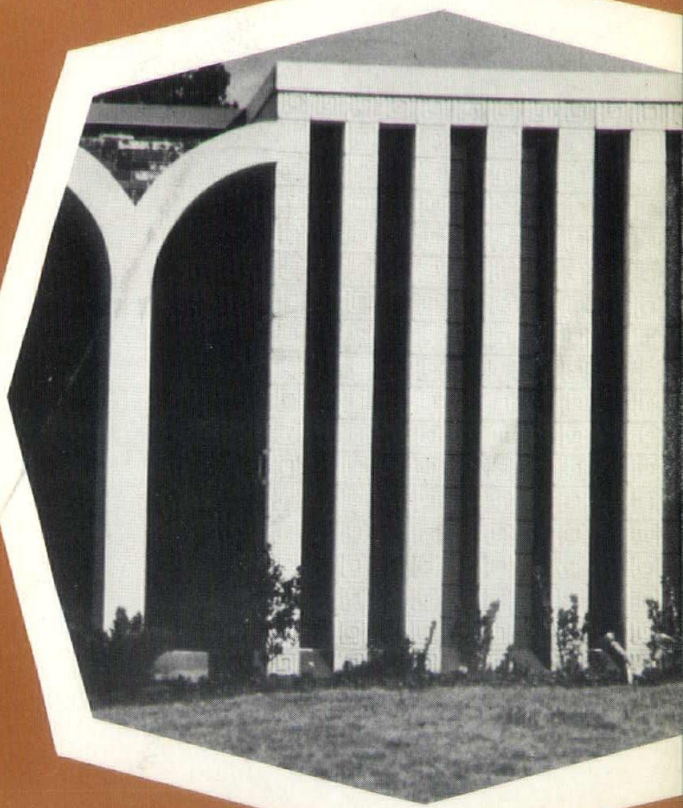
APRIL 1965



MISSISSIPPI ARCHITECT

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Computer-Designed Architecture?

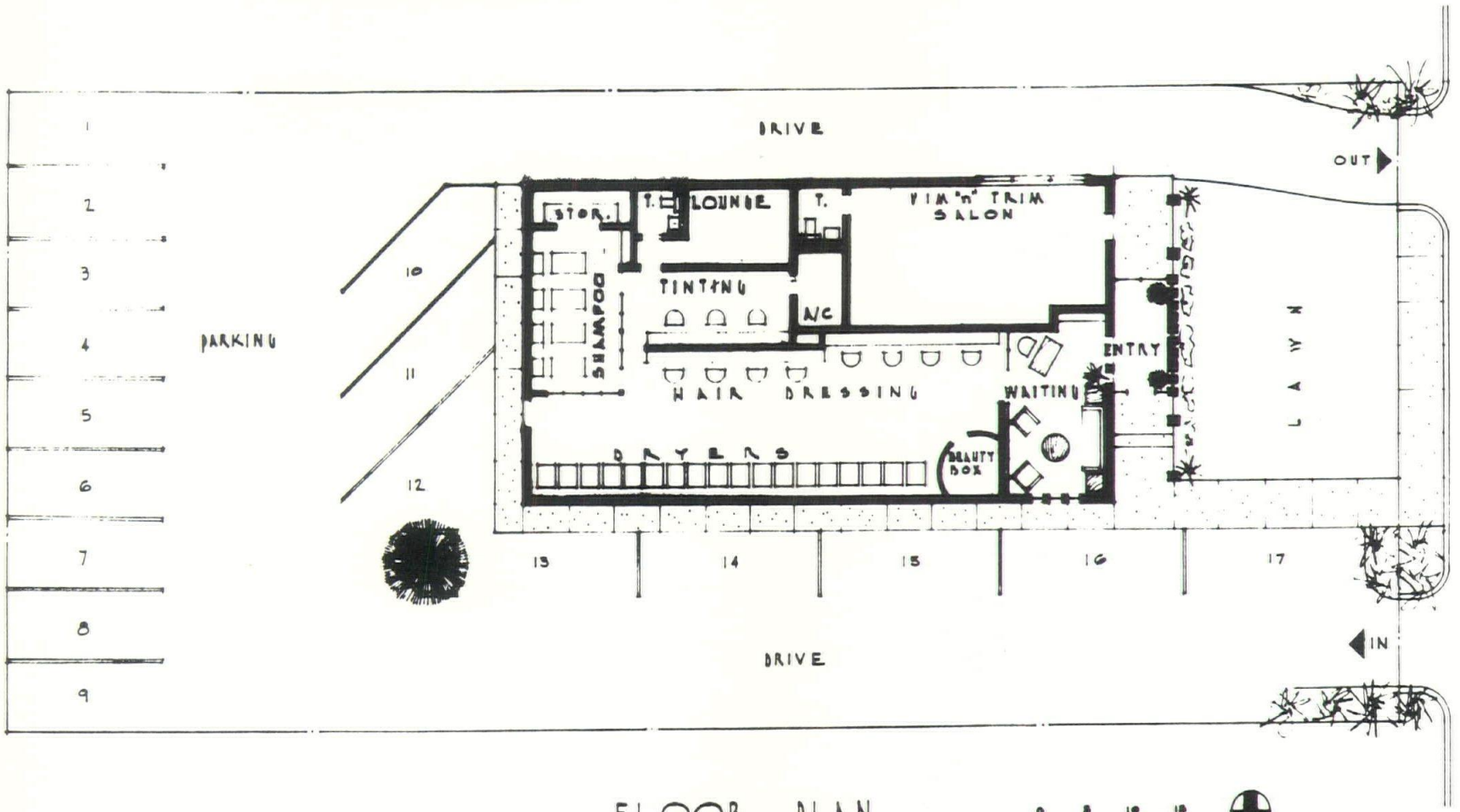
We are hearing more and more about automation, computers, cybernetics, and the like. The latter term, we are told, refers to analogies between the functioning of automatic machines and the human nervous system (they are said to be comparable in many respects.)

