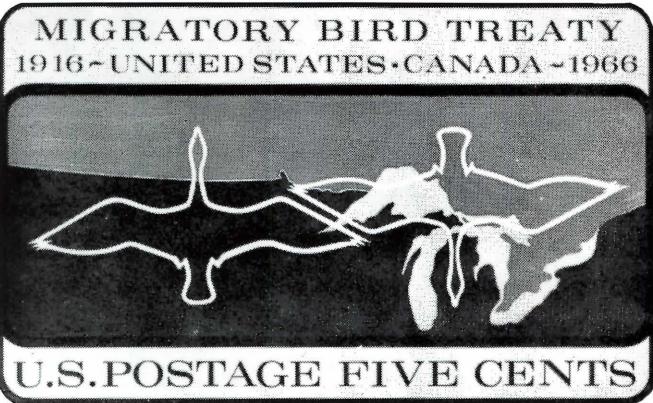


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the
florida
architect
june 1966



Florida Architecture 1966½

I have been asked to report to the Florida Arts Council at their Jacksonville convention on the status of architecture in Florida. Serving with the FFAIA for the previous six years, I have had the opportunity to travel the limits of this great state and to speak to architects and others about architecture. To evaluate the profession at this time, I must pre-judge my comments by my own desires for architects to constantly strive for excellence. The expression of this excellence will not always find agreement.

Architecture, painting and sculpture are called the fine arts—the arts concerned with visual beauty. People judge these arts by the appeal to the eye. The architect works with form and mass just as the sculptor. The architect works with color just as the painter. The architect also must solve a utility of purpose. Architecture is a very special functional art subject to intense prejudices.

I report to you that architecture is still the mother of the arts . . . the same as when she first married Dear Old Dad—creativity. I must confess, however, that she has been permissive and at times cannot recognize her children.

Your careful observation of any community in this state will reveal the heritage. The roads of Florida are the corridors through the galleries of our environment, hung with buildings in all their glory of current (quote) ART. Pop architecture exists in the form of a big sphere in the shape of an orange dispensing juice. Rock and roll beats with the flashing forms of hamburger houses. Poetry speaks offbeat in the rhythm of stop-and-go highways. Junk sculpture is a favorite

of constructors who tack the throw-aways of previous times on the form of contemporary living. Architecture has always been an expression of man at his time in history.

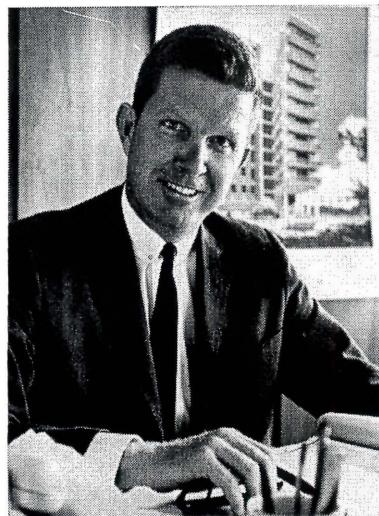
The rapid growth of our state over the last twenty years has given little opportunity for anything but haphazard planning and overnight construction. Early habits live with us as paper-thin structures designed to match the mortgage. Man in Florida has taken the very beauty of this state—the elements which attracted us . . . the land, the water, the air—and exploited them with waste and without care. Our passiveness has allowed the land to be filled with ugliness

built by the speculator without his community in mind. Government regulations impose endless rows of ‘cupcake houses’ decorated to disguise the ugly taste of living without stimulation. Tax structures penalize the best and encourage the worst. The accelerated depreciation means lower tax burdens.

But the public is beginning to awaken. Architects and artists have made serious mistakes in physically separating ourselves from each other and the public. If we believe that art is important, we will seek service to each other and—most important—to the public. We are not an intellectual elite separate from the ugliness beyond that door. We are a part of the culture of our time to be heard and seen.

To paraphrase recent remarks by AIA President Morris Ketchum, “there is a new architecture in Florida. It is founded on sympathetic government, an enlightened public, community mobilization, and the full use of professional talents . . . It is an architecture capable of enriching the minds and hearts of those who live within its boundaries . . . This is not an architecture set within the disciplines of style . . . it is more than an architecture of individual buildings; more than a search for novelty in structure, form and materials; more than an assemblage of techniques . . .”

Society demands service and society will be served. Architects of Florida are the custodians of the visual environment. The task of creating an architecture worthy of this great state is being accepted. Let us all join forces to bring it to fulfillment.



JAMES DEEN, AIA

THE PRESIDENT'S MESSAGE



"Operator! There's a fire at 109 Ams"

"O.K. Harry. Now there's one m—"

"Hi, Honey. I'll be on time. Pick me!"

"Doctor! This is Mrs. Parkinton—"

"And then I'd like to increase our order of—"

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a broken telephone cable
can cause. You can avoid it simply
by calling your Telephone Repair
Service before you start digging.
Please do it.



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If You're AIA Convention-Bound, Here's All The Latest News!

VARIETY OF FUN-EVENTS PLANNED

The Colorado Chapter AIA is host chapter for the week-long convention and building products exhibit. It has planned a variety of events to help the visiting architects and their guests enjoy their stay in Denver. Major event on the schedule is the Monday evening (June 27) "Night at Historic Central City," a party to be held on what was once the "richest square mile on earth."

Central City, Colorado's capital in the booming mining days, will have its famed Eureka Street gilded and roped off so a buffalo barbecue can be served from chuck wagons. Orchestras, entertainment, drinking and dancing at the Eureka Ballroom, Silver Dollar and Williams Stables will spark the evening hours.

For opera lovers at the party, a command performance of "Carmen" will be presented in the old Opera House. Later the Central City Opera troupe will entertain in the old saloons — the Glory Hole, Grub Stake, Gilded Garter and the Silver Slipper — recreating the bonanza spirit in the century-old town.

The following evening, June 28, Denver architects and regional architectural groups will play host to visitors at "Architects at Home" parties.

Special events arranged for the women who will attend the convention as guests include a luncheon on June 30 at which a priceless collection of antique Indian costumes and artifacts will be presented in a fashion show. Narrator will be Norman Fader, Curator of Indian Art at the Denver Art Museum.

There will also be a tour of Georgetown, Colo., on July 1, taking 50 women to the historic mining town by bus. Afternoon tea will be served at the Victorian Hotel de Paris with Colonial Dames as hostesses.

Women and children will be able to attend a western riding show on June 28, when a display of western horsemanship and precision formation riding will be presented by the "Westernaires" at the Jefferson County Fairgrounds. On July 1, they will be offered a delightful afternoon at Elitch's Gardens, which is modeled on a small scale after Copenhagen's famous Tivoli. A unique amusement park, it has a famous old Repertory Theater, the Orchard Dining Room, lush plantings and a fun-filled Kiddieland.

BACON MEDAL, CITATION OF ORGANIZATION

The American Institute of Architects today announced the selection of an architectural project and an organization to receive special honors at the annual convention of the professional organization next month.

The Gateway Arch of St. Louis, Mo., will be awarded the Henry Bacon Medal for Memorial Architecture, which is being presented for the first time. The Institute's Citation of an Organization will honor the Museum of Modern Art, New York City, with special commendation for its new Philip L. Goodwin Galleries of Architecture and Design.

Both awards will be presented at the AIA convention in Denver, Colo., the week of June 26-July 1. The winners were selected by the national board of directors of the 18,000-member professional organization.

Symbolizing St. Louis as the historic gateway to the American West, the soaring stainless steel arch promises to be a distinctive landmark. It was designed by the late

Eero Saarinen, a Gold Medalist of the AIA. The Bacon Medal will be accepted by the firm of Eero Saarinen and Associates of Hamden, Conn.

Soaring 630 feet, the arch is the country's tallest national monument, surpassing the 555-foot Washington Monument in the nation's capital. It is the dominant feature of the \$30,000,000 Jefferson National Expansion Memorial, which commemorates the westward expansion of this country's pioneers. The 80-acre wooded park borders the Mississippi River on the original townsite of St. Louis.

Structural engineering was done for the Saarinen organization by Severud Associates of New York City. The memorial project was undertaken by the city of St. Louis and the National Park Service of the U. S. Department of the Interior.

