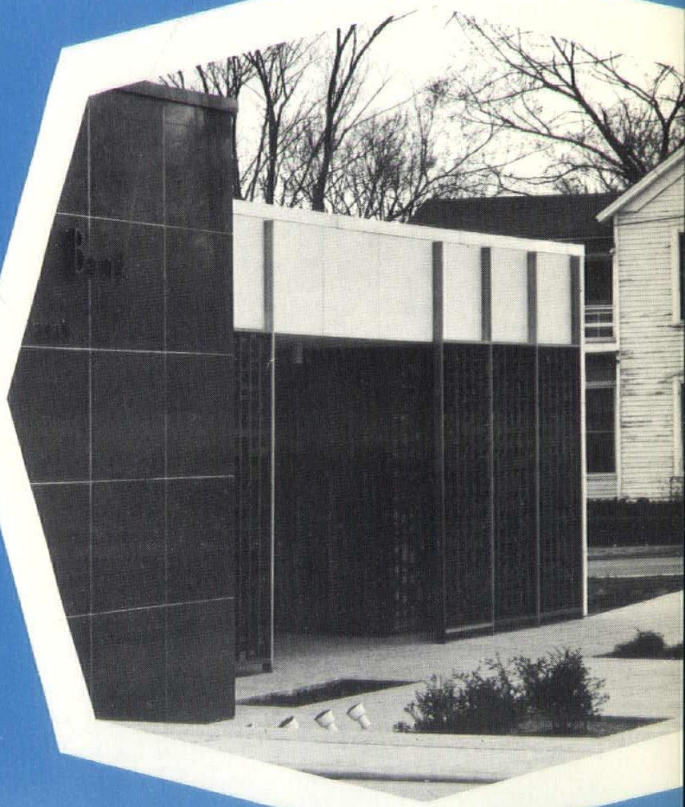
MAY 1965



MISSISSIPPI ARCHITECT

The AMERICAN INSTITUTE of ARCHITECTS MISSISSIPPI CHAPTER

The American Institute of Architects is the national organization of the architectural profession, and its initials A.I.A. following the architect's name have come to be recognized publicly as a certificate of merit. His membership in the A.I.A. attests to the architect's integrity, proven professional qualifications, and good standing in his community.

Mississippi Architect is published monthly by the Mississippi Chapter of the American Institute of Architects, in conjunction with Construction News, Inc. Opinions expressed herein are those of the editor and contributors and not necessarily those of the Mississippi Chapter, A.I.A. Inquiries may be addressed to P. O. Box 9783, Jackson, Mississippi

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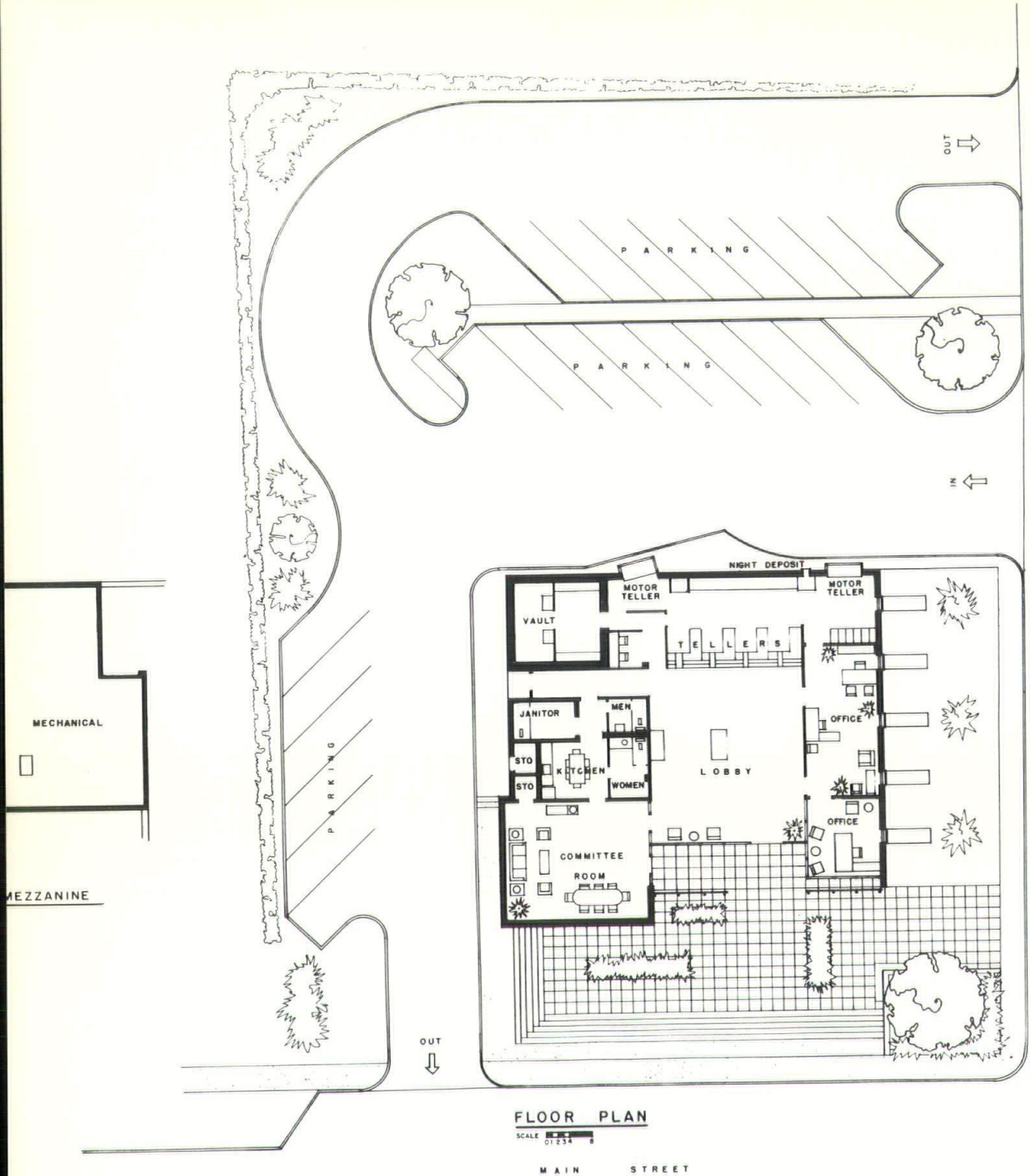
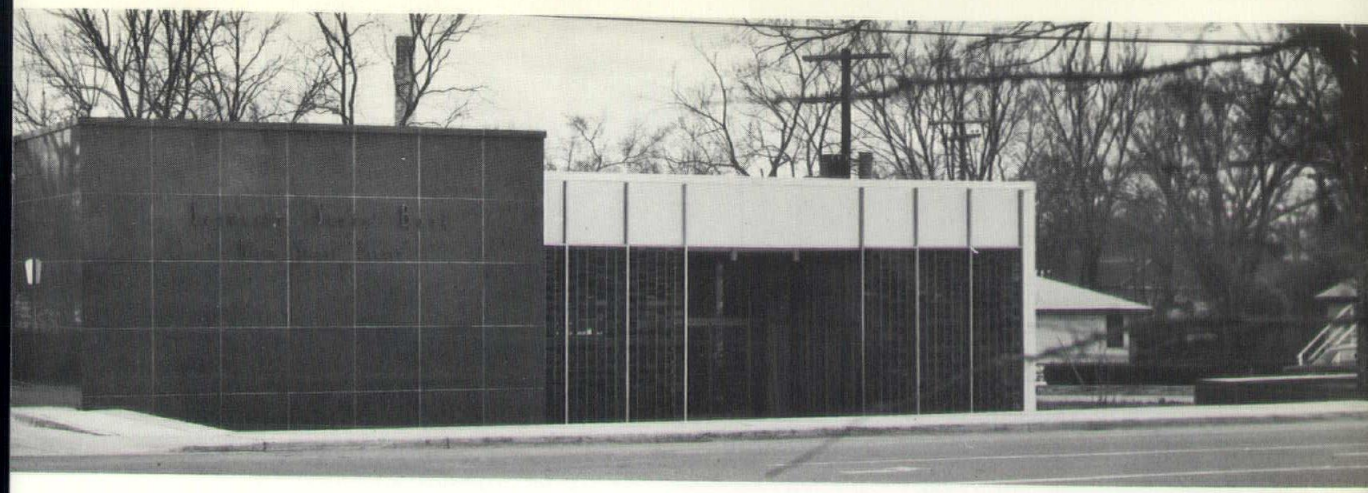


