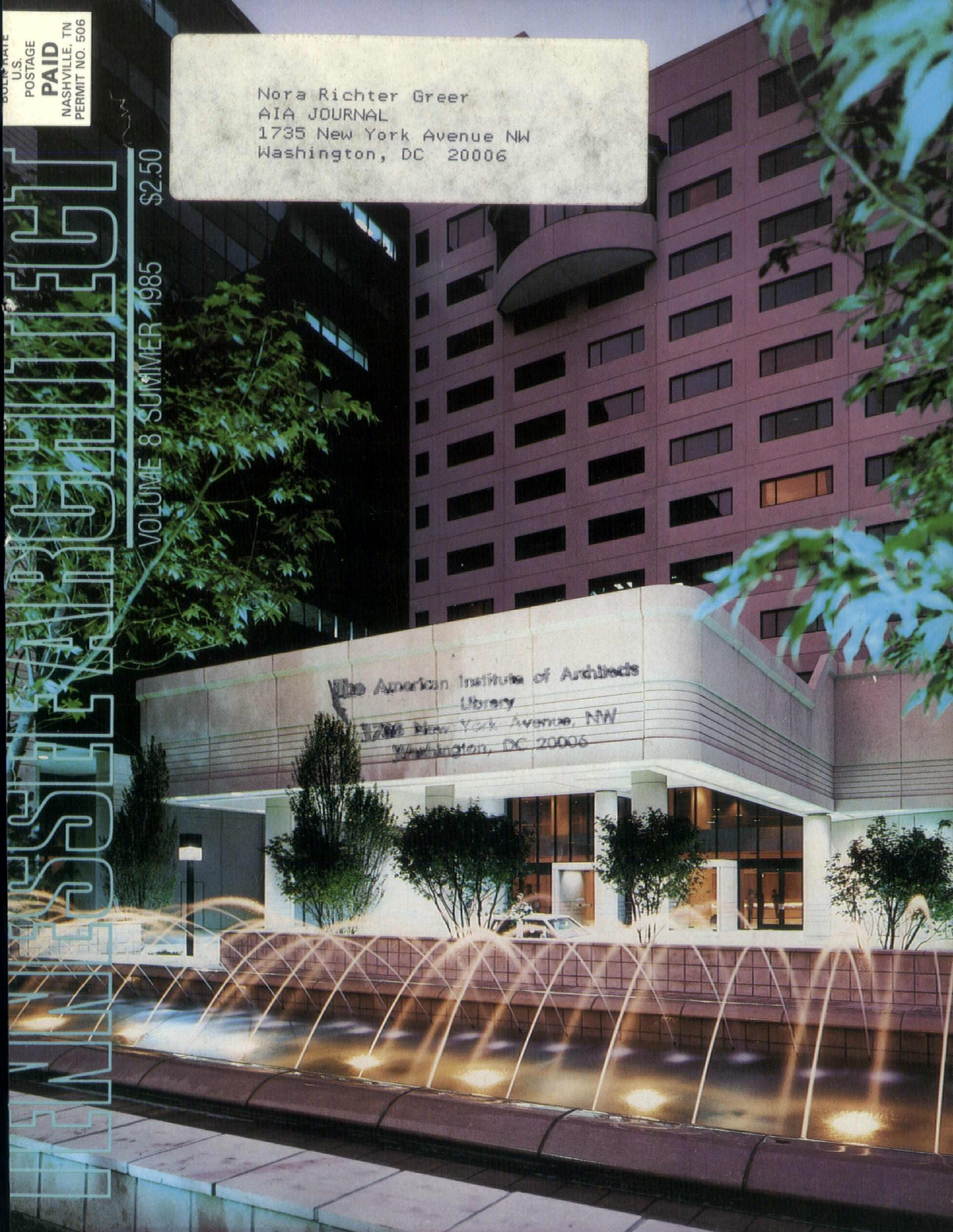


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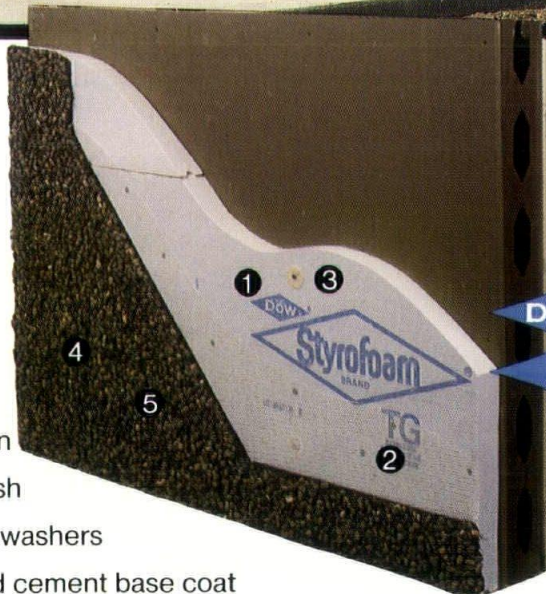
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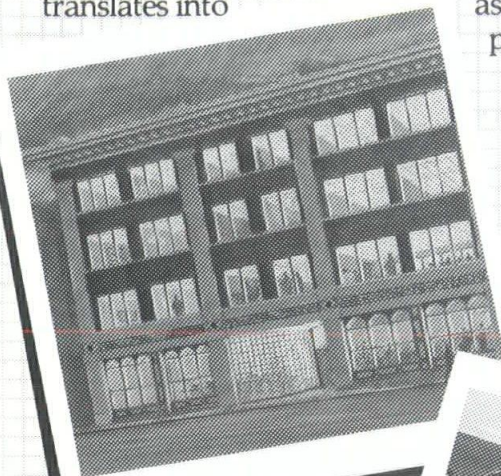
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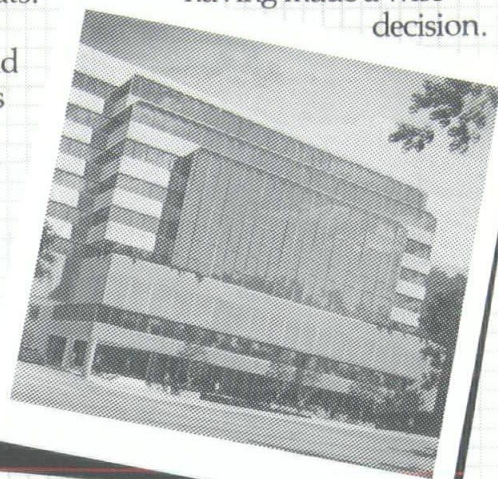
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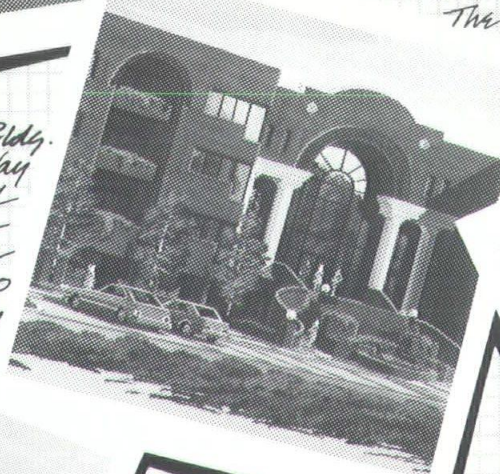


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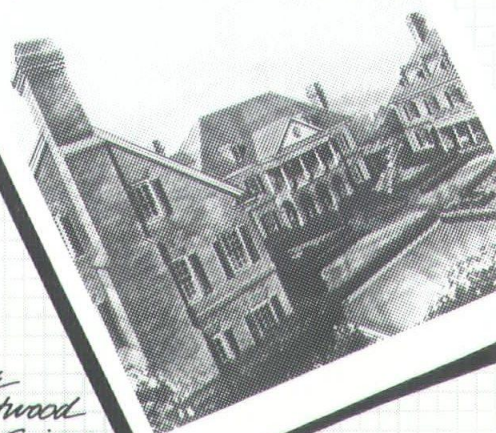


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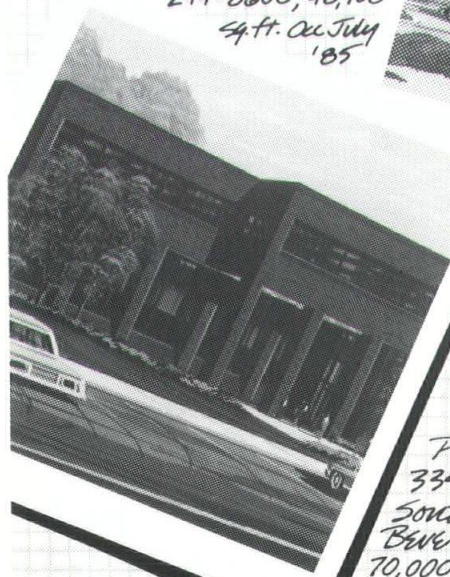
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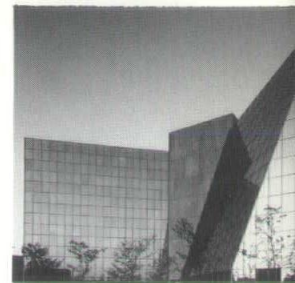
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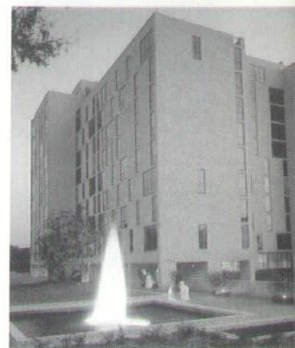
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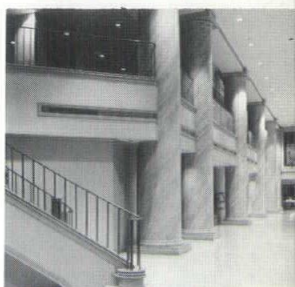
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COVER: Vanderbilt Plaza at night. Designed by Earl Swensson Associates. Photo by Mark Ross

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TENNESSEE ARCHITECT

I N T R A N S I T I O N

How do you say goodbye to good friends? Jim Franklin has been a dynamic force in Tennessee architecture for 25 years—serving two terms on the Architecture/Engineering Board of Examiners, numerous government action task forces, designer of many award winning projects. He has been a friend to Governors, President of the Tennessee Society of Architects/AIA and executive editor of this magazine since an exciting evening back in 1980 when he, James Patrick, Clay Hickerson, Bill Ambrose and I decided we were gutsy enough and creative enough to publish on a shoestring. I think we've done okay, largely because of Jim's vision, sense of humor, artistry and dedication, not to mention his passion to quantify Post Modernism!

Most of you know that in April, Jim accepted the position of Administrator of AIA's Practice Department. He's the man at the Institute to see about Documents, Practice Management, Codes and Standards, Energy, Economics and Compensation. He's influenced so many careers, tackled some pretty big bureaucracies, touched so many lives that it seems incomplete to say—Thanks Jim! We'll miss you.

Charlotte Cantrell has also resigned from TSA, to accept an administrative position with the International Institute of Industrial Engineering in Atlanta. Her special sensitivity to the graphic quality of the **Tennessee Architect** is a major reason you readers tell us that each issue looks better than the one before. She set a graphic standard we are challenged to continue.

Michele Bowler, our Records Secretary, becomes a Clemson coed in financial management this fall. She has done a fine job for the past two years, including PR photography for the **Tennessee Architect**. Fortunately, I expect to stay in touch with

her, at least when she brings home her dirty laundry!

TSA President Clay Hickerson has appointed Michael Emrick as our new Executive Editor. Michael, too, has left his imprint across the state since the Ehrenkrantz Group hit town in 1979. A frequent contributor to the **Tennessee Architect**, Michael's special love for historic restoration is evident in numerous leadership roles in neighborhood, city, state and national organizations. You'll enjoy his style and energy, and the **Tennessee Architect** will continue its evolution.

Meanwhile, this transition issue is a hybrid of all the folks listed above. Its theme, Architecture . . . a Developing Process, heralds the 1985 Gulf States/TSA convention. We're taking a look at convention center solutions, our host hotel the Vanderbilt Plaza, the glorious and nostalgic General Jackson Showboat.

You'll enjoy the interview with one of Nashville's premiere developers, David Emery. My pen twitched to title the article, "*For a Good Time, Call 383-8321*," because David exudes enjoyment. He has so much

fun working with the likes of Bob Parrott, Batey Gresham, Seab Tuck . . . he's to be envied. Other architects relate their own experiences with real estate development.

Jim Carls has written a wonderful perspective of design awards in Tennessee—which firms win the majority? What kinds of buildings win awards? Do winning designs meet budget and schedule? Are design awards effective marketing tools?

Also, keep your new Membership Directory handy for everything you always wanted to know about TSA. And don't miss our travelogue on the Gulf States, "*Most Roads Lead to Nashville*."

All in all, we hope to whet your appetite for the 1985 Gulf States Regional Convention, September 19-20, Vanderbilt Plaza. We'll be looking for you there!

Connie C. Wallace, CAE
Managing Editor



Franklin

P.S. This issue breaks all records for advertising support. The credit goes to Tom Nathan, Barbara Wilcox and Cit Neifert—but most importantly—to the fine companies whose ads appear in these pages.

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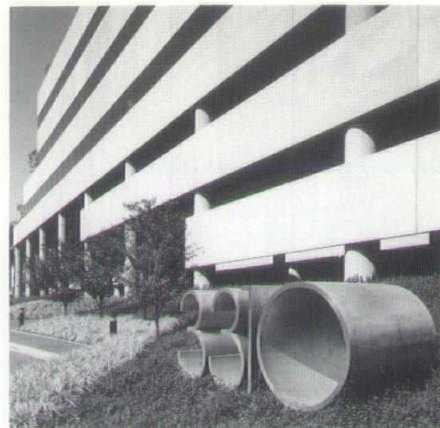
by Jim Carls

Architects are known for creating unique offices for their firms, but there is a space in every architect's office which is the same. It is a space characterized by at least one prominent wall, in a reception area, a conference room, a well-traveled corridor. In younger firms abstract prints may hang there, bathing in the glow of overhead track-lights; but they nonchalantly hide the true purpose. The space is really meant for only one thing . . . The Awards.

The Tennessee Society of Architects has had an official awards program since the early 70's. The records are not particularly complete, so what follows is a rough history of the program in Tennessee. (Anyone with information that can

supplement this is encouraged to contact TSA.) The original awards came in two forms: Honor Awards and Awards of Merit; they were given annually until 1978. That year, fearing the dilution of value that so many awards might cause, the national organization declared that only the AIA could give out bona-fide Honor Awards, so TSA changed its prize to "Design Awards of Excellence."

Since 1971, over 60 awards have been given to architects in Tennessee. *continued on page 49*



*Gresham Smith and Partners'
Headquarters, 3310 Building*

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David R. Emery

An Interview by
Connie C. Wallace, CAE

David Emery is head of The Emery Partnership, Nashville and the developer of two Gulf States Regional Design Awards of Excellence projects. The *Tennessee Architect* interviewed him about his award winning developments and his views on design, marketing, and working with architects.

ROKEBY

Rokeby was Emery's first award winner. Rokeby, one of Nashville's first residential luxury high rise developments, was an innovative and trend-setting residential design at its conception in 1973. Emery gave no design givens, except for his perception of value. According to Emery, the understanding of "*perception of value*" is vital for the owner-architect relationship, and he has attributed much of Rokeby's design success to architects Barber and McMurry's understanding of this.

Emery believes in hiring the right professionals and building with the right materials. In Rokeby, both Architect, Barber and McMurry, Knoxville, and Contractor, James F. Holt, Jr., were chosen as a result of their vast experience with multi-story housing systems.

Reflecting back 10 years ago, Emery still gets enthusiastic over what the excellent owner-architect-contractor team approach was to the development. He remembers both the architect and contractor's excitement and creativity, a rare combination in most developments.

Together, they solved the design dilemma of achieving a monolithic

look without communicating "*institutionalization*." The exterior brick was handmade in wood molds, laid in grapevine joints; and all bricks were run at the same time, rotated in the brickyard then rotated again at the job site. In addition to this extraordinary detail to brick, the exterior facades are characterized by asymmetrical window patterns. Contrary to most rumors, the exterior design came last. The architects were directed to develop the unit interiors first and not to draw one sketch on the exterior until the core and all floor plans were developed.

This directive evidenced Emery's marketing concepts from the very beginning. He determined that residential sales were primarily based on perceived values, peer-group acceptance and by a fear of loss. Emery believed that Rokeby had to sell itself on the perceived values from the discreet parking plaza, landscaping, two-story lobby furnished with antiques, oriental rugs and expensive local art, custom elevator panels of solid cherry to the solarium above the penthouse. Emery instilled the "*fear of loss*" to prospective tenants by offering more

than thirteen different floor plans with different views and different pricing, thus, reducing the available inventory of apartments that meets the desire of the prospective tenant.

