UNIVERSITY *of* MISSISSIPPI

ARCHITECTURAL DESIGN GUIDELINES

December 2009

University of Mississippi Campus Master Plan

These architectural design guidelines serve as a primer for future designers engaged in the implementation of architectural and landscape projects on the University of Mississippi campus. They provide an overview of the unique and positive qualities of existing buildings and landscapes that contribute to the sense of place that has emerged over the history of the University. These guidelines supplement and support the goals and objectives set out in the Campus Master Plan while taking into consideration the character and image of the Ole Miss campus. Particular emphasis is placed on infill development and redevelopment in the established historic core. Guidance is also provided for extending the positive qualities and character of the historic core to new and emerging areas of the campus.

The objectives of the guidelines are to:

- Strengthen the architectural and landscape unity and character on campus
- Provide for the expression of distinctive architecture and landscape within the campus context
- Place architects in a position to excel at their work, and
- Adopt an ethic of sustainable construction.

Document Organization

These Architectural Design Guidelines extend the ideas set out in the Master Plan to campus buildings and landscape spaces. It includes five sections:

Section 1 considers the University's planning history and the Master Plan implications on individual-building design and infill development.

Section 2 addresses landscape spaces defined by buildings, the formal obligations of buildings facing streets, and specific landscape elements.

Section 3 discusses Modern and Traditional buildings with an emphasis on the various forms of Neo-classicism.

Section 4 presents and discusses Building Design Criteria.

Section 5 presents a method for successfully managing the design process. A glossary of terms is included.

Olmsted Plan 1948

Source: National Park Service Olmsted Archives, Brookline, MA

1 PLANNING AND BUILDINGS

This section considers the University's planning history, the Master plan implications for individual building design, and the specific issue of infill and constructing new buildings within a fairly dense existing context.

Planning History at the University of Mississippi

In 1848, William Nichols, the celebrated architect responsible for Mississippi's Old Capitol building and Governor's Mansion, laid out the initial campus plan with the Lyceum Building as its focus. Nichols created today's Lyceum Circle, a park-like space now lined with buildings from the early 20th-century.

One hundred years after Nichols, the Olmsted Brothers firm of landscape architects developed a plan for transforming the campus into a series of *quadrangles* interrelated by axes and cross-axes. The Olmsted Brothers were involved with campus planning at Ole Miss for over 25 years. The current Master Plan proposes the insertion of new buildings among existing ones, the establishment of several formal links across campus, and the shaping of exterior spaces at selected locations.

Lyceum Circle Circa 1861
©William Nichols 1848

Implications on Individual Building Design

The Master Plan proposes a compact land-use pattern along the central axis of the campus to be achieved through infill development and the redevelopment of under-utilized parts of the campus. Vehicular circulation will be modified to include a perimeter road, consolidated parking in parking garages, and a Pedestrian Priority Zone where vehicular traffic is limited. These planning proposals have significant implications for situating and designing individual buildings. It is only through the proper location and configuration of individual buildings that the Master Plan can reach its full potential. These guidelines are intended to inform the architectural design process for these important infill locations.

Infill development has an effect on density and can make some areas on campus feel more urban. This condition should not be feared on the University of Mississippi campus. A more successful urban place could hardly be found than Oxford's courthouse square. Yet, only a few hundred yards outside of it conditions are suburban, even rural. So, local evidence confirms that the various conditions of density can co-mingle and can co-mingle very successfully.

Like all other decisions, those about density and building height need to be made as part of the larger planning process and with a mind to a preference for urban, suburban, or rural conditions in that area of the campus where a new structure is to be built. Rural areas will typically be pastoral and even serene. Suburban ones will be orderly and still relatively quiet. Urban ones will be more energized, active, even noisy and will have a heightened sense of place.

Implications on Streetscape Design

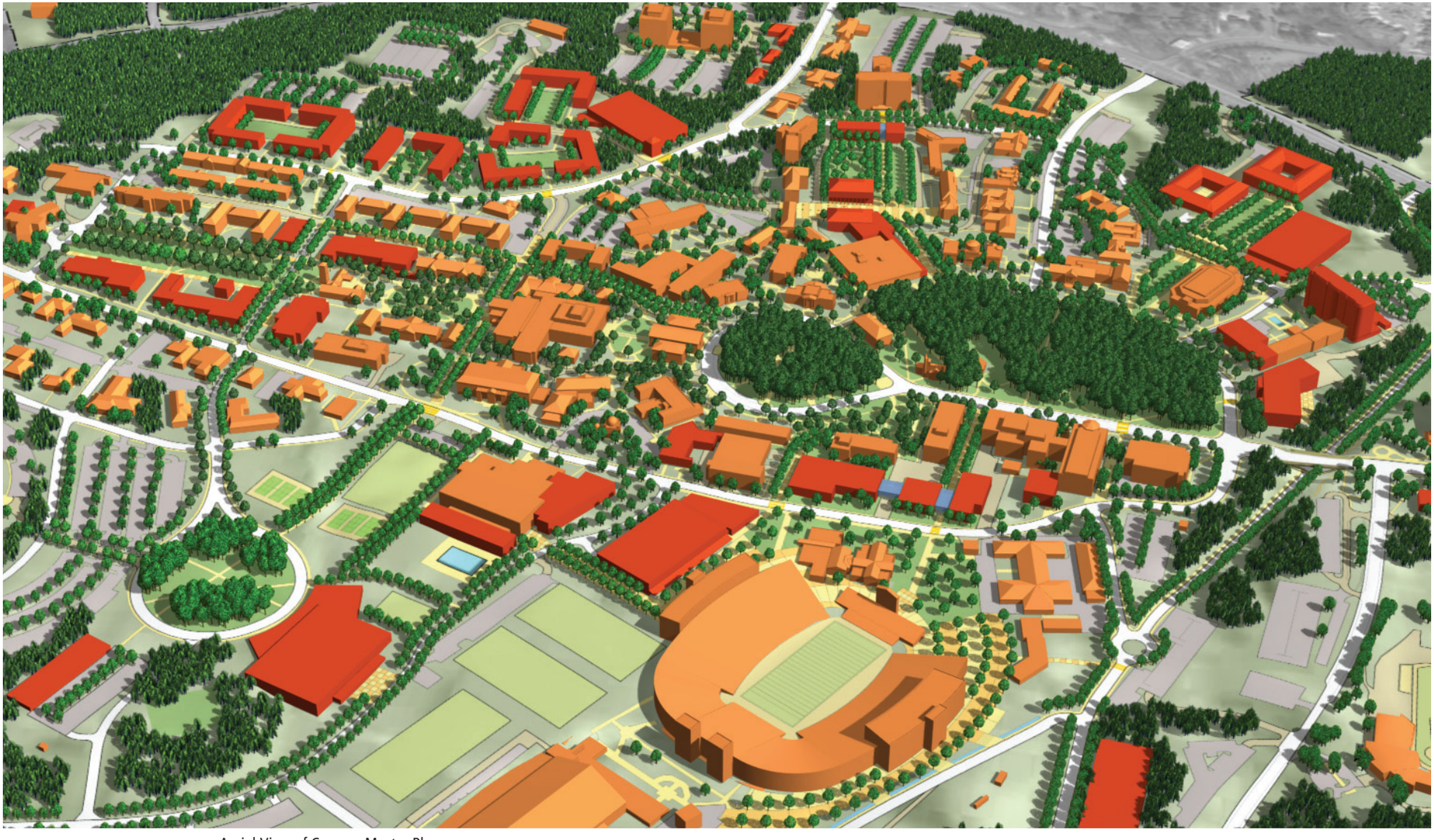
The Master Plan makes specific proposals for the campus road system, including the completion of a perimeter road and the construction of new outer roads and parking garages. The greatest density of buildings will occur inside the perimeter road for the foreseeable future. While the primary purpose of the roads is to carry vehicular traffic, they are also linear spaces experienced by those riding or walking. This road-sidewalk space can be successfully defined by buildings, landforms, and vegetation. The Master Plan illustrates the general design intent for streetscapes and pedestrian routes that will serve as the basis for more detailed design during implementation.

