

# Architecture SOUTH

VOLUME TWO, NUMBER ONE

SEVEN-FIFTY



## **ARCHITECTURE AND EDUCATION**

in this issue:

TUSKEGEE UNIVERSITY

THE McWHERTER LIBRARY AT THE UNIVERSITY OF MEMPHIS

NURTURING FUTURE ARCHITECTS

NCO ACADEMY AND JAG SCHOOL AT MAXWELL AFB

BREAKING THE DIGITAL BARRIER AT MSU

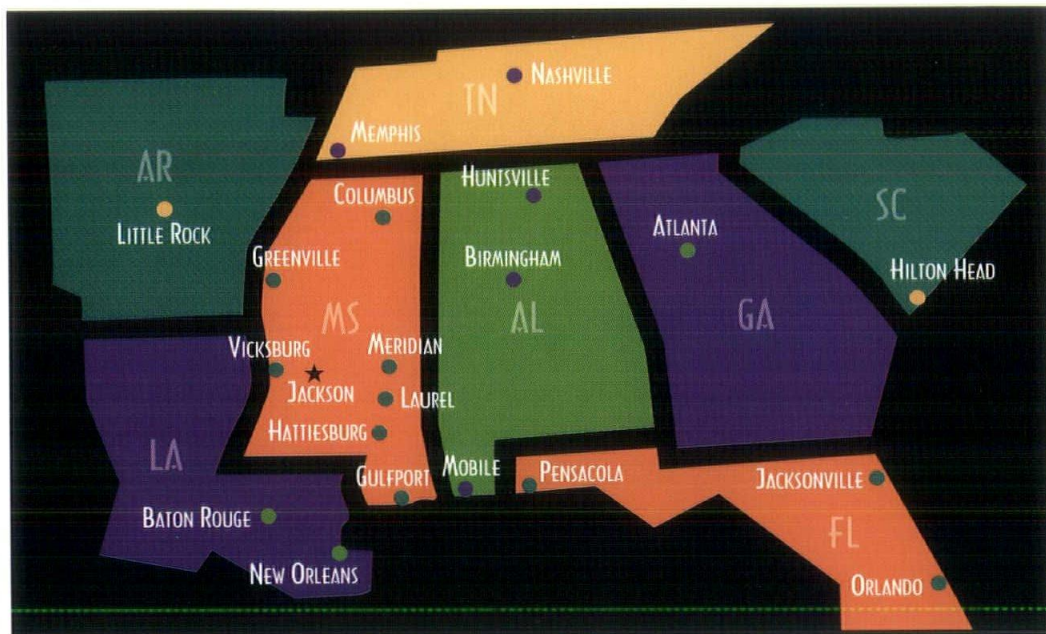
THE BENJAMIN FRANKLIN MAGNET SCHOOL

THE UNIVERSITY OF ARKANSAS FOR MEDICAL SCIENCES

THE ENSWORTH SCHOOL



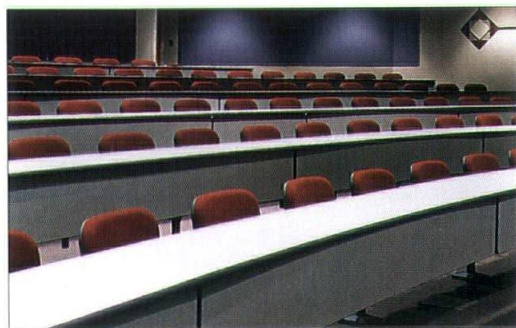
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# CONTENTS

## ArchitectureSOUTH

VOLUME 2, NUMBER 1

5



### 6 Library in the Round

The Ned R. McWherter Library, University of Memphis

6



### 8 The Class of 2005

Architects help nurture the next generation's interest in design

10



### 10 Top Flight Training

NCO Academy and JAG School at Maxwell Air Force Base, Montgomery, Alabama

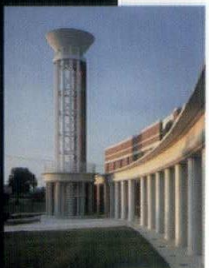
12



### 12 Breaking the Digital Barrier

How Mississippi State University students create 21st Century designs

16



### 14 Highly Magnetic

The Benjamin Franklin Magnet School, New Orleans, Louisiana

### 16 Rx for Research

Three new facilities at the University of Arkansas for Medical Sciences

### 4 Guest Editorial: Sustaining the Architect's Passion

### 5 The Traveling Architect: Tuskegee University

### 18 AIA Gulf States Award Winners: Five of the Best

### 19 On the Boards: The Ensworth School, Nashville

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Cover: Students sketching at New Orleans' Piazza d'Italia under the tutelage of Tulane professor/architect Eugene Cizek. Photo by Cizek.



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## GUEST EDITORIAL

### SUSTAINING THE ARCHITECT'S PASSION

Architecture is a lifelong engagement with education.

Registered architects, like other professionals, share the privilege and responsibility to educate, train, examine and admit our successors. Despite sometimes lively discussions, the AIA's new lifelong learning requirement only formalizes a long-standing, if ad hoc, tradition of continuing to learn throughout our careers. Refreshingly, a major theme guiding the AIA's reorganization is executive director Terry McDermott's insistence that the AIA act more like a learned professional society and less like a trade association.

The education facility design market, from pre-schools and kindergartens to graduate schools and research laboratories looms large.

Unfortunately, construction trends at this midpoint of the 1990s suggest we are more committed to incarceration than education. As federal, state, and local governments roll out jail and prison construction programs at \$100-plus-per-square-foot, school boards struggle with deteriorating and obsolescent facilities. When school bond referenda do pass, some architects achieve remarkably spirited buildings on budgets from \$35 to \$50 per foot. More frequently, though, they're little more than temporary classrooms on permanent foundations. To our children this expresses the low value we place on their education, and, I dare say, on our commitment to our own futures.

Although these patterns tend to reinforce the growing gaps between its "haves" and "have-nots," our society is investing in facilities for education. While much of that investment is in the under-budgeted, stop-gap mitigation of deferred maintenance problems, some is in new facilities that acknowledge the qualitative relationship between learning and the learning environment.

Besides the projects featured in this issue, which surveys the broad range of projects and activities you might find under a keyword search combining "architect" and "education", our look at the region showed some very good education facilities in the pipeline. And these are projects that architects are *excited* about. For all the problems that come with them, architects love to design places to learn.

This is understandable, after all. For many architects, what sustains our passion for our art, through all the hard knocks, is our love of learning. Our lifelong education at the hands of colleagues, collaborators, and most of all, our clients, renews us. As the world's rate of change continues to accelerate, architecture will continue to have meaning only insofar as architects are eager to learn.



Thomas S. Howorth, AIA

*TS Howorth*



## THE TRAVELING ARCHITECT



### TUSKEGEE UNIVERSITY Tuskegee, Alabama

College campuses make great road trips. One of the most important institutions of higher education in this country associated with African-American history is Tuskegee Institute, located in Tuskegee, Alabama. Booker T. Washington, its first principal, and George Washington Carver are two names inextricably linked with Tuskegee, a vital university today that boasts its own school of architecture.

