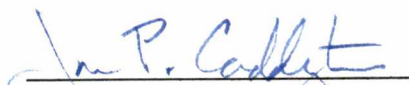
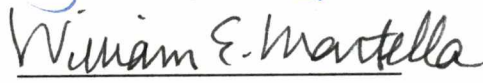
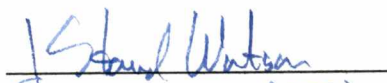


To the Graduate Council:

I am submitting herewith a thesis written by Nell Katherine Travis Campbell entitled "A Knoxvilleian Prytaneion: an investigation into the architectural issues of community." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture.


Tracy Moir-McClean, Major Professor

We have read this thesis
and recommend its acceptance:


Jon P. Coddington
William Martella
J. Stroud Watson (JPC)

Accepted for the Council:


Associate Vice Chancellor and
Dean of the Graduate School

A Knoxvilleian Prytaneion

*An Investigation into the
Architectural Issues of Community*

A Thesis
Presented for the
Master of Architecture
Degree
The University of Tennessee, Knoxville

Nell Katherine Travis Campbell
August 1998

Dedication

This thesis is dedicated to my best friend and husband

T. Douglas Campbell

who has supported my every faltering or hesitant step
along this three-year journey.

"Draw fast and read ahead!"

Acknowledgments

I am exceedingly grateful for the time and energy of the faculty of the School of Architecture with whom I have had the pleasure of learning over the past three years. The tremendous growth I have experienced as a student of architecture and urban design is truly amazing, and I believe that because of such inspiring teachers as Mark Schimmenti, David Fox, Marian Moffett, and so many others, I will be a life-long student of the queen of the liberal arts.

I am particularly thankful in this last year of thesis work, for the guidance and encouragement of my committee: Tracy Walker Moir-McClean, William Martella, Stroud Watson, and Jon Coddington. Each of them have pushed me to develop and refine both my theoretical thought processes as well as my design skills.

My fellow compatriots in this year's campaign to victory through thesis, have been both supportive and critical when needed. I am nearly sane today because we were on this academic journey together. Finally, I thank my mother and father, Karen and Carroll Travis, for the proof reading, pep talks, and for nurturing the intellectual curiosity which has brought me to the conclusion of this thesis investigation.

Abstract

In this investigation, I am focusing on the importance of the public realm in the city and the role civic architecture has in nurturing the growth of a robust community. I will attempt to show how the issues of *civitas*, *the civic*, *gathering*, *sense of place*, and *continuity and change* have architectural implications which, when used effectively, can clearly communicate the integration of communal and individual life. It is my contention that one essential component of community identity is the built environment; and that architecture, the creator of space and place, can enhance the importance community members place in the civic life.

To investigate the implications of my thesis I have undertaken the design of a *Prytaneion*, an ancient Greek building type which met the gathering needs of each polis as it was specific to place. The scope of the design investigation is wider than, and significantly different from what the ancient precedent's program would have proscribed. This breadth does allow the typology to be suitable for application in a modern American context.

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Introduction

The inherent social quality of architecture makes it invaluable to the human creation of community. Where we gather to celebrate, debate, worship, and learn not only informs members of the society of our norms and mores but also what we value and revere. A public architecture, strongly integrated in the life of the community, provides a physical key and link to the spiritual and cultural identity of the citizens. Since the ancient days of human history, whether in the kingdoms of Nubia, Harappà, (Fig. 1) or Mycene, we have built civic and institutional structures in the heart of our communities to draw people from all aspects of the society together. As archeologists and anthropologists piece together the history of a lost people, one important clue they can use to determine the relative strength and structure of a society is to locate those communal structures which were vital in their daily lives, the house of government, the temple, the market, the place of learning.

If those same anthropologists, two thousand years from now, were to search for clues to the structure and meaning of an average American city, what would they interpret from our architecture? If Knoxville, Tennessee could be as well preserved as the Roman city of Pompeii, it might very well be decided that Neyland Stadium (Fig. 2) was the most important communal structure in the society, after all, it does have the capacity to hold the most members of the community. And historic records would clearly show an overwhelming allegiance to the idea of the university football culture. Yet when we look to ancient Rome (Fig. 3), even the greatness of the coliseum doesn't negate the obvious civic and institutional importance of the Forum in the lives of Rome's citizens. I strongly believe that Knoxville, like so many other American cities, is hurt as a community by her lack of a common place or multiple places: a public architecture in the social realm where, not directly related to church, state, or devoted to entertainment, yet within the context of the city, the American democratic civitas can be nourished.

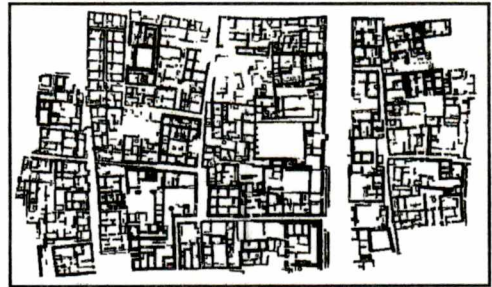


Figure1 Mohenjo-daro, Harappian Civilization (2500 B.C.) Source: Fragner



Figure 2 Neyland Stadium, Knoxville, TN
Source: Moxley

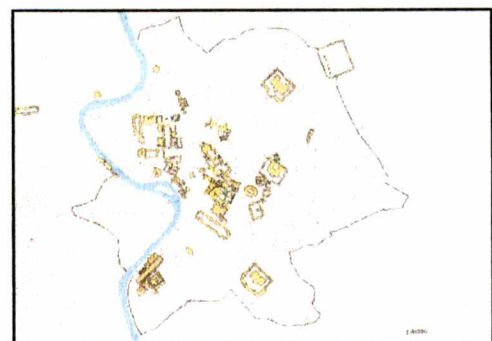


Figure 3 Classical Rome
Source: Bacon

An important precedent in the realm of community (civic) architecture is the *prytaneion* of ancient Greek culture (Fig.4). Scholars have found evidence for this structure as far back as the Geometric period. However, by the Archaic period this was certainly an established architectural form in the Greek polis. Based on the writings of nearly every known source from Plato and Thucydides to Aristotle and Demosthenes, the *prytaneion* was the place where the best of the city was celebrated, foreigners were welcomed, and new citizens were initiated. But, perhaps the most important role of the *prytaneion* was its possession of the hearth of Hestia. This hearth housed the eternal flame which was the physical symbol of the life of the city. Almost without exception, the *prytaneion* was built on the agora of the city. This site located the *prytaneion* in the architectural heart of the community, surrounded by markets, law courts, council buildings, and religious structures. Perhaps, in our modern search for a place to re-center our contemporary communities, we ought to examine the effectiveness of past public architecture in promoting the creation of community vitality, identity, and culture. What were the architectural issues and elements that contributed to a robust and sustainable community? The symbolic quality of architecture in the public realm has an importance that is recognized by the collective memory throughout history in every culture.

As humans evolved into societies with art, philosophies, theologies, laws, and other forms of cultural order, we have always used architecture as a physical expression of these orders and relationships. Hagia Sophia (Fig. 5), the jewel of ecclesiastical architecture during Justinian's reign as emperor of the Byzantine Empire, was the heart of Constantinople's complete civic life. Here, under the great masonry dome which drew its precedent from Rome's Pantheon, the Patriarch of the church and the Emperor would join hands and exchange the kiss of peace. The kiss symbolically reinforced the unity of church and state in the lives of the empire's people. The purity and power of the architecture which framed that event informed the people and provided a spatial experience to link with their understanding of

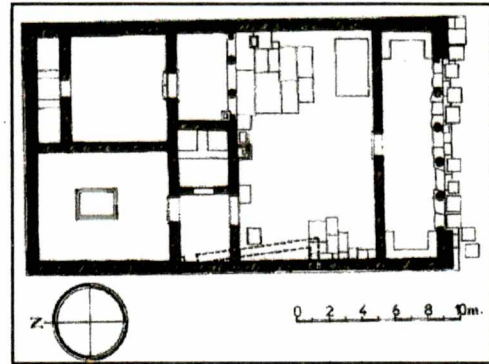


Figure 4 Prytaneion, Delos
(4th cent. B.C.) Source: Bruneau



Figure 5 Hagia Sophia, Constantinople
(532-537) Source: Snyder

their place in the society.

Through the middle ages the Church became increasingly centered in the public life of the western European city. The pride citizens felt for their place was evidenced in the development of new architectural forms to articulate the culture and identity of a city and her people. The great cathedral building campaigns of the French cities of Reims, Amiens, and Beauvais (Fig. 6) and the dramatic competition between their communities to go higher than ever before, demonstrated the great piety and skill of each city. This competition resulted in outstanding architectural achievements, vigorous community growth, and a thing now called the High Gothic. These achievements in the history of architecture illustrate how the will of a community can create spectacular built form, that becomes a part of the iconography of a people and their place.

Similar architectural expressions of ingenuity as the tool of civic pride resulted in the vaulting of Florence's great cathedral dome by Brunelleschi, considered to be the first architectural project of the Italian Renaissance. In the Renaissance, Western Europe revived the philosophies of the ancient world, and embraced a new humanistic approach to an individual's relationship to the world, the city, and the community. Humanism revitalized societal emphasis on the importance of public space defined both within the walls of a built form or by the walls creating wonderful exterior communal spaces such as the Campo in Siena, Italy (Fig. 7).

Like her cousin arts, drawing, painting, and sculpture, architecture is a reflection of all aspects of humanity. But, more so than the other arts, public architecture must have less of the creator's mark of ego making it a more collective, a social art. The reason for this is that architecture is not complete until the human element is involved. Without human participation, architecture remains only a sculptural object in the landscape. We humans are meant to participate in architecture on a far more visceral level than we can with a painting, or even a dance. We are always welcome to be the participant in

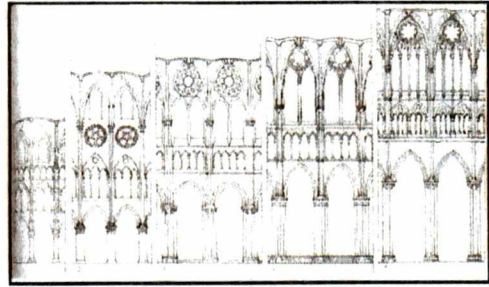


Figure 6 Comparison of nave elevations at the same scale: 1. Laon; 2. Paris; 3. Chartres; 4. Reims; 5. Amiens
Source: Snyder



Figure 7 The Campo, Siena, Italy
on the day of the Palio race
Source: Kostof

architecture's creation, not just the audience. We must enter the spaces formed by her very enclosure, getting past the skin and circulating as active bodies within the form. The same apparent changelessness of architectural space is, in fact, constantly redefined with each individual's bodily movement (Fig. 8). And in addition to this singular relationship between each individual and the built environment, public architecture has the task of conceptually expressing an entire community of people, their culture, their history, and their prospective future. The patrons of public architecture are ourselves, in common; this is distinctly different from the private residence, a corporation's headquarters, and even a religious structure.

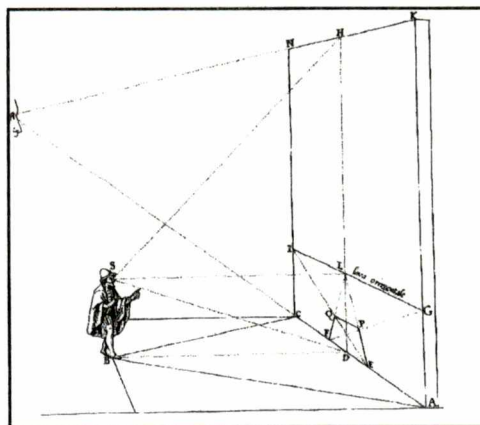


Figure 8 Visual Apprehension of Space
Source: Bacon

"The ethical function of architecture is inevitably also a public function. Sacred and public architecture provides the community with a center or centers. Individuals gain their sense of place in history, in a community, by relating their dwelling to that center." (Harries p. 287) Sadly more and more of the American architectural landscape does not relate to the individual as a member of the larger community through history but, is occupied by an egocentric architecture that does little more than give a feeling of permanence to a good marketing scheme. The majority of designed spaces to which the very young and uninitiated of our society are subjected have no sense of place, depth, or value specific to the community. Again, what does our built environment tell us about ourselves? Corporate compounds (Fig. 9) dominate the skyline in most American cities. Our marketplaces are pulled out of the heart of our communities to inwardly facing malls surrounded by asphalt oceans. In areas where there is more than one mall, the patrons of these so-called communal spaces are segregated by the mall's proximity to gated subdivisions; and along every major thoroughfare, box after barely landscaped box of chain and franchise commercial buildings which might as well be in Oakland, California as in Knoxville, Tennessee.

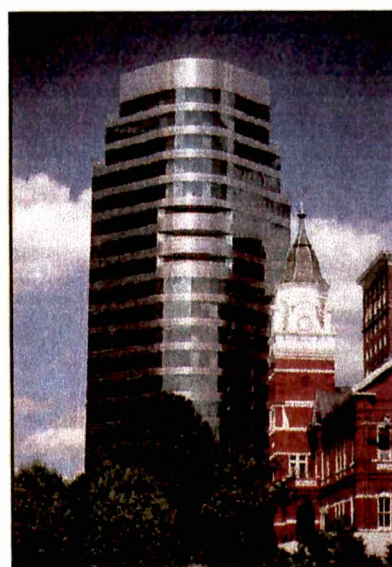


Figure 9 The Commercial Dominance
in Knoxville's Skyline
Source: Moxley

These typologies are certainly necessary and important expressions of the universal built environment,

and of the increasingly global community, but their vagueness and anonymity can offer nothing architecturally or symbolically to the specific community of us, the citizens of Knoxville, a small city in East Tennessee (Fig. 10). Civic-institutional architecture deals specifically with the community's sense of self and place. The creation of a specific civic architectural place will serve Knoxville by encouraging members of her now disparate subgroups to gather in a common space. This architecture must inspire that gathering and dialogue by the way it encourages people to move through the space; a constriction here, where you are forced to make eye contact with your neighbor, a pool of space there, where small parties can pull away from the flow to commune quietly.

Nearly a century and a half ago, when we Americans were still a very new nation, a French man, Alexis de Tocqueville, observed the intrinsic importance of community gatherings in the practice of the American democratic form.

Nothing, in my opinion, is more deserving of our attention than the intellectual and moral associations of America. The political and industrial associations of that country strike us forcibly; but the others elude our observation, or if we discover them, we understand them imperfectly because we have hardly ever seen anything of their kind. It must be acknowledged, however, that they are as necessary to the American people as the former, and perhaps more so. In democratic countries the science of association is the mother science; the progress of all the rest depends upon the progress it has made.

Among the laws that rule human societies there is one which seems to be more precise and clear than all others. If men are to remain civilized or to become so, the art of associating together must grow and improve in the same ratio in which the equality of conditions is increased. (de Tocqueville, p. 110)

These associations, as he termed them, and their necessary architectural manifestations were just as important in the life of the early nineteenth century American community as the prytaneion and other civic insti-



Figure 10 Knoxville, TN
Source: Moxley

tutions were in the Greek polis. A Knoxvilleian prytaneion could serve as one place to celebrate the achievements of the community's members, educate the young and uninitiated of our society about how we live with each other, and share with outsiders that flame of vitality that contributes to Knoxville's value as a community and a place.

I believe the prytaneion should be located in downtown Knoxville in order to take advantage of the everyday polity of the civic infrastructure. The first, and most important reason for selecting this location is to begin the process of unifying the fractured civic spaces and public architecture of Knoxville's urban condition. The site I have chosen is both historically important and fundamental in the modern landscape. The prytaneion will take position on Market Square bridging across the barrier now created by TVA plaza (Fig. 11). Potentially, this site can link, by both pedestrian and vehicular access, the major civic functions and community gathering spaces of Knoxville. At the southern end of Market Square, Clinch Avenue (Fig. 12) leads the pedestrian across a pedestrian bridge to the festival and cultural institutions housed at the World's Fair Park. This proximity to the current Convention Center, which caters primarily to outside visitors, can allow outsiders to be introduced to the importance of the vitality of Knoxville's community (civic) life and may inform the development of similar prytaneion forms in other communities.

Similar to the relationship of the prytaneion to the Greek polis, this site for Knoxville's center would engage the Market Square/Krutch Park (Fig. 13) pedestrian zone, the commercial zone of Knoxville's major street, S. Gay, and the life of composite government along the Tennessee River. Additionally, because of the entrance to a proposed justice center for Knoxville is just south of the prytaneion site, the prytaneion will have the opportunity of increased circulation of citizens which its gathering places would enhance.

It is important for this place of communal life to be accessible to the individuals of the community when

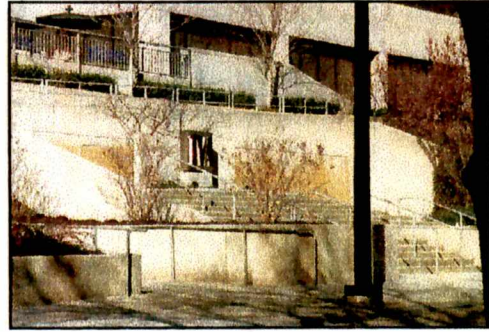


Figure 11 TVA Fountain
Source: Author



Figure 12 Market Square
Source: GIS map,
Knoxville, TN



Figure 13 Krutch Park
Source: Author

they have need of it, therefore, the architectural program of the Center needs to have enough depth to have a nearly 18-hour a day life. By expanding the average 8-10 hour a day usage of public architecture this Center will express, through active use, a greater portion of Knoxville's life. To promote this, I propose the Center be comprised of: a civic element, a community gathering facility with spaces to allow for small and large group meetings and celebrations, and areas to showcase the best of Knoxville's citizens, an educational element, and a social welfare element. The depth of this program is important for it encourages citizens of all ages and every background to participate the life of the community.

Historically, the Greek prytaneion provided for a wide range of programs all of which were important in the life of the polis. It provided a space filled with dining couches (Fig. 14) where the honored citizen, e.g., politician, athlete, poet, orator or distinguished guest ('alien') would be fed from the community hearth. It also seems to have served as a quasi archive for historical memorabilia of the city's life. An example of this was the storage of the Laws of Solon in Athens' prytaneion, not as current policy but as a record of the past state of Athens. Similarly, it was also a museum housing the sculptural images and tablets extolling the virtues of important citizens. Additionally, it was a law court for assaults by inanimate objects, and sometimes a social welfare institution, feeding the orphans and widows of the polis' war dead. In many ways, the Greek prytaneion was the catch-all social institution which we modern Americans have split into many disparate parts. But of greatest importance as a physical symbol of the life of the city was the Hearth of Hestia.

The nature of this fire as a perpetually alive flame could be used metaphorically for insomnia; and just as the hearth, and by extension the prytaneion, symbolized the life of the city, so other metaphors could arise: Athens was called "hearth and prytaneion of Greece." It is quite understandable then is the colonists took with them a spark of fire from the

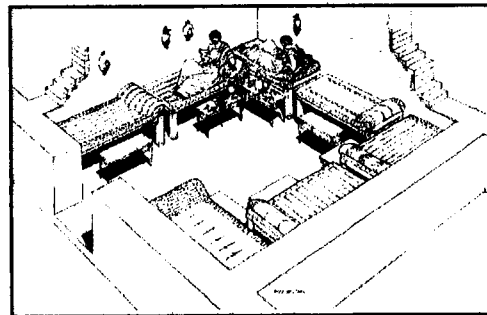


Figure 14 A Typical Dining Room
Source: Camp

hearth in the prytaneion of their mother city as a symbol both of their new foundation and of a source of that life. The prytaneion, as the residence of the perpetual flame, was more than any other building the symbol of the city and Livy can rightly define the prytaneion as the core of a city (*id est penetrare urbis*). (Miller p. 13-14)

While for the ancient Greeks the life and its eternal renewal was symbolized by the actual spark from a flame, we today have the less literal but no less important symbol for community regeneration and growth toward the future in our children. Thus it seems very important for this modern prytaneion to house the equivalent 'flame' and provide for its sustenance, by creating a place to encourage positive civic attitudes in the children of the community. This educational component (Fig. 15) would be for school aged students and newcomers to the community. These people would attend classes at the educational component of the Prytaneion for a couple of weeks during the year for intensive training and education about the purpose and meaning of civic life and the benefits of a strong community. These short term training sessions would allow all students to learn important community building skills such as rhetoric, small group communication, problem resolution, volunteerism and leadership. Experts would be brought in from various fields to help prepare the young and uninitiated of the community to become the next generation of educated leaders and citizens.

Providing a variety of spatial experiences for community gathering can celebrate Knoxville's civic life in a way that has significance akin to Greek prytaneion, the Roman forum, or the market square of medieval Europe. An example of this variety is the current popularity of WBIR-TV's "Town Meetings" which generally take on issues of public concern in a small forum venue of a school library. If issues of debate could be regularly held in a place that allows more of the community to physically take part, as opposed to the passivity of watch-



Figure 15 Students Interacting with Community Leaders and Volunteers
Source: Moxley

ing on the TV screen, we might greatly increase public awareness as well as individual accountability for our community. Additionally the prytaneion, as a strong architectural figure in the urban landscape can give place identity and focus to events which are already held dear in the minds of the citizenry; the Dogwood Arts Festival (Fig. 16), Christmas in the City, and Mardi Gras, to name just a few.

Paying close attention to issues of public concern as presented in the media, it is apparent that the people generally yearn for the opportunity to have a civic life and relationship with each other reminiscent of the "old days" (Fig. 17). Then, neighbors were friends and everyone gathered in downtowns and commons for every and any reason. The desire for such a place exists deep in the hearts of Knoxvilleians. An example of this yearning was recently printed in the *Metro Pulse* (Sept. 25 - Oct. 2, 1997). In a letter to the editor a Knoxvilleian bemoaned the lack of a place for the community to gather on a daily basis.