Security State Branch Bank
Starkville

Thomas O. Wakeman, A.I.A.
Architect
Starkville

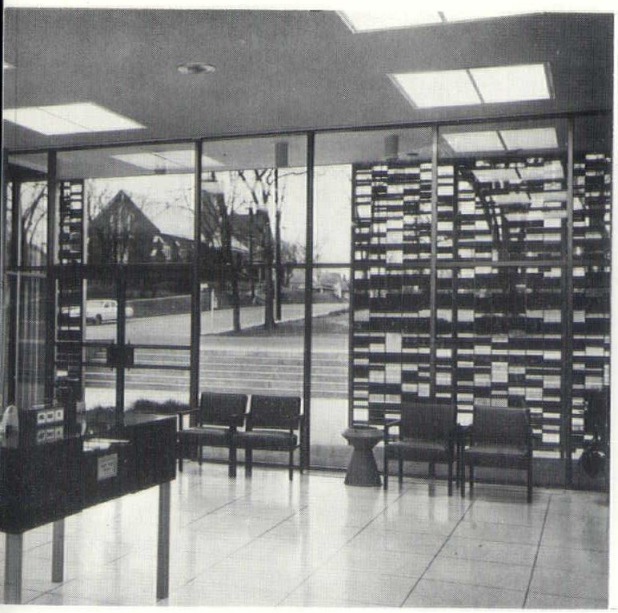
JCA Construction Services
Contractor



BRANCH BANK

The program required a complete facility with the general appearance having dignity befitting a banking institution. A solution was reached through the choice of materials and simple straightforward form.

It was considered important for security reasons and the general well being of the employees that the motor tellers be incorporated inside the building with no change in floor level.



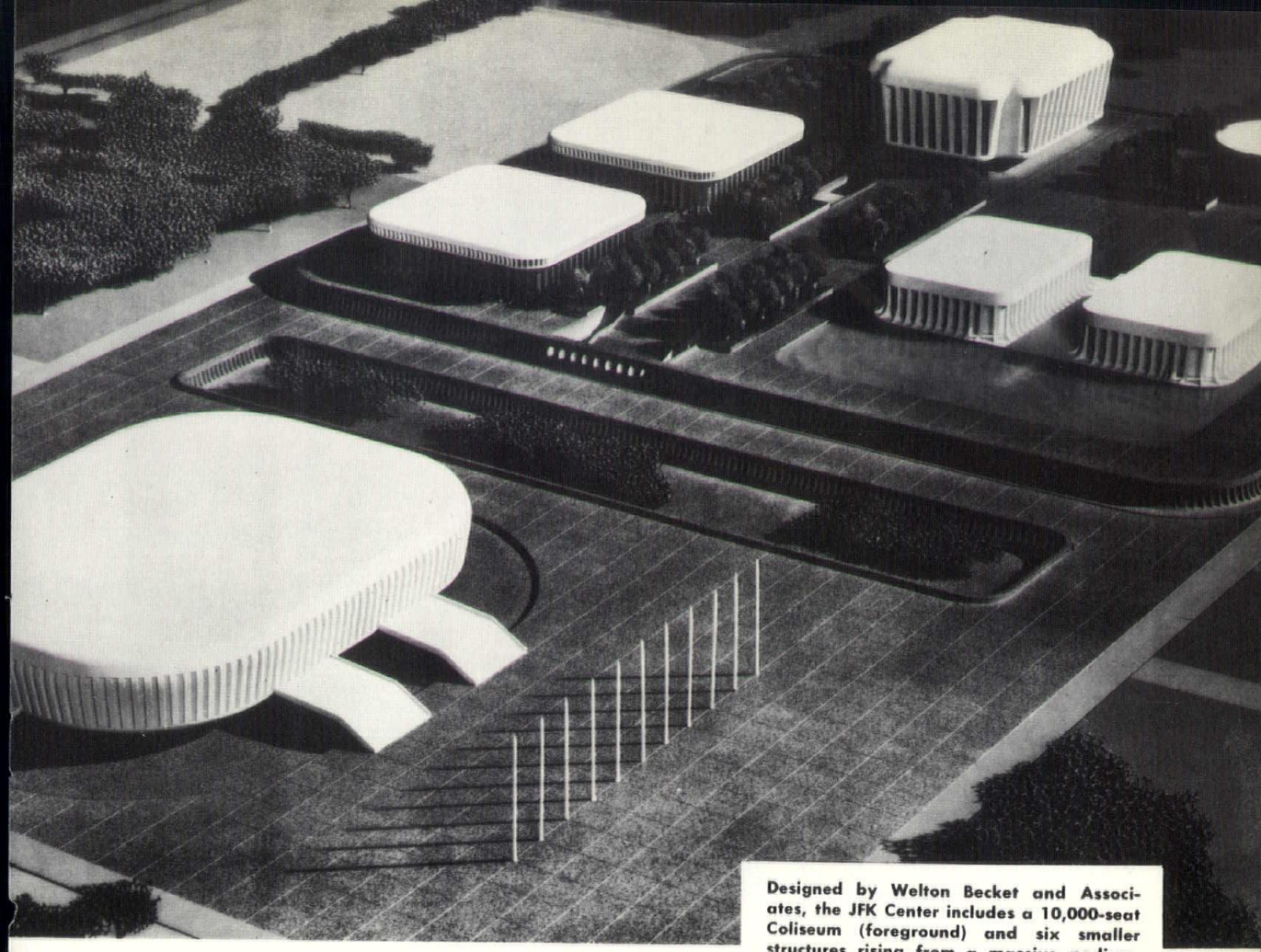
The existing committee room, presently designed for a civic meeting space if desired, may be converted to future accounting space. This area was designed to operate independently of the banking facilities, thus allowing its use after business hours.

