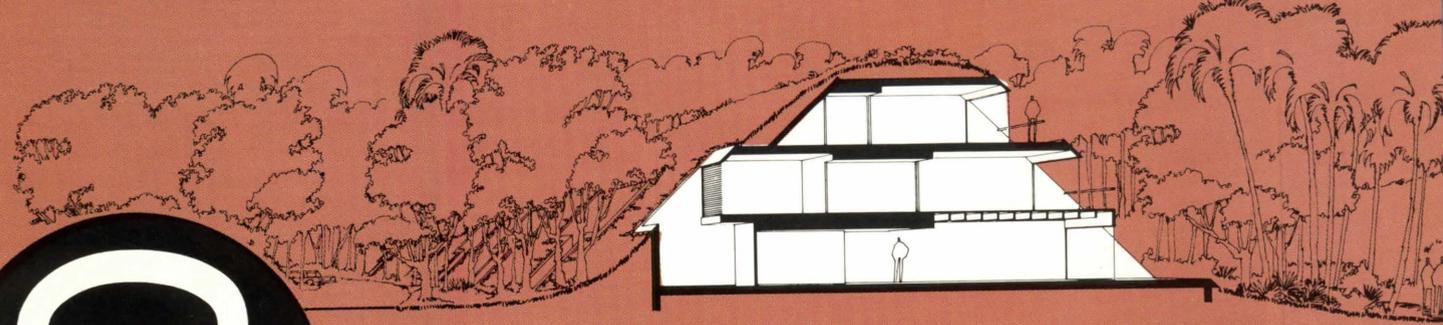
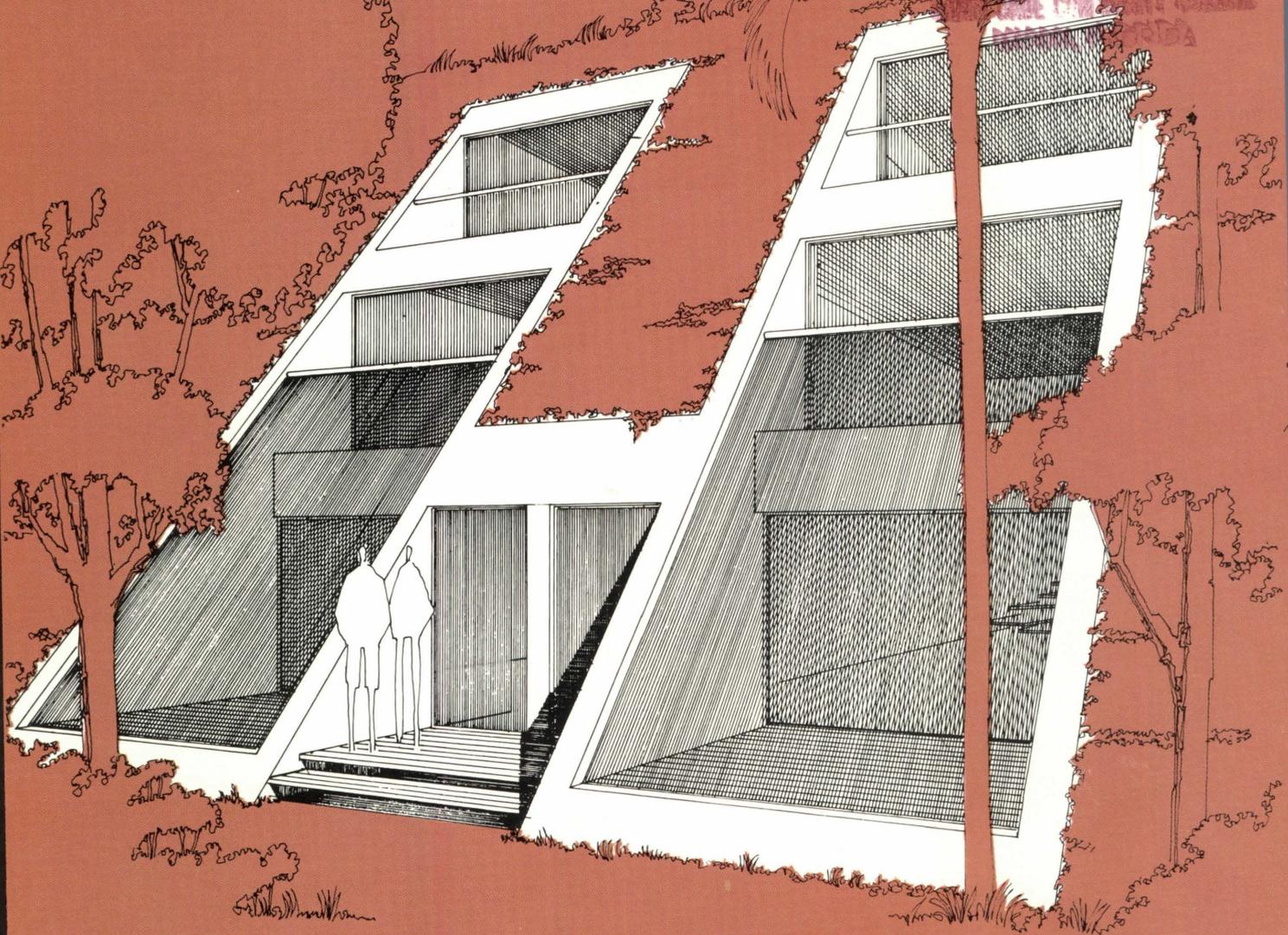


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1.



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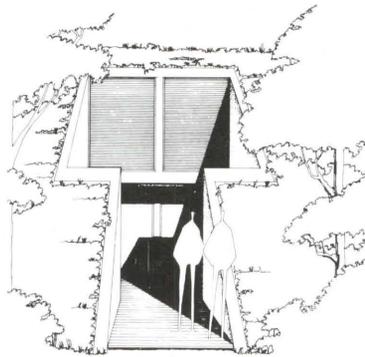
The Florida Architect

Volume 25 Number 3 May/June 1975



CONTENTS

Letters	4
Advertisers	4
Florida's Earth Architecture by William N. Morgan, FAIA	6
Estancia Prize-winning Design	12
Miami Dade Community College Downtown Campus	13
Calendar	17
National Airlines' Superhangar	18
FAPAC - "What Is It?" by Ernest Daffin, AIA	20
The Corporate Showroom	23
Recent Projects	25
Newsnotes	25



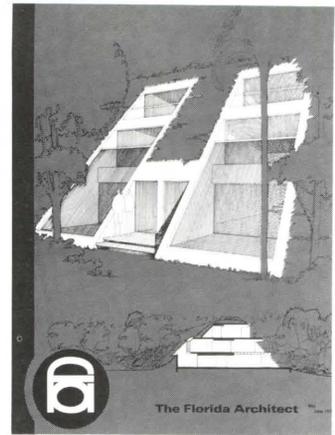
Earth Architecture 6



MD Community College 13



What is FAPAC? 20



Cover: Amelia Island Dunehouse project

Next Issue: Florida Central Design Awards

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Letter

Gentlemen (Persons),

The January-February issue was an excellent survey of older buildings in Florida — re: the North Florida Courthouse Survey by F.W. Wiedenmann.

Of most exemplary merit was the article on the Villa Koehne designed by Walter Burley Griffin and obviously rendered by Marion Mahony Griffin. I sent a copy of this article by Marta McBride Galicki and Gunther Stamm to Dr. H. Allan Brooks at the University of Toronto and he was most appreciative of it.

Robert C. Broward, AIA

Dear Editor:

Thank you for mention of "Danish Design in the Seventies," in the March/April issue (page 25). Please note that Jorge Arango made the statement, "Good Design is the perfection of the essential" not King.

Thank you,

Bill King, Principal
A.1. GROUP, INC.

Gentlemen:

Are we so devoid of Architecture for our magazine that we must use three pages for a booze party, and six pages for nostalgia — or 50% of the available space for rubbish.

Better to skip an issue than to indulge our impressed budget on flights of Trivia.

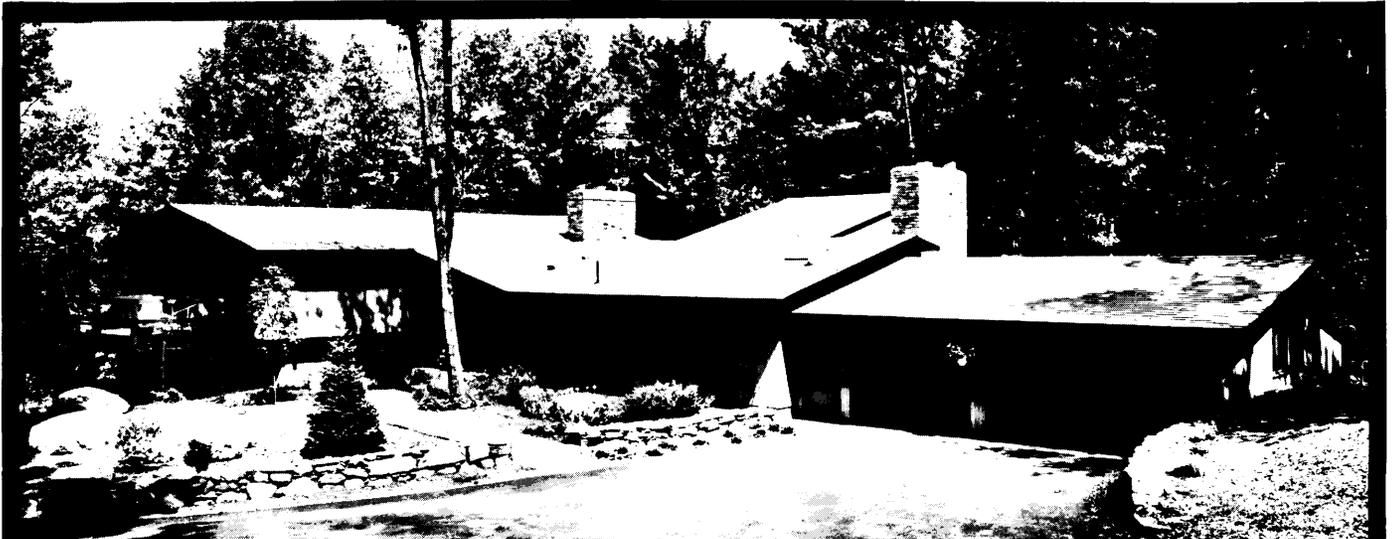
Sincerely,

E. Abraben Associates, Inc.
E. Abraben, President

THE FLORIDA ARCHITECT encourages communications from its readers and reserves the right to edit for style and/or economy. We assume that any letter, unless otherwise stipulated, is free for publication in this journal. Please address correspondence to: Editor, **THE FLORIDA ARCHITECT**, 7100 N. Kendall Dr. No. 203, Miami, Florida 33156.

Advertisers

Architectural Products	22
Boca Raton	17
Cabots Stain	4
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Architect: William G. Crawford, AIA, Ft. Lauderdale

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FLORIDA'S EARTH ARCHITECTURE

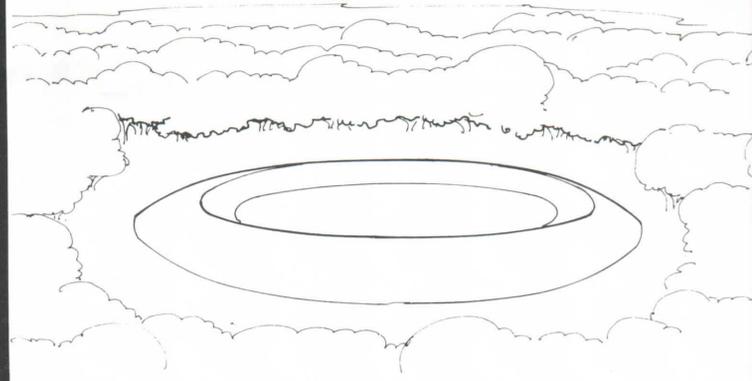
By WILLIAM MORGAN, FAIA

Editor's Note: The author heads the firm of William Morgan Architects with offices in Jacksonville and Washington, D.C. His interest in earth architecture stems from his research at the Harvard Graduate School of Design during the 1950's. Since that time he has resided and traveled in the Far East, Europe, the Middle East, Southeast Asia and Latin America. In 1964 he began compiling information on earth architecture with the assistance of a Wheelwright Fellowship. Two years ago the Graham Foundation for Advanced Studies in the Fine Arts awarded him a grant to assist in completing a comprehensive study on earth architecture, which will be published in book form in collaboration with Dr. Ludwig Glaeser of the Museum of Modern Art in New York City. On this and the succeeding pages Mr. Morgan records the design conceptions of some of the earliest and some of the more recent earth architecture in Florida.