"I complain completely out of love for my "scruffy" little town and a desire to see the city progress into one of the 21st century with goals of making it a cleaner, nicer, and more pleasant place to live... The other point I would like to make is that we still have no place to gather young and old, rich, poor, and middle class, as a community..."

Jeff Morton, Knoxville

Mr. Morton then went on to propose the creation of a community park on the south bank of the Tennessee River across from the downtown area. Americans often think of parks when we try to re-invigorate our communities. After all, it was the lack of communal space that led Fredrick Law Olmstead, the ennobled father of Landscape Architecture, to an early understanding of the importance of the common open space in the lives of Americans. Olmstead grew up in the condition of the nineteenth century when people gathered to recreate and relax in cemeteries because it was the only open park space available in America's large cities.

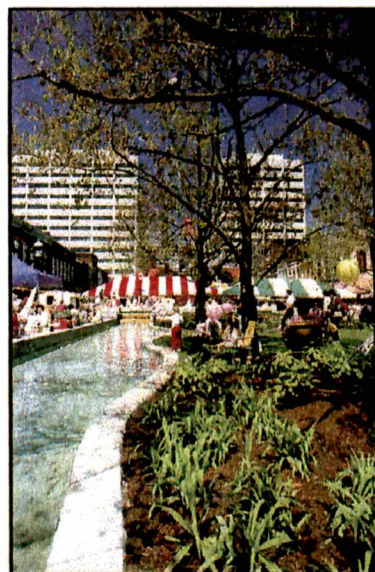


Figure 16 Market Square During the Annual Dogwood Arts Festival
Source: Moxley



Figure 17 "The Old Days"
Gay St., Knoxville
(c. 1930) Source: Isenhour

The tradition Olmstead began may grow out of the very American condition of actually having a great deal of open space, as compared to our European counterparts. However, I believe that if the people of Knoxville, who are searching for this sense of community, think about it, they will discover they are yearning for the identity and certainty of place which is created by the built environment. Throughout time, Architecture has often in a very unassuming and vernacular created an identity for a particular community: the Münsterplatz (Fig. 18) of Freiburg im Breisgau, Germany or the Common of Boston, Massachusetts (Fig. 19) in the United States.



Figure 18 Münsterplatz, Freiburg, Germany
Source: Mayer

The proposed Prytaneion for Knoxville isn't the creation of a totally new architectural type, but the reinvention of an ancient democratic forum that welcomes all of society's members, not just the privileged. It is an identifiable condition in an urban setting which has symbolic tendencies. It is an architecture that incorporates the qualities of traditional community, interior and exterior space in a way that a specific group of people identify as valuable to themselves; an architecture that can respond to changes in the community, by being a place that encourages dialogue and gathering. This means creating a place with a vitality which transcends the moment and allows for the architecture to be a member of the society even as it changes. An architectural center of the community doesn't necessitate a singular gathering place; it is composed of many different types of spatial experiences as various as the citizens of Knoxville herself. The citizens should be able to experience the prytaneion in their daily life, and realize it as a place of unity while celebrating diversity.



Figure 19 Boston Common,
Boston, Massachusetts
Source: Greenbie

Architectural Issues

Civitas:

Inter-connectivity of social groups and individuals is the basis for a strong community (Fig. 20). Architecture can stimulate dialogue, understanding, and cooperation among members of a community by the creation of spaces that encourage gathering for both formal meetings and banquets as well as casual conversation on a daily basis. Claude Lévi-Strauß defined culture as: "the sum total of the customs, beliefs, and institutions such as art, law, religion, and techniques for dealing with the material world, in short, all the habits or skills learnt by man as a member of a community." (Charbonnier p. 97) With this definition it is clear that architecture, and an understanding of the built environment, is a part of the fabric in which the individual threads of a healthy community are woven into a robust tapestry of human life.

Civitas is the individual's understanding of the civic life and their relationship to the city and other members of their community. "The Greek's perfection of the polis might be an inspiration to us. It demonstrates that there can be a balanced urban system that, in addition to important social and political considerations, incorporates the physical relationship of the city with the world around it." (Crowe p. 121) When the members of a community are educated to their role in the civic life of their city, civic architecture takes on new meaning and the public realm can then develop the type of vibrancy which contemporary suburban lifestyles relegate to commercial enterprises such as the mall.

In a 1990 study of the changing role of place imagery in contemporary American society, sociologist David Hummon interprets culture by treating the commonplaces of community beliefs as facets of competing community ideologies.

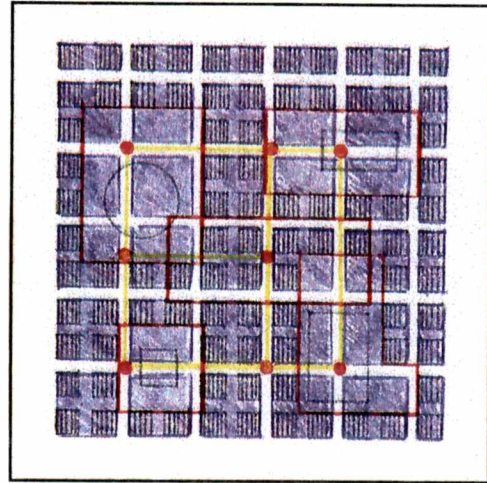


Figure 20 Civitas diagrammed

Matters of identity involve a person's sense of self: self-reflexive answers to that ongoing, inescapable, and quintessentially human question, "Who am I?" As such, it involves a "positioning" of self in reality, a symbolic placement that situates the person in the world, at once differentiating the individual from some aspects of reality, affiliating the person with other aspects...We identify ourselves as people of a certain type, quality, or value; we also identify ourselves *with* others or with significant objects, forging a sense of belonging and attachment...A *community identity* may be thus defined as *an interpretation of self that uses community as a locus of attachment or an image for self-characterization*. Like other forms of identity, community identity answers the question, "Who am I?" but does so by countering, "Where am I?" or, more fundamentally, "Where in the landscape of community forms do I belong?" It identifies the individual with place through the construction of ties to a form of community; it identifies the individual as a type of person by appropriating community imagery for self-imagery... The symbolic landscape of community ideology provides a *convincing rendering of varied social, moral, and other qualities* of communities and their inhabitants, diverse qualities that can be appropriated for self-characterization. Its *favorable rendering* of these features, moreover, insures that appropriated images will *enhance self-esteem*, enabling the person to affirm the self and rationalize its relation to the community. Finally, the ideology's systematic portrayal of a whole *landscape of places* provides the necessary framework for *symbolic placement of the self*, providing the symbolic structure for *affiliation and disaffiliation*. (Hummon pgs. 142-143)

Hummon concludes that there is a definite link between how individuals define themselves in the greater community and the sense of place defined by a culture and built environment. "That community ide-

ologies involve a physical iconography seems certain. Yet I know of no research that systematically and directly explores how individuals use the built environment to encode alternative ideological presentations of community in daily life." (Hummon p. 211) It is the purpose of this architectural investigation to develop an architecture which evolves out of the existing communal framework but has enough generosity of meaning and depth so that the architecture helps inform the community about it self. I do not presume that architecture alone can modify existing social behavior, but I am confident in the potential for an architecture of civitas to contribute to the development of a robust community.

Gathering:

Human beings are social animals. Architecture is a social art. We gather together and our architecture accommodates, and better still, magnifies the significance of this event (Fig. 21). This almost absurdly simple idea has driven the development of every civilization. That which is important and treasured by a culture causes the expression of this need for gathering to occur in a place. Architecture forms the environment appropriate to the event. This spatial expression is dependent on the context of the culture and always reflects the traditions of the people be it the kiva of the Pueblo tribes of North America, the agora of the Greek Polis, or the grand opera houses of nineteenth century Italy.

Gathering results from the bodily movement of all types of human circulation through a designed spatial experiences, and specifically with the juxtaposition of many bodies with that designed space. Aristotle said that "Men come together in the city for security; they stay together for the good life." (Aristotle, The Politics, Book III, section 9) This "good life" Aristotle spoke of deals directly with civitas, the striving of each individual to reach the highest aspirations of the collective. The influence of the natural and built environment is greatly significant in the formation of a people's social character.

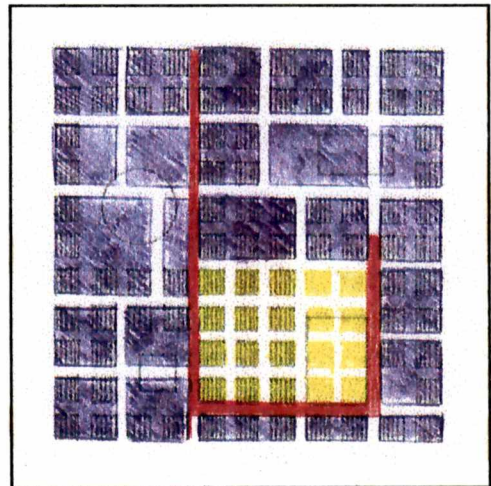


Figure 21 Gathering diagrammed

Continuity and Change:

The history of a place both architecturally and spiritually, is a history of both continuity and change. For architectural theorist Leon Krier the public realm, *Res Publica*, anchors the city and allows for the private condition, *Res Privata (Economica)*, to change over time without losing the overall notion of the civic (Krier p. 23). An architecture that acknowledges the resonance between old and new within the city has the potential for a permanence while still speaking to the zeitgeist (Fig. 22). About the importance of this interaction between the history of a place and her people's striving for the future Norman Crowe says; "It should not strain credulity to conclude that the social and cultural stability of a community depends in part on satisfying this, illusive but important quality of the human condition." (Crowe p.91) This quality of which he speaks is a sort of collective unconscious which ties each generation of a community to the next. "All art begins in memory. In our art and in our ideals we seek both to recall the past and to make it a tangible part of the present." (Crowe p. 152)

Sense of Place:

"A place is immediate, concrete, particular, bounded, finite, and unique." (Walter p.142) This definition separates the understanding of environment as distinct from place (Fig. 23). The term environment deals with the abstract and the universal while place is specific and personal. Eugene Victor Walter, in writing about his theory of the human environment, says that people are not able to experience abstract space, or environments, they experience places. "A place is seen, heard, smelled, imagined, loved, hated, feared, revered, enjoyed, or avoided. Abstract space is infinite; in modern thinking it means a framework of possibilities. A place is immediate, concrete, particular, bounded, finite, unique. Abstract space is repetitive and uniform. Abstraction moves away from the fullness of experience." (Walter p. 142) This concept also has a long history and tradition

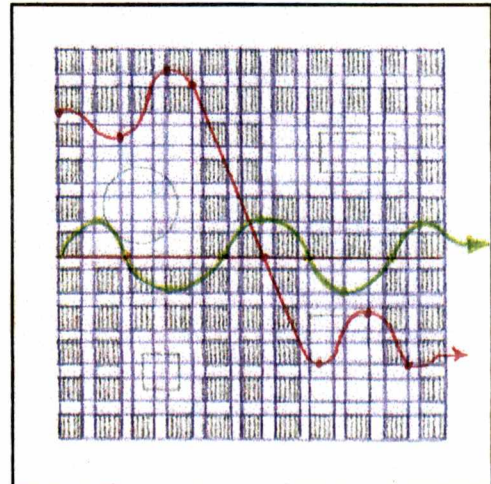


Figure 22 Change and Continuity diagrammed

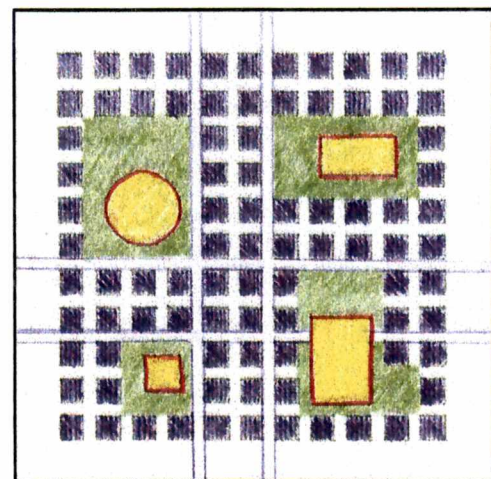


Figure 23 Sense of Place diagrammed

in the discipline of architecture, finding its western form in the ancient manifestation of *genus loci*.

Both the Romans and the Greeks believed that specific special places had true spirits which inhabited the place and reflected its uniqueness and importance back to the community. The spirit of a particular place would be its caretaker and would thereby imbue the place with sense, purpose, and meaning. Our modern sense of place is made up of tangible elements such as the architecture and natural environment of a geographic area as well as the intangibles of mood and color. "Place gives substance to the event, and the event significance to the place." (Crowe p.79) The structured order of progression through a spatial sequence, whether in the landscape of a cemetery or the narthex to choir of a cathedral, suggests a sense of reverence for place. Movement from the profane marketplace, through the civic heart, and into the temenos precinct in the Greek polis has as much to do with the sense of place as do the individual buildings.

Civic

The nature of the civic as an architectural issue has to do with the wholeness of place. The city is not simple. It is more than an agglomeration of people, commerce, and polity, all in one place. Just as the individual and the community have self images, the city has an idea of itself as well (Fig. 24).

The earliest hieroglyphic symbol of a city was a circle with a cross in it, for the city is in a crossroads of commerce and culture. But it is also enclosed, either literally or symbolically. R. S. Lopez writes in his essay, "The Crossroads Within the Wall," "The circle, in hieroglyph, indicates a moat or a wall. This need not be materially erected so long as it is morally present, to keep the citizens together, sheltered from the cold, wide world, conscious of belonging to a unique team." (Eck p. 1)

How place is centered is important for understanding the values of a particular community. The civic realm is the public domain and architecturally is often

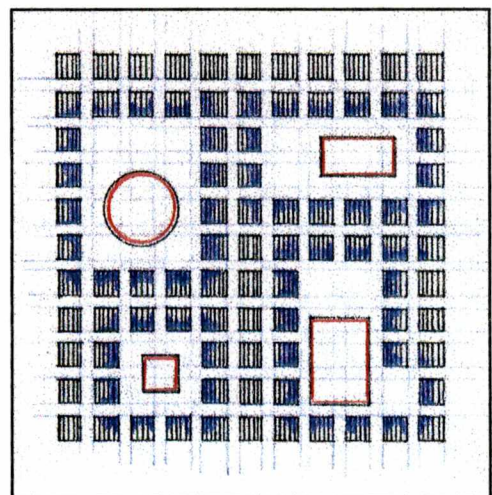


Figure 24 Civic diagrammed

the iconography of a place which defines it from its neighbors. "Retention of permanent monuments at strategic locations in the city works with its tectonic order to ensure a sense of stability over time." (Crowe p. 222) This relationship between the public and private realms of the city allows for flexibility over time. However, without the backbone of a strong civic realm, the city has little structure and architectural presence to allow for an understanding of place and context throughout time.

Site Issues

Overview:

Knoxville, Tennessee (Fig. 25) was founded between the confluence of two creeks along the Tennessee River. The city was located just to the north-west of the foothills of the Great Smoky Mountains in eastern Tennessee in 1791 and was a frontier outpost for her first 40 years. For the purpose of this design investigation, I have focused the integration of the prytaneion for Knoxville with the urban context known as Market Square. This historic district is currently under review for a major initiative to revitalize the Victorian shops which front onto Market Square. I was aware of the proposed redevelopment guidelines when working with the site. And, although I believe a civic intervention akin to the prytaneion is possible within the constraints of the economic plan, I did not allow the redevelopment issues to direct my design moves.

Historic Context:

The original grid of Knoxville is still visible and apparent in the downtown area. Few streets have been changed or added since Knoxville's incorporation. From the very beginning, the regularity of Knoxville's 350 foot square grid was provided only one exception, the two 460 foot long blocks that surround and form Market Square (Fig. 26). This is very significant for it demonstrates the civic importance that this position in the city was always intended. Further, the topographic change at the north end of Market Square coincidentally created the classical condition of the market place just below the highest point in the city. Summit Hill is, in fact, Knoxville's natural acropolis (Figs. 27 & 28).

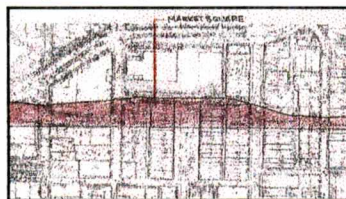


Figure 27 Diagrammatic Section
West to East across Knoxville
Source: Author

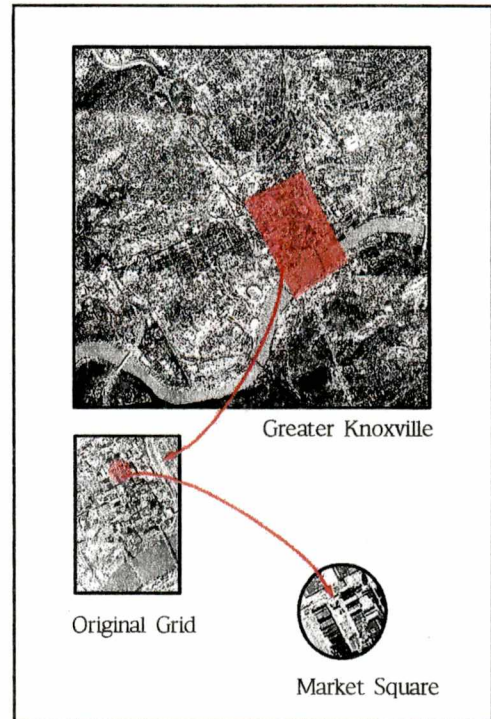


Figure 25 Composite Image of Knoxville,
Aerial View
Source: Aerial Photograph, City of Knoxville

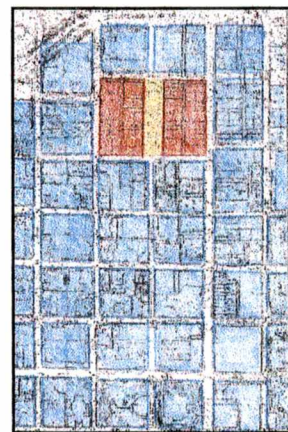


Figure 26 Block Grid of Knoxville
Source: Author

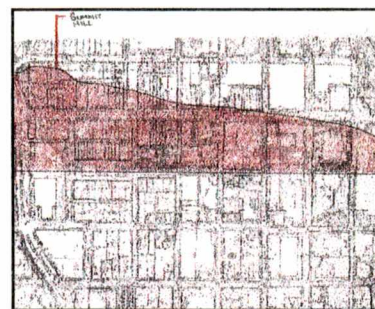


Figure 28 Diagrammatic Section
North to South across Knoxville
Source: Author

Knoxville 1860

The idea of Market Square as a defining characteristic in the development of the city of Knoxville is evident from the earliest drawn maps which detailed the layout of the city against the river (Fig. 29). While the city is dominated by a grid of common blocks, each about 350' square, the visual importance of Market Square as a mark on the landscape was planned. The long 130' by 460' block which surround and create the open space, are architectural markers of this civic space. This position is the only one in the original city which deviated from the common grid. The first market building constructed on this site (Fig. 30) was donated to the community by two neighboring landholders who understood the benefit of having a place for public gathering as well as the necessity of commerce.

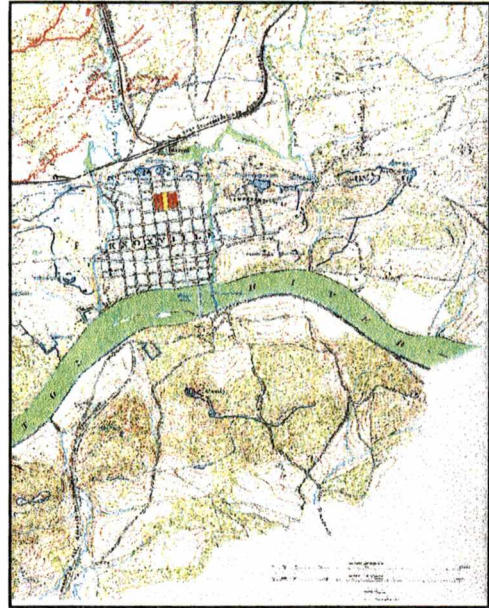


Figure 29 Knoxville 1860
Source: Isenhour



Figure 30 The First Market House, 1858
Source: Isenhour

Knoxville 1884

Here are shown the gridded plan (Fig. 31) and detail of Market Square (yellow area) as it was known to Knoxvilleians in 1884. Highlighted in blue is the city hall. This is strong evidence of the importance which this location held as part of the civic realm (Fig. 32). The red shaded building was the common market on the ground floor with a public gathering hall above. J.S. Hall, one of the first merchants to open shop on the square (Fig. 33), was originally thought foolish by business owners on S. Gay St. Fortunately, for Hall and many others, Market Square did indeed become a premier location in commercial Knoxville.



