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How Much Will Your Building Cost?

Every prospective building owner has to face the question of building costs, and the first person he should turn to for a reasonable answer is his architect.

Until recent years the answers may have been evasive, casual, or overly optimistic, but fortunately there has been a swing in the right direction. Most architects who are properly trying to expand their services, now consider effective cost estimating to be a fundamental part of these services.

In the opening discussion stage of a building program, the architect may suggest probable building costs in terms of current area, volume, or other unit costs; but when preliminary drawings are submitted they should be accompanied by a semi-detailed estimate indicating proposed building materials and reflecting projected techniques in structure and in mechanical and electrical equipment. Finally, a revised estimate should be submitted after working plans and specifications are completed, in order to reflect changes made during the course of final plan development.

The question now becomes: Just how good is an estimate anyway?

It could be said that any estimate is better than none, but that would hardly be sufficient. Experience indicates that a five per cent variance between the low bid and the estimate is a desirable margin. Obviously we hope for better, but occasionally get worse, since the building industry seems subject periodically to radical ups and downs.

The estimate of cost remains however an effective tool which both architect and owner can use to keep their feet on the ground. One cannot expect to know exactly how much a building is going to cost, but he deserves an estimate from his architect which is sufficiently accurate to launch a successful building program.

Edward F. Neal
ARCHITECTS were faced with four major problems as they designed this branch library.

Problem number one was the need to provide separate reference and reading areas for adults and children, yet be able to supervise both reading areas and the front and rear entrances with a view of one.

Problem number two was the need for the building to assert itself as a cultural center of the community without having it clash with its residential neighbors.

Third, a conference and meeting room was required which could be used by community and social groups at night when the library was closed. The problem here was to provide one set of toilet rooms which would be accessible to the library by day and the meeting room by night.

Problem number four was the necessity to work within a tight budget.

The solution was an L-shaped plan with adult reading in one area and children’s reading in the other, permitting the librarian’s desk to be located in the intersection of the two areas. From this point the librarian has complete surveillance of the stacks, both reading areas, and both entrances.

The meeting room and toilet facilities were sited off the rear entry foyer where the toilet rooms would be available to either library or meeting room. This makes it possible for either library or the meeting room to operate independently of each other by locking doors in either a. The building was constructed within the prescribed budget.
SOUTH HILLS BRANCH LIBRARY

Photos by Frank Noone
Americans Are Becoming "NIGHT PEOPLE"
More Activity Concentrates in Evening Hours
With Assistance of Modern Lighting

The people of Greenwich, Connecticut keep their Honor Roll Monument alive with floodlighting at night. The men who gave their lives are thus beautifully remembered and the meaning of this memorial is more apparent at night than during the day.

Little less than two decades ago Americans did most of their shopping by daylight.

It was common for Dad, Mom and the children to hustle off in the family car on Saturday for a day of shopping. For, with Dad at work and the children in school during the weekdays, virtually the only family shopping day was Saturday.

However, the big, modern, well-lighted shopping centers which sprang up in the post-war period changed the shopping habits of the nation almost overnight. American shoppers became night people and latest statistics prove it.

Consider these facts, released by the Floodlighting Institute of Cleveland, Ohio, concerning recent studies of shopping centers:

(Continued on following page)

Floodlighting of school buildings reduces vandalism when buildings are not in use, encourages attendance when night activities are scheduled. This is Bloom Township High School, Chicago.
"NIGHT PEOPLE"  
(Continued from page 3)

• 31.4 per cent of the total traffic arrives during the three- to four-hour period after 6 P.M.
• Cars arriving at night carry 16 per cent more shoppers than those arriving during the day.
• The average night shopper spends 52 minutes in the center, compared with an average of 29.2 minutes for the daytime shopper.

The International Council of Shopping Centers of New York City conducted a survey of evening-hour sales in shopping centers. A total of 245 centers responded as follows:

<table>
<thead>
<tr>
<th>Per cent of centers reporting</th>
<th>Reported percentage of gross volume after 6 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>37.7</td>
<td>50 to 75%</td>
</tr>
<tr>
<td>36.7</td>
<td>30 to 50%</td>
</tr>
<tr>
<td>25.6</td>
<td>5 to 25%</td>
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<td>100.0%</td>
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The change in buying habits has been a boon to the shopping center, but it has presented problems for some of the long-established shopping areas, especially in small towns.

