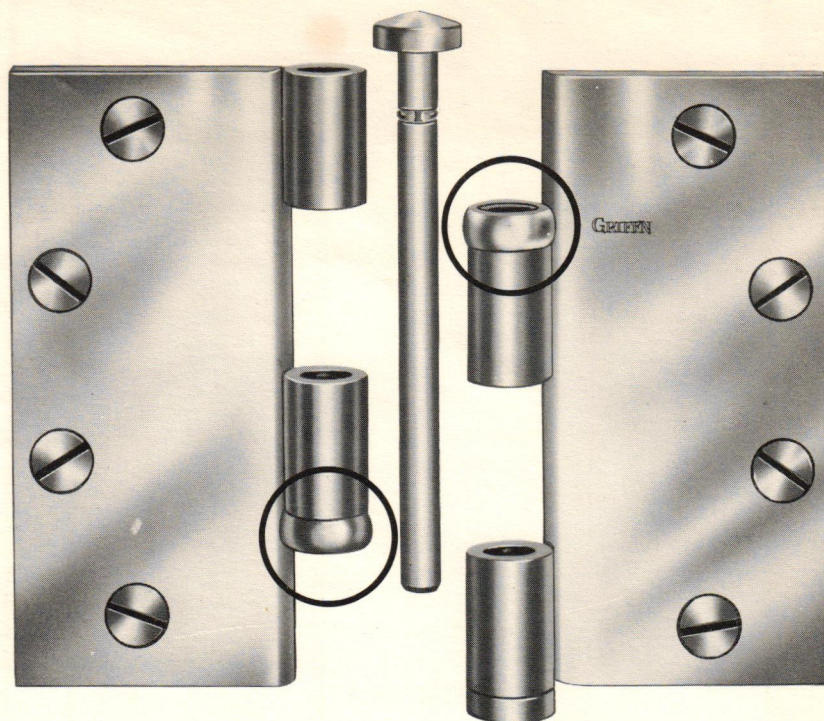


# ARCHITECTURE + MEMPHIS

SEPTEMBER, 1963





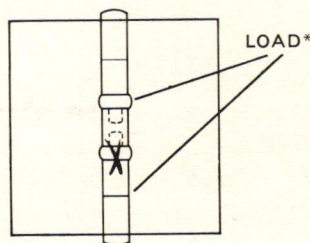


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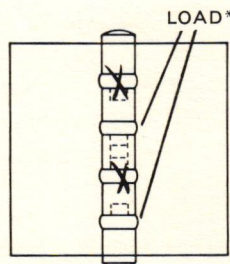
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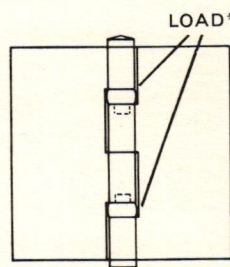


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## UGLINESS —

## CHALLENGE TO ARCHITECTS

(These excerpts from the remarks of Henry Wright, FAIA, president of the American Institute of Architects, came out of a recent conference on "The Ugliness Around Us." The conference was held in Santa Fe, N. M. **Architecture-Memphis** obtained special permission to reprint the article which originally was published in **Arizona Architect**.)

Disease and architectural ugliness have much in common. Both thrive in a climate of apathy. Both must first be controlled before they can be obliterated. One is deadly to the body—destroys first the strength and vigor of the victim and then destroys his life.

Ugliness, in the sense that it is considered at this conference, is deadly in other ways. It, too, destroys the strength, the vigor and the ambition of a community, and having done this, ultimately destroys any hope for growth and progress that the community might have had.

Ugliness is a word for deterioration. It is another word for the slums of many of our large cities. It is a word that describes the living conditions endured by families of five, six or even seven who are crowded into two or three small rooms in a tenement that should have been demolished ten or twenty years ago.

Ugliness is a word that describes a once prosperous business street that has deteriorated into a Bowery or a skid row.

It is a word that summarizes the experience of the social worker who deals in human misery . . . in terms of juvenile delinquency, drug addiction, alcoholism and chronic idleness and moral degradation.

It can and it should be the greatest challenge of our profession. Ugliness is architecture at its degenerated and deteriorated worst.

There is ugliness around us and the steady attrition of time will add to it unless our plans for the future include a program for eradicating the eyesores of our communities and replacing them with buildings and facilities reflecting an attitude of progress and optimism that is more in pace with the fast moving technology of this age of jet propulsion.

Architects are creative, well informed and well educated people. They are equipped by education and a day to day professional perspective to understand the combination of circumstances that conspire to blight a segment of a community. It is this aptitude that should compel them to become active participants in community affairs.

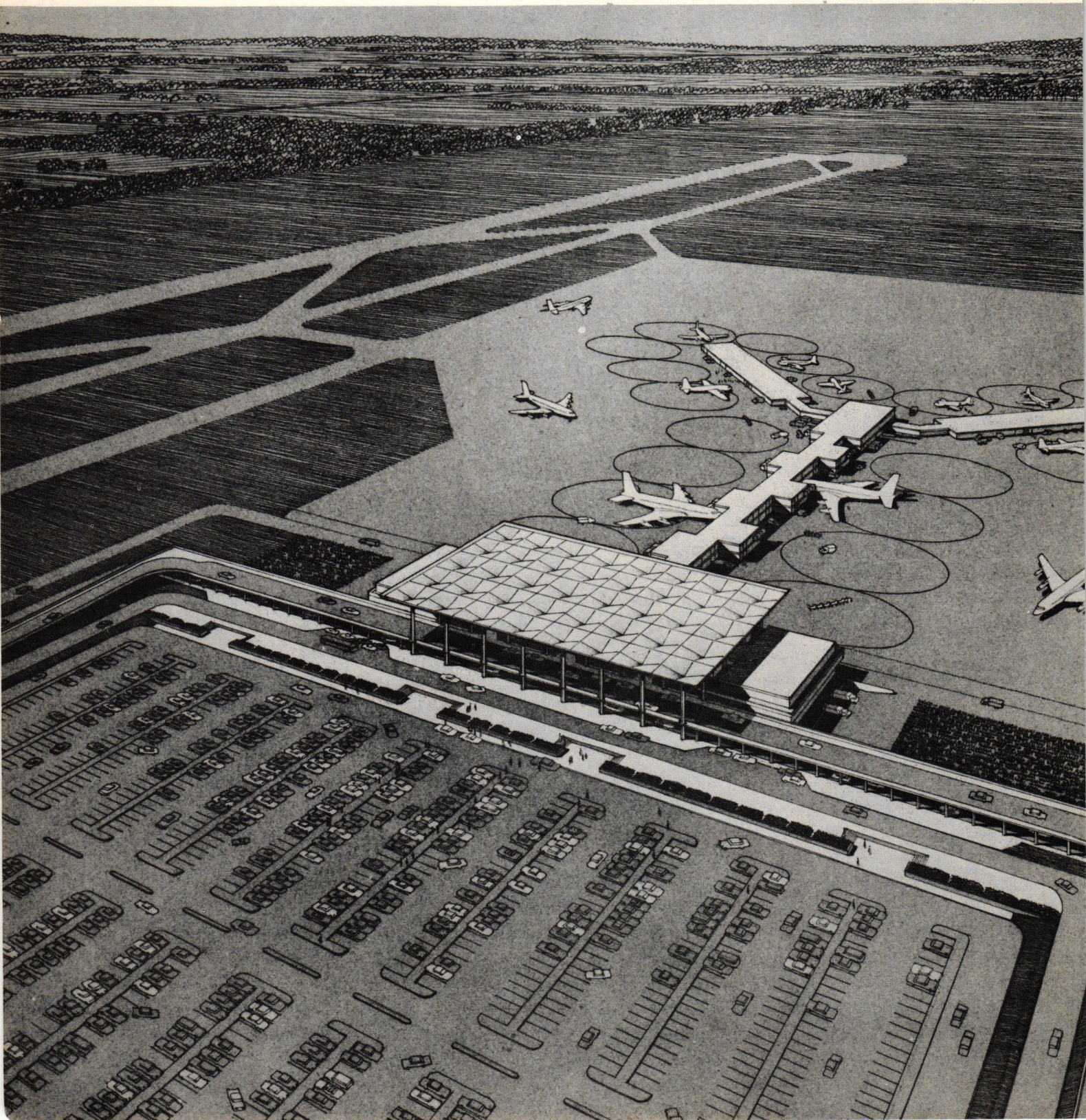
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INVITATION TO THE TRAVELER  
MEMPHIS METROPOLITAN AIRPORT