My seventh-grade daughter amazed me last spring by telling me that in school they were learning how numbers could be expressed to the "base two" instead of the usual "base ten." That "base two" business is the sort of language in which you have to talk to computers, though of course she didn't realize it.

Construction work can now be scheduled by the so-called CPM (Critical Path Method), in which computers are asked to work out the proper sequences of ordering materials, scheduling their delivery to the job site, and putting them in place.

Is architectural design-by-computer ready to take over? It has been suggested that there could be entered in the machine's memory cells: the principles of design, the building code, structural formulae, the topography of the site, the program of requirements, the client's personal preferences, etc., etc., etc., and lastly, the budget.

When the button had been pushed and the machine had digested all of these requirements in the twinkling of an eye, said machine would blink, clink, and click to a halt. Creation cannot be programmed. Cards can be punched to reflect known facts and fed into a machine which applies the facts and turns out an answer based on those facts. But the beginning of an idea cannot be reflected on a punch card. It cannot be categorized sufficiently to take on physical form. The idea evolves into design only from a primary creating source through the workings of its own mysterious processes.



FLOOR PLAN SCALE

N

D

Women's Beauty Lounge

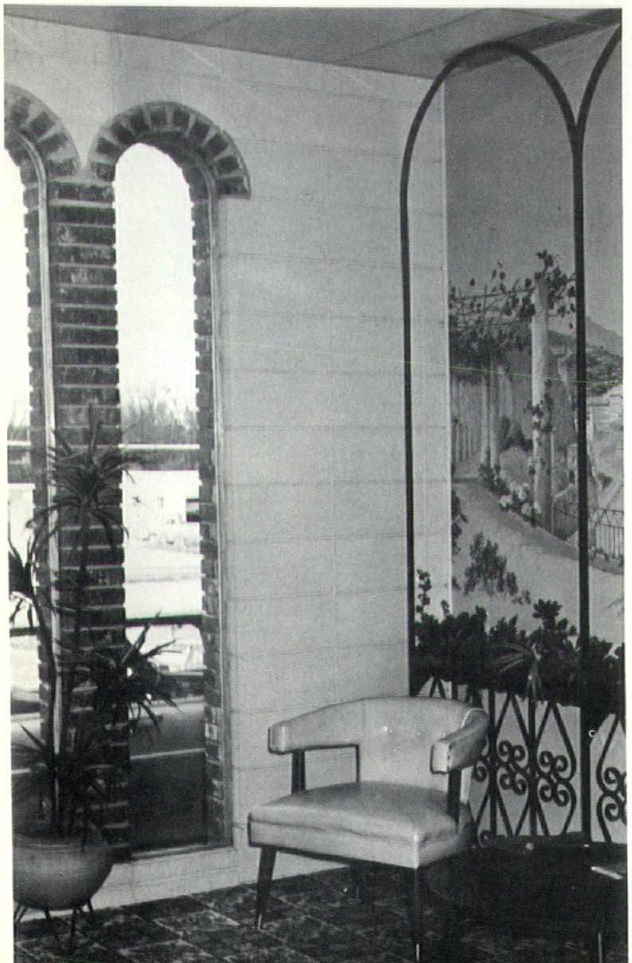
Myra Nell's Beauty Lounge
Jackson

Godfrey, Bassett & Pitts
Architects

Horne Construction Co.
Contractor

THIS BEAUTY lounge is located in an area limited to professional and semi-professional buildings. The front faces due west, which precluded the use of plate glass. The architects have achieved a feeling of openness by use of patterned concrete block designed by the architects and vertical slits of glass from floor to ceiling. The building is brick exterior with concrete block, and brick interior finish. The owners requested 250 square feet of rental space which was subsequently occupied by a health studio. The building contains 1,624 square feet in all.

