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BUSINESS v. ZONING LAW

Our fine city, as perhaps every other in these United States, has inherent weaknesses both in its zoning laws and building codes. Despite a major revision in our Zoning law in 1954, one that took perhaps seven years of time with study and public hearings, as well as constant attention to changes in the Building Code, it is my clear impression that these two important controlling documents are still not geared to permit the public to do business under today's competitive business conditions. All of this in view of the fact that the City's administrative personnel, for the most part, recognizes the weaknesses existing.

I firmly believe that both the Building Code, the Zoning Law, as well as other Division of Regulatory Inspection regulations need prompt attention if New Orleans is to hold its place in the decades immediately ahead. From time to time, because of the history and nature of our city, we are more than seldom faced with opposition from well-meaning neighborhood groups in an effort to preserve tradition and existing conditions. However, it is incumbent on the public and the City administration to overcome these barriers, only after sound thinking and careful consideration has shown it desirable, in order to permit intelligent building by our citizens.

To the best of my knowledge the attempts to make changes in the abovementioned documents have been haphazard, and for the most part motivated by personal desires and in some cases, selfishness. It does seem as though the architectural profession in the city should now put its combined effort behind a properly planned program for bringing these regulations up to date. In a large measure this burden has in the past been undertaken by the individual owner or builder as an occasion arose; and I urge those of your profession who have the interest of New Orleans at heart, as well as a normal desire to do more business, to form a committee that will carefully and continually study these documents, recommending changes, piecemeal if necessary, to follow through with the City departments with the weight of the architectural profession behind it.

SHEPARD M. LATTER
Photo by Frank Lotz Miller

EXTERIOR VIEW LAKE VISTA METHODIST CHURCH
August Perez and Associates designed this handsome unit as part of the second phase of the parish's building program. It is located in the broad open space of Lake Vista's community center area, where its grand scale and pleasing proportions achieve maximum impact. A covered walk connects it to a small chapel, sacristy, study and classroom.

The egg-shaped plan has no exact geometrical center, but the altar is placed in a more-or-less central position with seating (approximately 425) disposed around it. The carpeted floor dishes down to this focal point. The pleated concrete roof is supported on a radiating system of steel rigid frames which meet at a compression ring directly over the altar; from this ring, which is glazed as a skylight, the spire and cross is supported and a cross over the altar is suspended.

The glass walls of the building are set in from the columns to give more importance to the dramatic roof structure and to allow the enrichment of undulating shadows. The clear gray glass between the entrance bays is fronted with intricate screen panels which provide a sense of enclosure; the leaded stained glass of the entrance bays receives full light and add color and warmth to the interior.

Aside from its purely architectural excellence, the building is notable for having achieved a distinctly ecclesiastical character with little reference to traditional church forms. Such reference as exists, as in the adaptation of Jacobean wood carving to the cast aluminum screen, is particularly well handled.
This month's cover photograph displays to many readers a first glimpse of the latest and possibly most important addition to the Civic scene in many years. It is Isamu Noguchi's water sculpture in the John Hancock Life Insurance Company plaza on Lee Circle. It supposedly represents Mr. Noguchi's idea of the Crescent City, but be that as it may, it is an important artistic contribution to the City.

I have heard it spoken of as The Stone Sling Shot, the King Size Beer Can Opener and other tricky aspersions, which at least signifies that it has attracted some attention.

We are fortunate that John Hancock (wherever they may be) have selected not only fine architects for their buildings, but fine sculptors for their embellishment. They represent in today's commercialism what the Merchant Guilds of Florence did in the Florentine Renaissance, when Michelangelo was commissioned to carve a colossal David for the public square and for public enjoyment.

It is unfortunate that it has to be so placed that only those with business in the building can actually benefit by its presence. It is another great flaw in civic design today — no place for Art, or places that are anachronistic to their real reason for being.

We cannot go into Mr. Noguchi's recognized mastery of the sculptor's art, or why New Orleans is lucky to have such a fine example of it. Education and appreciation is more involved than a few printed paragraphs.

We should examine this sculpture with the critical terms that apply to most of our Civic Art, and ask ourselves — "What real good comes of it?" It is an enigmatic question.

What do we have to judge it by? We have many examples of public sculpture and fountains. There is the mass of bronze at the Union Station purported to be Bienville and Company. It is lost amid a tangle of ugly surroundings and tangled traffic. The traffic lights become the object of visual veneration in such a location, and a quick side-glance summarizes the creation. Who fights their way to its pedestal to scrutinize the marvel?

