

# Architecture SOUTH

VOLUME TWO, NUMBER TWO

SEVEN-FIFTY



## **A DAY IN THE LIFE OF AN ARCHITECT**

in this issue:

EUREKA SPRINGS, ARKANSAS

WILLIAMSON HAZLIP POUNDERS

SKIPPER POST/POST ARCHITECTS

ALBERT AND LEWIS

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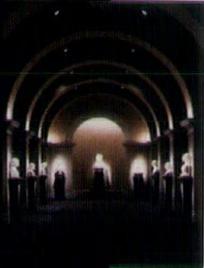
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## FROM THE EDITOR

### WHAT IS AN ARCHITECT?

Remember Gary Cooper in *The Fountainhead*—heroic, blonde, and struggling with big decisions? The popular vision of the architect as a man of individual genius poised him, like Frank Lloyd Wright, against the establishment. Although the notion persisted well into this century (and does yet), it was a 19th century ideal, a survivor of the cult of genius.

Individual architects still design buildings. The conception and realization of free-standing structures lies at the core of what architects do.

furniture or music or magazines. She is sometimes required to be a manager, responsible for coordinating mechanical, electrical, and structural engineers; a colorist, with an eye for subtleties between two shades of green on an historic building's pencil-thin window mullions; a politician, assuaging warring school boards or answering to church building committees.

She probably works late, drinks too much coffee, and earns less money than her peers in other professions. She might work in partnership with

**architect** (är'kī-těkt') *n.*

**1. Abbr. arch., archt.** One who designs and supervises the construction of buildings or other large structures. **2.** One that plans or devises.

Most architects continue to work in small offices, often as sole practitioners. But things have changed.

Today's architect might be a woman, devoted to consensus building and problem solving, attuned to how a new building fits within a city, sensitive and responsive to her clients. She is perhaps less an isolated artist than a team member. Her skill may be expressed on a computer monitor rather than with a pencil; she may construct 3-dimensional models on a screen rather than with chip-board.

Heroic demands are made of her. She performs a multitude of services—from code consultation to interior design, from the design of neighborhoods to the crafting of

her husband, rear two children, and manage to volunteer for her church, Habitat for Humanity, and the AIA.

If this profile sounds unrealistic, take an architect to lunch, or delve into this issue of *ArchitectureSOUTH*, entitled "A Day in the Life of an Architect." You will encounter a realistic taste of the astonishing, creative, and demanding ways that architects in our five states spend their time, and how this sometimes frustrating, but never boring, profession has evolved. You may decide that perhaps they are heroes after all. ●



# THE TRAVELING ARCHITECT



## EUREKA SPRINGS, ARKANSAS

The Eureka Springs story began more than a century ago with tales of miraculous healings from mineral springs gushing from a rocky wilderness. People quickly responded. Today, the northwest Arkansas village contains the largest collection of Victorian structures in one place in the central United States.

Dozens of examples of fine late Victorian architecture are lovingly preserved in Eureka. In fact, the entire downtown of Victorian-era buildings, gingerbread-trimmed homes, native limestone walls and steep, winding streets is listed on the National Register of Historic Places in America.

Eureka's historic downtown is a unique attraction. There are no traffic signals and none of the 230 streets ever cross at right angles. Many of the historic structures are still in operation including three grand limestone hotels constructed in the late 1800's: The Palace Hotel, where visitors can still enjoy a bath and massage; the stately Crescent Hotel overlooking downtown; and the Basin Park, a seven story structure that is listed in Ripley's "Believe It or Not", with ground level entrances on every floor.

The Eureka Springs Carnegie Library is a local landmark, originally financed by the early 1900s millionaire industrialist-philanthropist Andrew Carnegie.

The Victorian homes and cottages of Eureka Springs are reminiscent of the era of pastel colors and ornate decoration. Today, they're carefully and authentically preserved, down to such exacting details as historically accurate colors of paint.

### WHAT TO DO

Explore the area with scenic walking and driving tours, visit the multitude of museums and shop in the more than 150 boutiques in historic downtown. There are many fine art galleries as well, each with its own personality and style. Eureka Springs is also host to a huge variety of interesting festivals, ranging from the month long May Fine Arts Festival to the Volkswagen Show, Parade and Rally to the annual Sidewalk Arts and Crafts Show.

### WHERE TO STAY

Accommodations include elegant hotels, convenient motels, over 50 bed and breakfast inns, and quaint country cottages, cabins and tourist homes. The Eureka Springs Chamber of Commerce publishes a free Visitors Guide that includes accommodations listings. Call 1-800-638-7352.

### HOW TO GET THERE

Eureka Springs is about 45 miles west of Harrison, taking State Highway 65, then State Highway 62 west. To get to Harrison, take I-40 west from Little Rock, and turn north on Highway 65 at Conway. Drive time is about 3-1/2 hours from Little Rock.

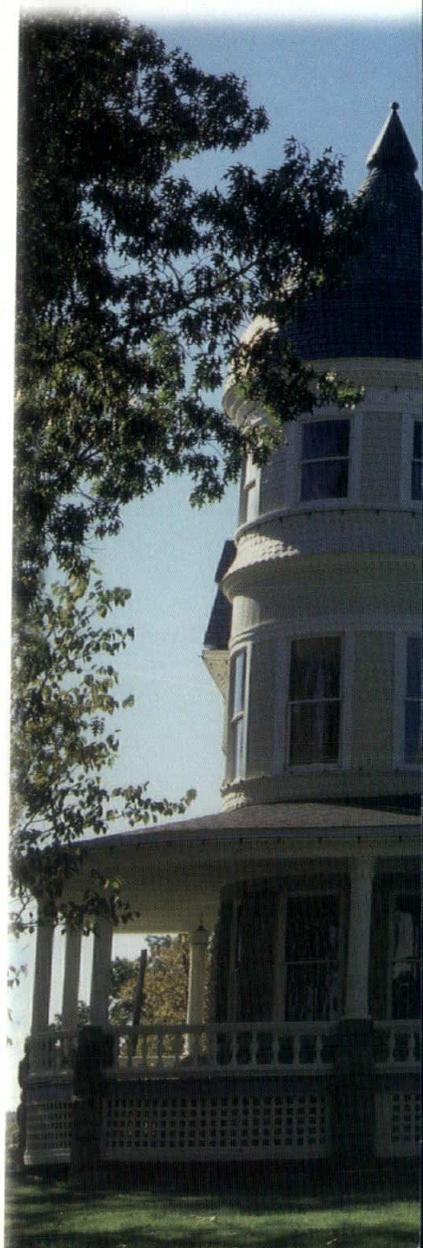
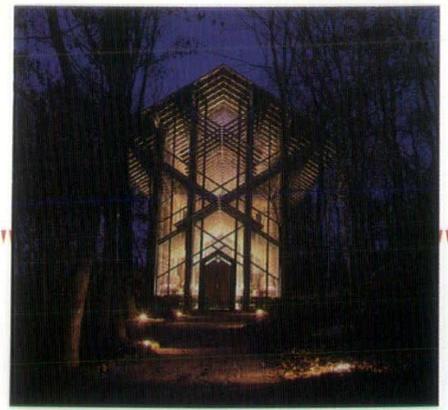
During Victorian times, the railroad brought vacationers to Eureka Springs' elegant hotels, bathhouses, electrified trolleys and band concerts in the park. There are many parallels to this today.

