

the mississippi architect

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Charles Proffer, Gulfport Architect



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Volume 9 Number 3

the mississippi architect

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The Mississippi Architect is published quarterly and is the official publication of the Mississippi Chapter, American Institute of Architects. Appearance of products or services in editorial or advertising copy does not constitute endorsement. Opinions expressed are those of the author and not necessarily those of the chapter. Annual subscription rate is \$4.00; single copy \$1.00. Advertising rates and subscriptions are available from Delta Design Group, 518 Central, Box 112, Greenville, Miss. 38701, phone (601) 335-6148 or from the chapter office, Box 12515, Jackson, Miss. 39211, phone (601) 956-9755.

The Energy Conservation Code: Some Unanswered Questions.

Paul Roberson, AIA Editor

The code for energy conservation in new building construction, now being considered by the Mississippi Legislature, is an all encompassing instrument which could touch every new building project in the state. In the future (if the code is adopted) every new building that consumes a minimum amount of energy — commercial, institutional, residential — will be designed by the criteria stipulated in the code.

What bothers us about this approach to energy conservation can be summed up in three points:

1. *The design professionals — architects, engineers — have no idea at this time as to the effects this code will have on the design of our buildings. Will it be a helpful guide or a burdensome bureaucratic obstacle for us to negotiate? Will it add measurably to our liability by having to certify that the building is designed to meet this code? Who will decide whether it is in compliance? Are we going to produce more and more closed in, box like, uniform buildings as time goes by? We don't know the answer to any of these questions.*

2. *Architects are used on only a minority of the building projects in this state. Who is going to certify to the compliance of all these other buildings that go up with our professional services? Are the counties going to set up the necessary technical apparatus to review these projects? Some will and many more won't.*

3. *Do we need another set of rules of such complexity that the*

layman is likely to ignore them out of necessity or ignorance?

These are questions that, as far as we know, haven't been answered by the state's architects or even been asked by our profession. We are about to inherit a major new responsibility without knowing anything about its possible influence on our future.

All of this is not to imply that the architectural profession doesn't have a responsibility to design energy efficient buildings. Actually, it is partly our fault that now, in times of critically short fuel supplies, we are having the government clamp more rules and bureaucratic hassels on us to make the profession do what it should have been voluntarily doing all along . . . design buildings to utilize more of what nature provided us with, namely wind, sun, water, etc. If we had been doing this all along, we would now know how to do it with ease and imagination.

The new energy conservation code addresses itself mainly to mechanical and electrical equipment with some reference to insulation. If the architect doesn't change his approach to building design now, the future promises us a dull environment with just fewer windows, thick walls, and box like shapes. The mechanical equipment designers will have even more control over architecture than they do today.

Our engineering associates are going to find it necessary to be more sensitive to the use of natural elements than they have in the past, and stop trying to just banish them from the interior of our buildings.

Letters

To the Editor:

The Mississippi Architect is a very fine publication. Editorially, it is lively, well written and well organized. The writing style is professional, yet appropriately informal. The articles present concisely written, substantive stories. The quality of photographs is good, for the most part, and cropping is well executed.

The Mississippi Architect was one of the favorites of the publications reviewed this year.

M. Linda Vasquez
Public Relations Department
The American Institute
of Architects
1735 New York Avenue NW
Washington, D.C. 20006

To the Editor:

Crafts are experiencing a renaissance in this country, Paul. Many architects have discovered the advantages of their involvement in the design process and finished product. Craftspersons in this State have matured in recent years with the aid of the Craftsmen's Guild of Mississippi, Inc., a non-profit advocacy organization. Dan Overly, the Executive Director of the Guild, has accomplished this by organizing state wide programs of education and marketing. Services available to architects include a **Slide Registry** consisting of 120 Mississippi artists, a **Referral Service** both local and national, and a **Consultation Service** on methods of contracting with an artist or craftsperson.

Access to these services can be accomplished by phoning (601) 856-4218, **The Mississippi School of Crafts and Designs**, Margaret Perry, Director, or (601) 856-7546, **Mississippi Crafts Center**, Martha Garrott, Manager.

I was pleased to see you had dedicated space in your last issue to point out this opportunity for our profession.

Sincerely,
Robert H. Canizaro, AIA

MSU

School of Architecture:

State Chapter Makes Support Official

In a rare official endorsement, the Mississippi chapter of the American Institute of Architects has gone on record in support of the Mississippi State University School of Architecture, its dean William G. McMinn, and completion of its building program now under consideration by the legislature.

According to chapter president Sam Kaye of Columbus, the chapter's board of directors unanimously voted to express its concern for and support of the \$3,925,115 construction project to complete the school's building program.

This phase includes construction and furnishing of an instructional resource center, lecture room, exhibit and review area, seminar rooms, administrative and office area, shop and storage presently unavailable to the five year old school. The final phase of the school's construction also includes research space for energy savings in building design, the uses of Mississippi products in pre-fabricated housing, and a special studio to assist in the development of small communities within Mississippi, Dean McMinn said.

The chapter's resolution notes that the First Phase of the school's building program was completed in 1976 and received the American Institute of Architects Honor Award for design.

Kaye pointed out that the resolution noted the "great interest in the completion of the school building program" that has been expressed by the National Architectural Accreditation Board. The Board's team will visit the state April 1 to

review the school for its initial accreditation.

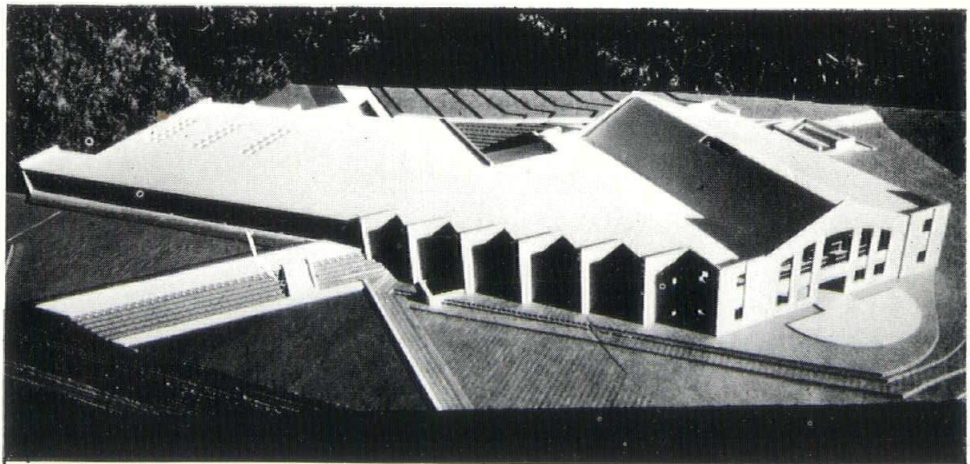
Dean McMinn noted that 218 of the school's 254 current students are Mississippians and eleven of the first 16 graduates are currently employed in architectural firms in Mississippi.

