

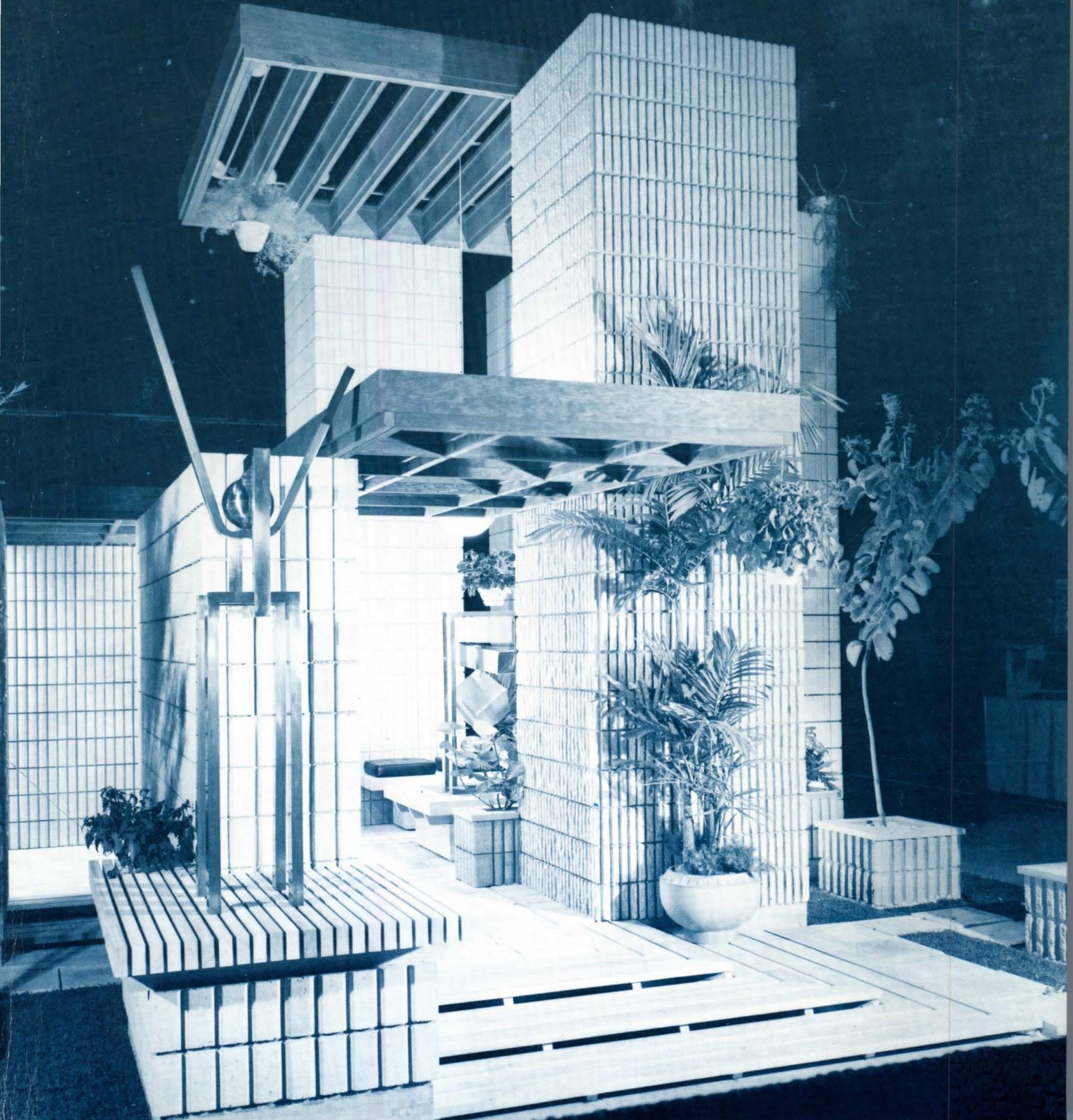
The Florida Architect January/February 1973



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1/73 Volume 23 Number 1

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The Florida Architect January February

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A speech by Allen Krathen at a meeting of the Broward Chapter AIA. Mr. Krathen is presently a Ph.D. candidate in Architecture at Princeton University.

Architecture as Expression

© Allen M. Krathen, 1973

Theories on the Inner Necessity of Design

Wassily Kandinsky is reputed to be the pioneer of abstract expressionism in painting, having worked in pre-revolutionary Russia and in post World War I Germany. He is also famous for having produced that timeless treatise dealing with the contemplative basis of all art: *Concerning the Spiritual in Art*. In this essay, Kandinsky dealt especially with the issue of design integrity among artists, and as if prophetic of the dilemma today in our society as a whole, he remarked of his own era much earlier in the century:

During these mute and blind times . . . men attribute a special and exclusive value to external success, for they judge them by outward results, thinking of material well-being. They hail some technical advance, which can help nothing but the body. Real spiritual gains are undervalued or ignored . . . The question 'what' disappears; only the question 'how' remains. . . Art loses its soul.

It was this essential, artistic principle of *inner necessity* that Kandinsky offered as the only possible recourse in reversing such dire trends. He went further to define it as "the inevitable desire for expression . . . (that) the artist must have something to communicate." "Mastery over form is not the end," Kandinsky wisely speculated, "but, instead, adapting of form to internal significance. . ." with *beauty* being an "internal necessity which springs from the soul."

My central purpose in bringing this up now is to suggest such ideals also, by way of exploitation, as tremendously relevant to hopes for improving the general mediocrity of architectural design that we all, hopefully, recognize as pervading south Florida for many years now. Are there lessons for Florida architects today in such seemingly high-minded sentiments? I would suggest that indeed there are.

Is Kandinsky unrealistic, impractical? If we think so, then are we also to abandon as unrealistic and impractical those concerns in architecture that have to do with beauty, integrity, and self-fulfillment? It may not be fashionable to talk of these things today, in the corporate, computerized world of late 20th century architec-

ture, but certainly this does not mean they are no longer of great and lasting importance to serious architectural designers. If it were otherwise, architecture might as well have no meaning whatsoever, at least not as a creative, human endeavor.

But, thankfully, architects of the recent past — and present — have seen fit to take such concerns quite seriously. Conceiving, above all, of the architect's most important responsibility as centering about his need for design as expression of himself and his culture, they have produced theories of design which have lasting meaning, especially for us here today.

I have mentioned the architect's "responsibility", though I do not concern myself here and now with the lately fashionable issue of the architect's responsibility to society. Insofar as client selection and program formulation allows it, of course, as they affect *design* — for that is the architect's *primary* concern, and must always remain so. Architecture in the conventional sense — that is what we must begin to restore if we are to take hold of the reins of better design. I would refer again to Kandinsky: that professional responsibility remains one of design — a responsibility to oneself as architect. *An inner necessity*, yes — now become a *matter of necessity*.

A look at architectural theory tells us how some of the better known architects have speculated upon such issues: how they articulate their ideas in respect to the design of buildings. All of them tell us, in one manner or another, that architecture begins and ends with the architect, that design is still the issue. If architects here are to offer clients an alternative to the banal meaningless and garishness of most public, and nearly all private structures in this region, it behoves us to take a look at what they said. With cultural specialization manifesting itself in architecture in terms of "corporate" firms, with hierarchies of teams, captains, computers, programmers, consultant planners, economists, and the like, we are forced to question whether there is still something valid about the plain and simple Architect — divorced of all such exotic labels. In an age badgered by

the "Sociologist-Architect", the "Technologist-Architect", and the "Urbanologist-Architect" does the *Designer-Architect* no longer matter? The designed integrity of the single building has become a matter of indifference to those specialists concerned with architecture only as a social tool, as an instrument for social good, or architecture merely as a matter of density, systems, and aggregation. To an age which now produces architecture that is dehumanizing in scale, virtually identical in appearance, and anonymous in character, is there a better alternative?

Is architecture as an artful, expressive activity no longer meaningful? Is architecture as a philosophical statement about man and society now to disappear forever? What of the inner necessity of architecture as an "esthetic activity"? A profession grounded in humanism first, and in technology only by consequence? Contrary to popular *and* professional attitudes in this region, esthetics in architecture have nothing to do with cheap veneers or post-facto decoration. The very *raison-d'estre* of architecture has to do, instead, with far deeper principles of thought and design — wound up with the very form and space of the building itself. The generative, creative concept at the core of any worthwhile work of architecture is, after all is said and done, the purpose of it all.

Kandinsky called it the *soul* of art or architecture. In this same way, Le Corbusier told us that the important thing about architects was their ability to realize "a conception", as he termed it. Le Corbusier saw the raw material of his own architectural conceptions in an *expression* of 20th century industrial civilization which, as creative artist, he chose to interpret for himself. He thought of the machine, for example, as "in itself the factor of economy (in design)". And he conceived of the house as "a machine for living in", expressing his belief that residential activities demanded the same kind of efficiency in design as does the sparse, functional inter-dependency of the best machines. His intention was not, as is commonly thought, to design a machine which looked like a house, but rather a

CONTINUED

Architecture As Expression, Continued

house which was — metaphorically — a machine. And Le Corbusier was always quick to put right any misunderstandings about this when he called his house-machine above all, a “human thing”.

Walter Gropius, founder of Germany’s pre-war *Bauhaus*, and father of two generations of architects in this country, suggested that “honesty of thought and feeling” were to be the hallmarks of the architecture of our time. Disdaining sham and deception, Gropius saw architecture as nothing less than a total personal, moral commitment in design to what he termed the major “intellectual, social, and technical conditions of our age”. And, the artist that he was, Gropius chose to expressively interpret such conditions for himself. Such did Gropius see his world — the basis for his architectural expression. To Gropius, as it did to Wright, this “honesty of thought and feeling” seemed to demand no less than, among other things, a frank and overt use of materials as they were found in nature — neither in imitation of something else, nor as applied decoration.

And so Gropius exploited what he felt to be those materials and structural techniques which he believed largely characterized his age — as one of industry and machinery. He used steel, glass, and concrete in and for themselves, and he (as did Mies) standardized his plans in terms of structure. In all of this Gropius and Mies sought an expressive concept of the mass-production and standardization associated with contemporary factories and machines. To Gropius — but especially to Le Corbusier — light and fresh air in architecture was invested with moral overtones. They suggested that mankind was now free of the dark servitudes and suffocating ignorance of a pre-industrial age, that a new “enlightened” existence lay before us, and that such should be the basis of expression in the forms and materials of a new age.