The Henry Bacon Medal for Memorial Architecture honors the memory of the Institute's 1923 Gold Medalist. He was the designer of many monuments and memorials, best known of which is the Lincoln Memorial in Washington, D. C.

The Institute's Citation of an Organization is this year given to New York's Museum of Modern Art in commendation of its continuing concern with architecture and man's physical environment. The citation takes note particularly of the recent opening of the Philip L. Goodwin Galleries which permit continuous exhibition of material from the Museum's Department of Architecture and Design. Arthur Drexler, director of this department, will accept the citation.

COVETED GOLD MEDAL TO JAPANESE ARCHITECT

Kenzo Tange, Japanese architect, has been awarded the 1966 Gold Medal of The American Institute of Architects, the highest honor bestowed by the national professional organization.

The award, voted by the Board of Directors, will be presented during the AIA's National convention in Denver June 26-July 1. Tange is the first architect of Japan to be so honored, and no other Gold Medal recipient has been selected so soon after beginning his practice. At 52, he is one of the youngest Gold Medalists in the Institute's history.

Tange came to world prominence in 1949 when he won the open competition for the design of the Peace Museum at Hiroshima.

THIRD SEMINAR SPEAKER

Sterling Moss McMurrin has accepted The American Institute of Architects' invitation to address its annual convention at a seminar focusing on "Man," third of the seminars covering the convention's triple theme, "Technology, Environment and Man."

Dr. McMurrin, who bears the dual title of Provost and E. E. Erickson Distinguished Professor of Philosophy at the University of Utah, will be the featured speaker on July 1. This is the final day of the convention.

Theme seminar speakers announced earlier by Institute President Morris Ketchum, Jr., FAIA, were Nobel-Prize-winning physicist Isidor I. Rabi for the seminar on "Technology" and Under Secretary of the Department of Housing and Urban Development Robert C. Wood for the seminar on "Environment".

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FAAIA 52nd Annual Convention

Back Cover

FRONT COVER — You'll see this stamp on many of your envelopes. It was designed by a Florida artist, Burt E. Pringle, and is the culmination of a most interesting story about a dedicated young man.

The highly-imaginative creativity of some University of Florida fifth-year students was recently put to the test when five student teams designed their City of the Future.

With a \$600 grant from the City of Jacksonville, these UF students were given five problems to solve in the redevelopment of the Riverside area of Jacksonville, which today houses no more than 5000 people but will be expected to house a staggering number according to projected population density predictions.

In six weeks, the fledgling architects researched the area and came up with five complex models—all of which were presented to the Jacksonville City Planning Advisory Board.

Panelists H. Samuel Kruse, FAIA, of Miami, and George P. Simons Jr.

CITY OF THE FUTURE

and Marvin C. Hill of Jacksonville heaped praise on the future cities. Kruse is Florida Regional Director-Elect of the American Institute of Architects. Mr. Simons is an outstanding city planner and Mr. Hill is executive director of the Duval-Jacksonville Area Planning Board.

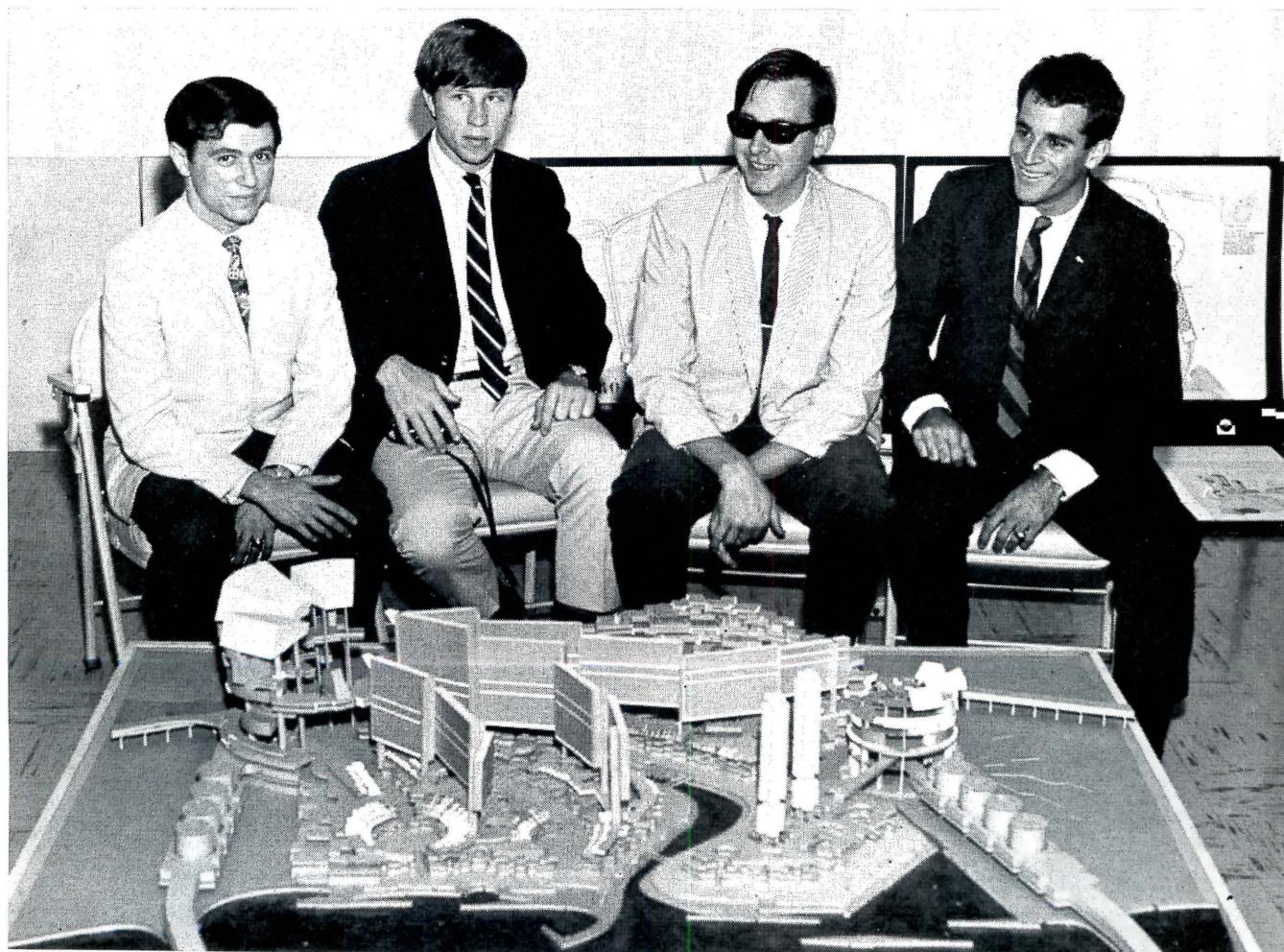
According to Professor Sam Branch of the UF School of Architecture,

panelists declined to select a winner from among the five models because "they're all so outstanding." The models will be displayed throughout Jacksonville for the rest of the year.

The future city, as envisioned by the student teams, will be vertical areas of 60,000-80,000 persons by the year 2000, with apartment complexes three or four times taller than Jacksonville's soaring Prudential Building. The city will be fed by massive highway systems, 200-miles-an-hour trains, and bus-helicopters that will put residents within minutes from the beach.

Today, these University of Florida architectural students were declared "bold, imaginative, and delivering a challenge." Twenty years from now, according to Mr. Simons, their solutions could well be reality.

DESIGN TEAM: Chris Benninger, Carlos Gonzales, Jim Notestein, Donald Zimmer.