ARCHITECTS: MANN & HARROVER





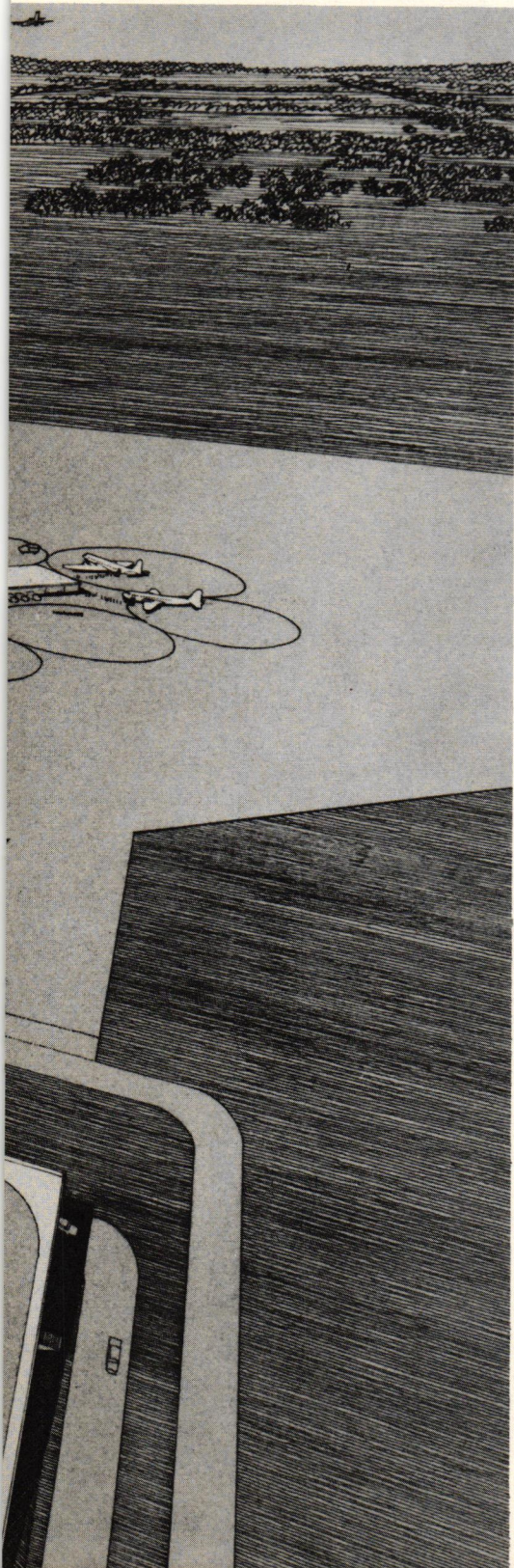
MUCH like an oasis in the desert, Memphis Metropolitan Airport beckons. Standing with a mirage-like quality, the new terminal building extends its own invitation to travelers and passersby.

In size and cost the building cannot be compared to Dulles or O'Hare. It can and will, however, meet the comparisons of beauty, quality and effectiveness. The finished product is all the more impressive when con-

sideration is given to the rigid and comparatively low budget.

Memphis' new airport terminal was created at a total cost of approximately 5.5 million dollars. On the overall basis, enclosed space cost was \$17.45 per square foot. Despite the somewhat limited expenditure, architects were able to meet the requirements and more.

Five years ago the airport structure was little more







than an idea. The need was apparent and the plans were being set in motion. Roy Harrover and the late William Mann set out on a time-consuming and detail-filled project.

At the outset the firm listed four broad requirements which were deemed most necessary for the Airport Terminal:

1. To function smoothly and well in the foreseeable future in all its parts, for the traveling public, the tenants and the airlines serving the city;
2. To be esthetically pleasing and to possess the visual impact of a symbol, serving as the front door to the city, the gateway to the surrounding region;
3. To be able to expand on a planned basis without sacrifice of function, beauty or symbolic impact;
4. To be built within the limit of a rigidly fixed and comparatively low budget.

The architects soon found that few airports could successfully withstand that four-point analysis. They found that the modern airport is one of the most com-

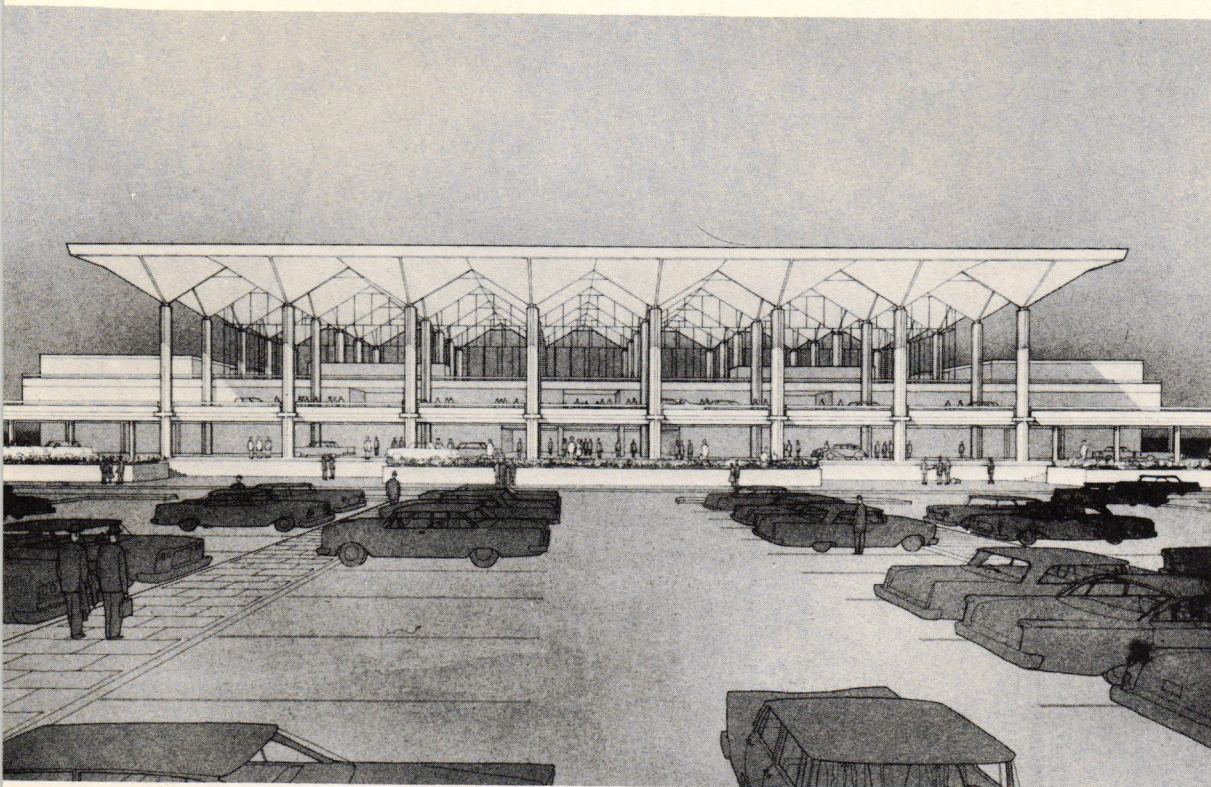
plex and difficult of all architectural problems. Members of the firm flew more than 12,000 miles and conferred with countless people while accumulating a complete technical library on the topic of airport design.

It was necessary to study such problems as jet size, noise, blast and fumes. Then came analysis of the specific needs of Memphis. Airline routes and schedules, the number of passengers and spectators, peak days and hours, even the climate, all were factors in the Memphis analysis.

The regional habits of the people become important to the overall concept. The ratio of spectators to passengers was found to be very high in Memphis and a high percentage of passengers drive to the airport in private automobiles or rental vehicles. The habits reflect a relaxed, more leisurely pace for this Mid-Continent air hub.