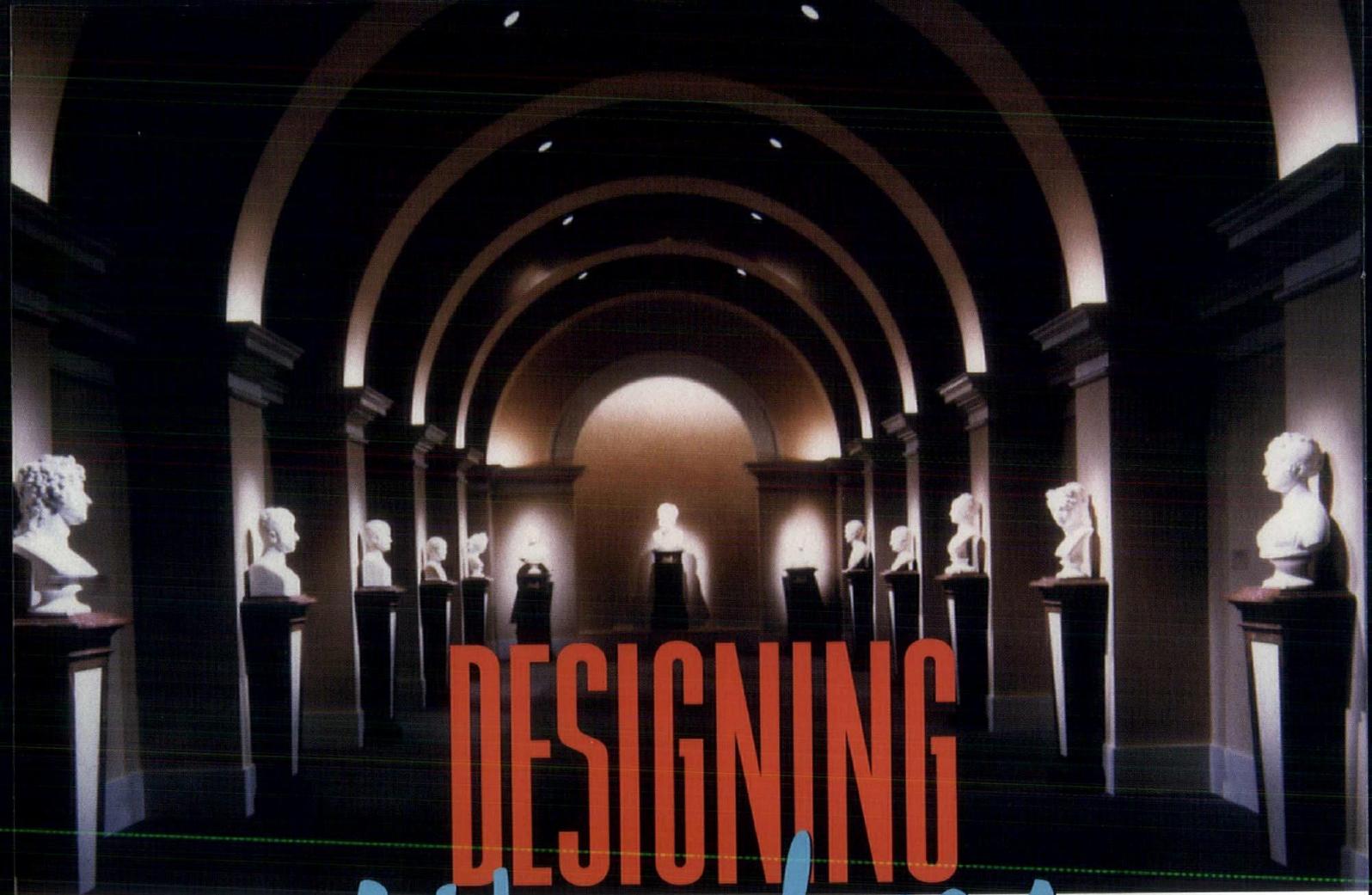
You can ride a steam engine at the restored Eureka Springs depot. Several of Eureka Springs' historic hotels still accommodate visitors. You can still shed your fatigue with baths, steam treatments and massages. The city's Jazz Festival takes place in the city parks, as well as other spots in Eureka.

The Eureka Springs trolley is now diesel-powered. A downtown bank features Victorian flair with a pot-bellied stove, brass teller cages, original business machines and other antiques.

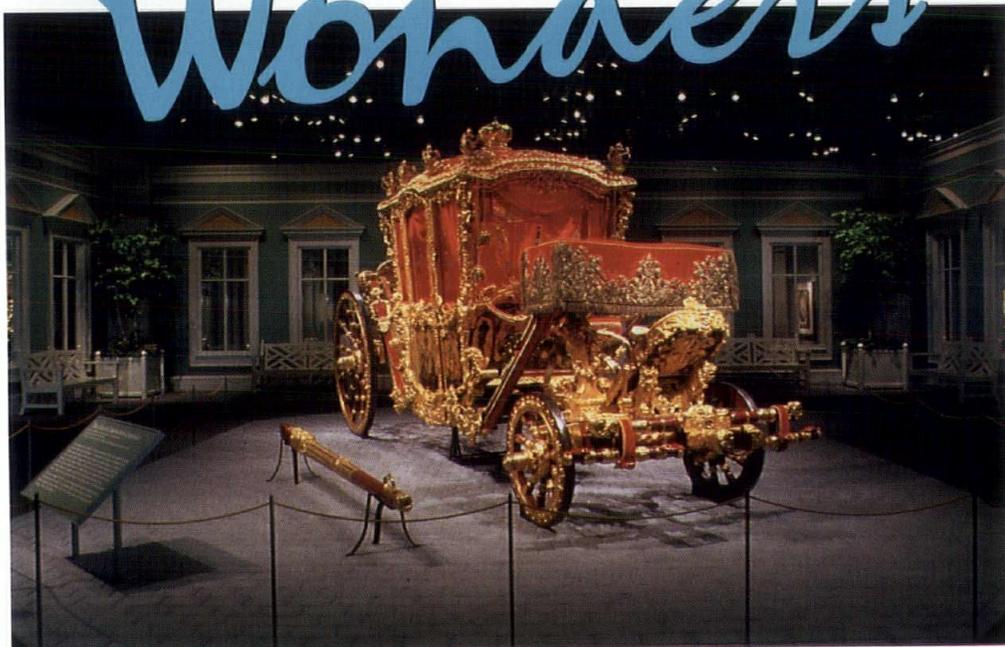
Eureka Springs is a city of museums. At the Eureka Springs Historical Museum, you'll learn the colorful story of how the village came to be. There's also the Bible Museum, the Gay Nineties Button and Doll Museum, Harp's Doll Museum, the Hammond Museum of Bells, Miles Musical Museum, Nel-Vic Home, Abundant Memories Heritage Village, and many more.

