

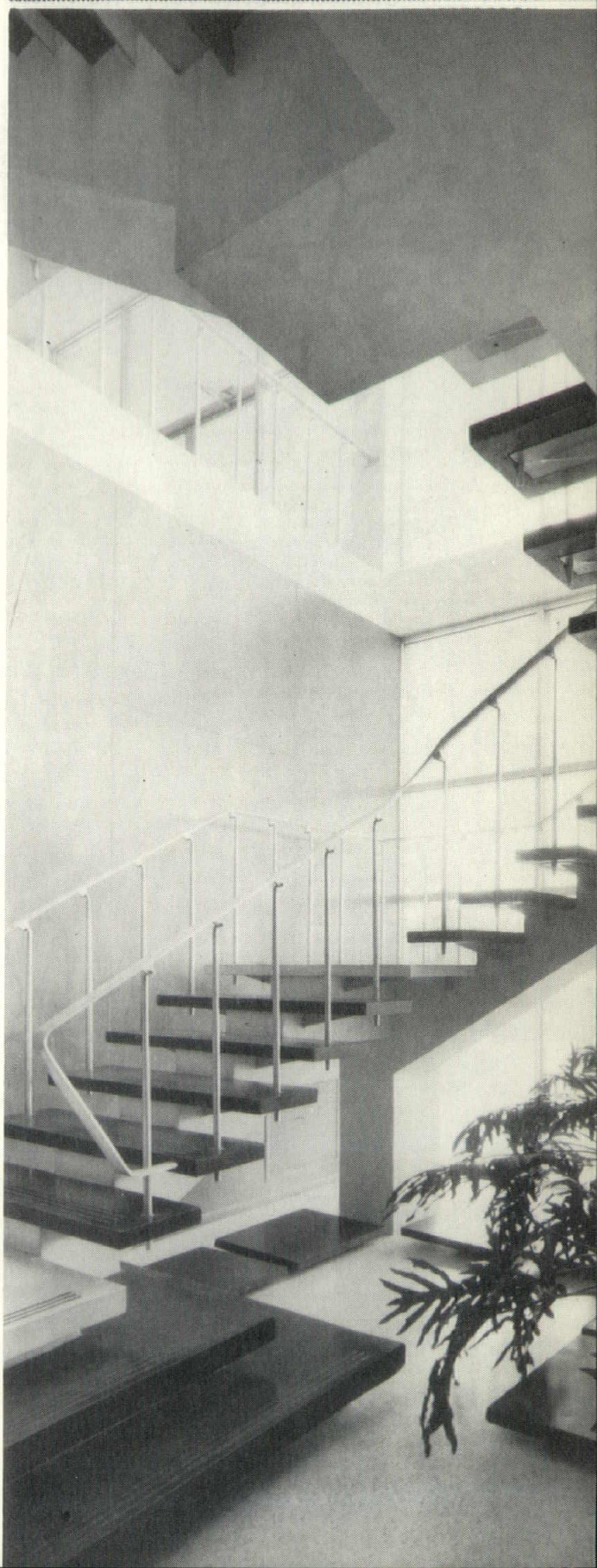
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# **TIMBERLANE COUNTRY CLUB** **BELLE CHASSE, LA.**

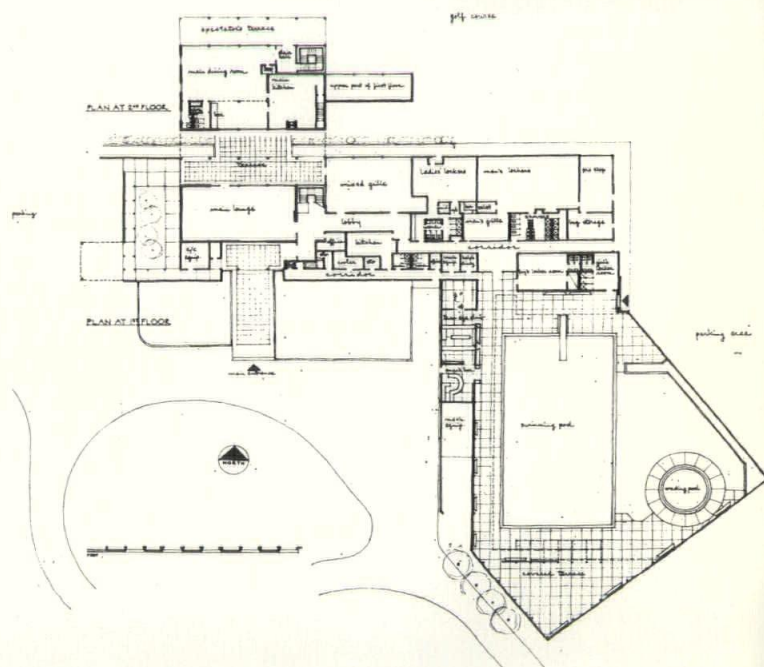
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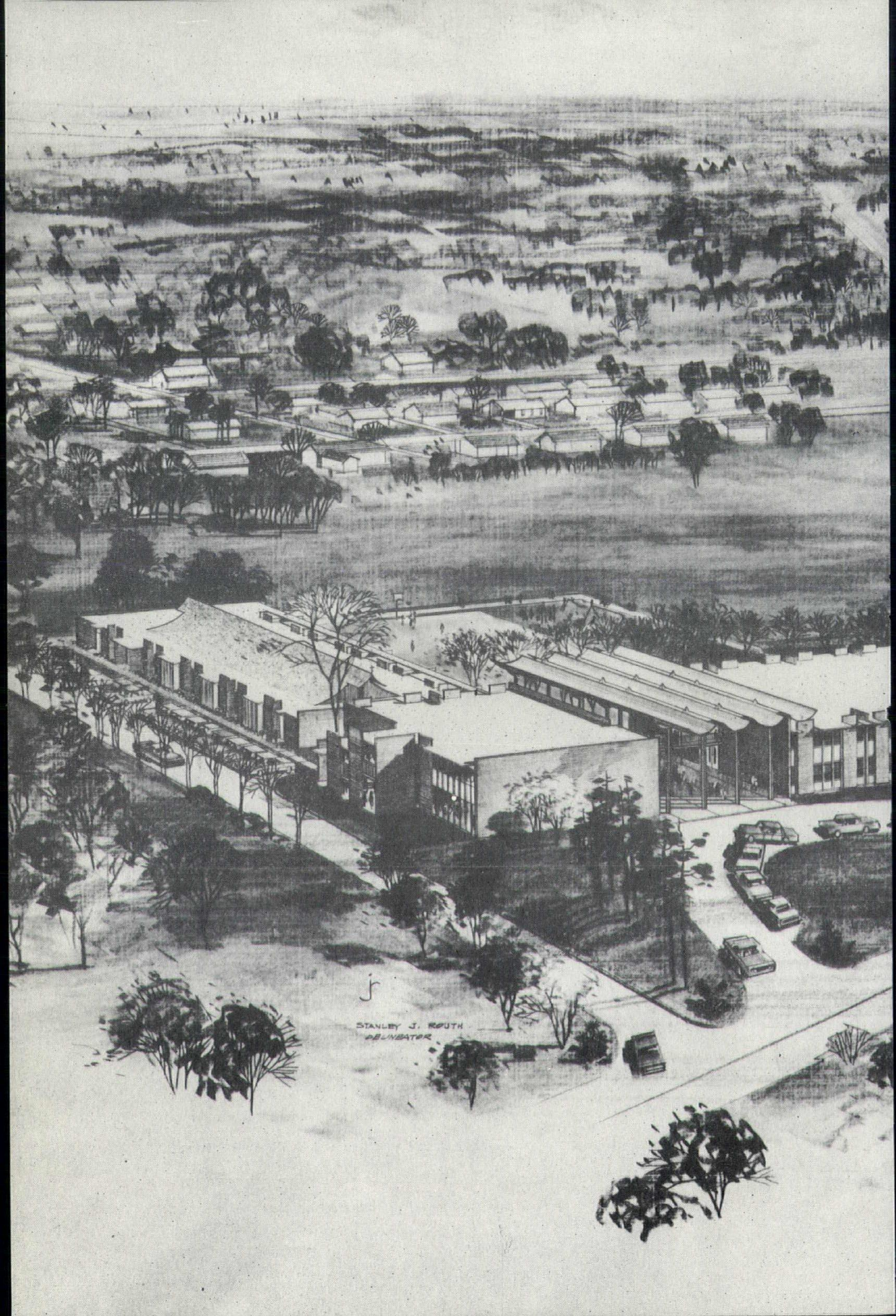


