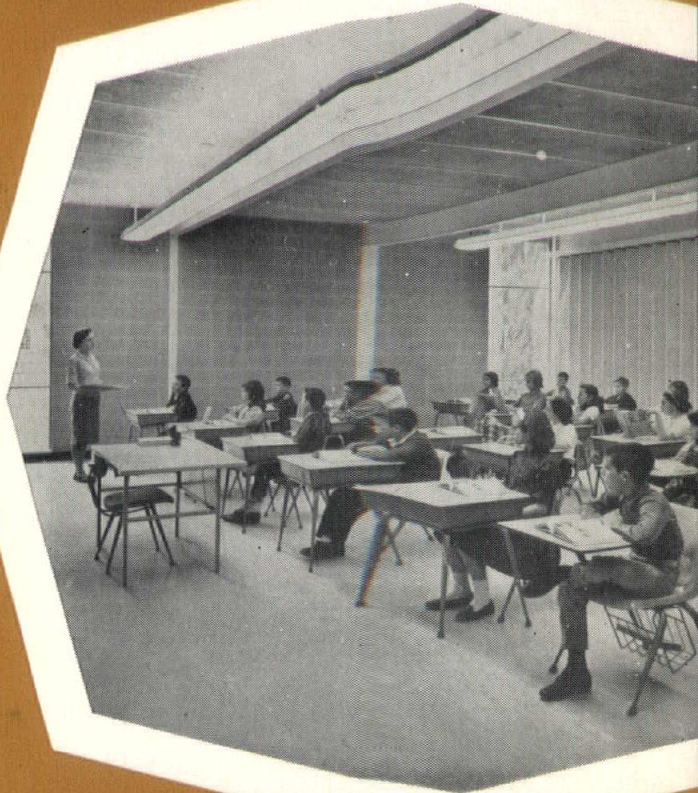


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MISSISSIPPI ARCHITECT





# The AMERICAN INSTITUTE of ARCHITECTS MISSISSIPPI CHAPTER

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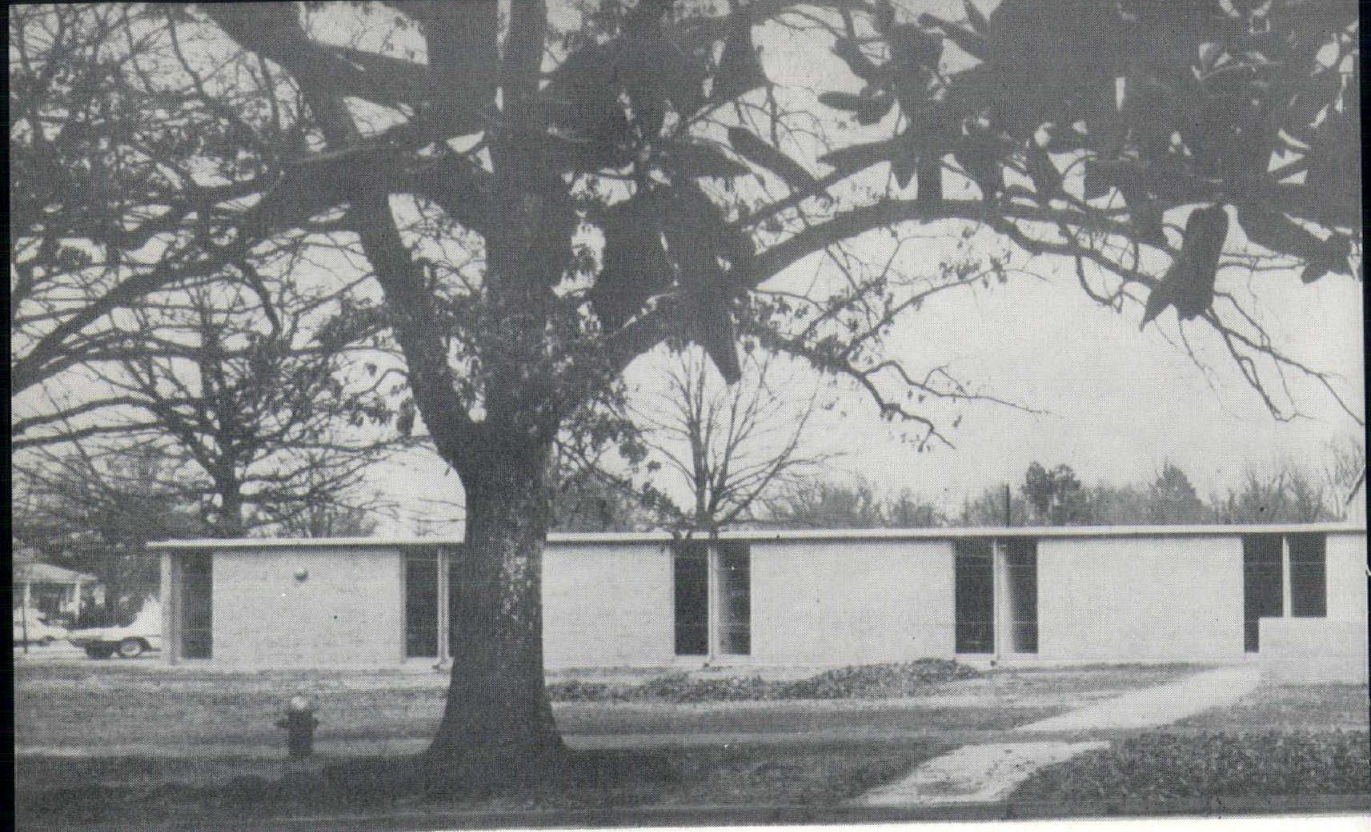
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# MIDDLE

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Amory, Mississippi

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Research and planning for this school  
was materially assisted by a grant  
from Educational Facilities Laboratories,  
New York, New York.

