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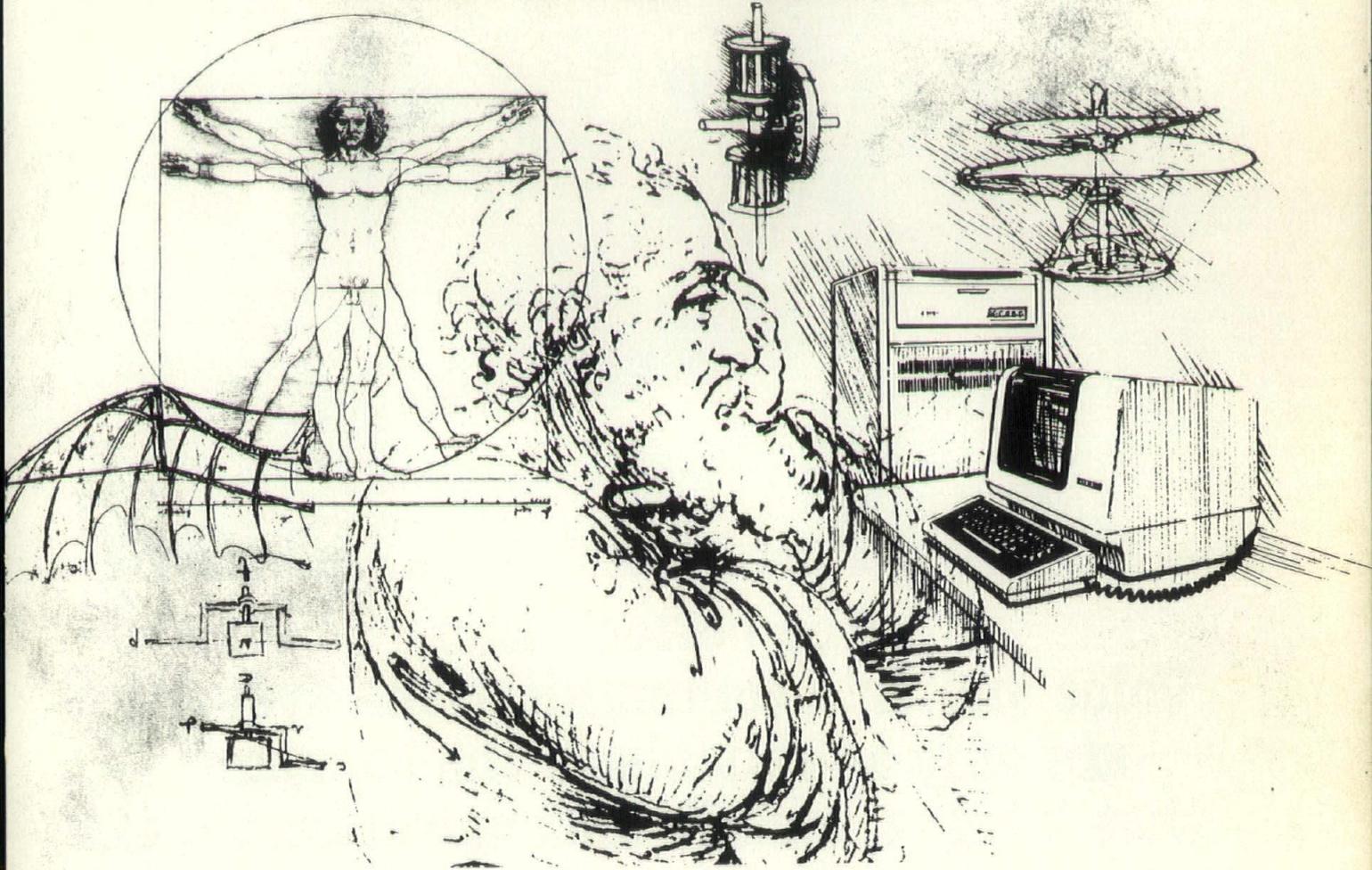
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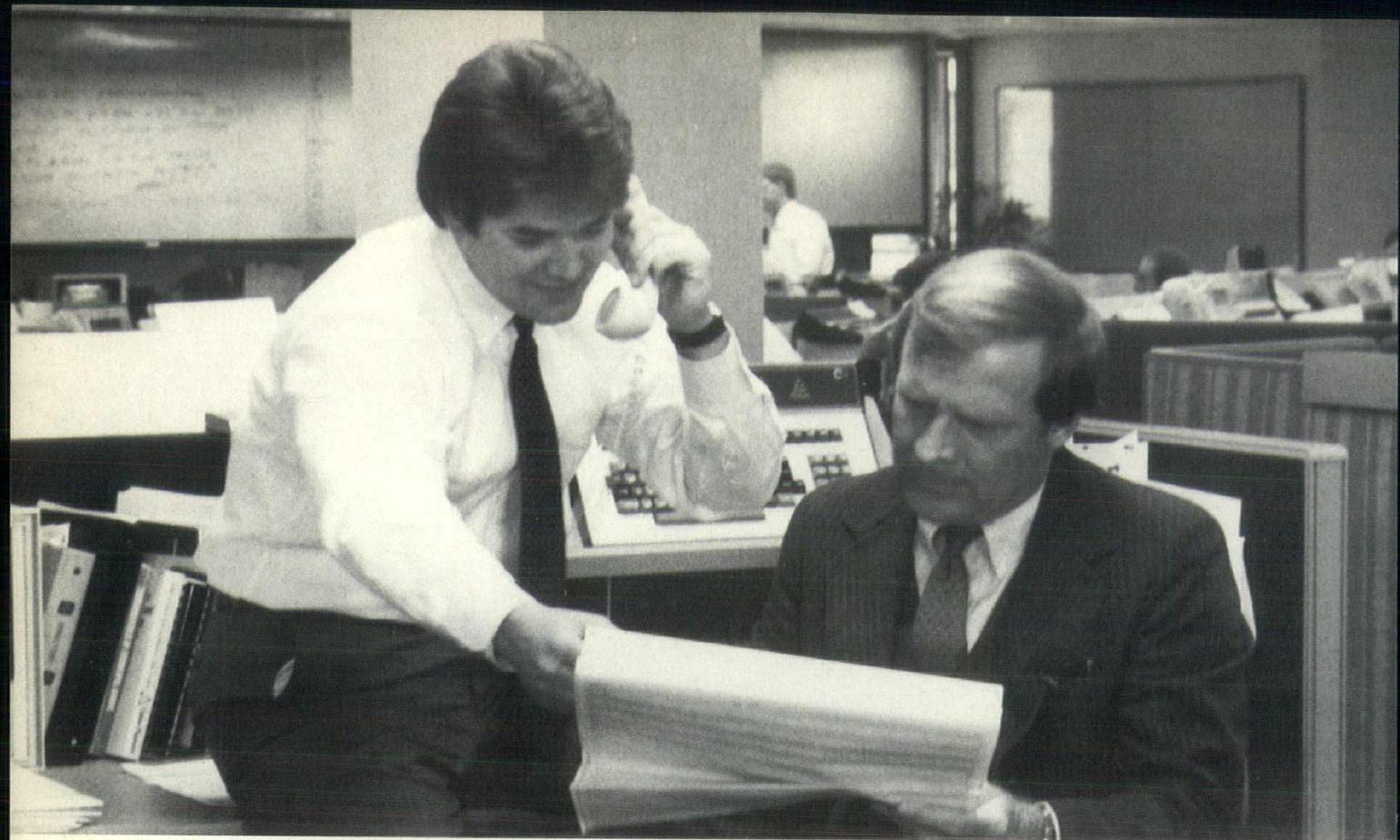
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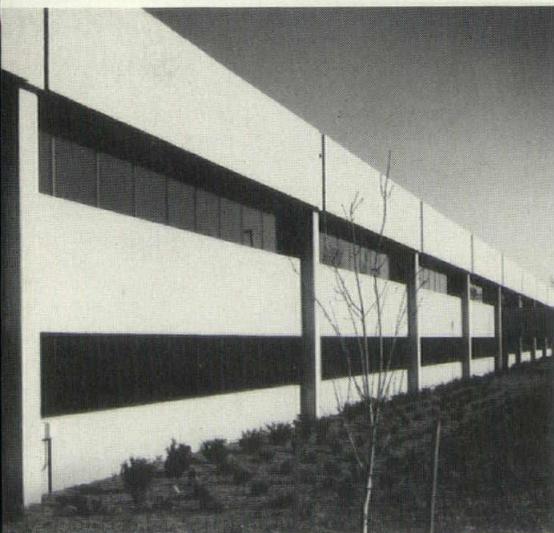
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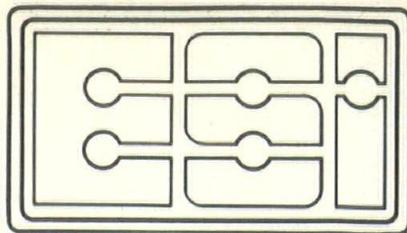
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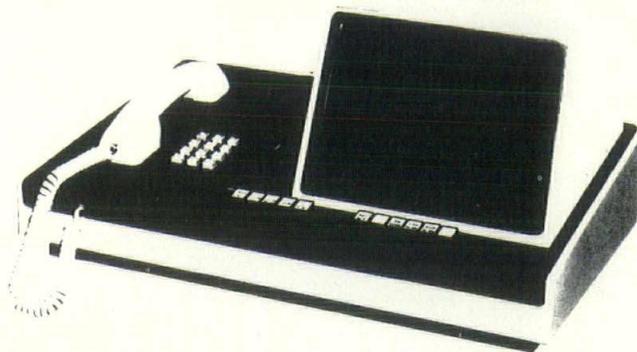


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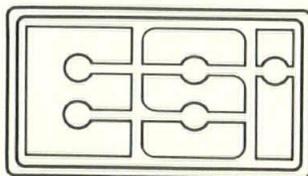
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TENNESSEE ARCHITECT

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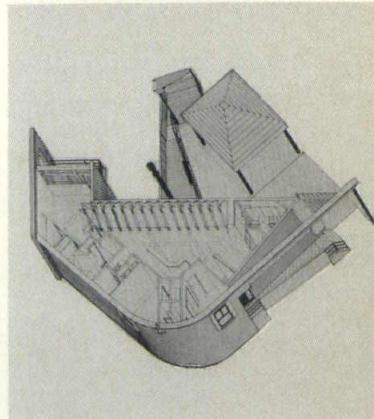
Cover: Architectural Drawing Competition Honor Award, Mike Milo, Jr.; Seab A. Tuck, III, AIA; Gresham, Smith and Partners; a futuristic drawing of the City Center—the showpiece of the competition.



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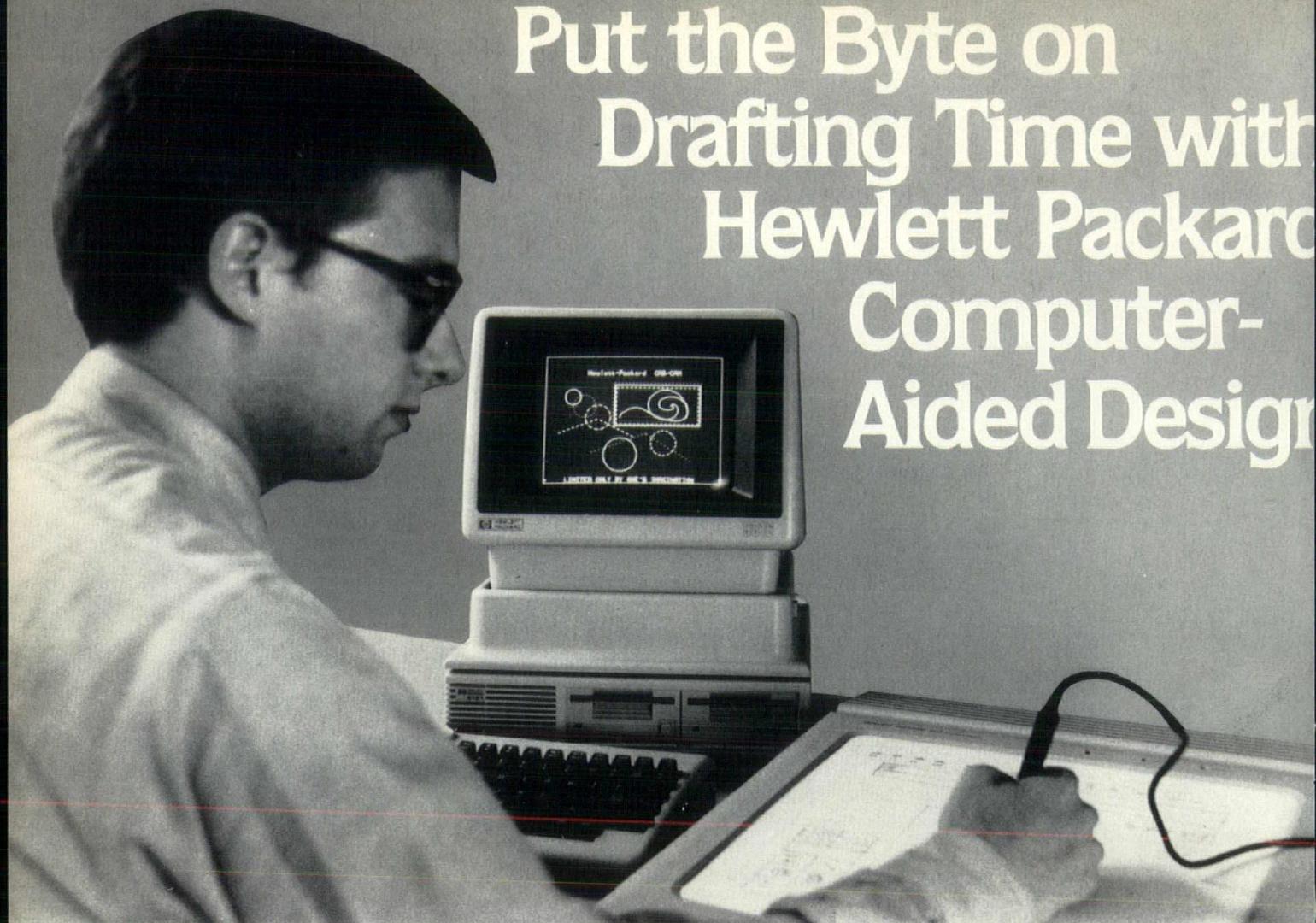


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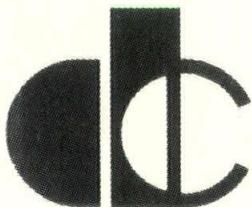
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AN EDITOR'S VIEWPOINT

AN INTERVIEW by Jim Carls

Meeting the program
Sensitivity to the client and the public
Cost-effective design
Creative new ideas

These issues are a part of design contests no matter what the resulting structure is to be. The judging of which entry best satisfies the criteria is a responsibility which raises its own issues, issues concerned with what procedures are the best guaranties that not only will the winner meet those criteria, but that the criteria themselves meet the same standards we use in judging the daily design process. These questions have not always been fully answered in developing a design contest.

Jim Franklin, a principal of the Franklin Design Group in Chattanooga, was a juror in the recent city park competition in Knoxville. He offers some comments about the general problems encountered in administering a competition:

Carls: What are your feelings about the results of the Knoxville competition?