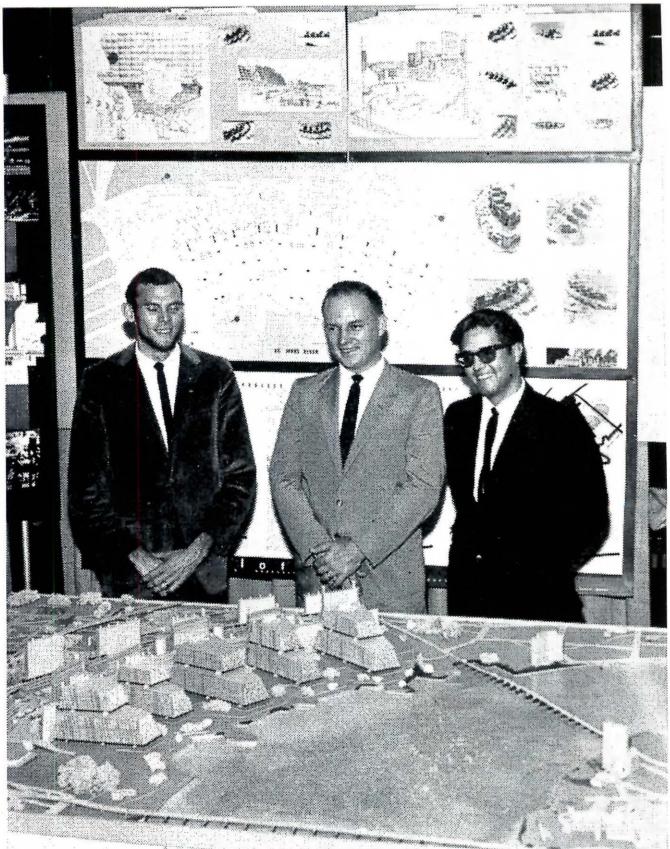




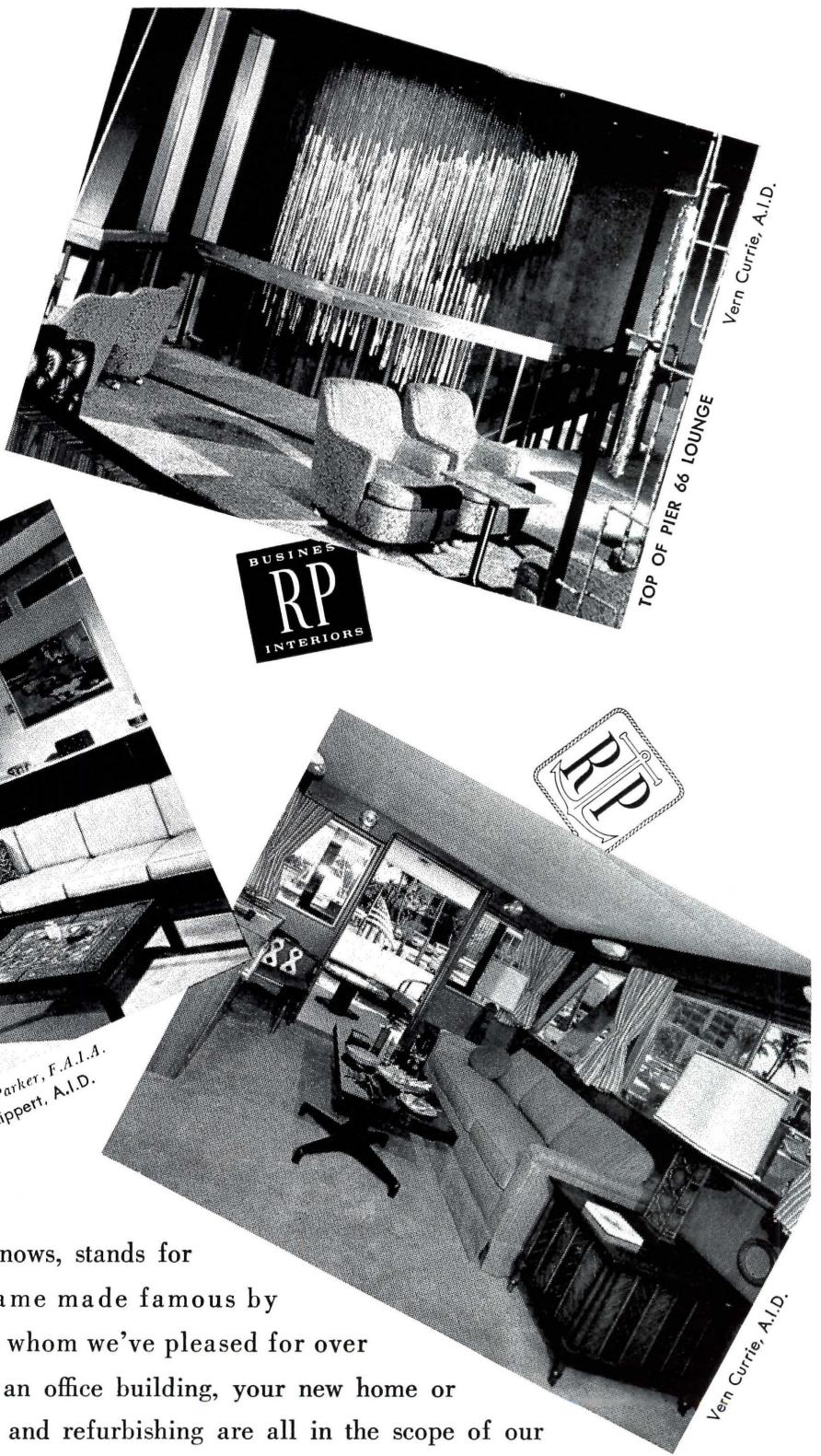
DESIGN TEAM: (picture at left) Alan Chasan, T. W. Hickey, Paul Isch, Prime Osborn. **DESIGN TEAM:** (picture below) Lou Culver, Roger Noppe, George Scheffer, Richard Stipe.



DESIGN TEAM: (picture at right) Frank Birdsong,
Mario Garcia, Lee Marsh. **DESIGN TEAM:** (picture
below) Wilmer Johnston, Bob Kelley,
Tom Mojo, Robert Prest.



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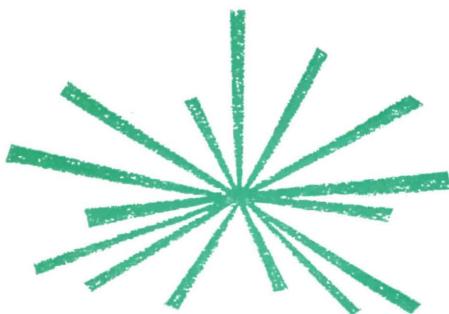
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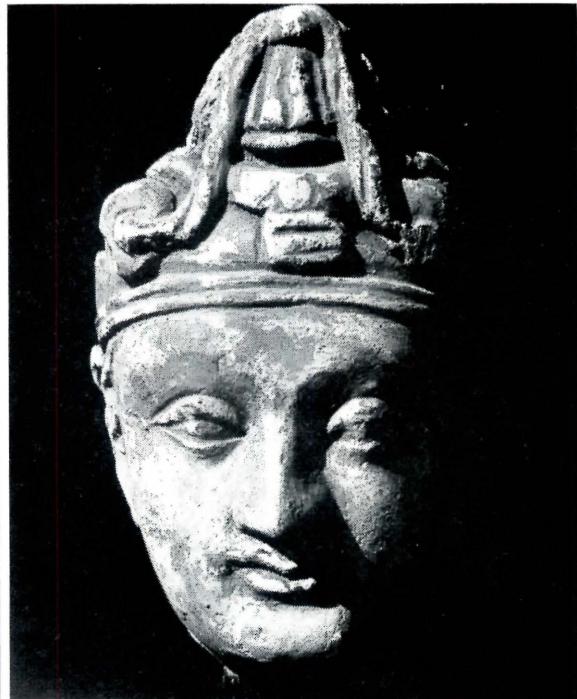
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1500-Year-Old Art Object at U-F Honors Professor of Architecture



An antique Bodhisattva head, believed to date back before the 5th century, A.D., occupies a place of honor in the library of the College of Architecture and Fine Arts of the University of Florida.

This valuable art object was donated by former students and colleagues in honor of Professor Pasquale M. Torra, who retired from the faculty of the school's Department of Architecture in June of 1965.

In response to this gift, Professor Torra said:

"... Young students, with their eyes centered on the stars, have always been a source of inspiration to me. If I have contributed ever so little to their motivation to embrace a noble profession, I will feel that my humble efforts have not been in vain."

"So to these fine young people, and to my respected colleagues who are dedicated to the challenging task and endeavor of inspiring their students to achieve their aspirations as professional and cultured gentlemen, I extend my best wishes for a life of serenity, good health and professional achievement."

