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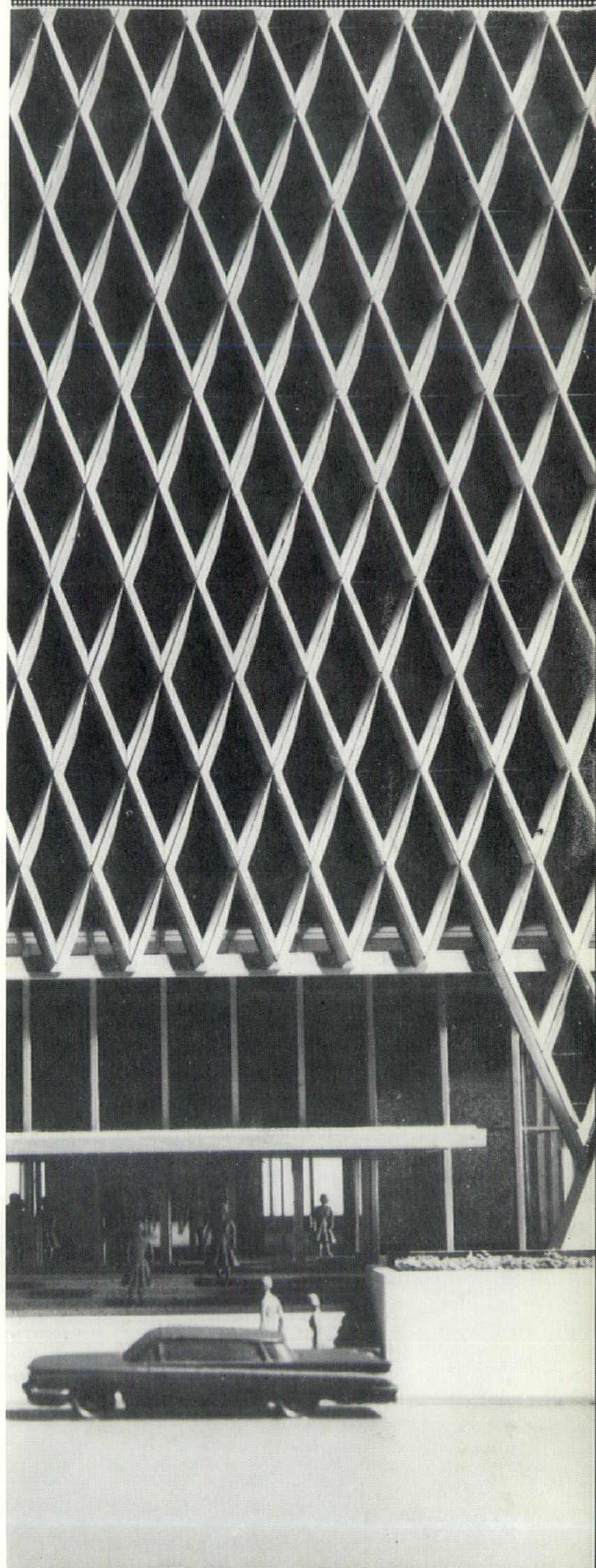
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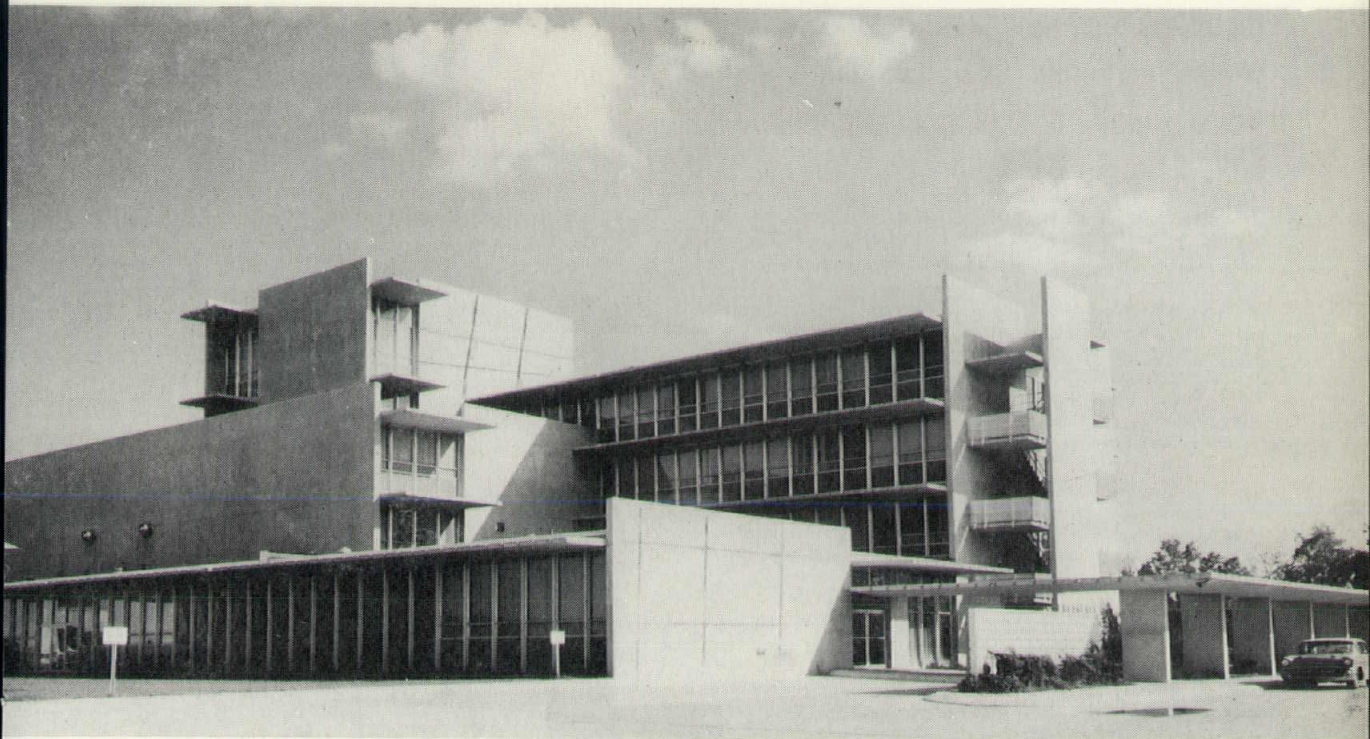
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WEST JEFFERSON GENERAL HOSPITAL

Marrero, La.

L. F. Dufrechou, *Architect*

Walter E. Blessey, *Structural Engineer*

Guillot, Sullivan & Vogt,

Mechanical and Electrical Engineers

The West Jefferson General Hospital is located in the geographical center of population of the west bank of the Mississippi across from New Orleans. The normal capacity of the hospital is 160 beds, with 178 immediate maximum. The service facilities are sized and planned for expansion to 200 beds by the addition of a 40 bed nursing wing.

The hospital is basically a four story building with emergency, administrative, cafeteria and service facilities located on the ground floor, surgeries and the surgical nursing unit on the second, maternity on the third, and the medical nursing unit on the fourth floor. Departments such as radiology, laboratories, central sterile and supply and the like which require access to vertical transportation are centrally located on the various floors, in close proximity to the elevators, dumbwaiters, and pneumatic tubes.

The structural system of the building is lightweight concrete columns and joists, with aluminum framed curtain walls and porcelain enamel panels and projected sash. Terrazzo flooring is used on the ground floor, vinyl and mosaic tile elsewhere. Walls are of glazed structural tile and plaster and ceilings are acoustical tile. The building is completely air-conditioned and rooms are provided with individual controls, piped oxygen, audio visual call system, telephones, and outlets to the central television antenna system.

Circulation in the hospital was studied in some detail so that traffic loads would be kept to a minimum and there would be little cross-traffic of staff, patients, or visitors. The exterior and interior color schemes, the natural wood paneling, the furnishings, and the large expanses of glass create a bright and airy atmosphere to present a pleasant environment for the incoming and convalescent patients, as well as the staff and visitors.



CURTIS and DAVIS and Associated Architects and Engineers

IBM—Pittsburgh Office Building—Pittsburgh, Pennsylvania

The Equitable Life Assurance Society's fifth Building in Pittsburgh's Gateway Center — a 13 story structure to be known as the IBM Building — is a milestone in contemporary office building designs, and may well become an object of considerable architectural study.

Poised on eight supporting pylons, the building's "truss wall" exterior is combination structure, glazed enclosure, and in part, solar screen, clearly expressed to provide a unique new esthetic in building design.

In plan the building is a symmetrically ordered and highly disciplined composition of function spaces and engineering elements. The central core is rectangular in shape and contains elevators, stairs, toilets and mechanical and electrical risers, symmetrically positioned to provide a typical rental floor free of columns.

The lobby floor extends over the roof of the basement parking garage adjacent, to form a plaza containing a large reflecting pool and landscaped terraces. This plaza is a visual extension of The Equitable Plaza, which presently terminates across the street; however, plans are for a wide pedestrian bridge across the Boulevard of the Allies, which will join the plazas and provide pedestrian access to the IBM Building above street traffic level.

