September /October 1976 **Convention** Issue

**Design for Audio Visual Convention Program** Building Products Exhibitors Sarasota Retrospect Architectural Design Awards



Journal of the Florida Association of the American Institute of Architects



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Frank R. Mudano, AIA 1189 N.E. Cleveland Street Clearwater, Florida 33515 (813) 446-1041

Executive Director Fotis N. Karousatos, Hon. AIA 7100 N. Kendall Drive, Suite 203 Miami, Florida 33156 (305) 661-8947

General Counsel (Branch Office) J. Michael Huey, Attorney at Law 1020 E. Lafayette, Suite 110 Tallahassee, Florida 32303 (904) 878-4191

FAAIA Officers for 1976 Nils M. Schweizer, FAIA, President P.O. Box 1120 Winter Park, Florida 32789 (305) 647-4814

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### Prologue

This year's Convention theme of "200 PLUS" is one which calls upon us to reflect on things past and at the same time to look forward to an uncertain future. Any given time is good enough for reflection and re-dedication but perhaps the bicentennial year is a better time than most.

Much will be said at this convention about design — the architects chief "stock-in-trade" and an aspect of practice that seems to have gotten short changed lately.

Thus, if nothing else, convention goers — meeting this year in Sarasota, Florida's premier city of contemporary architectural heritage should re-dedicate their practice to building a sensitive, humane environment for the people of this state.

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Many changes are assailing the profession and they must be recognized, understood and adopted for a successful practice in today's society. But these are merely tools which should enable the talented designer to do his job better. Tools which can provide a more reasoned basis for design and bring additional experts to the architectural team who can best handle tasks unrelated directly to design.

Certainly hard times are still with the profession. However, it is my impression that many of the most active offices are design oriented firms who have incorporated elements of new marketing and management techniques into their practice.

That the quality of architectural design remains generally high in the state was reflected by the choices and comments of this year's design awards jury. They singled out an unprecedented twenty projects for awards, feeling that the efforts of a large number of architects were worthy of recognition.

But the fact remains that this is still an infinitesimal amount of the work done by architects and yet a smaller part of the whole built environment. So we still need very badly that re-dedication I spoke of above.



# **OThe** Florida Architect

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Bob Schwartz of Central Audio Visual offers a few tips for the designer

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Welcome to the 62nd Annual Convention and Building Products Exhibit. Page 14 the program, page 15 the speakers and page 16 a listing of the exhibitors

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A portfolio of Sarasota architectural heritage, including early works by Paul Rudolph and Victor Lundy, which will be viewed on the architectural tour

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Five Honor Awards, four Merit Awards and eleven Honorable Awards were chosen by a distinguished jury as representative of the best work in the state this year

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A proposed admendment to the state constitution to provide for creation of this agency will be on the general election ballot this fall

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THE FLORIDA ARCHITECT, Official Journal of the Florida Association of the American Institute of Architects, Inc., is owned and published by the Association, a Florida Corporation not for profit. It is published bi-monthly at the Executive Office of the Association, 7100 N. Kendall Drive, Miami, Florida 33156. Telephone (305) 661-8947. Opinions expressed by contributors are not necessarily those of the Editor of the Florida Association of the AIA. Editorial material may be reprinted provided full credit is given to the author and to THE FLORIDA ARCHITECT and copy sent to publisher's office. Single Copies, 75 cents, subscription, \$6.50 per year. Controlled Circulation Postage Paid, Miami, Florida.



Cover: A close-up of the sun screen detail of Paul Rudolph's Sarasota High School, one of the most widely recognized of his works in Sarasota. Quoting from Sibyl Moholy-Nagy writing in THE ARCHITECTURE OF PAUL RUDOLPH: "The two dimensional panel-bay elevation has developed into a three-dimensional enclosure system, whose modular units penetrate the building body ... The most important achivement of the Sarasota High School is the symbosis of design and mechanical equipment into a monumental form. It testifies to the space needs of a rapidly growing community, and to the civic pride and ambition to find the most satisfying aesthetic solution." Photo by Kurt Waldmann.

# **PPG GLASS GAVE THIS AGING HOTEL A BEAUTIFUL FACE-LIFT.**

Skirvin Tower in Oklahoma City isn't a hotel anymore (it isn't even Skirvin Tower anymore), but it is, once again, a useful, profitable building.

It was completely remodeled from the ground up and from the inside out.

Now, it's the 101 Park Avenue Building, home of some of the poshest offices in the city, and headquarters of Continental Federal Savings & Loan.

It's a beautiful, modern office building. And PPG <u>Solarban</u><sup>\*</sup> 480 <u>Twindow</u><sup>\*</sup> reflective insulating glass played an important part in the transformation.

First of all, it looks sensational. Seeing the blue Oklahoma sky and

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dazzling sunsets reflected in this building, it's hard to remember the dowdy, old bricks.

But, perhaps more important, the glass is incredibly practical. Its reflective coating reduces glare and solar heat gain. And during the burning summers on the Great Plains, this is a welcome relief to the air-conditioning system.

The glass is also double glazed for insulation. So when those bitter cold snaps blow down from the north, everybody stays warm and cozy.

Not all old buildings can or should be remodeled. They shouldn't all be destroyed either. Some, like the Skirvin Tower Hotel, present a genuine architectural opportunity. Not to mention a challenge.

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Many members over the years continually question the cost of AIA membership. The question is raised during times when construction activity is at a peak as well as during slowdowns such as the present period.

To provide a concise answer is almost impossible since much of the work of an Association is intangible, thereby difficult to value in terms of dollars. The intent of this brief article is to illustrate the cost of membership over a 365 calendar year in lieu of a lump sum.

Consider an average size firm of six persons, which includes one principal, four registered architects and one secretary. The four architect employees and the principal are AIA members.

In this situation, annual AIA dues would be as follows:

National AIA, Regular: \$78 x 5 persons	\$390.00
*National Supplemental: \$50.54 x 6 persons	\$303.24
**Chapter dues: \$45 x 5 persons	\$225.00
State dues: \$75 x 5 persons	\$375.00
State firm dues: \$20 x 6 persons	\$120.00
TOTAL	\$1,413.24

\*Maximum payment providing all 6 persons earn \$14,100 \*\*Chapter dues vary. This assumes an average.

Divide this total by 365 and the cost for supporting the AIA is \$3.87 per day. Apply the proper figures to your firm to establish a daily cost for the support of your professional organization. Is this too costly a fixed overhead figure to provide financial support for the organization which represents you during both good times and bad times? Only you can provide the answer to this question.