The chapter resolution points out that the statewide professional organization of architects "believes that the School of Architecture is of the utmost importance to the upgrading of our profession and

the quality of the built environment." It further expresses to president Dr. James Mc Comas, Governor Cliff Finch and the State Building Commission, the Mississippi legislature, and the Board of Trustees of Institutions of Higher Learning its "continued support for the professional program at the school and its concern for the completion of its building program by providing necessary funding."

Phase II

Support Facilities

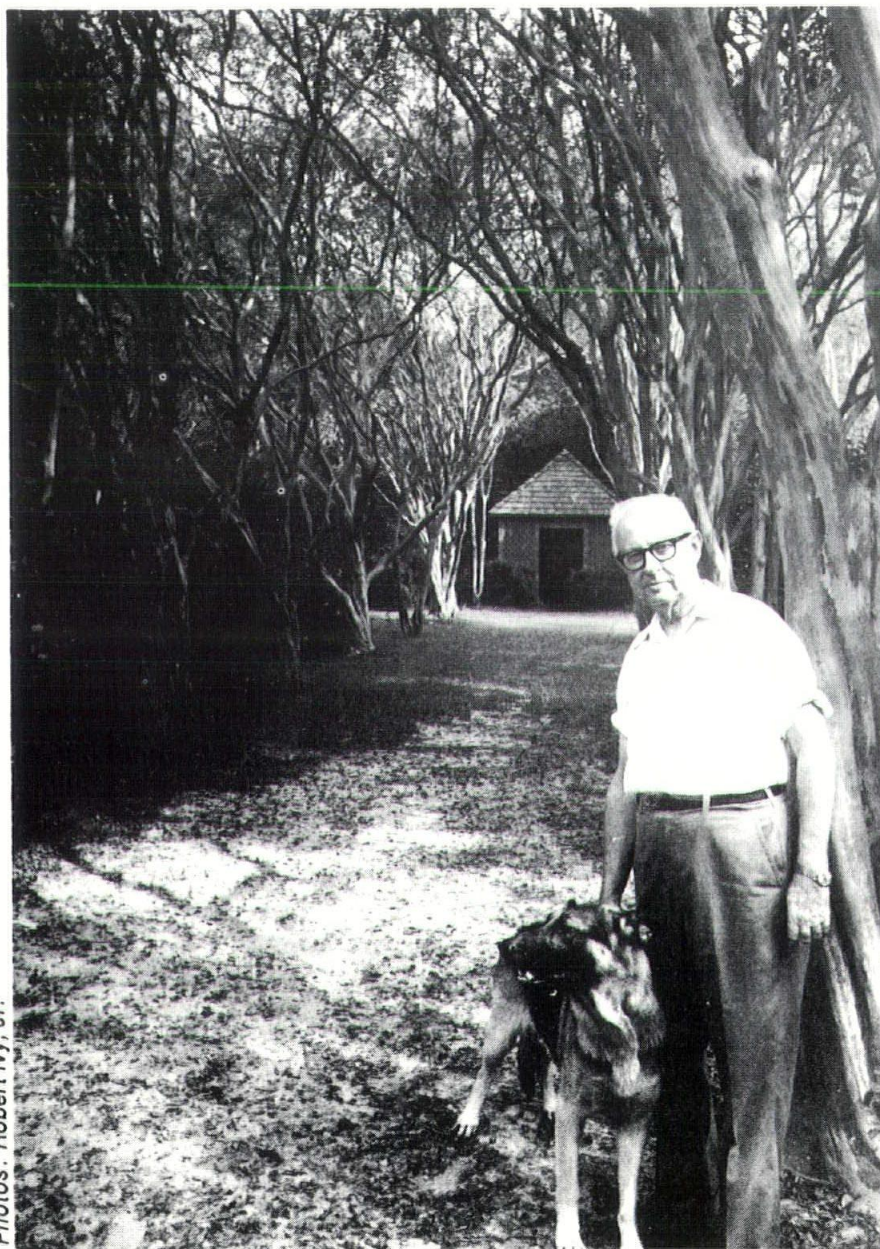


Phase II will provide the following basic support facilities:

- **Instructional Resource Center** for library materials, films, building data, manufacturer's information and reference, plan storage and samples.
- **Lecture Room** for visual presentations and discussion.
- **Exhibit and Review Area** for student project display and discussion.
- **Seminar Rooms** for design studio discussion and small classes.
- **Administrative/Office Area** for faculty and school administrative functions.
- **Storage and Preparation** for student projects, teaching tools, and basic building storage.
- **Research Space** for mock-up and testing of building components.
- **Shop** for model construction, research projects and component construction.

A. Hays Town Looking Forward to History

Robert Adams Ivy, Jr.



Photos: Robert Ivy, Jr.

Hays Town's hand has produced two recognizable building types throughout his career: the first, large scale public projects sympathetic to the mood of the times; second, private residences derived from historical precedent. The architect has had feet in both worlds, has excelled in both, and therefore provides a valuable case study for the contemporary architect confronted with the conflicting philosophies of the present — from post modernism to high tech.

The question to be asked is "Why"? Why did the man Louis Mumford discussed in his "Skyline" column in the NEW YORKER, the man praised as a "pioneer of monolithic concrete," a man deeply involved in contemporary work, switch gears and concentrate on an individualistic architecture derived from historical models? Such a change of focus brought inevitable criticism, for Town was abandoning a trend which had gained full respectability, which was the "establishment" of the time. He also abandoned the big money of larger projects.

He explains it as a matter of personal preference. "I never gained the full satisfaction from commercial work that I do from my houses," he states. Another explanation lies in the fact that, "People like my houses. They want to live in them." Although he is capable of producing an entire set of working drawings within a week, the waiting period for a Town house today is approximately one year, from initial contact to working drawings. The change to residential design provided Town with a strong list of clientele almost fanatical in their appreciation of the architect.

Although Hays Town maintains a vital practice in Baton Rouge, La., several clues to his shift in emphasis can be seen by examining his career. Mr. Town came to Mississippi from Lafayette, Louisiana by way of New Orleans, where he had obtained a Bachelor of