The location and the plan of this Club were largely determined by the design of the golf course, which because of the shape of the land, long and narrow, suggested separated nines with the Club House site in the middle. The principal lounge and dining areas were oriented to face the north to exploit a fine view encompassing a panorama of the three finishing holes of the golf course. The Golf and Pro Shop were located at the east end of the building between the first and tenth tees to afford a greater measure of control of the course, and as it was felt that a separation of athletic facilities, golf, tennis and swimming from the purely social facilities of dining and lounging was desirable, the pool, tennis courts and locker rooms were likewise oriented eastward, with a mixed grille, main lounge and main dining room occupying the middle and west end of the building. A service corridor on the south side provides kitchen service from the first floor kitchen to the swimming pool area, a teen-age club, the mixed grille and main lounge and an electric dumbwaiter is used to augment or be augmented by the main kitchen which serves the main dining room and spectator's terrace on the second level.

Provisions for future expansion were considered in the planning which allows for lateral expansion to the eastward for athletic facilities and to the westward for social facilities.

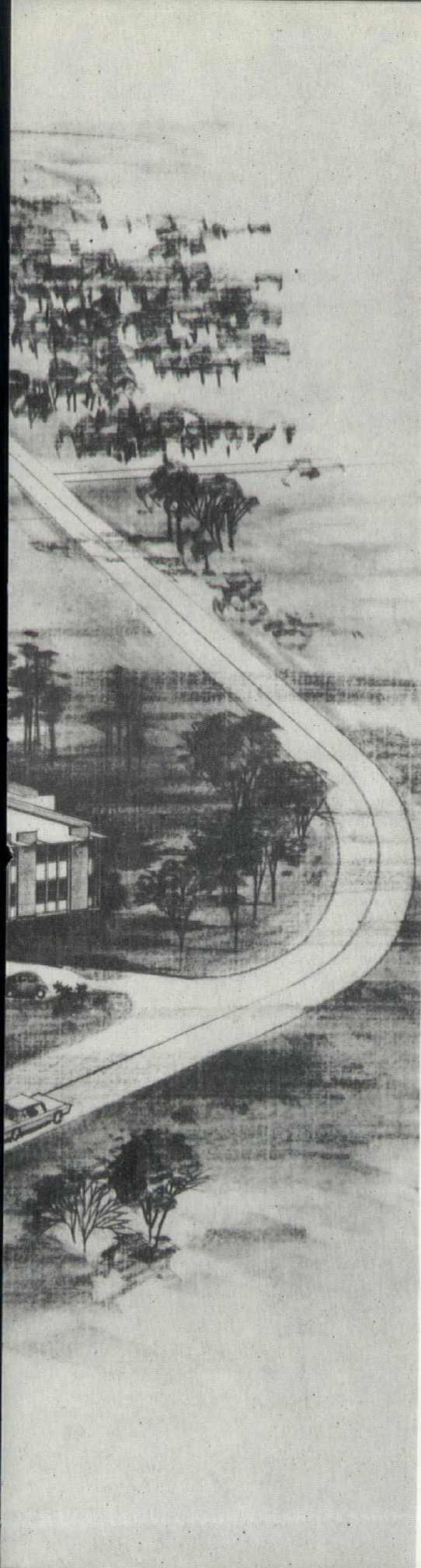
The building was designed to achieve a certain residential character while at the same time using materials which would require a minimum of maintenance. The exterior is exposed concrete, brick and cement stucco, with terrazzo floors and wood panelling constituting the principal interior finishes.





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# CHRIST THE KING

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paul murray, jr.

**structural engineer**

guy lemieux

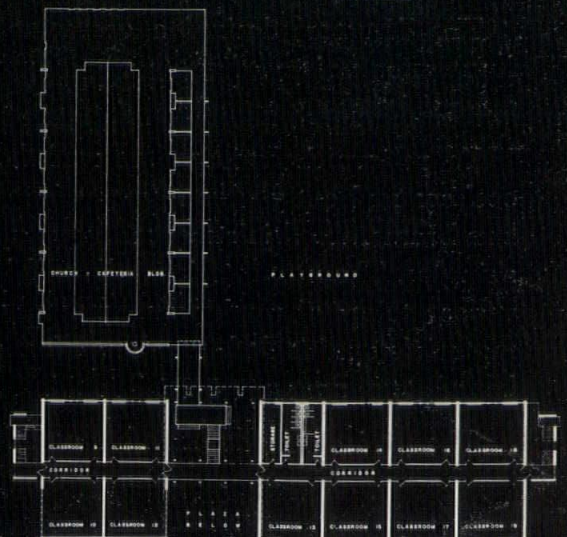
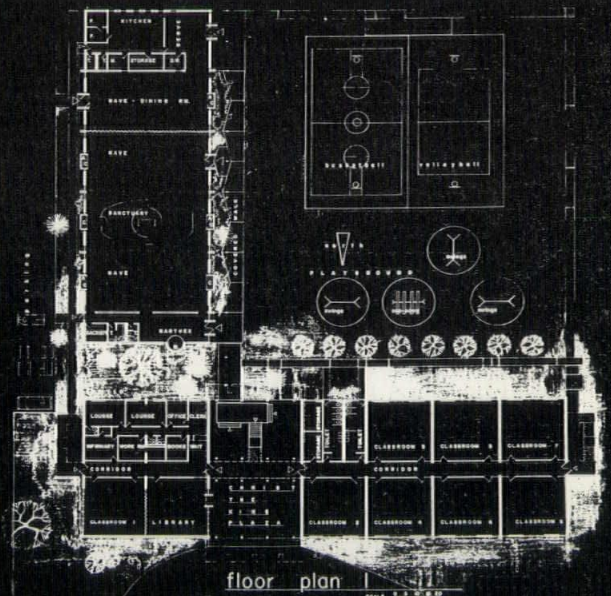
mech. & elec. engineer

edward m. alba &amp; assoc.

