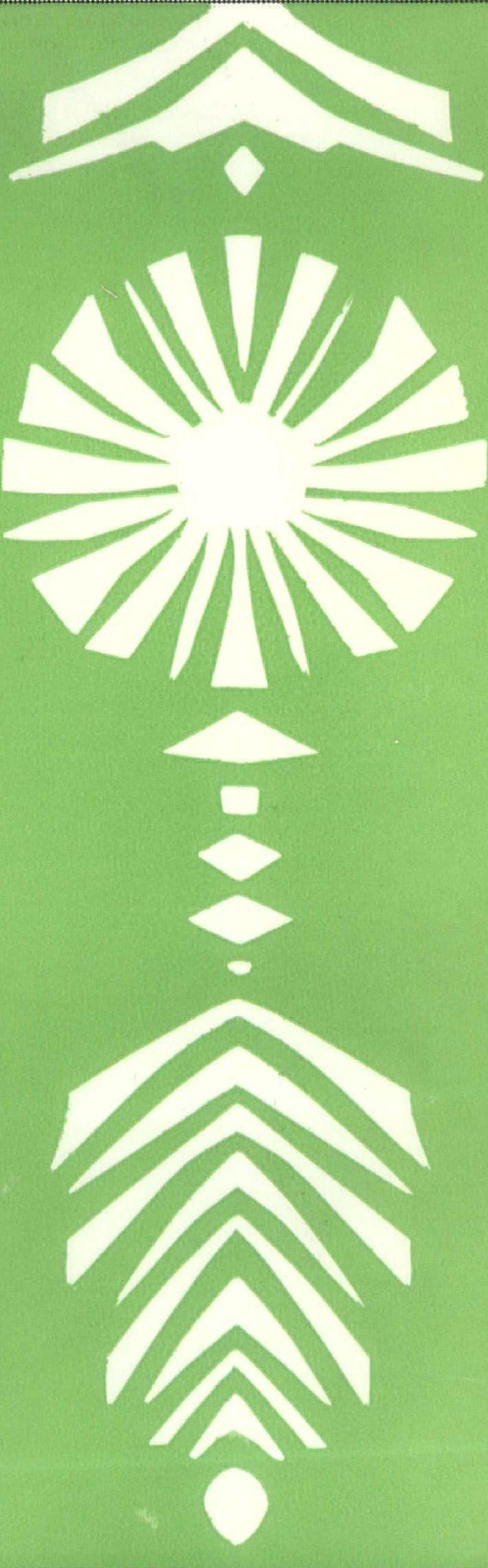
new orleans ARCHITECT



IA

DECEMBER 1963

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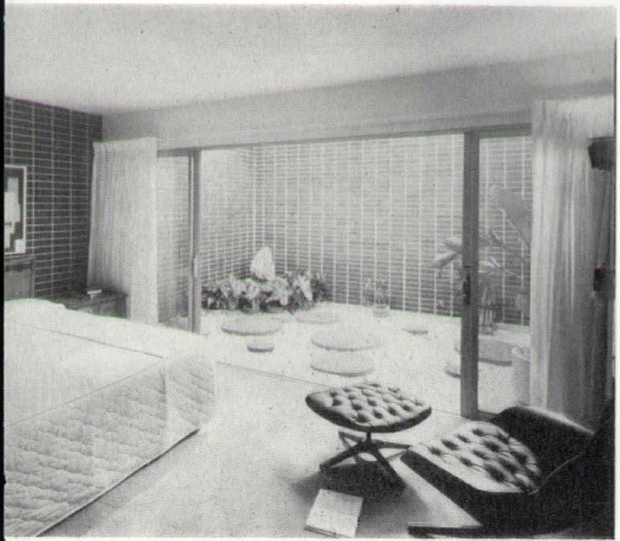
1. Front elevation (main entrance)



2. Bedroom (master bedroom with oversized bed)

PROJECT: Residence for Mr. and Mrs. Sidney Lassen.
5801 Bell Air Drive.
Lakewood North,
New Orleans, Louisiana.

INTENT: To provide a residential unit to enhance the quality of its function by the activity and determination of its elements; and to procure a maximum feeling of privacy thus maintaining the incorporated outdoor effect.

3. Patio view from study

4. Breakfast and Kitchen

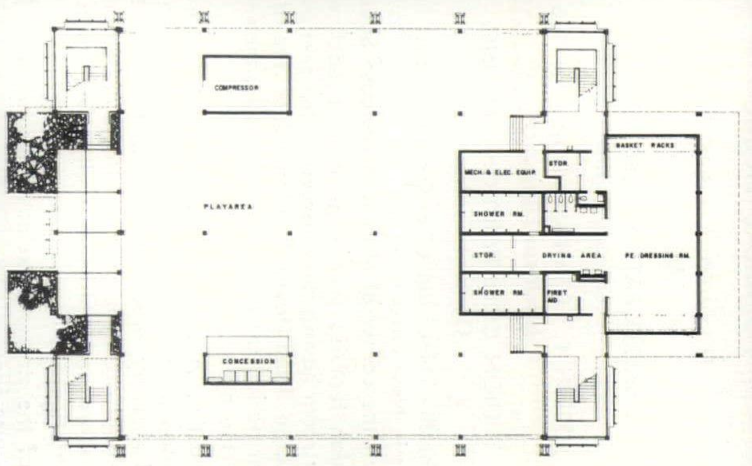
SOLUTION: A residence that has been designed without outside facing voids except where access to inside is required. Outside treatment incorporate consistency of materials thus separating in color texture and volume the function and purpose of areas by use. Inside treatment provide every room with direct outdoor contact by patios as a decorative supply of natural ventilation and light.