### The Cost of AIA Membership/ Professionalism

"Every man owes a part of his time and money to the business, profession or industry in which he is employed. No man has a moral right to withhold his support from an organization that is striving to improve conditions within his sphers." Theodore Roosevelt

You became an architect through an intensive professional education program. The AIA's input into this educational process has been and always will be significant. Thus you came to the professional status you now enjoy-practicing as an architect.

Quite frankly, it seems to me that you owe your profession a debt for putting you where you are. That debt is the contribution of your time and financial support. Such support will enable both your professional organization and the profession itself to become stronger.

The debt has been paid by many before you. I submit a professional must be an involved member of this professional organization. Otherwise, to be an architect in name only does not fulfill the obligations of professionalism. FNK





James A. Greene, AIA Tampa Nominated for Vice-President/ President Designate





Carl Gerken, AIA Davtona Beach Nominated for Treasurer





Howard B. Bochiardy, AIA Orlando Nominated for Secretary

### **Nomination of Officers**

Felipe Prestamo, R.A. Miami Nominated to represent Associate and Professional Associate members on the Board of Directors

The following men have been nominated for offices in the Florida Association of the American Institute of Architects and are to be elected by the Convention to serve for the next year. Ellis Bullock of Pensacola, elected Vice President last year, will automatically become President of the Association.

two terms as Treasurer of the FAAIA and has served on the Board of Directors for three vears. For the Florida Central Chapter he has served as President, Vice President, Secretary and Treasurer. Jim is Chairman of the Association's Finance and Budget Committee and has served for two years on the National AIA Task Force on Cost Based Compensation Magagement. In 1977 he will be Chairman of that Task Force. Jim is principal of his own firm in Tampa and is presently Supervising Architect for District 10, Division of Hotel & Restaurants. He is a 1956 graduate of the University of Florida with a B. Arch. degree.

ing the FAAIA in the position of Scretary. He has served on the Board of Directors for six years. As a member of the Daytona Beach Chapter Carl has been President and Secretary. He is a member of the DGS Advisory Committee and a member of the Finance and Budget Committee. He is also a member of the CSI. Carl is Vice President in charge of the Architectural Division of Russell & Axon, P.A. Inc. He is a 1950 graduate of the University of Florida with a B. Arch. degree.

James A. Greene has served | Carl Gerken is currently serv- | Howard B. Bochiardy is cur- | Felipe J. Prestamo is currently a member of the Board of Directors representing the Mid Florida Chapter. He is Chairman of the Education Committee and was active in the search for a new Dean of Architecture at the University of Florida. He is President of the UF Architectural Guild and is a past President of the Jacksonville Chapter. In 1975 Howard received the Anthony L. Pullara Memorial Award for outstanding service to the FAAIA. He is Vice President and Chief Executive, Central Florida, for Reynolds, Smith and Hills. Howard is a 1951 graduate of the University of Florida with a B. Building Construction degree and is a candidate for an MA in Architecture.

rently Associate Dean for Architecture and Planning, School of Engineering and Environmental Design, University of Miami. He has been a Professor of Architecture and Planning since 1969 and served as Acting Chairman of Architecture for several months in 1975. Felipe has cirected a number of seminars on transportation and planning in South America and frequently lectures and travels through Central and South America relative to urban affairs. He is a 1954 graduate in architecture from the Universidad de la Habana. Felipe is a member of the AIP and an Associate member of the Florida South Chapter of the AIA.

### Fundamentals of Audio Visual Design

By Bob Schwartz

Mr. Bob Schwartz is President and Owner of Central Audio Visual, Inc. in Fort Lauderdale. After seven years background in audio visual sales, design and consulting, he started Central Audio Visual early in 1974. He is a graduate of the audio visual facility and media design course at Indiana University and has provided design and a/v consulting services for several large Florida companies.

Audio Visual design today requires an ever increasing amount of technical knowledge to provide your clients with useable communications facilities. Requirements for those facilities will vary for a simple slide presentation or a multi-media rear screen system. Factors to be considered include screen size, screen material, ceiling height, viewing angles, ambient light problems, audio equipment, acoustics, lighting, electrical requirements, equipment capabilities, new remote control systems and much more.

In this article, only a few of these items will be considered. It is recommended that for more sophisticated A/V facilities; a professional audio-visual consultant be retained to avoid many common pitfalls.

#### Proper Screen Size

The matter of screen size is of prime importance to your client. To determine the proper screen size, it is important to know what kinds of media will be projected. Each medium has its own proportions or aspect ratios and the screen must be wide enough and high enough for any media which may be used. In most cases, the common 35mm slide will be used and the screen should be square to accept vertical as well as horizontal slides. Table I lists the various size and aspect ratios of common film media. Table II shows the formulas used to determine screen size, lens length and projection distance.

Key dimensions of room size or seating areas will help determine screen sizes. For example, six times the width of the screen (W) should be the maximum distance to the last row of seats. Two times the "W" should be the minimum distance to the first row. The 2W and 6W rules are based on single screen images only, but they may be used as guides when planning multi-screen or cinemascope screen sizes.

Generally, the limiting factor in screen width is ceiling heights. Because of the aspect ratios listed in Table I, ceiling heights should, when feasible, be determined after calculating the proper screen size to make the communications facility useable. All too often, the screen size is determined after the elevation of the ceiling has been fixed. This necessarily makes the importance of room useability a secondary factor, which; of course, is not in the best interest of your client.

#### Front or Rear Projection

Many factors need to be considered in determining which type of screen should be used. Furthermore, there are several different surfaces to select from, which have specific light reflectance or transmission characteristics. Room dimensions and seating area are of prime importance in selecting the proper surface. Space availability, lighting, media, as well as audience capacity must be known in order to properly select either front and rear projection. Generally speaking, for a wide spread audience, front projection should be selected. On the other hand, rear projection is unexcelled when viewing angles do not exceed 35 degrees at the furtherest 1/3 (one third) of the screen. Lights-on viewing and no-screen shadows make rear projection the best bet for some instances. Here again, the client must advise you of what is to be used and accomplished in the communications facility before the proper decision can be made. The main point here is not to assume one projection screen is the best for all situations.

#### **Rear Projection**

Because of the increased interest in rear projection installations some of the aspects of this type of installation should be emphasized.

The projection room itself must have sufficient depth for the screen size desired. When possible, the use of mirrors should be avoided to give maximum flexibility and greater economy for your client. A minimum distance of 1/2 (one half) times the screen width should be allowed for the projection room depth. All surfaces in the room should be painted with a non-reflective flat black paint. Lighting should be kept to a minimum and directed away from the screen. A raised platform should be of sufficient height to place the projection lens about 40 (forty) inches above the platform floor and in the vertical center of the screen.

