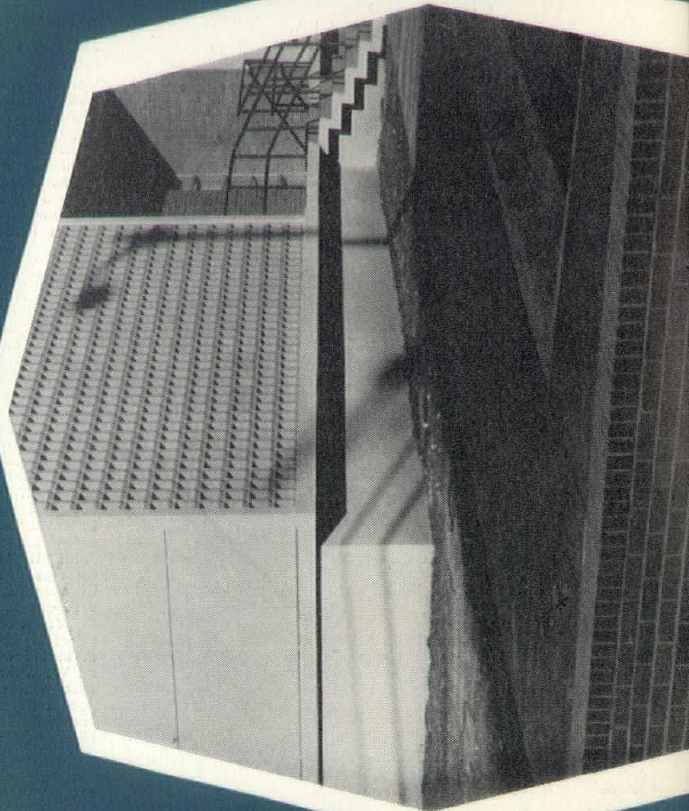


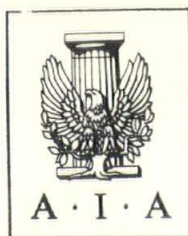
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The American Institute of Architects was born on February 23, 1857. It is one of the oldest professional organizations—ten years younger than the American Medical Association and eighteen years older than the American Bar Association. One hundred and thirty chapters now have a total membership in excess of fifteen thousand. It is the recognized voice of the architectural profession in the United States.

The stated purpose of the American Institute of Architects is: "To organize and unite in fellowship the architects of the United States so as to promote the aesthetic, scientific, and practical efficiency of the profession. To advance the science and art of planning and building. To coordinate the building industry and the profession of architecture. To insure the advancement of living standards of our people through their improved environment, and to make the profession of ever-increasing service to Society."

The A.I.A. makes it mandatory that a member shall not accept compensation other than from his client or employer; shall not render professional services without compensation, and shall not knowingly compete with another architect on a basis of fee, nor use donation as a device for obtaining competitive advantage.

A member shall not offer his services in a competition except as provided in the Institute's Competition Code; nor shall he render services to non-professional enterprises connected with the building industry.

He shall not engage in building contracting; shall not falsely or maliciously injure the reputation of another architect; shall not attempt to supplant another architect; shall not undertake a commission for which he knows another architect has been employed; shall not divide fees except with professionals related to building design and those employed or associated with his office.

A member shall not advertise; shall conform to registration laws; and shall at no time act in a manner detrimental to the best interests of the profession.

The A.I.A. has formulated basic principles for the guidance of the profession: An architect's relation to his client depends upon good faith. He should consider the needs and stipulations of his client and the effect of his work upon the life and well-being of the public. He may offer his services to anyone on a generally accepted basis provided that he rigidly maintains his professional integrity.

An architect should not make use of services offered by manufacturers, suppliers of building materials, appliances and equipment, or contractors, which may be accompanied by an obligation detrimental to the best interest

(Continued on Page F)

