



**South Central Bell
has three words to answer your
communications needs.**

CALL ON US.

**And one hundred
years of experience
to back them up.**

No one has more experience serving your communications needs than South Central Bell. With a century of innovation.

So no one is better equipped to help you understand the changing communications world of today and tomorrow. To turn advanced technology into services to make your life — and your business — easier. To speak your language.

Change is not always easy. But no one has more experience meeting the challenge of change. Our dedication to service and excellence will continue to keep you in touch. To bring you the best.

Three words sum it up.

Call on us.



South Central Bell





Editor:

Robert Ivy, Jr., AIA

Associate Editor:

Noel Workman

Art Director:

Mel Lott

Typesetting:

Doris Denley

Contributing Editors:

Linda Trobaugh, AIA
Jackson

Robert Harrison, FAIA
Jackson

William G. McMinn, FAIA
Starkville

David Trigiani, AIA
Jackson

Joe N. Weilenman, FAIA
Greenville

Graphic Consultant:

Delta Design Group, Inc.
Greenville

Mississippi Chapter
American Institute
of Architects

President:

Robert E. Farr II, AIA
Jackson

President-Elect:

Robert Canizaro, AIA
Jackson

Second Vice President:

Dan Bennett, AIA
Jackson

Secretary-Treasurer:

Charles Barlow, AIA
Jackson

Directors:

Mike Foil, AIA
Jackson

Mike McKewen, AIA
Jackson

Gary Dunn, AIA
Gulfport

**President of The
Gulf Coast Section:**

Gary Dunn, AIA
Gulfport

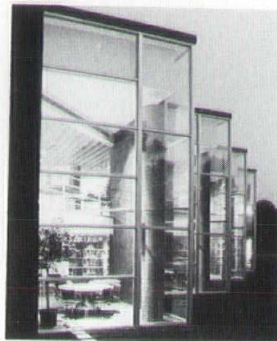
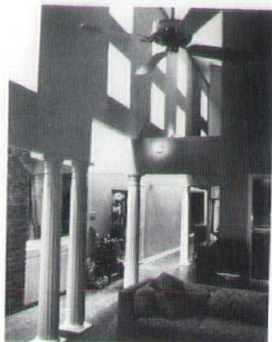
Executive Director:

Kathy Jackson

The Mississippi Architect is published quarterly and is the official publications of the Mississippi Chapter, American Institute of Architects. Appearance of products or services in editorial or advertising copy does not constitute endorsement. Opinions expressed are those of the author and not necessarily those of the chapter. Annual subscription rate is \$4.00; single copy \$1.00. Advertising rates and subscriptions are available from Delta Design Group, 518 Central, Box 112, Greenville, MS 38701, phone (601) 335-6148 or from the chapter office, Box 12515, Jackson, MS 39211, phone (601) 981-9327.

the mississippi architect

Volume 13, Number 4
Winter, 1984



Cover:

A non-traditional interior for Sam Mockbee's award winning Louisiana farm house is featured on this issue's cover.

Cover Photo by Craig Baird

3

The brightest and the best: the 1983 Design Award winners are featured in a pictorial spread celebrating the considerable design achievements of Mississippi architects.

12

Mississippi architects also design award winning buildings in the 1983 Gulf State's Regional Design Awards competition.

2

Editor Ivy poses some suggestions for the agenda of Governor Allain and the agenda of each architect in Mississippi.

10

Double your pleasure: Two Mississippi entries win awards in the state's competition and the Gulf State's regional competition.

3

Design dialogue: Honor Awards chairman, Dan Bennett and 1983 jurors comment on this year's winners.

From the Editor

1984 blasted its way into Mississippi with frozen, wet mornings and the promise of change. A new governor stood and made an oath on such a day; an old administration full of accomplishment bowed out. The legislature waited in the wings to get down to business.

We hope that education, as proposed by former Governor Winter and seconded by the legislature, remains on Governor Allain's agenda, and that the new legislature can bring the programs outlined by the former administration to fruition. If one torch can be passed from man to man, let it be learning's light. Our children have labored in darkness for too long.

If given the chance, we architects can literally bring light to murky classrooms, shadowed hallways. We can introduce colors to drab, institutional walls and make them

sing with the energy of pattern or texture — an energy that transfers to people. We can shade glaring western window walls and admit light to warm or illuminate; we can cool unairconditioned spaces with operable sash or induced ventilation and eliminate composition pages smeared with perspiration.

Where pride is lacking, we can build it by creating a new image for a school in its structures, in its site, in its atmosphere. Where children are crowded, we can build classrooms; where hallways are noisy, we can carpet; where mud puddles litter the landscape, we can clear, grade, and pave.

We architects have the tools to bring Mississippi's public educational facilities on a par with the nation's best. We have to realize first that such a task is necessary and possible. Second, we and the general public need to see that the

buildings inhabited by our present generation of students are in need of serious reevaluation. Many of our older major structures are kindling for unseen fires, while the multitude of trailers ("temporary classrooms") that litter the counties' campuses are tornado-bait.

As architects, we need to be aware of the condition of our local schools — to visit them, to evaluate them, to support efforts at the state and local level to improve them. We should support endeavors to fund change, because our future as a society demands it.

If we can identify one crying, state wide imperative, it is this:

IMPROVE OUR SCHOOLS!



1983 Design Awards

Honor Award

Project: Addition to School of Architecture, Miss. State University

Firm: Eley Associates/Architects

Architect: James Eley, AIA
418 E. Capitol Street
Jackson, MS 39201
354-2572

Contractor: Nickles and Wells
Construction
Company Inc.

Client: State Building
Commission



Design Dialogue

Indianapolis, Indiana, July 8th, 1983. Honor Awards Chairman **Dan Bennett** organized and attended the jury, which included the following jurors: **Evans Wollen** of Molzan and Partners of Indiana. **Lee Alig** of Mansur of Indiana and **Saxan Farrtoff** with College of Architect and Planning, Ball State University, Muncie, Indiana.

Bennett: Prior to a discussion of the Awards, perhaps a few general comments about the work as a whole would be good.

Wollen: Well, let me kick off by saying that I, myself was very pleased with the level of creative work coming out of Mississippi in comparison with our more populous state of Indiana. It was a better show, and that's not an idle compliment. I think it's really very creditable and it's not creditable in just one area; it is consistently interesting in all the categories of the award program.

