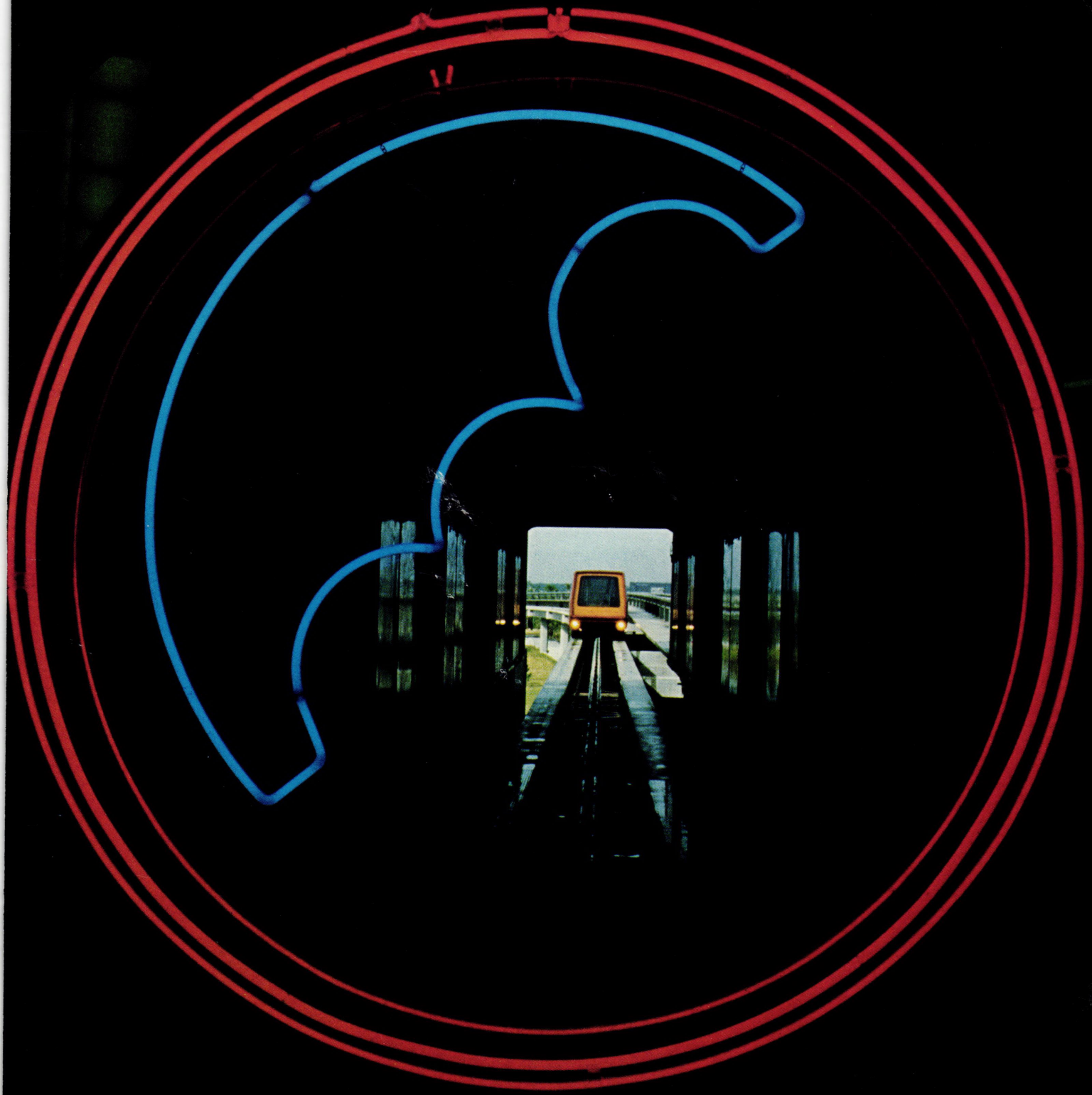


FLORIDA ARCHITECT

JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

WINTER, 1982



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Editor

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Regional Director

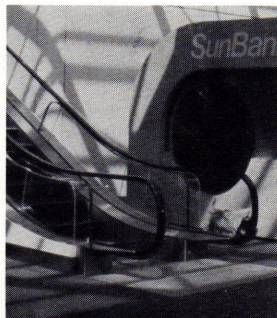
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Jacksonville, Florida 32202