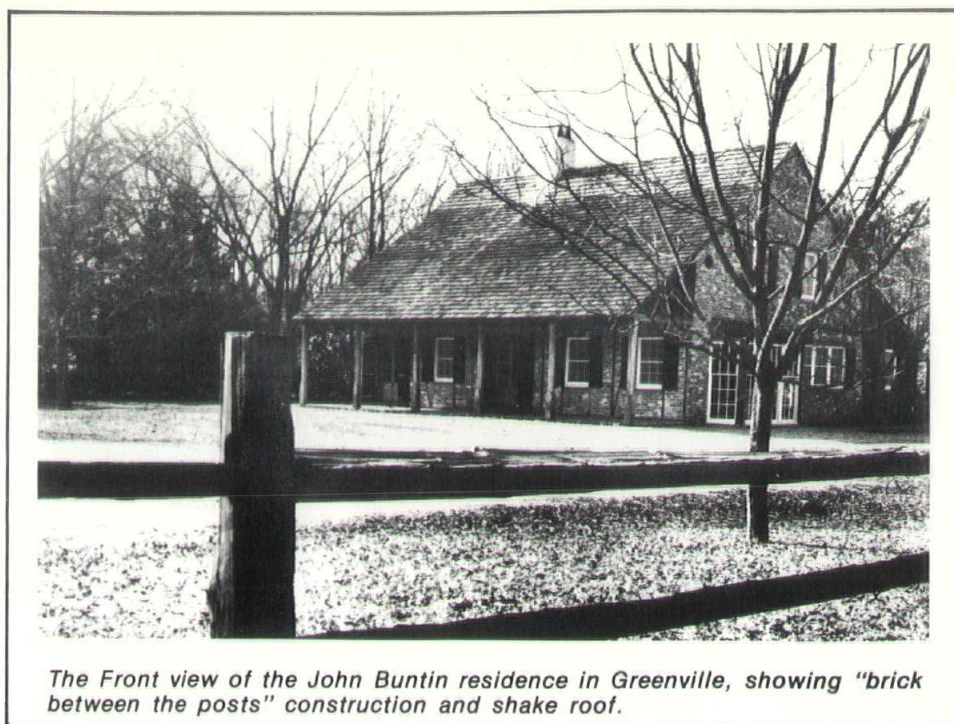
A. Hays Town in the allée of his Baton Rouge property along with an unidentified friend.

Architecture from Tulane University in 1926. Beaux Arts training still dominated architectural education at that time, and students drilled in copying plaster casts of detail, in water color, in sketching "en pleine aire." The United States was rushing toward Modernism, however, and the young architect emerging from the architectural cloister was thrown into a world headed for Rockefeller Center.

Town arrived in Jackson in 1926 with a job offer from the office of Noah Webster Overstreet. Town had been a talented student at Tulane, and a professor helped to arrange the position. His first major job in the Overstreet office was the Walthall Hotel in Jackson, since demolished to make way for the present Downtowner Hotel.

The association with Overstreet was a successful one, for Mr. Overstreet named Town a partner in 1933. Overstreet's office dominated Mississippi architecture at the time, and together Overstreet and Town produced such landmark Mississippi buildings as Bailey Junior High, the Moderne, embellished Depositor's Savings building on Amite Street in Jackson, the high school at Columbia, Mississippi, the hospital at Rosedale, Mississippi, numerous schools throughout the state, as well as the original plans for the Mississippi State Hospital (Whitfield).

Harry E. Weir, AIA worked with Town in Overstreet's office and considers him one of the two or three most influential individuals he has encountered in architecture. Weir and an entire generation of architects, including Harry Phillips, Tom Biggs, and Jay Liddle, worked under Hays with the Historic American Building Survey. Mississippi's program was the first in the country to actually get to work, for the impatient Town had his organization in force and producing documents prior to actual approval by national authority. The Mississippi program, which documented Rosalie, D'Evereux, the Chapel of the Cross, and many other Mississippi landmarks in



The Front view of the John Buntin residence in Greenville, showing "brick between the posts" construction and shake roof.

1933-34, served as a model for the rest of the nation.

In 1939 Town returned to his native Louisiana, to Baton Rouge, where he established a private practice. He has continued to produce public buildings, such as the twelve story Blue Cross building, and a novitiate for a Roman Catholic order, but the bulk of his work and his heart have been in residential design.

Town's extraordinary energy and his ability to handle all phases of a project from structural through landscaping drawings may also explain his preference for the volume of individual jobs that residential design affords. The architect who has from forty to fifty jobs in the hopper on any given day, awakens each morning at two or three A.M., rises, and goes to work in his bedroom at an improvised drawing board.

John Desmond, FAIA, who worked in the Town office for approximately a year and a half, relates the following story which captures part of the Hays Town energy. Desmond was assigned a project on a Friday morning, to be completed by noon. The proud apprentice turned in a complete set of schematic plans — floor plan, site plan, and elevations on deadline and caught a bus out of town. On returning to work

Monday morning Desmond found Town hurrying his secretary to complete her specifications. Town himself had taken the schematics and produced a complete set of finished working drawings, including structural and electrical sheets, over the weekend.

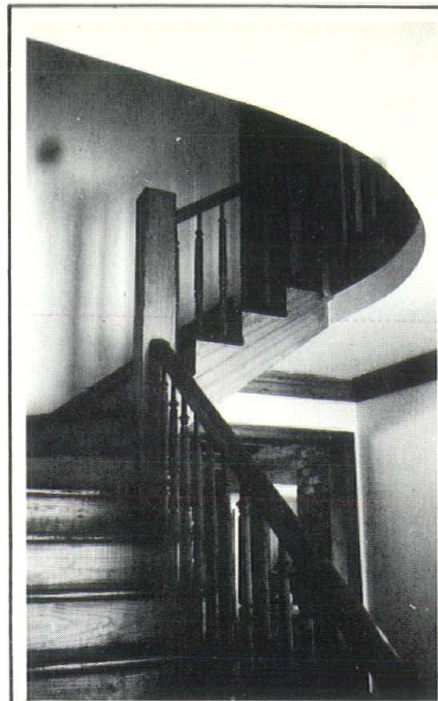
That same energy, that eagerness to handle the whole project is channelled today into the private residences, such as the John Buntin house in Greenville. This young couple, facing budgetary restraints unlike many of Town's clients, liked a primitive cabin Town had built on a portion of his compound in Baton Rouge. The house Town built for them in Greenville harks back literally to the French Colonial style, "brick between the posts," a type found in the Mississippi River Valley at New Orleans, and also seen in French Canada. Traditional building elements combine with Twentieth Century mechanical systems to form a "machine to live in." A massive shake roof pitches up and provides heavy shade for the walls of the building. The entire house can be opened up for cross-ventilation, and a large rear porch extends a shaded living space into the yard.

Continued on next page

Binding the various elements is a consistent and masterful treatment of finishes: wood is shown to full advantage in the house against the backdrop of simple walls of gypsum board. Twelve inch cypress planks hand rubbed with beeswax line the library walls, while old wide-board pine floors from New Orleans glow with a patina that age and a special formula add. The same hand governs the brick, New Orleans reds freighted up from Louisiana, and the mortar colored to harmonize. The owner, John Buntin, his wife, Sally, and Town collaborated on choices of moldings, cornices, and baseboards recovered from buildings throughout the lower South.

The floor plan of the house includes both traditional rooms, such as the library and dining rooms, as well as the flowing spaces of the rear, where kitchen, hearth, living room, porch, and yard merge. The modernist's hand is evident in the curve and jutting diagonal of the stair, in the volumetric handling of the building form; the historicist's, in the details.

Wolf Von Eckardt, speaking at



The curve and jutting diagonal of Buntin staircase demonstrates modernist influence.

