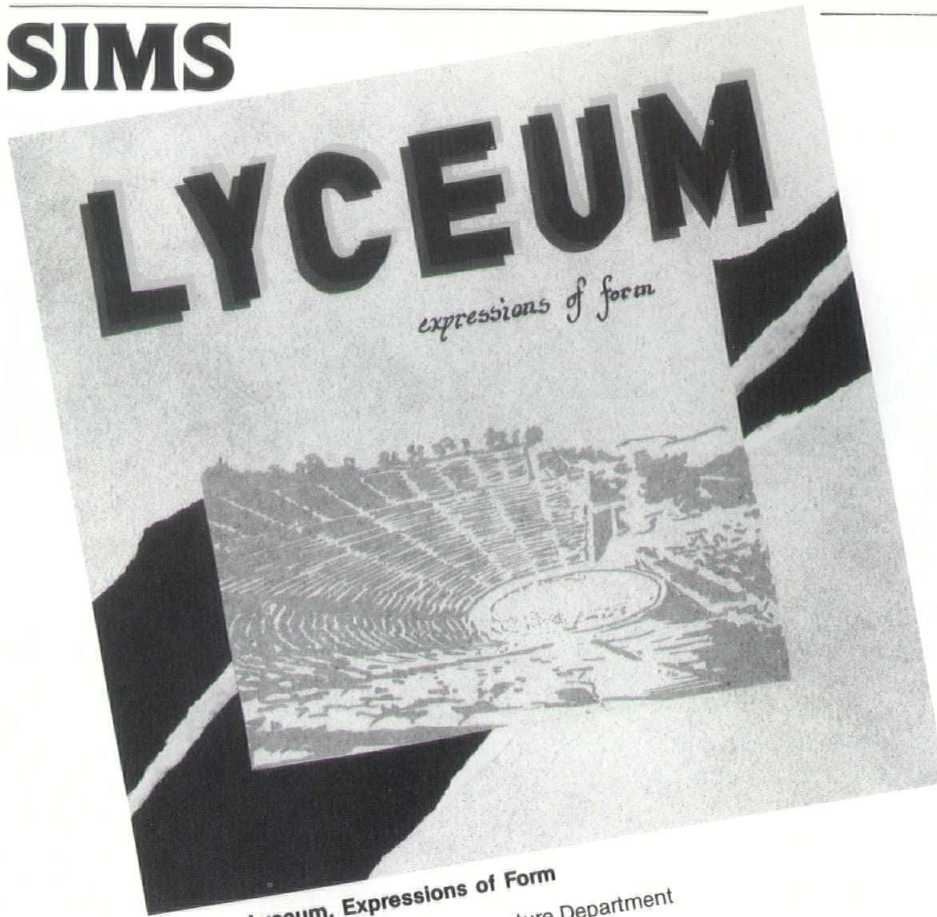


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OUR TWENTIETH ANNIVERSARY YEAR

Wins Regional Student Competition



Lyceum, Expressions of Form
Michael Sims
Auburn University Architecture Department

Michael Sims, a second year student at Auburn University won the grand prize of the second annual Gulf States Regional Student Design Competition hosted by the Tennessee Society of Architects. The jury recognized Sims' solution as the most graphic presentation and acknowledged the high quality of all the Auburn submissions.

Two other designs were cited: Tim Lucy, also a student at Auburn, obviously understands how record albums are marketed; and the jury noted the "K-Tel" discount record was designed to be printed with a sale price. Jeannine M. Stephens, a student at the University of Arkansas, produced "the most architectural solution," according to the jury.

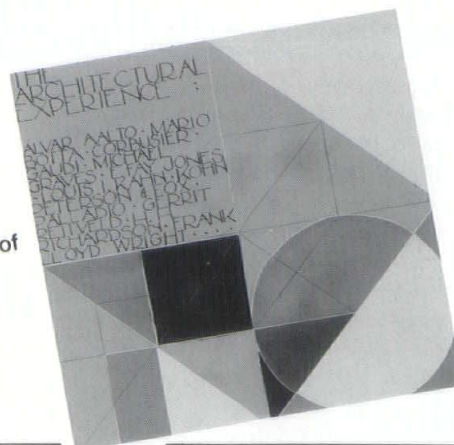
The five state Gulf States Region students responded to a sketch problem, originating in Music City, to create an album cover for a recording of twelve architects discussing architectural theory. Through the technology of microwave voice transmission and recording, Palladio, Wright, Corbusier, Richardson, Botta, Kohn, Kahn, Aalto, Jones, Retveld, Gaudi and Graves were involved in this most exciting recording session.

A jury chaired by Sara Dennis, AIA; and including Marion Fowlkes, AIA; Clay F. Hickerson, AIA; Michelle Moraczewski, Arthur Reed, Chris Remke and Connie Wallace, CAE; enjoyed the humorous nature of the competition and saluted the participating schools of architecture for their creativity and flexibility in offering the opportunity to interact with the profession and AIA.



K-Tel Presents Architecture Theory
Tim Lucy
Auburn University Architecture Department

The Architectural Experience
Jeannine M. Stephens
University of Arkansas School of Architecture



Toward 2000 A.D.

Roy F. Knight, AIA, Dean
School of Architecture, University of
Tennessee, Knoxville

Last year the University of Tennessee Board of Trustees approved a change of calendar for the Knoxville campus to the semester system to take place in the Fall of 1988. This decision set the stage for a period of concentrated study and debate about a new curriculum in the School of Architecture. A draft is now ready to send forward through the approval process. At the same time the School is entering the final phases of its normally scheduled five-year program re-accreditation review. Both have been cause for much reflection on my part, particularly about the present condition and future hopes for the architect and his education. Perspicacity, enthusiasm, and an active well-disciplined intellect set to build higher quality places for all of us to live in, these are the primary goals for us to reach for and build upon in our future architects.

The School's early formula is still good: "To see, to care, to build well" - and so is Vitruvius' three-in-one basis for measuring the quality of architecture: 'firmness, commodity, and delight.' I would like to see us sending forward happy people, satisfied that they are doing a good thing, well sure of the strength, beauty, workability of the buildings they design - appropriate for the people they serve.

Looking back through the twenty year history of the School, I see a

clear pattern emerging. There are three main periods which can be discerned and they roughly coincide with the three major curricula which the School has offered. The first phase I see has having been exceptionally liberal - the School was a place in which a noticeable laissez-

EDUCATING THE ARCHITECT AT TENNESSEE

faire attitude toward students and architecture meant that you could expect almost anything to happen - that a written article, a design for a library - or a car constructed on a wheeled tripod could pass as an architectural thesis. This was a delightful period, full of daily surprises but many times calling into question the role of the School, which from the beginning has offered only one degree.

The second major phase attempted to address the free-wheeling diversity while entering upon an ambitiously expansive multi-track program of study which, besides architecture, emphasized technology, management, history and psychology. No longer did anything you could imagine so much seem to be architecture, but questions continued to arise about whether all students who were getting the same degree were in fact getting an adequate professional

architectural education. There was still a serious need for focus, for recognition of the distinguishing characteristics of architecture.

In the present phase, initiated in 1981-82, the key to program purpose was seen to lie in the clearer understanding of architecture as a design discipline concerned first with building well. It seemed that while the School attended well to matters of function, and structure in building, it could improve on the latter, but certainly needed to sponsor a more effective and powerful understanding of the third of Vitruvius' bases, 'delight.' Clearly the School had bought into the inherited and poorly understood oral traditions from the 1920's - 1950's.

No one stressed clarity or understanding of matters involving imagination, beauty or appropriateness of image. The task was clear. The School needed to bring all aspects of architecture into better balance. The present curriculum with its focus on design as a creative intellectual discipline attempts to do just that. Our proposals for a graduate program attempt to allow for expansion of the creative and professional horizons by stimulating inquiry and research while bringing vision to the further development of the South's major cities, a fitting context for the exploration of an architecture which will in every way be appropriate to people, time and place.

We must recognize that our

region's future development and its tremendous further potential should become the guiding impetus for our own educational objectives. There is first the underlying ethical necessity for architects to become a real force which guides the proper spending of new wealth in community, industrial, and service industry development. Our cities, their suburbs and surroundings unfortunately still don't quite know how badly they need us. Profligate spending has wasted land, energy, and material on unacceptable new developments.

We, unfortunately, have not realized it strongly enough to cause us as architects to leave behind some of our precious old habits. This is no longer an age in which we can rest on the old custom of seeking wealthy patrons or enjoying the attentions of the vanity press as signals of success and achievement. We may not need to eschew the stimulus those provide. But absolutely we must press forward the idea that one of the greatest unmet needs in the common life of all our communities is the need for a well designed, well built and well tuned environment. Therefore the schools must resolve to prepare future architects to take the lead in meeting that very large challenge. The students must learn why that is important, - how to do something about it, how to build well, and, not the least, how to sell themselves in order to obtain the opportunity to lead our communities to a better condition.

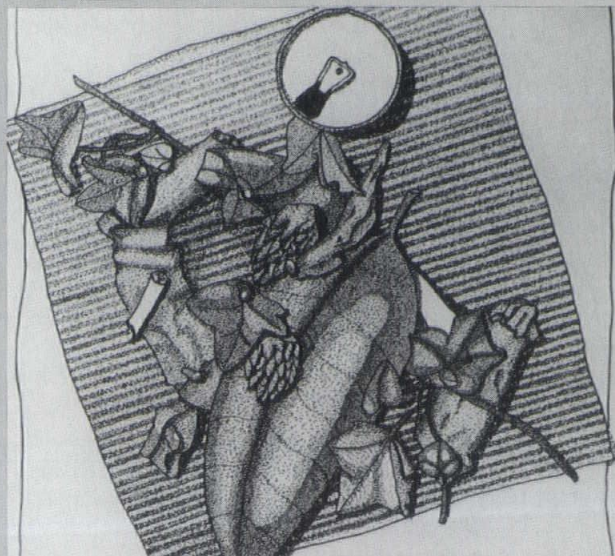
Jon Coddington, in his article, gives some insight into what I consider an important understanding of approach which has guided our curriculum discussion during 1985-86. The basic understandings he describes will take us into the period ahead, keeping our purpose clearly aimed at the nature of learning, the development of life-long habits of learning as the basis for educating responsive, creative imaginative architects, effectively able to meet the future challenges including those yet unknown. We had begun to take for granted the feeling that the space shuttle 'Challenger' worked perfectly. How sadly wrong that was.. No more can we assume that our communities will just grow up all right either. How sadly so many of them have



Russel Hopper



Monique Winston



Jonathan P. Coddington, AIA

When the Board of Trustees committed the University of Tennessee to a semester system for the 1988-89 school year, the School of Architecture took the opportunity to look at our program in the broadest possible way. Since the program currently only offers a Bachelor's degree, the first question asked was: What constitutes an educated person? This was followed by: What constitutes an educated architect? And finally: What is the relationship between a state professional school offering a Bachelor's of Architecture degree and the profession?

In addition, we considered, what kinds of experience and area of knowledge must the School offer in order for a graduate to be useful and productive in a professional environment? What areas would be better left to the profession to round out a graduate and enable him or her to

abstract logical thinking and bring the task of critical analysis to bear on a problem. *Integrity in the College Curriculum: A Report to the Academic Community* issued by the Association of American Colleges, states the issues quite well in this area: "... we are at the heart of the intellectual process, concerned with the phenomenon of humans thinking, the processes whereby they establish a fact, put two or more of them together, come to conclusions as to their meaning, and perhaps even soar with some leap of the imagination to a thought that has never been thought before.

"To reason well, to recognize when reason and evidence are not enough, to discover the legitimacy of intuition, to subject inert data to the probing analysis of the mind — these are the primary experiences required of

and the importance of observation;

- a grounding in the humanities and the arts including an appreciation for major literary and philosophical works and an awareness of the issues and perspectives in this area of knowledge;
- an understanding of the social sciences particularly vis-a-vis the structures of society and the relation of individuals to them as well as the institutions which constitute the social dimensions of our culture; and finally
- a study in depth.

When offering such a wide array of courses and study areas, it is possible for students not to have an integrated sense of the discipline of architecture and its links to other

ELEMENTS

contribute positively to society and the profession?

Early in the discussion it was decided to provide the most broadly based education as possible while still meeting the University and professional accrediting criteria. Our first obligation is to provide courses of study which consistently graduate an "educated" person, whether he or she decides to pursue a career in architecture or not. Because of its inherently all encompassing nature, architecture can provide additional meaning to what we consider to be a focused liberal arts experience.

The ability to communicate has always been a mark of an educated person. Traditionally literacy/communication has concerned itself with writing, reading, and speaking skills. To this we added listening skills and the ability to communicate graphically. Clarity of thought and expression is dependent upon having the proper fundamental communicating tools. Communicating well enables one to find things out, to discover the joy of thinking, analysis and inquiry.

Another mark of an educated person is the ability to inquire; to use

OF AN ARCHITECTURAL EDUCATION

the undergraduate course of study."

This past year our graduating students scored significantly higher than any other group of students in the University in their ability to solve problems - to take a variety of information, distill the essential and formulate a legitimate response. By making this component a more conscious aspect of our program, we hope to do even better.