Alig: It's innovative, competent, very professional; I'm deeply impressed.

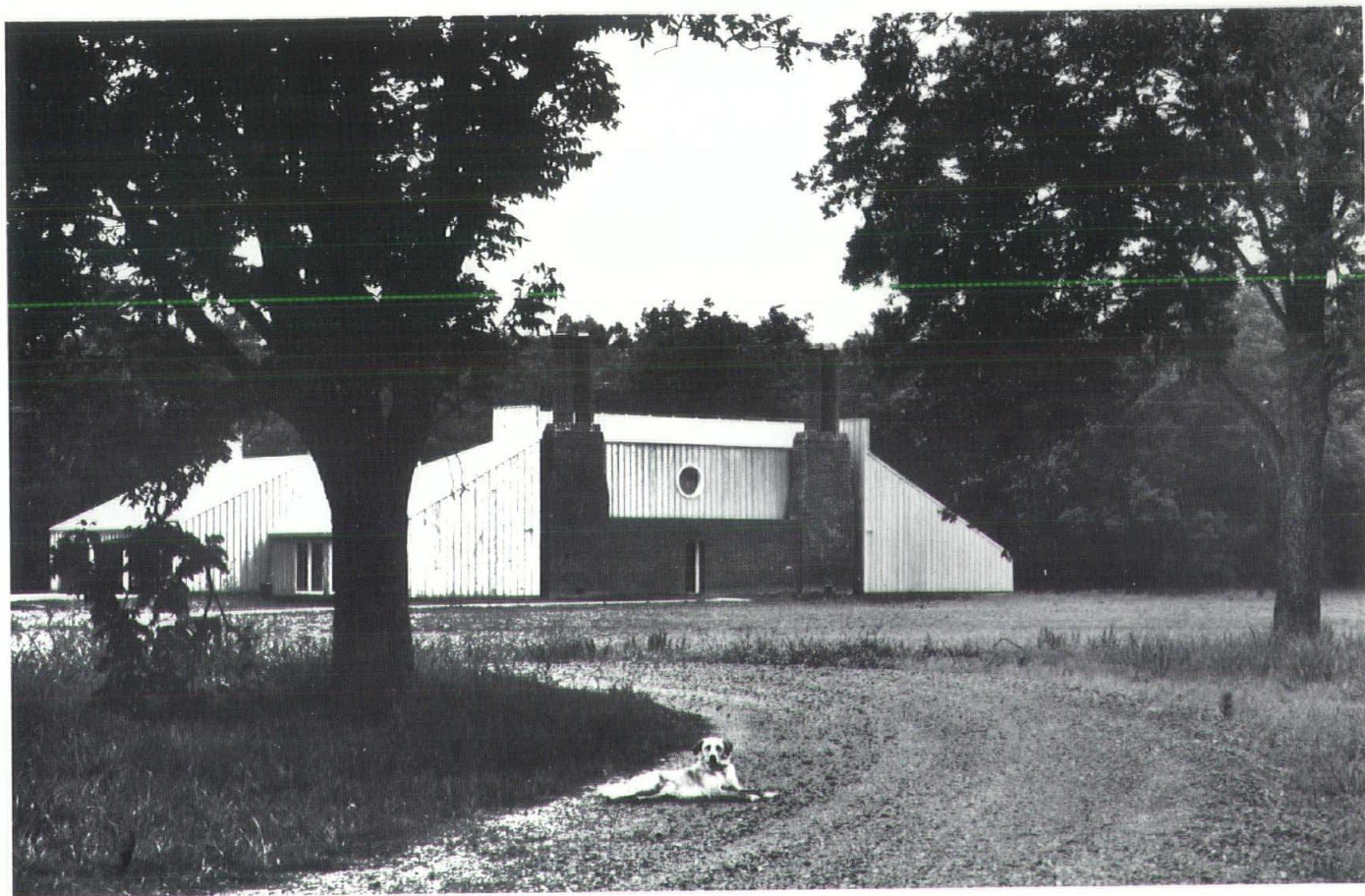
Honor Award

Project: A Louisiana Farm House

Firm: Samuel Mockbee,
Architect

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

Client: Mr. & Mrs. LaVance
Herring



Bennett: The fact that you gave 8 awards, I think attests to that.

Wollen: Well, I think we wanted to say to the architects of Mississippi that they are doing pretty well. There is real youthfulness in the work and I like that. When compared to Indiana and other states I've been in, Mississippi does quite well. I don't see this quality throughout the Midwest. I was on the state awards jury last year in Wisconsin and this work is certainly comparable to that. . . and Wisconsin is a much more populous state with a stronger economy. This may be a compliment to the architecture school at Mississippi State.

Bennett: We try to be a meaningful component of the architectural profession in Mississippi. However, the true credit rests with the architects themselves.

Thank you for those kind comments. With regard to the awards, you have given five citations and three Honor Awards. Please begin with a discussion of the School of Architecture done by Eley Associates.

Honor Citation

Project: St. Paul Catholic Church

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

Owner: St. Paul Catholic Church



Wollen: The program called for tripling the square footage of the existing facility, right?

Alig: I believe it quadrupled the existing space.

Wollen: Quadrupling the program of an existing architectural school on the same site is a challenge. I think the solution not only responds to the integrity of the original building but also maintains its imagery. The addition steps back and almost becomes secondary. . . yet simultaneously maintains its own degree of importance.

Bennett: I can appreciate the building more since I am on the faculty of the school. I know that working with an architectural faculty is not always an easy task.

Wollen: I think it's a happy place, and having been in it myself, I think the subsidiary spaces are awfully successful, and particularly the small auditorium. It works well for both the spectator and the performer. It has wonderful acoustics. My current clients, the musicians at the University of Alabama tell me that it's the best in their

Honor Citation

Project: Draper Residence

Architect: Robert Canizaro, AIA
733 N. State Street
Jackson, MS 39201
948-7337

Location: Jackson, MS

Photo by R. Greg Hursley



area, and in that region. They would rather play in this little hall, especially an ensemble group, than in any place in Alabama. I think what it does to the campus itself too is very important. The fact that it encloses a space that otherwise didn't exist creates more of a place for the students.

