Gory will go to any heights for you.

The versatility of Gory Roof Tile is almost limitless.

Available in a wide variety of shapes, sizes, colors and finishes, Gory Tile will enhance the aesthetic appearance of whatever you have on your drawing board.

Innovative architects such as Robert Swedroe, AIA, who designed the projects pictured here, know of Gory's unsurpassed practicality and durability. They know it's fireproof, resistant to hurricane force wind and rain, insect and rot-proof, and a natural insulator.

So whether your plans call for a single-story residence or a skyscraper, Gory will help you reach your heights.

For color samples, descriptive literature and specification sheets, write or call Gory Roof Tile.

1773 Northeast 205th Street, North Miami, Florida 33179. (305) 651-761.

4627 Parkway Commerce Boulevard, Orlando, Florida 32834. (305) 291-2826. In Florida (800) 432-1021.
BEAUTY IN BLOCK®
Architectural Masonry Units

CLEARWATER CONCRETE INDUSTRIES
The Concrete People

Post Office Box 5227
Clearwater, Florida 33755
Call Kurt Evers or Lance Juett at 813-443-2635
For any architectural block requirements
Your inquiry will be promptly answered.
Shipping statewide.
BruningCAD: YOUR PARTNER IN DESIGN SOLUTIONS

At BruningCAD, our customers are our partners... working together as a team to effectively meet the challenges of computer aided design. Together, we have developed the most innovative and productive CAD system... a union of state-of-the-art hardware and comprehensive, understandable and completely interactive software... over 800 systems in use worldwide.

BruningCAD is backed by the Bruning heritage of over 86 years of close customer involvement, with a successful track record of innovative accomplishments as the leader in the field.

Find out how BruningCAD systems can work for you - call or write

BruningCAD

Home Office: 6111 E. Skelly Drive / Tulsa, Oklahoma 74123 / 918/663-5291
Florida Sales Office: 715 Lake Eleanor Drive / Orlando, Florida 32809 / 305/855-7121

Bruning and BruningCAD are registered trademarks of ANI International, Inc.
Exclusive Uni-decor™* Paving Stones when only the finest will do

Durable, decorative, maintenance free and virtually indestructible. Available in a multitude of shapes and colors, all Uni paving products meet or exceed ASTM-C-936 minimum 8000 psi, maximum 5% absorption. Write for more information or call (305) 844-5202.

*Uni-decor® U.S. Patent No. 4,128,357  Canadian Patent No. 1,039,994

Paver Systems
P.O. Box 10027, Riviera Beach, Fl. 33404
4700 Dyer Blvd., West Palm Beach, Florida
Call (305) 844-5202 for a complimentary consultation

Member, UNI-GROUP, North America

Please send information to:

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td></td>
</tr>
<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>City</td>
<td></td>
</tr>
<tr>
<td>State</td>
<td>Zip</td>
</tr>
<tr>
<td>Phone</td>
<td></td>
</tr>
</tbody>
</table>
September/October, 1984
Volume 31, Number 5

Features
11 Roofing Consultants: The Help An Architect Needs D. B. Young
17 The Architect as Filmmaker Wiley Tillman
21 Ralph Choeff: Designing High Tech Stores That Sell Diane Greer
32 The Colegio De Arquitectos At San German Jorge Rigau
37 Mr. Would-B-Architect Needs A Corporate Image Doug Gooch
42 1984 Unbuilt Design Awards
54 Architects Have an Identity Crisis George A. Allen, CAE

Departments
8 Editorial
13 News
53 Product News
54 Viewpoint
Once you start using VELUX roof windows, it's difficult to stop.

With over 40 years experience specializing in roof windows and working closely with architects around the world, we've learned a thing or two. In terms of design, function, ease of installation, weather tightness and the availability of a complete program of options, including special glazings, you could not ask for more. Economically priced from about $200 to $500, they conform to all major building codes and may be used in passive solar applications.

VELUX. The world leader in roof windows and skylights!
Harper and Shuman and CFMS
Consider the Advantages...

- The most comprehensive, fully integrated computer-based financial management system available to architectural and engineering firms.
- A company with 10 years' experience serving nearly 400 design firms throughout the United States and Canada.
- Skilled financial management specialists working with you to meet specific needs of your firm.
- Sponsored by AIA and endorsed by NSPE/PEPP
- A broad range of products and service options from a national time-sharing service to a variety of standalone systems utilizing in-house equipment from selected microcomputers to DEC/VAX and Prime.

For all the facts on the Harper and Shuman/CFMS advantages, call us today at 617-492-4410.

Harper and Shuman, Inc.
68 Moulton Street
Cambridge, MA 02138
617-492-4410

CFMS is a Registered Trademark, jointly owned by Harper and Shuman, Inc. and the American Institute of Architects Service Corporation.
EDITORIAL

"On behalf of His Royal Highness, Prince Sultan Bin Abdulaziz, Second Deputy Premier and Minister of Defense and Aviation, I am pleased to welcome you to the Kingdom of Saudi Arabia."

Major General Said Yousef Amin
Director of International Airports Projects

With this greeting I embarked upon one of the most interesting and exciting weeks of my life. I was privileged to be one of 25 magazine editors who spent four days in Saudi Arabia on an International Airports Projects press tour. The magazines represented were all within the building trades industry and only five were architectural journals. Our tour was sponsored jointly by Owens-Corning Fiberglas and the government of Saudi Arabia, and it was a first class trip from beginning to end. The purpose of our journey was to view the two new international airports — King Abdulaziz International Airport with its Haj Terminal at Jeddah and King Khaled International Airport in Riyadh. In addition, however, we visited the mountain area of Al Abha and were provided a sumptuous tent lunch by the Emir of the Region: we visited the National Commercial Bank in Jeddah which is another SOM project, several hospitals and a very modern television station.

The most important event in the modern history of Saudi Arabia was the discovery of oil in the 1930’s. Oil wealth made possible rapid economic and social development, which began in earnest in the 1960’s and accelerated spectacularly in the 1970’s. Today Saudi Arabia is a land of great wealth and modest technology. The latter is being dealt with by the importation of British, American and European personnel to run airport, medical and scientific facilities until such time as the Saudi’s are trained to do so. As a consequence, one sees few Saudi’s on any tour of “modern” facilities.

The role of Owens-Corning Fiberglas and Owens-Corning Saudi in the construction of the two international airports was an interesting one. For the Haj Terminal at King Abdulaziz IA they produced a fiberglass fabric coated with teflon which the Architects Skidmore, Owings and Merrill selected for its high strength (which I can attest to because it supported the weight of our entire group walking on it), weather resistance, long life, reflective properties and aesthetic suitability.

The Haj Terminal at King Abdulaziz IA is in Jeddah, only forty miles from the Holy City of Mecca. For seventy days each year, Moslems from around the world travel to Mecca for the Haj, or pilgrimage. A facility had to be designed and built that would handle the enormous numbers of hajis, sometimes as many as 5,000 per hour.

For architects Skidmore, Owings and Merrill, the challenge was to create a sheltered space to protect pilgrims from desert heat while providing a spiritual transition from traveler to haji. Owens-Corning Saudi, an OC affiliate, was selected as the Design/Build Contractor for a system of 210 identical fiberglass fabric "tents" covering an area 25 percent greater than the pentagon. Each 9,000 square foot unit is suspended 66 to 110 feet above the terminal floor, shaped and supported by steel cables attached to 150 foot pylons made in France.

The translucent fabric reflects 75 percent of solar radiation, minimizing heat gain. This reflectance, combined with air circulation and a natural venti effect caused by perpetual desert winds, keeps temperatures in the 80 degree range, even when it’s 120 degrees outside.

Inland from Jeddah is the City of Riyadh, whose King Khaled International Airport was designed by Hellmuth, Obata and Kassabaum. Many elements of the California Energy Code were used to set the performance standard in this airport which was designed to exacting energy standards. The architecture of the four passenger terminals, the Royal Pavilion and the Mosque integrates thermally efficient technology into a complex planned to serve 15 million passengers annually by the year 2000.

The International Airports Projects in the Kingdom of Saudi Arabia is the product of an intriguing combination of rapid development, exciting design and far-reaching technology. Saudi Arabia is a country that is trying desperately to move into the twenty-first century prepared to meet the needs of its people. As I traveled throughout the Kingdom and saw the vast numbers of Americans employed in every possible profession, I was very proud that the U.S has been there to help them take big giant step forward. Diane D. Greer
Streamlined oblong information kiosks finished with glass interlaminated plastic complement the architecture of King Khalid's public terminals. Photo by Gregory Murphy © 1984.

Owens-Corning supplied and oversaw installation of the infield wood floor, tripartite wall coverings and bronze soft panelling that help create the luxurious feeling in a VIP lounge in KKIA. Photo courtesy of Owens-Corning-Fiberglass.

The centerpiece of King Khalid International Airport, the hexagonal Mosque is flanked by triangular terminal buildings having 30-60 degree angles. Not only are these angles basic to traditional Moslem design, but they also give aircraft the maximum maneuverability between buildings at the 70,000 acre airport. Photo by Gregory Murphy © 1984.

The interior of the Mosque at King Khalid International Airport. Photo by Robert Azzi for the West Corporation 1983.

The His Terminal at King Abdulaziz International Airport provides a view for the modern pilgrims surrounding Mecca. Design, fabrication and installation of the 5.6 million square feet of fabric roof was completed four months ahead of schedule. Photo courtesy of Owens-Corning Fiberglas.
Florida Keys Coral, unique to South Florida, gives a distinct character to any building or garden. We can cut Coral to your specifications, for architectural mouldings, arches, columns & furnishings. Our Florida Keys Coral. A Native.

**CMI Craftsmen Masonry Incorporated**
Natural Stone Supply
1995 N.W. 16 Street, Pompano Beach
(305) 974-1736
Celebrating Our 20th Year!
Coral Keys Stone Cutting □ Natural Stone
Sales & Installation □ Majestic Fireplace Distributor

---

For more information about Kohler Plumbing Products see these Kohler distributors:

**Lawrence Plumbing Supply Company**
31 S.W. 57th Avenue
Miami, Florida 33144
(305) 266-1571

405 N. Flagler Avenue
Homestead, Florida 33030
(305) 248-7020

8940 S.W. 129th Terrace
Miami, FL 33176
(305) 251-7022

---

**THE COMPETITION CAN'T BEAR OUR COMPETITIVE PRICES.**

---

**GENERAL ELEVATOR**
For complete information call: 1-800-452-8661

See us at the Fall Design Conference, PGA National,
Booths 22 and 23.

