

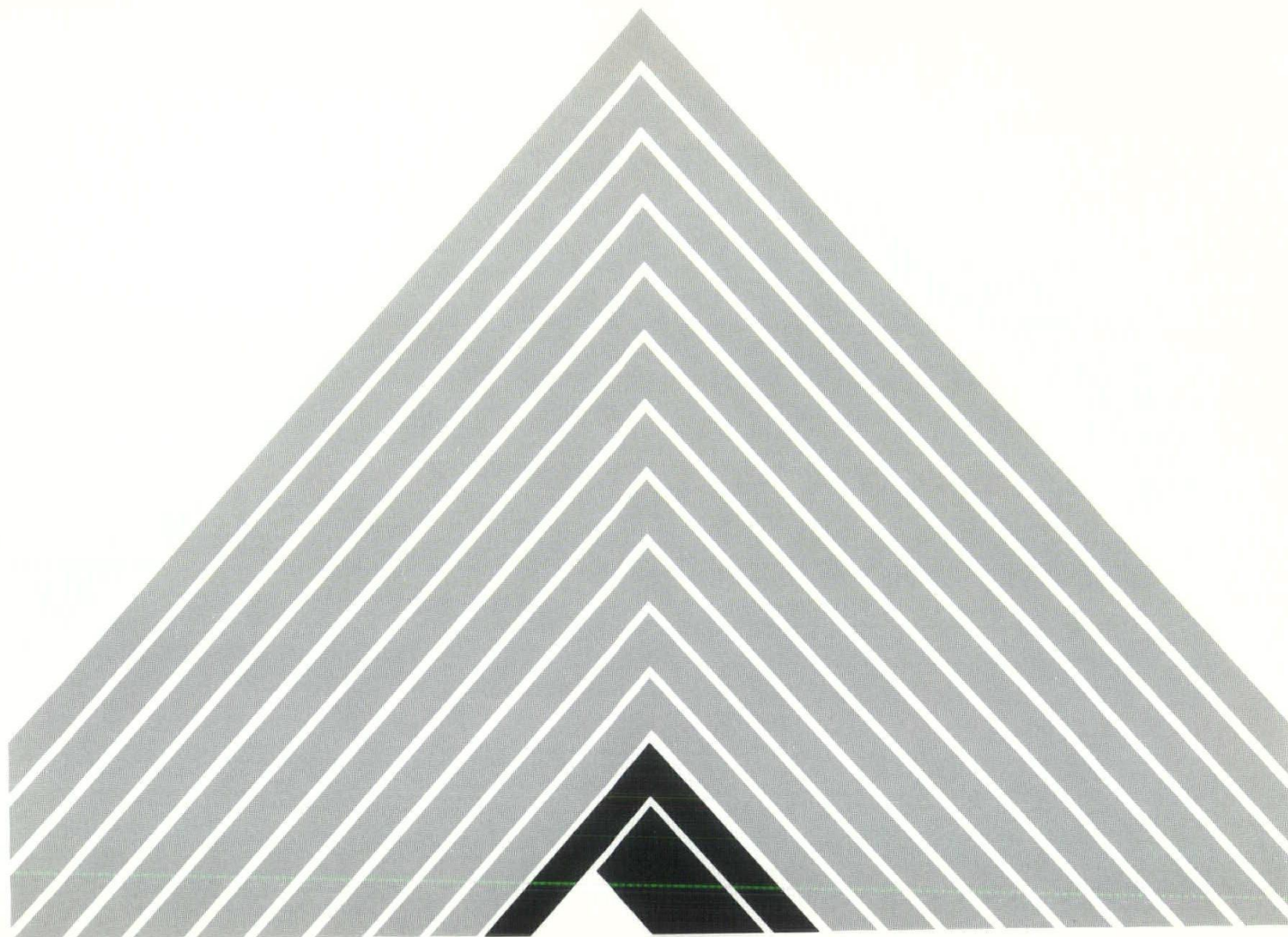
the mississippi architect

12-4

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1982 Design Awards



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Gas Company**

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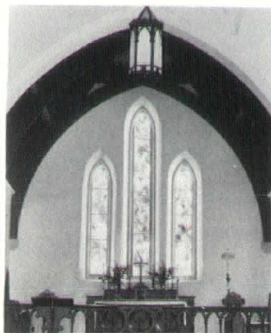
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the mississippi architect

Volume 12, Number 4
Fall 1982



Cover:

Sublime orchestration of axes, ceremony and applied ornament: Canizaro Trigiani Architects' Honor Award winning renovation of an Art Deco building is an inventive display of adaptive reuse.

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Three out of ten: A winning ratio. Mississippi architects claim three of the ten annual Gulf States Regional Honor Awards for 1982.

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Editor's Memo for clients in search of good design: Select an architect. Editor Ivy discusses the merits of using architects for professional results.

To Select An Architect:
A Guide for Selection Boards.

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The Brightest and the Best: 1982 Design Awards winners are featured in a pictorial spread celebrating the considerable design achievements of Mississippi architects.

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Design Dialogue: Jurors DeVido, AIA, Ehrenkrantz, AIA and Fazio, FAIA share comments on 1982 award winners' works with Honor Awards Chairman Dan Bennett, AIA.

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An honorary membership and the first William L. Gill Awards: Mississippi AIA salutes contributions of some very special people.

Listen to your feet, mon.



They want to bust out, to kick off their shoes and leave civilization dockside.

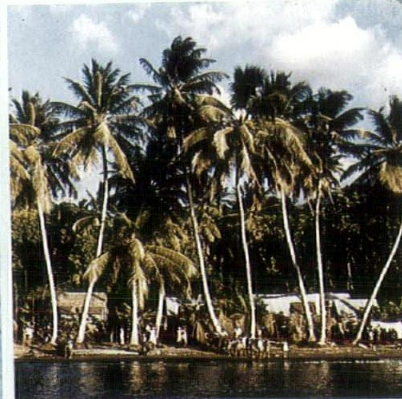
They want to be turned loose on the decks of a majestic schooner. To reggae and rock to a steel band far into a star-flecked Caribbean night.

They want to sink their toes deep into white, pink and black sand. Oh, so warm. And be the first to make their mark on an unspoiled, forgotten strand of beach.



They want to stand on tiny dots of land named Nevis, Dominica and Anegada, to discover tropical rain forests, to slip into crystal waters and explore enchanted coral reefs, to sail away to another time, another world.

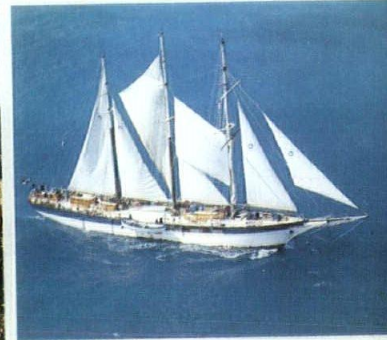
They want to prop up the ship's railing while you linger with a shipmate over a swizzle. And love two other bare feet in a secluded corner of the most romantic Sea in the world.