The basic program of requirements was not different than that usually established for any office building, namely 176,000 sq. ft. of net rentable area, approximately 12,000 sq. ft. per typical floor, and 112 cars to be parked under cover. The budget established by the Owners was relatively low in comparison to buildings of similar requirements and size.

The uniqueness of the design results not from an arbitrary or forced concept but from a truly unique design approach. Nathaniel C. Curtis, Jr., FAIA, partner-in-charge of the project, recognized that the majority of buildings designed since the curtain wall looked essentially alike because the three most important factors influencing their appearance have been the same, i.e., structure (post and beam), air conditioning system (induction type at outer wall), and glass curtain wall (stick and panel system).

It was decided that a complete re-examination was necessary of all available systems of structure, air conditioning and lighting, to determine whether current practices were valid in the light of modern technology.

A research team was formed of architects, structural, mechanical and electrical engineers; the architects established the concept in its broadest sense.

A module of 4'6" was selected for two reasons: Two modules provide a 9'-0" office (considered to be the smallest desirable size) and with the use of a 6" standard grid system in the ceiling it would be possible to utilize standard 4'-0" lighting and acoustical components.

A rentable area of approximately 12,000 sq. ft. per floor was recommended by the client and IBM, the principal tenant, as a good rentable unit for single tenant occupancy per floor. This established the number of floors after subtraction of areas set aside for basement. IBM will utilize the first basement for cafeteria and servicing of machines. The second basement provides equipment room and building storage space.

The location on the site and the mass and form of the building were established by the architects to conform to Gateway Center Master Plans and proper relationships to surrounding buildings.

The goals of the research effort and operating "ground rules" were established as:

1. A building whose appearance would honestly reflect its modular discipline, its structural system and its air conditioning system;
2. A building which, being modular, would have complete flexibility for tenant change with no (or practically no) alterations required to the electrical, mechanical, or ceiling systems;
3. A structural system which would in itself be the structure and enclosing wall of the building. (A wall bearing system of lacy or spidery members fireproofed sheathed and glazed was suggested);

4. A building which through selection of materials would harmonize with other buildings in the Gateway Center, but would be better than any of the new office building being built anywhere in the country; and,
5. A building which would meet the budget established, although it was low for the standard required.

The engineers then began exhaustive studies of their respective possibilities. Each air conditioning system was designed and priced for percentage of glass varying from 25% to 80%.

Each structural system was designed and priced with and without interior columns and for offset vs. central core.

Lighting systems were investigated corollary to the air conditioning and structural systems.

During this period the Architects developed and evaluated planning and design solutions, and furnished guidance to the engineers in developing their systems.

Meetings were then held to evaluate all studies in terms of the ground rules. It was gratifying to find that the most economical structural system — a lattice "truss wall" produced a wall having 30% glass, which coincided with the requirements on glass area for using the extremely desirable high velocity double duct system of air conditioning. It was even more gratifying to find that the two systems together were within the budget, and satisfied all other ground rules. The truss wall was modular, and conformed to the requirement of being fireproofed, sheathed and glazed. It was estimated to be \$300,000.00 cheaper than conventional post and beam construction because the design utilized steel in tension and compression rather than in bending. The fact that interior columns could be omitted contributed to interior plan flexibility.

The double duct high velocity air conditioning system provided the maximum flexibility in comfort and control. A checkerboard arrangement of air-troffer lighting fixtures on the 4'6" module provides good flexibility for partition arrangement without adjustment to this pattern. Four floors of partitioning have been established for the IBM occupancy floors without moving a single light fixture.

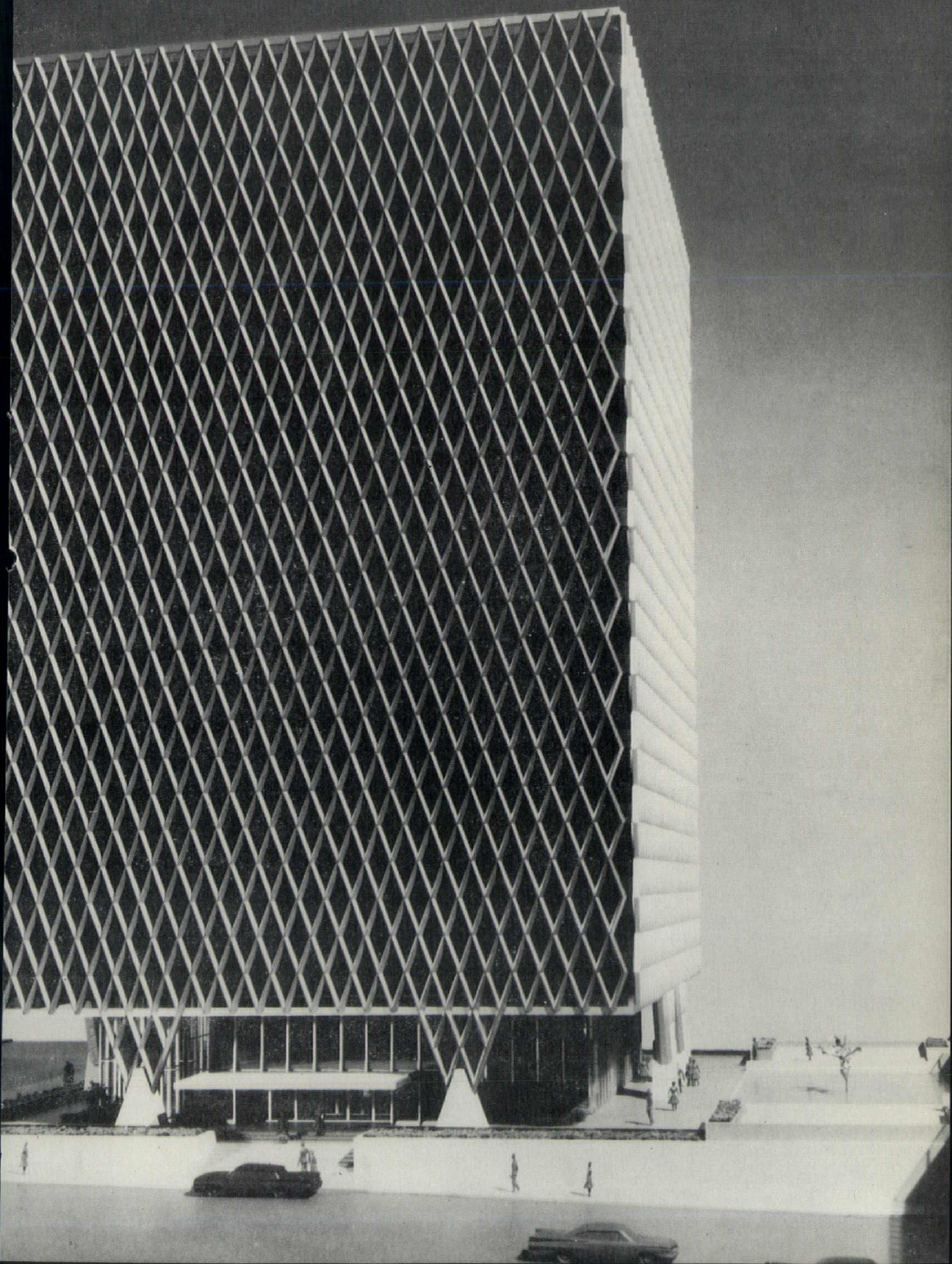
The remaining architectural considerations were detail refinements of a design of the major elements. The stainless steel exterior wall sheathing was subjected to the same rigorous examination as the overall building. Full size mock-ups were constructed of several systems of fabrications and a concave diamond shaped "boat" unit was selected as the most suitable for repetitive fabrication, erection and cost (the unit when viewed lying on the floor resembled a "boat" with points at each end and an inward sloped perimeter). Each "boat" unit is fabricated with the window attached and is clipped to the structure independently to allow for movement. The joints between adjacent units are mechanically sealed and caulked with a recessed black silicon rubber sealout which articulates the juncture. To clearly express the truss action of the wall system the diamond truss extends above the roof line and below the lobby ceiling line and these openings are unglazed.

Glazing is a single light of low light transmission glass in rubber zipper gaskets.

The interior of the main lobby has Venetian terrazzo floors, granite walls surrounding the core and a ceiling consisting of continuous acoustic plaster pyramids 4'0" sq. ft. set in a 6" steel channel grid. The center of each pyramid contains an incandescent light which is baffled to throw light on the surface of the pyramids.

A typical rental floor will have terrazzo elevator lobby, vinyl asbestos floors, plaster walls and acoustic ceilings with air diffusing troffers as previously described.

Special mention should be made of the client, Equitable Life Assurance Society of the United States, who had the faith and confidence in the design team, and who imparted their limitless practical experience in the economics, operation and management of office buildings; and to IBM, as principal tenants, who equally encouraged the research development and contributed their knowledge both as tenants in new buildings and builders of office buildings.





