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SEPTEMBER, 1967
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For more information on Alger-Sullivan long-leaf pine products, including large structural timbers, call Mabry Dozier, collect: AC 904-256-3462.
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SEPTEMBER, 1967
GAINESVILLE, July __ — The Key West home of Nobel Prize winner Ernest Hemingway is one of several old houses in the area being surveyed by a team directed by a University of Florida architect.

F. Blair Reeves, associate professor of architecture at the University and chairman of the American Institute of Architects’ Committee on Historic Buildings, is supervising the project this summer.

The Historic American Building Survey will include documentation of the Audubon House; Capt. Francis Watlington House, the oldest house in Key West; Sand Key Lighthouse; the home of Capt. John H. Gelger; the Bahama houses of Richard Roberts and Richard Kemp; U.S. Coast Guard headquarters; the Convent of Mary Immaculate; the Old Post Office and Customs House; Fort Jefferson and others.

The survey is sponsored by the American Institute of Architects, the National Park Service and the Library of Congress.

Many valuable historical records, consisting of measured drawings, photographs and data, have already been deposited in the survey’s archives in the Library of Congress.

The survey team consists of Reeves and three architectural students — John O. Crosby of the University of Florida; John D. Davenport and John F. Grimm, Texas A&M University. J. Frank Brooks of Key West is photographer for the survey.

Co-sponsor of the survey is the Old Island Restoration Foundation, Inc., a local group organized in 1960 and dedicated to the preservation of the architectural heritage of Key West.

The Key West survey began June 17 and will continue through Sept. 15. Other teams are working in Chicago, Ill.; Galveston, Tex.; Nantucket, Mass.; S.; Louis, Mo.; Salt Lake City, Utah, and Hawaii.

F. BLAIR REEVES HEADS HISTORICAL SURVEY PARTY IN RECORDING OF KEY WEST ARCHITECTURE

CSI ELECTS OFFICERS IN PALM BEACH, MIAMI

Rudolph M. Arsenicos, AIA, North Palm Beach architect, was installed as President of the Palm Beach Chapter of the Construction Specifications Institute.

Others installed were Donald R. Edge, AIA, First Vice President; Ben Thomson, Second Vice President; Robert Strickfaden, Secretary; Morgan Bannister, Treasurer. The Charter was presented by D. B. Morrison, Nashville, Tenn., Institute Vice President.

Charles S. Broward, Jr., AIA, of Miami, was recently installed as President of the Miami Chapter, CSI.

REPRINT OF AIA DOCUMENT A-201

The AIA has announced the reprint of Document A-201, General Conditions of the Contract for Construction. This new Document incorporates the modifications developed from field experience, discussions with construction industry representatives, and legal insurance counsel since publication of the former September 1966 edition.

The AIA and AGC Executive Committees met during June and approved the modifications contained in this 1967 edition. The Institute as well as the AGC Executive Committee recommends that this revised Document be used by architects and AGC Chapter members.

It could be noted that there will be no change in the text of A-201; therefore, existing copies can be used by simply deleting the phrase, “10th Edition 1966” on page 1, and in the footnote at the bottom of each page of A-101 (Owner Contractor Agreement Form — Stipulated Sum) to 1967.

AIA Documents B-231 and B-331, Owner-Architect Agreement, have been revised and are now available. The FAAIA has a supply of the new A-201, and B-231 and B-331. Members and others in the construction industry may send the old Documents to the Association office on an exchange basis for the new editions.

U. OF FLORIDA STUDENT AWARDED AIA SCHOLARSHIP

GAINESVILLE, July — Sergio J. Rodriguez, a fifth year architecture student at the University of Florida, has been named recipient of the $750 Langley Scholarship awarded annually by the American Institute of Architects.

The scholarship, which varies as to amount, is presented for excellence in architecture studies and the student's potential to the profession. Students are nominated by architecture schools throughout the nation and selection is made by the AIA.

Rodriguez, a Cuban who is a transfer student from the University of Puerto Rico, was selected by the University's College of Architecture and Fine Arts.

The Langley Scholarship is named for Edward Langley, a distinguished Pennsylvania architect, whose will provided an endowment fund to aid architectural students.