And just minutes from downtown Eureka Springs, a secluded woodland is home to an architectural masterpiece, Thorncrown Chapel. Designed by Fay Jones, winner of the 1990 American Institute of Architects Gold Medal, Thorncrown Chapel offers an atmosphere of peace and serenity. —Cindy Fribourgh





# DESIGNING Wonders



SOME ARCHITECTS DESIGN EDIFICES FIXED IN THE GROUND. SOME DESIGN EXHIBITS FLOATING IN FANTASY. WITH AN EYE TO THE GROWING NICHE OF MUSEUM-RELATED PROJECTS, THE MEMPHIS ARCHITECTURAL FIRM WILLIAMSON HAZLIP POUNDERS WORKS BOTH WAYS.

WILLIAMSON HAZLIP POUNDERS ARCHITECTS  
BY ANGIE KING, AIA

Louis Ponders, AIA, has spent the past several years designing for the "Wonders" series exhibitions. The series, organized through the City of Memphis and several corporate sponsors, travels nationally and has included the popular Catherine the Great and Napoleon collections. After working with internationally acclaimed architect I.M. Pei (and later with his own firm) on projects ranging from flight simulators to corporate headquarters, Ponders recently joined the established firm of James Williamson, AIA, and Selden "Reb" Haizlip, AIA, concentrating on consulting, exhibit and exhibition design.

Ponders' experiences complemented those of Haizlip, who had returned to his home town to complete the successful interiors of the Children's Museum of Memphis and the X-Site Family Entertainment Center, a children's game and play complex.

The popularity of the Children's Museum and the X-Site Center, recent winner of a 1994 Memphis AIA Excellence Award, highlights another aspect of the exhibit work. "Children understand the abstract," Haizlip states, "They revel in it." A signature multi-level maze created at X-Site is often mentioned by parents as one of the most popular features.

The architects agree that they enjoy developing the exhibit programs and leading the museums through a process to define their missions. On working with curators, Haizlip adds, "The whole process of formulating an approach for a museum . . . is entirely intellectual and one of the most stimulating aspects of working on a museum. As an architect, one of the most discouraging things to me is that you can't go in a business meeting and discuss philosophy much less use the word 'philosophy' because there's no place for it in business. It's fabulous in developing these concepts to deal with those ideas."

"[The museums] are certainly a different kind of client," Ponders adds.

"They are a lot more educated and creative too. They exist in a world that's not your normal work-a-day world so they have a different attitude."

To keep informed about this rapidly changing specialty, the partners agree that travel is the best option. Ponders has recently returned from China where he conducted research for "The Imperial Tombs of China," a Wonders exhibition opening in Memphis in April. Noting a "renaissance" of museums nationally, particularly in the Southeast, Haizlip admits, "Ultimately we hope to design large scale museums, to keep doing exhibitions, exhibit design and master plans to build the credibility necessary for a major metropolitan museum."

In spite of the impermanence of this architecture, Ponders says, "I find it's wonderful because all these projects exist as memories. People have such fond memories. . . . You don't hear complaining."

In another part of the office, Williamson designs equally stirring spaces in a much more enduring building type: the church. A series of ecumenical projects includes the master plan and restoration of the Cathedral of the Immaculate Conception in Memphis completed in 1992. An associate adjunct professor at Rhodes College, Williamson worked briefly for the architectural firm Venturi, Rauch & Scott-Brown in Philadelphia after winning numerous awards for restoration projects in downtown Memphis.

In addition to their own designs the firm is also currently working as a consultant to other architects for museum projects in Louisiana and Tennessee. Their accumulated experience in public facilities has resulted in upcoming projects such as a master plan and addition to the Memphis Botanic Garden and an innovative new suburban library. A series of X-Sites in Memphis and Little Rock are also planned for future construction. ●



WHP's recent work includes the Napoleon and Catherine the Great exhibitions (left page) and the Children's Museum of Memphis (top to bottom at right).



# POST HASTE

## A 24-HOUR JOURNAL

One morning he's jogging around his neighborhood. The next morning, after a 16-hour workday and three hours sleep, he's flying to Seattle. That's how a day goes for Raymond G. "Skipper" Post Jr., FAIA, the Baton Rouge architect who's president-elect of the American Institute of Architects. Heading both a business and a 56,000-member organization could be a grueling job if you didn't love the work—and Skipper Post loves it. "I just can't say no," he admits. "So I wind up with more work than I'd planned. I saw a slogan on a sweatshirt that sums it up: 'God put me on earth to accomplish a certain number of things; right now I'm so far behind I'll never die.'"

On a typical day, Skipper, 55, follows a 30-minute run with a 7:30 A.M. breakfast meeting with leaders of the Arts Council, one of the dozen or so civic activities in which he's involved. As he leaves the meeting, he gets on his car phone to office manager Dianne Sanderson to find out what's ahead for him. "I originally told myself that the car phone was just for emergencies," he says with a chuckle. "Now I camp on it. It saves me time as I'm going to and from meetings and the office."

By 9:30 A.M. he's at his office consulting with a client, an official of an engineering firm who

wants an office building. In spite of his civic activities and AIA work, Skipper says his clients come first. "I pay the most attention to my clients," he says. "They're the most important people I deal with. I push everything else aside for them." And he's been involved with some important and unique structures in Baton Rouge—both a Court of Appeals building and a new federal courthouse; the Community Coffee office building; the award-winning Jones Creek Regional Library; and an imaginative renovation of an old aircraft hanger for a tennis center.

By 10:30 A.M. he's on a six-person conference call discussing a continuing education requirement for membership, a goal of Skipper's since he was elected to the AIA board in 1990, with other AIA leaders.

After the call, he meets with project architects Kevin Babb and Steve Losavio, part of his eight-person staff, to go over some of his firm's 30 active projects. These include a major renovation at Our Lady of the Lake Regional Medical Center, a master plan for Baton Rouge's State Capitol Complex, and a new building for LSU's Wetlands Resource Center. Before lunch, he drives to Our Lady of the Lake for a progress meeting with the contractor and hospital officials.

**"SKIPPER" POST**  
**POST ARCHITECTS**  
**BY SMILEY ANDERS**

At noon he's at the Rotary Club for lunch, but leaves early to make a 1:30 P.M. meeting at St. Joseph's Academy, a Catholic school for girls. A graduate of Catholic High next door, Skipper has a special fondness for St. Joseph's and its principal, Sister Judith Brun. "I enjoy listening to her long-range goals, her philosophy of education, and her view on the future of young women in today's world," he says. "We're discussing a science center at present." St. Joseph's is one-half client and one-half community service project, he says. "We just try not to lose too much on it," Skipper says.

Back at the office, he prepares a contract for a Hall of

Fame Center at LSU's new Athletic Department building. As Skipper works, the staff playfully posts numbers on his door to determine the order in which they will get in to see him.

After his work on the contract and brief meetings with his staff, he spends about 15 minutes on his mail stack before getting a "crisis" phone call. The occupant of a new building has noticed a bad smell and is in a state of panic. Skipper reminds him that the janitorial crew should keep the drains in the floor filled with water to prevent sewer gas from backing up and causing the unpleasant odor. "We're like physicians," he observes after the call. "Sometimes

we have to interrupt our schedule for emergencies."

