

TENNESSEE ARCHITECT

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A zap.

A moment of inspiration, overwhelming joy, ecstasy.

A moment of creation.

A moment of love.

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First your left brain collects stuff via five types of sensors and plops the stuff into tiny drawers. Then, if you'll lighten up a little, the right brain goes nosing through the drawers, picks out the right stuff, assembles it and **ZAP!**

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You're walking on air.

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A PEAK EXPERIENCE

It's about time



KNOXVILLE ■ OCTOBER 6 - 8 ■ 1988

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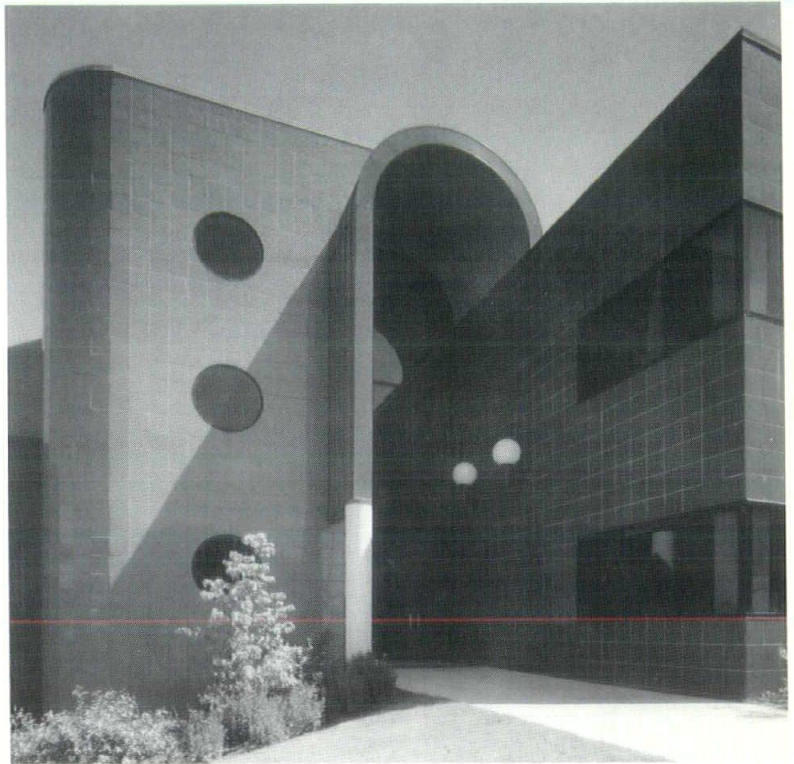
A little more than a year ago, The Cromwell Firm of Memphis moved its corporate offices to this building of its own design, with the idea of getting away from the "generic freeway image" and, instead, occupying a building that made a statement. Photo by Jeffrey Jacobs, API Photographers Inc.

CORRECTION

The advertisement on the inside front cover of the spring issue regarding the 1988 TSA convention was printed in error. *Tennessee Architect* apologizes to the TSA Convention Committee, the East Tennessee Chapter/AIA and to any readers offended by the ad. The correct copy appears on the inside front cover of this issue.

A YEAR IN THE LIFE

Pam McDonald

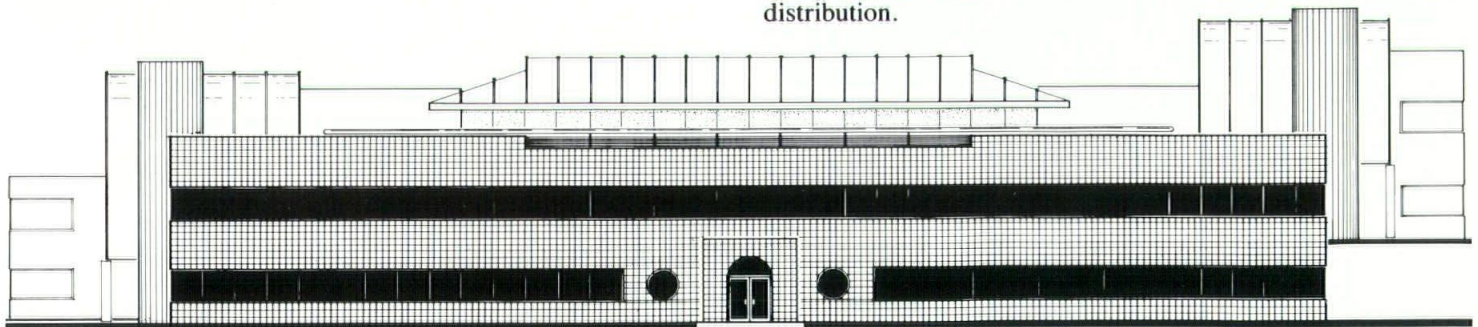


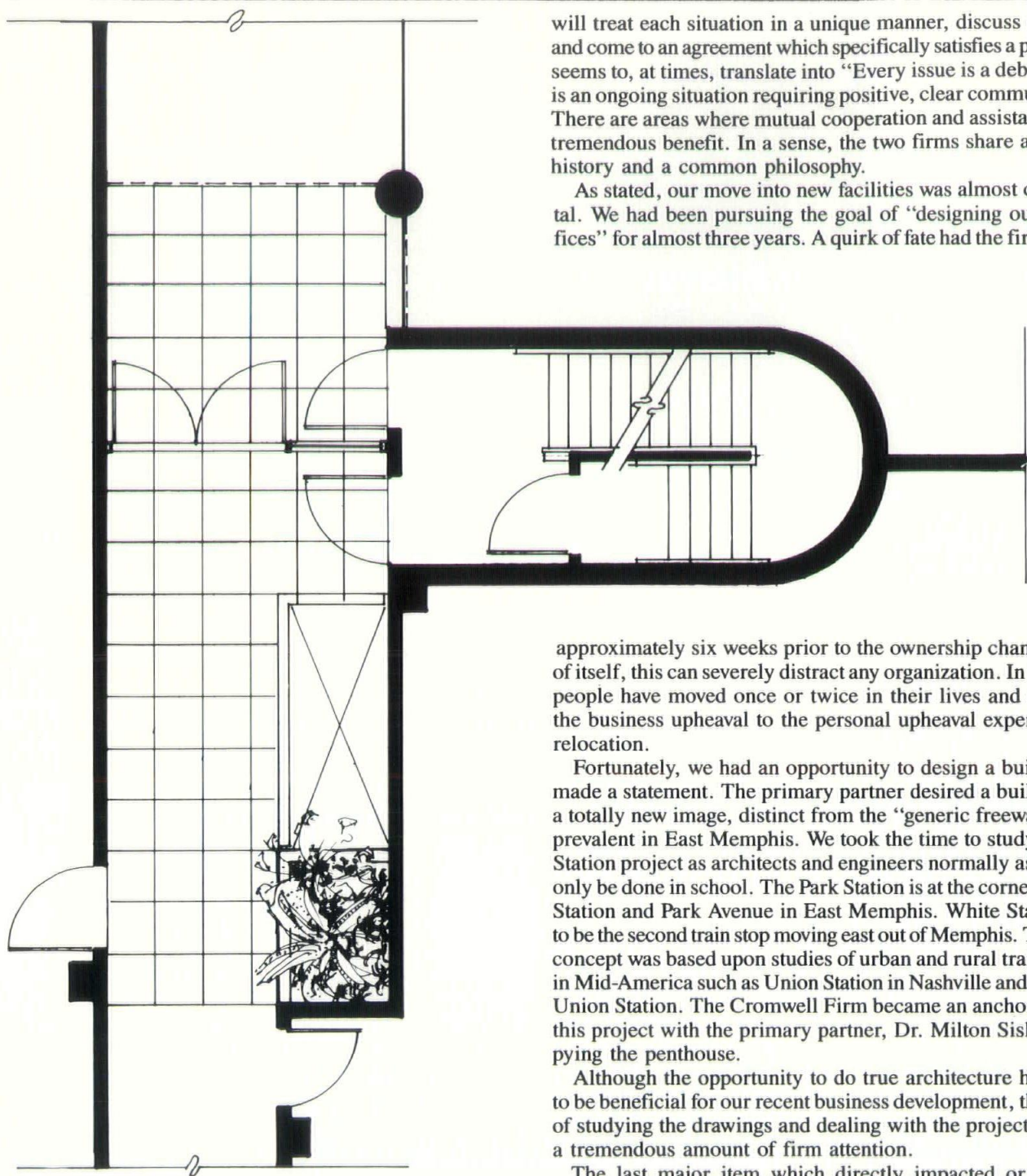
It has been one year since The Cromwell Firm Inc., of Memphis (a 30-person architecture/engineering firm) embarked on a journey that would forever impact the professional careers, attitudes and goals of those of us who are a part of it. Somewhere between where we were a year ago and where we are today lies a circuitous trail of detours and dead-ends full of learning experiences dealing with "real" management, fiscal responsibility and quality effort.

In May 1987, Memphis principals Bob Beavers, Andrew Smith, John Warriner, Jim Langford and Bill Jason purchased ownership from the parent company. It was decided that the firm could be more responsive to clients and produce better architecture by having majority ownership consolidated among the Memphis principals.

There is no linear way to describe the many opportunities, struggles, frustrations and unknowns during the first year. On one hand, our homes, families and lives were very close to the edge, but in a sense we never realized how close. On the other hand, the recognition of the situation we did achieve provided us a tremendous motivation and made us determined to grow and stabilize, to leave that edge as far behind as possible.

The partners were under a substantial amount of stress due to the financial implications of the "buy-out" and relocation of offices. Much attention was redirected to internal business and financial matters. Also occurring simultaneously with the change in ownership was the coincidental, but important, move of The Cromwell Firm into an office building of its own design. We were also seeing a transition of our market from one of primarily health care to a diversity of work in corrections, education and distribution.





will treat each situation in a unique manner, discuss the issues and come to an agreement which specifically satisfies a particular" seems to, at times, translate into "Every issue is a debate." This is an ongoing situation requiring positive, clear communication. There are areas where mutual cooperation and assistance are of tremendous benefit. In a sense, the two firms share a common history and a common philosophy.

As stated, our move into new facilities was almost coincidental. We had been pursuing the goal of "designing our own offices" for almost three years. A quirk of fate had the firm moving

approximately six weeks prior to the ownership change. In and of itself, this can severely distract any organization. In fact, most people have moved once or twice in their lives and can relate the business upheaval to the personal upheaval experienced in relocation.

Fortunately, we had an opportunity to design a building that made a statement. The primary partner desired a building with a totally new image, distinct from the "generic freeway image" prevalent in East Memphis. We took the time to study the Park Station project as architects and engineers normally assume can only be done in school. The Park Station is at the corner of White Station and Park Avenue in East Memphis. White Station used to be the second train stop moving east out of Memphis. The design concept was based upon studies of urban and rural train stations in Mid-America such as Union Station in Nashville and St. Louis' Union Station. The Cromwell Firm became an anchor tenant in this project with the primary partner, Dr. Milton Siskin, occupying the penthouse.

