

**volume III**

university of tennessee  
college of architecture + design  
2008-2009



current



current



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dean's prologue	5
student perspective	7
alberto campo baeza interview	8
student work	14
first year	16
second year	18
third year	24
fourth year	34
vertical studio	42
self directed project	50
graduate	60
interior design	68
study abroad	74
lecture series 2008 - 2009	78
awards and scholarships	80





## dean's prologue



This year marks the third edition of CURRENT, showcasing an outstanding cross-section of student work in the college of Architecture and Design. Not only does CURRENT highlight excellent studio projects and interviews but, as with previous editions, it is completely compiled and edited by a student team. Kudos to all involved and to those whose work is represented.

That low rumble you hear is the incredible level of passion and energy that is presently being generated in the college among the faculty and students. It is certainly reflected in the quality of the work in the studios and other courses, in the design-build explorations, in the historical precedent studies and intense pedagogical dialogue, in the focus on sustainability and energy, LEED and BIM, in the thoughtful attention given to connections among materials and in innovative design solutions to gnarly issues.

One aspect of the studio engagement that bears highlighting is the value added through participation by practicing professionals. All three of the college disciplines – architecture, interior design and landscape architecture – have benefited greatly from the engagement of practitioners as instructors and as critiques for reviews. This past semester alone the college regularly had the involvement of over a dozen active practitioners, not including special visitors for reviews. This constant infusion from the practice side, including that of our regular faculty, is an essential ingredient in achieving the quality of student work and in maintaining a critical edge.

This past year has been a tough one for all the design professions, and the economic downturn has certainly affected our recent graduates as well. However, I believe it can be clear from a review of CURRENT that the students of the college are firmly grounded and prepared for the future. We are absolutely confident that as the economy rebounds and projects move forward again the students and graduates of UT Knoxville's College of Architecture and Design will be well positioned to have a major role on impacting the future.

John McRae, FAIA  
Dean, College of Architecture and Design





Welcome to CURRENT, an annual publication featuring student work from the College of Architecture and Design at the University of Tennessee, Knoxville. This third edition of the journal arrives as the economies of the world have departed, taking many of our preconceptions about the status quo along with them. As students, we recognize and appreciate the buffer that academia has afforded, allowing us to observe these radical social transformations from objective, rational, and assertive points of view. As designers, we have developed the unique capacity to critique existing systems while suggesting means for improvement. Extending the agenda of architecture and design from a strictly formal language to a flexible social, political, and economic dialogue will create opportunities for a generation of architects and designers who seek to offer their capacities in design to expanding spheres of influence.

Within the college, our emphasis on design as a fundamental component of the curriculum permeates every course, studio, and lecture. We hold innovative, inspired design in the highest regard, from compositional studies in first year studio, to material studies in structural courses, to the integration of all systems into a finely crafted work of architecture. While the studio serves as the veritable soul of the architectural education, the College of Architecture and Design has taken great lengths to emphasize and integrate classes along the design periphery, understanding that every problem offers the potential for an elegant design solution.

Recently, the college has taken tangible steps to provide unique opportunities for students to diversify their education. The UTZero Energy House, a multidisciplinary effort to create an energy-efficient housing solution, has evolved from the design efforts of dozens of students and faculty into a functional prototype currently being installed and monitored on campus. Other projects have sought to engage a variety of local and state organizations such as the Tennessee State Parks system, the Knoxville Odd Fellows Cemetery, and the city of Norris, Tennessee.

Though times are tough for our chosen profession, we proceed with a belief in the power of design and with the resolve that it will ultimately be part of the solution. It is with these attitudes in mind that we present the third edition of CURRENT.



## alberto campo baeza

personal interview. september 14, 2009

**ACB:** I hope that I'll understand perfectly your questions. Sometimes, my English is not so good that I would like. Sometimes, the meaning is escaping me, but I will try and respond in the best possible way.

**CURRENT:** Your formal education, as well as your professional practice, is almost wholly invested in the act of creating architecture. What inspiration or experience in your life motivated your interest in architecture?

**ACB:** My interest in architecture, I should answer, is that the light is my reference, the light is my ingredient. I adore the light. I propose that light is the most important material for architecture. Speaking seriously, why am I an architect? The reasons that I am an architect are very far. My grandfather was an architect in a Spanish city, and my mother transmitted the vitals to me. From the beginning I always, always knew that I would become an architect. When I was young, to be an architect was for me something exotic. I do not know if you know Gaudi. Gaudi was an architect at the same time as my grandfather at the beginning of the last century in Barcelona and making exotic, brilliant, and not superficial work because he was a very good architect. For me, I must become like Gaudi. Fortunately, when I entered in school I met a master of modern Spanish architecture named Alejandro de la Sota, very close to Mies van der Rohe. In fact, he transmitted to us a bit of the doctrine by Mies van der Rohe, which was absolutely different from Gaudi, and the instruments of Mies van der Rohe were much better for me. The reason, the nature, was to be precise and I decided that this is architecture. My language at the beginning was very Mies van der Rohe, but through time I discovered with my masters like Sota and Santoris or like Mies and Le Corbusier, I discovered that architecture was a more complex question, was a labor of creation in the deepest sense capable, maybe the most complex creative action.

**CURRENT:** What creative interests do you pursue to complement your architecture?

**ACB:** I adore painting, I adore music, I adore poetry. All are fascinating, but architecture is more complex because it needs to respond. Vitruvius declared very well *Utilitas Firmitas Venustas* and *Utilitas* is very easy because it's the function. *Firmitas* is to construct. But *Venustas*, beauty, what happened with the beauty? How do you get emotion? In a very precise way. A word in your writing may be the same word in a poem by Elliot, but it is a bit different. The word is the same, but the word is placed in such a way that it's capable to take our thoughts and to touch our hearts. I think our labor must accomplish this, but in a poem it's easier because it's not so complex, so complicated. Our labor needs to use stone, to use foundations. We have this horrible but beautiful wisdom that is gravity. Gravity is over us. We can take the word *love* and love is floating, and we can take a stone and the stone falls. Gravity is gravity and gravity is our slavery. The other creations have not so powerful a thing. You need to respond to gravity, to the *firmitas*, to the function, to *utilitas*, but at the end you need

to use reason like the most precise instrument. Does a poet need to use reason? It depends. I adore poetry, I have more books on poetry than on architecture in my house, and poetry needs to be very precise, very very precise. It's like this, with our labor, and we need to be very precise.

**CURRENT:** How do you view your architecture?

**ACB:** At this moment, many people in our society think that an architect is something like an artist. Zaha Hadid, Frank Gehry, maybe they are artists, but maybe architecture is something enjoyable and serious at the same time. It allows people to remain in time. When I enter into the Pantheon, I recognize that it is very modern. When I enter into this space, I say, "Is it from today, from tomorrow, from yesterday?" It is timeless. In poetry, when you read a sonnet by Shakespeare, it could be made by the last American poet, but it was made by Shakespeare. It's timeless. And this is that I think you said, "What are you trying to make in architecture, what are your ideas in architecture?" It's to make an architecture. It's to serve the society, utilitas, to accomplish the function in the best possible way, and on the other hand to resist physically time, the construction, the firmitas. On the other hand, you accomplish something very mysterious like a poem. Maybe poetry is a good way to describe my attempt in architecture. Poetry is not a minimal literature, it's a literature where every word is capable to give the maximum, and this is the architecture that I like. It's very economic, very sober. I like sobriety, but elocution could be another word. To be precise, these types of things.

**CURRENT:** Your work seems to have a very deliberate process behind its creation. Can you speak about how you cultivate your designs to their ultimate creation?

**ACB:** Mies van der Rohe was a genius because he understood perfectly the new techniques to give form to new ideas. The Farnsworth House is beautiful because it understands the landscape perfectly. To understand how new techniques permit new ideas, and the ideas in architecture are understanding landscape, understanding techniques, understanding way of life. The head is the main instrument for the architect. With the head you can produce an artistic, deep understanding.

If we accomplish every part of this creation, we can produce something like the Pantheon, or like Palladio's Villa Rotunda. My attempt with my students is to be radical. You have your principles, your structure, your frame; very clever, very clear and afterwards you can escape a bit. Every day I am insisting more and more in the importance of the frame, the structure, and how the structure is important. I think the structure, the frame, is not only transmitting gravity, but is also establishing the order of the space. It's like the skeleton. Our skeleton is supporting our body, but it's more than supporting our body, it's ordering our body. Do you like Halle Berry? She is

magnificent. But, before to be magnificent, the skin is magnificent, the composition is magnificent and so on, but before, she has a perfect skeleton. The structure is creating, is ordering the space. Many architects today create free forms in a capricious way, and afterwards they go to their doctor, "Ah, put in a skeleton to support this form!" It's *contranatura*, against natural. I prefer Halle Berry. It's perfect. The frame is perfect, the frame is ordered. In our buildings, we propose to prefabricate pieces, and you can smell the frame in the building. You can smell, you can divine the frame in the Pantheon. The Pantheon is a frame. Bernini took the bronze coffer for his columns, his masterpiece in St. Peter's, and the Pantheon resists perfectly. The Pantheon without the bronze is worse? No. It's so strong that without bronze it is capable to resist. It's like a beautiful woman in the morning. When she awakes she is beautiful without makeup, without anything. She is still beautiful.

Frame, frame, frame, structure, gravity, order. My interest is in these types of questions, not to produce beautiful pieces. It's like sons. The parents are the same, the actions were the same, the process was the same. Sometimes, one son is beautiful, sometimes one son is not so beautiful, but the effort was the same. Sometimes the building is beautiful, sometimes the building is quieter. It's not so easy to get the beauty. You can put every ingredient in, and sometimes it's more beautiful, but if you put in every ingredient, the sons are good, sometimes especially beautiful. Never especially ugly.

**CURRENT:** How does your firm operate? Do you have a deep involvement with each project?

**ACB:** Before I speak about my instruments, I must first speak about my office. It is a little office, with only three or four people, no more. The reason I don't have more people, it's not because I'm a maniac, but if I want to produce deeper works, I can't have one hundred. It's like every day I have my breakfast, lunch, supper, and no more. Well, maybe a bit more.

Next: my clients. It is very mysterious. I have no system to get clients. For example, I finished a house in Garrison, New York, and I finished a nursery in Venice. The nursery was for Benetton, the house in New York was for a family. They both came because of Massimo Vignelli. I never met him in my life. When I had my exhibition in New York, I met him for the first time in my life. He said to me, "Alberto, come to my home, I am having a lunch tomorrow, and I want to introduce to you some friends here who would like a house and my friend Luciano Benetton needs someone to make a nursery in Venice." The generosity of people around me produces my clients. Around me, I am fortunate that I always have people much better than me. What is my way of working? When I receive a client, sometimes the client escapes because I am a disaster for contracts. I am dedicated, I try to be polite, I try to be like my parents

taught me, but it's convenient to be a bit more aggressive. I will never become rich, but it's stupid to lose money with rich people.

When I receive a commission, I immediately start in my head. Immediately, I need to know the place, to understand the locals. It is necessary to know the function, it is necessary to know the dimensions, it is necessary to know the norms, the codes. In my last project I designed a building in the Canary Islands in Spain facing the ocean and it was cantilevering in a very precise way. But when I was so happy with all my models, the codes said, "You must build here and here you can't cantilever." And I am changing the project completely in my mind because of the codes, and it is necessary to have codes. And economics: it's stupid to make a house very expensive if the clients are poor, but you can make good architecture with poor clients. My Gaspar House was made with almost nothing, very economic.

What is my inspiration, the way of my projects? Every project has a way. To answer in a precise way to your question: I think a lot, I draw a lot. You need to be capable not only to have good ideas but these good ideas have to be capable to be transformed, capable to be built. If not, you are stupid, you are not making architecture. You are being a writer producing beautiful tales. You must produce a tale capable that, at the end of the tale, the dreams can come true. To think with your hands is the capacity to draw, to transform in form the ideas that are inside. With a sketch you can summarize a project, but with a sketch it is also possible to solve details.

**CURRENT:** In your essay "The Foundations of Architecture," you mention that man has always held a fascination with the horizon. How do you approach this in your architecture?

**ACB:** Oh, you read this? I spoke about the horizon because it is a real ingredient. When you are in front of a long horizon and you are dominating the world, you can underline the horizon with a platform. The main idea is to create this platform with a line parallel to the horizon that underlines the platform, and you will not be like an idea, and you will be like Aladdin and the flying rug, with the horizon, the mountains, the sea coming at you. Instead of underlining the long horizon, you could create house or a box or a space with a window, and you are framing the landscape and it's like becoming objective. When you are in front of another house, the horizon disappears and becomes very close. And the horizon, it's the house in front of you. And if you put some trees in between, the horizon is the trees. Or you put a wall, but a wall is not a wall, it's a new horizon. In one of my last houses, around the plot a wall was built, to defend. The ground floor in the house was completely transparent, and on both sides I put two free walls, like Mies van der Rohe, and created the horizon. The horizon wasn't the wall closing the plot, but the new horizon was more controlled, like words in a poem. The client said he didn't like the two walls at first, but I told him to

wait for the final, and now he says I am right. I establish the limits not to separate, but sometimes to define. One more time the word I am using is to be precise, like music. Music looks free, but it's very precise. Every note in a pentagram, every word in the poem, every ingredient in the food. With the same ingredients you can have fried eggs, or a French omelet, or quiche, determined only by proportion and temperature.

**CURRENT:** As a Spanish architect who was born and lives in Spain, do you find it difficult to design in cultures that may be foreign to you?

**ACB:** It depends. The American culture is very European, or the European culture is very close to America. As I may have told you, I made a house in Santa Fe. I was very happy. Everything was perfect, and after when I was presenting my project to the city they said, "No, it needs to be more Spanish." For them to be more Spanish was every corner must be curved, mine were right angles. The culture is universal. Except I know that Oriental countries, like Japan, are very different. Or in Africa, it's stupid to make a new city with our mentality in Africa. To understand the culture is important. Many things are universal, but the culture is also the landscape, the relationship with the sun, many other things. The architecture has roots, like trees. You can put a tree in every place, maybe some trees are better for a certain type of climate, but can adapt? Sometimes, but you must study a lot. In my home city, there is a botanic garden with plants taken by a famous botanist. Some plants adapted, but some plants disappeared.

**CURRENT:** Is there something that every student of architecture should read or experience, some universal experience?

**ACB:** My answer could be everything. No, it's not everything. In fact, in my bibliography I include a list of basic books of architecture, but also I add another list of literature. For example, Homer's *Iliad* and the *Odyssey* or sonnets by Shakespeare I think are completely necessary. You must be cultivated: cultivate your head, your mind, in the best possible sense. Not only Mozart, but also Bach. Not only Bach and Mozart, but also Damien Rice. You need to know a lot of things, but maybe not Beyonce. You must have intuition in music, literature, cinema. You must enjoy life, understand life. Architecture is not classical, it's timeless. I recommend to you, to all students, to escape: to escape to New York, to Rome, to try, to push, to go to Madrid, Berlin, London, the world. The world is small. Enjoy the world.

*Transposed by Andrew Ruff*

*Interview by Andrew Ruff and Stephen Townsend*





student work

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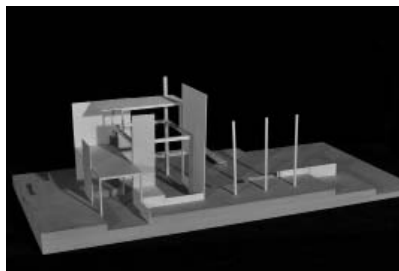
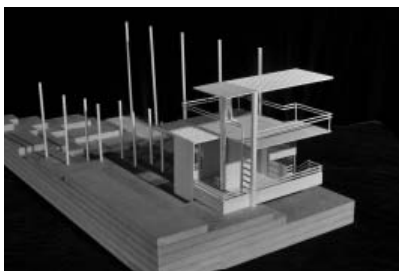


## first year studio

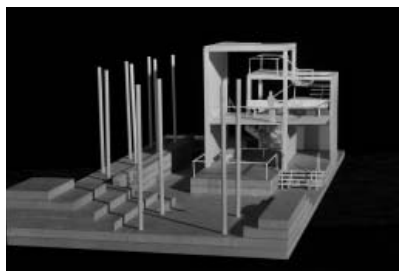
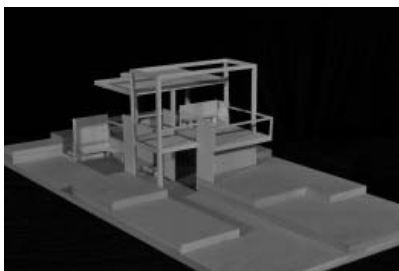
a\_171

a retreat

jesse hewitt  
robinson studio

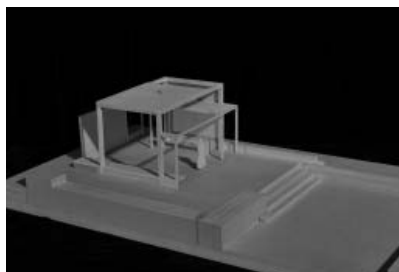
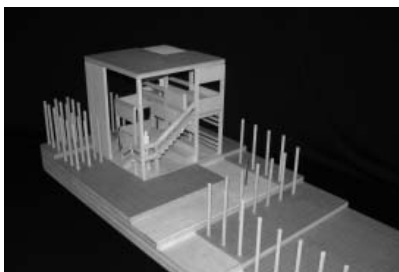


alyssa nealon  
martella studio



samuel bouck  
martella studio

bevin brady  
robinson studio



greg dowell  
shell studio

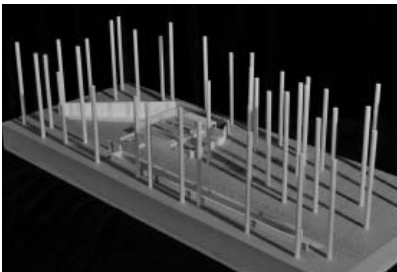
elizabeth cagle  
martella studio



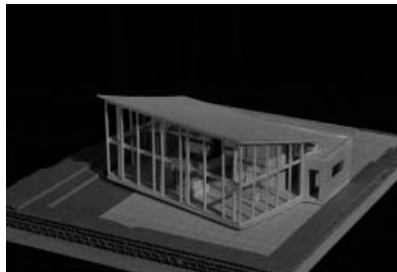
samuel slifka  
robinson studio

aaron brown  
hall studio

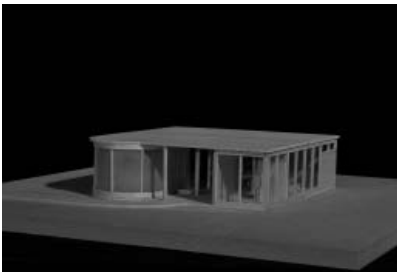
first year studio  
a\_172  
a visitor's center



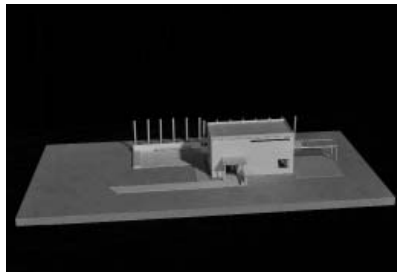
michael housley  
hall studio



austin finney  
rose studio



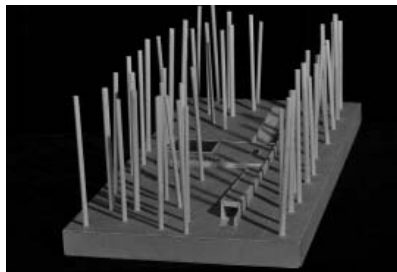
sam bouck  
shell studio



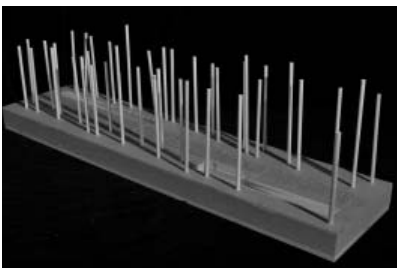
kirsten reed  
martella studio



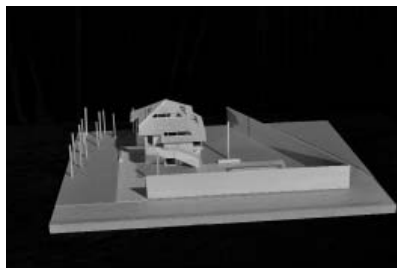
ricky depilar  
rose studio



elizabeth cagle  
hall studio



tiffany gentry  
hall studio



jordan bailey  
martella studio

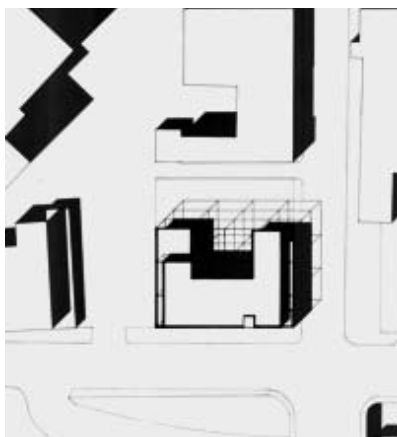


adam richards

a\_271 professor matt hall  
the works

To begin the process of design, each student was to research and analyze the work of two artists and designers. I chose to look at Charles and Ray Eames and Piet Mondrian. The site is located on the corner of Gay and Depot Street. This block of Gay Street is little more than a patchwork of what was once a thriving city grid. Now empty lots, vast parking areas, as well as the significant barriers created by the viaduct and the interstate isolate this area as a part of the city grid that has dissolved away. I took all this into account and came up with a design that mimicked the way the city seems to erode away in this particular area. I sought to resolve a void of the city. Instead of merely placing a solid piece of structure to fill the void I chose to engage the void in a different way by starting with the design as a solid block of program concentrated on one end of the site. A portion of the site closest to this adjacent building remains untouched and is converted to public green space, but is designated in such a way as to allow for future building to occur.

