
Color Deck: 2 portable volumes, 14 removable decks, 74 textured patterns, 1250 colorway choices, 54" width. Large samples available. Decks easily up-dated.

Specifying made easy.

At last, wallcovering selections packaged for the designer. Books are lightweight and portable making on-site specifying easy and convenient. All selections meet local and federal specifications and are stocked for immediate delivery. For your free copy of Swatches and Color Deck (Volumes I and II), contact American Wallcoverings, 5675 E. Shelby Drive, Memphis, Tennessee 38115, (901) 365-1903.

AMERICAN WALLCOVERINGS
Table of Contents

FEATURES
2 The Design Issue Issue, James R. Franklin, AIA, Executive Editor
4 1982 Design Awards of Excellence
10 Random Thoughts on Design Process and Product (Some of Which Are Not in Technicolor), Clay F. Hickerson, AIA
11 Space, Time and Post-Parturism, Robert Seals, AIA
12 1982 Gulf States Region Honor Awards
16 From Bauhaus to Reason ... From Wolf Von Eckardt, Jim Carls
18 The Eternal Verities: A Small Paper Sermon on Design, Roy F. Knight, AIA
21 Designing in Time, James Patrick
22 SPEAKEASY: The Gates of Nashville, Kem Gardner Hinton, AIA
23 Seven Stumbling Blocks to Effective Jail Planning, David J. Voorhis
25 Back to Bedrock: The New Architecture Curriculum at the University of Tennessee, Roy F. Knight, AIA
28 Automation of the Small Office, Ronald V. Gobbell, AIA
31 Is That A Worm in my Apple?, Robert D. Holsaple, AIA
33 South Central Bell Sweeps Show

NEWS, NOTES AND OPINIONS
35 News Briefs
37 From the TSA Bookshelf
39 Coming Attractions
40 TSA Calendar of Events
43 Advertisers' Index

Official Magazine of the Tennessee Society of Architects, a state organization of the American Institute of Architects.

W. Vance Travis, Jr., AIA, President
A. Larry Binkley, AIA, President-Elect
Fred H. Turner, AIA, Secretary-Treasurer

James R. Franklin, AIA
Executive Editor

Connie C. Wallace
Managing Editor

Thomas Nathan, AIA
Advertising Editor

Graphics and Production by The Genesis Graphics and Broadcast Co.

C. Neifert and Associates, 263 Court Avenue, Memphis 38103, (901) 525-3041
Advertising Consultant

Cover Photo: Award Winning State Expo Pavilion, Photographer, David Luttrell

© Copyright 1983 by the Tennessee Society of Architects. All rights reserved.
The Design Issue Issue

Last year we decided this would be our design issue of the TENNESSEE ARCHITECT. We designate the theme of each issue well in advance on the strength of that premise so popular with architectural programmers and marriage counselors alike: Name your problems in order to solve them. In fact, integral to every major creation myth is the business of gaining dominion over the things of the world through naming them. Except that in this case something went awry, several contributors missed their deadlines for submittals while others didn’t respond at all. In this process, we realized this is the third issue of the TENNESSEE ARCHITECT designated as a design issue, for which we have had difficulty getting germane articles.

TSA boasts among its members some truly excellent designers and many of them are very articulate. It’s certainly not as though they can’t discuss design. I am frequently reminded through painful experience, that given five minutes with any of my current prospective clients, a number of my colleagues can and will speak eloquently about design. It’s true they most often speak about specific artifacts of design (their own) but I still find that many discuss theoretical buildings, for any and method with knowledgeable ease. It seems they just don’t want to; or at least not publicly. I feel compelled to ask why.

Perhaps the very myth of designing as an activity is a major part of the reason for such reticence. Most of us carry from our college days the image of the architect as the lone hero and of architectural design as a solitary and private activity, calling forth a mystical talent which is ineffable, defies transmission, and is probably acquired at birth.

I think the truth is that for most of us, design is an affair of the heart, and we fear discussion might take away the magic, the spontaneity, the fascination. But if with most secret affairs there should be a major concern for the illegitimacy of any offspring.

The obvious case in point: Within TSA any meaningful dialectic with the Post-Modern movement has been very low-profile, though the style fills other professional journals; and the Middle Tennessee Chapter, AIA arranged that it be debated for our benefit nearly two years ago. With the exception of forthright Frank Orr, it’s been largely ignored by our contributors until this issue of the magazine in which, fortunately, Patrick, Knight, Seals and Carls all address it to varying degrees.

Such discussion wouldn’t have been so crucial prior to 1980 when design innovations could be seen as largely variations in form only, overlaid on the base sheet of the international style. Today Post-Modern purports to be a radical departure in source and substance, as well as form.

Few if any of us now practicing were educated in the Beaux-Arts system of eclectic scholarship. Nor can many claim any empirical knowledge and facility with the historic styles that seem to be the sources for much of the new work. In fact, very few practitioners I talk with even attempt a definition of Post-Modern. So let’s begin. For the moment I think Post-Modern Contextual design as involving decorated facades with allusion to previous historic styles. Forms of the buildings are usually kept simple, relying for strong statement on the facades which are frequently rather plastic in plan but not often in section. There’s an unabashed return to symmetry, though no requirement to do so. Eclecticism is permitted but only if employed with a fresh “twist” — a deliberate distortion of scale or form — frequently humorous theatrical. The facade no longer attempts to telegraph the discrete functions enshrined; yet buildings are arranged with clear, ordered distinctions between one classification of space and another. Both plan and structure are often unremarkable while paint, in strong, no primary colors, is an important medium of the style.

If that can serve as a loose and transitory description then the odds are that most of us will attempt some form of Post-Modern design in the not-too-distant future, or else yield significant commissions to those architects who have. The omens seem unmistakable: Simple forms and a heavy reliance on paint can make buildings run off the page to certain. The constant reiteration of eclectic detailing in non-architect designed homes and offices is inescapable. The spate of Post-Modern now being nationally published is another indicator.

If the prognostications prove accurate and Post-Modern does become a market demand, will we again see (as we did in 1970 with “planning” and 1980 with “energy conservation”) that many architects suddenly claim mastery with little discussion, training or even debate? Or, is the membership infiltrated by closet scholars seeking the competitive edge? Probably not, yet I suspect many of us are dallying with Post-Modern in the privacy of our drafting tables and we need to be very wary of any outcome from that dalliance if it is not preceded self education.

If not Post-Modern, surely something beyond Modern Architecture is in the process of evolving to challenge us. As we meet that market challenge better we discuss and understand those issues behind it which are currently referred to by the name Post-Modern. After all, architects need to live out their own creation myth with style — as well as elan.

James R. Franklin, AIA
Executive Editor
FINALLY, THERE'S A SURE WAY TO KNOW A MASONRY PRO WHEN YOU SEE ONE.

LOOK FOR THIS SIGN.

If you take pride in the things you build, you owe it to yourself to take a long hard look at this symbol. Because it's a brand new way for union masonry craftsmen and contractors to identify themselves. And for you to know you're getting the very best in masonry craftsmanship.

Union masons and contractors pride themselves on their skills, productivity and experience. They build quality into every single project. And union expertise can save you time, cut heating and cooling bills and reduce maintenance on your building.

As a building material, masonry has its advantages, too. Like durability, scale, flexibility, texture and energy efficiency. Not to mention a warm beauty that never goes out of style.

So don't take chances with your next job. Demand a masonry building—and masonry pros to build it. Look for the sign of the craftsman.

MASONRY INSTITUTE OF TENNESSEE

Suite 116 1420 Union Avenue, Memphis, TN 38104 (901) 722-8822
Four Tennessee projects were awarded Design Awards of Excellence at the Tennessee Society of Architects annual convention in Memphis, from a field of 48 projects submitted.

The awards jury was composed of Ray B. Bailey, AIA, Ray B. Bailey Architects, Inc., Houston; G. Norman Hoover, FAIA, Caudill Rowlett Scott, Houston; and Peter C. Papademetriou, AIA, Associate Professor, School of Architecture, Rice University, Houston.

The jury was generally impressed with the high design quality and the variety of building types of submittals, ranging from institutional to commercial and residential, from a computer facility to multiple World's Fair projects. Remarking on a tendency to submit projects prematurely by singling out several "almost winners," jurors stressed a need for landscape development and appropriate photography.
982 Design Awards of Excellence
The winners:

**PROJECT:** The Art and Architecture Building  
University of Tennessee  
Knoxville, Tennessee

**OWNER:** State of Tennessee

**ARCHITECT:** McCarty, Bullock, Holsaple, Inc.  
Knoxville, Tennessee

**CONTRACTOR:** Construction Management Contractors  
Knoxville, Tennessee

**PHOTOGRAPHER:** Otto Baitz

The building features two long four-story structures facing onto a clere-storied central court or 'street' providing a focus for internal activities and allowing access to adjacent outdoor student areas. The resulting form unifies the surrounding buildings into a new campus place, reinforcing existing circulation patterns, and forming a wall between the student places and vehicular traffic.

At one end of the street is a "sidewalk cafe" — a natural place for the exchange of ideas. The other end is reserved for construction and display of experimental structures providing continual activity and interest. The lower levels of the building house permanent spaces and become natural extensions of the "street". The upper levels are reserved for work areas, both faculty and students, and take the form of large flexible lofts. The A & A building will be a "home" for art and architecture encouraging the exchange of ideas with the whole community.

The building skin has been designed to reduce energy consumption and enhance the quality of the interior environment. Operable windows, combined with an open plan, provide natural ventilation during mild seasons. Overhangs and exterior venetian blinds shield the clear double glaze window walls. Daylight is reflected onto the interior ceilings of the loft spaces by way of deep horizontal sills and the exterior and interior venetian blinds. The clerestory windows of the "street" provide daylight to the building interior.

**JURY COMMENTS:**

Use of a linear atrium as a means of achieving a social space is a somewhat tried-and-true scheme, but the Jury felt the interior was quite successful and well executed. A quality of light, movement, and architectural "lightness" was particularly apparent in the central court. Overall, the design was felt to be a handsome work, although the Jury felt the exterior tends to suffer slightly from an over-abundance of familiar architectural forms of the 1970's.
The Maintenance, Servicing and Operations Office for the Memphis Area Transit Authority is on a 23.3 acre site, formerly a refuse landfill. The complex consists of four buildings providing complete heavy maintenance, inspection and servicing for a fleet of 350 buses. The Service Building has three bays for coin removal, fueling, vacuuming and washing of buses nightly. It also includes a tire repair shop and a paint and advertising workshop.

A major design consideration for the project was passive solar cooling for the building. With the heavy summer heat characteristic of the region, a double roof system was designed to provide an air space of approximately two inches for air circulation. This system allows the solar gain of BTUs to be exhausted by the natural convention air through the cavity. The sloped roof fans in air at the lower soffit and as the temperature is increased by the solar gain, it rises into the louvers of the exhaust turrets. In winter, the louvers are closed and the heat gain recycled back to the buildings for space heating.

Jury Comments:
The Jury appreciated the apparent care given a fairly industrial and technological project; its planning was direct, and work conditions appeared to be good. As a piece of architecture, the prime point for recognition was the strong and expressive forms developed from and appropriate to the utilitarian building type. Part of the character was derived out of an innovative and apparently successful solution of energy conservation involving a passive solar-cooling ventilation system.
The amphitheatre served as the State of Tennessee’s contribution to the 1982 World’s Fair, accommodating a wide variety of presentations each day of the fair, with an audience varying from 1,200 in fixed seats to 4,000 surrounding the stage on adjacent berms, the banks of the lake and the existing bridge. It remains along with two other permanent buildings, the central theme tower and the U.S. Pavilion, in a city park on the lake.

The structure consists of an underground reinforced concrete building which forms the seating risers on the east and a landscaped berm and entrance walkway on the west. Two vomitories connect the stage to the dressing facilities and equipment rooms located within the underground building. The audience area is covered by a large tension structure composed of trussed steel supporting masts and cables positioned on the outside of the “Teflon” coated fiberglass fabric tent. The stage is covered by another completely independent tension structure designed to satisfy acoustical requirements and provide the symbolic proscenium arch. Tension cables connect the curved truss to the rear of the stage serving as tracks for an automated fabric curtain and forms a backdrop when desired. A catwalk is suspended from the audience tent and is connected to the lighting control room.

