

PARENCAN INSTITUTE



MISSISSIPPI ARCHITECT



The AMERICAN INSTITUTE of **ARCHITECTS** MISSISSIPPI CHAPTER

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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

William R. Henry Jr., A.I.A. Editor Harry Haas Jr., A.I.A. Edward Ford Neal, A.I.A. Editorial Advisors

The American City of Tomorrow

An Address by

Morris Ketchum Jr., FAIA

President

The American Institute of Architects

For the Annual Convention of The Pennsylvania Society of Architects at Hershey, Pennsylvania, on October 21, 1965

Just a few years ago, the American Institute of Architects held one of its most memorable conventions in the City of Philadelphia. The late, great Le Corbusier, foremost architect and city planner of our day, received the Institute's highest honor, the Gold Medal. That and the first performance of the Philadelphia architectural symphony under conductor Edward Bacon's baton were the high points of the convention.

None of us who were there will soon forget the lighted stage with the huge outline plan of the city as background, the way in which each member of the architectural team filled in his own segment of the city plan, and Ed Bacon's running commentary as all the sparkling details of existing or proposed developments sprang into life.

Not since Clarence Stein received the Institute's highest honor for his now classic community plan for Radburn, New Jersey, had the eyes of our profession been so firmly drawn to the total scope of environmental architecture.

It created a new and growing awareness of the fact that the architectural profession had never lost its skill in urban design and that there had never been more need for that skill. All over America our cities were deteriorating, our sprawling suburbs were eating up the landscape, our highways were lined with visual eyesores. It was high time to reshape and rebuild the man-made urban framework we live in.

The environmental pattern is essentially the same in the great majority of our towns and cities. The highway approaches are befouled by billboards, garish store fronts, utility poles, overhead wires, junk yards and blighted business buildings. That part of suburbia which is available to middle income residents sprawls in bulldozed nakedness. Badly designed houses run across flatland and hills in identical checkerboard patterns. The trees are gone. God's finest handiwork is replaced by a skyline of overhead wires. The suburban shopping centers stand in islands of asphalt. A gray area of dilapidated small buildings rings the urban core. Downtown is usually congested, rundown, and may already have been dissected by a badly planned highway. The water front, potentially a place for recreation, is littered with junk and industrial debris. In all things, big and small, there is a blindness to the most fundamental and rudimentary principles of good architectural planning.

The basic force that has scrambled our Continued environment is the uncontrolled use of the automobile. It has swamped downtown streets built for the horse and buggy, blighted urban residential areas with noise, confusion, and poisoned air, driven the city's inhabitants and the retail trade which serves them into suburbia, depleted central city tax rolls, and created all the honky-tonk squalor which lines our highways. The combined automobile explosion and population explosion threaten to overwhelm us.

We, therefore, face one of the great crises in the history of our nation — the fate of the American city and, in a larger sense, the fate of our urban society. It may be one of the most dangerous crises of our democracy because we may not know, clearly and at once, whether we have won or lost. The enemy will not always be visible or recognizable, and our struggle will seldom be attended by martial music and patriotic exhortations.

Within the next few years, I believe, the die will be cast. We will see a great renaissance in the making of livable and beautiful cities, or the city will simply diffuse and dissolve into densely built up metropolitan regions without form, amenity or any of the grace and beauty you might expect from a mature and responsible people.

If the conception of America the Beautiful, in all its majesty, goes down the drain, I submit there will be four reasons: First, lack of public understanding that things can be better than they are; second, the continuing misdirection of our burgeoning technology; third, the pressure of vested interests to subordinate the community interest to individual advantage; and fourth, the failure of the architectural profession to demonstrate, through example and expert practice, what the community can aspire to.

All four of these factors are serious and none lends itself to any easy solution. Any one of the four can lead to a general failure. Yet I firmly believe that we will not sink into the abyss of irreversible ugliness which will surely be the result of further apathy, ignorance, and unenlightened self-interest. This is not a visionary and unrealistic hope, I submit, because – and it is important that we all recognize this – the ugliness and disorder from which we suffer is fundamentally the ugliness of affluence, the disorder of misused wealth. It is not the product of poverty. Only a rich people could be so wasteful of their land, so ready to obliterate their natural resources, so capable of flooding downtown streets with cars, tearing up historic neighborhoods to build new freeways, littering the roadways with signs, and filling the air with wires.

