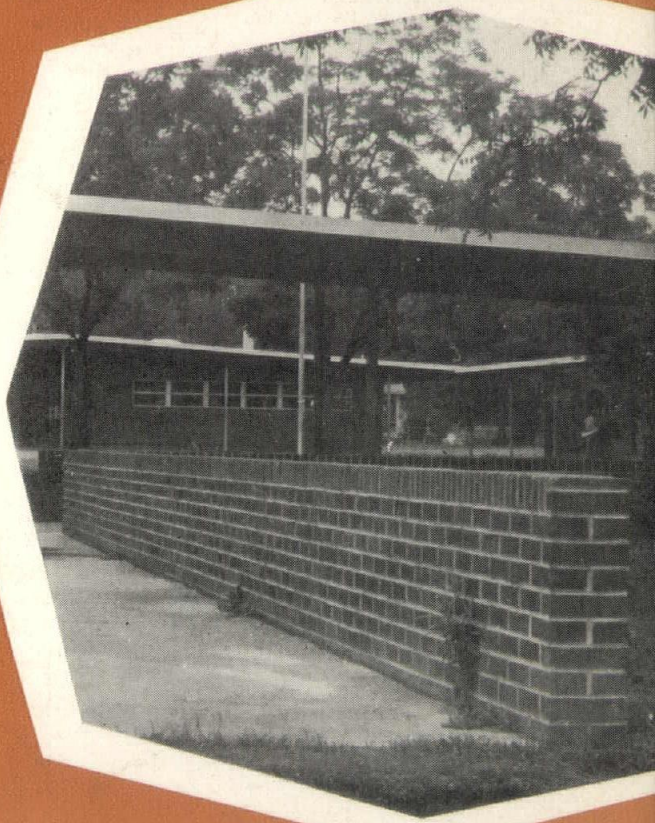
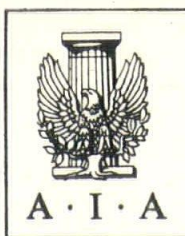


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That Ugly Word—Beauty

Beauty is that quality or aggregate of qualities in a thing which gives pleasure to the senses, or pleurably exalts the mind or spirit. Keats said "A thing of beauty is a joy forever."

Prior to the planting of the Washington cherry trees, a practical-minded government official was asked to lend his influence and favor. "What," he asked, "will be done with the crop of cherries if these trees are brought from Japan and planted here?" And when he was told there would be no cherries, only blossoms, he asked with his unseeing soul, "What good is that sort of cherry tree?"

It is often suggested that beauty and practical usefulness aren't compatible. Beauty in architecture, if it costs a nickel extra, is equated to waste and the architect who proposes such is likely to be charged with "building monuments to himself" or "dreaming instead of being practical."

Who would deny that a thing which gives pleasure to the senses, or pleurably exalts the mind or spirit is a thing of tangible value. Beauty is considered worthy of major consideration in the selection of an automobile and a wife. Both are costly and neither endure as long as most buildings.

The architect is the practical artist whose work must solve practical problems and serve practical needs at reasonable cost. If that ugly word—beauty—is neglected, his work can hardly qualify as art. Give beauty its rightful place in the program of building requirements and challenge the architect to deliver buildings well planned, properly engineered, and within the budget.

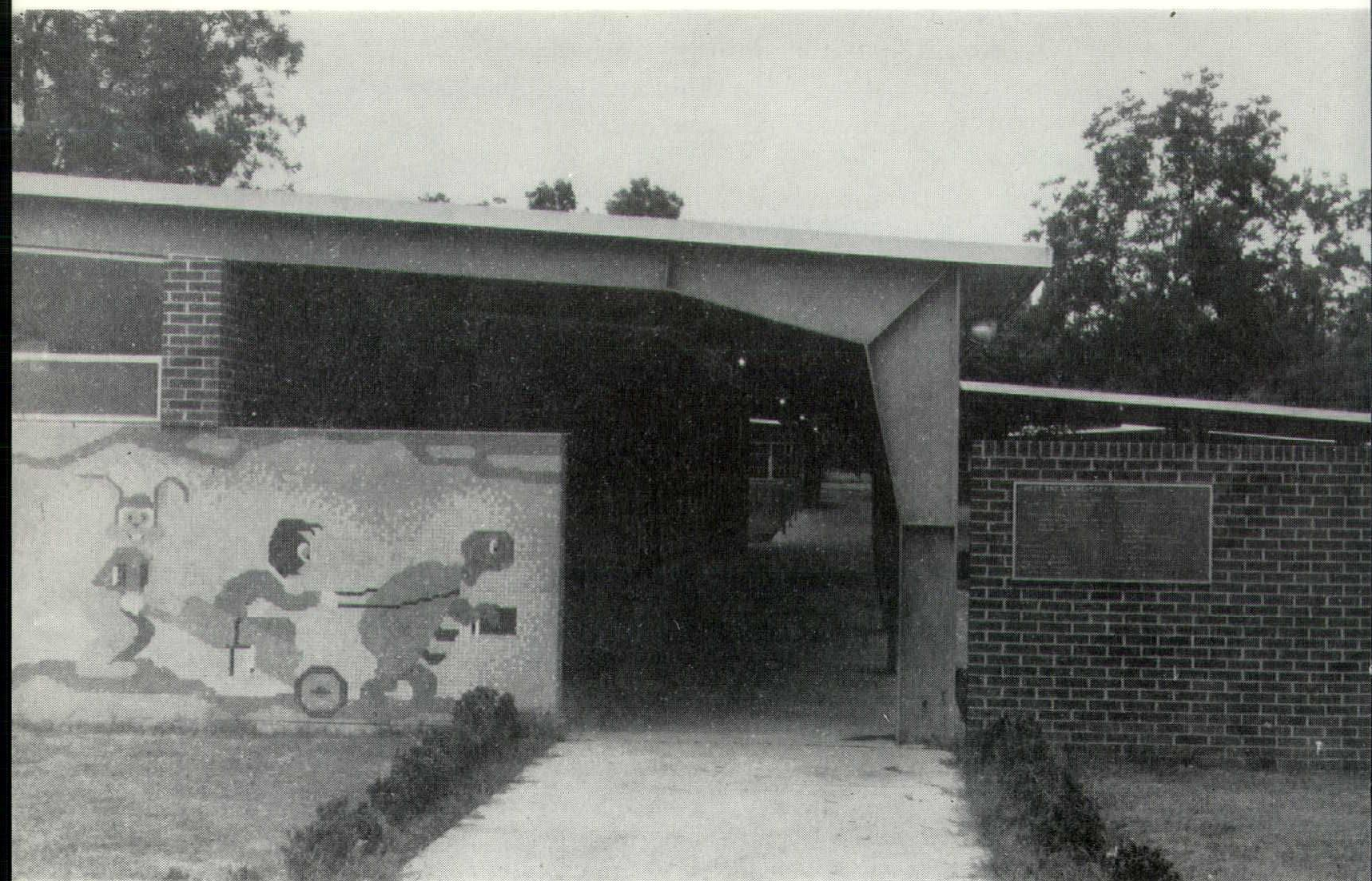
—Bob Henry

Elementary School

WEST END SCHOOL
MERIDIAN
MISSISSIPPI

THE 36,862-square-foot school pictured here was built in two phases. Its cluster plan of rooms around an open court contains 24 classrooms, an auditorium, kitchen, rest rooms and administrative offices. The cost data are as follows:

	<i>Cost</i>	<i>Per Sq. Ft.</i>	<i>Per C. Cu. Ft.</i>
General	\$267,015.00	\$7.04	\$.75
Electrical	26,327.00	.84	.09
Mechanical	51,540.00	1.55	.17
TOTAL	\$344,882.00	\$9.43	\$1.01



What Is Quality In Architecture?

ARCHITECTURE of quality today must be, above all, an expression of the most adept, profound, and skillful synthesis of all the knowledge that can be had of the total elements which exist and are presagable at the time of building; a clear expression of the total wealth of our society; not just material, but spiritual, social, technical and moral as well. Quality should involve the conscience of the building toward its neighbors and environment rather than being a thing of quality in itself only.

Yet, here, at a time in America of enormous wealth, not merely that of money, but of extraordinary technological invention, of new and sometimes wondrous materials, and of new and sometimes wondrous uses of the old, what proliferates along the avenues of our great cities but symbols of the architect's abdication of his responsibilities: the glass box, the dreary imitative towers, the forbidding prisons of Public Housing. And, all across this once beautiful land, the scourge of suburbia, the mindless, faceless malignancy of the "tract"—slums before they are even finished.

Architecture today is at a turning point, standing on the threshold of glorious new development. This is not entirely because of itself, but because of society, which having unleashed the power of the atom, stands before its most glorious future or its most ignominious extinction. Yet architecture, and mankind, has always been at a turning point in history. Today, however, the road is traveled by vastly more people, and lined with so many more buildings, that when the turning point is reached, if the traffic is so heavy and the freeway so contrived that we go forward to the wrong exit, it may take longer than the journey itself to get back on the right road.

There is a right road as distinguished from a wrong road. People in the past built for prestige and to express the power of rulers over the population of the day, secondarily, to impress that power on future generations. Today we have new opportunities for quality, not yet realized, in our warehouses, factories, offices, schools, hospitals,

institutional buildings of all kinds, which together express our life much more than isolated buildings do. These are relatively new types of buildings, not prevalent 300 years ago, and they express the great social advances we have made in their purposes, but not in their architecture. Today, most of them mar the landscape with their cheap expediency. The same corporation or government which will spend a king's ransom on its prestige headquarters building, or principal mall of its capital city will feel unjustifiable the expenditure of proper sums on its "lesser" buildings. From a housekeeping point of view this is like society trying to sweep the dirt under the rug.

We have a tendency to architectural segregation. We hide our "lesser" houses in suburbia—future slums—factories and warehouses are "out of bounds" in residential areas although today many factories are producers of less noise and tumult and are of greater architectural quality than most residences. To isolate them is a hang-over of obsolete planning thinking. We can and should go back to clusters of uses as in medieval towns where living, warehouse, handicrafts were mixed together in a harmonious whole.

The time is past when the individual architect can rest on the laurel of a single successful building done for a "good" client or an isolated series of the same. He must become engaged in all facets of present day life, and attempt to convince every client with every bit of his moral persuasion, whether it be the government, using public funds for public buildings, great corporations, or an individual, that better buildings may cost more, but that, in the long view, the impoverishment of spirit engendered by the mean, the ugly, or the merely dull—the unimaginative horrors in the name of expediency and economy—are far more costly to the fabric of culture and society.

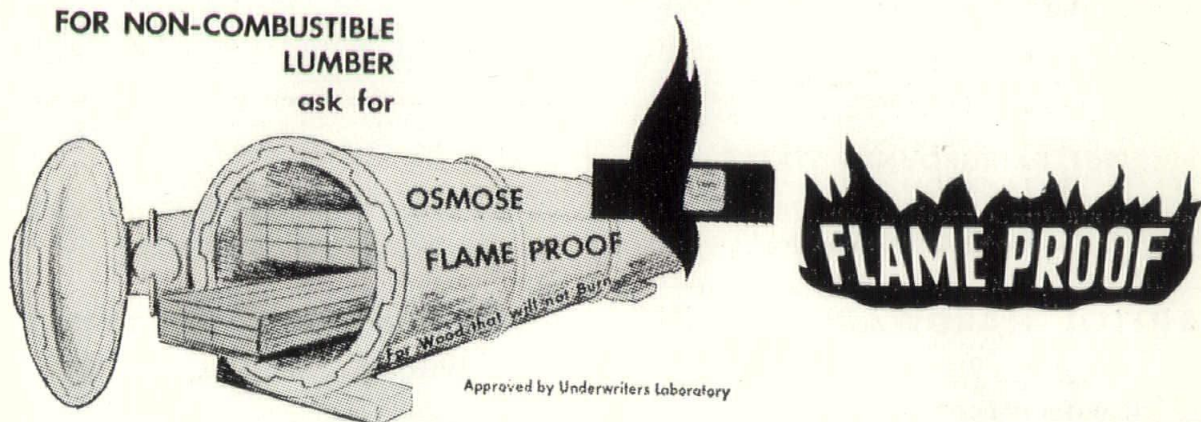
Excerpts from a speech by Robert Anshen, F.A.I.A., San Francisco at the national convention of the American Institute of Architects Miami Beach, May 8, 1963

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Phoenix High-Rise Project

PLANS for a \$7.5 million, 26-story luxury apartment building to be completed in Phoenix by the end of next year were announced by National General Corp., diversified Los Angeles-based land developer and major theatre operator, and Royal Properties, Inc., a leading Southwest real estate development firm. National General and the Phoenix-headquartered Royal Properties are joint developers of the project.

