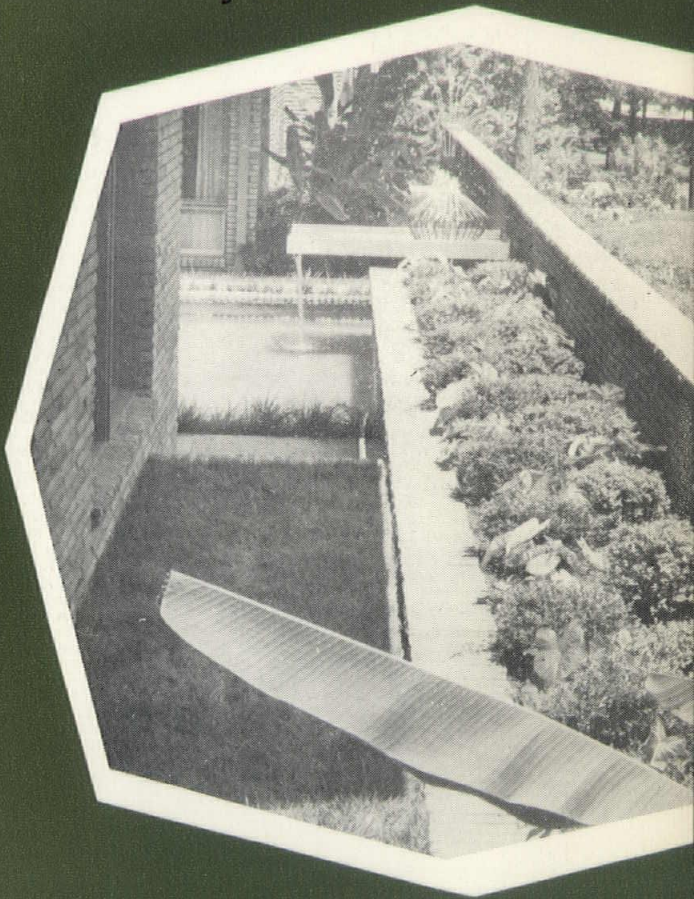


JUNE 1963



MISSISSIPPI

ARCHITECT



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"Blowing A Horn Is Hot Work"

Mississippi Architect has suggested previously that readers make comments or ask questions on any subject relating to architecture. We have had an interesting letter regarding band rooms worthy of a detailed answer. Mrs. L. A. Ogletree, Route 2, Box 470, Crystal Springs, Miss., has written:

At a club meeting recently I heard a statement that astonished me: that architects don't know how to build in effective sound conditioning. The worst part is, it is more or less true. I have had two band members for the past six years, followed the band on trips to various schools and colleges, and have suffered through the horrible echoing and clatter of sound in numerous practice rooms and auditoriums.

I have viewed the "fine new band room" with "plenty of big windows" (the worst acoustic defect possible—letting in outside noises, if open; vibrating if closed, unless hung with heavy velvet draperies).

Band practice rooms should be close to stage size, so the pupils can be arranged approximately as they will be on stage. A strange instrument playing next to a nervous pupil can throw him completely off-key.

They need completely adequate artificial lighting. It's hard enough to read the small notes necessary for attaching to instruments without straining to see by the sunshine and shadows of daylight. And lots of band work is carried out at night.

They need noiseless air conditioning. Band programs start two to three weeks before the regular school session, and in the deep South the heat is debilitating. Blowing a horn is hot work. Try it. (No heat pumps, please! They are N.G.)

They don't need fancy porticos. They need a shelter that students and instruments can get into or under until the band instructor arrives with the key to the band room. They need wide doors so that students can enter and egress two or three abreast, carrying large horns and drums. No center posts—they cause traffic jams.