The reason for our recurring interest in the earth architecture of the last 2,500 years is simple: Earth is the material on which architecture is based. Earth is available, inexpensive, easy to shape, and not subject to deterioration as are wood and other building materials. Maintenance can be facilitated by clay facings, by grasses or similar surface vegetation, or by combining sandy soil with shells or other stabilizing aggregates.

The earliest form of earth shaping to modify man's environment were middens, refuse mounds. About 4,000 years ago along the Georgia and South Carolina coasts shell rings appeared. These rings are shaped middens, the repositories of shells placed purposely by man over a period of many years. At Sapelo Island the ringed enclosure is 300 feet in diameter with shell stabilized walls 17 feet high, a meaningful visual symbol of extraordinary simplicity, strength and clarity, indicated the size and age of the community. Similar shell structures were being constructed at the same time (+ - 2,000 B.C.) along the north coast of Columbia and Venezuela, suggesting trans-Caribbean exchange of architectural conceptions between North and South America at a very early time. Present day examples of middens shaped for the use of man are Mount Trashmore between Norfolk and Virginia Beach involving an artificial lake created for fill over a complex of sanitary land fill hills, an extensive forest with ski slopes inside the Chicago Loop, and a land fill hills project proposed for Milan, Italy.

By 537 B.C. (+ - 150 years) Florida's earth architecture was developing in the Crystal River area. The visual ideas found here indicate contact with Middle America, and suggest that Florida's architectural evolution may have begun several hundred years earlier. Based on the noted stelae of the Crystal River Historical Memorial, Ripley P. Bullen of the Florida Museum has established definite contact between the architects of Florida and those of Central Mexico about 440 B.C.

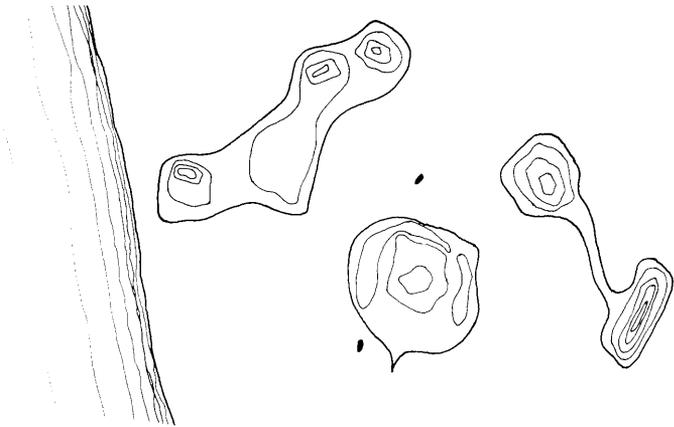


Shell Ring Enclosure, Atlantic Coast, ca. 2000 B.C.

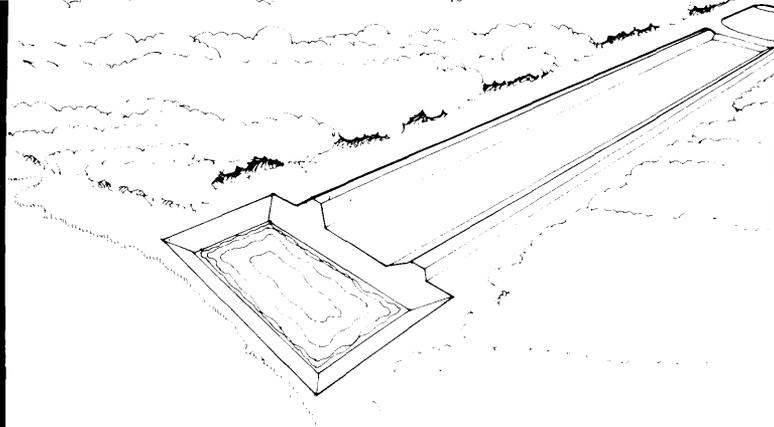
The vocabulary of Florida's earth architecture expanded spectacularly at the Crystal River Ceremonial Complex over a 1,600 year period. The older temple mound is heavily shell reinforced and rises 40 feet above the Crystal River on whose beautiful bank it was built. From this structure a midden extends northwesterly 400 feet. The large and more recent north temple mound measures 235 feet in length and is ascended by a ramp from the main plaza. The present eroded condition of these mounds leaves to speculation the visual definition of the plaza as a space, but the architectural conception is compelling and unmistakable. The sensitive sequence of movement through space and the masterful placement of the dominant elements in relation to the total site render the Crystal River Ceremonial Complex one of Florida's more significant and architectural ensembles.

A second example of Florida's pre-European earth architecture is Mount Royal on the east bank of the St. John's River 17 miles south of Palatka. The complex consists of three architectural elements: a large conical mound to the north (positive mass), a long and broad Grand Avenue sunken below adjacent grade (interconnecting link), and an artificial lake set into an inverted pyramid whose axis is rotated 90 degrees from the Grand Avenue (negative mass). The arrangement of these elements reminds us of Michaelangelo's composition of the Palazzo Farnese, the new avenue and proposed bridge across the Tiber, and the terminal mass of the Villa Farnesina. At Mount Royal, however, the architect sites the complex so that an astonishing vista extends southerly beyond the sunken lake and into the visual infinity of Lake George "where the skies and water seem to unite," as William Bartran observed during his visits to the site in 1757 and 1773. Again we recall a conception of Michaelangelo: the view from the Compidoglio outward and downward through his never-executed avenue traversing Baroque Rome.

Mount Royal's conical mound originally measured 550 feet in circumference (177 feet diameter) and rose about 40 feet. Layers of white and red silt taken from the mound suggest that the color of the mound's facing may have been changed for various occasions, a practice which has been verified at Kolomoki and other sites. Veins of pure white and red clays suitable for facing earth architecture are rare in Florida, but are found in substantial quantities near the present day mining town of Edgar, 30 miles east north-east of Mount Royal. These clays could have been transported by shallow draft boats in an almost straight line of water courses across the Rodman Reservoir and via tributaries of the St. John's River to Mount Royal. The logistics of transporting the required quantities of clay indicate a substantial sedentary population, a highly organized society, and a food surplus sufficient to feed the workers not engaged in food production.



Crystal River Complex, ca. 200 B.C. – 1400 A.D.



Mount Royal, ca. 1300 – 1700 A.D.

These are also the requisites for development of a large architectural complex, and for the perpetuation of an architectural tradition at Mount Royal from about 1200 A.D. to the time of the European impact on Florida.

Consider the effect of a glistening, hand-rubbed red or white clay-faced pyramid rising through the dense green live oak forest into the vibrant blue Florida sky. Mount Royal's 150 foot wide Grand Avenue originally was bounded by "a magnificent grove of magnolias, live oaks, palms and orange trees, terminating at the verge of a large, green level savannah," Bartram wrote, but today an orange grove obliterates the noble processional way. The Avenue was about (3,300 + - 600 feet) in length and may have accommodated 10,000 spectators on its flanking berms.

Several characteristics recur in Florida's pre-European earth architecture: major complexes are always near, and are sited with clear visual reference to, a major river or body of water. Both Mount Royal and the Crystal River Complex are approached from south to north so that the sun near midday illuminated with maximum effect the temple structure being approached, and the sun never is in the beholder's eyes during the approach. The architecture is of such fundamental integrity that it is used not only by succeeding generations but also by succeeding cultural groups over a period of many centuries. Thus the architectural symbolism was simultaneously timely and timeless, a measure of architecture. The architectural spirit is clearly evident without verbal explanation.

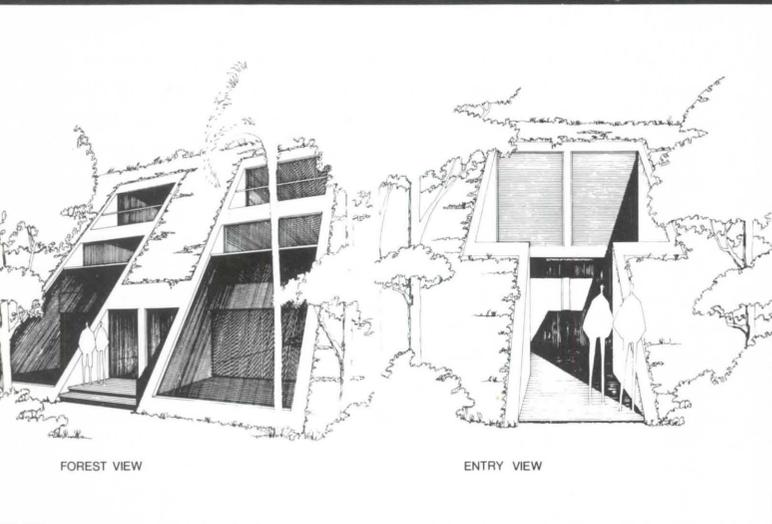
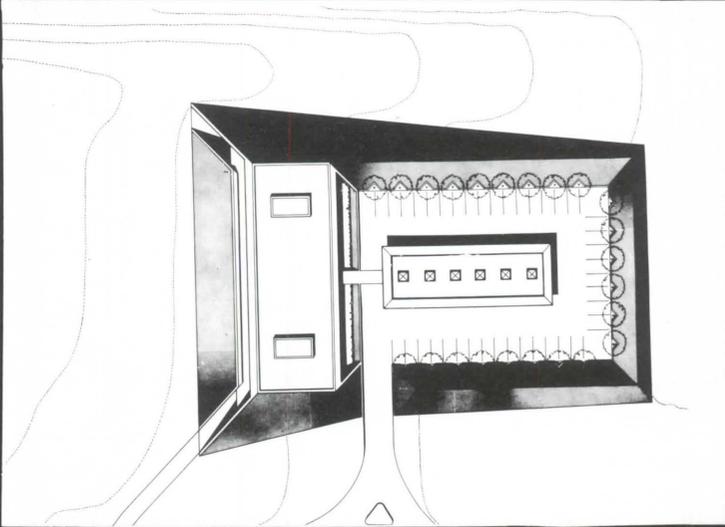
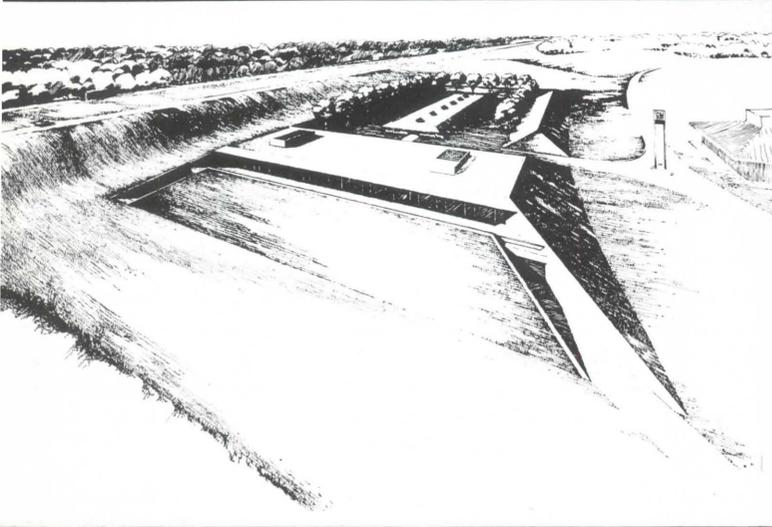
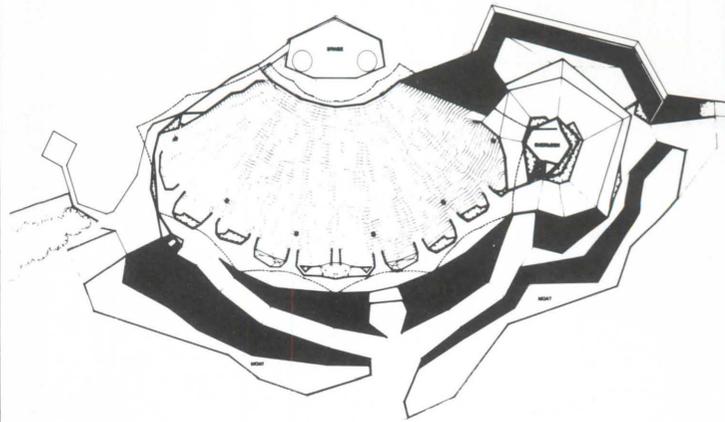
Another characteristic of Florida's pre-European architecture concerns movement through space. The complexes of Crystal River and Mount Royal and the well preserved mound group at Lake Jackson are ensembles of negative and positive masses arranged like sculptures under the light of the sun. Only by proceeding through the ensemble does one comprehend the entire architectural conception. Entering into an enclosed interior space is not involved, nor is the movement between interior and exterior space. The architectural essence is procession, a dynamic movement rather than a static view. Art historian Alan Sawyer comments on the gigantic Nazca drawings of birds on the Peruvian pampas: "Most figures are composed of a single line that never crosses itself, perhaps the path of a ritual maze. If so, when the Nazcas walked the line, they could have felt they were absorbing the essence of whatever the drawing symbolized." Like the Nazcas the early Floridians could absorb the essence of their architectural complexes only by walking through them. Otherwise the compositions would have been comprehensible only from aerial perspectives. Although today we are able to gain aerial views of our 20th Century population centers, we find no more comprehensive view from the sky than from the ground.

