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Figure 16: Notre Dame du Haut, Le Corbusier, Ronchamp, 1953-55

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1- from the exterior, conspicuous balconies and terraces
2- from the exterior, broad horizontal groupings of window bands
3- from the exterior, evident central chimney
4- deep overhanging eaves
5- elevated major spaces above the terrain
6- glass and glazed doors on walls distant from the fire
7- generous elevated terraces beyond glazed doors
8- fireplace at the heart of the house, set along an internal edge of a room
9- the area around the fireplace is a low ceiling and its edge flanked by built in seating and cabinetwork
10- the ceiling in front of the fireplace sweeps upwards into the roof, echoing its form and offering prospect into the open space plan of living and dining zones
11- the distant edge of the ceiling returns to a low elevation
12- interior views to contiguous spaces seen beyond architectural screening de-
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Figure 31: Jacobs House Patterns for Refuge and Prospect (Exhibits 8 of the 13 patterns)

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Patterns:
1. Long narrow balconies and terraces
2. Broad horizontal groupings of window bands
3. Evident central chimney
4. Deep overhanging eaves
5. Covered balconies above the terrain
6. Glass and glazed doors on walls distant from the fire which lead outside
7. Fireplace at the heart of the house, set along an internal edge of a room
8. Interior views to contiguous spaces seen beyond architectural screening
9. Circuous patten from outside to inside

Figure 37: Alma Goetsch and Katherine Winkler House - Patterns for Refuge and Prospect (Exhibits 7 of the 13 patterns)
Figure 38: Gregor Affleck house, Frank Lloyd Wright, 1941, Bloomfield Hills Michigan

Patterns:
1. Conspicuous balconies and terraces
2. Broad horizontal groupings of window bands
3. Brindled central chimney
4. Deep overhanging eaves
5. Elevated Major spaces above the terrain
6. Glass and glazed doors on walls distant from the fire which lead outside
7. Generous elevated terraces beyond glazed doors
8. Fireplace at the heart of the house, set along an internal edge of a room
9. Area around the fireplace has low ceiling and its edge flanked by built-in seating and cabinet work
10. Ceiling in front of fireplace sweeps upwards into the roof, echoing its form
11. Distant edge of ceiling from fireplace returns to low elevation
12. Interior views to contiguous spaces seen beyond architectural screening
13. Circumvallate pathway from outside to inside

Figure 39: Gregor Affleck house - Patterns for Refuge and Prospect (Exhibits 11 of the 13 patterns)
Figure 40: Lloyd Lewis House, Frank Lloyd Wright, 1940, Libertyville Illinois

Figure 41: Lloyd Lewis House - Patterns for Refuge and Prospect (Exhibits 10 of the 13 patterns)

Patterns:
1. Conspicuous balconies and terraces
2. Broad horizontal groupings of window banks
3. Evident central chimney
4. Deep overhanging eaves
5. Elevated major spaces above the terrain
6. Glass and glazed doors on walls distant from the fire which lead outside
7. Generous elevated terraces beyond glazed doors
8. Fireplace at the heart of the house, set above an internal edge of a room
9. Area around the fireplace has low ceiling and its edge flanked by built-in seating and cabinet work
10. Ceiling of passageway within kitchen
11. Locals work area around fireplace
12. Interior views to contiguous spaces
Figure 42: Second Herbert Jacobs House, Frank Lloyd Wright, 1943-47, Madison Wisconsin

Patterns:
1. Concentric circles and scalloped edges
2. Broad horizontal groupings of window bands
3. Deep overhanging eaves
4. Elevated major spaces above the terrain
5. Glass and glazed doors on walls distant from the fire which lead outside
6. Generous elevated terraces beyond glazed doors
7. Fireplace at the heart of the house, set along an internal edge of a room
8. Area around the fireplace has low ceiling and its edge flanked by built-in seating and cabinets
9. Ceiling in front of fireplace curves upwards into the roof, echoing its form
10. Distant edge of ceiling from fireplace returns to low elevation
11. Interior views to contiguous spaces seen beyond architectural screening
12. Circuitous pathways from
Figure 44: Sol Friedman House, Frank Lloyd Wright, 1950, Pleasantville New York

Patterns:
1. handsome balconies and terraces
2. Broad horizontal groupings of window bands
3. Bridged central chimney
4. Deep overhanging eaves
5. Elevated Major spaces above the terrain
6. Glass and glazed doors on walls distant from the fire which lead outside
7. Access to elevated terraces beyond glazed doors
8. Fireplace at the heart of the house, set along an internal edge of a room
9. Area around the fireplace has low ceiling and its edges flanked by built-in seating and cabinetwork
10. Outside edge of the house has a shallow roof, continuing the form of the upper roof edge of the house

Figure 45: Sol Friedman House - Patterns for Refuge and Prospect (Exhibits 8 of the 13 patterns)
Figure 46: Mr. and Mrs. Sidney Bazett House, Frank Lloyd Wright, 1940.