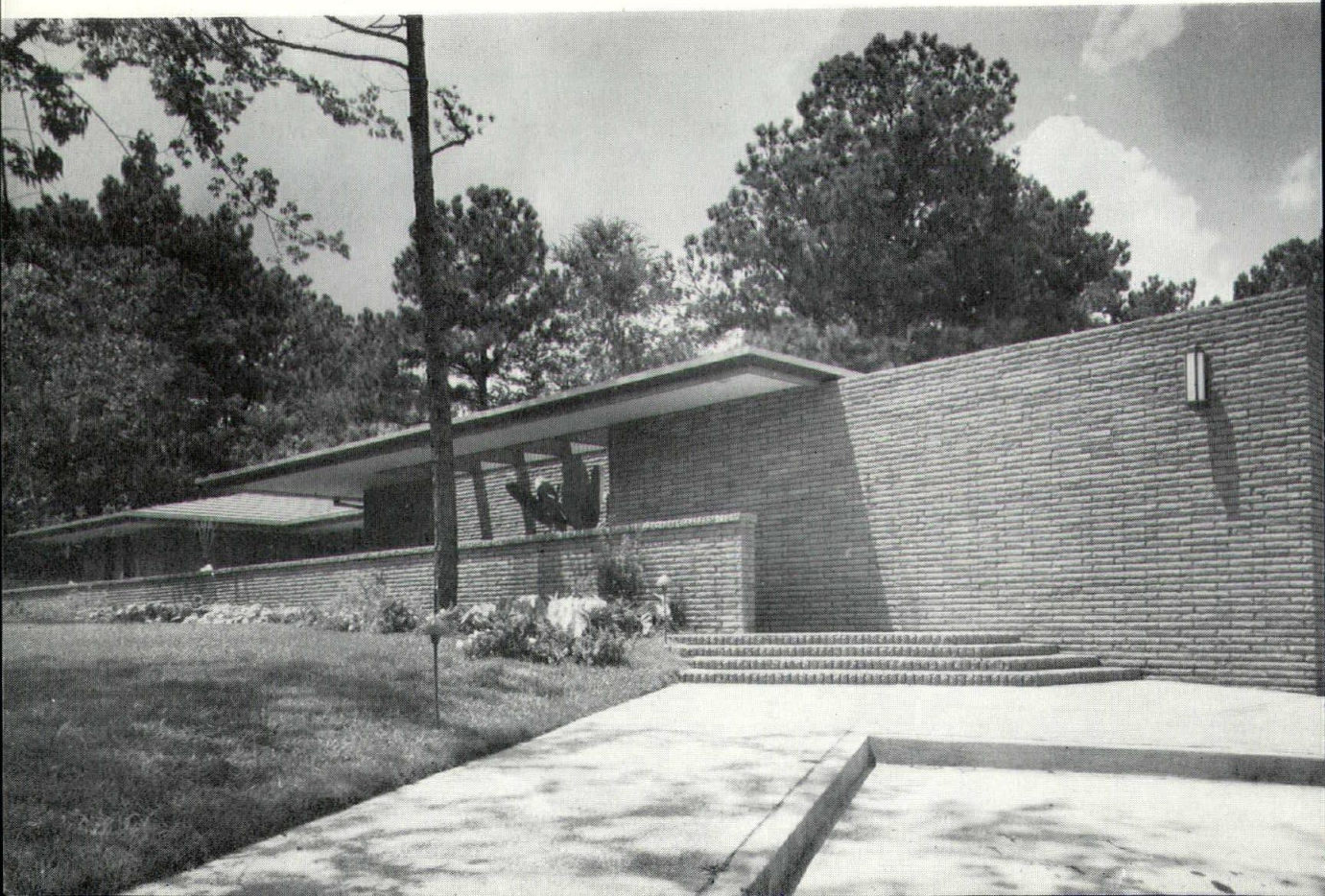
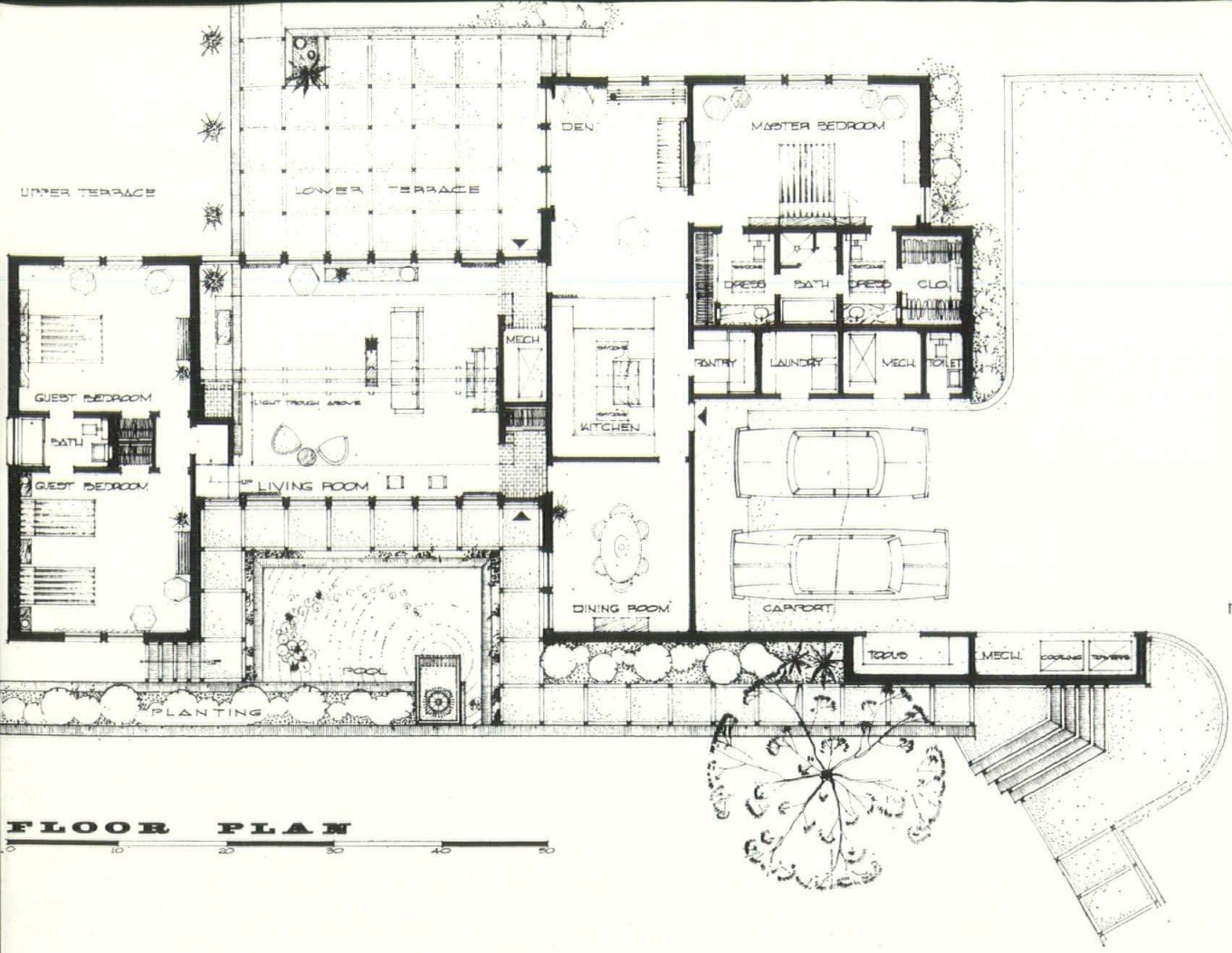
Restrooms were a great problem wherever we went. Schools were closed and no band rooms provided facilities. Some few schools had restrooms under the stadium—too few!

Adequate instrument storage, uniform and practice rooms are necessities.

Of course an architect wants his brain child to be pretty. But in the case of band rooms, it's pretty is as pretty does. Spend as much as possible on necessities and let simple dignity of exterior hold the cost down.

I am not an architect—I'm just a taxpayer and mother. My band student will graduate in June. The other is at State and chemistry majors have no time for band. It is for the good of future generations I'm praying. I hope you do not consider me unduly presumptuous.

For the answer to Mrs. Ogletree's letter, please turn to Page F.



MR. AND MRS. SAM REID
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JAY T. LIDDLE JR., A.I.A.
JACKSON, MISS.
ARCHITECT

RESIDENCE

THE lot on which this residence was built changed hands a number of times prior to the present ownership. Several houses had been designed for it, but all schemes were abandoned because of the difficult triangular shape and steep slope.

The owners have no children at home and wanted to have one master bedroom as part of a closely knit family complex with a somewhat remote guest wing linked by a formal living room.

Since no major level changes were desired, the slope had to be cut down and a retaining wall built along most of the southwest property line. The resultant more-gradual slope was used to advantage in minor floor level changes.

The living room is fully glazed, front and back, to take visual advantage of the long axis of the site and the pool and fountain forecourt. Privacy and a controlled entrance path were obtained by the long front wall. The lighted fountain is a center of interest day and night.

The interior kitchen and dressing rooms were given a luminous ceiling with light supplied by skydomes during the day and fluorescent fixtures at night.

Because of unstable soil conditions, precast concrete "double tees" on grade beams and piling were used in the floor and foundation construction. Standard wood framing was employed with steel used for long spans in the living room and carport.

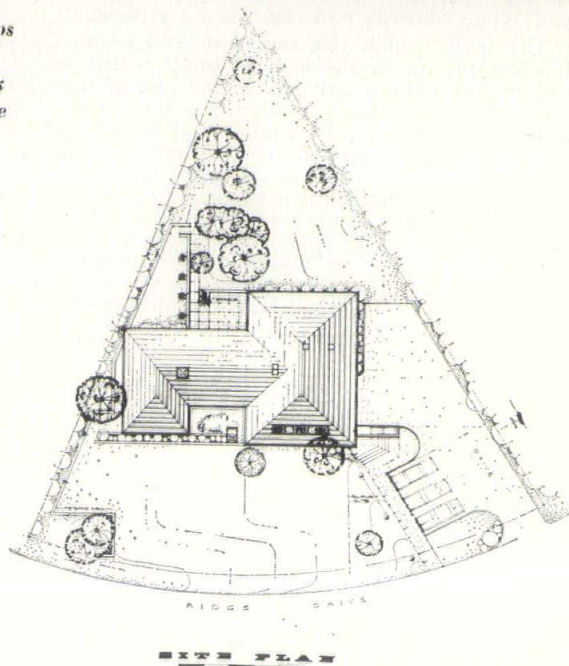
Exterior materials used include Norman rock-face brick, wood windows and doors. The roof is terne metal of the Bermuda, horizontal-seam, type. Walks and terraces are of exposed pebble finished concrete, modulated with strips of brick pavers and ceramic tile. The fountain is copper tubing with the basin of pebble finished concrete.