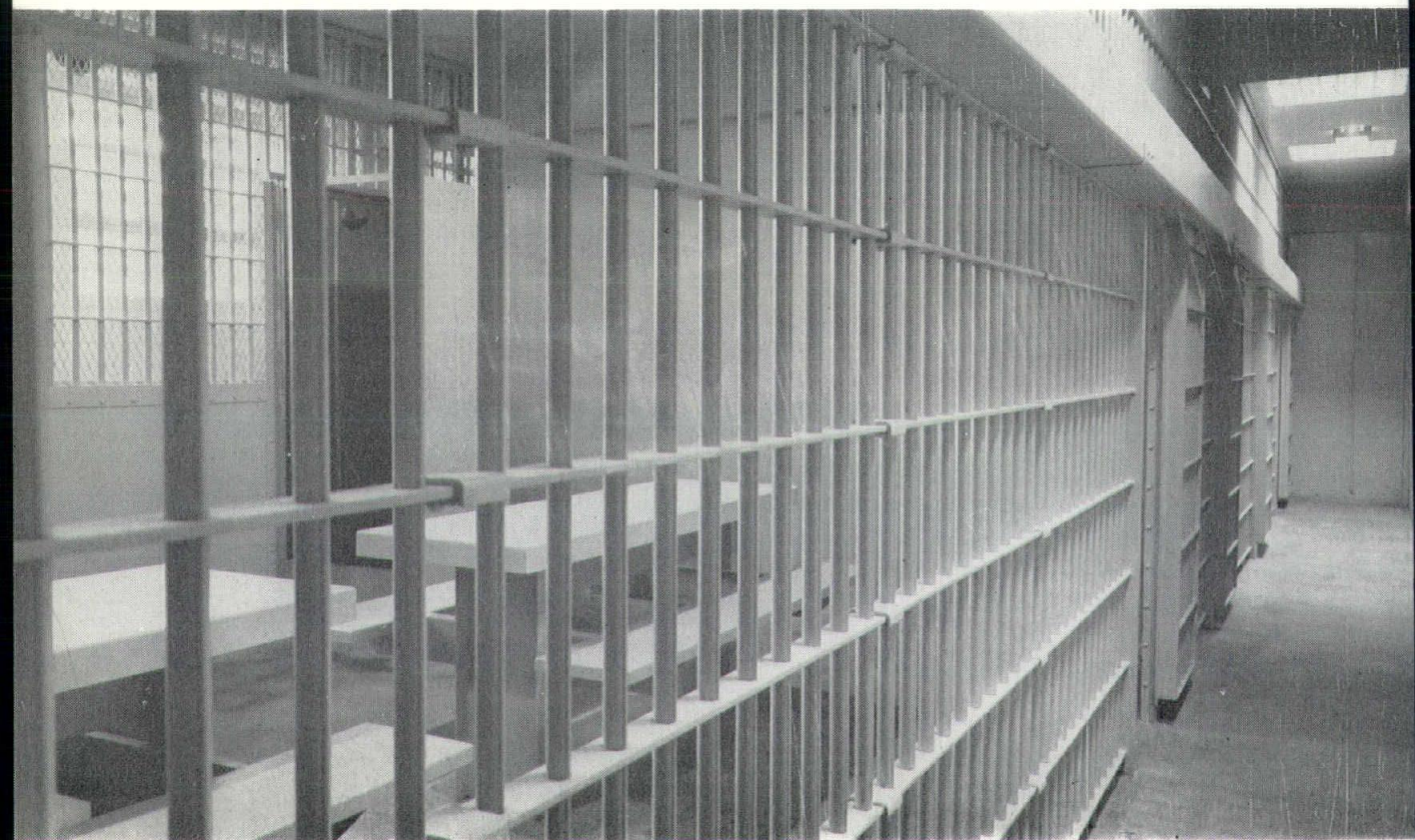
LAFAYETTE COUNTY JAIL

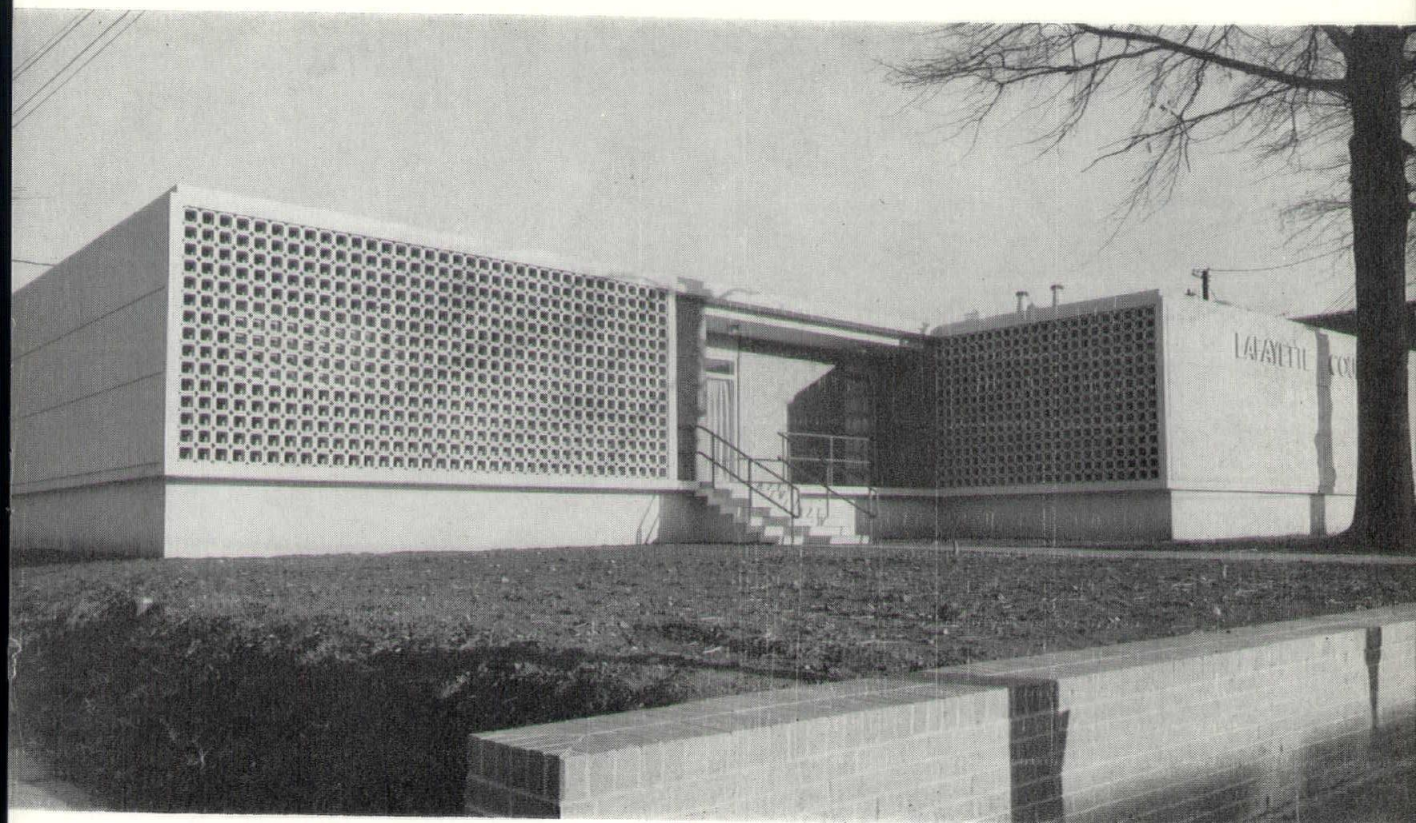
OXFORD
MISSISSIPPI

This county jail is located on one of the main streets in town. The architects who designed it took into account two primary needs: the need for privacy and the need for fresh design.

The new structure stands at the site of the old jail, torn down after 90 years of use. County officials told the architects they wanted to allot most of the space in the new building to male prisoners, but provide for women and juveniles. Other requirements were as much on-site parking as possible and a three-bedroom apartment for the jailer.

The new 6,100-square-foot facility has two sections—the residence with entrance facing the main street, and the jail itself, facing a side street.





Screen tile was used on both the jail and residence sections of the building to provide privacy. This allows viewing from the inside out, but minimizes viewing into the building.

Since the jailer is charged with feeding the prisoners, it was necessary to locate and size the residence kitchen for this purpose. In addition to the large kitchen, the residence area contains a living-dining room, three bedrooms, a breakfast-sewing room, two baths and a utility room.

The jail section has two offices, the jailer's work area, storage and utility space, detention areas for 24 white and 24 Negro men, for six white and six Negro women, for two white and two Negro juveniles, and one padded cell.

Construction is of concrete floor slabs, beams, columns, roof slab, and some interior concrete walls. The interior is of concrete block, and the exterior, of brick, screen tile and concrete.

Cost of construction was \$149,747.50, not including residence furnishings.