Figure 47: Mr. and Mrs. Sidney Bazett House - Patterns for Refuge and Prospect (Exhibits 10 of the 13 patterns)

Patterns:
1. Conspicuous balconies and terraces
2. Broad horizontal groupings of window bands
3. Elaborate central chimney
4. Deep overhanging eaves
5. Elevated major spaces above the terrain
6. Glass and glazed doors on walls distant from the fireplace which lead outside
7. Generous elevated terraces beyond glazed doors
8. Fireplace at the heart of the house, set along an internal edge of a room
9. Area around the fireplace open and airy, and its edge flanked by built-in cabinets and cubby holes
10. Ceiling in front of fireplace sweeps upwards into the roof, echoing its form
11. Distant edge of ceiling from fireplace forms a line beyond elevation
12. Interior views to contiguous spaces seen beyond architectural screening
Figure 48: William and Mary Palmer House, Frank Lloyd Wright, 1950-51, Ann Arbor Michigan

Patterns:
1. Conspicuous balconies and terraces
2. Broad horizontal groupings of window bands
3. Evident central chimney
4. Deep overhanging eaves
5. Elevated Major spaces above the terrain
6. Glass and glazed doors on walls distant from the fire which lead outside
7. Generous elevated terraces beyond glazed doors
8. Fireplace at the heart of the house, set along an internal edge of a room
9. Area around the fireplace has low ceiling and its edge flanked by built-in seating and cabinet
10. Ceiling in front of fireplace sweeps upwards into the roof, echoing its form
11. Distant edge of ceiling from fireplace returns to low elevation
12. Interior views to contiguous spaces seen beyond architectural

Figure 49: William and Mary Palmer House - Patterns for Refuge and Prospect (Exhibits 11 of the 13 patterns)
Figure 50: Sundt House, Frank Lloyd Wright, 1941, Madison Wisconsin

Figure 51: Sundt House - Patterns for Refuge and Prospect (Exhibits 10 of the 13 patterns)
Figure 52: Paul R. Hanna House, Frank Lloyd Wright, 1936-37, Palo Alto, California

Patterns:
1. Conspicuous balconies and terraces
2. Broad horizontal groupings of window bands
3. Evident central chimney
4. Deep overhanging eaves
5. Elevated major space above the terrain
6. Glass and glazed doors on walls distant from the fire which lead outside
7. Generous elevated terraces beyond glazed doors
8. Fireplace at the heart of the house, set along an interior edge of a room
9. Area around the fireplace has low ceiling and its edge defined by built-in seating and cabinet work
10. Ceiling in front of fireplace sweeps upwards into the roof, echoing its form
11. Distant edge of ceiling from fireplace returns to low elevation
12. Interior views to contiguous spaces seen beyond architectural screening
13. Circuosity pathway from outside to inside

Figure 53: Paul R. Hanna House
Patterns for Refuge and Prospect (Exhibits 13 of the 13 patterns)
Figure 54: Mr. and Mrs. Leigh Stevens House, Frank Lloyd Wright, 1940, Yamasee South Carolina

Patterns:
1. Conspicuous balconies and terraces
2. Broad horizontal groupings of window bands
3. Evident central chimney
4. Deep overhanging eaves
5. Elevated Major spaces above the terrain
6. Glass and glazed doors on walls distant from the fire which lead outside
7. Generous elevated terraces beyond glazed doors
8. Fireplace at the heart of the house, set along an internal edge of room
9. Area around the fireplace has been ceiling and its edge flanks of built-in seating and cabinets
10. Ceiling in front of fireplace sweeps upwards into the roof echoing its form
11. Distant edge of ceiling from fireplace returns to low elevation
12. Interior views to contiguous spaces seen beyond architectural screening
13. Circumferential pathway from outside to inside

Figure 55: Mr. and Mrs. Leigh Stevens House - Patterns for Refuge and Prospect (Exhibits 4 of the 13 pat-
Figure 56: Arrowmont Existing Campus Site Plan, Gatlinburg, Tennessee

Figure 57: Penland School of Crafts Site Plan, Penland, North Carolina
Figure 58: Haystack Mountain Campus Site Plan, Deer Isle, Maine
Figure 59: Black Mountain College Campus Site Plan, Community Building Plan, Black Mountain College, North Carolina
Interstate Connections

Surrounding Counties

Figure 60: Interstate access to current location and Loghaven

Figure 61: Central location in East Tennessee

Loghaven in South Knoxville
100-acre Wooded Parcel

Neighborhood: Vestal

Figure 62: Arial photograph, Loghaven and surrounding neighborhood of Vestal, Loghaven is Agricultural

Area: Zoning Theme

Zoning-RP-1

Figure 63: Current land use in surrounding neighborhood of Vestal, Loghaven is Agricultural

