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# TENNESSEE ARCHITECT

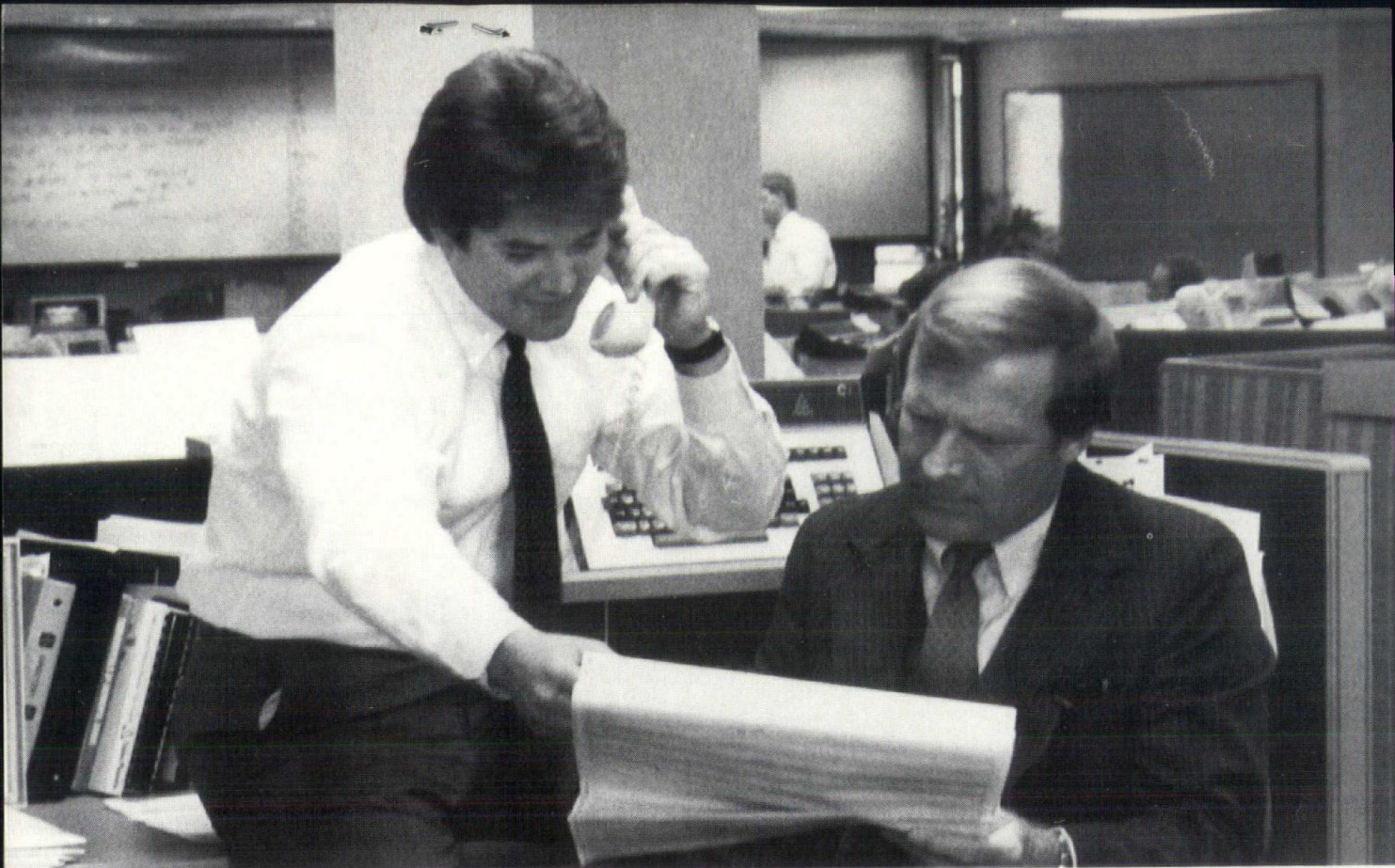
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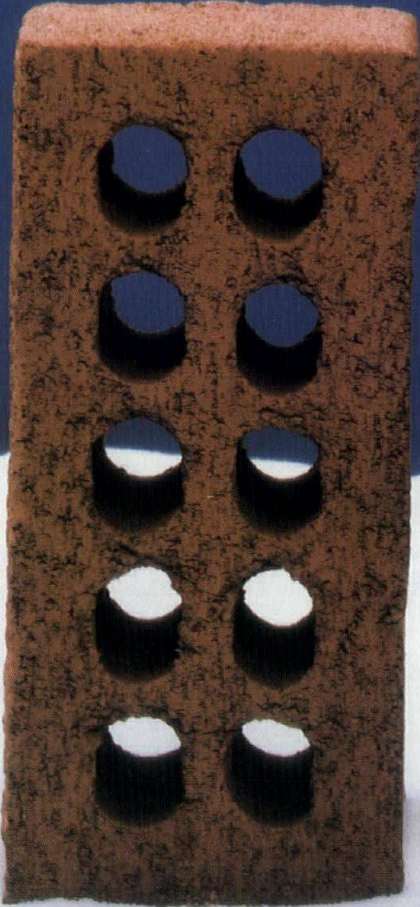


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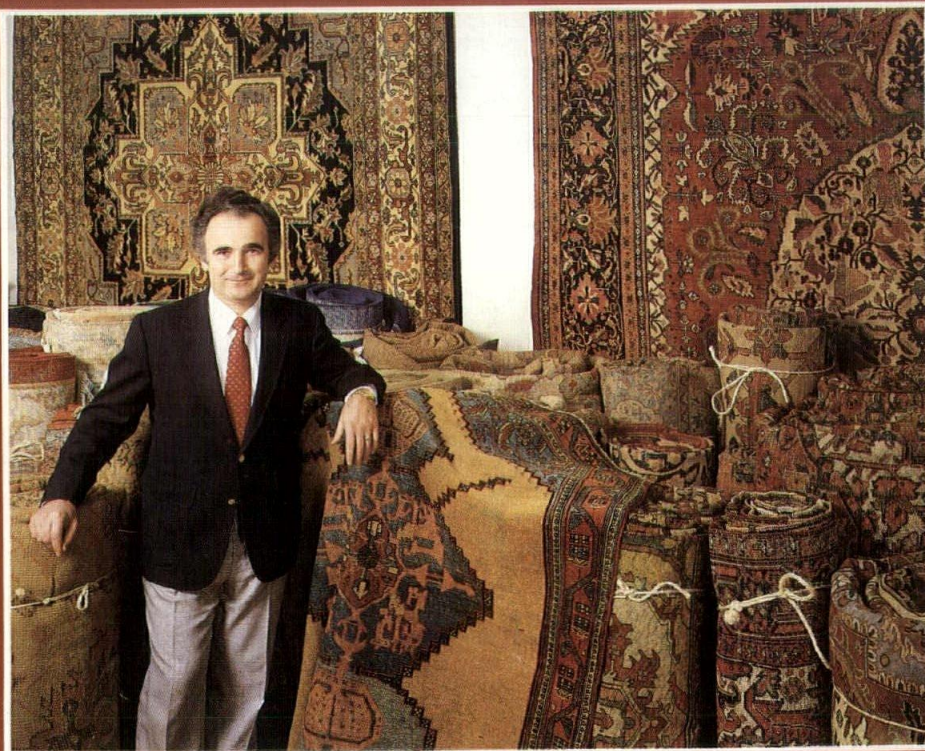


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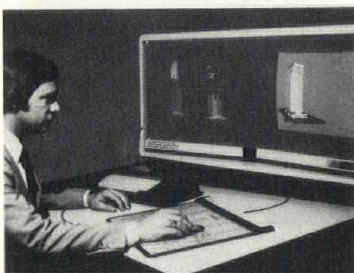
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PAGE 22



PAGE 11



PAGE 32



PAGE 19



PAGE 39

# TENNESSEE ARCHITECT

## 7 Let Yourself Go

## 8 Chattanooga: City as Humane Purpose

*By James Patrick*

## 10 Bluecollar Paradise in Transition

## 13 Pardon Me Boys, ...Chattanooga Choo Choo

*By Ann M. Aiken, AIA*

## 15 Rick Montague: Catalyst for a City

*Interview by Connie C. Wallace*

## 18 Downtown Turnaround

*By Gianni Longo*

## 22 Roland Wank and Norris Dam

*By Marian Moffett and Lawrence Wodehouse*

## 24 Death, Taxes and Recessions

*By David Braden, FAIA*

## 26 Experiencing and Appreciating Form and Space

*By William W. Caudill, FAIA*

## 29 Convention

*By Robert D. Holsaple, AIA*

## 32 A/E Promotion Strategies

## 34 Carl McCammon: A Visual Dialogue

## 42 Advocacy by Architects

## 6 Editorial

## 38 Portfolio

## 35 Advertisers

## 40 Book Review

*Women in American Architecture*  
*Architectural Photography*

## 36 News Briefs

## 37 Letters

**Cover:** Located atop prominent limestone bluffs on the Tennessee River, Chattanooga's Hunter Museum of Art forms a romantic image paralleled only by the spectacular view. Designed by Derthick & Henley Architects. Photography by Robert W. Scott.



# EDITORIAL

## A Matter of Self-Perception?

This issue focuses on Chattanooga...its architecture, its architects and its growth directions. Host to the 1983 convention, Chattanooga is a city of conservative values, politically, economically and architecturally. It is also a town on the brink. With its industrial employment base down from 75% to 45%, the city must determine how to adapt to the communications technology of the 21st century. Like other metropolitan areas, Chattanooga is trying to stabilize its central business district and create new uses for abandoned areas of downtown. Are its citizens up to the challenge?

Some Chattanooga architects are frustrated by the dearth of opportunity to demonstrate their skills, fighting against a perception of themselves as meat and potatoes architects. Many major design commissions are awarded to out-of-state firms, and competition with Atlanta's sophistication and reputation is difficult. However, local firms feel strongly the responsibility to give their best effort to the small, functional projects afforded them; and they blame schools of architecture for not stressing well-designed, low budget architecture, which is the reality of many practices.

This perception of a town turning away from itself creates serious problems. A strong self-image is difficult to maintain when you believe you'll never get that dream project; and that, further, your education has failed to provide you the skills needed for the work you do have. The problems are compounded when economics force architects, too, to turn away from Chattanooga and seek more lucrative markets. Franklin Design Group has just established a regional office in Atlanta, and the Wamp Alliance is doing several projects in Florida.

Now, here's where it gets more confusing. Boston developer, Perry Lord, writes in this issue that the Southeast and Chattanooga particularly have more mechanisms and a better bureaucratic environment for dynamic, efficient and cost-effective downtown rehabilitation than any eastern seaboard cities in his experience. Gianni Longo, an environmental planner from New York, has infused Chattanooga with innovative downtown activity and a sense of community pride lacking in its hometown sons and daughters.

Is that the problem...that the grass always looks greener when you're not mowing it? Is it virtually impossible to feel that sense of newness and richness in your own backyard? Or, is there a specific malaise in Chattanooga (Knoxville, Memphis, Nashville) in which negativism impedes progress and satisfaction?

This is in no sense directed personally towards Chattanooga because these pages illustrate the vitality and

growth burgeoning there. Each year we focus a magazine issue on the host convention city; and each year we encounter a negativism among the members about the difficulties of practicing in their hometown. Perhaps it is time for all of us to look inwardly and contemplate our own responsibility to view the world around us creatively and freshly. Until we figure out a way to get money-back guarantees for happiness on the flip sides of our birth certificates, we are accountable for our own success and opportunities, especially in the towns where we live and work.

Connie C. Wallace  
Managing Editor

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	3:30 pm-5:00 pm	TVA Office of Power Tour
	5:30 pm-7:00 pm	Welcoming Cocktail Party in Exhibit Hall—Booths Open
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Friday, October 21	6:45 am	1st Annual TSA River Run sponsored by Collegedale Casework
	8:30 am- 9:00 am	Announcements
	9:00 am-10:30 am	History of Tennessee River James Patrick, AIA
	10:30 am-11:30 am	The River's Impact on the Community Nathaniel A. Owings, FAIA
	11:30 am- 2:00 pm	Lunch in Exhibit Hall—Booths Open
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- Participated in Chattanooga's first Orchids and Onions banquet?



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# Chattanooga: *City As Humane Purpose*

by James Patrick

Beneath most towns built before mid-twentieth century lies a pattern of necessity, a texture of environmental necessities, entrepreneurial possibilities, and human activities that give the city its distinctive form and character. Paris grew from a defensible island in the Seine. Oxford was a cattle crossing on the Thames. New York and New Orleans were great harbors at the mouths of important rivers, cities formed by the intersection of favorable geography and the desire of the colonizers for profitable trade, and for adventure.

Tennessee towns, like most built in the late eighteenth and nineteenth centuries, struck root in a constellation of human projects and geography that lent apparent necessity to their existence as urban centers. The history of county seats is the repetitious story of the meetings of commissioners who found a well-watered site near a public road, negotiated the purchase of land with an eye to the profit the owner and his neighbors would almost certainly make, and built a temple dedicated to the filing of deeds and patents. Memphis was a successful land speculation located on one of the few habitable sites on the east bank of the Mississippi. Nashville was a French trading outpost on an important inland river, then capital of the newly settled southwest, and finally a center of politics, commerce, and fashion. Knoxville was first James White's fort, then a territorial capital, then a flourishing center of trade located at the intersection of the valley of the Tennessee and the only road west.

Of the four great Tennessee cities, Chattanooga was the last founded but perhaps most complex in origin. Ross's Landing, around which the town would grow, was a frontier port of call on a river that was navigable only upstream throughout most of the year. There was farming from the first, but Chattanooga did not become important until it became clear about 1847 that the local ore might make the town an iron-working center, and that it would be served by railroads connecting the village on Moccasin Bend to Savannah, Charleston, Memphis, Nashville, and Cincinnati. Throughout the 1850s Chattanooga functioned as a

promising county town happily possessed of a railroad, but in 1878 the truth was told by the themes placarded in the Fourth of July Parade. The first float proclaimed, "Cotton was King." The second bore the slogan "Iron is King now."

The war of 1861 was only a minor setback in an industrial boom that lasted until the 1890s. By then better ore had been found elsewhere in the south. But iron had made Chattanooga an industrial city. The first furnaces had been built in the 1840s, and before the war Robert Cravens and Thomas Webster had constructed Bluff Furnace at the foot of Lookout Street. Even northerners were interested in the future of the city. Abraham Hewitt, with Peter Cooper owner of the Trenton Ironworks in New Jersey, was only one of the yankee industrialists who invested. When David Strothers came to sketch the town for *Harper's* in the 1850s, he found nothing worth drawing but the railroad station and a furnace used in iron making. Iron and the railroads. And so Chattanooga remained, a pristine Tennessee Valley example of the determination of urban form by economic activity, geography, and geology. As the southward-flowing river turned east there was an ideal site, bounded on the Georgia side by Lookout Mountain and on the east by Missionary Ridge. The river was there, the ore and the railroads. The customary grid was laid out. It took some time, but soon houses began to climb onto the surrounding hills, to Fort Wood, then to Signal Mountain and Lookout Mountain. The development of Chattanooga was reasonable, almost predictable. The history of the city had a certain rationale. Cotton, to iron, to manufacturing, with each stage built upon something that belonged to Chattanooga.

What happened next is the story of every middle-sized American city not blessed with an immovable industry like government or located on one of the deep water ports still required for transporting oil across oceans. The railroad terminals were closed. One was torn down in 1973, the other turned into an amusement museum. The smokestack industries faded, and what remained, or at

least what seemed to have a permanent future, electronics and information-related companies, did not have much to do with Chattanooga, with the river, the ore, the railroads, or New-South manufacturing. As a place born of a particular set of necessities Chattanooga was finished. But then so was almost everywhere else. Place, and time had been conquered. Ideas change, then things change.

The end of Chattanooga as a place fostered by necessity had been decreed by the idea of man as absolutely transcendent over nature, engaged in a progressive and ultimately successful struggle to free ourselves from the forms of necessity inherent in things. The eighteenth century image of form and pattern—Newton's ever-circling planets, the Georgian house plan, Mozart—gave way first to the Hegelian notion of progress and then dissolved into indeterminacy, into relativity and uncertainty, Einstein and Heisenberg, post-impressionism and the Robie house plan. The inside was outside, and everywhere was everywhere else.

Ideas always precede and determine techniques. Marconi and Morse and the Wright brothers were not aimlessly experimenting. They were doing just what their contemporaries said they should be doing, conquering space on behalf of the new image of man as transcendent over nature. They were inventors, makers of the new, not scientists content with knowledge. Both Morse and the Wrights were bent on making everyplace into anyplace. They succeeded. There was to be no more given order of space, simply suggestion and possibility. And as with place, so with time. Nietzsche published his *Uses and Abuses of History* in 1873, arguing in it that the past must be destroyed so that the potential of the present can be realized. Simultaneously buildings began to appear all over Europe and America that teased the past by appending reminiscences of Corinthian capitals to reminiscences of Romanesque towers. The architects of the 1870s patronized the past; the Bauhaus frankly despised it. Post-modernism is in one sense merely the latest of our projects to relativize and



tame the content of past time.

In our attempt to overcome place and time, we have come dangerously close to succeeding. A 747 can land in almost any paved field of sufficient size, and your telephone call to the next town may go via satellite. The new courthouse may well be an angular brick box with strong allusions, accomplished by means of specific details, to Palladio's Villa Rotonda. Not only is the idea of local industry, activities necessarily rooted in a particular place, of marginal usefulness. Place itself is largely irrelevant. The circumstances that made Chattanooga first a cotton town and then an iron city are gone, and we can make it anything. Any place is any other place, and now is any time.

Every victory exacts its price, and brings with it both a sense of danger and great opportunity. There is danger inherent in the fact that place can no longer help us determine what the city must be, or where it must be. Microchips can be made in Seoul or in Crossville, or Chattanooga. The old Newtonian order had a place for everything, but the great free field of relativity, molecules—whatever those may be—of indeterminable mass or inexact location banging to and fro according to a pattern that

sometimes fades into indeterminacy, does not provide much shape for our lives or much form for our cities. Viewed in retrospect, the Modern Movement was a last naive attempt to discover necessity in industrial processes and in the analysis of supposedly determinate human needs. Functionalism, the idea that everything would tell us what it wanted to be if only we would listen, was the ghost of rationalism come back to haunt a century that believed not in form and intelligible purpose but in development and power. Post-modern architecture tends to posit imaginary space-time complexes, full of rich and often significant allusions and images, all eclectic and relative.

