

The ceramic mural, 16' x 40', dominates the facade at the entrance tower. Designed by C. J. Fitzgerald to be symbolic of the radio industry, it contains 126 different colors. The tower itself is faced with fluted concrete in pink buff, the same color as the remainder of the exterior. The marquee below the mural is of bronze and stainless steel, and the entrance doors are bronze with panels of colored plastic.

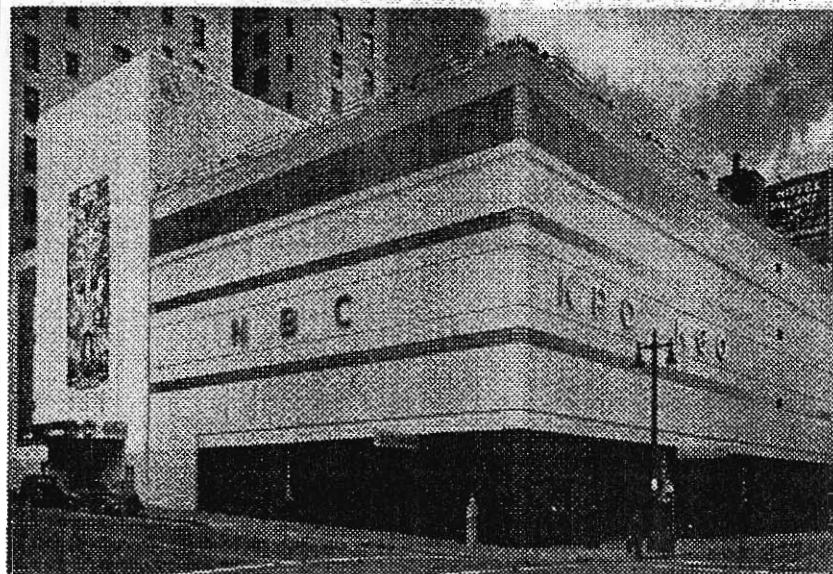


SAN FRANCISCO'S "RADIO CITY"

