

JANUARY/FEBRUARY 1977

Florida's Downtowns: Jacksonville & Miami
Financial Management
FSBA
Miami Beach Moderne
Chapter Awards

The Florida Architect

Journal of the Florida Association of the American Institute of Architects

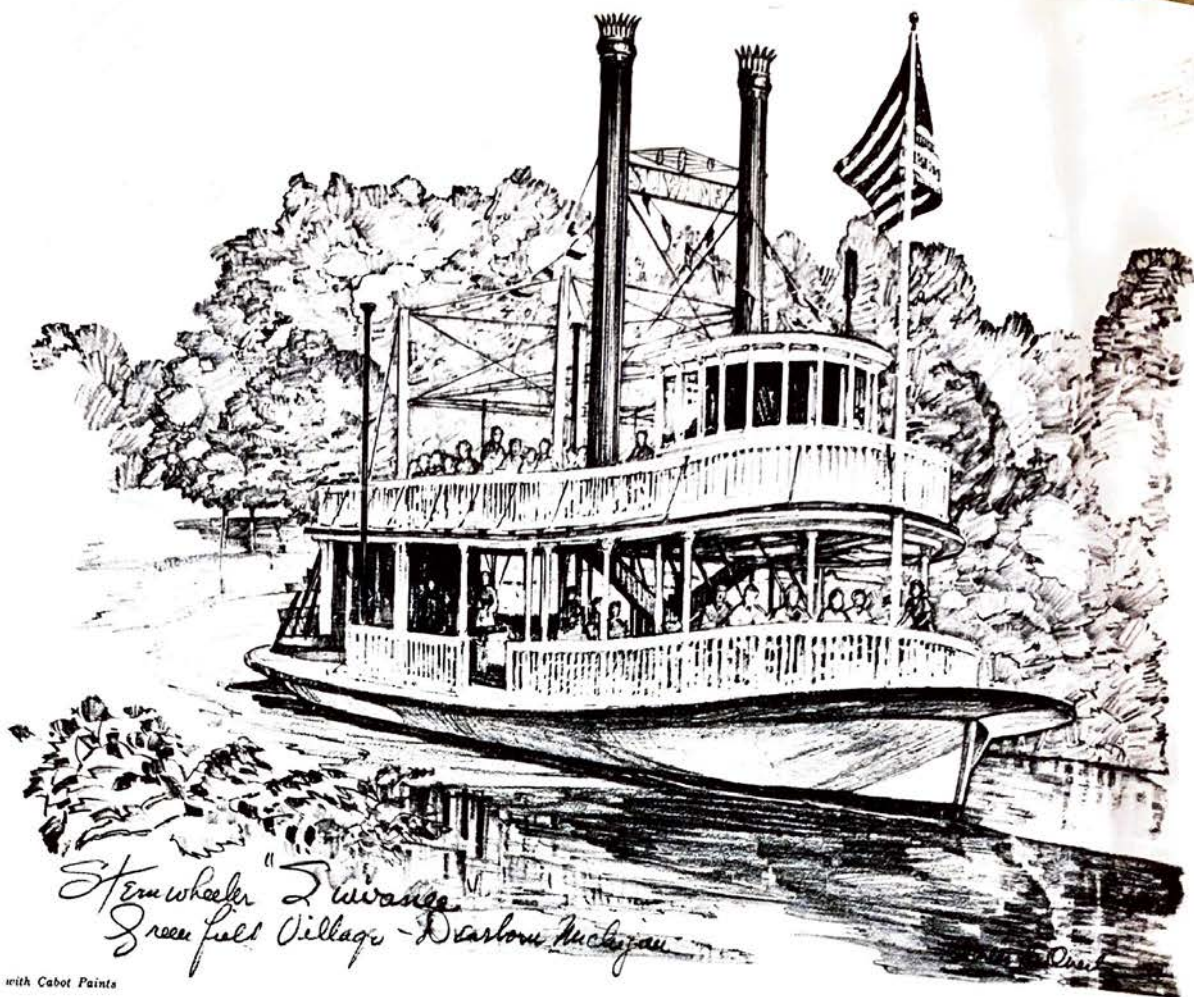
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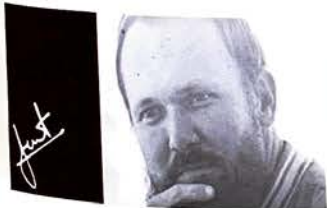
Prologue

The AIA judicial process for handling violations of the ethical standards is a much maligned procedure. AIA Secretary Bob Lawrence briefly discussed the process at Florida Grassroots in Jacksonville. As the process is well reviewed in Chapter XIV of the AIA Rules and Regulations, the process consists of regular and special procedures. The major differences are that special procedure cases are heard by a one-man panel. Penalties are limited to censure or suspension and appeal can be made only to the National Judicial Board panel. The following summary outlines the special procedure:

- A complaint may be filed by any person, a corporate member, a chapter, a state organization or a registration board with the Secretary of the Institute.
- Notification of the charges are sent to the complainant, accused and the respective regional directors and chapter presidents.
- The complainant then has 20 days to submit information and data supporting his charges to the Institute and the accused.
- The accused in turn has 20 days in which to file like information back to the Institute and complainant.
- Prior to the time the AIA Executive V.P. sends the file to the National Judicial Board, the complainant may withdraw the charges, with Judicial Board approval.
- If not withdrawn, the Chairman of the National Judicial Board selects one member to hear charges, at a time and place fair to all parties and with 15 days notice.
- Following the hearing, and within 30 days, the Board member who heard the case will forward a report, including a verdict, to the Chairman of the National Judicial Board. The Chairman will review it and, if all is in order, report to the Executive V.P. and AIA Secretary. The Secretary will then advise all parties involved of the findings.
- Either party may appeal for a new hearing before a full 3 or 5 man panel of the National Judicial Board.
- Decisions are made public, depending on the penalty imposed, by publication in AIA MEMO or the local chapter newsletter.

Throughout the entire procedure both sides have the right to be represented by legal counsel, though the hearings are not designed to be conducted with the formality of a court proceeding.

One effective means Lawrence stressed for handling ethics questions is to have a strong, functioning committee at the chapter level. This committee should hear routine disputes and offer visible activity as evidence to the membership that ethics can be enforced.



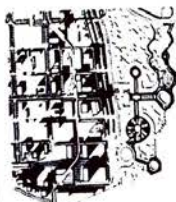
The Florida Architect

VOLUME 27 NUMBER 1 JANUARY/FEBRUARY 1977



Cover:

A fisheye camera view of downtown Jacksonville, only one of a number of Florida cities exhibiting impressive redevelopment and renewal. See the coverage of Jacksonville and Miami beginning on page 9. Photo courtesy of Communications 21, Jacksonville.



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9 Florida's Downtowns: Jacksonville & Miami

A three section feature on recycling downtowns spotlighting the urban plans for Jacksonville and Miami with photographs of built and proposed projects



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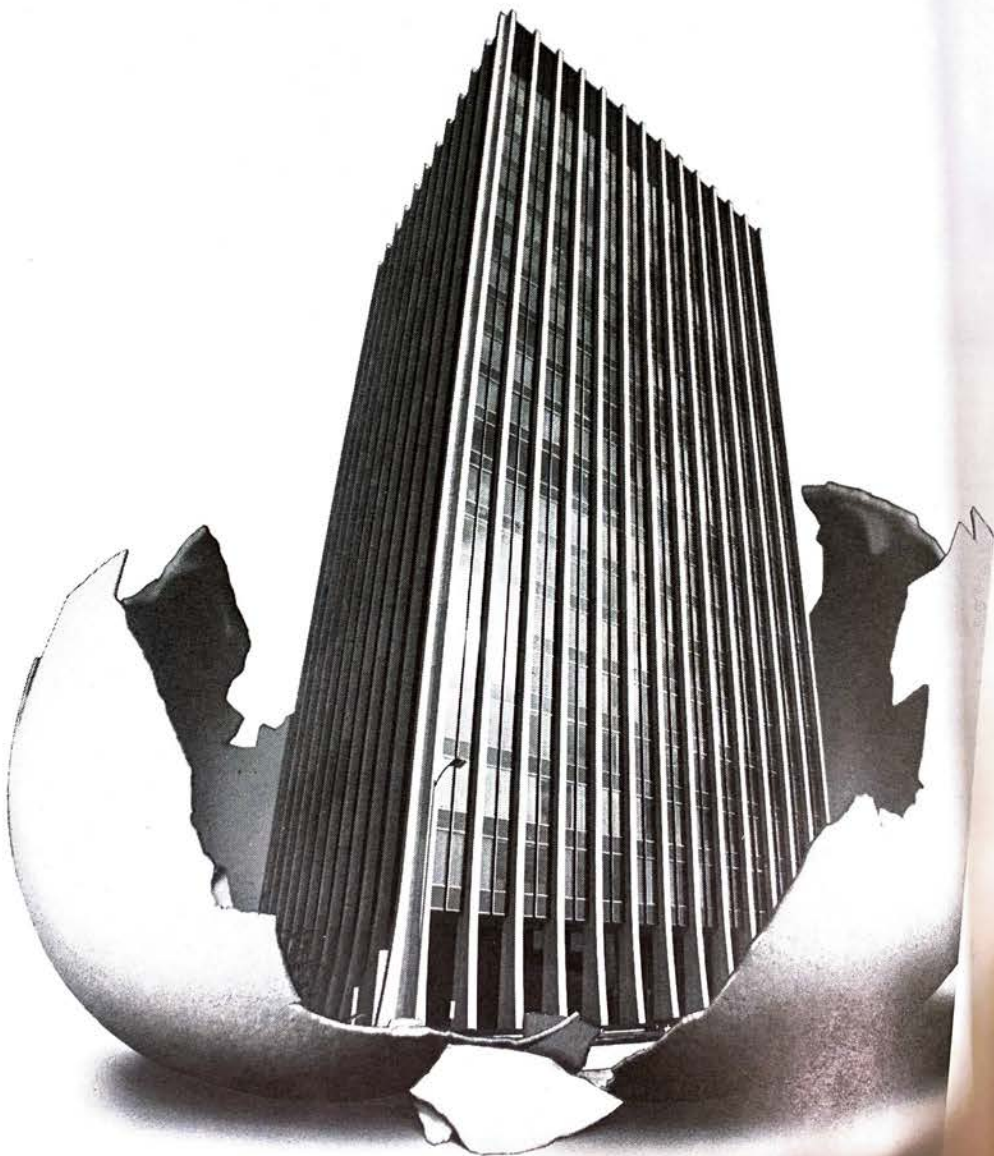
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Southern Bell



Recycling Florida's Downtowns

the city's heartbeat of civilization, has
change to fit new patterns of social
whose acceptance has been
mandated by recent crises:
These forces are manifested
environmental, energy and inflation/
resistance to new taxes and
of services, coupled
and
spreading understanding and
of crisis imposed limits.

All of these influences are
to force a new and realistic
existing downtown, for the
of old blighted
part an enclave of old blighted
vacated stores and outdated
buildings. And well known is
fact that most downtown areas
virtually abandoned after 5:00
are as daytime workers flee to
suburban amenities which formerly
were available close in to center city.

There are isolated new buildings
continually being constructed in core
areas, many which reflect early but
now defunct urban renewal programs.
Through these varied programs most
large cities have for a decade or more
been turning the tide of decay with
some dramatic renewal and
redevelopment projects.