Implications on Infill Development

The Master Plan proposes locations for infill buildings and considers the need to shape major campus spaces and respond to surrounding buildings. These infill buildings must be designed to satisfy both internal functional requirements and the broader urban design and landscape considerations. Individual-site planning must take into account the landscapes and existing buildings in the immediate vicinity of any new project. Careful consideration of the relationships between buildings and landscape will reinforce the desired campus character and provide a unified campus over time.

At the site scale, specific urban design conditions can be created: axial relationships between buildings; buildings located inside spaces defined by other buildings (like Oxford's courthouse and square); composed views of individual buildings; and framed views from building windows, porches, *porticoes*, *loggias*, and *colonnades* into the landscape.

The Master Plan already incorporates several well-established campus-planning devices: the quadrangle at the proposed North Terrace, the *green* at the proposed Residential College, and the axial *lawn* at the proposed Magnolia Mall. These devices can be replicated at various scales.



Aerial View of Campus Master Plan

2 RELATIONSHIPS OF BUILDINGS AND LANDSCAPES

This section addresses landscape spaces defined by buildings, the formal obligations of buildings facing streets, and specific landscape elements. It outlines issues that should be addressed as future buildings and their associated landscapes are developed.

Spaces Between and Among Buildings

The proportions, sizes, and shapes of exterior spaces should be as carefully determined as those of interior rooms. Studying and explaining the nature of these spaces requires *section* as well as plan drawings. Some spaces will have special functions; some will have taken on special associations; and, some will have assumed historical significance.

Successful Spaces on Campus

The Grove and the Lyceum Circle are iconic spaces that have become symbols of the University. These well-planned landscape spaces are gathering places for the larger University community. They function more like parks with a building perimeter than discrete landscapes shaped by surrounding buildings.

"The Quadrangle" north of Bondurant Hall is a large, identifiable space with an appropriate degree of enclosure. Smaller spaces, such as the forecourts at Leavell Hall provide more intimate settings on the campus. There are also fortuitous moments and demi-spaces between and among buildings, which have occurred largely by chance. The opportunity exists to shape the campus's other exterior spaces in a deliberate way.

Determining the Size and Proportions of a New Exterior Space

The dimensions of a new exterior space should be consistent with the intended use of the space. The length and width of an exterior space may be partially or largely dictated by the locations of existing buildings. Smaller spaces provide a degree of intimacy, while larger ones make for feelings of expansiveness and multiplicity. These extreme scales, and others in between them, all have their place on the University of Mississippi campus.

As with building and building-element proportions, the trained eye must be the ultimate arbiter. However, certain rules of thumb, though not absolutes, can be used to establish preferred dimensions. As with the heights of buildings facing streets, the heights of buildings enclosing an exterior space must increase as the dimensions of the space increase if there is to be an adequate sense of enclosure and, in turn, what might be called "place-ness." One respected rule of thumb calls for a building to be optimally viewed from a distance measuring about twice its height. Therefore, the

distance across a space would optimally be twice the building's height. This distance might be diminished to the equivalent of the building's height or increased to three times the building's height before producing either claustrophobia or a loss of an acceptable sense of enclosure.

Responding to Existing Walkway Patterns and Creating New Ones

Walkways not only channel foot and bicycle traffic, but also encourage specific approaches to buildings: on axis, on a tangent, at an angle, and even from above or below on irregular terrain. These approaches will present buildings to a greater or lesser effect. Every configuration has its implications. For instance, if buildings are arranged around an open space as formal as a quadrangle, walkways occurring only around the interior perimeter of the space and continuing directly outward will preclude definition of the space at its corners and will mean that no building will be approached frontally. These conditions should not be left to chance, but should be resolved as part of the larger building-design process.


CONNER HALL
E.H. PATTERSON
SCHOOL OF ACCOUNTANCY

Buildings Facing a Street

The Master Plan provides general guidance on building placement, taking into account distance to adjacent streets, surrounding open spaces, and the alignment of adjacent buildings. Buildings along streets define the edge conditions and become components of the streetscape, meaning that they must act as good neighbors to adjacent buildings and those across the street. Understanding these conditions requires two kinds of drawings: a building *elevation*, or frontal view, which includes the elevations of adjacent buildings; and, a street *section*, or cutaway view, which shows the degree of street-sidewalks enclosure. Elevations and sections, therefore, must be submitted as part of the design-review process for all buildings.

A street section shows that a designer must deal with a series of "layers" from street to sidewalk to building. The first concern is the width of the street. The street may already be in place or be projected at a certain width in the Master Plan and so its size may or may not be open to adjustment. In general, the wider the street, the taller the buildings must be to satisfactorily enclose it as a place. The street's limits are defined by curbing, which serves practical purposes such as drainage, but also delineates the pedestrian and bicycle zone. Streets are further defined by the consistent use of street trees. Shrubs are not recommended along streets. Buildings will then be seen from the street and sidewalks through this layer of plantings. The most critical architectural decision to be made using the street-sidewalks section is the location of the front *façades* of buildings. The façade location must take into account the positions of adjacent buildings. If a series of building facades do not align, the streetscape will be ambiguous.

Landscape Elements

Vegetation

Lush vegetation creates the park-like quality and defines the heart of the Ole Miss campus. However, vegetation also interacts with buildings to produce formal or picturesque scenes. These scenes can be experienced by someone looking out from within a building, such as a framed view through a window, porch, *loggia*, or *colonnade*. Or, these scenes can be experienced from within the landscape, meaning a more open, even expansive, vista. In both cases, the results should be complementary, unified conditions among buildings and landscape. Such inclusive planning requires foresight by the University and cooperation among design professionals. To that end, building-design-review packages must include illustrative landscape design plans for the building and its immediate context. The illustrative plans should extend beyond the project limits for the building to indicate how the proposed design integrates the building into adjacent open spaces and broader landscape concepts set out in the Master Plan.

Pavement, Curbs, and Sidewalks

While paving at various scales must logically channel vehicular and pedestrian traffic over its durable surfaces, it can do considerably more. There are a multitude of available paving materials and so a multitude of possible colors, textures, patterns, and sizes of elements. As suggested elsewhere, the locations of streets, sidewalks, and paths do much to dictate how buildings and landscapes will be experienced by those following prescribed routes.