Other essential components which we feel significantly contribute to making an educated person include:

- an understanding and ability to use numerical data and also an awareness of its possible misuse;
- a broad historical consciousness - particularly of western civilization and the visible manifestation of its culture (particularly architecture);
- an awareness of the methods, reliability and limitation of science and scientific inquiry

fields of inquiry. The in depth study taken during the final year circumvents this threat. Depth requires sequential learning which encourages synthesis. A study in depth allows a student to test his or her analytical powers and provides insights into talents and limitations. To quote *Integrity* again:

"(The study in depth is) undertaken after a sound grasp of the fundamentals of the discipline of art has been established, provides an experience in which two great lessons are learned: the joy of mastery, the thrill of moving forward in a formal body of knowledge and gaining some effective control over it, integrating it, perhaps even making some small contribution to it; and the lesson that no matter how deeply and widely students dig, no matter how much they know, they cannot know enough, they cannot know everything. Depth is an enemy of arrogance."

The purpose of the School is not only to teach specific knowledge and skills but also to instill an attitude towards knowledge and the world of

ideas which specifically informs professional development and general citizenship. An inquiring mind is an essential ingredient of an educated person and is fundamental to the further development of the profession. Also knowledge and the appreciation of ideas is fundamental to inspiration and the truly creative act.

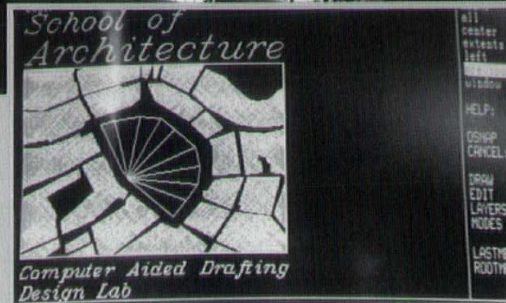
I've been told that Joseph Hudnut, when he was Dean at Harvard, went through the course catalog and chose the courses which would effectively contribute to an education of the well-rounded architect. When he totaled the number of courses, he discovered he had devised a curriculum which would take 20 years to complete! Most of us recognize an education of an architect is never finished.

However, there seems to be constant discussion and a certain amount of friction between the "professionals" and the "academics" as to what should be taught at the University. Many critics, all of whom we take seriously, would like us to be more vocationally oriented — to teach specific skills geared to architectural practice. Others, who are seemingly fewer in number, would like us to offer a broader, less structured course of study which overlaps a wide variety of disciplines and celebrates creative and divergent thinking. Our new curriculum cuts a path between these two positions.

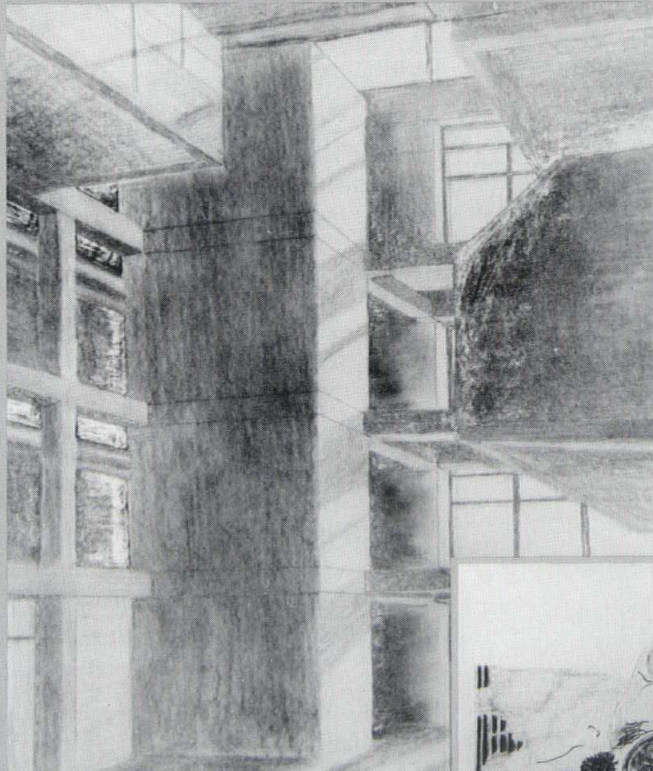
Since its inception, the School of Architecture has never had an overriding philosophy but rather has accommodated a variety of ideas and outlooks. Because we are the only accredited School of Architecture in the state, it is important that a single, narrow view of architecture not prevail.

Graduates of the school will surely remember any number of occasions where faculty have "agreed to disagree," resulting in lively and rewarding discussions. This is not to imply, however, that either the new or existing curriculum is constructed with its content dependent on the particular instructor teaching the course. On the contrary, the faculty has strongly endorsed basic course content issues and has clearly defined the issues and areas of knowledge which constitute the discipline of architecture and distinguish it from other forms of inquiry.

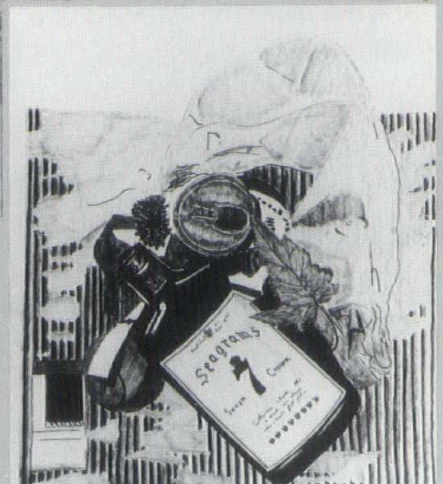
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Thomas Bartoo



M. Cathey





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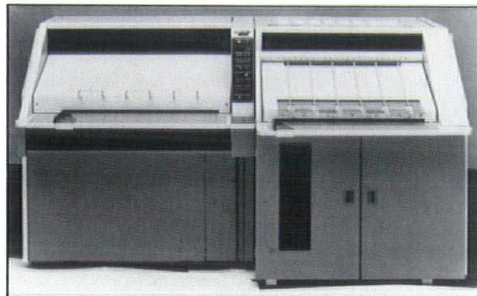
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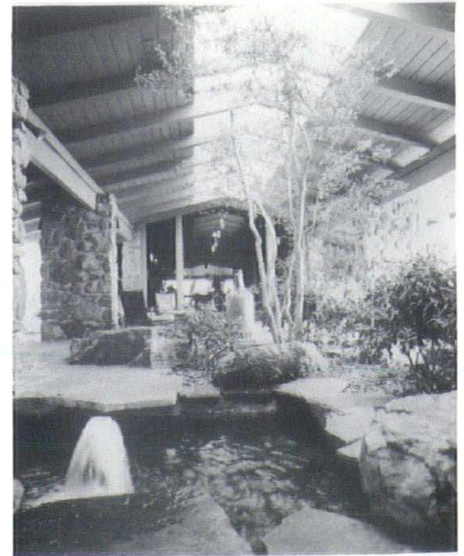
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IS THERE LIFE AFTER STUDIO?



Unwinding at Ivy's

Playing 'Starsky and Hutch' in San Francisco in a rental car during the National AIA convention.

Tepee parties in Columbus, Indiana.

Exploring alternative uses for various spaces in the A&A building such as volleyball tournaments, cookouts on the decks, and frisbee.

Post Physics lab exploration of the World's Fair site before construction was completed.

Physics 7:50 am Tuesday and Thursday.

Bob 'Travolta' Feathers didn't waste any time jumping into the scene in New York City. That was evident the first night at the Palladium when he jumped in so fast he came out with a broken foot.

Classes in the old Melrose Annex.

Spontaneous tours of the mechanical floors under the A&A accessed through the men's restroom.

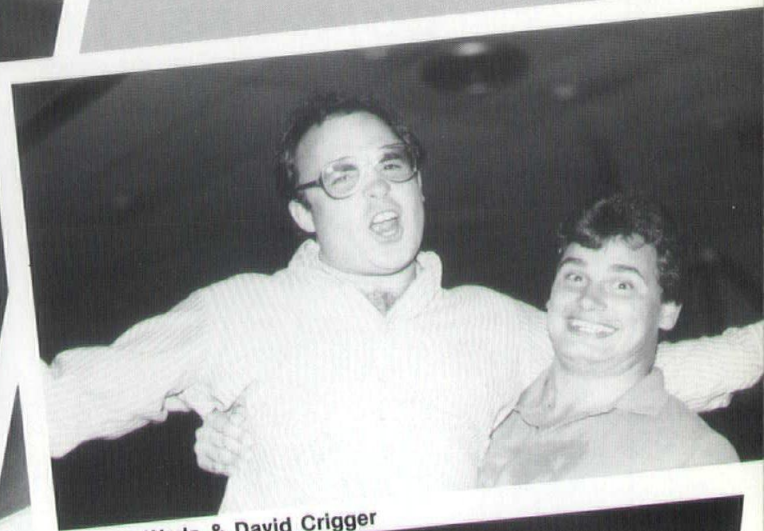
Radio Wars before the Walkman.

The 'Solid Gold Dancers' table dancing in lab.

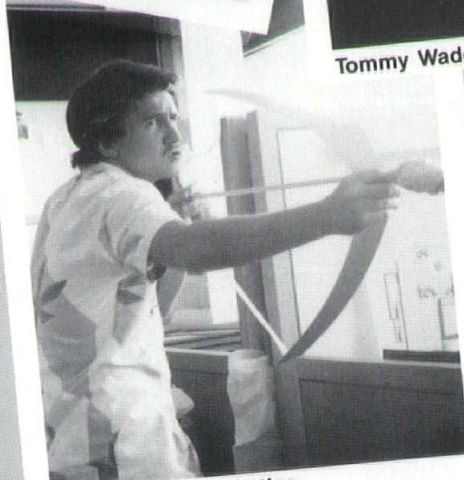
The inevitable, feared ALL-NIGHTER.

Organized midnight roof screams which became alarm clocks for Gibbs Hall and shouting contests with Hess Hall.

Bombarding the Carousel Theater with water balloons shot from giant rubber bands.



Tommy Wade & David Crigger



Mark Jones, Lab Antics

Tan 'n' draw method of summer school by taking drawing boards to the pool.

Massive snowball fights during lab. Professors Herz and Kaplin making their piano debut in Columbus, Indiana.

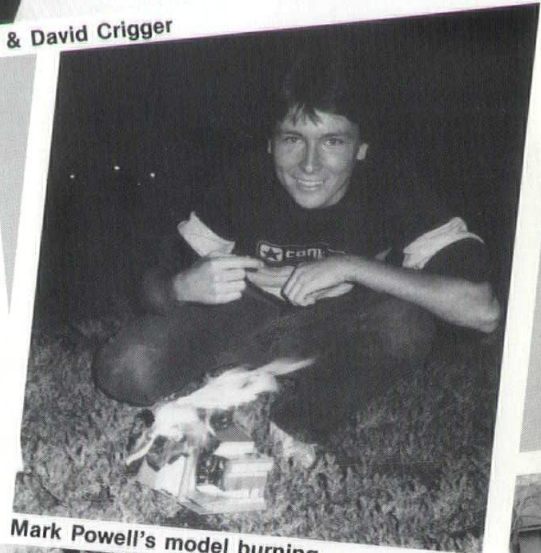
"Domino's Pizza? Yes, I'd like a large pizza with everything delivered to the Architecture building please."

Daily arguments with UT police over tickets and explaining why you were in the building all night.

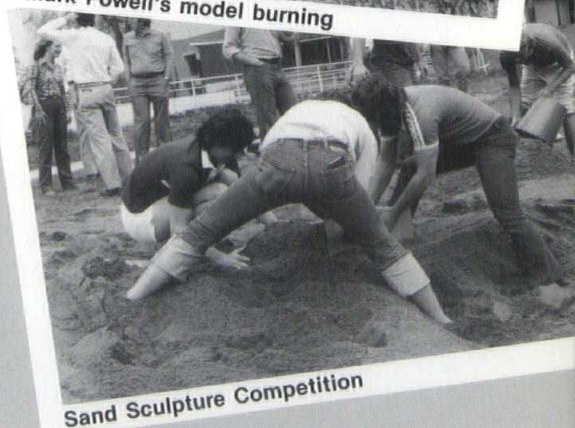
TAAST sand sculpture competitions on the "A&A beach."

Pre-requisite for juries — any bar with cheap drinks.

The entry of the "Draftsmen" in Ivy's beer chugging contest.



