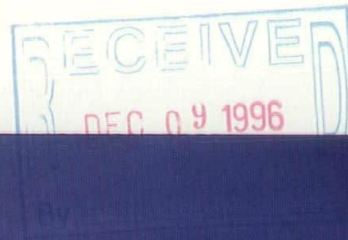


# Architecture SOUTH

VOLUME THREE, NUMBER TWO

SEVEN-FIFTY



## CIVIC ARCHITECTURE

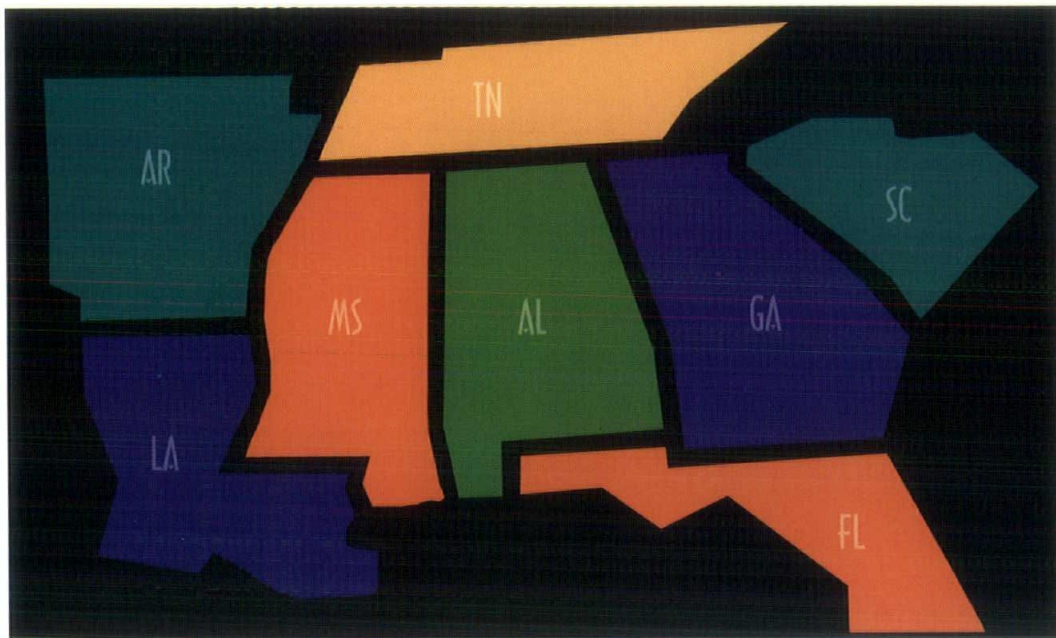
in this issue:

TENNESSEE'S BICENTENNIAL MALL  
MISSISSIPPI'S OXFORD SQUARE  
MOBILE GOVERNMENT PLAZA  
ARKANSAS CORRECTIONAL FACILITIES  
FEDERAL COURTHOUSES IN LOUISIANA

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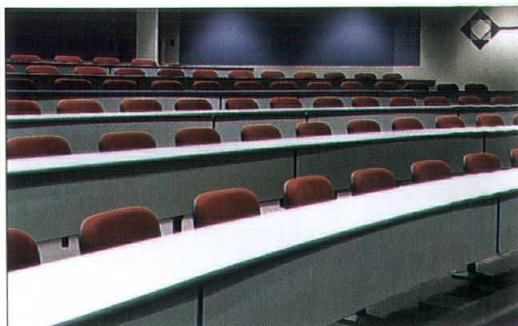
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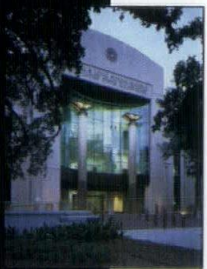
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## **FROM THE EDITOR**

### **READING THE PATTERN OF OUR CIVIC STRUCTURES**

We live in a throw-away world. What cannot be squeezed or broken? Plastic containers, personal relationships, and mobile homes litter the twentieth century landscape, the victims of convenience, expediency, self-interest, and first-cost. The landfills of our world are swollen with the debris.

Architecture, however, proposes an alternative view, nowhere more clearly than in its civic dimension. Civic architecture, which is supported by the larger society through tax revenues and bond issues, presents strong evidence that our pluralistic culture is capable of agreement on certain principles, that those principles are worthy of enduring structures, and that we as a people are willing to pay for them. Civic architecture continues to represent consensus, long-term value, and human aspiration.

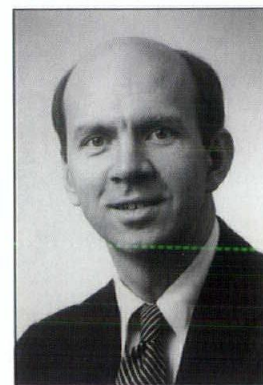
What do our civic buildings symbolize? One clear value is the ancient democratic notion of community. Consider, as we do in this issue, Oxford, Mississippi's town square, where a county courthouse forms the hub of the civic wheel, the axis around which commerce and local gossip, politics and myth-making revolve. Or Nashville, capital of a state celebrating its bicentennial with a vibrant, new urban park.

Another principle embodied in our civic buildings is "justice," a term subject to constant interpretation. New federal courthouses across Louisiana and in Mobile, Alabama, illustrate examples of the best new design throughout our region, aided in part by government programs that reward design excellence in architecture.

In a parallel trend to courthouse construction, clogged courts are filling jails and prisons with inmates and are creating a boom in construction. Thoughtful planners in Arkansas illustrate the benefits of building detention facilities for long-term value, meeting complex requirements of high security and humane environments for inmates. Cheapest is not necessarily best when prisons must weather decades of use.

While the projects on these pages demonstrate our region's vital civic will, we should not be complacent. The nation is under enormous economic strain to produce more space for the lowest dollar. A variety of construction methods for the criminal justice system, including pre-fabricated structures, untested construction systems, and inmate labor, offer quick promises to thorny, long-term problems.

No architecture sums us up more clearly than our civic buildings. Future generations will read the pattern of our civic structures to interpret our civilization. Today, the consensus demands high value. As the Mid-South grows, will its public buildings reflect its culture, its climate, and its heart? Will tomorrow's buildings be tossed away?