Yet Gropius saw fit to qualify his theory of design so as not to be misunderstood as the de-emphasis of art in favor of technology for its own sake:

Were mechanization an end in itself it would be an unmitigated calamity, robbing life of half its fullness and

variety by stunting men and women into subhuman, robot-like automations.

Gropius had obvious reservations about confusing means and ends in art and technology, and especially so in the tenuous equilibrium that exists in architecture.

No less did Wright also acknowledge the necessity for the architect to express the inner self in architecture, though on vastly different terms. “Every true building is of the quality of some man’s soul”, he observed, and added further that the “message” of architecture could be understood only “in terms of ourselves”. “Man is the matter of the message, after all is said and done”, Wright admitted. Departing from Gropius and Mies, however, Wright sought to express a democratic society, enshrining individuality and mankind’s agrarian dependency upon the land rather than the expression of an industrial one which stresses conformity and mass-production. Wright hated the mechanization of cities. Nevertheless, what mattered above all to him was the expressive potential of architectural design. For it was “interpretation” above all, he held, that distinguished serious-minded architects from those less committed to their work and from mere technicians. An elitist view, no doubt. But to Wright it was the “image-making” capacity among architects (as he put it) that mattered most of all: the “image” as the badge of worthy architecture.

Still another eminent architect, Eero Saarinen, saw architecture as the design of a deliberately expressive concept. Saarinen’s approach was a sort of 20th century eclecticism, one in which he created his plans and forms in terms of the differing programmatic purposes of each of his commissions. Saarinen’s work is based upon the symbolism of *use* in a building, and his criticism of internationalist architecture is thus understandable: that such designers seemed to see “the different problems of our day all fitting into the same glass and aluminum box,” as he put it, — all looking the same”.

Saarinen sought instead to express through form and space the differences in

program and purpose among a hockey rink, for example, an automotive center, an airline terminal, and a women’s dormitory. Structure and materials are all vastly different from one another, but what remains the same is Saarinen’s *inner* expression: a theory of design which strives to establish a logical correspondence between a building’s use and the three-dimensional image it conveys. Said Saarinen:

When I approach an architectural problem, I try to think out the real significance of the problem. What is the essence of the problem and how can the total structure capture that essence? How can the whole building convey emotionally the purpose and meaning of the building?

“To capture the inner meaning”, echoing Kandinsky, was Saarinen’s ultimate objective in architecture. “The one essential quality of architecture . . . aside from pure shelter for man’s activities,” held Saarinen, “is its inspirational value to man.” And he saw the key to all this, like Le Corbusier, in a design “concept”:

When one embarks on a concept for a building, this concept has to be exaggerated and overstated and repeated in every part of its interior, so that wherever you are the building sings with same message.

The TWA terminal, for one, is eloquent testimony to this ideal.

But it is perhaps Louis Kahn more so than any other practicing architect at the moment who speaks most dramatically of personal commitment to an expressive concept in design: attempting to interpret the basic philosophical meaning of an institution, as originating in the program. In some respects like Saarinen, Kahn sees the ultimate objective in architecture to endow in three-dimensional form the essential nature of a program, insofar as the architect is capable of discerning precisely what it “wants to be”, as Kahn observes. But Kahn’s brand of institutional symbolism is perhaps not so obvious as is Saarinen’s. Instead, Kahn’s ideals lie deep in the abstract sophistications of plan, in the coordination of architectural masses, and in the geometry of interrelationships among buildings in a complex.

In Kahn's view, good architecture is a consequence of the architect's willingness to reflect seriously upon the essence of the institution which the program describes. To Kahn, knowing "what to build" — as he put it — is far more important than knowing "how to build it". "The right thing" badly done, in Kahn's estimate, is of far greater consequence than the "wrong thing" done well. Creative insight is thus held to be the architect's first responsibility, and by far his most challenging task. Kahn defined it as "the *thoughtful* making of spaces", and further observed that "an architect has powers that sense the psychological entity of something". "He makes something that belongs to all of us".

One anecdote of Kahn's is particularly revealing, and demonstrates an instance where design is viewed as an expressive activity. In what follows, Kahn is discussing the program given him for the enormous legislative capitol at Dacca some years ago. He tells us how he began to reflect upon his task as architect philosophically, and how he translated the program into the essence of a strong architectural concept:

I was given an extensive program of buildings: the assembly; the supreme court; hostels, schools, a stadium, the diplomatic enclave; the living sector; market, all to be placed on a thousand acres of flat land subject to flood. I kept thinking of how these buildings may be grouped and what would cause them to take their place on the land. On the night of the third day, I fell out of bed with a thought which is still the prevailing idea of the plan. This came simply from the realization that assembly is of a transcendent nature. Men came to assemble to touch the spirit of community, and I felt that this must be expressible.

To Kahn architecture seems a religious experience, depending upon the ritual of inspired design. He admits in fact that "a discipline of the spirit rather than emotional whims produce works of art" and proceeds to observe that:

Art is the making of meaningful form. It is very much a part of our life, and

is actually the concrete product of religion — feeling at its greatest moment is religion . . . religion from which we derive such feelings as mobility — that religion.

No wonder architects who hear Kahn talk of their profession in such a way are themselves renewed and inspired, as if having heard the Messiah in a time of despair.

After all this, there may still be those skeptics among us who continue to wonder how relevant such theories are to architects here, in Florida. I have been talking of other architects and how they viewed their profession, and would suggest that what they said ought stand as its own testimony to relevance. Architects everywhere, *including* south Florida, are indeed a part of this "noble" tradition, as Kahn called it, and therefore ought to be nourished and encouraged by it. If there be any one thing which these preceding theorists have told us, it is simply that in order to design architecture worthy of the name we must first start with *ourselves* — as creative, thoughtful, self-responsive designers.

How do architects in Florida prefer to see themselves and their world? As frivolous hacks trapped in endless strips of fried chicken stands and resort hotels and condominiums which succeed only in intimidating the sensibilities? Or, more preferably, as architects who can begin to take off from the great traditions of modern architecture. As architects who seek to address themselves to the best ideals of the past and present: to re-shape their thinking by considering those elements that make Florida so environmentally unique — its sun, for example, its flatness, its light, its liveability.

To be so complacent and insular as not to be aware of the issues that preoccupy thoughtful architects elsewhere is to remain ignorant of matters absolutely critical to the best that architecture can offer as a creative endeavor. To continue to turn one's back upon such issues is not only to betray oneself, but the client as well, who deserves a worthier alternative than what the speculators and developers

and franchisers have foisted upon them. Quite simply, it is time that architects and architecture in this region meet the demand of creative design and, in this respect, begin to mature.

I'd like to close with what I believe is a fitting tribute to architecture as responsible expression — an excerpt from Paul Valery's dialogue between Socrates and Eupalinos, the architect of mythic antiquity, who observed with great insight the following:

What is most beautiful is of necessity tyrannical . . . true beauty is precisely as rare as is, among men, the man capable of making an effort against himself . . . of choosing a certain self and of imposing it upon himself.

Just imagine . . . what would be the nature of a mortal pure enough, reasonable enough . . . powerfully enough armed . . . to think out to the ultimate limits of his being, and therefore to ultimate reality, to build I know not what monuments . . . designed to communicate to the soul the emotion of an inexhaustible accord.

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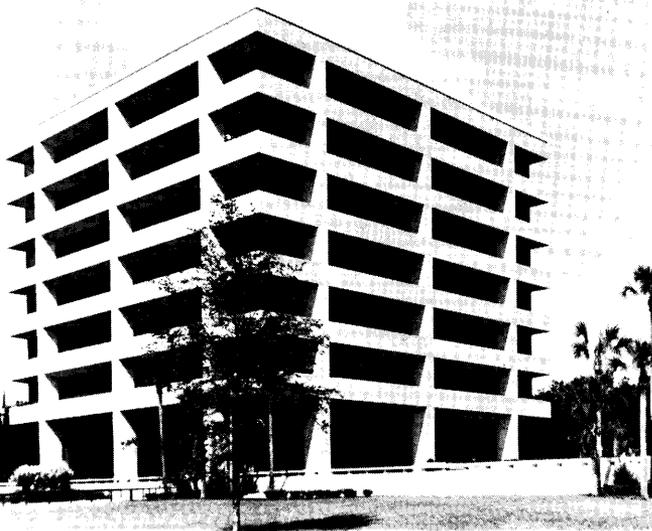
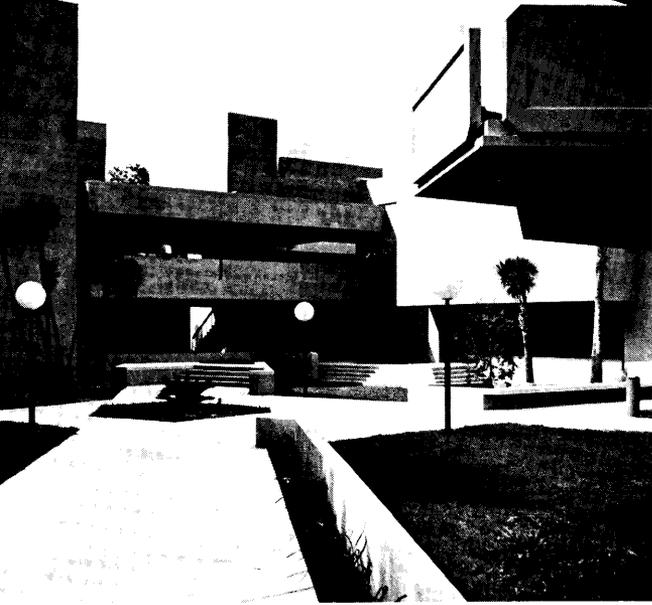
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AWARDS

MID FLORIDA CHAPTER AIA

AWARD: MERIT

Project: The Ludd M. Spivey Fine Arts Center, Florida Southern College, Lakeland.

Architect: Schweizer Associates, Inc.

Designer: Duane Stark

A bold organization of form and exterior space. These buildings show a profound understanding of the scale and exterior space systems of the existing campus.

