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Inc., is owned and published by the Association, a Florida Corporation not for profit.
It is published monthly at the Executive Office of the Association, 1000 Ponce de Leon Blvd., Coral Gables, Florida 33134. Telephone: 444-5761 (area code 305). Circulation: distributed without charge of 4,669 registered architects, builders, contractors, 
designers, engineers and members of allied fields throughout the state of Florida—and to leading financial institutions, national architectural firms and 
journals.

Editorial contributions, including plans and photographs of architects' work, are welcomed but publication cannot be guaranteed. Opinions expressed by contributors are not necessarily those of the Editor or the Florida Association of the AIA. Editorial material may be freely reprinted by other official AIA publications, provided full credit is given to the author and to The FLORIDA ARCHITECT for prior use. Controlled circulation postage paid at Miami, Florida. Single copies, 75 cents; subscription, $6.50 per year. February Roster Issue, $3.00. McMurray Printers.
MR. ARCHITECT! Most new arrivals in Florida had natural gas service "back home." And we're reminding them of its speed, cleanliness, dependability and, above all, economy in ads like this. They'll expect natural gas for these big jobs in the homes you design for them. Better check into it:

WASHDAYS WON'T BE "DOG DAYS" ANY MORE!
Just think of it... no broken clotheslines dragging your lovely lovelies in the dirt... no pawing dogs... no irresponsible "junior vandals." With a natural gas dryer, you're in control of your laundry all the way. Washdays are never fun... but they don't have to rate in the nightmare class.

NO MORE LOSING RACES TO RAINSQUALLS!
No more frantic fumbling at the threat of rain... no fenced-in feeling that you dare not leave home for even essential errands while the "wash is on the line." Your dryer lets the laundry fit your schedule... not the weatherman's. And you stay on schedule, rain or shine.

NO MORE EXPOSURE TO ELECTRICAL STORMS!
Even though they tell you it's all in your mind, it's a warm and wonderful feeling to be safe inside... to know you don't have to brave the threat of lightning and thunder to make sure the children have clean, dry clothes for school tomorrow.

PROBLEMS SOLVED FOR "AFTER 5" HOME-MAKERS! Working wives and career women can still keep laundry on schedule... wash clothes after hours, dry them evenings or weekends, any time to fit their busy schedules without regard to wind or weather. Yes, a natural gas laundry dryer is the working girls' "Great Emancipator!"

WEIGHT-LIFTING IS FOR GYMNASIUM TYPES!
Instead of lifting and lugging literally tons of wet clothes to distant clotheslines over the course of a year, you'll have more leisure for the kind of healthful outdoor fun you can really enjoy... time with the children, time for gardening, for church and club activities.

GAS IS TOPS FOR WATER HEATING, TOO!
Modern automatic laundry equipment requires lots and lots of hot water. Pile this demand on top of a modern family's needs for warm relaxing baths, daily showers, sterilized shiny-clean dishes, smoother shaves, easier housecleaning, convenience cooking and clean, healthy children—and only gas can do the job right!

CHEAPEST LAUNDRY COMBINATION BY FAR!
Gas dryers are economical to install and operate, dry clothes for half the cost of competitive types. And gas heats water far faster for much less. Remember, too, the more gas you use, the lower your rate... you'll be amazed at how little gas will cost for all your household needs.

FEBRUARY, 1968
Some people believe that painting should be

A WORK OF ART

HARRIS does! Paint should be many things. It should be the final touch of beauty to every home and building you design. It should please the eye — excite the senses — issue a warm invitation to enter. It should be an enduring thing — able to withstand the test of time.

That is why Harris Paint Company has created an exterior paint designed to meet your needs . . . and specifications . . . Vinyl-x Masonry & Stucco Coating. Climate-tailored for Florida's sub-tropical weather, Vinyl-x complements your creative plans with immediate good appearance and superior durability.

There are 30 Harris Paint Centers in Florida . . . factory operated branches . . . staffed by trained paint men who are ready and able to assist you in every phase of the Painting Section in your latest specifications.

No paint manufacturer can offer you more. A can of HARRIS Paint is a can of paint that makes economic and artistic sense. A paint that has no equal.

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TAMPA • FLORIDA
Nominated by the eleven Chapters of the Florida Region for the office of First Vice President of the Institute:

H. SAMUEL KRUSE FAIA

Sam is currently serving as the Director of the Florida Region on the AIA Board and is Chairman of the Commission on Education and Research. He also serves on the very active Committee on Public Relations and the Task Force for the Implementation of the Education Research Project, committees with important comprehensive assignments. He is also responsible to the Board for matters related to the Staff’s library functions. Sam has worked long and hard for his profession and the AIA and has demonstrated exceptional leadership characteristics. Last October the Florida Region gave their Gold Medal to Sam, the second recipient in ten years.

His broad and long experience on local, regional and the national scene has given him an overview of AIA programs and activities and he knows them intimately — their strengths and their weaknesses. He has an impressive record of achievements resulting from the various offices and committee chairmanships in the Florida South Chapter and the Florida Association. Some of these are: for the FSC-AIA, President '55, Vice President '54, Executive Committee '56-64, Public Relations '53-'55, South Atlantic Conference '53, Community Development '59-64; for FA-AIA, President '58, Secretary '57, Director '59 to date, Budget and Finance '59-64, Publications '56-'58, '62-'64, and By-Laws '59 to date.

He was chairman of the 1963 AIA Convention in Miami and has held such National Committee assignments as Chairman Committee on Student Affairs, Resolutions Committee, Committee on Architectural Building Information Service, and Committee on Materials Research.