Also on display with the Bodhisattva head is the following description and history:

A Bodhisattva
Gandara: Afghanistan, Hadda
III-V Century
Stucco with Touches of Polychrome

At the beginning of the Christian era, itinerant Roman sculptors, working on the outer reaches of the empire in Asia, made a strong impact on the embryonic Buddhist School of Art in Gandara. Since a great quantity of sculpture was produced as architectural ornament, this head of BODHISATTVA, was no doubt originally a part of a religious tableau on a monastery or stupa. In Buddhism, BODHISATTVAS are beings who have attained supreme knowledge and are ready for salvation but renounce nirvana until all mankind is saved . . .

It is believed that this stucco head, once highly colored, comes from Hadda in Afghanistan where a late second school of Gandharan art flourished. These highly mannered products of Gandhara, made almost exclusively of stucco, still retained (as does the present piece) a strong visual mark of the earlier style which was born when Eastern and Western cultures met and blended.

The art object was obtained and prepared for suitable display through the generous assistance of Professor Roy C. Craven, Jr., Director of the University Gallery.

PERSPECTIVE



Enjoying Florida living in front of their award-winning Coral Gables home are the Joseph Garfields.

LOVELY HOMES PICKED IN 'THE CITY BEAUTIFUL'

The Coral Gables Association of Architects has selected four homes as being most representative of "The City Beautiful."

The Most Beautiful Home contest was co-sponsored by the association and the city. The original 70 entries were cut to 18 for the final judging which was held earlier last month.

The owners and addresses of the winning homes are: Joseph Garfield, 6510 Granada (architect—William H. Merriam); James R. Gibson, 1345 Mendavia Avenue (architect—Francis McIntire); Dr. Maurice M. Greenfield, 5000 Granada (architect—Wahl Synder); William H. Sutcliffe, 600 Campana, Hammock Oaks (architect—George Root).

This was the first annual contest, according to Carl Blohm, president of the association to foster more appre-

ciation of good residential architecture and maintenance in the city. Eighty per cent of the judging was based on the home and 20 per cent on the landscaping.

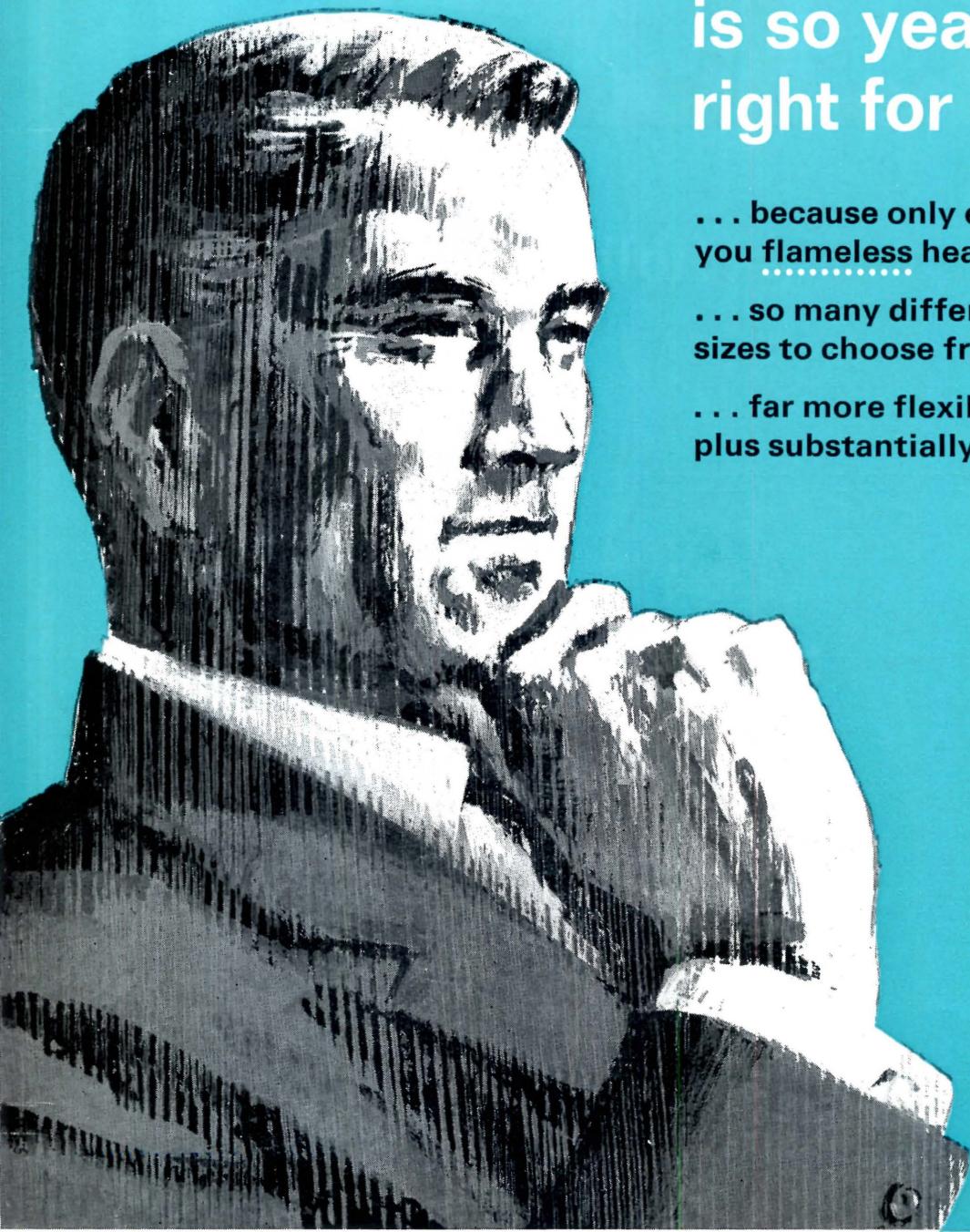
Choosing the winning homes were George Read, AIA, vice president of the Florida South Chapter of AIA; Sam Kruse, FAIA, regional director, and architect Dean Parmelee, AIA, of Miami.

After the judging was completed, they said, "All the houses selected exhibit a marriage of site and building using existing features such as trees, slopes, rock, water and well-groomed landscaping that blends with native materials whenever possible. Construction details were skillfully designed and sensitively executed resulting in a consistency of statement—whether traditional, period or contemporary. Pride of design, pride of construction and pride of ownership are discernible in all these examples."

SCHOOL ACCEPTS FAAIA AWARD



**Presentation of honor award for architectural design for
Miami-Dade Junior College — South Campus — by the
Florida Association of Architects. Pictured are Jane Roberts,
Chairman, Dade County Board of Public Instruction; Dr.
Peter Masiko, President, Miami-Dade Junior College; Andrew
J. Ferendino, Architect, Pancoast/Ferendino/Grafton/
Skeels Architects; Paul Scott, Trustee, Miami-Dade Junior
College, and James Deen, President, Florida Association of
the American Institute of Architects.**