nelson—smyth memorial gymnasium
archbishop rummel high school

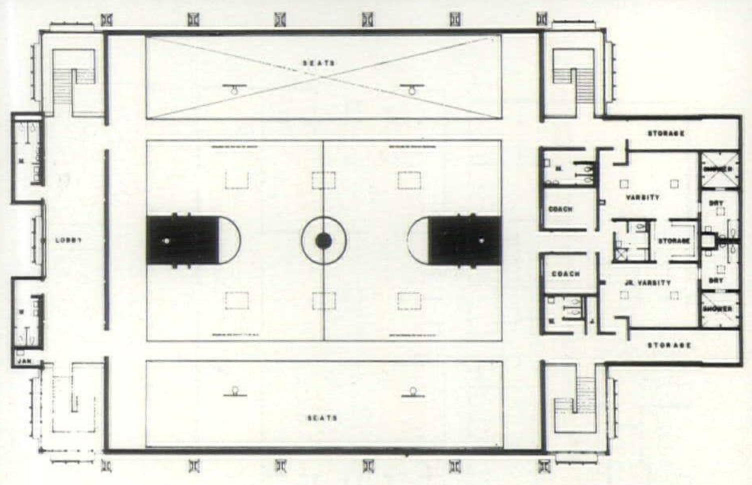
nolan, norman and nolan, architects

design engineers—mechanical and electrical engineers

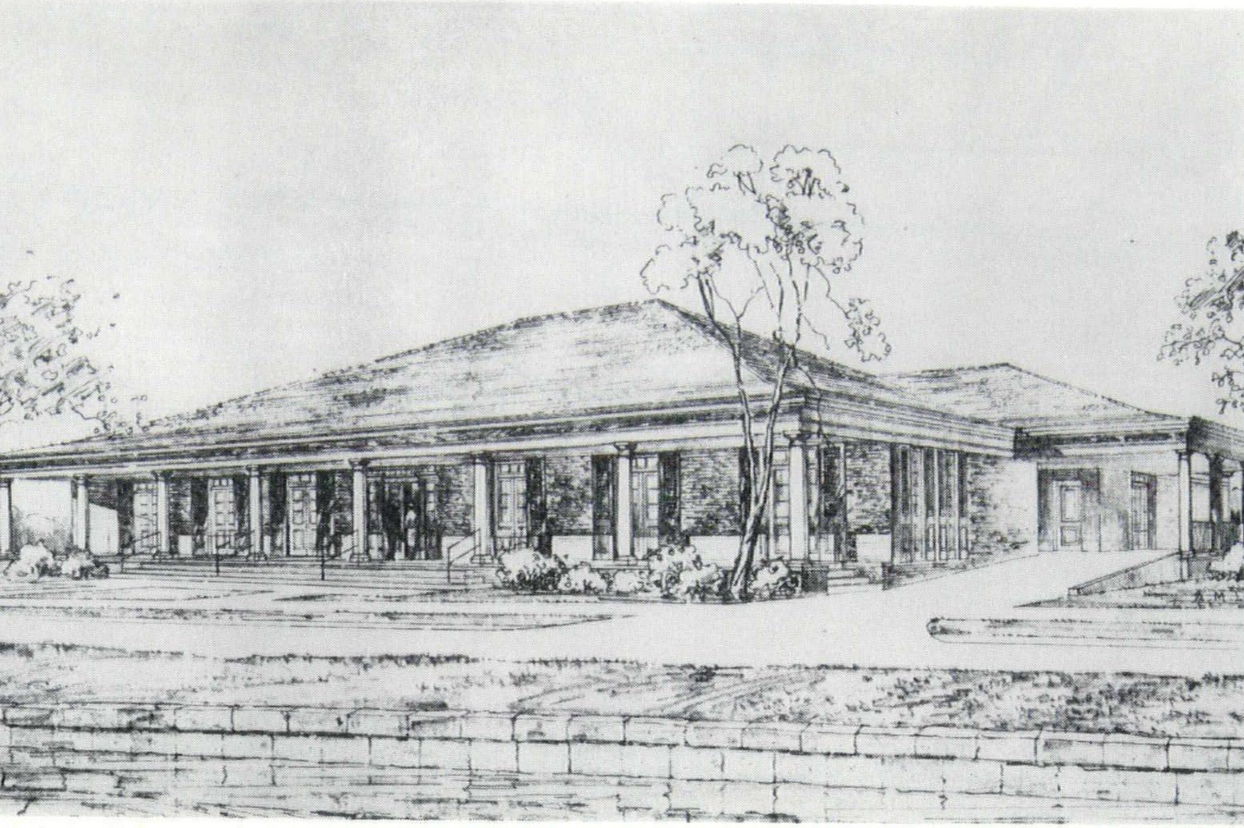
fromherz engineers—structural engineers

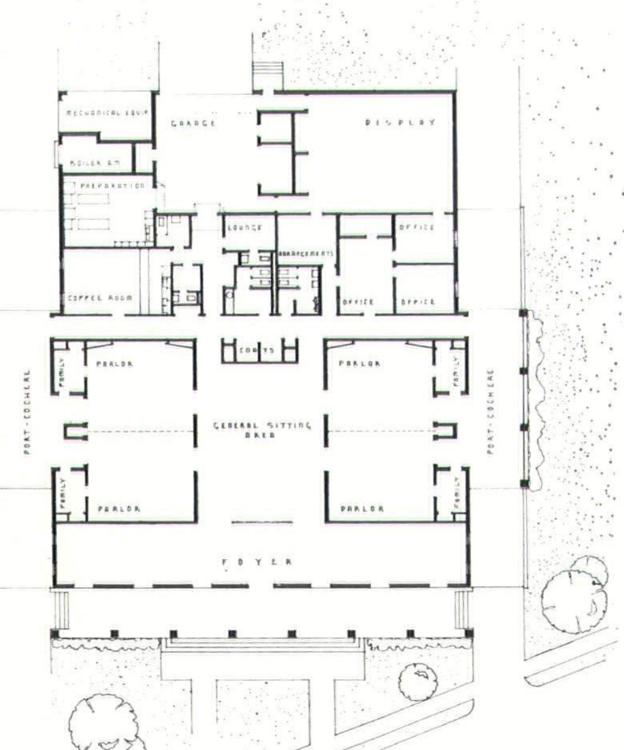


FIRST FLOOR PLAN



SECOND FLOOR PLAN





FLOOR PLAN

McMAHON-COBURN-BRIEDE FUNERAL HOME

MAXWELL & LeBRETON
Architects

SALZER-BATT & ASSOCIATES
Mechanical Engineers

JOSEPH E. LEININGER & ASSOCIATES
Electrical Engineers

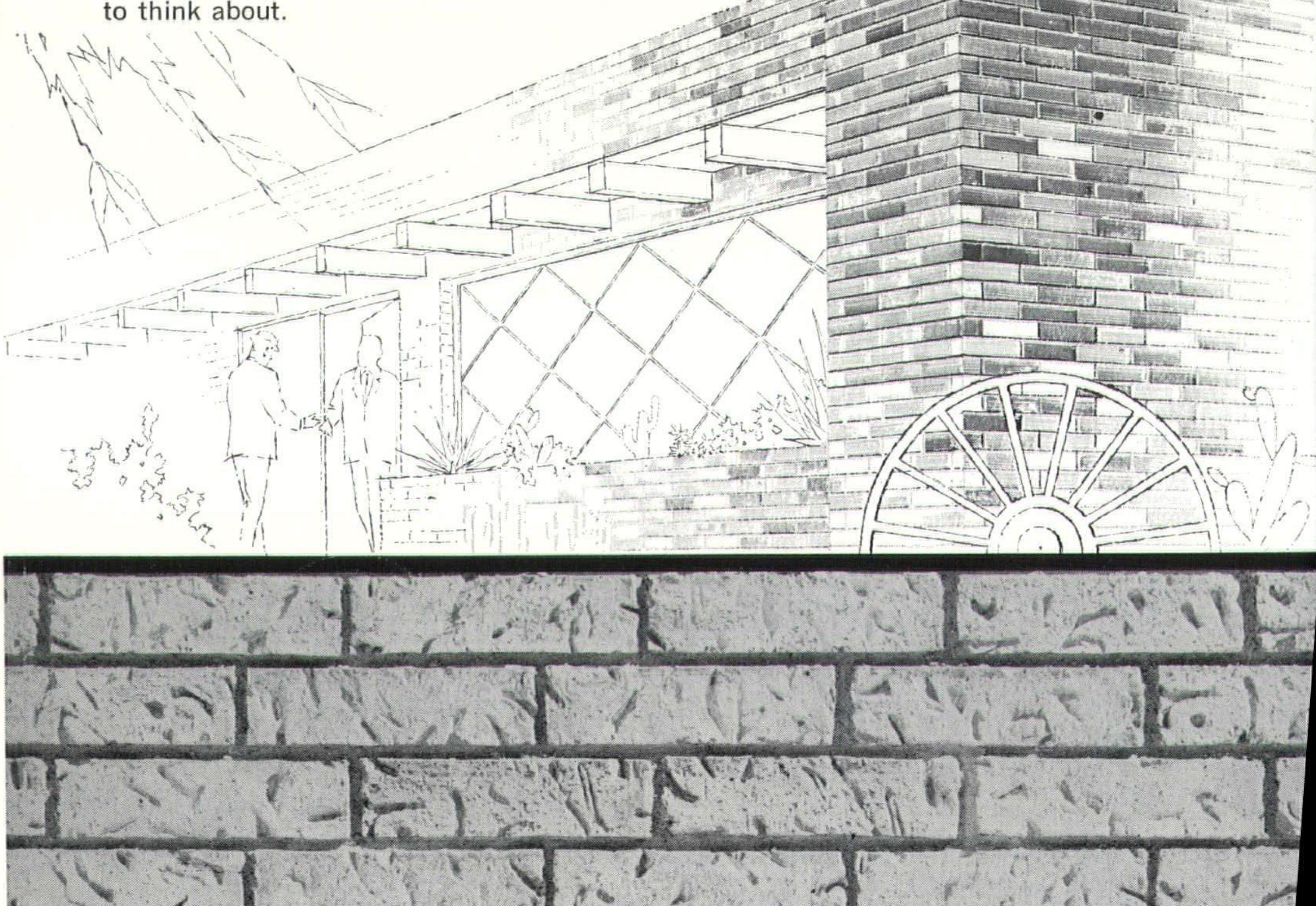
UNION CONSTRUCTION CO., INC.
General Contractor

Site for the relocation of one of the oldest Fune Homes in New Orleans was selected along Bayou John at the corner of Moss and Toulouse Streets.