In addition to the architectural firms receiving awards, two special craftsmanship awards were also given. Mr. Roger Britton, of Sanford, Fla., was presented an award of honorable mention for his various sign constructions used at the Springs Development, Longwood, Fla. Mr. Britton performed all of the work of building these signs using laminated cypress. The letters are all routed out as well as the logo shown on the signs.

For the craftsmanship involved in executing the design of a round wood altar for Zion Lutheran Church, Deerfield, Fla. Mr. Garrett Stonehouse of Fort Lauderdale also received a special craftsmanship award of honorable mention.

An award of honorable mention was presented to Robert J. Laughlin, of Tilden and Denson, Consulting Engineers, for his contributions to the field of lighting. Among Mr. Laughlin's credits is the lighting for Loch Haven Arts Center, Eastminister Presbyterian Church, Indialantic, Fla., and the Ludd M. Spivey Fine Arts' Center at Florida Southern College.

Two community service awards were awarded by the Mid Florida Chapter AIA. Mrs. Jean Oliphant, in recognition and appreciation for her contribution to the arts, was presented an award for her origination of the Winter Park Art Festival in 1960. Mrs. Oliphant was one of the four founders of the festival to promote local artists' work and to give the community an appreciation of the arts.

Dr. James Smith, Orlando physician, received an award for his dedication and contributions to the community in the establishment of the Washington Shores Association for recreation. Since its inception in 1968, when Dr. Smith first helped raise the one hundred and twenty five thousand dollars for the purchase of the building, Dr. Smith has worked diligently for its progress.

AWARD: MERIT

Project: Florida Gas Building, Winter Park

Architect: Murphy, Hunton and Shivers, Pa., Clyde Brady associate, with Neuhaus and Taylor of Houston, Texas

Special merit is given to the local architect, landscape architect, interior designer, who have produced an overall project of excellence with great sympathy for its site and general environment. Indeed the total quality of all the parts is the mark of all good architecture.

AWARD: MERIT

Project: American Federal Savings and Loan, Colonial Plaza Branch, Orlando.

Architect: Murphy, Hunton and Shivers, Pa., Clyde Brady, associate

A refreshing use of space achieved within the interior of the shopping mall. Its clean detailing has withstood public use for over five years and maintains its timeliness in the field of contemporary architecture.

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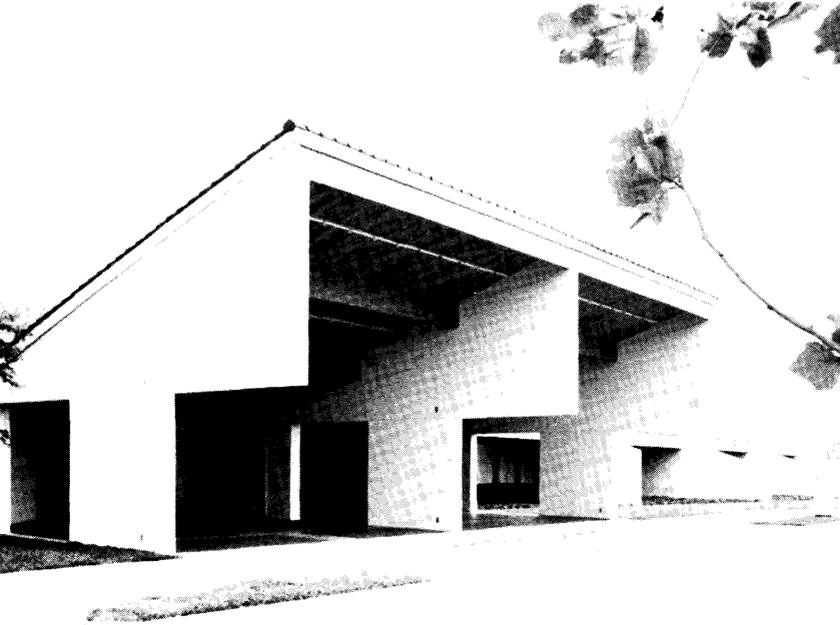
MORE AWARDS

AWARD: HONORABLE MENTION

Location: new town of Poinciana

Architect: Chicago office of Skidmore, Owings and Merrill

This building is a fitting gateway to the proposed development. Its sharp exterior and careful handling of the site gives it a good sense of arrival. It embodies the look towards the future of this, and all, new towns.

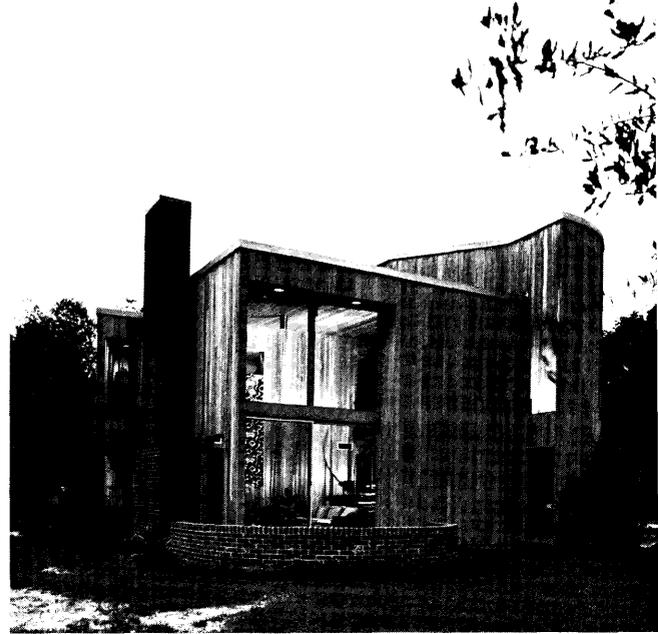


AWARD: HONORABLE MENTION

Project: Don Duer Residence, Winter Park

Architect: Don Duer

This is a building that truly understands its site. A refreshing example for Orlando residential building.

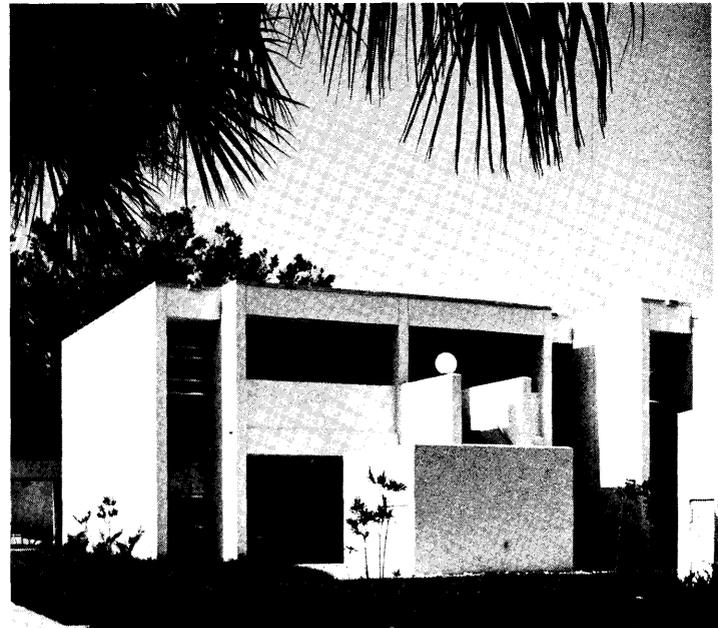


AWARD: HONORABLE MENTION

Project: Liveoak Village cluster homes, The Springs, Longwood.

Architect: Murphy, Hunton and Shivers, Pa., Clyde Brady, associate

These units create an overall scale that reinforces the sense of community which the architect sought to achieve. The quiet handling of form and materials contribute to the overall pleasantness of the homes.



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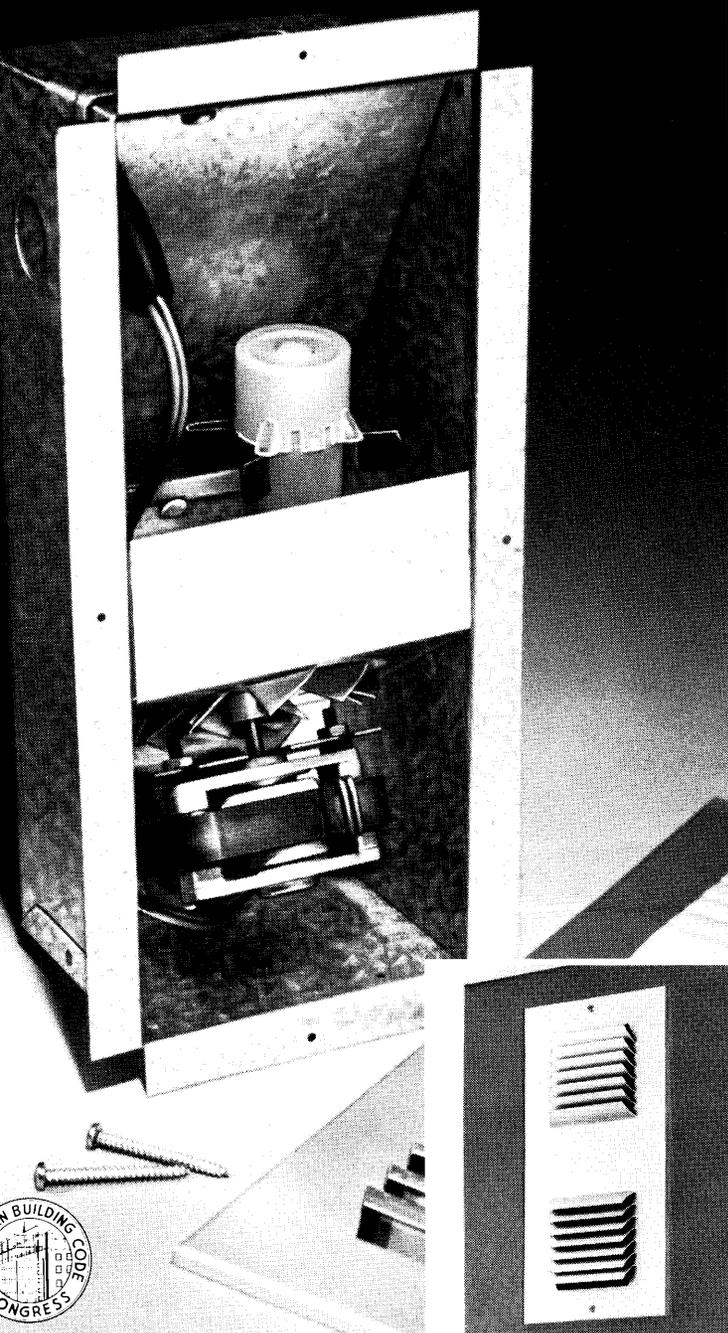
Project: Redding Gardens, housing for the elderly, Sanford

Architect: Gutman, Dragash and Matz, with John A. Burton IV

This is a sensitive solution to a very difficult problem of developing 100 units of housing, low cost, for the elderly and a community center to serve them, on two parcels of land that were previously occupied by substandard housing in Sanford.

