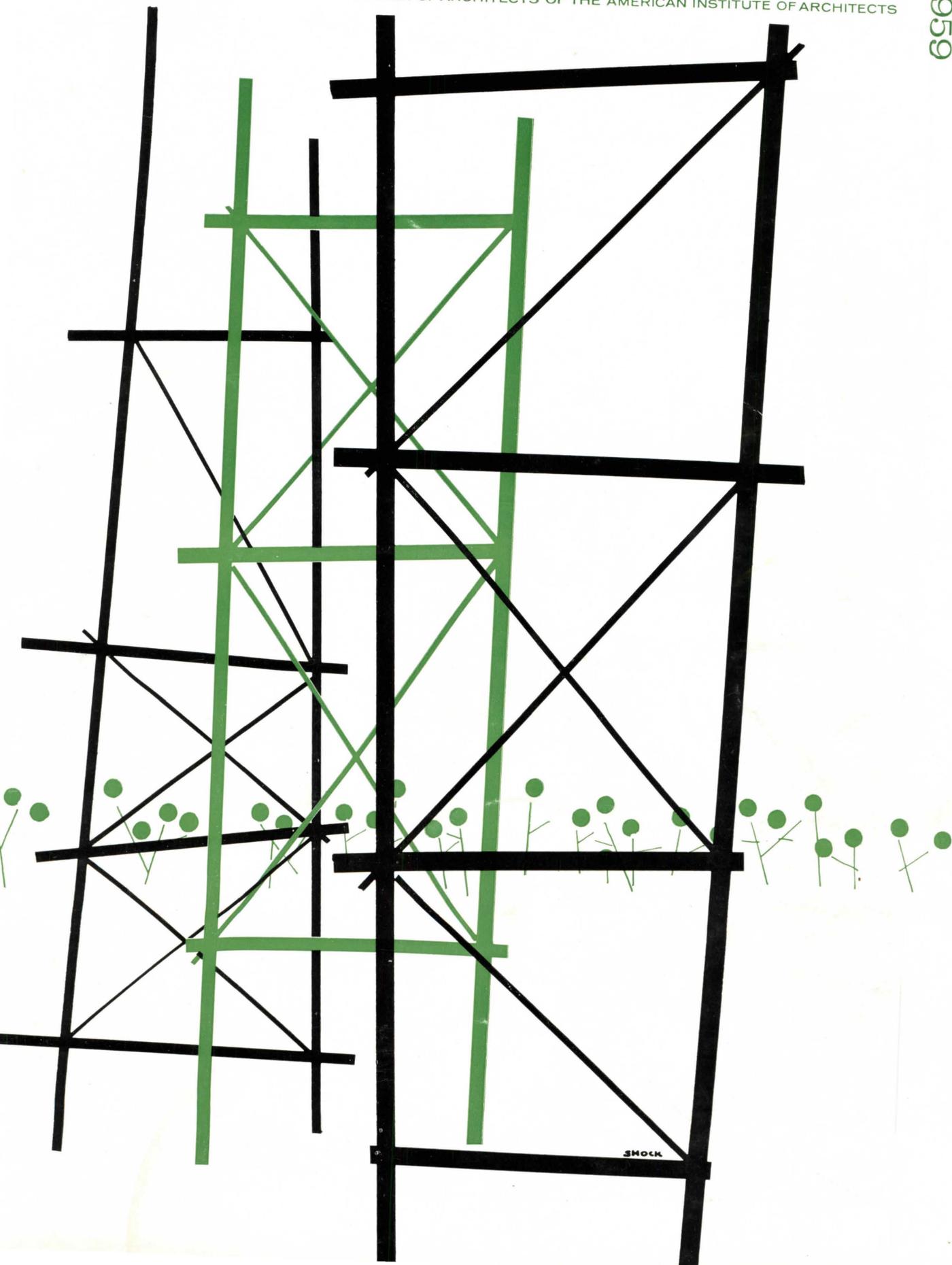


the
florida architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS

august 1959



SHOCK

MARKOWITZ BROS., INC.

MECHANICAL CONTRACTORS

HONORS

**Gamble, Pownall & Gilroy,
A.I.A., In Association With
Willard Woodrow's Carol
City Garden Homes**



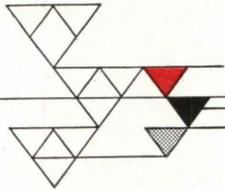
Gamble, Pownall and Gilroy number among their achievements the designing and planning of the 163rd Street Shopping Center, the South Florida Mental Hospital, and many other major projects in the South Florida area. They recently have worked in conjunction with Willard Woodrow, one of the five top builders in the nation, on the fabulously successful Carol City Garden Homes that feature an unusual interior Garden Room with tropical planting. Markowitz Bros., Inc., due to the scope of this 3,000-home project, has re-entered the tract housing field and is handling the plumbing and heating installation.



MARKOWITZ BROS., INC.
MECHANICAL CONTRACTORS

5600 N.E. 4TH AVENUE, MIAMI 37, FLORIDA

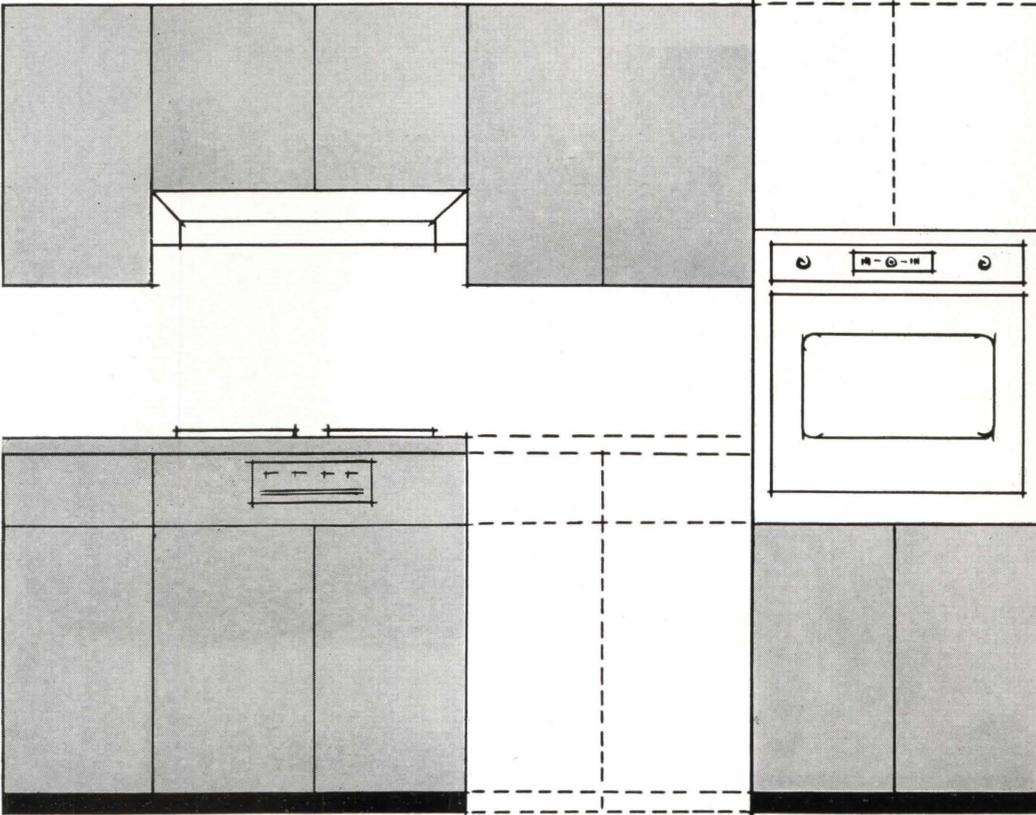
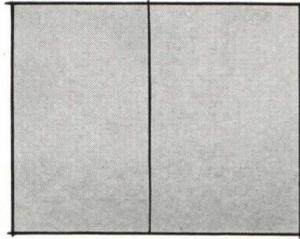
PLUMBING · HEATING · AIR CONDITIONING · PROCESS PIPING



Product of **CREATIVE** Planning

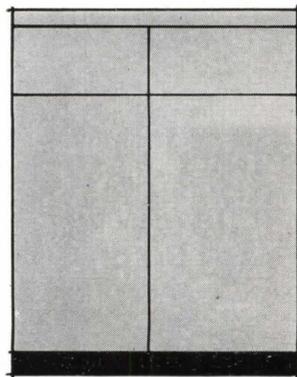
**NEW! MODULAR
KITCHENS by**

TRENDLINE →



Creative planning and engineering at Trendline have opened a whole new vista in kitchen design . . . brought a modern concept in beauty and economy. Working with Trendline Modular Kitchen Components, the architect gains all the advantages of custom design, with the savings of large scale, precision production.

Your Trendline Representative will be glad to explain how this new concept can work for you.



Mail for Trendline catalog to

Florida Builders, Inc. — Trendline Division
Department FA-7 — P. O. Box 11769
St. Petersburg 33, Florida

The new Trendline catalog contains a complete description of Modular Kitchens and all Trendline construction components.



Specify TRENDLINE — a division of . . .



FLORIDA BUILDERS
INC.

The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

In This Issue ---

Notes from The AIA Meetings	4
<i>By Clinton Gamble, AIA</i>	
Eight Florida Architects Win AIA Design Awards	6
Memphis Architects Are Doing It Too	6
Message From The President — Community Service	9
<i>By John Stetson, AIA</i>	
A Direction For Design	11
<i>By Samuel T. Hurst, AIA</i>	
Four South Florida Houses	14-20
1 — Award-Winner on Key Biscayne	14
2 — Compact Comfort for The Keys	17
3 — The Rooms Are Hung from The Roof	18
4 — House on A Palm Beach Hill	19
News and Notes	23
State Board Obtains Four More Injunctions	23
Advertisers' Index	31
Package Deals — What's New?	3rd Cover
<i>Editorial — By Clinton Gamble, AIA</i>	

F.A.A. OFFICERS — 1959

John Stetson, President, P. O. Box 2174, Palm Beach
 Francis R. Walton, Secretary, 142 Bay Street, Daytona Beach
 Joseph M. Shifalo, Treasurer, Suite 8, Professional Center, Winter Park
 Robert H. Levison, First Vice-President, 425 So. Garden Ave., Clearwater
 Verner Johnson, Second Vice-President, 250 N. E. 18th St., Miami
 Arthur Lee Campbell, Third Vice-President, 115 So. Main Street, Gainesville

Roger W. Sherman, Executive Director, 302 Dupont Plaza Center, Miami 32.

DIRECTORS

IMMEDIATE PAST PRESIDENT: H. Samuel Krusé; BROWARD COUNTY: Robert E. Hall, Robert E. Hansen; DAYTONA BEACH: David A. Leete; FLORIDA CENTRAL: Eugene H. Beach, Anthony L. Pullara, Robert C. Wielage; FLORIDA NORTH: Turpin C. Bannister, FAIA, M. H. Johnson; FLORIDA NORTH CENTRAL: James A. Stripling; FLORIDA NORTH WEST: Hugh J. Leitch; FLORIDA SOUTH: James L. Deen, Herbert R. Savage, Wahl, J. Snyder, Jr., FAIA; JACKSONVILLE: Robert C. Broward, A. Eugene Cellar; MID-FLORIDA: Robert B. Murphy, Rhoderic F. Taylor; PALM BEACH: Donald R. Edge, Frederick W. Kessler.

THE COVER

With this issue, The Florida Architect, like a snake in springtime, sheds its old cover for a new one. The change in format resulted from the interest of a Publications Committee of the Jacksonville Chapter. At the April FAA Board Meeting in Gainesville the Chapter came up with a series of cover sketches for the remainder of 1959. These were enthusiastically adopted — and you can look forward to some excellent cover design for the next four months, at least. Finished art work was executed by the John E. Ropp Studio in Jacksonville.

The FLORIDA ARCHITECT, Official Journal of the Florida Association of Architects of the American Institute of Architects, is owned by the Florida Association of Architects, Inc., a Florida Corporation not for profit, and is published monthly, Suite 414, Dupont Plaza Center, Miami 32, Florida; telephone FR 1-8331. Editorial contributions, including plans and photographs of architects' work, are welcomed but publication cannot be guaranteed. Opinions expressed by contributors are not necessarily those of the Editor or the Florida Association of Architects. Editorial material may be freely reprinted by other official AIA publications, provided full credit is given to the author and to The FLORIDA ARCHITECT for prior use. . . . Advertisements of products, materials and services adaptable for use in Florida are welcomed, but mention of names or use of illustrations, of such materials and products in either editorial or advertising columns does not constitute endorsement by the Florida Association of Architects. Advertising material must conform to standards of this publication; and the right is reserved to reject such material because of arrangement, copy or illustrations. . . . Accepted as controlled circulation publication at Miami, Florida.