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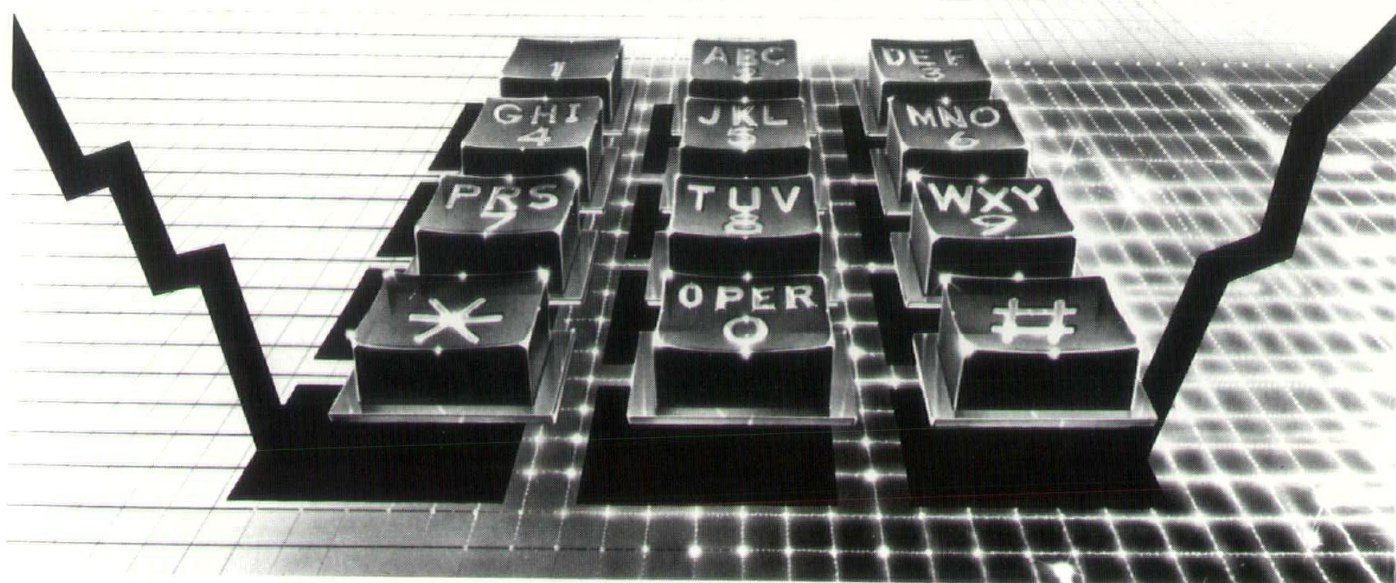
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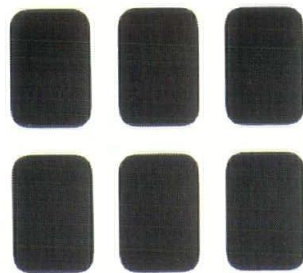
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GULF STATES REGIONAL HONOR AWARDS:

Mississippi Architects Bring Home Three!

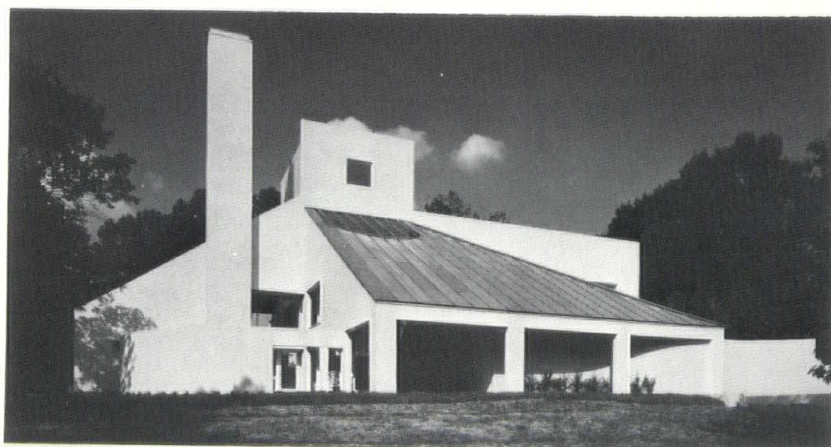
Mississippi architects claimed three of the ten Honor Awards presented at the Gulf States Region's annual convention in Montgomery, Alabama, October 30.

The three Mississippi winners were selected from a field of 90 entries from the Gulf States Region (Alabama, Arkansas, Louisiana, Mississippi and Tennessee).

Jackson architect Sam Mockbee's design for the Presidential Hills Presbyterian Church received an Honor Award for New Buildings. The Sanders residence designed by Tom Goodman, also of Jackson, received an Honor Award for New Buildings. Ely & Associates' design for the offices of Ely & Associates and Communication Arts received an Honor Award for Adaptive Reuse.



Presidential Hills Presbyterian Church



The Sanders Residence



Ely & Associates and Communication Arts Building

From The Editor To The Client:

Why select an architect? In our Honor Awards '82 Issue, we throw the spotlight on examples of our best design. The buildings illustrated are diverse: high rise renovation, small scale residential, commercial, and institutional works. Congratulations to the winners.

The proper criteria for these selections by an Honor Awards Jury were primarily aesthetic and functional. But roofs are hard to judge on a two-dimensional picture plane. Roof technology is another integral component of a project well designed, as are material selection, cost control, construction verification, energy conservation, and compatibility with the surrounding environment. Design is a blanket word that covers an architect's varied acts of the imagination and logic; good design means many things.

By all means, choose an architect for good design. He offers a range of services under that term that will surprise you. There are intangible reasons for using an architect as well:

Architects bring your project credibility with the financial community. Statistics show that lenders value good design.

Architects are trained in problem solving. Correctly defining the problem, problem analysis, may be your architect's greatest contribution.

Architects tailor their work to fit you, the client's desires within your budget.

Architects are professionals; they bear a public trust while representing and guarding your interest in the larger society.

Architects can achieve recognition for you, the client, by producing what you deserve in a building — The Best. Architects strive for that goal, and are capable of achieving it, as our Honor Award Winners illustrate.

To achieve the best, to have top professional qualifications, to solve needs are goals of virtually every architectural firm. The Mississippi Chapter, AIA has been working on a method to help you, the client, in selecting which architectural firm to choose. Read the article on Architect's Selection in this issue to find out more about the selection process.

In answer to "Why Select an Architect?" Why not the best?



To Select An Architect: A Guide for Selection Boards

Gary Hathorn, AIA of Jackson has chaired a committee on Architect Selection which has sought a uniform suggested selection procedure applicable for cities, counties, school districts, and hospital boards. Hathorn, along with Paul Roberson of Greenville, and others have written an approved draft entitled "Selecting an Architect" which will be published by the Mississippi Chapter and made available to the public at a later date. The following article is an excerpt of their efforts.

Editor

Mississippi is a state made up mainly of small cities and towns, rural communities and sparsely populated counties whose elected officials must serve under ever increasing economic pressures. The boards of supervisors, city councils, boards of aldermen, school boards and hospital trustees exert considerable effort to bring to their constituents the best services and facilities available within their limited resources.

Realizing that few public bodies in Mississippi have much in the way of a standardized selection process for professional services, and because the make-up of our state is so unique and its resources so limited, the Mississippi Chapter of the American Institute of Architects has adopted a

resolution to offer assistance to local governments and boards in developing procedures for the selection of architects for public building projects.

There is no single selection system that is best for all jurisdictions. However, Mississippi architects feel that the most workable system for Mississippi counties, municipalities, school districts and hospital boards is one that employs a committee following specific guidelines for selection, with public announcement of the need for architectural services and of the firm selected.

Since local problems and situations vary widely, and because most public bodies have limited personnel available to evaluate the

qualifications of a large number of architectural firms, the Mississippi Chapter AIA recommends that any method adopted be fair, open, simple, flexible and easy to administer while maintaining the purpose of selecting the most qualified architect possible for the local situation and building type.

PROFESSIONAL DESIGN SERVICES

Any significant construction project represents a commitment that could well be a multimillion dollar investment over the expected life of the structure. The architect selected plays a crucial role in determining the functional, esthetic, and economic success of the project.

The selection of the right architect for any project is a serious decision. This decision must be based on the qualifications of the architect and the architect's capability of preparing a design that will in fact meet your needs in the most effective and most efficient manner. During the process of design and construction, the architect serves as advisor, coordinator, and synthesizer as well as creative artist. For a period of months or years your architect effectively becomes a partner in your organization.

Architects base their compensation on the amount of work to be performed — the amount of professional and technical time which will be spent in the design development and construction of the project. An architect may spend many hours developing, weighing, and discarding possible design solutions in order to come up with the most workable, functional and economical final design.

There is no "standard" fee for architectural services. The amount of the fee is determined by the size and complexity of the project. Simply put, the fee for a \$3,000,000 hospital has to be higher than for a \$3,000,000 factory building because of the additional knowledge, expertise and time required to design and construct the more complex structure.

The success of a building is largely dependent on the architect's qualifications, experience, creativity, and skill — all attributes which are intangible and difficult to evaluate. Success of a building is **not** dependent on the architect's fee.

ARCHITECTS ACT IN THE PUBLIC INTEREST

Architects must practice their profession in the public interest.

Continued on page 17

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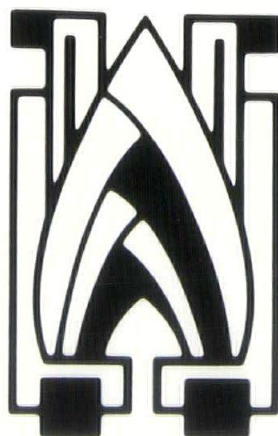
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Heartfelt Appreciation to
Robert Canizaro & David Trigiani
for restoring our Jackson home
& winning an Honor Award from
The Mississippi Chapter of
The American Institute of Architects.
Many thanks from us all.