Figure 32 J. S. Hall's Dry Goods Shop on Market Square
Source: Isenhour

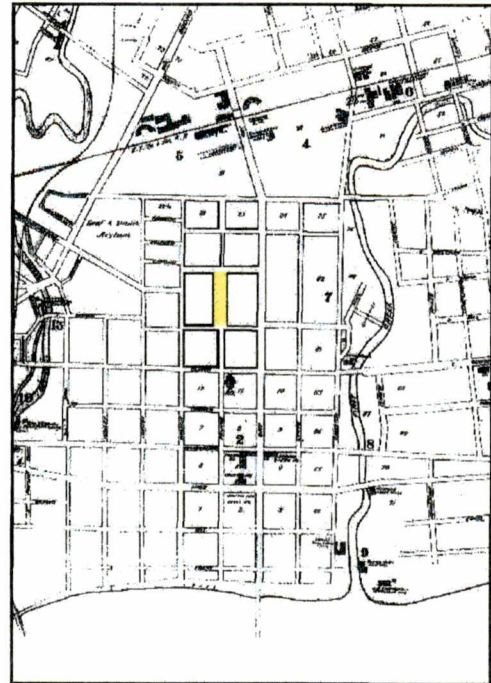


Figure 31 Knoxville, 1884
Source: Sanborn Fire Insurance Maps

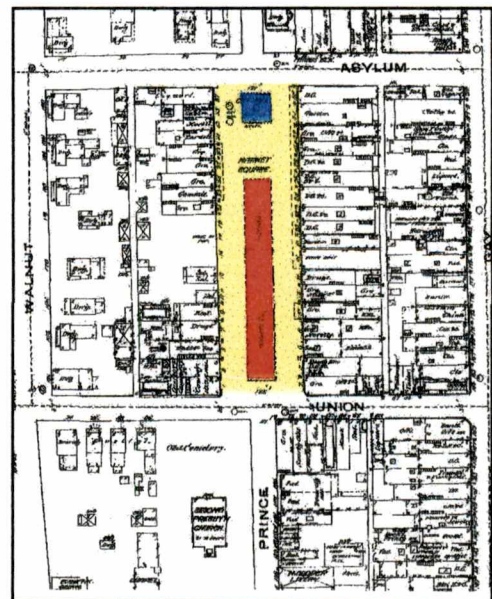


Figure 33 Market Square 1884
Source: Sanborn Fire Insurance Maps

Knoxville 1890

Only six years later, even more of Knoxville's community is engaged in the activity of Market Square (Fig. 34). Ladies in Edwardian finery (Fig. 35) shopped at the Market House, and the Police now find their headquarters at the city hall (Fig. 36). Even though the city has grown beyond her original boundaries of First and Second Creek, Knoxville still maintains the identity of her square grid off set by the dynamism of Market Square.



Figure 35 Shopping in the Market House
Source: Isenhour

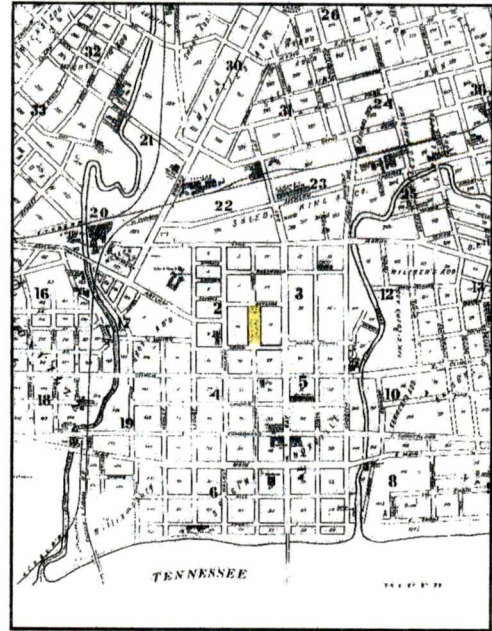


Figure 34 Knoxville, 1890
Source: Sanborn Fire Insurance Maps

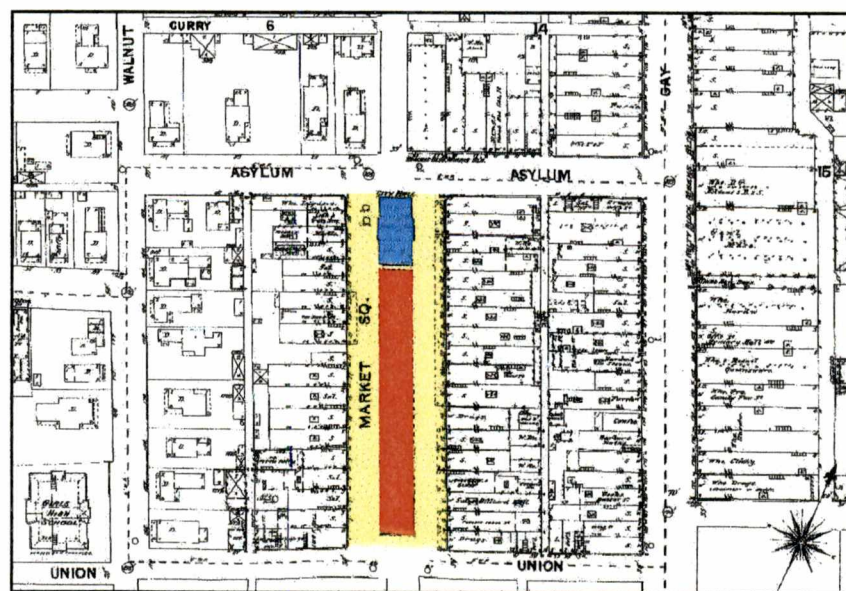


Figure 36 Market Square 1890
Source: Sanborn Fire Insurance Maps

Knoxville 1903

Knoxville continued to experience extraordinary growth (Fig. 37) until World War I, prompting people to call the city the "Gateway to the South," a title the city continues to claim. By the early twentieth century Knoxville's Market Square (Fig. 38) had fully developed a unique character. Based on the medieval European typology of the centralized market house/city hall, Knoxville's market house and context are unique in the southern U.S. and one of few found anywhere in this country. The Richardsonian Romanesque Market House (Fig. 39) itself remained in use until the 1960's when it was torn down after a devastating fire.

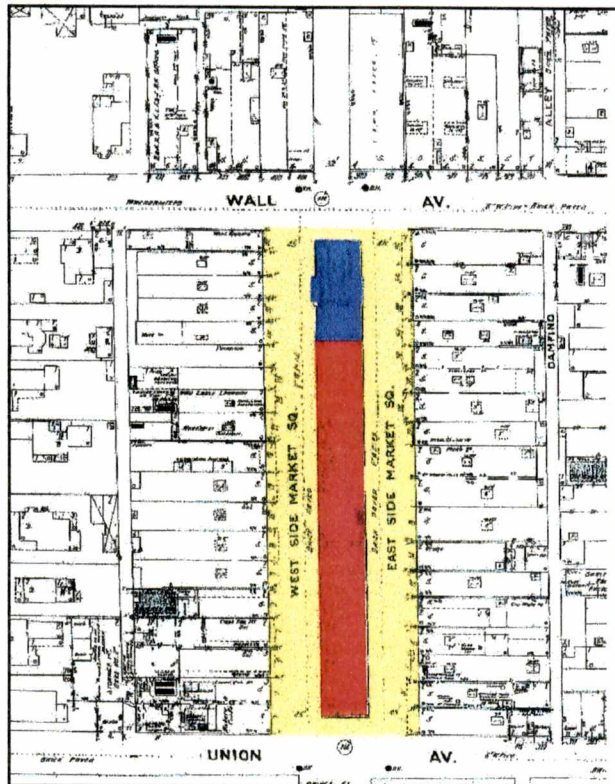


Figure 38 Market Square 1903
Source: Sanborn Fire Insurance Maps

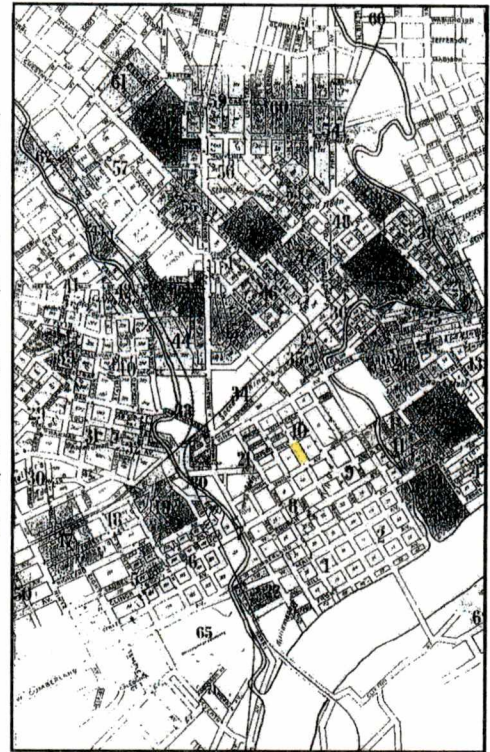


Figure 37 Knoxville 1903
Source: Sanborn Fire Insurance Maps



Figure 39 The Market House
Source: Isenhour

Knoxville 1917

The modern cityscape of Knoxville was well fleshed out by 1917. (Fig. 40) With the city growing rapidly, more and more of the upper levels of the Market House became occupied by city and other governmental offices (Fig. 41 blue area). The ground floor continued to be the place of vibrant commerce while the public hall just above it serves as a gathering place to generate support for the First World War effort (red area).

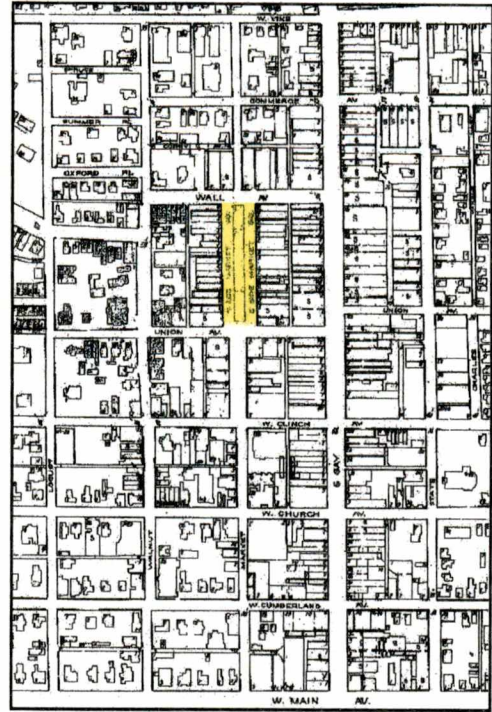


Figure 40 Market Square Vicinity 1917
Source: Sanborn Fire Insurance Maps

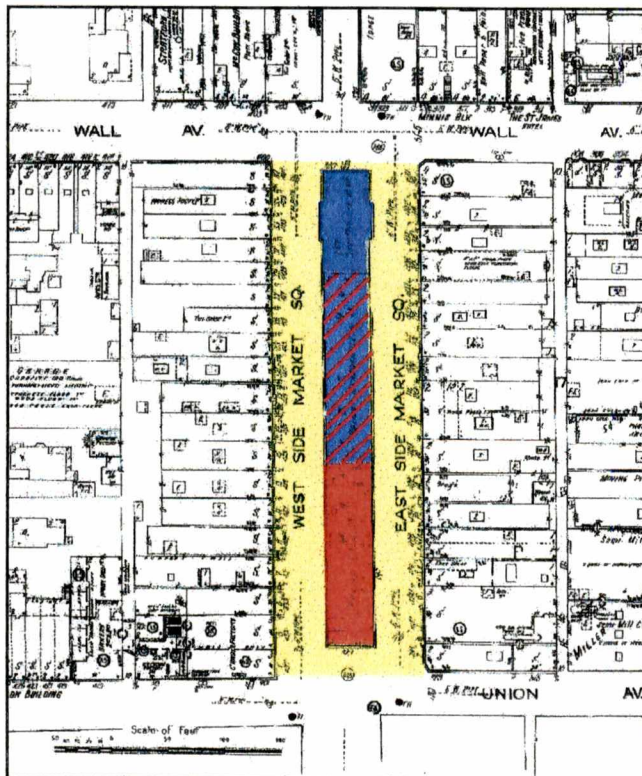


Figure 41 Market Square 1917
Source: Sanborn Fire Insurance Maps

Knoxville 1924

Electric lights and Milky Way Bars! Even later, at the height of the Great Depression, Knoxville's common gathering place, the Market House, continued to bustle with activity. And until 1925 Market Square (Fig. 42) maintained its prominent position as the heart of all civic life. City government and police continued to have their headquarters here, and the city fire alarm was the great bell which hung from the Market Building's tower. Even after city government moved toward the river, Market Square continued to serve as the singular place of commerce (Fig. 43) and public assembly, where political rallies and city dances were held. All citizens could gather here and share in the joy of a well informed civic life.

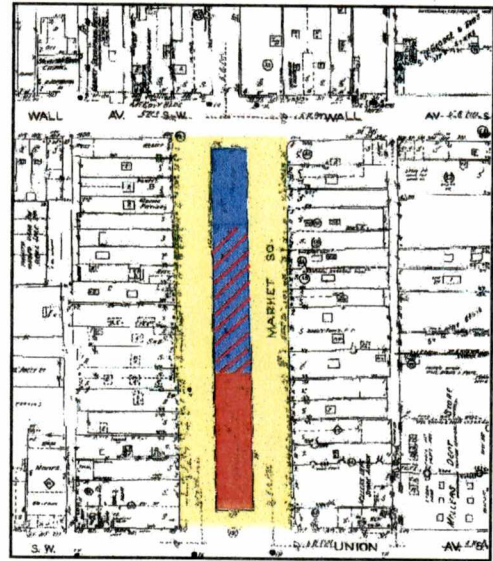


Figure 42 Market Square 1924
Source: Sanborn Fire Insurance Maps



Figure 43 The Bustling Market House, 1934
Source: Isenhour

The summary of the site history was included in order to establish the importance of Market Square to the civic life of Knoxville from her very establishment to the present day. The integration of a community based program and architecture, such as that of the prytaneion, into this place would help to reinvigorate the sense of place and architectural vibrancy of downtown Knoxville. Additionally, such a location would help Knoxville's community by aiding her citizenry in the establishment of a common gathering place for daily as well as festival activities.

SITE ANALYSIS:

(Physical and Contextual Conditions)

Knoxville, Tennessee has a very temperate climate which results in four distinct and relatively equal seasons. Any building must therefore, deal with all climatic and weather conditions from the hot and humid summer day, to the icing and wet snow of a temperate winter. The average temperature in Knoxville is 62°F.

Market Square has the topographic condition of being just south of the highest point in the downtown area. The square is bordered on the north by the twin towers of the Tennessee Valley Authority which are raised above market level on an artificial 16' plinth. Both long edges of the square are bordered by Victorian shops which have very narrow but deep plaiting. The shops vary in height from 30' to 50'. Market Square begins at this point with the narrowing of the street created by Krutch Park to the east and a nine story retail building to the west. Krutch Park offers a insular forest-like condition within the urban fabric. The water element which begins at the steps of TVA and reappears at the southern end of Market Square, meanders through Krutch Park where it stops. The potential for a water link between Market Square and the river running along Market Street is easily pos-

sible given the current conditions.

The following figures illustrate, in diagrammatic form, the other contextual conditions which affect the design of the prytaneion on Market Square.

Figure 44: The Civic Corridor which runs north to south along Market Street and has the potential to link a civic intervention on Market Street to the current civic life housed in the architecture on Main Street.

Figure 45: Res Publicas This details the location of the civic infrastructure as it currently exists in Knoxville.

Figure 46: Visual Connectivity This diagram illustrates the link between Summit Hill and the Federal Building along Market Street.

Figure 47: Visual Corridor This shows the effect the dominant edges along Market Street have in creating a forced perspective toward the river.

Figure 48: Arts and Entertainment This locates the position of cultural venues within downtown Knoxville.

Figure 49: Commercial District This diagram organizes the four types of commercial building occupation in Knoxville.

Figure 50: Green Spaces This shows the potential for an intervention in Market Square to strengthen the tie of the built environment to the natural world along Market Street.

Civic Corridor (pedestrian connection)

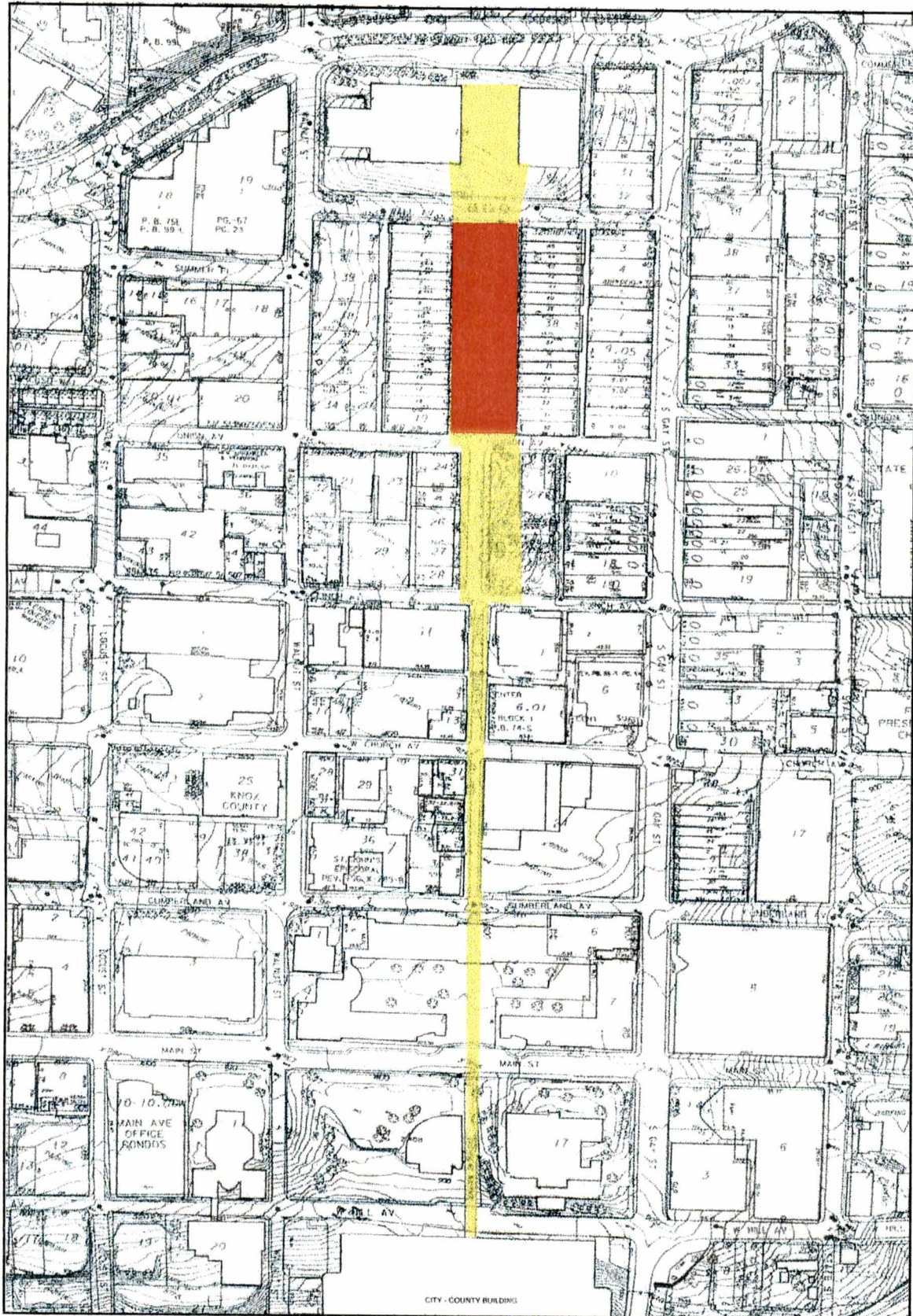


Figure 44 Civic Corridor along Market Street
Source: Author

Res Publicas: The Civic Fabric

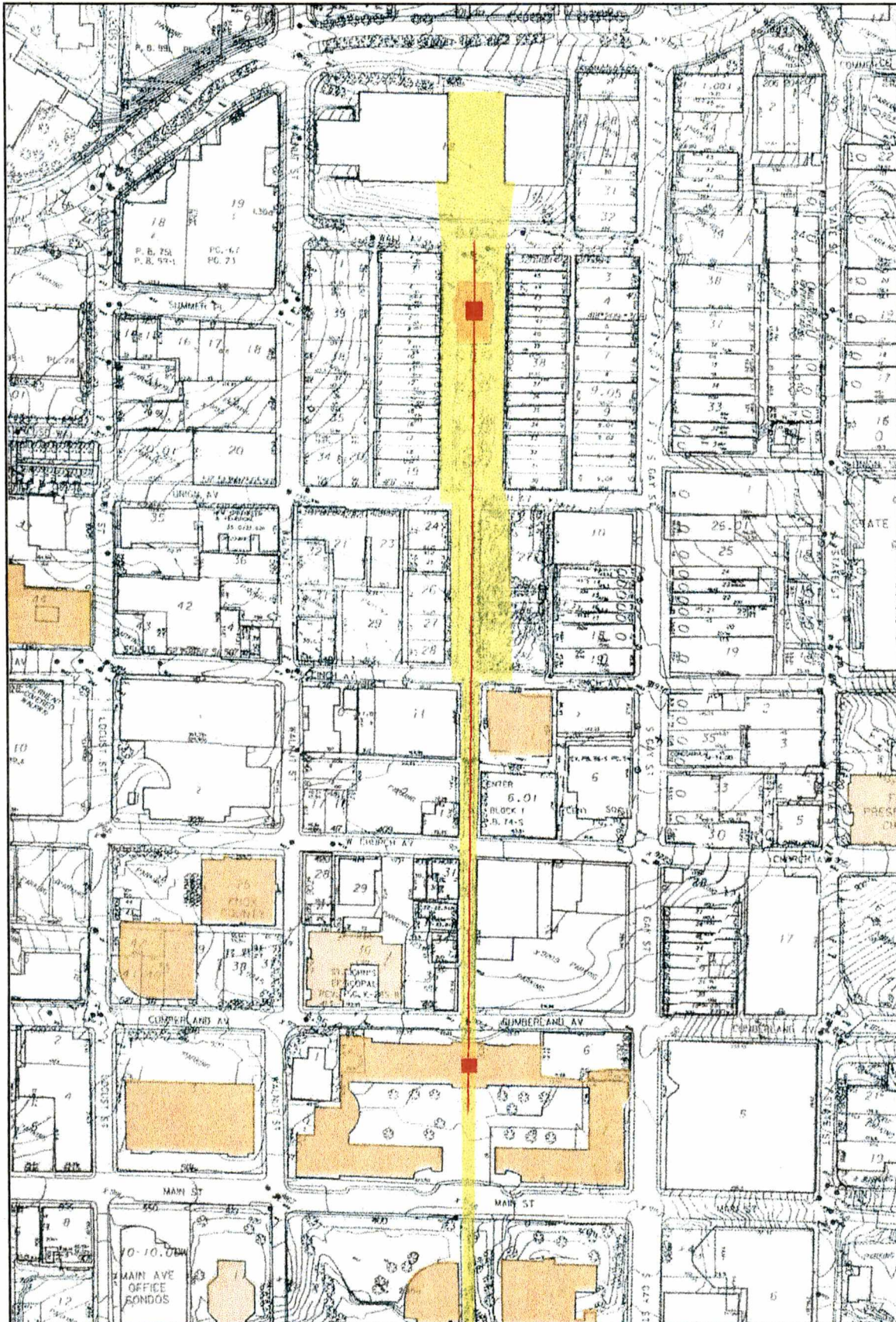


Figure 45 Civic Axis between Market Square and Knoxville's City-County Building
Source: Author