However, for today and the near
future, suburban America cannot
afford to ignore its core city. Usually
the geographical area with the largest
concentration of daytime workers, it
contains an investment too great in
time, money and human resources to
be tossed aside in favor of further
suburban sprawl.

The tax monies required to repeat
and support public utilities and
services already within the existing
infrastructure of downtown cannot
be afforded by any city or other form
of metropolitan government. The
investment capital required for new
office and commercial facilities
cannot be afforded by private
enterprise when there exist so many
structures which might be more
economically recycled for new uses.

And most of all, no fragmented
suburb can offer the amenities of
living embodied in cultural,
entertainment and educational
facilities which can only be supported
by large concentrations of people.

New Legislation
Planners visions of 21st century
urban living, too often in the past
merely pipe dreams without substance
in reality, are today beginning to
come alive in cities across the nation.

In Florida, there has been legislation
passed in recent years which has
helped bring about these more realistic
plans.

In 1972 the state legislature enacted
the Environmental Land and Water
Management Act, now Chapter 380,
Florida Statutes. This was official
recognition that growth and
development were of such magnitude
that the state should be concerned
with certain types of development in
order to protect its citizens, as much
as possible, from unfavorable
consequences of large, ill-planned
development.

A later section of this act
established an Environmental Land
Management Study Committee. As
one of several major recommendations
in its final report, the committee felt
the state should adopt legislation to
insure that local government units
would undertake and implement
comprehensive planning programs for
development within their jurisdictions.

After failing to be passed in 1974,
the Local Government Comprehensive
Planning Act of 1975 was adopted by
the legislature and signed into law by
the governor. Where previously
legislation authorizing local
government units to prepare and
implement comprehensive plans was
permissive or enabling in character,
the 1975 act required that
municipalities and counties must
prepare and adopt a comprehensive
plan by 1 July 1979.

Incentives Needed

While these laws will aid in bringing
about realistic, co-ordinated and
comprehensive plans, there remain
other legal vehicles which must be
enacted in order to provide the proper
incentives for private developers to
undertake development projects of
any magnitude in downtown areas.

These elements, embodied in the
proposed Constitutional Amendment
Four which was narrowly defeated in
the November general elections,
contain two essential ingredients:
financing techniques and private
incentives. Two states, California and
Missouri, have enacted such financing
and incentive laws, known respectively
as the California Plan and the Missouri
Plan.

Under the California Plan, a method
of tax increment financing, all
property assessments within a project
area are frozen at the time of adoption
of a redevelopment plan by a governing
body. Existing tax agencies continue

to collect taxes on the basis of the
frozen assessment only, while taxes
are levied on the total assessments as
they increase with development. This
increase over the frozen base is
remitted to the Redevelopment
Authority which uses it to retire bonds
sold to fund redevelopment project
costs. Upon repayment of such bonds
the increased tax revenues can either
be distributed to appropriate taxing
bodies or utilized to fund other public
purposes including subsidies to
commercial and residential renewal
developments which are in the public
interest.

The Missouri Plan is a tax
abatement and incentive program. In
this situation a private redevelopment
corporation, having an interest in a
piece of property, would pay general
ad valorem taxes at a rate based on
the assessment for land only in the
year immediately prior to acquisition
of the property and for a period of 10
years after the date of acquisition. For
the next 15 years the redevelopment
corporation would pay general ad
valorem taxes at a rate not to exceed
50% of the total assessed valuation of
the land and improvements. After 25
years the general ad valorem taxes are
assessed at 100% valuation. Such tax
relief provides the necessary incentive
and capitalization to make
redevelopment feasible.

Both these plans have been utilized
extensively in the respective states and
have been upheld as constitutional
under their laws. Without the
implementation of such laws in
Florida it seems unlikely that large
scale private redevelopment projects,
especially in the field of housing, will
become feasible in downtown core
areas. Such needs are sure to be
addressed in the 1977 legislative
session as well as by the upcoming
Constitutional Revision Committee.

Downtown Development Authorities

There also exists under the laws of
Florida enabling legislation providing
for the creation of Downtown
Development Authorities. Such
authorities, acting in the role of
catalyst, do much to co-ordinate
efforts of public and private agencies
in downtown redevelopment.

The power to create such
authorities is vested in the governing
body of every municipality in the
state having a population over
250,000, according to the most
recent official census.

The domain of such an authority
covers a prescribed downtown district
whose boundaries are defined in the
municipal ordinance establishing the

Continued ▶

authority. Affairs of the authority are under the direct supervision and control of a seven member board appointed according to criteria set forth in Chapter 65-1090 of the General Laws of Florida.

Two of the first such authorities established in the state are in Miami and Jacksonville. Miami established its Downtown Development Authority in January 1966 and Jacksonville followed suit in 1971.

Though established under the same enabling laws, each city has taken a slightly different approach in the organization of its Authority.

In Miami the boundaries enclose a relatively tight downtown core area of approximately 770 acres situated between I-95 and Biscayne Bay and lying north of the Miami River. Within this district a special property tax of one-half mil is levied to provide operating funds for the authority. The mayor of the city serves as a member of the Board and as its chairman.

In Jacksonville the Authority's district covers a larger area of several square miles and extends across the St. Johns River to encompass a portion of the southern shore close in to downtown. The Authority is an independent agency within the city government of Jacksonville and is supported by funds from the general operating budget of the city rather than by a special tax levy. In addition, the Board is made up entirely of members from the private business community with no representation from the city government. However, the operating budget for each year must be approved by the city council, thereby insuring protection of the public interest.

In both cities progress in redevelopment and rejuvenation in recent years has been impressive. Private enterprise as well as public projects have reshaped both city cores. Both have commissioned comprehensive urban plans, each still in the process of updating and adoption through public hearings. Each has proposals for people mover transit systems, viewed as a major element of any urban core redevelopment.

The following pages examine in further detail the downtown plan for Miami and Jacksonville, illustrating projects built, under construction or proposed which are transforming these cities. They are not alone. Other Florida communities, most too small to establish similar Downtown Development Authorities, are nonetheless realizing the value of their core areas.

JWT

Jacksonville

In Jacksonville an Urban Plan Creates a Tight Downtown Core

The urban plan for downtown Jacksonville was prepared for the city in 1971 by RTKL, Inc. of Baltimore. The years since have witnessed the implementation of a number of the proposals and today several aspects of the plan are in the process of updating.

The planning process followed in preparation of the plan, diagrammed in Figure 1, was interesting in that it recognized that an effective planning process must incorporate community participation. To accomplish this, a Committee for the Downtown Plan was formed, which included representatives of the Downtown Development Council, City of Jacksonville and various City Agencies. In addition there were 14 nonvoting advisory members.

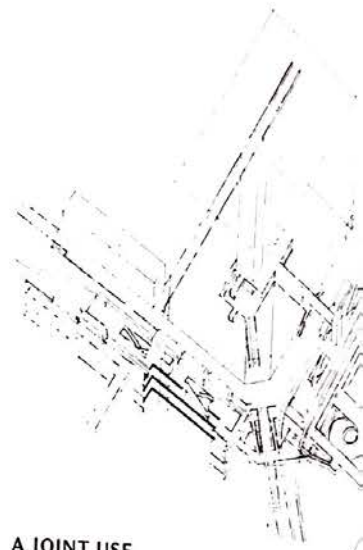
Urban Design Principles

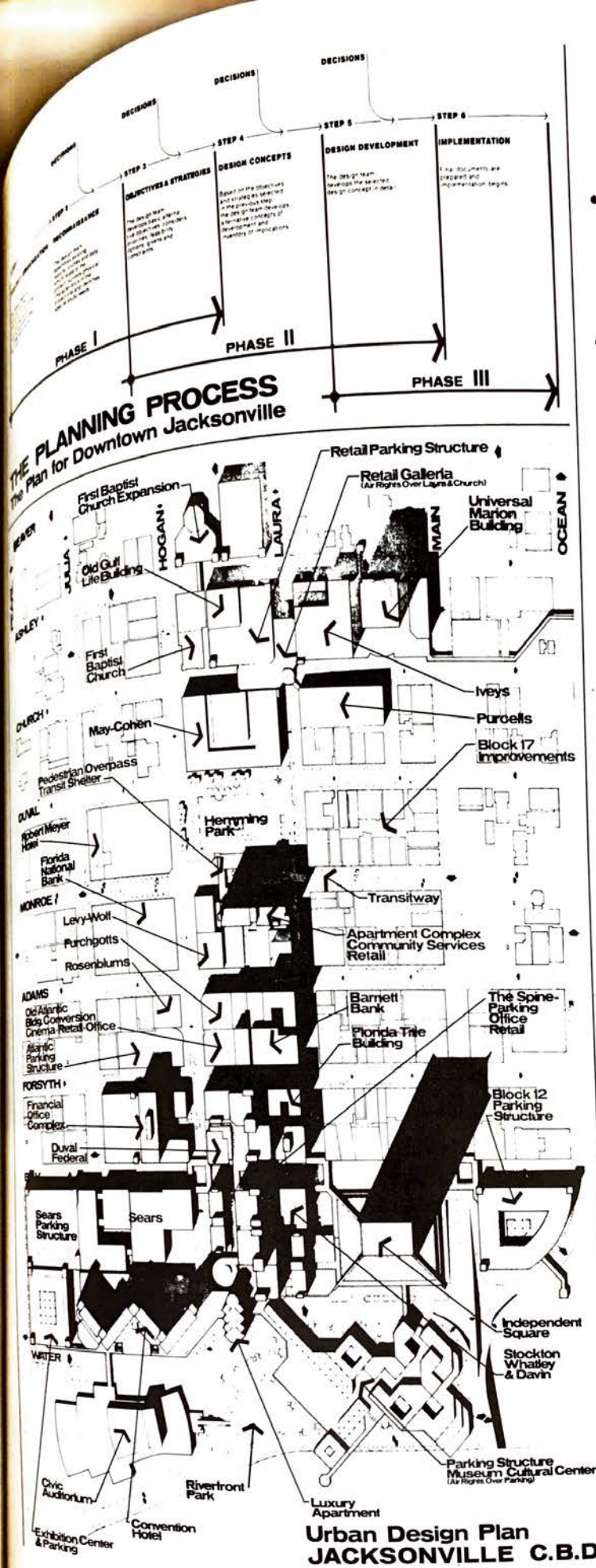
Nine basic urban design principles were arrived at to form the basis of the Jacksonville Downtown Plan illustrated here. Taken directly from the RTKL report, these were:

- Establish strong, high intensity activity centers and circulation linkages between these centers to create lines of activity for natural market regenerative forces.
- Establish a pedestrian oriented precinct within the transportation loop street.
- Establish a strong linkage from the CBD core to the St. Johns River.
- Initially structure high intensity land uses and pedestrian activities and circulation channels along a north-south axis defined by Laura and Hogan Streets. In later stages establish a similar structure along an east-west axis defined by Bay Street and the riverfront between the government center and the Laura-Hogan axis.
- Anchor the pedestrian concourse and activity nodes with open space focal points at Hemming Park and Riverfront Park.
- Encourage complementary development of public and private uses along the riverfront.
- Encourage superblock development

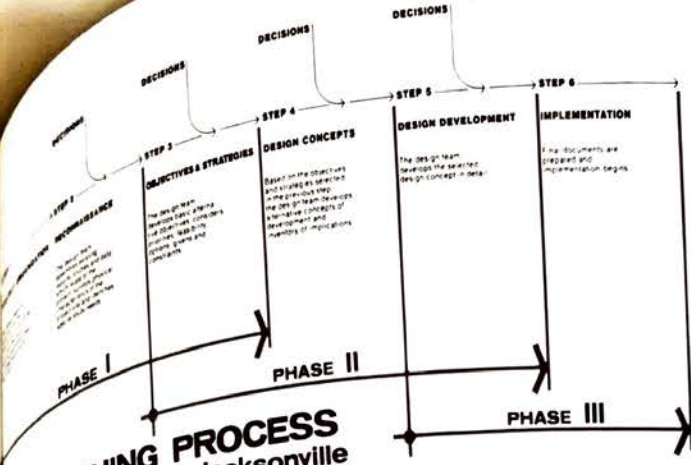
A JOINT USE REDEVELOPMENT CONCEPT

A CONCEPTUAL DIAGRAM for the development of the key property just north of the city-owned lands on the riverfront suggests skyway connections to Sears and Independent Life as well as a connection to the Riverfront Civic Center Complex. Parking at lower levels could be entered from Water Street with upper level walkway and retail uses tied to the platform of the combined people mover station. This public use base can thus serve as the generation of office use on upper levels. The critical elements of this joint use block involve careful coordination between adjacent public and private blocks and construction coordination of public parking and people mover areas. A mixed use program in this privately owned block is critical for the success of the riverfront activity center development. Plans for such a center have not yet been developed.