---

[Image of a building]
Now Kohler brings high fashion to new heights. With the beautiful Kingston Set™. It's a lavatory, urinal and toilet that's designed to be installed together in your commercial and public buildings. It's a trio of Kohler products that gives washrooms a consistent, coordinated look.

Because they're three of a kind. All have the same sleek cosmopolitan styling. All are up, up and away, wall-hung to ease cleaning. All are made of durable vitreous china. But above all, The Set is available in the boldest colors around town: Swiss Chocolate (shown), Parchment, Country Grey, Black Black, Mexican Sand, French Vanilla and White.

Look into the new Kingston Set. Its style/color coordination gives you the key to the executive washroom. See us for more information on this and all Kohler products for kitchen, bath and powder room.
Who Gets 15,000 Calls A Day, And Answers Every One?

FLORIDA LIBRARIES

COUNCIL FOR FLORIDA LIBRARIES

We Do More Than Just the Books at Your Library

WE INVITE YOU TO VISIT OUR NEW MODERN FACILITIES

WHEELER WALKER Inc.

REPRODUCTION SPECIALISTS

* BLUEPRINTS
* PHOTOSTATS
* PHOTO MURALS
* OFFSET PRINTING
* SURVEYING EQUIPMENT
* MOUNTING & LAMINATING
* PRECISION PHOTOGRAPHY
* DRAFTING ROOM FURNITURE
* ARCHITECTS & ENGINEERS SUPPLIES
* DIAZO PRINTING EQUIPMENT & SUPPLIES

1301 N.W. 27th AVENUE MIAMI, FLORIDA 33125

Phone (305) 635-6432

AWNINGS of distinction

AWNINGS
SAVE ENERGY

residential
commercial
industrial

custom design, fabrication, installation member I.F.A.I.

AWNINGS BY JAY

(305) 844-4444
ROOFING CONSULTANTS:
THE HELP AN ARCHITECT NEEDS

D. B. Young, AIA

In the May 24th Memo, newsletter of The American Institute of Architects, an article entitled “Roof Problems”, stated: “It is difficult, if not impossible, for the Architect to observe and attest the total application of a roofing installation during construction. Most Architects will admit privately, if not otherwise, that they are not experts and tend to rely upon someone else for the quality of job they hope to get.” The article further stated: “We call for soil experts, concrete testing, reinforcing bar inspectors, structural steel inspectors and in many instances a full-time project representative. . . . So why not specify a recognized, reputable roofing expert?” This question was asked by the claims committee of the AIA Architects Liability Committee.

Along with the decision to select a roof consultant, the architect must decide what type of roof consultant to utilize. Roof consultants fall into three broad categories. The first is that of the ex-roofing subcontractor or ex-roofing material representative. The second category is that of the independent testing laboratory. The third is comprised of Architect/Roof Consultants. These roof consultants are, in fact, architects who, through additional formal training and continued experience, have specialized in the design of roof membrane and construction administration of their installation. The latter group is the most knowledgeable about building systems and best qualified to make decisions relating to the interface of both roof membrane and roof deck. Furthermore, the Architect/Roof Consultant is knowledgeable in the preparation and coordination of drawings and specifications due to his architectural background.

In selecting a roof consultant, the architect should use the same approach that he does in selecting other specialized consultants. The architect should review the consultant’s qualifications in depth. Specialized training should include additional educational courses through the National Roof Consultant’s Association, the Roofing Industry Educational Institute and other continuing professional education courses in roofing. A review of the consultant’s construction documents provides the architect with an insight into the quality of documents to be expected.

In addition to a review of the consultant’s construction documents, the architect should examine the qualifications of the field inspectors, as well as examples of field reports.

Paralleling the architect in his services, the roof consultant should interface at all project phases. In the preliminary design phase, the roof consultant can have input to the structural engineer as to the selection of the structural deck for interface with the roofing membrane; coordination with the plumbing engineer as to the design of storm water system for interface with the roof drainage layout; input to the mechanical engineer in the selection of roof insulation. For the architect, the preliminary design decision of roof membrane and flashing system is the most significant decision made with the roof consultant.

In the construction document phase, the roof consultant will prepare a comprehensive roof plan, indicating all roof top equipment and penetrations with complete flashing details for all conditions. The specifications prepared would both be current and tailored to the membrane details drawn.

During the bidding/negotiation phase of the project, the roof consultant would be responsible for answering the bidders’ questions regarding the documents relating to the roof membrane and preparation of addendum items, if required.

To begin the construction administration phase, the consultant would review and process submittals and be responsible for the roofing pre-construction conference prior to the beginning of the roofing installation. Upon commencement of the roofing installation, the roof consultant would provide periodic site visits to observe the construction. Upon completion of the roofing subcontractor’s work the roof consultant would perform a substantial inspection, followed by a final completion inspection. Prior to final acceptance by the architect, the roof consultant would perform an additional “roof walk-over” to insure that the roof was not damaged during subsequent construction.

The previous tasks discussed are representative of normal roof consulting services for a roof and/or a new building. Roof investigation of an existing building prior to an extensive interior renovation project, is another service that architects could utilize. For architects providing building maintenance services to the firm’s clients, the roof consultant’s periodic roof inspections can compliment the architect’s services. In addition to periodic site visits, the roof consultant can provide a full-time project representative during the roofing installation.

In summary, now is the time for the architect to add the roof consultant to the design team to assist in answering the critical question of roofing design and installation.

D. B. Young, Jr., AIA, CCS, is an Architect-Roof Consultant and a partner in the firm of A/R/C Associates, Incorporated.
NIEBURG®
custom kitchen & bathroom cabinets from germany

systema, inc.
4275 aurora, coral gables, fl 33134
phone (305) 441-1241 telex 153714
color catalog available upon request

euro-systems, inc.
213 clematis st., west palm beach, fl 33401
phone (305) 659-6428
NEWS

Spillis Candela and Partners, Inc. has been selected by a first stage jury review in the National Endowment for the Arts, Newport News Cultural Arts Pavilion Design Competition. The jury selected six firms out of 275 official applicants from the United States, Canada, Europe and Saudi Arabia for the second stage jury review. The Newport Cultural Arts Pavilion is part of a downtown redevelopment plan called Newport Center which will house a performing and visual arts center for local, regional and national performances and art exhibits. The jury, composed of nationally recognized architects and performers, included representatives who used the criteria of imaginative interpretation of the design character, contribution to the attractiveness and usefulness of the downtown core and clarity, efficiency and organization of the design coupled with a good comprehension of the functional attributes of a performing and visual arts center.

The jury responded to Spillis Candela's clear expression of elements, including large and small theatres and their link to the plaza and the creation of social space. The jury stated that, "There is an expression of clarity, and at the same time there is a sensitivity to human scale which is very appealing."

The Spillis Candela design team for the Newport Centre Cultural Arts Pavilion Competition was Roland Llanes, Lucy Castello, Michael Kurwin, Eduardo Llamas and Rafael Portuondo, Jr.

MEMBER NEWS

Oliver & Gildwen Architects, Inc. was the recipient of two Awards for Excellence in Architecture in the 1984 Palm Beach Chapter Awards. The jury for the competition was composed of eight British architects and was chaired by Michael Greenwood, Chairman of the London Regional Council of the Royal Institute of British Architects. Nine awards were presented and two of them went to the firm of Oliver & Gildwen for its design of the Reflections Office Centre in West Palm Beach and the Town Executive Center in Boca Raton.

American Venture Corporation has retained Baldwin Sackman + Associates to design the master plan of their Cutler Ridge Office Park in Miami. The project is designed to contain three office buildings ranging in size from four to six floors.

The Haskell Company has been selected to design and construct the Courtyard Shopping Center in Clearwater. The project, which includes retailing over a hundred existing trees, will have a series of small shops intertwined around an open courtyard.

Robert M. Swedroe has extended his architectural offices to include complete interior design and space planning facilities for both developers and private clients. His partner in the new enterprise is Jacqulyne Yde, ASID, HBO. Salem Lahood and Ruby Varona have been named staff architects for Peacock & Lewis Architects and Planners. Lahood is an experienced designer of shopping malls and commercial centers and a member of the Architectural Association of London. Varona has seventeen years experience in the design of industrial, commercial and public facilities.

Schwab & Twitty Architects, Inc. has received two 1984 Awards for Excellence in Architecture from the Palm Beach Chapter of the AIA. Opus X, a single family residence in Boca Raton and The Blue Heron Townhouses at Aquarina in Melbourne were recognized. Also honored by the Palm Beach Chapter were the Musara Club at Nokomis and the new north Campus of Palm Beach Junior College by Peacock & Lowe Architects and Planners.

Wolfberg/Alvarez/Taracido & Associates has signed a three-year contract with the University of Miami to provide comprehensive architecture and engineering design services for a variety of educational and support facilities. Veterinarian's own ideas on window design, colors and amenities are being incorporated into the new nursing home care unit being added to the Lake City V.A. Medical Center by Peacock & Lewis. By using this tech-
nique of incorporating the voters' ideas, the result should be an overall homelike feeling. Construction is well under way on Albion Park, an 8-unit townhouse project in Orlando. Designed by the Evans Group, Albion Park offers all two-story townhomes with 1,687 square feet of living area priced from $135,000.

The firm of Mastrapa, Goicouria, Echevez has completed a 130-car parking facility to serve its Coral Gables Hospital. MGE provided overall programming, master planning, architectural design, working drawings and construction observation services for the hospital. Charles Brock Young & Associates moved into his new offices in Midtown Center in July. The Governor's Inn in Tallahassee, which was designed by Sarasota architects Tichener and Lindner, is now open and offering first class accommodations in the Capitol Center. Gue & Jenson Engineers-Architects-Planners is completing a design of a 39,000 square foot office building for Lockheed Space Operations in Titusville. The new building will house more than 160 Lockheed executive, administrative and operational personnel, in addition to the firm's computer operations.