#### CONTINUED PG. 36

#### TABLE I PROJECTION FORMATS:

DESCRIPTION	APERTURE WIDTH (INCHES)	APERTURE HEIGHT (INCHES)	ASPECT RATIO Width/Height (INCHES)
8mm Motion Picture	172	129	1 33
Super 8 Motion Picture	211	158	1 33
16mm Motion Picture*	380	284	1 33
16mm Cinemascope	380×2 (A)	284	2.66
126 Insta-Load Slides	669	500	1 34
35mm Motion Picture	825	600	1 375
35mm Cinemascope	(B)	(B	2 34
35mm Filmstrip	910	690	1 32
2 x 2 Half Frame	902)	626	1 44
2 x 2 Standard 35mm Double Frame Slide*	1 346 (C)	902	1 49
2 x 2 Instamatic	1 043	1 043	1 00
2 x 2 Superslides	15)	1 5	1 00
2' + x 2' + Slides	2 030	2 030	1 00
3' + x 4 Lantern Slide	3.00 (C)	2.250 (C)	1.33
31 x 4 Polaroid	3 26	2.4	1 36
4 x 5	4 50	3 50	1 28
Overhead Projector	10.0	10 0	1 00
Overhead Projector	95 (D)	75 (D)	1 26
Television Projectors			1 33

#### TABLE II



#### FIGURE I



The following is the listing of the officers of the Florida State Board of Architecture.

#### BOARD MEMBERS

President

Mr. Jeffe G. Hoxie 1417 Dixon Blvd. Cocoa, Florida 32922 Telephone: AC 305/636-3093 Term Expires June 1977

#### Vice President

Mr. Harry E. Burns, Jr. AIA P.O. Box 2516 Tallahassee, Florida 32304 Telephone: AC 904/576-2181 Term Expires June 1977

#### Secretary-Treasurer

Mr. Andrew J. Ferendino FAIA 800 Douglas Entrance Coral Gables, Florida 33134 Telephone: AC 305/444-4691 Term Expires June 1979

Board Member Mr. William Stewart Morrison AIA P.O. Box 46 Pensacola, Florida 32502 Telephone: AC 904/432-6198 Term Expires June 1979

#### Board Member

Mr. R. Carroll Peacock AIA 400 Royal Palm Way Palm Beach, Florida 33480 Telephone: AC 305/655-4063 Term Expires June 1979

#### Attorneys

Mr. Selig I. Goldin, Attorney Goldin, Turner and Cates P.O. Box 1251 Gainesville, Florida 32601 Telephone: AC 904/378-1673

Mr. James C. Rinaman, Attorney Marks, Gray, Conroy and Gibbs P.O. Box 447 Jacksonville, Florida 32201 Telephone: AC 904/355-6681

#### **Executive Secretary**

Mr. Herbert Coons, Jr. Suite 110 Oakland Building 2009 Apalachee Parkway Tallahassee, Florida 32301 Telephone: AC 904/488-6685 or 488-6734

Administrative Assistant Mr. Earl Clinton Smawley III

### From the State Board

Beginning with this column, THE FLORIDA ARCHITECT will, from time to time, print information on current activities of the State Board of Architecture. The material is submitted from the Board office and any questions should be directed to that office.

#### **Recent Enforcement Activities**

Herbert Anson: This case is presently under active litigation. The charges are a result of allegations of kickbacks in connection with Cedars of Lebanon Hospital in Miami. The Board rejected the recommended order of the hearing officer under the Administrative Procedures Act, Florida Statute 120, that the charges be dismissed with prejudice. The case is currently in appeal from that order.

Michael Hrabcak: Allegations in this case stem from the construction of a shopping center in New Port Richey, Florida, in which it is alleged Mr. Hrabcak submitted false progress reports in connection with the construction loan agreement. It is alleged that \$150,000 in overpayments were made on a total project loan of 2.7 million dollars. Formal charges have been filed for violation of Florida Statute 467 and Rule 21-B. A hearing is scheduled in Tampa, Florida, September 21, 1976, to be held at Tampa International Airport.

**Raouf B. Raphael:** This case represents formal charges against a non-registered person for the practice of Architecture. Suit has been brought against Mr. Raphael for violation of Florida Statute 467 and Rule 21-B.

Clarence V. Blezard and Associates – George F. Yecko: Charges in this case stem from an American Legion Retirement Home in Lakeland, Florida, in which an unauthorized partnership contracted for architectural services. Also, it is alleged, the Florida Registered Architect sealed drawings for the project for which he did not have responsible supervisory control. Formal charges have been filed against Clarence V. Blezard and George F. Yecko for violation of Florida Statute 467 and Rule 21-B.

H. H. Johnson: It is alleged that Mr. Johnson operated a Branch Office in violation of the Rules of the Board. Formal charges have been filed against Mr. Johnson for violation of Florida Statute 467 and Rule 21-B.

### Let us help you hatch your next one.

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We can also assist you in planning for renovations or additions to present buildings. Check the Call Guide section of your white pages directory for the BIC number in your area.





### Convention Guide

Sarasota welcomes you to the FAAIA 62nd Annual Convention and Building Products Exhibit, October 7-10 at the Sarasota Hyatt House. The Convention theme of "200 PLUS" will be borne out by an outstanding array of professionals — each looking forward to coming trends in practice.

This section is your complete Convention Guide: the Program, the Speakers, the Building Product Exhibitors, a Portfolio of Sarasota architecture to be viewed on the Architectural Tour and the FAAIA Design Awards for 1976.

Conventions can be a time of relaxation and of renewal. This one promises to be both.



Van Wezel Performing Arts Hall, located north of the Hotel, where the convention seminars will be held. Designed by the Taliesin Fellowship in the late 1960's.



Hamilton Center on the New College campus of the University of South Florida, site of the Annual Awards Dinner on Friday evening. Designed by 1.M. Pei & Partners of New York City.