THE PLANNING PROCESS
The Plan for Downtown Jacksonville



Urban Design Plan
JACKSONVILLE C.B.D.

and utilization of air rights to increase the development potential, to provide variety within the existing grid pattern and create dynamic urban spaces within the fabric of building masses.

- Reinforce the existing retail-department store core with the addition of pedestrian amenities and activity generators, linking this core directly to the residential and office activity centers of the CBD.
- Concentrate off-street parking in peripheral structures located within the Transportation Loop Streets and provide direct pedestrian walkways between these storage facilities and intense uses within the CBD core which generate these parking demands.

A keystone to the implementation of this downtown plan as presented in 1971 was to be the formation of a Downtown Development Authority. Such an Authority was created and progress in the intervening years indicates the extent to which this body has been a co-ordinating force and catalyst in a number of extensive projects.

Major Projects

DDA Executive Director Don Ingram listed five major projects which he sees as essential to the future of downtown.

The first of these, a people mover system was not a part of the original plan but was integrated into it in a 1973 proposal. Though Jacksonville was not among the cities recently approved for Federal funding for such a system, construction of this still remains an important objective.

The second is the development of a riverfront complex consisting of an activity center, designed to be a focal point of the entire community as well as the downtown core, and a major convention hotel.

Third is a system of elevated enclosed skywalks connecting all the major points of community activity and employment. Within the core business area these skywalks would tie in with the people mover system at its elevated level.

Housing is integral to the success of any future downtown activity and is the fourth item Don listed. Portions of property in areas to the west of the core have been designated for middle to upper income market-rate housing units, to be developed as soon as incentives and the market exists.

Finally, several projects are planned to upgrade a number of existing streets to boulevards providing increased access along well landscaped traffic arteries.

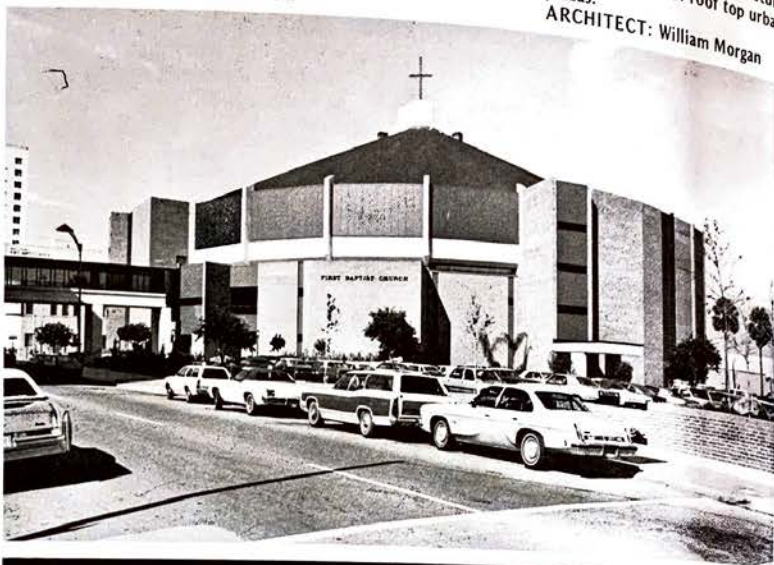
Jacksonville

These projects are shaping the future Jacksonville in keeping with the Downtown Plan

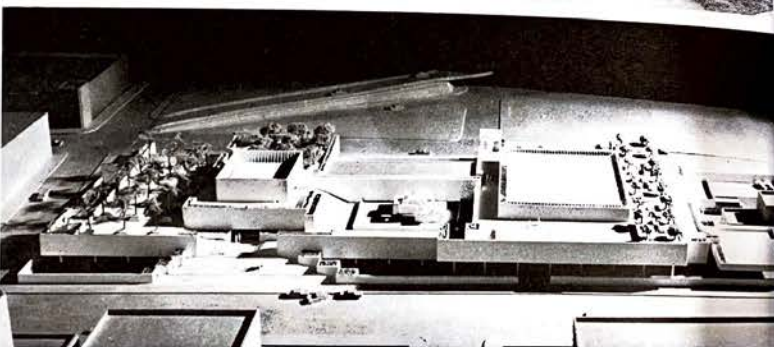
FIRST BAPTIST CHURCH

This recently completed 3000 seat Sanctuary creates a lively center of downtown activity. The pedestrian bridge connects to existing facilities.

ARCHITECTS: Willis & Veenstra



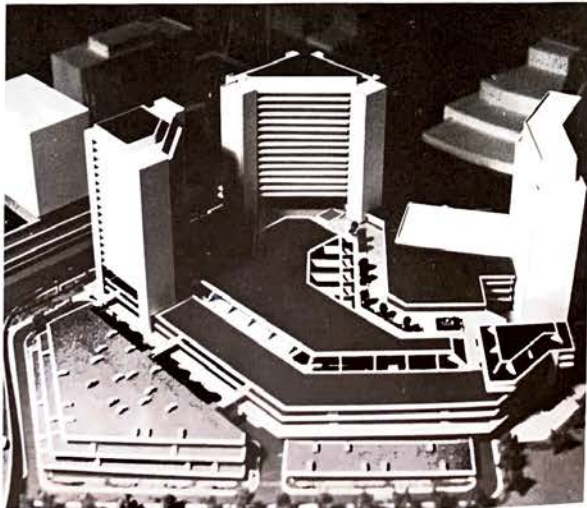
POLICE ADMINISTRATION BUILDING
Now nearing completion, the low profile of this concrete structure contains a series of roof top urban plazas.
ARCHITECT: William Morgan



INDEPENDENT SQUARE

The State's tallest office structure for Independent Life with its distinctive profile now dominates the city skyline.

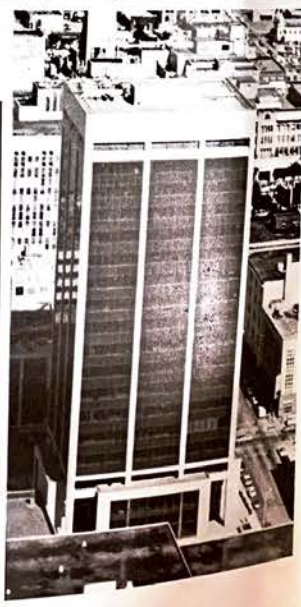
ARCHITECTS: Kemp, Bunch & Jackson



SCLI RIVERCENTER

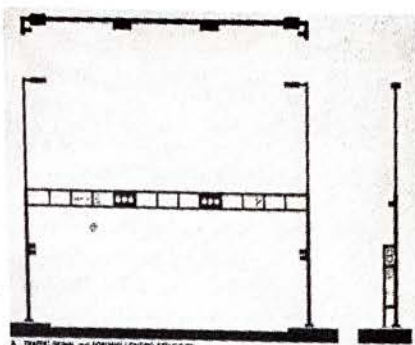
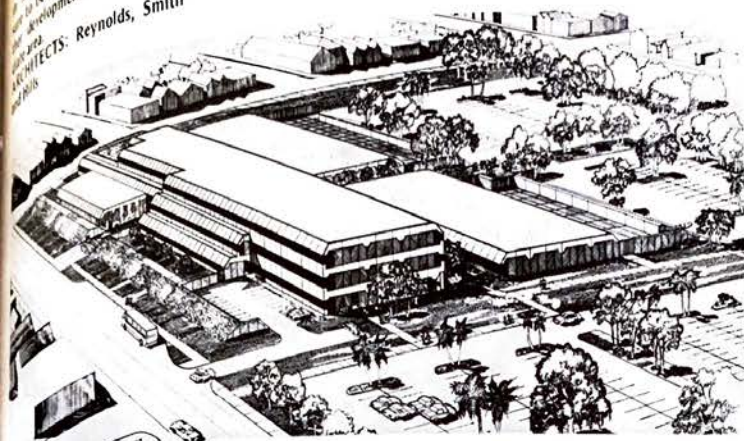
Conceptual studies for this project, proposed by Seaboard Coastline Industries, Inc., have been prepared to include a hotel, office building, specialty retail, recreational and entertainment facilities with multi-level parking.

ARCHITECTS: Kemp, Bunch & Jackson



FLORIDA JUNIOR COLLEGE
 The campus, under construction
 is scheduled for completion
 in 1977. Such a project is
 becoming a catalyst for fur-
 ther development in the imme-
 diate area.

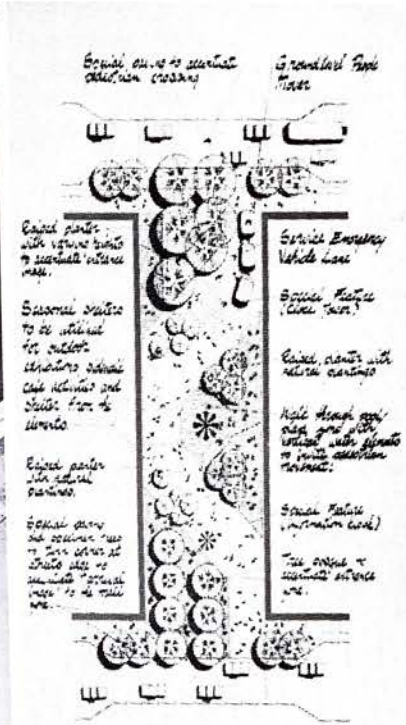
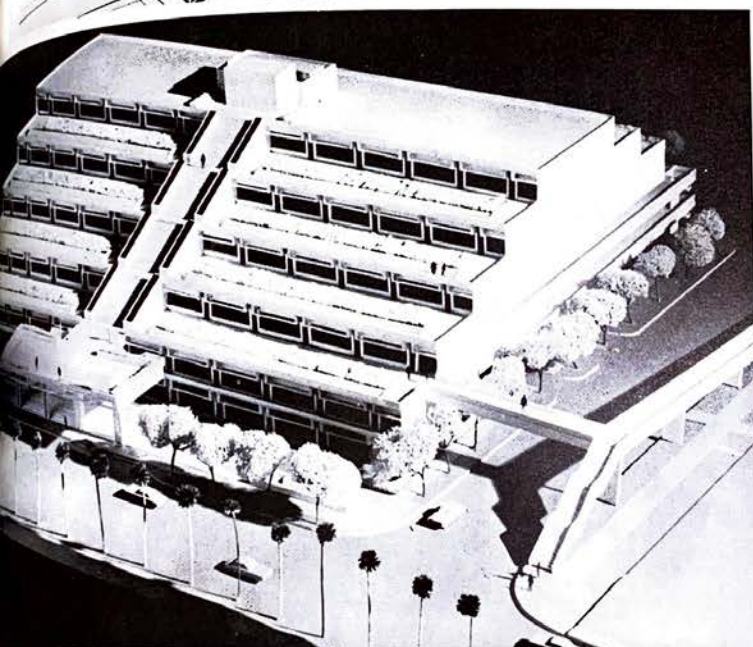
ARCHITECTS: Reynolds, Smith
 and Hills



DOWNTOWN STREETS DESIGN

A program for special lighting and traffic control structures now in place on Main Street, above, and studies for pedestrian oriented mall concepts, below, are ongoing parts of the Downtown Plan.