We have yet to regain the distinguished art of urban design which early Floridians practiced so effectively. We have yet to regain the ability to discover and express the unique visual qualities of a specific site, e.g., a shell ring at Sapelo Island, a truncated pyramid and plaza at Crystal River, or a ceremonial complex at Mount Royal. Regaining our sense of sight presents a positive alternative to the visual tyranny of garbage cans, telephone poles and automobiles which indiscriminately plague our urban environments equally today.

Four hundred years after the arrival of Europeans in Florida a new potential for earth architecture is evolving. Technology has developed new methods of transportation and has required new techniques to accommodate them. Expressways for automobiles, airports for airplanes, and seaports for ships. New machines have been created, permitting us to move more earth in two days that earlier Floridians moved in two thousand years. The problem now is to shape our environment for the better, not for the worse; to harness technology for the spiritual needs of man in consonance with our environment.

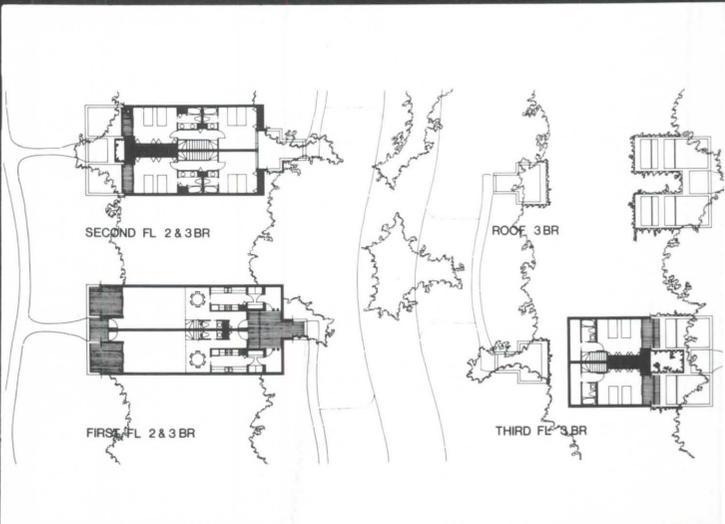
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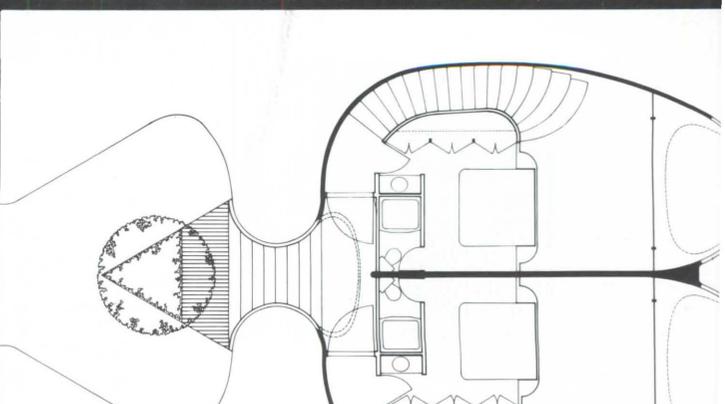
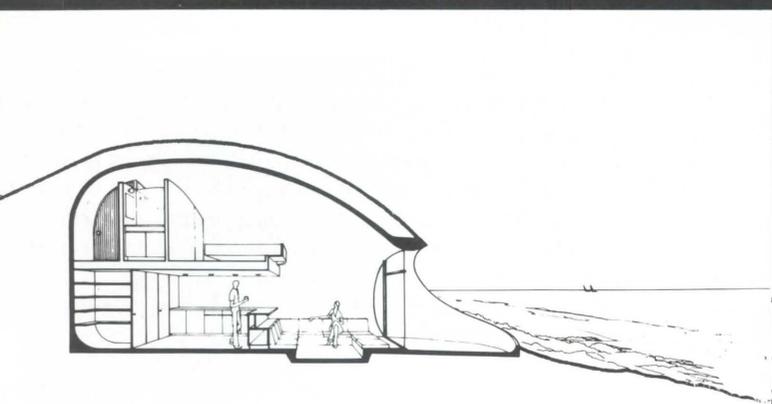


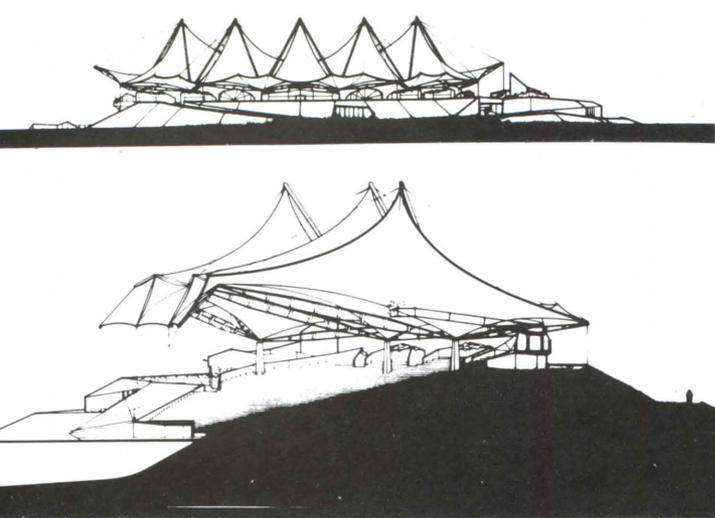
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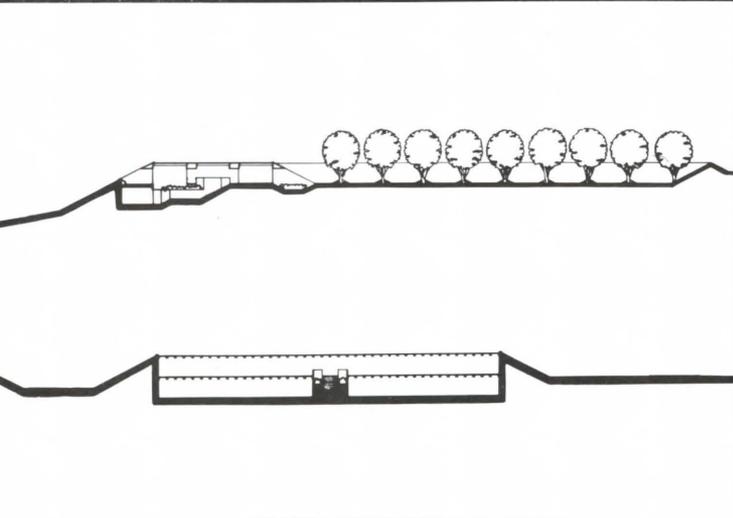
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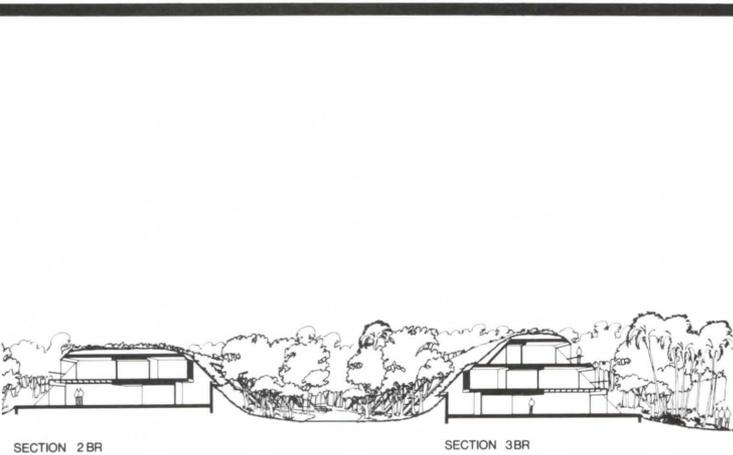




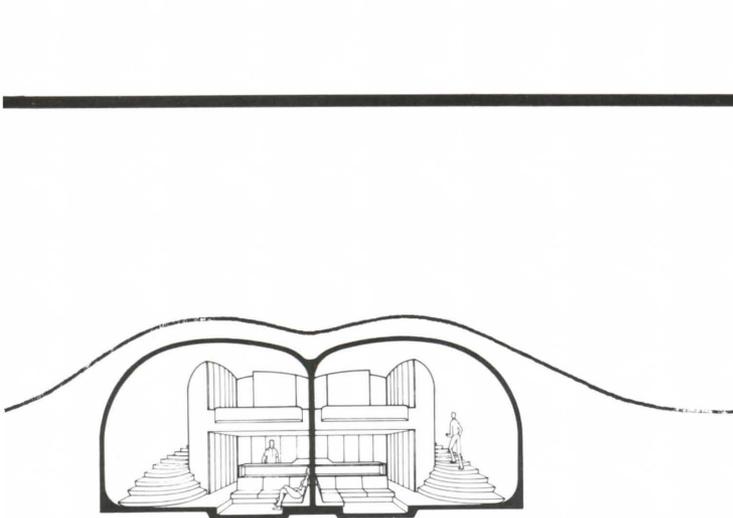
FLORIDA'S PAVILION FOR THE UNITED STATES BICENTENNIAL has been designed for the shores of Biscayne Bay. The complex includes a 6,000 seat amphitheater, a restaurant seating 350, a 10,000 square foot exhibition hall, and extensive backstage facilities. The prototype is the Greek amphitheater at Delphi. A man-made hill is created and a hurricane resistant tensile roof is designed to shelter spectators from the rain and sun. Gentle ramps give access to the hilltop from which unfold views of the flat surrounding terrain. The conception is a cloud hovering over Delphi. As at Crystal River and Mount Royal, processional movement is encouraged and required to understand the design intention.



