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A House Is, TOO, A Home

In spite of Polly Adler’s recent expose to the contrary, a house remains on an environmental level a home. It has always been thus and always will be, no matter what shape it takes or how it is constructed.

Like most objects used by man for centuries, a house can assume a style, but personalities from architect to housewife give it “flair.” This “flair” is the intangible essence of rightness which stems from the site, materials, orientation, finishes, and furnishings. The flow of space and activity which is the outcome of imaginative planning defines the degree of architectural success of any house.

The residential design trends of the twentieth century have, by this time, become clearly defined for most of our population. Experimental at first, and sometimes strangely inconsistent with past ideas, the architecturally conceived houses of today have proven their point of practicality to almost everyone. They reflect the tone and the society of an extrovert.

The modern house has the right to become what the owners desire as their living environment. Unfettered by past motifs and unrestricted by clichés, they can be as formal or flexible as required. They do not depend upon extraneous and superfluous “gingerbread” to attract attention. The subtle use of space and materials deftly handled create the attraction without broadcasting.

Unfortunately, the greater percentage of houses built for today are not conceived as a collaborative effort of architect and owner. They are builders imitations and variations upon themes recognized as appealing from selected examples in magazines and periodicals where this collaboration is obvious. The Architectural house has needlessly become a “custom” item, and the better examples are rarely seen or experienced by the new home seeker.

In many places, progressive builders have had the foresight to have even the mass-produced development house designed for this purpose by outstanding and progressive architects. This has helped immeasurably in educating the public to good contemporary residential design. It is a pattern to be looked for everywhere if we are to be weaned completely from the “fricasée facade” concepts.

The following pages present a random selection of new houses designed for New Orleans clients by New Orleans Architects. Each is created for particular reasons, for particular sites, particular people and for particular budgets.

Each reflects the mood of today with the environmental heritage of the past and the possibilities of the future.

No longer merely “machines for living”, these houses have taken on a new idiom of personal delight. They also show that they, too, are homes.

Mark P. Lowrey

Cover Photo: Kirgis Residence; Cimini & Meric, Architects; Photo by: F. L. Miller
LAKE TERRACE RESIDENCE

Owner — Mr. & Mrs. J. Rorison, Jr.
Location — 1421 Frankfort St., Lake Terrace
Architects — A. J. Saputo & C. J. Rowe, A.I.A.

The rear yard of the residence opens on to a park and offers a view of the Lake; it is also exposed to the hot afternoon sun which determined the placement of the terrace and floor-to-ceiling glass walls. Each indoor area has a corresponding outdoor area.

The second floor overlooks the pool, which is readily accessible by the balcony stairway leading from the Master Area. The house was designed for indoor-outdoor living, with separate outdoor change rooms.
On June 27, 1957 Hurricane "Audrey" hit the southwest of Louisiana with such devastating force that only 2 buildings in the entire area were left standing. The fury of the wind and the resultant high water destroyed or completely gutted everything in its path with the exception of the ice-house and Courthouse in Cameron, Louisiana. Both of these buildings were on the highest ground in the vicinity and in addition, the Courthouse was a heavily reinforced concrete structure. The house shown here was designed for permanent resident of Cameron whose previous house was so thoroughly destroyed that only a few bricks and some articles of clothing remained after the storm subsided and the water receded.

The design of this house has taken many facets of this storm area into consideration and is an attempt to build a house to withstand the high winds and flooding which occurred during the hurricane. The structural system and the choice of materials used was of primary importance. The basic framework of the house is a steel skeleton of beams and girders supported by steel columns anchored into wide concrete footing 3 feet below the ground. The base of all steel columns are also encased in concrete which extends above grade in order to protect the steel and to anchor the building securely to the ground. The first floor of this house is raised 3 feet above the ground and is built of steel joists and concrete, covered with a finished floor of terrazzo. The only elements of the plan that are located on grade are the carport, the storage room, the entrance patio, and the patio which surrounds the swimming pool.
The project is comprised of three zones — sleeping and study, formal living and informal living. It was designed for a family with one child and with the anticipation that guests will visit frequently. Maximum thought was given to the two living areas — one to be utilized by the daughter and friends, and the other by the parents and their guests without “conflict”. The view is toward the Mississippi River levee and the totally landscaped plot, which will include tennis court, swimming pool, dressing and outdoor cooking facilities and green house, at the completion of master plan.