Visual Corridor (dominant edges)

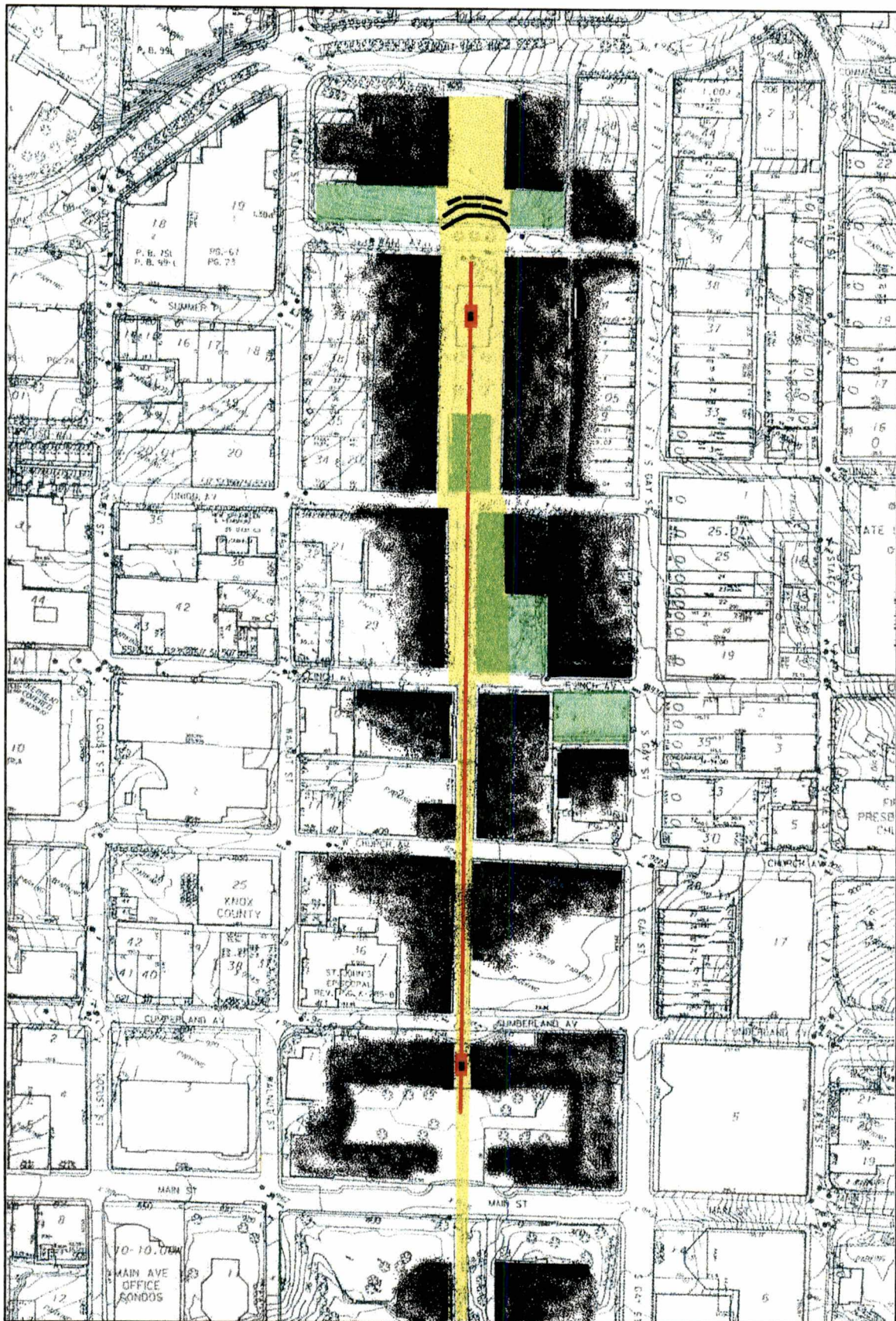
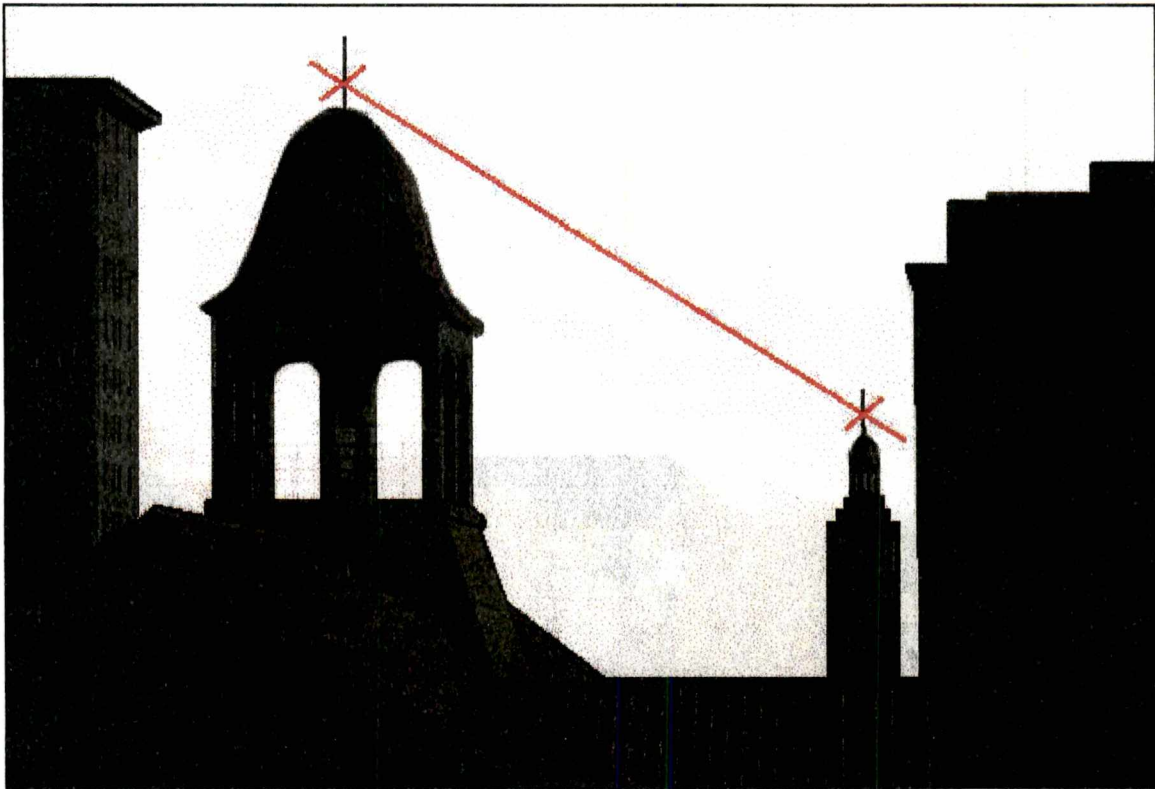


Figure 46 Dominant Edges along Market Street
Source: Author



Visual Connectivity (of the Civic Axis)

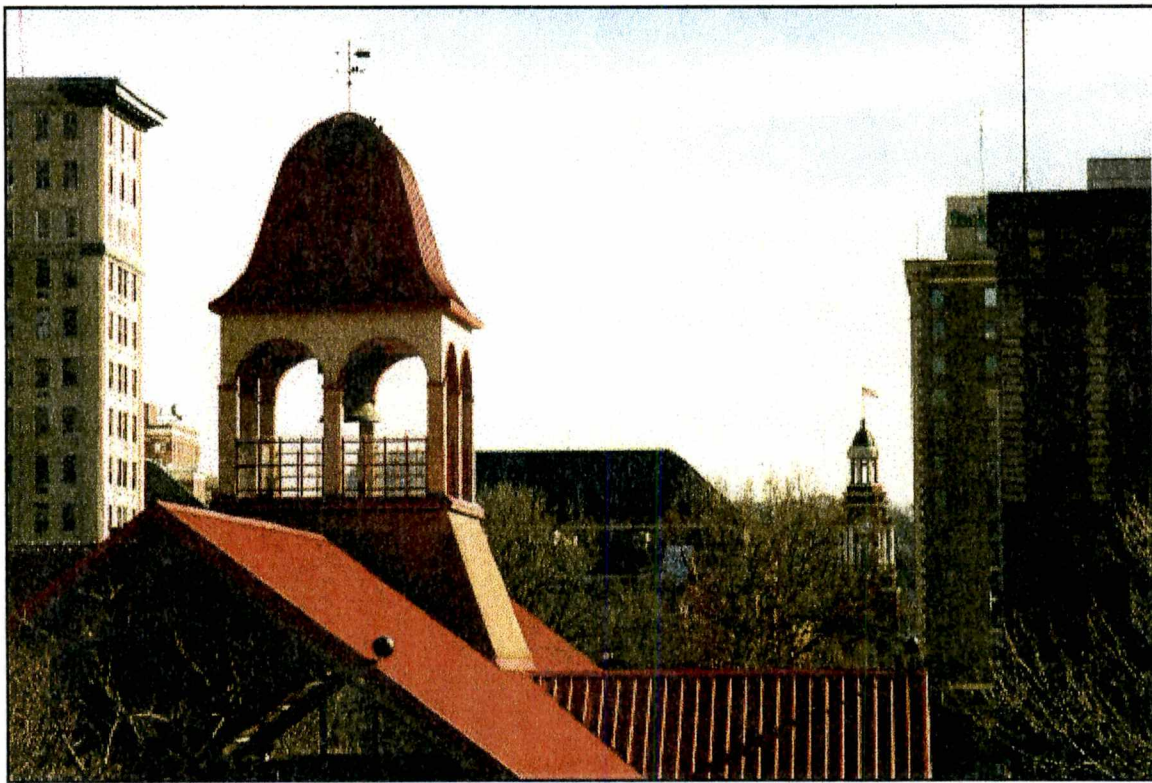


Figure 47 Visual Connectivity between Summit Hill
and the Federal Building along Market Street
Source: Author

