



fa

the florida architect / april 1967

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APR 17 1967

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# THE PRESIDENT'S MESSAGE

The ides of March are past and spring is with us. In Florida this means Legislative Session is in full swing. Once more the hallowed halls of our Capitol are filled with the ringing voices of our elected representatives who have come to wrestle with the multifarious problems of state government — taxes, education, crime, efficiency, roads, budgets — and all the other perplexing questions they are called upon to answer. In addition to the usual responsibilities, this convocation has been assigned the monumental task of rewriting the Florida constitution. All this to be done by a group of which a majority lack any legislative experience.

However, it does not follow that these freshmen legislators are any less sincere and dedicated to accomplish the best for the people of our state than might be expected from others with more experience. In fact, their uncalloused enthusiasm and sheer determination may well produce results more satisfactory than may be expected of calloused experience.

But the fact remains that these people will be getting on-the-job training and need all the help they can get. The legislative process is, at best, tedious and time consuming. No one person can be expected to be intimately familiar with the multiplicity of subjects confronting a legislative body. We have been told on numerous occasions by those of

great experience in legislative matters, that they must depend on advice and counsel of those considered expert in each of the many subjects they must consider. These men have indicated that this counsel is not only welcome, but is actively sought from those qualified. It is reasonable to assume that those of less experience will have even more reason to seek out this advice.

One rule of the game is that those who offer such advice must be qualified on the particular subject about which one seeks to counsel. All too often those most qualified have remained silent or too soft spoken for fear of controversial entanglement or an unwillingness to take the time, and others less qualified or not qualified but with selfish interest at heart have taken time and made the effort to be heard, but loud and clear. The results most often have not been in the public interest and at times catastrophic to that interest.

No industry in the state more sorely needs the attention and studious consideration of our legislature than the construction industry. Ranking with agri-business and tourism as one of Florida's strongest socio-economic influences, it is so diverse and loosely organized that it has been misunderstood and has remained uncoordinated, thereby prevented from rendering its best service. Certainly architects are qualified as no other group

to render advice and to counsel on the problems and solutions of the construction industry. We can and we must.

This association and its membership have long advocated legislative study of the construction industry as a whole. We have had legislative programs aimed at improvements in the public interest, but our pleas have fallen on deaf ears. We must now speak with a strong voice and be willing to sacrifice individual time and energy if we are to be an effective voice in matters concerning the industry of which our service is such a vital part.

In the past we have been prone to decide what is good and what should be done, then leave the doing to others. The results are history. We have been told by competent counsel that success can only be proportionate to the amount of individual effort each of us is willing to expend.

We must be as minute men-ready, able and willing at a moment's notice to take action, as requested—or conceivably, not to act. But in any case, we must listen carefully to directions given and be prepared to act.

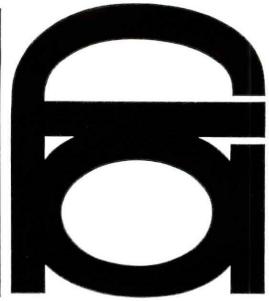
These individual actions must be coordinated with an overall plan and conducted in concert to produce desired results. The plan is devised. The score is written. The conductor is at his podium. His baton is poised. Each of us must be ready for the downbeat, when the call is sounded.



HILLIARD T. SMITH, JR., AIA

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FRONT COVER — The span of three generations separates the eldest and the youngest of the Jacksonville Architects represented in this issue on Architectural Philosophy, but there is no separation wherein ideals are concerned. Mellen C. Greeley, F.A.I.A., holds Florida registration No. 26. Herschel E. Shepard, A.I.A., No. 2976. Photo by Judith Geffter.

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John C. Turner, senior architectural major at the University of Florida, who drowned Easter Sunday while skindiving, was buried at Miami Thursday (March 30).

Turner was two weeks from completion of his senior design thesis at the time of his death. He was to receive his Bachelor of Architecture degree this April, after five years of study.

On Monday (March 27) Turner's fellow members of the Student Associate Chapter of the American Institute of Architects and the faculty of the Department of Architecture voted unanimously to recommend that he be awarded his degree in Architecture posthumously.

Attending Turner's funeral were his family, friends, and the members of his senior class.

THE ASSOCIATION EXTENDS ITS MOST SINCERE SYMPATHY TO THE TURNER FAMILY.

# PERSPECTIVE

## JAYCEES HONOR L. G. WILLIS

### U. F. SKETCH PROBLEM BECOMES REALITY



The Sarasota County Recreation Department announced plans to erect a series of shelters on many of the County's Gulf beaches and island parks. Tom Kincaid, Architect, AIA, and his partner Tollyn Twitchell read the newspaper accounts and then discussed the shelter program with Walter Rothenbach, County Recreation Director. Mr. Rothenbach explained that the Department had received several crudely constructed shelters when a local business found that its shelter sales were not as brisk as had been anticipated. The County planned on reproducing the shelters in great numbers. Mr. Rothenbach agreed that the shelter would constitute a major design element on the County's beaches and welcomed the chance to up-grade the design of the units.

Mr. Kincaid remembered his student days at the University of Florida and the extra excitement and enthusiasm generated by solving real problems for actual clients and suggested the possibility of a shelter sketch competition for university students. The possibility of a sketch problem was discussed with Florida University Professor and Architect Harry Merritt who, without hesitation, scheduled a sketch problem for his class of 33 students.

A modification of Sam Evans' design was selected for construction of the first series of 12 shelters (see photograph). It is significant to note that the cost of each shelter was \$115.00 less than the originally proposed structure and that all were found intact after Hurricane Alma.

A 35-year-old Jacksonville architect, Lynwood G. Willis, is the recipient of the 1966-67 "Distinguished Service Award" from the Jacksonville Jaycees.

The award is presented annually to a man between the ages of 21 and 35, not necessarily a Jaycee, who has distinguished himself through civic service and accomplishment in his vocation or profession.

Willis, a graduate of Georgia Tech, was cited for service on the boards of the Gator Bowl Association, the Jacksonville Jaycees, the Volunteers of America and the Opportunity Branch of the YMCA.

## KIDS

How do you keep kids in public housing projects off the grass and, at the same time, give adult residents an outdoor haven in the densely built-up city? You replace the grass with outdoor "rooms" and imaginatively-designed play areas, as has been done in New York City's Riis Plaza. Originally, the grassy mall, flanked by high-rise apartment buildings, was barred to residents by chain-link fences. The policy not only kept residents from enjoying the property the fences were broken down by children. Working under a grant from the Vincent Astor Foundation, architects Pomerance & Breines and landscape architect M. Paul Friedberg ruled out fences and "keep off" signs and redesigned the 3½-acre mall as a series of outdoor "rooms" with active and quiet spaces defined by flowing brick walls. Mature trees were retained. Sculpture and paintings of bristly hawthorne were used as design elements. This view shows a section of the unconventional playground, whose simple structure encourages countless games. The mall now is used not only by the 8,000 residents, but by thousands of visitors.



## BLUE BOOK

**HISTORY:** Early in 1966, the Jacksonville Chapter of The American Institute of Architects and the Northeastern Florida Chapter of the Associated General Contractors of America agreed that common problems should be discussed, a joint effort made to resolve them, and recommendations prepared and disseminated within the industry.

**COUNCIL:** Accordingly, each Chapter selected nine members to form the AIA-AGC Council, to meet monthly and proceed in such manner.

**PURPOSE:** To prepare and make available information that will be helpful in conducting our business relationships and to standardize, to a degree, such routine matters. Being the end product of the experiences and knowledge of many individuals, the resulting recommendations should be a helpful guide and a time saver.

**"BLUE BOOK":** It has been decided to disseminate the output of the Council by the creation of a reference manual cov-

ering practices and procedures for bidding and performing work. The manual is issued as a loose-leaf binder containing pertinent nationally prepared documents, supplemented by locally prepared supplements and provides sufficient capacity for inserting pages on additional matters as they are developed. Additional as well as revised pages will be sent, without additional charge, to registered holders of the "Blue Book" manuals.

**USE:** Recommendations of the Council are specific within the areas of their applicability but should not be applied to areas of interest that are not common to this Council. When you encounter problems not presently covered, or an existing recommendation that is questionable, bring this to the attention of a member of the Council in order that the subject may be placed on the agenda for study. The Council believes that wide-spread use of the "Blue Book" will improve working conditions and relations within the Construction Industry.

# TO THE EDITOR

Editor:

I was pleased to see that the March issue of THE FLORIDA ARCHITECT contained a picture of the proposed legislative building. I feel that the architectural profession can render a great service in the improvement of public design by encouraging informed criticism. I look forward to reading the comments of your membership on the proposed building.

