

the mississippi architect

Convention84

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the mississippi architect

Volume 14, Number 2
Summer, 1984

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Ivy discusses recent steps taken to address the current fee structure in architecture.

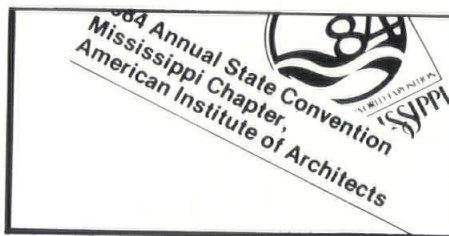
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Mississippi: A World Class Pavilion is an insiders description of the intent and construction of Mississippi's exhibit at the World's Fair in New Orleans.



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Agenda: 1984 Annual State Convention, Mississippi Chapter, American Institute of Architects.

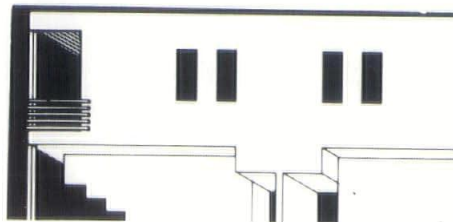


8

"What it means to live in a historic district." Columbus architect's lecture program in the fall is a counterpoint to the annual spring pilgrimage.

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New Projects: The Mississippi Architect will have a new section outlining projects Mississippians have in the works.



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F.A.I.A. Inductee has 25 years of service in the Mississippi Chapter AIA.

Editorial

We occasionally hear remarks that architects look grim or serious, that they develop characteristic arching wrinkles of the forehead and seem to be distracted. High flown thoughts or building castles in the air? Perhaps. But there is a strong possibility that the knitted brow is mentally trying to balance obligations versus income, profit and loss, or tomorrow's payroll.

Many a good architect must spend an inordinate amount of time concerned with his economic future — even the best businessmen, and that is a cause of concern for us all. Because a good practice, when well managed, should produce a good profit.

In an economic environment that is headed toward more deregulation, we face more competition. No one argues with that fact. But the truth is that architectural compensation has not kept pace, or even approached, the other major professions.

We therefore applaud the efforts toward redressing this unacceptable situation, such as the resolution passed at the national convention at Phoenix in May, in which delegates voted that the "establishing of a fair return on architects' investments in their practices and the establishment of fair compensation for employees be a major A.I.A. issue for the 1980's."

Our former Building Commission has made a major step towards providing more equitable compensation for work under its jurisdiction by instituting a new method of fee computation. Under this system, jobs are classified by complexity and compensated accordingly. The Commission made a major positive first step when it adopted the new fee basis.

How the Mississippi Chapter of the A.I.A. chooses to address the compensation issue raised by the national organization remains to be seen. No one would suggest that we as a profession are seeking tax problems or guilt-edged bonuses. We do say that a good architect should be able to run a good profitable business.

RIGHT ON!

A handwritten signature in black ink, reading "Robert Ivy". The signature is stylized with a large, sweeping "R" and a long, horizontal stroke extending from the end of the name.

Robert A. Ivy, Jr., AIA



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The Mississippi Pavilion



by David Sachs, AIA
with Robert Farr, AIA

Visitors to the 1984 World's Fair in New Orleans are likely to remember the Mississippi Pavilion with some fondness. While the fair offers a continual bombardment of information, making anything difficult to remember, the Mississippi Pavilion is memorable because it offers a respite to the hard sell high pressure atmosphere of too much of the Fair. The Mississippi Pavilion invites the visitor up onto the porch to, "hang around," relax, and be entertained. And people come. It doesn't matter that the facilities are sometimes makeshift, for the Mississippi Pavilion is what the whole fair ought to be, fun!

The spirit of playfulness that pervades the structure allows all manner of informality, from singing along to taking a quick nap. The structure is a bold and complicated juxtaposition of relatively simple forms. Some of these motifs are part of the general lexicon of the Post-modern generation, but more of them are from the fertile mind of the Pavilion's architect, Sam Mockbee, of The Mississippi Exhibit Group. Mockbee, who was born in Meridian and now practices in Jackson, reports that many of these motifs are derived from memories of Mississippi scenes. The pavilion might be fondly described as a cartoon of a small Mississippi town.

Yet the structure reflects Mississippi more in the juxtaposition of formal motifs than in the elements themselves. These elements crash together with the rumbling of contradiction that is so much a part of Mississippi's heritage. So while the Pavilion clearly alludes at a large scale to a Mississippi referent, its true nature as a temporary sideshow in a fair is revealed through its details. For example, when a

cardboard tube is used as a column, the spiral line which discloses the element's true construction is clearly displayed. The "thinness" of the structure not only plays a role in the control of illusion but also makes the Pavilion accessible; for if we can easily discover that the forms are made of plywood, we can also be confident that it's O.K. to sit on.

In any case, the fanciful

composition serves to entice the visitor into the Pavilion's multi-media slide presentation prepared by the Communication Arts Company, also of Jackson. This presentation has been rated as "one of the best at the Fair" by **Times-Picayune** reviewers. The exhibit also contains an art gallery featuring the work of Mississippi artists, and a suite of executive offices on an upper level.

