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MISSISSIPPI ARCHITECT

The AMERICAN INSTITUTE of ARCHITECTS MISSISSIPPI CHAPTER

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Harry Haas Jr., A.I.A.
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Put Your Architect To Work

It would be interesting to know how many appointed commissions, boards, and committees involving how many people and how many man-hours meet on any given day in the state of Mississippi.

There are commissions on aeronautics, athletics, building, educational finance, forestry, history, hospital care, insurance, junior colleges, libraries, marketing, parks, ports, public safety, research, and taxes.

There are boards for agriculture and industry, banking, bar admissions, blind and deaf schools, education, eleemosynary institutions, health, institutions of higher learning, mental institutions, oil and gas, penitentiaries, planning, plants, public contracts, textbook purchasing, veteran's affairs, and zoning.

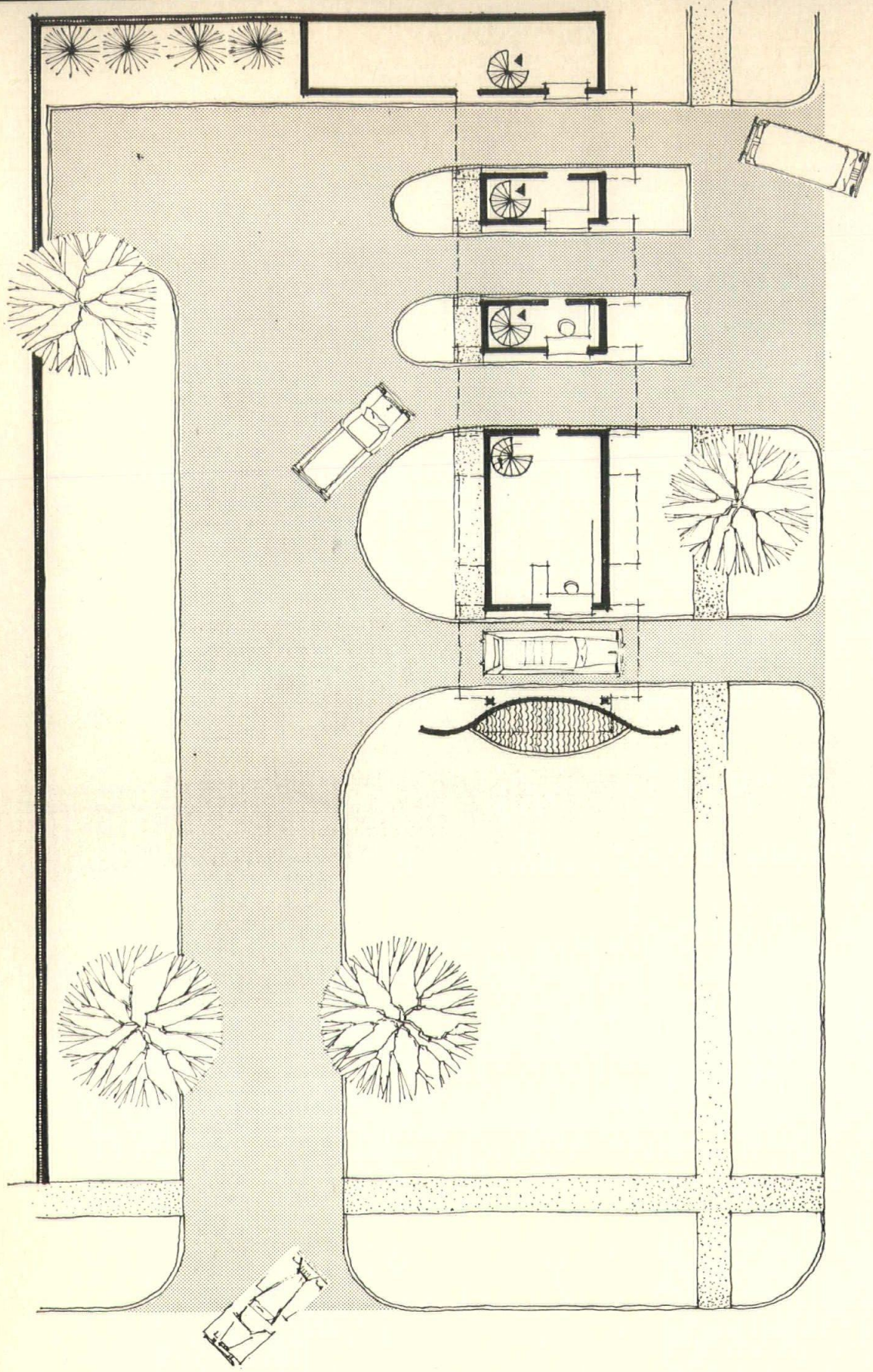
There is the church building committee.

Civic-minded citizens by the thousands serve unselfishly and without compensation in the interest of better communities, facilities, institutions, and government. Architects as a profession are committed to the everlasting improvement of man's total environment. They are morally bound to exploit every opportunity for civic service.

Inasmuch as most architects seem reluctant to seek opportunities for service, we suggest that you seek them out and put them to work. They are well equipped. They have been trained to plan, to organize, and to administrate. They use creative imagination in combining function, engineering, and beauty into building projects. Let them use these same talents to serve you.

If you need an architect member on your board or committee and there is no architect in your community, contact us and we will recommend one from elsewhere in the state.

—Bob Henry


PLOT PLAN
SCALE 0 5 10 15 20

LOCATED at a busy intersection in an area quickly changing from residential to commercial, this motor bank is oriented toward the automobile.