There is a Victorian shaft at the shabby foot of Canal Street — a left-over from an old traffic circle, and the delirious and tasteless hodgepodge about Bolivar just across from the scaling concrete W A C in her concrete wedgies of Canal Street. This one has water, too, plus flotsam and jetsam and thorny roses.

The Civic Center Plaza has a few meta effigies on mauve marble bases that stiffly gaze into No Man's Land.

Our parks have some very nice sculpture pieces hidden among the mosses and azaleas, and we can see a new water concoction here and there in the inevitable haze of amber, red and green spray . . . and nothing more.

In spite of the best efforts, energies, and expenditures, we remain a city where sculpture, painting and waterworks are almost negative as a part of the pedestrian public environment. Jackson Square and its powerful equestrian statue and its trickling de Gaulle fountain are reserved almost exclusively for tourists and indigents. A big blank base on Royal Street marks the empty spot where Justice White attracted attention for years. These are spots where sculpture could at least be seen, walked around, stared at and appreciated from all angles, and lived with in the knowledge that they provide something to the visual scene more human than a flashy billboard or a winkie light.

Civic Art doesn't just spring up like a fungus. It begins with an idea and an ideal, then the means to the end — and certainly a spot begging to receive it.

First and foremost, we need the inner craving for such city enhancement and an open minded attitude about costs. If we regard them as idle wastes of money, then we as a rich civilization are definitely beyond the pale — destined to the silver-shot comfort of our speeding automobiles where only the array of dash-board statutory right before our eyes makes any artistic sense of security.

We must examine what we have and examine what we need and where we need it. It is the Past, Present and Future, and we can promote by appreciation other objects of Civic Art which might speed the return to a New Age of Reason.

MARK P. LOWREY
Decorative patterns in concrete
give unity and beauty to new medical center!

Hospital, clinic, school, research laboratory—the many activities of the new Stanford Medical Center require 7 separate buildings. To bring this complex into one harmonious whole, ingenious use has been made of modern concrete. Precast grilles provide a strong light-and-shadow pattern over large areas. They also set a design theme which is repeated in bold relief on other concrete surfaces throughout the Center. The elegant beauty achieved gives dramatic evidence of concrete's esthetic versatility and its structural advantages. Today, more than one architect is acquiring a reputation through the creative uses of modern concrete.

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NEW ORLEANS 12, U. S. A.
The American Institute of Architects announced selection of eight buildings to receive its 1962 Honor Awards, the nation's highest professional recognition for architectural merit.

The lone First Honor Award went to Foothill College in Los Altos, California. Architects were the office of Ernest J. Kump of Palo Alto, in association with Masten & Hurd, San Francisco.

Award of Merit winners were: Housing Group of single

(Continued on following page)
AIA PRIZE WINNERS
(Continued from page 3)

Award of Merit
Project: Towers Residence, Essex, Connecticut
Architect: Ulrich Franzen, AIA

Award of Merit
Project: Residence for a Developer, La Jolla, California
Architects: Killingsworth, Brady, Smith

Award of Merit
Project: Tennis Pavilion, Princeton University, Princeton, New Jersey
Architects: Ballard, Todd and Snibbe

family residences by Rodger Lee Associates of California; a Residence in Connecticut by Ulrich Franzen of New York; a Development house in La Jolla by architects Killingsworth, Brady, Smith of Long Beach, California; Tennis Pavilion at Princeton University by Ballard, Todd and Snibbe of New York; St. John's Abbey Church in Collegeville, Minnesota by Marcel Breuer and Associates of New York; Convent of the Immaculate Conception in Washington, Pennsylvania, by Deeter and Ritchey of Pittsburgh; and a high School in Sarasota, Florida by Paul M. Rudolph of New Haven, Conn.

Selections were made by a jury including architects Arthur Gould Odell, Jr., FAIA, Chairman, of Charlotte, North Carolina; Charles R. Colbert, AIA, New York; Paul M. Heffernan, AIA, Atlanta, Georgia; Karl Kamrath, FAIA, Houston, Texas, and Paul Hyden Kirk, FAIA of Seattle, Washington.

The Awards will be presented during the national AIA convention, May 7-11 in Dallas.