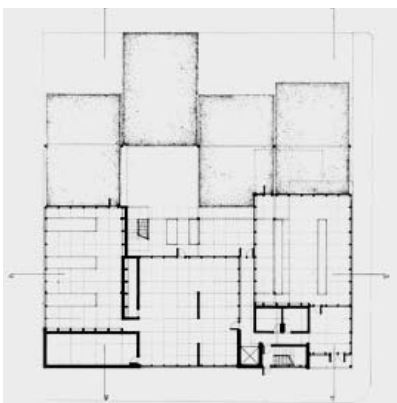
site plan



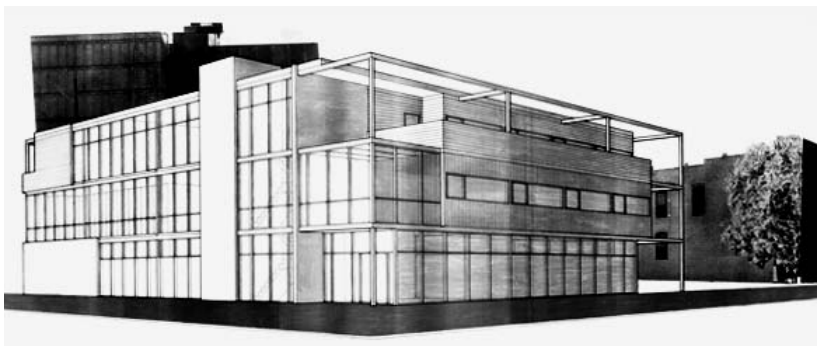
floor plan



transverse section

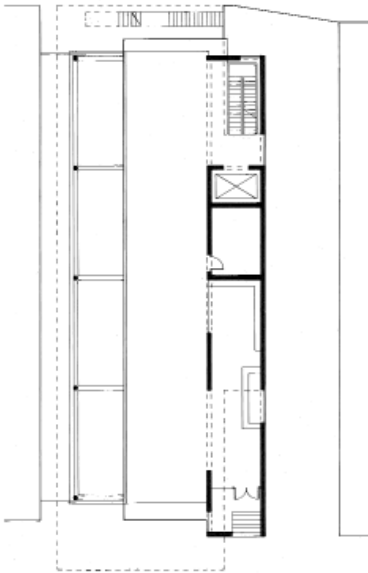


view of exterior



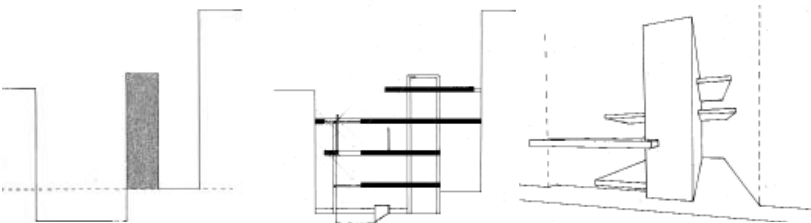
taylor kitchens

a\_271 professor jennifer akerman  
toy museum



The design was a toy museum and studio for the design and fabrication of toys. The program also included an artist's residence. The site was located in a vacant lot off of Gay Street in downtown Knoxville. The project makes use of a main volumetric space that one enters upon arrival. The toy museum and studio were instructed to be based off of a column system. This system worked along with the making of space by determining program spaces. The main volumetric space houses service space, vertical circulation, and other private spaces. Once in the main entry volume guests are then directed onto program planes housing the exhibit space, workshop overlook, and rooftop café and terrace. These two volume types compliment each other to create a cohesive space. Above on the top level space is the residence for the toy designer.

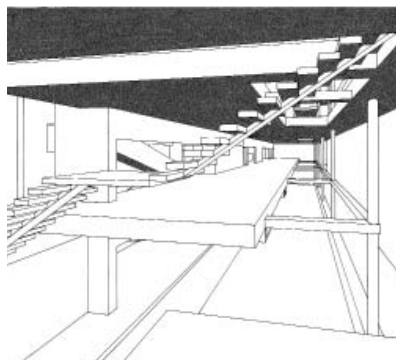
floor plan



concept diagrams



view of exterior



view of interior

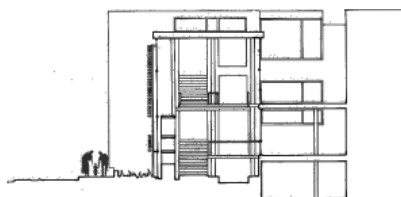


**daniel olberding**

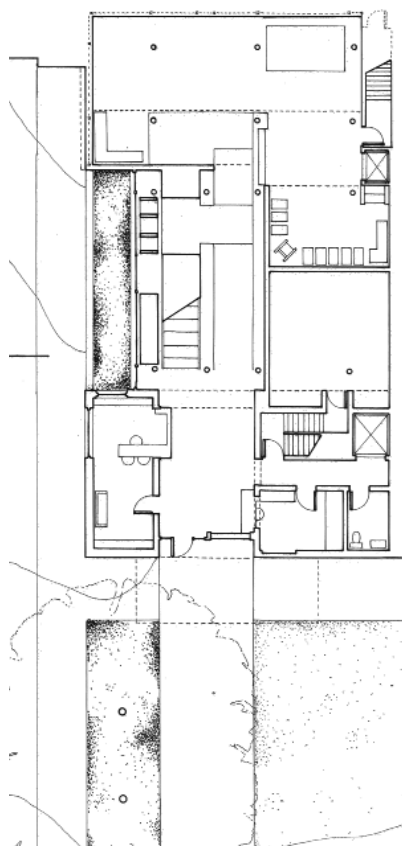
a\_271 professor katherine ambroziak  
a neighborhood nursery

The Neighborhood Nursery is located at Emory Place in downtown Knoxville. The focus of the project began with the point-load structural system. The characters focused on in the nursery are the children, nannies, and parents. The project asks the design to consider the familiar aspects of the nursery as it addresses the basic human needs of shelter and a place to learn and develop. The concept for the design focused on spatial opposites that children learn and consider when growing such as up and down or near and far. A circulation spine encompasses the design, which is symbolic of a child's life. As a child matures, the spine grows taller with its final act being the head of knowledge: the library. The use of a screen system is crucial to the design not only to distinguish the mass and spine zoning, but also to create a natural shelter. The screen is broken in certain locations that allow views on children artwork and the circulation spine.

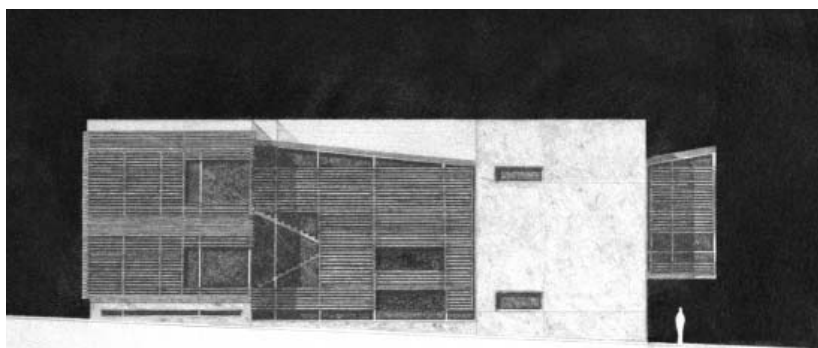
floor plan



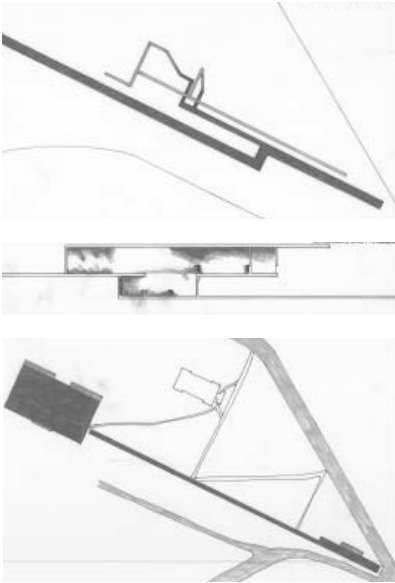
transverse section



primary elevation

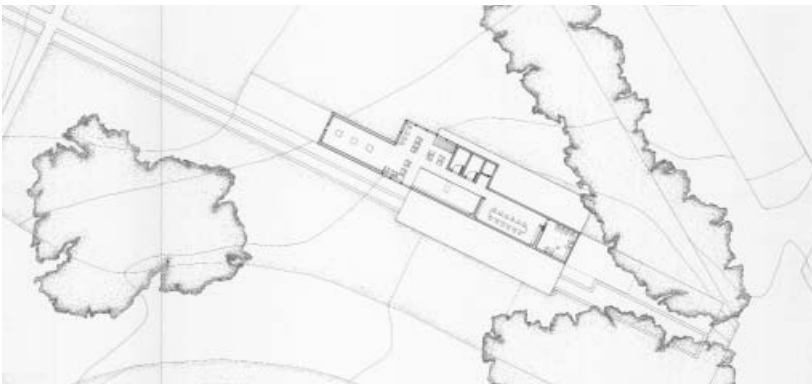






Preceding the design of the Treasury, research on Thomas Jefferson and the campus of the University of Virginia was completed. During this research, three artifacts were selected to be placed within the final design of the treasury: Jefferson's personal seal, a map of the Louisiana Purchase drawn by Jefferson and a poly-graph copying machine designed, built, and used by Jefferson. Conceptually, the design was centered on the idea of discovery. Beyond the three chosen artifacts, the strong context of the campus and the site's proximity to Jefferson's Lawn and the Rotunda were the foundation of the concept. The idea of discovery was conveyed through the expansion and contraction of spaces within the architecture and a clear pathway of circulation. Outside of the architecture, relationships were established with Jefferson's Lawn through tension with the Rotunda and the natural progression of the earth.

concept diagrams



floor plan



longitudinal section

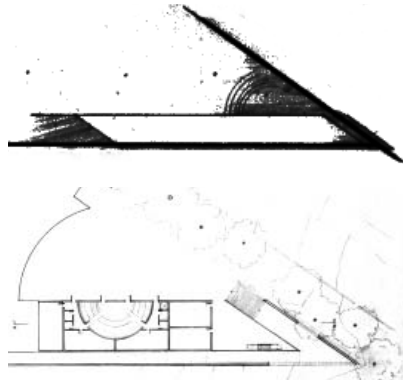
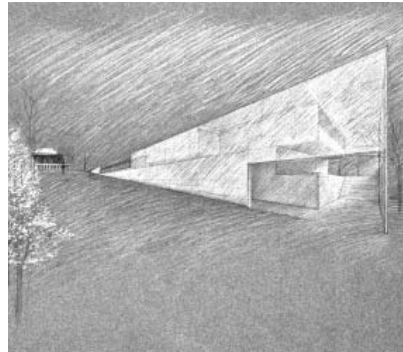


**claire craven**

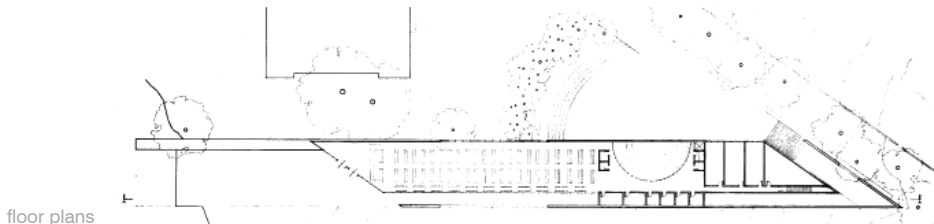
a\_272 professor hansjörg göritz  
a center for modern media

The Jeffersonian Center for the Modern Media provides a stage for discourse and conducting seminars, as well as providing materials for research. The site has the potential to bring calm to the mind, to compensate for the agitations created by learning (the Lawn) and the agitations brought by the activity of everyday life (the cluster of restaurants and dwellings on the other side of the site). The building creates a journey through the learning process. The library, an open space oriented towards Jefferson's Rotunda, would hold the significance of searching - the accumulation of information into one's mind. The outdoor ramp, accommodating public passage, would take one through darkness - assimilating, making the knowledge his - before ending in light, a symbol of the wisdom acquired, a new light being shone onto one's world. The debate theatre is where one confronts his newly developed, formulated, or asserted ideas with the rest of the world.

view of exterior



concept diagrams



floor plans



longitudinal section

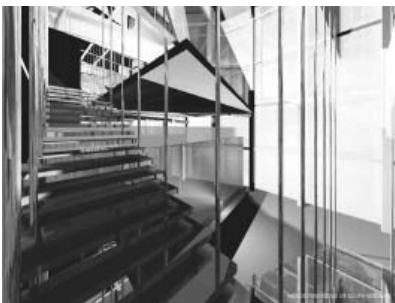
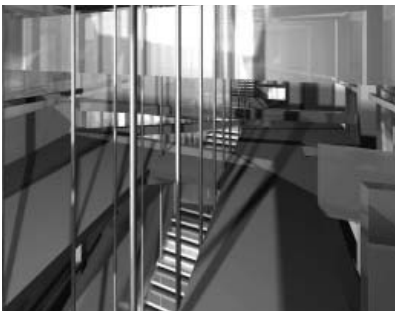
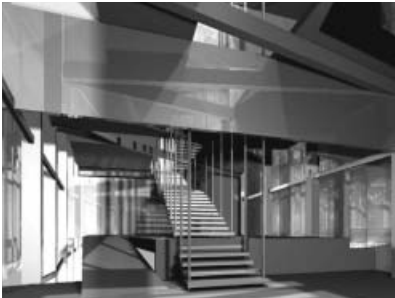


primary elevation

annie stone

a\_272 professor ramla benaissa

media pavillion for johns hopkins university



The Media Pavilion began with an exploration of forming connections between materials. The form of the pavilion was determined and placed to respond and integrate with current paths of circulation on the campus. The pavilion offers an environment for the production and exhibition of video art, and acts as a campus message board by providing reflective surfaces for projecting images both inside and on the exterior of the building. These surfaces also manipulate the spaces and circulation paths on the interior of the building. In contrast to the transparent facade of the building, the metal planes create a sense of opacity as the individual moves through the interior space and blur the perception of private spaces and guide circulation at other points, thus serving as a means of both abstraction and definition.



views of interior

view of exterior



longitudinal section

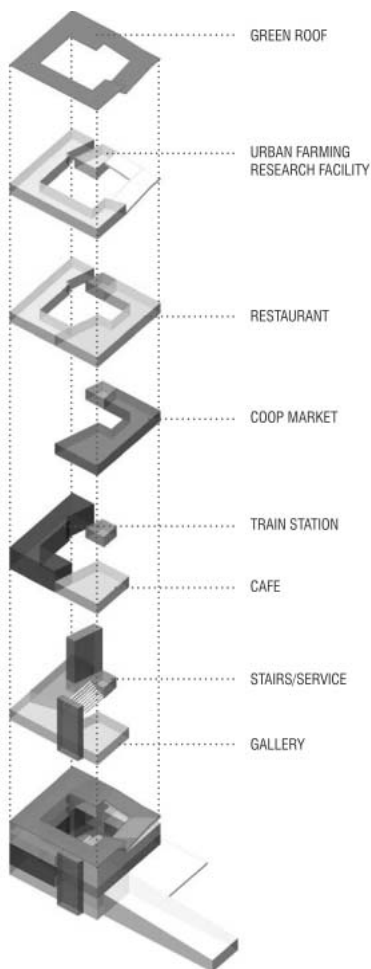


**chris melander**

a\_371 professor brian ambroziak  
[re]defining the greenline

This project begins with the analysis of root structures and the way they branch out from one central point to gather the water, minerals, and nutrients the plant needs to survive. Flanked by a light-rail stop servicing Chattanooga's Lovell Airport on one side and an urban greenway on the other, this site holds many programs including a co-op market, gallery, restaurant, cafe, and urban farming research and education facility. The metaphor of root structures refers to all the different modes of transportation funneling and spiraling into the living tower that houses most of the program on the site. So, the inhabitants of the site are the water, minerals, and nutrients that give life to this sculptural tower.

The tower is the one place on the site that starts to grow upwards signifying that it is living and active. The perimeter of the tower is wrapped by wooden louvers that allow vertical vegetation such as ivy, Virginia creepers, and morning glories to start to grow up. This wall starts to delaminate, peeling away from the tower and stretches out into the landscape, making a large gesture towards the edge of 11th Street. As the living wall approaches the existing concrete ruins which houses an open air market, it starts to break down the process of planting, cultivating, and harvesting crops.



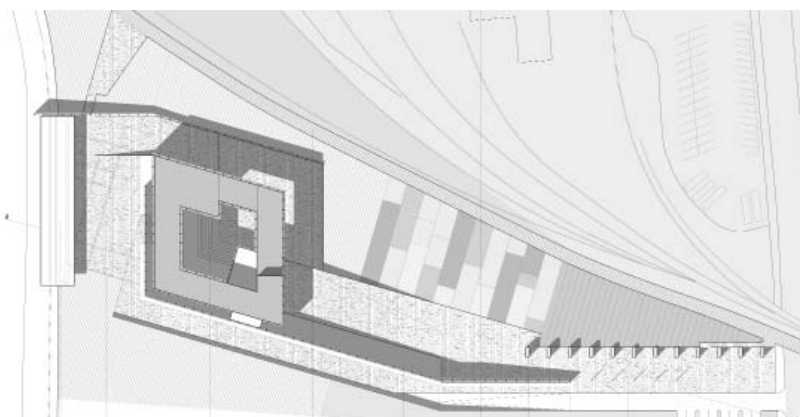
programmatic  
relationship

view towards  
building center

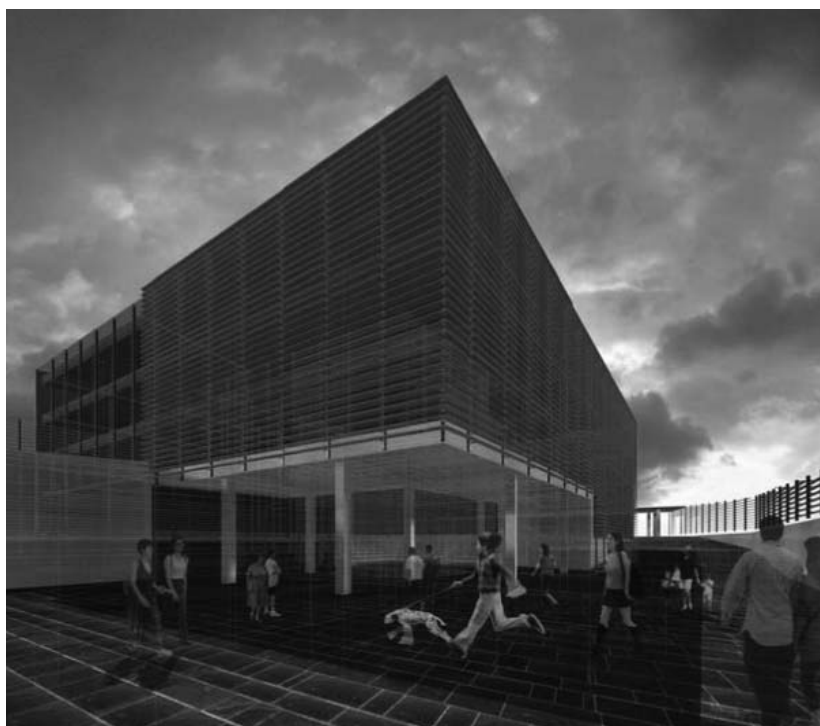




section



site plan



view from sunken  
courtyard



caitlin turski

a\_371 professor ted shelton

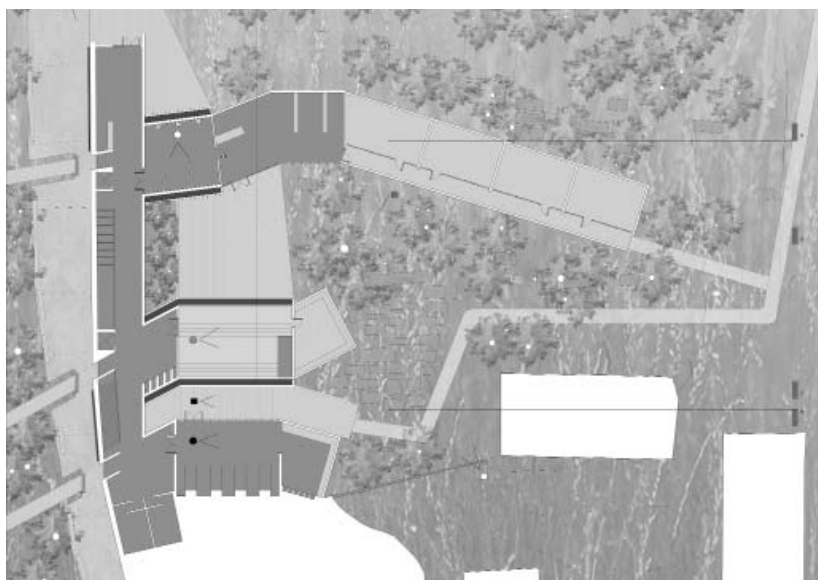
odd fellows children's research academy

The concept for this design deals with preserving memories and perpetuating knowledge through processes of individual ritual and passage. It begins to draw distinctions between ritual and tradition while exploring the way in which individual experiences can strengthen ties to the community. The passage goes from hovering above the cemetery on the boardwalk system to actually entering the earth and inhabiting the realm of the dead in order to gain an understanding of one's own past. In the Memorial Landscape project, I examined how the implementation of communal traditions can foster the development of new memories within a community. The first was the insertion of

small dogwood boxes containing personal items into the reliquary wall at the death of members of the current community. The second would be an annual illumination and dogwood planting ceremony that would take place during the Dogwood Arts Festival each spring and serve to memorialize the unmarked graves already existing within the cemetery. With the Odd Fellows Scholars Center, I began to look at how these traditions could begin to relate to a series of individualized rituals. The first is the creation of an identity marker for an unmarked grave by elementary school children, and the second is the writing of an Odd Fellows Scholar paper by a high school student.



section b



entry level plan





reliquary wall elevation



section a



view of outdoor  
gallery space



view of outdoor  
craft facility



jimmy ryan

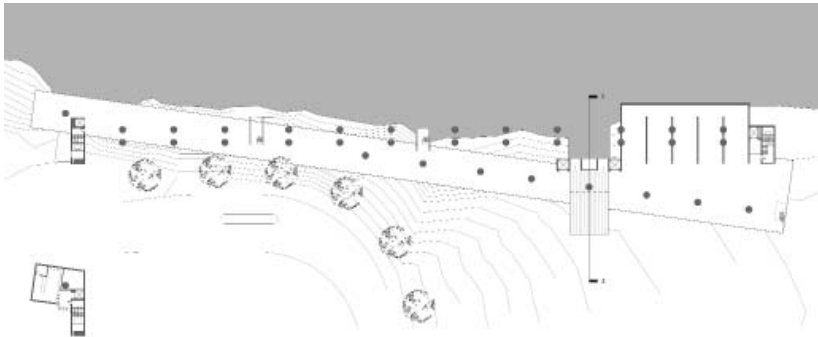
a\_371 professor max robinson  
community as campus revival

In designing a dormitory to house 480 students in eight separate learning communities for the University of Tennessee, Knoxville, students are given the site of a future campus dormitory located along Andy Holt Avenue.