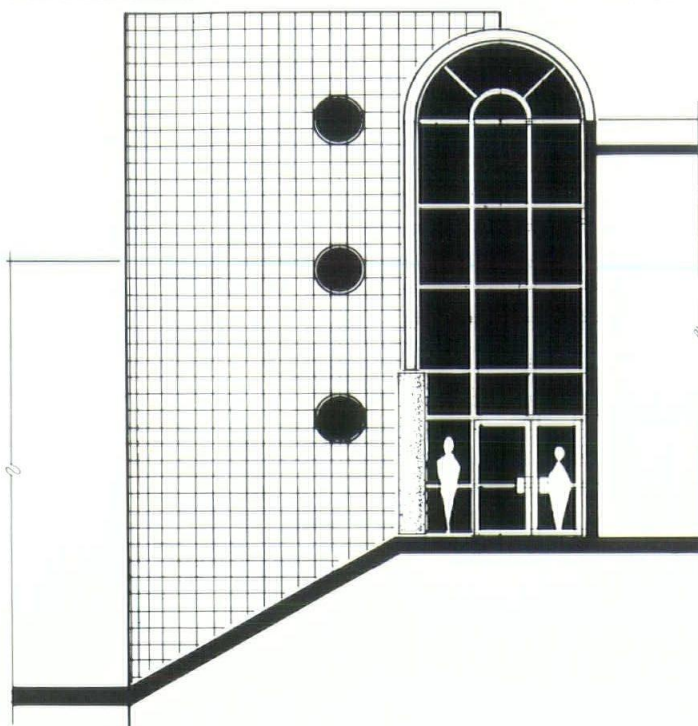
Although the opportunity to do true architecture has proven to be beneficial for our recent business development, the months of studying the drawings and dealing with the project absorbed a tremendous amount of firm attention.

The last major item which directly impacted or curtailed business development efforts was the change in the market, due to the diagnostic related group (DRG) payment system employed by the government in health care. The resulting loss in patient days substantially impacted the health care industry, causing a reduction in overall work, and with the bulk of available work being smaller renovation projects. This specifically impacted our ability to draw upon existing clients and required a more than normal dependence upon being able to obtain new clients in other areas of expertise.

The financial impact of not having a "big brother" in terms of security forced a quick acknowledgement of these distractions and a refocusing. The management faced these issues and restructured portions of our organization late in 1987 to respond to our changed situation and the changing market.

Items such as accounting systems, employee benefit programs and (oh, yes!) professional liability insurance, absorbed a substantial amount of attention. We spent a great deal of time considering different accounting methods (and we have yet to totally define the system). We discovered that there were half a dozen computerized accounting systems, plus several manual methods. We had to look at employee pension programs, bonus programs, key employee programs, all of which existed previously but which now needed to be changed or adjusted. To complicate matters, we found that in some cases it was best to change certain benefit programs and in other cases better to remain in a pooled program.

Another matter with which we had to deal was mutual clients. Since the change of ownership, mutual clients and territories have been in constant question. A positive management attitude of "We



One of the primary adjustments was one of attitude. The firm is now much more performance-oriented and less willing to tolerate ineffectiveness. We now realize that if anything other than quality performance is used as a rule of measure then an ineffectiveness will result which will be funded by all of our salaries.

Although project management never directly suffered, we have now seen an adjustment in attitude in our office whereby everyone seems more naturally attuned to the "sense of urgency" of properly managing time and effort. Simple things such as clearly documenting the owner's desires and wishes, which in turn minimizes redesign, have improved.

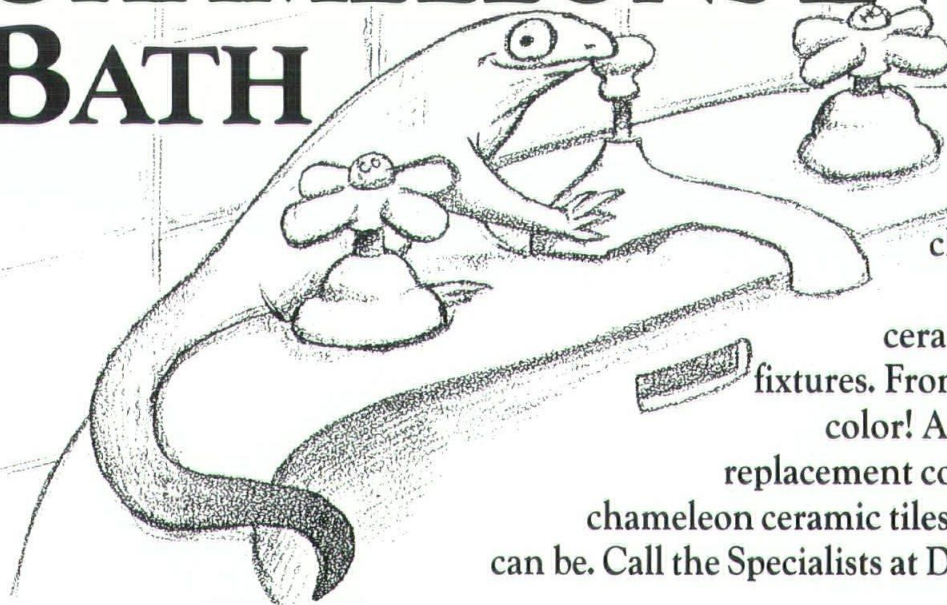
It is very clear now that our own abilities will determine whether we sink or swim. One year later, with a firm grip on "running a business" and a new aggressive attitude among the principals, the efforts in management, business development and production have improved tremendously and have been quite successful in the first half of 1988.

We have learned that to do good architecture, you must have a good business. As in the design process, you must be honest, straightforward and clear in your communications. You must not let yourself be sidetracked into secondary issues. You must pay attention.

One year later, The Cromwell Firm Inc. is a growing, successful, happy and healthy firm.

*Pam McDonald is Marketing
Director for The Cromwell
Firm Inc., Memphis.*

CHAMELEONS IN THE BATH



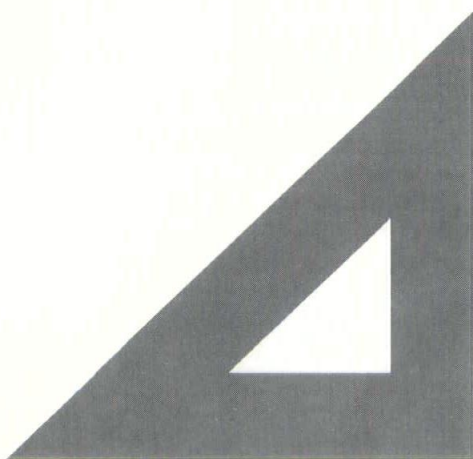
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REFLECTIONS ON THE UT SCHOOL OF ARCHITECTURE



Robert D. Holsaple, AIA

There have been three major events which are affecting and will continue to affect everyone in the University of Tennessee School of Architecture. The first, and broadest in scope, is the decision that the University will change from the existing quarter system to a semester system this fall. This has necessitated a complete restructuring of the curriculum. Courses have been replanned, sequences rethought and revised. A major task has been the transitional planning that assures each student a smooth change between the old and new.

In 1986, a team from the National Architectural Accrediting Board (NAAB) visited the School — the second event. As a result of that visit the accreditation of the School was extended for a period of three years. A three-year accreditation term indicates that, while “the program is adjudged to be in compliance with the conditions for accreditation . . . deficiencies are serious.”

The report of the visiting team has been studied and each of the concerns of the team addressed by faculty committees. New descriptions of the semester-based courses, written to respond to NAAB criteria, have been prepared. These and other required data are incorporated in an Architectural Program Report which has been sent to NAAB for its use in preparing for the next team visit in the spring of 1989.

As part of the preparation by the School, a mock accreditation visit by members of the School Advisory Board is scheduled for next fall. The less-than-satisfactory team report has generated a critical self-examination by the School and is resulting in a general strengthening of the curriculum, faculty participation and cooperation, and student awareness.

A third major event has been the resignation of Dean Roy Knight. On February 11, Provost George Weaver announced that Dean Knight had requested that a nationwide search be initiated to find his successor so that he might “pursue a larger stage than the University can now provide.” The Provost reviewed the many contributions to the School and University made by Dean Knight during his nine-year tenure. A search committee has been named and is at work to find his successor.

With the resumption of full University activities in the fall will come a new curriculum, a new schedule, the necessity to meet the challenge posed by the pending accreditation visit and the suspense inherent in the naming of a new dean.

What follows is not an attempt to predict or preempt the vision of the new dean. I have been asked to briefly discuss the future of architectural education. This is somewhat akin to asking a Little Leaguer to predict the participants in next year's World Series. I do have one advantage over the Little Leaguer, however. I have been spending my time in the company of seasoned professionals and listening very carefully.

One of the things that I'm hearing sounds amazingly like what I've heard for years in architectural offices — there is a lack of agreement as to the relative value of those who create in the design phase and those who create in the production phase. This translates into a struggle over the direction of architectural education.

Those purists who emphasize the role of the creative architect in our society, in our culture and in the shaping of our environment also emphasize the concentration on design theory, the necessity of design labs and those courses which introduce the stu-

dent to our cultural heritage. As one professor put it: "Teach vision." The opposite end of the ladder is occupied by the technologists who introduce the student to the complexities of modern (and ancient) construction, the overpowering flood of modern construction materials, the concerns of a dwindling energy supply and the mysteries of structural theory. Both of these groups agree on one thing. They may voice this agreement in terms of the unnecessary amount of student time devoted to the courses taught by the opposition, but they both agree: There is not enough time to properly expose the student to necessary ar-

chitectural knowledge, let alone teach the student that knowledge. It seems to me then that architectural education of the future will require that the student spend an additional year or two learning more of those skills which the profession deems to be necessary for a proper education.

Unfortunately, even with extra time to devote, it seems unlikely that the educator will still be faced with the necessity to compromise between design, technology and other needs, such as business skills, which I haven't mentioned yet. Again, a quote from a professor: "We are unable to make everyone technologically sound." Another professor: "Beyond a certain point, the development of design ability can just as well take place in an office as in school." Since the cost of on-the-job training falls largely on the employer, it seems that the practicing architect would have a great interest in the architectural curriculum. At the present, that does not seem to be the case. More professional interest and financial support are needed.

Not many years ago, the role of production tools — the pen, pencil, scale, and reproduction machines — played a very minor part in education because of their simplicity. With the introduction of the computer, copying machines, advanced photographic processes and newer reproduction equipment, methods of producing contract documents change almost daily. A new, major contender for instructional time has arrived on the scene. A revolution in methods of thought, the recording of ideas and the transmission of those records is occurring. That revolution will become a part of the tug-of-war for student time.

One possible solution to the time problem is graduate study. A graduate program at the University of Tennessee has been under consideration for some time. In addition to the educational opportunities for the student, graduate school often provides research opportunities which generate additional income for the school. Another attraction is the possibility that parts of this program might be located in cities other than Knoxville, thus providing better exposure to the profession. The graduate school is not a new part of architectural education but probably will be a future part of Tennessee architectural education.