The plan features four large parlors, each with family room having direct access to the port-coch The large front foyer is planned to provide smaller parlors by using movable wall panels to s divide the area.

Construction is bearing masonry and frame w supported on a pile foundation. Wall surfacing is posed masonry, wood paneling and gypsum boa All ceilings are acoustical tile. Floors are carpetec the parlors and offices and all public areas h terrazzo floors.

Cost of the structure excluding furnishings is $17 per square foot.



CHICAGO EXPANDS BEYOND LOOP

ANNOUNCEMENT of permanent and construction financing for the initial building in Chicago's Gateway Center heralded the forthcoming expansion of the city's business district westward beyond its famed Loop area.

Gateway Center is planned as a group of three high-rise office buildings. Location is within a block of both Union Station and Northwestern Station and just three blocks from the interchange of all expressways leading into the city.

The first Gateway Center structure, a modern 20-story office building containing 750,000 square feet of space, is scheduled for occupancy by the beginning of 1965. This building will be called 10 South Riverside Plaza. It will be surrounded by a 50,000 square foot esplanade that will be the largest of its kind west of Rockefeller Center in New York City. The building will be constructed of steel with unique 45-foot bays providing virtually column-free floors of approximately 35,000 square feet, permitting highly efficient office layouts.

Exterior features will include floor-to-ceiling windows of tinted glass. The lobby floor will have a restaurant and shopping arcade. A 750-car adjacent garage will house tenants' and visitors' vehicles.

Wallace E. Dunn, vice-president, Tishman-Gateway, Inc., announced that initial Gateway Center tenants would include the relocation of prominent firms from other prestige areas to the new commercial business-transportation hub that will develop around Gateway Center.

Leases have been drawn for major tenants who will utilize most of the space between the lobby and the 14th floor.

Architects for the first building are Skidmore, Owings and Merrill of Chicago.

Artist's conception of Chicago's Gateway Center with the initial building, 10 South Riverside Plaza, in the foreground.

Music Hall For World's Fair

ONE OF THE NATION'S largest stages will highlight The Music Hall, the largest entertainment enterprise currently planned for the New York World's Fair.

It will be the major element on the three-acre area making up the Texas pavilions. Other elements include the Frontier Palace restaurant-nightclub, Champagne Circle lounge and bar and various exhibits of Texas commerce, agriculture and industry.

The theatre is 175 feet wide, by 186 feet deep, by 54 feet high. The stage will be 176 feet wide and in places as much as 69 feet deep. Three large revolving stages in its center will be flanked on either side by eight small turntables.

Orchestra seating will total 2,400 comprising six rows averaging 80 feet in length. No seat is more than 100 feet from the stage. At the rear of the orchestra will be an open lobby, increasing the second floor depth of the building to 220 ft.

The second and third floors will include a row of boxes. Access will be through the front of the building via a separate foyer and special elevator to a small second-floor lobby area, where bar service will be provided.

A dressing room structure three floors high will be directly attached to the rear of the theatre and directly connected with the stage area. It will be 138 feet wide, by 29 feet deep, by 48 feet high.

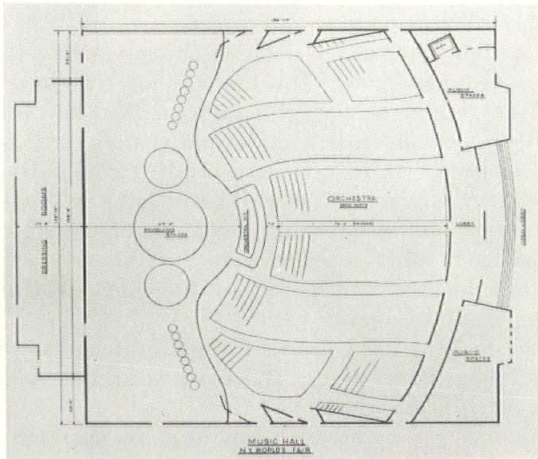
Supporting the entire building, are approximately 400 wood piles varying from 65 feet to 90 feet in length. A total of 459 tons of structural steel forms the skeleton of the building.

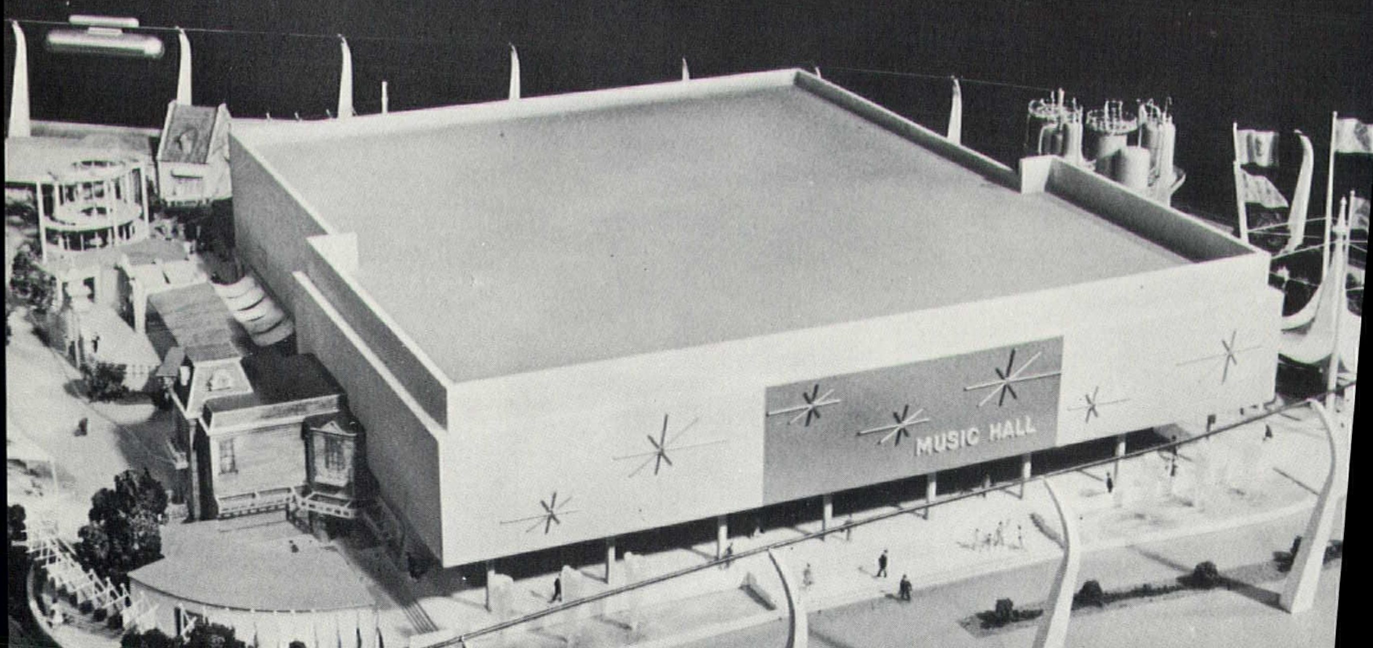
Exterior walls will be constructed of $1\frac{9}{16}$ inch cement-asbestos panels with necessary fire rating and prefinished in officil World's Fair white. These panels will be joined with steel channels each covered by a vinyl combination gasket and batten.