Major moves in campus master planning are made in order to revive existing campus buildings and spaces to their full potential. In closing Andy Holt Avenue east of Pat Head Summit Street, dorm massing extends east from Humes Hall and allows an initial axial connection to existing campus living. In closing Frances Street, a 'second presidential courtyard' is created and Presidential Court becomes an object of centrality and connection.

A bridge provides a second axisw between living and learning in connection between Presidential Court and the Pedestrian Mall. Above this connecting bridge, community program disintegrates from the cellular dorms and allows necessary sectional connections.

Finally, a north-south axis is created in order to connect a future arts quad with religious row. The lobby is placed where these three axes intersect.

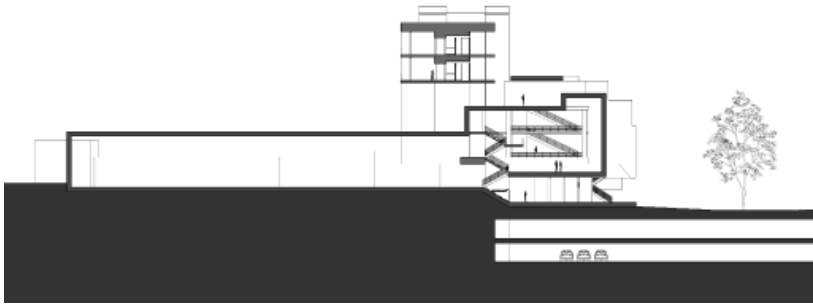


plan



view towards  
residential quadrant





section through  
campus wing



section through  
community space



northern elevation



southern elevation



view towards  
pedestrian mall



clay adkisson

a\_372 professor william martella

preservation as provocation: the salk institute

*honorable mention  
2009 acsa competition*

The Salk Institute is a sacred place; its delicate dialogue between light and shadow meanders throughout the entire campus, building rationally on mass and scale to create a sequence of spaces that hope to invoke discovery in its occupants.

The dilemma concerns how one can preserve the original empirical narrative in Louis Kahn's design, while engaging his existing architecture to make the notion of discovery more provocative.

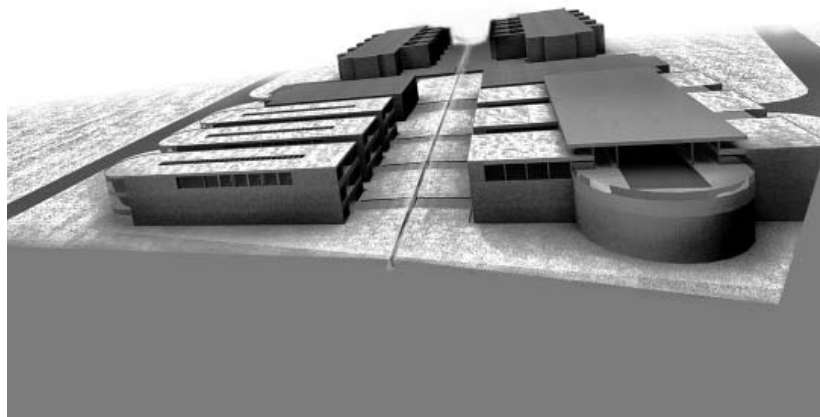
This project takes the most powerful element in Kahn's scheme—the central axis of procession—and extrudes it all the way to the eastern edge of the site, providing space for new program, as well as binding the 1996 Anshen+Allen addition more completely with the direction of the site. Respecting Kahn's rationalist architectural principles, this axis will link all the programmatic spaces together through its archetypal procession from darkness (inquiry) to light (discovery). This path is further organized into the four consequent phases including: rumination, evaluation, reflection, and revelation.



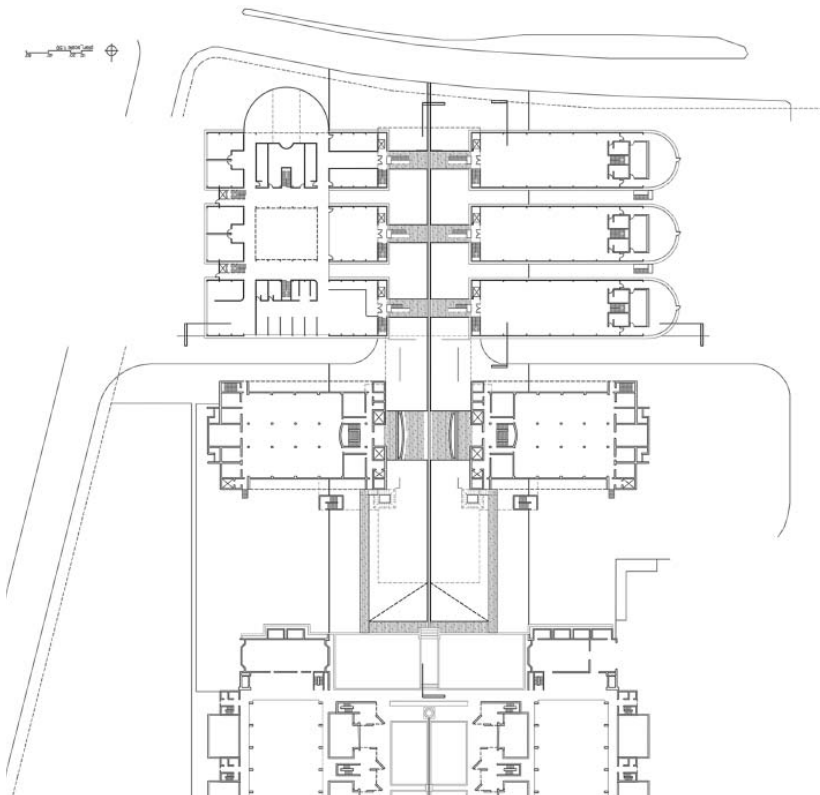
view from balcony



view of lab interior



aerial view towards  
pacific ocean



ground floor plan



underground museum

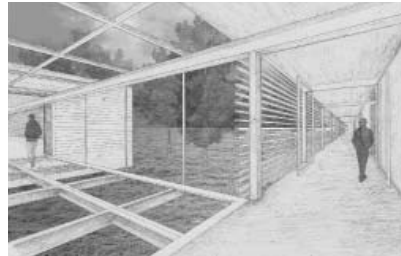


**fleming smith**

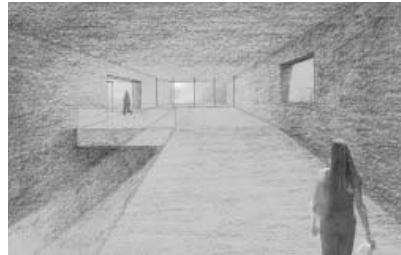
a\_372 professor ted shelton  
odd fellows cemetery

The Odd Fellows Children's Research Academy and Scholar's Program is one of the inaugural proposals of the Knoxville Reanimation Coalition. Set in the Odd Fellows Cemetery, the goal of the project is to illuminate the life of Knoxville's early African-American community, especially those individuals who made outstanding contributions to the city. The project uses the cemetery as a direct focus of the Scholar's Program, allowing students to document the rich social and cultural history by researching the lives of those interred there. The Scholar's Program provides an opportunity to bridge generational and social gaps by providing a common interest. It also allows participants in the program to create an alternative narrative for both the community and themselves by looking back at the beauty of what was and seeing what can be.

view of odd fellows  
from academy



view of gallery



academy level plan



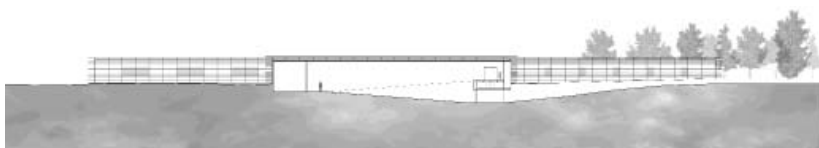
transverse section



street elevation



section through  
amphitheater



section through gallery



section through  
pedestrian thoroughfare



view of entrance  
to academy



**laura pfountz**

a\_471 professor james rose

mixed use residential: a prefabrication study

*aia middle tennessee design award*

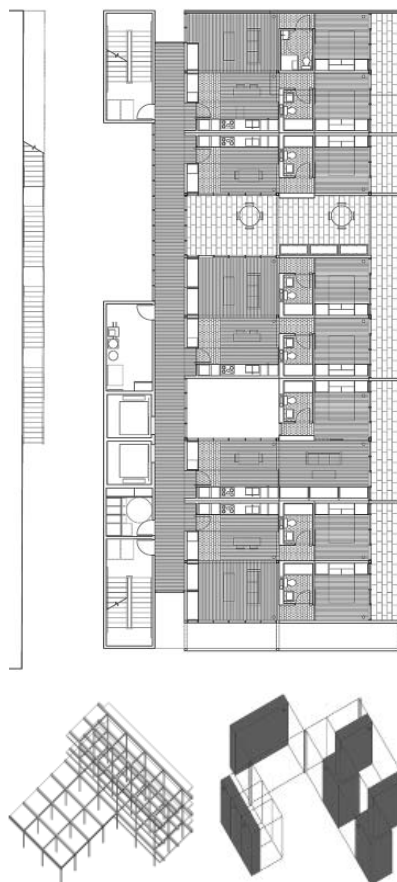
This building explores the use of individual elements which have been prefabricated off site. Each piece has a modular quality to it that repeats throughout the building. There is a standard window, floor panel, door, metal screen, etc. for each apartment unit. The bathrooms, kitchens, and casework are constructed as volumes so that they only need to be set into place upon reaching the site. It is through this unitized system, however, that varying qualities between spaces are recognized.

Whether it is a change in daylighting conditions from the adjacent lightwell, a balcony along Church Street that looks out to Krutch Park, a double height space in the living room, or sliding screens along the balcony, each apartment contains a unique identity. The distinct qualities of the prefabricated system are only further emphasized by establishing views that connect the residents to the city of Knoxville and its people on the plaza below.

typical floor plan

kit of parts assembly

structural axon



view of exterior







sectional axonometric



view of interior



tyler carter

a\_471 professor james rose

connection through layering

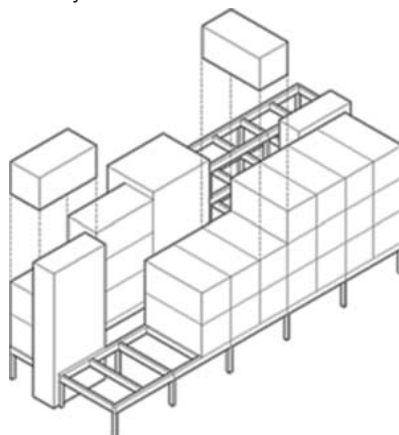
*honorable mention*

*2010 aia middle tennessee design award*

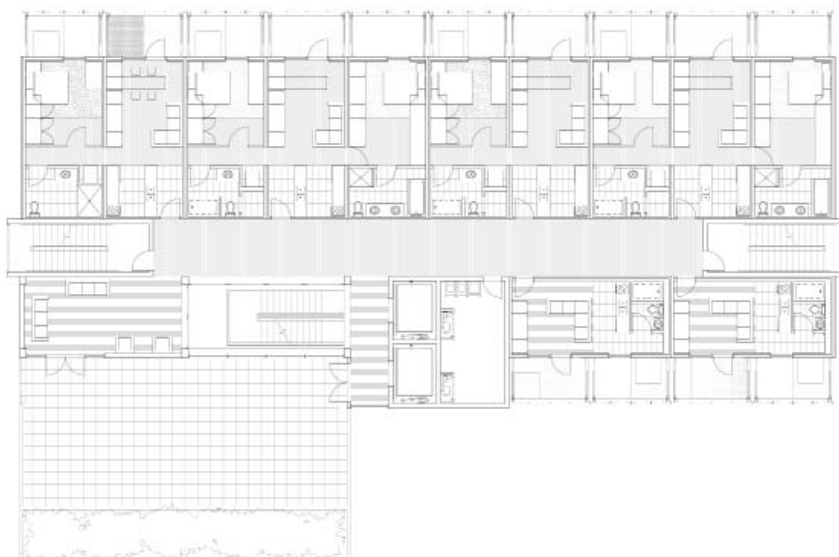
The project program is a mixed-use building located on West Church Avenue in downtown Knoxville. The first floor consists of retail spaces for the community at the street, and multifamily residential spaces on the top three floors. The goal is a sustainable, prefabricated architecture. From the clear, rigid organization of a prefabricated structure emerges a transforming system of layers. While these layers work to reconnect the residents back to the community on the street, they also begin to form connections between the residents themselves, uniting the community within.

The residential floors consist of precast modular units capable of bearing the weight of the above units. The weight of all the units bears on the structural “base,” which is the precast post and beam system that defines the retail level. The building’s layers are defined by programmatic

differences, but transformations in the structure occur throughout the building as well. The “buffer” zones that make up the balcony spaces and circulation are defined by a lighter weight steel framing system, while the more dominant zones are defined by the heavier precast concrete system.

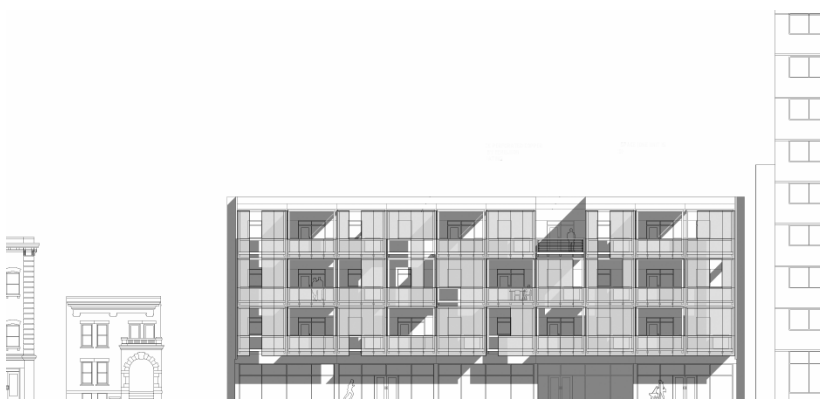


structural diagram

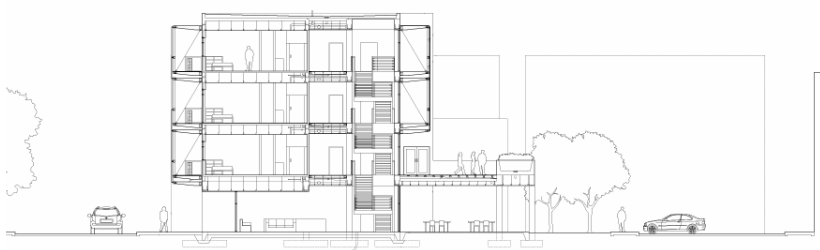


plan

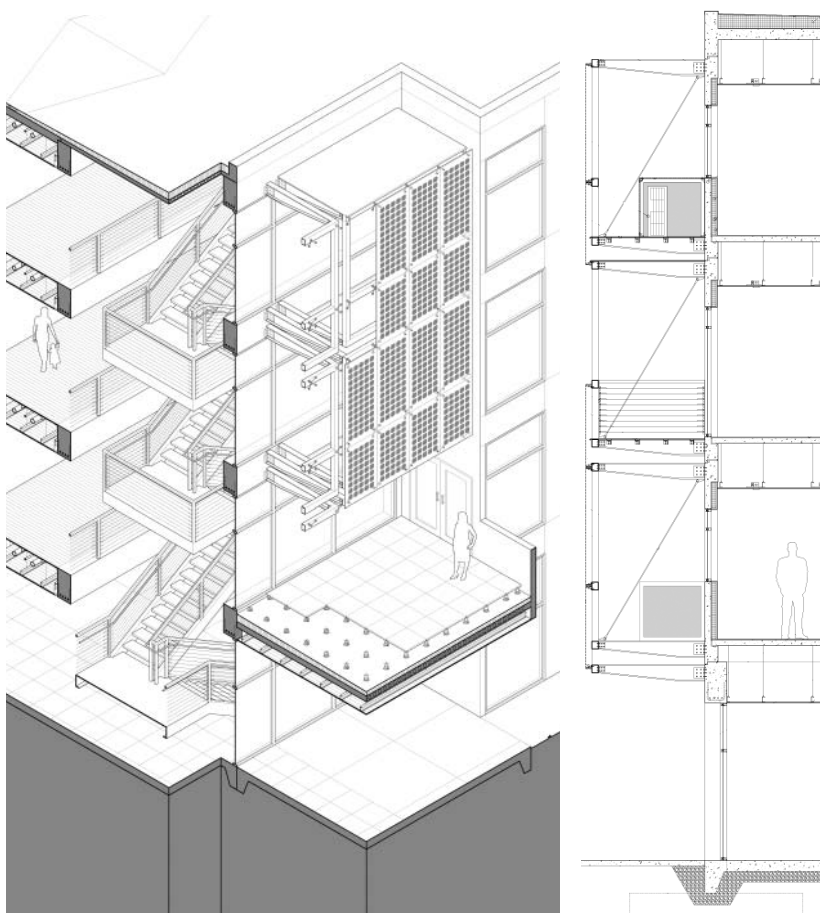




primary elevation



transverse section



sectional axonometric

wall section



daniel jones

a\_471 professor ted shelton

u.s.s. undine museum

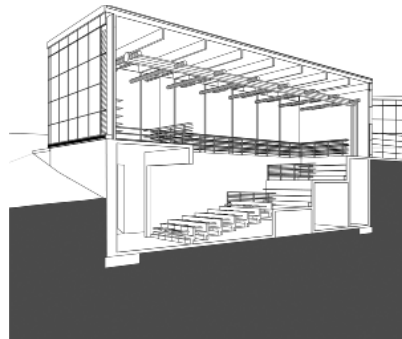
The proposed U.S.S. Undine Museum and Center for Civil War Research provides for the curation and display of U.S. Civil War artifacts as well as acts as a resource for Civil War scholars. Equally important to the project is the delicacy in which the site must be addressed. A significant portion of the site is occupied by a Civil War era redoubt and small family cemetery. The environmental impact of building in a state park was also considered. These factors combine with numerous others to generate a series of objectives for the project:

01 Allow for appropriate level of separation between the museum and research center, while also providing the general public with an opportunity to learn about the research center.