At the Plantation Club in Venice, The Evans Group has employed a Key West design theme for the rental units. The project is being developed by The Ramar Group of Sarasota with the Plantation Golf & Country Club. Concorde Plaza, designed by Walter C. Bowman of Gapa Canaveral, is a five-story luxury office building on Merritt Island. The building, which is due to open this year, will house business and professional offices in the 31,000 square feet of office space. Inspired by the architectural history of the City of Coral Gables, The Bank of Coral Gables retained the firm of Ferguson, Schuster, Inc. to design its new Mediterranean building. The new bank building officially opened in May. FGS worked closely on the project with the Coral Gables-based interior architecture firm of Robison & Associates, Inc., whose president, Ronald W. Robison, AIA, has just been elected to the Board of Trustees of Space Coast Heritage Trust. Robison + Associates specializes in interior planning and design for financial, corporate and professional offices, hotel and health care facilities. Wolfberg/Alvarez/Tarscido has begun the design of a new South Campus Research Facility for the University of Miami. The first building to be constructed will be a 55,000 square foot, three-pool facility to house research laboratories for pharmacology, microbiology and radiology, as well as pathology, testing and classrooms.

Of Special Note

A ranking of the top 500 design firms in the United States, based on total billings, has placed the firm of Spills Candela & Partners at the top of the South Florida list. Moving up from a position of 184th in 1983, to 169th in 1984, the May issue of Engineering News Record placed Spills Candela in the category of billings which totaled between $10 million and $14.99 million.

ABC affiliate WPEC-TV 12 has won "Best Station of the Year" honors from Broadcast Management Engineering magazine. The award cited WPEC's new 25,000 square foot facilities designed by Peacock & Lewis at West Palm Beach.
In Appreciation . . .

The following companies were sponsors of the Florida Central Chapter Party at the FAIA Spring Education Conference at Cypress Gardens. We sincerely appreciated their support.

**FEDERAL CONSTRUCTION COMPANY**

Offering Construction Management by serving as a General Contractor on the Owner’s Team throughout design and construction.

800 Second Avenue South  
Post Office Box 1257  
St. Petersburg, Florida 33731-1257  
(813) 821-8000

CNA Tower, Suite 1310  
255 South Orange Avenue  
Orlando, Florida 32801  
(305) 843-5241

**W.G. MILLS, INC.**

General Contractors  
Construction Managers

Team Approach To Construction  
. . . Our Clients and W. G. Mills, Inc.  
Producing Quality Buildings Throughout Florida

2401 Whitfield Ave., Sarasota, Florida 33580  
813/758-6441

FORT MYERS  
CLEARWATER  
DAYTONA BEACH

**Serving Florida’s Construction Needs**

Construction Managers/General Contractors

Commercial • Institutional • Industrial Construction

Barton-Malow Southern, Inc.
2065 Wood Street • Suite 210 • Sarasota, FL 33577 • (813) 357-3770
CLASSIFIED

Office Space Available:
Palm Beach interior designer firm has office space available to architect with following: Call 305-655-7896.

Position Vacant
Growing 8-person firm in North Florida seeks a highly motivated graduate architect with 2-5 years experience and strong design and production abilities. Send resume in confidence to Johnson/Peterson Architects, 420 East Call Street, Tallahassee, Florida 32301.

Architect II

PREMIX-MARBLETITE Manufacturing Co.

STUCCO, PLASTER, DRYWALL AND POOL PRODUCTS
SOLD BY LEADING BUILDING MATERIALS DEALERS
For specifications and color chart refer to SWEET'S CATALOG 9.10/Fr
3009 N.W. 75th Ave. • Miami, FL 33122
Oviedo & Sanford Rd. • Orlando, FL 32707
Miami Orlando
(305) 992-5000 (305) 327-0830
(800) 432-5097 - Fla. Watts: (800) 432-5939

MANUFACTURERS OF:

- MARBLETITE
  - All-Marble Stucco
  - MARBLECRETE
  - Trovac Stucco
  - POOLCOTE
  - Swimming Pool Stucco
  - FLO SPRAY
  - Ceiling Spray
  - CEMCOTE
  - Cement Paint
  - FLOTEX
  - Wall Spray

- ACoustiCOTE
  - Acoustical Plaster
  - WONDROCOTE
  - Veneer Plaster
  - P.V.C.
  - Vinyl Ceiling Spray
  - ACoustex
  - Ceiling Spray
  - REDDINGCOTE
  - For Rock Dalt
  - SNOWFLAKE
  - Ceiling Spray

AND OTHER BUILDING PRODUCTS
An Inconel Industries Company

MARK SURLOFF
PHOTOGRAPHY OF ARCHITECTURE
1655 N.E. 115 STREET/NORTH MIAMI, FLORIDA 33161/(305) 895-6020
THE ARCHITECT AS FILMMAKER

Wiley Tillman

Starting into the deepest blackness—the kind that one finds only at night at an airport. In the background the high-pitched sound of a plane seems solitary and distant. A jet zooms into the frame, its fuselage brightly lit and showing the red letters of TWA. As the plane rushes to fill the frame, the noise rises to a deafening level. The windows and letters blur like a picket fence beside a speeding car. As quickly as it came into the frame, it is gone. The camera pans across the darkness outside the huge waiting room window, then quickly follows two or three passengers into the departure tube. The screen goes black. Against this dark background and the sound of jet noises outside, the title emerges:

WINGS OVER THE WORLD
THE LIFE AND TIMES
OF EERO SAARINEN
TWA FLIGHT CENTER
(FADE OUT)

The opening sequence of the scenario introduces the saga of my efforts to get my concept of a documentary motion picture out of the wasteful planning stage and into the realm of reality. As I will explain later, I have reason to admire both Eero Saarinen and his TWA Flight Center. But I have never envisioned a film about the Flight Center as a memorial to the designer. Nor do I think Saarinen would have approved of such an approach to his work. The core of the scenario would focus on the day-long activities of both passengers and personnel that are typical of this building—the relatively slow circumnavigation of the early morning, the heavier action of midday and afternoon; the crowds that overload all facilities by 6:00 to 8:00 PM; the darkness and low activity at 5:00 AM. All buildings have a daily lifecycle, but it is especially true, I think, of an airport terminal where the variations are more visible and audible.
Since I started this project in 1980, I have often asked a number of times, "Why a motion picture on architecture? Aren't 'skills' good enough?"

My answer to the first question has always been that still photography is often striking because of point of view and composition, but it frequently gives an artificial impression of a building—lacking scale, movement and sequence on the interior. The TWA Flight Center possesses a strong sense of order and flow throughout the day and night and this quality can only be captured by motion pictures. Such carefully orchestrated spaces should be presented with as much precision and gusto as a symphony by Stravinsky. Furthermore, the sunlight cascading from the four long skylights that separate the vaults constantly casts moving patterns of light that enliven the floor planes and sensuous spaces.

The idea of making a motion picture of the TWA Flight Center first occurred to me in the Fall of 1973 while I was studying a select group of Saarinen's buildings for a Faculty Development Grant at the University of Florida. The TWA terminal was the last building I studied and I spent more time there taking photographs and making notes. I even picked up several sheets of original drawings.

The last slide I took before I boarded the plane to Florida was a view of the departure lounge with one lone figure heading for the lounge. It was not until 1978 that I really looked closely at the slide and discovered that when blown up it had real emotional impact.

As a student I was fortunate to visit Saarinen's office in Michigan while doing graduate work at the University of Illinois. Meeting Eero Saarinen in 1961 (the year in which he died) was a memorable experience for me. He talked candidly about his commissions, but in particular he talked about his design theories, about the Flight Center, and the use of large scale models for studying space, lighting, material details, and the unique concrete structural system. I think I truly understood the Flight Center before I ever encountered it.

Perhaps the real catalyst for the idea of making a motion picture of the TWA Flight Center was the result of meeting Richard Stieglitz, a student with a lot of practical experience in cinematography who was in his last year of Film Studies at the University of Florida. After a series of meetings
we agreed on the basic concept of "looking at" the Flight Center with its round-the-clock activities as the focus of a film. Because of our mutual aversion to the current trends in architectural photography, our approach was limited to capturing on film the kinds of activities and the quality of natural and artificial light throughout a 24 hour period. We decided to wait until we shot some initial footage at the Flight Center before making a final decision on the scenario.

The proposed motion picture was approved as a research project by the College of Architecture, Dean Mark Jaroszewicz, who had worked in Saarinen's office in the late 1950's, and knew so many of the personnel during that period, was a great help in providing names of potential resource people. In May of 1960, sponsored by the Bureau of Research of the College of Architecture, University of Florida, Richard Sites and I went to New York and met with TWA officials.

Black and white footage was shot over a period of a day and a half, though not in strict sequence. We decided there was more freedom of movement in shooting most scenes without tripod or lights. After the film was developed and edited, some sections were somewhat crude, but the overall results looked promising. Best of all, the edited film confirmed the dramatic pacing of increasing activity throughout the day to a crescendo during the early evening hours and finally culminating with a period of cessation of all movement until the cycle starts again after sunrise.

From experiences at the Flight Center and information gained from TWA officials we wrote a scenario, sketching out the main points to be covered:

Titles—late night background, last flight, Flashback—Dedication of Center on May 26, 1962.

Flashback—presentation of design studies, models, construction phase. The day long sequence of activities in the Flight Center with emphasis on the quality of life:

Early morning and start of day's routine.

The final film was to be shot in color, with music and narration for appropriate sequences.

As I tried to find visual material for flashback sequences, I encountered problems I had not envisioned. Numerous phone calls and some letters to the NBC offices in New York and to film libraries and archives...
failed to turn up any positive information about the Today Show which televised the dedication ceremonies from the TWA Flight Center on May 26, 1962. The show was narrated by John Chancellor who later interviewed Aline Saarinen and other notables present. A specially commissioned chorus performed by Fred Waring's company made the occasion unique. We finally enlisted the aid of John Chancellor, who expressed a real interest in our film. It was he who reported to us some months later that NBC kinescope had been destroyed or cannibalized years earlier.