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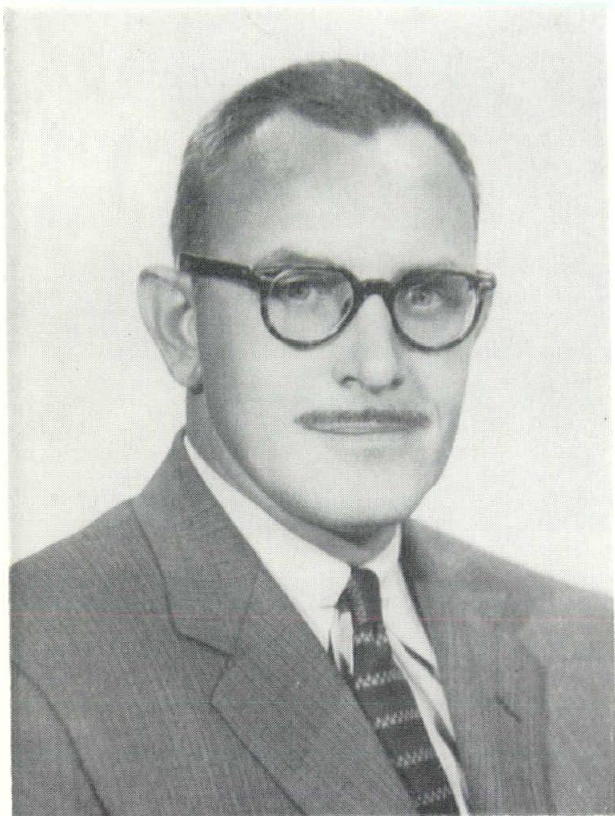
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Tom Biggs Advanced to Rank of Fellow

The American Institute of Architects is advancing Thomas J. Biggs of Jackson to the rank of Fellow at its 1963 convention in Miami this month.



THOMAS J. BIGGS, F.A.I.A.

Mr. Biggs, a principal in the firm of Biggs, Weir, Chandler, Neal and Chastain, is one of 35 members in the country to be selected.

The honor is bestowed for distinguished performance in architectural design, literature, education, public service or service to the A.I.A. Less than four per cent of the Institute's current membership of over 15,000 are Fellows.

Mr. Biggs was chosen on the basis of his service to the A.I.A. He is chairman of the national A.I.A. committee on internship training; member of the advisory committees to the schools of architecture at Tulane and Auburn Universities; member of the A.I.A. committee on academic training; member of the Association of Collegiate Schools of Architecture; past chairman of the A.I.A. awards and scholarships committee, and past member of the Joint A.I.A.-A.C.S.A. committee on teaching of architecture. He has held all offices in the Mississippi Chapter of A.I.A.

Author of award winning entries in two national architectural competitions, Mr. Biggs was a member of the jury for the first Reynolds Student Award Competition.

He is a native of Earle, Ark., and a graduate of Georgia Tech. From 1933 to 1940 he was employed in various professional offices in Jackson, Little Rock, Washington and New York. He served in the U. S. Army from 1940 to 1945 as a lieutenant colonel, and since 1946 has been in continuous practice in Jackson.

Three other Mississippi architects are Fellows. They are R. W. Naef, F.A.I.A. and N. W. Overstreet, F.A.I.A., both of Jackson, and John H. Pritchard, F.A.I.A., of Tunica.

John Doe, A.I.A. *(Continued from Page C)*

of the client. His drawings, specifications, and other documents should be complete, definite, and clear. He should guard equally the interests of the contractor and the client.

An architect in his investments and in his business relations outside of his profession must be free from financial or personal interests which tend to weaken or discredit his standing as an unprejudiced and honest adviser, free to act in his client's best interest. He should promote the interests of his professional organizations and do his full part of the work. He should inspire the loyal interest of his employees and endeavor to provide op-

portunity for the development of those who enter the profession.

An architect should be of constructive service to his community. He should seek to forward justice, courtesy, and sincerity in the practice of architecture. He should always respect the distinction between professional practice and non-professional enterprise.

John Doe, A.I.A., means that Joe Doe is a corporate member of the American Institute of Architects. He professes to adhere to its obligations of good practice and he is bound by its mandatory standards.