Sam is prominent in civic, charitable and technical organizations related to the architect's role in his community affairs. He is a member of the Advisory Committee, League of Women Voters of Metropolitan Dade County; Board, Children's Home Society; Greater Miami Industrial Committee; Dade County Research Foundation; Florida Planning and Zoning Association; Construction Specifications Institute; Technical Planners Association; and Anthenos Chapter, Alpha Rho Chi.

After graduating from the University of Illinois, where he was a Beaux Arts Medalist, and attending the Bauhaus, School of Design, and Taliesin Seminars, he interned with prominent Chicago architects, after which he practiced in his own name in Chicago and Centralia. During World War II he served in the Pacific as a battalion commander and is a retired colonel in the U. S. Army, Corps of Engineers, Reserve. After the occupation of Japan, where he served as Chief of Design Branch for General MacArthur's AFPAC, he moved to Miami, Florida to join his bride, Ruth, and to renew practice. Since 1951 he has been a principal in the firm, Watson, Deutschman & Kruse. His firm has received many awards and citations for its work, which is predominantly in medical, educational and civic fields. The Computing Center and The Library at the University of Miami, and The Florida Atlantic University Campus are some recent representative projects, however the practice is general and comprehensive.

He and Ruth have three children, Kathy, Sam and Candy. Kathy is a senior at Florida State University, Sammy a debater and freshman at the University of North Carolina, while Candy attends North Miami Senior High School. They live in a 3-acre tropical garden ten miles by expressway from Sam's Miami office.

If you want to know more about Sam, look in Who's Who in America and Leading Men in the United States of America. Sam is not a man to be swallowed by the "Establishment." He knows how to inspire organization to work for achievable goals directed to necessary objectives. He is not afraid of change and is innovative, but no worshiper of change for change sake.
FIRM ANNOUNCES
NEW PARTNERS

Hilario Candela, AIA, and Peter Spillis, AIA, have been named senior partners in the Miami firm of Pancoast/Ferendino/Grafton/Architects.

The announcement is made by Russell T. Pancoast, FAIA, who started the organization on Miami Beach in 1926 and has built it through the years to a staff numbering 96, and offering professional services in architecture, structural, mechanical and electrical engineering, interior and landscape design, city planning and research.

Mr. Candela joined Pancoast Associates in 1960 and is the partner-in-charge of educational programming and feasibility. Mr. Spillis is production manager and has been with the firm since 1956.

CAMPUS PLANNING
CONFERENCE

The School of Architecture, Washington University, St. Louis, Missouri 63130, will hold a Continuing-Education-for-Architects Conference on Campus Planning, April 25, 26 and 27, 1968.

Several outstanding campus case studies will be presented and discussed. Mr. Walter Netsch will present the Chicago Circle Campus, Mr. Ben Wese will present the Forest Park Campus in St. Louis, and Mr. Gay Obata will present the Southern Illinois University Campus at Edwardsville, Illinois.

Dr. Joseph P. Cosand, President of the Junior College District of St. Louis-St. Louis County, Missouri, nationally known college administrator, will address the conference.

Mr. Vladimir Bazzanac of Hillmuth, Obata & Kassabaum will discuss Movement Systems in Educational Buildings and Mr. Charles B. Thomsen of Caudill, Rowlett and Scott will discuss Computer Modeling in Campus Design.

Acting Dean George Anselvicius, Associate Professor Oscar Newman, Professor Buford Pickens, and Assistant Dean Robert Vickery of the Washington University School of Architecture will discuss various trends and phases of campus planning.

Professor Robert Boguslaw of the Department of Sociology at Washington University, Professor Roger Macon of the Department of Architecture at the University of California, and George Talbot of the Department of Anthropology at Washington University will participate in evaluating some of the projects presented.

Architects and planners who wish to attend are invited to request details from Associate Professor Robert C. Oswald at Washington University.

CARPENTERS FORCE OWNERS TO PAY TWICE

Early last year, the Supreme Court decided that carpenters could lawfully strike to prevent the installation of precut doors because their purpose was to preserve work traditionally done at the construction site. Not before the Court was the question: is such a strike lawful where the architect specified a prefabricated item—for example, a precut door?

The United Brotherhood of Carpenters and Joiners of America, AFL-CIO, has approached the unanswered question with typical union aplomb. When the architect specifies precut doors, "the Carpenters will install them only if they are paid an amount which will compensate them for wages they would have earned had such cutting out, fitting or finishing been done on the job site." The quotations come from a Nov. 17 agreement between the General Builders Contractors Association of Philadelphia and the Brotherhood of Carpenters.

A manufacturer of precut doors reports that similar contracts are being signed in Buffalo, Cleveland, Chicago, and Milwaukee. This manufacturer also reports that so far, carpenters are only charging one dollar per door for each door they do not cut and fit on the job," but admits that the toll exacted could be much higher.

At a recent Chicago conference on "Facing the Union Problem," AIA's Director of Governmental Affairs, Philip A. Hutchinson, Jr., called on architects to add their voice "to the growing public outcry over the inordinate power of labor unions. Congress will act if the public voice is loud and clear," he said.

Let us speak before the hour becomes too late.

REEVES APPOINTED

Governor Claude Kirk has established the Federal Programs Coordinating Committee under which has been created the Historical Development and Restoration Committee. Architect Butch Reeves of Gainesville, long active in historical restoration work, has been asked by Governor Kirk to serve on this committee which is charged with planning for the preservation of Florida's historical memorials.