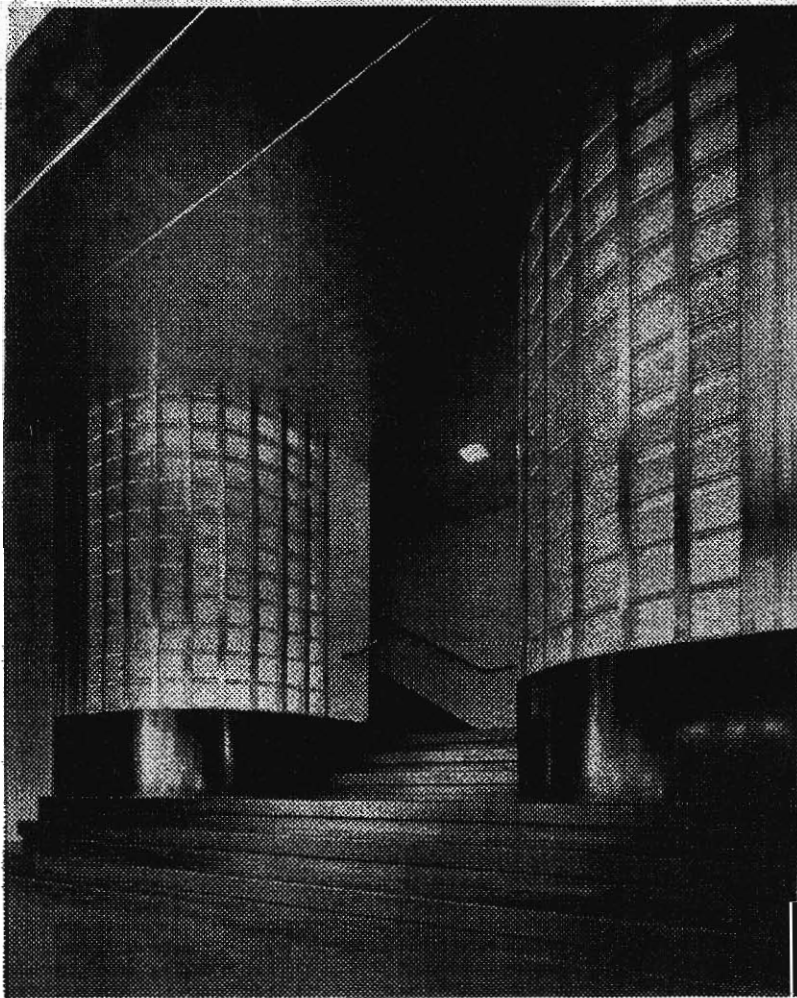
Albert F. Roller • Architect

STREAMLINED horizontal and vertical areas of glass block and an 80-foot entrance tower with a colorful ceramic mural identify the new 5-story home of NBC in San Francisco completed before the ban on critical materials. The general tone of the exterior is a warm pink buff. The base of the building around the garage is of sea green colored concrete and at the entrance is of terra cotta. The parapet is formed with alternating aluminum rails and flower boxes.

Designed without windows, the main administrative offices on the fourth floor receive outside light through the spacious panel of glass block.



Edus. M. Hulse



THE main lobby provides ample public access to the studios on the second floor by means of elevators and a broad stairway. (See plans, page 40). The show windows inside the lobby tell the story of radio and publicize the programs and radio advertised products. The walls of the lobby are in Chinese lacquer red and gold leaf. The ceiling is finished in aluminum leaf. The floor is of black terrazzo with bronze strips. Entrance doors are bronze with panels of colored plastic composition.

At the far end of the lobby curved panels of glass block vertically trimmed with stainless steel flank the main stairway. Electric reflectors behind these curved sections softly illuminate the lobby at the stair entrance. The bases of the glass block panels and the steps are of black terrazzo to match the lobby floor. The walls either side of the stairway are finished in pastel green.

THE entire structure, with the exception of a public parking garage on the first floor, is devoted exclusively to radio studios, offices, and facilities. (See plans page 40). From the foyer on the second floor, reached by elevator or wide staircase from the main lobby, the visitor, through large windows can see the newsroom with its teletype machines, and the traffic department where program schedules are worked out, corrected, and kept posted on huge boards. The largest studio, 41 x 70 ft. and capable of seating 500 people, opens directly off this foyer through double doors and a vestibule. The smaller studios are just a few steps down the public corridor. The three largest studios are two stories high, and clients' observation booths are above the control rooms. The second floor also includes technical, conference, and lounge rooms. Freight elevator and second stairway are at the rear of the building.

Visible from the foyer of the third floor is the master control room, directly opposite the elevators. This room is the nerve center of the building and is so designed that one man has complete control over every studio, every line in and out of the building, and all the switches and operations. Also on this floor are smaller studios, reference and audition rooms and offices.