What is Chattanooga, or any other city, when space and time have been conquered, when in theory (completely) and in fact (partially) any place can be anyplace else? The danger expressed by the title *All That Is Solid Melts Into Air*, Marshall Berman's critique of Robert Moses and modernism, is ever present; but there is also a certain high-risk, hopeful opportunity. It is the paradox of modernity that our successful conquest of the natures of things has made nature our ward rather than our mother. When place and place-bound function can no

longer tell us that the city must be, when any place can be anything, we are left to shape the world from our own intellects and imaginations, to make good the Victorian boast that man is everything, and that the good of the city is within us. Making the city then becomes a highly conscious and even meditative act in which an image and its attendant rhetoric are created not so much from an engagement with necessities given by the nearness of raw materials or of a river as from reflection upon the humane purposes of urban places. The city is then the creature not so much of nature as of human will, intellect and imagination. Planning and design are the intellect of the city, with imagination always understood as a kind of knowing. Preservation is the memory of the city. The past we tried so persistently to destroy during the period 1870-1970 has become a kind of anchor of meaning in an otherwise insignificant urban sea. The Dome Building and the Carnegie Library and the downtown churches are more important as signs of character of Chattanooga now than when they were built. And archaeological excavation of the site of the Bluff Furnace is under way, so that the city that was ore and the river will be part of the present.

The partial redesigning of downtown Chattanooga, the intensified urban scale, the parks, the new riverfront, all these are distinctively humane. The necessity that determines them is love of intelligent order, a certain vision of the best of civilized life, an evident purposiveness rooted in hope.

*(Jim Patrick will speak at the 1983 TSA Convention in Chattanooga.)*



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# Bluecollar Paradise In Transition

Chattanooga is a city of contrasts and transitions with its spectacular geography, heavy manufacturing base, high percentage of educational and cultural foundations, fundamentalist religion and conservative politics. Until recently, industry represented 75% of employment; now that figure is down to 45%, with far-sighted planners pondering what will replace this industrial base.

Meanwhile in Chattanooga, as across the country, most industrial projects are not even architect designed. When they are, sometimes the results can make very strong statements. Don Wamp's Olan Mills 117,000 square foot plant is one example of industry's complex needs for beauty, efficiency and expandability. The pre-engineered systems building of re-usable, pre-stressed concrete wall panels can be completely disassembled and moved to a new location.



Courtesy of Wamp Alliance

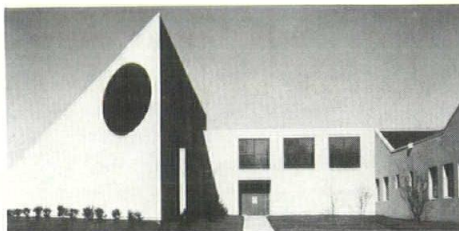
## Bluecollar Values

The bluecollar values and lifestyle created from Chattanooga's industrial context are reflected in its religion and entertainment/strip architecture. Sometimes called the "Buckle of the Bible Belt," Chattanooga has an abundance of churches. Socrates Sabater, Planning Associates, Inc., designed the expansion of St. Jude Catholic Church, with its bold, simple geometric forms, striking roof silhouette and burnished copper sculptures.



Courtesy of Planning Associates, Inc.

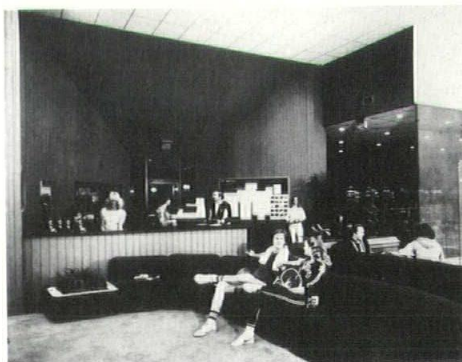
The addition to Lutheran Church of St. Philip is designed by MX Design, Michael K. Raible and Stephen W. Kerekes. The dominant form, the huge window at the apex of the worship space, alludes to churches of the past with their huge rose windows and lends visual transparencies to the massive wall. The addition is respectful of the existing structure while not duplicating its forms.



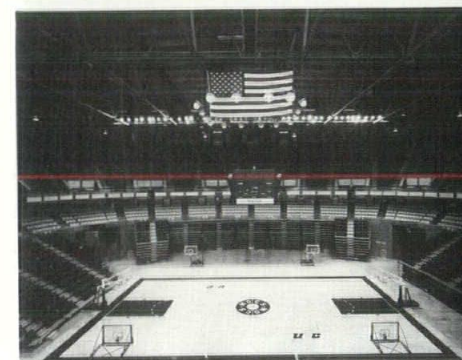
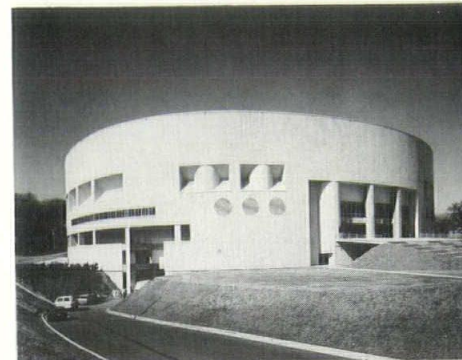
The strip architecture of Highway 58 and Hixson Pike is another outgrowth of working class values, with Franklin Design Group's Victory Lane Diner a recent whimsical expression.



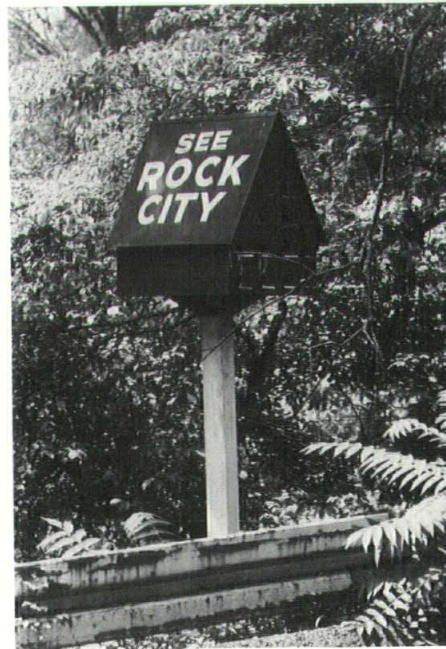
Selmon T. Franklin Associates' renovation of an old bus barn into the Sports Barn responds to entertainment needs with its full-service fitness/entertainment complex with nine racquetball/handball courts, pro shop, nursery, viewing gallery, restaurant, basketball court, exercise areas and running track.



Franklin Design Group's Sports Arena for UT Chattanooga is significant for its social importance as well as its architecture. A diversity of entertainment from tractor pulls and rodeos to punk rock draws a mix of people, racially and economically.



Two landmarks compete for dominance as the focus of recognition by tourists. The anonymously designed "See Rock City" barns and birdhouses rank second only to Burma Shave signs in relieving the monotony of southbound vacationers.





The Chattanooga Choo-Choo, renovated and expanded by Klaus Peter Nentwig and Associates, was created by a Donn Barber award-winning design in the Paris Beaux Arts Competition of 1900. The last train left the depot in 1970, and The Quiet Company (isn't that wonderful) bought the facility in 1971. This resort/entertainment complex draws thousands of tourists to its sleeper-car accommodations, convention facilities, dining hall and nightclub, theatre, railroad museum and formal gardens.



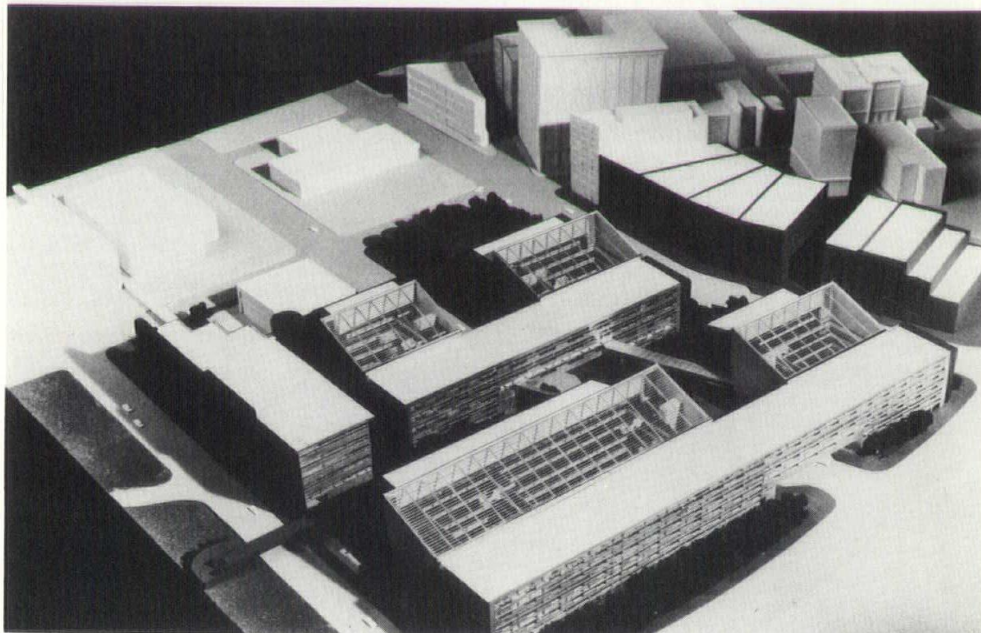
### *Let's Go Downtown*

Home of the Krystal hamburger empire, their headquarters provides the major tenant for the precast concrete and bronze glass towers of the Tallan Buildings. Designed by Selmon T. Franklin Associates, Tallan II's reflective glass facade reflects the city's changing skyline; and both buildings respond to the people inside through a roof garden, running track and pedestrian walkway linkages.



The new Tennessee Valley Authority Chattanooga Office Complex will provide a centralized facility for TVA's Office of Power employees now scattered throughout the downtown area. The first phase of the complex (now occupied and operating) consists of a 149,000-square foot Computer Center. The second phase (scheduled for occupancy in 1985) comprises approximately 1.2 million square feet of space and will house more than 3,000 TVA employees. The complex is designed to relate to its environment climatically and is intended to be a national demonstration for urban design. With

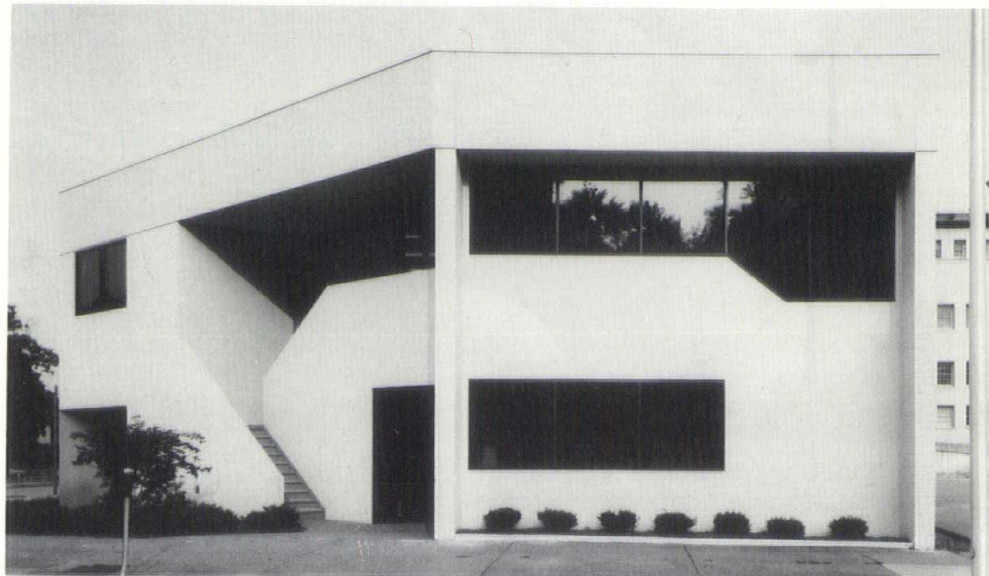
daylighting is combined the intent to provide a model for solar zoning respecting the rights of neighboring buildings to use the sun. Thus, the resolution of urban building forms within the context of daylight, solar access and urban location. It is hoped that the TVA construction will encourage expansion of retail and commercial uses towards the south, eventually to link up with the Chattanooga Choo-Choo development. Architects are Architects Collaborative, Inc., design and development; CRS, schematics; Derthick and Henley and Franklin Design Group, construction documents.



Courtesy of TVA

Robert Seals' 660 Building is an imaginative addition and facelift which transforms an

older rectangular red-brick building downtown.





# Bluecollar Paradise In Transition

Continued from page 11

## The Out-of-Towners

Chattanooga has a history of not trusting itself. The power structure may view the city as a place to make a living, but often it goes out of town for its culture...and its architecture. Chattanoogaans feel they have more than their share of invasions from alien architects. Two examples are the headquarters for Provident Life and Accident, HOK; and Blue Cross-Blue Shield, Portman and Associates.



Courtesy of Provident Life & Accident

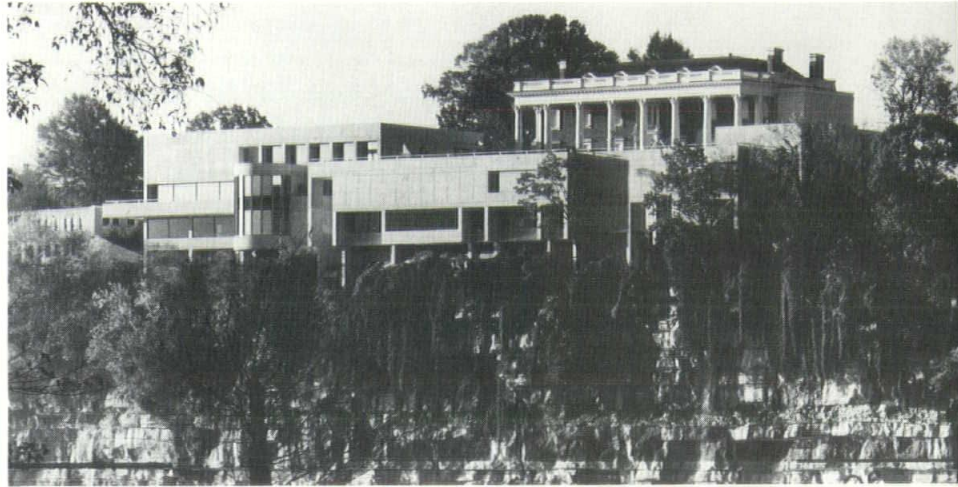


Courtesy of John Portman and Associates  
Alexandre Georges, Photographer

## An Image of Romance

A notable exception is Derthick and Henley's Hunter Museum of Art expansion. *Architectural Record* says, "...too few modern-day buildings can simultaneously conjure an image of romance and still stand as legitimate architecture...the expansion accomplishes just such a feat by a successful visual balance of nature, an old

mansion and a large new structure." AR compliments the "commendable architectural politeness which squarely faces the increasingly important visual problem of relating new and valued older structures."



O Baitz, Inc., Photographer





# 'Pardon Me Boys, Is That The Chattanooga Choo Choo...'

by Ann Aiken, AIA

How many hearts have been left in San Francisco? It (San Fran) has been termed one of the greatest cities in the world. Why? I contend that the residual Hearts and the continuing investment of the human spirit are 100% of that city's popularity and marketability.

The same holds true for the other sacred places of the world: the ruins in Greece, the Notre Dame in Paris, the window seat in grandma's house. Why is this richness not typical of most American cities, and what do we do to capture those hearts besides singing the song?

So often folks move to a city but never really live there. The American way? The flight to the suburbs? What has happened to our communities in our brief history that's stifling their marketability today? Along with the Industrial revolution came defabrication with one not having to invest nearly as much time and energy in design and construction as before. The artisan and craftsman became a luxury we had no time to afford. Impervious building materials like concrete and iron replaced the more absorbing (pervious) wood, stone and tile. The combination of minimal input into the design and construction of our communities along with the impervious fabric and the old environment essentially stifled the rejuvenation process that must occur for a healthy environment.

The American cities were invaded by "Progress." The old park bench saturated with nostalgia and many a whittling contest in the shadow of the four story bank building. The four story bank building, rich in form and texture, was replaced by the twenty story bank building and parking garages; and asphalt covered the roots of the big elm and the memories that were stored in the branches were smothered. We fled to the suburbs to find some semblance of home, some community life the way we thought it should be. Those that stayed stopped participating, were afraid to invest any more into the unpredictable confusion. Our flight was the crowning blow to the downtown, the heart of the American city. We turned our backs on the city, we took our energy elsewhere, and even though we worked there we didn't live there.

Chattanooga was victim of the same plague. Yet the perseverance of some of its founding fathers and its geography lessened the severity of the results. Some of its leading citizens stood fast against the trend and saved many buildings which characterized and defined the city. Also, being a city surrounded by mountains and a river, its expansion and suburban flight were contained. Its human spirit was thus saved from total dissipation.

The experts on "Quality of Life" agreed we weren't in bad shape. Recently at a conference in Chattanooga, Ronald Flemming, commented on our city as needing some work but having a wealth of possibilities. His underlying theme was participation: To focus on a reorientation of people and energy back downtown; to develop a chance for folks to "buy into a project, claim the element and integrate their art into everyday life."

He sees art as part of the marketing strategy. Artists, artisans, and craftsman all have a degree of refinement necessary, and the involvement of any or all merely enhances the results. We need their expertise to create a downtown environment full of animation, whimsy and imagination. An example of whimsy is a series of bronze plaques embedded in the sidewalk, each with footprints in them. You simply follow the steps and learn to dance.

Synergy—how can we build one to another? Mr. Flemming stressed the need to masterplan and not stop with one project. We need to create a broader way of communicating with one another over and above the Arts Council or similar forum. A way to connect one activity to another is through "Incremental Implementation." We should not let a planning team do the total design, it's too totalitarian. We should design things that can be added to because people change their ideas over time.

An environmental profile is Mr. Flemming's way of packaging information to be given to an artist or artisan to have some control without stifling creativity.

Many cities, Boston for one, have had great success with "Optional Zoning" methods to encourage developers to participate in more than the building and the

leasing of it. It's not enough to create a plaza. You must also show how that plaza is to be programmed, and you must have a budget to program it. In Boston, developers are standing in line to do this. Competition creates interest, more density incentives for plaza space.