Franklin: There was a very good response to the contest, although I would have preferred a greater variety in the entries. I think the winning design was the best of those submitted. It should be an attractive addition to the city.

Carls: But you have some reservations?

Franklin: Not with regard to the results of this competition. I feel that the site may be too small for all of the requirements to be strictly met, but the winner addressed all of the problems well. What concerns me is not necessarily a problem with this competition as much as a potential one which is inherent in the competition process: A lack of the communication between owner and designer which would promote an understanding of what the *real* issues are in developing a program and judging a design.

Carls: For example?

Franklin: The potential existed in the Knoxville contest—after all, the program requirements were outlined in a will. The designs which are submitted in a competition are based on a program developed by whoever is conducting the competition. Often, this is the only exchange of information that occurs before the judging, and inappropriate programming or unsound expectations by either party are never tested until later. There's none of the all-important dialog between the designer, the

owner, end-users, etc. which can affect the final result.

Carls: What sort of action do you propose?

Franklin: We need more research about the subject. A joint meeting was held in November between the Architectural Research Council of the AIA and the Architectural Research Centers Consortium, with the idea of getting more research done on the value of competitions. In the past, the AIA published a set of Restrictions on Competitions. When I first read them, I thought that they were perhaps *too* restrictive, but over the years I have come to feel differently.

The meeting Mr. Franklin mentioned was held in College Station, Texas. Some of the points which were on the agenda included:

Competitions have long been used for the purpose of acquiring excellent design.

Competitions stimulate new talents (unknowns) to present alternative designs.

Competitions are expensive for architects.

There is no architect/client dialog.

There is very little objective data about design competitions.



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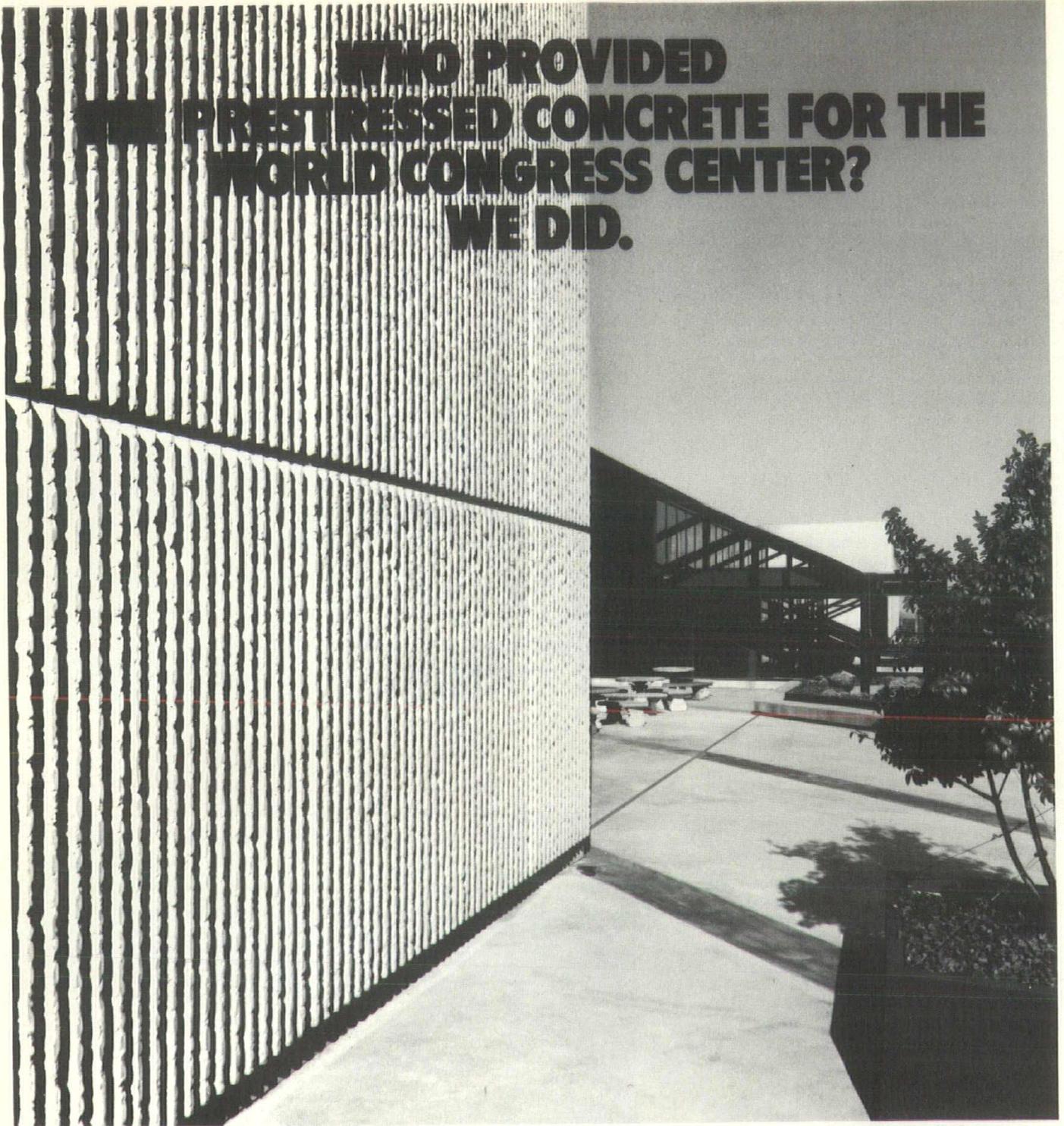
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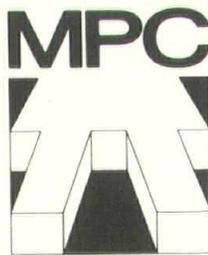
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LETTERS

With the truly wonderful response and warmth of and to my poor efforts still alive within me, I want to thank you and especially praise your Orchids and Onions—a marvelously crafted device to involve all elements of society.

I also want to see more of Dr. Patrick and to thank him for his presentation. He is a rare gem.

You and the entire TSA are to be commended for a fine convention.

My best.

Nathaniel Owings, FAIA
Festina Lente
POJOAQUE

I want to somehow thank the Tennessee Society of Architects for the honor bestowed on me in Chattanooga. I am most grateful, of course, but I do not feel equal to the honor. As I have told you many times, I feel that everyone owes his profession time and energy to do what he can to advance his profession. This is a debt, and no gratitude is due for payment when rendered.

Needless to say, though, I am grateful and proud. I have hung the certificate where I can sit with my feet on my desk and read and enjoy every word on the certificate. I proudly show it to all the people that traffic through my office, be they client, salesman, or just our staff using my office as a short cut to the restrooms.

Would you please convey to those responsible, each and everyone, my deep appreciation for the honor done me? I shall endeavor to be worthy.

Bruce I. Crabtree, Jr., FAIA
Nashville

I would like to again thank you for your publication of my article, "The Gates of Nashville" in *TENNESSEE ARCHITECT*.

In the July issue of *Nashville!*, Ms. Grace Renshaw published a short article on this proposal, and in the recent October issue she has published responding comments. Some like the idea, others... My only regret is that the rationale for the proposal, as well as an exact description of the materials and construction was never conveyed in the *Nashville!* article; as you can see by the letters, many citizens do not want a thin billboard-like sign. Neither do I. The graphic image alone without a thorough text just did not explain the idea. I am very glad that in your publication, the proposal is allowed printed space sufficient to convey the idea properly.

Kem Gardner Hinton, AIA

EDITORS NOTE: Mr. Hinton's referenced article appeared in the spring issue of *TENNESSEE ARCHITECT*. We thought you'd be interested in a sampling of responses generated by the *Nashville!* article:

Yes—we must become the four-gate city. I'd be most proud to see those gates in this great city. What can we as citizens do to help swing this?

Mrs. Z. E. Lewis, Jr.

No! Absolutely not! Let's hope that we're a little more sophisticated than a tacky sign!
(Scrawled anonymously on a postcard)

Yes. I do think Nashville is ready to become the four-gated city.

(In a child's handwriting on polo note paper)

Yes, we need the signs! I think they would look better WITHOUT "Music City, U.S.A." Just "Nashville" is enough. Short, direct, and it speaks for itself. The other is too commercial and tacky.

Maury Mingle

No—I'd hate to see Nashville become even more cluttered than it is by signs. In fact, many need to be removed now.

Anonymous postcard

Having completed my first trip ever to Nashville, I am nominating your office for "The Most Interesting Association Office Award." Your store front bookstore certainly makes for an interesting waiting area

Curt R. Ewald
Sales Manager
Hyatt Regency Knoxville

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1983 DESIGN AWARDS OF EXCELLENCE



Franklin Design Group



Gresham, Smith and Partners



Yeates/Gaskill/Rhodes, Architects, Inc.

An exacting jury from North Carolina awarded three Design Awards of Excellence to: Franklin Design Group for Honors Course Clubhouse; Gresham, Smith and Partners for Long Hunter State Environmental Education Area; and to Yeates/Gaskill/Rhodes, Architects, Inc. for Corporate Headquarters Facility, Cummings Mid-South, Inc., for Extended Use.

The jury chairman was Charles Hight, Dean of the College of Architecture, University of North Carolina at Charlotte. Other members of the jury were Murray Whisnant and Gerard Peer of Charlotte, both award winning architects.

Ted Smith, AIA, chaired the 1983 Design Awards of Excellence program. He elicited the following general comments from jurors regarding the awards program.

The jury felt that although there was a distinctly Southern feeling to the entries (primarily due to climatic conditions), they did not notice a style that was distinctly "Tennessee." Jurors did feel that entries reflected the present state of architecture where "anything goes as long as it is done well." Dean Hight, in particular, disagrees that Post-Modernism in its numerous states will not weather the test of time; but that it has opened the door to opportunities, particularly in the South, of developing a distinctly Southern style that would be of an enduring quality.

Jurors saw contextualism, as it relates to the addition to an older structure, as an issue in only a few of the entries, but that in one project in particular (law offices by Williamson/Awsumb/Architects) a concerted effort was made, and with a good deal of success.

They also perceived less emphasis than they would have expected on interior design. Jurors commented on the surprising lack of color evident in the submissions and saw a definite need for more involvement by architects in the design of interiors to enhance the overall design. This attitude was reflected in their discussion of individual entries; particularly one in which they felt the interiors were much less successful and imaginative than the exterior and one in which an atrium was viewed as much too stark, too bare for the function intended.

In the opinion of jurors, an awards program is a very positive process that, in addition to recognizing architects for their accomplishments, also tends to raise the level of architecture. An annual awards program seems most appropriate (better than, say, a three year span between awards); and awards for aged buildings would be an asset to the program as well as providing deserved recognition for quality that has endured the test of time.

Jurors suggested encouraging more entries (they were convinced that there were many more distinctive buildings in Tennessee and there should have been many more entries to reflect this—only twenty entries this year), more careful presentations (crisper drawings and well-edited slides—only in one instance did an entry seem to be over edited), and, especially if more entries are involved, a print format so that all projects can be easily seen, compared and judged.

FRANKLIN DESIGN GROUP

Honor's Course Clubhouse
Ooletawah, Tennessee

Franklin Design Group
Chattanooga, Tennessee

Consultants: George Campbell and Associates, Chattanooga, Engineering
Ferry-Hayes, Atlanta, Interiors

Contractor: Raines, Brothers, Inc.,
Chattanooga

Photographer: Robert W. Scott

Jury Comments: An impressive project that shows careful attention to detail and color combinations in its exterior treatment. The connection between clubhouse and pro shop is a nice touch and allows for a greater level of experimentation with the pro shop that turns out to be *very* successful.

Program

The owner required an intimate clubhouse for a private, exclusive championship golf course, with a residential feeling, reminiscent of an elegant turn-of-the-century Tennessee farmhouse. The club would be dedicated to serious men golfers: no tennis, no swimming, few ladies.

Solution

A major design problem lay in achieving a seemingly residential scale for a program exceeding 10,000 square feet. Several techniques were used. Major components were offset from one another and materials were varied between components. The Locker Room, the largest component, was split into half level pieces with a base of stone, an upper portion of board and batten and a glazed gable truss to recall a barn appended to the more intricately detailed "main house" form. Tricks of scale were used, such as a false floor beam incorporated into the upper porch hand rail design in order to maintain the authentic vertical scale while meeting modern code rail-height requirements. In appearance the project actually becomes an original house with a series of additions and out buildings.



GRESHAM, SMITH AND PARTNERS

**Long Hunter State Environmental
Education Area**

**A Day Use Barrier-Free Park
Hermitage, Tennessee**

**Gresham, Smith and Partners
Nashville, Tennessee**

Project Team:

Robert L. Sylar, Partner-in-Charge
Joseph Hodgson, Project Manager
C. Alan Ray, Landscape Designer
Gary Cox, Architectural Designer
Bob Atkinson, Electrical Engineer
Brock Rust, Civil Engineer
Benjamin Shepard, Structural Engineer

Photographer: Bill La Fever

Jury Comments: A clear straight forward solution that uses a contradiction of two geometrics, one very structured and controlled, one very fluid, to heighten interest. The horseshoe shape is particularly appealing, creating a strong visual form with nice terminations.

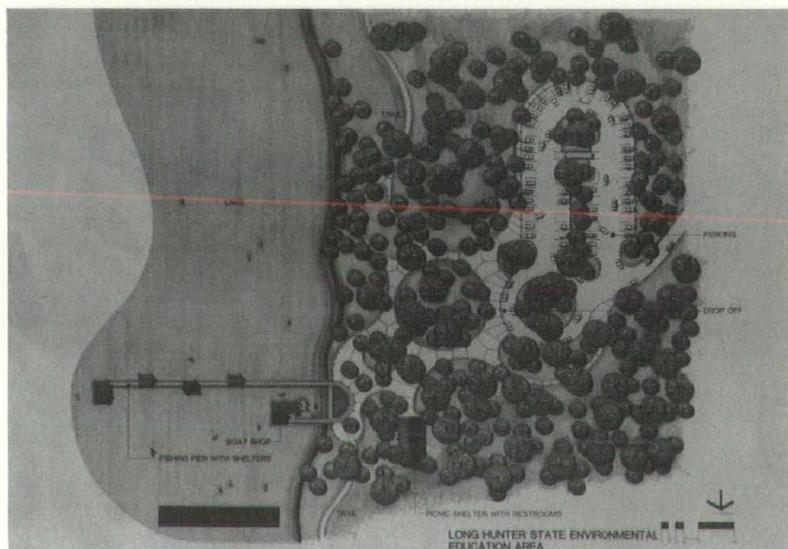
Program

The program intent was a barrier free day use park to include a picnic pavilion with restrooms, trail, boat dock and fishing pier, information kiosk, main entrance road, parking utilities and service. The park also needed to reflect the context of the site, a natural area adjacent to a large urban area.

Solution

The underlying concept was to provide unobtrusive barrier free access to the park while maintaining the natural integrity of the site. This required arranging the uses of the park in close proximity while blending these elements with the landscape. Although a park for general use, design objectives were particularly sensitive to the handicap users, providing them a variety of activities to experience the site. Occurrence of handicap user aids were to be subtle yet the park was also to provide orientation to these users who were not typically familiar with the outdoor recreation experience.