JURY COMMENTS:
Of the projects submitted from the Knoxville Fair, the Jury selected this as the best. It combined a structural and architectural solution appropriate to its function in the fair park, successful both daytime and at night. The tensile system is not new, but the project was well detailed and its siting and relationship to the water and shores were particularly well handled.
Rehabilitation/Historic Restoration of the Customs House
Nashville, Tennessee

Metropolitan Government of Nashville and Davidson County

Gresham, Smith and Partners
Nashville, Tennessee

Culbert Construction Company
Nashville, Tennessee

Bill LaFevor

The building of the Customs House in 1877 was part of a move to put Federal money into the economy of the depressed South after the Civil War. It was the first Federal project built during the Reconstruction of the South. Since 1972, the Customs House has been listed on the National Register of Historic Places.

With the completion of a new Federal Office Building and Annex in 1974, the Customs House was declared surplus property and acquired by the City of Nashville in 1976. The city, under the direction of the Metropolitan Historical Commission, undertook a program of preservation and stabilization with a grant from the Economic Development Administration. The exterior cleaning and repair were completed. Customs House Associates, Ltd., which signed a fifty year lease with the city in 1979, is currently leasing space.

The exterior utilizes rock-faced limestone from nearby Bowling Green, Kentucky. The flexibility of the Gothic windows coupled with the rough random Ashlar and smooth stone trim provide a strictly symmetrical, yet richly detailed facade. The basement is constructed of granite block and interior columns are of polished Missouri red granite.

JURY COMMENTS:
A beautiful building, whose conversion represented a sensitive and skillful renovation of a historic structure. The Jury felt that the integration of new mechanical and lighting services (including the sprinkler system) through thoughtful detailing achieved the desired goal of minimizing their visual impact. Additionally, the interior color scheme was handsome and convincing.
Random Thoughts on Design Process and Product (Some of Which Are Not in Technicolor)

Clay F. Hickerson, AIA, with Connie Wallace

PREFACE. As you read this article written specifically for this issue of TENNESSEE ARCHITECT, please bear in mind that its preparation was not taken capriciously. While presented in a sometimes light, hopefully enjoyable and maybe occasionally sobering manner, the issues discussed represent thoughts initiated some fifteen years ago which continue to evolve and increase in value to me. In writing this piece I have endeavored to maintain grasp of two overriding concerns: (a) Can I adequately focus and express these random thoughts such that (b) each provokes new or continued thinking in the readership?

UNDERLAYMENT. The design of space for human consumption is, by its very nature, forever incomplete — Does a tree make noise when it falls if no one is around to hear? Does a building become architecture by virtue of its existence, or must it be "consumed"? The user brings expectations/demands which are inextricable components of an holistic spatial and formal behavior envisioned by the designer. The design in its context has qualities which are everchanging. The design, over time, becomes part of an experiential continuum for the user. The design is not all things to all people.

DE-SIGN vb 1a: to conceive and plan out in the mind, b: to have as a purpose: INTEND; n 1: a mental project or scheme in which the means to an end are laid down.

USE-R n 1: a perceptor, a receiver, a transmitter, an inextricable component of the phenomenon known as architecture. 2: a person who inhabits or otherwise occupies; a person who drives by twice a day; a person who services the vending machines, etc.

OPENING SALVO (key word: self-deception) We present to ourselves self-fulfilling architectural deceptions supporting various schools of thought which in turn become DEESign styles. These deceptions are promoted in (maybe conceived for) our professional design publications. If I may grossly categorize, these illusions emerge from two camps — the "PRECIous" camp and the "PLOP" camp (Please note: these camps are not in issue not necessarily mutually exclusive.)

The precious camp consists of overly picturesque DEESigns characterized by faint tones of prismacolor, usually (however, with increasing exception) depicting diminutive designs. The plop camp has all the neat-o R-K-TECTURAL components at hand — the atrium, the column, the screen, the curve, the "people" space. These components or sub-sets are for real, have been photographed and exist, each in singular splendor.

PRE-CIOUS 1: of great value or high price. 2: highly esteemed or cherished. 3: excessively refined, affected, fastidious.

PLOP n. 1: indiscriminate dropping, usually without recognition of lasting impact. 2: that which results from the act of plopping (i.e., the work of a ploppist) v: 1: to let fall or drop heavily (i.e., plop-plop).

VI-SU-AL PLOP-PING (see PLOPPING)

BASIC TRAINING Ten and fifteen years ago most architectural schools taught design as if it were a mystique — an holistic image conceived and refined. The design was "intuited" into a product/object. Decisions which guided and manipulated the form of the product/object were made in a serialized order eg. A - B - C - D - P/O! Each choice was evaluated only in light of the immediately preceding decision, an inherently reductive procedure. The process was legitimized through a methodology which opened with the cognition of an inspired concept based (somewhat loosely) on a thing called "The Problem Statement." Activities known as analysis and programming would precede, overlap and/or come after conception, the purpose being the yielding of hidden clues regarding the form and content of the product/object to be designed.

HOLISM The theory that whole entities, as fundamental and determining components of reality, have an existence other than the mere sum of their parts.

GEN-ER-ATE vt 1: to bring into existence 2: to define (as a mathematical or linguistic set or structure) by the application of one or more rules or operations to given quantities.

More recently the mystique approach has given way to permissive demands which embrace the plop and the precious camps as well as an extreme variety of other specialties/core programs. Sophisticated theories and skills related to the utility of the computer in the design process are often included.

DEESIGNERS' ANOREXIA NERVOSA The computer is viewed as a bulldozer cutting a wide, insensitive swath through the profession, leaving the picturesque and precious cowering in prismacolor corners emitting flashes of DEESign inspiration. Notice who is driving the bulldozer, not the designer, it is the softwaresalesperson!

MANAGEMENT OF THE DESIGN-PROCESS DEMANDS THAT THE DESIGNER HAVE THE ABILITY TO CONCEIVE AN HOLISTIC IMAGE RESPONSIVE TO A VARIETY OF STATE AND UNSTATED EXPECTATIONS: MAINTAIN THAT IMAGE IN ABSTRACTION AND DESIGN A GENERATING SYSTEM WHICH ADEQUATELY, ALTHOUGH NOT COMPLETELY, SUPPORTS THE HOLISTIC IMAGE AND BRINGS IT TO PARTIAL FRUITION.

A generating system is not a view of a single thing. It is a kit of parts with rules about the ways these parts may be combined. The ability to use the computer to facilitate the establishment of the kit of parts and rules is dependent on our understanding of design methodology and the ways in which software may be used to support that understanding — not directly:

THESIS (key word: ASPIRE)

Approaching the holistic image through the designing of a generating system permits a higher order of participation (by the designer) in the creative process. It is an opportunity, not a liability. However, the designer must take great care not to abdicate responsibility for the fulfillment of the holistic image to the generating system. The design of the kit of parts is deceptive — all the neat-o R-K-TECTURAL parts are in place, therefore it must be good ... (But the thing won't start!) The ability of the designer to understand and control the design process, as always, will continue to differentiate architecture from mere buildings or assemblages.

AS-SEM-BLAGE 4 (fine arts) a sculptural technique of composing into a unified whole a group of unrelated and often fragmentary or discarded objects.

We as designers are mired in a self-deceptive regressive mode — that either out of the precious prismacolor corners of the blade of the bulldozer will come lasting, consumable architecture. Neither is correct. Our responsibility to design remains the creation of buildings which aspire to be architecture in the eyes and experiences of the user, over time.

PARTING SHOT What am I going to do with my computer — save time for the $5.00/hour man or make the $50.00/hour man smarter?
the subject of Post-Modernism has 
ready been treated to enough air and 
kk to spray-paint the Portland Public 
Office Building several times over (a 
posal which may not have originated 
ere). However, because the assignmen 
t provokes dialogue on the subject 	hin this forum, here ensues a highly 
personal, subjective, pragmatic point of 
.

to solidify credentials, I must explain that 
have not seen firsthand any building 
aring the Post-Modern Imprimatur. 
edeed, neither have I been to Las Vegas, 
which to learn. However, I have an 
iding notion that the uninformed 
telligence is by nature redemptive and, 
us girled, commence the plunge.

find that, though I can cite what I take to 
representative examples of each term, 
over examination distinctions blur 
tween Post-Modernism, Contextualism, 
ew Classicism, et. al. If it is true that, 
ore a thing may be possessed it must 
amed, then I am empty-handed. 
udging from what I read, I am not alone; 
empty-handedness seems to be what 
any people find alarming.

the name of satisfying our cultural 
perative for discipline and ordering 
ems, apparently it is our nature first to 
hen to quantity, to particularize, 
set intellectual metes and bounds. I 
m grateful that we are not yet there.

can be argued that, though the 
entions of clockwork and the printing 
less made it possible for man to decide 
hat he is, they also forever limited his 
ception of what he might become.

think that most of the current outrage 
bout Post-Modernism stems from 
over the putting aside of a 
sicine which was familiar and 
fortable but unwieldy among 
temporary realities, and the lack of its 
multaneous replacement with a 
parably transcending ethos. Fear not. 
he transcendental moment is inevitable, 
d in due time we shall have our book 
unwritten rules, our measuring sticks 
ll be re-calibrated, and we may resume 
e time-honored business of designing 
please each other.

ut meanwhile, we are afforded 
ervous opportunities on both the 
ctive and the individual levels for self- 
amination and self-discovery. The 
reeze of change is blowing, carrying 
eds of enormous potential which can  in those minds which stay propped 
en long enough to catch them. In a 
tempt to forestall Foreclosure by 
omenclature, I herein suspend use of 
e aforementioned overlapping 
brquets, and substitute in their stead 
e term "Pre-Futurism".

While I am excited by the possibilities 
inherent in Pre-Futurism, I also must 
mit that there is some pretty weird stuff 
going on; some of it baffling, some of it 
ofensive, some of it both, but none of it 
dull. Because I have adroitly slipped off 
the hook of definitive pronouncement, I 
ow indulge in a sort of punch-list of 
thoughts on and around the subject.

Nobody has the courage to design a 
plain building (except Venturi, and he had 
to write a couple of books about it first) 
but we may be getting close. We are 
seeing some decorated boxes: Prosaic, 
straightforward shelter, meeting 
fundamental demands of code and 
tender, is embellished with a few carefully 
selected odds and ends of eclectic 
alliteration and then offered up in a sea 
of hyperintellectualizing print. Except for 
the verbiage, this seems a promising 
ition in principle, and not without 
historical precedent.

I like the little boxes better than the big 
one. The vogue for outsized historic 
allusion seems to produce overwhelming, 
immitating cosolici when inflated to 
urban block size. I don't know what this 
says about the scale of what is going on 
on. Greatian architecture didn't scale up 
or down graciously, and Mies' work didn't 
work at small scale except in a sculptural 
sense.

In the existing texture of our built 
environment, there is to be found 
meaningful art within artlessness. I think 
the Venturi beach cottages, with their 
carefully misaligned openings and 
studied use of other quirks of the 
unselfconscious builder, embody a 
remarkable distillate of the genre (an 
appreciation doubtlessly enhanced by a 
lew beer-and-bologna coastal imbroglios). 
I am not as comfortable with Ventur's 
eldery housing, though it seems also to 
be a studied synthesis of the unstudied 
(perhaps most likely appreciated by the 
urban wino). Is this the architectural 
equivalent of the aschman school of 
painting?

It is possible to not take oneself seriously, 
but still to be dead serious about what 
one is doing. I seem most attracted to 
that work which evinces a bit of whimsy. 
This may be another factor in the issue of 
size: I am too Scotch to feel comfortable 
about $20 million worth of high-rise 
whimsy. On the other hand, $20 million 
worth of shopping center whimsy seems 
appropriate enough (in the manner of 
SITE work for Best Stores).