After 3:30 P.M., the contractors' crews have knocked off and things get quieter around his office. He writes minutes of project meetings, answers letters and returns calls from AIA members around the country, reminding himself constantly about time zones. As staff members drift away, he works on letters and forms, and checks certificates of payment for contractors.

At 6 P.M. his wife Bryan calls, and he tells her he'll be home at 6:30 P.M. He makes it at 7. The Posts are rebuilding their kitchen, so they go out to a neighborhood sandwich shop for po-boys, the

*continued next page*

## POST POSITION

*An uncharacteristic pose for the president-elect of the 56,000-member American Institute of Architects, Raymond "Skipper" Post (opposite page).*

*In spite of his frenetic schedule, Skipper Post's architecture firm has not lacked for business.*

*A sampling of recently completed projects includes (clockwise from left): Twin office buildings for the Louisiana state capitol complex in Baton Rouge; the Jones Creek Regional Library; the Community Coffee Service office building; and the U.S. Federal Court House in Baton Rouge.*

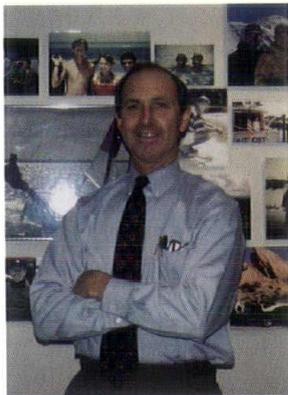


POST ARCHITECTS (5)



## POST HASTE: A 24 HOUR JOURNAL

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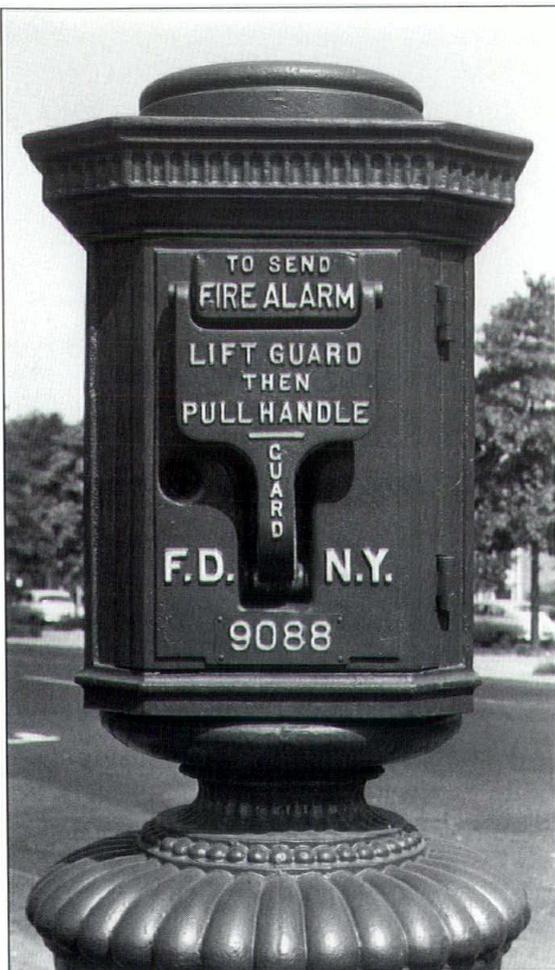
*"I think every day about how blessed I am to be doing what I do," he says, "and how miserable I would be if I worked as hard as I do at something I didn't love." —Skipper Post*

big sandwiches on French bread that are a staple in south Louisiana. Back at home, he mixes ready-mix concrete for the kitchen project ("That's hard work—I'm glad I don't do it all the time!") before returning to the office at 9.

To classical music on his office radio, he settles in to work "until I get sleepy." Normally he winds up at 11 or midnight, but tonight he knows he'll be out of town the next day, so it's 2 A.M. before he heads home. "I sometimes take 15 minute naps at my desk when I work late," he says. "Dianne always knows when I've been here late, because there's a big pile of correspondence waiting for her the next morning."

At 5:50 A.M. Skipper is dashing through the doors of Baton Rouge's Metro Airport, heading for the 6 A.M. flight to Seattle and a three-day AIA meeting. By utilizing his lap-top computer, the telephone and fax machines, he's able to keep in touch with his office, make decisions on projects, return important calls and answer letters. "Often I'll return a call to someone in Baton Rouge as if I'm not out of town," he says.

As he settles back in his seat and the plane takes off, he admits that it's been a tough 24 hours. But don't tell Skipper Post he's overworked. "I think every day about how blessed I am to be doing what I do," he says, "and how miserable I would be if I worked as hard as I do at something I didn't love. This is a very rewarding profession." ●



