

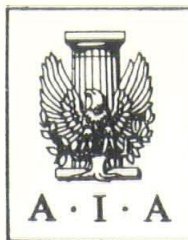
The background of the entire page is an abstract geometric pattern. It consists of a central green star-like shape formed by four elongated, pointed shapes meeting at the center. This green shape is surrounded by a white border, which is further surrounded by a grey pattern of irregular, angular shapes. The overall effect is a complex, tessellated design.

OCTOBER 1965

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MISSISSIPPI ARCHITECT



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The American Institute of Architects is the national organization of the architectural profession, and its initials A.I.A. following the architect's name have come to be recognized publicly as a certificate of merit. His membership in the A.I.A. attests to the architect's integrity, proven professional qualifications, and good standing in his community.

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The American Institute of Architects is the national organization of the architectural profession, and its initials A.I.A. following the architect's name have come to be recognized publicly as a certificate of merit.

The profession of architecture calls for men of integrity, culture, acumen, creative ability and skill. The services of an architect may include any services appropriate to the development of man's physical environment, provided that the architect maintains his professional integrity and that his services further the ultimate goal of creating an environment of orderliness and beauty. The architect's motives, abilities and conduct always must be such as to command respect and confidence.

An architect should seek opportunities to be of constructive service in civic affairs, and to advance the safety, health, beauty and well-being of his community in which he resides or practices. As an architect, he must recognize that he has moral obligations to society beyond the requirements of law or business practices. He is engaged in a profession which carries important responsibilities to the public and, therefore, in fulfilling the needs of his client, the ar-

chitect must consider the public interest and the well-being of society.

An architect's honesty of purpose must be above suspicion; he renders professional services to his client and acts as his client's agent and adviser. His advice to his client must be sound and unprejudiced, as he is charged with the exercise of impartial judgment in interpreting contract documents.

Every architect should contribute generously of his time and talents to foster justice, courtesy, and sincerity within his profession. He administers and coordinates the efforts of his professional associates, subordinates, and consultants, and his acts must be prudent and knowledgeable.

Building contractors and their related crafts and skills are obligated to follow the architect's directions as expressed in the contract documents; these directions must be clear, concise, and fair.

Every member of the A.I.A. has subscribed to the obligations of practice set forth on the following pages.

Obligations of John Doe, A.I.A., to the Public

An architect may offer his services to anyone on the generally accepted basis of commission, fee, salary, or royalty, as agent, consultant, adviser, or assistant, provided that he strictly maintains his professional integrity.

An architect shall perform his professional services with competence, and shall properly serve the interests of his client and the public.

An architect shall not engage in building contracting.

An architect shall not use paid advertis-

ing or indulge in self-laudatory, exaggerated, misleading or false publicity, nor shall he publicly endorse products or permit the use of his name to imply endorsement.

An architect shall not solicit, nor permit others to solicit in his name, advertisements or other support toward the cost of any publication presenting his work.

An architect shall conform to the registration laws governing the practice of architecture in any state in which he practices, and shall observe the customs and standards established by the local professional body of architects.

Obligations of John Doe, A.I.A., to the Client

An architect's relation to his client is based upon the concept of agency. Before undertaking any commission he shall determine with his client the scope of the project, the nature and extent of the services he will perform and his compensation for them, and shall provide confirmation thereof in writing. In performing his services he shall maintain an understanding with his client regarding the project, its developing solutions and its estimated probable costs. Where a fixed limit of cost is established in advance of design, the architect must determine the character of design construction so as to meet as nearly as feasible the cost limit established. He shall keep his client informed with competent estimates of probable costs. He shall not guarantee the final cost, which will be determined not only by the architect's solution of the owner's requirements, but by the fluctuating conditions of the competitive construction market.

An architect shall guard the interest of his client and the rights of those whose contracts the architect administers. An ar-

chitect should give every reasonable aid toward a complete understanding of those contracts in order that mistakes may be avoided.

An architect's communications, whether oral, written, or graphic, should be definite and clear.

An architect shall not have financial or personal interests which might tend to compromise his obligation to his client.

An architect shall not accept any compensation for his professional services from anyone other than his client or employer.

An architect shall base his compensation on the value of the services he agrees to render. He shall neither offer nor agree to perform his services for a compensation that will tend to jeopardize the adequacy or professional quality of those services, or the judgment, care and diligence necessary properly to discharge his responsibilities to his client and the public.

