

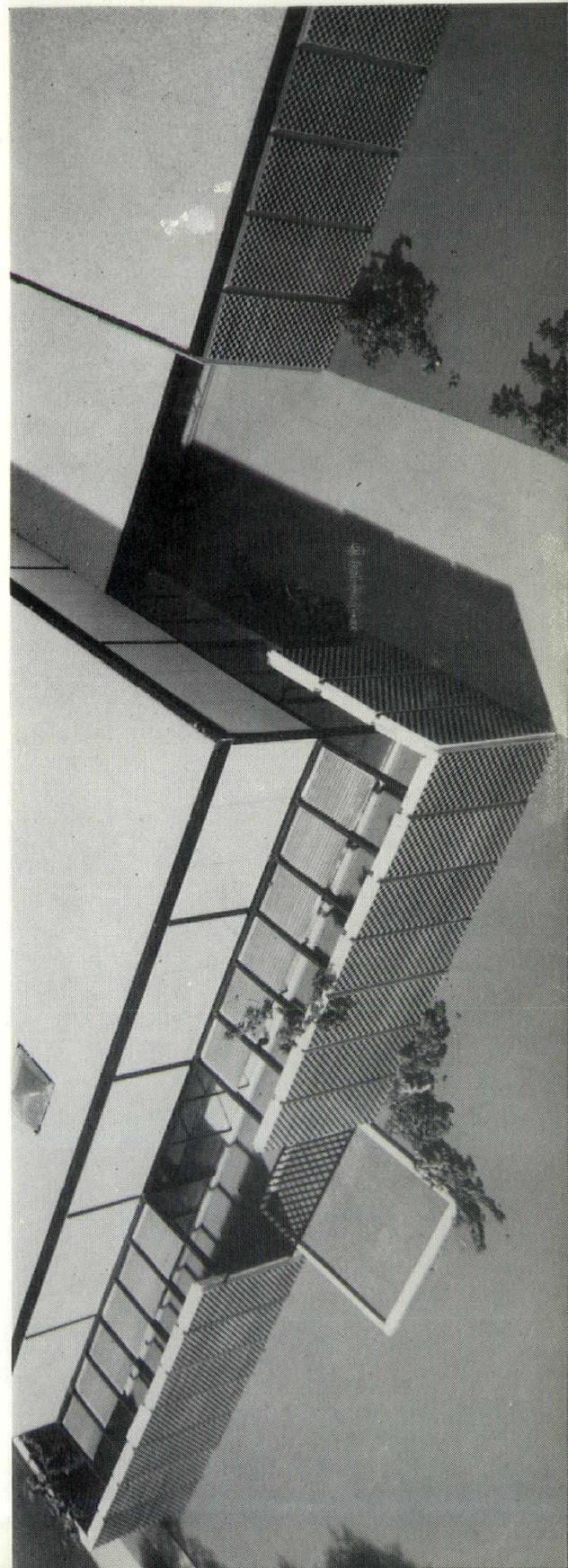
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The Public Relations Committee of the N. O. Chapter A. I. A. invite readers to submit opinions to “Sound Off” (Opinions either complimentary or constructive criticism)

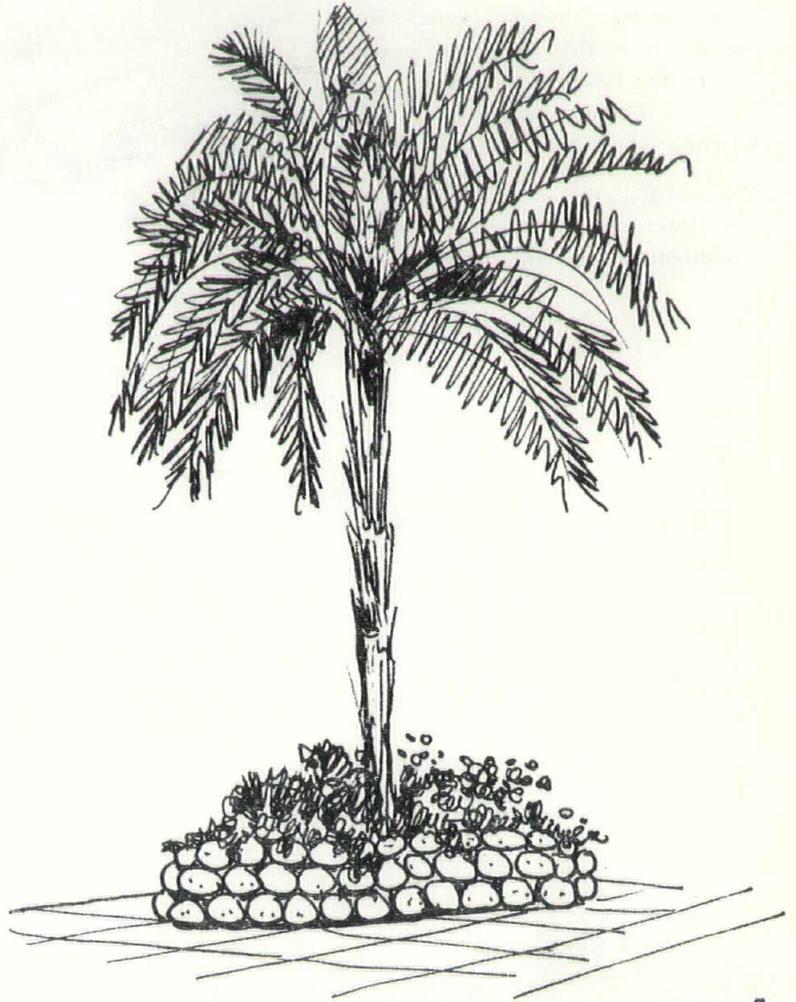
### “Constructive Criticism”

Compliments to a city and a profession are very pleasant but often observations of a critical nature are far more important and constructive.

Recently, we innocently asked a West German visitor (not an architect!) why he felt that the New Orleans Architects did not have sufficient strength in or influence on their community. The reply was simple and surprising; although many local architects have complained and criticized but done nothing constructive about the matter, it was a surprise coming from a visitor:

“On Canal Street, enough evidence of your lack of influence and strength is contained in the reality of highly inappropriate and un-architectural ROCK PILES, whose only excuse for existence is to detract from the honest attempt to landscape your downtown. It is not sufficient that something be done but it is the responsibility of people with architectural type training to make sure that it is done right.”

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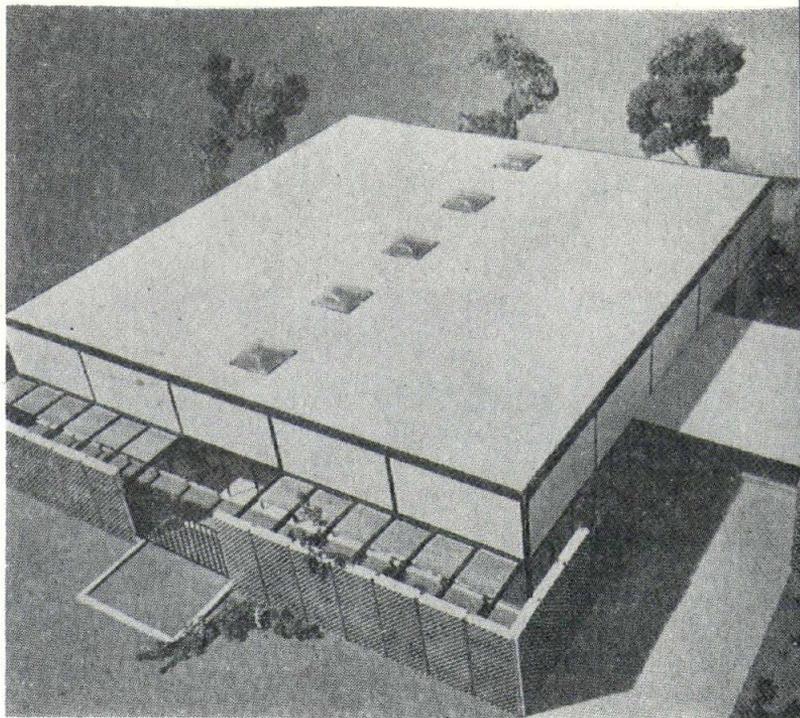
HURRAH FOR MARDI GRAS !