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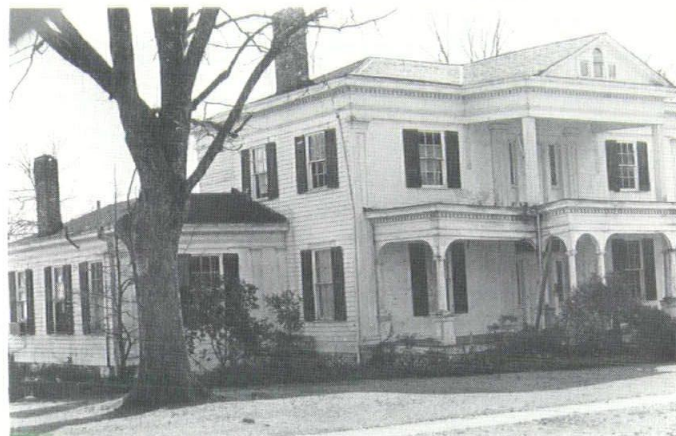
1982 Design Awards

Special Citation for Preservation/Restoration

Project: Dr. Albert Laws Residence

Architect: Michael Fazio, Architect

Renovation of a mid-19th century residence in Columbus, Mississippi. The project returns the building to its original exterior appearance on the primary facade. Other elevations include adaptations for a growing family, including a shaded rear porch.



Special Citation for Preservation/Restoration

Project: Chapel of the Cross

Architect: Virden, Fields & Alexander, Ltd.

Contractor: B.C. Rogers

Restoration of the 19th century Gothic Revival Classic located in Madison County, Mississippi. The building was constructed as a memorial to the husband of Margaret Johnstone by the distinguished English architect Frank Wills and is still in use as an Episcopal Mission Church.



Design Dialogue

Editor's Note: The following is an edited transcript of remarks made by jurors of the 1982 Honor Awards competition. Jurors quoted are Alfredo DeVido, AIA; Ezra D. Ehrenkrantz, FAIA; and Peter Samton, FAIA. Dan Bennett, AIA was chairman of the Honor Awards Committee, and arranged the formal jury, held in New York.

DeVido: Well, I think that our awards show that we thought that the quality of work was in either renovations of reasonably modest means or else in the smaller projects. Some of the projects which did not impress us appeared to be over designed in many aspects.

Samton: I would like to discuss the first Honor Award; the renovation of People's Bank (by Canizaro, Trigiani; Architects). I think it is a very sensitive solution to a problem that has only been really faced here on in recent years. Generally, the architects took an art deco building and combined some of the elegant exterior and certain key elements of the lobby to develop an outstanding solution. This was achieved in part by opening the lobby and including expanded commercial space. It really integrates, in some ways, the best of the old and the best of the new. It is cheerful, full of vitality, and in a sense, it has many fresh ideas. It doesn't simply just rely on elegant old detailing; instead it brings forth a view of how to integrate some of the newer aspects of the bank, and the entrance with the old. I think the solution is quite delightful and impressive.

Ehrenkrantz: I would think that one of the major points Peter makes is that when the building was built it

was not a great building of its style. What has happened now is that by opening it up and keeping the original motif and elements of the period, it has been made into a very good building for the first time.

Bennett: I think that is an interesting comment. Now some sixty years after its inception it is probably better than it ever was.

Ehrenkrantz: That's right. And I think that improvement is the reason why it is the first Honor Award. It is better built today than it was previously.

We talk of restoration, we talk of adaptive reuse, and this is an interpretation of improvement that is the essence of that building.

DeVido: The colors are good. Although that little bit of blue column graphics is a bit too similar to Michael Graves; but nevertheless it is nicely done. The colors are completely carried through and even the coloring in the carpet is picked up.

Samton: It is a building that you would turn around twice for. . . You might not have ten years ago and you definitely would now.

DeVido: The other Honor Award is the Church in Jackson (by Samuel Mockbee, AIA). I admire it because it is both modest and elegant. It is basically just a couple of sheds with little wrap around corners. It is sparse economically, yet it still conveys itself as a Church. This is handled through the little bell tower with a cross on it. It does not appear that you could mistake it for anything else.

Samton: To me it says something about the South in a way that, while it has aspects of New England, it is definitely the South. It has a certain restraint, it is obviously due to a limited budget, yet it makes a rather simplified yet dignified statement

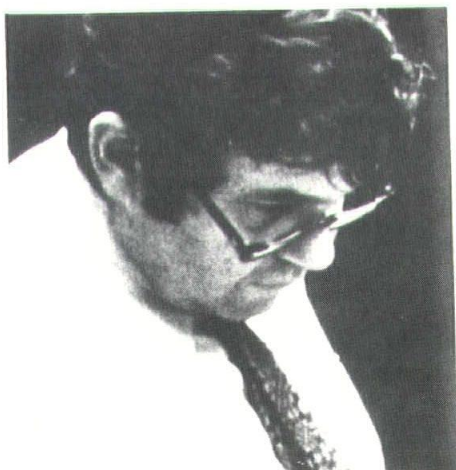
that I think of sometimes in New England architecture; but, also the South too. It especially speaks to the underclass aspect of the area by demonstrating a dignified presence. I think in that way it is a very direct and appropriate solution.

Ehrenkrantz: I agree with what has been said; there is a dignity to the design of simple elements that have no pretense. There was no budget for pretense, but it makes a very simple, straight-forward statement. In this manner I applaud the architect.

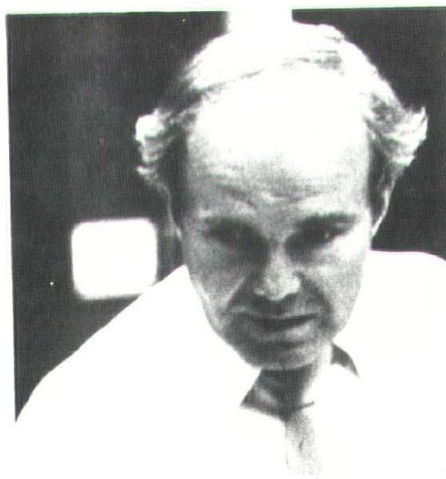
DeVido: Our first Honor Citation was the student housing for Mississippi State (Dean/Dale and Dean Architects, Jackson). The main thing that I like about this solution is the site planning and concept of the housing. There are apparent reasons for it to relate to the neighborhood and the thing that I like most is that this is probably the way students want to live. They don't want to live in a high rise. I think that they probably really like this little house concept and I think it works pretty well. I have some reservations about one or two of the details, particularly, those round holes on the roof, but over all I think that it is a good effort.

Samton: I think it is a curious juxtaposition of the second floor and the first floor. . . the change of materials from brick to stucco. However, the strong color differential between the red brick and the white up above seems to work and create a certain interest. I find the contrast quite interesting. Probably if one were to walk through and see these clusters together, it would make an interesting little student village. The scale and character in these small element walls seems to work well and creates a sense of neighborhood. I think this is a noble