### Program

#### Wednesday, October 6, 1976

	Building Product Exhibits set up	
	Convention Center	
	FAAIA Executive Committe	
	Meeting (Conquistador Room)	
1:00 p.m.	AIA Chapter Planning Program (Four Flags)	

#### Thursday, October 7, 1976

	Building Product Exhibits set up until 4:00 p.m.
8:30 a.m.	AIA Chapter Planning Program (Four Flags)
10:00 a.m 6:00 p.m.	Registration (Convention Center)
10:00 a.m 2:00 p.m.	Accreditation of Delegates (Convention Center)
2:15 p.m. – 4:15 p.m.	FAAIA Board of Directors Meet-
2:15 p.m. – 4:15 p.m.	(Four Flags) FAAIA Business Seccion (Four Flags)
4:30 p.m.	Professional Program (Van Wezel Hall)
	Organization of Architectural Practice / Where Do We Go From Here – Speaker: Walter A. Netsch, FAIA
7:00 p.m.	Salute to Exhibitors – Official opening of Building Products Exhibits
Evening	(Convention Center) On your own for dinner Hospitality Suites will be open

#### Friday, October 8, 1976

8:00 a.m. – 10:00 a.m.	Coffee & Danish – visit Building Product Exhibits (Convention Center)
8:00 a.m. – 5:00 p.m.	Registration (Convention Center)
10:30 a.m. — Noon	Professional Program (Van Wezel Hall) Project Documentation Systems — Speaker: C. Herbert Wheeler, FAIA
Noon – 3:00 p.m.	Exhibitors Buffet Luncheon (Convention Center) (Cash Bar)
3:30 p.m.	Professional Program (Van Wezel Hall) Energy Conservation and the De- sign Profession — Speaker: Fred S. Dubin, P.E.
6:00 p.m. – 7:30 p.m.	Cocktail Party with Building Product Exhibitors (Convention Center)
8:00 p.m.	Architectural Awards Dinner (Hamilton Center, USF) – Speaker: John M. Johansen, FAIA, Chairman, Architectural Awards Jury Hospitality Suites

#### Saturday, October 9, 1976

8:00 a.m. — 10:00 a.m.	Coffee & Danish – visit Building Products Exhibits (Convention Center)
8:00 a.m 12:00 noon	Registration (Convention Center)
10:30 a.m. — 12:00 noon	Professional Program (Van Wezel Hall) <b>Design Trends</b> — Speaker: John M. Johansen, FAIA
12:00 noon – 2:00 p.m.	Exhibitors Buffet Luncheon (Convention Center)
2:00 p.m. 2:30 p.m. – 6:00 p.m.	Exhibits Close Architectural Tour of Sarasota (Buses depart from Hyatt House)
3:00 p.m.	Panel Discussion AIA Ethical Standards / Pro- posed Revisions (Four Flags) Moderator: Frank R. Mudano, AIA Florida Regional Director. Panel: John M. McGinty, FAIA – Robert M. Lawrence, FAIA
7:30 p.m.	Annual Banquet (Ballroom) Speaker: John M. McGinty, FAIA First Vice President Future Trends in Society – Re- sources / Energy / Consumerism / Technology – How They Ef- fect the Future of the Profes- sion

#### Sunday, October 10, 1976

10:00 a.m.	FAAIA Business Session (Four Flags)
12:00 noon	FAAIA Board of Directors Meet- ing 62nd Annual Convention Ad- journs

#### Ladies Activities

Ladies are invited to attend all the professional programs and social events as listed in the program schedule. In addition, the ladies of Sarasota have put together a few activities which will be of interest to the ladies attending the convention:

#### Friday, October 8, 1976

St. Armands Key Shopping Excursion and lunch at the Columbia Restaurant, including a fashion show. Buses will depart beginning at 9:30 a.m. and will shuttle from the Hyatt to St. Armands Key until 10:30 a.m. Buses will return to the hotel following lunch with the last shuttle departing at 3:30 p.m.

#### Saturday, October 9, 1976

A free demonstration of "Weaving and Macrame" conducted by Connie Mudano and Jackie Ferguson, beginning at 10:00 a.m. in the Four Flags Room.

For a limited number, approximately 12 ladies, a special "Dance Discovery" will be available for ladies who wish to receive instruction on dance exercises. Ladies must bring their leotards and tights.

### Speakers



#### JOHN M. McGINTY, FAIA

Jack McGintyis presently serving as First Vice President-President Elect of the AIA. He has been a principal in The McGinty Partnership, Architects, Inc., of Houston, Texas, since 1966. In addition, he is a Principal of The Crane Design Group, a joint venture firm practicing in the field of urban design and planning. lack was founder and present board member of Houston Urban Bunch, a non-profit community design center. Other civic associations indicate his wide range of interests: member, Kiwanis Club of Houston, Houston Philosophical Society, Rice University Architectural Alumni Association, Harris County Grand Jury Association, Houston Council on Human Relations, White House Fellows Association. His work within the AIA has spanned the local, state and national levels.



#### WALTER A. NETSCH, FAIA

Walter Netsch, a design partner in the Chicago office of Skidmore, Owings & Merrill, is noted for his "field theory" approach to design, an example of which is the new Sarasota Library. Netsch received his B. Arch degree from M.I.T. in 1943 and joined SOM in 1947 following three years in the Corps of Engineers. He received an Honorary D.F.A. Degree from Lawrence University in 1968. He is presently active in a number of cultural and art organizations in the Chicago area. Netsch has been a frequent lecturer and teacher at Universities across the U.S. as well as in Canada and India. He has traveled widely throughout most of the world and has had his work published in all the major architectural journals of this country and in several foreign magazines.



#### JOHN M. JOHANSEN, FAIA

John M. Johansen is one of the most widely acclaimed Architects practicing today. In the twenty seven years since he established his practice, his work has received both national and international attention for its boldness, imagination and freshness of approach. Over the years Mr. Johansen has received repeated honors and awards from the American Institute of Architects, several regional chapters of the A.I.A., the Medal of Honor from the New York Chapter of the A.I.A., the Brunner Award from the National Institute of Arts and Letters, the U.S. Department of H.E.W., and The Royal Institute of Architects of Ireland. He is a graduate of Harvard Graduate School of Design, B. Arch., 1942, M. Arch., 1943. He holds an Honorary Doctorate of Fine Arts, University of Maryland 1965 and an Honorary Doctorate of Fine Arts, Clark University, 1970.



#### C. HERBERT WHEELER, JR., FAIA C. Herbert Wheeler Jr., is

an Architect and Professor of Architectural Engineering, Pennsylvania State University. Professor Wheeler received his B.S. (1937) in Architecture from the University of Pennsylvania and M.S. (1940) in Architecture from M.I.T. Prior to joining the Curtiss-Wright Corporation in 1958, he held a variety of architectural design and managing engineer positions responsible for the structure of industrial and commercial buildings. In 1964, he went to Pennsylvania State University. He was Director of Research Projects on Emerging Techniques of Architectural Practice. Among his many professional activities throughout North America, he was an active member in 1972-1975 of the AIA National Office Practice Committee and the Accreditation of A & E programs.