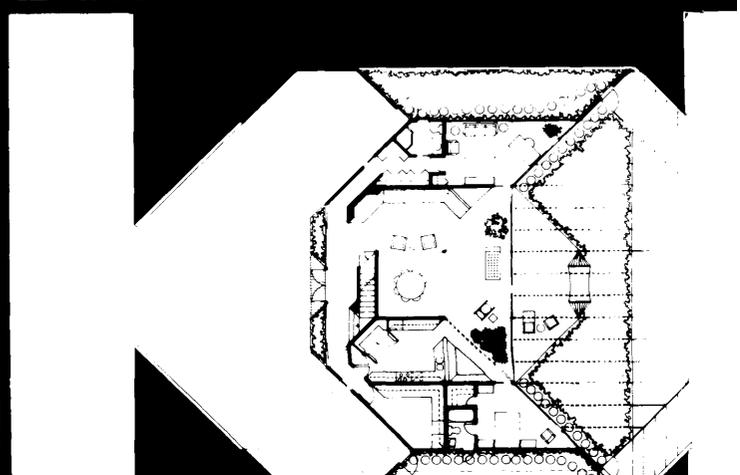
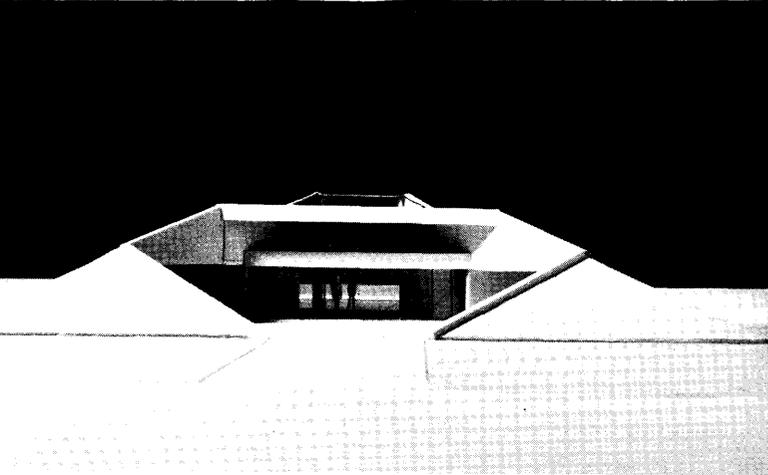
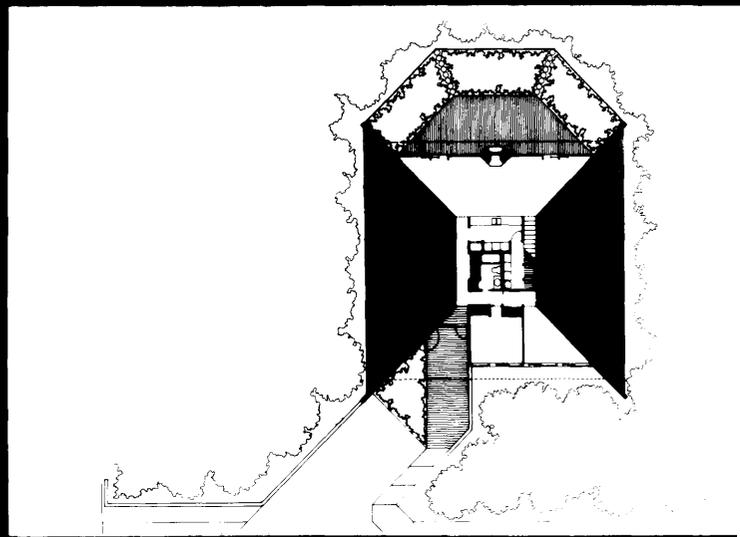
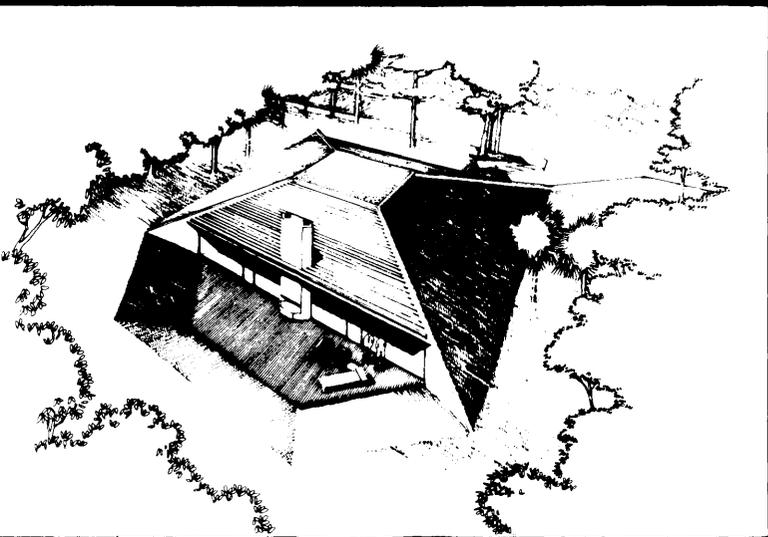
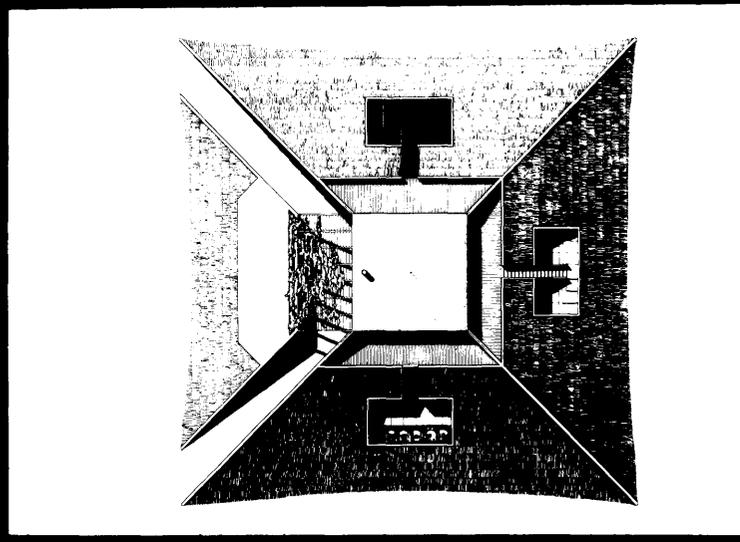
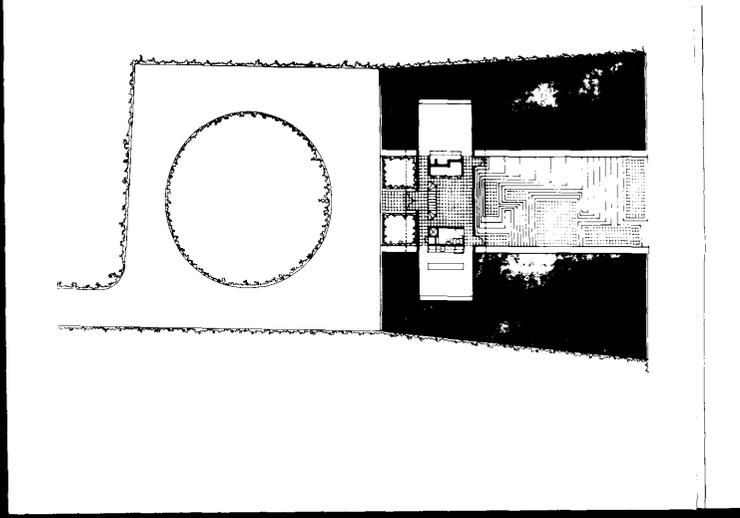
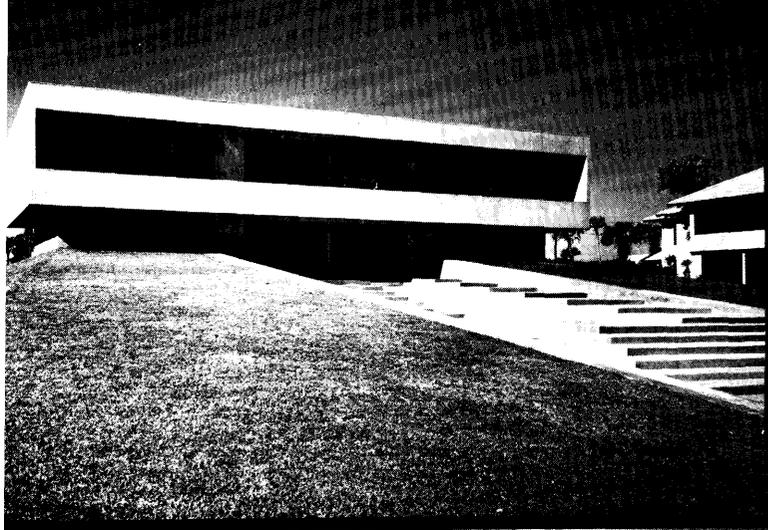
A REGIONAL OFFICE BUILDING for a national corporation is located on a rolling hillside overlooking a lake to the west near Altamonte Springs. An expressway defines the site's north boundary. The earth enclosed complex is designed for visual comprehension both for the pedestrian within and the motorist passing by at 30 times the pedestrian's rate of movement. From the south one enters into a rectangular berm enclosed parking terrace bounded on three sides by trees and on the fourth by the upper office level. Entering this level across a sunken garden bridge one arrives in an open reception and secretarial area from which offices open toward the lake to the west and the entry garden to the west. A central stair leads down to the skylighted lower level containing a conference room, employees lounge, and service areas.

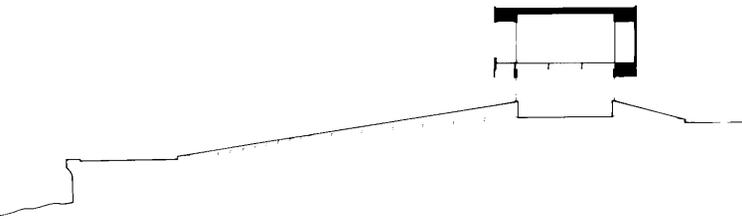


THE AMELIA ISLAND DUNEHOUSES propose to shaft through a remarkable series of undulating dunes near the Atlantic Ocean. The unit exteriors follow the dune contours, giving access from one side and views out to the opposite side through an insect screened porch. The conception minimizes the impact of man on nature with the view of preserving both visually and physically the magnificent oaks and dunes. Individual residences would be of minimum visual importance, with greater prominence being assigned to places of public gathering. This architectural principle is well illustrated at the Crystal River Complex and Mount Royal: Temples and plazas are the major elements of the community, with modest private dwelling subordinated to the central public elements.

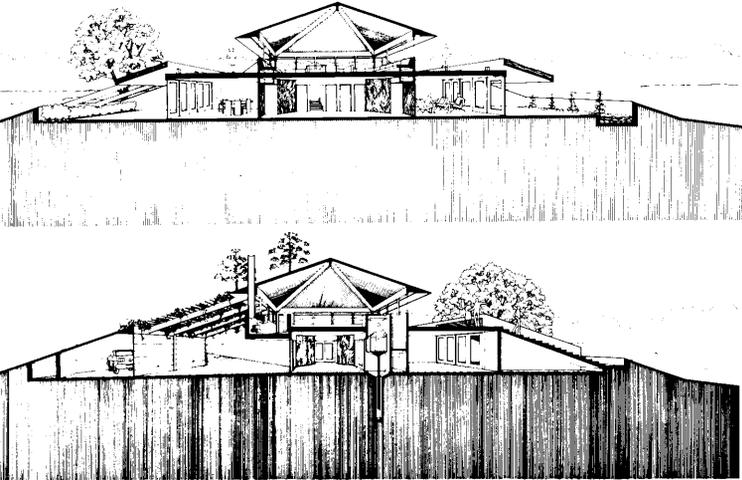


THE ATLANTIC BEACH DUNEHOUSES are set into a 15 foot high duneside overlooking the Atlantic Ocean, preserving the natural character of the site. One enters from a berm enclosed plateau upslope through a descending tunnel to a sunken landing from which foyers open to the north and south. From the upper level sleeping platform one continues his descent around the curving structural shell and down into the living area below from which a panoramic view of the Atlantic opens to the east across a private terrace above a sunken dune garden. Interior partitions and stairs are held away from the bearing shell to clarify the relation of bearing to non-bearing components, further emphasized by indirect lighting at closet tops and stair edges. Recessing the dunehouses into the earth avoids visual competition with neighboring above grade frame residences.

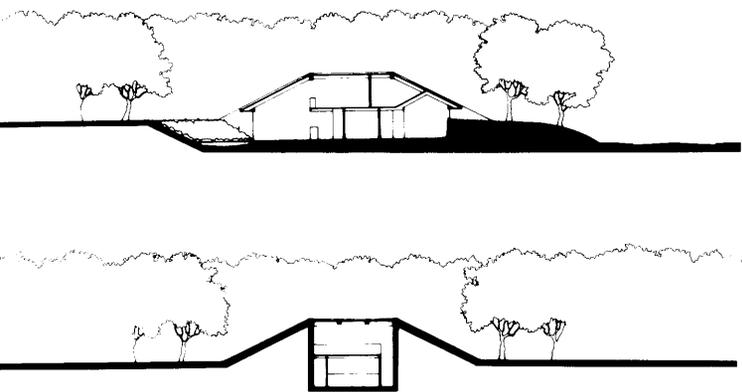




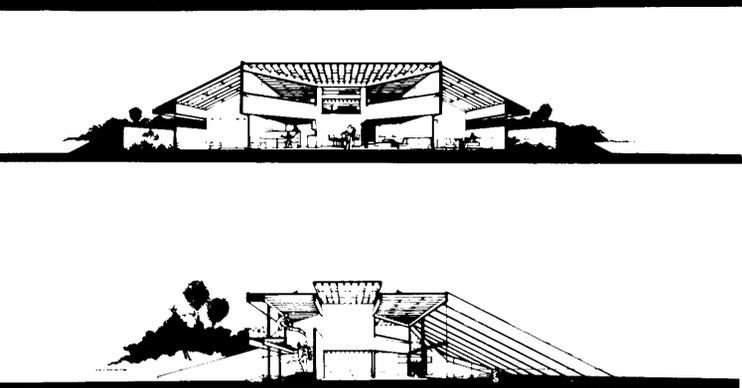
THE DICKINSON RESIDENCE employs an earth base to impart a sense of security and firmness on an oceanfront site in Atlantic Beach. The second story mass of structure clearly dominates the composition, eliminating the vertical monotony of a one to one proportion of upper to lower floor. The earthen berm extends outward to the property edges clearly stating the visual relationship of the interior spatial mass to its total site. Entering from a circular drive to the west one views the Atlantic directly ahead across the central beachroom and broad stepped terrace descending toward the beach to the east. The arrangement of an elongated, one room deep rectangle on earthen terraces and berms recalls the site composition of the Mayan Palace of the Governors at Uxmal.



THE HILLTOP RESIDENCE in Central Florida is sited to provide panoramic views of citrus groves in the rolling terrain below. From this site five counties can be viewed, and as many as seven thunderstorms have been counted at one time. One enters the pyramidal earth structure at its base and moves horizontally into its center. From the foyer three spaces emanate: the study with reflecting pool terrace to the right, dining room and kitchen with a terrace and garden to the left, and sleeping areas with terraces directly ahead. A stair and elevator lead from the foyer upward to the observatory designed for unobstructed views of the surrounding countryside. A pyramidal roof shelters the glass surrounded observatory, creating a sense of openness in contrast to the earth defined lower spaces.