If we are indeed throwing out the bath 
water, is the baby going with it? I saw 
High-Tech as a natural and promising 
evolution of Modernism; not so much for 
a chrome-pipe aesthetic as for an 
vernacular equipped to cope with the 
holistic truths of Buckminster Fuller.

Robert Seals, AIA, is in practice in 
Chattanooga. He serves as Professional 
Advisor to the UT School of Architecture 
Urban Design Studio and is a member of 
Landmarks Chattanooga Rivers' 
Bend Study Advisory Board. 

Three Firms Take Gulf States Honors

Three Tennessee firms received honor awards in the 29th annual GULF STATES REGION HONOR AWARDS PROGRAM held in Montgomery, Alabama.

Bologna and Associates, Memphis, won for conversion to housing of the Shrine Building, the largest adaptive use project in Downtown Memphis.

Jury comments included: "A thoughtful conversion of office/recreational building into a varied housing solution in an urban center with a tight budget restriction."

Photography: Mark Rutland Photography

---

Vintage Heart Pine Plank Flooring

YES, YOU CAN!
...have installations of the same handsome heart pine plank flooring that our Forefather had in his Manor House.

- Well-seasoned lumber over 100 years old.
- Kiln-dried.
- Random widths and lengths.
- Tongue-and-grooved.
- Your choice of finished thickness; ⅜", ⅝" or ¾".
- Heart pine stair-treads, risers and cabinet wood.
- Free sample kit of flooring to AIA members.

Vintage Pine Co., Inc.

Box D
Prospect, Virginia 23960
(804) 392-8050

The Specialist in 100 Year Old Heart Pine Lumber
Nessner Nathan & Partners, Memphis received an honor award for the Scholl corporate Headquarters renovation of a warehouse at the Plough, Inc., complex. Jury comments included: "Quite an ingenious solution to provide offices in a warehouse where the only exposed face was the roof. A dynamic quality space was achieved through the reduction of a diagonal opening under staggered skylights above." The Scholl project received a design award from the Tennessee Society of Architects in 1981. Photography: Alan Karchmer
The third honor was presented to McCarty Bullock Holsapple, Inc., for the Art and Architecture Building, University of Tennessee.
Photography: Otto Baitz

The jury chairman was George M. Nott, Jr., FAIA, President-Elect of the American Institute of Architects, and principal and director of design of Anderson Nott Finegold, Inc., Boston.

Jurors were Prof. William K. Turner, AIA, Tulane University School of Architecture, New Orleans; and H. Preston Crum, AIA, Thompson, Ventulett, Stainback, and Associates, Atlanta.
A FULL SERVICE COMMUNICATIONS COMPANY

When you specify Dukane, you get high-quality products that are engineered and built to stringent standards to give you long-term reliability and value...products that are backed by technological expertise and the experience of more than half a century of electronics manufacturing.

ALSO DISTRIBUTORS OF:

- Professional Sound Systems
- Multi Media Systems
- Telephone Communication
- Security—CCTV Systems
- Fire Alarm—Life Safety Systems

FREE CONSULTING SERVICE
Contact—Warner Speakman, President

ELECTRONIC SYSTEMS, INC.

1877 Vanderhorn
Memphis, Tennessee 38134
Telex 533283
(901) 386-7340
From Bauhaus to Reason . . .
From Wolf Von Eckardt

Jim Carls

"The question we are facing as we begin to rebuild our cities and our environment is how we are to go about it ... the state of Architecture today is rather confused," Wolf Von Eckardt, architecture critic for TIME, Inc., said in an address to the Memphis Chapter AIA. "From Bauhaus to Reason," a pointed reference to a recent work by another lupine writer of note, served as the general theme of the state of modern architecture and its legacy from that school of design.

The blatant faults of the Modern Movement are now being realized. Von Eckardt felt, but did not think that many current designs presented serious alternatives to the Movement's canons. He deplored the tendency of some architects to become "fashion designers," producing buildings which are more a reflection of the designer's shining ego than the real needs of the program.

Von Eckardt repeated an observation attributed to Winston Churchill: "First, we shape our buildings; then our buildings shape us." This realization was the same one which inspired Walter Gropius to "create a design school and an attitude toward design that would bring order out of chaos." The major achievement of the Modern Movement, Von Eckardt said, was in realizing that "the Architect has the leading responsibility for the total man-made environment." This was not always true, he explained. The historical role of the Architect has changed dramatically over the last two centuries. Before the Industrial Revolution, housing was designed and built by ordinary people. The Architects were simply designing the foreground buildings for the princes and potentates. The human environment took care of itself. The Architect did not have an "obligation to the environment, because the people had the natural instinct to build." Each person or family built their own dwellings; each dwelling had its own peculiarities. Yet, each home also was in harmony with the climate, with the local materials, and with the traditions, beliefs and lifestyles of the area. Von Eckardt noted that this quality of diversity within harmony was present in vernacular architecture no matter what country you were in.

With the advent of the Industrial Revolution, however, the nature of common housing changed with the change in technology. People no longer were able to build their own houses, and the harmony was upset. The need arose for housing whose future inhabitants were anonymous workers, and consequently "the need for conscious design became a very important aspect to the economy and to everybody's welfare." (It might also be noted here, in light of Von Eckardt's later remarks about the problems of the Modern Movement, that in this shift from design-by-user to design-by-designer, the end user became an abstract quantity.) Von Eckardt maintained that we have been "unable to live up to this great challenge — The human environment in the modern age. People went their own way," he cited the example of the suburbs, which grew by default when the city centers decayed and the rise of the automobile made the outlying areas attractive by comparison. This led to further decline, adding to the already existing overcrowding. But "the Modern Movement came in with completely wrong ideas about what a city ought to be — very idealistic, but very abstract." LeCorbusier's idea of the city of skyscrapers surrounded by parks looked marvelous on paper, but failed because LeCorbusier did not think about the economics of an automobile culture and the practical problems of rearing children 400 feet above the ground. "But what he did think about, and what was right, . . . was the realization that somebody has got to take charge — designers — and anticipate these things . . . . Architecture is no longer just an art, to do palaces and cathedrals — it is a social art," with a responsibility to the society it serves.

Another idea which grew with the Modern Movement was the marriage of art and technology. This notion came to German before World War I, via the Crafts Movement in Britain, and Von Eckardt feels, had a very positive effect upon the teaching of design. (Students were taught in a hands-on approach by both a craftsman and a designer, to ensure an understanding of both the design process and the constraints of real materials.) In the Bauhaus, this produced a number of very fine designs, of which the most famous are perhaps those for the often-expensive, sometimes-uncomfortable Bauhaus furniture. The idea of the house as a Machine-for-living is a logical sibling of this interdisciplinary union.

The next step, which followed from the Bauhaus aim of better buildings, ergo better society through design, was to take advantage of the technological nature of the new designs to mass-produce them for the common man. (But contrary to what Tom Wolfe may have concluded, this was not an example of a rampant
From Bauhaus to Reason... From Wolf Von Eckardt

Von Eckardt's main complaint with the Post-Modern movement is that its practitioners see that the Modern Movement has led to a dead end, but rather than finding where the wrong turns were made, they are in the field chasing butterflies to paste to the sides of their buildings. He finds Michael Graves' Portland municipal building a prime example. As a building meant for human use, it is outright bad... the windows are too small, the circulation is impossible; you have to fight to get to the elevator... and this kind of large-scale experimentation with architectural form... has no more to do with Portland, Oregon than the glass box next to it."

Finally, it is Von Eckardt's feeling that the best solutions for the dilemma of Modern Architecture may come from adaptive reuse, which requires the creativity and discipline required to solve the larger problem of the profession: making Architecture a true social art.

Jim Carls is an editor of the Memphis A.I.A. Newsletter. He whirls about in the Franchise Architecture Dept. at Holiday Inns, Inc.

Total Business Environments

* Designed to achieve both esthetic and functional objectives.
* Furnished to meet the most demanding criteria or specifications
* Installed professionally and punctually

For that single unusual item or a total office system to serve hundreds of personnel, the Mid-South turns to Brommer's.

Brommer's Business Interiors
3314 Poplar Avenue
Memphis, Tennessee 38111
Telephone 901-323-1126
The Eternal Verities: A Small Paper Sermon on Design

Roy F. Knight, AIA

Important clients are clamoring for good architects: the big banks, South Central Bell, Johns-Manville, the Southern Company, Gerald Hines… Business has been exceedingly good for many architects who have been able to organize themselves well with respect to the market, even in the tightest of economic times. Architects are capturing more of the total building picture. Those are the bright signs that have been in evidence recently. New attitudes engendered by new conditions, new public demand for high quality goods, new awareness of the need to spend wisely with greatest value for each penny spent, all contribute to the vast potentials the design profession has. As the market expanded, so did the opportunities for architects. The profession claimed many capabilities in an effort to expand the scope of practice and its market. The design part of comprehensive service itself became so comprehensive as to lose all focus. During the culminating period of the late Sixties and early Seventies, Architecture, while surviving weakly, stayed somewhat in the shadows as architects offered planning, development, construction management, engineering services, etc., all, in fact, within any complete architect’s scope of understanding but all subordinate to his primary capability and talents. At that same time, there was plenty of evidence that the perpetual search for form, always in this century a hallmark of the profession, took architects far afield looking for sources in that search. The problem that grew out of that professional environment was the architect’s partial loss of faith in his own understandings and perceptions, and his doubts about the capacities of his own imagination.

"Form follows function" proved to be a clever phrase, but dangerous; form really follows the will of the architect, whether it is admitted or not. It is the architect’s job to make form follow function. But only a few years ago one could see architects waiting around for form to ‘emerge’ from more and more elaborate techniques of programming. More recent is the reaffirmation that programs, valuable though they are, do not design. The architect designs — and designs better if the program is as clear and complete as it can be.

New materials were assigned a power that they never have, the capacity to produce new form. Closely akin to this notion is the idea that new structural and other building systems might be depended upon to produce new formal concepts. Architects went digging for these sometimes as madly as Gold Rush prospectors. Indeed, new materials and systems are valuable and demand new design responses, and in doing so help meet new and old building needs — but only under the imaginative mind’s eye of the architect.

Behavioral Science provided a construct which seemed assuring to some. As the field, operating in a framework dangerously oriented toward predestination began to emerge, the idea that new understandings of human activity and psychology would produce new forms began to attract architects. It was presumed that if the shape of human activity was understood more fully, one could almost use it as a formwork into which concrete could be poured and presto — new shapes. The appeal was indeed great. Again the profession is not recognizing behavioural information as a useful part of programming — only.

Architects even began to tamper with the art of designing itself — group dynamic emerged as a possible source of design. Sheer magic was thought possible in architectural activity and psychology would produce new forms but the profession is not recognizing behavioural information as a useful part of programming — only.

1. The Parthenon: a penultimate design possessing all that an architect should aspire to achieve. It took the Greeks many centuries of reiteration, all aiming toward the standard of perfection that is even evident in the ruin.
profession has begun to bring all that to perspective. The place of the designer architect has begun to emerge with new strength.

These experiences have been extremely valuable. The effect is a vast expansion of that has been incorporated into the operational framework of the profession, and this has not, by any means, covered all.

Various forays into other ventures pressed the fundamental underpinnings of the profession. It is no wonder jobs are endangered. Engineers do engineering better than architects, planners do better than architects, sociologists, economists, and anthropologists, etc. — all do their jobs better than architects do those jobs. Architects can now value and incorporate the knowledge of those fields to practice better than before, while insisting on offering architecture — the thing architects do best, as the one primary and encompassing service. Who else can make structures more beautiful than architects; who else can do a better job of detecting form, order, and structure in a building program; who else can do a better job of interpreting the purpose of building and express the full force of its intrinsic value in material form; who else can do a better job of translating the values of society into built form; who else can understand and do these things with so strong a sense of the economy of means and effective use of materials? Such a list of capabilities can go on. They are specifically design-related capabilities inextricably bound up in the architects' existence. They are the things that are in demand — image, idea, made substantial and appropriate to the client, the user, and society.

What then is the nature of this thing called 'good design.' Beware, so many fields use the word 'design.'