#### FRED S. DUBIN, PE

Fred Dubin is President of Dubin-Mindell-Bloome Associates, P.C., Consulting Engineers and is the Managing Partner of Fred S. Dubin Associates, International. He received his BSME from Carnegie Institute of Technology in 1935 and is a registered Professional engineer in 25 states. He has been adjunct. Professor at Columbia University School of Architecture, Visiting Professor at University of Southern California School of Architecture and guest lecturer at 20 other schools. He is currently Consultant to AIA Energy Task Force, AIA Research Corporation on Energy Matters and has participated in many Solar Energy and Energy Conservation conferences.

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WOMEN'S ARCHITECTURAL LEAGUE OF The Broward County Chapter, AIA

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#### Drohlich Building (late 1960's) Edward J. Seibert, Architect

An office building of modular construction, stucco on concrete block.





Chamber of Commerce (early 1950's) Victor Lundy, FAIA, Architect

An early example of the laminated wood structures for which Lundy was noted. Distinguished by a bright Oriental tile roof.

#### Steinmetz Studio (early 1950's) Paul Rudolph, FAIA, Architect

An early commercial structure designed by Rudolph still occupied by the client and unchanged from the original construction.

### Sarasota Retrospect

Among all the cities in Florida, perhaps Sarasota alone comes to mind as the one city possessing a significant heritage of contemporary architectural works. This heritage springs from a brief moment in time — the turbulent decade following the War — when pent-up creative energies were released in an outpouring of buildings, several of which today rank as classics.

Paul Rudolph was the primary wellspring of this creativity, followed by Victor Lundy. These two left behind not only a heritage of work but of younger architects whose career, begun in their offices, flourishes today in Sarasota and other parts of Florida.

Paul Rudolph, interviewed recently in his New York office, spoke of his early days in Sarasota: "It was a most important period for myself – an illuminating period. The work gave me a feeling for materials that I might not have gotten anywhere else, also, because of working with house clients I learned to deal with people. This perhaps is the best training of all for a young architect."

The buildings shown in this section are scheduled to be seen on the Convention architectural tour. They are representive of architecture in Sarasota but there are other buildings of design quality or historical interest which should be visited for a complete understanding of this unique area.

Time, in many cases, has not treated these buildings well. Many are not properly maintained, some have had additions which are not of the same genre as the original. Asked about changes and additions which have altered his buildings, Rudolph replied: "I resent the changes very deeply. Change is an implied part of the life of a building, but the way in which it is accomplished is important. There must be an understanding of what was the original intent."





Scott Building (late 1950's) William Rupp and Joseph Farrell, Architects

An early experimental use of preeast concrete featuring details of an oriental character. The building has been altered from its original state.



#### Galloway's Showroom (late 1950's) Victor Lundy, FAIA, Architect

A dramatic laminated wood structure with glass enclosure. Several of the glass panels have been filled in and the building is presently vacant. First City Federal Savings (1975) Jack West, Architect

A concrete structure featuring massive cantilevered lattices, Winner of a 1976 Gulf Coast Chapter award for Architectural Merit.

#### Sarasota High School (1958) Paul Rudolph, FAIA, Architect

An early example of Rudolph "massive" concrete structure, today much altered by glass walls enclosed and light scopes closed off. "This building is intended to suggest the uniqueness of the Florida climate through carefully arranged modular sun shields and interior ventilating and lighting scopes." Winner of a National AIA Award.









#### St. Paul's Lutheran Church Victor Lundy, FAIA, Architect

Sanctuary (1968) Concrete structural walls with a tent-like roof of wood on steel cables suspended from a 139 foot free span truss.

### Assembly Building and Office Building (1950's)

Two more examples of the Lundy laminated wood structure with broad wallkways on each side of the enclosed space.

#### Paulk Medical Building (1961) Bert Brosmith, Architect

A modular concrete block structure which was designed as the first phase of a proposed medical complex, never realized.

### Sarasota Retrospect



WW Stranger

#### Riverview High School (1957) Paul Rudolph, FAIA, Architect

The first large scale public structure by Rudolph in Sarasota, designed as a slender steel framework with horizontal sunshades over glass walls. Glass roof monitors have been removed and the building altered for air conditioning. A new addition has been completed to the west.





#### Greenhouse Restaurant (1976) Zoller-Abbott, Architects

A modular glass structure of light framing set in a jungle. Winner of 1976 Gulf Coast Chapter and FAAIA Awards for Architectural Merit.

#### Sanderling Beach Club (1952) Paul Rudolph, FAIA, Architect

Bent plywood vaults and slender wood columns created a light structure well suited to its ocean front site. Standing today virtually unchanged from the original construction.







Residence for Mr. & Mrs. David Cohen (1952) Paul Rudolph, FAIA, Architect

An outstanding example of Rudolph's early residential work, still occupied by the original owners. The house is in excellent repair and almost unchanged. Winner of Record House Award in 1956.

#### Healy Guest House (cocoon house) (1949) Twitchell/Rudolph, Architects

An exercise in tension roof structure, one of the most famous of Rudolph's early designs and winner of numerous awards. Unoccupied at present, the building is still in its original form.

#### Siesta Key Chapel (1975) Frank Folsum Smith & James Holliday, Architects

A rustic structure of heavy wood construction nestled among trees. A winner of 1976 Gulf Coast Chapter Award for Architectural Merit and 1976 FAAIA Honorable Mention Design Award.

#### Sandy Cove Condominium (late 1960's) Frank Folsum Smith, Architects

A residential project of intimate scale built around an interior lake. Two story units accented by a low rise tower. Winner of an FAAIA Honor Award in 1970.





The fascinating yearly process of selecting architectural design awards was handled this year with aplomb by a distinguished jury who themselves are recognized for their design accomplishments: Walter A. Netsch, FAIA of SOM, Chicago, John M. Johansen, FAIA of New York, and Henry M. Cobb, FAIA of I.M. Pei & Partners, New York.

A design awards program is a positive action – a recognition of excellence. This years jury felt that the overall quality of the work submitted was very high - a fact reflected in the unusually large number of awards given. They felt that encouragement should be given to all architects whose work had good qualities deserving of recognition. The jury could not draw too tight a line, refusing to let numbers arbitrate design excellence.

In addition to design qualities considered in selecting awards, the jury was cognizant of such factors as building siting, the appropriateness of materials, function of plan and, in keeping with the times, potential for energy savings. Awards were not limited by building type although some fared better than others. The jury felt institutional buildings tended to be unresponsive to human scale and needs. No high rise apartment building was chosen. It was the juries' opinion that this building type still has not been very well solved, not just in Florida but all across the country.