Mr. Flemming commented the architects only give lip service to art. Very rarely do they ever commission work. He felt developers showed more interest in art.

Mr. Flemming's ingredients are right. His recipe just calls for too much salt and not enough yeast. Something more tangible, more fundamental is needed. The "environmental profile" is an excellent way to package our city's history and richness, but where do we begin? How do we create an effective and accurate profile? Who writes it? The same questions are appropriate to ask about optional zoning, incremental implementation, design review ordinances.

Do architects really give lip service to art? Are we not instead recognizing the total project with art an important part. Focusing on art alone, involving artists, artisans and craftsmen is not enough. We must first rekindle the spirit through involvement of the citizen. Our community needs to rise first, then shine.

We must invest our time and energy, our human spirit, into the fabric of our community with a new sensitivity to the materials used. Our input will become the bottom layer, the crust of the pie. Many question how this is possible with high technology taking over. We must realize the computer with its technical capabilities can free us up. "High tech, high touch"<sup>2</sup> (technology with sensitivity) is the wave we will ride out. We will have more time and energy to invest in design and construction.

Have you ever walked into a place and felt "good all over" or experienced "deja vu"? Have you ever found yourself gravitating to a certain corner of the room, specific park bench or the same pew in church. That special feeling comes from those who came before, those who invested their energy into an absorbing material that is uncontrollable in its emission of good

Continued on page 14



# "Pardon Me Boys, Is That The Chattanooga Choo Choo..."

Continued from page 13

"vibes." The "old school" good feelings generate our good feelings and so forth. It is critical that we realize the compounding effects of this process—positive and negative.

Because of this potential excitement that can be generated we might want to change our thinking about "those damned tourists" and realize what a corner we have on a totally "free" spirit. The railroad theme we have inherited is not a handicap when we view it as a window to the past and a gateway to the future. We've already got the song, and singing doesn't cost a dime.

"So Chattanooga Choo Choo, won't you choo choo me home!"

1. Ronald Lee Flemming, president, the Town Scape Institute, Cambridge, Mass. recently conducted a workshop on "Aesthetic Quality or Visual Pollution: Setting Standards that Benefit Everyone." at the "Quality of Life" conference in Chattanooga, May 25, 1983.

2. Megatrends, John Naisbitt

Ann Aiken, AIA, is a principal in Franklin Design Group, Chattanooga; and President of the Chattanooga Chapter, AIA.

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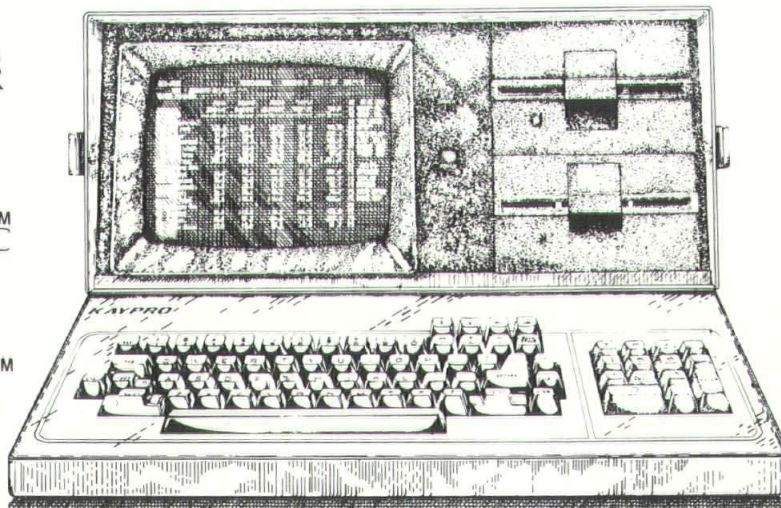
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# Rick Montague: Catalyst for a city

*An Interview by Connie Wallace*

In evaluating Chattanooga's natural resources and built environment, two names recur consistently in conversations with architects, educators, planners and city fathers: the Lyndhurst Foundation and Rick Montague. That's no accident because Frederick C. Montague is executive director of the Lyndhurst Foundation, founded in 1938; and he is a man of strong convictions who hopes to sow the seeds of change in Chattanooga. That he has an informed opinion on any subject you throw at him is soon obvious; that he candidly expresses those views without regard for sacred cows is refreshing; that he cares so much for his neighbors and his city is awesome.

Montague graduated from the University of Virginia in 1968 and received a Masters of Art from the Creative Writing Seminar at Johns Hopkins University in 1971. After serving as an administrator of Baylor Preparatory School, he gravitated to the Lyndhurst Foundation in 1977. Facing a foundation which had not focused its grant-making to include specific priorities or grantmaking objectives, he worked with the board to settle upon health, education and the arts as the foundation's primary areas of interest. In time the Board also began to express an interest in community development as well, and this is best reflected in their grants directed at urban design, city planning and architecture within Chattanooga. These interests are not pursued in other areas where Lyndhurst makes grants.

He admits to a bias towards an attractive physical environment and determined to spend more time and money on the built environment of Chattanooga which in his view not commensurate with the gifts of the natural environment. However, the foundation is reluctant to fund bricks and mortar projects. Montague says that the individuals, corporations and communities could not allow foundations to subsidize everything in a community because he believes that those who are likely to be involved are those who contribute money as well as creative thought or energy. As a result, Montague tries to identify critical areas frequently overlooked—projects that are difficult to fund—to help raise the community's level of interest.

Two summers ago, the Lyndhurst Foundation sponsored "Five Nights in Chattanooga," a series of musical festivals offering free the talents of B. B. King, Bill Monroe, Sarah Vaughan, Hank Williams, Jr. and Don McLain to demonstrate to merchants, city leaders and citizens that downtown Chattanooga at night could be fun and safe.

"Wild ideas are risky," Montague said. "We weren't completely sure that Chattanooga wouldn't blow up because some townspeople kept telling us that we were lighting an explosive wick. But, we believe that the concert series helped to instill civic confidence and clearly demonstrated that people would come together, have a good time, without rape, plunder and pillage," Montague said.

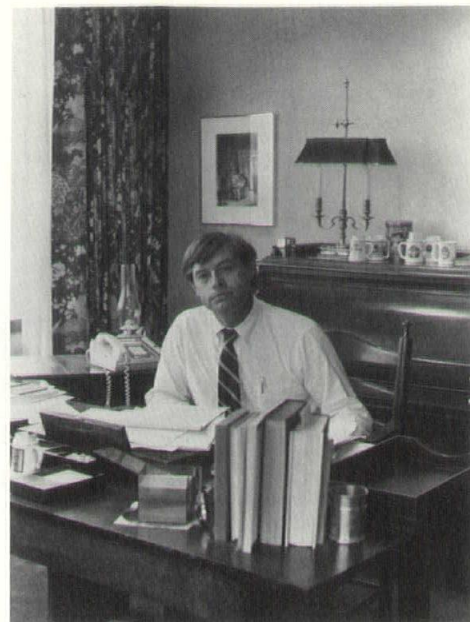
The Lyndhurst Foundation also provided the grant monies enabling the establishment of UT School of Architecture's Remote Design Studio in Chattanooga. Architectural students are assigned semester-long projects which relate realistically or imaginatively to Chattanooga's future growth and direction.

"It's amazing to have the city's power structure—government leaders, financiers and developers—looking at models for what Chattanooga could or should not become. The impact is difficult to measure, but I believe over time it can make a difference for us to have visual representations of a variety of ideas and approaches," Montague said.

Montague feels fortunate in working with Chattanooga architects who he characterizes as intelligent, thoughtful, concerned and energetic.

"It's a nice change to work with people whose creativity has not been lost, who have a sense of humor and perspective, in contrast to individuals who always seem to be tired and oppressed," Montague added.

He points with pride to the Chattanooga Chapter, AIA, as an example of the kind of influence an association can exert. He thinks the city's architects are becoming more interested in the overall potential of Chattanooga as a place instead of simply seeing isolated projects which may or may not relate to a more important whole. He believes that the results of the work of the AIA and UT School of Architecture have also helped them to see Chattanooga as an



excellent environment in which to work.

This profession, like others, has an obligation it's only beginning to fulfill according to Montague.

"Associations of professionals rarely stand for high standards; they usually protect the marginal workers instead of demanding the very best. Professions of all sorts seem to be under attack in our society and rightly so, I believe. The professionals themselves should be the ones to say that they won't tolerate poor quality; that seems to be what is going on in the Chattanooga AIA, and it's revolutionary.

"Chattanooga's weak laws and ordinances have too frequently protected the marginal designer and/or developer," Montague said. "We seem to be afraid to require high standards here. We think—foolishly—that high standards discourage investment when the reverse is usually true."

He has studied the progress of Atlanta and feels that Chattanooga has much to learn.

"Atlanta has infinitely more problems as a larger city, but it doesn't have the grime, clutter and litter. Their civic and government pride and leadership are much more inspiring. The cleanliness of Atlanta was obvious to my fourteen-year-old son when we visited there; it's certainly obvious to a corporate relocater."

Montague finds Chattanooga a bit slow to respond creatively.

"It has been said that Chattanooga often picks up an idea fifteen years after it has been found wanting in other cities," Montague quipped.

"As a community," Montague said, "we seem to be unwilling or unable to tap the skills we have in the leadership pool for overall community betterment. There are so

*Continued on page 16*



## Rick Montague: *Catalyst for a city*

*Continued from page 15*

many high-powered folks who choose not to be involved. Do we have a large pool of cynical folks? A lack of communication, self-confidence, know how?

"Chattanooga is still a marginal community protecting its weaknesses—not building on its strengths. There is too much the sense of the downtrodden permeating the city fabric. Local financial institutions seem to want to invest in Florida, not Chattanooga; and that's suicidal. We must become a town that values and rewards imagination."

But Rick Montague is not a man to be discouraged. He believes the public can become interested in demanding laws to encourage good design, a sense of taste, and the aspiration towards quality development. The last mayoral campaign excited him as the leading contenders committed themselves publicly to a "higher quality of life."

"Who would have dreamed this four years ago? To be in the mainstream of an idea like this is a wonderful thing for Chattanooga politics."

The Lyndhurst Foundation is a part of Chattanooga's power structure, and Montague hopes to be able to take advantage of that inescapable fact.

"No one has spoken for the city's interest in many matters. Lyndhurst would like to encourage the citizenry to think about this city and to speak out—with pride and concern—about its various needs. Lyndhurst cannot do anything alone. Any strength we might acquire would be the strength of many people who care enough about the city to take some tough stands," Montague added.



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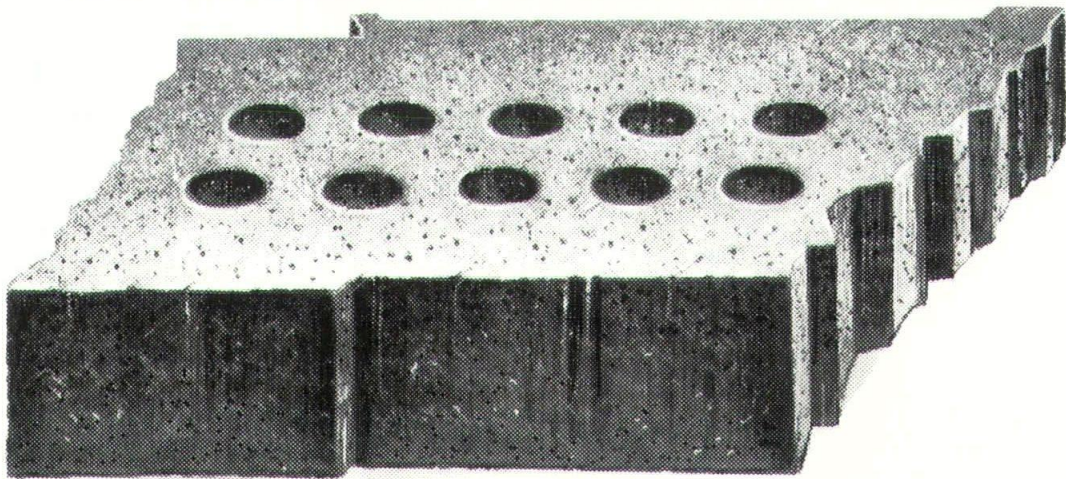
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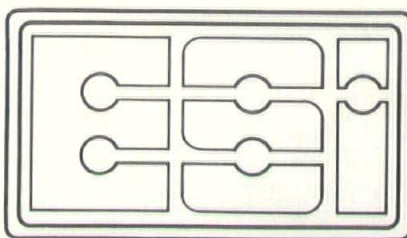


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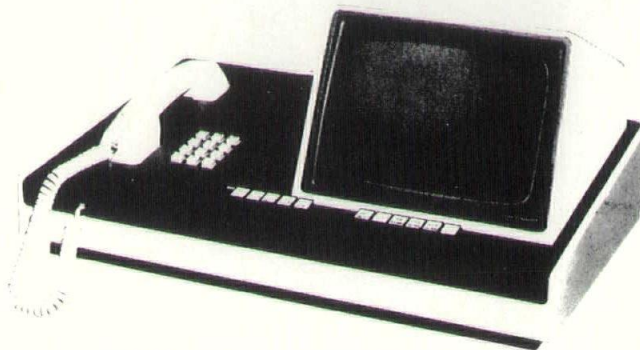
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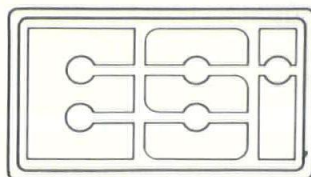
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# DOWNTOWN TURNAROUND

by Gianni Longo

Today, more than ever, Chattanooga is at a turning point in its history. Having made a commitment to growth and recently stepped up efforts to attract new business and development, the city now faces the prospect of profound social changes. These changes will result from an inevitable increase in citizen participation in the decision making process as well as from a need to address and correct existing imbalances deriving from poverty and racial conflict.

Change is inevitable. Cities don't stand still, and holding on to old ways is like moving backward into decay.

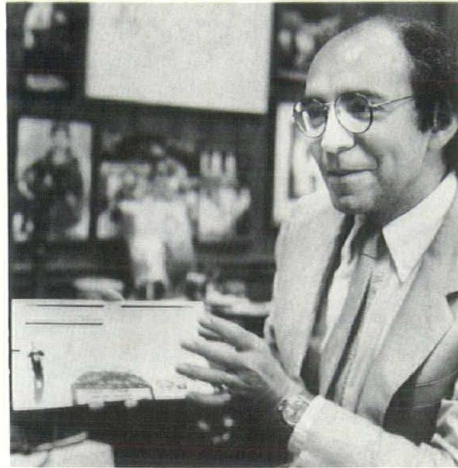
## Item: Identikit

Chattanooga is a city with a double personality. On the one hand it is praised and loved by its residents. Housing costs are relatively low, traffic problems containable and climate mild year-round. The city is located at the crossroads of major north-south, east-west transportation networks. A variety of recreational opportunities such as fishing, hunting, camping and white water rafting are available only hours from the city.

The other side of the story, however, reflects a very different city—one which is plagued by problems which in the past have curtailed its development. Severe duplication exists in services offered by the city and county, and there is a wide communication gap between the city's leadership—both private and public—and its citizens, particularly the poor and black. Over the years this situation has created a deeply engraved feeling that local leadership is too responsive to entrenched local interests and does not pay enough attention to the broad needs of the community.

## Item: The Competitive Edge

By stepping into the mainstream of sunbelt growth and looking for a unique place in it, Chattanooga has come to operate in a "fishbowl." The issues of civic



*Gianni Longo is founder and president of the Institute for Environmental Action, a non-profit organization which provides assistance to local groups and professionals in addressing and solving urban problems.*

identity and image have therefore become vital ones for the city's future. Businesses seeking to relocate are keeping an eye on the progress of Chattanooga's development.

They are certainly measuring that progress in terms of dollars and cents, in square-feet of office construction and in all the traditional data through which "progress" is measured. They are also looking for a number of intangible qualities which will influence the city's future as much as more concrete aspects of development. More specifically, they are looking at the overall vitality of the city, the density and variety of uses which exist in its streets and sidewalks, and the quality of social and cultural opportunities—all of these items being the key indicators of quality of life.

It is in these areas that Chattanooga must establish its competitive edge. And, to address these areas, the local Lyndhurst Foundation has brought in and supported a number of planning, environmental and management groups.

## Item: Positive urbanism

The involvement of the Institute for Environmental Action in Chattanooga began three years ago and is continuing. Based in New York City, the Institute is an interdisciplinary group of urban designers, ar-







*Crowds attend Five Nights in Chattanooga.*

quality of the city's overall physical environment and an evaluation was made of existing planning studies.

The research revealed a number of problems. Among them: a great communication gap between the city's elected leadership and citizens as a whole; an overall lack of understanding on the part of citizens of how urban change occurs and how decisions are made; an almost total absence of community and neighborhood organizations; a lack of opportunities and incentives to increase use and social interaction in the downtown or to attract people back to the downtown after normal work hours.

To address these problems, the Institute recommended the publication of a citizens awareness manual, the production of a series of free downtown evening concerts, and the development of a program aimed at strengthening neighborhood leadership.