*Robert A. Ivy, Jr.  
Editor*

*Robert Ivy*



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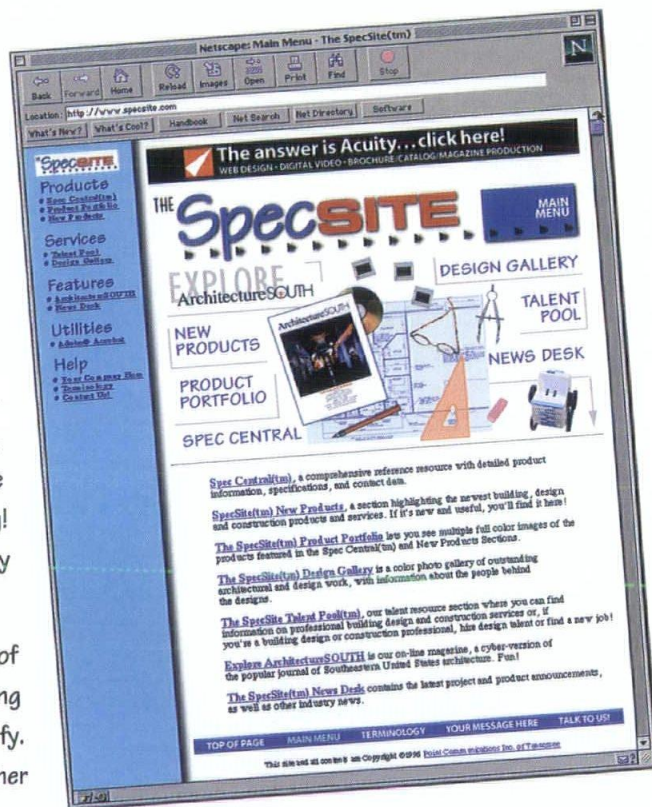


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## COURTHOUSE SQUARE Oxford, Mississippi

When the physical warp of a community snugs up tight with its social and economic woof, you should find a great civic place. Oxford, Mississippi's Courthouse Square is just such a locality. This confluence of late 19th Century architecture and late 20th Century commerce and activity has proved irresistible to tourists and those professional critics and analysts of "placeness": writers, planners, and architects. The world has discovered Oxford and its Square, seemingly within the last few years: the "Search for Great American Public Places" selected the Square as one of its 63 winners; in a statewide contest, the Jackson *Clarion-Ledger* newspaper selected Oxford's Courthouse Square as the best; the town is routinely included in lists of "top 100" and cited as a desirable tourism or retirement destination.

Oxford's romantic appeal is hardly antebellum; most of the town, the courthouse, and all of its square were casualties of the Civil War. The courthouse and the surrounding buildings, then, arose almost of a piece over the next twenty-five years. Along with the monument erected in 1907 by the Daughters of the Confederacy, they form the central set for William Faulkner's "little postage stamp of native soil," Jefferson, in Yoknapatawpha County. Literary tourism to the Faulkner shrine is a big and growing source of traffic in the town, but the town boasts other pilgrimage sites. Oxford is home, after all, not only to Faulkner and Grisham, but also to Barry Hannah, Larry Brown, and a half dozen or more emerging literary lumi-

naries. Thanks to Square Books, reputed to be one of the world's best bookstores, famous writers can be seen on the Square every week.

But what makes Oxford's Courthouse Square a great civic place? Certainly, the scale and shape of the space; the variations-on-themes of the commercial building facades; the second-story galleries—some wood, some metal—which shape and offer a variety of vistas within a defined space; the graceful, well-pro-

portioned courthouse at the center; the monumental, highly-articulated brick City Hall (originally, the federal courthouse and post office) to one side, offering just enough dynamic movement to ani-

mate the Square: these are the building blocks of a great civic place—its warp.

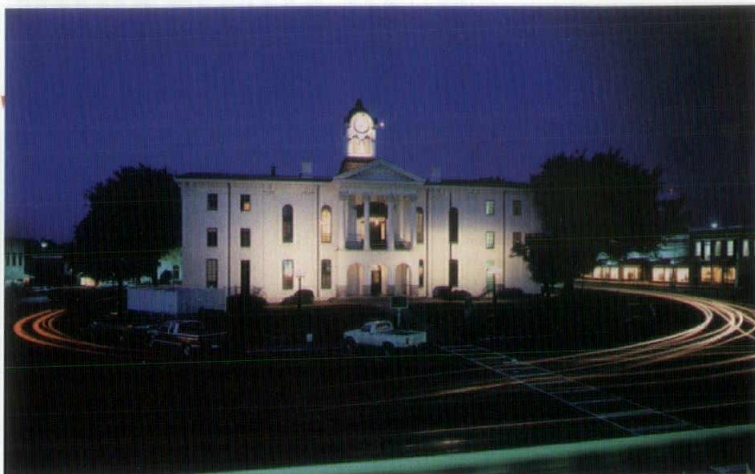
The woof, though, is that a three-minute walk offers a choice of most desirable and necessary activities. You can start with an old-fashioned southern breakfast of country ham, "aigs," biscuits and red-eye gravy, or a post-Bohemian bran muffin with blended coffee. The lunch business is predictably brisk, with a variety of offerings from fried catfish to health food to Lebanese.

As a shopping area, the Square more than holds its own against the local mall and shopping centers, offer-

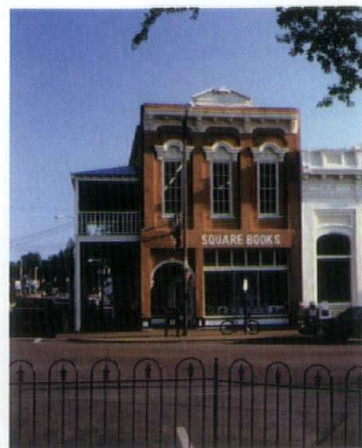
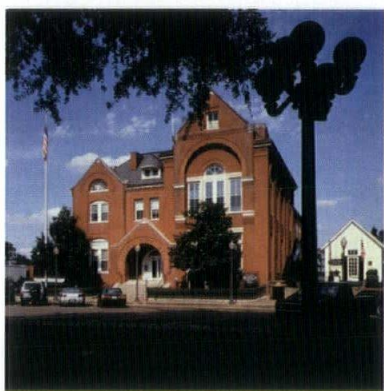
ing the best independent retailers and the only art gallery. At the end of the day, the Square takes on new life, with dining ranging from white tablecloth to tavern fare, an art film in the funky converted cotton warehouse coffee shop, and two or three choices of live music. Throughout the day and night, though, there are always some people, frequently entire families, simply strolling the Square, soaking it all in.

The air of Oxford's Square has a heavy scent of nostalgia mixed with a hint of change. The Post Office is planning to move from the federal building to a new multi-acre distribution-center type facility—no longer within walking distance. Increasing land values are driving the town's first "air rights" project and the first three-story commercial building. The historical measure of this particular public space's success has been to weave a meaningful pattern of its physical and economic change. Whether that pattern will grow or the fabric rend is yet to be seen.

—Tom Howorth, AIA



Oxford's Courthouse Square (above) is frequently listed as one of America's best public places. The City Hall building (below, left) adds dynamic movement to the Square. Below, right, Square Books is noted for the literary luminaries who grace its doors.