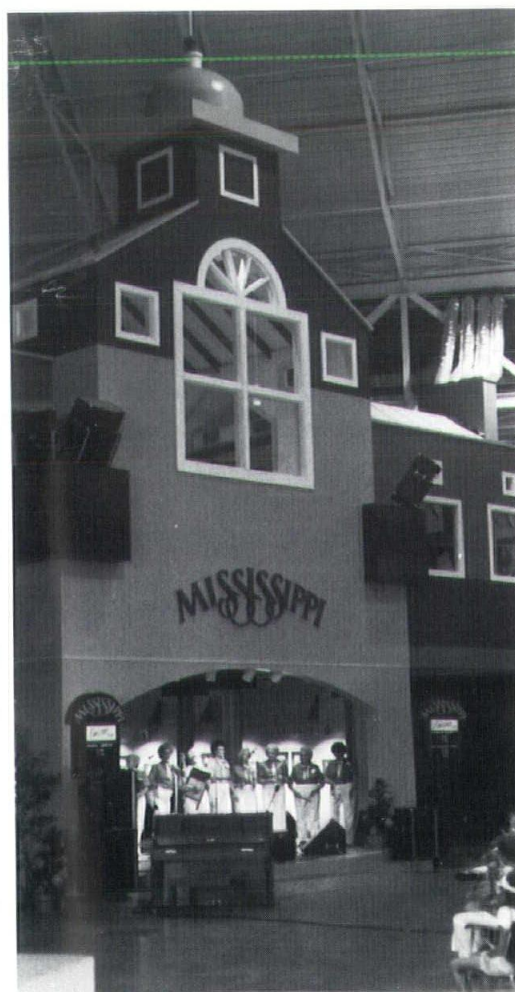


Photo by David Sachs



The other member of the trio which comprises Mississippi Exhibit Group was the graphics section of 3D International, which served as an administrative consultant. It is to the credit of all involved that the Pavilion was finished in time for the opening of the Fair on May 12, 1984. The final approval of the Pavilion's design came only six months before this date. The Group's feat is more astounding considering that the architect had never before been involved in a project of this nature. Certainly the Group was aided by the efforts of the fabricators of the Pavilion, Freeman Design and Display, who were able to construct the exhibit from the Architect's model and without the aid of working drawings. Even the paint colors were mixed with reference to the model. Still, the project must have tested the ingenuity of the architect, calling for a wide range of skills, from the ephemeral to the pragmatic.

With benefit of perfect hindsight, it seems appropriate that the conception and realization of the Pavilion be entrusted to an architect — one who is by traditional definition an organizer and problem solver. Yet approximately 60% of the fair's exhibits within the Convention Center were constructed without the aid of an architect. Exhibits are most often designed and built by firms who specialize in exhibit design. Credit for the remarkable success of the Mississippi Pavilion must also be given to the man who had the vision to insist that the design team for the exhibit be lead by an architect, Mr. George Williams, then director of

The Mississippi Board of Tourism.

Williams wanted the Mississippi Pavilion to be designed and built by Mississippians. Since there is no exhibit design group in the State which is experienced in such large commissions, Williams knew that the Pavilion would have to involve the efforts of several different groups with varying areas of expertise. Moreover, he saw the Pavilion as a building design problem, albeit a rather special indoor building design problem. And, finally, he wanted the Pavilion to not only tell about Mississippi, but also to symbolize the State.

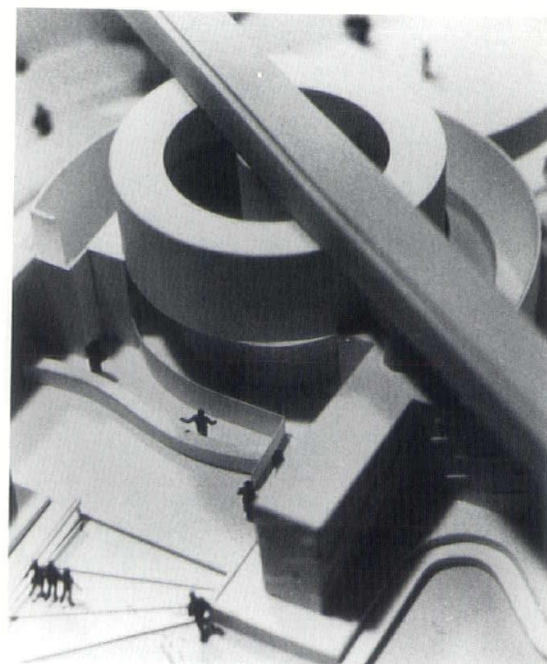
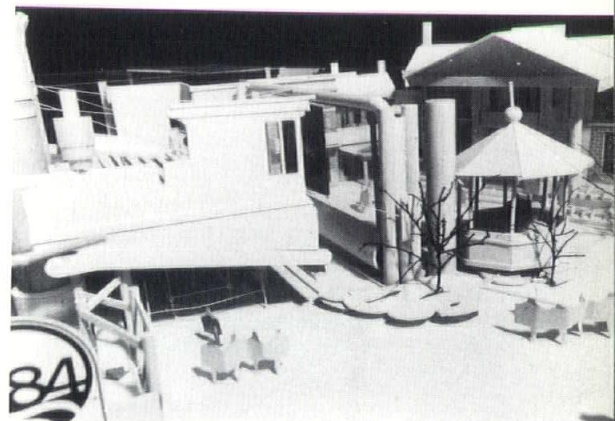
He approached the Mississippi Chapter of the AIA in December 1982 with the idea of sponsoring a competition among Mississippi architects for the design of the Pavilion. On the Chapter's recommendation, Williams sent out an invitation to members of the Chapter to compete for the opportunity to design a Pavilion which would present "a story of Mississippi never before told." As a result, seven architects assembled design teams and submitted proposals for a concept for the Pavilion. Four of the competitors were asked to develop their ideas further. Eight weeks later the jury, consisting of members of Mississippi's World's Fair Commission, the Director of the State Building Commission, and the Dean of the Mississippi State School of Architecture reassembled to select a winning scheme. Each competitor presented a model of their proposal along with supporting audio visual

and graphic material.