Tall Elements

Tall elements, such as bell towers, can be used to emphasize a spot within the landscape or a building grouping. They can also serve as landmarks and provide a means of orientation.

Gateways

Entry into a well-designed exterior space can be given emphasis through the introduction of a gateway. Such gateways can be thought of as buildings without interior space and treated like any other piece of architecture on the campus.

Site Furnishings

People are more likely to sit down if they can find a comfortable place to sit or if they have shade on a hot, sunny day. They are more likely to ride their bicycles if they have a safe and convenient place to park them. The provision of such amenities will make for outdoor spaces that are more populated, which will, in turn, give the campus a greater sense of life and community. As long as ingress and egress requirements are met, stairs can be designed as "bleachers" for gathering pedestrians.

Water Features

Still and moving water attracts people. Water has a scale by virtue of its extent, but also by the level of its sound. Small, quiet fountains make for moments of solitude and contemplation or quiet conversation. Larger, noisier ones provide energy for the space around them and invite larger groups of people.

Lighting

Lighting must make for safety after dark, but it can also create a variety of effects, including dramatic ones. Lighting should be designed to enhance the landscape and reinforce the architectural character of buildings. A consistent use of fixtures is required to create a unified environment. Lighting should also be designed to minimize energy consumption and to be compliant with the Dark Skies Initiative.

Signage

Signage is a convenience for those trying to find their way, so it should be prominent but not obtrusive. It should also be part of a single, campus-wide system of graphics.

Campus Art

Art should also be part of the planned campus landscape. Such art can be used to celebrate chosen locations and to enhance the larger building-landscape ensemble. Well chosen and well positioned art is a sign of a fully matured planning and design program.

ADA Requirements

Providing accessibility for those with physical handicaps, usually in the form of ramps, can lead to awkward situations when dealt with after the fact. If planned for ramps can not only provide accessibility, but also become sculptural elements, provide opportunities for special landscaping, and even offer places for pedestrians to gather.

Cumulative Effect

More important than any one of these landscape issues is their potential cumulative effect. Therefore, decisions about any one of them should not be made in isolation, but as part of a long-range, consistent plan.

3 BUILDINGS

This section discusses Traditional and Modern buildings in the context of the Ole Miss campus with an emphasis on the various forms of Neo-classicism. It includes a review of the following:

- Classical tradition
- Classical language of architecture
- Orders of architecture
- Classical vocabulary and its syntax, and
- Architectural styles of the Ole Miss Campus.

The intent is to provide future designers with a common understanding of the key considerations of building design on the Ole Miss campus. Terms that appear in italics are defined in the glossary found on the final pages of this document.

The Classical Tradition

Classical architecture began in Ancient Greece, though even the Greeks owe some of their ideas to the Ancient Egyptians. The most well-known Greek building type is the *temple*, which consists of an enclosed rectangular space, or *cella*, deeper than it is wide. A file of columns lined the front or back or the entire perimeter, with everything covered by a longitudinal gable roof. The Greeks also built *stoas*, which were long, shallow, multi-purpose buildings with a file of exterior columns running the full length of one long side.

The Ancient Romans adopted and adapted the Greek system and added two important building types: the *rotunda* and the *basilica*. The rotunda has a circular plan and is usually covered by a dome. It may also have a temple-front, or *portico*, attached as its entry-space. The basilica has a long, narrow rectangular plan, which is entered along one short side. This basilican plan culminates with a semi-circle, or apse, and may be lined with interior columns running along both long sides. The basilican form became the model for many Christian churches. The end of the Roman Empire brought a temporary end to Classicism.

In Italy, around 1400, architects revived the Classical tradition, producing an architectural Renaissance. Like Greek and Roman buildings, Renaissance buildings have been used as models by subsequent generations. Renaissance Classicism went through various transformations over the next three centuries, until it was refreshed in the 18th century to become Neo-classicism.

It has become a challenge for architects and their clients to understand classical principles and adapt ancient traditions to modern life and the modern methods of building construction so as to avoid the production of architectural pastiche. Classical principles must also be understood relative to sustainability and the imperative to design buildings that respond to issues of climate and energy consumption.

The Classical Language of Architecture

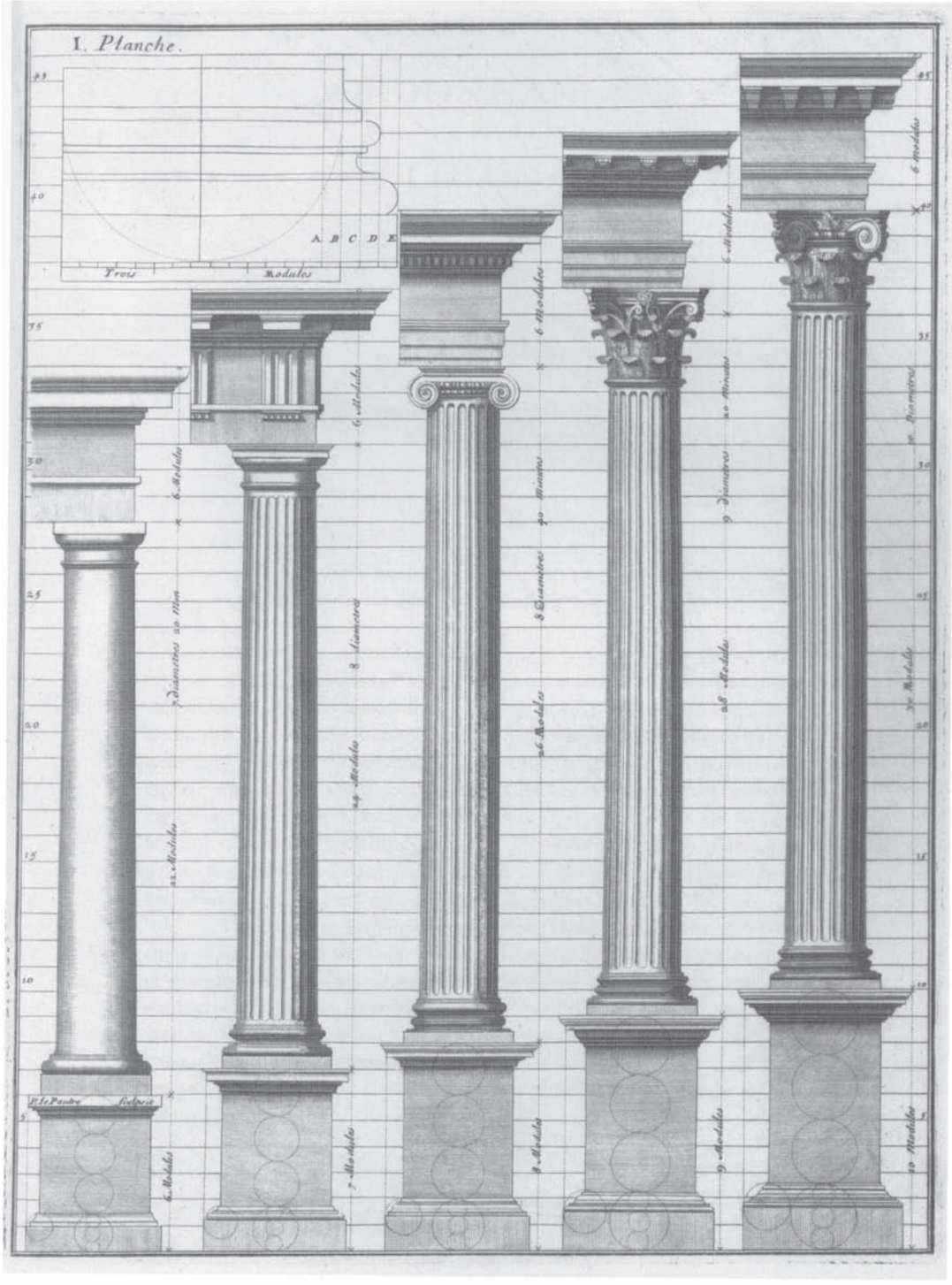
Classical architectural composition can be compared to a language, which has words and rules for their arrangement into sentences and paragraphs. When words are misused or the rules determining their arrangement are ignored, language becomes clumsy, even incoherent, and will eventually completely lose its meaning. Instead of words, Classical architecture begins with elements, and, like language, has rules that direct the arrangement of these elements. If these Classical elements are misused or the rules directing their arrangement are ignored, buildings will also become clumsy, even incoherent, and will eventually lose their meaning completely.