Printed by McMurray Printers

ROGER W. SHERMAN, AIA — Editor
 VERNA M. SHERMAN
 FAA Administrative Secretary

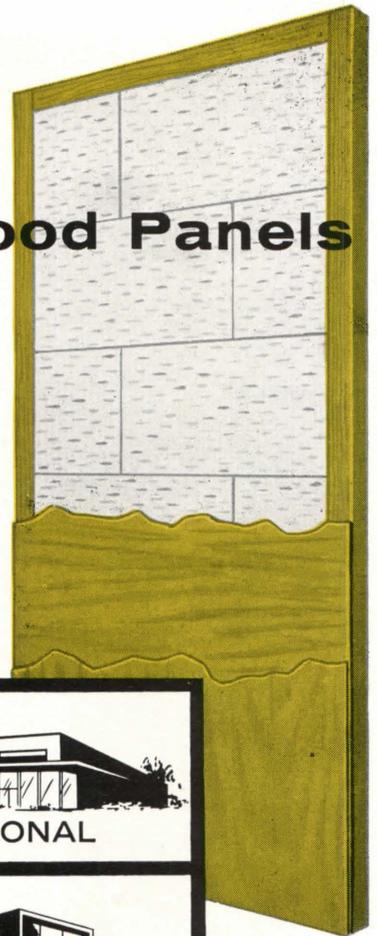
VOLUME 9
 NUMBER 8 1959

THE FLORIDA ARCHITECT

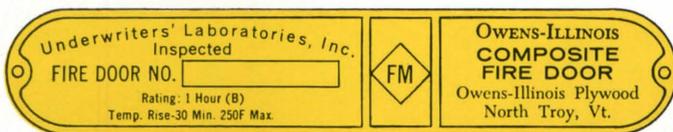
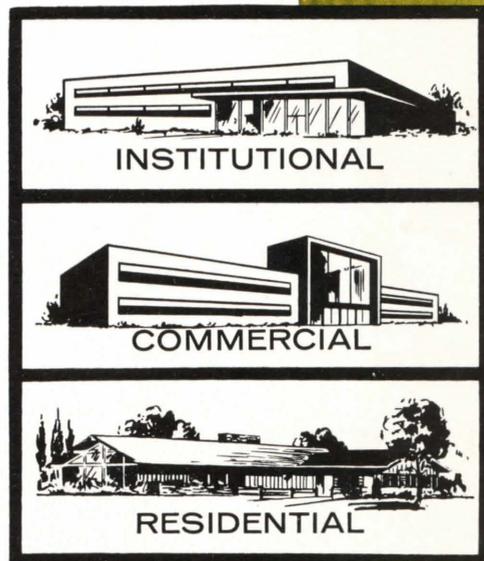
FIRE PROTECTION...

plus the Beauty of Flush Wood Panels

IN THE B-LABEL DOOR WITH THE **KAYLO** CORE



● Owens-Illinois Fire Doors have the built-in protective core of KAYLO, the light-weight calcium silicate that is not only fireproof, but is rot-proof, vermine and termite proof as well. KAYLO core fire doors won't warp, swell or shrink even under extreme conditions . . . They are strong. A 90-lb. door can support a loading up to four tons — and the hard-wood frames and cross-banded faces are kiln-dried and treated with a testing fireproofing agent . . . The stability, strength and insulating values of KAYLO core fire doors are combined with the rich beauty of hardwood finishes. Owens-Illinois fire doors are made with a standard birch finish. But other hardwood veneer facing is available in accordance with the architect's specification. . . . KAYLO doors are adapted for use in B and C hazard openings in residences, as well as all types of commercial and institutional buildings.



Every KAYLO core Owens-Illinois fire door bears this Underwriters Laboratories label attesting its one-hour rating for Class B. and C openings. And every one carries the quality backing of its manufacturer—written, unconditional guarantee for the life of the door installation. . . . KAYLO core fire doors are available in 16 sizes, from 2-6 by 6-8 to 4-0 by 7-0.

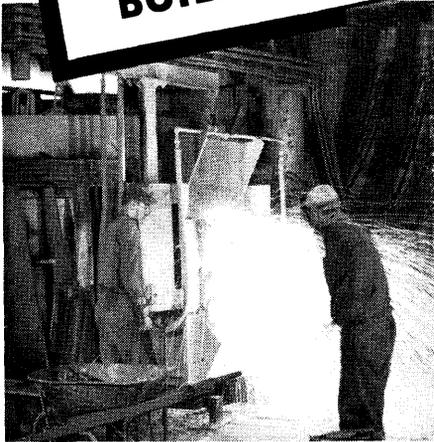


A. H. RAMSEY AND SONS, INC.

71 N. W. 11th TERRACE, MIAMI - - - FRANKLIN 3-0811

Service to Florida's west coast is from our warehouse at Palmetto . . . Call Palmetto 2-1011

**SERVING
FLORIDA
ARCHITECTS
AND
BUILDERS**



CHECK LIST for service!

- Reinforcing Steel
- Structural Steel
- Complete Engineering & Fabricating Facilities
- Bar Joists
- Aluminum & Steel Sash
- Steel Doors & Frames
- Miscellaneous Iron & Aluminum
- Ornamental Iron
- Steel Roof Deck
- Steeltex
- Highway Products
- Corruform
- Sonotubes
- Metal Culverts
- Polyethylene Plastic Film

**FLORIDA STEEL
CORPORATION**

"Steel when you want it"

TAMPA 8-0451
ORLANDO GArden 2-4539
MIAMI NEwton 4-6576
JACKSONVILLE ELgin 5-1662

Notes from The AIA Meetings . . .

By CLINTON GAMBLE, AIA,

Director, Florida Region, AIA

Florida is now a Region of the Institute and I am the representative for Florida on the Board. I get a tremendous lift from this, because I feel now we are a closely-knit group, better able to communicate about our mutual interests and problems. That can be a real force for good works. Let's get to it!

What I outline here is by no means a report of the New Orleans convention nor the AIA Board meeting that followed it. But some points of each are of particular interest to our Florida membership. I think the theme of the Convention is one — "Design". It is clear that our conventions — State and National — can serve a really useful purpose to each architect if the sessions are devoted to serious study of our complicated profession. Doctors, of course, are an obvious example to us, for their meetings are always notable for their serious, continuing study of their professional techniques.

We must spend some time, of course, on our organization itself. But at all levels we should increase our efforts to study our profession together. As an example, at New Orleans there was a particularly fine seminar by Messrs. Pereira, Pratt and Yamasaki, with Philip Johnson as moderator. Pratt, a Canadian, argued that modern contemporary architec-

ture is "classic," because classic has always been represented by an ordered, austere look as opposed to romantic architecture with its unexpectedness, playfulness and non-conformity.

The Board meeting brought out certain matters of special interest to us in Florida. One concerned Institute organization. The Committee on Structure is considering an entirely new arrangement whereby regional setups will be de-emphasized and state organizations will become integral parts of the national organization. Whatever may be the result, Florida is in a good position to be effective.

The Board also discussed the problem of the leasing activities of the Federal government which has caused architects unknowingly to be in competition with one another by making sketches for owners bidding on leases. The decision was to do everything possible to *persuade* the government to change its procedure. Meanwhile, it was suggested that architects avoid making such sketches if possible.

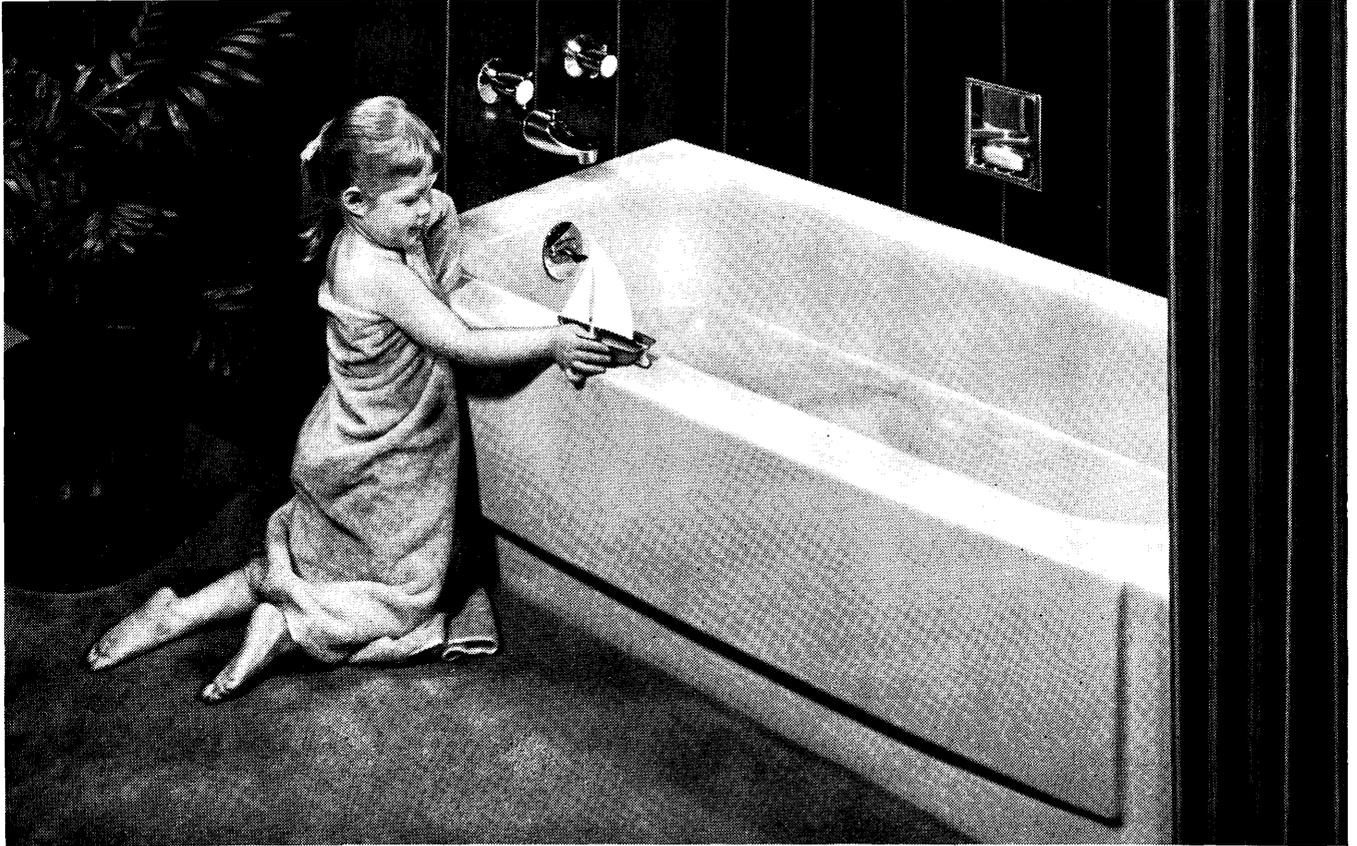
Other matters of special interest: In Texas the collapse of a brick grille which killed a little girl is the basis of a serious legal suite. Conclusions of the Board's discussion of this were to urge all architects to carry liability insurance; to recognize that legal responsibilities are far reaching and

(Continued on Page 6)



More than 40 Florida architects and their wives attending the AIA Convention in New Orleans met at an FAA luncheon in the Monteleone Hotel on Thursday, June 25. The luncheon was preceded by a cocktail party given by FAA President John Stetson. At the head table, above are Regional Director and Mrs. Clinton Gamble, President and Mrs. John Stetson and Mr. and Mrs. Wahl J. Snyder, FAIA.

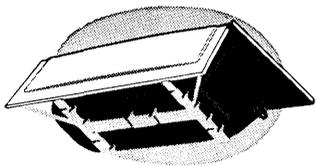
New Briggs bathtub with features that count!



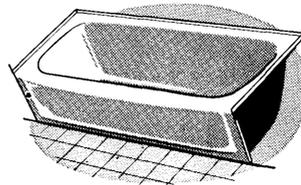
Once again Briggs Beautyware proves brand *does* make a difference with its latest bathtub line . . . a designing achievement in the new Medallion, Pendant, and Signet models. Home owners will appreciate this new tub's full-length seat, slip-

resistant bottom, roomy proportions, recessed toe panel, and smart compatible colors. This feature-full new bathtub, along with Briggs many other progressive plumbing fixtures, will prove a remarkably effective sale-maker.

Yours with Briggs new bathtub—the most profitable, most advanced design ever!

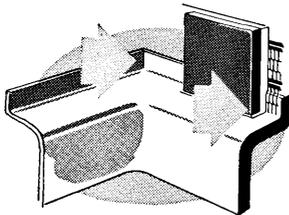


Lower Installation Costs with this free-standing, recessed new bathtub design. The H-framework at bottom permits installation without costly blocks, shims or extra support.

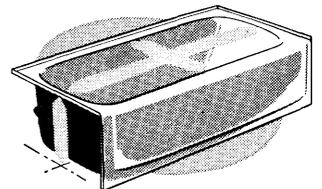


New Seam-Free, One Piece Construction with seat and straight-front models. Straight edges at base and top of seat model (shown) ease installation of floor tile, linoleum, or wall panels.

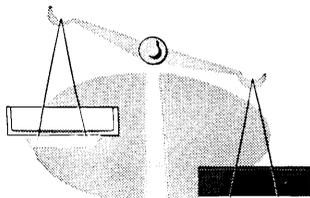
Leakproof Wall Flange extends up behind wall surface on three sides, with corners drawn together for protection against water seepage. Tiling over flange gives water-tight fit.



Full Depth and Full Length characterize this roomy, seam-free bathtub in right and left models. 16 1/4" high, 5' long, and 32" wide, its porcelain enamel finish is fused *into* not *on* metals.



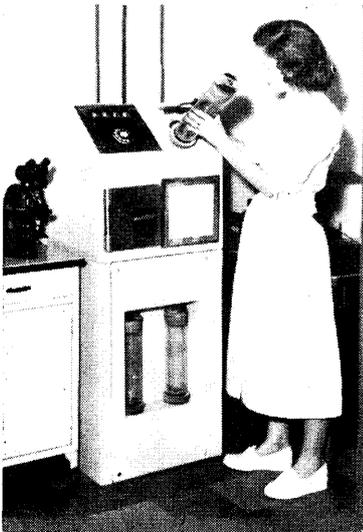
Extra-Strong, Lightweight vitreous enameling iron tub weighs just 120 pounds . . . two-thirds lighter than cast iron tubs weighing 375 pounds. Weight and strength allow faster, cost-lowering installation.



BRIGGS

B E A U T Y W A R E
BRIGGS MANUFACTURING COMPANY • WARREN, MICH.

SPEEDY . . . VERSATILE



● For the rapid transportation of orders between departments — in factory, office, or hospital . . . to speed a "hot" sample from mill to laboratory . . . delivering a canister of oil from tanker to test lab before unloading . . . nothing—**but nothing**, — is as versatile as a Grover Transitube installation.

● Whether you specify the conventional type system with but four or five stations, or decide on the newest electronically controlled Dial-A-Matic installation of fifty or more stations, you'll be serving your client best by using Grover equipment, backed by 43 years of constant application in this field alone.

● May we be of service to you — anywhere in Florida?

ASSOCIATED ELEVATOR & SUPPLY COMPANY

501 N. W. 54th St., Miami

AIA Meeting Notes . . .