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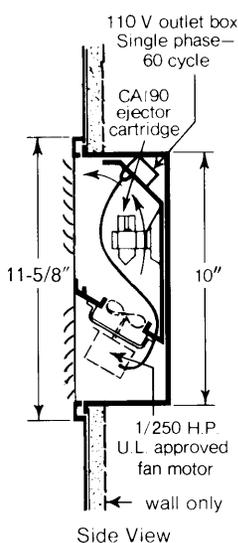
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Rush-Hampton Industries

Longwood Industrial Park, Longwood, Florida 32750

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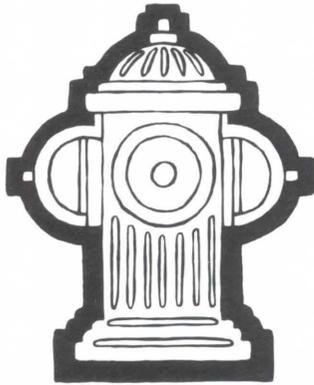
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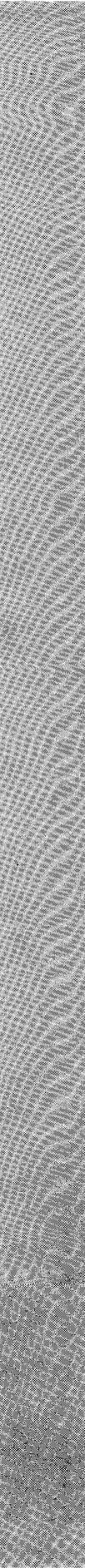
At first glance it looks like a huge round space ship from a distant planet. You wonder what brought it to rest beside cat-tails bordering a pond on the north edge of St. Petersburg, Florida.

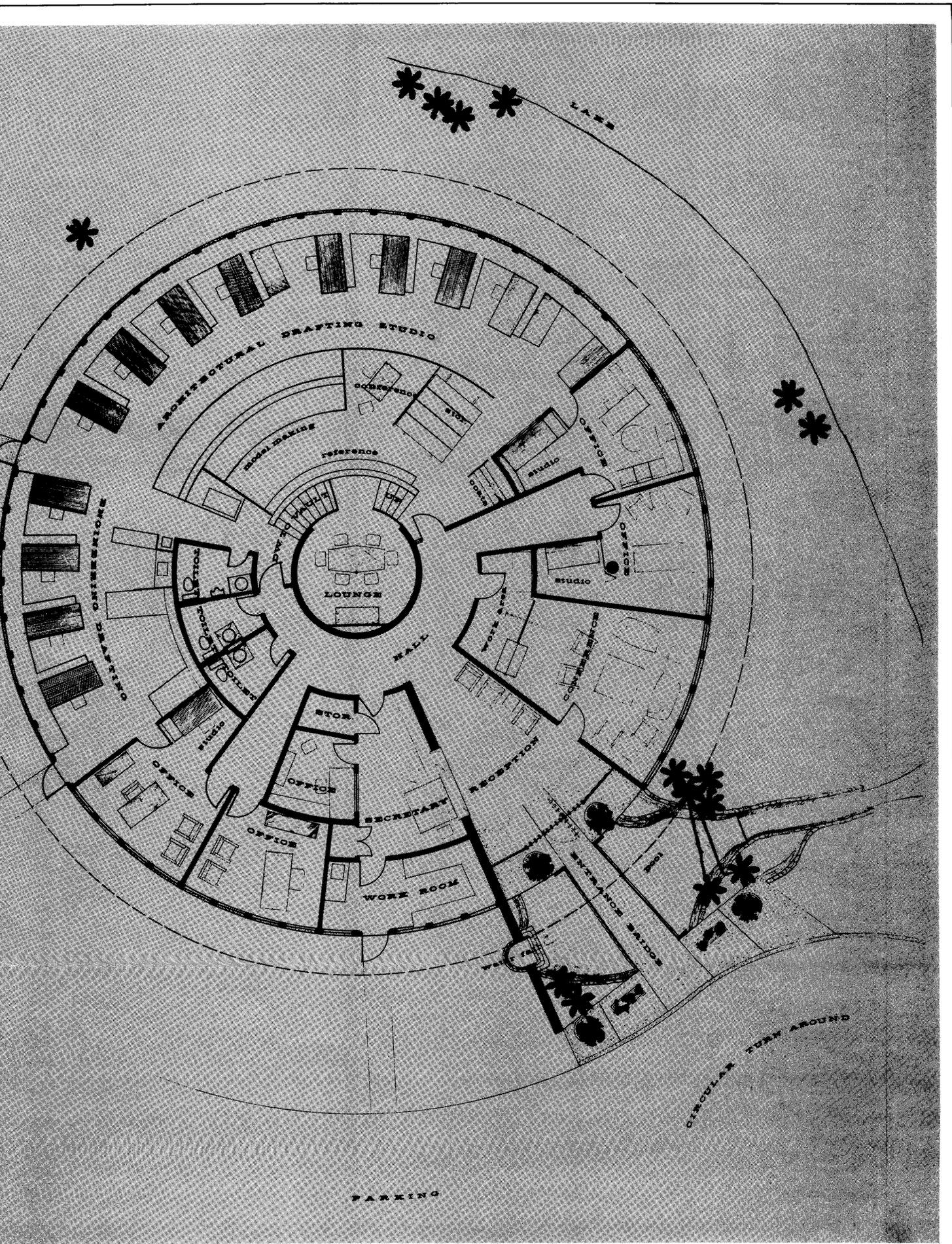
As curiosity draws you nearer, this other worldly object turns out to be quite a down-to-earth structure, the headquarters of Anderson Johnson Henry Parrish, Architects-Engineers, Inc., at 10500 Roosevelt Blvd. in St. Petersburg.

The official greeter at AJHP is a waterfall outside the main entrance, a cheerful cascade plunging through tropical shrubbery into a pool which in turn feeds a brook coursing toward the pond. The setting lifts your spirits as you cross a foot bridge to the front door, but you don't realize unless you're told that all this water also serves a utilitarian purpose. It's recirculating coolant for the building's air conditioning system.

Why, you may wonder, a round building? In one sense, the shape symbolizes unity, the firm's commitment to meeting all the environmental design needs of its clients. Architects Glenn Q. Johnson, AIA, and John David Parrish, AIA, and Registered Professional Engineers John A. Anderson and Allen K. Henry augment and complement each other on any project the firm undertakes.

From a functional standpoint, the circle provides a light, airy package for the offices, presentation and drafting rooms, reception area and other working spaces needed by the four principals and their 14 in-house employees. (Another man, an engineer, is in charge of AJHP's new Fort Myers office).





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PARKING

The rooms are predictably wedge-shaped, but there's no feeling of closure at the narrow end because the ceiling sweeps inward and upward toward a central core occupied by the building's mechanical systems. The total effect draws you into the structure, inviting you to become part of what's happening there.

In creating their own professional home, Messrs. Anderson, Johnson, Henry and Parrish proceeded as they would for any other client. "We design every project from the inside out," says Johnson. "We arrange the interior spaces to solve the client's problems, meet his needs and make his work or his home life more joyful."

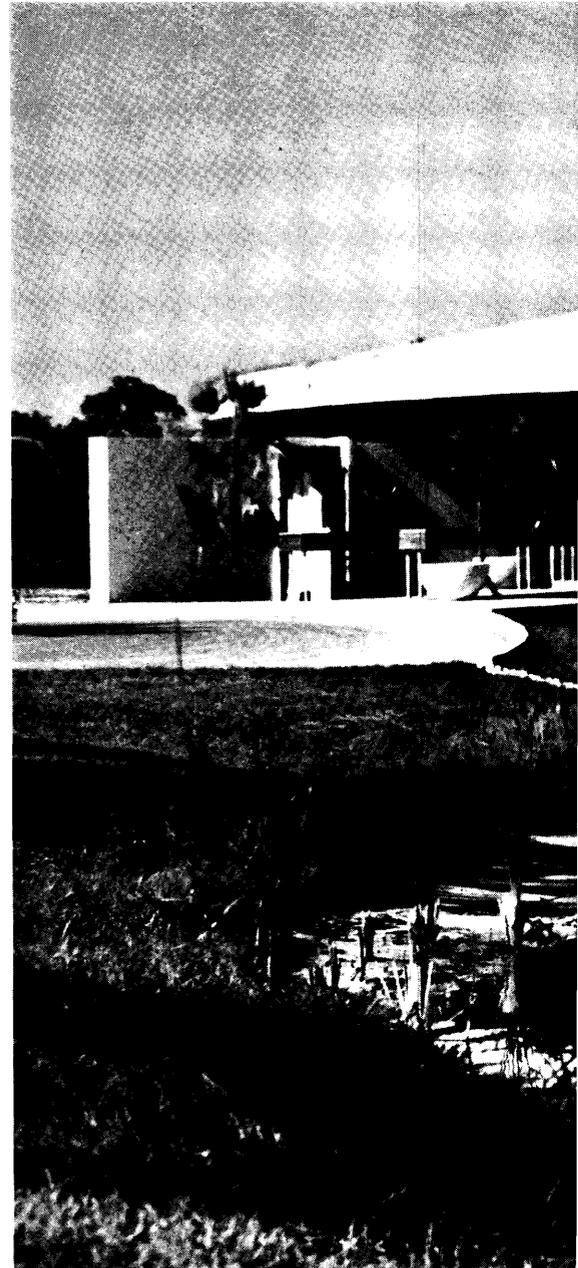
Every client's needs are different, so every AJHP building is unique. Spatial relationships dictate the choice of suitable building materials. The exterior of the building expresses what goes on inside, and also the relationship of the structure to its surroundings. Because the firm has no identifying visual "signature", you can't tell an AJHP building just by looking at it.