Basically, Webster's New Collegiate Dictionary begins, «to conceive and plan in the mind: to have as a purpose.» Architecture encompasses design of building primarily, but is appropriately intended to include all 'built form.' The third good is typically applied in vague reference to an implicit understanding of 'good' is beautiful and what is beautiful is good. I won't go too deeply into the increasingly obvious philosophical considerations. But one just add that the word 'good' would also apply a job well done and the design of avable or morally fine thing — e.g. a church. The point could be begged indelibly. What is generally accepted as the meaning of good design in current practice has to do with the clarity and completeness with which the above listed things an architect can do best are actually done.

2. Sainte Chappelle, Paris: In no interior space has there been a more remarkable achievement of a sense of cosmic harmony, balance of structure, surface, space, light, color, and form. The programmatic spiritual aims were fully met and in full consonance with the character of its time.

3. 'Dyoden' by J.P. Jungmann: In a curious search for new approaches, some very strange ideas were found. Strangeness comes from being distant from the real mark as well as unfamiliarity.
The Eternal Verities: A Small Paper Sermon on Design

How then does good design come about in architecture? The quick answer is usually: by inspiration. But as all who have ever designed thoughtfully well know, while inspiration is somehow useful as a way of explaining what most designers experience as a kind of amazing mystery, (and indeed, much of the possibility of design's occurrence can only be described in those terms), there is more to succeeding in achieving good design than that.

The now passing malady of looking everywhere but to the imagination was partly the result of a profession-wide belief that total objectivity was required of the architect. In retrospect, that now seems quite immature and inadequate. To the extent that architects demonstrate increased willingness to address subjective reality as openly as objective reason and empirical observation, there is cause for hope.

In fact, design occurs as a series of inspired activities. The degree of goodness of the resultant design should somehow probably be tied to the depth and clarity of the inspiration. An examination of design described as a process can show what this means: the inherent presence of imagination throughout a complex series of intellectual procedures.

Design as a process in its simplest form can be described as a progressing cycle of study that constitutes a search for an ultimate goal, the design concept. Alternating the act of questioning with the uncovering of information leads to an interpreted understanding which enlightens the character of the outcome. It is an experience of discovery, and a liberation from the constraints of limited knowledge of all that becomes a constituent part of the final resolution. Finally comes the experience of harmonious unity between the design and the purposes it serves, Archimede's "eureka." That is the ultimate moment of maximum congruence of all the elements which form the whole concept: understanding of need, a structure, an order, a form, materials doing the tasks required of them, in short, the equilibrium that represents the greatest capacity for completion and fulfillment.

The most effective design process is the one in which the designer exercises the greatest possible intellectual control while allowing inspiration and imagination to work freely. Both the ponderable and the imponderable must be born out in high relief for greatness to occur in design. Whatever good design must be otherwise, it comes from transforming the effort to design into a marvelous search for truth, the kind of search that translates ideals into material representation, the kind that reflects the highest ethical professional behavior, the highest architectural sense of purpose and commitment to humanity and civilization.

Go forth, do good, and design well. The market will reward!

4. Alvar AALto, the architect's office in Helsinki. Remarkable in the work of AAlto was his ability as a good designer to understand universal principles and the peculiar characteristics of place, culture, time, and the particular requirements of the program. He also possessed a strong sense of the positive characteristics of materials in moulding them to his purpose.
Investigation
Intention.

Designing in Time

James Patrick

...or why thoughts persistently inhabit architecture does not impugn the fact.

Second, good architecture, and significant architecture, and especially good and significant architecture, because it bespeaks so eloquently both its quality and its meanings, tends to argue successfully for its life. Old architecture possessed of good qualities dies hard, and as it passes often mocks its destroyers. There are probably school children in Jefferson County who can report with appropriate dismay the wanton destruction of the Braxelton house by the Highway Department in the 1930s. Of course this ability of good architecture to testify on its own behalf, to garner sympathy and make a case for its survival is not magically effectual, but it does exist, and it is testimony to the power of architecture and to the intuitions of the ordinary users of buildings that so much has remained, that so much is remembered, and that so little has passed unregretted.

Third, it is always well to remember that buildings, possessed of their ability to witness and express, can, like haridans and dandies, and elates everywhere, make powerful but doubtful claims on sympathy simply because they are old. Among humanity mere age does properly create a predisposition to respect, but in buildings great age has only antiquarian relevance. That a building is old, in the absence of historic significance, and, above all, apart from considerations of architectural merit, may make it an artifact, but age is of itself hardly an argument in favor of preservation. And for this reason alone architects must be possessed of critical faculties that operate across the spectrum of history. Without such insight we may destroy the irreplaceable and significant, preserve the inconsequential, and discredit the profession by our inability to tell the difference.

Fourth, in considering the life of architecture in time, it is important to recall that no building can be restored in a way that recaptures the ideals and images its designer saw at its inception. That ideal building never existed. The architect was mildly dissatisfied with his work at its completion. The most expensive options had not been used; workmen had made mistakes; there were — let it be said — some weaknesses in the design. And as years passed the building changed. No doubt the owner was all too ready to correct with the equivalent of gypsum and plywood mistakes he soon discovered, and throughout a succession of uses the building changed. It is for this reason that restoration must always be restoration to a particular year. The building must be rescued from time, otherwise it will continue to change as the design lives in history.

Designing with time is perhaps one of the most sensitive and pressing problems the design professions face. Both contextualism and post-modernism are partial answers, though answers of very different kinds. Certainly both take seriously the existence of past architecture as presence, and neither encourages those radical denials of time: restoration and demolition. More fundamentally, what may be required is deeper reflection on the character of design as that imaginal act capable of representing in an integral whole buildings that have vastly different relations to time. Michaelangelo accomplished this reintegration on behalf of his predecessors Bramante and da Sangallo, and Bernini again on behalf of Michaelangelo, Vignola, Fontana, della Porta, and Maderna. We are not accustomed to thinking of St. Peter's or St. Mark's piazza as alterations and additions to existing works, perhaps because at critical stages those responsible were able to create wholes of great interest and high quality, and that despite the fact that these sites were already full of old buildings. The limitations posed by the existing architecture became the bases of brilliant design solutions.

There are not many examples of this kind in the architectural history of Tennessee. One obvious success is the imaginal whole formed by William Strickland's Capitol (1845-1854), the War Memorial Building (McKim, Meade, and White, and Edward Doughtery, 1925), and J. Edwin Carpenter's Hermitage Hotel (1910). That the Hermitage could speak for itself while the Andrew Jackson Hotel, which stood on the east side of the square, could not illustrate one important point. More important is the success those responsible for the concepts and designs have enjoyed in maintaining the plaza and the buildings surrounding as a coherent scheme that brings significant imaginal order to a complex space rooted in four distinct architectural periods.
THE GATES OF NASHVILLE

Kem Gardner Hinton, AIA

In the November, 1982, issue of Advantage magazine, Nashville businessman Nelson C. Andrews made several observations concerning the city's unique reputation as "Music City, U.S.A." Noting that most medium-sized cities have no specific image whatsoever, he stated that Nashvillians should be proud of their city's musical reputation (country or otherwise), and he recommended that every effort should be made to expand, improve, and strengthen this unique image. Among the perceptive suggestions made by Mr. Andrews to enhance the city's music image, I was particularly interested in his proposal to install "You are entering Music City, U.S.A." billboards along the major highway entrances into the city. Normally, the graphic appearance of such billboards is left up to advertising artists and sign companies. Yet the introduction of such elements could significantly alter the experience of entering the city, and, therefore, what I propose is an adaptation of Mr. Andrews' idea in combination with the physical and visual reality of Nashville.

As this proposal is an architectural interpretation of the visual image of Nashville, it begins with the physical presence of the city expressed in its downtown skyline. St. Louis has its Saarinen arch, San Francisco its Transamerica pyramid, and Atlanta its Portman cylinder, all of which are monumental objects which immediately identify the surrounding city. Nashville does not possess such a structure; instead, the city has the normal composition of hundreds of smaller buildings highlighted in the Central Business District by the typical five or six tall buildings. And although there are several interesting structures (particularly the Life and Casualty tower, a virtual masterpiece in skyscraper composition) the overall appearance of the city is far from striking. Nevertheless, when a visitor drives into Nashville, the image of the downtown skyline is the city, and the following proposal seeks to combine the reality of the skyline — as it is — with the potentially beneficial "Music City" image whereby the two identities strengthen one another.

What I propose is a series of gateways into the city, arches which are positioned to serve as welcoming signals and symbolic entrances for Nashville's vehicular traffic. These gateways would be located on each of the four principal interstate arteries that lead into the greater metropolitan area. The exact location of each gateway would be just outside the city's "interloop," placed in such a manner to provide a framed, panoramic view of the downtown skyline under the welcoming archform. Granted such locations would not relate to the legally defined edges of Metro Nashville, but would rather respond to the communicative and symbolic requirements necessary to convey the specific message to incoming and outgoing visitors; a welcoming mat at the low-activity county line would be meaningless compared to one near the visual vitality of the downtown.

The proposed gateways are not abstract. They do not rely on High Art translation of meaning nor do they possess a potentially misunderstood articulation of form. They are elaborate signs. Much as Venturi, Raugh and Scott Brown's "City Edges" project for Philadelphia, these arches communicate, on an interstate scale, a quick, direct message that is appropriate in the 60+ MPH environment of the highway. The proposal also accepts the reality of the somewhat disorganized, sometimes near-chaotic nature of Nashville's interstate system and its surroundings, attempting to fit into the "difficult unity" that exists along the composition of the freeway. And most importantly, these signs try to enrich the experience of approaching an entering the city without resorting to unrealistic utopian images of tree-lined, billboard-less avenues. The Champs Elysees is really not appropriate for 1-24.

Continued on page 42
When the client tends to be profit-conscious

A multi-story building is more than just a tall apartment house or office facility. Often it's somebody's business. A business that depends on high occupancy and low operating costs to net a profit. So the owners tend to be efficiency-oriented. They are aware of assets. Cognizant of costs. And everything that is part of their building has to contribute, in some degree, to attracting tenants and lowering expenses. Which includes, of course, the materials that go into the building. That's why it's not uncommon to see our custom-quality, low-maintenance, aluminum-clad wood windows in many of today's multi-story buildings. They can help satisfy both needs. With their warm wood interiors, these windows blend beautifully into any office or apartment décor. Something design-conscious tenants are often looking for. And with their low-maintenance exteriors, Pella Windows help reduce expenses by eliminating the necessity of endless painting and general upkeep. The fact that Pella Windows can be washed from the inside is also a definite advantage to the building owner. And with their superior insulating abilities, they can cut heat loss in winter... heat gain in summer. This too, means savings.

Successful building owners know what it takes to turn a profit in a competitive industry. So they look for products or services that can help them do it. Products like Pella Windows. A down to earth answer to some ever-rising costs.

Gray's Lane House (cover)
Haverford, Pennsylvania
Architect: Vincent J. Kling and Partners
Contractor: Daniel J. Keating Company

Fairmount Condominium
Bala Cynwyd, Pennsylvania
Architect: Stephen Goldner
Contractor: Gelman and Curcillo
Pennsylvania College of Pediatric Medicine
Philadelphia, Pennsylvania
Architect: Lawrence Polillo
Contractor: J. W. Hughes Company

Southland Professional Building
Parma, Ohio
Architect: Ruzsa Associates
Contractor: Hofstetter Construction
A Pella package offers all these features

**Aluminum Outside/Wood Inside**
A Pella Clad Window offers all the advantages of a Pella Wood Window with even less maintenance. It's protected from weather and atmospheric contaminants by a durable aluminum jacket with a thermosetting acrylic enamel finish, the kind of finish that resists chipping, peeling, flaking, chalking and corrosion. Pella Clad Windows and Sliding Glass Doors require very little outside maintenance. They come in a choice of attractive colors — white, dark brown and dark bronze — to enhance a wide variety of designs.