D. Robert Graham  
Representative, Dade County

Editor:

I am looking at the March issue in which you display the rendering of the new Legislature building in Tallahassee.

Having lived in Washington D. C. for some time and also having visited Tallahassee many times, as my wife went to college there, please believe me when I say I am shocked that in this day and age that public-architecture design seems to be a sort of "fence straddling design," having its columns planted in the late eighteen hundreds, neoclassic, but it bold window panels and the parapet design fitting the buildings at Merritt Island space age.

It is unfortunate that Florida has to suffer from such poor political architecture. If the Association has any vote at all, I know it will vote this building down as not significant enough for Florida nor for civilization.

Victor E. DeKonschin A.I.A.

Editor:

. . . Enjoyed the issue of "Florida Architect" especially the portion on Primitive Architecture.

One other item caught my eye . . . if that is a photo of a "model" of the proposed Legislative Building shown on page 6, I'll eat it (in your presence). It looks like a rendering to me . . . and a mediocre one at that. Am I right, or do I eat it?

Although it is always difficult for an Architect to evaluate a building without knowledge of the program, this one looks very poor and is, in my opinion, falling far short of the dynamic, progressive image which Florida professes to promote.

Robert J. Boerema, A.I.A.

Editor's Note: Put away your mustard, Bob, it was a rendering!

Editor:

The proposed Legislative Building appears to be a beautiful example of Washington, D. C. Monumental Bad Taste Design.

If it is possible to vote against someone to prevent this disaster from occurring, please let me know.

Stephen J. Ginochio A.I.A.  
Palm Beach

Editor:

I have observed the photo of the model of the proposed Legislative building in Tallahassee and I have duly noted your request for comments.

In this regard, I have only one. If my eyes do not deceive me, I believe there is a mural of sorts on the side of the portico, which would only serve to cheapen the building and the dignity with which it should be associated.

The mural on the side of the Bacardi building in Miami is an eyesore, but there is precious little we can do about that now. In my opinion, murals have a place, but only on the outside of Art Museums, Cultural Exchange buildings, etc., and then, only after a great deal of thought and consideration.

Douglas Bourne  
Compressed Concrete Corp.

Editor:

It's only natural that that is the proposed Legislative Building.

It's from that old period called "Late Legislative Architecture".

Stephen M. Davis A.I.A.  
Coral Gables

Editor:

I thoroughly enjoyed your essay in the March issue of "Florida Architect" on Primitive Florida Architecture.

I experienced a great nostalgia for the many boyhood hunting excursions through West Florida with my father. He had friends tucked away in every hammock and hollow, where the bird shooting was good, many of whom lived in just such structures.

I suppose that enjoying these buildings functionally as well as visually has had as great an influence on my own buildings as anything else.

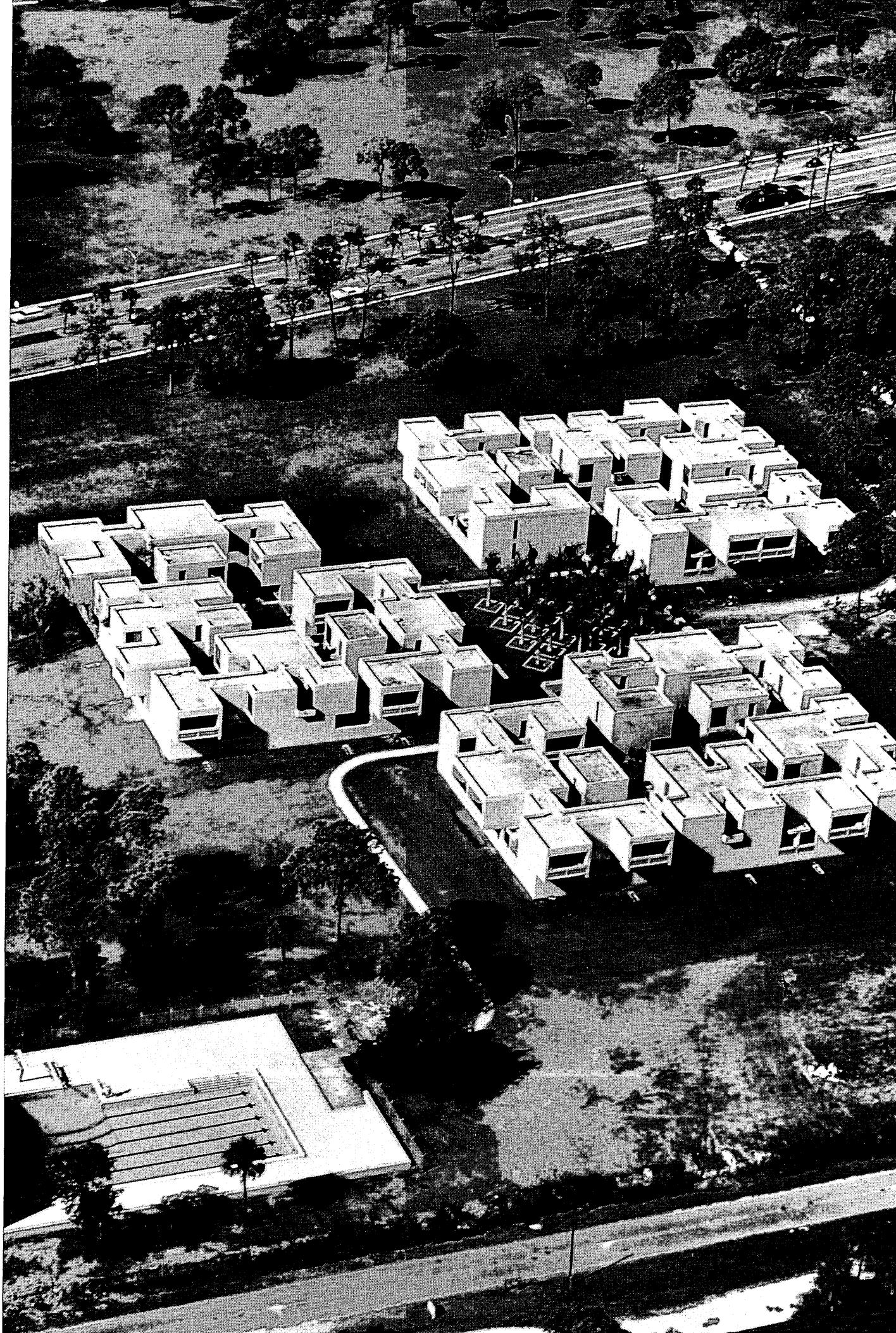
Robert B. Browne A.I.A.  
Miami

## EXHIBIT

From the 16th thru the 26th of March the Orlando Art Association and the Mid-Florida Chapter of the F.A.A. sponsored an exhibit of architectural drawings and models at the Loch Haven Art Center in Orlando.

The exhibit entitled "The Still-Born" was a collection of "works which (had) been conceived in the Architect's mind, (had) suffered all the pangs of creation and then (had been) relegated to the dust-gathering shelves in the back room for various and sundry reasons." The projects presented were by architects Dan Branch, Robert Broward, Robert Browne, Gene Leedy, Lowell Lotspeich, William Morgan, Alfred Browning Parker, William Rupp, Nils Schweizer, Don Singer, Kenneth Treister and Charles Williams.

We compliment the Orlando Art Association and the Mid-Florida Chapter for a fine exhibit in the name of architecture, and we thank Nils Schweizer, who was responsible for gathering together the material, for his insight.



# FEATURE

## NEW COLLEGE

New College was founded in Sarasota in 1960 by a self-perpetuating Board of Trustees. From the outset, the college sought to create a high-quality program and it enlisted fine faculty and excellent students. First classes were held in 1964.

Architecture was considered to be vital to the development of the college and in the spring of 1963 with the assistance of a grant from Educational Facilities Laboratories the college set out on a unique architect selection process.

A special Board of Trustee subcommittee, working with an advisory board, made up of outstanding national figures in architecture, selected nine firms and invited them to visit the campus and become acquainted with the spirit and educational philosophy of the college.

The nine were: The Architects Collaborative; John McL. Johansen; Louis I. Kahn; Ernest J. Kump; I. M. Pei; John Lyon Reid; Eero Saarinen Associates; John Carl Warnecke; and Harry Weese.

Together the group visited the college and spent two days touring the area and hearing the college present its plans. Then the nine were invited to return to present individual concepts of the philosophy and design of the campus and its buildings.

After the individual interviews, the Board of Trustees selected I. M. Pei as its architect and the design process began immediately.