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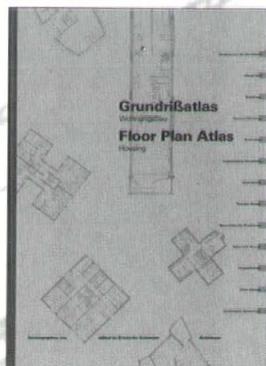
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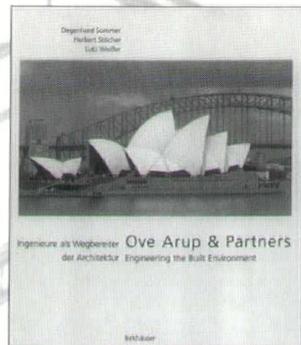
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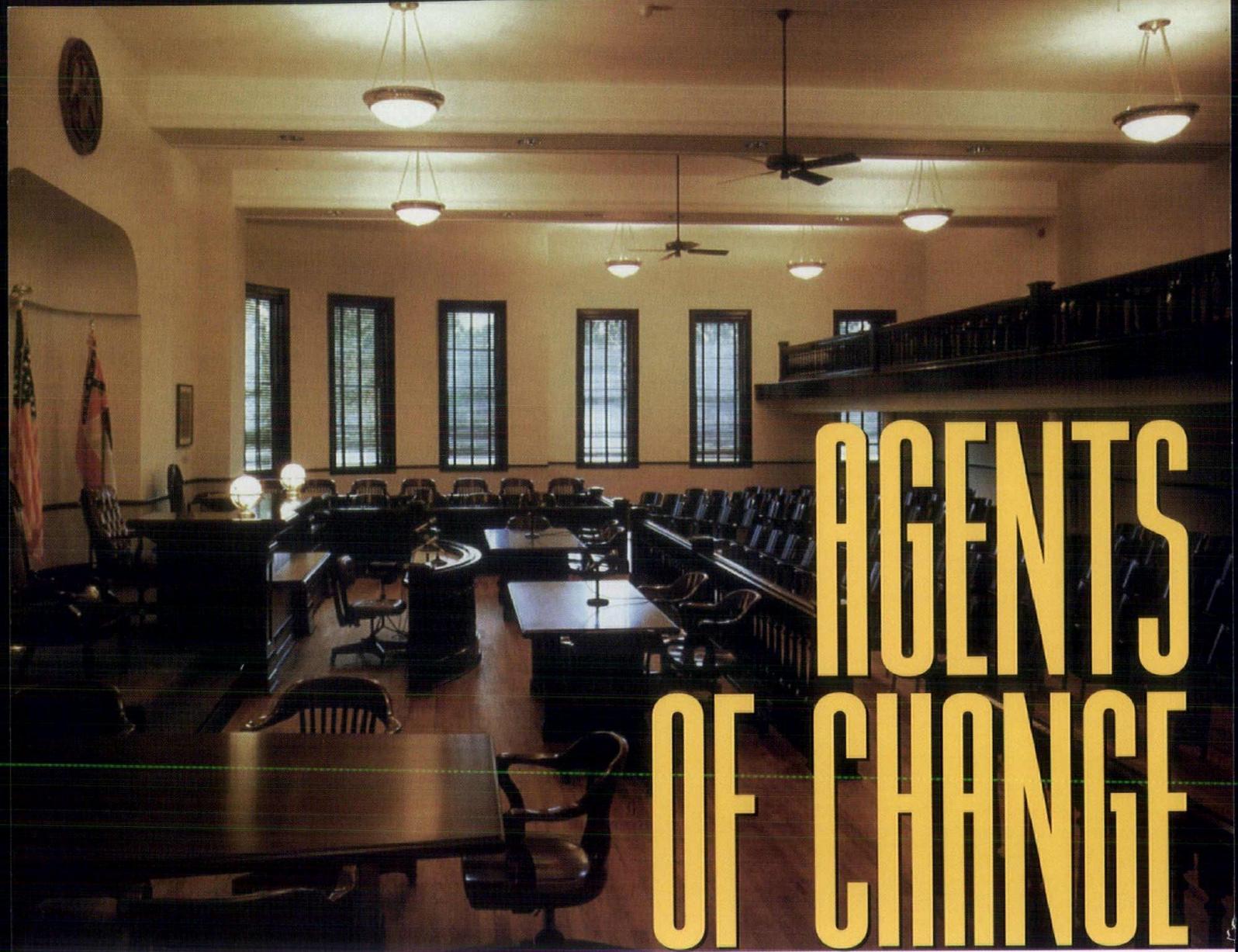
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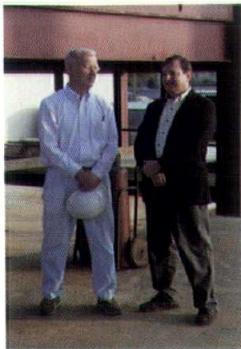
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# AGENTS OF CHANGE

**ALBERT & LEWIS ARCHITECTS**  
**BY MICHAEL FAZIO, AIA**



*Structural engineer Zip Post on-site with Bob Lewis (photo by Larry Albert).*

Hattiesburg is a university town, but one large enough to have an identity separate from the university. Architects Larry Albert and Bob Lewis have had university commissions at the University of Southern Mississippi, all modest, the most recent being the renovation of the Administration Building. These two architects, however, are exerting a profound influence on their community and region. Driving past the University, heading east along Hardy Street, the main drag, you catch the first glimpse of downtown. As you do, the new Hattiesburg Public Library rises to the north, an Albert and Lewis project, now approaching completion and scheduled to be occupied in August.

It is ambitious. It will change Hattiesburg and possibly set a new standard for public libraries in the state. The art in it will affect the region, maybe the nation: a cycloramic mural, 60 feet in diameter by USM artist Bill Baggett, suspended above the check-out desk, chronicling the history of Hattiesburg and Forrest County. It all happened because of aggressive market-

ing and some hard-nosed bargaining as well as good design.

Back on Hardy Street you cross a bridge over Gordon's Creek, make a few left hand turns, and enter the Pine Street parking garage to reach Albert and Lewis's office on the second floor of a two-story, brick commercial building capped by huge scroll brackets. This is the building's third incarnation. It was born a doctor's office and drugstore, then was occupied by a series of restaurants—the kind that are downtown landmarks.

You enter the office from the deck, arriving onto a hardwood platform; a corridor in front of you is filled with models under Plexiglas covers and lined with framed drawings and photographs. On the right, the receptionist sits among classical columns, vestiges of Post-Modernism. You know that you are in the presence of architects, but the place is modest and tough-minded, purposeful. The studio (where the work is done) is to the right. It is open and brightly lit, an atelier, full of

architectural paraphernalia: drafting tables, models, a print machine, a CD player with a thousand disks, drawings everywhere. When the panic of deadlines sets in, it's a war room. Even now, everyone is busy (four of them, all Mississippi State University educated.) All are valued; the firm lives on ideas; the office works as a team with the last say going to the partner in charge.

Larry Albert (MSU, SARC '78) and Bob Lewis (MSU, SARC '80) are very different men who share a common professional vision. Larry is driven, intense, passionate, often frustrated, an artist in a business. Bob is sober, focused, steady, a realist, but one with high standards. They are both dedicated to their profession.

Like McKim, Meade, and White (the "hull, rudder, and sail" of America's first great corporate practice), Albert and Lewis have struck a balance, a symbiosis; each has his own role to play, distinct duties and responsibilities, and their mutual success depends on a combination of individual initiative, cooperation and trust. They recognize that there are limits and try to push them—just a little; they try to be innovative without frustrating their contractors; they try to balance art, construction technology, and business, and it isn't easy.

Larry and Bob appear and disappear over the course of the day. They arrive early and stay late. They don't talk directly to one another all that much. They meet formally on occasion, probably at 6:00 a.m., but otherwise seem to use telepathy, or maybe a car phone. They both have their agendas. Larry handles the university and city government. His day will include designing, when he can get to it, lots of time on the phone, lunch in a restaurant with clients or consultants, meetings with city officials, school boards, a church building committee. He knows everybody, all the gossip, makes

it a point to know everybody. His forte is persuasion.

The Perry County Courthouse is a case in point. After an arsonist almost did it in, Larry cajoled, pleaded, and pressured the county supervisors, convinced them not to build a metal building across the street, but to save the only monumental public building in the county. It worked. The county is proud of what they saved and now can't imagine it any other way.

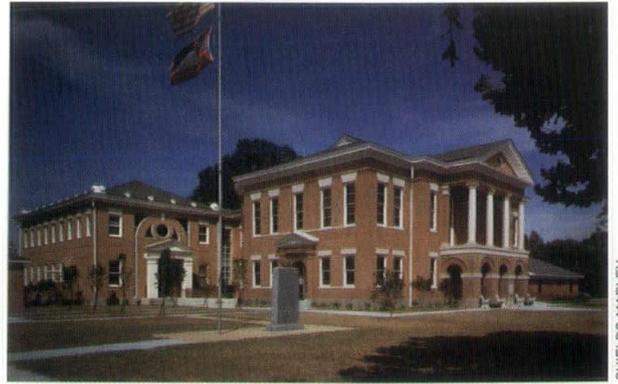
An architect made the difference. Over the past year, Larry has designed an addition to the Hattiesburg high school, the Jefferson Davis Presidential Library in Biloxi, and a state office building, in addition to his USM and city library work.