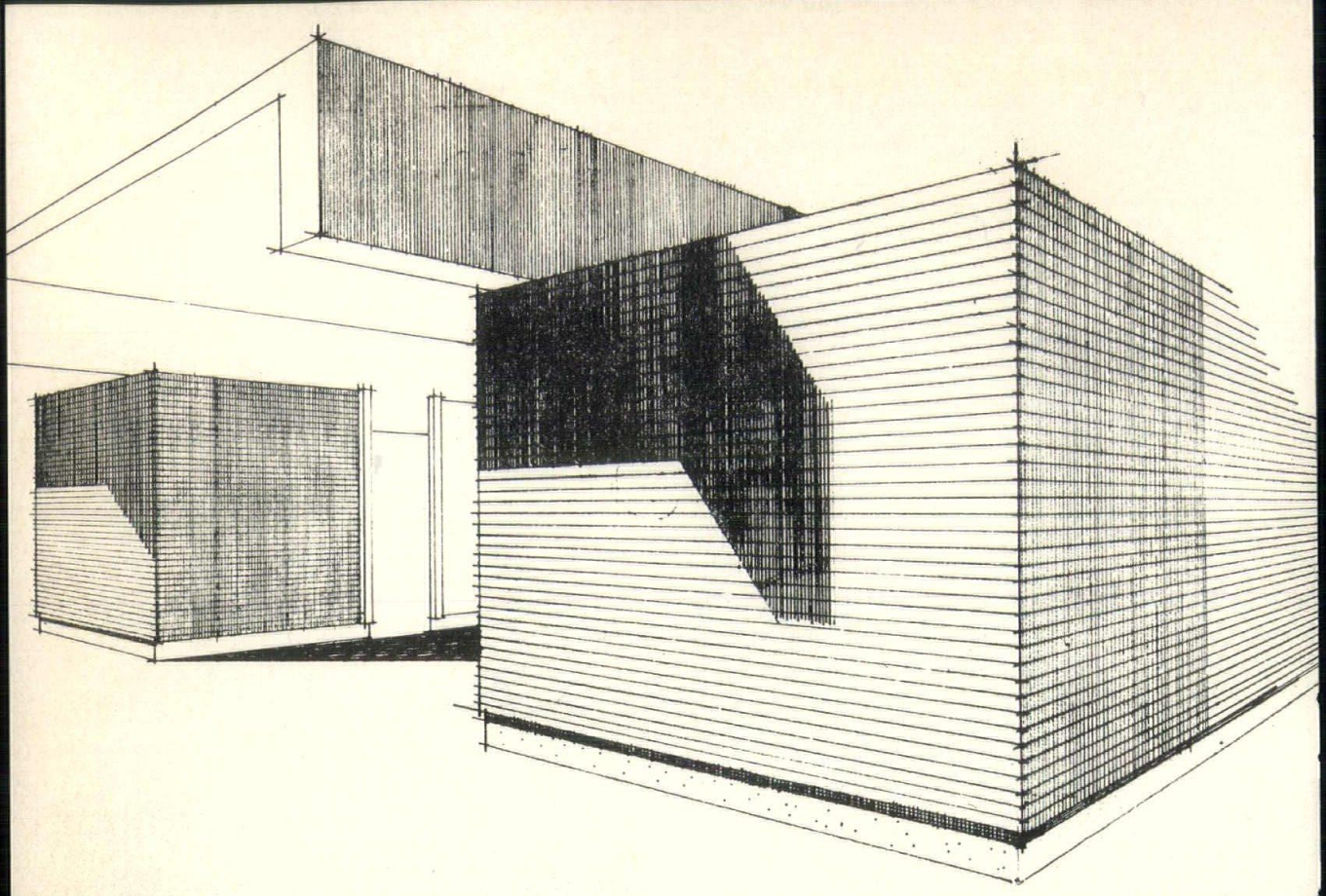
The exterior use of concrete channels and load bearing brick walls are reflective of the interior disposition of spaces. Bold forms were chosen in place of intricate details in order that the building read stronger in the context of fast moving traffic. Rather than visually crowd an already busy intersection, the building and drives were positioned to the rear of the lot to free the space at the corner.

Unlike most branch banks accommodating only two cars, requirements of a growing city necessitated facilities for four cars. Expansion provisions for six have been provided within the existing structure.