A MEDICAL CLINIC

GEORGE M. LEAKE

Architect



This medical clinic is designed for the use of four doctors engaged in the practice of obstetrics and gynecology.

There is a consultation room and two examination rooms for each doctor. The waiting room seats 26 patients. Administration and service is down the center of the building with corridors on each side giving access to the consultation and examination rooms. There is parking for 14 cars below.

The building is standard wood frame construction, raised on a steel platform. Cost per sq. ft. (estimating the parking area at $\frac{1}{3}$) was approximately \$18.50. Contract price was \$62,500.

The building is owned by Drs. Isadore Dyer, John King, and Milton Hoffman, and is located at 3634 Coliseum Street.



LOUISIANA ARCHITECTS ASSOCIATION

ANNUAL MEETING – 1962

The 1962 Annual Meeting of the Louisiana Architects Association will be held in Shreveport, Louisiana, with the Captain Shreve Hotel as headquarters. The annual meeting dates are October 19, 20 and 21, 1962, which dates coincide with the Louisiana State Fair, thus enabling those in attendance to visit this magnificent event at the State Fair Grounds.

Sunday, October 21, 1962, will be designated officially as "Louisiana Architects' Day at the State Fair" and the Louisiana Architects Association will have a booth in the fair exhibit building.

Election of our Association's officers for 1963 will highlight the annual meeting. The usual exhibit booths and seminars will form part of the program. All Woman's Auxiliaries of our A. I. A. Chapters also will have a special seminar of their own.

Make your reservations early.



TWELFTH GULF STATES REGIONAL
CONFERENCE
AMERICAN INSTITUTE OF ARCHITECTS
NOVEMBER 10-14, 1962

The Tennessee Society of Architects of the American Institute of Architects will host the 1962 Gulf States Regional Conference.

The Conference will be held in conjunction with a cruise to Nassau (in the Bahamas)) via the Motor Ship Bergensfjord, and embarkation will be at Charleston, South Carolina.

Members of the New Orleans Chapter, A. I. A., their wives and guests, are urged to be in attendance and to pre-register immediately. We are assured those attending will find the voyage exciting, the companionship congenial and the program stimulating.

A special Ladies Auxiliary Program has been arranged with a view towards establishing a Regional Organization of our Auxiliaries.

The Conference Theme is to be "Products for the Building Industry," and the Program is centered about this Theme. Manufacturer's exhibits will be displayed aboard ship and those in attendance will be able to discuss building product problems with representatives of major manufacturers.

Various types of activities, entertainment and seminars have been developed. Several National Officers will be present, along with our regional representatives.

For reservation forms, cost data, detailed program information, and the like, contact Miss Stella Faget, Executive Secretary, New Orleans Chapter, A. I. A., 510 Esplanade Ave., New Orleans 12, La., or telephone her at Jackson 2-5275.



BEAUX ARTS BALL

Reading lamps lit, thinking caps in place — Guests of the 1962 Beaux Arts Ball are straining their eyes in search of a unique idea for a costume to fit this year's theme: LITERATURE AND LESS.

This event is held in the fall of the year. 1962's all important date is Friday, November 30, in the International Room of the Roosevelt Hotel.

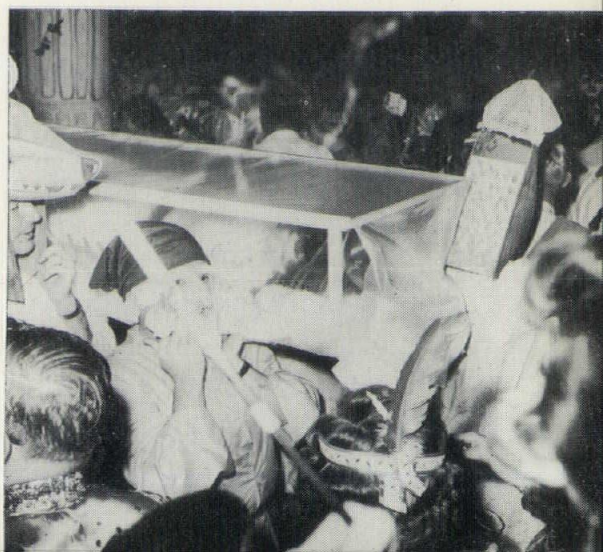
December 12, 1947, was the date first set for the Beaux Arts Ball sponsored by the Women's Auxiliary of the New Orleans Chapter, American Institute of Architects, which now has become an annual event looked forward to by many Orleanians. The proceeds of the event provide \$1,000 for a Traveling Scholarship. The faculty selects the outstanding fourth-year student in the School of Architecture at Tulane University for this award.

The theme in 1947 was "Psycoanalysis" followed by:

- 1948—Circus
- 1949—Streets of New Orleans
- 1950—Les Hot Jazz

- 1951—Gourmet
- 1952—Holidays
- 1953—Superstitions
- 1954—Museum of Art
- 1955—Songs
- 1956—Advertisement
- 1957—Cinema
- 1958—French Quarter
- 1959—Macabre
- 1960—L' Esprit Des Iles
- 1961—Famous or Infamous

Costumes being obligatory, much thought is put forth by individuals, couples and groups to arrive at the Ball with prize-winning costumes. Clever, intriguing and some times bizarre interpretations of the theme often make judging the best ones quite difficult. Anyone who has attended will tell you this factor always sets the pace for a gay and congenial atmosphere. This is where Beaux Arts sets itself apart from all other activities given in New Orleans.



SIDEWALK SUPERS GET PANORAMIC VIEW



The first completely transparent fence for Sidewalk Superintendents is shown at the site of the new CBS headquarters building in New York. The unique "widescreen" plexiglass fence affords an unobstructed view of excavation and construction. A description of the activities is broadcast at the site on 24 loudspeakers installed along the 300-foot fence.

THE FIRST completely transparent fence ever erected for Sidewalk Superintendents recently was installed at the site of the new CBS skyscraper under construction in New York City.

The unique 300 feet "wide-screen" giant plexiglass fence, was put up to afford the growing profession of Sidewalk Supers an uninhibited view of excavation and construction activities.

The fence has the viewing equivalent of 930 "old fashioned" portholes. It will enable thousands of spectators to view the activities without waiting for their turn to peek in.

The fence is made of plexiglass made by Rohm & Haas Co., Philadelphia-based manufacturer of plastics, chemicals and resins.

The plexiglass fence eight feet high covers the entire block-front of the Avenue of the Americas between 52nd and 53rd Streets and a section on the side streets. However, the plexiglass stops at the driveways and other access areas, thus confining Sidewalk Superintendents to areas where they do not interfere with construction and trucking activities.

CBS engineers have installed 24 public address loudspeakers along the fence and onlookers hear

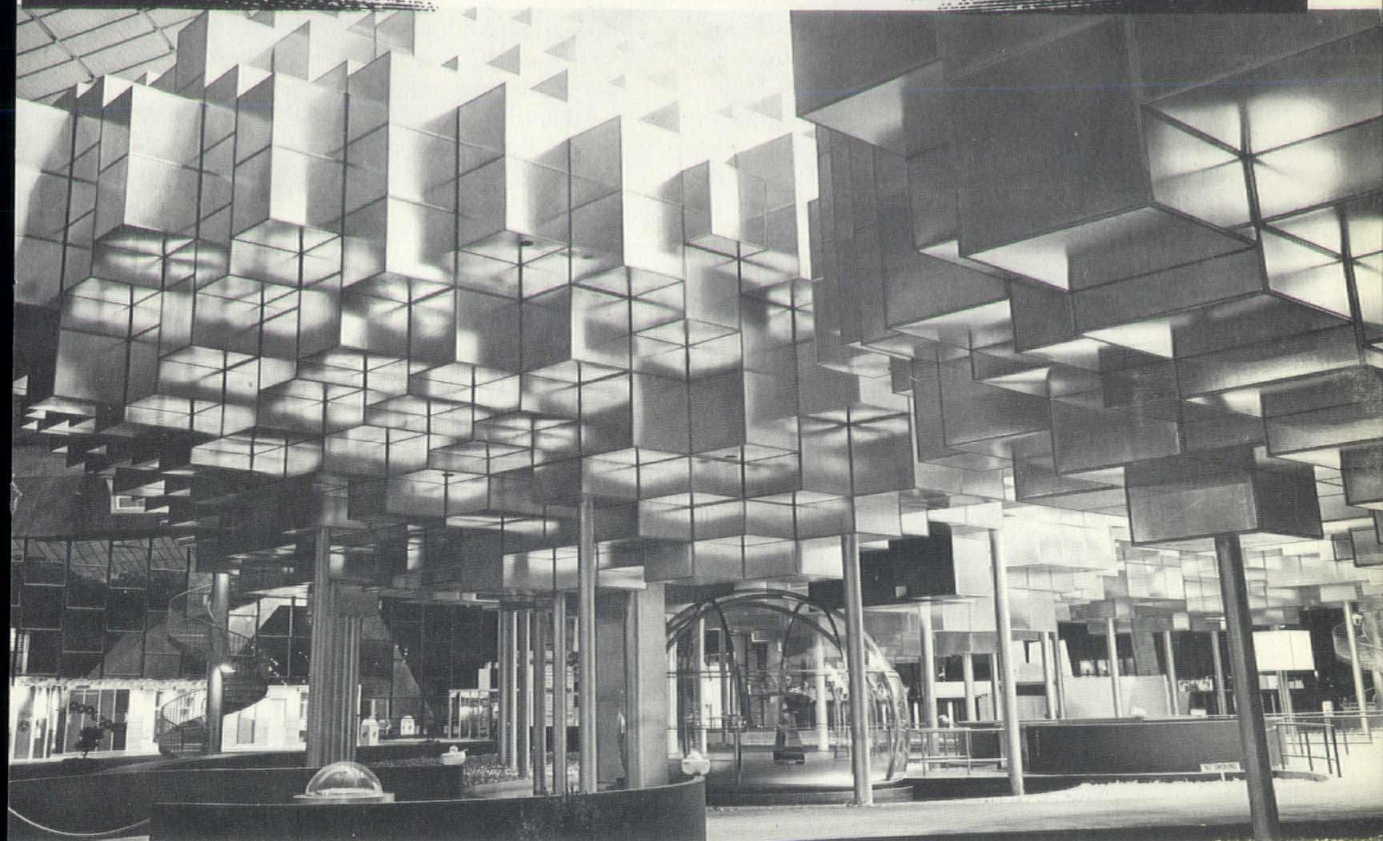
a description by famous TV and radio personalities of what they are watching at the site of the 38-story skyscraper. CBS news reports are broadcast as an added service.