Construction consists of 3½" square steel columns at 12'-0" o.c., “sandwich beams” (4”x6” wood beams with ¼” x 8” steel plates on each side, bolted at 3'-0" o.c. and welded at the columns). The raised portion of the house is supported by junior beams and wood joist with wood floor. Ground levels are slab and terrazzo on grade. All roof deck is 4” structural timber, clear spanning beams.

The house is zoned for heating and cooling — a five-ton unit cools and heats the living and formal areas and a two-ton unit cools and heats the informal living area.

Interior finishes include wood paneling, plaster, fabric and glazed tile. All cabinet work is natural birch designed by the architects.
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A ELEGANT new Floor Fashion Center featuring the latest in both smooth and soft surface floor coverings in dramatic displays and idea-inspiring room settings was officially unveiled here by Congoleum-Nairn Inc.

Strategically located at street level in the fabulous new Tishman Building, 666 Fifth Avenue, in the heart of mid-Manhattan's most fashionable shopping area, the flooring showplace promises to spark additional widespread interest in beautiful and functional interiors... with emphasis on coordinating decor from the floor up.

(Continued on following page)
Continued from page 3

Right: Stylist-receptionist is always available to answer consumer’s product questions, assist in decorative decision-making.

Above: Striking, elegant and imaginative product display greets the visitor to the Floor Fashion Center, 666 Fifth Avenue, New York City.

The all glass enclosed, thirty-eight hundred square foot Floor Fashion Center will be open to architects, builders, interior designers, retailers and the general public. Supplementing the eye-catching displays and room settings the center will maintain complete, up-to-date samples of the entire Congoleum-Nairn line.

In addition to its exciting visual panorama of floor coverings, the Floor Fashion Center will offer a number of special services and facilities for both professionals and the general public. A qualified floor coverings stylist will be on hand full time to assist consumers in color planning and provide information, literature and samples on all Congoleum-Nairn and Loomweave products. She will also be able to provide prospective buyers, including tourists, with up-to-date recommendations of convenient retail outlets on a nation-wide basis.

Other special services primarily for the use of architects, builders, flooring contractors and interior designers and their clients will include private consultation by appointment with members of

Sample room in Floor Fashion Center features panorama of large size, wall-mounted plaques representing all current Congoleum-Nairn patterns.
The Congoleum-Nairn and Loomweve professional interior design staffs and with factory installation specialists and experts on every conceivable technical flooring consideration. A fully appointed private consultation room is part of the Floor Fashion Center and has been set aside exclusively for this purpose.

Several aspects of the Floor Fashion Center's decor and interior design are, in themselves, notable. In addition to the imaginative room settings, which will be periodically changed and up-dated, the facility incorporates an inspired piece of interior architecture in the form of a huge metallic sculpture used as a room divider to partially screen off the sales offices located on the balcony overlooking the showroom. Approximately twenty feet long and averaging three feet in height this striking burnished brass creation by Sculptsmith provides an awe-inspiring backdrop for a series of room vignettes facing the center's arcade show windows.

Another thirty by ten foot burnished brass Sculptsmith original dramatically frames large sample plaques mounted against a rich walnut wall facing the 52nd Street show windows.

Still another huge wall is completely covered in Loomweve's "Crowning Glory" Scandia Blue Loomweve "Luxury Tufted" carpeting with additional large size swatches in abstract shapes lending bold dashes of brilliant color.

Five large abstract impressionist paintings adorning various walls together with two abstract sculptural table accessories provide an extremely attractive as well as a "human interest" finishing touch to the decor of the Floor Fashion Center.

View from the Arcade: Brilliantly lit, all glass enclosed windows facing the Tishman Building's sumptuous arcade feature idea-inspiring room settings with emphasis on new "Spacemaker" room-to-room vinyls. Striking metal sculpture screens off sales office located on mezzanine above.
A New Trend in the Hotel Industry
and a New Development for American Travelers . . .

A MOTEL FOR THE CITY

Bringing a refreshing air of informality into urban living will be the colorful new Minneapolis Inn Towne Motel now under construction in downtown Minneapolis. The planning of a motel in a central city location is the newest trend in the hotel industry; it reflects the continuing advances being made by the owner—The Kahler Corporation of Rochester, Minnesota—in the development of modern guest facilities and services.