In their "design notes" the architects revealed that they were determined that the local terminal would not promote any increase in the pace of the patrons even though the pace may eventually increase itself.





AM  
5

The Memphis airport offered design problems vastly different from those of the highly specialized jet airport or the coastal airport where most passengers originate or terminate their flights. Seven airlines serve Memphis, two of which carry 75 per cent of the passengers in jet or turbo-prop craft. Feeder lines serving rural communities use smaller planes.

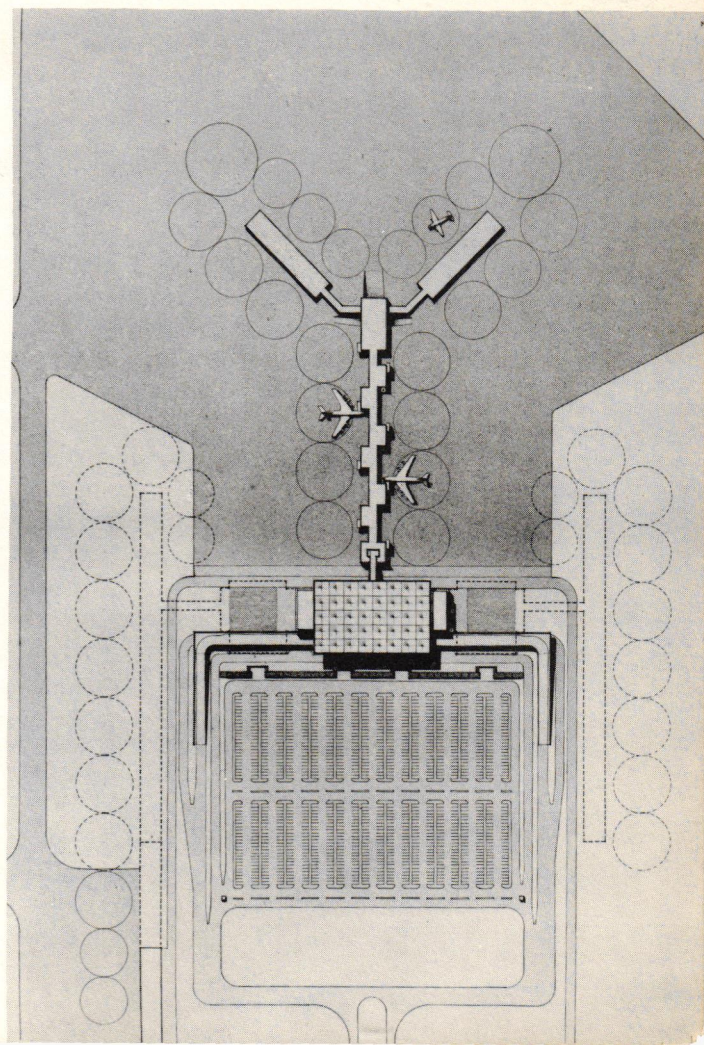
Thirty-five per cent of the passengers who boarded changed planes in Memphis.

All of these factors and many others were considered in the planning of the new terminal. They were involved in the search for the first step in reaching a concept for the terminal—finding the best method of getting the passenger from the building to the airplanes.

Investigation proved that in a medium sized terminal such as the one in Memphis, the only economical, flexible and fast method of movement between building and planes and aircraft to aircraft is by walking. Having reached that conclusion the designers found the Y-shaped concourse most feasible. With the terminal located between two parallel runways, the Y pattern allows ultimate expansion to three concourses.

The two major airlines require eight of the 22 passenger gates and since they handle the most traffic, their gates are closest to the building in the trunk of the Y. Each of those gates has a gate lounge for about 80 passengers who can move to their planes through telescoping bridges connected to the doors of

*(Continued on Page 15)*





OFF-BEAT  
ARCHITECTURAL PROBLEM

THE GREAT  
APES HOUSE  
FOR  
OVERTON PARK  
ZOO

ARCHITECTS: GASSNER, NATHAN, BROWNE

AM  
6

WHEN Progressive Architecture magazine selected the Great Apes House for one of five 1963 design awards, the editorial comment was:

"Projects in the recreation category seemed to have much the same shortcomings as those in religion. Here, too, the majority were designed with wild—if not complete—abandon. It was therefore refreshing to find a project of the caliber of the zoo building by Gassner, Nathan & Browne, which had a well-stated program and a solution resolved with simplicity and executed with imagination and restraint."

The jury comment was, "An off-beat problem resolved architecturally with restraint and sensibility and a note of humor."

Designing a home for anthropoid apes presented several unusual problems. Three distinctly separate groups, the spectators, the keepers and the animals had to be considered from such standpoints as comfort, safety and convenience. Harmony with other zoo buildings and with the wooded background also were important considerations.

Gassner, Nathan & Browne answered those problems in the yet-to-be-constructed Apes House with con-

siderable ingenuity. They settled first on the central core design wherein the animals would be completely surrounded by the spectator gallery.

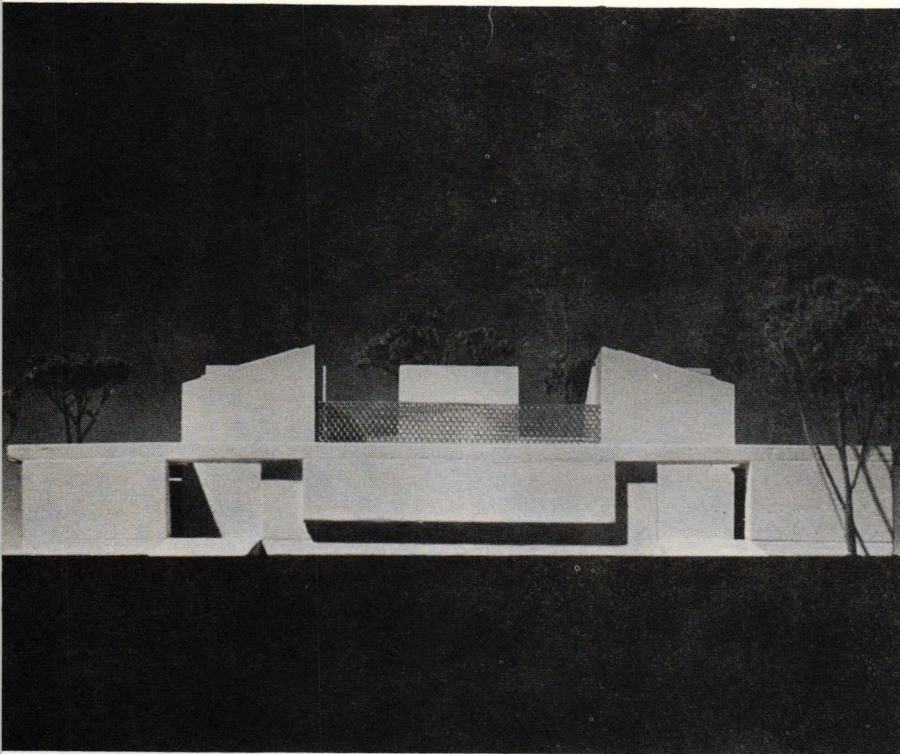
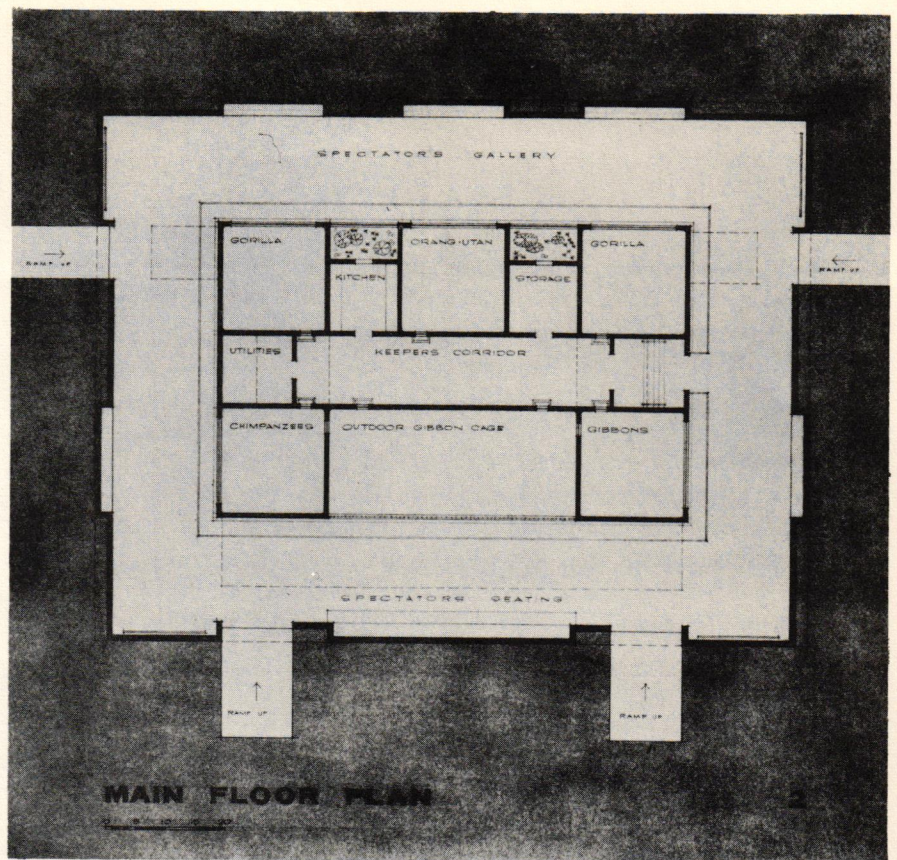
The animal cages in turn surround an interior service core. Several factors were involved in the service core design. In the interest of safety, the keepers must be able to move the animals without direct contact. They also must be able to enter the cages for cleaning.