Roofing design calls for a metal deck including insulation and a built-up roof. Floor construction above the ground will be composed of metal joists and a $2\frac{1}{2}$ inch concrete slab.

Air conditioning will be provided by eight special-type gasoline driven cooling units. Compressors will be located on the main roof.

Floor plan of The Music Hall, 2400-seat theater being built at the New York World's Fair.

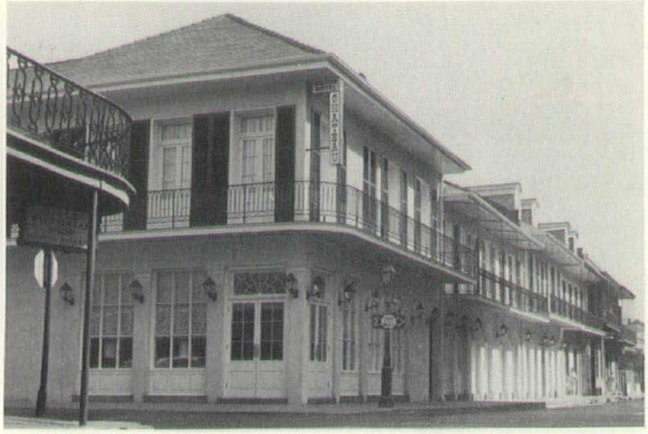




Model of The Music Hall, 2400-seat theater being built at the New York World's Fair as the major element of the Texas pavillion.

In the heart of New Orleans' famous French Quarter this ancient structure . . .

becomes a smart new motel, with traditional French flavor retained.



After 120 Years:

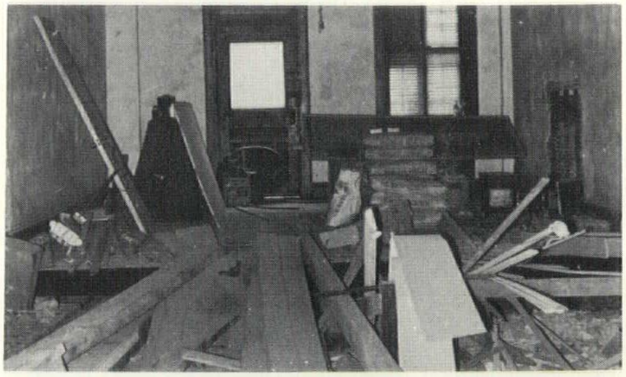
Old Building In French Quarter Becomes Sparkling New Motel

VISITORS to the renowned French Quarter of New Orleans can now see a remarkable blend of the new and the traditional—a new motel which embodies such modern features as a swimming pool, air conditioning and valet parking, yet retains the typically French Quarter atmosphere which has made the Rue Chartres one of New Orleans' most famous streets.

This transformation of an ancient structure into a brand new, useful motor hotel has involved restoration of a building which many had thought was beyond repair. Built back in the 1840's by the descendant of a French Count, the building was originally quaint and charming. But over the years it slowly disintegrated into something of an eyesore.

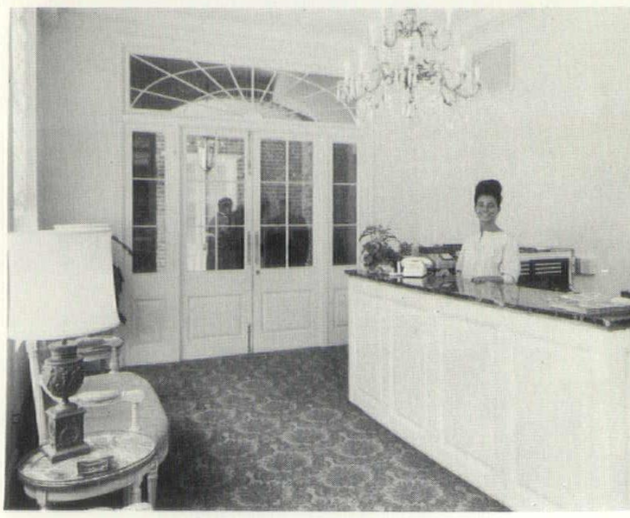
Just recently, this property was purchased by James M. Clair and Gerald E. Senner with the idea of renovating it for use as a French Quarter Motel. Could they redesign the building into a motel, without destroying the flavor of this section of the Rue Chartres? The result, as can be seen here, is a delightful blend of traditional New Orleans (for example, the grille work has been kept intact) and new design which is most attractive and also functionally sound. The contractor used gypsum wallboard on all interior walls and ceilings, achieving an effect of simplicity and good taste.

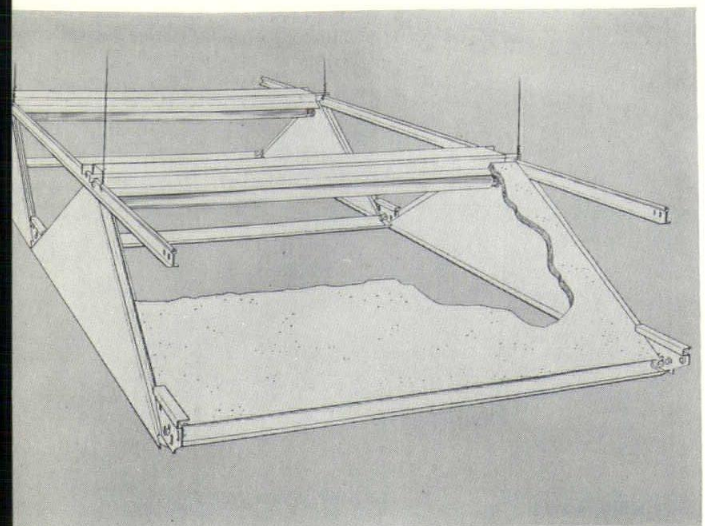
Typically French with its courtyard patio fountains, balconies and awnings, the new Chateau motel has spared no detail in providing authentically styled furnishings in keeping with the "Golden Age" of New Orleans' past.



Disrepair and debris . . .

give way to attractively-designed lobby and rooms.





Drawing of ceiling suspension system shows how ventilating acoustical panels are supported at 33° angle in the grid. The panels rest directly on the flanges of the grid members, forming two sides of the Luminaire module. Remaining two sides are triangular shaped metal end-panels. Fluorescent light fixture, shown at the apex of the module, simply "lays in" to the grid the same as the ceiling panels, and is supported on the top bar of the main runner.

Ceiling System Integrates Major Functions

A CONCENTRATED research effort aimed at simplifying ceiling specifications for commercial and institutional buildings has led to the development of new type of ceiling system which incorporates its own lighting, air distribution and acoustical control.

