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FOTIS N. KAROUSATOS
Editor
JEAN THOMPSON
Editorial Assistant

VOLUME 14
NUMBER 11 1964

THE FLORIDA ARCHITECT
DEPENDABILITY WAS MAJOR FACTOR IN MIAMI RETIREMENT HI-RISE. With dependability a must for its elderly, low-income tenants, Miami Housing Authority chose natural gas to provide steam for heating, and for essential hot water and incineration services in its new 13-story, 322-unit high rise apartment building scheduled to open in December. Florida Gas provides for cooking and dishwashing in central facilities, as well.

MRS. AMERICA’S “DREAM HOME” HIGH ON NATURAL GAS. St. Petersburg showplace home, built along lines suggested by Mrs. America contestants, features gas, gas, gas...a clean sweep of air conditioning, heating, cooking, hot water and laundry drying! St. Petersburg Gas Department also serving 7 additional model homes featuring 23 tons of natural gas air conditioning for three progressive builders.

NO UTILITIES BILLS FOR TENANTS OF FLORIDA’S FIRST “TOTAL ENERGY” APARTMENTS! Tenants of new high rise David William apartments in Coral Gables will have unlimited use of utilities in their rent. City Gas Company will supply natural gas for two Solar Turbine Engines which will provide all needed electric power for lighting, air conditioning, heating, hot water, power kitchen utensils, refrigerators and dishwashers. But plush cooking center with built-in range, oven and separate broiler in each apartment will still be all-gas!

JAX SKYTOP RESTAURANT HIGH IN PRAISE OF NATURAL GAS. “Delighted!” That’s management’s reaction to natural gas installation in Embers Restaurant atop 19-story Universal Marion Building. Restaurant, which revolves to afford panoramic views, features unique “Keep-Warm” food heater with down-burning flames designed by Florida Gas.

IDEAL RETIREMENT HOME FEATURES NATURAL GAS APPLIANCES! Mackle Brothers’ model retirement home in Florida Exhibit at World’s Fair has natural gas range, gas hot water for laundry, gas dryer, and is heated with natural gas. But that’s nothing — just about everything else at the Fair is heated with gas — over 90% in fact.

ANOTHER NATGAS AIR CONDITIONED SCHOOL FOR ST. PETERSBURG. Pinellas School Board’s pioneering in “cool schools” continues, and natural gas continues to dominate, being specified in five of six air conditioned schools already built or under way. Latest is Azalea Junior High with two natural gas engine-driven units totalling 140 tons.

OCALA SOLVES TOUGH HEATING JOBS WITH NATURAL GAS INFRA-RED. How large, hard-to-heat areas respond to multiple infra-red natural gas installations is shown in two big plants served by Ocala Gas Co. Assembly room of Perry Printing Process, Inc., where millions of copies of All Florida Magazine are processed, maintains ideal temperature with six 50,000 BTU units. Lonergan Corp.’s Pacemaker Trailer plant uses seven infra-red heaters in its hard-to-heat cabinet shop.

DRIVE-INS THRIVE IN NEW SMYRNA BEACH. It’s dependable natural gas for three new drive-ins in State’s newest service area. Clinching sales argument: not one minute’s service interruption to South Florida Natural Gas Co. customers from either Cleo or Dora!

EFFICIENCY NOTE: ONE GAS WATER HEATER REPLACES FOUR ELECTRIC. When Clearwater’s Lagoon Motel added 22 rooms, City of Clearwater Gas Dept. took out four electric water heaters, put in one natural gas unit to carry the entire load. While at it, they put in a natural gas pool heater, too.

CLEO, DORA & CO. FAILED TO HUFF-PUFF GAS GENIE. Remarkable resistance of natural gas systems to storm-caused service interruptions was dramatically proved as 125-mile winds raked Florida’s east coast with greatest fury in a decade. Miami-Palm Beach area reported no service interruption from Hurricane Cleo. Harder hit by Dora, cities farther north either escaped unscathed or restored the relatively few interruptions sustained in a matter of hours...not days or, in some cases, weeks!
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Some of you may wonder just why architects should be particularly interested in this organizational meeting of the Florida Travel Council which is primarily concerned with attracting visitors to Florida.

It is my purpose to make clear to you our interest and perhaps indicate the part we may play in attaining your objectives.

Now, God surrounded this Florida peninsula with mighty oceans and graced its unending shores with gleaming beaches. Its interior boasts majestic rivers and countless glittering lakes set amongst exotic sub-tropical growth and bathed daily in salubrious sunshine.

Yet these natural wonders alone do not account for our place in the sun.

Without the highways, railways and skyways you build and operate, very few would be able to come to our state.

Without the gracious, attractive facilities for fun and rest operated so capably by you friendly hosts, few would care to remain or return.

Without the efforts of those of you who so well tell our story to the world, who would even know we exist?

In perhaps a little different way, our architects, too, are much concerned and contribute greatly to that which is good in Florida.

In fact it is only the architect who is qualified to do one job so vitally essential to our success—the creation of beauty, order and delight in our man-made environment!

I suggest to you that there is no greater tourist attraction than architecture — the architecture of great cities and of great buildings. It is a truth we each encounter and use each day. Consider, for example, the cities of New York, London, Paris, San Francisco, or Los Angeles. Or consider Rockefeller Center, the Empire State Building, the Washington Monument, or the great new Saarinen Arch at St. Louis, which will shortly become one of the most important tourist attractions in America. Within Florida alone the magnetic appeal of fabulous Miami Beach, historic St. Augustine, Bok Tower or the Jacksonville Story make the point!

Architecture is a primary requirement for an urban society and architects are a natural product of urbanism. These are the professionals who best know and understand cities and their buildings as related to the people who use them.

And this is important because “people” is really what architecture is all about. It is the creation of shelter, housing, accommodation and pleasurable surroundings in response to the aesthetic needs of man.

We people of Florida are busily building our state at a frantic pace, and all our 1800 architects are deeply concerned that we do that job well; that we avoid, if we can, new communities repeating the same dreadful and costly mistakes of the past.

Perhaps, as parents find with their children, most growing communities will have to learn through their own mistakes. Still, this is a terrible waste and we must do all we can on behalf of orderly and beautiful development.