Material for the design and construction flashback was equally hard to find. It became evident that most of the models and prop destruction was a difficult task. However, after Saarinen's move to Hamden, Connecticut in 1961, Kevin Roche, a member of the original TWA design team could shed light on the problem. Fortunately, the Visual Resources Center at the University of Florida had one of the best collections of slides of the Flight Center to be found anywhere. There are about 30 slides taken during the construction phase and some of the views are truly remarkable.

In pursuit of funding for the proposed motion picture, nearly 40 letters of inquiry were sent to corporations and foundations. The replies were predominantly negative, with a few asking for proposals. I returned to New York in June, 1961, for several meetings at TWA headquarters, as well as to make contact with funding agencies. The Foundation Center ran a computer search to narrow down the most likely funding sources. Among the foundations to which I submitted proposals were the Rockefeller, the Knoll, the Graham and the NEA. Although the proposals were rejected, the cinematic concept was in some cases commented upon.

By the end of 1962, a number of changes had occurred. My cameraman moved into another field. Gary Bankenship resigned from TWA and went into private practice. The TWA Corporation purchased the adjacent National Airlines Terminal and architect George Rupold III was engaged to design a "bridge" between the two buildings. So far, only a temporary plywood shelter connects the two structures at ground level. And so it seemed that the TWA movie had gone into long-term limbo, as motionless as the Flight Center at 5:00 AM.

Last fall, however, I met Ron Fenner, an experienced film producer from Miami. He has expressed an interest in making the TWA film and we have met several times to discuss our mutual ideas. But the crucial problem of obtaining funds to produce the film remains unsolved.

The real impact of the Flight Center is the interaction of people, space and light. Such a documentary expression of exterior form and interior spaces could set a precedent for similar cinematic investigations of other types of architecture.

The screen is totally black. The sound of moving crowds is heard. The top of the screen becomes lighter revealing dark curving shapes mid-screen. As the screen becomes lighter, we are in one of the tubes watching the movement of figures — their silhouettes bobbing up and down and weaving gently. It is reminiscent of a merry-go-round. Over the dark portion of the screen, the closing credits appear in white.

The Flight Center is an arena of testimony to the human experience of flying. A structure exists as architecture only as it is defined by its use.

Wiley Tillman is a professor of Architecture at The University of Florida.
RALPH CHOEFF: DESIGNING HIGH TECH STORES THAT SELL
Diane Greer

Special effects, individuality, quality design, a comfortable and inviting atmosphere and good merchandise are the ingredients that Architect Ralph Choeff, AIA, feels attract people to a particular mall or store. People like to feel that they are shopping in an innovative atmosphere, and that it gives more credibility to the merchandise they buy.

Choeff began designing commercial spaces a few years ago when a client asked him to design a candy store in a Miami mall. The owner wanted to attract people with an eye-catching design, yet make them feel comfortable once inside. That first commercial project, which proved to be a success, generated an architectural practice that is heavy on commercial design. That's fine with Choeff who sees himself as an artist, creating art that people can walk through, look at and feel good about. “Each new space,” he says, “is a personal experience that the public can relate to and share with me.”

Choeff's formula for good commercial design begins with the theory that the design should shock the merchandise. It should make a statement relating to the product being sold, yet it should be subdued enough not to take attention away from the product. The design should attract the attention of a potential customer and arouse that person's curiosity about what’s inside. With that attention, the shopper will want to enter the store and experience the design which may have attracted him in the first place. Good design suggests that a customer is more apt to purchase in that store than in a store lacking in design.

Architect Choeff's family is in the retail business, so he grew up exposed to many types of stores and retail settings. He remembers well the ones which appealed to him most. They were the ones which were well designed and had a statement to make. He felt good in them and he remembers that the merchandise always seemed more attractive.

Racks alone do not sell clothing and display cases do not sell food and candy. The setting must excite you and encourage you to buy.

Choeff, who got a Bachelor of Architecture degree from the Pratt Institute in New York, has been recognized nationally by the American Society of Interior Designers and the National Association of Mirror Manufacturers for his commercial projects. Choeff believes that the high-tech architecture of the 80's is one of the most exciting new architectural styles to emerge in recent years. The enthusiasm he has for his work is well demonstrated in the projects illustrated on these pages.

The Mackeen Boutique in the Bal Harbour Shoppes is situated in a 400 square foot space on the first floor of an exclusive shopping mall. It was being used as a one story shop with nine foot ceilings. However, since the square footage was being poorly utilized and the shop seemed cramped, the owner approached Choeff with the problem of: How can we get more square footage out of the existing space and achieve a high-tech look while maintaining the sense of elegance which is the trademark of Bal Harbour?

Since the total vertical space was not being used, the architect opened up what was essentially wasted space above the existing ceiling, calling it a mezzanine level. This gave the visual impression of two stories and added 200 additional square feet. The high-tech environment was furthered along by exposing the structural elements and painting them black. This included air conditioning ducts and grilles. To achieve a larger interior look mirrors were used overhead, and at the two open ends of the mezzanine. The name of the store is written in neon and it reflects off the interior mirrors. This creates an overall blue hue throughout the store. A spiral stair to the mezzanine is high gloss red enamel and black rubber “prell” flooring was used throughout.

The Mackeen Boutique in the Bal Harbour Shoppes was recently located by the National Association of Mirror Manufacturers for the creative use of mirrors to enlarge and liven interior spaces. The high tech interior was executed with the use of black prell flooring, neon lights and exposed ductwork.

FLORIDA ARCHITECT/SEPTEMBER-OCTOBER, 1984
A Dolce Gelato is a gourmet ice cream shop which architect Gianfranco designed to provide an inviting atmosphere. The space is located in a 1,800 square foot space that was originally used as a sporting goods shop which had outdated fluorescent lighting, vinyl tile flooring and paneled walls.

The client wanted to reutilize the space, making it suitable for the type of gourmet ice cream which is made right on the premises along with other homemade specialties. Limited seating was required even though seating for food consumption carries the requirement of restrooms and the meeting of handicapped codes. Also, due to the narrowness of the original space, a circulation problem between serving and seating areas had to be overcome.

Both owner and architect wanted to present the unique product in a unique way. Grabbing the customer's attention and then bringing him in from the street was one of the questions posed. The solution was to use a high-tech design as an attention-grabber and then to use the Italian flag colors of red, white and green to help shape the concept. The existing ceiling was removed and the PSI concrete structure was exposed and painted black. A canvas awning was suspended from the ceiling above the serving area giving it an almost outdoor appearance. White ceramic tile with red grout was installed throughout and neon lighting furthered the high-tech feeling.

On this project, Caiozzi once again used a wall of mirrors along the seating side of the shop. Not only do the mirrors visually enlarge the space, but they also create interesting visual illusions.
Loehmann's Plaza on North Miami Beach is the location of Something Nutty, an nut and candy shop. Its position across the street from the Marina 8 movie theaters made it a natural draw except that being situated within a Bay gave it a very enclosed feeling. The owner wanted away space that felt light and airy as well as inviting.

The architect's solution to this problem cost the client $20,000, a price which included the cost of machinery necessary to display the ice cream and soda. The new store is fresh and inviting with plenty of storage and a bathroom.

When renovation began, the structure at the front of the store was exposed and painted. The purchase and display area is located in a direct view of the shopper as he walks in. A cobalt blue awning was installed over the display counter giving it an outdoor feeling. Indirect fluorescent lighting installed under the awning creates a light that seems to be coming from the canvas.

Pink and white neon runs continuously around the interior of the shop terminating in the name of the store at the front. The neon was instrumental to the design in this case because the storefront glass was bronze tinted and difficult to see through.

Carolyn's Bath and Wallpaper at the Miami Lakes Inn is a shop which allows the products to make a statement for themselves. Also since the product is closely associated with a person's home, the architecture of the space is in keeping with this feeling.

The client in this case had a 960 square foot space and wanted to design a store that would display items and accessories for the home as well as a wallpaper library where customers could sit quietly and plan rooms. A new storefront was also required.

Architect Coby Cofee felt that the merchandise should be allowed to tell itself, thereby making the store a display case. To bring the consumer's attention down to the product, the ceiling was painted a dark cloud gray. All fluorescent lay-in fixtures were mounted against the displays at the perimeter of the store and were faced with acrylic egg crate panels with a high reflective chrome finish. This directs the light directly to the merchandise and adds a slick design element to the ceiling.
WHEN THE CHIPS ARE DOWN...

This may be the most important card you hold!

Prompt claim payment, usually within 48 hours of receipt, is an outstanding feature of the FA/AIA Group Insurance Program. Compare this to weeks of delay under many other group insurance plans.

Participants in the FA/AIA program receive personal hospital identification cards, personal insurance certificates, and complete information material.

It's the hospital identification card for participants in the new Florida Association AIA Group Insurance Program. It guarantees coverage for eligible expenses for the first two days of hospital confinement, generally allowing entry without delays.

You're an AIA person with a real name, not a number, with AA&C. Personal contact is only a toll free phone call away — 1-800/854-0491.

Association Administrators & Consultants, Inc.
19000 MacArthur Blvd., Irvine, California 92715
KALLISTA

A Greek word meaning “perfection—the most beautiful;” exclusive designs by the finest designers from Paris and London.

Kallista’s full line of luxury bathtubs, showers, basins, faucetry and fittings may be seen on display at

KALLISTA BY MICHEL

MIAMI INTERIOR DESIGN CENTER, 4100 NORTHEAST SECOND AVENUE, MIAMI, FLORIDA 33137  TEL. 305-573-4883
Nobody offers a more well-rounded line of windows.

Introducing the Marvin Round Top® window. No window better demonstrates our ability to make windows in virtually any shape or size. In fact, we’re one of the few manufacturers to offer it. The Marvin Round Top is a beautiful window, beautifully put together.

Carefully matched pieces of Ponderosa pine are fitted together to form a sturdy arch that will accept a beautiful stain-and-varnish or paint finish. And optional designs, such as hub with spokes, are hand-fitted to create a striking effect.