Continued on page 13



Ezra D. Ehrenkrantz, FAIA



Alfredo DeVido, AIA



Peter Samton, FAIA

Honor Award

Project: Presidential Hills Presbyterian Church

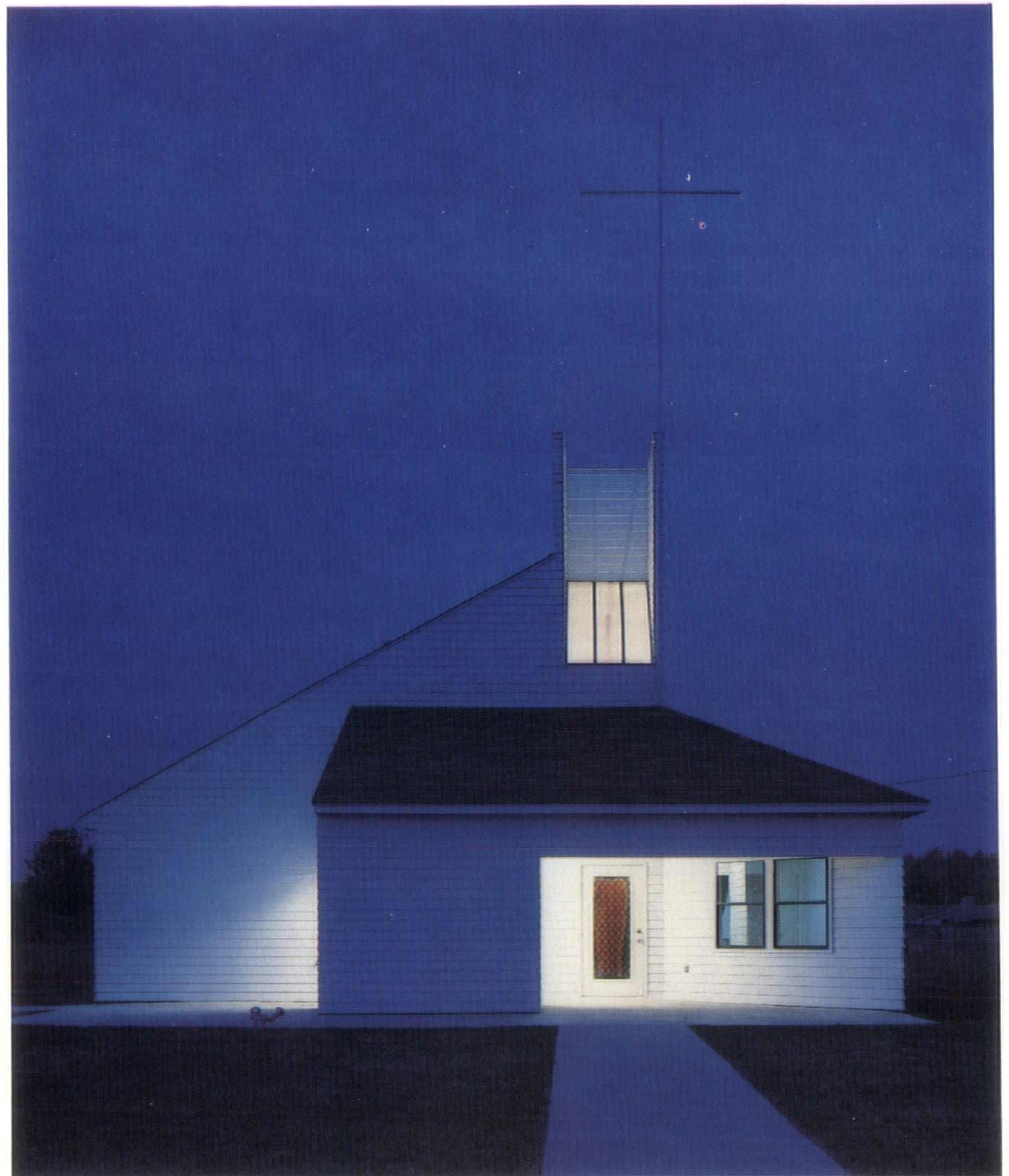
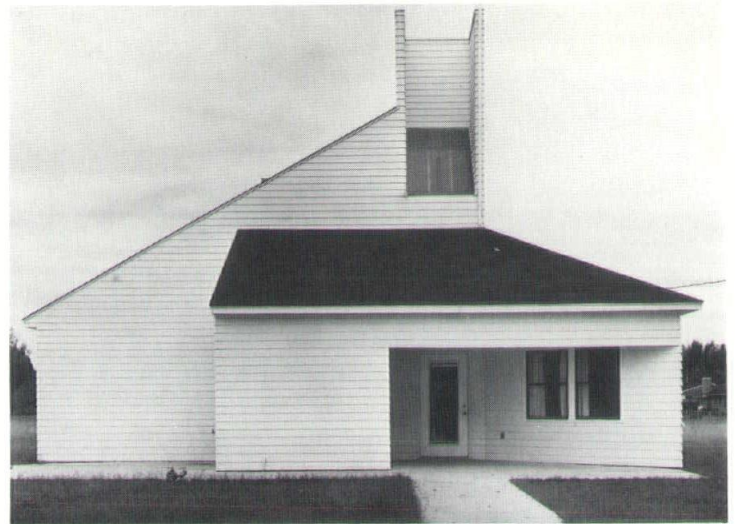
Architect: Samuel Mockbee, Architect

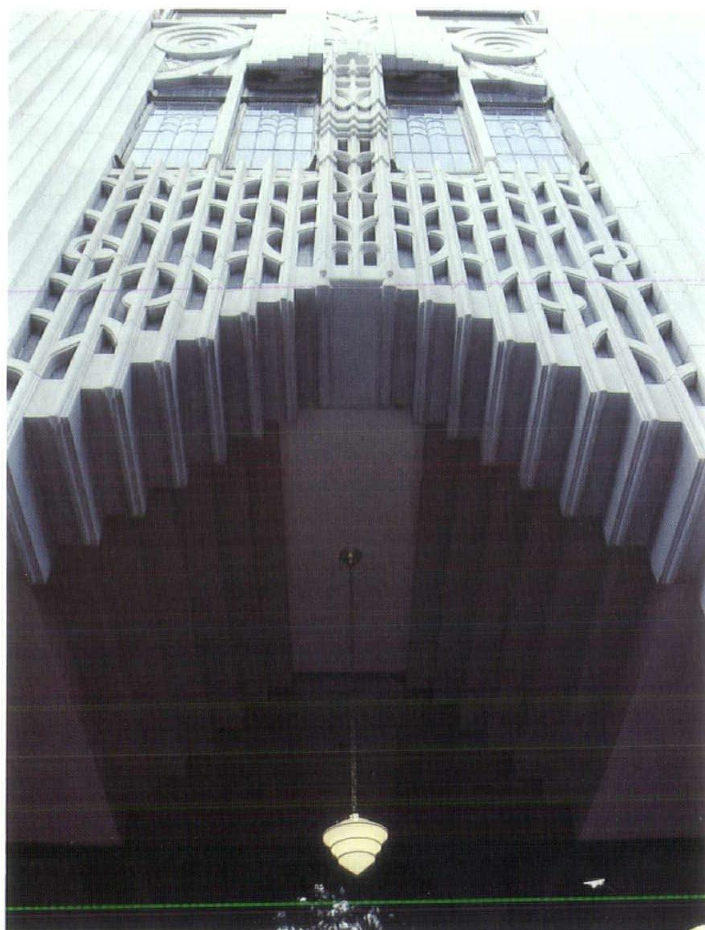
Contractor: Busbee/Russ Builders

Program: A small 1,500 square foot church with nursery, kitchen, office, and sanctuary for a congregation of 80.

Concept: Simple detailing and modest materials.

Energy, Economy: Total construction cost - \$41,000;
\$27.33 per square foot.





Honor Award & Special Citation for Adaptive Reuse

Project: Renovation of Plaza Building

Architect: Canizaro Trigiani Architects

Contractor: Ridgewood Construction Company

Program: A new bank and renovated entry in an existing Art Deco tower. The catalyst for both the bank's relocation and the building renovation was the desire for an up-graded image. The new branch bank contains 12 employees, including tellers and local officers.

Concept: The design unites old and new thru the use of new details and themes sensitive to the existing fabric; in particular an orchestration of axes and ceremony, and applied ornament.

The building's original vestibule was enlarged to improve circulation and create the grand entry implied by the facade. The elevator lobby itself opens directly into the bank lobby thru a new arch. To either side of the bank lobby are thickened walls with smaller arched openings into secondary functions of the bank. The bank officer's suite is at the end of a secondary axis leading from the exterior and up a short flight of stairs.

On the exterior, a new double glazed storefront was installed to replace the variety of windows and doors that had been installed over the past 50 years.





Honor Citation Award & Special Citation for Adaptive Reuse

Project: The Aldrich Building Renovation

Architect: David Peabody Architect

Contractor: Elton Larry / David Peabody

Program: The program consisted of (1) the restoration of the facade as part of the Historic Natchez Foundation's Storefront Rehabilitation Grant Program, and (2) the renovation of the front half of the second story for use as the architect's office. The second story rear is intended for future expansion; ground floor rental space was not changed.

Concept: Old photographs were used to recreate the original ca. 1875 facade as accurately as possible. The interior renovation, in contrast, is conceived as an open, flexible loft-type contemporary space in which striking features of the original structure are embedded and preserved as artifacts.