Robert D. Holsaple, AIA, is a member of the faculty of the University of Tennessee School of Architecture and a member of the dean search committee.

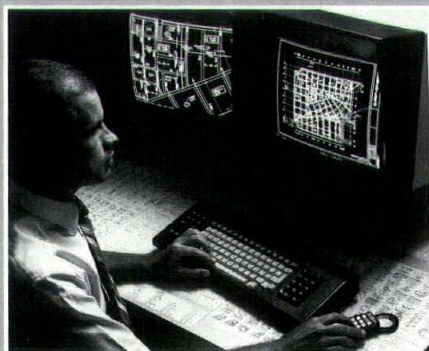
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ARE

ARCHITECTURAL REGISTRATION EXAM

Christopher O. Tidwell

The third week of June arrived much faster than anticipated. The years of school and work had slipped away. The time had come to sit for the ARE (Architectural Registration Exam).

Old college notes and texts are reviewed to gain insight into forgotten subjects. Study seminars for exam preparation become primary social life. Exam candidates converge at every opportunity to exchange facts, techniques and theories. They recite formulas, dates, names and systems with excited voices and glazed eyes. Some have been studying for months. Some, for months, have said they are going to study. When June arrives, all are caught up in the fervor. These are Architectural Zombies.

For the previous five years the exam comprised of nine parts, 32½ hours, over four days. The nine parts are

- A. Predesign;
- B. Site Design;
- C. Building Design;
- D. Structural Technology - General;
- E. Structural Technology - Lateral Forces;
- F. Structural Technology - Long Span;
- G. Mechanical, Plumbing, Electrical and Life Safety;
- H. Materials and Methods;
- I. Construction Documents and Services.

Part C — Building Design — is given on the fourth day and lasts 12 hours. The examinee must produce a four-page graphic solution of plans, elevations and section to a prescribed program that changes every year. All structural and mechanical systems

must be included. The solutions are graded holistically on four major criteria. The four grading criteria are program requirements, design logic, code compliance and technical aspects. Part C is the most difficult to pass, proving to be a stumbling block for many on the way to getting their licenses. It is difficult to understand the intensity the 12-hour design exam requires unless you have experienced it yourself.

The 1988 ARE was similar to the previous years except that it was modified to an eight-part exam (General Structures and Long Span were combined). The exams change somewhat from year to year; however, they are virtually identical from 1983 to the present. In 1983, 49 states and U.S. Territories (except California) adopted National Council of Architectural Registration Boards (NCARB) tests for a uniform, nationwide format. NCARB was formed specifically to create tests for state architectural licensing boards.

Tennessee formed the State Board of Architects and Engineers Examiners in 1921. To become licensed, the prospective architect applied to the board and was accepted or rejected. Reputation and experience were the deciding criteria. In the 1930s, tests were given for licensure and were written by architects statewide. This made the exam and licensing inconsistent since no format was established.

Following World War II, a group of midwestern architects formed the NCARB and began furnishing parts of exams to the state as requested by the board. This continued until 1954 when Tennessee adopted

an examination syllabus, which required a prescribed level of education and/or experience prior to sitting for the exam. The exam was partially written by NCARB and Tennessee architects.

In 1975, an equivalency exam was created for candidates who had not attended a professional architectural school. The second part was the professional exam that all candidates took to become licensed. The qualifying exam dealt primarily in academic type questions related to architectural history, structural technology, materials and theory. The professional exam was programming, design, environment and construction. The test formats over the past 50 years have been combined to create the ARE that exists today.

Each state sends the completed exams to NCARB for grading. NCARB hires Educational Testing Services of Princeton, N.J., to grade all written parts by computer. The graphic sections and site and building design are graded by the old-fashioned method, people. NCARB requires a quota of graders from each state, consisting of architects with a minimum of eight years experience as licensed architects. Many are state board members.

The grading session is held in a different location each year. This year the graders met in Kansas City, Mo. A large room was filled with long tables seating 800 jurors and master jurors. A first-time juror, on viewing the filled room, remarked, "How in the world can anyone expect this many architects to agree on anything in an hour or two?"



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Early in the session, the jurors are instructed on the ethics of grading and the accepted minimum standard to pass. They grade sample exams for practice, in order to understand the level of competency required to pass. The master jurors are assigned six jurors each, monitoring them throughout the grading sessions.

The site and building design are graded holistically so that minor errors will not effect a passing solution. The grading scale is zero to four. Zero means no mark was attempted on any sheet; one is for a poor and unfinished solution; two is a finished solution that does not meet the minimum acceptable standard; three means the solution meets the minimum standard and passes; and four is a very good solution and not common.

A test is graded by a minimum of two jurors. If there is a conflict in the two grades, it may be graded by four jurors, the fourth being the master juror who makes the final decision. The juror spends an average of two minutes to grade each site design and five minutes on each building design. Master jurors grade jurors on their quality and speed of grading. If a juror does not meet the "status quo," an invitation will not be extended to grade next year. It is, of course, frustrating to the candidate who worked 12 hours on the building design to learn that it was graded in 10 to 15 minutes.

In retrospect, candidates say ARE was one of the hardest weeks of their lives. Fear is ever present, from the first test until the last; laughter, if any, is short and nervous. Restless nights, stress and paranoia are experienced to some degree by all who take it. People would not subject themselves to this form of punishment if it were not a very important event. It is the culmination of time, experience, education and money. It is a major goal in one's professional life.

The ARE is a challenge, an educational process in itself, demanding vast preparation for a four-day test in many different fields of study. As a whole, it seems infinite in its depth; however, the experience of the exam is most gratifying.

Every year, exam time comes much too quickly; the results of the exam come much too slowly.

Christopher O. Tidwell is a project director at Earl Swensson Associates, Nashville.

Author's Note:

I would like to thank Betty Smith, Ed Street, AIA, Elbridge White, AIA, Robert Fleming, AIA, and Bob Holsaple, AIA, for supplying information regarding this article.

TOMORROW'S ARCHITECTURE

Challenge of Complexities

Ed J. Johnson, AIA

Architecture, like so many endeavors, mirrors the society it helps to shape. Today's practice, reflecting the contemporary world, is much more complex than previously. Successful architects of the present and future must be prepared to deal with numerous challenges arising from a variety of definitive factors.

As architects, we perceive ourselves to be creators and master builders. In our firm we define our mission as "improving the environment of people through the architectonic arts and sciences." In fulfilling this mission we strive to master specific challenges which call on us to be:

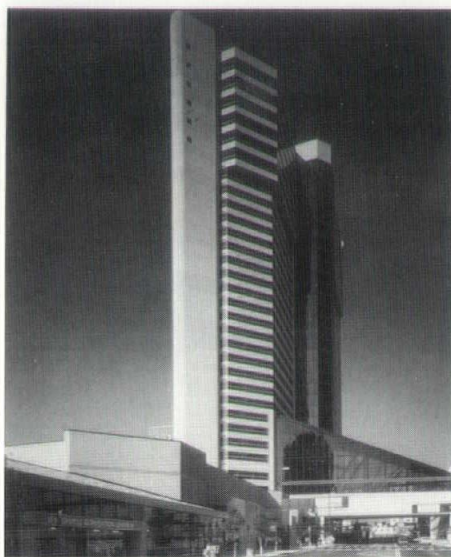
- creative.
- problem solvers.
- good communicators.
- teachers.
- community leaders.
- good facilitators.

Environment and Mobility

We practice in a very mobile society where clients often build in various parts of the country, in a wide variety of climatic environments. Many of our heavily populated areas, for example, are in regions with high seismic activity. Our challenge is to design buildings that withstand earthquake impact and continue to function once the tremors have subsided. This requires familiarity with the proper building materials and systems and appropriate shape and configuration of a building design.

Another problem is flood control and water retention. Increasing development in many parts of the country calls on us to deal with possible flooding and storm water retention, 100- and 500-year flood levels, etc. This has a major impact on site design and utilization, adding to our traditional considerations of stress factors presented by winds, storms, tornadoes, hurricanes.

Choice of building materials today requires great care. We must be absolutely certain that these materials have been tested adequately and can accommodate the forces of nature. Constantly, we are made aware of the failures of curtain wall systems caused by unanticipated wind forces, or building movement attributed to thermal loads on glass panels. There have been problems with ballast on many of the single-ply roof



Proper design requires a balance of delight and function.

systems due to displacement by high winds, with resulting damage to adjacent structures.

In some parts of the country, water table changes have caused major subsidence with buildings settling, and in some instances, actually falling into developing sink holes. As a result of economic pressures to develop previously undesirable land, architects find themselves using increasingly steeper building sites with greater potential for landslides. This poses the threat of damage to our projects and those on adjacent properties.

Regulatory Maze

We face a real challenge in the regulatory environment in which we practice. We must deal with a maze of local, state and federal codes, as well as zoning regulations which vary from one jurisdiction to another. This complexity requires additional time and effort to develop a solution responsive to a particular zoning regulation, while meeting budgetary constraints and building type regulations.

Licensing requirements vary from state to state. Approaches to these varying requirements are numerous, as are the individual interpretations rendered by those who enforce the regulations. In trying to resolve the labyrinth of rules and regulations, it can be treacherously easy to lose

sight of the intended purpose of a particular building and the needs of the user. We must always remember to be creative and look for equivalent solutions which satisfy the regulatory agencies, yet are sensitive to the needs of our clients, the users of the facilities we design and the environment we affect.

In achieving our mission of "improving the environment of people through the architectonic arts and sciences," design is obviously an important component. Proper design requires a balance of delight and function in the classical sense, reference to tradition, and the creation of appropriate new images. We must look for the "big idea."

Appropriate design solutions which satisfy the functional and aesthetic needs of the client require expertise in integrating building systems, mechanical, plumbing, electrical, communications and fire protection. We must utilize proven new technology where appropriate, but avoid experimental or unproven systems that can produce major problems for an owner over the life of the building and ultimately be disastrous for our individual professional reputations.

Delivery Systems

Delivery systems can be almost as important as design solutions. We are impacted by the skills and capabilities of the contractors, construction managers and subcontractors, as well as the vendors and manufacturers of building products. We are also called upon to evaluate new technology in light of various criteria.

Selection of delivery team members has a crucial impact on requirements of the architect during project construction. Carefully selected team members who accept responsibility and perform accordingly will reduce field trips required of the architect.

A Matter Of Budget

Underlying the entire process is the owner's budget. We are affected by rapid changes in inflation in the construction industry, fluctuations in the economy, interest rates and changes in local construction markets.