**contractor**

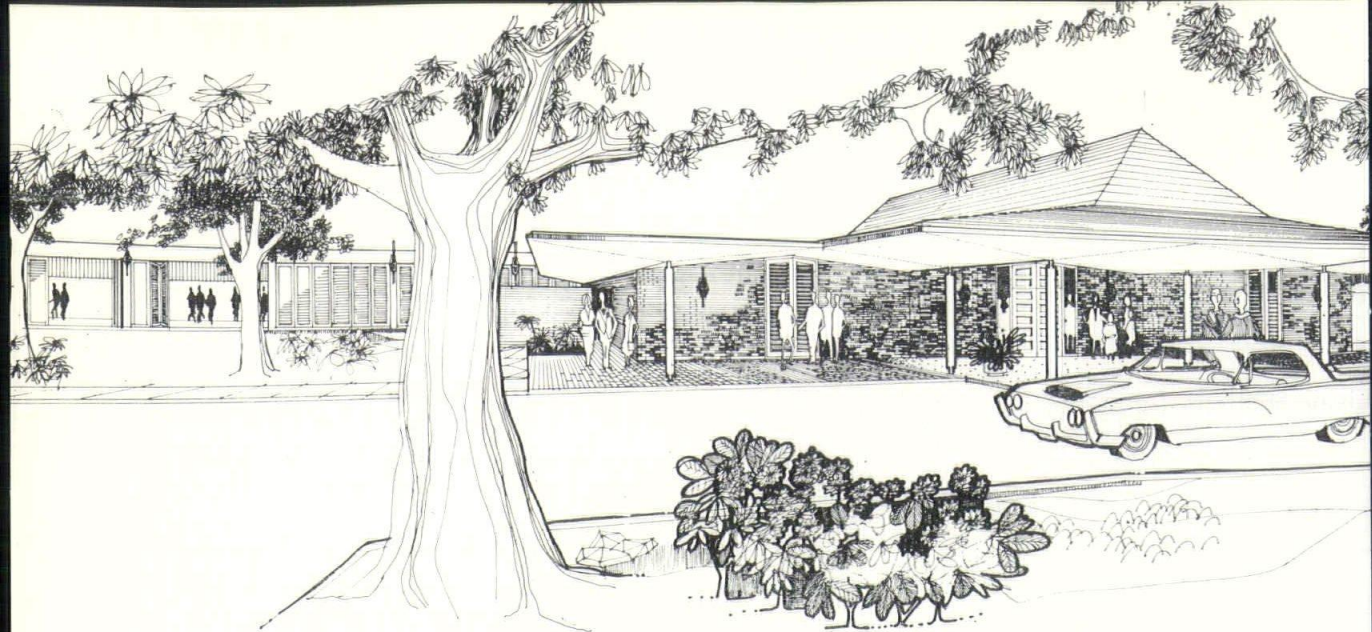
**j. b. bush, incorporated**

This structure accommodates the needs of a recently formed Roman Catholic Church Parish in Terrytown near New Orleans on the West Bank of the Mississippi River. It provides a place of worship and educational facilities for the parishoners. The dominant feature of the design is the sheltered entrance plaza which provides access to the library, administration area, classrooms, temporary church-cafeteria and the playground. Construction materials are a structural steel frame with acoustical steel deck. Exterior walls are brick cavity walls with an aluminum curtain wall system. Interior partitions are brick, structural glazed tile and concrete blocks. The administration area has some wood paneling; flooring materials are terrazzo and vinyl asbestos tile. Approximate construction cost is \$385,000.00.



floor plan 2





## PROPOSED ADDITION TO COLONIAL COUNTRY CLUB STOFFLE & FINGER ARCHITECTS

### COLONIAL COUNTRY CLUB

Harahan, Louisiana

STOFFLE AND FINGER, *Architects*

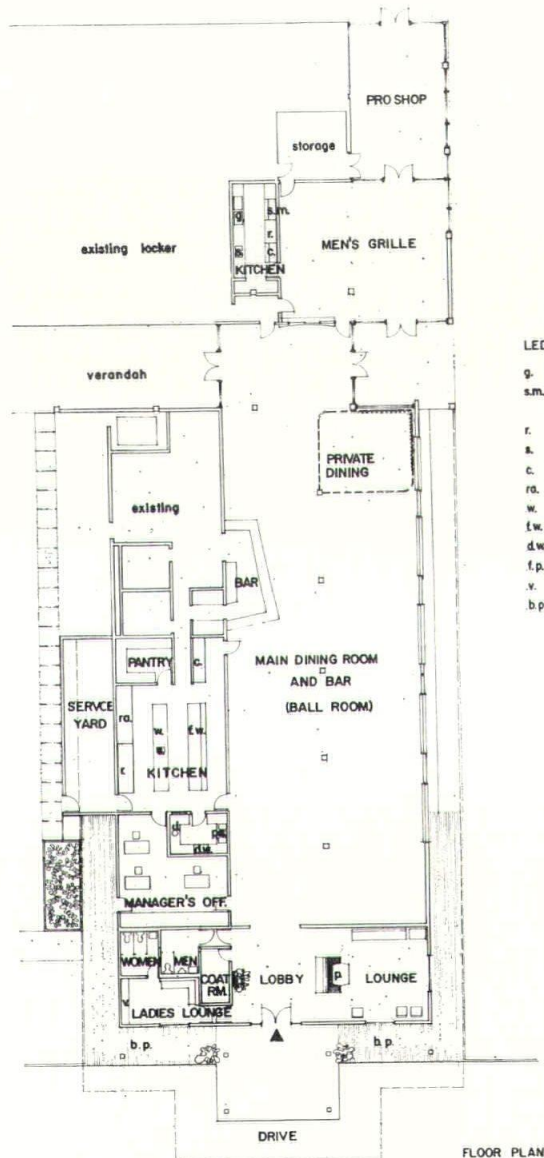
GUILLOT, SULLIVAN AND VOGT,  
*Mechanical & Electrical Engineers*

The expansion of the facilities at the Colonial Country Club included relocation of the kitchen, manager's office and men's grille. Addition of an entry, porte-cochere and enlarging of the dining room and cocktail bar completed the program.

The directors desired a character change from geometric modern to one approaching a traditional style.

To relieve the existing flat roof the porte-cochere and entry were framed with plywood box beams, wood joists, sheathing and flexible shingles. The new exterior walls will be brick veneer to match the existing masonry. Other materials used include wood paneling, gypsum board, terrazzo and carpet floors.

The project was estimated to cost \$75,000.



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FLOOR PLAN



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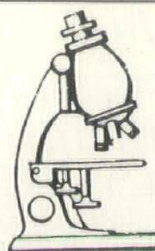
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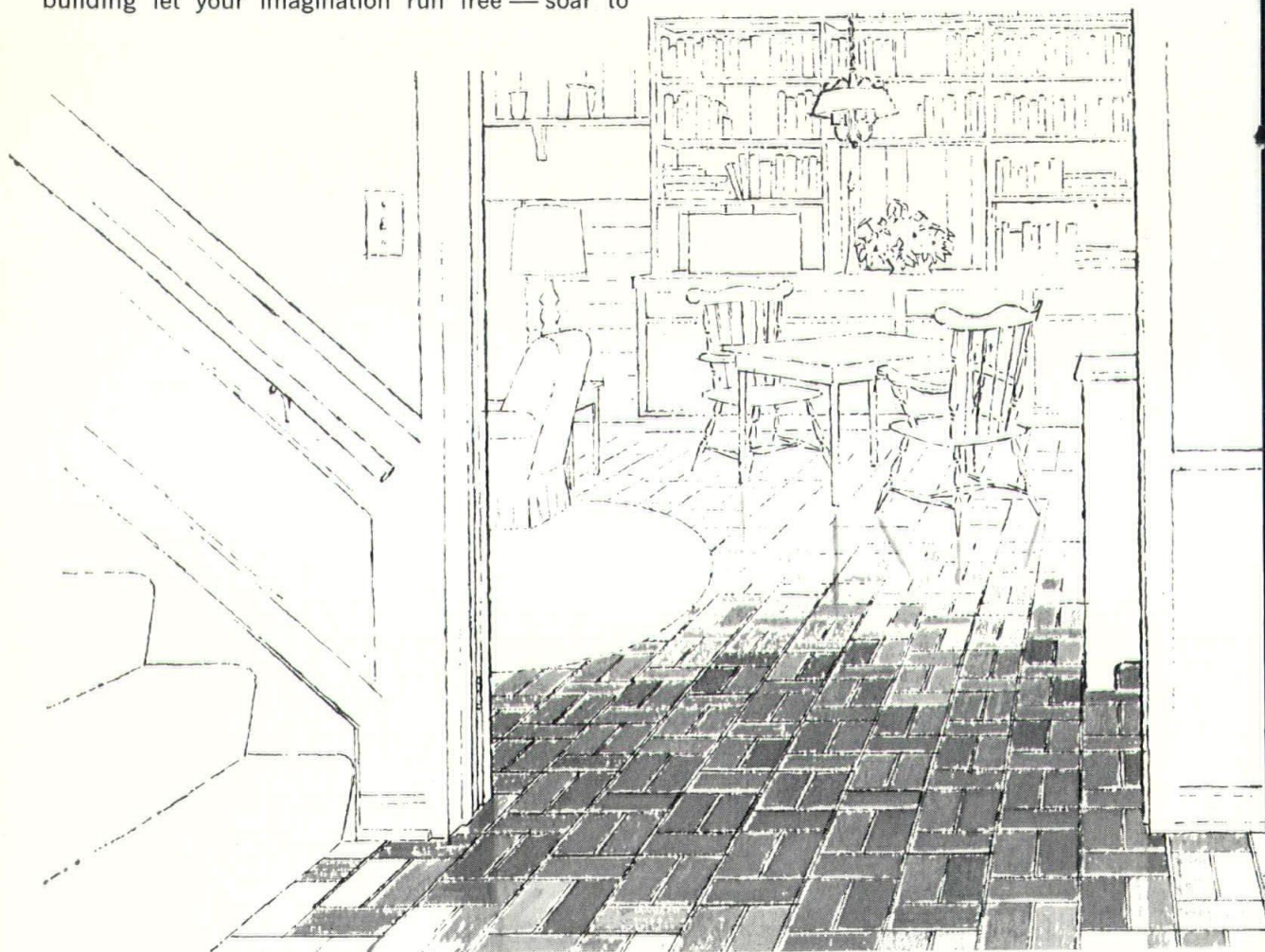
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## Le Corbusier's First U. S. Building

Rigid rectangles broken by asymmetrical curves give a sense of flow to the Visual Arts Center on the Harvard University campus. The glass-and-concrete structure, first building in the U.S. designed by the French architect Le Corbusier, utilizes columns of various sizes, deeply recessed window areas with concrete sun shades and a five-story wall of colored glass blocks.