Obligations of John Doe, A.I.A., to the Profession

An architect should promote the interests of his professional organization and share its work.

An architect shall not act in a manner detrimental to the best interests of the profession.

An architect shall not knowingly injure or attempt to injure falsely or maliciously the professional reputation, prospects, or practice of another architect.

An architect shall not attempt to supplant another architect after definite steps have been taken by a client toward the latter's employment. He shall not offer to undertake a commission for which he knows another architect has been employed, nor shall he undertake such a commission until he has notified such other architect of the fact in writing, and has been advised by the owner that employment of that architect has been terminated.

An architect shall not enter into competitive bidding against another architect on the basis of compensation. He shall not use donation or misleading information on cost as a device for obtaining a competitive advantage.

An architect shall not offer his services

in a competition except as provided in the Competition Code of The American Institute of Architects.

An architect shall not engage a commission agent to solicit work in his behalf.

An architect shall not call upon a contractor to provide work to remedy omissions or errors in the contract documents without proper compensation to the contractor.

An architect shall not serve as an employee of unregistered individuals who offer architectural services to the public, nor as an employee of a firm whose architectural practice is not under the identified control of a registered architect.

An architect shall not be, nor continue to be, a member or employee of any firm which practices in a manner inconsistent with these Standards of Professional Practice.

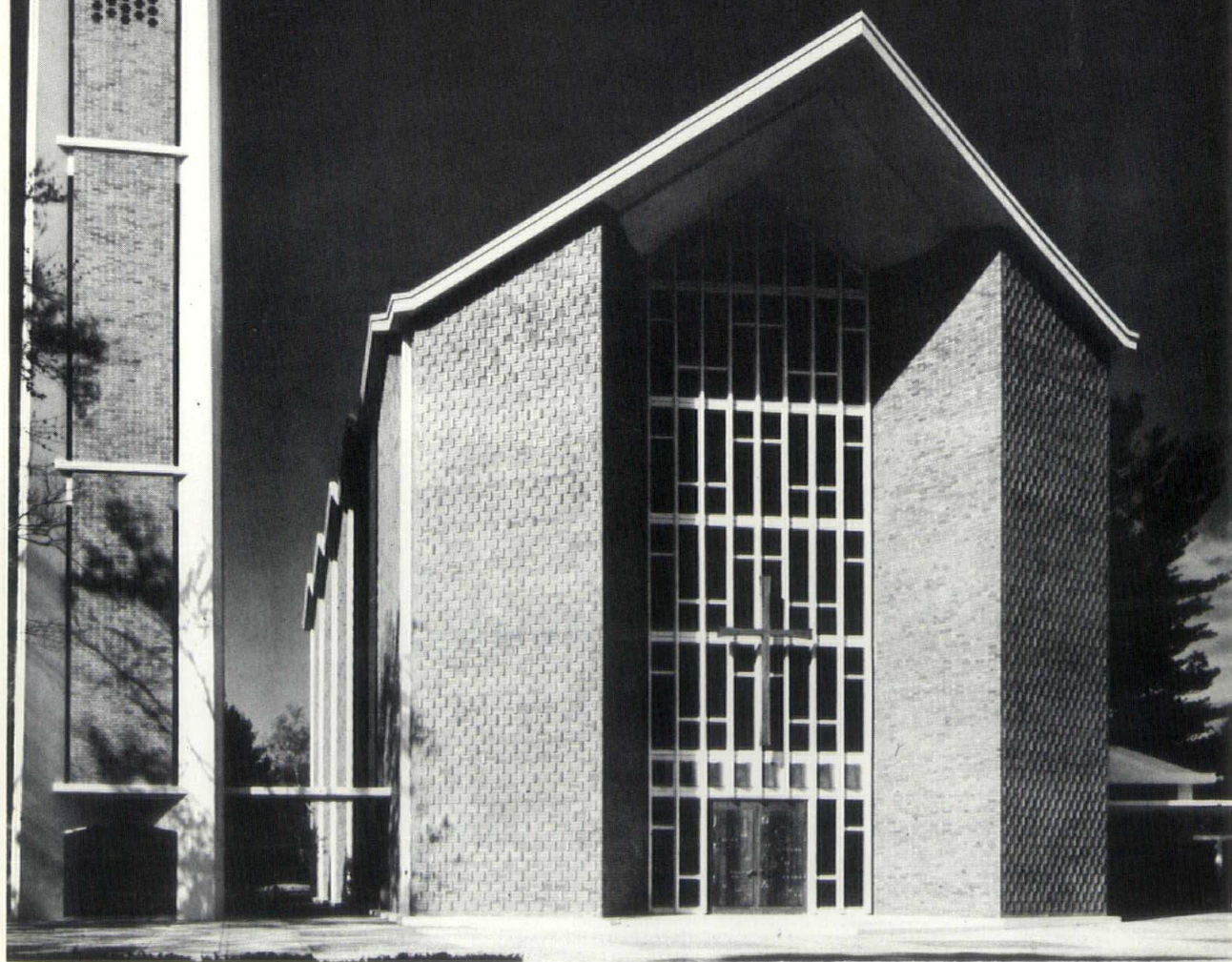
Dissemination by an architect, or by any component of The Institute, of information concerning judiciary procedures and penalties, beyond the information published or authorized by The Board or its delegated authority, shall be considered to be detrimental to the best interests of the architectural professional.