The first phase, completed in the summer of 1965, consisted of three major buildings connected by a central court. Each of the buildings in turn was interlaced with gradually decreasing-sized courts. In each building there were 34 rooms, each housing two students. Each room had a private entry, private bath, air conditioning, and the architect designed the project so that each building resembled a small Mediterranean village.

The next two phases include a dining and student center building and a classroom building. Phase II contains a dining room seating 350, lobby, lounge, private dining rooms, and snack bar.

The following have been involved in New College East Campus development:

I. M. Pei & Associates—Architects and planners, New York City. Shelton Peed, Design Architect of I. M. Pei.

Bert Brosmith of Sarasota — Supervising Architect for Phase I.

Weiskopf & Pickworth, Structural Engineers, New York City.

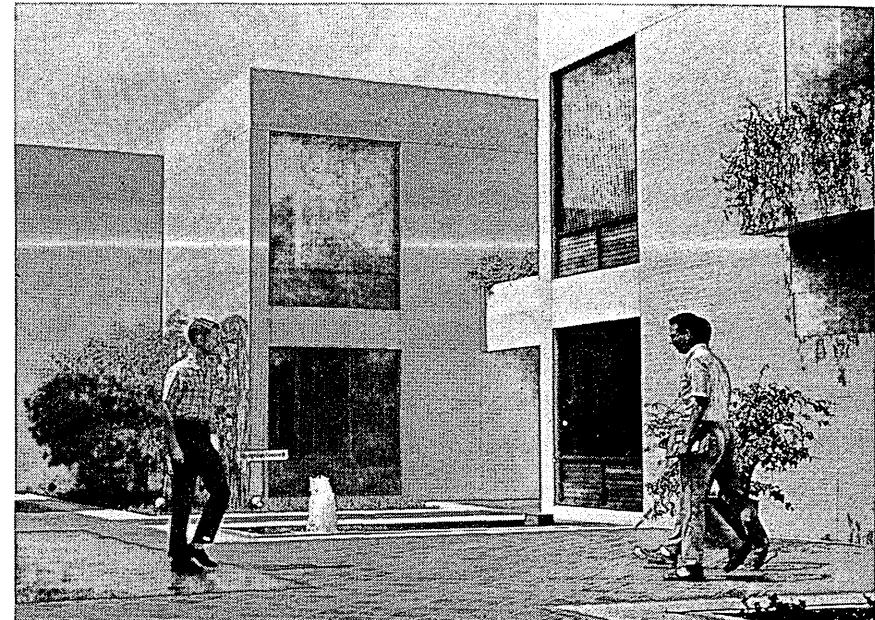
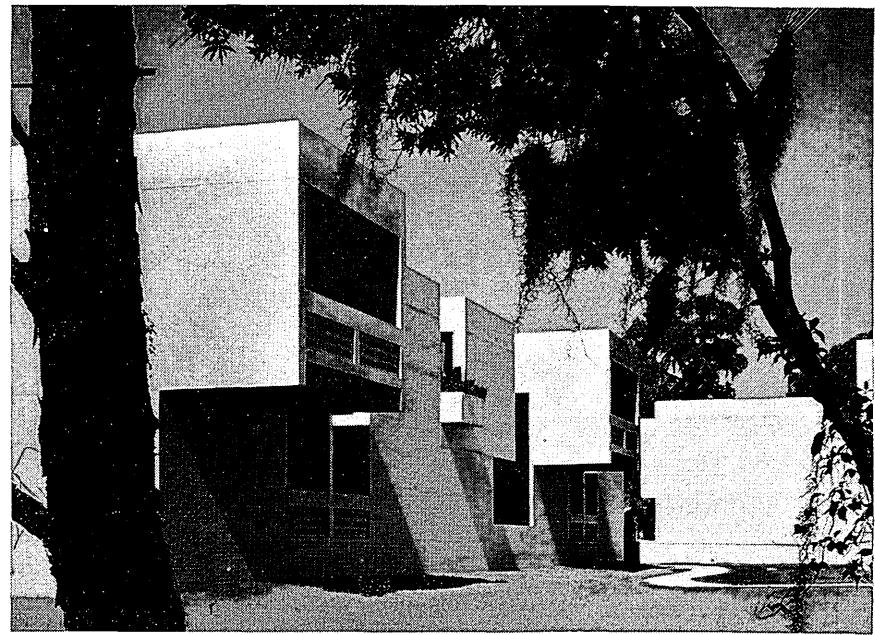
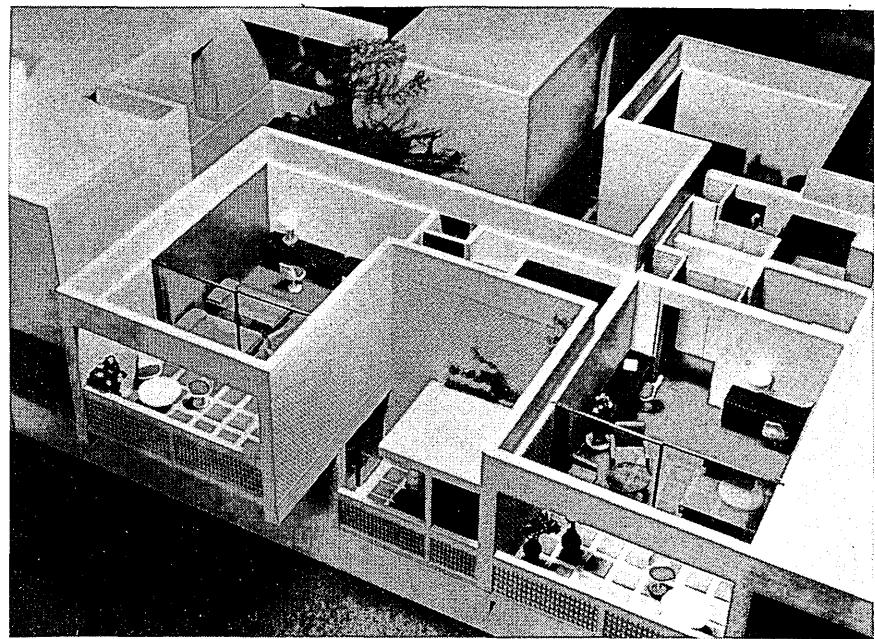
Ebaugh and Goethe Inc.—Mechanical Engineers, Gainesville, Florida.

Lane Marshall, Landscape Architect, Sarasota, Florida.

James A. Knowles, General Contractor, St. Petersburg, Florida—Phase I.

Settecazi and Chilura—General Contractor, Tampa, Florida—Phases II & II½.

Graham Contracting, Orlando, Florida—Phases II & II½.



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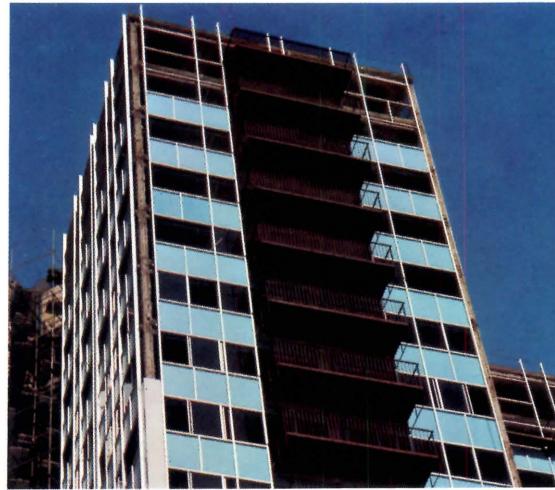
# Forget about Glasweld



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# THE CASE FOR ACCESSIBILITY

DR. DON A. HALPERIN

The author, Dr. Don A. Halperin, is a practising Gainesville Architect and one of few Architects holding a Doctorate (Eng.). He is a professor of building construction at the School of Architecture and Fine Arts, University of Florida, Gainesville. He is a registered Architect both here and in Ohio.

He is a member of the Society for Accessible Construction and serves as professional consultant to this organization. He is also, Chairman of the Accessibility Committee of the Florida Governor's Committee on Employment of the Handicapped and consultant to the Florida Plan for Workshops and Rehabilitation Facilities. He was a member of the faculty of the National Institute on Accessibility, Chicago, 1965.

The problem of architectural barriers is actually a very small part of a much larger problem. It is a specialized case of a general condition and once we have solved the encompassing difficulty the particular solution will automatically be satisfied.