Due to the slope of the site, a sunken plaza entrance was created with a ramp at one side to provide easy access for those who find steps a hazard. The plaza entrance allowed for controlling landscaping, requiring a minimum of maintenance and enabled the building to blend with its residential surroundings.

Major materials used for the exterior include polished sapphire blue cast granite and honed white cast quartz; mullions and screens of aluminum of a light bronze color with dark bronze blades. The plaza is of rustic terrazzo with black strips. Interior floors are of white terrazzo with black strips, with bronze-green carpeting; walls are of painted neutralized green and matched-grain rosewood. The committee room walls are covered with green felt above a rosewood wainscot. The building contains 4,672 square feet.

Consultants to the project were Edward Springer, structural engineer; George B. Ramsey and Associates, mechanical engineer; G. H. Ward, electrical engineer; Kimbrough-Goldate, interiors; Edward Martin, landscape architect; Bob Moulder, photographer.

BRANCH BANK STARKVIL



Designed by Welton Becket and Associates, the JFK Center includes a 10,000-seat Coliseum (foreground) and six smaller structures rising from a massive podium. The podium structures are (clockwise from the Coliseum) a social center, library, concert hall, forum theater, museum and fine arts gallery.

ong Island's JFK Center

LANS FOR one of the nation's most exciting cultural complexes, Nassau County, L. I.'s seven building John F. Kennedy Educational, Civic and Cultural nter, have been approved by the County's Mitchel eld Planning Committee, according to Eugene H. ckerson, county executive.

Cost of the 186-acre complex, designed by Welton cket and Associates, architects and engineers, to ovide for the cultural needs of Nassau County's 5 million residents while creating a civic focal point r the County, is estimated at $45.5 million. The e has been officially dedicated by President Lyndon Johnson.

As conceived by the architectural firm, six structres — a Concert Hall, Library, Social Center, rum Theater, Fine Arts Gallery, and a Museum of ience, Industry, History and Transportation—will e from a grand, pedestrian podium with parking neath. A 10,000 seat enclosed Coliseum will balce the podium across a sunken garden.

The Becket firm has been authorized to proceed with drawings for Phase I—the Coliseum, Library and a portion of the podium. Construction is scheduled to begin in 1965.

The building site is one of four non-contiguous parcels of former Mitchel Field property totalling 435 acres purchased by Nassau County from the Federal Government. The architect recommended utilizing a 45-acre parcel across the Hempstead Turnpike for natural settings including a variety of gardens, an arboretum, and a planetarium, The other sites were designated for a trade-technical high school and for maintenance facilities and a pistol range.

Three phases of development have been recommended by the architects for the main parcel. Phase one, the Coliseum and Library, would begin the latter part of 1965; phase two, the Concert Hall and Social Center, would begin in 1966; and phase three, the Fine Arts Gallery, the Museum and the Forum Theater, would begin in 1967.

First National Bank

A 25-STORY headquarters and office building will be constructed at Fifth Avenue and B Street, San Diego, California, by the First National Bank.

The 364-foot structure of contemporary design will be the tallest building in San Diego when it is completed in 1966. Two floors will cover the 200-foot by 150-foot property from which the Orpheum Theatre building is now being cleared.

Other stories will be in a central tower, 124 feet by 84 feet in size. Two stories in the tower will be used for air-conditioning, heating, and electrical equipment and other building services. One of the equipment levels will be at the seventh floor and another at the top floor.

Total gross area in the building, including the parking levels, will be 425,212 square feet.