NOTICE OF FAIA ANNUAL MEETING

OCTOBER 4 - 8, DIPLOMAT HOTEL, HOLLYWOOD

Notice of regular Annual meeting of the Florida Association of Architects, Inc., and of proposed amendments to the Bylaws to be presented.

Members and associate members of the Florida Association of the American Institute of Architects, Inc., a corporation not for profit, organized and existing under the laws of the State of Florida, are hereby notified that:

1. The regular annual meeting of The Florida Association of the American Institute of Architects, Inc., will be held 4, 5, 6, 7, and 8, October 1967 at the Diplomat Hotel, Hollywood-by-the-Sea, Florida.

2. At said regular meeting, proposed amendments to the Bylaws if any will be presented for action thereupon by members of the corporation. A concurring vote of not less than two-thirds (2/3) of the total number of delegate votes present at the meeting, together with approval by the American Institute of Architects, is necessary for the effective adoption of the amendments.

COMMITTEE ON RESOLUTIONS GUIDES CONVENTION BUSINESS

The following three men have been named as a Resolutions Committee: H. Samuel Kruse, AIA, Chairman; Hugh Leitch, AIA, and Tollyn Twitchell.

As a matter of helpful information, we are reprinting here the Convention Rules for resolutions and new business.

Resolutions and new business shall be placed before the Convention and actions shall be taken only in the following manner, and at the following times:

1. . . . All resolutions or discussions concerning matters contained in the Board's Report shall be in order and may be placed before the Convention only if the relevant section has been read and is still under consideration. Resolutions concerned with matter contained in the Board's Report shall not be considered by the Committee on Resolutions.

2. . . . All resolutions offered by the Board will be printed in the Board's Report and action taken thereon at the time the relevant sections are placed before the Convention. Amendments to these resolutions or supplemental resolutions and statements concerning the section under consideration shall be in order only while the relevant section is before the Convention.

3. . . . All resolutions concerning matters not contained in the Board's Report and all matters of new business shall be presented to the Committee on Resolutions before a time set by the Board and report to the Convention.

The Committee on Resolutions will take one of the following actions and report such action to the Convention on each resolution and item of new business received by it:

1 . . . Deem the resolution a matter dealt with in the Board's Report and return it promptly to its sponsor with advice to present it when the relevant section of the Board's Report is before the Convention. The Committee shall consult with the Secretary as necessary in making the above ruling.

2. . . . Deem the resolution inappropriate to come before the Convention and return it promptly to the sponsor, with notice that it may be placed directly before the Convention at the time the report of the Committee on Resolutions is made, provided the consent of the Convention can be obtained by a two-thirds vote of the delegates present at the sessions.

3. . . . Modify the resolution or combine it with other resolutions, preferably with the consent of its sponsor.

4 . . . Refer the resolution to the Board for consideration with the consent of its sponsor, and so report to the Convention.

5 . . . Report the resolution to the Convention with recommendation to disapprove.

6 . . . Report the resolution to the Convention without recommendation.

7. . . . Report the resolution to the Convention with recommendation to approve, and move its adoption.

SEPTEMBER, 1967
CONVENTION INVITATION

FAAIA CONVENTION: THE SWINGING 53rd!

It has, perhaps, become traditional for a host chapter president to send warm personal invitations to each member at convention time. But somehow I get the distinct feeling that nobody reads them; thus the following:

Now . . . maybe you have been to a convention or two, and feel that ‘ya seen one yav seen ’em all’ routine . . . or maybe you have never made to one because you just don’t have the time . . . or . . . well, I don’t mean to knock any of our previous conclaves, but . . . THIS ONE IS GOING TO BE A B-L-A-S-T ! ! !

Working on the basic premise that (A) we are all desperately concerned with the status of the profession of architecture in this chaotic age, and (B) that any and all tax deductions we can get to further our education by any means available (such as conventions), and (C) that any and all tax deductions we can get we can use, we have decided by unanimous vote of the chapter, and in spite of all the advantages listed above, to make this convention FUN!