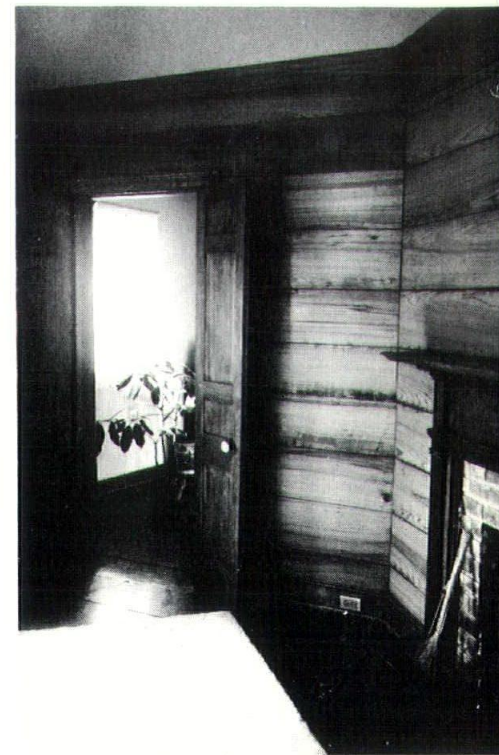
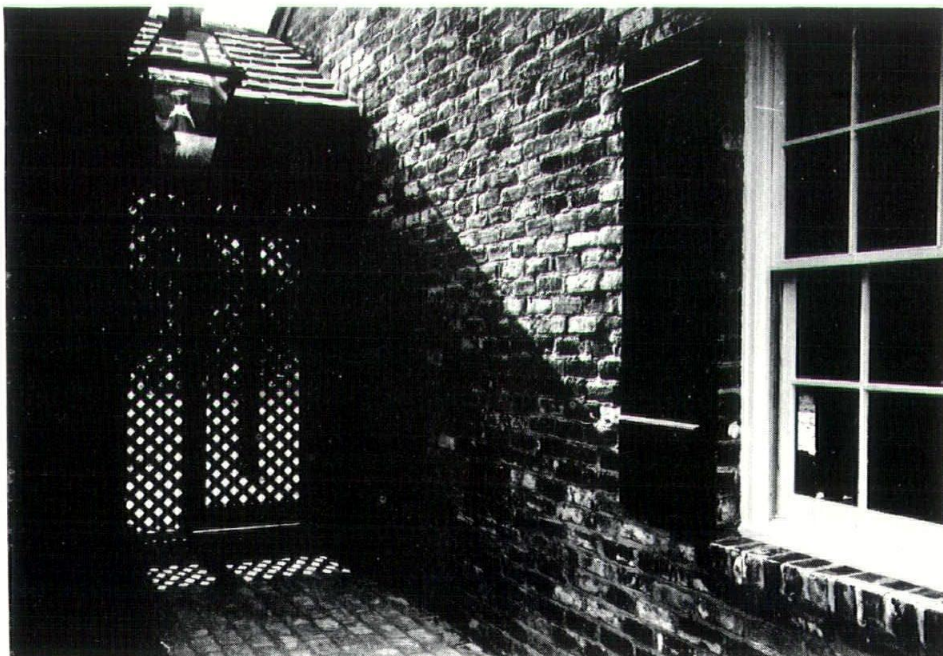
a recent meeting of the Mississippi Chapter, AIA, recalled the need for ornamentation in our buildings, the role symbols play in defining our environment. "As human beings, we cannot escape the lessons of history," he said.

Hays Town, in houses across

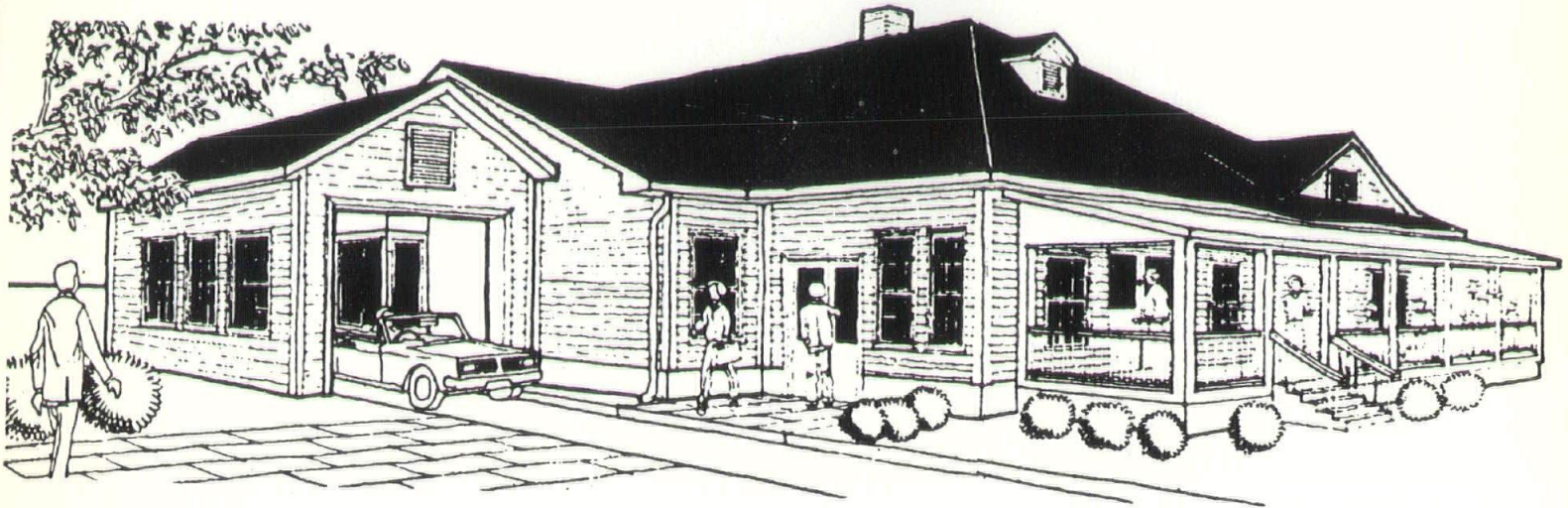
the United States, has provided a valuable living link to a past too quickly discarded. His residences, immediately recognizable and appreciated by his clients, can be appreciated by contemporary architects for the simplicity, the massing, the sensitivity to material they exhibit. True, buildings such as these have done little to advance the cause of modernism in the Twentieth Century. But they, in their highly personal, even idiosyncratic way, have fulfilled human longings not addressed by architects in the mainstream for decades. Furthermore Town's personal style has maintained a link with architectural traditions rediscovered in this decade.

The cycle is complete. The traditional building elements of light and shade, ventilation, ornament and symbol Hays Town has pursued have found the limelight again nationally, to our mutual gain. And houses, rather than just machines, are also recognized as the body's second skin. They reflect not only our physical requirements for shelter, but they can show what we think of ourselves. Hays Town has provided an enriched, graceful, yet fundamentally simple and comprehensible outer garment.

Town's building elements; light, shade, brick, wood and shake roof are shown below. At right, the Buntin library reveals handsome wide board planks, mantle from Buntin's grandfather's home in Kentucky, and New Orleans doors.



Designing a New Home For Big Mac



Mississippi State University School of Architecture student Austin Smith was third place award winner (\$1000) in the recent student competition to design a new home for the Big Mac. Smith is a junior from Columbus, Mississippi.