Throughout the park are design details which aid users. Kickplates to secure wheelchairs, shelves for fishing equipment, and arm rest are located along the pier and in the fishing shelter. The dock includes safety grab rails and the low floating pads for boat access. Signs along the trail are tilted upward for reading ease and printed with raised letters for the visual impaired. Change in pavement texture also signals sign locations for the visual impaired. The picnic shelter includes water fountains, restrooms, and counterspace designed for handicap users.



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**Corporate Headquarters Facility
Cummins Mid-South, Incorporated
Memphis, Tennessee**

**Yeates/Gaskill/Rhodes, Architects, Inc.
Memphis, Tennessee**

Consultants:

Mary Johnson Associates, Interiors
Office of Griffith C. Burr, Mechanical,
Electrical and Plumbing Engineering
Burr and Cole, Consulting Engineers,
Structural

Contractor: James C. Ashley, Construction
Manager

Jury Comments: Very competently executed
project. Unusually consistent and particularly
impressive considering the low
per square foot cost for remodeling.

Photographer: R. Greg Hursley, Inc.

Program

The original facility, built as a warehouse for U.S. Steel in 1945, contains 95,000 square feet on two floors plus a small mezzanine office area. The first floor provided an average of 18 foot tall warehouse space with 66 foot spans utilizing 6 foot deep steel trusses at 22 feet on center. The first floor structure is a 12 inch thick reinforced concrete slab with 15 inch thick shear heads at the columns over a full basement. The entire building orientation is to the north around the recessed truck docks. The architects assisted the owner with evaluation of three alternate facilities to house the corporate headquarters office space, central parts warehouse and distribution center, industrial engine up-fit shop, and diesel mechanic training center. This facility was chosen because of its convenience to a major artery across the Mississippi River bridge and view toward the Mississippi River on the fringe of the central business district. An adjacent piece of property between this facility and Riverside Drive containing an abandoned filling station was also acquired.

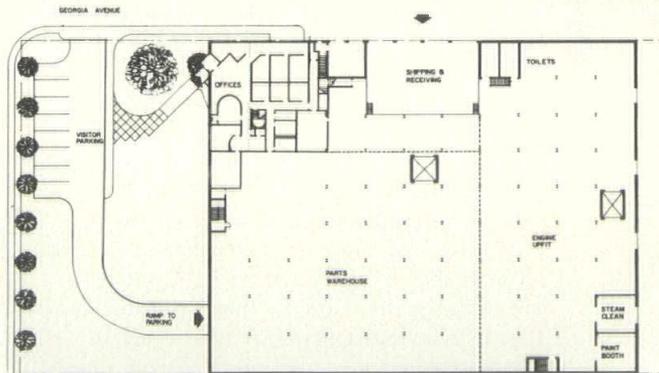
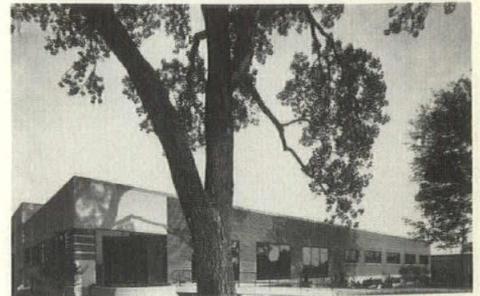
Solution

The most difficult design challenge was re-orienting the building from the north around the truck docks to the west facing Riverside Drive and the river. The abandoned filling station was torn down and a new entrance constructed on the west side utilizing a handicapped ramp bridge spanning the 12 foot wide utility easement. All employee parking was located in the

basement by constructing a ramped entrance below grade and providing only the access drive and a few visitor parking spaces on grade on the west side. The remainder of the site was utilized for decorative landscaping to further emphasize the front yard on the west, and a new address was obtained for the facility off Riverside Drive.

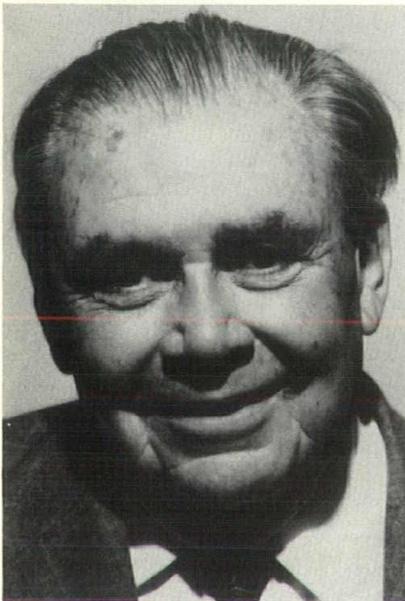
To maximize the available space for storage of parts, tiering racks were erected in the space between the trusses, and all the office areas consolidated in the northwest corner of the first floor. A mezzanine was constructed between the trusses to further take advantage of the vertical height of the former warehouse space, and the trusses left exposed and painted red to emphasize the character of the existing building.

The main reception area and executive offices were designed to allow for display of large pieces of contemporary art which the owner collects. A moving neon sculpture wraps around the outside of the conference room wall facing the reception area, and contains colors found in the internal combustion process of a diesel engine, and terminates in blue letters reading "Cummins" facing the large window to the west which can be seen from the outside.



PROFILE OF NATHANIEL OWINGS

The only way you can do impossible things is to go by instinct.



As Nathaniel A. Owings, FAIA, recounts his life, he makes no effort to dissemble or sidestep any topic. The resulting picture of the modernist leader reveals an opinionated, strong-willed man presenting his history candidly and genuinely. During the 1983 TSA convention in Chattanooga, Owings took time out with James R. Franklin, AIA, to discuss past, present and future.

Reviewing SOM's beginning, Owings recalls meeting Louis Skidmore when Skidmore returned from his Rotch Traveling Fellowship in Europe and was hired as chief of design for Chicago's Century of Progress Exposition. After studying the "the big-shots of the boom period" commissioned by the Century of Progress, Owings and Skidmore saw a lack of functionalism and research. "We decided to do the whole thing on a different basis," Owings remembers.

Part of the "different basis" is Owings' comparison of the firm to an anonymous brotherhood of monks, a peregrine falcon or a tree with its annual rings of growth. The difference between SOM and other firms that started at the same time but remained three- and five-man firms, according to Owings, is a strong belief in these analogies. "The anonymity was to keep from having someone develop a strong tendency and then quit." Citing Gordon Bunshaft and Walter Netsch as designers who would normally go on their own, Owings explains that they have not done so because the firm provides financial support, management support and reputation. "We make it comfortable for them to do their work."

No dictatorial attitude about design exists within the firm; however, strong emphasis is placed on quality, integrity and the basic principles. The designer, then, has the freedom to do what he wants. As an example of this lack of design criteria, Owings says, "I didn't like what Bunshaft did for the Johnson Library, but Johnson liked it, so that was it," adding that the difference of each designer is important. "There isn't a single partner that looks like some other partner. It's not a group of people who came out of the same class or the same style."

Admitting that his firm, like any communal organization, is not without its problems and power struggles, Owings insists that the overview of the brotherhood keeps SOM going. "The

young people are doing things we trained them to do and then they're leading others into it. It's a natural thing to do."

Asked about his use of the word *instinct* in his keynote address entitled "Instinct, Dedication, the Environment," Owings defines instinct as a combination of one's spirit, heart, love, and, to some extent, intelligence—"the first impulse of what's right and what's wrong."

He suggests an instinctive approach for Chattanooga. "Put up a drive to get Moccasin Bend back into wilderness, so there's your view. You have a fragmented town, but that doesn't matter so much if you nail down the perimeter so that you can protect it." While he does not claim to have instant answers for Chattanooga's problems, Owings insists that the view from the surrounding mountains is as important as the view from Mt. Vernon across the river. He also urges a move to the Tennessee River to ensure the viable economy of Chattanooga's future.

Owings approves of TSA's Orchids and Onion awards program, but suggests an additional program placing the city's priorities against the necessity for acting. "Re-assess the town's key values. Stop the mistakes before they're made," he advises. "Have a program where you don't have any Onions because you don't allow the Onions to be done."

If Owings' insistence that instinct should override intellect sounds impossible, he defends it with his own past experience. In Baltimore, 26 miles of freeway were not constructed after Owings told a public meeting of all groups involved, "When this freeway's opened, it'll be a disaster," and produced a tape in which the chief engineer for the state agreed. "That's an impossible thing that was done," reflects Owings. "The only way you can do impossible things is to go by instinct. Intelligence will tell you that there's too much concrete between the city and the river; therefore, it will take a long time to get to the river. Why wait for all this degradation to occur? The guys that went up Lookout Mountain the first time weren't figuring out if they were going to make it or not—they just went. That's what I think you have to do in the big deals."

Looking back over a career filled with "the big deals," Owings finds the most satisfaction from

“Today we’re at the lowest design level in the history of America on skyscrapers led by guys like Philip Johnson.”

In our business, part of our compensation has to be our integrity.

developing the organization he describes as a tree, a bird or a long-established monastic order, and from the knowledge that it is still working. In retrospect, he says that he did not consider the magnitude of the work while it was going on. “We didn’t know the Lever House is one of the greatest buildings of that period when we did it. It met the requirements. We weren’t thinking about all that—we were just trying to do a building.”

Additionally, he takes great pride in the reflecting basin in front of the Capitol in Washington, D.C. He notes that his wife, an artist, believes, “You’re not doing anything unless you do it with your own hands,” adding, “To be able to say that here’s something I did myself that reflects the Capitol gives me enormous pleasure.” Further satisfaction comes from his belief that, to his knowledge, he never compromised with himself. Though his refusal to do so has led to his being fired from projects, he comments, “In our business, part of our compensation has to be our integrity.”

Concerning current architecture, Owings says, “Today we’re at the lowest design level in the history of America on skyscrapers, led by guys like Philip Johnson.” Noting that for the first time in the history of American architecture no foreign imports are exercising any dominance, he expresses concern that domination not come from “guys that are fiddling around on the heads of pins. I think the Venturis and the Johnsons and those people are just talking to each other.”

As for the education of future architects, Owings feels the educational program should be comparable to a medical school. “It ought to be harder to get in. It would have to be a longer

degree, but it ought to be filled with the liberal arts for the first two years so that they get the ‘pre-med’ so to speak. Then the professional studies in the last three years.” He feels the schools should be consolidated and regional, suggesting that AIA might partly accomplish such a change.

In this most recent phase of his career which brought him to the TSA convention, Owings says he is trying to spread the word about “the missing link in our profession, the environment.” A member of the National Parks Advisory Board, he feels that the full-rounded architect must be excited about the environment.

Though he says he never cared much about politics because the environment is not a political thing, Owings says that if architects are to regain stature, they must begin to call some of the shots at the highest political level. He names Daniel Patrick Moynihan, with whom he worked on the Pennsylvania Avenue Commission, as one of the best-trained, best-educated men in the country.

During the rebellious 1960’s, SOM was viewed as a super-corporate giant, a target for criticism and protest. Twenty years later, as youth lean toward conservatism and conformism, Nat Owings at age 80 has become a strident and singular voice urging preservation of the wilderness and decrying even high-rise buildings such as his own firm is famous for. When asked to account for this reversal, Owings replies, “I haven’t changed any. The world has.”

Becki Jordan is a journalist and Marketing Coordinator of Franklin Design Group.

THE CAPITOL COMMISSIONERS' COMPETITION, 1844-1845

by James Patrick, AIA

The process that gave Tennessee the finest Greek Revival Capitol in the South was inaugurated on October 7, 1843, when the legislature made Nashville the permanent capital, ending the migration of the offices of government from Knoxville to Nashville, back to Knoxville, then to Murfreesboro. Soon after the decision was made, the grateful citizens of Nashville purchased and gave to the state Campbell's Hill, or Cedar Knob, the magnificent site commanding the town and river. On January 30, 1844 a board of commissioners, whose duty it would be secure an architect and serve as clients and supervisors, was appointed by James C. Jones. Governor Jones was, as events would prove, the last Whig to hold the state's highest office; and the board he appointed consisted of capable and forceful men of decidedly progressive, Whiggish temper. William Nichol was president of the Bank of Tennessee, John M. Bass president of the Union Bank. Samuel Dold Morgan was a prominent merchant, and Morgan W. Brown a distinguished jurist. Others would be appointed from time to time, but the burden was born largely by Bass and Morgan, the latter succeeding to the chairmanship when Bass moved to Louisiana in 1853.

The task undertaken by the commissioners was formidable. The legislature, as events would show, wanted a fine building but was reluctant to provide the necessary funds. The commissioners wanted ultimate authority, but also wanted an architect who could be blamed for decisions and consequences that were but ambiguously his own. In the South Capitol building had often ended in failure, fraud, and frustration. Both Mississippi and South Carolina had fired the architect and begun again. And the board that met in Nashville on February 4, 1844 was beset by pressures calculated to inhibit its freedom to choose an architect. There was a local candidate for the large and lucrative job, Adolphus Heiman (1809-1862), a Prussian-born Nashvillian who would automatically have the support of many influential citizens of the capital city. Furthermore, the board of commissioners was hampered by the language of the enabling legislation, which required the

commissioners first to employ an architect, and then, with his advice and skill, to select a design. There was in short to be no competition. This provision the commissioners soon learned to circumvent, as they began to ask architect after architect to submit a design, promising him either suitable employment or a fee if his scheme won the favor of the committee.

Correspondence and interviews began three weeks after the Board of Commissioners was first convened. On February 26, 1844, H. J. Anderson, acting for the board, contacted the well-known Kentucky architect Gideon Shryock (1802-1880), who had designed the Kentucky statehouse at Frankfort, asking him to visit Nashville. When Shryock did so a few weeks later, Governor William Carroll, who had succeeded James C. Jones, assured Shryock—so the architect remembered—that “a majority of the board were in favor of engaging my services as architect;” and as Shryock stood at the wharf ready to depart Nashville, Judge Morgan Brown urged him to submit a design to the board, and promising that a fee would be paid even if Shryock's plans were not adopted. Governor Carroll died on March 22; Shryock's plan was not accepted, and more than two years would pass before John M. Bass, on November 21, 1846, finally sent Shryock a draft for \$148.52, noting that “it was never the design of the board to pay for any plan not adopted, but as you might have been induced to think otherwise by the late Governor Carroll... the present board thought it proper to make the above appropriation.”

James H. Dakin (1806-1852), a well-known New Orleans architect was next. Samuel D. Morgan invited Dakin to submit a design on June 4, 1844, and on the 15th the architect replied, asking how many departments were to be housed, whether the building should be fireproof, and if the board had “fixed upon any particular order or style for the capitol...” The records of the board contain no further references to Dakin, and if he submitted a design it has never been found. Then one day after

Dakin's letter was received, on June 16, 1844, the minutes noted: “The board has been informed that William Strickland, Esq. of Philadelphia, an architect of high reputation, is willing to furnish a plan and superintend the erection of the statehouse at a salary of \$2500 per annum.” The minutes went on to observe that Strickland's offer was premature. The funds appropriated were inadequate, and the work of quarrying the stone was slow. An architect was not yet needed, but the commissioners did urge Strickland to enter their informal competition, offering him \$2500 or suitable employment if his design were accepted and travel expenses if he wished to visit the site.