Check this:

We start off the very first night with the HOST HAPPENING. In a wayout, deserted pad we offer the swingiest group on the Fort Lauderdale scene. Go-Go girls too. Dad, if you can’t dance, you can watch! A psychedelic adventure without the perils of LSD. And hold on to your hats . . . IT’S ON THE HOUSE. Like FREE man! Booze and all.

If you survive that one, get ready for a real change of pace. A private, architect’s and guests only, performance, by a Broadway road company, of one of Tennessee Williams’ most sophisticated dramatic comedies. We have booked the entire house in advance for a dinner-theater party and if you don’t come we may have to declare bankruptcy!

But that’s not all . . . for those of you who can still struggle into your finery, we will swing to some cool sounds at the banquet . . . long on great dance music . . . Glenn Miller style, and very short on speeches.

You may think that this sounds like a frivolous convention. Well, if you have read this far, I must admit a flaw in my schedule of events; our convention chairman, Don Singer, insists that we provide some time for a few seminars. He says he has somebody named Lou Kahn lined up along with a few others. Oh well, you can’t win ’em all! But don’t despair, plan to GO-GO October 4th!

Paul Robin John AIA
President, Broward Chapter

When the Broward Chapter was asked to host the 1967 FAAIA Convention, the active members felt that the meeting would be an excellent opportunity to extend the spirit of vitality and enthusiasm evidenced on our own local level to the entire state membership.

We feel strongly that if proper goals are set and worked toward, the organization and its functions can be extremely rewarding and worthwhile to architects and most especially to architecture. It is toward this end that the planning of the 1967 FAAIA convention has moved.

One cannot escape the fact that we live in an era of fantastic flux, extending even to the cultures of entire nations. In an age when all is possible, the discipline that has been traditional in architecture has given way to anarchy. The air is charged with the anticipation of change.

It would seem, therefore, that the very first topic to be discussed should be the primary issues after the fact of existence itself; Why do we function at all? Do we do so of our own volition? Is the acceptance of logic and reason into our daily lives essential to mental and cultural well being or are they,

NOMINATIONS OF OFFICERS

VICE PRESIDENT

H. LESLIE WALKER, Tampa, Florida

—Since 1960, he has served at various times as President of the Greater Tampa Association of Architects; secretary and president of Florida Central Chapter of the AIA; secretary of the FAAIA. He is a member of the Greater Tampa Chamber of Commerce, Exchange Club of Tampa, Commerce Club of Tampa, and the Timuquanian Society. Has had own firm since 1960 in Tampa, Florida. Is affiliated with the Construction Specifications Institute.

SECRETARY

JEFFERSON N. POWELL, AIA

—AIA membership dates from 1950. Palm Beach Chapter: Director, eight years; Secretary, one year; Vice President, two years; President, one year . . . FAAIA: Secretary, one year; Director, five years. FAAIA Committees: Membership, two years, chairman, one; Uniform Building Code, one year; Public Relations, one year; By-laws Revision, chairman, three years; Commissioner of Professional Society, one year . . . National AIA: S/A Regional Council, two years; Regional Judiciary Committee, (Florida Region) two years, chairman, one.

SECRETARY

HARRY E. BURNS, JR., AIA

—is a graduate of Tulane University and the University of Florida. He established his own practice of architecture in 1953. A member of the Florida State Board of Architecture since 1963, he served as president of the Board in 1965-66. He has served as Secretary of the Florida North Chapter and Director of the Jacksonville Chapter, Commissioner of Education and Research, and Commissioner of Public Affairs.
as it is charged today by so many, "bromides for the un-cool"?

We have asked Dr. Albert Goldman to discuss this matter and others which he may feel pertinent to the present and future status of our culture. Dr. Goldman is the Editor of the magazine Cultural Affairs which is published by the Associated Councils of the Arts. As architects we are directly involved with these problems as we continually face absurdities in our physical surroundings and see them compounded by accumulations of refusals to solve problems of environment in an orderly way. I use orderly here to include "thoughtful" and "progressive".

To discuss the problem of applying this highly focused acceptance of order to the building process, we have asked Mr. Louis I. Kahn FAIA, of Philadelphia, to be one of our speakers. He has consented. His talk will center on the creative process of architecture and its dependence on a base of order and logic.