General Counsel

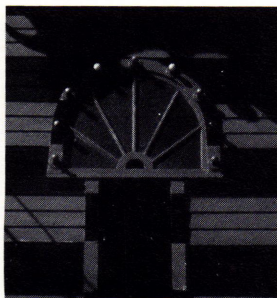
J. Michael Huey, Esquire
Suite 510, Lewis State Bank Building
Post Office Box 1794
Tallahassee, Florida 32302

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The Cover

Orlando International Airport
Neon Sculpture At End Of People Mover
Photo by **Bob Braun**

"9 out of 10 homeowners are energy-conscious."

1981 Survey of Florida Builders and Homeowners



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The 1981 Fall Conference of the FA/AIA concerned itself with the intriguing question, "Is the Florida/Caribbean Region Getting the Architecture It Deserves?" To that I'd like to add the question, "Are Florida architects designing the architecture that Florida deserves?" The answer to that question packs a real wallop and has a direct impact on the quality of the architectural future of this State.

Using Miami as an example, it appears that 50% or more of the current commissions are going to Florida architects. However, 50% of the dollars are not. The largest commissions are going out-of-state and that's money lost to the profession in Florida. Outsiders are contributing, to a great extent, to the reshaping of one of our major cities. In addition to the loss of money, that has an impact on the professional design integrity and status that goes with it.

There's a tee-shirt the students at the University of Florida sell which proclaims, "And on the seventh day, God hired an architect." Unfortunately, after reviewing work underway around the region, it would seem that a postscript would be in order which might read, "and that architect was from out-of-state."

Without architects we cannot have architecture. Does it then follow that without Florida architects, we cannot have Florida architecture?

What about the special trust that we have to our buildings and our cities? And the sense of place? Doesn't logic dictate that the best architecture is not political architecture, but local architecture, produced by locals. When you live in a place, you presumably want the best for it. You are forced by your very existence to use what you create. You must face up to your designs. There is no escape to New York, or Houston or wherever.

"Yes," I am forced to answer. We are getting the architecture we deserve. Every city and county gets the architecture it deserves. We commission it, we pay for it, we use it. But the bigger issue is are we getting the architecture we want, the architecture that binds the fabric of the community and retains its resilience as a symbol of the place in time in which society finds its collective being?

Are we getting architecture that doesn't try to deny and negate what we've come from—that wonderful mix of Spanish and Mediterranean and Caribbean and any number of other cultural ingredients that combined to make Florida architecture uniquely "Florida"? In short, are we substituting quantity for quality?

In our seeming desire to fill every inch of available space with multi-purpose, mixed-use, people-moving, rapid-transit, high-rise monoliths, what are we doing to keep Florida uniquely its own person—architecturally speaking?

I am not opposed to progress and growth. I know that more can be better. I am, however, concerned about where we are going and the speed at which we are getting there. Florida has the dubious distinction of being a sort of silly-putty state. It has many more factors shaping its architectural destiny than most, notably a heavy tourist economy, international commerce and business, a transient society, a high retirement population and unique geographic factors.

The kind of rapid and overwhelming development which creates whole new cities almost overnight is an awesome thing. We cannot allow ourselves the luxury of forgetting what we've come from. —Diane D. Greer

LETTERS AND NEWS

Letters

Dear Editor:

Is Florida Getting the Architecture It Deserves? Of course it is. For each period of time, the correct and proper architecture is dished out. If we deserved worse, or if we deserved better, we would get it.