Often, choices preferable for one project may be precluded on the next. If structural steel was appropriate for our last project,

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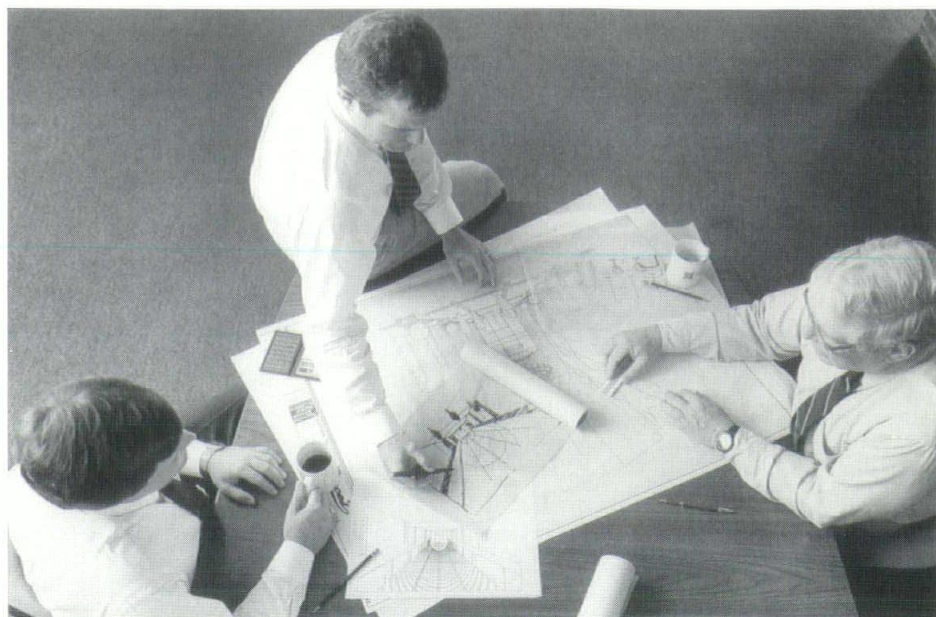
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Many specialists are involved in the design of a particular project.

changes in availability, cost or delivery may dictate use of concrete on the next. Materials appropriate for Florida may not be viable in Wisconsin.

Management

A management system assuring stability and continuity is essential for development and maintenance of a successful practice. This requires management of technical aspects, human resources and financial aspects.

Architects must learn a vocabulary not taught in architectural school. We must develop an understanding of balance sheets, profits, cash flow, accounts receivable and related management matters. Office management systems must be implemented for personnel, contracts and resources. Our organizational structures must facilitate accountability and delivery of high quality service.

Economic Realities

The construction industry is always at the mercy of the economy. Just about the time we coordinate other aspects of our practice positively, we find it buffeted by inflationary changes, rising interest rates, an energy crisis, material or labor shortages or excess capacity in various markets. These issues, which are beyond our control, severely impact our practice.

Energy In Its Proper Place

Design solutions traditionally have dealt with energy considerations. Architects have utilized passive solar design for centuries. While energy costs were low, these design skills were ignored. Following the energy

crisis, we pulled them out of the closet and put them back to work, but at a price. As often happens in our economy, we let the pendulum swing to the point where energy became the driving force. Hopefully, we have moved to a more balanced position, where energy remains a significant consideration but not the overriding issue in design solutions.



Choice of building material today requires great care.

A Litigious Society

We must practice defensively, yet remain creative and responsible, not unduly intimidated by issues of liability. In this protective posture, we must attempt to impact the laws under which we practice to assure our survival, while maintaining appropriate safeguards for the public. We should utilize available new technology but remain aware of liabilities of new or unproven products or systems.

Role Of Specialists

We must recognize that as architects, we are not the only contributors to the built environment. When we evaluate a major project today, we are likely to be involved with civil engineers, heating and air conditioning engineers, plumbing engineers, electrical engineers, structural engineers, landscape architects, programmers, acoustical engineers, equipment specialists, communication specialists, fire protection consultants, scheduling consultants, audio visual consultants, interior designers, planners, graphic designers, traffic engineers, soils engineers, and various code specialists. One of the key roles of the architect is to serve as leader of the assembled team, as the generalist who integrates the efforts of the specialists.

Sophisticated Production

Production of construction documents has become increasingly sophisticated. The techniques of computer-aided design systems, graphic systems, drafting, reprographics, specifications, and numerous other techniques, provide clearer documentation than ever before. Both design process and specifications systems benefit.

People Issues

Throughout the process and practice of architecture we deal with numerous people. The essence of these relationships is our ability to sell and *communicate*. We are only as successful as we are skilled in relating and responding to people, their needs, requirements and perceptions.

If we have a great concept but lack the ability to sell it to the client, we will not have the opportunity to demonstrate our talent. If we sell the client but cannot motivate our staff to produce a quality project on time and in budget, we will not succeed.

Marketplace Dynamics

The increasingly competitive nature of today's marketplace has produced a highly competitive environment for architects. We are often required to bid our services, a process which requires increasingly sophisticated sales and marketing efforts.

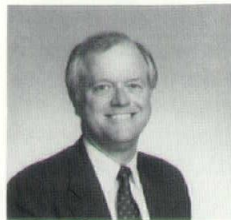
We must be aware of building types active today and judged to be active in the future. We have to adapt our practices to accommodate changes in the marketplace where we have developed a specialty in building types which no longer will be receiving substantial commissions. We must anticipate these changes and develop flexibility and diversity to respond in a positive manner.

Where Do We Go From Here?

Today we practice in a very complex environment, one that is challenging and stimulating. I believe it is fun. But we cannot for a minute lose sight of these challenges which come from both within and without the profession. To survive we must be technologically aware, flexible, responsive to a changing marketplace, creative and responsive to the human beings who own and inhabit the buildings we design.

On reflection, maybe the true geniuses of our profession are those enterprising entrepreneurs who put on expensive, glitzy

seminars all over the country on a daily basis to keep us apprised of today's vocabulary and latest buzz words. They are making fortunes telling us how to keep afloat!



Ed J. Johnson, AIA, is a founding partner of Yearwood Johnson Stanton and Crabtree, Nashville.



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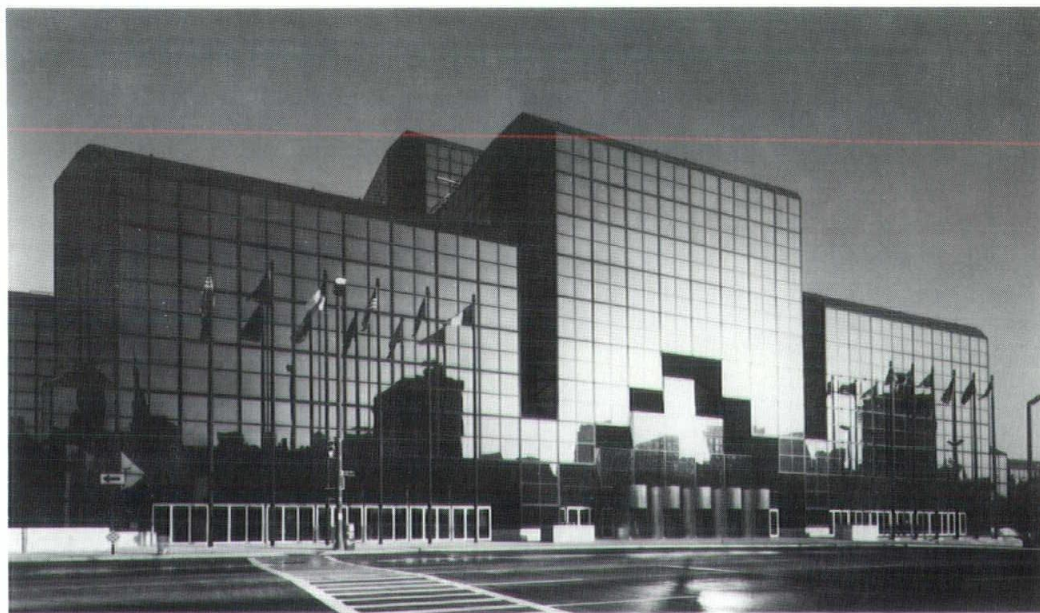
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Bites From The Big Apple

Vignettes from the New York AIA convention which drew more than 15,800 persons — a record attendance for any AIA convention and the largest gathering of architects ever.

What's different about New York architects? They think, act and feel like they are the best. Result: The public perceives them exactly that way.

I.M. Pei was asked to be on an architectural selection committee for Mt. Sinai Hospital. He politely refused, saying he had never worked on a hospital but might consider being a contender. Result: I.M. Pei's addition to Mt. Sinai opens this year.



Jacob K. Javits Center by I.M. Pei and Partners

It's quite a walk from the Guggenheim on 89th to the Empire State Building to find out the observation deck is closed for a private party.

Cesar Pelli's Atrium on the waterfront is exciting from both inside, looking out to Liberty, and from a cruise ship view, with the World Trade Center as a backdrop.

New York taxi drivers seem to have an unwritten code. If your bumper is at least one inch in front of the other guy, you have the right of way.

The automobile industry made the horn just for New York City.

Observation: The massive Jacob Javits Convention Center (Pei) has no parking facilities.

Mayor Koch is an entertainer.

Walking past a myriad of conversations after Asimov's speech, most disagreed with the underground philosophy.

Architects are becoming younger, or maybe I'm just getting older.

Architects are not paid in proportion to their responsibility.

The information crunch is going to force more architectural specialists.

No matter who I talked to, their business was going gangbusters.

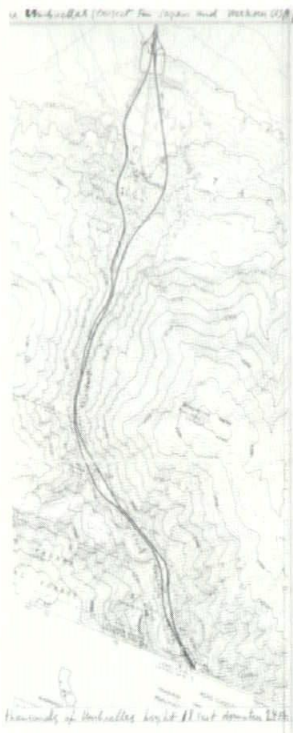
Trend? A marketing meeting revealed that 124 architectural firms acquired 381 other design firms in 1987.

Marketing tips on how to survive the '90s: 1. Improve service; 2. Give quality product; 3. Use integrated technology; 4. Enfranchise people; 5. Be trusted, inside and out; 6. Do research; 7. Be very large, very small or very special.

Sam Di Carlo, AIA

Modernism, Post-Modernism and Deconstructivism are all art and visual movements, while architecture is the creation of a good environment.

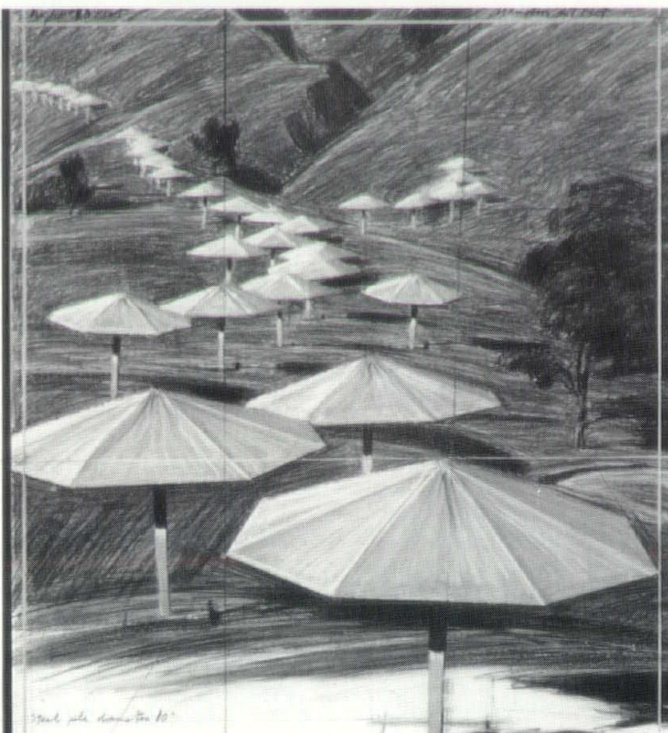
Robert Campbell



The Umbrellas, by Christo

It's more important for clients than architects to win Honor Awards. It encourages them to take risks.