In answering these requirements, the architects created a keepers corridor as the service core base. The corridor will be set a few feet below the level of the gallery and show cage floors. Directly above the corridor will be a movable track-mounted cage in which an animal can be moved without contacting other animals.

Since the keepers are never allowed in the same space with the animals all cage doors are remotely controlled from the service corridor. When cage doors are open automatic signals are visible from the entrance vestibule at the south end of the service corridor. There will be four shift cages on the upper level where the animals are placed while other cages are being cleaned.

Due to their susceptibility to human diseases, most of the animals will be kept within glazed cages where





temperature and humidity can be controlled. Temperature would be kept in the 70 to 95-degree range with radiant heat panels in each cage. For the gibbons, which are not adversely affected by contact with humans or moderate winter weather, there will be a large outdoor cage as well as one inside.

The designers utilized hopper skylights to bring in natural sunlight and air through the tops of the shift cages.

Glass reflections that often hinder spectators in such buildings as the Apes House would not be a problem in the facility planned for Memphis. The architects solved the problem by placing the viewer in a darkened area and flooding the large cages with light by use of skylights and auxiliary fluorescent fixtures. Tinted glass will be used to reduce heat.

Each of the cages will contain a group of four large window panels set

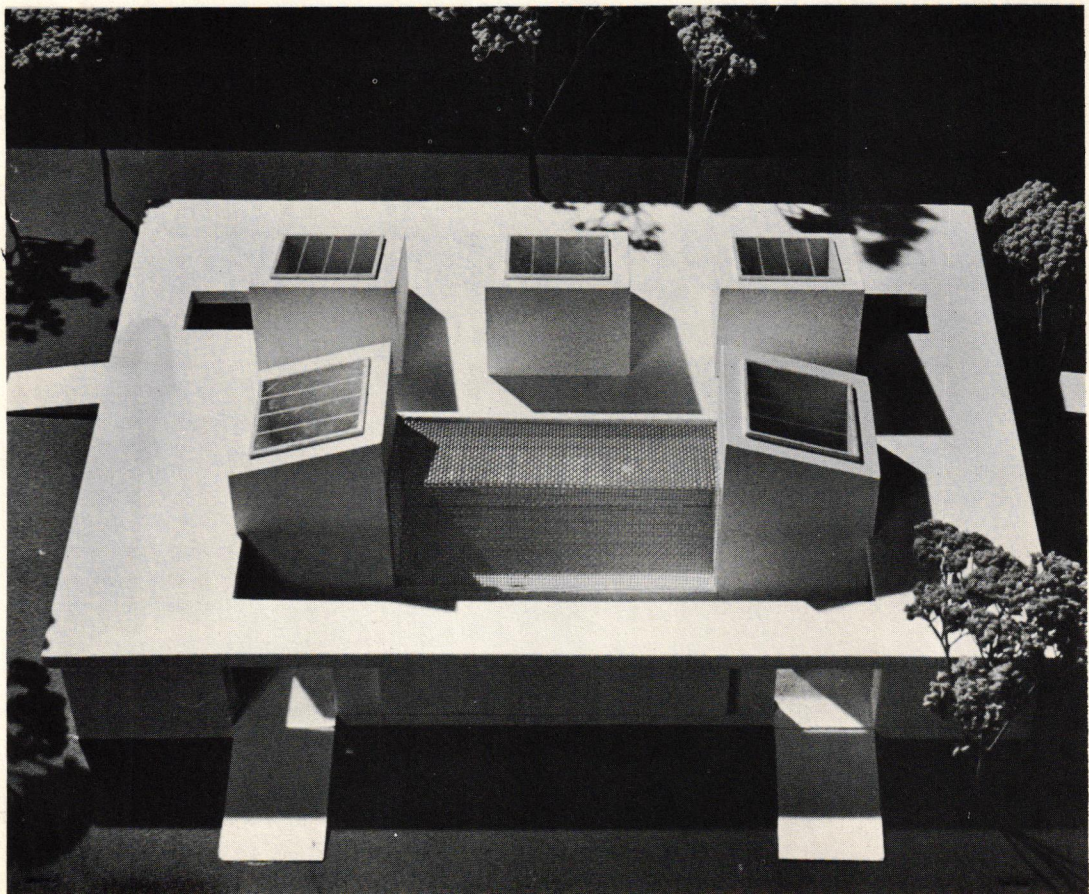
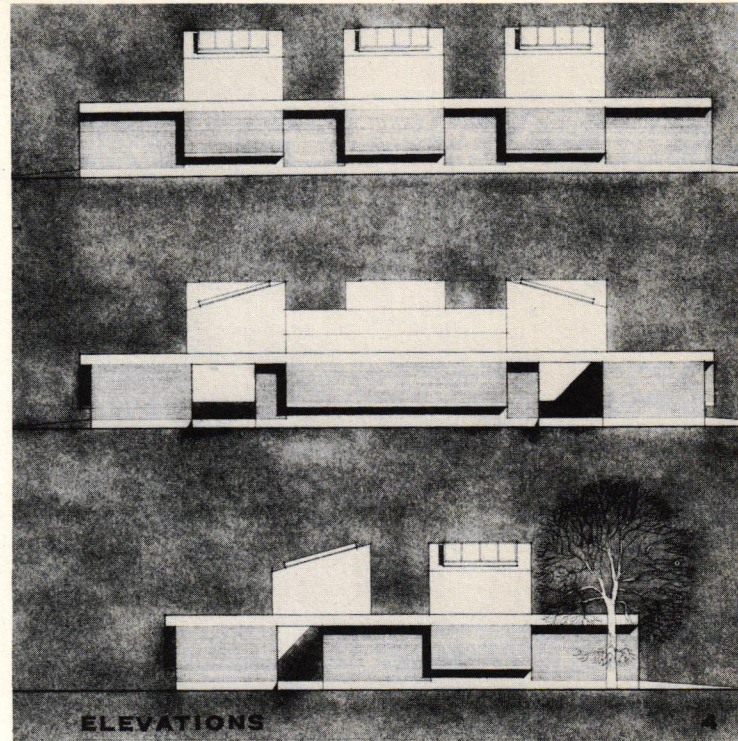


in a steel frame. The panels will consist of a one-quarter-inch layer of transparent vinyl laminated between two sheets of one-quarter-inch tempered plate glass. Backs of the panels are to be sprayed with a conductive film and there will be a steel grate in the cage floor below the window. When one of the animals stands on the grate and touches the glass he will receive a harmless electrical shock to discourage him from smearing or tampering with the glass.