Emery's only regret is the decision to eliminate balconies for architectural reasons. He felt that balconies would interfere with design uniformity, etc. Now he equates balconies with tennis courts, "*in residential developments, you simply have to have them, even though the tenants will never use them.*"

Emery views Rokeby as "*a good example of what an informed client and a good architect can create. Working with Barber and McMurry was such fun. It was very exciting and to receive peer critical acclaim through Rokeby's design award was very rewarding.*"



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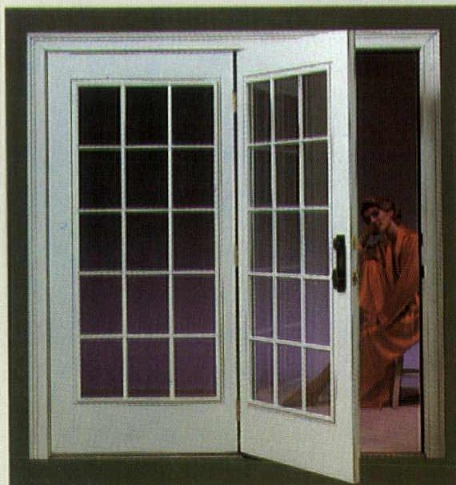


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3310 WEST END AVENUE

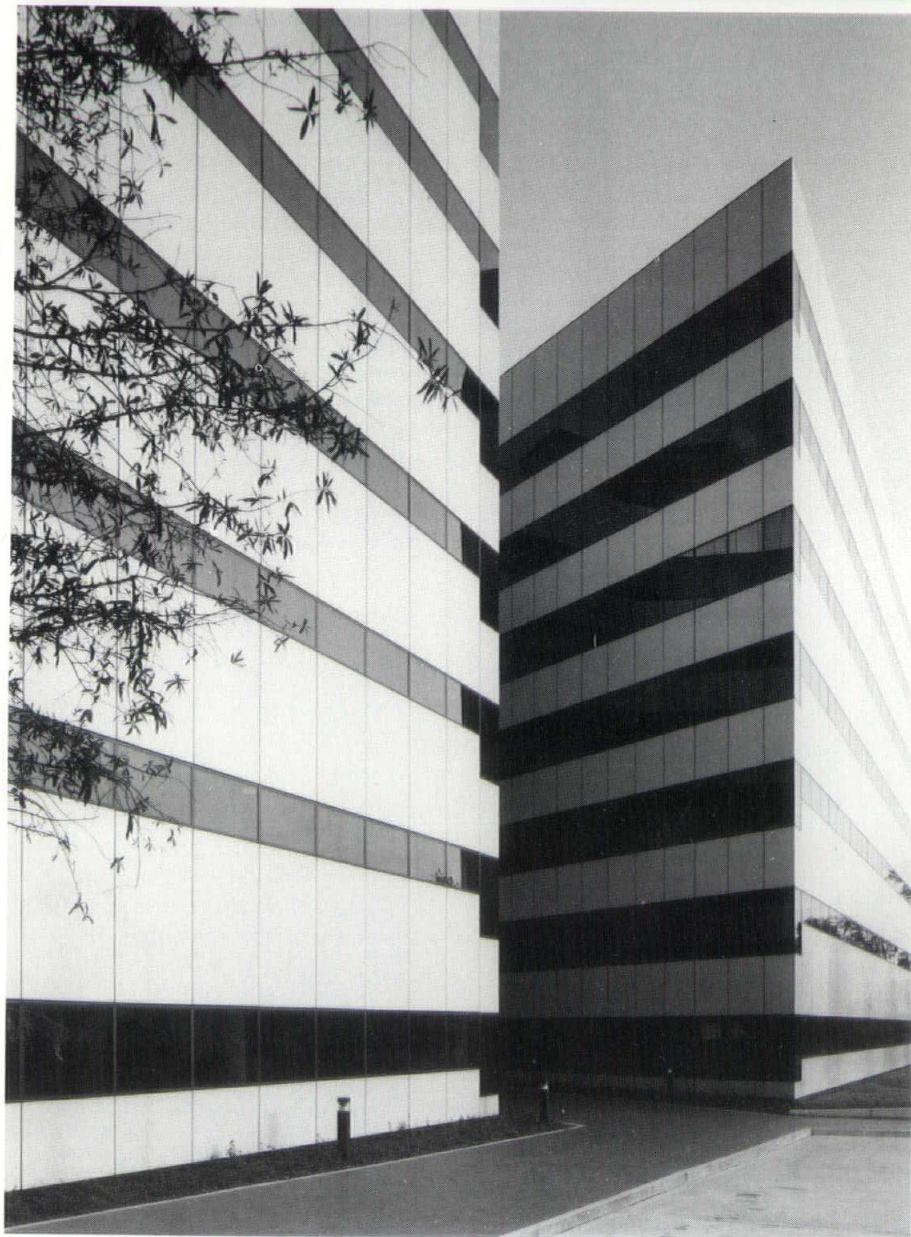
Emery's second involvement with a Gulf States winner was 3310 West End Avenue, Nashville. He was retained by Gresham, Smith and Partners as a development consultant for their home office. He considers GS&P to be another great architectural firm that has the ability to understand the development business as well as practicing good design work. He remembers the joy of watching Batey Gresham, AIA and Flem Smith, AIA, create, as he considers, one of the best suburban office buildings in the country. *"It is astounding the number of compliments we receive on this building by some of our business associates in New York, Chicago, and Dallas. It is really something GS&P should be proud of."*

The building completed in 1981, was one of the first office developments along the now active West End corridor. It was recognized with a TSA Design Award of Excellence and a Gulf States Regional Design Award.

3401 WEST END AVENUE

Emery's 3401 West End Avenue was completed one year after 3310. Emery again teamed with Gresham, Smith & Partners and Holt. He compliments the project managers Seab Tuck, AIA and Kem Hinton, AIA for their willingness to talk back and take risks. Tuck and Hinton listened to Emery's rules on *"perceived values"* and *"Do the numbers work?"*, but they also were confident in asserting their design expertise. *"You learn from interaction with the architect,"* Emery said, *"but be careful what you ask for—you may get it."*

Emery believes there is always controversy surrounding artistic merit, and he welcomes criticism. *"3401 suffers from perception—you either like it or you hate it. The building is provocative, it functions well and the parking is hidden from West End. It was designed during the energy crisis so it responds extremely well to energy considerations. The building observes all zoning and*



Batey M. Gresham, AIA

I have great respect for developers, and these folks are among the foremost of "those who make it happen" in the growth of a city. A lot of developers recognize value and are willing to spend their money on good architecture. We applaud them.

In the early seventies, the AIA seemed to be pushing the expansion of the architect into roles of Construction Manager and Developer. We tried both on a limited basis until the state of Tennessee decided a Construction Manager had to be a Licensed General Contractor, and the AIA's code of ethics at the time said Architects couldn't be General Contractors. We found the Construction Manager and the Developer roles required a different kind of person than the design professional, a different kind of imagination, a different kind of drive, a different set of organizational skills.

Consequently, we decided we'd only pursue the design profession, and the closest we've come to being a "developer" is owning our own building, which was done using one of our developer clients as a consultant.

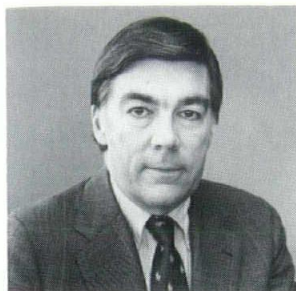
Robert D. Holsaple, AIA

Feeling that there were untapped sources for architectural commissions and possible profits in developing our own projects, we formed a corporation for development purposes. Our primary projects were in the renovation of existing buildings. I learned the following:

1. You need to know much about financing and tax laws.
2. You must be able to manage the property after you develop it.
3. The magnitude of the risk should be matched by the magnitude of the possible reward.
4. Developers should do developments.
5. Architects should do architecture.

ARCHITECTS AS DEVELOPERS

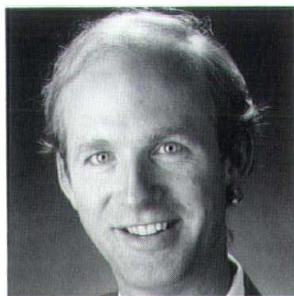
DOES IT WORK?



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Marion L. Fowlkes, AIA

Over the last five years, our firm has participated in three projects with development cost ranging from 3½ million to 10 million dollars. Two projects were historic building adaptations, and one was a luxury housing development. In each we had different partners and different roles, and established different development entities.

The lure of money, recognition and tax shelter lead us to these development projects.

Our most satisfying role is to trade our normal architectural services for limited participation. With this relationship, the risks can be more closely defined. As with all development projects, the more one participates, the more one risks; and the more one risks, the higher the return or the greater the loss.

Because decisions in the architectural business are usually based on the monthly billing cycle and development decisions on long term returns, sound architectural decisions might be disastrous development decisions. For this reason alone, I would suggest a clear separation of management and cash from professional and development activities.

In addition, those interested in setting up a development program should consider the following:

- 1) Have your banker and your lawyer as partners.
- 2) Develop in an area you are comfortable in practicing as architects.
- 3) Have an individual in your firm that is interested and has the desire to divorce himself somewhat from your normal activities and lead the development for the firm.
- 4) Define the amount of money you can afford to lose without dipping into your normal reserves.
- 5) Set up separate architectural and development entities.
- 6) Start out small as learning curves can be fatal.

continued on page 44

building requirements and received no ordinance variances."

3322 WEST END AVENUE

His current development is the 3322 Building. This eleven story office development features below grade parking, a unique feature for suburban office buildings, and a cumilinear facade. Gresham, Smith & Partners are the architects, and Holt is the contractor. "Once again, we assembled the team." Unlike most buildings along the West End corridor of Nashville, 3322 is designed using the tower concept. This zoning alternative dictated that the building only occupy 40% of the site, thus permitting continuous landscaped plazas that surround the building. The exterior facade is characterized by highly detailed precast concrete panels, punch-out windows and a monumental 4-story entry that responds to the West End/Murphy Road intersection.

"All building is generational," Emery said, "We try to learn what works and to respond with an appropriate solution. 3322 is a finalization of what we learned from other buildings."

DESIGN AWARDS

According to Emery, the value of design awards from an Owner's point of view is primarily one of personal satisfaction. "It is very unlikely that the leasing or selling of one's development will be affected by winning a design award. Moreover, only the architectural community really appreciates such an honor."

However, Emery certainly recognizes the importance of media publicity to the architect. "Basically, the only people who are aware that a certain project is our award winner, is the architect. They read about it in their periodicals, there is no such thing as Developer Record."

Emery warns architects of the one caveat that owners sometimes visualize architects with "capas and berets, and not a calculator in sight."

ARCHITECTURE

Emery, who once strongly considered studying architecture at



Auburn, sees architecture as a mixture of art and science. "Good design is undefinable," Emery said, "If you lined up all the architects in Tennessee, 82.5% of them would disagree on what's good design. In the world of development, the acid test is the ability to create within a budget."

"Architecture is a difficult practice. The architect is not in ultimate control, and perhaps that's appropriate. The artistic statement is subjected to constant criticism, good and bad. Look at a Graves' Portland building. The critics were excited, but the people who work there tell a different tale."

"Architectural success hinges partly on how the building is perceived by friends and the public. In occupying an office or house, a lot of good or bad feeling is related to what the occupant's peers adjudge the design to be. The field of functional success and public acceptance is a multifaceted fence to ride."

"It is a sad commentary when the

market places architectural constraints. Architects in today's world of real estate development have a tough job. Most developers are too money conscious and too conservative with design. While most architects don't understand the developer's priorities: leasing and cost control. The object of business is not to save money—it is to make it. Good design doesn't make quality real estate development unaffordable, but it must be spent in the right places. Again, it's the perception of value."

"I consider myself almost a Meisian at heart. In my opinion, the difference between mediocrity and excellence is in the details. In most developments, this means main lobby, elevators, graphics, lighting, full height doors and hardware," Emery added.

Emery believes that certain design firms stand out in his mind because they are willing to listen, under-

continued on page 49

DO ARCHITECTS WANT TO MAKE A PROFIT?

At a recent conference, Michael Hough, publisher of Professional Services Management Journal, stated that most architects don't want to make a profit. It was indicated that most design professionals, especially architects, don't feel comfortable with the idea, feel that it is unprofessional, and maybe unethical. If you have the same beliefs, then you might feel that CAD is not for you.

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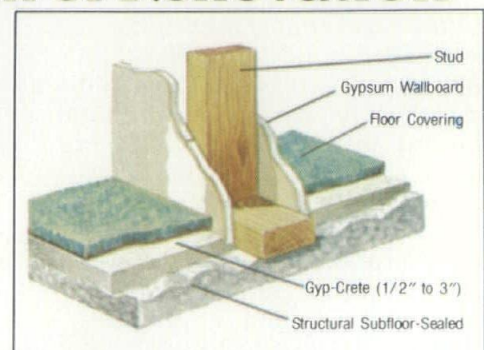
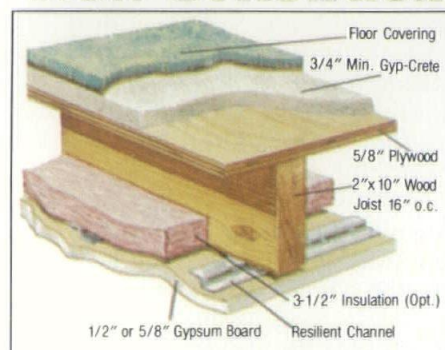
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INTRODUCING THE GENERAL JACKSON



Warterfield Goodwin Associates Architects is an office proud of its diverse capabilities, and one of its most recent accomplishments—the GENERAL JACKSON Showboat for Opryland U.S.A.—is a dramatic demonstration. The 1,500-ton vessel, built by Jeffboat Inc. in Jeffersonville, Ind., is the latest addition to the complex that also includes the Opryland Hotel, The Nashville Network, the Grand Ole Opry, the Opryland theme park and the WSM-AM/FM radio stations. She is an authentic reproduction of 19th Century riverboats, and is a fully operational self-propelled motor vessel powered by a 1200 HP diesel-electric plant which drives her large paddle wheel. Primarily, she is a 300 foot long floating dinner theater operating on the Cumberland River; but the boat's extended range allows her to visit other cities.

For Charles Warterfield of Warterfield Goodwin Associates Architects, the design project is in many respects the realization of a boyhood ambition: to be a naval architect. *"When I was thirteen years old, I developed a fascination with the architecture of warships, particularly the great battleships of World War II. I was impressed by their power and beauty and the manner in which each design reflected its national origin. I began making detailed drawings from which I built scale models, and I guess in a sense that was the beginning of my architectural career."*

After graduating from Vanderbilt University, he attended architectural school at Yale. He eventually did extensive study of historical architecture, primarily because of early assignments as chief draftsman for the restoration of the State Capitol building and the Governor's Mansion. In addition to inland and off-shore sailing experience, he has made numerous trips on the Cumberland

River and was retained as a professional advisor in the design of Riverfront Park.

"Because of my nautical experience, knowledge of historical architecture and involvement as one of the architects for the Opryland Hotel," Warterfield said, "I was initially engaged by Opryland to ensure that the showboat design reflected the quality and theming of all their properties. A good working relationship developed between my office and Nickum and

THE GRANDEST SHOWBOAT OF THEM ALL

Spalding Naval Architects of Seattle, and it was only natural that the exterior and interior architectural work be designed by us. Nickum and Spalding did the basic marine engineering, which constituted the design of the hull, basic superstructure and all of the operative systems. I went beyond their work to create the Victorian architectural character of the General Jackson."

"The great challenge," said Warterfield, "has been to design a fully operational, self-propelled ship in authentic Victorian character that meets the strict audio and acoustical criteria of Opryland, provides for food service of up to 670 at a seating and does it all in conformance with Coast Guard regulations, which are more strict than building codes."

The interior decor of the General Jackson features ornate Victorian detail and rich colors of the period in the three major dining and entertainment spaces available to passengers, but each has its own character. Those spaces are the Victorian Theater,

the New Orleans Lounge and the Captain's Pantry.

The Victorian Theater—the entertainment and dining focal point of the showboat—features colors, materials and furnishings chosen to provide great richness, excitement and gaiety.

The basic color palette is burgundy, muted gold and parchment, with accents of gold, brass and silver. The theater complements the stage with its wine-colored curtain trimmed in gold and the proscenium defined by a wide rinceau molding.

Brass railings and black balusters surround the orchestra pit and the stairs leading to the stage and balcony.

The balcony is edged with brass railings and etched glass panels. It is supported by two rows of columns with ornate Victorian capitals.

Furnishing of the theater is dominated by a bright Persian carpet, velvet draperies and two chandeliers consisting of concentric rings of prisms containing low voltage lighting to highlight the space.

"In overall effect," Warterfield said, "the theater is intended to sing with excitement—even when not in use."

Although other areas of the General Jackson are compatible in style with the Victorian Theater, there are definite differences.

In contrast to the opulent Victorian Theater, the New Orleans Lounge, at the rear of the Texas Deck, is decorated in relatively subdued tones of purple, burgundy and gray with accents of gold and stained glass.

The Captain's Pantry snack bar is a small dining area located forward on the Texas Deck. It is bright and airy and features a completely mirrored ceiling accented by large floral medallions in gold-painted metal surrounding each light fixture.

As with the interior design, the exterior appearance of the General



Jackson reflects the Victorian architecture and character prevailing during the nineteenth century.

Principal exterior features are the paddlewheel; the pilothouse surmounted by a dome and crestings; and tall stacks with characteristic flairs and ornamental bracing.

Exterior color is predominantly white, with deep blue at the deck bulwarks, gold trim and a red hull between the main deck and the water line. The calliope, ship's whistle and bell are bright brass.


Colorful signs and flags provide accents, and patriotic bunting will be draped on appropriate occasions.

All operating deck gear is painted in traditional maritime colors; exterior deck surfaces are painted a soft blue. The General Jackson's exterior furniture is white.

"The design of a ship is a very unique process because of the integration of highly sophisticated technology with aesthetics, particularly when the basic character is historic," said Watterfield. "I enjoyed the process,

and quite frankly I am thrilled with the result. Completed buildings are rewarding, but I was overwhelmed to see the GENERAL JACKSON become a living, moving being with such dignity and grace."

The showboat was christened on July 2, 1985 and is in daily service. Tennessee Society of Architects members will have a dinner cruise aboard her during the forthcoming convention.



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IMPRESSIONS OF THE CAPITAL CITY

by Sally Provo Castleman

Philosophical and controversial discussions erupt from architectural offices all over town whenever the foundation is poured in preparation for a new building. Adamant opinions are formed. Criticism and an occasional compliment are offered with only slight urging from a potential listener.

Those of the profession, however, are not alone with this critical bent. Non-architects take a great interest in the growth of their city. They, too, pass by these buildings everyday and observe them from the time they emerge from the earth to the day they have grown to their summit. What are their impressions of Nashville's architecture?

Three architectural examples—one a few years old, one completed within the last few months and one project not yet fully underway—are very visible to Nashvillians and visitors alike. They are, respectively, the Opryland Hotel conservatory, One Nashville Place and the renovation of Union Station.

The conservatory at Opryland Hotel has been experienced by visitors from across the United States (*"experienced"* seems a much more appropriate verb than *"visited"*). The impression one gets when first entering the conservatory is a distinct one. Mayor Richard Fulton commented, *"I thought I was seeing a Tarzan and Jane movie. I expected to see them coming out of the trees."* Unlike most Nashvillians, Mayor Fulton visits the hotel three or four times a week. *"The people at the door recognize my face,"* he said.

Riley Darnell, State Senator, District 22, felt the conservatory to be *"almost overwhelming."* He commended the building on its *"impressive structure and tremendous concept."*

The conservatory has proven to be a successful and popular structure. Says Nancy Adams, a teacher at Harding Academy, *"That's what I*



One Nashville Place
Morris-Aubry Architects

want my backyard to look like!"

One Nashville Place has been a widely discussed, slightly controversial, building. Senator Darnell cautiously stated, *"I'm not turned off by it."*

Mayor Fulton first saw the building in model form and was impressed by it from the beginning. He praised the *"courage"* shown by the developers of the project in introducing something *"different"* to Nashville.