There was a period of time when Florida architecture blended with its natural environment. It was good architecture. We deserved it.

Since the 50's, architects were hoodwinked by technology and allowed mechanical, artificial environments to emasculate them. We got what we deserved — windowless, air conditioned monsters.

The energy crisis, a blessing in disguise, has now reawakened the profession. We will design to live *with* the environment rather than *fight* it. We will get the architecture we deserve.

Post Modernism is also a sign of our times. This, too, shall pass. Buildings with exposed genitals are only expressing the corrupt, immoral thinking of our times. It is proper to express the inner workings of a building, but shouldn't it be properly clothed? The Pompidou Center is a good example of letting it all hang out, or if you've got it — flaunt it.

No matter what we get called architecture, let us not lose our sense of humor or perspective. Watching some of the crappy Art Deco being salvaged in Miami Beach gives me renewed hope that some of the monsters I created may eventually be given the recognition I so fully deserve.

Truthfully yours,
F. Louis Wolff

News

Morgan Appointed to Harvard Faculty

William Morgan, FAIA, was appointed a design critic and lecturer in architecture for the fall term 1981-82 at the Harvard Graduate School of Design.

Morgan received his Bachelor of Arts degree from Harvard College and his Master in Architecture degree from the Harvard Graduate School of Design. His firm is William Morgan Architects of Jacksonville, Florida.

Morgan is a fellow of the American Institute of Architects and a member of the National Council of Architectural Registration Boards. He was appointed a Lehman Fellow of Harvard University in 1957, a Fulbright Grantee to Italy in 1958, a Wheelwright Fellow of the Harvard Graduate School of Design in 1964, and a fellow of the National Endowment of the Arts

in 1978.

In 1980 the MIT Press published "Prehistoric Architecture in the Eastern United States", Morgan's pioneering study of a 3700 year evolution in architectural design. He presently is conducting design research under the auspices of the Graham Foundation for Advanced Studies in the Fine Arts.

Asolo Opera Guild Holds Charette

This past October, the Asolo Opera Guild held a week long Architectural Design Competition for renovation of the Florida Theatre in downtown Sarasota. The team of Michael Pack, AIA, Jesse Cox, Kent Johnson, Michael O'Donnell, and Nichi Nichols, along with Ringling School of Art students Linda Allard and Mimi Asadatorn, was selected as winner.

The panel of judges included Lee G. Copeland, Dean of Architecture and Planning at the University of Pennsylvania; Rexford Harrower, author of "Three Studies for a New Music Theatre"; Grace Penner, vice president of Penner Financial Group; Walter Macomber, restoration architect; Kate Wallis, Wallis-Knowles Interior Design; David Cohen, winner of the Governor's Award for Fine Arts; and Frederic von Grossman, a practicing architect in Milwaukee. Edgar H. Wood, president of the Society of the American Registered Architects, served as advisor to the competition.

Six architectural teams worked in an on-site charette which lasted for five days. Included on the teams were AIA members Jan Abell, John Piercy, Richard G. Allen, Bill Halstead, Terry Osborn, Richard Garfinkel, Gary Rucker, John Tennison, Ken Garcia and winner, Michael Pack. One of the requirements of the competition was that each team include one or more students from the Ringling School of Art.

Competition winner David Pack and his associates will begin renovation plans for the building in the spring of 1982, after the close of the Opera season. The budget allocation for the project is \$2.5 million.