PLANNERS: Reynolds, Smith and Hills



REGIONAL SERVICE CENTER

The new State Office Building under construction on the riverfront steps back at each floor, creating a series of terraces and viewing platforms.

ARCHITECT: William Morgan

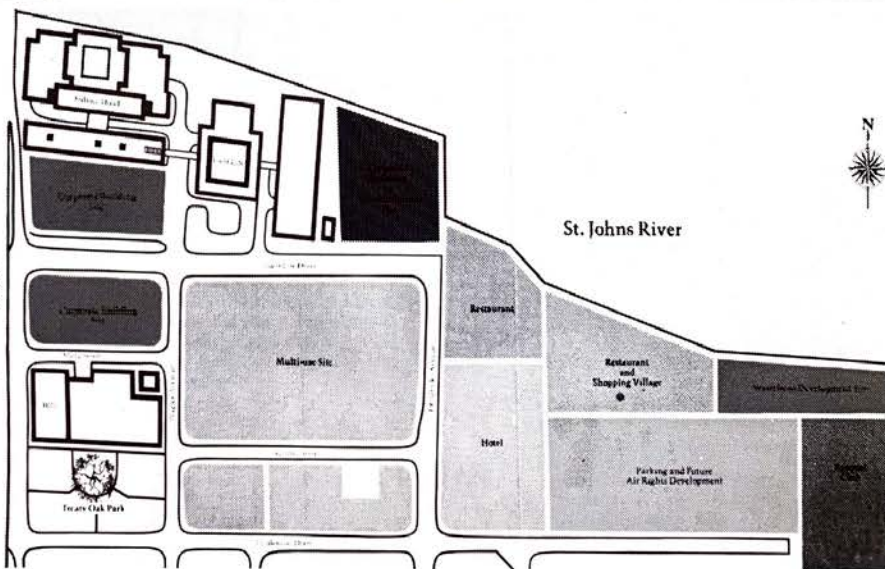
ATLANTIC NATIONAL BANK

The new headquarters building for this bank brings to the downtown core a solid, urbane structure significantly enhancing the environment.

ARCHITECTS: Kemp, Bunch & Jackson

ST. JOHNS PLACE

The schematic layout of a developing 50 acre commercial, retail and recreational center located on the south shore of the St. Johns River, created by Gulf Life Holding Company and Fruehauf Corp. The Gulf Life Building, Hilton Hotel and I.B.M. already occupy the site and a racquet club will soon be under construction.



Miami

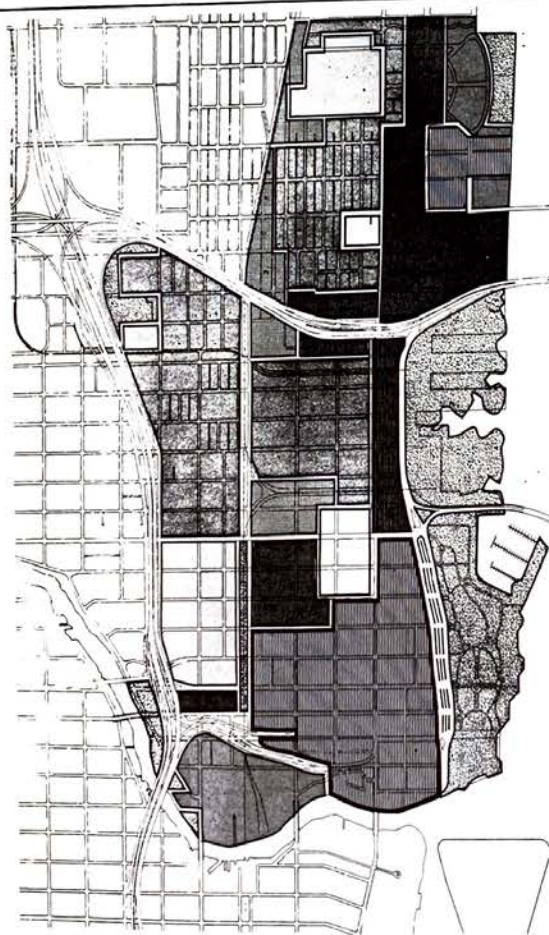
Miami Urban Plan Provides Framework for New Downtown Zoning

In 1972 the firm of Wallace McHarg Roberts & Todd prepared a downtown urban development and zoning plan for Miami providing guidelines for growth and development for the period 1973-1985. This plan, still in a process of refinement and adoption, was formulated as a basis for new zoning classifications designed to encourage redevelopment projects and especially to permit new in-town residential construction on a large scale. Since that time the same firm has completed a comprehensive plan for the entire city of Miami, co-ordinating this with the previous downtown plan.

Urban Design Framework

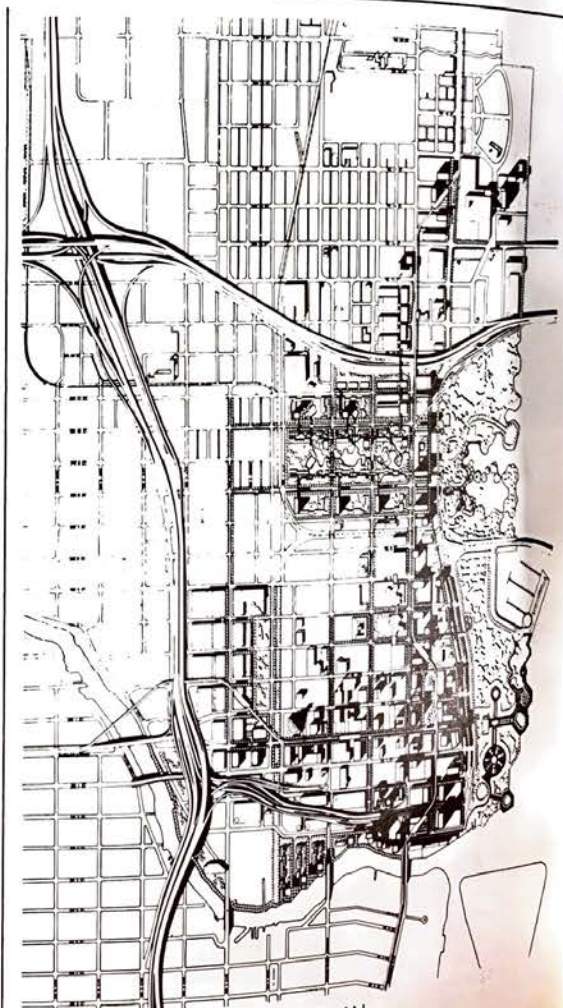
In order to support a co-ordinated development framework the following urban design principles form the basis for this plan.

DEVELOP AMENITIES AND CATALYSTS: In addition to Bayfront Park and River Walk improvements, the plan proposes a linear park along the F.E.C. railroad, a large-scale residential community north of the Community College and activity



- Central Commercial
- General Commercial
- Industrial
- Public Facilities
- Commercial/Residential
- Parks and Recreation
- Residential (high density)
- Residential (mod density)

1985 LAND USE



ILLUSTRATIVE DEVELOPMENT PLAN

...connecting existing and proposed development and providing day and night activity.

JOHN ACTIVITY CENTERS AND AREAS OF HIGHEST DEVELOPMENT POTENTIAL: Three major existing downtown activity areas, Flagler Street Core, Midtown Core and Biscayne Boulevard Hotel Row should be connected by transit systems. The corridors between these areas offer the best potential for future development.

LOCATE NEW DEVELOPMENT IN RELATION TO INFRASTRUCTURE CAPACITY: Centers of new construction should be located with regard to existing streets and transit patterns as well as near established employment and retail facilities.

CONNECT NEW DEVELOPMENT WITH A PEDESTRIAN CIRCULATION SYSTEM: Pedestrian improvements are required to improve the environmental quality of downtown reducing conflicts between pedestrians and automobiles and take advantage of direct connection between transit stations and surrounding employment.

To guide in implementing these principles, the plan encompasses the following three major elements.

Plan Elements

The first of these elements is land use. This element largely responds to existing conditions of office, retail and hotel uses, all of which will be expanded by new construction or by renovation to existing structures. This element also proposes the possible development of a new in-town community of approximately 7000 mixed income residential units along with required support facilities. Realization of this type project will require public-private co-operation and the attraction of other amenities to urban living.

A second element is that of transportation and parking, transportation being critical for downtown development. Short range proposals deal with the automobile and improvements to street systems and parking facilities. Long range plans involve the locations of mass transit stations and an internal smaller scale people mover system.

The last major element looks at the downtown environment and pedestrian circulation, the human scale of the city. The subtropical climate requires protection from summer heat while fostering vegetative growth producing an attractive environment. This element considers waterfront parks and amenities on Biscayne Bay and the Miami River, downtown urban parks and mini-parks and pedestrian improvements which would include landscaped streets and paths, arcades and elevated pedestrian walkways and plazas.

The total plan, of course, is much more extensive than this brief account. It goes into an implementation program looks at the regional context, and looks at downtown as it was in 1973 as well as at the future of downtown. It also outlines the process of change, method of analysis and studies a probability growth model. An appendix contains a proposed zoning ordinance for the downtown area which will permit and encourage growth along the guidelines set forth in this plan.



A NEW IN-TOWN RESIDENTIAL COMMUNITY

A new in-town residential community is proposed for Downtown Miami. Economic forecasts indicate that a large scale, moderate density, mixed income community is possible. The most appropriate location for this development would be north of the Community College to I-395 and east of the F.E.C. railroad adjacent to Bicentennial Park. This area presently contains only a very small residential population, is under-utilized and is easily accessed by both auto and proposed transit.

The site is sufficiently large to accommodate a residential community with a population of 7000 as well as retail and other community services.

Implementation of this proposal would require public-private cooperation with the City providing land assembly assistance, write-down or other actions.



MIAMI RIVERFRONT REDEVELOPMENT

The Miami Riverfront is proposed as a major redevelopment area in the City of Miami. Presently the riverfront is one of the City's most hidden and publicly under-utilized resources. It is well suited to redevelopment due to its present underutilization, its amenity value and its proximity to major employment centers.

The riverfront is comprised of a variety of uses, ranging from marine industrial and commercial to residential and recreational. The riverfront area has potential as a tourist and entertainment area as well.

Development objectives promote an active, working river with marine commercial, residential, recreational and tourist/entertainment uses intensified.