The design of the new motel, which is scheduled for completion in July, 1963, was created by the New York architectural firm of Urbahn & Brayton. Instead of the more conventional, single, large building, the architects planned the 200-room motel as an integrated complex of three separate units, joined by overhead bridges in a visually-interesting manner.

To instill a mood of informal living, the architects have planned for abundant landscaping with trees, shrubbery and plants that will suggest a park-like atmosphere.

Of the motel's three units one will be a two-story cabana building connected to the main building by a second-story bridge. Each of the 24 cabana rooms will feature two double beds. The main building will have five levels: a basement, a main floor, and three floors of bedrooms. Its facilities will include a spacious entrance lobby, a cocktail lounge and bar, a dining room for 125 guests and a convention and meeting room for 200 people. The third building, which comprises three floors of bedrooms, will be located over a parking area on the main level.

Within this space, the new motel will offer guests a broad selection of rooms. There will be two super suites, six conventionally-sized suites, 100 twin-bed rooms, 46 double-bed rooms, and 46 family-type rooms with two double-beds, including the 24 cabana rooms.

For an interesting, pleasing experience, the motel's dining rooms and bar have been designed around an Old Car Theme—a Kahler trademark that identifies all Kahler Inn Towne Motels. Actual car lamps and hub caps as well as reproductions of auto grills from old automobiles will be used in the decor. To intensify the visual experience, the dining room will employ rich colors, draperies, decorative grillwork, friezes, and molded wood trimming.

The over-all design will be in the spirit of contemporary architecture. The dominant structural material will be reinforced concrete. The exterior walls will be of concrete block, finished with a new plastic material that will provide a colorful surface where desired, while giving the buildings additional protection from the weather.

Now under construction in downtown Minneapolis is the Kahler Corporation's handsome 200-room Inn Towne Motel. Designed by the New York Architectural firm of Urbahn & Brayton, the new motel is planned to instill an atmosphere of informal living in the center of the city.
Capuchin Friary of San Lorenzo

Pulse and Heartbeat of the Capuchin Friary of San Lorenzo near Santa Ynez, California, is Chapel, designed by Los Angeles Architects Chaix and Johnson Associates, shown center in artist's conception. Building to right will be priests' wing and that to left of Chapel will be novitiate quarters.

Construction of the Capuchin Friary near Santa Ynez, a four-building community which preserves California's rich religious history, is scheduled for completion in October.

Costing nearly a half-million dollars, the friary is on a 28-acre site overlooking the Santa Ynez Valley. The community will consist of a Chapel, priests' living quarters, novitiate building and refectory and kitchen building. It will house 20 novitiates training for the Catholic priesthood.

Designing the four-building community presented a unique problem to Alfred N. Chaix, partner of Chaix and Johnson Associates, AIA. He had to preserve the heritage of the Franciscan fathers who first built on California soil, yet translate it into contemporary materials and engineering methods for modern-day men of religion.

Starting point for the award-winning architect was lengthy study of the life of St. Francis of Assisi, founder of the Capuchins in 1206 A.D. He then researched the chain of California Missions established by Fr. Junipero Serra which were patterned after architecture in the Mediterranean area of St. Francis' time.

Chaix said the buildings in which St. Francis lived and worked were austere and without ornamentation and "this feeling had to be captured in the Capuchin Friary."

As with any modern structure, whether church or office building, Chaix had to keep in mind functional requirements of the friary. He worked closely with the Very Rev. Emilian Meade, O.F.M., Cap., Custos (cq) Provincial of the Capuchin in California and Oregon, to learn the 5 a.m.-to-bedtime routine of the future priests, their teachers and the brothers who will occupy the friary.

Father Meade, whose headquarters are in Flintridge, brought Rev. Bartholomew Kestell, O.F.M. Cap., a priest with an architectural background to Los Angeles from Crown Point, Ind., to work with Chaix, for whom life in a friary virtually became second nature.

Some buildings were moved on the plans as little as 30 or 40 feet by the architect "because their location would save the seminarians 1,000, 5,000 or 10,000 steps in a year's time," Chaix said, adding: "The Chapel is pulse and heartbeat of the religious community, and all living, studying and reflection at the Friary was planned around it."