Peter Eisenman, FAIA



Undaunted by New York's rejection of his proposal to install 16,000 fabric-draped steel gates in Central Park, Christo expects to eventually install the 27-mile-long work of art.

"I come to a space to create a gentle disturbance. The space itself becomes part of the work of art.

" 'Umbrellas' is another work in progress, culminating in the parallel installation of thousands of 20-foot-high umbrellas over miles of rice paddies in Japan and in a valley north of Los Angeles.

"My art is about freedom. My projects create a chemistry, a vibration between the work and the people who live nearby."

Christo



Isaac Asimov, the science-fiction writer, imagines a future world by putting himself into it and asking himself what it's like. Twenty-five years ago, he correctly described the euphoria of spacewalking while he himself is acrophobic. He missed on his description of the rings of Saturn, an opportunity gone forever. His predictions of the next hundred years include living underground. I wish he'd encouraged architects to experiment with his thought process as they design their buildings.

Brendan Gill, author of *Many Masks*, a book on Frank Lloyd Wright, celebrated contemporary architecture being in a muddle, because when it isn't, it's dead. He seems to think Post-Modernism has run its course and that FLW has been dead long enough to be a hot topic for resurrection.

Investiture in the Cathedral of St. John the Divine, the second largest cathedral in the world (I think they said), complete with organ music with that tremendous reverberation time, was awesome.

It's a long story, and Judy doesn't buy it yet, but it wasn't *my* fault that her frequent flier flight encountered bad weather, or that a flight leg was canceled, with a subsequent connection arriving too late, so that an 8:00 p.m. arrival time turned into 11:40 p.m.

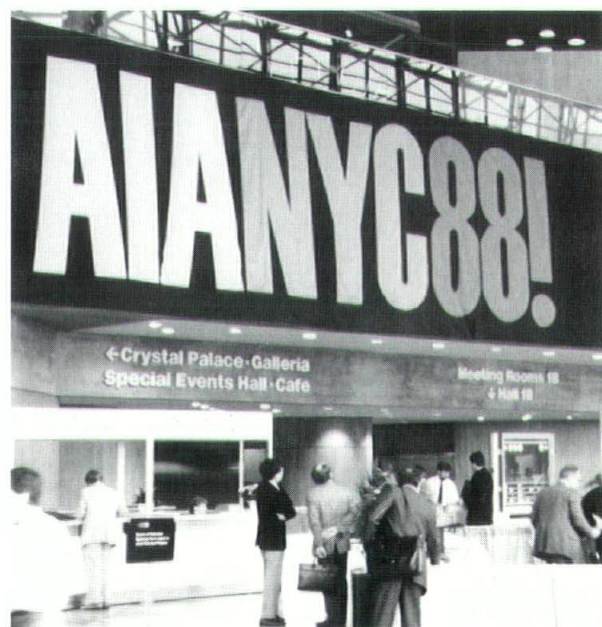
Ditto, not my fault that *my* flight was upgraded to first class and that I sat next to Dolly Parton!



Dolly is well-named: perfection plus a little exaggeration — the blondest hair; the longest, reddest nails; the slimmest waist; the spikiest-heeled boots. Her conversational personality, on the other hand, is "regular person" — if not the girl next door, at least one who grew up not too far away. Her secret for staying so slim: "I learned the answer after 40 years — shut your mouth."

I told Mike Fitts now he knew why they closed the curtain between tourist and first class. And Judy was a good sport about it all, thank goodness.

Fleming W. Smith, Jr., FAIA



AIA convention sign-up and reception area — Javits

Twenty-first century architecture will be most influenced by five trends:

Urbanization of suburbia.

Suburbs will attract light industry, retail, entertainment and child care facilities.

Renovating built America.

"Sheer physical danger from run-down bridges, highways and other facilities will grow so great that drastic defensive action must be taken to save the infrastructure."

Changing demographics.

New forms of housing will be needed for the growing numbers of elderly. Affordable housing will be a social priority.

Information revolution.

Workplaces will integrate new technologies with sensitivity to human needs. Ready access to information will permit more creative organization and problem-solving.

American competitiveness in the global economy.

The U.S. is going to have to adapt, in a hurry, to the innovations from abroad, mainly from the Far East. Demands for international competition will trigger significant changes in the field.

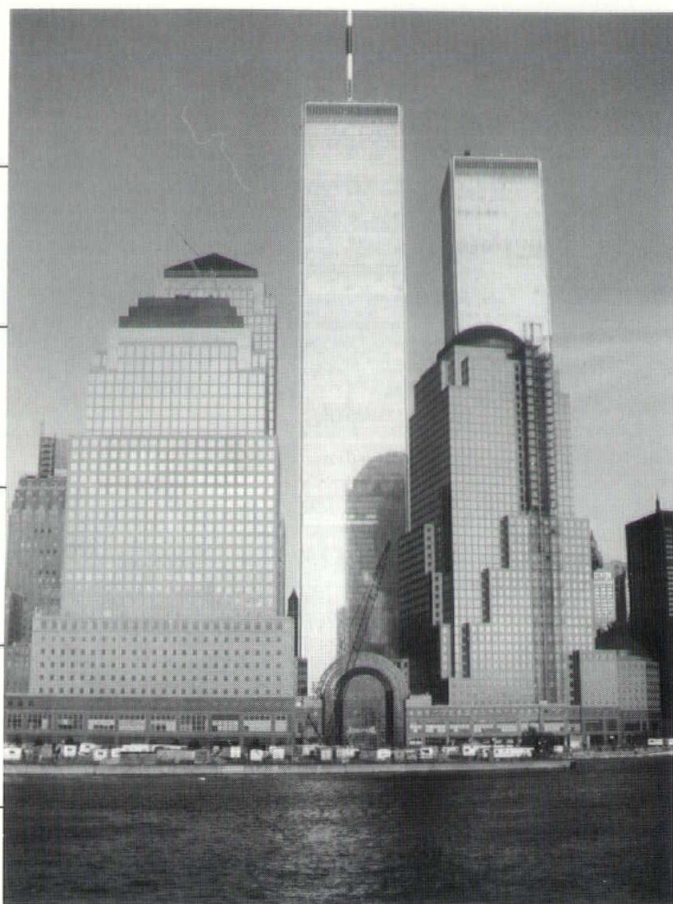
Louis Harris

More people act their way into a new way of thinking than think their way into a new way of acting.

Millard Fuller

The legal and social sanction of marketing has only existed for little more than a decade. It would be unrealistic to expect satisfaction, let alone sophistication, so early.

Joan Capelin



Caesar Pelli's latest work — AIA reception party held in atrium

Be yourself. Have a creative philosophy, a creative point of view, and stick to it; it will give you focus and bring your team together. And build your business from within, by doing good work.

Malcolm MacDougall

Tips for newly established architectural firms (couldn't hurt the older ones, either): Be honest. Go after projects you like. Target clients you'll respect. Follow up all leads, even wrong numbers. Devote the first hour of every business day to new business generation and chart the progress you make with every potential client.

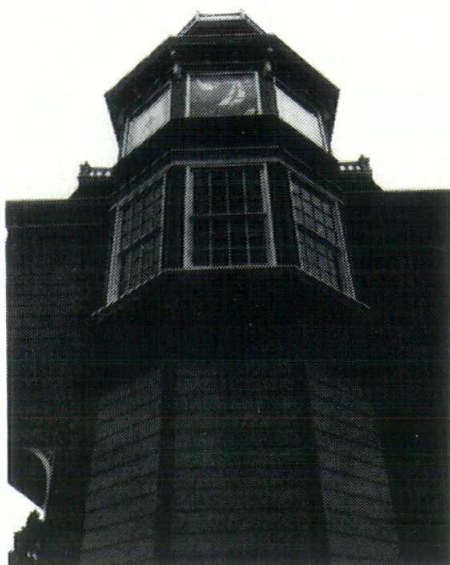
Judy Lotas

Hectic taxi rides, backed up traffic, expensive hotels, delicious food. Congestion on the street, weird smells, noise, rain, delicious food, art + architecture, the Craft Museum, buses, rain, high energy level, inadequate seminar rooms, crowds, delicious food, buses, Broadway, Grand Central, window displays by architects, street action, blunted senses, blurred memory . . . ah a a a a a a

Trout fishing in the Catskills, cozy inn, Beaverkill, Caddis Hatch, wonderful pools, quiet noises, rest.

Marion Fowlkes, AIA





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Street Talk!

at NASHVILLE'S SUMMER LIGHTS FESTIVAL

"What's 'irrelevant'? The whole thing is irrelevant as serious architecture or furniture. A typo? They meant, perhaps, irreverent? How about just fun?"

"Street sculpture should speak to everyone. We are looking for democratic art."

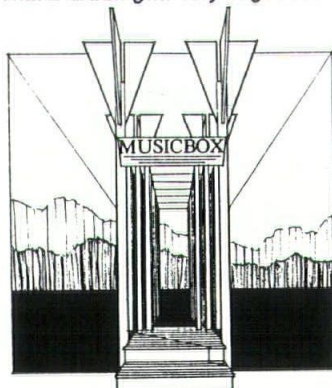
"I like the pieces you can play with."

"I regret there is no fine art category. The pure sculpture by YJSC and Orr Houk are just magnificent."

"I love Flo! A dog as living street furniture — how droll."

"Graffiti encourages reprehensible behavior. I hope it's run its course."

"That's urban grit. Very vogueish."



*"Music Box," Tuck Hinton
Everton Architects*

O

kay, so we weren't eavesdropping on John Q. Public. These are quotes from a distinguished jury, consisting of Philip Morris, executive editor of *Southern Living* magazine; Trond Sandvik, curator of education at Cheekwood Fine Arts Center; and Michael A. Fitts, AIA, state architect. They were commenting on "Nashville Street Furniture," created by nine Nashville architectural firms as part of the Summer Lights Festival in Nashville, an annual event focusing on music and the arts.

The intent of the awards program was for each firm to design and construct a single street object with a minimum height of six feet and a maximum height of 12 feet. Cash awards of \$1,000 for Most Creative, \$500 for Most Spectacular and \$250 for Most Irrelevant were presented.