(Continued from Page 4)

thus do everything possible to keep proper legal form in contract relations; to intensify P/R programs to explain architects' positions in such cases. Another: Various Chapter Affairs Committees in Florida should get an Architect-in-Training Program underway. The Institute's staff in Washington has much helpful information on this program. Still others: Mem-

bership may be broadened at national level soon. Possibilities of a national student membership and a national associate membership were discussed. And, relative to membership, a new national directory will be published in 1960.

Finally, the 1960 National Convention will be in San Francisco, starting April 19, 1960.

See you at the Office Practice Seminar Meeting in Palm Beach, August 7!

Eight Florida Architects Win AIA Design Awards

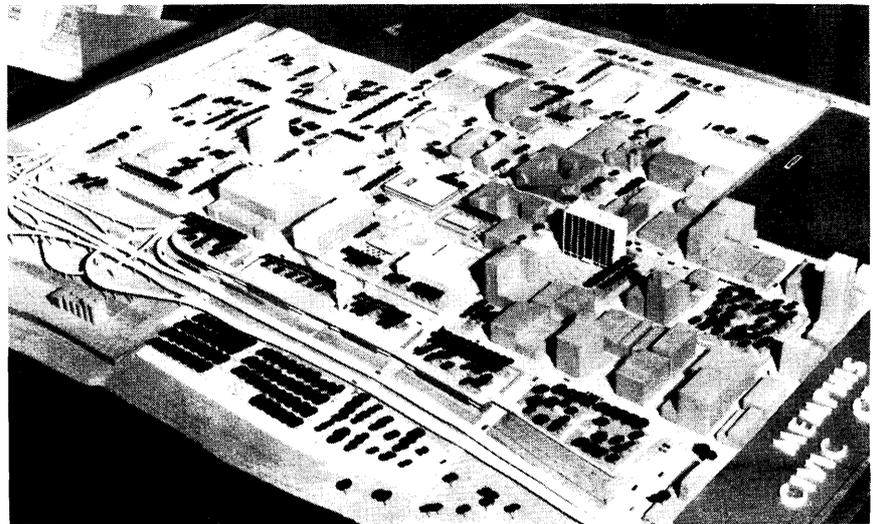
Florida can be proud of the quality of her residential architects. Of the eighteen firms accorded honors at the New Orleans Convention Homes for Better Living program, eight were from our own Sunshine State. Over 200 firms submitted designs in the program to promote good residential design co-sponsored by the AIA, *House & Home* and *McCall's Magazine*.

Florida award winners were: VICTOR A. LUNDY, Sarasota, honor award

in the custom-built category; ROBERT C. BROWARD, Jacksonville, honor award in the merchant-builder category; PAUL RUDOLPH, Sarasota, two merit awards, and ALFRED B. PARKER, in the custom house category; DAVID TUDEEN, St. Petersburg, and ROBERT B. BROWNE, Miami, merit awards in custom-built category; and EDWARD J. SEIBERT, Sarasota, and GENE LEEDY, Winter Park, merit awards in the merchant-builder category.

Publication of the award-winning designs of these Florida architects is scheduled for early future issues of *The Florida Architect*.

Memphis Architects Are Doing It Too . . .



Memphis is the most recent among a growing number of cities throughout the country to benefit by the collaborative talents of architects. Above, in model form are the results of an urban renewal study made by the League of Memphis Architects, Inc., a working body which grew out of preliminary research activities of the Memphis AIA Chapter's Civic Design Committee. This project is similar in character to those which architects have initiated in Baltimore, Md., and in Tulsa, Okla. Florida cannot use Federal Urban Renewal funds as can these other states. But what is preventing Florida architects from working with officials of their city governments toward local rehabilitation on a well-planned, long-range basis?



*The First National Bank Building, Miami, Fla.
 WEED-JOHNSON ASSOCIATES, AIA, Miami, Fla., Architects
 NORMAN J. DIGNUM & ASSOCIATES, Miami, Fla., Consulting Engineers
 ROONEY-TURNER, CO., Miami, Fla., General Contractors
 Precast panels supplied by MABIE-BELL CO., Miami, Fla.*



Bank in the Sky...

Towering against the Miami skyline, the First National Bank Building makes a striking architectural contribution to a thriving metropolis. Space, comfort and efficiency are wrapped up in a shining building that is uncompromising in line . . . warm in feeling . . . a product of the latest construction techniques and materials.

In this beautiful, multi-story building, Solite lightweight structural concrete was used to back the building's precast, tilefaced panels. Since Solite concrete is 1/3 lighter than ordinary concrete, the tremendous dead-

weight of the panels was offset and the structural system of the building considerably reduced.

Solite's light weight and strength, its complete adherence to performance under test conditions have led to its use in many of the most outstanding construction projects along the Eastern seaboard. In fact, Solite's many inherent advantages . . . its compatibility with all building materials and techniques . . . have made it the *natural* choice for all types of construction.

PLANTS:
 BREMO BLUFF, VA. LEAKSVILLE JUNCTION, VA.
 AQUADALE, N.C. GREEN COVE SPRINGS, FLA.

OFFICES:
 BOX 9138, RICHMOND, VA. BOX 5735, BETHESDA, MD.
 BOX 147, COLUMBIA, S.C. BOX 1843, CHARLOTTE, N.C.
 BOX 6336, RALEIGH, N.C.
 PRUDENTIAL BUILDING, JACKSONVILLE, FLA.

SOLITE®

WHATEVER YOU BUILD—The professional advice of an architect or engineer can save you time and money—and provide the integrity of design that means lasting satisfaction.

CHROMASTATS... Photo Copies in Full Color - at amazingly low cost



This engraving was made directly from an 11 by 18-inch full-color CHROMASTAT which faithfully reproduced all the colorful technique of Joseph N. Smith, III, AIA, who executed the original rendering. This was approximately 20 by 40-inches. Note how clearly all details and color values have been maintained — even after two reproductions and two reductions in size.

● In the accurate presentation of your design concepts color is king! Only in full color can the complete range of those concepts be shown — and with CHROMASTAT photo reproductions all details are maintained in all their relationships. Colors are clean and brilliant as in the original, the definition sharp, with every tone, every depth and highlight present . . . CHROMASTATS can be processed in three days from any type of rendering and in sizes from 8 by 10-inches to 20 by 30-inches. Costs are amazingly low — for example, an 8 by 10-inch CHROMASTAT costs little more than a standard black and white photo . . .



SQUARE MIAMI *Blue Print Co., Inc.*

635 S. W. First Avenue, Miami 32.
Phone: FRanklin 9-4501

Community Service

By JOHN STETSON, AIA,

President
Florida Association of Architects



The founders of the College of Fellows of the American Institute of Architects, in their infinite wisdom, set up three categories for admission to fellowship: Design, Service to the Institute and Community Service. Some members have the rather warped idea that Community Service means an active life in politics. To others, the mere thought of an entrance into politics is distasteful. To the profession, and for that matter to any clear thinking citizen, community service should mean just what it says. Service to the community in which we live can best be given by a professional in the form of leadership along the paths in which he is most expert. No one expects the architect to be a fiscal agent, a transportation expert or an authority on tax structures. But just in case you are not aware of it, once the populace thought he was a planner who put all the beauty of the surrounding area ahead of his own personal ambitions.

Today a few farsighted architects are carrying the banners of the profession into a better world to live in through Community Planning. Some serve without recompense. Others, banding together, have stimulated reconstruction programs, revitalizing the cities in which they live. All who have so served have been more than amply repaid for their labors. Those of us who prefer to sit in our little cluttered garrets of design not only become cultural recluses, but too often economic problems to ourselves and to our neighbors.

No matter whom we hear exhort the virtues of a good public relations program, he inevitably mentions community service. There are hundreds of public service jobs—non-paying, naturally—in every town and city, carried on by public-spirited citizens. Take a look at fund-raising campaigns, youth programs, beautification campaigns! How often do you see an architect among those serving? Unfortunately too seldom. Most larger areas can boast of at least one active member of the profession doing his bit; and usually this man is greeted by sneers from his fellow practitioners for his position. To them he is only seeking free publicity or the limelight. If he were being paid for his efforts, then they would consider him a disgrace to the profession. Just about every public committee contains the name of a lawyer and a doctor. Wonder if their professions feel the same way?

We are a practicing-professional part of the largest industry in this great nation. Repeatedly you have been told that you should provide the leadership to improve the standards of construction, community and area planning, and in community affairs as well as in creative design. Too many of us have stagnated to the extent that the unqualified appear perfectly capable of doing what we can do—and, furthermore, are doing it for lower fees and pushing us into oblivion in those particular fields of design. Too many of us sit in rapidly deteriorating cities waiting for someone to produce not only the capital,

but everything else to promote construction programs and thereby create jobs for us. Why are not we banding together and leading our fellow citizens into a renaissance of American cities and towns?

This year at the American Institute of Architects national convention, the work of a group of architects—a most successful program for creating a new Kansas City—was recognized by an Award. No doubt this was gratefully received by these men. But far more heartwarming to them must be the physical success of the program they launched. Memphis, Philadelphia, Boston and other cities have seen the success of similar groups of architects joined together in community service. Theirs was a labor of love that produced not only personal satisfaction for a job well done, but created a booming building picture for their home towns and financial gain for every man connected therewith.

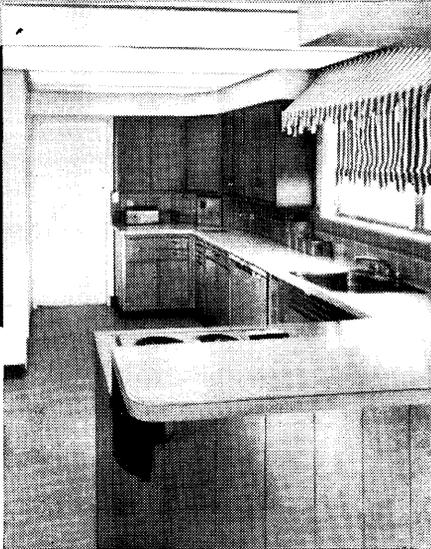
All of us have seen the time when we faced the usual small town problems leading to the defeat of some worthy (we thought) public enterprise. Too often the defeat was brought about by selfish local interests, afraid that someone else would gain from the venture. This will always exist. Good, sound progress never hurt any area. Nothing stands still. Stop progress, and it's like a wagon moving uphill; there's only one other way to go—down. Communities that cease to progress stagnate. Then they deteriorate. Suburban shopping

(Continued on Page 26)



MUTSCHLER

A kitchen at home in apartments!



Apartment kitchen
of Mr. and Mrs.
J. Aikens Miller
at "The Four
Seasons," new
residential hotel
in Fort Lauderdale.

Preference for Mutschler "design original" kitchens is not confined to builders and owners of individual dwellings. For apartments, too, they are the obvious choice. All homemakers are quick to recognize the value of Mutschler's many exclusive features, the superb cabinetwork in both natural-grain finishes and decorator colors . . . and the Mutschler planning services that fit the kitchen to personal operational patterns. Consulting services of Mutschler kitchen specialists are available without cost to architects and builders. For complete information, mail coupon.

SEND COUPON FOR COMPLETE INFORMATION

MUTSCHLER KITCHENS OF FLORIDA
Subsidiary of Mutschler Brothers Company, Nappanee, Indiana
2959 N.E. 12th Terrace, Oakland Park, Fla. Phone: Logan 4-8554

Please furnish me with information about your services for builders and architects.

name _____

firm _____

address _____

city, state _____

A Direction for Design . . .

The closing address of the Convention at New Orleans was more than a critique of the program. As a thoughtful commentary on some of the profession's philosophic pitfalls, it points the way to even greater accomplishments.

By SAMUEL T. HURST, AIA

Dean, School of Architecture and the Arts,
Alabama Polytechnic Institute

It is a simple fact of life that thinking man continually seeks justification of his works; justification to himself, to those whom he serves, to that higher purpose in his life which he feels and may call God. Justification is necessary in any personal or social order based upon responsibility of choice and action. Where choice is unavoidable, choice begets action. Action risks success or failure and is accompanied by responsibility. Where responsibility is great, justification becomes urgent. It poses for man the great life questions of *why* — why be, why work, why serve; for us the questions why design, why design as we do design? In the great Biblical myth recently made so real by ARCHIBALD MACLEISH in the play "J. B.", a good and responsible man called *Job* seeks to justify the world as God and Satan play tag with his soul. ". . . whence cometh thou" asks the God symbol to which the Satan symbol replies, "*from going to and fro in the earth, and walking up and down in it.*"

Ours is not a simple "going to and fro or walking up and down in it", but is rather an avowedly purposeful existence. We invite responsibility, we seek leadership, we proclaim beauty and offer our readiness to provide it — along with a full measure of usefulness — for as little as six percent. No longer do we limit our extended service to buildings, but hold out our willingness and by implication our capacity to "plan man's physical environment; "to improve the social order," "to design for survival," to practice a "Social Art for all men" and to do other high sounding things of real and indisputable benefit to mankind. Lest

we fall victim to our best public relations, it is good that we annually ask ourselves the questions — the whence, what, why, whither questions — and seek honestly, and perhaps humbly, to find answers in our works.

You have heard clear statements from some of our profession's ablest individuals and have seen here exciting evidence of their work. They have been justified by recognition and indeed almost sanctified by successions of followers. It is not my purpose to evaluate their contributions, but rather to call us back to look at some of the troublesome realities of here and now, to observe a few things and to launch a few ideas, simply if possible, not in the elliptical phrases which so often characterize our pompous utterances.

How good is our "planning of man's physical environment" — in New Orleans, USA, or any other city or town in the land? Humility becomes us as we answer this question and as we contemplate the architect's retreat from greatness and his equivocal status in our time — or as we measure our national architectural product as a whole against our vision of "the Mother of the Arts". And we hear the God symbol of MacLeish as he says, "*You won't find it beautiful, You understand.*" To which the Satan symbol replies: "*I know that. Beauty's the Creators' bait, Not the Uncreator's: his Is Nothing, the no-face of nothing, Grinning with its not-there eyes. Nothing at all! Nothing ever! Never to have been at all!*"

It is too easy for us to measure our production of architecture by the premiated published work which is systematically and attractively served

up by the professional journals. To do so is self-deception.