Throughout 1844 William Strickland's interest in the Nashville job remained at best lukewarm. He spent much of the year converting the Bank of the United States in Philadelphia, a Grecian masterpiece he had designed in 1818, to a custom house, and haunting Washington in search of an appointment or a commission. There were, however, as he wrote his friend John Strothers, more pigs than teats, and the reward Strickland might have expected as a faithful Whig, anxious for Tyler's reelection in 1844, never came. Polk, the Tennessee Democrat was elected; the custom house job played out, and Strickland's search became vigorous. The date on which he made his tardy entry in the Tennessee commissioners' competition is not known. On March 28, 1845 the board paid for a copy of the plans Town and Davis had made for the statehouse in Raleigh, North Carolina. Five days later, on April 2, 1845, the *Weekly Nashville Union* reported that the editor had seen two very handsome plans for the Capitol, “either of which we are ready to regard as worthy of adoption—the one by Mr. Strickland of Philadelphia, the other by Mr. Heiman of Nashville.” Strickland had entered competition and had tacitly won. He had apparently still not visited Nashville, for on April 2 the board wrote offering again to pay his travel expenses and encouraging him to visit the site. Strickland arrived in Nashville on April 29, 1845, and by May 20 had prepared his final scheme. The relation between this design and his entry submitted to the board's competition is

DESIGN COMPETITION

CHARLES E. KRUTCH

CITY PARK



A LEGACY OF DOWNTOWN GREENERY

by Jake Morello

Like many other cities across our nation, Knoxville, Tennessee, has been seeking ways to revitalize and humanize its downtown area. But unlike many others, Knoxville has been provided a golden opportunity through a thoughtful and generous citizen.

One appropriate solution to the downtown doldrums of today's cities is the creation of well-located, small urban "green spaces," rich in charm and character. It is in such public places (many of an acre or less) that plant life can flourish, increasing the attractiveness and diversity of the Center City. Historically, green spots or parks

within the urban environment have functioned as "restful retreats," providing opportunities for leisurely relief from everyday work experiences. They have also served as points of orientation within downtown centers, providing high visibility while reinforcing the relationship and improving the "image" of the surrounding cityscape.

Today more than ever, the image of Knoxville is represented by its center city core. Unfortunately, the few green spaces that do exist within Knoxville's Central Business District (CBD) seem hidden and suffocated in the maze of structures, streets,

and parking lots. Among those attending a two-day planning workshop October 18 and 19, 1982, in Knoxville, sponsored by the Greater Knoxville Beautification Board, was architect Robert H. McNulty, President of Partners for Liveable Places, Washington, D.C. (the international coalition credited with making cities a better place to live). McNulty said the natural scenic resources of the Knoxville area "are as handsome and attractive as I have seen anywhere in America... I hope you will pay careful attention to bringing some of that nature back into the downtown."

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A LEGACY OF DOWNTOWN GREENERY

An inviting, refreshing nature park within the CBD was the aspiration of the late Charles E. Krutch, a native Knoxvillean and retired Tennessee Valley Authority (TVA) chief photographer. Through Krutch's legacy to Knoxville, such an urban space will become a reality, for when he died October 26, 1981, at the age of 94, he left stocks and bonds currently valued at \$1.6 million to the city to create a downtown park.

In his will, Krutch stipulated that "one-half of the value of his residuary estate be used for the purchase of a parcel of land for use as a *nature park within the city*, with the remainder of the estate held by the city as a separate trust fund; and the income therefrom being used for the development and maintenance of the park." The will also directs that the park be developed as "a quiet retreat with trees, shrubs, flowers, and other plantings for the pleasure and health of the public." Those who knew Krutch's background and his love for trees, flowers, and quiet retreats can understand his bequest to the city where he had lived.

Shortly after the death of Charles E. Krutch, his executor, attorney Robert S. Young, enlisted the assistance of representatives of the City of Knoxville, the Metropolitan Planning Commission, the Greater Knoxville Beautification Board, the University of Tennessee, and the TVA. This coalition has continued to function as the Krutch Park Advisory Committee, under the chairmanship of City Law Director John G. Roach.

One crucial decision made was site selection for the proposed park. In order to determine a location that will enhance both the public use and acceptance of the park, I was asked to identify and evaluate several sites with park development potential. I analyzed seven downtown sites now used for ground-level parking. Of these, I found one that would be most suitable. Centrally located on the North-South Center City Development Axis, the selected site is adjacent to governmental, commercial, and office facilities, and has optimum accessibility and visibility from much of the Center City. The Krutch Park Advisory Committee, after approving the site, completed "A Program for the Design and Development of the Charles E. Krutch City Park." Although not acting unanimously, the City Council gave its approval to the program and voted to negotiate with downtown landowners to purchase the desired property.

In July of 1983, the City of Knoxville and the Krutch Park Advisory Committee joined the East Tennessee Chapter of the

American Institute of Architects and the Tennessee Chapter of the American Society of Landscape Architects in sponsoring a competition for the design of the park. The purpose of the competition was to generate exemplary ideas which will help transform the site (a downtown parking lot) into an enjoyable, accessible, and attractive park. Open to all persons who registered with the Competition Advisor, the competition was specifically aimed at professionals—landscape architects, architects, park planners, and other environmental designers. Eighty-nine design professionals from seven states paid the \$30 registration fee to participate in the competition, which in turn offered cash awards of \$3,000 for first place, \$1,500 for second, and \$500 for third. About 40 registrants were from upper East Tennessee; others were from Memphis, Nashville, Chattanooga, Atlanta, Birmingham, Charlotte, Norfolk, Fairfax, Spartanburg, and several smaller cities.

On September 6, 1983, a design jury consisting of seven voting members and one ex-officio member met in Knoxville to select winning designs. Of the 89 competition registrants, 49 submitted entries for review by the jury. Because of my role as Competition Advisor, I served as the ex-officio member of the jury, having the responsibility of voting only if a tie vote occurred. The voting members of the jury responsible for judging the "one-stage, one-board competition" were:

James R. Franklin, AIA—Architect/Landscape Architect, Franklin Design Group—Chattanooga, Tennessee; Architect for the "Miller Park" Project in Chattanooga

Roy P. Harrover, FAIA—Architect, Roy P. Harrover and Associates—Memphis, Tennessee; Architect for the "Mud Island" Project on the Mississippi River in Memphis

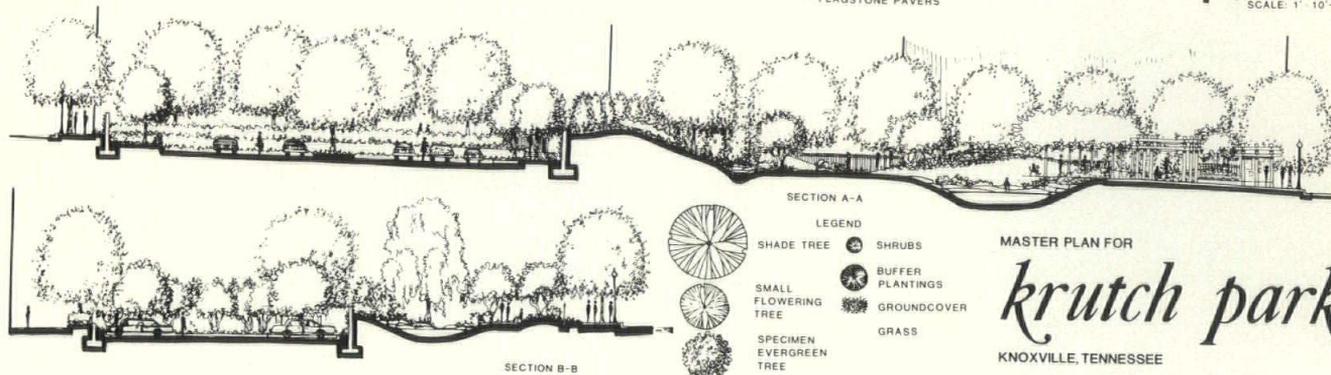
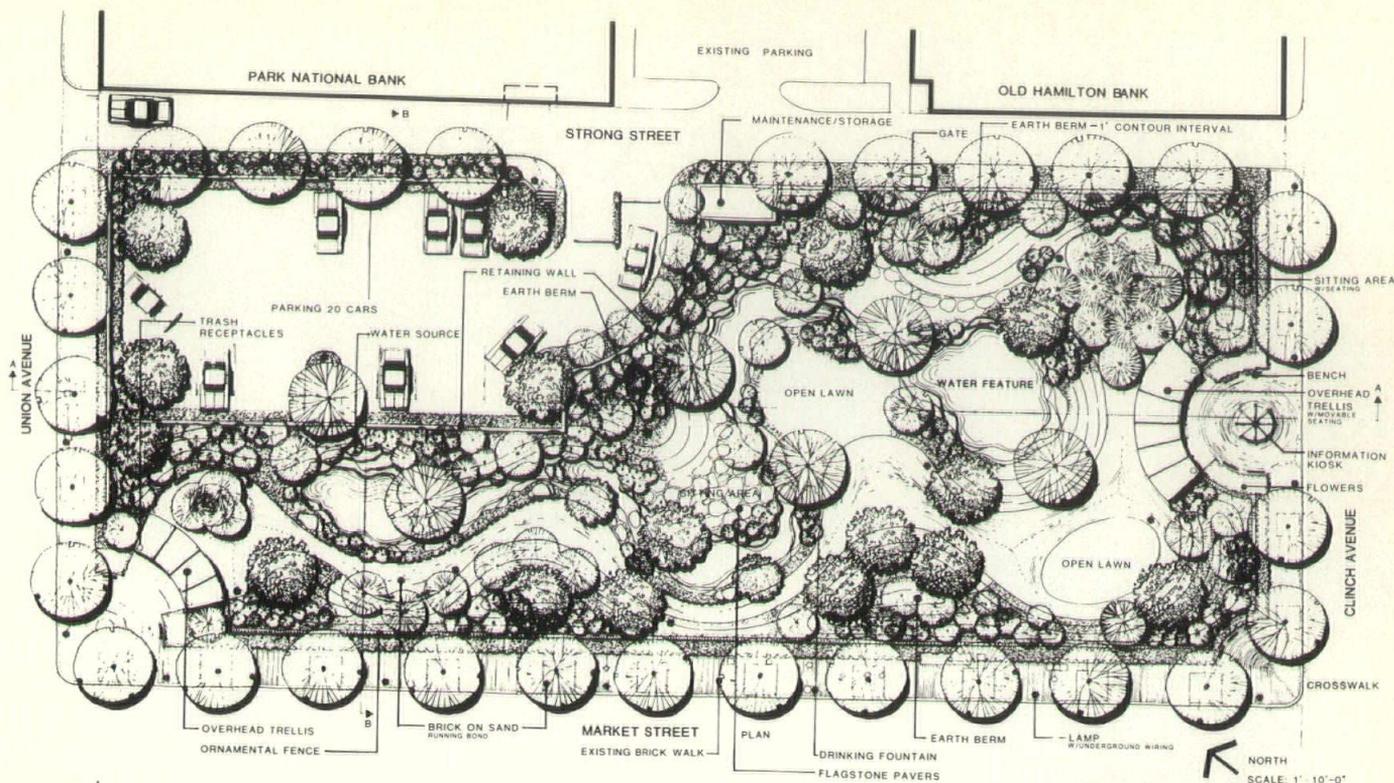
Don Parnell—Executive Director, Metropolitan Planning Commission—Knoxville, Tennessee

Lynn Polte—Past President, Greater Knoxville Beautification Board

Robert Reich—Alumni Professor and Director Emeritus, School of Landscape Architecture, Louisiana State University—Baton Rouge, Louisiana

Jon Roach—City Attorney, City of Knoxville, Tennessee

Hendrik van der Werken—Professor of Ornamental Horticulture and Landscape Design, University of Tennessee—Knoxville



MASTER PLAN FOR
Krutch park
 KNOXVILLE, TENNESSEE
 GRESHAM, SMITH AND PARTNERS

A LEGACY OF DOWNTOWN GREENERY

Gresham Smith and Partners
 winning design of the *Krutch City Park*
 Competition.

After the introduction of jurors and a brief orientation period, the jury visited the site—a half-block now used for parking, adjacent to Market Square Mall at one end and the unique and historical Old U.S. Customs House at the other end. Jurors analyzed existing conditions of the site and its immediate surroundings, commented on potential park development strengths, and made recommendations for such things as circulation, desirable locations for park features, areas requiring visual screening, and potential changes in elevation. Returning to the meeting room, the Jury reviewed sections of the Competition Program, discussing criteria for judging entries, design goals, and the Last Will and Testament of Charles Krutch. All anonymous entries were then evaluated for overall design quality—excellent, good, fair, or poor. The jury briefly discussed the process for determining the first cut of entries, deciding to remove

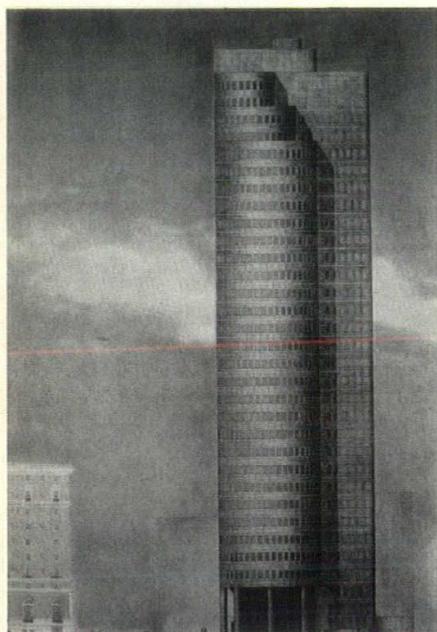
all entries from further consideration that did not rate at least one “excellent” vote or at least two “good” votes. By utilizing this process of elimination, 26 designs were rejected. During review of the remaining 23 entries, a second ballot was taken—producing eight finalists. This ballot was oral, relying more upon group evaluation and discussion than did the first ballot. After a short break, the jury began an intense scrutiny of the eight entries in order to determine the first-place winner. But even after an hour of review and discussion, the jury was unable to cast a written ballot.

Three jurors felt that none of the final eight entries should be built without some modifications and suggested that possibly a two-way tie was in order. Other jurors disagreed, saying the City of Knoxville would not be best served if the jury did not select a clear-cut winner. Jon Roach, juror and Advisory Committee member, sug-

COMMUNICATING ARCHITECTURE

HONOR AWARDS

Sponsored by the Memphis Chapter, AIA



Mike Milo, Jr. / Seab A. Tuck III,
Gresham, Smith & Partners
Nashville, Tennessee
"Nashville City Center"
Presentation Drawing (pastels, colored
pencils)

According to Memphis *Commercial Appeal* art critic, Donald La Badie, architectural plans are art in the hands of masters like Leonardo, Palladio, and Piranisi; or dry, dead documents for the layman.