AJHP's designs do, however, have one common element: concern for environmental quality. An effort is made to respect the ecological integrity of any site, to enhance rather than disrupt it. The firm's own office building epitomizes the AJHP emphasis on grafting men and their structures into an easy, cooperative relationship with nature.

This approach has proven eminently successful for the four men since 1960, when their partnership was organized in its present form. That year the firm's annual construction dollar volume was \$750,000; in 1972 it was \$23.4 million.

Back in 1959 a corporate predecessor to AJHP pioneered the use of air conditioning in Florida schools. The firm used a standard program for space requirements and succeeded in designing Oak Grove Junior High School in Clearwater as a completely air-conditioned school which could be constructed at lower cost than similar schools without air conditioning. Subsequently, the U.S. Office of Education studied the school and its operation under a Ford Foundation grant, to ascertain how design innovations could be applied elsewhere.

Over the years AJHP has capitalized on this early success, designing more school buildings than anything else. However, the firm's practice is broad-gauged and its commissions have also included many institutional, medical, religious and residential structures.



AJHP Office Building



In recent years, AJHP has received the Architects Annual Building Award for the Pinellas County Judicial Building (1972), Holy Cross Catholic Church (1972) and Azalea Junior High School (1968), all of which are in St. Petersburg, and for the St. Petersburg Beach Public Library (1970). The Oakhurst Elementary School Kindergarten in Largo earned AJHP the 1970 American Association of School Administrators Award.

The firm has also received recognition in the form of invitations to its principals to involve themselves in community affairs. Anderson is now serving, by appointment of the Governor, on the board of the South West Florida Water Management District. Parrish is on the board of governors of the Science Center of Pinellas County, and he and Johnson both serve on the advisory board of the county's Division of Vocational Technical and Adult Education.





Pinellas County Judicial Building

Not all of AJHP's work is architecture in the strictest sense, of course. The firm's engineering practitioners are involved in land planning for residential, commercial and industrial clients; sewage collection and treatment projects; engineering of streets, earthwork and drainage; correction of existing municipal drainage problems; and a variety of other civil engineering activities. Sometimes these are undertaken independently; on other occasions they're in conjunction with an architectural project. At the moment AJHP is engaged in land planning and architectural design of apartment complexes for four major builders: Redman Development Corporation of Dallas, Texas; Mark Builders, Orlando; Lennar Corporation, Miami; and Metro Care Corporation, South Amboy, New Jersey.

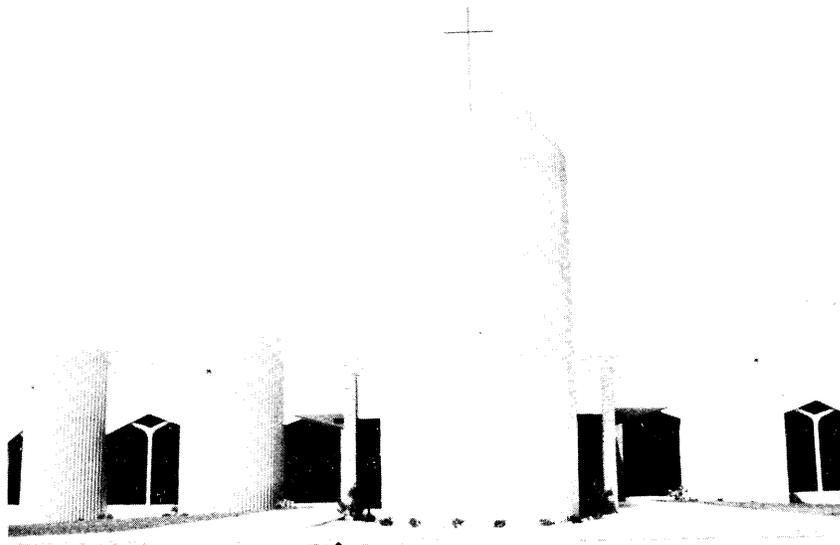
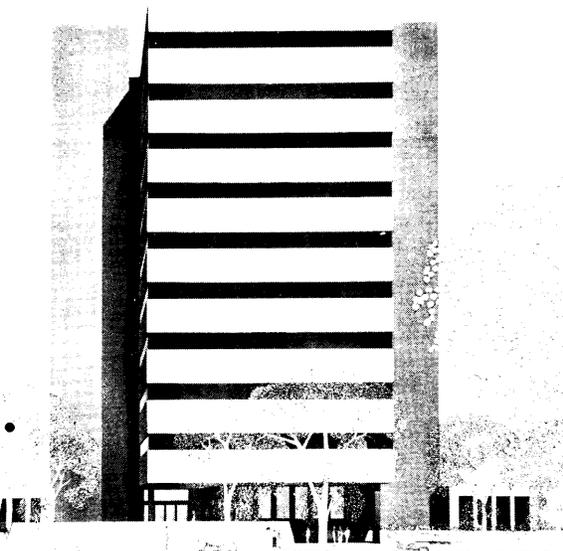




Another project now under way is the First Marine Bank Building at Riviera Beach on Florida's east coast. The client, General Financial Services Corporation, wanted as much open space as possible on the office floors of the 10 story, \$2.5 million building. AJHP's solution involves cantilevering the floors from service towers located at either end of the building. In the towers are elevators, stairways, air conditioning and other mechanical systems. From a visual standpoint the result will be quite attractive, for the center section of the building will appear to float airily, bridgelike, between the anchoring towers.

AJHP has also been awarded a \$13 million contract to design a major addition to Manatee Memorial Hospital in Bradenton. A preliminary concept being discussed by the hospital trustees involves twin 10-story towers which would add 242 beds. For this project, AJHP has associated with one of the world's largest architectural firms, Perkins & Will of Chicago, which is serving as a consultant in the year-long research effort to produce a final design.

Holy Cross Catholic Church



In the immediate future, AJHP expects to broaden the scope of its services. To this end Anderson has become a licensed Realtor and Johnson is preparing to obtain a contractor's license. By the end of 1973 AJHP will be able to put together a total project package for a client; secure the land, arrange for financing, undertake architectural and interior design, and manage construction by serving as prime contractor.

"Historically," Parrish notes, "the architect has been the master builder. We're eager to return to our traditional, rightful role."



AJHP's drafting room.

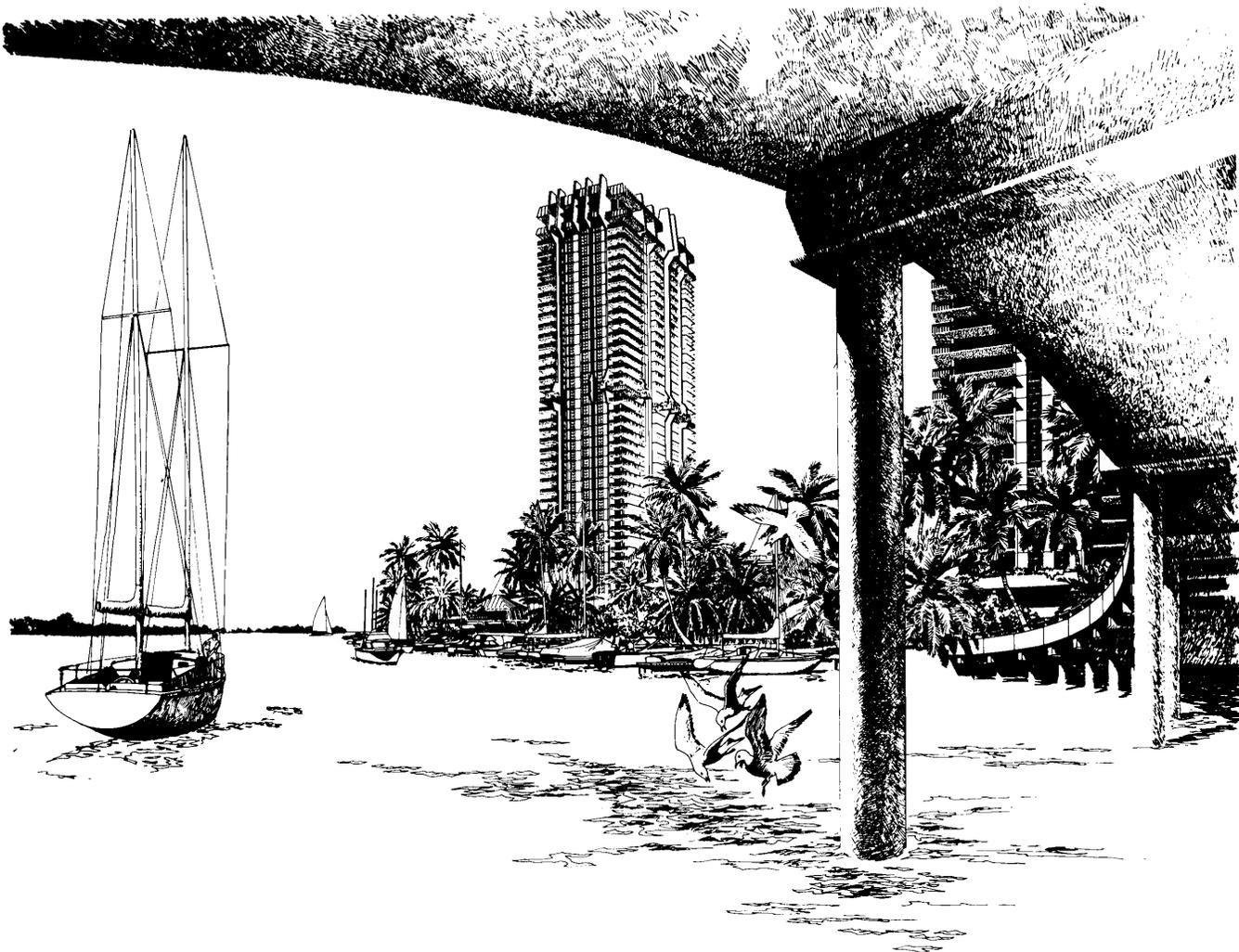


Left to right: Allen K. Henry, John David Parrish, Glenn Q. Johnson, John A. Anderson