CARL OLSCHNER, *Architect*  
Public Library in Pascagoula

Editor's Note:

These two pages are reproduced from a recent issue of *Bauen & Wohnen* (Building & Home), on recent library design around the world. It is the proposed public library for Pascagoula, Mississippi, by New Orleans Architect Carl L. Olschner and Associates.

We congratulate Mr. Olschner on this international recognition of Architectural activity in this area.



1

Modellansicht von Nordosten. Rechts der Saal mit 200 Sitzplätzen, dazwischen der Eingang.

Vue de maquette du nord-est. A droite la salle de 200 personnes assises, au milieu l'entrée.

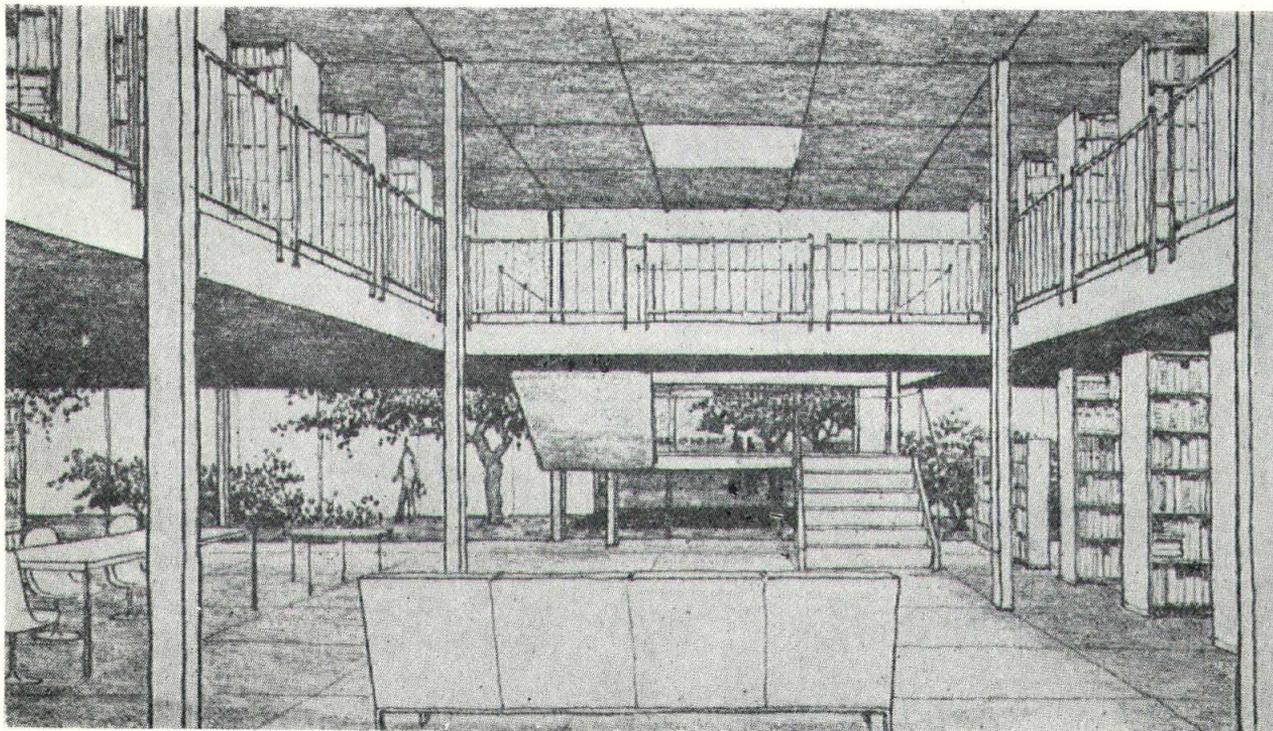
View of model from north-east. Right, the reading-room accommodating 200, entrance in the middle.

2

Balk vom Arbeitsplatz der Aufsichtsbeamtin.

Vue de la sortie des livres.

View from control desk.





From fronting pylons to floating floors...

## dramatic Santa Monica Auditorium is a showplace of modern concrete!

Graceful beauty goes hand in hand with practicality in the new concrete Civic Auditorium at Santa Monica, California.

72-foot concrete pylons are combined with an ornamental grille rising from mezzanine floor to roof. The concrete grillwork was pre-cast at the site. And this dramatic facade will keep its beauty.

Inside, the concrete floor is flat for sports events—and tilts to “full auditorium” position with 2,750 seating for stage shows and concerts. The sidewalls and loft structure of

the building are cast-in-place concrete. So is the upper level concourse, while the grand stairways leading to it are of precast concrete.

The auditorium is an impressive example of both excellent design and imaginative uses of concrete in new and exciting forms. And because it's *concrete*, upkeep will be outstandingly low... and fire-resistance uniformly high.

*Architects & Engineers: Welton Becket, F.A.I.A., and Associates, Los Angeles. General Contractor: C. L. Peck and Millie and Severson, Inc., Los Angeles.*

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Obergeschoss 1:400.

Etage supérieur.

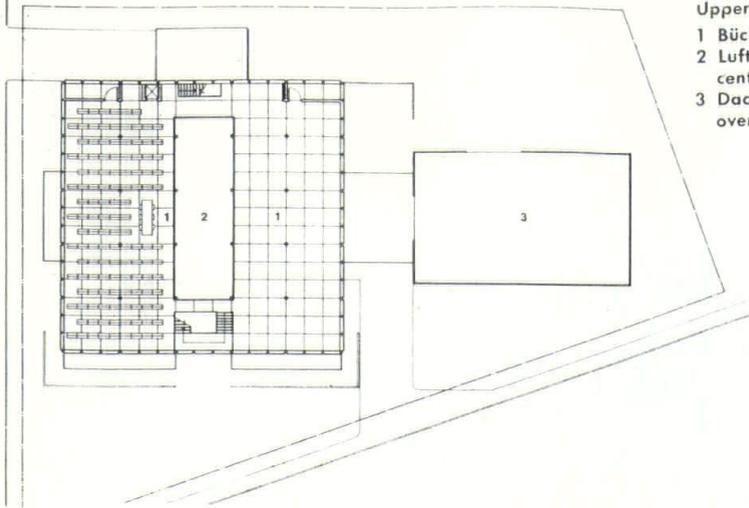
Upper floor.

- 1 Büchermagazin / Magasin des livres / Stacks
- 2 Luftraum über der zentralen Halle / Vide de la halle centrale / Air space above central hall
- 3 Dach über dem Saal / Toit au-dessus de la salle / Roof over reading-room.

Dem Bibliotheksgebäude ist auf der Ostseite eine Backsteinwand vorgemauert, um die Innerräume vom Lärm der Strasse abzuschirmen. Rechts die Treppe, die zum Büchermagazin im Obergeschoss führt.