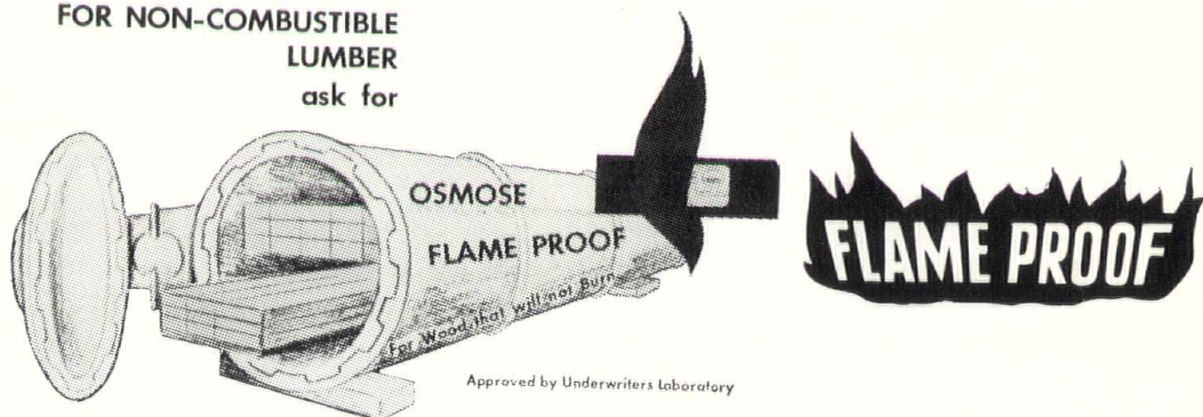
—Bob Henry

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PARK AVENUE'S *NEW* FACE

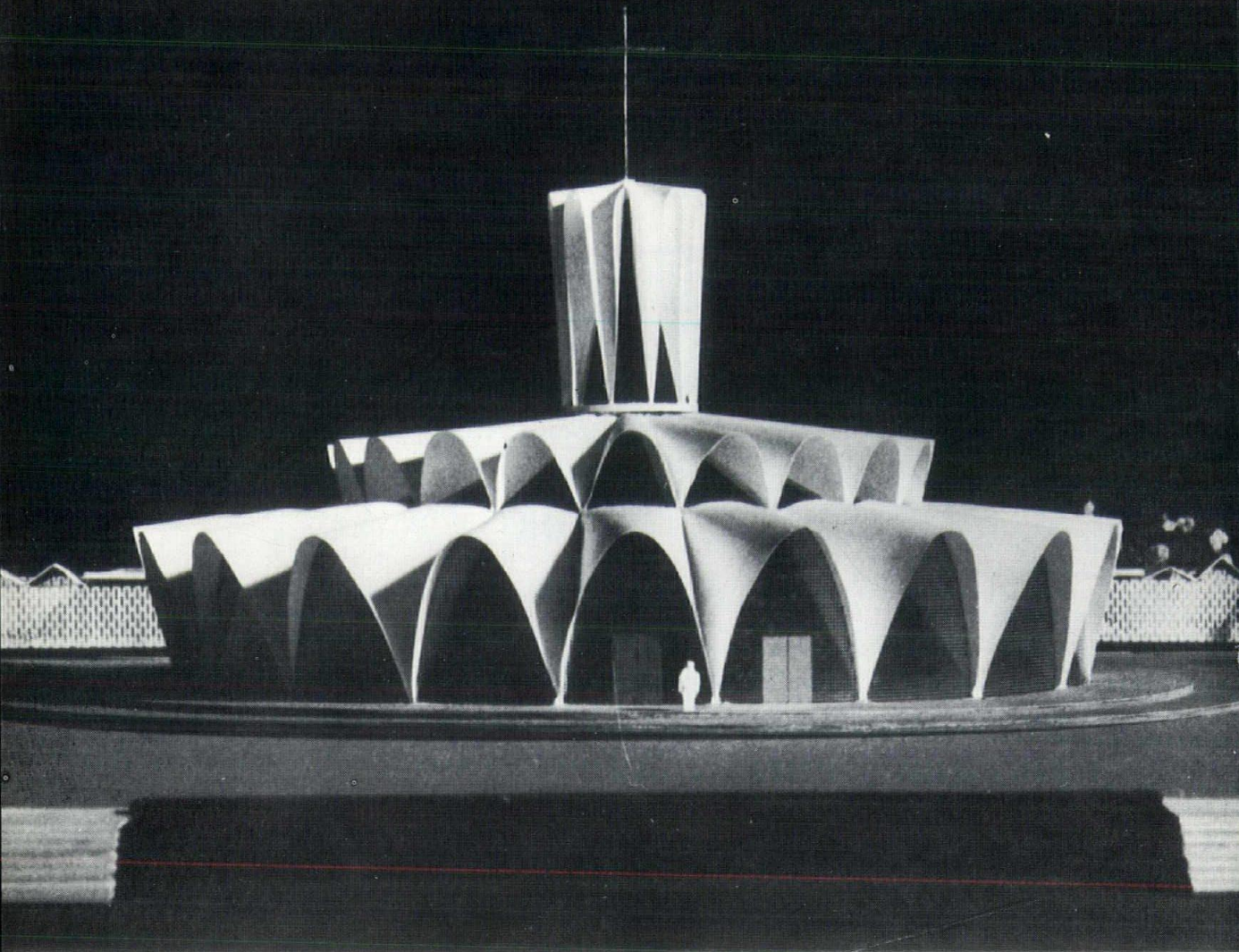


New buildings have transformed the look of Park Avenue in New York City.

DURING the last ten years, upper Park Avenue has had its face lifted. A Canyon of Beauty has risen in the fifteen blocks between 46th Street, where the tower of the New York Central building blocks the Avenue on the south, to 60th Street, where the commercial midtown begins to give way to the residential uptown. The area has witnessed one dramatic new architectural experiment after another, and the work still goes on. At the extreme southern end of this canyon, peering over the shoulder of the familiar New York Central building, the giant of them all is just being finished—the Pan American building, the largest office building in

the world.

Architecturally, all the buildings are different. They range in style from conventional ziggurats through the modified and towered ziggurat of the International Telephone & Telegraph building to the severe slim columns of the Seagrams and Union Carbide buildings, the ultimate examples of the international style in architecture. They include daring experiments like Lever House, balanced delicately on its pilings. They are all colors: the green of Lever House blends with the rich bronze of the Seagrams building and the silver and black of the Union Carbide tower.



Fluid-Applied Roofing— For The Fluid Look In Design

THE GRACEFULLY curved thin-shell roof is among the most expressive products of the marriage of creative architecture and structural engineering. Typical of the times, polymer chemistry has entered the scene, adding an extra degree of freedom in design. The St. Louis Priory Church, St. Louis, is a spirited rendition of design freedom, free of flashings, curbs, corners, or harsh terminal lines. From the lantern-like tower that floods the main altar with natural light, concrete parabolas spill out in widening rings.

Aestheticism of design was enhanced by the application of a fluid-applied roofing based on DuPont Neoprene and Hypalon synthetic rubbers. Following the application of a special penetrating primer, the system consists of multiple coats of liquid

Neoprene applied by hand or pressure fed rollers and two finish coats of Hypalon applied in a similar manner. Great freedom in choice of color is afforded from the wide range of standard and special colors available in the Hypalon Coatings. The resulting roof system is a continuous, seamless, tough and rubbery weather resistant membrane.

It adheres tenaciously to concrete and various roof decking materials and can be expected to look good and perform its weatherproofing job for many years. Neoprene-Hypalon roofing systems were first used over five years ago. Today the first membranes put down are tougher and tighter than ever and they look like new. Thanks to chemical research and the pioneering spirit of the architectural profession, elastomeric roofing, like the hyperbolic paraboloid, is here to stay.

GATEWAY CENTER

GATEWAY CENTER, a \$100 million office building complex will rise over downtown Chicago's railroad tracks near major rail and highway hubs, Robert V. Tishman, president of Tishman Realty & Construction Co., Inc., announced.