**O**N A CRAMPED SITE, tucked in between the Fogg Museum and the Faculty Club on the Harvard University campus, is a new and unusual building which combines unconventional architectural designs with such standard, time-tested materials as glass blocks. The building is the Carpenter Center for the Visual Arts and is the first building in the United States designed by the French architect, Le Corbusier.

*(Continued on following page)*



## Le Corbusier's First U. S. Building continued

Often called the "brutal" architect, for the rough-hewn design and texture of his buildings, Le Corbusier combined in this structure open square and rectangular shapes, broken by curving perimeter glass walls which are set in stark natural concrete. The openness and walls of glass provide interpenetration of outdoor space, which is the key to the design of the building.

Adding to the basic shape of the Center, Corbu, as he is generally known, utilized huge load-bearing columns which rise throughout the building, floor-to-ceiling window walls overlooking terraces, vertical and horizontal concrete sun screens, a curvilinear bisecting ramp, and a five-flight façade of colored glass blocks to light the stair tower.

Architectural designs like the columns and sun screens outlining the window walls are a jolt to many. The columns are spaced irregularly and varying sizes are exposed within the classrooms as well as at the base of the building. Their placement and size depend on the need for support in the particular area.

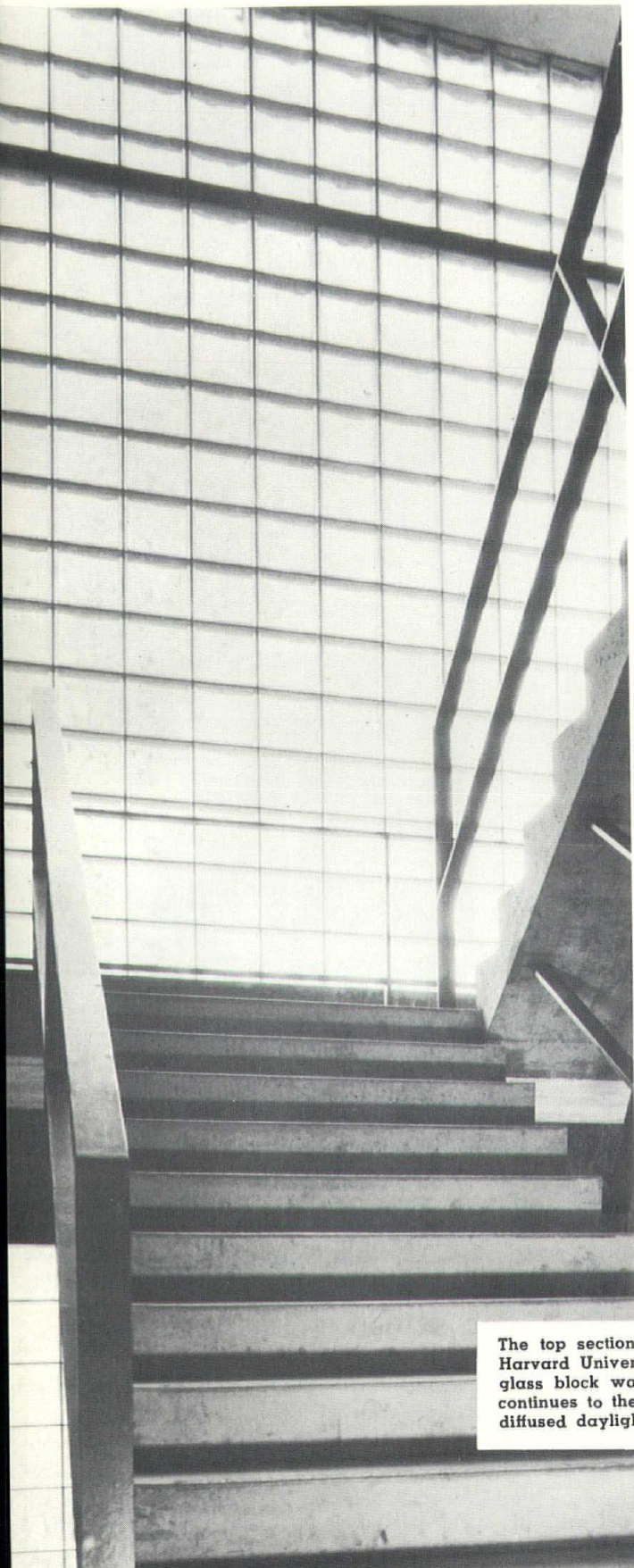
The enormous sun screens give the glass walls a deep-set, recessed appearance, and eliminate the need for shades or shading devices. The result is a sense of oneness to the outdoors, aided by the many grass-planted terraces, extending from the glass walls to the edge of the room at various levels.

The pedestrian ramp to the third level of the building connects the two streets on either side of the Center.

Probably the most standard of the devices employed by Corbu was the use of the colored glass blocks in the stairway wall. These glass blocks illuminate the five flights of stairs so that little or no auxiliary lighting is necessary during the day. The color, Shade Aqua, is blue-green which transmits soft, natural daylight. The random pattern of the glass blocks creates a constantly changing design which admits an abundance of daylight but restricts vision.

The building as planned by floors: basement—multi-purpose auditorium, light and communication studios and photographic dark rooms; first floor—administrative areas and common room; second floor—workshops for three-dimensional design; third floor—workshops for two-dimensional design, and exhibition space; fourth floor—seminar rooms and special projects; fifth floor—artists' studio.

In its few months of existence, the Visual Arts Center has become a building of national significance.



The top section of the four areas of glass blocks in the Visual Arts Center at Harvard University contains more than 200 12" x 12" Shade Aqua blocks. This glass block wall begins at the landing between the fourth and fifth floors and continues to the top of the building. The soft shade of the colored glass transmits diffused daylight to the stairways and landings.



**K**ING OF PRUSSIA PLAZA, scheduled for "official dedication" in late August, is being developed as a "regional center" for not only shopping but also cultural and civic activities in this fast growing suburban area, 18 miles northwest of Philadelphia.

When completed by The M. A. Kravitz Company, Inc., the 95-acre tract will be one of the nation's largest regional shopping centers, with 1,300,000 square feet of retail area and parking for 9,000 cars.

Three major full-line department stores—E. J. Korvette, J. C. Penney, and John Wanamaker—and more than 50 other national and independent merchants and financial institutions will serve every need of shoppers. There will ultimately be more retail space in the Plaza than presently exists in five surrounding towns.

Design of King of Prussia Plaza is unique. It was planned as a pleasurable experience for the family, with the hope that visitors would stay longer and return often, to enjoy the restful, parklike setting. Buildings are modern; facilities and conveniences up to date in every respect. Yet, the malls and promenades are Early American, in keeping with the historic traditions of the Valley Forge area. Architects are Leonard Evantash and Stanley M. Friedman.