Without positive action, these established merchants have found they could not compete with the shopping center in terms of shopper convenience.

In dozens of small towns and cities across the United States—and in some large ones, too—merchants have responded to the challenge. They banded together into groups, bought property adjacent to their shopping areas, tore down existing buildings and turned the land into spacious, well-lighted parking areas. They also remodeled store fronts and interiors and relighted downtown streets.

This is one side of the coin. On the other side are the merchants and city officials who refuse to help themselves. They lament that business is suffering and land values have been reduced in downtown areas, but they refuse to take positive action to improve the situation.

People, given a choice, refuse to shop in poorly lighted areas, and the country’s constantly spiraling crime rate has a lot to do with it. With the threat of muggings, street attacks and robberies hanging over virtually every city, people generally avoid areas that do not provide proper lighting as a measure of protection.

The longer merchants and officials wait, the harder it becomes to revitalize affected business areas.

Money is required to shop at night, just as in daytime, so bankers are also turning into “Night People.” This is the Montclair Auto Bank Branch, National Newark and Essex Bank, Montclair, N. J.

Money is required to shop at night, just as in daytime, so bankers are also turning into “Night People.” This is the Montclair Auto Bank Branch, National Newark and Essex Bank, Montclair, N. J.

The Epiphany Lutheran Church in Detroit, Michigan. Floodlighting at night suggests that it is prepared to answer the spiritual needs of the community.

This Dallas, Texas laundry combines a distinctive architectural treatment and brilliant lighting to attract customers both day and night.
INTEGRITY

I feel it is presumptuous of me to address this group on the proper stainless steel joining techniques when it can be seen from a review of your program that the most current and best techniques are being presented and discussed in detail.

My comments will be limited and relate to the comprehensiveness of the service and enthusiasm that the architectural metal industry can contribute to the building industry.

A definition of integrity "denotes uprightness or incorruptibility," or briefly, moral soundness; in contrast to the definition of honesty "a general term or freedom from fraud," or briefly, truthfulness. It is important that these terms be understood in a broad sense inasmuch as honesty can be used in rationalizing, or by quotation of part truths, whereas a good conscience, integrity cannot be so misused.

WHAT PROMPTED THE SUBJECT OF THIS TALK?

With some apologies, I would like to refer to the Harris Trust Bank Building in Chicago and, in particular, the case history surrounding the curtain wall. The confusion and ambiguities surrounding the selection of the correct and proper material both from a functional and esthetic standpoint involved the gamut extending from impartial reports of experts, cost differentials, the best of fabrication techniques, the best to minimize maintenance, the architect's recommended material, and the owner's choice, all compounded by the fact that the major metal suppliers were interested in promoting this job for their particular metal. It is obvious that a review of all the foregoing requirements resulted in a compromise in many areas.

Following are what I consider to be the major areas of your influence: (1) longevity and follow through; (2) presentation techniques; (3) direct consultation; and (4) basic research.

LONGEVITY

It is very disturbing to clients who are not aware of the tremendous turnover of companies and personnel in the building industry to be confronted with the constant change of faces and responsibilities during the course of the development, execution and follow up of his particular phase of any construction project. I still feel that not only is good will treated, but a general sense of satisfaction and fulfillment can be obtained by occasionally following up on a completed project either through the architect, the contractor or the owner to ask simply, "how is my particular portion of the work doing?"

PRESENTATION TECHNIQUES

Too often the various sales engineers and representatives fail to recognize that when they call upon an architect's office they are expected to know a little bit about architectural design and the philosophy of the type of architecture currently being evolved by the firm upon whom they are calling. Such a representative should be aware of the various sizes and the caliber of each architectural firm, and should so orient his approach to that firm accordingly. A simple case in point is the sales literature which constantly crosses an architect's desk which if graphically does not contribute to the graphic arts, in addition lacks technical data of any real value, it is immediately discarded.

DIRECT CONSULTATION

A metal manufacturer representative should recognize that the architect's needs vary rapidly, and generally such needs are under duress. He expects to deal with experienced personnel who will understand the problem to be resolved, without a sales pitch. Further, he expects that the return answer will be fast, recognizing the cost and delivery variables in order that the product can be competitive. On the other hand, the representative should not become a pest by constantly calling the architect on an item which has been resolved, yet he must have enough judgment to realize that he must be persistent inasmuch as his product might not be the correct product for every job.