There is no city in America which can be unashamed of its festering slums and decaying centers. Harlem has been much in the news, but a simple open-eyed drive through downtown Tampa or Miami, or any other urban Florida community will surely make us uneasy. Jacksonville's magnificent expressway system cut a broad thirty-odd mile swath through dilapidation and filth and thereby earned great credit for its planners. However, it also lays open to view throughout many of its miles the vast morass of ugliness left to foster and breed poverty, ignorance and corruption.

Yes, your architects are concerned that when we attract new visitors to our state they find it a good place to visit and to live. We want them to find broad, beautiful boulevards, majestic bridges, gracious churches, schools and stores, friendly business buildings and happy homes. We would like them to know at a glance that Florida cares and has no equal!

Those who live beyond our borders know better than we the enviable reputation of Florida architecture. That reputation is an asset which might well be further developed and utilized in promoting travel to our state.

I understand that the things we are now talking about are not of a nature to now become an appropriate work program for this body. Our goals here today are more immediate. However, I did want to voice the concern of my profession in these matters because they are directly related to our purpose here today. Further, as a long-range phase of our planning, we may very well wish to take positions on matters concerning building codes, zoning, fire safety and similar subjects which certainly have their impact on the traveling public. Beyond this, you can each in your own community exert your considerable influence in behalf of sound and rewarding growth.

Specifically, I want you to know that your architects are deeply concerned with and totally committed to the growth and development of our great state. We share your problems and concerns. We are always prepared to devote our special talents and abilities to the common and uncommon problems of each of our communities. Each of you here today exert considerable influence within your community. Your voice will be heard in seeking better solutions to the design and construction of our cities; our planning, zoning, transportation, utilities distribution, and all the complex mechanics of an urban society. Please don’t hesitate to call on the architects of your area. They will gladly join hands with you in working for a greater, finer, more beautiful Florida!
NEW WOOD HANDRAILS with an aluminum core substructure are furnished as a complete unit by Blumcraft. The solid walnut wood, with a natural hand-rubbed oil finish, is bonded to the aluminum at Blumcraft's factory. This new railing concept combining wood and metal is trademarked RAILWOOD®.
The Aesthetics of Folded Plates

By CLOVIS B. HEIMSATH, AIA
Assistant Professor of Architecture, Rice University

(An address on architectural aspects of folded plate construction given for the Structural Conferences on Folded Plates held at Lamar State College of Technology, April 1963; The University of Houston, April 1963; Southern Methodist University, September 1963. Mr. Heimsath is a partner in the firm Jenkins, Hoff and Heimsath, Architects and Engineers.)

Not many years ago architects went to great efforts to cover up the clear structural forms brought into building by the engineer. Each new form, the steel truss, the shell, the hyperbolic paraboloids, the folded plates threatened aesthetics as interpreted by the architect. Architects are often called "form givers," yet once they were the "form removers." Today the bars are down. In the all-encompassing name of Contemporary Architecture anything seems to go. It is interesting that in the short span of fifty years architects and engineers have turned from fearing to espousing each new structural form. The credo of some seems to be the bolder the better, the more the better, and it seems the less studied the bolder.

Structural exhibitionism is loose in the world and nothing short of good common sense will end the conglomerate of misuse. A recently opened shopping center in Houston is literally packed with forms, each a mere echo of the grand structure it would like to be, each fighting and upstaging the next. If the poor observer is confused by the visual world around him, there is good reason. The fact is the visual world around him is confused. Too often the building profession itself is to blame, for not everything goes, even in the name of progress. The aesthetics of architecture is changing, but this is different from not having an aesthetics. Design principles are as vital to good architecture today as in the past; and although more flexible today, they operate to guide the hand of the serious designer.

Gestalt psychology, a school which expounds that the response to an environmental situation is complete and unanalyzable rather than a sum of specific and individual reactions to particular elements, has through experimentation established many telling insights into the brain as it experiences form. Humans lack the feelers of the bug which warn the bug of danger, yet man is handsomely compensated with a mind which intuitively judges the visual world around him and plots his action. For the Gestalt psychologist, aesthetic judgment is closely linked with survival. From primordial time man has learned to judge distance, movement, form and space as if his life depended on this intuition alone. Even in our civilized life today, if often does. Few of us cross a busy street without looking both ways, or walk into a dark tunnel, or climb out on a scaffolding after the workmen have gone home. Recently a house in Houston was demolished and the supports were removed from a side porch. For days the porch roof hung out in space, cantilevered off the second floor. No one would walk beneath. While experience showed the roof would stay up, intuitively the viewer knew that it was not supposed to. In short, it was strange! The viewer was disquieted. The neighbors slept better when it was finally torn down.

Man sees far more than he generally admits. When something is understandable, his mind rests. When something is not clear, he reacts with confusion. Although few visual situations actually forebode danger, man can not have a correct evaluation of this unless his mind is constantly looking, judging, intuitively calculating.

How can Gestalt help in an evaluation of folded plate structures? Perhaps with a greater awareness of the mind's probing ability to evaluate, the source of good and confused design can be appreciated more fully. For example, a folded plate is a long span structure. The professional's knowledge of structure makes this clear; the non-professional's eye intuitively tells the same thing. When a folded plate is used on what is quite clearly a short span situation, it may irritate the professional, but without any question it confuses the spectator. Intuitively he evaluates the deep section of the fold and "feels" that it can span a goodly distance. If it does not, he has been fooled; his intuitive judgment is miscalculated. Surely he is not expected to react with glee over this affrontal to his common sense. A meaningless form is that and nothing more. It is a meaningless form. When a folded plate has meaning, it is clear, it does its job simply, and it does no job for which it is not suited. It is designed to respect the composition of which it is a part, its neighbors to each side, and the uninterrupted space which it implies.

Certain situations ripe for ugliness and misuse are common to most applications of the folded plate. First of all, the folded plate, as other exposed structural forms, is an entity in itself. It merges with other forms only at great peril. The problem is not unlike that of a dome with which architecture has had far greater experience. A dome is a structural entity. Throughout history it has been expressed as one undefinable unit of composition. It has been pristinely set above the square crossing of the nave with transitional squinches, later by the custom-designed pendentives, and it took the Renaissance 200 years to perfect this one transition from one form to another.