Greenville Motor Bank

Motor Bank
of
ommercial National Bank
Greenville

M. L. Virden III
& Associates
Architect
Greenville



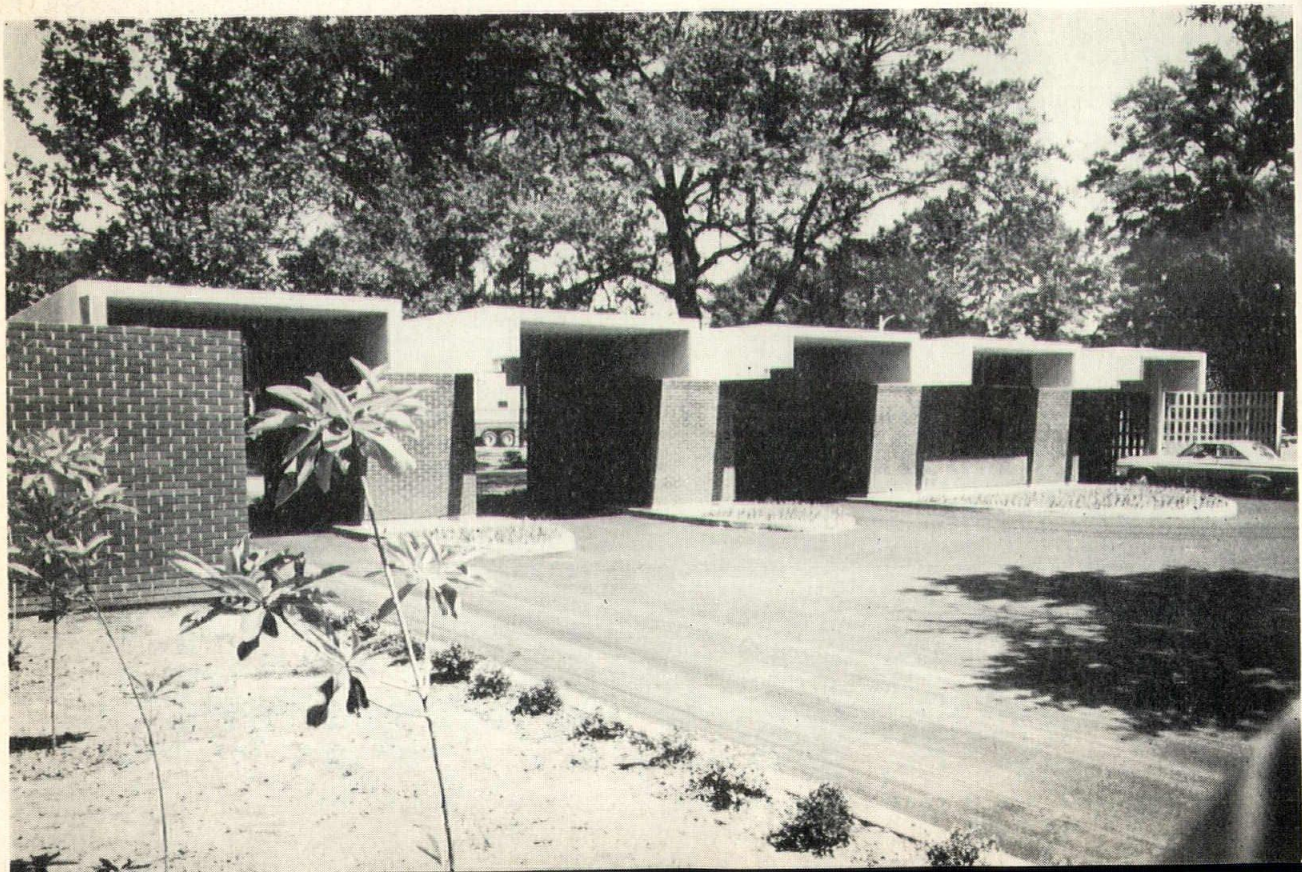
MOTOR BANK **COMMERCIAL NATIONAL BANK** **GREENVILLE**

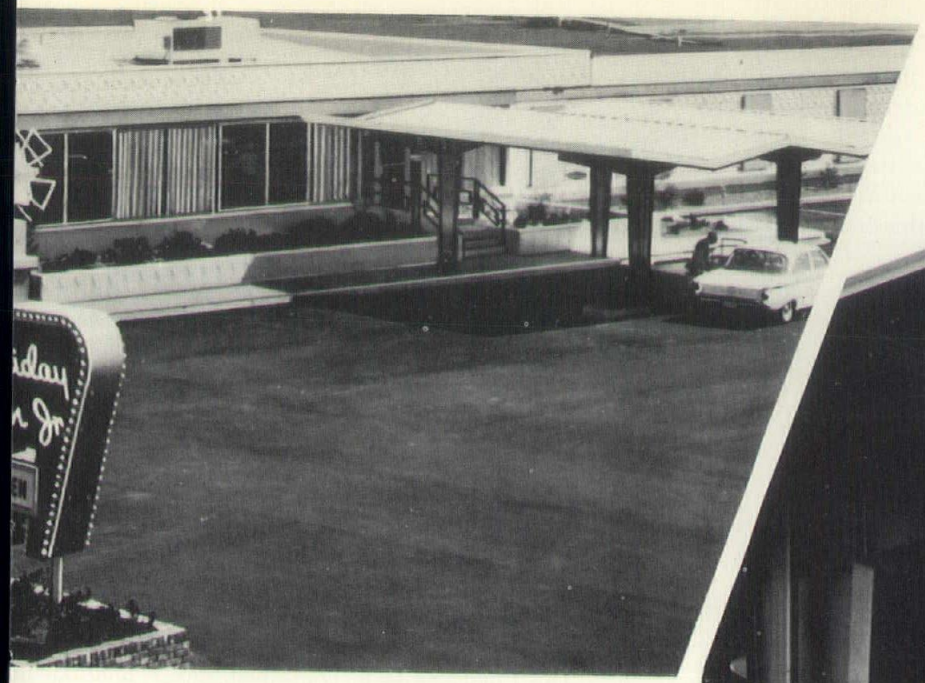
H. I. Melton Construction Co.
General Contractor

Schutter Heating and Air Conditioning Co.
Mechanical Contractor

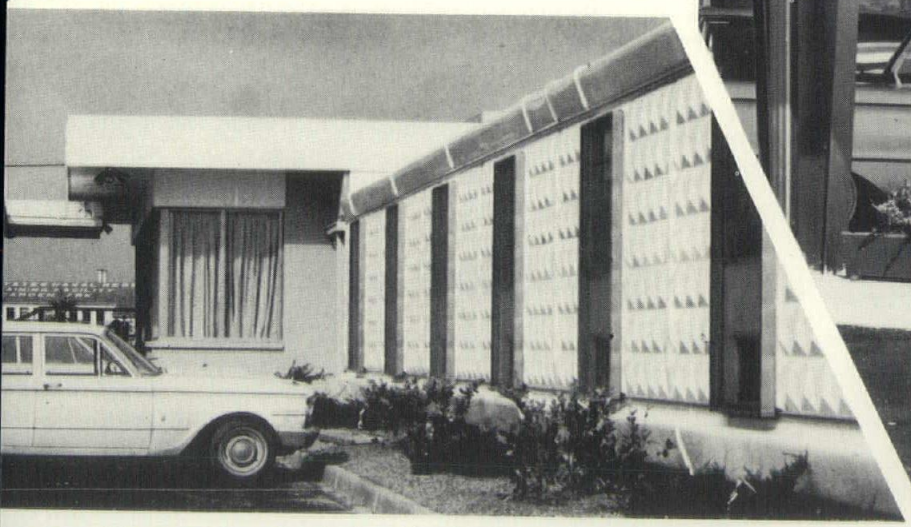
Wiseman and Son
Electrical Contractor

Quattlebaum Plumbing Co.
Plumbing Contractor





HOLIDAY INN JR.



Top photo: This Holiday Inn Jr., located in Camden, Arkansas, is the prototype of twenty additional inns now under construction.

Above: Exterior of Holiday Inn Jr. is fabricated with sections of Fiberglass-reinforced plastic. The distinctive design treatment is an integral part of the side wall's surface.

Right: Sheltered entrance of Holiday Inn Jr. Guests will find pleasing rooms and a restaurant in this compact version of the familiar Holiday Inn.

THREE years ago, the idea for a small-size inn was born. Executives of Holiday Inns, who had already tried their hand at larger inns, decided the time was right for a compact inn with compact rates to match.

The unit, to be built in smaller communities or city areas where space is at a premium, would provide adequate accommodations without frills.

Swimming pools and meeting rooms would be eliminated to keep the costs down, but it would have all the luxuries found in larger Holiday Inns, only smaller in size and price.

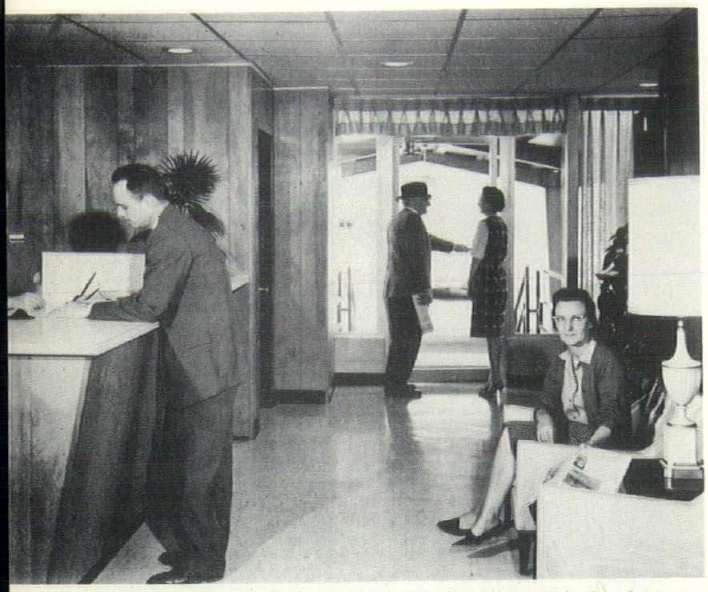
At the same time, they wanted the inn facilities to be standardized so that guests could expect the same

(*Continued on following page*)

HOLIDAY INN JR. *(Continued)*

consistent quality anywhere in the country. To guarantee uniformity, the inn would be best constructed on an assembly line.

With these characteristics in mind, the architectural-engineering firm of William W. Bond, Jr., and Associates set about designing this innovation for the accommodations industry.



Registration area of the Holiday Inn Jr. The motel also features a restaurant with round-the-clock service. Fiberglass acoustical ceilings absorb noise, creating a quieter, more relaxing environment.

Interior of guest room at the Holiday Inn Jr. Individual year-'round climate control and all the conveniences of the well-known Holiday Inn await the traveler.

The designers decided the inn would function be with a maximum of 50 rooms and a restaurant the style of a coffee shop. In addition, each room the compact unit would have to utilize every inch space in order to provide facilities that are standar in every Holiday Inn room and still give an air spaciousness.

They came up with a modular room which coul be produced on an assembly line, transported ov the highway to the selected site, and erected with minimum of on-site construction.

