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Engineers and Architecture

Engineering was originally defined as the art of managing engines. The definition has since been changed to that of an applied science concerned with utilizing inorganic products of earth, properties of matter, sources of power in nature, and physical forces for supplying human needs in the form of structures, machines, manufactured products, precision instruments, industrial organization, the means of lighting, heating, refrigeration, communication, transportation, sanitation, public safety, and other productive work. It would seem that one might properly call himself an engineer if he is engaged in any of these activities. For this reason the title engineer means little unless differentiated.

Engineers of unlimited variety and degree of qualification are involved in the manufacture of building products for the construction industry and thereby make an indirect contribution to architecture. The engineers that are usually directly concerned with architecture are civil engineers, structural engineers, electrical engineers, and mechanical engineers.

The civil engineer surveys the land. He locates property lines, trees, utilities, and existing structures in addition to ground slopes.

The structural engineer obtains soil information and designs foundations. He designs the wood, steel, or concrete members of the structure as necessary to support all loads and resist all physical forces.

The electrical engineer designs the electrical distribution and communication systems for the structure. He provides electricity for lighting and all power loads including special motor-driven equipment appliances, heating, and cooling. He makes provisions for the telephone, inter-com, and antenna systems.

The mechanical engineer designs the plumbing, heating, cooling, and ventilating systems for the structure.

These are licensed professional engineers and hold degrees in their particular field from accredited schools of engineering. Large architectural firms often have engineer members. Others employ their own engineers on a full-time basis. In our state, most of the engineers have individual practices and serve a number of architectural firms.

Either way, the professional engineer is a vital and valued member of the architectural team. The architect designs a structure from a broad base of engineering knowledge and relies upon the special talents of these experts to insure that the client receives the ultimate in a structure.

— Bob Henry
FOR the architects, the commission to design this church was both a challenge and an unusual opportunity.

Here was a new building to be located on a new site, a structure which was to serve an independent purpose for the present, and later be fitted in with a long-range program of future development.

The architects worked with a pastor and congregation who were ready to accept a solution to the problem based on the use of contemporary materials and methods, without the arbitrary restrictions imposed by the requirements of traditional design.

A contract for $253,000 was let to build the 22,718-square-foot building. It is of reinforced concrete and masonry, and therefore substantial and fire-resistant. It also has a feeling of airy lightness produced by translucent panel walls and open corridors and stairways. Harmony of color and contrasts in light and shadow were studied with care for exterior and interior effects.

To meet the immediate requirements, three elements were provided:

A chapel for worship, with deeply-tinted glass windows, lighting to create a spiritual atmosphere, and specially designed ornamental stone panels.

Educational space for teaching, with translucent all panels, simple finishes with gay colors.

A free-standing tower of concrete topped with a metal cross reaches above the other elements to unify the whole.

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Le Corbusier's First U.S. Building

On a cramped site, tucked in between the Fogg Museum and the Faculty Club on the Harvard University campus, is a new and unusual building which combines unconventional architectural designs with such standard, time-tested materials as glass blocks. The building is the Carpenter Center for the Visual Arts and is the first building in the United States designed by the French architect, Le Corbusier.

(Continued on following page)
Le Corbusier's
First U. S. Building  continued

Often called the "brutal" architect, for the rough-hewn design and texture of his buildings, Le Corbusier combined in this structure open square and rectangular shapes, broken by curving perimeter glass walls which are set in stark natural concrete. The openness and walls of glass provide interpenetration of outdoor space, which is the key to the design of the building.

Adding to the basic shape of the Center, Corbu, as he is generally known, utilized huge load-bearing columns which rise throughout the building, floor-to-ceiling window walls overlooking terraces, vertical and horizontal concrete sun screens, a curvilinear bisecting ramp, and a five-flight façade of colored glass blocks to light the stair tower.

Architectural designs like the columns and sun screens outlining the window walls are a jolt to many. The columns are spaced irregularly and varying sizes are exposed within the classrooms as well as at the base of the building. Their placement and size depend on the need for support in the particular area.