The Honor Awards program was established in 1949 "to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings."
Award of Merit
Project: St. John's Abbey Church, Collegeville, Minnesota
Architects: Marcel Breuer & Associates

Award of Merit
Project: Convent of the Immaculate Conception, Washington, Pennsylvania
Architects: Deeter and Richey

Award of Merit
Project: New Sarasota High School, Sarasota, Florida
Architect: Paul Rudolph, AIA
PLANS TO BUILD a $700,000 circular branch office in Westwood Village were announced by Perpetual Savings and Loan Association, as the second phase of its $3.5 million new construction program.

According to M. D. Jameson, president of Perpetual, the new facility will be erected on a 16,000 square foot site at the southeast corner of Wilshire Blvd. and Glendon Ave.

The new building will complement the Association’s new $3 million headquarters now under construction at Wilshire Blvd. and McCarty Dr. in Beverly Hills. Both projects, designed by architect Edward Durell Stone, are scheduled for completion this Fall, Jameson said.

The Westwood branch will be a one-story contemporary styled structure featuring 18 foot, floor to ceiling glass side walls. The building will be 64 feet in diameter. Supporting the steel framed concrete roof will be tapered monotube columns. Plexiglass domes will dot the perimeter of the skyline and provide indirect lighting and night time illumination.

The circular structure is surrounded by a terrazzo paved promenade which includes a central aerial garden, trees, landscaped walks and fountains. The latter will be dramatically lighted at night. A series of parabolic arches screen the 50-car parking lot, to be located adjacent to the building.

Special interior effects include a circular counter, waist-high walnut panelled counters, wall to wall carpets and air conditioning throughout.

Officers’ quarters, teller facilities and other departmental services will be located off the lobby entrance. The basement, at time of construction, will contain an employees’ lounge. It has also been designed to allow for future expansion of operational and customer facilities.
NEW DOINGS
In An Old Land

A nation of baseball players, pizzerias and bowling alleys, boasting a new 17-million-dollar hotel, and dotted width and length with magnificent golf courses. Sound like the United States? It's Japan.

Japan today is a place where America is in style — where the kimono is giving way to skirts and blouses, where industry gears its products to an American market, yet uses those products widely at home.

But, with all its modernization and Americanization, ancient forms of pageantry still persist. What has developed in Japan is not another United States, but a blending of east and west.

In no area of culture is that blending more apparent than in the field of architecture, with banks and office buildings — made of glass, with Japanese landscaped gardens surrounding American style residences.

The most striking building in Japan is not quite complete yet. It's the new, 17-million-dollar Hotel Okura in Tokyo, set to open next May. Adjacent to the United States Embassy, the "T-shaped," 550-room building offers the classic view of Tokyo Bay bluely lapping the base of Mount Fuji.

The Okura boasts an array of conveniences: An international conference room, with accommodations for 2,000 persons. A penthouse lounge with a view of the city's skyline. Six luxury restaurants featuring foods of all nations. Five bars, including a men's bar.

Plus other highlights, such as 22 banquet rooms, parking and garage space for 500 automobiles and guest quarters ranging from single rooms to five-room Imperial Suites.

The circular Nippon Theatre (right) rivals Broadway in its presentations of stage shows and movies; a stark contrast to the traditional Japanese theatre.
Two buildings at opposite sides of our country which are arousing more than usual interest because of their striking design and the techniques used in their construction are the U. S. Science Pavilion at the Seattle Century 21 Exposition and the Police Administration Building in Philadelphia. Both buildings are sparkling examples of precast prestressed concrete, while differing considerably in architectural style and appearance.

The Federal Science Pavilion designed by Minoru Yamasaki is a group of six related buildings placed around a central court, with 100-ft high entrance arches.

In order to provide maximum flexibility in arranging exhibits, rectangular-shaped buildings without windows were used. The large areas of external wall space were given dramatic treatment...
through a repetitive pattern of vertical ribs and narrow arches. This rhythmic pattern is brought to a climax in the delicate soaring arches at the entrance.

A high degree of precision and quality workmanship were required in carrying out the architectural design. Forms for casting the various beams, slabs, copings and other units were of fiberglass-reinforced plastic. In addition to allowing extensive reuse, this material worked well in forming the curved arches and patterns required. A sparkling white appearance was imparted to the precast panels through the use of white cement and white quartz chips for exposed surfacing.

High early strength cement was used in all structural members, giving the concrete a compressive strength of 5,000 psi within 14 hours of placement. Panels were air-cured for a week before being treated to obtain the exposed aggregate surface. They were then given a protective waterproofing coat and put in transparent plastic bags to prevent marring or soiling while being transported the 25 miles to Seattle.