Bennett: The Louisiana Farm House designed by Samuel Mockbee is next.

Alig: Well, it might be appropriate for me to speak on that; I don't even know anything about its antecedents and I'm glad that I don't because I can approach it with a fresh point of view. I think it's different, full of interesting possibilities and ideas; whether they are fully realized or not is hard to say from just the material that we have. But, I give it credit for those possibilities that I can see. I think there is a creative mind behind it. I like the dual chimneys, the very modest door, and the sort of perversity of turning its back visually on the bean field and completely opening up the screen porch in the other direction. It's simply a project I'd like to know more about, but I think that's a

Honor Citation

Project: "Deja-vu"
(A House of the South)

Architect: Robert M. Ford, AIA
Architect
Box 1438
Mississippi State, MS
39762

Owner: Mr. & Mrs. Robert M. Ford



compliment I could pay to any of these submissions.

Wollen: I think the organization is very rational. I like the circulation; I like what appears to be big spaces, which probably aren't, and the way the house really makes sense. There is nothing pretentious about it.

Bennett: Soren, you had some concerns about the interior.

Faartoft: Yes, first I'd like to say that the more I look the more that I like about the building. I like the simplicity and I can see the derivation of the shapes from the barns. I like the material used and also, the plan. I think it is a rather good layout. The quality here in the photos seem to be very interesting, but how it works in reality I don't know. I've got question marks on the use of the old fashioned columns and doors and things like that. To me, it is an inappropriate contradiction to bring in this kind of imagery without context.

Wollen: It's interesting how we come at it differently; you have questions about using them because you haven't

Honor Citation

Project: Office for Dux D'Lux
Graphics and
Hildebrandt Shafers

Firm: Hildebrandt Shafers,
Architects

Architect: Hildebrandt and
Shafers Architects
102 North Lafayette St.
Starkville, MS 38759

Contractor: Steve Mauldin

Client: Hildebrandt and Shafers
Architect



really seen them used before and I have questions about using them because I have seen them used so much. It is perfectly understandable why you would feel that way and why I would feel the way I do. We arrive at the same point of questioning.

Bennett: The Eola Guest House in Natchez by David Peabody is the next Honor Award.

Alig: I liked the concept of taking a court yard at the rear of the house and making a completely different, or slightly different world of it without disturbing the front in any way. It has made a really interesting place to be drawn when obviously the front couldn't functionally house the main desk, the eating at the bar, and so forth. The forms are pleasant, contemporary, and original; and yet, all seem to be in scale with the 1900 period vernacular of the house. It seems to be a good way of approaching an addition that has a front facade that probably should not be tampered with.

Honor Citation

Category: Research and Technology

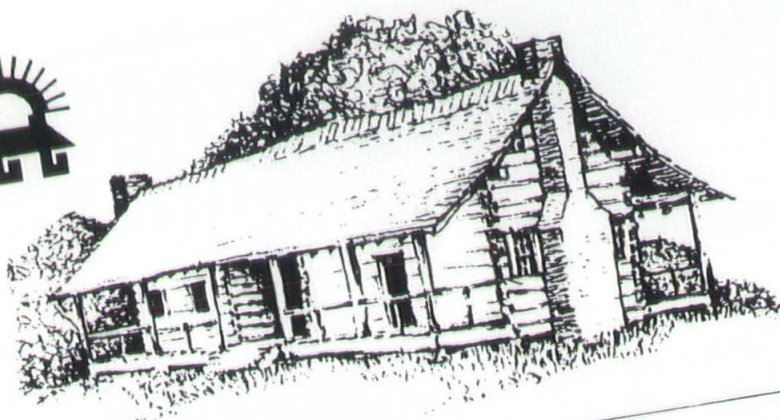
Project: Neo-Dogtrot: Approaches to Low-cost Passive Solar Housing for Rural Mississippi

Location: Rural Mississippi

Client: (A Research Grant Awarded by) The Continuing Research Program, Mississippi State University

Architect: Arnold J. Aho, Architect, AIA

Collaborators: Tomas Blackwell, Josie Holden, Thomas Booth, Jr.

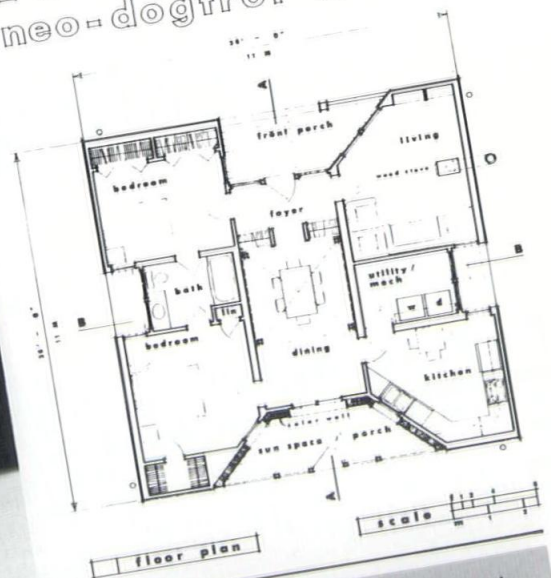


huffman dogtrot french camp, ms

c. 1840



neo-dogtrot house



Wollen: The original house, which I can assume is a historic landmark and rightfully so, is restored faithfully. I can see in the rooms that a lot of attention has been spent duplicating some of the original furnishings that may have existed. But where there is a new program, a fresh look has been taken and possibly an interpretation of old forms has been successfully developed. I think the addition in the back is very light; I like its transparency but also believe it to be very important to the design idea. The courtyard space was originally open. The way the architects handled the addition into that space is very sympathetic to that initial concept. They way the roof is handled also works quite well. We get the feeling of a porch which is open in the summertime. However, it is an all around, all weather space and is very successfully executed.

Alig: I think one of the more interesting points is the one that Evans brought up during an earlier discussion when he mentioned dealing with such a small courtyard and its total intergration of the interior and exterior. The way they

Honor Award

Photo by Tom Joynt

1983 Chapter Design Awards

Honor Citation

1983 Gulf States
Regional Design Awards

Project: Eola Guest House

Firm: David Peabody Architects

Architect: David Peabody, AIA
P.O. Box 700
Natchez, MS 39120
445-2180

Contractor: Sather Construction
Company

Client: Mr. Jack Pool



juxtaposed those against one another is very successful.