The famous voices of TV, radio and recording stars also deliver messages which tell about the historical significance of the site; descriptions of the unusual features in the forthcoming skyscraper; facts about the construction and materials to be used, and many other topics.

Stars heard include John Daly, Red Barber, Betty Furness, Dorothy Kilgallen, Carol Reed, Jim Backus, Ted Mack, Sebastian Cabot, E. G. Marshall, Robert Reed, Phil Rizzuto, Chris Schenkel, Captain Kangaroo (Bob Keeshan), Warren Hull, Jay (Dennis the Menace) North, Ed Sullivan, Jack Sterling, Carol Burnett, Allan Funt, Bess Meyer, son, Bud Collyer, Allen Ludden, Bud Palmer, Martha Wright, Bill Cullen, Jeanne Parr and many others.

The CBS skyscraper was designed by the late Eero Saarinen. It is scheduled for completion in 1964. The building will be a rectangular, free-standing, granite-clad, sheer tower rising 491 feet. It will be centered on a spacious, granite-paved plaza which will be slightly lower than street level.

LIGHTING EFFECTS AT SEATTLE WORLD'S FAIR



Patterns of light and shadow are created in the Washington State Coliseum by beams of light falling on a "cloud" of four-by-four foot aluminum cubes. Mercury lamps mounted on catwalks provide lighting for this building, which covers four acres. For a glimpse of life in the future visitors are carried by a glass-bubble elevator within the cloud, where all lighting is projected from within cubes which form the wall and ceiling.

CENTURY 21, Seattle World's Fair, anticipates many aspects of how lighting may be used in the future, according to General Electric illuminating engineers.

C. M. Cutler, G.E.'s lighting consultant to many past fairs and expositions, said that such events traditionally leave an imprint on what will be conventional lighting of the future.

"To be fully appreciated, Seattle's Century 21 Exposition must be seen at night as well as by daytime," he added, pointing out that its wide variety

of modern and imaginative lighting techniques enhance the appearance and thus add to the fairgoer's enjoyment and appreciation of the buildings, gardens, exhibits, displays, fountains, shows and rides.

Cutler estimates that power requirements for lighting the fair are sufficient to meet the residential lighting needs of a community of 100,000 persons.

The casual visitor to the fair, with much to see,
(Continued on following page)

LIGHTING EFFECTS

(Continued from Page 3)

hear and do, will not pause to analyze the lighting. However, he will react emotionally to the changing atmosphere created by lighting as he moves from one area to another in the 74-acre fairgrounds.

His moods will run the gamut from one of peacefulness which subtle lighting helps create at the handsome U. S. Science Pavilion to one of excitement produced by masses of many-colored bulbs in the Gayway, the fair's amusement center.

Nearly every type and color of electric light source—most either new or greatly improved since the New York World's Fair of 1939-40—is employed to stimulate a new appreciation of the fair after dark.

Light sources, ranging in size from $7\frac{1}{2}$ to 5000 watts, include fluorescent, mercury, Quartzline, quartz infrared, incandescent, xenon, and ultraviolet.

They are employed in an impressive number of techniques, ranging from bold to soft, to enhance form, color and design, provide illumination for safety and vision, influence traffic patterns, and to create spectacles for the delight of the fairgoers.

To avoid detracting from the lighting of the buildings, exhibits, and concessions, and because

there is no vehicular traffic within the grounds, little conventional street lighting is used at Century 21. Exceptions include especially designed units for Power Groove fluorescent lamps in some areas and rows of 90 roof-top-mounted 14-inch plastic globe lights (Pawnbroker units) on the Boulevards of the World.

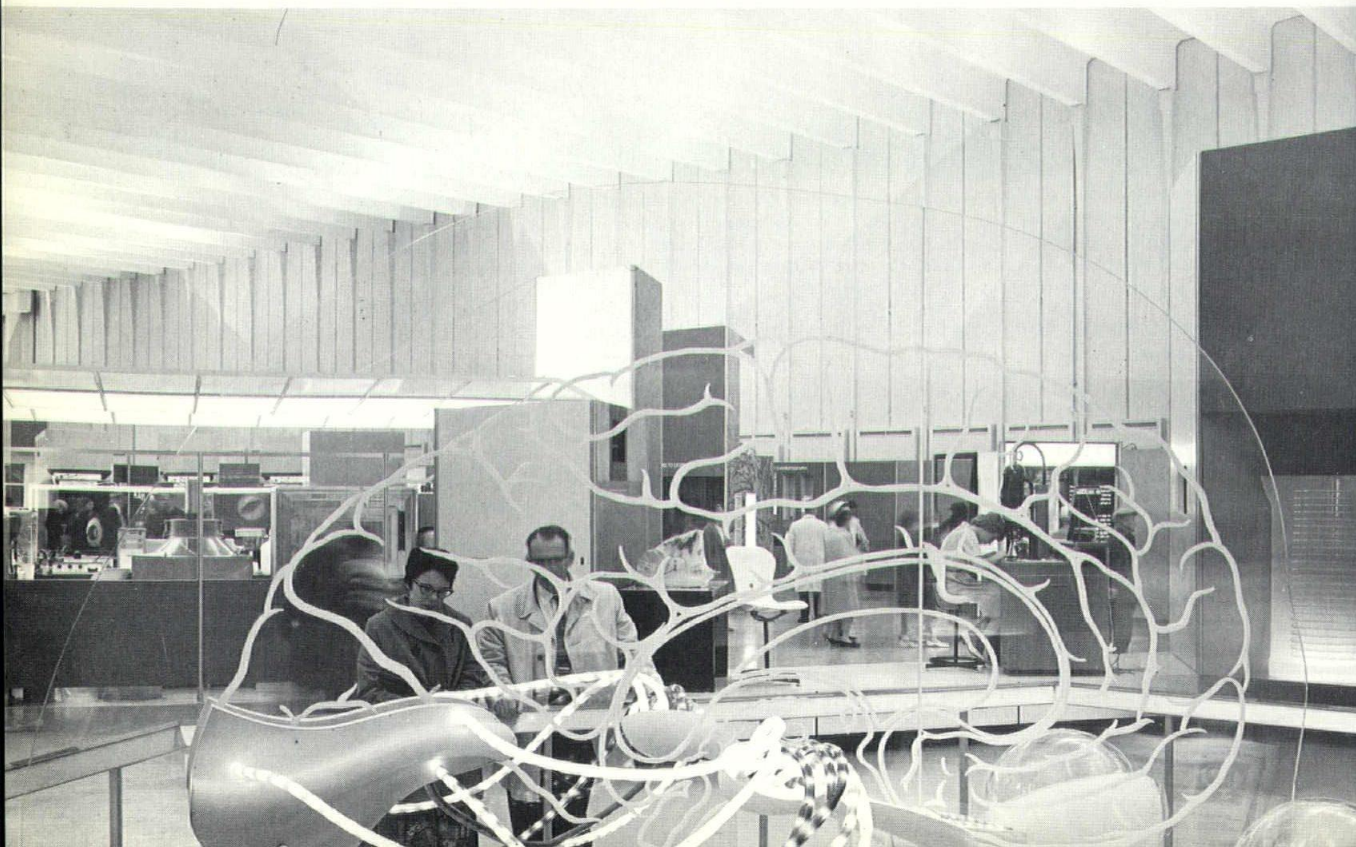
Exterior street and walkway illumination is provided for the most part by light from facades, fountains, towers, flags, kiosks and the like. Additional spill light comes from interior-lighted structures.