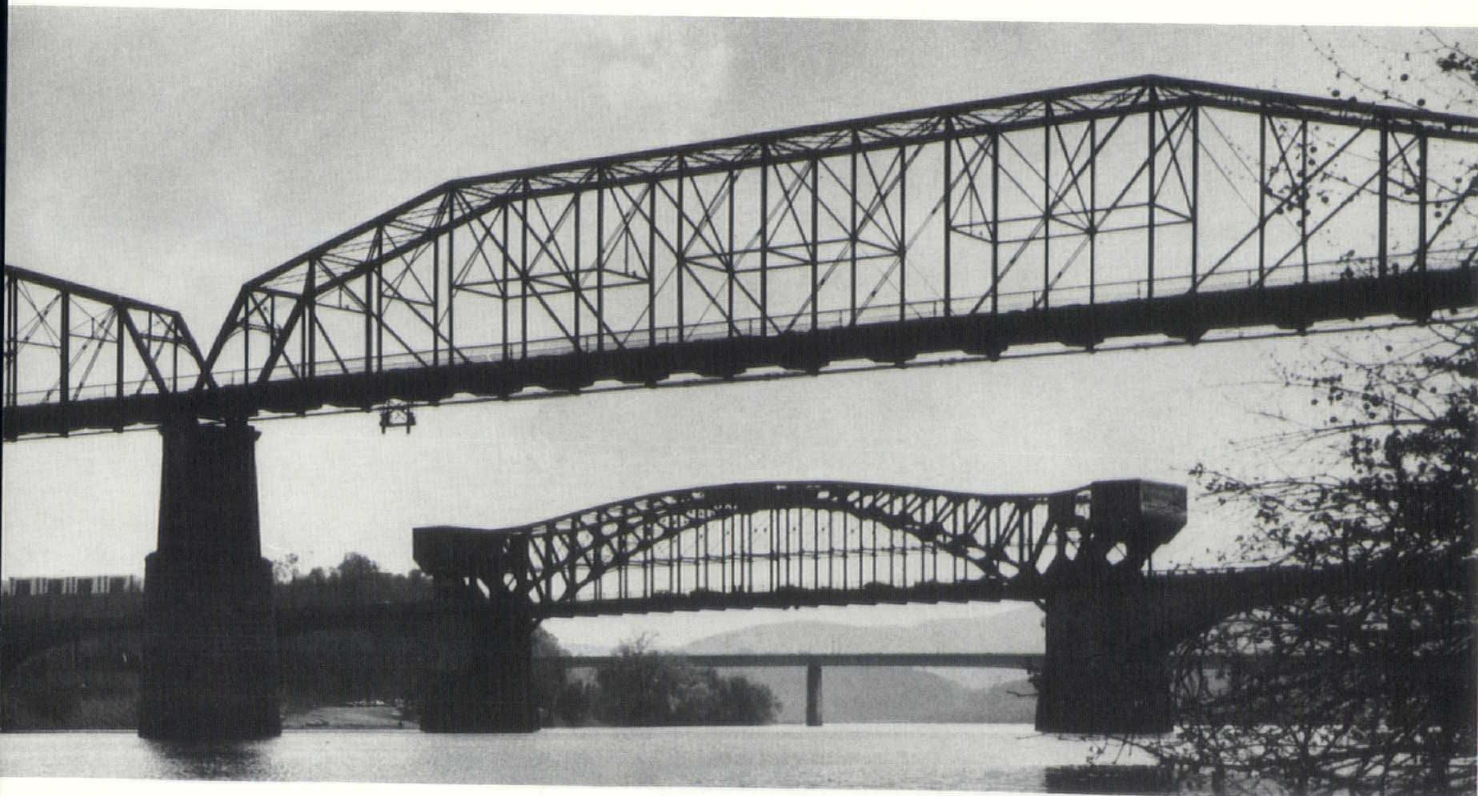
*Chattanooga in Motion* was a magazine intended as a tool to promote citizen awareness by providing a basic level of civic knowledge. It contained articles about the city's past and recent history, recent trends of development and how they affect change in the city, how the city government makes decisions, and how neighborhood organizations can become important means of access to the city's planning process. Over 80,000 copies of the one-time magazine were distributed free through Chattanooga's two daily newspapers. The magazine was designed and written to interest and stimulate the broadest possible audience of adults and children. At the low production cost of \$.70

*Continued on page 20*

chitects, zoning lawyers, arts and management consultants and filmmakers committed to improving the qualitative aspects of urban living with an international background in urban problem solving.

The Institute's involvement in Chattanooga is unique in a number of ways. First, the Institute operated independently in evaluating the city's problems and opportunities, thus establishing and maintaining a bias-free process. Secondly, the Institute was given the opportunity to operate in several areas at once: civic awareness, participation, urban animation, planning and neighborhood organizing. Thirdly, the Institute was able to implement a series of innovative techniques developed over ten years of research in the non-profit sector. Finally, the Institute was able to activate

local involvement and build continuity through local groups and organizations. The Institute's "vision" of Chattanooga's future is based on two cornerstones: increase citizen participation at all levels of decision-making; and stimulate urban vitality. The first step in the process was to develop a composite picture of the problems and opportunities in the city as perceived by its citizens. The research, conducted over a period of seven months, consisted of interviews with leaders in the public and private sectors, planners, civic organizations, members of the ministry and citizens. Time-lapse film studies were made in downtown locations to monitor density levels and type of pedestrian and vehicular traffic in the city. Opinion surveys were taken on the





# DOWNTOWN TURNAROUND

Continued from page 19

per copy, the magazine offered a most satisfactory ratio of cost to exposure.

"Five Nights in Chattanooga" consisted of five free Tuesday evening concerts aimed at drawing a wide and diversified public back to downtown Chattanooga after normal working hours and at promoting the downtown as the ideal place for cultural and recreational activities. Over 50,000 people came downtown for the five concerts.

Neighborhood LEAP, the Institute's most recent project in Chattanooga, is a training program aimed at strengthening leadership in three pilot neighborhoods. The program has consisted of a series of workshops over a period of six months in which neighborhood residents develop neighborhood goals and objectives and create improvement projects aimed at meeting these goals. A series of grants have been awarded to each neighborhood and have helped implement such projects as a pre-school playground, a series of neighborhood concerts, neighborhood watch programs, newsletters and an array of small-scale landscaping and clean-up programs. Neighborhood LEAP will continue in Chattanooga to include the remaining eight inner-city neighborhoods.

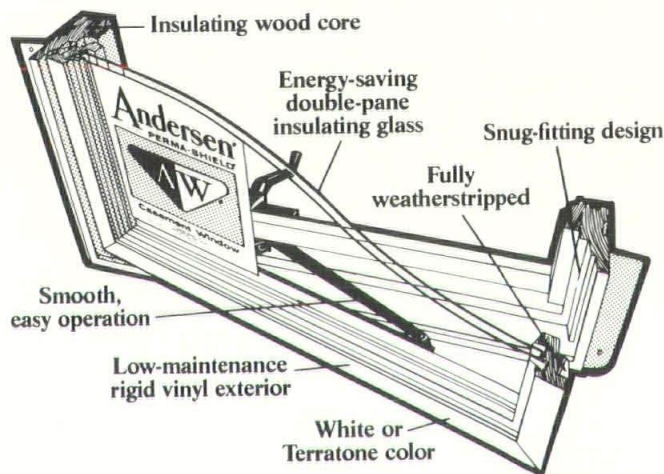
## Item: Partnerships

Since 1978, with the publication of President Carter's National Urban Policy, "partnerships" have been hailed as the key for solving all kinds of urban problems. Although the policy indicates many levels of partnership, the most important is that which sees private business actively involved with local government in revitalizing cities.

In Chattanooga, partnerships between various levels of government, businesses and philanthropic institutions have brought to

fruition a number of projects which could not otherwise be implemented. The Hunter Museum of Art and the Chattanooga-Hamilton County Bicentennial Library are two examples. The challenge for the future is to see the growth of a new three-way partnership in which community organizations and local government are on an equal basis with private interests. By stimulating participation and developing neighborhood organizations, Chattanooga is putting itself in an advantageous position. It is nurturing a new leadership for its future.

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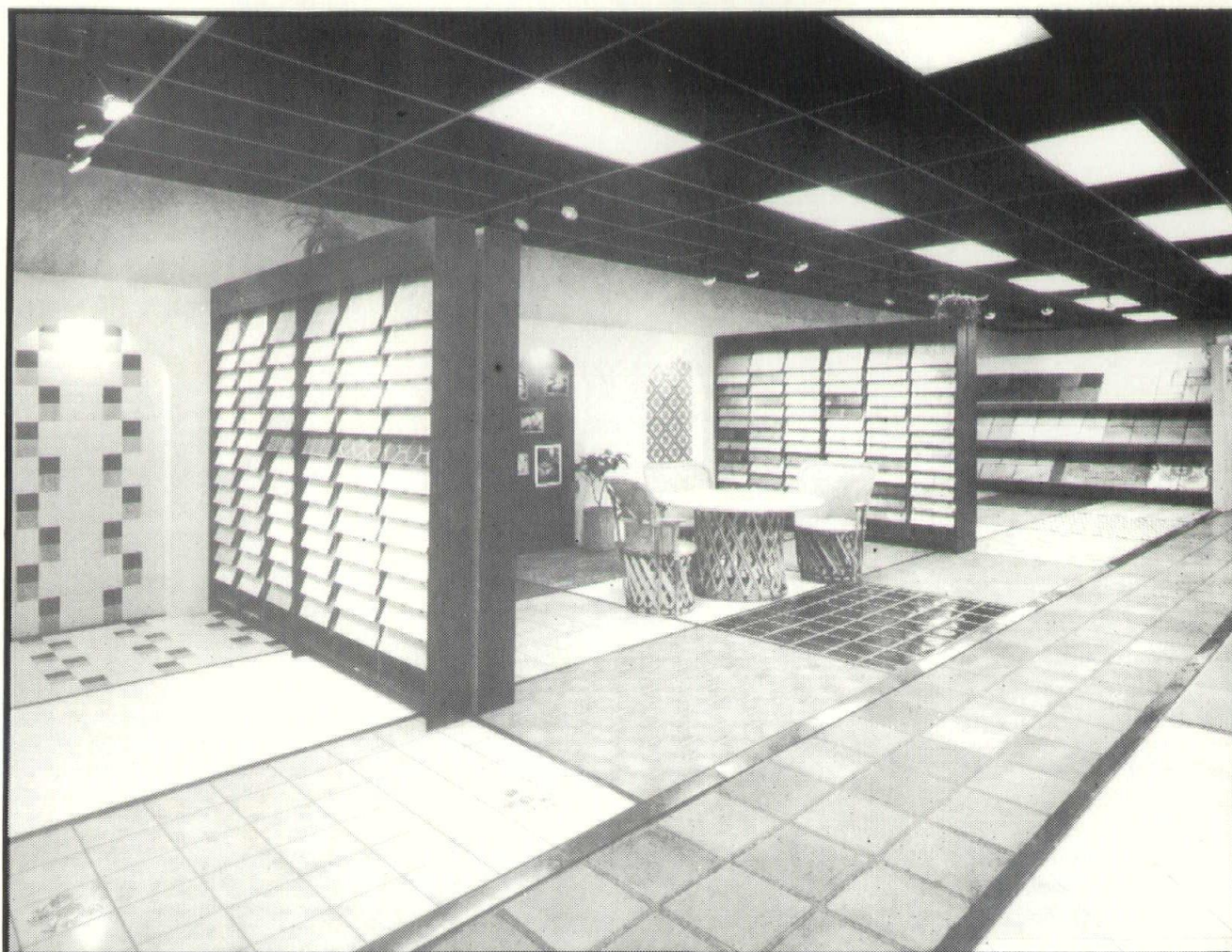
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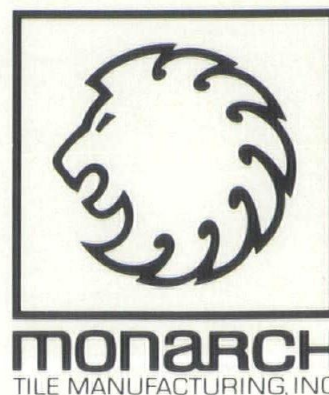


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# Roland Wank and No

by Marian Moffett and Lawrence Wodehouse

This year marks the fiftieth anniversary of the Tennessee Valley Authority, a federal agency which has done much to improve the quality of life for people in the State of Tennessee and surrounding areas. In the course of fulfilling its three-fold charge of flood control, navigation, and power generation, the TVA has had a significant architectural impact on the Valley, designing and constructing large facilities, such as dams and power plants, and smaller-scale projects, ranging from worker's housing to community facilities.

Credit for the high design standards which have always characterized TVA buildings goes to the architects and engineers who have combined their talents to achieve the much-discussed but seldom-achieved synthesis of industrial function and harmonious form. It is a TVA tradition that extends back to the earliest days, when Roland Anthony Wank was appointed the first Chief Architect. During his tenure as head of the architectural department, from

1933-44, sixteen major dams and one steam plant were designed, in addition to countless smaller studies and projects.

To appreciate the difference Wank made on the great dam constructions, one has only to compare the designs prepared by the U. S. Engineer Office for Cove Creek Dam with those of the dam as constructed by TVA. Cove Creek Dam was the first hydro-electric project built by TVA, who renamed it to honor George William Norris, the Nebraska senator who fought for twelve years to create the TVA. Work on Norris Dam began in October, 1933, utilizing much of the engineering data that had already been developed by the Corps of Engineers. The appearance of Norris Dam however owes nothing to its Corps of Engineers original: gone are the arches and pilasters applied to the exterior of the dam and powerhouse. Instead, there is well-proportioned massing with simple lines and detailing, set in a natural landscape that is embellished by overlooks and visitor facilities that capture the most commanding views.

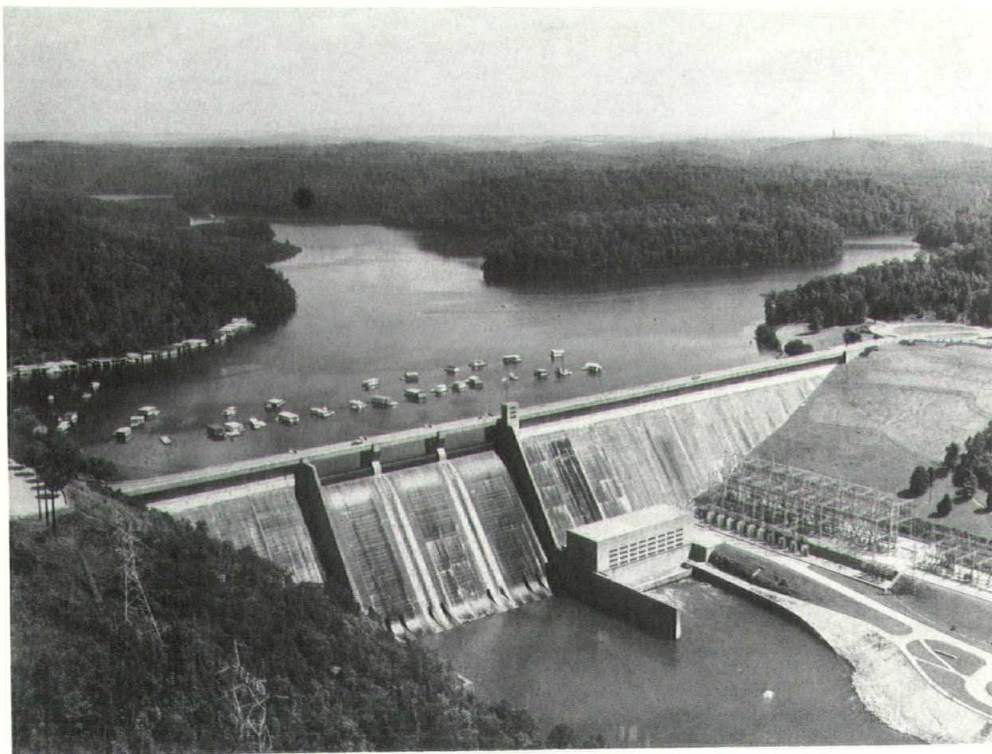
Roland Wank's background and architectural training might well have made him an

exponent of the Art Deco Style. He received his architectural education in his native Hungary and in Czechoslovakia at universities directly influenced by architects of the Viennese Sezsion. After coming to the United States in 1924, Wank worked for various New York firms, including Springsteen and Goldhammer (for whom he designed the award-winning Grand Street Apartments) and Fellheimer and Wagner (for whom he worked on the Union Terminal in Cincinnati). Both of these projects are carried out in an Art Deco manner, traces of which may be seen in the aluminum lettering and detailing which is found at Norris and other TVA projects. The dams themselves are not stylized; instead, they have an almost timeless quality which transcends any one architectural fashion.

Other historians have traced the inspiration for early TVA architecture back to the International Style, just becoming known in the United States in 1933. Walter Creese feels that TVA architecture reflects the work of Otto Wagner, an architect and professor of the Viennese School who designed a series of railroad stations, dams, and bridges around the turn of the century. It seems likely that other Wagner buildings, such as the Postal Savings Bank (1904-06), may have influenced Wank, for the interior of early powerhouse generator rooms bears a certain formal resemblance to the banking room of Wagner's Postal Savings Bank.

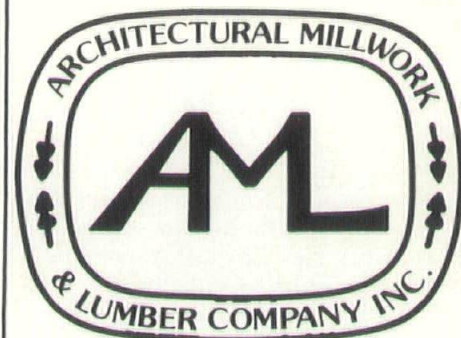
It is perhaps more probable that one of Wagner's pupils, Adolf Loos, was a source for the simplicity that prevails in early TVA architecture. Loos rebelled against the insistent surface ornament of Viennese Sezsionist architecture, declaring in 1908 that ornament was equated to criminality, and he proceeded to demonstrate through a series of buildings that it was possible to make architecture largely devoid of applied decoration. That liberating notion made him the hero of various international avant-garde artistic movements, so it is conceivable that the young Wank was well informed about the theories of Loos.

Whatever the precise influences from previous masters, it was Wank's specific application of them at Norris Dam which places it among the most significant American architectural achievements of the period between the two World Wars. Other masterpieces which share that distinction might include Schindler's Lovell Beach





NORRIS DAM 1935.  
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 POWER - TWO 5,000 KW GENERATING UNITS.  
 LOCATION DAM, 100 YARDS FROM THE MAIN POWER PLANT.



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*Lawrence Wodehouse is Professor at the UT School of Architecture, teaching history. His M. Arch is from Cornell, and doctorate on Stanford White from St. Andrews. He has published information guides on American, British and Indigenous architecture, and an annotated bibliography on Ada Louise Huxtable.)*

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# DEATH, TAXES, AND RECESSIONS

by David Braden, FAIA

Formerly "Humor by Braden," my byline has changed. I'm giving up the rapier wit of the one-liner for the deeper, more philosophical approach of the muser. The change appeared necessary when I overheard one architect ask another; "Have you read Braden's last one liner?" The reply was immediate, direct, succinct, and to the point; "I certainly hope so!"

The truth is, I don't feel too funny these days. I am in a foul mood. I am saddened by the recent deaths of six colleagues, my taxes are skyrocketing, and the economy is gripped by a deep recession. How does one write humorously about stuff like that?

Death is something I can abide. I have never really expected my friends, or me, to live forever. I really believe we will all wind up together again in the Office of that Great Architect in the Sky, working side by side with O'Neil and Charles and George, and Donald and Max, and LaVere.