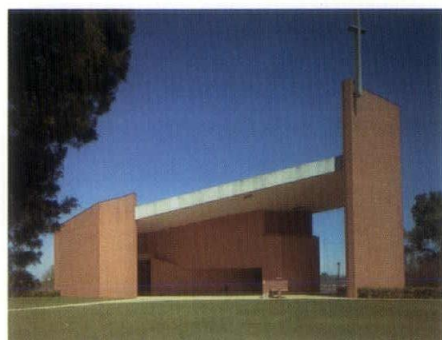


*Tuskegee's buildings, which span 100 years, display an eclectic mix of styles*

tion of Tuskegee memorabilia featuring Carver and Booker T. Washington. Nearby is the Washington family home, the Oaks, which is available for tours.

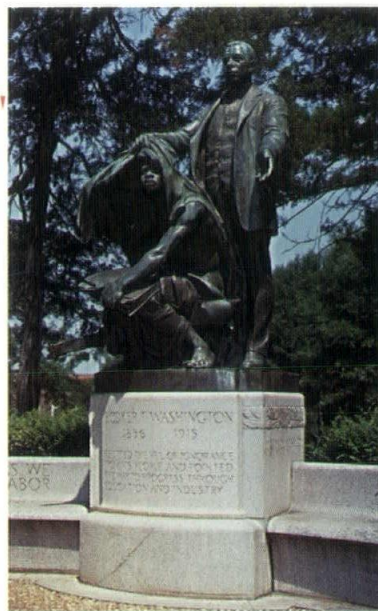
The hilly, tree-shaded campus features over twenty historic structures, most of which are in use or adapted for new uses. These structures date from the 1890's up through the first two decades of this century and feature a variety of architectural styles. Many of the earliest campus buildings were designed by Robert R. Taylor, who was the first black graduate of M.I.T. Taylor served on Tuskegee's faculty and supervised the construction of numerous buildings by the students. The names of many of the historic buildings reflect the involvement of many prominent Americans in the building of Tuskegee.

The Booker T. Washington monument of 1922 is a famous sculpture serving as the focal point of the campus. Located behind the monument is the University Chapel (1969) by Paul Rudolph.



*A view of the university chapel by internationally-known architect Paul Rudolph, FAIA*

The heart of the campus of Tuskegee University is the Historic Campus District of Tuskegee Institute administered by the university and the National Park Service. Tours begin at the George Washington Carver Museum which contains a large and beautifully presented collection



FOUTS COMMERCIAL PHOTOGRAPHY (3)

*The Booker T. Washington monument is a focal point of the Tuskegee University campus.*

#### WHAT TO DO

Tour the campus and the Tuskegee National Historic Site. Featured at the historic site are the Carver Museum and Booker T. Washington's Home, the Oaks. The museum is open daily 9-5 with escorted tours of the Oaks on the hour. Free admission. Also, close by is the Chewacla State Park (\$1 admission) which features a lake (swimming and paddle boats), hiking, nature trails, and picnicking.

#### WHERE TO STAY

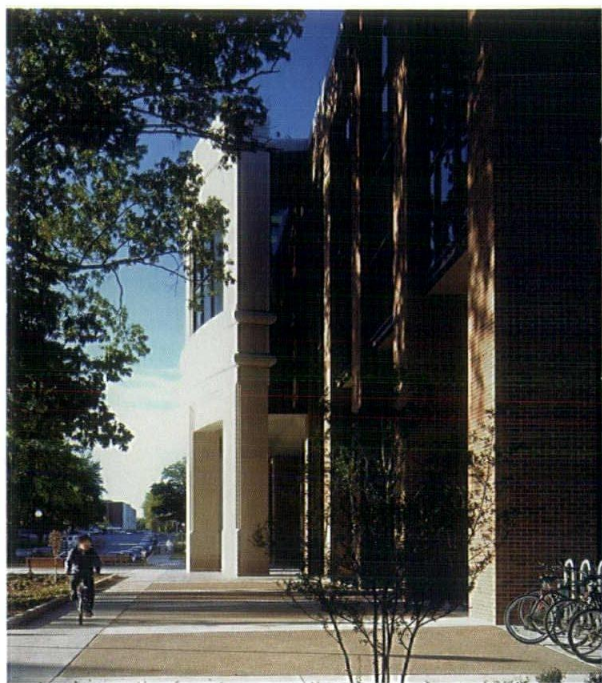
Kellogg Conference Center adjacent to the George Washington Carver Museum is newly opened. Call Kellogg Conference Center, P.O. Box 1243, Tuskegee Institute, AL 36087 (205) 727-3000 for reservations.

#### HOW TO GET THERE

The Tuskegee Institute National Historic Site is located on the campus of Tuskegee University. From Montgomery, take I-85 North to Exit 38. Tuskegee is 4 miles south on highway 81. Chewacla State Park is just south of I-85 at the U.S. 29 Exit near Auburn.



# LIBRARY IN THE ROUND




**THE NED R. McWHERTER LIBRARY  
UNIVERSITY OF MEMPHIS  
BY ANGIE KING, AIA**

The University of Memphis, formerly Memphis State University, has a new library to go with its new image, an imposing brick-clad box with a bowed entry colonnade and a copper-clad, low domed center. The new library adds a solid academic edifice to the eclectic mix of mid-twentieth century campus architecture scattered throughout the urban campus.

The street/service side remains clearly the rear of the building, amenable to future development in the existing open field, while the library faces inward toward the campus center.

The \$26.5 million, 260,000 square foot library named for governor Ned McWherter, was designed jointly by Memphis architects, JMGR, Inc. and The Pickering Firm, to house state-of-the-art technology in a humanistic setting.

Copious windows and a central atrium topped with a lantern allow daylight throughout most areas. Wired for up to 500 computer workstations, the library provides access to the Memphis-Shelby County library and the Internet. Among the collections housed in a specially climate controlled department is the Mississippi Valley Collection, an assemblage of historical works, mostly paper, including a noted series of seventeenth century maps of the region. 

*Above: The exterior of the McWherter Library at the University of Memphis. Left and Opposite: The library's Rotunda displays dramatic power.*







Jeffrey Jacobs (3)