Scheduled for occupancy in December 1964, the first building, a 20-story structure, will stand on a 90,568 square foot size between Madison and Monroe Streets overlooking the Chicago River. Unique financing, as well as original design concepts, will enable Tishman to provide a top grade building with services comparable to other first class Chicago office structures but at rentals substantially below those in the city's other new office

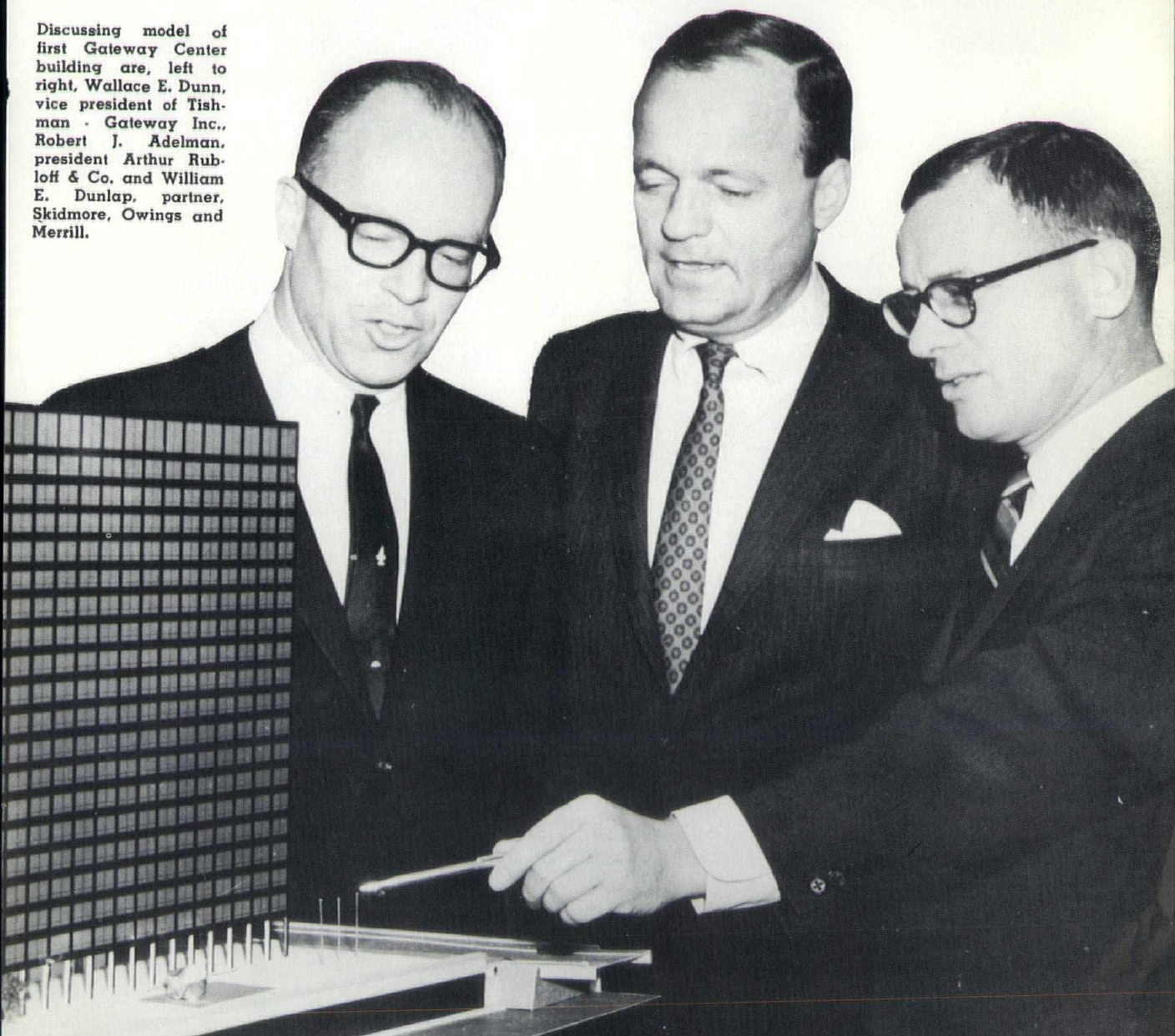
buildings. The new design concepts will also produce virtually column-free floors. Details on the building will be released shortly.

Architects will be Skidmore, Owings and Merrill.

The first structure will be set in a 50,000 square foot landscaped plaza. Its 40,000 square foot floors, in addition to the complete flexibility of design resulting from the column-free interiors, will feature air conditioning, acoustical hung ceilings, asphalt tile flooring, recessed fluorescent lighting and tenant partitioning.

Location of the building was selected to provide outstanding commuter convenience. It will be located approximately within a block of both Union Station and Northwestern Commuter Station.

Discussing model of first Gateway Center building are, left to right, Wallace E. Dunn, vice president of Tishman - Gateway Inc., Robert J. Adelman, president Arthur Rubloff & Co. and William E. Dunlap, partner, Skidmore, Owings and Merrill.





MARINE PARK

CONSTRUCTION of Marine Park Corporation's \$3 million oceanarium in Mission Bay Park will begin shortly, it was disclosed by George D. Millay, president of the company.

The development was described by Millay as "the world's first oceanarium to combine the elements of entertainment, recreation, educational experiences, and marine-life research." He emphasized that the facilities will be completely different from any other oceanarium now in existence.

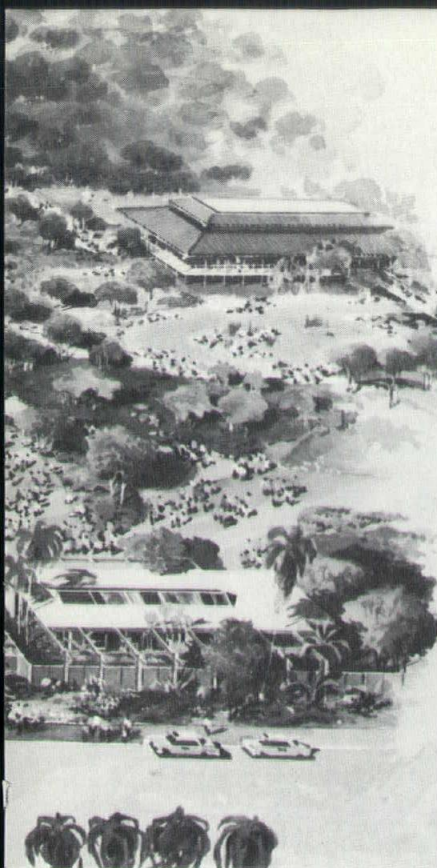
Designed in a tropical setting on an 18.3-acre site near the south central part of Mission Bay Park, the oceanarium will open April 1, 1964. Public access to the oceanarium will be to the right of the causeway leading to Vacation Isle and Crown Point.

Architectural design and planning for the oceanarium are being developed as a joint venture by Moffatt and Nichol, Long Beach engineering firm,

and Victor Gruen Associates, Beverly Hills architectural firm.

Dominating the park will be a unique structure housing the underwater theatre, a completely new concept in marine-life entertainment. Actually four small theatres in one, these are grouped around the central stage, a 42-foot-square glass-walled tank containing 160,000 gallons of filtered sea water. Spectators will enjoy a skin-diver's view of the amazing skills of the porpoise actors.