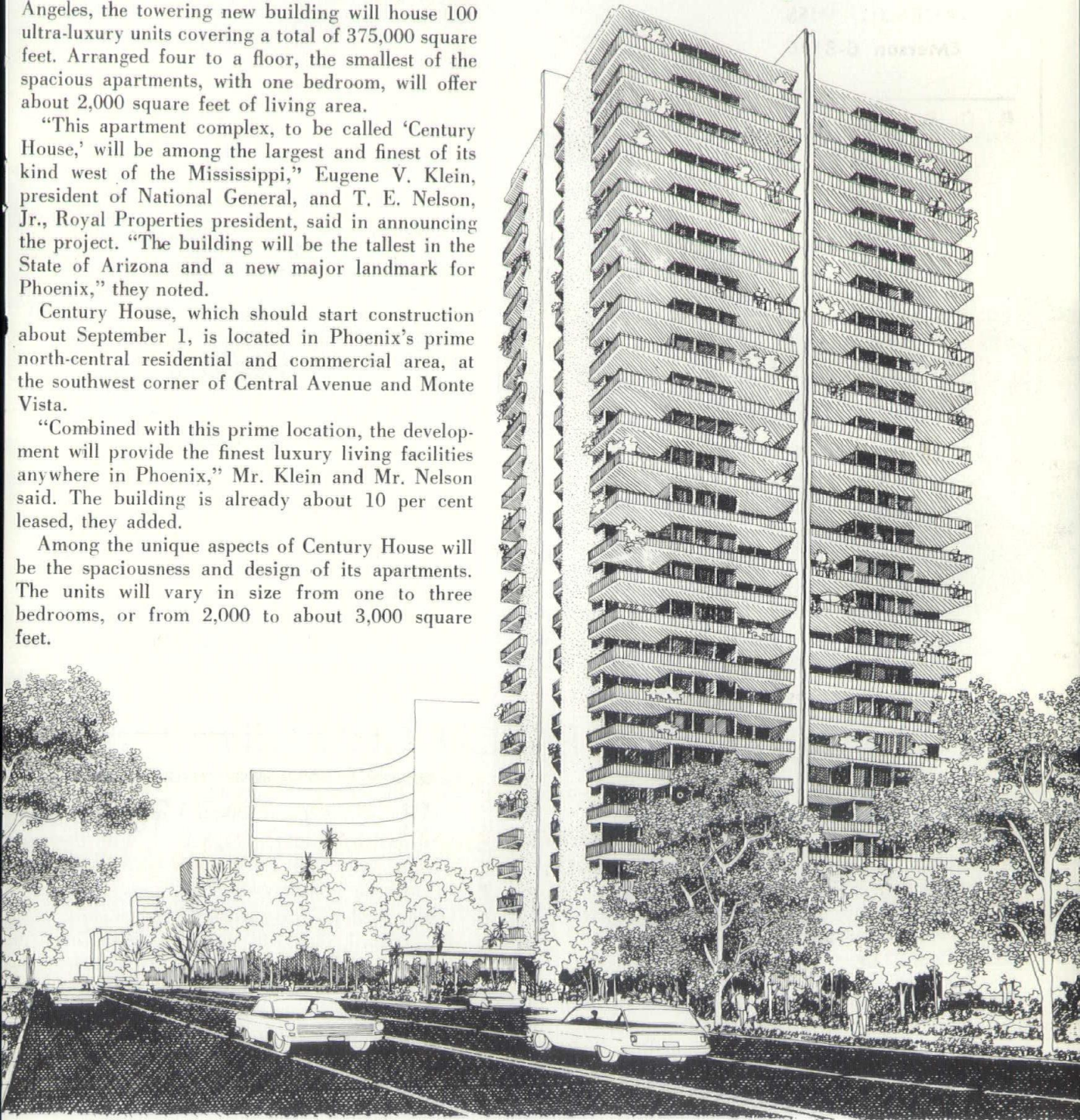
Designed by Victor Gruen Associates, of Los Angeles, the towering new building will house 100 ultra-luxury units covering a total of 375,000 square feet. Arranged four to a floor, the smallest of the spacious apartments, with one bedroom, will offer about 2,000 square feet of living area.

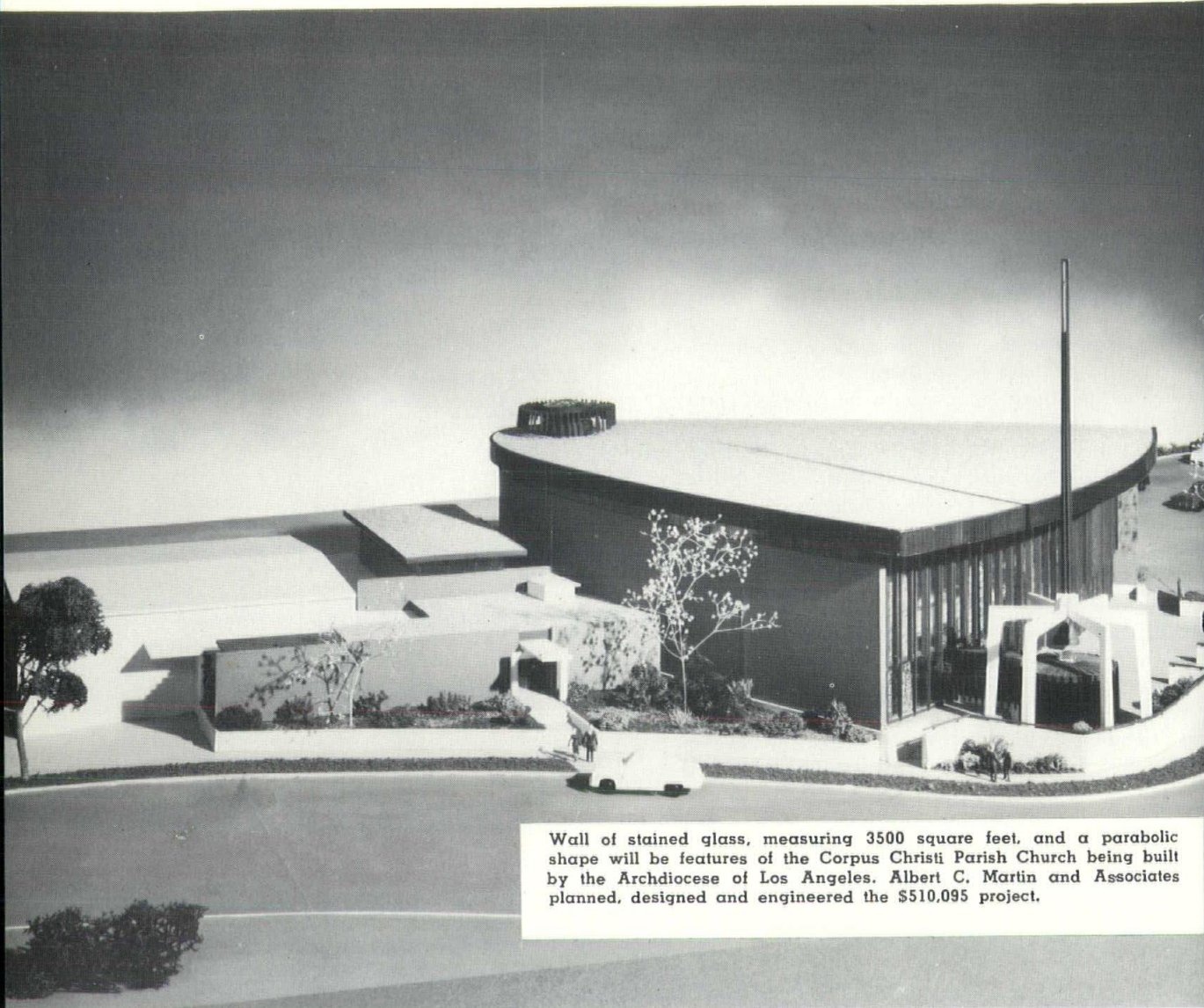
"This apartment complex, to be called 'Century House,' will be among the largest and finest of its kind west of the Mississippi," Eugene V. Klein, president of National General, and T. E. Nelson, Jr., Royal Properties president, said in announcing the project. "The building will be the tallest in the State of Arizona and a new major landmark for Phoenix," they noted.