Walls of all the buildings will be of integral colored concrete block, exposed on the interior and exterior.
Architectural highlight at the entrance to the Industry and Commerce Building at the Seattle World's Fair is the exterior overhang incorporating corrugated paperboard to achieve a decorative false ceiling. The idea of the corrugated paperboard ceiling, developed by Container Corporation of America, was that of Waldron & Dietz, Seattle architects who designed the building.
AN ARCHITECTURAL sidelight of the Seattle World’s Fair is the use of corrugated paperboard in the construction of a false ceiling over an area of more than 60,000 square feet in the Industry and Commerce Building, including exterior overhangs exposed to the weather.

Development of a corrugated paperboard with adequate fire retarding characteristics points the way to new economy and flexibility in the construction of decorative ceilings, screens and area dividers in both public and private buildings of all sizes.

At Seattle, scored and slotted sheets of corrugated paperboard are formed into ribs in a honeycomb pattern which partially conceals the fluorescent lighting fixtures mounted under a steel panel roof without obstructing light. The corrugated ribs were pre-assembled in 8’ by 8’ sections, then hoisted into place and wired to the supporting trusses.

The Industry and Commerce Building enclosure is 640’ by 85’ but there is a roof overhang of 23’ on either end, 5’ to 8’ on the North side and a uniform 2’ on the South side. The corrugated paperboard false ceiling extends through the curtain walls to the outside overhang, covering the entire roof area.

The idea of a decorative false ceiling made of corrugated paperboard originated with Waldron & Dietz, Seattle architects who designed the building. They took the problems of design, manufacture, fabrication and fire retarding of the paperboard to Container Corporation of America, the world’s largest manufacturer of paperboard packaging.

Container Corporation’s structural design department quickly developed an acceptable design and method of fabrication, but had to work closely for several months with the company’s paperboard mill at Tacoma to perfect a method of obtaining adequate fire retardant characteristics in the finished corrugated board.

The final solution was to treat the paper with a chemical fire retardant additive during the papermaking process at the Tacoma mill. Then, after the paper was manufactured into corrugated board at Container Corporation’s Seattle plant, it was sprayed with a white fire retardant paint. The result is a material that does not support combustion and has passed all requirements of the Seattle Fire Department, including a blowtorch test.

Made from corrugated paperboard developed by Container Corporation of America, the decorative false ceiling in the Industry and Commerce Building at the Seattle World’s Fair points new way to economy and flexibility in ceiling construction.
The largest Korvette City so far planned, will be the major tenant of the regional shopping center which is to be part of the 60 million dollar "Dream City" under construction on the site of the Cedarbrook Country Club at Easton Road and Cheltenham Avenue, Cheltenham, Montgomery County, Pennsylvania.

Cedarbrook Mall, which will occupy 32 acres of the "Dream City" site, will contain a 288,000 square foot Korvette City. Korvette City will comprise a full line department store, furniture and carpet center, a food supermarket, a tire center and auxiliary sales and service units all operating under the Korvette name. In addition, there will be a large number of other shops and the entire complex will be connected by an enclosed mall with year-round temperature control. The shopping center, with its 500,000 square feet of store space, and ample parking facilities, will be one of the country's largest and Pennsylvania's first fully weather-protected and fully landscaped suburban center. The mall, facing Easton Road and Cheltenham Avenue, is just off the new route 309 by-pass.

E. J. Korvette, Inc., the nation's ninth largest department store company is a New York based firm which operates 16 department stores in the states of New York, New Jersey, Pennsylvania and Connecticut. Korvette will open an 8-story department store on 5th Avenue and 47th Street on or about the first of June, and will also open a suburban shopping center store in King of Prussia, Penna., in the fall of this year.

The Cedarbrook "Dream City" is being developed by Cedarbrook Joint Venture on a 149 acre site. In addition to the Cedarbrook Mall designed by Lathrop Douglass, F.A.I.A. architect of New York, this multi-faceted project will also contain five 14-story high-rise deluxe apartment houses designed by architect George Daub; a deluxe motor hotel, and office and research buildings; and an 18-hole executive golf course designed by nationally known professional golf course designer, George Fazio, to be called, "The Country Club at Cedarbrook". The golf course is expected to be in operation this summer, and the Korvette stores will be in business by the fall of 1963.
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