Adjacent to the theatre, another major attraction will be the open water lagoon. Directly connected to Mission Bay, the lagoon, 90 feet wide and 260 feet long, will for the first time display all the larger ocean mammals—whales, porpoises and seals—in a completely natural setting. A stadium for 1,000 persons will provide spectators with an uninterrupted view of the lagoon and the bay beyond.



This artist's conception of Marine Park's oceanarium in Mission Bay Park, San Diego, Calif., shows the layout of the 18.3-acre site. Entrance is in the foreground. Dominating the oceanarium near the center is the 45-foot-high canopy over the underwater theatre. Other structures around the site are administration and maintenance buildings, gift shops, eating facilities, and lounges. Landscaped pools add to the tropical setting.

This drawing of Marine Park's oceanarium site in Mission Bay Park, San Diego, Calif., shows details of various features and areas of the oceanarium. The parking lot at the right accommodates 700 cars.

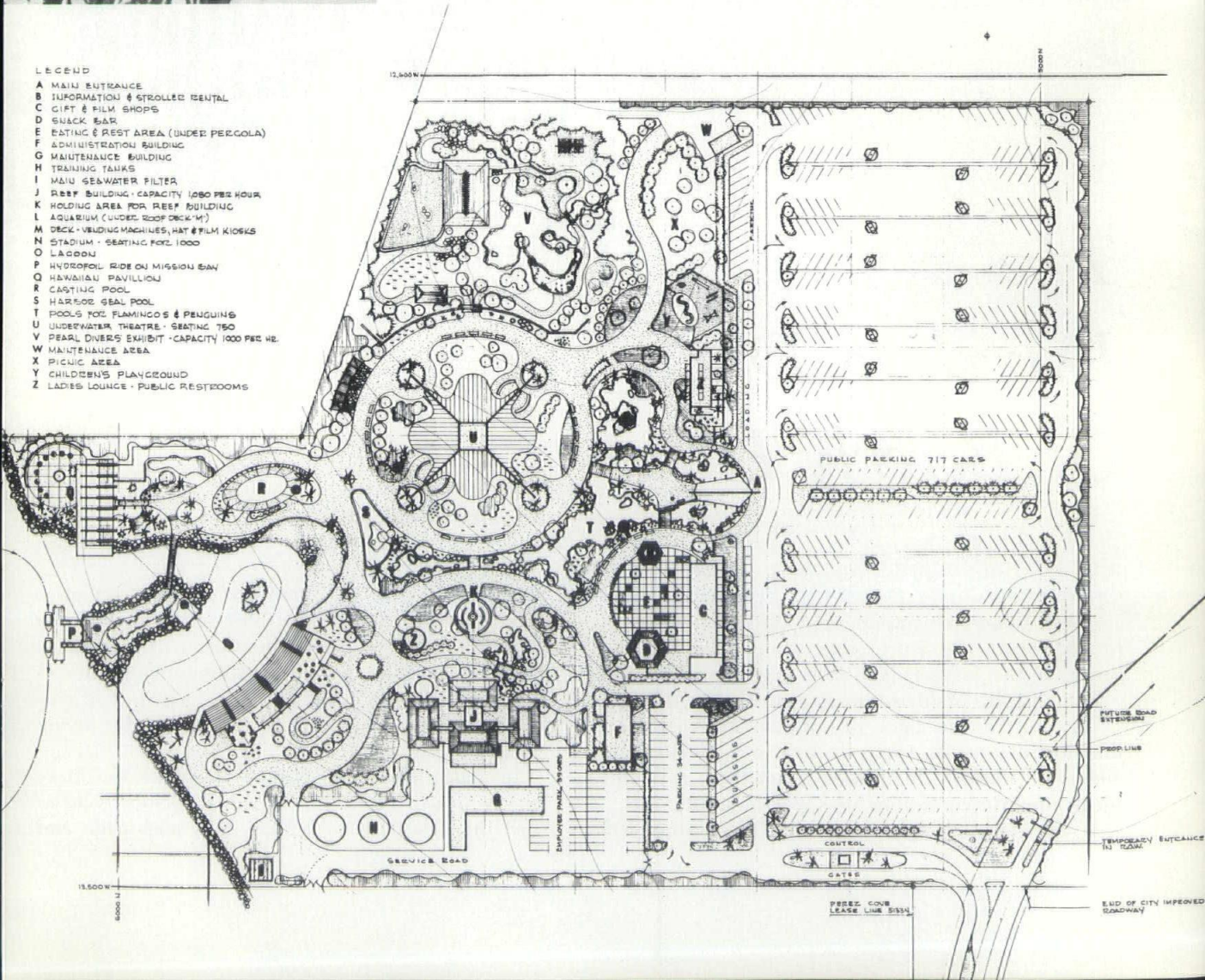
Beneath the stadium an aquarium will display many species of smaller marine life, exhibited in elaborately decorated tanks similar to their natural habitat.

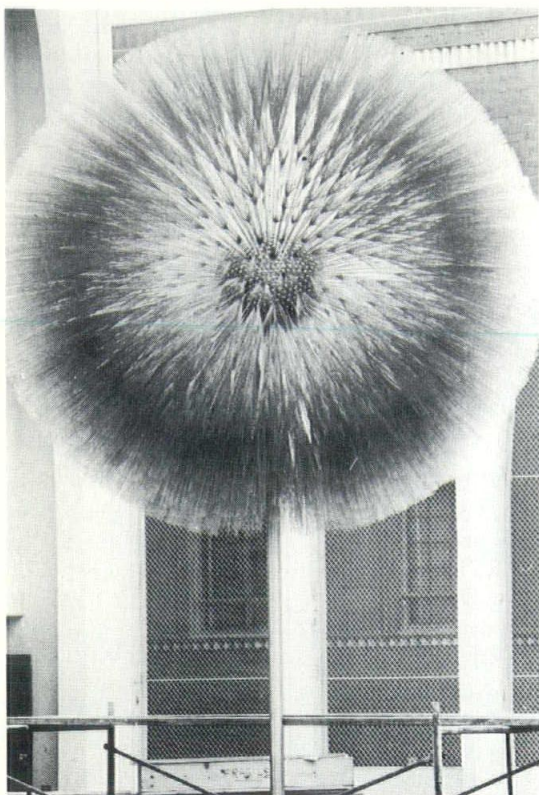
One of the unusual features at Marine Park will be the Reef building. Visitors will be conducted through an undersea grotto. Four glass-walled tanks, 45 feet long, will display reef inhabitants in authentic settings. One tank will display marine life found along the California shores; another, the many varieties of California seals. A third tank will display the small and lively Harbor porpoise, and the fourth will contain a varied selection of tropical fish.

