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Cover design "Ornament" by Mark Lowrey

B
THE ARCHITECT'S RELATIONS WITH CLIENTS

This is the first in a series of articles to better acquaint you, the business executive, with the Architect and the practice of Architecture. This article deals more specifically with the Architect's relations and responsibilities to you, the client.

Your position, as client, in the building field is most important. Many an Owner takes part in building only once during his lifetime. From the conception of your idea of a proposed project to its final completion you are faced with a staggering number of important decisions involving large amounts of capital. One of the most important decisions you will make is the selection of an architect, which subject will be discussed in a future article. Assuming you have selected an Architect, what relationship can you expect from the Architect?

An Architect's relation to his client is based on the concept of agency. Before undertaking any commission the Architect will define with you the scope of your project, and review with you the nature and extent of his services and the compensation for them.

A typical project will be divided generally into four phases.

The first stage called the "Schematic Design Phase" consists of a program or listing of the Project Requirements, Schematic Design Studies, and statement of Probable Construction Costs.

The second stage called the "Design Development Stage" consists of Design Development Drawings, Outline Specifications, and a further statement of Probable Construction Costs.

The third stage is the "Construction Documents Phase" and consists of Working Drawings, Specifications, Bid Forms and Related Materials, and an adjustment of Probable Construction Costs as indicated by changes in scope, requirements, or market conditions.

The fourth and final stage is the "Construction Phase" which includes advertising for bids, determining contractor qualifications, analyzing proposals and project administration.

The first three phases are rather fluid and may be combined depending on the specific project. The Architect will keep you at all times advised of the development of the project including solutions to your requirements and probably construction costs. Where a fixed limit of cost is established in advance of the design, the Architect must be given freedom in determining the character of design and construction needed to meet as nearly as feasible the cost limit established. It should be understood, however, that the Architect cannot guarantee the final cost which is determined by the Architect’s solution to the Owner’s requirements and also by the fluctuating conditions of the competitive construction market.

The final stage, the Construction phase, the Architect will guard your interests and the rights of those contracts he administers. An Architect will condemn workmanship, services or materials which do not conform to the requirements of the contracts and will give every reasonable aid toward a complete understanding of those contracts in order that mistakes will be avoided. The Architect will initiate and process for your review and approval Change Orders, Certificates for Payment, Punch Lists and Final Acceptance of the Project.

The Architect in rendering professional services to his client acts as his client's agent and advisor. The Architect will keep you currently advised at all stages of the development of the project. The Architect of integrity holds his responsibility to you, the client, as a professional duty and trust to be maintained impartially, unmarked by any selfish motives.

CHARLES A. WILSCAM, JR.
SENA APARTMENTS
METAIRIE, LOUISIANA

This is a 48 unit apartment building, with 28 one bedroom and 20 two bedroom units.

The structure is load bearing masonry walls, steel joists and metal decking with concrete. Exterior walls are of brick and aluminium siding.

Architect — RICHARD C. MOULEDOUS, AIA
Elec. Engineers — L. N. GOODMAN & ASSOC.
Structural Engineers — J. J. KREBS & SONS
This building was designed to provide a separate floor for each tenant. The ground floor serves as a parking area and as an entrance to the building.

The exterior walls are brick, store front with gray solar glass, and window wall construction. The balconies provide solar protection for the large glass areas and a view of Canal Street. The Building features controlled elevator service, separate air conditioning for each floor.
ALL PURPOSE BUILDING
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Contractor—Pittman Construction Co.

The All Purpose Building houses various functions. It contains a dormitory, day room, a large galley and cafeteria, offices and a garage and repair shop. The dormitory wing is 164' long and houses 39 enlisted men, four Chief Petty Officers and two Commissioned Officers.

The framing system is comprised of light steel columns and roof joists. Curtain wall construction features a light blue porcelain enamel finish on aluminum sheets, in and out, sandwiched over insulation. Heat resistant green glass is used throughout and reduces air-conditioning loads.