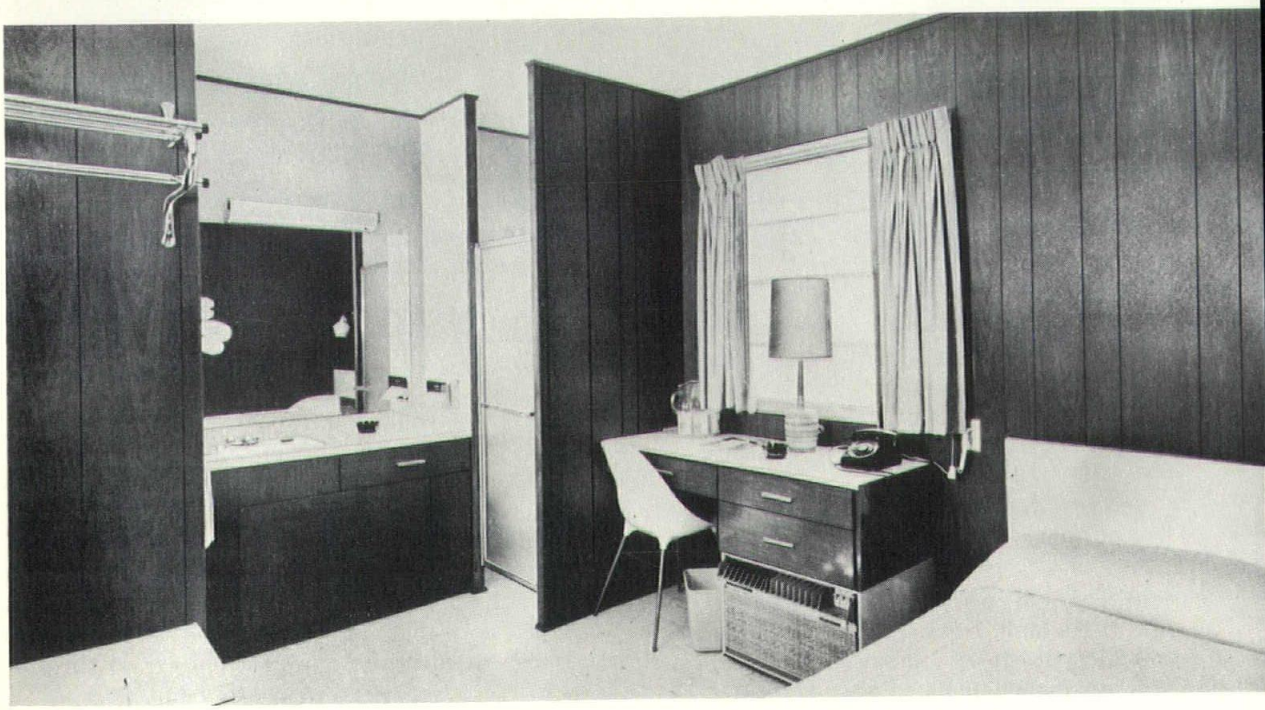
The selection of an exterior surface material wa made only after considerable analysis of availab substances. Since attractive appearance, lightweigh ness, durability, and easy maintenance were essenti to the modular unit, 8 ply, non-toxic Fiberglas wa chosen for the exterior skin.

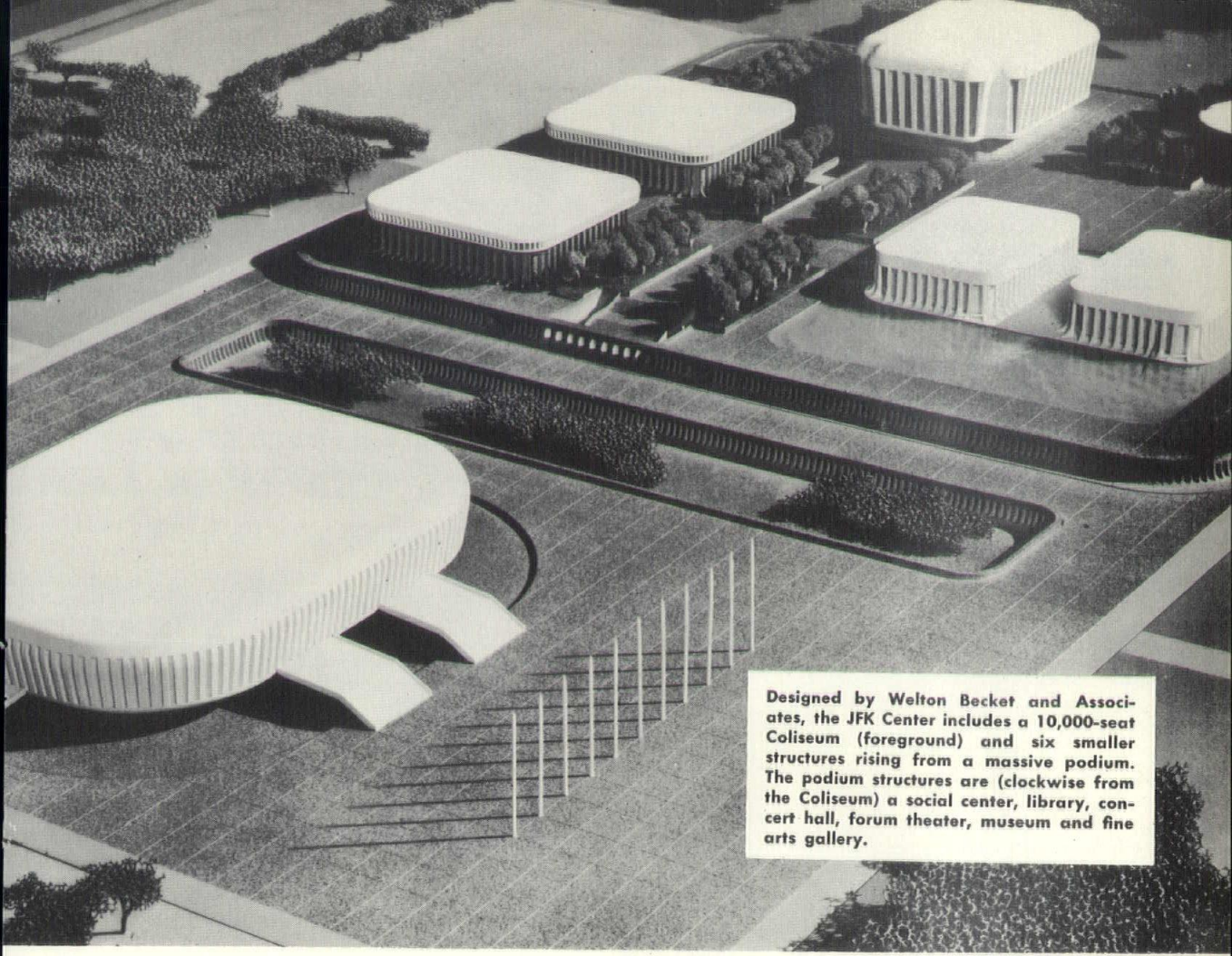
They felt this material was unique because a de nite pattern could be designed into the surface. Th architects knew the exterior color would have to b one that guests would not tire of, so white with i universal eye appeal was chosen.