Interior walls are sheetrock, wood panelling and brick. Ceilings are sheetrock and acoustical tile. Floors are brick or covered with sheet vinyl or carpets. Except for operating units, all windows are glazed with insulating glass.

Floodlights are used in front and rear landscaping. Pedestrian lights mark the frontwalk. Cove lighting is featured in the living room. Heating and cooling is provided by year-round air conditioning, using gas chillers.



Photos
by
Frank
Noone





REID HOUSE

“Blowing A Horn Is Hot Work” (continued)

To answer Mrs. Ogletree's questions, Mississippi Architect called on Harry Haas, a Jackson architect. Mr. Haas was a member of his high school and college bands and is presently director of a church choir and a male chorus. His reply follows:

First let me thank you for taking the time and trouble to set on paper what has obviously been a “sore subject” with you; your sincerity and concern are evident.

The faults which you enumerate can be attributed, with few exceptions, to the lack of funds which would be required to do the better job. In the case of most secondary schools the only funds available to the school district are allocations by the State Educational Finance Commission, and these are computed by a formula based on average daily attendance, with a maximum of \$7.50 per square foot. Consequently Mississippi is as usual way below most other states in amounts spent for school construction per square foot, per pupil, per classroom, and per most other criteria. The architect receives compensation for his services as a fee based on percentage of construction cost. Thus, in Mississippi he works harder and longer, to design smaller and less costly buildings, for which he will receive less pay. On typical school work he cannot afford the added expense of retaining an acoustical consultant (whose specialized knowledge is required to assure success), nor will the School Board ordinarily agree to pay for these extra services.

In planning each school the architect must conform to the wishes of the school staff and also comply with the requirements of the various departments of the State Department of Education. Specialized functions such as lunchroom, library, science, homemaking, shop (and band and choral music) must be kept in balance and given equivalent emphasis. It is natural that the person concerned with any one of these functions should consider that one to be the most important.

Now to answer you more specifically, as to

Acoustics too poor—practically impossible to achieve any relief on our budgets; to get enough absorption units in a typical band practice room would be prohibitively costly.

Windows too big—needed for ventilation and light; outside noises usually less distracting than in typical recitation classrooms; will not vibrate if properly installed.

Rooms too small—proportionate to other departments; large as budget permits.

Lighting too dim—30 foot candles usually provided in new buildings in practice rooms; performances range from full afternoon sunlight, to alternating sun and shadow in parades, to night-time events.

Air conditioning required—wish it were economically feasible.

Heat pumps N.G.—they're improving them.

Doors not sheltered—this we can and should do, where funds permit.

Doors too narrow—this we can and should do, where funds permit. (“panic” hardware for one double doors costs \$75.00 more than for two single doors with post between).

Toilet rooms inaccessible—this we can and should do, and it normally won't cost any more to do so.

Accessory rooms necessary—usually provided, to the extent that funds permit.

Fancy exteriors unnecessary—we're with you 100%.

Presumptuousness—not at all.

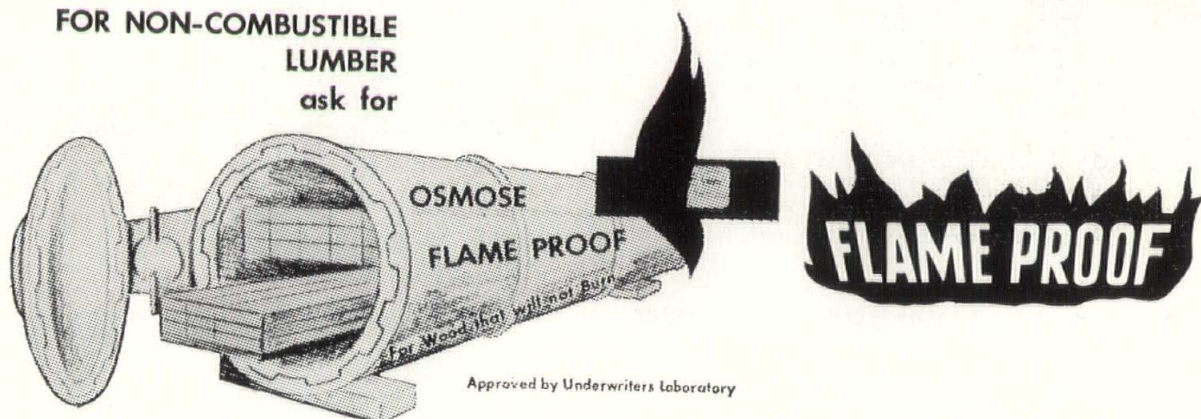
What can be done? All of your suggestions deserve to be brought to the attention of every Mississippi architect. In particular, your recommendations as to sheltered areas a band room exterior doors, provision for wider doors and location of toilet rooms near band rooms—these the State Department of Education can keep in mind to check specifically when plans of proposed buildings are reviewed. In general, however, the overall problems of increasing space, and up-grading the quality of our school facilities must be the concern of all Mississippians.

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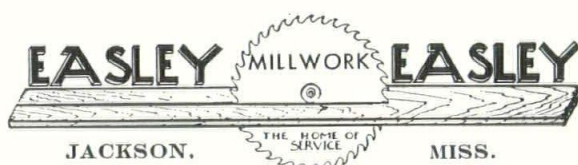
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By Moris Ketchum, Jr., F.A.I.A.
Ketchum and Sharp, Architects

STREET FURNITURE

THANKS to the complexity of today's architecture, which includes in its broad horizon everything from furniture design to urban planning, no architect works alone! Every architect knows that his architecture cannot be fully realized without the collaboration of many other practitioners of the allied arts and sciences—including engineers, craftsmen, sculptors, muralists and landscape architects.

Architectural design starts with a need, a program to satisfy that need and a site on which to build a solution. After that, planning begins with an overall concept, proceeds from the creation of controlled and orderly indoor space and the structure and materials with which to enclose that space to the organization and equipment of the outdoor space that surrounds the building and separates it from its neighbors. This outdoor space, whether it be the environment or a single building or an entire community, must be just as controlled and orderly, just as well equipped and visually satisfying, as space within the building itself.

The organization and equipment of public or private, urban or suburban outdoor space is a design problem that can be solved best by architects and landscape architects working together. They are natural teammates in this field. This has been proved, time and again, through history.

Street furniture is not outdoor furniture alone. It

The Plaza Fountain in New York supplies a pleasant contrast to the usual visual confusion of public streets.