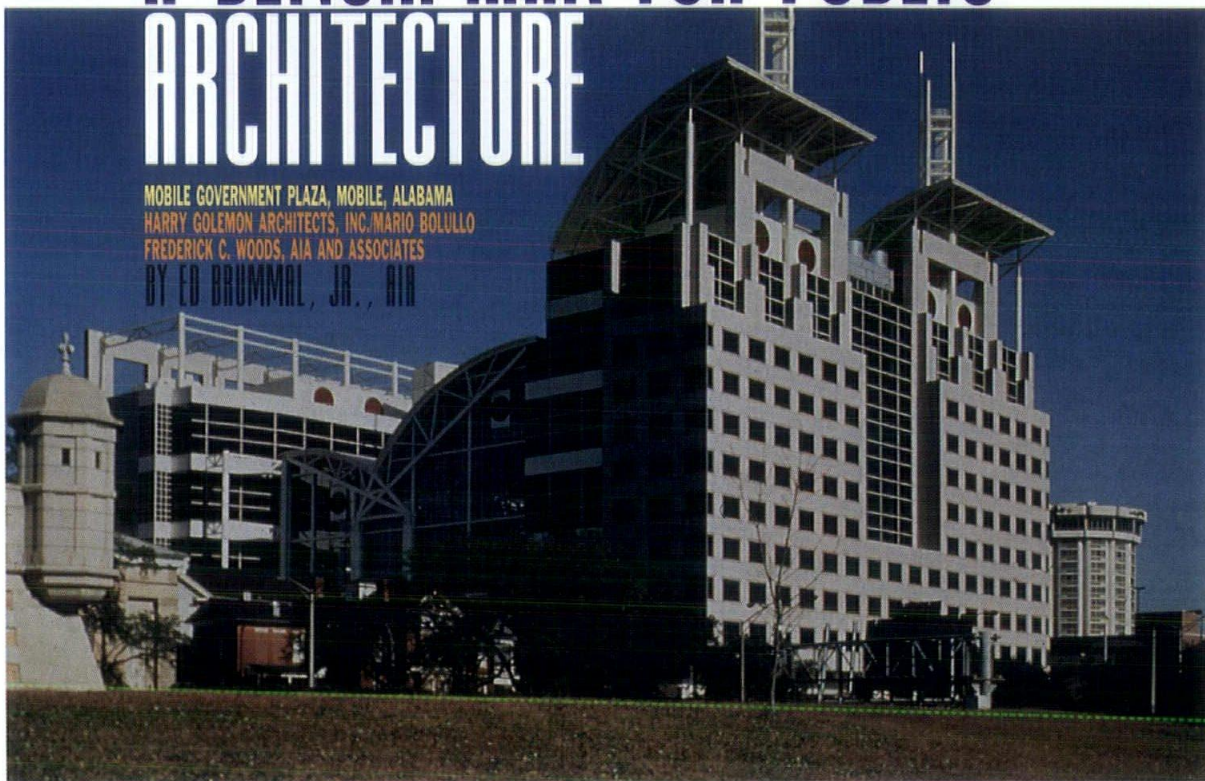


KEN MURPHY (3)



# A BENCHMARK FOR PUBLIC ARCHITECTURE

MOBILE GOVERNMENT PLAZA, MOBILE, ALABAMA  
HARRY GOLEMON ARCHITECTS, INC./MARIO BOLULLO  
FREDERICK C. WOODS, AIA AND ASSOCIATES  
BY ED BRUMMAL, JR., AIA



Mobile's historic downtown now boasts a contemporary landmark. The Mobile County Commission took a major step toward further development of the city with plans for a combined city/county administrative and judicial complex completed in late 1994. Along with the recently completed Convention Center on the waterfront, the Government Plaza marks a major step in reviving a downtown which suffered from typical urban blight and the urban renewal efforts of the 1960s.

The architects for the facility were chosen as a result of an AIA-sponsored competition held in 1990. From 195 competition submittals, the team of Harry Golemon, FAIA, and Mario Bolullo, Houston, Texas, in association with Frederick C. Woods, AIA, of Mobile was selected. Working from a detailed program, the architects created a building that gives every indication of becoming a benchmark for public architecture in America. A very strong design, it represents a blending of the public and private sectors in architectural style; it can be understood as a shopping mall for government services.

Its interior atrium, energized by people and movement, is in many ways analogous to the old courthouse square. It owes something also to the familiar atrium-centered hotel and the suburban shopping mall. What one notes in Mobile is the control and austerity of the interior

as much as the variety of forms outside. As an urban or civic statement, the Government Plaza represents the trend toward public spaces moving indoors. Certainly it represents a new direction for Mobile.

The building is organized into a block of judicial spaces in an office tower on the north side of the site with a roughly corresponding block of administration spaces in a tower to the south. The whole is linked together by the tall skylit and glazed-wall atrium. The sheer volume of space enclosed is impressive. Transparent glass walls at the east and west ends of the atrium invite the public inside. The huge space draws the eye upward to the soaring, sail-like trussed roof.

Architectural devices such as granite screens and metal railings outline elevators or pedestrian pathways through the building. A partially revealed circular form encloses the council chamber used by city and county governing bodies. One of the most interesting features is a series of giant-sized 'court house steps' which serve as a performance stage.