The new Amory Middle School building contains two major elements: class and recitation space, an "upper school" equivalent to grades seven and eight and a "lower school" equivalent to grades five and six, flanking a mutually utilized resource center.

There is no cafeteria as such. Each school has a multi-purpose room which serves, among other purposes, as the dining room, served by hot and cold food service carts during the lunch period.

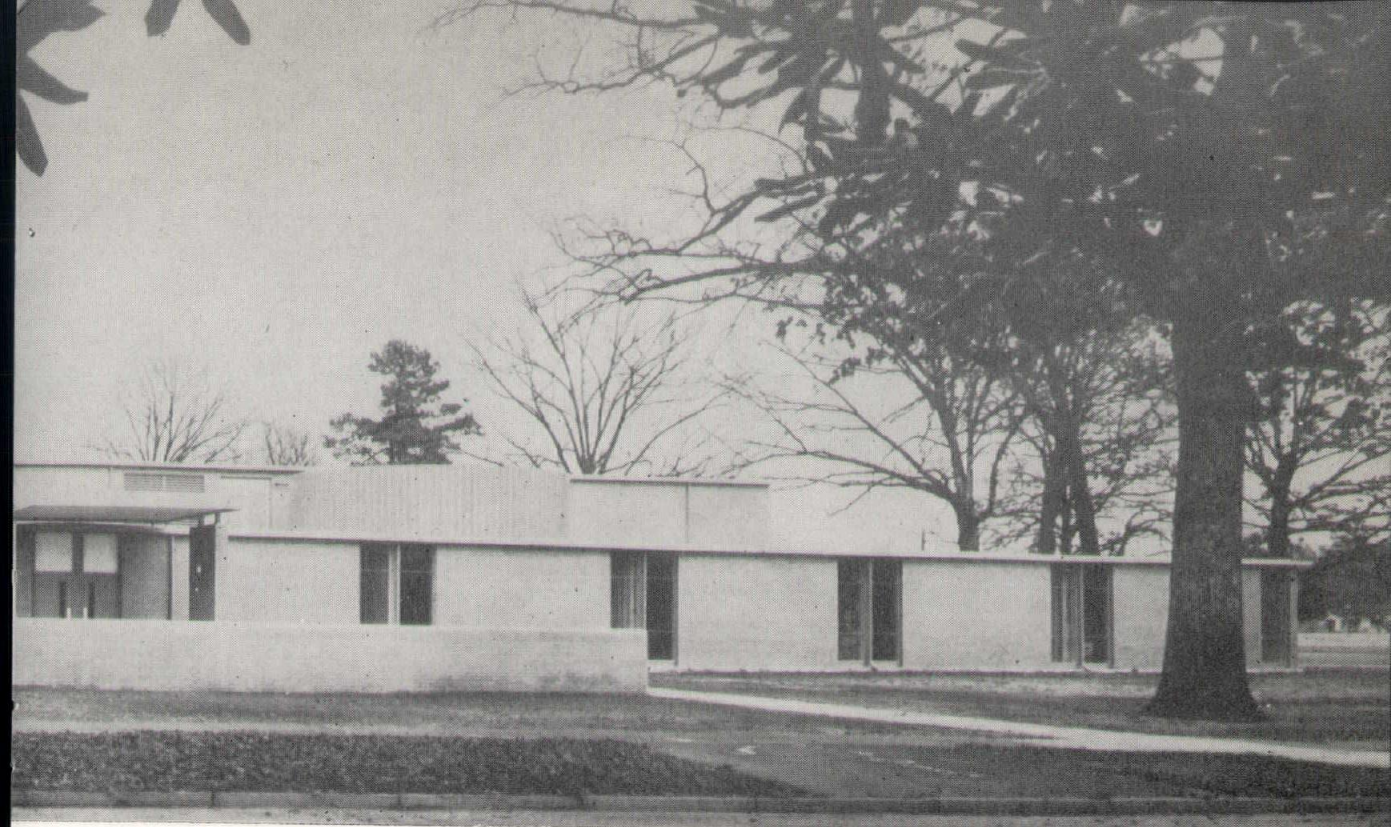
Expecting 12 months use, including evenings, the building is all year air-conditioned.

The school was planned to accommodate two teaching techniques: (a) the conventional system of a teacher with a class group of some 30 students acting more or less independently of other class groups and (b) the more advanced systems accommodating teaching teams, specialists, all teaching aids that offer promise, group endeavors, and student participation in the teaching process.