New York Times architectural contributor commented on the Mississippi architecture student's design in a recent nationally syndicated article. He said, in part "This is just a house, but it is subversive — it is trying to tell us that McDonald's has taken over the entire culture," said Stanley Tigerman, the Chicago architect, as he looked at a poster-size sketch of a clapboard farmhouse with a big front porch, propped up in the conference room of the headquarters of McDonald's, the huge fast-food company, in this Chicago suburb.

The clapboard farmhouse was a proposal for a new kind of McDonald's — a replacement for the ubiquitous structure with the brick bottom and the mansard roof that feels as if it were made entirely of plastic. The golden

arches out front, which in the early McDonald's hamburger stands were a prominent part of the structure itself, have in the present "good taste" McDonald's shrunk to the size of a sign, but they remain as much a symbol of the American landscape as the Coca-Cola bottle.

The company is pondering a change, and the farmhouse was one of 240 designs for a new McDonald's submitted by architectural students from around the nation in a competition sponsored by the student chapters of the American Institute of Architects and the McDonald's Corporation. The designs ranged from serious modern structures that could have been banks or churches to the inevitable submission of a McDonald's building in the shape of a two-story hamburger.

But it was the clapboard farmhouse that caused the most controversy. The description submitted by the designer, Austin K. Smith of Mississippi State University, calls the

MSU Student Named to National AIA Panel

Tim Rosenberry, fourth year MSU architecture student, has been named a judge in the American Institute of Architects new building contest.

Rosenberry said he "represented the student element" on a panel which contained some of the most respected names in the architectural profession. Rosenberry worked with such "celebrity architects" as the dean of the Princeton school of architecture, Dr. Tom Vinchelette, whose firm designed the famed Omni Complex in Atlanta.

The panel of judges, of which Rosenberry is a part, is assembled annually by the AIA to choose the best buildings which have been occupied for five years. The winning entries are honored with awards at the annual AIA convention. Rosenberry traveled to Washington for the judging and to Boston to tour some of the entries.

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Professional Development For Future Architects

Robert V.M. Harrison, AIA

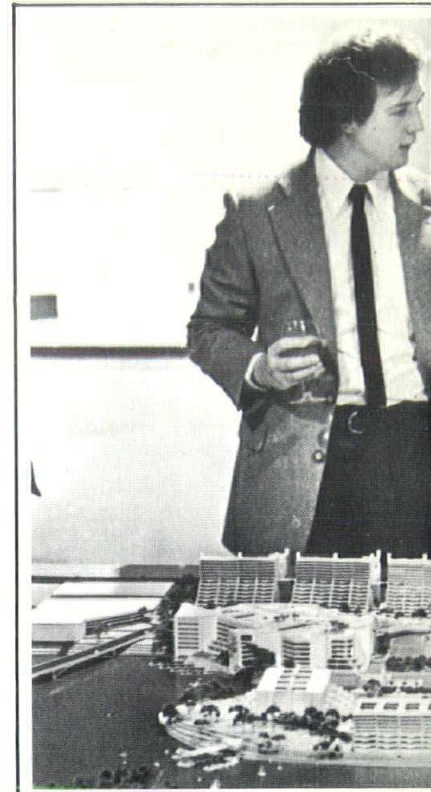
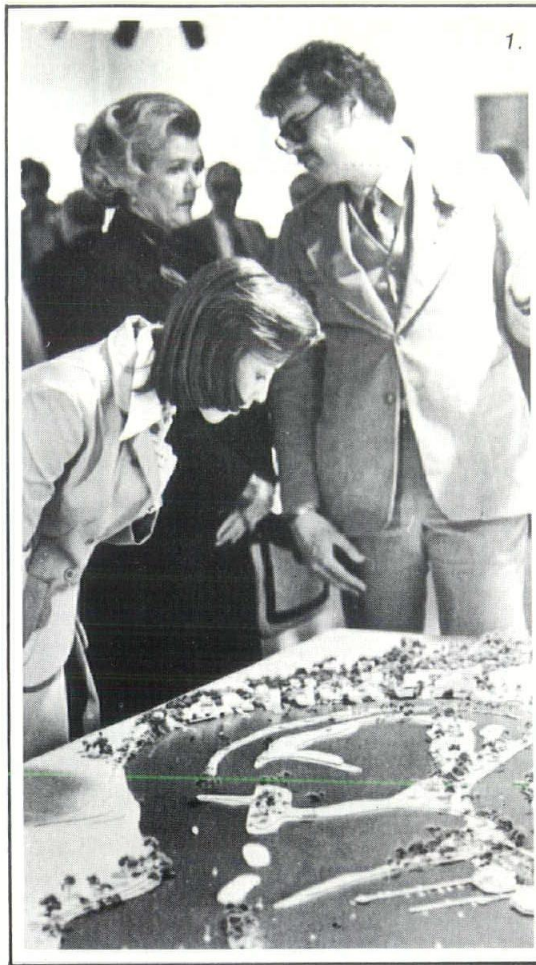
The traditional tract for Architectural Education requires 5 years of an intensive on-campus program followed by a highly structured and somewhat lengthy internship with an architectural firm. Academia, therefore, provides an education for the Profession of Architecture and internship provides an education for the Practice of Architecture. The Architectural Graduate has led a cloistered life surrounded by excellent Architectural Educators but upon graduation and exposure to the "real world", they experience a traumatic realization of the awesome responsibility society places upon the architect.

The Mississippi State University School of Architecture, with its 5th year program in Jackson, has developed a new and innovative solution to the transition problem. A seminar course in Professional Management serves as a terminus for two previous years of excellent classroom instruction by Professor Fredrick R. Frank, AIA, in the practice of Architecture. Under the direction of an Adjunct Faculty Member, Robert V. M. Harrison, AIA, a practicing architect in Jackson, an overview of Architectural Practice is presented to the students. Conducted in a combination format of lectures, seminars and field trips, the students are exposed to a wide variety of other professions and businesses, all making a vital contribution to the overall Construction Industry.

Representing various aspects of Architectural Practice are Architects William A. Browne, AIA, Lynton B. Cooper, Charles R. Gardner, AIA, Al C. Hopton, and Jerry A. Oakes, AIA. Allied Professions and Consultants are Elliot R. Bowman, Testing

Continued on page 11

Student Work Highlight



PEARL RIVER PROJECT — 1. The dis- Architecture student work at the Miss- others. 2. Mrs. William Gill receives a from one of the MSU School of Archi AIA and Joe Wellenman, AIA, both o development of the Pearl River Bas

The project was suggested by Dean William G. McMinn as the design project for the entire fifth year class. As design coordinator, Thomas J. Biggs AIA began the study with a series of lectures on water-related communities. Primarily using slides from his private collection, students looked at several European examples (Stockholm, Amsterdam, and Tapiola, Finland) as well as San Francisco and St. Thomas Island. Other views showed specifically the relationship of land and water in several other locations and projects.

Organized into study groups, students compiled research data relevant to proposed development along the river — historical, physiological, demographic, biological and literary. Brief presentations of the data were

made by the study groups; the material was then displayed along with a log of class discussions for easy reference.