BASIC RESEARCH

In addition to the obvious items necessary to meet today's competition; namely, low cost, it is expected that the vocabulary of the industry be more standardized. I speak in particular here to the proper referencing of metal alloys, their finishes, and their maintenance procedures. A great contribution will be made by your organization upon the completion of your current program of identification of bronze and brass finishes. My talk would be incomplete if we did not talk about possible future items for basic research such as: (a) stressed skin; (b) extrusions; (c) metal coatings; (d) metal textures; (e) refined concealed joints and fastenings.
OVERHEAD TRAVELING CRANES, used almost universally in large plants and foundries throughout the world, have just undergone the most radical design change in their 74-year history.

The important break-through was revealed by Harnischfeger Corp. of Milwaukee, which developed the first motorized overhead crane in 1887.

Frank M. Blum, head of the firm's industrial division, said the new development was made possible by space-age innovations such as improved electronic components and a pressurized "walk-in" passageway which, in itself, has made the entire concept feasible.

Other observers meanwhile report the perfected design should make important contributions to plants of all kinds—particularly in the United States where inflated wages and other production factors seriously inhibit profits.

Ironically, the advancement is said to show the greatest economic potentials "where capacity demands are highest, plant area requirements the largest, and work conditions the most adverse."

Under these conditions, Mr. Blum said, the new system reduces original costs, requires about 75% less maintenance, and yet its production capacity over an extended period will be more than 200% of that available with the older systems.

The first two units, complete with pressurized chambers and the improved electronic controls, recently were installed at a large cement plant in Kansas.

Although produced by many manufacturers since originated by Harnischfeger 74 years ago, the basic design for all overhead traveling cranes has remained the same. A pair of giant overhead girders run the width of the plant or other area to be served, with steel wheels mounted under each corner. These wheels travel on tracks near the ceiling which run the complete length of the area. Finally a heavy-duty hoist is mounted on a "cart" or trolley which travels along the girders, back and forth across the width of the plant, while the girders at the same time travel up and down the length of the plant. Result: A load can be lifted from any spot within the entire area and carried through the air to any other spot.
Operator's cab also is pressurized and offers almost "bubble" visibility. Control system is said to be the most advanced ever installed on any overhead traveling crane. Yet also it is "probably the most simple to operate," according to Harnischfeger Corp. of Milwaukee, which designed and built radically new version of the 74-year-old machine.

Cranes often must work, each aisle or passageway is pressurized similar to the cabin of an airliner. This pressurization is accomplished by a relatively small but powerful blower which forces air continuously into the girder, after screening it through wool-bag filters which automatically clean themselves. A pressure of about 2 lbs. above outside atmosphere pressure is maintained—ample to prevent dust seepage and at the same time protecting against excessive heat accumulation from components within the girder.

In addition to coping with high concentrations of abrasive dust at cement mills, this same pressurized walk-in arrangement will be equally valuable with a wide range of other heretofore difficult conditions. Among these are steel mills, copper smelters, bulk chemical plants where corrosive or abrasive atmospheres are encountered; dock-side operations where salt water corrosion almost always presents a serious problem; and what Mr. Blum called "a hundred other conditions" where atmosphere plays havoc with electrical relays, contactors, and other sensitive components.

The previously expensive and often dangerous job of high-girder inspection and maintenance is "terrifically simplified" by the new configuration, Mr. Blum reported. Crews now can perform practically all their duties in the safety and convenience of the walk-in passageway.

To make this work readily accessible and even more economical, all electrical panels and control equipment are mounted against the interior walls.

Radical design change for "overhead traveling cranes" includes a pressurized and well-lighted passageway inside the main girder, running length of the crane. The area is utilized for electronic controls and power components, greatly reducing costs and increasing safety for maintenance crews.

following the shortest route whether it be in parallel or diagonal direction.

On the surface, the most obvious change in the new walk-in crane is that the interior of the main girder is utilized as a well-lighted corridor in which are located strategic controls and power components, and inside which maintenance crews can conveniently work.

Interior aisles of the two Kansas cranes are 8 ft. high, 5 ft. wide, and extend almost the full length of the 120-ft. girders.