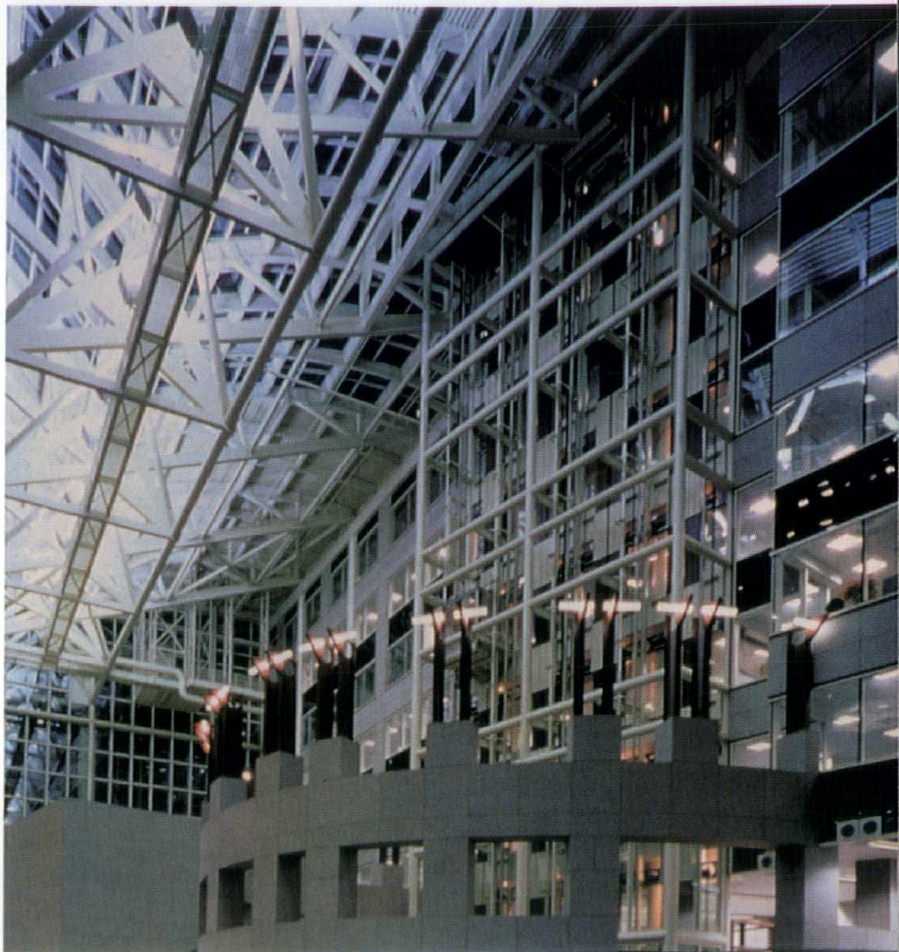
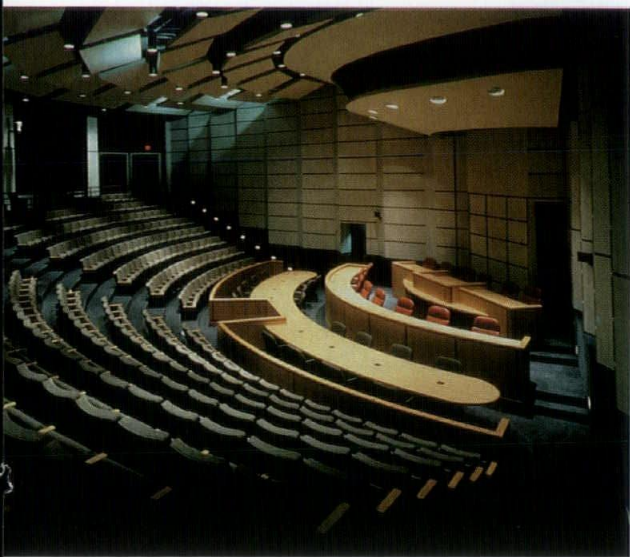
Pedestrians and motorists experience the building at two scales and at two speeds. The motorist will immediately notice the strong presence of the building from Interstate 10 moving along by the south side of the downtown area. The building's massing and soaring roofs evoke images of the area's industrial and port activity. The architects have created a very successful skyline and distinctive form at the

*Above: The strong design of the Mobile Government Plaza can be understood as a shopping mall for government services.*





*Clockwise from left: The complex maintains the street line without any gesture to Mobile's signatory live oaks; the interior atrium represents the trend toward public spaces moving indoors; a partially revealed circular form encloses the council chamber used by City and County governing bodies.*



CARL V. KLING (4)

same time. While not specifically governmental, the complex does hint at its civic nature.

History surrounds the complex. Structures ranging in size from two and three story 19th century structures to the multi-story Admiral Semmes - Radisson Hotel surround the site. On famous old Government Street, the new government building maintains the street line although without any gesture to Mobile's signatory live oaks. To the south lie small scale residential structures and Fort Condé, the city's historic urban heart. This side gives an unobstructed view whether from the street or from the Interstate. Government Plaza does jostle the older buildings to the east, including Christ Episcopal Church, although a plaza has been created to ease the transition between the two eras.

The startling image of this building in Mobile, a city steeped in tradition, has invited a variety of interpretation. As a strong design, it elicits strong reaction. It cannot be ignored. For its architects, it captures the spirit of progress in Mobile as the city looks to the next century. The architectural profession can look on this building as a trendsetter and a potential national model. ●

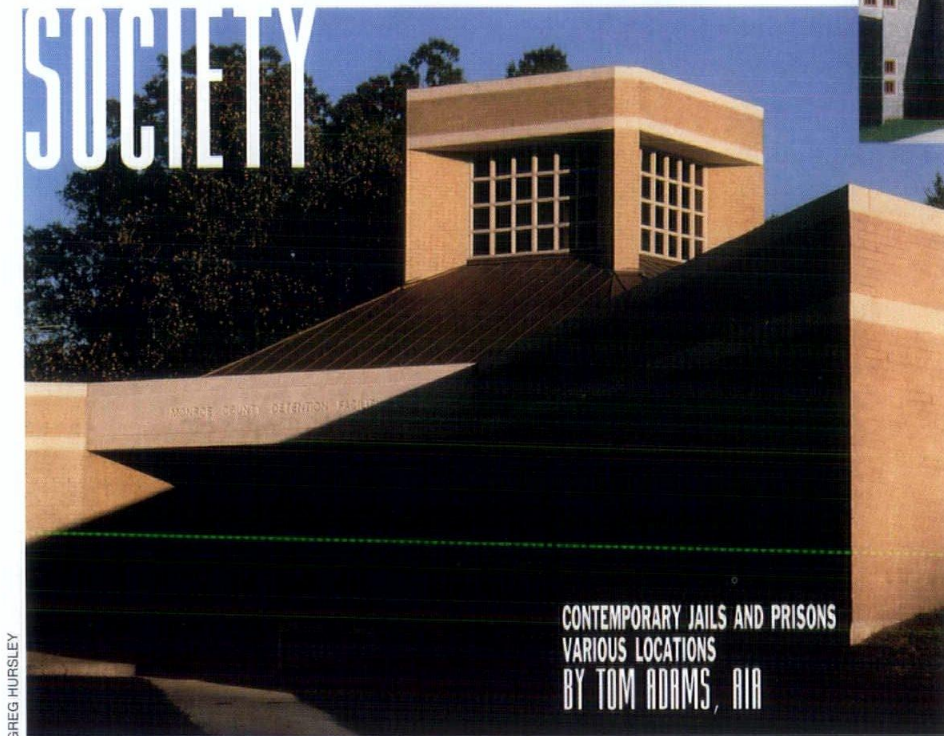
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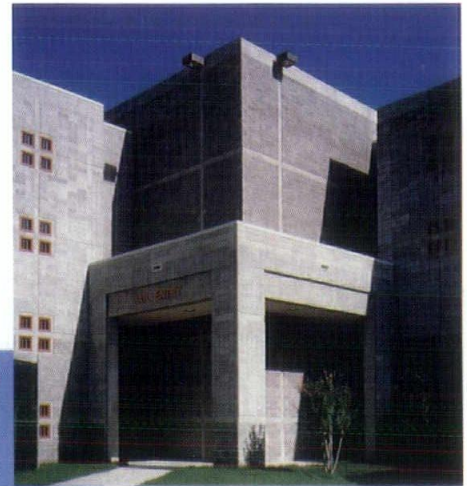


# ACCOMMODATING THE UNSAVORY SIDE OF SOCIETY



GREG HURSLEY

CONTEMPORARY JAILS AND PRISONS  
VARIOUS LOCATIONS  
BY TOM ADAMS, AIA



TOD SWIEGCHOWSKI

**A** rapidly growing facet of civic architecture encompasses the design and construction of jails and prisons. The current capacity of the existing jail system is 156,000 beds with 14,000 new beds already under construction and another 20,000 being planned. The federal and state prison systems can now hold 980,000 inmates with 125,000 beds under construction and 113,000 in the planning stages. At an average cost of \$50,000 per bed, this represents \$13.6 billion in construction dollars with no end in sight.