Pella Clad products have the natural warmth and beauty that are traditional in our custom-quality wood windows and wood sliding glass doors. The aluminum cladding is restricted to the exterior portions of the frame and sash controlling conduction and condensation problems while retaining full insulating value of the wood. And the interior surfaces are left unencumbered — free to be enhanced by the stain or finish selected to bring out the natural warmth and beauty of the wood.

**Insulation Systems For Energy Economy**
The basic Pella Double Glass Insulation System is two single panes of glass — one fixed outside, the other a removable interior panel — with nearly a full inch of space between. It actually does a better job of reducing thermal loss and noise than welded double insulating glass. Yet it costs less per window! Pella's Triple Glass Insulation System, with double insulating glass in the removable panel, offers even better performance. Pella's conventional triple insulating glass is ideal for large fixed units and sliding glass doors where size and weight are a factor. Still another option is a Double Glass Insulation System with Solarcool® Bronze Glass in the removable panel. This option can help cut cooling costs. An advantage with most Pella systems is that if breakage occurs, inside panels may be borrowed from other same-size windows and used for emergency protection.

**Wash The Outside From The Inside**
A lot of people have come to expect windows that can be washed from the inside. But they may not realize just how easy that job can be, until they have seen a Pella Window in action. Our Double-Hung Window has a spring-loaded, vinyl jamb liner which allows the sash to pivot. And because each sash pivots at its center-point, the weight of the sash is counter-balanced, making double-hung window washing easier and safer. Our Casement and Awning Windows have a unique hinging system which allows the sash to rotate a full 90° toward the center of the frame, with elbow room to spare on either side of the pane.

**Low-maintenance, Energy-conserving Slimshade®**
The Slimshade, an attractive, contemporary, narrow-slat blind, available only from Pella, can reduce solar heat gain by up to 82% and cut heat loss by as much as 62% compared to a single-pane, unshaded window. Available in oyster white or dark bronze, these blinds fit neatly in the 13/16" air space between the exterior glass and the removable inside panel of the Pella Double Glass Insulation System, so they're protected from dirt, dust and potential abuse. Slimshade adjusts from full open to full closed at the turn of a dial.

**Design Freedom**
Another advantage of our aluminum/wood system is the fact that it is a system. And as such, offers you the opportunity to select those window types, shapes and sizes that best suit your building. And accessories to make installing them fast and economical. In addition to our Pella Clad Traditional and Contemporary Double-Hung, Casement, Awning and Pivot Windows and Sliding Glass Doors, you can also get factory-assembled and glazed Clad Frames, trapezoidal Clad Frames, custom Clad Frames and Pella Clad Panels for these frames. Not to mention bows and bays. So within the system, there are any number of ways in which you can achieve a low-maintenance exterior and still have the natural warmth and beauty of wood on the inside.

Only Pella offers it all.
Seven Stumbling Blocks to Effective Jail Planning

David J. Voorhis

An environment as complex as the criminal justice system, planning for change is a complicated process. Experience has shown that critical stumbling blocks in the planning process, each of which can be fatal to the project.

1. Failure to Perform Early Planning Activities

Many counties have a tendency to begin their planning process "in midstream" after some resolution that a new facility is necessary (often with a considerable mount of help from the courts), they retain an architect to provide them with schematics, select a site, and march off to do battle to pass a bond issue. What these jurisdictions have neglected are several critical problems associated with early planning.

Key actors in the planning process must be identified and their roles defined: correctional staff, attorneys and other professional visitors, elected officials, groups providing inmate services, the community, and finally, the inmates themselves. Frequently, there is a lack of clarity regarding role, responsibility and authority, often leading to conflict. Early in the planning decision-making authority and responsibility must be identified and communicated clearly to the actors.

Another problem encountered early on is the failure to obtain the necessary dollars and human resources to the planning process, resulting in projects that "never get off the ground." Those counties that have successfully completed the new facility planning process estimate that they spent approximately one percent of the total project costs on early planning activities including the development of the master plan. While there are those who would argue that one percent of the project costs is too much to spend on planning, experience has shown that these are the very dollars that may ultimately save a community the most money.

Perhaps the most lethal problem associated with early planning activities is the failure to take the time to plan. In constructing new jail facilities, counties often face serious time constraints such as an inflationary economy or deadlines imposed by court orders or the political process. By taking the time necessary to do a thorough job of planning, major errors that can result in unnecessarily high staffing levels, increased liability, and a short life-cycle for the facility can be avoided.

2. Failure to Educate the Public About the Jail

Until recently, the jail has been an institution which was better out of sight and out of mind. During the past two decades, however, suits under Section 1983 of the U.S. Code Title 42 have placed the jail high on the agenda of local government. Unfortunately, it is still low on the public's agenda. At a time when tax limitation propositions are popular, public attention to the problems of the jail, no matter how serious its neglect, is very small indeed. In fact, one can sense profound resentment among the public, in communities facing litigation, that anything must be done about the jail.

Jurisdictions that have attempted to "disguise" the jail bond issue by making it part of a criminal justice complex, or including it in additional county administrative space frequently have been defeated at the polls. Trying to pass a jail bond issue without first building public support is a major tactical error. Citizens must know why change is necessary, what the costs of not changing are, and what the impact of the proposed change will be. Most importantly, they must have the opportunity to participate in shaping that change.

3. Failure of Policy Makers to Understand the Nature of the Criminal Justice System

A third major stumbling block is the failure of the criminal justice system actors and other policy makers to understand the criminal justice system and its impacts on the jail. In most jurisdictions, the criminal justice system displays little "systemness." Individual agencies operate independently with apparent disregard for the effect of their actions on the component parts of the system. The component organizations simply exist as a collection of agencies under the rubric of "criminal justice system."

The component agencies need to understand that their policies have an effect on the other components. Most importantly, they need to understand that their collective activities have a direct impact on the jail. Where overload in the prosecutor's office or the courts results in delay, overload in the jail manifests itself as crowding, which results in tension, assaults, disturbances, vandalism, and litigation.

Sheriffs and jail administrators must be vocal about the problems the jail is experiencing. All too frequently the jail adopts an accommodating posture in relation to the other elements of the system which perpetuates their ignorance regarding the jail's problems.

4. Failure to Gather Data

When counties begin the planning of a new jail facility "in midstream," they frequently fail to gather the information they need for rational planning and decision-making. Such counties move into the architectural phases of the planning process, working from a program of erroneous assumptions, and the completed facility fails to function effectively.

There are five distinct areas in which information must be gathered:

1. the inmate population — population forecasting, critical inmate services and activities, various security levels of inmates.
2. criminal justice system practices — "mix" of prisoner flow, arrest and bonding practices, alternative sentencing.
3. potential policy and practice changes — what accommodations to overcrowding might be made in the future OR will judges sentence more individuals to a new, safe, adequate facility.
4. constitutional and professional standards — rights of inmates, i.e., single man cells; physically and operationally, will the jail meet the test of time.
5. future legislation — changes in mandatory or determinate sentencing, the structure of the criminal code, DUI laws.

There can be an inability to use data which are already available. Often as many as 20 to 25 separate analyses or studies have been prepared for policy-makers to assist them in making decisions. Yet, policy-makers are unable to decide what to do and continue to "study the matter" or "take it under advisement." Counties must make a commitment to gathering the right data, developing a method for interpreting the data, and deciding what the data mean for their planning processes.

5. Failure to Make Criminal Justice System Policy

Earlier, we noted a lack of "systemness" in the system. The component agencies tend to see their interrelatedness only in terms of the imperatives of the law. We also noted that the jail is the dependent variable in the system. What happens in and to the jail is not a matter of the jail's discretion but, rather, depends on the policies and practices of the other component agencies. If the jail, as a scarce and expensive resource, is to effectively serve the incarceration needs of the county, system level planning is essential.

6. Failure to Do Adequate Pre-Architectural Programming

Pre-architectural programming is a process which bridges the gap between problem identification and problem
Seven Stumbling Blocks to Effective Jail Planning

solution. It is a critical phase in the development of an architectural response to the incarceration problems identified by the county. If successfully performed, it will insure the development of a jail facility which will meet the needs of the county for many years to come.

Unfortunately, many counties hold serious misconceptions about the architectural process. They believe that the process begins at the schematic design when the architect first puts lines on paper. In fact, architecture is a response to a particular set of problems; and it is the client's responsibility to precisely define the problems and, from an operational perspective, the solutions for the architect.

Pre-architectural programming demands an active client who clearly understands how the new jail facility should operate, and who is willing to provide this information to the architect in a systematic manner. If the county ignores its decision-making responsibility, the architect will assume that responsibility in order to have the necessary information on which to design the facility. The resulting facility will reflect a correctional philosophy, and dictate certain operational practices.

However, in this case, both the philosophy and practices will have been defined by the architect. Sometimes, the architect makes a lucky guess; but, usually he does not. In a number of instances, differences in the perceived and actual philosophies have led to serious operational problems including escapes, vandalism, and inmate disturbances when the new facilities were occupied. In other instances, such philosophical differences have resulted in substantial renovation or abandonment of the facilities within one or two years of occupancy.

7. Failure to Consider Operational Costs During Planning

This stumbling block is particularly insidious since it does not manifest itself until late in the project. It is particularly costly since it results in facilities that are staff-inefficient or too expensive to operate.

When all costs related to corrections over the 30 year life cycle of a new facility are considered, approximately 10 percent of the dollars spent are related to capital construction costs; and the remaining 90 percent reflect operating expenses, primarily staff salaries and fringe benefits.

Jails are people intensive operations which have, traditionally, been understaffed. The courts have, however, taken a strong position that providing a new facility is not enough. Ultimately, how the facility is operated will determine its constitutionality. Unless the county can afford to staff the facility it plans to construct, it should give serious consideration to the redesign of that facility, or consider the feasibility of an alternative solution to the jail problem.

Those responsible must agree on an appropriate shift relief factor. The shift relief factor is a "multiplier" which compensates for the time individual personnel are away from certain posts which must be staffed 24 hours a day, 365 days a year. Second, they must agree on an appropriate staffing pattern for the facility.

Most counties construct or renovate the jail facilities every 30 to 50 years. As a result, the operational impacts of planning decisions are felt not only by the present users, owners and operators, but by the individuals in these capacities and the taxpayers for years to come. In these times of severe resource constraints, planning that makes a priority of the operational cost implications of policy decisions is essential.

CONCLUSION

In this era of public outrage over criminal activity, court intervention into correctional operations, and diminished financial resources, jail planning is a highly complicated and issue-laden process. The NATIONAL INSTITUTE OF CORRECTIONS has noted that, because of the environment in which they must exist, jails are, among public institutions second only to hospitals in their complexity. For this reason, any approach to planning that hopes to be successful must be comprehensive and systematic.

David J. Voorhis is President of VOORHIS ASSOCIATES, a criminal justice consulting firm based in Boulder, Colorado, which provides planning and technical assistance to architects and local government officials. Mr. Voorhis was Police Chief for the City of Boulder and Undersheriff of Boulder County. He has conducted training for the National Institute of Corrections for the past five years and has provided guidance to over 150 counties nationwide in the planning of new jail facilities.
Back to Bedrock

Roy F. Knight, AIA, Dean of the School of Architecture

The Fall Quarter of 1982 saw the first steps taken to implement the new curriculum in the School of Architecture. Following a review by the National Architectural Accreditation Board, combined with the internal University Academic Program Review, the faculty was led through a thorough-going reconsideration of the curriculum which had been in effect since 1975. During the 1981-1982 academic year, long hours were spent in answering searching questions about the direction of the Architecture Profession, reviewing the potentials of the School and assessing the students' educational needs in meeting future demands. Discussions during accreditation review had engaged students, faculty, and professionals together. Much valuable advice came to the School from the profession with the assistance of the Tennessee Society of Architects. By the Summer of 1982, the new curriculum had been approved. In the Fall the new courses were in place and the transition began for the students. In all, the entire process has been remarkably constructive, smooth, and complete. The School now experiences a firm new sense of vitality and resolve to move forward with the profession. It is reflected not only in the curriculum, but in the attitudes of students and the commitment of our solid faculty including both those who have served the School expertly for a long time and the many bright new ones as well.