BEAUTY LOUNGE



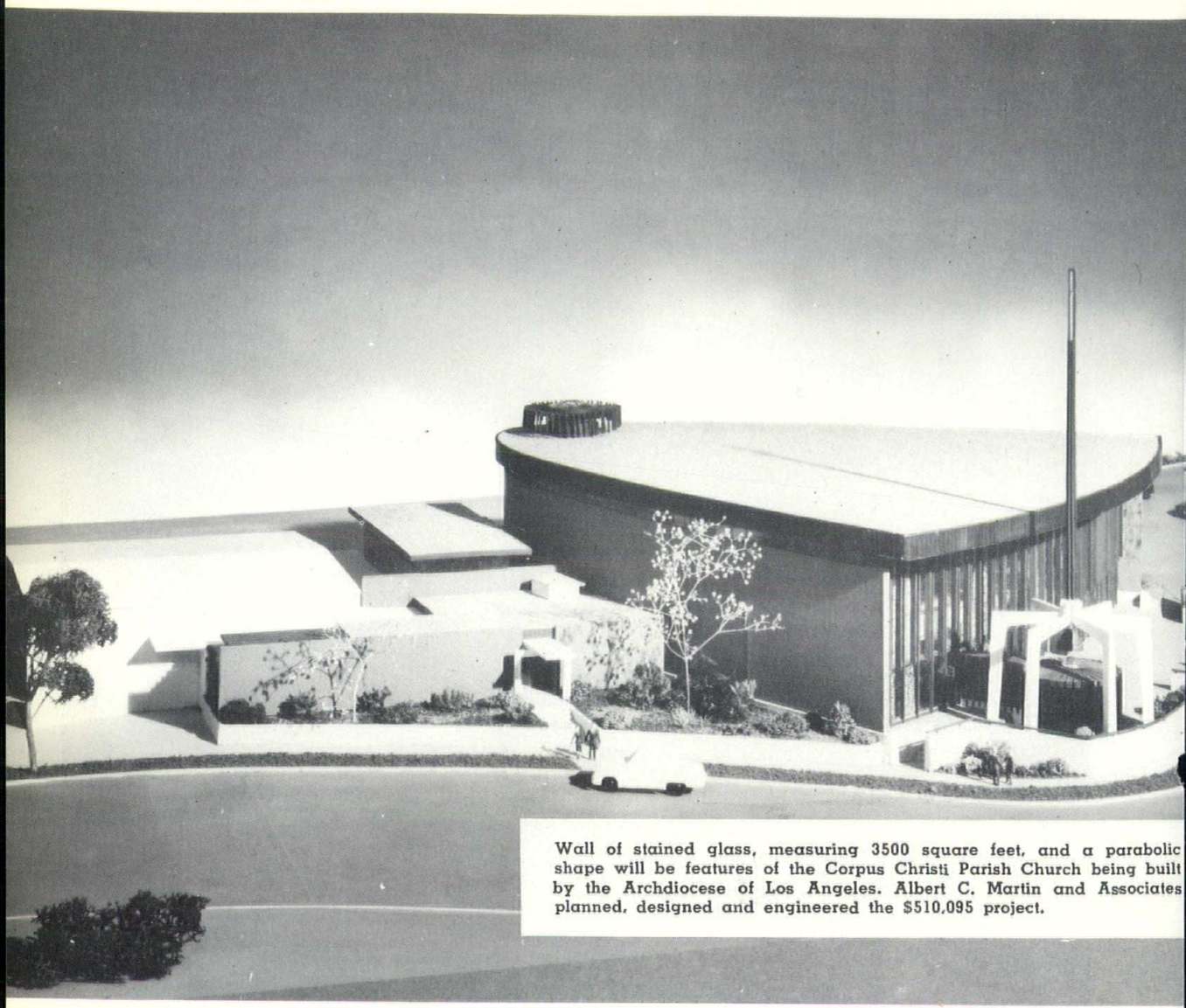
PARK AVENUE'S *NEW* FACE

New buildings have transformed the look of Park Avenue in New York City.

DURING the last ten years, upper Park Avenue has had its face lifted. A Canyon of Beauty has risen in the fifteen blocks between 46th Street, where the tower of the New York Central building blocks the Avenue on the south, to 60th Street, where the commercial midtown begins to give way to the residential uptown. The area has witnessed one dramatic new architectural experiment after another, and the work still goes on. At the extreme southern end of this canyon, peering over the shoulder of the familiar New York Central building, the giant of them all is just being finished—the Pan American building, the largest office building in the world.

Architecturally, all the buildings are different. They range in style from conventional ziggurats through the modified and towered ziggurat of the International Telephone & Telegraph building to the severe slim columns of the Seagrams and Union Carbide buildings, the ultimate examples of the international style in architecture. They include daring experiments like Lever House, balanced delicately on its pilings. They are all colors: the green of Lever House blends with the rich bronze of the Seagrams building and the silver and black of the Union Carbide tower.

 P.O. Box 679, Mt. Vernon, N.Y. APRIL, 1965



Wall of stained glass, measuring 3500 square feet, and a parabolic shape will be features of the Corpus Christi Parish Church being built by the Archdiocese of Los Angeles. Albert C. Martin and Associates planned, designed and engineered the $510,095 project.