FA/AIA '82 Events

February 19-20 *Energy Seminar (Level 2-A), Tallahassee*

March 10 *FA/AIA Seminar on Production Management, Orlando*

March 12-13 *Energy Seminar (Level 2-A), Miami*

April 30, May 1,2 *FA/AIA Spring Conference, Tallahassee, Hilton Hotel and Civic Center*

June 6-10 *AIA National Convention, Hawaii*

October 7, 8, 9 *FA/AIA Fall Conference, Hyatt Regency, Tampa*

October 9, 10, 11, 12 *FA/AIA Post Conference in Puerto Rico*

November 4, 5, 6 *Florida Mini Grass Roots and Leadership Planning Conference, Orlando*

Schwab & Twitty Win Awards

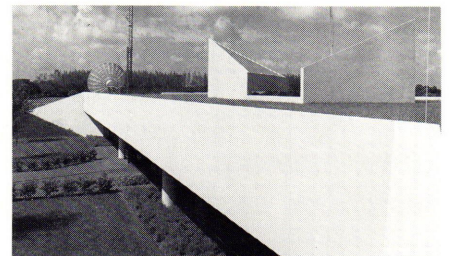
Schwab & Twitty Architects, Inc. of Palm Beach, Fla., have won two awards in the Builder's Choice Design and Planning national competition. They will receive the Grand Award, in the Commercial Building category, for the Hardrives Office Building in Delray Beach and a Merit Award in the same category for the PGA Administrative Center in Palm Beach Gardens.

The annual building industry competition is co-sponsored by Builder Magazine and Better Homes and Gardens Magazine to recognize excellence in design, planning and building. The design competition winners were selected by a panel of judges composed of builders, architects, planners and members of the building press from across the nation. The judges selected one grand award winner in each of the 16 entry categories.

Schwab & Twitty designed the Hardrives Building, a 9,400 square foot earth bermed structure, with the north and south exposures facing landscaped courtyards. Skylights in the sodded roof admit natural light into the center of the building. This unusual structure effects significant energy conservation and provides an interesting office environment in an industrial setting.

The PGA Administrative Center is the permanent home of the Professional Golfers Association of America. The 36,000 square foot structure is located on five acres within the 2,640 acre PGA National community in Palm Beach Gardens, Fla. The building, designed to take maximum advantage of its golf course setting, overlooks fairways and a large lake.

The Schwab & Twitty firm was officially notified by Frank Anton, Editor of Builder Magazine, and will receive their awards at the 38th annual National Association of Home Builders (NAHB) convention in Las Vegas in January, 1982.



Hardrives Building, Schwab & Twitty, Architects. Photo courtesy of Patty Doyle Public Relations

New Tax Law Strengthens Historic Preservation Incentives

Preservation of historic American buildings has been boosted significantly by a 25 percent tax credit for historical rehabilitation provided in the new Economic Recovery Tax Act, which has been vigorously supported by the Institute.

The new tax incentives will encourage increased capital investment in historic neighborhoods and will represent the cornerstone of the Reagan Administration's nationwide preservation program.

Effective Jan. 1, 1982, the new law provides a 25 percent investment tax credit for the cost of rehabilitating historic commercial and industrial buildings as well as residential buildings for rental. Qualified buildings must be listed on the National Register of Historic Places and be located in registered historic districts.

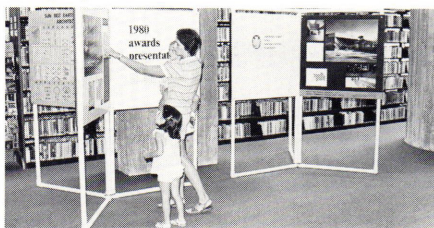
The 25 percent tax credit replaces existing tax incentives that include a five-year write-off of rehabilitation expenses, or 10 percent investment tax credit (only on industrial or commercial properties, or accelerated depreciation of the rehabilitated historic property).

The existing certification process, administered by the National Park Service, will be used to identify eligible buildings and qualify their rehabilitation. To qualify for investment tax credit, buildings must be substantially rehabilitated and rehabilitation costs must equal \$5,000 or the initial building cost.

Reprinted from MEMO #612, Newsletter of the American Institute of Architects, September 18, 1981.

Mid-Florida Chapter Holds Awards Program

The Mid-Florida Chapter of the AIA has a vigorous design awards program which culminates each year in a traveling exhibit. The objective of the honors and awards program is to encourage professional and public recognition of design excellence in those projects designed by architects, landscape architects and interior designers practicing in the Mid-Florida region. The program also strives to demonstrate some of the capabilities of local design professionals and to cultivate a



Mid-Florida AIA traveling awards display on view at the Orlando Public Library. Photo courtesy of George T. Middleton, AIA.

sensitivity to the built environment.