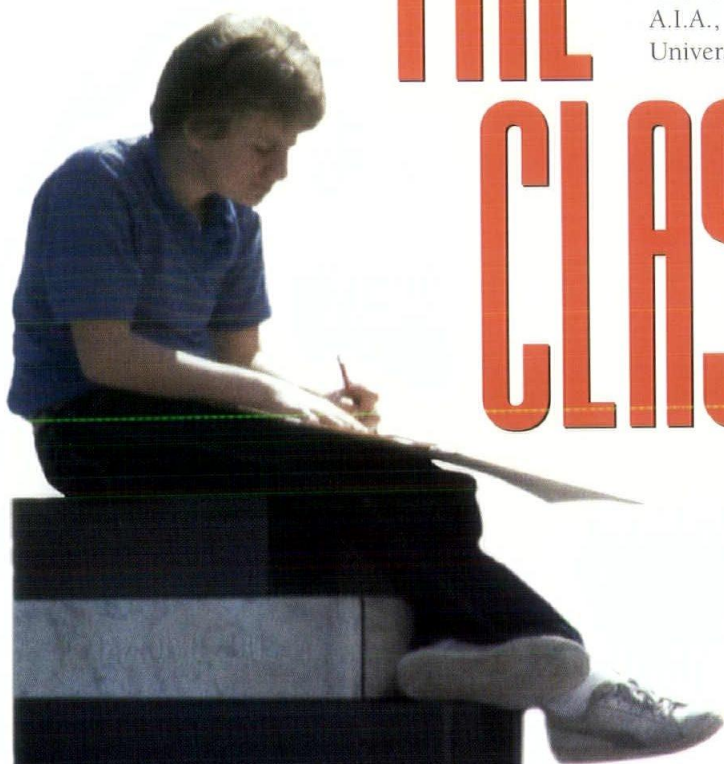
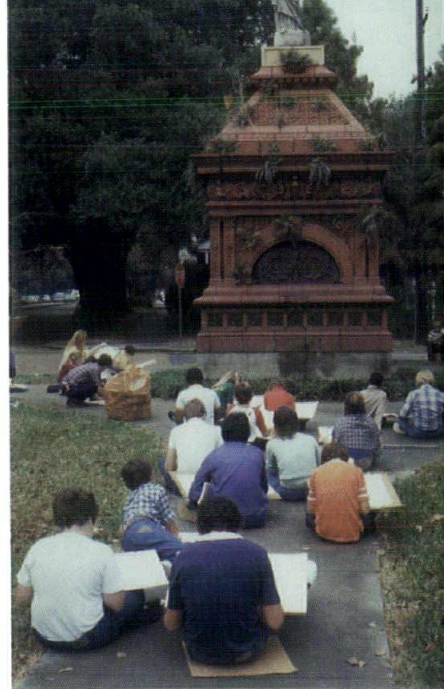
# THE CLASS OF 2005

Two teaching architects are taking interdisciplinary approaches to increase awareness of architecture's critical role in the environment. John M. McRae, A.I.A., dean of the School of Architecture at Mississippi State University, and Eugene D. Cizek, A.I.A., professor at the Tulane University School of Architecture,

both consider architecture an elemental ingredient in the natural and built environments. Cizek's work with Louisiana's built heritage provides an historical perspective to the social environment. He writes, "The past is necessary in order to understand and create a better future." McRae approaches the natural environment with fantasy and discovery. He teaches, "how imagination and design activities can nurture the quality and health of our homes, neighborhoods and city."

Cizek has spent years analyzing the perception of architecture in the built environment. His projects range from Boston to the Netherlands, where he worked as a Fulbright scholar. Both an urban consultant with a Ph.D. from Tulane University and preservation architect, he and Lloyd Sensat started "Education Through Historic Preservation" in 1977, a program with a curriculum that "...exploits the connection of art and architecture." Directing his Tulane students on a restoration project together with Sensat's elementary students led to a National Trust for Historic Preservation Honor Award in 1981. In 1986, college students joined children again to create "Quarter Kids, Learning from the Vieux Carre."

They continue annually to use the historical environment of Louisiana to mix the different age groups—college and elementary students—in classes creating a variety of books, poems, plays, interpretative and measured drawings, videos, games, and interviews. A final exhibition culminates the joint effort. "We adopt a site and look at the whole issues of architecture; how a man comes into a place and builds and why he does build the way he builds," Cizek says. Students employ creative writings to personify either build-



The Contributions of  
JOHN M. McRAE, AIA,  
and EUGENE D. CIZEK, AIA  
BY ANGIE KING, AIA



# ARCHITECTS NURTURING THE NEXT GENERATION

ings or former residents. "The students were introduced to the idea that old can be important, and that even though you are still very young, you can have relationships with things that are old, buildings as well as people." Cizek is enthusiastic about this year's project: Madame John's Legacy, a French Quarter cottage being studied for conversion to a "hands-on" state museum with historic documentation by Tulane students.

In Mississippi, elementary school students are learning about the architecture surrounding them. As a faculty member at the University of Florida College of Architecture, where he taught for twenty years, John McRae followed his wife's suggestion to teach architecture to her elementary school students. Working with other teachers, he developed a progressive "stairstep" program for lower grades to heighten awareness of the built environment. "The thrust of our program," he says, "is to teach elementary age students...so they can build [no matter what they grow to be] in greater sensitivity to the environment."

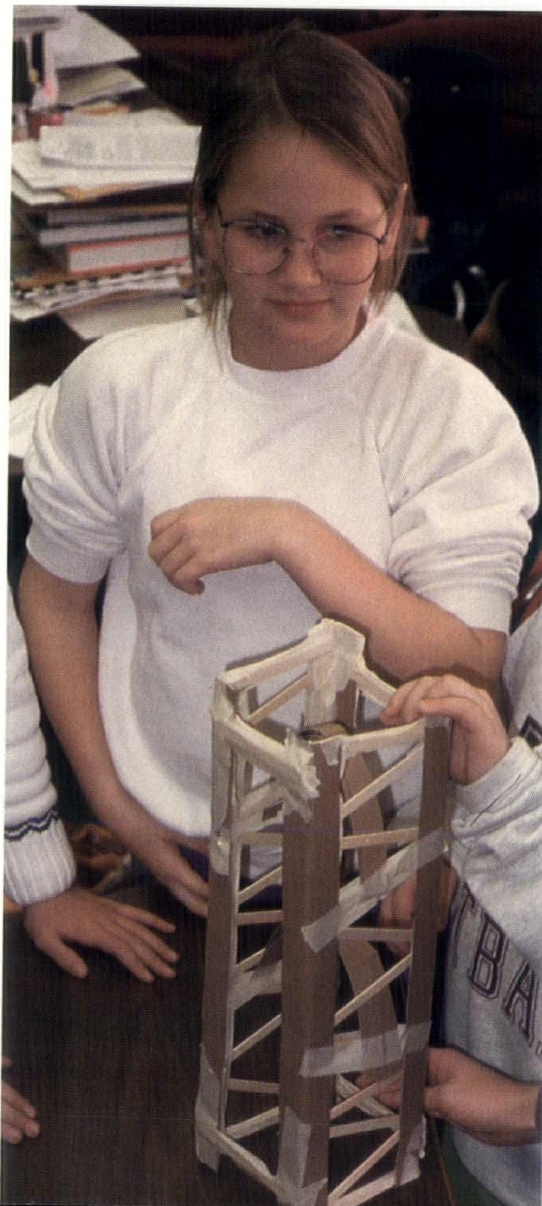
Student workbooks, teacher guidebooks, and project models encourage a view through the eyes of designers in nature. Fantasy creatures and simple morals in McRae's storybooks convey the message that architecture and the environment live together. "I believe these issues are related to the environment, and architecture should be incorporated into the mainstream of all our K-12 teaching. The quality of life would be significantly increased in the long run by giving (these issues) more attention."

McRae's future plans includes using workbooks, models, games, field trips, and drawings to establish the "Architectural Bridges" program with fifth-year architecture students and 450 Jackson, Mississippi, public school students.