ARTS AND ENTERTAINMENT

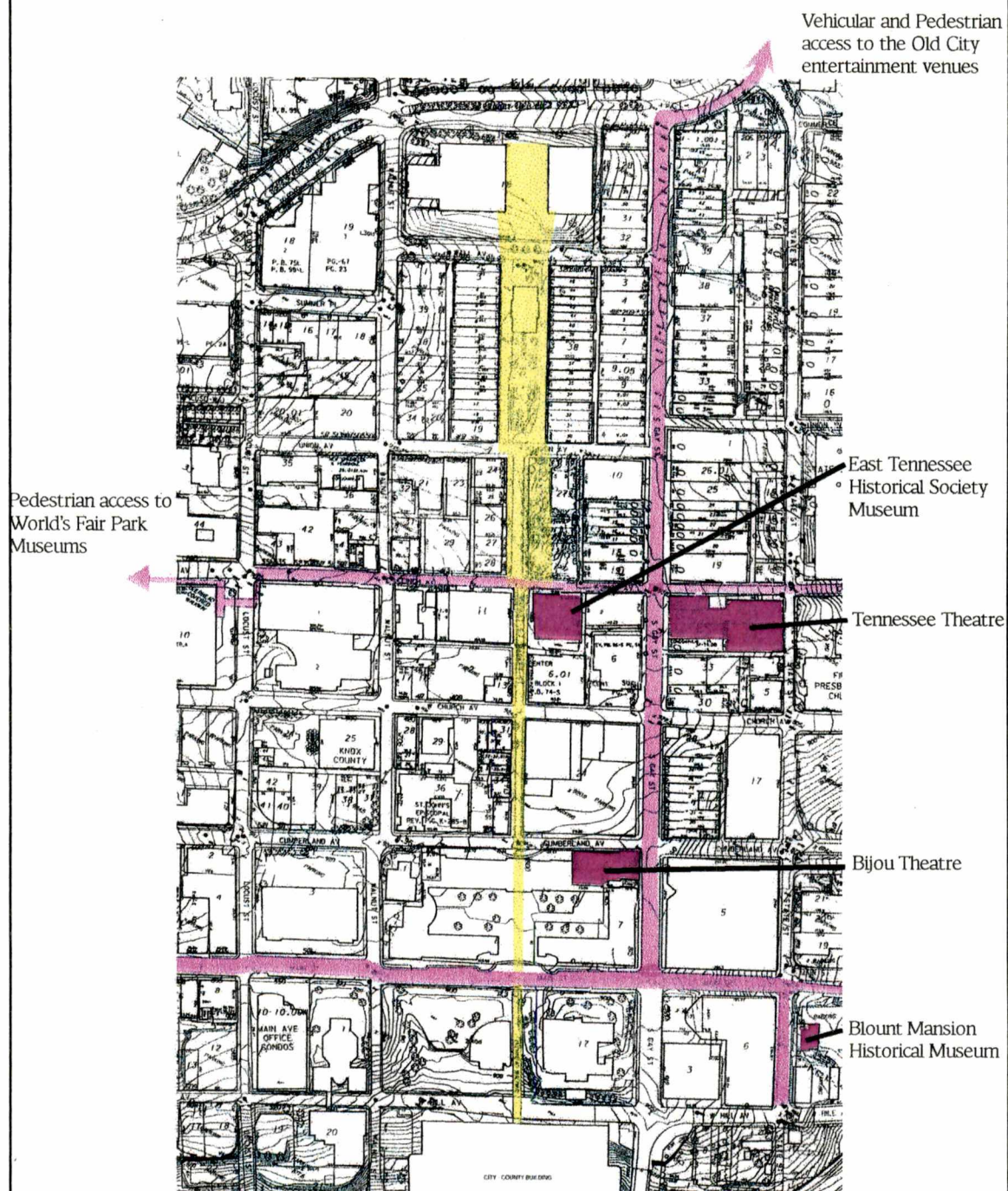


Figure 48 Arts and Entertainment
Source: Author

COMMERCIAL DISTRICT

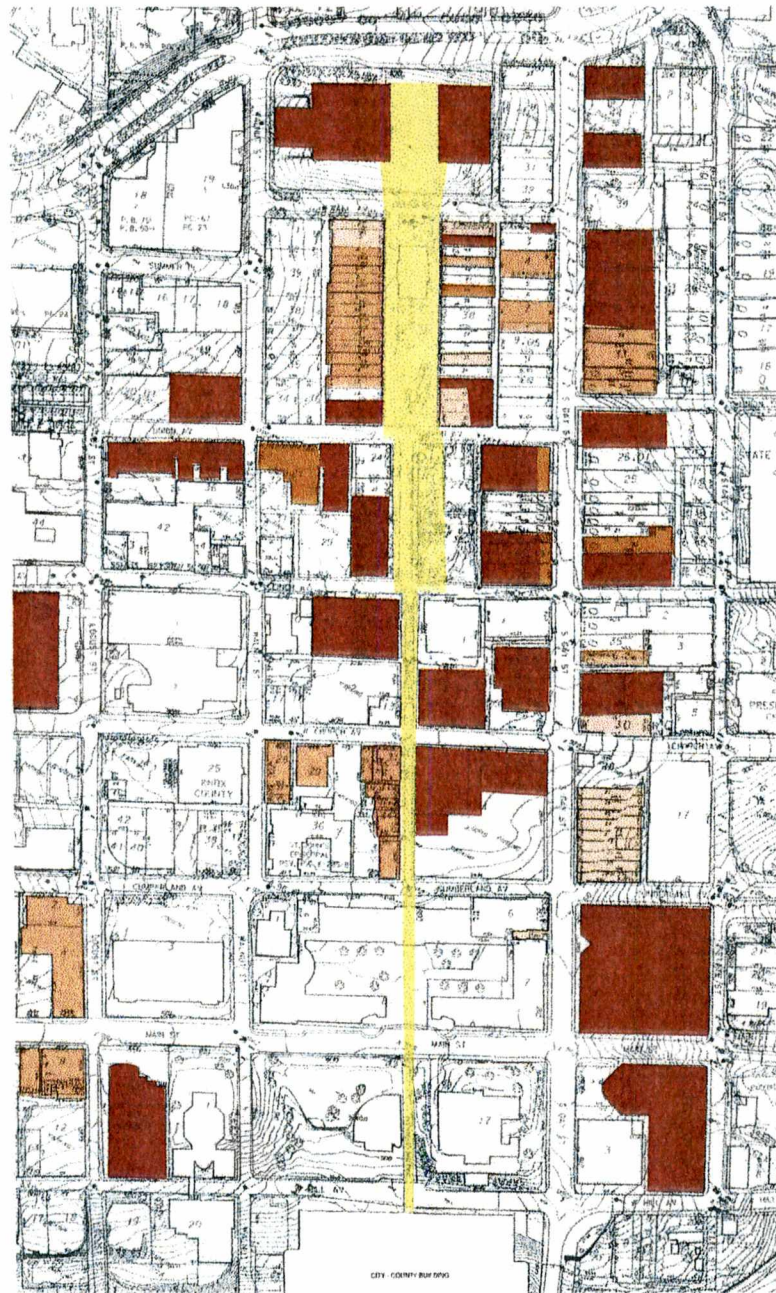


Figure 49 Commercial Districts
Source: Author

GREEN SPACES

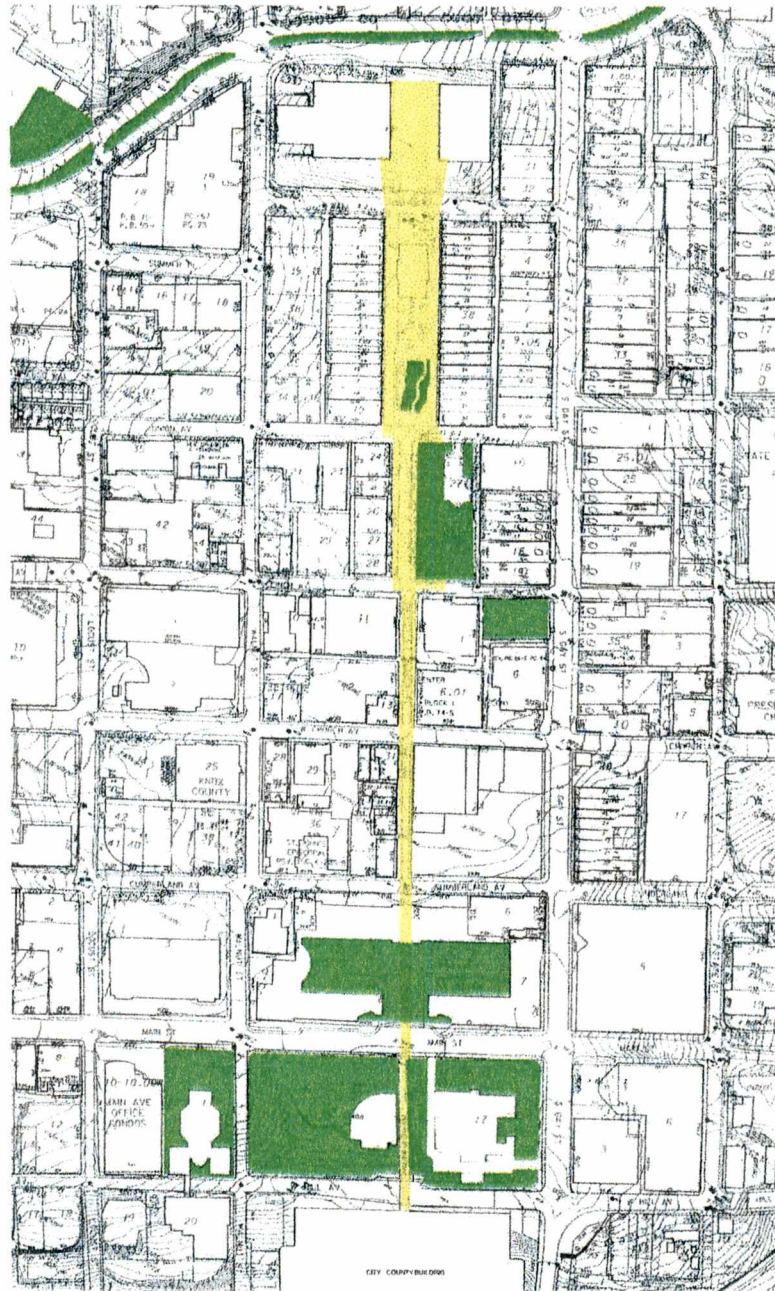


Figure 50 Green Spaces
Source: Author

PARKING AREAS

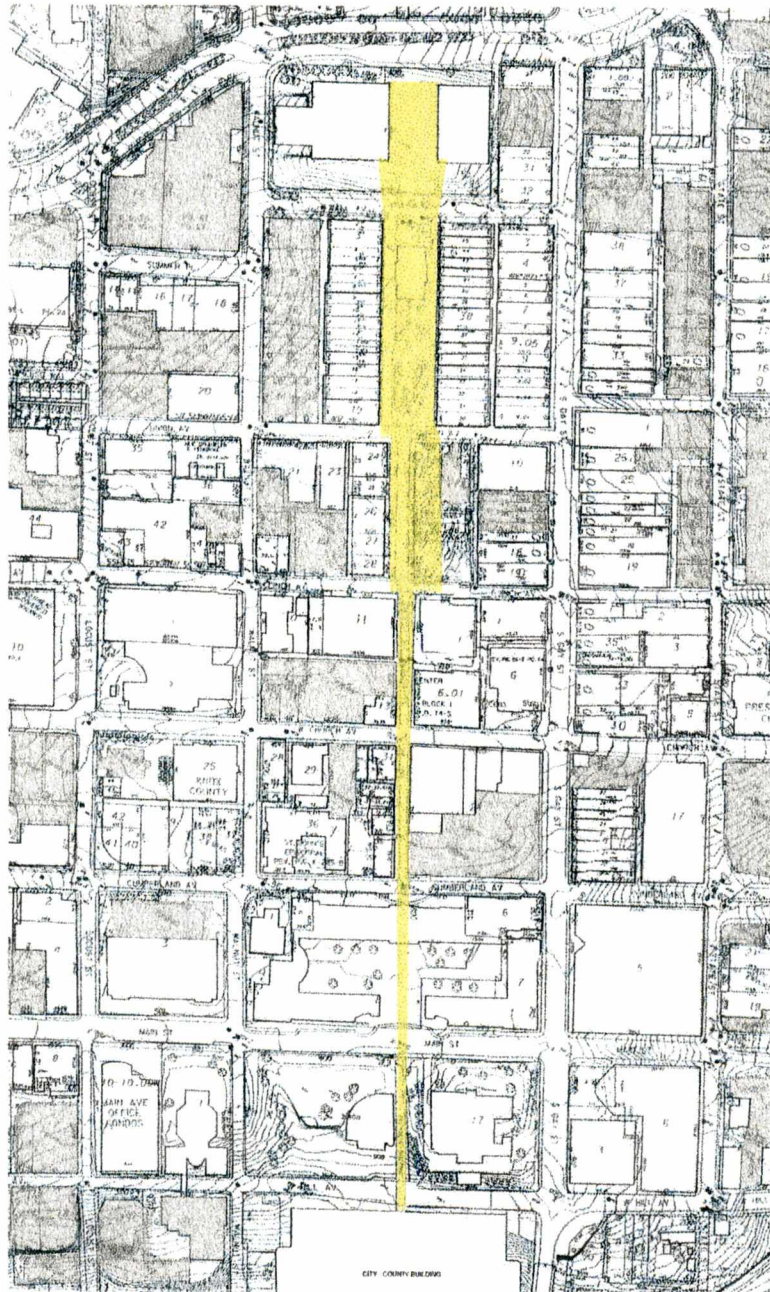


Figure 51 Parking Areas
Source: Author

PEDESTRIAN ROUTES

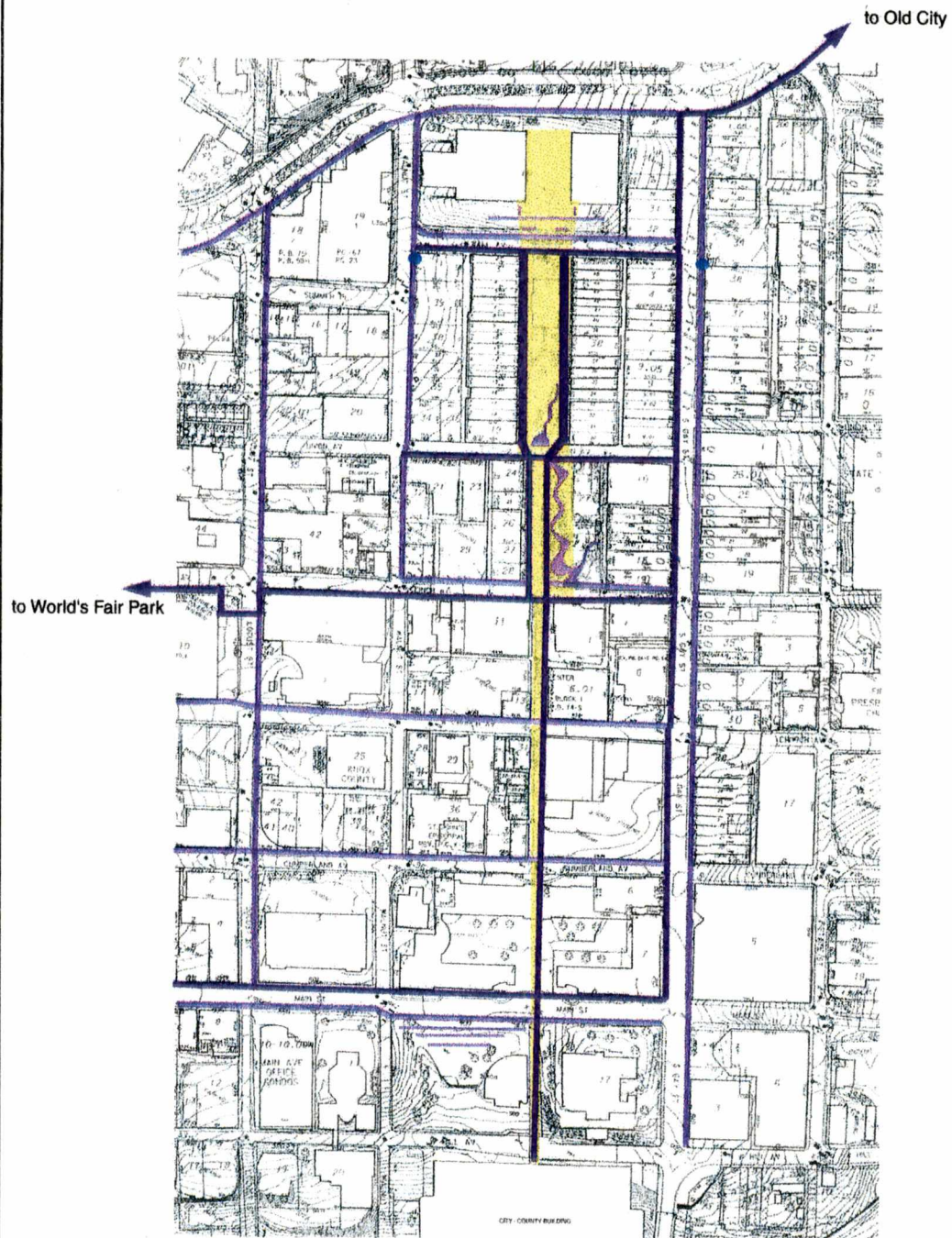


Figure 52 Pedestrian Routes
Source: Author

VEHICULAR ROUTES

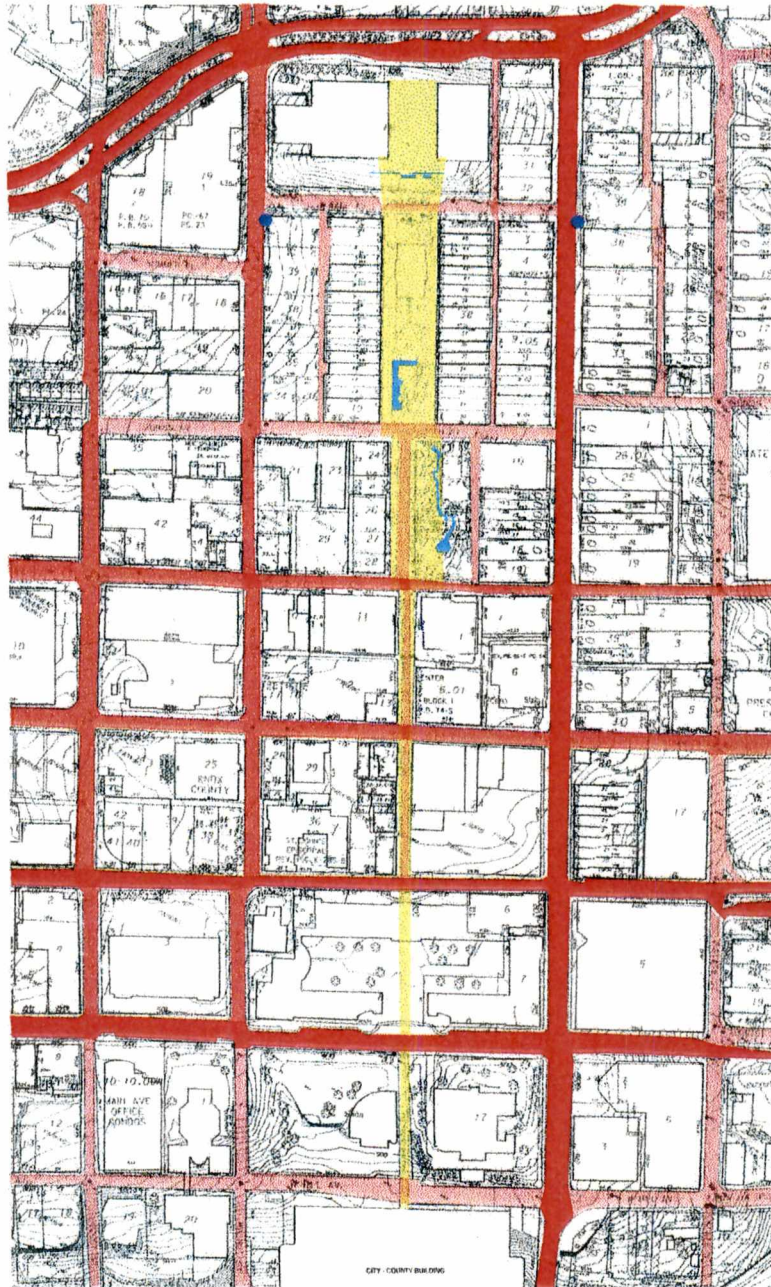


Figure 53 Vehicular Routes
Source: Author

WATER AXIS

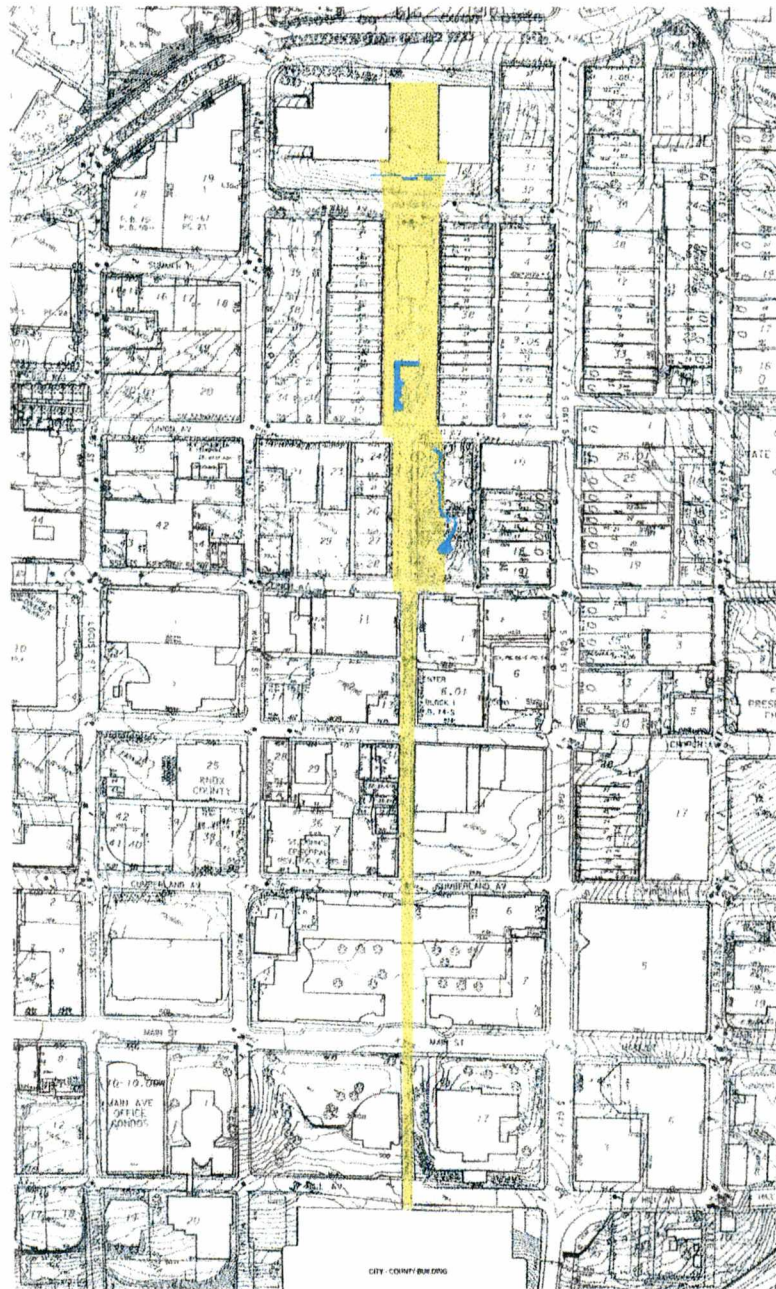


Figure 54 Water Axis along Market Street
Connection through the Civic Corridor
Source: Author

Prytaneion Programmatic Elements

As with so many landscape and urban design ideas, this investigation of a prytaneion for Knoxville is about faith. The faith that the project and architectural issues behind it have elemental value to the community. I came to the programming of the prytaneion with the understanding that, for a large intervention such as the one proposed here, the time frame for realization would need to be quite generous. For this reason I have proposed that the design investigation be thought of in two phases. This allowed me to concentrate my efforts on the two architectural pieces, which act as anchors for the entire project, the gathering hall and the gatehouse. Were this a real time project, the programmatic elements in phase two would probably be designed by other architects following the guidelines established in the master plan. By allowing other designers to participate in the creation of this place, I imagine the complete result would be more community based architecture rather than the individual ego-centered architecture, which has become common in our civic building. The following are the programmatic elements broken down by architectural purpose.

Civic Element, the Prodomus:

Perhaps the most important architectural program symbolically, for the city and the community, is the civic element (Fig. 55). This element both addresses the public and proclaims an aspect of their architectural identity. It is the most used part of any civic building and should, therefore, speak of the ideals and preciousness of this place to the people it serves. In this design investigation, the civic element is the prytaneion proper. The prytaneion has a dual relationship that suggests totally different architectural scales. First, the civic facade of the prytaneion must recognize the scale of the city,

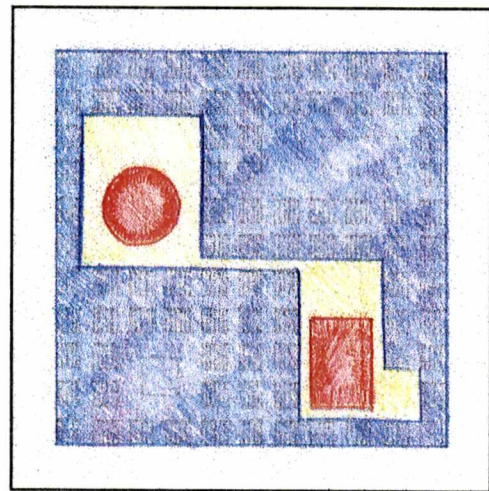


Figure 55 Civic Element diagrammed

taking its place within the regular grid of Knoxville's plan but also acknowledging the three-dimensional characteristics of the Victorian shops of Market Square and the monumental TVA towers. Secondly, the prytaneion needs to be approachable and welcoming from the perspective of the individual interacting with the spaces on foot.

Entry Vestibule: (The Prodomus) This is a multi-level spatial condition that marks entry into the greater room of the prytaneion in addition to the interior gathering space proper. The spaces must have an appropriate grandness of scale to recognize the importance of the individual's entry into the community's architectural heart. Again, a variety of spatial experiences are expected as the individual passes through the vestibule into Market Square and then into the main gathering hall.

Reception Area: These spaces, again, serve as gathering places. Here some of the mobile archival and museum pieces may be displayed. Here visitors, guests and community members are be welcomed, informed of events and services, and then invited to circulate to their intended element.

Circulation: The circulation of the prytaneion has the important task of unifying the various elements of the social and architectural program. Places to pull away from the circulation path for small conversations are ideal for promoting community interaction. Further, circulation acts as a transitory piece which engages the individual at each element and invites progression all about the greater prytaneion room from Clinch Avenue to the plaza level between the TVA towers.

Community Gathering Element:

This programmatic element is the most flexible and accessible of the public spaces. A great open core that is dividable into various size and shaped areas (Fig. 56) should provide the opportunity for the most grand or intimate occasions. A generous outdoor areas will complement the interior spaces. One aspect of community gathering and celebration, which is as necessary in modern day Knoxville as it was in ancient Greece, is the ability to hold banquet type gathering. The sharing of common food being an especially important universal symbol, some interior and exterior space recognizes this program.

Multi-Purpose Space: The adaptable interior /exterior gathering space is adjustable in square footage to accommodate everything from a seminar to a large party. This space has variable floor to ceiling heights to create different spatial experiences for the room which can accommodate the greatest number of people in the prytaneion. Activities for which Knoxvilleans might designate the use of this space include: the Dogwood Arts Festival Fine Arts Show, Founder's Day Banquet/Party, Volunteer of the Year recognition ceremony, and et cetera.

Enclosed Small Gathering Space: The ability to meet the needs of more intimate gatherings, this walled space might accommodate a board meeting, charrette, girl scout meeting, or even a small self-help type seminar program.

Kitchen Facility: This function is directly applicable to the program of the Greek prytaneion. The kitchen is adequate to allow for preparation and presentation of meals celebrating honorable occasions, events, or people, for small to large occasions.

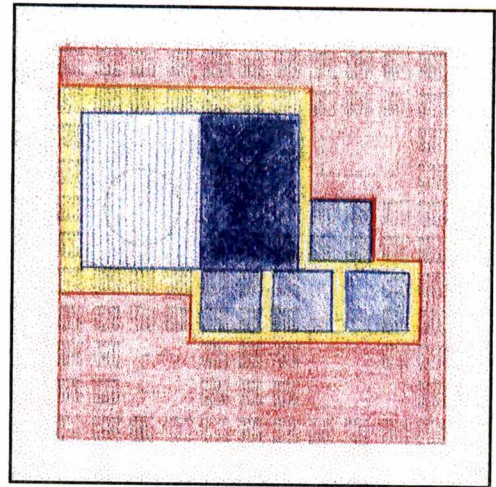


Figure 56 Community Gathering
Element diagrammed

Exterior Gathering Space: These spatial experiences include an area that has the capacity to be used both for performances and small festival space for overflow from the interior hall of the prytaneion. Additionally, smaller dividable pieces with some form of skeletal structure would allow for open-air market activities seasonally while still encouraging informal daily uses such as a place to enjoy a lunch outside.

Archival / Museum Element:

A vehicle for sharing the wealth of human creativity and achievement with each other as well as visitors from other communities, this element includes a totally mobile piece, allowing for shared experiences (Fig. 57) about other civic institutions around the city. This will also act as a type of advertisement for the prytaneion in order to encourage as many citizens as possible to become active in the community and in the prytaneion space itself.

Peripatetic Piece: (Phase II) This element should be a compact display area that is easily transportable for shows of community value at other public and civic venues as appropriate. Visual and informative projects such as scholastic art competitions, Aids Quilt project, historic items from the Thompson Collection would reach a wider audience than a stationary gallery in downtown Knoxville. These displays would increase awareness of the wonderful and diverse aspects that compose the community and may evoke greater participation in the civic life. Smaller pieces within the larger mobile piece may be of various types, sizes, and materials to allow for display within other civic institutions. Architecturally, the peripatetic piece should be formally derived from the tectonic language of the prytaneion as a whole. This should rein-

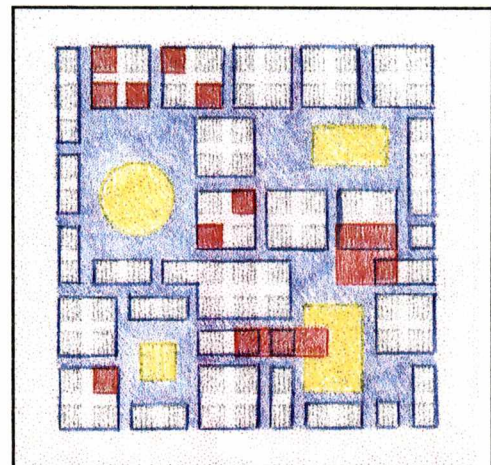


Figure 57 Archival/ Museum Element diagrammed

force the symbolic importance of the prytaneion throughout the community.

Permanent Collection Display Space: In conjunction with the Knoxville Historical Society and the Knoxville Museum of Art, this space is a repository for city memorabilia and donated Knoxville artifacts. This space is enclosed and lockable as it acts as the treasure house, and library of the prytaneion.

Storage Space: A place to keep pieces of the mobile display structures and other items needed for the creation and maintenance of the collection.

Educational Element: (Phase II)

The purpose of an educational element, within the context of a modern prytaneion, is to provide for the nourishment of the civic understanding of Knoxvilleans in a way metaphorically related to the stoking of the embers of the Hearth of Hestia (Fig. 58). Similarly, when members of the community move away and become members of other societies, they will bring with them a piece of the vitality of Knoxville's community and learned skills to incorporate into their new civic life.

Instructional Gathering Space: A generous space which would be adaptable to divide into smaller gathering spaces as needed. The classroom space needs to provide for the interactive teaching of disciplines such as rhetoric, debate, small group communication, volunteerism and leadership.

Instructor's Preparation Area and Kitchenette: This will be single, dividable space to allow for work and quiet rest. Additionally, a small studio type kitchenette would increase the possibilities for shar-

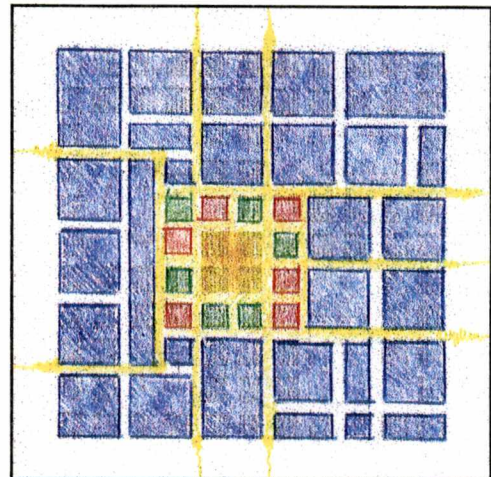


Figure 58 Educational Element diagrammed

ing and instruction through food preparation and/or craft projects. It must be neighboring the class space and near the director's office to provide coherence of the educational element.