Herein then are the choices which represent the best of Florida architecture for 1976.

**Architectural Design Awards** 



Private Residence Martin County, Florida

ARCHITECT: Peter Jefferson LANDSCAPE ARCHITECT: Frederic B. Stresau

The best house among the entries. It speaks of the complexity of life with a healthy simplicity, not mannered. Fine use of the wood vernacular in the way of early Florida homes.









Peter Jefferson, AIA







Jacksonville Jewish Center Jacksonville, Florida

ARCHITECTS: Freedman/Clements/Rumpel ENGINEERS: Morales & Shumer Structural Wilder Associates Mechanical/Electrical GENERAL CONTRACTOR: Daniel Construction of Florida OWNER: Jacksonville Jewish Center

The best of the non-residential projects. A marvelous plan with interpenetration and relationship of interior spaces, Pleasing building mass and masterful site plan. The jury hopes that the sun doesn't bake through the sky-lights.

Norman H. Freedman, AIA



James E. Clements, AIA



Peter L. Rumpel, AIA



Rio Mar Rio Grande, Puerto Rico

ARCHITECT: Robert Bradford Browne ENGINEERS: Capacete-Martin & Associates LANDSCAPE ARCHITECTS: Edward D. Stone, Jr. & Associates OWNER: Rio Mar Condominiums, Inc. GENERAL CONTRACTOR: Rio Mar Construction Co., Inc.

A beautiful setting and massing reminiscent of Mediterranean hill towns. The project succeeds in solving a complex effort and is exceptionally well done for this new life style.





Robert Bradford Browne, AIA





#### Ocean Pines Yacht Club Ocean City, Maryland

ARCHITECT: Robert Bradford Browne INTERIOR DESIGNERS: Sally Kintzing & James Merrick Smith OWNER: Boise Cascade Recreation Community Corp. GENERAL CONTRACTOR: Crist Stuart Associates, Inc.

The new Newport – mannerest architecture with great scale and polish. Quiet, fragmentary pattern of the site plan can accept ritual formalism. However, one juror termed the building 'out of date'.





Robert Bradford Browne, AIA



Rayburn Swim & Tennis Club Sam Rayburn, Texas

ARCHITECT: Robert Bradford Browne ENGINEERS: George Jiri Hladik Structural Severud-Perrone-Strum-Bandel Structural Cable Sasnett Engineering, Inc. Mechanical/Electrical LANDSCAPE ARCHITECTS: Edward D. Stone, Jr. & Associates OWNER: American Lakes & Land Company GENERAL CONTRACTOR: Temple Associates, Inc.

The best project of a specialized solution using natural materials in a technologically advanced manner. Good plan with excellent resolution of structure and program. The geometry of the pool shows the wooded site to advantage.



Robert Bradford Browne, AIA









### Merit Award

#### Borroto Residence Key Biscayne, Florida

ARCHITECTS: Borroto & Lee, Architects and Planners LANDSCAPING: Borroto & Lee, Architects and Planners OWNER: Wilfredo Borroto GENERAL CONTRACTOR: Wilfredo Borroto

A straightforward restatement of a modern Florida house using standard materials common to the area. Works well in its suburban neighborhood.

### Merit Award

Greenhouse Restaurant Sarasota, Florida

ARCHITECTS: Zoller-Abbott Architects/Planners LANDSCAPE & INTERIOR DESIGN: Zoller-Abbott Architects/Planners OWNER: Governor and Mrs. Hugh Gregg GENERAL CONTRACTOR: Beall, Pierce, Inc.

A good plan with intimate breakdown of spaces for dining. The large glass walls work well for an evening operation but would be questionable for daylight hours. A specialized scheme with excellent indoor/outdoor visual relationships.

### Merit Award

Community Center Lauderhill, Florida

ARCHITECT: Roy D. Smith ENGINEERS: Bertram S. Warshaw & Associates INTERIORS: Office of the Architect Paola D. Smith LANDSCAPE ARCHITECTS: Stresau, Smith & Steward OWNER: S & R Of Inverrary CONTRACTOR: Harry T. Jones Construction Co.

The space frame is a good use of technology as a sun roof, a unifying element for the project. A good plan and community oriented solution.

### Merit Award

Vacation House Florida West Coast

ARCHITECT: Edward J. Seibert CONTRACTOR: Warren Beale

A pragmatic profile offering excellent natural ventilation and adaptation to site. However the jury felt the shutters, in color and shape, were a distracting element.











Dunehouses Atlantic Beach, Florida

ARCHITECT: William Morgan Architects GENERAL CONTRACTOR: Ross Construction Company

Sophisticated hedonism and a great place to get lost in. An interesting construction technique which deserves further exploration. A strong contrast in siting between this and adjacent structures.

### Honorable Mention

Miami Police Department Miami, Florida

ARCHITECTS: Pancoast Architects Bouterse Borrelli Albaisa Architects Planners Inc. GENERAL CONTRACTOR: A.D.H. Builders

A difficult institutional problem tackled with vigor and logic, with some concern expressed over the relationship of the parking structure. A good beginning for a future complex of governmental buildings.

### Honorable Mention

Hideaway Mandarin, Florida

ARCHITECT: Boyer & Boyer GENERAL CONTRACTOR: George Longino

An excellent relation of solution, interior and site into a complete whole. Possibly the most totally consistent and complete of all the projects viewed.

Siesta Key Chapel Sarasota, Florida

ARCHITECTS: Frank Folsom Smith James B. Holliday CONTRACTOR: Ron A. Royal, Inc.

An unpretentious, straightforward, fine entry. The use of wood is unsophisticated but well detailed and well adapted to the site and use of the building.

### Honorable Mention

Architects Office Miami, Florida

ARCHITECT: Charles Harrison Pawley CONTRACTOR: Lewis E. Weaver

An excellent recycling of a warehouse space into an office. Interior design very well done and carried out with great efficiency and consistency. A good place to work.

### Honorable Mention

Apogee Townhouses Miami, Florida

ARCHITECTS: Joint Venture Charles M. Sieger Denis E. Arden Robert Altman GENERAL CONTRACTOR: Hammer Construction/ Waite Construction

Good plans well worked out to give great open interior spaces, realizing that such openness would not be desired by all people. Exterior treatment did not measure up as well as interiors.









Cypress Place Office Complex Ft. Lauderdale, Florida

ARCHITECT: Oscar Handle CONTRACTOR: John Dec

A pleasing office complex in wood, creating a modest nonhostile environment. Not, however, a universally applicable solution to office design.