These educational projects reflect a national change toward more integrated subjects in one class: as teachers experiment to enrich learning, they are sometimes using one topic to delve into the relationships of subjects previously studied separately. The similar work of Cizek and McRae, both teaching at universities while working with elementary school students, features their dual experience as architects and teachers to inspire public appreciation of the essential role of architecture in the environment. ●



EUGENE CIZEK (3)



JOHN MCRAE

*Clockwise from left: Eugene Cizek engages students with New Orleans, taking them out to real sites (left and right, above). John McRae includes real model building in his program (right).*



# 'TOP FLIGHT' 'TRAINING'

Senior Noncommissioned Officer Academy  
and Judge Advocate General Academic Facility  
Maxwell Air Force Base, Montgomery, Alabama  
BY EDWARD M. BRUMMAL, JR., AIA



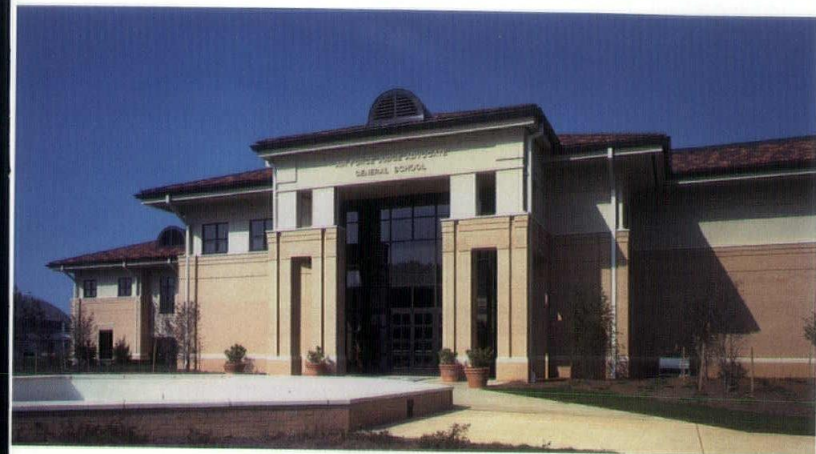
Maxwell Air Force Base in Montgomery is a bright spot in Alabama's education system. The Air Force, which believes that good architecture helps to carry out its mission, has long been a leader in continuing education and post-graduate edu-

cation. Two recently completed projects at Maxwell and at its Gunter Annex demonstrate the Air Force's commitment to quality design and architecture.

The recently completed Senior Noncommissioned Officer Academy

and the Judge Advocate General Academic Facility are now housed in up-to-date facilities which are proving great assets to the schools they serve. Both facilities were developed as part of master plans to improve and organize chaotic areas





of the bases which had long been neglected; both are essentially in-fill projects which provide bridges to existing facilities.

The senior NCO Academy, with its flag court at the main entry, establishes a strong identity and esprit-de-corps for the school. The auditorium wing emphasizes its sense of place. The exterior brick forms of the new structure blend with the surrounding buildings to create a warm and accessible feeling for the pedestrian, who can explore several smaller courtyards and promenades. Unification of the multi-level site is achieved through landscaping which screens parking and service areas.

The seminar wing and auditoriums are linked by a two story radial lobby which looks out over the flag court through broad windows. All instruction spaces are fully equipped with the latest in electronic multimedia technology. The Senior NCO Academy was the recipient of a 1993 Design of Merit Award from the U.S. Air Force.

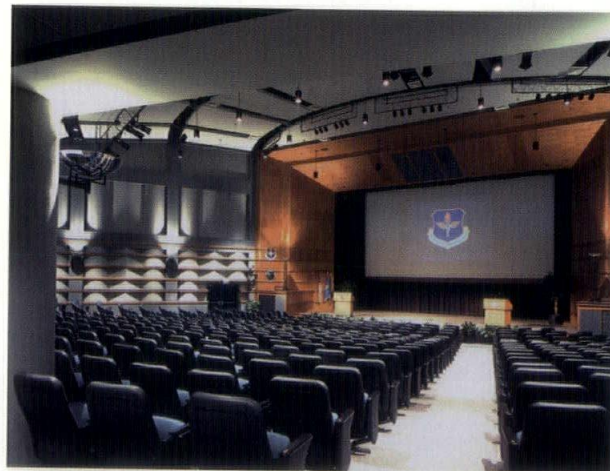
The Judge Advocate General Academy (JAG) Facility at Maxwell, created to consolidate activities of the JAG formerly located at several different bases, was recently dedicated as the Dickinson Law Center. The Law Center serves as an administrative, continuing education, and

technical support center for the Air Force JAG worldwide. All lawyers coming into the Judge Advocate General's office undergo their training at Maxwell.

The law school sits between a court displaying a B-52 and the Academic Circle. Its exterior, featuring clay tile roofs and stucco walls, was designed to recall older Mediterranean-style buildings on the base and the buff-colored brick buildings of the Academic Circle. Located between these two dominant influences, it combines elements of both. The restrained classical design reflects the design preferences of the legal profession.

The interior design of the facility reflects a classical sensibility as well. The major auditoriums, moot courts, conference center and library all open off a central corridor. An interior courtyard brings natural light into the inner areas of the building, providing outside awareness both upstairs and down. Technical support and administrative staff occupy the second floor. The facility contains a wealth of audio-visual capabilities and these systems are integrated into the building design.

Both facilities have established themselves as choice assignments for tours of duty, and validation of the Air Force's commitment to architectural excellence. ●



*Clockwise from above left: The new NCO Academy's seminar wing and auditoriums are linked by a two story radial lobby which overlooks the flag court; the new JAG school's barrel-tile roof recalls the style of older Mediterranean-style buildings on the base; auditoriums in the new facilities are equipped with the latest multimedia technology; Moot Court at the Dickinson Law Center reflects a classical sensibility.*





# BREAKING

the

# DIGITAL

# BARRIER

BY MICHAEL A. BERK, AIA

**DESIGN STUDIO AND COMPUTERS AT  
AT MISSISSIPPI STATE UNIVERSITY'S  
SCHOOL OF ARCHITECTURE**

*...After three thousand years of explosion, by means of fragmentary and mechanical technologies, the entire Western world is imploding. During the mechanical ages we had extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned. Rapidly, we approach the final phase of the extensions of man...Marshall McLuhan*

The School of Architecture at Mississippi State University is entering a new age in the education of an architect. MSU was the first architecture school in the country whose curriculum required that sophomore students purchase their own personal computers and that this machine be capable of being easily transportable (i.e.: notepads). There is an additional dimension to the requirements: the hardware must have the power necessary to run high performance CAD (Computer Aided Design) and modeling software (which allows students to view their designs as 3-dimensional objects). The hardware platform which the student chooses to operate within is a matter of personal preference. Software, on the other hand is standardized and utilized very much like textbooks.

This portable (notepad) machine raises issues which relate to general education as well as architectural studio work. The intention is that this machine will go with the student everywhere (including to classes for note-taking) and will also complement (and supplement) the more traditional media of architectural sketchbook and drawing board. But even more critical is that the nature of this portable tool can allow the architecture student to transport his/her design solution (and process) back to the apartment, dorm, or pub. Thus, ideas which occur to them outside of the studio can be instantly recorded and/or tested.