It is expected that the teaching techniques which will finally be employed must be evolved over a period of years, and that this evolution will move from conventional methods to varying degrees of advanced techniques, many of which, judging by the progress of the last 20 years, have yet to manifest themselves.

The school is still dominated by conventionally sized classrooms, but it will be noted that the usual array of built-in classroom equipment is absent. This is an attempt to foil the idea of a teacher becoming



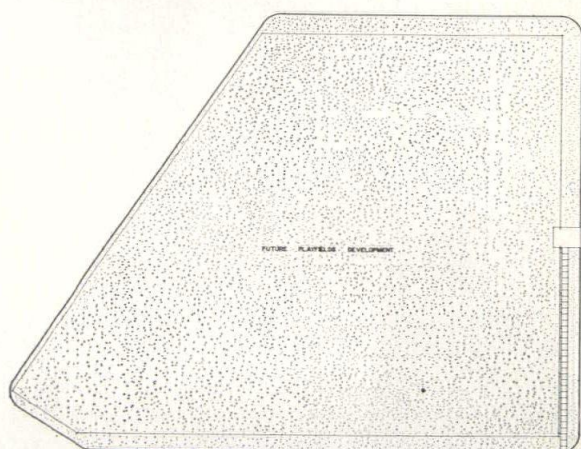


# SCHOOL

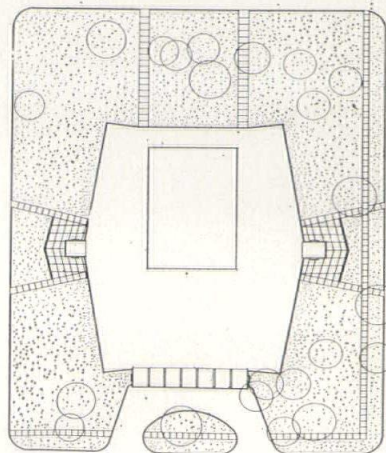
attached to a particular classroom as her home base. Further, should expected advanced methods replace those conventionally employed, there should be need for fewer rooms of normal classroom size in favor of larger spaces with individual carrels or similar devices. In that event, intermediate partitions have been planned for easy removal. Storage and equipment requirements for any stage of evolution of classroom areas will be met by loose and readily movable items.

The resources center is conceived much more inclusively than may be readily apparent from examination of the plans. It is considered to include the physical education space (which also serves for large group gatherings), the books and periodicals area, the audio visual and materials preparation center, the arts and crafts areas, and the science and music areas. These have been planned to intersupport one another. They are so related plan-wise that each may serve uses beyond its prime teaching function. Facilities provided in one area are not duplicated in another. Upper and lower school teacher's lounges, school centers, seminar and project rooms are closely related to the resources center.

The central area, a skylighted interior court, is planned to be the most attractive of all interior spaces. In addition to its prime functions, it serves as student lounge and display center. Growing plants, pools and handsome furnishings form an interior oasis, providing the visual and psychological relief which an inward oriented plan required.