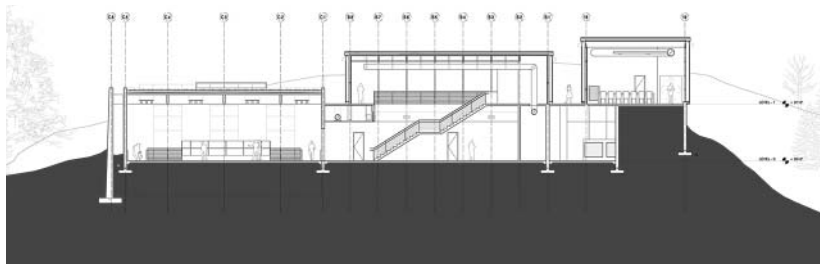
view of exterior

02 Generate a meaningful response to the redoubt while non-competitively engaging the landscape of the park.

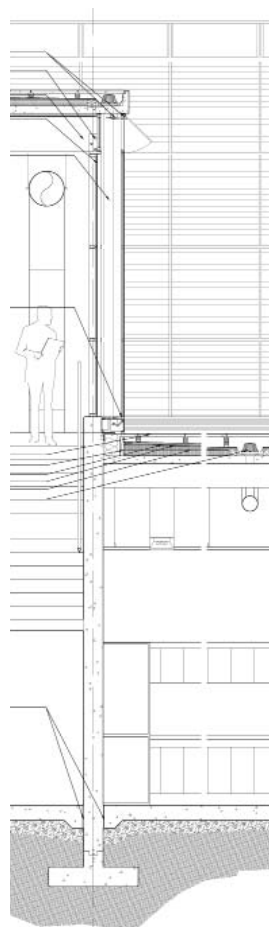
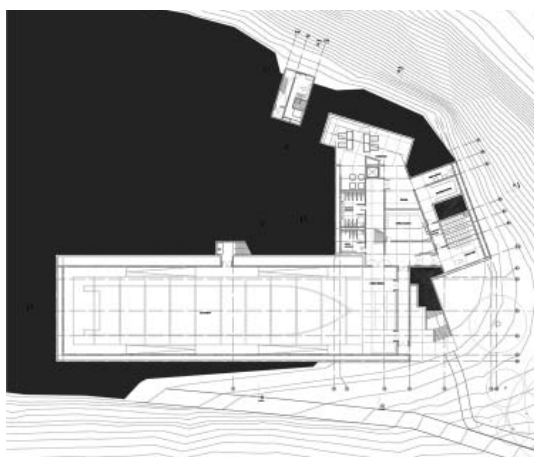
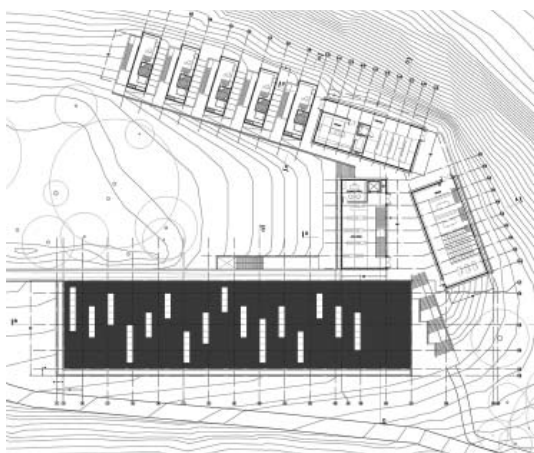
03 Design the museum and center in a manner that allows it to operate as a model of environmental stewardship.



sectional perspective



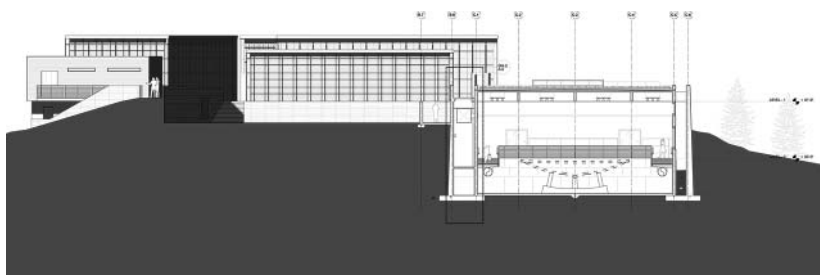
section through boat  
room, lobby, and gallery



scholars' residence level

boat room level

wall section



section through  
boat room



## kevin browning

a\_471 professor bill martella  
se corporate headquarters

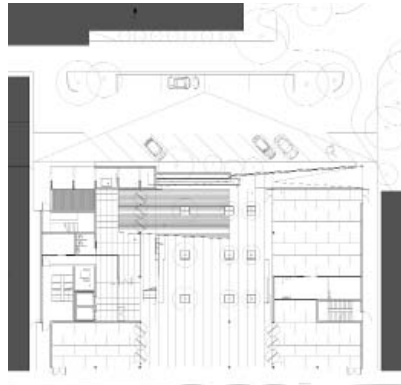
*honorable mention  
aia middle tennessee design award*

The client for this project, SE Corporation is a progressive engineering company with 90 employees engaged in a variety of projects for private and government clients. The work of the company includes design and engineering for a variety of building and infrastructure projects. The design intentions for the headquarters are to be visually expressive of the technical work that the company engages in. The design reflects the company's progressive outlook and concern for quality, as well as representative of the level of technology SE is working and producing.

site plan

The site is within the business district of downtown Knoxville. There are three primary program components to be accommodated on the office floors: administrative and clerical uses; engineering design and production offices; and design drafting. The design relies on the integration of mechanical systems and actual designed space and tactility. This integration of systems and design technique work to serve the building in terms of sustainability to maximize the quality of designed and used office and commercial space within the constraints of downtown Knoxville.

plan

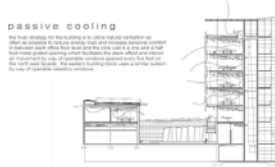


southeast elevation  
parking entry to courtyard



# passive cooling

The large double-glazed windows on the south side of the building offer an excellent view of the city and provide a natural source of passive solar heating. The windows are shaded by the overhanging upper floors, which also provide a natural source of passive cooling. The windows are shaded by the overhanging upper floors, which also provide a natural source of passive cooling.

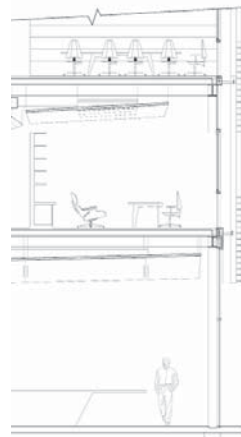
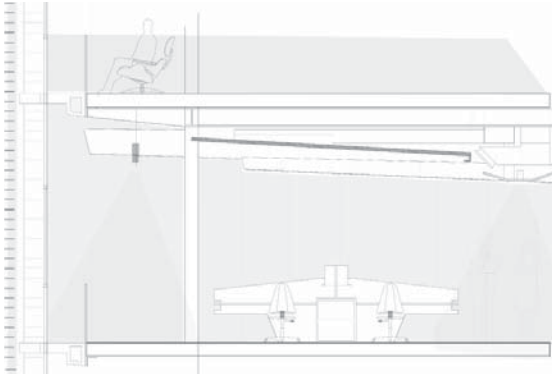


# daylighting

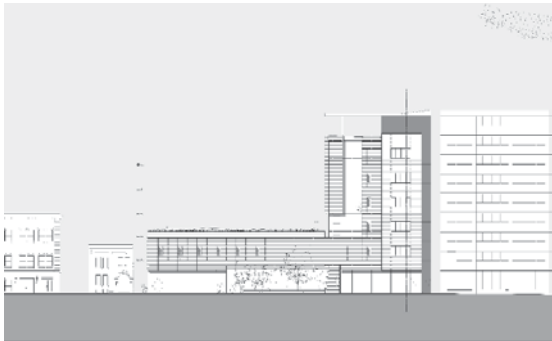
The building's design incorporates a series of light wells and skylights to provide natural illumination. The design also includes a series of light wells and skylights to provide natural illumination. The design also includes a series of light wells and skylights to provide natural illumination.



passive strategies study



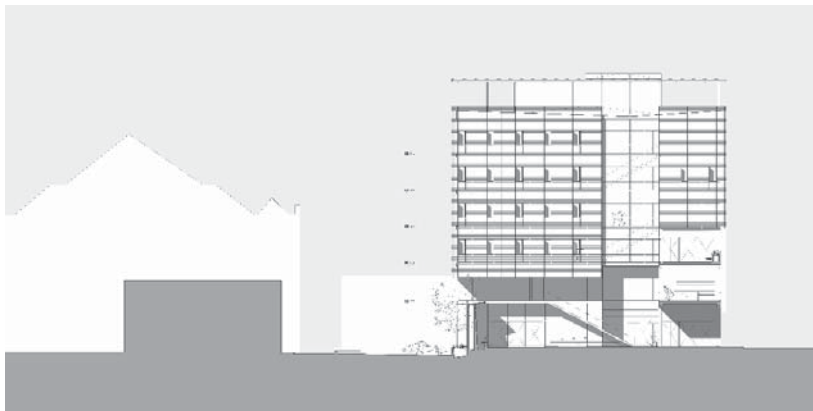
building mechanics



west church  
avenue elevation



wall section



northeast  
courtyard elevation

## vertical studio

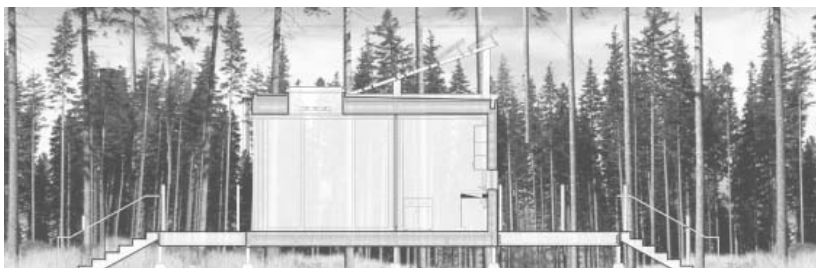
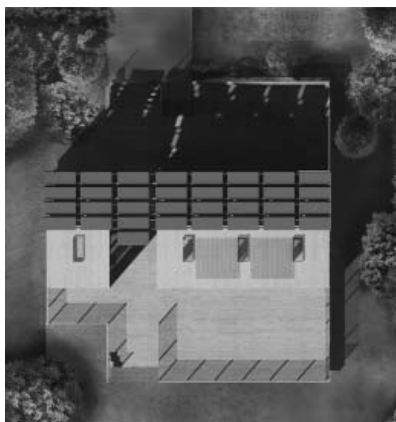
a\_472 professor james rose

zmiana zero energy house

The Polish term “zmiana” translates as “change” and that is exactly what this collaboration of architecture and interior design students strove to embody in this project. Our focus was to reinvent the perception of a small-scale living space by incorporating elements of an exterior forest setting. We achieved this concept through the use of open interior spaces and the repetition of vertical elements which mimic the trees of a forest.

Through the use of paneled glass walls on both the interior and exterior walls, one feels as though the small space becomes part of the larger natural exterior setting. The overall floor plan consists of five modules which are divided by glass walls and can be rearranged for optimal diversification in any setting. The proportion of the modules is used in the bookshelves, kitchen cabinetry, and material selection layout. The floor plan reflects the verticality of the forest through its wooden columns, mullions, louvers, and door lines.

In keeping with our design concept, we visualized the canopy of a forest and the numerous layers of sunlight that are diffused through the trees. The use of natural light from a random placement of overhead skylights allowed for vertical beams of light to continuously change direction throughout the day. On a clear night, occupants should be able to view the stars from any area within the space, just as if they were standing outside in a forest.



roof plan

view of exterior

transverse section

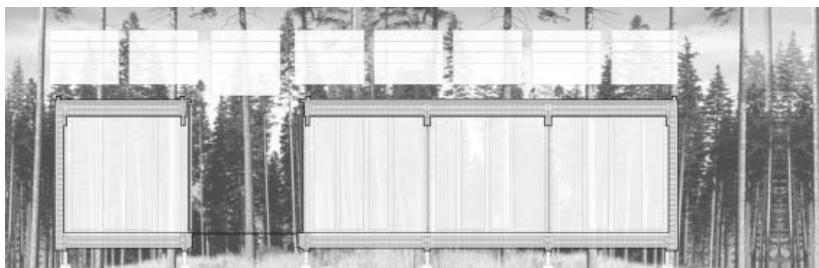




view of interior



primary elevation



longitudinal section

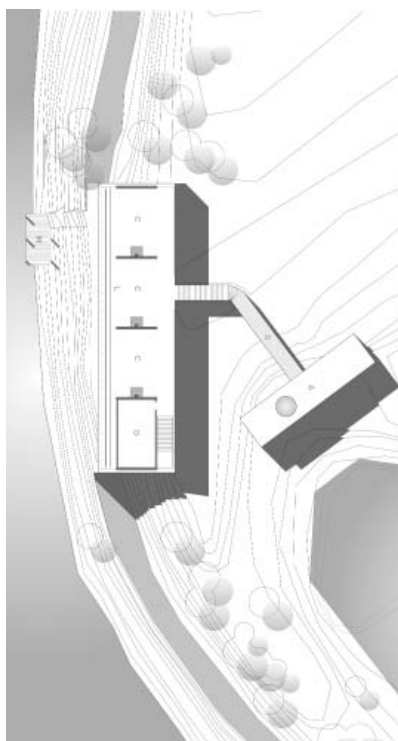


tyler blevins

a\_472 professor scott wall  
wheland foundry project

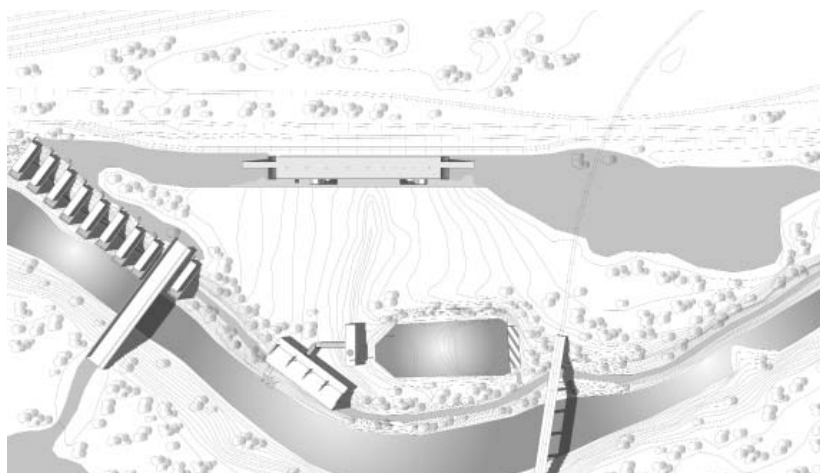
This project is a facility for the production and display of hand-blown glass. The site, a vacant parking lot near the abandoned Wheland Foundry in Chattanooga, provided a context laden with the remnants of industry and production. The programmatic requirements of the project include residences for visiting artists, a work space, a visitor's center, and a gallery.

This project focuses on the daily life of the artist and the physical production of glass. Residences and work spaces for the artists are located along the creek. The creation of a deep light well beneath the furnace house is used as a depository for broken pieces of glass and becomes the physical and symbolic center of the project. It is both the origin and final destination for the glass. Within the well are powerful lights that illuminate the glass during the day and create a beacon at night, marking the site to visitors in the city and on the nearby interstate. The gallery is located on the northern edge of the site and its roof doubles as a train platform. Concrete, steel, and reclaimed wood are used throughout and are meant to reflect the industrial history of the site.



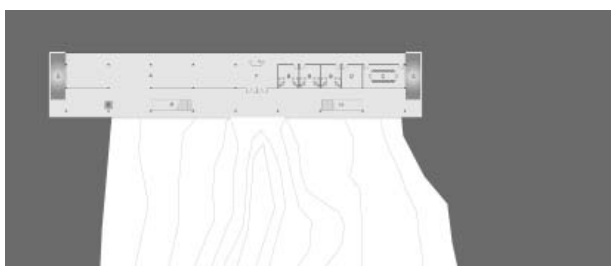
hotshop and furnace plan

view of exterior



site plan





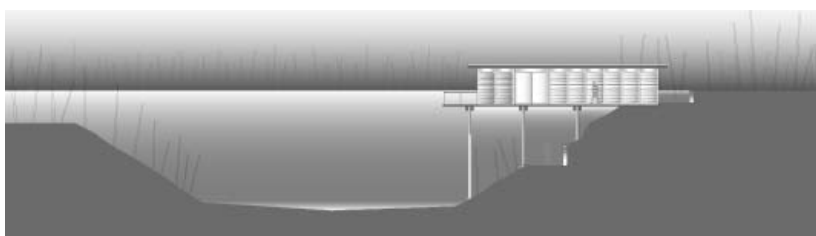
section through platform

gallery and platform plan

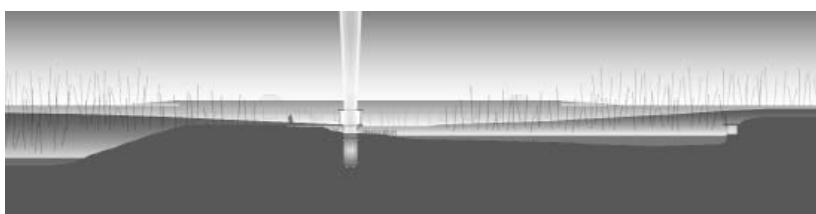
residence plan



transverse section  
through hotshop



residence elevation



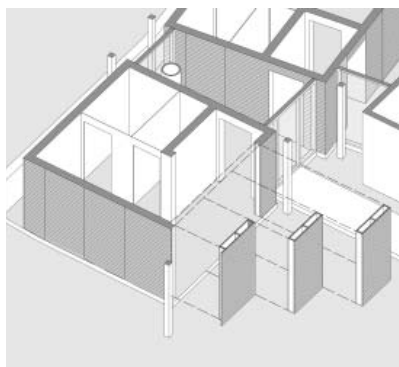
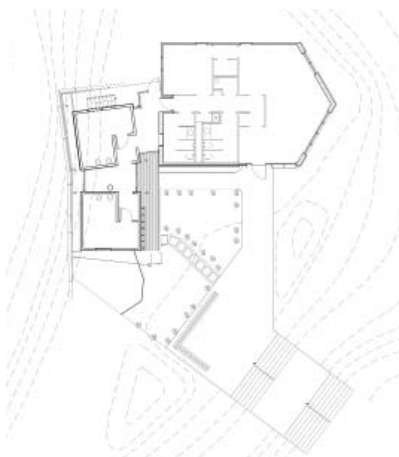
section through  
furnace and light well

panther creek design|build studio  
a\_472 professor tricia stuth  
addition to the panther creek visitors' center

The Panther Creek State Park visitor center renovation and comfort station addition is the most ambitious project to date undertaken by Project SEED (studio for energy and environmental design). The design is conceived as two discrete boxes sheltered by a parasol butterfly roof. The buildings are angled on the ground and create an area of focused reflection on the proper management of natural resources.

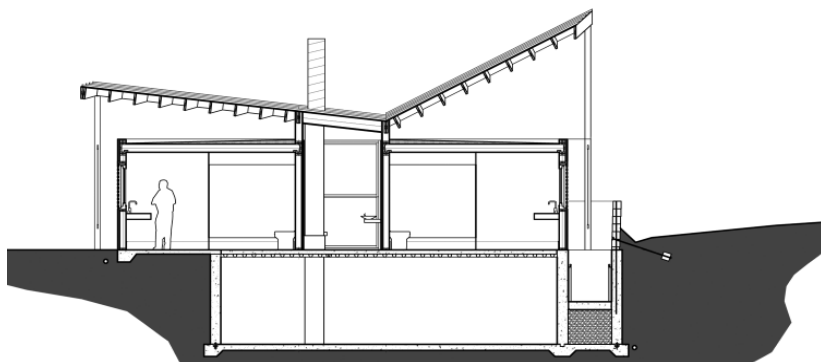
The renovation of the existing visitor's center entails a removal of the existing restrooms, a re-mapping of the interior space—to allow for more flexible and functional area for working and visitor education. In addition to addressing these pragmatic concerns, an attempt was made to design and build in the most environmentally progressive manner possible, both as a responsibility and a potential source of poetry. The solution seeks to sustain and defend the sumptuous terrain of Panther Creek State Park while simultaneously conveying a visual understanding of the moments of active cooperation between man and earth necessary to do so. The integration of the building's systems is an area of the design we saw as an opportunity to maximize the awareness of these moments. A high level of transparency is maintained in their implementation to heighten this level of awareness.

plan



paneled facade study

longitudinal section





view of procession  
to entrance

view of reclaimed  
wood facade



view of addition entrance



view from street



levi hooten, daniel luster, joan monaco, and samuel mortimer

a\_493 professor tricia stuth

the new norris house



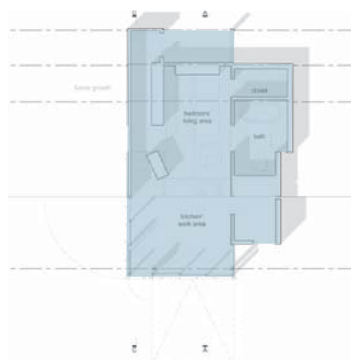
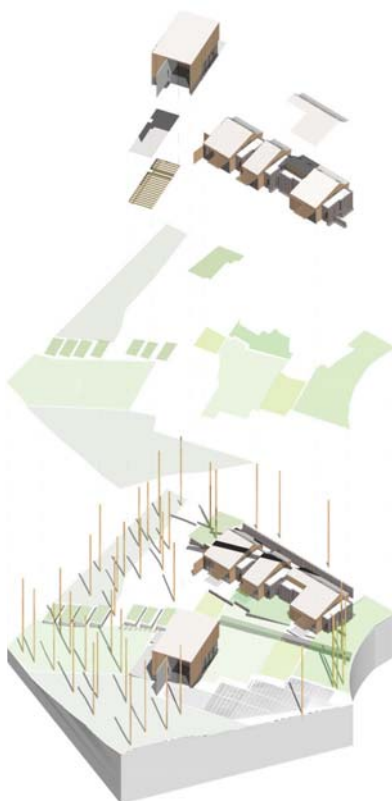
*p3 award*

*us epa p3 sustainable design competition*

In 1933 the Tennessee Valley Authority (TVA) built a model community, Norris, Tennessee, as part of the Norris Dam water works project. A key feature of this New Deal development was the Norris House, an assembly of home designs built as models for modern and efficient living. Seventy-five years after the town's beginning, the paradigm for a home in Norris must reposition itself in the 21st century so that the home may again engage an active community. The New Norris House will transpose the original vision of a sustainable Norris and embrace the adept, global social network while locating itself with a lightness and vernacular rigor essential to the original TVA vision. The design concept stems from an examination of why Norris' original planned nature failed. It is easy to demonize globalization, but also important to recognize the benefits which such a global outlook has brought (increased trade, culture, etc).