Our third speaker will be Dr. Humphrey Osmond, a psychiatrist who has done extensive work with architects and architectural problems. We have asked Dr. Osmond to appraise for us the effect that architectural spaces, based on a culture of reason and conceived in a spirit of logic, will have on the people who use them. In other words, is an ill-conceived space detrimental to the mental well-being of its occupants, and why.

This then is the concept of our convention theme, Philosophy—Design—Life; a weighty subject of course, but of prime importance to the future of architecture. In any period of great change or anticipation of great change, it is necessary to re-examine the premises upon which one's thought and work is based.

I hope that you will see fit to attend our seminars and our convention.

DONALD SINGER AIA
Convention Chairman
When you're figuring hot water
it's always the same answer:

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**PHILOSOPHY • DESIGN • LIFE**

53RD ANNUAL
F. A. A. I. A. CONVENTION
OCTOBER 4-8
HOLLYWOOD, FLORIDA
DIPLOMAT HOTEL
NO REGISTRATION FEE
THE "WINGED V" at Deerfield Beach

RIVER HOUSE APARTMENTS, DEERFIELD BEACH, FLORIDA

George L. Bennett, A.I.A., Fort Lauderdale, Florida, Architect
Walter C. Harry & Associates, Fort Lauderdale, Florida, Engineers
Stinson Construction Company, Deerfield Beach, Florida, Contractors
Rinker Materials Corp., Boca Raton, Florida, Concrete Supplier

The River House Apartments at Deerfield Beach, Florida, make a dramatic architectural statement in a state where progressive architecture is the rule.

Designed in a V-shape with flaring wings, the 50-foot deep building has a frontage of 600 feet, 1000 running feet of interior—and only two expansion joints.

The 6-story building is of reinforced concrete frame construction, using Solite lightweight structural concrete for floors and exterior walls. The use of Solite substantially reduced dead load, thereby reducing column size and the number of piles needed for foundation.

Dramatic and beautiful, River House is another outstanding example of the interplay between gifted architect and modern, versatile building materials.
The finishing touch
The all-electric Gold Medallion Home—status symbol of modern living—opens up new vistas for homeowners who want to enjoy the benefits of all-electric living.

Valuable floor space can be utilized with greater flexibility because flameless electric appliances can be placed anywhere... without the problems encountered with chimneys, flues and vents.

Every home or apartment certified for the Gold Medallion, regardless of size, price or location, accentuates the comforts and conveniences that Floridians want. It has reverse-cycle electric air conditioning for year-round heating and cooling comfort and it includes flameless electric water heating and an all-electric kitchen and laundry. It has ample Light for Living... a lighting system designed for comfort, safety and decorative beauty. And finally, it includes Full Housepower... an acceptable ampere service entrance and enough outlets and switches for modern convenience.
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HERE ARE COMMENTS FROM A RANDOM SAMPLING OF TOP DEVELOPERS:

Coral Ridge Towers East (Ft. Lauderdale—Galt Ocean Mile). Lew Mattson, Vice President: “...we specified individual central air conditioning units because...buyers of good apartments were becoming too sophisticated to purchase window units any more...we investigated and found Climate Master among the quietest of all approved air conditioners...”

Beachcomber Lodge & Villas (Pensacola Beach). Benjamin Wilipatrick, Owner: “...we investigated...and found Climate Master best. Guests like the individual controls so they can regulate their own room temperatures. Compared to wall units...these are unobtrusive, much quieter and cost considerably less to operate.”

James Stuart Family Residence (Sea Ranch Lakes). James Stuart: “...we wanted every detail...to be of the finest, trouble-free quality. Because of its established record of dependable, economical operation and the fact that it is built to cope with Florida’s specific heat, humidity and cold problems, we selected Climate Master.”

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THE FLORIDA ARCHITECT
PROFILES

THE FLORIDA ARCHITECT PRESENTS A PORTFOLIO OF THE WORK OF FOUR YOUNG ARCHITECTS FROM DIFFERENT AREAS OF THE STATE IN PRACTICE FOR A SHORT TIME BUT WITH MUCH TO SAY ABOUT THE FUTURE OF ARCHITECTURE IN FLORIDA.