Houses of WORSHIP

A CHURCH "by the side of the road", standing parallel to, instead of facing the street, and looking out over a landscaped oval church commons, is the way the architects describe the unusual orientation of the new St. Mark's Episcopal Church in New Canaan, Conn. The church, in addition, faces south, reflecting the modern trend away from the traditional east-west location of Anglican churches.

Willis N. Mills, who directed the project for Sherwood, Mills and Smith, architects of Stamford, Conn., said that its unusual placement

(Continued on following page)



OCTOBER, 1965

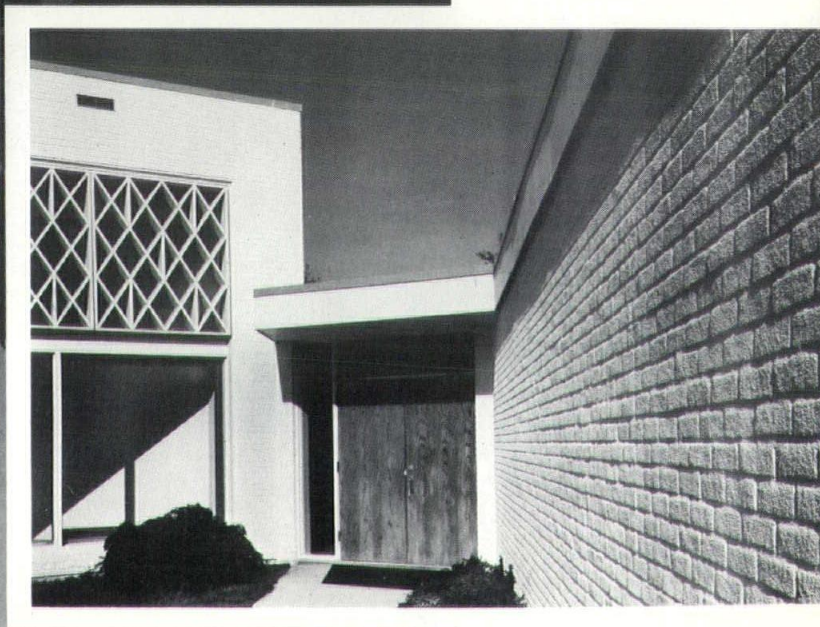
Houses of WORSHIP

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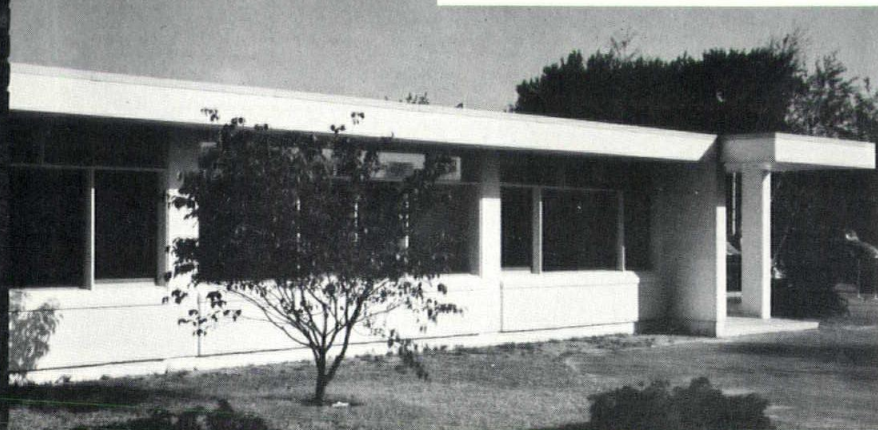


Exterior view of temple proper from approach.