The Fiberglas skin, combined with a bonding ma terial of Hetrofoam #92 and birch plywood pane ing for the interior surface form the pre-fabricate wall which will support the roof and give require strength for over-the-road hauling.

The Hetrofoam, a pressurized liquid which expand under proper temperature conditions to 30-33 tim its original volume, is injected between the skins the wall panels. The most important physical pro erty is its insulating quality, the architects noted.

There is additional insulation in the Fiberglas bat of the ceiling and each plywood wall panel receive five coats of fire-retarding varnish.





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.

Long Island's JFK Center

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

Cost of the 186-acre complex, designed by Welton Becket and Associates, architects and engineers, to provide for the cultural needs of Nassau County's 1.5 million residents while creating a civic focal point for the County, is estimated at $45.5 million. The site has been officially dedicated by President Lyndon B. Johnson.

As conceived by the architectural firm, six structures — a Concert Hall, Library, Social Center, Forum Theater, Fine Arts Gallery, and a Museum of Science, Industry, History and Transportation—will rise from a grand, pedestrian podium with parking beneath. A 10,000 seat enclosed Coliseum will balance 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.

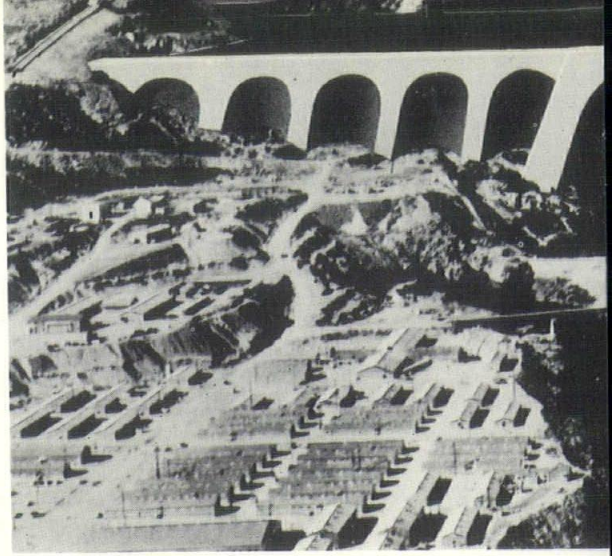
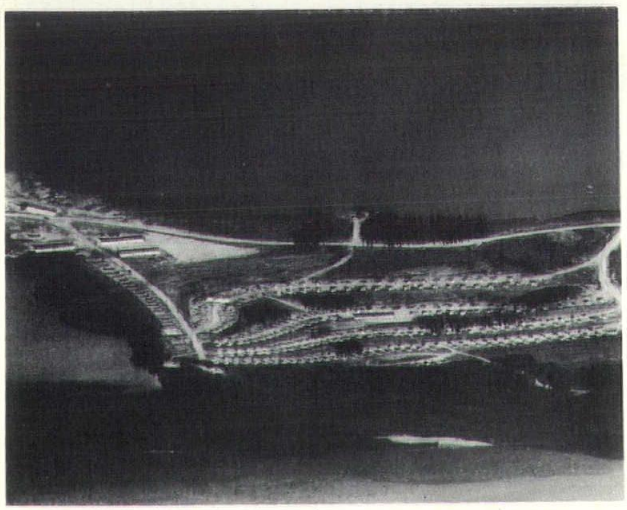


Photo-montage of Hydro-Quebec's Manicouagan 5—the multiple-arch dam which will be the highest of its type in the world—as it will appear when completed in 1968. The crest of the dam is more than 4,200 feet long and it will create a reservoir of about 5,000 billion cubic feet (115 million acre feet) of water. A construction camp is in the left foreground.

Work progresses on the center arch of Manicouagan 5 in Quebec's northern wilderness.



Besides a base camp with facilities for 3,000 men and all necessary equipment shops, comfortable trailer camps such as this one have been built in the vicinity of the Manicouagan 5 dam.

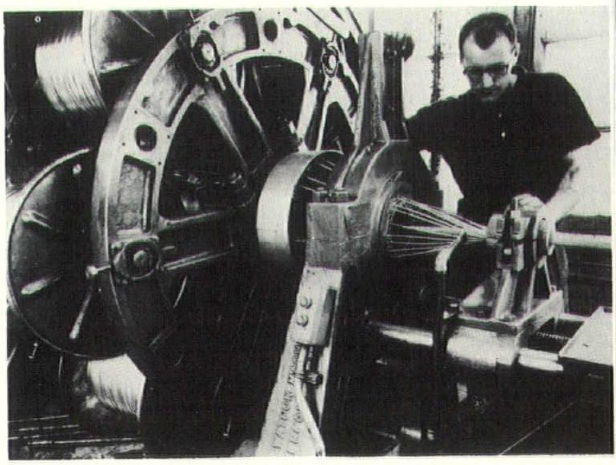
Special aluminum cable for the world's highest voltage altenating current transmission line is stranded at the Shawinigan, Quebec, plant of Aluminum Limited (Alcan), which designed the cable for Hydro-Quebec.

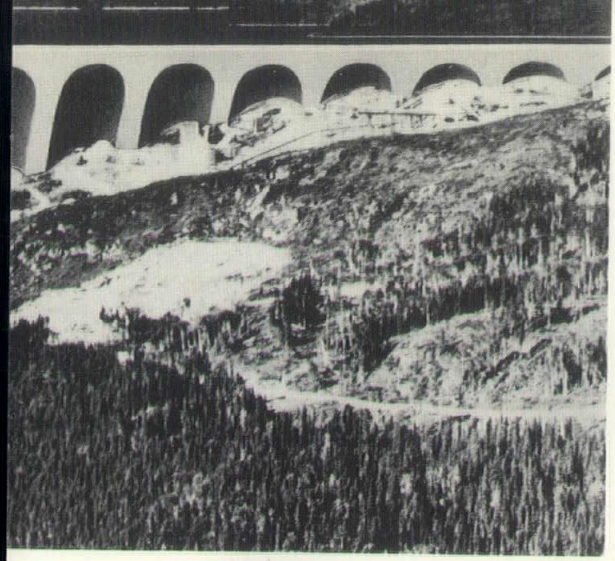
MANIC

IN A DRIVE for the industrial development of Quebec, a complex of power dams is being built in the northern wilderness of Canada. The largest of the dams, Manicouagan 5, will rise 703.5 feet above riverbed. It is tucked between mountains in the water-rich Manicouagan-Outardes area, and will control a river which each spring has a force equal to that of the mighty St. Lawrence.

The drainage area of the entire project covers 25,000 square miles, an area the size of Belgium and the Netherlands combined. Manicouagan 5 alone will create a reservoir of 5,000 billion cubic feet of water, almost four times the cubic storage of the Lake Meade reservoir behind Hoover Dam.