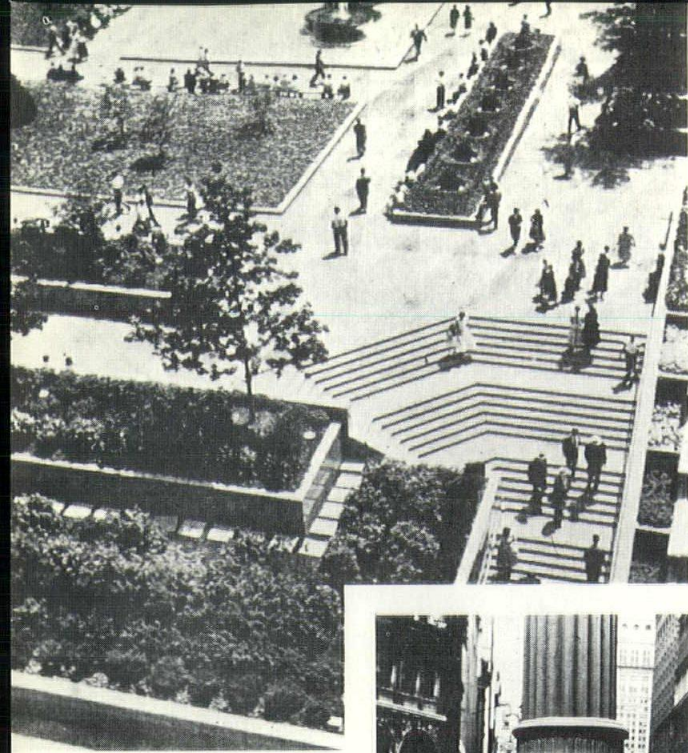


Erected in a previous century, this statue contributes to clutter of New York's Union Square.

includes — in a broad sense — planting, sculpture, murals, pools, fountains as well as fire plugs, post boxes, litter baskets, lampposts, signs, kiosks and benches. Street furniture must be useful but unless it is also beautiful to the eye it can never contribute to the joy of living. It is our job to see to it that it does.

The furniture of parks and streets, housing developments, shopping centers and international ex-

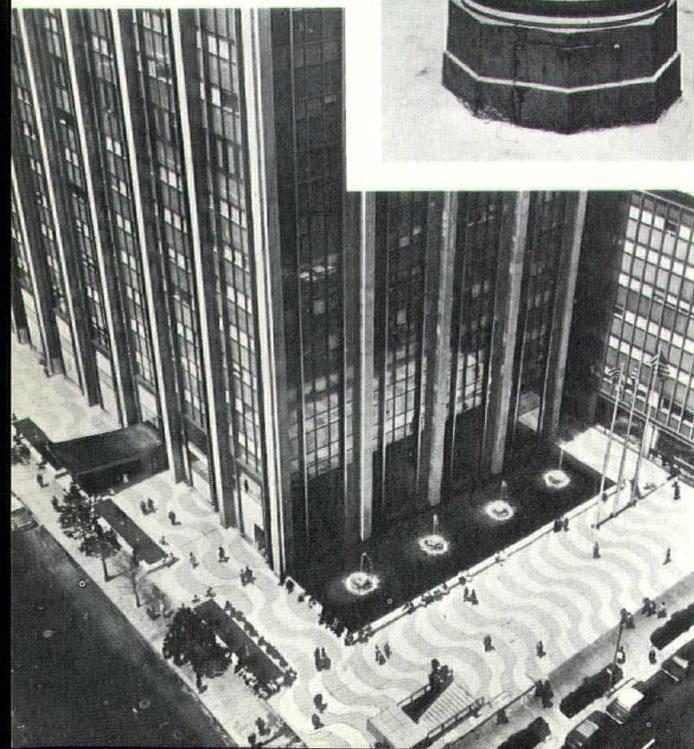
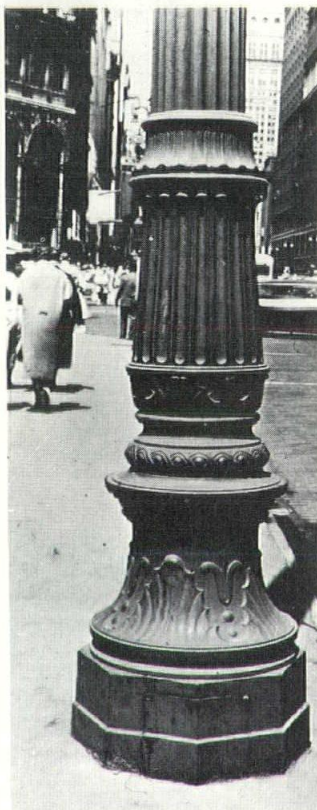
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Plaza set on top of an underground garage in Pittsburgh offers pedestrian haven of restful orderliness.

Early vintage lamp post still in use is object of architect's criticism.

Street furniture includes — in a broad sense — planting, sculpture, murals, and the pools and fountains shown here.



hibitions is an important element of the outdoor environment in which we spend our lives. It is therefore well worthwhile to take a good look at this environment and its street furniture.

Let's start with the public street. (1) Our downtown streets are usually crowded corridors where motor and foot traffic are hopelessly intermingled and where uncoordinated planning of buildings and street furniture complete the visual confusion. In this typical urban jungle, a subway kiosk, a newsstand, municipal lampposts, traffic signs and traffic lights and privately sponsored store signs and advertising billboards all fight each other for attention. The buildings, originally conceived by their architects as serene example of dignified design, are lost in this honky-tonk environment.

(2) Even in our public parks, with motor traffic excluded and some provision made for pedestrian comfort and relaxation, the confusion of the streetscape can break through. Sometimes, with more control, results can be more satisfying: (3) here is General Sherman, marching south past the trees of Central Park towards his unattainable objective (4) — the lovely lady on top of the plaza fountain; (5) here is McKim, Mead & White's circular stone bench in Herald Square modeled on the circular, shielded benches that provided peace and quiet for philosophers in the market place at Athens.

It is where the crowded corridor street expands into such quiet alcoves that the hope for restful orderliness and beauty can be realized (6). In Pittsburgh, for example, there is a pedestrian plaza set on top of an underground garage, (7) planted with trees, shrubs and flowers, (8) adorned with fountains and crowded with appreciative people.

When private building projects yield some of their ground area to the public, the results can be equally attractive and just as popular (9). A great department store in Denver left space for a winter-time skating rink and summertime cafe and (10) equipped it with well designed lampposts, benches and planting; (11) an office building in that same city provides pools, fountains and a plaza for public use and thereby also creates the right setting for a skyscraper.

Private outdoor spaces are usually better designed and equipped than public parks and streets. The intelligent private developer has an advantage over the numerous municipal agencies whose overlapping authority sets the public urban pattern, a pattern that is often just picturesque confusion.

Good street furniture can endow its surroundings with meaningful character just as bad street furniture, inappropriately designed and out of key with its environment, can mar the best of our buildings, streets and cities. It would seem that the best solution would be to design both street furniture and its setting in proper relationship to the people who will see, enjoy and use it. Here is the opportunity and the challenge!