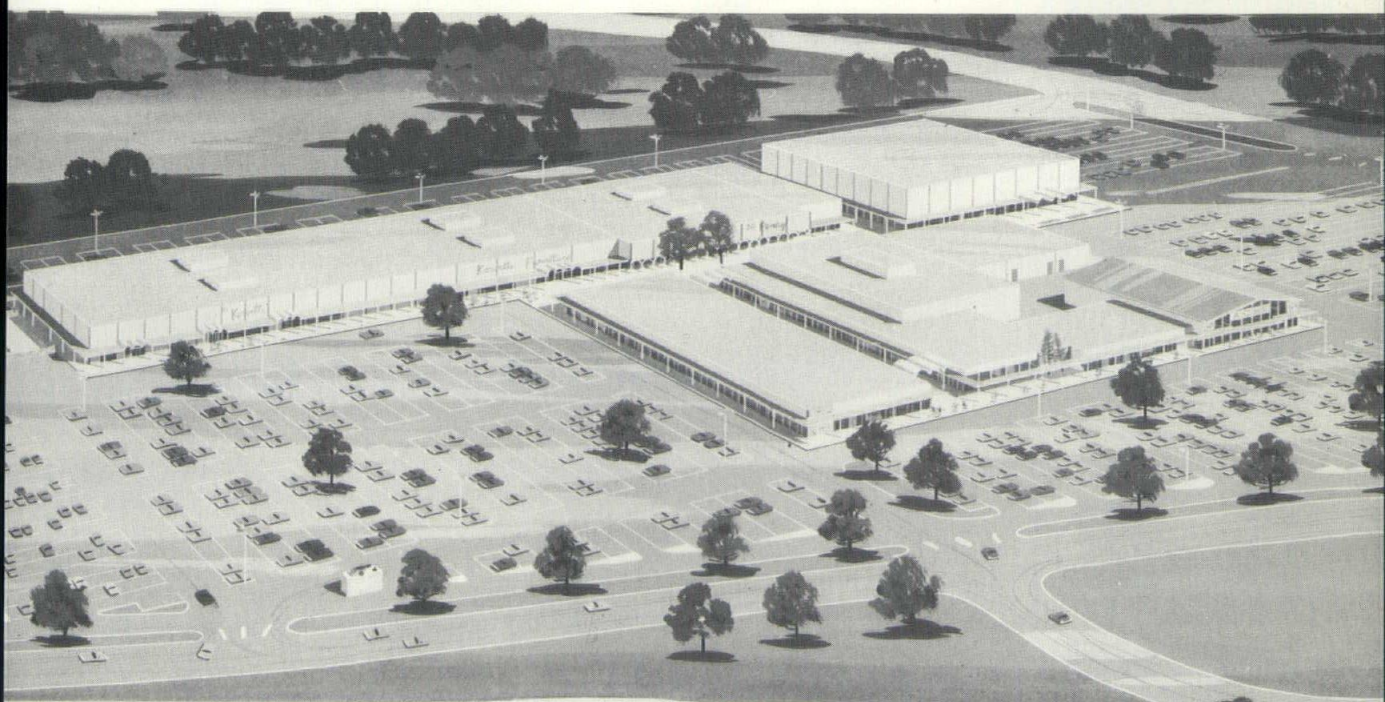
Nucleus of the complex is formed by the three department stores. The remaining stores are conveniently placed along contiguous malls. Parking areas surround the buildings on all four sides.

Architecture of the buildings has been kept simple with the use of Valley Forge stone, white brick, and glass. Canopies have delicate lines, and arches are used to accent the straight surfaces of the buildings and mark entrances to major units. Use of trees and plants, rock and cobblestones, water and fountains create an agreeable atmosphere.

Altogether, there are four mall areas along two main promenades, one extending east-west and the other north-south, to form a giant "T." The malls provide a panorama—affording pleasant surroundings for meeting and relaxation, with easy access to nearby stores, while the walks under the canopies are the major movement areas. Once inside these malls and promenades, visitors will be free to mingle with people along a colorful bazaar of shops of every description.

## King Of Prussia Plaza

Architects rendering of King of Prussia Plaza gives an indication of the general layout of the 95-acre tract. Shown across the top (from left to right) are the three full-line department stores—E. J. Korvette, J. C. Penney and John Wanamaker. South of these three stores is the East-West Promenade.





# PREVIEW:

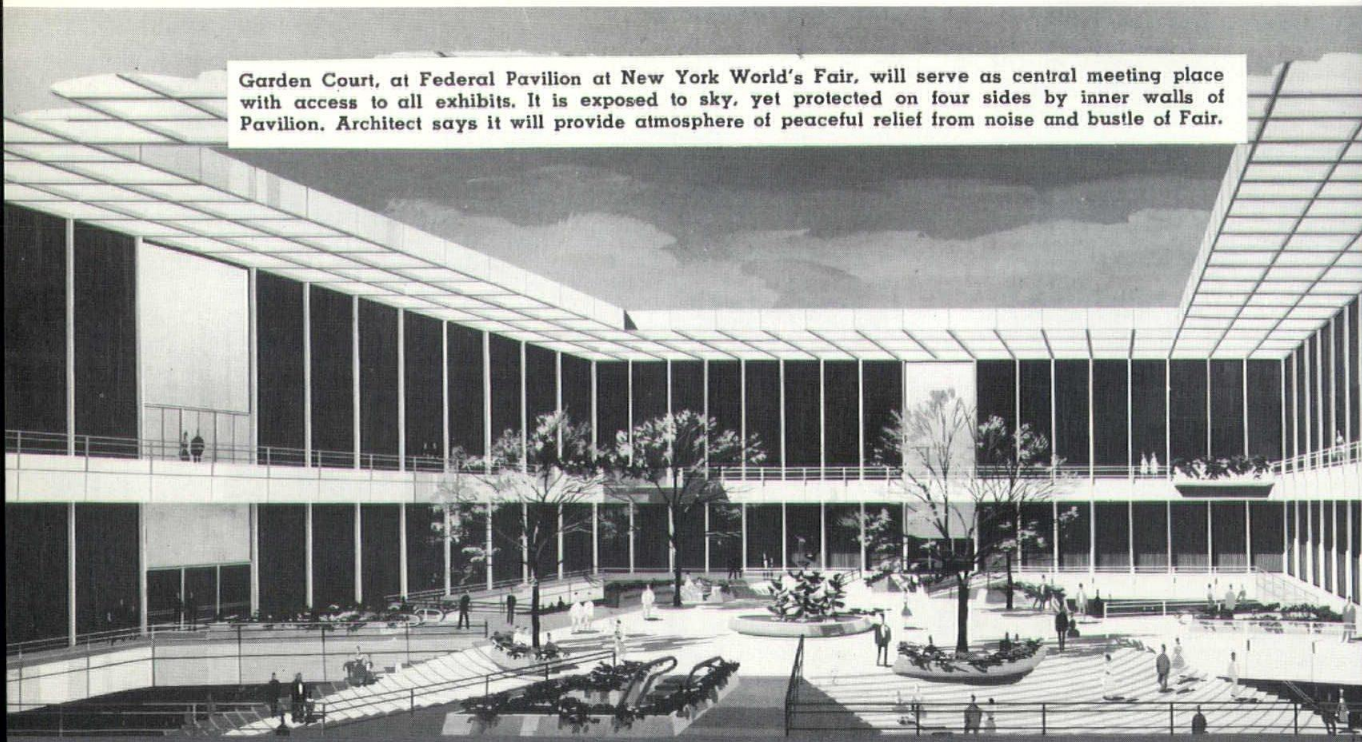
## The U.S.A. At The World's Fair!

**M**ASSIVE STEEL GIRDERS being riveted into place at Flushing Meadow, N. Y., form the giant skeleton of the United States Pavilion, which will represent America to millions of visitors at the 1964-65 New York World's Fair.