Its construction schedule calls for speed and precision in pouring more than 2,850,000 cubic yards of concrete of exceptional quality. Aluminum pipe





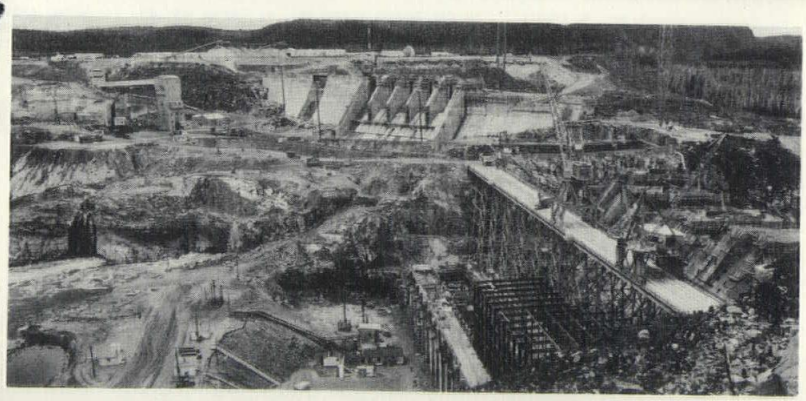
AGAN 5

is used for controlling temperature in this large concrete placement. About 340 miles of pipe will be required to complete the job.

Before each five-foot layer of concrete is poured, aluminum pipe is laid in a zig-zag pattern. Cold river water then is pumped through the pipe to dissipate the great heat generated by the concrete as it hardens. This concrete contains an unusually high proportion of cement, and to ensure that no cracks develop, its temperature must be regulated with extreme care—no easy job in an area where winter temperatures may fall to 60 degrees below zero and where there often is a temperature differential of 70 degrees between night and day.

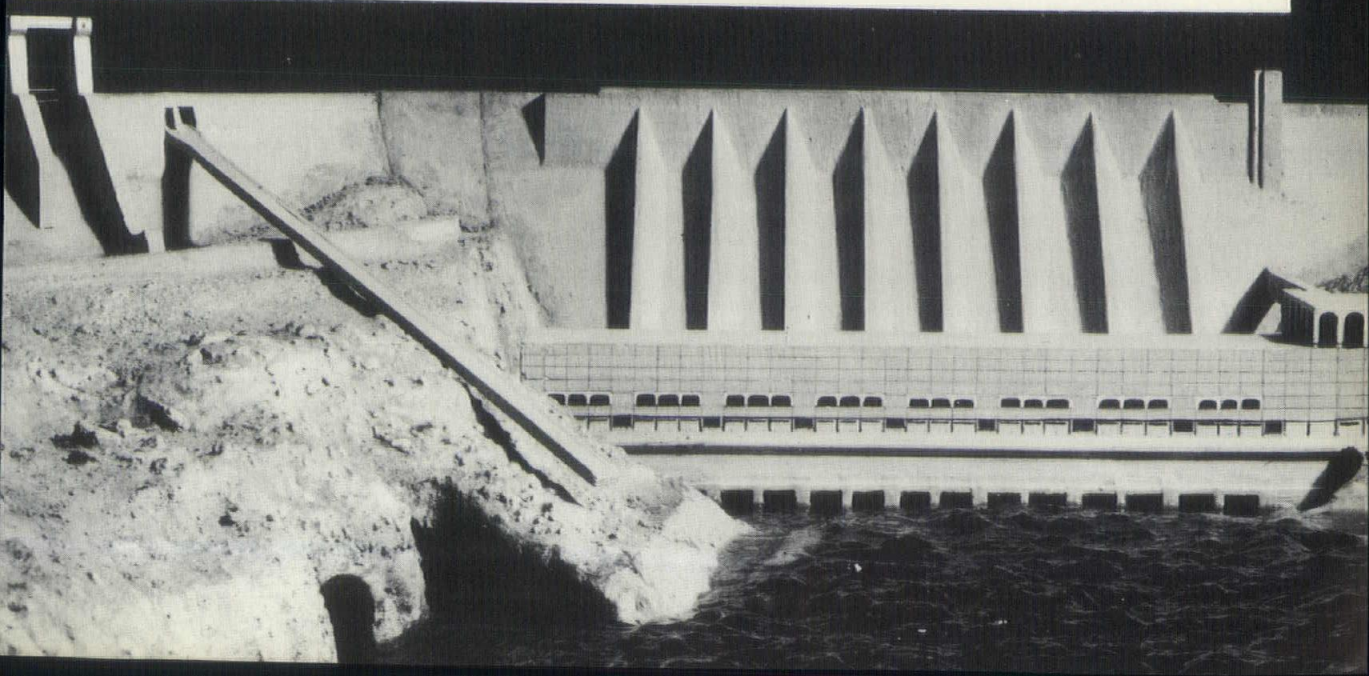
Thermometers inserted in the concrete, short distances apart, check the temperature; and the circulation through the aluminum pipe is adjusted accordingly. After about a year of this treatment, when the concrete steadies at about 40 degrees, the aluminum tubing itself is filled with concrete so that it remains solidly embedded and forms a permanent part of the dam.

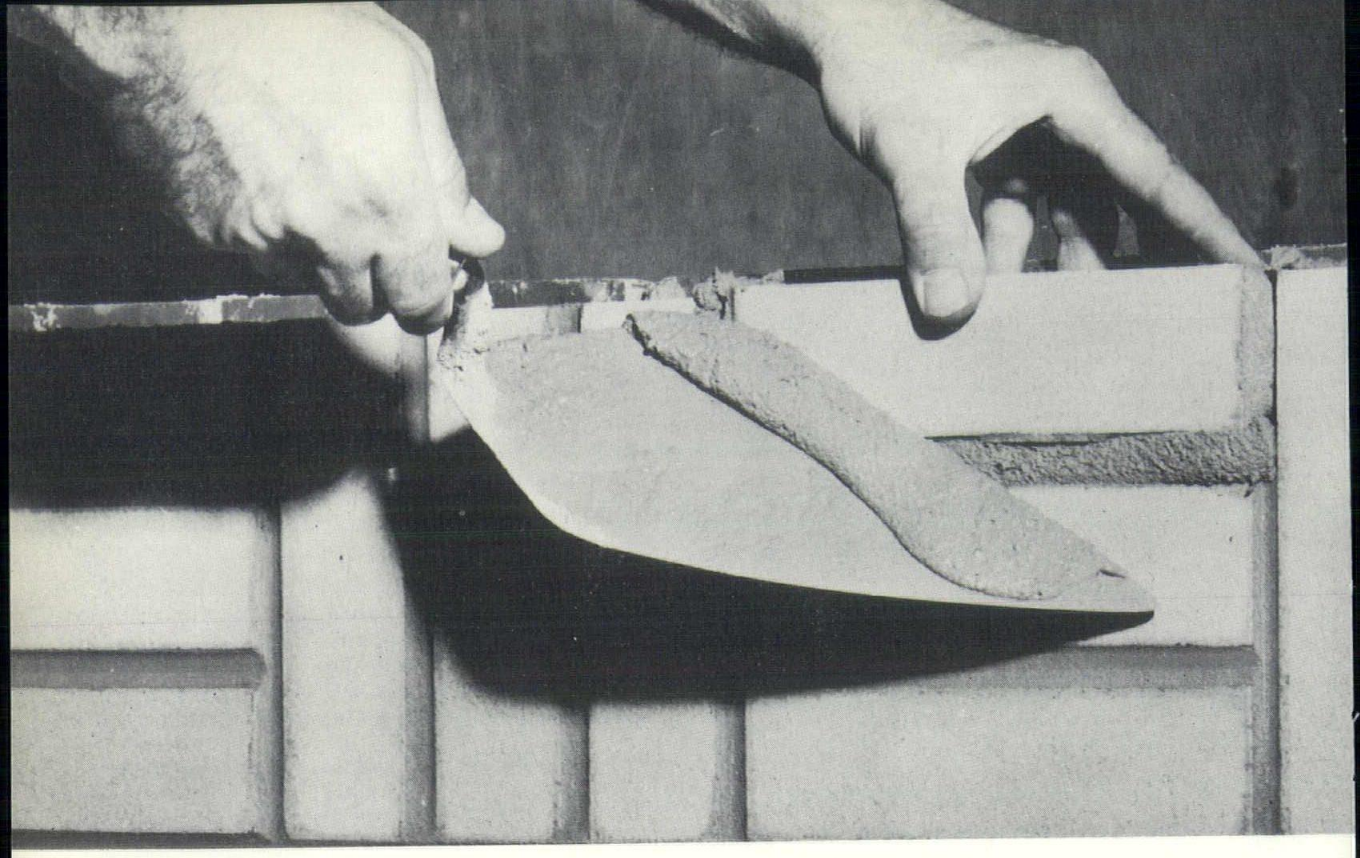
The smaller of the two dams, Manicouragan 2, is expected to be complete October 1965.



