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Beginning in fall 1995 and lasting through spring 2003, I initiated, booked, publicized and introduced an architecture and urbanism film series each semester, which I was told was unprecedented. There were 103 films screened over 17 semesters, with each semester having a titled theme. Most, but not all of the selections and topics were documentary.

Many of the films were videos already in our library's stock, or my personal collection. Many others were purchased and became part of our architecture and urbanism video, which must to my mind be one of the most voluminous in the country.

The purpose of the series had several objectives:

- To broaden the student and faculty (including my own) awareness of architectural and urban culture, in a highly cost effective way.
- To convey via our posters, despite our relatively remote location here in East Tennessee, that this School was a "center of energy" within the firmament of architectural education. This significantly enhanced our ability to attract young, gifted teachers from more metropolitan locations, including visiting critics each semester. The posters were all devoted to celebrating our region as North America's apogee of modern architecture as an integrated visioning of planning, architecture landscape architecture, industrial design, graphic design, and economic/social development, through the integrated vision of the Tennessee Valley Authority monuments. In short, a *gesamkunstwerk*. The posters were designed exclusively by faculty, and had uniform graphics as a set, which not infrequently became collector's items as sets, for example at the National Endowment for the Arts.

Through the Film Series, as you can see from the semester thematic titles, we actively established partnerships with the Art Department, German Cultural Studies Department, celebrated The Berlage Institute in Amsterdam and Rotterdam as a cutting edge international program (at the time). Film became an important component of the 1998 ACSA Southeast Region Conference entitled "Modern Architecture: An Incomplete Project" (after Jurgen Habermas).

Several assumptions were present:

- That architecture and urbanism were reverse sides of the same coin.
- That the world of art had much to contribute to architectural discourse.
- That our students needed to be prepared in their cultural sophistication for a globalizing world.
- That the trauma of post-war Germany and the Wall, exemplified by the "rubble film" brought a unique cinematic perspective on complex Cold War engaging architecture and urbanism.
- Publicizing an architecture and film series as part of the event repertoire conveyed a place of high energy and cosmopolitan energy to the external audience. Five hundred posters each semester, always designed by faculty and not by students in accordance with a unifying template, were addressed to the five hundred Deans, Directors, and most interesting faculty and practicing architects in the world were a means of disseminating this message. These posters, by virtue of their design and content potency almost invariably were posted on the walls of other institutions and offices.