Sur le coté est du bâtiment, mur de brique protégeant l'intérieur du bâtiment du bruit de la rue. A droite, l'escalier menant au magasin des livres à l'étage supérieur.

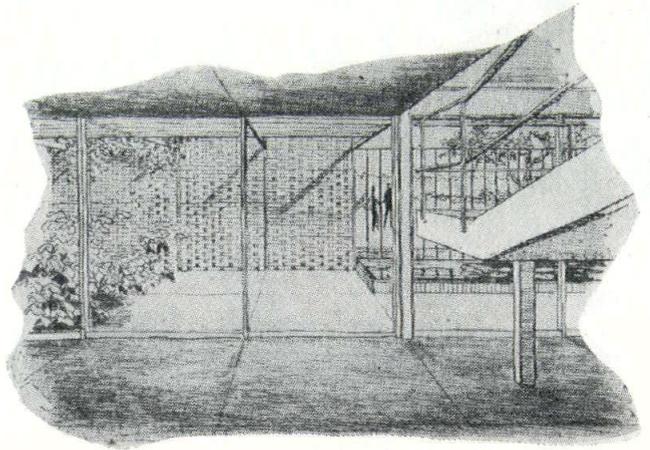
A brick wall projects in front of the library building, on the east side, in order to seal off noise from the street. Right, the stairs leading to the stacks on the upper floor.



Die öffentlichen Bibliotheken in den USA sind, im Gegensatz zu den meisten europäischen Beispielen, wirklich offene Häuser. Das Beispiel in einer Kleinstadt in Staate Mississippi drückt die Offenheit im Grundriss des Erdgeschosses recht deutlich aus.

Die meisten Bücher sind den Interessierten direkt zugänglich. Die Bücherausgabe spielt eine untergeordnete Rolle; ihr Standort wird lediglich bestimmt von der Forderung nach einer guten Übersicht über alle Säle.

Die Lesefreudigkeit wird durch den Charakter solcher Bibliotheken nicht unwesentlich gefördert. Die Kredite für die Anschaffungen von Lesestoff aller Art sind aber auch recht beträchtlich. üe

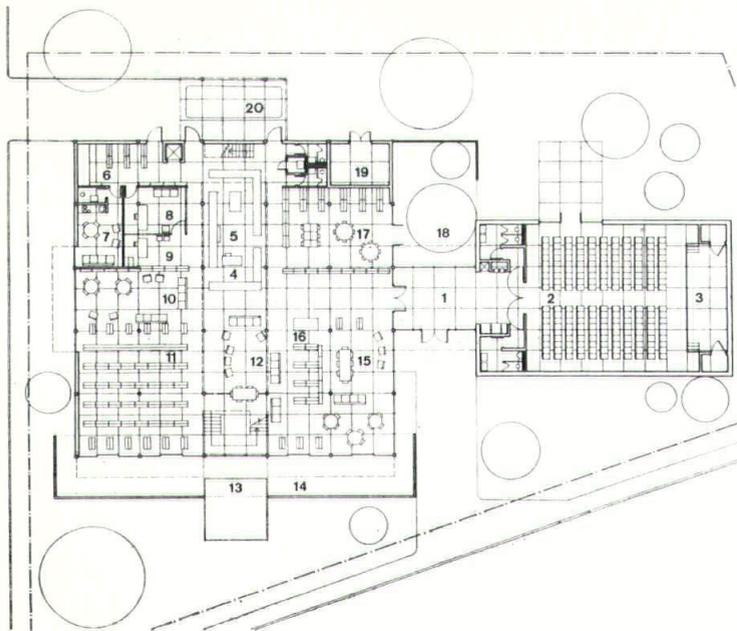


Grundriss Erdgeschoss 1:400.

Plan du rez-de-chaussée.

Plan of ground floor.

- 1 Eingangshalle / Hall d'entrée / Lobby
- 2 Saal mit 200 Sitzplätzen / Salle de 200 places assises / Reading-room accommodating 200
- 3 Bühne / Scène / Stage
- 4 Aufsicht / Sortie des livres / Control desk
- 5 Arbeitsraum / Studio de travail / Work area
- 6 Pack- und Sortierraum / Salle d'emballage et de triage des livres / Packing and sorting room for books
- 7 Raum für Angestellte / Local des employés / Staff lounge
- 8 Bibliothekar / Bibliothécaire / Librarian
- 9 Büro / Bureau / Office
- 10 Lesesaal für Jugendliche / Salle de lecture des jeunes gens / Junior reading-room
- 11 Öffentlich zugängliches Büchermagazin / Magasin de livre ouvert au public / Open stacks
- 12 Allgemeiner Lesesaal und Nachschlagewerke / Salle de lecture centrale, dictionnaires, etc. / General reading and reference
- 13 Wasserbassin / Pièce d'eau / Water basin
- 14 Sonnen- und lärmgeschützter Leseraum im Freien / Place de lecture à ciel ouvert protégée contre le soleil et le bruit / Soundproof shady reading area
- 15 2. Leseraum / 2ème salle de lecture / Informal reading
- 16 Katalograum / Catalogue
- 17 Kinderlesesaal / Salle de lecture des enfants / Children's reading-room
- 18 Lesehof für Kinder / Cour de lecture pour enfants / Reading area for children
- 19 Installationsraum / Local des installations / Utility room
- 20 Bücherwagen / Trolley à livres / Book trolley



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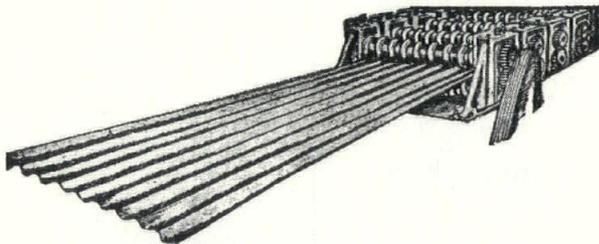
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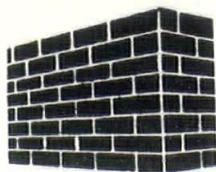
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# Houses of WORSHIP

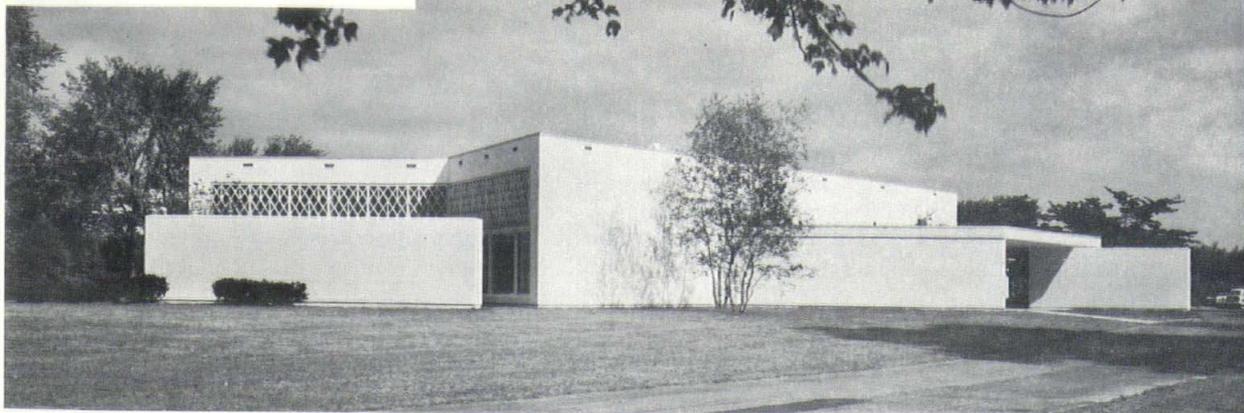
**A** CHURCH "by the side of the road", standing parallel to, instead of facing the street, and looking out over a landscaped oval church commons, is the way the architects describe the unusual orientation of the new St. Mark's Episcopal Church in New Canaan, Conn. The church, in addition, faces south, reflecting the modern trend away from the traditional east-west location of Anglican churches.