The jury must have had a difficult time selecting a winner both because all of the schemes demonstrated an admirable degree of ingenuity and competence, and because the alternative solutions were so very different although they all met the same programmatic criteria. Canizaro Trigiani's scheme was prepared with the assistance of exhibit designers from Lynch Associates and audio-visual consultant Don Lunetta. This proposal was the most literal in imagery and common in theme of the final submissions. It featured recreations of a riverboat and a town square, singing catfish, and a giant talking map of the State.

A far more serious and restrained approach was taken by the Peabody Group. This group included Natchez

(Continued on page 12)



Photos on this page by Craig Baird

Exhibitors

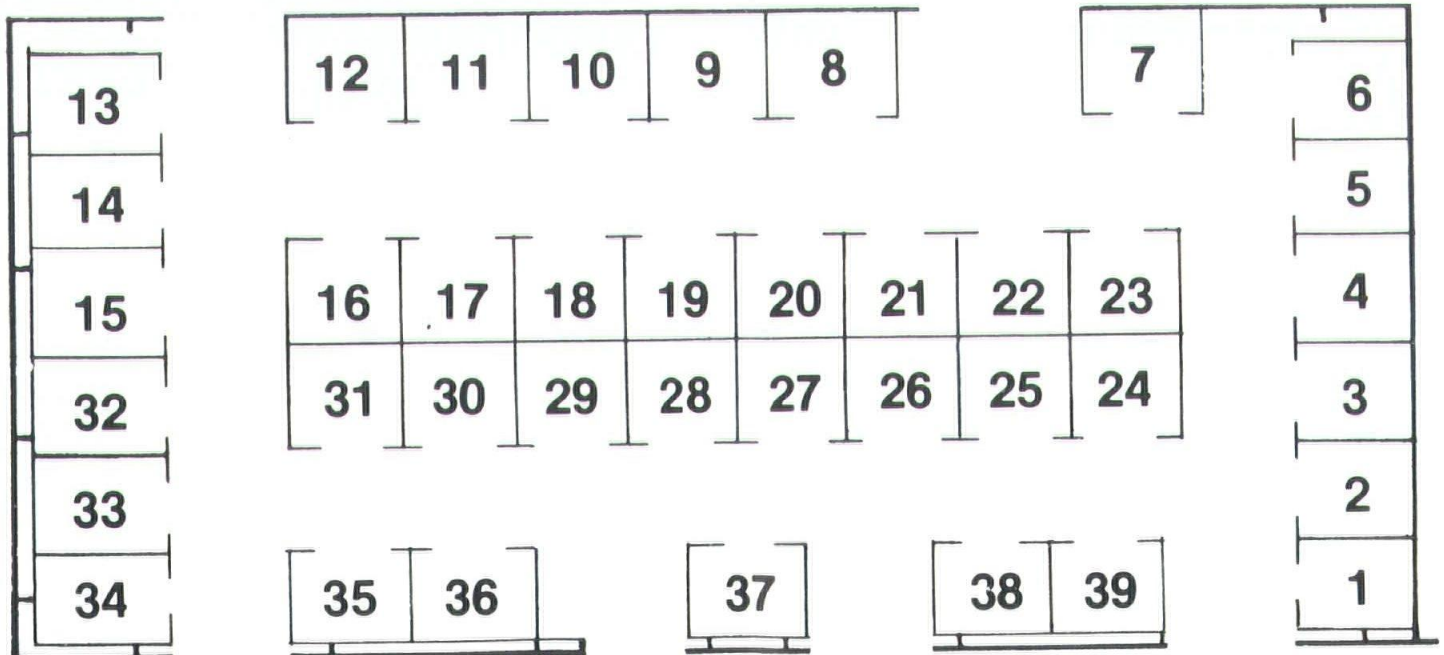
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T.M. Wallcovering Company	2	Century Insulation	20	Company	
Sermac Southern	3	Martin, W.F. Company	21	Hall-Kimbrell Environmental	37
Dixie Rubber Stamp	4	Tri-State Brick & Tile Company,	22	Services	
Wellington Associates	5	Inc.		C.C. & W. Enterprise	38
Concrete Products, Inc.	6	Koppers Company, Inc.	23	C.C. & W. Enterprise	39
Mississippi Valley Gas Company	7	Building Products - W.R. Grace	24		
Harold Young Photography	8	& Company			
Gregory Salisbury Metal	9	Jackson Blue Print & Supply,	25		
Products		Inc.			
Mississippi Power Company	10	Mississippi Power & Light	26		
Missco Corporation	11	Company			
Toop, Harold V., & Associates,	12	Horne, G.M. & Company	27		
Inc.		Jackson Ready Mix	28		
Key Wallcoverings	13	Available	29		
Dow Chemical	14	Delta Brick & Tile Company, Inc.	30		
McCreight and Associates	15	Thoro System Products	31		
Pella Window & Door Company	16	TLC Enterprise	32		
Neely Reprographic Services,	17	Available	33		
Inc.		Available	34		
Ace Blinds, Inc.	18	Capitol Blue Print Company	35		

