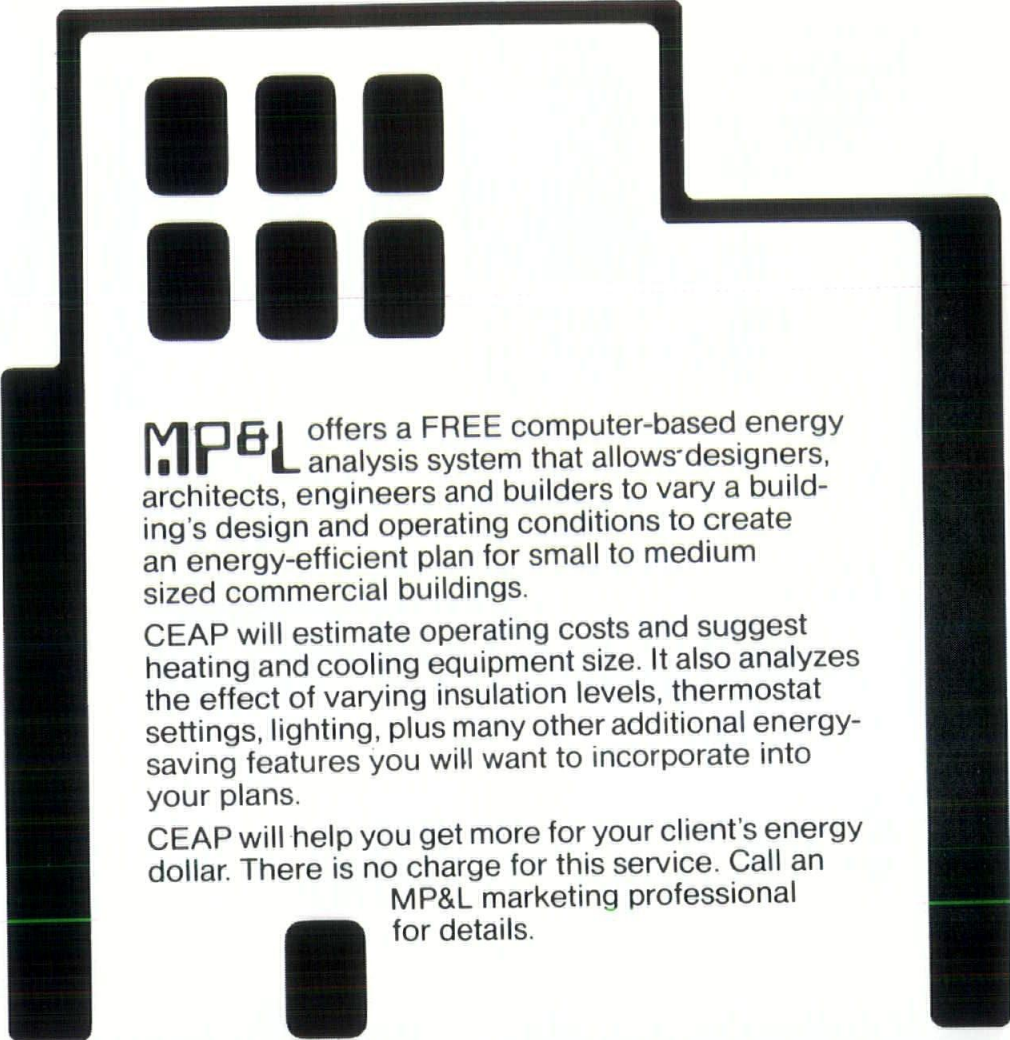




1984 Design Awards



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Volume 14, Number 3
Fall, 1984

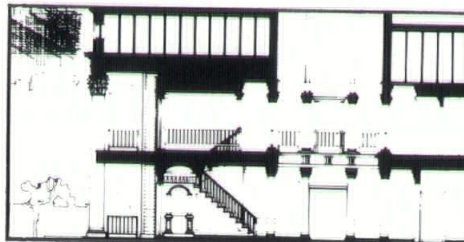
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A restoration project by Dan Bennett, the Galloway House is one of the 1984 Honor Award winners.

cover photo by Tom Joynt

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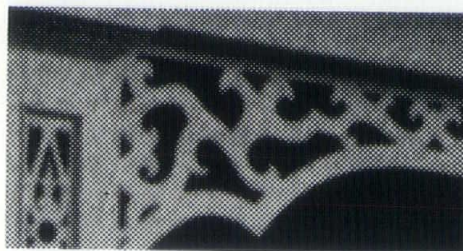