I believe that we will win this fight, hard as it may be. I believe this, first of all, because it is visibly and morally right, and I do not think our people are either blind or stupid. The public awakening has already begun. The national administration is demonstrating that this has become a politically potent issue. Beautification, the recent White House conference on Natural Beauty, the creation of a new Department of Housing and Urban Development, and the passage of the rural highway bill may not be giant steps toward the reversal of the tide, but they are significant steps. In the halls of government, we have come a very long way since a member of the Senate spoke derisively of "ass-thetics."

Second, there is great hope to be found in the results of a survey of current progress in urban rescue and renewal initiated last January by the American Institute of Architects. Across the country, in every one of our seventeen geographical regions, we have sought out and recognized the best achievements in community architecture.

Our awards of a Citation for Excellence in Community Architecture don't lionize the architect, although they acknowledge the part he has played in city development. Instead, they commend the city and its citizens for their efforts in creating a better background for urban living. Each one of those seventeen awards, whether they represent approved plans for the future, projects under construction, or completed efforts, add up in total to a vision of the city as it can be if the fight is won.

At the same time, they demonstrate the progress of our profession in the concepts and techniques of environmental architecture. Large firms and small, recognized or unrecognized for ability in urban design, have worked with the allied design professions to help the enlightened leaders of business, industry and government to stem the tide of community ugliness.

I will not read off these awards in the fashion of a grocery list, but I would like to give you some idea of their scope and how they relate to each other to create a contemporary image of the livable city, starting with the urban core and reaching out into the countryside.

First of all, the program and solution for the central core of Oklahoma City are ideally adapted to the demands of modern living, business, trade, culture and recreation - in short, to all the mixed uses which keep our cities alive and moving, by day or night. Within a mile square area, bounded by a traffic loop with perimeter parking facilities, are an expanded financial district, a revitalized area for retail trade centered on a delightful glazed roof galleria, a hotel center and convention hall, an indigenous form of Copenhagen's Tivoli Gardens and a residential quarter characterized by low-rise town houses and high-rise apartment towers. The buildings, plazas, pedestrian walkways and green spaces which serve these human activities will create a handsome city. Its beauty will stem from the fact that it is genuinely habitable and answerable to man's needs.

In a similar approach, the plan for downtown Salt Lake City, provides for the separation and control of automobile and pedestrian traffic, for multiple activities, and for the eradication of downtown's visual eyesores.

In Canton, Ohio and Eugene, Oregon we have splendid examples of how well-designed open plazas can enliven the heart of a small city. Canton Plaza provides for wintertime skating, summertime outdoor dining, and year-round cultural exhibitions. The Eugene Civic Center's public buildings surround well-planted pedestrian plazas served by streets and service alleys remodeled for foot traffic connecting plazas and perimeter parking areas. Both projects are first phases in ambitious revitalization programs for their respective cities.

Rochester, New York, boasts of a covered, air-conditioned central project – Midtown Plaza. Around it is a multi-level complex encompassing underground parking, a twostory retail shopping center and an officehotel-restaurant tower.

Fresno, California and Urbana, Illinois both prove that pedestrian streets, open or closed, are valuable downtown assets. Fresno's streets are open, landscaped pedestrian malls, replete with benches, fountains, flowers, sculpture, trees, and playgrounds. Urbana's closed, air-conditioned pedestrian walkways, courts, and arcades, equipped with similar amenities, serve a nine square block segment of the central city

Paseo del Rio in San Antonio, Texas and the water front of Jacksonville, Florida give striking evidence of what can be done with rivers that wind through the city. In San Antonio, aesthetic quality was given to the tiny river by walkways and bridges, restaurants and an open-air theater along the river bank. This was a WPA project in the thirties. Now, the citizens of the city have voted a bond issue to further improve and enhance this delightful waterway. In Jacksonville, the city fathers have succeeded in shifting the downtown center of gravity to the banks of the river. Government and civic buildings are combined with commercial structures, a park, and a marina to create an urban center of growing distinction and beauty.

The ingeniously designed new low-rental development of Village West in Louisville, Kentucky, the increasingly elegant Southwest Redevelopment Area of Washington, D. C., and the convincing reconciliation of old and new in Society Hill, Philadelphia, are proof that gracious and comfortable urban living are not a thing of the past. Charleston, South Carolina's historic preservation confirms the fact that the historic heritage of the past can be a living part of the present.