In the interim, those of us left on Planet Earth are searching desperately for our old 1973 Jerry Ford WIN buttons. The WIN button glowed in the dark and architects who wore it on their PJs were comforted by the thought that soon things would turn around.

As a matter of fact, things always do turn around. They must. A turnaround is necessary before another recession can happen 10 years later. It is only after the architects begin to sweat the "upturn" that the rest of the populace begins to understand it is happening again.

The initial sign is when your best developer client tells you his project with you is on "temporary hold" for lack of financing. The clincher that it's really here is when your mail begins to consist entirely of invitations to marketing seminars, presentation clinics, and classes explaining the techniques of proposal drafting and winning by intimidation. The depths are reached when the AIA Convention program consists entirely of opportunities for you to meet bureaucrats from every government agency ever conceived by man in order that they might tell you how to fill out their standard forms to qualify for the design of a 25-man barracks.

What can an architect possibly do to pull out of a recession? If you are a firm from the Northeast, the answer is to open a branch office in Houston or Dallas. If you are from Houston or Dallas, you go to Saudi and look for an agent with royal

blood. If you are from East Texas or the Valley, you go to London and stand on the street corners and trip any Arab that walks by.

Oh, it is rough out there in the Marketplace, beloved. But this time the indicators are stranger than ever before:

- The "Big Board" has not become the "Wailing Wall"; there's a Bull Market working.
- Inflation and interest are down. Unemployment is up to 22% in our industry.
- Detroit has *not* vowed to build an economy car; they've decided to give up.
- Fairchild has *not* announced it intends to merge with Honeywell (and thereby become Fairwell Honeychild).
- There is a rumor that OPEC never existed.
- You can have a heck of a vacation in Mexico for \$50.
- Militant feminists have inquired: "Does God eat quiche?"

• There is nothing you can depend on anymore except Death, Taxes, and Recessions.

*"Dave Braden/Musings" is a regular feature of Texas Architect magazine. Reprinted here by permission.*

*Braden will emcee the "Orchids and Onions" program at the TSA convention.*

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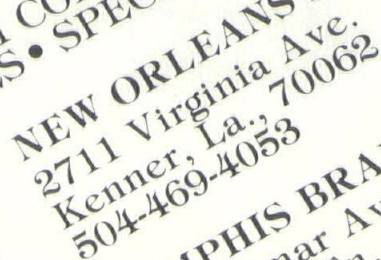
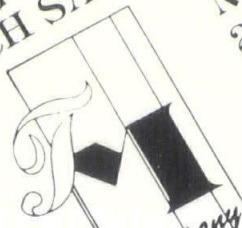
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# Experiencing and Appreciating Form and Space

*William W. Caudill, FAIA*

Not too long ago I was in Guadalajara, Mexico. My Mexican friends took me to their favorite restaurant for lunch. It was a hot glarey day. When we drove under the porte cochere and walked into the cool interior of the most interesting well-landscaped building, there was a wonderful sensation of physical comfort. My bod said "what a great place—so cool and nice."

As we walked down the steps of the split-levels I noticed the huge timber beams and deep set windows. Here, (I said to myself) is the real thing—an architecture with a true Mexican flavor.

We were ushered to our table and given a menu. I paid little attention to what was on it because I was relishing the forms, spaces, colors, and textures. I liked what I was experiencing. And I emoted.

But lo and behold, upon close examination of the details I became horrified. Those are not timber beams! Those are fakes, plastic sheets molded and pasted together to look like wood. One was even resting on a glass pane. Beams don't do that. Butter has more strength than those beams. As I studied the environment more closely I discovered that the deep set windows were falsies too, painted to look like the outside. Another insult to my intelligence.

What this experience added up to was this: my physical being liked what it saw; so did my emotional being like what it saw, although it didn't know why; but my intellectual being thought what it saw was a real stinker. This even affected my taste—the quality of food was not up to expectation.

Now we are down to the essence of what architecture is all about—how we experience

and appreciate form and space. The way I see it is this:

Architecture is a personal, enjoyable, necessary experience. A person perceives and appreciates space and form from three distinctly different but interrelated attitudes: from the physical, from the emotional, and from the intellectual. The architectural experience evokes a response which fulfills physical, emotional, and intellectual needs, effecting an enjoyable interaction between the person and the building—if it's a building. It could be a garden, an urban plaza, or a downtown mall. It could be a bridge.

Let me give you another example how people appreciate form and space.

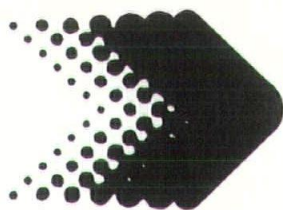
Two men attend a concert. One studied music. Has a trained ear. Spent years developing a high degree of music appreciation. Loves great works of great composers. This concert is heaven to him.

To the other man, the concert is a bore. He has had little exposure to serious music. No real knowledge of music. Does not know a sonata from a concerto. Never learned to listen. Doesn't even know that he's been deprived of the pleasure of fine music. He can hardly wait until the concert is over.

It's intermission. The same two people react very differently as they walk around and within the distinguished concert hall experiencing its space and form. Now the music lover is bored. He knows almost nothing about architecture. He may have an educated ear, but he's visually illiterate. The other person, however, has spent years developing an appreciation of form and space. He has a trained eye. He derives pleasure from the quality of space and form of the great hall. He is stirred to maximum enjoyment. To him, architecture is visual music. He has a highly developed sense of architecture appreciation.

I use the term "architecture appreciation" to advance the idea that architecture can be enjoyed as much as the performing or visual arts—even more so. All the senses come into play.

Architecture appreciation, like music appreciation or art appreciation, is learned. In music, it's learning how to hear. In art, how to see. In the case of architecture, it's learning how to *perceive*.



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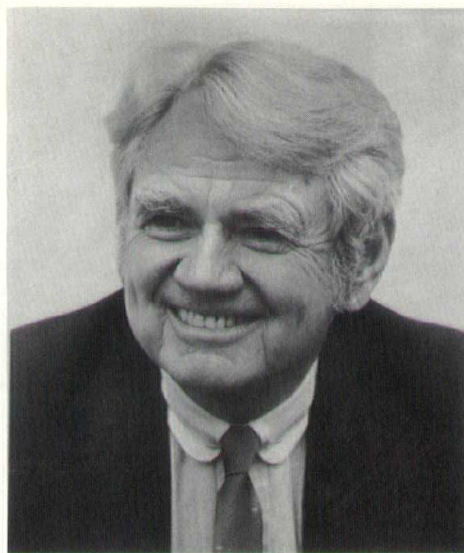
If you want to enjoy architecture, there are plenty of opportunities. In your home. In your shopping center. In your place of worship. Wherever people are, there are buildings. Where buildings are, there can be enjoyment.

Enjoying buildings requires some knowledge and some practice in perceiving space and form. Knowledge? Yes, you need to know something about buildings: How are they built? How do they help people function? You need to hone your awareness. You need to know something about yourself, too. How do you respond to space and form? Zero in on yourself.

You are three in one. You're physical. You're emotional. You're intellectual.

When you come out of a cold, driving rainstorm into the shelter of a warm, dry building, you appreciate that building physically. At the same time, your emotions may come into play. If so, you appreciate the building because you like its color, texture, shape, and size, although you may not know why. Intellectual? You know the "whys".

You may react primarily, but never solely, physically or emotionally or intellectually. Full appreciation is a three-in-one action. When all three—physical, emotional, and intellectual—interact vigorously, the architectural experience promises to reach maximum enjoyment.



#### **WILLIAM W. CAUDILL, FAIA CRS FOUNDER DIES**

*William W. Caudill, FAIA, founder of CRS Group Inc., died at his home of heart failure on Saturday, June 25, 1983. He was 69. An internationally respected architect, author and educator, it was recently announced that Caudill will be inducted into the Oklahoma Hall of Fame next fall, the only architect ever so honored.*

*Memorial services were private. Contributions should be directed to the William W. Caudill Memorial Fund at the School of Architecture at Rice University, P.O. Box 1892, Houston, Texas, 77001.*

*Mr. Caudill was scheduled to keynote the 1983 TSA convention in Chattanooga. Preceding is an essay he authored for publication in this issue. It is adapted from "Architecture and You," a Whitney Library of Design publication, 1981, written by Caudill, Pena and Kennon.*

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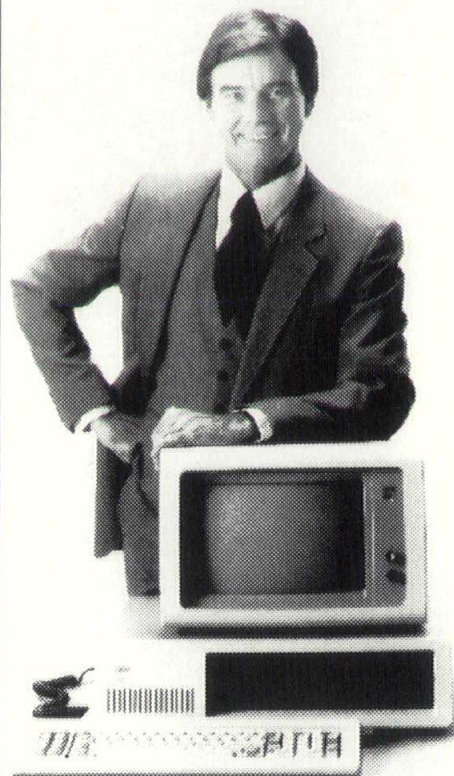


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# CONVENTION

Robert D. Holsaple, AIA

Conventions, like Gaul and sermons, are divided into three parts. At the risk of being overly cute, let's call them meeting, eating, and greeting. Obviously, there are other equally valid, equally descriptive, methods of division. A couple of TSA conventions with which I have been connected fitted into the pattern of anticipation, realization, and consternation. As an example, in one case the person in charge of registration put all the advance registrations, checks, and tickets in his desk and left for vacation two days before the beginning of the convention. Come to think of it, that may have been a pre-TSA convention, but it still makes a good story.

At one time there was only one AIA chapter in Tennessee, with sections in Memphis, Nashville, Chattanooga, and Knoxville. There was one yearly meeting to transact business. The most exciting activity was calling the local offices on Saturday morning to find enough members to constitute a quorum. The main meeting-eating-greeting convention of those days was that held by the Gulf States Region. With the development of local chapters and strong state organizations the Gulf States Convention has atrophied and become part of the various state conventions.

The first Gulf States convention that comes to my mind was one held at the Lookout Mountain Hotel just outside Chattanooga. The hotel is now a church college (a little irony there). At the time of the convention, the hotel was at the point of death—or had died and was resurrected for this convention. The site was great. We were on top of Lookout Mountain, overlooking Chattanooga, just remote enough to keep most of us close at hand. In the morning there was so much fog below us that we couldn't see the buildings that the Chattanooga architects kept trying to point out. At night the lights were so beautiful that we didn't mind looking. It was rumored that a tower room existed in which games of chance had been held. None of us ever found that room. Probably the search was taking us too far from the bar. That was in the time of legal dryness and I dimly recall a debate over whether we were located in Georgia or Tennessee, and which sheriff had jurisdiction. I remember absolutely nothing about the speakers or the products display.

Honor Awards, be they state or regional, have always occasioned extracurricular activity. Sometimes the activity is just curiosity over who had won. Many years ago, a banquet speaker, who also had participated in the awards judging, was introduced, bowed in a befuddled manner, and slowly trickled to the floor. That judge had the loosest knees and the tightest tongue of anyone we had ever seen. As near as could be determined, he had been bought a drink by each entrant and had spilled neither alcohol nor winners' names. At another awards ceremony, a New Orleans firm had gotten practically all the prizes. As is proper, they began to celebrate. From the hotel dining room they progressed to local watering places and continued to celebrate. This was all taking place in Biloxi, Mississippi. Mary Ann Mobley, of Mississippi, had just been crowned Miss America and was staying in a choice poolside room at our hotel. She was accompanied by an elderly female guardian and a detachment of state troopers (same

type of group that you see escorting football coaches across the field—the troopers, not the elderly female). It was a warm evening and several of us went for a moderately late swim. A representative of the hotel came to tell us that the pool was closed—there was concern about disturbing Miss America. We thought briefly of discussing the early closing time but a large trooper, carrying what appeared to be a Civil War cannon, had come with him. We retired to our rooms and discussed Mies in hushed tones. Some hours later, the New Orleans winners returned from parts unknown, still in an exuberant mood. They too felt that the night was made for swimming—and diving—so they began a contest to see who could splash the most water out of the pool. Since this type of activity is difficult to do quietly, they attracted the attention of others in the hotel. I pulled the covers over my head because I expected that cannon to go off

*Continued on page 30*



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# CONVENTION

Continued from page 29

momentarily. There was a heated discussion which included talk about diplomatic immunity, since the swimmers were from Louisiana, but finally the hotel and the government of Mississippi won and we all went back to sleep.

My memories of the conventions of The Tennessee Society of Architects all begin with a voice crying in the night, "We need to sell ten more booths to break even." I'm really trying to say, without being too sentimental, that our exhibitor friends have been very good to us. One of the nice things about this relationship is that I've gotten to know some good people over the years by standing in booths, dripping mustard on the rug, and swapping stories. I must be fairly close to the all-time record for ham and rye sandwiches devoured in an exhibition hall.

TSA conventions have a history filled with celebrations in strange places. For instance: a huge cave outside Knoxville; a picnic in a wet county given by a distillery located in a dry county; a remodeled railway station; an abandoned railway station that hoped to be remodeled; the woods outside

Gatlinburg; an unknown country club at least one hour's bus ride outside Memphis; Mud Island.

TSA conventions have a history filled with fine speakers giving fine speeches. Jim Patrick comes to mind. In a different mood, I remember the Great Courthouse Debate. I envy the wonderful wit of Texan Dave Braden who entertained in Nashville two years ago. The current tendency to schedule speakers at a time other than following banquet meals has helped those of us who nod on a full stomach. One of my most memorable experiences was listening to Buckminster Fuller speak, in whatever that language it is that he uses, while a gentle counterpoint was furnished by the snores of a Knoxville architect.

TSA conventions have also furnished knowledge of an astonishing variety. We have heard from experts about energy (lack of, sun, crises, saving, wasting), renovation (railroad stations, hotels, offices, architects), getting work (government, private, foreign, domestic), esthetics (post, pre-, revival, lapse, collapse), and who

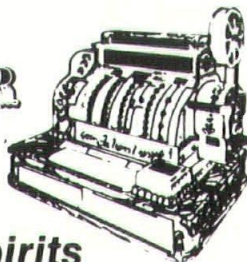
knows what else. Because of my limited mental ability and inherently suspicious nature (the product of architectural training), I have often found myself confused by all this knowledge. For instance, last year in Memphis, I was greatly impressed by the description of the renaissance in downtown Denver. What a wonderful developmental program! Fascinating financing! Why can't we do that in our center city? Several months later I read in a financial magazine about the pending disaster in Denver. Overbuilding. Lack of markets. Governmental turmoil. Can this be the Denver of Memphis? I am presently trying to persuade the other principals in our firms that I need to spend two weeks in Denver investigating just what is really happening.

There is one aspect of conventions which I had not fully appreciated until two years ago. At each convention I have read of the "spouse activities," which my wife attended. I finally accompanied my wife to a convention at which she was the only female delegate. The spouse activities were great.

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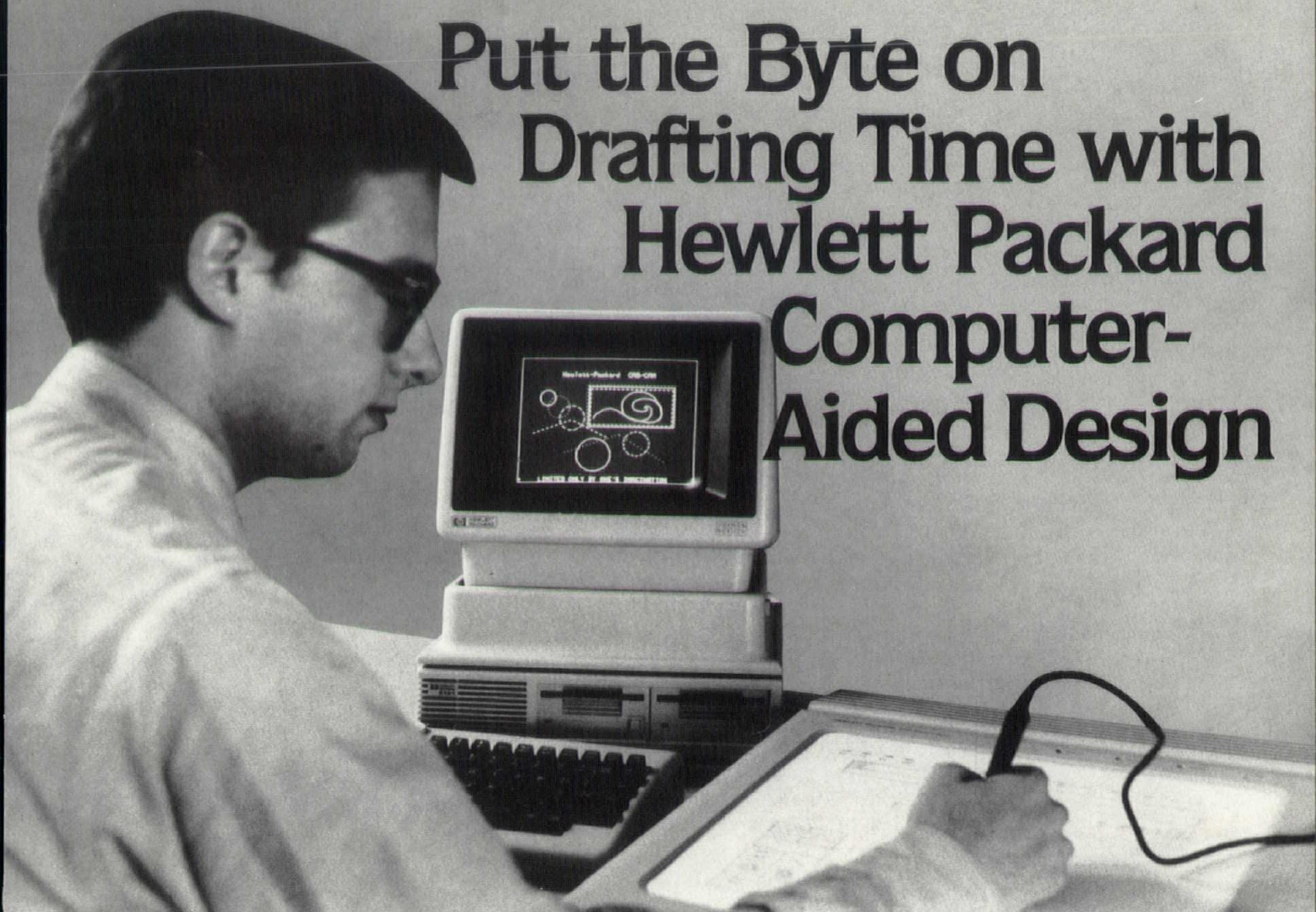
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# A-E Promotion Strategies

A new age of promotion technology has arrived, according to Ernest Burden, a principal speaker at the 1983 TSA convention. "There is an increasing awareness that differentiation and client-centered messages are key ingredients now in selling intangible professional services," Burden said. "A/E firms must now approach clients in the same ways that other industries have been doing for years."