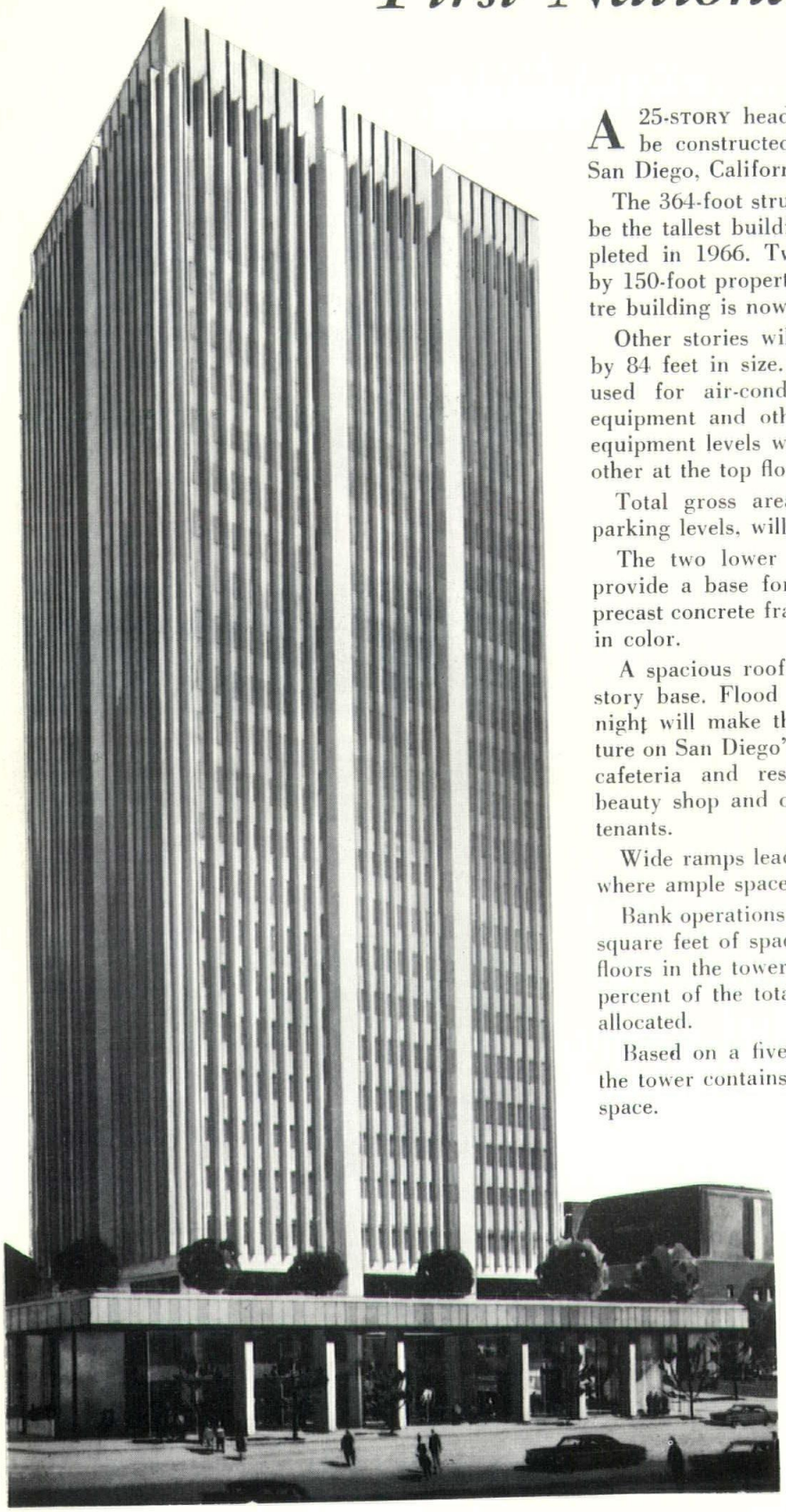
The two lower floors of heavy granite columns provide a base for the vertically accented tower of precast concrete frames. The tower will be bone white in color.

A spacious roof garden is designed atop the two-story base. Flood lighting from the roof garden at night will make the white tower a distinctive structure on San Diego's skyline. The building will include cafeteria and restaurant facilities, a barber and beauty shop and other shops for the convenience of tenants.

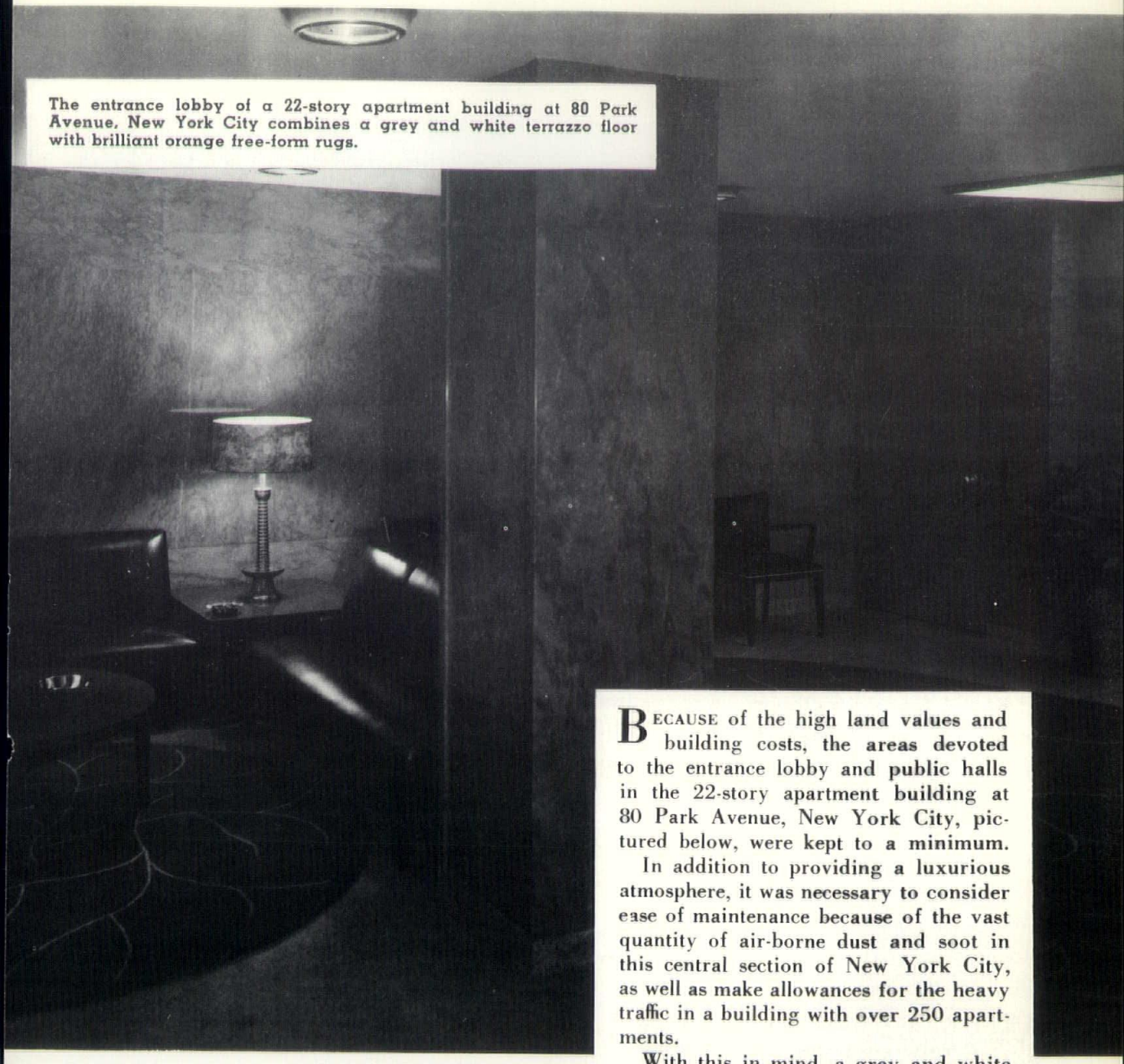
Wide ramps lead to four floors beneath street level where ample space for 300 cars will be available.

Bank operations will occupy approximately 100,000 square feet of space in the two base floors and eight floors in the tower. Borthwick said approximately 62 percent of the total building space has already been allocated.

Based on a five-foot module design, each floor in the tower contains 8,000 square feet of useable office space.