Bob works the countryside, the small surrounding towns, and the nearby institutions. His wife says his territory extends from Oxford to Biloxi and Port Gibson to Meridian. He spends a lot of time in his car, accumulating a wide array of emptied fast food bags on the floor board. He has become something of an expert on ADA. The work isn't exciting, but it is important; and it turns a steady profit while meeting client needs.

Bob is currently responsible for the design and construction of two food service facilities at Whitfield—one for the Mississippi State Hospital and one for Hudspeth Regional Center; overseeing a broad program of renovation work at other institutions; and providing barrier removal plans for clients across the state. He likes to design, be it potentially numbing ADA projects; dirty, gritty renovations, or a set piece for a dramatic new context.

Think you want to be an architect? Come and spend some time with Albert and Lewis. But bring plenty of energy, both physical and emotional. Ask them what they want to do and they will say: "Design good buildings and see them get built." And they don't just say it; they do it. ●

*Vintage Albert and Lewis: The interior and exterior of the Perry County Courthouse (top left and right); the exterior and Cyclorama of the nearly-completed Hattiesburg Public Library (center right); and two views of the new food service facility for Ellisville State School (lower right).*



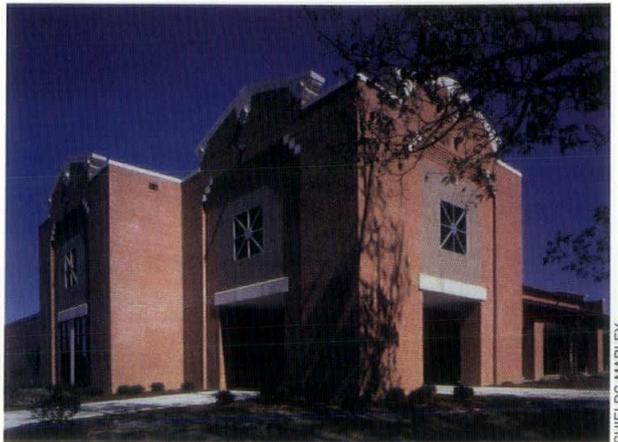
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# SAMBO!

**AUBURN PROFESSOR  
SAMUEL "SAMBO"  
MOCKBEE**

Auburn Professor Samuel ("Sambo") Mockbee lives his work. For five days each week, he leaves his family in Canton, Mississippi, to reside in an 1860-era mansion with 10-12 students—living and studying and building architecture. The creativity of the academic experience distinguishes it as Mockbee's own.

Auburn's Rural Studio is an intense residential laboratory in a remote community, rather like a semester abroad. Each academic quarter, a fresh cadre of students (second year or higher) leave the Auburn campus and come to Greensboro, Alabama, a small town of 3,000 persons in Alabama's Black Belt.

The setting is a columned house straight out of a Tennessee Williams play. Students cook, live, and work alongside the professor/architect in airy rooms with fourteen foot ceilings and a broad front porch, all courtesy of Greensboro Health Care, Inc., which donated the building. There are no televisions, few distractions. The odors of Hale County, Alabama, blend with the high-tech: models and drawings litter the parlors; Althea Huber cooks black-eyed peas on the kitchen stove.

The front porch or the dining room table provide an ideal setting for studying the condition of the south, past and present. Lecturers lead students through its literature (*Let Us Now Praise Famous Men*), through historic restoration (producing Historic American Building Survey drawings). Mockbee, a skillful graphic artist, stresses watercolor rendering of antebellum buildings in the Beaux Arts tradition. Out of fifteen academic hours coursework, six are in design.

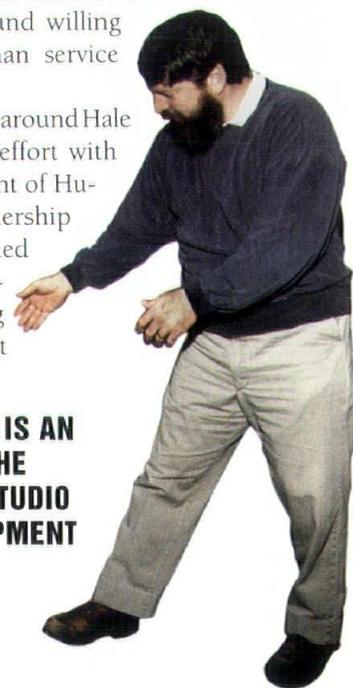
It is the ample person and warm personality of

this architect as much as the program that has attracted his students. Sam Mockbee, an Auburn graduate, has carved a national reputation as an architect of originality and power. His accomplishments include numerous state and regional awards, national recognition from *Progressive Architecture* magazine, and in 1994, a national Honor Award from the American Institute of Architects for the design of the Cook Residence in Oxford, Mississippi.

What sets his studio apart from other remote studios is the thoroughness of its commitment to community. "Of course, building is an art," he says, "but the heart of the Rural Studio is the social development of the architect." Mockbee determined that the studio's focus would be on actual projects with real clients, most of them involving low-income housing, projects that the students could build. He found willing clients through local human service agencies.

The results are scattered around Hale County. In a cooperative effort with the Hale County Department of Human Resources called "Partnership in Building," students patched roofs, fixed walls, and tightened windows of existing houses. "Four students built

**"OF COURSE, BUILDING IS AN ART," HE SAYS, "BUT THE HEART OF THE RURAL STUDIO IS THE SOCIAL DEVELOPMENT OF THE ARCHITECT."**



a warm, dry room for a 96 year old man who had almost frozen to death." Without their aid, he would have had to leave his home. In another, students repaired a house trailer, which allowed a mother to retain custody of her children.

**"OUR STUDENTS...COME WITH PRE-ASSUMPTIONS AND LEAVE WITH TOTALLY DIFFERENT IDEAS ABOUT ARCHITECTURE AND THE RURAL SOUTH."**



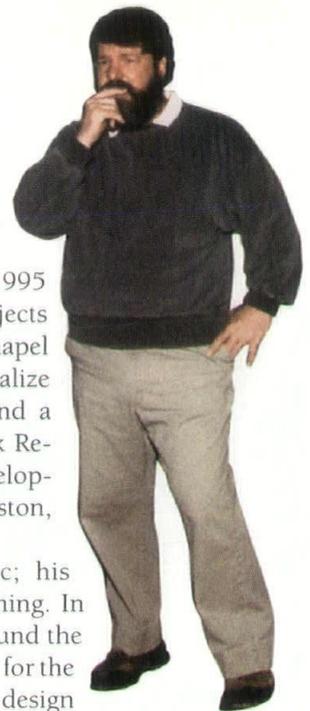
The culmination of the design studio's efforts has been the construction of a house for an elderly couple rearing three grandchildren in Mason's Bend, Alabama. Students interviewed the clients, Shepard and Alberta Bryant, prepared drawings, and built an 864 square foot house for \$15,000 on a small farm beside the Black Warrior River. The hay-bale house (so called because the core walls were constructed of actual bales of

hay, covered with stucco) has been widely publicized.

Sixteen students in the Spring, 1995 quarter have been working on projects that range from the fanciful—a chapel built of tires ("They're going to specialize in re-tread marriages", he quips) and a house on poles—to a study of Greek Revival architecture in 1995 and the development of an education park for Livingston, Alabama.