Century House, which should start construction about September 1, is located in Phoenix's prime north-central residential and commercial area, at the southwest corner of Central Avenue and Monte Vista.

"Combined with this prime location, the development will provide the finest luxury living facilities anywhere in Phoenix," Mr. Klein and Mr. Nelson said. The building is already about 10 per cent leased, they added.

Among the unique aspects of Century House will be the spaciousness and design of its apartments. The units will vary in size from one to three bedrooms, or from 2,000 to about 3,000 square feet.





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 parabolic shape will put worshippers near the altar and will give the altar a geometric focus.

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

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

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

TIMES TOWER

Chester M. Brown, president of Allied Chemical Corporation, is shown with models of New York's existing Times Tower (left) and the building as it will look when Allied Chemical opens its showcase for chemistry in late 1964.

ALLIED CHEMICAL CORPORATION today announced it has acquired Times Tower for the purpose of transforming the historic New York landmark into a showcase for chemistry at "the crossroads of the world."

Plans call for the Times Square building at 42nd Street and Broadway to be completely reconstructed. Work is expected to start as soon as possible with tentative completion some time late in 1964. Modern architectural designs retain the Tower's basic silhouette.

Chester M. Brown, company president, said that the first three floors will be glass-enclosed and used for the exhibition of new products and developments constantly coming from the chemical industries which it serves.

The office space will house the company's nylon fiber marketing department, product publicity and advertising people, and metropolitan sales personnel for its other products. This location brings Allied's fiber marketing group within the city's growing textile district, reflecting the company's increasing emphasis on fibers. Allied recently expanded its nylon production facilities at Chesterfield, Va., and built a new plant now nearing capacity at Columbia, S. C.

Corporate headquarters will not be housed in the new building in Times Square which will be used only as a marketing center.

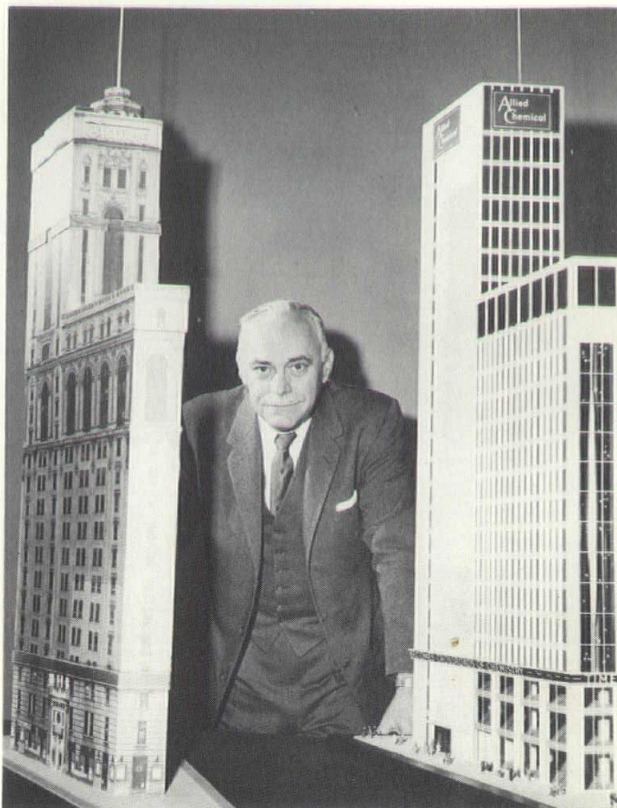
"A distinctive restaurant with a panoramic view of Times Square will be located on the upper levels," the president said. "Radio and television broadcasting facilities, areas for fashion shows and other appropriate functions also are contemplated."