Having passed the screen of the publishers, such work is dealt with in the most gentle manner. In the words of one of our able editors, "*let us resolve that constructive criticism is to be encouraged. If we are to pick up our avoidable option to do work with deeper meaning then we must have a sharper sense of evaluation. The magazines are hamstrung in this respect because the architects whose work we publish will not allow critical presentations.*"

I applaud this resolve, but I cannot accept this abdication of journalistic responsibility, nor the implication that architects are so thin-skinned as to condone only the treatment of sweet accord. I should like to direct this commentary not toward the exceptional, recognized, published architecture of today, or the forward echelon of designers it represents, but rather to the ordinary, undistinguished, unrecognized and unpublished work which constitutes the bulk of our practice and largely shapes the new face of our land — the *no-face* of the sprawling urban scene which demonstrates our enormous capacity to replace God's beauty with man's ugliness.

No profession can, I submit, be justified by the exceptional performance of its ablest men. My concern is for the norm of ordinary practice and ordinary architects and for the philosophy and method, or lack of it, which predestines so much of our effort to mediocrity.

And my concern is with that body of sensitivities and disciplines which can produce a whole building and make architecture a reasonable art, available and useful to all men.

I am not concerned with style as a self-generating force, or with archi-

(Continued on Page 12)

Direction for Design

(Continued from 11 Page)

tectural symbols as such. I am not interested in an aristocracy of precious buildings or an elite of creative designers. Both will exist and serve well the cause of progress; and critics more capable than I are available to evaluate the results. I *am* interested in a higher level of performance by a great many more architects producing projects which become progressively more distinguishable as useful art. I *am* concerned for a genuineness which can produce honest work. I *am* concerned for a wedding of Philosophy and Method which is comprehensible to the public and distinguishable from the hocus-pocus which surrounds the so-called creative process.

I believe that architecture is sufficiently mature to be characterized by a coherent body of ideas, principles and practices. I believe that a method may be taught by means of which philosophy can be put to work. Without philosophy and method clearly recognizable and broadly practiced, our professionalism is an hollow illusion. One can, I think, defend the contention that we are not yet a profession if the scope of our effectiveness is any measure, but rather we are struggling to evolve a profession and the point at which we may say we have succeeded is the point at which the public really entrusts to us the shaping of physical environment and with measurable distinction we discharge that trust.

I have spoken of the architects retreat from greatness. Perhaps it is better to call it a retreat from responsibility.

The Architect is heir to a great tradition, be it in large measure a myth. It is an aristocratic tradition based upon the historic concept of the master builder, enjoying enormous patronage and social and political status and elevated to prominence among his fellows. Sitting on the right hand of the gods of ancient Egypt, he was second only to the Pharaoh. He was "Chief Architect, Chief of Government, Prime Minister, Chief Justice, Chief of the Halls of Karnak, Chief of all the works of the King." So great was the reverence for this exalted office that the words Life, Prosperity, Health

which properly followed only the name of the King, were sometimes added to that of the Architect.

From the Master Builder of Antiquity, the Engineer-Inventor of the Renaissance, we are reduced in the public understanding to the "man who makes blueprints". And high school students are advised by their counselors to take mechanical drawing in preparation for entering architectural school! Of course the master builder was an unusual individual and no profession of architecture existed or claimed to exist until modern times. However, we perpetuate the myth and give lip-service to the idea that we have inherited his prerogatives. I offer several explanations for what I term our retreat from greatness; they fit a pattern, a pattern of drastically altered relationship of architect to social and political life and to the size of the job to be done. While kingdoms gave way to republics, and crafts gave way to industrial revolution, and stone technology gave way to steel technology and control of wealth spread from the few to the many, the architect specialized in becoming a "professional man".

While the demands upon his performance were increasing, he formalized his education in the Academy, out of the main stream of social and technical change and encouraged the separation between conception and planning on the one hand and execution and construction on the other. In establishment of the professional role of man of service, he gave up the equally vital role of man of building. This kind of half-man was perhaps adequate to the eclecticism of the 19th and early 20th century. He was most inadequate to cope with the explosion of new concepts, problems and opportunities which followed.

A new technology came, let us admit from the engineers — Roebeling, Paxton and others — and a new esthetic came, from the cubist painters and constructivist sculptors; and the two are only now beginning to meet. Missing still was a most essential third element, a new humanism which would remind us that architecture was for man, for man feeling, hearing, fearing, smelling, touching and loving as well as seeing — a new humanism which could put structure and esthetics in proper

relationship to man, which could assimilate the meaning of Freud and of Thoreau when he wrote: "*when the farmer has got his house, he may not be the richer but the poorer for it; and it be the house that has got him. But lo! men have become the tools of their tools. The man who independently plucked the fruits when he was hungry is become a farmer; and he who stood under a tree for shelter, a housekeeper.*"

Finally, while knowledge of the physical and social sciences expanded at a staggering rate, telling us things about man of which we formally only dreamed, architecture indulged itself in over-specialized education, dispensed too liberally by underqualified and underpaid teachers.

So I say that the architect's retreat from greatness is his failure to grow in relation to the job to be done. Our willingness to claim new prerogatives has exceeded our willingness to prepare for them. We have had to assume new areas of responsibility before we were ready to discharge them. We have in short, been too busy to be educated, too wise to need research, too arty to admit the engineer to our inner sanctum as a creative equal, too intuitive to submit to a systematic design procedure — and too good at selling to feel it necessary to improve our product. As a consequence, the body of our work can still be in large part characterized as esthetically whimsical and arbitrary as we chase off after each rising star of inspiration, technically inept and irrational as we disdain a respectable scientific method; and economically promiscuous, if not actually reckless, as we bask in ignorance of some of the facts of life.

These consequences, I believe, need not be. Creativity is not slave to whimsy. Instead it is the concerted response to intuition and experience, sensory, emotional and intellectual, disciplined by purpose, guided by intellect and justified by use. A systematic design procedure can exist, not guaranteeing our common genius, but increasing the chance for good work by ordinary men. Such a procedure has four stages. You may rename them, sub-divide them, or rearrange them, but essentially they are adequate to the design process. These are *Interpretation, Ideation,*

(Continued on Page 28)



BLUMCRAFT
OF PITTSBURGH

**SEND FOR CATALOG M-59 SHOWING NEW
POSTS, HANDRAILS AND GRILL-O-METRICS**

460 MELWOOD STREET, PITTSBURGH 13, PENNSYLVANIA
COPYRIGHT 1959 BY BLUMCRAFT OF PITTSBURGH, PITTSBURGH, PENNSYLVANIA

Four South Florida Houses . . .

ROBERT B. BROWNE, AIA,
Architect

GEORGE F. REED, Jr.,
Associate

1-Award-Winner on Key Biscayne . . .

This house, for Mr. and Mrs. Kenneth McClave, won a Merit Award in the custom house category of the AIA's 1959 Homes for Better Living Program. It has been widely recognized as being designed so in tune with its site and for the climate of its locality as to be an "about perfect" example of what people think of as "Florida living". Yet the award jury commented that its design seemed "too traditional".

Actually, this is a real, though possibly a back-handed, compliment to the designer. He sought a proven tra-

dition in this building — not one of form or style, but one of usage, of protection and of comfort. And in the design of this house these traditional elements have been admirably adapted to the needs of modern living.

Essentially, the building is a concrete platform raised from the ground to minimize effects of humidity, the attack of insects and mildew and possible damage from ground water. Supported by regularly spaced posts and a barn-like construction, the platform is sheltered by a great, white-coated roof and is screened on all four

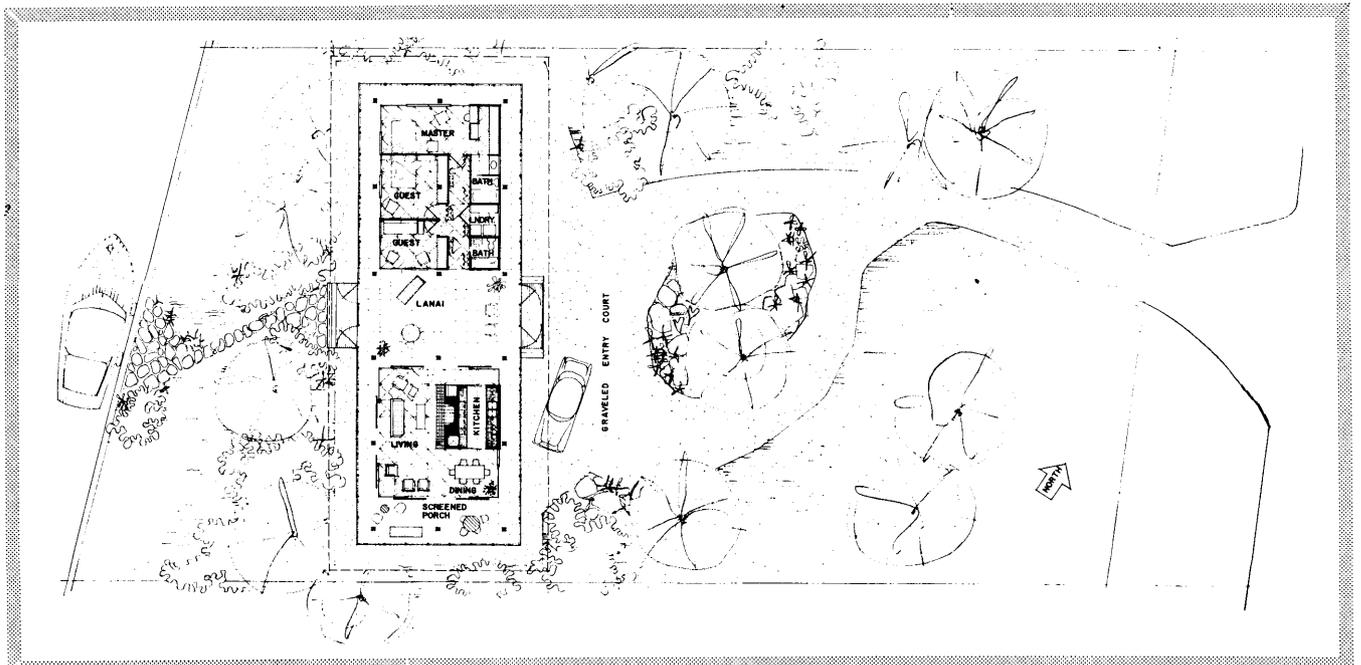
sides. Within this enclosure, are two living areas separated by a central lanai which not only traps the breeze, but funnels it into the interior parts of all rooms.

What has been achieved in this house by reason of analysis and disciplined refinement is what traditionally was built into the "cracker" houses on the basis of trial-and-error experience. Use of the materials employed is "traditional" too, in that simplicity, directness and economy characterize a design that is a sincere and unique statement of its purpose.

Photos by Ezra Stoller



Right, looking southeast from the living room to the screened porch. Sliding jalousies form movable walls of the room; and above them clear glass panels have been used to provide the needed element of enclosure but enhance the sense of openness without sacrifice of privacy which is characteristic of every portion of this house. The long, low silhouette, opposite page, against the vertical background of palms — the white of the roof against the green and brown of the foliage — suggests from without the sort of sheltered cool and comfort for which the interior was fashioned.



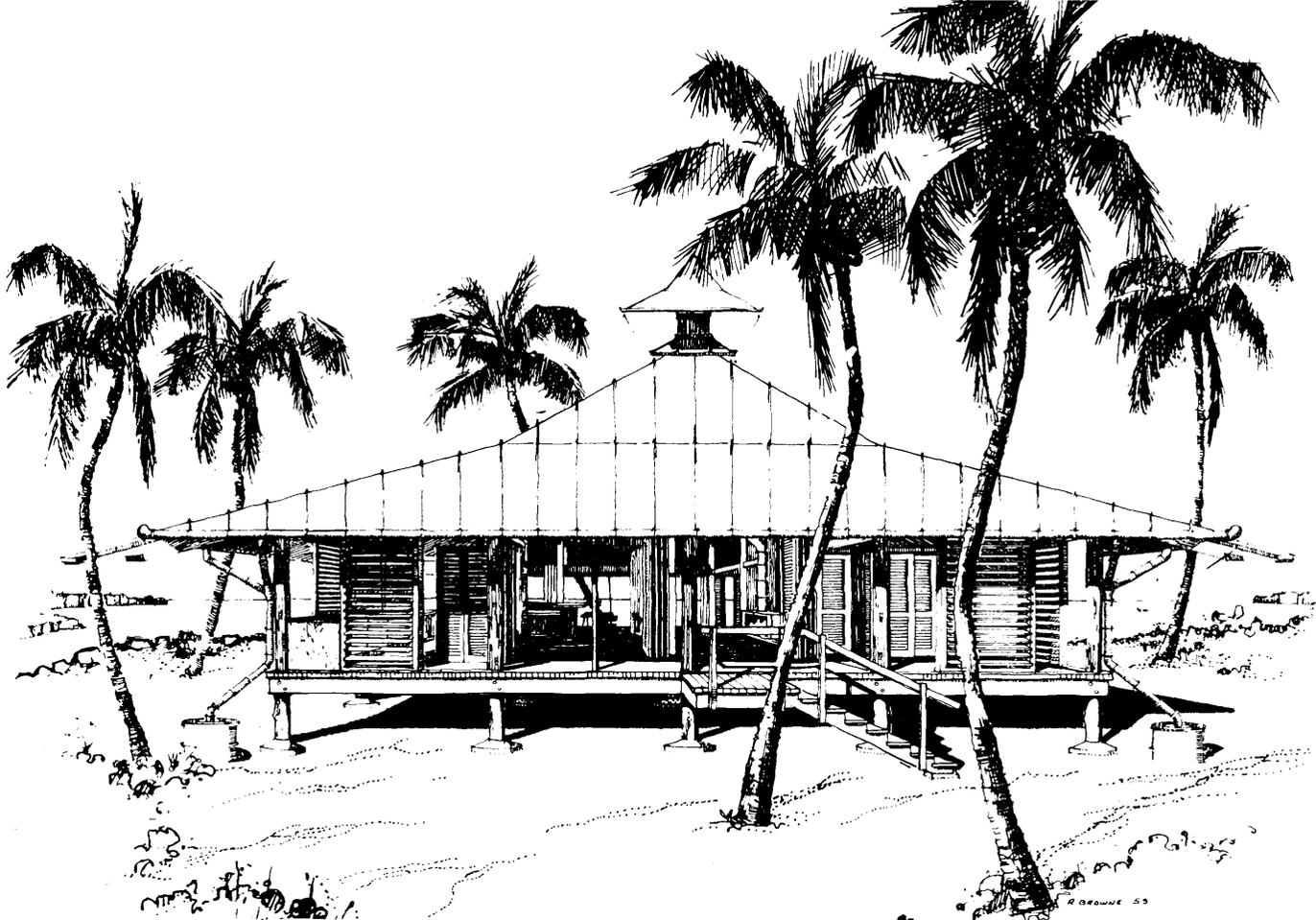


Photos by Ezra Stoller

Award-Winner on Key Biscayne

Above, the central lanai is a combination of breezeway, open porch and outdoor living room. Left below, screen enclosure is four feet out from living area walls; and the roof projects another four feet, thus minimizing sun and sky glare.