An unusual form of fluorescent walkway lighting is produced at low level from narrow windows in six-foot-high concrete planter boxes, along International Crossroads. From the top of the boxes the light from quartz-iodine lamps shines upward to illuminate "trees" whose clear plastic "leaves" are of many colors and shapes.

Care is used to keep the brightness of the light sources themselves from reaching the visitors' eyes. Flower beds and shrubbery are lighted by low level mushroom-type units, while floodlamps lighting flags are positioned above eye level. A 60-foot outdoor free-standing ceramic mural by Paul Horiuchi is lighted from below by a row of fluorescent lamps in reflectors, to reveal its brilliant colors.

Light and color are keyed to sound in a number of instances. As music is played the color of light changes, and in the case of the major foun-

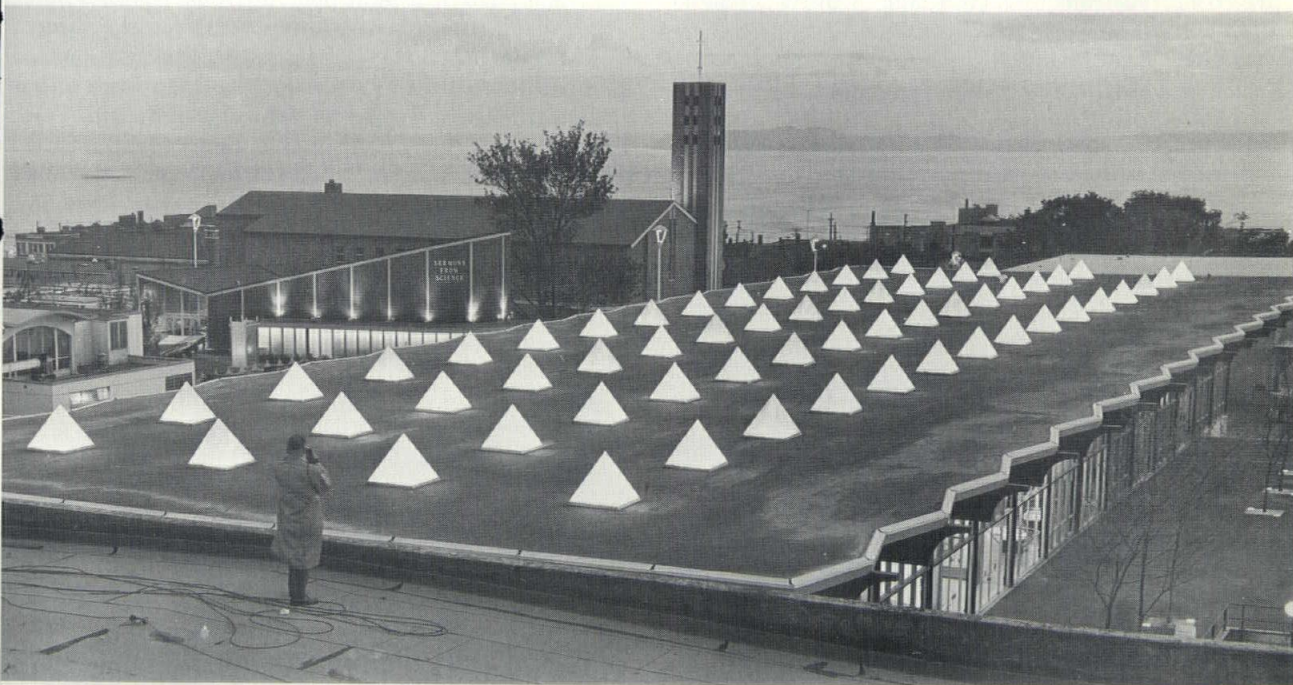
One of the simplest but most effective exhibit lighting systems is that in Building No. 4 of the U. S. Science Pavilion. Although the 150- by 300-foot room, used for scientific exhibits and demonstrations, is lighted to 35-40 footcandles, no lamps or lighting fixtures are visible. Fixtures mounted high in the tops of display pylons direct light from General Electric's 1500-watt, pencil-thin Quartzline lamps across the beamed, matte-white ceiling to provide general illumination.





Suspended and upright pyramids of various colors of luminous plastic provide unusual general lighting for the interior and roof top of the Hall of Industry. The unique system employs a square of four fluorescent lamps at the base of each pyramid.

Best lighted roof at the Seattle World's Fair is that of the Hall of Industry. Sixty pyramids of luminous vari-colored plastic are lighted by squares of four fluorescent lamps in the base. Inverted pyramids extend from the ceiling to provide lighting in the building's exhibit area.



tain the pattern of water also shifts, giving a variety of elements to delight viewers.

Century 21 is keyed to the space age, and many indoor exhibits and outdoor displays follow this theme. Symbol of the fair is the Space Needle, whose 600-foot-high "eye" contains a restaurant and observation platform. Lighted from below, the top of the Needle takes on the appearance of a "flying saucer" at night. Diners in the glass-enclosed, revolving restaurant enjoy "starlight" produced by more than a thousand $7\frac{1}{2}$ watt bulbs on dimmer circuits.

Bizarre conceptions of two space ships of the

future hover over the fair's Memorial Stadium. Made of vari-colored plastic spheres, they are lighted from within by mercury lamps.

The space theme is continued in the plaza of the U.S. Science Pavilion. Five soaring Gothic arches support translucent "satellite" luminaries above a court of fountains and pools. Each contains 16 sealed-beam type floodlamps, half of them pointed upwards to illuminate the lacy tops of the graceful arches.

In the court surrounding the pools are trees which sparkle with "constellations" of thousands of tiny Christmas-tree type lamps.

***Did You Ever See A Dream Walking?
There's One Afoot In Pomona!***

PEDESTRIAN MALL BRINGS TO LIFE OLD POMONA DREAM

ATEN-YEAR urban renaissance dream of Pomona's civic, business and industrial captains has done exactly that here on Second Avenue, heart of the downtown business section.

A parade of monster earth gouging and moving equipment skippered by beauty queens has broken ground for a nine-block-long downtown mall that its planners hope will set off a chain of progress reaction for the whole historic Pomona Valley Region.

It was the last time, except for construction work and for service and emergency equipment,

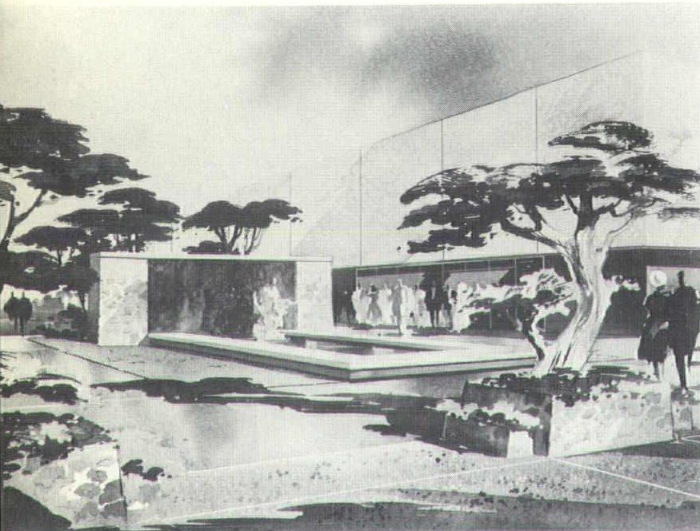
Detail of pool and planting areas to be installed at various points along the wall.

that a machine will ever set foot on the Mall. It is being dedicated entirely to pedestrian traffic in a landscaped show world setting of trees, shrubs and statuary. Shoppers in Pomona's stores will park their cars in the most elaborate off-the-street parking system man can devise — and leave them there for one-stop shopping tours, if they wish. But no cars on the mall.

"The Mall will be a place to stop, rest and shop in a park atmosphere without vehicular pressures," said Pomona's Mayor, James C. Baker. "We're going to make the pedestrian a king and queen again, masters instead of subjects of the machine, even if only for one shopping mile."

The Pomona Plan, apart from its private enterprise initiative and funding, is unique among urban development projects because the city is fighting to retain its strong identity in an area dominated by the giant megalopolis of Los Angeles. To do so, it is determined to retain downtown Pomona as the heart of the entire

North-South Mall along West side of Garey Avenue, looking South from Second Street Mall.





Exterior of Buffum's Department Store. Designed by Welton Becket.

Pomona Valley expansion. The effort is being watched with interest by literally hundreds of other communities with somewhat similar problems in the United States.

Ten years of freely given time, intensive master planning and almost interminable liaison with business, industry and government went into the Pomona Mall. The planning included creation of a trial Mall in 1955, believed to be the first Pedestrian Mall in the United States, during the Christmas shopping season, as part of the Civic Committee's feasibility study.

The key problem, off-street parking, was resolved as far back as 1950, when Pomona became the first city to take advantage of the California 1943 Motor Vehicle Parking District Act, enabling property owners to form assessment districts and acquire property for off-street parking lots without appropriations from a municipality's general fund. Lack of adequate parking facilities has been held one of the main causes of downtown district blight in U.S. cities.