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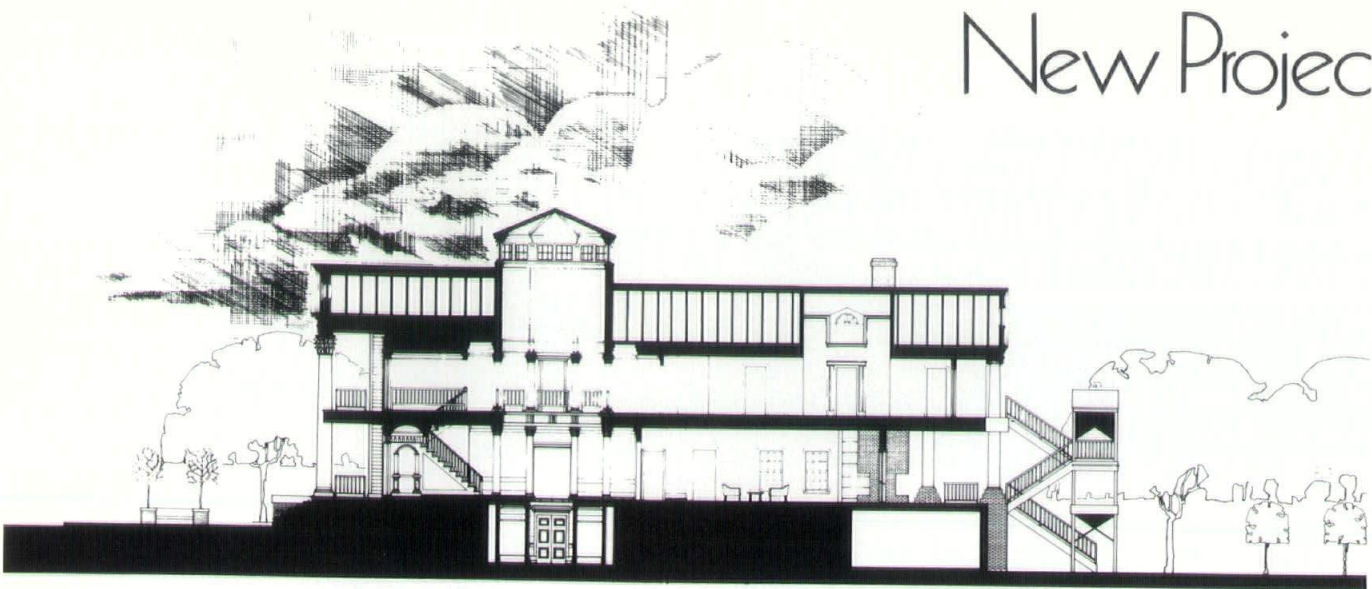
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New Projects



The Chi Omega Sorority House will be built in the newly created fraternity/sorority area on the Mississippi State University campus. The 12,000 square foot building is three levels, sleeping 40 women on the top floor. Construction is light frame with brick. The exterior of the building has 70 corinthian columns with an additional 24 columns on the interior structuring the major space.

Firm:	Hildebrandt-Shafer
Project Name:	Chi Omega Sorority House, M.S.U.
Client:	Chi Omega Sorority
Design Architects:	James F. Barker, AIA Michael Fazio, AIA Gary Shafer, AIA
Production Architect:	Wakeman and Associates



The scope of this project includes the renovation of block faces with business establishments in the area, as well as pedestrian areas and street improvements as necessary to enhance the function and appearance of the renovated area. The parking facilities of the commercial areas in this neighborhood are designed to increase efficiency and reduce congestion during peak periods.

Firm:	Wenzel and Nickles/James Frazier Associates
Project Name:	Tunica Downtown Revitalization
Client:	Town of Tunica

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Guest Editorial

I was delighted when Robert Ivy asked me to do a piece on Bill McMinn for **The Mississippi Architect** because it gives me an opportunity to share some personal thoughts about a man I respect, enjoy, and love. I have known Bill since 1963 when I was a young and naive sophomore architectural student at Auburn University. Bill had just come from Clemson to be the Architecture Department head at Auburn. He brought with him ambitions, ideas, ideals, and a love for this profession that affected everyone he knew. But more than anything else, he came with a strong and a personal commitment to the teaching profession; this was a new and wonderful experience for me. Bill would bounce into a studio session with that gleam in his eye much like he has today and the result of his presence has not changed. Then, as now, he lends a sense of worth, wisdom, and dignity to all of his undertakings. Bill has helped kindle in me a spirit and love for architecture that continues to grow and mature. More important, however, are the values instilled by Bill McMinn which transcend this profession to include all aspects of life.

In 1971 Bill gave me my first teaching assignment when he unleashed me on three classes of unsuspecting freshmen at LSU. The guidance and help he provided during my first teaching experience was not unlike my time spent with him at Auburn as a student. He was interested, concerned, and always gently pushed me to the limits of my ability. Bill was the individual who encouraged me to attend a fine graduate school after a year at LSU and then was a major factor in my admission. However, the most rewarding aspect of my year in Baton Rouge was the opportunity to become close personal friends with the entire McMinn family. During late night conversations with him and Joan, I became keenly aware of the ambition that led him to Mississippi State and will now take him to Cornell. He mentioned on many occasions that it was his desire to do more than simply make an impact on

the profession in a local or regional manner. I began to realize that he would accomplish goals that were of true national significance. In the thirteen years that have passed since that time, Bill McMinn has begun to achieve those national aspirations. I feel fortunate to have been in Mississippi while Bill was here. He has helped raise the expectations of architects and architectural educators alike. Bill has not been willing to concede defeat regardless of the difficulty or demanding nature of the problem.

I think most are aware of the accomplishments he has achieved while in Mississippi. Our School of Architecture is the finest in the region and one of the best in the nation. This level of quality architectural education has been achieved at an institution with limited funds, geographical isolation, and in a region undistinguished for educational excellence. He has been made a fellow in the American Institute of Architects, has been awarded a fellowship at the American Academy in Rome, has served as president of the National Architectural Accrediting Board, and has acted as a consultant to the U.S. Department of State for new and developing Schools of Architecture in Jordan and Saudi Arabia. In addition, Bill has personally seen to the commitment of funds and construction of a 4.5 million dollar architectural building at Mississippi State which has facilities and equipment second to none. The School has developed and maintained an excellent working relationship with both the University community and the professional architects of the state and region. These accomplishments have been achieved in spite of the fact that many questioned whether or not the State of Mississippi could or would support a School of Architecture. I strongly suspect that without Bill McMinn's leadership and inspiration very little of true significance would have occurred.