EXHIBIT AREA



Agenda

**1984 Annual State Convention
Mississippi Chapter,
American Institute of Architects**



Sunday, July 22, 1984

1:00 pm	Check In
1:00 pm - 6:00 pm	Registration
1:00 pm - 6:00 pm	Exhibit Booth Set Up
6:30 pm - 8:30 pm	Welcoming Social

Monday, July 23, 1984

8:30 am - 8:45 am	Introduction and Welcome Robert H. Canizaro, AIA
8:45 am - 9:30 am	Session 1 - How To Own A Professional Football Team And Buy ESPN While Simultaneously Developing Greater Jackson, presented by Joseph C. Canizaro
9:30 am - 11:45 am	Exhibits Open Kevin Lovell, AIA
11:45 am - 1:00 pm	Sponsors' Lunch
1:00 pm - 3:00 pm	Exhibits Open
3:00 pm - 3:30 pm	Exhibit Prize Drawings
3:30 pm -	The Wonder Wall Of The World's Fair: presentation by William Turnbull, FAIA
4:00 pm	Sprite of New Orleans Marching Second Line Band will escort group to the Wonder Wall of the World Fair
5:00 pm	Review Wonder Wall with Mr. Turnbull
6:30 pm	Cocktail Party VIP Room of the Mississippi Pavillion

Tuesday, July 24, 1984

7:30 am - 9:00 am	Executive Committee Meeting
9:00 am - 12:00 Noon	Registration Open
9:00 am - 9:50 am	Session II - Speaking With Impact, Delivery And Technique presented by Henry Flick, Associate Professor of Speech and Communication, Mississippi State University
10:00 am - 10:50 am	Session III - Delivery Improvement Through Volunteer Video Critique
11:00 am - 12:00 Noon	Annual Business Meeting - Committee Reports and Election of Chapter Officers
Afternoon	Free
7:00 pm - 8:00 pm	Cocktail Party
8:00 pm -	Honor Awards Banquet - Keynote Speaker U.S. Representative Wayne Dowdy

Wednesday, July 25, 1984

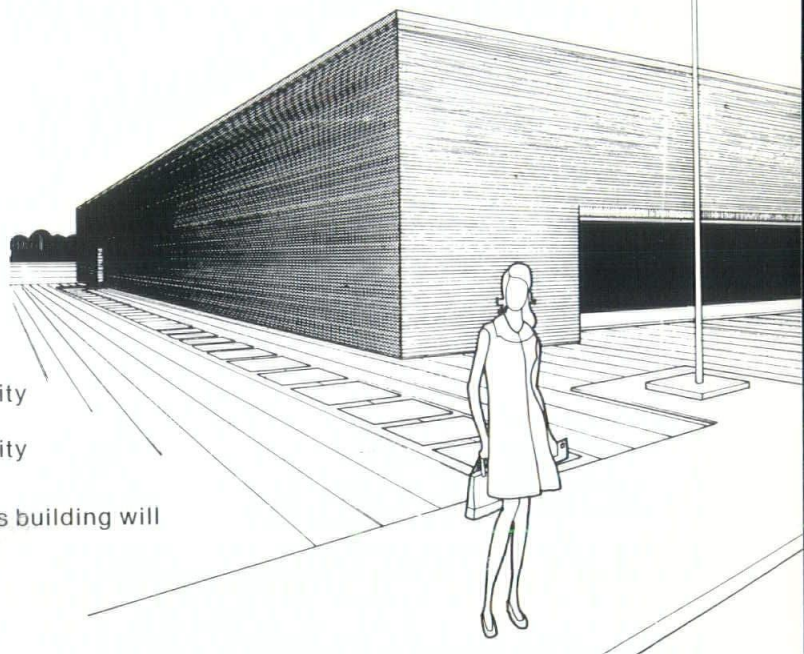
Check Out

New Projects

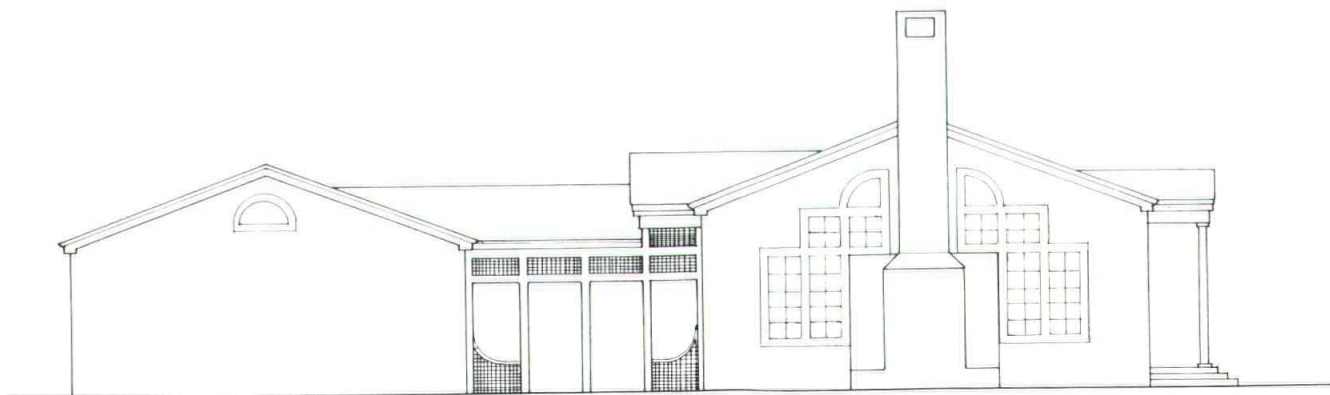
The new projects section of **The Mississippi Architect** is a new column that will feature current architectural projects within the offices of Mississippi architects. Questions may be directed to Kathy Jackson at the Chapter Office at 948-6735 or to Linda Trobaugh at 353-9409.