The enormous sun screens give the glass walls a deep-set, recessed appearance, and eliminate the need for shades or shading devices. The result is a sense of oneness to the outdoors, aided by the many grass-planted terraces, extending from the glass walls to the edge of the room at various levels.

The pedestrian ramp to the third level of the building connects the two streets on either side of the Center.

Probably the most standard of the devices employed by Corbu was the use of the colored glass blocks in the stairway wall. These glass blocks illuminate the five flights of stairs so that little or no auxiliary lighting is necessary during the day. The color, Shade Aqua, is blue-green which transmits soft, natural daylight. The random pattern of the glass blocks creates a constantly changing design which admits an abundance of daylight but restricts vision.

The building as planned by floors: basement—multi-purpose auditorium, light and communication studios and photographic dark rooms; first floor—administrative areas and common room; second floor—workshops for three-dimensional design; third floor—workshops for two-dimensional design, and exhibition space; fourth floor—seminar rooms and special projects; fifth floor—artists' studio.

In its few months of existence, the Visual Arts Center has become a building of national significance.

The top section of the four areas of glass blocks in the Visual Arts Center of Harvard University contains more than 200 12" x 12" Shade Aqua blocks. This glass block wall begins at the landing between the fourth and fifth floors and continues to the top of the building. The soft shade of the colored glass transmits diffused daylight to the stairways and landings.
KING OF PRUSSIA PLAZA, scheduled for “official dedication” in late August, is being developed as a “regional center” for not only shopping but also cultural and civic activities in this fast growing suburban area, 18 miles northwest of Philadelphia.

When completed by The M. A. Kravitz Company, Inc., the 95-acre tract will be one of the nation’s largest regional shopping centers, with 1,300,000 square feet of retail area and parking for 9,000 cars.

Three major full-line department stores—E. J. Korvette, J. C. Penney, and John Wanamaker—and more than 50 other national and independent merchants and financial institutions will serve every need of shoppers. There will ultimately be more retail space in the Plaza than presently exists in five surrounding towns.

Design of King of Prussia Plaza is unique. It was planned as a pleasurable experience for the family, with the hope that visitors would stay longer and return often, to enjoy the restful, parklike setting. Buildings are modern; facilities and conveniences up to date in every respect. Yet, the malls and promenades are Early American, in keeping with the historic traditions of the Valley Forge area. Architects are Leonard Evantash and Stanley M. Friedman.

Nucleus of the complex is formed by the three department stores. The remaining stores are conveniently placed along contiguous malls. Parking areas surround the buildings on all four sides.

Architecture of the buildings has been kept simple with the use of Valley Forge stone, white brick, and glass. Canopies have delicate lines, and arches are used to accent the straight surfaces of the buildings and mark entrances to major units. Use of trees and plants, rock and cobblestones, water and fountains create an agreeable atmosphere.

Altogether, there are four mall areas along two main promenades, one extending east-west and the other north-south, to form a giant “T.” The malls provide a panorama—affording pleasant surroundings for meeting and relaxation, with easy access to nearby stores, while the walks under the canopies are the major movement areas. Once inside these malls and promenades, visitors will be free to mingle with people along a colorful bazaar of shops of every description.

Architects rendering of King of Prussia Plaza gives an indication of the general layout of the 95-acre tract. Shown across the top (from left to right) are the three full-line department stores—E. J. Korvette, J. C. Penney and John Wanamaker. South of these three stores is the East-West Promenade.
MASSIVE STEEL GIRDERS being riveted into place at Flushing Meadow, N. Y., form the giant skeleton of the United States Pavilion, which will represent America to millions of visitors at the 1964-65 New York World's Fair.

The new Pavilion promises a fresh architectural approach in government exhibition buildings in its unique exterior and interior design and in the imaginative exhibits it will house.

Experts who chose the building's design from 28 preliminary drawings predict that the Pavilion, the largest our Government has ever erected at a fair, will be a striking representation of the U. S. theme for the Fair, "Challenge to Greatness," and an outstanding example of future trends in architecture.