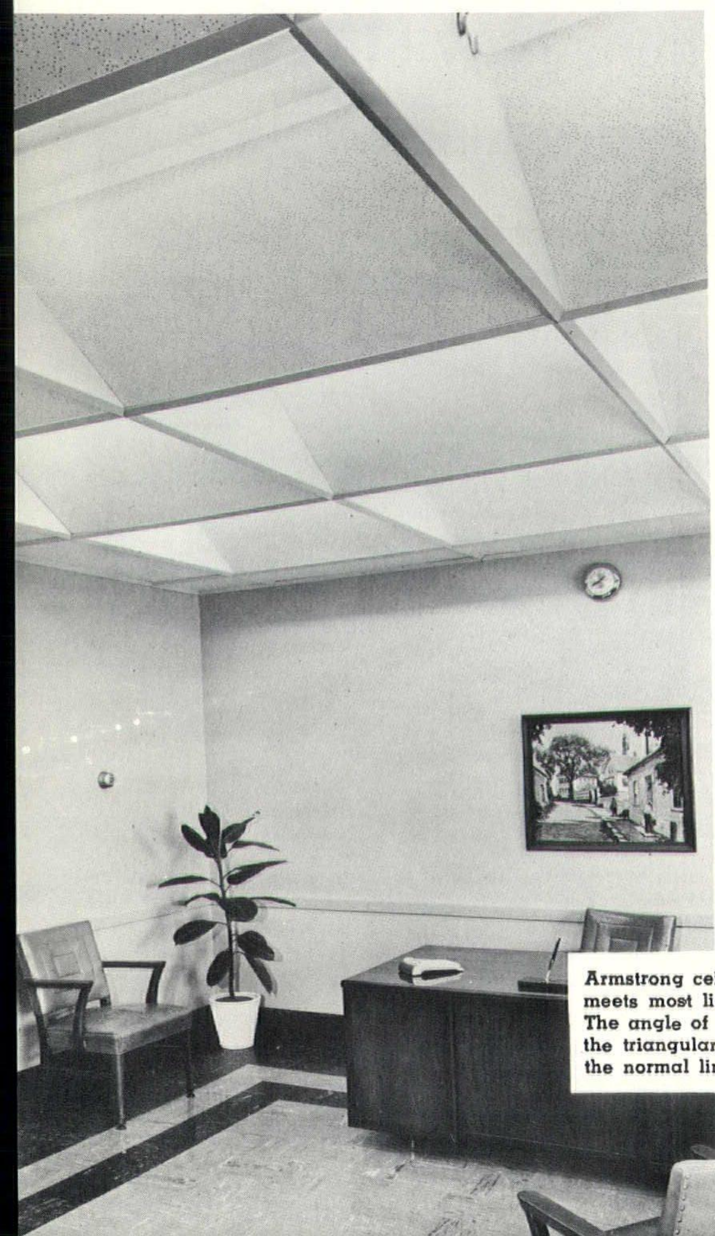
The new system, perfected by a team of Armstrong Cork Company research engineers, is the result of an extensive search for a practical means of combining all major ceiling functions into a single, totally integrated ceiling assembly. The development now makes it possible to achieve complete control of thermal, visual and acoustical environment with only one ceiling specification.

The new system consists of a geometric complex of planes, designed in a 50-inch modular arrangement. Instead of a conventional flat surface, the ceiling offers a succession of dramatic, folded-plate modules, each serving as a mechanically independent source of lighting, air-conditioning and acoustical control.

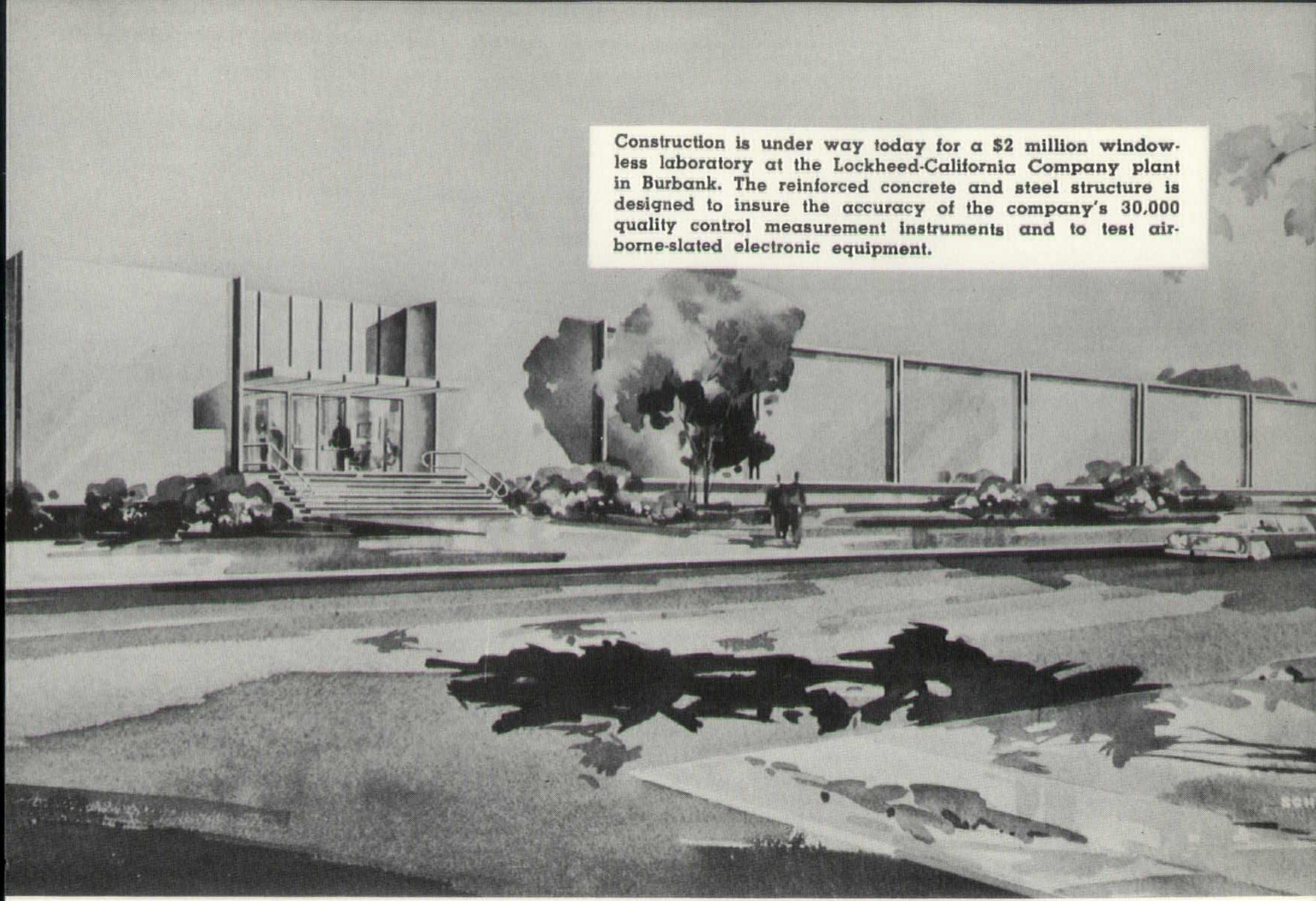
Two incombustible mineral acoustical panels, each rising 33° from horizontal, form two sides of the "tented" module, while a pair of triangular shaped metal end panels form the remaining two sides. Illumination is provided by a specially designed fluorescent light fixture which fits into the apex of the module and is supported directly on the ceiling suspension system. The fixture is designed to accommodate one, two or three fluorescent tubes, depending upon illumination requirements in the room.

Air distribution with the new system is handled in the same manner as a standard Armstrong Ventilating Ceiling. Conditioned air is first discharged into the sealed plenum through a stub duct opening, then under continuous, even pressure, it is forced down into the room through thousands of tiny openings in the Luminaire panels.

The ceiling's unusual geometric configuration not only creates a striking installed appearance, but also substantially increases the efficiency of the light fixtures.



Armstrong ceiling system, for the first time offers a method of illumination that meets most lighting requirements with the efficiency of bare fluorescent tubes. The angle of the ceiling panels, coupled with the positioning of the fixture and the triangular shaped end-panels, provides natural shielding of the tubes from the normal line of sight.



Construction is under way today for a $2 million windowless laboratory at the Lockheed-California Company plant in Burbank. The reinforced concrete and steel structure is designed to insure the accuracy of the company's 30,000 quality control measurement instruments and to test airborne-slated electronic equipment.