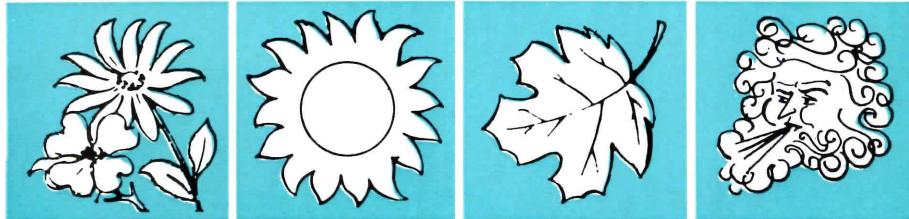
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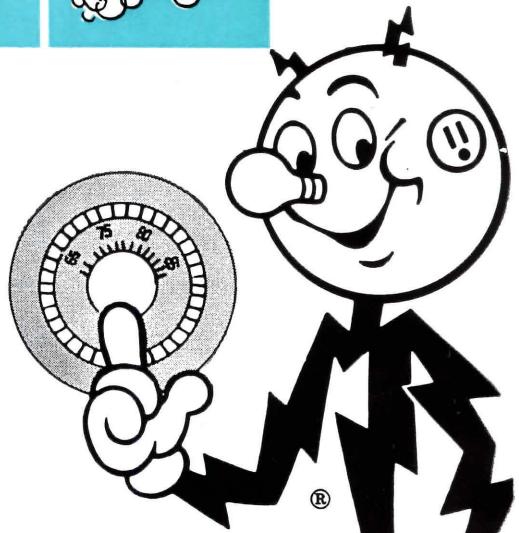
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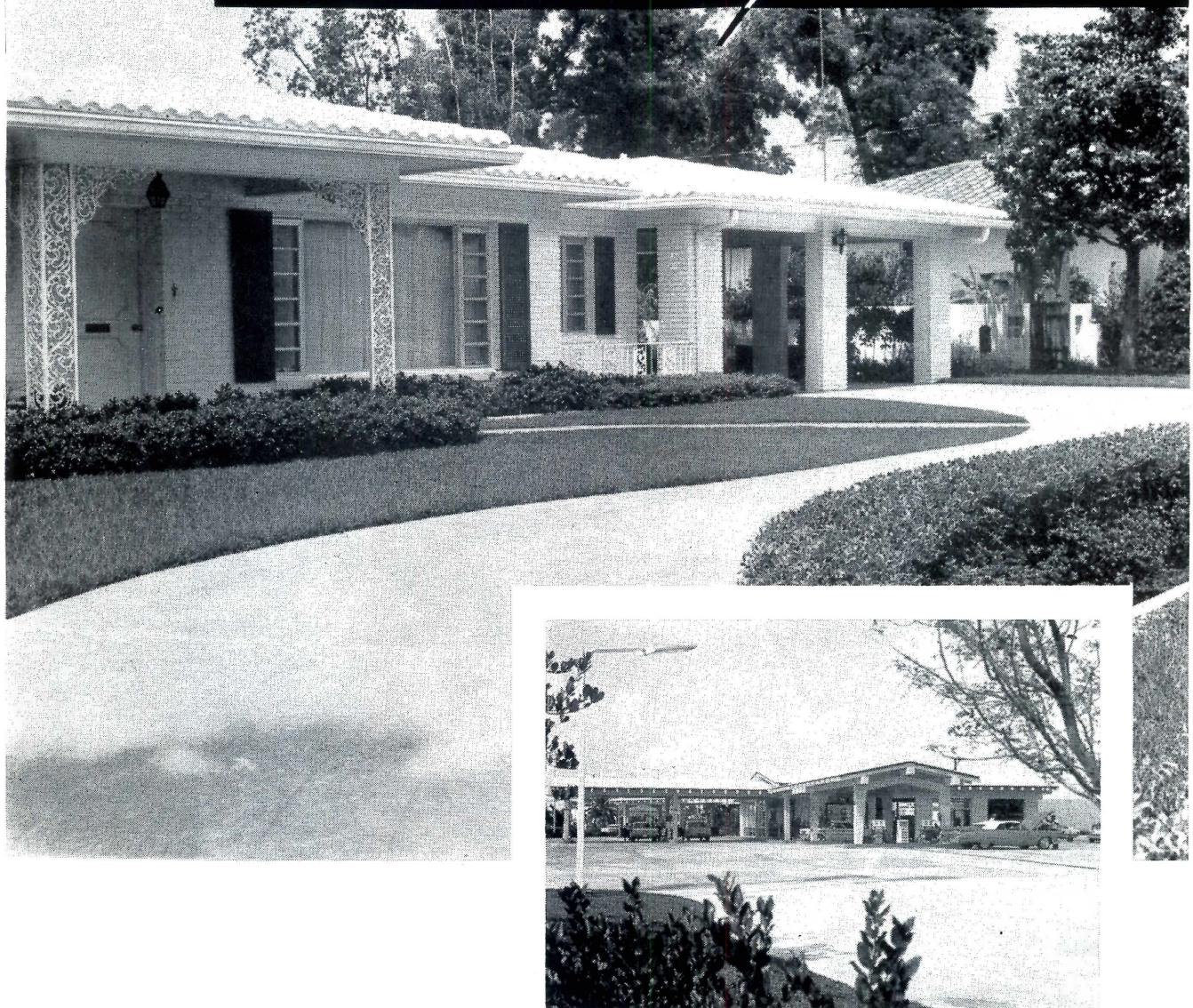


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The Future of Architecture

by Morris Ketchum, Jr., FAIA,
President, American Institute of Architects

(An address to the Second Boston Architectural Conference—May 14, 1966.)

This conference on the future of architecture is an appropriate occasion to pause and look around us at the world we live in, at the forces which have shaped and are shaping that world, and at the role which we, as architects, must play in providing a setting for the society which these forces have created.

More than a hundred years ago, the architect was a craftsman chiefly concerned with the design of individual buildings and their immediate surroundings . . .

The furious energy and headlong pace of our country's growth gave little opportunity for anything but haphazard planning and overnight construction. Habits of thought and habits of building were established which still persist today in spite of the fact that our society and its settings were matured and grown mellow with the disappearance of the last frontier. Our land, our air, our water, our space for living are dwindling but we still exploit them, wastefully and wantonly, as if we had just landed on a new continent.

Our urbanized society still inhabits cities planned for another age, bursting at the seams with traffic congestion, ill adapted to the social, economic and political demands of today's urban living and ripe for rescue and redevelopment. The time is long overdue for a new urban architecture.

To create this architecture, the architect must deal with new urban clients. They are not individual clients with whom he can talk face to face. They are impersonal clients—the corporation, the private foundation, the government agency—whom he never meets face to face and with whose representatives he often finds communication difficult and, sometimes, impossible.

It almost seems that the strong individuals who commissioned the great architecture of the past would never emerge from the rising tide of mass culture. However, the great individual clients are returning today as merchant princes, business executives, and, in a few encouraging instances, as leaders of government.

Our profession has been called, amongst other things, the one least enthusiastic about group action. Yet as an individual, unaided by his fellows, the architect's voice is a small one seldom heard. As a total profes-

sion, united in a vital, well organized professional society, he is heard throughout the land. We are making tremendous progress as a profession in establishing our new role in society and in creating public awareness of the fact that today's architects are helping to reshape the face of America . . .

I don't believe that architects can do the job alone. We are not supermen. We are the servants of society, not its masters.

A great pool of talents and skills—the assembled brainpower of our political leaders, sociologists, physical scientists and educators—is needed to establish a great new urban program. Then this program can be translated into the environmental architecture of cities by the architect and his allies—the design professions, the product manufacturers, the builders, the craftsmen. A total building industry is needed for a total answer.

Consider some of the problems that confront us.

We are already using an obsolete language when we talk about "cities" as self-contained urban entities. Is New York or Los Angeles really our largest city? Or is it that glittering mass that sprawls from southern New Hampshire to the port cities of Virginia and contains forty million people? If you want to be a bit tidier in your demography, you might call our biggest city that urban blotch around the New York-New Jersey area which houses some seventeen million souls. A recent study of the Bureau of Census shows that, for the first time, the total population of the suburban areas has exceeded the total population within the boundaries of the traditional cities.

We need a balanced transportation system and all of us must point out to our legislators that it is odd indeed to spend billions of dollars of public money on highways and call it free enterprise at work while we deny money to urban rail systems and look on it as some dark form of socialism.

The relationship between our profession and governments at all levels is crucially important if urban problems are to be solved. As the city has come apart, traditional political boundaries have become blurred and virtually meaningless. Where the states have defaulted in representing urban majorities, the Federal government has moved in to fill the void. Local government, meantime, has been slow to bring the speculator under control.

At the same time, archaic zoning regulations are preventing architects and enlightened clients from building compact and stimulating communities rather than endless rows of dreary suburban bedrooms.

. . . Nor can we re-make our cities without solving our painful social problems. As blight, congestion, and lack of decent housing drive middle-income residents from our urban centers, the poor move in. They continue to leave the rural areas for the crowded urban centers. Because of the lack of education and job skills—often, too, because of prejudice—they work part time or are unemployed. The gap between the rich and poor grows. The suburban noose draws tighter. If the present trend continues, the untrained and uneducated poor will become the dominant population group in virtually all our major cities within the next few years.

