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1989  
Design  
Awards

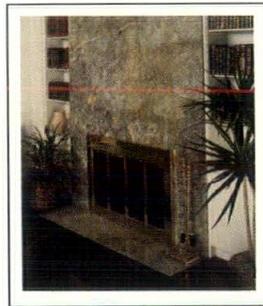
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TENNESSEE ARCHITECT VOLUME 11, NO 4

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#### Cover Photo:

The Jury gave an Award of Excellence to Tuck Hinton Everton's design for Skyhigh, weekend residence of TVA Chairman Marvin Runyon. Photo by Kevin Rose

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## 1989 DESIGN AWARD OF EXCELLENCE

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### West Tennessee Center for Agricultural Research and Public Service

University of Tennessee, Jackson, TN



**Architect:**

Nathan Evans Ponders & Taylor  
Memphis

**Mechanical/Electrical Engineer:**

Ellers Oakley Chester & Rike Inc.

**Structural Engineer:**

Burr and Cole

**General Contractor:**

CIG Contractors Inc.

**Photographer:**

Craig Baird

This building is a center for the University of Tennessee's agricultural program in West Tennessee. It contains meeting and conference rooms for public education, research laboratories and offices for professional staff. The university's goal was a building which would symbolize the intensity of its involvement in and contributions to the agricultural economy of the area.

The site is rolling farm land at the intersection of two highways. Visibility from the highways was an important requirement to heighten public awareness of the university's presence. The design goal was to synthesize the monumental image of a major institutional building with the image of a building which relates to agriculture.

The building is organized around a central courtyard which allows exterior light in all offices. A central circulation spine begins at a ceremonial entrance terminating the access road from the highway and continues through the building to give entrance from the parking area to the rear.

**Jury Comments:**

This project received the highest enthusiasm of all entries. The building reads beautifully from a distance. The roof shapes and sizes are expressive of function. The entry spine is higher than the repetitive subsidiary gables, and the big roof over the assembly area proclaims its importance. The site development near the building was better defined than most other projects, and the repetition of vertical elements is well-executed.

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## 1989 DESIGN AWARD OF EXCELLENCE

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### **Richland Creek Apartments**

Nashville, TN



The project is a 150-unit apartment complex located on a relatively steep hill. The primary challenge was to develop an economical solution in which the majority of apartments would have a view of the city skyline or the lush vegetation surrounding a nearby stream.

The three-story complex is divided into two main sections to create a variety of spatial experiences. The uphill section is stretched across the breadth of the slope and staggered to embrace an elevated pool. Below a dividing roadway, the downhill section is composed of six segments winding up and down the sloping terrain. These linear segments are also single-loaded, and the resulting scheme is a series of alternating public circulation and private vista-oriented V-shaped spaces.

#### **Jury Comments:**

Excellent use of site conditions to maximize views within the apartment complex. The jury likes the appealing "beach-front" aesthetic. Especially noted and appreciated were the balcony and portal designs. The architects used an interesting juxtaposition of textures and materials — textured concrete masonry and horizontal siding of portals.

#### **Architect:**

Tuck Hinton Everton Architects  
Nashville

#### **Mechanical/Electrical Engineer:**

Gresham Smith & Partners

#### **Structural Engineer:**

Stanley D. Lindsey and Associates

#### **Landscape Consultant:**

Hodgson and Douglas

#### **General Contractor:**

Hardaway Construction Co.

#### **Photographer:**

Tuck Hinton Everton Architects

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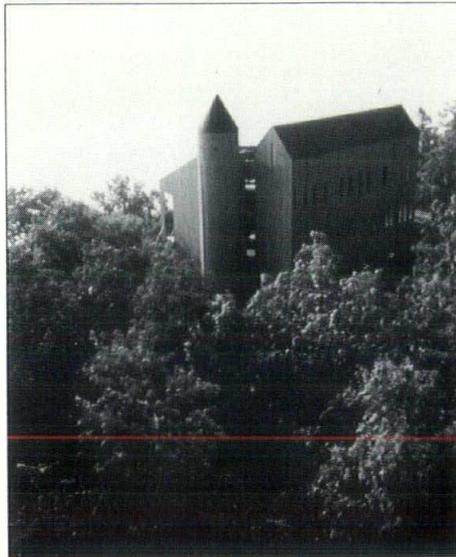


Photo by Kevin Rose

*Congratulations to Tuck Hinton Everton Architects,  
and Mr. Marvin Runyon, owner, on this Award of Excellence.*

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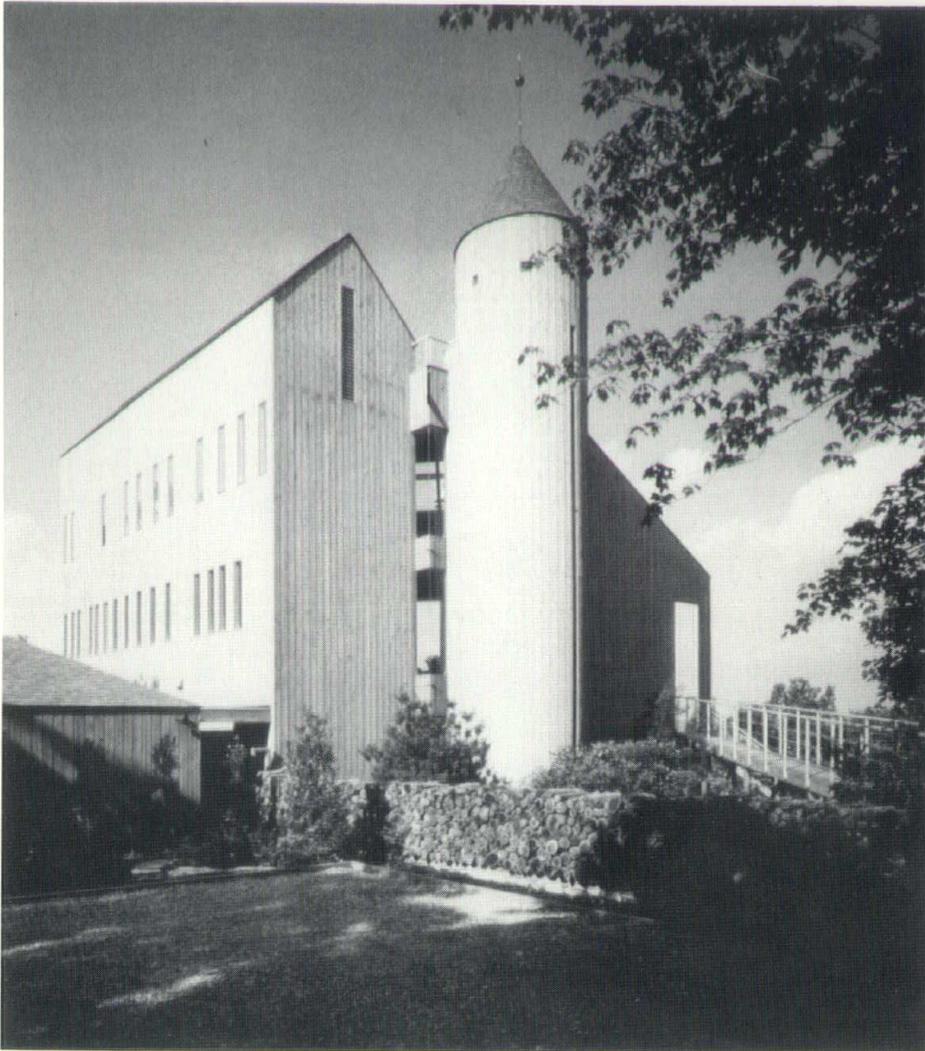
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## 1989 DESIGN AWARD OF EXCELLENCE

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### Skyhigh: The Marvin Runyon Residence, Clifftops

Monteagle, TN



Located on a cliff overlooking spectacular mountain scenery, this small weekend residence is a composition reflecting the uniqueness of an extraordinary site, the vernacular characteristics of the region, and the functional program and aesthetic agenda of the owner.

The internal functions are expressed separately in geometric shapes to present an assemblage of rural forms. In plan, the garage is located in a square (farmhouse); kitchen and private functions are placed in a rectangle (barn); and the spiral stair is located in a circle (silo). The final geometric form, an equilateral triangle, contains the main living spaces and master sleeping loft.

#### Jury Comments:

The context slide, showing the character of the local farm structures, was very helpful. The two simple shapes (barn and silo) are very powerful and intriguing images; their hinge-like connection holds them together without detracting from the simple geometry. The approach by bridge adds to the sense of arrival. The chimney directly in view from a large window adds to the sense of depth. The night-time shots exposed some interesting spires and shapes — “icons after dark.”