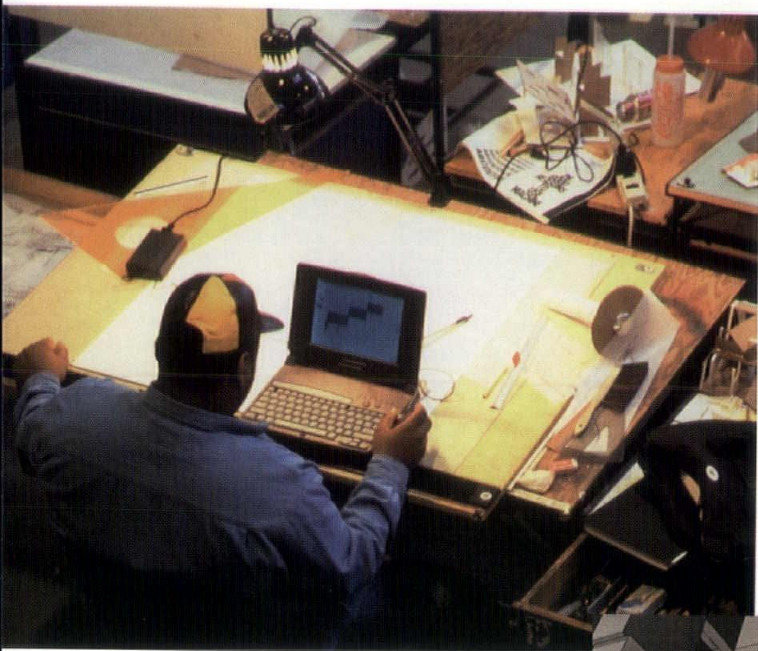
This new technology can make possible a significant leap from the traditional studio; the student's studio desk can now be electronically extended anywhere the notepad goes. With the MSU fiber-optic campus network (which is connected to the telephone



net) the student can also log-in to the Internet, and with a modem be able to communicate from off campus via E-mail with faculty and databases at other institutions. This notepad computer becomes more than just a design tool; it introduces a whole new strategy for

year of operation. In that short time, MSU students have already demonstrated that with broader access to the new technology [putting a digital machine in each student's hands] it is possible to win national design competitions. MSU students swept three

out of the top four awards in the 1994 AIAS Design Competition, including first place. The competition emphasized digital modeling. The impact of this new direction is being felt as other schools in the region are beginning to incorporate similar strategies. ●

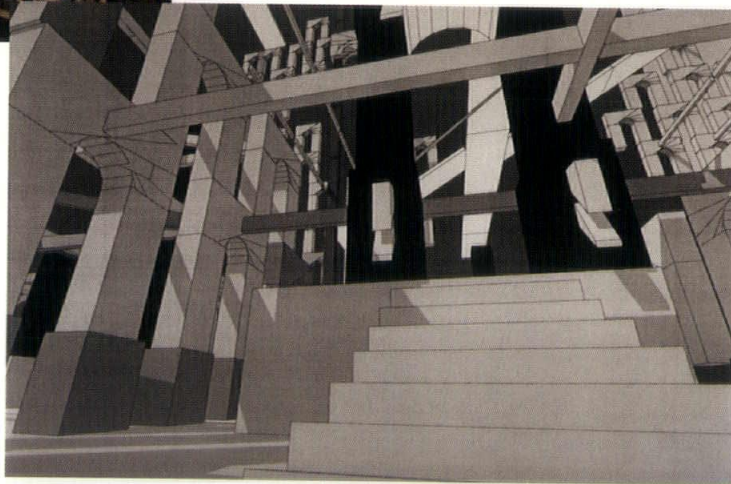


Celeste Brignac

communication. By having their own personal, portable machines, the students can fully embrace the technology.

The program at MSU is committed to maintaining a balance between traditional and digital methods of representation. Students are encouraged to pursue their designs in a process which explores all modes of media and expression. In the studio, it is not uncommon to see a portable computer sitting next to a power saw on a student's desk (which might also hold a large-scale charcoal gestural drawing). Various media have unique biases due to their nature and application. The faculty think it fundamental that students learn to distinguish these characteristics and direct their design processes accordingly.

This new digital program is the first of its kind to be implemented within an architecture program; it is currently in its third

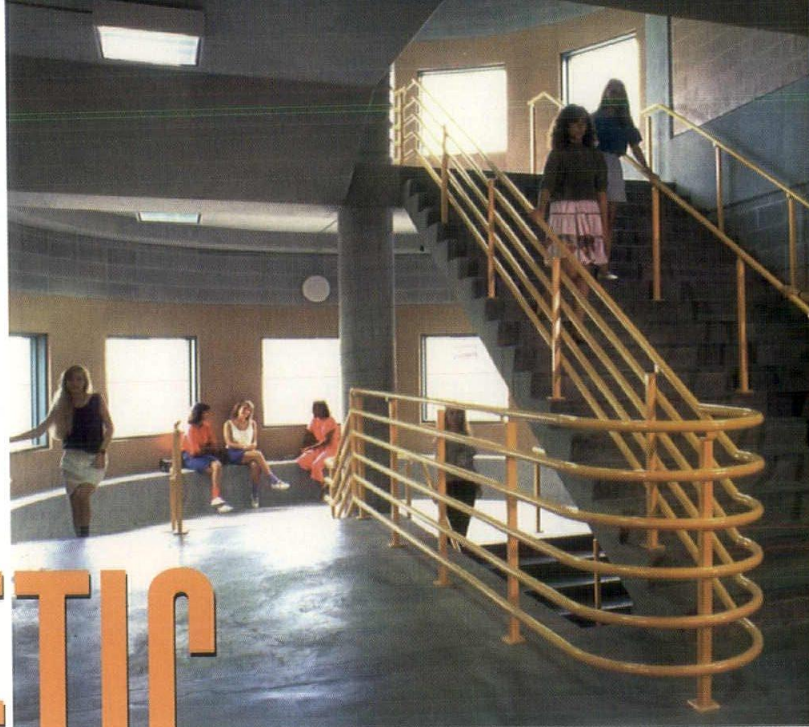


*Clockwise from bottom left: Second year studio project for the design and full-size construction of a "cyberchair" which holds the body, computer, communication & power network (design: Andrew Scott, student); Imageworks Digital Design Media Center (2 images), a third year studio project, showing the dialogue occurring between digital models and traditional sketching (design: Michael Speck, student); a second year student working in the studio with his laptop computer; and a Piranesi charcoal sketch, from the third year studio project which proposes an additional plate to the Piranesi Prison series etchings (design: Nicole Groleau, student).*



NEW ORLEANS' BENJAMIN FRANKLIN MAGNET SCHOOL  
BY ERROL BARRON, FAIR

# HIGHLY MAGNETIC



On March 14, 1990, at 11:00 A.M., in a former suburb of New Orleans, a motorized version of a "second line" (the high-stepping New Orleans dance/march) began at a one hundred-forty-year-old former court house and ended at a modern new building on the windswept shores of Lake Pontchartrain. Riding on a flatbed truck in the midst of the revelers was a white marble statue of a pensive Benjamin Franklin. What was the meaning of this madcap procession? It was the ceremonial transfer of the Benjamin Franklin Magnet School from its old to its new home.

Benjamin Franklin High School for gifted students was founded by the Orleans Parish School Board in 1957 in reaction to the Soviet space program. It had resided for twenty-three years in cramped but congenial quarters in the neoclassical, nineteenth century Carrollton Court House designed by the noted architect, Henry Howard. The school's makeshift accommodations had ironically created a spirited band of students bound together by brains, inconvenience, and lofty architectural symbolism. So why would they move?