Reeves stated in accepting the appointment: "The rapidity of Florida's development is causing a real crisis in the preservation of our historic architecture. Buildings uniquely valuable for their historic and architectural significance are being lost through thoughtless renovation or razing. As an architect and teacher, I am very thankful that appropriate measures are being pursued to preserve this facet of our heritage."

NEW AIA PUBLICATIONS AVAILABLE

Two new publications are available from the Institute, they are: "Checklist for Cities" a booklet subtitled "A Guide for Local Action in Improving the Design of Our Cities," prepared to assist chapters and other community action groups in evaluating and solving urban problems. When implemented on the local level, precise goals can be identified and specific action taken.

Also, "Checklist of Films" is an eight page booklet of public service films and slide shows about architecture, urban design, building and city problems. Movies of particular interest for chapter meetings are so noted and those which relate to specific educational audiences are also described.

Single copies are available free of charge.

FIVE AMERICANS NAMED TO HONORARY MEMBERSHIP IN COLLEGE OF ARCHITECTS IN PERU

The President of The American Institute of Architects and four other Fellows of The Institute have been named honorary members of the College of Architects of Peru.

They are: Robert L. Durham, FAIA, President of The Institute and a senior partner in the firm of Durham, Anderson and Freed of Seattle, Wash.; Marcel Breuer, FAIA, the only U.S. practicing member of the Ordre des Architectes de France, of Marcel Breuer and Associates, New York City; and Philip Johnson, FAIA, modern architect and member of Mayor Lindsay's Urban Design Council, of the Philip Johnson firm.

Also, Louis I. Kahn, FAIA, former resident architect at the American Academy of Rome and now professor of architecture at the University of Pennsylvania's Graduate School of Architecture, of the Louis I. Kahn Firm, and Paul M. Rudolph, FAIA, formerly head of Yale University's Department of Architecture, of the Paul Rudolph firm.

News of their appointment was sent to The Institute by Carlos Morales Machiavello, Dean of the College of Architects of Peru.

AIA ESTABLISHES NEW CHAPTERS

The American Institute of Architects has approved the formal installation of a new chapter in the U.S. Virgin Islands.

Robert L. Durham, FAIA, President of the 22,200-member organization, said that the Virgin Islands Chapter would include all architects from St. Thomas, St. John and St. Croix. John Randal McDonald, AIA, of St. Croix, is the President.

THE FLORIDA ARCHITECT
THE ARCHITECT
HIS VALUE

THE SELECTION OF AN ARCHITECT

GENERAL CONSIDERATIONS

The importance of a careful choice in the selection of an architect for a proposed building project cannot be over-stated. For most owners this is a once or twice in a lifetime endeavor. A building project carried from its earliest concepts to the realization of an attractive and functional structure should be a pleasant and rewarding experience for its owner. The key man in such a successful venture is the architect; his selection merits serious consideration, and the selection of the architect should be the first act of the owner as he contemplates building. In so doing he takes advantage of the full services offered since the architect is then available to assist in programing and site selection.

At the outset of the procedure the owner and architect must necessarily establish a certain rapport, and the extent of the responsibilities must be defined in order that there will be no misunderstanding in attaining the goal. The owner's needs require a personal service, based upon a relationship of trust and confidence, and his architect must possess full professional stature. The architect should be chosen with the same deliberation that one would exercise in selecting his physician. The architect chosen must be a person of highest integrity and ability. He must be a man of good standing in his community and his profession. He must possess business, artistic, and technical ability in full measure to analyze and solve his client's problems. His personality, unbiased attitudes, thoroughness and creativity must be discerned prior to his selection.

Along with the numerous prerequisites of character the architect must possess, his ability to render architectural service must be proven. In this respect the young practitioner may qualify through his record of rigid training and experience in new techniques, whereas his elders possess a wealth of background from which to draw. However, experience alone does not assure the success of a project. It is the professional responsibility of the architect to be informed on recent techniques, research, new materials, and changing conditions in the building industry in order to assure a satisfactory result.

METHODS OF SELECTION

Three general methods are employed in selecting an architect for a proposed building. These are The Direct Method, The Comparative Method and The Design Competition Method. The particular one followed is very often determined by the type of client and by the type of project. For example, the direct method is most often used by the individual client undertaking a small project. The comparative method is more often employed by a group of people or building committee; and the design competition method is most frequently used for large civic and monumental projects.

Although all methods are available in the consideration of any project, the great majority of architectural commissions are awarded as a result of either direct or comparative selection. Whether the selection is made by an individual or by a group of people the procedure follows three basic steps:

A review of qualifications and experience resume, together with photographs of executed work. A personal interview to afford the investigator an opportunity to find out more about the architect's attitudes, philosophy, and personality. An investigation of the architect's former clients and projects, preferably through visitation of locations. This step will give an insight to the architect's ability and ingenuity in solving a problem and the degree of satisfaction attained.

DIRECT SELECTION — By this method an architect can be chosen with relative ease and without additional expense in the process. The selection is made on the basis of his reputation, personal acquaintance, or upon recommendations of his former clients. Frequentiy, the architect will be appointed as a result of the procedure outlined in the preceding paragraph, whereby the three basic steps are followed. An individual will often decide in favor of a personal acquaintance, or upon recommendation of friends and satisfied clients. In any case, the architect is chosen on the basis of talent, professional experience and taste as evaluated by the client in terms of his own need and inclinations.