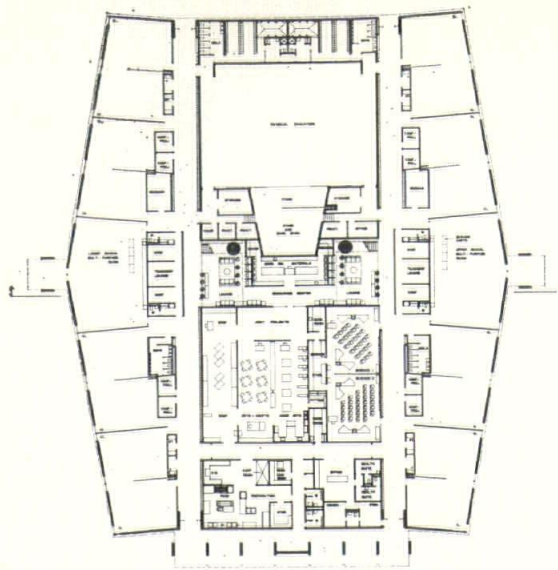
STREET CLOSED AND TRANSFERRED TO SCHOOL BOARD



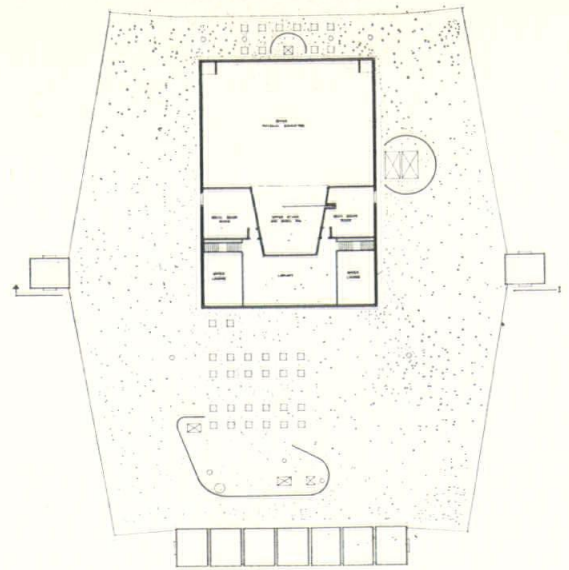
SITE PLAN







FIRST FLOOR PLAN

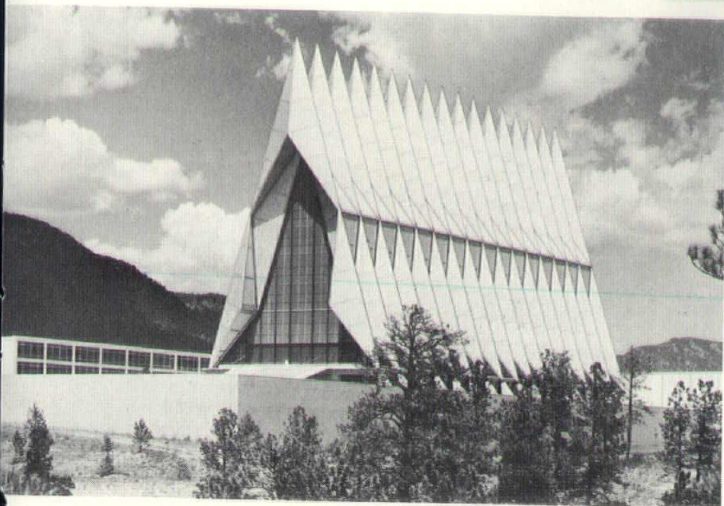


SECOND FLOOR PLAN





# AIR FORCE ACADEMY *Chapel*



Photos by Stewarts Commercial Photographers, Inc.  
United States Air Force Academy Chapel  
Exterior View

THE U. S. Air Force Academy Chapel, center of a wordy controversy over modern design when first proposed a decade ago, has brought one of architecture's top accolades to its designer.

The American Institute of Architects announced that the 1964 eighth annual R. S. Reynolds Memorial Award will go to Skidmore, Owings & Merrill for design of the Chapel. Partner in charge and designer was Walter A. Netsch, Jr., AIA, of the firm's Chicago office. His design assistant for the project was Ralph P. Youngren, AIA.

Largest in architecture, the R. S. Reynolds Memorial Award annually brings \$25,000 and an original sculpture to the recipient chosen by a jury of architects selected by the AIA. The Award is conferred for distinguished achievement in architecture with significant use of aluminum.

Famed for its series of 17 gleaming aluminum spires, the U. S. Air Force Academy Chapel in Colorado Springs, Colorado, became a national landmark even before its completion and dedication last Sep-

This photo shows the spires of the U. S. Air Force Academy Chapel during construction.

(Continued on following page)



## AIR FORCE ACADEMY CHAPEL

(Continued)

United States Air Force Academy Chapel  
Protestant Chapel

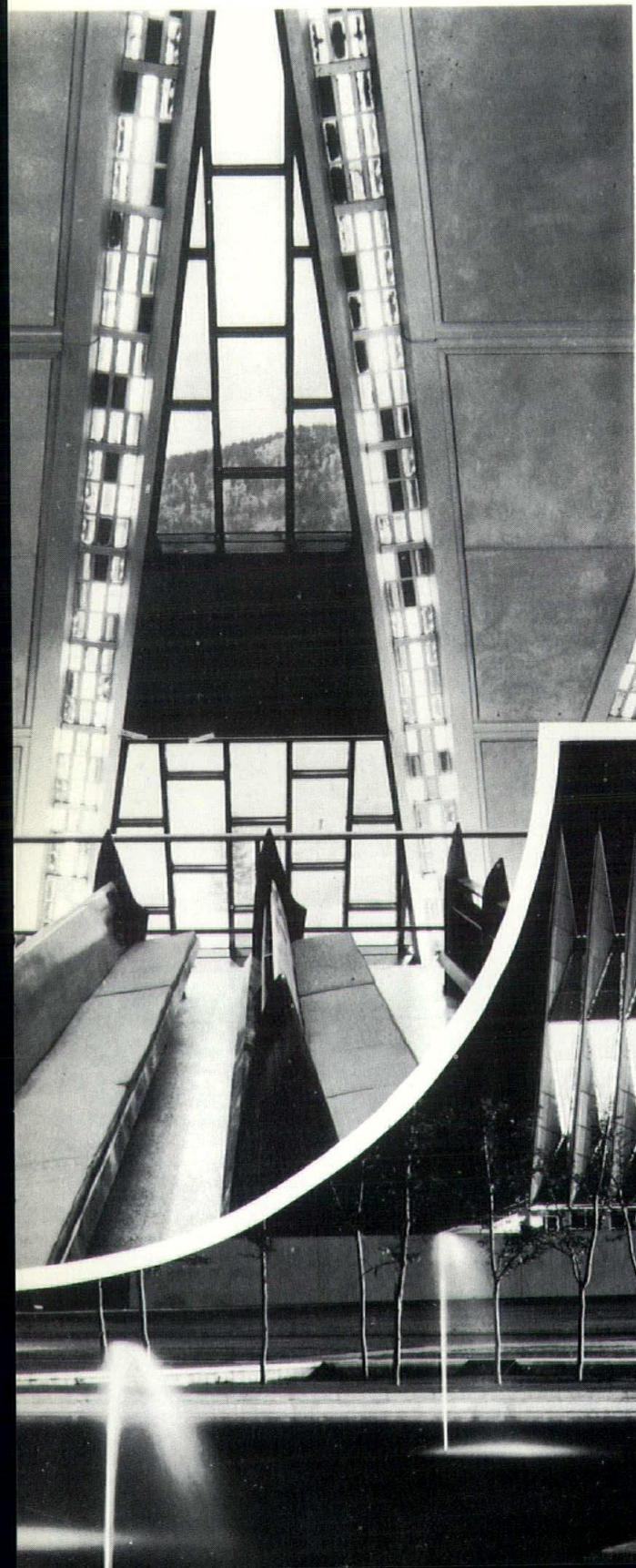
tember. The spires, rising 150 feet to dominate the flat buildings of the Academy campus, are formed by 100 tetrahedrons made up of steel pipe frames clad inside and out with aluminum. Between the tetrahedrons run continuous strips of stained glass, designed in Chartres, which diffuse glowing colors into the chapel. The spires are anchored to concrete abutments.