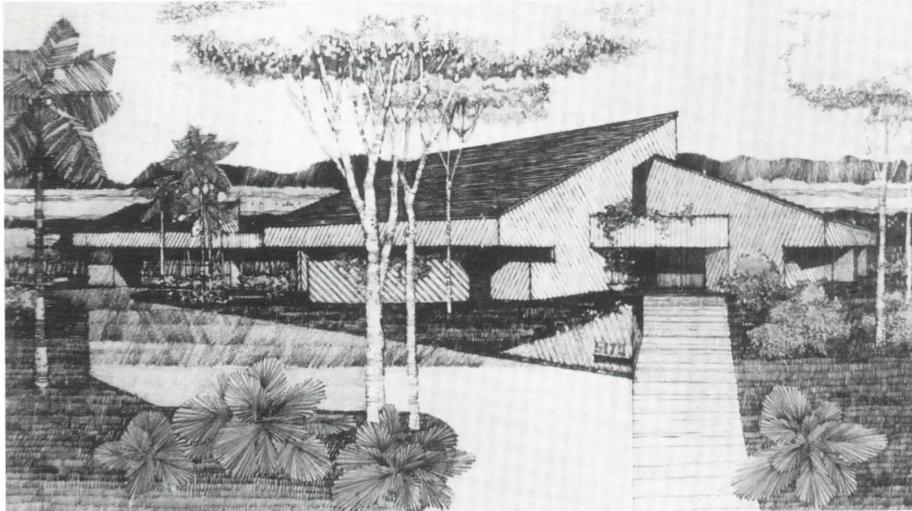


THE REED RESIDENCE in Atlantic Beach is designed for a dunesite closely surrounded by above-grade frame dwellings. One enters from the street at level grade along a retaining wall leading into the foyer near the center of the dune. Directly ahead across the living area is a south facing sunken garden with visual privacy from neighboring backyards. A dense canopy of 40 foot high live oak trees visually defines the vertical dimension of the sunken garden. The master bedroom occupies the upper level of the truncated pyramid and is open to the living area below. Children's bedrooms are arranged to the north, remote from the parents entertaining area. The site becomes the structure.

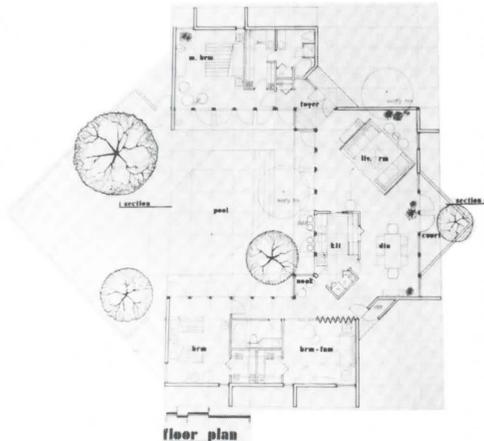


THE McCONDICHIE RESIDENCE in Ponte Vedra Beach overlooks the Atlantic Ocean to the east. Earth berms flank the structure on three sides and define the entry court. Entering from the west one moves through a series of low and high spaces opening onto a screened garden facing the ocean. Upper level bedrooms flank the two story high, clerestory-lighted dining room. The 96 foot square pyramidal base is subdivided into 12 foot square modules from which the plan's order derives. Low berms to the north and south define exterior access ways from the beach to shower and dressing areas, and visually conceal storage areas for beach paraphernalia while providing views from the interior of the beach to the north and south.

Estancia Prize-winning Design



Architect's rendering of executive/professional home.



Arvida's 1975 Architectural Competition Jury; Architects Frank F. Smith, George Reed and Peter Jefferson.

The Arvida Corporation recently announced the winners of their 1975 Architectural Competition for design of original single-family homes for Estancia.

The competition, which was open to registered architects from Broward and Palm Beach Counties, called for original single-family homedesigns for Estancia, a 72-acre residential community, which includes a seven-acre natural hammock preserved in its original state.

The jury included; Frank F. Smith, AIA, of Sarasota, Peter Jefferson, AIA, of Stuart, and George F. Reed, AIA, of Coconut Grove.

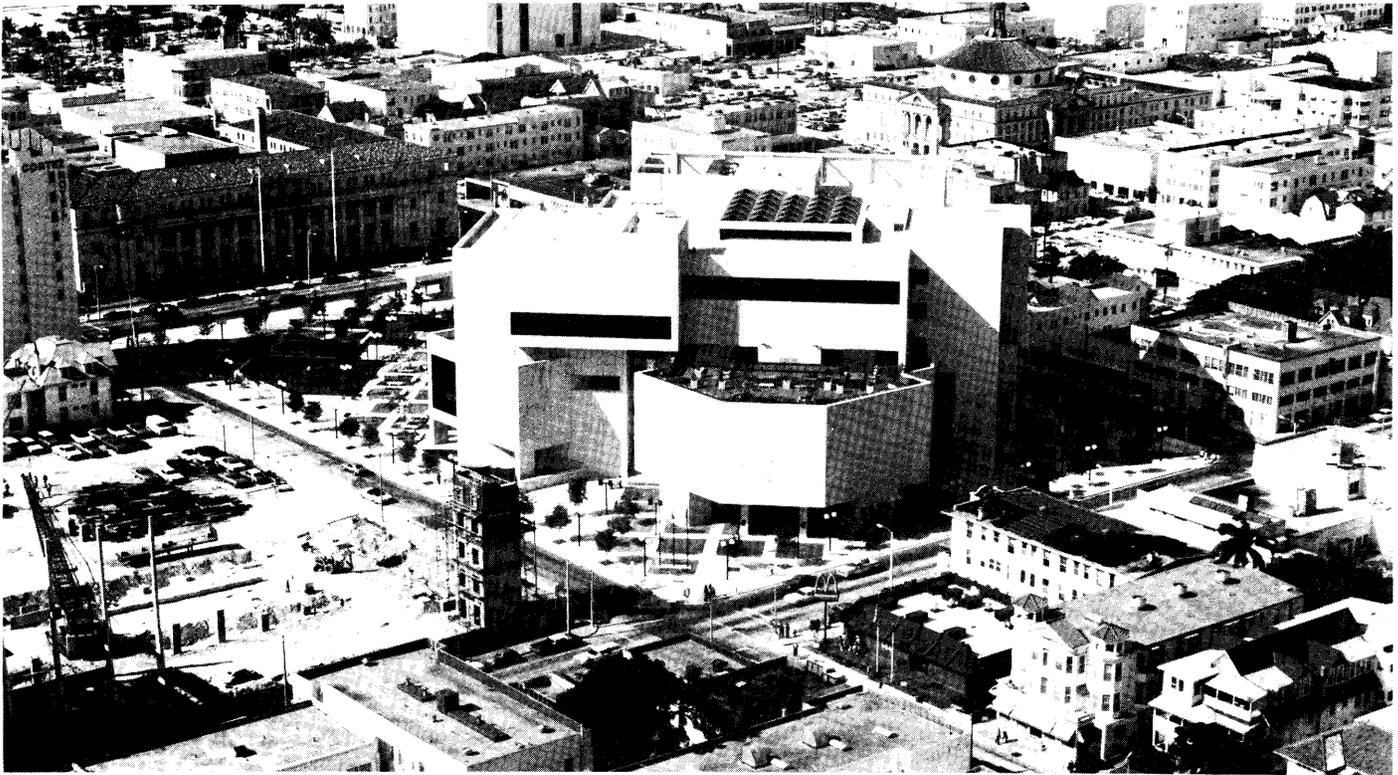
Architect Robert Currie, AIA, of the Delray Beach firm of Jacobson & Currie took top honors in the design competition. The second place award was won by Edward Bywaters of Ft. Lauderdale and third place was taken by Ernest G. Arias, AIA, of Delray Beach.

During the judging, Smith, Jefferson and Reed examined site plans, elevations and renderings of the entries. Each home design was created for one of three specific lots within Estancia, and was specifically intended to appeal to one of three basic buyer groups — primary housing for executive/professional, second home buyers and recreation minded, active retirees.

Commenting on the competition itself, Reed said, "What we have here is more than a corporation involved just in development and construction; and this is more than simply a contest for its own sake. Arvida is demonstrating a sincere interest in style and design, and in the environment created by the communities it builds."

Currie's winning entry is a 1,855 square-foot home designed for the executive/professional group. The design involves a large central courtyard with three living modules — a master bedroom suite; a second, two-bedroom module and a central living/dining/kitchen area. The plan, Jefferson noted, is "introverted," with glass doors opening onto the courtyard from all rooms.

Commenting on the winning entry, Jefferson said, "This design has exciting form, and it's compatible with the over-all spirit of Estancia. This entry is clearly superior to any other design entered, particularly considering that the home could be built for a realistic cost."



EIGER & FORER

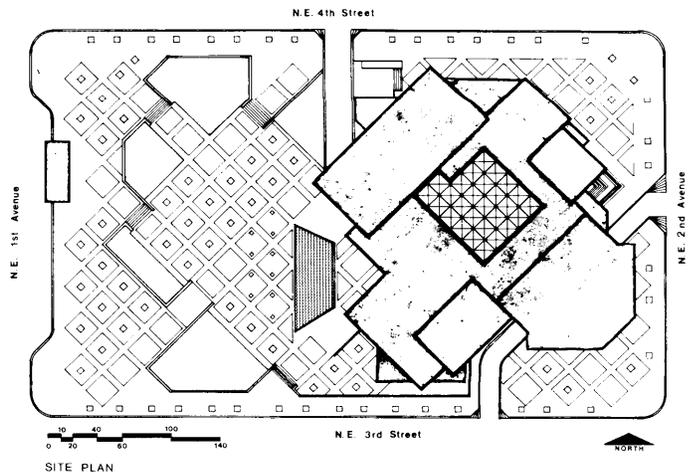
Miami-Dade Community College Downtown Campus

Since its inception in the 1960's, Miami-Dade Community College has been located on two large suburban campuses, both of which provided ample space for all of the activities which are normally associated with a community college. The decision to build a third campus in Downtown Miami involved the need for a change in this campus concept and presented a challenge to the College and its Architects, Ferendino/Grafton/Spillis/Candela. The answer to that challenge is the new Downtown Campus for Miami-Dade Community College, which is now serving as both an educational institution and as the keystone in the rebirth of Miami's Downtown.

The basic goals for the new campus were two-fold. The College wanted to serve the downtown residents, especially the *minority groups in the area*; and to revitalize the deteriorating neighborhood. The new building was to make a positive impact while being a good neighbor to the community. The architects have designed the Downtown Campus to realize these goals.

The key to the design is openness; an openness that lets the City in. The building was purposely set at an angle to allow the fabric of the city to expand into the campus at all four corners. The large plaza serves, the community college as well as the 1920's Post Office and the Victorian Church in the next block. Hilario Candela, the officer-in-charge of design for the project, stated that the design was based on the idea that the whole Downtown Miami area would be the Campus for the College, not just the city block that it was to occupy.

The "see through, walk through" feeling was realized not only in the exterior spaces surrounding the building, but within the building itself. Community use was encouraged by the creation of a truly open building, without the traditional doors and gates. The building is massed around a six-story atrium capped at the top by a full skylight which opens to the constantly changing sky above. Both students and passers-by are drawn to the building and encouraged to enter or pass through the structure.



JOSEPH W. MOLITOR

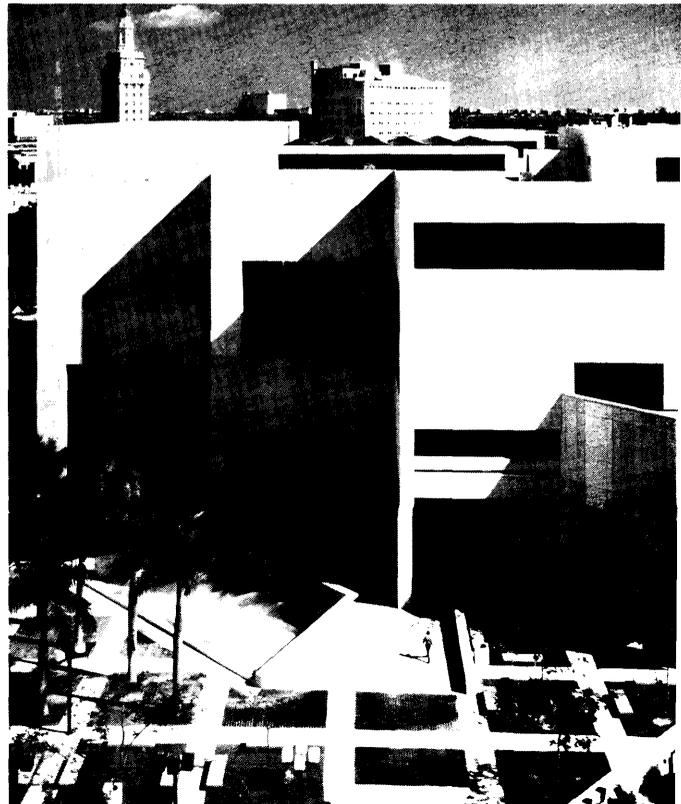


The plazas which surround the building create an urban park which provides a true "campus" feeling for the College. By placing a major plaza to the west of the campus building, the architect paid tribute to the U.S. Post Office, one of Miami's landmark buildings. This visual link between the two buildings was assured by the use of precast panels which are identical in color and similar in texture to the Post Office.