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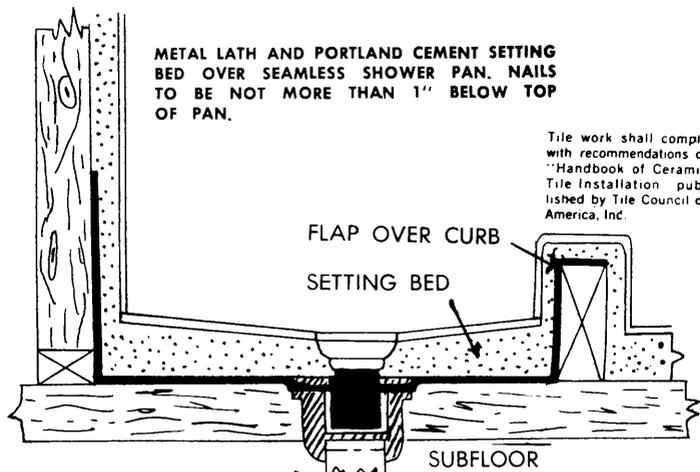
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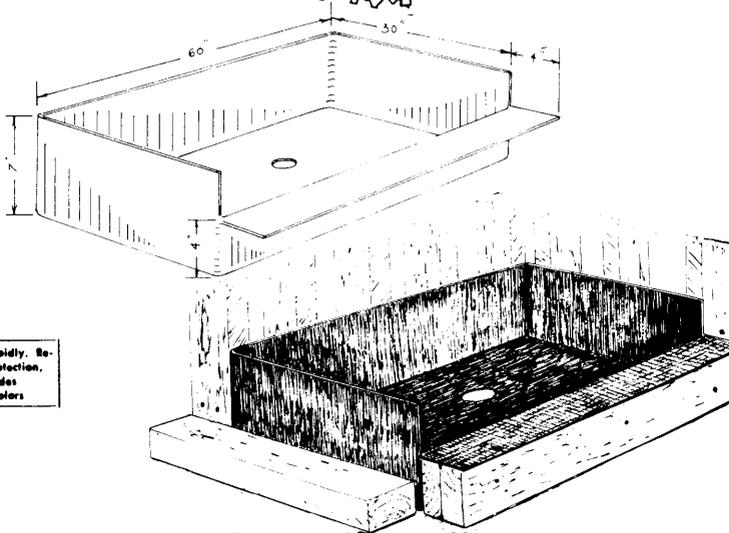
	HIGH DENSITY POLYETHYLENE PROPERTIES	A.S.T.M. TEST METHOD	HIGH DENSITY
PROCESSING	1. Molding qualities	-	Excellent
	2. Compression molding temp. °F	-	300-450
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	4. Injection molding temp. °F	-	300-600
	5. Avg. rec. injection molding pressure, p.s.i.	-	10000-20000
	6. Compression ratio	-	2.0
	7. Mold (linear) shrinkage, in./in.	-	0.02-0.05
	8. Specific gravity (density)	D792	0.941-0.965
	9. Specific volume, cu. in./lb.	D792	29.6-28.8
	10. Refractive index, n	D542	1.54
MECHANICAL	11. Tensile strength, p.s.i.	D638, D651	3100-5500
	12. Elongation, %	D638	50-1000
	13. Tensile modulus, 10 ⁵ p.s.i.	D638	0.6-1.8
	14. Compressive strength, p.s.i.	D695	2700-3600
	15. Flexural yield strength, p.s.i.	D790	1000
	16. Impact strength, ft. lb./in. of notch (1/2 x 1/2 in. notched bar, Izod test)	D256	0.8-20.0
	17. Hardness, Rockwell	D785	D60-70 (Shore)
	18. Flexural modulus, p.s.i. x 10 ⁵	D790	1.0-1.6
THERMAL	19. Compressive modulus, p.s.i. x 10 ⁵	D695	-
	20. Thermal conductivity, 10 ⁻⁴ cal./sec./sq.cm., 1 (°C./cm.)	C177	11-12.4
	21. Specific heat, cal./°C./gm. (RT)	-	0.55
	22. Thermal expansion, 10 ⁻² /°C.	D696	11-13
	23. Resistance to heat, °F. (continuous)	-	250
	24. Deflection temp., °F. @ 264 p.s.i. fiber stress @ 66 p.s.i. fiber stress	D648	110-130 140-190
	25. Volume resistivity, ohm-cm (50% RH and 23°C.)	D257	> 10 ¹⁵
	26. Dielectric strength, short-time, 1/8-in. thickness, volts/mil	D149	450-500
ELECTRICAL	27. Dielectric strength, step-by-step, 1/8-in. thickness, volts/mil	D149	440-600
	28. Dielectric constant, 60 cycles	D150	2.30-2.35
	29. Dielectric constant, 10 ³ cycles	D150	2.30-2.35
	30. Dielectric constant, 10 ⁶ cycles	D150	2.30-2.35
	31. Dissipation (power) factor, 60 cycles	D150	< 0.0005
	32. Dissipation (power) factor, 10 ³ cycles	D150	< 0.0005
	33. Dissipation (power) factor, 10 ⁶ cycles	D150	< 0.0005
	34. Arc resistance, sec.	D495	-
	35. Water absorption, 24 hr., 1/8-in. thickness, %	D570	< 0.01
	36. Burning rate (or flammability, in./min.)	D635	Very slow (1-1.04)
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Color Theory

H. Samuel Krusé, FAIA

In a recent continuing education survey made of desires of young practitioners, high on the list of subjects of which most practitioners desired education was *Color Theory*.

Superficial investigation shows that young practitioners are not alone in their desire for education in color theory. Many large established offices seem monochromatically oriented as if ignorant of, or too timid to use color. Such timorousness is not fitting for people who design man's environment. Color is one of the designer's most effective tools for creating the intangible qualities of space; color can excite or subdue; it can effect desirable illusions; it can complement or mute the shapes of things.

Believing that what is desired by the young practitioner and obviously needed by some of our old, established firms would also be the concern of small office practitioners, this paper on the fundamental color theory is written.

It must be assumed that architects have received some education in the fundamentals about color. In elementary school education most of us have learned them, and in college architects are again exposed to them. But let us refresh the information stored in the dark recesses of our minds and review these fundamentals and, hopefully, regain the courage to use color with confidence and, at the same time, have fun using it.

There is a difference in the qualities of color and visual response to them between colored lights and pigments. Colored lights and their manipulation is part of the architect's concern, and he should know the fundamentals of the effects of colored lights, but for this paper only pigmented colors will be reviewed, reserving the discussion of colored lighting for another paper.

Although there are many pigments available, for all practical purposes the working palettes for most designers, and artists, are in approximately six small groups of about twelve colors each. This is borne out by the way Magic Markers are sold in sets. If you study the Magic Marker Studio Color Chart, you will see that

there is a set of skin tones for portrait artists, wood colors for architects, outdoor and stone colors for architects — all in sets of twelve colors.

The primary red, blue and yellow constitute the most essential colors, then the less vivid greens, browns and grays. Theoretically, it is possible to mix the entire range of the spectrum with the three primary colors — red, blue and yellow. But for convenience and uniformity sake, factory prepared intermediate and secondary colors are usually used.

In pigment mixing, pairs of *primaries* (red, blue, yellow) give secondary colors (orange, green, violet) called *secondaries*. The *intermediate* colors (yellow-green, blue-green, etc.) are made by mixing the primary color with its neighboring secondary colors in the color wheel. If we arrange the colors in a circle in the order in which they appear in the spectrum, the pair diametrically opposite each other are called complementary colors or *complementaries*.

A color wheel can be helpful in selecting color relationships until one becomes so familiar with the relationships that they become an integral part of design vocabularies. The wheel illustrated here has a center triangle with a pointed tail which should be a cutout turning on a pin in the center of the color wheel. As the cutout turns, the three corners of the triangle will always point to the *primaries*, or to the *secondaries*, or to three of the six *intermediaries*. The two little c's, which are diametrically opposite each other, will always point to the *complementaries*.

When speaking of colors the common terms used to describe the qualities of color are: hues, values, intensity, tone, etc.

The quality that distinguishes one color from another is called "hue." The apple is red — red is the name of the color — hue is the name of a color. Hue can be altered by mixing another color with it. If the red pigment is mixed with yellow, orange is produced — the hue, red, was changed to the hue, orange.

CONTINUED

Color Theory, Continued

The quality of color that discriminates lightness and darkness of color is called "value." It is value that discriminates light red from dark red. By mixing a color with something lighter or darker the hue's value is changed. If black or white pigment is mixed with a hue, the value is changed but not the hue.

A color in its full natural strength is a "normal" color, or a hue of normal value. If lighter, it is called a "tint"; if darker, a "shade"; or sometimes, "light value" and "dark value" respectively. Therefore, when a hue is mixed with white the color is called a "tint"; with black, a "shade"; but with black and white, a "tone."

Some colors are strong and some weak. The quality that distinguishes strength and weakness is called "intensity." Intensity can be changed.

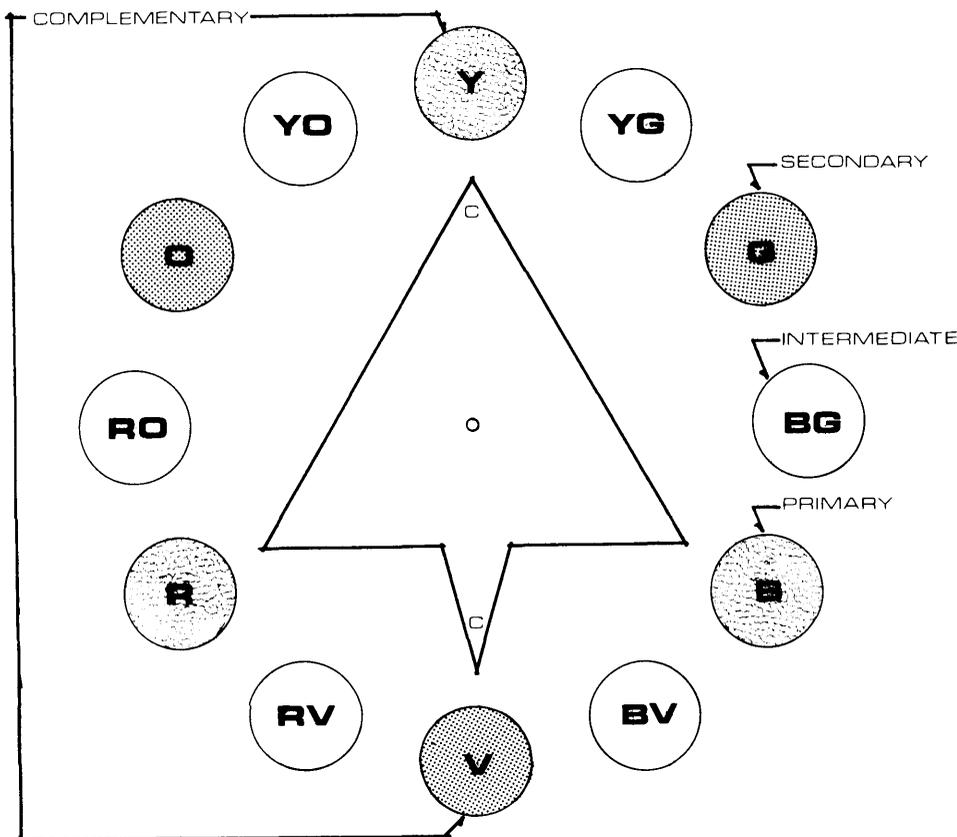
Intensity of a normal color can be changed by mixing it with other hues, graying the color. Intensity can be changed without changing value or hue by adding neutral gray of value equal to the hue.