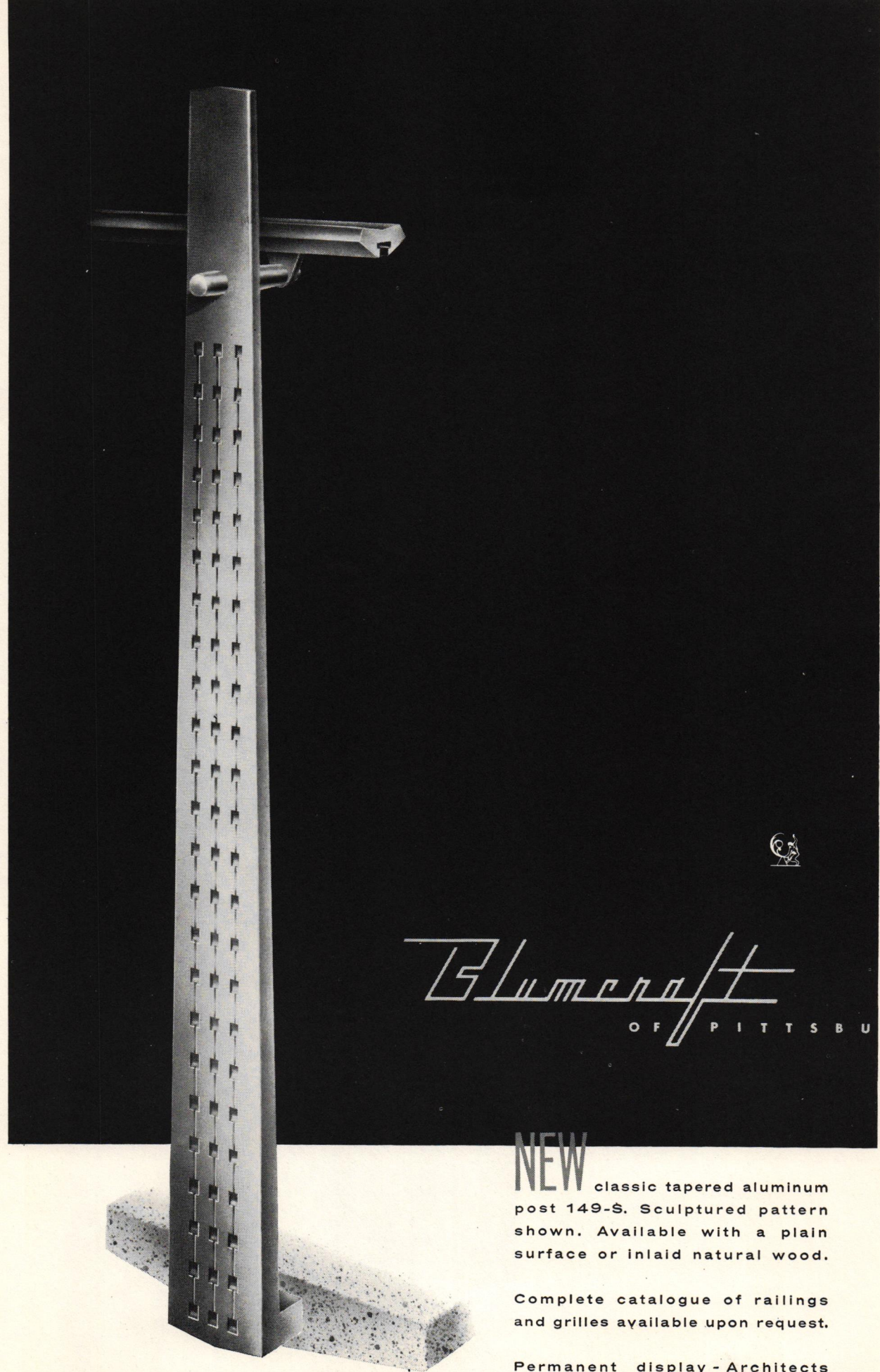
Another item that will add to the spectator interest is a two-way communication system between the cages and the gallery. There also will be a number of benches for visitors.

From the exterior viewpoint, the Great Apes House presents a solid and clean appearance. Concrete was selected as the appropriate expression of the type animal housed within. For security and sanitary reasons it was important to have a smooth, jointless surface which will be provided with an impervious plastic as a finish material.

Walls of the spectator gallery will be of brick to contrast with the concrete and to harmonize with surrounding buildings.







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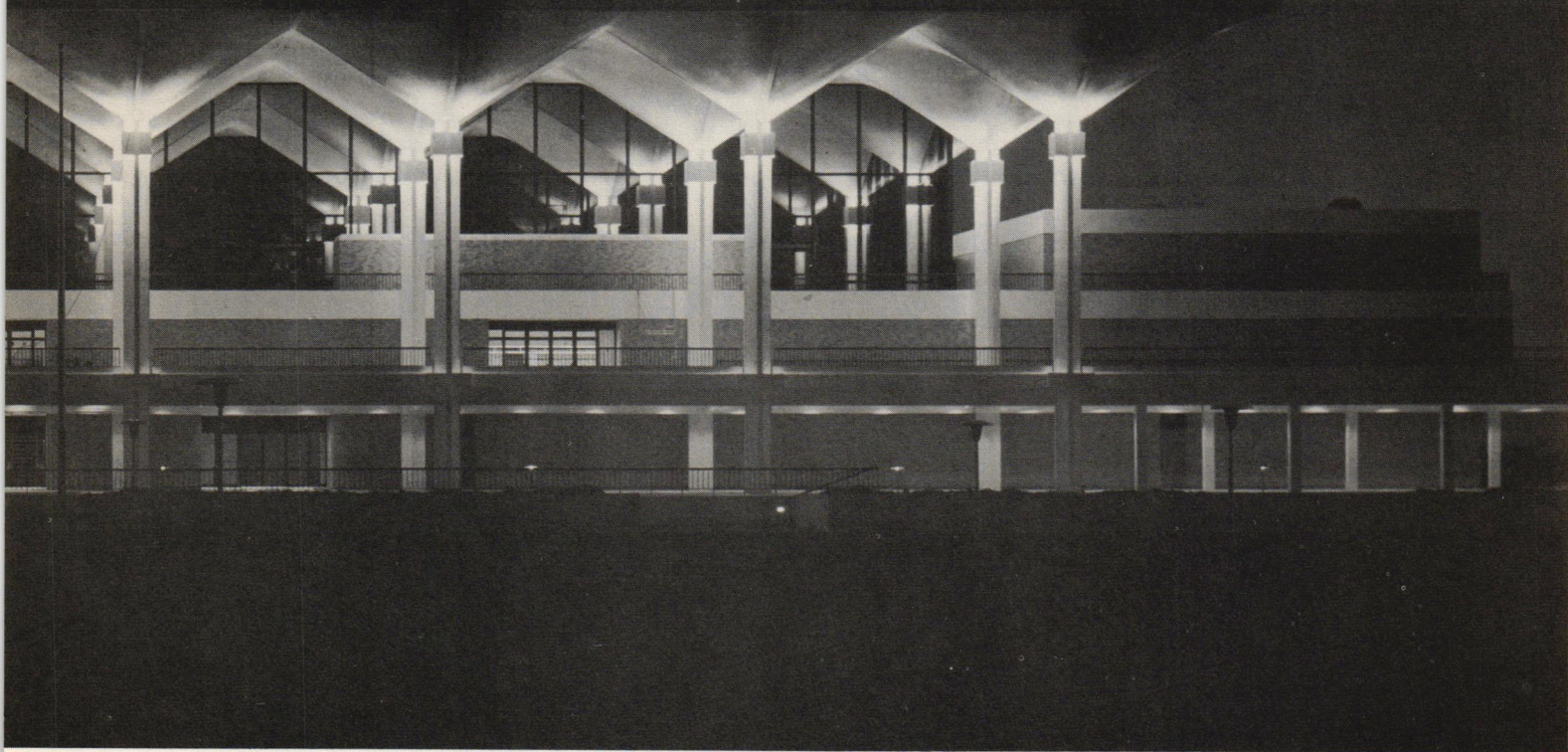