Restrooms: Women's and Men's water closets accessible to students in classes at the prytaneion.

Media Room: This space serves as an ancillary classroom with the possibility of providing a multi media teaching tool as well as lessons in communication skills with audio visual and computer facilities. Because of the demands of the use of the equipment the space should be enclosed from the other programmatic areas and have adequate cooling and ventilation.

Director's Office: This is the office of the full time person who, in coordination with the Knox County School District, will gather the human and inanimate resources necessary to develop this civic school place.

Social Welfare Element: (Phase II)

This element acts as a seeding ground for the social welfare concerns of the community (Fig. 59). A variety of sized spaces serve as beginning and temporary place for ideas which may grow into independent civic and social institutions, feeding out into Knoxville and greater East Tennessee. Over time these institutions, which were founded at the prytaneion, could achieve an architectural identity of their own and begin to fill in the civic void in Knoxville's architectural fabric.

Office Areas: This element may very well change face and program dramatically over the course of a few years. Its purpose is to provide for the immediate needs of the

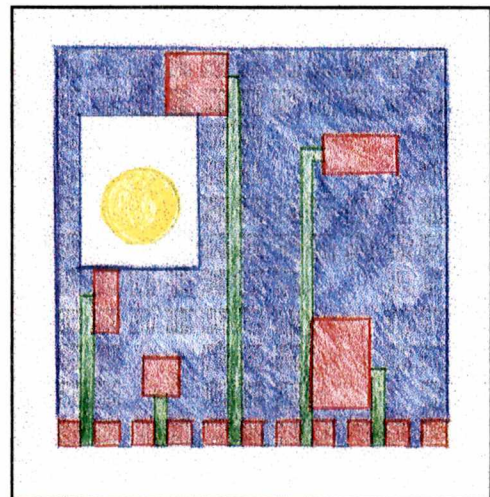


Figure 59 Social Welfare
Element diagrammed

community which are not otherwise addressed. It will require adaptable spaces to provide for accommodation for 2-3 organizational offices on a changing basis as they are needed.

Service Element:

This element is secondary to all other programmatic elements, yet it must still do its job as the *poché*, the servant space, allowing for appropriate human circulation which fits the needs of the wide range of service provided by the other program elements.

Public Restrooms: These are located within the context of the interior gathering space to serve the needs of event participants. The facilities are available during operational hours to the total public of the Market Square area.

Men's: 3 WC (1 handicapped), 3 Urinals (1 handicapped), 3 Lavatories

Women's: 5 WC (1 handicapped), 4 lavatories, changing table

Information area

Telephones

Coat Room: This small space is available to individuals participating in functions of the Gathering Hall.

Custodial Rooms: These are located at each of the prytaneion's programmatic elements to provide for maintenance needs.

Mechanical Rooms: These areas are independently located at each of the programmatic elements.

Storage Area: This will be a place to keep tables, chairs, and space dividers, for use in the Gathering Hall. Additionally, collapsible market poles and tarps for the exterior market stall areas may be stored here.

Program Specifications

Phase I and II

The Prytaneion

Civic: (Phase I)

Coordinator's Office	300
Vestibule	500
Reception	150
Services/Security	100

Total 1050

Gathering: (Phase I)

Interior	3600
Exterior	3200
Kitchen	250
Small Meeting Room	400

Total 7450

The Gate House

Archival/Museum: (Phase I)

Director's Office	250
Display Space	575
Peripatetic Piece	200
Storage	300

Total 1,325

Market Square (The Civic Room)

Public Domain	59,800
---------------	--------

Total 59,800

Educational: (Phase II)

Director's Office	250
Class Space	1500
Media Room	500
Instructor's Preparation and kitchenette	300
Total	2550

Social Welfare: (Phase II)

Offices	3@ 800
Kitchenette	200
Total	2600

Net Area 74,775
Gross Area 77,275

Service:

Public WC	500
Classroom WC	250
Social Welfare WC	250
Mechanical	10%
Circulation	10%

Precedent Case Studies

The Prytaneion of the Greek Polis - Delos

Issues: *Civitas, Civic Realm, Gathering, Sense of Place*

Delos is an island in the Cyclades which lie in the Aegean Sea southeast of Athens (Fig. 60). The prytaneion of Delos ("A" in Fig. 61) has been identified by archeologists and scholars as lying in the agora, about twenty meters south-east of the temple of Apollo ("B" in Fig. 61). The entrance vestibule faces away from the temenos region which is not surprising as we understand the prytaneion to have been a civic architecture distinct from the sacred nature of temples, the political program of the bouleuterion and aesclepion, and the commercial program of the stoa ("C" in Fig. 61). The vestibule served as a transitional space from the street to the prytaneion proper. The transition is achieved by a layer of four Doric columns centered between spur walls giving a tetrastyle in-antis edifice which is approached by ascending the three-step krepidoma. The walls of the vestibule ("I" in Fig. 62) were apparently covered with dedications extolling the goodness of Delos by private citizens as well as other cities.

Passing through the vestibule one would enter what was an atrium space ("2" in Fig. 62). This arrangement of passage has led scholars to propose that the prytaneion form was developed from the common residential plan. Clearly however, the prytaneion was of far greater significance in the city than the house form because it was constructed of durable materials in a manner which suggests the builders were as skilled as any used to build the Temple of Apollo. The gathering space of the atrium would have been the most public space in the structure as well as the place to display statues of the city's most honored citizens.

The next two rooms were prodomoi ("3a", "3b" in Fig. 62), that is, small entry spaces to the two most honored spaces in the prytaneion. In the northwest corner was the hearth room ("4" in Fig. 62) for Hestia's flame, identified by the typical square brazier centered in the space. This was the heart of the building and, certainly



Figure 60 The Cyclades
Source: Zaphiropoulou

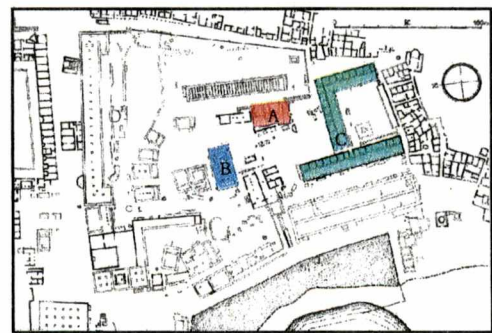


Figure 61 The Ruins of Ancient Delos
Source: Bruneau

the nucleus of all of Delos. The other large room was the dining hall ("5" in Fig. 62) with the traditional Greek banqueting arrangement of couches against the walls. This space is where the human accomplishments and talents of Delian citizens were celebrated and where foreigners were honored by *Xenia* in the prytaneion, meaning, they were feasted at the city's expense (Fig. 63). In the rear of this room ("5a" in Fig. 62) the treasures and archival materials of the city were housed.

According to scholars such as Stephen Miller, the prytaneion as a typology in Greek architecture is not specific in form or related to a certain governmental system. Every identifiable prytaneion throughout Greece is formally different and it has been proven that the prytaneion was as important in the civic life of the people of Pergamon under the Attalids and as enduring as it was through many constitutional changes in Syracuse. (Miller p. 129).

That the Greek prytaneion was architecturally specific to each polis, meaning site and place specific, is an important precedent for the development of a modern American equivalent. This allows for the variations in tradition, building materials and techniques, and especially the formalistic architectural representation of a definable community. "As a community's counterpart to the family hearth, the hearth of the polis reinforced the unity between the citizen, the family, and the community." (Crowe p. 114) Exactly what about this structure give the prytaneion its specific association with the community of Delos is unclear, yet the daily use of the space and its significance in the identity of the polis is undeniable. Perhaps the symbolic and emotion link of an architecture to place and a particular community has less to do with the particularities of form and order and more to do with the memory of spatial experience and bodily orientation and progression through space.

Taken in its entirety as an architectural project, including the Delian prytaneion's siting and relationship to the temenos and the market, this Greek building type is an essential historical precedent for public architecture. The prytaneion is one of the first typologies in our understanding of architectural history which deals

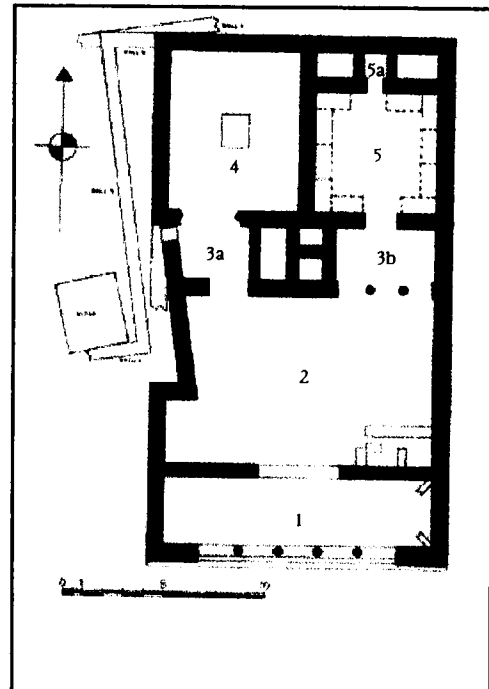


Figure 62 Plan of the Prytaneion at Delos
Source: Miller

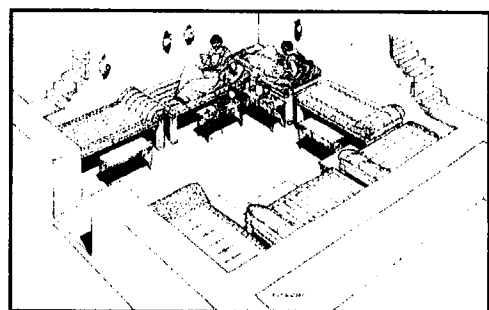


Figure 63 Typical Greek Arrangement
of Dining Couches
Source: Camp

specifically with the nurturing and promotion of community. Programmatically, the prytaneion, with its educational, celebratory, social welfare, archival, and civic elements, serves as a basis for building the program of an architectural center for the community of Knoxville, Tennessee.

Precedent Case Study

Nakijin Community Center

Okinawa Prefecture, Team Zoo, 1975

Issues: *Gathering, Sense of Place, Civitas*

According to the architects of Team Zoo the community center of Nakijin had the mission of being "constructed for all the villagers that can be used freely and readily for a variety of purposes." (Speidel p. 38) This general mission statement could easily be given for the architectural project forwarding my thesis as well. Like a Greek prytaneion, Nakijin's community center is located in the heart of the community.

Nakijin was settled at the base of Mt. Otowa in Okinawa Prefecture, an island province in the southern part of Japan's archipelago. The community center sits on a coral plateau in downtown Nakijin with the surrounding environment of primarily agricultural practices of eel beds and small farms. Team Zoo's architectural solution for this community center is a large unifying concrete roof supported by 276 red cmu pillars (Fig. 64). For every enclosed unit of space there is an equal proportion of non-enclosed but roofed space. This allows the villagers the opportunity for a variety of use-conditions, an aspect of this project which I find especially valuable for informing my own project. The center is flexible, the many spatial conditions create ideal locations for many types of community gathering, small meetings, workshops, exhibitions, and celebrations.

Along with the roofed program space the 276 red pillars, which support the roof, form a three sided colonnade (Fig. 65) which creates an interior courtyard opening out to the south. Thus the quality of common spaces at the community center are three-fold, interior, exterior- covered, and exterior. Team Zoo specifically chose red as the surface condition for the complex in order to complement and contrast with the great vegetation of the surrounding environment. To further this effect, Team Zoo used native vegetation as architectural elements, planting the entire roof over a bamboo frame (Fig. 66) with *Merremia Tuberosa Rendle* and bougain-

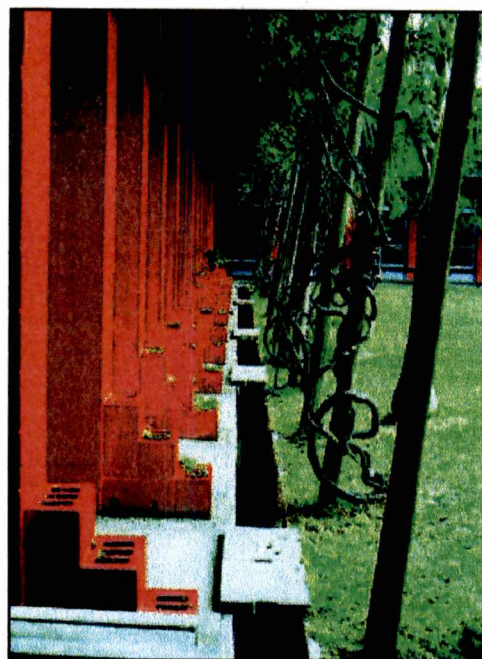


Figure 64 Nakijin Community Center's
Unifying Element: Red CMU Pillars
Source: Speidel

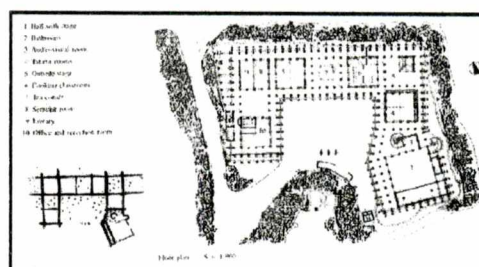


Figure 65 Nakijin Community Center
Plan and Parti Diagram
Source: Speidel

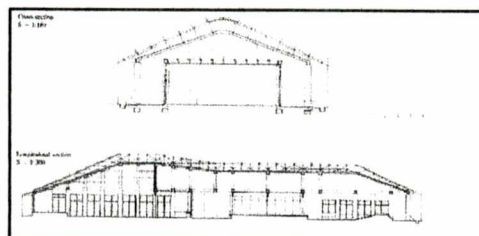


Figure 66 Sections through the
Community Center, Nakijin
Source: Speidel

villea. This not only provides an insulating effect, but also creates a dominant visual and symbolic connection between the natural environment (Fig. 67) and the community center.

Even the building material choice of predominantly concrete masonry units was done in recognition of the overwhelming popularity and use of cmu on Okinawa. Team Zoo deepened the material tie to place by using inlay of seashells in the floors and slabs of their design. These material choices reinforce a sense of place in an architecture created for and about a particular community. Further, Team Zoo has, with this project, designed a place for all different types of gathering. The generous flexibility of plan which allows for a built response to change within a community while maintaining a continuity in programmatic and design choices which reflect the history and traditions of a people.

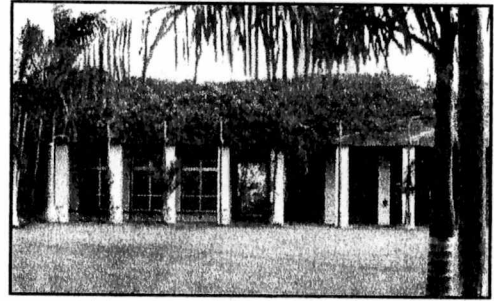


Figure 67 View of Interior Court of Nakijin
Community Center
Source: Speidel

Precedent Case Study

Stadthaus

Ulm, Germany, Richard Meier, Architect, 1993

Issues: Sense of Place, Continuity and Change

When Richard Meier took on the commission for the design of the new city hall for Ulm, Germany, he was presented with a site that had been perplexing architects, planners, and city officials for more than a century. The site is the Münsterplatz (Fig. 68), or cathedral plaza, which is nearly centered in the city and offers powerful historic context. The generous open space is enclosed by traditional store-fronts and the imposing form of the cathedral itself with the tallest Gothic spire in the world.

Meier's design solution offers a key to the successful marriage of a contemporary program and aesthetic with the treasured nature of a community's historic district. Typical of Meier, the Stadthaus is based on the interplay of the circle and the square geometry carried in a sculptural white form. But Meier's choice of using stucco applied to the concrete structure links the building to native building traditions in a way that his more universal, and timeless, trademark porcelain panel system would not have.

The purity of Meier's geometry isolates the building from the complexity of its context. This simplicity lets the historic buildings maintain their importance and dominance on the plaza while allowing the vibrancy of the living community to have a gathering place that reflects the past and asserts the present. The balance between change and continuity finds a metaphor in Meier's architectural dialogue of substance and transparency. Cutaways in the reinforced concrete structure create oblique views framing the cathedral, and the expansive use of glass on each floor opens the building to all.

The variety of spatial experiences created within the pure forms and the openness of plan on the ground floor expands the plaza and welcomes the visitor to explore a building radiated with natural light (Fig. 69).

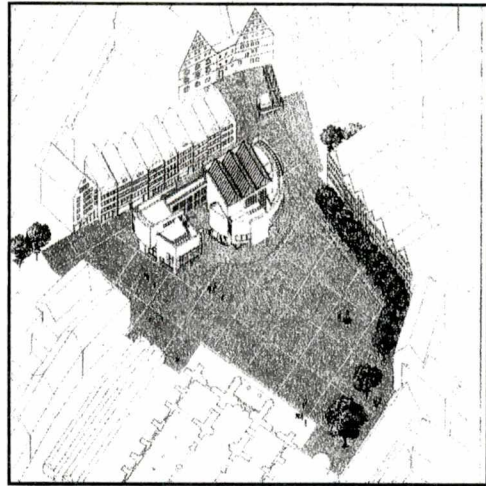


Figure 68 Axonometric Site Plan
Münsterplatz, Ulm
Source: Meyerson

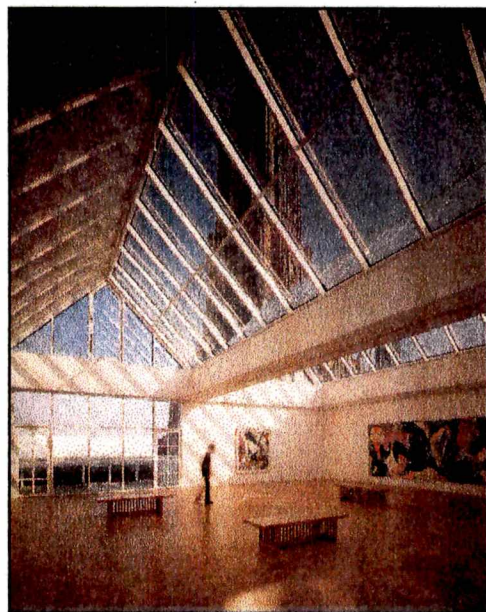


Figure 69 View of Ulm's Great Spire
Through Meier's Generous Skylights
Source: Meyerson

Meier did little else in master planning the plaza. The paving pattern was changed to reflect the proportions of the cathedral. Mostly, the plaza was left bare, deliberately kept free of street furniture. The reason for the blank slate approach might best be explained as yet another smooth surface for a visual contrast to the surrounding architecture (Fig. 70).

Jeremy Meyerson, placing this project in his book *New Public Architecture* under the chapter heading, "Dramatic Interventions," speaks of how this project has been accepted by the community. "Richard Meier's white geometric spacecraft of an assembly building has landed...But far from being an alien invader, this masterful modern architecture is a worthy complement to Ulm Cathedral and generator of a renewed sense of place in the city center." (Meyerson, p. 107)

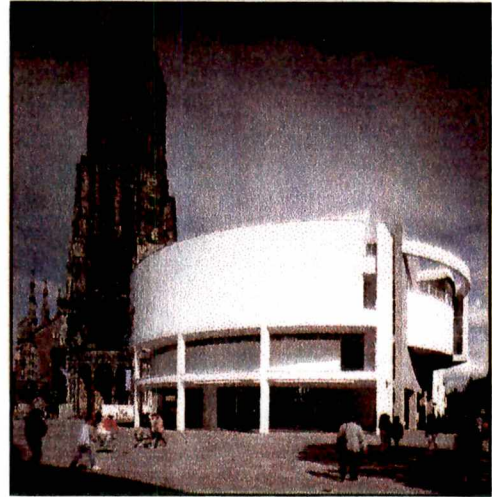


Figure 70 Exterior View of Ulm's Stadthaus
Source: Meyerson

Precedent Case Study

The City of Freiburg im Breisgau Baden-Württemberg, Germany

Issues: *Sense of Place, Civic Realm*

There is an urban jewel in southwestern Germany. Nestled in the Schwarzwald, Freiburg im Breisgau (Fig. 71) was founded on the Dreisam River when a marketplace, a community gathering ground, marked the establishment of the city in 1120. The effects of this community based origin have been long lasting. Today, the visitor can easily navigate the winding medieval streets and find themselves progressing from one civic room into another.

Over time the architectural, planning, and political leaders of Freiburg have achieved a truly unique and identifiable place that has become the symbol of their community. Because of the depth of Germany's architectural history, Freiburg has a great variety of forms, materials, and textures in her built environment. The problem for Freiburg arose as it does for all towns, how to define the public realm from the private, commercial realm? Freiburg has a unique solution.

Even though square footage is a premium monetary concern, the decision was made to keep Freiburg's historic open spaces open. Most of the important architecture in the civic realm is located on these platz anyway. How does the pedestrian know how to locate the public realm? The city is linked by a series of tiny canals called *Bächle* (Fig. 72) which wander slowly from one public platz to another, inviting the individual to pause and enjoy their delightful trickles as they inform your path.

Being sensitive to environmental concerns which plague the Black Forest, the pedestrian friendly city (Fig. 73) is accessible from nearly everywhere with out the need for automobile traffic and inner-city parking. By stressing foot traffic everywhere, the many diverse open air markets, which pop up sporadically every day, are assured a healthy flow of potential consumers. Knox-



Figure 71 Freiburg im Breisgau
Aerial View
Source: Mayer



Figure 72 Woman Cooling Her Toes
in a Bächle
Source: Mayer

ville, Tennessee is a city of similar size to Freiburg and also has a major influence on the community by the dominance of a large university. I believe Knoxville could benefit from the lessons of creating a sense of place that Freiburg has accomplished by small moves which are repeated and add up to a satisfying civic condition.