Exterior detail view.



Classroom wing seen from entrance porch.



was determined by a variety of reasons such as "to make the church inviting and easily accessible to people from the street, to afford a sunny, pleasant outlook from the church southwards to the commons, and to screen an older style but currently used parish building as well as parking areas at the rear of the site."

"Had we placed the church towards the rear of the site facing the street," Mr. Mills asserted, "we would have lost the feeling of intimacy and accessibility for people on the street. The free standing, or campanile tower, located between the church entrance and the street, also affords an architectural link with the street. The large greensward or commons provides a practical outdoor area for church fairs and other activities. Had the church been placed in a more conventional location, for example, facing the street, this valuable space could not have been utilized to its greatest potential."

The church also includes a chapel, bell tower, Sunday school and parish house. Built at a cost of \$1,500,000 St. Mark's was completed in two years. Seating capacity is for 700, so arranged that the church appears comfortably filled with 300 persons.

The church building is supported by 13 white, reinforced concrete columns. The triangular, fan-shaped vaults of the roof soar upwards from the columns. The tapered columns, wider at the top where they join the vaults and where the stress is greatest, are 40' high and weigh 16 tons. They were prefabricated and trucked to New Canaan.

In discussing the design of the church, Mr. Mills said that an effort had been made to incorporate four elements: simplicity, functional integration,

structural honesty and repose. "The design of the church," Mr. Mills added, "is an attempt to express with modern materials the fusion of design and structure into a single entity, a combination so successful in early Gothic buildings. This does not mean however, that St. Mark's is imitative; nor can it accurately be described as a 'Gothic style' church. It means that the basic structure such as the columns and vaults were planned as design itself."

"Furthermore, we have tried to avoid the staccato, meaningless, over-excitement inherent in the design of so many contemporary churches," Mr. Mills stated. "We hoped that St. Mark's would offer a sense of meditation and contemplation, an atmosphere of repose essential to a place of worship."

Situated in a county (Westchester) known for its interesting architecture, the Westchester Reform Temple is designed as a six-pointed Star of David, an idea that has not only symbolic, but also functional, purposes. There are six pointed areas in the sanctuary, and an additional extended area that houses, classrooms, social room and kitchen, administrative office, and rabbi's study. The plan also leaves room for future expansion for additional classrooms and hexagonal-shaped social hall, which will be located at the rear of the plot.

A simple bearing wall plus concrete slab-and-beam structure, the temple is finished on the exterior by whitewashed brick, with certain minor portions of sprayed stucco on block. There is space in the basement for youth activities.

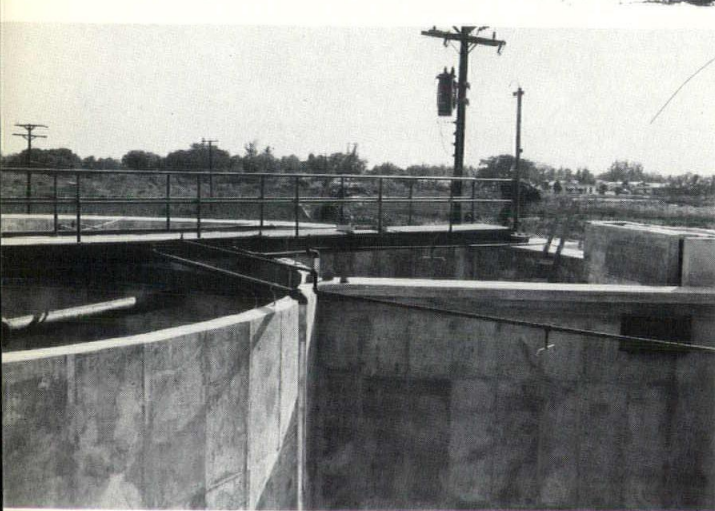
The architect was William W. Landsberg, the design consultant, Marcel Breuer, F.A.I.A.

Interior toward bema.





Above: This compact, odor-free modified activated sludge plant is handling sewage treatment for a new residential development near North Miami Beach, Florida.