SEPTEMBER, 1967
Herschel E. Shepard, Jr., AIA, 1932 Landon Avenue, Jacksonville, Florida, was graduated from the School of Architecture at Princeton University in 1953, received a travel grant to Greece, and was appointed to the British School at Athens for archaeological work at Mycenae. He returned to Princeton and was awarded at Master's Degree in 1956. After an apprenticeship with Boardman, Ewart and Meehan, Architects; Herbert Coons, Jr., AIA; and Robert C. Broward, AIA, he began private practice in 1967. He has recently received special awards from the FAAIA for his work in the partial restoration of Fort Clinch and the preservation and restoration of the ruins of Bulow Plantation. He is currently Secretary of the Jacksonville Chapter, AIA.

As a freshman in college I intended to major in physics, mechanical engineering, or any other scientific discipline that I found interesting. Electives in the arts and humanities soon changed that, as did the growing awareness that I would like to have some control of my life. By this I mean that the future of the sciences seemed unalterably wed to corporations, universities, and/or government, and I was interested in living where and as I pleased, if at all possible.

Thus architecture became my major not because of intense interest in design, social reform, monetary profit, status, and so forth, but simply because the profession seemed to combine the arts and sciences and offer a reasonable degree of personal freedom.

Five years of practice have shown me that my choice was the right one. I have slowly come to realize that private practice is a great privilege regardless of the innumerable agonies. It is a privilege because society grudgingly tolerates and supports the architect even though the architect is often intolerant of society. This paradoxical relationship, which allows one to exist as an individual and yet change his environment is, to me, the greatest strength of this nation.

My practice remains small, but my office has seen a wide range of projects, ranging from large apartment complexes to vacation houses, military chapels to church pulpits, restoration projects to a very small museum. Each project has shown me a different aspect of the creative process. Architecture involves far more than the architect, science, or art. I have learned not to overestimate my own imagination nor underestimate that of the client. Most clients not only provide the problem, but also the solution; I have a growing suspicion that pursuit of the solution through the mind and emotions of the client often leads to truly creative and imaginative design, not only in schematic terms but in terms of realized space and form. Furthermore, the irrational, intuitive, accidental sources of inspiration continually intrigue me, as does the symbolic, ambiguous communicative nature of much of the architect’s work. Are we truly in command of our designs, or are we to a large degree unconscious instruments of our time and our society?

The future of my practice is as unpredictable to me as the future of architecture. All of the “oughts” of tomorrow are predicated by the dimly understood knowns of today. It seems that the future of architecture is becoming closely tied to the corporation, university and/government. I trust I can remain relatively independent tomorrow and the day after; next week even my idea of independence may have altered drastically. The most anyone can do is plan with optimism over a limited time and be prepared for the unexpected.
Lowell Lotspeich, 250 Park Avenue North, Winter Park, Florida, was graduated from the School of Architecture at the University of Florida in the spring of 1960. After a six-month exploration of Europe he returned to the U.S. to apprentice with Percival Goodman, FAIA, in New York City and then with Nils Schweizer, AIA, in Winter Park. Currently in private practice in Winter Park, he is a Professional Associate member of the Mid-Florida Chapter, AIA. In addition to his accomplishments in architecture, many mid-Florida art collectors are proud owners of very fine oil paintings bearing the signature . . . Lotspeich.

After only four years in my own practice, I am more convinced than ever that Architecture is the most limitless, significant, medium of expression known to man. No other area of creativity offers the artist such a breadth of challenge, on such a large scale. When one approaches each new commission as a new piece of sculpture to execute or a mural to paint, the excitement increases as all the infinite possibilities begin to reveal themselves. Probably the most frustrating thing is the limitless nature of each problem. As with the painter facing the new, white canvas, or the sculptor pondering the infinite forms buried within a block of marble, I am first overwhelmed by the potential before me. Then as my understanding of all the conditions of the problem increases I begin to focus in on a direction, guided by my own philosophy, and based on my experience.