The Orders of Architecture

The Classical language of architecture begins with the *Orders*, which are the five varieties of columns—Tuscan, Doric, Ionic, Corinthian, and Composite—and the *entablatures*, or beam structures, that they carry. When Renaissance architects reconstituted the Classical language as the basis for their architecture, they sought mathematical rules to establish the correct proportions for the Orders. Modern practice no longer acknowledges this kind of certitude. Similar to the ancient Greeks who were concerned with optical corrections, Neoclassicism begins with time-honored ratios but allows for adjustments to be made according to the observations of a well-trained eye. However, there is a caveat. In general, today's architects have neither been intensely educated in, nor obtained long experience with the Classical Language. As a result, many lack this well-trained eye, which means that the following comments take on greater importance.

This is not the place for a detailed exegesis of the Orders, only for establishing a few preferably inviolate rules. The figure to the right shows an accepted set of proportions for the Orders and should serve as a model for all those designing Neo-classical buildings on the University of Mississippi campus. The column shafts all have *entasis*, a gradual bulging from top to bottom that affords them a greater sense of stability. Column shafts must always have this entasis or they will look weak, even foolish.

This figure also shows an accepted set of models for the five *capitals*, or tops of the columns. While variations on these forms are acceptable and some designers have successfully designed new types, this is not the place for most contemporary architects to be creative. Column capitals should always be based on one of the five Orders. Likewise, columns are inseparable from their entablatures. A proper entablature should always be used, thus completing a proper Order.



The Orders and Classical Capitals

From *Ordonnance for the Five Kinds of Columns after the Method of the Ancients*, Claude Perrault.

The Classical Vocabulary and Its Syntax

While the *Orders* express the essence of Classical architecture, there are other important elements in the Classical syntax. For instance, there are *pilasters* and *attached columns*, which are columns reflected onto or embedded in walls. Other elements include door and window openings which are typically defined by frames that include *moldings*. Moldings are decorative recessed or relieved elements that appear to have been made by a process of extrusion. The proper molding profiles have long since been established, and moldings also appear on column *capitals* and as part of *entablatures* and on building interiors as well as exteriors.

To produce good Classical architecture, these elements must be knit together by the application of the proper proportions that spring from the Orders. As universally applied, these proportions will determine the size of every molding, the dimensions of every window cutout, the height and width of every bay, even the overall height and width of every *façade*. If these proportions are awkward, the building will be awkward. Getting proportions right ultimately depends on the designer's experience.

Between the Orders and entire buildings lie a group of intermediate constructions: porticoes, colonnades, and *loggias*. Porticoes often serve as porches or transitional spaces between the building interior and exterior and are simply detached temple-fronts. The *colonnade* is derived from the *stoa* and is series of columns supporting a roof and may be used as a porch or as an arcade or simply serve as a screen through which the body of a building is seen. The loggia is a colonnaded gallery, or a colonnade that has been pressed back into the body of a building.

Endless combinations of Classical elements and constructions are possible, but some composite building forms or compositional types have received the approbation of time. *Andrea Palladio*, a 16th century Italian architect, was influential in this combination of elements. The *Palladian five-part plan* consists of a dominant central block with two, subordinate, often recessed blocks beside it and with terminating, projecting blocks beyond. Architects have developed many variations on this plan, including those used on the University of Mississippi campus, as discussed below.

Campus Architectural Styles

Buildings on the Ole Miss campus conform to several architectural styles popular in America from the mid-1800s onward. More important than style are the attributes shared among styles, as these furnish the basis for Building Design Criteria. It is adherence to these criteria that will guarantee unity and a consistent and appropriate character for the campus building-scape.

The Greek Revival Style (nationally prominent 1820-1860)

The central portion of the Lyceum Building, the oldest and most significant building on the campus, illustrates the Greek Revival style. It has an Ionic *temple* form. Its columns have *entasis* and proper bases and capitals, and the outboard columns have responding pilasters. The prominent, first-floor entry includes proper moldings. Together with the Nichols temple, the building's 1903 extensions to the left and right produce a Palladian five-part plan organization.

Lyceum Building - 1848

18 **Beaux-Arts Classicism (nationally prominent ca. 1900-1920 and beyond)**

Several of the buildings arranged around the Lyceum Circle are examples of Beaux-Arts classicism: Bryant Hall (1911), the Old Chemistry Building (1923), and Peabody Hall (1913). All have variations on the *Palladian five-part plan* and all make use of proper Orders, including full *entablatures*. Together these buildings illustrate the *École des Beaux-Arts* strategy for façade composition, which includes a bottom, middle, and top; well defined corners; and bays defined by vertically stacked windows and sometimes by *attached columns* or *pilasters* or by projecting vertical bands.

Bryant Hall displays a portico projecting from a central block, which is itself divided into two layers. The central block stands forward from wings extending to each side. The wings have one-over-one windows capped by molded head treatments. The base of the building is rusticated, or given strongly emphasized recessed mortar joints at intervals (a device that conveys a sense of strength and solidity).

The Old Chemistry Building and Peabody Hall have identical massing patterns, but different proportions. Both have central projecting porticoes (Ionic Order for Peabody Hall and so-called "Tower of the Winds" capitals for Old Chemistry) with wall expanses to each side, then projecting end bays. Old Chemistry receives most of its wall articulation from the introduction of window openings filled with twelve-over-twelve, double-hung sash (a striking contrast in scale to the one-over-one sash at Bryant). The sizes of the sash and their panes are critical to the building's proportions. Peabody Hall has nine-over-nine sash, and its window bays are defined by projecting, vertical brick bands, which produce a façade grid.