The Marvin Round Top can replace old arched windows in existing structures, or it can be designed into new architecture with exciting results.

For more information, see one of the Marvin dealers listed. Or call 1-800-346-5128 toll-free. In Minnesota, call 1-800-552-1167.

Marvin Windows are made to order.
A MAN'S HOME IS HIS CASTLE

To make your business or residence secure contact

Dr. Randy Atlas, AIA
Architectural Security Design Consultant

Specializing in criminal justice facility design, building security and expert witness testimony.

ATLAS & ASSOCIATES
600 NE 36th, Suite 711
Miami, Florida 33137
305-573-6211

ARCHITECTURAL ILLUSTRATION
15 Years of Service in Central Fla.

Burke & Beales / Architects

STEVEN RUGG ART STUDIO
Steve Rugg's illustrated brochure

P. O. Box 3362 (305) 629-9377 Orlando, Florida 32802

KEYSTONE PRODUCTS, INC.
(producers of Fla. Natural Cut Coral)
1414 N.W. 3rd Avenue
Plant & Office: (305) 245-4716 Florida City, Florida 33034

KEYSTONE—a Florida natural cut coral:
Special sizes available upon request.
Georgia Marble...
A Medium for the Lasting Expression.

The GM Building in New York City has an exterior of beautiful Cherokee® Georgia Marble. Towering above Fifth Avenue, it presents an impressive landmark in a city of many skyscrapers.

Georgia Marble is famous for its large crystalline matrix that repels water and dirt, withstanding the pollution of a city environment.

Select Georgia Marble when you want to make a lasting architectural expression.


Georgia Marble Company
structural division
nelson, georgia 30175 (404) 735-2991

Architects: Edward Durrell Stone/Emery Roth & Sons,
General Contractor: George A. Fuller Company, Inc.
Binning's Pan American: Our windows and doors reflect our commitment to quality.

All over Florida the name Pan American Aluminum is known for outstanding aluminum windows and patio doors. Now as Binning's Pan American, that commitment to quality is stronger than ever.

The evidence can be seen in our complete product line: horizontal rolling windows, awning-type windows, single-hung windows, and sliding glass patio doors. All are constructed to exacting specifications for sure, reliable operation and easy installation.

With 11 strategically located distribution centers across the state, we back the quality of our products with reliable, responsive service: service which can include installation if requested.

With quality products and professional service, we're more willing, able and ready than ever to help build Florida better.
A lot of reputations are riding on our wheels.

And on our tracks. And on all the rest of the hardware you need to keep sliding, folding and pocket doors running quietly, smoothly and trouble-free.

By specifying Johnson hardware, you’re riding with the name that represents the single most advanced source of component hardware in the industry.

We have thousands of reputations riding on Johnson quality hardware and its guaranteed lifetime performance.

We’d like yours too.

Our patented “tricycle” hangers with turned, balanced wheels and 3-point suspension for even weight distribution. Box tracks eliminate creaks; provide uniquely silent and floating door action.

We’ve also developed a folding door system to give 100% clear closet access. With Series #1601 hardware, doors always lay flat against the wall.

See us in Sweets 8-22
Also send for our new Sweets Supplement.

F.O. Box 1120
Elkhart, IN 46515
Phone 1-800-348-7616

PRINTERS OF FINE PUBLICATIONS

BOYD BROTHERS, INC.
425 EAST 15TH STREET / PANAMA CITY, FLORIDA 32401 / (904) 763-1741
COLEGIO De ARQUITECTOS
De PUERTO RICO AT SAN GERMÁN
by Jorge Rigau, AIA

Entrance, atrium and living room sequence at the Cottz Perich House in San German. All photos by Christo Melero.

Porch and entry in San German house showing perforated wood transoms used for ventilation.

Puerto Rico began to understand the value of preservation in the late fifties when, under the auspices of the island's government, vital steps were taken to restore and rehabilitate Old San Juan. After three decades, the colonial architecture of the walled city has been the subject of diverse studies and, certainly, a lot of exposure. Today, previously unavailable information regarding the nation's heritage is providing a more accurate picture of the composite nature of the country's architecture.

For several years now, a new generation of historians has been exploring themes related to everyday life in the late nineteenth century and the first decades of the twentieth. By this time, it is said, a Puerto Rican personality had been shaped. The architecture of the period exhibits a distinctive building style which marries form, function, and ornament in most unexpected ways.

No other city in Puerto Rico can claim a better share of this architecture than San German, known as the City of Low-Lying Hills. Named after a French bishop warrior from the fifteenth century, the town rejected several coastal locations and settled finally in the Southwestern part of the island. San German's story is one where many characters play a vital role: sugar and cotton landowners, pirates, smugglers, fortune seekers from Corsica, poets, rebels, and politicians. All of them, in one way or another, would leave their imprint on San German's architecture which, although rich in Old San Juan colonial building vocabulary, excels in the display of the much more complex and elaborate turn-of-the-century architecture.

Last year, during the summer, members of the Colegio de Arquitectos de Puerto Rico (the local architects association), with the assistance of a large group of students from the University of Puerto Rico's School of Architecture, carried out a major project to document San German's distinctive architecture. The survey, which included plans, photos, drawings, and extensive historical research, was made possible through a grant from the Puerto Rico State Historic Preservation Office and donations from Citibank.

The study helped to underline the differences between San German and San Juan. In the City of Low-Lying Hills, two comparatively large open plazas dominate the urban scene. One was originally a park, the other always the main square. Both face one of the town's main streets. Two churches (one in each space) and City Hall (facing both) enrobe the spaces with reverential and relevance in the urban scene. Around these open areas, and mostly due to the topography, the city flows with great looseness, a grid-like system.

Balconies with direct access to the street define a particular urban character. Private and public realms find in the balcony an intermediate zone, the most private area of the street, but also the most public area of the house. The balcony thus mediates between civic and domestic endeavors, between individual and collective aspirations. More than that, balconies become masks, veils for interiors of unsuspected spatial complexity and beauty.

Among the many distinctive residences in town which silently disguise their inner treasures in a traditional, almost ordinary facade treatment is the dwelling of Mrs. Delia Lopez de Acosta. Her late husband, Jaime Acosta y Fores, a well-known plantation owner who enjoyed literature and frequently traveled to Europe, built the one-story wooden house with a concrete base and a zinc roof around 1917. According to Mrs. Acosta, no major alterations have been made since that time. Though the exterior of the house has planning proportions, it is the interior which is most impressive. Many decorative stenciling adorn the walls and ceilings. Stenciling is a technique where patterns are fixed to a surface and painted over; one of its best-known practitioners in the United States was Louis Comfort Tiffany, famous for his lamps.

In the Acosta house, these patterns are strongly influenced by Art Nouveau trends and distinguished by exquisite pastel coloring. They were the work of an in-
erant artist remembered only as Antonio, who took two years to complete his work. Although border stencil decorations can still be found in Puerto Rico, the A costa house has the only remaining examples of this art which cover entire walls and ceilings. In fact, in all of the United States there are no more than a handful of such elaborate stencilings. Also exceptional is the house’s mediapruto — a fixed decorative wooden screen separating the living and dining room — with its Corinthian columns. The ceiling is embellished with a central stucco rosette medallion bordered by a wide cornice, brackets and moldings.

Juan Ortiz Pericchi, plantation owner and philanthropist, financed construction of another residence of outstanding architectural detail on Luna Street, the town’s main thoroughfare. Constructed around 1920 by two of the best master builders of the time in San Germán, this two-story wooden house makes a highly complex and well-executed use of space connecting a raised first-floor balcony, a foyer, an interior patio, and a canopied dining room.

The house’s mediapruto, highly evocative of Moorish and Oriental features, resembles a rising moon and is detailed as much as the rest of the house is, in dark wood and colored glass. A plant and flower-filled atrium sits under a skylight which opens to accept both air and rain. A dining room with wood cupboards and a table that seats 26 guests leads to a garden with a shrub-fringed fountain. A wide veranda with thick balustrades wraps around most of the house.
For several reasons, the Acosta and Ortiz Perichi houses can be considered the best examples of residential architecture ever built in the Island. In fact, and as part of the study carried out by the Colegio de Arquitectos de Puerto Rico, they have been nominated to the National Register of Historic Sites.

Each house surpasses the clichés associated by most people to the idea of a truly tropical home. The mature handling of spatial sequence is what gives life to these buildings. The most formal aspects of design are addressed creatively, using the architecture to enhance the surrounding environment, and not the other way. Natural and filtered light, breezes, and temperature considerations all happen within a highly structured sense of space.

At the Acosta house, the spectator is constantly reoriented; at the Ortiz Perichi, he is dazzled by the tour de force layering of space around which it is organized. The handling of material lies at the very heart of both houses. If nothing else, they have preserved for us the wide array of classical vocabulary so much a part of our expression for over three centuries. Combustible moldings, fireplaces and pilasters claim our attention today, as we reevaluate their role in our architecture. Perforated wood latticework, louvered doors, and colored glass windows, when understood as technology in response to climate, are accorded new meaning and contemporary relevance.

We are now approaching our very own turn of the century. Like the San German of the 1890's, Puerto Rico is today a cultural and ideological center, truly cosmopolitan. As everywhere, New and Old collide searching for the right answers. The Acosta and Ortiz Perichi houses, deeply rooted in our past, can lead us securely into a better understanding and fulfillment of the exciting years to come.

Jorge Rigau, AIA, principal architect in San Juan and Executive Director of the Colegio de Arquitectos de Puerto Rico.

Wallenstein drawing workshop for the Acosta House donated by the Historic American Buildings Survey.

Aromatics of San German's two open spaces.
# Conference Registration

**Name:**

**Chapter:**

**Name on Badge:**

**Spouse:**

**Address:**

**City:**

**State:**

**Phone Number:**

**Transportation to PGA:**

**Zip Code:**

**Name Badge must be worn for admission to Exhibit Hall, Receptions, and Sessions.**

### Registration Fees:

- **AIA Member:** $60 for conference, $35 per day
- **Associate Member:** $40 for conference, $30 per day
- **Professional Affiliate:** $65 for conference, $30 per day
- **Non-FA/AIA Member:** $70 for conference, $45 per day
- **Students:** $15 for conference, $10 per day
- **Spouses:** $15 for conference, $10 per day

If you are attending the conference for one day, please circle: Thursday, Friday, Saturday. No refunds after August 31.