The Chapel provides separate worship facilities for three major faiths. A Protestant chapel, on the upper level, seats 900 persons. On the lower level, a Catholic chapel accommodates 500, and a Jewish chapel, 100.

Once criticized for its departure from the traditional, the Chapel won increasing praise as it neared completion. With its machined materials strongly symbolic of the air age, it is widely viewed in design and art circles as a compelling architectural expression of modern man's desire to worship. Its total impression is somewhat reminiscent of a Gothic cathedral.

The AIA Jury Report stated: "The light, airy feeling of this beautiful soaring structure, so appropriately placed in the center of a complex of related buildings, dominating its environment in a manner similar to the cathedrals in villages of Europe, and reflecting in its silhouetted structural forms the mountains of its background, is uniquely appropriate to this very special problem of a chapel for the United States Air Force Academy."

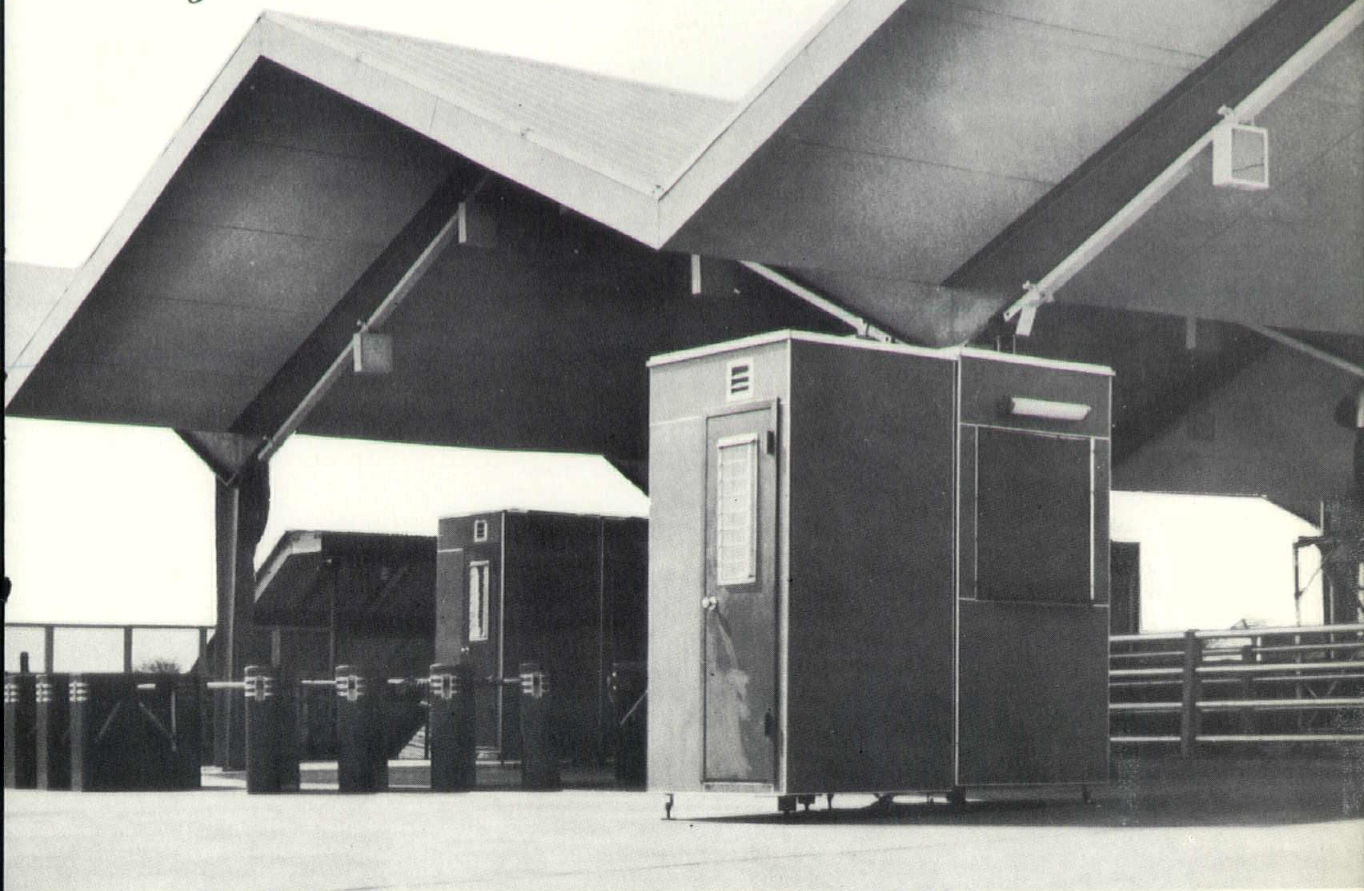
United States Air Force Academy Chapel  
Exterior View