The hollow-beam feature (borrowed from a European development) provides in itself a certain degree of protection for the electronic controls and other components. However, for more realistic protection against outside atmosphere in which the
Top Photo: Use of brick helps provide a warm, invitingly textured, and clearly unified entity in the Atlanta Decorative Art Center. This entrance was planned to give a definite sense of entering. Lower Photo: Textured brick was used in the Atlanta Decorative Arts Center for several reasons—one of which was its softness in overall effect from a distance, and beauty and interest at close range.

There are no back rooms in the new Atlanta, Georgia, Decorative Arts Center.

Architect John C. Portman, Jr., of Atlanta has eliminated the dreary wholesale outlet atmosphere common in buildings used to display products and services of interior decorators and designers.

Instead, he planned and developed a quiet oasis of showrooms in a handsome architectural complex in a residential area just three miles from the heart of Atlanta. The $800,000 center is described as a warm invitingly textured, and clearly unified entity. Mr. Portman achieved this through sensitive planning and details.

One of these details was a skillful blend of steel frame and masonry construction. The masonry construction is highlighted by norman size Vulca Velour textured brick that is medium tan in color for overall effect. The brick, supplied by Natco Corporation, Pittsburgh, was placed in a lattice-work design because of many considerations—including the fact that it adds a textured effect, and is completely harmonious with the center’s pleasant suburban background.

It is located on a seven-acre plot in Peachtree
Use of lattice design in this brick wall at the Atlanta Decorative Arts Center adds a textured effect to the building proper, offers protection from weather, highlights a pattern that changes in appearance, and controls sun for east-west orientation of showrooms.

Hills, a fairly secluded area near Atlanta's North Side where most designers and decorators congregate. The 65,000-square-foot center consists of two long, parallel, one-story buildings connected at both ends by face brick walls of the same color and texture utilized in front showrooms of each structure. Each building divides into 13 bays—25 feet wide and 90 feet deep.

To achieve a center that would enhance prestige of the profession it serves and provide an advantageous psychological background, Architect Portman gave special consideration to purpose and use. He believed the exterior also required special esthetic values.

"The norman size Vulcan Velour textured brick was selected for two reasons. One was because of the scale of the walls in which brick was used. The other was because brick enabled us to design a lattice wall, while meeting required structural needs of wall height—10 feet for the 'front' walls and 12 feet for connecting walls at each end," Mr. Portman said. He added that the "lattice work also tends to add a textured appearance or pattern, giving an interesting contrast to the otherwise simple and straight-forward background of the building proper."

Mr. Portman said lattice design for the walls was also employed for other reasons.

"Among these are sun control for east-west orientation of showrooms; to provide a textured pattern that creates a changing appearance (as the sun moves across the sky, giving different shadow patterns on face of the wall an dcorridors behind the wall); and to offer protection from weather without shutting off light and fresh air from corridors."

Already a third structure, of multi-story design, is planned and will increase the center's display area to 150,000 square feet.

Spotlights on each of the brick wall panels at the Atlanta Decorative Arts Center produce a festive atmosphere at night.
"split personality" condominium

Ground was broken for the first "split personality" condominium development—a new housing concept which will offer senior citizens all the benefits of living with mixed age groups without living with mixed age groups.

This sounds like double talk but isn't. For just such a community will span the 6900 North Block between Bell and Oakley Avenues in Chicago, Illinois. The $1,500,000 development will be built in two identical stages, Bell Oaks East, facing on Bell Avenue and Bell Oaks West, facing on Oakley Avenue. Bell Oaks East will be limited to couples over 50 with no children living at home. Bell Oaks West will contain a mixed age group. Senior citizens can rub shoulders with people of all ages living across a landscaped terrace—but still sleep soundly without the thunder of little hooves overhead.

Bell Oaks East and West will offer a total of 76, one, two and three-bedroom units. Bell Oaks East is set for completion by early spring of 1961 and will consist of three four-story condominium buildings connected on all levels by walkways. Bell Oaks West is expected to be open for occupancy by October of 1964. The buildings in both stages will be served by central elevators.

The new $1,500,000 condominium, Bell Oaks, which will span the 6900 North block between Bell and Oakley Avenues. The 76-unit condominium will be built in two identical stages, Bell Oaks East facing on Bell Avenue and Bell Oaks West, facing on Oakley Avenue. The development is the first "age-integrated" condominium—Bell Oaks East will be limited to couples over 50 with no children living at home, and Bell Oaks West will contain a mixed age group.
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