(Continued on Page 14)
Folded Plates . . .

(Continued from Page 13)

The dome, when squashed together as in the truli houses, loses its clarity. And while the houses are picturesque, they are unfortunate transitions between domes.

The contemporary designer seems even less sensitive to the aesthetics involved with folded plates, and he thinks nothing of interrupting them, pasting trivial secondary forms to the sides, perhaps setting a long, one-story office wing hard beside a three-story machine shop.

The entity of the folded plate is by nature repetitive. Seldom is there one folded plate; rather they are built in sequence. The modulation of the roof sets up a pattern which strongly affects the facade beneath, as the columns did on the Greek temple or in a medieval arcade. No one would think of bricking up every eighth space between columns on a Greek temple, yet similar design lapses occur far too frequently with folded plates and similar exposed structural forms. Repetitive forms such as the folded plate must create a compositional framework for other elements, and the cap must fit the head. The parts must be in proportion.

Aesthetics has changed, yet good proportion is as much a part of contemporary composition as it was historically.

When speaking of composition and proportion, the factors to be considered in the design are the other elements of the composition. These elements can help determine the type plate to use, answer some of the variables and lead to a balanced composition.

For any given span and loading condition, there may theoretically be an optimum structural form. It is a stated rule of thumb that the most economical depth is 1/15th of the span. Yet there are variables in the design of folded plates, and there are any number of optimum designs, depending upon which variables are chosen. The angle of fold, the height and the thickness can vary, and the forms themselves can be Z's or V's or prismatic forms of many varieties.

The parts must be in proportion.

Support for the plate roof can be effective or disastrous. In buildings in which it is effective, it is honest and clear. The roof itself should "read," so the structure supporting it should be made known. Folded plates which span (Continued on Page 46)
Spice your designs with unusual woods. (Here's afrormosia for a starter.)

Afrormosia, as you might suspect, is an African wood. It has some resemblance to teak and is at times used as a substitute. But it stands on its own character—an interesting grain pattern, often with a mottle figure, and a soft brown color. For unusual color, take a look at bubinga. It varies from pale to deep flesh color with thin purple lines—with a straight or broken stripe, and mottle or shell figure.

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century skeleton, and it hasn't worked very well ever since we have had pipes and wires to bury under the "gridiron." And it hasn't worked ever since we have had cars as well as pedestrians, buses, trolleys and so on.

But it is a perfectly good grid. All you need to do with it is to make it a multi-level affair, with different kinds of services and different kinds of traffic on different levels. Once this is established, any sort of building can be "plugged into" that grid or skeleton in almost any place—and it will work.

And the grid itself can be a tremendous architectural form. Just look at what those insane freeways have done to the shapes of our cities. In the hands of intelligent, capable urban designers, these enormous freeway structures could be as beautiful as Roman aqueducts and as strong a form-giving influence on our cities. There is no reason why these great skeleton-structures could not serve as buildings also—continuous buildings. Such buildings need not become walls. They can be broken through almost anywhere to open up and frame a view, or to permit another service structure to cross.

None of this is a pipe-dream. Right now, near Toulouse, France, a city for 100,000 people is under construction. It will consist in its entirety of continuous buildings that also serve as streets for pedestrians—with bridges between buildings to serve as cross streets. Right now, too, the British are working on Cumbernauld, a new town which will be, in effect, a great highway and service system expanded into a series of buildings. And just a short time ago, an architectural competition decided a new campus for the Free University at West Berlin. The winning scheme is a single building that is really a grid of roads, pedestrian walks and services. Various campus buildings can be (Continued on Page 18)
NATURAL GAS cooks -
heats this clean!

We have just boiled water in this glass dish over an open natural gas flame. You can see for yourself natural gas burns clean... it's 100% combustible! There's no smoke, soot or oily residue. Not only do pots and pans stay clean, but burners in natural gas water heaters, furnaces and boilers stay equally clean. Natural gas is now available in every major population center and industrial area of Florida. Call the natural gas utility that serves your area and learn more about the many advantages of dependable, clean burning natural gas.
The American City...
(Continued from Page 16)

"plugged into" this grid anywhere, at will.
And so it goes—in Europe . . .
and in the Far East . . . and in Latin America . . . everywhere except in the U. S.—cities are being restructured in radically new ways. They are being conceived as single buildings, or organisms, to solve the problems of the 20th and the 21st centuries.
But in our country, people like Lou Kahn or Paolo Soleri—who do have a clear vision of the city as a coherent organism—are referred to as “impractical dreamers” and worse, and put out to pasture to be fed by the Ford Foundation (which looks after all the inconvenient people in our midst).

On the Planning Function

The only reason we are not planning modern organic cities—despite our wealth of money and talent—is that politicians have never understood that planning really means overall coordination and vision. Instead, we have so many different kinds of planners—highway, school, city, county, state, federal, economic, political, social—we have so many varieties, each with its own jealously guarded specialty, that we have made a mockery of the word and the function it represents.

A specialized planner is a contradiction in terms. All planners must be generalized planners, or they are not planners at all. The first thing to understand about the modern city is that it is not a collection of buildings plus streets plus services plus parks plus schools plus industries. It is—it must be—a densely woven fabric in which buildings are highways are parks are pedestrian malls are services, all of which add up to one organic structure, each part of which supports every other.

So, to begin, let us get rid of all these specialized planners, all these living contradictions who are incapable of seeing the forest for all their private little trees. Let us replace them with a new sort of animal—an urban designer who understands the dynamics of the modern city, the city in four dimensions.

If a city like New York can spend $1 billion—either directly or through American industry—to put up a silly sideshow like the World’s Fair out in Flushing Meadows and tear it down after two years, then I think some of the enterprises and agencies concerned with the problems of the American city can spend a few million dollars for—at least—a full-scale demonstration of what all leading urban designers the world over are talking about.

You may say: “All well and good, but what do we do about East Harlem today?” It is a perfectly valid question. Yes, there are desperate problems that must be solved immediately. But unless those who are entrusted with the renewal of our cities are possessed by a great vision—a vision far greater than that possessed by most official planners today—unless they have a vision of the great potentials of our cities, nothing they do to meet a local urban crisis will solve anything at all.