If all of this sounds something like modern math, it is meant to. It is a condition of our existence today, generated by an exploding technology, an exploding body of knowledge, and an exploding population. The problems are generated and remarkably the solutions are evolved simultaneously from all the facts and factors which constitute our planet as it exists in the 20th Century. Not too long ago most people who are now living a full life with the aid of some sort of mechanical devices might well have died either in infancy or shortly after the crippling disease or catastrophe hit them. Medical knowledge, which encompasses physical therapy, pharmacy, diagnosis and treatment, has kept them alive as useful citizens.

This same medical knowledge has obviously been a most important factor in keeping alive all people, at birth, throughout their training and productive years, and in their golden age of retirement. With more people in the world there are obviously more who are in research, producing more medical knowledge and so we have an ever increasing logarithmic spiral, open-ended and expanding.

The largest single result of this proliferation has been an enormous contribution to the population explosion. The tremendous increase in the number of people inhabiting the earth is a tangible fact, not a mathematical proposition. It is real, it is existing and it is getting worse in that it, too, in terms of sheer numbers, is an open-ended logarithmic spiral. There is no need for us to concern ourselves here with solutions to the problems of food, or clothing, or shelter, or to attempt to prescribe a method of controlling the increase in the number of people, even though some have said that people are the cancer of the earth. Let us rather consider only the problems of transportation, both horizontal and vertical. We shall soon see that when these are solved we will have automatically eliminated the problems of architectural barriers.

Quite obviously the population of our cities will continue to increase, so that the cities will become evermore crowded, as will the counties, states, and the nation. It is also apparent that our urban-centered American civilization will have more leisure time, resulting in more and more travel. The design of our highways and the interrelationship of bus, train, and air media are not of our present concern since an excellent group of trained minds is already at work on these problems. But, let us consider the individual vehicles involved, and let us not forget either that a vast multitude is daily travelling from residential areas to commercial centers with resulting densification of local transportation problems. Thus, autos, buses and streetcars (which are really local trains) must be designed to handle large numbers of people much more efficiently than they are doing at present. It just doesn't make sense to have buses with tiny

little doors and several steps at the entrance and exit, when these vehicles must load and unload hundreds of people in a short period of time. The tiny doors and the steps create a time delay at every stop. The additional cost involved, if any, of lowering the floor level of the bus to curb height and widening the doorways, would be easily amortized by the increased efficiency so obtained. Incidentally, and only incidentally, the buses would then be accessible to wheelchair passengers and would eliminate a bit of strain from the lives of asthmatics and those with heart trouble.

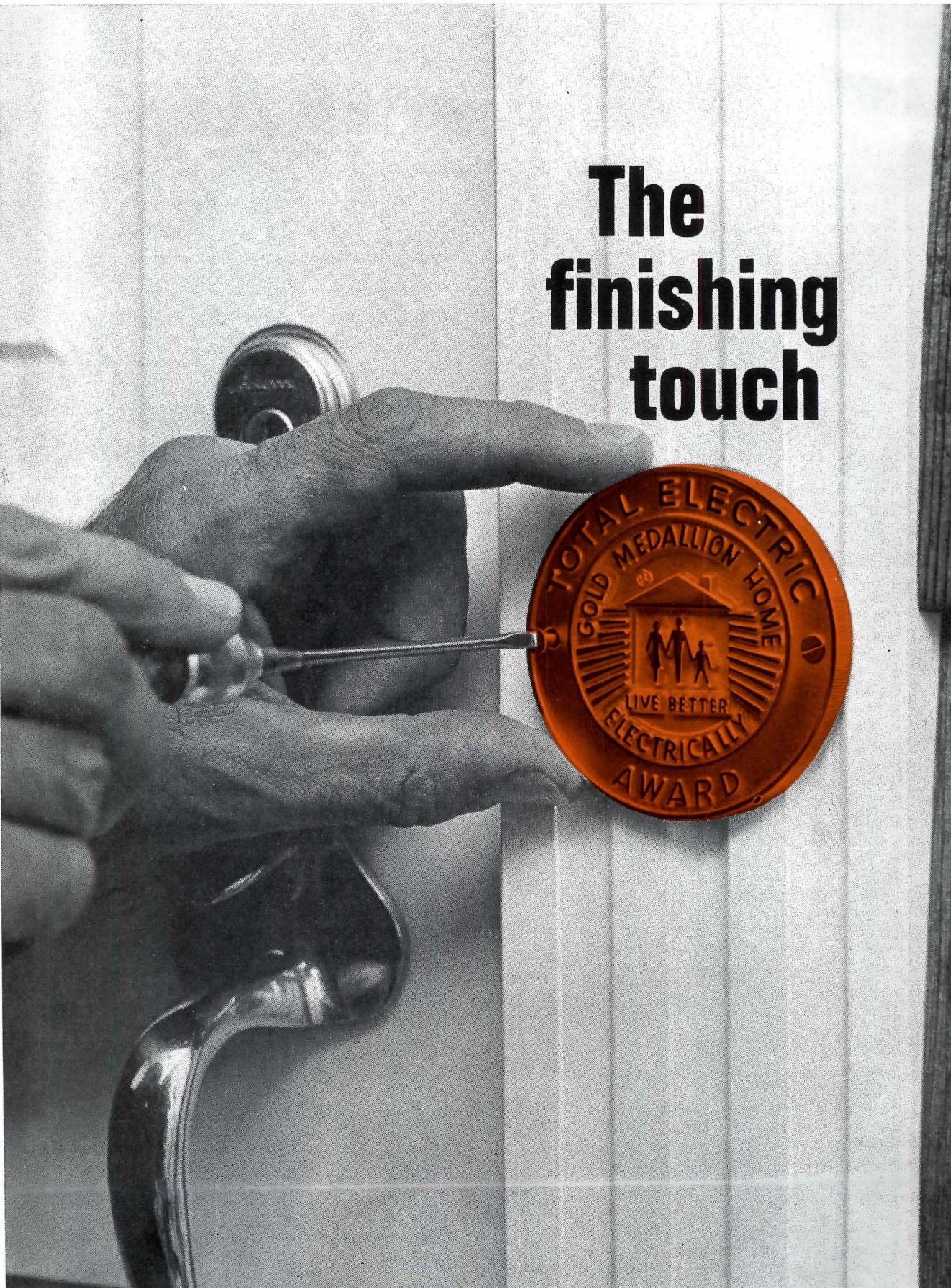
A similar line of reasoning should be applied to the design of streetcars and railroad passenger cars. We must speed up the loading and unloading process if we are to handle ever larger numbers of people without cluttering the paths of travel with a fantastic number of vehicles.

Once we have the people delivered to their destinations, another difficulty is encountered. The problem of pedestrian traffic requires a similar solution — the rapid movement of masses of individuals. Along the pedestrian walkways contained within shopping malls this means the automatic elimination of curbs. Such hazards must of necessity slow down pedestrian traffic, which invalidates a solution designed to provide a rapid, free and easy flow of people. In fact, it is reasonable to provide ramps, rather than curbs along all paths of foot travel, such as a sidewalk wherever adjacent to a street, simply for the purpose of moving people along in the most efficient manner. Incidentally, and only incidentally, these little ramps are better for wheelchairs and bicycles.

Let us now turn our attention to the design of the destination of our travelers, that is, individual buildings. Quite recently a headquarters office building was designed by a brilliant architect for an insurance company, to be located on a pedestrian axis in a large metropolitan center. The building is beautiful and quite impressive, mounted as it is on a podium above a broad flight of steps, much in the manner of a Greek temple. But, to build a Greek temple today just doesn't make good sense nor does it make sense to have a broad flight of steps terminate a pedestrian walkway, however impressive the view might be. Steps today are an anachronism, incompatible with high urban densities requiring the rapid movement of large numbers of people. The same building mounted on a podium approached by a broad ramp would be equally beautiful, and would incidentally, be totally accessible.

Within that building, or any and every other building you care to select, we find staircases as a mandatory feature imposed by the building code as a means of fire exit in case the elevators fail. One shudders to think what would happen in case of fire coupled with elevator failure. A mad stampede by hundreds of people down a staircase — should just one of them stumble, death by trampling would be inevitable. How much more logical it is to use a ramp instead of a staircase, especially when elevators are not present. Certainly it would be safer, and it could handle much larger numbers of people far more efficiently. Incidentally, a ramp could provide vertical access within a building for everyone, even someone confined to a wheelchair and would eliminate some physical strain for those of us who are asthmatic or have bad hearts. But its primary purpose is in solving the problems attendant to a population explosion.