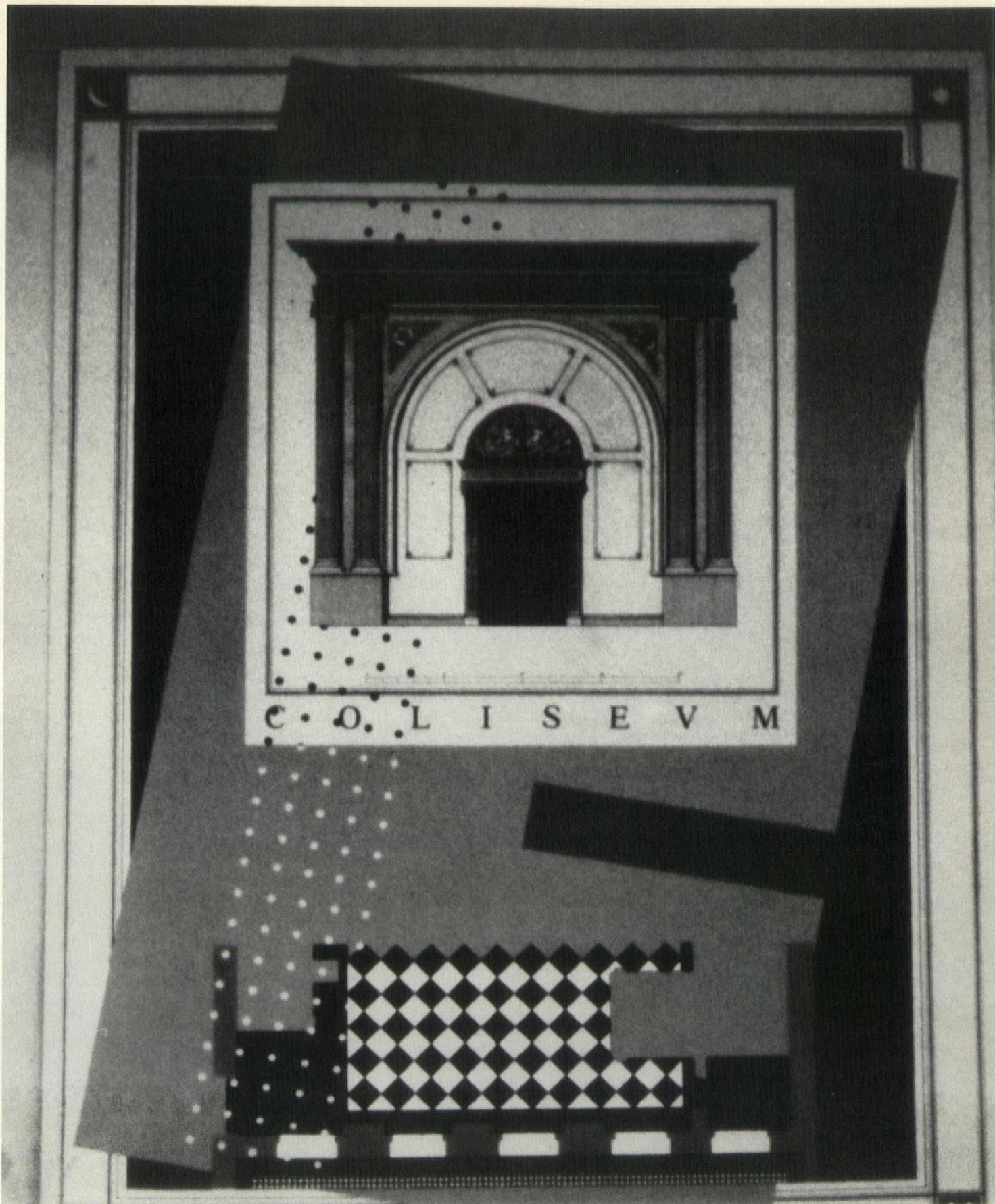
La Badie saluted the Memphis Chapter AIA for the quality of its brainchild, "Communicating Architecture," a competitive exhibition of 36 drawings. "While a few of the drawings chosen... will surely be a bit technical for average viewers, the majority stand on their own as art pure and simple. This is one of the more fruitful architectural exhibitions to be shown in town in some years," La Badie said.

Open to architects in Tennessee, Mississippi and Arkansas, 151 submissions were entered. A jury of Herbert Smith, senior editor of *Architectural Record*; Phil Morris, dean of the Memphis Academy of Arts; and Alice Bingham of Alice Bingham Gallery singled out eight drawings of exceptional merit to receive Honor Awards. The criteria for judging the show were based on drawings as a communication medium and the techniques, composition, design and special attributes which make a drawing work.

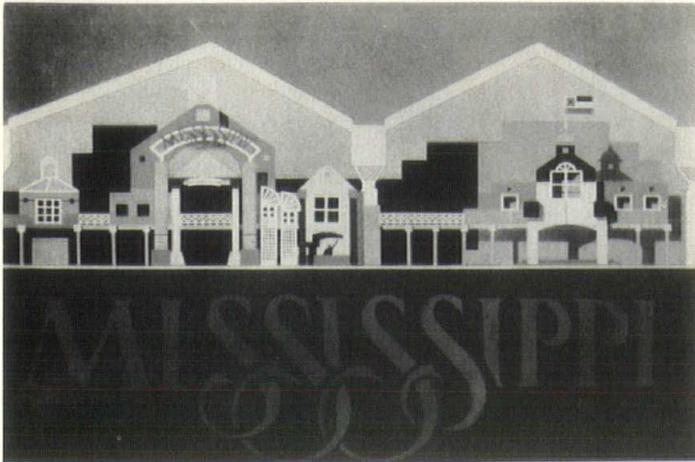
Working with Kitty Lawrence, Assistant Curator for the Dixon Gallery and Gardens, the Special Events Committee of the Memphis Chapter AIA has created a public awareness event of some import. The opening reception was attended by more than 160, with good press coverage.

During the 30 day showing at Dixon, more than 600 high school art students participated with architect guides in viewing the exhibition and learning more about architecture. Lisa Encardona, a student assistant at Dixon, worked with Memphis architects to produce a slide lecture on architectural drawing; and Dixon Gallery and Gardens printed and distributed a fine pamphlet on "The Process of Communicating Architecture."

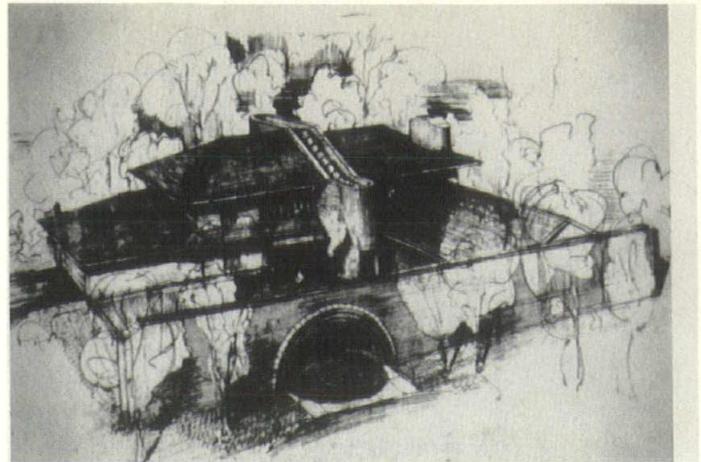
Special Events Chairman, Terry DeWitt and committee members Tom Feazel, J. Carson Looney and Frank Ricks are to be commended for their efforts. The competition also produced a profit for the Memphis AIA.



L. Coleman Coker, Architect
Corinth, Mississippi
"Corinth Coliseum"
Promotional presentation drawing (ink,
acrylic paints)



Samuel Mockbee, Architect
 Jackson, Mississippi
 "Mississippi Pavillion," 1984 World's
 Fair, New Orleans, La.
 Presentation Drawings (mixed media)—
 (spray paint, colored paper, ink)



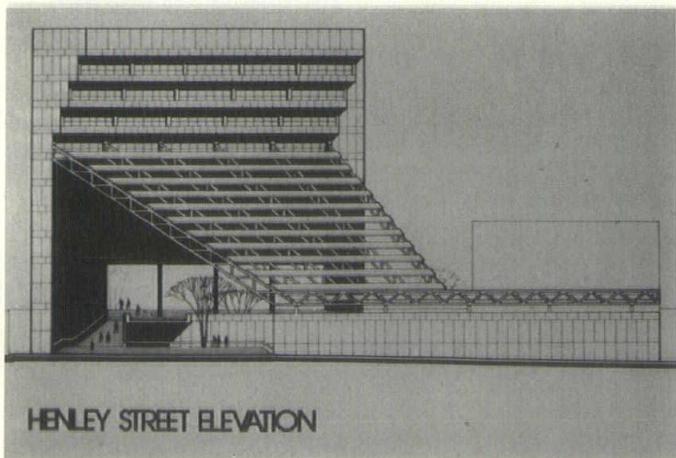
William Henry ASTI, Architect
 Little Rock, Arkansas
 "Hooks Farm House"
 Presentation Drawing (pencil)



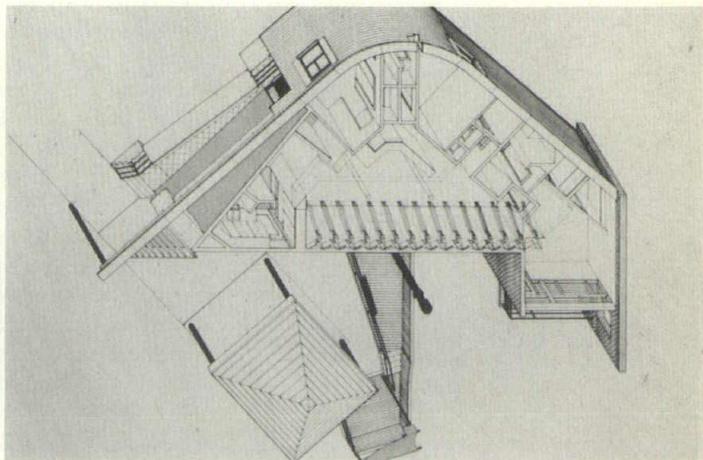
Jack R. Tucker, Jr., Architect
 Memphis, Tennessee
 "Lenox School" Condominiums
 Presentation Drawing (prisma color
 pencil)



Phil Hamilton
 The Brewer Firm
 Memphis, Tennessee
 "Beale Street Baptist Church"
 Presentation/Promotional (watercolor,
 colored pencil)



James M. Evans / Tom Sutton
 Gassner, Nathan & Partners
 Memphis, Tennessee
 "Henley Street Elevation"
 USA Pavillion Energy Expo 1982
 Knoxville, Tennessee
 Presentation Drawings (Ink)



Byron B. Carson Jr.
 Memphis, Tennessee
 "Under My Brothers Wing"
 (A house designed for his brother)
 Concept sketch, presentation drawings
 (Ink)

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OUT OF PLUMB: Awards Competitions

by Robert D. Holsaple

Do you think about buildings? You live and work in them, but do you ever really think about them? New ones are piling up all around you. Did it ever occur to you that they might be killing the city by overcrowding? Do you try to judge buildings, wondering why some are good and others bad? Does one structure delight you and another depress you as just one more faceless facade, adding up to more monotony, more soul-destroying boredom? Architecture has always been the mirror image of a civilization, expressing its needs, its priorities, its aspirations. How do you like what you're getting? Do you react? Do you care?

Nathaniel Owings
Time Magazine
August 1968

We have recently gone through the agony of moving our offices. One of the good things connected with this agony was the discovery of an August 1968 *Time Magazine* article about Nathaniel Owings and architecture. I thought that this discovery, coming on the heels of Owings' witty and thought-provoking appearances of the Chattanooga TSA convention, was an especially nice coincidence.

Owings' questions were addressed to the populace rather than the professionals. Many of us in the architecture profession wonder what about the last question in particular: do people really care? Some of us also wonder if a majority of those in the architectural profession really care.

The Honor Award programs which are part of most AIA component conventions are partially a recognition of those who, in the estimation of their contemporaries, really care and have the ability to express that care. They probably fail to be "the mirror image of a civilization" in that they are judged by architects for architects and thus come nearer to mirroring a specialized portion of civilization—current architectural design trends. (Someone is bound to point out to me the theory that the sensitivity of the artist/architect results in a mirrored image which is more true than we realize.)

Most of us produce entries for Honor Award programs for a mixture of reasons. First among these is pride in our work. It is difficult to separate the desire for an ego massage from this pride—perhaps they are one and the same.

I am reminded of a moonshiner I once knew who made the world's worst corn whiskey. He was most proud of his product, however, because it was known far and wide for its ability to stupefy almost instantly. We all have a different set of values and become known by those values.

Some folks think that awards make for good publicity. I have to point out here that one of our local politicians has said that there is no such thing as bad publicity. There is no doubt that winning a design award is a good excuse for getting your name in the paper. I have wondered about the possibility of getting written up for not getting an award. Below a headline "Local Architect Does It Again" would be: "Local architect Willie Winn announced today that, for the twenty-second consecutive year, he has failed to win an honor award at the convention of state architects. Mr. Winn said that each year he had been submitting one or more churches or fast food restaurants which were faithful reproductions of Greek temples. He had felt that he might win this year because two members of the jury were well known for their preference for Post-Modern architecture."

Part of the fun of entering a competition is trying to guess what the judges will like. I remember at least one competition in which the jury didn't like anything and didn't award anything. Jury research is an important part of the entry preparation. What kind of work have they done? Have they been published? Where did they go to school? Usually a good guess is possible but there are some enigmas. For instance, a Princeton graduate, who had worked for a Japanese firm specializing in housing, had two years of post-graduate work at IIT and whose latest work is an Atlantic City casino might be hard to figure. Good practice for this is the reading of the jury comments in old P/A Design Award issues—particularly if you have a strange sense of humor.

You have to be nimble to predict the architectural qualities that the judges will deem important. The 1968 *Time* article lists Honesty, Attire, Grace, Probity, and Personality as qualities which a good building must possess. They define Probity as quality in construction and details. About the only quality from the list above which has been reflected in buildings that I've seen published lately is Personality—and I'll not specify what kind.

Continued on page 34
Tennessee Architect-Winter 1984

ORCHIDS AND ONIONS

The Read House Silver Ballroom was the scene of Chattanooga's first Orchids and Onions program. Banked by a tropical array of potted orchids, Frank McDonald's large scale cityscape of O & O sponsors provided a fitting backdrop for Dave Braden, FAIA; and Chattanooga Mayor Gene Roberts who presented 18 orchids and 11 onions.

Community invitations to select "the good, the bad and the ugly" received an overwhelming response as some 550 Chattanooga locales were nominated for an award. Chattanooga AIA President Ann Aiken pointed out that there were no real losers and that Chattanooga could only win by becoming more sensitive to the built environment. She challenged onion recipients to strive for improvement, noting, "The onions of today are recognized as the potential orchids of tomorrow."