COMPARATIVE SELECTION — This procedure may be pursued in a number of different ways, but essentially the architect is chosen from among a group who have presented the necessary qualification data in the form of written application and a subsequent interview. Applications may be requested in a limited way from a restricted list of architects, or they may be called for by public announcement, which may result in response from many applicants.

The invitation to submit an application should include a description of the project under consideration, giving the approximate budget for the work and the time schedule proposed. All

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The American Institute of Architects has prepared Document B-431 as a recommended form, or questionnaire, for the selection of an architect for school building projects. This document establishes a resume of the architect’s accomplishments and is broad enough to provide for the individual to submit personal data which may be pertinent to the project at hand.

Interview—It is recommended that the data form be supplemented with a personal interview: Although an owner may send a form, or questionnaire, to a number of architects in an effort to seek out the one of his preference, the number that he selects; for interview should be reduced to three or four, and the criteria for names to be included will be architects:

- who have experience in similar type and size of building whose work is liked by the community
- who show interest in the project
- who are recommended by other clients
- who have high professional standing

Determining Factors in Selection—
The client will frequently be concerned whether the architect under consideration has had experience in work of similar size, type, and complexity. The young architect should not be ruled out because he does not have many buildings to his credit. He may be well qualified in other respects, although he should be able to prove competence in such work as has been entrusted to him.

The size of an architect’s office is generally less important than the efficiency of its organization. The professional office is usually organized to handle work within established price limits and the potential client can be guided accordingly considering representative work done by the firm.

The final selection of the architect should be made on the basis of good standing in his profession and in the community, on his creative and artistic ability, his technical competence, his business capacity, his integrity, his good judgment and on his ability to cooperate with all those involved in the project.

DESIGN COMPETITIONS—
The competition system provides for the selection of an architect by means of comparison of various solutions for a particular project. It affords an opportunity for stimulating creative effort on the part of persons skilled in special aspects of architecture, and it enables less well known persons an opportunity to gain recognition.

A competition is more expensive and time consuming than other selection methods and for these reasons its use has been limited. It has been found most often to be appropriate for large, civic projects. Selection by this method requires the observance of rules which will result in fair conduct of the competition and which will establish equitable relations between the owner and competitors. Since such regulation is of primary importance The American Institute of Architects has published the Code for Architectural Competitions, AIA Document B-451, for the guidance of architects and the public.

A review of the Code will explain the various classifications of competitions recognized by The American Institute of Architects. Basically there are two types—the Primary Type, leading directly to the selection of an architect; and the Secondary Type, exercises in non-constructual projects, offering a reward of prizes and experience. Under certain conditions other categories may receive qualified approval.

Properly disciplined the design competition method can be the fairest and most effective way of producing the best design for a particular project, although this method may not necessarily determine the best architect. For this reason competition rules often provide for the association of the successful competitor with an established firm of adequate size and ability for the production of the drawings and for construction management.

SUMMARY—Regardless of the method used by the owner in the selection of an architect, he should be chosen as a person in whom there can be a relationship of absolute confidence and trust. He should be given complete information pertaining to the project and his judgment should be fully respected. When the decision to award the commission has been made the owner and the architect should conclude their negotiations with written agreements as to matters between them clearly understood by both. To proceed thus in the knowledge that a capable architect has been selected the owner is assured of a most pleasant and rewarding experience throughout the building process.
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THE FLORIDA ARCHITECT
OFFICE BUILDING / winter park
SCHWEIZER ASSOCIATES ARCHITECTS & ENGINEERS
The building was designed as an office for the architect and as a headquarters for an international corporation. It is situated in downtown Winter Park, on a heavily wooded street, in a residential area slowly being developed by commercial interests into a professional center. Because of the restricted site and need for adequate parking facilities, a two-story building was found desirable.

Program requirements for the building were extremely restrictive. Each of the spaces within was designed for a specific use and its functional relationship to other areas of work was extremely important. Normal flow of work is reflected in the plan arrangement of spaces, and strict adherence to program requirements has resulted in excellent facilities for both offices.

Materials for the structure were carefully selected to reflect the design philosophy of the architect. Concrete masonry, treated with a sealer which allows expression of natural color tones of the material, was used extensively as both interior and exterior finishes. Paneling was used to add warmth to various areas. Vinylized burlap wall covering, applied to soft backing, is used extensively throughout the building for a finished wall surface which serves as a tackboard. Acoustical tile ceilings and carpet flooring were used to control noise within spaces. Proper lighting was an essential design consideration. The lighting system, both fluorescent and incandescent, was given special emphasis in areas where the longest periods of concentrated work occur. These areas are lighted by the luminous ceiling panels, shielded with louvered eggcrate or polarized diffusers. North light is introduced into the drafting room by means of the specially designed steel clerestories, adding perceptibly to the visual comfort.

Certain limited use areas serve both offices: The conference room and exterior deck adjacent, a dark-room facility, storage vault and a sauna with a shower and dressing area.

The two-story relief sculpture of red tidewater cypress, seen as one enters over the wooden foot bridge, presents distinct textural surface in contrast to the masonry masses which surround it.

Decorative accessories, landscaping and furnishings were carefully considered. Furnishings for the architects offices were specially designed. Normal chair-height drafting boards have proven quite effective and provide a more spacious work area. The building is a positive statement of the architect's philosophy; an informal, yet highly organized, professional facility which reflects the commitment of the firm to contemporary work.
A seventeenth century commentator once said, "Best building hath three qualities which are: commodity, firmness, and delight." A hardnosed twentieth century requirement of Public Housing is that it also meet the budget. Therefore we can say that function (or "commodity") and structure strength (or "firmness") and beauty (or "delight") have a fourth companion; economy, and that these four qualities produce architecture ("best building").