Ventura Catholic High School



Vaulted roof will be the outstanding architectural element on St. Bonaventure High School, under construction in Ventura. The \$500,000 facility was planned, designed and engineered by Albert C. Martin and Associates of Los Angeles.

CONTIGUOUS CONCRETE VAULTS will form a distinctive roof line on St. Bonaventure High School, under construction on Telegraph Rd. in Ventura.

Albert C. Martin and Associates of Los Angeles planned, designed and engineered the \$500,000 facility under the direction of the Building Committee of the Catholic Archdiocese of Los Angeles.

St. Bonaventure is one of the first products of the archdiocese's 1963 Youth Education Fund Campaign. Its goal is to build several new high schools and to expand existing school plants, including the archdiocesan junior seminary.

Opening next September with a freshman class only, St. Bonaventure will add another grade each year until it is a full four-year senior high school. It will serve Ventura, Saticoy, Ojai, Santa Paula, Fillmore and other Ventura County communities.

Sisters of Notre Dame will be in charge of the co-instructional facility.

According to Raymond A. Flanders, ACMA's project manager for St. Bonaventure, the 24,500 square foot structure will have exterior walls of concrete block between concrete columns.

Leading to the main entrance on Telegraph Rd. will be a 50-foot-long, seven-foot-high screen block wall. It will provide seclusion for the library and carry the school name in aluminum lettering. A secondary entrance will face the existing parish parking lot.

Extensive landscaping, which includes several planters, is planned for courts between classroom wings and surrounding grounds. Exterior lockers will be protected by covered walks.

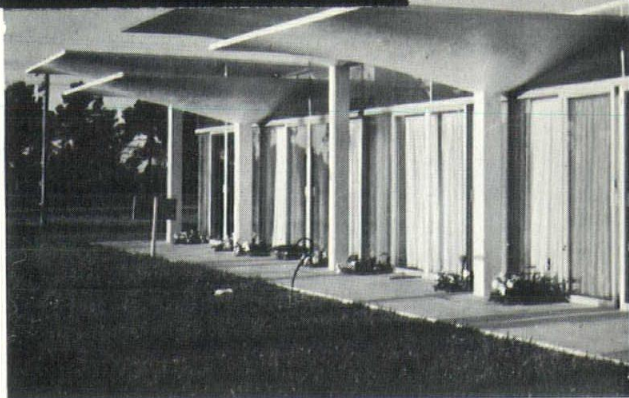
Twelve classrooms, three science laboratories, a library, home economics and art workshop, bookstore and administrative offices will be housed in the new high school. Future plans call for the addition of a multi-purpose auditorium-gymnasium and other structures.

A combination of gypsum board, concrete block and glass will serve as interior walls. Stem-mounted fluorescent strip lighting will be suspended from acoustically treated vaulted ceilings. Vinyl asbestos tile is specified for flooring.

Faculty and student vehicles will be accommodated in the adjacent Our Lady of the Assumption Parish parking lot.

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.

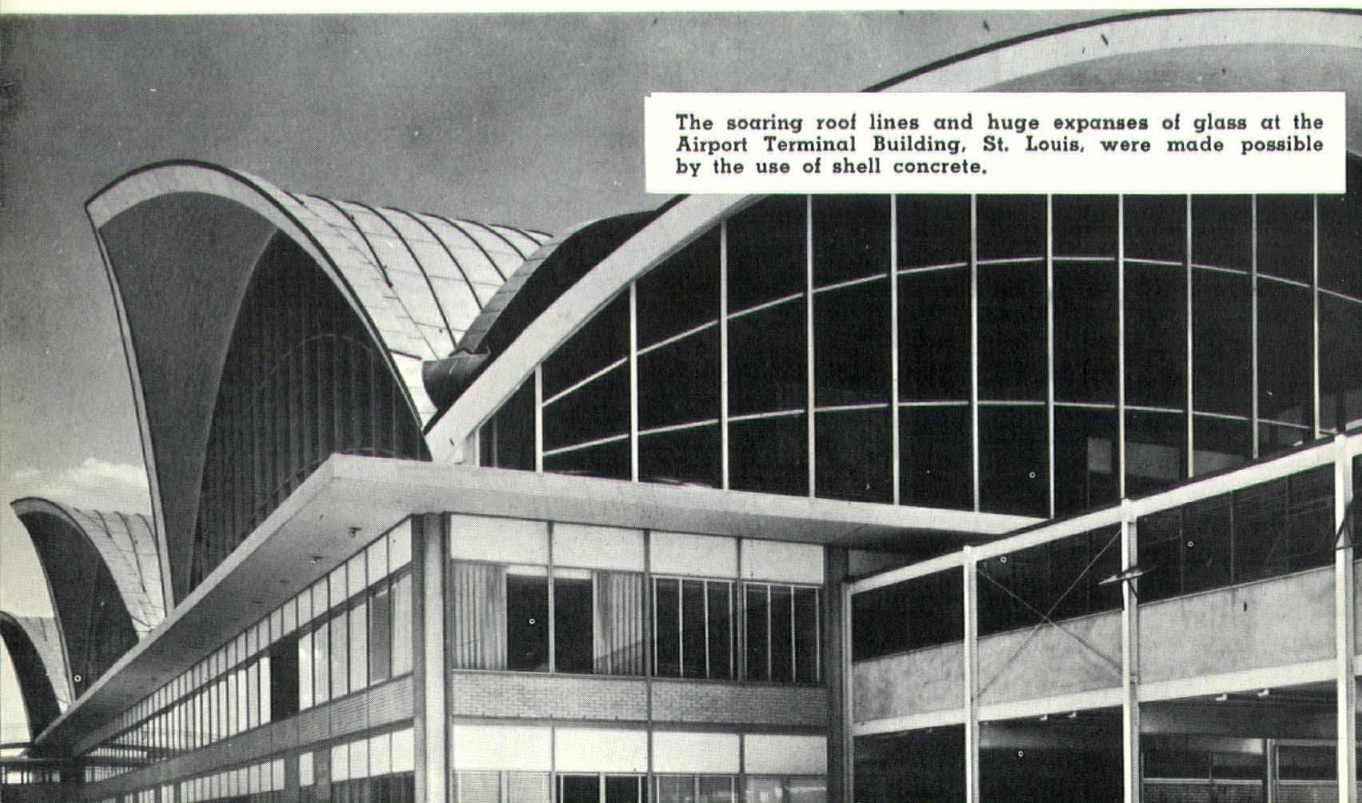
Plane travelers landing at Lambert Field, St. Louis, see an outstanding example of shell concrete in the airlines terminal building there. Designed by Minoru Yamasaki, the 412-ft. long building is composed of three sets of intersecting barrel shells which provide not only ample interior space unimpeded 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