Figure 73 Pedestrian Traffic in Freiburg
Source: Mayer

Precedent Case Study

Boston Common, Boston, Massachusetts

Issues: Gathering, Continuity and Change

"Symbolism resides in places, in spaces, in nodes or districts as well as in landmarks. For New England towns and small cities, the common was both a functional node and a symbolic nucleus which gave form to the surrounding community, socially and physically." (Greenbie p. 122) The important comparison between traditional New England commons, especially that of Boston, and Knoxville deals with how effectively a city can have a variety of nodes or centers and still have them all be vibrant and robust elements in the community.

Boston Common (Fig. 74) has the scale of a large urban park but it serves a civic function for Boston's citizens far more important than just recreational. It is the location which is so important for the life of the city. Bordering the Common are Bullfinch's Massachusetts state house, the US Custom House, the central business district (Fig. 75), and the diversity of the Back Bay district. The people cross the Common to do business in all of these districts while others come to the common just for the pleasure of being in a great space defined by architecture symbolic of the city of Boston. This makes the Common and all her neighboring districts extremely viable as pedestrian zones as well as having excellent perimeter accessibility by vehicle.

Similarly, Knoxville, is in need of places for her people to cross each other (Fig. 76) and find places to gather for any and every reason. Today, Knoxville has disparate civic and public architecture and destinations scattered about the small grid. Necessarily, for such a civic place to happen in Knoxville it could only happen on a much smaller scale than Boston, and begin a way to link the nodes of Knoxville for pedestrian and vehicle.

Like Boston, some of the architectural scales and styles in Knoxville are quite violent, but this is not necessarily a bad thing. Very often the reflective nature of a glass curtain wall monolith can act as a foil preserving the few historic gems of an urban center. One such trea-

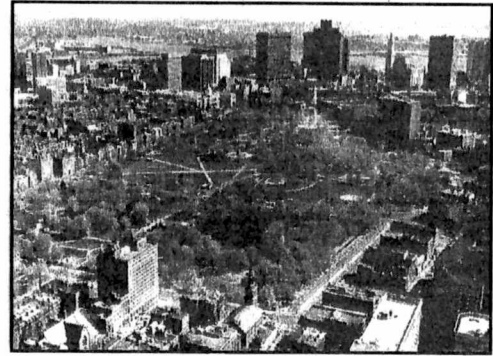


Figure 74 Boston Common
Aerial View
Source: Greenbie



Figure 75 Commercial Skyline Around
Boston Common
Source: Greenbie



Figure 76 Daily Life on
Boston Common
Source: Greenbie

sure is the old Custom House on Market St. and Clinch Ave., now appropriately occupied by the East Tennessee Historical Society. Knoxville's citizenry also has an emotional tie to the Italianate storefront buildings that line Market Square. This historic district of narrow footprints and buildings mostly 30 - 40 feet high is abruptly terminated by an artificial rise of 16 feet to TVA plaza.

This plinth gives an awkward base for two monolithic office towers which house the Tennessee Valley Authority. Boston, like so many American cities, is full of similarly juxtaposed architectures. Form and stylistic contrasts can be very interesting and offer the variety which makes the composite nature of a city visually dynamic. The problem most of these issues of joining the old and the new in our cities often has to do with the lack of a transition in scale. In taking the position on Market Square, the prytaneion would become the focus of Market Street and could create a transition in scale between TVA's twin towers and the Victorian commercial structures just below. Further, this position would offer pedestrian crossing and meeting place of people among the various small zones of Knoxville's downtown.

The example of the dynamism of Boston Common (Fig. 77) on a daily and hourly basis is a long term goal for this medium size city on the Tennessee River. Knoxville was fortunate in the early planning of the Market Square as a civic space, but the importance of this position has been largely ignored since the early Twentieth Century and an expression of architectural linkage could lend support to the unification of Knoxville's fractured cityscape in a manner similar Boston Common.



Figure 77 A Weekend Day on
Boston Common
Source: Greenbie

Precedent Case Study

Loyola Law College

Los Angeles, California, Frank O. Gehry Architect, 1989.
Issues: *Gathering, Civic Realm*

With this project, Frank Gehry demonstrates that the solitary object does not always solve every programmatic and site situation. When the administration of Loyola Law College decided that the need for additional class and lecture space could no longer be ignored, they searched for a person who could not only provide effective building design, but also help them integrate new architecture into a constricted urban campus.

Once Gehry was selected the first step the architect took was to design a traditional academic form, with the required program of administrative and class room space in a very untraditional way. The long, narrow corridor box is split in two (Fig. 78) by a generous atrium space which defines the center and circulation component. The dynamism of this form spills out into the forecourt by the angular path of an exterior stair.

This initial design move was the first phase of a multi-phase (Fig. 79) approach to design which works well for clients with limited funds that must raise money at specific points in time. Like an university, civic architecture, paid for with public funds, may be more easily achieved if the design initiative is phased. This allows for the contributors to see completed elements over time and also provides useable space even with the project incomplete.

Having created a strong anchor for the total project in the administration building, Gehry met the challenges of the next phase in a different manner. Phase two includes the program of two instructional lecture halls, a chapel (Fig. 80), and a court house space for holding mock trials. The lack of exterior public space at Loyola was considered in Gehry's design moves. The four programmatic elements are detached (Fig. 81) and placed in a way that their relationship to one another seems totally random. This scattering of program allows Gehry to treat the entire area as a public room, introducing

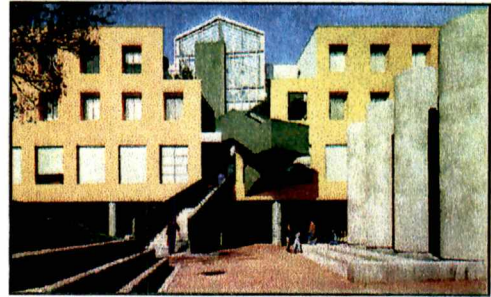


Figure 78 Loyola Law College
Administration Building
Source: Gehry

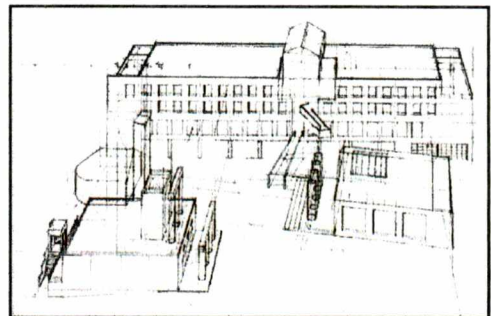


Figure 79 Sketch of Phases I and II
for Loyola Law College
Source: Gehry

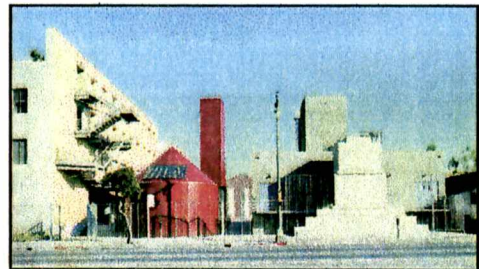
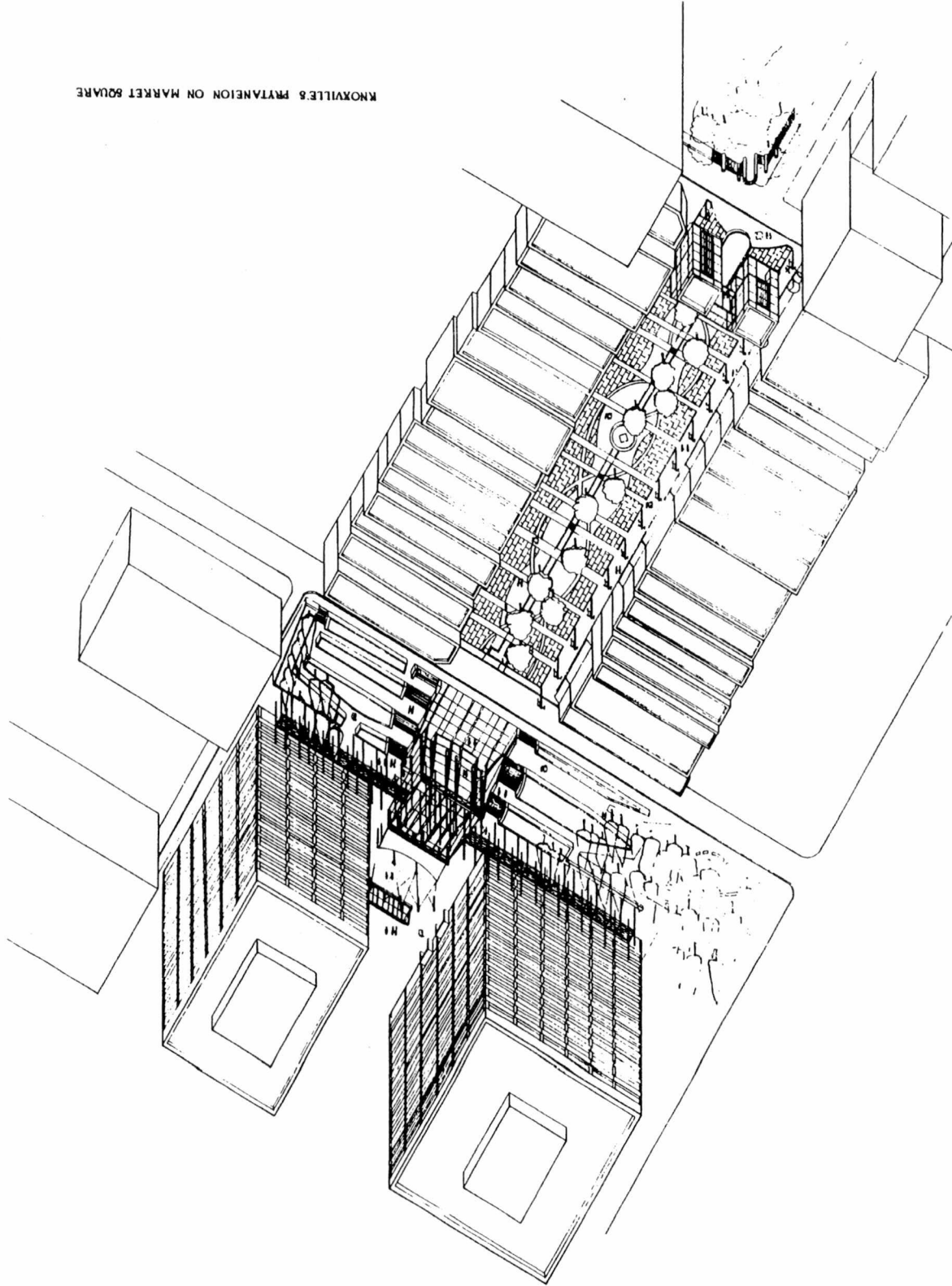


Figure 80 Red Plywood Sheathed
Chapel at Loyola
Source: Gehry

Figure 81 Plan of Loyola Law College
Showing Scattering
of Programmatic Elements
Source: Gehry

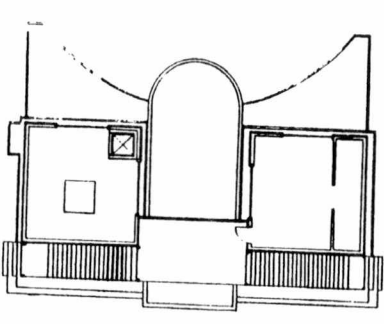


Figure 82 Landscape Elements About
Loyola Law College
Source: Gehry

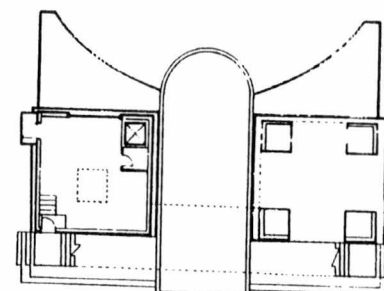


KNOXVILLE'S PRYTANEION ON MARKET SQUARE

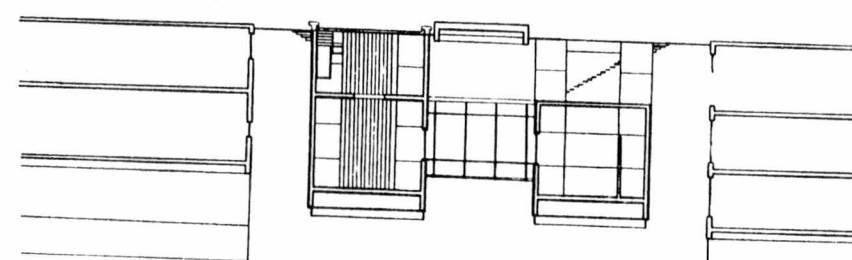
SECOND LEVEL PLAN



FIRST LEVEL PLAN



SECTION



GATE HOUSE: SOUTH ELEVATION

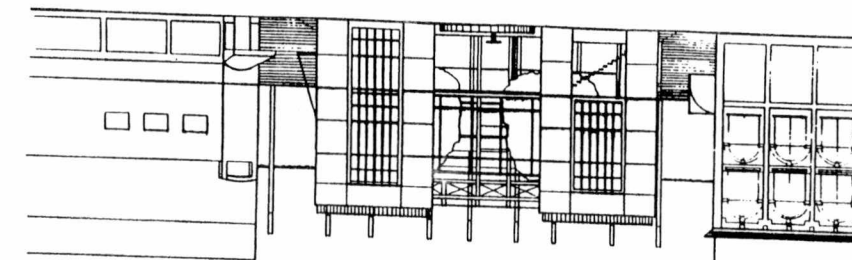
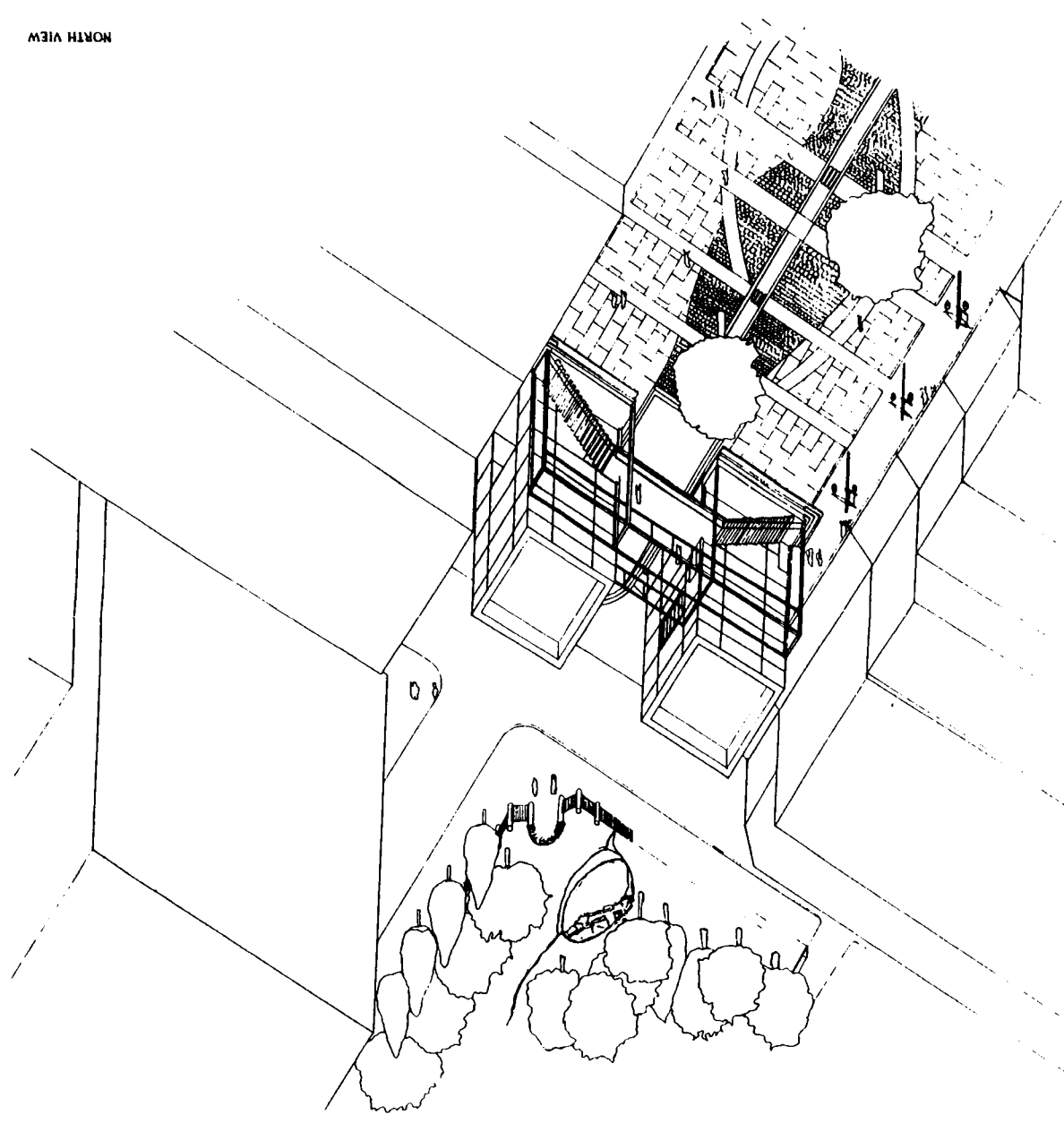
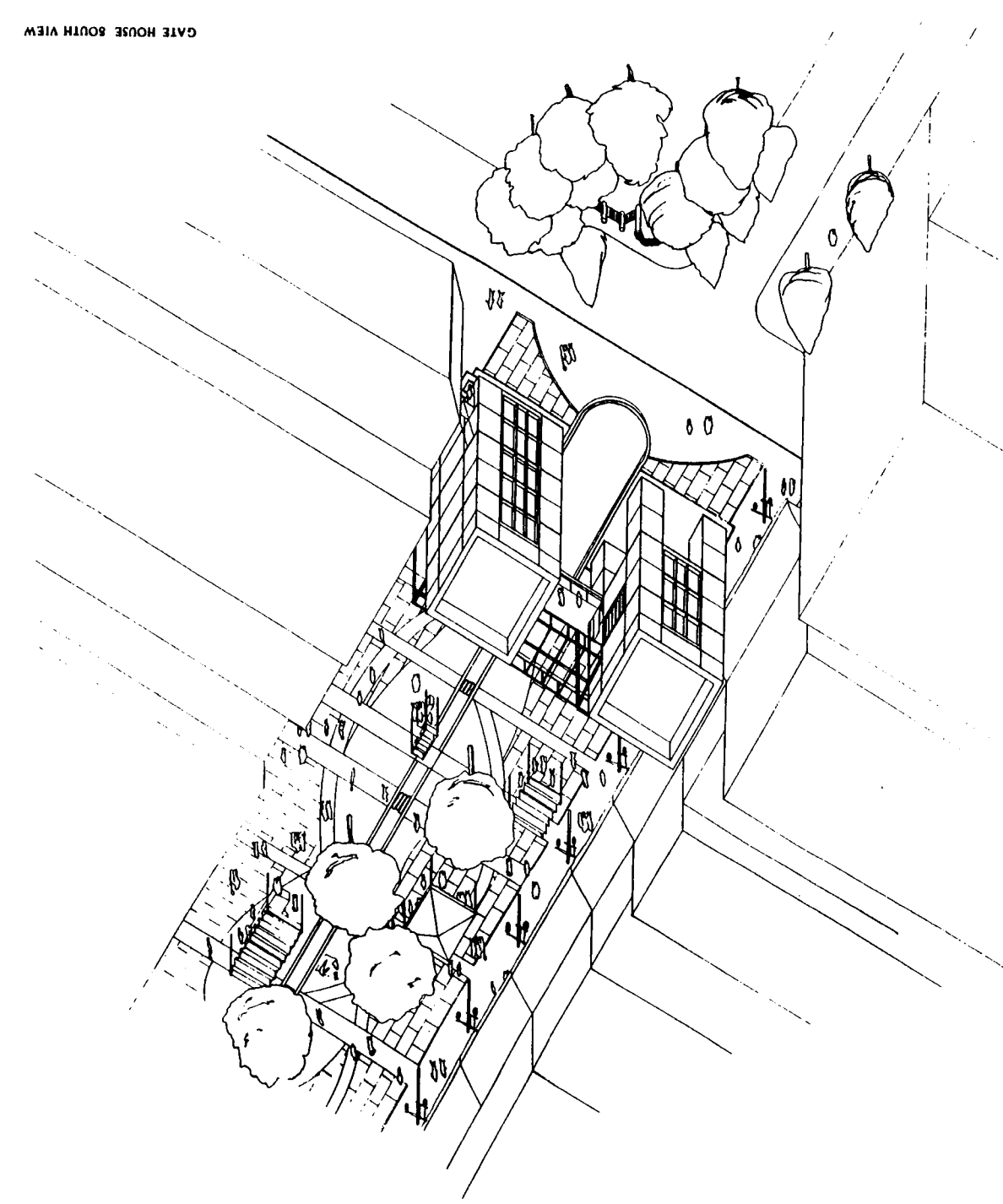