Each of these problems—technological, political, social, economic—confronts us with harsh realities which stand in the way of a better urban life and a better urban architecture.

Given a sympathetic government, an enlightened public, community mobilization, the full use of professional talents and a revitalized building industry, we can create a new architecture.

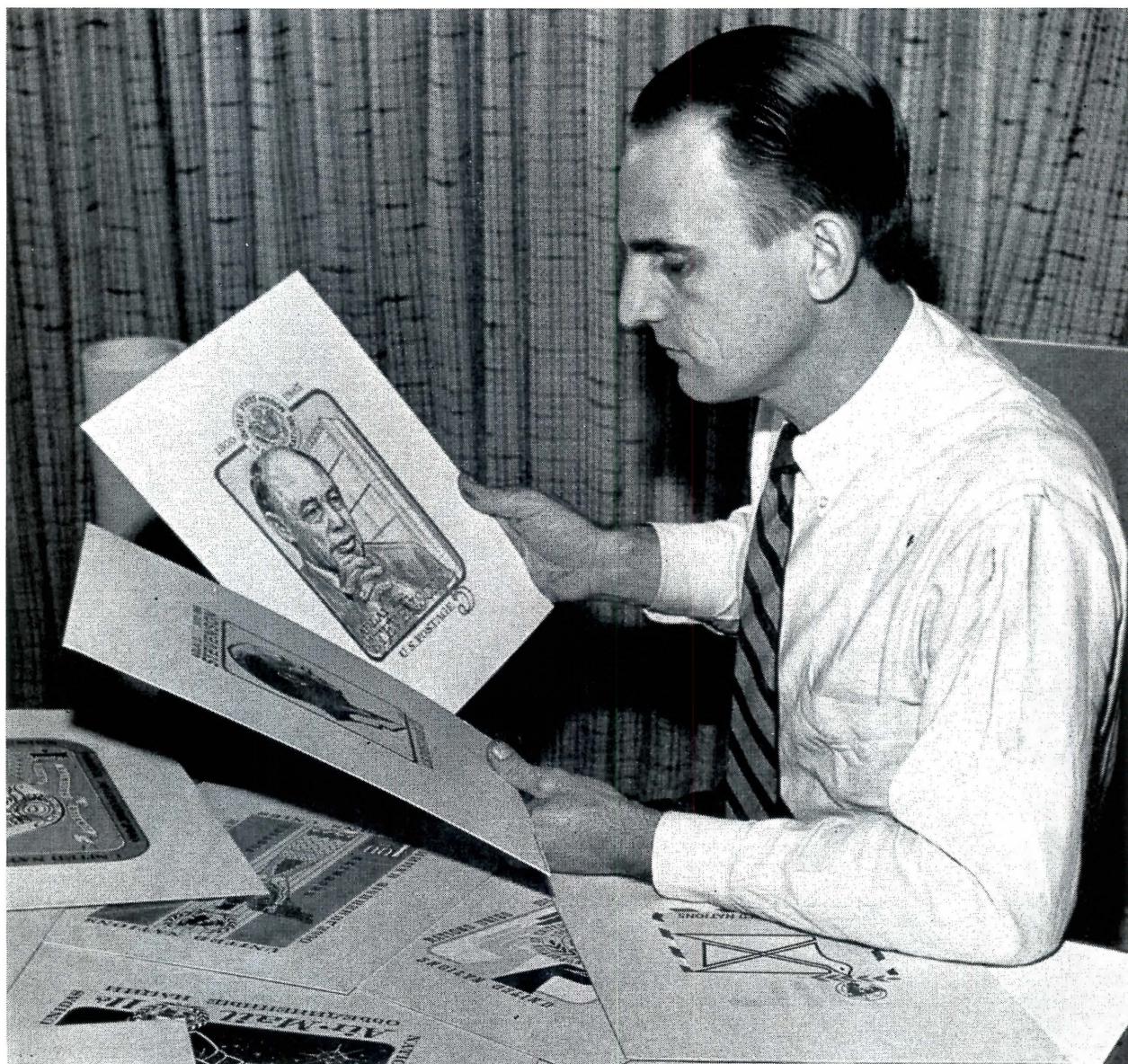
. . . In city or country, it will be an architecture of quiet serenity, of properly organized space within and around its buildings, of form appropriate to our own age, and of a visual delight capable of enriching the minds and hearts of those who live within its boundaries. It will be an architecture of controlled and balanced auto traffic and public transportation, of urban neighborhoods where close knit building groups and green open spaces add diversity and spice to living.

Today, we are an affluent profession in an affluent society. If we allow ourselves to be submerged in the day-to-day demands of our own prosperous workloads, ours will be a petty triumph soon forgotten. Failure to give a full measure of devotion to the demands of function, craftsmanship, art, and science which architecture must satisfy means that others will fill a gap we ourselves have created.

On the other hand, if we apply patience, fortitude, courage and unselfish devotion to the task before us, we will broaden the horizon of architecture and our own achievement.

That is the bright future of architecture.

BURT PRINGLE



Other designs submitted by Mr. Pringle for the Migratory Bird Treaty include the two at left: flyways of migratory birds superimposed on an outline map of the United States and Canada . . . and "Martha," last passenger pigeon, extinct since 1914, and now preserved in the National Museum, Washington, D.C.

Making his debut as a designer of United States stamps is **artist**

Burt E. Pringle, Jacksonville display director and graphic artist. **with the**

The fulfillment of his long-time ambition to be a stamp-designer **stamp of**

is a handsome, modern portrayal — commemorating the 50th anni- **success**

versary of the Migratory Bird Treaty between the United States and Canada.

The 5¢ stamp is an horizontal presentation of two birds in flight over the U.S.-Canada border. Outlined in white, their wings almost touching, one bird is flying north and the other is winging his way south over the Great Lakes. Canada is depicted in red and the United States in blue, with the lakes in a lighter blue.

In a panel at the top of the stamp, which was recently issued by the Post Office Department, is the two-line legend: "Migratory Bird Treaty / 1916 / UNITED STATES - CANADA - 1966." At the bottom of the stamp is this panel: "U.S. Postage Five Cents". The stamp design by Pringle was unveiled by Postmaster General Lawrence F. O'Brien in Pittsburgh, Pennsylvania, in conjunction with the annual North American Wildlife and Natural Resources Conference. More than a thousand conservationists were in attendance.

In addition to the chosen design, Mr. Pringle also submitted two other sketches, which are shown here. "I've always wanted to design stamps," Pringle says. So, in the past year alone, he submitted a tall stack of unsolicited designs for new stamps.

For every subject issued by the United States Post Office in 1965, you can be sure they had received several Pringle suggestions. But this is an honor rarely extended to an artist outside of the Post Office Department, so it was not until the Migratory Bird Treaty stamp that Mr. Pringle had any success. His winning design packs strong symbolism and, like many good stamp designs, is simplicity itself.

For many years, Burt Pringle has been recognized as a leading authority in the display field. He is display and advertising director of Rosenblum's in Jacksonville, and has designed all of their stores. In fact, he has just completed plans for a fourth Rosenblum's to be located in one of Jacksonville's new multi-million-dollar shopping centers.

He has won several gold medals from Display World Magazine for his work and, in 1958, received an award from the Societe de L'Exploition Universelle for his promotional displays for the Brussels World Fair. Mr. Pringle is a member of the National Society of Art Directors and artist-custodian of the Gator Bowl Hall of Fame.

He has an invitation from the United Nations to submit postal designs and has been awarded two honorariums for his work from that administration.

But now that one of his designs has finally been accepted and appears on a U.S. postal stamp, will Burt Pringle retire from stamp-designing? "Never," he says. "This is just the beginning . . . I've got several new design-suggestions in the works already."

Even though he devotes a great deal of his time to his work, his stamp-design avocation, and civic responsibilities, Burt Pringle admits to making time for just one hobby. "I'm an ardent stamp collector," he smiled. Of course!

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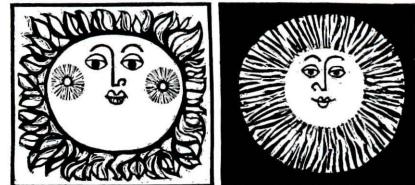
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CALENDAR

June 26 - July 1
AIA National Convention—Denver, Colorado.