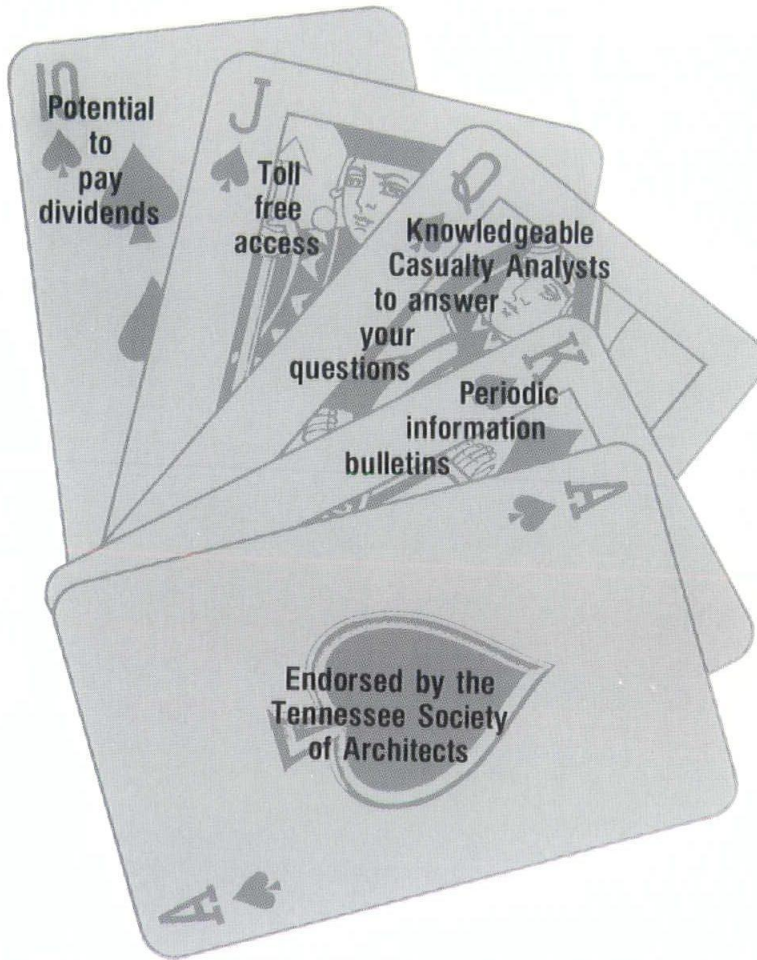
Mark Powell's model burning



Sand Sculpture Competition

As security stalked the building at approximately 3:00 am, students put on their paper bags over their heads, and other more creative types presented themselves as caricatures of their professors. Thus the Art and Architecture Bag Wall was formed.

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LETTERS TO THE EDITOR

It's Older than You Think!

I would like to thank you for sending me recent issues of the *Tennessee Architect*. As an architect, registered in Tennessee and Florida, it has been a good many years since I have had an office to practice architecture; and it is most gratifying to see the work being done in other cities in Tennessee.

Your editorial was quite enjoyable; however, I would like to mention some of the "real" history of the magazine. It was started in September 1943, not in 1980 as you mentioned, unless of course, you are referring to the present excellent format, not the mimeograph pages enclosed. The start was when Harry Tbur, TVA; Charles Barber, Barber and McMurry; and I, of UT, were having lunch in the O'Neil's Cafeteria, in Knoxville.

Harry had just been elected head of the Tennessee Chapter of the AIA; and during the conversation, he thought it would be a good idea to have a monthly "newsletter." He was told by Barber, "*What a great idea, Harry. You are so smart and clever; we certainly picked the right man to lead the group.*"

Well, it turned out that Harry was too busy with the work of the TVA; Barber was busy with some work they were doing and could not give the time; and Parham, "*You will do it, won't you?*" Being very young and loving a challenge, I thought I would be able to do the job, with help.

It turned out that I had to do all the cutting of the stencils, buying the stencils, paper, envelopes and sometimes the postage as the Tennessee Society did not have any money in the treasury. As for the University furnishing secretarial help, I was told, "*Forget it!*"

On the fifteenth of each month, starting with Vol. 1, No. 1, October 15, 1943, the *Tennessee Architect* was born. As I recall, there were a total of six issues. Architecture and the University went to war. It was a short lived, but interesting experience.

You mention in your editorial, "*I have had to beg, steal, and some-*"
(Continued On Page 27)

Quick! Name at least five good reasons why architectural professionals are AIA members.

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5. We are the premier architectural association.

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For more good reasons, contact:

Tennessee Society of Architects / AIA

530 Church Street, Suite 600
Cornerstone Square
Nashville, Tennessee 37219
(615) 256-2311

Attn: Kimberly Settle

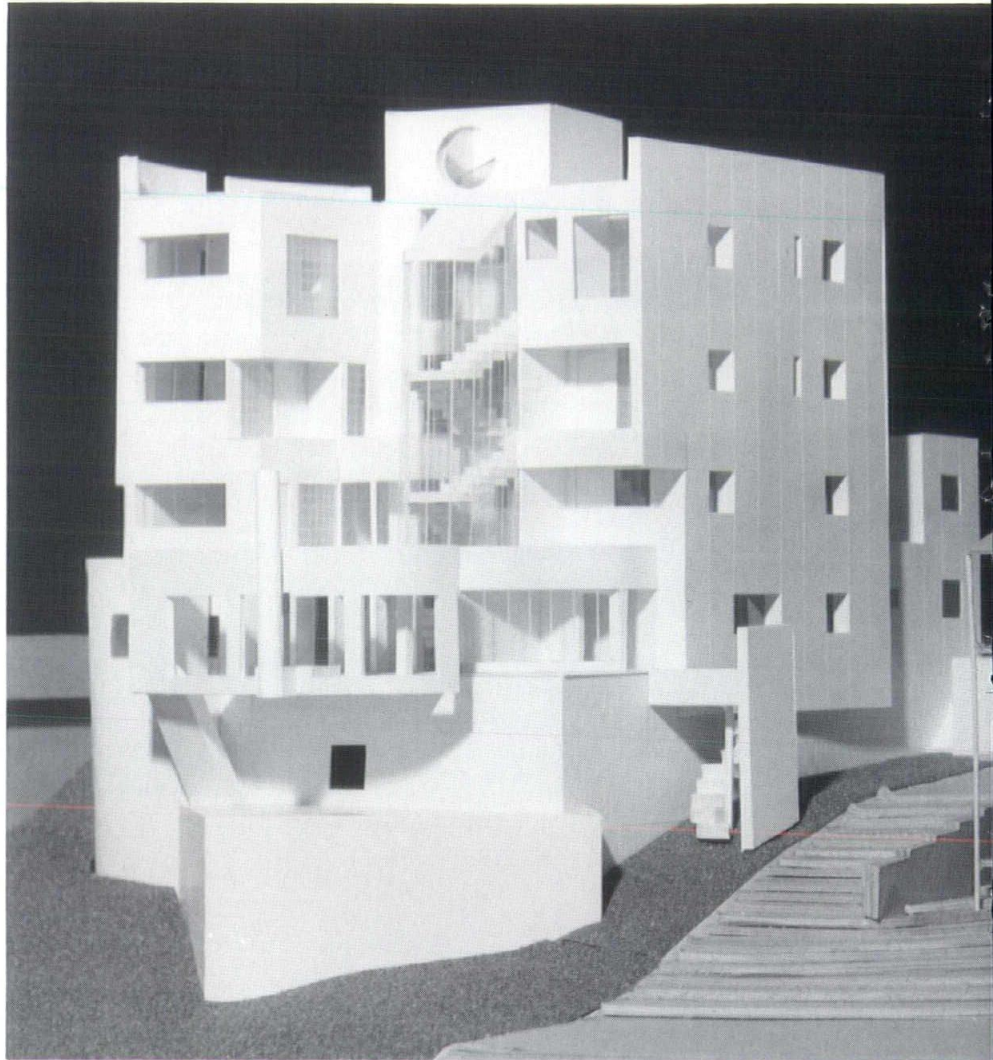
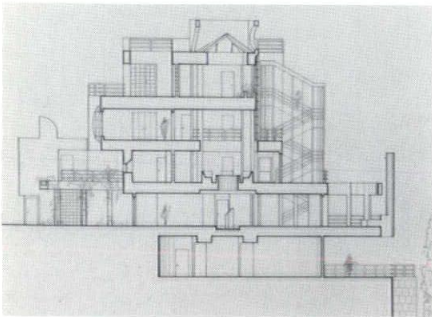
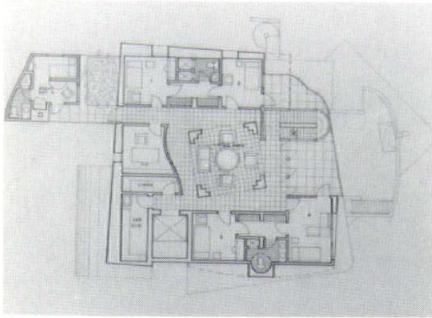


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TRANSITIONAL HOME

For The Homeless Of Knoxville



Editor's Note: Richard Drinkwater was the first recipient of the Edward J. Meiers Scholarship, awarded by the Tennessee Foundation for Architecture, in September 1985. In addition to Mr. Drinkwater's obvious design talent, his GPA at the University of Tennessee was 3.91 at the end of two years.

This spring, he was the only Tennessean awarded a scholarship from the American Institute of Architects.

DESIGNER: Richard S. Drinkwater

PROGRAM: This project is to house 12 residents for a period of 2 months to 1 year. It must serve as a place of social and educational readjustment to return residents to productive lives in a conventional setting. A live-in administrator and shop and educational facilities are to be included.

SITE: The site is located 3 blocks from downtown Knoxville and is situated in a block of apartment buildings and large houses in ill repair. The site, adjacent to the Henley Street Bridge, enjoys a sweeping view across Fort Loudon Lake.

SOLUTION: The concept of dissonance which is an element of transition, is the formal progenitor of the project. The analogy to the broken lives of the residents is thus given direction. The building form is a cube in a dissonant state. It is proportional and centralized, yet dynamic, suggesting strong enclosure, stability & security.

PROFILE

Michael A. Fitts, AIA

Some admire him, some are intimidated by him, some may even dislike him, but none can ignore him . . .

Clayton Dekle has impacted architectural design in Tennessee probably more than any other single Tennessee architect; not as a designer, but as an architectural design critic and motivator.

Completing his architectural studies after their interruption by serving in the Army during World War II, Dekle received his Bachelor of Science and Bachelor of Architecture degrees from Georgia Tech in 1949. Shortly thereafter, he came to Tennessee and began his architectural career with Tennessee State government working in the State Parks System.

He was a breath of fresh air in an otherwise stale environment that is often found in Government. He was told by some of the old hands, "Slow down son, you're going to make the rest of us look bad." His talents were quickly recognized by Governor Frank Clement's administration, and he was selected as Tennessee's first State Architect in 1955 at the age of thirty-three.

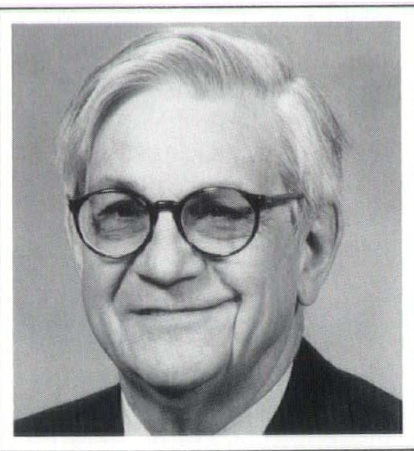
His first major contribution to architecture was the monumental restoration of the Tennessee State Capitol designed by William Strickland. Similar to the familiar country music song, Clayton was "an historic preservationist when historic preservation wasn't cool." It was a massive project undertaken with unparalleled intensity and attention to detail. He drove the selected architectural firms of Woolwine, Harwood and Clark and Victor Stromquist to the limits of their talented capabilities. Charlie Warterfield, a young architectural draftsman at the time and now an historic preservation architect in his own right, sums it up best by saying, "I was privileged to learn from both Clayton and the Capitol while working on the restoration. Each spoke to me of high standards and integrity. Clayton and the Capitol are still two of my best architectural friends." Largely due to Clayton's efforts, the State Capitol today

stands as the oldest working capitol in the nation.

Mr. Dekle served as State Architect for fifteen years before moving to the University of Tennessee, where he holds his current position as Director of Facilities Planning and Development for the Statewide University system.

Clayton has dedicated his life to the search for excellence in Architecture through his direct influence on

In Search of Excellence



the design of State facilities and his work with the AIA. He has struggled to promote and ensure the type of climate necessary to achieve quality performance in the building industry and to bring awareness of the presence of quality to government.

A large proportion of the buildings done in Tennessee has been through state programs. During Clayton's tenure, the criteria set for buildings within these programs have had a decided effect on the visual environment and have indirectly influenced the acceptable standards of the general public.

Clayton's influence has not been confined to just the governmental area. He became heavily involved in the Middle Tennessee Chapter/AIA in the 1960's and became its president in 1967. He was cited by the chapter in 1966 for "... services rendered to the architectural profession . . . in

that he has encouraged excellence in design, he has acted as spokesman for the profession to the Building Commission in such a manner as to bring a more complete understanding of architecture to this Commission, and he has added greatly to the public enlightenment and enjoyment of the architectural profession in Tennessee."

It was under his leadership that the Middle Tennessee Chapter undertook one of its most significant works of the past two decades, the Capitol Boulevard Extension Study which led to the Master Plan Concept for the Redevelopment of Downtown Nashville, a plan which even today is reflected in Nashville's progress downtown.

Clayton's achievements led him to be elected, upon first nomination, to the College of Fellows, American Institute of Architects, in 1970.

Author of the historical work, "Tennessee State Capitol," which won the John Trotwood Moore Memorial Award, consultant for numerous historic preservation projects, architectural advisor for significant works, such as the Redevelopment Plan for Fisk University, member of the Mayor's Committee for the Design of Metropolitan Government Center for Nashville and Davidson County, advisor to the Historic American Building Survey Team of the National Park Service, and member of the current Governor's Committee on the Adaptive Restoration of Tennessee's State Capitol, Clayton Dekle has been, and is, a significant "force" in the Architecture of Tennessee.