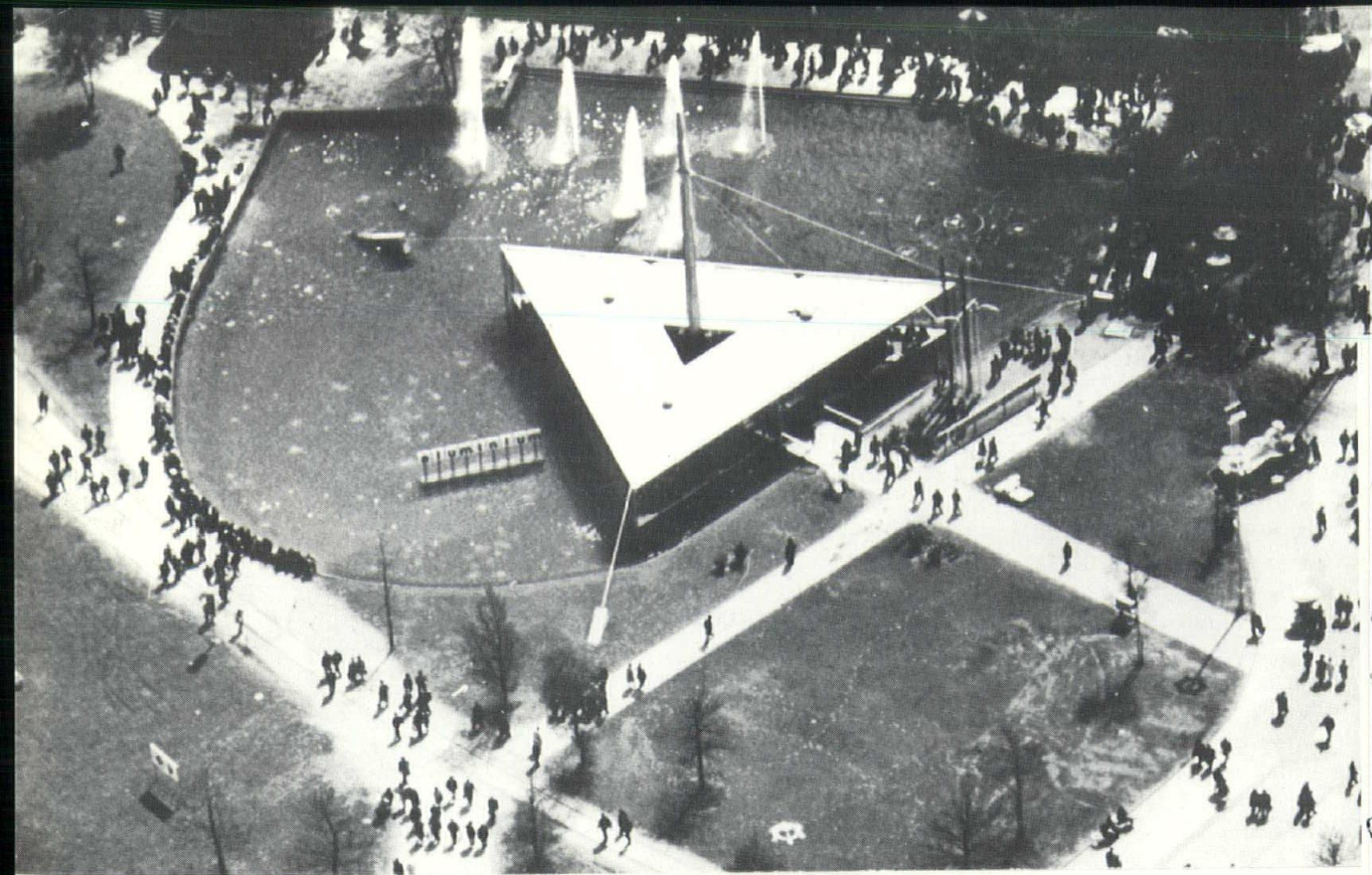
A modern, electronically operated news sign encircling the building will be flashing once again under contract to LIFE Magazine, which will furnish instantaneous news service.

The New Year's Eve tradition of lowering the ball at midnight before the throngs attracted to the area will be continued.

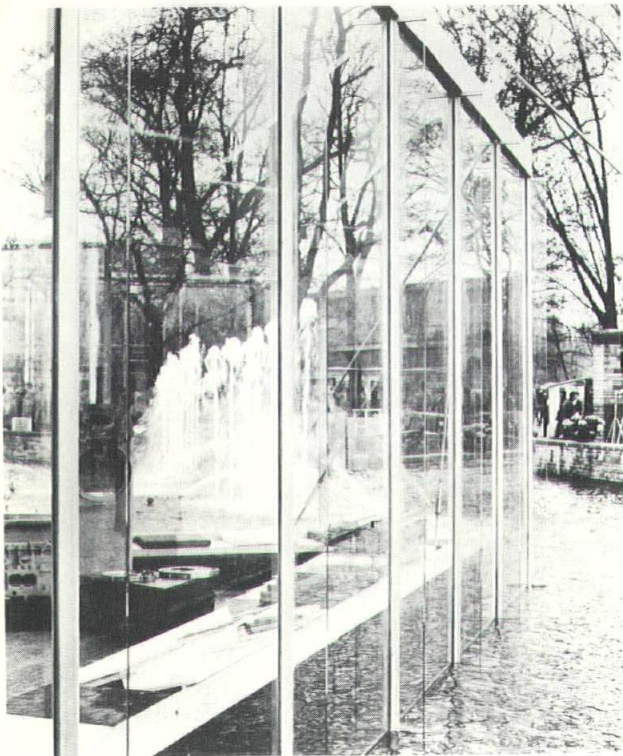
Mr. Brown said, "Allied Chemical expects to use this strategically located showcase to help increase the public's understanding of the chemical industry."

Architect's rendering shows how Times Tower will look on Times Square after it is reconstructed by its new owner, Allied Chemical Corporation. Architects for the project are Voorhees Walker Smith Smith & Haines of New York.





Aerial view of the Aluminum Center Pavilion in Hanover, Germany. Design of the pavilion has won for Munich architect Hans Maurer the 1963 R. S. Reynolds Memorial Award for distinguished achievement in architecture with use of aluminum.



This view shows how the aluminum and glass side walls of the Aluminum Center Pavilion enter the water beneath the deck, providing a seal for the interior of the pavilion.

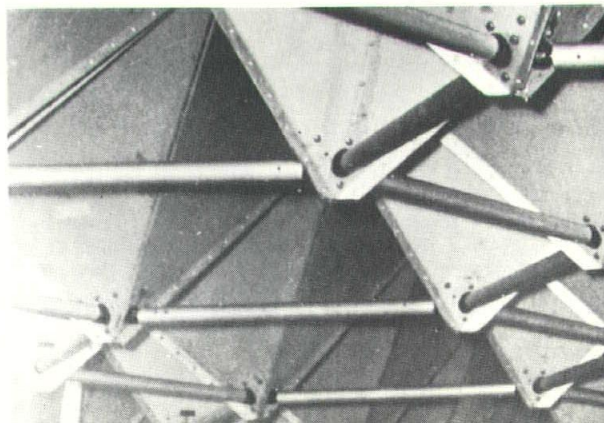
A "FLOATING" aluminum building suspended by cables from an aluminum mast has won the 1963 R. S. Reynolds Memorial Award for its designer, architect Hans Maurer of Munich, Germany.

Selection of the recipient of the seventh annual \$25,000 international Award, the largest in architecture, was announced by The American Institute of Architects, which administers the program.

The Award structure is an exhibition pavilion at Hanover, Germany, owned by Aluminium-Zentrale e.V. of Dusseldorf, an association formed by German aluminum firms to provide technical and other services on behalf of the industry. The Aluminum Center Pavilion was constructed over a small lake at the Hanover Fair last year.