Height of the six buildings varies, the lower ones being 32 ft. high and the taller ones 50 ft. The precisely cast ribbed wall panels are loadbearing, supporting single T-units that span up to 112 ft. The wall and roof members were set in place by large truck cranes, and fastened together by bolting and welding of connections cast in the units.

The Police Administration Building in Philadelphia was designed by the architectural firm of Geddes, Brecher and Qualls. The shape of the building— a serpentine curve between two circular wings—is not only graceful but unusually functional. Prisoner facilities are to be placed in the basement, the lobby level given over to an auditorium, staff cafeteria, radio communications center and central information desk, and the three upper floors reserved for administrative and records offices.

Foundations, lobby floor, corridor framing, and the circular shafts for stairs and elevators are of cast-in-place concrete. The major part of the super- (Continued on following page)
The unusual design resulted in a highly successful combination of beauty and efficiency. Structurally, the potentialities of precast prestressed concrete were developed to a new high.

Method of framing the circular wings is easily seen at this stage. The curving 35-ft. high wall panels help carry upper floors and roof. Anchor plates on the first floor indicate the posttensioning which was done to give increased strength and rigidity.

structure is of pre-cast concrete, prestressed or posttensioned.

Precast units were manufactured by the schok-beeton process, a patented system still fairly new in this country, in which concrete is subjected to rapid vertical vibration and jolting. It produces strong, dense concrete members of crisp shape and controlled finish. Exposed exterior surfaces of units for the Administration Building were made with white cement and small white quartz aggregate, later sandblasted.

The upper three floors of the structure are cantilevered 12 ft. out from the lower portion. The first floor acts as a bearing platform carrying the load of the exterior wall panels and of ladder columns located along the corridor line. The floor slabs making up this first floor were tensioned to 150,000 lbs.

At this point in construction, the structural system was plainly visible. The upper three floors rest on a series of precast columns and beams, with a 12-ft. cantilever strengthened by posttensioning. Wedge-shaped floor slabs for the two upper floors and roof are supported by ladder columns and wall panels.
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THE ARCHITECT

The word architect, like many words derived from the Greek, is made up of two parts: archi—"chief", and teckton—"a builder." Thus the original meaning of the word explains a union of designing and building activities, a union which the architect maintained up to the middle of the 19th century. At that time, he was thought of more as a designer than as a builder. Architecture was seen as a "fine art", and transferred from the outdoors to an inside atelier, where it remained for nearly 100 years.

Today's interpretation of architecture places the architect somewhat nearer to that original meaning of the word. But the complex social and technical conditions of our highly industrialized society no longer makes that original union of designing and building quite possible.

An architect is a composite personality made up of two basic ingredients: the artist and the technician. As an artist, the architect possesses qualities which artists have possessed throughout the ages; an extraordinary imagination, and a keen awareness and expression of feelings.

As a technician, an architect must possess more than a speaking acquaintance with the available building materials and technology of his day; he must follow the ever-growing variety of equipment and appliances which form the core of modern building.

Today's architect comes closer than ever to fulfilling his historic mission by serving as "chief builder."

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This garden shop and adjoining stores in Newton, Mass., have been dressed up with smart Ray-O-Lite translucent fiberglass awnings. The bright, attractive awnings not only improve the appearance of the stores' exteriors but also enhance their interiors by admitting soft diffused light. The awnings are marketed nationally by Ray-O-Lite Corporation of America, 316 Peachtree St., Atlanta, Ga.

Application of REN Shape, RP-301, an epoxy based paste material produced by Ren Plastics, Inc., Lansing, Mich., is made to repair a leaky joint on a 5" copper pipe. The newly-introduced material can be mixed with its hardener right on the job for use in five minutes.

Simplified installation, instant, even heating and attractive, modern appearance are features of Emerson Electric's new built-in bathroom heater. This new bathroom heater installs quickly and easily with no framing necessary because of steel hanger straps supplied with the unit. There are only two wires to connect. A balance of radiant and convection heat is assured instantly with automatic controls for just the right degree of comfort. The chrome plated grille gives a distinctive appearance and lifetime finish.

The new heater is rated 1250 watts, 120 volts, and develops 4,260 B.T.U. The grille is 12-1/4 inches wide by 18-5/8 inches high. The thermostat ranges from 60 to 90 degrees Fahrenheit.