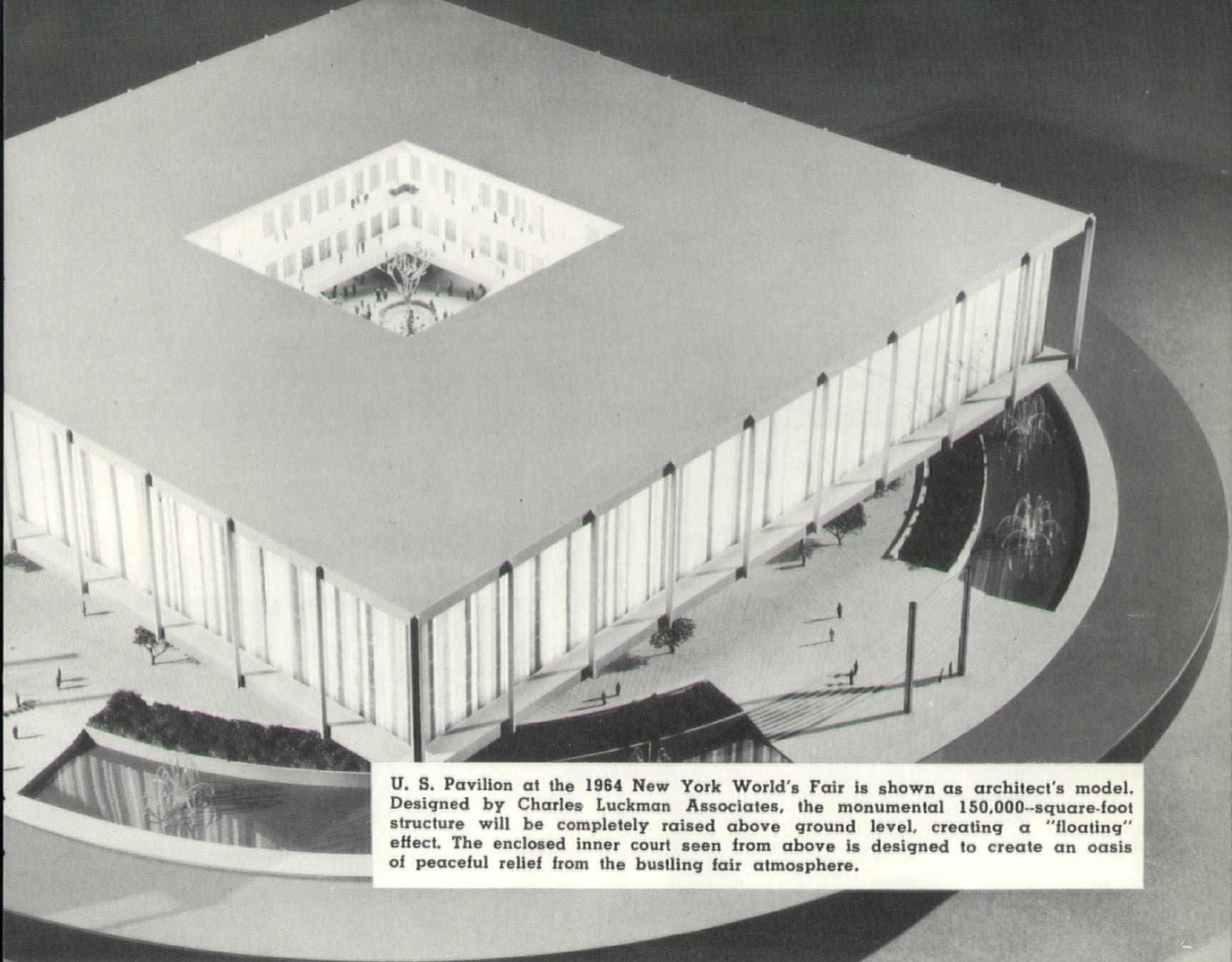
The new Pavilion promises a fresh architectural approach in government exhibition buildings in its unique exterior and interior design and in the imaginative exhibits it will house.

Experts who chose the building's design from 28 preliminary drawings predict that the Pavilion, the largest our Government has ever erected at a fair, will be a striking representation of the U. S. theme for the Fair, "Challenge to Greatness," and an outstanding example of future trends in architecture.

Garden Court, at Federal Pavilion at New York World's Fair, will serve as central meeting place with access to all exhibits. It is exposed to sky, yet protected on four sides by inner walls of Pavilion. Architect says it will provide atmosphere of peaceful relief from noise and bustle of Fair.







U. S. Pavilion at the 1964 New York World's Fair is shown as architect's model. Designed by Charles Luckman Associates, the monumental 150,000-square-foot structure will be completely raised above ground level, creating a "floating" effect. The enclosed inner court seen from above is designed to create an oasis of peaceful relief from the bustling fair atmosphere.

Norman K. Winston, U. S. Commissioner to the World's Fair, said that the building, larger than a city block, will seem at first glance to "float" in space above the ground.

Actually, the Commissioner revealed, it will be supported by four massive steel columns utilizing the same architectural principle employed in cantilevered bridges. The Pavilion's exterior walls will be high as an eight-story building and will be made up almost entirely of thousands of vari-colored glass-like plastic panels which will reflect sunlight during the day and which will glow with an interior light at night.

The spacious entrance to the Pavilion, Winston reported, will give visitors a feeling of tranquility as they approach. Sweeping pyramids of steps and escalators, flanked at their base with pools and fountains, will carry you away from the hurly-burly of the fairgrounds to a restful garden court-planted with trees and shrubs and accented with sculpture. The garden court, a place of beauty and repose, will be the point of central access to major Pavilion areas.

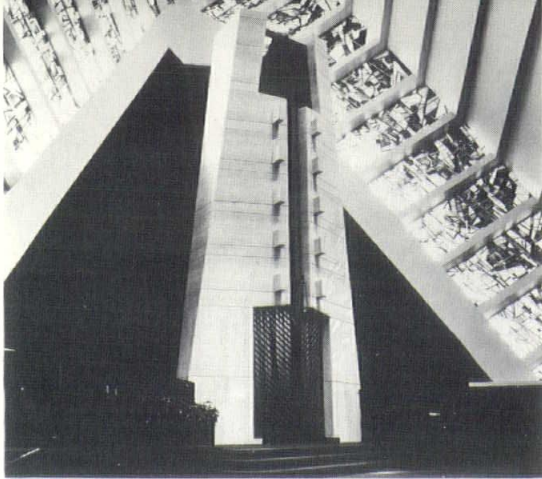
Commissioner Winston said that as you enter the building the first view will be a panoramic

representation of America today and the challenges which lie ahead for the nation. Most of the whole first level of the Pavilion will be devoted to this three-part exhibition depicting the origins of freedom; the land and our life upon it; and a portrayal of the "New America"—a free nation still striving for perfection. The lower Pavilion level also will house an auditorium for meetings, recitals and lectures.

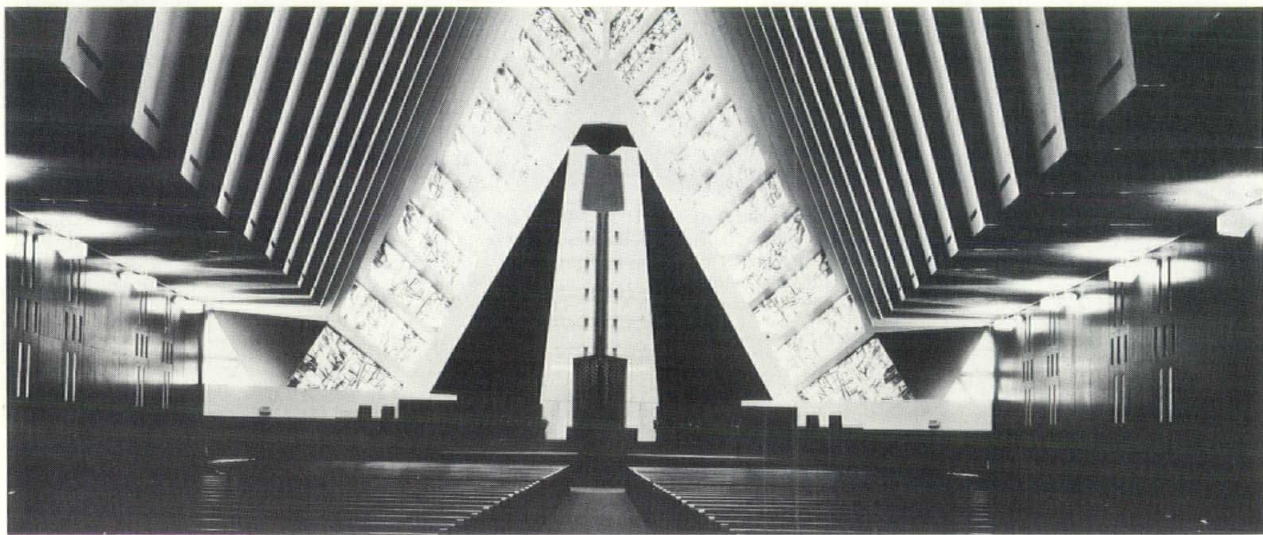
Once on the upper level, Fair visitors will embark on a 15-minute "total experience" ride, which Winston called "a virtually unprecedented theatrical experience, the heart of the whole Federal exhibit." Individual automatic cars will carry each viewer through a series of film images, and visual and sound effects which dramatize the essential spirit of the United States. This exhibit area, entitled "Horizons," will unfold the tremendous potential of a truly free life in a democracy dedicated to the welfare of all mankind.