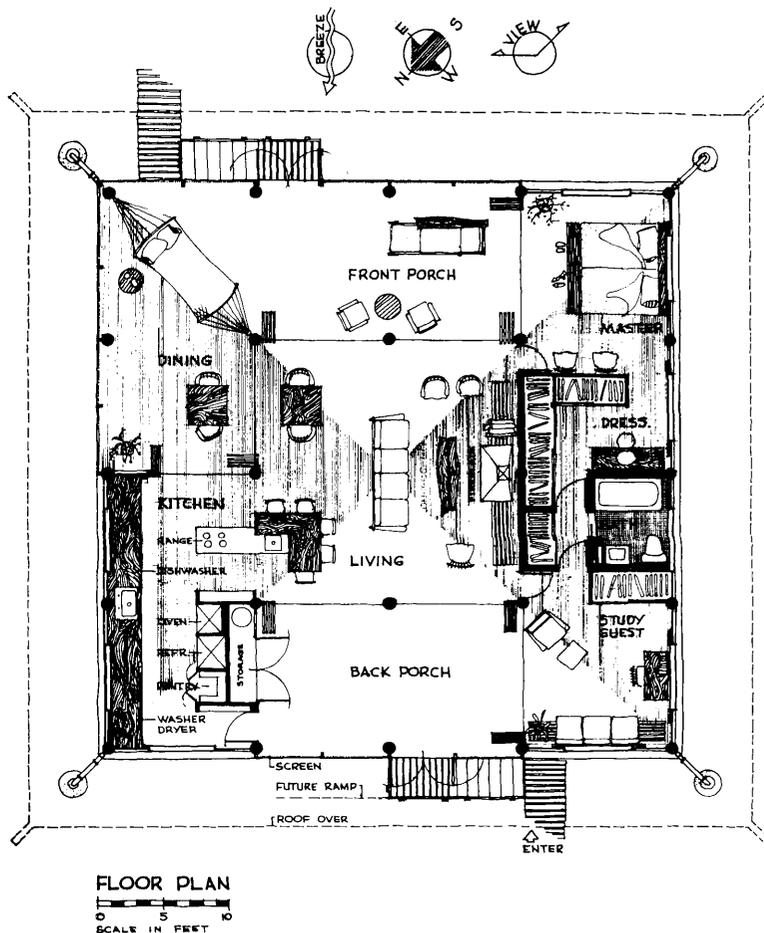




2-Compact Comfort for The Keys . . .

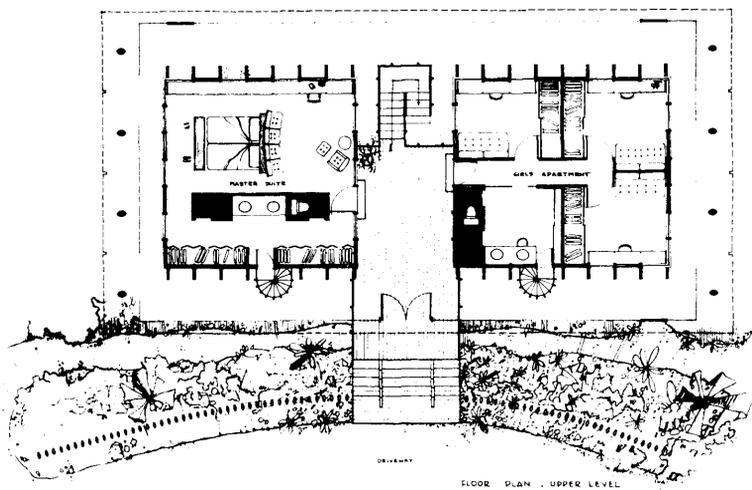
This cottage being built on Key Vaca will overlook the ocean to the southeast and will give its owners, Mr. and Mrs. R. S. Barrows, the sort of simple comfort and uncomplicated relaxation they are seeking after a busy industrial career near Chicago. They know the Keys. They like the climate, the scenery, the pace and informality of Keys living. For their retirement home this house was deliberately designed as "beachcomber's paradise" in which modern comforts are merged with the practical whimsy of simple — in some cases almost elemental — materials and structure.

Like its fishing-shanty inspiration, the structure is all-wood — except for the great over hanging roof which has been designed as a standing-seam custom-fabricated membrane of galvanized iron sheet, coated on the outside with white epoxy. But all wood will be pressure-treated against insects and mildew. Floor will be 2x4s spiked solid over beams, set 3'-6" above grade and covered with heavy coco matting. Creasoted posts support two beam bands, one at the perimeter, the other inside at the roof break. Roof framing is of 2x4s on edge, spaced 3 5/8" o.c. Walls are all wood (alousies and louvered doors to permit complete openness when desired and ventilation control at all times.



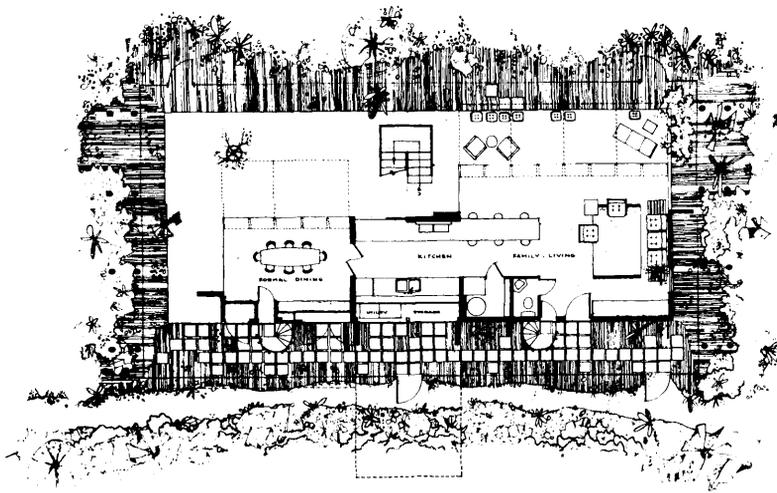


3-The Rooms Are Hung from the Roof . . .

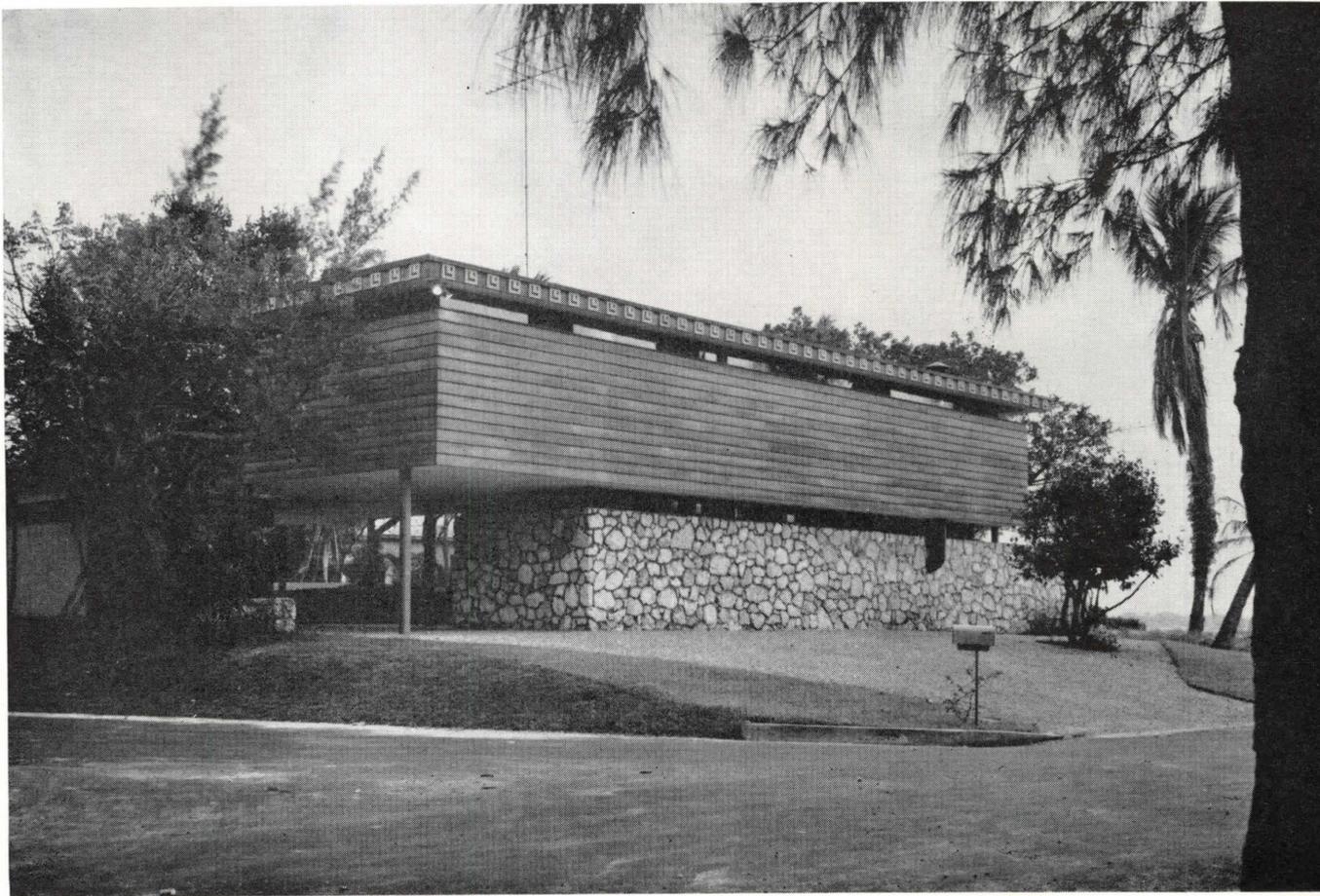


Planned for Mr. and Mrs. John Vercen and their three young daughters, this house proves that requirements for comfortable living in South Florida can be met in more ways than one. Essentially this is a screened shelter 36' wide, 72' long and 20' high, covered by four precast concrete folded plates supported at the ends by twin-legged, Y-shaped concrete columns. From this roof structure are suspended two air-conditioned apartments, separated by an open hall serving a stairway. Below these is the general living space which is free of any vertical supports and has no fixed walls except on the north side. The other three walls of this family-and-friends area are fitted with closure elements *hinged at the top* so that various exposures can be opened or closed at will. Upstairs rooms are walled with wood jalousies.

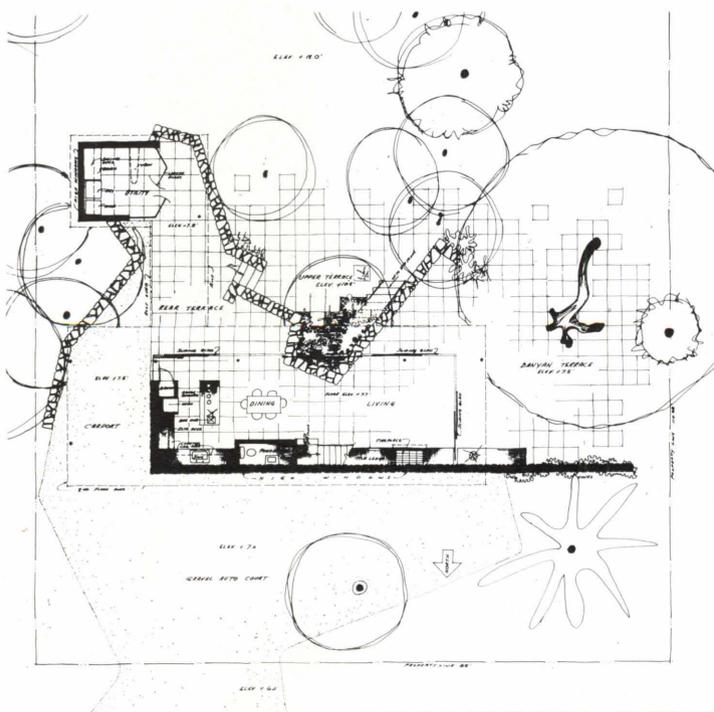
The basic structural scheme—for which Walter C. Harry was the collaborating engineer—suggests a wide range of design possibilities in which the “traditional” elements of south Florida living can be provided for through the most ultra-contemporary of technical means.



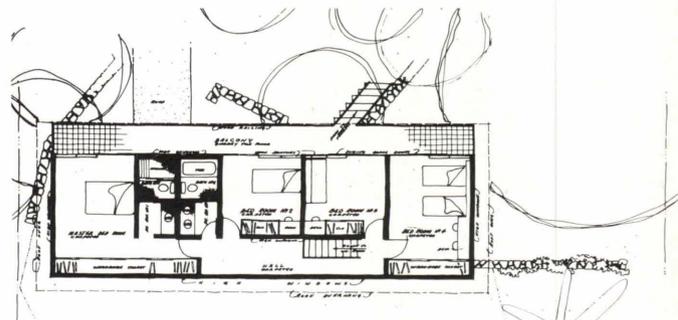
4-House on a Palm Beach Hill . . .