"Music Box" was awarded Most Creative. Designed by Tuck Hinton Ever-

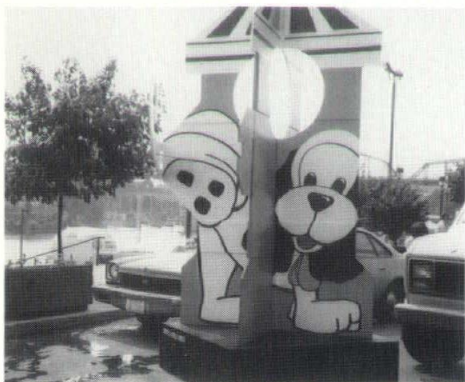


*"Beyond Commonplace," Thomas and
Miller*

ton Architects, built by R.P. Industries and sponsored by Brookside Properties, Music Box was the easy winner. A simple frame holding a series of metal pipes, it is a step-through piece, a sculptural frame that creates a series of musical tones as one passes; it is a chime machine for a street festival.

The jury applauded the public piece of art for its interactive quality, reflecting the art-and-music theme. "Another mini-stage within the festival," exclaimed Trond Sandvik, noted architecture critic. "The concept and execution are flawless, the color works well, a lot of snap and creativity."

"Beyond Commonplace," designed and constructed by Thomas and Miller, with materials from BPI Laminates and Porter Paint Co., was judged Most Spectacular.



"Flo," Gobbell Hays Partners

"This is architecture with a message," said juror Mike Fitts, AIA. "The design makes the most of the maximum height and invites participation. Like the beads parades at Mardi Gras, it gives you something back. Looking through the four planes engages the street, tying into the adjacent warehouse. Nice color and penetration."

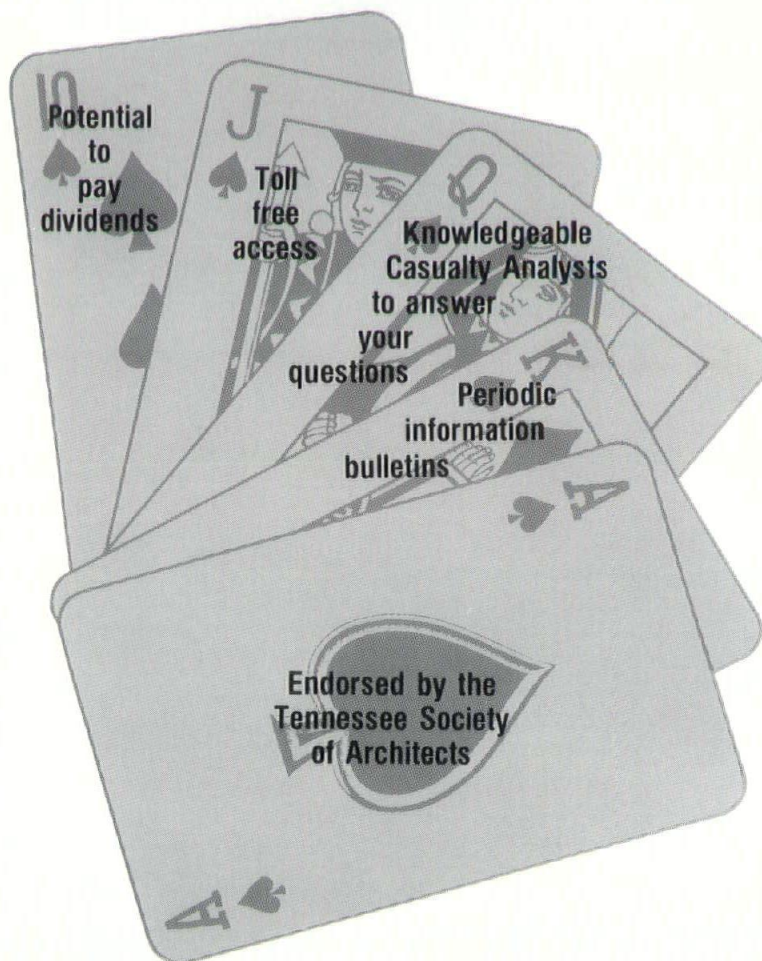
"Flo," playful as pop sculpture and language, was designed by Gobbell Hays Partners, constructed by J.H. Shankle Co., with graphic design by Andrew M. Reynolds Sr. It received the Most Irrelevant Award, renamed by the jury as Fun.

"I love that dog," enthused Philip Morris. "Seeing a dog as living street furniture is so droll. By contrast the others are almost self-reverential."

The amiable jury reached easy agreement on all the winners. And there were other winners: the Metro Nashville Arts Commission and the 500,000 folks who experienced Nashville's finest music, food and arts in a four-day celebration.

Involved architects demonstrated their love for their art form and the city, and half a million folks are richer. Now, if you'll excuse me, there's just enough time for another turn in the "Music Box" and a small cone of Haagen-dazs!

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Memphis in May Festival Features RIBA Awards, Lectures

Jim Carls, AIA

The annual Memphis In May festival had a particular interest for architects this year, thanks to the events sponsored by the Memphis AIA chapter. President-elect Bill Nixon coordinated the exhibition in Memphis of the Royal Institute of British Architects' 1987 RIBA Awards, in keeping with the guest country this year. In addition, several lectures during the opening week featured architectural subjects.

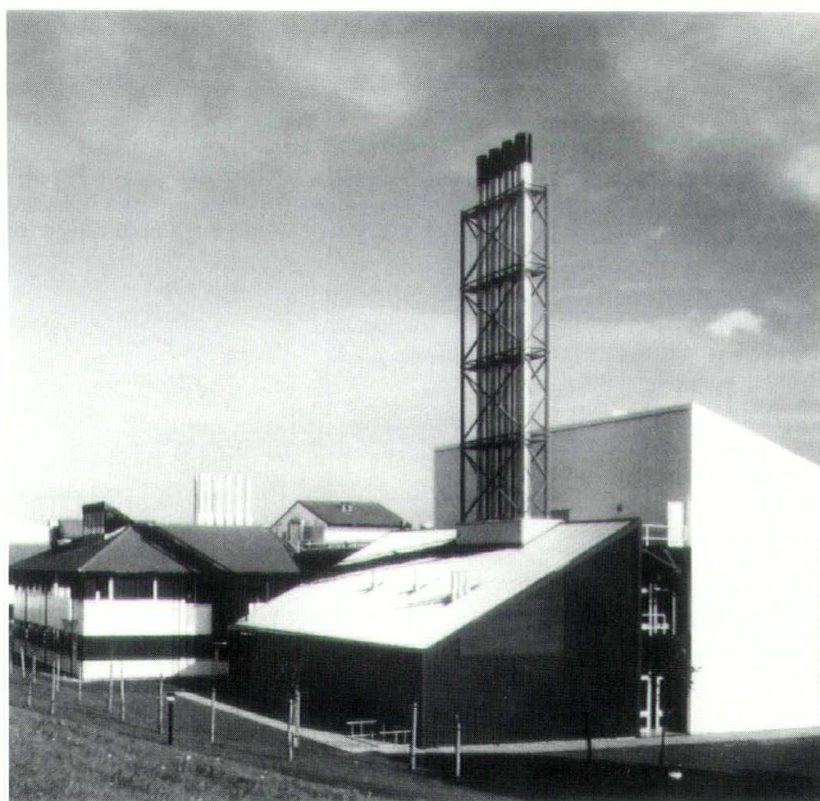
London architect Keith Critchlow delivered a lecture on sacred spaces and a seminar entitled, "The Sacred Imagery of Chartres Cathedral: A Jewel of Sacred Architecture." Both events were held at the Church of the River, which perches on the Mississippi River bluff just south of downtown Memphis.

First Tennessee Bank and John W. Galbreath Co. provided space for the RIBA exhibition in the lobby of the bank headquarters building in downtown Memphis, where an opening reception coincided with a crowded AIA chapter meeting on May 5th.

Featured at the meeting was a detailed slide tour of English country houses by Alfred J. Rowe, ARIBA, FRSA. Rowe has an architectural practice in Hampshire, England, and lectures on modern and historical architecture at home and in the U.S. The lecture followed the history of the country house from its beginnings as large rustic lodges to the palatial behemoths which were built for society visits by the royal family.

According to RIBA president Rod Hackney, the purpose of the RIBA awards is "to give recognition to outstanding examples of current architecture and thereby to achieve public appreciation of good architectural design."

Twenty-eight projects were honored, in the form of nine awards, 18 commendations and one Special Mention. The awards were announced on January 4, 1988. They were divided into two categories of projects, with contract values either under or over £500,000, and having been completed between 1980 and 1984.



*Maidstone District General Hospital, Powell Moya and Partners, Architect.
A complex problem solved with simplicity and efficiency.*

The awards ranged from the small and highly vernacular Cornmarket and Market Cross, a covered market shelter which provides a focal point for an urban area, to the expensive world headquarters of General Accident Fire and Life Assurance Corp., encompassing some 25,000 square meters of office space that are carefully integrated into a Scottish hillside.

There were several interesting differences in the style and type of project from what one might find in an American awards program. First, many of the projects were direct responses to the more critical British standards regarding contextual appropriateness. Secondly, many of the modernistic projects seemed slightly dated, or perhaps, more conservatively styled than a typical American award-winner. It could be debated whether this reflects the 1980-1984 window of eligibility, a less adventurous approach by British architects, or a "did-it-ultimately-work?" scrutiny by the juries.

In a review of the awards, *Financial Times* architectural writer Colin Amery observes that they "show how sympathetic architectural design can be achieved to complement a complicated and demanding social programme." With regard to the apparent lack



One Finsburg Avenue, Arup Associates, Architect, distinguished by its environmental control.

of innovation in otherwise excellent solutions, he says, "If this is the time to make a few critical remarks, the major one is that there is a shortage of design originality and development among the winners."

At the same time, however, he states that "one skill for which British architects receive little praise is their ability to adapt existing buildings and fit in with them." This skill requires a certain self-effacing dedication to context in design, and in a country whose architectural heritage stretches back to Roman times, that can be at odds with a cutting-edge approach to architecture.

The exhibition was on display through the last week of May. It was shipped through the efforts of Federal Express Corp.

The Memphis in May festival is an annual celebration that runs the entire month. Each year a guest country is honored, with the purpose of achieving a business and cultural exchange for mutual benefit, as well as killing more than a few kegs of beer. The Memphis chapter has been active in the festival, but this was the first year it had an official event on the festival calendar. Plans are under way to make the AIA's presence in the event a continuing one.

Photos used by permission of RIBA

A VIEW FROM THE HILL

Bill Nolan

Is "wine and dine" the name of the game in the Tennessee Legislature? Hardly, according to Gov. Ned McWherter. Breakfast is the "in" meal, says the burly Democrat.

Many lawmakers are from the types of districts where one expects to be awakened when the roosters get together over coffee as early as 6:30 a.m. The Legislative Plaza's cafeteria is the site of many state business decisions. Among the early risers: House Speaker Ed Murray of Winchester, Rep. Tommy Burnett of Jamestown and Rep. Jimmy Naifeh of Covington. McWherter, his top aides Harlan Matthews and Jim Hall, as well as many other department heads, also make frequent appearances. A newspaper paraphrased the governor as saying he could get more work done over bacon and eggs than at a reception or dinner anytime.