# 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.

**M**ILLIONS of visitors who enter the main entrance of the New York World's Fair will get their first panoramic view of the exposition from a bright, attractive Long Island Railroad overpass specially constructed to handle Fair traffic.

In keeping with the exciting building designs found within the Fair, the railroad has provided facilities equally modern and forward-looking. Soaring canopies and sparkling ticket booths enhance the over-all scene. These facilities are faced with Glasweld, asbestos-reinforced panels with a permanently-colored all-mineral surface, distributed by United States Plywood Corporation.

One of the canopies, 400 feet long and 40 feet wide, protects the immense turnstile area of the ter-

minal 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.





# THE NATIONAL DESIGN CENTER

Focal point of new midwest headquarters of the National Design Center is a dramatic circular stairway linking the three floors. The shape repeats the round concept of the twin towers which characterize Marina City, Chicago, where the new headquarters is located. Encased with clear lucite, the stair rail adds to the impression that the stairwell is a modern "floating" architectural concept. An information bureau is located at the stairway's base.





A game room, with giant checker board, is featured by the United States Rubber Company in their exhibit at the Midwest National Design Center, Chicago. The new Center is a showcase of home furnishings and interiors as well as building products. Visitors to the Center learn sources, prices and specific details on all products displayed at an information bureau on the first level of the three level exhibition.



▲ The entrance to the new midwest headquarters of the National Design Center has a modern portico well-lighted from above which forms a protective as well as dramatic entrance-way. Exhibits in the new center are on three floors connected by a "floating" stairway and elevators. Beyond the wall (right) is a thousand foot panorama section devoted to outstanding design exhibits.

THE new National Design Center, midwest headquarters, in dramatic Marina City, midtown Chicago, is a showcase for home furnishings, interiors, building and architectural products.

Occupying three floors in the Marina City office building, the National Design Center is flanked by a 1,700 seat performing arts theatre, five restaurants, a skating rink and the twin 60-storied apartment buildings.

Clean architectural lines distinguish the Center inside and outside. Following the round concept of the turret-like towers, a dramatic free-standing circular stairwell, laced with clear lucite, connects the three floors. Modern man-made materials have been combined with traditional materials, such as fine woods and marble, by the architects and interior designers whose joint efforts produced the Center.

Exhibits are divided into several types. There are

complete room settings designed by the nation's leading interior designers which show products and decorating ideas adaptable for any income level. Some exhibits are product displays either for interior or exterior uses.

One of the most important services of the Center is the information bureau where visitors may get specific information about interior design, building and architectural products. Highly trained personnel at the information desk keep complete records of requests which are tabulated by expert researchers to spot growing trends. The information service is free-of-charge.

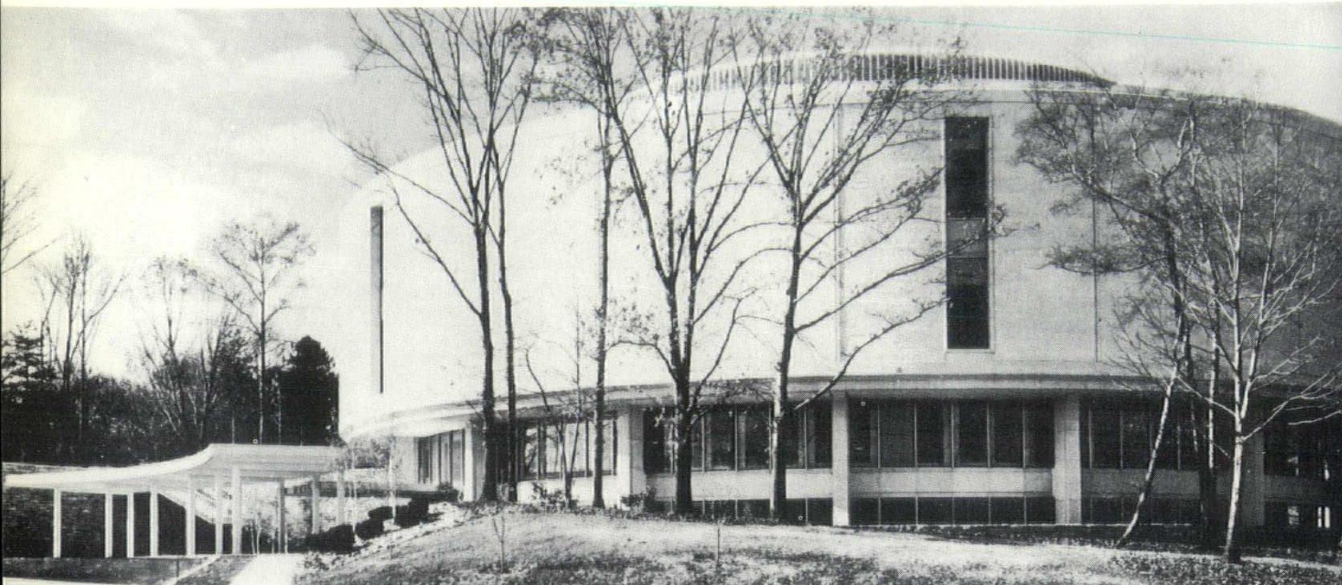
The third floor is divided into a large conference area and contract products section. The National Design Center conference area with a seating capacity for 500 is equipped with visual and sound aids available for meetings, testing of products and special presentations.