Displayed for the first time in the United States on a large scale will be an elaborate Japanese pearl-industry exhibition. Sponsored by the Murata Pearl Company, Kobe, Japan, this educational center will be located in a two-acre Japanese garden setting. Visitors will see the technical aspects of cultured pearls and will watch Japanese girls dive for oysters in a glass-walled tank, 45 feet long, 20 feet wide, and 12 feet deep. A typical Japanese teahouse will serve tea and cakes.

LEGEND

- A MAIN ENTRANCE
- B INFORMATION & STROLLED CENTAL
- C GIFT & FILM SHOPS
- D SLACK BAR
- E BATHING & REST AREA (UNDER PERGOLA)
- F ADMINISTRATION BUILDING
- G MAINTENANCE BUILDING
- H TRAINING TANKS
- I MAIN SEAWATER FILTER
- J REEF BUILDING - CAPACITY 1000 PER HOUR
- K HOLDING AREA FOR REEF BUILDING
- L AQUARIUM (UNDER ROOF DECK "M")
- M DECK - VENDING MACHINES, HAT & FILM KIOSKS
- N STADIUM - SEATING FOR 1000
- O LAGOON
- P HYDROFOIL RIDE ON MISSION BAY
- Q HAWAIIAN PAVILION
- R CASTING POOL
- S HARBOUR SEAL POOL
- T POOLS FOR FLAMINGOS & PENGUINS
- U UNDERWATER THEATRE - SEATING 750
- V PEARL DIVERS EXHIBIT - CAPACITY 1000 PER HR.
- W MAINTENANCE AREA
- X PICNIC AREA
- Y CHILDREN'S PLAYGROUND
- Z LADIES LOUNGE - PUBLIC RESTROOMS





Close-up of finished sculpture. Weighing close to half a ton, it is 20 ft. in diameter, stands 20 ft. tall, and contains nearly 84,000 separate parts.

Overall view of Perpetual Savings new Beverly Hills headquarters building prior to completion with dandelion sculpture in front of it.



The Dazzling Dandelion Of Beverly Hills

By ARNIE GORDON

THANKS TO THE EFFORTS of Perpetual Savings and Loan Association, the city of Beverly Hills, in addition to its many other wonders, is now the home of the largest dandelion in the world.

It is 10 ft. in diameter and stands 20 ft. high.

But unlike the tales of gargantuan vegetation that are constantly being brought out of Texas by well-oiled oilmen, this flower is not the creation of ideal climatic conditions or super botanists.

It was painstakingly created out of stainless steel

and 24-karat gold by a nationally famous sculptor, Harry Bertoia, and it now blossoms in the middle of a lighted lagoon on the front plaza of Perpetual's new Beverly Hills headquarters building, corner of Wilshire Blvd. and McCarty Dr.—where it is destined to be a major tourist attraction for many years to come.

In appearance it so closely resembles the fuzzy or "blow ball" stage of a real dandelion gone to seed that it's hard to believe it is man-made and

not a product of nature—alive and growing out of the water.

Of course this will never happen—not only because it isn't a real flower, but also because all of its nearly 84,000 parts are very securely welded and bolted together.

Oddly enough, the "seed" from which this magnificent sculptured flower grew was originally planted not in Beverly Hills, but 3000 miles away in New York City several years ago.

It was at a dinner party given in honor of another man who was to play a major role not only in the creation of this flower, but in the building which it graces as well—a man whose name has become synonymous the world over with imaginative contemporary architecture—Edward Durell Stone.

At this party, a group of famous designers were invited to submit some of their original works for display. Harry Bertolia, a 47-year-old Italian-born sculptor who came to the United States at the age of 15 and achieved prominence for his design of unusual sculptured metal chairs, was one of these people.

The sculpture he exhibited that night so impressed Stone that a few years later when the architect was commissioned to mastermind two new buildings for Perpetual Savings—an eight-story headquarters building in Beverly Hills and a circu-

lar one-story branch office in Westwood Village—Stone decided that Bertolia's touch was just what was needed for a fountain in front of the Beverly Hills structure.

He contacted Bertolia and in the spring of 1962 the sculptor submitted 10 different suggested designs. Out of these the dandelion design was selected and Bertolia retired to his studio workshop in Bally, Pa., to begin its construction.

The next five months were filled with extremely tedious hand-labor for Bertolia as he welded, brazed, and formed cold metal into a warm, lifelike shape.

Although the finished sculpture weighs close to half a ton, to passersby it now appears as a light, fluffy flower suspended on a slender stem over the center of a 28-ft. lighted lagoon which mirrors its splendor and that of the building behind it.

Around the perimeter of the lagoon is a ring of small nozzles. When turned on these shoot fine jets of water at the sculpture's pedestal and cause a frothing effect as if the giant flower is reaching toward the sun through a cloud of mist.

So now, in the heart of Beverly Hills' financial district there grows a magnificent golden dandelion—a flower that for many years to come will stand as a testimonial to the fact that with imagination, ingenuity, and patience the creativeness of man can truly rival that of nature.