Of all the things a piece of architecture must be, I think it must first be good sculpture. If a building is sculpturally unsound, then all the beautiful materials, the good traffic patterns, the sound structure and the leak-proof roof are insignificant, if one is in search of great Architecture. Unless it is good sculpture a building has no chance of becoming Architecture. I think this has always been true and is even more important today. Obviously our criteria for "good sculpture" changes as our civilization changes. Today, with the absolute freedom enjoyed by most artists, the architect (as sculptor) must expand his own sense of freedom and let his buildings become as good sculpture as he possibly can make them.

Assuming that the Architect is truly free, I think there is a good solution to every good problem. It is up to us to avoid bad problems.
Residence for Mr. and Mrs. Thompson Cassel, Orlando, Florida. Exposed concrete block walls with formed and poured concrete tie beam. Steel joist roof framing with rigid insulating deck. Lowell Lotspeich, architect; Allen Trovillion, contractor; Flambeau Interiors, interior designer.
James Padgett, AIA, 2051 Main Street, Sarasota, Florida, a 1960 graduate of the School of Architecture at Gainesville, has twice toured the European Continent since leaving the University. After a Sarasota apprenticeship he entered private practice in 1964 and is now a Corporate member of the Gulf Coast Chapter, AIA.

"Clients appreciate good design. This is a simple fact which keeps manifesting itself throughout my practice. The client's and the architect's mutual problem, however, is to achieve the desired design goals within set economic limits. Recognizing this, I feel always a sense of urgency to try to create a good building within the client's program and budget. Design for me is an exploration process. Often I find myself exploring several design schemes under the light of program requirements and budget limitations, to find that one scheme seems to dominate because of greater design possibilities. Then the task is to continually refine the design, even through working drawings when necessary, to try to achieve the best possible result. The result ... that's a key word. With keen interest in his profession, with keen sensitivity for his art, and with a proper relation with his client, the architect can always achieve a good result ... in terms of function and architectural beauty. In my own work, I try to accomplish these results in a synthesis of good plan, robust character and warmth of material and detail. But, architectural beauty can be achieved in many ways and can take many forms. More simply, the point is that beauty and order in architecture are not products of "happenstance"; they are gained by conscious effort on the part of the sensitive architect."

"My city, Sarasota, is a city in which the architect has a real opportunity to contribute to high design standards in the community, due to the precedent established in the early years of its growth. I feel it is certainly the obligation of any architect to strive for high design standards in any community."

"In planning for the future, my hope is to enlarge the office to provide a wider range of service ... that of urban planning. To accomplish this goal, I hope to maintain the association of my friend and colleague Albert Trull, AIA, who is currently working for a master's degree in urban planning. Cities throughout the country are and will be in need of urban redevelopment and some architects are equipping themselves now to meet this challenge. Whether designing a building or designing a community a high standard of design is necessary, because the people who inhabit our buildings and communities are more aware of good design and demand it."
Credits: Top photo, Law offices for Nelson, Stinnett, Surfus, Korp, & Payne, Sarasota, Florida; Middle photo, Evans residence, Sarasota; Lower photo, Bercky residence, Sarasota.
The motivation of my work is in the exploration of new ideas and thoughts relative to the building process and the shelter of man and his endeavors.

I see the contemporary idea of building; originated by a client, designed by an architect, price guessed and built by a contractor who employs workmen to cut, mold and assemble thousands of bits and pieces on an individual building site, under assault today as it never has been. The labor market is forcing the hand of the ingenious people who generate technological progress.

We are about to enter a period of adjustment between the bits and pieces people and the systems people. When the dust clears, we will be left with new standards of spiritual fulfillment as well as physical accomplishment.

Unless we are stymied by the inability to undergo the ordeal of change, we will emerge with a new concept of beauty, not as a contrived ideal, but as the qualitative result of a purposeful effort. The manufacturing process-building system will necessarily change the focus of "purposeful effort" from the semi-handicraft, job labor, single building of the present to a systems produced prefabricated unit-development.

I would say that the time is not very far away. Our society is demanding the kind of flexibility which would be complimented by this type of building. Change is occurring at such a rapid rate in all aspects of life that flexibility and adaptability become important factors in the building program.

Architecture must change as does man, for architecture is not taste, it is idea; it is not whim, it is reason; it is not mere decoration of function, it is anticipation of life.
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