In Minneapolis, the Gateway Center provides a new, up-to-date city core as the result of a long and successful campaign to bring housing, office buildings, cultural facilities, and green areas into a once blighted site.

Constitution Plaza in Hartford, Connecticut is the country's most successful example of what the "platform cities" of the future will be like. A huge, landscaped pedestrian plaza, set with business buildings, forms the platform. Underneath are the urban utility lines which are usually buried and inaccessible and a large automobile parking Continued

garage.

Figures are already available to prove that beauty is an integral part of good business. Before rebuilding, the blighted district now occupied by Constitution Plaza returned \$90,000 a year in taxes to the city. The same area now returns \$1,456,000 per year, without taking into account the huge revitalization of the surrounding area which this project has sparked.

Beyond the city core, the block-wide greenbelt of parks and recreational facilities serving both downtown and suburbs proposed in the redevelopment plan of Shreveport, Louisinaa, replaces the usual run-down gray area which surrounds the heart of most cities.

Finally, every element of business, trade, culture, recreation, living, traffic and a balanced transportation system is splendidly integrated in the 200 square mile plan for the future development of Detroit, Michigan.

Out of these seventeen regional awards comes a new formula for the automobile. First of all, build the core of the city as a platform for pedestrians and a shelter for automobiles; second, ring this downtown area with a recreational greenbelt or water front and an inner loop roadway; third, build suburbs that are separate satellite cities planned with similar community centers built on natural terrain; and fourth, connect city, suburbs, and countryside with an integrated highway network for private vehicles and public transportation. This formula may well be the architectural profession's answer for the American city of tomorrow.

We are going to win the fight for livable cities because it would be unthinkable to lose. Failure would rob our profession of its meaning and urban life of its efficiency and delight. Failure would be an admission that, in the twentieth century, the American character, buttressed by wealth, political stability, and mechanical ingenuity, was unequal to the task of creating a decent living environment for its people. It would be an admission that democracy could not, after all, produce an urban architecture worthy of the name.

It has been said that the values and accomplishments of any age can be measured by the quality of the architecture it leaves behind. Another way of saying this is that people get the kind of urban life they deserve. But if they never have a chance to know what city life can be like, then we cannot justly blame them for spending their lives in drab and ugly surroundings.

If, after experiencing urban beauty and stimulation, they reject it at the polls and elect to ride through the neon jungle eating chicken-in-a-basket, we can say they got the ugly cities they deserve. But not until that day. It is our mission to give them the opportunity to make an informed choice.

For myself, I have no doubt what it will be.

Sleek "Space Capsule" of Glass Seen As Office Building of Future

Tomorrow's business executive and office secretary may go to work in a glass enclosed tower having the appearance of a sleek streamlined space capsule.

Such is the imaginative concept of the office building of the future, combining a myriad of business, shopping, meeting and entertainment facilities. The tower plan was prepared by the engineering and architectural firm of Samborn, Steketee, Otis & Evans of Toledo, Ohio, which was commissioned by Libbey-Owens-Ford Glass Company to develop new thinking on applications of glass in building construction.

The building's flowing curved outer wall of glass is accented by a network of hi-tensile steel cables supporting the 40 floors on the suspension bridge principle. The cylindrical form narrows at the "waist" then widens as its glass dome soars upward.

WHETHER IT BE for business, public meeting, dining out, theater or concert date, or shopping spree, tomorrow's public would make ample use of the "city within a city."

After a short trip from his nearby apartment tower, the office worker of the future would be transported by a moving sidewalk from below-ground parking to the office building's ground-level complex of shops joined by a covered arcade with display walls of glass.

ON THE OUTER perimeter of each floor level would be the office space, flowing continuously around the building curve and giving a feeling of more area than actually exists. The glass outer wall and office partitions of glass would give each executive, secretary, and client the complete "open" feeling and freedom of natural daylight and outdoor living.

Complementing the actual offices are rooms for corporate conferences in daytime and public meetings at night. These rooms, a part of the building's center core within the concrete support structure, are joined by office support services such as files, mechanical equipment, washroom, records, and computer facilities.

Just below the ventilated glass

dome are a restaurant, an observation deck, and the area for concerts, theater, lectures and star-gazing activities.

Architects have noted that this futuristic office building is not only functional through more intensive and continuous multi-use of facilities than is now current practice, but also is proof that glass can be used with complete design freedom to create buildings distinctively different.