Yet the issues related to the design of jails and prisons remain a mystery to many people. It's fairly easy for most taxpayers to grasp the need for a new school or library. Most would even welcome them to their neighborhood, but a jail or prison is quite a different story. Occasionally, some personal event takes place to remind us that there is another part of our society that has special needs.

For the most part, these special needs are provided by the criminal justice system. This system has three main parts: the courts, jails, and prisons. Thanks to *Perry Mason*, *L.A. Law* and the like, everyone has a good idea about the courts, which are currently experiencing a construction boom (see article on page 12). They're clean, monumental, and the place where judges mete out justice and set things right for the public. The other components of the Criminal Justice System however, have been besmirched by images portrayed in *Brubaker*, *The Shawshank Redemption*, and *The Birdman of Alcatraz*. It is true that these facilities cater to the less than desirable members of our society, but their functions generate very challenging design issues.

Jails and prisons each pose different design challenges. Jails (often referred to as detention facilities), for the most part, are operated by cities, parishes, or coun-

ties. Since they are the starting point for everyone (hot-check writer to serial killer) entering the Criminal Justice System, they must be designed to accommodate all levels of security. Often their main purpose is to hold the arrestee until he or she can be brought before a judge for arraignment. It is here that the individual's personal effects are taken, the detainee is fingerprinted and photographed, searched, given a new suit of clothes, questioned, and spends at least one night with strangers. From here, the prisoners are transported to and from court and, if they behave, are allowed to have visitors.

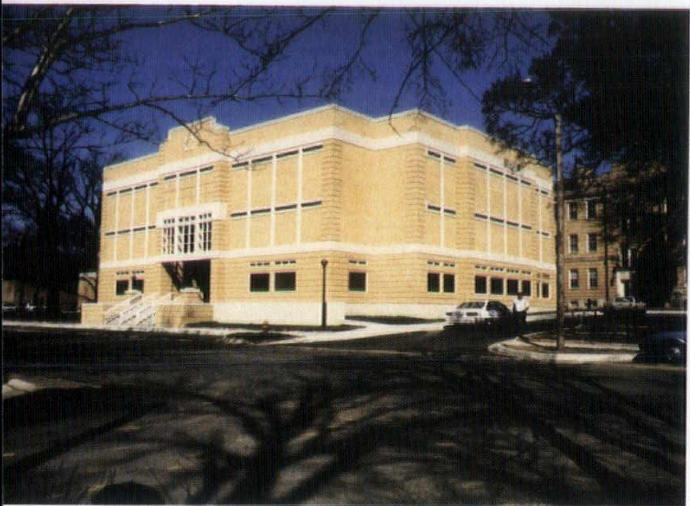
While they perform similar functions, prisons (sometimes referred to as correctional facilities) are little more orderly. Here everyone has been sentenced to at least a year. Generally, all new inmates are treated as a medium security risk, unless they have misbehaved while in jail; then they could be assigned to maximum security accommodations. The willingness of the inmate to abide by the institution's rules and not cause problems affects his security level and hence his privileges. These privileges in turn become tools that the institution's management can use to encourage behavioral improvement. Prisons offer educational training, and work opportunities. Due to the massive impact of drugs, counseling and substance abuse therapy are offered and sometimes mandated by the individual's sentence. The hope is to affect the individual's future with education, training, development of good work habits, and counseling.

Architecturally, the challenge of jail and prison design is to create a secure building that is safe for the staff and detainee/inmate, to offer a work place that is not a dungeon, and to do it withi-



a tight budget and with the fewest staff possible to run the facility. Designing a detention or correctional facility is like designing a full service hospital, except the patients don't have the option of leaving—and the staff can't leave either. One client has admitted the gravity of the correctional environment saying, "We hope that the people we deal with don't leave us any worse than they came to us."

Public perception plays an major role in the appearance and the location of jails and prisons. Many attempts to create environments that are "normal" for both inmates/detainees and staff alike are referred to as "country clubs" and are not acceptable in the public



TOD SWIEGICHOWSKI

ve. Increasingly, clients are giving instructions to reduce the emphasis on the aesthetic aspects of design and "ugly-up" the exterior so that the voters won't take exception to the finished facility. In one instance, after spending months designing, submitting, redesigning, and completing the contract documents on a project, the architects were directed by the client to remove all the colored and textured concrete block from the exterior and use only gray block. In another case, the facility was designed to be air conditioned, but due to public perception, the design had to be altered, omitting the air conditioning, which ended up costing more in the long run. The sites chosen for jails and prisons are often largely affected by the public's desire to be separated from the facility. However, in some instances, the facility has brought jobs and industry to the area, thereby helping the area to prosper.

continued on page 18

three correctional facility designs by Burt Taggart Associates, Architects. Above, left: The Monroe County (AR) detention center blends in with its surroundings. Center: The Pulaski County (AR) facility, on the other hand, has a more stereotypical "jail" look. Above, right: The Faulkner County (AR) facility received a 1993 Arkansas AIA design citation. The jury appreciated the effort BT&A made to make "civic building" out of a jail.