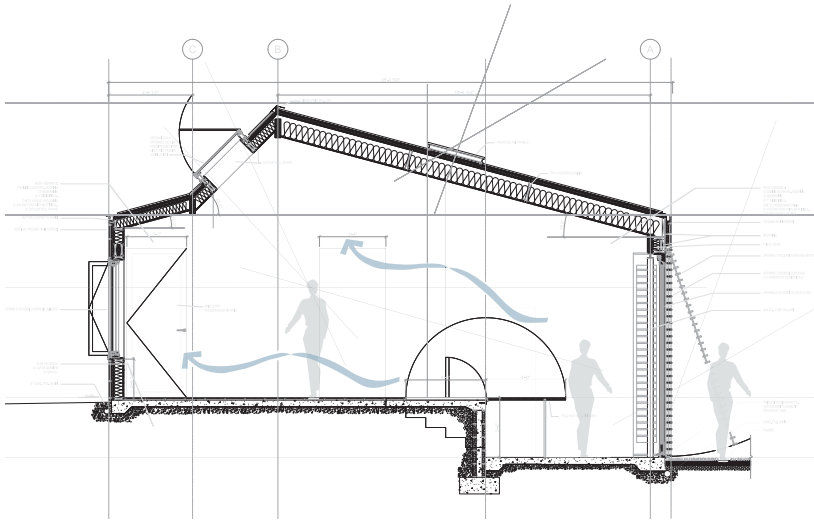
UPLOAD as a concept explores the potential for a future where the mechanics of globalization function synergistically with local economies. As the pendulum swings from a history of predominantly localized economies to a predominantly globalized economy, UPLOAD sees a middle ground where a new type of strengthened local economy becomes possible precisely because of the products and technologies resulting from the previously destructive forces of globalization.

The concept of uploading and downloading in a digital sense is easy to understand (*upload photos, download email, etc*). But when considering the New Norris House, we asked ourselves: How is this realized in the domestic realm? What does it mean to upload on the scale of the home and community itself?



exploded site plan

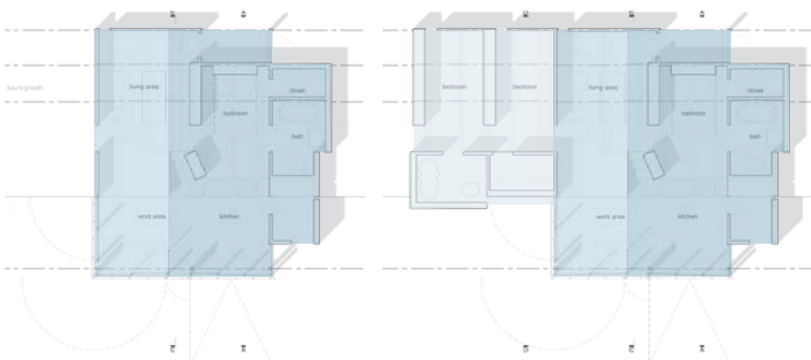
base module



transverse section



view of exterior



base module + 1

base module + 2



sarah moseley

a\_482 professor brian ambroziak  
restoring the absent

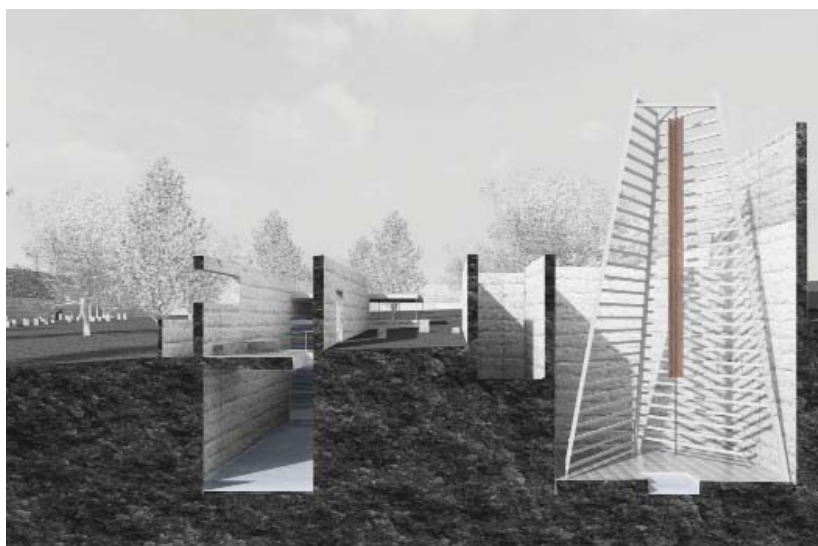
*tau sigma delta honorable mention*

Established in 1870 by the Odd Fellows Fraternal Order, Odd Fellows cemetery is a final resting place to many. Though it is rich in history and beauty, Odd Fellows has fallen into disrepair due in much part to the dislocation of a community. When the interstate wedged through Knoxville in the 1960's the community surrounding the cemetery was cut off from downtown. At this time many people were dislocated or moved away. The disconnect between those living in the community now and those interred in the cemetery, as well as the state of ruin that the cemetery has fallen into, have resulted in a sizeable discarded public space.

The activation of Odd Fellows Cemetery through the establishment of a meaningful memorial landscape will begin to engage the surrounding community. Despite the cemetery's current state of misuse, the site has many inherently beautiful qualities from which the foundation of an

architecture can be derived. The undulating ground plane littered with headstones that call attention to the rich history of the area constantly calls attention to itself engaging the visitor and commanding their attention. The grove of trees in which the cemetery rests diffuses the energy from the surrounding streets holding the visitor.

As the qualities and substance of art forms are being lost to the efficiency of technology and mass production, the elements that engage a person daily become more superficial. The precious qualities of time, effort, care, and thought that were once found in the works and crafts of history are absent. The program that will work to activate Odd Fellows Cemetery will be one of appreciation for the substance of lost art form, in particular the written word. A program supporting a live-work guild of artisans dedicated to the task of bookmaking will begin to define the site, fostering a dialogue between the existing beauty of the cemetery and an architecture of making.



transverse section  
through belltower





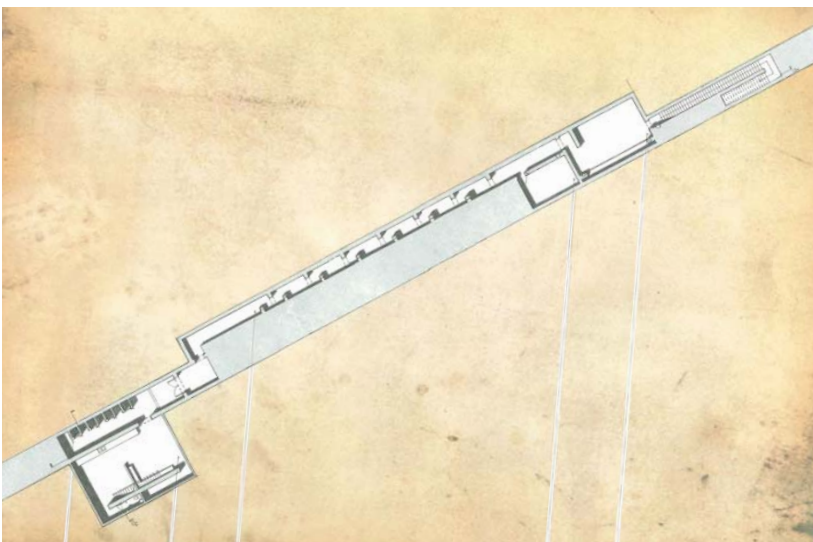
water wall ramp in  
paper making courtyard

private room for  
sacred texts



plan of bell tower and  
bookbinding studio

blind hallway leading  
to sacred text room



plan of print studio  
and blind hallway



**michael clapp**

a\_482 professor brian ambroziak  
the abandoned archive

Investigations of the present situation in Tallinn, Estonia reveal a place where recent history plays an integral role in defining the culture found there. Stemming directly from their recent independence as a nation in 1991, a strong dichotomy is raised between their cultivated history as a people and their present desire to transcend the past era of influence.

The abandoned archive resides in a remote location, liberated from the spatial awareness and stigma of the Soviet hangers. It is meant as a refuge and a gesture to encourage the free expression of oral narratives. These may consist of experiences during the times of occupation or the everyday. The rich history of Estonians which has been passed on orally for centuries, may then be proliferated as an archival relic to be projected in the aural chamber. The recording space sits as a lantern in the bay, symbolizing the resilient spirit of Estonians and their desire to express a new cultural identity.

tallinn, estonia



view of archive

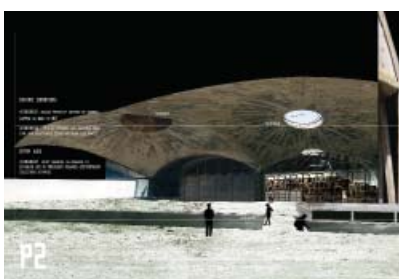




view of exterior



site section



view of entry axis

view of aural chamber



view of aural chamber and solar oculus



ashley bigham

a\_482 professor brian ambroziak

the living and dying city

*tau sigma delta bronze medal winner*

As a cultural artifact and architectural typology, the fortress embodies more than the physical aspects of strength, stability, and security; it is a symbol of cultural history. The historic motivations behind the construction of fortresses are often more significant than the structures themselves. These enduring structures stand across Ukraine today in the form of castles, monasteries, city walls, and cathedrals. The fortress of the past was a place for gathering, securing the safety of the citizen both physically and emotionally. If this typology is no longer needed in its original state, what is the new cultural fortress of Ukraine? Considering the country's recent independence in 1991, this project is a focused study of one Ukrainian fortress and its contemporary uses as it relates to Ukrainian cultural identity. Abandoned or thriving, physical fortifications are a comment on the cultural identity of its place. Each piece of defensive architecture had been transformed into a cultural fortification, a collection of museums, artifacts, artisans, and performers.

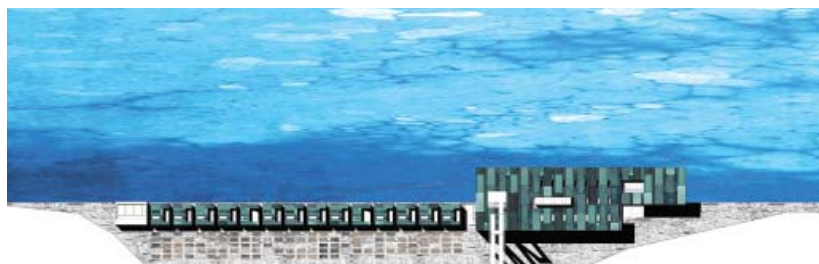
The Living and Dying City is composed of two programs: one private, one public. The existing bridge connecting the city to the castle is used as an exploration of architecture and the actions of living and dying. Hospice patient rooms line

the bridge connecting to the landscape beyond through views and a ceremonial ramp leading to the chapel below sited in the river. The public component of the project, a cafe and restaurant, addresses the pedestrian level of the bridge. During my exploration of architecture and living and dying programs, an inversion occurred. Spaces originally thought to hold dying actions were actually the spaces where the most was revealed about what it means to live. Architecture is an expression of what it means to live, as well as die, in this world.

This project explores living and dying architecture through physical connections to time. For a dying patient, time becomes more acute and living becomes the primary action. For the living, time becomes the action of dying. Time is shown here through changing seasons, connection to the landscape, and use of materials



view of ramp leading to chapel



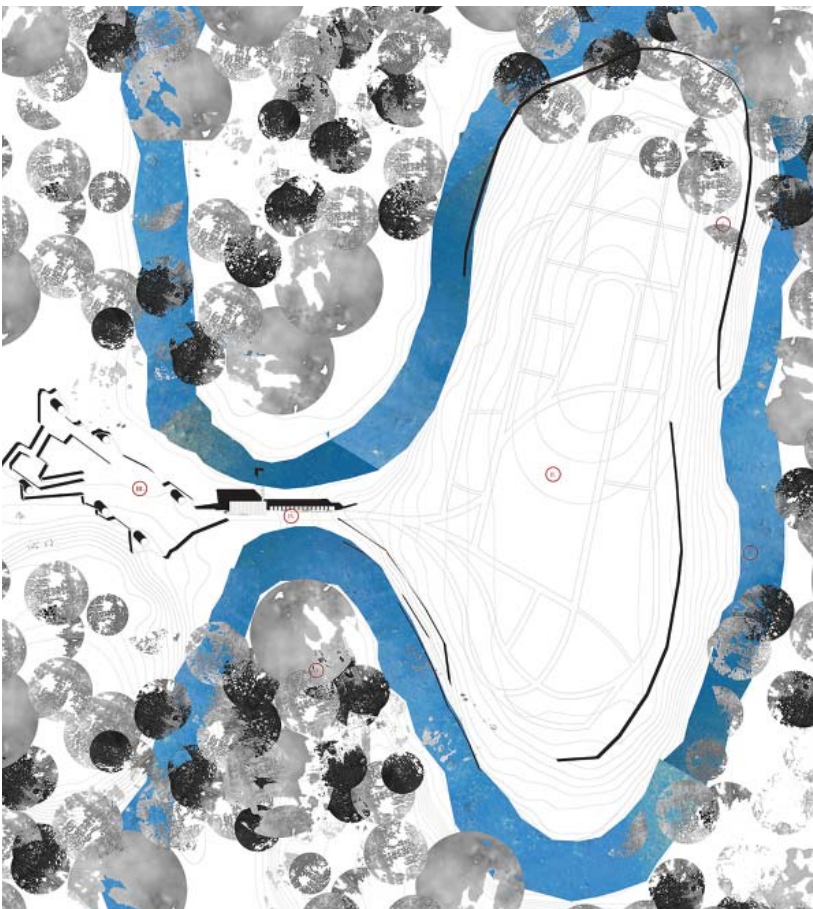
elevation



transverse section



plan



site plan





**anna schaefferkoetter**

a\_482 professor brian ambroziak  
waystation

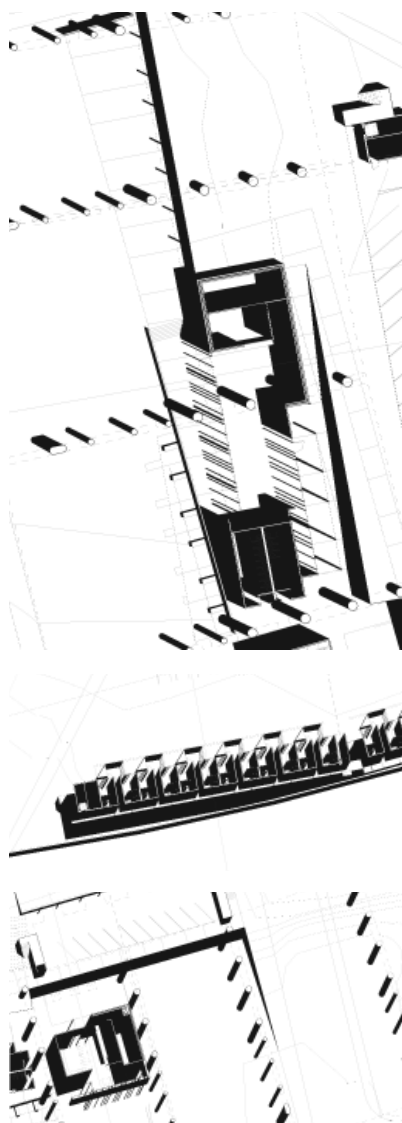
The interstate system interconnects virtually every city within the continental United States. This system has also evolved the idea of place. No longer is there a connection between different frames of time. As continuous frames blur together, driving along the interstate has permitted the traveller to become disconnected from any specific moment in time. The interstate has created a place one inhabits but never remembers. Both Interstate 40, east-west, and Interstate 75, north-south, pass through Knoxville, Tennessee. It is a city one passes through while on the way to another destination. Similarly, the block of Gay Street, located underneath I-40, is a place in between other destinations of the city. It is here where pedestrian movement from KARM interacts with the automobile movement between north and south.

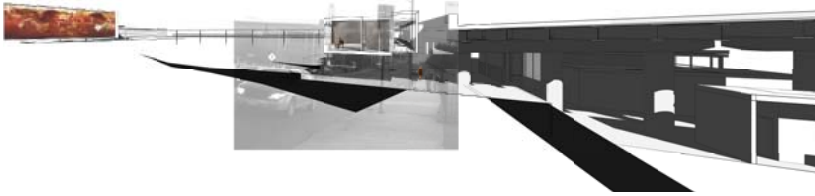
plan of bus station  
and diner

The collision of these two systems provide a break in the repetition and continuity of either, and moments of pause are formed. Taking the collision of these two systems as an approach to creating place, this project is focused on filling void in between destinations. By incorporating the temporal places within our culture (the laundromat, the motel, the diner, and the bus station) along with an active landscape which connects them (the drive-in movie theater) this design is programmed as a response to and a re-presentation of this understanding as well as to the nostalgic idea of traveling west across the American landscape and the temporary places to stop along the journey.

plan of motel

plan of laundromat





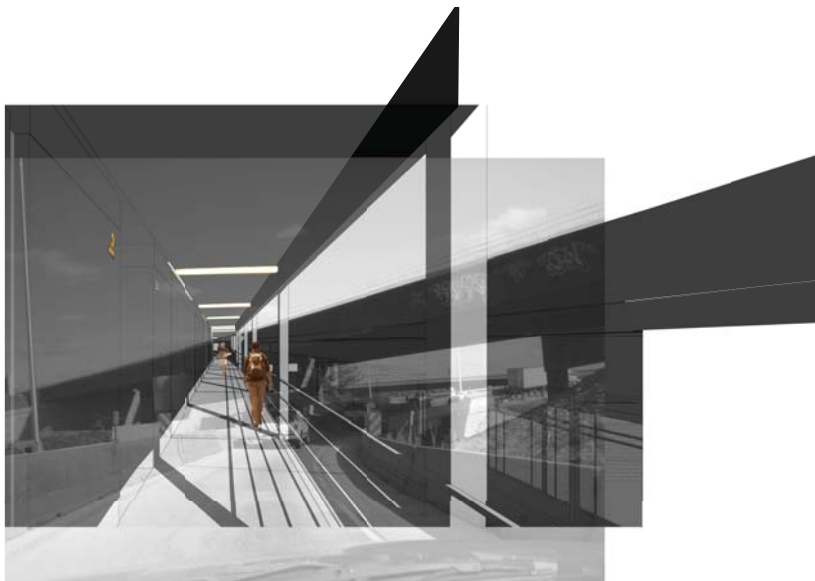
view of motel  
and theater



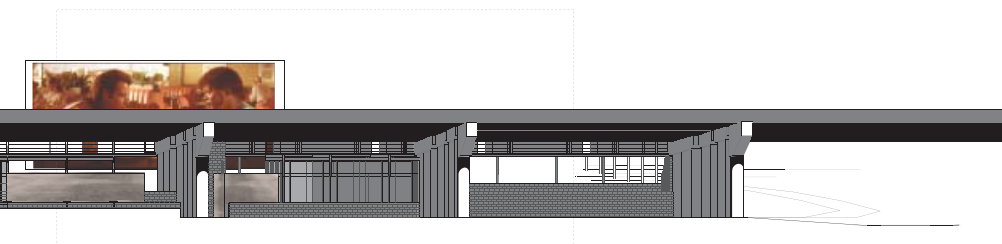
north perspective  
towards theater



view of bus stop  
and diner



view of motel hall



section through  
interstate



jessica jolley

a\_482 professor brian ambroziak

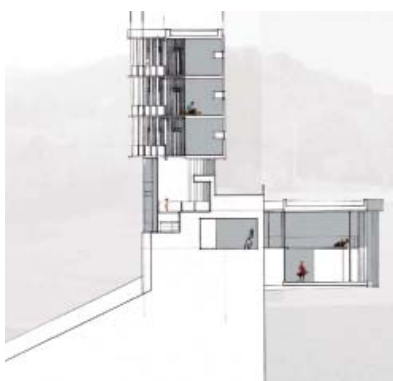
the sacred | profane: an intervention in memory

axis of dam towards  
house for writers

In 1942 the United States government approved the construction of a project along the Obey River that would bring about a solution in energy and flood control - the construction of the Dale Hollow Dam. The lake to be created by the flood would cover distant portions of five counties between the states of Tennessee and Kentucky. After one year, the project was completed for flood control. Two years later, the water had completely risen.