Firm: Cooke-Douglas-Farr, Ltd.
 Project Name: United States Postal Facility
 Pearl, Mississippi
 Client: United States Postal Facility
 Project Team: David Lemons, A.I.A.

Construction on this project is to start in late summer. This building will replace the existing Pearl Station.



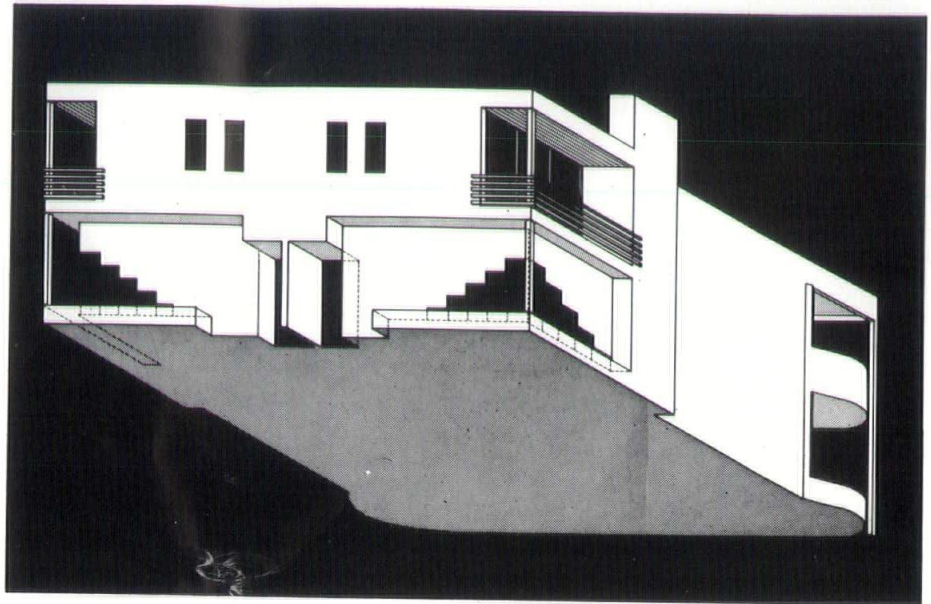
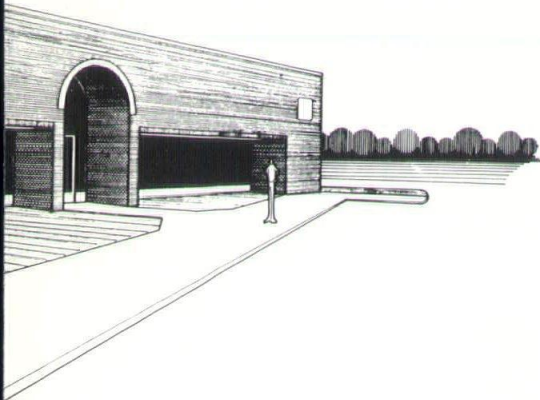
Firm: Dan Bennett, AIA
 Project Name: Residence
 Client: Mr. and Mrs. John Kabbes
 Old Canton Road, Jackson, Mississippi
 Project Team: Dan Bennett and Amy Koch



Kabbes Residence East Facade

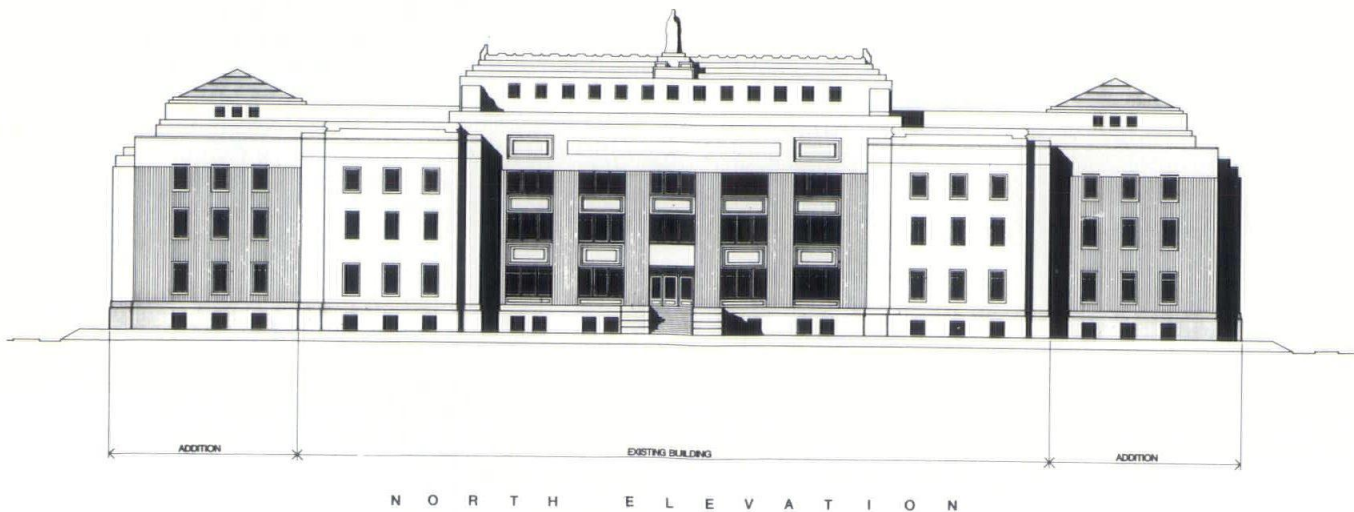
Firm: Canizaro-Trigiani Architects
 Project Name: Duplex
 Client: Mr. James T. Canizaro
 Jackson, Mississippi
 Project Team: Gerard A. Ugen