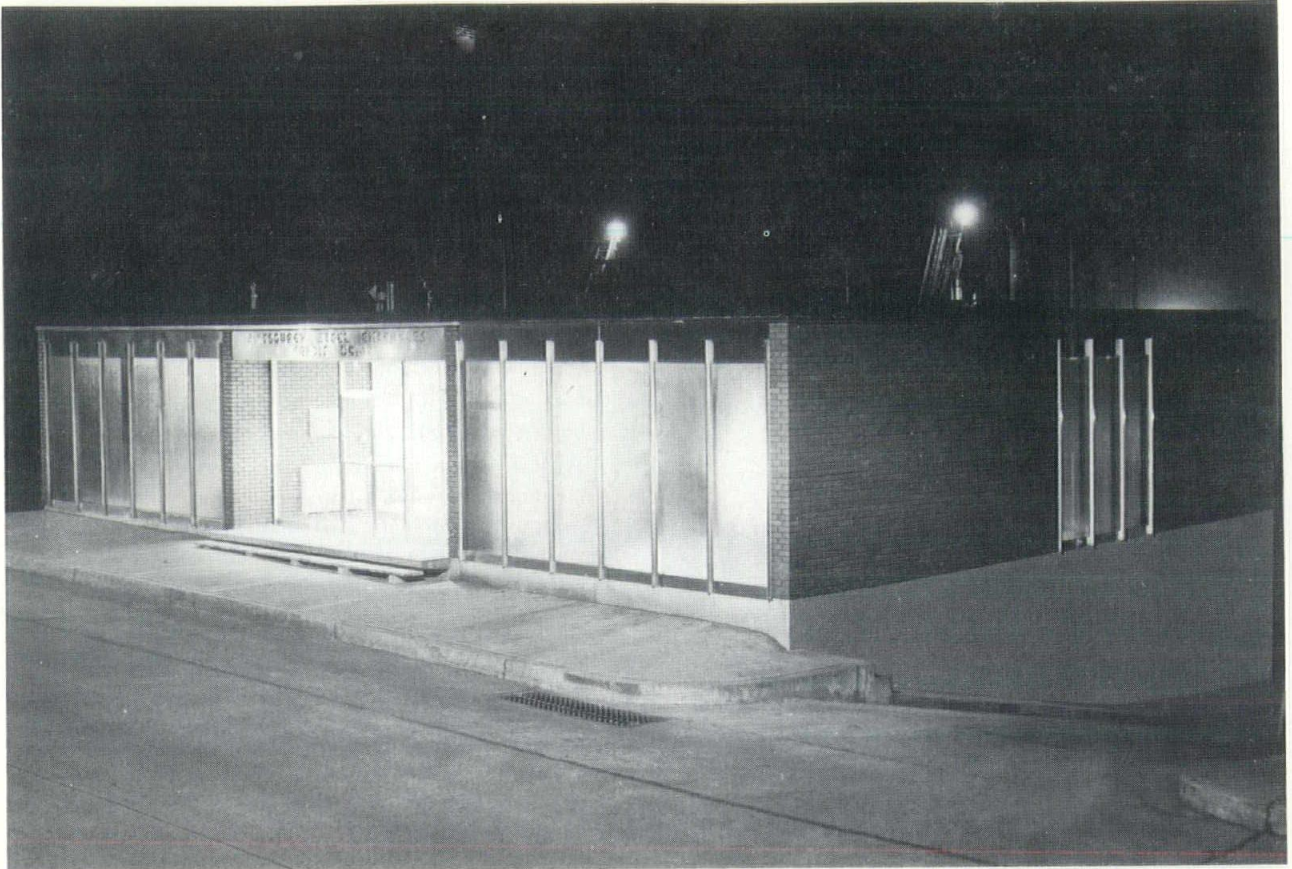
Dandelion begins to take shape as sculptor Bertolia screws shimmering projections into central sphere. Unusual building in front of which it stands was designed by world-renowned architect Edward Durell Stone.

Working from scaffold, sculptor Harry Bertolia, left, and assistant, James Flanagan, assemble dandelion sculpture in front plaza of Perpetual Savings and Loan Association's new Beverly Hills headquarters building. Giant flower was made in separate parts in Bertolia's workshop in Bally, Pa., and then shipped to Beverly Hills.

Wearing gloves so as not to mar sculptures gleaming surface, sculptor Harry Bertolia attaches projections which make up finished dandelion. Beneath each hole in central sphere is nut into which bolt at end of each projection screws.



STAINLESS STEEL MULLIONS



Delicately thin extrusions of stainless steel—like those holding the glass panels in place on this building—are giving architects an entirely new design tool. New production techniques enable Allegheny Ludlum Steel Corporation to supply the extrusions in a variety of shapes that are high in aesthetic appeal.

A NEW BUILDING in Monessen, Pa. soon may become an architectural reference point because of the delicately thin, yet extremely strong stainless steel mullions on its exterior.

The mullions are one of the first architectural uses of stainless steel extrusions. They offer the architect a new design tool for the average two or three-story building going up on Main Street, U.S.A.

The extrusion is produced by pushing or forcing the hot metal through a form-shaping die like forcing dough through a cookie press. The metal takes the form of the die opening.

The Monessen structure will house a company federal credit union. It was designed by J. James Fillingham, Charleroi, Pa., architect.

New techniques and improved production methods enable Allegheny Ludlum Steel Corporation to extrude stainless steel shapes that have a high degree of aesthetic appeal yet are economically within reach of the average building owner.

On the Monessen building the stainless steel mullions—extruded in solid shapes—are used to hold three by nine feet panels of translucent grey glass which blend with black brick and the stainless steel to form the walls.

Until the extruded stainless steel became available, there was nothing to use that permitted the thin, delicate sight lines and yet provided strength and complete weather resistance.

Being able to obtain extruded stainless steel structural shapes, Fillingham stated, is like having a variety of standard mass produced shapes.

An architect can select one of the shapes for a small building project without worrying about the prohibitive costs for custom designing.

In earlier exterior architectural applications, stainless steel has been used on other metals as a clad or cover to resist erosion and corrosion and to minimize maintenance costs. The extruded shapes are solid stainless steel and therefore immune to the reflective distortions usually associated with stainless steel mullion covers.

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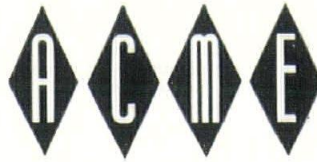
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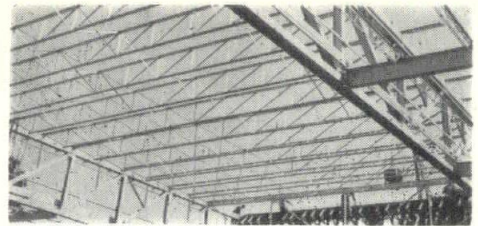


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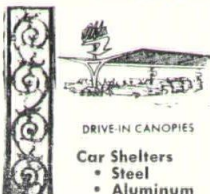
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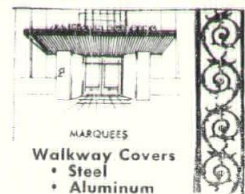
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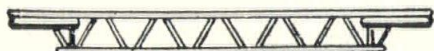
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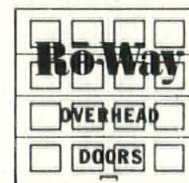
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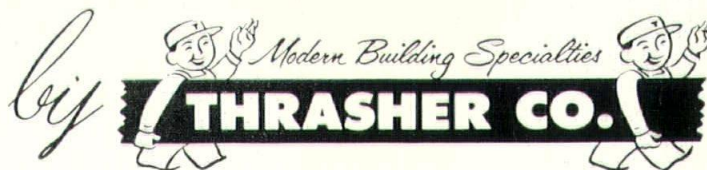
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