CORPUS CHRISTI PARISH CHURCH

TWO DISTINCTIVE FEATURES, a graceful parabolic shape and a 3500 square foot wall of stained glass, will characterize the Corpus Christi Parish Church being built by the Archdiocese of Los Angeles.

Construction has begun on the $510,095, 10,000 square foot project on Toyopa Dr. at Sunset Blvd. in Pacific Palisades.

Albert C. Martin and Associates, Los Angeles planning, architectural and engineering firm, designed the church in conjunction with the Archdiocesan Building Committee and Rev. Richard F. Cotter, Corpus Christi's pastor.

Plans call for a 125-by-28 foot facade of stained glass set in dark anodized aluminum frames. In effect the entire front wall will be similar to a dramatic rose window within a rectangular frame

Formed by a 28-foot-high brick wall, the para bolic shape will put worshippers near the altar an will give the altar a geometric focus.

Supported by textured concrete columns, a f steel framed roof will appear to float over t perimeter wall. A continuous two-foot band windows, admitting natural light throughout church, will separate the ceiling and walls.

Future plans call for a separate baptistry tower in an adjacent, semi-enclosed forecourt.

ACMA's project manager and designer for Co Christi Church is Joseph L. Amestoy.

WOOD PANELING IN BANKS

Elliptic sweep of teak paneling dramatizes the inviting interior of the Bank of the Southwest in Houston, Texas—one of the many banking installations United States Plywood has handled in a decade of change in bank decor.

THE CHILL, stiffly formal bank interior is just as out-of-date as the chill, stiffly formal banker. Today's bank decor is as hospitable and warm as the friendly man behind the handsome desk in the executive office.

According to a survey by United States Plywood Corporation, use of wood paneling has played a major role in this new look.

"Over the past decade we have seen a trend to decorating banking quarters with fine woods to warm up the cold, institutional look of the 'traditional' decor," says M. W. Pollack, U. S. Plywood's vice president in charge of sales.

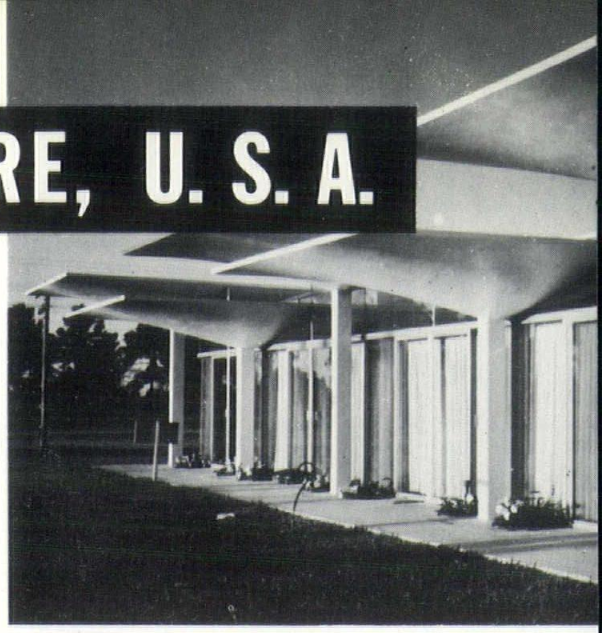
A spot check of architects from coast to coast bore out Mr. Pollack's contention.

"Our aim nowadays is to create a relaxed, inviting atmosphere both for customers and for the people who work in the bank day after day," says Architect George W. Clark, who has designed some 250 banks in the past 12 years.

"Clients prefer friendly, pleasant surroundings and any psycologist will agree that such an atmosphere is conducive to cheerful efficiency on the part of the people working in the place."

There is no chicken-or-egg riddle in the evolution of this new concept, according to Architect Clark.

NEW ARCHITECTURE, U. S. A.



Warm Mineral Springs Inn on U. S. 41 near Venice, Florida, is roofed by a series of concrete "umbrellas" This attractive motel was designed by Victor Lundy.

SOME of the most interesting sights to attract the attention of travelers today are found unexpectedly in new structures along the way.