Now, Bill will be leaving for Ithaca, New York, with his family to join him in twelve months. He leaves us with a

strong faculty at the school, a full five year accreditation, and an outstanding candidate for the deanship. He leaves the state with over one hundred and fifty new, well prepared graduate and registered architects from Mississippi State, and also with the highest design quality being produced by our State's architects ever. Architects from Mississippi are involved in every aspect of local, regional, and national professional activities. Everyone who has known and worked with Bill McMinn has experienced the electricity that his presence brings and the personal commitment that he gives to each task which he undertakes. Bill cares about people. This one fact, I think, truly characterizes Bill McMinn and is the single ingredient which makes him unique. I have very fond memories of Bill which span the last twenty-one years. I feel fortunate that he has touched my life, and I am pleased that he has been a part of Mississippi. Bill, we hate to see you leave. . . but we are certainly grateful to you and the individuals who persuaded you to come. We wish you well, and we will miss you.



Dan Bennett, AIA

1984 Design Awards

The 1984 design awards jury is composed of three gentlemen with similar backgrounds. Thomas W. Ventulett, FAIA, Marvin C. Housworth, AIA and B. Mack Scoggins, AIA are all from Atlanta, are all graduates of the Georgia Institute of Technology in the 1960's, and are all principals in large architectural firms: Ventulett for Thompson Ventulett and Stainbeck, Housworth for FABRAP Architects, and Scoggins for Heery and Heery Architects. Each juror is familiar with the architectural award process both as the recipient of numerous design awards and through prior participation on state regional or national design award juries.

Of the five projects chosen for awards, two are renovations. These are both distinguished by their thoroughness and attention to detail. The other three award winners are new structures. Each of these buildings borrows forms from local architectural tradition and reworks them in light of contemporary demands and understandings. It is interesting to note, also, that all of the projects selected are rather small, but in an era of rapid stylistic evolution this might be expected.

The jurors summarize the virtues of the projects they viewed in the following way:

Project: Mississippi Pavilion

Architect: Samuel Mockbee,
Architect;
Communication Arts
Company;
3D/International

Location: World's Fair;
New Orleans, LA

Client: State of Mississippi

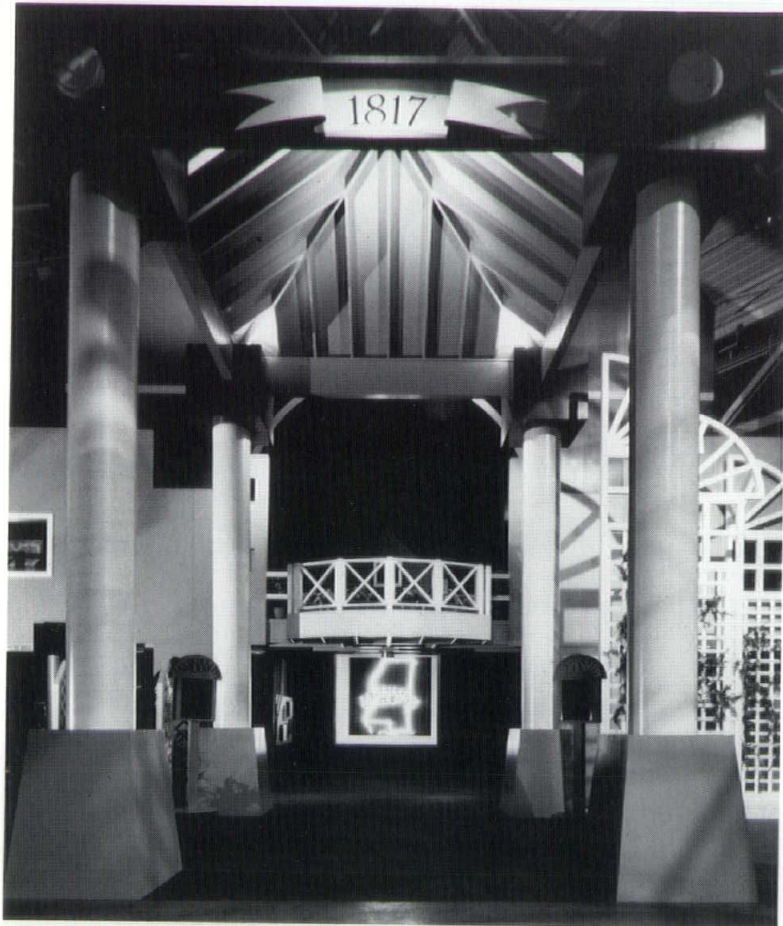
Contractor: Freeman Design &
Display, Houston, TX

Firm: Samuel Mockbee,
Architect; Communication
Arts Company;
3D/International
414 North Street
Jackson, MS 39201
353-9490

Membership Award

The members of the Mississippi Chapter voted this year to award the members award to the **Mississippi Pavilion** of the 1984 Louisiana Worlds Fair. Although the Pavilion is a temporary structure to be dismantled after the fair closes in November of this year, the statement that it makes will live on in the memories of the visitors to the fair. It speaks well for the state of architecture in Mississippi, reinforcing Mr. Scoggins' observation that architects in Mississippi are "moving forward." It is fitting that the State's architects have chosen to recognize Sam Mockbee's poignant interpretations of Mississippi memories. (For a more detailed discussion of the Mississippi Pavilion see Volume 14, Number 2.)

photo by Richard Payne



Honor Award

Eastover Offices

Canizaro Trigiani Architects received a State design award in 1982 for the renovation of the lobby and banking hall of the building in which the Eastover offices are located. The architects know this Art Deco building very well. Their handling of the Eastover offices show that is a knowledge born of respect and concern for the integrity of this vintage 1929 office building.