EIGER & FORER

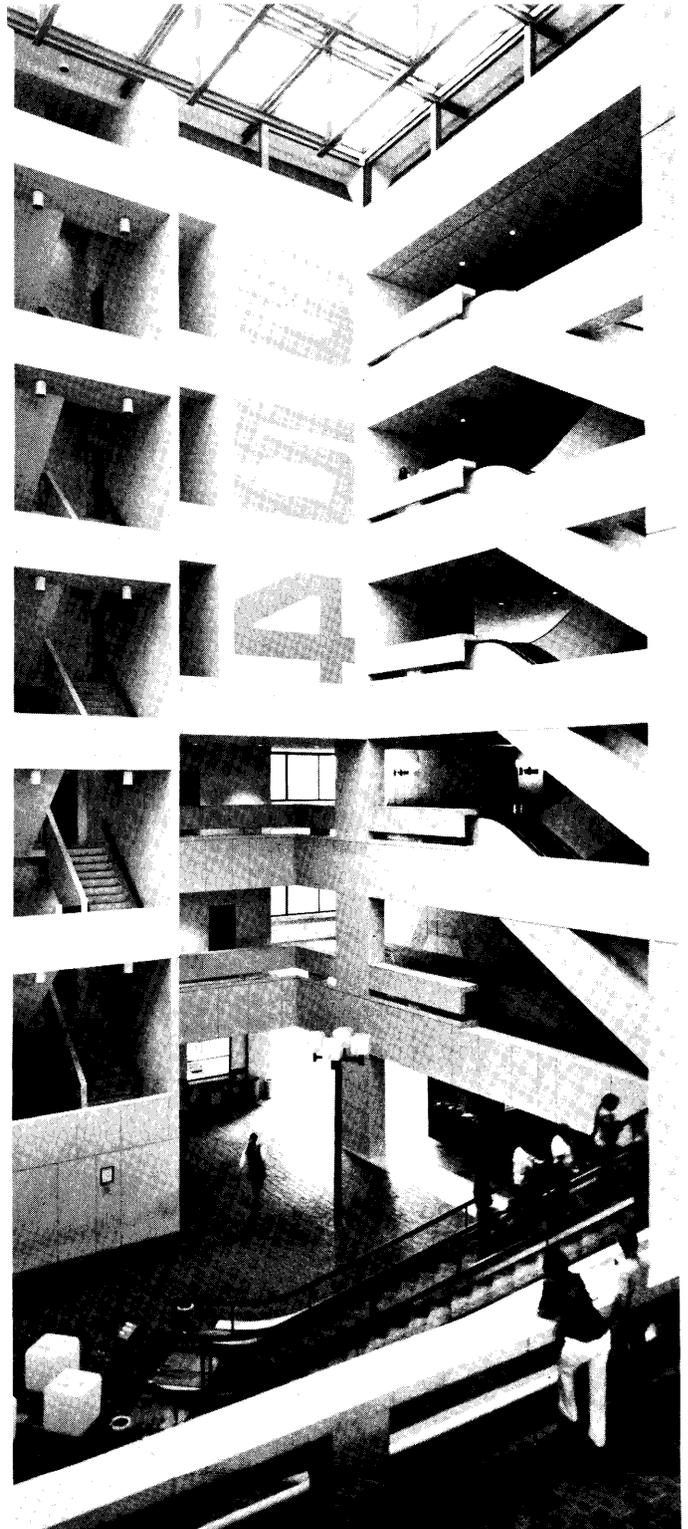


HEDRICH & BLESSING





HEDRICH & BLESSING



JOSEPH W. MOLITOR



JOSEPH W. MOLITOR

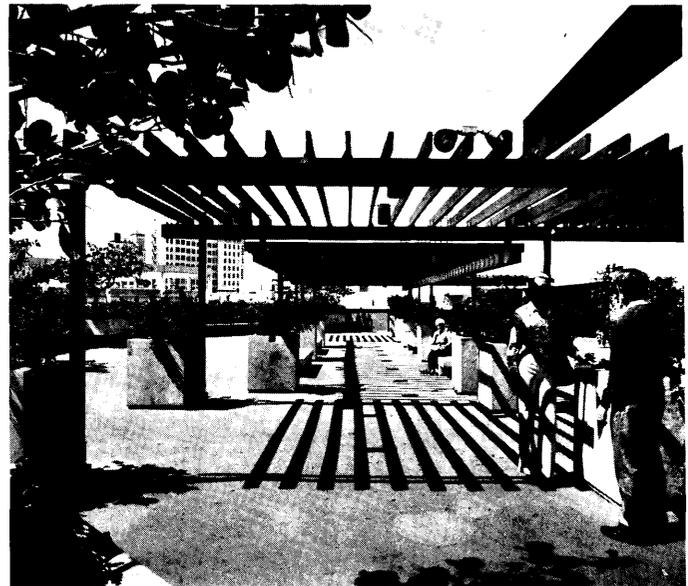
Just as the building itself has become a focus for downtown renewal, the atrium has become a focus for the activities of the community college. All of the key elements of the building are easily recognizable from the ground level of the atrium and one can move swiftly from there to any destination by way of the escalators which intersect the plaza and zig-zag upward along one of the walls. The atrium itself is naturally ventilated with air entering through the large openings at the plaza level and exhausting through louvers beneath the skylight, while the program areas surrounding the core are air-conditioned.

The new structure has been in operation since the Fall of 1973 and it presently serves over 7,000 students both day and night. A full academic curriculum offering associate degrees in arts, science and general studies is housed within the campus building. The vertical campus contains classrooms, laboratories, a library, a student activity center, a bookstore and all of the other spaces which are normally found in a community college. The structure contains 190,000 square feet on seven floors (including a full basement).

Although the building has won many design awards, the most satisfying effect of the campus for both the community college and the architects is the way that the facility is now being used, as envisioned, the campus has become an activities center for both students and downtown residents alike. The Downtown Campus is providing the opportunity for all members of the community to take part in the educational system whether it is by enrollment, attending an occasional lecture, relaxing on the roof-top terrace, or having lunch in the plaza during one of the weekly lunchtime lively arts concerts. Perhaps most important is the success of the Miami-Dade Community College Downtown Campus and the encouragement that it will give to those who believe in Downtown Miami and its future growth.



MIAMI DADE COMMUNITY COLLEGE



JOSEPH W. MOLTOR

DOWNTOWN CAMPUS, MIAMI-DADE COMMUNITY COLLEGE, Miami, Florida. Architects: Ferendino/Grafton/Spillis/Candela, Architects/Engineers/Planners – Andrew J. Ferendino, FAIA, Chairman of the board; Hilario F. Candela, AIA, Senior Vice President, Design; Rafael J. Portuondo, AIA, Vice President, Project Architect; Dean J. Newberry, IBD, Vice President, Interiors. **Engineers:** Ferendino/Grafton/Spillis/Candela – Juan M. Lagomasino, PE, Vice President, Mechanical; Alberto Otero, IES, Vice President, Electrical. **Cost Consultant:** Cole Early. **Contractor:** Frank J. Rooney, Inc.

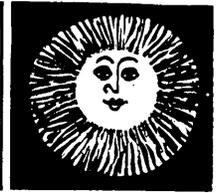
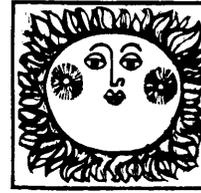


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Calendar

FAAIA Executive Committee Meeting
July 11 – Tampa Host Hotel

Forester's Award Entries Due
July 15

FAAIA Board of Directors Meeting
July 25 – Orlando Hyatt House

**FAAIA Convention and
Building Products Exhibit**
October 2 – 5 – Orlando Hyatt House

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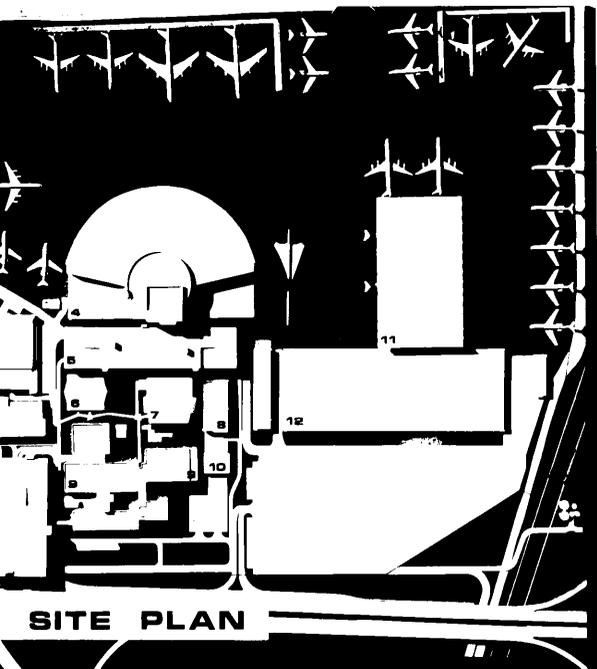
CITY OF BOCA RATON

NEIGHBORHOOD SERVICES CENTER DESIGN

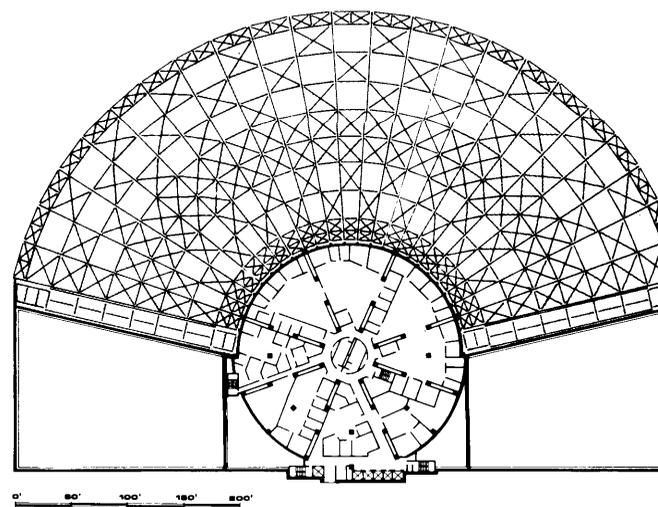
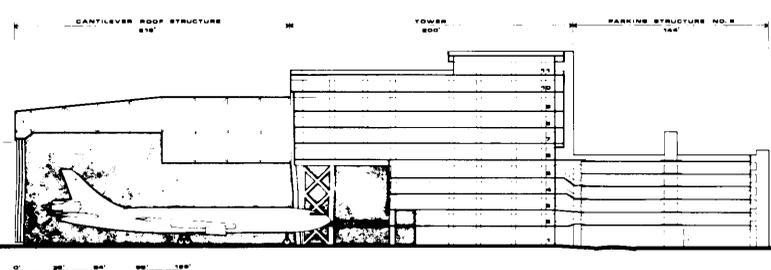
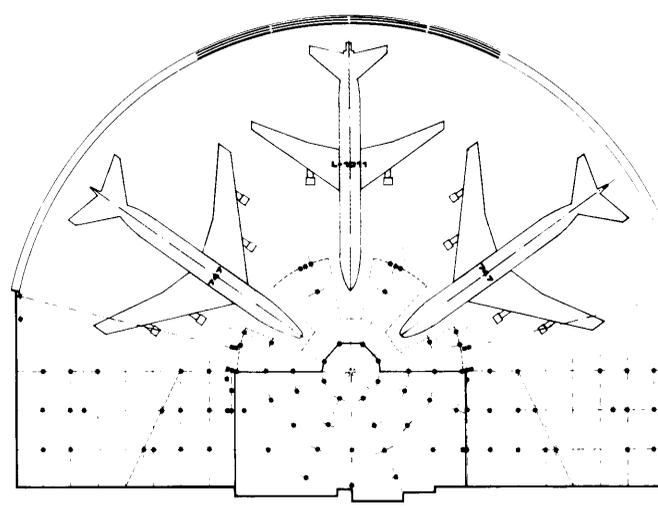
The City of Boca Raton, Florida anticipates construction of a building to house a variety of social services. The budget is set at \$111,000 (including architect's fees) and the floor area, in a single story structure, will be the maximum that current costs will allow. The function of the building is to initially house 3 agencies; habilitation, retarded pre-school children and pre-natal clinic. However, provision for expansion will be required in the final design. The site has not been finally selected at this time, but it will be in the City of Boca Raton and will be generally flat.