The early risers, however, were spared from having to contend with major issues that threatened to materialize, but which were deflated by forces far away from Tennessee.

Legislative observers had predicted that McWherter — who campaigned with promises to raise teacher salaries, provide better indigent health care and build more prisons — would attempt to rally momentum for a tax on professionals. Aware of the governor's popularity and skillful art in negotiating legislation, professional associations prepared their members for battle.

And then in Florida, where a similar tax caused associations to cancel hundreds of thousands of tourism dollars, a newspaper carried this headline: "New taxed blamed/Governor's popularity drops 14 points." Discussion of new Tennessee taxes stopped.

While much of the state will be holding legislative elections between now and next January, you can already be sure of seeing some familiar faces next session. Among those power-brokers unopposed are: Sen. Annabelle Clement O'Brien of Crossville, Sen. Riley Darnell of Clarksville, Sen. Joe Haynes of Nashville, Rep. Ted Ray Miller of Knoxville and Sen. Ward Crutchfield of Chattanooga.

Some races to watch: Lt. Gov. John Wilder (who was in a tough fight to keep his leadership role last year) faces two Democratic primary opponents in West Tennessee. One Republican has also filed a qualifying petition. The fact that Sen. Carl Moore is now retiring from his second district seat may make for some challenging campaigning. Rep. Ruth Montgomery, a Republican, will compete against one of three Democrats — Vaughn Brewer, John M. Colley or Billy Gene Wells — in the November election. Word is that the winner of that seat may be a pivotal vote if another brouhaha is created when senators vote for their speaker.

The 1989 legislative session promises to be busier. For one thing, the governor, comfortable with the reception his first budget received, will likely be prepared to take more risks with his second; likewise with the majority of lawmakers who will not be under the pressures of an upcoming election.

Sounds like a lot more work for everyone.

Bill Nolan is TSA's legislative consultant.

ARE NOSEGAYS CONTROVERSIAL?

Howard A. Stucky, AIA

Jargon. Remember when speakers at architects' conventions were jargonauts? Every profession was developing its own vocabulary. Psychologists led the way, but eventually "hit the wall" and were passed by planners, historians, waitresses in truck stops and architects. They remain in that order today.

There has been less jargon in the '80s. A recent exception, however, is when Hungarian industrialists caused unrest in the psychology sector by challenging "id" and "ego" with "Yugo." Happily, things have normalized since then.

In 1967 I went to a planners' convention in Philadelphia. The keynote speaker — a planner — spoke eloquently for 38 minutes in megasyllable words with subtitles, and yet he was able to keep any meaningful information a total secret. At the end of his speech (which was recorded on video and audio tape), he asked if there were any questions. There were none. I felt sorry for him since he was multiple-degreed, and asked him the only two questions of the day: "Where did you learn such breath control?" and "Will the tapes be for sale in the lobby?"

Once, at an architects' convention I heard a historian speak on the subject of "Historical Reference and the Moravian Gothic Influence Universally in Judeo-Christian Para-pseudo Societies." The subject, while simple enough at first glance, became quite complex after the first six hours. The speech had such a high fog factor that the emergency lighting came on, they closed the airport, and 22 architects in the high-priced seats came down with "mirasthma." ("Mirasthma" had formerly occurred in the 18th century among comatose chemical abusers in foggy climates. It also occurred once in 1967 at a Philadelphia planners conference.)

Luckily for me, early on in the speech I wrongly assumed that the historian was speaking in tongues. Not wanting to get caught up in religious controversy, I did a Houdini. I escaped to the lobby where a multiple-degreed concrete masonry

salesman, sensing my blankness, offered me a low-sodium beverage. He was an angel of mercy in brown wing tips with soles an inch thick.

We spent some time looking through a Concrete Masonry Handbook discussing lintel design and expansion joint details. He spoke no jargon. (If you don't count an occasional "See-Em-You.") I thought, "This is what a convention speaker should be: informative, fog free, modular, multi-degreed, monosyllabic."

Our speakers for the TSA Convention in Knoxville this October will be nearly perfect. Each has at least three of the five qualifications and is not a threat to public health.

Here are their bios:

Mike Hall Hails From Harvard

Mike Hall is the president of Hall and Co., a management consulting firm to architects and engineers. Mike's practice is assisting A/E firms in dealing with the business management issues of strategic planning, financial management, marketing and ownership transfer planning. Mike has worked with over 50 A/E firms nationally and is an outside board member for two engineering firms.

He has been a speaker and seminar leader for the Consulting Engineering Council of Washington and the local chapter of the Professional Services Management Association. Also, an article of his was recently published in *Consulting Engineering* magazine on ownership transfer planning for A/E firms.

Mike has an MBA from Harvard Business School and a civil engineering degree from the University of Washington. He began his management consulting practice after several years as an engineer and project manager for CH2M Hill.

Mike will speak to us about: MANAGING FOR PROFIT, OWNERSHIP TRANSFER and THE FUNDAMEN-

TALS OF ARCHITECTURAL ACCOUNTING.

Fred Stitts' Stats Are Staggering

Fred Stitts is an architect and instructor at the University of California in Berkeley. He's well known as a pioneer in the study of design practice and research of more efficient methods of producing design studies, presentation graphics and working drawings.

Since 1970, Fred has written nearly 50 manuals on architectural subjects. These have been published through his research and information company, Guidelines, in Orinda, Calif., near Berkeley.

He has published four books with McGraw-Hill: *Designing Buildings That Work*, *Systems Graphics*, *Systems Drafting*, and the McGraw-Hill *Working Drawing Planning and Management Manual*. His *Design Office Management Handbook* has been published by Arts & Architecture Press, and the book *How To Computerize Your Design Office*, will be published next year by John Wiley & Sons. Ten other books are scheduled for publication through 1988-1989. He also contributes articles to magazines such as *Architectural Record*, *Progressive Architecture*, *Computer Graphics World*, *Design Graphics World*, and *Design Book Review*.

Fred writes and publishes periodicals such as "The Guidelines Letter," a monthly newsletter on innovations and advanced techniques in architectural and engineering practice which is read by nearly 7,000 A/E's in the U.S. and abroad. His current major projects include research in computerized architectural education and studies of the impact of video and computer technology on building design processes and design office management.

Fred's speech topics will be: BUILDING FAILURES, DESKTOP PUBLISHING and TIME MANAGEMENT.

Lloyd's Leadership is Legendary

Lloyd Kaiser was appointed the public board member of the AIA in 1987. He was the keynote speaker at the 1988 AIA National Grassroots Convention.

He became president of Metropolitan Pittsburgh Public Broadcasting Inc. (MPPB) on April Fool's Day, 1970. Since then MPPB has grown to include VHF WQED/13, UHF WQEX/16, WQED/Pittsburgh (a national production center for PBS), WQED-FM (a fine arts radio station), *Pittsburgh Magazine*, and QED Enterprises. WQED has a development office in New York City, a post-production center in Los Angeles and a statewide news center in Harrisburg, Pa.

He has brought many major programs to public television including the "National

Geographic Specials," "Kennedy Center Tonight," "Planet Earth," "The Infinite Voyage," and "Wonderworks," the nationally acclaimed children's drama series. WQED has won 19 Emmys, 9 George Foster Peabody Awards and 4 Alfred I. Dupont Columbia Awards, among the more than 175 awards received under Lloyd's direction.

One of his most significant productions is "The Chemical People," a program focusing on teen-age drug and alcohol abuse, hosted by Nancy Reagan.

Lloyd was appointed by President Reagan to the board of the Corporation for Public Broadcasting and confirmed by the U.S. Senate. He was founding vice chairman of the board of directors of the Public Broadcasting Service (PBS), and currently serves as board and executive committee member; he is also chairman of the Eastern Educational Network.

To some, Hall and Stitts will be too knowledgeable, too practical, too interesting, too easy to understand. To some, the idea of profiting by attending a convention seminar may somehow seem immoral. That's O.K. Others will feel rewarded — without guilt. That's O.K. This is America. We can disagree. It can't all be nosegays and rosewater. (What is rosewater anyway?)

Lloyd Kaiser will entertain, encourage, give you pride and send you away feeling good.

Applause accepted, laughter honored.

See you in Knoxville for a Peak Speaking Experience this October.

Howard Stucky, AIA, TVA Architectural Design Branch, Knoxville, is PR chairman of the TSA convention and the author of the "peak-uant" and provocative convention ads.



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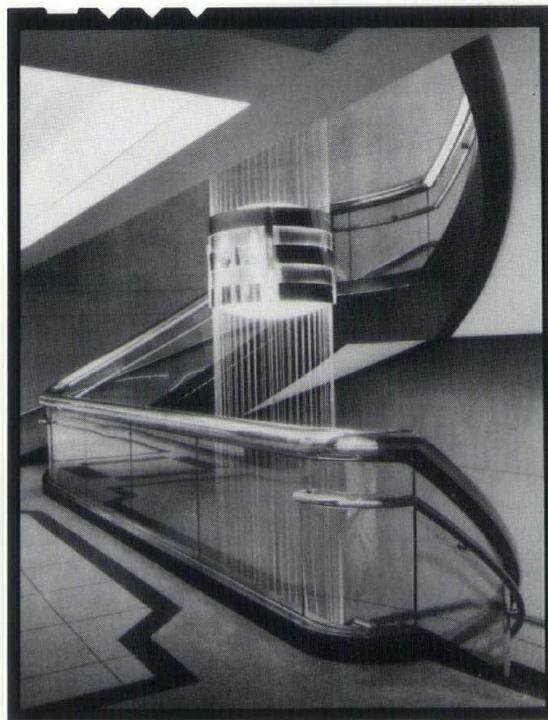
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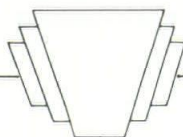
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Tom Gatlin

SPEAKEASY



Question:

The 1988 General Assembly extended until 1995 the time period whereby a person who does not possess a university degree can qualify to sit for the Architectural Registration Exam (ARE) by virtue of practical experience. Do you agree or disagree with this legislation?

Answers:

I agree. Creative imagination cannot be taught or legislated. One fortunate enough to receive a formal architectural education should not look down his parallel bars or over her CAD at others who must substitute lengthy apprenticeships in offices. All

must pass the same examination before being licensed. Today, Wright, Le Corbusier and Van der Rohe would thank the Legislature for the opportunity to take on Philip Johnson or Michael Graves in spite of lacking formalized architectural training.

Clinton E. Brush, III, FAIA

I am in favor of the Tennessee law concerning qualifications for applying to take the ARE exam. If the ARE actually does what it claims to do, namely, identify those persons whose knowledge qualifies them to protect the public health, safety and welfare through the practice of architecture, then the mechanism whereby this knowledge was acquired should not be a major issue. Apprenticeship with a practicing professional has a long

and distinguished track record for producing capable architects, and I feel it should remain as an option for those seeking entry into the profession.