Energy, Economy, Environment: South-facing windows almost eliminate the need for heating during winter days. In summer little direct sun enters, but operable shutters are closed in the afternoon to cut radiant heat gain. Operable awnings at street level allow similar sun control. Roof insulation is R = 19.



Membership Award for Outstanding Design

Project: The Sanders House

Architect: Goodman Architects

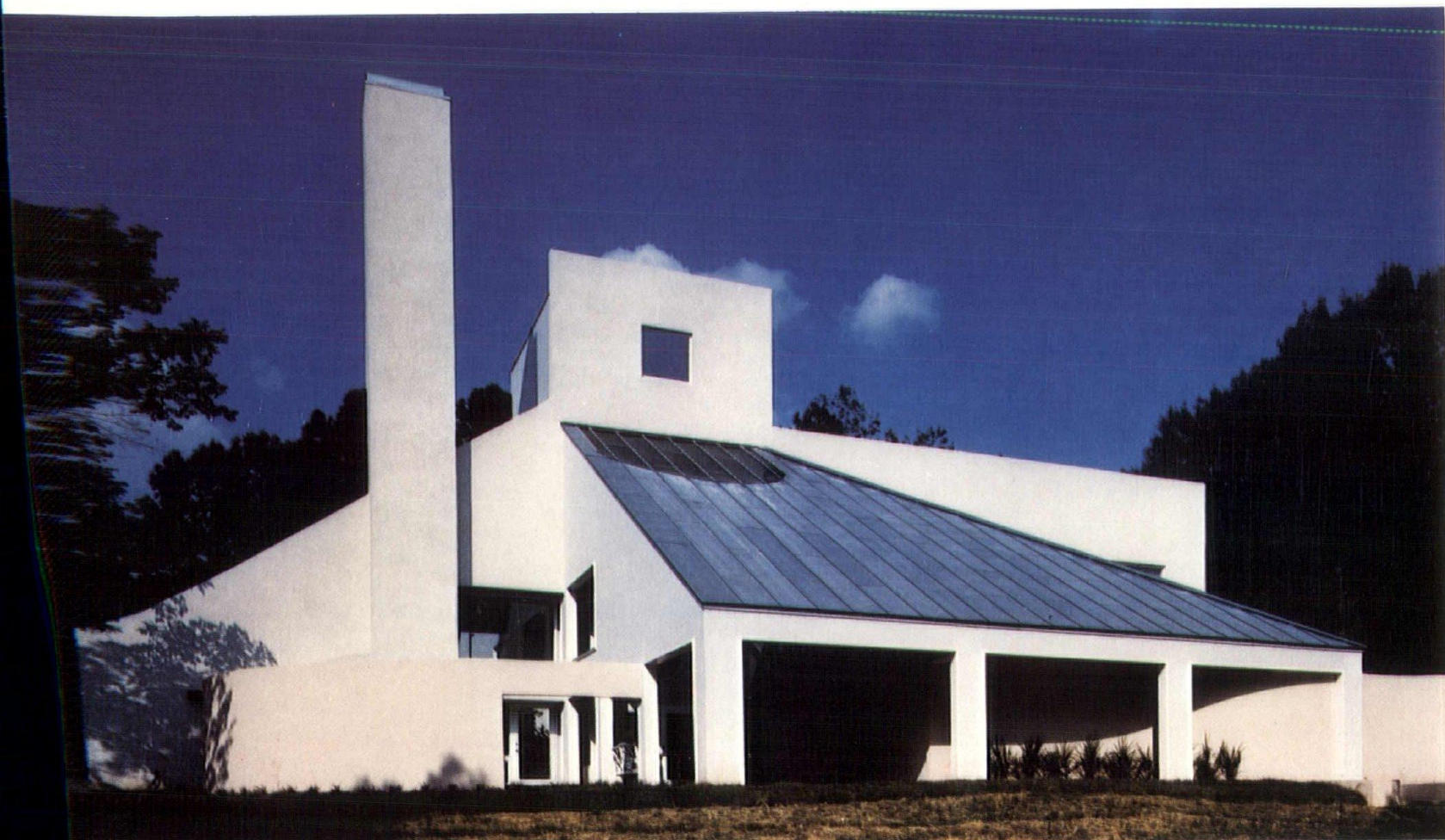
Program: To design and furnish a city residence in an affluent thirty-year-old neighborhood for a young couple and their three young children. The client wanted a compartmentalized five-bedroom house with patios, courtyards, and a screened porch.

Concept, Energy, Economy, Environment: The house attempts to acknowledge the neighborhood's collection of "nouveau riche" neo-classical architecture while still maintaining a modern stance. A kind of formalism is presented to the street while the rest of the house is arranged in a more experiential manner. All of the varied parts of the house come together at the central tower which culminates in a sun-filled children's playroom at the third floor. The tower also serves as a vehicle for heat convection (there are commercial ventilators on the roof). The large southern facade blocks much of the radiant heat which is so severe in this region.

Pastel colors were used throughout the house to heighten the architectural experiences.



Photos of the Sanders Residence by Tom Joynt



Honor Citation Award

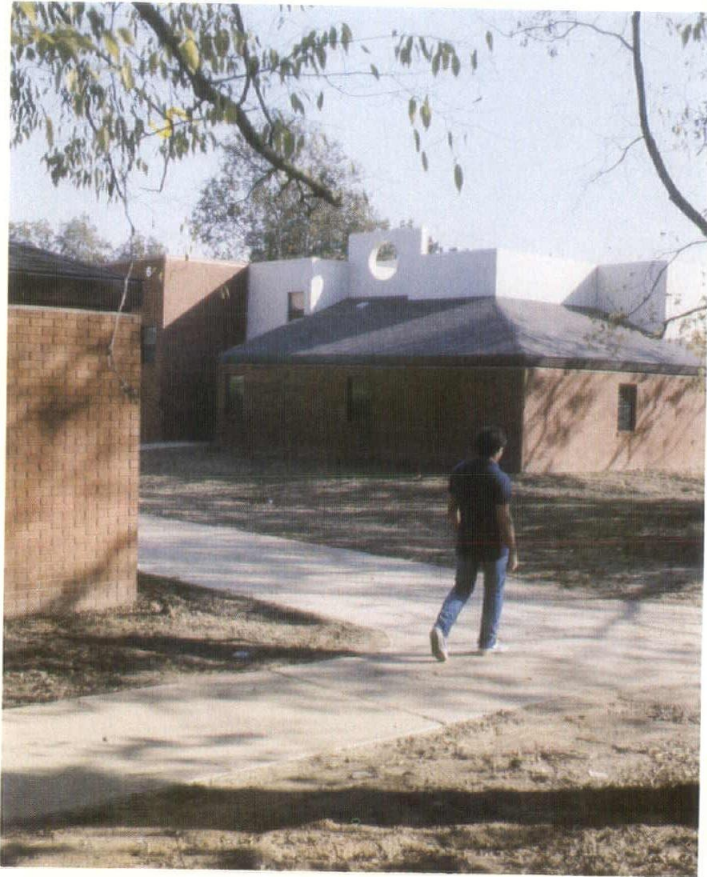
Project: Married Student / Graduate Student
Housing Complex
Mississippi State University

Architect: Dean Dale and Dean Architects

Contractor: Building Service Company

Program: Provide housing to accommodate 208 university students on a three acre hillside site. Two major goals emphasized by the university were to offer students an alternative to the traditional high-rise and low rise dormitory environment and to build "good neighbors" to the traditional single-family faculty housing on the west edge of the site.

Concept: In order to achieve a sense of individuality with a high degree of order and repetition, the proto-type housing unit is two six-person dwellings that interlock both vertically and horizontally. One of the two units has all functions at ground level, the other is entered at ground level with sleep/study functions on a second level. The basic proto-types can be joined in clusters of two or three to form four or six-unit buildings. A two-person unit is achieved by eliminating two sleep/study units from the single level plan. Individuality and visual interest is achieved thru juxtaposition, reversing and/or rotating the basic modules as they relate to each other.