Tallest building in San Diego, Calif., will be this 25-story headquarters and office building for the First National Bank. Scheduled for completion in January 1966, the 364-foot structure will have a total of 425,212 square feet. The first two floors cover the 200-foot by 150-foot property. The central tower is 124 feet by 84 feet in size. The two lower floors of heavy granite columns provide a base for the vertically accented tower of precast concrete frames.



The entrance lobby of a 22-story apartment building at 80 Park Avenue, New York City combines a grey and white terrazzo floor with brilliant orange free-form rugs.

Attractive and Economical

LOBBY DECORATION

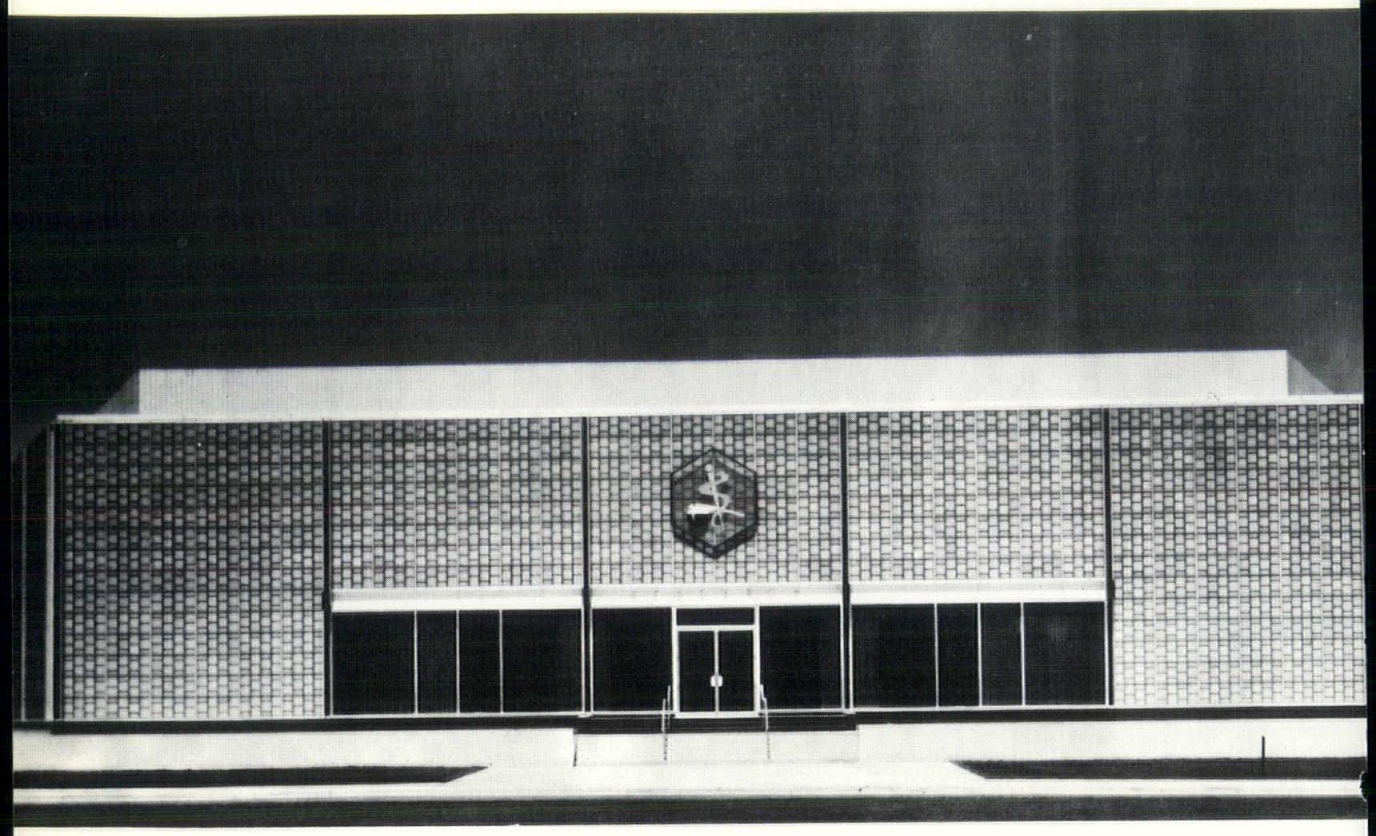
BECAUSE of the high land values and building costs, the areas devoted to the entrance lobby and public halls in the 22-story apartment building at 80 Park Avenue, New York City, pictured below, were kept to a minimum.

In addition to providing a luxurious atmosphere, it was necessary to consider ease of maintenance because of the vast quantity of air-borne dust and soot in this central section of New York City, as well as make allowances for the heavy traffic in a building with over 250 apartments.

With this in mind, a grey and white terrazzo floor with aluminum divider strips in a self-patterned white vinyl plastic, and stainless steel doors and window framing were next selected. The austere background of this lobby was brought to life by the use of a brilliant orange color in the two specially designed free-form rugs which cover a large portion of the floor.

One of the outstanding features of this lobby is the large abstract sculptural mural facing the entrance door. The lobby furnishings and decorations were planned by Lester H. Cramer, A.I.D.

A new trend for research centers has been set by Miles Laboratories, Inc., in Elkhart, Indiana. Replacing old standard masonry walls are these curtain walls made of gleaming glass Thinlite tiles which bring an abundance of natural daylight throughout the center.



Miles Laboratories

WITH THE COMPLETION of its unique $4 million research headquarters in Elkhart, Indiana, Miles Laboratories, Inc. has implemented an "open areas" plan of operation that will set the pace for laboratories of the future.

The new Indiana building is a two-story, U-shaped structure which houses the laboratories and offices of more than 200 scientists, technicians and administrators.

"The building was designed for pharmaceutical research," said Dr. Walter A. Compton, executive vice president. "We needed a laboratory which was pleasant and flexible enough to adapt to the changing, more demanding needs of the industry. The architects worked with our technical staff in designing and erecting what we feel is one of the outstanding research facilities in the nation."