Project: Corporate Offices for Eastover Corporation

Architect: Canizaro Trigiani Architects: Partner in Charge - Robert H. Canizaro, AIA and Project Designer - Steve Davis

Firm: Canizaro Trigiani Architects, P.A.
733 North State Street
Jackson, MS 39211
948-7337

Location: Peoples Bank Building, 120 North Congress St., Jackson, MS

Client: Eastover Corporation

Contractor: Mid-State Construction Company, Inc.



Honor Award

Dr. Roark Dental Clinic

Dr. Roark's dental clinic is the second of this year's awards to go to Sambo Mockbee. Like the Johnson house the dental clinic is full of life. The overlapping collage of familiar forms rests in peaceful juxtaposition.

Jury: Tom Ventulett, Chairman
Marvin Housworth
Mac Scoggins

Project: Dental Clinic for
Dr. Allen G. Roark

Architect: Samuel Mockbee,
Architect

Firm: Samuel Mockbee,
Architect
414 North Street
Jackson, MS 39201
353-9409

Location: Canton, MS

Client: Dr. Allen G. Roark

Contractor: Coleman Hammons
Construction Co.



Honor Award

Archer Residence

The Archer house, which is home to its architect, B.B. Archer, stands proudly among houses of greater size. The massing and articulation both contribute to the sense of presence offered by the house. Best of all, it is full of pleasant and liveable spaces.



Project: Archer Residence

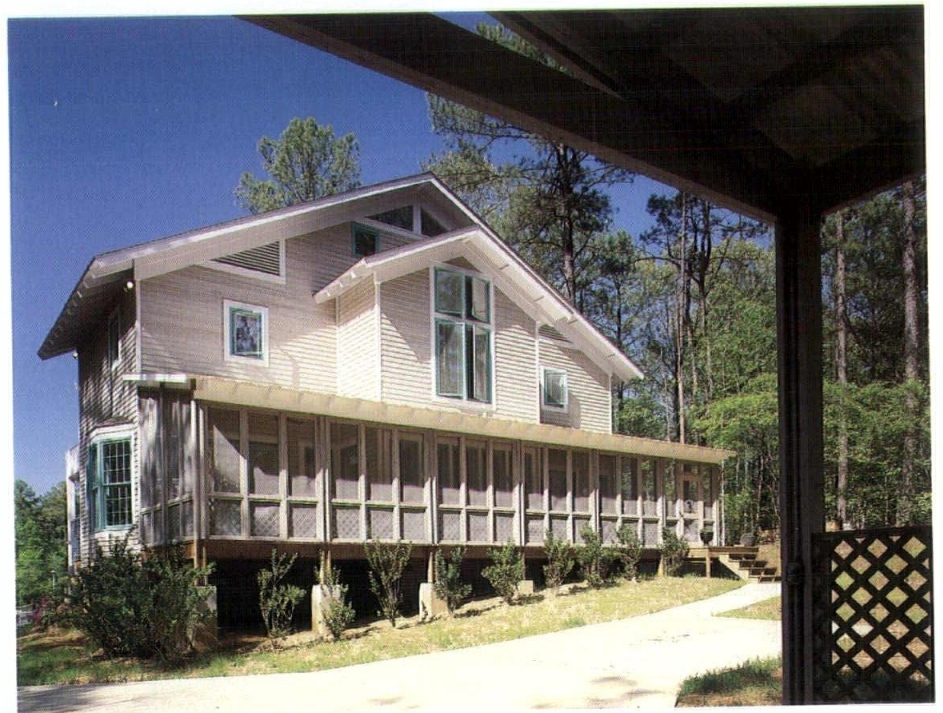
Architect: G. Williamson Archer

Firm: Archer & Archer, P.A.
P.O. Drawer 2838
Meridian, MS 39301
483-4873

Location: Meridian, MS

Client: Mr. and Mrs.
G. Williamson Archer

Contractor: G. Williamson
Archer/
Superintendent:
Dennis Rilby



Honor Award

Galloway House

The Galloway House is one of the few remaining Victorian houses in Jackson. For that reason alone, its restoration is a happy event. Dan Bennett saw the house as more than a Historical artifact; he saw it as a structure of beauty and dignity. Now, thanks to his efforts we can all recognize the true quality of this architectural inheritance.

Project: Galloway House
Restoration - New
Offices for Cupit and
Maxey

Architect: Daniel Bennett

Firm: Daniel Bennett, AIA
4661 Trawick Drive
Jackson, MS 39211
982-6569

Location: Jackson, MS

Client: Cupit and Maxey,
Attorneys

Contractor: Nall Construction
Company



photos by Tom Joynt

Honor Award

Johnson Family Home

The Johnson house was built for a total of \$7,000 including the architect's fee, which was donated. Samuel Mockbee, "Sambo," was the architect. The Madison Countians Allied Against Poverty, of which Sambo is a member, helped to develop the project. Happily, the resolution of the Johnson house calls attention to architecture's social responsibilities.