Would ramping cost more? Of course it would, but cost is not the criterion, for if it were, we should eliminate heating and air conditioning. If people are cold, let them wear more clothing; if they are hot, let them take off (bikinis furnished by the management) Nonsense! The problem exists — we MUST solve it. We have the means, we have the technology, and we have the solutions — let us employ our creative capacity to the architectural aspect of the population explosion and having done so, we will find that we have made it possible for all people to be useful citizens, regardless of physical impairities.



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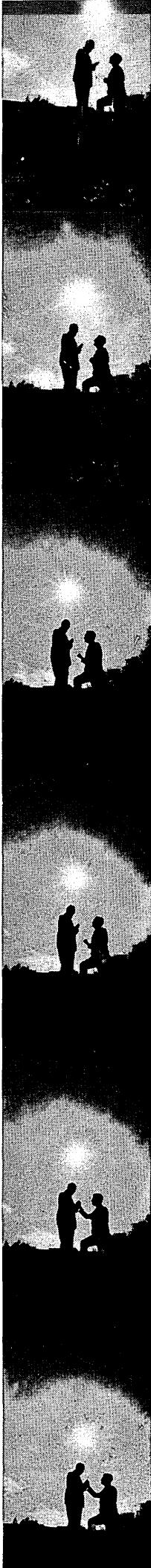


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# WHAT IS ARCHITECTURAL PHILOSOPHY ?



The decision to devote this issue of our regional magazine to the "Philosophy of Architecture" grew out of a concern among many Florida architects with the paucity of articles dealing with a love for the very act of architecture itself. It is through this concern, with a belief in architecture and a commitment to that belief, that we may be able to pull aside the veil of confused and oftentimes irrelevant fragments of office practice and business procedures and see through to the event called "Architecture". It is with this event that we should be deeply concerned if we are bold and brash enough to believe that we are truly architects and not merely typical businessmen with an architectural license to commit travesties.

Five architects in the Jacksonville area were requested to submit articles in support of this issue revealing what they, as individuals, felt, concerning architecture, and were further requested to submit a photograph of a building designed by them which best exemplified what they felt, nothing has been edited, so that from each man, you may be able to draw some conclusion about him and his particular personal involvement in architecture.

It is hoped that in future issues, a continuing forum among architects from other areas in the state will follow. It is a matter of real concern when you, as an individual architect, are asked by another architect to reveal in words and if possible, in a photograph, what you believe and are committed to, in this work. If you are sincere in your daily life, then the chances are that you will think most candidly about yourself as an architect and the forces that motivate your career.

Some among us, even at this late date, may not understand what it is that we are about. In order to better pin-point the question: "What is architectural philosophy?" It may be best to first reveal what is not.

Architectural philosophy is not self-delusion or the belief that no one but yourself knows anything or can feel anything about architecture; it is not the belief that anyone who is your elder is a design "square" (There was Wright, Corbu, and there is Mies and Aalto) nor the belief that everyone who is your junior is an "impractical idealist" (all four of the above did notable works while young). It is not concern with social or civic status via this honored profession; it is not the petty talk berating the architect who is less gifted, talented, or positioned than oneself; nor the same of an architect whose work you cannot understand because you are not so motivated. Architectural philosophy does not include "image-borrowing"

BY ROBERT C. BROWARD A.I.A.  
JACKSONVILLE, FLORIDA

via professional society membership, nor is it the pursuit of power, prestige, money, fame (or notoriety) at the expense of architecture as an art. It is not "self-indulgence" at the expense of a client amid the hue and cry that "no one understands good design". It is most certainly not the sacrifice of architecture upon the altar of quick-success, no matter how alluring the bait nor desperate the circumstances. And lastly, it is not the parroting of fancy phrases and euphemisms which appropriately astound both layman and hungry student alike with your power and knowledge. A cartoon of Allen Dunn's is recalled with an appropriately-designed dowager speaking excitedly back to the all-knowing, talk-type architect who had just made a verbal point: She answers: "But I don't want a composition of interrelated inter-penetrating positive and negative spaces . . . I want a closet!"

Architectural philosophy is, and can become no more than a lone individual's personal concept, in current terms, of the miracle of life. If we happen to be architects and we tend to philosophize certain ideas and commitments, we are no more unique than any other man or woman who sees the life process as a great and fine event, with the exception that we look through the eyes of the poet, and that, taken in its highest sense, leads to the creative esthetic act that places in our hands a wonderful gift. We are the sum total of all the foregoing events in human history including our own genetic structure and ethnic background. And, too, there are for some, greater and more far-reaching opportunities than for others . . . and Shakespeare told us much about taking the tide at flood-time. The great gift, besides life itself, is the talent and position to join half of the men who were architects in the past and who created the physical world of architecture that has been passed on to us. From this vantage point, if we but see and feel the wonder of it all, we can make manifest that which we believe about life . . . and hopefully, direct our abilities, our desire, our very beings toward the freeing of man from his physical bondage in time and space.

Each young man who has talent and who is somewhat of an idealist in a culture all but eroded by the phalanx of quick-acting opportunists will tend to develop a philosophy of life . . . and if he becomes an architect, this will become his philosophy of architecture with the work of his life becoming the trunk of the tree of his belief. This young man would develop a philosophy regardless of his calling . . . but as an architect he can truly help shape the world as a place of poetry and not a

place of prostituted values.

I believe that most creative architects parallel "men of the cloth," in that they feel strongly about the condition of man and about the forces which shape his daily life and in many cases, decide his future for years to come. But like the man of cloth, if his philosophy is not founded upon basic principle, and is not flexible enough to allow new truths to replace the old, the architect will fall by the roadside and there will be no weeping for him. The man who can be called an architect in the true sense of the word is a man somewhat apart from man as we know the unique being today, and rightly so. There is no reason to conform to a way of being that is not in full concert with the laws of the universe as we understand them. The architect who is committed to his work cannot turn aside from it without observing his own demise. It takes a somewhat dedicated man, perhaps more so than any minister, priest, or rabbi, to show by his daily actions as a creator of spaces and objects in the light, that he can uphold the dignity of all men, so that out of chaos can come beauty and understandable order. This daily act of belief cannot be supported by a pessimist or an unwholesome man . . . In fact, I cannot see how a man can be an architect without being an optimist, and basically an optimist concerning his own worth and abilities . . . The best example of this undying positive belief that I can recall is the answer that Frank Lloyd Wright gave when asked which of his buildings he believed to be his best. The reply was to be expected from a man who, in his eighties, was younger than the youngest of us . . . His answer: "The next one".

I believe that any philosophy of architecture which allows less than the individual's deepest insight and talent to develop, is worth little in the constant effort to separate fact from fancy in our work and lives. If we are mature beings at all, we will tend to realize who we are and not spend precious time making believe that we are someone else in some strange fantasy world of false success. When a new opportunity is placed before us to create a new building it might be well to remember what William Wordsworth wrote 160 years ago lest we add to the sordidness of the world:

"The world is too much with us ; late and soon,  
getting and spending, we lay waste our powers:  
Little we see in nature that is ours;  
We have given our hearts away, a sordid boon!"

# TAYLOR HARDWICK

The only unyielding conviction I have about Architecture is that it is an art as well as a science or business. I also agree with Herbert Read who says that significant art comes from significant people.

To make our work meaningful we must resist (not avoid) the forces of society which attempt to deny our insights, for whatever significance we may possess as individuals can only be manifested in our work through self-knowledge and self-expression. Knowledge, understanding and insight is an inevitable sequence. True personal vision should be the significant Architect's greatest stock-in-trade and he should fight to implement it in his concepts even though his client may not understand or want it. He should regard each commission as his last chance on earth. The notion of compromise today for the "next job" tomorrow has produced the plethora of mediocre creations that surround us.