To satisfy "commodity" and "delight" it was accepted as mandatory in the design of Florida 5-18 that each apartment, though small, would be cross ventilated and lighted naturally in a balanced manner. Thus each room has at least two exposed walls and windows in them for light and air and all kitchens are naturally lighted and ventilated.

Offset exterior walls are the result of combining units meeting this requirement. Further, to admit light and air to the corridors which serve the units, it was necessary that certain offsets become slots open to central corridors. To control solar radiation in windows, standardized for economy, tinted glass and deep reveals were introduced. The longer irregular perimeter thus produced while serving well the quality of "firmness" would ordinarily defeat the quality of economy, unless in combination there was a balance achieved between the two. Also finishes must be considered.

The solution is a poured concrete building complex, in which structure, form and finish are combined in a single building operation. Because each set of forms has many reuses, and because those forms are designed to be moved in huge completed assemblies, the penalty for a greater perimeter is absorbed. Furthermore, because of this system; curves and angles could also be introduced to wall surfaces without penalty. By their introduction "firmness" could more precisely be satisfied and most important — "delight."

Beauty in these buildings would be light. The gradations of light on curved surfaces which are "firm" and which also compensate for the mechanical imperfections of the system. The differences of light intensity on flat and angular surfaces contrasting with deep shadows and the strong irregular vertical rhythm of the window slots and corridor openings — these are the elements of an architecture of light — the simplest and most appropriate — and therefore delightful solution.

These concrete walls are stained and will be allowed to weather. The patina of the ageing concrete and the light from the sun are the buildings' only adornment. Interior walls are furred, plastered and painted, permitting economical renewal of surfaces subject to harder use and closer scrutiny. Other finishes are simple and durable; plastic faced cabinets and floors in the living units, tile in showers, hardware the ruggest, not the fanciest. Economical vertical chases are provided for mechanical and electrical distribution. Fixtures are rugged and simple.

Regarding the site, a basic requirement of zoning was the preservation of a maximum amount of open park like space for both tenants and community. The intention of the PHA Program as defined by law and budget are necessarily minimum. Sizes of individual apartments and their appointments must be appropriate to that intent. The program, however, does provide for the development of adjunct community spaces including open landscaped grounds. The site arrangement of a 13 story apartment tower, a 6 story apartment slab and a single story community building, incidentally enriched by the use of the same building system developed for the larger structures, permitted a maximum of open space but accomplished it with a satisfying sense of containment and unity.

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Owen, James (SC) 112 Rutland Bldg., St. Petersburg 33701
Palmer, Chester A. (NWC) 3255 S. Bayshore Drive, Miami 33133
Pattison, William S. D. (GC) P.O. Box 51, Marco Island 33937
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Peacock, E. W. (JPA) 400 Royal Palm Way, Palm Beach 33482
Peck, W. J. (EC) 1122 Ingram Bldg., Miami 33131
Pearlman, Philip (SC) 3190 N.E. 163 St., North Miami Beach 33162
Pearson, Richard W. (JPA) P.O. Box 46, Pensacola 32502
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continuing education 
of the architect

Reprint of an article in the New Jersey Architect on a subject which deserves development among the profession in Florida. Report of a conference held at the Woodrow Wilson School of Public and International Affairs on the campus of Princeton University.

Panelists included Robert L. Geddes, FAIA, Dean of the School of Architecture of Princeton University, William E. Eshbach, FAIA of Philadelphia, and Gillet Lefferts, Jr. of Danen, Conn., both members of the National Committee on Internship and Continuing Education, and Herman C. Litwack, AIA, Secretary-Director of the New Jersey State Board of Architects. Martin L. Beck, FAIA of Princeton, was the Moderator.

Dean Geddes in his opening comment pinpointed the specific topic of discussion — “the problems of apprenticeship or internship for the young architect.”

“We are in a time in architectural education which is one of tremendous change,” Geddes said. “It’s not a period in which there is a single stated goal, but many objectives and goals that are being established by the schools and by the individual faculties. One of the major efforts of the research program of the past year has been to invent a language whereby schools can begin to communicate with each other concerning their innovations and communicate to the profession what is going on in the schools. Perhaps that role can best be handled if I can ask, I think, the five key questions we, as a faculty, have identified but which seems to me are also identified across the country:

“First, how do we improve the competence of architects to play a central role in the creation of the built environment? And the answer seems to be this: By developing more effective techniques for the retrieval of information at the various points in the design process in which decisions have to be made. By developing systematic, rational processes for the design process itself.

“Secondly, how do we improve the competence of architects in environmental architectural programming? By developing more effective techniques of problem stating and problem solving . . . by developing techniques of evaluating the performance of buildings . . . the performance of the built environment . . . and by developing methods for handling, gathering and using increasingly complex information.

“Third, how do we improve the innovative, the creative work of the architect? By developing new techniques of group work between shared disciplines and between groups of architects . . . by developing methods for the retrieval of information at the various points in the design process in which decisions have to be made . . . by developing systematic, rational processes for the design process itself.

“Fourth question, how do we improve the recruitment and the selection of students — certainly the key to the future of the profession? By developing a clear understanding of the architect’s task by the public that introduces architecture to the students . . . by developing better means of evaluation that will lead to the selection of better prospects.