Project: Johnson Family Residence

Architect: Samuel Mockbee, Architect

Firm: Samuel Mockbee, Architect
414 North Street
Jackson, MS 39201
353-9409

Location: Madison County, MS

Client: Sister Grace Mary McGuire, Missionary
Servant of the Most Blessed Trinity

Contractor: MAD-CAAP



Staff Photo

Jury Comments

1984 Honor Award Jury Comments

Mike McKewen, Chairman,
1984 Design Awards Committee
Jury: Tom Ventulett, Chairman
Marvin Housworth
Mac Scoggins

Scoggin: The architects in Mississippi are progressing. They are moving. They are moving forward and there seems to be somewhat of a search towards what Mississippi architecture is about or "Southernness."

What is this whole idea of Southern vernacular architecture? Does it fit into some of the present-day vocabulary which has been seen nationally and internationally in architecture. And it is obvious when you look at some of the winners as well as some of the other projects, that the architects in Mississippi are looking around. They're looking outside Mississippi. They're looking at what's going on and, in some cases, reinterpreting it. In other cases they're simply applying what they find. The reinterpretation is, from my standpoint, the way to go with it. How do you take the state of the art and reinterpret it to develop an architecture that is special toward Mississippi or to the South? The one project that I think is the best is the Johnson House. Maybe, it does it best because it was easier to do it in that particular project. But I think that that's what's going to make architecture in the South or in Mississippi special, . . . kind of refreshing to see the architects moving on. I would guess that I would say "get on with it."

Housworth: This is the Johnson Family Home. I think it has some real presence and some real power, probably because of its simple forms, its rigor. I think we all admired what caused it to happen.

Ventulett: I think, of course, what caused it to happen makes a tremendous social statement, makes you wonder how far you could carry something like this. And yet it's not so far removed from their lifestyle. It still has the roughness of the

finishes that they lived with, the lack of finish. It's communal and the family is still a tight-knit group, even the dormitory space above it keeps them all together. I think, finally, it's still building on the traditional forms that populate the state in its basic architectural form. That unique porch can be looked upon in different ways. And some of us choose to think of it as giving that family a sort of unique identity, which, in their lifestyle, there's little that gives them that.

Scoggins: I agree with what both Marvin and Tom have said about it. But the thing that makes it very, very special to me is that something that is very difficult to do in architecture and that's to touch, your heart or your soul, in some way. And to me, immediately when I saw this house, regardless of knowing the history of it or how it was done, it's a project that really touches my spirit.

Scoggins: This is the Roark Dental Clinic. I think this grabs you first because it seems to be just about completely resolved. That is, the architectural forms, and the plan all seem to be of one piece. I think it has a nice scale and quality for what's probably a suburban or almost rural site. And it doesn't look clinical, which is probably to its benefit.

Ventulett: It's just a very smart, yet simple structure — it's delightful. I'd like to see it just driving along. It looks like it almost sits in a meadow. So it's a combination of making the exterior and interior work in a very, very pleasant way.

Housworth: I think it's a very well resolved piece of architecture. It's inviting; and it's a dental clinic. Dental clinics are not often very inviting places. When you go to a dental clinic or when you go to the dentist, you go there with a certain amount of fear. This building is quite delightful and that's unusual for this building type. It would have a way of easing your tensions. That's nice. I think that's what architecture should do.

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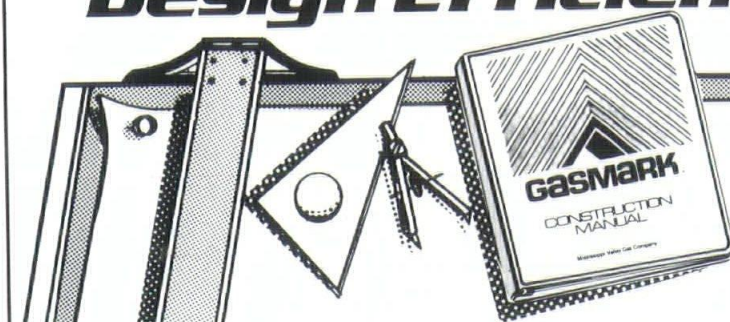
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Scoggins: The Archer Residence to me is interesting in that I think it's taken an almost sort of commonplace shape and siting and has reinterpreted it. It's full of rather strange and sometimes awkward surprises. I like the plan very much. I like the sense of formality, yet it's really informal. I like the sense of symmetry, yet it's not really symmetrical. I like all the contradictions in it; and it doesn't look like a house that would have contradictions. I guess that's the thing that I like about it.

Ventulett: I'd like to contradict everything you've said. I think this is an extremely purposeful house. By that I mean I think the architect had a direct purpose right from the word go as far as how it sits on that site, how it orients to the street. There is an obvious program of symmetry from the outside, which forces things to happen on the inside. It creates an extremely formal yet light kind of facade. It looks like an extremely pleasant place to live. The colors, too, are very purposeful. They're not timid when you introduce the accent color. It carries into the inside as well and yet, particularly with the landscape around this home, it never really seems to overdominate. I am a little surprised at that, actually, because it is a rather strong color.

Housworth: This architect has done exactly what he wanted to do on one level, which is to do a house with a great deal of presence, and I think he did that by making a very formal house. It's sort of like a big old dog: it's homely on first glance, and that gives it its sort of friendly presence and then you start seeing beyond its big, simple shape, its big barn-like shape. You start seeing complications and some very personal, idiosyncratic things going on. You have to just say that's a person designing for himself — he knows what he wants. But it all seems to fit. The big back porch, it's just a grand old traditional idea taken to a wonderful extreme.