A "Good Sport and Most Humorous Award" should go to Onion recipient Ruby Falls, criticized for its abundance of signage. With grace and whimsy, corporate executives reserved two tables and responded with this poem:

*Lookout Mountain is many things,
Winding roads and would-be kings
Fancy homes, historic places,
Trees, cars, visitor's faces.*

*Plus Ruby Falls and old Rock City,
Pouring bucks into the county's kitty.
Providing work for young and old,
A story all too seldom told.*

*Sure we've got signs, but they're not all bad,
Though they make the aesthete somewhat mad.
What people seek, they oft don't find,
Unless you tell 'em and unbuggle their mind.*

*Signs and boards make merchants thrive,
They help the little guy to stay alive.
They bring in customers, big and small,
To stores, offices, and the shopping mall.*

*The tourist he spends many a shekel,
He's not Mister Hyde, nor Dr. Jekyll.
His visit means jobs and lotsa dollars,
Despite yips and yaps and Montague hollers.*

*We know our onions rather well,
An onion's an orchid sans the smell.
Twas onions put Vidalia on the map,
Without a flap, nor any bum rap.*

*The moral of this rhyming ditty
Is onions really can be pretty.
Beauty, said one wiser and older,
Lies in the eyes of each beholder.*

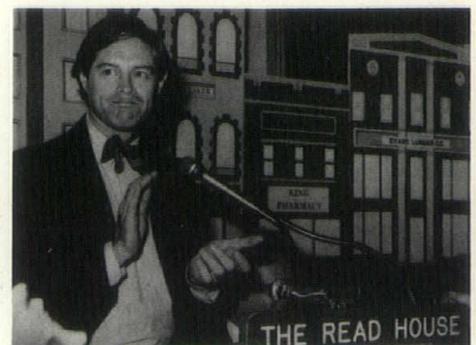


Over 300 people enjoyed the gala evening at the Read House.

Chattanooga Chapter President Ann Aiken, AIA, chaired the well-organized community awareness effort.



The comic delivery of emcee David Braden, FAIA, insured a successful program.



Jury chairman Rick Montague was overwhelmed by community response.

Nathaniel Owings, FAIA, praised the "marvelous device to involve all elements of society" in architecture.

DISTINGUISHED SERVICE TO THE PROFESSION



Executive Director Connie Wallace shares the spotlight with the winners of TSA's first Presidential Citations, (l to r) Charles Coleman, Bob Holsaple, Bill Beaty, Jim Franklin and Rick Montague.

President W. Vance Travis, Jr., AIA, honored six architects with the presentation of TSA's first Presidential Citations:

William H. Beaty, AIA, a Memphis architect, member of the Institute Board of Directors. He serves TSA's interests well as the elected representative in Washington, headquarters of AIA; and he is recognized for his many years of service to the profession and society over and above his three years as Director of Gulf States. He is a past chairman of the Architectural and Engineering Board of Examiners.

Charles E. Coleman, AIA, a Memphis architect with years of service to TSA. He literally wrote the book on our organization with his masterful redesign of the TSA By-Laws. Additionally, as co-chairman of the 1982 convention, he set an example for all in orchestrating the Product Exhibits Fair which generated a record convention profit.

Bruce I. Crabtree, Jr., FAIA, Nashville, was a leader in the establishment of TSA as an effective organization with an office and staff; and he is just as active today, fifteen years later. If you're just going to talk, Bruce probably has better things to do; but if you want a job done, he's the man to call. He has accomplished numerous legislative and administrative changes in state government that make practice in Tennessee as viable as it is today.

James R. Franklin, AIA, Chattanooga, is a past president of TSA and past chairman of the Architectural and Engineering Board of Examiners. He was instrumental in helping to establish the UT School of Architecture, and he is founding executive editor of

the TENNESSEE ARCHITECT. He continues to be active in all aspects of the profession, from student affairs to TSA policy.

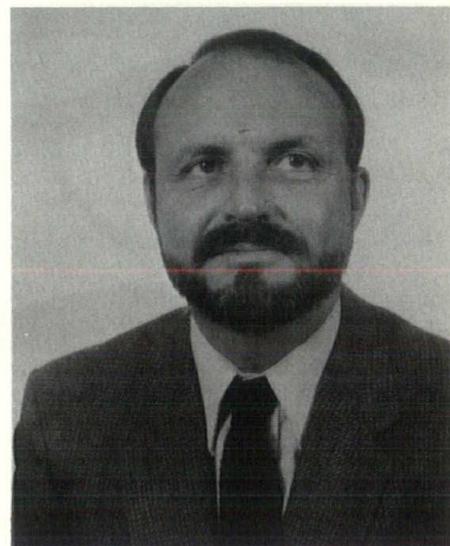
Robert D. Holsaple, AIA, Knoxville, is a long standing and supportive member of TSA. Like E. F. Hutton, when he speaks, everybody listens. He is well respected for his thoughtful consideration of issues and has defused more than one critical professional concern diplomatically. He is a contributing editor of the TENNESSEE ARCHITECT, a member of the Architectural and Engineering Board of Examiners and a past president of TSA.

Deaderick C. Montague, Executive Director of the Lyndhurst, Foundation, was the only non-architect cited. Under his leadership, Lyndhurst has funded numerous projects to enhance the built environment and revitalize downtown Chattanooga. Most recently, he served as jury foreman and steering committee member of Chattanooga's Orchids and Onions program.

The Presidential Citation singles out these individuals for "Special Service to the Society... for contributing time and energy over and above that which is normally expected to enhance and improve the profession of architecture, whose efforts and achievements have significantly improved the position and presence of the Society, whose initiative to lead and voluntary commitment to serve have been an example and asset for all of the profession and not just the Society."

Four individuals received Awards of Distinguished Service to the Profession, nominated by their respective chapters for outstanding achievement to advance the profession:

Terry E. DeWitt, Memphis, is Project Manager, Product Development Department, Varco-Pruden, with two patents for design of a single skin architectural panel and design of a standing seam roof ridge cap design. As chairman of the Memphis Chapter's Special Events Committee, he spearheaded the nationally acclaimed "Communicating Architecture" drawing competition and exhibition featured elsewhere in this issue.



Selmon T. Franklin, Jr., AIA, Chattanooga, has been active in the Chattanooga, AIA for many years; and he served as TSA president in 1979. He actively pursued better relations with agencies of state government with particular success in reforming the Fire Marshals Office and opening up the architectural selection process for state work, and he lent his management expertise in streamlining TSA's operation.

Robert D. Holsaple, AIA, Knoxville, has lectured on architectural office management at several universities and has served on the Committee on Office Practice of the American Institute of Architects. He is a member of the Advisory Board for the UT School of Architecture and the Tennessee Board of Architectural and Engineering Examiners. Mr. Holsaple's civic activities include the presidency of the West Knoxville Rotary Club and membership in the Technical Society of Knoxville. In 1980, he was appointed to the Board of Electrical Examination and Review of the City of Knoxville.

Elbridge B. White, AIA, Nashville, joined Hart-Freeland-Roberts over forty years ago and, except for wartime military service, has been continuously involved in the firm's operations. As a member of the Tennessee State Board of Architectural and Engineering Examiners for 20 years, he served as Secretary-Treasurer, Vice Chairman and Chairman of the Board consecutively. He is responsible for numerous legislative improvements in Tennessee's licensing law. He also served several years on AIA's National Committee on Health Environment and is a past president of the Middle Tennessee Chapter, AIA.

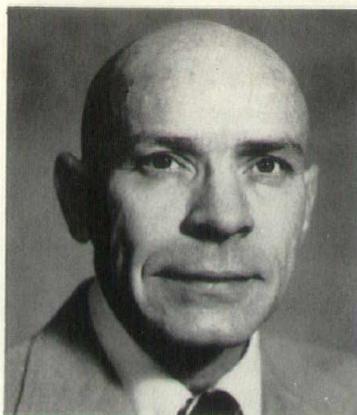


SPECIAL DEDICATION TO THE DEVELOPMENT OF YOUNG PROFESSIONALS

Another new award salutes architects for special dedication to the development of young professionals. There were four recipients:

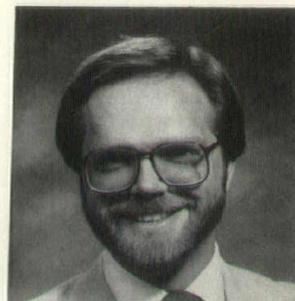
Jim Booher, AIA, has served the AIA since 1962 in chapter offices, committee membership and as a delegate to state and national conventions. However, his most significant contribution has been his dedicated leadership in the IDP in East Tennessee, from 1978 as Watauga Chapter Coordinator, transferring to Knoxville in 1980, becoming East Tennessee Chapter Coordinator in 1982. His hours of professional leadership have contributed to the development of many, many young professionals in East Tennessee. Most of these young people including Jim's own daughter, Deborah, have successfully achieved professional registration and active careers in architecture. In addition to the evening and weekend training seminars Jim conducts with the help of other area professionals, this year he arranged for IDP participants an "Architecture Excellence" tour to Columbus, Indiana. With subsequent interest in the tour from local professionals,

the trip became a shared experience of both seasoned architects and those in training.



Robert R. Roesler, AIA, has worn many architectural hats during the first fifteen years of his professional career, from drafting with a major A/E firm, through years of general practice and self-employment, into his present position as Director of Franchise Architecture for Holiday Inns, Inc. He has used this varied background to inform young professionals in the various opportunities and avenues available in an architectural career. He has served for the past two years as the Memphis Chapter Coordinator of IDP. In addition, he has assumed the role of Advisor (Scoutmaster) for the newly formed Memphis Architectural Explorer Post, a function former Eagle Scout Roesler is enthusiastic about establishing. As a member of the AIA National Architects in Industry Committee and Chairman of their Professional Development Subcommittee, he secured a resolution recommending changes in IDP to allow young professionals to qualify for the

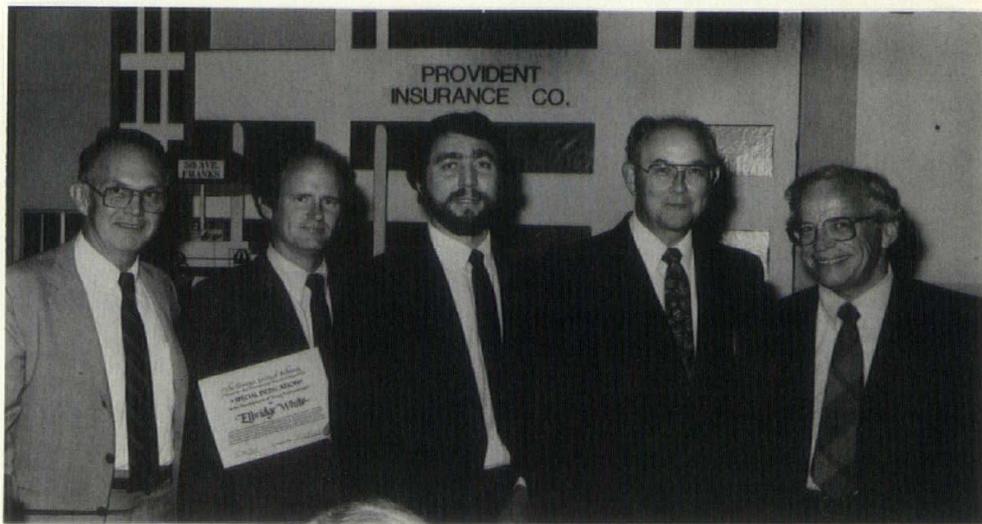
registration exam while pursuing a career in the rapidly emerging areas of architectural practice still generally known as "non-traditional."



Robert Seals, AIA, Chattanooga, was involved in the UT School of Architecture's first Remote Design Studio located in Chattanooga. He worked directly with students as a faculty advisor and helped to secure government and civic endorsements and grants to make the program viable. He has also been active in IDP, helping to stage "mock exams" and critiquing participants' efforts to obtain registration, as well as serving the UT School of Architecture in other varied roles.

Elbridge B. White, AIA, Nashville, has the distinction of being the only architect nominated and elected to receive both chapter awards for distinguished service to the profession and the young professional. He campaigned actively with Bill Beaty, AIA, in having IDP adopted in Tennessee, and has counseled innumerable applicants for registration in critiquing exam efforts during the past twenty years.

EDITORS NOTE: Ted Smith, AIA, Chattanooga is to be commended for developing and executing these new awards categories to provide recognition for extraordinary contributions among TSA's membership.



(l to r) Ted Franklin, AIA, recipient of Distinguished Service to Profession; Jim Bailey, AIA; and Greg Hnedak, AIA; accepting for absentee winners; Bob Holsaple, AIA, recipient of Distinguished Service to Profession; and Robert Seals, AIA; recipient of Dedication to the Development of Young Professionals.

A TENNESSEE ARCHITECT IN ECUADOR

by *Zeno Yeates, FAIA*

Before I retired this past January I had heard of several Memphis retirees who had served overseas as concrete pipe specialists, as office organizational consultants, as experts in the manufacturing of mayonnaise, all volunteer executives with a New York-based firm called the International Executive Service Corps (IESC). My wife suggested I apply as a hospital architect, and I did, although doubting seriously if any third world country would need a consulting architect. A month after filing, I received a call from New York asking if I would be interested in assisting an Ecuadorean architect in designing an 88-bed hospital in Cuenca. I had been to Quito about ten years before, had visited in and around the capital city, but *where was Cuenca?* My wife and I discussed this possible assignment, hastily accepted, and immediately took a night course in conversational Spanish for ten weeks at Memphis State.

IESC is funded by the federally-assisted AIDS program, by private corporations and also by the local sponsor; and each volunteer and his wife have all travel and subsistence paid but no other remuneration.

We had agreed to stay in Cuenca, Ecuador, for three months before we left Memphis; and that means taking care of vaccinations and shots, house, animals, yard, utilities, taxes before departing. We left Memphis on July 5th and flew directly to Quito via Miami. The Director met us at the Quito Airport and took us immediately to the hotel so we could slowly adjust to the 9,000 ft. altitude, and at my age I could certainly tell the air was a little thinner.

The next day we flew into Cuenca, population 130,000, were met by a delegation of doctors from the hospital, by the local architect with whom I was to work, and by the IESC local representative. They took us immediately to a hotel, and to our suite of rooms and got us settled.

The local architect, 28 years old, had leased space for this project across the street from the central fire station and three short blocks from our hotel, and equipped it with two new drafting tables and a metal desk, but with no telephone. That first morning we drove over to the Santa Ines Clinic (or

hospital), where I met my interpreter, the medical directors and board members, toured the hospital, and inspected the equipment. We all agreed to meet and explain our plans each Friday morning at eleven. The architect had designed a number of residences, and his latest project had been an eight-story deluxe condominium 90% completed before we arrived. I found him extremely competent, a fast draftsman and delineator, knowledgeable about concrete structures.

Before I arrived the doctors had contacted all the medical specialists who would lease or buy space in another new building to be constructed near the new hospital, and the requirements needed by 44 specialists had been carefully documented. The program for this professional office building was set, but only the number of bed patients for the hospital had been requested.

Designing the office building was easy, but the hospital was another matter—no known requirements for ancillary services, no capability to import foreign-made equipment, no understanding the need for emergency water reservoir, absolutely no such professional as a registered nurse, and a slow realization that the year-round climate of 55°-72°F outside temperature requires no special heating and air conditioning equipment. No salesman called on the office the entire time I was there! Eventually the prime architect was joined by three architectural draftsmen, so I was pressed to design a nursing floor, or two, and eventually to design a broad ground floor with most services. At each plan review I found the doctors receptive to change; well-trained in Argentina, Mexico, and the United States; most pleasant and appreciative to work with and for.

I worked without an erasing shield (much less an electrical eraser), with only 2H and HB drafting lead, without any catalogs, with only flat sheets of tracing paper to cut in strips for studying, but most certainly with a metric conversion schedule. Through the interpreter I would rehearse the prime architect's review and presentation; at the first meeting a doctor asked me directly what was the width of the corridor, and I couldn't answer him in meters, but the next time I had dimensioned everything.