A series of team sketch problems addressed a number of issues, respectively — (1) a viable waterway from I-20 to the Ross Barnett Reservoir; (2) lock and dam with architectural amenities at Fortification Street; (3) a development at Le Fleur's Bluff/2000 residents, commercial, recreational, and other facilities; (4) development at a chosen site along the river. Juries convened for judging of the sketch problems included Joe Lusteck of Wortmann and Mann, Inc.; Dan Evans AIA, Don Irvin, head of the Jackson City Planning Department and Bing Witty, a structural engineer.

For the final project, teams were formed to handle specific

ts von Eckhardt Visit

Back To The Drawing Boards

Wolf von Eckhardt, architectural critic of The Washington Post, met with the Mississippi chapter AIA recently. His address, excerpts of which follow, bore the same title as his most recent book.

The reasons we are going to have to go back to the drawing boards are sort of cosmic and general. Art and architecture styles come and go in cycles. We suddenly rediscover old styles that we hated and reacted against.

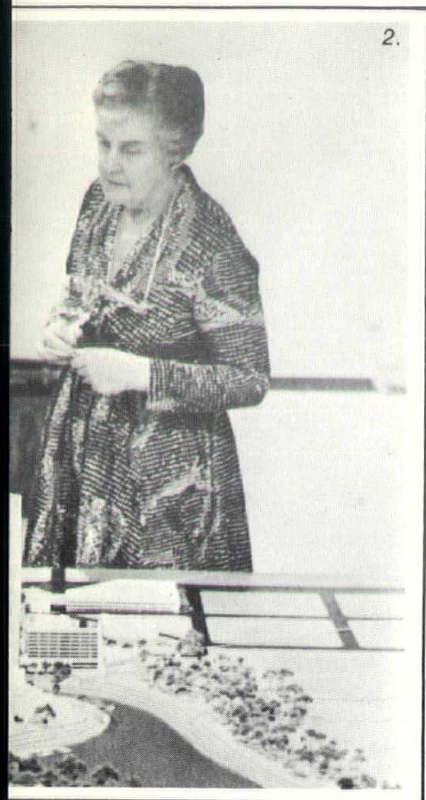
But there is another reason. There is in the last few years a completely new mood to the country. It is a strange mixture of pessimism and resignation and at the same time (coming right through it sort of like a water lily out of the mud) a new sense of livability with that that's all about us . . . a celebration of the real values in life . . . a new mood that appreciates city living and community living much more . . . and that's what this life is supposed to be about.

Suddenly, in part as a reaction to the coldness to modern architecture, we have fallen in love with old buildings. That is of course, saving our cities because rehabilitation is taking place. People are moving back, at least in a number of cities on the northeastern coast — such as Baltimore and New York.

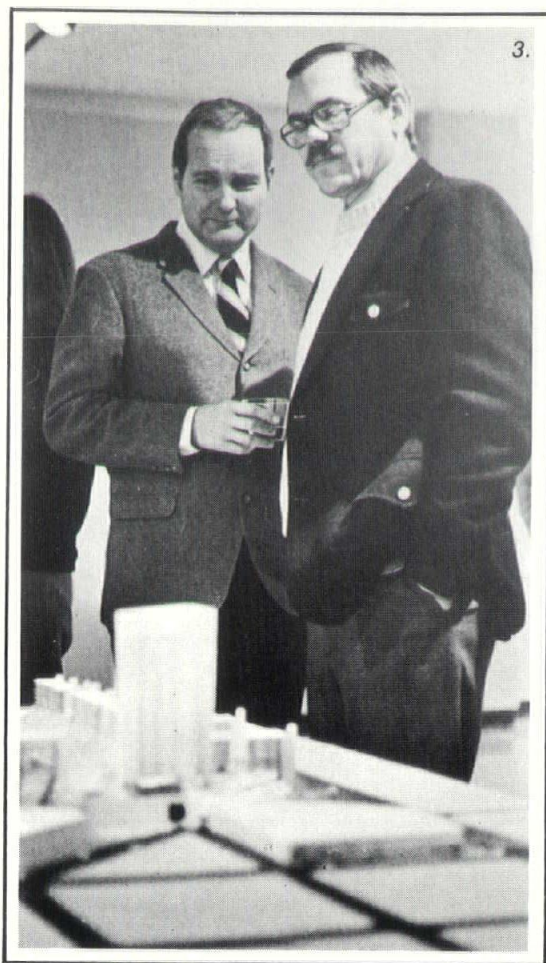
There is a new community spirit of people living together. It — used to be maybe a fad thing that kids moved out to live in a commune. That spirit has sort of taken over in a lot of neighborhoods. There's a new romance about the city with the sense that cities, as Aristotle said, where men go to live or, I should say, where people move to live and remain to live the good life.

There is a new appreciation of the good life possible in the city.

Photos: Noel Workman



projects of Fifth year MSU School of Museum of Art intrigued some, puzzled explanation of the Pearl River Project fifth year students. 3. Paul Roberson, le, study a high rise solution to the



portions of the entire project. Three groups developed architectural amenities at each one of the sites — Le Fleur's Bluff, Pearl/Flowood, Lakeland/Riverside Park. One group built model bases, another developed the waterway and related developments. The fifth group worked as coordinators during the entire project. Members of the teams freely exchanged ideas, utilizing information compiled in the research process.

The completed project was juried by a number of professors from Mississippi State University, specialists from the Research and Development Center, and two architects from out of state — Charles Colbert (New Orleans) and James Amisano (Atlanta). Mississippi Museum of Art staff members

Jim Czarniecki and John Henry were invited to view the project and expressed interest in exhibiting the work at the museum.

The fifth year class of the School of Architecture includes Elizabeth A. Anderson, James Clark Anderson, Gary Clayton Bailey, Jeffrey Richard Barnes, Mark Alan Campbell, William F. Campbell, Larry James Chism, Edwin M. Daniel, Daniel Merrick Dean, George B. Johnston, Jr., James Michael McAdams, Richard Harry McNeel, James D. Michael, Michael Timothy Muzzi, Stephen Overcash, Theo K. Peagler, Joseph R. Perkins, Jr., Gary Allen Randall, Jeff Reynolds, William D. Smith, III, and William P. Tompkins, Jr.

Continued on next page

This is manifest in this tremendous cultural surge of which beautiful buildings are but one indication. The fact that we are now selling more ballet, theater and opera tickets than we sell baseball tickets in this country is absolutely astounding. A whole renaissance of artistic feeling goes down through every town and hamlet of this country.

One reason, too, for the strong change in tastes and desires about what we expect of architecture, of what we expect of our cities, is the disillusionment of technology.

Twenty years ago we thought that this was the salvation. The new technology was going to solve a lot of our problems. We went up to the moon and there was really nothing there. And the IBM typewriters don't work any more. Machines and computers make as many errors as human beings make.

Some hundred years or so ago we were terribly upset that industry, with all of the squalor of Charles Dickens' London seemed to destroy the city. It made it sooty and ugly looking and brought a great many miseries. Now that industry is moving out — moving into the suburbs, we're upset again. I don't think this is any good reason to be upset.