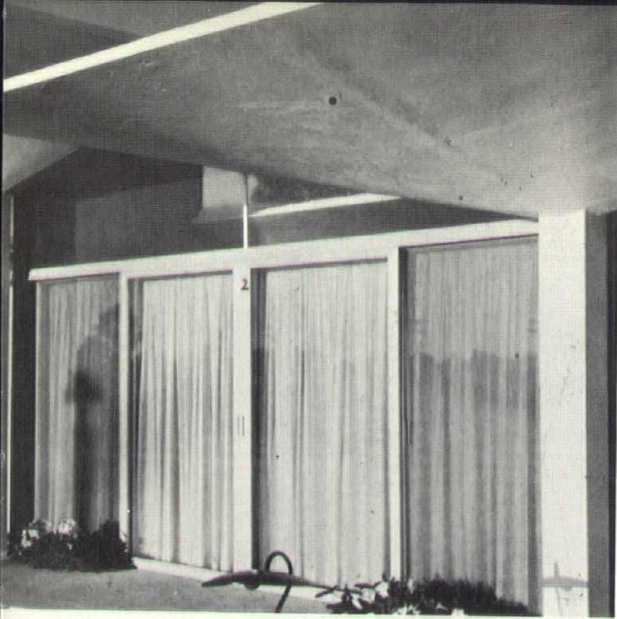
concrete flared outward in such a way that they suggest the poised wings of a giant bird. The bubble-shaped Kresge Auditorium at Massachusetts Institute of Technology by the same architect is one of the first and best-known structures of shell concrete in this country.

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

One reason for the popularity of shell concrete is the variety of designs it makes possible. It utilizes the same principle shown in nature in an egg shell, which because of its curving surface can withstand a surprising amount of pressure without breaking.



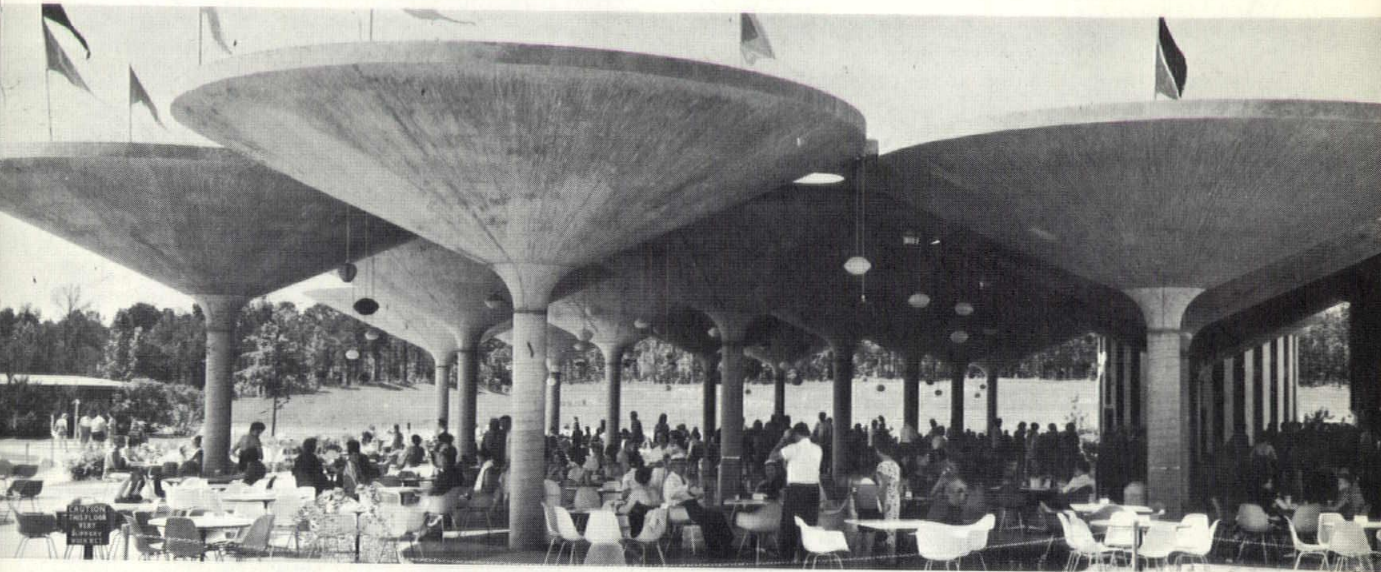
The soaring roof lines and huge expanses of glass at the Airport Terminal Building, St. Louis, were made possible by the use of shell concrete.



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.

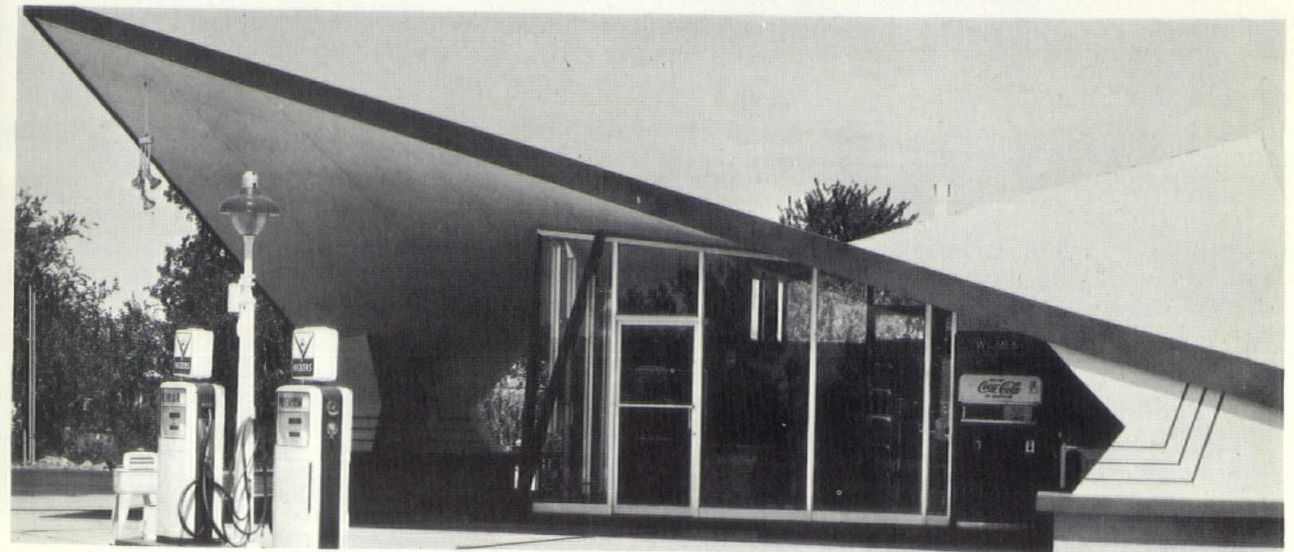
Thirteen miles south of Venice, Fla., on U. S. 41, motorists come upon what appears to be a collection of intriguing square umbrellas. This is the Warm Mineral Springs Inn, a motel designed by architect Victor Lundy using a series of concrete shells mounted on concrete stems. Two different heights set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





Original headquarters of Western Airlines.