LOCKHEED BREAKS GROUND FOR $2 MILLION QUALITY ASSURANCE LABORATORY BUILDING

LOCKHEED-CALIFORNIA Company has started construction of a $2 million laboratory in Burbank, California that will insure the microscopic accuracy of its 30,000 measurement instruments and test electronic equipment for airplanes or spacecraft.

The steel and reinforced concrete building of contemporary design will house measurement equipment to calibrate and service electrical, electronic, linear, mechanical, optical, microwave, force and mass (weights and loads), hydraulic, and temperature reliability control instruments.

Through openings in the roof, gyro laboratory instruments will "shoot" the North Star (Polaris) to set and test inertial navigation equipment with an accuracy of a quarter inch to 10 miles.

Vibration-free, the 16-foot deep basement will be bolstered by nine-inch thick walls. It will contain a number of "clean" rooms (free from harmful dust, moisture, fumes) and "screen" rooms (shielded against outside electric and magnetic fields) for precision measurements.

The ground level floor will be devoted to production testing of electronic equipment before installation in aircraft.

In the six environment-controlled clean rooms, dust specks as minute as one micron—about 1000th the size of a grain of sand—will be filtered out.

While inside the rooms, women will wear no make-up (powder presents a problem). Graphite pencils will not be allowed—just ballpoint pens. Even the room corners will be rounded to prevent dust accumulation. Equipment will be cleaned ultrasonically—dipped in a chemical solution agitated by high frequency sound waves to literally shake loose any clinging foreign matter.

Entry into the clean rooms will be via air locks to maintain temperature and humidity—dryness—control. An "air shower" at the entrance will remove dust. Smocks will cover street clothes. Gloves will be worn when handling such items as precision gauge blocks because of skin moisture problems.

In the basement will be two steel-shielded screen rooms—one of which is actually a room within a room—for electronic and magnetic instruments.

The building was designed and plans prepared by The Austin Company in line with Lockheed concepts.

A dramatic effect is achieved by the use of Red Verona marble in both polished and split-face finishes. This distinctive contrast exemplifies the unusual decorating effects which are possible with varying marble finishes, as well as varieties.

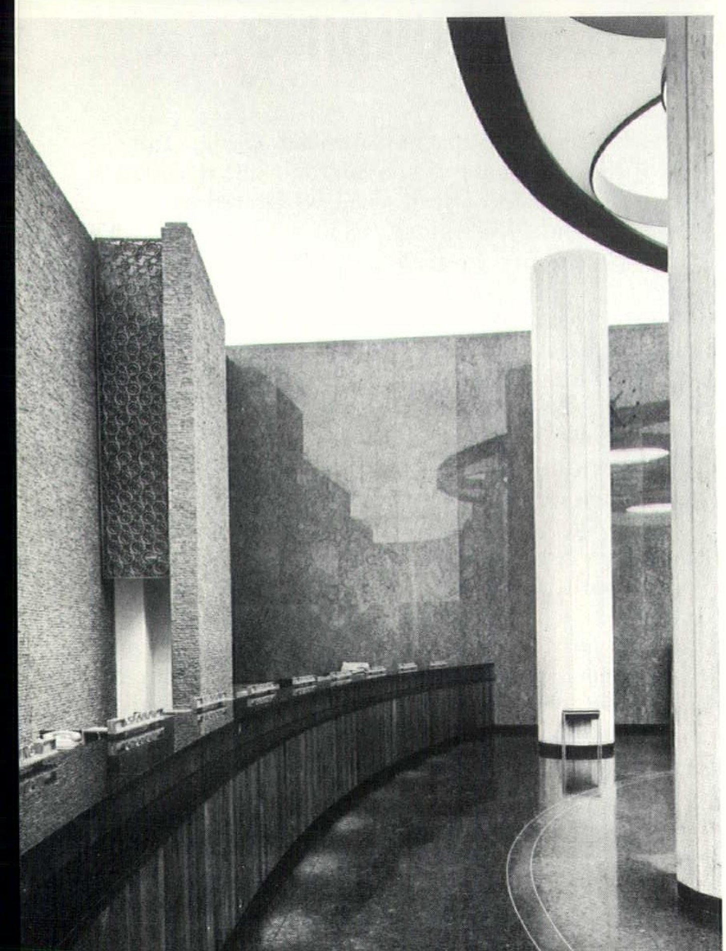
A magnificent circular stairway wall of polished Red Verona marble extends from this lower level to the ceiling of the first floor main banking room.

Marble Adds Dramat

THE RECENTLY COMPLETED Wells Fargo Bank-American Trust Company headquarters in San Francisco provides its customers with a dramatic yet functional facility which has generated many favorable comments. Designed by the architectural firm of Ashley, Keyser and Runge, San Francisco, this new building features several marble varieties for interior applications.

Perhaps the most unique effect, created by designer Clifford J. Conly, Jr., AIA, is achieved by the use of Red Verona marble in both polished and split-face finishes. The highly polished finish is used on a circular stairway wall which extends from the basement level to the ceiling of the first floor main banking room. In preparing the marble for this wall, the panels were first cut from solid stock to a true radius, then all segments were set up and polished together in the shop to achieve a true distortion-free surface. In addition, the highly polished finish is employed on door and window mullions and trim.

In dramatic contrast is the "quarry-like" split-face finish which dominates the wall behind the

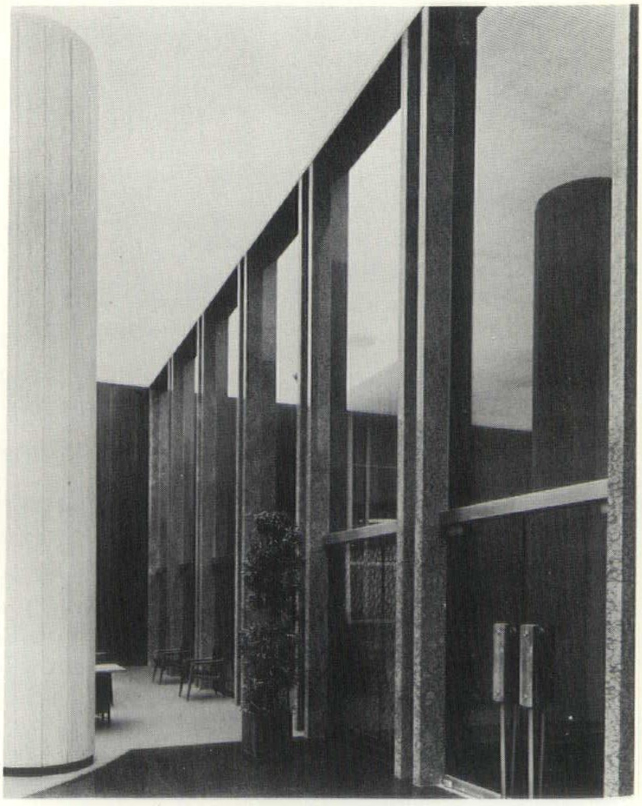


An imposing split-face marble wall behind the main banking counter gives an unusual "quarry-like" effect to this area. The same marble pattern, Red Verona, is featured in a polished finish on the adjacent wall.

Marble adds beauty, dignity and permanence to the main banking floor. Here, Red Verona marble is featured in a split-face finish at left and on the right, in a polish finish. In the background are imposing columns of Roman Travertine, as well as counter wainscoting and circular check desks of this same marble.

Beauty To New California Bank

The entrance to Wells Fargo Bank-American Trust Company headquarters in San Francisco features Red Verona marble columns contrasted by massive Roman Travertine columns with bases of Belgian Black marble.



main banking counter. A split-face 1¼″ Red Verona marble was mounted on a ¾″ Travertine backing to make panels of proper size and thickness so that conventional setting methods could be followed. According to the Marble Institute of America, this dramatic combination of finishes lends an unusually distinctive touch to the interior space; one that opens up untold future design possibilities.