The words are "urban crisis" and if you look in the dictionary the word "crisis" means "turning point." Since we have a change in methods of manufacturing industry is moving out of the cities to the Sun Belt. I hope most of it goes to Jackson. It is certainly moving out of Cleveland and New York. These old cities have to find a solution. It is just something that we have to adjust to.

But we have made a great many mistakes about cities with it — about livability in the country. One was the mass flight to suburbia. There was nothing wrong with the idea of moving out of the city, if you could afford it. But, as we all know, it was terribly badly planned. It was non-planned. It created chaos. It ate up acres of countryside that we need for recreation and for recycling of the air. The life in the



Washington Post architectural critic Wolf von Eckhardt (right) and Tom Biggs, AIA of Jackson discuss the student exhibit at the Mississippi Museum of Art, Biggs' role in the fifty year student program, and the state of architecture in general.

suburbs turned out not to be any better than it was in the city. It's led to isolation and alienation. We educate our women as they have never been educated before in the world. And they end up driving the kids around all day long for the best years of their lives.

The flight was not a positive answer . . . and it's left the city with "pockets of poverty."

The cities in this country have always been processing centers, "manufacturing centers for Americans." The migrants came from Europe, were used in the steel mills . . . and in a land of unlimited opportunities, in one or two generations, made enough money to buy themselves an automobile and get the hell out again. Then the in-migrant came from the South because of farm mechanization and change in farm culture and got in the city and got stuck because of racism.

One of the worst enemies of livability is the untamed use of automobiles. You didn't let horses in the living room. You let

the automobiles run everywhere at once and, until very recently built more and more freeways, destroying more and more of urban land and urban livability. I enjoy driving on freeways. Practically everywhere I go I rent a car to see more. That's not what I mean. What I mean is the undisciplined, unrestricted, badly planned use of the automobile to the exclusion of any other kind of transportation.

If you look into the history of our cities in the last twenty or thirty years, it is simply not true that Americans just fell in love with the automobile and wouldn't have it any other way. What happened was that General Motors started buying up the streetcars in all the cities, converted them to bus companies, and then let the buses run down.

Additional Jackson comments by Mr. von Eckhardt will be published in the next issue of The Mississippi Architect.

Continued from page 8

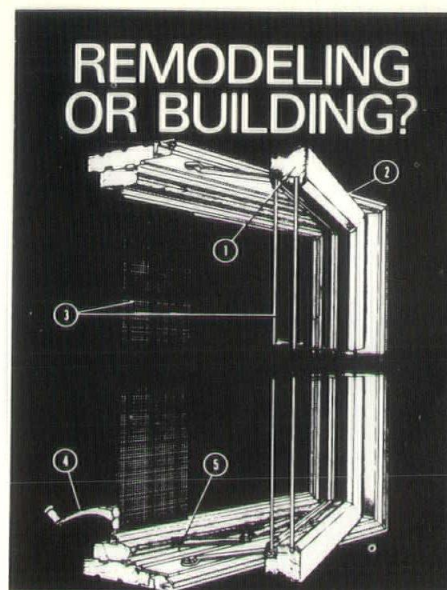
Engineer, Robert M. Case, Land Surveyor, A. Dewitt Day, Landscape Architect, Raymond L. Eaton, Urban Planner, G. Gordin McCool, Mechanical Engineer, C. Holden O'Gwynn, Electrical Engineer, Morris K. Thompson, Interior Designer, Edwin E. Ware, Soils Engineer, and James B. Wolfe, Civil Engineer. The Building Industry is represented by Charles W. Deupree, Material Sales, William H. Fanning, General Contractor, William P. Murray, Sub-Contractor, and Earl A. Staires, Construction Estimator. The Business Community includes Frank J. Betts, Jr., Accountant, John L. Heiden, Insurance, Charles E. Hughes, Attorney, Joseph A. Lusteck, Developer, Robert M. Megginson, Mortgage Banker, Robert J. Neely, Jr., Reprographics, David L. Reynolds, Attorney, Charles R. Smith, AIA, Government, and John R. Weems, Office Machines.

An unusual element of professional exposure for future architects consists of visits to the various manufacturing facilities

that produce building products for the Construction Industry. As designers, architects must be thoroughly familiar with the products that are used in their building designs. Understanding their manufacturing process and thereby becoming familiar with the products capability and limitations aids the designer in making professional decisions regarding their use. Field trips are conducted to A & S copiers & Computers, Armstrong Cork Company, Binswanger Glass Company, City Steel Corporation, Concrete Products, Inc., General Equipment Manufacturers, Jackson Ready-Mix Corp., Jackson Stone Co., Metal Trims Industries, Inc., Mississippi Steel Corp., Neely Blue Print Co., Scanlon-Taylor Millworks Co., Thrasher Co., Tri-State Brick & Tile Co., and Westbrook Manufacturing Co. Construction projects visited are the GSA Federal Building, Jackson Art Center Planetarium, and the Metro Center Mall.

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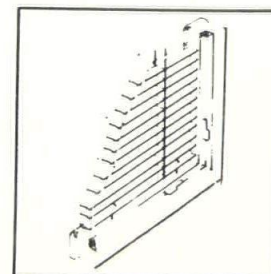
Continued on page 14



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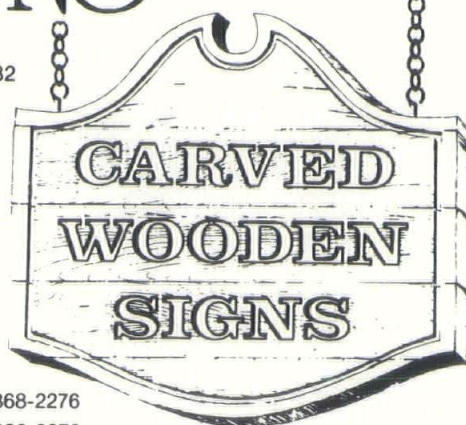
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Continued from page 7

farmhouse fast-food outlet "an attempt to appeal to the nostalgic simple appetite" and "a relaxing spot along the fast-paced commercial strip."

But the judges, who in addition to Mr. Tigerman included Emilio Ambasz, former curator of design at the Museum of Modern Art; William Turnbull, the San Francisco architect; Jeffrey Chusid, of the University of California at Berkeley, and John Wilson-Jeronimo, director of the association of student chapters of the A.I.A., found the house not nearly so innocent. To them, Mr. Smith was making the point that McDonald's has become so identified with the American culture that it is interchangeable with the American house itself.

The judges, after much debate, decided to offer one of a number of awards to the farmhouse scheme.

James Crabb, McDonald's corporate architect who acted as the company's liaison with the American Institute of Architects for the competition, said that McDonald's "hasn't yet made a judgment as to whether any of the competition entries will be built."

"I would say it's not an impossibility," he added, "but we aren't committed to building any of them."

The company agreed to hold the competition, Mr. Crabb said, "to get some ideas."

"We've been doing the present look of McDonald's, the building with the mansard roof, for about 10 years, and we're now trying to decide whether we should change it or leave it alone," he continued.