June 29
Florida Breakfast at AIA National Convention—7 a.m., Denver Hilton Hotel. To provide opportunity for AIA delegates to meet and greet the candidates for Institute offices.

July 30
Council of Commissions meeting—Miami, Florida.

August 13
FAAIA Board of Directors meeting—Tallahassee, Fla.

October 5 - 8
52nd Annual Convention, Florida Association of the American Institute of Architects — Deauville Hotel, Miami Beach, Fla.

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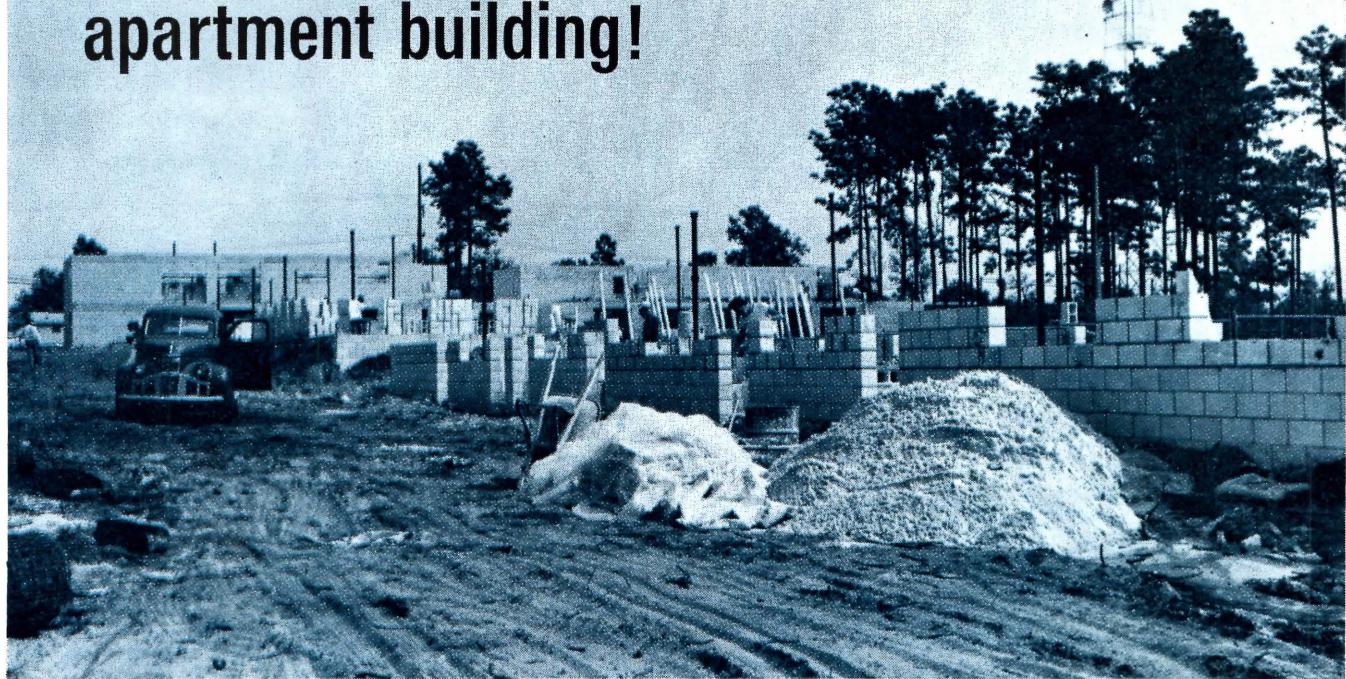
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Don't let yourself become an "unknown", a "moved", or a "wrong address"....

UNDER CONSTRUCTION:

Another total-electric apartment building!



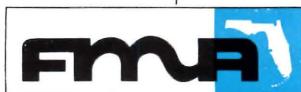
All-electric construction has already proven itself in the commercial market

- Owners realize greater return on investment
- Architects enjoy greater design freedom, better use of space
- Engineers and contractors find increased client satisfaction

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Bartow	Lake Worth
Blountstown	Leesburg
Bushnell	Moore Haven
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Ft. Meade	New Smyrna Beach
Ft. Pierce	Ocala
Gainesville	Orlando
Green Cove Springs	Quincy
Havana	St. Cloud
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Jacksonville	Starke
Jacksonville Beach	Tallahassee
Key West	Vero Beach
Kissimmee	Wauchula
Lake Helen	Williston

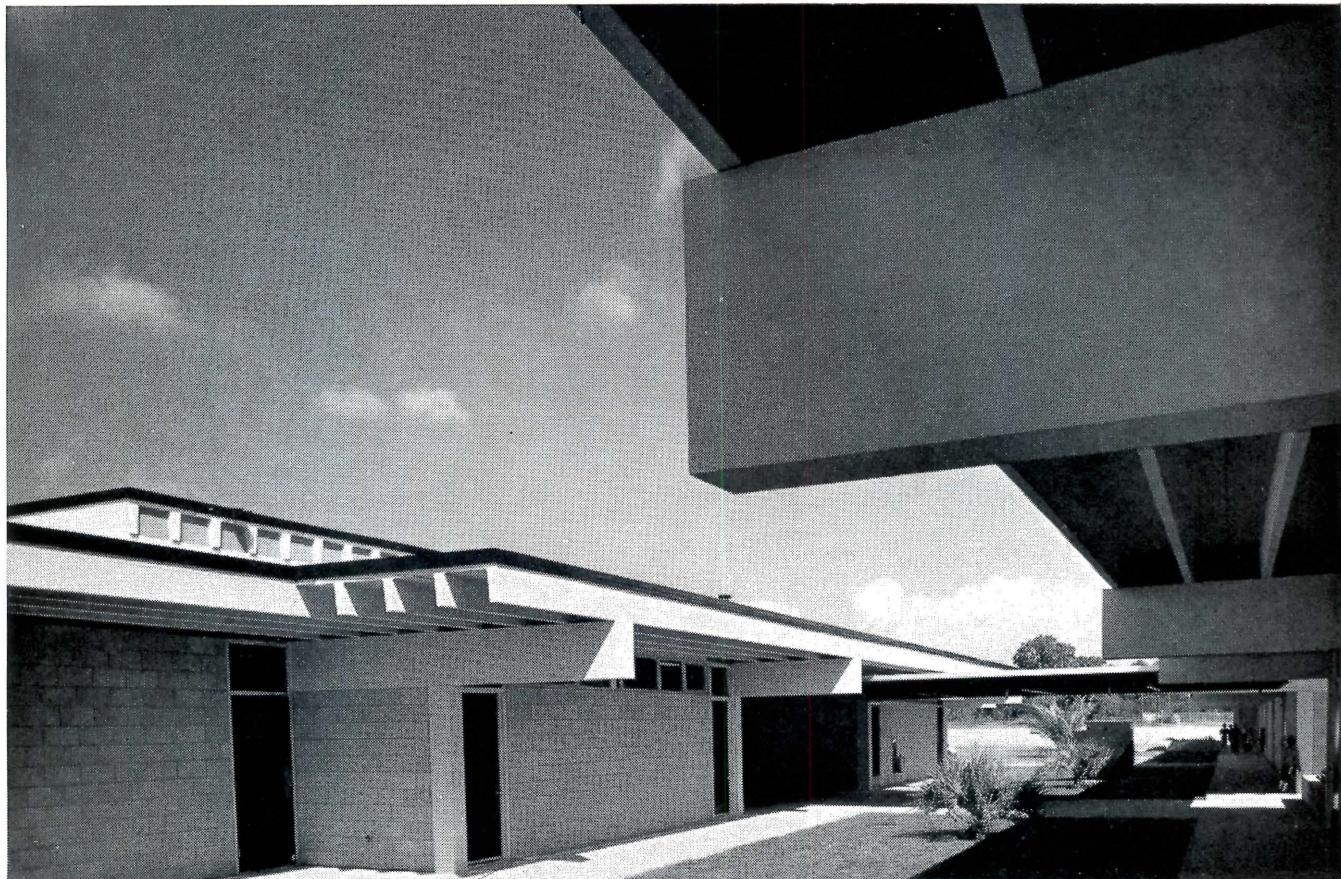
All-electric buildings are returning daily proof that they are better investments than those restricted to the limitations of conventional systems. The integration of lighting, heating, cooling and ventilating into a combined electrical space conditioning system means that each component is utilized to its maximum potential. Much of the area required for conventional mechanical equipment can be returned to the investor as added revenue-producing space.