Left: Design of sewage treatment plant near North Miami Beach, Florida, is shown in this view of the two concentric, concrete-walled treatment tanks. Outer tank is divided into several sections for various phases of the treatment process.

FLORIDA SEWAGE PLANT

SEWAGE TREATMENT in a new residential development in southern Florida is being handled by a compact, modified, activated sludge plant.

The facility, known as a Dravo Aeropack plant, was built for a new community adjacent to North Miami Beach, Florida. Process designs and components for the 500,000 gallons-per-day plant were furnished by Dravo Corporation, Pittsburgh.

Designed to provide small communities with an effective means of treating sewage, the plant utilizes the aerobic digestion system for sewage sludge. Because of its compact size, freedom from odors, and attractive appearance, it can be constructed in close proximity to dwellings. This also makes it well suited for use by schools, motels, shopping

centers, airports, government installations, and the like.

The plant has an efficiency of 90 to 95 per cent in reduction of B. O. D. of the raw sewage and a similar decrease in solids suspended in the effluent.

(The most important single index of pollution in waste water is the amount of oxygen required for biological stabilization. This value, termed Biochemical Oxygen Demand (B. O. D.), is determined by incubating waste water samples for a five-day period and establishing the amount of oxygen utilized.)

Odors are prevented from developing by thorough aeration of the sewage with pressurized air. This also results in contamination-free liquid and solid end products.

Increasing use of adhesives in the building industry is aptly illustrated in the Building at Manchester and Paseo de la Reforma in Mexico City, which makes effective use of porcelain enameled panels.

Adhesives Aid Industry Building



The Telefonos de Mexico Building in Mexico City utilizes porcelain enameled panels for both functional and esthetic values. The panels were made by Mirawal de Mexico, La cantabra, Vidrios Y Envases, S.A. Mexico City under a licensing arrangement with Mirawal, an operating division of Birdsboro Corporation, Birdsboro, Pennsylvania. Mirawal supplied the porcelain enameled coil steel for the skins which were bonded to an asbestos cement core with an Armstrong Cork Company adhesive.



THE increasing use of adhesives in the building industry is aptly illustrated in two outstanding new buildings in Mexico City — the Telefonos de Mexico Building and the Building at Manchester and Paseo de la Reforma.

Both of these modern buildings make effective use of porcelain enameled panels made by Mirawal de Mexico, La cantabra, Vidrios Y Envases, S.A. Mexico City, under a licensing arrangement with Mirawal, an operating division of Birdsboro Corporation, Birdsboro, Pennsylvania. Mirawal, a pioneer in the sandwich panel field, is the largest producer of its type of products in the world.

Use of these sturdy, lightweight panels has enabled architects to design buildings with the latest functional advantages along with high esthetic qualities.

Production of the panels represents a cooperative effort in a foreign field between Armstrong Cork Company, Lancaster, Pa., and Mirawal. Armstrong supplied the adhesive and Mirawal the porcelain enameled coil steel for the skins. The asbestos cement core was obtained in Mexico.

D-288 is especially suited to fast, economical assembly line fabrication of sandwich panels, using pressure rolls to combine core and skins. Prolonged clamping and curing, as well as the extra handling involved, are eliminated.

Sandwich panels represent one of the newer uses of adhesives in the building industry but continuing research is expected to develop even more widespread use because of the many advantages of adhesives.

HARBISON-GIANT — brick in a rust red shade will be used in constructing a new million dollar Residence for Senior Citizens, to be built on Third Street in Monessen, Pennsylvania.

The new building will contain 72 one, two and three bedroom apartments in four and five upper stories, with utility and recreational facilities located on the ground level. An elevator will provide convenient access to the upper levels.

Designed by Monessen architect J. James Fillingham, this unique structure will rise 59 feet and will have overall ground dimensions of 220 by 60 feet. Approximately 37,500 square feet of straight and curved wall area will be blended to achieve an attractive and dignified simplicity. Special curved units will be manufactured to accommodate the rounded wall sections.

To be a wall bearing structure, the building will utilize the thru-wall concept of design. The at-

tractive and warm finish of the HARBISON-GIANT brick, in the 12-inch thickness, will form the finished exterior and interior surfaces of the perimeter walls simultaneously as each unit is laid in place.