A small duplex (1,100 square feet each) which incorporates a diagonal wall and a central light and ventilation shaft to spatially connect upper and lower floors.



Firm: Canizaro-Trigiani Architects / Eley Associates
 Project Name: Addition and Renovation to
 Hinds County Court House
 Jackson, Mississippi
 Client: Hinds County Board of Supervisors
 Project Team: Steve Smith, Richard McNeel, Mark Lishen,
 Jeff Karer, Ron Garner; Jim Eley and
 Robert Canizaro, Principals-In-Charge

A 30,000 square foot addition to the existing Art Deco structure (1930) which forms two symmetrical extensions to the east and west; as well as the renovation of the existing structure with restoration of the primary public spaces and surrounding grounds.



Columbus Architects Sponsor Seminar

by Sam Kaye, AIA

The most prevalent image of Columbus is that of pre-Civil War mansions with pretty ladies in hoop skirts entertaining visitors amid the azaleas and camellias. The annual Pilgrimage and tour of homes has enhanced that aspect of Columbus at the national level.

The large number of post Civil War nineteenth century buildings is less well-known and has been publicized to a far smaller degree. Historic Columbus, Inc., the local architectural history association, has been working for several years to recognize the importance of the broad scope of Columbus architectural heritage by conducting tours of late nineteenth century houses in the Fall as a counterpoint to the annual Spring Pilgrimage.

In 1982, the three architectural firms in Columbus joined together on behalf of the Mississippi Chapter of AIA to assist in the fall celebration. Working with Bob Raymond, President of Historic Columbus; Sam Kaye, AIA of Samuel H. Kaye, Architect, Robert Ivy, AIA of Dean/Dale/and Dean, and Lantz Kuykendall of Virden, Fields and Alexander staged a program entitled "What it Means to Live in a Historic District." The lecture program was held on December 4, 1982 at 2:00 p.m. at Saint Paul's Episcopal Church in the Columbus Central Commercial Historic District, one of three Historic Districts in Columbus listed on the National Register of Historic Places. (The other districts are the South Columbus Historic District and Burns Bottom, Frog Bottom Historic District, both being residential in character.) The tour of homes was a candlelight affair held that night, complete with horse drawn carriages, Victorian era costumes and a fortuitous break in the stormy weather that raged during the afternoon and evening. Ticket prices were six dollars, or half price for those in military uniform.

The architects visualized their role in the event as an opportunity to address current issues in the preservation process and to provide information that would enhance the evening tour. The program was opened with brief presentations by the architects on the commercial and residential Historic Districts and a survey of the role of Zoning and Land Use Planning in the city. The stormy weather that prevailed that day prevented the appearance of Forrest Germany of Natchez, who was scheduled to discuss the restoration work that he was involved in, including the then-just-completed Eola Hotel. Ken P'Pool of the Mississippi Department of Archives and History (MDAH) spoke on the National Register of Historic Places and the tax incentives for Historic Preservation administered by the MDAH and the Department of Interior. Rufus Ward from West Point and Ben Rosencranz, the West Point Chamber of Commerce Director, discussed the progress of restoration work in West Point. The final part of the program was a panel discussion in which the program participants were joined by Columbus Planning Commission Chairman Tyson Graham and Mississippi State University Architecture Professor Mike Fazio for a panel discussion. An audience of around seventy people participated in the discussion.

Spurred on by the enthusiastic reception, the AIA group decided to repeat the performance on an annual basis. The next Fall tour was scheduled by Historic Columbus for the afternoon of December 1, 1983. Focus of the event was the Cox/Uithoven House, a National Register listed property that was under restoration by Mr. and Mrs. Henry L. Ward. The house, which is now known as "Rivendell," is the only remaining example in Lowndes County of a Greek Revival mansion

located outside the city boundaries. It is some four miles east of its better known neighbor, Waverly, a National landmark, in Clay County across the Tombigbee River.

The AIA program was scheduled for 10:00 a.m., at Saint Paul's Church. The main speaker was Mike Fazio from MSU who presented excerpts from his research on Plantation Architecture in the South. Ken P'Pool returned to discuss programs in Historic Preservation conducted by the MDAH.

Conflicting events scheduled that day held down the size of the audience for the morning program and the seemingly inevitable storm dampened the afternoon tour. Despite the soggy, windy weather a large crowd paid five dollars (two fifty for those in period costumes) to visit Rivendell and practice staying between the ditches on the muddy gravel road.