#### Architect:

Tuck Hinton Everton Architects  
Nashville

#### Mechanical/Electrical Engineer:

Entech Inc.

#### Structural Engineer:

Stanley D. Lindsey and Associates

#### Landscape Consultant:

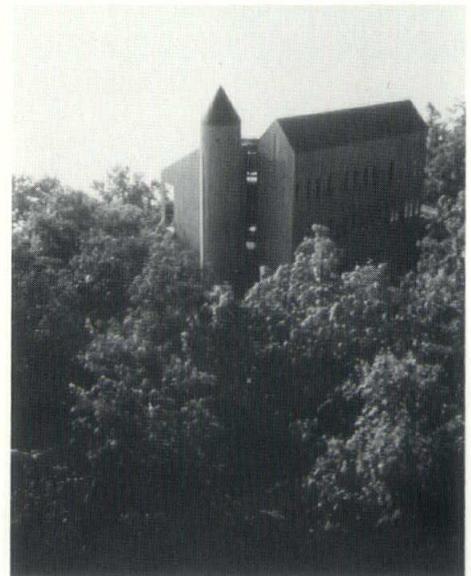
Hodgson and Douglas

#### General Contractor:

John Greeter Construction Co.

#### Photographer:

Kevin Rose and Tuck Hinton Everton  
Architects



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## 1989 DESIGN AWARD OF EXCELLENCE

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### **Kimball Residence**

Louisville, TN



Thirty acres of hillside land are bisected by a small creek and dotted with rock outcroppings. The master plan includes a house, a special place for retreat, jogging trail, an orchard, pond, arbor, and vegetable, herb and wildflower gardens.

The house is divided into two parts: a main living structure and a retreat. The main house, with its large covered porches and dormer windows, is designed in the vernacular of a country farm house where the simplicities of home and family are valued.

The living spaces on the lower level are open and wrapped around a centrally located wood stove. The upstairs areas are actually attic spaces built within the trusses to minimize visual massing.

The retreat is attached to the main house by an enclosed connector of service areas. Its distinction is developed through its placement in relation to the main house, its exposed trusses and cathedral ceiling, and interior symmetry.

#### **Jury Comments:**

The project is warm, appealing, inviting and comfortable — a strong sense of home experienced on the first photograph. The siting of the retreat at an angle from the main house was sensible and expressive of the function. The jury especially appreciated the roof lines, deep porches, dormers and main entrance design — all seemed well thought out and beautifully executed. The interior spaces are clean and open; a very pleasant place to live.

#### **Architect:**

Grieve and Ruth Architects  
Knoxville

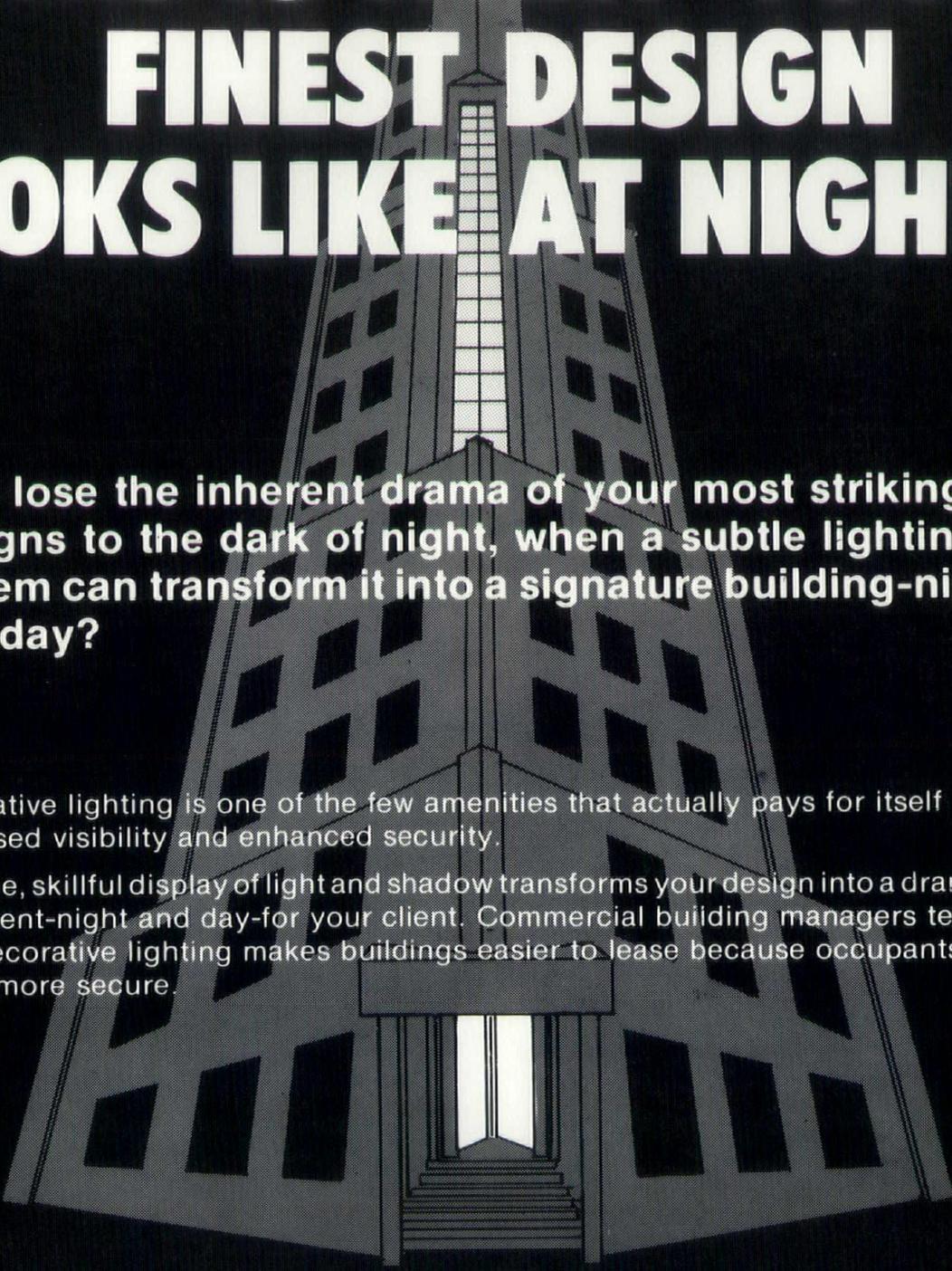
#### **Contractor:**

Hickory Construction Inc.

#### **Photographer:**

David Verrico

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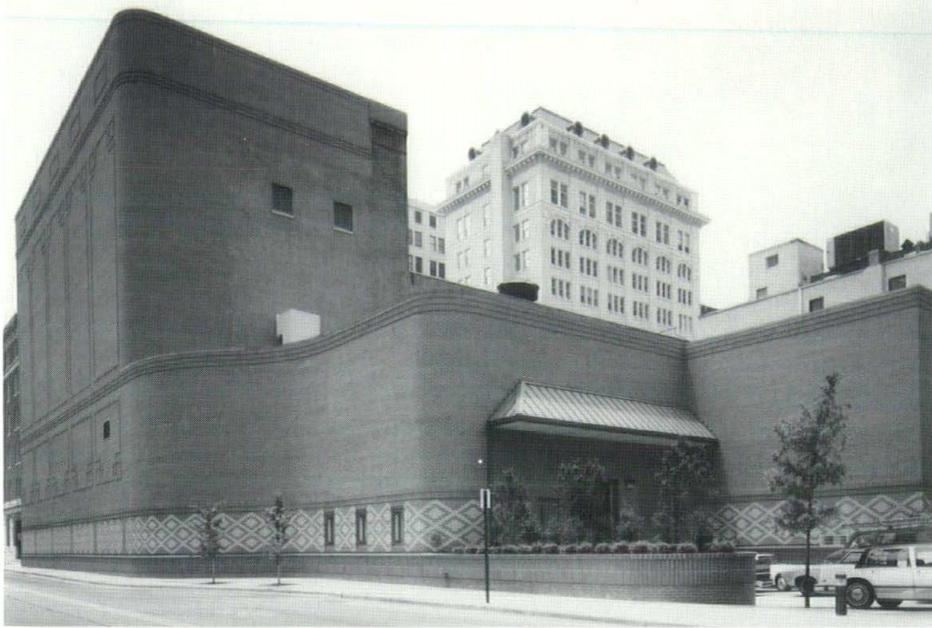
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## 1989 DESIGN AWARD OF EXCELLENCE

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### Renovations and Additions to Tivoli Theater

Chattanooga, TN



**Architect:**

Selmon T. Franklin Associates, Architects Inc.  
Chattanooga

**Electrical Engineer:**

Vreeland Associates

**Mechanical Engineer:**

Campbell and Associates Inc.