Mockbee's schedule is frenetic; his odometer seems to be constantly spinning. In addition to frequent appearances around the country as a lecturer and design juror, for the last semester he has also taught a design studio at Harvard University's Gund School of Design.

Despite the discomforts, the constant travel and the separation from his family, his own commitment has sustained him: "Our students are learning the importance of being part of a community...They come with pre-assumptions and leave with totally different ideas about architecture and the rural south." He smiles. "You gotta come see it." ●





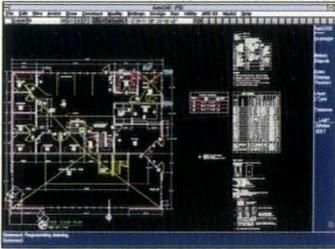
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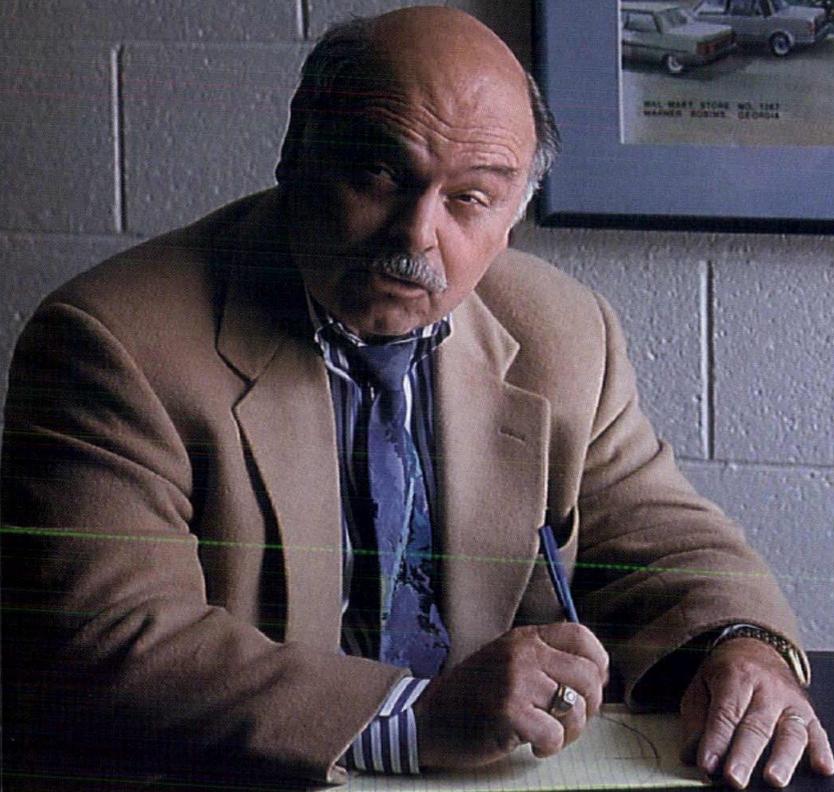
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PERRY L. BUTCHER AND ASSOCIATES  
ARCHITECTS

# BIG BUSINESS IN A SMALL TOWN

Perry L. Butcher and Associates, Architects is located in Rogers, Arkansas, one of the several fast growing towns in northwest Arkansas and the stomping grounds of Tyson Foods, Wal-Mart, J.B. Hunt and a host of other growing and developing entrepreneurs. The (once) small architectural firm in this (once) small Arkansas town had the opportunity and good fortune to develop a clientele with national interests and markets.

PBA began in 1963 when today's corporate giants began to develop beyond their local regions, but it was not until the early 1970s that the firm had its first experience with such a client. It came in the form of the opportunity to help Wal-Mart as it began to develop its first prototype plans for the retail store. At first these stores were 30,000 - 40,000 square foot projects. They were straightforward, simple and efficient, but they were constantly changing. PBA was involved but not equipped to handle this uncharted opportunity in non-traditional architectural work, and lost the client. Only sporadic requests came in the next several years.

However, in 1979, PBA was approved by Wal-Mart to provide services in a different vein. As this client began to grow, take-overs and the need for expansions and remodeling of existing facilities required the services of several local architectural firms. When interviewed and later

offered the opportunity, the answer was "Yes!"

Beginning with three projects in 1979, the work load by the mid-1980s had increased four-fold. There then developed another new and urgent need when special projects such as garden centers, increased office space, and mezzanines became critical. These were simpler projects than large expansions, but much more numerous and with very demanding time frames. This trend continued through the remainder of the 1980s.

During the mid to late 1980s, PBA acquired other regional and national accounts. Because Wal-Mart had required work throughout the Southwest and Southeast, PBA's exposure to code requirements in other states and multi-state licensing became an asset for other clients seeking to locate in multiple states. One particular client with headquarters in Chicago and plants around the world supplied their product to Tyson Foods and wanted to build a plant nearby, a project that led to further work at other locations in the Midwest.

As the projects became more involved, it became necessary to develop a more efficient means of production. Standardization of details and the development by the client of a more complete prototype helped. It did require a great deal of client/architect teamwork to reduce and select those details and materials best suited for their needs. Standardization also became a goal for the construction documents with no unnecessary drawings or notations. Personnel management, project scheduling, and documents required fresh thinking.

Until mid-1991 approximately 95% of all working drawings were generated by hand in pencil. The firm's association with large corporate clients allowed PBA to become computerized. Working with such clients encouraged the firm to utilize modems, laser discs, networks systems, 3D computers, and many other high-tech tools to increase productivity, efficiency, and enhance project presentation.

Many of the firm's projects involve working on existing buildings which must remain in operation during the construction phases. Such renovations and additions require careful scheduling, planning and tracking which the firm does through weekly reports, tracking logs, and charts and graphs, aided by management software.

Teamwork and coordination is the name of the game when it comes to putting together a major project in a short time. PBA can begin and finish the construction documents for a building addition of 100,000 - 150,000 square feet in about eight weeks per project and finishes such projects at a rate of one per week. In addition, many smaller projects are running concurrently and are all treated with equal urgency. With such short deadlines, the firm has had to become very proficient in coordinating activities with other disciplines and clients.

A large part of the coordination revolves around information sharing, not only with other disciplines but also with other firms involved in similar

projects for the same client. Information is exchanged through a network of modems, CD's, data bases, faxes, phone calls and overnight packages.