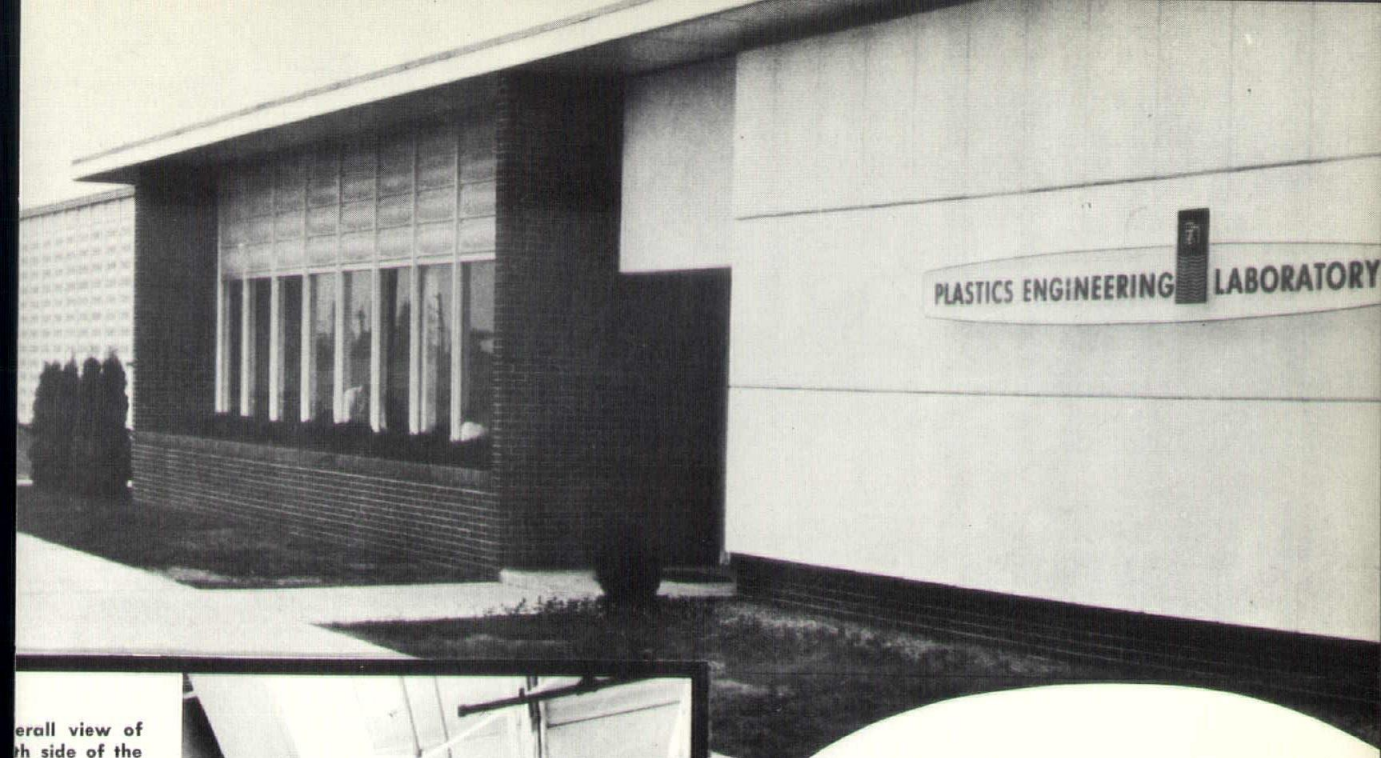
Laboratories in the 115,000 square foot building are located in two 296-foot wings which meet a the base of the U-shape where the administrativ offices are located.

Notably outstanding are the work bays and labo ratory areas which open off wide corridors alon the inner court to give a free, even flow of activit throughout the wings.

These various work areas contain all duct, pip and service lines for ease of control and economica modification for future changes. A special air con ditioning, heating and ventilating system prevent the traveling of dust or odors.

The new laboratory is the headquarters of Miles international research network which includes th complex of other company facilities in Elkhart.

A. M. Kinney, Inc., consulting engineers of Cin cinnati and Columbus (O.), designed the new build ing.



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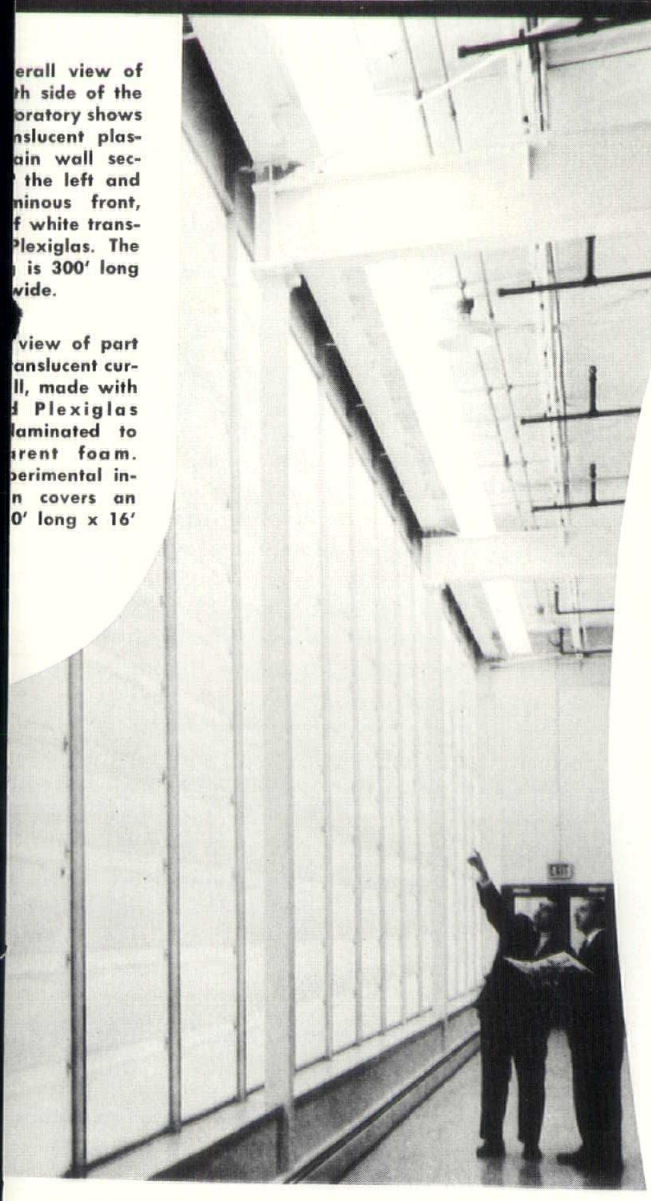