The Mid-Florida Awards Program is held each year in November. Last year, ten winners were selected in three categories: Architecture, Landscape Architecture and Interior Design.

Jurors for the competition were Sarah Harkness, FAIA, TAC, Cambridge, Massachusetts; Lester Pancoast, FAIA, Pancoast-Albaisa, Miami; Mark Jaroszewicz, FAIA, College of Architecture, University of Florida, Gainesville; Wayne Kiser, ASLA, Edward D. Stone, Ft. Lauderdale and Bob Dean, ASID, Dean and Redman, Tampa. Guest speaker at the Honors and Awards Banquet was William Caudill of CRS in Houston, Texas.

Each of the winning entrants is required to prepare a one meter square board illustrating his design. This board becomes part of a lightweight, knockdown display which was specially built for ease of transportation. The display is placed in prominent spots around the Orlando area including the Winter Park Library, Chamber of Commerce and Sun Bank.

Mid-Florida's Awards and Honors Program gives public recognition to exemplary architecture and the awards selection acknowledges the contributions of Mid-Florida AIA members to the on-going improvement of the total physical environment.

Thomas Jefferson Intern Fund

The Colonial Williamsburg Foundation and the University of Florida have long been associated through their mutual educational and professional goals. For two summers this has been further strengthened and perpetuated by a graduate student intern program between these two institutions. In 1980 the first Thomas Jefferson

Intern Fund was established through the Research and Education Center for Architectural Preservation and made an annual program with joint sponsorship.

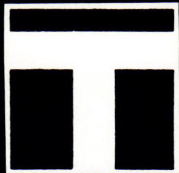
The central role of architectural historians and historical architects in interpreting the eighteenth-century architecture of Williamsburg is as strong today as in the initial period of restoration. Painstaking scholarship and dedicated professionalism have given the Architectural Research office of Colonial Williamsburg an expertise that is continuously relied upon by professionals in various fields. It is not surprising then that the University of Florida, one of the nationally acknowledged leaders in architectural preservation, is now closely associated with Colonial Williamsburg.

This summer two graduate students in architectural preservation from the University of Florida and four students from the University of Virginia worked on three different projects in Williamsburg. Two projects concerned the recording of historic structures by measured drawings and the other involved the technical problems of brick conservation. These internships were jointly conceived by F. Blair Reeves, FAIA, Chairman of the Preservation Option Program at the University of Florida, and Roy Eugene Graham, AIA, Resident Architect at The Colonial Williamsburg Foundation.

For Florida students to continue to participate in this program it is necessary to seek monetary support. Cash donations addressed to the Architectural Guild or to the University of Florida Foundation designated to the Thomas Jefferson Intern Fund will insure continued participation. ●