**Theatrical Consultant:**

Verit/Boys Inc.

**Acoustical Consultant:**

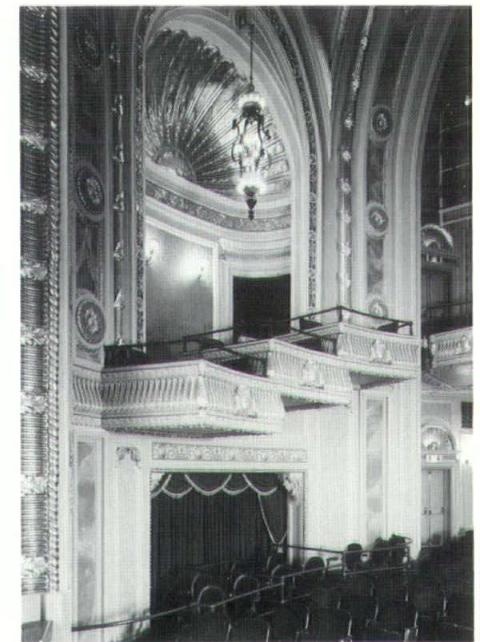
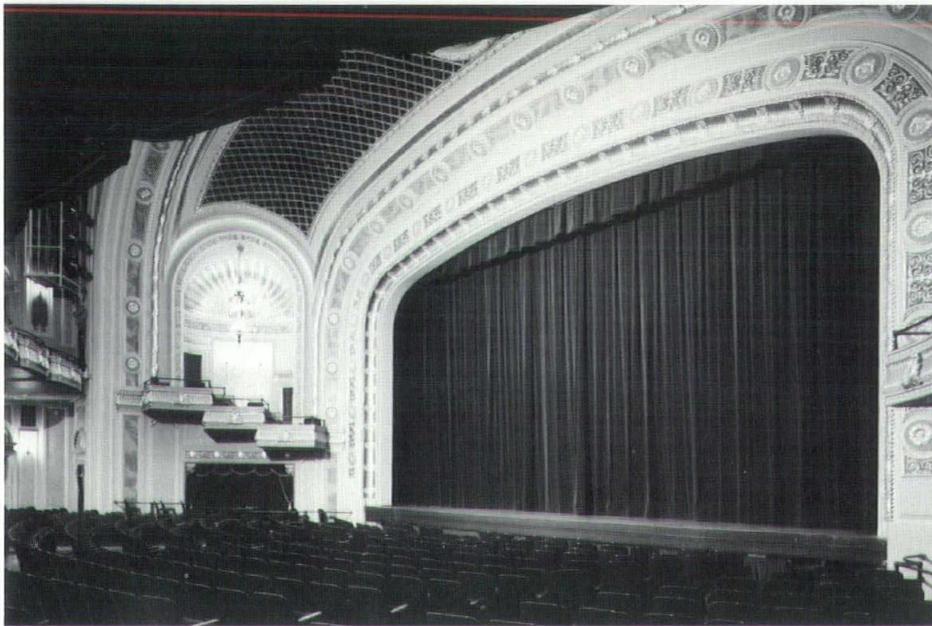
R. Lawrence Kirkegaard and Associates

**General Contractor:**

Raines Brothers Inc.

**Photographer:**

Eric Oxendorf, Milwaukee



The intent of the Tivoli Theater Renovation is restoration of a 1921 vaudeville/movie palace and adaptation as a multipurpose performing arts theater. Stage depth and stage wing space were increased, and dressing facilities were replaced. Rehearsal space, large enough for a 60-piece orchestra, was included in the addition. State-of-the-art lighting, sound facilities and an 80-musician orchestra lift were also added.

**Jury Comments:**

The interior and exterior are true to the original structure. From the exterior, the addition blends in very well with the existing building. The interior design and decoration are well executed, and the lighting is especially well designed.

## Quailwood Plantation, Inc. Hunting Lodge and Guest Quarters Mississippi



This 1,000-acre quail hunting preserve in Northern Mississippi desired facilities to attract corporate executives as a business retreat resort. The preserve features guided hunts and an internationally sanctioned sporting clays course. The owner wanted a design of casual elegance and Southern charm without the rustic images normally associated with hunting lodges. The program required eight guest rooms initially, with provision for future rooms and conference facilities.

The solution separates the program into two structures to provide privacy and reduce scale. The buildings are sited at the edge of an open field, nestled into the trees. Porches recall traditional Southern imagery and allow guests to interact with each other and the outdoors. The two primary spaces of the lodge, the great room and dining room, are separated by a vaulted gallery, for combined usage by large groups. The gallery provides daylighting in the winter hunting season and creates a sense of drama on a limited budget.

### Jury Comments:

The guest house is a strong regional statement; the porches and organization of columns create an orderly and inviting facade. The lodge plan is clear, simple and functional; the building seems solidly constructed, and the trim is beautifully handled. Nice design of the rear facade with the tall central feature, flanking roofs and open deck.

### Architect:

Looney Ricks Kiss Architects Inc.  
Memphis

### Structural Engineer:

Jamnu Tahiliani

### Mechanical Engineer:

V.T. Gala

### General Contractor:

Ken Ash Construction, Oxford, Miss.

### Photographer:

Murray Riss

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## Pool/Gymnasium Building, The MidSouth Hospital

Memphis, TN



An existing 120-bed psychiatric hospital located on a small urban site needed facilities for year-round physical recreation and group activities for the adolescent patient population. The owner required that a pre-engineered steel frame of an existing basketball pavilion be enclosed and utilized as the main structure of the new facility due to site constraints. Building setbacks and parking restricted expansion on all four sides. The design objective was to establish

a concept which would fit into the urban setting and serve as a guide for anticipated future renovations.

Large panels of durable, translucent glazing (Kalwall) are used for daylighting and to lighten the mass of the building. The split-face block base relates to the main hospital. The hard coat EIFS exterior wall utilizes two-inch EPS to minimize condensation from the pool. Columns, glass block and pipe rails relate to planned

improvements to the hospital. Interior glazed block adds interest and durability. All aspects of the building are designed to withstand the abuse associated with adolescent users.

### Jury Comments:

A durable and functional space that is attractive and interesting. The design of the glass block wall at the entrance relates to other, larger windows. The interior detailing, textural changes and color schemes made a potentially bland space a very interesting one.

### Architect:

Looney Ricks Kiss Architects Inc.  
Memphis

### Landscape Architect:

J. Ritchie Smith Associates

### Structural Engineer:

Jamnu Tahiliani

### Mechanical Engineer:

V.T. Gala

### Electrical Engineer:

James Burns

### Photographer:

Jeffrey Jacobs, API Photographers Inc.

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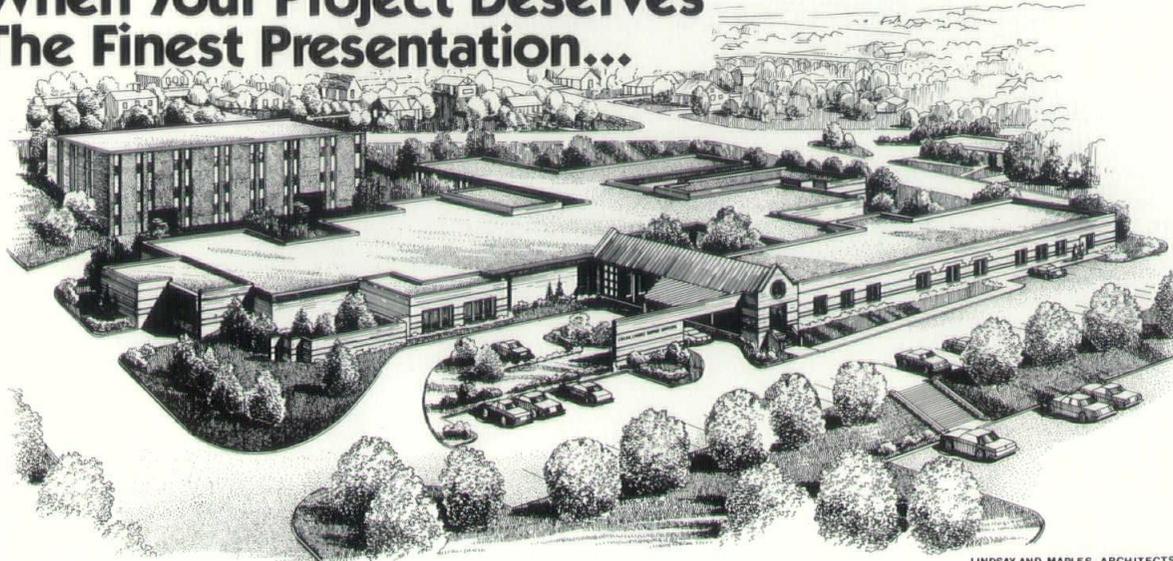
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### 1989 DESIGN AWARD OF MERIT

## Ruth's Chris Steak House

Memphis, TN

A new upscale restaurant rose from the ashes of an existing fire-damaged facility. The client requested a non-trendy, established image and a brown color scheme. The design solution is intended to complement the Wrightian building and is loosely based on the interior color scheme and details of the Meyer May House by Frank Lloyd Wright.