Western Air Lines Corporate Headquarters and Maintenance Base

WESTERN AIR LINES' new corporate headquarters and maintenance base building will set back 140 ft. from Century Blvd. and be bordered by landscaping and parking areas on the north and west sides.

Both the new and remodeled structures will be painted in earth-tone and off-white colors.

Landscape planning will accentuate the architectural appearance of the Century Blvd. facade and relate the vertical mass of the building to the horizontal ground surface and its natural cover materials. Large and small masses of shrubbery will be used; the landscaping will total about 45,000 sq. ft.

A reflective pool will highlight a decorative wall with bronze lettering and logotype for Western Air Lines ground level identification. A housing of colored aluminum will screen air conditioning

equipment on the roof and will provide a background for additional company identification.

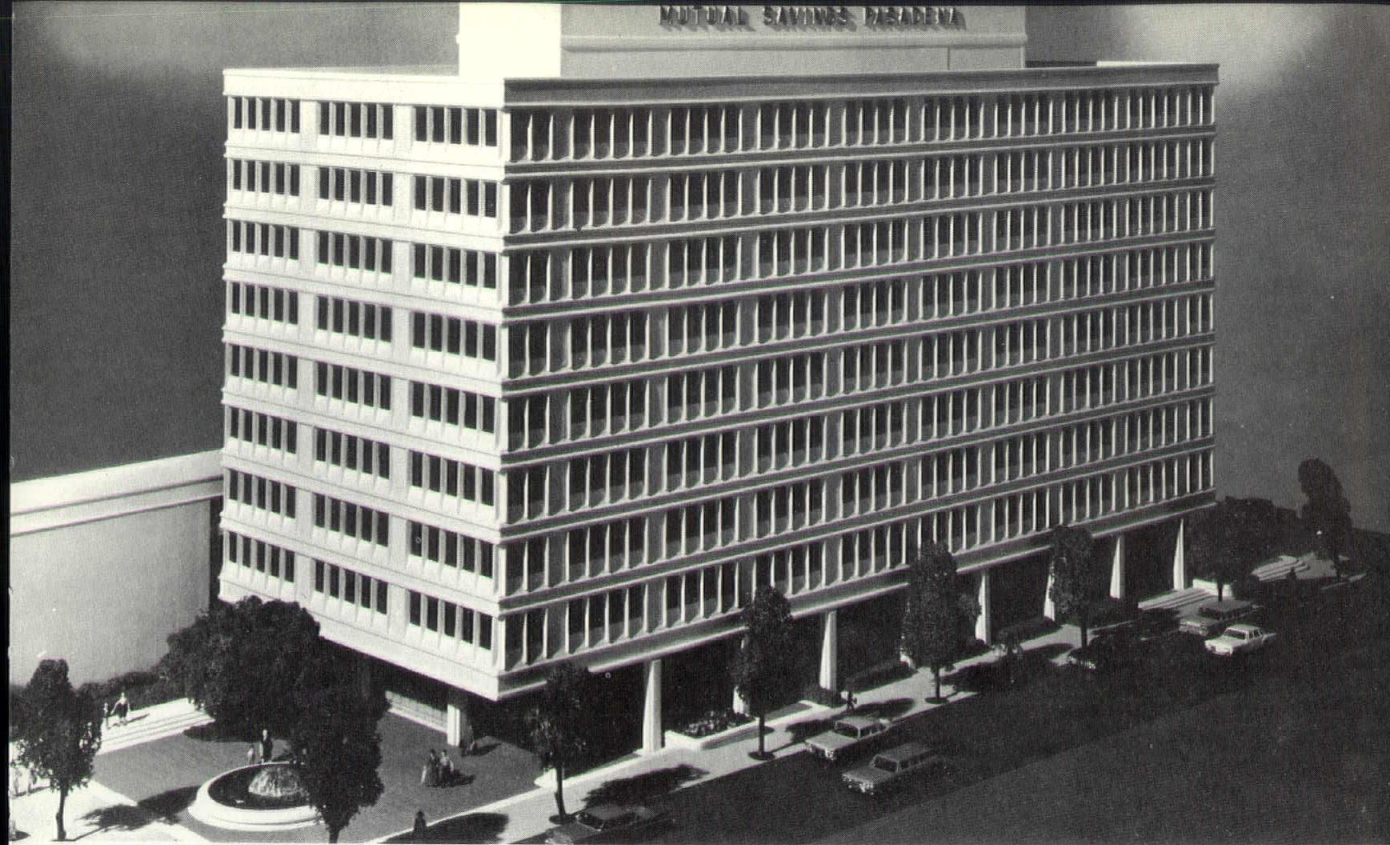
Features of the main entrance include a double cantilevered canopy, edged in metal with plaster soffit. Tempered glass entry doors will open on a main lobby, leading to a reception area and elevators. The lobby floor will be of large aggregate terrazzo.

Foundations of the new building will be concrete belled caissons and steel-reinforced grade beams. Suspended floors are to be reinforced concrete slab on metal deck. Concrete block walls will be lightweight firewall type with flush joints.

Sitework will include 302,000 sq. ft. of concrete paving and 100,000 sq. ft. of asphaltic-concrete apron, taxiway and washdown areas, as well as extensive underground utility systems.

Artist's rendering of new corporate headquarters and maintenance base announced today (Mar. 10) by Western Air Lines, as seen looking south across Century Blvd., east of Sepulveda. Rear of the structure opens on Los Angeles International Airport and includes service hangars for three large commercial jet aircraft at one time. Quinton Engineers, Ltd., Los Angeles, did planning, architecture and engineering.





Nine-Story, Mutual Savings Building To Be Erected In Pasadena, California

SITE DEMOLITION is underway for one of Pasadena, Calif.'s tallest office buildings—a distinctive \$4.2 million, nine-story structure for Mutual Savings and Loan Association at Colorado between Union and Garfield Aves., according to Richard Aston, the Association's board chairman.

"Located on one of the most strategic and desirable sites in Pasadena, the building will afford modern and convenient savings and loan facilities in the downtown area," Aston said.

Planned, designed and engineered by Welton Becket and Associates, architects and engineers, the new building and a five-level, 450-car parking structure are scheduled for Fall, 1964 completion.

"A scenic, garden-like atmosphere will be created on the site by landscaping of the front and rear plazas and the setback space between Garfield and the building," Aston pointed out.

"This construction method will result in completely smooth interior walls with no protruding columns, thus allowing greater flexibility of office arrangement," architect Welton Becket, FAIA, explained.

Ten-foot high sculptured walls with setbacks ranging from 6 ft. to 15 ft. and topped by 6 ft. of glass, will enclose the ground floor. This setback will result in sculptured, free-standing structural

columns which will add to the overall symmetry of the building.

The north and south ends of the building will cantilever outward 12 ft. over the ground floor, forming an arcade which will provide the feeling of being in the building before actually going inside the glass-enclosed entrances leading into the main lobby. The natural stone masonry north and south plazas will extend through the lobby.