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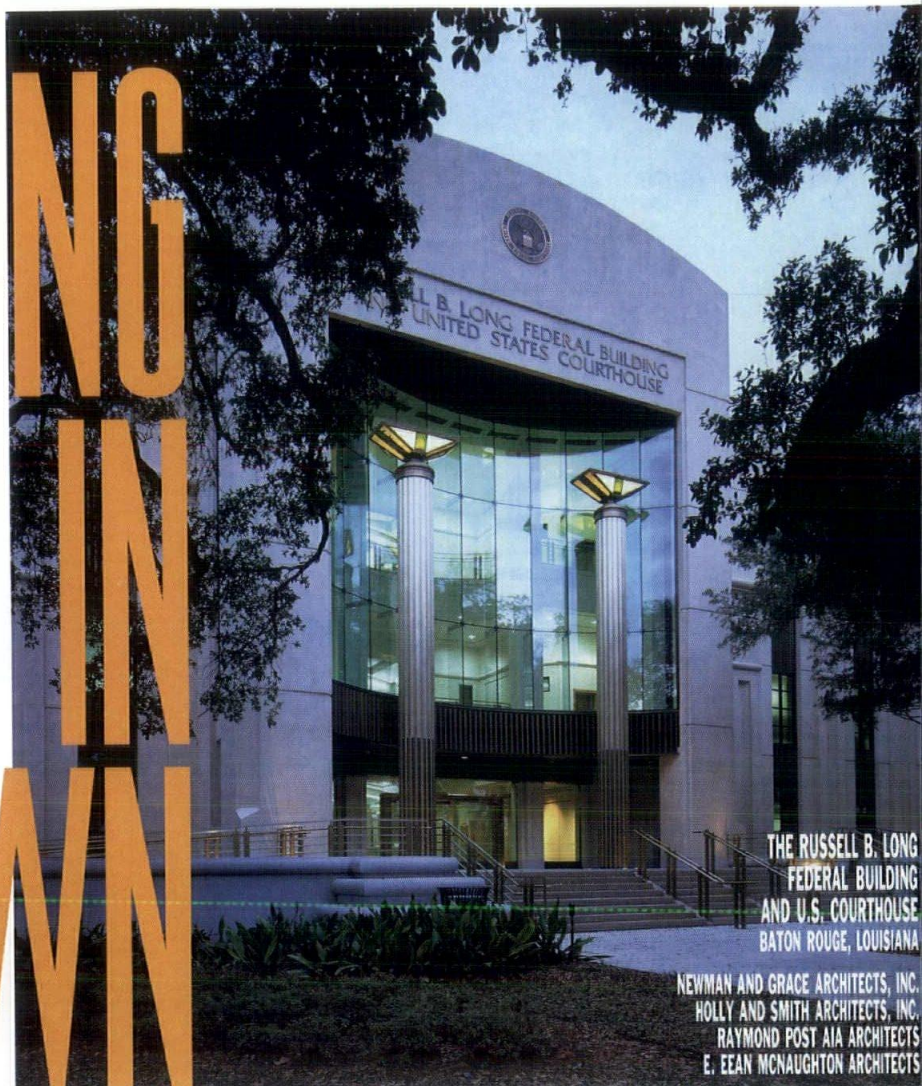
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# HOLDING FORTH IN TOWN CENTER

TWO NEW FEDERAL COURTHOUSES IN LOUISIANA  
BY DOUGLAS ASHE, AIA



THE RUSSELL B. LONG  
FEDERAL BUILDING  
AND U.S. COURTHOUSE  
BATON ROUGE, LOUISIANA

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HOLLY AND SMITH ARCHITECTS, INC.  
RAYMOND POST AIA ARCHITECTS  
E. ELEANOR MCNAUGHTON ARCHITECTS

In many towns and cities in our Gulf States region, the traditional courthouse plaza was the original center of daily activities. Together with the surrounding civic buildings, the plaza played a special role in defining the unique character and identity of the community.

Unfortunately, in the urban sprawl following World War II, the centers of activity moved to the suburbs and our downtowns suffered, losing their vitality. The civic buildings proved inadequate to meet changing demands and were replaced with ones lacking the character of their predecessors and offering little in the enhancement of daily life.

Recent years have witnessed a rediscovery of our downtowns as the heart and soul of a community and they are once again alive with new construction and activities. This rebirth has coincided with a new emphasis on high quality design by our federal government under the GSA Design Excellence Program, through which distinguished architects have been selected for many new projects.

Two federal courthouses in Louisiana, both located in downtown settings, illustrate this new design emphasis and highlight the contributions such projects can make to establishing community identity.

Three views of the new Russell B. Long Federal Building and U.S. Courthouse: above, the main entrance is flanked by two free-standing torchere columns of nickel-silver and bronze; at left, the symmetry established at the building's entrance is carried through to its interior; above right, intricate detailing of all surfaces adds depth and character to the structure.

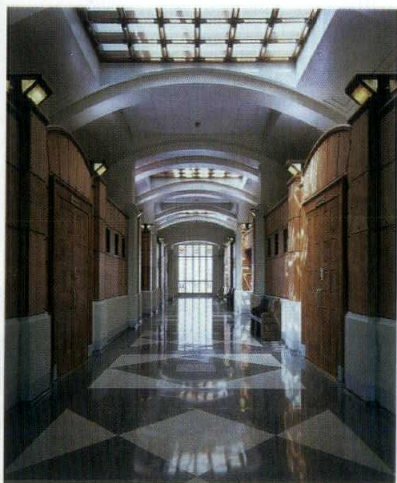


TIM HURSELEY (3)



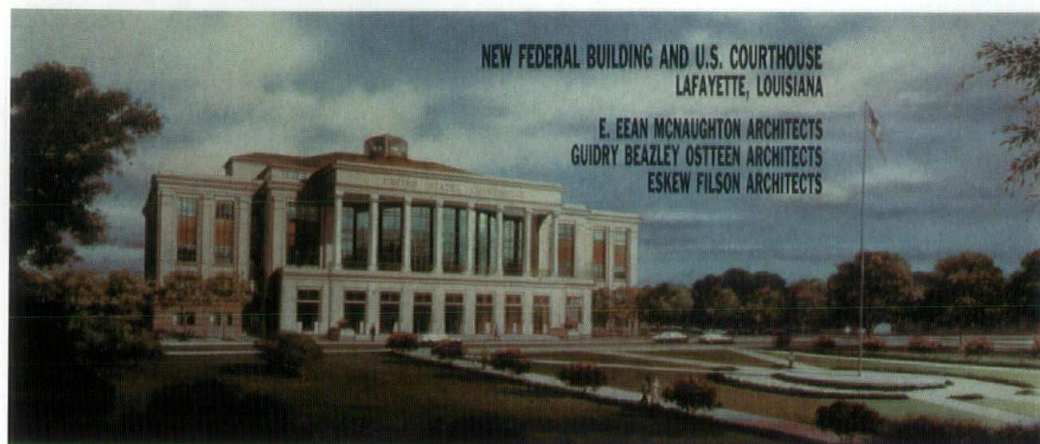
Beautiful live oak trees spread throughout an adjacent park facing the new courthouse and federal building in Baton Rouge, Louisiana. The architects, a consortium of four Louisiana companies, have used the Deep South setting to full advantage to set the tone for their design. The Russell B. Long Federal Building, named for a powerful native son, is a strong presence in the revitalization of downtown Baton Rouge—a city whose historic district and riverfront have found renewed life in recent years.

Overhanging branches provide ample shade for an inviting promenade to the main entrance, which has been placed to align with the trees and the main parking areas. The main entrance is framed by two free-standing torchere columns of nickel-silver and bronze, which make reference to traditional colonnades but are contemporary in their use and expression. A three-story structural glass wall announces the entrance while allowing ample light into the public lobby, enhancing the relationship of the lobby as an extension of the outdoor park.



The large new building (169,000 square feet) relates well to the density of the tree canopy in the park and the massive 1932 Federal Courthouse next door. Lest the large new courthouse overwhelm its site, a number of functions have been relegated to the basement level, where subterranean gardens provide natural light and places for relaxation.

The new building makes reference to its neighbor, the original courthouse, by aligning both buildings' horizontal banding lines and cornices, matching their window patterns and overall detailing. Much attention has been given to creating vibrant shadow patterns to add strength to the form and composition. The two buildings sit comfortably together, each an expression of its own time.