The next tour is in the planning stages for the first Saturday in December, 1984. A tour of Columbus homes conducted by Historic Columbus is to be coupled with the Mississippi Chapter AIA program, headed by a presentation on reproductions of nineteenth century wallpapers.

Participation by Mississippi AIA in the Historic Columbus Fall Tour is served to compliment the purpose, which is to broaden the appreciation of architecture in Columbus. At the same time, the architects have created the opportunity to address problems and to suggest solutions in a public format by bringing public officials and private interests

together. Publicity by the news media for both the Tour and the Lectures has heightened the public awareness of the architect's role.

There is a growing interest in the public mind of the importance of our historic architecture. The relationship of the architecture to the urban fabric and the conflicts created by inevitable change are often addressed by confrontation in public

bodies such as Planning Boards and city Councils. The opportunity to share opinions and broaden the public understanding of the processes that affect that change in a dynamic society is a positive leadership role for architect's to assume. Hopefully, the partnership of AIA and Historic Columbus will prove to be a long and successful relationship.

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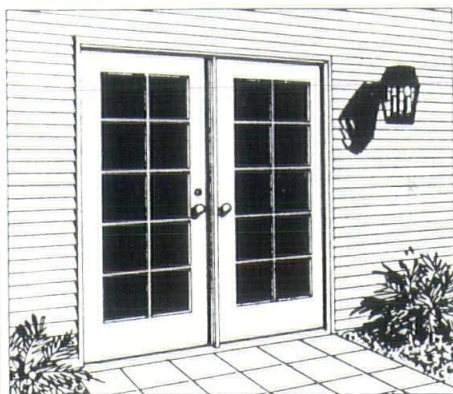
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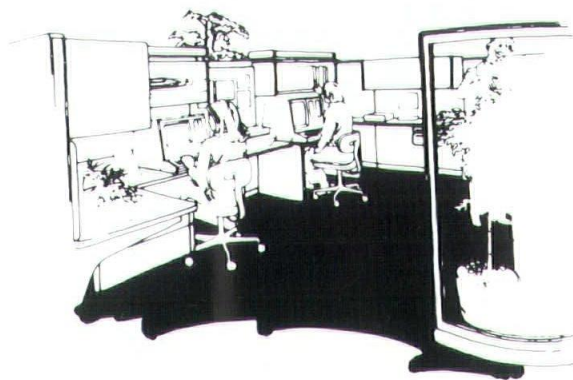
architect David Peabody, graphic designer Michael Glass, historian Bill Ferris, and exhibit designer Edward Bedno, with Peter Wexler as audio-visual consultant. In Peabody's proposal the image of the exhibit was to be subordinate to the content of the display as carried in a sophisticated interior multi-media display. The exterior was to act as a foil to the "visual cacophony" which Peabody knew would surround the Mississippi Pavilion. The other

finalist, Metaform, consisting of Jackson architects Foil Wyatt and exhibit designers from Chermayeff and Geismar, focused on the residual utility of the exhibit. Every part of the exhibit, including an inflatable theatre and "tinkertoy" display stands, were to have been reused, after the closing of the Fair.

In choosing The Mississippi Exhibit Group's scheme over the other finalists, the jury was choosing a scheme which took a middle

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ground between the literal symbolism of Canizaro Trigiani's town square and the abstraction of the Peabody Group's massive water wall. The winning scheme clearly recognizes the symbolic function of the Pavilion and manages to capture both the nostalgia of Canizaro Trigiani's paddle wheel riverboat as well as the futurism of Metaform's theater in a sphere. This double focus is part of what animates Mockbee's winning scheme and ties it firmly to the State that it represents. Williams must have been delighted with Mockbee's scheme, for the architecture of the Pavilion shines with the same spirit as the work of William Faulkner and the other Mississippi authors quoted in the exhibit's slide presentation.

Yet the winning scheme was not without its detractors, and at one point Mockbee was almost forced to redesign the Pavilion. Fortunately, Alan Eskew of Perez Associates, the architects for the entire Fair, was on the committee assigned to review Mockbee's design. Eskew pointed out that Mockbee's approach was very much in line with the intentions of the designers of the Fair. He was able to explain, moreover, that the inclusivist approach, which was being followed both in Mockbee's scheme as well as in the Fair, in general was reflective of the complexity of modern life thus allaying the fears of committee members who thought that the scheme was not as progressive as it ought to have been.

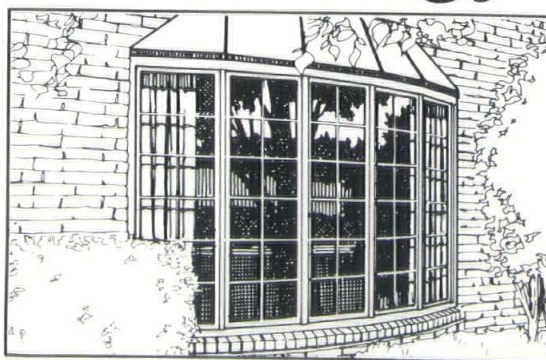
It is indeed fortuitous that the winning scheme was constructed in its original state, for as Iris Kelso, columnist for the **Times-Picayune**, points out, "the Mississippi Pavilion could bring about a reappraisal of a state which is trying to catapult itself into a new era." But regardless of the long range impact of the Pavilion on the image of Mississippi in the eyes of the world, Sam Mockbee with his team of five young graduates from the Mississippi State University School of Architecture along with Hap Owen, Jeanne Lockett and the staff of Communication Arts Company have clearly demonstrated that good things can come from Mississippi. It is an achievement of which Mississippians can be proud. Mississippians visiting the Pavilion will not only be entertained, but will also have an opportunity to gain a deeper understanding of their own unique historical situation.