Over the first 6 weeks both buildings gradually fell in place, but with no structural, electrical and sanitary consultants as yet selected, my responsibility for the overall concept increased considerably. The last two weeks I roughed out power and lighting



Zeno Yeates, FAIA, has been founding principal of Yeates, Gaskill, Rhodes, Memphis; a past Gulf States Director; and a past president of TSA.

plans, a room finish schedule, stairs and elevator hatchways. With what meager catalogs I could find I selected all equipment for sterilizers and surgical lights, kitchen and laundry, radiology and central sterile supply. I loved the job; the assignment was right down my alley; it was the fastest two months and the coldest July and August I have ever had. If they ask me to come back tomorrow, I would start packing today.

BOOK REVIEW

PLANNING THE NEW CORPORATE HEADQUARTERS

Written by Bryant Patnam Gould, AIA

A Book Review by M. F. Schwartz III, AIA,
CSI

Mr. Gould quantifies his discussion by dwelling on what he calls "pre-design"—(definition from cover)—"from the initial decision to build, up to the commencement of schematic design drawing." More specifically, he covers the planning/programming phase with emphasis on early interior space planning and facility development/management.

As an outline of corporate architecture, he gives the reader a good, general overview of the various elements one might expect in a corporate headquarters facility. However, Mr. Gould falls short on several important aspects: image and identity, the "CEO factor," corporate quality construction and systems development.

Most corporations view "architecture as a corporate asset," (*Business Week*, October 1982). Any planning for a new corporate headquarters should address the facility as an image builder, a point Mr. Gould refutes. Outlays for good design are like expenditures for corporate image advertising. "Companies spend a lot of money in advertising their image. They can cut back if they have an outstanding building that gains national attention," says Houston developer Gerald D. Hines. A successful image can, also, translate into more rental dollars.

A strong influence in any corporate project (which Mr. Gould fails to point out) is the "CEO factor." The CEO is one person whom the design team should pay particularly close attention. The CEO's influence can make or break a design. Mr. Gould's writings might lead a designer to treat a corporate facility only as a "commodity or space," yet the CEO's are the real shaping factors.

Business' increasing awareness of the value of good building design is linked to "corporate quality" construction. The author does not make a strong case for headquarters type construction over standard office/development construction. This point is a strong cost factor and sets the tone, i.e., budget for any major facility project.

Continued on page 32

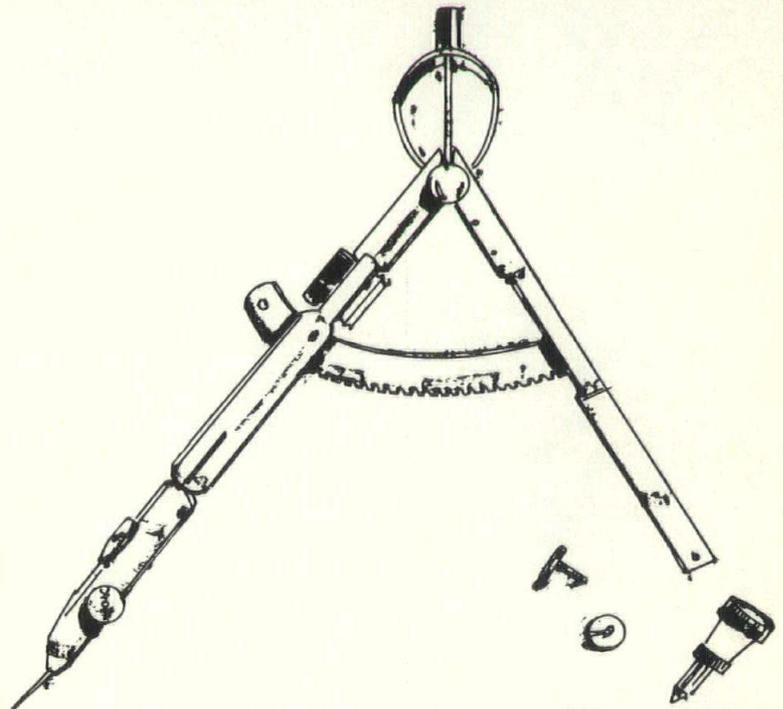
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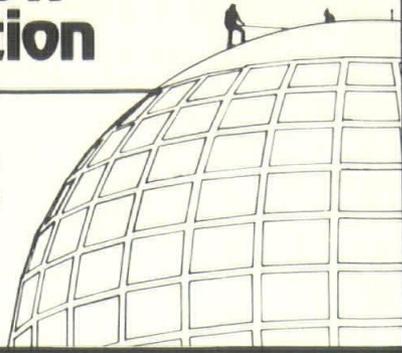
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More specifically, systems and their development were given only casual reference in the author's analysis. Systems might be beyond the book's scope, but their influence in predesign is much stronger than the author would lead us to believe. "Open office" furniture systems, energy management/security systems, integrated electrical/lighting systems, highwall/demountable wall systems are merely one line notations.

With the holiday seasons upon us, this book might be a good choice for the graduate student, intern architect or small firm trying to break into corporate architecture. As a gift to that prospective CEO client from a small firm looking to land his next headquarters, buyer beware, as one may find oneself not only out the \$34.95 cost of the book, but also a major project if the CEO were to follow Mr. Gould's advice. In the section on selecting design professionals, the author makes a strong case for the large, multi-disciplinary firm (His) over a smaller firm (Yours), to quote... "It's hardly prudent to entrust such an important venture to an inexperienced professional."

Mr. Schwartz currently works with the State Architects Office. Previously, he was involved with one of the state's largest corporate headquarters facility designs.

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OUT OF PLUMB

From a practical standpoint, we have introduced a measure of sanity into the competitions by specifying that the entries consist of several slides and a single sheet of typed description. I can remember the forty inch square hardboard panels, with grommeted holes in the corner, covered with rubber cemented pictures. There must be a natural law that rubber cement will hold only the least important pictures on the board. I can remember spending an afternoon at a convention leaning against one of our entries to keep the pictures in place until Elmer dried. At one time we decided to build a permanent box, complete with hinged top and brass corners, to ship our entry boards. The trucking companies were overjoyed to see us coming and the air freight people declared extra dividends. On the way to one convention, after a stewardess kept insisting that the box of forty inch square boards would not go under the seat in front of me, I checked the entry as luggage and it got to Dallas at the same time that I got to New Orleans.

One part of this change which I do not like is the practice of having a continuous show of entry slides rather than a display of boards. With the boards, people could make rude remarks and giggle without calling attention to a particular entry. With slides, the object of the snickers is most apparent; and my feelings have been hurt several times.

I hope that these competitions will survive and not be displaced by early morning cross country races as in Chattanooga. I think that it would be nice to give Honor Award T-shirts though.

THE CAPITOL COMMISSIONER'S COMPETITION

unclear, but it is interesting to speculate that the April entry provided the basis for the persistent Nashville tradition that the building had originally been designed without a tower. On May 20, his design accepted, William Strickland was at last appointed architect of the Capitol by the board. The conditions of the enabling legislation had been fulfilled, but the choice of the architect had been made only after the commissioners had reviewed designs submitted by Strickland, Shryock, Heiman, and perhaps Dakin.

The architectural quality of the Tennessee State Capitol is the result of the splendid abilities of William Strickland, who labored tirelessly, harassed by the legislature, sometimes by the commissioners, his strength sapped by sickness and incipient alcoholism. But the board, John M. Bass, Samuel D. Morgan and their fellows, also deserve their share of praise. They appointed the best architect whose interest they could secure, perhaps the best practicing in the United States in the 1840s, resisting local influence exerted on behalf of Heiman, an architect of considerable ability and originality whose talent could not be compared to the skill of the great Philadelphian. They then spent nine long years begging and cajoling from an unwilling legislature the funds necessary to complete the building. The members of the board were powerful and political. While they protected William Strickland, they also pressured him relentlessly. Whether their treatment of his son Francis, who succeeded his father in 1854, was quite honorable is still a subject of scholarly disagreement. The commissioners had, however, managed to secure for Tennessee by competition one of the great buildings of the American Greek Revival, a Capitol that became the symbol of the triumph of civilization and good taste in the Southwest.

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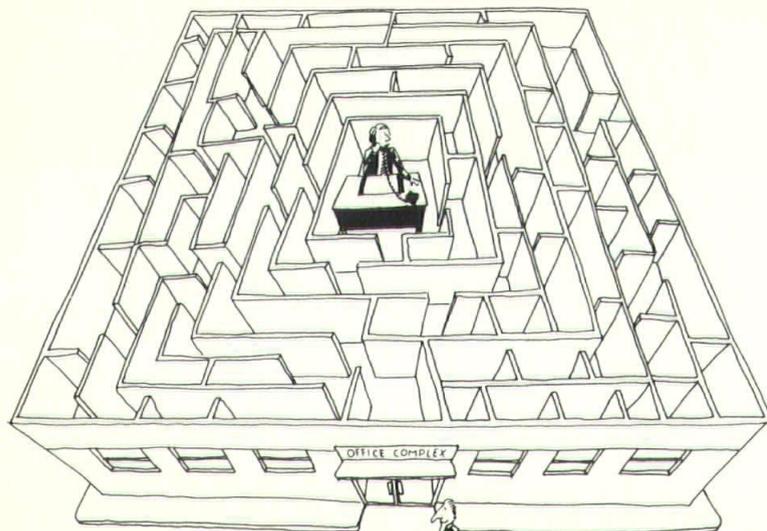
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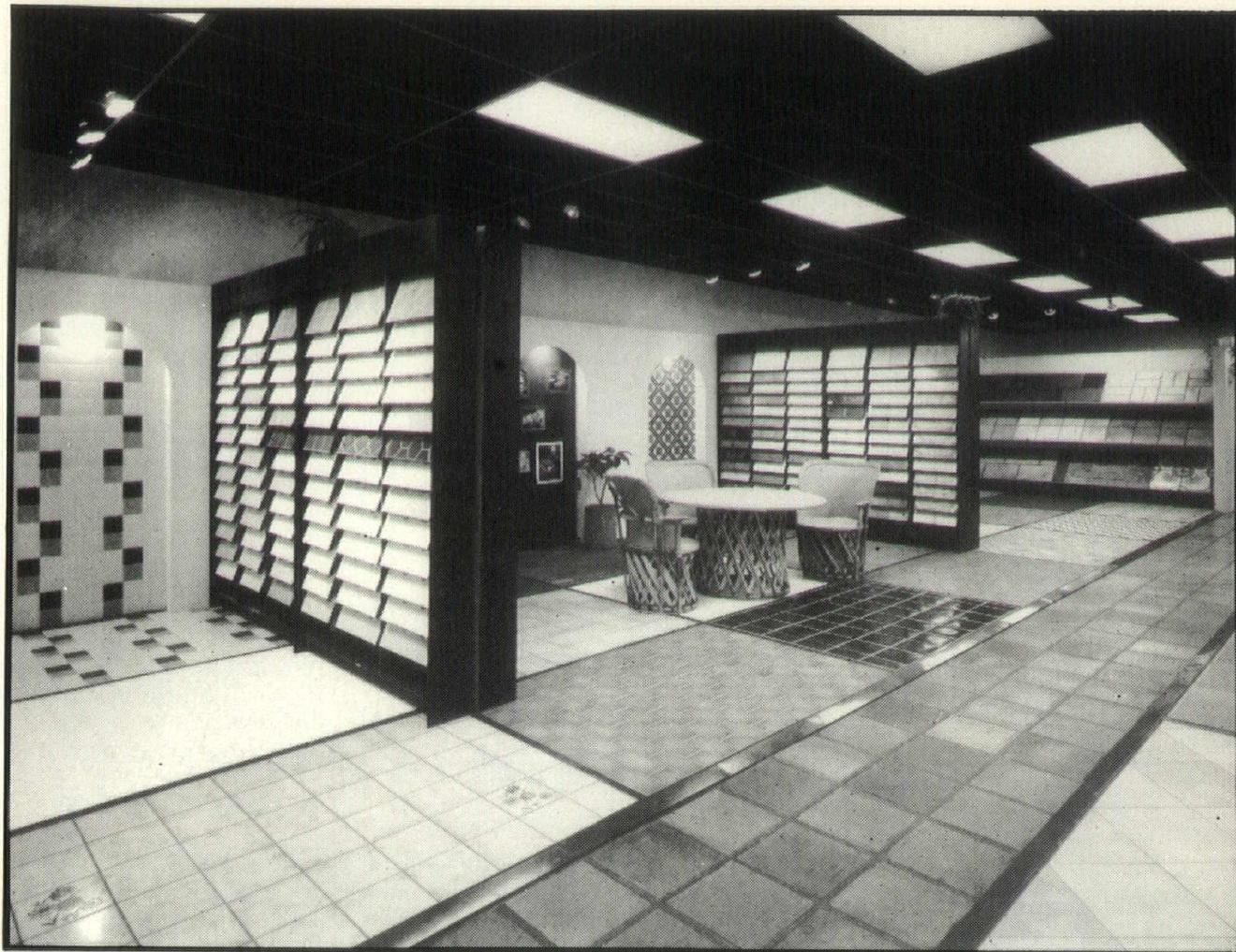
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gested the jury not search for the perfect design solution but instead select the one entry that best satisfies the spirit and intent of the Krutch will. Jurors Roy Harrover and Jim Franklin agreed that a single first-place recipient should be selected, but objected to the idea of selecting a first-place design solution based upon concepts stipulated in a will. Mr. Harrover said that the Last Will and Testament of Charles Krutch was restrictive since it directed that the park be developed as a "nature park," and that the park serve as a "quiet retreat with trees, shrubs, and flowers." Pointing to an entry depicting an urban plaza with extensive paving and a formalized water feature, Mr. Harrover suggested that possibly a similar architectural approach might be more appropriate for Krutch park. Drs. Robert Reich and Hendrik van der Werken reminded the jury that competition entrants were given specific criteria via Krutch's will, in which to design the park. At the conclusion of the jury's discussion of this matter, several jurors agreed that although Krutch may have lacked professional design expertise, the jury should respect Krutch's desire to bring greenery, flowers, and a touch of nature into the downtown park.

At that point, the jury agreed to cast written ballots for first-place award. The winning entry, submitted by Gresham, Smith and Partners, from Nashville, received votes from five of the seven jurors. The second-place award went to Jerry Spangler of Knoxville, who received four of seven votes. The third-place award went to Enviro-Tekton Associates, David Kendall of Knoxville, with five of seven votes. Of the five remaining entries only three were selected by the jury to receive Commendations for Design Excellence. They were: Ross Andrews, Lawrence Mathis, Chattanooga, Tennessee; Bill Oliphant and Associates, Inc., Knoxville, Tennessee; Patton, Harris, Rush and Associates; John M. Harris, Alisa S. T. Cowen, and William W. Neville, Fairfax, Virginia.

On October 13, 1983, cash awards were presented to the winners of the Krutch Park Design Competition. After the awards ceremony, the Advisory Committee met with Joe Hodgson and Alan Ray, landscape architects with Gresham, Smith and Partners. During a presentation of his firm's winning design, Mr. Hodgson said that the City of Knoxville is fortunate to have had a citizen like Krutch, who wanted the softness and character of the surrounding natural landscape brought into the harsh downtown environment.