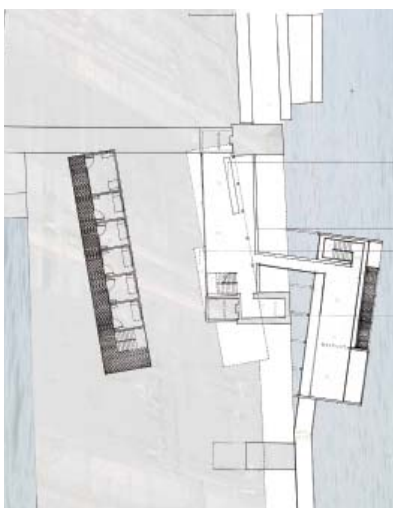


In the town of Willow Grove, these events, along with watching young men depart for World War II, turned anger into sadness within the hearts of the Willow Grove residences. People drove their packed trucks in vain searching for a new place to call home. However, the most difficult part was the need to also move the cemeteries.



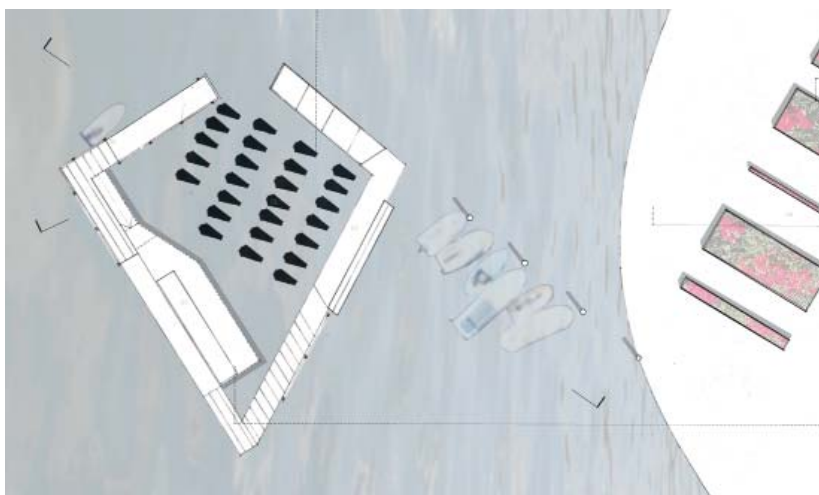
section through  
house for writers

In the Dale Hollow story there is a clear separation of two opposites. The sacred is the ground in which the waters of Dale Hollow cover, and the profane is the recreational atmosphere above offered to its visitors. Can these two charged worlds co-exist? This thesis seeks to constructively evolve both the profane and the sacred. By unfolding this enigmatic relationship through reconciliation, architecture can awaken one's unconscious awareness about a particular place and its history.



Today the profane is more evident at Dale Hollow, whereas the sacred is slowly sinking. They do both exist; however, neither have the opportunity to confront. By relying on memory alone, the sacred in time will ultimately fade. History is not a commodity to be easily extinguished. The sacred and profane no longer exist as separate black and white entities. For remembering, the boundary must be blurred. By intervening activities into the world of the profane, the result becomes a living memorial for the world of the sacred.

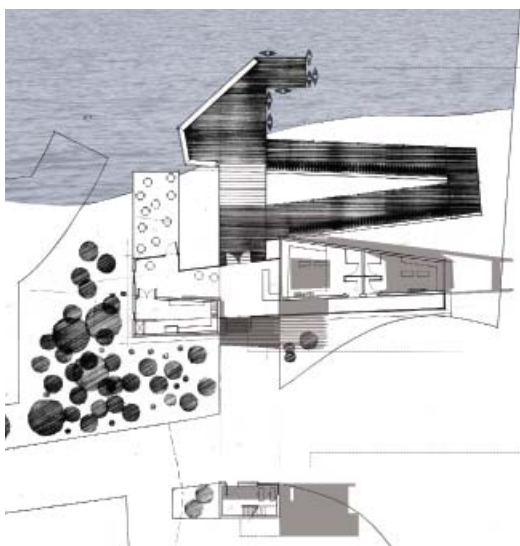
house for writers  
plan



plan of memorial dock



section through memorial dock



view of kayak club elevation



view of kayak club entrance



kayak club plan



view kayak club check-in



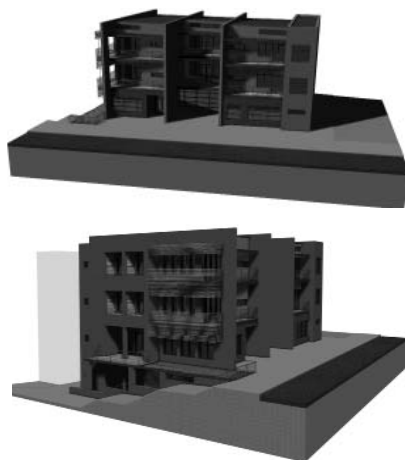
kayak club elevation



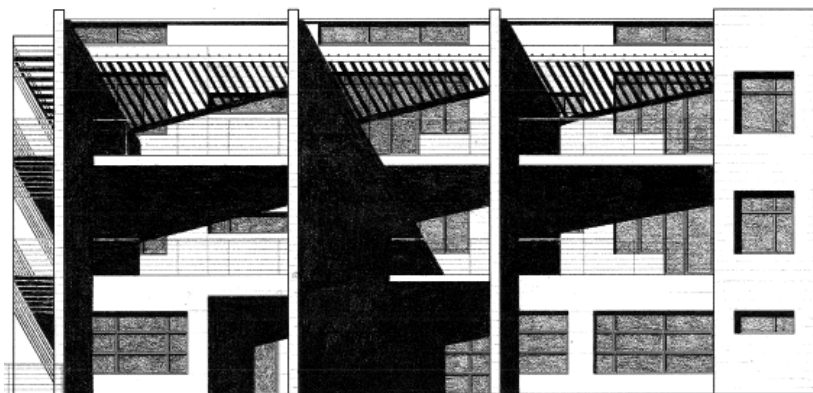
**todd sparks**

a\_281\_professor mark de kay  
restaurant + scholar housing

This Montcastle Park redevelopment project gives attention to an under utilized open space between the University of Tennessee, Knoxville campus and Cumberland Avenue and is designed to serve the neighboring area and accommodate the university's short-term visiting scholars. A restaurant area located on the first two levels provides a large-to-intimate seating gradient and fosters visual connections throughout the interior and the adjacent outdoor area. A community area compliments the scholar apartments, cultivating interaction and resource sharing among the residents. Each unit, including the shared area, is provided its own personal space positioned with a southeast orientation for favorable sunlight.



park side perspective



south elevation



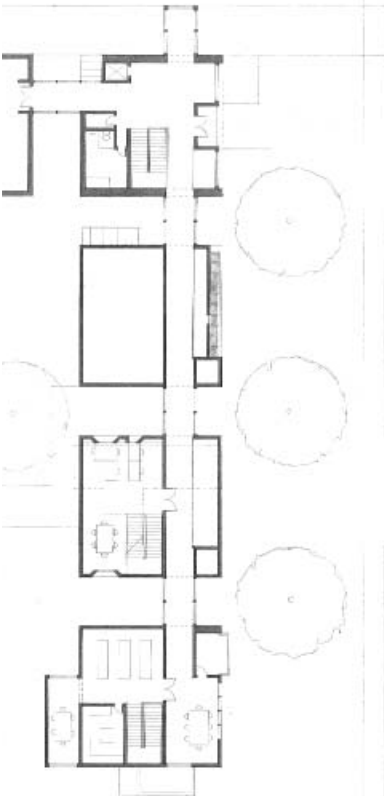
transverse section

west elevation



robert kown

a\_282 professor max robinson  
james agee archive



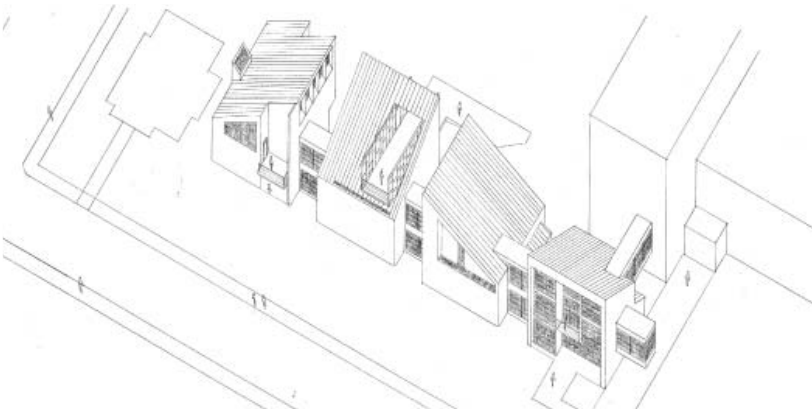
The sense of place created in James Agee's seminal work, "Knoxville, Summer 1915," served as the inspiration for creating an archive to house the writer's body of work. Situated in the historic Fort Sanders neighborhood, the very streets that Agee described in his work, this project seeks to reclaim a sense of the original neighborhood, while at the same time speaking to the academic landscape which now pervades the area.

The process began with a distillation and repetition of form indicative of the surrounding university buildings as well as the homes that populate the area. Next each form was added to and subtracted from based on programmatic need. The variation in expression generated calls out the Victorian Queen Annes of Agee's neighborhood and allows the archive to exist as a living history.



plan

gallery section



axonometric

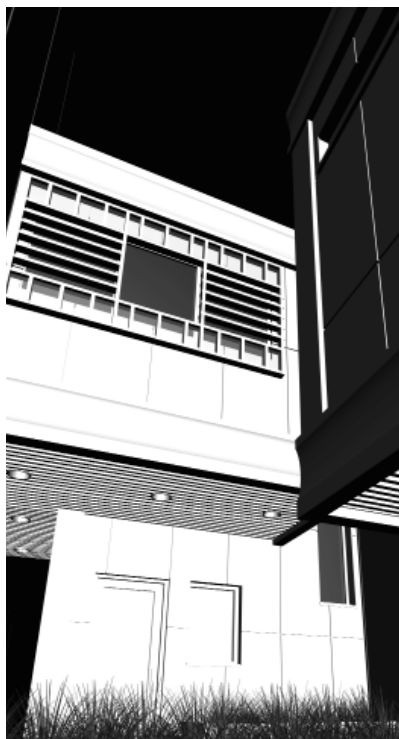


**doug newby**

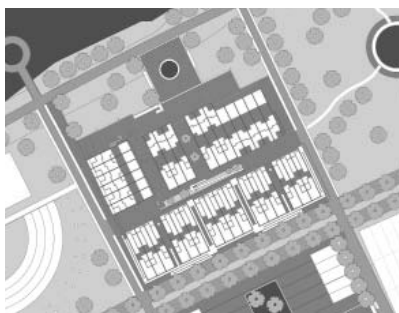
a\_571 professor hansjörg göritz

knoxville kasbahs

The Knoxville Kasbah is a design for a high-density community for the south shore of the Tennessee River. The term “kasbah” comes from a quarter in many North African cities, defined by labyrinthine streets. The kasbah was designed to have 100 individual units in a 7200 sq. meter envelope. The kasbah was organized using abstractions of the North African prototype: party walls divide the units into clusters of three that share an internal courtyard. Each unit was reduced in size as far as possible. The clusters defined by the party walls step up in section, creating a communal quarter beneath that open to larger communal courtyards.



courtyard perspective



site plan



southwest elevation



section

katlyn dench  
a\_571 professor mark schimmenti  
urban shift



The parking lot off of Summit Avenue in Knoxville's Old City was an ideal site for an "urban suburb." To give residents diversity, three and four story single family units were developed, along with three and four story multi-family units, that each contained one unit per floor.

The initial concept of the project was to retain the urban fabric and street scale of the Old City while incorporating modern forms and traditional materials. The site also begged for dynamism. Therefore, each floor of the building shifted frontwards or backwards to give the street an everchanging scale, which in turn, allowed for balconies and overhangs.

view down  
summit avenue



When developing an urban site, it is vital to maintain and enhance what existed. The urban shift development in Knoxville accomplishes this while paying attention to the needs of the modern dweller.

view of exterior



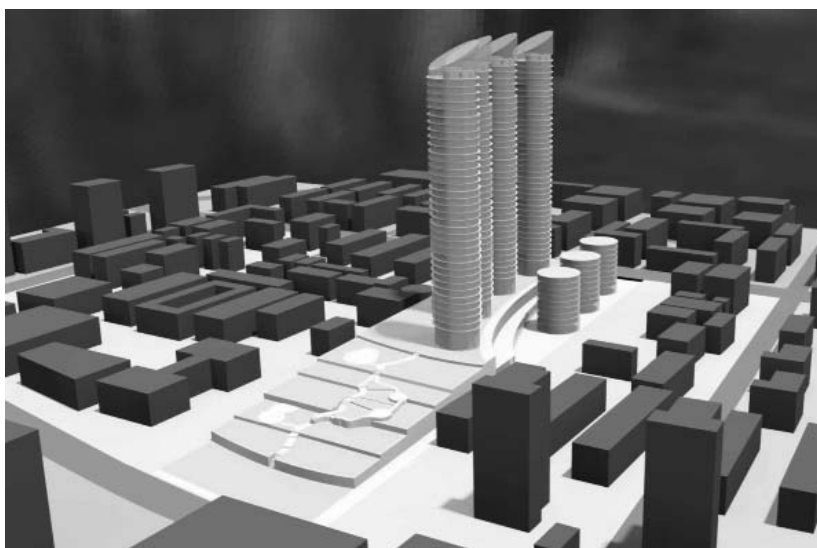
primary elevation



view of exterior



ground plan



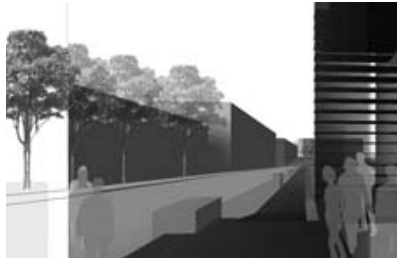
64

ashley browne

a graduate thesis professor t. k. davis  
uncovering the embedded histories of knoxville

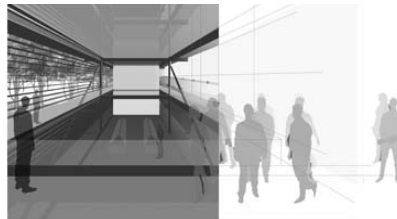


Knoxville has a prolonged and fascinating history which is vividly revealed through the writings of Jack Neeley, a well known local author and historian. Neeley's writings become the seminal vehicle of investigation, unveiling the specific locations of Knoxville's innumerable latent histories. Through stories, photographs, and a deeper understanding of local culture, the city begins to reveal itself and the potentials it holds.



exterior perspective

The chosen site exists in a typical state of urban dereliction, a blacktopped wasteland littered with parking stripes and dumpsters. But below the surface is a hidden gateway to some of Knoxville's most fascinating secrets. The proposed project is a both a visitors' center and museum of the city, which also houses a bike share program and skate park that creates an urban plaza for residents and visitors alike. The building becomes a link between North Knoxville and downtown, and will revive Underground Knoxville by connecting to it as a physical extension of the museum itself. The museum permeates the city, stimulating pedestrian interaction through the nodes that reach into the city fabric, marking places of notable history and in turn reiterating their importance not only to our past, but also to our present and future.



interior perspective



interior perspective



sectional elevations



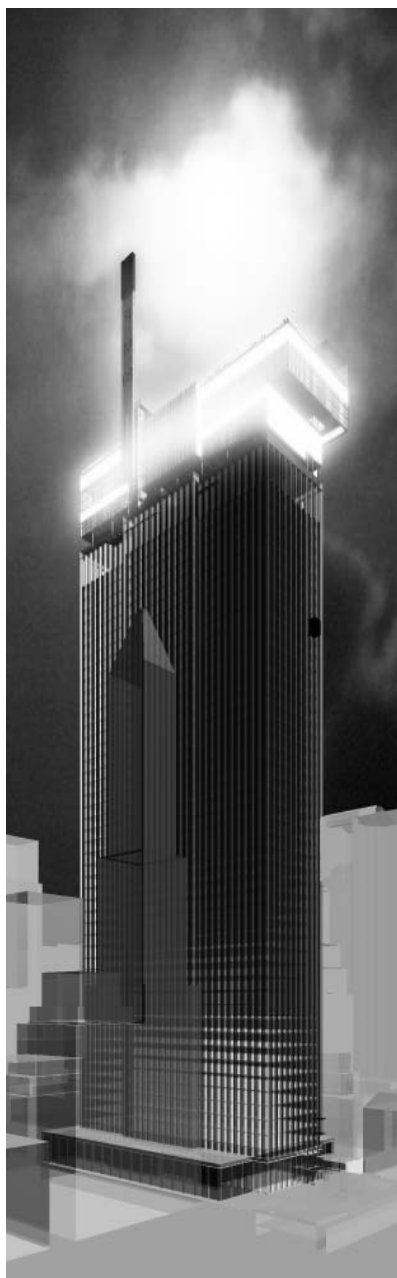
## chuck draper

a\_graduate thesis professor brian ambroziak  
with and against: architecture. jazz. mondrian.

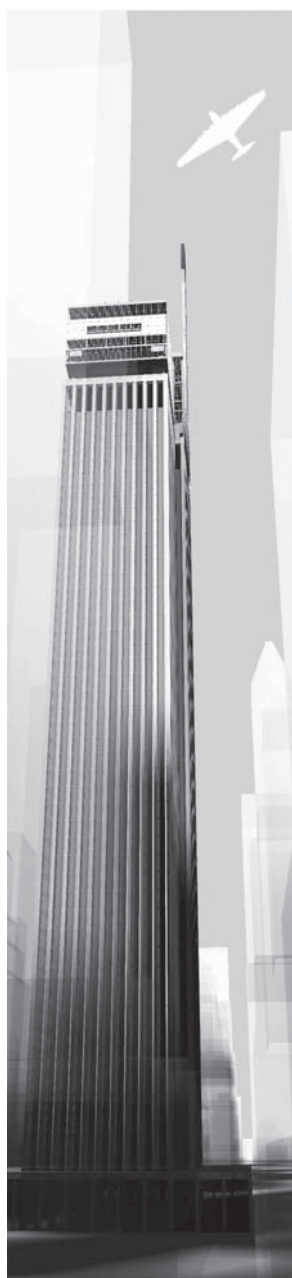
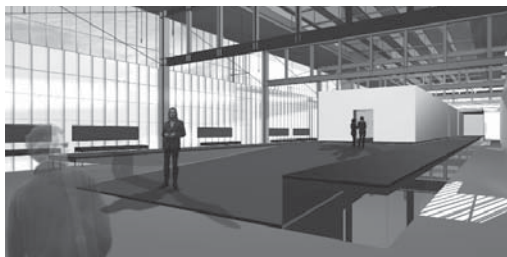
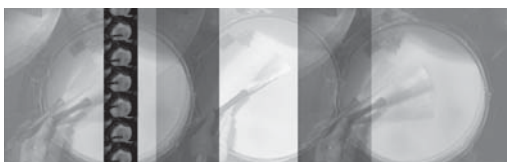
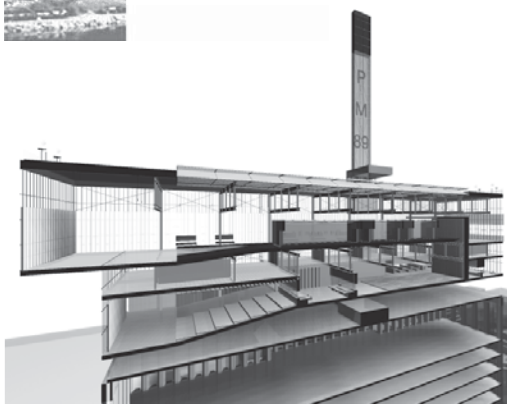
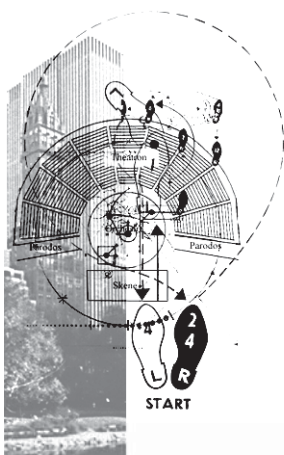
### robert b. church III graduate award

The thesis centers around the painter, Piet Mondrian. In the Dutch translation of “nieuwe beelding” or “neo-plasticism,” “beelding” translates to a construction that is simultaneously with and against something else. The design presents a position towards the whole of modernity. I strive to present a continuance with our epoch, but with gentle revolution. Here in New York Mondrian disavows the rules he had spent a lifetime perfecting. He attributes this to the only art form he deems on par with neo-plasticism: Boogie Woogie. He reworks the transatlantic paintings and produces new all-American works. This process of revision continues until his two final paintings *Broadway Boogie Woogie* and *Victory Boogie Woogie*. When asked why he does not put his effort into a new series, he replies that, “I am no longer interested in objects, instead I wants to figure things out.”