Honor Citation Award

Project: Canton Residence

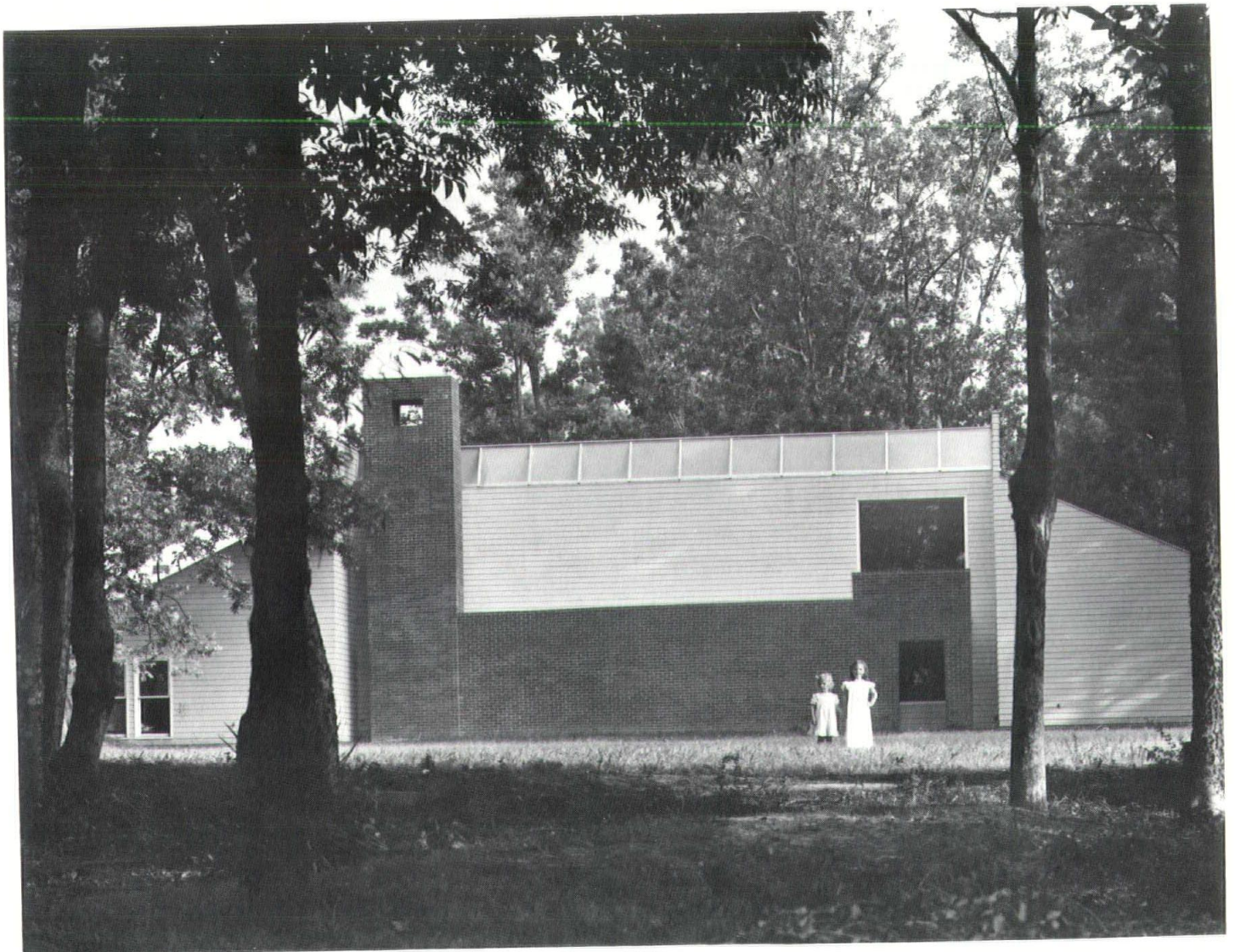
Architect: Samuel Mockbee, Architect

Contractor: Busbee/Russ Building

Program: Provide a home for a couple with three small girls. Requirements: to accomodate antique family furniture and the display of a small art collection.

Concept: One enters through a formal art gallery which leads to the living/dining/kitchen/family rooms. The parent's bedroom is located on the east wing and the children's on the west wing.

Energy, Economy: Construction cost - \$72,000; \$32.72 per square foot.



Continued from page 6

direction. It is positive to deal with mass housing in this manner, and it makes it more than just a "dormitory."

Ehrenkrantz: I am particularly positive about the architect's exploration of quality relationships between buildings and the development of spaces by selecting a discipline and working within it. The building module is rotated and changed in a variety of ways, while at the same time, you are dealing with the same elements that are repeated over and over. It is an appropriate solution in environment where you are trying to obviously meet budgets, develop interest, and provide a feeling of community. I think, however, that the decorative elements are less convincing.

Samton: I would just add one slight negative note. I don't know that it is appropriate to have to walk thru both the living room and the kitchen to get to the bedroom areas. In some ways it is interesting because students will run into each other and that becomes a rather social way to deal with relationships. But, it could be somewhat disconcerting if something is happening in the living room and another student does not want to get involved. They are forced to go thru the living room to get to the bedroom. It will be interesting to see how this is received by the students at the University.

Ehrenkrantz: One of the issues that we have studied at various times in our work in terms of student housing is that if you are trying to promote a cohesive group of students, you should promote the concept of having the lounge area as the entry. This tends to bring people out that otherwise would retreat into their own room. You have an awful lot of loners and so on; consequently, there is a socialization factor that I think is important.

Samton: But on the other hand there is a similar issue in dealing with housing for the elderly. Sometimes you want to promote socialization between elderly inhabitants that normally would not be getting together. I think that there is always the question of whether you should force a situation or whether you present the opportunity. Maybe in this case it would have been handled better if you enter into a portion of the living room. This would have provided an option that does not exist in the solution. That might have been a little bit better.

DeVido: I was the strongest supporter of the house in Canton (Samuel Mockbee, AIA) because I primarily like the manner in which the three sheds represent the main blocks of the house which have been joined together with a relatively free standing element of a different material. I liked the plan for family living as it appears to work really well. It is particularly well suited to a family with small children. I thought the spaces flowed pretty well and I did not agree with the apparent comment of last years' jury questioning the possible seating in relation to the fireplace. I think that it works just fine. I thought the fireplace elevation was handled artistically. It is quite beautiful.

Bennett: I think that it should not go by without commending the architect for his creative use of light. This solution is probably the only selection that it really used light in a manner to enhance and enliven all of the spaces.

Samton: I have some reservations. I agree that the house is special. It certainly makes its own very personal statement, but I have reservations with regard to what you said, Al, about some of these issues. I think perhaps that the children are altogether too far away from their parents. If a child is sick you not only have a great distance to travel but you also have to go through somewhat of a labyrinth to get there. I think that might be a little bit difficult. However, that is just a small functional element. I think that generally the house is extremely unique and has an originality about it that does seem to draw from some of the forms of the older building next door. It has the simplicity of form of the larger older houses in the area. . . I like that. I would, however, further question the indoor/outdoor relationship. I think it is intriguing. . . it plays with you. Someone will walk by and really look at it and ask questions. It does not exactly invite you in, although that too may have been a program element. I find it is an interesting and original work.

Ehrenkrantz: I think it is a very private thing. You talk about it turning its back on the street because it really doesn't open out in any way. But, when you go to the back of the porch I think it has an ability to go out into the landscape and is done in a very controlled way. I think in terms of the variety of the design elements of the building; they are all separate and controlled. If

there is one thing that can be said about this house, it is that it does not have a single motif that goes throughout. Again, by looking at the design and really analyzing the parts and judging them separately, there is a definite unity of the idea. The use of lighting and how it penetrates the gallery and living room is interesting. The composition and privacy gained at the entrance is nice. It is a strong composition of elements, and I think the more conventional covered porch at the rear is also well done. The lack of an overall consuming idea that is carried thru the entire project is the reason why it was not selected for an honor award. However, there is a great sensitivity in each of the pieces.

Samton: I think the way the forms are put together is basically what makes this house so special; it does not just copy something else. It creates its own little world, but I still don't fully understand exactly why it seems so squeezed together in this elongated shape that has all of the land either side. In the north there is a great deal of space and yet the brick wall is very tight up against the rest of the building. It just looks like it was squeezed at one point when in fact it could have breathed a little bit more. I think on the other hand, however, this element makes the house interesting, that the large porch there should be quite delightful. It brings all of the living spaces together. It seems like it is 40 or 50 feet long.

Bennett: I think the architect has done this to create illusion. It is an effort to develop a contextual fit with all of the other houses in the area.