The Station has been in operation about one year, and is a vital link in the communications network for the entire southern area. The entire station was designed by this firm.
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Visit soon with your Acme Brick representative and investigate fully the unique creative opportunities possible with interiors of Acme Brick.
Exciting and imaginative designs—including a two-mile long canal system, a mile-long over-water sky ride, a "fisherman's wharf" facility, and other attractions—were revealed for the first time in a Progress Report of the California World's Fair.

The designs, architectural concepts and Master Site Plan for the California World's Fair (Continued on following page)

CALIFORNIA PLANS ITS OWN

WORLD’S FAIR
Right: A graceful tower of water rising up from the surrounding sea is one of the lovely proposals for architectural accomplishment in the California World's Fair, at Long Beach in 1967 and 1968. The graceful structure will combine the beauty of spouting water, in a huge fountain effect, with the spectacular quality of flame—a giant gas jet serving as a beacon at the top of the edifice.

Below: A graceful structure topped by restaurants and observation areas is one of the buildings proposed for the California World's Fair, at Long Beach, in 1967 and 1968. A feature of this structure is the huge platform-elevator in the center section of the structure, which will carry more than 350 passengers to the top of the 400-foot structure at one time.
World's Fair, to be held in Long Beach, California in 1967 and 1968, were prepared by Charles Luckman Associates, master planners and coordinating architects for the California World's Fair.

The Fair's major site will be a 320-acre land-fill area—the largest man-made harbor facility in the world—now being created in the Long Beach Harbor. Called Pier “J,” the Fair site stretches some two miles into the Pacific Ocean. Additional adjoining land areas will bring total Fair acreage to some 550.

More than 40,000,000 visitors are forecast for the two-year period of the California World's Fair, and an authoritative independent economic research organization predicted that the Fair will generate almost $1 billion worth of additional expenditures in the State.

According to the preliminary site plan presented by Luckman, a canal system will traverse the length of the Pier area, serving as a system of transportation as well as a picturesque feature of the landscaping of the Fair area.

In sharp contrast to the canals will be an ultra-modern monorail transportation system, which will serve as the basic method of mass movement within the Fair site, and connecting the huge pier area with the performing arts section of the Fair, on the Long Beach shoreline.

Areas of the Fair site are designated for exhibits by the Federal and State governments, by domestic and foreign industrial organizations, and by foreign governments. An area is also designated for the amusement zone.

Some of the structures proposed by the Luckman organization are startlingly beautiful—utilizing the sea and water as thematic concepts in architectural designs. One structure would rise from the sea, as a giant fountain, and the play of lights and music would transform the structure into a wondrous fairy-land at night.

Luckman also proposes to utilize the water areas in a unique "floating exhibits" section; visitors would view these exhibits by crossing a bridge system from exhibit to exhibit. An underwater area is also in the planning stages—a simulated under-water city, which would be open to inspection of the Fair's visitors.

The vast Fair site, now under construction, is expected to be completed in early 1965.

Fair officials emphasized that, unlike previous world's fairs, most building here will be of a permanent nature. Under terms of the site lease, with the Long Beach Harbor Commission, the California World's Fair will leave a minimum of $10,000,000 worth of buildings and improvements for permanent use by the Harbor.

A system of picturesque canals through the site of the California World's Fair is one of the features proposed for the international exposition to be held in Long Beach in 1967 and 1968. The canal system will serve double-duty—as a transportation system, and as lovely addition to the extensive landscaping planned for the spectacular site of the California World's Fair. A variety of boats will ply the canal waters—and Venetian Gondoliers will sing arias to their passengers as they leisurely traverse the canal system, some two miles long, through the California World's Fair.
The heavy machinery of professional overseas construction men prepare the way for U. S. Peace Corpsmen, seen here aiding Tanganyikans with community river project.

The twin of this 20-story tall stripping shovel, the world's largest, will soon be on the job with U. S. construction workers in Pakistan.