The motive force of the great progress that has been made in what must be an ever vigilant movement forward with the profession is the renewed focus on design. "Back to basics" is not an appropriate catch-phrase in this instance, because while there is a revived concern for basic skills and knowledge, there is even a greater urge to be concerned with judgement and maturing wisdom of the student architect. If we can associate design with the foundations of the profession, "back to bedrock" is the direction of the new program.

The following statement from the introduction to the new curriculum helps to describe the present interest of the School:

"Primary among the issues confronting the profession has been a perceived need to re-focus and further emphasize creative design as the basic concern of architecture. A clear sense of responsibility to society for providing more enduring shelter in an age in which we are all more aware of resource limits is an important motivating force. It means buildings must work better, they must withstand natural forces more effectively, and their expressive force must be more highly valued in our culture. There is found in this breadth of concerns, compelling reason to be concerned about the effectiveness of future architects in meeting their challenges while they seek to fulfill a responsible place in the future of the building industry."

The essential features of the new program that distinguish it from the old are:
- Elimination of 'tracks' and 'options' while slightly increasing the total

---

Home heating and cooling losses in the window areas can be costly. Andersen® casement windows insulate against that loss. Their snug-fitting design is far more weathertight than industry standards. And double-pane glass is twice as effective as single panes at reducing conducted heat loss. Call for information.

Wholesale Building Products

612 10th Ave., No. • P.O. Box 23082 • Nashville, TN 37203
Division Of Franklin Industries Inc.
615-259-4222
number of elective courses.

- Clarification of required course sequences.
- Strengthening the focus of the program on creative design and related professional directions.
- A revised course numbering system.

While only five quarter hours were added to the old total of two-hundred-forty required to graduate, considerable reallocation of course credit took place. The new distribution as compared to the old gives some idea of the present directions.

The most important consideration of the School is the preparation it gives its students for citizenship, leadership, and for effective careers in architecture. Ever present are the questions, what kind of architect should we be educating, and what do our students need to become that kind of architect? As one can see, the School is now committed to combining a solid professional program with sound basic education to meet the goal: the student must first learn how to learn in order to meet changing requirements, while learning how to understand architecture specifically.

As the School moves ahead the value of opening the opportunity for graduate study is being explored. The first requirement for doing that is being met: the development of a sound undergraduate program. But study at an advanced level will become not only increasingly possible with a stronger Bachelor’s program to back it, but increasingly valuable in placing the School in a much better position to help the profession grow. In such a program, the major intention would be to establish partnership with the building industry and the architecture profession to anticipate and reach for future opportunities, and ideas to meet future needs for building.

<table>
<thead>
<tr>
<th></th>
<th>Old</th>
<th>New</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design</td>
<td>92 Hrs.</td>
<td>96 Hrs.</td>
</tr>
<tr>
<td>Physics &amp; Math</td>
<td>0</td>
<td>No change</td>
</tr>
<tr>
<td>History</td>
<td>12 Hrs.</td>
<td>8 Hrs.</td>
</tr>
<tr>
<td>Arch. History</td>
<td>56 Hrs.</td>
<td>49 Hrs. (3 Hrs.)</td>
</tr>
<tr>
<td>Electives</td>
<td>14 Hrs.</td>
<td>16 Hrs.</td>
</tr>
<tr>
<td>Architecture</td>
<td>Not Specified</td>
<td>27 Hrs. (9 courses)</td>
</tr>
<tr>
<td>Non-Architecture</td>
<td>Not Specified</td>
<td>22 Hrs. (6 courses)</td>
</tr>
<tr>
<td>Structures</td>
<td>12 Hrs.</td>
<td>16 Hrs.</td>
</tr>
<tr>
<td>Environment Control</td>
<td>12 Hrs.</td>
<td>16 Hrs.</td>
</tr>
</tbody>
</table>

Yearwood + Johnson Architects, Inc.

Yearwood + Johnson Architects, Inc., one of the South’s most progressive design firms, is seeking experienced personnel with an indepth knowledge of architecture and construction of all types, particularly in the fields of health care, commercial, and institutional design. Positions available include:

1. Senior-level Drafting Personnel with a minimum of 4 years experience.
2. Creative Designers with a minimum of 3 years experience.
3. Designer/Draftsmen with 2-3 years experience.

*All experienced applicants will be considered on a continuing basis.*

Please send resume to:

Personnel Manager
Yearwood + Johnson Architects, Inc.
55 Music Square West
Nashville, Tennessee 37203
WE DEAL WITH STRESS AND TENSION IN A CONCRETE WAY.

In two ways, really.
First, we manufacture a broad range of pre-stressed concrete components that can meet your most exacting specifications.
Second, we are the kind of experienced professionals who make your job easier by delivering reliable products on time and on budget.
Last year we cast more than 250,000,000 pounds of concrete and used 4,000,000 pounds of prestressing steel and 5,000,000 pounds of reinforcing steel. So we obviously have the capacity to undertake major concrete projects.
We have four plants in the Southeast. Two in Atlanta, one in Macon and one in Columbia. So we can serve a wide geographical area efficiently.
And we’re professionals. We have licensed engineers on staff who can work with architects and engineers to find the best ways of using prestressed products in your projects.
Automation of the Small Office

Donald V. Gobbell, AIA

... checking my slide rule by hand to... thing really was accurate. I even... used my electric calculator the first few... time. So is it any wonder that... scaling drawings developed by... capabilities, as well.

We researched this area extensively and... purchasing process to be... exasperating. There was no way for us to... compare systems, for each had its own... unique benefits, and without computer... experience, we had no way of knowing... the true value of all the niceties, the extra... capacities that each offered. But a friend... gave us this advice: Ninety percent of... the functions of leading micro-computers are... the same, and those functions are the... ones you'll use most of the time, so if... you keep it simple, you won't make a... serious mistake.

Following this advice and acting on... a self-imposed deadline, we applied the... best technical judgement available: The... Apple dealer was rude, so we conducted... our business with Radio Shack. We... purchased a Radio Shack Model II with... extra disc drives. In software, we bought... Scripsoft for word processing, VisiCalc (an... electronic spread sheet) for accounting,... financial management, cost estimates,... and other math functions, and Profile for... mailing and filing systems. We also... purchased the software to check spelling... and have found it of little or no value.

Our secretary took one training course... and other math functions, and Profile for... accounting and financial management... capabilities, as well.

Since an incredible amount of time had... already been spent researching CADD... systems, we applied a bit of the... philosophy that we had used in selecting... micro-computers; i.e., most of them are... the same for most functions. For this... purchase, we started researching... companies instead of specific systems.

An appropriate procedure for a potential... buyer would be, first, to define what... capabilities you want, and then to... conduct a strong self-analysis of how the... system will work into your particular firm... It is critical for a small firm, especially, to... know exactly how much time is spent... drafting. It may be less time than you... think. If you take the total hours spent in... pure drawing time and divide it by three... (projected efficiency for the CADD... system), you should have sixteen hours a... day in drawing time. If your firm isn't... spending forty-eight hours a day drafting,... you will not optimize the potential of a... graphics computer.

Next, establish the quality level of your... computer by reviewing a broad cross-... section of leading companies in the... industry. Computer shows such as... Systems '83 are excellent sources for... obtaining a good cross reference of the... general market. Watch as many demos... as possible, but don't believe any of... them.

Once you've narrowed your choices to... a few companies, get hands-on experience... (This is a necessity!) and start checking... into each company's role in the industry,... as well as its role in research and... development. Be aware that any system... purchased in the next few years will only... be sixty to eighty percent complete.

Then educate your banker and contact... your minister!

We did not necessarily follow the best... procedure in making our choice of... systems, but we are happy with the...
Automation of the Small Office

As a design tool, the CADD system works very well in the design development stage. We frequently use the computer to modify layouts, obtain basic data, i.e. square footage, and to analyze alternate directions. It is simple to drag various components of design from one area to another, and at any point print the alternatives with ink, hardline quality.

While our computer has 3-D capabilities — and that’s an enjoyable way to spend a Saturday afternoon — we are merely in the formative process of developing the ability to use this extraordinary technique as a design tool.

On the support side, we have found that the vendors of both micro-computers and CADD systems don’t understand architects any more than we understand computers. The value of that unique individual who understands his product and is sympathetic to our circumstances cannot be minimized. If he can be located prior to purchasing, chances for success are much enhanced.

It should be noted that by the date of this publication, our firm will have merged with a 140-man engineering firm. While this decision was predicated on many factors, the fact that the engineering firm had an Intergraph system, and the possibility of integrating engineering and architectural design on the computer played a definite role in our decision.

Automation is the way to go. Microcomputers are essential to even the smallest architectural firm. Graphic systems will be essential. The decision to move toward full automation is painful and risky, but I must say that after six months of high monthly payments, I feel our firm made the right decision. . . . I think.

Ronald V. Gobbell, AIA, is President of Gobbell-Hays and Associates, Inc., Nashville. Previously, he practiced in Boston, Teheran, Iran and San Antonio. He is serving on the Mayor’s Committee for Community Excellence.

**ALLSTATE ELECTRIC CO., INC.**

(901) 743-3847

BOB JOHNSON

PRESIDENT

2227 FREEMONT, MEMPHIS, TENNESSEE

38114
ORIENTAL RUGS

IT'S THE BOTTOM LINE THAT COUNTS!

Mr. S. V. Kish and his staff of craftsmen invite you to SHOP and compare value and quality. Remember, it's the price you pay today that determines the appreciated value tomorrow.

- Appraisals
- Home Consultations
- Expert Restoration

Goldsmith's

Oriental Rug Retailers of America

Oak Court Only
Memphis
(901) 766-2361
Is That a Worm in My Apple?

Robert D. Holsapple, AIA

The problem with today's society is that...
Is That a Worm in My Apple?

‘concepts to grasp’ is found in one manual. My first instinct is that I would not grasp a Boolean operator under any condition.

2. Standardize the languages that the machines understand. I reluctantly accept the need for different languages such as BASIC, FORTRAN and COBOL to meet different uses. It does seem that machines which speak BASIC should be able to speak to each other. They don’t. This condition may account for the disagreeable nature of the little monsters. Each computer has its own version of BASIC and rejects programs written in another machine’s BASIC with obscene noises.

3. Printers attached to computers should be taught to be subservient to the computer. Our computer and printer get into disagreements which I don’t understand. The confrontations usually end with one of them eating all the data and the computer refusing to do any work until the printer is turned off.

4. Don’t advertise hardware or software (threw in new terms on you, didn’t I?) until they are available. I find that the computer industry is very similar to the Italian plumbing fixture industry. (I’m not sure how I’ve gotten plumbing fixtures and computers entwined in my mind. Might be worth a psychological study.) We get an Italian magazine which has glossy color pages showing beautifully designed fixtures. Upon inquiry we find that most of the items are prototypes and not available. The same thing happens with computers, especially with the programs.

5. Make me an attractive offer on a computer assisted drafting outfit. I’m getting too lazy to draw, and this may be just what I need.

Across Tennessee Clients Love BRICK

Surely 10,000 years of successful testing should be proof enough that BRICK is the permanent, preferred choice of most of the world’s greatest architects. For design, BRICK gives you unlimited plasticity of form. Its uses are restricted only by the designer’s imagination. Give your clients beauty, durability and fantastically low maintenance costs.

General Shale

ALL OVER TENNESSEE
South Central Bell Sweeps Show

Central Bell won "Best of the Show" at the 1982 TSA convention for its ill-designed working display of communications technology for both client and architect.

Elevator Company was selected "Best Single Exhibit" by the jury and was also featured on Memphis television programs. The booth highlight was aodel computerized talking elevator.

Window and Door Company won "Best Multiple Exhibit" with an enclosed walk-through model emphasizing energy conservation and aesthetic appeal.

The 1982 Exhibits Jury was composed of: Donald E. Brown, AIA, Kingsport; Metcalf Lump, AIA, Memphis; Joe A. Edgens, AIA, Nashville; Gary B. Hilbert, AIA, Chattanooga; and Glenn B. Lindsay, AIA, Nashville.