Educationally, the idea was to associate Ben Franklin with the University of New Orleans. By moving the school to the university's lakefront campus all sorts of cross-fertilization should occur, there would be room for athletic fields, and there would be a new, modern facility. The architects,

Eean McNaughton and Associates, were faced with a daunting problem. Designing a new building for such unusual academic conditions would be challenge enough, but how could the spirit of the old school, its ambience and messy spontaneity, be recaptured? Further was the problem of the new setting. Displaced from the comfort of its hundred-year old live oaks and a neighborhood with





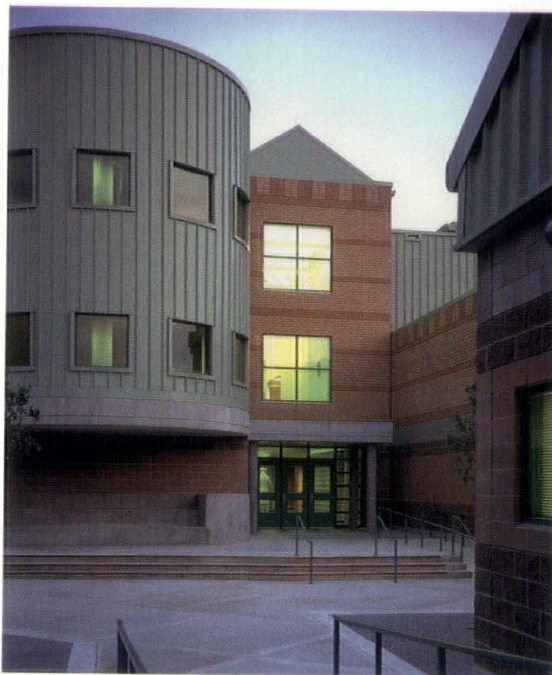
shops, restaurants, and a fine residential scale, Ben Franklin was to inhabit a virtually featureless domain, laid out by engineers in the 1930's as little more than an infrastructure of services. It is arguably one of the least pedestrian-scaled university campuses in the Southeast. The Ben Franklin site was a treeless parcel on the edge of the UNO campus. The nearest building was 100 yards away; what could any architect relate the building to?

Under these conditions, the solution is a compelling argument for intelligent architecture, for the thoughtfully designed building over the expedient one. The design approach began with two important gestures—one, to site the building closer to the street than floating on a sea of grass, and two, to wrap the building around itself, forming an urban courtyard that has become the social heart of the institution.

The architects used fortress imagery (complete with inlaid crenelations) to suggest a genial, mediocrally inspired urbanity. The interior of the building is a rugged display of exposed structure and services, bare concrete, carefully detailed, indestructible handrails, and unusually wide stairs—broad enough for all kinds of dramatic situations. Even the patterning and banding of the brick suggests medieval craft, the evidence of the hand-made. The courtyard, filled with students talking and having lunch, many with medieval length hair, completes the image of the cloistered community of young scholars.

A medieval reference may seem strange in a world of E-mail and MTV, but there is a distinguished intellectual heritage at work here. This school's passion for the talented individual mind and this building's passion for the frank celebration of its individual pieces is part of a modernist concept that curiously had its origins in a medieval ideal, articulated by English theorist John Ruskin. This ideal evolved into the late nineteenth century Arts and Crafts movement, to which this building is clearly indebted. In the face of nineteenth century stylistic battles, not unlike those afflicting the architectural world today, Ruskin appealed for an architecture—indeed, a society—that was based on the honest expression of "truths" in material, workmanship and structure.

The contemporary building's architects acknowledge their debt to Ruskin and admit to the building's gentle moralizing. They take pride in the fact that the building must be studied to be under-



*Clockwise from lower left: A polychrome exterior hints at an unusual institution. Light floods broad stairwells (above, left) and central atrium (above, right). Strong forms recall fortress architecture.*

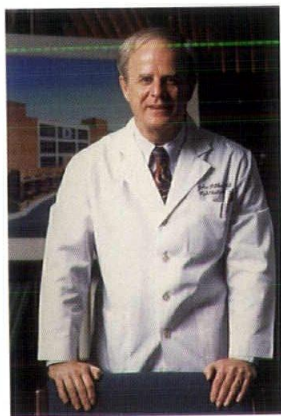
stood. Although the theatrical entry may fall short of the Ruskinian ideal, the building's different window sizes, its masonry bottom and metal top, its curious patterning of materials, its color, and its strange appendages are all purposeful and logical.

To this writer, they are also charged with what the ensemble of parts needed desperately: a funky, humorous, individual character associated with the old building, the institution, its remarkable student body, and often with serious architecture in general. ❶



# Rx FOR RESEARCH

Research programs at academic health centers have become a booming industry. According to Harry P. Ward, M.D., Chancellor of the University of Arkansas for Medical Sciences, UAMS



Dr. John P. Shock, M.D., Chairman, UAMS Department of Ophthalmology

research programs, "virtually exploded over the past eight years—showing a four-fold increase during this time." Three new facilities at the university's medical services complex, located near downtown Little Rock, illustrate the

demands such complex programs make on design and designers.

UNIVERSITY OF ARKANSAS MEDICAL SERVICES COMPLEX  
Little Rock, Arkansas  
BY GEORGE WILDGEN

## BIOMEDICAL RESEARCH CENTER

Fit a triangle into a square hole.

This was one of the challenges faced by the Little Rock architectural firm of Wittenberg, Delony & Davidson and associated firms in designing the huge Biomedical Research Center completed in the fall of 1993.

Actually, the shape of the Center is more of a square than a tri-

angle, at least from the outside, but it dramatically incorporates triangular and semi-circular configurations in its interior.

In attempting to resolve the constant dilemma of accommodating user needs and aspirations within budget restraints, project architect John C. Sloan, AIA, and an active UAMS Building Committee agreed on the solution: a series of triangular shaped spaces radiating off a dramatic five-story atrium, crowned

## ARKANSAS CANCER RESEARCH CENTER

The Arkansas Cancer Research Center is the locus for all basic and clinical science research relating to cancer, the home base for all professional training relating to cancer, and the hub of all cancer prevention and control activities for the state of Arkansas.

According to its director, Kent C. Westbrook, M.D., the planning of the center was predicated upon placing all UAMS cancer-related activities under the broad umbrella of a multi-disciplinary, collaborative center. The hope was to provide a high level of interaction between researchers and clinicians, thereby bringing the benefits of laboratory

research directly and rapidly to patient treatment.

Program space needs dictated that the center be built in at least two phases and housed in a prominently located, free-standing building easily accessible to patients. According to Joe Norcross, AIA, project principal-in-charge for BCCGB&N architects, the design challenge required the layering of complex spaces—some related and some not—in a building that appeared complete, warm and inviting, and which allowed for major expansion. The 4.5 story, 75,000 square foot first phase was completed in 1989.