A series of free-standing pylons with custom urns visually narrow the entry gallery. The urns house tungsten halogen light fixtures to illuminate the gallery ceiling. The two-color paint scheme is applied by hand sponging for depth and texture. Selected walls and upholstery are covered with reproduction "Imperial Peacock" fabric designed by Frank Lloyd Wright for the Imperial Hotel in Tokyo. The wine racks, screen walls and custom lantern all continue the Wrightian detailing.

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#### Jury Comments:

Overall, a very warm and pleasant environment. The central passage is inviting, and the architect's restraint is appreciated. Furniture, color scheme and detailing are well done, but not overdone.

#### Architect:

Looney Ricks Kiss Architects Inc.  
Memphis

#### Mechanical Engineer:

V.T. Gala

#### General Contractor:

McCown Speck Construction Company

#### Photographer:

Jeffrey Jacobs, API Photographers Inc.

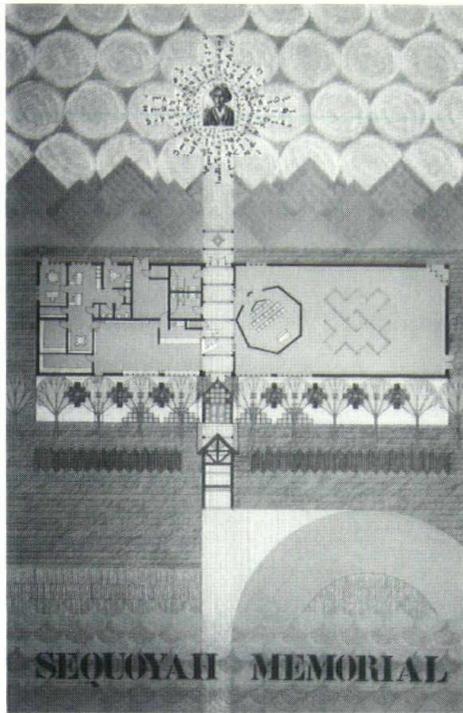
## Sequoyah Birthplace Museum

Vonore, TN

The Cherokee Indians, who once inhabited the land on both sides of the Appalachian Mountains, have long revered Chief Sequoyah, inventor of their written language. This museum commemorates his birthplace and honors the culture of his people.

The museum presents its most important face on approach. The tall pole structure at the entry passes through the building to form a reverential lobby. A staggered pole-wall, derived from historic Cherokee vertical-pole dwellings, creates a landscaped transition for visitors. Brick checkerwork is reminiscent of handmade Cherokee basketry. Inside the lobby, seven pole towers commemorate the seven clans of the Tribe.

*The New York Times* describes the award winner as "accessible . . . its architecture, construction and interior layout are subtly joined to present the history and culture of the proud Cherokees and of a native son who once called this place home."



### Jury Comments:

The simple decorative box cut by the tower/spine is a strong image and easily readable from a distance. The use of the Cherokee motifs and the symbolic pole towers and presentation room make this an interesting place of learning.

### Architect:

Brewer Ingram Fuller Architects Inc.  
Knoxville

### Mechanical/Electrical Engineer:

I.C. Thomasson

### General Contractor:

Mountain Shadow Construction Co.

## Fidelity Federal Savings & Loan, Brentwood Branch

Brentwood, TN

In response to the client's challenge to establish a new standard for the company's image within a pre-existing pie-shaped enclosure, the most important spaces are defined by a series of cubically proportioned, axially aligned rooms which hierarchically impose order upon the irregular perimeter. The program is layered into three primary zones which combine the clarity and focus of "room" with the expansiveness and openness of interpenetrating spaces.

Adapting to issues such as privacy, accessibility and natural light, these zones transform enclosed, traditionally articulated rooms carved from the secondary spaces at the back to open rooms defined by columnar frames at the front.

The banking halls which dominate the central zone display characteristics of both. Figural elements such as the entry gateway and display pedestals, rather than rooms, mediate the transition from outside to inside.



### Jury Comments:

The attention to interior detail is carried through from the largest elements to the smallest; the more closely you look, the more you see. Very nice. The pavilions clearly and interestingly define the zones. Trusses in the office niches are a whimsical touch.

### Architect:

Stanley D. Overton Jr., Architect  
Nashville

### Design Team:

Stanley D. Overton Jr., and  
Katherine S. Setser

### Structural Engineer:

John Carpenter & Associates

### Civil Engineer:

Ragan Smith Murphy & Associates

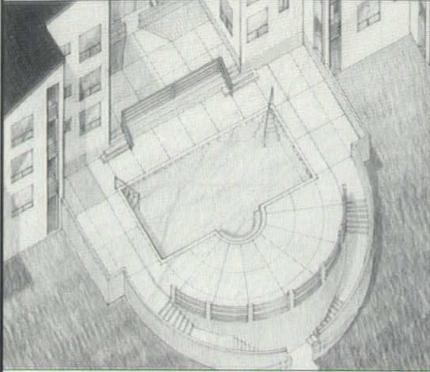
### General Contractor:

R.P. Industries

### Photographer:

Stanley D. Overton Jr.

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Tuck Hinton Everton Architects; General Contractor, Wallace Hutcherson Co., Photo, David Verico

## 1989 DESIGN AWARD OF MERIT

### Magnolia Room, Opryland Hotel

Nashville, TN



The architect's design concept was to re-create a fine, ornate Victorian drawing room with an entrance hall. The magnolia motif with lots of crystal, beveled glass and mirrors produces a glittering, luxurious effect.

The ceiling is the design focal point. The entrance hall, with its marble floor and

pilasters, features a coved ceiling painted by an artist to resemble a summer sky. In the main room, the ceiling is even more dramatic, curving upward twice to a central plaster magnolia from which hangs a specially designed crystal chandelier. The colors of pale pink, yellow and blue set off each level

of the ceiling, as does the indirect cove lighting. The flat ceiling surrounding the coves is enhanced with plaster magnolias, ribbons and garlands. The walls reflect the ceiling design with crystal sconces set on mirrors and mirrored French doors, all with beveled edges.

#### **Jury Comments:**

A difficult problem with a successful solution. The large banquet room is made intimate and comfortable by the attention to detail, the mirrors and sconces, the intricate plaster ceiling, the richly patterned carpet, the generously proportioned chairs. The cloud-painted ceiling in the entry foyer is interesting and well done.

#### **Architect:**

Earl Swensson Associates Inc.  
Nashville

#### **Interior Design/Space Planning:**

Earl Swensson Associates Inc.

#### **Structural Engineer:**

Ross Bryan Associates

#### **M-P-E Engineer:**

I.C. Thomasson Associates

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1989 DESIGN AWARD OF MERIT

## New Dormitory, Rhodes College

Memphis, TN



The project is a 148-bed Tudor Gothic dormitory complex, consistent with the

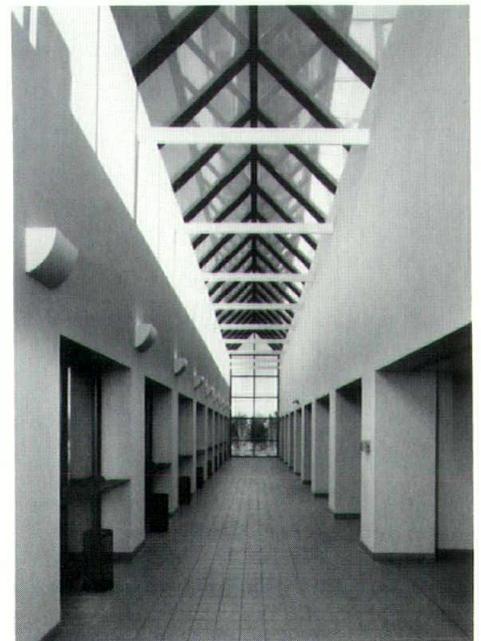
established architectural style of Rhodes College.