Memphis Metropolitan Airport, Memphis, Tenn.  
Architects: Mann & Harrover. Contractor: J. A.  
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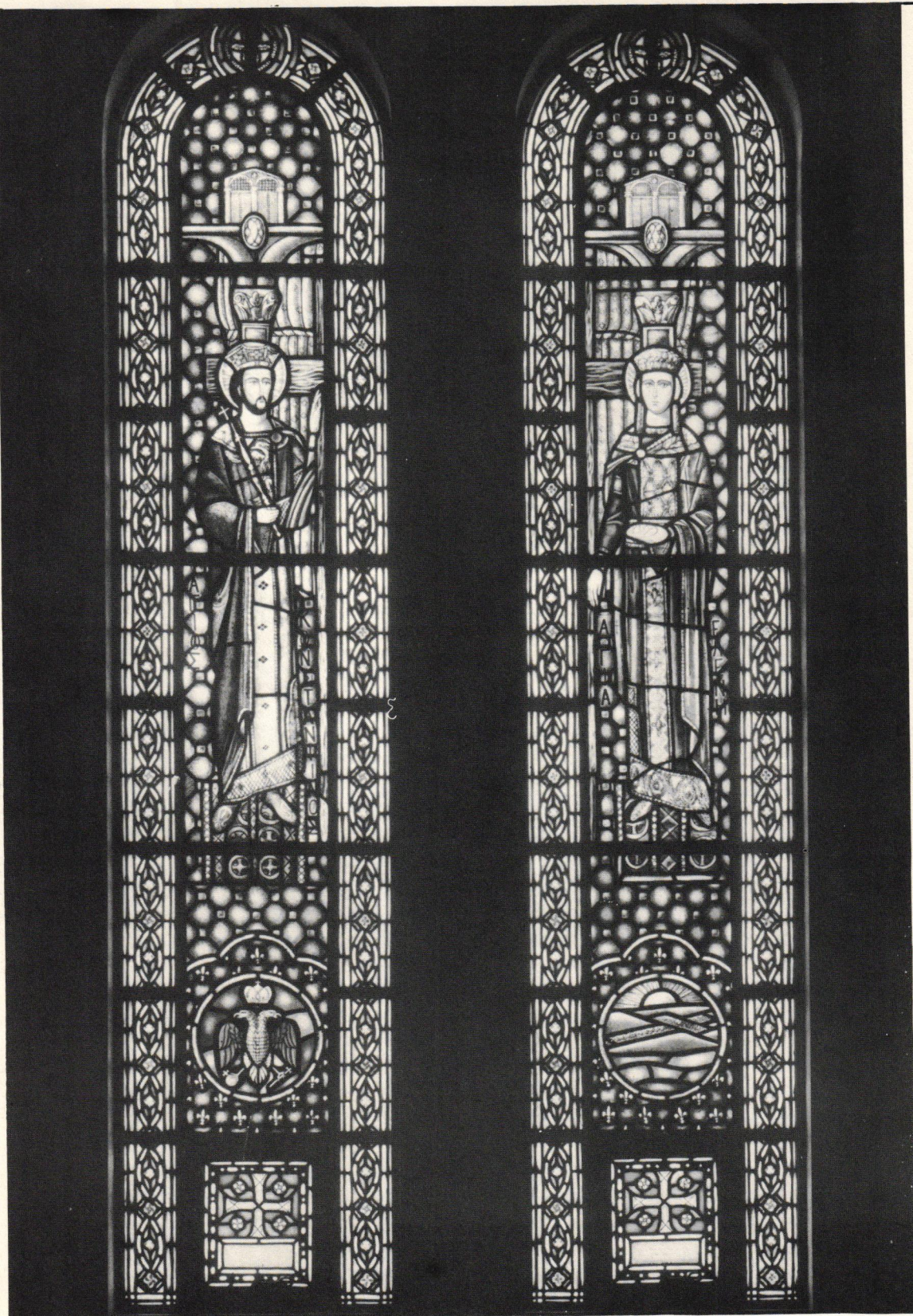


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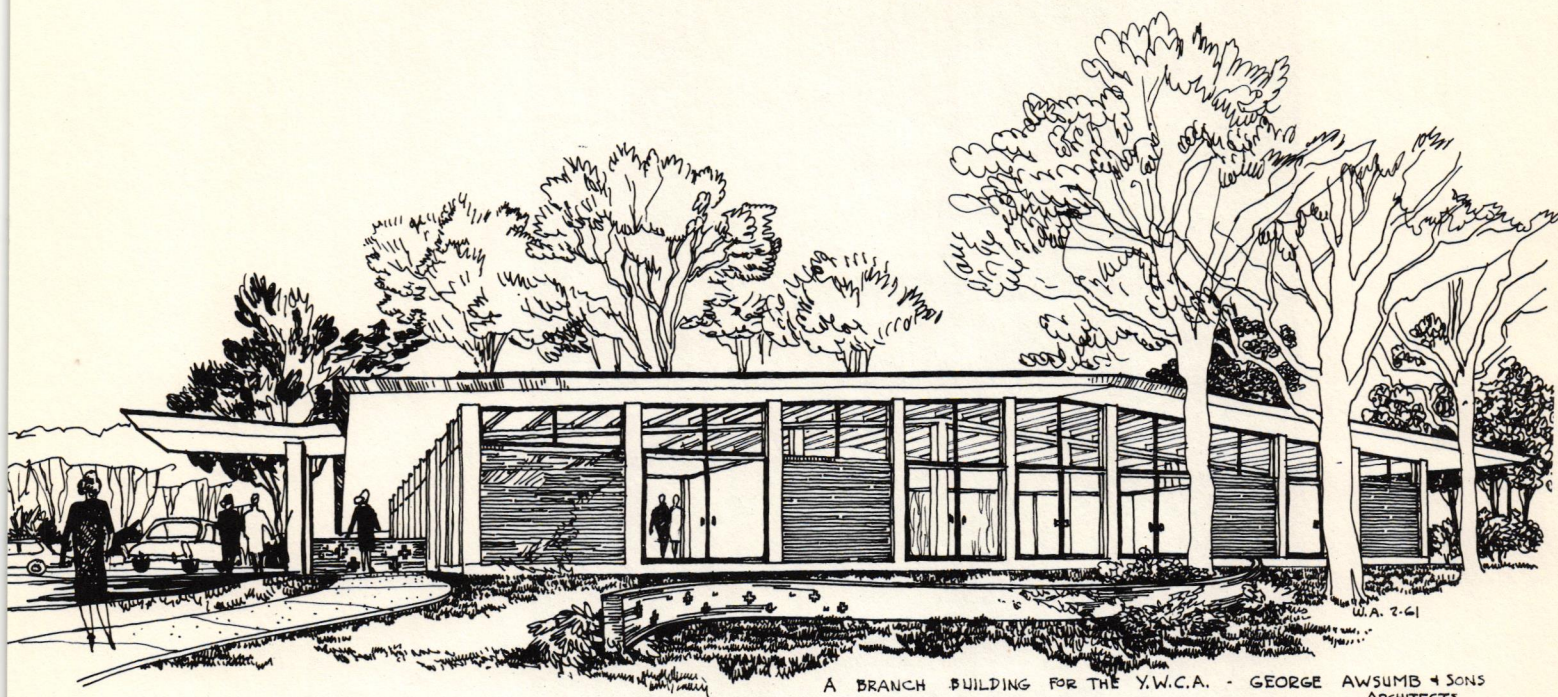


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A BRANCH BUILDING FOR THE Y.W.C.A. - GEORGE AWSUMB & SONS ARCHITECTS

## ADDITION TO URBAN SCENE YWCA BRANCH UNIT

ARCHITECTS: GEORGE AWSUMB & SONS

Off the beaten path of many Memphians at 1044 Mississippi Boulevard is a pleasing and welcome addition to the urban scene. The recently completed Sarah Brown Branch of the Young Women's Christian Association is a design effort of George Awsumb & Sons.