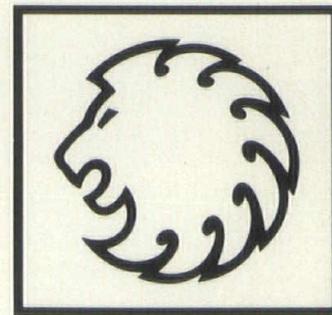
Jake Morello is a Landscape Architect with the Tennessee Valley Authority Architectural Support Branch, Knoxville.



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THE BALLAD OF THE TSA

Now the song that I am about to deliver
Is about four cities on the banks of the
river.

One's on the Cumberland, two - the
Tennessee,
And the other's on the banks of the
Mississippi.

Here's to yer local architects,
Heroes of Tennessee.

Now let's start right out on Lookout
Mountain.

There's Klaus Nentwig at the head of the
fountain,

With his Bauhaus renovated gambling
casino

And a pool in the back that we wish he
would clean out.

His pool, that dirty old pool,
Full of jabberwocks and slithy toad

Now over in Nashville, there's old Mike
Fitts.

He Polly-wolly-doodles and dabbles a bit.
He's trained in engineering, but that's not
his style.

He saunters off to court with an arm load
of files.

He's the well qualified, super state
architect
—His fingers in too many pies.

In Memphis, where politics is sentimental,
Old Met Crump's kind of Continental.

He studied surfboarding, and when that was
in order,

He took on a project south of the border.
He goes for the gusto, but call him
"Monsieur."

He's quite a wine connoisseur.

Now back in Knoxville there's Larry
Binkley.

He's why we have Connie—to put it
succinctly.

He has an RV that he likes so well,
He drove it to New Orleans - said, "Forget
the hotel."

He's well known for doing his
homework,
Especially designing schools.

Now old Tom Nathan gives the women a
chase,

And his riverfront home is quite the place.
He sits on his patio drinking bourbon and
rye,

Watching the towboats meandering by.
At La Guardia, he did a Holiday
Inn.

It's the pride of the Borough of
Queens.

Now Bob Holsaple kind of likes
conventions.

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Lookout Mountain, there's one that he mentions.

The place has taken on religious tones, but it used to be the hide out of Al Capone.

Bob, thanks a million.

His firm designed a World's Fair pavilion.

David Rhodes, down Memphis way, broke his arm out driving one day.

When he broke his wrist, and it hurt a little, but that's okay 'cause he designs hospitals.

His mishap at an AIA picnic

Left him busy as a one armed paper hanger.

Now Annie Aiken is a dancing fool and that's not all that she can do.

Her work she keeps up with most any man and still never gets a case of dish pans on her hands.

Annie, with the boundless energy, But is she biting off more than she can chew, choo?

Franklin's gone regional, so I've heard. But Albert said, "Boss, you'll have to shave that beard."

It almost broke poor Sally's heart,

and Ted said, "Now, how're they gonna keep us apart?"

Jimmy, he's a far out leftist,

But, some say a Renaissance man.

Since Travis made his reputation long ago, on soil conditions, he was in the know.

He tried to put a building on level ground.

But his bulldozer sank twenty feet down.

Vance made the grade.

He got in at the bottom floor.

There's one more name that almost slipped my mind.

She's not an architect, but she has designs.

Her work works like the dickens, so let's give a cheer

for one who does the planning the whole damn year.

Connie, Connie Wallace.

Queen of the TSA.

Now you've heard the story and the song is through

Memphis, Knoxville, Nashville, and the Chattanooga Choo.

No one is offended and the song's all right,

then let's all have one whale of a night.

Here's to the local architects,

The pride of Tenn-o-see.

Words by Coleman Harwell, II,
Copyright 1983.

Author's Note: Performed at the convention on the
Steamboat Cruise by TSA's official

band leader, Coleman Harwell, II, a graduate
of the Yale School of Architecture...and

thought you wouldn't miss anything by
being home.

Tennessee Architect-Winter 1984

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1983 TSA EXHIBITOR AWARDS

Once again, the technicians and craftsmen who provide support services and materials for good architecture displayed a superior level of innovation and technology at the 1983 TSA convention. A large crowd of architects and related professionals enjoyed a two-day hands-on experience of the latest building products and services.

David W. Hammel, Jr., AIA chaired the jury composed of Ann Aiken, AIA; James H. Bailey, III, AIA; Gregory Hnedak, AIA; and Donald P. Shell, AIA.

TSA gratefully acknowledges the 46 exhibitors for financially underwriting the 1983 convention.



Mid-South Graphics display was awarded **Best of the Show** for "intelligent use of their own lighting system to display contemporary signage in a harmonious manner," according to the jury.



Otis Elevator Company won **Best Multiple Exhibit** for the second year in a row. The jury was "buffaloed with the high level of technology displayed in the elevator systems...including a current weather report."



Arrow Products, Inc., Nashville-Chattanooga, was awarded **Best Single Exhibit** for "the fine hands-on CAD system display, backed up by a television monitor of the booth activity inside."

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NEWS BRIEFS

OUR FRIEND HAS DIED ED MEIERS



Nashville architect Edward J. Meiers, AIA, was killed the evening of January 4, 1984, in a robbery attempt. He and his wife were walking towards a restaurant with another couple when two men approached them from behind, snatching Mrs. Meiers' purse. As Ed turned around to face his assailants he was shot, and he died two hours later at Baptist Hospital. His funeral was held Saturday, January 7, at St. Ann's Catholic Church.

All of us who knew Ed have lost a dear friend. We mourn his wonderful sense of humor and unique vision of the world. He created words and morality tales with the same facility as he created buildings. Ed loved people, and he enjoyed sharing everything he learned along the way. He gave a part of himself to everyone he touched, and his loss is deeply felt by his family, his church, his community and his profession.

He was Secretary-Treasurer of the Tennessee Society of Architects from 1979-1982. He energized that thankless task with the most animated financial reports this Board will ever hear, cutting through accounting jargon and translating as only Ed could do. But he was so much more than funny and entertaining. Ed approached life with a boundless faith and encouraged TSA and each of us individually to be the best we were capable of being. Ed was there when we needed him, not at his convenience. As Chairman of the Intern Architect Development program in Nashville, he counseled many graduates towards licensure. A child of Taylor and Crabtree, his own offspring apprenticed with Ed, and with his encouragement, moved on to create their own firms.

The Tennessee Society of Architects has established a memorial fund in his honor. Persons wishing to contribute should make checks payable to TSA for Meiers Memorial Fund and mail to 223 1/2 Sixth Avenue North, Nashville 37219.

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CONFERENCE FACILITIES: Meeting facilities are designed for groups of up to 1000. Many other rooms are also available for smaller groups.

RESTAURANTS: For your dining pleasure, there's the gourmet Hunt Room restaurant in addition to the Greenery coffee shop and the Reflection Lounge.

NEARBY ATTRACTIONS: The Radisson Plaza is only steps from the State Capitol, the financial district and major department stores. Within two blocks are the Nashville Convention Center, the Tennessee Center for the Performing Arts, and Printer's Alley. Other attractions of "Music City, USA" include the Grand Ole Opry and Opryland Entertainment Park.

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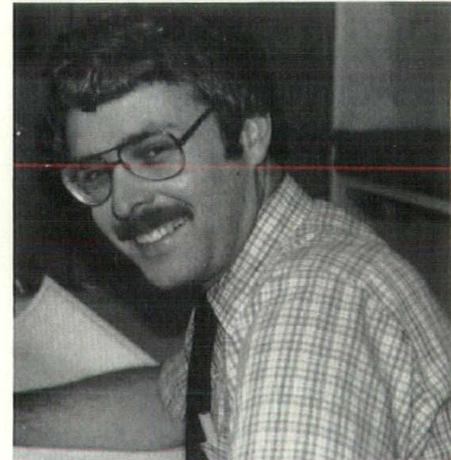
NEWS BRIEFS

FREEMAN OPENS FIRM

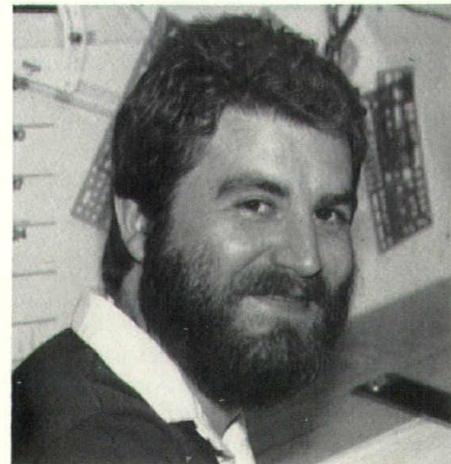
Jack Freeman, Architect, formerly with Yearwood + Johnson Architects has begun his own practice. Mr. Freeman has had a wide variety of experience in his 16 years in the field, including a new campus for Tennessee Preparatory School, a major expansion of Parkview Hospital's Parthenon Pavilion, Vanderbilt Child and Adolescent Psychiatric Hospital, and the Billboard Publications/WLAC Radio Offices.

REEDY & SYKES ANNOUNCE NEW FIRM

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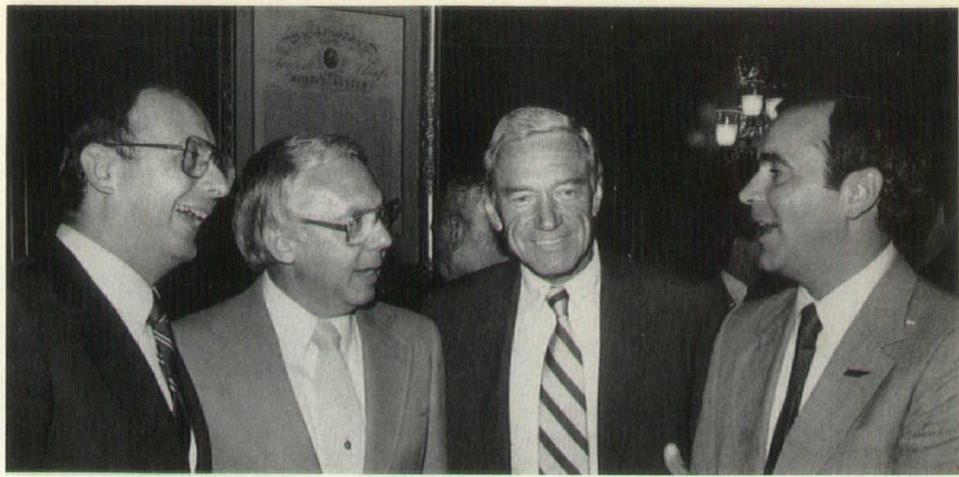
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NEWS BRIEFS

President Broshar greets members of Congress who received AIA Presidential Citations: Sen. Alfonse D'Amato (R-NY), Reps. Sam Stratton (D-NY), and Bill Boner (D-Tn).



BONER RECEIVES AIA CITATION

Rep. Bill Boner, Fifth Congressional District, received an AIA Presidential Citation from Robert Broshar, FAIA, for his efforts to secure legislation to restore the West Front of the U.S. Capitol. Boner was cited for his leadership which helped preserve "for future generations a world symbol of democracy." Boner was one of eleven members of Congress so honored.

Y + J CELEBRATES 20 YEARS

Yearwood + Johnson, Architects, is celebrating its twentieth anniversary. Founded in 1962 by Randall Yearwood, AIA; and Ed Johnson, AIA; the company has grown from a two-man organization to a nationally recognized architectural firm with a staff of over 100.

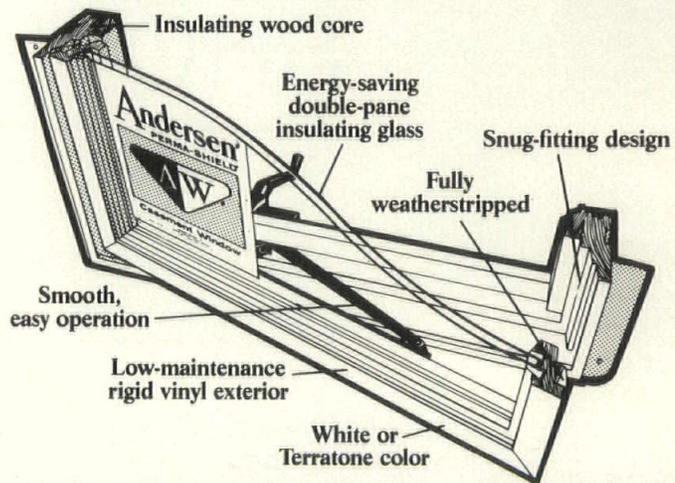
"We are grateful to our many clients, friends and professional associates for their support through the years," Mr. Yearwood commented.

Congratulations to this firm for its commitment to excellence in design and performance and its many contributions to the profession and community.

HOLSAPLE IS APPOINTED TO NATIONAL COUNCIL POST

Robert D. Holsaple, AIA, a principal in McCarty, Bullock, Holsaple, has been named to the 1983-84 Examination Committee of the National Council of Architectural Registration Boards. The Council prepares the nationally administered examination for candidates seeking to become registered architects. He was appointed by the Governor in 1981 to the Tennessee State Board of Architectural and Engineering Examiners, and he is a past president of the Tennessee Society of Architects.

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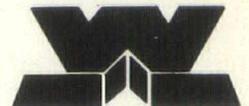


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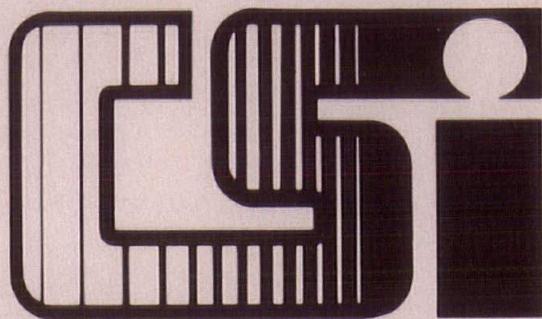


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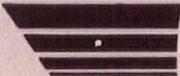
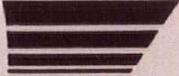
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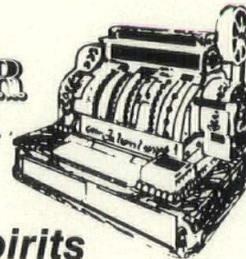
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TSA President W. Vance Travis, Jr., AIA, may be holding a large box; but it isn't big enough to contain the gratitude of the membership and staff for his service to the Society.

Vance has been a particularly diligent president, taking great interest in the day-to-day office operations and providing a very tangible support system to staff. His hard work has produced one of TSA's most successful years, with a significant Legislative presence, anticipated changes in Public Health's plans review and inspection process, fine tuning the Fire Marshal's reorganization and cutting review fees in half. TSA remains on a healthy financial course, with the bookstore increasing its profit margin and the *Tennessee Architect* approaching a break even point. The Task Force completed its work, making a final report at the 1983 convention—the convention exceeded its projected profit and offered provocative programs and opportunities for fellowship.

Rumor has it that Vance will continue as president, Ed Palmer serve another term as convention co-chairman, Ann Aiken stay on as Chattanooga AIA president and Jim Franklin remain as executive editor of the *Tennessee Architect*—just to keep Franklin Design Group out of the marketplace another year. Seriously, TSA owes a great debt to Vance personally and to Franklin Design Group for contributing so substantially to the profession.



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