DeVido: Our final citation is the Aldrich Building renovation (by David Peabody, AIA). It looks like he took a facade that had been pretty well vandalized with some sort of the typical store front that runs up four or five feet above the show windows and cleaned it up. He has accented the openings with these decorative awnings and pulled together the upper windows. The old windows have been pulled out. The building now takes on a rather grand look, where before it just looked tawdry. And, the inside, I thought, was handled pretty sensitively. The solution is a very sensitive job to a nice old building that had a playful cornice to it. I think he did a dandy job.

Samton: I agree with Al. I don't think there is too much more that can be

over

said, actually. I think it is an example of not just a renovation as such, because there are a lot of new thoughts, especially in that facade. It is taken much further than it was before and this demonstrated that present day architects can in fact improve on the past. Not unlike Peoples Bank Building, but yet still

quite different too. I think that the opening up of the larger windows is a significant step in the right direction, obviously, both from the inside and the outside. It seems to work well with its neighbors on either side; it carries thru that rhythm of windows on both sides. The one thing going for it before was the roof line, which is obviously kept and embellished

and the rest of it all is essentially new. Yet, it still speaks as an old building, significantly better than it was before.

Ehrenkrantz: I would agree that in most respects it is significantly better. There is one element on the facade that I have some problems with however. The top of the building

Continued on page 16



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Linda Sanders, real estate writer for the Jackson **Clarion-Ledger**, received an honorary membership in the Mississippi Chapter of the American Institute of Architects. Fred Frank, Mississippi AIA president, presented the honor at the state chapter's annual meeting in Biloxi in



Mrs. William L. Gill (center) presented the first William L. Gill Awards in Historic Preservation to representatives of the Natchez Garden Club and the Pilgrimage Garden Club, sponsors of the annual Natchez Pilgrimage. A representative of the Columbus Pilgrimage Association also received a Gill Award.



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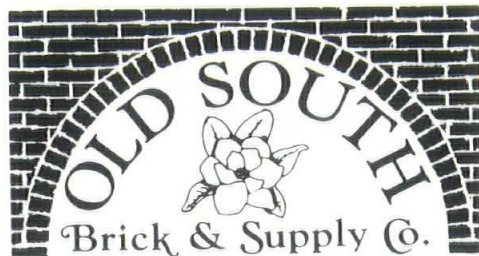
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is a bit heavy — too busy — and is out of character for the building as a whole. The manner in which the cornice has been handled is awkward to a degree. He has tried too hard to tie the cornice lines of this building in with those of its neighbors. This reduces both the height and proportion of the facade. It somehow changes the character. For me, the enlargement of the windows, the placement windows, etc., have all been very favorable. And, the interior is handled extremely well. The solution generally enhances an older building and makes it better than it was previously. I just feel that it has gone in some areas a little further than it should have. This is why I feel it is a citation as opposed to an Honor Award as in the previous renovation project.

Samton: I think it is a little elaborate at the head of the stairs. I could have lived with slightly less there, probably, but I don't know that it is all that significant. I disagree with Ezra about the exterior cornices. They relate very strongly to the cornices on either side. I think the upper portion of the facade, (the second story to the roof) is fairly well done. I have a different problem. I have a problem with that one entrance door which is a small bay. It runs contrary to most notions of symmetry where the center bay, which is where you enter, is normally wider. Here it is too narrow, too small. It should at least be the same width as the others, or somehow be treated in a more special way. It is the right size opening vertically but it is too narrow horizontally. Therefore, it appears squeezed in the middle.

Bennett: Could you talk a little bit about the jury in general.

Samton: I was pleased to be a part of this. I think that as a New Yorker I was quite pleased to see what our brethren in the South are doing. I think on the one hand some of the projects looked like they were very much as in the swing of current architectural style as the magazines might portray. Some of us reacted a little bit against the over complexity and fad of some of these solutions. It is as if they were trying to say "look at me, I'm great." I think maybe some of us, therefore, were more favorably impressed by the simpler and more genuine approaches of those we selected as winners. Maybe it is kind of a rebirth of regionalism. As a jury we felt that to be important. WE applauded the projects that

presented Mississippi as Mississippi instead of "Anywhere, U.S.A."

Ehrenkrantz: There was obviously a number of handsome schemes; there were some projects which we debated and could not reach a consensus, which had potential merit as well. The projects which attempted to do the job in a straightforward way tended to come to the top. The projects which dealt with complexity or large heavy elements as opposed to dealing with a more simple form were just not as successful as a group. I think that the overall caliber was very good but that the winners stood out above the rest from a standpoint of modesty and simplicity.

Bennett: Do you think part of what you are saying is that the buildings with the more complex programs, those of a larger scale, indicates that there are more pieces and consequently a more difficult job. Or, in fact, the more subtle kinds of things have been handled more skillfully.

Ehrenkrantz: I think the best solutions, in fact, work with relatively simple forms; although the bank building is a very complex structure dealing with a series of relationships and a lot of different kinds of spaces. However, there was a main theme and purpose which held it together. Some of the other projects which were not selected did not achieve this clarity.

To Select...

Continued from page 3

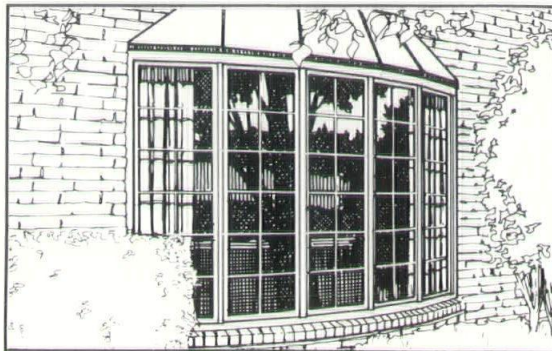
This stipulation is included in virtually every state law governing the registration and licensing of architects.

That mandate is never more important than when the architect is involved in a public construction project. The commitment to serve the public interest begins with the manner in which the project architect is selected and continues through the completion and actual functioning of the structure.

It is vital that the selection procedure be free from political influence. It should be an open process with the sole objective of retaining the highest qualified architect on the basis of demonstrated competence, experience, and motivation at fair and reasonable compensation for the professional services provided.

The final selection of the architect should be made on the basis of good
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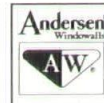
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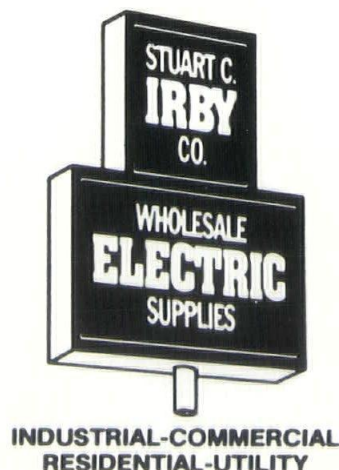
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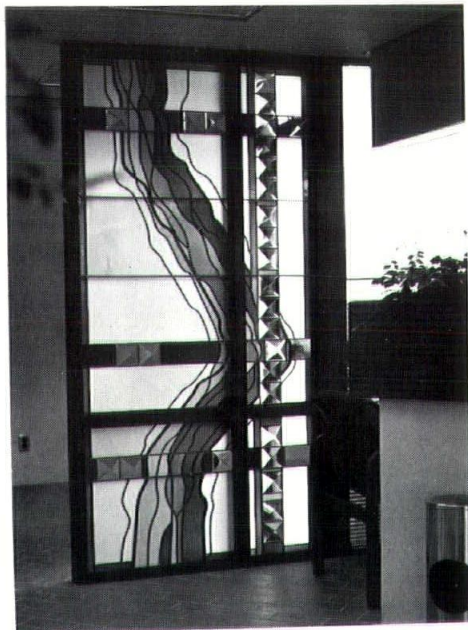


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standing in the profession and in the community, on creative and innovative ability, technical competence, business capacity, integrity, experience, and on the ability to cooperate with all those involved in the project.

A selection committee system seems to be the most appropriate for local Mississippi jurisdictions. Selection committees could be a Board of Supervisors, Board of Trustees, City Council, Board of Aldermen or an appointed committee made up of members of the Governing Body, qualified staff personnel and, perhaps, qualified local citizens.

This procedure requires the board or agency to make a public announcement of intent to secure architectural design services for each proposed project with an estimated construction cost exceeding \$100,000 or longer than 3,000 square feet in size. This allows all firms wishing to be considered for the project to submit expressions of interest. The firms expressing an interest are then ranked by the selection committee on the basis of ability to perform the work, experience, past performance and availability, and the highest ranked firms (usually three to five) are invited to a personal interview, after which the final selection is made.