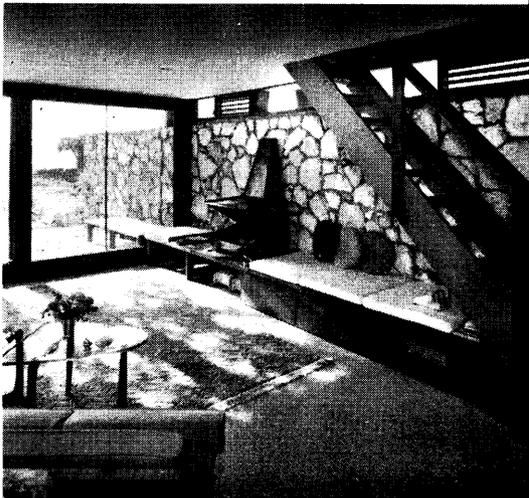
Alexandre Georges



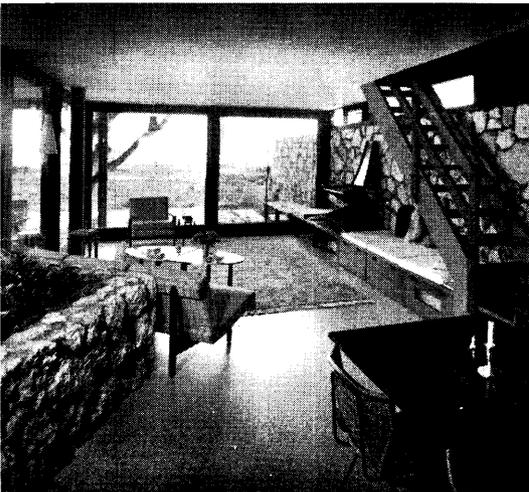
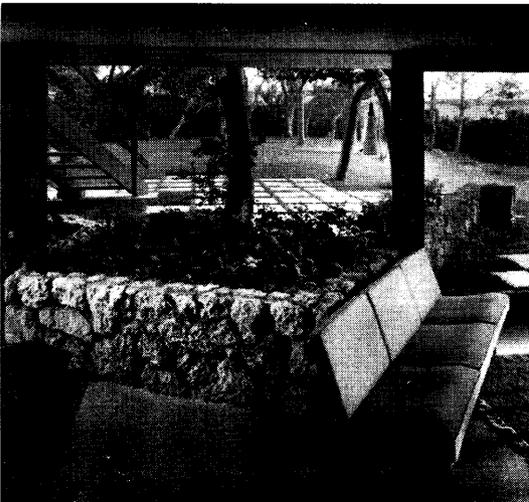
A hilltop site studded with fine trees and a limited budget with large space needs dictated the design of this house. The hill was pushed back from the street to the north; and at the rear of the house, on the south, the property was terraced with a retaining wall which actually enters the living room. Outdoor and indoor living areas thus flow together, for first floor spaces can be opened with a series of sliding glass doors. Direct access from the second floor to rear yard and paved terraces is via an outside stair leading from a balcony which gives access to all four bedrooms. Exterior materials are native oolite stone and rough-sawn cypress.



House on A Palm Beach Hill



Photos, Alexandre Georges



Curtained with an acre of glass...this Chicago building is 100% reinforced concrete!

WHEN AMERICA BUILDS FOR DURABILITY . . . IT BUILDS WITH CONCRETE

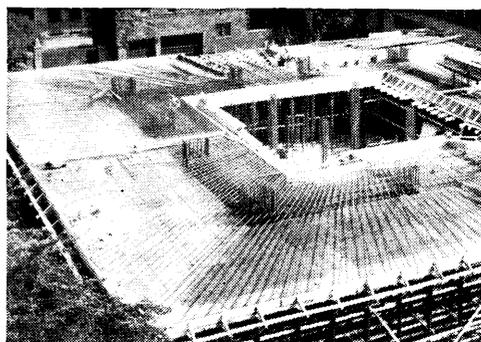


It's one of Chicago's finest luxury apartment buildings, 21 stories overlooking Lake Michigan at 320 Oakdale. Beneath its attractive exterior, 12,000 cu. yds. of concrete form a frame and floor skeleton of outstanding strength.

Architect Milton M. Schwartz of Chicago and structural engineers from Miller Engineering Co. chose reinforced concrete for its rigidity and durability—and passed along big bonuses in economy to their client, too.

Concrete saved an estimated \$200,000 through reduced materials cost, easier construction scheduling. It made a simple job of the cantilevered overhangs. And because floors are flat slabs, it saved a full story in total height.

Concrete needs no special fireproofing. It can't rust or rot. No other material offers such low maintenance cost. More and more architects and engineers are specifying concrete frame and floor construction today. They're finding the same kind of economies for all structures, of both conventional and modern design.



Reinforcement being placed for large, cantilevered 2nd-floor slab, a construction so easily achieved in reinforced concrete.

FOR STRUCTURES...
MODERN
concrete

PORTLAND CEMENT ASSOCIATION

1612 East Colonial Drive, Orlando, Florida

A national organization to improve and extend the uses of concrete

Look what Natural Gas is doing in

Sky Lake

ORLANDO



Think of natural gas not just as a better fuel for cooking food and heating water . . . but as a willing and versatile servant in 7 essentials of modern living. Details? See below.

For landscape lighting . . . for cooking and water heating . . . for ease, comfort, convenience, economy . . . natural gas is setting the keynote for a whole new way of life at Orlando's new luxury suburb, Sky Lake. We'll be glad to tell *you* the Sky Lake story . . . show you how natural gas can serve your clients wonderfully and well. Won't you call any Houston office, today?

natural gas



Check these

7 WAYS TO BETTER, EASIER LIVING... NATURALLY!



GAS INCINERATOR—Ends garbage and trash troubles . . . safe, sanitary, no messy sinks.

GAS WATER HEATING—Fast, safe, dependable . . . and completely automatic. Cheaper, too!



GAS COOKING—100% heat control . . . automatically. No slow warm-up—no "hangover" heat waste.



GAS HEATING—Quick comfort . . . ideal for Florida's sudden changes.



GAS AIR-CONDITIONING—Most modern of all . . . combines with heating for all-year comfort.



GAS CLOTHES DRYER—Today's greatest work-saver . . . most economical by far!



GAS REFRIGERATION—Silent, safe, efficient . . . dependable in emergencies, too.

THE HOUSTON CORPORATION

ST. PETERSBURG • MIAMI • JACKSONVILLE
ORLANDO • LAKELAND • DAYTONA BEACH • EUSTIS

News & Notes

August 7 is Date for Office Practice Seminar

This last-minute notice-reminder is to urge your attendance at the FAA's second Professional Practice Seminar. *Place:* Colony Hotel, Hammond Avenue, Palm Beach. *Time:* August 7, 1959. Seminar sessions will start promptly at 10:00 AM, ending at 4:30. *Subject:* One of the most important in your practice — how to run your office better, how to save money doing it and how to make what you do pay you more for doing it.

So — *drop everything else and COME!* For prompt and free transportation from the West Palm Beach airport call HILLIARD SMITH—JUSTICE 5-6448 — or JACK WILSON — JUSTICE 2-8136.

As a bonus FAA President JOHN STETSON will play host at a cocktail party from 6 to 8 PM at his office-home, 249 Peruvian Avenue, Palm Beach. A phone call to let him know you'll be there will be appreciated. A dutch-treat dinner will be available at

the Petite Marmite — one of the best gourmet restaurants on the whole east coast.

So, again — *COME!* Come alone if you must. But better yet, bring your wife and plan to make a three-day holiday at Palm Beach.

Eckhoff Joins Rader Group

ARNOLD W. ECKHOFF, JR., has joined the Miami firm of Rader and Associates as an architectural partner. A native New Yorker, Eckhoff is a corporate member of the Florida South Chapter, AIA, and has been in Florida since 1940, the last five years as a member of Weed, Johnson Associates.

FAA Set Record for Convention Attendance

More than 40 members from the FAA's 10 Chapters attended the AIA Convention in New Orleans, with all but two Chapters represented. Florida

South was tops with 14; Florida Central next with 11. Others sent: Palm Beach, 5; Florida Northwest, 4; Jacksonville, 3; Florida North and Broward County, 2 each; and Mid-Florida, one. No delegates or members were registered from either Daytona Beach or Florida North Central chapters.

State Board Obtains Four More Injunctions

Continuing its active program of enforcing the State law regulating the practice of architecture, the Florida State Board has successfully completed injunction proceedings against four more individuals who were practicing architecture without registration. All of them were in the Orlando area, which for some years has been the seat of particularly flagrant disregard of the regulatory statute.

Permanent injunctions were ordered by the Circuit Court of Orange County against Robert D. Say, individually and doing business as the

(Continued on Page 25)

FICTION

Many people believe that all treated lumber is processed with chemicals to poison wood parasites and these chemicals are also harmful to humans.

FACT

CELCURE Treated Lumber *does not* rely on poisons to kill fungi and termites. Instead CELCURE combines with the cellulose eliminating its food value to wood parasites. CELCURE contains no arsenic, oils or chemicals that will stain hands or harm the skin.

(Second of a Series)

For further information on CELCURE Treated Lumber, write to the plant nearest you.

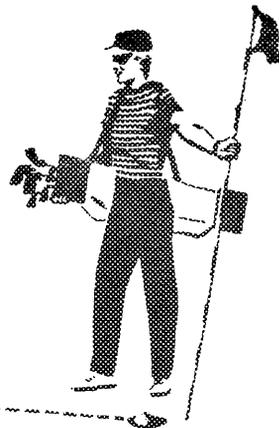
Treating Plants in:

TAMPA WEST PALM BEACH FT. LAUDERDALE GRACEVILLE
ORLANDO BOYD BUNNELL

AMERICAN *Celcure*[®] WOOD PRESERVING CORP.
1074 EAST EIGHTH STREET JACKSONVILLE, FLORIDA

We're telling your prospective clients:

You scored a
"BIRDIE" in BETTER LIVING
when you moved to
FLORIDA!



...but **LET'S FACE IT**— FLORIDA HOMES DO NEED HEAT!

Ample, dependable, circulating heat in *every* room...
every winter!

Architects know it. Builders know it. Home-buyers know it. And today almost every new house in Florida includes built-in home heating as original equipment.

Buying a new house? Check for central heating. And for long-term satisfaction and economy, look for oil-fired equipment. You can buy fuel oil for *home heating only* without paying a premium price. It's so much cheaper, safer, *better!* The nation's most popular home heating fuel! Easier to get promptly whenever you need it!

Building? Specify central *oil* heating, by far the most practical for Florida homes.

MR. ARCHITECT: WE CONGRATULATE YOU FOR SPECIFYING CENTRAL OIL HEATING IN YOUR HOUSES. YOUR CLIENTS WILL ENJOY MAXIMUM WINTER COMFORT AT MINIMUM FUEL COST. THEY'LL BE GRATEFUL TO YOU IN THE YEARS TO COME FOR RECOMMENDING OIL-FIRED HOME HEATING. BEST ALL 'ROUND FOR FLORIDA. VISIT US IN OUR NEW BUILDORAMA HEADQUARTERS IN MIAMI — THIRD FLOOR.



BUILDORAMA, DUPONT PLAZA CENTER, MIAMI

State Board...

(Continued from Page 23)

Golden Rule Plan Service; Robert Reiche; Hilton C. Danner, and R. F. Abbott. This brings to at least nine the number of restraining orders which have been obtained by the State Board thus far this year. A number of other actions are now underway and some are pending final action by the Circuit Court having jurisdiction.

The language of the court order enjoining an individual from the practice of architecture is of interest to any practicing architect—if for no other reason than the very specific character of the language in which it is phrased. In all such cases, of course, the State Board is the “plaintiff,” the individual involved the “defendant.” In part, a court order reads like this:

“The equities are with the plaintiff and against the defendant; and plaintiff is entitled to the relief prayed for in the complaint.

“Defendant has engaged in the practice of architecture; defendant has offered to engage in and has engaged in the planning and designing for the erection, enlargement or alteration of buildings for others; defendant has not secured and does not have a Certificate of Registration as an architect as required by the statutes of the State of Florida and he has never had such Certificate.

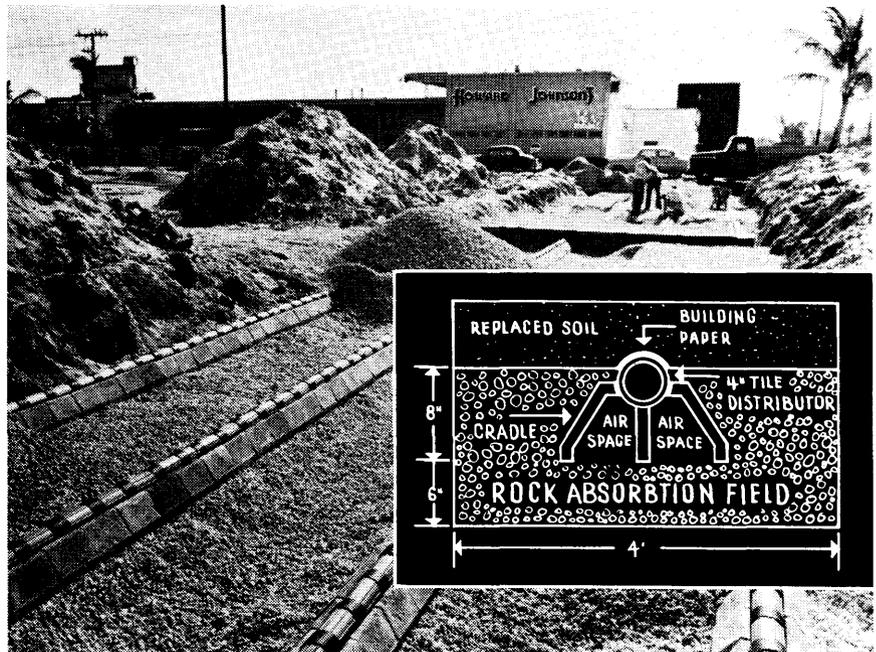
“It is ordered, adjudged and decreed that defendant should be, and he hereby is, enjoined and restrained from offering to engage, or from engaging in, the designing or planning for the erection, alteration or enlargement of buildings for others and from offering to practice and from practicing architecture without first being registered and qualified to do so, and such injunction shall be permanent, perpetually so restraining and enjoining the defendant . . .”