Over-all view of the construction site of Manicouagan 2, the smaller of two dams presently under construction for Hydro-Quebec. Powerhouse is under construction at right. At center left are the two diversion tunnel outlets, and the spillway sections can be seen in the middle background.

Photo-montage of Manicouagan 2, the smaller of two dams presently under construction in Quebec's northern wilderness for Hydro-Quebec.





The clay, the trowel and mortar, and a pair of skilled hands —these are the elements which are defying the machine age by producing a new return to human craftsmanship in building. Here, the bricklayer finishes a basket-weave pattern in brick.

THE RETURN OF CRAFTSMANSHIP

By the year 2,000 — only a forty-year mortgage away — we will have to duplicate every single building in the nation today to meet the needs of a doubled population. We will, in effect, have to build a second America.

This is the conservative estimate provided by the nation's leading economists, sociologists, and architects. And it is not just a "file-and-forget" report. Already more than 100 major American communities are undertaking large-scale redevelopment and new building programs. Architects, city planners, engineers, developers, and financiers backed by local governments, are pooling their professional skills for the job.

But *how* will our new communities and buildings be built? Will they be vast in scale, cold and impersonal, or warm and human, and related in size to the people who will live in them? This is one of the biggest preoccupations of designer and sociologists today and a large body of new thinking on the subject points to one interesting trend — the return of human craftsmanship.

In the age of machine technology, particularly i a nation which provides 50 per cent of the world' production with a relatively small labor force, th idea seems to present a paradox. Two centuries ago the first industrial machines sounded the death knel of the European craftsman's guilds. One hundre years later, in the nineteenth century, a remarkabl group of painters, sculptors, engineers and architect grouped together to adapt the new machine processe to the art of building. Since then, America's mush rooming industry and its advances in mathematic and materials have brought about the skeleton fram on which walls hang like curtains. They have le to thin-shell construction and remarkable buildin forms such as the saddle-shaped hyperbolic para baloid.

Yet, in seeming contradiction to all this, two thing have remained and are in ever greater demand tha they were 10 years ago — the brick and the brick layer.

Of the two, the brick seems easier to explai

here are still bricks on exhibit which are 5,000 years d. Drawn from the earth and baked like bread, the aterial is cheap and seems to be almost indestructble. It is a dense substance which shuts out noise, ater, and insulates against heat and cold. Small unit size, it is extremely flexible to build with. asy to shape, it can be produced in any surface xture or color. It was probably the first prefabcated building product in history and it is still ard to beat.

But what about the bricklayer? Here, surely, is n anachronism in a machine age. He lays up pieces f buildings one at a time. Many people believe him be slow, surly, and restrictive. At one time, the eneral belief was that he laid 300 bricks a day and more. Curiously enough, that appraisal now seems have risen to 500 bricks a day.

So the inevitable question arises — why is he still round?

Comments on this question from architects, manfacturers, and contractors produce two separate easons. First, as the case with almost any longeld belief, the "300-500 a day" story does not ntirely square with the facts. Architectural Forum ommented: "It is time for the construction industry stop apologizing for its performance. Building one of the most productive enterprises, in terms f gross output, of any on the industrial scene. The nual output of a construction worker . . . is double at of the average U.S. worker. And in the decade nce World War II, his efficiency has improved gnificantly."

Citing the case of a contractor who checked old ecords and found he got better production on a omparable wall in 1956 than he did in 1928-32, orum added: "Mason groups have also wearied f the perpetual need to explain to the uninitiated that carely any jobs today are comparable to work one in the era of 2,000 bricks per day per man. That ate was possible in old-style load-bearing walls that ere often three and four feet thick, with only oneinth of the brick exposed and required to be plumbd accurately. The unexposed central section was terally slapped together.

"To counter jibes about . . . the good old days' f 2,000 bricks a day, Robert Taylor, director of ne Structural Clay Products Research Foundation supported by industry manufacturers), likes to dislay a 1910 building cost handbook that declares 00 bricks a day for veneering a frame house is good day's work.' Adds Taylor: "Today, we have ouses on which we are getting veneer work of 450 500 face brick — more wall per day, by quite a nargin, than in 1910."

Nettled by accusations of limited production, the ricklayers' union publicly offered $1,000 to anyone ho could show proof of any such restriction by a ubordinate local union. The money has never been laimed.

Now revealing information has come from another quarter. The Mason Contractors Association of America, representing the contractor-employers of bricklayers, surveyed mason production in 13 states. The average face brick production per man, per day, was 638 units. In one case, a crew of bricklayers on a large insurance company building laid 450 bricks per man-day. Several weeks later, the same crew laid 2,800 bricks per man-day on a memorial tower. The difference, it turned out, was that in the former job, the wall was eight inches thick, involved out-size bricks and a complicated bonding pattern, and required working around many window and pipe openings. The memorial tower job simply involved a sixteen-inch backing-up of a stone face.

One prominent contractor, William F. Nelson, of Washington, D. C., pointed out that the bricklayer "now works with adjustable scaffolding that eliminates much stooping and bending. Fork-lift equipment and conveyor belts raise materials over great distances, both laterally and vertically. He uses new equipment, pneumatic, hydraulic, and electric. Though he is sometimes paid as much as $4 an hour, he seldom has a chance to work more than eight months out of a year . . . If we were still making the same walls our grand-fathers did, we would produce literally thousands of brick in the wall per man-day."