Commenting on the effect of One Nashville Place on the skyline, Elizabeth Crawford, R.N., B.S.N. at Parthenon Pavilion, said, *"There are continued on page 48"*

Opryland Conservatory
Earl Swenson Associates, Architect;
Charles Watterfield, Jr., AIA,
Consulting Architect
Mark Ross, Photographer





VANDERBILT PLAZA

DESIGNED FOR PEOPLE IN DYNAMIC GEOMETRY

by Julie C. Pursell

The Vanderbilt Plaza complex represents a dynamic manipulation of geometric forms stated in human scale, a factor architect Earl S. Swensson, FAIA, refers to as *"human engineering, designing spaces for people, for them to use, enjoy, work and do exciting things in."*

Taking advantage of a sloping site bordered by major thoroughfares, the architectural firm of Earl Swensson Associates devised an innovative concept of a three-in-one clustered arrangement of building with an L-shaped hotel, and 180,000 square foot office tower literally positioned in front of a 750-car long sloped parking garage. Site and zoning restrictions dictated the sloped sky-plane glazing that gives the complex its distinctive appearance. Mammoth in size yet distinguished by rhythmic forms created by horizontal lines and by vertical grids of black glass, the building states a vocabulary new to the area, yet one sensitive to human needs and responses.

There are combinations of rounded curves, of horizontals in masonry and bands of windows, rustication of joints resembling cut stone, all played against the verticals of glass grids. Minimal materials of masonry and glass, richness in texture, subtlety in design details (strong red tubular balcony rails, chrome column covers, copper sheathing for mechanical equipment and curved roof above the hotel Concierge area) all contribute to subtle and effective "eyebrow" details of a finished archi-

tectural design.

The design itself has been carried out in a total approach in the European or Japanese manner. From patterned sidewalks, and linear bands of landscaping contrasted with strong verticals of European Hornbeams to the diagonal silhouette, Vanderbilt Plaza blends classic and traditional architectural elements and expresses them in contemporary solutions.

Since the building dominates the city skyline, visible for miles, its "neighborliness" is important. The architects designed a grand entrance forecourt in the elegant European tradition, where an elliptical fountain arching diagonals of water state a restful theme; and terraced walkways and stairs add a feeling of continental graciousness. Paving diagonals of indigenous Tennessee river gravel subtly lead the eye to the canopied, sky-lit column-supported grand hotel entrance.

The building, a three dimensional sculptural art form, is distinguished by bands of ribboned glass windows, by masonry walls and punched windows. The Centennial Ballroom corner, jutting 30 feet above adjacent West End Avenue is rounded to "turn the eye" and the building turns its back to the weather on northern and western exposures to take advantage of energy conservation techniques.

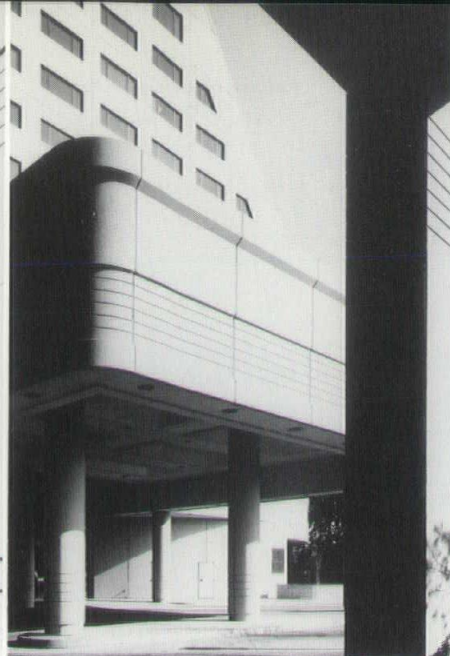
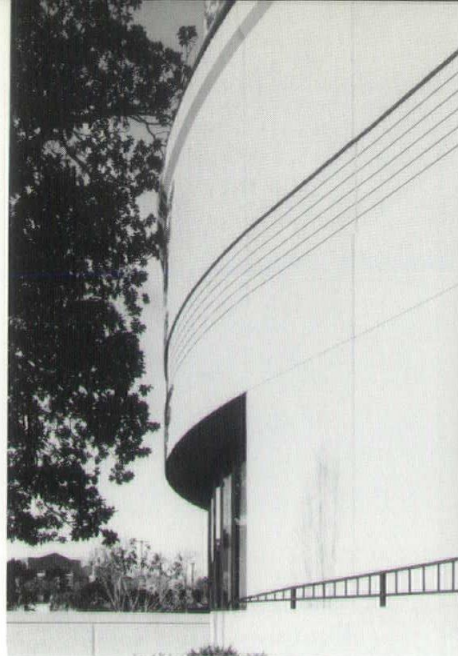
By placing the office tower in front of the sloped double-loaded parking garage at rear, designers hid the

view of the garage from the main street. By assembling the buildings in a clustered arrangement sharing a common wall, (zoning restrictions prohibited separate structures on the site) cost efficiency and joint-use of each facility were utilized. The result is a complex at once functional, task-oriented and ever-mindful and responsive to people.

Mammoth marbelized columns, travertine surfaces, classic curved brass-railed grand staircase and sculpture and art work specially commissioned and purchased for Vanderbilt Plaza characterize the Main Lobby.

There are three dining areas, all entered from a rear corridor that does not interfere with hotel traffic yet is accessible directly from tower and from parking garage and elevator bays. *Impressions*, a cafe distinguished by luscious tones of deep emerald green and raspberry, features coffered ceilings and paneled booths in a pickled finish, specialized wrought-iron hot air chandeliers and wall sconces, tiles hand-fired by ceramics artist David Wright and bubble canopies. There is a working bakery, and guests can view pastries being produced.

The gourmet restaurant, Chancellor's, is elegant in customized red print banquettes set against deep emerald lacquered walls. Faux marble accents, hand distressed vintage type entry doors, fresh flowers in crystal vases, Venetian mirrors restate the theme.



An English pub atmosphere prevails in Snaffles, a lounge welcoming in rich paneling and detail trim, in red leather, in bars angled or traditional, a wood-burning fireplace and whimsical English and Scottish caricatures.

The Garden Room with its curved wall overlooking a Japanese-inspired garden serenely planted with a single jet travertine-bordered fountain, harkens to the continental theme. There are elegant conversational groupings and areas for music played daily.

Comfort, understated elegance and sophistication blend in the guest suites, rooms and special Concierge area for guest services.

The ESa design team developed designs for customized furniture rich in a residential feeling and approach. Individual rooms have soft pastel lacquered and upholstered conversational areas, armoires with dual storage-television features, expansive mirrored closet doors and marble trim in baths.

A unique skylight floods the "breakaway" area bordering the mezzanine meeting rooms and board rooms, a bright plant-trimmed space distinguished by rare framed photos of vintage scenes from neighboring Vanderbilt University.

The Swan, Parthenon and Vanderbilt Suites are highlighted by custom furniture, reception areas, whirlpools, marble accessories. Some have working fireplaces and all are comfortable with upholstered sofas

and headboards, accessible writing desks, unusual dining tables (such as the singular table supported by three carved swans in the Swan Suite.)

There are special rooms designed for the handicapped, with extra-wide convenient doorways and accessories and extra beds for relatives.

A wrought iron, brass-railed spiral staircase soaring to the upper level distinguishes the Concierge area for guest services, a private retreat overlooking the scenic view with its curved window wall elaborately curtained and draped. There are fine books in the paneled bookcases, a fireplace, game table and other extra amenities designed to meet needs of guests. If the effect is residential, welcoming, quality, it is deliberate, an urban, executive hotel unlike any other.

"This building complex, stated in an architectural vocabulary with very romantic forms appealing to Nashvillians, is indigenous to Nashville, to Nashville of the present and of the future. It is designed to seem as if it has always been here and always will be. Timeless"

—Earl S. Swensson, FAIA

The Vanderbilt Plaza Hotel is host to the 1985 Gulf States/TSA Regional Convention.

VANDERBILT PLAZA NASHVILLE, TENNESSEE

Mixed Use Model

Architect

Earl Swensson Associates

Earl S. Swensson, FAIA; and
Ronald M. Lustig, AIA; Designers
Ronald M. Lustig, AIA, Project
Architect

Kathy Benson and John Ferreri,
IBD, ASID, Interior Designers

General Contractor

American Constructors, Inc.

Mechanical, Electrical, Plumbing Engineer

I. C. Thomasson Associates, Inc.

Structural Engineer

Stanley D. Lindsey and
Associates, Ltd.

Landscape Architect

Schumm, Werle and Maxian

Photographer

Otto Baitz



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SPECIAL DESIGN CONSIDERATION

Most everyone is aware of the "peculiar" problems we have encountered with the Nashville Convention Center project. Rather than reviving those issues, we want to share some design considerations that have gone into the center which is now under construction.

Seven trips were made to research existing convention centers across the U.S. before Yearwood + Johnson Architects even went before the Metropolitan Development and Housing Authority. The World Congress Center in Atlanta, Moscone Center in San Francisco, and convention centers in Baltimore and St. Louis were visited.

In those facilities surveyed, loading and unloading were concerns and, in some instances, outright problems. The loading docks and truck access on the convention floor are very important to the success of the operation of the center. There are only two times with each convention that prevent rental of space. Those are the set-up and knock-down times. It is very important that this be cut to a minimum through design of loading docks. Since a great deal of conditioned air can escape through open loading dock doors, facility managers suggested a design that allows trucks to drive completely inside.

Outlets on the exhibit floor need to be located at precise 30-foot intervals to accommodate standard exhibit booth sizes. A minimum 28-foot height and maximum unobstructed space are desirable goals which also present special design problems. There needs to be plenty of locked storage space for furnishings and empty exhibit crates.

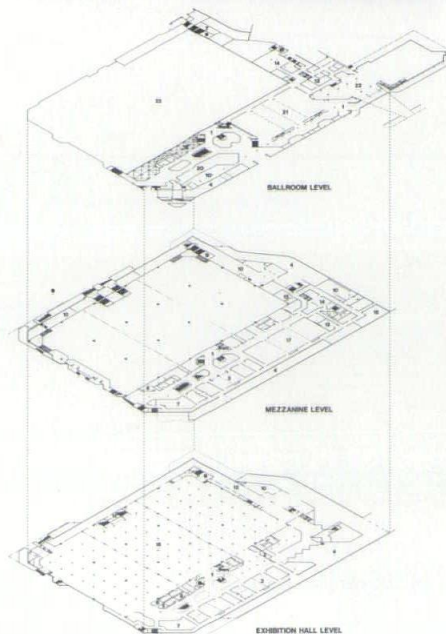
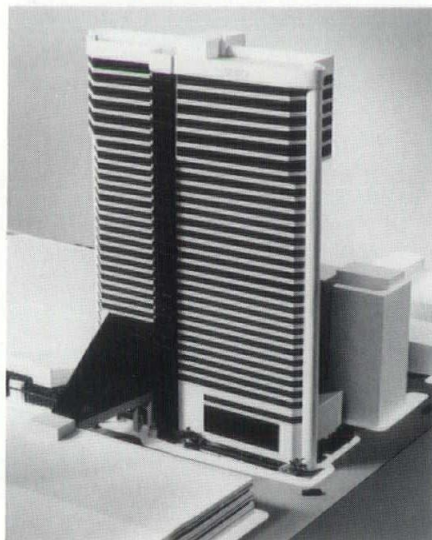
As many as three different types of lighting may be used in convention facilities. Regular vapor-type lamps are sufficient for normal exhibitions. However, because it takes these lights a while to come up to full illumination, "instant-on" fixtures should be included in areas where lights may be turned off for A/V presentations. Use incandescent lights where food will be served, unless you find green meat appealing.

Large convention centers, such as

THE NASHVILLE CONVENTION CENTER NASHVILLE, TENNESSEE

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YEARWOOD+
JOHNSON
ARCHITECTS, INC.
NASHVILLE, TENNESSEE

FOR
METROPOLITAN
DEVELOPMENT AND
HOUSING AUTHORITY
NASHVILLE, TENNESSEE



those surveyed, attract large organizations and major trade shows. To accommodate the large number of registrants, location and size of the registration area become very important. Serious thought should be given to computerized registration; most major organizations will expect it.

Any city that undertakes a project like a convention center hopes to have a facility that will attract large groups and many conventions to benefit hotels and merchants. Every space should be designed to accommodate functions that allow the space to be rented. Facility design, then, can have a positive impact on its success.

PROJECT RECORD

Name/Location:
Nashville Convention Center
Nashville, TN

Completion Date:
1986

Project Scope:
Located on a six acre site in Nashville's Central Business District, the Convention Center's design and exterior finishes reflect and enhance neighboring historical buildings while stating its own contemporary identity. Features include:

45,000 square feet—Total space
120,000 square feet—Exhibit hall with 36 foot ceilings for 710 booths
120, 208, and 480/288-volt electrical service, cold water, compressed air
Gas and steam are available in selected areas
Telephones, and floor drains as needed

49,000 square feet—Meeting rooms with flexible walls

17,500 square feet—Ballroom (shared with hotel)

Interior bus loading/unloading; interior loading docks for six trucks

Glass-enclosed atrium lobby at main entrance and roof-top patio

Secondary entrance/landscaped plaza across from the Ryman Auditorium

695-room luxury hotel adjoining Center

continued on page 48

The Knoxville Exhibition Center and Convention Hotel project was produced on a fast-track schedule, in order to have the shell of the main exhibition space ready for use during the 1982 World's Fair. By agreement among the city, the hotel, and the fair corporation, design and construction of the ballrooms and meeting rooms were postponed until after the Exposition in order to permit a maximum unobstructed floor area for fair exhibitors.

As you might expect, the project entailed several unusual and challenging aspects. For example, the schedule demanded schematic design be well underway before the identity of the hotel operator (Holiday Inn) was established. There is a property line dividing the project into two ownership entities, the hotel room building/garage and the exhibit center/office building; since the bulk of the hotel's public and support spaces had to be located in the latter entity, they are leased by the hotel on a long term basis.

Access to the site and to the hall itself are limited by conditions of existing road systems, constrained site area and steep topography; providing adequate access for service and patrons was one of the project's most difficult problems, and a more full satisfactory solution awaits redevelopment of the World's Fair Site. I believe it is fair to say that the site

THE KNOXVILLE CONVENTION/ EXHIBITION CENTER NASHVILLE, TENNESSEE

DESIGNED BY
**BULLOCK, SMITH AND
ASSOCIATES
McCARTY, HOLSAPLE,
McCARTY**
FOR
CITY OF KNOXVILLE

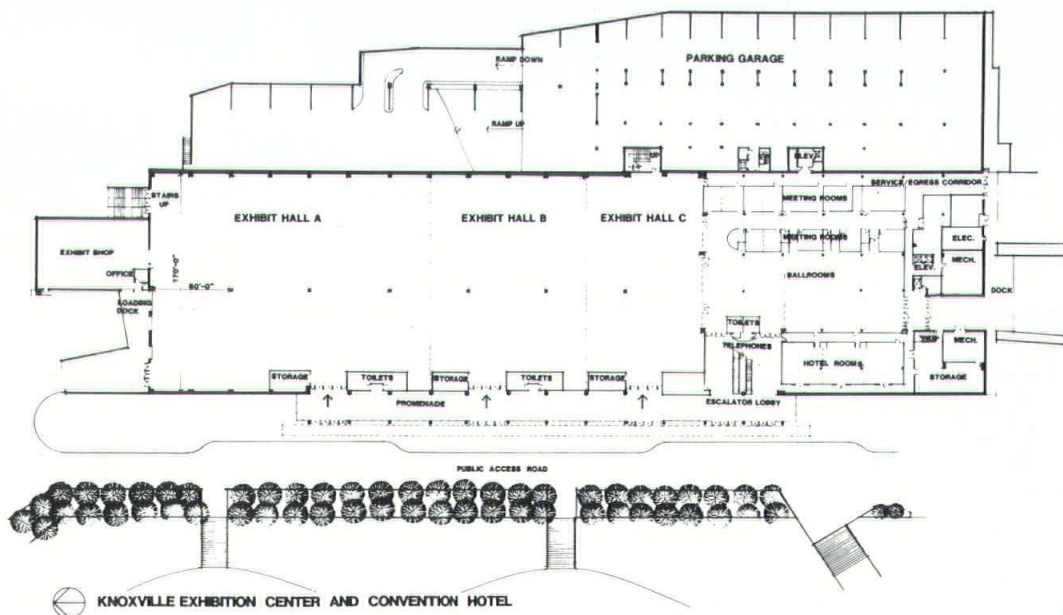
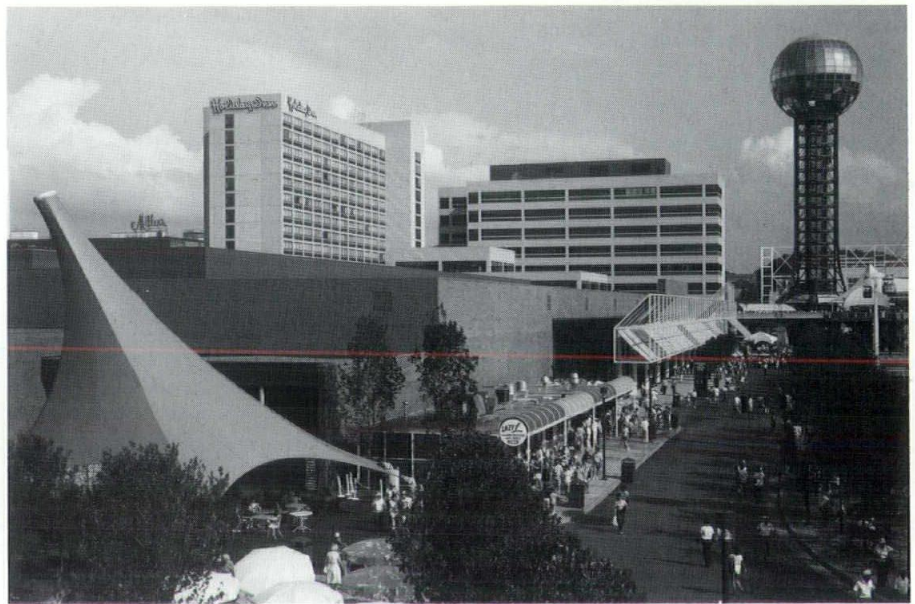
was chosen, despite its difficulties, due to its location adjoining both the downtown and the Fair Site, its visibility from major thoroughfares, and the participation of the Fair Corporation in its development, among other factors.