Clayton's sometimes controversial character has been brought about because of his uncompromising demands of others for architectural excellence. He is not forgiving and usually draws criticism from those who fall short of their potential, or just fall short.

In summary, Robert B. Church III, architect and former Dean of the University of Tennessee School of Architecture, wrote the following just before his untimely death in 1972:

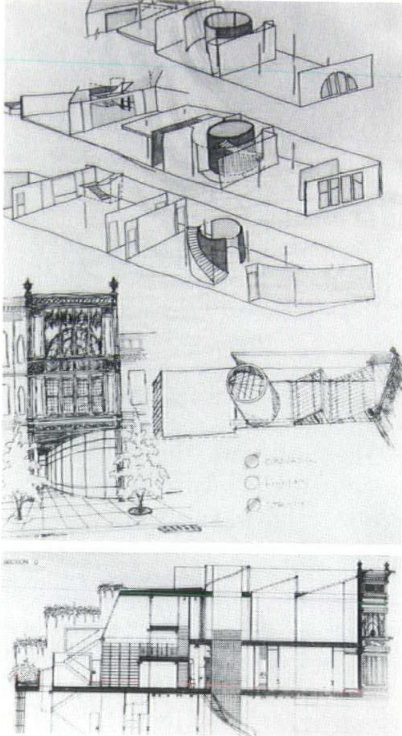
"I have been a close friend of

(Continued On Page 31)

PORTFOLIO

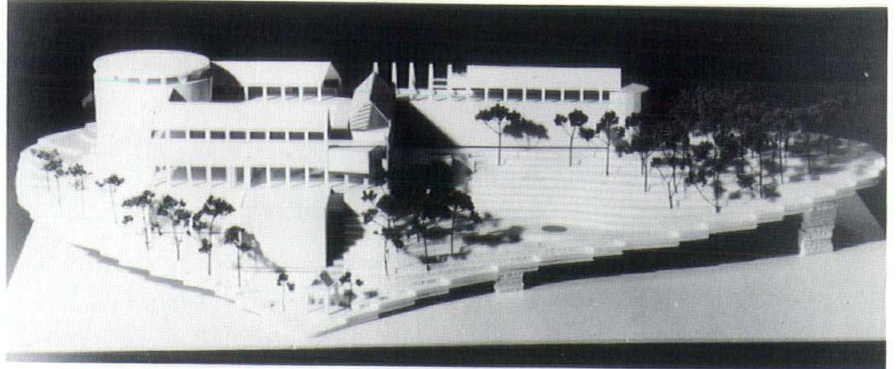
First Year Design Program

Infill Project
Brian Pittman



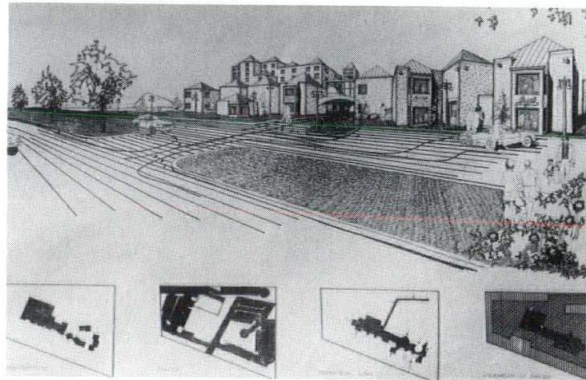
Second Year Design Program

Center for University Studies Program
Son Sang Kong



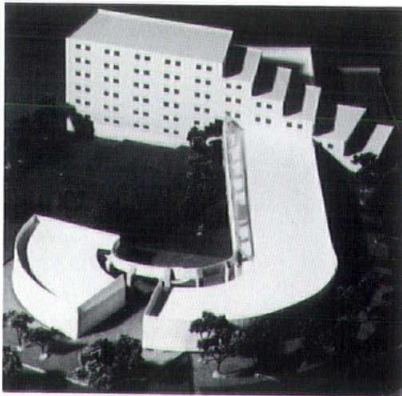
Second Year, Second Degree Program

Suburban Office Complex
Joseph Binkley



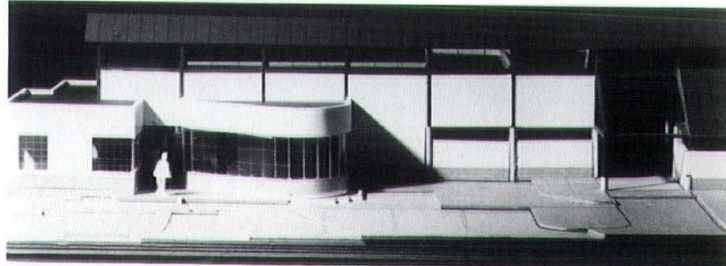
Third Year Design Program

Suburban Office/Commercial Project
Tom Meeks



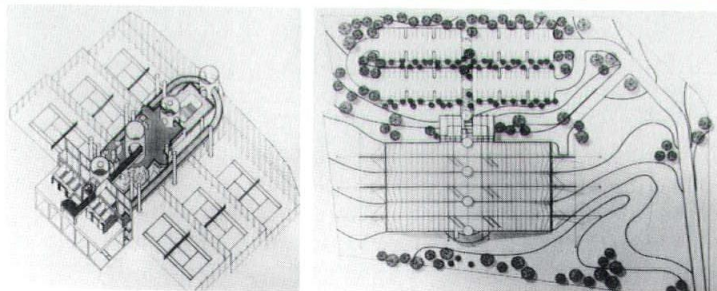
Third Year Design Program

Prototypical Veterinary Hospital
Kelly Headen



Fourth Year Design Program

Health and Fitness Club, Knoxville
Mark Dolny



(Continued On Page 30)

IN SEARCH OF THE PERFECT ARCHITECTURAL CURRICULUM

Jim Carls, AIA

Bug-eyed, Ignatius M. Paid pounded the table at which we sat, a furious beating to which our drinks danced in a wobbling fashion. "I can't believe what these schools are teaching kids these days! Whatever happened to the idea of the Master Builder!? I was a jurist for a senior level design class last week. Hell, I saw maybe two presentations that might be buildable for less than \$150 a square foot, and the rest... well, they would look *great* hanging on your wall." He snorted contemptuously.

Arthus Teest glared at him. "Design school is for exploring ideas, analyzing the past, tearing at the boundaries of what defines the built environment. It's important to let this process occur in an atmosphere where it can be nourished, before it takes on the harsh qualities of a business. But, then aesthetics aren't quite *that* important when one specializes in U-Store-It warehouses..." he sneered viciously. "What bothers me is narrowly-educated young interns ill-prepared to force a minimum of sensitivity into the projects some clients so casually throw up. Or is that regurgitate?"

This repartee had started as a simple discussion of desirable skills in entry level personnel. Now, I decided that even playing moderator to these two might be dangerous. Paid had a very successful practice, rendering services to a number of well-paying, practical-minded clients. He was known for practical but not particularly newsworthy designs. Teest had a small practice built on the patronage of a select group of wealthy business persons. He was somewhat proud of his modest reputation as an "architect's architect." Their respective approaches to the business and art of architecture were often at odds, without being totally opposed.

"So, given these problems, what should the schools be teaching?" I ventured unsuspectingly. "How should it be organized?" I happened to have a pocket recorder, and switched it on. The following is an expurgated selection of highlights:

IP: Well, let's start with admissions requirements. I would give an extreme exam which started with making them prove they could multiply dollars times square feet. It would end with the Big Question: Have you ever seen, read, or heard of *The Fountainhead*? A "yes" to *that* is a one-way transfer to the art department...

AT: But that book is such an inspira... oh, we've been through *that* a thousand times.

IP: Then, we take them to the closest skyscraper under construction, tie them to a column for two weeks and ask them every night, "Do you *really* want to be an architect???" The ones that finally say "No" we counsel on the advantages of turning premed. The ones that survive stay tied there for the rest of the semester.

AT: What on earth...

IP: It may be the only exposure to a construction site they ever have. Might as well make it worthwhile.

AT: No! No! All that is beneath the dignity of someone whose role is that of form-giver. The first year would consist of a pilgrimage by foot to Taliesin West via Chicago, then on to Portland.

IP: (Coughing horribly) What's in Portland?

AT: The second year would be the pivotal one. I would have design studio after design studio in which visiting critics would

literally tear to pieces any presentation not revolutionizing the concept of the built environment. This would tend to winnow out those whose architectural concept statements couldn't resist a client's desire to replace them with wood-grain fibreglas statements.

IP: I think for the third year I would tie them to a vent stack—for the first semester only. Second semester it would be a *stack vent*...

AT: But what about grad school? I think there is an opportunity to accomplish a lot at that point.

IP: From what I hear, the main accomplishment is shaving about four years off the wait to get licensed with one year of the same design studios. I think the ideal post-graduate work would be one semester working as a roofing installer, followed by one working as an investment broker. Maybe a "mini-term" as an insurance claims adjuster. And of course, as a semester project, building and finishing at least one curved plasterboard wall.

AT: I think the perfect post-graduate experience is a school-sponsored tour of European architecture. The schools can and should provide what the "real" world cannot. Exposure to other design is essential to fuel creativity later. Nothing could replace a year's tour of Europe for sheer experience.

IP: Yeah, I'll give you that. Too bad more architects can't afford it.

In an attempt to balance the views of these two extremists, I decided to conduct a small survey. I queried several local architects and interns, trying to get a range of ideas, from different levels of experience, that

answered the question: What kind of curriculum would be offered by the ideal design school in preparation for an architectural career?

The respondents were:

- (DA) David S. Arends
Intern
Looney/Ricks/Kiss Architects
- (JH) Janet Smith Haltom
Intern
Hnedak Bobo Group, Architects
- (CL) J. Carson Looney, AIA
Partner
Looney/Ricks/Kiss Architects
- (TN) Tom Nathan, FAIA
Senior Partner
Gassner Nathan & Partners
- (MW) Mark Weaver, AIA
Project Architect
Hnedak Bobo Group, Architects

A standard format was not required and none was received; for comparison purposes, a loose structure has been adopted which combines them in a rough chronological sequence.

<p>TN: Year 1 Design</p> <p>History</p> <p>Technology</p> <p>Communication</p> <p>Other</p>	<p>1st/2nd semesters Introduction/ Design concepts</p> <p>Intro to theory of architecture/histor- ical basis</p> <p>Structural prin- ciples/environment- al principles</p> <p>Freehand/perspec- tive drawing</p> <p>Math/English</p>	<p>CL: A first phase should include most of the basic college courses such as math, English, history . . . along with "foundation" - building and thought-provoking architectural courses. The architectural student should be exposed to a general range of knowledge while the architecture courses during this time should emphasize the problem-solving nature in all aspects of life. I feel it is important that the student not separate himself during the schooling years, but should be encouraged to realize . . . from personal experience the social and human impact the built environment has on us all.</p>
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<p>TN: Year 2 Design</p> <p>History</p> <p>Technology</p> <p>Communication</p> <p>Other</p>	<p>Design problems/cont.</p> <p>History of art, architecture & civilization/cont.</p> <p>Wood, steel struc- ture/concrete structure</p> <p>Rendering/cont.</p> <p>Psychology/Literat- ure</p>	<p>CL: During a second phase, the student should focus in on the technical nature of architecture which would include courses in structures, building systems, design and construction document labs and production technology (CAD). During this more intense time of core learning, the student should be involved with a well-balanced range of study including public speaking, real estate and development, finance, law and business.</p>
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<p>TN: Year 3 Design</p> <p>History</p> <p>Technology</p> <p>Communication</p> <p>Other</p>	<p>Design problems/cont.</p> <p>History of art, architecture & civilization/cont.</p> <p>Materials & Methods/cont.</p> <p>Photog- raphy/Theory of contract documents</p> <p>Acoustics/Elective</p>	<p>CL: During a third phase, the student should focus on the "real" world and how to work within it. There should be some program of work-study and/or community service which relates to architecture. The student should practice and fine-tune the skills which are actually required in the profession.</p>
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<p>TN: Year 4 Design</p> <p>History</p> <p>Technology</p> <p>Communication</p> <p>Other</p>	<p>Design problems/cont.</p> <p>Contemporary architecture/cont.</p> <p>HVAC/Electrical</p> <p>Writing, Compositon/Public speaking</p> <p>Elective/cont.</p>
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<p>TN: Year 5 Thesis prep/Thesis problem Architectural practice/Architectural management Elective/Elective Elective/Elective</p>

DA: I feel that it is important for a student to be introduced to an architectural education by getting involved immediately with many design studies with a solid background of architectural history. In many schools, students receive little, if any, design experience until their second, or even third year. In the first year, design studios need to introduce design to the student through means which are both fun and provide a firm basis in spatial relationships, massing, figure studies, etc.

MW/ JH: (The first year) should have an overview of space relationships. Also, an overview class on the history and future of architecture, basic theory of structure (not actual problems), basic physics and precalculus . . . geared for architects.

DA: In the second year, and those to follow, the design emphasis must be maintained, but with the interjection of "the real world." Through design problems with real clients, sites and programs the student has a much more realistic approach to a solution.

It is important for students to get involved with the profession outside the secure world of academia. Working for an architect as early as possible is a good idea, as is . . . interaction through . . . local AIA.