### Honorable Mention

Valencia Community College Orlando, Florida

ARCHITECT: Reynolds, Smith and Hills, Architects-Engineers-Planners, Inc. GENERAL CONTRACTOR: Williams Development Company

A well executed multi-use educational facility, designed as a collection of parts with a way of moving through. The jury felt the interiors did not match the quality of the exterior.

### Honorable Mention

Arbor Office Center Clearwater, Florida

ARCHITECT: Rowe Holmes Associates Architects, Inc. GENERAL CONTRACTOR: Proefke Nielsen Construction Co.

The ground level is an elegant mixture of high and low building masses. The buildings work well together and the plaza is well integrated with the existing trees. However, the jury expressed disappointment in the pedestrian quality of the main building itself.





Kearsarge Woods Resort Condominium North Conway, New Hampshire

ARCHITECTS: Baldwin & Sackman BUILDER: Mara Development Corporation

A lovely site and placing of buildings, very good plans and a great use of wood, though perhaps a bit overdesigned. Interior spaces are very well treated.

### Honorable Mention

The Loading Dock Restaurant Tampa, Florida

ARCHITECT: Rowe Holmes Associates Architects, Inc. GENERAL CONTRACTOR: Fred Curtis, Inc.

A good job of creating a dining space in a portion of an old downtown warehouse. Interior design, with a mixture of old and new, is well done.





An architect is many men. He is a man of the arts. Because of his artistic skills and vital awareness, he is a man most important to his community. It is the duty of an architect to focus his attention on the pulse of that community – its urban planning, educational opportunities, good government. It is the responsibility of the architect to be involved, to express himself, to lead the way to see creative ideas become part of major community decisions.

# PPG REFLECTIVE GLASS HELPED A 65-YEAR-OLD BUILDING RECAPTURE ITS YOUTH.

Like many buildings of its vintage, the Mills Building in El Paso, Texas, was architecturally priceless but seemed economically worthless. Built in the Louis Sullivan style, it was a local landmark. As it got up in years, it went down in value, and a wrecker's ball loomed large in its future.

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They gutted the building and completely refurbished the inside. On the outside, they used PPG



<u>Solarcool</u>\* Bronze reflective glass and matching spandrels. But they did it respectfully and preserved the building's architectural integrity.

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Owner: Pinehurst Properties, Inc. Architect: Greener & Sumner, Architects, Inc., Dallas



### FUNDAMENTALS OF AUDIO VISUAL CONTINUED

The audience area should be properly lighted to avoid reflections or ambient light problems. Better visual acuity is maintained when the lighting is controlled to prevent glare, but allow illumination for any particular task. Ideally, subdued light surrounds the screen when in use since rear projection screens perform best in lighted rooms.

Figure I demonstrates a typical rear projection facility and a proper seating area. Notice in the section view, a pull down screen is used as well as the rear projection screen. This would most generally be recommended to allow for use of an overhead projector. The tie back requirement is necessary to eliminate keystoning.

#### Remote Control Systems

There are several possible answers to the auestion of remote controls for audio visual equipment. For a sophisticated conference or board room, a custom made portable pedestal for lights, electric screen, projection equipment, audio, and intercom may be the best solution; while in a simple training room, perhaps a wall switch for power and a remote control jack for a slide projector may suffice. Again, it is essential that the type of equipment which will ultimately be used in the room be known before recommending the remote control system.

#### Summary

Audio Visual Installations are no longer limited to the highly sophisticated multi-million dollar corporation board room. Training rooms, conference rooms as well as corporate board rooms are communications centers which should use all available communication tools. Audio Visual equipment and techniques offer the best answers to communication problems and are widely accepted as the most effective communication tools.

To insure your client of the most efficient and effective communication center, complete information should be studied regarding audio visual design principles for his particular installation. This information can be obtained from many books written on the subject, partially from manufacturers brochures or from a professional audio visual design consultant. You owe it to yourself as well as to your client to design a communications center that will facilitate communicating. Architectural Products & Professional Services

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## Buildings



West Side Skill Center, Jacksonville

A new facility for the West Side Skill Center, School No. 280, for the Duval County School Board, is presently out for construction bids from the architects, Willis and Veenstra. The project includes specially designed areas for forty seven different kinds of instruction ranging from truck maintenance and construction trades to food service, fashion design and cosmetology. The design intent is to upgrade the image of traditional vocationaltechnical schools.



USF College of Business Administration

Rowe Holmes Associates Architects have designed this building currently under construction on the USF campus in Tampa. It includes a 500 seat teaching auditorium, general classrooms, faculty offices, administrative offices and student and faculty lounges opening onto a three story open atrium. The bermed parti has produced the most energy efficient building ever built at The University of South Florida with 2.5 times more square footage of enclosed conditioned space per ton of air conditioning than any previous building on campus.

### Letters

Dear Mr. Totty:

I read with much interest the article by Ms. Joan Jefferson on "How Will Your Building Burn" in the July/August issue of your fine magazine.

Unfortunately, Ms. Jefferson is correct in pointing out the lack of compatibility and uniformity between the "patchwork" fire prevention codes used in numerous areas throughout Florida, including the State Fire Marshal's Office, and the building codes generally enforced throughout the state.

The Board of Building Codes and Standards has recommended that some uniformity can be achieved . . . indeed must be achieved in Fire Prevention Codes and Building Codes, however, the legislature has only adopted an Interim Code which includes all the codes in use throughout the state in 1974. This only served to require every governmental entity to have a code, not provide needed uniformity of basic requirements. We continue to work towards adoption of a minimum building code that can be used by the architect, engineer, and building community alike to assure safe design and practical regulation for both structural and fire safety. The fire service does not, however, want their provisions to be the same as the building code regulations, since they feel building codes are not adequate. This is an erroneous philosophy, since building codes now have companion fire prevention codes, and those codes deal in detail with high rise structures, open atriums, windowless structures, and numerous other complex new techniques.

Of significance, however, is the fact that architects must be more active in the code process; on the local, state, and model code level. We need your expertise, and your assistance on the political level, for whether we like it or not, the political interests of suppliers, and the individuality of geographic regions of our state have influenced todays' code status more than any other factors. It will continue to do so until your profession, as well as others so mutually affected, take the time to help us improve it for the benefit of all.

Sincerely.

Thomas M. Moses, Chairman Florida Board of Building Codes and Standards

#### The following letter to AIA Director Frank Mudano is in comment on the proposed changes to the ethical standards.

Dear Frank:

Carl Gerken indicated it would be in order for us to write to you on the subject of the new ethics. I find the August JOURNAL has a lot of good stuff in it. I can add little, but here goes.