I am tired of all those who say that visionaries are impractical. The

(Continued on Page 38)

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THE FLORIDA ARCHITECT
CRAFTSMANSHIP

By GRANVILLE FISHER, Ph.D.

(The following speech was given by Dr. Fisher during the recent Craftsman Award Dinner of the Florida South Chapter.)

The nature of the universe is such that everything is in motion. Nothing is really static. Even the granite was not always a hardened stone. It was once mud. This primeval mud became the hardened form which we now see. But even this has already begun to disintegrate. The seed grows and goes back into the soil. There is always this cycle of building up and tearing down; creation and destruction.

And this also characterizes human affairs. There are those who build and those who tear down. Alexander Dumas said that most men live and die without ever really creating anything, but that no man lives and dies without destroying.

If there is any purpose or meaning at all to the human enterprise it is that of building a better world for ourselves and for our children. If there is any purpose or meaning to the life of any individual it is to have moved through the experience of living and being, finally leaving the scene a little bit better than he passed this way—better because the product of his hand and his mind is a little more enduring; because it more adequately fulfills human needs; and better because it is a little more beautiful. And the beauty may be beauty of form or beauty of excellence.

Craftsmanship refers to this goodness of human effort; it reflects workmanship that is more enduring, more fulfilling, and more beautiful. The craftsman thus places himself on the creative side of life, not on the destructive side.

Although labor is involved, craftsmanship is far beyond just labor. The mule draws the plow not because he recognizes the part he plays in building a distant harvest, but because there is a bit in his mouth, and someone’s hand upon the reins. Many humans—perhaps even most—labor for similar reasons, and thus look upon themselves as harnessed, driven, coerced and controlled by outside forces; never feeling any personal identification with the end product of their toil. And, like the unthinking and unfeeling mule, they often trample and destroy the very thing their effort is designed to build.

The architect is in many ways also a craftsman, but chiefly he is a spinner of dreams and fantasies. His excellence lies in the quality of these dreams, the originality of their forms, and the reach of his imagination. But dreams they would remain were it not for those whose skill and talent and know-how make these dreams come true; those who translate the intangible mental forms in the mind of the architect into tangible reality.

But the conscientious worker and craftsman are more than just translators of the architect’s imaginings. They too are innovators, originators. They express themselves through their products, and the mark of their individuality is stamped indelibly on their work. As such expressions of individuality reach various levels of excellence, the attention of others is drawn to them. As the architect is made increasingly aware of these superior products he seeks to incorporate them into the scheme of his dreams, and thus attain an even greater magnificence in the completed whole.

So, we have here the symbiotic relationship between architect and craftsman—each essential to the fulfillment of the other. As the poet said, “No man is an island.” No man walks alone, independent of others. The recognition of this interdependent relationship between architect and craftsman will hasten the more complete self-realization of both.

So much for some of the social aspects of craftsmanship. Just as important is the question of what craftsmanship means to the craftsman himself. One of the greatest dangers confronting man today—even more dangerous and destructive than the atomic and hydrogen bombs—is the alienation of the individual from his work; his lack of a sense of purpose and meaning through identification with the end products of his labor. It is filling the offices of the psychologist, the psychiatrist, and our mental hospitals with those who are floundering in confusion, anxiety, and despair; void of purpose or direction. “Who am I? Where do I fit in? Where am I headed? Where do I belong?” So many have not found answers to these questions.

So much of this is due to a distorted sense of values which regards work as an evil to be avoided if possible. Certainly drudgery is an evil, but work is a necessity—even a benediction. In the mental hospitals so many find their way back to sanity through work, through occupational therapy. The distorted mind of the criminal is often rehabilitated by programs that allow him to experience the rewards of constructive occupation.

To be occupied is essential for health—physical health and psychological health. To be enthusiastic about one’s occupation is perhaps life’s most enduring satisfaction and happiness. Enthusiasm comes with a developing sense of skill and excellence, and the opportunity to exercise that excellence. To look upon one’s work and to know that it is good—life has no greater reward.

Every man wears a mask concealing his true self from all other men. But in his work he stands revealed. (Continued on Page 37)
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—Bill Scalf, home builder, Largo, Florida

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—Roger G. Weeks, architect, Pensacola, Florida
Book Review...

"Tree men spend their lives searching for trees which will accommodate themselves to the impossible conditions of urban living... Trees and people should band together against the unwholesome ugliness of most city living... If, instead of forcing trees and people to conform to the demands of today's cities, we were to redesign those cities to conform to the needs of trees and people, the millennium might be near," says Garret Eckbo in his latest book, "Urban Landscape Design," which McGraw-Hill will publish in June.

Eckbo discusses the qualitative aspects of the general physical landscape with particular emphasis on more urbanized areas, the relationship between landscape and people, and the importance of quality, completeness, and continuity of landscape experience wherever we may be.

He endeavors to bridge the gap between various special ways of looking at the landscape: Between those which are detailed and specific and those which are generalized and diagrammatic; between those taken by various professions; and finally between those concerned with pure form and those concerned with social content.

The first of the nine chapters of "Urban Landscape Design" provides a general summary of the natural, social, and philosophical background for design thinking. Chapter Two is a detailed discussion of the elements which make up the physical landscape and their interrelationships which shape the living space surrounding us. Chapter Three through Eight are case study chapters, abundantly supplied with illustrations and detailed descriptions of specific projects, arranged in expanding scale to demonstrate the continuity of design thinking and feeling from small individual spaces to community and region.

The last chapter, written by Edward A. Williams, a partner in the firm of Eckbo, Dean, Austin and Williams, discusses the intimate reciprocal relationship between design and maintenance and includes a survey of certain quantitative aspects as expressed by superintendents of parks and campuses.

"It is ironic that the richest country in the world, which boasts of its high standard of living, should live in a landscape so poverty-stricken in visual quality," observes Eckbo. The quality of our physical environment can ultimately be judged only by the relations it establishes between the three primary elements—Structure, Open Space, and Nature. The process of urbanization tends to maximize the first, minimize the second, and eliminate the third; it is only by artistic and timely design and by proper relation of the three elements that man can derive peace and the reward of beauty from his surroundings, he concludes.