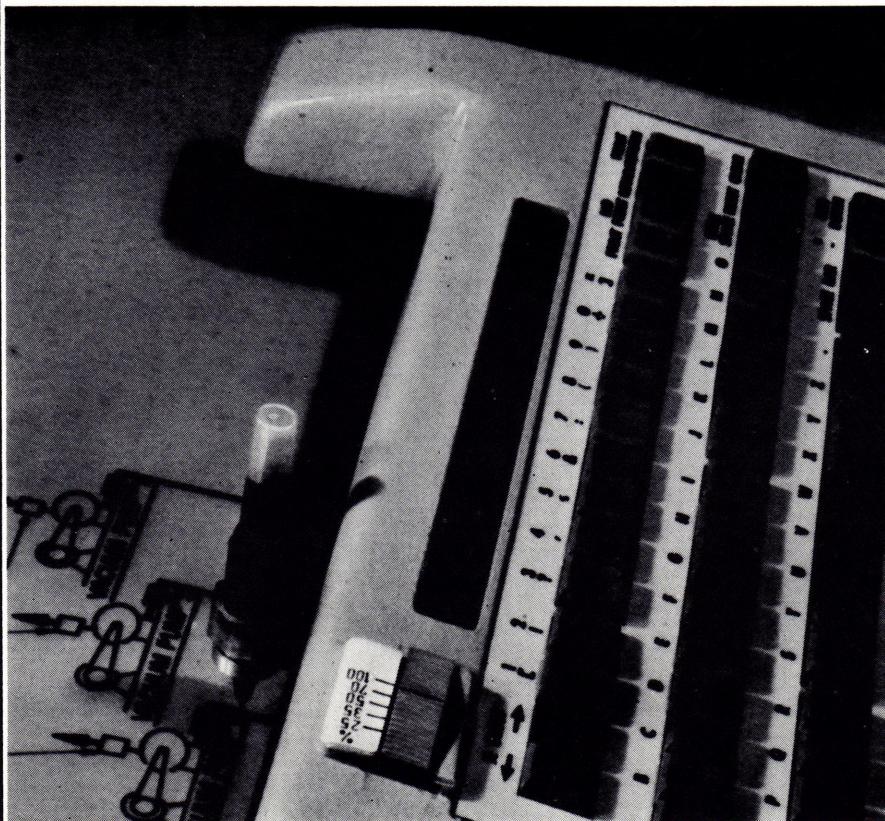
Left to Right: Todd Tragash, UF; Roy Graham, Resident Architect, CW; Robert Ray, UF; Ed Chappell, Director Architectural Research, CW



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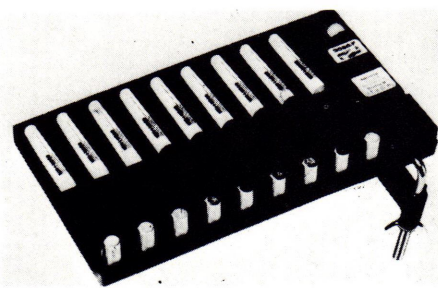
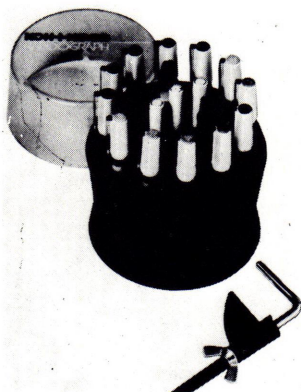
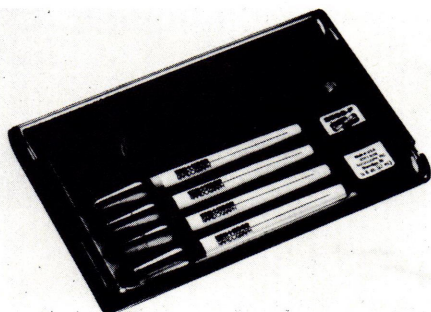


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ORLANDO'S NEW AIRPORT PAVES THE WAY

WILL THE REAL CENTRAL FLORIDA PLEASE STAND UP?

by Dee Schofield

Orlando International Airport

Project Manager: Greiner Engineering Services, Inc.

Architect of Record: Kemp, Bunch & Jackson and Schweizer Associates, Inc., Associated Architects