The pavilion is a triangular-shaped aluminum space frame with each side 88½ feet, suspended by cables from a 65½-foot aluminum mast which passes through a triangular opening in the center of the pavilion. The entire suspended or "floating"

This closeup view shows the aluminum tetrahedrons which form the space frame roof of the Aluminum Center Pavilion.



"Floating" Aluminum Building

Wins 1963 R. S. Reynolds Memorial Award



The roof assembly, the top surface of which is flat, is supported from above by a series of tension cables radiating from the top of the aluminum mast.

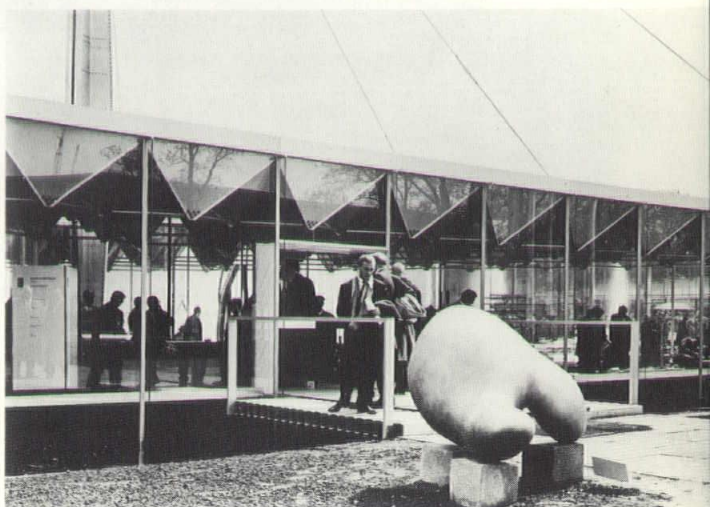
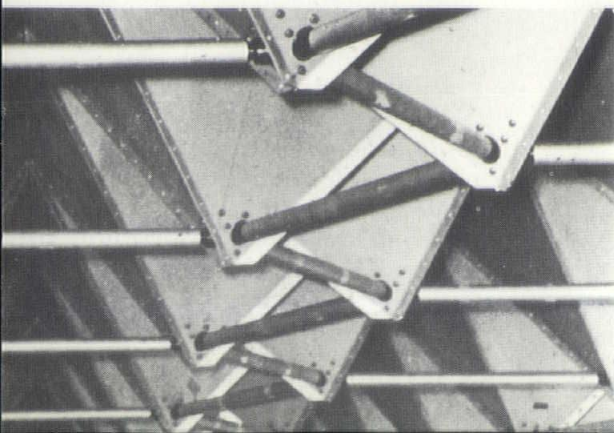
structure is thus free to move.

The aluminum-and-glass sides of the enclosed area hang from the roof and extend into the water below the pavilion deck, providing a novel insulation seal for the interior. Crystal plate glass is used for maximum visibility.

"A somewhat unreal but delightful experience is imaginable by the way the designer allows the surrounding water to become part of the pavilion floor," the Award jury said in its report.

"The design for the pavilion was recognized as an interesting statement, appropriate to its use, and consistently developed to a satisfying conclusion. . . . The design of the structural system, metal work, connections and the detailing of the glass wall suspension have exploited the principle of maximum work with minimum means."

Twenty-two tons of aluminum were used in the pavilion—17 tons in the roof, four in the mast, and one in miscellaneous features.



Twenty-two tons of aluminum were used in the pavilion—17 tons in the roof, four in the mast, and one in miscellaneous features.

The internal structural system of the triangular-shaped space-frame roof consists of a series of aluminum tetrahedrons, connected by tension members also made of aluminum. The roof assembly, the top surface of which is flat, is supported from above by a series of tension cables radiating from the top of the aluminum mast. Some of these cables are extended outward to ground anchors and serve as gups, providing horizontal stability for the entire structure. The tall, slender mast is secured to its base by means of a ball joint.

Hans Maurer is chief architect for a major electrical equipment manufacturing company, but he designed the Aluminum Center Pavilion as a project of his own architectural firm, Hans Maurer, Architekt. Now 37 years old, he was graduated from the Staatsbauschule Munchen in 1947, and in 1949 he started the architectural firm in association with his wife, who is also an architect.

Selection of a German architect for the 1963 honor continued a feature of the Award program since it was established in 1957: Each year it has gone to an architect in a different country. Last year it was conferred on a team of French architects headed by Guy Lagneau of Paris for design of the Museum Cultural Center in Le Havre. Previous Awards had gone to architects in the United States (Joseph D. Murphy, FAIA, and Eugene J. Mackey, AIA, of St. Louis), Switzerland, Australia, Belgium and Spain.



Wolf Point as it appeared in 1832.

Wolf Point

PLANS HAVE BEEN MADE to transform historic Wolf Point into a complete urban complex on the river.

Overlooking the entire cityscape will be the world's tallest apartment building. Topped out with a 571-foot community broadcasting antenna, it will soar to 1,353 feet and be the fourth highest man-made structure in the world.

The Wolf Point Development Corporation, sponsors of the project, said they expect to break ground next spring at the landmark site west of the Merchandise Mart for an estimated \$45-million addition to the "New Chicago." Projecting out into the river and rising from a landscaped plaza, will be a towering open cylinder of steel and glass equivalent in height to 80 typical stories and containing 1,300 apartments. Adjoining it will be a four-story 320-room hotel.

Sponsors of the development are Robert J. McCormick, Jr., Ross J. Beatty, Jr., Charles Genther, Lester Mehlman and Jack C. Hand. All are Chicagoans. Mr. McCormick said negotiations are well advanced in all phases of the financing.