Commissioner Winston said a special area offering further information about subjects treated within the exhibition hall will complete the tour. Here, a computer facility will reveal supplementary information in response to questions by visitors.





## MARBLE ARK Is Focal Point Of New Detroit Synagogue



A MAGNIFICENT marble ark, 40 feet high, serves as the focal point of a recently completed synagogue-center in Southfield, Michigan. Located on a 40-acre site in this Detroit suburb, Congregation Shaarey Zedek was designed by Albert Kahn Associated Architects and Engineers, Inc., with Percivil Goodman, F.A.I.A., of New York as Associate Architect.

The greatest challenge of this \$3,900,000 project was the creation of a flexible structure which, at High Holy Days, would seat 3,600 people and normally would accommodate 1,200 congregants. The result of months of study and analysis was an elongated diamond-shaped design divided so as to create two equilateral triangles (which became the Social Halls) and a remaining central space separated from the flanking halls by folding walls (which became the Hall of Prayer.)

According to the architects, the entire structure, both externally and internally is an organic whole. The central element rises forming a ceiling, 90 feet high at the front of the synagogue.

Every line practically and aesthetically converges, leading the eye toward the central ark of "Golden Galilee" marble. The importance of this ark is reinforced in several ways: by its centrality, by its height, and by its frame of elaborately designed stained glass windows which surround it.

In describing the architectural concept of the entire structure, Albert Kahn & Associates state, "The design of the Prayer Hall is in reality three frames, each diminishing in size; the first is the Hall itself framing all, the second are the stained glass windows framing the marble Ark, the third is the Ark which frames the sculptured eternal light and the doors.

In addition, Shaarey Zedek Synagogue reflects the multi-purpose character of a modern synagogue. The worship element is, as it always was, paramount, but the social elements and the educational elements have become of major importance. So, the synagogue becomes not merely a house where people assemble to worship, it becomes a community center.



**W**ESTERNERS are experiencing the thrill of pioneering once again, and this time in a field which has hitherto been chiefly an Eastern concern—urban redevelopment.

In Houston, Texas, Cullen Center, a \$100 million, six-block development which represents an entirely new concept of downtown planning has been opened to the public with completion of the first two structures: the 500 Jefferson office building and the Hotel America.

And Houstonians believe the new idea will be copied by other cities.

Designed by Welton Becket and Associates, architects and engineers, the \$12 million, 21-story office building and the \$6 million, 12-story hotel have their main lobbies at the second level, where they are joined by an air-conditioned pedestrian concourse which bridges the main thoroughfare. The first levels are recessed, providing open plazas at the ground.

The total complex will include three high-rise office buildings, the hotel, two high-rise apartment buildings and necessary parking and public facilities on a 12-acre site.

"Cullen Center represents a marked departure from the traditional downtown scene," Gerald E.

Veltmann, president of Cullen Center, Inc., explained, "in that it centers around a planning concept with four separate levels: subsurface, used for parking and mechanical equipment; surface, used for vehicular traffic, parking, entrance lobbies and service entrances; second level, used for pedestrian-oriented facilities such as main lobbies, shops, displays, galleries, lounges and restaurants; and the space above, into which will rise the various towers containing hotel rooms and offices."

All buildings will be joined at the second level by the air-conditioned pedestrian bridges, which provide complete separation of pedestrians and vehicular traffic.

"Cullen Center clearly demonstrates that privately financed urban redevelopment projects are definitely feasible," Veltmann added.

"Our plans call for each building to have an individual identity while maintaining a unity of design for the Center as a whole," architect Welton Becket, FAIA, stated.

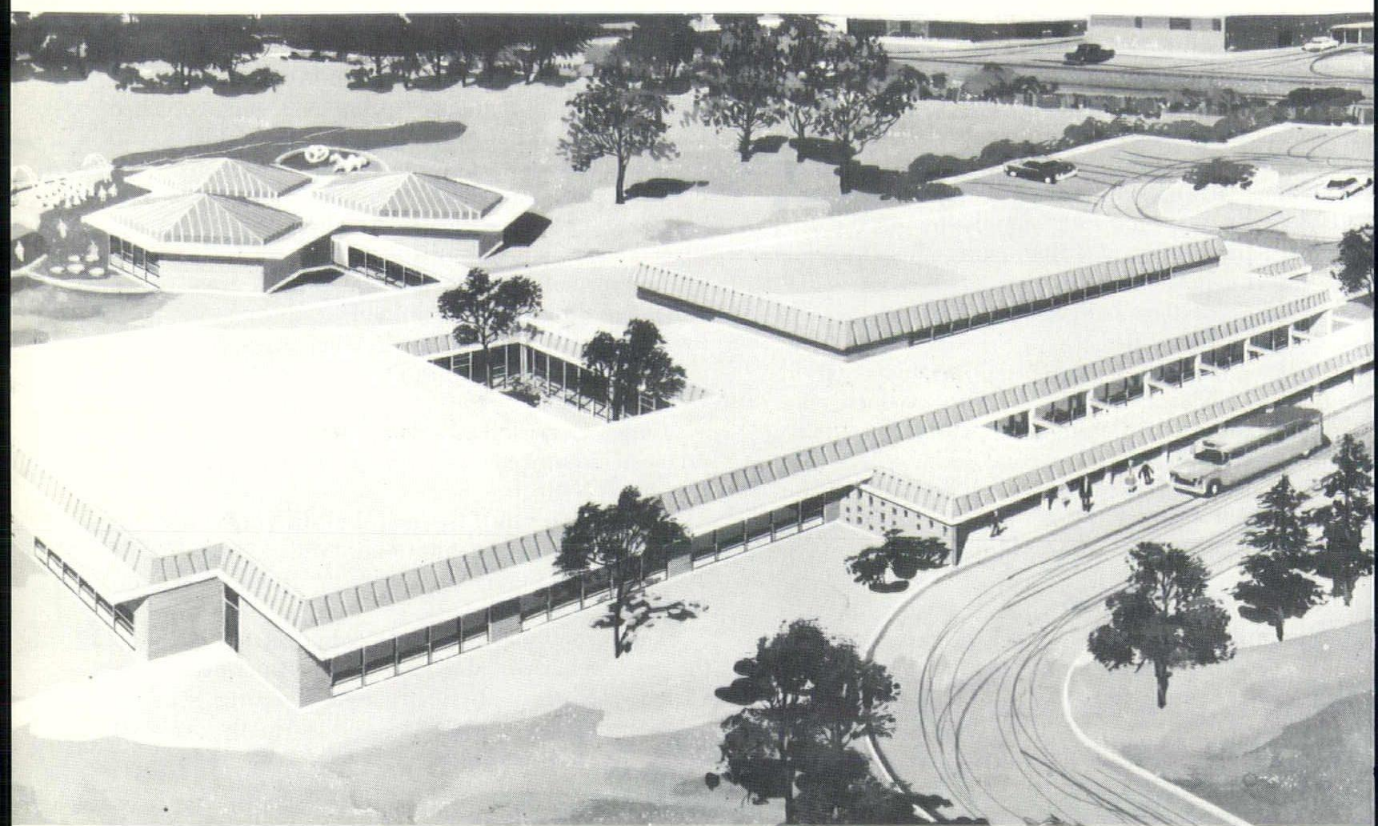
"The structures are esthetically related through the use of a common material—concrete—in a variety of forms: physically related by the second-level pedestrian bridges; and visually related around open plaza areas.