This U. S. Peace Corpsman reached this remote village high in the Columbian Andes on roads built with the aid of American overseas construction workers.
The bulldozer roars under the hot sun, uprooting acres of stubborn brush. The scene is New Guinea but the crew chief hails from Arizona. The bulldozer operator is from North Carolina and the surveyor from Wisconsin.

It's a venturesome, hard-as-nails crew. They are members of a 200,000 man legion of engineers, superintendents, mechanics, carpenters, plumbers, masons, machinists, pipewelders and other skilled workers who have pushed back jungles, knocked down mountains, gouged holes into the rocky earth, made deserts bloom like gardens.

Their area of operation—the whole world.

These men have torn themselves away from television and social clubs, relatives and neighbors, to go pioneering in places as far away as Ghana, Greece and Saigon — and to make big money doing it. They've men who prefer frontiers to their front lawns.

The organization that lifted them out of ruts and into the bush country is an outfit called the Construction Men's Association, nicknamed the "Constructionmen's Foreign Legion" by contractors and government agencies.

From their headquarters at 17 Avenue of the Americas in New York City, peppery five-foot-two, 135-pound president James H. Dillon looks out of his window each day at a city full of people and points to them with sympathy.

"Those people," he says, gazing at the street below, "haven't been around the block with a seeing eye dog." Dillon's job is to stimulate more of them to work in foreign countries where their labor is needed.

Dillon is no mere promoter. He's a former construction worker, rugged and ambitious, who ran away from home as a kid to get a job wielding a pick and shovel on the Santa Fe Railroad.

Since that time he has worked as a locomotive fireman, engineer, mule skinner, labor gang foreman, construction superintendent, prospector and explorer.

He has staked claims to gold, oil and iron ore in Canada, Labrador and Greenland. He has prospected for African diamonds and hired pearl divers in the Persian Gulf.

Dillon was in on the CMA from the day it was organized. The outfit was born during World War II when 500 construction stiffs held a shindig celebrating the completion of a military installation in Africa and suddenly realized they were out of work.

Where were they going to find the next job? No one knew for sure. In the midst of the cigar smoke and apprehensive celebrating, the CMA was born. It was to be a mutual welfare organization to serve as a clearing house for job information. Dillon became its head in 1945.

From the start, contractors regarded the CMA as a top notch labor pool from which to hire men for overseas work. The contractors immediately recognized that the CMA could supply them with construction trade veterans accustomed to the burning Sahara sands, the teeming veldts of Africa, the stifling humidity of the Javan jungles, the numbing cold of the frozen tundras.

Demand for CMA men has since become so great that 90 per cent of American contractors taking on foreign assignments now hire CMA members to assure themselves of getting experienced men.
A Japanese modern influence characterizes the courtyard. The spectacular swimming pool is the first in the South to be created with reverse curves. The pool deck is paved with patterned colored concrete, linked with redwood strips, blending into Japanese Gardens that enclose the courtyard.

Luxurious Howard
On South

Executive bedroom. Designed by Elliott Frey of California especially for Howard Johnson's South. Room furnishings built from fine wormy chestnut woods.
ATLANTA's newest addition to the luxury motel-hotel complex is the posh 120-room Howard Johnson's Motor Lodge and Restaurant.

Designed by Ernest O. Mastin and Associates, the all-electric Lodge complex consists of three buildings joined by open and closed breezeways. In basic construction it is a composite of steel and concrete with a masonry, glass, and aluminum sheaf covering the entire buildings. First quality face brick used on the motor entrance side and in other areas is natural light in color.

Completed at a cost of over 2 million dollars ($2,000,000) and featuring such innovations to Atlanta and the Howard Johnson chain as sit-down registration, closed circuit TV, room-to-room dialing, and a fully equipped fall-out shelter, the Lodge exemplifies the Howard Johnson image of "rooms and buildings for today and tomorrow."

Located on the South Freeway on both Interstate 75 and 85 and barely a mile below the gold domed State Capitol Building, the imposing structure adds another plus to Atlanta's growing skyline. The group of buildings, dominated by the 5-story central unit, covers an area where 27 substandard dwelling houses stood before Atlanta's urban renewal program and the construction of the South Freeway began.