The 1982 Convention of the Tennessee Society of Architects, hosted by the Memphis Chapter, AIA, was a showcase of technological products and services, with more than 80 firms participating.

Convention Co-Chairman, Charles E. Coleman, AIA, praised the high quality of the exhibits and emphasized the knowledgeable and experienced personnel presenting their companies.

BEST OF THE SHOW: Convention Co-Chairman Charles E. Coleman, AIA, recognizes Bill Lambert and John Hedge, South Central Bell Company, grand award winner.

BEST SINGLE EXHIBIT: A talking elevator gets in the last word with Paula Sherrod! Mike Elliott, Otis Elevator Company, looks on.

BEST MULTIPLE EXHIBIT: Mrs. Charles E. Coleman congratulates Tom Patton and Jim Trippett, Pella Window and Door Company.

Photographer: David D. Graham
Metro Codes Violating State Law

According to a January 13 ruling from the Office of the Attorney General, the prohibition 11-1-34(c) of the Building Code in Nashville and Davidson County is in violation of the Architectural and Engineering Registration Law (TCA 62-2), and constitutes impermissible local legislation. All structures with the exception of single-family dwellings or attached duplexes must bear the seal of a registered architect. Known violations should be reported to the Board of Architectural and Engineering Examiners.

Public Health Codes to be Updated

Public Health Fire Safety Task Force recommended adoption of the latest edition of the Standard Building Code NFPA Fire Codes, with adoption by other state agencies to follow. Further recommendations include: seismic design criteria, project profile documenting each facility, expansion of Board for Licensing Health Care facilities to include an architect and engineer, fast-track construction, transfers with changes of ownership, and timely plans reviews and inspections.

J. Johnson, AIA, has represented TSA this nine month study. A review of these proposals by the Licensing Board is expected by the end of February.

Vance Travis, Jr., AIA, President; and Annie C. Wallace, Executive Director, asked the opportunity to communicate with national and statewide concerns of AIA, including passage of the self-liability insurance bill, the proposed professional services tax and related economics. Although the Senate was in adjournment, every office was represented by staff; and Congressman Boner, Cooper, Ford and Quillen were in attendance.

Changes in the Architect Registration Exam

Gaining in 1983, the two-part Architect Registration Exam will be combined into one format designed by NCARB and held in Knoxville, June 13-16. Legislation has been introduced which changes the requirements for taking the exam. Completion of the three year Intern Architect Development program will be mandatory in 1984. Experience requirements with a non-NAAB accredited degree will be reduced to seven years. Beginning in 1988, a degree program plus IDP and specified years of experience by degree category will be mandatory.

General Assembly Proposes New Tax Bills

With a large projected state deficit, the question is no whether, but what kinds of taxes will be increased. At least four different, and unpopular (depending upon which political forecast you're reading) proposals have been presented. The first would increase the state sales tax. The second would create a 3% occupational privilege tax and reduce the sales tax. A third would eliminate a variety of other state and local business taxes in favor of a single state tax on businesses which would apply across the board. A fourth proposal would tax professional services. These measures will be monitored closely and reported periodically in the TSA UPDATE or special legislative publications.

Tennessee Housing Coalition

TSA has been working with nine other associations and specialized housing components in recommending ways to provide adequate housing for Tennesseans. We have met with Governor Alexander and members of the General Assembly and have held press interviews and conferences. TSA's main task has been regulatory reform, and the following recommendations have been made: utilization of the current edition of the Standard Building Code; training components for local building officials to standardize codes enforcement; standardizing Fair Market Rent system, particularly in West Tennessee and rural areas; centralization of regulatory authorities; and reorganization of the Tennessee Housing Development Authority.

**THE BMW 528e RUNS ON AN INEXHAUSTIBLE FUEL. IT'S CALLED TECHNOLOGY.**

With advances like a microprocessor-governed engine, an optional on-board computer, and the new BMW Service Interval Indicator, the BMW 528e has been engineered to run on massive amounts of information and modest amounts of fuel*

*EPA ESTIMATED MPG 35 highway. Fuel efficiency figures are for comparison only. Your actual mileage may vary depending on speed, weather and trip length. Actual highway mileage will most likely be lower.

With the growth of America, Inc. The BMW trademark and logo are registered trademarks of Bayerische Motoren Werke, A.G.
**NEWS BRIEFS**

**Intern Architect Development Program**
Beginning in 1984, completion of the Intern Architect Development Program will be mandatory in order to sit for the Architect Registration Exam. IDP Chairmen are available in five cities to assist candidates. In Chattanooga, contact Ted Smith, AIA, Derthick and Henley Architects, (615) 266-4816; in Knoxville, Jim Booher, AIA, Tennessee Valley Authority, (615) 632-2101; Memphis, Robert Koesler, AIA, Holiday Inns, Inc., (901) 362-4839; in Nashville, Ed Meiers, AIA, Jordan and Meiers, Architects, (615) 254-5511; and in Tri-Cities, Donald Solt, AIA, David Leonard Associates, (615) 246-7434.

Brochures, NCARB order forms and SupEd Guides are available at the TSA office.

**SUN-COAST Magazine**
Seeking Submissions
McKeller Publications has expanded into the Southeast and is seeking submissions of all types housing, commercial, public and renovation projects. Information should include discussion of design aspects and construction techniques as well as photographs or renderings of the project. Additionally, the magazine is seeking articles on management, legal and technical data along with news releases. Write: Sun/Coast Architect/Builder, 2801 West Sixth Street, Los Angeles, California 90057, or phone (213) 384-1261.

**Participate in AIA Committees**
AIA has invited interested members to become corresponding members of any one or more of the AIA's 16 open committees. Corresponding members receive all meeting notices and proceedings, relevant reports and information, and are invited to exchange ideas with other members. A description of each committee and registration form are available at the TSA office or in the January 12 MEMO.

**Adkisson, Harrison, and Rick Open Office**
Ken C. Adkisson, Mark H. Harrison and Stephen Rick, AIA, have recently opened architectural office at 1727 Church Street, Nashville, Tennessee 37203. Their new phone number is (615) 320-5741. Congratulations.

**TSA Convention '83**
The 1983 TSA Convention will be held in Chattanooga, October 20-23, 1983. The change is in response to expressed members’ desires for a less expensive, shorter convention format with greater appeal to all segments of the membership, including associates, architects in mid-career, as well as firm principals. We’ll look forward to cruising the Tennessee River with ALL of you in October.
**From the TSA Bookshelf**

**Latest Codes Editions Available:**

- Standard Building Code (SBCCI) $24.95
- Basic Building Code (BOCA) 36.00
- Uniform Building Code (UBC) 45.00
- North Carolina Handicapped Code 2.50
- Life Safety Code #101 (NFPA) 11.25
- Health Care Facilities Code #99 (NFPA) 12.75
- Fire Prevention Code #1 (NFPA) 8.75
- SBCC Fire Code (SBCCI) 23.75
- Means Books 1983 Construction Cost Data 30.50
- Repair and Remodeling Cost Data 35.75
- Systems Costs for Building Construction 44.95

**Special Sale**

- 1983 Stendig Calendar Now just $12.00
- World Architecture Calendar Now just $5.95

**New Books Available:**

- **HOW TO MARKET PROFESSIONAL DESIGN SERVICES, 2d. ed., by Gerre Jones.** (McGraw-Hill, 338 pages, $32.50)

  **Most design projects begin with marketing and sales rather than design development. Yet timely, authoritative guides on marketing professional design services are few and far between. This second edition of the popular classic on the subject offers up-to-date information not found elsewhere. Written by an expert on design services marketing — and covering recent developments and new techniques in the field — it shows architects, engineers, planners and other design professionals exactly how to plan an effective marketing program and put it into action.**

  The current book includes a great deal of new material aimed at improving design services marketing. Covering all of the many complex processes, principles and techniques involved, it examines everything from preparing a marketing plan, through staffing and supervising a marketing department, to preparing proposals and formal presentations. With helpful insights on ways to project a positive public image, the guide is replete with concrete suggestions on effective marketing practices that can be used successfully by any design firm.

  The author provides in-depth information on how to organize to sell services, including tailoring the system to the firm’s goals and objectives, handling the related research, and maintaining client contacts. He demonstrates how to identify and classify the type of projects to be pursued, while at the same time employing procedures that ensure a desirable share of repeat business.

  Gerre Jones is the president of his own consulting firm and the editor/publisher of PROFESSIONAL MARKETING REPORT. Well-known for his prior books in the field, he is in demand for his workshops and seminars on marketing services.

- **UNIGRAFS 2d ed., by Edgar Powers, Jr.** (Gresham, Smith and Partners, 290 pages, SALE PRICE $75.00)

  **Edgar Powers, Jr.**
  
  **Photographer: Henry Schofield Studio**

  This hard-bound book features "how-to" methods for developing a systems drafting program. Acetate overlays, fold-out charts, diagrams and examples of standard details illustrate how to lower production expenses up to 40%.

  "This book is a must for any firm serious about systems drafting, including those preparing for the transition to computer aided design and drafting."

  George S. Borkovich, Editor
  THE PAPER PLANE
MEGATRENDS, Ten New Directions Transforming Our Lives by John Naisbitt. (Warner Books, 290 pages, $15.50)

"The most reliable way to anticipate the future is by understanding the present," is the premise of MEGATRENDS. Not since FUTURE SHOCK has a book so accurately described the changes that are sweeping America today. MEGATRENDS is a primer for the 80's, offering an analysis of the political, social and economic trends that are restructuring our lives.

A book of synthesis in an age of analysis, Naisbitt jolts the reader into awareness: "Although we continue to think we live in an industrial society, we have in fact changed to an economy based on the creation and distribution of information."

"We are moving in the dual direction of high tech/high touch, matching each new technology with a compensatory human response."

"No longer do we have the luxury of operating within an isolated, self-sufficient, national economic system; we must now acknowledge that we are part of a global economy."

"We are restructuring from a society run by short-term considerations and rewards in favor of dealing with things in a much longer time frame."

The metric system is dead in the U.S. . . . skilled professionals will be the survivors . . . anyone not understanding computers by 1985 can subtract $1,000 per year from his current salary . . . If Naisbitt knows what he's talking about, no TSA member can afford to miss this one.

THE AQUARIAN CONSPIRACY by Marilyn Ferguson. (Houghton-Mifflin, 448 pages, $8.95)

The perfect companion piece to the technology of MEGATRENDS, THE AQUARIAN CONSPIRACY explores the boundaries (or boundlessness) of the human mind and spirit. Ferguson is an investigative reporter and brain researcher, writing on accelerated learning, expanded awareness, the power of internal imagery for healing and problem solving and the capacity to recover buried memories.

In this immensely powerful and wide-ranging charter of human possibility, Marilyn Ferguson describes how an underground network is working to create a different kind of society based on a vastly enlarged concept of human potential.

The author speaks to those who are experiencing a growing capacity for change in themselves and know that it is possible for others. This book gives heart to the tens of millions who sense the ripeness of our society for renewal and to those who despair but are willing to look at the evidence for hope.

"This book offers hope for agrim era and does so with grace, literacy and intellectual rigor."

Baltimore Evening Sun

The TSA Bookstore display was a popular feature with guests at The Peabody during the 1982 convention. Here, bookstore manager, Charlotte Cantrell, encourages Norman Newman, AIA, to pick up the latest codes editions.

Photographer: David D. Graham

Author Frank Orr, AIA, Nashville, autographs a copy of his new book, PROFESSIONAL PRACTICE IN ARCHITECTURE, for Marvin Johnston, AIA, President, East Tennessee Chapter, AIA.
Coming Attractions in the Tennessee Architect

In the August Issue:
- Preview of 1983 TSA Convention
- An Overview of Chattanooga Architecture
- TVA: Contextural Architecture in the Valley
- Advocacy by Architects

December 1983 Issue:
- Architects' Eating and Drinking Travel Guide...
- A visit to small, out-of-the-way inns, restaurants, shops
- 1983 Design Awards of Excellence
- TSA Convention Postscript

In 1984:
- Institutional Architecture
- Residential Design
- The Developer as Client

We invite project and article ideas from TSA members and our readership. Materials will be returned on request.