MW/ JH: Year 2 should emphasize space relationships and the ability to visualize three-dimensionally. History becomes important at this point. Statics should be accomplished at this level. Analyzing other architects and travel could be important at this point. Visiting good design. Starting programming studies.

MW/ JH: Design should be emphasized (in year 3). Problems should range from residential to medium commercial, possible small civic buildings. Structure becomes important along with construction knowledge. I think the basic weakness coming out of school and getting a job is the lack of construction knowledge.

MW/ JH: Larger more complex design issues should be emphasized (in year 4), i.e., multi-use facilities, hotels, etc. (Also) real estate, business courses, codes, social issues. There are not enough business courses required for most architectural students; mechanical/electrical, two semesters each. *Conceptual ideas* should be accomplished and stressed. Working drawings should coincide with design problems . . . another weakness coming out of school.

MW/ JH: Year 5: Urban design would be stressed. Architects need this along with history of urban form — elective histories, planning . . . construction technology, project management and office practice. Several projects should be accomplished in design — not just one thesis project.

Other comments:

DA: I feel it is important for the school to be small with a student/faculty ratio for design studios of no more than 12 to 1. The school (should) be located in or near a major metropolitan area. The faculty should be "practicing" professionals, and I don't believe it is too much to require that all faculty produce two projects a year or lose their standing. The facilities should be "close-knit" so there is interaction between the upper- and under- classmen . . . the same holds true for student/faculty. In addition, students should be required to work in the studio at all times and not "at home" as many do. This defeats the purpose of an architectural education.

CL: I must emphasize the problem-solving nature of the overall program. The student should be able to approach any task with confidence, not because he (already) knows the answer, but because he is able to identify and solve the problem. He accomplishes this while being aware of its overall impact due to his broad but focused education. We need problem-solvers who can draw, not artists who think they can design.

DA: After graduation, the learning should continue. By having a good, yet honest portfolio of work, and by being selective of the type of work and employment opportunities open to them, students can continue to grow as interns.

This exercise will be valuable if it spurs more questions. Just for starters, here are a few:

It was interesting to see the expression "real world" pop up in the replies. Does it indicate that the "tools" of the trade taught in schools may not be adequate for the requirements of modern architecture? Engaging in design exercises is valuable practice for developing the logic and sensitivity of the design process, but what has been accomplished if you find that the "real" learning only

(Continued On Page 31)

BOOK REVIEW

The Concept of Dwelling: on the way to Figurative Architecture

Christian Norberg-Schulz
Electra/Rizzoli, New York 1985

Max A. Robinson, AIA

Contemporary architecture's ideological turmoil, especially the debate of issues over the last quarter century, has contributed significantly towards the creation of an all inclusive theory in support of its achievements. This foundation, a base partially constructed of the writings of Christian Norberg-Schulz over the past two decades, has again been broadened by his latest book, *The Concept of Dwelling*.

By continuing his methodical manner of inquiry, he extends the thoughts introduced in his previous effort, *Genius Loci*. In fact, *The Concept of Dwelling* should be considered a companion piece expanding the original sketchy outline of man's need to "dwell poetically," for by enumerating the ways and qualifying the manners in which dwelling may be realized, he gives meaning to the idea of "sense of place" and justifies its investigation in the earlier work.

As usual, the theoretical implications of Norberg-Schulz's thesis are thoroughly considered, and its substance is related to similar content in literature and art. Although his sources are relatively few, they are linked philosophically as Husserl, Merleau-Ponty, Bachelard and most particularly, Heidegger contribute to his phenomenological notion of existence and dwelling while Lynch, Venturi, Kahn and others provide thoughts which punctuate by allusion or example.

Out of this search he develops the basic definition: "To dwell means to belong to a given place . . . where the heart may blossom and the mind muse." Simply put, this implies establishing a meaningful relationship

between man and a given environment thus involving the aspects of identification and orientation. We need to know "where and how we are" to experience a meaningful existence and achieve a sense of belonging. "To dwell in a qualitative sense is a basic condition of humanity. When we identify with a place, we dedicate ourselves with a way of being in the world . . . and (therefore our) places have to offer rich possibilities for identification."

Subsequently exploring those possibilities, Norberg-Schulz categorizes four modes of dwelling - natural, collective, public and private - which correspond to the types of places man creates to "set the modes into his work." These types - settlements, urban spaces, institutions and houses - are then analyzed as to their morphological, topological, and typological characteristics to derive a language of architecture capable of addressing the shortcomings in our current work. In this regard, he recommends approaching architecture in concrete, existential terms and reconsidering the figurative aspects of its language in order to rediscover its essence. Only then will we regain the ability to inject our achievements with meaning and significance, thus fulfilling man's wish for belonging and participation.

The importance of Norberg-Schulz's thoughts are obvious. Few theoreticians have been able to develop such comprehensive concepts about architecture and express them in such a logical and compelling fashion. He provides a broad, encompassing framework within which others can realize the relationship, depth and value of their own accomplishments;

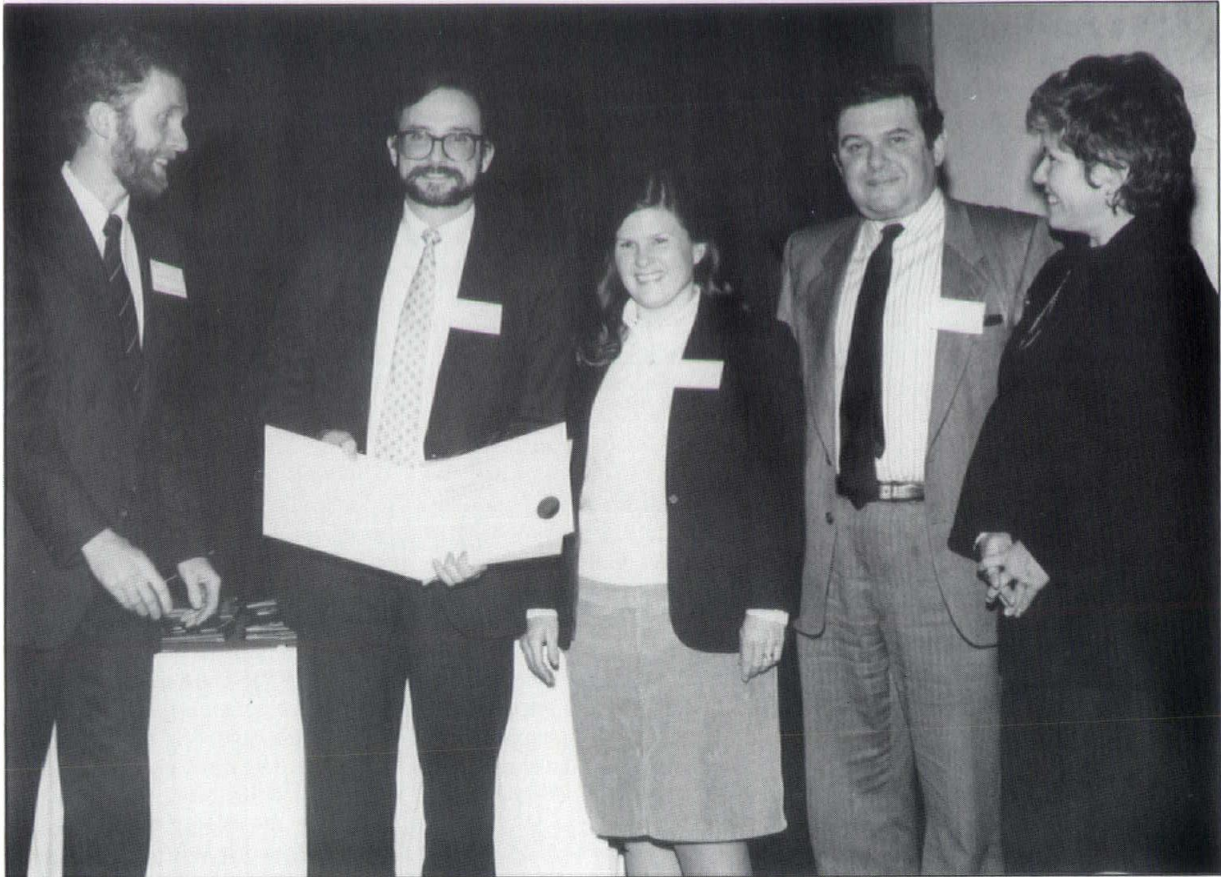
and each aspect is summarized with reference to contemporary needs so that one can easily sense the potential for improving the condition of our built environment.

However, the strength of his contribution may also contain a critical weakness. Norberg-Schulz relies heavily upon historical precedents to exemplify his ideas; and while the architecture of past epochs may embody more appropriate illustrations of his thoughts, one wonders about their adaptability to current practice, especially at the scale of settlements and urban spaces. Perhaps more definitive examples, specific criticism and consideration of today's situation would better focus possible directions in this regard. Additionally, further commentary about defining the language of architecture with respect to contemporary theory and practice could easily generate another volume which further resolves the issues of figurative architecture which he has introduced.

As a result of its intellectual challenge, *The Concept of Dwelling* is not an easy book to read, let alone fully digest in a single perusal. Christian Norberg-Schulz is one of the foremost architectural theoreticians of our time and has added another edition to his extensive collection of writings about the philosophical basis for designing our buildings and settlements. This volume offers considerable substance for contemplation, and if only a part of our work can incorporate his thoughts and concerns, we would all benefit with better accomplishments, richer environments and fuller lives.

Wins PA Award

Ehrenkrantz Group



Emrick, Susan Neff, Ezra Ehrenkrantz, Barbara Stagg-Paylor receive PA First Award.

Congratulations to The Ehrenkrantz Group and Michael Emrick, for winning *Progressive Architecture's* most prestigious First Award in Urban Design and Planning, for their Master Plan of Historic Rugby.

Juror Thomas Aidala said, "This plan is extraordinary in its depth of detail and analysis . . . The beautiful thing about the plan is that it will disappear; no one will ever know that anybody intervened."

Juror Chad Floyd said, "More than any other scheme, this plan reaches into the history of the community and really tries to understand it,

drawing the design solutions out of that as opposed to superimposing an idea."

Rugby was established in 1880 by Thomas Hughes, a leading British writer and social reformer. On the Historic Register, Rugby is unique historically and architecturally, offering visitors evidence of unusually sophisticated planning and unique rural gothic/Victorian architecture. Establishment of the New Big South Fork National River and Recreation area will focus even more visitor attention.

Recognizing the potential adverse impact of tourism on the historic

area as a result of the park, the U.S. Army Corps of Engineers in coordination with Rugby and the residents and land owners, commissioned the master plan to guide the inevitable future development of the area. The Plan was designed to provide a framework for self-management for the community and to be a tool to help guide their future planning and management decisions. The process employed community consensus in its final recommendations.

OUT OF PLUMB

Now I Are One

Robert D. Holsaple, AIA

In the good old days there was no school of architecture in Tennessee. In a sense, all of us who practiced in this state at that time were foreigners, having received our architectural education in distant and exotic institutions such as Alabama Poly, Georgia Institute of Technology, and the University of Arkansas. Some of us were more foreign than others, in that we were also post-graduation migrants to Tennessee, as opposed to being native-born. This diversity of educational background led to a greater degree of conflict than now seems to be present in architectural offices.

The mixture in today's office is composed mainly of Tennessee graduates with a few people from other schools thrown in for flavoring. The pre-UT office usually had several schools fairly evenly represented so that discussions of design theory and athletics included several points of view. The drunk who yelled "War Eagle" was regarded with disgust, but tolerant disgust. Today there is no longer a balance of power, and he who yells "War Eagle" is in danger of being overwhelmed by numerically greater forces. There also seems to be a great cultural deprivation in that the store of anecdotes is much smaller. Each school has its unique stories and odd characters. With so many people from the same school there are fewer stories and cultural enrichments. Such is progress.

One of the things that occasionally creeps out of my school memories is the following:

Five years ago

I couldn't even spell "arkitec"

Now I are one.

I guess it is an indication of the naivete of the recently graduated

that all of us once clutched our diploma and said, "Now I are one." It is my experience that few beings are more ambitious, enthusiastic, inquisitive, and idealistic than a new graduate. At times, they can be described in other terms.

For instance, there was a period in which Tennessee architectural graduates were the best gatherers of information in the western world. They could not pass that information on in a graphic manner (that is, they couldn't draw) but they could sure track it down. We had assigned one person to a project which included a layout for a small dental office. I have found that dentists are among the most detail conscious people in existence. Together, the dentist and our young graduate researched every new office layout for dentistry published between 1882 and 1974. I have always believed that our man had a root canal done to make sure that he fully understood the process. We ended with two sheets of working drawings and three notebooks full of sketches.

At another time, they were all specialists in one phase of practice or the other. I can remember talking to a graduate in architectural management. At that time I had been in practice about twenty-five years and felt that, with a little more time, I might get the hang of running an office. It was a bit deflating to talk to someone who had yet to work in an office and already knew how to run one. Fortunately, I was able to ease him out of the door before he could meet one of the other principals and put my job in jeopardy. Truthfully, I was never quite sure what he really could do, but I didn't feel that I should take a chance.