Garrett Eckbo has been prominent in the field of landscape architecture for many years. In recent years he has, in addition to his professional practices, served as Program Chairman of the Eighth International Design Conference in Colorado (1958), and Festival Designer of the Sixth All City Outdoor Art Festival in Los Angeles (1958). Other books written by Garret Eckbo are: "Landscape for Living" (1950), and "The Art of Home Landscaping" (1956).
With the steady growth of the population of this country and in particular because of the more rapid than average growth of the population of the State of Florida, educational buildings of all types have become of greater significance and of more importance to the architect than ever before. It was in recognition of this that the planners for the convention in the first stages of their work chose "Design for Learning" as the general theme of the Convention.

Schools being built now are a far cry from those built only a few years ago, and the difference is not in the materials or construction but rather that they were designed to meet today's special needs. The techniques of educating our children are not static. Foreign language laboratories with tape recorders and ear phones have replaced the monotonous drill of irregular verbs. Television and film libraries have made far places, expensive equipment, and complicated processes available to the smallest school. Team teaching and special purpose rooms are common, and unless an architect is aware of these and many other changes and advances in our educational systems, he is unable to aid in the preparation of a program for a new school or to translate that program into an efficient building that will hold its value for a period of years. In order to hold its value it must be flexible, because the techniques of today will give way to those of the future just as surely as they have replaced those of the past.
Program

THE FLORIDA ASSOCIATION
GEORGE WASHINGTON HOT

WEDNESDAY, NOVEMBER 11

9:30 A.M. Installation Product Exhibits, to Mezzanine.
6:00 P.M. Installation Architectural Exhibit, Mezzanine.
1:00 P.M. Registration for Exhibitors, FAA members, guests and students, to Mezzanine.
9:00 P.M. Board of Directors meeting, President Roy M. Pooley, Jr., presiding, North Club Room.
3:00 P.M. OPEN BOARD MEETING, FAA members are invited to attend to participate, North Club Room.
6:30 P.M. PRESIDENT'S RECEPTION, Ballroom (black tie or business suits). Cocktails, canapes, hors d'oeuvres - your convention registration is your admittance.
8:00 P.M. Hospitality Suites open.

THURSDAY, NOVEMBER 12

7:30 A.M. Breakfast — Past President's Advisory Council, Ballroom.
8:30 A.M. to 6:00 P.M. Opening of BUILDING PRODUC EXHIBIT, President Roy M. Pooley, Jr., officiating. Guests, City and County Officials. Entrance to Exhibit Area, Mezzanine.
9:00 A.M. to 12:30 P.M. OPENING BUSINESS SESSION CONVENTION, President Roy Pooley, Jr., presiding. Invocation by Rev. Richard K. Naton, Jacksonville University, Ballroom.
10:00 A.M. to 12:00 noon First Seminar for Students. Panel discussion with Architects, North Club Room.
10:00 A.M. to 12:00 noon OPENING BUSINESS SESSION CONVENTION, President Roy Pooley, Jr., presiding. Invocation by Rev. Richard K. Naton, Jacksonville University, Ballroom.
12:30 P.M. Luncheon — President Roy M. Pooley, Jr., presiding. Ballroom. ADDRESS, "The Triangle of Understanding" by Charles S. Stock, President Producer's Council. Presentation of Awards to Product Exhibitors by James O. Kemp, President, Jacksonville Chapter.
2:00 P.M. Visit Product Exhibits, Exhibit Hall.
2:00 P.M. DESIGN FOR LEARNING — "Changes in Education," C. Ellis Duncan, AIA, Chairman, Ballroom.

THE FLORIDA ARCHITECT

4:00 P.M. Product Exhibits close.
30 P.M. Cocktail Party, Roof Spa, Roosevelt Hotel.
30 P.M. "First Annual Florida Craftsman of the Year Award" Dinner, Ballroom, Roosevelt Hotel. Hilliard T. Smith, J., presiding.
Address by MR. HUGH MURPHY, U. S. Department of Labor.

FRIDAY, NOVEMBER 13
30 A.M. Breakfast — Product Exhibitors (invitation only), Ballroom.
30 A.M. to noon Balloting for FAA Officers, Mezzanine.
30 A.M. to noon Final Registration, Mezzanine.
30 A.M. to 30 P.M. Visit Product Exhibits, Exhibit Hall.
30 A.M. to 9:00 A.M. Visit Product Exhibits, Exhibit Hall.
30 P.M. Luncheon—Robert H. Levison, FAIA Director, Florida Region, presiding. Ballroom. ADDRESS, "The Architect's Horizon" by Morris Ketchum, Jr., FAIA, President Designate AIA. Presentation Architectural Exhibit Awards.
30 P.M. Visit Product Exhibits, Exhibit Hall.
30 P.M. to 4:30 P.M. Second Seminar for Students — to "Office Practices", North Club Room.
6:00 P.M. Cocktail Party, Mezzanine.
6:45 P.M. 7:30 P.M. Annual Banquet, Ballroom (black tie or business suits). President Roy M. Pooley, Jr. presiding.
8:00 P.M. Dancing — John Jelineki's Orchestra
8:30 P.M. to 9:15 P.M. Presentation of Anthony L. Pullara Awards. Presented by Dana B. Johannes.
FAA Past Presidents honored. Announcement of new elected FAA officers.
10:30 A.M. to 1:00 A.M. Hospitality Suites open.

SATURDAY, NOVEMBER 14
9:00 A.M. Visit Product Exhibits, Exhibit Hall.
9:00 A.M. to 12 noon Final business session, Ballroom, President Roy M. Pooley, Jr., presiding. Florida State Board of Architecture — panel discussion on recent developments with Architect's Registration Act, Archie Parish, FAIA, presiding. Presentation Product Exhibit Visitation Awards.
12 noon Convention adjourns.
1:30 P.M. Post Convention Board Meeting, North Club Room.