The City will accept until 11 July 1975 resumes or qualification statements from registered architects wishing to perform such work, and should include a rough time estimate for completion of design, working drawings and contract documents ready for bid advertising.

Responses should be addressed to: Walter R. Young, Director of Community Development Dept., City Hall, 201 W. Palmetto Park Rd., Boca Raton, Florida 33432. Telephone inquiries to: Mark David 395-1110 Ext. 306.



- LEGEND**
- 1. In-Flight Kitchen No. 2
 - 2. Simultrain Building
 - 3. Parking Structure No. 1
 - 4. Hangar No. 2
 - 5. Parking Structure No. 2
 - 6. Ground Training Facilities
 - 7. In-Flight Kitchen No. 1
 - 8. General Utilities Building
 - 9. General Office Building
 - 10. Maintenance Building
 - 11. Hangar No. 1
 - 12. Base Overhaul Building



NATIONAL

AIRLINES'

SUPERHANGAR

The Project: To design a hangar complex to include overhaul facilities and administrative facilities for a major U.S. airline.

In 1967 the Dade County Aviation Department began a \$45 million National Airlines, Inc. expansion program. Greenleaf/Telesca — Kellermann & Dragnett, Inc., a joint venture comprised of Greenleaf/Telesca — Planners — Engineers — Architects, Inc., and Kellermann & Dragnett, Inc., was formed for the purpose of acting as consulting planners, engineers and architects to Dade County.

Eight years and several national awards later the National Airlines Hangar No. 2 towers over the Miami skyline. The \$29.2 million superhangar (just part of the 1967 expansion program) is the largest cantilevered building in the world.

The pie-shaped cantilevered design was selected because it requires 20 per cent less floor area than an equivalent rectangular hangar. The hangar complex has over a half-million square feet of office space with an adjacent 1100-car parking structure.

There were two basic purposes of the complex: to provide a facility for major overhaul work on any of National's fleet of aircraft with backup shops, storage and administrative spaces for this function; and to provide general office and executive areas for National's business operations.

The 11-story tower core and the two 5-story wings, which contain shops, administration and executive areas, comprises the counterweight for the 212' cantilevered roof structure.

Hangar No. 2 for National Airlines

Architect: Greenleaf/Telesca
Miami, Florida

Structural Engineer: Kellermann & Dragnett, Inc.
Little Falls, New Jersey

General Contractors: Blount Brothers
Montgomery, Alabama

Steel Fabricators: Allied Structural Steel Company
Hammond, Indiana



The structure, of fireproof construction, is built on a foundation of approximately 3600 piles, and is designed to withstand hurricane force winds of 130 mph.

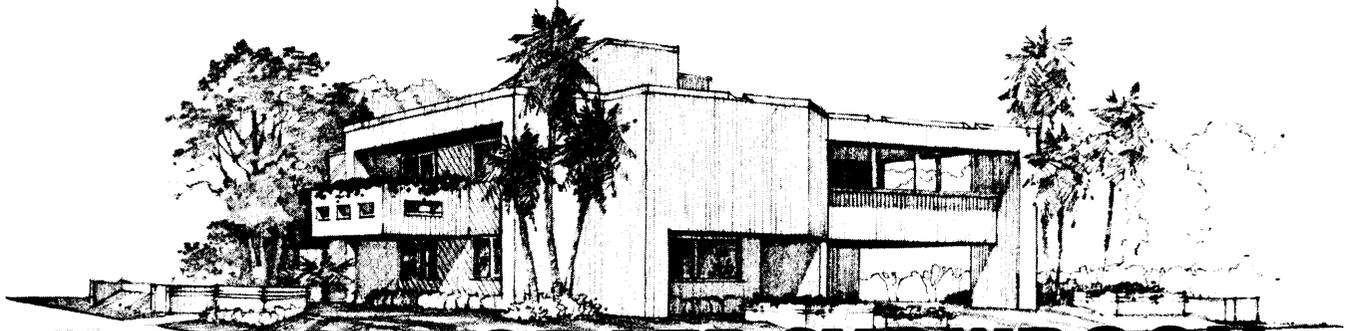
Aircraft fuselage and tail maintenance is facilitated by eight, 3-ton bridge cranes on curved runways with suspended work crew platforms.

According to CONSULTING ENGINEER (June 1974), "National Airlines, which leases the facilities from Dade County, wanted maximum utilization of the space with flexibility to accommodate various aircraft, both present and future. It also required: Ease of ingress

and egress from aircraft apron; A minimum of wasted motion in setting up servicing of various aircraft; Elimination of as much clutter as possible from the floor of the hangar during aircraft servicing; Protection for disabled aircraft during hurricanes."

The National Airlines No. 2 Hangar Complex has been named one of the 13 "most beautiful steel buildings in America" by the American Institute of Steel Construction.

The American Consulting Engineers Council presented Greenleaf/Telesca — Kellermann & Dragnett, Inc. with the 1974 Grand Conceptor Award for the complex.



THE CORPORATE SHOWROOM



Architect: Schweizer Associates Architects, Incorporated
of the Environmental Design Group, Incorporated
Winter Park, Florida
Principal in Charge — Tom R. Hurley, AIA.

Structural and Mechanical Design: EDG Engineering, Incorporated
of the Environmental Design Group, Incorporated
Winter Park, Florida

Lighting: Tilden, Denson & Lobnitz, Inc.
57 W. Gore Avenue
Orlando, Florida

Landscape: Foster-Herbert Associates
846 N. Irma Avenue
Orlando, Florida

The design of the corporate offices and distribution facilities of Universal Building Specialties is a unique example of meeting the clients needs.

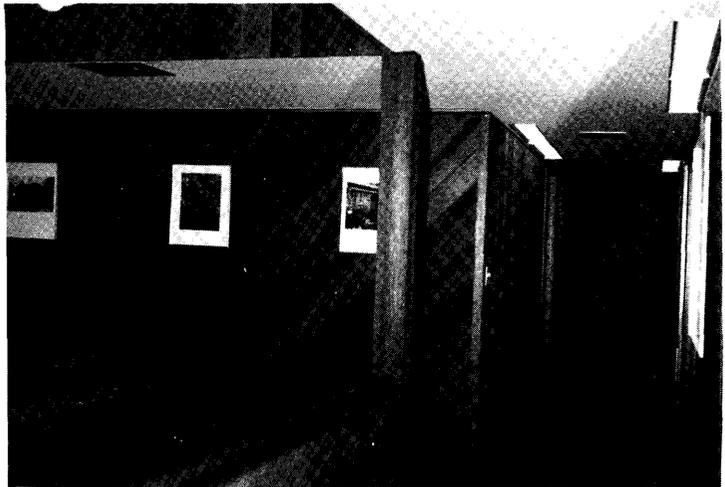
Universal Building Specialties business is wood. Their operations range from assisting architects and engineers in design planning to supply and/or installation of wood products.

Tom R. Hurley, AIA, designed the corporate offices and distribution facilities in Lakeland to be multi-functional. According to Hurley, "The structure is, of course, all wood construction and incorporates many different systems of structure and finish for demonstration purposes. A good deal of effort was made to integrate these dissimilar components into a design which showed continuity."

The Western Red Cedar featured in each office serves as a showroom for the many variations of interior wood design. The interior wood is left in its original state. The exterior is finished with bleaching oil and stain to give the appearance of aged cedar.

The ground level houses a reception area, dispatchers, the yard supervisor, a meeting room for construction crews and tool storage. The upper level contains the management offices, computer room, conference room, sales offices and employee lounge. The salesmen's offices are built over the entry, while the president's office and conference room have the view to the yard and storage structure.

The dissimilar components of this all-in-one structure blend into a well integrated design and create an interesting "corporate office showroom."



"The interior wood is left in its original state."



"The exterior is finished with bleaching oil and stain to give the appearance of aged cedar."



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PUBLIC ANNOUNCEMENT 7576-1

June 16, 1975

Procurement of Professional Services

Architecture-Landscape Architecture-Engineering-Land Surveying

The State of Florida, Department of General Services, Division of Building Construction and Property Management, announces that professional services in the disciplines of architecture, landscape architecture, engineering and land surveying will be required during fiscal year 1975-1976.

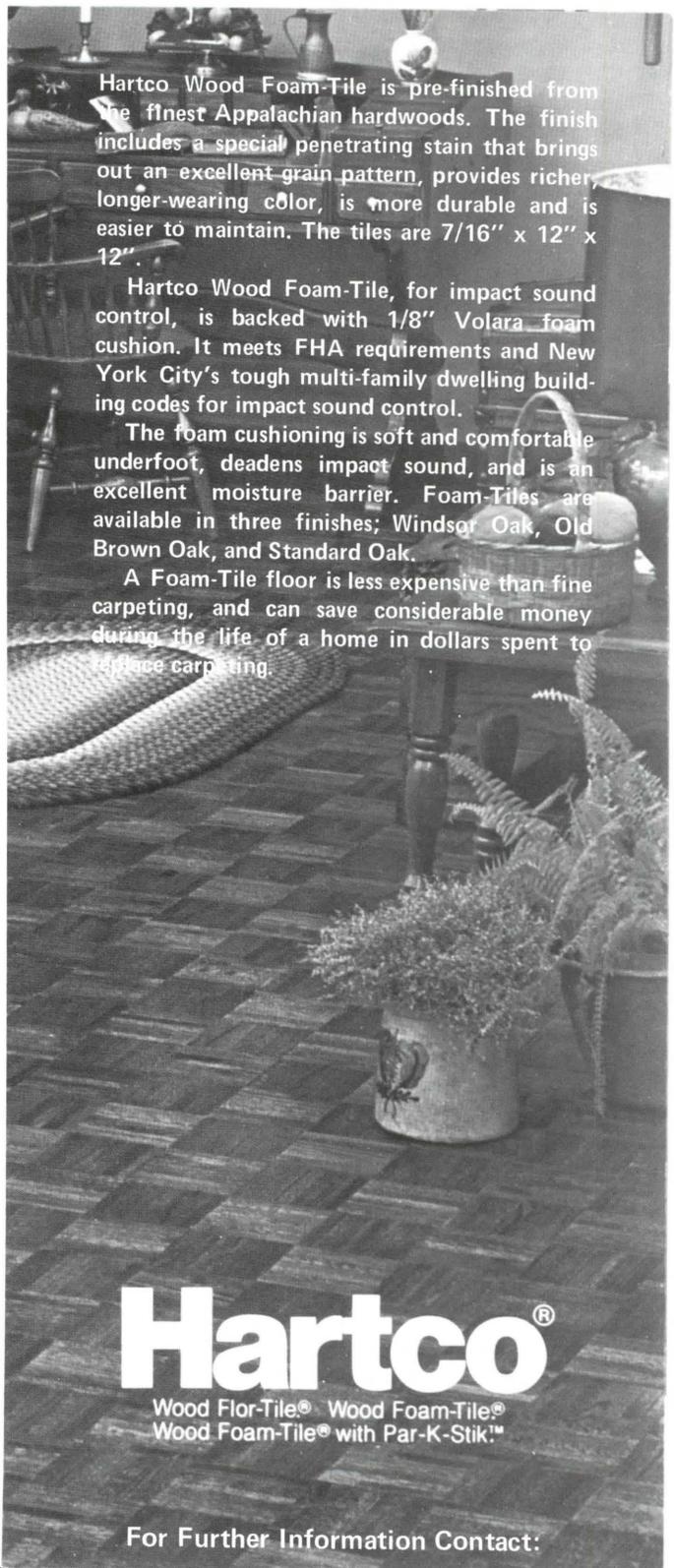
Individual projects for which professional services will be required, will be advertised in the *Florida Administrative Weekly* as published by the Department of State, Division of Elections. Subscription to this publication may be obtained by writing to: Mrs. Elizabeth Cloud, Division of Elections, Department of State, The Coleman Building, Tallahassee, Florida 32304. Phone (904) 488-8427.

Qualifications should be sent to: Dixie S. Phelps, Administrative Assistant, Bureau of Construction, 512 Larson Building, Tallahassee, Florida 32304. Phone (904) 488-0439.

To be considered for professional services, the following qualification data should be submitted: A) 251 form updated bi-annually (January and July). B) Professional Qualifications Supplement updated bi-annually (January and July). C) A copy of each applicable Florida registration certificate updated annually. D) Proof of insurability updated annually. E) If the firm is a corporation, a copy of a current "Certificate of Good Standing" must be furnished. This certificate has to be requested from the Department of State, Division of Corporations, The Capital, Tallahassee, Florida 32304. Phone (904) 488-3140.