Faartoft: You get the most out of the indoors and the outdoors; it could fool you about which one you are in.

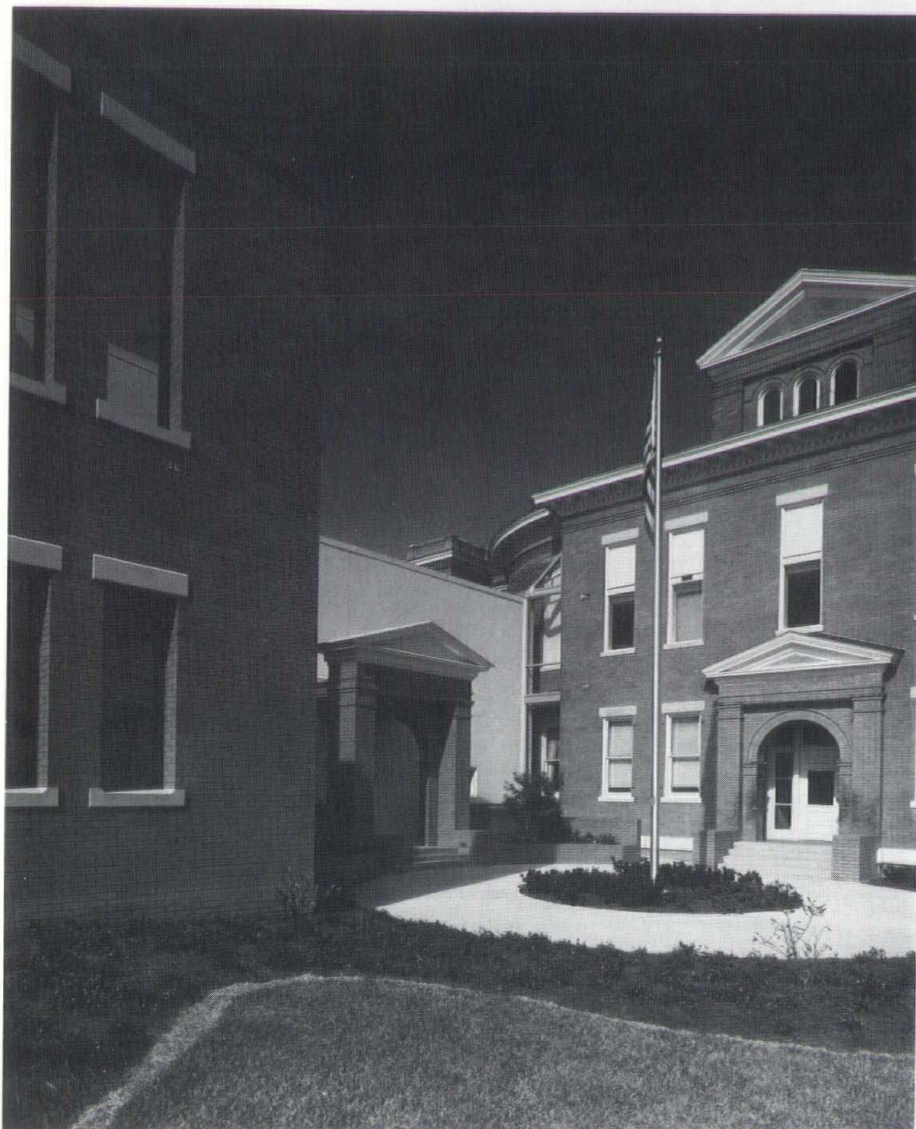
Bennett: Maybe we should talk at this point about the citation awards starting with St. Paul's Catholic Church by Samuel Mockbee.

Wollen: Why don't you begin with the flaws. . . The flaws of St. Paul's.

Faartoft: I think most of the project is very, very interesting, but I had a concern earlier about the use of daylight, and in particular the wall behind the altar. Although you don't have all the important things going on in a Catholic ceremony, such as the fact that it is not important to see the minister and things like that, I am sure nothing important could occur in front of these windows if it were needed.

Wollen: Well, I'll have to clarify that a little. I did not mean that nothing important was going on. What I meant

Membership Award for Outstanding Design



1983 Chapter Design Awards

Honor Citation

1983 Gulf States
Regional Design Awards

Project: Jefferson Davis
County Jail

Architect: Dean/Dale and Dean
Architects, P.A.
P.O. Box 4685
Jackson, MS 39216

Client: Jefferson Davis County,
Board of Supervisors

Location: Prentiss, MS

was that the service is not all directed towards the center at all times. Sometimes it's at the altar, sometimes it's at the choir, sometimes it's the lector, and so forth. It isn't like, perhaps a church where the attention is on the pulpit, as in the Protestant Church. But that does not get us off the hook. There are some serious problems of potential glare; it does not matter what kind of service occurs. I have doubts and reservations like some of yours. But I'd hate to make a final decision until I'd seen it in person. But certainly there is something to worry about. I think you could go on and on about the sort of false front aspect of the building. This picture, which I hope is a construction shot, is really behind the stage set. The concept is of the prefab building behind a baroque facade.

There again, it may be a construction shot and it may be partially complete, I don't know, but even with the problems we've talked about and the other problems that probably exist, it still has a sort of exuberance and ambition about trying to do something with what can be a very modest budget. I admire the exuberant feeling and

1983 Gulf States Regional Design Awards

Jury: Warren Cox, FAIA,
Chairman
Don Canty
Michael Pittas

Honor Award

Project: Raceland Bank & Trust
Company, Thibodaux,
Louisiana

Architect: Ernest E. Verges &
Associates, AIA,
Architects
4640 S. Carrollton Ave.
New Orleans, LA 70119



hope for the best.

Alig: I want to say one thing; probably it's true test will be time. I'm a little concerned about the detail. I am not convinced that this building will "weather" very well. I realize that this is a pragmatic concern but none-the-less it is important. Otherwise, I could not disagree with anything that both of you have already said.