CONVENTION NOTES:
All FAA members may take part in any Convention discussion, but voting on any question calling for Convention action is restricted to those Chapter delegates who have been properly accredited and registered as such at the Convention.
Admission to Convention meetings and affairs will be accorded only to those who have previously registered for the Convention. Evidence of registration is a badge, the color of which designates these classifications: Corporate Members, white; Associate Members, yellow; Student Members, orange; Exhibitors, beige; Ladies, pink; Guests, gray; Manufacturers (non-exhibitors), light green; and non-members FAA, light blue.
Only FAA members are eligible for Product Exhibit Attendance Awards. These are: for Corporate Members, $200, $100, and $50; for Associate Members, $150; for Student Members, $15 and $10. All prizes will be cash.
Host Chapter members will be wearing Host Ribbons. They will be available throughout the Convention to provide information and answer questions.
Ladies of the Convention are invited to attend all sessions and meetings. Information on the Convention Ladies' Program may be obtained at the registration desk or the Ladies Lounge.
The Changing World Of Education . . .

Development of the Convention Theme will be through three "Sessions" each dealing with the specific design phases that are involved with the production of significant architecture. Each Session will be conducted by panelists — each an expert in his field.

. . . These Sessions will be in effect workshop seminars. The purpose will be to integrate the subject of each with the basic problems of school architectural design. Each session will be scheduled to provide for questions from the floor, and audience participation to this extent is invited. In addition, two important seminars for students have been planned to which all Convention Registrants will be welcomed.

These Are Some Of The Speakers . . .

HAROLD B. GORES
Graduate of Harvard University . . .
Principal, teacher and superintendent since 1931 . . . Chairman of Fulbright Teacher Exchange Program, N. E. Region . . . Currently President, Educational Facilities Laboratories.

HAROLD L. CRAMER
Graduate of University of Arizona, Western Reserve University . . . Currently Coordinator, School Plant Planning Section, Florida State Department of Education.

WILLIAM BRUBAKER
Member of firm Perkins & Wills . . .
Well known in field of School Architecture . . . Addressed Conference of Junior Colleges in Tampa this year.
CRAFTMANSHIP AWARD DINNER SPEAKER

The personal representative of the HONORABLE W. WILLARD WIRTZ, SECRETARY OF THE U. S. DEPARTMENT OF LABOR, MR. HUGH MURPHY, will address the 50th Annual Convention of the FAA on Thursday evening, November 12th.

MR. HUGH MURPHY, Administrative Director of Apprenticeship & Training of the Department of Labor, will be the featured speaker at the First Annual "FLORIDA CRAFTSMAN OF THE YEAR AWARD."

Luncheon Speakers...

CHARLES M. PULLEY

Graduate of Columbia University and School of Fine Arts, France... Principal of firm Morris Ketchum, Jr., & Associates... First Vice President and President Designate of the A.I.A... Member of Who's Who in America.

MORRIS KETCHUM, JR., FAIA

Graduate Mechanical Engineer, Princeton University... Elected Vice President, Marketing of American Air Filter Co., in 1962... Recently elected President of the Producer's Council.

CHARLES S. STOCK

University Architect for Southern Illinois University since 1951... Graduate of University of Illinois... Formerly associated with the firm of Wahl Snyder, Architect, in Miami.
Florida Craftsman of the Year Award

This year for the first time, the Florida Association of Architects will choose one from among its chapters' Craftsmen of the Year to be State Craftsman of the Year. Seven chapters participated in the Craftsmanship program this year, the most in its ten year history. The seven craftsmen chosen by these chapters will be honored, and examples of their work shown, at Thursday night's Award Dinner, during the convention. At that time Hilliard T. Smith, Chairman of the Awards Committee will announce the winner of the Craftsman of the Year award.

Daytona Beach Chapter, participating in the program for the first time this year, honored Walter Hosford, air conditioning expert. Hosford was nominated by Joseph R. Blais, Jr., for his ductwork in Bailey Hall, at Daytona Beach Junior College. Mr. Hosford's other recent work includes the Clyatt Memorial Geriatric Center, Junior College Administration building, and the Medical Arts Building. Hosford is employed by D. W. Browning the subcontractor for the builder, Stan Jensen.

Florida North Chapter honored Ocala carpenter Clarence Sisler for his finished carpentry in the home of Mr. and Mrs. George K. Drake. Chapter members and guests viewed the award-winning work on a tour of the Drake home before the award dinner. The home was designed by Hal Reid, AIA, who nominated Sisler. Sisler is employed by the Drake Construction Company.

Two craftsmen shared honors at Florida South Chapter's tenth annual awards dinner: Peg and Otto Holbein, batik craftsmen. The Holbeins design and dye fabrics which are used as wall hangings or laminated in panels. They were nominated by George Reed, AIA, for door panels in the Saul Eig residence, which he designed.

The Jacksonville Chapter selected Walker S. Wilson as the outstanding craftsman in their four-county area. Wilson is in the wall-covering trade, and was honored for the wall covering installation in the main ballroom of the Roosevelt Hotel in Jacksonville. Mr. Wilson, who is 72 years old, is the holder of a 45-year union membership card.

Palm Beach Chapter honored carpenter Oliver W. Holmes for "excellent craftsmanship in the installation of decorative millwork" in the Northwood Methodist Church. John B. Marion, AIA, who designed the church, said the work was "extremely tedious and required patience, talent, and understanding of the work to be done." His work included the building in of mill-made furniture and equipment as well as the decorative

(Continued on Page 35)
50th Annual Banquet Entertainment
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adagio, finesse and beauty —
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Dancing to —
Johnny Jelineki’s Orchestra

NOVEMBER, 1964
Convention affairs have been scheduled to allow plenty of time to view product exhibits and to discuss with manufacturers’ representatives the ways by which their products and materials can help solve various problems in architectural design... Visit all the exhibit booths. Added to the information you’ll get you’ll establish your eligibility for one of the several booth attendance awards.