Housworth: This was a very competent and thorough interior design job. I think it's strongest on two levels. What is new there in terms of vocabulary, materials, is very much in sympathy with the sort of art deco building in which it's located. I think that's appropriate. And I think the other thing that's very

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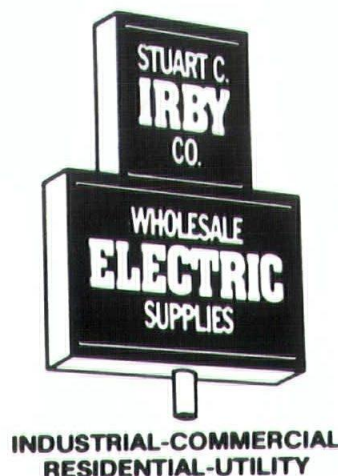
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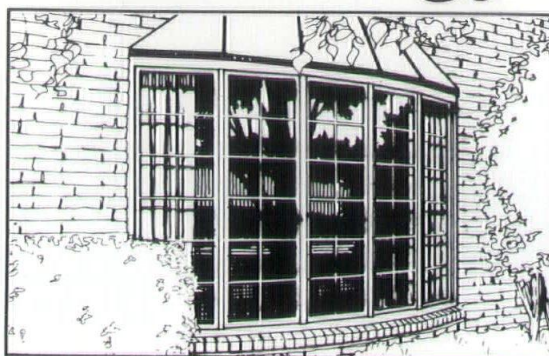
positive is the recognition of some fine elements that were already in the building, such as hardware and some other details. These have been refurbished and lovingly preserved and, when you look at the whole ensemble, those things and the new things seem to fit together very well.

Ventulett: The detailing and the thoroughness of the execution gives it a real degree of fineness. But beyond that there's a very comfortable feeling about the whole thing. You don't feel like anything is terribly severe. It would be a very pleasant working atmosphere. The materials are quite appropriate with the building as well.

Housworth: The restoration is obviously technically a very good restoration job. Items of the house that had previously been removed have been replaced. There's been very careful attention to detail in the treatment of the exterior materials, colors, and old fenestration. I think the planning is almost even better. The floorplan of the house, has been maintained and has been adapted to office use quite well. It seems to be a very nice fit. There are no additions to the house. The rooms are respectful of the way the house was intended originally.

Ventulett: I think it is a very thorough job. It didn't fall short. There were a lot of places it could have fallen short as far as the building is concerned. The proper research has been done, but it goes beyond the research in making it come together so well. It has to do with the interior as well as the exterior. The only thing I would like to look forward to is carrying the thoroughness of the building on into the landscape or the ground. I think the potential that this house has provided has just about reached its zenith. It's hard to tell, without visiting it, how it really fits into its context so we don't know exactly what limitations can go with that.

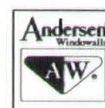
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New Wine In Old Bottles

Spiralling construction costs have not kept Mississippians from building; instead, difficulties have produced fresh ideas, new approaches to old problems. Here are the stories of two young couples who wanted the obvious grace, scale, and detail of older houses, who found those houses standing in Mississippi, and moved them. Their homes are quite similar, although their methods of attack varied significantly.

Elizabeth and Bob Proffitt began, as most builders do, with the land. Their site lay on family property within the folds of the clay hills and pines east of Columbus, Mississippi. They acquired an 1830's raised cottage which had stood on College Street behind Columbus' massive First Methodist Church. The first floor walls were cool masonry capped by a wood superstructure, typical of nineteenth century building when major living spaces were frequently located on the second floor.

But how to move it? An experienced housemover from Tupelo was called in who accomplished the task in steps: first jacking the second floor into the air on steel beams, then tearing out the brick lower section, cutting the building in half with a large chain saw, and lowering the steel beams onto two sets of double axles. After a circuitous eight mile route, the halves were married on Ridge Road, Columbus, with hardly a seam showing.

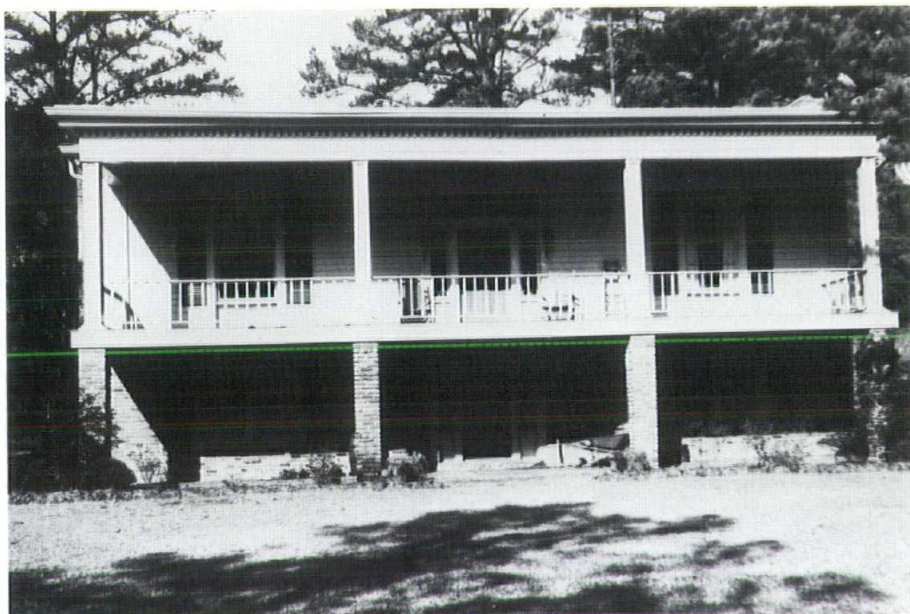
Bob Proffitt, who enjoys working with his hands, put those hands to work immediately in cleaning thousands of brick salvaged from the demolition of the basement, in stripping the wide, heart pine floors, in peeling five coats of paint from the solid walnut bannister.