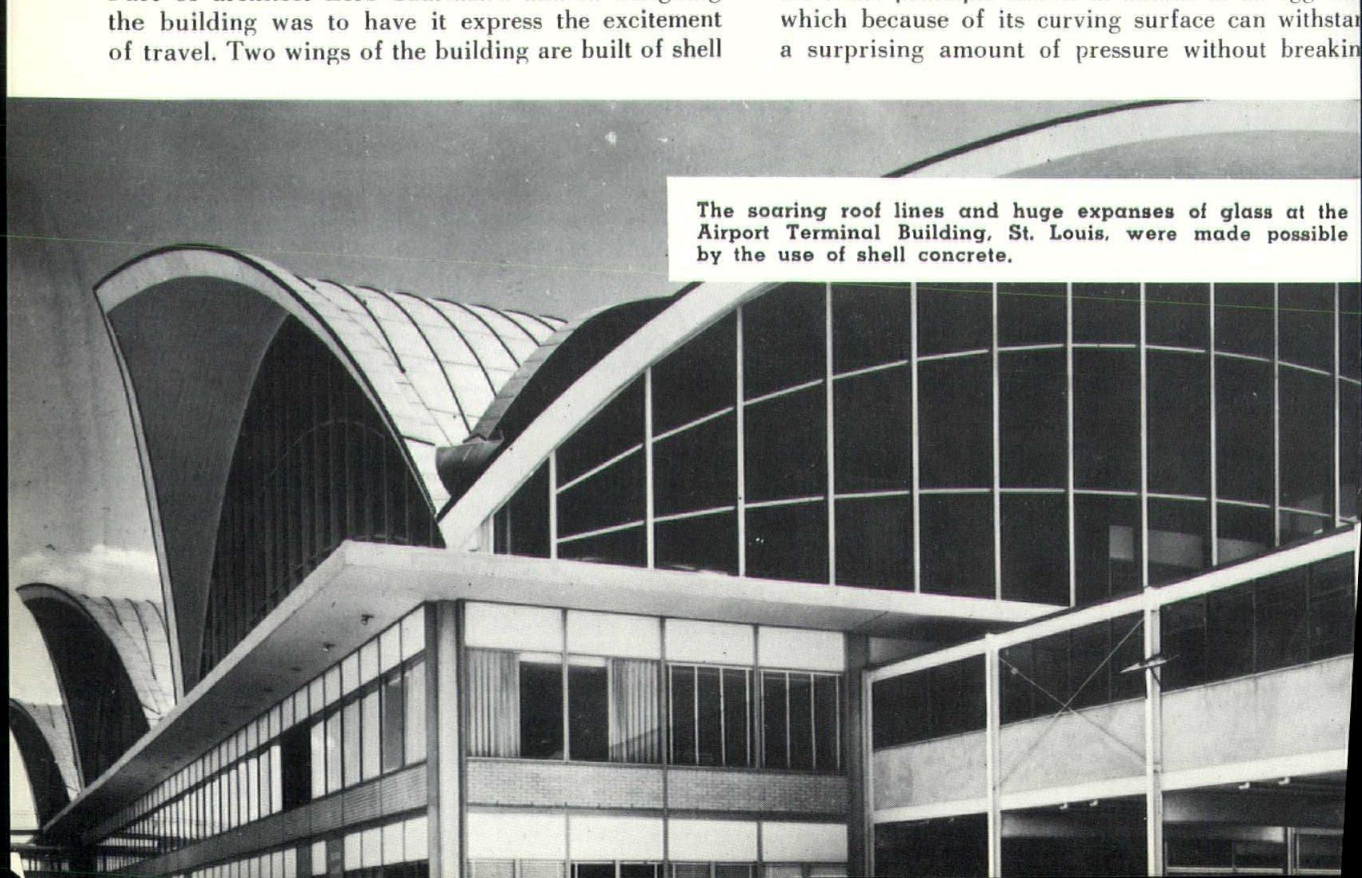
Motels, filling stations, restaurants, churches, stores and other types of buildings are appearing in such unusual shapes as three-cornered domes, inverted umbrellas and wine glasses, or with roofs folded in accordion pleats or curved in two directions. Responsible for this architectural variety is a relatively new type of construction in this country called reinforced shell concrete.

Plane travelers landing at Lambert Field, St. Louis, see an outstanding example of shell concrete in the airlines terminal building there. Designed by Minoru Yamasaki, the 412-ft. long building is composed of three sets of intersecting barrel shells which provide not only ample interior space unimpeded by columns but also a superb view of the landing field through floor-to-ceiling windows.

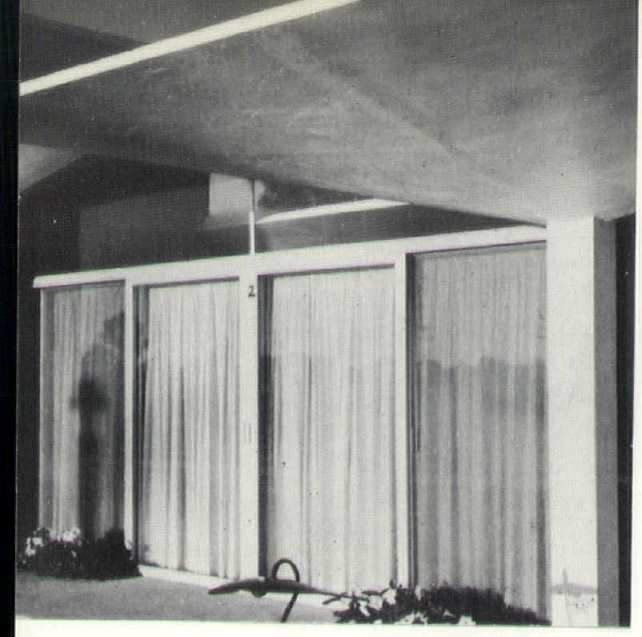
Idlewild Airport in New York is another terminal building that has been compared to a soaring gull. Part of architect Eero Saarinen's aim in designing the building was to have it express the excitement of travel. Two wings of the building are built of shell concrete flared outward in such a way that the suggest the poised wings of a giant bird. The bubbl shaped Kresge Auditorium at Massachusetts Institu of Technology by the same architect is one of t first and best-known structures of shell concrete this country.