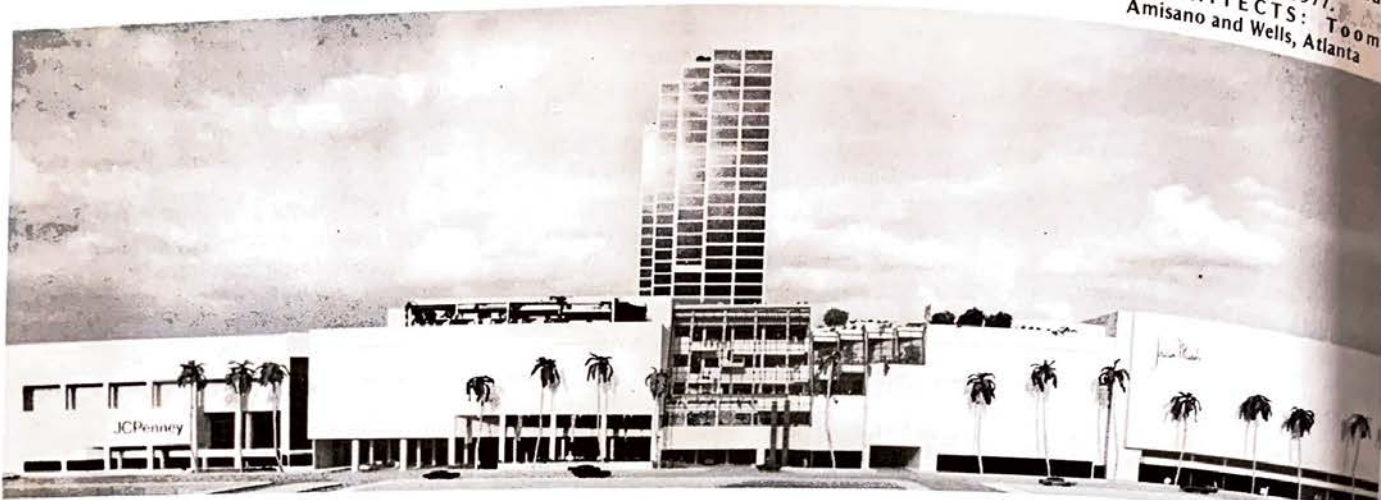
TRANSIT STATION AREA DEVELOPMENT

The proposed Mass Rapid Transit system is probably the largest single capital investment which Dade County will undertake in the next ten years. The first phase of the system will run from Dadeland to Hialeah, with more than half of the stations located within the City of Miami. In addition to providing transit service, the proposed system will have a great effect on future development patterns. Each transit station area can be planned in order to achieve preservation or development objectives. Activity nodes are proposed around many transit stations with intensive concentrations of multiple use development, pedestrian activity and lively public uses.

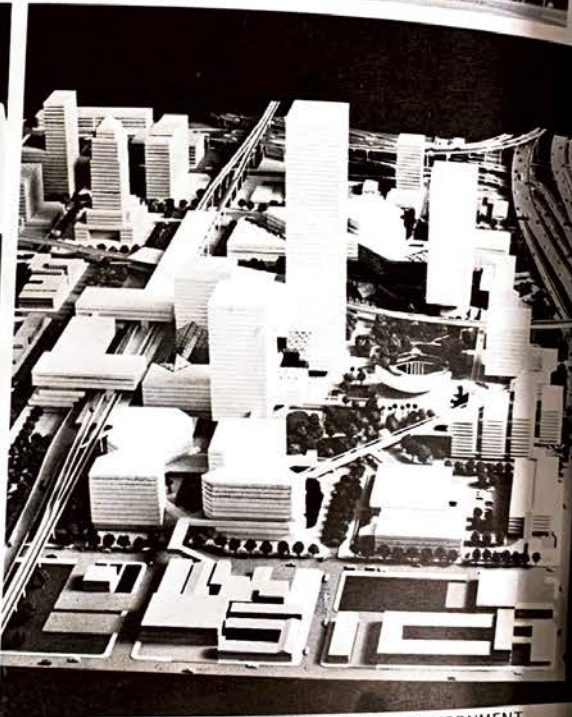
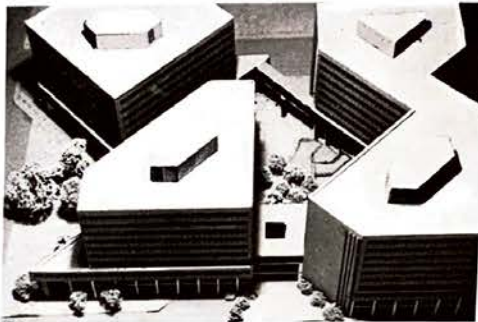
Miami

In Miami a number of large projects will create a renewed downtown environment

OMNI INTERNATIONAL CENTER
A \$76 million megastructure including shopping, hotel, dining and entertainment facilities, now under construction and scheduled for completion in 1977.
ARCHITECTS: Tom H. Amisano and Wells, Atlanta



REGIONAL SERVICE CENTER
A complex of four interrelated office structures to be built as part of the Government Center. The first ten story building is under construction and will house state offices presently scattered around the county. Other units will be built at approximate 5 year intervals.
ARCHITECTS: Russell-Wooster-Associates

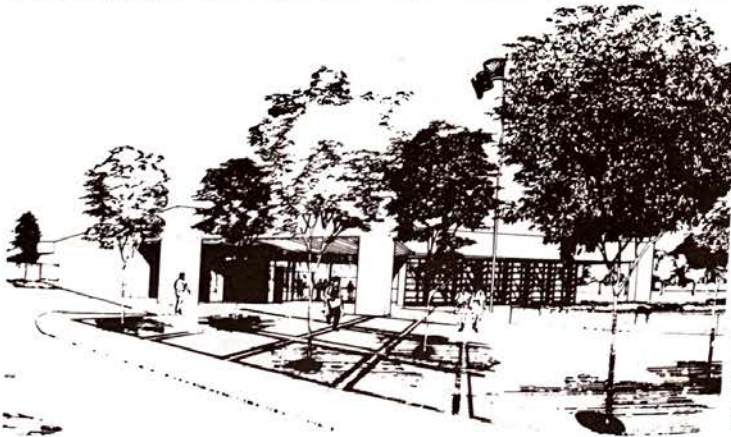


MIAMI POLICE DEPARTMENT
The first building to be constructed within the area of the proposed Downtown Government Center, this award winning design sets the tone for future buildings.
ARCHITECTS:
Pancoast Architects
Bouterse Borrelli Albaisa



DOWNTOWN GOVERNMENT CENTER
A master plan for a centralized government center to include: Miami Police building, city, state and federal government offices, library, art museum, transit stations and parking garages.
ARCHITECTS: Connell Metcalf & Eddy

FLAGLER STATION POST OFFICE
To be built immediately north of the government center, this building is designed with a landscaped entrance plaza to relate to the police station and state office building across the street.
ARCHITECTS: Severud, Knight, Boerema, Buff

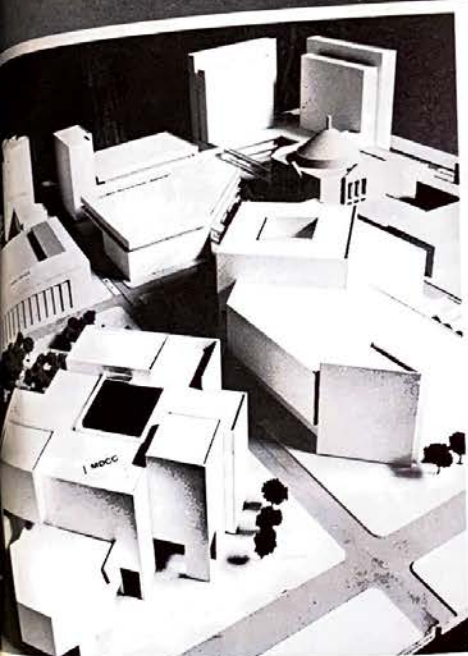


...KNIGHT
...ATIONAL CENTER
... joint use center to
... City of Miami Convention
... and a University of Miami
... Conference Center.
... site is on the Miami River
... to the Brickell Avenue

MIAMI RIVER WALK
The first phase of a planned Miami River Walkway beautification project eventually to extend from Dupont Plaza along the north shore of the river to Flagler Street.
PLANNERS: Connell Metcalf & Eddy



MIAMI DADE COMMUNITY COLLEGE
The Downtown Campus of this community college, constructed several years ago, has had a great effect on the urban environment.
ARCHITECTS: Ferendino/Grafton/Spillis/Candela



BICENTENNIAL PARK
Miami's new 33 acre bayfront park located on the old Port of Miami site features fountains, a fishing lagoon, small child play area, walks and open spaces.
LANDSCAPE ARCHITECT: Edward D. Stone Jr.

MIAMI NEW WORLD CENTER
A conceptual model of the type of development which could take place adjacent to MDCC includes: Community College expansion, urban center for Florida International University, high rise housing and the proposed Courthouse Annex.
ARCHITECTS: Ferendino/Grafton/Spillis/Candela

U. S. COURTHOUSE ANNEX
A proposed project to be built adjacent to the old Post Office and Courthouse to house new Federal Court facilities.
ARCHITECTS: Ferendino/Grafton/Spillis/Candela



This view of financial management from a medium sized office might fit the needs of many firms.

Flying Blind

or
FINANCIAL MANAGEMENT
by the SEAT-of-your-PANTS

by Don W. David, Jr., A.I.A.

I can't believe you are really reading this. What could be a more boring subject for us creative people to be devoting some of our precious time to than financial management? It seems like that is always the case — at least, for some of us anyway. "I'm so busy right now doing architecture I just don't have time to stop and prepare a lot of figures or charts. Anyway, my accountant takes care of all that at the end of the year when he fills out my tax return." Sad but true. Could this quotation have come from you?

How would you like it, if the next time you were flying somewhere, you overheard the pilot say he didn't have time to look at all those controls, dials and gauges — he's too busy flying the airplane? Besides, it's so overcast he has to constantly stare out to try to find the airport. This is the situation with so many small to medium-sized architectural firms. Sometimes you will hear a remark which goes approximately like this: "We've been in practice hump-t-hump years and we've always done all right. Sure, we lose money sometimes, but sometimes we have a little left over and everyone gets a bonus."

The attitudes reflected above may often be the case. Hopefully, they are not as often as one may think. Financial management will not happen by chance. Financial management is not waiting until pay day and then realizing you have to make a loan to meet the payroll. Have you ever made that trip to your friendly banker on Friday morning to ask for just enough to make the payroll with your tail between your legs, hat in hand and cussing the whole bother of having to deal with money anyway? If you have, you know the feeling well. Often the check that would have covered the loan you had to make comes in Monday's mail and you kick yourself again. We are basically planners and as planners we are capable of properly planning our financial affairs. In many respects financial planning involves the same steps and thinking processes which we go through when we plan a building.

A positive approach must be taken in controlling the financial portion of one's practice. As architects, we so often pay little attention to this and consequently fail to realize a proper return on our efforts, or worse, get into financial trouble by just: "Seeing how we came out at the end of the year." We should be able to control this outcome by making adjustments during the year. Many firms do not know what it cost to do business or whether they lost or made money on a particular job.

I am firmly convinced that the reason most architects are architects is not strictly to make a profit or be a financial success. I believe the most important thing to most architects is the ARCHITECTURE, not the bottom line. It is a truism that one cannot totally concentrate on design and do good architecture if his financial affairs are not in order.