When help was required, the Proffitts called it in, from the contractor who poured the slab and framed the basement walls, to the electrician who helped locate appropriate outlets in century and a half year old rooms.

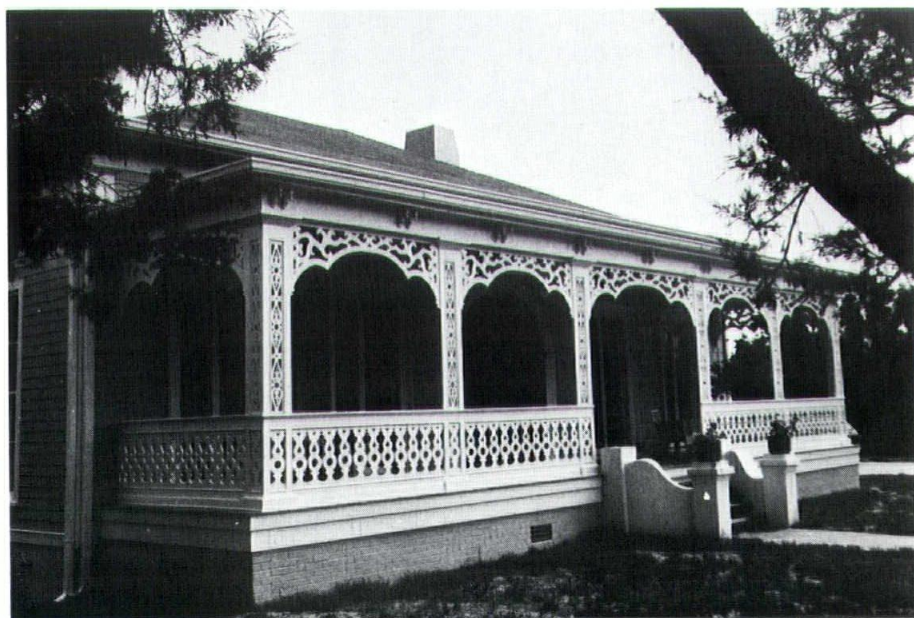
Major changes the owners made included adding one foot to the basement floor height, insulating walls in the five thousand square foot structure, adding a large, well lighted kitchen and utility space, and heating and cooling with a contemporary system. A stair from

the front porch to the ground floor awaits construction, since the house has had several exterior staircases in its life, from a straightforward flight, to a "welcome arm," double flight arrangement.

But Bob and Elizabeth look on the house as very much their own. As a



Proffitt Residence



Burnett Residence

final, personal compliment, Elizabeth and her mother, Mrs. Campbell Banks, designed and executed hand crewelled drapery panels to accentuate the twelve foot ceilings. All the labor, thought, and energy that combined to make this new house possible are reflected in the luminous floors, freshly stripped, varnished, and waxed, which glow with the pride of stories to tell.

"I used to work with my granddaddy on houses in the hills," says Franklin Anderson. "I've still got one of his original hand made tools for tongue and groove work. It's over a hundred years old." Mr. Anderson's clear blue eyes and steady hands guided the tedious project that Martha and Dr. Joe Burnett of Oxford, Mississippi presented.

Martha, a Grenada, Mississippi native, had found the home of family friends for sale there several years ago, had bought it, and planned to move it to Oxford to a sympathetic hillside site. When investigation yielded negatives all around (too many counties to cross, too many power lines to move), she and Joe welcomed the suggestion from their architect, Buddy McCarty of Tupelo.

The architect's suggestion was unorthodox but appealing: rescue all of the details from the original 1865-69 house, including the plasterwork, the panelling, the cabinetry, and the floors, and install them in newly constructed walls in Oxford. The Burnetts were enthusiastic since they could save the heart of the old building while acquiring well insulated walls, a roof that didn't leak, chimneys that were state-of-the-art. The major floor plan of the original house was left intact, as architect and client agreed on an expanded, relaxed living area for the family as well as added bedrooms for four Burnett children.

Here Franklin Anderson joins the story, for he was the construction superintendent employed by Elliott Lumber Company of Oxford, the general contractor. "It takes time and patience on a job like this. If something breaks, you have to make a new one. You can't run to the store," said Anderson.

It was that patience which oversaw the dismantling and numbering of all the pieces of the original structure in Grenada, which included seventy-six plaster medallions in the central hallway. It was that steady hand and clear mind which oversaw the construction and reassembly of the

continued

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parts of the puzzle at the new site in Oxford. His ingenuity transformed scraps of molding left over from the move into new trim for added doorways, disassembled the large plaster medallions, rebuilt elaborate jigsaw scrollwork on the front porch to match the original.

Wedded to the grace of original plaster is a contemporary heating and cooling system. While the heating requirements of fourteen foot ceilings exceed those of the standard eight foot ceilings, overhead fans and insulation help bring utility bills within reason. Ironically, the new air conditioning system is rarely needed except on hottest days.