We had the following roles in the project:

Glenn Bullock: Principal-in-charge

Ken Moffett: Project Manager
(For Post-Fair conversion to
Convention Center)

David Forkner: Landscape
Architect



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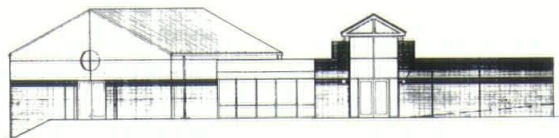
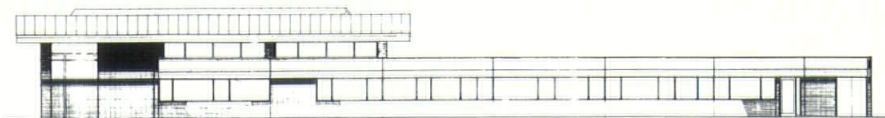
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Opryland Hotel & Conservatory—Nashville, Tennessee. Photo: Jim Hedrich, Hedrich-Blessing
Architect: Earl Swensson Associates—Nashville, Tennessee Super Sky Products, Inc., 10301 N. Enterprise Drive, Mequon, Wisconsin 53092.



Bullock, Smith & Partners

American Red Cross:
Knox County Chapter House
Knoxville, Tennessee

Currently under construction, this new American Red Cross Chapter House will replace the present downtown headquarters being demolished to make way for a new Federal Office Building. The new facility features administrative offices, a multipurpose room with kitchen, a

class room, a board room, and several other special use areas. The General Contractor is Johnson & Galyon, Inc., and the Engineering Consultants are Famco Engineering, Structural, and West and Associates, Mechanical and Electrical.

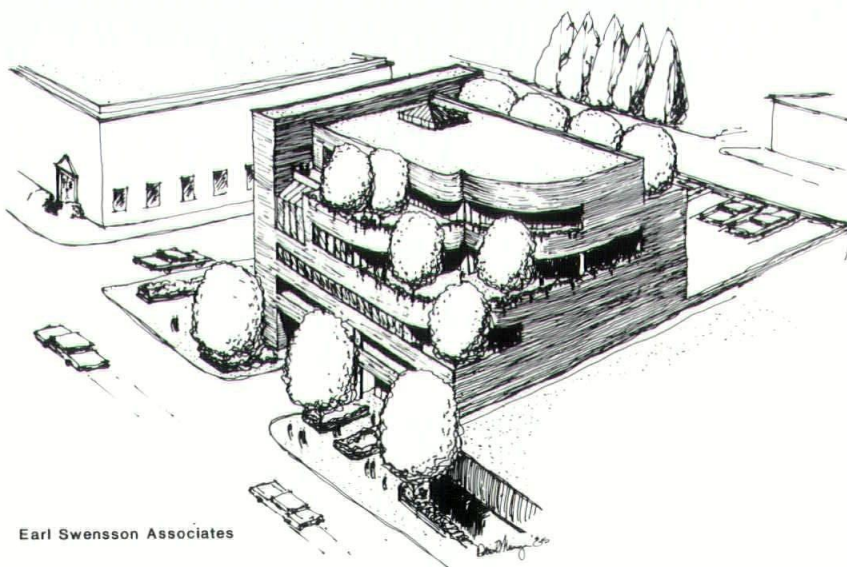
Earl Swensson Associates

Freeman-Webb Office Building
Nashville, Tennessee

This \$1.5 million project continues the urban expansion of West End Avenue. The brick exterior, distinguished by chrome column covers at street level contrasts with the graduated curved building corners. These corners offer a variety of small enclosed balconies and open terraces for office tenants. The variety of office spaces also is to include a "sun

room" with sloped glazing for an unusual office treatment.

Curved upper balconies step back from the street for this 15,000 square foot five-story structure. In addition to three levels of offices, the building will contain two levels of parking and some street level retail space.



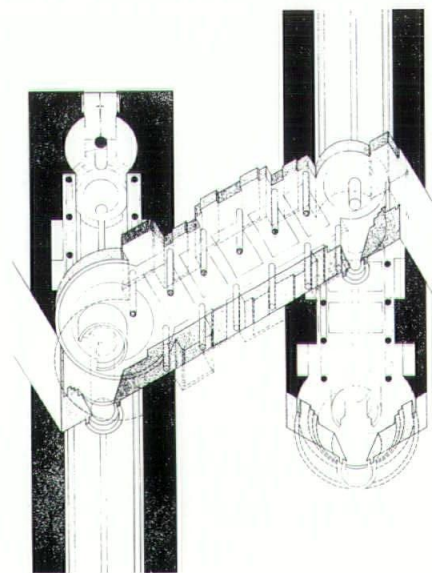
Earl Swensson Associates

Tuck Hinton Everton

Interior Design Service, Inc.
Northern Telecom Finance
Corporation
Nashville, Tennessee

The architectural character of this new corporate office attempts to simultaneously convey high technology communications and the formality of a conservative financial institution. The fifth floor lobby is a precisely organized, softly illuminated environment. A rhythmic quality is accomplished by the placement of twelve peripheral columns, complemented by the stepped ceiling and narrow, illuminated axial slot.

This combination emphasizes the opposing circular spaces at each end of the lobby. At one end is the reception/waiting area, highlighted by concentric carpet patterns and the circular granite-trimmed cherry receptionist desk. Opposite this is a more intimate space dominated by a pedestal-mounted sculpture, "Grande Jete." The circularity and vertical emphasis, in opposition to the subtle use of colors and axial rhythm of the intermediate colonnaded lobby compose a sophisticated introduction to these new offices.



continued on page 48



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of possibilities and uses,
and still maintain the
look desired.*

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residential usage in
this area.*

*Give us an opportunity
to show you that a
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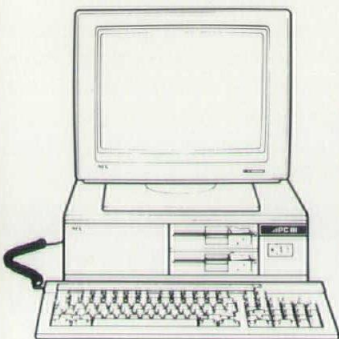
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The 1985 Executive Management Salary Survey shows the compensation levels for managers in design have risen by 4.9% over the levels of a year ago. The survey, sponsored by Professional Services Management Journal (PSMJ) and conducted by Atlanta management consultant, Bill Fanning, is the third annual survey of this series.

Senior Project Managers is now \$44,500; it is \$41,000 for architectural firms. Firm Chief Executive Officers also fare better: their average total direct compensation is now \$86,400 in engineering firms versus \$71,500 in architectural firms.

The significant changes in the 1985 data on management structure in design firms show substantial in-

said, "The signs of a healthy economic climate are evident in all the data. Not only are compensation levels up, but the percentage of time charged to projects is up about 5% for more positions and overtime spent has increased five to ten per cent across the board. Billing rates are also increasing, especially in firms at the low end of the scale."

\$ PSMJ SURVEY SHOWS HIGHER DESIGN FIRM SALARIES

Total Direct Compensation (salary plus bonus) climbed chiefly due to a substantial increase in bonuses. The average bonus paid to a firm President (CEO) went from \$1,000 in the 1984 survey to \$8,000 in the current survey. Similarly, the bonuses paid to Principals increased from \$1,024 to \$5,000. Senior Project Managers reported an increase in average bonuses from \$417 to \$2,000.

The bonus increases are only one indicator that design firms are doing better. Other indicators are that fewer firms report salary freezes or increased funding for retirement plans, particularly optional plans like profit-sharing.

According to Bill Fanning, "In the 1982 survey, we saw 33% of the responding firms report no salary increases. In 1984, this percentage dropped to 16%, and this year it declined to 4%. Similarly the percentage of firms actually paying bonuses increased from 40% to almost 70% in the current survey. These percentages clearly show the current strength of the economy for design firms." Positions with the highest increases were firm Principals (up 12.2%) and Directors of Personnel (up 11.5%).

Significant regional differentials in compensation levels present in prior surveys continued in the current survey. Compensation is usually highest in the southwest and lowest in the southeast. Typical differentials are 15% to 20% from the low region to the high region.

Differences in salary levels also continued, depending on the type of firm. Engineering firms pay more than architectural firms. The median compensation level for

creases in the number of firms of 21 to 50 with Directors of Marketing. Forty per cent now have one, as opposed to 29% a year ago. Directors of Computer Operations (18% this year vs. 11% last year). Also significant was the drop from 65% to 51% in the number of firms led by principals having no specific area of management responsibility.

According to PSMJ Editor, Frank Stasiowski, "This trend demonstrates that design firms are more conscientious in assigning management responsibility, avoiding non-descriptive titles like Principal or Partner."

Fringe benefits for managers remained relatively consistent with previous survey results. The typical firm gives top managers three weeks vacation, two weeks sick leave and seven paid holidays.

Surprisingly, in view of IRS policies to discourage company cars as a fringe benefit, the percentage of respondents continuing this benefit remained close to the 1984 survey results.

For retirement, a profit sharing plan is the most popular. Sixty per cent of firms with retirement plans report using profit sharing. The next most popular plan is the 401(k) plan, now used by 31% of firms that have retirement plans. However, 28% of the responding firms say they have no retirement plan.

There is new data in the survey this year on equity interest and distribution of ownership in firms. The average CEO now owns 37% of his firm. Only 9% of those with the title of partner or principal own no equity in their firm.

In summarizing the survey, Fanning

Stasiowski said, "The data shows that firms today must stay sharp to hold on to their key people. We have shifted from a downturn to a robust economy. This has rapidly altered the economics of compensation, forcing firms to pay more attention to this vital area of management."

The complete survey, covering 17 management level positions, contains data on 403 firms. This represents 7,949 individual design firm managers. It is available for \$85 from PSMJ, 126 Harvard Street, Brookline, MA 02146.

Editor's Note: The TSA/Gulf States Convention in Nashville will feature a seminar on POWER, IMAGE AND COMPENSATION, conducted by James R. Franklin, AIA.

Birnberg and Associates

After declining for many years, the financial health of design firms is improving. Profits and liquidity are up while overhead rates are down, according to the "1985 UPDATE: FINANCIAL PERFORMANCE SURVEY FOR DESIGN FIRMS", published by Birnberg & Associates, Chicago.

business, before distribution figures are more meaningful. Profit before tax and distributions on net revenues rose to 8.1% in 1985 from 6.8% in 1984. Based on total revenues, this index jumped from 5.5% in 1984 to 6.8% in the 1985 update.

The overhead rate after discretionary distributions has dropped, from 171% (overhead as a percent of

firms dropped slightly to 2.82 times from 2.84 times in 1984. The cost of errors and omissions insurance as a percent of total revenues now stands at 1.2%, the same as found last year. Clearly, these figures do not yet reflect this year's large increases in premiums.

The 1985 update also collected information not found on previous

DESIGN FIRM FINANCIAL PERFORMANCE IMPROVING!

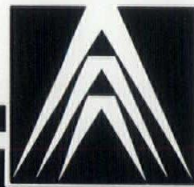
The 1985 survey of 136 firms updates findings from the 254 firms participating in the more extensive 1984 study. Profit before tax on net revenues after discretionary distributions for bonuses and profit sharing jumped to 3.7%, up from 3.2% in 1984. Profit before tax and after distributions on total revenues rose to 3.0% from 2.4% last year. For many firms that do not customarily pay bonuses and profit sharing and do not consider these a cost of doing

direct labor) in 1984 to 163% in the current survey. Unfortunately, this figure still exceeds the survey findings of 155% in 1982, 145% in 1980 and 133% in 1978. Overhead before discretionary distributions now stands at 151%, down from 156% in 1984.

The length of time required to collect receivables decreased to 60 days, from 64 days in 1984. In addition, the net multiplier (net revenues divided by direct labor) achieved by

surveys. Only slightly more than one-third (36.4%) of firms charge interest on delinquent receivables. Those firms that charge interest did so after a median time of 30 days and at a rate of 1.5% per month. Just over half (51.1%) regularly marked up reimbursables and at a median rate of 10% over actual cost.

For more information or a copy of the complete 1985 report, contact Howard Birnberg at (312) 664-2300.



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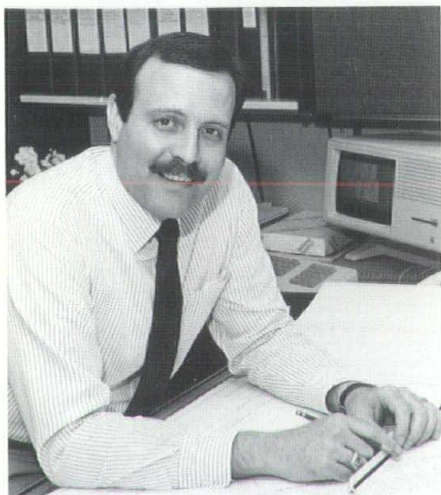
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GRIFFIN JOINS WARTERFIELD GOODWIN ASSOCIATES

Stephen P. Griffin, AIA, has joined the management team of Warterfield Goodwin Associates Architects. Goodwin noted that *"Steve's balanced service to both his clients and professional colleagues is a quality cultivated at WGAA."*

Previously, Griffin was Senior Architect and Office Manager of Taylor and Crabtree/Wiley and Wilson. He is President of the newly created Tennessee Foundation for Architecture.

Also, WGAA has just moved to new quarters at 2416 Hillsboro Road, Suite 200. WGAA has plans underway to construct their own headquarters building.



Griffin

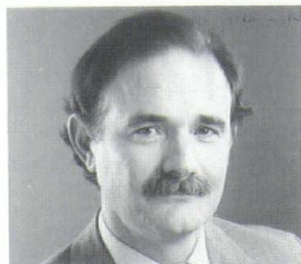
STANTON SPEAKS TO INTERNATIONAL CONFERENCE

Ted Stanton, AIA, Executive Vice President and Director of Computer Services for Yearwood + Johnson Architects, was a featured panelist at the Sixth International Conference on Automation and Reprographics in Design Firms, in Anaheim, California. The A/E Systems '85 conference was attended by more than 16,000 architects, engineers and interior designers.

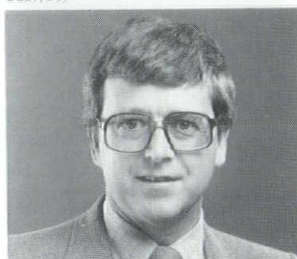
Stanton participated on two panels: *"How to Select, Negotiate and Work with Design Professionals,"* and *"Computerization of a Design Firm: Two Case Histories."*

ASKEW PROMOTES PRINCIPALS

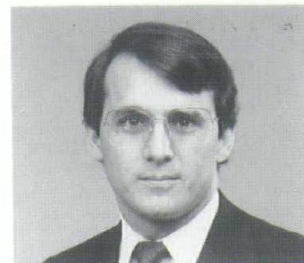
Lee Askew, III, AIA, has announced a firm name change to Askew, Nixon, Ferguson & Wolfe, Inc. for his ten year old Memphis firm which has grown from 6 to 21 in the past two years.



Askew



Nixon

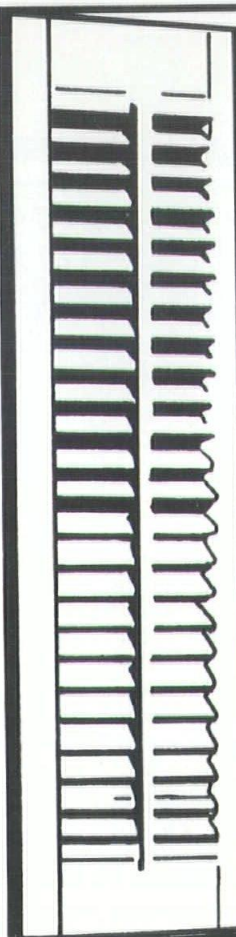


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Principals of the firm in addition to Askew are William S. Nixon, AIA, William B. Ferguson, AIA, and Herman L. Wolfe, Jr., AIA.



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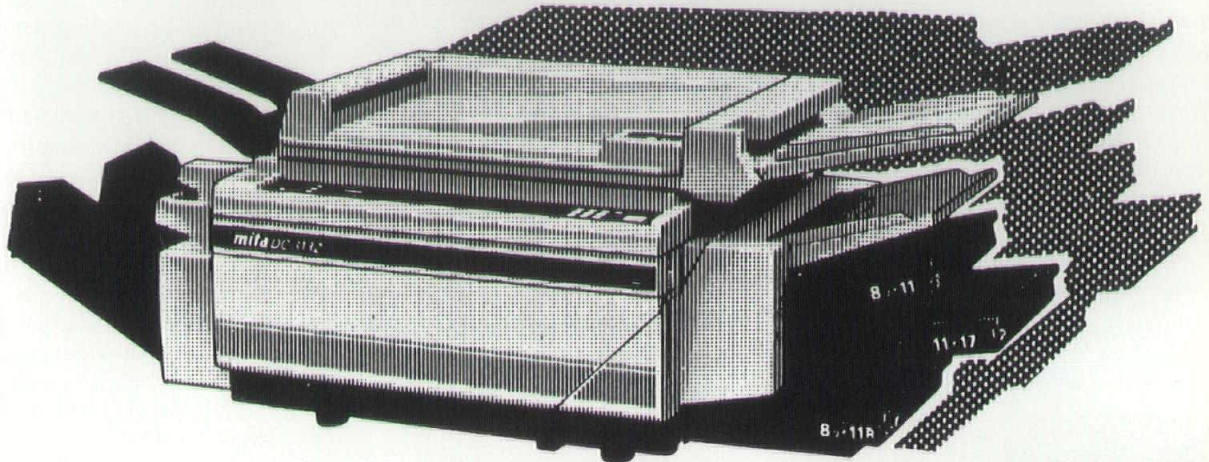
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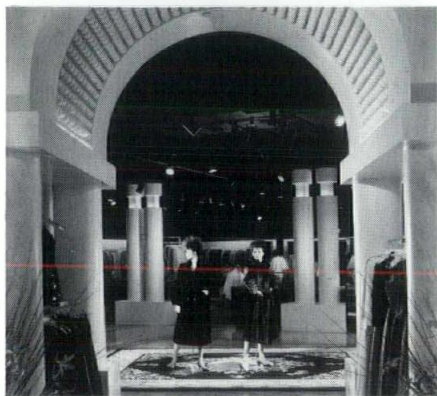
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ACCOLADES FOR JULIUS LEWIS

The winter issue of the *Tennessee Architect* made its way to San Francisco where Mrs. W. R. Moore commented on the 1984 TSA Design Awards of Excellence, "I'd like to take the magazine to I. Magnin and show them Walk Jones and Francis Mah's design of Julius Lewis in Memphis' Hickory Ridge Mall. That's my idea of a beautiful store interior. Magnin's is a mess—looks more like Woolworth's. You can't see the forest for the trees." Perhaps it's time a trend is reversed and San Francisco imports Tennessee architects for major projects!