The two south wings of traditional two-story design are separated from the main building by a landscaped courtyard featuring a generous swimming pool and terrace flanked by Japanese type gardens.

The new lodge is the ninth Howard Johnson's to be opened in Georgia, and the third to be owned and operated by the Atlanta Motor Lodges, Inc., which presently operates Howard Johnson's on the Northeast and Northwest Freeways. Atlanta Motor Lodges also has an interest in the Howard Johnson's at Tifton, Georgia, Kilien V. R. Townsend is president of Atlanta Motor Lodges, Inc.

The entirely new Howard Johnson's Restaurant, designed by Jerry P. Simmons of Miami, is located to the north of the central lodge building. It is owned and operated by the Howard Johnson Company. The restaurant seats up to 155 persons and has a predominant heraldic red color scheme, offset by grays in cypress wall paneling with a cathedral beamed ceiling.

The Lamplighter Room, which seats private parties up to 50 persons, in addition to having massive open-wheel chandeliers with carriage lantern fixtures, is flanked on the west side by a wall of gray Early American shutters.

The restaurant interiors were designed by James Frew & Associates of Pompano, Florida.

Food selections range from the simple frankfurter sandwich to a variety of gourmet items being introduced to the Howard Johnson chain. The world-famous 28 flavors of ice cream is also offered in a counter area with a turn of the century atmosphere.

The spacious lobby, meeting rooms, and office space on the first floor of the central motor lodge building, were designed by Alan L. Ferry, Designers, Atlanta. The lobby is subtly divided into two sections by the use of decorative screens.

The back lobby contains office space, sit-down registration desk, and a wide avenue for traffic between elevators, exits, and corridors. The front lobby facing glass walls and doors leading into the courtyard is for informal group relaxation. Colors throughout the lobby are primarily of tans and yellows, with orange and mustard accents.

The main meeting room located off the lobby will accommodate groups up to 175 persons. Other rooms will seat from 5 to 50 persons. All meeting rooms are equipped with PA systems and full food service is provided. They are designed for sales conferences, sales exhibits, or for executive conference use. Sliding panels can be used to change space requirements whenever needed.

Every comfort for the traveler or for those who just want a few days away from home in an atmosphere of simple elegance is found at the new Howard Johnson's South Motor Lodge. First time innovations for the South include sit-down registration, closed circuit TV, room-to-room dialing... and a fully equipped fallout shelter.

Johnson's Opens Freeway In Atlanta
A fascinating view of one of Las Vegas' newest "high-spots" ... the Landmark Tower. Seen in operation are the electric-powered Sky Climbers used in the unusual rigging operation of this 300-foot edifice to provide a platform for workmen attaching sheet metal to the underside of the structure.

LANDMARK TOWER

AN ALMOST-IMPOSSIBLE rigging job has been efficiently and easily accomplished in the final construction of the mushroom-shaped Landmark Tower in Las Vegas.

The problem arose when the 300-foot tower was approaching completion and the aluminum sheeting, to cover the massive underneath area of Nevada's answer to the Space Needle, had to be installed.

In studying the rigging problem, experts from the Apex Steel Company determined that tubular steel scaffolding would have been excessively expensive for the short time required to complete the "mushroom."

Electric-powered Sky Climbers, which climb a cable suspended from above, proved to be the answer.

Working together, Bob Lynch of Apex Steel and George Larson of Ladder Industries, Los Angeles dealers for Sky Climber, devised a means of gaining access to all areas of each of the eight underside sections in turn. Equipment comprised two 40-foot Titan swing stage scaffolds, plus an additional 60-foot scaffold, all powered by Sky Climbers. The 60-foot scaffold is the longest known stage for a swinging powered scaffold in existence, according to Larson.

Four wire ropes were suspended from the Landmark Tower structural steel. At each end of the 60-foot stage a Sky Climber and stirrup was attached. A 40-foot stage was similarly equipped. The other 40-foot stage was straddled across so that it could be moved to any desired position beneath the blister section.