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9...American Olean Tile Company
10...Caloric Architectural Division, Caloric Corporation
11...Libbey • Owens • Ford Glass Company
12...Clearview Corporation
13...Zonolite Division — W. R. Grace & Co.
14...Concrete Products, Inc.
15...Benjamin Moore & Co.
16...Griffco Aluminum, Inc.
17...Hotpoint — Division of General Electric Company
18...Americana Corporation
19...Formica Corporation
20...United States Plywood Corporation
21...Becker County Sand & Gravel Company, Specialty Products Division
22...Kawneer Company
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41...— Guy Gray Manufacturing Co., Inc.
42...— Gory Roofing Tile Manufacturing, Inc.
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44...— Georgia-Pacific Corporation
45...— Compressed Concrete Corporation
46...— FINTRA, INC. — Florida International Trade Association
47...— Leviton Manufacturing Company, Inc.
48...— Qrest Pidfigurny (Architectural Presentations)
49...— Rowell Van Atta Inc. — Julien P. Benjamin Co., Lambert Corp.
50...— Hymar Stone Corp.
51...— THE FLORIDA ARCHITECT
State Craftsman Award . . .
(Continued from Page 32)

trim inside and outside of the church.

The Gulf Coast Chapter of the AIA in its first annual "Craftsman of the Year Award" selected Robert Lohr as its winner for "excellent craftsmanship in carpet installation work" in the residence of Dr. Edward Straka. The home was designed by architect John E. Piercy, AIA and the contractor was John A. Hartenstine.

The Broward County Chapter in conjunction with the Broward Builders Exchange selected Larry Abbate as the nominee for the State-wide "Craftsmanship of the Year Award" for his work on stone masonry and slate at the residence of Dr. and Mrs. Andre S. Capi. The home was designed by William P. Plumb, AIA, the subcontractor was Rudy's Stone and the general contractor was Collins, Hall & Baumann.
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Craftsmanship . . .

(Continued from Page 21)

before the world for what he is. The discipline that went into the development of the skill that is in the touch of his hand; the attitude of his mind, reflecting in large measure his philosophy of life; the love, or indifference, or even the hatred in his heart; his essential honesty or dishonesty; whether or not he is a cheat and a fraud, or a person of integrity; whether he walks with dignity and self-respect, or slumps with slovenly shamelessness and irresponsibility — all are there in the product he turns out. 

Craftsmanship is the truthfulness of labor and human effort. Shoddiness is labor's dishonesty.

In a day when old idols are being smashed and old meanings are losing their appeal, with no new guideposts firmly established, both old and young experience confusion or futility; because a life without meaning is a tragic life, a senseless life, an empty life, and cannot be long endured. In this age of machines, mass production and automation, where the worker has lost his distinction as an individual, the true craftsman is doubly blessed; because in his very work he finds meaning and meaningfulness, calling for self-investment and dedication of his very best, to create the good and the beautiful. He finds the deepest of satisfactions in the knowledge that he is contributing bit by bit toward the fulfillment of the continuing human dream — to rearrange the materials in a jumbled up, chaotic world into better and more beautiful forms, thus enriching the lives and adding to the enjoyment of all who are touched by what his hand or his mind has produced. But exceeding even all this is his own profit, for it is his very salvation. Thus when a man prostitutes his craft, when he sells out on personal integrity, when he abandons personal pride and dignity, when he makes pretensions not backed up by performance, he but damns himself and creates his own inner hell.

In some of the ancient Roman contracts let out to the marble workers was the phrase, "sine cera," which meant "without wax." The unscrupulous would work wax into the flaws in their marble, rub it a little, and thus obscure the flaws. Of course, once the

this is

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NOVEMBER, 1964
Craftsmanship...
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marble was set in place, and the elements began to beat upon it, the wax soon disappeared and the flaws became evident. Our English word *sincere* derives from *sine cera*. This could well become the orienting emblem of every craftsman.

But now back to the craftsman himself. The finest product of the creative person is not the framed canvas, nor the polished marble, nor the ceramic mural. The greatest expression of his imagination, originality, beauty and graciousness is what he does with *himself*. Those works which are commonly referred to as art and craft are but the by-products of a person in the process of creating himself.

The American City...
(Continued from Page 18)

evidence, to date, is that the so-called "practical politicians" are the ones who have proved to be monumental failures. They have been chipping and nibbling away at our cities for 50 years now—and look at the fantastic mess they’ve made!

We have only two kinds of cities left in America. We have the kind that have become so jammed with people, cars, trucks, buses (and politicians) that they have come to a full stop—like Manhattan. And we have the other kind—the city that has become an empty, eerie void—like downtown Detroit—because it has been abandoned by all humanity.

Let me conclude as I began. In 36 years, there will be six billion people on this earth. Either these souls will suffocate in the kinds of cities we are building today—and before they do so, they will engage in a few spectacular bloodbaths—or they will abandon their cities altogether and take to the hills. Because you and I believe in the city as the source of most civilizations, we should insist that this great source be preserved, renewed, revitalized. The city is much too serious a business to be left to bureaucrats and politicians. The city is what all modern life—all art, love, humanity, hope—is all about. The civilization we can save may be our own.
Newly Elected Officers of AIA Chapters...

Florida Northwest Chapter held its election of officers on October 9. Elected President was James H. Look; Vice President, C. James Kendrick; Secretary, Roger R. Weeks; Treasurer, William R. Bean; Director, B. W. Hartman, Jr.

Florida Central Chapter's new officers, elected at the Annual Meeting on October 10 are President, Dana B. Johannes; Vice President, Jack McCandless; Secretary, James J. Jennewein; Treasurer, James R. Dry; Directors, I. Blount Wagner, J. Arthur Wohlgemuth, and Archie G. Parish. Named FAA Directors were William J. Webber and Frank R. Mudano; FAA Alternate Directors are Earl A. Quenneville, Mark Hampton, and H. Dean Rowe.

Florida South Chapter's Annual Meeting was held October 13, when the following officers were chosen: Francis Telesca, President; Robert Boerema, Vice President; O. K. Houston, Jr., Secretary; George Reed, Treasurer. Directors for the coming year are William Tschumy, Fraser Knight, and John Sweet. Named FAA Director was James Ferguson, with Herbert Savage as Alternate Director.

Newly elected officers of the Jacksonville chapter are James O. Kemp, President; Robert C. Broward, Vice President; John P. Stevens, Secretary; Allen D. Frye, Treasurer; C. A. Ellingham, Chapter Director. FAA Directors for the coming year are Robert A. Broadfoot, Jr., C. A. Ellingham, and Walter B. Schultz; Alternates are George R. Fisher, Warren C. Hendry, Jr., and Robert A. Warner.