Burden, Barbara Lord and Michael Hough recently conducted an A/E Promotion Strategies Conference based on a nationwide survey of promotion techniques among A/E firms. Here are some of the highlights of that survey:

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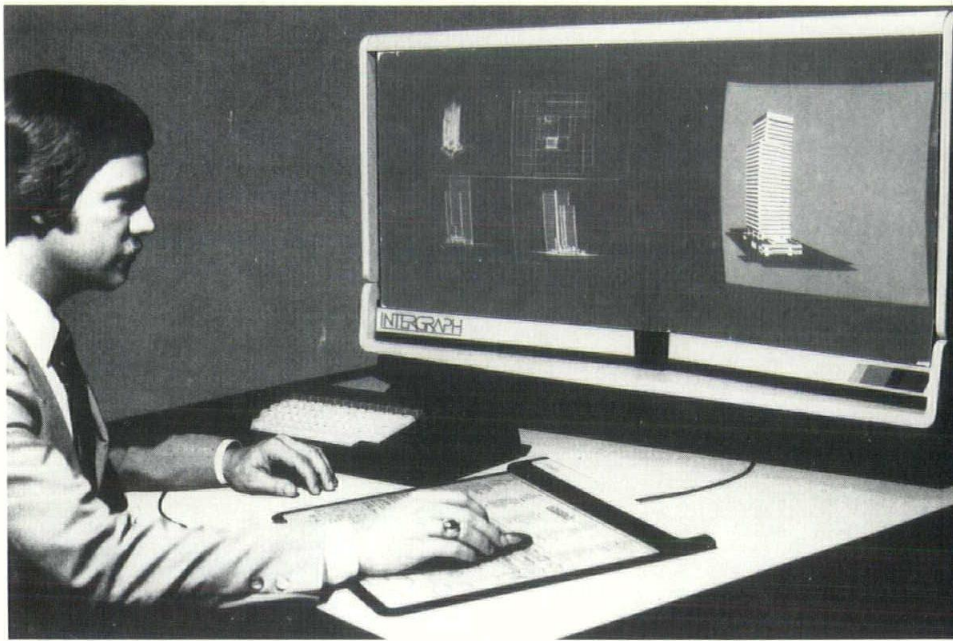
Mailing continues as the most popular form of promotion. In 1983, the majority of firms targeted programs designed to develop leads in specific markets, instead of general image-building mailing.

*Add Inc., an architectural firm in Boston, sent no Christmas card in 1982; but on Valentine's Day this year, 500 clients and prospects received a card with a heart and the message, "Be Ours." Add Inc. received an overwhelmingly positive response in calls and letters the following week.*

## ADVERTISING

There was no significant increase in print advertising over last year, but a marked increase in advertising activity in firms of 1 to 25 persons.

\* *KZF, A/E's in Cincinnati with several years' experience in advertising, saw an opportunity to promote their capabilities in interior design and tenant improvement services in a special supplement to "Cincinnati Magazine." The magazine has a monthly circulation of 100,000, and the*



*Chamber of Commerce prints another 10,000 supplements for potential new businesses. KZF did all the creative work in-house; total cost of the ad, including space, was about \$1,600.*

## TV ADVERTISING

A surprise was the number of firms advertising on radio and/or television. The most popular medium was sponsoring programs on public broadcasting.

*The Vitetta Group saw a good opportunity when Channel 12, the PBS station in Philadelphia, began its experiment with commercials. Channel 12 is one of 10 public stations given the green light to utilize commercials until June 30, 1983. Vitetta created a 30-second commercial, mostly in-house, with the aid of an "animatography" expert, booking one hour in a video production studio, and hiring a narrator. Total cost for the spot was less than \$2,000.*

## PUBLIC RELATIONS

Many firms had very positive comments about their publicity programs, in some cases attributing actual contracts to feature articles.

*Sear Brown Associates, a 100-person E/A firm in Rochester, N. Y., hosts monthly open houses with buffet lunch tours for their clients and prospects. The events cost about \$500 each, not including time.*

*Hague-Richards, Ltd., architects and interior designers in Chicago, and their public relations consultant published an article in "Commerce" magazine, by-lined by their president. A few weeks later, a major Chicago corporation called the firm with an invitation to interview. They were hired for a large warehouse conversion project.*

## VIDEO AND COMPUTER

Although the interest in video is clearly very high, only 30% of the firms surveyed are actually using it in their practice for presentations and/or rehearsing. 36% of the firms have computerized marketing management and promotion systems.

*David Beck is the principal of a 7-person office in Philadelphia who recently won a \$300,000 design fee job in competition with nine larger, more specialized firms. He was given nine days to prepare a proposal. Without even an office brochure, how could he get noticed in this field of heavy hitters? He opted for a video proposal, delivered personally to the decision-maker who played it four times in his presence. There was no competition as the other*

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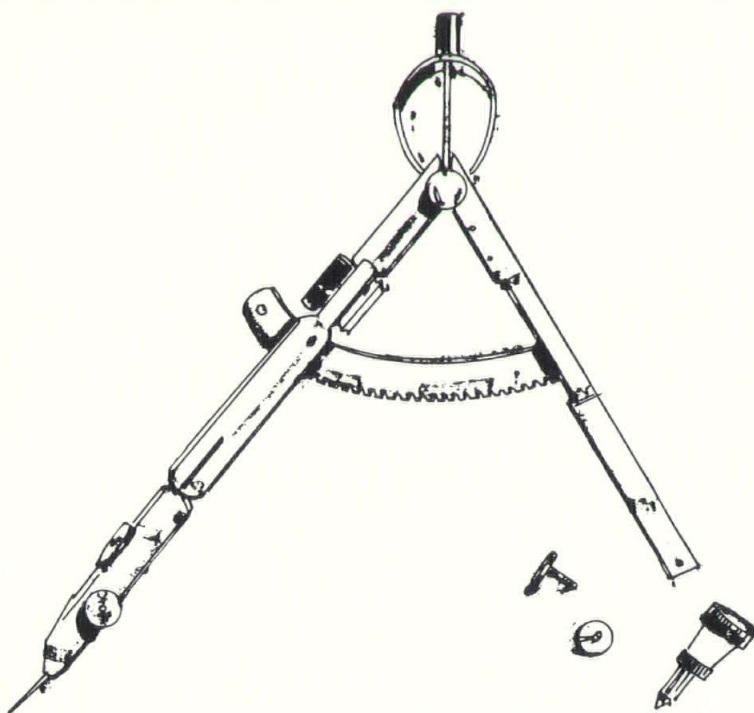


firms' secretaries delivered written proposals, and he got the job.

One of the pioneering firms using the CAD for architectural projects is the 30-person A/E firm of Everett I. Brown Co., Indianapolis, with a network of stations for their engineering consultants. On a recent submission for an interview, the design of the building was put into their computer in a 3-D mode and rotated, taking slides of each rotation right off the CAD monitor. In an "off-the-wall" technique, the slides were transferred to video tape by projecting them and recording the image with a VHS format camera. The 60 slides

produced a one-minute video tape to simulate an approach to the structure from a distance, concluding with a simulated helicopter ride over the building. This gave the client a good view of the 4-story atrium in the interior of the building, and the firm got the job.

Burden emphasizes that, "at last architects and other design professionals are discovering a medium that was meant for them." Be sure to see his presentation in Chattanooga, Friday, October 21, to learn how to adapt this technology for your needs. The bottom line is, "...and the firm got the job."



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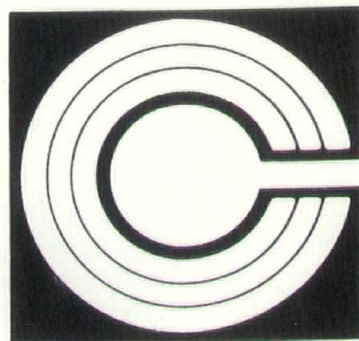
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# Carl McCammon: *A Visual Dialogue*

Today, many architectural firms are benefitting from a design relationship with a signage company by gaining valuable knowledge of materials, their strengths, applications and costs. One example of this architectural service can be found at Nashville-based Cummings Incorporated, the world's largest manufacturer of identification displays. Carl McCammon, president of Cummings, informed us that his company recognized a need for such an architectural operation several years ago and has now positioned itself to serve as a liaison between accepted industry practices and the requirements of the graphic designer.

In most cases, McCammon said their architectural division is given the responsibility for the implementation and completion of the graphics program, including the installation methods, structural design and on site supervision of the project. This relieves the architect of the many details required to get the graphics positioned and installed at the proper location and time.

"However, many firms have found that by including us on the front end of a project, we can provide invaluable assistance in the design and construction methods used," McCammon said. "Often times we can help avoid the many pitfalls that can later cause problems and increase costs."

Architects have discovered that sign manufacturers like Cummings can successfully handle such projects as airports, mass transit systems, athletic stadiums, entertainment complexes, office buildings and hospitals where identification and directional signage are essential.

Examples of how successfully this plan works with architectural firms can be found in two specific projects which Cummings has completed in recent years: the MetroCenter business development in Nashville and the Metropolitan Atlanta Rapid Transit Authority.

"The MARTA program was an especially important challenge for our Architectural Signage Division," notes McCammon.

"Our task was to work with the designer, Hauser and Associates, Inc. of Atlanta, in the development of signage that was not only attractive, but could effectively direct 80,000 people a day through this transportation system.

"The signage requirements included a large number of models—seven different categories, to be precise," he continues.

"Free-standing modules displaying the MARTA logo were used primarily for long distance identification. Due to the complexity of the system itself, over 1,200 informational and directional displays were required. Depending on their location, some were illuminated, though most were not. Various units included clocks as an integral part of the signs. Others were equipped with interlocking relays which tie directly into the escalator system. When the escalators are disengaged, the signs automatically turn off, thereby conserving energy and eliminating passenger confusion.

Cummings manufactured 250 directories which, by necessity, are situated in prominent, high-traffic areas for instructional purposes.

Four different MARTA maps (general area, neighborhood area, train and bus scheduling information, and specific points of interest bulletin boards) were designed and manufactured to project the image desired by MARTA.

Approximately 174 station name signs were mounted to ensure proper readability

for MARTA passengers. Now they are continually aware of their exact location and can view their progress to a final destination.

Finally, 1,500 assorted acrylic wall plaques were designed and constructed to identify room, shops and other facilities, again for the sole purpose of making the system functional for the passengers.

"MARTA through careful planning and coordination avoided some of the major pitfalls encountered by its forerunners, in other parts of the country, by staging its construction progress," said McCammon. "Contract work for the initial segment was substantially completed in 1980. Other stages for 17 architecturally distinct train and bus stations were finished a year later."

The MetroCenter business development was an entirely different challenge. For nine years, the developers of the mammoth 850-acre office/commercial/residential/light distribution development, only 13 blocks from Nashville's central business district, suffered from their own identity problem. Few people actually knew MetroCenter was



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ore than single cluster of office buildings  
sible from an adjacent interstate highway.  
Today, as a result of a comprehensive ex-  
terior graphics package, implemented a year  
ago, the development has taken on a "sense  
of community," with uniform street signs,  
building identification signs, directional  
signs and regulatory signs.

The problem existed because there were  
no standard guidelines as to the visual for-  
mat permitted for each company to display  
their graphics. Building owners designed  
their own signs, and though each was  
visually pleasing, collectively they caused a  
fragmentation of the overall development.

The new theme was designed by  
Fresham, Smith and Partners of Nashville,  
and the signs were fabricated by Cummings.  
To date, thirty regulatory signs, seventeen  
street signs and seven building identification  
displays have been installed. As building  
owners elect to replace their present signage,  
it will be converted to the new format, and  
each owner can elect to landscape and light  
their image accordingly.

"The graphics package was an outward  
sign of many of the advantages which a  
planned-use development offers a prospec-  
tive landowner or tenant," McCammon  
said. "For example, the clean and classic  
signs reflected in the design of the signs give  
the image of value preservation. Any pros-  
pective building owner or tenant is looking  
to build that integrity and future value in  
any business location."

Sign companies are changing. The gap  
between the sign manufacturer and the sign  
designer is closing fast, to their mutual ad-  
vantage. With today's restrictive budgets  
and tight deadlines, architects are finding  
that sign companies, like Cummings, are  
making a positive contribution in satisfying  
the end users' overall requirements.

*Cummings, Inc. provided TSA's exterior  
signage for a stronger street image and iden-  
tification of the bookstore.)*

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<i>Cochran, Sandford, Jones</i>	
<i>Advertising, Inc.</i>	
Art Center .....	43
Autorama, Inc. ....	43
Aqua-Glass, Inc. ....	47
Binswanger Glass. ....	42
Brabson House Restaurant. ....	41
The Brass Register/The Gazebo. ...	30
Brommer's Business Interiors ....	34
C & I Specialty .....	9
Communications Marketing .....	14
Computerworks. ....	45
Continental Cars, Inc. ....	30
Culbert Construction Co. ....	33
Data Concepts .....	31
<i>Cit Neifert and Associates</i>	
David's Restaurant & Lounge ....	42
Denaux Kimbrough. ....	6
Devoe Paint Company .....	32
Diazo Service Company .....	24
Electronic Systems, Inc. ....	17
Entre Computer Center. ....	27
Franklin Industries/Wholesale	
Building Products .....	20
General Shale Products Corporation	16
<i>Lavidge &amp; Associates</i>	
Goldsmith's Oriental Rugs .....	4
<i>Cit Neifert and Associates</i>	
Gurley's Azalea Garden, Inc. ....	4
Hollingsworth Paving, Inc. ....	14
INA-Pro Liability Insurance .....	33
Jameson & Gibson Construction ...	35
John D. Norman Company .....	7
Jones Printing Company .....	26
Kermit Buck & Sons, Inc. ....	23
Lonestar Industries, Inc. ....	16
Macon Pre-Stressed Concrete ....	29
<i>Little &amp; Associates</i>	
Madison Cadillac. ....	48
<i>C. T. Daniel Advertising</i>	
Marble Products of Memphis. ....	44
Masonry Institute of Tennessee ....	3
Monarch Tile Manufacturing, Inc. .	21
Rapid Blueprint Supply Co., Inc. ...	35
Roadshow BMW .....	27
<i>Cit Neifert and Associates</i>	
Security Fire Protection Co., Inc. .	45
Stone Associates, Inc. ....	41
Tenn-Edd Products .....	40
Tindall Concrete Products, Inc. ....	46
<i>VAA Advertising</i>	
TM Company Distributors. ....	25
Vintage Pine Co., Inc. ....	45
Wray Williams Blue Paper Co. ....	28

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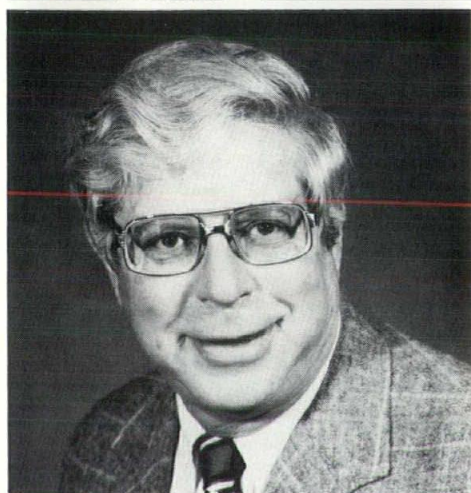
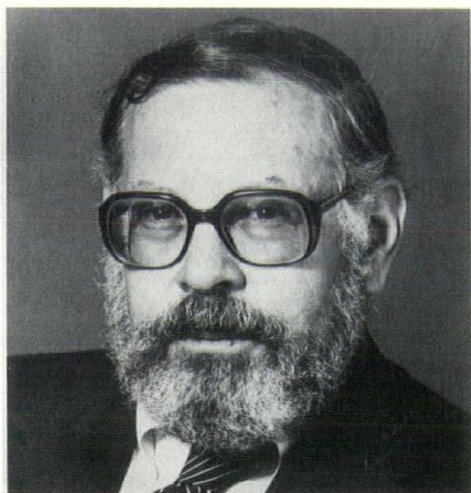
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## Crabtree and Nathan Elected to Fellowship

Bruce I. Crabtree, Jr., FAIA, Nashville; and Thomas M. Nathan, FAIA, Memphis; were two of 94 architects in the country elected to the College of Fellows of the American Institute of Architects. Fellowship is a lifetime honor bestowed for notable contributions to the profession of architecture.

Jury chairman, Whitson Cox, FAIA; commented on Bruce Crabtree's election, "While developing an enviable reputation for good design, Bruce Crabtree has found time to be a prime mover in making the Tennessee Society of Architects a viable organization and a strong voice for the profession through legislation vitally affecting architectural practice." Crabtree is vice-president of Taylor & Crabtree/Wiley & Wilson and his designs have won numerous awards. He is a past president of TSA and is responsible for numerous pieces of legislation benefiting architects.

Mr. Cox cited Tom Nathan as "an outstanding example of the generalist architect... Tom Nathan is dedicated to producing an architecture of superior quality." With the late Francis Gassner, Nathan was a founder of the firm, Gassner Nathan & Partners, in 1958 and is now the senior principal. Since its founding, 38 awards for excellence in design have been presented to the firm. Nathan was 1982 president of TSA, 1975 president of the Memphis Chapter, AIA, and has been active on several national committees of the AIA.