Still further contrast is achieved through the use of honed-finish Roman Traveritne columns with bases of Belgian Black marble. The columns, each 3′6″ in diameter and 23-feet high, are featured throughout the main lobby floor.

Belgian Black marble serves additionally for base and tops of banking counters, while wainscotting on the main circular counters and the unusual circular check desks are of Roman Travertine.

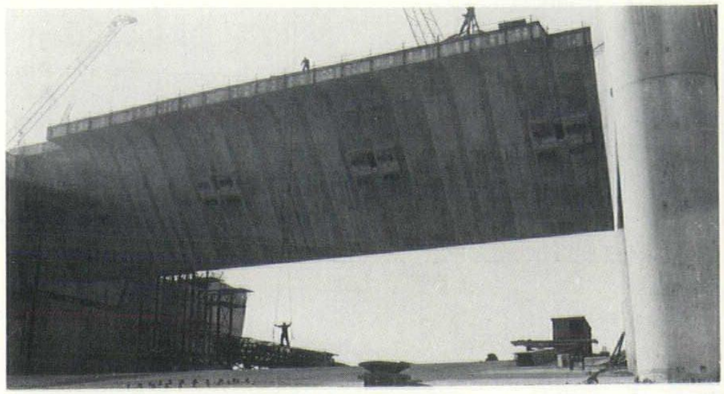
As the MIA points out in its recently published, "Marble For The Modern Bank," marble is generally preferred for the creation of modern monumental architecture. Certainly this statement is dramatically substantiated at the new Wells Fargo-American Trust Company headquarters.

CONSTRUCTION ABROAD

CONSTRUCTION BOOM IN CALCUTTA

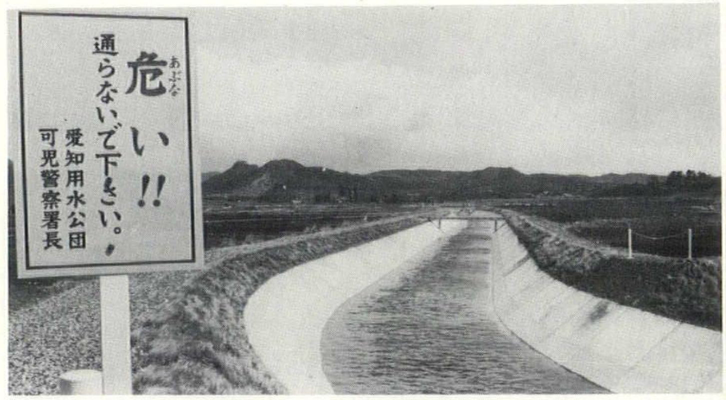
Calcutta is one of the great population centres in Asia. In addition to the great number of people to accommodate, the city must find a solution to the centuries-old problem of housing. As in many urban areas of India, there is a construction boom. In Calcutta workers have the added job of clearing the ground water and the underground water.

Photo by United Nations



DIKE CONSTRUCTION

View shows construction work being carried out on a dike in Rotterdam, Netherlands.



AICHI IRRIGATION PROJECT

The multi-purpose programme for irrigation, water supply and power in the Aichi region of central Japan was completed at the end of 1961, bringing under perennial irrigation 42,000 acres of land already under paddy and 40,000 acres of uplands areas. In addition to making a significant contribution towards improving Japan's food supply, the development at Aichi will supply drinking water to numerous towns and villages, provide water for industry and increase the power supply of the region. Here partial view from downstream of Imawatari Open Canal where the water, having passed through the Kanemi Tunnel from the intake, appears on the ground for the first time.

THE REPUBLIC OF RWANDA

View of a section of the 216-meter long pipeline which carries water from Lake Bulera to Lake Luhondo for the Taruka hydroelectric power station. The station generates some 20,000,000kwh annually and supplies electricity to Usumbura, Rwingwavu and other areas of the country.

NO. 2 concrete slab design

a.i.a. file: 4-a

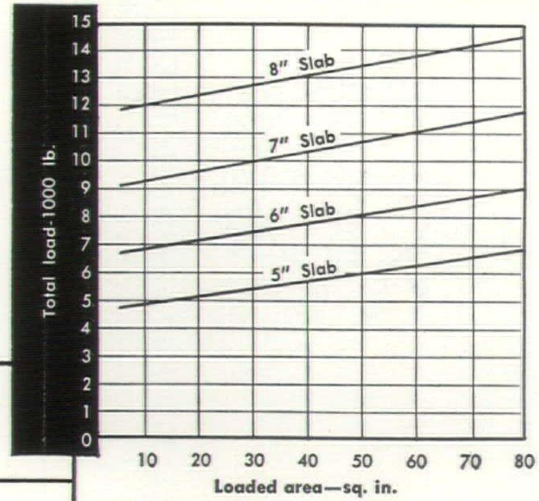
Prepared as a service to architects by Portland Cement Association

Clip along dotted line

Concrete slab design for long-service floors. Example: assume that a slab is to be designed of 5,000 psi concrete for an industrial plant floor. There will be considerable traffic with trucks having loads of 10,000 lb. per wheel. Each wheel has a contact area of about 30 sq. in. Assume that operating conditions are such that impact will be equivalent to about 25 per cent of the load. The equivalent static load will then be 12,500 lb. An approximate formula for the allowable flexural tensile stress of concrete is $4.6\sqrt{f'_c}$ (in which f'_c = 28-day cylinder strength). For 5,000 psi concrete, the allowable strength is then:

$$4.6\sqrt{5{,}000} = 325 \text{ psi.}$$

The allowable loads in chart at right are based on a stress of 300 psi, so the design load must be corrected by $300 \div 325$ which gives 11,500 lb. From chart a load of 11,500 lb. on an area of 30 sq. in. requires a slab about 7½ in. thick.



requirements for floors on ground

	Building Type	Traffic		MIX DESIGN DATA FOR ORDERING CONCRETE: W/C in gal. per bag	28 day cylinder strength (psi)	Slump (in.)	Air content (%)*	Min. cement content in bags per cu. yd.	Concrete Finish
SINGLE COURSE	Offices, schools, churches, hospitals, commercial bldgs.: where floor will be covered with tile, linoleum, etc.	Predominantly foot traffic.		5½-6½	3500-4500	2-4	5±1 or 6±1	5½	Steel trowel
SINGLE COURSE	Same as above except concrete is wearing surface. Also for service in light industrial buildings.	Foot traffic and pneumatic tired vehicles.		4-5½	4500-7000	1-3	5±1 or 6±1	6	Hard steel trowel by power and hand equipment.
SINGLE COURSE	Industrial or commercial buildings subject to heavy or abrasive use.	Foot traffic and pneumatic tired vehicles.		4-5½	4500-7000	1-3	5±1 or 6±1	6	Dry shake of extra hard aggregate added to surface immediately before power floating begins.
TWO COURSE HEAVY DUTY	Heavy industry such as foundries, steel mills, heavy manufacturing, also any industrial or commercial building with highly abrasive conditions.	Steel wheeled vehicles. Heavy abrasive use.	BASE COURSE	5½-6½	3500-4500	2-3	5±1 or 6±1	5½	Surface leveled by floating, but textured to insure bond to topping.
TWO COURSE HEAVY DUTY			TOPPING**	3½-4	8000-12000	Zero	Not required	7½	Special power floats, repeated hand troweling for smooth, dense abrasive resistant surface. Special extra hard aggregates are used.

*For concrete with 1½ in. max. aggregate use 5±1% air content; for ¾ in. max. aggregate use 6±1%.

**Topping mix must be mixed in paddle type mixer—generally not available from ready-mix plants.

Maximum Wheel Loads for Industrial Floors

The chart above is based on flexural tensile stress of 300 psi. For other stresses multiply loads by ratio of 300 to stress used. For an allowable tensile stress of 300 psi, compressive strength of about 4,300 psi is generally required.