Willis N. Mills, who directed the project for Sherwood, Mills and Smith, architects of Stamford, Conn., said that its unusual placement  
*(Continued on following page)*



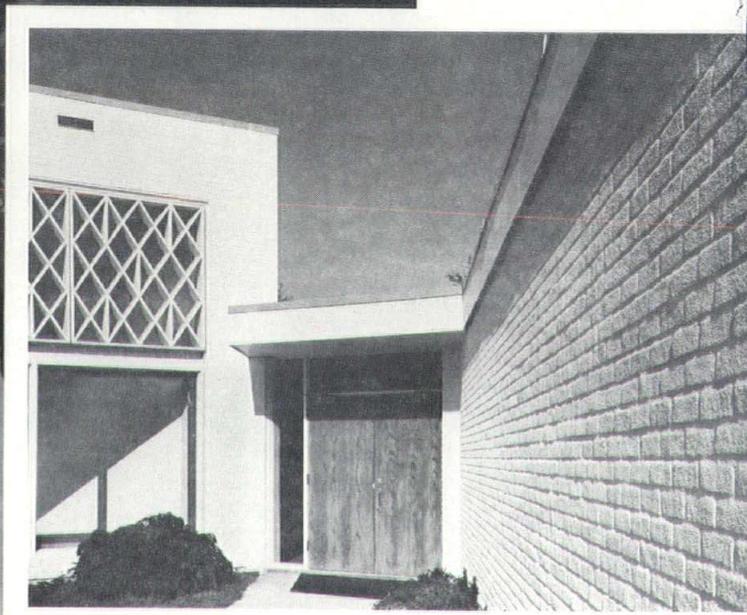
# Houses of WORSHIP

continued from page 3

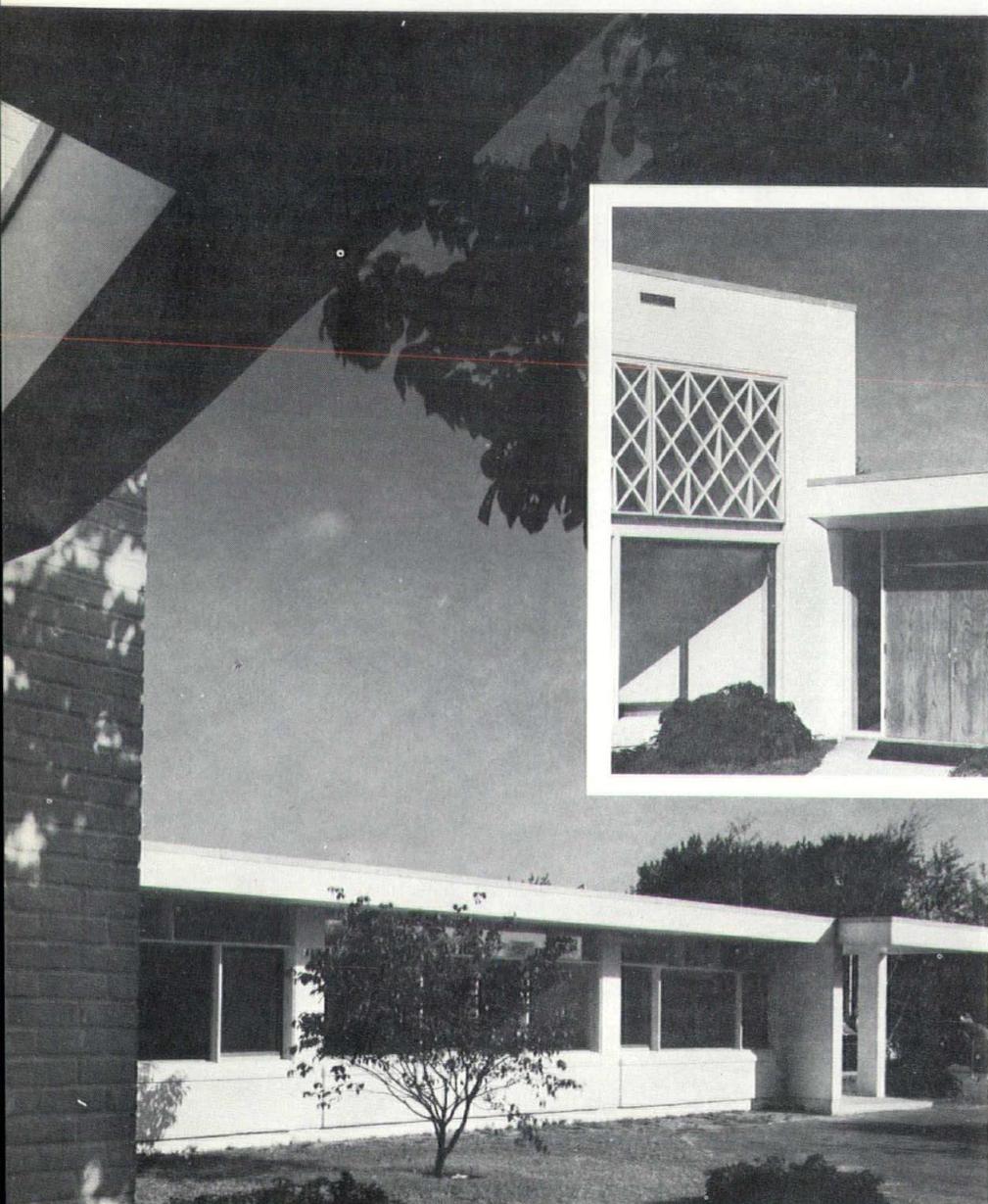


Exterior view of temple proper from approach.

Exterior detail view.



Classroom wing seen from entrance porch.



was determined by a variety of reason such as "to make the church inviting and easily accessible to people from the street, to afford a sunny, pleasant outlook from the church southwards to the commons, and to screen an older style but currently used parish building as well as parking areas at the rear of the site."

"Had we placed the church towards the rear of the site facing the street," Mr. Mills asserted, "we would have lost the feeling of intimacy and accessibility for people on the street. The free standing, or campanile tower, located between the church entrance and the street, also affords an architectural link with the street. The large greensward or commons provides a practical outdoor area for church fairs and other activities. Had the church been placed in a more conventional location, for example, facing the street, this valuable space could not have been utilized to its greatest potential."

The church also includes a chapel, bell tower, Sunday school and parish house. Built at a cost of \$1,500,000 St. Mark's was completed in two years. Seating capacity is for 700, so arranged that the church appears comfortably filled with 300 persons.

The church building is supported by 13 white, reinforced concrete columns. The triangular, fan-shaped vaults of the roof soar upwards from the columns. The tapered columns, wider at the top where they join the vaults and where the stress is greatest, are 40' high and weigh 16 tons. They were prefabricated and trucked to New Canaan.

In discussing the design of the church, Mr. Mills said that an effort had been made to incorporate four elements: simplicity, functional integration,

structural honesty and repose. "The design of the church," Mr. Mills added, "is an attempt to express with modern materials the fusion of design and structure into a single entity, a combination so successful in early Gothic buildings. This does not mean however, that St. Mark's is imitative; nor can it accurately be described as a 'Gothic style' church. It means that the basic structure such as the columns and vaults were planned as as design itself."