## Sales and Trust— The New Equation

On what basis are firms awarded design contracts over their competition? According to a client survey conducted by the Marketing Consortium, Inc., Winter Park, Florida, 92% of decision makers rate TRUST as the number one ingredient.

*Second* is the ability to get the job done on time (56%).

*Third* is the ability to meet the budget (53%).

The fourth and *last* criterion was the technical experience to get the job done efficiently and competently (41%). Only the Department of Defense rated this area higher. It should be noted that in the public sector great concern was expressed that in two to five years, building deficiencies would not surface. This by facilities managers and elected officials. Still, the main ingredient consistently expressed was trust.

## Ford Joins Y + J

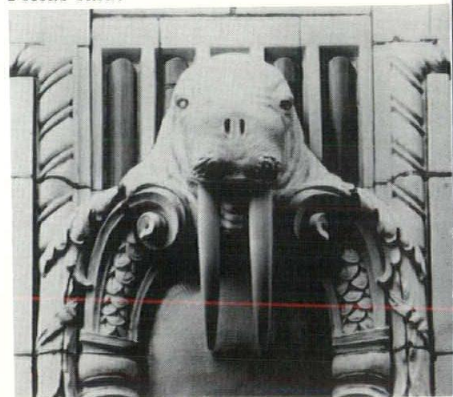
James C. Ford, AIA, a project coordinator with 17 years experience, has joined Yearwood + Johnson Architects, Inc. Specializing in health care, Ford served on the design team for Shoal Creek Psychiatric Hospital in Austin.

## Ferguson Named Associate

Lee Askew III Architects has appointed William B. Ferguson to Associate Member of the firm. Mr. Ferguson has been employed as Project Architect by Lee Askew III Architects since 1980. He was previously employed by Keith Kays and Associates Incorporated, Taylor and Crump Architects Incorporated and The Architect's Workshop in Philadelphia, Pennsylvania.

## I Am the Walrus

Terra cotta ornamentation is experiencing a revival because of its versatility in form and color, according to Morgan K. Fields, Executive Director of the Masonry Institute of Tennessee. The Arctic Building in Seattle has recently been skillfully repaired and preserved by Pioneer Masonry Restoration Company. One of the more delicate tasks for the masonry craftsmen was replacing the tusks of the 27 walrus heads which had been removed for safety since the 1949 earthquake and later mysteriously disappeared, Fields said.



## Pounders Serves On UT Facility

Louis Pounders, AIA, a principal with Gassner Nathan & Partners, has been appointed Professor, part-time, by the UT School of Architecture. He has lectured on architecture at Memphis State University, Southwestern at Memphis and UT, and was chairman of the design awards committee for the 1982 TSA convention. Pounders is serving as professional advisor and design critic for architecture students working at the Memphis Design Center, a remote study for the School of Architecture in Knoxville.

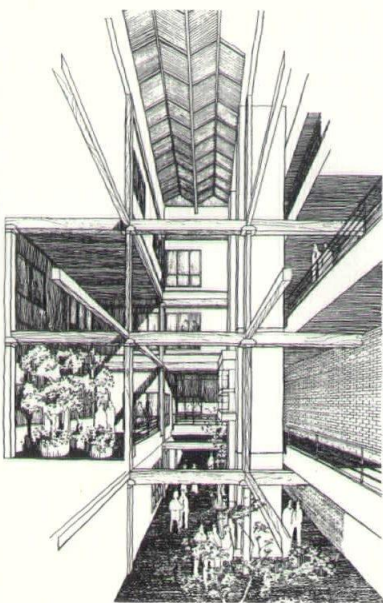
## Vantage Architect Knocks Macho Marlboro Man Out of Saddle

A recent campaign for Vantage cigarettes is using an architect to reflect its quality image. "We tested to see which professionals were at once recognizable and respected," says Robert Hirsch, senior advertising exec.

"The architect rated high," he reported. One group that didn't make the recognizable-respectable line-up was lawyers. (excerpted from the *Alabama AIA Eagle*.)



# BRIEFS



## One Church Street Restored

The Ehrenkrantz Group is completing restoration of a Victorian storefront and warehouse in Nashville's riverfront historic district. The 40,000 square foot building is Nashville headquarters for the architectural firm, and additional quality commercial and office space is available for lease.

## Memphis Design Center Celebrates Growth

The Memphis Design Center has celebrated its first anniversary, according to Executive Director, Fran Riley. Sponsored by the Memphis Chapter, AIA; and the Metropolitan Interfaith Association, the Center provides design and development to community and civic groups. Volunteer professional architects, engineers, planners and designers provide direction and guidance. Students from the UT School of Architecture and Memphis State University Architecture Technology and the Graduate School of Planning are able to experience an office environment while earning college credit. The Center represents a unique melding of professional disciplines, creation of public and private partnership and interaction of technical and community participants. These components have resulted in an understanding and appreciation of urban design and its complexities, Riley said. The Lorraine Civil Rights Museum, designed by Center staff, is featured in this issue.

## AIA Chapter on the Move

The Chattanooga Chapter, AIA, is thriving under the leadership of Ann Aiken, AIA, perhaps best known for trudging through a D.C. blizzard in advanced pregnancy and vowing to an AIA Grassroots crowd that she would name her second child AIA to promote public awareness of architecture. Although she doesn't *always* meet such lofty goals, chapter membership has virtually doubled this past year, community visibility has substantially increased; and much credit should be given to outstanding chapter programs.

One program of note was the appearance of *all* the candidates for mayor of Chattanooga, speaking on "Urban Design as Public Policy." In her opening remarks, Aiken reminded the chapter of its "obligation to the public to focus on such issues as energy efficiency, planning and land use, creative and effective ordinances and codes, as well as quality design."

Aiken invited the membership "to share ideas with the candidates, to exchange personal goals for our city and to generate enthusiasm for issues that typically take a back seat at election time but are critical to the vitality of community." It was a lively exchange.

## LETTERS TO THE EDITOR

Just a note to tell you that the Spring issue of *TENNESSEE ARCHITECT* is, indeed, a compliment to the architectural profession. The cover is a magnificent photograph, as are numerous others throughout the splendid contents. It most assuredly reveals a great deal of time and effort spent on its publication.

Congratulations on a job well done.

Harlan Mathews  
Treasurer of State of Tennessee

Thank you for including me on your magazine mailing list. You may be interested to know that Tennessee architects have long occupied a warm spot in my heart, ever since Bill Lacy invited me down to speak to those pioneering students at the new school. I had boundless regard for Bob Church, and Roy Knight is a great and good friend. You are to be encouraged in your efforts.

William Houseman, Editor  
*ARCHITECTURE MINNESOTA*

We have received a copy of this fine publication and thought it was excellent. However, there is one serious discrepancy. As a resident of Knoxville, I was very much interested in the cover photograph of the Tennessee Amphitheater and fair site. Unfortunately, the photograph was reversed. We think the picture is very effective, but obviously the person who set it up had never visited the fair site and reversed it 180 degrees. I would be curious to see if anyone else picked up this and brought it to your attention.

Bob Pentecost  
Dover Elevator

*Ed. Note: Unfortunately, architects McCarty, Bullock and Holsaple also noticed. We certainly apologize to this award-winning firm and regret the error. We are, however, consistent since we repeated the error on the inside photograph.*

I am particularly delighted to see so much visibility for the University of Tennessee in

the Spring issue of the *TENNESSEE ARCHITECT*. You did a great job with my two articles; it was a pleasure to see them. Being a part of the magazine is a privilege.

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

The *TENNESSEE ARCHITECT* spring issue is beautiful! I am much impressed by a 44-page, plus cover, full-color magazine. My congratulations to James Franklin, you, and all the others who put it together. I read the whole issue and especially like Jim Carls' "From Bauhaus to Reason..." and Jim Franklin's editorial.

Naturally, I liked the use of my photo on the contents page and the generous treatment given me and *HOW TO MARKET PROFESSIONAL DESIGN SERVICES*. Thanks again for your interest and support on the book review. It couldn't have appeared in a nicer environment than the *TENNESSEE ARCHITECT*.

Gerre Jones, Author of  
Professional Marketing Report



# PORTFOLIO

## Gresham, Smith and Partners

**Project:**  
**CNA Office Building**  
**Nashville, TN**

Construction has begun for CNA Insurance Companies' new branch office in Nashville, Tennessee. The three-story, 260,000 square foot facility will be located near Interstate 40 and Stewart's Ferry Pike.

When considering the functional layout of their new

building, the management of CNA had several strong programmatic demands. Open office areas at a minimum of 36,000 square feet and a single entry point for all employees were two of the most critical.

The design solution was to connect two office modules at a 45° angle to minimize the appearance of the mass and emphasize the singular entry with a "gateway" arch that continues through the central core of the building. The

arch starts at interstate scale to beckon visitors as they approach and continues in the form of a

vaulted, arched ceiling in the lobby.



## Franklin Design Group, Inc.

**Project:**  
**Soddy-Daisy High School**  
**Hamilton County, TN**

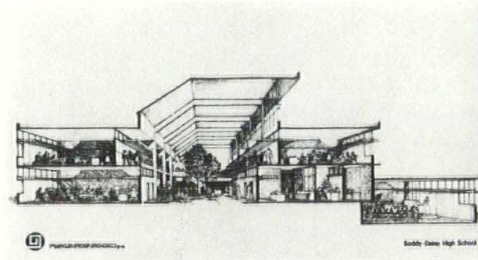
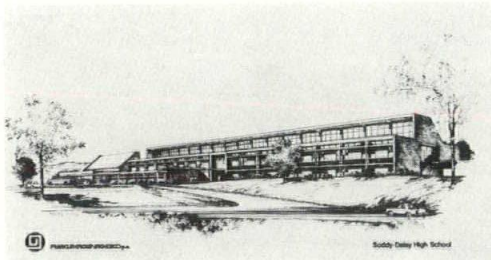
The \$6 million 117,000 sq. ft. Soddy-Daisy High School incorporates such passive energy design features as site orientation, daylighting, earth berming and direct heat gain. On a clear, sunny or slightly overcast day the majority of classrooms, the commons, and the major locker space

will not require any electric lighting. Projected energy savings according to a TVA analysis are

between 30% to 40% over a standard school.

The brick and concrete struc-

ture is being built to accommodate 1,500 students with an estimated completion date of August 1, 1983.



## Lockman Associates/ Architects P.C.

**Project:**  
**Harpeth-On-The-Green  
Office Development,  
Maryland Farms  
Brentwood, TN**

As a part of the continuing growth of middle Tennessee, this office development brings to Maryland Farms Office Park and Country Club a new use for office space.

The "Green" in Harpeth-On-The-Green is an area within the

office complex for the use of its tenants and will provide brick walks and a well landscaped area for outdoor concerts and community activities. The complex will have three buildings: (1) one three story, (2) two four story, which will have a pleasant view of green hills and valleys in Maryland Farms. Total square footage will be 220,000.



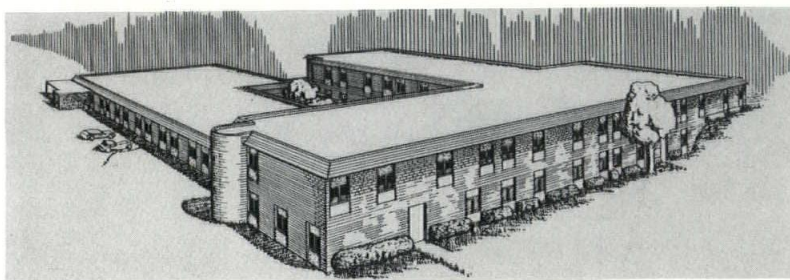
## The Wamp Alliance

**Project:**  
**Dempsey Nursing Home Addition**  
**Chattanooga, TN**

Construction is planned for an addition to the Dempsey Nursing Home of Chattanooga, Tennessee. The approximately 18,000 square foot facility will be a two story, masonry and steel, fire-rated assembly. Within the addition will be found 50 new nursing beds, 50 congregate living beds and 25 efficiency-type apartments for those desiring to be close to ones needing nursing care.

The present nursing home contains 34 beds, so this addition will more than triple the occupancy load at Dempsey Nursing Home. Plans include expansion of the

existing kitchen and dining facilities, as well as an elevator, two new nursing stations, and an attractively landscaped interior courtyard.





# PORTFOLIO

**Memphis Design Center,  
Architect  
Project:  
Corraine Civil Rights Museum  
Memphis, Tennessee**

A monument to the life of Dr. Martin Luther King, the complex includes three separate buildings: memorial, museum, library. The focal point is a soaring glass pyramid roofed structure containing a statue of Dr. King, to be illuminated at night.

Entrance will be across a generous exterior plaza, surrounded by

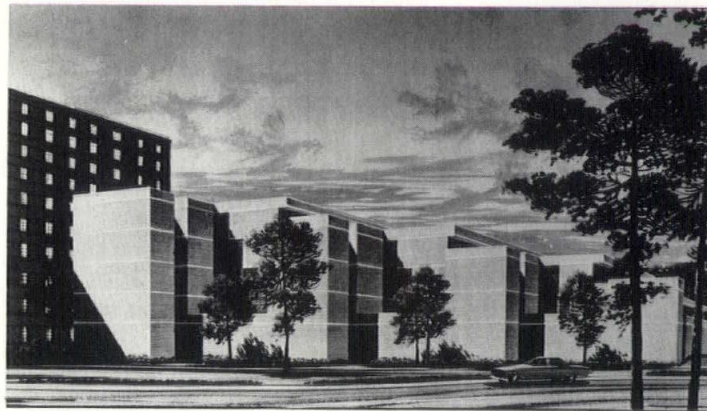
trees, containing the memorial, sheathed in granite. A stone slave block serves as a speaker's podium, and a vista from the inscription plaque offers a view of the assassin's boarding house hiding place.

Louis Pounders, AIA, Gassner Nathan and Partners, headed the design team composed of Carmen Damaso, Phillip Perkins, Ray Meek and Steve Younger, fourth and fifth year students at the UT School of Architecture.



**Frank Jones &  
Francis Mah, Inc.  
Project:  
School of Nursing  
Baptist Memorial Hospital**

Site restrictions and the need to develop an educational community oriented away from the adjacent austere urban environment prompted the decision to organize functions around three enclosed atriums. Student common facilities, such as classrooms, laboratories, lecture hall, library



and recreational facilities, are located on the ground floor with 125 dormitory rooms housing 250 students on four floors above. These spaces open onto a series of atriums, forming internal "streets," which optimize the use of passive solar heating and natural daylighting.

Recreational facilities consist of a multi-use gymnasium offering basketball, volleyball and tennis, a racquet-ball court and outdoor pool and deck located within a landscaped courtyard.

**Community Tectonics, Inc.  
Project:  
Farragut Middle/  
Intermediate School Complex  
Knoxville, TN**

The Farragut Middle/Intermediate School Complex is a 9,000 sq. ft. educational facility which will house two independent schools with a total combined capacity of 2,500 students. This seven million dollar complex, designed for the Knox County School System, is located on a 44

acre site in West Knox County, and is scheduled for completion in August, 1984.

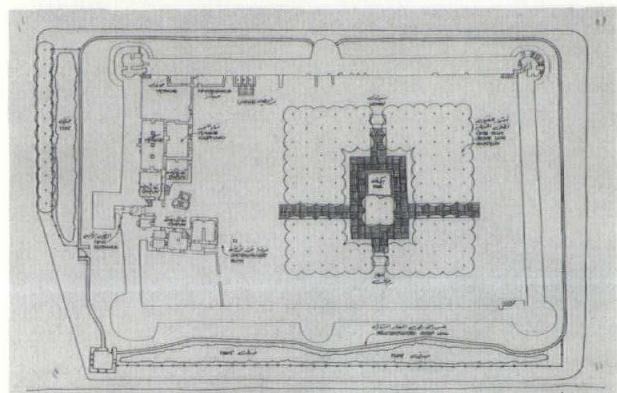
Special design consideration has been given to life-cycle costing and energy conservation including: sloping metal roof and masonry exterior, clerestory windows, berming on the north elevation, use of daylighting in classroom (with photo-cell controls), lighting fixtures with parabolic lens, and an efficient HVAC system.



**Building Conservation  
Technology, Inc.  
Project:  
Restoration of 16th Century  
Fortifications in the Kingdom  
Saudi Arabia**

Three historic fortifications including the 400 sq. ft. Qasr Ibrahim in Hofuf have been the object of extensive historical research and materials analysis in the course of developing complete instruction documents for their stabilization and restoration.

The proposed reuse will incorporate public park amenities into a National Handicraft Center.





# WOMEN IN AMERICAN ARCHITECTURE

## A HISTORIC AND CONTEMPORARY PERSPECTIVE

Edited by Susana Torre

A Book Review by Sara L. Dennis, AIA

The only rational approach for understanding women's issues is one of historical analysis of the intellectual issues which have allowed this society to limit the role of women in the public sphere. *Women in Architecture: A Historic and Contemporary Perspective* documents an exhibition of work by women in the architectural and design related professions within a historical context; however, the intellectual issues are only alluded to in the editorial comments of the introduction. Perhaps these issues are so well documented in the literature of the Women's Movement that it was thought unnecessary to refer to them in depth. This lack of reference to social history seems to weaken the impact of the documentary.

This exhibition of women's work came at a time in the early 1970's when the enrollment of women in schools of architecture was increasing substantially. This trend can only be truly appreciated in light of the larger forces influencing people's lives at this time. Dramatic shifts were occurring in the way women were thinking about their lives and their career choices, choices, which only twenty years earlier were practically non-existent.

The book does not document the development of women's work chronologically but begins with the role women's magazines played in perpetuating the concept of "the ideal domestic environment." Principles of scientific home management were the primary concern of most women architects of that day. One author points out "the history revealed here is not one dominated by key figures who in their work epitomize the architecture of a time or place." The work does represent the architecture of a group working within the narrow confines of acceptable behavior for women.

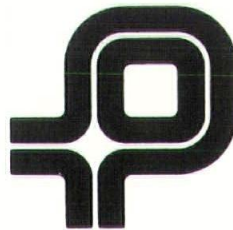
By the early 1920's, there were several women architects with their own offices. There is no doubt of the tremendous effect of the women's suffrage movement, but the author fails to draw any contextual parallels in describing a period when women were trying to be taken seriously as architects in a society that had until recently denied them the right to vote.

The number, size and range of commissions obtained by women increased as the total number of women in the profession increased. The most powerful influence seems to be the organization of women into supportive groups. Perhaps the most beneficial aspect of which was the increased public awareness of women's issues. Within this larger social context, women could finally begin to ask the kind of questions that could lead to a re-evaluation of the way people think.