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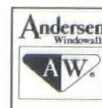
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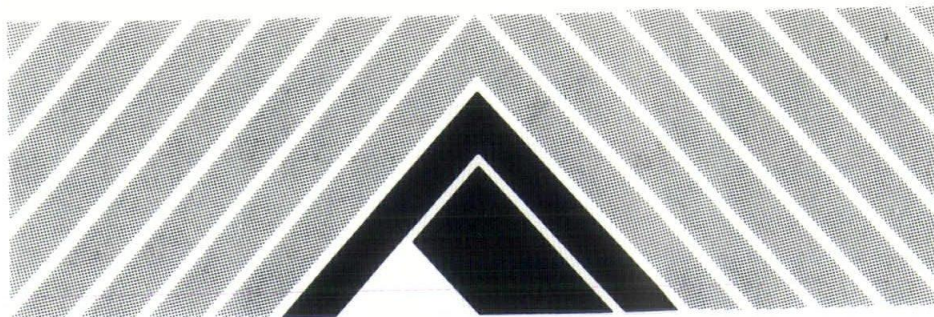


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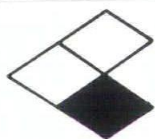


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In May of 1984, William Robert Henry, AIA, was inducted into the College of Fellows of the American Institute of Architects. Twenty-five years of dedicated service and capable leadership of the Mississippi Chapter, AIA, have been a personal

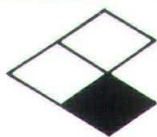


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inspiration to many. Bob Henry's long-term involvement and sacrifice in the form of giving time and energy to provide needed leadership are basic essentials to the growth of the architectural profession.

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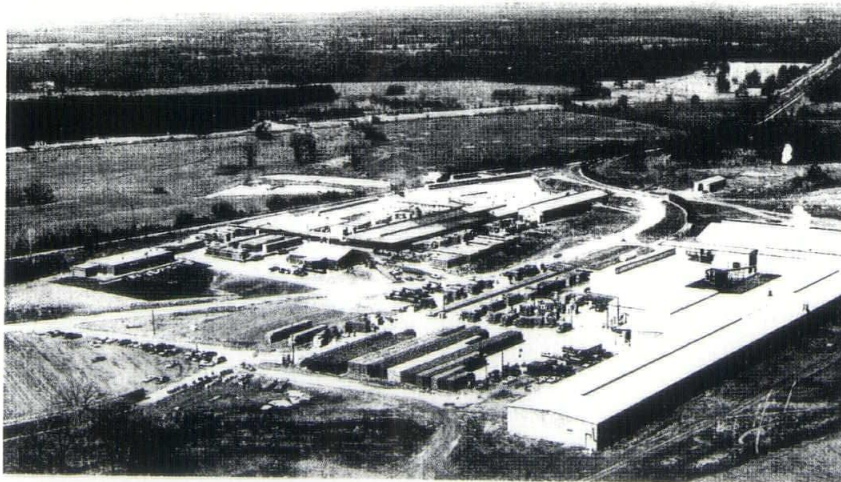
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Maxey, Dean / Dale and Dean
1080 Flynt Drive
Jackson, MS 39208

Robert Burchfield, Associate

Wenzel & Nickles,
Architects & Engineers
Tunica, MS 38676

Theo Peagler, Associate

Archer & Archer
P.O. Drawer 1149
Meridian, MS 39301

David Dillard, Associate

Goodman Architects
111 North State St.
Jackson, MS 39201

Billy Britt, Associate

Maxey, Dean / Dale and Dean
1080 Flynt Drive
Jackson, MS 39208

HATTIESBURG, MS

PASCAGOULA, MS

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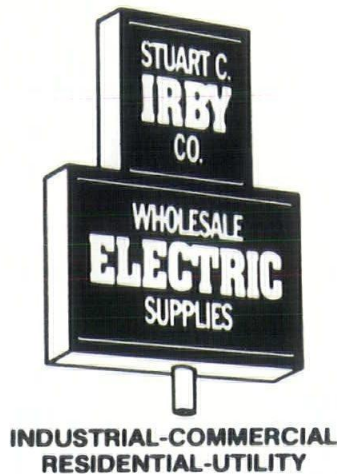
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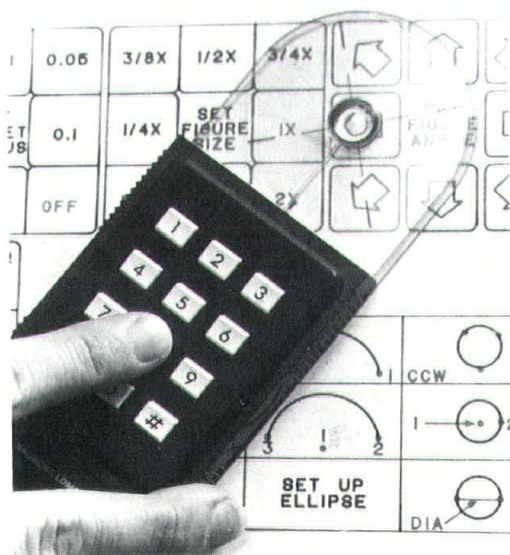
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