### Activities

**Activities**

<table>
<thead>
<tr>
<th>Day</th>
<th>Event</th>
<th>Cost</th>
<th>Number</th>
<th>Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>Golf Tournament</td>
<td>$25 Person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td>Tennis Tournament</td>
<td>$10 Person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td>Salute to Exhibits Reception</td>
<td>Complimentary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td>Architectural Home Program</td>
<td>Hosted by Members of Palm Beach Chapter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friday</td>
<td>Spouses’ Tour of North Avenue</td>
<td>$12 Person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friday</td>
<td>Fashion Show &amp; Luncheon</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friday</td>
<td>Exhibit Buffet Luncheon</td>
<td>Complimentary with registration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friday</td>
<td>FA/AA Honors &amp; Awards Reception &amp; Banquet</td>
<td>$75 Person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saturday</td>
<td>Spouses’ Jazzercise Program</td>
<td>$5 Person</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saturday</td>
<td>“Great Gatsby” Gala Hosted by Palm Beach Chapter</td>
<td>$70 Person</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Enclosed:**

---

# Hotel Registration Form

**Name:**

**Address:**

**City:**

**State:**

**Zip Code:**

**Phone:**

**Area Code:**

**Number in Party:**

<table>
<thead>
<tr>
<th>Number</th>
<th>(Adults &amp; Children)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Check in Time:** 3:00 p.m.  
**Check out Time:** 12:00 Noon
Announcing six passive home designs for comfortable Florida living without mechanical cooling and heating.

They're designed by three of Florida's award-winning architectural firms, two plans each for North, Central and South Florida. These homes feature large rooms, open-air decks, roofed lanais, spacious living areas, and dozens of energy-saving innovations.

All with only $3 to $5 the energy costs of standard homes.

The homes can be built on conventional-sized lots for about $80,000 each, exclusive of property costs.

Plans are available for only $50 per design.

For a detailed brochure and design order form, call FPL's Watt-Wise Line™ 8-5 weekdays, at 1-800-432-6563.

We're working hard at being the kind of power company you want.
MR. WOULD-B-ARCHITECT NEEDS A CORPORATE IMAGE

Doug Gooch

In the last issue of FLORIDA ARCHITECT I endeavored to explain the procedure for marketing architectural services. In case you didn't see that article, the following highlights will help you up to date.

Professionals regularly blaspheme the words "marketing" and "sales" by considering them synonymous. They are not.

Marketing — its best defined as identifying a need.

Positioning — Being prepared to respond to an opportunity which has been identified by marketing.

Sales — This is what's taken to secure a contract as a result of being in a position to do so.

Networking — An information resource developed through business contracts.

A sincere commitment by the firm principals to proceed with a business development program is a good beginning for a marketing program. At this time architects must also do something that few find easy to do and that's recognize that they can't do everything.

In a good marketing program, self-awareness is important. The image we have of ourselves is similar to the way other people perceive us. In architecture the thought you would like to do and the one that pays the bills are so often one in the same.

The visual presentation that an architect uses to communicate with a potential client may be the first time that client has "seen" the architect's work. For that reason it is important to be as professional in the execution of your presentation as you are in your design. A presentation is given to communicate — to the person's making the selection — who your firm is the best one for the job. It should do just that.

With these thoughts in mind, let me now begin to discuss one of the most challenging tasks an architect can undertake — the design of a corporate identity program. The nature of the beast known as "architect" that makes this appear to be reminiscent of an ancient blood-letting and selecting a corporate identity doesn't have to be that way at all.

An external vehicle for traditional photography, these silhouettes in signs of the Tri-County Transit Terminal were created by Rudy Purna for the Architects Design Group. Author Gooch deliberately included the logo graphic in this article which would indicate what might be considered "appropriate" for a firm's image. Although the photography used here is rather casual in concept, it does show how a variety of graphics can be used to establish an image.
First, recognize that a corporate identity campaign cannot and should not be done in-house. You and your staff need to be on the boards producing a visible time and good architecture. Your architecture is your foremost “corporate identity statement,” and since you’re in a professional, why not hire a professional to assist you with your image? From Pensacola to Miami, there are endless firms waiting to assist you in this activity. Granted, for many of you, working with this type of consultant has been an awkward experience in the past. That’s unfortunate because it can be very educational. The first consultant you should enlist the services of a one who can work with you to determine how your firm is perceived and where it is you want to take it. If you think what you’re describing is the services of an ad agency, you’re wrong. Read on.

Ad agencies derive income from media commissions based on the placement of advertising in radio, television, or publications. An architect should not spend a great deal of money placing ads in the electronic media, so why go to an ad agency?

The unique needs of an architect have not been unnoticed by other consultants, however. There are some architects and other specialized personnel such as accountants, who have left their jobs to begin specializing in the design of corporate packages. The most common title used to describe the corporate identity consultant would be a “public relations” person. However, this title, like “marketing” person, has become very misused. For that reason, I’d like to recommend that you contact a public relations firm in your area and ask them for a request for a proposal. Then, just as clients do in architecture, you can interview them and conduct interviews based on their responses.

Some of the questions your request for a proposal should include are:

1. Are you or have you worked for an architectural/engineering firm as a public relations consultant?

2. What is your preferred method of compensation (hourly, retainer, etc.)? Please include the proposal which addresses your fee structure.

3. List the complete services available through your firm.

4. List the completed projects for the last five years.

5. Please provide five examples of writing skills (articles, press releases, etc.).

6. List examples of public service and community involvement which your firm
has participated in.

When reviewing the responses to those questions you will very quickly ascertain the firm's potential to benefit your firm. This consultant will also allow you a further extension of your network for new business contacts. This area should be discussed very openly and relationships and commitments made up front.

Your consultant, with your guidance, will then create your corporate identity. This should begin with an evaluation and possible redesign of your logo. This logo will provide the spring board to all other materials including letterhead, business cards, block lines, change order forms, memo pads, making envelopes, note pads, etc. You can see the tremendous importance of a strong, easily identifiable logo.

One of the most often under-budgeted areas of a corporate identity campaign is photography. Ask any magazine editor and they'll tell you how important good photography is to getting your work published and I'll tell you that getting your work published is important to you in the marketplace. A good professional photographer is not the same thing as a friend with a camera. Good photographers are not hard to find and they can be hired at prices beginning around $500 a day. If you don't know the name of a photographer, look at trade publications in a magazine you enjoy reading. When you've compiled a list of names, write and ask for a proposal and consider any money you spend on photography well spent.

A couple of closing thoughts about corporate identity campaigns:

A good PR firm can and should assist you in more ways than you might think. Establishing a PR Consultant relationship in a new market can provide you a "Satellite Office" or "Presence" without putting your self in town. You can then monitor a market from the inside through your PR firm.

If a firm establishes a good relationship with a photographer, it aggressively pursues getting its work published.

Finally, keep it simple. Brochures over 8½" x 11" and over ½" thick get dropped in the circular file.

Good luck, and I hope you don't lose too much blood.

Doug Gooch is Director of Marketing for Architects Design Group of Florida, Inc. in Winter Park. He is a nationally recognized speaker on the topic of Marketing and Communications for the design professional.
THE BOOKS AND DOCUMENTS YOU NEED ARE IN TALLAHASSEE.

The Architectural Book and Document Center for Florida is now in Tallahassee. We're as close as your telephone and can bring documents and books to you quickly through CIS. A full inventory of AIA Documents is maintained. Members receive a more than 30 percent discount on most documents; many books also include a discount.

For more information, call 904/222-7590.

For a price list on AIA Documents and Books, write

FAAIA Books & Documents
P.O. Box 10388
Tallahassee, Fl. 32302

AIRPORT LAKES HILTON

Credits: AIA Mississippi Assn.
Interior Design

Tile Subcontractor:
AIA Mississippi Assn.

FORMS & SURFACES

150 NORTH EAST 88TH STREET DESIGN PLAZA MIAMI FL. 33138 556-1900

CERAMIC • TILE
Walt Disney World
Prindle Associates, Inc.
Florida Power Corporation
Katherine L. Durham, AIA
Seminole Community College
Divoll & Yielding Architect, Inc.
Department of General Services
Stephen A. Brock Architects, Inc.

Who Did They Select as Their Roof Consultant?

A/R/C
Associates Incorporated
Architecture
Roof Consulting
Construction Technology

- Roof Investigation and Analysis
- Roof Moisture Survey Investigation and Analysis
- Non Destructive Evaluation (NDE)
- Construction Document Preparation
- Bidding and Negotiation Coordination
- Construction Observation Contract Administration
- Full-Time Project Representative Services
- Construction Management
- Roof Record Files, Inspection Programs
- Roof Maintenance Training Seminars and Programs
- Roof Litigation and Expert Testimony
- Historical Roof Preservation and Restoration

649 North Mills Avenue
Orlando, Florida 32803
305-896-7875
1984 UNBUILT DESIGN AWARDS

The ten projects selected by the 1984 Unbuilt Design Awards jury represent the first work which is readily identifiable as "Florida Architecture" since the Art Deco days in Miami Beach during the 1930s. Juror Mack Scogin went on to say that if you "were dropped here from outer space right now, you would surely know you were in Florida."

More than 120 projects were submitted for this year's FAIA A Unbuilt Design Awards Competition. The jury review and ultimate discussion of each winning project by both architect and jury before conference attendees was part of the Spring Educational Conference held each year by the FAIA. The competition seeks to recognize designs for unbuilt projects which are expected to be constructed in the near future. This is the second year that the competition has been held.

Ten projects were selected for in-depth review and recognition. Two of the projects were designed by architects in Puerto Rico, one is slated to be built in Texas and seven were designed for construction in Florida.

THE JURY

Paul Kenyon, FAIA, is a principal in the Houston based international firm of Caudill Rowley Scott, Inc. He received his Master of Architecture degree from Cranbrook Academy of Art where he was awarded the Emil Saarinen Memorial Fellowship for graduate study. Kenyon worked with Saarinen as a senior designer on many of his later projects.