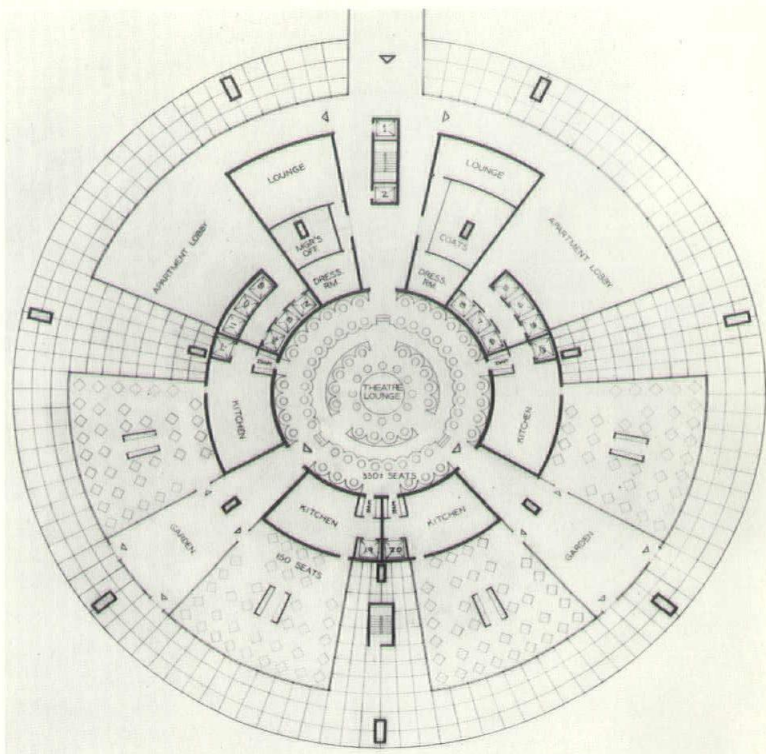
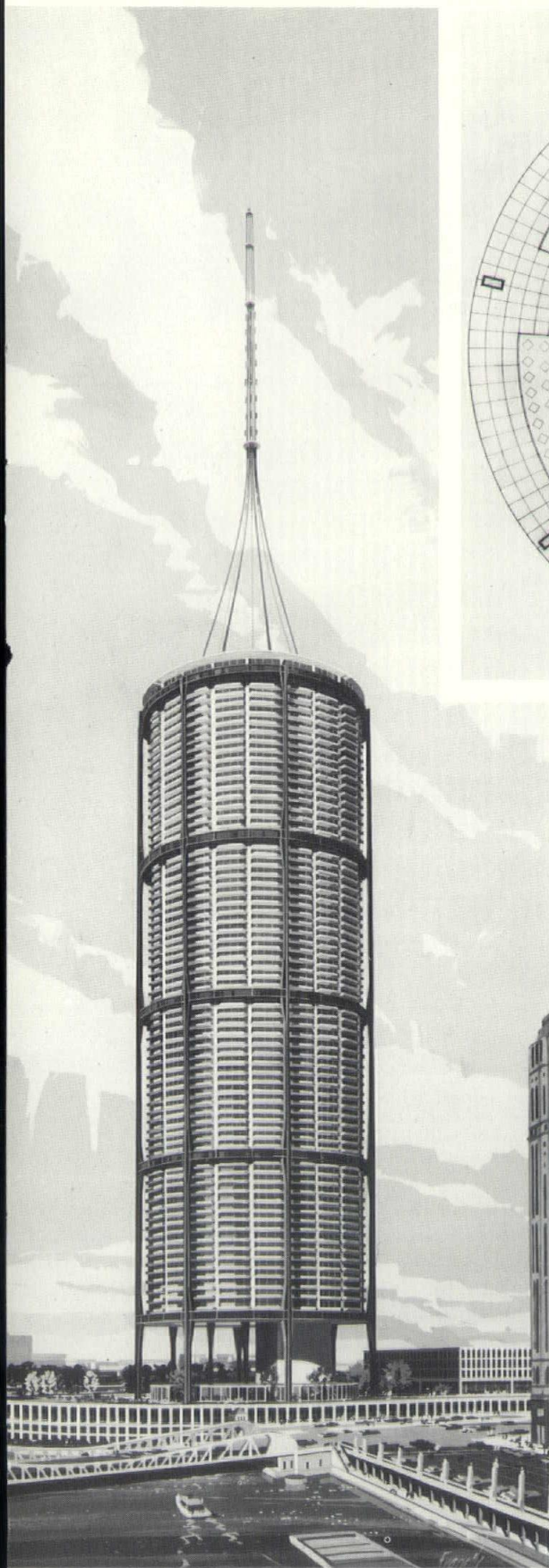
Mr. McCormick and Mr. Beatty are principals in the McCormick Beatty Company, a real estate firm; Mr. Genther is a partner in PACE Associates and the project architect; Mr. Mehlman is a partner in the law firm of Mehlman and Addis; Mr. Hand is the managing partner in Chicago of J. K. Lasser & Co., accountants and auditors.

A Federal Aviation Agency permit has already been issued for the broadcasting mast. Its construction atop the 782-foot open cylinder that will already be the city's tallest building will give the structure a total height of 1,353 feet above the street. It will, in effect, lift the minimum aviation altitude over Chicago from its present 2,500-foot ceiling to 2,900, according to W. C. Eddy, television consultant to the developers.

Wolf Point will be a complete urban community, a "city on the river," according to Mr. McCormick. It will occupy 5.67 acres of land bounded by Kinzie, Franklin-Orleans Streets, the Chicago River and its north branch. The property was purchased from the Chicago & North Western Railway and Mr. Beatty, who is also manager of the Leander J. McCormick Estate, said the estate has taken title.

North of the tower will be a four-story hotel, with 320 rooms grouped around an open court about a half city block in area. Ice skating, tennis courts and other recreational facilities will be in this open area. The apartment and hotel buildings will only cover about half the hotel total acreage on the Point and the remainder will be landscaped terrace.

The apartment building with its open court, will embody many unusual features. It is the first architectural structure to employ the principles of major bridge construction on a large scale. The principal steel frame will consist of five structural rings, on