One of the paramount features of the 81 by 90-foot structure is an inner court which contains a variety of greenery. The court, like the new building, is square. Doors of all offices as well as those to the social areas open to the court.

The court also serves an additional important purpose in that it is a zoning device for the building.







Areas of quiet activities are separated from the more noisy programs. Opposite the offices and other public spaces is the multi-purpose activities room which contains a stage on one end and kitchen facilities on the other. Parties, dances, drama presentations and other similar events are held in the multi-purpose room.

Treatment of partitions within the unit shows considerable attention devoted to spaciousness. All the partitions of block, brick and wood extend about seven feet from the floor. From that point to the ceiling the partitions are glass. A great portion of the exposed concrete beams and the acoustical tile between them is visible from most any vantage point. The combination of blocks and brick permitted the

designers to establish a shadow pattern in the interior.

Exterior of the new Y branch building is mostly brick and glass. The structure is located on a well-shaded lot which influenced the final product. The architects planned the building to retain as many trees as possible.

Structure is basically reinforced and pre-stressed concrete. Approximate cost of the building was \$100,000.

George Awsumb & Sons.....	Architects
Frank L. Means.....	General Contractor
Ellers & Reaves.....	Structural Engineers
Thorpe Engineering Co.....	Mechanical Engineers



(Continued from Page 5)

the craft.

Separation of passengers and apron service traffic was effected by placing the all-weather boarding gates on a second-floor concourse. The apron or ground level contains airline operations spaces.

The remaining 14 gates were placed on the ground level arms of the Y to serve smaller aircraft of the feeder lines. Propeller aircraft must be boarded across the apron and up portable stairs since the placement of engines and wings will not permit use of the bridges. Passengers may board connecting flights in this concourse without going to the main terminal.

Investigation of other terminals revealed that the greatest bottleneck was in loading and unloading auto passengers. Mann and Harrover answered that problem by placing the main passenger facilities on the second floor. All passengers arriving by road-bound means reach the second level on a three-lane roadway. Those leaving the terminal do so on the ground level which also contains baggage rooms, boiler and storage rooms, plane-meal kitchen and baggage claim area.

The second level is the main passenger floor with ticket counters, waiting lobbies, shops, stores, coffee shop, snack bar and other facilities. The third level for spectators and non-travelers contains spectator galleries, the main restaurant, chapel, conference rooms, VIP room and management offices.

As the completed building indicates, the esthetic values were not neglected. The architects felt that they needed a large space with which to work, resulting

in a great hall with flexibility for the public functions of a terminal.

Considerable attention was given to the movement and feeling connected with spectator traffic to the mezzanine. The monumental stairs at each end of the lobby were designed to make the vertical movement as exciting as possible.

In using the hyperbolic paraboloid roof system the architects were able to mold the desired spatial feeling in the large room to give a visual lift and at the same

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time invest the auto ramp and spectator gallery with dramatic feeling. The roof selection also proved economical while its graceful supporting columns and cones lend a relationship to preparation for flight.

Since an air terminal also is thought of as a point of safe return the horizontal concrete and masonry masses of the concourse and the two lower floors of the building relate strongly to the earth. The masonry walls and absence of windows along with reinforced concrete structure also insulate the building against jet blast and noise.

To retain a visually restful atmosphere the designers eliminated tricky details and adhered to neutral colors. The simplification also served to reduce building costs.

The entire structure is of reinforced concrete, cast in place with column and beam construction. The ground floor is slab on grade and upper floors and roof are oneway pan joist. The high roof's thin shell of reinforced concrete hyperbolic paraboloids was cast in place with hinged plywood forms on steel scaffold. The scaffold and forms were advanced between unit pours on wood rails. All interior and exterior columns, beams, retaining walls and other similar items are rubbed and coated with white sprayed vinyl plastic.

Exterior walls are masonry cavity construction with

outer wythe of glazed brick in a range of warm gray. Interior walls and partitions in public areas carry the same warm finish. The floors in public areas are of white terrazzo on sand bed.

White acoustic plaster was used on the interior of the hyperbolic roof with white cement stucco on the exterior to match the acoustic finish.

Wide use was made of duranodic hardened aluminum on doors and shop fronts while all hardware is solid bronze. Window frames are hollow metal steel hot sprayed with vinyl paint.

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Allen & Hoshall.....	Mechanical & Electrical Engineers
S. S. Kenworthy & Associates.....	Structural Engineer
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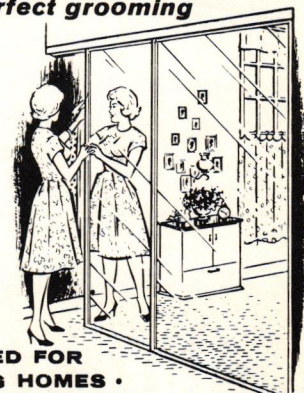
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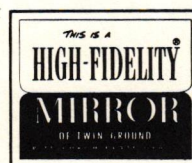
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## 1964 PROGRAM ANNOUNCED

While the Gulf States Region, A.I.A., is still looking forward to its 1963 conference, the national organization of architects is putting the finishing touches on plans for its 1964 convention.

"The City—Visible and Invisible" will be the theme for the professional program of the 1964 A.I.A. convention to be held next June 14-18 in St. Louis,

Mo. The convention will be the first major gathering in St. Louis during that city's 1964 Bi-Centennial year.

President J. Roy Carroll, Jr. said, "Within the framework of this theme we will explore the forces that contribute to the character and culture of the community—the forces which the architect must be aware of and respond to in developing man's physical environment."



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(Continued from Page 1)

Architects belong on civic committees where they can exercise influence in city planning by helping to develop building codes and ordinances. Architects belong on committees that act as advisors to legislative bodies in matters related to appropriations for slum clearance and new construction. They belong there because that is where they can do the most good by giving the community the benefit of good, sound, practical advice based on knowledge and experience.

Ugliness is environmental blight and must be removed but while it is erased with one hand it must be replaced with the other. It is with replacement, with renewal, with new environment with which we must become concerned. If we remove ugliness and fail to plan properly for the future, our victory will have been short indeed.

Architecture is our environment—it shapes our thinking because it is an influence to which we are constantly exposed. The shape of architecture can convey the image of knowledge when it is expressed in an educational institution. It can express the feeling of hope when it is the hospital—of security in a house of worship and vitality and progress when it is a structure of industry or commerce.

It is the architect's job to design environment. When his job is done with consideration to the effect that it will have on those who will be influenced by it his job will have been well done and within the

finest traditions of our profession.

We have taken the first step in admitting to ourselves that there is ugliness around us and that this is a problem of serious import and one about which something must and will be done. We have taken the first step in our effort to recruit the best talent—the "opinion makers"—of the community so that we can join our forces for the common good.

Ugliness is a community disease and its effect is

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disastrous and far reaching. It can be eliminated. The habit of tolerating community blight can be changed and a new environment can be created if we will press our cause with unrelenting determination and unceasing vigor.

This Santa Fe conference is a step in the right direction. It might well be, that the decision made here will provide inspiration and guidance for those in other parts of the land who are faced with the same problem.

The architect's job is one that offers challenge plus the promise that success will be felt by more people than he will ever know. His position can be summed up quickly . . . he is the one to do the job . . . his community is depending upon him to get it done.

#### ARCHITECTS ARE WINNERS

Architect Ed Thorn of Thorn, Howe, Stratton & Strong was one of several members of his profession who walked off with prizes during the formal opening and trade show sponsored by Conmat, Inc., building specialties distributor.

Mr. Thorn received an expense-paid vacation for two at Miami Beach. Jack Sisler, from the office of Walk C. Jones, Jr., received a trip to St. Louis and tickets to a Cardinals ball game, while John W. Burroughs took home a Polaroid camera. Luther Phelps, an estimator with F. T. Thayer, Jr., general contractor, was the recipient of a shotgun.

#### SPECIAL COURSE OFFERED

The function of architecture is expected to be a discussion topic at the opening session of a business management course which begins on September 25 at Memphis State University.

Co-sponsors of the eight two-hour sessions are the Home Builders Association of Memphis and Memphis State University. Registration is open to members and non-members of HBAM. Faculty members will be from the MSU School of Business Administration and HBAM.