Colors are active and passive. Some hues are exciting and restless, others calming and subdued; some suggest warmth, others coolness; some heaviness and inertness, others lightness and spaciousness; and some are advancing colors while others recede.

Hues of red, orange and yellow groups are considered warm, and those analogous to blue on the color wheel, as cool.

Red and orange are considered to have the greatest force to the advancing hues; yellow the weakest, unless supported by other colors. Greens and violets stand half-way between hot and cold; blue-greens and blue-violets tend to recede and have little compelling force.

Cool colors also suggest distance or expansion and, for this reason are called "receding" or "retreating"; warm colors conversely are "advancing." In a landscape painting the artist paints the background in cool colors to show distance and spaciousness, and the foreground in warm colors. Warm colors are associated with light; cool colors, with shadow.



COLOR WHEEL

Pairs of complementary colors (yellow and violet, for example) have interesting relationships; in mixture they neutralize each other, producing gray; in juxtaposition they intensify each other, sometimes dazzlingly. Designers make great use of this phenomenon. A designer of a building sited in bright sunshine makes his yellows and oranges more vibrant and intense with blue and violet accents which through contrast will enhance the brilliance of the warm tones of the natural surroundings. In a landscape consisting mainly of greens, a dash of red will intensify the whole. Nature makes use of complements; yellow sand beaches contrasting with the blue sea and sky; the purple clouds against a golden sunset.

Many experiments have been made over a long period of time by many people, trying to determine the eye's response and the psychological reaction to the juxtapositions of colors. M. E. Chevreul, a nineteenth century superintendent of the dyeing department for the Gobelin Tapestry Manufacturers and a researcher in color, gives thirteen laws of simultaneous contrast that should be learned by heart if skill in the use of color is to be attained. They are:

1. Colors are modified in appearance by their proximity to other colors.
2. All light colors seem most vivid against black.
3. All dark colors seem most vivid against white.
4. Dark colors upon light colors look darker than when placed on dark colors.
5. Light colors upon dark colors look lighter than when placed on light colors.
6. Colors are influenced by adjacent colors, each tinting its neighbor with its own complement.
7. If two complementary colors be side by side, each seems more intense than by itself.
8. Dark hues on a dark ground which is not a complementary hue will appear weaker than on a complementary background.
9. Light hues on a light background which is not a complementary hue will seem weaker than on a complementary background.

10. A bright color against a dull color of the same hue will further deaden the dull color.
11. When a bright color is used against a dull color, the contrast will be strongest when the latter is a complementary color.
12. Light colors on light grounds, which are not of complementary hues, can be greatly strengthened if bound by narrow bands of black or complementary colors.
13. Dark colors on dark grounds, which are not of complementary hues, can be strengthened if bound by narrow bands of white or light colors.

There are many other properties of color and the permutations and combinations seem infinite. If it is desired to delve into the optical and psychological effects of combinations and shapes of colors, there are many books on the subject in university and college libraries where art is taught. The following bibliography is given to help the SOP expand his knowledge of the use and effects of color. It does not represent the reading list possible for the subject, but it is a list of books and articles considered appropriate for the SOP's use in building design and presentation delineations.

Bustanoby, J. H., Principles of Color and Color Mixing, McGraw-Hill Book Co., New York, 1947.

Chevreul, M. E., The Principles of Harmony and Contrast, Bell & Dalby, London, 1870.

Graves, Maitland, Color Fundamentals, McGraw-Hill Book Co., New York, 1952.

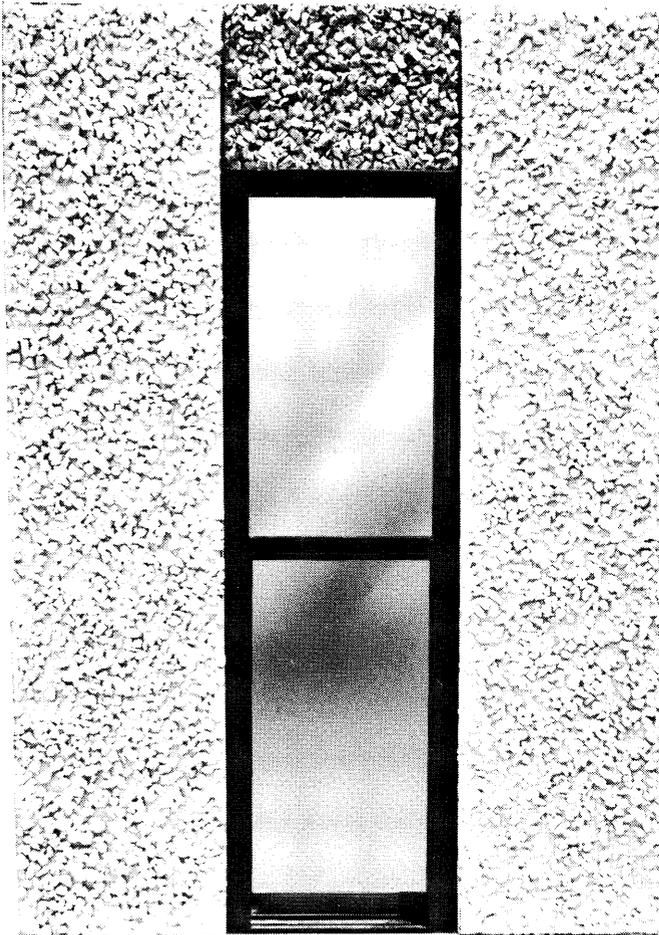
Guptil, Arthur L./Sullivan, Catherine, Editor, Color Manual for Artists, Reinhold Publishing Corporation, New York.

Land, Edwin H., "Experiments in Color Vision", Scientific American, May 1959.

Munsell, Albert H., A Color Notation, Munsell Color Co., Inc., Baltimore, 1936.

To learn how to use color with confidence and skill, a person must use color as well as think color. The learning is quickest and best by doing. Acquiring skill in the use of color, like truth, is its own soul-satisfying reward. Every architect should die happy having attained many, many times this soul-satisfying reward. ■

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Address by Ralph Warburton, AIA, AIP, Professor of Architecture and Chairman of the Department of Architecture and Architectural Engineering, University of Miami at a meeting of the Florida South Chapter of the American Institute of Architects

Toward a Rendezvous with Greatness



Ralph Warburton, AIA

INTRODUCTION

It is a pleasure to be here this evening to meet you all. Though I have had the opportunity to talk with some members of the architectural profession here, I want to speak with many more in the coming months and look forward to this very much.

It is particularly appropriate that we are meeting tonight to discuss briefly the subject of design education in south Florida, or as the announcement put it: "Can the University of Miami become a National Center of Environmental Design Education?"

I hope you'll be formulating a positive response as our remarks proceed.

STATUS

The appropriateness of the subject stems from the fact that today is the first day of classes at the University. And we have the largest number of students in architecture and architectural engineering in the 22 year history of the department, and the 11 year history of the curriculum in architecture.

Over 250 students are enrolled in the design sequence, half of them entering their first professional courses, and the total number of students will approach 300. Depending on whether one uses numbers of students or student credit hours as an index, the increase from last term or last fall appears to be in the 40% - 60% range. According to preliminary information on a sample of the freshmen, 10% come from Florida and 50% are from New Jersey, New York and New England. Over 15 states are represented, from California to Maine, and several foreign countries. We have a national student body, drawn to our unique resources.

This able and stimulating group is concerned with their education to practice environmental design in the 80's and beyond. As they embark on this path they have many questions on the goals and nature of the profession and the school. Certainly the professions and the schools of environmental design can agree

on the goal of the discipline: to improve the quality of the developed environment, thereby contributing to the advancement of society.

RESOURCES

Many resources are available to contribute to the achievement of this goal. Miami, with parameters as varied as serious environmental challenges, rapid growth, and metropolitan government, offers an unsurpassed setting for design education.

Within the activities of the building industry, the American Institute of Architects, American Institute of Planners, American Society of Landscape Architects and other professional societies are important.

Particularly vital is the Florida South Chapter of the AIA, and the local chapters of the other societies. Your support of the Student Chapter of the AIA at the University of Miami is noteworthy among your activities, as is the Advisory Committee to the University. I am proud to be associated with this Chapter and its leadership.

It was very pleasing to me to learn of the Architectural Guild activity, as such an organization uniting the profession, the suppliers, the builders and the university can be of great help in advancing environmental design. I expect to work with it closely.

And, of course, the University of Miami is a tremendous foci of physical and human resources. The four greater academic objectives of the University are: teaching and research regarding sub-tropical regions; the marine environment; Latin America and the Caribbean; urban and regional problems. If we remember that Buckminster Fuller, among others, has developed concepts for floating cities, it is easy to realize that *all* these objectives relate to architecture.

We have the enlightened leadership of the Board and of President Stanford, which I will be referring to again later. Carl McKerry, Vice-President for Academic Affairs, is perhaps the only such individual in the nation who was formerly the

executive director of an urban coalition and director of a university center for urban studies — and who is an honorary member of an AIA chapter! I feel particularly fortunate in being able to work with these men, and many others in responsible positions in the University such as Deans Harrison and Harrenstien, for their vision and support has been — and is — essential to our progress.