Streets have been relocated, vital underpasses built at junction points of the San Bernardino Freeway and of railroads in cooperation with state highway authorities and the railroads; ways devised to move tracks of a major, historic railroad, Union Pacific, some forty feet to make the master plan work; and, with the aid of Governor Edmund G. Brown, legislation enacted, now known as the Pedestrian Mall Act of 1960, to give further substance to the Pomona dream.

The Mall itself, judging from color sketches, will look more glamorous than a movie set, more artistic than an art gallery. It will combine the open charm of the west with the friendly atmosphere of a continental boulevard, ringed on both sides by attractive shops.

Part of a master Pomona Redevelopment Plan that includes a huge nearby Civic Center and a privately financed Transportation Terminal, the Pedestrian Mall was designed by one of the West's greatest living artists and designers, Millard Sheets, of Claremont, Calif.

Except for construction that properly falls into public domain, the renaissance of Pomona is being accomplished entirely by private enterprise under leadership of rugged individualists, among them descendants of the pioneers who risked lives and privation to create this community some 75 years ago. Work on the Mall is financed by front-foot assessment on frontage property, paid in cash or by "going to bond" for 25 years at 5.1% interest.

As an example, \$4 million was committed by Buffum's Department Store as an act of faith in the future of downtown Pomona in an on-the-Mall store that its designer, Welton Becket, has termed a special pride of his architectural firm. Architect Becket is also designing the new Civic Center.

Another early "act of faith" commitment came from Capitalist Howard Ahmanson and his "world's largest" billion-dollar Home Savings & Loan Association, for a \$2½ million six-story heart-of-the-Mall building reminiscent of a Greek temple. Its designer is Artist Millard Sheets, who has lavished on the Mall and its buildings all the effection a "home town boy" can lavish on the place of his birth. Sheets was born in Pomona, and has helped shape the cultural pattern of the community's life.

Pomona, 30 miles by fast freeway from Los Angeles, is the center of the economic and cultural life of the Pomona Valley, which in the romantic days of the Dons was known as San Jose Valley. Its population boomed to 227,000 in 1961, with 500,000 expected by 1980.

THE PLANNER'S VIEW OF A PLANNED COMMUNITY

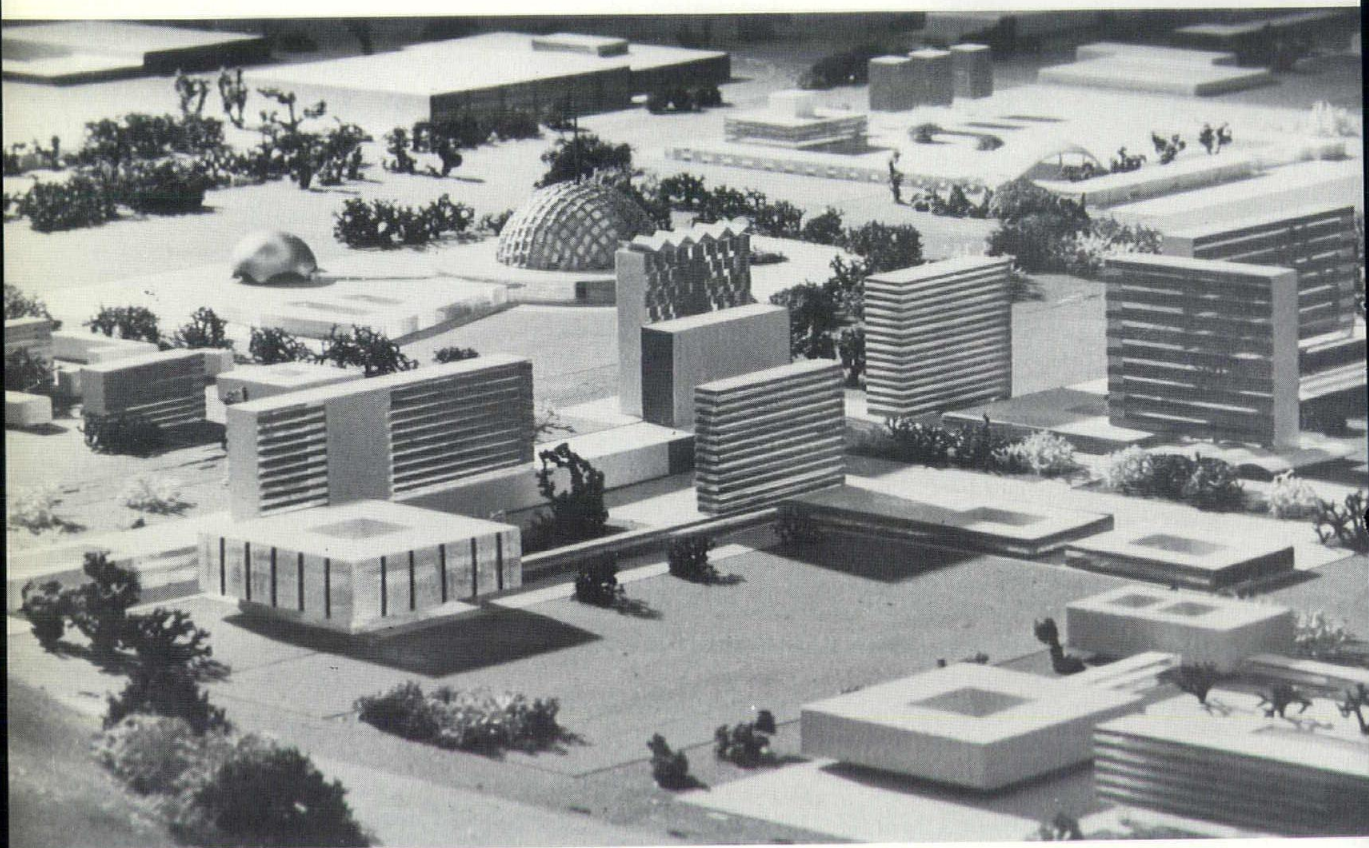


Photo above right: Albert C. Martin, Jr., Partner, Albert C. Martin and Associates, Los Angeles. Model of proposed \$400 million, 1000-acre Warner Ranch development in Southern California's San Fernando Valley, shows design concepts for the planned community. Preliminary studies by Albert C. Martin and Associates pointed up the need for industrial plants ranging from light manufacturing to research and development.

ADVENT of the "megapolitan era" in the evolution of American cities, in which contiguous urban areas are expanding to super dimensions, has triggered fear in the minds of the general public, civic officials, economists and community planners. They fear that unplanned expansion will lead to more chaos rather than order.

To Albert C. Martin, Jr., one of the nation's recognized authorities in planned-city development, this era ushers in a challenging opportunity. He believes that proper handling will result in extensive but orderly metropolitan area offering beauty, efficiency, growth potential and community,

harmony.

With his engineer brother J. Edward Martin, the architect-planner is a partner in Albert C. Martin and Associates, Los Angeles' oldest architectural, planning and engineering firm. Their organization has master planned nine major community developments in Southern California, including the \$400 million Warner Ranch project in San Fernando Valley.

Martin foresees a "sun-planet" arrangement composed of a core metropolis attended and complimented by business-residential units "in orbit" around it.

"In order to function properly, however, this network must be highly organized," Martin warns. "Each amalgam must be composed of a well-planned community hub and interrelated sub-metropolises related to each other in a systematic fashion."

Paramount importance is placed by the architect-planner on the subordinate elements—the outlying communities—encircling the core city. Each cannot exist as a separate entity; transportation to and within neighboring centers, types of commerce and industry in the total region, shared utilities and ability of each unit to expand must be considerations of any master plan for a given community.

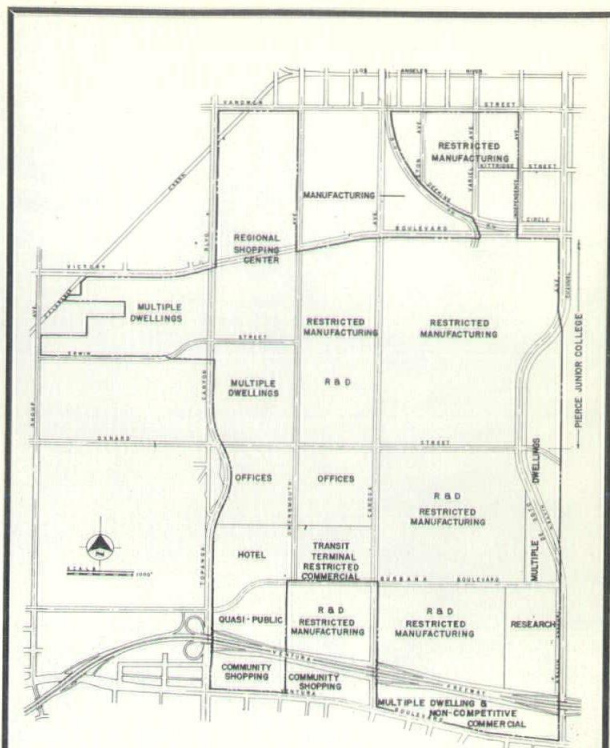
Depth studies by the staff preceded preparation of the program. Analyses of existing conditions, including areas, topography, transportation, utilities and relationships of the surrounding community served as the foundation for the master plan.