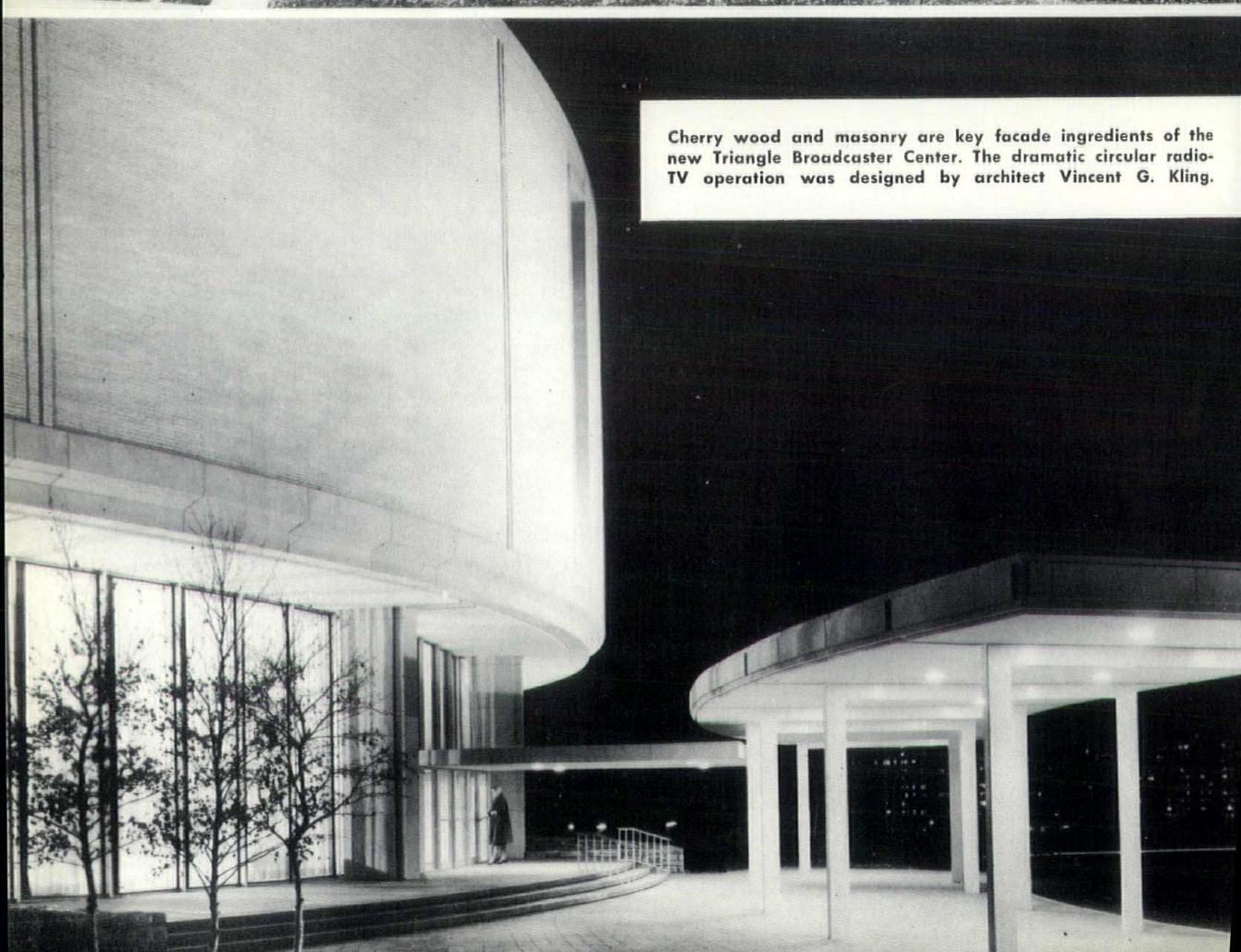
# TRIANGLE

## BROADCAST CENTER

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.







Lobby combines cherry wood, masonry, purple crystal granite and sunshine in split-level spaciousness. The unique circular structure houses WFIL and headquarters of Triangle stations.

Master Control, the core of the new Triangle Broadcast Center, provides a unique 360-degree view of all studios, one of the daring innovations made possible by the circular structure.