Bryant Hall - 1911

Old Chemistry Building - 1923

Peabody Hall - 1913

The Georgian Revival Style (nationally prominent 1920-1940 and beyond)

The Georgian style is a cousin to Neo-classicism and is on prominent display at the Williamsburg restoration in Virginia. In 18th-century England during the reign of kings named George, the style began at the end of the Baroque architecture period. Renaissance classicism had evolved from a style dominated by the Orders to one where the Orders had largely disappeared, leaving behind the related compositional structure. Most commonly residential, Georgian buildings can be accurately described as "additive." Elements are conceptually "affixed" to a horizontally proportioned, often-brick building mass that often has a central projecting bay. These elements include: *quoins*, *belt courses*, *water tables*, deep *cornices*, entry *frontispieces*, and *dormer* windows. Central bays often have *pediments*. *Double-hung windows* with relatively small panes commonly have decorative head treatments. Roofs are most commonly *hipped*.

The Georgian style has proven popular on college campuses for buildings erected from the 1920s onward and at the University of Mississippi is represented by, among others: Bondurant Hall (1929), which has an elaborated Palladian five-part plan and prominent Corinthian portico; Farley Hall (1929), which has a modified Corinthian portico; and Longstreet Hall (1929), which is relatively plain but quite effective.

Bondurant Hall - 1929

Longstreet Hall - 1929

Farley Hall - 1929

Ventress Hall - 1929

Medieval Revival Styles

The various revivals of the *Romanesque* and *Gothic* styles are not very prominent on the campus. A notable exception is Ventress Hall (1887), a Romanesque Revival style building with some *Victorian Gothic* features and Classical *cornice* and gable. While much of its charm arises from its vigor, such a building illustrates that the opportunity exists for successful campus buildings that do not follow the most common fashions and are even idiosyncratic.

Shoemaker Hall - 1963

Student Union - 1975

Lamar Law Center- 1963

Modernism (nationally prominent ca. 1925 to the present)

Modern architecture has been controversial from the time of its beginnings in Europe in the early 20th-century. The absence of ornament has lessened its appeal for some. Its extensive use of steel, concrete, and glass has been found objectionable by others. But the most vehement criticism has been directed toward the tendency of modernist designers to ignore the character of adjacent buildings and treat their new ones like islands unto themselves. While there are many examples of successful modern buildings, there can be no doubt that much of this criticism has been warranted.

An older bit of modernism on the University of Mississippi campus is Shoemaker Hall (1963). It conforms to the façade-ordering pattern of the Neo-classical buildings surrounding the Lyceum Circle. It has a relatively prominent entry and identifiable (if concealed by topographic change used to mitigate its height) base and top. Its wall-plane is divided into alternating bays of windows and brick masonry. It fits nicely into its architectural setting.

Built later, the Student Union (1975) and the Law Center (1975) are less congenial to their surroundings, but are far from being disruptive. The Student Union's vertical supports provide the same kind of structural expression as the Lyceum Building's Ionic columns, and the Law Center's canted façades allow the building to address both the Grove Loop and the adjacent paved streets and parking. At both buildings, exposed concrete speaks for itself, and this material's strength made possible large expanses of glass.

The presence of a minority of modern buildings on campus may now present a special conundrum, but the design and construction of modern buildings in the future need not. Modern buildings can be as successful a part of the University landscape as Traditional ones, as long as the principles laid down in this document are followed, including the hiring of architects whose skills and experiences demonstrate their competence for the job at hand. Great universities respect their traditions, but as centers of learning and the creation of new knowledge, they cannot ignore the forces at work in the present and the change promised by the future. This includes the forces and changes at work in the art and science of architecture and the imperative to design buildings that respond to the sustainability objectives set out by the University.

4 BUILDING DESIGN CRITERIA

This section presents and discusses Building Design Criteria for new construction in the established historic core of the campus and in the new and emerging areas of the campus. Criteria are first stated in full, and then discussed. These criteria must be carefully considered in the design of future buildings.

Building Design Criteria Stated

Building Orientation

Whenever possible and for purposes of energy conservation, buildings should be oriented with their long sides facing north and south. The Master Plan locates a majority of the proposed buildings according to the preferred orientation; however, there are cases where buildings are sited in response to existing campus conditions and urban-design concepts, resulting in an unfavorable orientation. In these cases, it is incumbent on the designer to introduce shading devices and other design techniques to minimize the impact on energy consumption in the building.

Façade Character

In their proportions, ratio of window openings to wall expanse, and position of prominent elements, new building facades should follow the patterns found in existing, well-designed, adjacent facades. Facades facing streets should reinforce the scale and character of the streetscape, and facades facing landscaped spaces should reinforce the scale and character of these spaces. The character of and amount of detail on new buildings should be consistent with the character of and amount of detail on existing, well-designed, adjacent buildings.

Building Height

New buildings should generally be no more than three-to-four-stories tall. Exceptions should be made only as part of the larger planning process and might include buildings or building elements of exceptional importance or intended as landmarks or prone by habit to having many floors.

Building Massing

New buildings should correspond to their neighbors in volume, scale, and level of detail. Necessarily large buildings should either be located among other such buildings or be broken down into smaller masses and given an appropriate level of detail.

Roof Forms and Materials

Sloping roofs are preferred. New roof forms should also be compatible with the roof forms found atop existing, adjacent buildings. The standard roofing material should be standing-seam metal having a terra-cotta color.

Building Entrances

All buildings should have well-defined entrances that acknowledge existing and proposed walkways, topography, landscaping, and street patterns. Prominent entrances anticipate equally prominent interior spaces beyond them and so should be followed by generous vestibules.

Exterior Wall Materials

Within the historic core of the campus, buildings should be constructed predominantly of brick. Subject to the character of surrounding buildings, buildings outside the historic core of the campus may be clad with other appropriate wall materials.

Building Services

All building services should be shielded from public view.

Sustainable Construction

Buildings should be designed to minimize energy consumption over the course of their existence (life-cycle costs) and to minimally disrupt the campus environment during and after their period of construction and be made of materials and components that limit environmental impacts. Considerations include the embodied energy of the materials, i.e., the energy required to extract, manufacture and transport the material to the site. New building designs should be evaluated using a nationally recognized, high-performance-building, point-scoring system, such as the Leadership in Energy and Environmental Design (LEED) system.

Additions to and Rehabilitation of Existing Buildings

Additions to existing buildings should adopt organizational patterns, proportions, elements, materials, details, and colors found on the buildings being added-to. Rehabilitations should be carried out according to the Secretary of the Interior's Standards for Rehabilitation as administered by the Historic Preservation Division of the Mississippi Department of Archives and History.

Building Design Criteria Discussed

The following discussion provides additional detail that should be considered relative to the Building Design Criteria.

Building Orientation

Unlike so many factors affecting building design, the path of the sun is an absolute. The sun rises and sets at predictable times and follows a predictable arc across the sky on any given day of the year. This predictability makes it possible to control the extent to which the sun's rays, and therefore its light and heat energy, enter a building.

As the sun rises and sets in the east and west respectively, its rays have a low angle of incidence on the earth. On its path across the sky, the sun's rays always come from the south and arrive at a lower angle in the winter and a higher angle in the summer. This condition means that simple, stationary sun-shading devices over windows can prevent penetration of the sun's rays in the summer, when cooling is the issue, while allowing them to enter during the winter, when heat-gain is desirable.