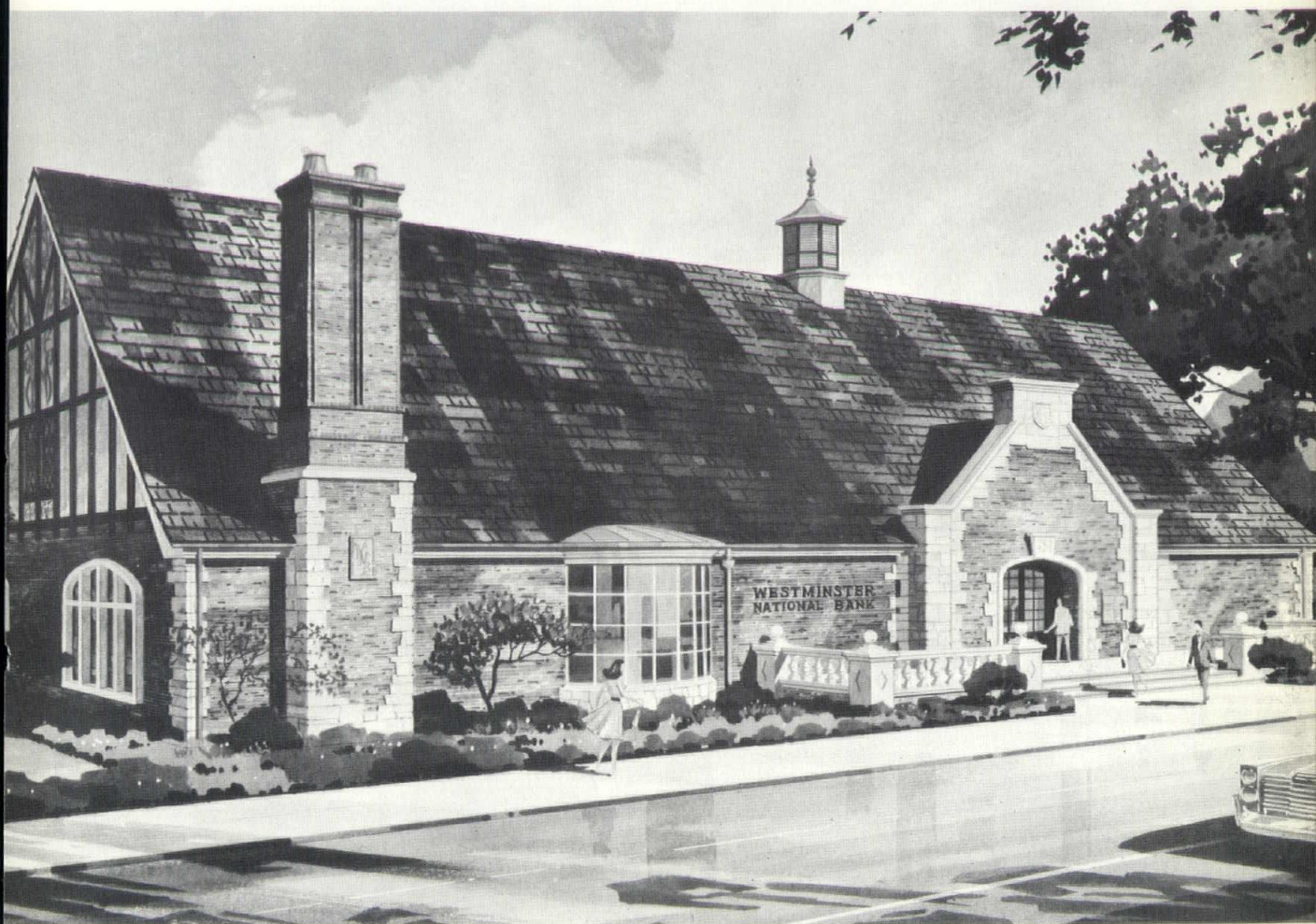
HARBISON-GIANT brick represent a technological advancement in clay masonry building material. They are manufactured by Harbison-Walker Refractories Company at its Clearfield, Pa. plant. Produced from select, native fireclays under strict quality control, the bricks are made in a nominal face dimension of four by 16 inches in four, eight, and 12 inch bed depths.

Manufacture of this brick marks the re-entry of Harbison-Walker into the production of structural clay building products. The world's leading producer of refractory products manufactured, in addition to refractories, a line of face brick prior to World War I.