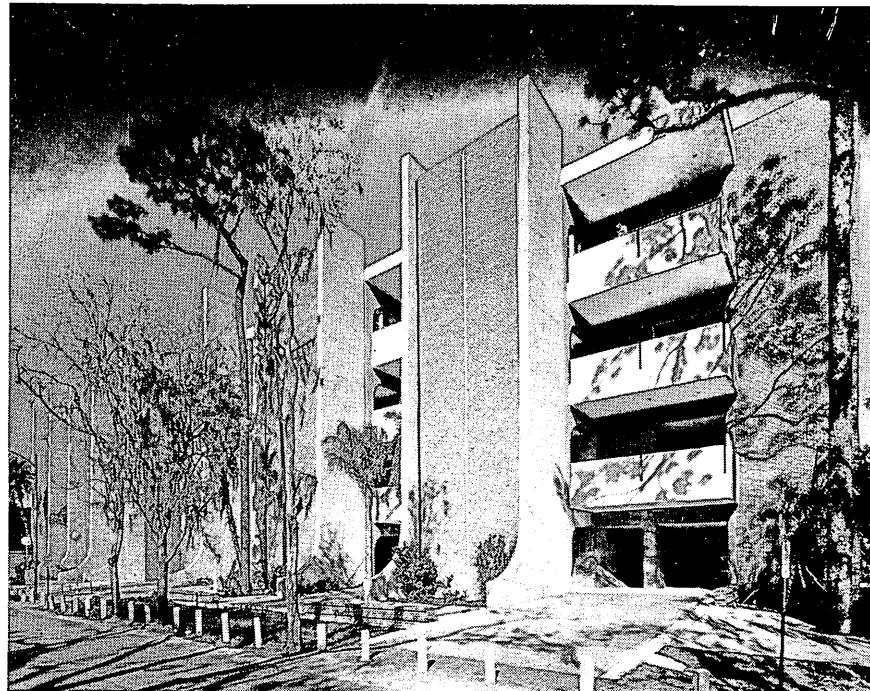
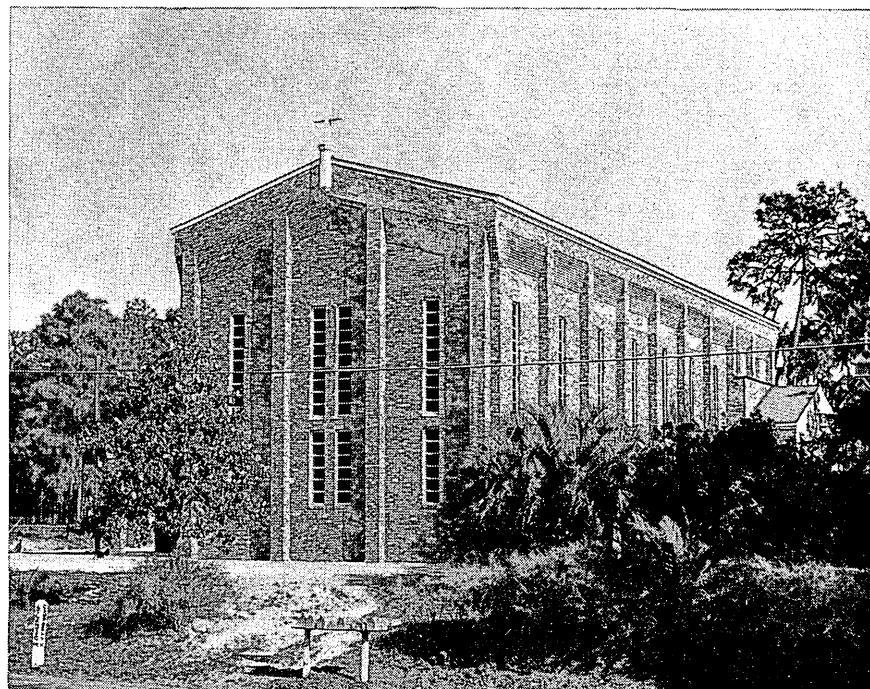


Photo by G. Wade Swicord



# MELLEN C. GEELEY

It is kind of the association to give me an opportunity to express some opinions relative to the practice of architecture. I feel sure that some of these opinions will be contrary to the opinions of many architects who are now practicing and especially of those prospective architects who are now preparing to enter the profession — they are of a different generation from mine.

Having entered the profession without adequate training, I can earnestly urge all who have the opportunity to do so to absorb all that they can in college, but by no means to be content with such mainly theoretical training. They should be prepared to continue to learn throughout their whole career.

After fifty years in active practice and eight years of retirement, I find, in retrospect, that there were many things about which I should have known but did not because I lacked the proper training. Such knowledge had to be acquired the hard way, in practice. There were few schools of architecture available fifty years ago. A different condition exists now, and there is little excuse for one to fail to obtain the technical knowledge which he should have to fit him for internship, during which period he should get the practical training to fit him for practice.

There are several doors through which a college graduate may enter the profession, provided he has honestly earned his degree, for then he is in possession of the keys which will open them. One door through which he may pass, after he has satisfied the requirements of his State Registration Board and is financially able to do so, leads to the immediate hanging out of his shingle. I consider this procedure undesirable, except under most unusual circumstances.

A second door leads to a position as draftsman or assistant in an established office, preferably a comparatively small office, in which a varied type of practice is conducted, and where practical experience may be obtained under a principal — especially out-of-the-office experience in supervision.

A third door leads to a position as assistant in an office where extensive and complicated projects are the usual and where the practice may be conducted somewhat as a medical clinic is conducted. Here I am encroaching upon a playing field laid out for a game in which I have had no experience. It seems to me, however, that while this opening may offer a tempting and perhaps necessary solution to financial or other problems, there is danger that the experience gained might confine one to a definite single channel in the river of architecture instead of encouraging him to explore all of the other

channels, the knowledge of which is so necessary for the true practice of the profession.

Architecture is, I believe, an art — in my opinion, the highest form of art. It embraces and is influenced by all of the other arts; therefore, I believe that an architect should be part artist, for if he has not in his soul an appreciation of art, he has embarked upon the wrong ship. The children of his brain may turn out to be satisfactory for their purpose and yet lack that intangible something which pleases aesthetically. Even a stark structural wall may be pleasing if the composition of its elements has been carefully considered.

An architect is dependent upon the receipt of fees in order to practice his profession. For these fees he offers to perform for his clients certain services. How faithfully he performs these services may well determine how long he remains in practice. The amount of the fee he receives and the amount of service he agrees to render is a matter between himself, his conscience and his client; but whatever the fee, he must remember for what services the fee was paid and be conscious of his legal as well as his professional duty to render those services to the best of his ability. I prefer to avoid mention of the so-called customary maximum or minimum rate of fees. The integrity of the practitioner will affect his judgment upon this subject, and he will sink or swim as a result of such judgment.

Some clients may desire limited services and the architect may be willing to render such services for a commensurate fee. It is my opinion that no project can be carried to completion according to the true intent of the Contract Documents, except under the full care and supervision of the author of the documents.

The ethics of the architectural profession frown upon personal advertising by an architect. The by-laws of The American Institute of Architects prohibit advertising by its members, however there are ways by which an architect may obtain publicity. One of these ways is by offering himself for public service, either in politics or in civic work. Too often the architect secludes himself in his ivory tower and then complains because he and his profession have been overlooked in the selection of members of such Boards or Committees as City Planning, etc. There are many places where an architect should serve, but he will not be asked unless he lets it be known that he is willing to do so. He should seek ethical ways in which to signify his willingness to serve. The profession calls each architect to serve the public upon whom he is dependent, and his profession to which he owes allegiance.

# WILLIAM MORGAN

ORDER	Architecture is the concern of space. This means (1) shaping spaces within our buildings, (2) forming transitions between interiors and exteriors, (3) moulding spaces between buildings and (4) relating structure to earth and sky.
EXAMPLE	An example of architecture is The Place By The Sea, 100 apartments in Atlantic Beach, Florida.
LIGHT	Architecture is realized only in light: the light of the sun eternally changing, and the artificial light of man defining space in the absence of the sun.
ORIGIN	Architecture begins in function. An apartment group begins with the individual apartment, with the personal characteristics of each resident: his preferences in music, painting, sculpture, wine, companionship.
MAJOR SPACE	The major space of each apartment is devoted to the specific qualities of each resident. A two story high space and an intimate cave, presenting man's range of spatial experiences.
MINOR SPACE	Secondary spaces are devoted to dressing, bathing, sleeping, food preparation and consumption, storage, access. Minor spaces are subordinated to major spaces both vertically and horizontally.
TRANSITIONAL SPACE	The transition from interior to exterior space continues through a transparent glass wall to a balcony or patio, ultimately defined by the horizon of the sea or a grove of palms.
SPACE BETWEEN BUILDINGS	The space between buildings is arranged (1) for access to individual apartments, (2) for recreation, swimming and strolling, and (3) for automobile parking near each unit.
BUILDINGS TO NEIGHBORS	The apartment group relates itself to neighboring residences by repetition of the scale of individual residences, predominately two stories high, of weathered wood or masonry with white painted trim and garden fences.
RELATION TO SKY	The apartment group is strongly tied together by a continuous horizontal third floor projection, occasionally punctuated by vertical firewall reliefs which subdivide the skyline into a comprehensible human scale.
RELATION TO GROUND	The site is a level sand spit on the Atlantic Ocean, articulately expressed by uncompromising horizontal masonry masses.
MATERIALS	Bearing masonry masses clearly express themselves inside and outside as supports. Cantilevered frame third floors and roofs straightforwardly define the lightness of the super structure.
SCULPTURE	Architecture is the meaningful organization of uniquely rich and meaningful interdependent sculptural spaces, thoughtfully composed and sensitively executed.
TRADITION	Without the continuation of history, without Frank Lloyd Wright and Le Corbusier, The Place By The Sea would not exist. The latter work grows out of former examples. If it is significant it must contribute to that historical continuism, it must contribute to man's continuing concern for the world around him: to architecture.