Shallow cones top 21 columns like a series of gia champagne glasses at the Ida Cason Callaway Ga dens on U. S. 27 at Pine Mountain (Chipley), G The concrete shapes are grouped together to for an open-air dining pavilion. Bright pennants a striped walls on adjoining buildings contribute a unusual and festive setting.

One reason for the popularity of shell concrete the variety of designs it makes possible. It utiliz the same principle shown in nature in an egg she which because of its curving surface can withsta a surprising amount of pressure without breakin



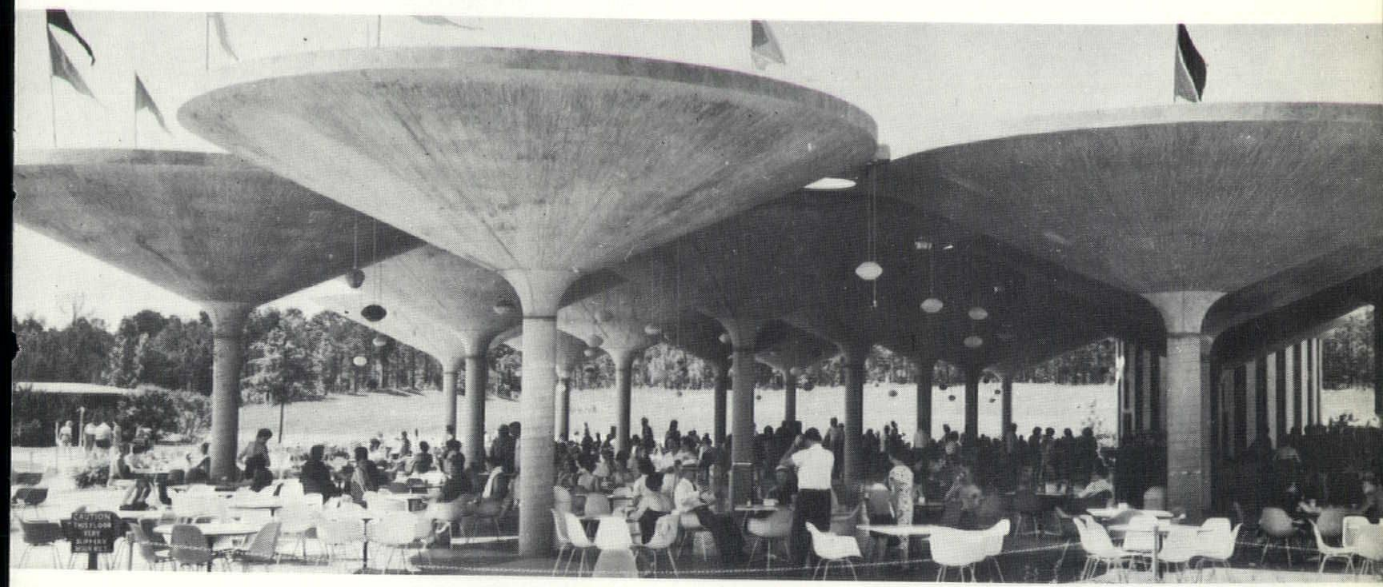
The soaring roof lines and huge expanses of glass at the Airport Terminal Building, St. Louis, were made possible by the use of shell concrete.



Architects today are no longer restricted to rectangular shapes, but can obtain sculptural effects and symbolic forms resulting in many exciting, unusual and beautiful structures.