The basic elements of financial management are rather simple. You need to budget (plan) your operation and then follow-up to see how you actually did compared with your plan. Of course, getting from here to there can be done rather simply or can be as sophisticated as one may like — sophistication meaning less manual operation and greater detail. The basic objective is to be able to control the financial operation of your firm by checking the indicators and seeing when to make adjustments. Back to the pilot analogy — you need to be "instrument-rated" so you can fly in all types of weather.

The hardest part of all is making the commitment to plan and manage the financial operation of your office. Once this is done, the rest will follow with a reasonable amount of effort and within a reasonable amount of time. Please note again — it's not going to happen all by itself. There are two usual ways of initiating a financial management system. One is to do it yourself and there are plenty of aids to help you. The A.I.A., through several of its publications and seminars, is the best place to start. This approach usually takes the longest, takes the most dedication, and the most money. This approach often results in reinventing many wheels but sometimes results in a deeper understanding.

The quicker and usually cheaper approach is to obtain someone who specializes in this field and get their

"A positive approach must be taken in controlling the financial portion of office practice."

help. Unfortunately many CPAs do not understand what we do and consequently have a very difficult time helping in many areas. Don't fire your CPA, just be sure you have him doing the right thing. (After three years of constant struggle our CPA has finally taught me a little about accounting and I think I have taught him a little about the practice of architecture; however, neither of us are sure of this from time to time.) A snare in which it is easy to fall



Don W. David, Jr., A.I.A. is Treasurer and Business Manager of Ricks/Kendrick/Stokes/David — Architects, Inc. of Fort Walton Beach, Florida. He acts as a financial management consultant to small to medium-sized architectural firms and is a Corporate Member of the Florida Northwest Chapter, A.I.A.

when they get to the point of feeling comfortable looking at all those weird dials and gauges and know what these indicators mean and what should be done based on what they are reading in order to get to the destination. It must be a nice feeling to plan your course, monitor your progress and then break out of the clouds headed right down the runway. One thing I feel for sure — that this isn't done by intuition or by the "seat-of-your-pants". The financial management of your firm should not be any different.

Illustrated is the "profit-goal" chart for 1976 for Flyright Architects, Inc., A.I.A. This is one of the indicators they review monthly to be sure they are on course. This chart shows the minimum profit goal on the bottom solid line. Their desired profit goal is the top solid line. The dashed line is their actual progress. (The total of their billings to date). The amount they billed monthly without including any past due accounts receivable is shown across the bottom.

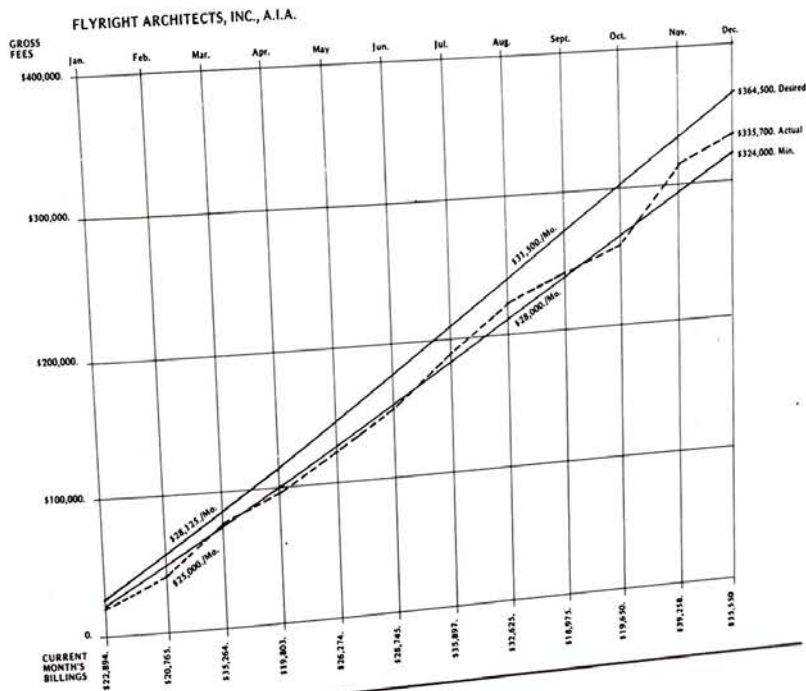
The desired and minimum profit (you know you have to make a profit to stay in business) is taken from their yearly budget and profit plan. To meet expenses which must be paid out of profits, 10% of their total billings must be profit. This establishes their minimum profit goal. Their desired goal is 20%. This is the amount of profit they try to budget on each job. The respective total yearly budgets for minimum and desired profit; therefore, were \$300,000. (\$25,000./mo. x 12) and \$337,500. (\$28,125./mo. x 12). In April, they increased their staff which changed the required billings per month to the amounts shown. This also changed their yearly goals to \$324,000.

minimum (\$25,000./mo. x 4 plus \$28,000./mo. x 8) and \$364,500. desired (\$28,125. x 4 plus \$31,500./mo. x 8).

You can easily follow their progress through the year. They started off a little rough, but got caught up in March. (The trick is to keep the dashed line between the solid lines). They fell behind again until July. Things went well until the bottom must have fallen out in September and October, but then pulled it up to finish with some excess profits at the end of the year — \$11,700. to be exact (\$335,700. less \$324,000.).

Now that they have accomplished the terrific feat of coming out on course and clearly seeing the runway, all they have to do is land, i.e., collect what they have earned. The collection of that final profit should not be too difficult if they billed monthly all year like they should and followed up on their past-due accounts.

Flyright Architects, as well as this author's firm, find this a very useful tool and indicator. It's easy to understand, construct, update and monitor. It may serve your firm well in the up-coming year.



From the State Board

Business Organization Alternatives for the Practice of Architecture in Florida

The requirements for establishment of a business entity for the practice of architecture in Florida are controlled by general laws pertaining to business organizations and by Chapter 467, Florida Statutes pertaining to architects, particularly Section 467.19 authorizing the practice of architecture by corporations and partnerships. The statute is supplemented by the rules of the Florida State Board of Architecture, particularly Chapter 21B-7 "Application by Partnerships or Corporations for Certificate of Authorization" and 21B-9 - "Requirements in Practice".

The following is intended as a brief outline of the alternative business organizations authorized to practice architecture in Florida; (References are to Rules of the FSBA).

1. SOLE PROPRIETOR. An architect registered in Florida may practice as a sole practitioner. He must practice in his own name and may not use a fictitious name (21B-9.07). The Board is presently adopting a new rule which will require individual architects to use the word "architect", "architecture", or "architectural" whenever the architect's business name is used or displayed to clearly indicate that he engages in the practice of architecture. Such an individual may employ other registered architects or draftsmen and if he does so, may use with his own name the word "associates". The use of the word "associates" where no actual associates exists could be construed as a violation of the Board's rule against exaggerating, misleading, or false publicity. (21B-9.04b)

2. PARTNERSHIP. A partnership in Florida is an association of two or more persons to carry on a business for profit as co-owners by agreement between themselves subject to the provisions of Chapter 620, Part III, Florida Statutes. A partnership may

practice architecture in Florida if it has first obtained a Certificate of Authorization to do so. At least one of the partners must be a registered architect in Florida and all of the partners must be architects, professional engineers, or landscape architects registered in Florida. (21B-7.06). Therefore, a corporation, another partnership, or a professional who is not registered in the State of Florida cannot become a partner in a partnership which is authorized to practice architecture in this state. A partnership name must include the last name of a partner who is a registered architect in Florida and must otherwise be approved by the Board as to its professional dignity, appropriateness, or tendency to deceive and confuse the public. (21B-7.10) The Board is presently adopting an amendment to the rule requiring that a partnership name shall not be used or displayed without the word or words "architect", "architecture", or "architectural", clearly indicating that such partnership engages in the practice of architecture. It should be noted that a partnership whose offices are outside of the State of Florida can obtain a Certificate of Authorization to practice in Florida so long as all partners are registered in Florida as required by the rule.

3. JOINT VENTURE. Joint Ventures or associations between two or more separate and independent architects or firms which have combined to furnish architectural services for a particular project are specifically exempted from the requirement to obtain a Certificate of Authorization for the practice of architecture as a partnership or a corporation. (21B-7.11) Such a Joint Venture must otherwise comply with the Board's rules, however. A Joint Venture may be composed of any combination of individuals, corporations, or partnerships, at least one of which is an architect registered in Florida or a partnership or corporation authorized to practice architecture in Florida. All architectural services offered or rendered by or on behalf of the Joint Venture must be performed by members of the Joint Venture registered or authorized to practice architecture in Florida. Any continued or repeated job seeking or performance by such a Joint Venture beyond "a particular project" will be construed as a partnership requiring a Certificate of Authorization to practice architecture in Florida as a partnership.

4. LIMITED PARTNERSHIP. A limited partnership in Florida is a partnership formed pursuant to

Chapter 620, Part I, Florida Statutes composed of one or more general partners and one or more limited partners. A limited partnership from another state, territory or country can obtain a permit to transact business in Florida pursuant to Chapter 620, Part II, Florida Statutes. The limited partnership is seldom, if ever, used for the practice of architecture in Florida. A limited partnership would be required to obtain a Certificate of Authorization to practice architecture as a partnership. At least one of the general partners would be required to be registered to practice architecture in Florida and all of the general and limited partners would be required to be registered to practice architecture, professional engineering, or landscape architecture in Florida. (21B-7.06) A limited partnership name must include the last name of at least one partner who is a registered architect in Florida (21B-7.10)

5. PROFESSIONAL SERVICE CORPORATION. Chapter 621, Florida Statutes provides for creation of a professional service corporation. That law requires that all shareholders be registered to practice architecture in Florida. The name of a professional service corporation must contain the last name of one or more of the shareholders and the word "chartered", "professional association", or the abbreviation "P.A." Therefore, a professional service corporation for the practice of architecture could not include as stockholders professional engineers or landscape architects. Such an organization would otherwise be required to meet the requirements of the State Board of Architecture and obtain a Certificate of Authorization to practice architecture as if it were a corporation.

6. CORPORATION. A general corporation may be organized in Florida pursuant to Chapter 608, Florida Statutes, or a corporation incorporated in any other state, territory, or country may obtain a permit to transact business in the State of Florida pursuant to Chapter 613, Florida Statutes. Any such corporation may offer or engage in the practice of architecture in Florida upon receipt of a certificate of authorization from the Florida State Board of Architecture. To qualify for a certificate, one or more of the principal officers and all personnel of such corporation who may act in its behalf as architects in Florida must be registered architects in Florida. The corporation must disclose the

Continued, Page 22

The South Beach area there still
today a wealth of undisturbed
examples of 1930's design.

Miami Beach: Resort Style Moderne

by Arlene Olson



The frantic revival of the Style Moderne—Art Deco and Streamlined—has been with us for more than fifteen years. Mercifully what began as campy nostalgia has metamorphosed into a serious study. Books and articles on these modernistic styles which grew up between the two world wars (1920-1940) abound. Generally the reevaluation that follows this attention poignantly points out what has been lost in the interval of neglect. Fortunately for us in Miami, this is not the case. The southern—most tip of Miami Beach—known as South Beach—remains much the same today as it did in the 1930's when the area was first developed. Since the 1950's, the building boom of the Beach has moved geographically north, beginning where South Beach ends. Hence, South Beach is something of a rarity as it is a relatively unaltered community from one period in time. The concrete constructions; hotels, apartment houses, theaters and commercial buildings are intriguingly fine examples of modernistic design. South Beach is painted in bright sun-drenched resort colors: white, green, orange and a whole array of pastels. The facades sport decorative motifs which have now become well known icons for the spirit of their day: rounded corners, zig-zag step backs, sunbursts and geometric floral patterns.