In a short time, however, rapid increases in clinic load and the addition of numerous key clinicians

## HARVEY AND BERNICE JONES EYE INSTITUTE

*"It should provide a comfortable reception sequence to sensitive eyes."*

This is how Tommy Polk, AIA, project designer of the Jones Eye Institute, describes the design intent provided by the curving brick front facade. In combination with foliage and the warmth of the panelled lobby, the entry provides a clear message that this is a building de-

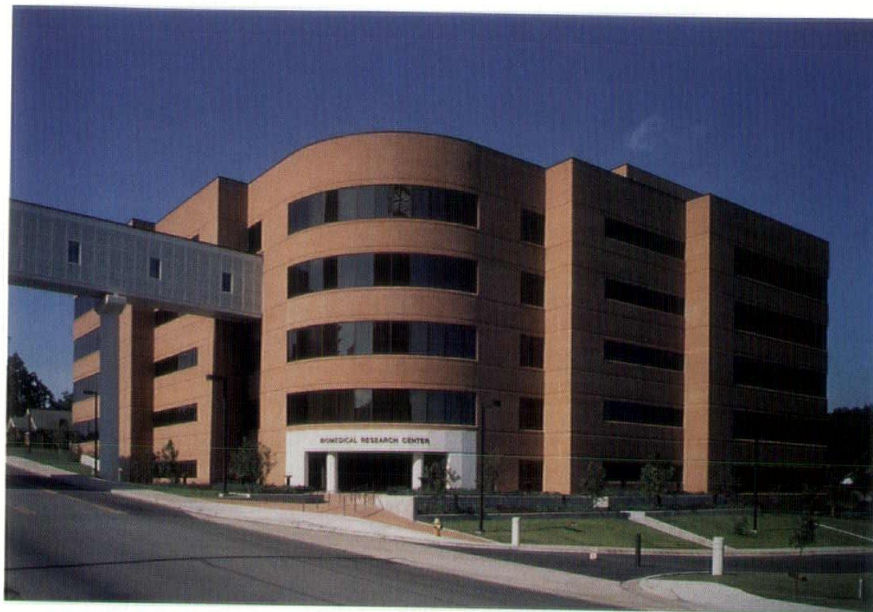
signed with the patient in mind. Home to the UAMS Department of Ophthalmology, the Arkansas Center for Eye Research and the Arkansas Eye Bank and Laboratory, this large facility is the only one of its kind in the region dedicated exclusively to the treatment of the eye.

Research labs and patient treatment rooms, a surgical unit and a chapel are all housed in a multi-storied building designed to grow: a four floor addition can be added to the existing structure. The entire



by a 2,675 square foot skylight.

The result is an efficient internal pathway and excellent light. A highly desirable amount of offices and laboratory space provide outside views or overlook the courtyard created by the spacious atrium. The courtyard also provides a kind of "living room" for building users who find it a pleasant gathering space for both business and social get-togethers.



and researchers made new programs possible and enhanced existing ones, filling the building to capacity nearly two years sooner than anticipated. The reputation of ACRC had, in fact, become international in scope and the response exceeded all expectations.

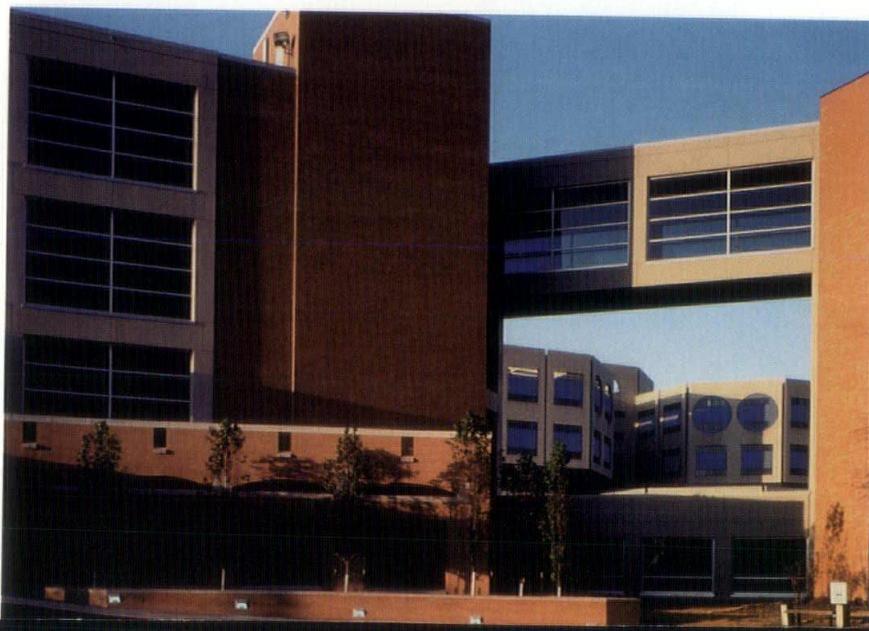
At this time, an additional 6.5 floors are under construction, more than doubling the size of the facility and providing a total of over 175,000 square feet. The building is both dramatic and restrained in appearance. Building materials selected are consistent with the campus context so that despite its being the tallest building on campus, it is an aesthetically "good neighbor," compatible with the overall environment.



TOD SWIECICHOWSKI (3)

building is linked to the UAMS circulation system.

John P. Shock, M.D., chairman of the Department of Ophthalmology, describes the concept of a single home for research, patient care and education programs as a dream come true. "There may be a few facilities around the country that are larger, but I would put this facility up against the best ones in the country...and we're going to get better." ●





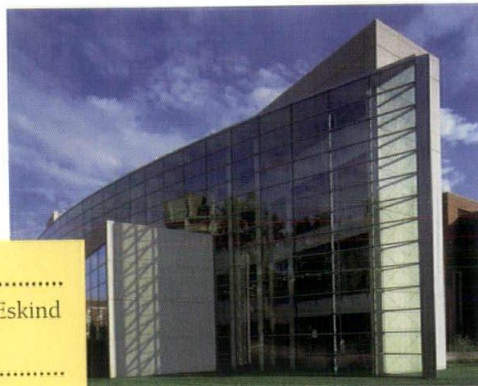
# THE GULF STATES AIA HONOR AWARDS



ArchitectureSOUTH is pleased to present the second in a series saluting the honorees in the 1994 AIA Gulf States Awards Program. Out of 83 submissions, a distinguished architectural jury chose to honor 15 projects. Future issues will highlight additional honorees. —Editor

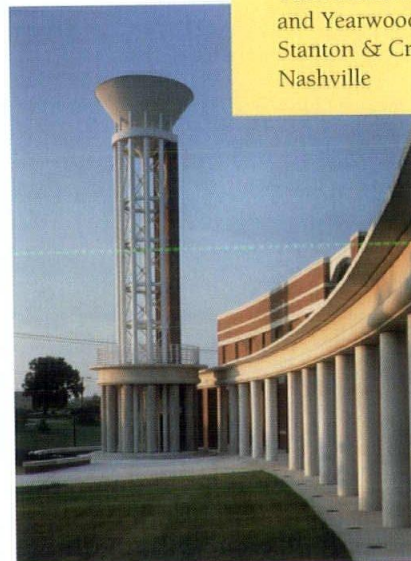
- ▼ **Project** .....  
U.S. Air Force Academy  
Commissary
- ▼ **Location** .....  
Boulder, Colorado
- ▼ **Client** .....  
United States Air Force
- ▼ **Architects** .....  
Cromwell Architects  
Engineers/Little Rock

- ▼ **Project** .....  
Annette and Irwin Eskin  
Biomedical Library
- ▼ **Location** .....  
Nashville, Tennessee
- ▼ **Client** .....  
Vanderbilt University  
Medical Center
- ▼ **Architects** .....  
Thomas, Miller and  
Partners/Brentwood, TN