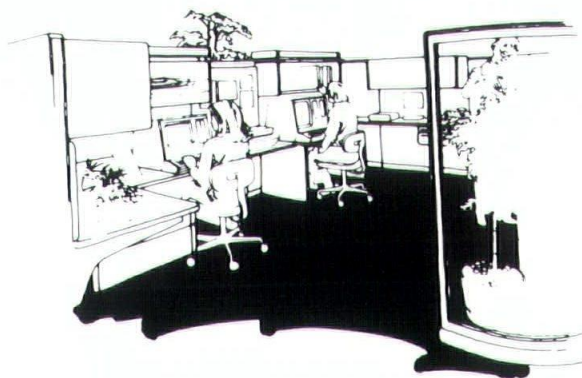
An added dimension that both couples acquired with the plasterwork was the sense of history, the story of the houses themselves. Martha and Joe Burnett's house had been in the hands of the builder's family since its construction in the 1860's. The Proffitt's house has passed through the hands of several prominent families, and one uninvited guest supposedly remains to visit occasionally from the spirit world and spark hours of storytelling.

But moving and reworking an existing structure bring certain obvious considerations: both the Proffitts and the Burnetts cited the difficulties of arriving at true right angles and plumb doorways, but both had surprising findings as well. Neither couple cited glass breakage or plaster cracking as a problem. In the Burnetts' case, only one pane of the original glass was broken, and that occurred after the windows were in place. The cost of moving, which might seem to be a major factor, actually was less than anticipated. In the Proffitts' case the move cost about fifteen percent of the total construction cost.

Both couples did cite the effectiveness of cross ventilation, the light afforded by jib windows or French doors, the delight in furnishing the older rooms. Elizabeth Proffitt summed up her feelings when she said that, "Waiting to move in was the hardest of all." When her project was complete, the rector of the local Episcopal church walked from room to room with the family and friends in a joyous service called "The Blessing of the House," a commencement ceremony for work done in the past and the living yet to come.

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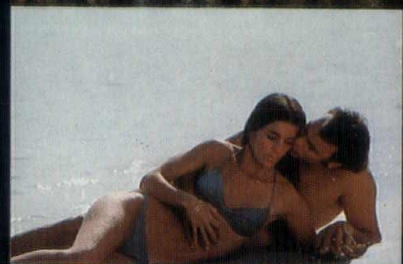
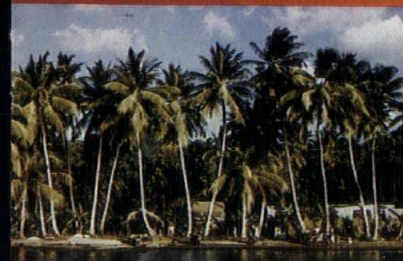
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The house moving industry has mushroomed in the past twenty years with recent advances in hydraulic jacking, pneumatic tires, and dolly systems. The current Jackson, Mississippi phone book lists four "House Movers;" the Tupelo directory, two.

Before you move, check the condition of your older dwelling with a qualified building professional. Money spent for an hour's consultation with an architect or qualified contractor could save

dollars later on in the project. Check the reputation of your mover with former clients. Ask the mover specific questions on insurance, fees, and mutual responsibilities. Ask about additional expenses of moving telephone and electrical lines.

Finally, take heart. The 515 ton masonry "Castle House" of Raleigh, N.C. found a home in a new neighborhood recently, thanks to a housemover. Your own home can't be more difficult than that.

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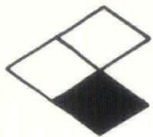
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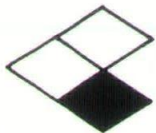
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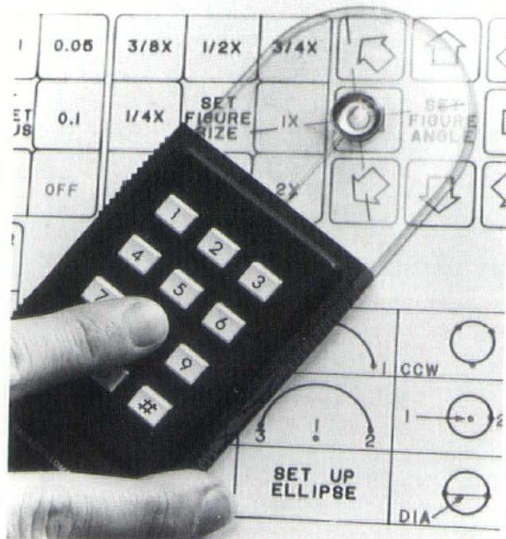
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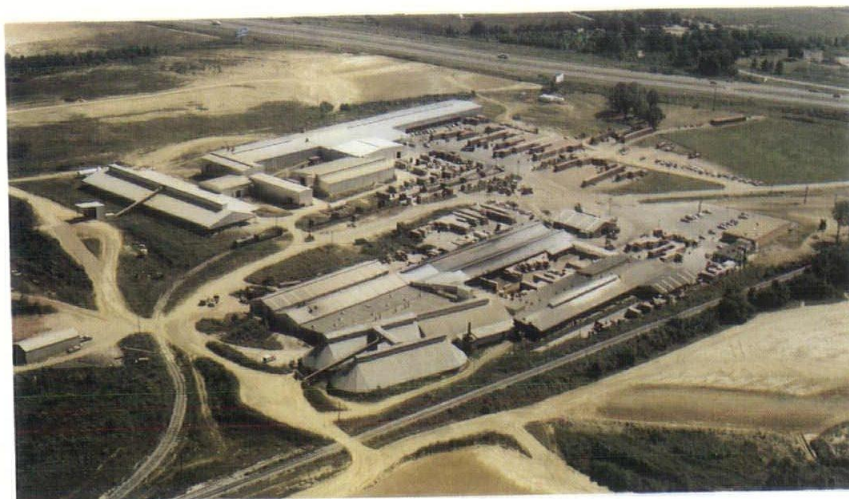
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