“Fifth, how do we improve the relationship between education and practice? By developing more effective training in the nature of the profession in the schools themselves . . . by developing continuing education for professionals back at the schools at various points in their careers . . . by developing a more effective basis for internship.”

William Eshbach described the Philadelphia Chapter’s pilot program on internship and continuing education. “. . . Our basic concern has been to provide an adequate exposure to the emerging architect while in our offices, and we feel that is an obligation that our profession has to meet . . . As offices expand in size, it becomes more difficult for this intern to obtain the cross section of experience he should have. To simplify our initial task, we decided to deal only with a program for graduates of an accredited architectural school, and have assumed also that, generally speaking, three years of experience is required before a man may apply for an examination . . . We’ve selected 30 firms in Philadelphia, a good cross section of firms small and large . . . We’ll ask each firm to designate a partner or key employee to function as mentor . . . We felt the program must be one that can be accommodated in a variety of types of offices, and we picked the 30 offices accordingly.

“. . . It is hoped that by the third year . . . the intern’s experience would be such that he might now be given the full responsibility to handle all aspects of some modest sized project, under the mentor’s direction . . . There’s some concern as to whether the program can possibly work . . . unless there are some mandatory requirements in relation to it. Nobody, it seems, will quite take the initiative necessary to make it work. But if NCARB and its licensing boards decide that at least some facet, some part of such a program is mandatory as a pre-requisite for admission to the exam, it just may work . . .

Gillet Lefferts quoted an old proverb, “If one doesn’t know where he is going, any road will take you there.” He pointed out that the professional development of an individual architect ultimately must be attributed to himself. He felt that people in the professional and educational fields should not make it so difficult for that individual to realize his legitimate aspirations. “The young graduate enters an office practice with this importance of design foremost in his mind,” he said. “This is further emphasized . . . by the prominence given the design portion of a licensing examination.” He pointed out that in the present licensing system, it is also necessary that a program be developed to afford the young graduate who is not assigned to a design staff in an architect’s office, an opportunity to continue and further develop his creative process and techniques.

“. . . The National Institute for Architectural Education recognizes the need for assisting the pre-professional and acknowledging and accepting the practical realities of office practice and the restraints imposed on a real project through an internship program,” he said: “But, there is also the need for maintaining the creative thought and spirit stimulated in a student while in school but so often discouraged and neglected when entering an office as a junior draftsman. There is not only a need for continuing education in architecture, but also a continuing need for continuing education and cooperation between the schools and the professions in arriving at a meaningful program that will benefit the individual, the profession and society,” he concluded.

Herman Litwack, who is also a Past President of the State Board of Architects rounded out the discussion with his observations over the past several years. The measure of the future of the profession was in the quality of its practitioners, not merely in the quality of architecture alone, but (our statutes) demand that the architect be examined in skills which are at least related to, if not based upon, the need for the health, welfare and the safety of the public, and most of our licensing laws are to be found under such regulations. In that area of greatest competence, professional administration, an analysis of the practical interests and realties of the individual is necessary. He pointed out that the operation of an office is a meaningful program that will benefit the individual, the profession and society.”

He concluded.

46 THE FLORIDA ARCHITECT
CITIES WITHOUT CHARACTER

America's cities of the 20th century are losing their character, says a professor of architecture in the University of Southern California's School of Architecture and Fine Arts.

"Our cities are being averaged down," says USC's Professor Eric Pawley.

"Few of them still have characteristics which make us think of them as places with a real identity.

"Places today are not places because everything begins to look alike. If you were suddenly set down in any one of a dozen major cities in our nation today you would have a difficult time, just by looking around, to determine where you were. You might be in Los Angeles' West Side, on Chicago's North Shore, or even Boston's Boylston Street," says Pawley.

"American cities once had a character and you enjoyed them for their differences. This is not nostalgia for old ways. We're actually losing something by permitting regional and local traditions to be leveled down with 'plaid' curtainwall exteriors, with the supposed power of air-conditioning to permit us to disregard climate, and with the sterile substitution of fluorescent lighting for daylight. Our sharp edges and sterility begin to look exactly like everybody else's sharp edges and sterility."

"Not only are we destroying places with which people identify themselves but our attempts to create new places are rather badly done, says the USC professor.

"Here and elsewhere we pour millions into vast new cultural centers, whose locations and operations are dubious, and then completely ignore our waterfronts, one of the great neglected assets of those cities fortunate enough to possess them.

"If a hill is in our way we move it or scar it up in order to notch out flat pads for flatland houses, instead of thinking out attractive solutions for hillside housing."

Architects and city planners, working separately and as individuals, says USC's Pawley, will never solve the problem of city identification and character. But a new and broader approach may lead us to some answers. That influence will come, Pawley believes, when all the resources of a given community are brought to bear on its problems through such organizations as broadly-based, heavily-supported institutes of urban ecology.

"Through such an organization, the total weight of a community can be exerted to solve problems — even the problem of making a place into a place people will remember."

A graduate of MIT, Prof. Pawley has been a member of the USC faculty since 1963. In the last 30 years he has contributed more than 140 articles on architecture to various publications, including the Journal of the American Institute of Architects, having been technical editor for that professional society for a dozen years, after 20 years of architectural practice.

Pawley's most recent published statement on the city appeared last summer in a Czech architectural journal during the Ninth Biennial Congress of the International Union of Architects in Prague which was attended by 5000 architects from all over the world. The USC professor was the only American architect quoted in the Czech journal, which published his answers to questions pertaining to organic requirements for the city of today and tomorrow.