Deja-vu is a bit ambitious on the part of the architect. I think it's a good project. I just wouldn't say that it is what the architect thinks it is. It's exciting having the project work off the axis of the subdivision street and I think the gateway at the carport to the bridge at the house is very strong and quite powerful. I was disappointed at the threshold when I realized that there is a masonry wall in front of me and I'm not allowed to pass through and out to the other side. . . possibly to a lake view. The house is divided so that I don't get the feeling that I should get from the typical Georgian plan, or Dog trot open plan. I do think it is a competent project. I just don't think it is what it's being touted as being. And even the trombe wall is directly below nine skylights, though I don't know how it can work successfully with its location and heavy tree cover.

Honor Citation



Project: Fire Station Number 25,
Jackson, MS

Architect: Canizaro Trigiani
Architects
733 N. State Street
Jackson, MS 39201

Wollen: I like the house and would have liked it better if the chimney had not punctured it. It seems to me also that a more original handling of the belvedere space would have been to get the chimney out of the center of the space. One wants to look up and see the sky and so forth. This house reminds us a lot of houses that have been done by people throughout the modern movement and it's pleasant because it's on that family tree. . . reminds me of early Johansen. Because I worked for Johansen and I can remember him doing little houses like this in the fifties and he too, as this architect, was intrigued with this concept. I like houses that are in a vein of tradition. I don't think every house has to be reinventing the wheel and this house certainly does not reinvent the wheel. I might also say that to me, the most charming and amazing part of it was the way the garage has been handled as entrance gateway.

Alig: I don't think the house supports that idea, however. Had the house supported the axis rather than terminated it, it could have been more successful. I think turning the plan form to a 45 degree star seems almost alien and distracts from the features of the site.

Honor Award

Project: House for Mr. & Mrs.
Roy Reed, Hogeye, AR

Architect: Fay Jones &
Associates Architect
619 West Dickson
Fayetteville, AR 72701

Photo by R. Greg Hursley



Wollen: The pond is really what ought to determine the axis. . . the whole idea of water and impassability.

Bennett: But yet you still selected it for a citation award so there must be some things that you liked.

Wollen: I was trying to say that I liked the traditional kind of attitude that has been used. It is crisp and kind of perky, almost cocky and I like all those things. It's a nice pond side house and very inviting.

Alig: A lot happens in a very small space that I think. . .

Wollen: It's like being on a boat, you've got to get used to that sort of tightness and like it.

Bennett: How about the Draper Residence?

Faartoft: I think we selected that because it's a very good house. The plan seems to be very functional and the elevations are well resolved.

Bennett: I was trying to think of one comment that was made earlier. You said that it could have been three years old or fifteen years old.

Alig: It's a timeless project.

Wollen: It's a classic.

Alig: It reminds us all, I think, of some other projects we've seen, but it is competently executed and I must say that the interior spaces are what sold me. I do have problems approaching the house and facing the garage.

I don't know why the entry sequence occurred in this manner. I understand that there are some site restraints that could have possibly forced that to happen, but I think once in, it's really successful.

Wollen: We'd also like to mention its intentions. I mean it has a good past and it draws on the past without any pretentiousness.

Bennett: Dux D'Lux:

Alig: Probably one of the most interesting things about the design is that what's been done to the space is the fact that no walls meet the ceiling, and that the space, the simple storefront which is typical of any medium, small sized town across the country, is left intact. I mean you still see the entire storefront at one glance but it's subdivided in such a way that it's functional to the graphic company that inhabits it.

Wollen: Everything is temporary, and is what we might call tentative. This seems appropriate for what appears to be a minimum budget operation.

Alig: That's right. I think it really works. It's fun and that possibly reflects the attitude of the client. It's appropriate for this type of business and what they are trying to promote. It is a perfect reflection on them. I

don't think it would be an appropriate design for anybody else that I can think of.

Bennett: What about this issue of "LA Style" which you mentioned earlier?

Alig: Well, it's reminiscent of possibly something you would see in Los Angeles, in Westwood or in

Venice. You know the sort of animation of the cut out. You've got gabled doors, almost sort of a negative house form, or a beach house. Almost as if you are passing through a threshold or something of a cabana that was removed. There's a lot of creative energy there that I think makes it fun. The palm tree on



We are the plan administrator
for the
Mississippi AIA-Sponsored
Errors and Omissions Insurance Policy
written by INAPRO,
a Division of
Insurance Company of North America.
A CIGNA Company

Wellington Associates, Inc.
P.O. Box 16705
Jackson, Mississippi 39236
(601) 353-2400



AID IN SPECIFICATION WRITING & ARCHITECTURAL DETAILING

COMMERCIAL . . . FROM CORNER SERVICE STATION TO HIGH RISE

WALLS & WINDOWS

HOW MET
AMARLITE
KAWNEER

GLASS PRODUCTS

LOF
AFG
FORD/PPG

AUTO GLASS REPLACEMENTS

OTHER GLAZING MATERIALS

LEXAN
ACRYLIC
KRINKLGLAS

P.O. BOX 1045, JACKSON, MS 39205 — 939-7422
P.O. BOX 1531, HATTIESBURG, MS 39401 — 583-3554

1-800-682-5265

P.O. BOX 407, MERIDIAN, MS 39301 — 693-4541
411 W. PARK AVE., GREENWOOD, MS 38930 — 453-2133

Great Gas Heat

Gas Furnaces Or Room Heaters...

now designed to give even more comfort for your heating dollar...And gas already is the most efficient and economical energy readily available in Mississippi.



Mississippi
Valley Gas Company

axis is an example of that. Nothing is taken too seriously and that is appropriate for use.

I think that use of color and the notion of the shapes make it a very pleasant place.

Wollen: The work that comes to mind about this project is energy. I think it just exudes a high level of rash and refreshing energy. They have delivered the maximum from the minimum.

Bennett: The Neo-Dogtrot house is our last project.

Alig: I would have liked to have seen them photograph this building in context. Does it stand alone or is it a part of something?

Wollen: I think researching contemporary prototypes is very important. There are concerns today that were possibly not concerns several years ago due to the changing cost of energy and cost of construction. I think it is important. I think the single family residence is always going to be an important building type. I don't think we are ever going to not have single family residences, and I think to investigate it in such a way as taking into account the most efficient use of space and trying to make it

NEELY REPROGRAPHICS, serving Mississippi's design professionals since 1944, is proud to announce the formation of:

COMPUTA DRAFT SYSTEMS, INC.