Julius Lewis, Memphis
—Nick Wheeler Photo

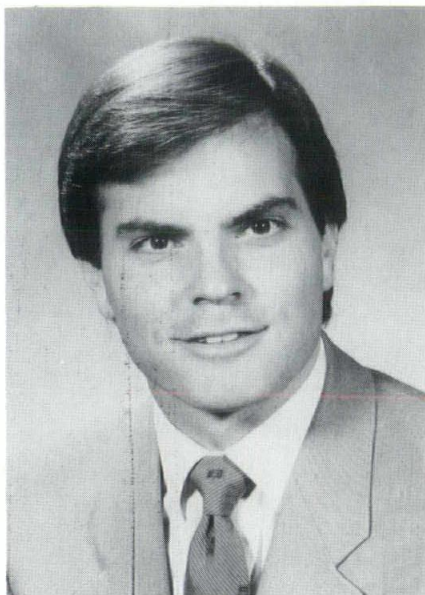
AIA RECEIVES PRESIDENTIAL CITATION

The Regional/Urban Design Assistance Teams (R/UDAT) program of the American Institute of Architects was selected to receive a citation from President Reagan for its outstanding private sector initiatives to solve community problems.

The AIA received one of 30 crystal medallions during special ceremonies June 14. The 18-year-old R/UDAT program is recognized for its exemplary response to community and urban planning. Since its inception in 1967, R/UDAT has assisted 85 communities with a combined population of 21 million in more than 40 states, with \$3.5 million donated in professional design services.

OVERTON WINS HOUSING COMPETITION

Nashville architect, Stanley D. Overton, was one of five \$5,000 first-place winners of a nationwide competition for "environmentally sensitive" hillside housing design in Cincinnati. The assignment was to design 10 housing units that could be built on a particular steep site on Boal Street in Mount Auburn. The jury included Charles Moore, Bill Lacy, Ann Whiston Spirn and William Pedersen.



Overton

NASHVILLE A/E'S FEATURED IN NEW BOOK

Pioneers of CAD in Architecture, the newly published book edited by Alfred M. Kemper, AIA, contains contributions by several Nashville architects and engineers on their experiences with computer-aided design.

The Nashville Group featured was brought together in 1981 by their common client, Hospital Corporation of America. The group includes I.C. Thomasson Associates, Gould Turner Group, Gresham Smith and Partners, Stanley D. Lindsey and Associates, Earl Swensson Associates and Yearwood + Johnson Architects.

"This group is unique," said Kemper. "It is a case of companies who are usually competitors working together and sharing information in

order to provide the best service to the client as well as advancing the state of the art."

DOLNY GIVEN TRAVELING SCHOLARSHIP

Mark Dolny, a third year UT Architecture student has been awarded the Pella traveling scholarship, according to William M. Tate, president of Tate Window and Door Company. The \$1,500 check was awarded to Dolny at the conclusion of the design competition. Co-sponsored by the Pella/Rolscreen Company and Tate Window and Door Company, the scholarship is intended for study of architectural works in Europe and may be used in conjunction with a University independent study program.

Judging this year's competition were Bruce McCarty, FAIA; Metcalf Crump, AIA; and Roy F. Knight, AIA. Four other students honored for their outstanding designs were Norm Harber, Elliott Wheeler, Robert Waddell and Mohd Nadzari Bacheh, all third year students.



Dolny, Tate, Crump, Knight and McCarty

NEW FIRMS, NEW FORMS

An exhibition on the work of five emerging Tennessee architectural firms will be on display at the Tennessee Arts Commission's new gallery in the Rachel Jackson Building, in downtown Nashville, the month of September. Sponsored by the Tennessee Historical Society, the exhibit will communicate the creative design process. A symposium on the display will occur at Vanderbilt University, September 15, 2-5:00 p.m. The exhibit will travel to the Hunter Museum of Art in Chattanooga the month of December.



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You all know the incredible opportunities on Tennessee's horizon—an unprecedented influx of new industry, the challenge to provide the support services and amenities which are a part

of our unique culture, the national media focus on Tennessee as a growth market, with an enviable life style and progressive government.

Our success in meeting all these challenges is dependent upon the commitment of the **entire** building industry to work together and to support each other. Listed below are a group of far-sighted companies who are providing substantial financial support to the Tennessee Society of Architects/

AIA in order to meet these mutual goals.

We urge you to consider these companies first as you compile your building teams for future projects. After all, this demonstrated concern for the design profession's well being is probably an excellent indicator of a company's performance on your next project.

The Tennessee Society of Architects/AIA gratefully acknowledges

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By Robert D. Holsaple, AIA

I just returned from San Antonio, Texas. I was attending a four day meeting of the National Council of Architectural Registration Boards. As usually happens when I get away from home and get to eat and drink and talk and listen a lot, I have all sorts of disjointed thoughts running around in my head. Among these are:

- 1. Texas isn't as I thought it was.
- 2. There were a whole bunch of people giving away free time.
- 3. Organizations such as NCARB, AIA, and TSA function because a hole bunch of people give away free time.

I've been in Dallas, Houston, and San Antonio before and had the idea that Texas is uniformly hot and dry. I can remember sitting in the shade last summer at the Dallas-Ft.Worth Airport and thinking that if the humidity had been over five per cent I would be miserable. I think that the temperature was ninety-nine degrees. This time, in San Antonio, the temperature was in the low eighties, the humidity still low, and all was beautiful. San Antonio seems to me to be uniformly light tan in color. The dirt is tan, the bricks are tan, that beautiful local limestone is light tan, and the people are tan (except for the visiting architects who most were pale white and often green in the late night or early morning—nicely matching the fruit jars full of margueritas which they had been drinking). I am told that the city is the tenth largest in the United States. The population is said to be over one million and growing. That is a lot of people, even allowing for Texas exaggeration. I never did figure out where all those people were. The business district looks to be about the size of Nashville's. It was full of people, most of whom seemed to be tourists inspecting the Alamo and studying about the Tennesseans who helped found Texas. The natives were proud of their city and working to improve it. I thought that it would be a great place to live

until I was told that the temperature was above one hundred degrees for one hundred and nine days last year.

The National Council of Architectural Registration Boards, or N-C-A-R-B, or N-carb, is the outfit which tried to make it possible for those of us who can't find enough work in our own state to work legally in another state. To that end they have created an examination for nationwide use in testing candidates for registration, a system of certification of those who have passed the exam and have sufficient experience in the profession, and a system of making the certification information available to member boards. The "they" who have created all this are the members of the state registration boards and a relatively small NCARB staff. The several hundred state board members who were at San Antonio were donating their time to attend that policy-making meeting and, probably, one or more exam writing, exam grading, or other miscellaneous meetings during the year. The exam writers each research and write about thirty exam questions each year. The design and site exams will be graded by board members and other volunteers on a weekend in July. That is a lot of free high quality labour.

Amazingly, that is the way the AIA and the TSA work too. I often think that my dues to those organizations are unreasonably high. I shudder to think of the possible cost if the members didn't contribute so much of their time. In the TSA, the Nashville members probably do more than their share. We have the worlds' greatest governmental system. Part of that system is the need to make known to the legislators all of the possible joys or woes inherent in the legislation which has just been handed to them by their cousin Elmer. While I don't fully agree with the comment that *"while the legislature is in session, not a man, woman, child or mule in Tennessee is safe,"* I do believe that there might be a grain of truth there. At least there is enough truth to make me sure that the architects

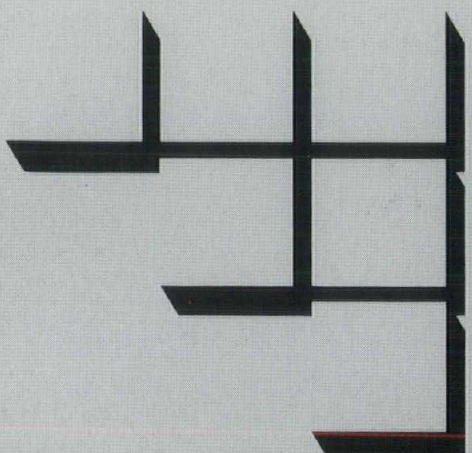
of Tennessee need someone who is aware of what is being proposed and can effectively present our side of the case. The Nashville members, being there where the action is, have done a great job of working with Connie Wallace in presenting our side.

We are represented on the national level by the AIA in the same way—by a good staff and effective member volunteers. Part of their work is in the political scene, part is education, part office practice and a bunch of other things that have to do with architecture. I would have hated to work up all my own contract documents all these years. Luckily, they have been written by volunteers and reviewed by legal advisors that our dues pay for. As much as I love my contractor friends, I am glad that I haven't had to argue with the AGC over proposed clauses in the Owner-Contractor Agreement. Some volunteers did it for me. I have about worn out my copy of the Handbook—volunteers wrote much of that too.

Obviously, these volunteers don't end up with a complete loss for their time. A trip to Washington or Nashville is also useful for client contact purposes. Research into the problems of the profession for some committee also is bound to force some knowledge into our brains. Attendance at a national meeting may expose us to leaders who broaden our field of thought. Last week I heard San Antonio's Mayor Cisneros who surely must be one of the brightest young politicians of our day. That one talk was worth the trip. Even though I suspect that it might be another Texas story, I was impressed when I was told that Cisneros received ninety per cent of the vote in his last election. Those of us who heard Nat Owings speak at the Chattanooga TSA convention were able to experience one of the great architectural personalities. In addition, I enjoyed knowing more about Tennessee architectural history, courtesy of Jim Patrick, seeing new buildings in Chattanooga, swapping stories with old friends, making some new friends (some of both old and new being salesmen), and having my wife

continued on page 48

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THE POWER OF LIMITS

By Trent Wamp

The **structure** of formal education is good!!

Why?

Because the "integral" man as Stravinsky calls him, can only come to be by first establishing viable, structured ordering systems from which flexible, creative endeavors are then and only then possible.

We have covered many approaches, opinions, processes, interpretations, interpolations, ordering-systems, anti-ordering-systems, etc. It will undoubtedly take time and repetition for this diverse range and that which is still to come to gel into a coherent system each of us can manipulate and call his/her own.

"*The Power of Limits*", by Gyorgy Doczi, is a powerful expose' (in my mind) of how this initial submersion in the "sea" or architecture must itself be ordered before the eyes can adjust to the chaotic burn of salt, and see all the rich possibilities offered beneath the surface.

We are the shell divers who must penetrate the surface which the layman sits above in the boat we seek to fill.

He sees the water and the shapes beneath it. We explore the shapes and derive meaning and essence.

The architect elevates those sunken shapes that the boat dweller sees waving ambiguously beneath the distortion of water and light into the boat for the layman to touch, experience and use.

But life beneath the surface is an infinite ensemble of elements—some good, some bad, some pleasant, some unpleasant, some useful, some unuseful.

The diver can be told, "*this creature can harm you*"; and the diver may well believe it. But when the creature actually inflicts its sting, the diver *knows* it.

It seems, inescapably, that one grows in architecture in proportion to the confrontation with the stings inflicted by the various creatures we conglomerately call architecture. These stings, at each encounter,

alert the (aspiring) architect evermore clearly as to what should be done.

Similarly, the sting at first creates nausea and pain, as failure creates defensiveness, close-mindedness and emotional discomfort.

As knowledge grows, the sting is more easily evaded. Likewise, each time the sting occurs, the immunity to it, or should I say the ability to tolerate it, is improved. This "immunity" is the key to objectivity. Once immune, the sting becomes an asset, not a painful liability.

The sting becomes the "*knowing*" and the confirmation of the "*sureness*" of that "*knowing*". In doing so, the "*knowing*" replaces the pain with pleasure.

This may sound pessimistic as it implies, as does the Hindu philosophy, that "*life is suffering*". But without suffering, no pleasure can be defined or experienced. Architecture does need "*bad*" spaces as well as good spaces, bad attempts to confirm what good then becomes.

I could recite each approach to architecture that we have discussed. But in summarizing this entire academic year in such abstract terms, I feel this paper serves as a more useful reminder to myself as to what I'm doing here. In the future I may call upon it for moral support.

This is a time for experimenting, for failure (a word I have been taught to loathe), and hopefully for **relative** success—relative to our personal stings, number of dives and our innate abilities to explore effectively and efficiently.

Doczi points out in "*The Power of Limits*", that we tend to lose touch with the child in us who experiences before scrutinizing. Who "*knows*" before being taught he can't "*know*"; or more fairly, before being taught to "*know*" in a different "*sense*".

Well, I am a child again with awe and with its accompanying confusions, insecurities and doubts. I need to be re-taught.

Nine months ago I came here as

a 25-year-old adult (maybe post-adolescent) with everything intact—ego, conviction, a sense of "*knowing*"; self-identity and what I thought was a reasonably objective interpretation of even my own social-conditioning. I was calm, self-confident, sometimes self-content, at ease with myself.

But surely I have met a new creature in a new medium. A creature with a new sting. One I will someday be at ease with, but only after "*pain*" has become "*knowing*".

This has not been intended to be a whining monologue of my "*demise*", but a "*thank you*" to you and this school for allowing me to go back—to learn all over again. The immunity has begun. The unraveling of "*knowing*" has shown its first threads.

As Stravinsky alluded, the day-to-day dogma may fade but the essence becomes you.

I look forward, more than ever, to the next 2 years (or 3 years or 4...) or whatever it takes to complete the curriculum here. But more so, I look forward, beyond these embryonic years of growth, to the day I can dive alone and bring back the best shells.

Trent Wamp is enrolled in the Secondary Degree Program in Architecture at UTK after graduating with honors in Journalism in 1983. This Final Paper on "The Power of Limits" by Gyorgy Doczi is a synopsis of his first year in Architecture, where "he never worked harder nor enjoyed nine months more."

Action in Alabama!

Huntsville: Most visitors to Huntsville visit the Alabama Space and Rocket Center, the largest space museum in the world. Also of interest to visitors are Constitution Hall Park, the reconstructed and authentically furnished 1819 meeting place of Alabama's first constitutional convention and other structures with folk-life demonstrations; and the Huntsville Museum of Art.

Decatur: 17 miles west of Decatur on Hwy. 20 is the home of Confederate Army hero Gen. "Fighting" Joe Wheeler, with its period antiques and rare china. In Decatur is Cook's Natural Science Museum.

Cullman: Numerous signs will direct the visitor to the Ave Maria Grotto with its 125 miniature churches, shrines, and famous buildings constructed in a three acre park. Near Cullman is the Clarkson-Legg Covered Bridge.

Bridgeport: The Russell Cave National Monument, preserving 8,000 years of occupation by prehistoric Indians, can be found by following signs from Bridgeport and U.S. 72.

Stevenson: Located downtown is the Depot Museum, depicting the Indian background and railroad influence of one of the South's most important cities during the Civil War.

Fort Payne: Historic preservationists will enjoy the Opera House, built in 1889 and the oldest theater in Alabama still in use. Near Fort Payne is Little River Canyon, the deepest canyon east of the Mississippi River.

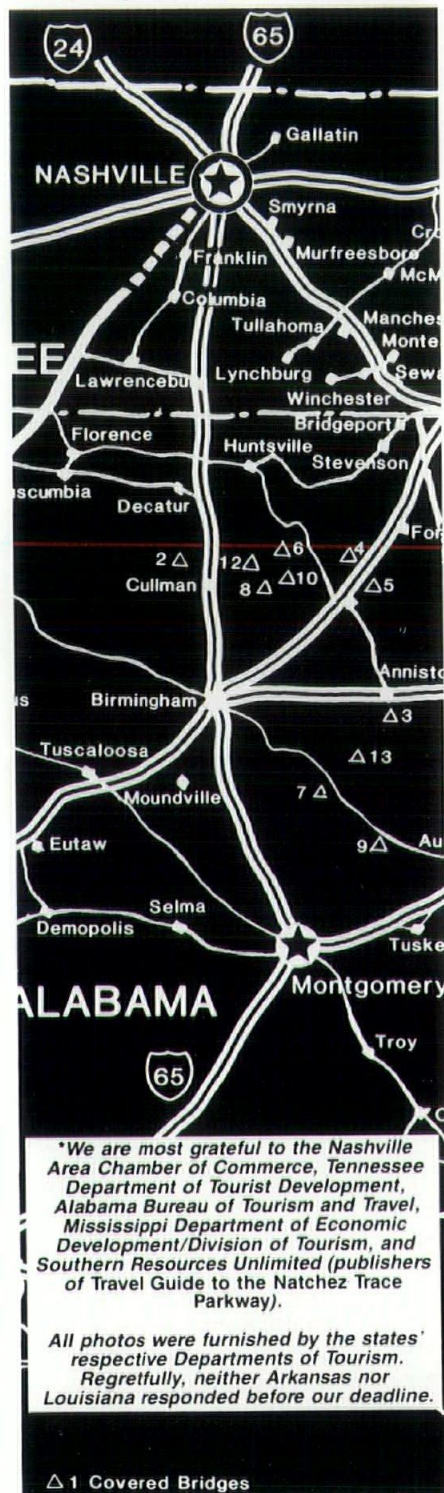
Birmingham: Numerous attractions can be found in and around Birmingham. The Tannehill Historical State Park interprets the history of technology during the first half of the 19th century. The ca. 1850 Arlington Mansion with its Victorian furnishings and gardens is located within the city as are the Museum of Art, the Botanical Gardens, Zoo, Alabama Sports Hall of Fame, the Southern Museum of Flight, and The Discovery Place, Alabama's first children's museum. One of the city's newest attractions are the Sloss Furnaces, actively preserved blast furnaces demonstrating early 20th century iron-making technology. A breathtaking view of the city can be had from the Vulcan Park observation deck at the base of the world's largest cast iron statue. In nearby Bessemer are the Bessemer Hall of History Museum documenting Bessemer's Civil War history and the historic Pioneer Homes dating from the 1830's.

Anniston: Here are located a Museum of Natural History and the Women's Army Corps Museum, depicting the history of the Corps from 1942-1978. Also in Anniston is the historic Church of St. Michael and All Angels, 1888, one of the South's outstanding examples of Gothic architecture.