As pointed out previously in these columns, once such a decree is issued by the Court, the State Board no longer is concerned with the matter. Enforcement of the injunction is up to the Court who can then impose penalties for contempt if the individual enjoined fails to obey the Court's order to refrain from the practice of architecture without registration.

AUGUST, 1959

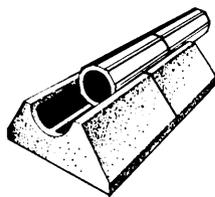
NOW AVAILABLE...

The New, Proven, Drain Field System . . .



CRADLE DRAIN!

1. CRADLE DRAIN HAS BEEN APPROVED by the Florida State Board of Health on the basis of a 1 to 4 ratio . . . a 75% reduction in the length of the ordinary drain field.
2. CRADLE DRAIN IS THE ONLY drain field in use today where the distributor is both above the reservoir and above the 12-inch rock-bed absorption area.
3. CRADLE DRAIN HAS A PEAK-LOAD storage reservoir above the absorption area holding the air-equivalent of 2½ gallons of water.
4. CRADLE DRAIN HAS BEEN TESTED by the Wingerter Laboratories, Inc. of Miami, Florida . . . and Report 44094 states conclusively that Cradle Drain will withstand a destructive force of 12,000 pounds.



CRADLE DRAIN CORPORATION

DUPONT PLAZA CENTER • SUITE 707

MIAMI 32, FLORIDA

FRanklin 3-3371

The FAA Welcomes a New First Lady . . .



The AIA Convention in New Orleans was more than a professional gathering to FAA President John Stetson. It was also a honeymoon; for he and his charming bride were married in the First Methodist Church of Palm Beach on June 20, the Saturday before the Convention opened. Mrs. Stetson is the former Beverly A. Quaiel, born in Worcester, Mass., and a resident of Florida for the past 12 years. Much of the couple's time at the old Creole city was spent accepting congratulations of well-wishers. The FAA, too, joins in wishing them much happiness.

Message from The President

(Continued from Page 9)

centers are no menace to downtown areas that have not stagnated. Every merchant and property owner in any downtown district needs leadership as

they never have before. Who will lead them? You, the architects, can—but will you?

Certainly it takes time and money. If you let someone else do the job, you will only have time to eat. Money can't be raised without a plan; successful ultimate results can't be ob-

tained without a plan. Who furnishes plans? The blueprints for success eventually will be drawn by architects. Every community of any size faces the same problems: No downtown parking, poor downtown park and recreation areas, buildings needing replacing, poor civic and library facilities, bleak and uninteresting streets, no facilities or provisions for pedestrians, no light and air, traffic chaos.

Think it over. Why not start right now? Gather together, those of you who think along progressive lines. Discuss the matter amongst yourselves; then with progressive merchants and property owners. Next, submit your plan to your City Commission or Council. Make it a community-wide effort. Enlist clubs and organizations. First thing you know, the plan will catch fire. When it reaches its successful conclusion everyone will have benefited; everyone will be proud of a job well done. You'll have found a remarkable prosperity, and most of all, you will have performed a real community service.

At last! Here's a pre-finished plywood paneling with a written lifetime guarantee against fading, against delamination, against any structural defect! Plywall's 12 handsome finishes are highly scuff-resistant . . . stain-resistant! Available in 4x7, 4x8, and 4x10 V-groove panels. Also, 4x8 plain. Let us give you the complete Poly-Clad story!

Write or Phone
Hamilton Plywood of Orlando, Inc.
for brochure, samples, or
further information.

DISTRIBUTED BY:
Hamilton Plywood of Orlando, Inc., 924 Sligh Blvd., GA 5-4604
Hamilton Plywood of St. Petersburg, Inc., 2860 22nd Ave., No., Phone 5-7627
Hamilton Plywood of Ft. Lauderdale, Inc., 1607 S. W. 1st Ave., JA 3-5415
Hamilton Plywood of Jacksonville, Inc., 1043 Haines St. Expressway, EL 6-8542



PICKEL

STAINED GLASS
FOR
CHURCHES - HOTELS
BUSINESS - BANKS

VERO BEACH, FLA.

Specify . . .

TENNQUARTZ

Trade Mark Reg. U.S.A. and Canada

. . . the "original" Tennessee Quartzite stone from the heart of the Crab Orchard District. Since 1931.

Now in colorful smooth-sawn Panel Walls and Spandrels selected by leading architects for the following outstanding jobs.

- 1—St. Peter's United Lutheran Church Miami; T. Norman Mansell, Architect; Scott B. Arnold, Associate.
- 2—Catholic Youth Center, University of Florida, Gainesville; George W. Stickle and Associates, Architects.
- 3—Cleveland Trust Co., Berea Bank, Berea, Ohio; R. W. Weit, Architect.
- 4—Farrell Elementary School, Philadelphia, Pa.; George W. Stickle and Associates, Architects.
- 5—First Christian Church, Flora, Ill.; Robert J. Smith, Architect.
- 6—Union Commercial Savings Bank, East Palestine, Ohio; Roy W. Weit, Architect.

Write for free data and name of nearest distributors

TENNESSEE STONE CO., Inc.
QUARRIERS AND FABRICATORS

General Offices: 705 Broadway, N. E. Knoxville 17, Tennessee Phone 4-7529
In Sweet's File—Architectural

Direction for Design

(Continued from Page 12)

Comprehensive Analysis and finally *Dynamic Synthesis*, as each design element reacts to the other and they are put together in a satisfactory equilibrium of interests to form a whole. Philosophy is at work at every stage as values are assigned, principles invoked and discipline applied.

Where then does the profession stand in the evolution I have mentioned? There is much cause for optimism as we note the diversity of good work being done. But let me here play the cynic's role long enough to look at some of the ugly faces of the professional image, faces which no amount of public relations makeup can substantially alter. They must be altered from within the profession by those sensitive enough to see, honest enough to recognize and strong enough to act. Without undue alliteration let me suggest at least four of these facades behind which we operate today.

1. *The thin-face of professionalism* — It is clear that architects are busy, enjoying an expanding volume of work, demanding more graduates than the schools can supply. It is not, however, clear that this full employment represents any growth of professionalism. In fact, it represents an expanding national economy and a growing skill in salesmanship on the part of the architect, in large part due to effective public relations and a strong national and local organizational effort.

It does not, I think, represent any real growth in public understanding or appreciation for the Art of Architecture, which should be our unique

contribution. This is true because we too often compromise the art quality of our work in order to build it; and we compromise the truly professional quality of our service in order to keep the package dealer or the marginal professional from rendering it. Thus, I submit, professionalism is imperiled from without and within. We cannot serve the cause of architecture by doing a better job than the package dealer in delivering the same product he is capable of delivering. Rather we serve that cause by delivering a *superior* work, recognizably Art as well as building. Else we become as he and indistinguishable from him; and architecture becomes diffused and lost in building save for the extraordinary work of a few men.

What are the essentials of professionalism to which we need give allegiance? Perhaps they are these: a coherent professed philosophy, a dedication to service above reward, to integrity above expedience, and to learning as a continuing necessity. Our culture historically recognizes three "learned" professions, Theology, Medicine and Law. Must we not become the fourth?

2. *The fat-face of materialism* — I have quoted Thoreau who wrote from Walden Pond, "he who stood under a tree for shelter has become a housekeeper". The physical resources available to the designer today make it nearly inevitable that architecture reflect our great material wealth and development. But I am concerned that we not create enduring monuments to a materialist society at the expense of our social responsibility and in spite of our

Comfort - Convenience - Economy

with

Electrend

ELECTRIC HEAT

WRITE FOR FREE MANUAL AND A.I.A. FILE FOLDER
ELECTREND DISTRIBUTING COMPANY
4550 37 St. No. St. Petersburg, Fla. Phone HEmlock 6-8420

knowledge that man himself is the object of our efforts to shelter his body, release his spirit, and nurture his development.

President Richards has repeatedly reminded us that "Architecture must serve all strata of society". I may say this is true in New Orleans, in Little Rock, in Montgomery and Atlanta as well as in Washington and Toledo.

Ours is an age in which the great potential of our technology is still too largely the servant of military preparedness on the one hand and capital concentration on the other. It is an age which produces the finest housing in the world for its machines, its merchants and its actuaries — but has not yet organized itself to adequately house its schools or its people. By volume of ideas, architects have made great contributions to these fields, but by volume of construction it is slight indeed.

Therefore, we need to concentrate on the *distribution* of ideas and the in-fighting necessary to carry them through. For every monument of the masters there are a thousand modest buildings to be done; and for every custom built house a thousand humble homes that will not pay even a fractional fee. Out of these homes will come the clients of tomorrow's architecture. Who will do these houses which condition the character of the future? Will they be delivered by the architectural mid-wives as they are today, or will the profession really serve even if it is not so profitable?

3. *The all-face of superficiality* — For eighteen months I have watched construction proceed at snail's pace on a small bank near my office. Somehow it sums up for me the recurrent superficiality of so much of our design. Three colors of marble and two colors of metal panel and much expensive aluminum trim are employed to sheath a brick and concrete block structure, tying openings together in panels of expressionless verticality. There is nothing genuine in it, nothing which reflects a purpose or will or dominant condition or idea.

Design is in search of the genuine. We may find it in regionalism of material or climate, or in clear re-

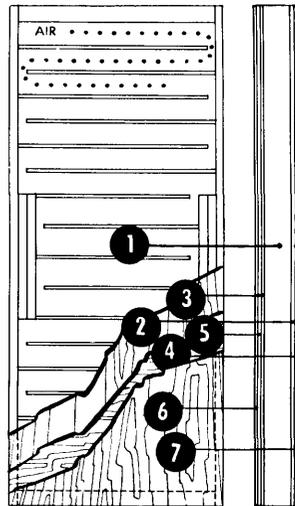
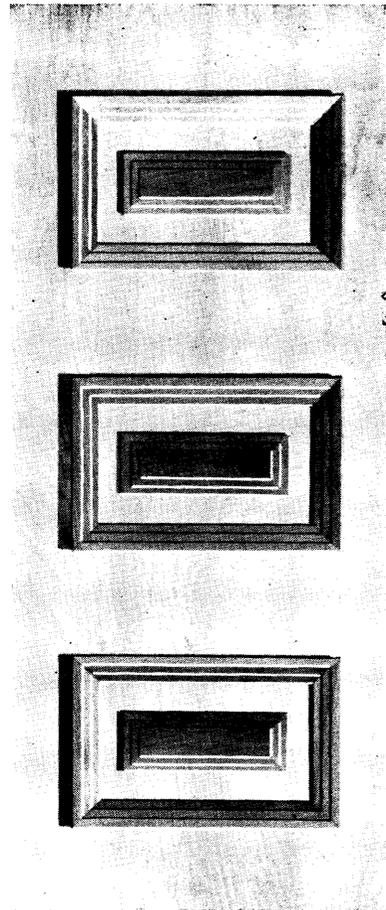
(Continued on Page 30)

BEHIND THIS DOOR



AND ALL Thompson doors stands the guarantee that the finest materials and workmanship have been employed in the manufacturing of a quality product.

Thompson flush doors, in beautiful figured gum, lauan ash and birch can be specified for both exteriors and interiors in both standard and special sizes.



7 - PLY CONSTRUCTION

Lightweight, but sturdy, Thompson flush doors are noted for their rigidity and resistance to warping and twisting. This quality is the result of high manufacturing standards that include: **cores** of wood ribs spaced 4-inches apart and butted against stiles on alternate sides to provide continuous vent space; **stiles** of a 1 1/8-inch minimum width; **rails** of a minimum 2 1/2-inch width; **panels** of 3-ply, cross-banded plywood, hardwood faced; and **lock-blocks** 4-inches wide, 20-inches long centered on both sides. Only non-shrinking, craze-resistant adhesives are used to produce integrated bonding that is highly resistant to both moisture and mildew.

In addition to 11 standard sizes—1/6 x 6/8 to 3/0 x 6/8 interior and 2/6 x 6/8 to 3/0 x 7/0 exterior—Thompson flush doors are obtainable in special sizes.



DISTRIBUTED IN FLORIDA BY:

A. H. RAMSEY AND SONS, INC.
71 N. W. 11th Terrace
Miami, Florida
Fr 3-0811

HUTTIG SASH & DOOR COMPANY
1090 N. W. 23rd Street
Miami, Florida
NE 3-6375

RODDIS COMPANY
315 N. E. 73rd Street
Miami, Florida
PL 4-9568

U. S. PLYWOOD CORP.
3545 N. W. 71st Street
Miami, Florida
NE 5-4541

A. H. RAMSEY AND SONS, INC.
905 - 8th Avenue
Palmetto, Florida
2-1011

JACKSONVILLE SASH & DOOR CO.
1730 Evergreen Avenue
Jacksonville, Florida
EL 3-8458

GLAZED CEMENT

. . . A vitreous wall
surfacing, supplied
and applied through-
out Florida by . . .

BEN THOMSON, INC.

530 Putnam Road
West Palm Beach
JUstice 5-1122

A. R. COGSWELL

"SINCE 1921"

THE BEST
in
Architects' Supplies

Complete Reproduction
Service

433 W. Bay St.
Jacksonville, Fla.

Direction for Design

(Continued from Page 29)

sponse to conditions of site, or in technological expression or in distinguishable cultural patterns or forms. I believe the embassies done by American architects abroad are a clear statement of genuineness as they capture the spirit of the cultures in which they are built. Why is this so difficult at home? Are we in America so heterogenous as to show no character? I am not willing to think so.

There are notable examples out of the past, nearby examples on the Mississippi Gulf Coast where one of America's distinctive regional styles existed. So responsive was it to climate, site, and manner of living that its constituent elements are still valid today, air conditioning notwithstanding. Serious designers have long protested facadism. The advent of modular wall panels and masonry and metal screens of intricate richness still does not grant us license to ignore what goes on behind those scenes. Texture is only one element of design, even in the hands of master ED STONE, and no matter how rich to the outside observer, it should remember inner space and purpose.