A copy of the Rules governing "Procedures for Contracting for Professional Services" including selection and negotiation procedures may be obtained from Dixie S. Phelps at the above address.

All questions concerning the selection procedures should be addressed to Dixie S. Phelps at the above address.



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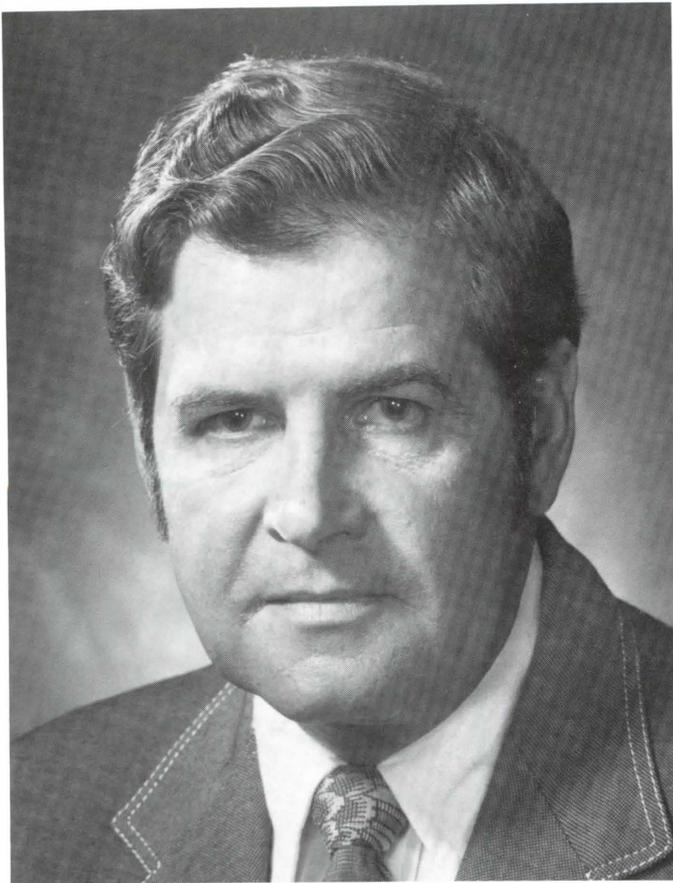
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FAPAC

What Is It?

By Ernest Daffin, AIA, Chairman FAPAC

On March 28, 1974, the Board of Directors of FAAIA passed a resolution establishing a political action committee, which has been named FAPAC (Florida Architects' Political Action Committee). The FAPAC Board of Directors is composed of fifteen members at present, with at least one member representing each of the twelve AIA Chapters in Florida. The FAPAC Directors for a two-year term are:

G. Clinton Gamble	Broward County Chapter
Carl Gerken	Daytona Beach Chapter
J. Benton Stewart	Florida Central Chapter
Jack West	Florida Gulf Coast Chapter
Myrl Hanes	Florida North Chapter
C. Ernest Daffin	Florida North Central Chapter
William Stewart Morrison	Florida Northwest Chapter
Robert J. Boerema	Florida South Chapter
William R. Frizzell	Florida Southwest Chapter
Robert F. Darby	Jacksonville Chapter
Jack R. Jones	Mid Florida Chapter
James H. Anstis	Palm Beach Chapter
James E. Ferguson, Jr.	President, FAAIA
J. Michael Huey	Legal Counsel
Fotis N. Karousatos	Executive Director, FAAIA

The FAPAC Board of Directors at their initial meeting on September 5, 1974, elected the following officers for FAPAC:

Chairman	Ernest Daffin
Treasurer	Myrl Hanes
Secretary	James Anstis

I would like to quote a statement made by a member of the Florida Legislature. "It is difficult for people in professions to realize just how much influence government has over our lives, and we don't have all in the legislative body who are friendly to professions. There are those who want to lower standards, there are those who would vote for things bad, not only for a profession, but bad in the public interest. So for heaven's sake, heed the admonition of President Eisenhower some years ago, 'be a part time politician.' Pay attention to your representatives and senators and communicate with them. Let them know how you feel."

Use of contribution funds will be used mostly within our own state with a small part going for national elections. Money is not used to buy votes. This is impossible. However, when contributions are given to a candidate, it does open the door for communications, and this is all we want. We want the opportunity to be heard with the merits of our legislation, or the demerits of someone else's legislation.

Contributions to FAPAC by architects aren't intended to supplant the support many architects now provide for political candidates either by means of work or dollars. The dollars contributed to FAPAC will allow the profession to support candidates on behalf of the profession in Florida.

Another reason for contributing to FAPAC is our own Architects' Association (FAAIA) cannot legally engage in raising and spending monies for political purposes. The Association may donate time, money, staff and supplies to FAPAC as a political education project for its members and our Association has contributed many dollars and staff time to FAPAC so far. Solicitation of contributions to FAPAC was launched at the Association's annual convention last year at Marco Island and several thousand dollars were pledged at that time. This is the first general announcement of FAPAC

(continued on next page)

to the profession in Florida and I urge every architect to join FAPAC today. This is the only profession we have and it must be protected. It has provided you a good way of life, now you can assure that those who come after us will enjoy it too.

Clip the coupon that appears at the end of this message and return it today with your check. This united action by the profession will allow FAPAC to begin its work early for the 1976 elections.

The following are important facts pertaining to FAPAC which every architect in Florida should become acquainted with:

The Florida Architects' Political Action Committee is a voluntary, nonprofit, unincorporated group whose membership consists of concerned architects interested in the practice of architecture in Florida.

Why was FAPAC Organized?

Government evolves from the political process. The architectural profession can further its desire for good government more effectively if its members operate politically as a cohesive group with common objectives. Architects concerned with the selection of political leaders who effect the future of the profession can be more effective if they work together.

What are the objectives of FAPAC?

(1) To promote and strive for the improvement of government by encouraging and stimulating architects and others to take a more active and effective part in governmental affairs.

(2) To encourage architects and others to understand the nature and actions of their government, as to important political issues, and as to the records of office holders and candidates for elective office.

(3) To assist architects and others in organizing themselves for more effective political action and in carrying out their civic responsibilities.

Who directs FAPAC Activities?

A fifteen member Board of Directors guides FAPAC activities. These members are knowledgeable leaders of the architectural profession. FAPAC Board members include one member from each FAAIA chapter appointed by the FAAIA Board of Directors, the President, Executive Director and General Counsel of FAAIA.

How are Candidates Selected?

The FAPAC Board of Directors has the responsibility for the final decision in determining which candidate will receive financial contributions. A "candidate support committee" screens candidates and makes recommendations to the Board, based on criteria which has been established and the "track" record of the various candidates.

Four criteria are basic:

- (1) The candidate's demonstrated interest and support of the architectural profession.
- (2) The candidate's electability, based upon information from polls and other sources.
- (3) The incumbency of the candidate.
- (4) Whether or not the candidate has requested support.

Is FAPAC Affiliated with Either Major Party?

FAPAC is a bipartisan effort seeking to support and elect those candidates best qualified for elective office regardless of party affiliation.

What is the Relationship between FAAIA and FAPAC?

FAPAC is an autonomous organization, separate from the FAAIA. Its mission is to help elect good legislators. It is the FAAIA's responsibility to present the profession's policies and positions to the legislators.

Is FAPAC A Permanent Organization?

Experience proves that one-shot programs of political education or action do not get results. Effective candidate support demands politically knowledgeable people who keep up-to-date on issues, candidates and campaign techniques. It is also important that candidates know FAPAC is a permanent organization.

Are Contributions to FAPAC Legal?

A Federal Statute, Title 18 U. S. Code, Section 610, prohibits corporations from making any contribution or expenditure in connection with any federal election. Furthermore, Title 18 U. S. Code, Section 611, prohibits any person, corporation or professional association which has a federal government contract or a contract which uses any federal funds from making any contribution to any federal candidate for public office. However, any person, corporation or professional association can contribute to state political candidates, and therefore, FAPAC can use your contribution in whatever form – individual, corporate or professional association. But, FAPAC must be notified if Section 611 above applies to you so that your contribution will only be utilized for state political candidates.

How Can You Join FAPAC?

You may join FAPAC by forwarding your contribution to the FAPAC Office, 7100 N. Kendall Drive, Suite 203, Miami, Florida 33156. Active Membership dues are \$25, or more, per year. Sustaining Membership dues are \$100, or more, per year.

FAPAC
7100 N. Kendall Dr.
Suite 203
Miami, Fla. 33156



Enclosed is my PERSONAL check for my contribution to FAPAC.

Name _____

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RECENT PROJECTS



Walter E. Heller & Company Southeast

Architect:

Robert Kolany, AIA of Palm Beach

The Heller building was designed in total concept to serve the rapidly growing needs of the Heller organization and create a pleasant and open atmosphere for day-to-day business.

The exterior is highlighted by reflections from "golden" solar glass panels. Specially-designed, 10-foot-tall glass panels open onto expansive areas of Medici red carpeting in the office interiors.

Poor and Swanke, New York, was the interior architect and Richard P. Vacca, Palm Beach, was the contractor.



Key Capri Condominiums

Architect:

Lewis Associates, Inc. of Orlando

Unique on its 6.4 acre island site in Boca Ciega Bay in Treasure Island, Key Capri, with its board form concrete and solar bronze glass exterior, stands out in condominium developments.

Although its design is of standard double-loaded corridor, the manipulation of the balcony locations allows for a creative exterior rhythm and provides a variety of configurations to repetitively stacked unit types.

On site and in-building recreational amenities complete a package of total living on "your own private island."



Southern Bell Telephone Facilities

Architect:

Reynolds, Smith and Hills, Architects — Engineers Planners, Inc. of Jacksonville

This new communications facility for Southern Bell Telephone Co., Amelia Island, Florida, was honored for its design achievements in a recent Job-of-the-Year competition sponsored among Zonolite roof deck applicators by Construction Products Division of W.R. Grace & Co.

Taking its cue from the traditional Spanish environment at Amelia Island, the firm conceived a structure of earth-toned Spanish stucco, cedar shakes and a steep-sloped roof.

Newsnotes

UF COUNCIL APPOINTMENTS

W. Stewart Morrison, AIA of Pensacola and Fotis N. Karousatos, Hon. AIA of Miami have been appointed to the University of Florida Council of Advisors.

The UF Council is one of nine representing professional experience and leadership to all State universities.

PLANNING DIVISION APPOINTMENT

Bertil Lindblad, AIA, has been appointed as chief of the Building Division of the Department of Community Planning and Development for the city of North Miami.

Lindblad will be concerned with planning, zoning and code enforcement problems



Angela Zahlten

VICA DRAFTING WINNER

Angela Zahlten, winner of the State Architectural Drafting VICA (Vocational-Industrial Clubs of America) Competition, held in Jacksonville, Fla., has received \$150.00 from the FAAIA. This will be used for partial expenses to send the state winner to the United States Skill Olympics to be held in Washington, D.C.

STREET FURNITURE

Producers of "street furniture" are invited to submit their products for inclusion in *STREETSCAPE Equipment Sourcebook*. This publication is to be prepared by the Center for Design Planning under a grant from the National Endowment for the Arts (Architectural and Environmental Arts Division), a Federal Government agency.

"Street furniture" means products intended for use in streets, sidewalks, parks, plazas, malls, or other public places. Among the items included are equipment related to lighting, traffic control, information-giving, public safety and security and the general category of "amenities and good housekeeping."

Entries must be received by July 15, 1975. There will be no entry fee. Further information and entry blanks can be obtained from the Center for Design Planning, 3417-1/2 M Street N.W., Washington, D.C. 20007.

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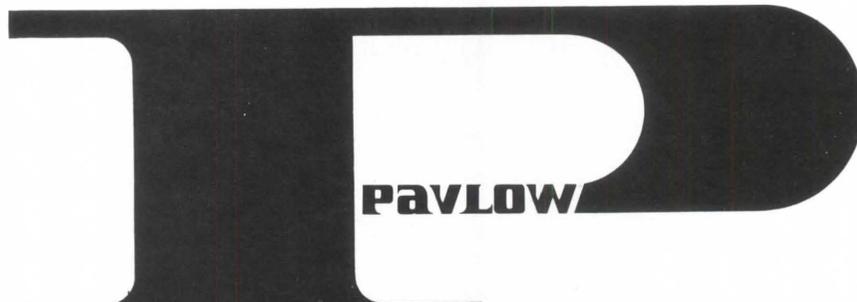
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The Florida Association of The American Institute of Architects
61st ANNUAL CONVENTION AND BUILDING PRODUCTS EXHIBIT
Orlando Hyatt House
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October 2 – October 5, 1975



Further information about the Convention
may be obtained from the FAAIA office:

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Miami, Florida 33156