Miami Beach is a relative youngster as U.S. cities go. It was incorporated as a city in 1915. The first developers, Carl Fisher, J.N. Lummus and John Collins envisioned the paradise island as an Atlantic City of the south. The original scheme was to sell plots of land for private residences. Luxury hotels like Fisher's Nautilus or Flamingo were built only on the bay side of the island, thereby leaving the ocean frontage free for bathing and recreation. The hurricane of 1926 and the great depression was to change all of this.

Before the crash, Miami Beach had been sparsely inhabited as a relatively exclusive domain of the well-to-do crowd. In the 1920's there were no more than a hand full of hotels for less than 30,000 winter tourists.

Fisher spent lavishly on his structures. The construction cost alone for his Flamingo was over one million dollars. But the indulgent, reckless days of the jazzy 20's gave way to a more down to earth, sensible economy of the 30's. The subdued decade of the recovery produced for South Beach and its newly arrived middle-class society simpler, less costly buildings. It was well in keeping with the subtle pace of the swing era.

Recovery from the crash came to South Beach around 1933-5, and with it came a fevered pitch of speculation and building. By 1937 there were 176 hotels on South Beach and just three short years later there were 276 hotels for over 300,000 visitors. Regretably there was little guidance for urban or environmental planning. The first of any type of zoning ordinance came in 1933 but it was minimal at best. The law only demanded a 5' set-back for buildings. Ocean frontage became free booty and the result, as we can see today, produced a serious cluttering with little more than 10' separation between structures. The major concentration of public buildings—hotels and apartment houses—line Collins Avenue and Ocean Drive from First Street to several blocks north of Lincoln Road.

In keeping with the age and cost limitations, the constructions and layouts of the buildings on South Beach were functional and to the point, rather than innovative or inventive. Generally the materials used in construction were concrete block and stucco keeping rent down to \$5-7 a day per room. Most hotels had adequate though not lavish lobbies. Central corridors ran the length of the building with rooms, or the even more popular pullman flats, which ran laterally off the hallway. The majority of the hotels and apartment houses were modest in size, three or four stories, with a few rising seven stories or more (the 1933 zoning law set a height limit at 166'). It was the facades in almost every case which received the lion's share of attention and that which we today find so appealing.

The architectural style of South Beach was clearly a part of a wide spread national movement. The Style Moderne is an umbrella term of which Art Deco (1920's) and Streamlined (1930's) were subdivisions. The Streamlined, unlike Deco, did not have lavish over-decoration, extravagant colorism or rampant eclecticism. The word Streamlined was borrowed from the sciences of »



Arlene Olson is presently an Assistant Professor of Art History at the University of Miami, a position she has held for four years. She holds a Ph.D. in History of American Art and Architecture from Case Western Reserve, Cleveland, Ohio.

Miami Beach Moderne

The Tudor Hotel

L. Murray Dixon, 1939
In typical Streamlined fashion, this structure wraps around the corner of the Avenue. The Buck Rodger's rocket needle soars high above the building, giving an illusion of verticality to another-wise horizontal structure.



Palmer House

L. Murray Dixon, 1939
One of several hotels by Dixon along Collins Avenue, this hotel is painted in a creamy beige and accented with green details. Popular motifs of the period are the stripes, modified zigurate finial, and sunbursts along the upper edge of the building.



The Carlyle Hotel

Kiehnell and Elliot, 1941
The organic feeling ever present in the Streamlined style is well illustrated here. The flat facade undulates and wraps around the entire structure, creating an effect of continuous motion. The horizontality of the extending window ledges is balanced by the pronounced, tripartite facade which reaches up in a strong vertical thrust above the body of the building.



The Century Hotel

Henry Hohaus, 1939
A maritime theme is used on this small scale, two storied building. The "ship's mast" is a striped pole symmetrically placed in the center of the facade. The "portholes" are opened on the guard rail in the front porch but deceitfully filled in on the upper portion of the hotel. Note the three little stripes on the upper corners of the building. What we might call "racing stripes" today were a very popular motif in the 1930's and can be spotted on many hotels on South Beach.

hydro and aero-dynamics implying speed, efficiency and functionalism. As the facades on South Beach demonstrate, this style was characterized by reductive design, light smooth surfaces, rounded edges and spare, geometric patterns. The Tutor Hotel bends gracefully around the corner of 11th Street and Collins as does the Essex Hotel on 10th Street and Collins. The sides of the Carlyle wrap around to the front of the hotel creating a counterpoise to the emphatically stated horizontal and vertical facade. In each case, the rounded contours achieve an effect of unbroken continuous motion.

The Streamlined style of the 1930's was unashamedly optimistic about the future and it hitched itself to the machine as the ultimate symbol of progress and change. Motifs which suggested movement and dynamism became the talismanic stamp of the age. The Tutor Hotel's finial is finished off with a Buck Rodger's rocket needle—curiously like that on the top of the Empire State Building. The Century Hotel sports a nautical look replete with a ship's mast and port-holes. Machine made materials; chrome, bakelite, vitrolite and plastics became universally employed as symbols of the new era. Interiors of many hotels which have escaped extensive renovation still exemplify the love which embraced these shimmering, reflective materials. Large plate glass windows etched in Floridiana—palm trees and flamingos—can still be found on the Shepley, Breakwater, Senator and Primrose Hotels.

The Style Moderne grew up simultaneously with the better known International Style or Bauhaus. In theory and philosophy they both drew from many of the same ideas: to develop a style which was up to date

"The architectural style of South Beach in the 30's was a part of a national movement."

with the 20th century, to be reflective of the machine age and above all to be functional. But the similarity ends here. The International Style was ruthlessly severe, adamantly austere, and strictly denied all ornamentation. The Style Moderne, on the other hand, clung to the human touch and scale. It excelled in decorative details and coloristic motifs. This style may just be our last link with our romantic past.

One of the more appealing aspects of the Style Moderne was its sheer versatility. It adapted itself to chic,

rich materials just as readily as it could be scaled down to inexpensive, mass produced products. The style was as well suited to automobiles and airplanes as it was to toasters and ladies compacts. In architecture, one finds the style applied to projects grand and small; from skyscrapers to the modest offerings on South Beach. All are equally satisfying. The designers and architects who lent their hand to the definition of the style ranged from internationally known personalities to those of local reputation.

Regrettably, little is known about the architects of the South Beach area. Several names do stand out. L. Murray Dixon, AIA., Henry Hohauser, AIA., and Albert Anis were local residents of South Beach and were frequent contributors as architects. Hohauser had an active firm. Between 1936 and 1940, he designed more than a dozen structures which are still standing today; the Century Hotel, The Essex Hotel, the New Yorker Hotel, the Greystone Hotel, the Shepley Hotel and Hoffman's Cafeteria, to name just a few. Dixon was equally as prolific. From 1939-1940, he produced the Tiffany Hotel, the Tutor Hotel, the Senator Hotel, the McAlpin Hotel, the Kent Hotel, the Ritz Plaza Hotel, and others.

Due to length and space, this article has been limited to mostly the hotels on South Beach. But the area is equally rich in other types of buildings which well exemplify the style of the 1930's. The commercial edifices along Lincoln Road were designed and put up during this period—Burdine's opened in 1937. The U.S. Post Office on Washington Avenue opened in 1939 and has recently been reproduced in at least one major publication and called by that author a fine example of the "Depression Modern" style.

One thing remains clear, the architecture of South Beach was well in step with the rest of the country. The city may have a short history but it soon caught up in population as well as style. It is true that much that was built in this area was never meant to be grand or elegant design. Unfortunately many buildings have fallen on hard times. Years of neglect are seen by the peeling paint and the decaying stucco. The wheels of urban renewal are spinning. Preservation is a costly and complicated issue, not to be dealt with lightly. Regrettably, much is deemed expendable by the want of assessment. Certainly South Beach is worthy of closer inspection, further research and fuller recognition. ●



The Shepley Hotel
Henry Hohauser, 1938
The Neron Hotel
Henry Hohauser, 1940
The Berkley Shore
Albert Anis, 1940

These hotels are particularly nice if not typical of the smaller hotels on South Beach. They all feature symmetrically balanced facades, modified step back patterns, and rich ornamental details.



FAPAC Contributors

The following is a listing of those individuals and firms who have contributed to the Florida Architects Political Action Committee from 1975 through January 1977:

1975

C. Robert Abele
James Anstis
Barrett, Daffin & Figg
Ernest T. H. Bowen
William G. Crawford
James Garland
Carl Gerken
Edward G. Grafton
John Dragash
Mays Leroy Gray
Greenleaf/Telesca
Mark Hampton
James M. Hartley
Marshall & MacNeill
McCall & Lynch
Richard Morris
William S. Morrison
Alfred Browning Parker
Ricks/Kendrick/Stokes/David
Harold Seckinger
Hilliard Smith
Nils Schweizer
Francis Walton
Donald V. Young

1976

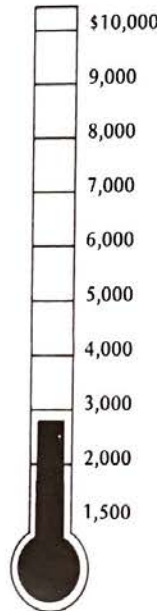
AE Production
Howard Bochiardy
Robert Boerema
A. Oru Bose
William W. Brame
Ellis Bullock
Arnold Butt
Philip Clark
Harry Denyes
William Dorsky
John Dragash
J. Vance Duncan
Fasnacht & Schultz
Fleischman/Garcia
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Irbye Giddens
Albert Gómez
Raymond W. Graham
Greening & Sayers
Greenleaf/Telesca
Mark Hampton
James B. Holliday
Roger Humphreys
Allen Isaac
Jerome Jeffers
R. W. Kenworth
Leff & Alexander
Richard Levine
Marshall & MacNeill
Lester N. May
Robert McMahon
Claus Moberg
Jack Moore
Clack C. Nelms
Wendell Orr
Fred G. Owles
Roger A. Paulzzi
Alfred B. Parker
Miles A. Price, Jr.
John H. Rogers
Russell & Wooster
Ed Saar
Don Sackman
John J. Schlitt
Harold Seckinger
Frank J. Sindelar
Roy D. Smith
Craig Thorn
Kenneth Treister
F. Louis Wolfe

JANUARY 1977

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Ellis Bullock
Harry Burns
Clements/Rumpel
William Cox
Al Dompe
Robert E. Forsythe
Gary Frick
William Greening
James Hartley
Robert Isaacs
Richard M. Jones
C. Conrad Kenerson
Thomas Krumpelstaeder
Steve Little
John Marion
Claus R. Moberg
Murphy, Hunton, Shivers & Brady
Henry Nichols
Joseph Paluga
Raymond Poynter
Edward Saar
Joe W. Sayers
Severud, Knight, Boerema, Buff
Larry W. Sibley
Robert D. Vodicka
Kenneth Woolf
Emilio Zeller

FAPAC BAROMETER

The 1976 Convention approved a resolution affirming continued support of the Florida Architects Political Action Committee and calling for a contribution goal of \$10,000 over the next two years. Each issue THE FLORIDA ARCHITECT will show progress in attaining this goal. Have you contributed?