PLASTICS LABORATORY

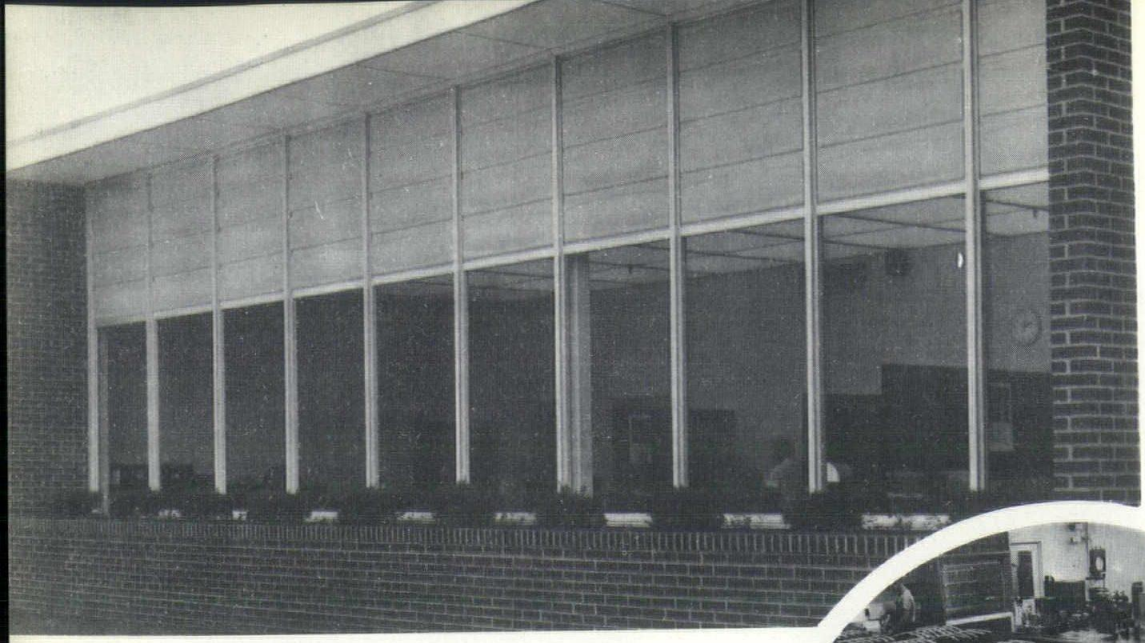
Functions As Proving Ground

IN a conventional laboratory, the people and equipment within the building enable it to fulfill its intended function. In the new Rohn & Haas facility at Bristol, a third factor has been added to these two basic essentials. The building itself also has a role in the work which is conducted within it. It is designed to function as a proving ground for architectural applications which are of current interest and it can also be adapted for similar studies of developments that are yet to come.

The decision to have the building serve this functional purpose posed problems of design, since it would involve some sacrifice of architectural unity. However, although the building includes more different plastic applications than would normally be incorporated in a single structure, the effect is pleasing and the laboratory is colorful and attractive, both in daytime and at night.

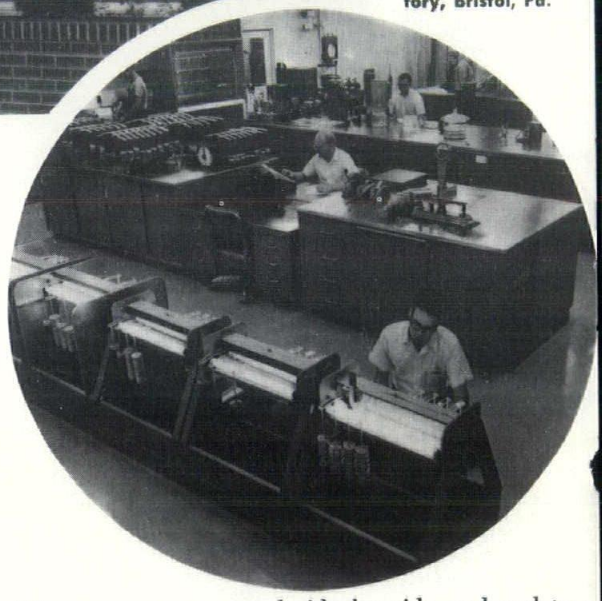
The laboratory building is basically rectangular, 300 feet long by 100 feet wide. Along one long stretch of the north wall, enclosing a portion of the shop area of the laboratory, conventional fenestra-

(*Continued on following page*)



The spandrel panels over the windows here are made of opaque Plexiglas laminated to a plastic foam inner layer for insulation. Opaque Plexiglas is also used in the cornice and soffit areas.

Here in the test laboratory, studies are made on the physical and chemical properties of plastic under various conditions. Rohm & Haas Plastics Engineering Laboratory, Bristol, Pa.



PLASTICS LABORATORY

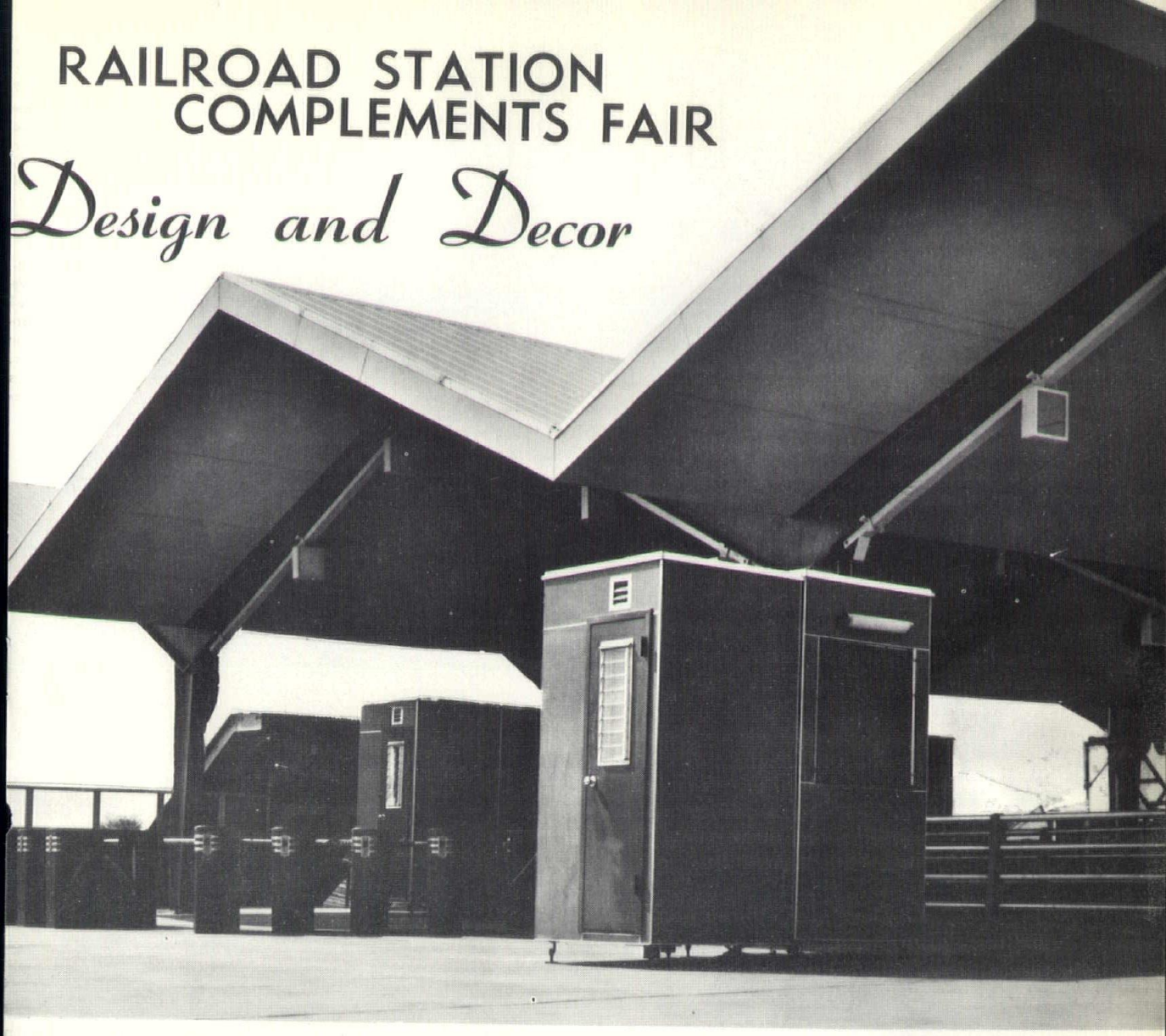
(Continued)