GLASS and ARCHITECTURAL METAL SYSTEMS

- DESIGN
- SPECIFICATIONS
- ENGINEERING
- INSTALLATIONS

Innovations in renovations

Lankford
HARDWARE and SUPPLY CO., INC.
QUALITY HARDWARE

BUILDERS HARDWARE
KNAPE & VOST
MILWAUKEE TOOL
CARPENTERS TOOLS, STANLEY
PECORA CAULKING
3M PRODUCTS
VON DUPRIN PANIC
P & F CORBIN HDW.
SCHLAGE LOCKS
LCN CLOSERS
MAKITA TOOL

800 SIXTH AVENUE SOUTH
P.O. BOX 22311
NASHVILLE, TENNESSEE 37202
PHONE (615) 244-3750
<table>
<thead>
<tr>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>12-14</td>
<td>12</td>
<td>11</td>
<td>19</td>
</tr>
<tr>
<td>Memphis Chapter, AIA</td>
<td>TSA Executive Committee</td>
<td>Memphis Chapter, AIA</td>
<td>Memphis Chapter, AIA</td>
<td>East Tennessee Chapter, AIA</td>
</tr>
<tr>
<td>March TSA Activities Report, Vance Travis, AIA, Connie Wallace; Coleman Harwell sings original songs about architects (really)</td>
<td></td>
<td>March</td>
<td></td>
<td>East Tennessee Chapter, AIA Knoxville Heritage</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>17</td>
<td>13-16</td>
<td>20</td>
</tr>
<tr>
<td>East Tennessee Chapter, AIA</td>
<td>TSA ExCom Meeting, Knoxville</td>
<td>Knoxville Chapter CSI Products Fair</td>
<td>NCARB Uniform Architect Registration Examination, Knoxville</td>
<td>Chattanooga Chapter, AIA Planning for the Future: The City</td>
</tr>
<tr>
<td>16</td>
<td>15</td>
<td>18</td>
<td>15</td>
<td>28-29</td>
</tr>
<tr>
<td>Middle Tennessee Chapter, AIA</td>
<td>East Tennessee Chapter, AIA Board of Architectural/Engineering Examiners</td>
<td>Chattanooga Chapter, AIA The Process — The City, Mayor and County Executive Middle Tennessee Chapter, AIA</td>
<td>Chattanooga Chapter, AIA Banner Free Design, Terry Wallace, Siskin Foundation</td>
<td>Board of Architectural/Engineering Examiners</td>
</tr>
<tr>
<td>March Chattanooga Chapter, AIA Statement of the Problem: The City, Stroud Watson</td>
<td></td>
<td></td>
<td>Tennessee Chapter, AIA</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>22-25</td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td>Middle Tennessee Chapter, AIA</td>
<td>Nashville Chapter CSI Products Fair</td>
<td>AIA Convention, New Orleans</td>
<td>East Tennessee Chapter, AIA Summer Social</td>
<td>Middle Tennessee Chapter AIA Picnic</td>
</tr>
<tr>
<td>25</td>
<td>21</td>
<td>10</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>TSA Executive Committee</td>
<td>Chattanooga Chapter, AIA Orchids and Onions The Solutions — The City, Mayor and County Executive Middle Tennessee Chapter, AIA</td>
<td>Memphs Chapter, AIA Interior Design</td>
<td>Chattanooga Chapter, AIA Christmas Party</td>
<td>Chattanooga Chapter, AIA Christmas Party</td>
</tr>
<tr>
<td>25</td>
<td>21</td>
<td>19</td>
<td>15</td>
<td>21</td>
</tr>
<tr>
<td>Middle Tennessee Chapter, AIA</td>
<td>Chattanooga Chapter, AIA Middle Tennessee Chapter, AIA Joint Meeting, AIA/CSI</td>
<td>Middle Tennessee Chapter, AIA Annual Meeting — Elections Chattanooga Chapter, AIA Talk to the Developer, Franklin Haney, Jack Lupton Middle Tennessee Chapter, AIA</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
By all means . . .
Please enter my subscription to TENNESSEE ARCHITECT
Name ____________________________
Address __________________________
City ________________________ State ________ Zip ________
☐ One Year ($12.) ☐ Two Years ($20.) ☐ Three Years ($26.)
☐ Payment enclosed. ☐ Please bill me.

Mail to: Tennessee Society of Architects
223½ 6th Ave. N.
Nashville, TN 37219

By all means . . .
Please enter my subscription to TENNESSEE ARCHITECT
Name ____________________________
Address __________________________
City ________________________ State ________ Zip ________
☐ One Year ($12.) ☐ Two Years ($20.) ☐ Three Years ($26.)
☐ Payment enclosed. ☐ Please bill me.

Mail to: Tennessee Society of Architects
223½ 6th Ave. N.
Nashville, TN 37219

I’ve Moved!
Please make the following changes in my mailing address.
Name ____________________________
Address __________________________
City ________________________ State ________ Zip ________

On the Move?
If you have moved recently, please fill out this change-of-address form to insure that TENNESSEE ARCHITECT keeps coming to you.

Mail to: Tennessee Society of Architects
223½ 6th Ave. N.
Nashville, TN 37219
We insure the one thing that you can’t replace. Your reputation.

We’re professional ourselves. And so, at INAPRO, we understand that in a lawsuit concerning your competence there’s more at stake than pure financial loss.

Average judgements in architects’ errors and omissions suits have climbed dramatically in recent years. Along with others in the field, we’re vitally concerned about the rise in million-dollar awards.

But at INAPRO, we also realize that professional liability is much more than a matter of adjusting claims and settling suits. We know that we are fighting for your skill, your knowledge and your standing in your field. And we think you should know that if you’re ever sued and you’re insured by INAPRO—we’ll be on your side.

Your best defense is a professional.

INAPRO

Call Today: Bob Parker or Mary Riechman
Querbes & Nelson
P.O. Box 5
Shreveport, Louisiana 71161
318-221-5241

James Stewart
INAPRO
127 John Street
New York, NY 10272
212-556-5000

endorsed

Speakeasy

Continued from page 22

Spanning high above the freeway, these gateways are of a giant scale to be seen and understood from greater distances than the necessary directional signs nearby. The arches are not twodimensional “Fair Park” entries, but sophisticated, illuminated forms constructed of the highest visual and technical qualities. Festive neon illumination combined with reflectors and various backlighting techniques would create a marvelous three-dimensional welcoming symbol. The necessary highway streetlights would be included in the visual approach to the gateways, their number and spacing adapted to emphasize the location and importance of the arches as symbolic doors into Nashville. And the character of daytime/nighttime illumination could change with the seasons or with the weather (as the L&C tower’s letters once did), giving the gateways a special purpose and identity to Nashville’s citizens.

Venturi once asked, “Cannot the architect and planner, by slight adjustments to the conventional elements of the townscape, existing or proposed, promote significant effects?” Perhaps this is an example of such an “adjustment”. Certainly the introduction of these gateways could add to and enhance the experience of entering Nashville, and help visitors see and remember “Music City, U.S.A.”

Notes


4. Venturi, p. 44.

Kern Gardner Hinton received a Bachelor of Architecture, University of Tennessee, in 1977, and a Master of Architecture, University of Pennsylvania, in 1981. He is a Project Designer with Gresham, Smith and Partners.

*Speakeasy presents the views of guest member authors on relevant issues. Send your response or point of view to the TENNESSEE ARCHITECT, 223’s Sixth Avenue North, Nashville, Tennessee 37219.
Trust brick to get more value out of your housing dollars. Brick, unlike practically every other building material, requires no maintenance. No painting, no re-shingling, no re-staining, no re-siding. It can never warp, crack, peel, burn or split. And did you ever see a termite eat its way through brick? No, you never will either. Brick will also help keep your energy costs down. Because of its mass, it keeps a home cooler in the summer, warmer in the winter. You use less energy to heat and cool. Since brick doesn’t burn, it can mean a lower fire insurance premium on your house. Best of all, a brick home just keeps on looking better and better all through the years. It increases the resale value of your home. And it increases your chances of selling your home faster. Dollar for dollar, you just can’t build a home that will give you more value than brick.

TRUST BRICK
HERBERT MATERIALS
INCORPORATED
1136 SECOND AVENUE, NORTH
NASHVILLE, TENNESSEE 37208
615-256-4101
We are pleased to announce our appointment as the Architectural Products Representative in the State of TENNESSEE for the PERMALOY CORPORATION. PERMALOY has developed a unique process for the photochemical etching, anodizing and hardcoating of aluminum alloys. PERMALOY signage products are impervious to temperature extremes, rain, sunlight, or saline humidity. The finished surface has a flint hardness of three times the solidity of steel. It is warranted against rust, chipping, cracking, fading, peeling or fracturing. This unmatched beauty will far outlast wood, plastic, baked enamel, laminates, and other signing materials.

Please call our nearest representative for complete information, demonstration or proposal.

STAN BIRDWELL  JOHN N. DORSEY  G. ROSEWELL EVANS  ELLIS D. WILLIAMS
533 Spann Court  300 Pimredge Road  P. O. Box 556  7094 Brunswick Road
Antioch, TN 37013  Chattanooga, TN 37415  Maryville, TN 37801  Arlington, TN 38002
(615) 834 1947  (615) 266 6273  (615) 970 2633  (901) 829 3627

TENN-EDD PRODUCTS CO

Don’t Miss
TAAAST

April 11-15, 1983
For the past twelve years, the coming of spring and TAAAST have been synonymous with fresh new beginnings. Sponsored by the University of Tennessee School of Architecture, this year’s ‘Spring Thing’ features several noted architects and architectural critic of the BOSTON GLOBE and the AIA JOURNAL. Be sure to mark these events on your calendar now. All lectures occur at 8:00 p.m. at Art and Architecture Building.

Monday — Robert Campbell, Critic for BOSTON GLOBE and AIA JOURNAL
Tuesday — Jim Wines, SITE, Inc., sponsored by General Shale
Wednesday — David Childs, Skidmore, Owings, Merrill, Washington office
Thursday — Gene Kohn, Kohn Pedersen Fox, New York

Rounding out the week is the AIA/SC sponsored Professional Day, the best opportunity of the year for a dialogue among students and practitioners. Many of you will be asked to present projects to assist in other ways. Please be generous of your time and plan to attend.

The schedule follows:

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00-noon</td>
<td>Firm/Student interview exchange</td>
</tr>
<tr>
<td>noon-1:00</td>
<td>Lunch</td>
</tr>
<tr>
<td>1:00-2:00</td>
<td>Studio Tours</td>
</tr>
<tr>
<td>2:00-3:00</td>
<td>Lecture Presentations</td>
</tr>
<tr>
<td>3:00-4:00</td>
<td>Studio Tours</td>
</tr>
<tr>
<td>4:00-5:00</td>
<td>Lecture Presentations</td>
</tr>
<tr>
<td>6:00-</td>
<td>Dinner sponsored by East Tennessee Chapter/AIA</td>
</tr>
<tr>
<td>7:00-</td>
<td>Keynote speaker (to be announced)</td>
</tr>
</tbody>
</table>

TSA’s April Executive Committee meeting has been scheduled on April 14 in Knoxville to take advantage of these opportunities. Come celebrate TAAAST Knoxville!

The Blakley House, an elegant 28 unit hotel, located in one of Knoxville’s oldest structures, the Kern’s Building, has generously offered special reduced rates to architects participating in TAAAST and Professional Day:

<table>
<thead>
<tr>
<th>Room Type</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>One person, one bed</td>
<td>$47</td>
</tr>
<tr>
<td>Two persons, two beds</td>
<td>$52</td>
</tr>
<tr>
<td>Luxury suite</td>
<td>$75</td>
</tr>
</tbody>
</table>

The staff provides personalized service the concierge style of hospitality. Room include wet bar, refrigerator, an array of sundries and a complimentary continental breakfast with freshly baked goodies.

Contact Barbara Emerson at (615) 526 6500 and request the TSA room block.