GOVERNMENT SELECTION PROCESS

Federal, state and local governments throughout the country, and many independent commissions, school boards, hospital trustees, developers and others in private industry currently rely upon architect selection procedures that have been formulated and systematized in the crucible of actual practice. This general procedure has been formally adopted and enacted into law by the federal government and a number of state governments.

Congressional passage in 1972 of the Federal Architect-Engineer Selection Act (Public Law 92-582) represented a major initiative toward an increasingly open selection process at the national level. This Act called for (1) public announcement of proposed project; (2) review of qualifications and performance data of firms followed by discussions with a small number of firms on anticipated concepts and the alternative methods of approach; (3) ranking no less than three firms

determined to be the most highly qualified to provide the services required, based upon published criteria; (4) negotiation on scope of work and professional compensation with the highest ranked firm.

Implementation of selection procedures similar to the above insures an open process with the sole objective of retaining the highest qualified architect on the basis of demonstrated competence, experience and motivation at fair and reasonable compensation for professional services.

SUMMARY OF SELECTION PROCEDURES

A Selection Committee System is the recommended process for selection of architects by Mississippi counties, municipalities, school districts, and hospital boards. An eleven point summary of the recommended system follows:

1. **Writing a Statement of Need** for architectural services - to include a description of the project, location and scope.
2. **Public Announcement** - describing the project and inviting architectural firms to submit written qualifications.

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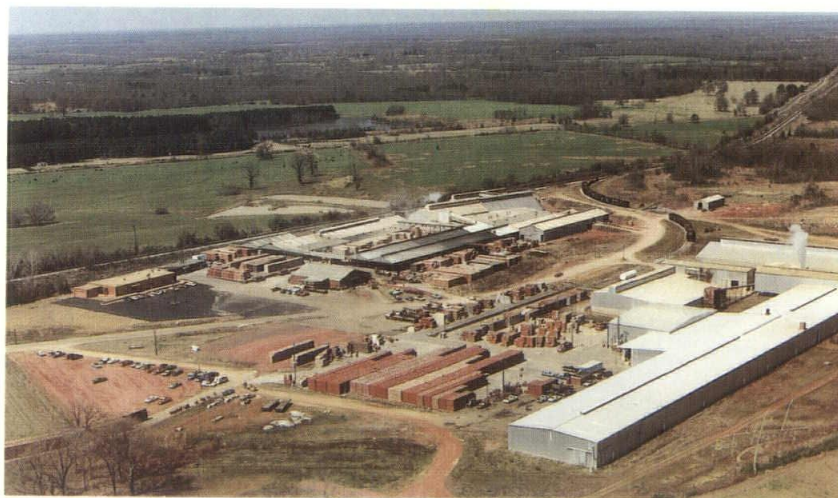
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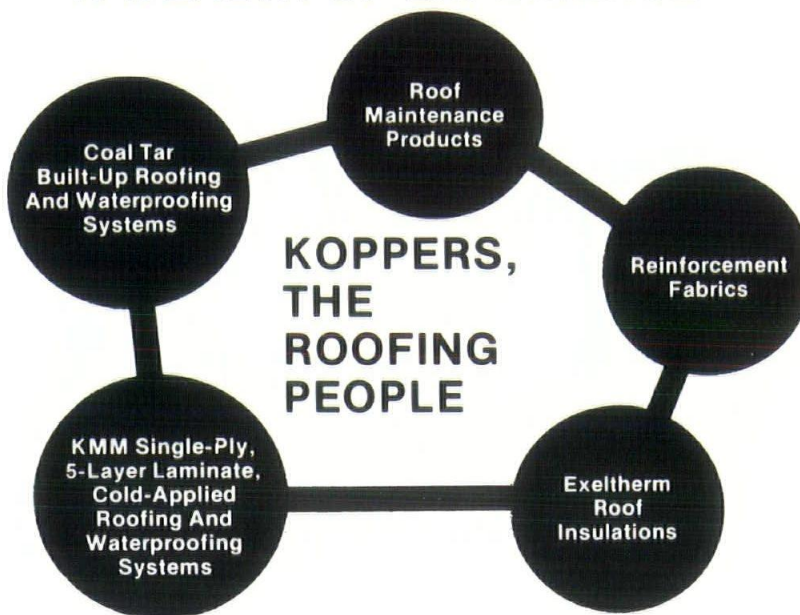
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3. **Selection Committee** - chosen for larger organizations.
4. **Initial Qualifications** - Initial examination of written application by the Selection Committee.
5. **Final Qualification** - A more detailed look by the Selection Committee at specialized experience, capacity to perform the work, proximity to the area, etc.
6. **Interviews** - Full discussions with at least (3) three highly qualified firms by Selection Committee.
7. **Ranking Top Firms** - A priority listing of no less than three top firms by the Selection Committee.
8. **Selection** - Confirmation of top-ranked firm by the larger group (governing body, board).
9. **Negotiations** - Initial negotiations on scope of work and compensation between committee or governing body and architect.
10. **Final Selection Report** - A written report of the results as selected.
11. **Public Announcement** - of selection with a copy to each applicant.

SELECTION CRITERIA

Mississippi Chapter, AIA has developed a "Sample Architect Evaluation Form" which lists criteria for selection such as the following:

1. The firm's experience in the type project.
2. Qualifications of key personnel for this particular job.
3. The firm's approach to design, to energy conservation, to construction administration.
4. Overall impression of the firm to include imagination, technical competence, promptness.

CONCLUSION:

The Mississippi Chapter, American Institute of Architects, realizes that architect selection has been haphazard, a hit-or-miss procedure in many cases, and that our clients will be best served by making wise choices that are arrived at openly, fairly, and objectively.

To this end, the Chapter is preparing a kit of detailed information on architect selection which will be available in the near future to interested governing bodies wishing to consider selection policy.

For further information, contact the Mississippi Chapter of the American Institute of Architects, P.O. Box 12515, Jackson, MS 39211, (601) 948-6735.



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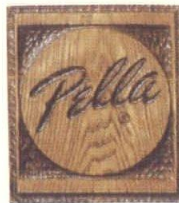
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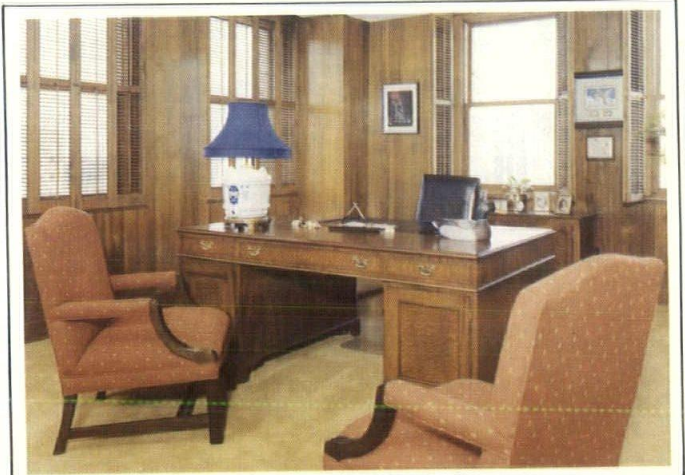
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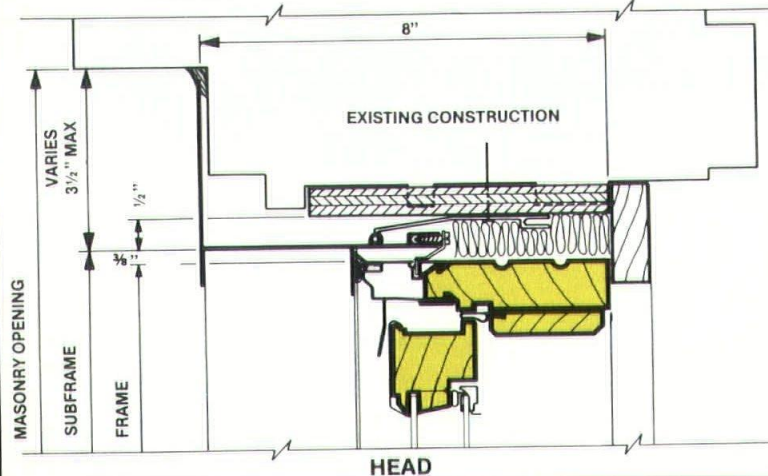
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