AIA Publishes Book on Cost of Architectural Services

A major new book, The Economics of Architectural Practice, has been published by The American Institute of Architects. Based on pioneering research performed by Case and Company, Inc., and the AIA Task Force on the Cost of Architectural Services, the book contains information on the income of architectural offices and on their direct and indirect operating expenses and profit.

It provides a basis for comparing operating expenses and indicates areas where profits are sometimes made and lost. Numerous tables and charts included contain detailed cost information compared by sizes of firms and building types. Trends are indicated by comparisons of data for four periods of time from 1950 through 1966.

Two other books which will be added this month to The Institute's architectural publication series are: The Restoration Manual, by Orin M. Bullock, Jr., AIA, published by Silvermine Publishers, and The Urgent Future, by Albert Mayer, FAIA, published by McGraw-Hill Book Co.
The FAAIA has finalized planning with Case & Co. of San Francisco for presentation to the profession a very important seminar concerned with one of the more important phases of office practice, “Profit Planning.”

This seminar is designed to help architects cope with the ever-increasing “profit squeeze.” The Comprehensive Cost Study conducted by Case & Co. for the Institute revealed that in 1966 one of 12 architectural firms lost money, and one of four projects was completed at a loss.

The program prepared for you will be involved with the nuts and bolts of office practice procedure and documented facts will bring forth “how to do it” methods, not theory, based on varied annual gross dollar volume representing small to large practices.

The two identical seminars will be presented by Dr. Charles J. Marsh and Alf E. Werolin of Case and Co., Inc., who, on the basis of their experience with individual architectural firms over a number of years, have developed a concept and methodology of accomplishing profit objectives in the practice of architecture.

A portfolio of exhibits and worksheets will be made available to all participants.

These seminars are important to every architectural firm in Florida, from a one-man office to the largest. As a part of the FAAIA’s continuing education program, it is anticipated that most every firm will be represented.

The program agenda, which begins at 10:00 A.M., follows:

Morning — 10:00 A.M. I. INTRODUCTION
10:05 - 10:50 A.M. II. THE CHALLENGE
Charles J. Marsh
Problems and Approach
The Need for Profit Planning

Break — 10:50 A.M.
11:00 A.M. III. MECHANICS OF PROFITS
Alf E. Werolin
Mechanics of Profits
Overall Profit Planning
Nature and Behavior of Costs

Luncheon — Noon

Afternoon — 1:15 P.M. IV. MECHANICS OF PLANNING
Charles J. Marsh
Suggested Forms and Procedures
Application to Your Firm and Projects
Planning and Controlling Your Costs

1:45 P.M. V. DYNAMICS OF PROFIT PLANNING
Alf E. Werolin
Factors Influencing Your Profits
Visualizing the Creation of Profits
Cost-Volume-Profit Interrelationships
Illustrative Problem for Individual Solution

Break — 2:15 P.M.
2:30 P.M. VI. SPECIFIC APPLICATION:
3:00 P.M. VII. OPEN DISCUSSION
SUMMARY AND CONCLUSION

Because of the format of the seminars—with emphasis on audio-visual exhibits—registration will be limited to 100 architects in each seminar location. (Experience to date in other states has proven registration quota has been exceeded, meaning disappointment to some individuals.)

Architects desiring to attend either seminar MUST pre-register by sending their check in the amount of $30.00 for each registrant, which includes lunch, coffee breaks, and the portfolio with seminar worksheets. (The registration fee for non-members of the FAAIA is $40.00.)

Clip and return the following form to FAAIA.

Please register the following for the FAAIA “Profit Planning for the Architect” seminar to be held ( ) April 5 - Orlando - Robert Meyer Motor Hotel.

Please Check ( ) April 6 - Miami - Dupont Plaza Hotel.

Enclosed is my check in the amount of $ ( ) ($30.00 for members: $40.00 for non-members) covering registration, luncheon, coffee breaks, and portfolio with seminar worksheets.

Persons to Attend

Return promptly to:

FAAIA
1000 Ponce de Leon Blvd.,
Suite 210
Coral Gables, Fla. 33134

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THE FLORIDA ARCHITECT
YOU'RE ON STAGE

The scene is a murder trial several years ago.

A young defense attorney takes up the alleged murder gun, slips a bullet into the cylinder and places the revolver to his head. Then, as jurors and spectators gasp in horror, he pulls the trigger.

There is only a harmless click. Because of a faulty firing pin, the gun will not discharge. The lawyer knew it pictures a lion prowling Manhattan streets. A brawny arm emerges from less times outside the courtroom. The defendant was acquitted.

That lawyer could have dragged all the gunsmiths and weapon experts in the world to the witness stand to affirm the gun would not fire. Their testimony would not have been nearly as effective as that demonstration.

Drama Showmanship! These are what swung the jury and they are the same techniques that will make a buyer out of your prospect.

Showmanship Sells

A well-timed dramatic touch gets the attention of the prospect and holds it.

A buyer can listen to you for an hour and not absorb a third of what you said. His attention span is short. But take out a Yo-Yo and twirl it a few times and he'll take notice in a hurry. Almost any product or service has the potential for demonstration. Salesmen have jabbed pens into the floor, painted buyers' walls and taken articles apart piece by piece to gain attention.

Sometimes the demonstration is a pure attention getter, having nothing to do with the product's merits. Look at today's television advertising. A car rental agency shows a man dropping out of the sky into the driver's seat of an automobile. An investment firm pictures a lion prowling Manhattan streets. A brawny arm emerges from an automatic washing machine.