Figure 83 Knoxvilles Prytaneion on Market Square and Gate House Drawings



NORTH VIEW



GATE HOUSE SOUTH VIEW

Figure 84 Gate House South View and North View

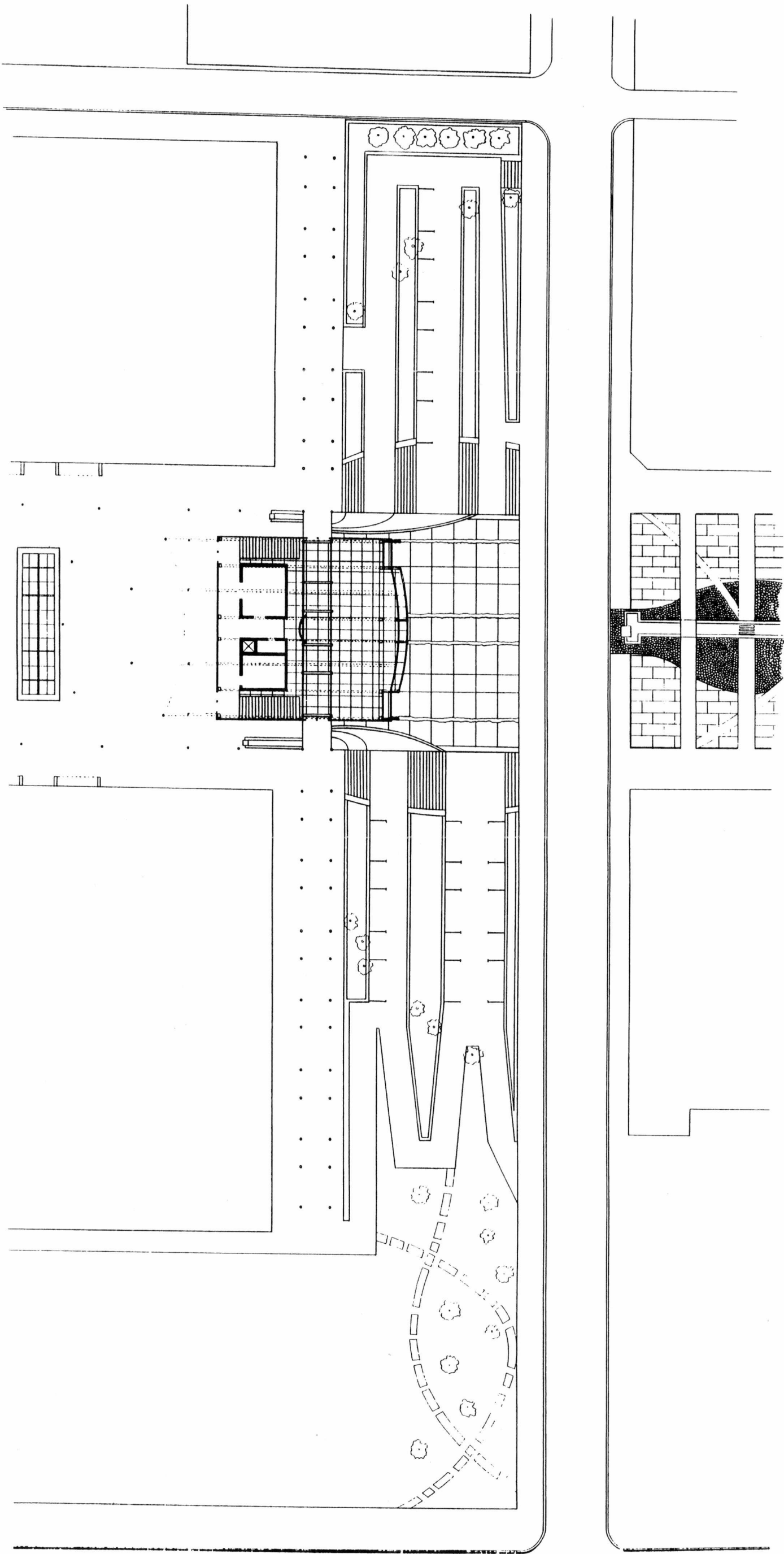
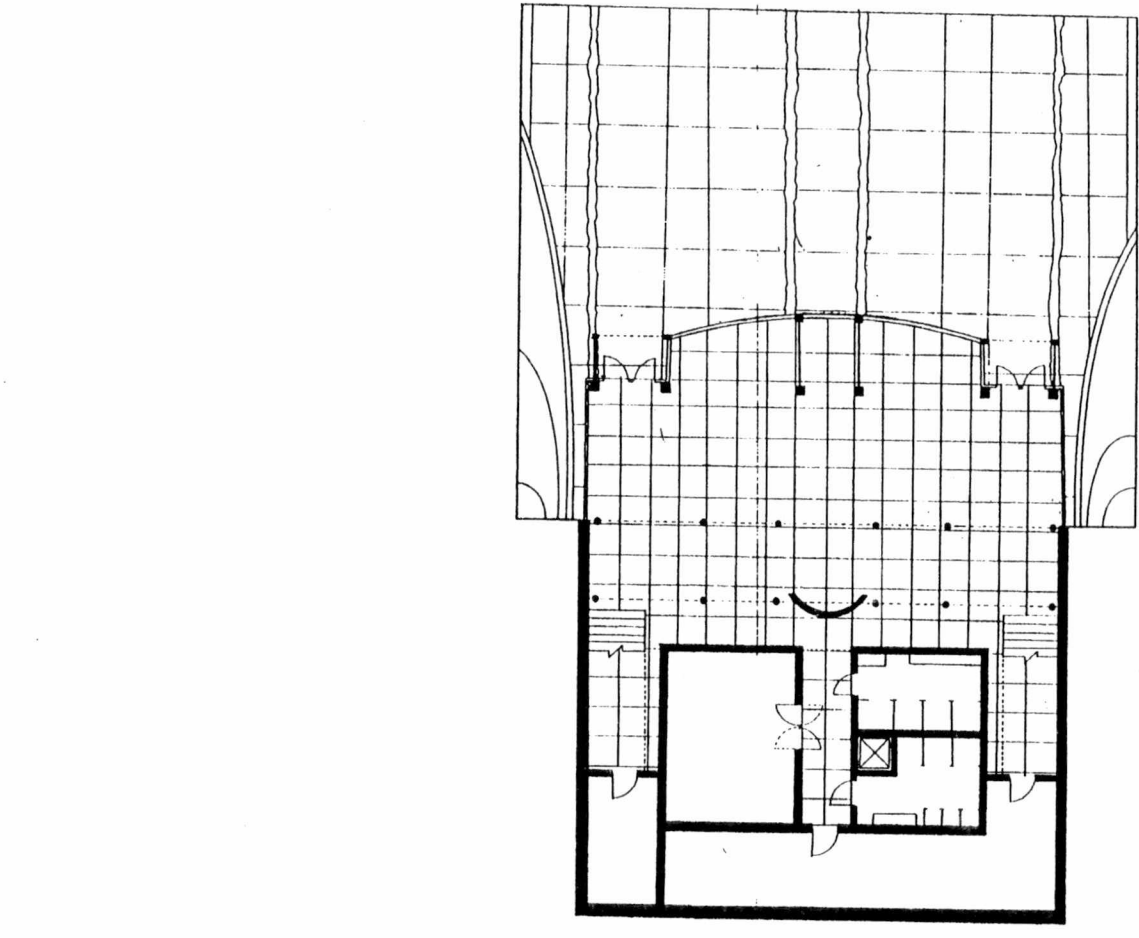
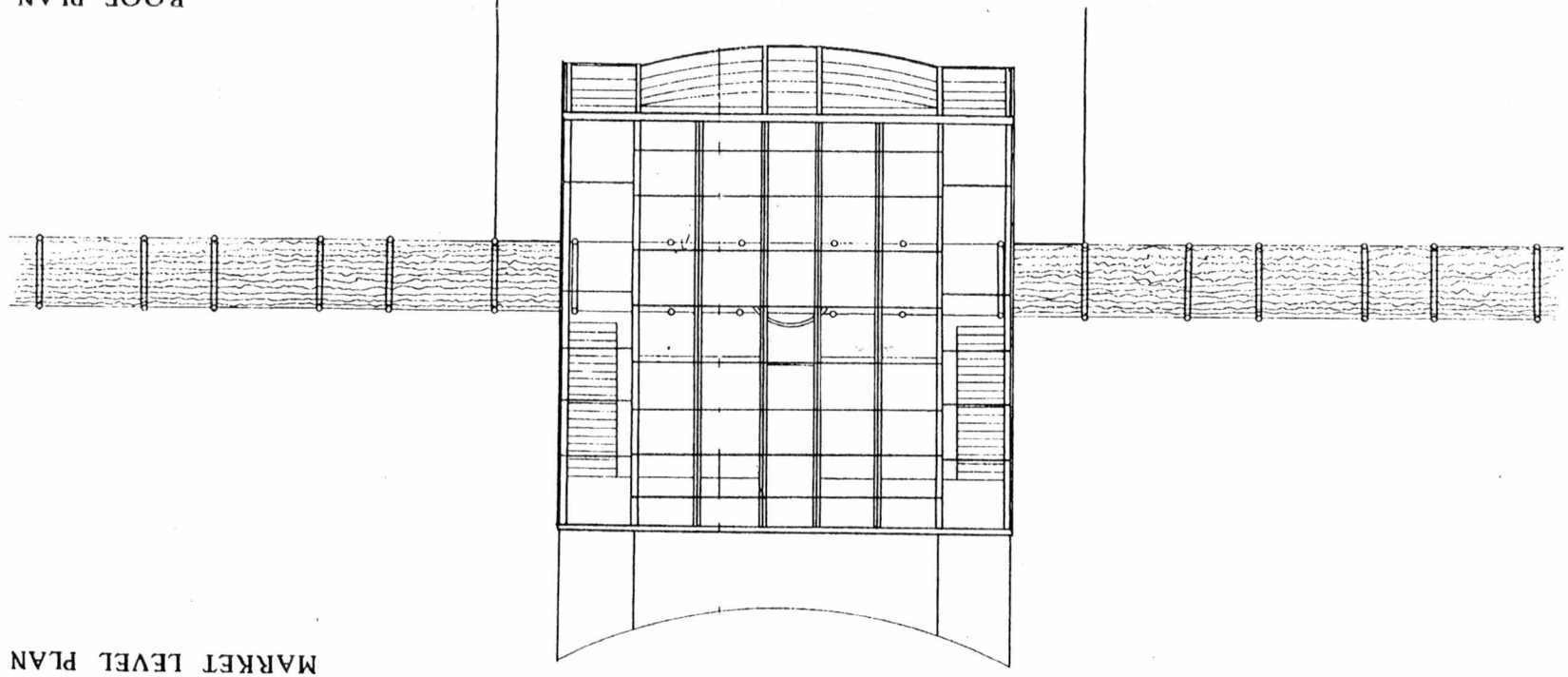


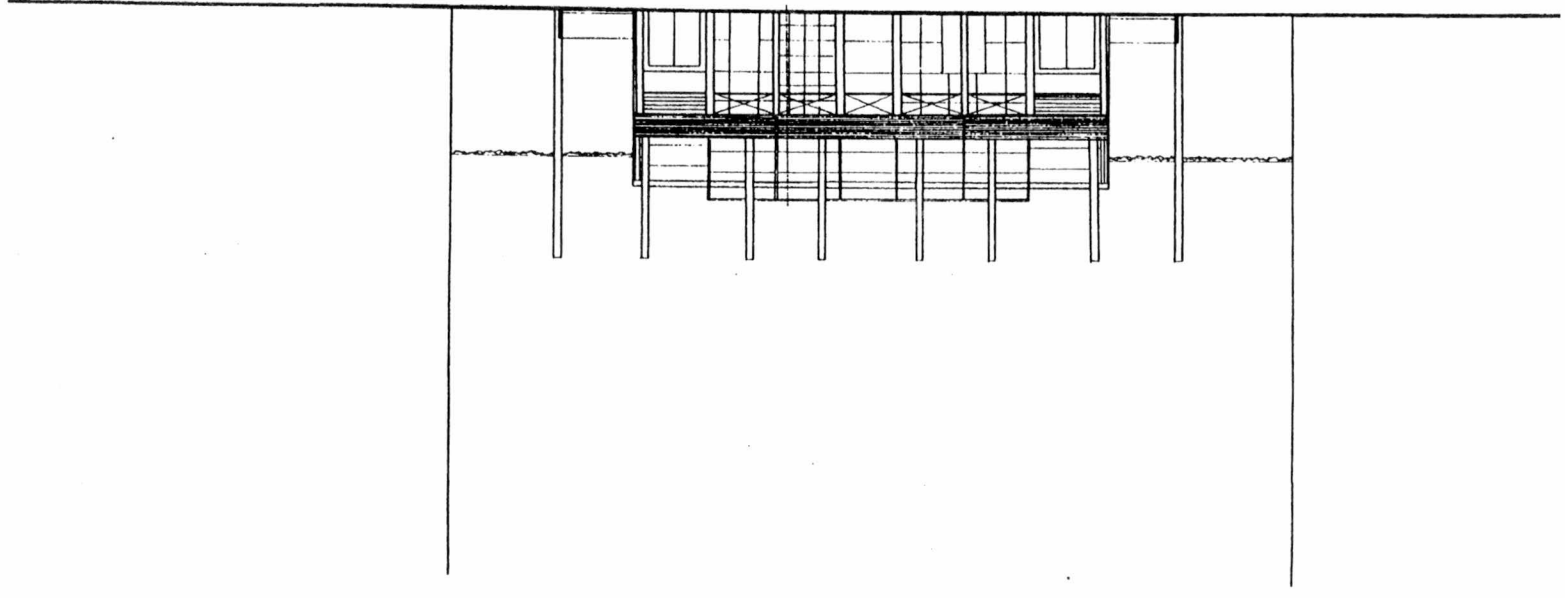
Figure 85 Prytanion: Plaza Level Plan



MARKET LEVEL PLAN

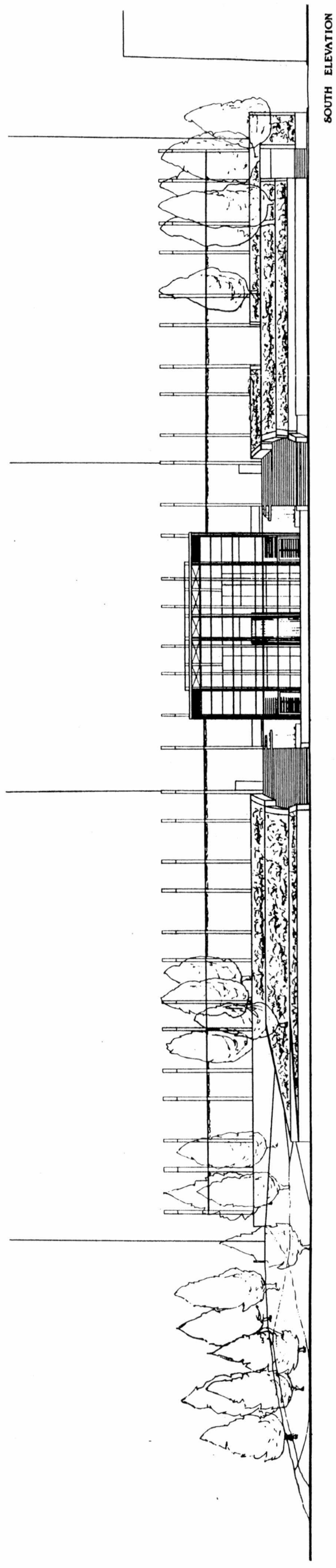


ROOF PLAN



PRYTANEION, NORTH ELEVATION

Figure 86 Prytaneion: Market Level Plan, Roof Plan, North Elevation



SOUTH ELEVATION

Figure 87 Prytaneion: South Elevation

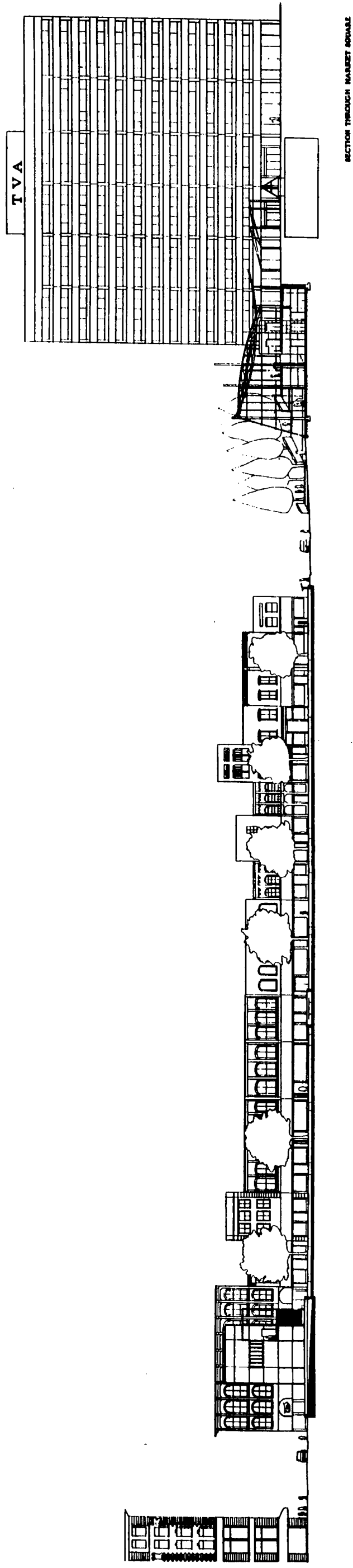


Figure 88 Section Through Market Square

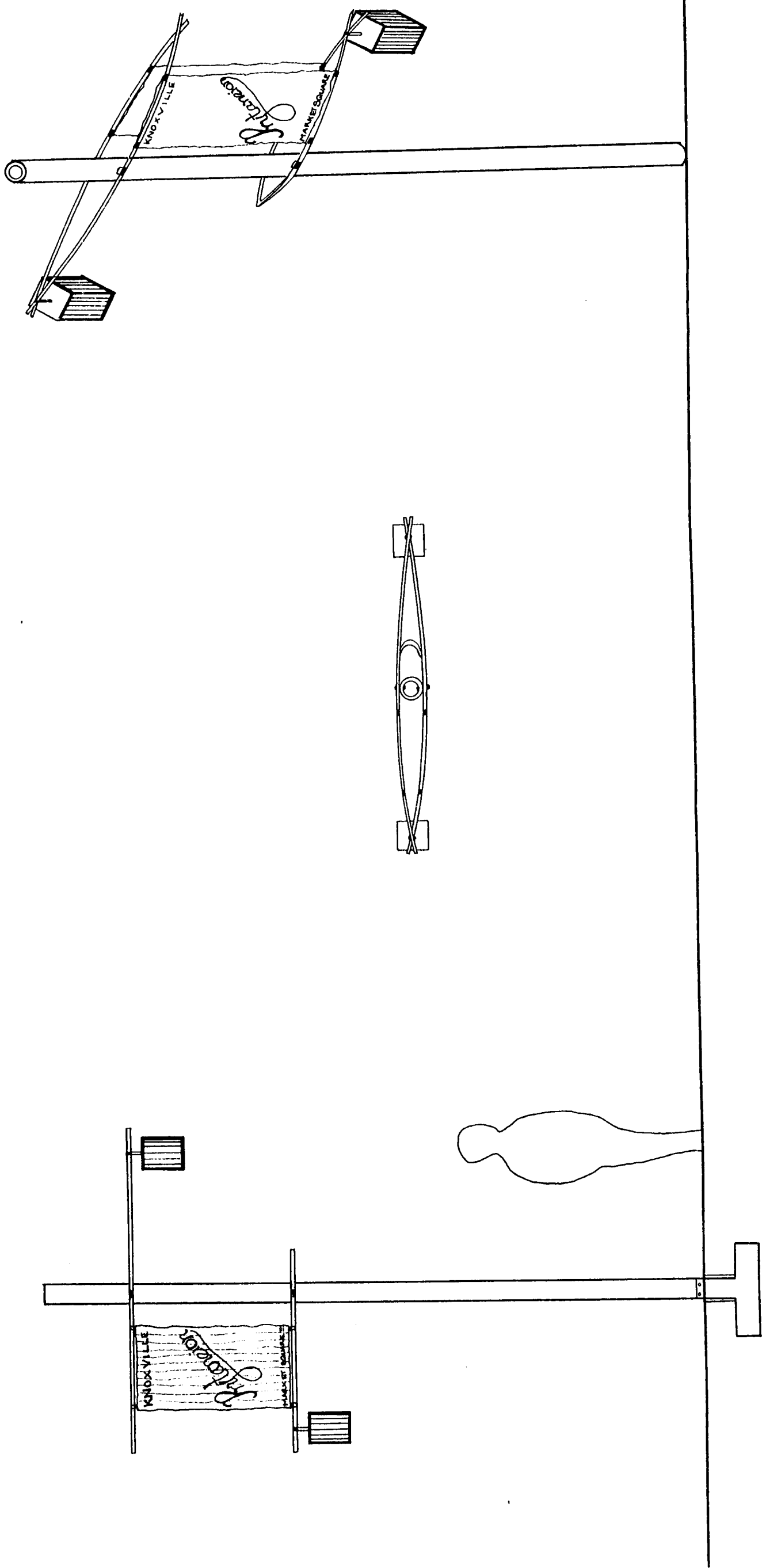


Figure 89 Market Square Light and Banner Detail

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Vita

Nell Katherine Travis Campbell was born in Sylva, North Carolina on January 28th, 1973. She attended primary school in the public system of Attleboro, Massachusetts and secondary school in Rochester, New York where she graduated from Greece Athena High School in June of 1991. During the 1988-89 school year she was an exchange student to the Friederich's Gymnasium in Freiburg, Germany. Upon graduation, Nell studied the liberal arts at Randolph-Macon Woman's College in Lynchburg, Virginia. In May of 1995 she graduated *cum laude* from Randolph-Macon with a Bachelor of Arts degree and Honors in Art History. Barely two weeks later, Nell entered the Master of Architecture program at the University of Tennessee, Knoxville.

During her first year in the architecture program she worked as an intern for the East Tennessee Community Design Center in Knoxville, helping with the non-profit organization's mission to provide design and other architectural related services to the community free of charge. The final two academic school years saw Nell working with Dr. Marian Moffett as a graduate teaching assistant for the Architectural History and Theory survey classes. She earned her professional Master of Architecture degree in August, 1998.