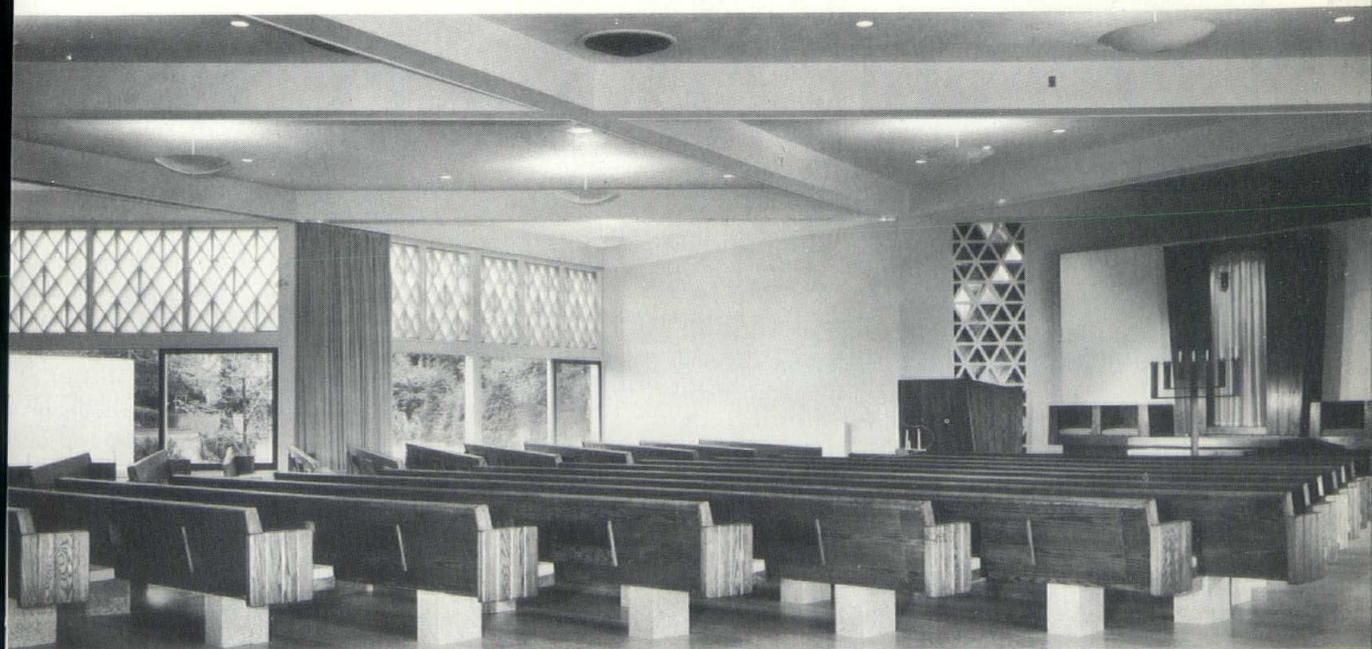
"Furthermore, we have tried to avoid the staccato, meaningless, over-excitement inherent in the design of so many contemporary churches." Mr. Mills stated. "We hoped that St. Mark's would offer a sense of mediation and contemplation, an atmosphere of repose essential to a place of worship."

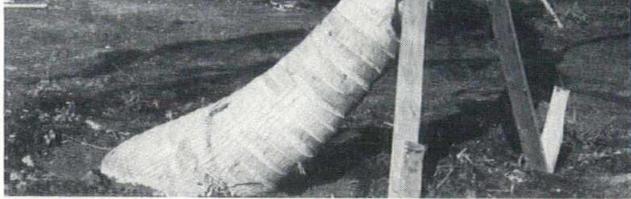
Situated in a county (Westchester) known for its interesting architecture, the Westchester Reform Temple is designed as a six-pointed Star of David, an idea that has not only symbolic, but also functional, purposes. There are six pointed areas in the sanctuary, and an additional extended area that houses, classrooms, social room and kitchen, administrative office, and rabbi's study. The plan also leaves room for future expansion for additional classrooms and hexagonal-shaped social hall, which will be located at the rear of the plot.

A simple bearing wall plus concrete slab-and-beam structure, the temple is finished on the exterior by whitewashed brick, with certain minor portions of sprayed stucco on block. There is space in the basement for youth activities.

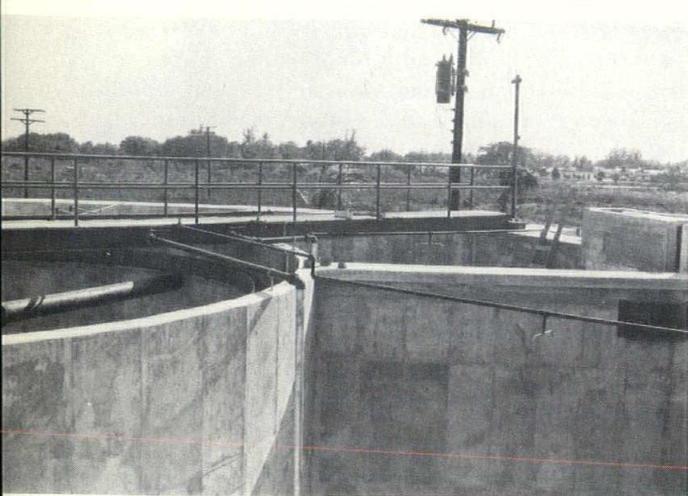
The architect was William W. Landsberg, the design consultant, Marcel Breuer, F.A.I.A.

Interior toward bema.





Above: This compact, odor-free modified activated sludge plant is handling sewage treatment for a new residential development near North Miami Beach, Florida.



Left: Design of sewage treatment plant near North Miami Beach, Florida, is shown in this view of the two concentric, concrete-walled treatment tanks. Outer tank is divided into several sections for various phases of the treatment process.

## FLORIDA SEWAGE PLANT

**S**EWAGE TREATMENT in a new residential development in southern Florida is being handled by a compact, modified, activated sludge plant.

The facility, known as a Dravo Aeropack plant, was built for a new community adjacent to North Miami Beach, Florida. Process designs and components for the 500,000 gallons-per-day plant were furnished by Dravo Corporation, Pittsburgh.

Designed to provide small communities with an effective means of treating sewage, the plant utilizes the aerobic digestion system for sewage sludge. Because of its compact size, freedom from odors, and attractive appearance, it can be constructed in close proximity to dwellings. This also makes it well suited for use by schools, motels, shopping

centers, airports, government installations, and the like.

The plant has an efficiency of 90 to 95 per cent in reduction of B. O. D. of the raw sewage and a similar decrease in solids suspended in the effluent.

(The most important single index of pollution in waste water is the amount of oxygen required for biological stabilization. This value, termed Biochemical Oxygen Demand (B. O. D.), is determined by incubating waste water samples for a five-day period and establishing the amount of oxygen utilized.)

Odors are prevented from developing by thorough aeration of the sewage with pressurized air. This also results in contamination-free liquid and solid end products.