If properly oriented, buildings can take advantage of this reality. Whenever possible, buildings should be oriented to have their long sides facing north and south. This orientation, in combination with stationary sun-control devices, will lead to energy savings.

In the South, where cooling is as important if not more so than heating, porches, porticoes, colonnades, and loggias can be used both to prevent the penetration of the sun's rays into building interiors and to produce rich, three-dimensional architectural effects. Some decisions made with a mind to energy conservation can enhance formal architectural quality.

Buildings should also be oriented with their principal facades facing toward streets and prominent exterior spaces, a requirement which may conflict with an ideal orientation for purposes of sun control. Building orientation should be part of the site-planning process, which also takes into account topography, vegetation, and walkway patterns. Through this inclusive process, the way in which a building is approached, experienced, and entered can be handled most felicitously. In cases where unfavorable orientations are necessary, it is incumbent on the designer to incorporate external shading devices and landscape strategies that will shade the building.

Façade Character

Facades present a building's public face. A building can have one or more principal facades depending on its site conditions and orientation. These facades may have decidedly different characters. For instance, a façade facing a major street may require a different character from one facing a park-like and quite private exterior space. On a campus, where most buildings are approached from multiple directions, most if not all facades need to be considered "public" ones. In general, a façade should be a good neighbor to adjacent facades by responding to the proportions, ratio of window openings to wall expanse, and positions of prominent elements, including horizontal modulation. This response can take the form of a Traditional or Modern building.

The likelihood of successful façade design will be greatest if the architect is given proper instructions at the beginning of the design process. In turn, the architect should present initial ideas to the University when they are still conceptual. This initial presentation could include graphic analyses of adjacent building *elevation*s and elementary *section* drawings showing the third, or vertical, dimension. The drawings should illustrate all proposed heights and the resulting degrees of enclosure for streets and planned exterior spaces. A subsequent presentation should include elevation drawings showing the new building facades in the company of existing ones as well as developed section drawings.

In the Campus Architectural Styles section of this document, the specific façade-ordering schemes of some Traditional buildings around the Lyceum Circle and elsewhere have already been discussed. The following summary points are drawn from these specific cases and include comments on their implications for Modern buildings.

A classical column is divided vertically into three parts: base, *capital*, and shaft. Traditional buildings typically have the same vertical organization. They have a base, often a raised basement, which is sometimes rusticated to provide a feeling of solidity. This base provides a transition from earth to the

expanse of the facade. Instead of a capital, they have a *cornice*, which usually projects and may include *moldings* and other architectural details. This cornice provides a transition from building to sky and so may benefit from the addition of crowning elements that enrich the building's upper profile.

In the position of the shaft, Traditional buildings have various floors indicated by *belt courses*. These floor levels are subdivided horizontally into bays. The bays may simply be alternating windows with expanses of wall between them or may include a structural expression through the introduction of columns or pilasters, or slightly projecting wall panels with windows positioned between them. The relative proportion of window to wall is typically something greater than one to four.

All horizontal and vertical dimensions, even window-pane sizes, are controlled by a system of proportions. This system responds to:

- Perceived strength of certain materials
- Desire for vertical or horizontal emphasis or a balance between the two, and
- Long-standing, abstract systems based on numerical ratios tempered by the well-developed eye of the trained designer.

At the time of conceptualization, an architect might advantageously present graphic analyses showing the underlying proportioning systems of adjacent buildings and of the proposed new one.

Modern buildings do not have such a codified set of elements. There are no *Orders*, no *rustication*, or rich variety of belt courses. However, a Modern building can and should respect the same horizontal and vertical ordering and underlying proportioning as Traditional buildings. In addition, Modern buildings should take advantage of new materials and technological innovations and, perhaps most importantly, express the conditions and aspirations of their time. Such an expression is essential if an institution is to outwardly embrace modern life and culture.

Building Heights

In general, buildings on the Ole Miss campus should be in the three-to-four-storey range. Taller buildings may be possible if topography allows it or where an iconic building is desirable.

Infill buildings and new buildings that replace smaller, older ones must be sensitive to the scale of the adjacent buildings and landscape spaces. The greatest challenge on the University of Mississippi campus will be the potential change in character due to the scale imposed on the area around them. Because most older buildings in the campus core rise up two or three stories, newer buildings built among them should typically be no taller. Exceptions might be buildings intended to serve as landmarks or those terminating long axes or those building types habitually requiring tallness for reasons of efficiency. In all cases, the successful integration of these new tall buildings will be greatest if their height is considered during the site selection and programming phases of the work. The program can

then include prescriptions for the architect, such as providing a gradual change in scale. The architect can incorporate such devices as setbacks to solve the identified problem.

Building Massing

In recent years, the new buildings on the University of Mississippi campus have generally been larger than the existing campus buildings. This increase in size has revealed two related problems: buildings that dwarf their neighbors and buildings that lack sufficient exterior wall articulation or detail, even those classically inspired ones. As a result, these buildings are at times boring, ill-proportioned, and even overwhelming due to their display of large expanses of unbroken wall surface.

Addressing the issue of building scale can best be done at the time of site-selection. Typically, large buildings should not be located in the vicinity of significantly smaller ones. Rather, they should be located in isolation or among their own kind.

If large buildings must be situated near smaller ones, then the issue of wall articulation must be addressed. The relative size and scale of large buildings can be diminished by breaking them up into smaller, contiguous masses. The scale of individual facades can be modulated by providing sufficient detail. Unarticulated wall surfaces should be avoided.

Limiting building heights and encouraging facades with detail may have some drawbacks, such as the larger footprints needed to accommodate the building program and increased costs. However, sensitivity to the existing buildings on campus will preserve the Ole Miss campus character. While there can be no single solution to these issues, they will be most effectively addressed at the site selection and programming phases of the project, which are discussed below.

Classically-inspired buildings present a special case when matters of scale and detail are at issue. While architects have successfully designed enormous classical buildings, these buildings have typically housed national and state government functions where their inevitable monumentality is appropriate. Such monumentality can be undesirable on a college campus. For instance, the large and handsome columns of the Lyceum Building are perfectly suited to the principal architectural symbol of the institution and one of the most significant academic buildings in the state. However, such columns on a new classroom, residence hall, or athletic building can seem overdone and even pompous. Like those of scale and detail, such matters of style are best addressed at the site-selection and programming phases of the project.

Roof Forms and Materials

A building's roof type reflects the forms beneath it. Certain roof types are traditionally associated with specific architectural styles. Being the building surface that addresses the sky, a roof can also provide a rich profile when viewed from the ground. Roofs can also be used as receptors for the sun's rays through the introduction of solar panels.

Roofs must also manage precipitation. While sloping roofs offer the most logical response to shedding rainwater, they can become ungainly on buildings that cover a large area. In addition, sloping roofs cannot provide a platform for mechanical equipment, which is often most advantageously located above a building's occupied space.