"Confident" is a term that describes other graduates. I heard

about one job applicant who stated that he had had two whole summers of work in a drafting room and that he was ready to leave that mundane world behind and proceed with more important tasks. The architect who was doing the interviewing said that there was an opening for a blueprint boy, was he interested? This caused the conversation to sort of disintegrate.

This is beginning to sound as if I am poking fun at these young people. I really don't mean to. All of us, young, middle-aged, and ancient, begin new ventures at various points in our lives and have to feel our way along. Even a thing as simple as learning to play racquetball causes us to exhibit first the things which we feel we can do best. So I hit the ball hard. I hit the ball hard straight at the wall. I found that the thing that I do least best is duck. When I graduated from college, the thing which I did best was draw (not detail, draw) and so my first employer set me to work drawing door details. I assume that he figured that here was a very moderately intelligent person who seemed to know how to draw, so let us start him to drawing. Six months and two thousand door details later, I inquired about possible alternate duties. I found that I had become known as a highly skilled detailer of doors.

By diligent inquiry, I have found that this revolting experience is common in all professions. In acting it is known as "type casting." In this case I did an excellent job of ducking and persuaded my supervisor that I was also valuable doing other things. Since that time I have watched other people go through the same experience. I am almost certain that

(Continued On Page 32)

Anonymous

In response to your request for additional information in block number 3 of the accident reporting form, I put "Poor Planning" as the cause of my accident. You said in your letter that I should explain more fully and I trust that the following details will be sufficient.

I am a bricklayer by trade. On the day of the accident I was working alone on the roof of a new six story building. When I completed my work, I discovered that I had about 500 pounds of brick left over. Rather than carry the bricks down by hand, I decided to lower them in a barrel by using a pulley which fortunately was attached to the side of the building, at the sixth floor.

Securing the rope at ground level, I went up on the roof, swung the barrel out and loaded the brick into it. Then I went back to the ground and untied the rope, holding it tightly to ensure a slow descent of the 500 pounds of bricks. You will note in block number eleven of the accident reporting form that I weigh 185 pounds.

Due to my surprise at being jerked off the ground so suddenly, I lost my presence of mind and forgot to let go of the rope. Needless to say, I proceeded at a rather rapid rate up the side of the building. In the vicinity of the third floor, I met the barrel coming down. This explains the fractured skull and broken collarbone. Slowed only slightly, I continued my rapid ascent, not stopping until the fingers of my right hand were two-knuckles deep into the pulley.

Fortunately, by that time I had regained my presence of mind and was able to hold tightly to the rope in spite of my pain.

Approximately the same time, however, the barrel of bricks hit the ground . . . and the bottom fell out of the barrel. Devoid of the weight of the bricks, the barrel now weighed approximately 50 pounds. I refer you again to my weight in block number eleven. As you might imagine, I began a rapid descent down the side of the building.

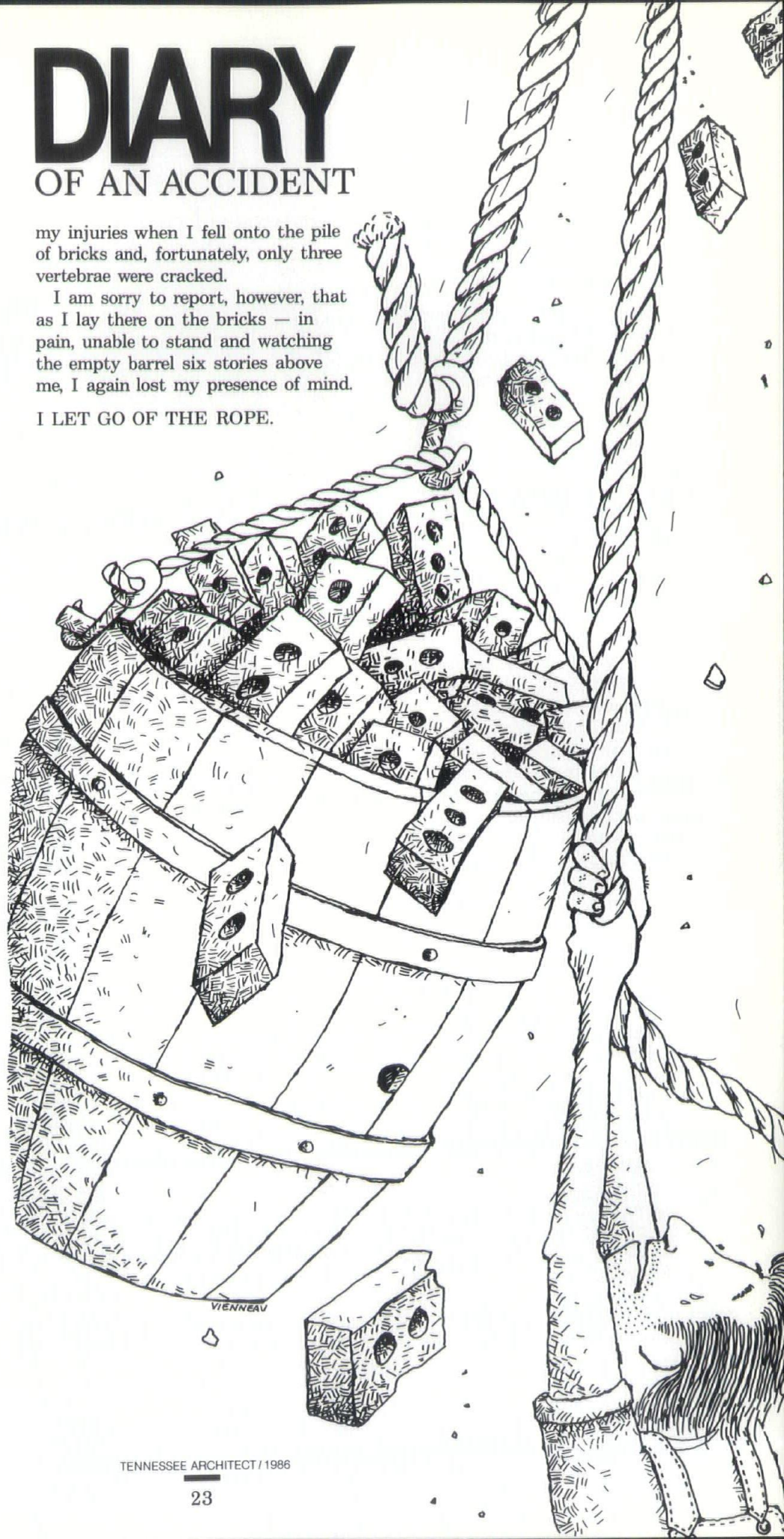
In the vicinity of the third floor, I met the barrel coming up. This accounts for the two fractured ankles and the laceration of my legs and lower body. The encounter with the barrel slowed me enough to lessen

DIARY OF AN ACCIDENT

my injuries when I fell onto the pile of bricks and, fortunately, only three vertebrae were cracked.

I am sorry to report, however, that as I lay there on the bricks — in pain, unable to stand and watching the empty barrel six stories above me, I again lost my presence of mind.

I LET GO OF THE ROPE.



Stephen P. Griffin, AIA

For many years there has been in the minds of a few, the thought of a foundation to support architectural education for Tennesseans. The death of Ed Meiers, AIA, brought forth many memorial gifts; but there were no means by which these gifts could be utilized. The TSA board appointed a task force to investigate the feasibility and structure of an organization capable of distributing funds similar to the Ed Meiers' memorial gifts. The task force recommended to the TSA board that a private, non-profit corporation be established to support the development of architecture in Tennessee and for Tennesseans. At the 1984 annual meeting, the TSA membership agreed to the formation of the Tennessee Foundation for Architecture and nominated its first Board of Directors. On July 17, 1985, the Foundation Board of Directors submitted the Corporate Charter to the State of Tennessee.

As stated in the charter, the foundation is "organized to support the development and awareness of architecture in Tennessee and for Tennesseans by aiding the study of architecture, architectural research, and architectural writing by providing financial aid, grants, and scholarships; and to receive, manage, and expend property or funds to carry out the above purposes." This is the foundation's stated purpose and goal.

With your help this foundation can grow to become a major proponent of architecture in the state of Tennessee. What is needed now is members. So please check the Tennessee Foundation for Architecture box on your next TSA dues notice or mail in a contribution and help the dream become a reality.

1985 IN REVIEW

1985 saw the establishment of the Tennessee Foundation for Architecture. On January 23, 1985, the draft charter and by-laws were adopted and officers were elected:

Stephen P. Griffin, AIA, President
David Rhodes, AIA, Vice President
Fred H. Turner, AIA,
Secretary-Treasurer

Charles E. Coleman, AIA, and
David Rhodes, AIA, drafted



ANNUAL REPORT: Tennessee Foundation for Architecture?

Administrative Policies which were adopted by the board.

The first annual Edward J. Meiers, AIA Scholarship, in the amount of \$250.00, was awarded to Richard Drinkwater, third year student at the University of Tennessee School of Architecture.

Public Relations and Fund Raising Sub-committees were appointed, chaired by Paul Plummer, AIA; and David Bynum, AIA; respectively.

By the end of 1985, the foundation had 64 charter members and memorials had been established for John Tuck, brother of Seab A. Tuck, III, AIA; and Edward J. Meiers, AIA.

This next year the foundation, with everyone's help, is expected to experience tremendous growth. Through its programs, it will serve to increase everyone's awareness of the built environment.

1986 GOALS

The foundation's primary goal for 1986 can be summed up in one term — \$10,000.00. This amount can easily be obtained by receiving \$25.00 donation from 65% of the total TSA membership. This 65% participation represents our second goal, an increased involvement by architects throughout the state. Architects have been and will continue to be the driving force behind the foundation. Without our involvement, the foundation would not have happened and would not be able to continue. Only by reaching this increased involvement of time and money can the foundation survive.

Our third goal is corporate contributions of \$500.00 or more. We hope to establish contact with corporations or other organizations who have a vested interest in our built environment and who would consider the purposes of the foundation a worthwhile endeavor.

Our fourth goal is to schedule at least one fund raising/media event

during the coming year. One event that could not only generate funds, but at the same time serve as a public relations forum to tell the story of the foundation.

Any suggestions and help from the membership would be greatly appreciated. This is your foundation and without your participation it will not be able to obtain these goals.

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Life After Graduation:

Julie Pursell

It was a provocative challenge, even for interior designers familiar with thorny job assignments.

Enter the psychiatric wing of a hospital posing as a patient for a period of 48 hours and find out first-hand the environment surrounding patients trapped in the emotional morass of anxiety and depression.

Purpose - Providing the environment conducive to make the patient want to get well. "It was a tremendous learning experience, scary, even frightening at times, but one that gave us a real sense of helping people when it was all over," said Dina Romay, interior designer for Earl Swensson Associates who experienced the novel approach to medical facility design with co-designer, Kathy Benson.

The hospital unit is part of a medical-psychiatric complex located in a Southern port city. After 20-odd years of continuing patient therapy and treatment, the wing needed refurbishing. And, corresponding advances made in assessing environmental influences that impact on patient improvement in cases of emotional distress or mental illness had convinced the medical and administrative staff to take a long, hard look at their facility.

Was the setting providing the best therapeutic environment possible, or something a lot less than that? Was "wellness" as a plan of action being generated or just talked about? Did patients interact, react or just exist?

Young, bright, attractive, the "patients" from ESa were admitted to Unit 1 as patients suffering with emotional distress. Benson was diagnosed as in a state of extreme anxiety as the result of a romantic breakup; Ms. Romay as a patient suffering with depression brought on by the death of her mother and subsequent family uprooting.

They were admitted, assigned a room with a roommate in Unit 1 and then left alone. Surrounded by strangers, yet alone. Nursing supervisory personnel remained at their stations. Other patients glanced at them curiously and went back to their pursuits, smoking, sitting, watching television, staring into an inner world of their own.

"We were dropped down into a basement, and into a hallway-like tunnel,"

48 HOURS IN UNIT 1

recalled Romay, "Stark, shiny gloss white, white everywhere. The initial shock was terrible. The furniture was beaten up and felt flimsy. This activity area or "day room" had been converted from former patient rooms and the lavatories and fixtures were still there. A TV was set up on a former sink.

"We discovered that it is difficult to separate the social from the environmental in a setting designed to promote wellness," said Benson. "Space became time. And space became an activity. And we discovered that we had more time than space, partly because the scheduling was so erratic. We were not indoctrinated properly. We were given a schedule that showed eating times and group therapy hours, but no one told us where we were to go, or if we were to go."

Romay, who did not take a watch with her, had no idea of the time and missed the evening dinner tray.

"They forgot to make sure I had a tray. When I asked for one, nothing was done about it. I just went without dinner that first night."

Paradoxically, while the staff appeared to leave the patients much on their own, the attitude of interaction and caring presented by the other patients was at times almost all-consuming.

"A number of the patients would come up and ask if we were all right and how we were doing and then compare that with their first day here," recalled Benson. "And they started to talk and share their experiences with you and you were almost overloaded with the

stimulus of their problems. This can be very uncomfortable for new patients who already have very cluttered and confused minds. Conversation and caring between patients is encouraged and after the initial shock wears off, communication with other patients was very comforting," said Benson.

Romay also experienced the phenomenon of feeling isolated and on-guard, "It was so high-energy level, there was no place to think. I began to feel almost paranoid. It was like someone was poking into an oyster shell. I began to feel my space was being violated. I felt like I was being stared at, as if I were standing in front of everybody."