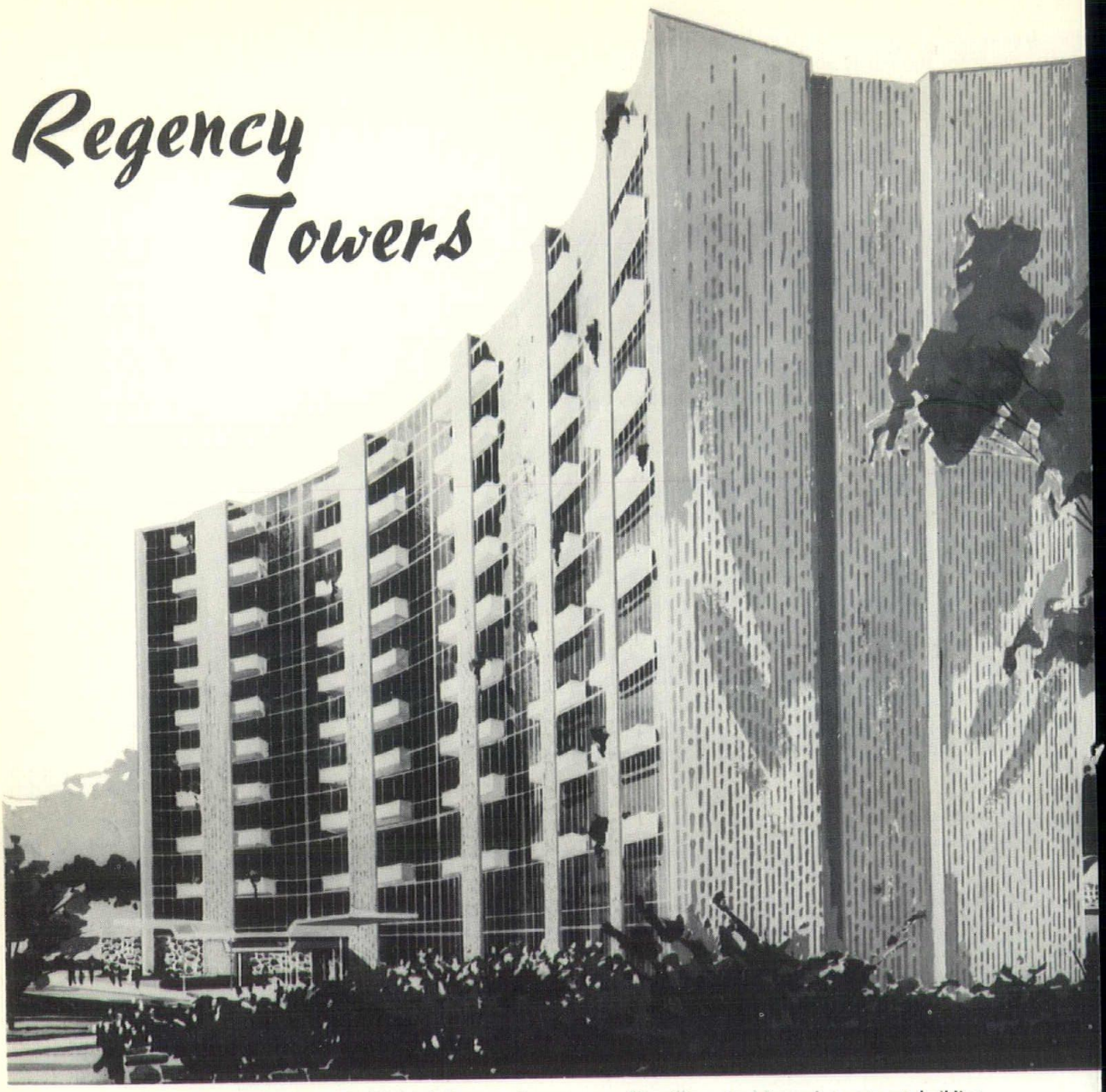
"In any case," Nelson added, "the man-hour rate is only a part of the total picture. It's the total building price that counts. According to many new cost studies, masonry is still a good deal less per square foot than any other permanent type of wall."

The second reason, according to many architects, flows from the new trend in architecture. Modern architecture in the thirties turned severely away from the gingerbread and imitative forms of the nineteenth century and stripped off the ornaments in a sweeping design purgative. The result, dubbed the "International Style," was a gleaming, precise, but cold, two-dimentional architecture.

Today, however, leading designers are returning to three-dimensional architecture, employing ornament as part of the structure rather than simply pasting it on. The masonry screen, a modern adaptation of the air-conditioning of the ancients, has brought new variety and delight to buildings. In addition, the use of varying bonds, patterns, and surface textures are being used to return a sense of human scale to buildings. From this trend, a clothing of architectural flesh on the bare bones of modern structure, masonry has profited.

And so, apparently, has the man who many building authorities term the "last of the craftsmen." Though he may be the last, he seems today to have acquired a new lease on life as man seeks once again to demonstrate that he is the master of the machine and not its servant.

Regency Towers



Rendering depicts unusual shape of Regency Towers, new $3 million steel-framed apartment building now under construction in Hartford, Conn. This imposing structure, with 141 living units on ten floors plus penthouse, is an architectural showpiece of glassclad facades and masonry end walls.

UNUSUAL SHAPE, steel-frame economy, speed in fabrication and erection—these were among the key considerations in designing the Regency Towers, an imposing new $3 million apartment building now under construction at Hartford, Conn.

Designed by Walter J. Douglas Associates of West Hartford, the 11-story structure takes full advantage of the steel's architectural freedom. Rising from a Japanese garden setting, the building displays sweeping glass-clad curved facades facing north and facing south to provide outside exposure for all 141 apartment units.

The distinctive shape of the building will utilize 1200 tons of ASTM A36 grade structural steel, rolled by Bethlehem Steel Company's Bethlehem, Pa., plant

Each of the building's apartment units will include an outside terrace accessible through a sliding glass door incorporated in the outside glass wall of the living room. The terraces are attached by dropping he spandrel beams at the various points and connecting cantilevered steel channels directly to the floor beams.

High-strength bolts will be used for field connections of steel frame members. Floor beams will be only 12 inches deep—with corrugated steel centering plus three inches of concrete. Heavy wind bracing will be used in the frame.

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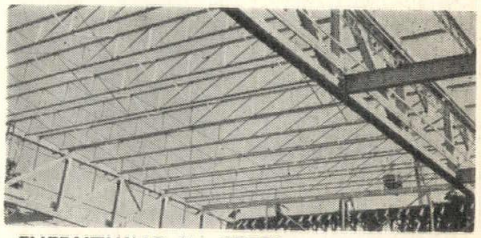

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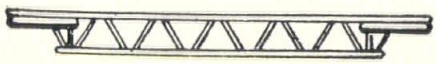

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