FACULTY

In a year when a resolution at the AIA national convention called for architectural education aimed toward the *practice* of architecture, it is indeed a pleasure to recognize that thrust among the Faculty of my Department. When I came aboard over 3/4 of the Faculty were licensed to practice — a ratio that may well be unexcelled across the country and will not be diminished in our faculty development.

The development of a larger faculty has been a principal recent concern. We have been fortunate indeed to be able to appoint three new Associate Professors: Harold Malt, Philip Steel, and Ronald Frazier. Mr. Malt is nationally known for his work in street hardware and has recently published "Furnishing the City", the definitive current work on the subject. Mr. Steel brings to the students extensive practice experience from Pennsylvania, where his designs have won several awards. Mr. Frazier is an architect who has been active here in inner-city planning for some years.

In this context it is a pleasure to note that Professor Richard Langendorf, a former colleague of mine at HUD and new Director of the Center for Urban and Regional Studies, will serve on the Architecture and Architectural Engineering Faculty.

In July I had the opportunity to review the disappointing results of the recent Florida State Board Examination in site planning. This reinforced my conviction that this area must be developed. Accordingly, Walter Chambers has accepted an appointment as Visiting Professor of Landscape Architecture. Mr. Chambers was formerly head of landscape architec-

ture at Harvard and the University of Michigan.

In addition, Edward D. Stone, Jr. of Fort Lauderdale will serve as Adjunct Professor and David Peterson as Adjunct Associate Professor of Landscape Architecture. As most of you know, Mr. Stone is one of the country's leading landscape architects. Mr. Peterson is chairing a new elective course this fall in site development, and registration has greatly exceeded our expectations.

Another new elective, in Interior Architecture, has also proved to be very popular. This will be taught by Dean Newberry, Adjunct Assistant Professor of Interior Architecture.

I am particularly pleased that Sam Krusé has agreed to serve again as Adjunct Professor; and that Jim Garland and Dick Schuster will also be helping in adjunct roles.

EXTRAMURAL STUDIES

Three new adjunct faculty will be concerned with our developing program of extra-mural studies. Under this program, a small number of carefully selected senior students will become involved for a term or so with leading national institutions. They will gain unique educational benefits and be granted university credit.

Arrangements are now being made with three institutions. At the Institute for Architecture and Urban Studies in New York City, affiliated with the Museum of Modern Art, students will become intensively involved in projects relating to design theory. At the Research Division of the National Bureau of Standards in Washington, students will gain considerable expertise in materials, methods, and performance-oriented standards. At the Structures Branch in the Office of the Chief of the U.S. Army Corps. of Engineers, substantial background in building systems and socio-physical approaches will be imparted.

These efforts will be directed, respectively, by Adjunct Professors Peter Eisenman, Director of the Institute for Architecture and Urban Studies; James Haecker of the

Building Research Division at NBS, and Arnold Prima, Chief of the Special Projects Section in the Corps.

As you can tell, our faculty and academic programs have developed in quality and quantity. I might add that we are a leading university department in terms of faculty integration by race, sex, etc.

RESEARCH

I also want to report briefly on our emerging research involvement. Professor Prestamo recently was a prime mover in organizing a program for key officials of the Guayaquil, Ecuador government. He and other members of the Faculty are now initiating work for the United Fund, and are exploring strong potentials with Dade County HUD, U.S. HUD, HEW, etc. We are developing a research program appropriate to a nationally oriented urban school of environmental design.

ACCREDITATION

All these activities strengthen our present programs of architecture and architectural engineering toward the objectives of accreditation and re-accreditation by the professional groups. The Engineers Council for Professional Development will be re-accrediting the architectural engineering curriculum this academic year. Upon advice from the National Architectural Accrediting Board, we are planning for their visit during the 1973-74 school year. We believe we will be well prepared for these visits, and trust we will have your accelerated support at these crucial times.

NEW CURRICULA

We will also be considering curriculum development, not limited to but including architecture and architectural engineering. We will expect to develop means of broadening the architects competence in building design, and relate effectively to the new NCARB examination approaches. We plan to develop greater strength in the a-e curriculum in mechanical and electrical aspects of building and urban developments.

CONTINUED

As you may have noticed, a number of our full-time faculty — 6 at present — are experienced in community planning to the extent recognized by the American Institute of Planners, and thus a curriculum in planning would be eligible for AIP accreditation. We have this under serious current study.

The popularity of our new landscape and interiors offerings is among the stimulators for curricula studies in these areas, and we are proceeding here as well. It is obvious that this progress will have a great beneficial impact on environmental design.

ADVANCED STUDIES

I have referred several times to support from the profession to the university. Conversely, we would like to support each of you in expanding your knowledge of the state-of-the-art. Accordingly, we will be sending each member of the Florida South Chapter a questionnaire inquiring as to his present interests in advanced studies. We want to determine and be responsive to these needs, and will appreciate any information you may care to send beyond that called for in the questionnaire.

CONCLUSION

In conclusion, let me summarize my remarks this evening. Architecture at the University of Miami has a growing national student body, an increasingly strong faculty with broad experience, developing curricula and research programs with national import, the strong backing of the University administration, and an unsurpassed location to foster professional objectives. And I trust we have your general support now as in the past, and that we can call upon you as specifics develop.

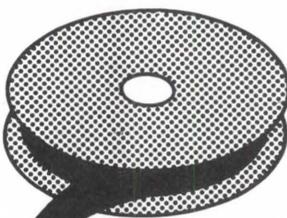
In his address to a recent meeting of the university faculty, President Stanford proclaimed the fact that the University of Miami has a "rendezvous with greatness." I agree in general and in particular with regard to architecture. We in environmental design have a rendezvous with greatness! These brief remarks indicate, I trust, some progress toward that event and I believe that you will soon see its realization: a great national foci for environmental design at the University of Miami.

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FAA Foundation 1973

H. Samuel Krusé, FAIA, President,
FAA Foundation

In 1965 on 21 September, the State of Florida issued a charter creating the Florida Association of Architects Foundation. The charter listed William T. Arnett, James Deen, Forrest R. Coxen and Dana B. Johannes as subscribers and as officers: Robert H. Levison, President, Hilliard T. Smith, Jr., Secretary and Fotis N. Karousatos, Treasurer.

By issuing this charter the State of Florida provided a philanthropic organization with tax-exempt status to the architects of the State for supporting and conducting those non-profit activities which will improve the profession of architecture and its related disciplines. Prior to 1965 there was no Florida Association organization through which research could be supported, educational programs conducted, scholarships given, medals, certificates or other recognition given for activities benefiting the profession on a tax-exempt philanthropic basis.

The Foundation started its work with the production of the film "Florida the Beautiful", showing those areas in the State that should be improved if Florida were truly to be beautiful. The film was shown to public groups throughout the State to awaken public interest in doing something to thwart urban degeneration and out-right blight.

Recently more ambitious efforts are being undertaken through cooperative efforts with other disciplines to provide the public a basis for evaluating environmental and ecological issues. The Oklawaha River Basin Charette and the Red Flag Charette are examples of the efforts in 1971 and 1972.

The Foundation elected new officers and expanded its Board of Trustees in the Summer of 1972 and in August defined its program for 1973. A Program Committee, consisting of Jack West, Chairman, Arnold Butt and Jack Stefany met in Tampa to develop a program by which the Foundation could expand its resources and provide support for projects of general benefit to society and within the sphere of professional concerns. The following five point program evolved and was accepted by the Board of Trustees for the 1973 trust:

1. Solicit "Seed Money" in the sum of \$5,000 from FAAIA membership through appeals through *The Florida Architect, Contact*, Chapters and Sections, and organizations interested in FAAIA programs.

2. Solicit worthwhile projects of general benefit to society and for which the profession would have credibility to administer. In this effort members and chapters will be encouraged to run programs, which meet this criteria, through the Foundation with the understanding that the Foundation would not interfere with program nor diminish funds by this process, since it is beneficial to the Foundation's purposes to have all architect activities in the State recorded in the records of the Foundation.

3. Print and circulate an instruction brochure to describe the objectives and the history, as well as the tax-exempt status of the Foundation.

4. At the completion of a year's activity, prepare and circulate an annual report.

5. Solicitation of FAAIA membership shall be continuous and of institutions and corporations for the funding of specific projects of special interest to the donor.

Several projects which are currently being funded by local agencies are worthy of greater support so that local activities can also become State activities. Florida Central Chapter's slide show appeals to the school systems to integrate ecological and design awareness in the curricula of all levels of education. Such appeal has statewide application and the money to support a statewide program in this area of activity is one of the projects of interest to the Foundation.

In 1973 the Foundation program will involve the active participation of every architect in Florida. It is the Foundation's optimistic prediction that 1973 will be the year of maturity for Florida architects, the year that good individual works are given greater breadth and effectiveness. ■



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Four myths about architects.

"To the architect, time is no object."

The truth is that in the new science of fast construction, it is *architects* who are the pioneers. Using new techniques like "Fast Track" and "Critical Path," they are meeting and even beating some murderous deadlines. At the site for Memorex's huge new headquarters in Santa Clara, California, architects had steelwork up in 3 weeks, the first products rolling off assembly lines within 9 months, and the entire complex (4 buildings, which won awards for their good looks) finished inside of 2 years!

"He loves to spend your money because his fee is a percentage."

The truth is that architects today will often negotiate a *fixed fee* before they begin work. But the architect who did Cities Service Oil's headquarters in Tulsa was working for the traditional percentage. He found a way to use the outer walls as a truss, thus reducing the cost of the building by \$1,000,000 and—incidentally—clipping a sizable sum off his own fee!

"His estimate is an underestimate."

The truth is that despite the dizzying impact of inflation, architects' estimates have proved to be surprisingly realistic. A random sampling of 25 architectural projects in North Carolina last year showed that final construction costs were \$3,195,843 *under* the architects' original estimates. And there's no reason to believe that North Carolina's architects are any shrewder than the rest.

"He cares more about the way it looks than the way it works."

Ten businessmen who've dealt with architects recently have taken the trouble to demolish *this* myth. They describe how their architects gave them buildings that work in ways they would never have thought of themselves, and we've put their stories into a booklet. We'll send you a copy, free: Just drop a card to Florida Association of the American Institute of Architects, 7100 N. Kendall Drive, Miami, Fla. 33156. (It happens to be a good-looking booklet, as well.)