Exclusive Mississippi representative for

BAUSCH & LOMB ▼

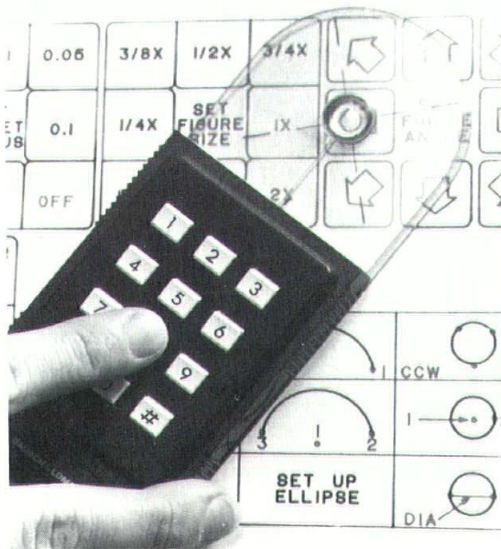
COMPUTER-AIDED-DRAFTING SYSTEMS.

- SINGLE AND MULTI-STATION SYSTEMS BEGINNING AT \$30,000, FOR SALE, LEASE-PURCHASE, OR LEASE.

- FOR INFORMATION OR DEMONSTRATION, CALL OR VISIT

COMPUTA DRAFT SYSTEMS, INC.

Suite 310 Dixie Bldg. / 414 South State St.
Jackson, Mississippi (601) 352-1823



OUR PRODUCT IS PRODUCTIVITY

self-sufficient as possible is important. When one responds to a tradition, the problem is particularly hard. I think the work here shows that someone has taken a very ambitious program and gone someplace with it. . .

Alig: There is obvious depth to this project.

Wollen: Just as a footnote, I think it's wonderful that the research was concerned with low income housing. That is, solving problems for poor people, which God knows architects should be more concerned with than they often are, or allowed to. The models are a little romantic, as far as low-income housing, but we have to wink at that I think.

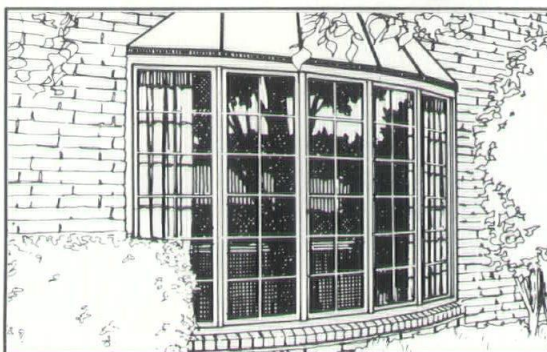
Bennett: Well, again, let me thank you for participating and for giving a good half day of your time and taking the task so seriously.

Alig: I feel much more in touch with your state and that's good.

Wollen: I would echo that remark. We enjoyed getting to know more about Mississippi. The idea of taking the show on the road is a good one. Maybe we could send a batch of our projects down to Mississippi one day.

Bennett: We would welcome that.

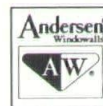
Beauty that saves energy.



This Andersen® Perma-Shield® bow window is designed to seal out drafts and dust, and help save on your fuel bills.

Just look at all these energy-saving Andersen features:

- Snug-fitting design
- Energy-saving double pane insulating glass
- Low-maintenance rigid vinyl exterior
- Insulating wood core
- Optional triple glazing system



The beautiful way to save fuel®



**DESIGN ARCHITECTURAL
BUILDING PRODUCTS, INC.**

113 RILEY DRIVE • JACKSON, MS 39209

(601) 922-7811



Working
Hand
In
Hand



FACE
BRICK

COMMON
BRICK

FIRE
BRICK

ANTIQUE
BRICK

MORTAR
MIX &
COLORS

TRI-STATE

Brick and Tile Company, Inc.

Tri-State Brick & Tile congratulates AIA.

We are proud to be a part of this fine organization.

"Brick, the most proven product since the days of old."

2050 FOREST AVE. • P.O. BOX 31768 • JACKSON, MS 39206 • (601) 981-1410

Aesthetic Evaluation in Architecture

Michael H. Mitias is a professor of philosophy at Millsaps College with a specific interest in aesthetics.

How can we evaluate a building as architecture as good, bad, or mediocre unless we know or proceed from a clearly defined conception of architecture? Or, what are the essential elements of architecture? I raise this question for two reasons: (1) professional architects and ordinary people, whether clients or viewers, are interested in erecting "good" buildings, buildings that are beautiful, on the one hand, and useful, on the other. (2) Unlike any other art, an architectural piece is an unusually complex object. This complexity is what, I think, has placed architecture, as well as the aesthetics of architecture, in a state of confusion and controversy for several decades now. Much of the debate, conflict, and dialectic in architectural theory and practice focuses attention on the very identity and cultural status of architecture. We are told by some critics, for example, that modern architecture is exhausted — its mission and wealth of creativity have come to an end! But have they? The remarkable revolution which was consciously started by Gropius, Mies, and Le Corbusier after the first World War, which seemed to sweep the realm of architecture in the Western world for about fifty years and which seemed to offer the ultimate answer to the problem of architecture in contemporary society, is on the edge of retirement. Many critics, aestheticians, even some

businessmen are nowadays disenchanted with modern architecture, and a number of thoughtful yet creative architects have joined hands with this segment of our society — why?

We have to raise this question not only because an adequate answer to it is intrinsically urgent but especially to focus attention on the basis of the aesthetic judgment in architecture: how can we evaluate a building, i.e., judge it aesthetically, unless we are clear about the aspects, or elements, on which the judgment is based or to which it refers? Consider, for example, Frank Lloyd Wright's critical judgment of Philip Johnson's Glass House: "His house is a box of glass — not shelter. The meaning of the word shelter includes privacy." Regardless of whether or not Wright is correct in this judgment, he is clearly saying that this building does not live up to the standard of good architecture, mainly because it does not meet the condition of being a shelter, and it does not meet this condition because it does not allow for the experience of privacy. He is in effect saying that, as a work of art a house should in its **structure** express, show forth, certain values — human and architectural values, and when the building fails in actualizing these values it fails as architecture. Thus we should ask once more: what elements or features constitute the building **as art**?