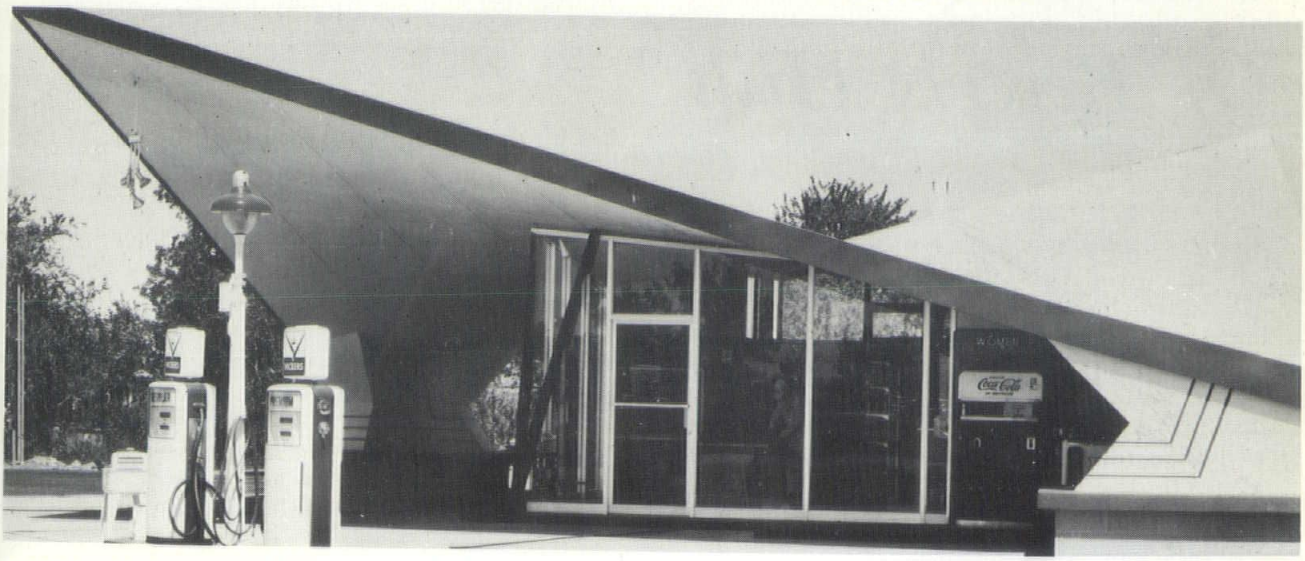
Thirteen miles south of Venice, Fla., on U. S. 41, motorists come upon what appears to be a collection of intriguing square umbrellas. This is the Warm Mineral Springs Inn, a motel designed by architect Victor Lundy using a series of concrete shells mounted on concrete stems. Two different heights set the umbrellas apart

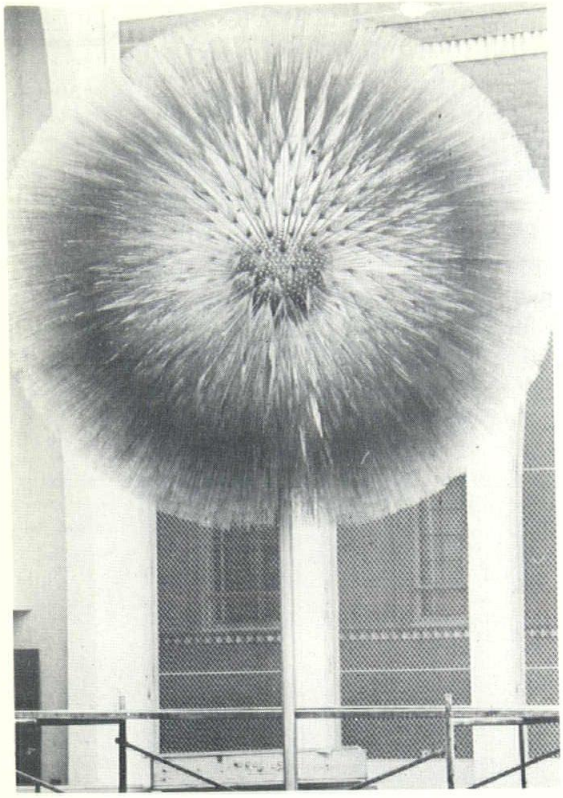
Prestressed concrete is also relatively new to this country. In the process, steel reinforcing cables are stretched and anchored, placing the concrete in a "big squeeze." This technique creates girders of great strength capable of long unsupported spans. When designs are standardized, considerable cost savings are possible.



The open-air dining pavilion at Ida Cason Callaway Gardens, Pine Mountain, Ga. Concrete wineglass shapes create an unusual and festive setting for this popular vacation spot.

Something new in filling station design has proved to be a drawing card for motorists at Haysville, Kansas. The soaring lines of the roof are of shell concrete in the form of a hyperbolic paraboloid





Close-up of finished sculpture. Weighing close to half a ton, it is 20 ft. in diameter, stands 20 ft. tall, and contains nearly 84,000 separate parts.

Overall view of Perpetual Savings new Beverly Hills headquarters building prior to completion with dandelion sculpture in front of it.

The Dazzling Dandelion Of Beverly Hills

By ARNIE GORDON

THANKS TO THE EFFORTS of Perpetual Savings and Loan Association, the city of Beverly Hills, in addition to its many other wonders, is now the home of the largest dandelion in the world.

It is 10 ft. in diameter and stands 20 ft. high.

But unlike the tales of gargantuan vegetation that are constantly being brought out of Texas by well-oiled oilmen, this flower is not the creation of ideal climatic conditions or super botanists.

It was painstakingly created out of stainless steel and 24-karat gold by a nationally famous sculptor, Harry Bertoia, and it now blossoms in the middle of a lighted lagoon on the front plaza of Perpetual's new Beverly Hills headquarters building, corner of Wilshire Blvd. and McCarty Dr.—where it is destined to be a major tourist attraction for many years to come.

In appearance it so closely resembles the fuzzy or "blow ball" stage of a real dandelion gone to seed that it's hard to believe it is man-made and

not a product of nature—alive and growing out of the water.