Project Managers: Richard Zipperly, AIA, Schweizer Asso. and Al Smith, AIA, KBJ

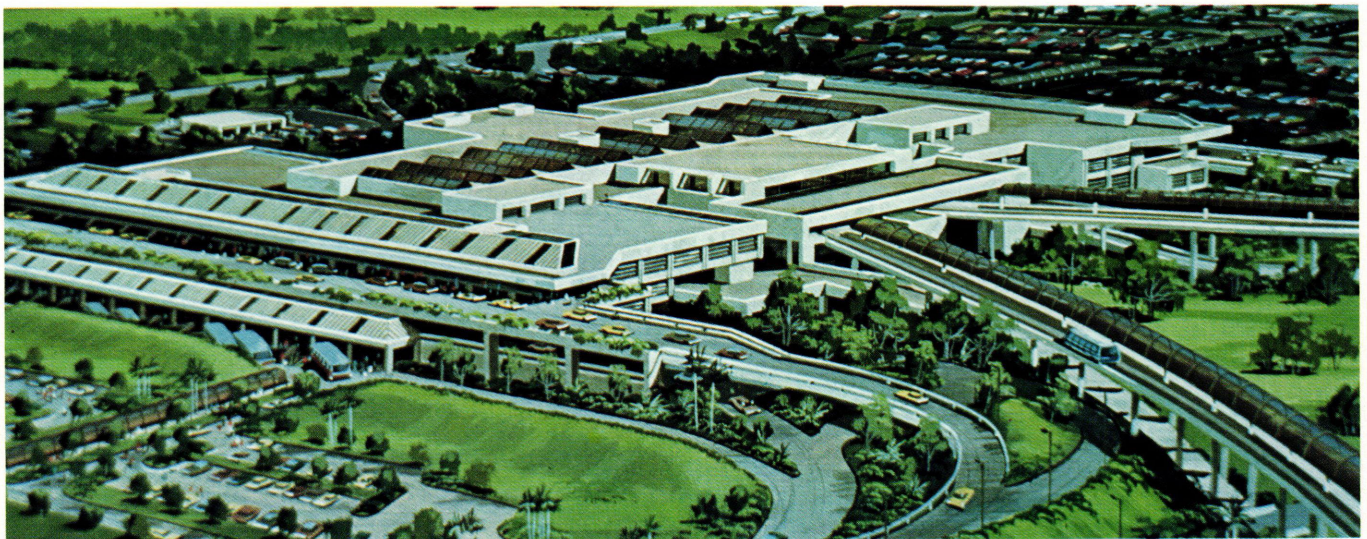
Civil Engineering: Bower-Singleton

Electrical Engineering: Tilden Denson & Lobnitz

Mechanical Engineering: Van Wagenen & Searcy

Landscape Architecture: Foster—Conant & Associates, Inc. and Wallis Baker and Associates, PA

Central Florida—what kind of image do the words conjure up—tourists in loud clothes and sunglasses; streets lined with garish, flashing signs and souvenir shops everywhere? Or do the words convey the idyllic setting that was once plentiful in Florida—wide



Top, left: Super graphics, live plants and glass skylights add to the natural feeling inside the land terminal building; top, right: View of escalator in landside terminal building; Above: Rendering by Reggie Stanton of the 700-acre facility. All photos by Bob Braun.

open stretches of nothing but clear lakes, lush vegetation, abundant wildlife and plenty of bright sunlight?

In designing Orlando's new international airport, the design team was faced with an image to promote, one that was in concert with all the things that really are Central Florida. The final product is an architectural statement that allows the natural beauty of Florida to compliment the structural beauty of the terminal's design.