Marian Moffett

My initial reaction was to disagree. However, I realized that the new law is the final call to those who think they are qualified to be architects by virtue of their 12 or more years of practical experience. It is the same opportunity given to foreign architectural graduates like me whose practical experience is given as much weight, if not more, than the degree itself. The new law is like a door kept open a while longer to allow latecomers to enter therein. I wish them lots of luck.

Rolando Santos Aquino, AIA

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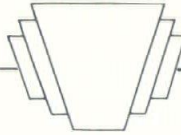


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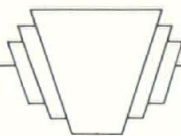
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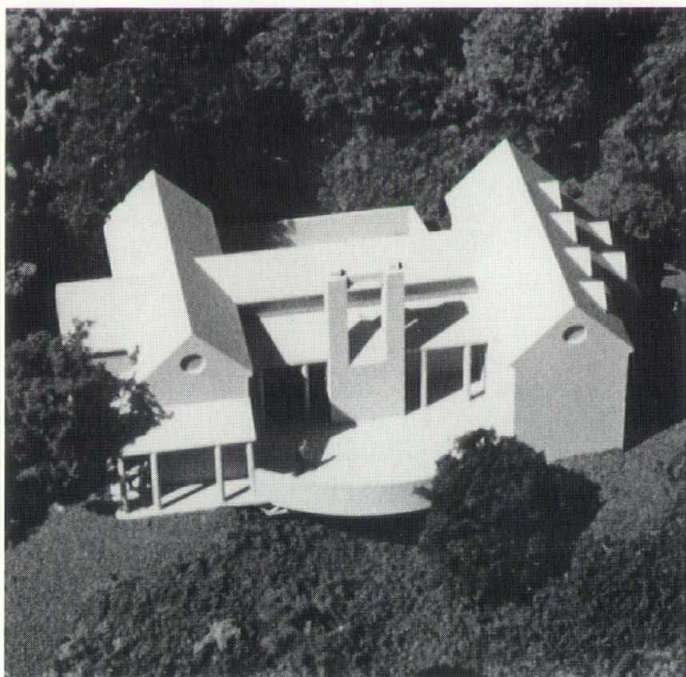
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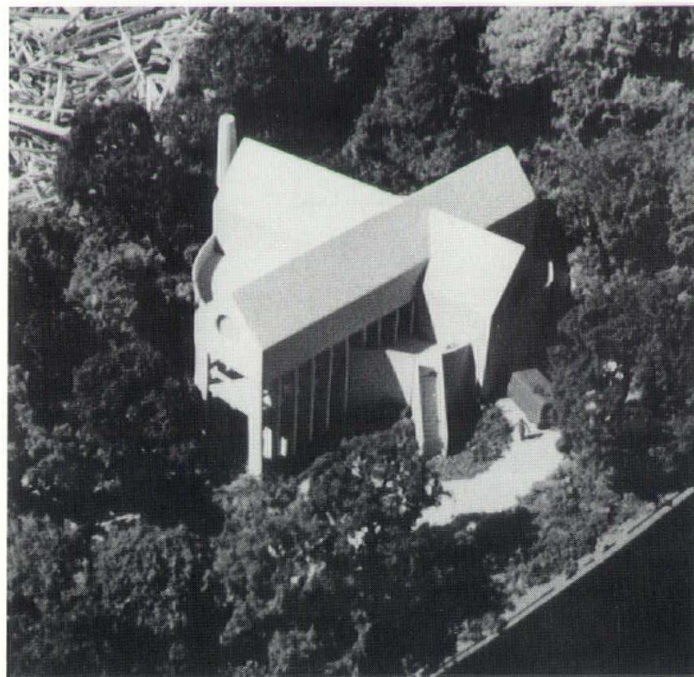
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Daniel A. Buehler, AIA



William C. Johnson



Manuel Zeitlin

When Nashville-based developer CRC Equities decided to take its first step into residential development, the first site selected was unique. Jim Caden, David Bartholomew and Chip Christiansen had a long commercial development track record including Vanderbilt Plaza Hotel and the Citizens Plaza Bank Building, but residential development was a new area for them.

"We felt we had a unique opportunity to do it better," said Bartholomew, "so we decided to start with the professionals."

Their heavily wooded and very hilly 235-acre site in southwest Davidson County presented significant challenges, most notably several sites that were "difficult for prospective buyers to visualize their potential." In discussions with architect Dan McGown, AIA, the idea to test some of the more difficult sites with conceptual models

was generated. Dan suggested that several ideas from several firms be solicited, hoping to add "richness to the process."

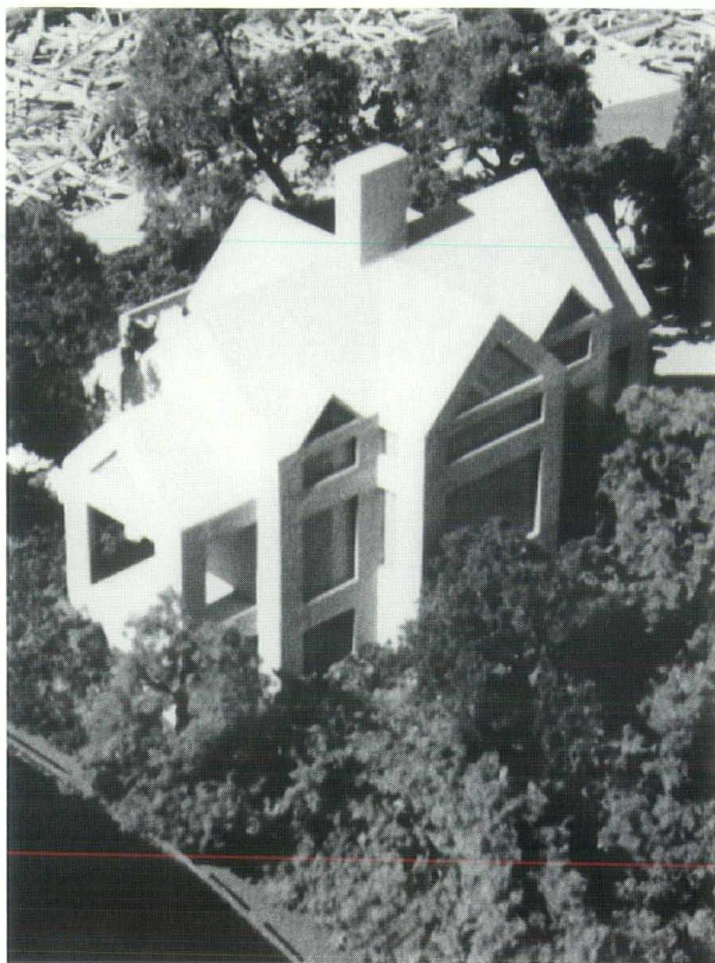
CRC selected 10 sites that represented a good cross-section of the overall development and assigned two to each of five smaller firms around the county. Each was instructed to deal with the site conceptually, developing massing studies and not becoming too involved with the specifics of floor plan and elevation. The product was to be a 1/16" = 1'-0" model constructed to pre-determined material and color specifications, yielding a series of products homogeneous in appearance.

The five firms — Dan McGown, Edwards and Hotchkiss, William Johnson, Manuel Zeitlin and Adkisson, Harrison, Rick — each approached the project in slightly differing ways, but with one commonality: All

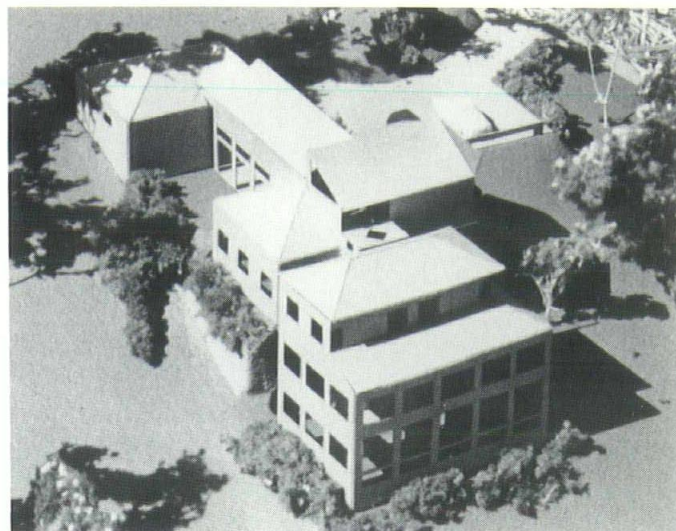
of the solutions responded in detail to the specifics of the individual sites.

"We were dealing with a very sophisticated client who asked some very difficult questions. The models went beyond the 'pretty pictures' that we all know can be deceiving — they eliminated the BS factor," said McGown.

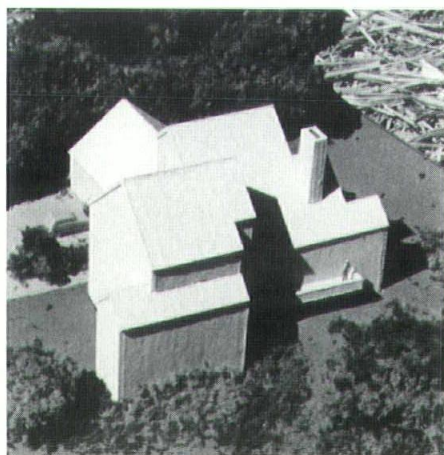
James Fentress of Manuel Zeitlin's office took the "macro level approach," studying how forms could be used to engage the site, developing in each case a site-specific concept while employing an abstract traditional form. Ken Adkisson took an architectural "SWAT team" out to the two sites on a Friday afternoon, came up with four schemes in a brainstorming session and then developed the two strongest solutions, again specific to the site conditions.



Edwards and Hotchkiss Architects



McGown Architects



Adkisson, Harrison, Rick

William Johnson used the platform approach, stepping up or down the site and, in one case, spanning over a ravine running through the middle of the property. David Wash of Edwards and Hotchkiss used the experience of the firm to develop some "very quick" program and plan studies and proceeded with a more conservative approach to the overall architectural expression of the house, traditional in that market.

All of the models were presented to the owner and to the sales force at the job site sales trailer in a forum that was not unlike a college jury.

"We were all surprised," said McGown. "There was a real spirit of cooperation in the room, no competition, and in some cases one of us would help point out the strengths of another's solution."

Speaking from the owner's point of view, Bartholomew offered this assessment: "We were ecstatic with the process and the pro-

ducts. Everyone learned so much. It was well worth every penny, and we would certainly consider doing it again."

The whole process created a winning situation for everyone involved, and each of the participants deserves to be applauded. The architects got an opportunity to make a difference in the quality of a major development while generating some good PR for themselves. The sales force learned how "site constraints" could become "site features," enabling them to be more effective with potential buyers. The owners developed a new respect for their site and sold lots.

Each of the firms did an outstanding job in designing and presenting some very exciting ideas in a very non-traditional process. CRC is to be congratulated for asking, at the right time, the questions that so often never get asked. The whole process illustrates the benefits of cooperation in developing quality into our environment.

Daniel A. Buehler, AIA, is Principal in Daniel A. Buehler Architects, Nashville.