RESIDENCE FOR SENIOR CITIZENS



NEW BANK REFLECTS OLD ENGLISH INFLUENCE



GROUND has been broken for the Westminster National Bank building, the third and final phase of Ronald W. Caspers' "Keystone Square" in Westminster, Calif.

Burke, Kober & Nicolais, Los Angeles architectural and engineering firm, designed the bank in the same traditional English theme as the adjacent Keystone Savings and Loan Association building and the Ha'Penny Inn. The latter two also were designed by Burke, Kober & Nicolais.

The 7500 sq. ft. Westminster National Bank exterior will utilize used brick and stone interspersed with redwood half-timbers. It will feature the steeply pitched shingle roof which typifies the traditional English structure.

The interior of the bank, using a large stone fireplace as a focal point, will be richly paneled in old English oak augmented by heavy oak beams in the ceiling. A stone floor in the entry way and wrought iron lighting fixtures carry through the theme.

Completion is scheduled for November. Harold J. Nicolais, A.I.A., partner in Burke, Kober & Nicolais, supervised design of the bank building.

A HOISTING PROBLEM

How do you hoist remodeling materials to the fourth and fifth floor of a downtown office building when:

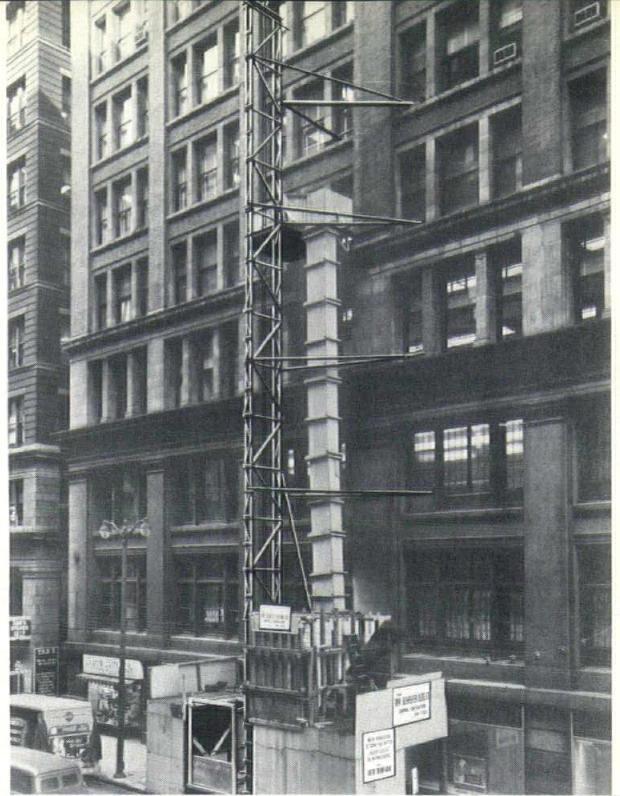
The building owners forbid you to use freight or passenger elevators, and,

The City officials will not permit you to block the sidewalk and reroute pedestrian traffic over a pedestrian bridge?

They found the answer in a Buck Hois Tower. It occupies about half the sidewalk-width on Fourth Street, in a heavy shopping and traffic area, where the company has undertaken an extensive remodeling job of the entire fourth floor and a portion of the fifth for the Fifth/Third Bank. Sidewalk traffic is open in all lanes.