Architects, engineers, builders and owners are SOLD on "Total Electric" commercial construction. For your next project specify ALL-ELECTRIC.



Florida Municipal Utilities Association

WHEN CONSUMERS OWN,
PROFITS STAY AT HOME



Owner: Hillsborough County Board of Public Instruction. Architect: McLane-Ranon-McIntosh-Bernardo. Designing Architect: Rick Rados, Tampa, Florida. Structural Engineer Consultant: Sidney L. Barker, Tampa, Florida. General Contractor: Ellis Construction Company, Tampa, Florida.

Imagination and concrete turned into 24 classrooms

\$10⁵⁸*
per sq. ft.
(including air conditioning)

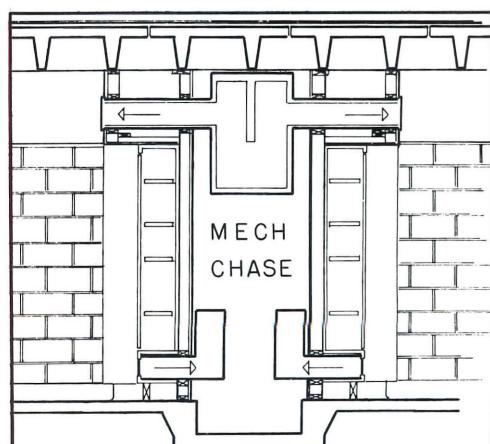
Williams Elementary School, Tampa, dramatizes the ability of Florida architects to create schools of both design individuality and low cost.

Here, the architect capitalized handsomely on the versatility of concrete. The design, embodying a concrete frame, prestressed roof and concrete masonry walls, features an unusual high-accessibility arrangement of air-conditioning and mechanical systems.

Each classroom complex stands as two structural frames, divided by a floor-to-roof mechanical chase through the center of the building, providing ready access from both ends.

Absence of beams at the chase top permits the air-conditioning feeder duct to fit snugly against the stem of the pre-stressed double tee. Chase walls in the classrooms are utilized for recessed bookcases, storage and duct outlets and returns.

Increasingly, architects as well as school boards are looking to concrete—not for its design potential alone, but its fire safety, insulating and acoustic values and life-long economy.



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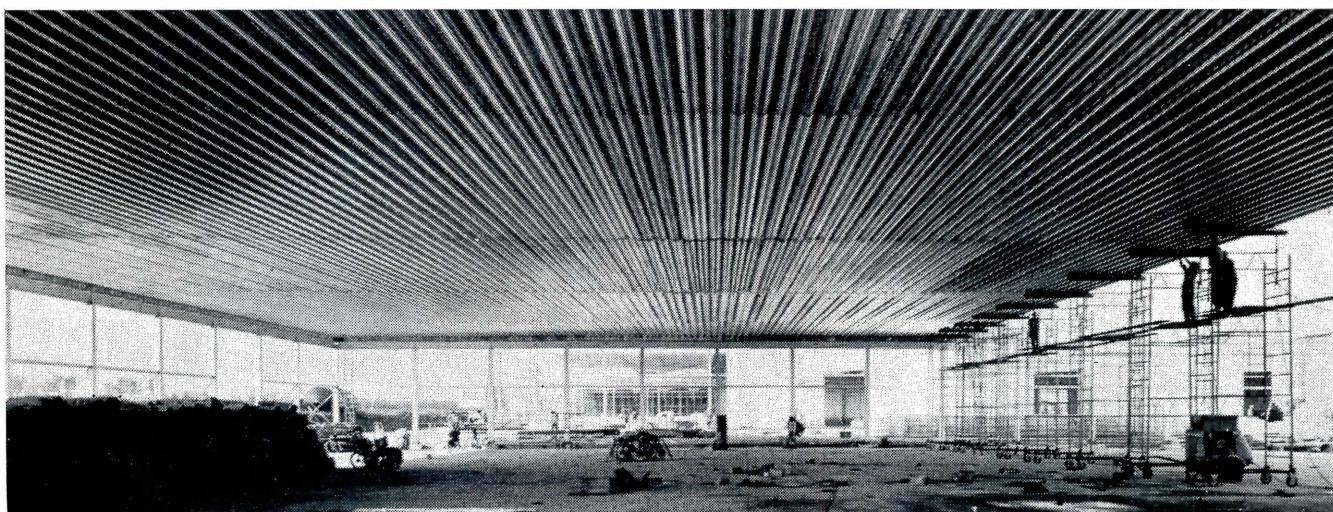
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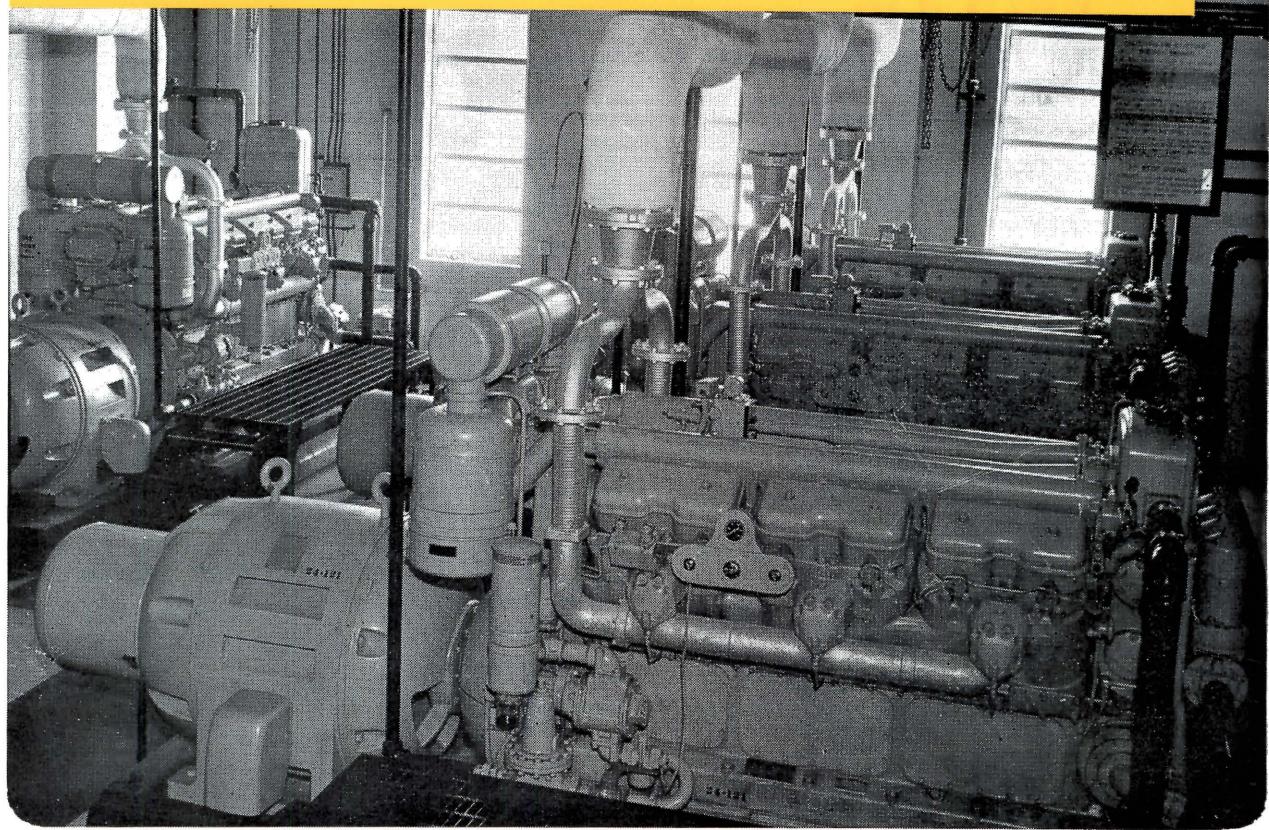
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