# HERSCHEL SHEPARD

We cannot escape ourselves. We cannot separate ourselves from that which we observe. To every design problem we bring preconceptions, conscious and unconscious. Even if we are individually aware of the specific images, abstract principles, ideas, and value judgments that we bring, it is difficult to determine our unconscious motivations. Furthermore, our conscious preconceptions concerning life, concerning anything, are beliefs. Mathematics is our most verifiable and least ambiguous hypothesis, but hypothesis it is, subject to modification. Knowledge is based ultimately on assumption; certainty is faith.

We delude ourselves in believing that the design process begins with consideration of a specific site, a unique function, a particular structure, for our basic approach is predetermined by our preconceptions. Yet there is an interaction between our preconception and the specific nature of problems during the design process; we learn as we create. Our preconceptions change with time.

A building or anything created is the materialization at a given time of our conscious and unconscious preconceptions, modified by specific factors. Yet the realized idea, the building or created object, does not in itself possess integrity, beauty, symbolic meaning, or value of any kind: it exists. Value, meaning, significance, is preconceived by its observer, consciously or unconsciously, just as it was preconceived by its creator. In becoming a part of the observer's experience the created object interacts with the observer's preconceptions; it communicates. Similarity in meaning to creator and observer results from similarity in experience.

But architecture must be experienced in space and time to be perceived; it cannot be verbalized. Like all art forms it has its own language. Architecture must be understood through buildings, not words.

# GEORGE RYAD FISHER

There are perhaps two dozen architects in the world qualified to submit "in not over 1000 words, a statement concerning your philosophy of architecture". I am not one of them. Having been so invited, however, I shall make a statement:

Buildings should be soundly constructed, useful, and beautiful.

There was a time when a statement so simple would have seemed insufficient to me and an essay from me then would have been loaded with such esoteric profundities and subtleties as I thought were expected and required to elevate a statement to a "philosophy".

After 20 years involvement with architecture, however, I feel that any embellishment, elaboration, or extension of the self-evident truth of that ancient statement is little more than a pretentious and self-conscious exercise in pedantry.

It seems unimportant to me whether one can articulate his approach to architecture; his work reveals this far more eloquently and truthfully than his words ever could. (It is for this reason that I declined, though invited, to accompany this piece with a photograph of one of my buildings showing my "philosophy in practice". If I had ever designed a building so soundly constructed, so useful, and so beautiful that it would serve to illustrate my conception of fulfillment of those essentials, I would have shown that building—and no one would have missed these words.)

An architect need bring one thing to his work: love of architecture—not just the accouterments of office practice, fee structures and chapter affairs—but architecture. So armed, he would take his work more seriously than himself, and good things would follow naturally.

I do not suggest that a world of architects who care about architecture would issue only masterpieces; it is unthinkable that each work would be a Parthenon or a Dulles Airport. But to attempt less is unforgivable.

THE  
END

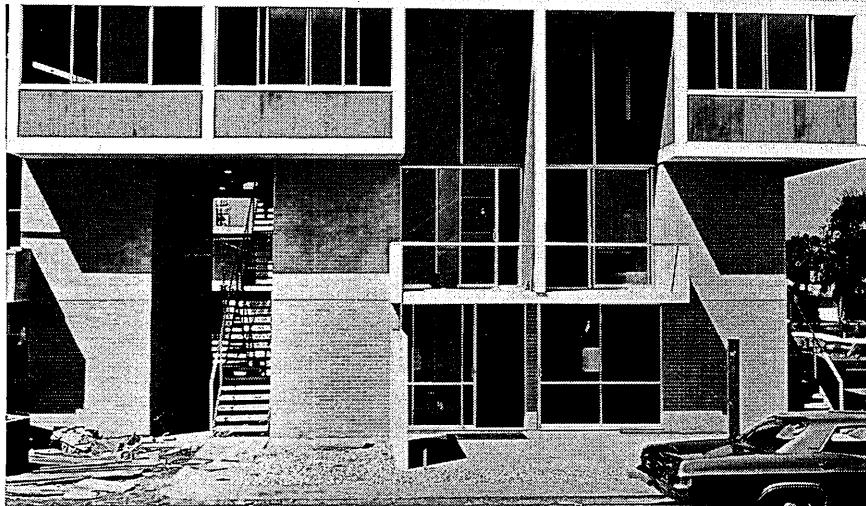
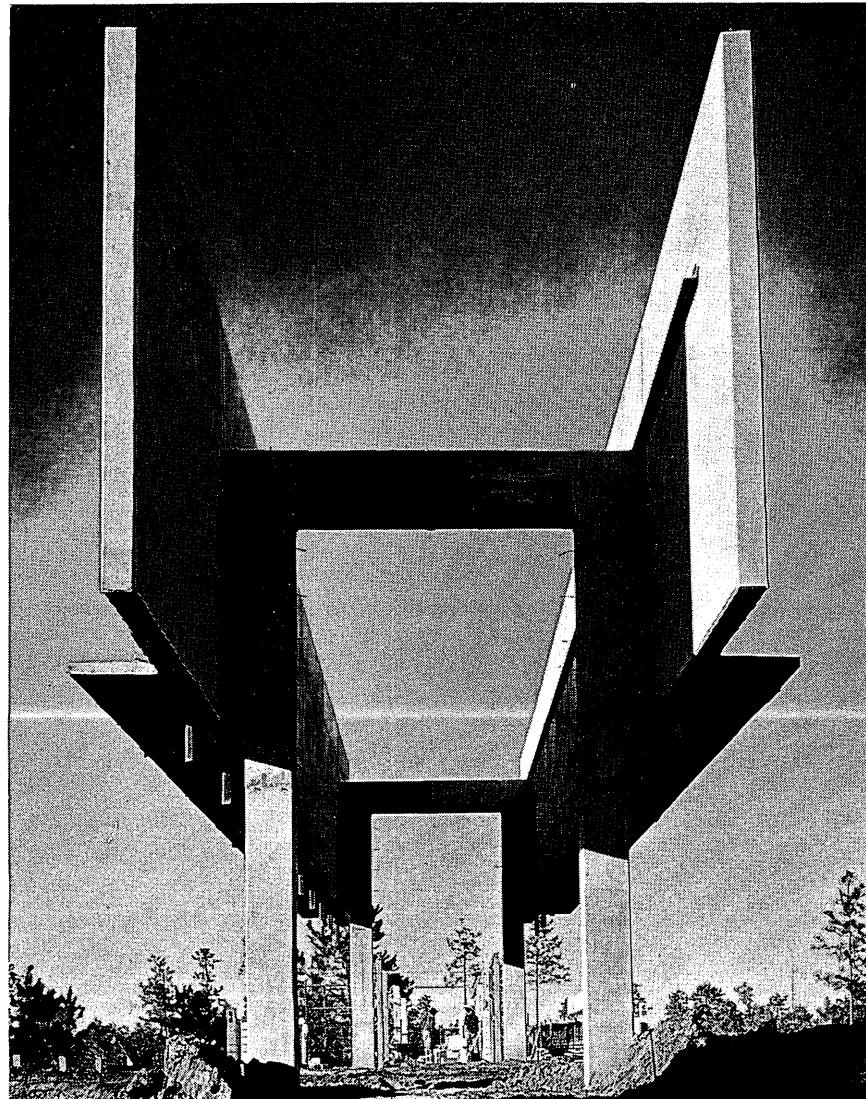


Photo by G. Wade Swicord



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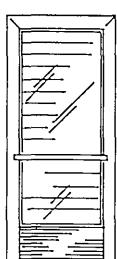


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ORLANDO	\$ 48.30	\$ 82.11	\$135.80
SARASOTA	\$ 40.67	\$ 82.42	\$112.39
ST. PETERSBURG	\$ 38.22	\$ 78.81	\$135.40
TALLAHASSEE	\$144.50	\$152.64	\$499.30
TAMPA	\$ 62.72	\$114.41	\$205.16