Garden Court, at Federal Pavilion at New York World's Fair, will serve as central meeting place with access to all exhibits. It is exposed to sky, yet protected on four sides by inner walls of Pavilion. Architect says it will provide atmosphere of peaceful relief from noise and hustle of Fair.
U. S. Pavilion at the 1964 New York World's Fair is shown as architect's model. Designed by Charles Luckman Associates, the monumental 150,000-square-foot structure will be completely raised above ground level, creating a "floating" effect. The enclosed inner court seen from above is designed to create an oasis of peaceful relief from the bustling fair atmosphere.

Norman K. Winston, U. S. Commissioner to the World's Fair, said that the building, larger than a city block, will seem at first glance to "float" in space above the ground.

Actually, the Commissioner revealed, it will be supported by four massive steel columns utilizing the same architectural principle employed in cantilevered bridges. The Pavilion's exterior walls will be high as an eight-story building and will be made up almost entirely of thousands of vari-colored glass-like plastic panels which will reflect sunlight during the day and which will glow with an interior light at night.

The spacious entrance to the Pavilion, Winston reported, will give visitors a feeling of tranquility as they approach. Sweeping pyramids of steps and escalators, flanked at their base with pools and fountains, will carry you away from the hurly-burly of the fairgrounds to a restful garden court-plantcd with trees and shrubs and accented with sculpture. The garden court, a place of beauty and repose, will be the point of central access to major Pavilion areas.

Commissioner Winston said that as you enter the building the first view will be a panoramic representation of America today and the challenges which lie ahead for the nation. Most of the whole first level of the Pavilion will be devoted to this three-part exhibition depicting the origins of freedom; the land and our life upon it; and a portrayal of the "New America"—a free nation still striving for perfection. The lower Pavilion level also will house an auditorium for meetings, recitals and lectures.

Once on the upper level, Fair visitors will embark on a 15-minute "total experience" ride, which Winston called "a virtually unprecedented theatrical experience, the heart of the whole Federal exhibit."

Individual automatic cars will carry each viewer through a series of film images, and visual and sound effects which dramatize the essential spirit of the United States. This exhibit area, entitled "Horizons," will unfold the tremendous potential of a truly free life in a democracy dedicated to the welfare of all mankind.

Commissioner Winston said a special area offering further information about subjects treated within the exhibition hall will complete the tour. Here, a computer facility will reveal supplementary information in response to questions by visitors.
A MAGNIFICENT marble ark, 40 feet high, serves as the focal point of a recently completed synagogue-center in Southfield, Michigan. Located on a 40-acre site in this Detroit suburb, Congregation Shaarey Zedek was designed by Albert Kahn Associated Architects and Engineers, Inc., with Percival Goodman, F.A.I.A., of New York as Associate Architect.

The greatest challenge of this $3,900,000 project was the creation of a flexible structure which, at High Holy Days, would seat 3,600 people and normally would accommodate 1,200 congregants. The result of months of study and analysis was an elongated diamond-shaped design divided so as to create two equilateral triangles (which became the Social Halls) and a remaining central space separated from the flanking halls by folding walls (which became the Hall of Prayer.)

According to the architects, the entire structure, both externally and internally is an organic whole. The central element rises forming a ceiling, 90 feet high at the front of the synagogue.

Every line practically and aesthetically converges, leading the eye toward the central ark of “Golden Galilee” marble. The importance of this ark is reinforced in several ways: by its centrality, by its height, and by its frame of elaborately designed stained glass windows which surround it.

In describing the architectural concept of the entire structure, Albert Kahn & Associates state, “The design of the Prayer Hall is in reality three frames, each diminishing in size; the first is the Hall itself framing all, the second are the stained glass windows framing the marble Ark, the third is the Ark which frames the sculptured eternal light and the doors.

In addition, Shaarey Zedek Synagogue reflects the multi-purpose character of a modern synagogue. The worship element is, as it always was, paramount, but the social elements and the educational elements have become of major importance. So, the synagogue becomes not merely a house where people assemble to worship, it becomes a community center.
Westerners are experiencing the thrill of pioneering once again, and this time in a field which has hitherto been chiefly an Eastern concern—urban redevelopment.