The entries as a group went far beyond the joke of the hamburger proposal — which, incidentally, proposed an elaborately engineered structure with a suspended dining slab, representing the meat patty, in the middle of a brown concrete housing, representing the roll, with planters at the edges to stand for lettuce.

Many of the entries were earnest attempts to prod McDonald's into making a response to the energy crisis, while others were austere modern buildings that seemed a deliberate rebuke to the loud,

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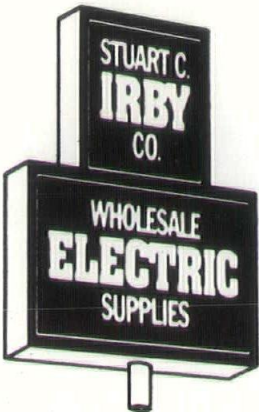
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commercial-strip feeling of many McDonald's. Still other entries were futuristic science-fiction schemes.

But many designs seemed to move not toward the future but toward the past. A significant number of student entries, reflecting the growing preoccupation with history on the part of practicing architects, proposed new McDonald's buildings that, like the entry with the interchangeable facades, used some sort of historical style.

One entry called for the "retrofitting" of existing McDonald's structures with a new covering that draped classical architecture over the brick and mansard roof building. That proposal was full of witty variations on classicism, such as a new architectural detail similar to egg-and-dart molding made up of McDonald's trademark arches, and up top, where many classical buildings have inscriptions like "SOCRATES PLATO HOMER," were the solemn words "BIG MAC QUARTER POUNDER FRIES SHAKES."



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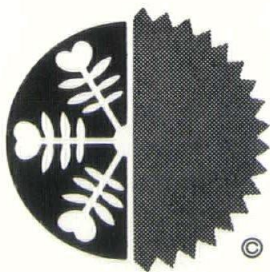
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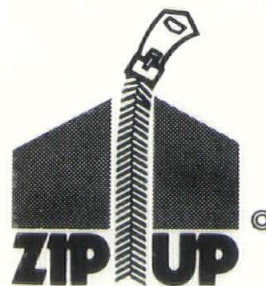
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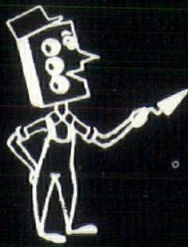
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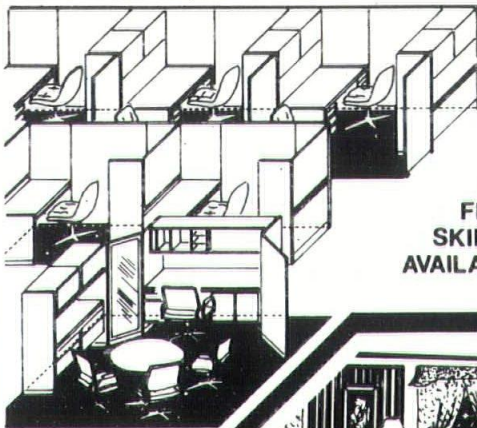
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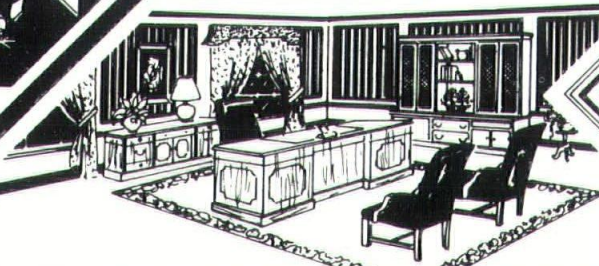
the Construction Industry, they are required to participate in meetings of the Professional Associations. Organizations the students participate in are the Mississippi Chapter of the Construction Specification Institute and the Mississippi Chapter of the American Institute of Architects. Various manufacturers conduct special presentations to present the latest technical aspects of their products to the Architectural Community. The students participate in these presentations and they serve as a vital link between their academic exposure and their practical exposure.

After the students have been exposed to the broad overview of Architectural Practice, they begin to sharpen their skills through laboratory exercises in graphic and written communication methods. Methods of Project Delivery Systems are presented and the students participate in the production of Construction Documents of Working Drawings and of Specifications. The development of the basics as well as an understanding of philosophy places the student well ahead on the road into the "real world" upon graduation. Visiting Lecturers representing various professions and assisting in the Project Delivery Seminars are Architects William O. Hilton, Jr., AIA, and Robert H. Westerfield, AIA, Engineers Robert B. Smith, Windsor T. Jones, Davis S. Butler and Robert W. Karlak, and Reprographics by Robert J. Neely, Jr.

The success of a new program of this nature is best summed up by the comments from the students. "Learned where Architecture really stands in the eyes of the business world." "Now I feel like more of a Professional." "Being in Jackson offered a smooth transition to the real world." "The guest lecturers and field trips were good exposures to Architectural Practice." If the program is of any success, it is due to the enthusiastic support of all who contributed of their time as guest lecturers or opened their facilities for visits.



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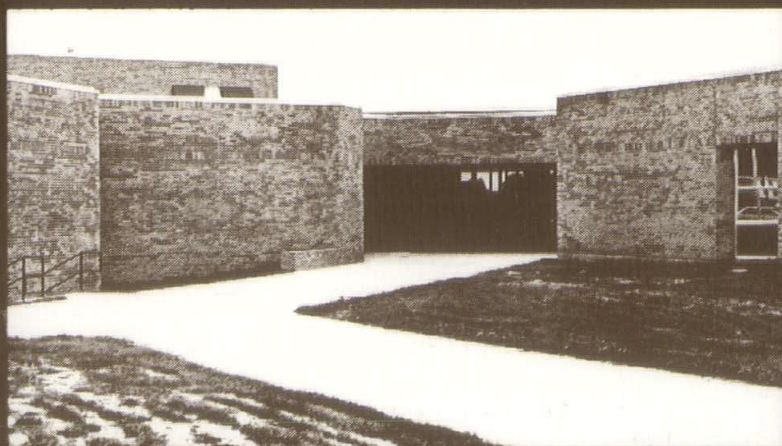
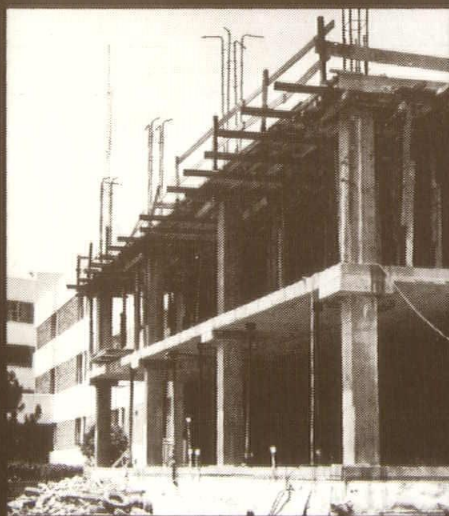


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A107	Short Form for Small Construction Contracts—Stipulated Sum (4/78)	.60	.40	C801	Joint Venture Agreement (3/72)	.60	.40
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