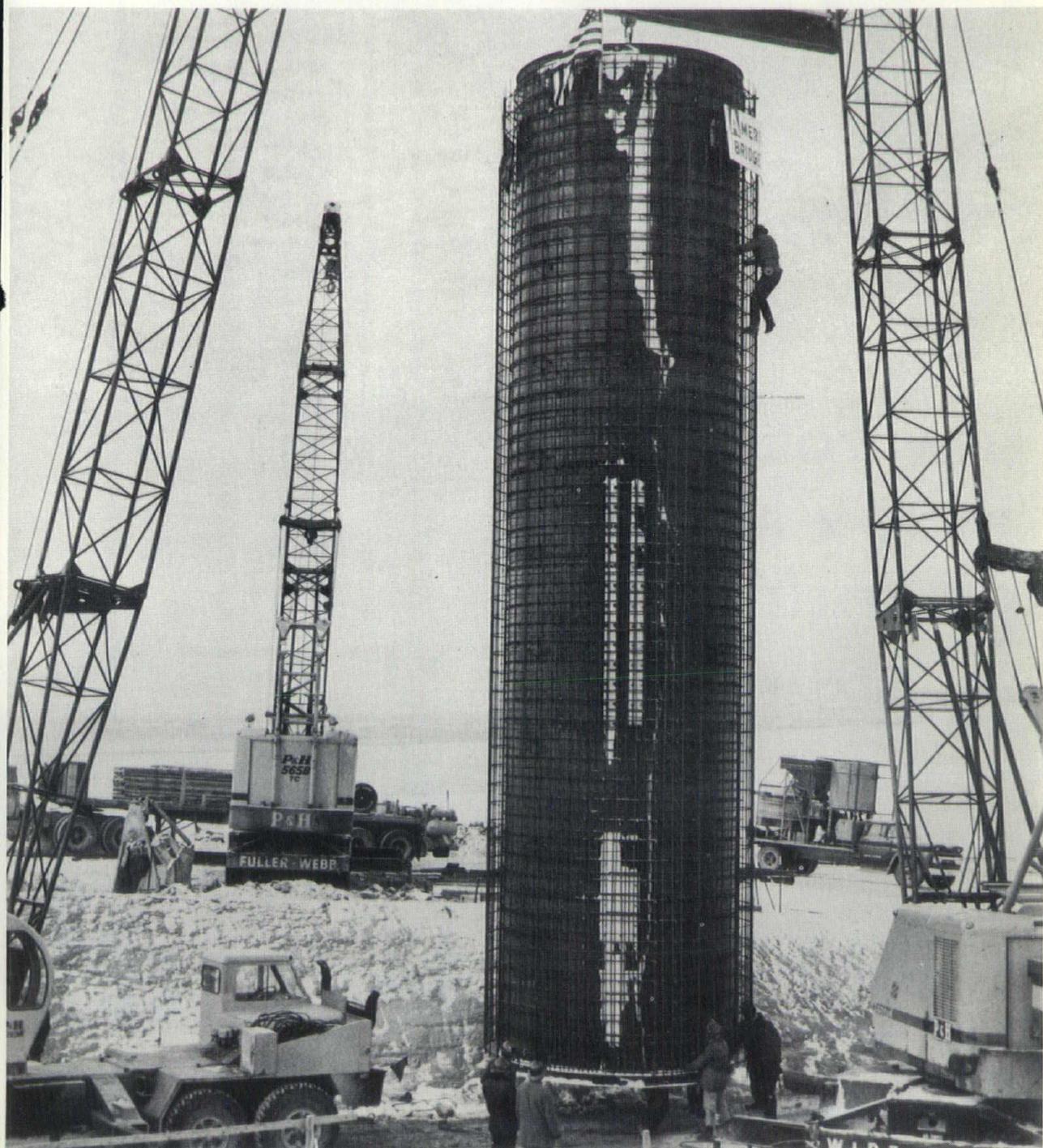
# MINUTEMAN MISSILE COMPLEX

**A**MERICA's first Minuteman missile complex takes a big step toward completion as crews from U. S. Steel's American Bridge Division put finishing touches on the last of more than a hundred lower missile tube liners, then ease it into its hole on a Northern Montana hillside. Traditional ironworker "topping out" ceremonies marked the event as the big steel "can" that will hold a missile in firing position was lowered into place.

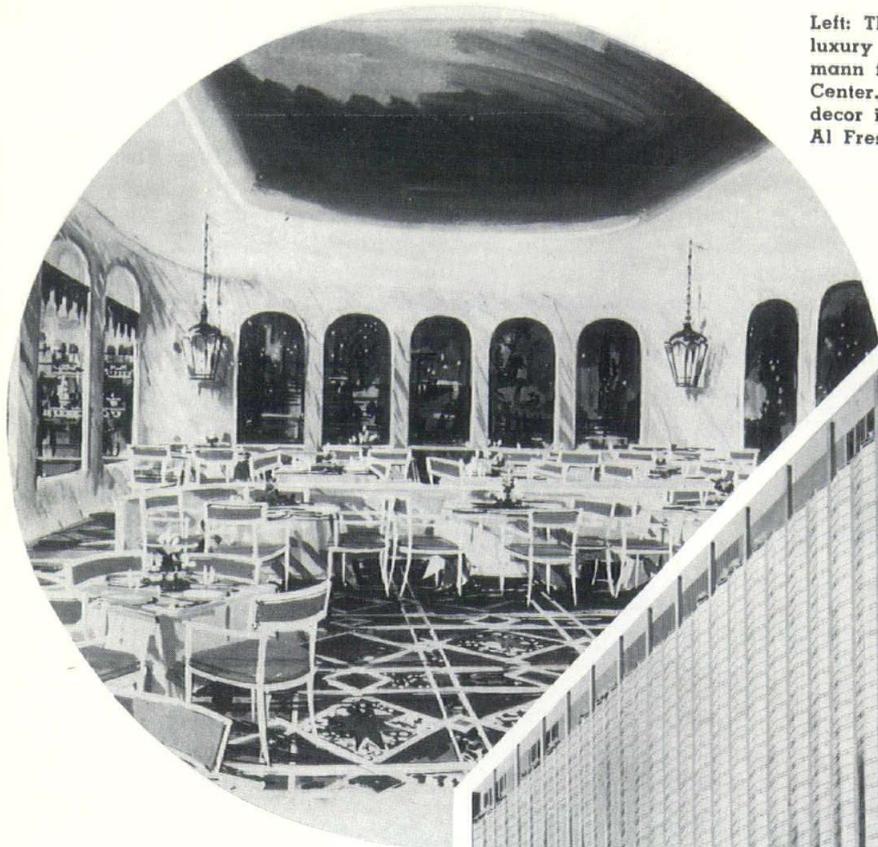
Scattered over an area larger than the State of Maryland, the \$61 million underground missile site now under construction features flights of 10 firing

silos clustered around deep-buried launch control centers. American Bridge is erecting steelwork for the complex near Great Falls.