The site for the thesis marks where Mondrian lived and worked for the last four years of his life. That building is now gone and has been replaced by Durrell Stone’s General Motors Building. A gallery is designed for his *Transatlantic* and all American paintings with a jazz club and temporary galleries. This structure sits atop the skyscraper which serves as a marble pedestal. This is a test of Mondrian’s prophetic theory that in the future the modern disciplines could collide in architecture with the introduction of music. The profundity of this process has taught me as a geometrician to not find solace in purity but rather a harmony with and against dissonance. It is not geometry or proportion for its own sake but rather a love affair with the space between numbers.







conceptual ideogram

sectional perspective

left hand diagram

gallery perspective

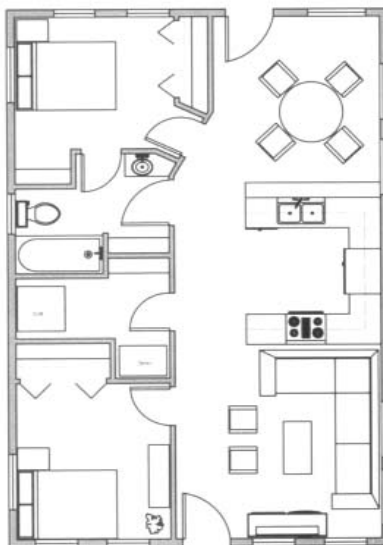
street perspective



**kendel wolfe**

id\_271 professor jeff geren  
gibson residence

This modern Verdie Gibson project was a basic one level home Located in a rural neighborhood in Knoxville residential area. The demolition of the existing property allowed my second year studio to create a new foot print and style for a new residence. After meeting with the client and gathering her needs, we presented our own design solutions and landscaping to the property.



plan



view of kitchen



view of living room



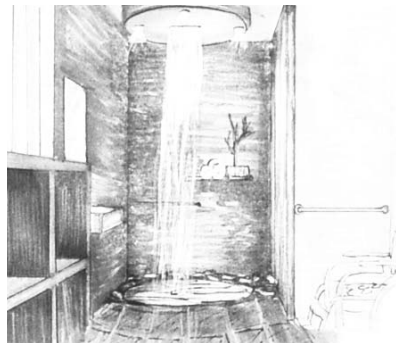
deidre glore

id\_272 professor josette rabun  
sprinkle bar and universal condo

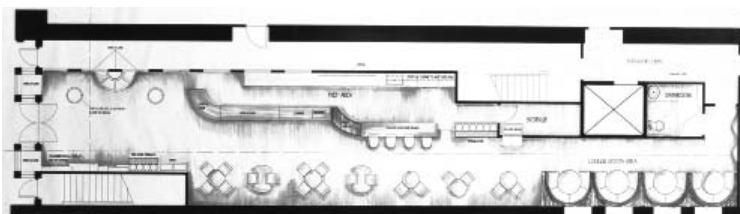


The first floor Sprinkle Bar was designed to cater all age groups by giving them a sleek contemporary environment with an evening lounge atmosphere, while providing an interactive hands on experience. The second floor Universal Condo is designed to bring nature indoors with an open design that makes it easy to navigate; natural elements are brought into the space to create visual and tactile stimulation. The third floor condo is designed to provide an open comfortable atmosphere for entertaining by providing several spaces for socialization.

view of sprinkle bar



views of condo



sprinkle bar plan



condo plan



alyssa stevens

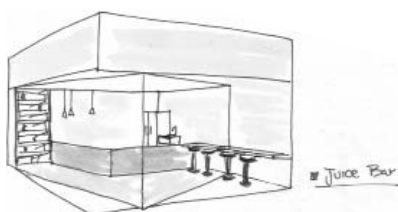
id\_371 professor kathy proctor

continuum breast center

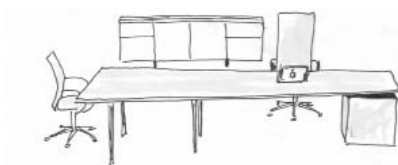
Located in an urban environment, the center is easily accessible by people working in the downtown area as well as its residents. The facility appeals to both the public and its patients by combining commercial amenities such as a juice bar, gift shop, and pharmacy with the needed integrative medicines for healing. It was important to create a multi-use space lucrative to both the client and surrounding area. The exterior design maintains the integrity of the historic building shell. As the patient moves inward, the built environment begins to work with them using the theory of feng shui as a subconscious element. Using the surrounding road angles as major axes throughout the interior heightens this idea. The five elements of feng shui can be found throughout the building, through shape, texture, color and location- the earth being the central core of the facility, and continuing on each floor as a circular form. The final theory brought into The Continuum Breast Center is Yin and Yang, used as solid versus void, as well as the comparison of dark, light, and transparent. All of the design aspects aid in creating a relaxing clinic atmosphere that breaches the gap between standard medicine and integrative medicine, reducing anxiety and allowing whole body health to flourish.

sketches

floor plan



JUICE BAR



Conference Area



envtry



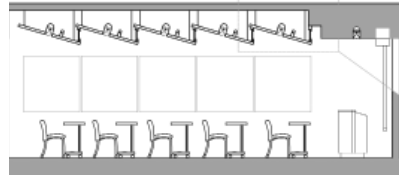
elizabeth pope  
id\_372 professor jeff geren  
baker donelson law firm



The Baker Donelson Law Firm is located in downtown Knoxville. The project assignment requires the space planning and design development of the sixth floor in the First Tennessee Building. The project is a corporate renovation with many challenges such as angled exterior walls and a defined core area.

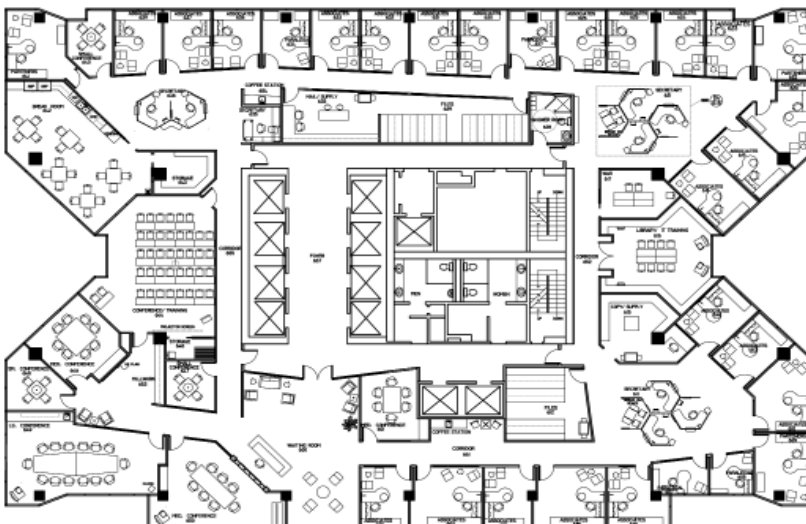
This design of the Baker Donelson Law Firm reflects the existing structure's angles and encompasses all aspects of "green design" through the lighting systems, material finishes and furniture selection. The design provides efficient, group oriented, and leadership based spaces, while enhancing the law firm's own goals to "expand our culture of respect, client service, leadership and mentoring."

view of board room



view of office

section through  
conference room



floor plan



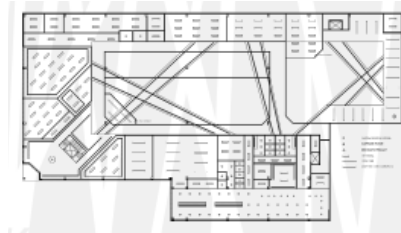
whitney manahan  
id\_471 professor diane riley  
ivy biomedical, inc.

Ivy Biomedical Inc. is a forward-looking engineering and manufacturing company specializing in patient monitoring systems. With their new headquarters location in Branford, Connecticut, the company wishes to further their advances in product through advances in the workplace. Looking ten years into the future of office design, a solution for the “Office of Tomorrow” was developed. As this facility performs as both the corporate headquarters and main manufacturing center, various types of working environments had to be included. The final design was based on studies of the ever-evolving work environment. From this research, a flexible and functional system of individual and group work spaces, along with a variety of amenities, was chosen to keep Ivy’s employees healthy and happy.

floor plan



reflected ceiling plan



view of elevator  
and seating area



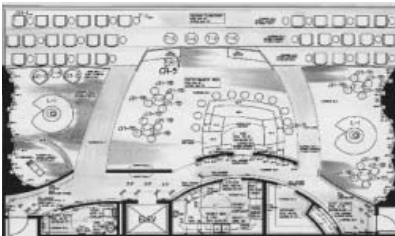
view of production space  
and walkway above



view of group  
working area



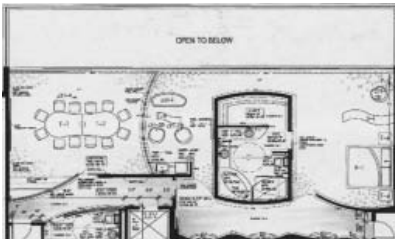
bonnie casamassima  
id\_471 professor diane riley  
ASIDS skybox competition



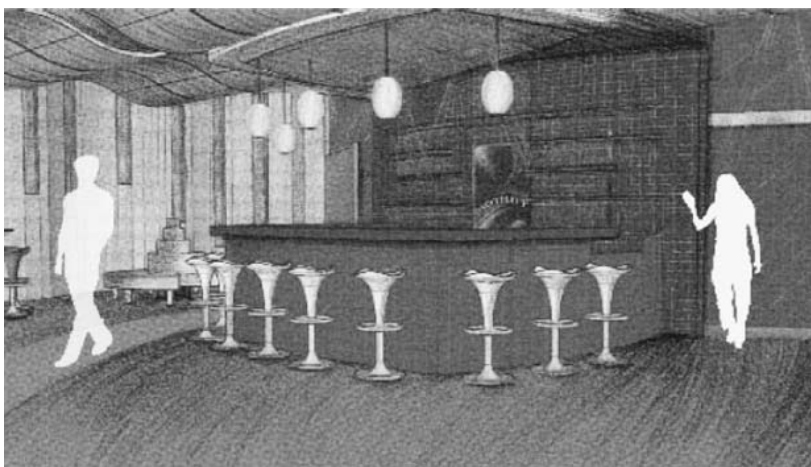
floor plan



view of conference room



floor plan



view of bar

Motility Records represents the ever changing and vibrant hip-hop genre. Motility is defined as the ability to move spontaneously. The design concept of Motility's luxury skybox is centered on displaying the company's image while focusing on the movement, connection, and contrast of elements in the same way hip-hop is grounded in freedom of movement, expression, and the coactivity to its community.

Motility's image is represented throughout the space not only through logo display, but also through the space's vibrant tone and seamless flow. Movement is represented through elements such as sliding wall-mounted steel doors throughout the space and the strong emphasis of curves. The curved elements continue with the flooring and are designed not only to effortlessly guide one throughout the space but to also emphasize the connection of the skybox to its landscape by guiding the guest to the field viewing platform. In doing this, the design connects the interior spaces to the site and leaves the visitor with an unforgettable impression of Motility Records and its image.



## the grand tour: iberian peninsula

summer 2008 professors brian ambroziak and edgar stach

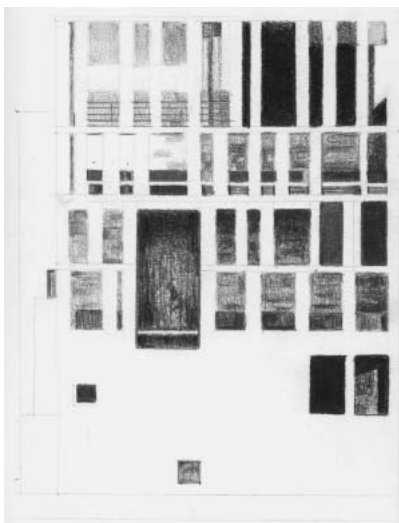
chantal safi  
évora, portugal



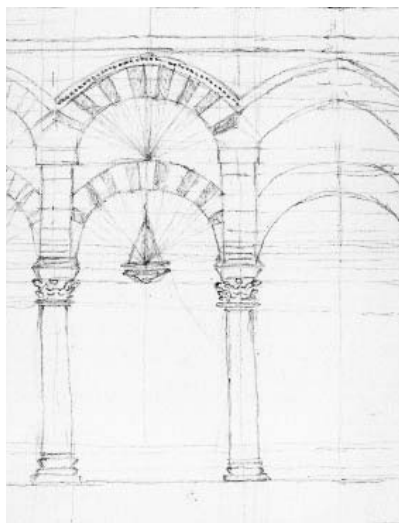
omar bakeer  
évora, portugal



tanya ally  
town hall, murcia, spain



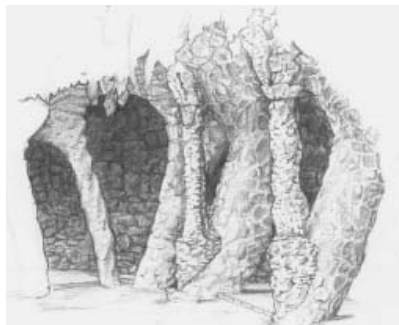
josh jorgensen  
great mosque of cordoba



josh jorgensen  
cordoba, spain



dean mckenzie  
park guell, barcelona



photography of florence  
summer 2008 professor diane fox



ashley browne shearron  
untitled

ashley browne shearron  
waiting



carly rye  
basilica of aan miniato

miles shearron  
il duomo, sienna





**brent hunter and elizabeth jewell**

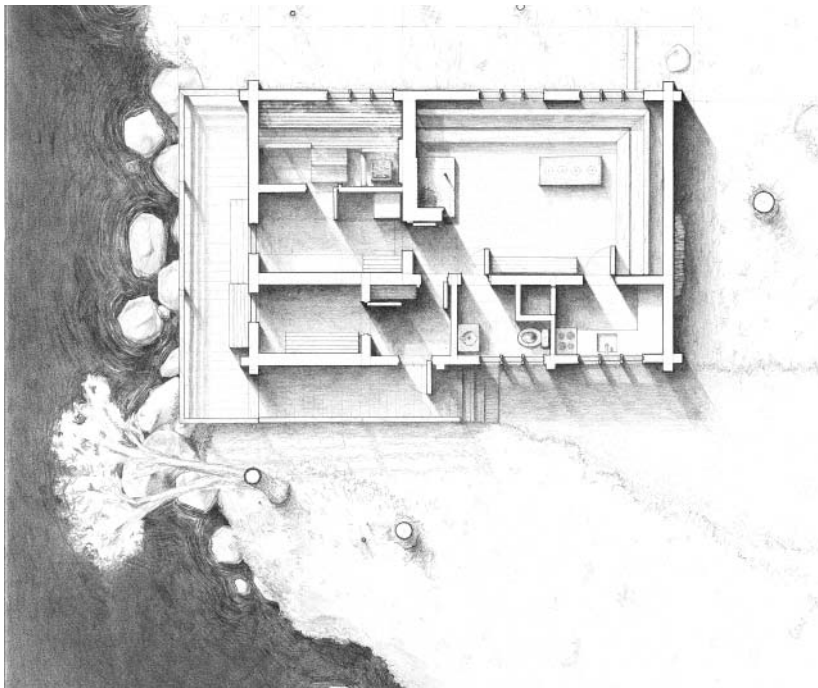
professor scott wall

engineer's sauna, finland

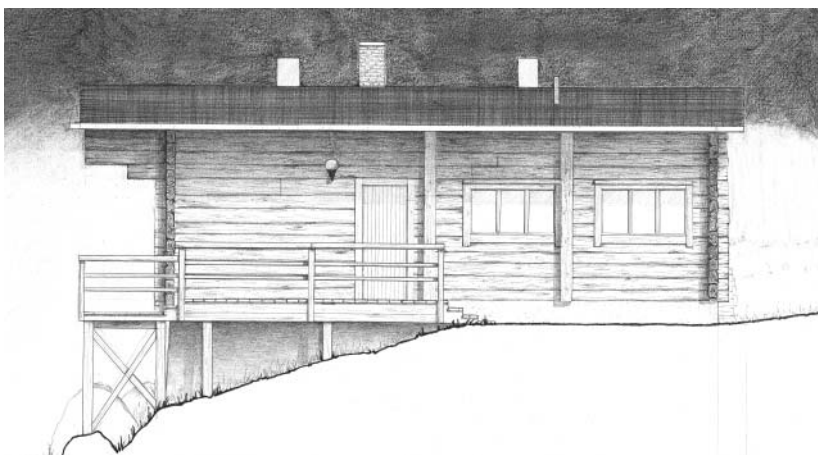


This project documents a sauna designed by Alvar Aalto located in Sunila, Finland. The Engineer's Sauna was sketched and hand measured during the trip for thorough documentation. The project drawings were drafted in the field using a compass and straight edge to match the exact measurements taken from the built architecture. These renderings try to capture the essence of the existing sauna and the expression of the place. The model was built at the Helsinki campus to showcase the entire Kantola complex. It includes the Kantola home and one other sauna designed by Aalto. The drawings and model are currently on display in the Maritime Museum of Finland under the "Buildings Designed by Alvar Aalto - Timeless Expression" exhibit until November 15, 2009.

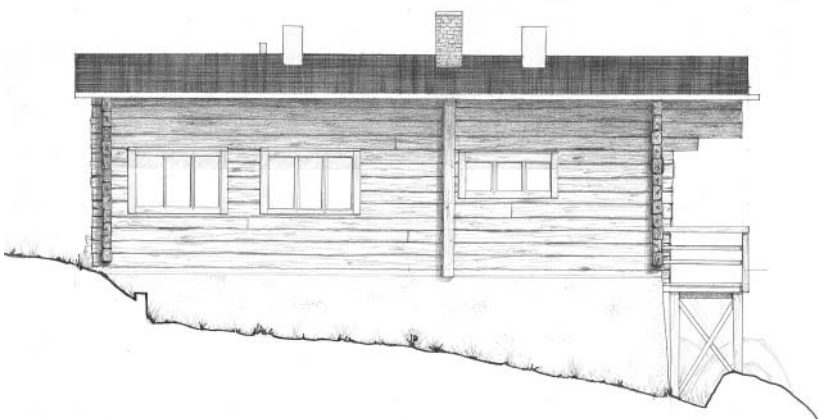
site model



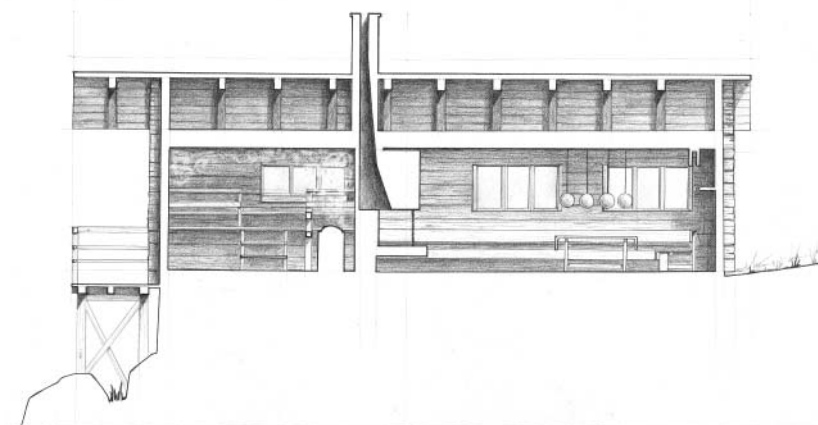
floor plan



south elevation



north elevation



longitudinal section



lecture series  
 robert b. church III memorial lecture series  
 fall 2008- spring 2009

ken burns america collection: brooklyn bridge public screening	09.08.08
benjamin flowers constructing the modern skyscraper: the architecture and ideology of the manhattan skyline	09.15.08
majora carter church lecturer greening the ghetto	09.22.08
andrea löfke once upon a time there was a world...	09.29.08
tom fisher, d.s. friedman, and james musgraves writing and rhetoric in practice	10.06.08
d.s. friedman ten questions for naab	10.06.08
josh shelton el dorado inc: recent sitings	10.20.08
d. fairchild ruggles reflections on water in islamic landscape and architecture	11.03.08
julia smyth-pinney michelangelo and borromini: designing rome's university	02.09.09
heidi hefferlin + craig kronenberg chattanooga's southside: urban design, architecture, and development	02.16.09
grace la + james dallman la dallman: fabricated landscape	02.23.09
juhani pallasmaa general shale lecture thought and form the thinking hand: embodied and existential wisdom	03.05.09
fritz steiner making territory	03.30.09
craig curtis of the miller/hull partnership public works: bringing life, personality, and warmth to public architecture	04.06.09

## awards and scholarships

### AWARDING OF HONORS 2008-2009 INTERIOR DESIGN

Outstanding Student Award  
Outstanding Senior Recognition  
Letters of Merit

*Bonnie Melinda Casamassima  
Rebekke Hanne Johanss  
Bonnie Melinda Casamassima  
Jennifer Marie Francis  
Cassandra Lee May  
Meredith Elizabeth Mills  
Aiche Talat Taher*

International Interior Design  
Association Award  
American Society of Interior Designers  
Certificate of Merit  
Chancellor's Citation for Extraordinary  
Academic Achievement  
Top Collegiate Scholar  
Minor in Theatre

*Aiche Talat Taher  
Whitney Ann Manahan  
Aiche Talat Taher  
Aiche Talat Taher  
Genevieve Michelle Trent*

### STUDENT RECOGNITION INTERIOR DESIGN

Valedictorian  
Summa Cum Laude

*Aiche Talat Taher  
Jennifer Marie Francis  
Rebekke Hanne Johanss  
Whitney Ann Manahan  
Cassandra Lee May  
Kayleigh Elizabeth Shoemaker  
Bonnie Melinda Casamassima  
Kate Jennings Loughk*