Of course this will never happen—not only because it isn't a real flower, but also because all of its nearly 84,000 parts are very securely welded and bolted together.

Oddly enough, the "seed" from which this magnificent sculptured flower grew was originally planted not in Beverly Hills, but 3000 miles away in New York City several years ago.

It was at a dinner party given in honor of another man who was to play a major role not only in the creation of this flower, but in the building which it graces as well—a man whose name has become synonymous the world over with imaginative contemporary architecture — Edward Durell Stone.

At this party, a group of famous designers were invited to submit some of their original works for display. Harry Bertoia, a 47-year-old Italian-born sculptor who came to the United States at the age of 15 and achieved prominence for his design of unusual sculptured metal chairs, was one of these people.

The sculpture he exhibited that night so impressed Stone that a few years later when the architect was commissioned to mastermind two new buildings for Perpetual Savings—an eight-story headquarters building in Beverly Hills and a circular one-story branch office in Westwood Village—Stone decided that Bertoia's touch was just what was needed for a fountain in front of the Beverly Hills structure.

He contacted Bertoia and in the spring of 1962 the sculptor submitted 10 different suggested designs. Out of these the dandelion design was selected and Bertoia retired to his studio workshop in Bally, Pa., to begin its construction.

The next five months were filled with extremely tedious hand-labor for Bertoia as he welded, brazed, and formed cold metal into a warm, lifelike shape.

Although the finished sculpture weights close to half a ton, to passersby it now appears as a light, fluffy flower suspended on a slender stem over the center of a 28-ft. lighted lagoon which mirrors its splendor and that of the building behind it.

Around the perimeter of the lagoon is a ring of small nozzles. When turned on these shoot fine jets of water at the sculpture's pedestal and cause a frothing effect as if the giant flower is reaching toward the sun through a cloud of mist.

So now, in the heart of Beverly Hills' financial district there grows a magnificent golden dandelion —a flower that for many years to come will stand as a testimonial to the fact that with imagination, ingenuity, and patience the creativeness of man can truly rival that of nature.

Dandelion begins to take shape as sculptor Bertoia screws shimmering projections into central sphere. Unusual building in front of which it stands was designed by world-renowned architect Edward Durell Stone.

Working from scaffold, sculptor Harry Bertoia, left, and assistant, James Flanagan, assemble dandelion sculpture in front plaza of Perpetual Savings and Loan Association's new Beverly Hills headquarters building. Giant flower was made in separate parts in Bertoia's workshop in Bally, Pa., and then shipped to Beverly Hills.

Wearing gloves so as not to mar sculptures gleaming surface, sculptor Harry Bertoia attaches projections which make up finished dandelion. Beneath each hole in central sphere is nut into which bolt at end of each projection screws.

A fascinating view of one of Las Vegas' newest "high-spots" . . . the Landmark Tower. Seen in operation are the electric-powered Sky Climbers used in the unusual rigging operation of this 300-foot edifice to provide a platform for workmen attaching sheet metal to the underside of the structure.

LANDMARK TOWER

AN ALMOST-IMPOSSIBLE rigging job has been efficiently and easily accomplished in the final construction of the mushroom-shaped Landmark Tower in Las Vegas.

The problem arose when the 300-foot tower was approaching completion and the aluminum sheeting, to cover the massive underneath area of Nevada's answer to the Space Needle, had to be installed.

In studying the rigging problem, experts from the Apex Steel Company determined that tubular steel scaffolding would have been excessively expensive for the short time required to complete the "mushroom."

Electric-powered Sky Climbers, which climb a cable suspended from above, proved to be the answer.

Working together, Bob Lynch of Apex Steel and George Larson of Ladder Industries, Los Angeles dealers for Sky Climber, devised a means of gaining access to all areas of each of the eight underside sections in turn. Equipment comprised two 40-foot Titan swing stage scaffolds, plus an additional 60-foot scaffold, all powered by Sky Climbers. The 60-foot scaffold is the longest known stage for a swing powered scaffold in existence, according to Larson.

Four wire ropes were suspended from the Landmark Tower structural steel. At each end of the 60-foot stage a Sky Climber and stirrup was attached. A 40-foot stage was similarly equipped. The other 40-foot stage was straddled across so that it could be moved to any desired position beneath the blister section.

When the equipment was so set up and the power applied, the stages climbed to the top in 18 minutes, operating on slow speed with 1000-lb. capacity on each Sky Climber.

Utilizing the mobility of the equipment, workmen applied the aluminum sheeting in considerably faster time than originally expected.

"There's no doubt but utilizing imagination and the best equipment available has enabled us to perform this exceptionally difficult operation to the satisfaction of all concerned," Lynch reported.

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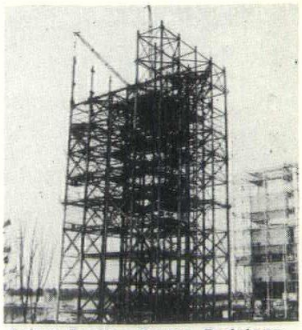

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THE ARCHITECT

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

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

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

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

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