Warner Ranch studies dictated a balanced, integrated urban development providing for industrial uses ranging from light industry to research and development. Findings also pointed out the need for regional and neighborhood shopping centers, office complexes, educational facilities, recreational areas, a transportation terminal, civic and cultural accommodations, health care units and multiple housing.

Results revealed that the 1,000-acre expanse will eventually serve as a core for an 80 square mile sub-metropolitan area embracing its borders. A total population of 615,000 has been predicted for the area it will serve.

Within its perimeter, Warner Ranch will have 16 million square feet of building. Some 68,000

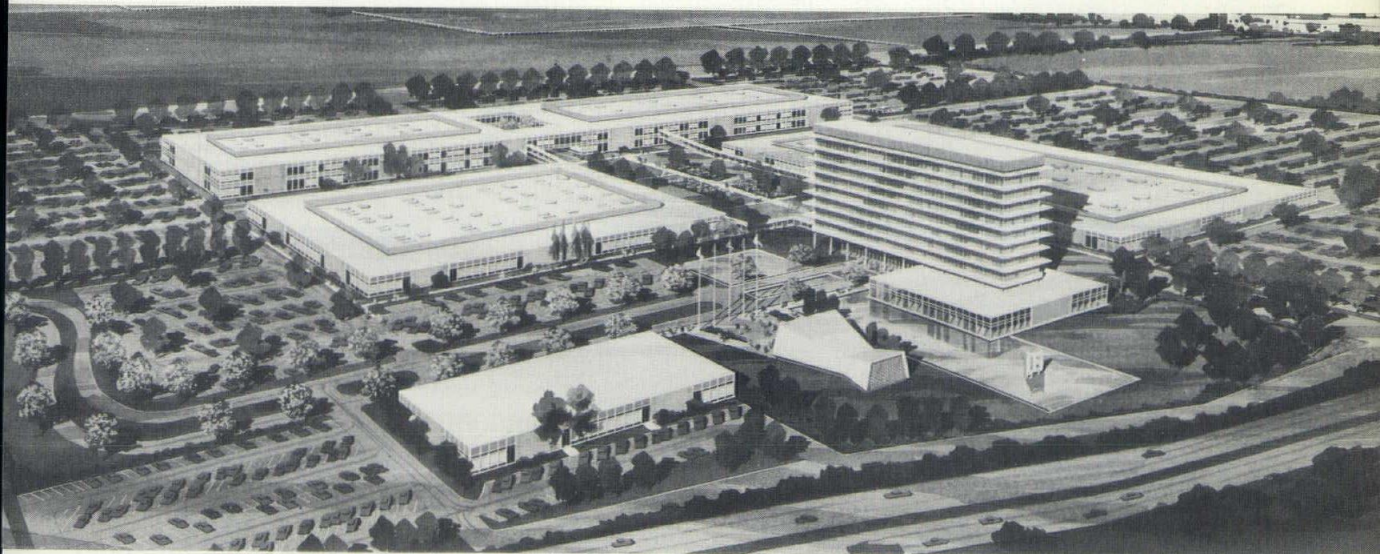
Exemplifying Industrial Architecture for Warner Ranch is the new Litton Industries Inc. facility, already occupying a portion of the development.

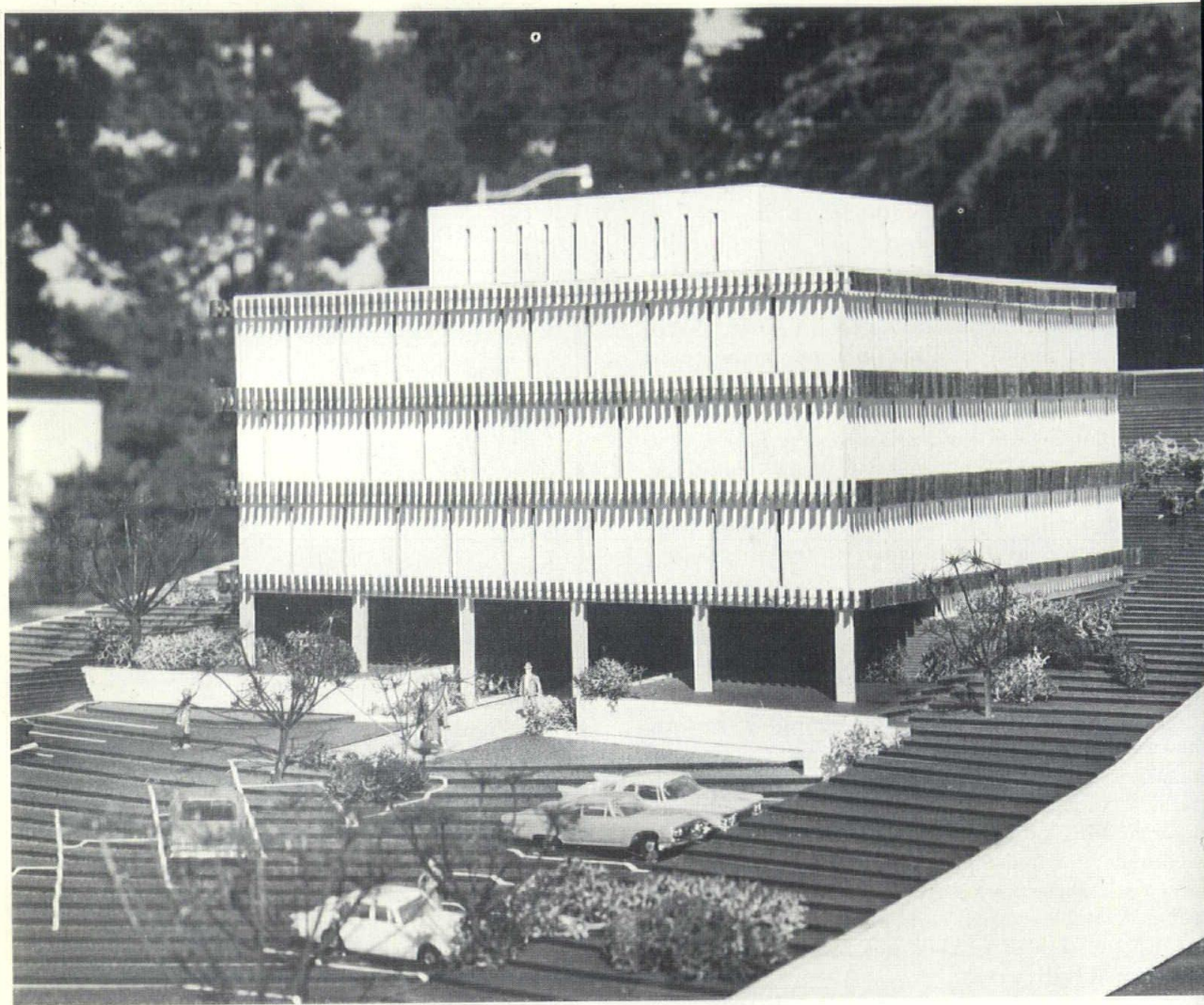


Proposed land-use plan for the Warner Ranch development was based on extensive depth studies by Albert C. Martin and Associates.

people in basic jobs will earn incomes and more than 15,000 will live in its multi-family dwelling units.

"Warner Ranch is designed to be a total community, not an industrial city per se," Martin points out. "It is a complex of compatible land uses proportioned in size and location to fit into the total pattern of the surrounding area."





MISSION SQUARE OFFICE CENTER

FORMAL construction ceremonies of Mission Valley's first office building, Mission Square Office Center, were celebrated today (Wed., Aug. 1st), marking a new phase in the area's economic growth.

City officials, business leaders, and Chamber of Commerce representatives attended the event, which was highlighted by the cutting of a three-tier cake replica of the modern building.

The \$500,000 facility is being built by Benjamin B. Kolkey and Associates of San Diego on an acre site near the intersection of U.S. 80 and Ward Road, 1½ miles east of Mission Valley Center.