## **TEXAS HOTEL AND OFFICE BUILDING SET PACE FOR ADVANCED CONCEPT PRIVATE URBAN REDEVELOPMENT PROJECT**

The 500 Jefferson office building (left) and Hotel America, first two units completed in Houston's Cullen Center, testify to the success of private urban redevelopment. Designed by Welton Becket and Associates, the structures have their main lobbies on the second level, joined by an air-conditioned pedestrian bridge. Cullen center is a six-block, \$100 million redevelopment which separates vehicular from pedestrian traffic.







Unusual design of new steel-framed Brandeis School, now under construction at Lawrence, N. Y., is shown in architect's rendering. In foreground is 30,804 square foot rectangular main section with glass-paneled corridor connecting cloverleaf pattern of three hexagonally shaped rooms in background.

## BRANDEIS SCHOOL

**W**HEN BRANDEIS SCHOOL completes construction of new million-dollar facilities early this fall at Lawrence, New York, many of the school's young pupils literally will be "in clover." Reason: the unusual cloverleaf design of its steel-framed school building.

Extending from the center rear of the building's one-story rectangular main section is a 40-foot-long, glass-paneled corridor connected to a cloverleaf pattern of three hexagonally shaped rooms, approximately 900 square feet each.

While tiny tots play and learn in the cloverleaf area (consisting of a nursery and two kindergarten rooms) under roofs resembling miniature merry-go-round tops, pupils in grades from one to nine will be hard at work in the main section of the school.

So that Brandeis's teachers can better meet the educational needs of students, classrooms in the main section are designed for a maximum capacity of between 20 and 24 pupils; while those in the nursery and kindergarten rooms are designed to hold a maximum of 20 each.

Also contained in the main section are administration offices; library; science, arts and crafts room; music room; a combination gym, auditorium, lunch and activities room (6,200 square feet); and a three-tiered, glass-enclosed courtyard (1,438 square feet) with wooden benches attached at each level, forming a miniature amphitheater for outdoor instruction.

The unusual design for Brandeis School was executed by New York architect Arthur Silver, winner of the Queens Chamber of Commerce Award for the best religious building in 1962 (Bay Terrace Jewish Center). Referring to the six-sided nursery and kindergarten rooms, Mr. Silver commented:

"Most of the functions there—such as games, dances, and various play activities—are held in 'circular form.' We started with a circle, then went to hexagonal shape to eliminate curved lines for reasons of economy.

"Also, we kept the hexagonal rooms separate from the main section so that parents have access directly to the kindergarten wing.

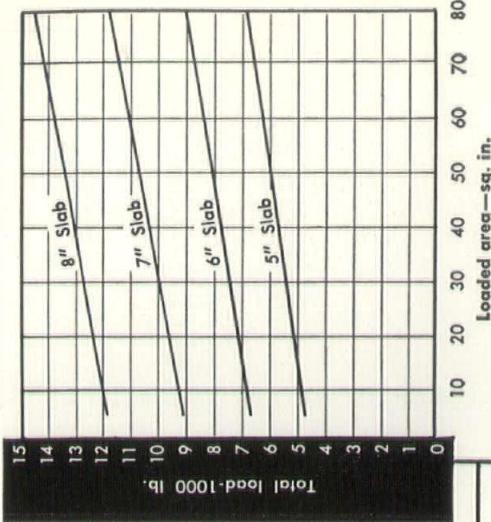


**Concrete slab design for long-service floors.** Example: assume that a slab is to be designed of 5,000 psi concrete for an industrial plant floor. There will be considerable traffic with trucks having loads of 10,000 lb. per wheel. Each wheel has a contact area of about 30 sq. in. Assume that operating 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  $7\frac{1}{2}$  in. thick.



## Requirements for floors on ground

BUILDING TYPE	TRAFFIC	MIX DESIGN DATA FOR ORDERING CONCRETE					CONCRETE FINISH
		W/C in gal. per bag	28 day cylinder strength (psi)	Slump (in.)	Air content (%) <sup>*</sup>	Min. cement content in bags per cu. yd.	
SINGLE COURSE	Offices, schools, churches, hospitals, commercial bldgs.: where floor will be covered with tile, linoleum, etc.	5½-6½	3500-4500	2-4	5±1 or 6±1	5½	Steel trowel
	Same as above except concrete is wearing surface. Also for service in light industrial buildings.	4-5½	4500-7000	1-3	5±1 or 6±1	6	Hard steel trowel by power and hand equipment.
	Industrial or commercial buildings subject to heavy or abrasive use.	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.
	Heavy industry such as foundries, steel mills, heavy manufacturing, also any industrial or commercial building with highly abrasive conditions.	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		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.

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

<sup>\*\*</sup>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.)

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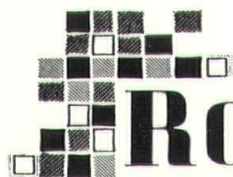
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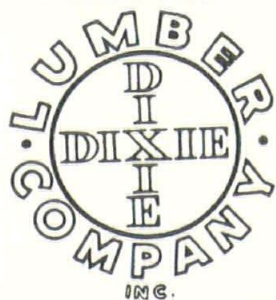
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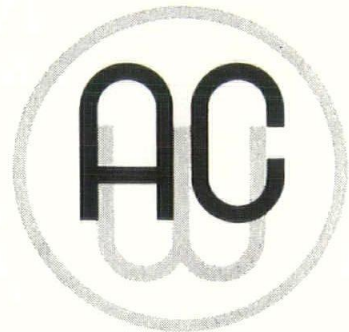
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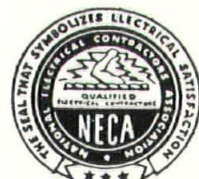
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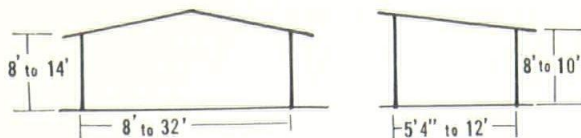
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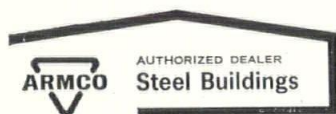


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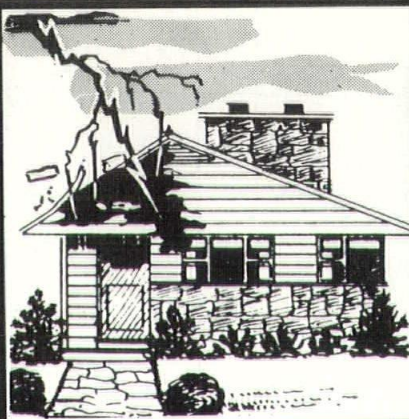
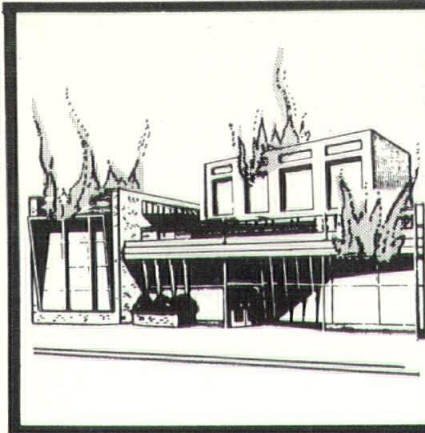
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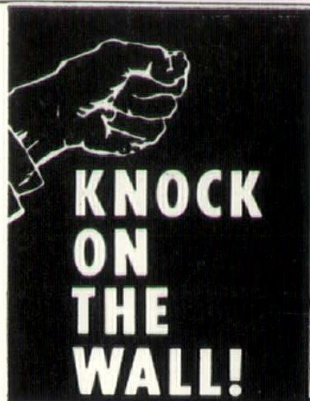
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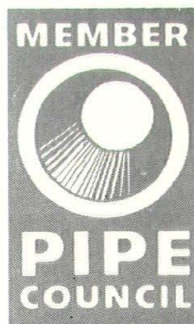
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