"I found I would walk close to the wall to keep away from people; I didn't want to get into anybody's way."

Time became a matter of life - "you measure time by breakfast, lunch and dinner. And after dinner you have the whole night to get through."

People sat. A 17-year old boy smoked, carrying an entire carton of cigarettes with him. Television played constantly in both game and day rooms but almost no one watched it. Physical therapy was suggested, but since it required only 30 minutes out of a day, that diversion soon was ended.

Group therapy sessions were traumatic. One patient broke down as he recounted his experiences. An uncomfortable rectangular therapy room did little to alleviate the stress or induce a feeling of camaraderie.

Roommates shared confidences. Romay's roommate was 24, married and an anorexic, fighting an emotionally-based problem since she was a teenager.

"She had to have an aide sitting one-on-one with her round the clock," recalled Romay. "And at night the aide sat on the end of my bed watching my roommate. I woke up every hour on the hour all night long."

Since only the hospital administrator and chief physician knew the real identity of the ESa designers, the environment and therapy procedures experienced by the patients were uncensored.

While the designers are trained interior design and space planning specialists and not behavioral psychologists, they came away convinced that environmental influences, coupled with

individual attention would create an atmosphere of emotional and mental "healing".

"You have to feel confident enough to not worry about anything but getting better," observed Benson, "The setting was not doing that. The only thing you had to look forward to was getting out but not necessarily getting better."

Romay had previous experience working for six months as an intern in a Veterans hospital while a student at the University of Cincinnati. This provided her with valuable insight into the perceptions and motivational characteristics affecting patients.

"As patient observers, we found it very difficult to separate the physical from the social."

The result was a list of recommendations, in chart form, that supplemented and expanded on the new interior design format. Procedure, scheduling and activity areas were addressed, as well as design layout recommendations for furnishings, lighting, color and graphics.

Based on their own experiences, the designers recommended a system of flexible control, where intercommunication between patients would be created to help relieve a perception of a threatening environment. Goal setting and monthly cookouts were recommended, as well as a "first-day friend" who would assist the newcomer to become acquainted with the surroundings, tour the facility and learn the layout of the day, game and therapy rooms.

An organized schedule of activities coordinated by a professional staffer was recommended to lessen the opportunities for patients to sit, think and become more depressed. These would be augmented by increased numbers of books, games, cards and music.

A major factor was the lack of privacy and quality of reverberation created by insensitive furniture groupings. A low-stimulus area was recommended for patients and staff. More acoustical materials and a better public address system were recommended to improve communication and a more serene setting.

Designers urged installation of an improved heating, air conditioning and ventilation system and a designated non-smoking area.

The total goal was on creation of a more nurturing atmosphere.

"After it was all over if anyone had asked me I would have sworn that the carpeting was all brown and all the walls were white," recalled Romay. "When we

went back for a second visit, I discovered that much of the carpet was rose and the walls beige. But the total effect of all that harsh lighting and gloss paint, and accents of brown and a teal blue created this monotonous sensation of all brown. It dulled the senses."

One major solution was introduction of warm colors, pleasant to the complexion. Tones of rose and peach, accented by light and dark green were introduced to give a feeling of fresh, crisp lines.

"That basement wall of the entry was like a white tunnel," said Romay. "Since they are not ready yet to paint it, we recommended a series of art works in varied textures and patterns be installed to add life and texture and pattern to this area which introduces the patient to the unit."

Conversational groupings of upholstered sofas and seats, with companion side tables containing books were devised to break up the vast day room space into more personal, intimate areas with opportunities for privacy. New laminated game tables have been ordered to replace the over-worn pool table.

Designers recommended taking advantage of a courtyard enclosed by adjoining wings of the hospital and improving it with patio furniture and planter beds at heights compatible for gardening by ambulatory and wheelchair-bound patients.

Personal details were not overlooked. "I urged that each public patient area be private and have a clock, lamp, magazine rack and a tack board."

"We wanted above all a quality of comfort."

They recommended the nurses station be installed as a buffer between the public areas of activity and game rooms and the patient rooms.

Importantly, they proposed a new group therapy room be designed, in a square or circular pattern instead of the elongated rectangle which had been used.

"An experience like this makes you think about what is important, trust and respect for yourself and others, a sense of accomplishment, an ability to face your problems and face reality and an ability to relax, to decrease the emotional overload."

Benson graduated from UT in 1979.

LETTERS

(Continued From Page 12)

times threaten—," etc. etc. Your attention is invited to the last page of our first issue. As the French say so eloquently, "*The more things change, the more they stay the same.*" I wish you good luck in your work with the *Tennessee Architect*, and I hope I will continue to receive the issues.

Guy H. Parham
241 Hawthorne Avenue
Knoxville, Tennessee 37920

We Will Never Forget

Connie's article, "The Great Wall," could have been written by me three years ago during our Chapter office remodel. What a learning experience. Don't let them tell you that you will forget all the problems in time. I will never forget even though the end product is great! Your magazine is terrific, too.

Donalee Hallenbeck, CAE
Executive Director
AIA San Diego Chapter

I would like to personally thank you for the kind remarks on your new office space. In particular, the reference to efforts by Clara Smith and myself were most gratifying. In fact, our whole firm was pleased to have been of help to the Society. We hope you will enjoy your new home.

Eugene M. Daniels, FIBD
President, Counterpoint, Inc.
Knoxville

James County Courthouse

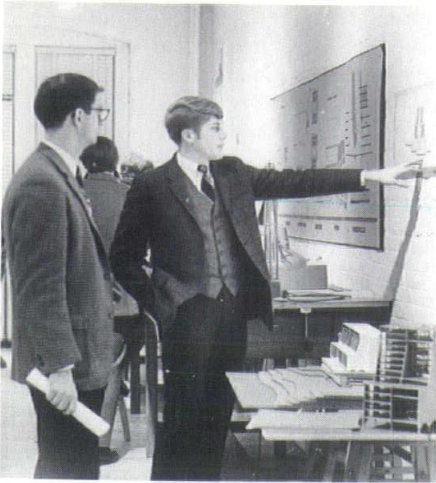
I was delighted to see the James County Courthouse noted under projects honored by Landmarks Chattanooga. I was, however, disappointed that my firm was not recognized as renovation architects for the project. We worked with the client during the acquisition of the property through completion of construction.

J. Michael Smith, Architect
Cleveland, Tennessee

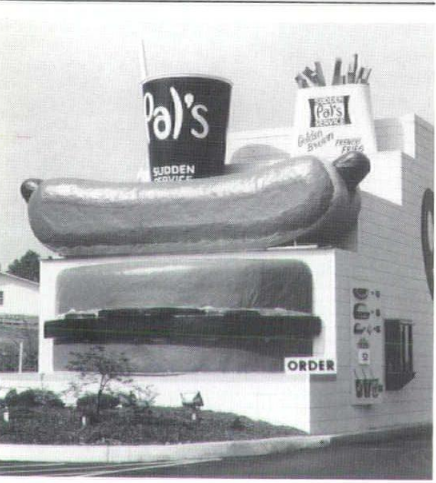
Editor's Note: We regret the omission, never being very fond of the "Artist's Rendering" School of Journalism; but published all the facts received from Landmarks.

????????????????????????????????

DO YOU KNOW?



Circa 1968. Can you identify this mentor/student duo? Clues: One of these gents was the first UT graduate/TSA president. The second has a somewhat responsible position in higher education and a national reputation as design critic. Both are spouses of dynamic, artistic women.



Wanted: Photographs of other designs as products. Also wanted, the correct stylistic term. (J. Anthony Moore's Pal's)

SPEAKEASY:

Why Do We Do What We Do

Louis R. Pounders, AIA

"I turned in my nail bag." That's what he said. It sounded so simple. He had thought a lot about it. In fact, it had taken him eight years to make the decision. I laughed when he said it. Later I realized his statement was profound.

Recently I traveled to Florida to meet with our client and the contractor on a new hotel we are doing. The construction contract has been signed and work on the project has begun, although we are continuing to price alternates to reduce the cost. The meeting was scheduled for 9:30 a.m. so I flew down the night before.

By noon we had slugged our way through most of the items on the agenda. We seemed to be picking up some savings, although not as much as I had anticipated. Then it happened. You can always tell it's about to happen when the contractor looks up and asks innocently, "Don't you guys want any hardware on this job?"; or "How're you gonna see in there without light fixtures?" When a G.C. who has a signed, stipulated sum contract says something like that, it's a real conversation stopper. Well, he said it. I knew what was coming and it did . . . an increase of forty grand. Gulp. I tried to recover gracefully. "I'll have to check with my (a) spec writer, (b) electrical engineer, (c) files and get back to you on that." The owner was not amused.

This is when you begin asking yourself, "Why do I do what I do?" There are so many enjoyable ways one can pass the time; so many stimulating careers available; so many places to go and things to see.

Heading to the airport to catch my flight back to Memphis, I was asking myself: How could this happen? Who's responsible? What are the consequences? How can I fix it? Will I ever work for this client again?

Sitting next to me on the plane was this guy wearing motorcycle

boots, a Hard Rock Cafe T-shirt, and a faded baseball cap. He was smoking real Camel cigarettes, which he took from an absolutely flattened pack that he carried in the back pocket of his jeans. He said that this was his first plane ride in years. We talked about that for awhile, then I asked him where he was going. He said he was on his way to Fort Knox, Kentucky. He had just rejoined the Army! That was more of a conversation stopper than the contractor's statement.

He said that he had been out of the service for almost eight years, working as a carpenter around the Southeast but was tired of it. He had thought it all out and going back in the Army was best for him. I sensed a certain pride in his decision. That morning he had turned in his nail bag.

I spoke to a group of high school students recently about architecture and they asked my why I do what I do. I tried to explain that being an architect is challenging, often frustrating, sometimes rewarding, but never boring. I talked about career opportunities, salary, advancement, working hours, education, and responsibility. I tried to give them an accurate picture of what being an architect is all about.

Why do we do what we do? I suppose that the real answer has to be dedication. Dedication to the idea that what we do really matters and therefore deserves our best shot. Because if you don't believe this, you might as well turn in your nail bag.

Louis Pounders is a principal in Gassner Nathan & Partners, Memphis; and he chairs the 1986 TSA Design Awards of Excellence program.

NEWS BRIEFS



Shaw



Shanks



Hart



Wallace



Askew



Bobo



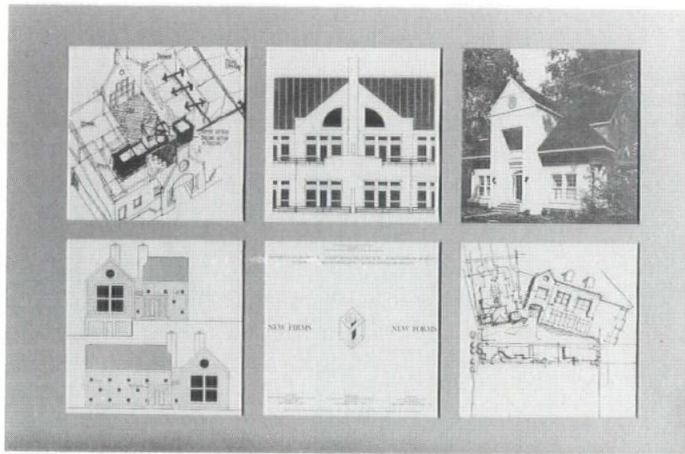
Montgomery



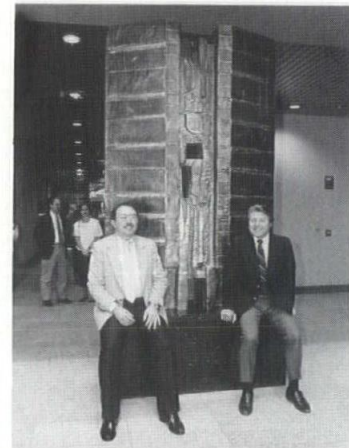
Looney



Swensson



New Firms, New Forms



Williams and Weiss

Shaw and Shanks Open Firm

Timothy W. Shaw, AIA, and Thomas W. Shanks, AIA, have opened Shaw and Shanks Architects, P.C., at 512 East Unaka Avenue, Johnson City. Shaw is a graduate of East Tennessee State University and is president-elect of the Watauga Chapter/AIA. Shanks attended Clemson University and East Tennessee State University. Shaw and Shanks Architects, P.C., provide complete architectural and related design services.

Kings Establish Chattanooga Firm

Charles O. King, AIA and Susan D. King have established Charles King Architects and Associates, Inc.,

providing architecture, planning and interior design services. Both earned their Bachelor of Architecture degrees from the University of Tennessee; and Mr. King holds a Master of Architecture from Cornell University.

Thomas & Miller Promotes Hart, Hamilton

Thomas and Miller Architects announces the promotion to partner of Lawrence R. Hart, an associate of the firm for the past 3½ years. Julia Hamilton has been named project manager.

Martin Joins Hall Thompson Bynum

Harry I. Martin, AIA, has joined Hall Thompson Bynum as project coordinator. Previously, Martin was with Manuel Zeitlin Architects and Holiday Inns, Memphis.