1989 DESIGN AWARD OF MERIT

## A Kit of Parts — Design Process for New Postal Facilities

Kit of Parts is a new concept which standardizes the design of post offices nationwide while maintaining flexibility in size and location of functional areas. A typical facility is organized into six basic functional areas. Several sizes of each area have been designed as three-dimensional modules that can be rotated and/or mirrored, then combined to fit specific site and program needs.

Kit of Parts is comprised of computer-generated drawings, specifications, schedules and calculations necessary to create a complete set of contract drawings to construct facilities between 8,400 and 35,000 square feet. Optional facade materials achieve connection to and harmony with region and locale. Simple, geometric graphics, the symbolic eagle and a glass-enclosed entrance vestibule work together as a whole to project the post office's identity.



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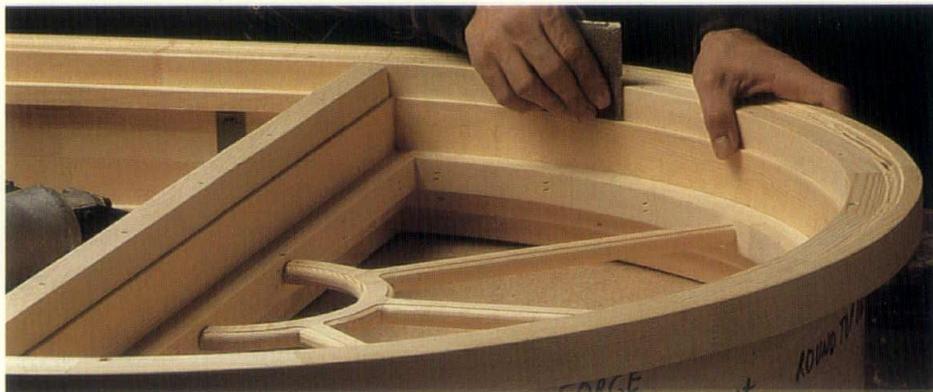


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**Jury Comments:**

Given the constraints of working within the specified Tudor Gothic style, the architect exhibited a great deal more than mere competence. The high level of detailing, the composition of the entry tower and the interior design of the student lounge are all worthy of mention for their truthfulness to the style. The jury recognizes the restrictive nature of this project and appreciates the high level of sensitivity and craftsmanship evident in its execution.

**Architect:**

The Crump Firm Inc.  
Memphis

**Structural Engineer:**

Burr & Cole

**Mechanical Engineer:**

Office of Griffith C. Burr

**General Contractor:**

Martin, Cole, Dando & Robertson Inc.

**Photographer:**

Murray Riss

**Jury Comments:**

This project was evaluated as a built entity. The strength and solidarity of the facade is appropriate for a federal building. The jury liked the fact of the entry not on the axis but rather along it. The exterior facade is pleasing in proportion and geometry; and skylights and floor material make the work space pleasant.

**Architect:**

Jones Mah Gaskill Rhodes Inc.  
Memphis

**Mechanical, Electrical Engineer:**

Smith Seckman Reid Inc.

**Structural Engineer:**

Gardner & Howe

**Interiors and Graphics:**

Vignelli Associates

**General Contractor:**

Airline Construction Co.

**Photographer:**

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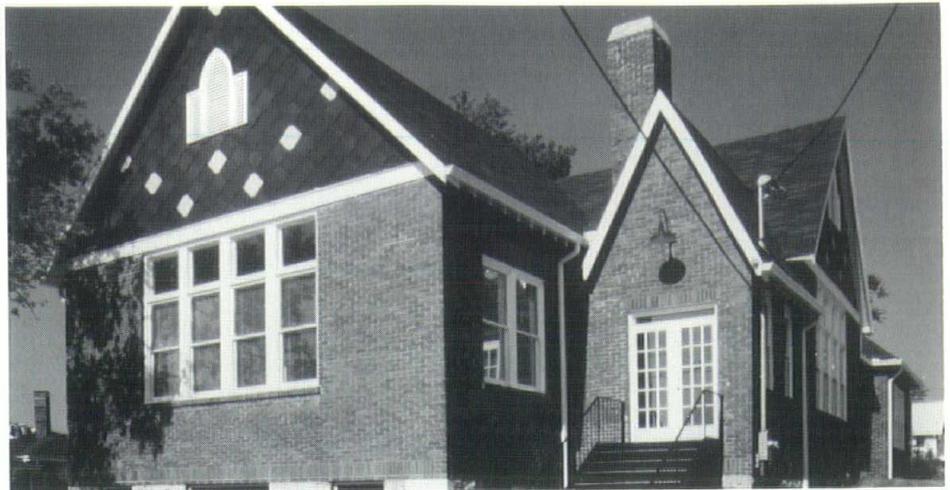
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## 1989 DESIGN AWARD OF MERIT

### Architectural Studio

Nashville, TN



Renovation of a church into offices for a progressive architectural firm while maintaining a concept sympathetic to the original was the challenge. The basement area was incorporated into the overall scheme of the open office studio.

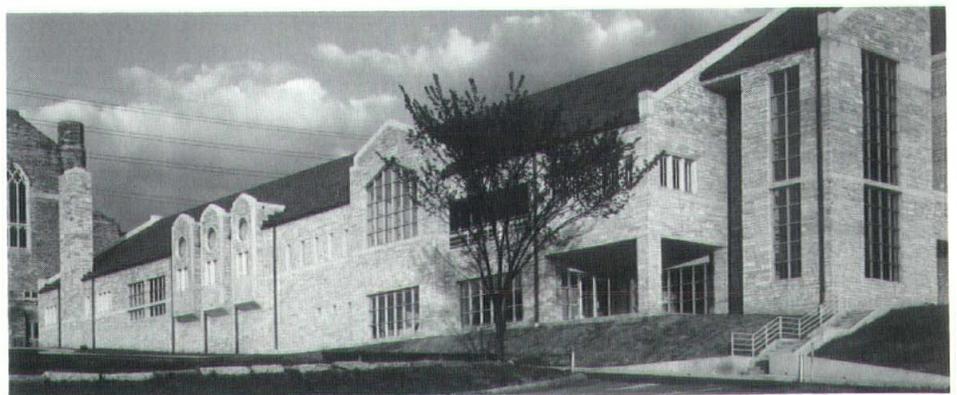
Basement stairs were razed, and a circular staircase was added. The original sanctuary

floor sloped from front to back. New circulation paths utilize the sloped floor with work spaces stair-stepped for level areas. The original ceiling remains intact except for exposed roof trusses, accentuated by indirect lighting. The old prayer railing was salvaged and elevated above the work stations in approximately the original location.

## 1989 DESIGN AWARD OF MERIT

### Church Life Center, Church Street United Methodist Church

Knoxville, TN



Church Street United Methodist Church, Church Life Center, in Knoxville is the third major commission the architects have performed for this congregation. Earlier, Barber & McMurry designed the original sanctuary which is a Knoxville landmark, and later the church's educational building.

The Church Life Center consists of a gymnasium with a suspended running track, an arts and crafts room and classroom space. Blending a new 28,000-square-foot recreational facility with an existing gothic revival religious structure (circa 1927) offered an interesting architectural dilemma which was solved by the use of contextual forms and traditional materials.

**Jury Comments:**

The jury likes the simplicity of the black-and-white color scheme which articulates the planes like a drawing would. The mullioned interior doors and windows provide interest and scale. The jury likes the use of original light fixtures and the prayer rail as reminders of the building's history.

**Architect:**

Davis Stokes Chilton Collaborative P.C.  
Nashville

**General Contractor:**

Steve Robertson & Associates  
Brentwood, Tenn.



**Jury Comments:**

The new structure relates well to the existing church through its forms and materials. The massing and the windows were well done. The plan seems clear and coherent.

**Architect:**

Barber & McMurry Inc.  
Knoxville

**Structural Engineer:**

Famco Engineering Inc.