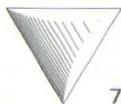
The growth and development of the production and management process has provided great benefits for the firm as a whole. PBA has adapted many of the processes developed for large clients for general production and has developed computer skills within a short period of time. The relationship with these national accounts has been very positive and there is a continued effort to expand this clientele base. No longer a small



PBA (2)

architectural firm (as Rogers is no longer a small or sleepy town in northwest Arkansas), this firm of 85+ members continues to seek out new markets and challenges and hopes to grow both in size and expertise in the years to come. PBA is still seeking new horizons. ●

*Perry L. Butcher (above, left) has developed a unique niche for his firm in the area of retail design. His team (above) has become proficient in coordinating its activities with other disciplines and clients.*



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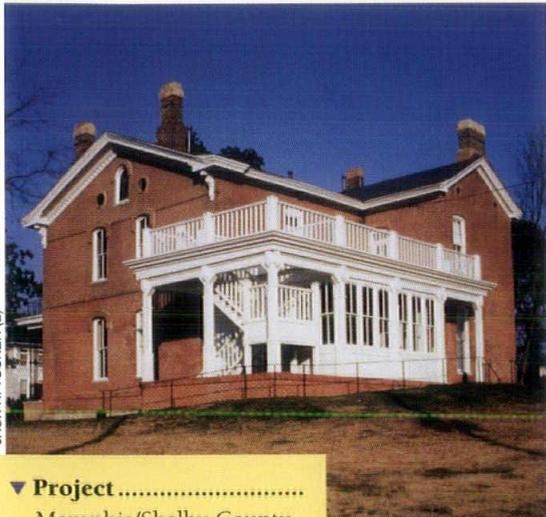
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# THE GULF STATES AIA HONOR AWARDS



ArchitectureSOUTH is pleased to present the fourth in a series saluting the honorees in the 1994 AIA Gulf States Awards Program. Out of 83 submissions, a distinguished architectural jury chose to honor 15 projects. Future issues will highlight 1995 honorees. —Editor

JACKY R. TUCKER (2)



- ▼ **Project** .....  
Memphis/Shelby County  
Child Sexual Abuse Council
- ▼ **Location** .....  
Memphis, Tennessee
- ▼ **Client** .....  
Child Sexual Abuse Council
- ▼ **Architects** .....  
Jack R. Tucker & Associates



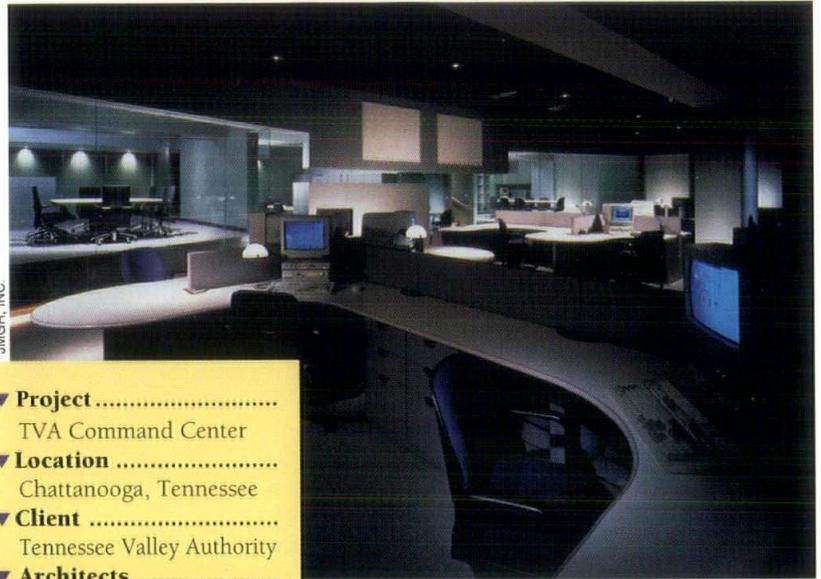
Before

DOUGLAS ASHE

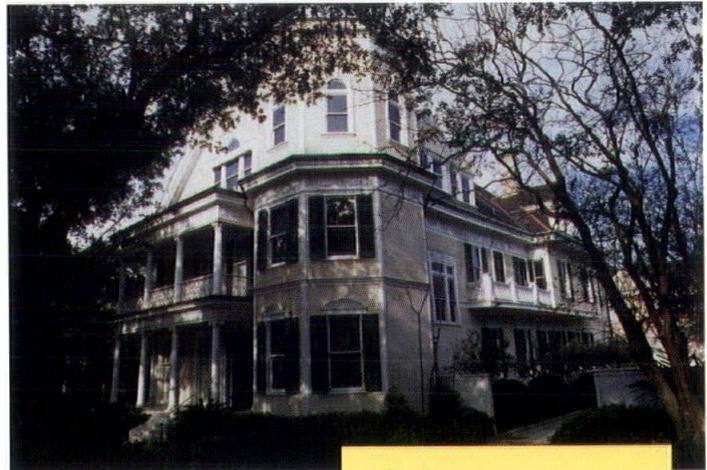


- ▼ **Project** .....  
M.R.I. Center
- ▼ **Location** .....  
Alexandria, Louisiana
- ▼ **Client** .....  
Rapides Regional Medical  
Center/St. Frances Cabrini  
Hospital
- ▼ **Architects** .....  
Ashe Broussard Weinzettle  
Architects/Alexandria, LA

JMGR, INC

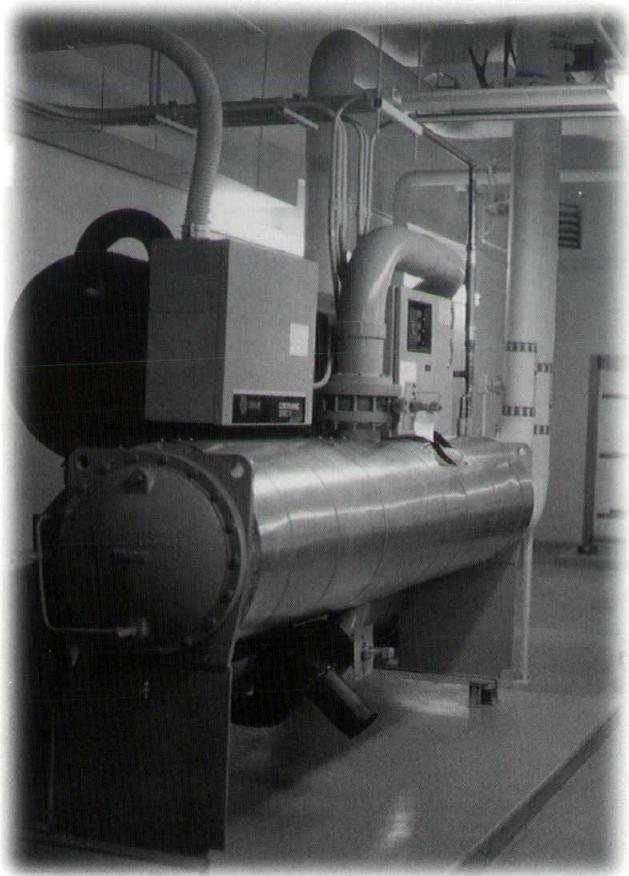


- ▼ **Project** .....  
TVA Command Center
- ▼ **Location** .....  
Chattanooga, Tennessee
- ▼ **Client** .....  
Tennessee Valley Authority
- ▼ **Architects** .....  
JMGR, Inc./Memphis



NEIL ALEXANDER

- ▼ **Project** .....  
Hedgewood Surgical  
Center
- ▼ **Location** .....  
New Orleans, Louisiana
- ▼ **Client** .....  
Dr. & Mrs. Calvin M.  
Johnson, Jr.
- ▼ **Architects** .....  
Koch and Wilson  
Architects/New Orleans



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