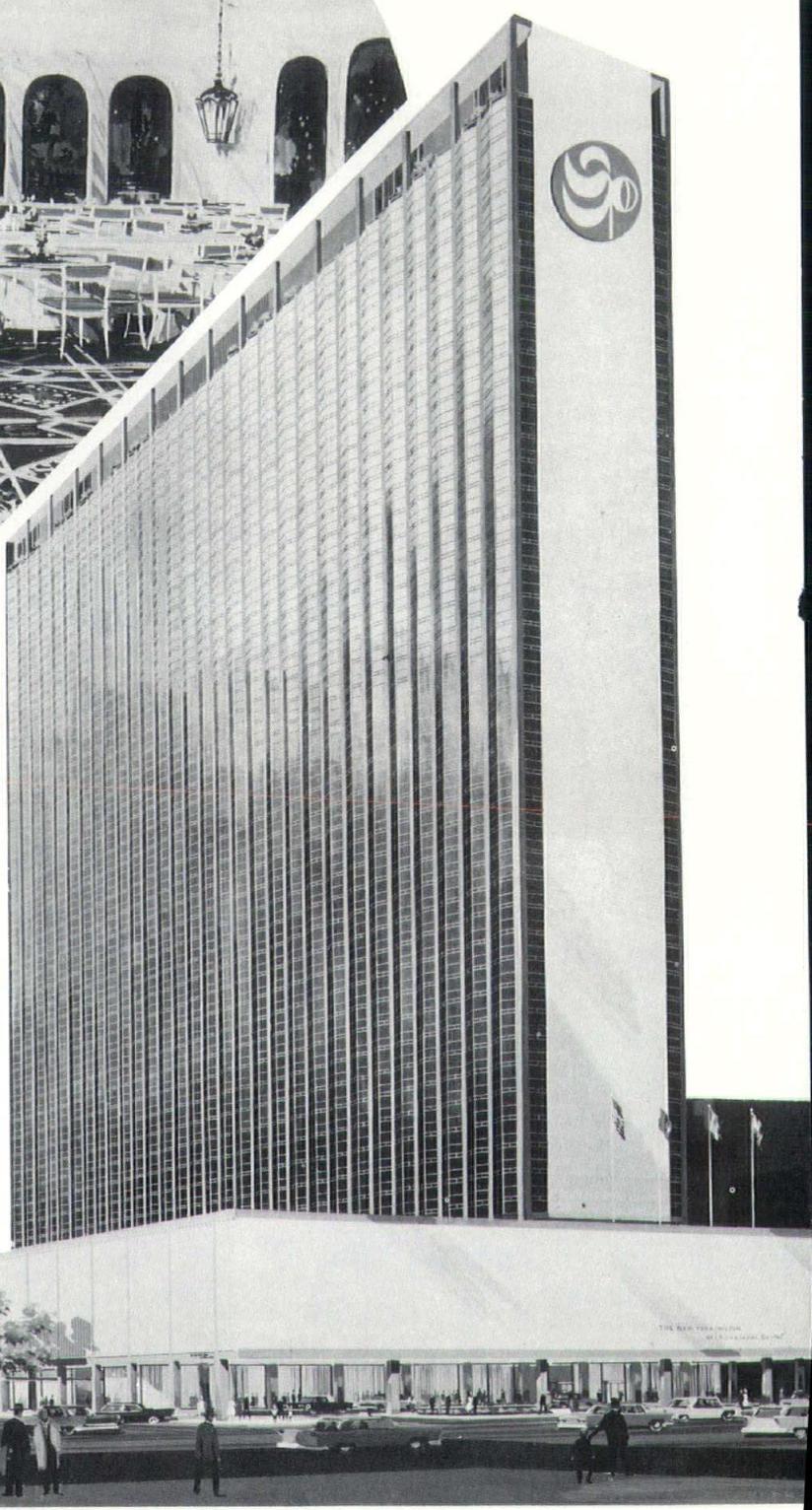
Fabricated steel for silos and launch control centers was shipped to Montana from the Salt Lake City, Utah, and Chicago plants of Graver Tank & Manufacturing Company and American Bridge's Ambridge, Pa., Roanoke, Va., and Memphis, Tenn., plants. Enough reinforcing steel to make a single bar reaching from coast to coast was rolled for the project at U. S. Steel's Gary Steel Works in Indiana.

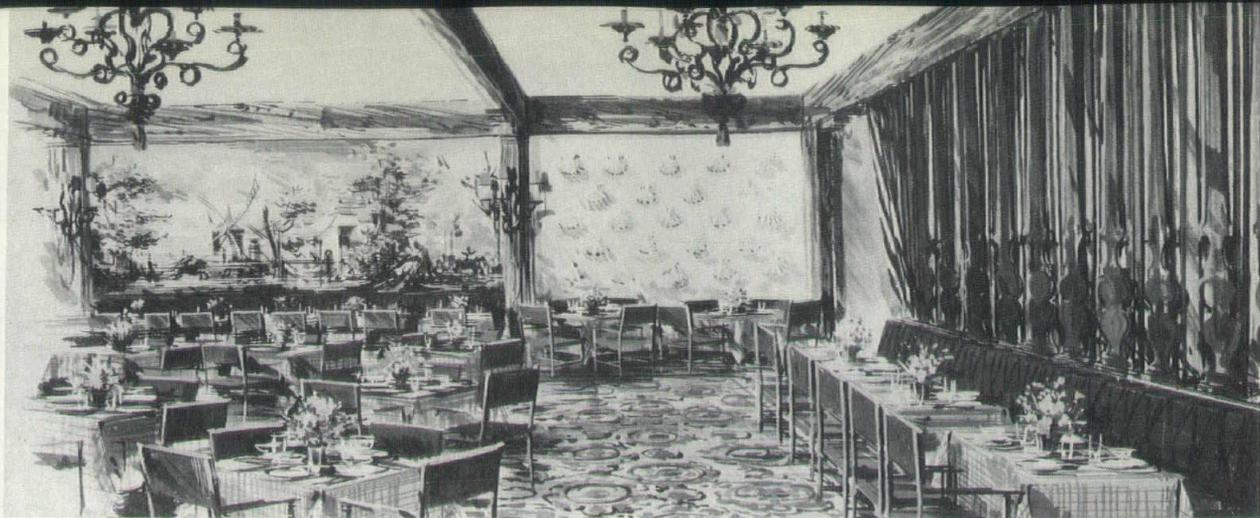


Left: The Bernini Terrace will be one of four luxury restaurants designed by William Pahlmann for The New York Hilton at Rockefeller Center. It will feature Italian cuisine, and its decor is planned to give the effect of dining Al Fresco in Italy.



# NEW YORK HILTON AT ROCKEFELLER CENTER





**Above:** The Cervantes Room, one of four luxury restaurants designed by William Pahlmann for The New York Hilton at Rockefeller Center, will feature Spanish cuisine.

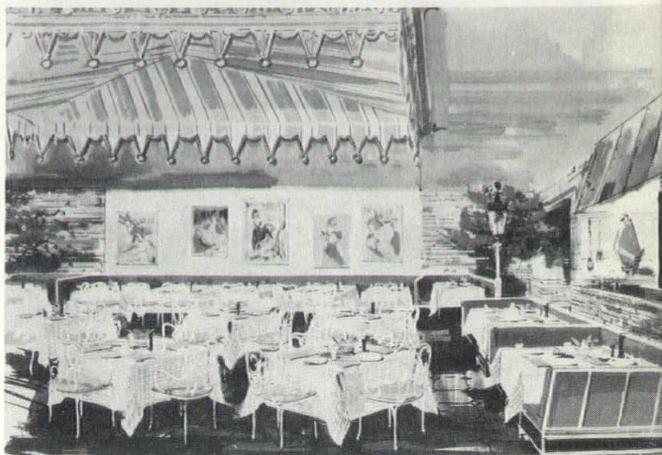
**Right:** Place Lautrec, decorated with authentic Toulouse-Lautrec posters, will present French cuisine to diners at The New York Hilton at Rockefeller Center.

**W**ITH THE steel framework pushing its way higher and higher into the sky from its 45 feet below street level, The New York Hilton at Rockefeller Center is moving rapidly and on schedule toward its announced opening date: January, 1963.

Already 225,000 tons of rock have been removed from the hotel's 92,000-sq. ft. construction site, located on the Avenue of the Americas between 53rd and 54th Streets. In its place will now go 20,000 tons of structural steel, connected with some 1,000,000 high-strength bolts, which will eliminate the clattering of riveting at the mid-Manhattan site. The steel will be followed by 75,000 tons of concrete, 500 miles of electric wiring, 200,000 gallons of paint, and over 26,000 light bulbs.