Let us at once admit that an answer to this question is an attempt to propose an identity of architecture; it is an attempt to propose a philosophy, i.e., basic principles, of architecture. And the present controversy among architects, whether they are modernists, post-modernists, neo-classicists, critical regionalists, or late modernists, is a controversy over the identity of these principles: is space, simple and pure, or geometrically structured space, the essence of architecture? Phrasing the question in this way is both vague and tricky, for no architect would, I think, quarrel with this definitional statement. What counts, we may be told, is **how** this geometrical space is formed as a unique building in a unique functional setting. But as soon as we pause and reflect on the application of this requirement we face an array of views on how to form, i.e., create, a good building. Let us consider, once more, a remark by Wright: "The trouble with architecture is the architects. They don't understand that it isn't the roof and the four walls that make a house, but the spaces between them — the living spaces." The term "living" should here be underscored; for Wright acknowledges, to begin with, that the fabric of a building is space and that this space is carved, made actual, indeed created, by means of walls and a roof. But what makes the building, for him, architecture — and consequently a good or beautiful building — is that the created space should be a living, human space. A building is architecture inasmuch as it is a human dwelling. And it is such a dwelling when it is conducive to human living, and it is conducive to such living when its structure, i.e., architectural form, is a material actualization, or objectification, of definite human values. We should accordingly ask: what architectural form is most successful in expressing human values? But, I may be reminded, whose values are we talking about? We live in a world of cultural diversity, on the one hand, and global technological civilization, on the other. The latter seems to sweep, crush, and transform the latter.

Cast a critical look at the role of contemporary technology in architecture during the past few decades. Our cities, roads, bridges, shopping centers, department stores, houses, parks, public buildings, schools tend increasingly to become similar, too similar — why? Technological and economic

efficiency? Convenience?
 Convenience in the name of social justice? What has happened to individual and regional values? What has happened to the essential human values which are crucial for human living? I raise these questions not because I am interested in exploring the dynamics of the gradual, yet radical, changes in the way we build and live but to spotlight one important fact. Our judgement in architecture as good, appropriate, great, or poor is determined in the final analysis by our conception of the essential nature of architecture. If, for example, we emphasize simplicity, purity, and directness of space, if we view human life simply, purely, and directly, and consequently if we view architecture as the formation of that space which serves these and similar values, our architecture would necessarily be a-historical and show those values which interlace our view of life and space. Let me, however, submit that architecture is rich or great inasmuch as the architects who administer its practice succeed in expressing the richness and greatness of the culture to which they belong and which they represent.

This, I think, partly explains the post-modern reaction and consequent rejection of the modern trend in architecture usually referred to as the International Style. A number of critics have persistently pointed out its indifference not only to some of the essential human values like community, beauty, individuality, privacy, and spontaneous living but especially to regional culture. If I am to express the thrust of this objection in one sentence I can say: Modern Architecture has tended, directly or indirectly, to flatten and impoverish human living. It is quite possible that this charge is extreme or perhaps ignores the twentieth century predicament of architecture; for one can certainly argue that architecture's tendency to give primacy to economic and technological factors over human factors has by no means been the failure or shortsightedness of the architects. As art, architecture has responded to the existential condition of Western society in the twentieth century and in this response reflected this condition. If, for example, architecture has tended to emphasize economic and technological facility, mass production, physical and spiritual independence, or immediate

over —

Old South Brick and Supply Company

We are representing
 some of the largest brick
 manufacturers in the Southeast.
 We specialize in your needs —
 all colors, sizes, & shapes.



596 W. Mayes St. • P.O. Box 9484
 Jackson, Mississippi 39206 • (601) 366-8463

TLC ENTERPRISES

"Construction Products"

P.O. Box 189
 Forence, MS 39073
 (601) 845-2285

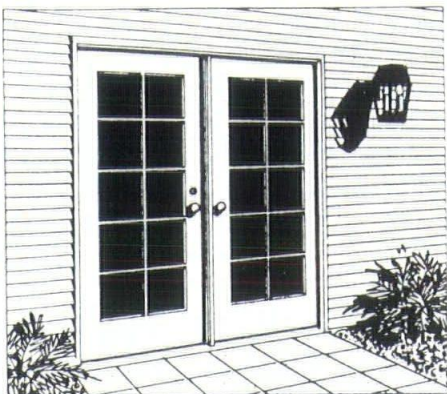
CONSTRUCTION SPECIALITIES, INC.
 ALUM. LOUVERS, HANDRAILS, EXP. JT.
 COVERS, ACROVYN WALL PROTECTION
 SYSTEM, GRILLS, METAL ROOFS, MANSARDS,
 GRAVEL STOPS, COPING, ENTRANCE MATS,
 CUBICLE TRACK/CURTAIN & I.V.
 TEXTURED COATINGS OF AMERICA, INC.
 DECORATIVE & PROTECTIVE TEXTURED
 COATINGS
 METAL DECK, INC.
 STEEL ROOF, COMPOSITE & FORM DECK -
 MEMBER SDI
 TEX-ARK JOIST COMPANY
 STEEL JOISTS & ACCESSORIES - MEMBER SJI
 THYCURB CORPORATION
 PRE-FABRICATED ROOF CURBS &
 ACCESSORIES

TOM CLARKE, CSI
 President



A bright idea from Pella

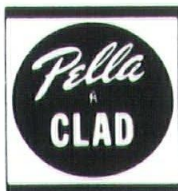
Recall the era.



Introducing the new Pella Traditional French Door.

Here's a door that works in the true French style with two operable panels that open all the way, for more light and ventilation. It's also available with just one moveable door panel hinged either left or right. And it combines traditional styling with modern features: solid wood construction, double glass for energy-efficiency, and an optional blind that's installed between panes of glass in each door. Plus, the outside is covered with a protective jacket of low-maintenance aluminum that doesn't need paint.

Pella has much to offer for homes old and new: Windows, Sliding Glass Doors, Skylights, Sunrooms, and Wood Folding Doors. Visit our Planning Center soon.