Aids to Selling

You can stage an equally effective performance without resorting to hocus-pocus. Simply use two things: (1) your imagination and (2) the selling aids provided to you.

Virtually every product or service has the possibility of demonstration. Anytime you create action your presentation becomes more interesting. The sales aids or tools supply the means for such action. These props include charts, graphs, mock-ups, models and slides. They give lift and buoyancy to your presentation. Here is what demonstration can do for you:

1. Catch the buyer's interest
2. Fortify your argument
3. Help the prospect understand the proposition
4. Stimulate your own interest in the product
5. Cut down objections
6. Help close the sale

There's nothing hypnotic about a demonstration. The buyer may not be convinced by your sales talk, but the demonstration often will swing him over.

Tools Need Personal Touch

Dramatic demonstrations are used effectively by some of the most influential corporations in the United States. No doubt your company has furnished you with similar aids.

But how are you using these aids? The most elaborate equipment in the world is of no value to the salesman who is unprepared. If you don't know, don't show.

If props are used, you must be familiar with their operation so the performance will run smoothly. Check out the equipment before using it. An inept demonstration can kill a sale.

Nothing can chill a prospect's interest more quickly than a screen that doesn't pull down, a set of charts in the wrong order or an assembly model that has parts missing. And don't forget that extension cord.

Demonstrations that drone on too long may also be your swan song. Keep them short.

Feeling of Confidence

Demonstrations or showmanship give the customer a feeling of confidence in the product. They can do the same for you. The manipulation of charts, graphs, slides, etc., gives you something to do with your hands while you are talking.

A good salesman is enthused about his sales aids. He thinks of them as keys that will unlock the door to higher earnings. He knows that his firm gave him these tools to use, not to discard in his basement.

Personal Showmanship

Showmanship is more than props and gimmicks. Your voice, personality, manner, dress, tact and sense of timing are as vital to your salesmanship as they are to an actor on stage. The handling of the product, for example, can be turned into a supreme act of showmanship that will melt the hardest buyer. Hold the product as if it were precious and the prospect will think of it that way. Remove samples from your case as if they were rare jewels or paintings. But later, if you want to show the toughness of your product, fling it against the wall.

A salesman who dresses quietly in good taste and who cultivates a charming voice and smile is a walking example of showmanship. Showmanship also may be in some personal 'prop' like a handsome cigarette case or walking cane. I once worked with a man who wore a fresh boutonniere every day.

Whatever you do in the way of showmanship, do it in your own style. Imitate others when it fits your personality, but shun imitation if it doesn't fit.
As an affluent nation builds, stock should be taken of the nature and quality of what is built. Construction put up today will stand through many years during which a population becoming visually aware of their environment will look with contempt at works which do not meet high standards of beauty. It is incumbent not only upon environmental designers to create works of beauty but upon all users of these creations to demand the highest possible standards. The letters reproduced here indicate the kind of concern which must be expressed by many persons before there can be effective change in the visual surroundings of the state of Florida.

3 January 1968
Hon. Michael O'Neil
Chairman,
Florida State Road Department
Room 2110 Ferre Building
100 Biscaync Boulevard
Miami, Florida

Dear Mike:

My family and I recently had an opportunity to tour San Francisco and other parts of the State of California. With my usual prejudiced eye in seeking out beauty as I wander about the land, I found much there to behold.

Germane specifically to my writing is the observation of the very outstanding design work that has obviously been inspired by the state in bridge construction throughout both their freeway and primary road systems. The impression is certainly one of concern for the contribution that can be made to the total environment when good design becomes a critical parameter in the engineers approach. This, I know from experience, is a direct result of the public agency motivating the design capabilities of both staff and private engineers. Unfortunately the history of design of road structures in Florida is high on productivity of basic structural elements but very low on aesthetics. We continue to blight our community with very ugly structures, structures that have as much and often more impact on our civic environment than do major building projects.

I ask you to give serious thought, and I know you share my deep concern in this area, to raising a new concern for our community environment by sponsoring awards for engineering design excellence to foster the beauty that should be a hallmark of our State highway system and assisting responsible groups that I know will bring their forces to bear to promulgate a new look at highway design. We have the capability of building in the kind of beauty that is native to our fair state but it must be publicly sponsored and recognized by our agencies equally as important as the other physical criteria in highway construction.

I will be most happy to assist you, your staff and all who should be concerned to begin a revival to emulate the same kind of concern for beauty we find in the California system.

With wishes for a happy New Year, I remain

Sincerely,

STARNES, RENTSCHER & ASSOCIATES
Earl M. Starnes, AIA

January 22, 1968
Commissioner Earl M. Starnes, AIA
Starnes, Rentscher — Associates
462 South Dixie Highway
Coral Gables, Florida 33146

Subject: Bridge Beautification

Dear Earl:

This is to acknowledge receipt of your letter of January 3, 1968, relative to the lack of aesthetic value and its relationship to the basic bridge and road design currently being outlined by the Florida State Road Department.

I am in accordance with your thinking in regard to the lack of design now being outlined by the Department on bridge and roadways, and therefore, I am taking the necessary steps to create a committee comprised of leading private engineers and architects in the state, combined with personnel of the Florida State Road Department, in order that they may study this problem in its entirety and arrive at a reasonable solution that will be both pleasing to the eye and in the cost realm currently being utilized.

You will be advised in regard to formation of this committee and as to its progress. If we can be of any further assistance, please do not hesitate to call us.

Yours very truly,

Michael O’Neil
Chairman, State Road B.ard
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