Roofs on campus buildings should correspond in design character to the building's style and be compatible with those roof forms on adjacent buildings. As a practical matter, architects should be prudent in their use of low-sloping or flat roofs. Appropriately sloping roofs should typically be covered with standing-seam metal having a terra-cotta color. When flat roofs are used, they should have as much reflectivity as possible; a white roof surface is ideal. If roofs include visible solar panels, these panels should be part of the overall building design and never appear intrusive or seem to have been an afterthought.

Building Entrances

Entrances are thresholds or transitional spaces. They can provide shelter during inclement weather through the use of canopies, colonnades, and loggias. For Traditional buildings in the Georgian Revival style, specific elements such as porticoes, *frontispieces*, and prominent moldings are used to designate points of entry. The entry-element vocabulary for Modern buildings is less codified but no less serviceable. In all cases, principal building entries should be prominent and recognizable. These entries should be welcoming and even protective and should be celebrated through architectural means.

Entrances should both acknowledge and address the exterior space leading to them and anticipate generous interior reception spaces beyond them. Together, these linked spaces can produce a logical and memorable entry sequence. Entrances may include many elements outside the building, such as stairs, ramps, retaining walls, railings and balustrades, lighting standards, seating, bicycle racks, landscaping, fountains and signage.

Entrances on buildings facing one another can be aligned axially. Entrances on buildings approached tangentially can be designed to signal "entry" to pedestrians well in advance of their arrival. In all cases, an entrance should be of a size and have a scale befitting the building's function and should be a harmonious part of the larger façade composition. Entrances should be located to reinforce broader urban design considerations established by adjacent buildings or other campus design concepts.

Exterior Wall Materials

Institutional buildings are generally made of relatively permanent materials. On the University of Mississippi campus, the primary material has long been brick masonry. From the perspectives of permanence and compatibility, infill buildings in the campus core should have brick exterior walls. They can have stone or cast-stone dressings and the brick color should be similar to those colors found on existing buildings. The bricks should typically be modular and not oversized. Stone or stone-veneer walls are also acceptable, though there has been no local tradition for such wall construction.

Materials other than brick can be used outside the campus core. These materials include exposed concrete, metal, stucco, or some form of artificial stucco. Concrete is extremely durable and can be extremely handsome when its color, texture, scale, and detailing are properly managed. Because stucco and artificial stucco can crack and discolor, especially where there are large expanses of unbroken wall surface, these materials should be used only with caution.

Various types of metal cladding can also be used effectively for walls as well as roofs. Metal roofs are becoming the norm on the campus. Once again, the best predictor of success will be an architect's past accomplishments.

Within the campus core, the amount of glass in a wall should generally remain within the range of 20 to 50 percent. New window openings should be consistent in size, scale, and proportion to existing ones. These new windows should be subdivided into panes compatible in size and scale with those found on existing buildings. Windows should typically be operable and transparency should be a consideration. Bronze or reflective glass is not permitted.

Building Services

In the 20th century, mechanical equipment has proliferated and so has assumed a significant portion of most building-construction budgets. Traditional architectural styles were created before this proliferation and so have had to respond to them after the fact.

Ground-level mechanical equipment for all new buildings should be concealed from public view by changes in topography, plantings, walls, and designed enclosures. All roof-mounted equipment should be set back or located in penthouses or towers so as to be concealed from ground-level public view. The locations of mechanical equipment should be considered during the site selection and programming phases of the work. Architects should communicate with their mechanical engineers at the project's onset to assure that all architectural and engineering problems are solved in tandem.

Loading docks and garbage bins should be strategically located inside service courts or pulled back within the body of a building and enclosed with doors.

Sustainable Construction

As a signatory of the American College and University Presidents Climate Commitment (ACUPCC), the University has dedicated itself to the goal of "climate neutrality." In furtherance of this goal, new building designs should be evaluated using a nationally recognized, high-performance-building, point-scoring system, such as Leadership in Energy and Environmental Design (LEED).

The energy performance of renovated and new buildings will be a major consideration. Daylighting strategies for reducing energy consumption related to space conditioning and the incorporation of solar or other power-generation technologies will be a priority. Targets for the Energy Usage Intensity (EUI) (kBTU / sf / year) will also be a consideration. The

forthcoming Climate Action Plan for the University will provide guidance on the EUI for renovations and new construction.

In general, buildings should be designed to minimize energy consumption over the course of their existence (life-cycle costs). New buildings should minimally disrupt the campus environment during and after their period of construction. Building materials and components should make only sustainable demands on the global environment. Specific issues to be considered include the selection of renewable and non-toxic building materials, waste recycling, energy reclamation, alternative-energy generation, embodied energy, and thermal insulation.

The modern building culture has largely abandoned passive (meaning such processes as natural cross-ventilation) means of comfort control in favor of non-sustainable active means powered largely by fossil fuels. Architects should look back to comfort-control solutions applied by previous generations, particularly operable windows and fixed, sun-shading devices. In the long run, this effort may require an adjustment in users' definitions of "comfort." Other energy-saving considerations include the reduced operation of buildings in the summer months when activity decreases while the cost of operating the campus increases due to air conditioning.

Additions to Existing Buildings

An addition to an existing building should not be a copy of all or part of the existing building. Rather, it should have similar organizational patterns, proportions, elements, materials, details, and colors. The cumulative results will then be harmonious and consistent with the Secretary of the Interior's Guidelines for Rehabilitation as administered by the Historic Preservation Division of the Mississippi Department of Archives and History. Representatives from the Historic Preservation Division should be consulted at the beginning of any such addition project.

An addition to an existing building should also follow the guidelines listed and discussed above regarding façade character, exterior wall materials, roof forms and materials, and entrances. The design process should always begin with a close analysis of the building to which the addition is being made. The results of this analysis should be part of the architect's presentations to the University.

5 USING ARCHITECTS EFFECTIVELY

This section presents a method for successfully managing the design process and a glossary of architectural terms.

Selecting an Architect

When selecting an architectural firm for a building to be built under the purview of the Mississippi Institutions of Higher Learning, the principal considerations have long been experience with the project type, history of work at the institution in question, successful cost management, minimization of change orders, and timely completion of work. While these considerations remain important and appropriate, they can be made more effective if the selection process is specifically attuned to the building's intended character and architectural style.

Some architectural firms will be able to demonstrate great competence in designing Modern buildings, Traditional buildings, or both. This distinction should be made a part of the selection process. Firms should be asked to show visual evidence of their competencies. If they cannot do so from within their permanent staffs, they should be required to employ an appropriate design consultant or consultants.

Choosing a Site

The master plan identifies future infill and redevelopment sites across the campus. These sites have been determined in response to urban design objectives, the need to replace under-performing buildings, and the value of land in the established pedestrian core relative to the mission of Ole Miss. Every effort should be made to include an architect as part of the site-selection process, with the understanding that site selection must take into consideration programmatic adjacencies and the need to locate academic buildings in the pedestrian core of the campus. For various reasons, sites are often selected before the architect is hired, which is not ideal. If not addressed as part of the site-selection process, issues such as building orientation and its effect on energy efficiency, and appropriate building character and size can limit the ultimate success of the project long before the building design process begins.