THE new home of the WFIL Stations and Triangle's Broadcasting Division has already been hailed as unique and beautiful by artists, visiting broadcasters, and a steady stream of passers-by who are anxious to tour the premises. Here are some of the facts and details about the new Triangle Broadcast Center.

Ground was broken April 16, 1962, but planning had begun almost three years before when it was recognized that the Market Street building was growing inadequate, both because of the healthy expansion of the company and the rapid changes in broadcasting techniques. The wooded, four-acre is appropriately triangular. To design the circular edifice which it was felt would permit maximum functional potentials, Triangle management turned to one of the nation's foremost architects, Vincent G. Kling. Mr. Kling rendered a building design both handsome and useful, whose 80,000 square feet of floor space would comfortably accommodate the newest equipment, larger studios, more offices and a more efficient division of work areas than any conventional design.

The circular function peculiar to broadcasting remained the central idea in the construction, the hub of the entire production process being the operating center at the core of the building. Increased vision, economies in wiring and duct work, and shorter distances to walk are among the benefits of this concentric floor plan. And the three largest studios, segments of a circle, have a curved wall which provides permanent cyclorama, the ideal backdrop.

Being able to enter the building on the third floor level is one dramatic feature made possible by the sloping terrain. Cars can be driven into the three major TV studios. The two lower floors house the administrative functions, while the upper two contain all radio and television production activity.

The diameter of the building is 178 feet, but the structure itself looks smaller to a person approaching the entrance, because the eye can only see a small portion of any circle from a given point.

Triangle Broadcast Center is one of the few buildings in the Philadelphia area whose interior uses the same materials and finish as its exterior. The blend of cherry wood and masonry carries the outdoor



feeling into the main offices and halls.

Among the most exciting technical innovations are the following:

Four television studios equipped to originate colorcasts, the three main studios being 3,090, 2,452, and 1,744 square feet and all located on the third level. The fourth television studio, an interview studio, is located on the fourth level. Two radio studios, each with its own control unit, and constructed around a central radio operating center on the fourth level.

Custom-designed automatic television switching equipment which pre-sets station breaks, automatically switching to film, Videotape, and slides, assuring smooth true-time or elapsed-time operation for split-second operational functions. Brand-new special effects switching equipment, custom built for each of the three larger TV studios, allowing for unique visual switching effects.

More than 411 miles of telephone wiring have been installed; and 49 miles of general wiring, not including wiring for the broadcast installations, are transmitted in channels under the floors and in the ceilings.

Floor of the main lobby and entrance way is made of purple crystal granite. All interior wood paneling is cherry wood.



# *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.

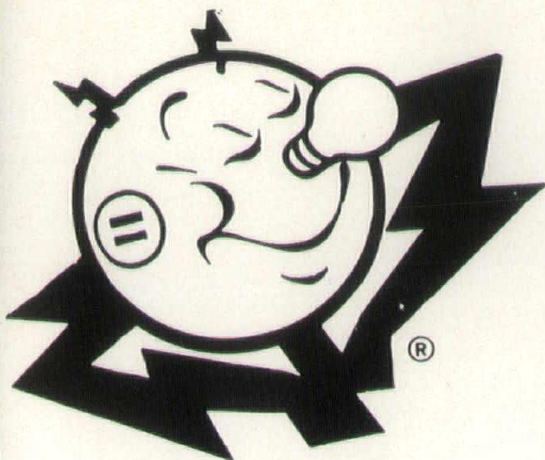
Bank operations will occupy approximately 100,000 square feet of space in the two base floors and eight floors in the tower. Borthwick said approximately 62 percent of the total building space has already been allocated.

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.



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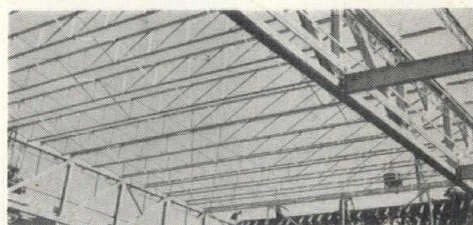
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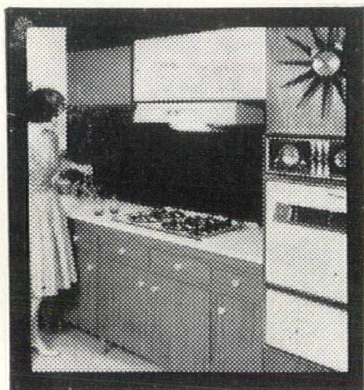
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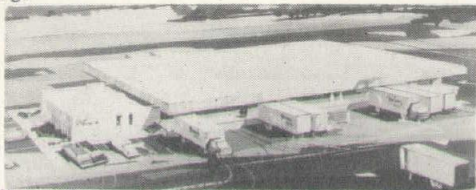
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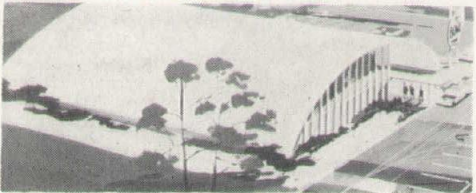


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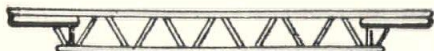
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