THIS CONCEPT OF tomorrow's office building would allow business personnel of the future to not only work, but also shop, attend public meetings, and go to concerts and the theater in a glass enclosed "space capsule" tower. It was designed by the Toledo, Ohio, engineering and architectural firm of Samborn, Steketee, Otis & Evans on commission from Libbey-Owens-Ford Glass Company.

DECEMBER 1965 -



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



 $T_{\rm WD}^{\rm HE}$ 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 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.

> United States Air Force Academy Chapel Exterior View



Headquarters For Rocketdyne

R^{OCKETDYNE,} a division of North American Aviation, Inc., has activated its new headquarters building, a four-story structure designed to match the performance record of the company's space epgines.

"Streamlined functionalism has been the architectural guideline from concept to completion of this building," declared Kenneth Neptune, A.I.A.

Under construction for the last year at the southwest corner of Canoga Avenue and Victory Boulevard in Canoga Park on a 10-acre portion of the old Warner Ranch, the new building overlooks the Division's adjacent plants.

It houses the management team which has division-wide responsibility for support and policy direction of Rocketdyne's development and production of rocket engines. More than 90 per cent of all United States space vehicles, including the astronaut-manned Mercury missiles, have used Rocketdyne engines.

The building has made possible the geographical unification of overall management functions, and the separation of such activities from those directed at specific product targets.

Neptune designed the building to sit atop a fourfoot high pedestal with sheer curtain walls of cathedral glass rising skyward at the front and rear of the building. The east and west ends of the building are masonry, built of oversized brick set in a precise pattern and painted slate gray.

The building has a dimension of $91\frac{1}{2}$ feet by 156 feet, not including a one-story extrusion, and produces 60,000 gross square feet of space.

It features an entrance portico and 30-foot wide terraces at the front, west side and rear. Terraces are topped with white cement and finished with a metal grid pattern.

Seen from a short distance, the building's glass curtain walls appear to be broken only by five support columns and the anodized bright aluminum vertical mullions which set a rhythmic pattern.

This optical; illusion, Neptune said, results from the fact that the horizontal mullions are anodized black and fade into the opaque of the glass.

AUTOMATED ONE-MAN CEMENT PLANT





In addition to truck and rail facilities, the Catskill plant is equipped with an ultramodern automated barge loading facility. The 2500 barrel/hr. belt conveyor loads a 7500-barrel barge in only 3 hours.

The Catskill plant's total bulk storage capacity of more than 540,000 barrels of finished cement, over two months' production, permits rapid filling of cement orders no matter how large. Storage silos in the background hold 254,000 barrels.

This space-age control room is the brain center for the entire Alpha Portland Cement Co. cement plant near Catskill, N. Y. Entire cement manufacturing process can be operated from this room.





THE multi-million dollar, three million barrel per year cement manufacturing plant built by The Alpha Portland Cement Company near Catskill, New York, is automated to such a degree that one man in the central control room could control the entire basic manufacturing process.

At Alpha's Catskill plant, a central control system directs all operations connected with withdrawing raw material from stockpiles, tertiary crushing, proportioning, raw grinding, homogenizing, burning, cooling, finish grinding and cement conveying. Supplemental control systems are used for corollary operations such as stockpiling raw materials, cement handling, and packing and loading.

A single belt passes through the reclaiming tunnet to withdrow specified amounts of raw materials and coal. Materials are withdrawn from the stockpiles



by Syntron vibrating feeders and fed onto a 1230foot long belt conveyor which discharges onto a Hammermills, Inc., reversible wobbler feeder. The wobbler feeder rejects oversized pieces of material which are crushed in a 500 H.P. reversible impactor, after which the crushed material discharges onto an inclined belt conveyor feeding a reversible shuttle belt located above the storage silos.

Automation has also been applied to operations at the raw materials storage silos. When the level on a given silo reaches the upper bindicator, the feeder under the stockpile shuts off. After an automatic time-controlled purge delay, all equipment interlocked in the programming sequence shuts down automatically.

The plant's raw material storage silos will accommodate enough materials to supply full production needs at peak capacity for four days. The eight silos are 52-feet high, with a 13-foot wide, 16-foot high conveyor gallery running along the tops. There is a 17-foot stepback, or offset, from the silo rims to the gallery base.

In constructing these silos an unconventional slip form concrete placing technique was devised to meet the challenge of the step shape. Slips forms were used from grade to the silo tops. At this point bulkheads were set into the forms to make a 17-foot stepback so the gallery could be poured.