4. *The no-face of conformity* — Powerful forces in our culture move us relentlessly in the direction of conformity. For brilliant commentary upon them, I refer you to Huxley's "Brave New World Revisited" and Galbraith's "Affluent Society". Strongly independent work is rare at best. And certainly difference for its own sake is of no merit. However, the creative spirit withers and dies unless it can be operative within broad limits of acceptance and unless criticism, research and experimentation are a natural part of the process of expression. Let us search out the valid causes for diversity and nurture personal expression. The changing nature of the client, from individual to corporate or governmental, and the structure of office organization and group performance. All of these things promote the primacy of the average except as personal responsibility and personal brilliance is protected within the group.

Let us come finally to the theme of this convention. Design is many

things to many people; and I think we might assume that in its comprehensive sense it is the heart of architecture for most of us. I want to speak of it here in triadic terms, terms which I think state the problem, the triad of Disorder, Discipline and Dogma.

We operate within a precarious equilibrium between *disorder* on the one hand and the super-order of *dogma* on the other. Maintaining our equilibrium and under-girding design in all its applications is that body of sensitivities and disciplines of thought and action which distinguish creative effort. I am speaking of *discipline* in the sense of control, self-determined control, gained by obedience to purpose, to principles and to order; discipline which serves to free the mind by ordering its processes and to accommodate intuition by channeling it into useful pursuits. I am not speaking of blind discipline or frozen discipline which becomes dogma. Nor am I speaking of discipline as a branch of knowledge or academic research.

To be sure the line between discipline and dogma is a narrow one and is drawn most often by each man for his own purpose. Without personal discipline the designer's field is a jungle of combat, where ideas devour each other as whimsy, bias, pre-conception and pre-judgment are the only victors. Just as a free society is possible only as a responsible society, so is freedom of design pursuit possible only with a disciplined mind. I want now to identify some of the disciplines which seem to shape our development and over against these to point to the dogma which obstruct creative processes and distort the results. This, over simplified, is a kind of good man—bad man situation with the good men becoming bad men as discipline proclaimed for narrow and partisan purpose, untested by reality or unwilling to acknowledge change becomes dogma.

1. *The discipline of LEARNING and the dogma of the LEARNED* — Learning is to the scholar and professional as breathing is to the infant child, a natural life-giving, on-going essential process. It is impossible not to learn something in the course of living, but most difficult to learn much except as the process is en-

couraged by every available means. Nor is it very possible to stop learning, except to die on the vine of life. The dogma of 'The Learned' would let us believe that a plateau of knowledge exists upon which we might dwell with full assurance of accomplishment and no compulsion to go further. The body of knowledge expands far more rapidly than our ability to encompass it, and today's learned man is too often tomorrow's intellectual fossil.

2. *The discipline of EXPERIENCE and the dogma of TRADITION* — Each of us brings to every new encounter with knowledge a background of experience, real, direct, describable and consciously or subconsciously the source of our ideas, our values, and our judgments. This experience as discipline provides a yardstick by which to measure new knowledge and understand its impact. Thus it serves the creative process. However, this experience as tradition — accepted as dogma, accompanied by bias and loose emotional interpretation of its meaning
(Continued on Page 32)

ADVERTISERS' INDEX	
American Celcure Wood Preserving Co.	23
Associated Elevator & Supply Co.	6
Blumcraft of Pittsburgh	13
Briggs Manufacturing Co.	5
A. R. Cogswell	30
Cradle Drain Systems, Inc.	25
Electrend Distributing Co.	28
Florida Builders, Inc.	1
Florida Home Heating Institute	24
Florida Power and Light Co.	27
Florida Steel Corporation	4
Hamilton Plywood	26
The Houston Corporation	22
Markowitz Brothers, Inc. 2nd Cover	
Moore Vents	32
Mutschler Kitchens of Florida	10
Conrad Pickel Studio Inc.	28
Portland Cement Association	21
A. H. Ramsey & Sons, Inc.	3
Solite	7
Steward-Mellon Co. of Jacksonville	32
Tennessee Stone Company	28
Thompson Door Company	29
Ben Thomson, Inc.	30
T-Square Miami Blueprint Co.	8
F. Graham Williams Co.	31

F. GRAHAM WILLIAMS, Chairman
 JOHN F. HALLMAN, JR., Pres. & Treasurer JACK K. WERK, Vice-Pres. & Secretary
 MARK P. J. WILLIAMS, Vice-Pres. FRANK D. WILLIAMS, Vice-Pres.



ESTABLISHED 1910

F. GRAHAM WILLIAMS CO.

INCORPORATED

"Beautiful and Permanent Building Materials"

TRINITY 6-1084
 LONG DISTANCE 470

**ATLANTA
 GA.**

1690 MONROE DRIVE, N. E.
 OFFICES AND YARD

- | | |
|----------------------------|----------------------------|
| FACE BRICK | STRUCTURAL CERAMIC |
| HANDMADE BRICK | GLAZED TILE |
| "VITRICOTTA" PAVERS | SALT GLAZED TILE |
| GRANITE | UNGLAZED FACING TILE |
| LIMESTONE | HOLLOW TILE |
| BRIAR HILL STONE | ALUMINUM WINDOWS |
| CRAB ORCHARD FLAGSTONE | ARCHITECTURAL BRONZE |
| CRAB ORCHARD RUBBLE STONE | AND ALUMINUM |
| CRAB ORCHARD STONE ROOFING | ARCHITECTURAL TERRA COTTA |
| PENNSYLVANIA WILLIAMSTONE | BUCKINGHAM AND VERMONT |
| "NOR-CARLA BLUESTONE" | SLATE FOR ROOFS AND FLOORS |

We are prepared to give the fullest cooperation and the best quality and service to the ARCHITECTS, CONTRACTORS and OWNERS on any of the many Beautiful and Permanent Building Materials we handle. Write, wire or telephone us COLLECT for complete information, samples and prices.

Represented in Florida by

LEUDEMANN and TERRY

3709 Harlano Street

Coral Gables, Florida

Telephone No. HI 3-6554
 MO 1-5154



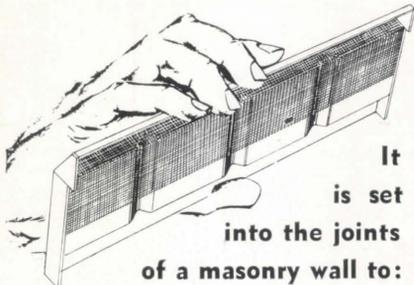
DESCO VITRO-GLAZE is a vitreous-hard, glazed wall finish that's attractive, sanitary, washable, colorful, waterproof and economical. It is available in many non-fading, permanent colors and is an ideal material for use on walls of schools, hospitals, churches and all public and commercial buildings.

**STEWART-MELLON CO.,
Of Jacksonville**

945 Liberty Street, Jacksonville
Phone: ELgin 3-6231

This is a

MOORE VENT



It is set into the joints of a masonry wall to:

- 1 — Keep Walls Dry
- 2 — Make Walls Cooler
- 3 — Save Owners Money

Placed 4' on centers at top and bottom of walls, aluminum Moore Vents provide gentle air circulation to relieve water-vapor pressure, prevent internal condensation . . . An effective, inexpensive means of assuring freedom from moisture troubles. Write for sample and full technical data . . .

Moore Vents "Stop Wall Condensation"

P. O. BOX 1406, WEST PALM BEACH
Phone TEmple 3-1976

Direction for Design

(Continued from Page 31)

— no longer serves our process, but rather obstructs it and diverts the search for truth. I ask a sophomore student to design a boy scout camp. The first thing which enters his mind is the boy scout camp he first attended at age 13, and the wonderful tradition of Camp Walekulama. His first impulse is to design after the fashion and within the limits of experience at Camp Walekulama. Thus the creative process, architectural and intellectual, requires us to evaluate the meaning of our experience, yet escape the limitations of it — for Camp Walekulama may have not been designed at all, may have occupied a completely different terrain, and may be an utterly inappropriate prototype.

3. *The discipline of FORM and the dogma of FORMALISM*—Form gives unity and beauty to life and makes it comprehensible to man. But form in itself is not an end. It is those elements which are formed and the resulting structure which is useful. To achieve form, we establish system. System, corrupted, is then elevated to a goal in itself becoming the dogma of formalism.

4. *The discipline of CONTINUITY and the dogma of CONFORMITY* — It is continuity which relates present to past and to future and event to event in the chain of natural progression. Continuity allows room for digression and accepts evolution; it does not require the new to keep the form of the old, but simply to respect the old for what it is worth. Conformity on the other hand makes no allowance.

5. *The discipline of COMMUNICATION and the dogma of RECOGNITION* — The creative individual in any field needs a degree of communication with his time and place. In the useful arts it is especially so. That communication may be that of violent opposition, complete mis-understanding or passionate acclaim. Communication becomes the dogma of recognition when he is so compelled by desire for agreement and acclaim that his work shapes itself self-consciously toward those ends.

6. *Finally, the discipline of ACCEPTABILITY and the dogma of SUCCESS* — No honest man will contend that he does not seek the approbation of his fellows. Acceptability means reward for work done and the prospect of doing more. But the dogma of success subverts integrity to the purposes of the marketplace and the search for truth to the service of selling.

This of course has been an arbitrary alignment of good-man, bad-man ideas and perhaps needs apology to the words chosen to represent the bad. I have no real quarrel with these words. I have tried to say that good discipline becomes bad dogma only as we let it. Discipline is humble, honest, expansive in its effect, encouraging us to go out on a limb and perhaps to live there. Dogma is arrogant, restrictive, inhibiting in its effect, requiring us to be overly cautious, circumspect, often just average and above all secure. It restricts the creative process to the popular service of man. Ours is a responsibility to practice discipline and to defend it against over-riding dogma in those enterprises in which we together are engaged.

Job, we know, justified his world and, we are told, "he had also seven sons and three daughters . . . and in all the land were no women found so fair as the daughters of Job; and their father gave them inheritance among their brethren."

We may yet justify our architectural world and give inheritance to the generation of our children. ED STONE has asked us to be the prophets of the 20th Century Great Period of History. There is room for hope that it may be so. There is here the promise of the vigorous idealism of the students who came to enrich this convention, of the steady philosophy of YAMASAKI and of LOUIS KAHN who do have a "personal theory of design", and of the rich experience of WALTER GROPIUS who at seventy-six exemplifies a life still devoted to learning, to purpose and to the relentless search for truth. Not even the futility of PHILIP JOHNSON, now MIES-less, can dim this promise.

Let us then *be* Architects of the 20th Century. Let us *be* a profession in the fullest sense of that noble word.

Package Deals— What's New?



By **CLINTON GAMBLE, AIA**
Director, Florida Region, AIA

Several times at the Convention in New Orleans there was the question "What's happened since the package deal committee last met"? This article is partly to answer that question and partly to present a personal point of view on the subject.

The "Package Deal" committee was discharged with praise after the Cleveland Convention. It had raised the question, investigated the facts and offered some solutions. It was realized, however, that the "package deal" is part of the larger problem of our changing professional place; and so the specific question was resolved into the larger question and given to the Committee On The Profession. This committee has recently been asked by the Board of the Institute to look into the question of limiting the architect's field or of accepting an ever-widening service responsibility. When an architect assists the owner in program research, market analysis, mortgage brokerage, tax research, tenant procurement, government relations, (on and on the list is enormous) is the architect only performing his normal duties—or should

he prohibit himself from doing these things? And more important, perhaps, how should he be paid for such service?

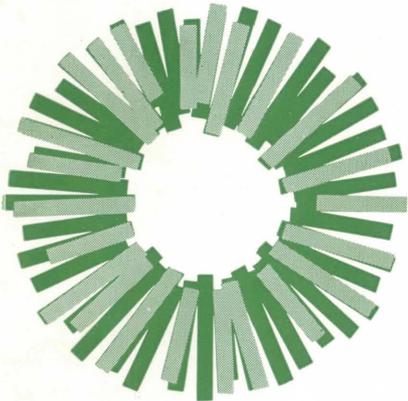
It is evident the package dealer must be involved in these same questions. How does he answer them? To begin, the package dealer has no bothersome professional ethics—or moral responsibility, which is the same thing—so he may claim he will do all things, be all things and solve all things. But notice carefully where he has been most successful in selling this "total" service. For example, in a corporation without a building department of its own the harassed vice president, given the building job as another corollary duty, is only too glad to hand it quickly to someone who claims he will answer all the problems and turn a finished project over to the corporation, so relieving the vice president of all management responsibility.

Here, I think, is the clue to the package dealer's appeal. He can best operate where the owner does not want the management headaches of construction. He serves no purpose

whatsoever where the owner is directly and vitally concerned with the building, where he is willing to assemble the team and manage the construction project. The architect, the contractor, and others—depending on the kind of job it is—are essential parts of the team. The architect can best serve this owner by being of assistance in coordinating the project, advising as to what parts of the project require the emphasis of consultation by specialists and interpreting the project in the design. No captive architect, submerged in the package dealer's organization, can have the objective professional approach needed to give the owner direct advice on coordination, the need for specialists, or the balanced design that is the best interpretation of the project.

Let me suggest, then, one direct attack on the "package deal" problem. This is to see to it that prospective owners realize that, when hiring the "package" they are giving up the one thing they can do best themselves—the management of the project—and that the owner can assemble a team wherein each individual member can contribute his best. Finally, the owner can use as his best advisor you, the architect, to arrive at functional, balanced projects that will really do the job.

"ARCHITECTS' ARCHITECTS' OMNIBUS"



... At this year's FAA Convention the spotlight will be on Design — and the theme suggests a program, now taking shape, that will explore the ways in which the art in architecture is molding the life of the community, the neighborhood, the family and the individual . . . The Jacksonville Chapter will be the Sponsoring Host; and its members invite your interest, your presence and your participation . . . Better mark your calendar now for November 12, 13 and 14 at Jacksonville . . .



Convention headquarters will be the brand new Robert Meyer Hotel in downtown Jacksonville. Convention rates will be moderate. Full program details will be sent you in plenty of time to assure the comfortable accommodations you will want . . . When you receive them, act promptly, for the Convention program promises a heavy attendance — and reservations are always and necessarily limited. . . .

45th ANNUAL CONVENTION OF THE FAA
JACKSONVILLE — NOVEMBER 12 - 14, 1959