Tuscaloosa: Several historic structures are among Tuscaloosa's attractions. Among them are the Battle-Friedman

MOST ROADS LEAD TO NASHVILLE

Things to Do and See Enroute to the TSA/Gulf States Convention with Apologies to Louisiana and Arkansas*



House (1835), a Greek Revival mansion now restored and handsomely furnished; the Gorgas House, built as a dining hall in 1829 on the University of Alabama campus; the restored Mildred Warner House (1820-1830's) with its art collection; and the Old Tavern Museum, once frequented by state legislators when the state capital was located in Tuscaloosa.

Moundville: Located here is the Mound State Monument, prehistoric temple mounds, a reconstructed Indian village, burial grounds and a museum.

Eutaw: If you are passing exit 45 off I-59 after 8 pm (except Sunday) or 4 pm on Wednesday or Friday, stop off at Green-track for greyhound racing.

Demopolis: Among the historic houses located here are Bluff Hall (1832), an antebellum mansion featuring period furnishings and Gaineswood, a magnificent mansion that was the center of a large Black Belt plantation until the Civil War.

Selma: One of the Black Belt's most magnificent mansions is Sturdivant Hall, built in 1853 at a cost of \$69,000.

Montgomery: Numerous historic sites and attractions are located in and around Alabama's capital. In addition to the Museum of Fine Arts, the zoo, and riverboat cruises, numerous historic sites are open. Historic buildings include domed Greek Revival State Capitol, the Old North Hull Street Historic District with its numerous restored 19th century buildings, the First White House of the Confederacy (an 1835 Italianate style house), and the Dexter Avenue King Memorial Baptist Church. The Montgomery vicinity includes Buena Vista Mansion in nearby Prattville, an early 1800's structure built by Major William Montgomery and the Fort Toulouse-Jackson Park (Wetumpka), a major archaeological site featuring an 18th century French fort and a 19th century American fort.

Tuskegee: The Tuskegee Institute National Historical Site includes the Carver Museum, Grey Columns (a Greek Revival masonry structure with an octagonal cupola), and the Oaks (Booker T. Washington's home). Also near Tuskegee is the Macon County Greyhound Park.

Auburn: The Auburn Historic district on the university campus includes 11 buildings dating from 1850 to 1924, in varied architectural styles.

Troy: The Pike Pioneer Museum, a 9-building complex features thousands of artifacts of the pioneer period, including a country store with its authentic furnishings and merchandise.

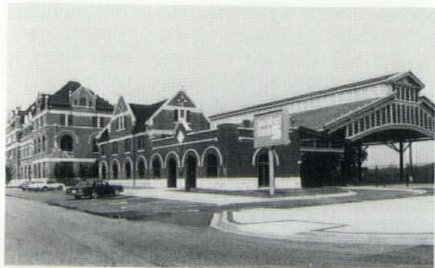
Ozark: Here is located the Claybank Church (1852), a rustic log structure. Nearby at Fort Rucker is the U.S. Army Aviation Museum, tracing the history of Army Aviation since 1924.

Enterprise: The most unusual feature of this town is the Boll Weevil Monument, erected to commemorate the diversification of agriculture forced by this insect pest. Also located here are the Enterprise

Mobile: Numerous historic sites await the visitor in Mobile. Don't miss the Cathedral of the Immaculate Conception, the only minor basilica in the South;



Carlen House Museum, an 1842 Creole cottage; Bellingrath Gardens and Home; the Conde-Charlotte Museum House, once a jail built around 1845; Fort Conde; the Fine Arts Museum of the South, the Museum of the History of Mobile, the Oakleigh Historic Complex, including the 1833 main house and other structures; the Phoenix Fire Museum; the U.S.S. Alabama Battleship Memorial Park, the magnificent Byzantine style Malbis Greek Orthodox Church; and Fort Gaines where "Damn the torpedos. Full speed ahead" was shouted by Admiral Farragut.



Architects are often collectors of buildings. For the collector of covered bridges, a number of historic examples are located largely throughout northeast Alabama.

West Alabama's only remaining covered bridge, this structure stands on the campus of Livingston University. It was moved to its present site and restored in 1969. It was built over the Surcarnoochee River near the city prior to the Civil War of handhewn heartpine timbers joined with wooden pegs.

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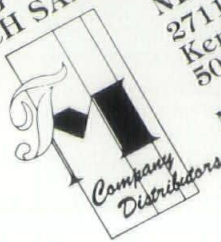
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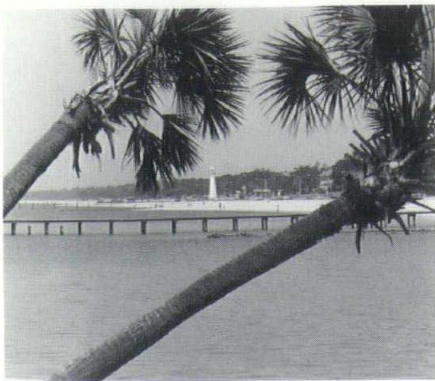
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Alabama's Clarkson Covered Bridge

2. **Clarkson (Legg):** County Road 11 north of U.S. 278, a 250 foot long span over Crooked Creek, expertly restored, one of the longest two-span covered bridges standing in the Deep South.
3. **Coldwater:** 6 mi southwest of Anniston, near Oxford, visible from I-20. An unrestored ca. 1850's 60-foot span, is one of only about 200 in the country constructed with a Kingpost truss.
4. **Duck Springs:** located near Keener.
5. **Gilliland-Reese Noccalula Falls Park at Gadsden.** Carefully restored, this bridge was relocated, piece-by-piece in 1967 to the Pioneer Village and botanical gardens.
6. **Horton Mill:** off Ala. 75 northeast of Oneonta. This 220 foot long bridge is the highest covered bridge above water in the United States at 70 feet above the Black Warrior River.
7. **Kymulga:** located in the Kymulga community north of Childersburg. This 105-foot covered bridge and working grist mill are survivors of the Civil War.
8. **Nectar:** one mile east of Nectar, just off Ala. 160. At 358 feet, this is one of the longest covered bridges still standing, with its four long spans over the Black Warrior River.
9. **Oakachoy:** located nearby Nixburg off Ala. 9.
10. **Old Easley Road:** Off Ala. 160 near Oneonta. Spanning Dub Branch, this bridge is a 96 foot long single span covered in tin.
11. **Salem-Shotwell Pea Ridge:** 8 mi. from Opelika on US. 280. An excellent example of Town-truss bridge construction using oak pegs to join the lattice-work, roof trusses, and bridge substructure.
12. **Swann-Joy:** off Ala. 79 near Cleveland. Second only in length to its neighbor, Nectar, this bridge spans the rocky riverbed of the Locust Fork.
13. **Waldo-Riddle/Socapatoy:** 6 mi. southeast of Talladega on the east side of Ala. 77 near Waldo. One of Alabama's oldest, it dates from the 1850's and shares its small-town setting with a grist mill and log cabin from the same era. In the fall the

Waldo community hosts a grand Sorghum Syrup Soppin' Day.

Marvelous Mississippi!

Holly Springs: Available from the Chamber of Commerce is a driving tour brochure of the historic sites and buildings of the city. High points include Montrose, an 1858 Greek Revival mansion, and Mississippi Industrial College, established in 1905 which includes significant examples of Jacobean and Colonial Revival styles of architecture.

Oxford: Famous for its Nobel prize-winning author William Faulkner, his home, Rowan Oak, is open to the public. Also visit Cedar Oaks Heritage House, a ca. 1859 Greek Revival home and the Center for the Study of Southern Culture on the University of Mississippi campus.

Sardis: The Heflin House, an antebellum home with period furnishings, is located here.

Clarksdale: The Delta Blues Museum, dedicated to the history of blues and its artists, is open seasonally.

Greenville: One of the two best Mississippi examples of Italian Villa style homes, Mount Holly (ca. 1855) is located here as are the Winterville Mounds, one of the largest mound groups in the Mississippi Valley.

Greenwood: Delta regional history and plantation life are featured at the Cottonlandia Museum and Florewood River Plantation State Park.

Carrollton: The long history of the community can be seen in its buildings including Hayne Hall, a ca. 1843 home featuring octagonal columns and late Empire and Rococo Revival furnishings; the J.Z. George Law Office, ca. 1838; the Merrill Building Museum, ca. 1834; Stanhope, a combination Greek Revival/Italianate style home; and the Old Methodist Parsonage, a Queen Anne style home.

Pickens: The Rob Morris Little Red Schoolhouse, where the ritual of the Eastern Star was begun, is located here.

Yazoo City: Walking tour brochures are available for the historic section of the city from the Chamber of Commerce.

Edwards: What is billed as the world's only Cactus Plantation, featuring over 3,500 varieties, is the featured attraction.

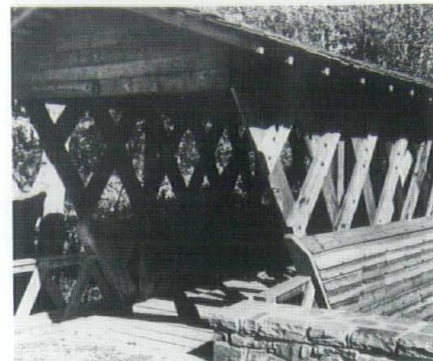
Vicksburg: Numerous historic sites and structures dot this historic city. Homes open for tours include Anchuca (1830), Cedar Grove (1840-58), McRaven (1797-1849), and Upton-Young (ca. 1873). Also found here is Grey Oaks, built in 1940 and modeled after the Tara of *Gone With the Wind*.

Jackson: The capital city's attractions include the Dizzy Dean Museum, the Zoological Park, Manship House (a recently restored Gothic Revival home, ca. 1857), the Mississippi Military Museum, Museum of Art, State Historical Museum, and the State Capitol, completed in 1903.

Flora: Another unusual site found in Mississippi is the Petrified Forest 2-1/2 miles south of Flora.

Meridian: The Jimmie Rodgers Museum and the Key Brothers Aviation Museum are the major attractions here.

Biloxi: Numerous historic sites include Beauvoir, an antebellum mansion with original furnishings; the Biloxi lighthouse, a 65-foot tall cast iron structure dating from 1848; Creole Cottage, ca. 1836; the Old Brick House, ca. 1843; Tullis-Toledano Manor, a ca. 1856 restored manor house; and the Magnolia Hotel Museum, the only remaining pre-



Biloxi Lighthouse, MS Gulf Coast

Civil War hotel on the Mississippi Gulf coast.

Pascagoula: The Old Spanish Fort and Museum, said to be the oldest building in the Mississippi Valley, features an unusual collection of artifacts.

Taking the Natchez Trace

Perhaps the most unusual and interesting means of driving to or from Nashville from Louisiana and Mississippi is the Natchez Trace Parkway. This route, initially a network of paths for pre-historic game and aborigines, developed into an early highway along which Indian villages and communities developed. Its importance to travel was quickly recognized by the early European explorers, possibly beginning with Hernando de Soto in 1540.

With the spread of European settlement it became a military road during the first two decades of the 1800's. Travel along the trace only decreased with the advent of riverboat travel in the 1830's. The trace again become important dur-



ing the Civil War, and the path was formally marked as a project of the

Blessing of the Shrimp Fleet, Biloxi



Mississippi Daughters of the American Revolution beginning in 1908, and basically completed by 1933. Today most of the parkway is complete from Natchez to Nashville. Taken as a leisurely drive either on the way to or from the Gulf States Convention, the Natchez Trace Parkway will be an interesting and pleasant vacation experience. Pick up the *Travel Guide to the Natchez Trace Parkway* before starting out to help guide and explain the various historical sites along the route.

Natchez: Under the flags of six nations since its founding in 1716, Natchez was named for the Natchez Indians. A significant historic preservation effort has centered on the city's over 600 historic structures. Basic tour information can be obtained at the Tourist Center on the Highway 61 Bypass. Structures of particular historic note in Natchez include Dunleith (ca. 1855), Longwood (the uncompleted Oriental style villa, 1858-61), Auburn (1812), Melrose (1845), Stanton Hall (1855), Arlington (ca. 1818), and Connelly's Tavern (ca. 1798). Plan to spend some time exploring Natchez.

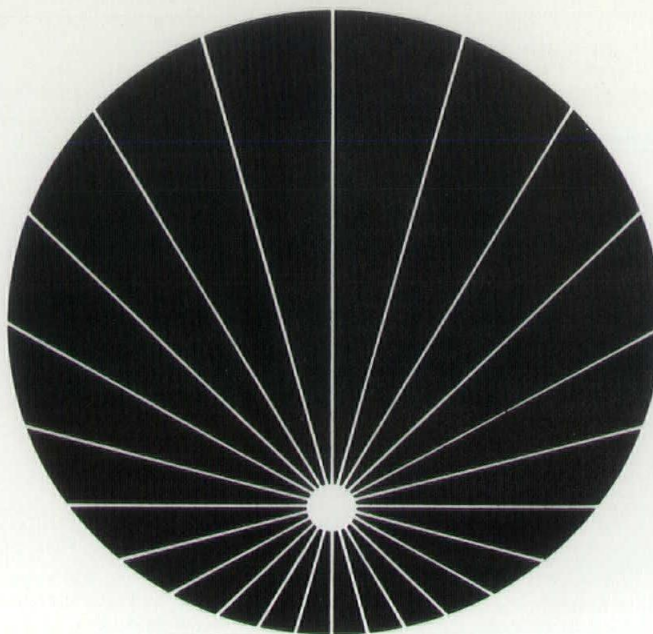
Washington: As the old territorial capitol, Washington has several notable historic sites including the Methodist Church (ca. 1825) and Jefferson College,



Ruins of Windsor: Remains of magnificent Civil War Mansion near Port Gibson, MS. After being spared by General U.S. Grant during the war, a carelessly dropped cigarette destroyed the mansion at an 1890 party.

the first educational institution chartered in Mississippi territory (1802).

Fayette: Springfield Plantation, 8-1/2 miles west of Fayette, was built in 1790



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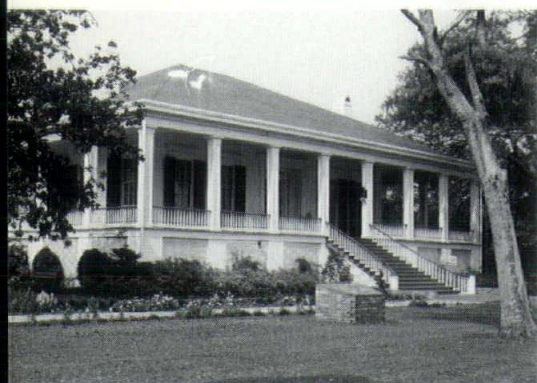
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and has been in continuous operation for nearly two centuries.

Lorman: Sites here include the Old Country Store, established in 1875 and still in continuous use, and Rosswood



Beauvoir, last home of Jefferson Davis

Plantation, a classic Greek Revival mansion (ca. 1857) still in its original plantation setting.

Alcorn: Home of Alcorn State University, established in 1830, the Oakland Memorial Chapel here is a major example of Greek Revival temple form architecture.

Port Gibson: Approaching Port Gibson are the ruins of Windsor (built in 1861 and destroyed by fire in 1890), once one of the most magnificent plantation mansions. In Port Gibson numerous historic buildings may be toured including the Gibson House (1805), Gage House (ca. 1830), St. Joseph's Catholic Church (1849), Idlewild (1833), and Oak Square (1850-1906). Information on self-guided tours are available from the Chamber of Commerce.

For side trips to Vicksburg and Jackson, see notes under Marvelous Mississippi.

Kosciusko: A brochure for a marked driving tour is available from the Chamber of Commerce. Included is the Attala County Courthouse (1897).

Starkville: One of the points of interest to the east of the Parkway is Starkville, home of Mississippi State University. For intrepid museum visitors there are the Cobb Institute of Archaeology Museum, the Dunn-Seiler Museum, the Mississippi Entomological Museum, and the Oktibbeha County Heritage Museum. Tiring of museums, one can get relief at the Thousand Oaks Vineyard and Winery.

Columbus: Further east is Columbus, a city full of beautiful historic homes. Among those worth looking at are the Amzi Love House (1848) Barry House (ca. 1854), Rosedale (ca. 1855), Shadowlawn (ca. 1860), and Temple Heights (1837). The campus of the Mississippi University for Women is also worth a visit.

West Point: Located here is Waverly, built in 1852 and featuring a twin circular stairwell up 65 feet to an observatory.

Aberdeen: Also east of the parkway, Aberdeen features the ca. 1850 Gregg-Hamilton Home; Sunset Hill, an 1847

Greek Revival mansion; and Lenoir Plantation, still a working plantation and mansion situated on over 2,000 acres of land.

Tupelo: Moving north along the Parkway, Tupelo features an unusual combination of attractions. It is also the approximate half-way mark between Natchez and Nashville. Located here is the Elvis Presley Birthplace and Memorial Chapel. Also found here is a Parkway Visitor's Center housing a museum of items relating to the history of the Trace.

Tuscumbia: The Trace passes through far northwest Alabama and to the east is Tuscumbia where Ivy Green, the home of Helen Keller, can be found. It is also the home of the Key Underwood Coon Dog Memorial Graveyard.

Florence: To the north of Tuscumbia is Florence, a result of an 1816 real estate boom. The largest Indian mound on the Tennessee River is located here as are Pope's Tavern Museum (1811), a former stagecoach stop, hospital, and private residence during its history; and the Home and Museum of W.C. Handy, the "father of the blues."

Columbia: As the Parkway has not been completed all of the way into Nashville, Columbia and Franklin are the most interesting towns to drive through to complete the trip to Nashville. On the way into Columbia from Mount Pleasant you will pass a number of historic plantation homes and other structures including Rattle and Snap, Hamilton Place, St. John's Church, and Clifton Place. Numerous historic homes and sites including the Gothic Revival Athenaeum and the home of President James K. Polk can be seen and visited in driving around the city. The downtown court square, around the 1906 courthouse is now a National Trust Main Street project.

Franklin: The entire 15 block old downtown area of Franklin is listed on the National Register. It is also one of Tennessee's 10 Main Street projects and has a very active Main Street. Of note in Franklin are the Carter House (1830) and Carter's Court, the Hiram Masonic Lodge (Gothic style, 1823), St. Paul's Episcopal Church (1831), the Williamson County Courthouse (1859), and Eaton House, an 1818 Federal town house.

Now on to Nashville.