For additional literature on design of concrete slab floors, or other concrete construction, just send a request on your letterhead. (U.S. and Canada only.)

PORTLAND CEMENT ASSOCIATION

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THE ARCHITECT

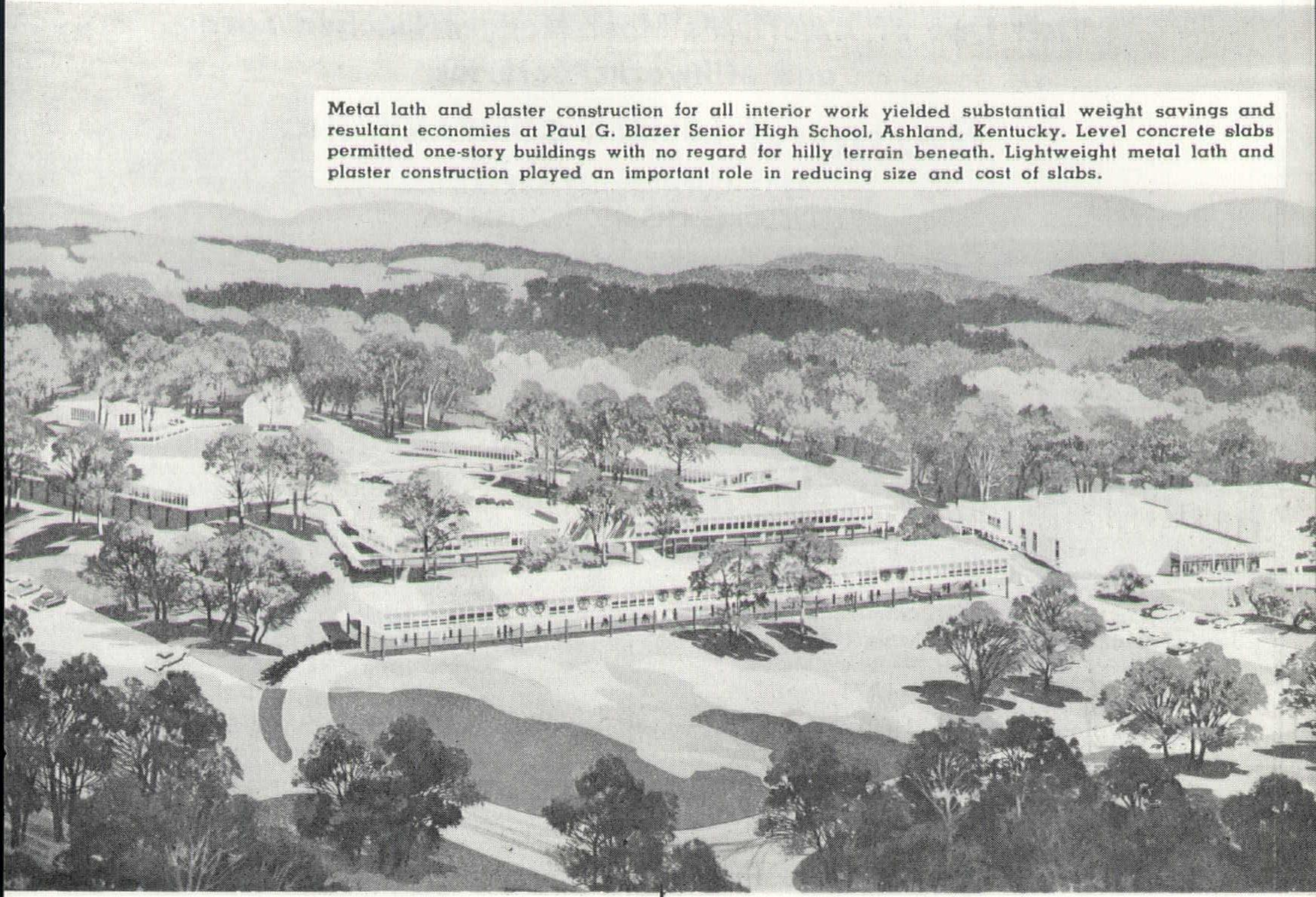
The word architect, like many words derived from the Greek, is made up of two parts: archi—"chief", and tecton—"a builder." Thus the original meaning of the word explains a union of designing and building activities, a union which the architect maintained up to the middle of the 19th century. At that 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."



Metal lath and plaster construction for all interior work yielded substantial weight savings and resultant economies at Paul G. Blazer Senior High School, Ashland, Kentucky. Level concrete slabs permitted one-story buildings with no regard for hilly terrain beneath. Lightweight metal lath and plaster construction played an important role in reducing size and cost of slabs.

EXCAVATION LESSENED ON ROLLING KENTUCKY SITE

THE STORIED HILLS of Kentucky provide some breathtaking scenery and some first-class Daniel Boone legends. They also can give real headaches to architects and builders.

The site for the 1500-student Paul G. Blazer Senior High School in Ashland, Kentucky, consists of steeply sloping hills and deep ravines, all densely wooded.

Changing the topography of the site would have been a major earth-moving operation. To avoid this, the architects, Joseph Baker & Associates, Newark, Ohio, chose an unusual approach for the campus-type school. Level structural concrete slabs permitted construction of one-story buildings without regard to the slope of the ground beneath. In two of the buildings the floor is 15 to 20 feet above ground on one side of the building. On the other side of the structure, 75 feet away, the floor touches the slope to permit access without stairs.

Since the concrete slabs were only a means to an end, economy was a major consideration. A prime way of achieving this was to keep the buildings themselves as lightweight as possible. To do this, the architects chose metal studs, lath and plaster for all interior work. Over 3500 square yards of diamond mesh metal lath were used with prefabricated metal studs and gypsum sanded, portland cement and acoustical plasters. In addition to weight savings, substantial time saving was also effected, the architects report.

Aside from the gypsum sanded plaster, acoustical plaster ceilings were included in the lobby of the gymnasium; in administration offices to provide a void between roof deck and ceiling for ducts, recessed lighting and the like; and in the natatorium (lime-base acoustical plaster).

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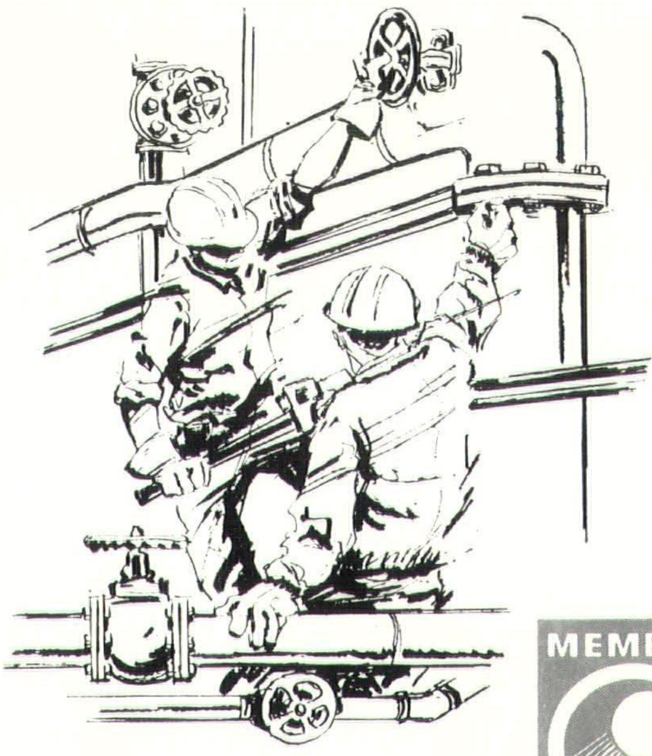

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