For generations we have lived under an umbrella held by the general contractor. Our every habit and document has derived from this condition. The nice umbrella has been folded and put away. Now we have a world of broker contractors and construction management. "Heery" was right – our General Conditions do less than good service for these jobs. Now that the rain is falling, we need everything from raingear to snorkels to survive. It would appear that some retreading and some collaborating are in order. Available consultants to step in and instruct us on the requirements of documents for the new contracts, or a full collaborator to deliver construction

management at a fee, and award several contracts. At least the umbrella could be reestablished and in our hands.

New ethics will follow new methods but the new methods need not give up our "professional disinterestedness" as a stock in trade.

I would divide advertising into three major forms and purposes. (1) Specification advertising provides the buyer with valuable information he can keep against the day of decision and purchase. (2) Selection advertising announces and displays the existence and character of products with an eye to establishing the need for the product and its source of supply. (3) Triphammer advertising using direct and subliminal constant reminder of a brand name for impulse buying.

Frankly, I can see a well limited type one for architects, but type two should be institutionalized (AIA), and type three for us would be demeaning and has no place. Any advertising which infers that there is a "best" architect is destructive of the profession. Advertising that instructs as to experience, viewpoints, interest, etc., could be useful to the buyer.

Yours truly, Francis R. Walton, FAIA

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The general election this November will find the following proposed amendment to the Florida Constitution on the ballot:

"Proposes an amendment to Article VII of the State Constitution to provide a new Section 16 which authorizes the issuance of revenue bonds to finance or refinance housing and related facilities in Florida, secured primarily by pledged revenues at least equal to the annual bond payments. Limiting the bonds which may be outstanding in one fiscal year, to \$100,000,000."

Passage of this amendment will have a great effect on both the architectural profession and the building industry. The following analysis of the proposal is presented for your information. Further information may be obtained from: "Homes for You", 1720 S. Gadsden Street, Tallahassee, Florida 32302.

### Florida Housing Finance Agency

An Analysis by John J. Koelemij Chairman, Florida Council on State Housing Goals

By creating a Housing Finance Agency, the State of Florida joins some 39 other states in providing an institution that will act as a conduit for federal monies that would not otherwise be available to Florida for the purpose of financing housing for low, moderate and middle income families. The Agency is designed to issue bonds and the resultant funds would then be available for use by a state agency in the purchase of mortgages, fully insured by the federal government under under existing FHA or other HUD programs. A constitutional amendment must pass on Nov. 2 to allow the state to sell the revenue bonds necessary to fund the agency.

The mortgages would be purchased from mortgage banking firms, savings and loan institutions or any other recognized lender which is authorized to do business with FHA. In effect, the FHA insurance guarantees the state against any project failures and possible foreclosure results risks. FHA will pay, in cash, any loss up to and including the total amount of the outstanding balance of the mortgage.

The holder of the mortgage, be it a financial institution or a Housing Finance Agency is thus fully protected. It is important to note that these funds will not come from state tax sources, but rather will be funded out of the FHA insurance fund and/or the Mortgage Insurance fund. These monies are collected at the rate of 1/2 percent of the balance of the mortgage monthly, and are kept in a separate fund from which the payments are made in the event of foreclosure. What this means is that tax dollars are not involved at all, whether from State or federal sources.

Congress has authorized HUD to provide insurance on any bonds issued by a Housing Finance Agency because of the condition of the bond market last year. The bonds will thus, in a sense, be almost like government bonds because the insurance on the mortgage not only will make them more marketable but will result in a lower cost or interest rate.

The financial institutions will originate the loans with their customers (private builders) and the Agency will act as a clearing house for these project loans. In practice, the loans will first be processed by the Agency, sent to FHA to determine feasibility and the ability of the sponsor to perform and this information will then be heavily weighed by the lender before it would make a commitment to deal with the sponsor.

Finally, the Agency would agree to purchase the loan from the financial institution. The project itself would carry the current approved interest rates. At the present time this rate is 9% for FHA projects. The Finance Agency, thus, would in effect receive a somewhat higher rate of interest than it might be expected to pay for its bonds. This would give the Agency income with which to pay its operating expenses. This is much like the FHA which operates from the fees it receives from applications on mortgages and other business done through its offices.

Florida's Housing Finance Agency would not deal with the problemplagued public housing projects similar to those in the areas of New York and St. Louis. The approach to public housing has changed considerably in recent years and there is no longer the idea that large housing complexes are the best way to house citizens in big cities.

"The housing needs of the people will never be fulfilled in Florida unless we act with greater determination in combining the efforts of state government, of private industry and of the construction trades in a more comprehensive way" Governor Ruben Askew

The Housing Finance Agency is expected to need some appropriation to get started. From that point on the agency will be self-supporting.

Another question which has been raised about Housing Finance Agencies is will they become a burden on the taxpayers. Any losses suffered because of the failure of a project are covered by a special mortgage insurance fund which is paid for by all of the existing and future projects insured by FHA. This mortgage fund has a substantial balance at the present time and even though the housing industry has gone through drastic periods of recession, it remains in solid financial condition. Also, all homes or projects built under this program will be taxed at their full value just the same as other properties, unlike public housing projects which are tax exempt.

The question has been asked: Why should Florida become involved in providing housing for low and moderate income families when some of the undertakings have been failures in the big cities like Detroit, Washington, and Chicago? The answer is that some of the big-city programs were intentionally high-risk under the acts of the Housing Laws of the U.S. which were used to finance projects. In the troubled times of the 1960's, inner-city loans for housing projects were imprudently made and rehabilitated housing units were financed, sold and abandoned, creating severe blighted areas. This process demonstrated that government cannot move people where they do not want to live without dire social disruptions and the inherent consequences.

The Florida Housing Finance Agency is equipped with safeguards to protect against the pitfalls of the past. The finance agency will only deal with properly-recognized lending institutions in the state of Florida and all project sponsors will be screened to further maintain the credibility of the agency.

The Housing Finance Agency could prove to be an effective and meaningful vehicle in meeting the state's housing needs — especially in light of the rapidly increasing land-labor-material-and-financing costs which has priced a decent, sanitary home beyond the reach of far too many Floridians. This program can be used for any type of housing — single or multi-family as long as it serves the low, moderate and middle income families.

Finally, the Housing Finance Agency creates an opportunity for a private/public partnership in the huge job of housing Floridians. Developers and builders working with private lending institutions through a Housing Finance Agency can be a new-found formula for the steady pace of housing production needed to provide shelter for a growing population.



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