Communicating Needs and Establishing Expectations

Architects will be most successful when given strict limits. Architects should be held accountable for their actions, which requires that project goals be clearly set out at the beginning of a project. This must be done through the building program, and no phase of the building process is more under-appreciated. The building program establishes room functions, sizes, and all manner of other requirements from lighting to furnishings. These are quantitative matters, but the program should also address qualitative ones. It should make clear the project's objectives and the building's intended character and so answer the question: What will this building add to the University of Mississippi campus? Architects will be provided with a copy of the Campus Master Plan and will be expected to demonstrate that their design responds to broader campus planning goals and objectives set out in the Plan. To that end, all design review submissions must include the following drawings:

- Site and landscape plan indicating the building's response to the Master Plan (note: the plan should include the ground-floor plan and extend beyond the project limits to illustrate how the building relates to broader open space and pedestrian concepts)
- Conceptual grading plan to illustrate how the building responds to the topography of the campus
- Elevations indicating relationships with adjacent buildings, and
- Sections indicating relationships relative to adjacent open spaces and buildings.

CHECKLIST FOR EVALUATING DESIGN PROPOSALS

The following checklist is provided to assist architects and designers in responding the building design criteria. The checklist is to be provided to the University along with all design-review submissions. Statements are to be answered as “yes,” “no,” or “not applicable,” with space provided for remarks.

Building Orientation

Y	N	N/A	A presented site-plan drawing shows that the proposed building’s location is consistent with the Master Plan and that exterior spaces have been shaped as carefully as interior ones.	
Y	N	N/A	The building’s orientation recognizes the path of the sun.	
Y	N	N/A	The building’s form takes advantage of passive means for heating and cooling.	
Y	N	N/A	The building’s situation appropriately addresses adjacent streets.	
Y	N	N/A	The building’s situation appropriately addresses adjacent landscape spaces and features.	
Y	N	N/A	The building’s design provides for handicapped accessibility in a manner that enhances both the building and the landscape.	

Façade Character

Y	N	N/A	For purposes of comparison, presented elevation drawings show the new façade together with adjacent facades of existing buildings.	
Y	N	N/A	Presented section drawings show the body of the new building and its relationship to streets, exterior spaces, and other buildings.	
Y	N	N/A	The new building façade follows the patterns--such as proportions, ratio of window openings to wall expanse, and positions of prominent elements--found on existing, well-designed, adjacent facades.	
Y	N	N/A	Classically inspired building facades use the Orders properly and properly employ the "classical language," meaning that sanctioned elements are combined according to well-established rules, all guided by a systematic use of proportions.	
Y	N	N/A	The character of the building is appropriate to its position, physically and hierarchically, on the campus.	
Y	N	N/A	External shading devices are considered where unfavorable orientation is necessary.	

Building Height

Y	N	N/A	If not previously determined as an exception, the building's height is consistent with the height of its neighbors.
Y	N	N/A	If the building is taller than its neighbors and so could be intrusive, its design includes accommodations, such as setbacks, to mitigate the effects of additional height.
Y	N	N/A	The building's height is appropriate for the enclosure of adjacent exterior spaces.

Building Massing

Y	N	N/A	The building is consistent with its neighbors in volume, scale, and detail.
Y	N	N/A	If a building is decidedly larger than its neighbors, then its apparent size has been diminished through architectural means.

Roof Forms and Materials

Y	N	N/A	Roof forms correspond in design character to the building's style and are compatible with the roof forms found on adjacent buildings.
Y	N	N/A	The roofing material is one previously approved for use on the campus.

Building Entrances

Y	N	N/A	The building's principal entrances are prominent and unambiguous, accommodate existing and proposed pedestrian paths and landscape features, and, where appropriate, recognize the locations of entrances on adjacent buildings.	
Y	N	N/A	If an entrance is prominent, it leads to a generous vestibule.	

Exterior Wall Materials

Y	N	N/A	Exterior walls are covered with brick having an appropriate size and color or covered with another durable material previously approved for use on the campus.	
Y	N	N/A	Except where an exception has been previously approved, the amount of glass in any façade falls within the range of 20 to 50 percent.	

Building Services

Y	N	N/A	All building services are shielded from public view.	

Sustainable Construction

Y	N	N/A	Construction of the building will result in minimal disruption of the campus environment.
Y	N	N/A	The building will be environmentally sustainable after its construction.
Y	N	N/A	The building meets the criteria set forth by a nationally recognized, high-performance-building, point-scoring system (such as Leadership in Energy and Environmental Design [LEED]).

Additions to Existing Buildings

Y	N	N/A	Presented elevation drawings show the addition's façades together with the existing building façades.
Y	N	N/A	The addition's form is compatible with the existing building in its organizational patterns, proportions, elements, materials, details, and colors.
Y	N	N/A	The addition's form is consistent with the Secretary of the Interior's Standard's for Rehabilitation

GLOSSARY

attached column: a column that seems to be partly embedded in a wall

basilica: a rectangular space, entered along one short side and terminated on the other short side by an apse, or semi-circular space

belt course: a horizontal band on a façade, usually marking a floor level

capital: the top element of a column, usually decorated

cella: the sanctuary of a classical temple

colonnade: a series of columns supporting an entablature and a roof

cornice: a molded projection that crowns the element of which it is a part

double-hung window: a window with two, vertically sliding sash

dormer: a vertical-window assembly projecting from a sloping roof and covered by its own gable roof

elevation drawing: a drawing of one face, or façade, of a building made by direct projection onto an imaginary vertical plane and so without foreshortening or perspective

entasis: the subtle, convex curving of a column shaft

entablature: an elaborated beam member carried by columns

École des Beaux-Arts: a French school of architecture known for its multi-axial planning and affinity for the classical and medieval styles

façade: an exterior face of a building

frontispiece: the decorative surround at a building's principal entry

Gothic style: a medieval European style characterized by the use of pointed arches and popular in the 12th to 14th centuries

green: a grassy open space or park

hipped roof: a roof that slopes outward toward all four sides of a building

lawn: a grassy open space in front of a building

loggia: an arcaded or colonnaded structure open on one side

molding: an apparently extruded element with an elaborated profile

Order: a column and its entablature

Palladio, Andrea: a highly influential 16th-century Italian architect

Palladian Five-Part Plan: a plan with dominant central block, recessed intermediate blocks, and projecting terminal blocks

pediment: in classical architecture, the relatively low-pitched gable end of the roof above the entablature

pilaster: an engaged pier or pillar

portico: a porch with its roof supported by columns

quadrangle: a rectangular court or grassy area enclosed by buildings

quoins: often projecting stone or differentiated brick used to visually strengthen a building corner

rustication: stone or brick emphasized by having deeply recessed mortar joints

rotunda: a round building or space, usually domed

Romanesque style: a medieval European style characterized by the use of semi-circular arches and popular in the 11th and 12th centuries

section drawing: a drawing made by sending an imaginary, vertical cutting plane through a building, removing the portion of the building in front of it, and directly projecting the image of what remains onto the cutting plane

stoa: an extended portico, usually detached, distinguished by its long file of columns

temple: a gable-roofed sanctuary with columns at the front, front and back, or all the way around the perimeter

Victorian Gothic style: an energetic English and American style popular in the late 19th-century and derived from the Gothic style

water table: a belt course set at the first-floor level

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