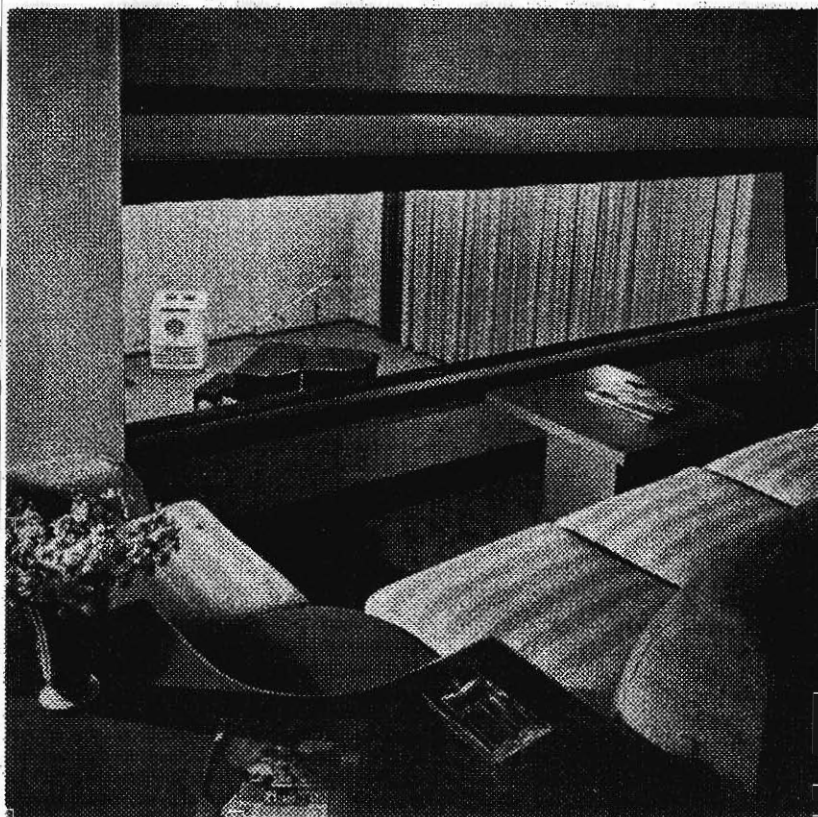
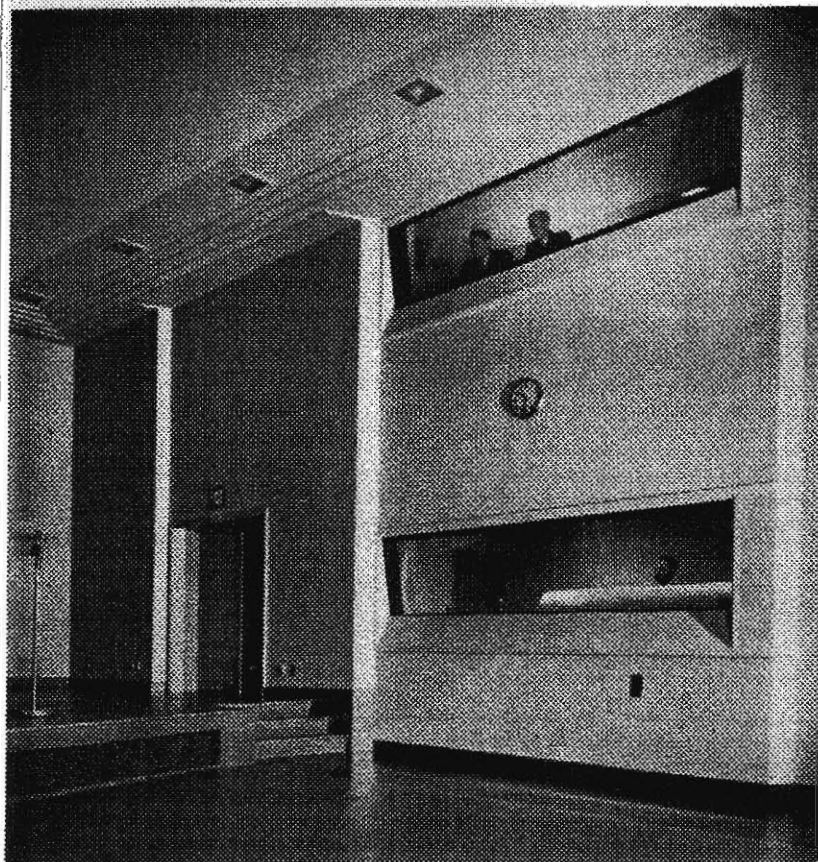
Administrative offices occupy the fourth floor.

Plans and specifications for the reinforced concrete building were worked out by the architect in close collaboration with NBC technical engineers and included every improvement that has been developed in laboratories or learned in the construction of studios in other cities. Every studio is set on springs, with the walls and ceilings suspended by springs, and it is thus impossible for any outside sound or vibration to reach the studios. All wall surfaces have scientifically correct acoustical treatment and are set at angles that make objectionable sound reflection impossible.

Steam heat was combined with air conditioning to maintain ideal atmospheric conditions. Controls and equipment are on the fifth floor.

Above. Interior of a large studio, showing the control room window, with the window of clients' observation booth above.

Below. Clients' observation booth looking towards the stage. Note perforated acoustical material lining the walls.



Maynard L. Parker