The 20,000 square foot building is designed to accommodate 25 to 30 tenants in addition to a 1,200 square foot penthouse. The steel frame and stucco building will be air conditioned and tenants will be provided with ample parking

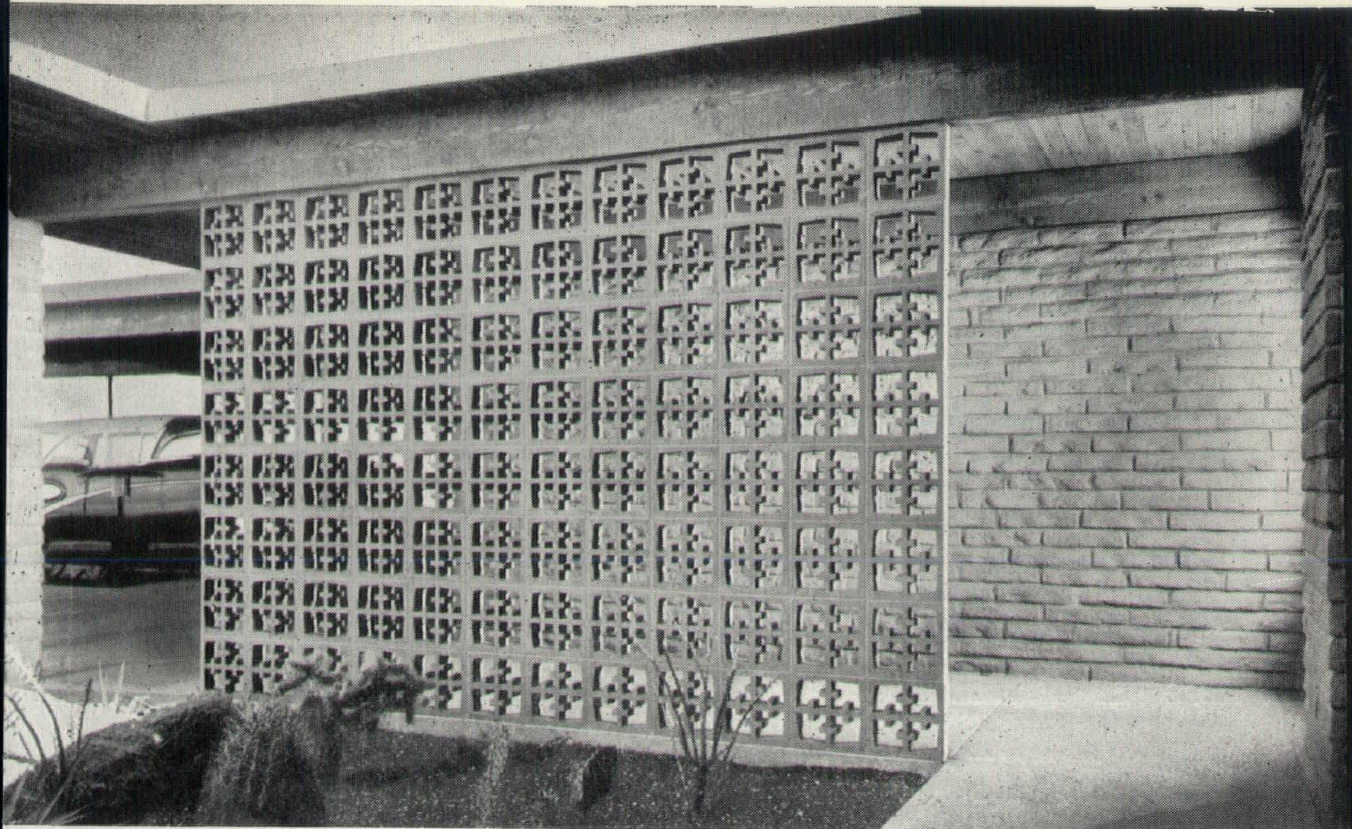
facilities, janitorial services and a musical system.

Other features include automatic elevators, and moveable walls which permit the walls to be spaced for the convenience of the leaseholder. Electrical wiring and telephone circuits are available every four feet in the floor, and the entire building is sound proofed.

Benjamin B. Kolkey pointed out the accessibility of Mission Square Office Center's location via the Mission Valley freeway. He said the new office building is attracting the interest of numerous firms, including insurance agencies, accountants, advertising agencies, business consultants, contractors, engineers, and architects.

The facility was designed by Leonard Vietzer, A. I. A.

The building is scheduled to be completed and ready for occupancy by December 27, 1962.



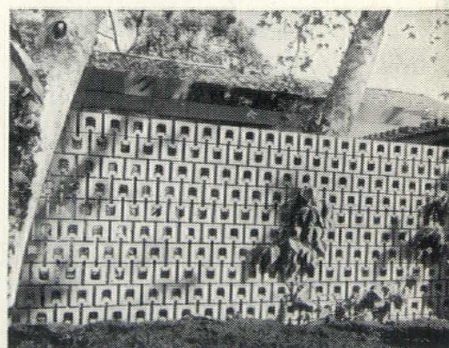
"Lace curtain" concrete masonry provides decorative entrance.

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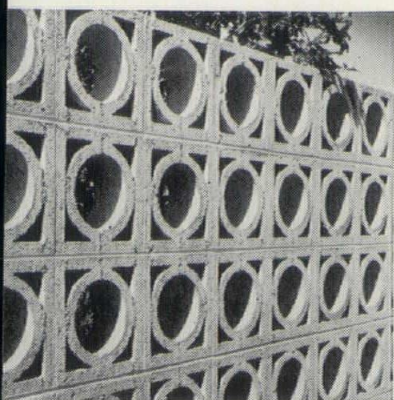
Today, concrete is building a reputation as the basic material of a "million" winning ideas.

Take grille block, for example. Hundreds of different patterns are now offered. Every day sees new uses of grille block in sight screens, car screens and carport walls—to name just a few.

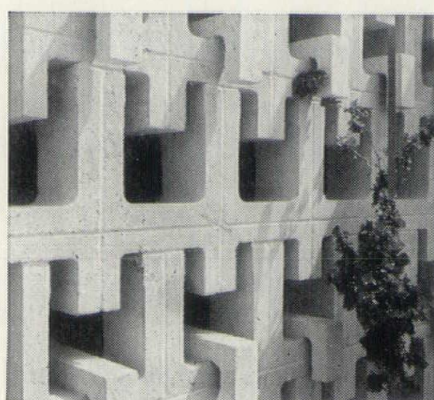
Scores of other examples of what concrete, plus imagination, can produce are seen everywhere . . . in reflecting pools, terraces, patios, and in garden walks and walls. Cast-in-place, precast, colored, textured or polished, modern concrete is the low-cost way to create truly beautiful effects outdoors.



Attractive concrete block sight screen encloses patio for breezy seclusion.



Concrete grille block garden wall with novel geometric design.



Close-up of decorative grille block used for intriguing wall pattern.

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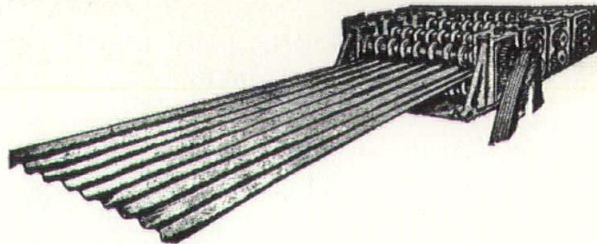
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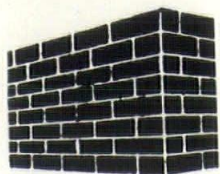
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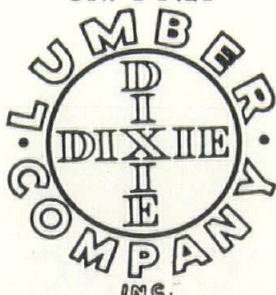
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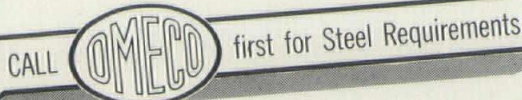
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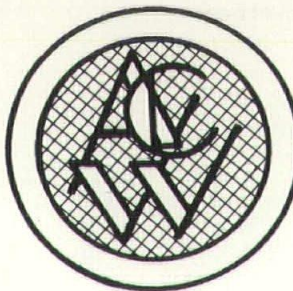
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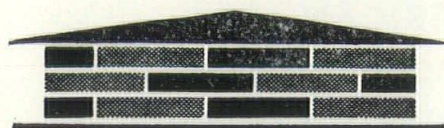
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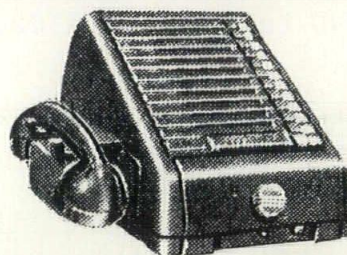
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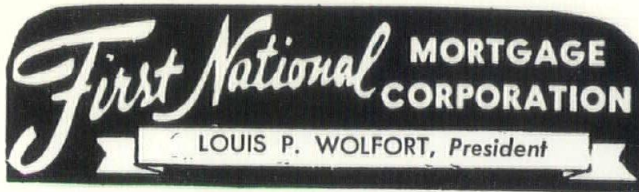
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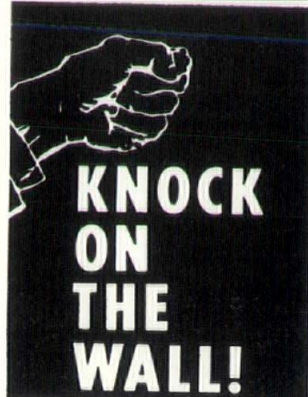
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