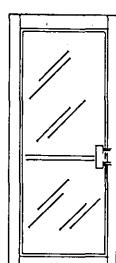
### ALUMINUM DOORS



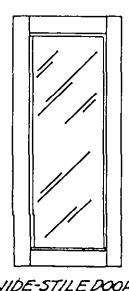
FLUSH DOOR



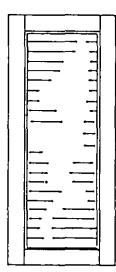
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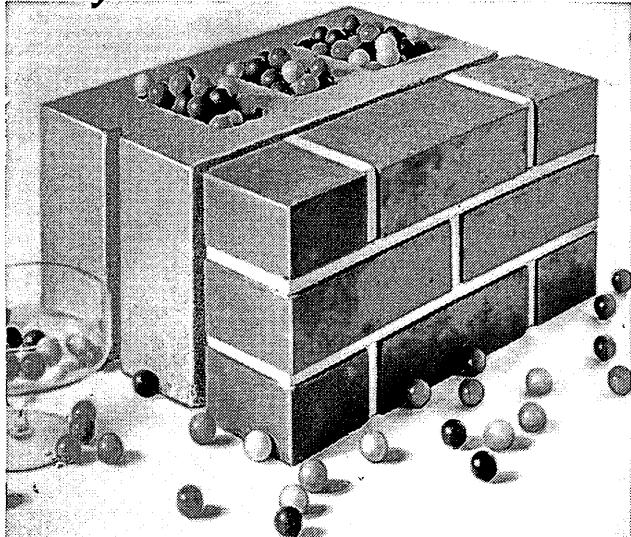
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## CALENDAR

April 4

Legislature Convenes.

April 12

FAAIA Council of Commissioners meeting, 10 a.m.,  
Holiday Inn, Tallahassee.

April 18-21

Florida Industrial Exposition—Orlando.

April 26

FAAIA Board of Directors Meeting, 10 a.m., Holiday Inn, Tallahassee.

May 14-18

AIA National Convention—New York City.

May 27

FAAIA Council of Commissioners Meeting (location to be determined).

June 10

FAAIA Board of Directors Meeting, 10 a.m., Holiday Inn (formerly Town House), West Palm Beach.

Whenever the temperature differs on the inside and outside of these walls (that's all the time), convection occurs in the cavities. The more different the temperature, the bigger the wind in the voids. The wind carries thermals from the side where you want them to the side where you don't. These walls are as good as—or better—than other kinds of walls. But like all walls, they need insulation. Without it the occupants are as miserable as the heating and air conditioning bills.

Zonolite® Masonry Fill Insulation: better than everything

Zonolite Masonry Fill Insulation was developed specifically for these kinds of walls. It doubles their insulation value; a real boon to mankind. Keeps inside wall temperatures comfortable and the heating and air conditioning bills easy to take.

Zonolite pours right into the voids, fills them completely, never settles. It is water repellent; any moisture that gets into the wall drains down through it and out.

Cost: as low as 10¢ per square foot, installed.

**GRACE**

Zonolite Division, W. R. Grace & Co., Dept. FA-67  
135 South LaSalle Street, Chicago, Illinois 60603

**Gentlemen:**

Somehow using jawbreakers doesn't sound like a good solution to the problem of insulating masonry walls. Send me Zonolite Masonry Fill Insulation Folder No. MF-83, with complete technical data and specifications.

NAME \_\_\_\_\_

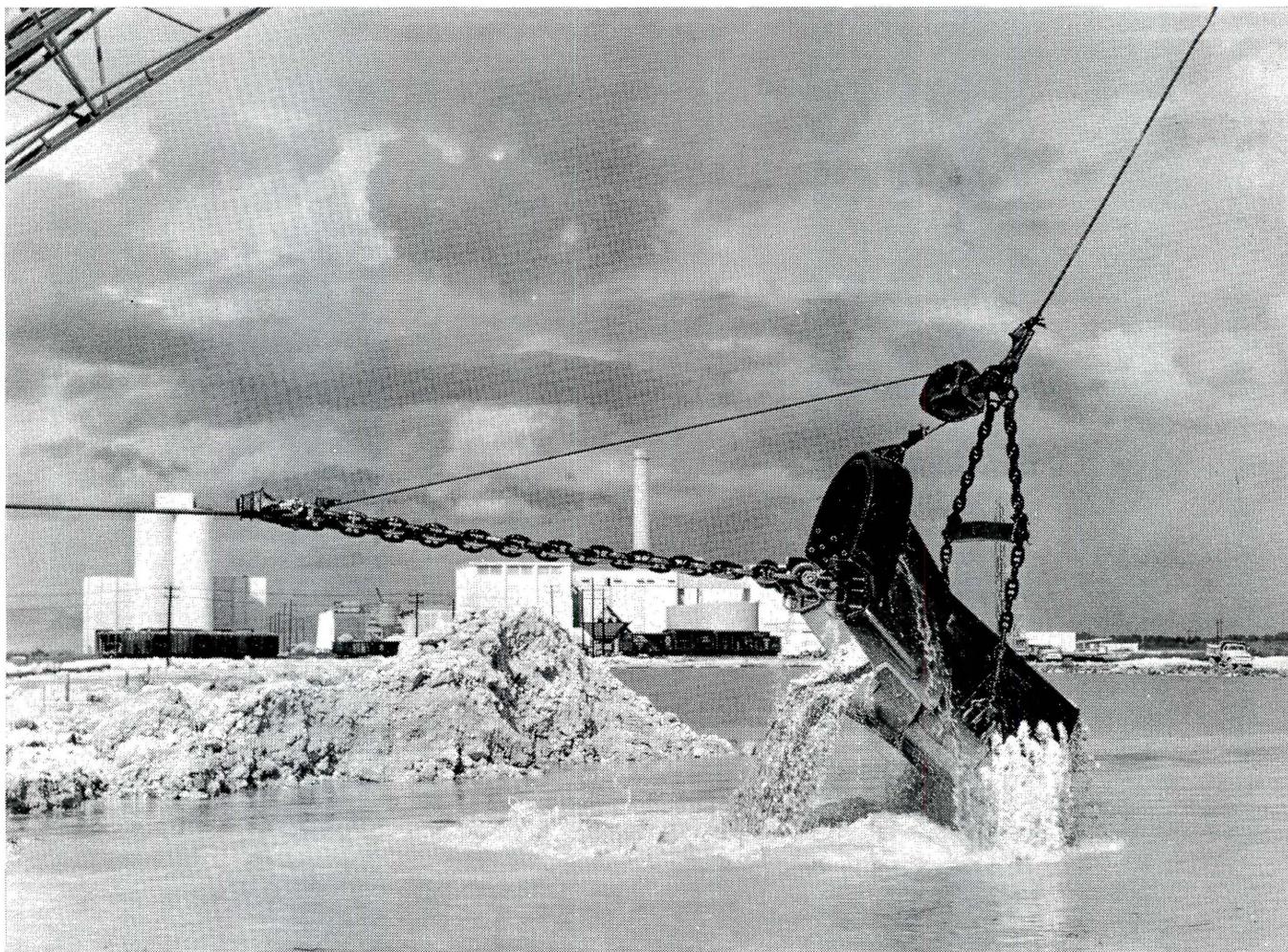
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# FLORIDA'S PROGRESSIVE PARTNER



Quarrying limerock at the Dade County Plant, Miami



From Florida's resources come the raw materials from which Florida Portland Cements and Florida Masonry Cement are made. Florida Portland Cement, with plants in TAMPA and MIAMI, contributes greatly to Florida's economy with

substantial outlays for payrolls, plant investments, taxes, operating expenditures and material purchases. When you use and specify Florida Cements—manufactured in Florida by Floridians—you contribute to the vitality and growth of industry and improvement of Florida's economic climate.

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## INDUSTRIAL APPLICATIONS FOR CAT-BUILT EQUIPMENT



# **Regency Square in Jacksonville uses a dependable total energy system**

Regency Square Shopping Center in Jacksonville, Florida, which formerly opened on March 2, 1967, is the first shopping Center in Florida with a total energy plant. Total energy is an on-site system providing all energy requirements without need for externally supplied electric power.

The Regency Square total energy system is powered by ten Caterpillar-built, model G398, Natural Gas engines. They heat, cool and light the seven connected buildings of the 900 foot mall, plus a 20,000 square foot supermarket and small shop building and an automotive service center —

all totaling over 600,000 square feet of leasable space.

Total energy systems engineered by Caterpillar Dealers are being used by investors, builders, architects and engineers. It's a dependable system from which all energy requirements for a building, plant or facility are supplied from a single power source at very low costs.

No matter what your needs — prime power or stand-by power — contact your Florida Caterpillar Dealer, he can assist in engineering Caterpillar capabilities to fit your needs.

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