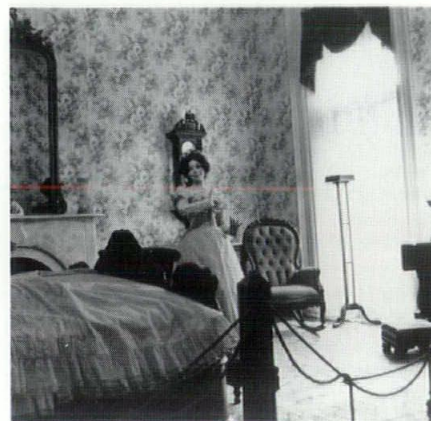
Terrific Tennessee!

Tennessee, a state of varied and beautiful landscape, from the Mississippi plains, to the rolling heartland and to the mountainous east. Tennessee is also the home of Music—Memphis Blues, Nashville Country, and Appalachian folk-song. In exploring the cities and towns of Tennessee, the heritage you will see ranges from log cabins to antebellum mansions, many carefully preserved landmarks that tell the story of the "Volunteer State."

West Tennessee

Memphis: Memphis is Beale Street, the birthplace of the Blues. The recently restored 1888 Orpheum Theatre can be found here. Memphis is Mud Island and the Mississippi River Museum, Overton Square and Libertyland. It is also the home of a rich cultural and architectural heritage. The Dixon Gallery and Gardens, Memphis Botanic Gardens, Zoo and Aquarium, Brooks Museum of Art, and the Pink Palace Museum & Planetarium with its outstanding exhibits. One unusual museum located here is the National Ornamental Metal Museum. The Victorian Village Historic District and Graceland (Elvis Presley's Mansion) are among the architectural delights. For the hot and thirsty, don't pass up the Stroh Brewery Company.

Jackson: Located on the campus of Lambuth College is the Dunlap-Williams Log House Museum of Early America. Other museums found in Jackson include the Carl Perkins Music Museum (of Blue Suede Shoes fame) and the Casey Jones Home and Museum (for all those railroad buffs).



Victorian Village District, Memphis

Trenton: The City Hall is the home of the world's largest collection of teapots, a remarkable collection of over 500 rare "night light" porcelain teapots from all over the world.

South Fulton: Home of the International Banana Festival in late September.

Middle Tennessee

Gallatin: In and around Gallatin are found several historic sites worth visiting including Trousdale Place, an early 1800's home of Governor William Trousdale. Cragfont, 7 miles east of Gallatin, was completed in 1802 and is a beautiful example of Federal architecture. Wynnewood in Castilian Springs, 8 miles east of Gallatin, is probably the largest log structure erected in the state at over 142 feet long. Built in 1828, it has served as a stagecoach inn and a mineral springs resort. Rock Castle, in Hendersonville, was begun in 1784 and completed in 1796. The interior features beautifully restored examples of grained panelling.

Smyrna: The Sam Davis Home, the "Boy Hero of the Confederacy."

Murfreesboro: Near town is the Stones River National Battlefield, commemorating the bloodiest battle fought west of the Appalachians during the Civil War. Also in Murfreesboro is Oaklands Mansion, a large, complicated structure built in numerous stages and representing three periods of Tennessee history. The Cannonsburg Pioneer Village, a living museum of early southern life, contains relocated historic structures including a log house, blacksmith shop, general store, gristmill, church, one-room school, and a museum.

Columbia: See "Taking the Natchez Trace"

Franklin: See "Taking the Natchez Trace"

Lynchburg: As everyone must know, this is the home of the Jack Daniels' Distillery. It is also a picturesque town with a beautiful courthouse and commercial district.

Tullahoma: If distilleries are of interest to you, then a second visit should be to the George Dickel Distillery seven miles northeast of Tullahoma.

Manchester: Near here is the Old Stone Fort Archaeological Area. The time of construction of the remains of this ancient walled structure has been placed during the first centuries following the birth of Christ.

Sewanee: Home of the University of the South founded in 1857. This beautiful campus is situated in the midst of its 10,000 acre mountaintop location and is notable for its shady lawns and Gothic sandstone buildings patterned after Oxford University.

Monteagle: Located at the same Interstate exit as Sewanee, Monteagle has long been a summer retreat for many. Visit the Monteagle Assembly Grounds with its wide ranging styles of summer houses.

Winchester: Near town is the Hundred Oaks Castle, a magnificent 30-room medieval European castle. Also worth a



South Fulton, TN International Banana Festival, with one-ton banana pudding

visit is the Falls Mill and Country Store. Sited along a beautiful rural river, this century-old brick and wooden mill has one of the largest operating overshot waterwheels (35 feet in diameter).

Chattanooga: Tourist attractions too numerous, and too well advertised to

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ARCHITECTS AS DEVELOPERS

continued from page 12

In addition to developing the firm which bears my name, our firm developed several real estate ventures during my years of architectural practice. The Colonial Village in Chattanooga was a pre-World II residential development in an attractive single family neighborhood with each house individually designed. The units sold for about \$7,500 each, and the developers lost money! Later in the 1950's, we developed the large Birnam Wood Subdivision on Signal Mountain with happier results, but I didn't design the homes in Birnam Wood because "Architects know too much about construction and won't cut enough corners to make money."

My major entry into and exit from the "Developing" Business was with Vega Corporation in the early 1970's. AIA and the architectural magazines convinced my associates and me that we architects had lost our leadership position to the package builders so Selmon T. Franklin Associates, Architects, decided to both switch and fight. We continued to operate the firm in the traditional AIA manner, and simultaneously formed a design-build firm. We called it the Vega Corporation because we persuaded Lou Garcia to be President, I was smoking Garcia and Vega cigars in that era, and Garcia operating Vega seemed like a good name.

Vega's stockholders included a large developer and a large contractor, and we all thought the architect-developer-contractor combination would be a real winner. It wasn't. After two years, lots of work, and a couple of buildings, we sold out on a break-even basis to Lou, and he still operates Vega today—in competition with us.

I have decided that the grass is greener for me on the architectural side of the construction fence, and that's where I am hoping to stay, but I have enjoyed a "semi-developer" situation recently with Chattanooga's Sports Barn operations.

Alex Guerry, President of Chattem, a nationally recognized pharmaceutical firm, is the true

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developer of the business which now is a multi-million dollar operation in two locations; and he involved me early in the developing process of the Barns. I found the old transit bus barn in Chattanooga's downtown area for him; and today it is a successful, excellent health and sports club facility which we named the Sports Barn. I am a stockholder in the business and have served on its Board of Directors.

After a year of operation we found that most of the members in our club came from the two mountain residential areas of Chattanooga with very few members from other communities so we subsequently developed the Sports Barn East, a suburban branch in Brainerd. Both facilities are excellent architecture and have been ego satisfying projects. We had the pleasure of doing a good job, both facilities are genuine assets to their neighborhoods and to Chattanooga at large, and both facilities are a source of pride and pleasure to the members who use them. A personal benefit has been

my association with the successful people on the Board of Directors. But one drawback is that some of my fellow stockholders obviously have more money than I do and don't seem as profit oriented as a practicing architect needs to be. It is better to get into business with people of modest means who are becoming wealthy than with those who already have it made. The problem is identifying those in the first category!

An interesting side benefit of the Sports Barn endeavor has been its unexpected value as a marketing tool. We were selected to design a similar facility for a branch of the Federal Government and are now working for the developer of a multi-million dollar project of a similar nature in Atlanta.

Selmon T. Franklin

mention, exist around the Chattanooga area. A visit to the renovated railroad station, now the Chattanooga Choo Choo Hotel, is worthwhile as are visits to the Hunter Museum of Art and the Houston Antique Museum, the Tennessee Valley Railroad Museum, and even the Confederama.

Cleveland: Near here are several outfitters for rafting the wild Ocoee River, a Class IV and V river with very difficult and powerful rapids.



Historic British Colony of Rugby, TN

East Tennessee

Crossville: the location of the Cumberland County Playhouse as well as the Cumberland General Store, an unusual store with "goods in endless variety for man and beast."

Dayton: The Rhea County Courthouse on the Court Square is the site of the famous "Scopes Monkey Trial," and the courtroom has been restored to the 1925 trial appearance.

McMinnville: Possibly the second largest cave in America, Cumberland Caverns Park can be found seven miles southeast of McMinnville.

Rugby: A rural English colony founded in 1880 by author Thomas Hughes, seventeen of the original Victorian buildings and several reconstructed structures continue to interpret the colony in the rugged river gorge surroundings on the Cumberland Plateau. Especially noteworthy is the Hughes Public Library, with its collection of over 7,000 volumes, representing one of the finest intact collections of Victorian literature in America.

Jefferson City: Glenmore Mansion, a significant example of Victorian architecture, was built in 1868 and has 27 rooms in its main five story section and three story adjoining section.

Dandridge: One of the oldest communities in the state, the Dandridge Historic District contains 30 structures listed on the National Register.

Knoxville: Historic sites in Knoxville include the Armstrong-Lockett House (1834), Blount Mansion (1792), John Sevier Historic Site, the Ramsey House (1795), and Speedwell Manor (an antebellum mansion built in Tazewell,

Tennessee ca. 1830 and moved to its present location). Also worth visiting is the recently restored Old City Hall complex, begun in 1844 and the new City/County Building located along the high river bluff at the opposite end of downtown Knoxville. The Dulin Gallery, Knoxville Zoological Park, and James White Fort (1796) add to the list of attractions.

Norris: Located here in the Museum of Appalachia, a 70-acre Appalachian

boatyard complex established in 1818.

Johnson City: The Carroll Reece Museum on the campus of East Tennessee State University provides exhibits of folklore, art, history and music. Also located between Johnson City and Bristol is Rocky Mount, an original log house built in 1770 that served as the capitol of the Southwest Territory.

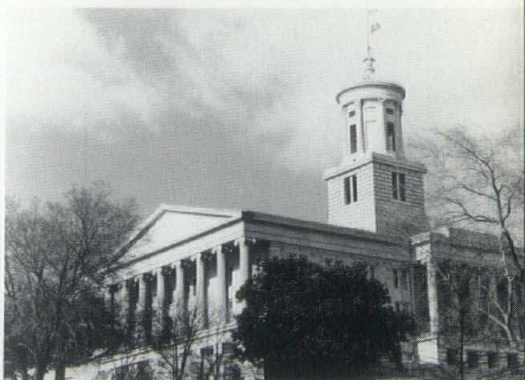
Bristol: The Grand Guitar Museum is located here as well as Bristol Caverns and the Trainstation Marketplace.

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Nashville is also a city that is rich in more than its history and tradition. It is a solid commercial and financial center with one of the healthiest and most diversified economies in the nation, as evidenced by the on-going construction. As the "Wall Street of the South," Nash-



Strickland's Tennessee State Capitol

ville also has massive banking and insurance operations. Printing and publishing is another of the city's largest industries. And it is also known as the "Athens of the South" with its 16 colleges and universities and several technical and vocational training schools.

Welcome to Nashville—a blend of Southern history and tradition, foot-stomping music, and sophisticated growth. A city of the New South, rich in culture, scenic beauty, and solid economic growth.

Historic Sites:

The *Tennessee State Capitol* heads the list of fine architectural monuments to be found in Nashville. A master work of architect William Strickland, the Capitol

village containing over 250,000 pioneer relics and more than 30 log structures of all types. This is considered to be the most complete collection of mountain culture found anywhere.

Oak Ridge: In the "nuclear" city can be found the American Museum of Science and Energy, the Children's Museum, and the Museum of Fine Arts. Also available is the Oak Ridge Energy Tour, a 38-mile self-guided motor tour of the resources in the "Energy City."

Greenville: Home of the Andrew Jackson Historic Site located in the downtown area are the homestead, tailor shop, and burial site of the 17th U.S. President. Also located on the campus of Tusculum College is the 1818 Federal style Samuel W. Doak House.



Falls Mill, Belvidere, TN

Jonesboro: As Tennessee's oldest town (1799), Jonesboro has been the focus of an extensive restoration effort; and much of the town appears as it did a century ago.

Kingsport: Historic sites here include Exchange Place, a restored 19th century farm and crafts center, and the Netherland Inn, an early tavern and

was completed in 1859. It is currently undergoing a continuation of the exterior restoration work begun in 1955. More Greek and as imposing is the *Parthenon*, located in Centennial Park. Completed in 1931 as a replacement for a temporary structure built for the 1897 Tennessee Centennial Exposition, this is a full-size exact replica of the ancient Parthenon. Another major building, frequently controversial and awaiting restoration, is Nashville's *Union Station*, located on the west edge of downtown.

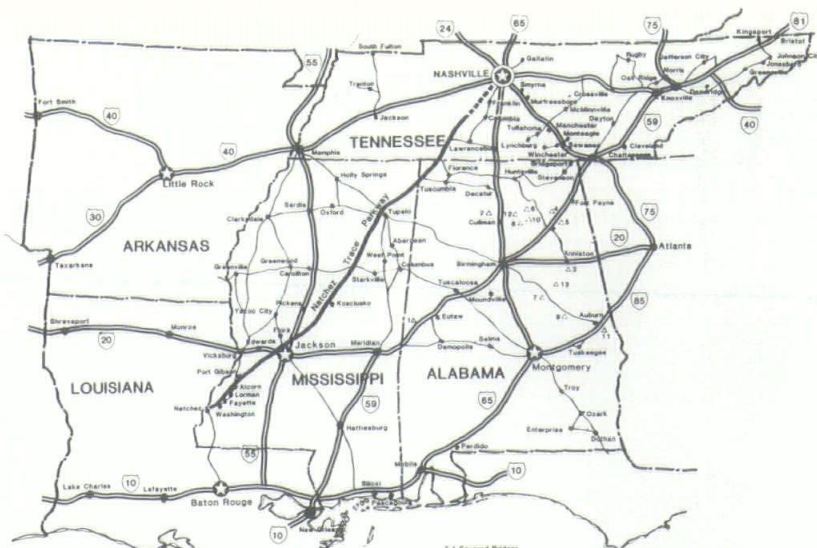
One of the nation's most visited historic sites is *The Hermitage*, the home President Andrew Jackson built for his wife Rachel. This plantation home, restored in 1972, has many of the original Jackson furnishings on display. In addition to other historic structures on the plantation, visitors may also see *Tulip Grove*, the fine Greek Revival home of Andrew Jackson Donelson, a nephew of Rachel Jackson.

Other historic homes of note in Nashville include *Belmont Mansion* and its elaborately landscaped grounds which are currently undergoing restoration. Built around 1850, this was the center of Nashville's social life for nearly half a century and contains a fine collection of period furnishings. *Belle Meade Mansion*, a Southern mansion that was once the center of a 4,000 acre farm known for its world-famous thoroughbred horses has been called the "Queen of Tennessee Plantations." The mansion and the restored Carriage House, with its collection of pre-Tin Lizzie vehicles, are open to the public. *Traveller's Rest*, the mansion

once belonging to Judge John Overton has been restored and furnished to the days when it housed such guests as Sam Houston and Andrew Jackson.

While driving around Nashville, several historic neighborhoods can be visited showing off the revival of in-town restoration. Historic *Germantown*, also known as Butchertown, is an early German neighborhood one mile north of the State Capitol. One mile south of downtown is *Rutledge Hill*, undergoing not only

restoration, but a flurry of new residential construction. Also worth visiting are the historic *Edgefield*, *Lockland Springs* and *East End* neighborhoods on the east side of the Cumberland River. Here Victorian color schemes and some innovative residential infill are major attractions. While downtown be sure to visit the *Second Avenue Historic District*, probably the longest intact row of 19th century commercial buildings. The entire street is undergoing a considerable renovation



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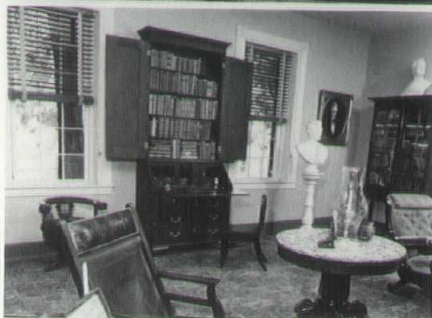
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effort, and visits to the interiors are often rewarding.



Andrew Jackson's Study, The Hermitage

Museums and Galleries

First on the list is the *Cheekwood Botanical Gardens and Fine Arts Center*, a 55-acre complex with nearly 30 acres of gardens and a fine art collection. The *Tennessee State Museum* located in the Performing Arts Center contains well-designed exhibits highlighting Tennessee history. The *Museum of Tobacco Art and History* is located four blocks north of the State Capitol and traces the history of tobacco from its origins with the American Indians. Recently restored and outfitted with its outstanding art collection is the *Van Vechten Gallery* on the campus of Fisk University. The campus also contains several other notable historic structures including *Jubilee Hall* and the chapel. For the kids (and even adults) is the *Cumberland Museum and Science Center* located below historic *Fort Negly*. On the riverfront is *Fort Nashborough*, a recreation of the original settlement.

Music, Music, Music

For the intrepid Country Music fan several sights should not be missed. The *Music Row* entertainment center contains numerous attractions including the *Country Music Hall of Fame and Museum*, *Studio B*, the *Car Collectors Hall of Fame*, the *Country Music Wax Museum and Shopping Mall*, and other museums of country music artists. The *Ryman Auditorium*, the original downtown home of the Grand Ole Opry is also open to the public.

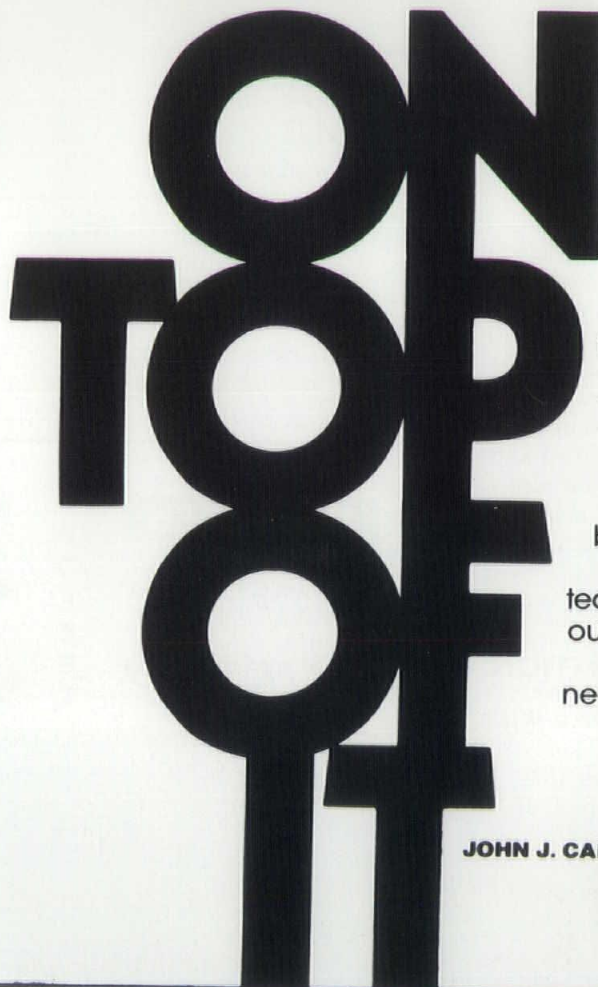
Between Commerce and Union Streets downtown is Nashville's famous *Printers Alley*, a dining and entertainment center. So well known that it hardly needs an introduction is *Opryland*, a 120 acre music and entertainment theme park. The Convention will also feature a special event on Nashville's newest attraction, the

General Jackson Showboat, a part of Opryland. This \$10 million, 300 foot long showboat provides cruises and entertainment while plying the Cumberland River. If a performance of the *Grand Ole Opry* is your desire, reservations are recommended by calling 615-889-3060.