**Mechanical Engineer:**

Kelso-Regen Associates

**Electrical Engineer:**

Glenn E. Norris & Associates

**General Contractor:**

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**Photographer:**

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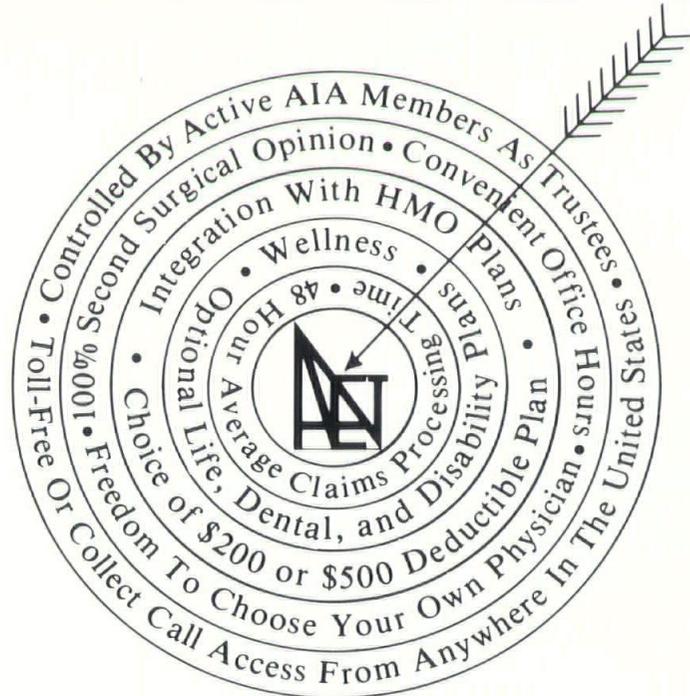
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## 1989 Excellence in

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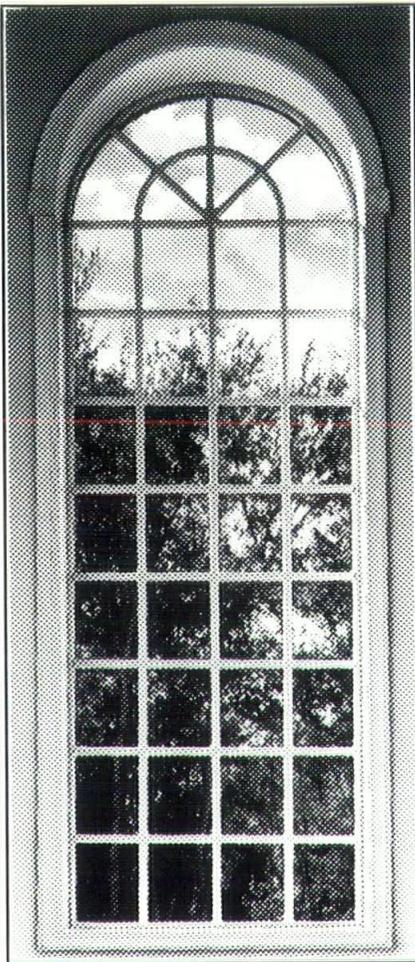
Seven Tennessee buildings received special honors for outstanding use of masonry in the 1989 Excellence in Masonry Architectural Awards Program, sponsored by the Masonry Institute of Tennessee (MIT).

A panel of Alabama architects, headed by Robert Watson of Holley & Watson, Architects, Birmingham, selected the winners. Other panel members reviewing the record number of entries included Donald N. Holley, AIA, Holley & Watson; and Wayne A. Hester of Harry D. Hester and Associates, Birmingham.

Darrell Lanham, executive director of MIT, presented the winners with plaques at the DesignVisions '89 Awards dinner. Lanham also presented \$3,000 in contributions in the names of winning architects to the Tennessee Foundation for Architecture and to TSA.

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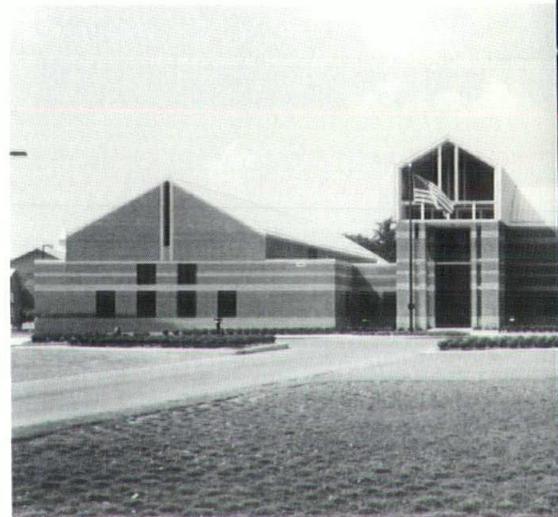
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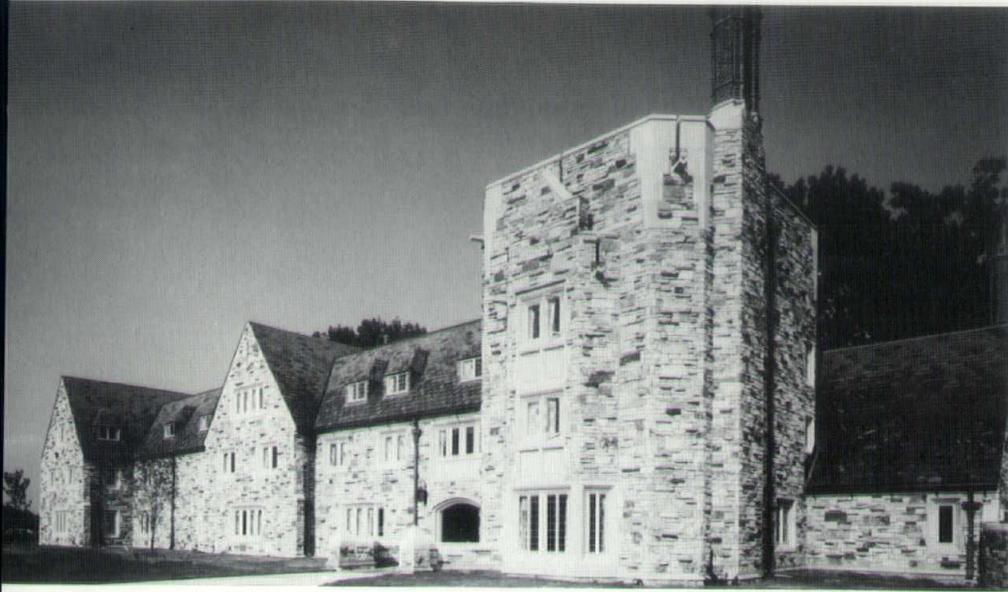
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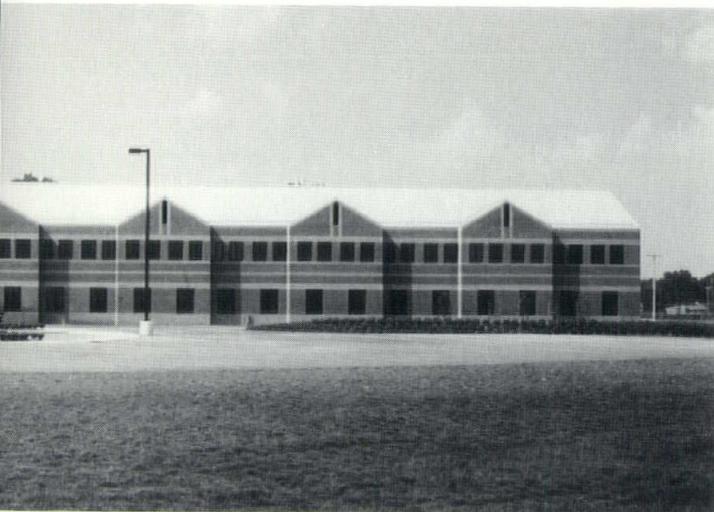
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# Masonry Awards



New Dormitory, Rhodes College, Memphis. The Crump Firm Inc., architect; W.A. Fortner Masonry Contractor, mason contractor; Martin, Cole, Dando & Robertson Inc., general contractor.



Winner of the statewide Excellence in Masonry Award, West Tennessee Center for Agricultural Research and Public Service, Jackson, Tenn., Nathan Evans Ponders & Taylor, Memphis, architect; CIG Contractors Inc., Corinth, Miss., general contractor; University of Tennessee, owner.



Aviation Ordnanceman School, U.S. Naval Air Station, Millington, Tenn.: Nathan Evans Ponders & Taylor, architect; Jameson & Gibson, general contractor; Wittichen Lime & Cement Company, brick providers.