Kenyon is the former Associate Director of the School of Architecture at Rice University.

Creek House
Texas Hill Country
William Morgan Architects, P.A.

The owner of this 350-acre site wanted a Texas house with high ceilings, native materials, and a celebration of the creek which sharply undercuts limestone ledge over which the house sits and weaves into the hillside. The Casa Real, Varin of the Alhambra and Fort Keaton at Pensacola were conscious influences in the design solution. The final design arranges the residence on natural limestone ledges and outcroppings. Upslope, the residence recedes into the hillside and down slope, it opens into the carefully preserved canyon. Small panels interconnect the watercourses and converge into a central pool that flows and falls to the creek below.
and he has lectured extensively at Harvard, Yale, UCLA and New York University. He has been the recipient of AIA Honor Awards and Progressive Architecture awards and he is the author of Architecture and You.

B. Mack Scoopin, AIA, is principal in charge of design at Heery & Heery, Architects and Engineers, Inc., in Atlanta. He has a Bachelor of Architecture degree from Georgia Tech and he has been with Heery & Heery since 1967.

Scoopin is a Visiting Critic at the Georgia Tech College of Architecture Graduate School of Design and a Visiting Lecturer at the University of Tennessee, and the University of South Florida. Scoopin has been the recipient of numerous awards including the Progressive Architecture award for the University of South Florida Cancer and Chronic Disease Treatment Center.

Antoine Predock, FAIA, is Principal and Vice President of Antoine Predock, Architects, Albuquerque, New Mexico. Educated at Columbia and Harvard, Predock was the recipient of both the Rome Prize Advanced Design Fellowship in Rome and the William Kinne Memorial Traveling Fellowship from Columbia University in 1982.

Predock has held educational positions at a number of universities, given frequent lectures and has served on many design juries. He has been the recipient of many awards including the four-time winner of Architectural Record's "Record Houses" Award. In January he received a Citation in the 31st Progressive Architecture Awards Competition.
Knox Residence
Sarasota, Florida
S.P. & L. Architects
Thomas Spain, Glenn Pratt,
Joanna Lombard, Project
Architects

The clients retained an existing garage which became a key element in the organization of the entry sequence on this project. The meeting of the orthogonal grid of the lot and street with the grid of the former house is reflected in the entry plane which is penetrated from above by the master bedroom porch. Vertically and horizontally, the 1030 square foot library unites the entire program which is intended to refer back to plantation type houses cut with a contemporary resolution.
Rivara Residence
Dorado, Puerto Rico
Arce & Rigau, Architects
Hector Arce and Jorge Rigau

This full time residence for a family of four is located in a dense, tropical setting around a stream. A complex program and the client's request for natural ventilation and illumination were translated into a two-story volume where the treatment of spaces and the references made to local tradition underlie the possibilities of today's architecture.
Appleton Cultural Center
Ocala, Florida
Rowe Holmes Barnett Architects, Inc.

In 1963 the City of Ocala was awarded a large sum of money for the purpose of building a museum to house the Arthur I. Appleton antiquities collection. Situated on the crown of a rolling hill, the plan for the building is deliberately axial in its spatial arrangement in an attempt to provide formality without resorting to the present popularity of post modern architecture. In addition to the 25,000 feet of gallery space, the museum contains a 75 seat food service facility and a 230 seat lecture hall/auditorium.
Riverfront Plaza
Fort Lauderdale, Florida
Aragon Associated Architects
John Steffon and Cameron Roberts, Principals

This project is the result of a national downtown competition. It is a large public complex which links downtown Fort Lauderdale to its riverfront. An open lawn forms the center of the project and is surrounded on two sides by a continuous loggia. This space is flanked by an office building with a presentation space and restaurant to one side and an open market with a food court to the other. A stage and amphitheater lace the lawn from the south, next to an existing park by the river.

The Atrium on Brickell
Miami, Florida
Spilis Candela & Partners
Hilario F. Candela, AIA, Julio Grabiel, AIA, Eduardo Lamas, AIA, Jorge Iglesias, AIA—Design Team

Brickell Avenue is rapidly becoming the banking center of Miami. This project site measures 450 feet by 108 feet with the latter narrower dimension fronting on Brickell Avenue. On the Brickell side, the building sets back an additional 60 feet to allow for an atrium composed of a large tubular frame that forms a grid of gigantic proportions. The atrium is the full height of the building (21 stories) and emerges the building's silhouettes. This super grid was purposely proportioned to call attention to its strong content and to be seen from a distance. The strong east and west facades act like bookends for the building.
Fort Lauderdale Financial Center
Fort Lauderdale, Florida
S.P. & L. Architects
Joanna Lombard and Thomas Spain, Project Architects

This 24,000 square foot office building is slated to house an insurance brokerage, real estate office, mortgage company and investment counselor. The unfolding of the form in this plan occurs as the garden edge of the building begins to enclose the upper floors. Although parking requirements force on-site parking now, future parking structures on adjacent properties will allow the site to be free of parking. The imagery and materials in the project recall elements of early Florida architecture. The scale of the building relates to its position on the edges of the CBD and the strength of the solid base and mass is intended to convey a sense of reliability appropriate to the home of one of Fort Lauderdale's oldest insurance businesses.
St. John the Baptist Chapel
Miami, Florida
Gelabert-Navia Architects
Jose A. Gelabert, AIA

The project involves the adaptation of an existing structure located on the grounds of the famous Vizcaya estate. In 1930, the property was deeded to the Catholic Church and since then it has fallen into a state of disrepair. The architect’s design for this restoration transforms the existing building into a small chapel with the original plaza becoming a meditation garden and occasional auditorium. A youth center is slated to go into the nearby convent.
Seaside Fire Station
Seaside, Florida
Andres Duany and Elizabeth Plater-Zyberk
Caroline Constant and Cameron Roberts, Project Architects

This fire station is the first in a series of public buildings for Seaside, a new town in the Florida panhandle. The building will serve temporarily as a town meeting hall and work building until other public buildings are completed. In the evolution of the fire station design, two types have emerged: the simple shed and the civic building, which embodies civic aspirations as well as fulfilling utilitarian needs. This design combines aspects of both images, in keeping with its role as Seaside’s first public building.
Residences at Norzagaray St.,
502, 504, 506
Old San Juan, Puerto Rico
Arce & Rigau
Hector Arce and Jorge Rigau

Two partners in a law firm acquired three adjoining properties in ruinous condition and asked the architects to provide a house for each, plus special features to be shared, such as library, billiard and guest rooms, gymnasium, whirlpool and maids’ quarters. Both houses could use these facilities while retaining each one’s privacy. Level changes on this choice urban location within the historic old walled city were manipulated to allow for one three-bedroom dwelling to be entered on its second floor. The second house is a two-bedroom home for a single occupant with a studio. It is laid out along the lines of the typical Old San Juan home overlooking a patio with direct access to communal features.
FACT!
Natural Gas is Preferred Nationwide.
A Large Part of the Nation Will Be Moving To Florida.
It's Easiest to Sell a Natural Gas Home!

"Buyers are quick to understand the advantages of a natural gas home. The lower utility bills speak for themselves, and the longer useful life of the high-quality gas appliances always gets their attention."
Richard Levine of H. Miller & Sons, Inc.

"The result of homebuyers savings in energy costs of Natural Gas over electricity, often permit them to afford more home at less cost than they thought."
Phil Emmer of Emmer Development Corporation

"The latest figures say that homebuyers will be coming into our state in larger and larger numbers, so the demand for natural gas homes will increase. We're ready to accommodate that demand with all natural gas homes."
Lester Zimmerman of The Greater Construction Corporation

"When I talk with new-home buyers, particularly those moving here from other areas of the country, many of them insist upon natural gas service and appliances, such as they enjoyed in their previous homes. It's a real selling point."
Norman L. King of Metro Communities

These Builders Know The Facts!
The facts are clear, natural gas can produce the same amount of energy for less than half the cost of electricity! For homebuyers, that means lower utility bills, which makes more money available each month for mortgage payments for example. For the builder, that means he can afford to buy more homes than they might have thought possible, and makes selling homes easier. It means he can offer them high-quality gas appliances that will work more efficiently and last longer too. And with buyers coming into Florida in ever-increasing numbers, these are facts builders need to know.

Get The Facts From Your Local Natural Gas Company
Florida Natural Gas Association
Outdoor Lighting Bracket from McPhiliben

McPhiliben/Omega Lighting has introduced an outdoor wall bracket for area lighting with up to 250W high pressure sodium and metal halide. It has an adjustable cut-off, continuous range calibration from 72 degrees to 98 degrees; it provides brightness control on the transversal plane and it provides economical spacing of luminaires on the lateral. It is made of tamperproof cast-aluminum and has a polycarbonate door enclosure. It is fully gasketed, watertight, and listed for outdoor and wet locations. It is available for pole mounting. Contact McPhiliben/Omega Lighting, 720 Long Island Expressway, Melville, New York 11747 for information.

New CADD from SKOK

SKOK Systems Inc. has introduced a new high-performance, low-cost computer-aided design and drafting system (CADD) for architects and engineers. Artch is a CADD workstation that includes a powerful 32-bit Hewlett-Packard computer, can be connected to a network, displays two- and three-dimensional images on a 19-inch color screen and enables users to enter operational commands via a unique, easy-to-use graphics table. Artch can also be upgraded to a graphics processor, a unit that allows the system to manipulate graphic images dynamically, as well as to generate extremely high-resolution graphic displays with incredible speed.

Artch is the lowest priced CADD system on the market today, putting three-dimensional CADD within the reach of even small A/E firms. The Artch Design Station is priced at $27,000. A fully configured system, including all hardware and software for a functional entry-level system, is priced at $39,500. That includes a complete work station, a dual disk drive, a D-size plotter, and SKOK's Arplex three-dimensional design and drafting software. For more information contact Peter Haylow at Miller Communications, (617) 536-0470.