tion has been omitted and a curtain wall of laminated plastic panels is used instead. The sandwich panels are 4′ 10″ x 5′ 4″ and are four inches thick. They consist of inner and outer faces of formed Plexiglas sheet in a translucent golden-yellow color, with the formed areas filled with a rigid transparent foam as the insulating medium. Because of the transparent foam core and the translucent Plexiglas faces, this wall section admits diffused light by day and glows on the outside from the interior illumination of the building at night. The use of laminated plastic-and-foam panels in curtain wall construction is an interesting new development in the architectural field, but in these commercial installations, opaque panels are generally used. The translucent panels in the Bristol laboratory are an experimental installation employing a special, large cell transparent foam material which is not available commercially. This curtain wall section provides a means of studying performance from every angle—mounting techniques, sealants, laminating methods, insulating effect, light transmitting properties, resistance to change from temperature and humidity variations and other considerations. The weatherability and color stability of the Plexiglas faces themselves can, of course, be observed in this study, but the ability of this acrylic plastic to withstand years of outdoor exposure without significant change has already been established through experience that extends over the more than twenty years during which Plexiglas has been a commercial product.

In another part of the north wall, near the main entrance of the building, Plexiglass sheet is used in an entirely different way. Here white translucent Plexiglass sheet, formed in the shape of shallow pans, 4′ x 2′ x 3″, is used to make a luminous wall. The pans are mounted side by side and end to en to cover the entire wall—an area of 350 square fe —and they extend around the corner over an ad tional area of approximately 100 square feet. Flu rescent lamps are mounted behind the pans so th the entire wall is backlighted at night. Mountin techniques have been devised which permit the pa sections to be raised for access to the lamps. Th is a type of installation which has already been em ployed in basic concept in commercial applicatio such as fronts for stores, banks and service statio but it was felt that the possibilities of the backlight wall idea may not yet have been fully developed. T installation at Bristol will be used to evaluate modi cations of the technique in various ways. As an e ample, the identifying sign for the building, prese ly mounted on this wall, illustrates one techniq of combining a luminous front with the signing a building. Other sign designs may be erected he from time to time, providing a means of studyi mounting techniques as well as the visual effe which may be obtained when legends and decorati designs are used in combination with a lumino wall section.

RAILROAD STATION COMPLEMENTS FAIR

Design and Decor



Soaring above the turnstile area of the Long Island Railroad's New York World's Fair terminal, a 400-foot long canopy offers protection from the elements to the millions of Fair visitors who will use railroad facilities. Underside face and edges of the 40-foot wide canopy are fabricated from panels of World's Fair White Glasweld, a color specially produced for the Fair, according to United States Plywood Corporation.

MILLIONS of visitors who enter the main entrance of the New York World's Fair will get their rst panoramic view of the exposition from a bright, tractive Long Island Railroad overpass specially nstructed to handle Fair traffic.

In keeping with the exciting building designs und within the Fair, the railroad has provided cilities equally modern and forward-looking. Soarg canopies and sparkling ticket booths enhance the er-all scene. These facilities are faced with Glasld, asbestos-reinforced panels with a permanentlylored all-mineral surface, distributed by United ates Plywood Corporation.

One of the canopies, 400 feet long and 40 feet ide, protects the immense turnstile area of the terminal from the elements. Fabricated of Glasweld, plywood and steel, the canopy consists of a series of folded plates supported by Y-shaped columns and rafters. Another canopy, fabricated in the same manner, spans the top of the ramp which leads from the Fair grounds up to the railroad's overpass.

A small office building located on the overpass is built of World's Fair White and bright red Glasweld panels. The building will be used by railroad personnel who will be stationed at the Fair.

The office building and ticket booths were designed by the office of the railroad's Frank Aikman, Jr., vice president-chief engineer. Andrews and Clark, Inc. were structural engineers for the canopies.

TRIANGLE

BROADCAST CENTE

On a four-acre triangular site at the Philadelphia city line, Triangle Broadcasting Center has become radio-TV's first circular facility.

Cherry wood and masonry are key facade ingredients of the new Triangle Broadcaster Center. The dramatic circular radio-TV operation was designed by architect Vincent G. Kling.

THE ARCHITECT

The word architect, like many words derived from the Greek, is made up of two parts: archi—"chief", and tecton—"a builder." Thus the original meaning of the word explains a union of designing and building activities, a union which the architect maintained up to the middle of the 19th century. At that time, he was thought of more as a designer than as a builder. Architecture was seen as a "fine art", and transferred from the outdoors to an inside atelier, where it remained for nearly 100 years.

Today's interpretation of architecture places the architect somewhat nearer to that original meaning of the word. But the complex social and technical conditions of our highly industrialized society no longer makes that original union of designing and building quite possible.

An architect is a composite personality made up of two basic ingredients: the artist and the technician. As an artist, the architect possesses qualities which artists have possessed throughout the ages; an extraordinary imagination, and a keen awareness and expression of feelings.

Today's architect comes closer than ever to fulfilling his historic mission by serving as "chief builder."

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