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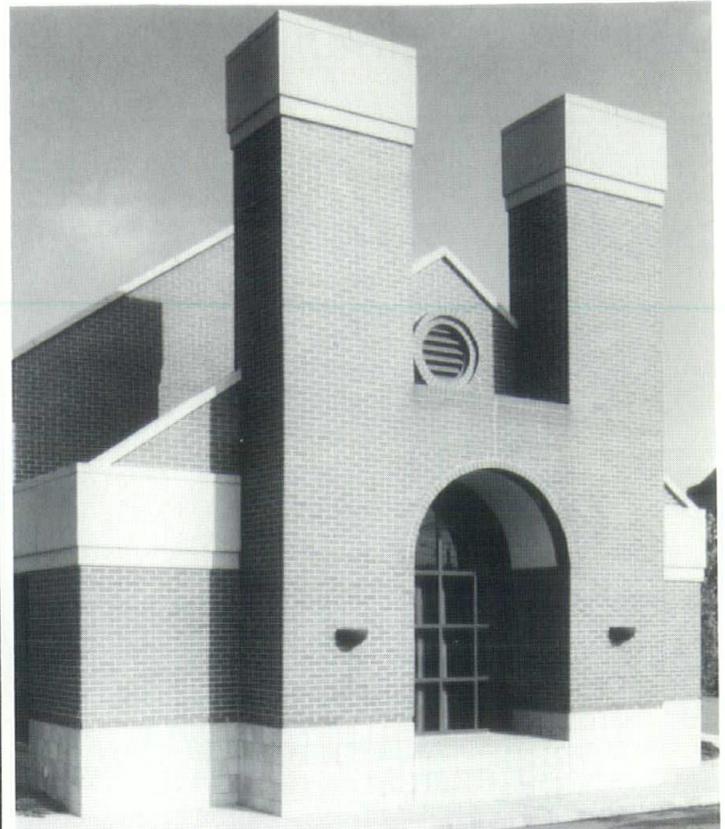
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Sovran Bank, Green Hills Office, Nashville. Thomas, Miller and Partners, Brentwood, architect; Lee Masonry, Nashville, mason contractor; Bennett Construction Company, general contractor; Brown's Concrete & Block Co., Dickson, brick providers.

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Police Training Academy, Memphis. Taylor Gardner Montgomery, architect; Pilcher and Son Masonry, Ripley, mason contractor; Inman Construction Co., Memphis, general contractor; Wittichen Lime & Cement Co., Memphis, brick providers.



Collierville Post Office, Collierville, Tenn. Taylor Gardner Montgomery, architect; Memphis Masonry Co., masonry contractor; Airline Construction Co., general contractor; Wittichen Lime & Cement Co., Memphis, brick providers.

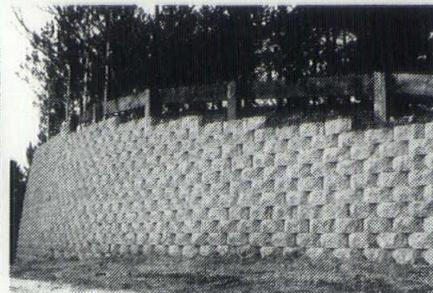
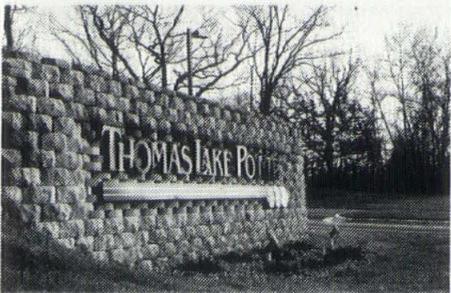
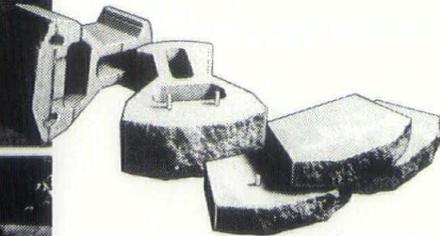
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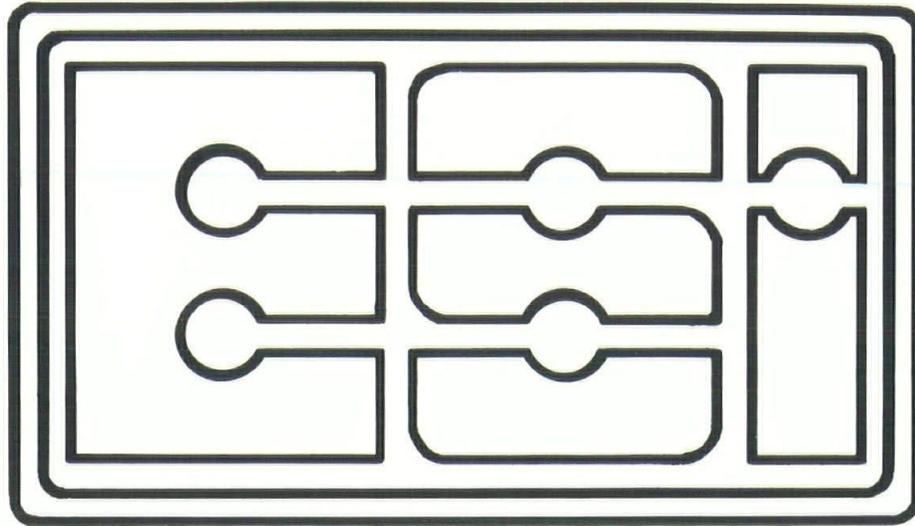
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# 1989 Presidential Citations TSA Annual Report

Fleming W. Smith, FAIA

1989 has been a great year — a banner year for architects, one in which we reaped a bountiful harvest. The harvesting was fun, but the credit goes to those individuals who previously planted the seeds of our progress.

• This is the second year of financial stability of the *Tennessee Architect* without a loss of quality under the leadership of editor, **Michael Emrich, AIA**. **Scott Corbin, AIA** and **Kimberly Settle** have done a superior job of record keeping, to allow us to better forecast financial activities and manage the Society's assets.

• We had a brand new convention in cooperation with PMA's Frank Stasiowski, AIA, an idea hammered out by a committee headed by **Warren Goodwin, AIA**. The challenges of making it work this first year fell to **Ron Lustig, AIA**. We're off to a great start and look forward to an even better convention next year.

• We saw the start of the Elbridge B. White Endowment under the auspices of the Tennessee Foundation for Architecture. Grants will be awarded each year to



Glenn B. Lindsay, AIA,  
Immediate Past President



Howard Boyd, Flem Smith, FAIA



Elbridge B. White, AIA



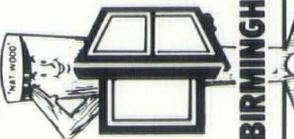
Edward H. Street, AIA

individuals or organizations seeking to improve the built environment of Tennessee. A Presidential Citation was given to **Elbridge B. White, AIA**, for endowing the fund. The Foundation has changed leadership from **Kem Hinton, AIA** to **Duane Grieve, AIA**, both excellent presidents.

• A Presidential Citation was also given to **Howard Boyd**, a Metro Nashville Fire marshal until his retirement. Since then, he has consulted with a large number of architects, local and state agencies and codes officials on codes issues, always with patience to educate those younger than he is.

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- Thanks to **Jack Ansley** and others of TSA and TSPE who met with the Associated General Contractors, then involved Consulting Engineers of Tennessee, the Tennessee Chapter of the American Subcontractors Association and Associated Builders and Contractors, to come up with voluntary recommendations on matters, procedures and relationships within the building industry. It was Jack's idea to follow an earlier model from South Carolina's AGC/AIA Liaison Committee, but he made it a document for all of Tennessee. The construction guide is in the owner's best interests, too. Please be sure your clients know the guide exists.

- We have begun a process of re-evaluation of TSA's mission and organization under the leadership of **Greg Hnedak, AIA**. This was scheduled as a major item on the strategic planning agenda on November 4. The recommendations will see implementation this year and the years to follow.

- **Dean Bill Rudd, AIA**, is the new dean of the UT School of Architecture. **Mike Fitts, AIA**, chairs the Dean's Advisory Board with TSA representation, to focus on a better relationship among the faculty, students and practicing architects, as the school also seeks a balance between the general educator (liberal arts) and the professional educator (architecture,

engineering, etc.). We are excited over the prospects under the leadership of **Bill Rudd** and look forward to working more closely with the school.