Blinds Available for Roof Windows

The Velux Model SGL roof window is now available to architects with narrow width Venetian blinds that are so popular now. The narrow blinds have ¾-inch slats and are an optional accessory along with roller blinds and outside awnings. They come with 'endless cord' operation units for in-reach and out-of-reach windows. The blinds can be purchased through retail lumber dealers and home improvement centers or write to Velux America, P.O. Box 3268, Greenwood, S.C. 29648 for information.
ARCHITECTS HAVE AN IDENTITY CRISIS
by George A. Allen, CAE

It has been apparent to me for some time that architects feel that the services they perform are not understood by the public. An incident a few months ago at a Ft. Walton Beach City Council meeting is indicative of the problem.

Two newspapers covered the Ft. Walton council meeting at which a developer proposed a change in the city’s rules to allow architects, as well as engineers, to be building inspectors. The developer stated that if such a change were made he could save money.

One would think a member of the general public might question the proposal. Ironically, the response to the developer’s proposal came from none other than the Director of Public Works, an individual who presumably spent a number of years in the construction business and should have had better than average comprehension of the respective capabilities of architects and engineers.

His response was this: “An architect doesn’t have expertise to make inspections. I think we’d be making a serious mistake by relaxing the rule. I’ve done research on this and one thing I was told by experts in the field is to keep architects out because they don’t design a building structurally.”

For the record, the incident did not pass unnoticed. With Herb Coons’ assistance at the State Board of Architecture, the FAIAA wrote to the reporters covering the story, their editors and the Public Works Director who made the statement, informing them of the error in their thinking.

Our response, which cited some dramatic differences in the area of education and examination, was substantiated by an NCARB report on “The Practice of Architecture as it Differs from the Practice of Engineering.”

For example, architects are typically required to graduate from a five or six-year program before they are eligible for internship, while an engineer is only required to graduate from a four-year program. An architectural internship is as broad as the scope of his educational background, whereas an engineer gains experience only in a specified discipline during internship.

Architectural examinations are from 28 to 36 hours in duration while engineering examinations are typically 16 hours in length.

On the basis of this information, is one profession any nobler than the other? Certainly not. Both areas require extensive training and expertise. I do think that the
To meet the specs of Longboat Key, Florida for sliding glass doors, it had to be SCULPTURA™ all the way. There was no “equal.”

That's the word from the decision-makers at the Promenade Condominium. To take advantage of the fantastic views, they had to provide huge sliding glass doors for their buyers. But the stringent codes for high-rise sliding glass doors appeared to be a major obstacle.

Then Mildoor presented Sculptura™ with its S.G.D. A3-HP rating and strength to withstand 190 MPH winds at 550 ft. elevations. The code requirements were met.

Sculptura reflects the Mildoor policy to manufacture every product to exceed the required specs.

RAIN, STILES, TRACKS, WEATHERSTRIPPING, ACRYLIC FINISH... EVERY COMPONENT SURPASSES THE "QUALITY-PLUS" LEVEL.

You've got to see Sculptura to truly appreciate the 30 years of Mildoor manufacturing expertise, and what they have meant to the design of this monumental sliding glass door system. Our full-scale working demo model gives you a "hands-on" opportunity to evaluate why Sculptura surpasses other doors on today's market. Believe us, there is no true competition. When you see it you'll be convinced, that to use anything less would be a compromise.

Call us. Set a time. We'll be there with the proof.
Graphic Art for Architects

Creative Services

Earl Morgan, Art Director
Florida Architect Magazine
346 E. Jefferson St.
Tallahassee, FL 32301
(904) 224-764

OUR PERFORMANCE RECORD IS A ROARING SUCCESS

GENERAL ELEVATOR

Eric Oxendorf
SPECIALIZING IN
ARCHITECTURAL PHOTOGRAPHY
INSIDE AND OUT

FOR PORTFOLIO CALL

Jim Cuneo
813-848-8931 (Florida)
DISCOVER the GYP-CRETE

The Standard in Floor Underlayment for Residential, Office and Light Commercial Spaces

Floor Plan

Distributor for the State of Florida:
Irwin Enterprises, Inc.
P.O. Box 5092
Clearwater, FL 33518
1-800-282-9821
813-539-4246

Local Applicators:
Gypsum Floors, Inc. of Central Florida
P.O. Box 430
Ocoee, FL 32761

Gypsum Floors of Florida, Inc.
P.O. Box 2213
Tallahassee, FL 32316

Barnwell, Inc.
4026 University Blvd. Court
Jacksonville, FL 32217

Gypsum Floors, Inc. of S.E. Florida
3750 Consumer Street
Suite E
Riviera Beach, FL 33404

Future Floors, Inc.
P.O. Box 5092
Clearwater, FL 33518

IDEAL for:
New Construction or Renovation

- Fire Control
- Sound Control
- High Strength
- Lightweight
- Economy
- Sets in 90 Minutes
- No Shrinkage Cracks

GYP-CRETE CORPORATION
P.O. Box 253, 900 Hamel Road, Hamel, MN 55343 • (612) 478-6072
EPICORE®
CONCEPT 2 COMPOSITE FLOOR SYSTEM

THE MOST ECONOMICAL CONCRETE FLOOR SLAB SYSTEM BECAUSE:
- Manufactured in Lakeland, Florida
- 48-hour Delivery
- Reduced Construction Time
- Fast, Simple Installation by One Sub-Contractor
- All Necessary Building Code Approvals
- Long Uninterrupted Spans
- Unbeatable Fire Ratings
- Excellent Sound Attenuation
- Nonolithic Construction

Distributor/Installers Throughout Florida

<table>
<thead>
<tr>
<th>Commercial Roof Decks</th>
<th>Jacksonville</th>
<th>904-743-5222</th>
</tr>
</thead>
<tbody>
<tr>
<td>Epidec, Inc.</td>
<td>Oldsmar</td>
<td>813-937-0988</td>
</tr>
<tr>
<td>Gulf Coast Building Contractors</td>
<td>Pensacola</td>
<td>904-438-5416</td>
</tr>
<tr>
<td>Richter Construction, Inc.</td>
<td>Cocoa Beach</td>
<td>305-784-5084</td>
</tr>
<tr>
<td>Roberts Industries</td>
<td>Port St. Lucie</td>
<td>305-335-2802</td>
</tr>
<tr>
<td>Slabs of South Florida, Inc.</td>
<td>Miami</td>
<td>305-653-3820</td>
</tr>
<tr>
<td>Structural Systems</td>
<td>Naples</td>
<td>813-774-2767</td>
</tr>
<tr>
<td>Sun Coast Structures, Inc.</td>
<td>Gulfport</td>
<td>813-345-2985</td>
</tr>
</tbody>
</table>

EPIC METALS CORPORATION
Eleven Iacob Avenue, Ronan PA 15104
PHONE: 412/351-3913
TWX: 710-664-4424
EPIC METAL BOX
FINALLY, CONCRETE SET ACCELERATION WITHOUT CORROSION.

SPECIFY DARASET.

Acceleration without corrosion. What you’ve been looking for in a set accelerator but haven’t found. Until now.

Now there’s Daraset, the non-chloride, non-corrosive accelerator that reduces cold weather concrete setting times without side effects. Daraset has no corrosion-inducing effects on rebars, decks, tensioning cables, or other steel embedded in concrete.

The graph at left compares Daraset’s negligible corrosion potential with that of calcium chloride and, interestingly enough, that of two other commercially available non-chloride set accelerators.

Daraset. What you’ve been looking for.

Want more proof? Send for our laboratory test results. Write to: Arthur L. Wailie, Grace Construction Products, 62 Whittmore Avenue, Waltham, MA 02154.

Risk photo at right shows uncoated steel rebar sections immersed in solution.

GRACE Construction Products
INTERNATIONAL AWARD-WINNING CANVAS AWNINGS

We feature engineered, welded aluminum frames.

Working with architects and developers on commercial projects is our specialty!

3860 N. Tamiami Trl, Naples, FL 33940  (813) 261-3381

WHEN YOUR ABSTRACT DESIGN BECOMES CONCRETE,
PROTECT ITS DURABILITY AND BEAUTY
WITH SEAL-KRETE®

... the superior waterproofing sealer for
stucco, masonry, cement and other porous building materials.

- Seals and waterproofs
- Eliminates moisture vapor penetration
- Dries clear - non-yellowing
- Economical
- Reduces paint requirements - can be painted over
- Easily applied
- Non-flammable
- Prevents chalking
- Salt and acid resistant
- Acrylic base - no petroleum distillates
- Highlights natural beauty of materials
- 5 year guarantee
- Passed Federal specification TT-P-0035

FOR COMPLETE SPECIFICATIONS CONTACT
SEAL-KRETE, INC.
P.O. BOX 1627
AUBURNDALE, FLA. 33823
PERFORMANCE REINVENTED

This is Softshine Indirect Lighting.

It solves human comfort problems that plague the modern office.

Here, it produces even, glare-free lighting that virtually eliminates the reflections that make computer displays hard to read.

It also solves design problems and illumination problems that no other lighting system in the world can solve.

It's the lighting of the future. We invented it and patented it. And we're the only ones who make it.

If you'd like to see what else the future holds, just call.

LONGLITES BY PEERLESS REPRESENTED IN FLORIDA BY SESCO

[Addresses listed]
MONIER
Roof Tile

When it comes to roof tile, Monier is in a class by itself. The world's leading concrete tile company, Monier is the largest producer in the U.S. Its name is synonymous with quality, reliability, service and durability. The company offers architects, builders, developers, roofers and end-users an extensive range of designs in an unending assortment of exciting colors. Monier's national sales and service network is as close as the nearest telephone. For information on our products and company, please write or call us today.

DEMAND MONIER... ANYTHING ELSE IS A COMPROMISE

MONIER
P.O. Box 1763, Lakeland, FL 33802 (813) 665-3316

Lakeland (800) 222-7884 (toll free)
West Palm Beach (800) 432-2719 (toll free) or (305) 696-8111
Phoenix, Arizona Orange, California Corona, California Duncanville, Texas Stockton, California Tacoma, Washington Honolulu, Hawaii
(623) 230-2388 (714) 530-8022 (714) 737-3308 (214) 236-6148 (209) 962-1873 (206) 581-3000 (808) 682-4323