It is important to understand that the question is not why have there been no great women architects but "what were the circumstances that supported or hindered the full technical and expressive achievement of

women in American architecture? What institutional structures were made available to women to give them the necessary preparation for achieving professional proficiency—let alone greatness? What were the alleged reasons for limiting the access of women to schools of architecture?" Only after these questions were beginning to be addressed, could real progress begin.

As recently as 1975, an AIA survey revealed that 70 percent of the women interviewed acknowledged discrimination and 95 percent of the men interviewed denied discrimination existed. In light of this statistic, the importance of awareness of women's issues is certainly apparent. The goal of this documentary was to provide a collection of women's work in order to draw attention to the fact that there are many competent women professionals capable of producing architecture. There have been women capable of overcoming the obstacles of functioning in a traditionally male dominated profession. The existence of these women is very important to the identity of future women architects and has hopefully already encouraged the participation of more women in the profession.



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*Techniques for Architects, Preservationists, Historians,  
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*Text and Photographs by Jeff Dean*

*A Book Review by Paul M. Chenoweth, AIA*

Just when you think you've learned all the darkest secrets of "Kodakdom," Jeff Dean comes along and sticks you in a class with "Clarence Camerabug," and demonstrates the difference between excellent architectural photography and the mediocre. The author shares many of the same credentials of those architects who do their own photographic work: an architectural degree, 35mm camera, years of experience, and advanced training in trial and error. At first glance, *Architectural Photography* looks like a hardback version of one of those exciting light, some light, daylight, and no night brochures typical of the local camera shop. The reader soon discovers; however, that there is a heaping dose of sensitivity toward architects and planners who are not professional photographers yet who use a camera as a regular part of the job.

Dean briefly explores the history of 35mm equipment including the development of various components useful in shooting architectural assignments. Of particular importance is the writer's explanation of the "shift lens" or PC (perspective control) lenses. Where many photographic handbooks mention the use of such equipment in passing (or explain it in terms used only by lens grinders or micro-opticians) *Architectural Photography* explains the importance and how-to's of correcting convergence of parallel lines for use in preservation documentation as well as use in architectural presentations.

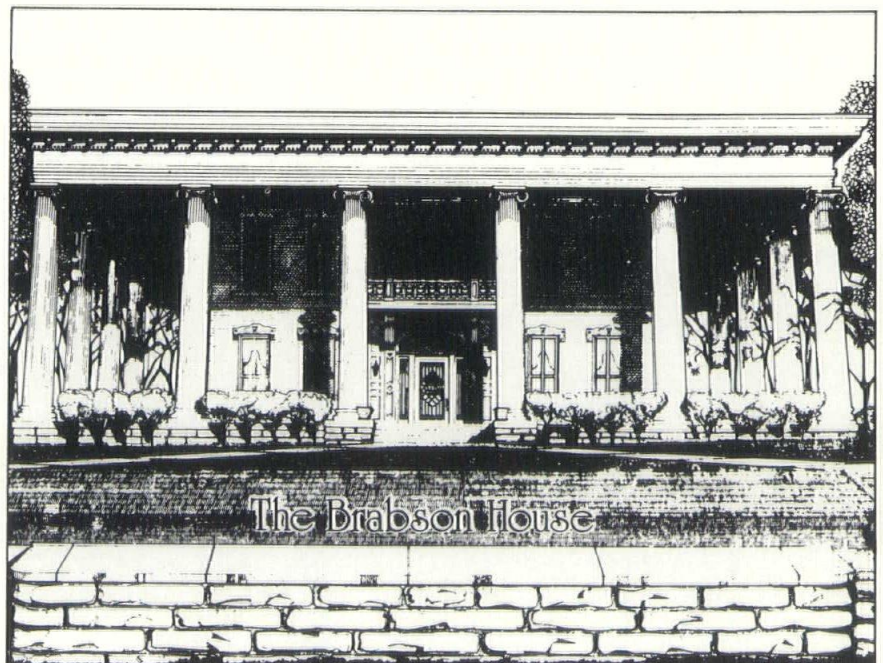
The possibilities of expanding to medium and large format cameras are not ignored, but treated with considerably less emphasis than the 35mm. Chapters which discuss films, composition, interiors, and "applied common sense" all focus on the unique problems of photographing architectural projects. If the prospective reader has a working knowledge of photographic techniques, the numerous photos and their accompanying explanations are an excellent beginning to removing the mystique of architectural photography.



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# ADVOCACY BY ARCHITECTS

ad.vo.ca.cy (ad' va ka se) n. an act of pleading for or giving verbal support to a cause.

*Was Don Quixote a Closet Architect?*

Architects tend to be crusaders. What better opportunity to have a direct impact on the built environment than to serve as a community advocate? Kurt Stagmaier says, "It's what we do best. We're concerned about the quality of life—that's what we've been trained to do." That's the way these Chattanooga architects view their roles on various boards and advisory groups:

*James R. Franklin, Jr., AIA*, is proud to be have been one of the instigators of Chattanooga's Remote Design Studio, a course offering from UT's School of Architecture to study urban problems in Chattanooga. He also serves on the School of Architecture's Advisory Committee, and he responded bullishly to the proposed asphalt recycling plant on Moccasin Bend.

*Robert Seals, AIA*, is also a professional advisor to the UT Remote Design Studio and serves on the board of Landmarks Chattanooga, Inc. He describes himself as a "building official for Fairyland" (Lookout



Mountain) and admits he enjoys "trying to impose my visions as a building inspector."

*Andrew Smith* in 1975 was a founder and president of Landmarks Chattanooga, Inc.,

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non-profit preservation foundation which has been educational, political, public service and social in purpose. He is also a member of the State's Surplus Buildings Task Force, TVA's Commercial and Industrial Solar Review Team, and a visiting juror, UT School of Architecture.

Kurt Stagmaier serves on the board of Landmarks Chattanooga, Inc. and is a past chairman of the Signal Mountain Planning Commission. He is also active in the Riversend Redevelopment and as a juror for the UT School of Architecture.

#### *Why Architects Become Advocates*

"Architects are consumed with their profession," according to Smith. "It's only natural for an architect to gravitate towards that kind of public service. Many times, we don't have access to implement grand scale projects in private practice. We can apply the same theoretical principles to city scale planning, and in most cases, can make a project look nicer, work better and be energy efficient."

Stagmaier underlines the sense of responsibility to the community as an individual and a professional.

#### *Hidden Agendas:*

##### *The Fountainhead Mystique*

Franklin ponders the influence of the designer ego in motivating this volunteerism. Is there a danger in believing that you do know best and imposing those values on the community?

Smith thinks it's only honest to acknowledge the complexity and sophistication of systems creating the built environment. "Someone must understand these concepts, and frequently the public doesn't understand the issues. We have a responsibility to enlighten the community."

Franklin admits believing he does know more but fears the illusion of "having a vision of ourselves having a vision."

Smith acknowledges that architects have a bad reputation for not getting user input. The client is frightened of potential fist fights—with my money, it should be my building."

#### *Ethics: Is Advocacy too Self-serving or You End Up Making Money?*

How does an architect define what is a conflict of interest when advocacy is obviously a good PR and marketing strategy? All four architects have received design commissions directly or indirectly as a result of their community efforts. A consensus seems to be that's okay so long as your part's in the right place.



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## ADVOCACY BY ARCHITECTS

*Continued from page 43*

Stagmaier says, "If it happens, fine; but it's wrong to join a group for that reason. My involvement has brought me projects, but my firm didn't promote itself. The initiative came from outside."

Seals sees advocacy as "the only kind of marketing I know how to do. It enables us to establish mutual respect from a common advantage point."

Smith would rather "sit home in his underwear and drink beer than join a club without meaning." Advocacy gives him access to people and situations (City Hall, County Courthouse, Planning Commission) in an open and honest way.

*What is the Proper Role of the AIA in Advocacy?*

Is advocacy a proper function of the AIA? Not necessarily, unless it is approached in a benign and positive way.

Franklin views the AIA as "his club."

"I have taken unpopular stands personally, but I don't want my club doing it. Why should the AIA pick a fight unless we are sure we can win? The Institute may be the only component with the proper resources to lead the charge on a specific issue."

Seals, however, is not sure advocacy is appropriate so long as the stand is properly planned and timed. "An individual can be accused as 'self-serving.' The problem with AIA is that too often local chapters take an ill-thought-out leap and then discover there's no place to land."

Stagmaier agrees. "AIA should be more than cold roast beef, mashed potatoes, peas and asphalt paving technology. We live here; we have the knowledge and the potential for substantial contributions."

*Chattanooga: Jousting at Windmills or Substantial Change?*

Chattanooga has a number of worthwhile advocacy projects in some stage of development:

- Miller Park, a 2½ acre urban landscape completed in 1979, became the impetus for urban change as the park attracted crowds to the downtown.
- Revitalization of the Fort Wood Historic District, supported by a UDAG grant, has allowed 17 separate projects to be completed by private enterprise.
- After 30 years of the CBD ignoring its waterfront, the River's Bend Redevelopment of riverfront properties is underway.
- A blue ribbon committee, established by city and county governments, and funded by the Lyndhurst Foundation, is studying proper usage of the Moccasin Bend area.



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The Boy Scouts Explorer Post focusing on architecture is now in its second generation. Ed Palmer, AIA, Andy Smith and Kurt Stagmaier were the original leaders to scouts Keith Seabolt and Robert Scott who currently are leaders of the Explorer Post.

Sometimes the solution is saying "no." The city government of Chattanooga wanted a new bridge, but an informed study committee could find no justification for a new bridge.

nd, finally, Advocacy can run Amok...

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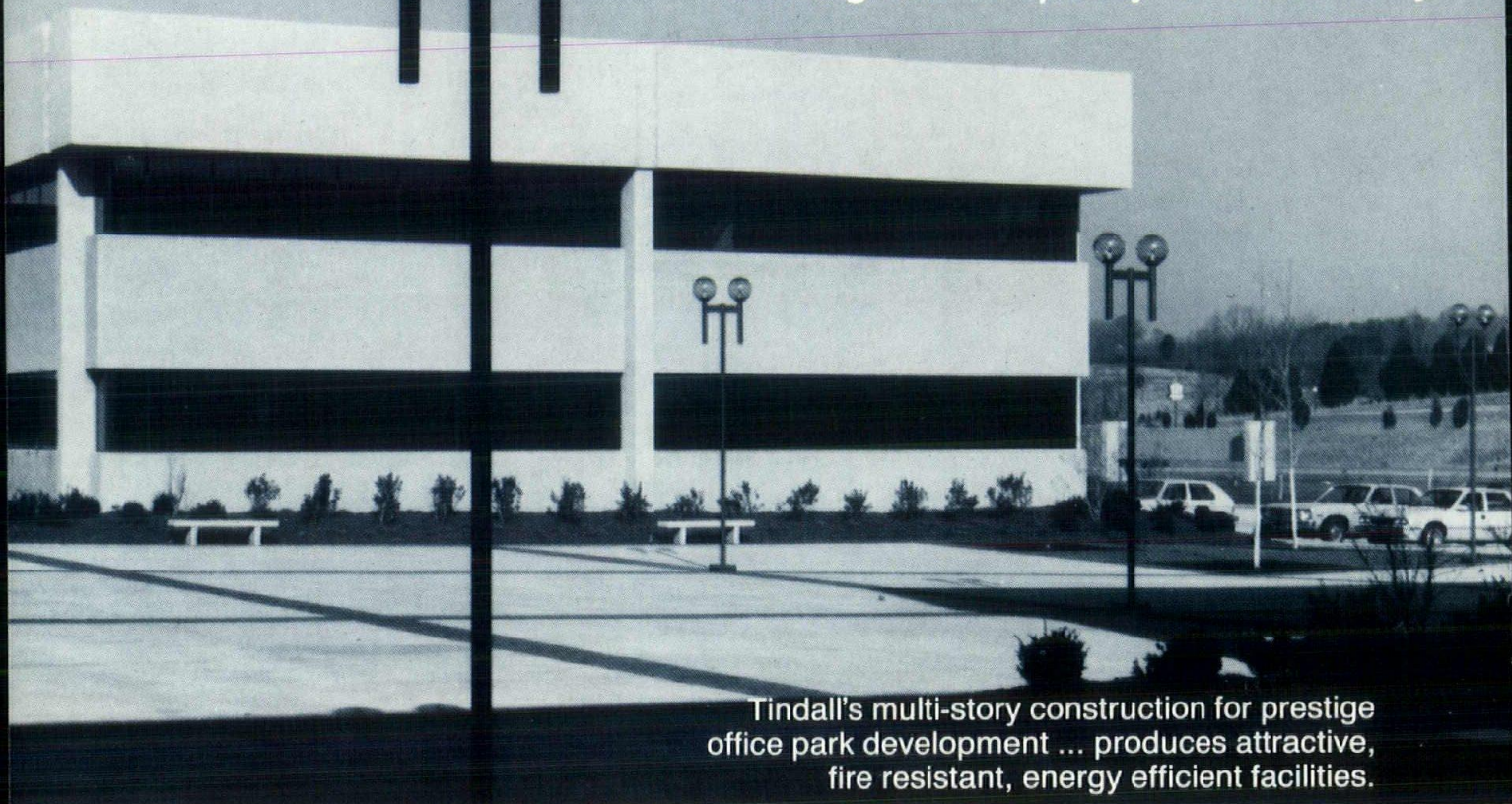
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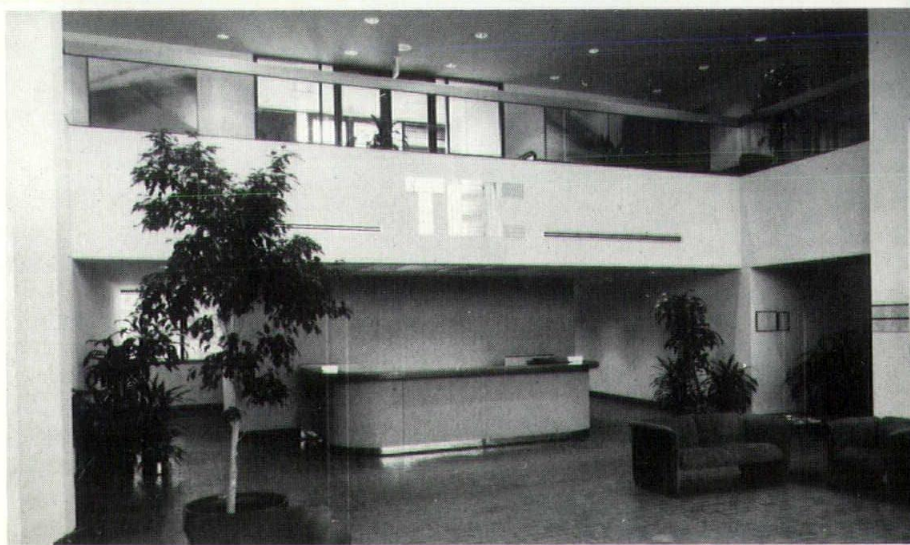
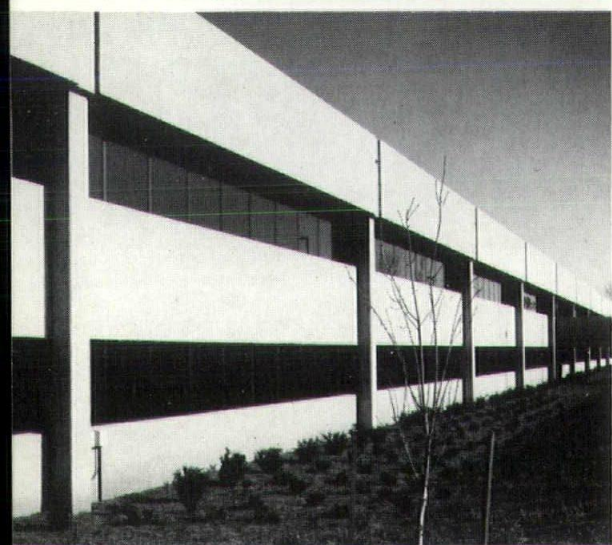
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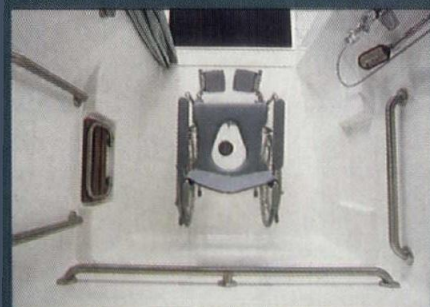
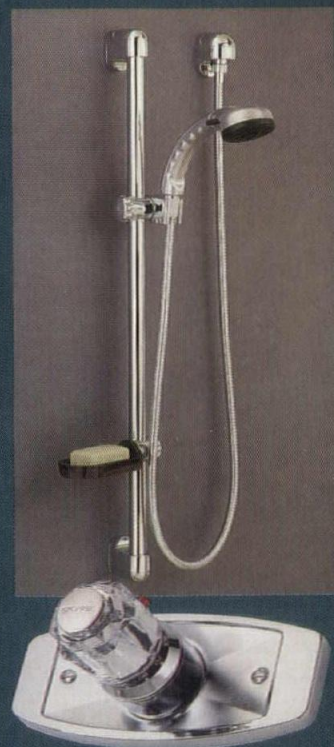
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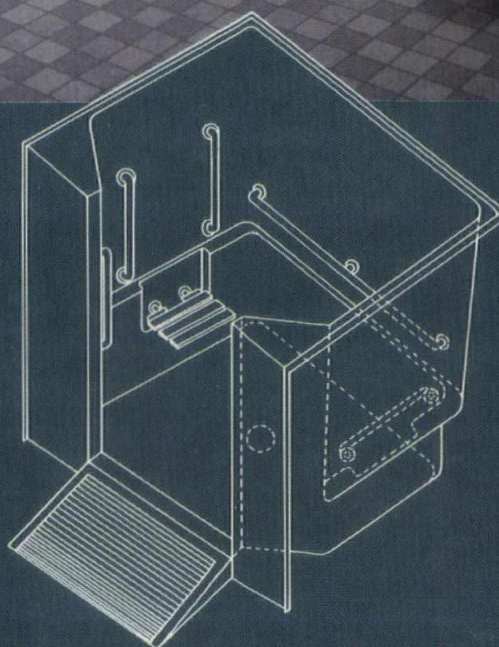
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