When its first occupants pull back the curtains in the glasswrapped rooms—planned so that each offers an outside view—they will be greeted with a magnificent view of Manhattan's ever-changing skyline.

The 45-story luxury hotel, built at an estimated \$75,000,000, will contain 2,153 rooms with many innovations in hotel comforts and services. Convention and banquet facilities will be the largest in the world, offering over 130,000 square feet of space for exhibitions, product presentations and business meetings. More than 4,000 persons can be accommodated in its 24 private dining rooms for dining and over 5,500 for meetings and conferences. In its three ballrooms, dining facilities for over 5,000 persons and meeting space for nearly 8,000 will be available. In addition, The New York Hilton's first-floor promenade, "Rue des Gourmets," will link four specialty restaurants offering Spanish, French, Italian and New Orleans cuisines. These



**The Old Bourbon House**, with two saucy paintings of "Belles of the Era," will be the men's restaurant at The New York Hilton at Rockefeller Center, until the cocktail hour begins, when women will be welcomed.

cosmopolitan restaurants will be created by William Pahlmann, internationally-known interior designer.

The New York Hilton at Rockefeller Center is a joint enterprise of Rockefeller Center, Inc., Hilton Hotels Corp., and Uris Buildings Corp. It was designed by architect William B. Tabler; Harrison and Abramovitz, architects for Rockefeller Center, acted as consultants on the hotel.



## HIGH RISE HOUSING IN PHILADELPHIA *features* DESIGN AND ENGINEERING FIRSTS

**U**PON COMPLETION in the Fall of 1962, the 33-story Hopkinson House apartment skyscraper will have launched Philadelphia's intensive program for restoring the aging Society Hill section.

Designed by architects Stonorov and Haws, the F. H. A.-insured residential building will be the city's tallest, as well as the only one of its approximate size with a reinforced lightweight aggregate concrete structure.

Important mechanical innovations, such as substituting ductless electrostatic precipitators for the ventilating ducts normally over kitchen stoves, and fan exhausts for the customary ductwork in toilets, have given the architect unusual freedom of floor planning. By detaching kitchens and bathrooms from conventional ventilating stacks, apartment lay-

outs were freely organized for greater spatial efficiency and ideal traffic patterns.

Consulting engineers, Garber and Cohen, have also installed (1) improved incineration that prevents effluent spill-back into the building, (2) a control board and indicating system to centralize most mechanical adjustment and regulation and (3) a dual electrical supply to give the building 100 per cent reliability.

A two-level underground garage accommodates 385 cars, and a secluded dry-sculptured tree court with a reflecting moat are integral parts of the building complex. Eighteen semi-traditional attached town houses, in two rows, set off the building on two sides.

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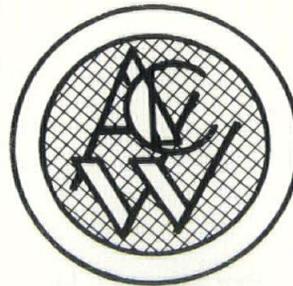
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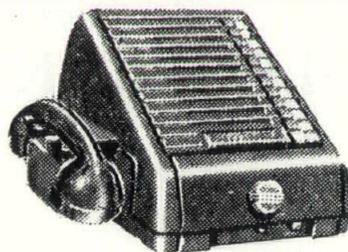
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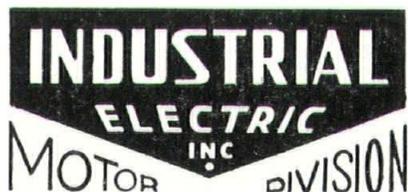
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## OPEN YOUR MOUTH!

The West German Visitor has said it eloquently enough — and let us cheer that people still speak their minds about their observations.

I can picture the Proponents of Palms wagging their sage heads and clucking at the audacity of a foreigner" who dares so much. Again, and alas, we get the tired old "America the Beautiful" tune and "if you don't like the obvious magnificence, you silly old Kraut, go home!" attitude. What an Easy Out.

How long will we accept the Easy Out?

The Palms are an excellent example of how and where we have failed as professionals — for not speaking up loudly and voicing a dissenting opinion *in advance* of the time it becomes *too late*.

Are we architects? Are we planners who deal with the visual and physical environment of a city? Is it our function as well as our duty to observe, criticize, and hope by word and action to improve the lot of us all? If not, what are we?

It is inconceivable that so important an art as architecture has taken the rumble seat in civic progress. We are, or should be, by education and inherent ability, best suited to judge and decree when mistake after mistake becomes obvious to even the inexperienced layman.

We must know by now that even the well-meaning civic groups and political Solons who pass approval on civic projects are not infallible in problems of planning, and would welcome professional advice. Where is it?

We are not asked to study counter proposals when hundreds of oak trees are uprooted for a freeway. We don't see the plans for major redevelopment areas and renewal until it is published as a "fait accompli." We are not recognized as the obvious sifters of knowledge that should be consulted before any decisions are finalized. Until we establish a city art commission we will remain out-

siders — hoping for a piece of project here and there to display our talents as individual offices or associations; to take a prearranged program — good or bad — and run for a professional and financial touchdown.

We do now and then send forth a padded edict in the form of a resolution that is buried away in a deep and dubious file, and the myth becomes more and more obscure.

Space is too limited to cover the challenging scope of our potential voice. Industrial location and residential expansion, mid-city preservation, traffic and arterial approaches to the city, street lighting, beautification, urban renewal, recreation facilities, school construction, public art, and telephone poles indicate a scratched surface of professional potential that architects might explore as a voice in the community.

Too many cooks might spoil a broth, but what possibly can improve a soup so thick with mold it becomes inedible by neglect?

It takes keen vision, keener ideas and concrete proposals, but better still a voice that speaks up and speaks out to motivate ideals into realities.

If we are timid, then remember the safety in numbers and voice the opinion of numbers where the impact will be heard as well as felt.

All forecasts speak of tremendous future projects necessary to preserve and enhance urban living throughout the nation. New Orleans will not be overlooked in this necessary expansion and reconstruction, for it is a city in dire need of drastic measures.

Whether it will really be for gain or for further loss is in doubt. If the voice is heard above the roar, we still are important assets to progress. If not, we can enjoy our palms for many future Mardi Gras.

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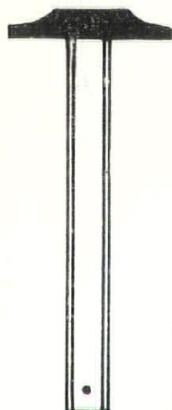
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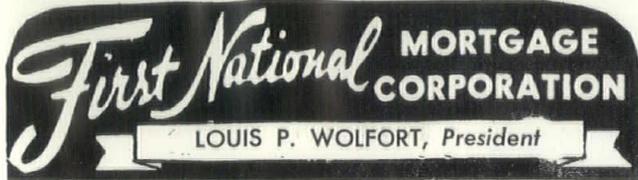
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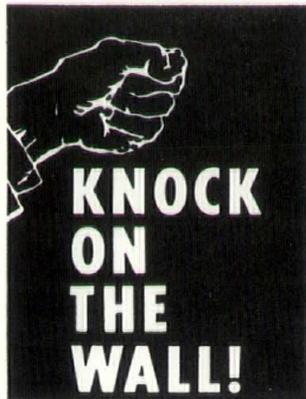
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