A 93¹/₂-hour continuous pour used 2200 cubic yards of 4000 psi air-entrained concrete and formed the silos end gallery in a monolithic unit with no cold joints.



Facade of new headquarters building of Cleveland Federal Savings and Loan Association is enhanced by vertical panels of Georgia White Golden Vein marble.

MARBLE

Enriches Both

Interior

and

Exterior

of New

Cleveland

Financial

Structure





Another view of the banking area of Cleveland Federal Savings and Loan Association headquarters building, showing the use of Alabama Cream marble on the columns, the wall behind the tellers' area, the face of the tellers' section, and the floor strip in front of the tellers' fixture.

has a frontage of 64 feet on South Euclid Avenue. The third floor is 160 feet deep, while the fourth and fifth floors are each 90 feet deep.

The exterior facade consists of six four-story-high vertical panels of Georgia White Golden Vein marble, extending from the second to the fifth floors. Between the marble panels are five narrower panels, comprised of alternating windows and architectural glass.

Inside the building, marble has been employed with equal lavishness. In the lower level, a floor-to-ceiling wall in the elevator lobby is faced with Alabama Cream marble. This timeless and enduring material was chosen also for decorative panels on the curved wall behind the first floor tellers' area, for the tellers' section, and for the handsome floor-to-ceiling facings on the first-floor lobby columns. Hone-finished Alabama Cream was used for the floor strip fronting the tellers' row.

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The

A NIMPORTANT PART of your future is being shaped right now by a man you probably don't even know.

Sitting over a drafting board in his office near you, he embodies a unique combination of talents. Part artist, part engineer, professional counselor, and businessman, he is the architect — the man who is re-shaping America on a scale never before undertaken in this or any other nation's history.

In every era of American history, one profession has tended to dominate the course of public life. When the Pilgrims landed, it was the ministry which gave the early settlers the spiritual strength and courage they needed to conquer nature, disease, and hostile natives. Later, when the settlements grew into colonies, the lawyers established the political and judicial structure through which our nation took form. Still later, it was the financier who developed the nation's industry, transportation, and far-flung communications systems.

Today, in mid-twentieth-century America, a clear case can be made that we have moved into the age is the single biggest industry in the country todaybigger than farming, bigger than automobile production, bigger, even than defense. And, within the next 40 years, economists predict conservatively that we will have to duplicate every single building in the United States — in effect, build a second America — to house a population which will nearly double in that time.

Perhaps the simplest possible description of architecture is that it is the professional use of space. More accurately, it is the design of various kinds of spaces. For example, the arrangement of spaces *inside* a well-designed house keeps children from running across the living spaces of adults. Noisy living spaces are separated from quiet sleeping spaces. In a school, well-planned spaces provide the best education for the tax dollar. The spaces inside a good business building aid production efficiency by keeping the product or key document moving in a straight work-flow line.

Architecture is also the design of *outside* spaces; the way a house is situated on a lot to let in light without unwanted heat and glare, and provide privacy from the neighbors. It is also the way these spaces are related to each other to form a neighborhood and the way neighborhoods are related to form a community. The spaces *between* spaces are important, too; good planning enhances property values by providing an easy link between the house and store without jamming them together to the detriment of both.

The planning of spaces and their relationship to each other is the social purpose of architecture, the meaning of the word "function" in design. The way the spaces are enclosed and supported is the engineering part of architecture, the provision of structure. To meet the third qualification for architecture, the space arrangements and enclosure should produce the effect we call beauty.

These criteria directly parallel the definition of architecture given nearly 2,000 years ago by the ancient Roman, Vitruvius. His words, as paraphrased in about 1600 by an Englishman, Sir Henry Wotton, were: "Well building hath three conditions — commodity, firmness, and delight." The fundamentals are unchanged — function (commodity), structure (firmness), and beauty (delight).

But the scale on which the architect must think and plan has changed greatly. In pioneer America the rush westward and the handiwork of the semiskilled carpenter created a psychology of expediency in building from which we are just beginning to recover. Today, as a spokesman for The American Institute of Architects put it: "We are just beginning to dig our way, literally, out of jumbles of bad buildings imitating past European cultures, to clear jerry-built slum neighborhoods, and to rearrange gridiron roadway systems originally planned as if the movement of cars, and not the needs of people, was the important consideration in planning."

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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,

THE ARCHITECT

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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