Figure 64: Zoning for area surrounding Loghaven

Figure 65: Loghaven zoning
Famous Neighbor-Cabin #5

Figure 66: Phillip Moffitt in Metro Pulse and his cabin at Loghaven

Figure 67: Redoubt at Fort Higley

Figure 68: View of downtown Knoxville from Fort Higley

Figure 69: Fort Higley Fortification

Figure 70: Civil War Photo of Fort Dickerson
Figure 79: Aerial photo of existing cabins

Figure 80: Cabins of Loghaven
Figure 81: Conservation Values

Figure 82: Development Plan with three potential areas for low impact building
Figure 83: Alternative A Site Plan

Figure 84: Alternative B Site Plan

Figure 85: Site Plan Alternative C

Figure 86: Site Plan Alternative C Cherokee

Figure 87: Alternative C Site Plan developed in Cherokee Cove, scale of the model was 100' = 1” with 2' topological intervals.
Conservation Plan

1. Fort Higley: Transfer to City of Knoxville as part of Civil War Heritage Tourism

2. Water Resources: Create wetlands (100' by 2,000' or 4.5 acres), to improve habitat and sell credits

3. Log cabins: Renovation and placement on Historic Register of Places of four cabins; heritage tourism in outdoor theater for mountain music and storytelling

4. Tree Cover: Conservation Easement or Deed Restrictions on all conservation areas with conservation plan to improve habitat

5. View Shed from Neyland Drive: protected if Fort Higley is not developed

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Conservation/Development Plan

Loghaven = 97 acres + 16 acres of Human Society land totals 113 acres (29 acres development zones, 84 acres Conservation Land)

- Wetlands Creation, habitat, water protection zone (4.5 acres)
- Fort Higley Civil War Park
- Natural Surface Trail along enhanced habitat corridor
- Bridge with Wastewater treatment underneath
- Dispersal zone for Wastewater treatment (9 acres)
- Paved road, parking
- Farming, Gardening, and Raising Milk Goats
- Human Society land for sale (16 acres)
- Phase III-The Commons (11 acres)
- Outdoor theater, mountain music, storytelling
- Phase I-Arrowmont at Loghaven (14 acres)
- Main Building, Offices, Gallery, Cafe
- Greenstreet for pedestrians, accessibility parking, residential artists' parking
- Cherokee Cove (4 acres)
- Auditorium, Museum, Permanent Arts and Crafts Collection

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Figure 90: Conservation Plan for Loghaven property

Figure 91: Integrated Conservation/development Plan for Loghaven property
1. Preserves Historic Loghaven
2. Creates a "retreat" experience in a secluded cove
3. Entrance by way of Loghaven Road provides visitors to
   Arrowmont with views to historic Loghaven, while not
   bringing cars down the narrow, private road
4. One way traffic minimizes cut and fill
5. Exit onto Candora Road creates sense of departure;
   provides different experience from that of arrival
6. Open space at the center of the complex creates
   community
7. Preserves original house site and any archeological
   resources connected to that site
8. Preserves major trees and spring
9. Provides studios with north light
10. Provides southern exposure for residential buildings and
    community buildings
11. Hides most of the parking under the main building, but
    provides car access for deliveries and handicapped
    accessibility
12. One way loop road doubles as a hard surface trail
13. Large porches between open space and buildings
    provide transitional gathering space between indoors and
    outdoors
14. Provides two major outdoor gathering places-- a circular
    area located at the old house site near the significant trees
    and an outdoor amphitheater and stage to the north side of
    the cove set into the terrain
15. Provides two major and one minor indoor gathering
    places-- the dining hall, the community building, and the
    library/bookstore/coffee and wine bar
16. Residential units provide three options for housing-- dorm
    space, double rooms with shared bathrooms and single rooms
    with private baths
17. Main building placed at entrance with views down the cove
    placed above parking with offices and supply store in front,
    also looking down the cove

Figure 92: Features of Site Plan to highlight advantages of Alternative C

Figure 93: Site Plan and outline of campus site

Figure 94: Campus Site and programming--conceptual plan
Figure 97: Roof Plan with Aerial view of site

Figure 98: Campus Plan in Cherokee Cove
Plan for Community Buildings: Kitchen, Dining, Mechanical, Restrooms, Lobby,

Figure 102: Plan for Community Buildings
Building Section - Dining Room
Scale 1/2” = 1'

Figure 103: Section through Dining Hall

Figure 104: Axon with cut shown for section of Dining Hall
Figure 105: Axon rendered of structural roof system

Figure 106: Axon rendered of roof
Figure 107: Axon rendered of trusses

Figure 108: Axon rendered from the cove
Figure 111: Structural Model

Figure 112: Model with Roof
Figure 113: Perspective of Auditorium

Figure 114: Perspective of Lobby