Other Attractions:

During the Convention, the annual *Tennessee State Fair* will be running at the fairgrounds (13-22 September). The place where the Goo Goo Cluster is made, the *Standard Candy Company*, is also open for free tours. Antique malls

abound in Nashville. The largest cluster is located on Eighth Avenue South and Wedgewood Boulevard. Several others are located nearby, and all have small maps showing the locations of all the malls in the area.

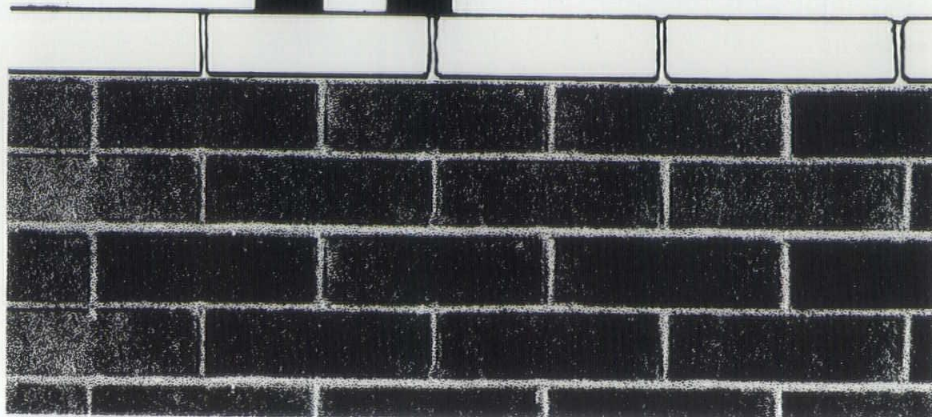


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IMPRESSIONS

continued from page 19

so many buildings on the skyline now, the only impression is of amazement that the reflection on the interstate hasn't caused more wrecks."

The renovation of Union Station is quite a contrasting project to One Nashville Place. People seem to be somewhat skeptical concerning its success.

The idea of converting the Station to a combination retail-office usage is *"successful in Boston and Baltimore . . . It (the renovation) will not change the out-migration of downtown people,"* are the thoughts of Senator Darnell. Mrs. Adams concurs, feeling that local people might visit the Station *"one time a year."*

Mayor Fulton envisions the shed as *"a European-type facility" with large expanses of glass to make inside activities visible from the outside.* However, he feels the success of the renovation hinges on the use of the shed as well as the Station. *"Unless the entire package (shed and Station) is together, it won't be successful,"* he commented. He mentioned one possible re-use as the printing and office facilities for Gannett for the publication of the newspaper *USA Today*.

Though opinions vary, the consensus is that Nashville's growth and progressiveness is positive. With such encouragement from *"non-architects,"* Nashville and its architects seem destined to continue on their course.

Ms. Castleman is with the Clarksville firm, Lane M. Lyle, Architect.

CONVENTION CENTERS

continued from page 23

Ample parking adjacent to Center Most of the building has been placed below grade. Landscaping, earth berms, and other design features have been utilized to reduce the building's scale at the pedestrian level.

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OUT OF PLUMB

continued from page 35

there to enjoy everything with me. Last year in Knoxville, I learned all sorts of things about computers and interiors. I was also attacked by a large goldfish as I ate my fried chicken lunch at the edge of what

we in Knoxville humbly call *"The Waters of the World."*

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PORTFOLIO

continued from page 26

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Alpha Delta Pi Sorority House
Vanderbilt University
Nashville, Tennessee

The new Alpha Delta Pi Sorority House was designed to fit a small existing vacant site in the sorority/fraternity house section of the Vanderbilt campus. The siting of the house was made more complex by the combination of off-street parking and setback requirements as well as significant landscape elements that are to remain.

The window and door components of the brick exterior will be accented

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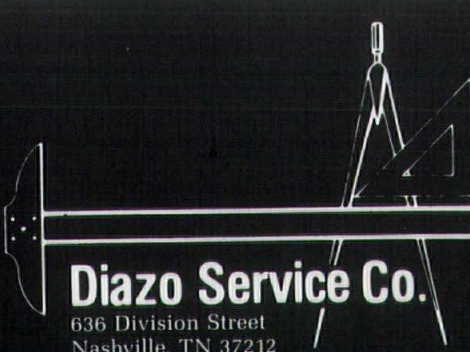
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Tennessee Architect/Summer 1985



by contrasting color brick trim and split-face concrete block components. The 5,000 square foot structure contains meeting, dining, and social rooms on the first floor and rooms for chapter officers and a house mother's suite on the second floor.

EMERY

continued from page 13

stand, and learn from the client. "In my opinion", Emery adds, "Successful real estate developments begin with a good experienced team. People we work with have seen the movie before, and we try to create an environment where design recognition is possible."

DESIGN AWARDS

continued from page 7

ennessee and neighboring states. The awards have ranged across a wide variety of building types, with Commercial, Residential and Institutional leading the count at about 20% each. Only one other category, Educational facilities, has a large percentage; the rest is split among Religious, Recreational, Rehabilitation and Lodging.

From a geographic standpoint, the big winners are Memphis, with almost 40% of the awards, and Knoxville with about 25%. The firms which seem to show up most often on the lists are Gassner, Nathan & Partners; Walk Jones & Francis Mah; McCarty, Bullock, Holsaple; Gresham Smith & Partners and the Franklin Design Group. For every award won by the larger firms, there is also one which went to smaller offices, so that on the whole, the

awards seem reasonably balanced between big and small.

So what are awards for, anyway? What does it take to win? Do they reflect the best solutions for the recurring problems of the human environment, or the best examples of the latest fashions? How do they fit with or support the other goals of an architecture firm? We asked several Tennessee architects to share their perceptions of the various programs.

No one type of building seems to dominate the awards. Awards in re-

cent years included the hi-tech Art and Architecture Building at the University of Tennessee, the "unfinished" style of the Francis Mah house, and the unclassifiable Thorn-crown Chapel. Is there a common thread running through these projects?

Tom Nathan, FAIA, senior partner at Gassner, Nathan and Partners, observed that winners tended to have unique programs or problems to solve, offering "a design opportunity out of the ordinary." David

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Wooley, vice-president of Barber and McMurtry, agreed that winning projects often had unique problems and solutions and suggested that the quality being honored—function, esthetics or economics—might differ in each project.

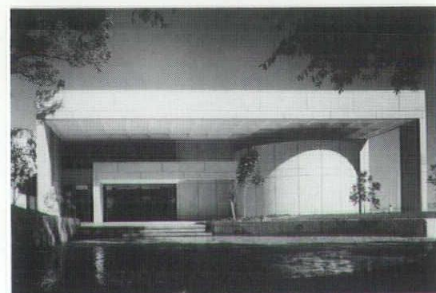
Another factor which might make a difference is the client's attitude. Bill Wilkerson of Derthick, Henley and Wilkerson stressed the importance of having a client who was deeply involved in the project, but who "recognizes the fine line between constructive input and meddling." He

also emphasized that his firm actively sought out clients who would encourage award-winning design. In contrast, Gatlinburg architect James Embry's experience has been that the client has had little or no effect on his winning designs compared to the particular challenges of the program or site. Nathan said that although most clients were pleased if their building was honored, they were generally more interested in first achieving their program and budget goals.

Were winning designs built within

the limits of their budget or schedule? Did the budget make a difference in developing a winning project? Wooley observed that, designing for an audience of architects, "the majority of architects could win if they did not have to worry about the (interests of the) client." Wilkerson thought "there was no question about tradeoffs, but good design was possible in any budget range," adding that client involvement was important in achieving this; and Embry noted that an unlimited budget was often actually a handicap. In his experience with GNP's projects, Nathan found the budget/schedule record of those which went on to win honors to be coincidental, observing that factors not controlled by the designer could affect the project after it left the boards.

The main ingredients in winning, consciously sought or otherwise, seem to be programs with promising design opportunities, clients who understand the requirements for successful design, and a budget which opens possibilities that are neither too constricted to be effective nor too vast to be controlled. And of course,



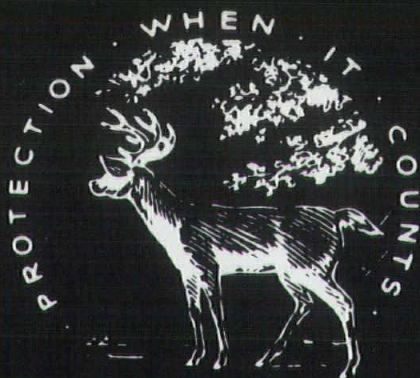
Hunter Museum of Art, by Derthick, Henley & Wilkerson O. Baitz Photography

a designer who can cook.

But do the awards represent the talent they seek to honor? Each year, awards are given not for the best design in the city/state/country, but for the best design of those submitted. They are given by a small group of judges, who have only a few hours to spend in analyzing the entries, often using only written descriptions and photographs. Is this not akin to judging the performance of a car without ever driving it? "There are practical constraints on a jury ever really understanding projects" Nathan agreed, but he added "generally, the cream rises to the top." Wilkerson, who was chairman of an

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awards program in 1979, pointed out that "historically, awards committees have chosen local practitioners" as jurors, since they would have the best perspective from which to judge. Unfortunately, the balancing input of some of the best judges of all, the users of finished buildings, is rarely available at the time of the selection process. It would be interesting to see awards for "Building Requiring the Least Additional Signage" or "Building With the Shortest Cumulative Length of Beaten Footpaths."

Memphis architect Jack Tucker observed that much good design was never submitted by the architects and thought a great deal of consideration should be given to making contest submission requirements fair to smaller firms. The absence of much obviously qualified work was mentioned by several other persons, and Embry added that he sometimes did not submit to programs which, for philosophical reasons, would be a waste of effort. Wilkerson noted that his firm spent roughly sixty hours and \$1000-5000 on each award submittal.

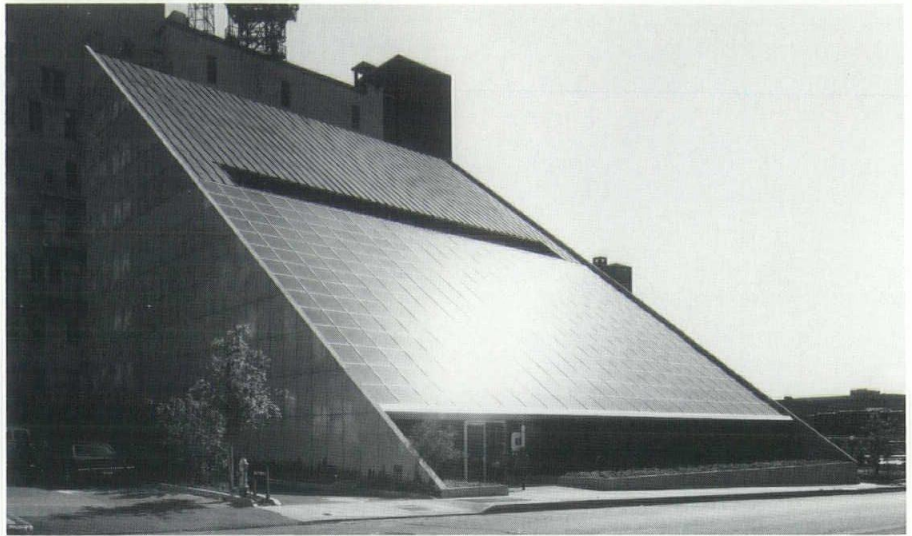
What do awards really mean to the architects who receive them? Tom Nathan, with fifteen feet of framed certificates crowding a wall in a nearby clerical area, explained that the awards were not emphasized in their marketing. Initially, "clients are seldom interested in your awards." Instead the focus is on the firm's experience and track record in delivering viable designs. In contrast, at Derthick, Henley and Wilkerson, their awards are a major part of their marketing effort, evidence of their own track record. At other firms, the attitude fell between these two. Wooley said that, since awards tended to highlight design which would set the trends of the coming years, receiving an award was recognition from one's peers of the value of one's work.

No one feels that awards for architectural design do not have value. Differences come from their relationship to other objectives of a firm: economic survival in the production of designs for the rather wide range of structures required by the species to accomplish its goals. Awards can be perceived as many things: the bonus for successful work, the evi-

dence of capability, the stamp of approval or the vindication of a philosophy. That the process of selecting the recipients is perhaps imperfect does not detract from the individual awards as much as it detracts from

our overall exposure to a complete cross-section of the ways to solve the problems of the human habitat.

Jim Carls works in Holiday Inn's CADD Department, Memphis.



*Gassner Nathan Browne's Commercial and Industrial Bank
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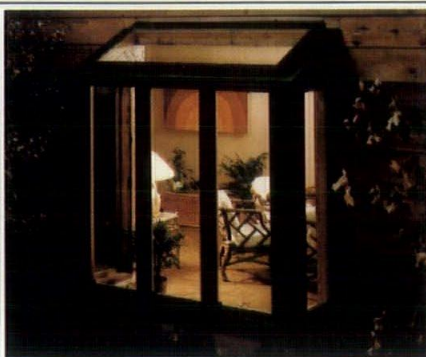
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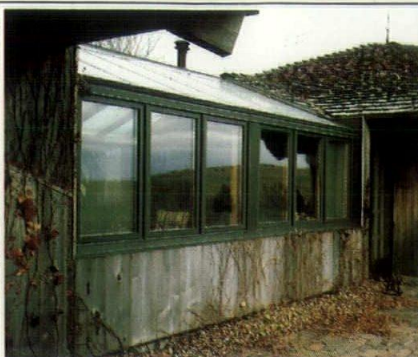
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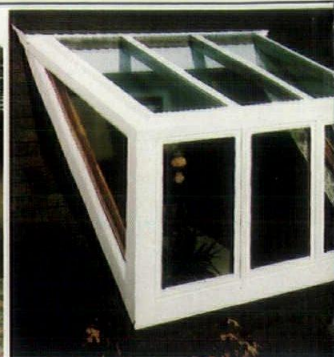
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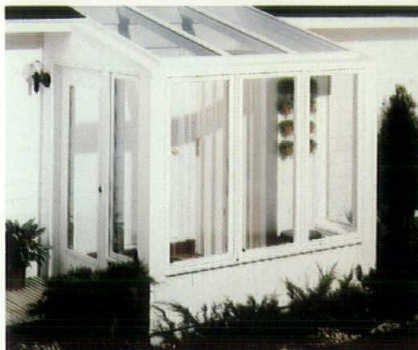


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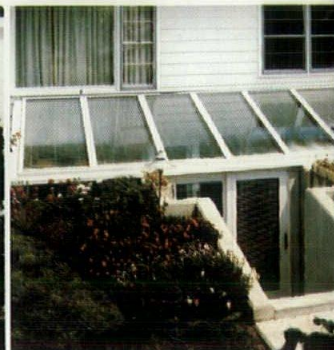
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SUNROOM WALKOUT

Ideas that make the Sunroom a unique building system

Contemporary French Sliding Glass Doors are important elements in most Sunroom plans. They offer egress, summer ventilation, winter energy savings and a means of isolating the Sunroom from the interior of the house or drawing off its solar heat. Pella wood/clad construction and double glazing, of course.

Clad exterior surfaces of all windows, doors and structural members are finished aluminum to make the Sunroom weather-resistant and maintenance-free. Interior is all wood of substantial dimension, ready for finishing. No metal fittings or structural parts are exposed inside to cause condensation.

Pella's exclusive **Slimshade®**, a narrow-slat blind, is adjustable for convenient control of light and privacy. It excludes solar heat gain in summer, retains indoor warmth in winter. Slimshades are optional in all double-glazed windows and Contemporary French Doors and beneath sloped glazing units.



J. F. Day & Company

Birmingham 2820 Sixth Avenue, South 205/322-6776
 Jackson 6370 Cole Road 601/956-9544
 Shreveport Airport Business Plaza, 5150 Interstate Dr., 318/631-1310
 Memphis 840 Valley Brook Drive 901/761-4025
 Alabama WATS 1-800-292-6214 Outside Alabama 1-800-628-2525



Pella. The significant difference in sloped glazing and Sunroom systems.

Note: Specifications subject to change without notice.

Tate/Pella Window & Door Company

Knoxville 4312 Papermill Road 615/588-9622
 Chattanooga 901 Cherokee Blvd. 615/756-4886
 Kingsport 300 Brookfield Drive 615/239-4455
 Nashville 911 Twin Elms Court 615/254-8388

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BATHROOMS DON'T HAVE TO BE BORING.



We know. You've always heard that bathrooms should be practical. Well, practical doesn't have to mean boring.

That's why we at Aqua Glass offer a line of bathware in classic as well as contemporary colours and designs to help turn your bath into a unique — and pretty — place to relax and pamper yourself.

Our sparkling collection lets you

create an environment to fit your personal needs as well as your budget. We have bath units, showers, whirlpools and steam units from which to choose, all designed with your comfort in mind.

The Encore, pictured above, is a spacious 5' x 5' sunken whirlpool meant to accommodate two. Eight outlet jets and two air volume controls

provide an abundance of bubbling action to soothe your senses.

So in choosing your bathroom, go ahead. Be practical. But be beautiful, too. With Aqua Glass.

For the name of the Aqua Glass distributor nearest you, call toll-free 1-800-238-3940. In Tennessee, 1-800-542-5806. Or write Aqua Glass Corporation, P.O. Box 412, Adamsville, TN 38310.

Aqua Glass®



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