President **Lamar Alexander** has a quote: "If you want Tennessee to be the kind of state where you want to live and one that will bring in the kind of business and industry that you want, then Tennessee must have a first-rate, quality state university system. For that reason, we need to support UT, irrespective of our alma mater loyalties." TSA shares this perspective with respect to the School of Architecture.

- We have an energetic membership chairman in the person of **Mark Robin, AIA**; and TSA was one of seven components to receive an AIA membership grant. Mark put together an excellent workshop on recruitment and retention in conjunction with the AIA National Membership Committee fall meeting in Nashville. His work will result in an increased ability to bring in new members and retain them.

- Most important, and the best is indeed saved for last: WE PASSED OUR AMENDMENT TO THE A/E LICENSING LAW!! A lot of folks helped, but two deserved Presidential Citations — **Glenn Lindsay, AIA**, for mastering the art of consensus building and making it everybody's effort. **Ed Street, AIA**, received his citation for writing the bill so as to get the support of the allied parties in the building industry and for creating that coalition. Plus, we had an excellent coaching effort by **Bill Nolan** and **Connie Wallace, HAIA**. Our thanks also go to TAPAC's energetic trio: **President Ed Johnson, AIA**; **Past President Charles Warterfield, AIA**; and **Treasurer Charles Coleman, AIA**.

We now know what it takes on Capitol Hill. We expect greater, not lesser involvement in legislative activities this next decade; and we know we will rise to the challenge. Part of the challenge unfortunately does involve money for TAPAC, and Ed Johnson has spoken to most of you individually or by letter during the month of November. Please give him all the support you can muster.

- Finally, TSA would not enjoy its current successful posture without you, the membership. We think your dues dollar is an investment in your future, and we have managed your assets as wisely as we knew how. We appreciate your efforts, every day, whether you are contributing money, interest, energy, or walking the halls of the Legislative Plaza at 6:30 a.m., responding to a late night plea for help on some issue crucial to architecture. 1989 has indeed been a banner year. Thanks.

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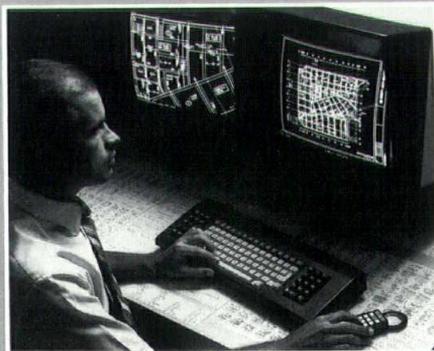
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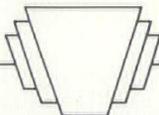
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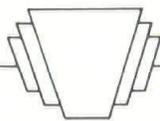
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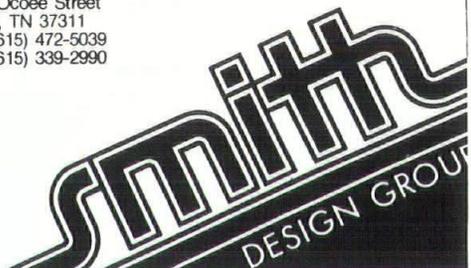
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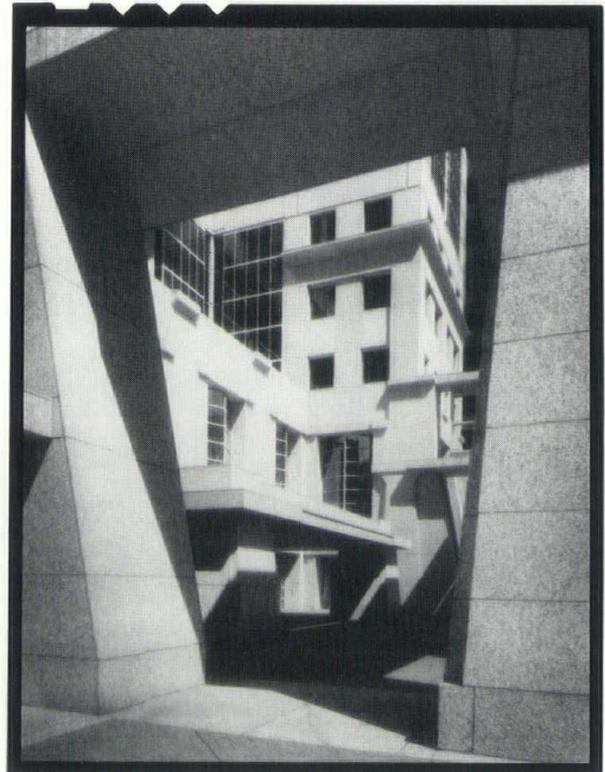
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# ARCHITECTURAL EDUCATION/ ENGINEERING EDUCATION:

## Distinctive Differences

J. William Rudd, AIA

Architecture as a profession and the educational preparation of its professional constituency is highly eclectic. That is, it draws widely from both technology and the arts and builds on knowledge acquired from both the sciences and humanities. This is because the responsibility of architecture is to shelter people and symbolize human institutions in response to both the forces of nature and the forces of society.

As a consequence of its role architecture must draw upon the resources of engineering as well as the fine arts and human aspects of human activity common to both architecture and engineering in both their educational and professional phases. These are the use of knowledge, the process of inquiry and the act of assessment.

### The Use of Knowledge

Architecture = Additive  
Engineering = Displacive

In the field of architecture, knowledge accumulates, it is not discarded. Its use of knowledge is one of continual reinterpretation and this makes the history of architecture and the continuing use of buildings of varying ages both important and a reality.

In engineering, knowledge is pursued through a filter of refinement and perfection (or correction). As such refinement, perfection or correction is achieved, the revised state of the knowledge displaces its predecessor. This results in the concept of "the cutting edge" or "state-of-the-art" in engineering which has no counterpart in architectural form (although it clearly may in the architectural technologies).

### The Process of Inquiry

Architecture = Imaginative  
Engineering = Empirical

Both architecture and engineering derive their process of inquiry from experience. Architecture must of course anticipate intellectually, conceptually, functionally the completed building in order to generate both the idea of the building as well as the means (contract documents) of realization.

Engineering gradually and cautiously builds its experience base in concert with its knowledge base through the empirical tradition. Through careful analysis it approaches change through a process of maximum security and accuracy in prediction accompanied by a minimum of risk.

Architecture = Graphics  
Engineering = Mathematics

Both architecture and engineering enjoy a universal language for communicating the results of their inquiry. For architecture, that language is the language of graphic representation. For engineering, that language is the language of mathematical computation. In either case the language transcends cultural, social and political limits to provide a universal and commonly shared set of conventions and meanings.

### The Act of Assessment

Architecture = Judgement  
Engineering = Measurement

Using knowledge to engage in inquiry produces data/information which requires assessment. The data surrounding the image, appearance, scale or "feeling tone" of a building is data which is non-quantifiable yet

value-laden due to its people dependent nature. Consequently, for the architect to make an assessment of those issues can only be done from a position of informed subjectivity by exercising a concomitant enlightened judgement.

The data gathered by the engineer has traditionally been people independent (even when its goal was their benefit) and readily quantifiable. Consequently, the engineer has made assessments by means of measurement which is consistent with the phenomena of quantifiable data.

### Conclusion

It is essential that the distinctive differences between architecture and engineering which I have just described not be constructed to suggest the betterment of one over the other as either a technique or as a guarantee to greater efficacy and truth. Rather, the difference should be recognized as consistent with the goals as well as the world-view of each profession.

Moreover, the differences are certainly not exclusionary. There are clearly aspects primarily associated with one or the other which are also very important to the other at times. Architecture does require analysis, mathematics and measurement in meeting the technological necessities of a building; and, engineers do exercise imagination, graphic techniques and judgement in charting their technological future.

For both architects and engineers the duality of professional responsibilities and their human consequences must be constantly attended. That is, the dual concern for what the profession does and what that ultimately means must be continuously recognized. Understanding the connections between physical reality and cultural meaning must be of primary concern to all professions.

*J. William Rudd, AIA, is Dean of the University of Tennessee School of Architecture.*



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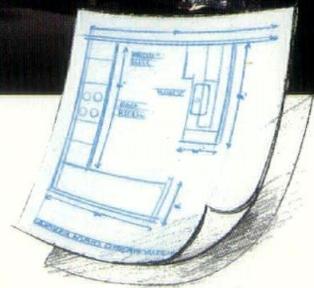
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