Fallout Shelter Analysis Courses...

Courses in Fallout Shelter Analysis and Environmental Engineering are being offered this fall by Region Three of the Office of Civil Defense. Instructors will be university staff members who have completed courses of instruction offered by the Department of Defense.

Registered architects or engineers, or graduates of recognized schools of architecture or engineering, are eligible for the Fallout Shelter Course. The Environmental Engineering course is open to those who have completed the Fallout Shelter Analysis course, or engineers with a BSME degree and a background in heating, ventilating or air conditioning.

Florida cities where Fallout Shelter Analysis is being offered are Ft. Lauderdale, Jacksonville, Melbourne, Orlando, Pascagoula, Environmental En-

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News & Notes
(Continued from Page 39)

gineering will be given in Miami and Tampa.
Architects desiring to enroll should contact their local Civil Defense Director. Dates and times for the 13-15 week course will be set by the local civil defense office and the instructors. Tuition and Textbooks are free.

FCPA Honors Student

Benjamin Yaskin, a student at the University of Miami, was awarded the $150 first prize by the Florida Concrete and Products Association in their 7th annual design competition among students of architecture at the University of Florida and the University of Miami. Smaller prizes were awarded three other winning entries, and donations of $50 were given to the Student AIA Chapters at both schools, to be used to send a student to the FAA convention.
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AIA Honor Awards

Entries in the AIA Honor Awards Program are due for preliminary submission on December 4. The work of Florida architects should be well represented in this judging. Projects will not be judged in competition with other entries, but on the basis of the architect's solution of the problem, and its worthiness for an award for excellence. Entry slip and fee must be received by the Institute by December 4, brochures by January 22. Award winners from Florida in recent years include Weed, Johnson Associates; Wm. B. Harvard; Robert M. Little and William G. Crawford; Twitchell and Rudolph; and Victor Lundy.

Miami Student Honored

A 22-year-old University of Miami architecture major has received a $200 prize from Reynolds Aluminum for his design of a collapsible, portable aluminum roof.

Melvin B. McCrorison of Unity, Maine, UM's winner of the 1964 Reynolds Aluminum Prize for Architectural Students, received his prize from H. R. Schroeder, Reynolds Metals Co. divisional sales manager. McCrorison is a fourth year student in the five year architecture program.

McCrorison's "best original design of a building component in aluminum" was a structural roof system designed for fast assembling on movable structures, such as portable classrooms, workshops or display booths.

His entry, judged by a panel of the American Institute of Architects, has been entered in the Reynolds national student competition, which carries a $5,000 grand prize divided equally between the winner and his school. Winner will be announced at the AIA national convention this spring.

John E. Sweet, associate professor of architectural engineering, was McCrorison's advisor on the project. Dean T. A. Weyher and James E. Branch, AIA, chairman of UM's department of architecture and architectural engineering, also were present for the check presentation.

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Folded Plates...

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rectilinear spaces clearly create two types of facades, the front and back facades which are articulated by the folds, and the side facades which usually look like weak sisters.

Architecturally there is a dilemma here — why should any structure which looks so good from the front look so dull from the side? Too often the designer feels obligated to "dress up" the blank wall at the ends, introducing trivia because he can’t or won’t accept the simplicity of what he finds. The side walls should not read as bearing walls if the plate is to keep its integrity. An edge beam is often needed to beef-up the point where continuity is interrupted, but this should be expressed as separate from the infill wall below. If the end wall runs up flush under the edge beam, the eye will read the wall as loadbearing and the clarity will have been weakened. A strong reveal or a strip of glass could clarify this point of juncture.

Three more areas come to mind when considering the construction and use of folded plates: the treatment of the underside of the plates, the glazing, and the problem of utilization in a building of more than one story.

The treatment of the underside and glazing are both problems of detail, yet the details often make the building. Certainly it is confusing if the underside of the plate is not exposed in the interior space. A hung ceiling covering the structure would, of course, destroy the form within. Folded plates can have excellent acoustical characteristics, so this should seldom be a problem.

In many buildings the simplicity of the interior form is destroyed by the lighting system, whether it is plastered onto the form itself like little warts, or hung in a random fashion with little regard for the over-all effect. A well chosen lighting fixture can set off the roof to advantage, whether it is plastered in front and rear. Misuse of a lighting system, whether it is plastered or hung in a random fashion with little regard for the over-all effect, can destroy the simplicity of the interior form.

Another minor point in glazing which can’t be stressed often enough is the size of the vertical mullions. Many a fine structure has been confused by having vertical mullions, which were meant to hold only plate glass, detailed as if they were major structural supports. And the viewer, with only his eye to guide him, has wondered indeed why the big powerful form above has been supporter on such a multiplicity of columns.

Of all the aforementioned problems, none is more controversial than that of folded plates used on multi-story buildings. A folded plate is a long span structure. If the program calls for a series of floors of uninterrupted spaces, then theoretically it is possible to stack folded plate floors and infilling the folds on all but the roof. However, in the majority of multi-story buildings, the floors are on a standard framing system. Can this be aesthetically justified? The only case in which it might be justified is in a building in which, by some strange quirk of program, all the large span spaces are on the top floor. Perhaps in a design expressing these long spans, perhaps the capping as well as a full height lobby might be justified. In other cases, the architect probably felt he needed a little snafu and worked in a bit of folded plate to make his elevations look jazzier. Misuse of a folded plate five stories above the ground is just as invalid as on a one-story overhead.

Who is really responsible when a good folded plate design is produced — the architect or the engineer? Both should take credit. The architect is not technically familiar with folded plates though he seeks to use them properly. The architect, in turning to the engineer, should look to him for direction not only in the calculation of a structure, but in its significance as well. There is enormous significance to such structures as folded plates; they are a basic part of the contemporary aesthetics, and the engineers who control them can render a real service by speaking up when the structural systems are misused. A fine building is a tribute to all who worked on it, and real teamwork between engineer and architect is too seldom achieved but an end greatly to be desired. When over-all design and structure come together in good work, it is always worth the extra thought invested in it. Folded plates are in themselves so handsome that every effort should be taken not to destroy their integrity, a job which requires the best both professionals have to offer.