FSBA, Continued from page 18

names and addresses of all of its officers and directors, the number of shares of stock issued and, except in the case of publicly held corporations, the names and addresses of the owners and the number of shares owned by each. (21B-7.04) Control and coordination of architectural direction and production for Florida projects must be exercised only through architects registered in Florida who are officers or employees of the corporation. (21B-7.05) Stock of the corporation may be owned by any person, partnership, other corporation, or combination of these. (21B-7.04) A corporation may have any name subject to Board approval as to its professional dignity, appropriateness, or tendency to deceive and confuse the public. (21B-7.10) The Board is presently adopting an amendment to the rule requiring a corporate name to include the word or words "architect", "architecture", or "architectural".

7. CONSULTANTS. A registered architect on a project may employ a consultant for any type of service. The consultant need not be a registered architect in Florida and can be an individual, partnership, or corporation. Where consultants are utilized the title and name of the consultant or consultants must be subordinated to the name and title of the architect and the type of service and location of the consultant's principal office must be clearly shown. (21B-9.08)

8. BRANCH OFFICES. Any individual, partnership, or corporation registered or authorized to practice architecture in the State of Florida may open a branch office. Where architectural services are performed in such branch office located in the State of Florida or outside of the State of Florida for a project located in Florida, there must be an architect registered in Florida in charge of such branch office, whose principal place of business is such branch office, and who exercises responsible supervising control over all architectural services performed in such branch office. (21B-9.09)

9. SUCCESSOR ARCHITECTS. No architect shall sign or seal any documents which were not prepared by him or under his responsible supervising control except that work performed by an architect who becomes deceased or is unable to complete a particular project may be reviewed, approved, or modified, and adopted as his own work with full responsibility as an architect for such work by a successor architect, and

completed, signed, and sealed by
the architect as his own work.

**USE OF NAMES OF
RETIRED OR DECEASED
ARCHITECTS.** The name of an
architect who is deceased, retired or
no longer actively engaged in the practice
of architecture shall not be used in
any way which would indicate that he
is in the practice of architecture.
Where the name of a retired or
deceased architect appears in the
corporate or partnership name of a
firm authorized to practice architecture
in Florida, or on a letterhead or on
professional documents, such retired or
deceased architect should be clearly
shown as being retired, deceased or in
consulting capacity. (21B-9.07)

I hope that this brief outline will
be of assistance to architects evaluating
the most desirable business organization
for their practice. Further inquiries
should be addressed to Mr. Herbert
Coons, Jr., Executive Secretary,
Florida State Board of Architecture,
2009 Apalachee Parkway, Tallahassee,
Florida 32304, or myself.

James C. Rinaman
Marks, Gray, Conroy & Gibbs
General Counsel
Florida State Board of Architecture
251 East Forsyth Street
Jacksonville, Florida 32202

Positions

DEAN: The College of Architecture,
University of Arizona, seeks Dean to assume
administrative responsibilities. Professional
registration expected; minimum of Master
of Architecture with teaching, administrative
and professional experience. Position open
after June, 1977. Send complete resume,
with references, to Professor Gordon Heck,
Chairman, Search Committee, College
of Architecture, University of Arizona,
Tucson, Arizona 85721, by March 15, 1977.
The University of Arizona is an Equal
Employment Opportunity/Affirmative
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FACULTY POSITION: Begin September,
1977, 10 month appointment. Construction
processes influence on architectural design
and professional practice at undergraduate
and graduate levels. Masters degree and five
years practice experience required.
Associate Professor rank at competitive
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Chairman, Department of Architecture,
University of Florida, Gainesville, Florida
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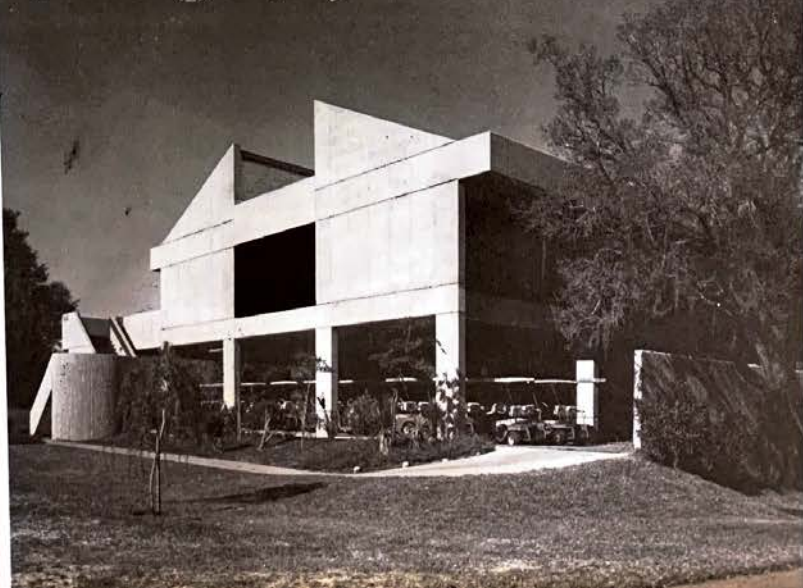
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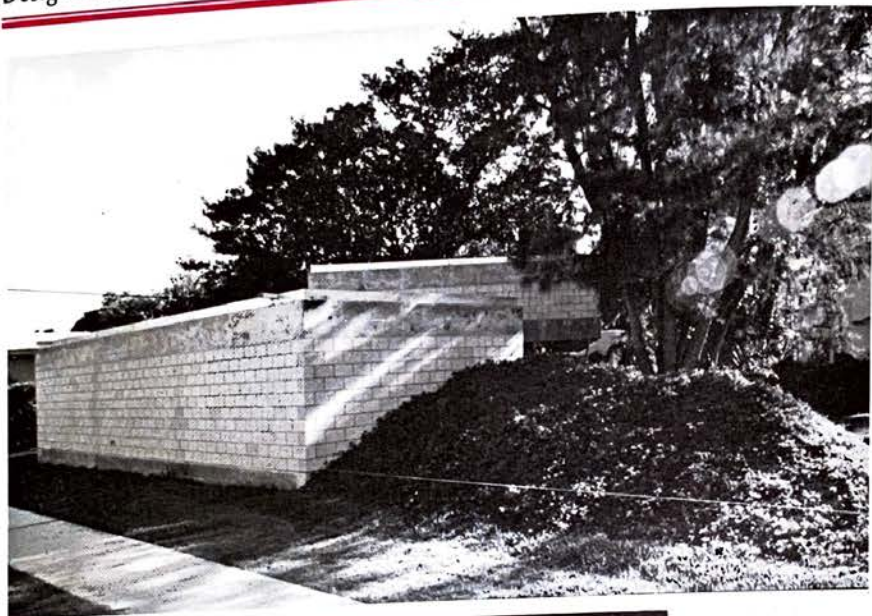
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Broward County Chapter Awards

Architects Jamie Borrelli and Don Lee of Miami were Jurors for this Chapter Design Award Program



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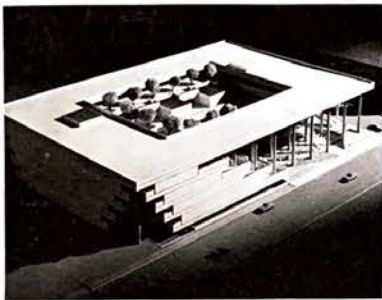
Newslines

FSC Medallion Awarded

The Silver Medallion, highest honor given by the Florida South Chapter, AIA, has been awarded posthumously to Russell T. Pancoast, FAIA. Pancoast was one of the founders of the Florida South Chapter and served on the Florida State Board of Architecture. He retired from active practice in 1967 and died in 1972. The Medallion was presented to his widow, Kay, at the Chapter's Annual Installation Banquet.

Lewis Recognized

Architect Thomas E. Lewis, Jr. of Lewis & Burke Associates, Inc., Orlando, has been recognized by ENGINEERING NEWS RECORD for making one of the top 30 achievements of significance to the construction industry in 1976. Lewis, along with Consulting Engineer Sidney A. Silver, was recognized for work on the Florida State Regional Service Center in Orlando, one of the first buildings designed under the state energy conservation law. The 9 story building bettered state energy use requirements by 21% and was bid 20% under the architectural estimates.



Federal Courts Facility

Now under construction in Ft. Lauderdale is the new United States Federal Courts and Office Building, designed by William Morgan Architects of Jacksonville. The structural frame consists of a series of concrete "tree" columns giving support to floor and roof slabs. The rectangular building is open in the center to a series of multi-level roof top terraces whose staggered configuration and landscaping will be a focus for interior spaces.

ANNOUNCEMENT

Emory University School of Medicine, Department of Rehabilitation Medicine, and the Emory University Regional Rehabilitation Research and Training Center, announce a course, "Barrier-Free Design: The Best Man-Made Environment", to be held Thursday and Friday, April 21-22, 1977. Course Director is Frances A. Curtiss, M.Ed., Administrator of the Department and of the Research and Training Center. Limit of enrollment is 75 and tuition is \$35. Make checks payable to Emory University and send to Mrs. Ethel Warner, 108 Woodruff Medical Administration Building, Emory University, Atlanta, Georgia 30322.

New Members

The following are new Corporate members of the FAIA for the period July 1976 to January 1977:

BROWARD COUNTY

Richard E. Burnette
Robert J. Wunsch

FLORIDA CENTRAL

R. John Clees
Frank M. Henderson (reinstated)
Graydon Howe
Edward Lunz
Gene Leedy

FLORIDA GULF COAST

John Bodziak
Harold H. Hoskins
Laurance H. Poinier
Michael Ritter

FLORIDA NORTH

Mark T. Jaroszewicz
Murray R. Tuckerman
Frederick Lee Vyverberg
Robert W. White

FLORIDA NORTH CENTRAL

Daniel Donovan
Edward Hill
William Luger
Douglas E. Schmitt

FLORIDA NORTHWEST

Donald Acton
Carl Evans

FLORIDA SOUTH

Roger A. Bass
Willy Bermello
Brian Canin
William Cox
Walter Daly
Arthur W. Dearborn
Leonard DiSilvestro (reinstated)
Boris Dramov
Hedvika Meszaros
Manuel Pérez Vichot

JACKSONVILLE

John J. Brennan

MID FLORIDA

Richard Awsumb
Charles S. Braun
Leonard Davis
John Dickerson
Delbert B. Ward
E. Kayden Wood

PALM BEACH

John W. Calmes
Timothy Hoffman
William Romberger
Lawrence W. Smith

Letter

EDITOR:

An architect friend gave me his copy of Volume 26, Number 6, November/December, 1976, "The Florida Architect". The cover is a beautiful picture of our home, The Grove. Could you send me six copies of this issue. I know our children would like to have one.
Sincerely,
LeRoy Collins

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Why Not AIA?

Given today's practice climate – if AIA didn't already exist, it would have to be organized

- The architect no longer practices as a lone individual. Political and economic influences affecting practice call for a voice of professional unity – **AIA SPEAKS.**
- No individual can pay the cost of development of contract documents, nor can any individual afford the price of writing their own – **AIA CAN.**
- No individual can spend the necessary time in the halls of government seeking support of professional interests, nor can his voice carry the weight of numbers – **AIA ACTS.**
- The individual architect cannot advertise, yet the professional organization can on a broad scale, as well as formulating other award and recognition programs, keeping the profession in the public eye – **AIA DOES.**

Collective numbers and dollars are capable of achieving significantly more than individual actions.

IF NOT AIA – THEN WHAT?

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