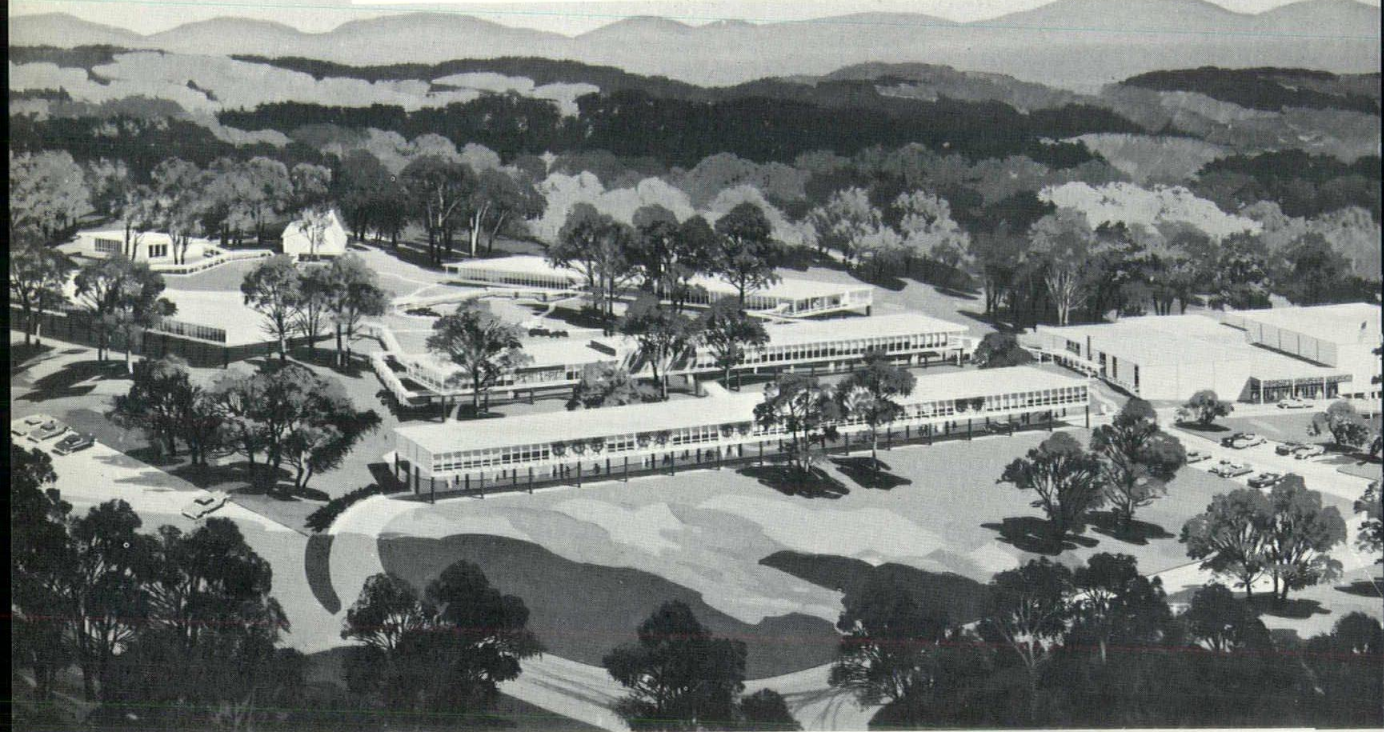
"In planning this building, we have selected colors and materials and created a strong horizontal expression to relate to the surrounding buildings," Becket stated.

The upper eight stories of the building will feature deeply sculptured concrete walls, creating constantly light and dark shadow patterns across the facade. Tinted glass windows will be set in place with a newly developed neoprene glazing seal.

Ground floor interior walls will have a natural stone facing and a decorative metal luminous ceiling will highlight the public lobby, with acoustical ceilings in the working areas. Recessed incandescent lighting will provide controlled illumination in keeping with the interior atmosphere.

Space for expansion to include computing facilities is being provided in the basement.

Metal lath and plaster construction for all interior work yielded substantial weight savings and resultant economies at Paul G. Blazer Senior High School, Ashland, Kentucky. Level concrete slabs permitted one-story buildings with no regard for hilly terrain beneath. Lightweight metal lath and plaster construction played an important role in reducing size and cost of slabs.



EXCAVATION LESSENERD ON ROLLING KENTUCKY SITE

THE STORIED HILLS of Kentucky provide some breathtaking scenery and some first-class Daniel Boone legends. They also can give real headaches to architects and builders.

The site for the 1500-student Paul G. Blazer Senior High School in Ashland, Kentucky, consists of steeply sloping hills and deep ravines, all densely wooded.

Changing the topography of the site would have been a major earth-moving operation. To avoid this, the architects, Joseph Baker & Associates, Newark, Ohio, chose an unusual approach for the campus-type school. Level structural concrete slabs permitted construction of one-story buildings without regard to the slope of the ground beneath. In two of the buildings the floor is 15 to 20 feet above ground on one side of the building. On the other side of the structure, 75 feet away, the floor touches

the slope to permit access without stairs.

Since the concrete slabs were only a means to an end, economy was a major consideration. A prime way of achieving this was to keep the buildings themselves as lightweight as possible. To do this, the architects chose metal studs, lath and plaster for all interior work. Over 3500 square yards of diamond mesh metal lath were used with prefabricated metal studs and gypsum sanded, portland cement and acoustical plasters. In addition to weight savings, substantial time saving was also effected, the architects report.

Aside from the gypsum sanded plaster, acoustical plaster ceilings were included in the lobby of the gymnasium; in administration offices to provide a void between roof deck and ceiling for ducts, recessed lighting and the like; and in the natatorium (lime-base acoustical plaster).

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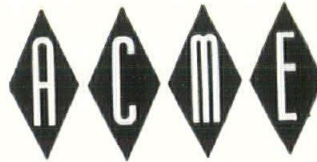
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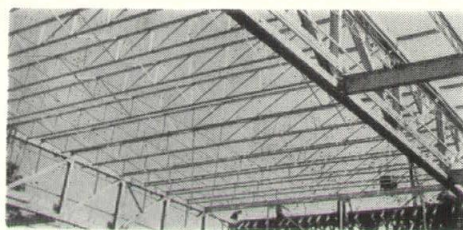


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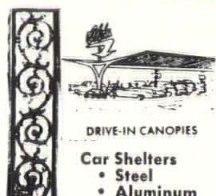
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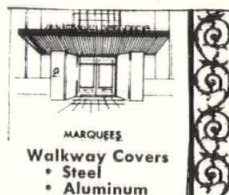
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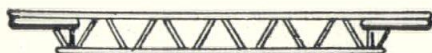
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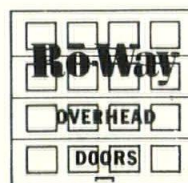
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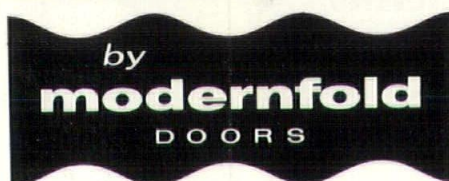
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