NEW FEDERAL BUILDING AND U.S. COURTHOUSE  
LAFAYETTE, LOUISIANA

E. EEN MCNAUGHTON ARCHITECTS  
GUIDRY BEAZLEY OSTTEEN ARCHITECTS  
ESKEW FILSON ARCHITECTS

E. EEN MCNAUGHTON

Monumental buildings often demand a judicious sense of balance in their design. The symmetry established at this building's entrance is carried through into an interior split by full length lobbies, with courtrooms and support spaces located on either side. Clear organization and separation of circulation were of primary importance for efficient operation as well as for reasons of security. Intricate detailing of all surfaces in both lobbies and courtrooms provide depth and character, complemented by custom light fixtures and natural skylighting.

The new courthouse is a statement of its own time and place. But it also asserts the important role civic buildings can play in the life and identity of a community.

## IN CAJUN COUNTRY

Lafayette is a unique southern city, flavored by southwest Louisiana's strong sense of place and identifiable regional image. The architects for the city's new federal building have responded by recalling traditions of the past, but in so doing have created a downtown landmark which will contribute to the daily life and character of the downtown community.

In the Russell Long building in Baton Rouge, the architects were presented with a defined set of existing conditions which set the tone and direction of the project. The program for the Lafayette project is different, a free-standing building without such a strong context or existing site conditions. In the development of this project the architects took the approach of creating a strong sense of identity through regionally responsive design.

The design program for the 18,400 square meter (198,000 square feet) building includes the Fifth Circuit Court of Appeals, U.S. District Courts, court related agencies, U.S. Attorney's Office, U.S.

Senators' Offices, and GSA support facilities. In addition to meeting these complex program requirements and following intensive design review procedures, the architects were required to use the metric system of measurement for all design and construction documents.

The new courthouse will front a park, more open and formal than in Baton Rouge, but one which will provide similar opportunities for downtown enhancement. A double row of nuttall oaks and a paved plaza leads through the park to the building's main entrance. A covered arcade at the entrance provides protection from the sun and the rain. This arcade or "courthouse porch" is both climatically apt as well as a reference to the colonnaded porches of traditional Southern architecture. From the porch one enters into the two-story public lobby, where a symmetrical layout provides organization and clear circulation. Paired courtrooms flank the public lobbies on the third and fourth floors. These upper judicial floors are expressed on the exterior, where a two-story colonnade and broad expanse of glass provide natural light into the public waiting spaces and views out toward the park.

The library and offices for the U.S. Circuit Court of Appeals occupy the top floor, the fifth, which is capped by a roof sloped to shed the city's heavy rain. A cupola skylight crowns the exterior composition, bringing in natural light to the floors below.

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# 200 YEARS

# IN THE MAKING

THE TENNESSEE BICENTENNIAL CAPITOL MALL  
NASHVILLE, TENNESSEE  
BY MICHAEL EMRICK, AIA

*A fitting tribute to Tennessee's 200th birthday is the completion of the Bicentennial Capitol Mall, a 19-acre urban park. The mall, inspired by the National Mall in Washington, DC, is a unique urban state park which not only preserves the unobstructed and dramatic view of the state capitol building, but is designed to demonstrate the special qualities of the Volunteer State - its people, its history, its landscape, and its music.*

The Mall, one block wide and stretching north over 2,200 feet from the James Robertson Parkway to Jefferson Street, is the centerpiece of a \$55 million Capitol Area Master Plan. The plan includes dual purposes: the redevelopment of the north slope of Capitol Hill and underdeveloped flat land on the east and west sides of the new park. Using elements ranging from the symbolic to realistic representations, the Mall is intended to provide different and exciting learning experiences for diverse groups, including children, state citizens and visitors of all ages.

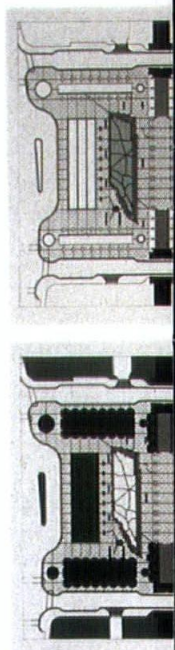
Visually, the Mall extends up Capitol Hill to the state capitol building, listed as a National Historic Landmark. Major improvements were made on the hill, including the redesign of existing parking and the pedestrian paths and landscape. A new belvedere now stands on a terrace midway down the hill. Its design includes an architectural folly using fragments from the original Capitol building and a graceful curving stairway to the base of the hill.

Across the James Robertson Parkway is the Tennessee Plaza, featuring an accurate granite map of the state, the

largest state map ever made. Engraved "hardscape" depicts the 95 counties, federal highways and state roads, rivers and every city and town in the state. At night, tiny lights create an illuminated pattern of the state's towns and cities that comprise its county seats.

A major design hurdle gracefully overcome was the replacement of the existing earthen, elevated railroad track with an open steel trestle. The trestle's skeletal profile is combined with limestone-clad abutments which replace the dilapidated bridges that once spanned Sixth and Seventh Avenues. The trestle, with public restrooms and a visitors center beneath it, provides an elegant backdrop for the Tennessee Plaza to the south as well as the great extension of the Mall to the north.

Immediately beyond the trestle is the Riverwall with its 31 vertical fountains representing each of Tennessee's major rivers. The fountains jet upwards from the plaza's paving, making it easy for visitors to move into and through the jets. The curving granite surface of the wall is filled with inscriptions and quotes about Tennessee's waterways. Flanking the wall are multiple





flagpoles, key elements that guide visitors onward into the central areas of the Mall.

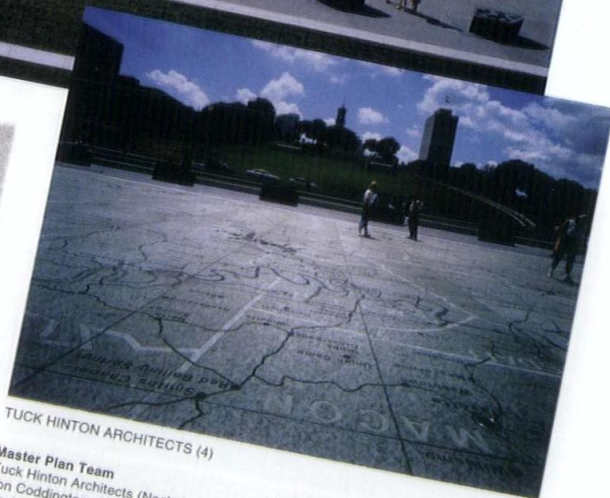
Further north is a performance space in the form of a classical Greek amphitheater. Terraced lawns descend to a large stage and have a capacity for 2,000 spectators, with overflow seating above on a slightly sloped adjacent lawn.