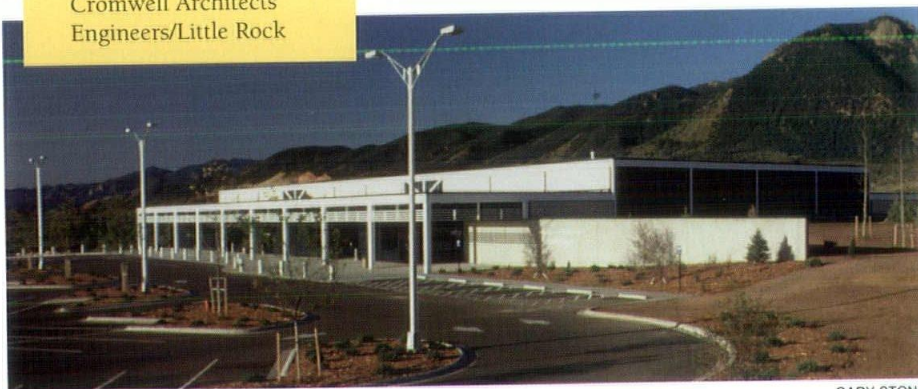


JONATHAN HILLYER

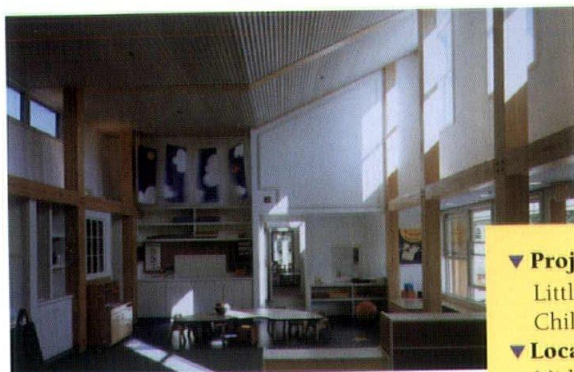
- ▼ **Project** .....  
Campus Center,  
Tennessee State University
- ▼ **Location** .....  
Nashville, Tennessee
- ▼ **Client** .....  
State of Tennessee
- ▼ **Architects** .....  
Tuck Hinton Architects  
and Yearwood Johnson  
Stanton & Crabtree/  
Nashville



ALAN KARCHMER



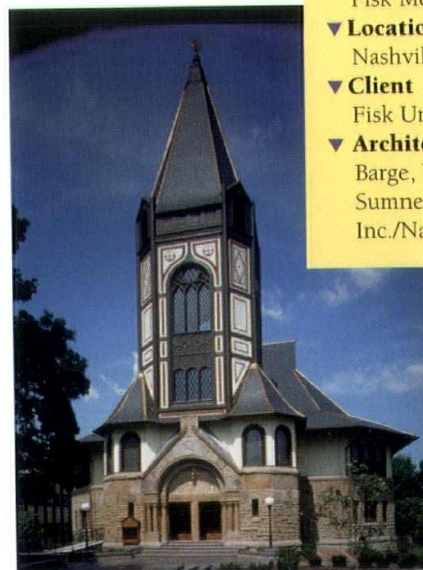
GARY STONE



NILS GORE

- ▼ **Project** .....  
Little Friends Farm  
Childcare Center
- ▼ **Location** .....  
Middletown, Rhode Island
- ▼ **Client** .....  
Little Friends Farm  
Childcare Center
- ▼ **Architects** .....  
Criss Kieran Gore  
Architects/Eupora, MS

- ▼ **Project** .....  
Fisk Memorial Chapel
- ▼ **Location** .....  
Nashville, Tennessee
- ▼ **Client** .....  
Fisk University
- ▼ **Architects** .....  
Barge, Waggoner,  
Sumner and Cannon,  
Inc./Nashville



BWS&C

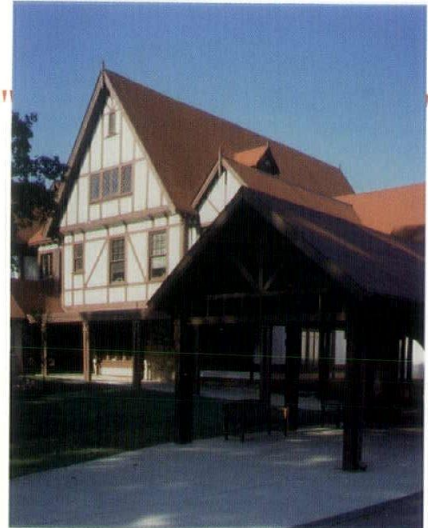


## ON THE BOARDS

### THE ENSWORTH SCHOOL Nashville, Tennessee

The nucleus of The Ensworth School is the 1920s Tudor-style residence built by Warner Brothers Records executive Jack Norman. Known as "Red Gables," the residence was acquired in 1958, at which time a master plan was commissioned. The drawings for the initial plan, which called for a continuation of the Tudor-inspired style of the residence, were not rediscovered until well into the current expansion project. (Apparently budgetary constraints resulted in the more typical 1960s contemporary design of the additions that formed the school.)

Tuck Hinton Architects, Nashville, were selected to develop a master plan for the school in 1986. This plan has provided the inspiration for four phases of additions and site development that have since occurred. The intent of



MICHAEL EMRICK (2)

the master plan is that, in the course of completing the various phased additions, the initial 1960s construction should be enveloped, leaving the Tudor character of the original residence emphasized, an intent that has been remarkably successful in its execution. (The original 1960s dining facilities at the front of the school were demolished rather than renovated.)

—Michael Emrick

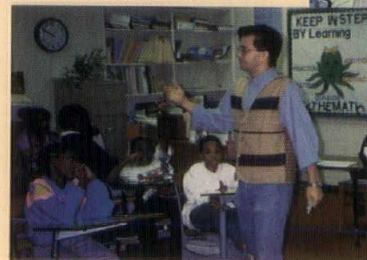
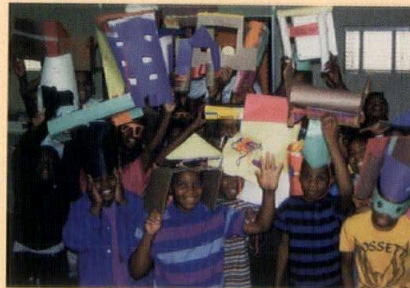
## Architectural Bridges in Education.

*Fifth year students at Mississippi State University spent 12 weeks last fall teaching architecture to fourth and fifth grade students in the Jackson public schools. Meeting weekly for one to two hours to explore community*

*qualities of architecture, these youngsters were exposed to drawing, modeling projects, lectures, site visits and guest lecturers.*


*There are many aspects to the School of Architecture at MSU, including our nationally-recognized computer program or our close and productive association with the region's practitioners and the American Institute of Architects. We take special pride, however, in programs like our elementary student outreach, because children who cultivate the will required to explore and shape their environment with quality are more likely to see a way to make themselves creative citizens and ultimately to improve the quality of their respective communities.*

*For more information on this program contact John McRae, AIA, Dean of the School of Architecture at Mississippi State University, (601) 325-2202.*



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# A Move To The Future Requires A Break From The Flock.

Gone are the days when the long-term cost of energy can be dismissed in a building project. Electricity, while ever so easy to specify, has become a wolf in lamb's clothing. That's why so many architects and builders are breaking from the flock and making the move to natural gas.

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