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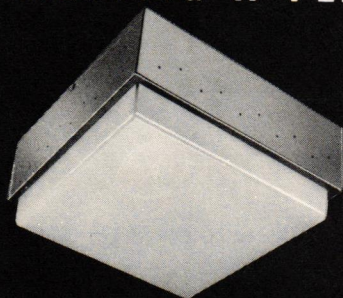
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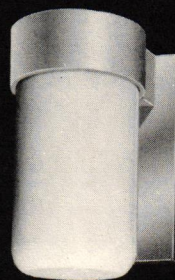
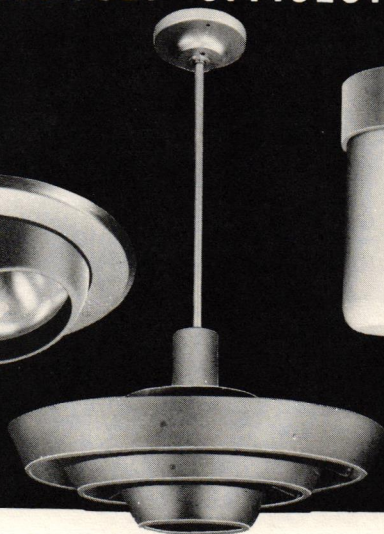
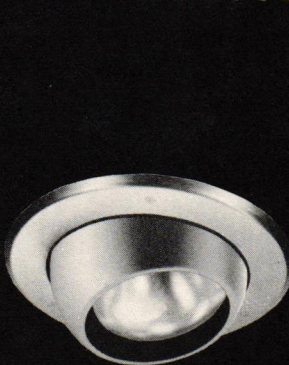
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## DAUPHIN ISLAND CALLS ARCHITECTS

As Dauphin Island beckons, more and more architects are heeding the call to the 13th annual Gulf States Regional Conference of the American Institute of Architecture.

Many members of Memphis Chapter will make the 415-mile journey to the conference that will be held October 16-18 in what is described as a "pleasantly informal" atmosphere. Thomas Albin, who is receiving entries in the Honor Awards competition, said Memphis will be represented by at least six projects.

Honor Awards entries are being submitted by George Awsumb & Sons, the office of Walk C. Jones, Jr.; Thorne, Howe, Stratton & Strong; Gassner, Nathan, Browne; Everett D. Woods, and Wadlington & Marshall.

Arch R. Winter, conference chairman, said about 80 per cent of the products exhibits space has been sold. He said also that some housing on the island is still available. Mr. Winter said housing on the island undoubtedly will run short if there are many late registrations. Advance registrations should be mailed before October 1.

Two programs of the conference, "Comprehensive Services" and "Urban Design" are topics uppermost in interest to architects at this time. Most of the conference work and the displays will be housed in a large tent.

Wednesday's segment of the program will be devoted mainly to registration and state chapter meetings. Then on Thursday from 10 a.m. to noon and 2 to 4 p.m. the Comprehensive Services Seminar will be held. Participants in that event will include Clinton Gamble, F.A.I.A., secretary of A.I.A.; Donald H. Lutes of Springfield, Ore.; N. M. Martin of IBM, and Clinton E. Brush, III, former Gulf States regional director.

The A.I.A.'s Urban Design Committee will serve as the panel for the Urban Design Seminar on Friday. The program personalities will include Charles A. Blessing of Detroit, Harry M. Weese of Chicago, Mr.

Lutes, Robert L. Geddes of Philadelphia, and Mr. Winter of Mobile. Mr. Lutes, Mr. Geddes, Mr. Gamble and Nicholas Satterlee comprise the Honor Awards Committee.

Mr. Winter feels those who attend the conference will have ample time to enjoy the attractions of the island. He said there will be no speeches outside the scheduled program so that emphasis may be placed on informal conversation.

### A-M RECEIVES KUDOS

Since ARCHITECTURE-MEMPHIS is a new publication on the Memphis scene, the editors are particularly cognizant of reader comments. It is especially pleasing to receive a favorable word or note such as the following:

"The Board, staff and I want you to know how pleased we are with the article about the Administration Building which appeared in the most recent issue of 'Architecture-Memphis.'"

"This is a fine publication and one that has been needed in Memphis a long time as a means of accentuating the positive."

"Here's hoping you will keep up the good work."

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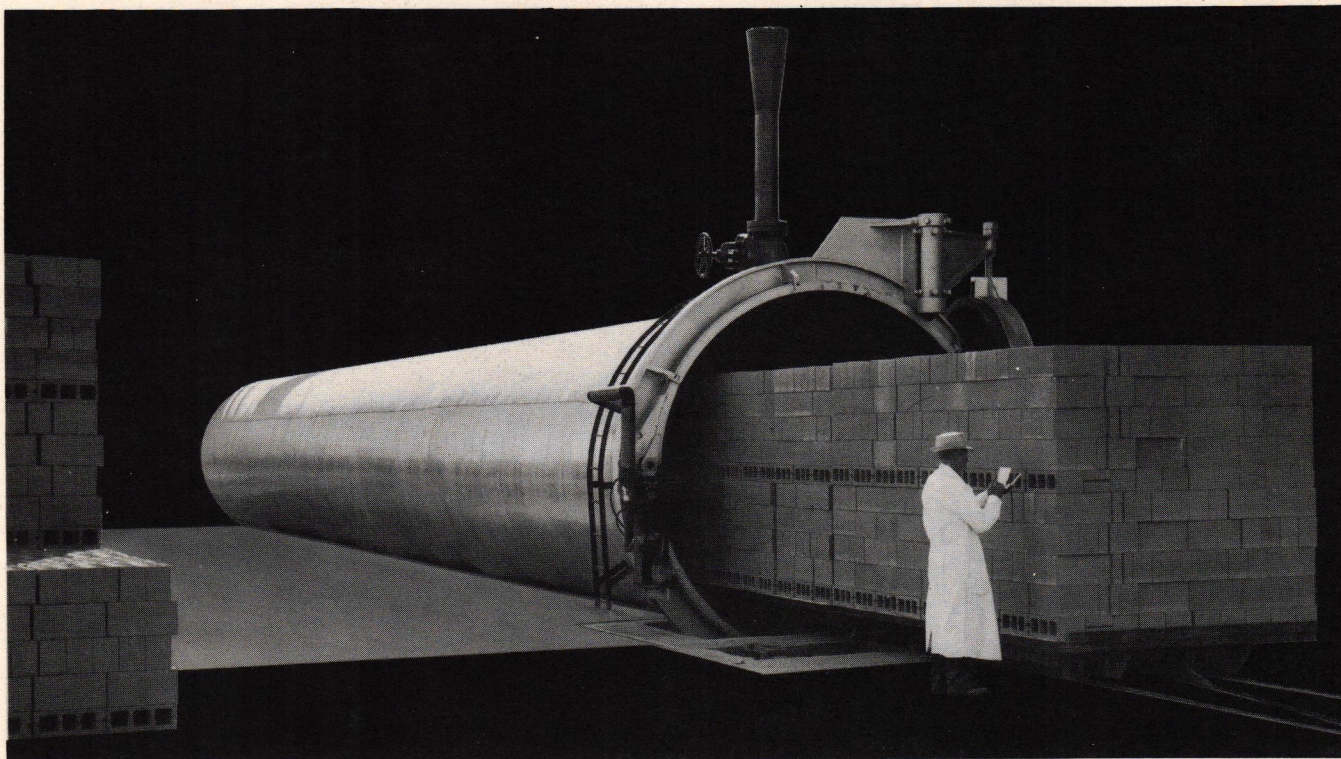
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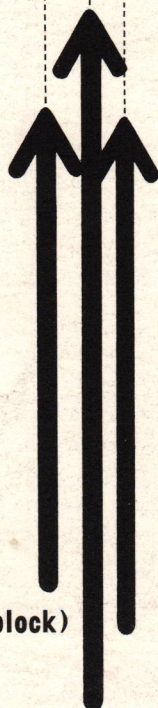




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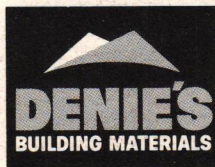
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