Two distinctly different areas line the Mall's perimeter. Along the eastern (Sixth Avenue) edge is the Walkway of the Counties, a paved area dotted with engraved markers displaying a map and information about each county. Beneath the markers are a time capsule for each county containing items collected for the Bicentennial celebration. The arrangement of the county markers correspond with their location in each of Tennessee's grand divisions (west, middle, and east Tennessee). Parallel to this informal walkway the topographic and landscape features of the state are portrayed, ranging from the relatively flat western part of the state to the mountainous eastern region of the state.

The west edge of the Mall has been designed as a Pathway of History. In strong contrast to the informal, meandering quality of the east side, the west side possesses a rhythmic, precise representation of his-

CONTINUED ON PAGE 17

Tennessee's Bicentennial Capitol Mall (opposite and in plan view below) is the centerpiece of the \$55 million Capitol Area Master Plan. Below, a new open steel railroad trestle gracefully overcame a major design hurdle. The granite map of Tennessee, just in front of the trestle and in the inset (bottom) is the largest state map ever made. At night, (shown on our front cover) tiny embedded lights create an illuminated pattern of the state's cities and towns.



TUCK HINTON ARCHITECTS (4)

#### Master Plan Team

Tuck Hinton Architects (Nashville)  
Jon Coddington, AIA (Knoxville)  
David Johnson, AICP (Knoxville)  
Charles Watterfield, FAIA (Nashville)  
Ritchie Smith & Associates (Memphis)  
SSOE, Inc., Engineers (Nashville)

#### Tennessee Bicentennial Capitol Mall

Tuck Hinton Architects  
EMC, PC, Structural Engineers  
Barge, Waggoner, Sumner & Cannon, Engineers  
Ross/Fowler, PC, Landscape Architects

#### Trestle Visitors Center

Tuck Hinton Architects  
Barge, Waggoner, Sumner & Cannon, Engineers  
Ross/Fowler, PC, Landscape Architects

#### Railroad Trestle

Nathan-Evans-Taylor Architects  
Stanley D. Lindsey & Assoc., Structural Engineers  
SSOE, Inc., Engineers  
Capitol Hill Revisions and Belvedere  
Charles Watterfield, Architect  
Hodgson & Douglas, Landscape Architects  
Gresham Smith & Partners, Engineers

#### Nashville Regional Farmers Market

Tuck Hinton Architects  
I.C. Thomason Associates, Engineers  
EMC, PC, Structural Engineers  
Ragan Smith and Associates, Civil Engineers  
Hodgson & Douglas, Landscape Architects





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# BICENTENNIAL MALL

CONTINUED FROM PAGE 15

toric state events organized along a timeline. The 1,400 foot long granite history wall on one side of the path is flanked by tall granite pylons marking each 10-year period. Special nodes along the wall completed to date are the sections commemorating the 1896 centennial and the Civil War. The tragic conflict of the Civil War is dramatically marked by the wall being "broken" into sections. The history wall, when completed, will be engraved with events that have occurred in the state's 200 year history and will contain an additional node commemorating World War II.

The final, northernmost feature of the Mall is the Court of Three Stars, a focal gathering point which is intended to serve as a tribute to the musical heritage of the state. The court features the three stars that are portrayed on Tennessee's state flag. Also scheduled to be completed are 95 columns around the court that will each contain one chime of a carillon.

An additional completed component of the master plan is the new



Farmers Market, nearly as long as the Mall itself and located along the Mall's west edge. Replacing the farmers market formerly located at the north end of the Mall, it features a central enclosed structure with specialty shops and restaurants flanked by two long open sheds for produce stalls, further flanked by greenhouses at each end.



TUCK HINTON ARCHITECTS (3)



Top: Walk-through fountains representing each of Tennessee's 31 rivers allow visitors an opportunity to immerse themselves in the study of state geography. Middle: A classical Greek amphitheater integrates performance space into the mall. Left: Extensive illumination of the 19-acre mall provides a visual counterpoint to the Nashville skyline.

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# ARKANSAS DETENTION CENTERS

CONTINUED FROM PAGE 11

Security also plays an important role in the design of these facilities. Clients are ever mindful that "these people have nothing but time on their hands and can disassemble an anvil with their bare hands". So it's easy to see why drywall and hollow core doors are not an option. Security includes not only keeping the occupants in and separated from each other, but also helps insure the safety of the employees. But security does not come cheap. Sliding cell door systems cost \$3,500 per door. Simple slam locks are \$800 each. Stainless steel plumbing fixtures are \$1,750 per cell.

The challenges of jail/prison design are constantly changing and increasing. The sophistication of the inmate mind requires constant security issue reviews. New strains of tuberculosis have caused designers to include systems that limit the spread of this highly infectious disease. Details of the separation of individuals have become more critical as well. AIDS, too, is playing a role. So, while the architecture may not make a better citizen out of those that have erred, it can facilitate the institution's ability to carry out its mission.

**Top:** Five-tiered railings give the BT&A Architects' Pulaski County (AR) detention facility an aesthetic edge while retaining an institutional look.



TOD SWIECICHOWSKI

**Middle:** BT&A's Saline County (AR) jail blends in with surrounding structures.



GREG HURSLEY

**Bottom:** Wittenberg, Delony & Davidson's design for the West Jefferson Correctional Facility (Bessemer, AL) was executed on an abandoned coal mine site.

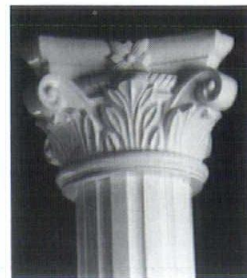


CHRISTOPHER LARK

*Note: Statistical information for this article was obtained from THE CORRECTION YEARBOOK, published by the Criminal Justice Institute, Inc.*

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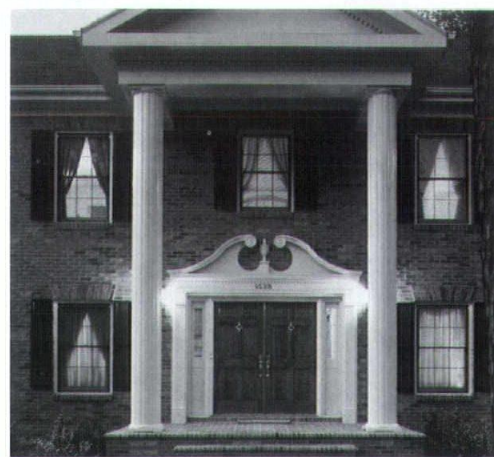
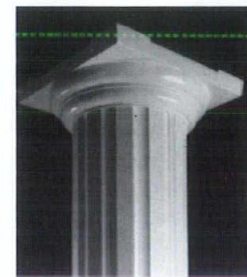
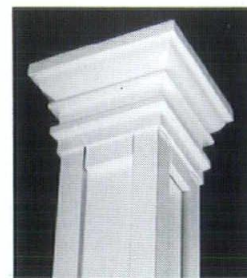
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