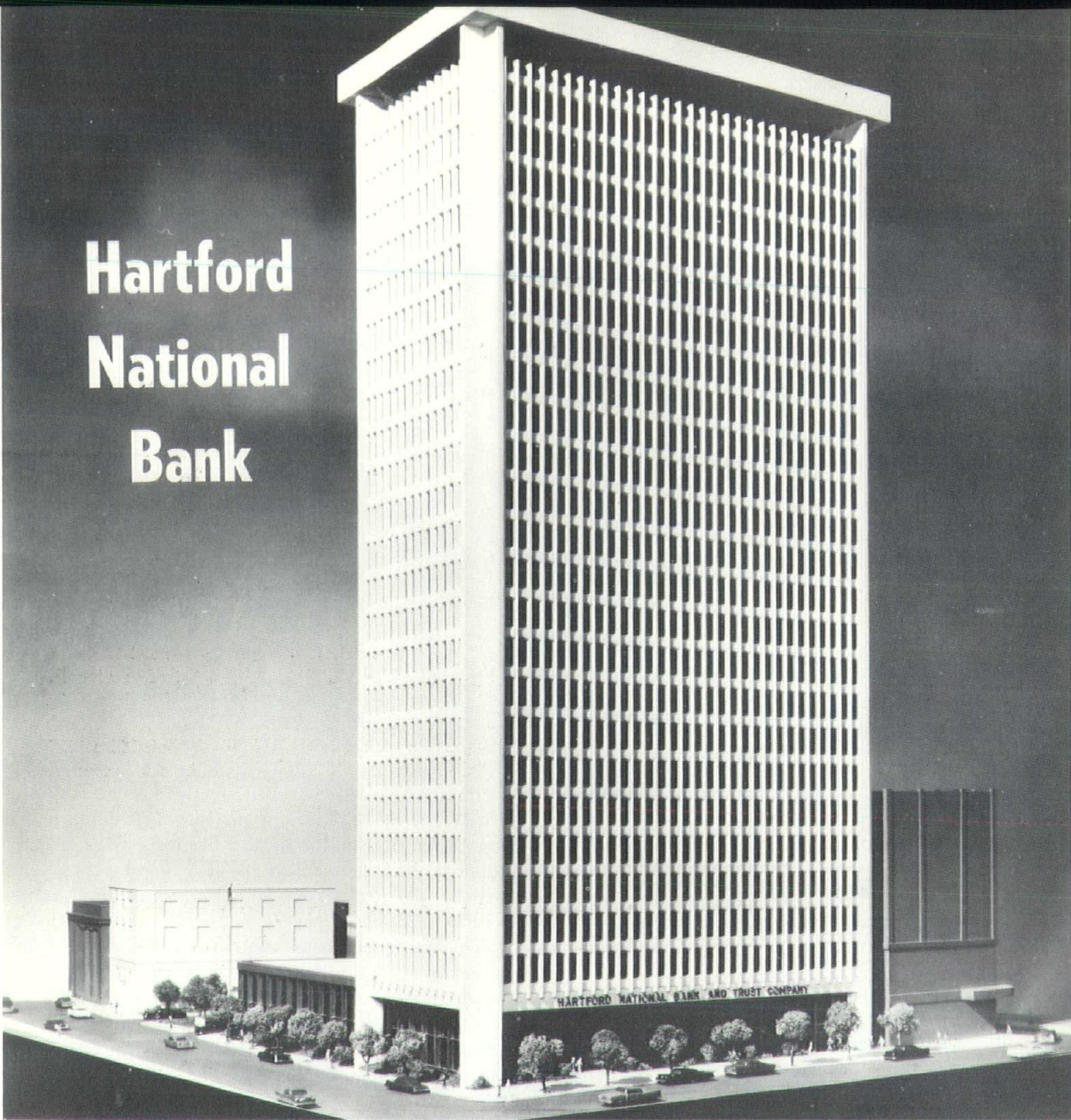
four of which will be built separate secondary steel structures of 16 floors. Fourteen steel columns rising the entire height of the building will, in turn, support the structural rings. The inside open court will be 125 feet across and the building's diameter will be 225 feet.

The tower's unusual structural concept will make possible an individual house in the sky for each resident. The building is completely open up to 70 feet above the terrace (120 feet above the river), assuring every dweller distance from city noise and an uninterrupted view. The water park is his front yard. His vista from living rooms, bedrooms and balcony includes all of the city, its rivers, parks and lake. Interior corridors have been eliminated and he enters his house from a screened gallery promenade. The building will be topped with a sky walk for viewing and club lounges.

The outer walls of all apartments will be glass from floor to ceiling, with seven-foot balconies extending their entire width. The depth of all apartments, from glass outer wall to the gallery surrounding the tower's court, will be 30 feet. There will be studio and up to three-bedroom apartments. The inner gallery circling the court will have decorative screening from floor to ceiling.

On the terrace, at the base of the open frame of the apartment structure, will be four separate national restaurants, with adjoining gardens for year around dining. At the center will be a theater-in-the-round seating 330. There will be both terrace and street level apartment lobbies.

Hartford National Bank



This 25-story sculptured structure will be the new headquarters for Hartford National Bank and Trust Co., replacing the bank's present downtown Hartford, Conn., offices. Designed by Welton Becket and Associates, architects and engineers, the tower will be supported by four tapered columns and the walls will be formed of precast, preglazed textured concrete.

A STRIKING 25-story sculptured tower rising over a spacious bank at the northwest corner of Main and Pearl Sts. will highlight Hartford National Bank and Trust Company's downtown Hartford redevelopment project, according to Ostrom Enders, chairman of the board.

The total development will include a second structure with extensive retail facilities and three levels of parking for 150 automobiles bridging Old Bank Lane, which will be relocated 50 ft. west, and creation of a landscaped plaza, all on 1.5 acres bounded by Main, Pearl and Asylum Sts.

As planned and designed by Welton Becket and Associates, in association with Jeter and Cook,

Hartford, the 370,000 sq. ft. office building will feature a specially developed textured aggregate precast window wall. A 20-ft. high base will slip beneath the tower and contain a 20,000 sq. ft. banking floor, a lobby, and employee facilities.

The unique structural system devised by the architects for the office building supports the tower on four broad, L-shaped, tapered columns with an 8 ft. deep girder at the base carrying the exterior columns and window wall loads.

Each sculptured, precast concrete window section will be precast off the site, then pre-glazed with a bronze tinted glass, using an advanced neoprene gasket, prior to installation.

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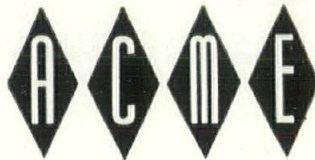
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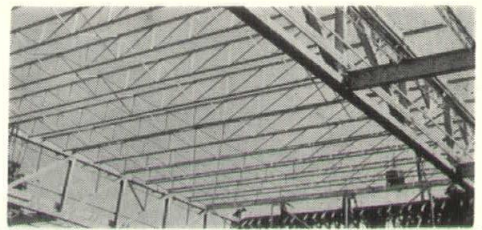


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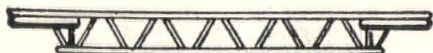
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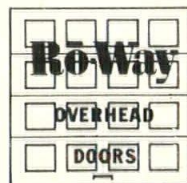
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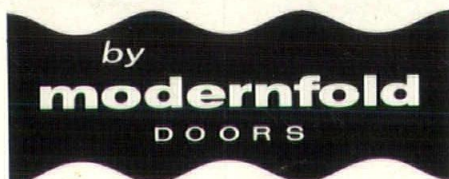
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