Mueller Climatrol has announced a new line of remote waterless condensing units (Type 938) in three, four, and five ton nominal sizes for installation with coil and cabinet or air handling units. New design features include large, extra capacity centrifugal blower to insure quiet and dependable operation under any climatic condition. All controls, other than thermostat, are located inside the condensing unit and all parts are easily accessible for installation and service. Units are weather-proofed against the elements for outdoor installation in any climate. Raised base and undercoating prevent rust and insure long life. Controls, receivers, and many other parts of the 938 series are standardized to minimize stock problems. All units are shipped assembled, pre-charged with refrigerant and pre-wired.
In Beautifying Streets

A more beautiful place to park and shop will be a primary objective of city trading areas in the next decade in order to help offset the drift of trade toward suburbia.

Largely, the plantings of colorful trees and shrubs in downtown areas will take on the complexion of New York City's "Salute the Seasons" crusade, in which seasonal flowering plants, plus evergreens for winter color, beautify the main retail and office building areas of the metropolis. In this program, evergreens for "country green" color, tulips and daffodils for spring glory, plus magnolias, azaleas, and many other flowering plants and trees grace the city's streets. Extensive shade tree plantings supplement these plantings to give full flavor to the movement. Changing of the plants to follow the seasons is part of the plan.

The trees and shrubs, besides beautifying downtown encourage a holiday mood throughout the landscaped areas, which tends to lessen the harrassments of downtown shopping. City values and better styles, in combination with beautifully planted surroundings, will make urban shopping more irresistible to many. Where the plantings are well designed and cared for, a trip to downtown is more exciting and colorful. It also is predicted that the "planted mall" idea will grow in hundreds of cities across the nation, especially where it is part of a plan for development of downtown areas. Merchants find such plantings both beautiful and profitable.

Some cities like Los Angeles have city-wide tree planting programs. Miami lately joined the parade with "Make Miami Beautiful" drive. Street-side window boxes planted with shrubs and plants at the peak of their flowering season grace show windows of stores, beginning with spring and continuing with evergreens in winter. Parking lots in many instances are also being landscaped. Banks and office buildings have installed lobby gardens.

This drive to "dress up" cities with beautiful plants is the most dynamic move yet made by cities and towns to regain a color and drama that can help revitalize them.

Looking south on Fifth Avenue, New York City, showing attractive plantings of flowering plants and trees. It's all part of New York Commerce Department's "Salute the Seasons" program of colorful plantings. Against the lifelessness of steel and concrete buildings, the plantings provide a gayly beautiful, warm and natural look.
One section of eight heads in action, sprinkling the lawn at the First National City Bank at Idlewild Airport. The man-hole covered control pit is about 12 feet from the building.

SPECIAL VAULT for Bank's Sprinkler Control

The broad sweeping lawn surrounding the new First National City Bank building at New York's International Airport (Idlewild) serves as a fine setting for the building's unique architectural features. Professionals concerned with landscaping and lawn care will find the unique sprinkling installation there far outshines the building in terms of advanced design.

The underground sprinkler system for the bank's approximately 120,000 square feet of lawn was designed and installed by Mr. Harvey Olia3, V.P. of the sprinkling-specialist firm of The Green Touch in East Rockaway, L. I. As in all modern major installations, Mr. Olian used automatic control for sprinklers.

The bank, unlike a home or club, offered the problem of having a highly sensitive vault alarm system. The alarm will react to even the slightest disturbance—and tests showed that it would not be possible to install the sprinkler controls inside the bank. The opening and closing of the solenoid valves and even the switching movement by the time control could serve to set off the alarm.

Mr. Olian solved the problem by installing a pit outside the bank to house the control. The pit, measuring 4' wide x 6' long and 5' high is entered through a covered man-hole set back in the lawn. It was made large enough to permit servicemen to enter for any needed resetting of the two Tork Sprinkling-control clocks or for adjustment of the solenoid valves.

The sprinkling areas are divided into 14 sections, each with 11 sprinkling heads. About 5600 feet of Goodyear (Neoprene) pipe are used to cover the needs of the entire lawn. The size of the installation, requiring 14 solenoid valves, necessitated the use of two Tork Sprinkling-control clocks, one controlling 8 sections and the other, 6 sections.

The Tork clocks provide the automatic ON-OFF control, and allow each section to be sprinkled for the precise time needed.
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