Memphis Chapter/AIA Announces 1986 Chapter Officers

Lee Askew, III, AIA, is president; Kirk Bobo, AIA, is president-elect; John Montgomery, AIA, is secretary; and Carson Looney, AIA is treasurer.

ESa Honored by Concrete Institute

West Side Parking Garage, designed by Earl Swensson Associates, was honored by the Pres-

tressed Concrete Institute of America for its innovative design. The award was presented by Douglass Jeffords, president, Breeko Corporation, Nashville, supplier of the precast panels.

Project architect was Carol McHargue, AIA; Stanley D. Lindsey, structural engineer; and Rodgers Construction of America, general contractor.

Wallace Becomes Fellow

Connie C. Wallace, CAE, was one of 17 persons elected to the First Class of Fellows of the American Society of Association Executives, a 12,000 member organization. Wallace was recognized for her contributions in association management, particularly in the field of communications.

Swensson Speaks for Elderly

Earl S. Swensson, FAIA, was a featured speaker at the Multi-Housing World Conference in Philadelphia. Swensson discussed innovative design solutions as necessities for the diverse aspirations of

the nation's elderly in "Housing Options for Older Americans: Challenges of the 90's."

New Firms, New Forms Highlighted

"New Firms, New Forms" is an architectural exhibit completing a public showing in Nashville, Chattanooga and Memphis art galleries. Scheduling in Knoxville is incomplete.

Firms with projects on view are Brewer and Fuller Architects, Looney Ricks Kiss Architects, Kurt Stagmaier Architect, Tuck Hinton Everton Architects and Manuel Zeitlin Architects. The exhibit focus illustrates architecture as process, carrying the idea of a project through stage by stage.

Curator for the show is Prof. Leonard Folgarait, recently named Teacher of the Year at Vanderbilt University.

Webb Companies Unveil Sculpture

Wesley Williams, partner of Webb Companies-Nashville, said, "As our

first building in Nashville, we wanted to demonstrate that distinctive architecture and artistic expression go together," in unveiling Anton Weiss' eight-foot bronze sculpture for One Belle Meade Place.

The office complex was designed by Sherman Carter Barnhart, Lexington; and Gould-Turner Architects. Cathy Gildea, ESA, was chief interior designer; and W. F. Holt, general contractor.

Thompson Promoted to Associate

Ezra Ehrenkrantz, FAIA, and the Board of Directors of The Ehrenkrantz Group have announced that Jim Thompson, AIA, has been promoted to an Associate of the firm.

TOWARD 2000 A.D.

(Continued From Page 7)

been treated. One obligation is to prepare architects who take nothing important for granted but who understand what is important and how to act upon their understanding on behalf of our future.

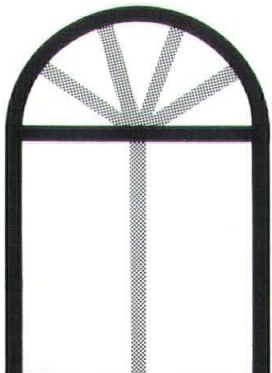
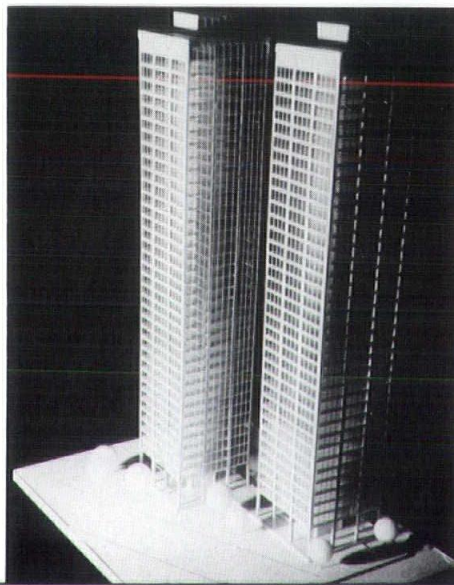
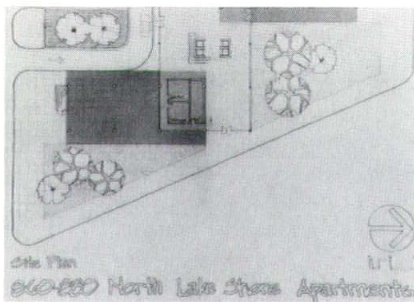
To accomplish these ends a seven-point program must be supported in the School by the University and the profession. Each point is an important link in a chain of developments which must be undertaken to the end of the millennium in the School of Architecture.

- 1.) Strengthen the all-important undergraduate curriculum, by improving funding, equipment, and most important, by bringing in bright and enthusiastic faculty.
- 2.) Establish a research and design oriented program of graduate study.
- 3.) Strengthen links with the architecture and related design, planning and building professions.
- 4.) Strengthen the School's public service and community based consultancy activities which lead to bona fide commissions for

PORTFOLIO

(Continued From Page 16)

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practicing professionals, thus giving a three-way university, profession, and public partnership.

- 5.) Strengthen linkage with other design and building industry related disciplines on campus while developing programs in landscape architecture and urban design. Move toward ultimate unification of these disciplines.
- 6.) Continue to recruit the best students we can find. Establish linkages with the best undergraduate liberal arts colleges.
- 7.) Establish a non-professional undergraduate program in which our future clients can learn the ethical values pertinent to a healthy environment and good judgment about design.

We must embark on these now if we are to confront the challenges which face us. In doing so the involvement of the professional practitioner becomes more important for the School than ever before. We have a good School. Twenty years have passed since its opening and we have grown strong enough to dream of such important missions as I have described. We invite your help, encouragement, and support for our students whom we hope to prepare for effective leadership in the years ahead. How else can we better ennoble our living places, - our cities?

PROFILE

(Continued From Page 15)

Clayton's for many years and have worked with him on many projects. I know of no man who has maintained his stature of integrity, performance and responsibility on a higher plane.

"Clayton has said many times that his position was frustrating, having been a part of so many projects without actually drawing a line. In response to that statement, I think that it would be fair to say that without his efforts and the stimulating atmosphere of support and understanding he has helped to foster, none of us involved with State work could have been as free to rise so easily to our capabilities. His contribution has been immeasurable throughout the State of Tennessee, in ways not always obvious to those who do not work with him. One of

the reasons that he is so successful might be summed up by one of his statements, "You will accomplish what you want when you have done your 'homework'."

Fitts is State Architect and past president of the Middle Tennessee Chapter/AIA

ELEMENTS

(Continued From Page 9)

Fundamental issues are defined, and it is within the prerogative of the individual faculty member to cover the material in his own particular way which best applies his expertise and experience. Because we are part of a state institution and because what we are charged to do is so important to our profession and society, we have attempted to make our program as accountable as possible.

Our profession, more than any other, entrusts a large portion of a prospective architect's education to the profession. Assuming a five year B. Arch. degree, the three years of study under a registered architect prior to taking the professional exam constitute almost 40% of a student's educational time in the field of architecture. Our obligation is to assure that our graduates can contribute to a professional office in a variety of ways.

We must teach a general awareness of the issues and concerns which confront the daily routines of the architectural office. We cannot make our students completely proficient in any or all phases of architectural practice without adversely affecting our broader general education responsibilities. It should be our collective goal as educators and practitioners to establish an environment in which the central objective of education is to aim toward more education, whether it occurs in an academic setting or a professional office.

The profession and the schools must work hand in hand to assure a proper balance between specialization and a general broad based education. Mortimer Adler recognized this quite clearly in the *Paideia Proposal*.

"We need specialists for our economic prosperity, for our national welfare and security, for continued progress in all the arts

and science, and in all fields of scholarship. but for the sake of our cultural traditions, our democratic institutions, and our individual well-being, our specialists must also be generalists; that is, generally educated human beings."

These are the elements which the faculty at The University of Tennessee School of Architecture feels are important to provide our undergraduates, our university, our state and our profession. The School's attitude is one of inclusion rather than exclusion. Given the profession's special responsibilities to graduates prior to the passing of the exam, we consider practitioners as fellow educators. Any thoughts which may inform our thinking on architectural education will always be appreciated.

Mr. Coddington is an Assistant Professor at UT and Assistant to Dean Knight.

IN SEARCH OF

(Continued From Page 17)

takes place after you get that first, hard-to-find job? Where does the theory mesh with the practice?

Discounting the careers of the "superstar" architects, and looking at those of the design professionals who accomplish the majority of built work, what is the final effect of a learning system which gives extremely broad design freedom to students with no practical experience, then progresses from explorations of theory and exposure to the newest ideas into a more and more constrained environment far-removed from the halls of academia—the "real world"?

What would be the results of the opposite: a constrained, practically oriented apprenticeship which progressed to solid professional training, then paused for a year of exposure to freedom of design and new ideas at a time when the level of experience applied to this environment would generate truly workable solutions to the problems of design? It may be that the years of internship required for the architectural exams should occur within the academic structure.

I put this question to Messrs. Paid and Teest, but they were too busy

arguing about the use of fiberglass column capitals in renovation work.

Jim Carls, AIA, is the manager of CADD systems at Holiday Inns, Inc. He resides in Memphis, TN and likes to pester people with surveys.

OUT OF PLUMB

(Continued From Page 22)

architectural schools now teach a course called "creative alternatives" because their graduates do a much better job of ducking unattractive assignments than I did.

To me the most impressive thing about Tennessee graduates that I've watched over the years is the wide range of their abilities. I know graduates who are salesmen, building officials, contractors, interior designers, and even some who practice architecture. At this point I don't know of any architect grads who have become lawyers, but I would bet that there are some somewhere. The slump in the economy a few years back caused several people to involuntarily leave the profession. As often happens, this usually turned out to be an advantage. The graduates in architecture gained experience in building, manufacturing or sales which turned out to be valuable when they got in an architectural office. I have heard a rumor that one person tried book-making, which should prove particularly valuable in today's architectural business climate.

A few lines back I mentioned the term "idealistic." In some circles this seems to be out of vogue. Not so with the young architect. After what seems to be several hundred years of practice, one is occasionally tempted to compromise on the amount of study given to a difficult design. The reason given is that no one but the architect will notice. Usually the most recent graduate will be the one to express his disappointment that "we can't do better than that." Perhaps this is the best reason for having a young, uncluttered mind in the office.

The other day one of my friends said that he wouldn't go back and repeat all those experiences for anything in the world. In my case, I'm not so sure. In those days, I had a full head of hair.

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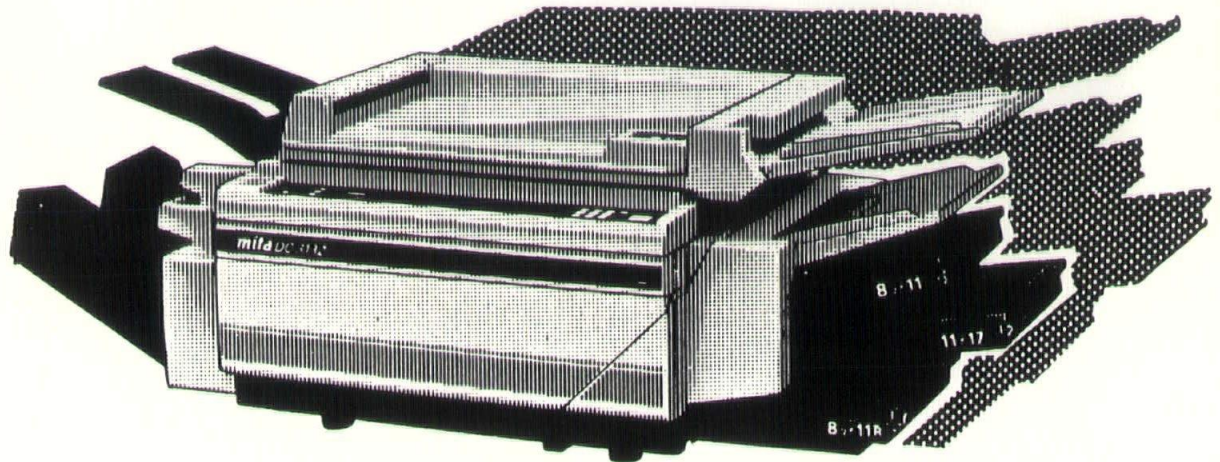
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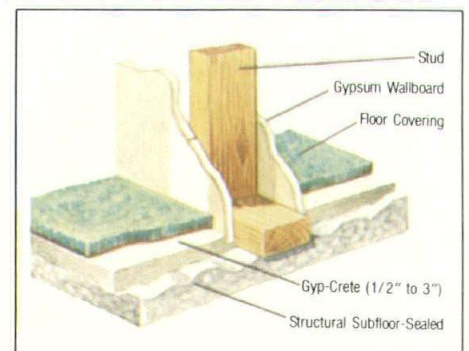
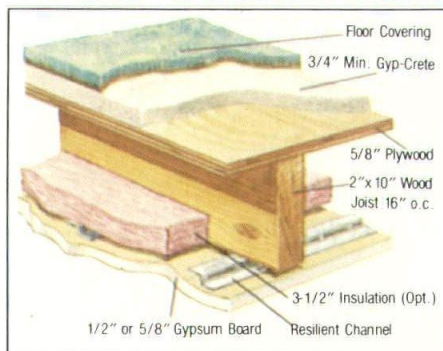
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