Magna Cum Laude

Cum Laude

American Society of Interior Designers  
Student Chapter

*Elizabeth Bronson, Historian  
Bonnie Casamassima, Secretary  
Jennifer Marie Francis  
Heather Leigh Houser  
Rebekke Hanne Johanss  
Jacqueline Ann Lake  
Kate Jennings Lough  
Whitney Ann Manahan  
Cassandra Lee May  
Meredith Elizabeth Mills  
Nga Dang Minh Nguyen  
Ashley Elizabeth Reddington  
Kayleigh Elizabeth Shoemaker  
Aiche Talat Taher*

Manfred and Fern Steinfeld Scholarship  
in Interior Design

Dean's Student Advisory Council

*Elizabeth Kay Bronson  
Bonnie Melinda Casamassima, Vice  
President  
Genevieve Michelle Trent, Publicity Officer  
Valerie Ellen Trent, State Rep for TN State  
Board*

Delta Zeta Beta Lambda Chapter  
Gamma Beta Phi Honor Society  
National Deans List  
National Society of Collegiate Scholars

*Heather Leigh Houser  
Bonnie Melinda Casamassima  
Aiche Talat Taylor  
Bonnie Melinda Casamassima  
Whitney Ann Manahan  
Cassandra Lee May  
Ashley Elizabeth Reddington  
Valerie Ellen Trent*

National Residence Hall Honorary  
Phi Eta Sigma National Honor Society  
Phi Kappa Phi Honor Society  
Phi Sigma Theta National Honor Society  
Tau Sigma Delta Honor Society  
TIDC TN - Interior Design Coalition  
Student Representative  
Williams Animal Shelter Bark-itecture

*Bonnie Melinda Casamassima  
Ashley Elizabeth Reddington  
Kayleigh Elizabeth Shoemaker  
Elizabeth Kay Bronson  
Whitney Ann Manahan  
  
Jennifer Marie Francis  
Rebekke Hanne Johannis*

#### INTERNAL SCHOLARSHIPS INTERIOR DESIGN

Darrell Russell Scholarship  
Dottie Sanders Interior Design  
Scholarship  
Jami S. High Memorial Scholarship  
Kurt Russell Memorial Scholarship  
Manfred and Fern Steinfield Scholarship

*Bonnie Melinda Casamassima  
  
Bonnie Melinda Casamassima  
Heather Leigh Houser  
Heather Leigh Houser  
Bonnie Melinda Casamassima  
Rebekke Hanne Johannis  
Kate Jennings Lough  
Whitney Ann Manahan  
Kayleigh Elizabeth Shoemaker  
Bonnie Melinda Casamassima*

New Hospitality Design Scholarship

#### EXTERNAL SCHOLARSHIPS INTERIOR DESIGN

NEW Hospitality Network Presidential  
Scholarship  
University of Tennessee Alumni  
Scholarship  
University of Tennessee Volunteer  
Scholarship

*Ashley Elizabeth Reddington  
  
Whitney Ann Manahan  
  
Kate Jennings Lough  
Ashley Elizabeth Reddington  
Whitney Ann Manahan*

## AWARDING OF HONORS 2008-2009 BACHELOR OF ARCHITECTURE

Alpha Rho Chi Medal  
Chancellor's Citation for Extraordinary  
Academic Achievement  
Henry Adams AIA  
Medal  
Certificate of Merit

Tau Sigma Delta Bronze Medal  
School of Architecture Faculty  
Design Award  
School of Architecture Faculty  
Letters of Excellence

Minor in Business Administration  
Minor in Philosophy  
Minor in Piano Performance  
Minor in Plant Sciences, Landscape  
Systems  
Minor in History

*Ashley Meredith Bigham*

*Michael Austen Clapp*

*Michael Austen Clapp  
Anna Lee Schaefferkoetter  
Jessica Leigh Wiesner  
Ashley Meredith Bigham*

*Sarah Beth Moseley*

*Ashley Meredith Bigham  
Michael Austen Clapp  
Joan Kathleen Monaco  
Jamison Daniel Walkup  
Jessica Sue Jolley  
Jonathan Andrew Garrett  
Jessica Sue Jolley  
Matthew Allan Tomlinson*

*Joan Kathleen Monaco  
Alexander George Liedl  
John Thomas Trail*

## STUDENT RECOGNITION BACHELOR OF ARCHITECTURE

Valedictorian  
Summa Cum Laude

Magna Cum Laude

Cum Laude

American Institute of Architects,  
Student Chapter

*Michael Austen Clapp  
Anna Lee Schaefferkoetter  
Jessica Leigh Wiesner  
Ashley Meredith Bigham  
Jacob Scott Bonar  
Nathan Ross Kocaj  
Sarah Elizabeth Seligman  
Michael James Ellis  
Jessica Sue Jolley  
Keaton Starck Pettit  
Jessica Adeline Schweizer  
Joseph Steven Staats  
John Thomas Trail*

*Ashley Meredith Bigham  
Jacob Scott Bonar  
Jonathan Kyle Campbell  
Melody Joy Gibson  
Curtis Rudolph Jennings III  
Jessica Sue Jolley, Past President  
Megan Danielle Lynch  
Sarah Beth Moseley  
Emma Caroline Perry  
William Alexander Pisha  
Sara Sewell Sawyer*



Alpha Chi Omega Sorority	<i>Sarah Devan Seligman</i>
Alpha Kappa Alpha Sorority	<i>Carrie Nicole Stamps</i>
Black Cultural Center	<i>Jamison Daniel Walkup</i>
Constructions Specifications Institute,	<i>Jessica Leigh Wiesner</i>
Knoxville, Student Chapter	<i>Janie Marie Wright</i>
	<i>Carrie Nicole Stamps, President</i>
	<i>Lauren Rachel Tolbert, Vice President</i>
	<i>Michael Austen Clapp, Tutor</i>
	<i>Jacob Scott Bonar</i>
	<i>Michael Austen Clapp</i>
	<i>Allison L. George, Treasurer</i>
	<i>William Alexander Pisha</i>
	<i>Whitney Lauren Reeder</i>
	<i>Sarah Devan Seligman</i>
	<i>Jessica Leigh Wiesner</i>
	<i>Janie Marie Wright</i>
Tau Sigma Delta Honor Society	<i>Ashley Meredith Bigham</i>
	<i>Jacob Scott Bonar</i>
	<i>Jonathan Kyle Campbell</i>
	<i>Michael Austen Clapp</i>
	<i>Melody Joy Gibson</i>
	<i>Curtis Rudolph Jennings III</i>
	<i>Jessica Sue Jolley</i>
	<i>Nathan Ross Kocaj</i>
	<i>Megan Danielle Lynch</i>
	<i>Keaton Starck Pettit</i>
	<i>Whitney Lauren Reeder</i>
	<i>Anna Lee Schaefferkoetter</i>
	<i>Jessica Adeline Schweizer</i>
	<i>Sarah Devan Seligman</i>
	<i>Joseph Steven Staats</i>
	<i>Jessica Leigh Wiesner</i>
	<i>Michelle Renae Wright</i>
Chancellor's Honors Program	<i>Michael Austen Clapp</i>
	<i>Jessica Adeline Schweizer</i>
Chancellor's Scholarship University Grant	<i>Whitney Lauren Reeder, 4th Runner-up</i>
College of Architecture and Design	<i>Michael Austen Clapp, Peer Mentor</i>
Current Student Publication	<i>Ashley Meredith Bigham, Journal Editor</i>
Dean's Student Advisory Council	<i>Michael Austen Clapp, Vice President</i>
	<i>William Alexander Pisha</i>
Delta Tau Delta Fraternity	<i>Nicholas Franz-Joseph VonWerssowetz</i>
EMI Uganda	<i>Zachary Ryan Spivey</i>
EUREKA	<i>Daniel Mark Levy, First place winners</i>
	<i>Class of 12, group project</i>
Habitat for Humanity	<i>Jessica Adeline Schweizer</i>
National Society of Collegiate Scholars	<i>Ashley Meredith Bigham</i>
	<i>Allison Lynn George</i>
	<i>Melody Joy Gibson</i>
	<i>Whitney Lauren Reeder</i>
	<i>Megan Danielle Lynch</i>
National Organization of Minority	
Architecture Students	<i>Lloyd Byron Figaro II</i>
	<i>Samuel Eugene Hendrick</i>
	<i>Jarvis Jermaine Randall</i>
	<i>Lauren Rachel Tolbert, President</i>

Outstanding High School Portfolio	<i>Jessica Adeline Schweizer</i>
Phi Eta Sigma National Honor Society	<i>Ashley Meredith Bigham</i>
	<i>Melody Joy Gibson</i>
	<i>Joseph Steven Staats</i>
	<i>John Thomas Trail</i>
	<i>Jessica Leigh Wiesner</i>
	<i>Michelle Renae Wright</i>
Phi Kappa Phi Honor Society	<i>Ashley Meredith Bigham</i>
Phi Sigma Theta National Honor Society	<i>Jacob Scott Bonar</i>
	<i>Emma Caroline Perry</i>
Phi Mu Sorority	<i>Michelle Renae Wright</i>
Project UPSIDE-Chattanooga	<i>James Eric Huffstetler</i>
Rotary Club of Franklin	<i>Carrie Nicole Stamps</i>
Teaching Assistant	<i>William Alexander Pisha</i>
Tennessee Construction Green	<i>James Eric Huffstetler</i>
Union of Resident Assistant	<i>Jessica Adeline Schweizer, Council Member</i>
	<i>Jacob Scott Bonar</i>
West Virginia Society for Healthcare Engineering	

#### INTERNAL AWARDS BACHELOR OF ARCHITECTURE

Alma and Hal Reagan Scholarship	<i>Michael Austen Clapp</i>
	<i>Lloyd Byron Figaro II</i>
	<i>Anna Lee Schaefferkoetter</i>
Barber and McMurray Scholarship for Excellence in Architecture	<i>Jessica Leigh Wiesner</i>
Bullock, Smith, & Partners Scholarship of International Travel	<i>Jessica Sue Jolley</i>
	<i>Curtis Rudolph Jennings III</i>
Christine Lynch Memorial Travel Abroad Scholarship	<i>Curtis Rudolph Jennings III</i>
Construction Specifications Institute Scholarship	<i>Whitney Lauren Reeder</i>
Ed Meiers Memorial Scholarship	<i>Joseph Steven Staats</i>
General Shale Scholarship	<i>Jessica Sue Jolley</i>
	<i>Michelle Renae Wright</i>
Helen Bickford Vreeland Endowment Fund	<i>Anna Lee Schaefferkoetter</i>
Herbert Bebb Scholarship	<i>Anna Lee Schaefferkoetter</i>
Marian Moffett Travel Scholarship	<i>Joseph Steven Staats</i>
Nell Mann Brown Scholarship	<i>Anna Lee Schaefferkoetter</i>
School of Architecture General Scholarship	<i>Jessica Adeline Schweizer</i>
	<i>Joseph Steven Staats</i>
	<i>Jessica Leigh Wiesner</i>
	<i>Michelle Renae Wright</i>
	<i>John Thomas Trail</i>
	<i>John Thomas Trail</i>
Spenser Michael Scott Scholarship	<i>Anna Lee Schaefferkoetter</i>
Trevor S. Lee Scholarship	<i>Ashley Meredith Bigham</i>
University of Tennessee School of Architecture Endowment	<i>Michael Austen Clapp</i>
Zukerman Family Scholarship	<i>Anna Lee Schaefferkoetter</i>

Zukerman Family Scholarship

*Sarah Devan Seligman  
Jessica Leigh Wiesner*

#### EXTERNAL AWARDS BACHELOR OF ARCHITECTURE

AIA National Scholarship Rhode Island  
African American Achievers Scholarship

*Jessica Leigh Wiesner  
Lloyd Byron Figaro III  
Lauren Rachel Tolbert  
Melody Joy Gibson  
Jonathan Andrew Garrett  
Jamison Daniel Walkup  
Jessica Leigh Wiesner*

Alicia Hornsby Memorial Scholarship  
Cleveland Rotary Scholarship  
Cope Associates Leadership Prize  
Coventry Teachers Alliance Scholarship  
Bartlett Cordova Rotary Scholarship  
Academic and Service Scholarship  
Fred M. Roddy Scholarship  
Harmony Lodge #9 Scholarship  
HUB Scholarship  
Marshal A. Hildbrand Scholarship  
Masonic Grand Lodge Scholarship  
Peyton Manning Scholarship  
Starcher Scholarship West Virginia  
Sheryl Cowen Memorial Scholarship  
University of Tennessee Volunteer  
Scholarship

*Melody Joy Gibson  
Benjamin Curran Lorance  
Jessican Leigh Wiesner  
Melody Joy Gibson  
Michael Austen Clapp  
Jessica Leigh Wiesner  
Michael Austen Clapp  
Joseph Steven Staats  
Janie Marie Wright*

*Ashley Meredith Bigham  
Jonathan Andrew Garrett  
Melody Joy Gibson  
Benjamin Curran Lorance  
Keaton Starck Pettit  
Sara Sewell Sawyer  
Anna Lee Schaefferkoetter  
Jessica Adeline Schweizer  
Sarah Devan Seligman*

University of Tennessee Alumni  
Scholarship  
West Virginia Promise Scholarship

*Michael Austen Clapp  
Joseph Steven Staats*

#### AWARDING OF HONORS MASTER OF ARCHITECTURE

Robert B. Church III Graduate Award

*Charles Mark Draper  
Mitchell Brandon Davis  
Heather Lee Cope*

School of Architecture Faculty Letters of  
Excellence

*Heather Lee Cope  
Mitchell Brandon Davis  
Charles Mark Draper  
Chen Li*

Henry Adams AIA  
Medal

*Heather Lee Cope  
Mitchell Brandon Davis  
Chen Li*

Certificate of Merit

*Charles Mark Draper  
Charles Mark Draper*

Alpha Rho Chi Medal

Valedictorians

*Heather Lee Cope  
Mitchell Brandon Davis*

**STUDENT RECOGNITION  
MASTER OF ARCHITECTURE**

Tau Sigma Delta Honor Society

*Heather Lee Cope  
Mitchell Brandon Davis*

Phi Kappa Phi Honor Society  
AIA Associate Member

*Mitchell Brandon Davis  
Mitchell Brandon Davis*

**INTERNAL SCHOLARSHIPS  
MASTER OF ARCHITECTURE**

Alma and Hal Reagan Scholarship  
School of Architecture General  
Scholarship

*Heather Lee Cope  
Mitchell Brandon Davis  
Charles Mark Draper*

**EXTERNAL SCHOLARSHIPS  
MASTER OF ARCHITECTURE**

Randall-Paulson Essay Scholarship  
Nashville Post SAME Scholarship

*Lauren Comet-Greenway  
Lauren Comet-Greenway*

**BACHELOR OF SCIENCE  
INTERIOR DESIGN**

Victoria Barnes  
Elizabeth Kay Bronson  
Bonnie Melinda Casamassima  
Jennifer Marie Francis  
Heather Leigh Houser  
Rebekke Hanne Johannis  
Jacqueline Ann Lake  
Kate Jennings Lough  
Whitney Ann Manahan  
Cassandra Lee May  
Meredith Elizabeth Mills  
Nga Dang Minh Nguyen  
Ashley Elizabeth Reddington  
Kayleigh Elizabeth Shoemaker  
Aiche Talat Taher  
Genevieve Michelle Trent  
Valerie Ellen Trent  
Erin Miller Williams

*Hixson, TN  
Dallas, TX  
Winchester, TN  
Maryville, TN  
Fenwick Island, DE  
Knoxville, TN  
Cordova, TN  
Farmville, VA  
Bristol, TN  
Kingsport, TN  
Milan, TN  
Hanoi, Vietnam  
Saint Johns, FL  
Huntingtown, MD  
Maryville, TN  
Oak Ridge, TN  
Nashville, TN  
Germantown, TN*

## BACHELOR OF ARCHITECTURE

Ashley Meredith Bigham  
Jacob Scott Bonar  
Travis John Brooks  
Jonathan Kyle Campbell  
Michael Austen Clapp  
Michael James Ellis  
Lloyd Byron Figaro II  
Jonathan Andrew Garrett  
Allison Lynn George  
Melody Joy Gibson  
Samuel Eugene Hendrick  
Margaret Paula Horne  
James Eric Huffstetler  
Curtis Rudolph Jennings III  
Jessica Sue Jolley  
Nathan Ross Kocaj  
Daniel Mark Levy  
Alexander Georg Leidl  
Benjamin Curren Lorance  
Megan Danielle Lynch  
Aaron Scott McKenzie  
Alan Everett Michael  
Matthew Alan Miller  
Joan Kathleen Monaco  
Sarah Beth Moseley  
Emma Caroline Perry  
Keaton Starck Pettit  
Clay Weber Phillips  
William Alexander Pisha  
Jarvis Jermaine Randall  
Eric Michael Reed  
Whitney Lauren Reeder  
Sara Sewell Sawyer  
Anna Lee Schaefferkoetter  
Jessica Adeline Schweizer  
Sarah Elizabeth Seligman  
Kirby Wayne Sexton  
Zachary Ryan Spivey  
Joseph Steven Staats  
Carrie Nicole Stamps  
Jared Andrew Stocking  
Lauren Rachel Tolbert  
John Thomas Trail  
Matthew Alan Tomlinson  
Nicholas Franz-Joseph VonWerssowetz  
John Daniel Waehler  
Jamison Daniel Walkup  
Jessica Leigh Wiesner  
Janie Marie Wright  
Michelle Renae Wright

Cornersville, TN  
Ripley, TN  
Albany, NY  
Murfreesboro, TN  
Greensboro, NC  
Atlanta, GA  
Lafayette, LA  
Cleveland, TN  
McMinnville, TN  
Murfreesboro, TN  
Monroe, VA  
Unicoi, TN  
Knoxville, TN  
Roanoke, VA  
Cookeville, TN  
Brentwood, TN  
Franklin, TN  
Cary, NC  
Nashville, TN  
Crossville, TN  
Knoxville, TN  
Maryville, TN  
Greensboro, NC  
Knoxville, TN  
Chattanooga, TN  
St. Albans, WV  
Nashville, TN  
Brentwood, TN  
Houston, TX  
Memphis, TN  
Clinton, TN  
Germantown, TN  
Nashville, TN  
Knoxville, TN  
Charleston, TN  
Collierville, TN  
Knoxville, TN  
Bartlett, TN  
Ripley, WV  
Brentwood, TN  
Buckhannon, WV  
Memphis, TN  
Rock, WV  
Knoxville, TN  
Chattanooga, TN  
Gadsden, TN  
Knoxville, TN  
Coventry, RI  
Waverly, TN  
Nashville, TN

## MASTER OF ARCHITECTURE

Karen Bailey-Nolt	<i>Knoxville, TN</i> Bachelor in Fine Arts, Studio Art University of Tennessee, Knoxville
Ashley Ann Browne	<i>Jackson, TN</i> Bachelor of Science in Interior Design University of Tennessee, Knoxville, TN
Lauren Comet-Greenway	<i>Knoxville, TN</i> Bachelor of Science in Interior Design University of Tennessee, Knoxville
Heather Lee Cope	<i>Morrilton, AR</i> Bachelor of Science in Mathematics Arkansas Tech University
Mitchell Brandon Davis	<i>Buffalo, GA</i> Bachelor of Fine Arts Art Institute of Atlanta
Charles Mark Draper	<i>Knoxville, TN</i> Bachelor of Fine Arts, Concentration in painting and drawing University of Tennessee, Chattanooga
Chen Li	<i>Langfang, China</i> Bachelor of Architecture Harbin Institute of Technology, Harbin Heilongjiang, China Master of Architecture Design, Tianjin University, Tianjin Tientsin, China
John Edward Reed	<i>Placentia, CA</i> Bachelor of Science in Mathematics Bachelor of Arts in English Pepperdine University, Malibu CA



## SCHOOL OF ARCHITECTURE

Jennifer Akerman  
Brian Ambroziak  
Katherine Ambroziak  
Ramla Benaissa  
Marleen K. Davis  
Thomas K. Davis  
Mark DeKay  
George Dodds  
Diane Fox  
L. David Fox  
Robert C. French  
Hansjörg Göritz  
Matt Hall  
Gregor Kalas  
Richard M. Kelso  
Scott A. Kinzy  
Barbara Klinkhammer  
William E. Martella  
John McRae  
Tracy Moir-McClean  
Stanley J. Rabun  
Max A. Robinson  
James Rose  
Mark M. Schimmenti  
William S. Shell  
Ted Shelton  
Edgar Stach  
Tricia Stuth  
Scott Wall

## INTERIOR DESIGN PROGRAM

Jeff Geren  
John Haas  
Kathy Proctor  
Josette Rabun  
Diane Riley  
Mary Beth Robinson  
Anne Williams

## LANDSCAPE ARCHITECTURE PROGRAM

Garry Menendez (CASNR)  
Tracy Moir-McClean  
Archana Sharma  
Curtis Stewart (CASNR)

## SUPPORTING STAFF

Charlotte Allen  
Steve Chandler  
Tom E. Davis  
Florence Graves  
Judith Harber  
Liz K. Hill  
Kristi Hintz  
Sissy Luqman  
Mike Murphree  
Shelly Jean Powers  
Laurie Roberson  
Kiki Roeder  
Don Swanner  
Jeff Wilkinson



**university of tennessee**

college of architecture and design

1715 volunteer boulevard

knoxville tennessee 37917