In Houston, Texas, Cullen Center, a $100 million, six-block development which represents an entirely new concept of downtown planning has been opened to the public with completion of the first two structures: the 500 Jefferson office building and the Hotel America.

And Houstonians believe the new idea will be copied by other cities.

Designed by Welton Becket and Associates, architects and engineers, the $12 million, 21-story office building and the $6 million, 12-story hotel have their main lobbies at the second level, where they are joined by an air-conditioned pedestrian concourse which bridges the main thoroughfare. The first levels are recessed, providing open plazas at the ground.

The total complex will include three high-rise office buildings, the hotel, two high-rise apartment buildings and necessary parking and public facilities on a 12-acre site.

"Cullen Center represents a marked departure from the traditional downtown scene," Gerald E. Veltmann, president of Cullen Center, Inc., explained, "in that it centers around a planning concept with four separate levels: subsurface, used for parking and mechanical equipment; surface, used for vehicular traffic, parking, entrance lobbies and service entrances; second level, used for pedestrian-oriented facilities such as main lobbies, shops, displays, galleries, lounges and restaurants; and the space above, into which will rise the various towers containing hotel rooms and offices."

All buildings will be joined at the second level by the air-conditioned pedestrian bridges, which provide complete separation of pedestrians and vehicular traffic.

"Cullen Center clearly demonstrates that privately financed urban redevelopment projects are definitely feasible," Veltmann added.

"Our plans call for each building to have an individual identity while maintaining a unity of design for the Center as a whole," architect Welton Becket, FAIA, stated.

"The structures are esthetically related through the use of a common material—concrete—in a variety of forms: physically related by the second-level pedestrian bridges; and visually related around open plaza areas.

TEXAS HOTEL AND OFFICE BUILDING SET PACE FOR ADVANCED CONCEPT PRIVATE URBAN REDEVELOPMENT PROJECT

The 500 Jefferson office building (left) and Hotel America, first two units completed in Houston's Cullen Center, testify to the success of private urban redevelopment. Designed by Welton Becket and Associates, the structures have their main lobbies on the second level, joined by an air-conditioned pedestrian bridge. Cullen Center is a six-block, $100 million redevelopment which separates vehicular from pedestrian traffic.
BRANDEIS SCHOOL

WHEN BRANDEIS SCHOOL completes construction of new million-dollar facilities early this fall at Lawrence, New York, many of the school’s young pupils literally will be “in clover.” Reason: the unusual cloverleaf design of its steel-framed school building.

Extending from the center rear of the building’s one-story rectangular main section is a 40-foot-long, glass-paneled corridor connected to a cloverleaf pattern of three hexagonally shaped rooms, approximately 900 square feet each.

While tiny tots play and learn in the cloverleaf area (consisting of a nursery and two kindergarten rooms) under roofs resembling miniature merry-go-round tops, pupils in grades from one to nine will be hard at work in the main section of the school.

So that Brandeis’s teachers can better meet the educational needs of students, classrooms in the main section are designed for a maximum capacity of between 20 and 24 pupils; while those in the nursery and kindergarten rooms are designed to hold a maximum of 20 each.

Also contained in the main section are administration offices; library; science, arts and crafts room; music room; a combination gym, auditorium, lunch and activities room (6,200 square feet); and a three-tiered, glass-enclosed courtyard (1,468 square feet) with wooden benches attached at each level, forming a miniature amphitheater for outdoor instruction.

The unusual design for Brandeis School was executed by New York architect Arthur Silver, winner of the Queens Chamber of Commerce Award for the best religious building in 1962 (Bay Terrace Jewish Center). Referring to the six-sided nursery and kindergarten rooms, Mr. Silver commented:

“Most of the functions there—such as games, dances, and various play activities—are held in ‘circular form.’ We started with a circle, then went to hexagonal shape to eliminate curved lines for reasons of economy.

“Also, we kept the hexagonal rooms separate from the main section so that parents have access directly to the kindergarten wing.
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