When the equipment was so set up and the power applied, the stages climbed to the top in 18 minutes, operating on slow speed with 1000-lb. capacity lift on each Sky Climber.

Utilizing the mobility of the equipment, workers applied the aluminum sheeting in considerably faster time than originally expected.

"There's no doubt but utilizing imagination and the best equipment available has enabled us to perform this exceptionally difficult operation to the satisfaction of all concerned," Lynch reported.
Tremendous span and load-carrying abilities characterize concrete shell roofs in the form of folded plates—also known as F/P's. In industrial construction folded plates are being used more and more to provide great areas of column-free space for manufacturing or storage.

The ability of folded plates to cantilever can be applied advantageously in the design of schools, stores and hangars.

There are three basic types (two shown below) of folded plate shells—V-shaped, Z-shaped and a modified W-shape. The economy of F/P's is increased with form re-usage.

Typical span data for V- and W-shaped plates are shown in the tables below.

For more information, write for free technical literature. (U.S. and Canada only.)

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**Folded plates**

**Portland Cement Association**

---

**Cross Section**

Sufficient cantilever can help to counterbalance the span. The usual span-to-depth ratio varies from 1:10 to 1:15. Example: If span is 40' long, the usual minimum depth is about 40\(\frac{1}{10}\) or 4'.

Formula:

\[
\text{VOLUME OF CONCRETE IN CU. YARDS} = \frac{10h}{324a}
\]

\(h = \text{ft.}\)

\(a = \text{in.}\)

\(a = \text{ft.}\)

---

**Two Segment F/P**

**Four Segment F/P**

---

* max. recommended slope is 45°

(1) values shown may vary with architectural design

(2) average thickness in inches

(3) pounds per square foot of projected area

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**THE ARCHITECT**

The word architect, like many words derived from the Greek, is made up of two parts: archi—"chief", and tecton—"a builder." Thus the original meaning of the word explains a union of designing and building activities, a union which the architect maintained up to the middle of the 19th century. At that time, he was thought of more as a designer than as a builder. Architecture was seen as a "fine art", and transferred from the outdoors to an inside atelier, where it remained for nearly 100 years.

Today's interpretation of architecture places the architect somewhat nearer to that original meaning of the word. But the complex social and technical conditions of our highly industrialized society no longer makes that original union of designing and building quite possible.

An architect is a composite personality made up of two basic ingredients: the artist and the technician. As an artist, the architect possesses qualities which artists have possessed throughout the ages; an extraordinary imagination, and a keen awareness and expression of feelings.

As a technician, an architect must possess more than a speaking acquaintance with the available building materials and technology of his day; he must follow the ever-growing variety of equipment and appliances which form the core of modern building.

Today's architect comes closer than ever to fulfilling his historic mission by serving as "chief builder."

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Elliptic sweep of teak paneling dramatizes the inviting interior of the Bank of the Southwest in Houston, Texas—one of the many banking installations United States Plywood has handled in a decade of change in bank decor.

**WOOD PANELING IN BANKS**

The chill, stiffly formal bank interior is just as out-of-date as the chill, stiffly formal banker. Today's bank decor is as hospitable and warm as the friendly man behind the handsome desk in the executive office.

According to a survey by United States Plywood Corporation, use of wood paneling has played a major role in this new look.

"Over the past decade we have seen a trend to decorating banking quarters with fine woods to warm up the cold, institutional look of the 'traditional' decor," says M. W. Pollack, U.S. Plywood's vice president in charge of sales.

A spot check of architects from coast to coast bore out Mr. Pollack's contention.

"Our aim nowadays is to create a relaxed, inviting atmosphere both for customers and for the people who work in the bank day after day," says Architect George W. Clark, who has designed some 250 banks in the past 12 years.

"Clients prefer friendly, pleasant surroundings and any psychologist will agree that such an atmosphere is conducive to cheerful efficiency on the part of the people working in the place."

There is no chicken-or-egg riddle in the evolution of this new concept, according to Architect Clark.
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