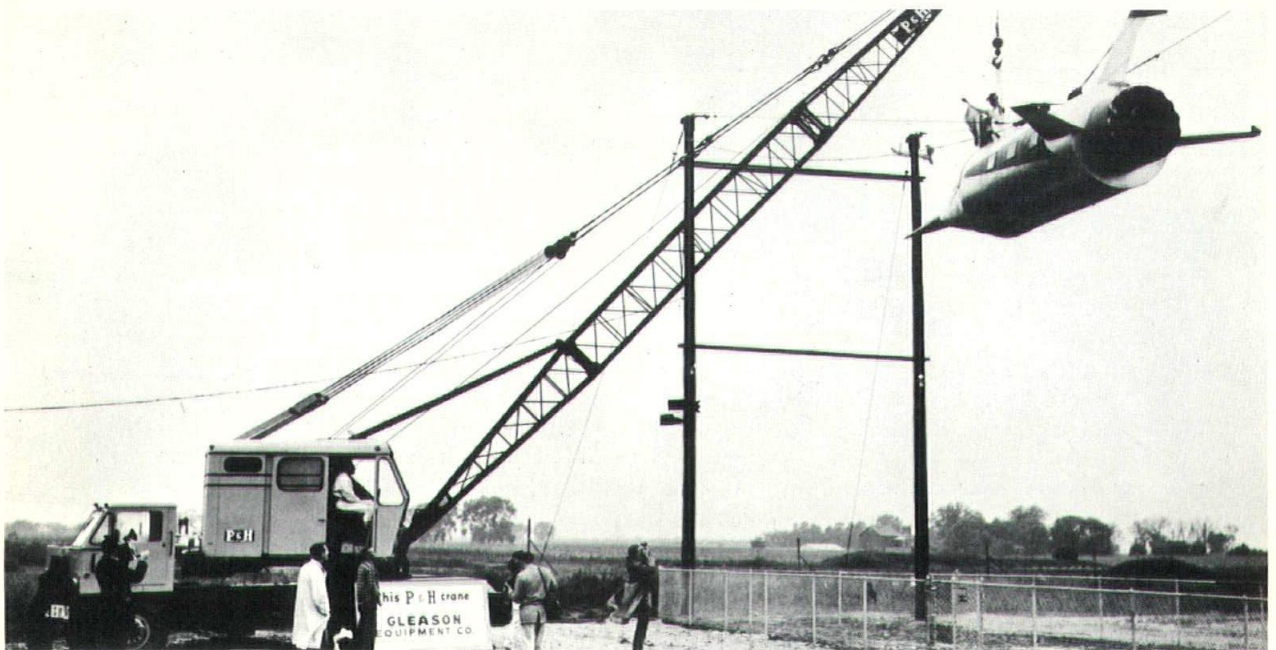
The builders had rented Hois Towers for several earlier construction jobs. They found its combination of speed (65 ft. per min.) and its capacity (2000 lbs.) better than any competitive equipment, and the machine was faster and more economical to erect than a permanent tower hoist.

All building materials and mechanical equipment,



such as plumbing, electrical equipment and large air conditioning units were hoisted to the working level. In building a fifth floor extension, the Hois Tower was used to hoist concrete as well.

UP IN THE AIR



DESPITE a very rainy day and 40 m.p.h. winds, a 60 ton Harnischfeger truck crane places the first lady astronaut in the world into her space ship. The 26 year old Chicago secretary, Pat O'Brien adds only 115 lbs. to the one ton space ship which will be her home for 30 days while she promotes Scots Plains, a 1400 home "Satellite City" 30 minutes west of Chicago's Loop.

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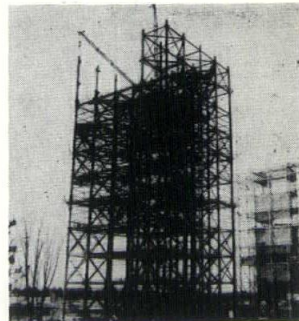
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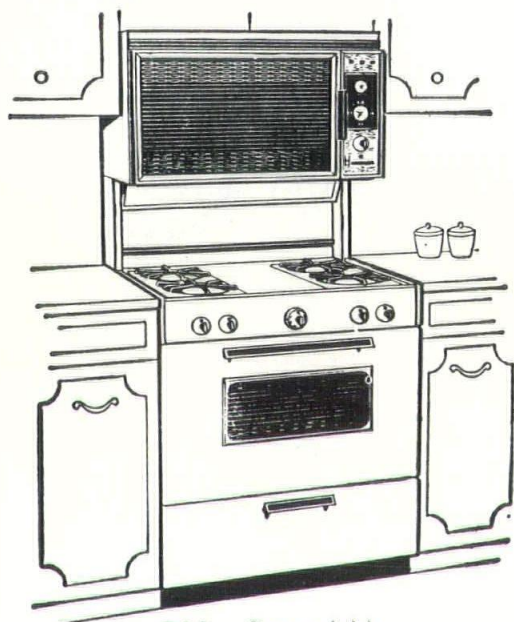


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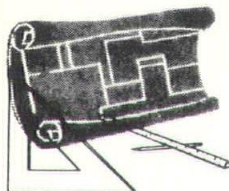
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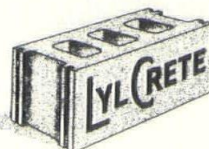
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