Pella of Mississippi in Jackson
601-956-9544
6370 Cole Road
I-220 at Hanging Moss
P.O. Drawer 12667
Jackson, MS 39211

satisfaction, this emphasis is a task, and obligation, of architecture as art! This is based on the assumption that art cannot be divorced from culture, from the practical reality of society; on the contrary, it should mirror this reality.

But, we may be reminded, has it actually mirrored the reality of the twentieth century man? Again, does architecture, like the rest of the arts, not have an obligation to the moral betterment of society? After all, is the aesthetic experience not a humanizing experience, and as such conducive to the self-realization of man as a human individual? Finally, when architects, at least the influential ones, worship at the altar of one dominant style or mode of architectural making, do we not invite sterility and alienation in architectural creativity?

One reason for engaging myself in the preceding train of questions is to suggest that the contemporary prevalence of the subjectivist, relativist, aesthetic judgment in architecture is due to our inability to agree on the nature or identity of architecture as such; and perhaps an adequate solution to this problem is intricately intertwined with a satisfactory solution to **the problem** of architecture. What do we expect, or hope, architecture to achieve? Simply a place where we can work and consummate material and social activity, or a place where in working we can actualize ourselves as human individuals? A utilitarian box which promises immediate satisfaction, or a **beautiful** structure, physical order, which inspires creativity, humaneness, and a sense of human community? Virtues like purity, simplicity, honesty, utility are intrinsically valuable but not enough; we should also seek that kind of architecture which promotes the highest actualization of the human in us both as architects and as consumers.

We cannot, however, achieve this kind of architecture if we ignore our past accomplishments, on the one hand, and present and future value-needs, on the other. Reluctance to meet the second kind of demand has driven many a critic, and dweller, to seek satisfaction in earlier architectural styles, styles that have proven to promise essential human satisfaction. Thus to be effective, true to the spirit of contemporary society, architecture should utilize the best fruits of present day technology. The latter is here to stay. We cannot ignore it; it is simply part of our life. But we should shape it to serve the human

society as a complex of cultural diversity. The creative architect, the architect who is the living spirit of his culture, should mediate the essential impact of civilization, i.e., the world of human artifact and technique, with the given resources of **local** culture. This is based on the assumption that the essence of architecture does not consist merely of formed space by means of walls and roofs to meet an immediate need but in the transformation, or better creation, of space into **human dwelling**. Accordingly the basic elements of architecture should go beyond function, physically formed space, and idiosyncratic notion of beauty; it should also take into serious consideration the peculiar features of the environment— both human and natural, it should blend all these factors into harmonious unity adorned with what aestheticians have called **beautiful form**. Thus a critical aesthetic judgment should be based on a thoughtful assessment of factors like these: the natural and human milieu of the building; the people for whom the building is constructed, with special emphasis on their needs, values, and tastes; the place of the building in the historical development of the people, i.e., whether the purposive form of the building is logically consistent with the spirit of their culture; the technological and economic limits and possibilities at the disposal of the people. The building should, in short, reveal the ideal, the spiritual life of the people; it should be a testimony to the values for which they stood and serve as a continuing source of enrichment for all who will view and use the building.

In proposing the preceding factors as a framework for critical aesthetic judgment in architecture I do not pretend at all that by such a framework we shall achieve a generally and finally acceptable objective ground for this sort of judgment. I only hope I have managed to provide a conceptual scheme for rational, concrete, and constructive dialogue on how to establish a sound aesthetic judgment in architecture. I am convinced that aesthetic evaluation and criticism in architecture shall remain muddy unless we are clear about the essential identity and problem of architecture; and our view of architecture shall remain muddy unless in clarifying and structuring its problem we erect its basis on humanistic principles. Architecture is made for man, not the other way around.



MP&L offers a FREE computer-based energy analysis system that allows designers, architects, engineers and builders to vary a building's design and operating conditions to create an energy-efficient plan for small to medium sized commercial buildings.

CEAP will estimate operating costs and suggest heating and cooling equipment size. It also analyzes the effect of varying insulation levels, thermostat settings, lighting, plus many other additional energy-saving features you will want to incorporate into your plans.

CEAP will help you get more for your client's energy dollar. There is no charge for this service. Call an MP&L marketing professional for details.

CEAP

COMMERCIAL ENERGY
ANALYSIS PROGRAM



MISSISSIPPI POWER & LIGHT

Helping Build Mississippi

EUROPEAN DELIVERY

OUR BMW SPRING BREAK SALE GUARANTEES YOU TWO IMPORTANT EXTRAS.

EXTRA #1...

Save \$3,000 to \$5,000 off the price of your new BMW.
(Call us for details and then compare prices.)

EXTRA #2...

A prepaid European Spring Break you'll never forget
(includes roundtrip airfare, Jackson to Frankfurt; first class train,
Frankfurt to Munich; 2 nights at Munich's Bayrischerhof Hotel
and one night at Salzburg's Oesterreichischerhof Hotel;
right in the heart of the Austrian Alps where "Sound of Music"
was filmed; tour of the BMW factory and Museum in Munich;
plus your new BMW, instead of a European rent-a-car.
We even pay the entire cost of shipping your new BMW
from Frankfurt back to our showroom in Greenville.
Trip departs Jackson March 11, 1984 and returns on March 19.

WHAT'S THE CATCH?

No catch. Just a very favorable dollar-to-Deutschmark
currency exchange rate, plus the savings you receive
when we order BMWs (and European trips) in quantity.



THE ULTIMATE DRIVING MACHINE.



WANT MORE INFORMATION?

Call Edwin Vickery in Greenville at (601) 335-4581.
He has complete information on models, options and prices
for the Spring Break of your life. This offer applies to every
1984 BMW and is good through February 10, 1984.

HARRY VICKERY

CHEVROLET-OLDSMOBILE-BMW

1009 Highway 82 East
Greenville, Mississippi
(601) 335-4581

BULK RATE
U.S. POSTAGE
PAID
PERMIT 229
GREENVILLE, MISS.

Susan S. Allen
The American Institute of Arch.
1735 New York Avenue, N.W.
Washington, D.C. 20006

THE MISSISSIPPI ARCHITECT
Box 112 / Greenville, MS
38701