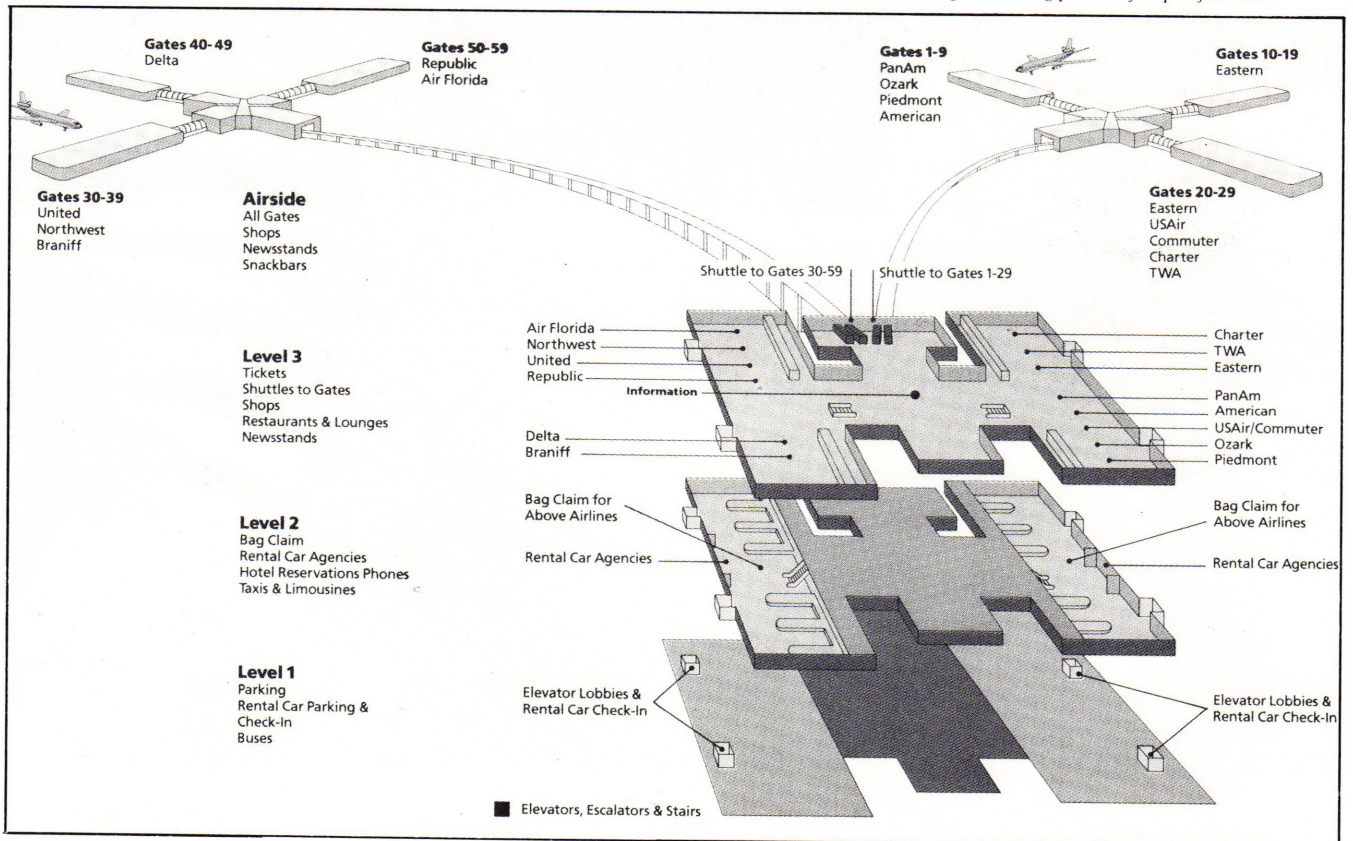
The designers' focus on portraying a "sense of arrival" is inescapable throughout the 700-acre facility. The airport does function as a destination location rather than a transfer station for the majority of its passengers. Unlike many of the country's airports, such as Atlanta's Hartsfield International, where 76 percent of those using the airport do so to change planes, Orlando International Airport services one of the biggest tourist areas in the world. By featuring lush tropical landscaping, native building materials and huge expanses of tinted glass, the airport's design captures travelers in the ambience of the "Real Florida."

The terminal complex includes a

single one million square foot landside building which provides access to ground transportation, and several airside buildings which interface with aircraft. These airside buildings provide the initial view of Florida. Beautifully landscaped grounds and bright sunshine greet the travelers as they make their way to the connector tube joining the airside holdrooms to the main terminal. The glass connector tube encloses the rider device, an automated guideway system with four pairs of cars, each about the size of a Greyhound bus holding 125 standing passengers. Each airside is linked to the landside building by a set of elevated parallel tracks, each having two cars that shuttle back and forth. After disembarking from their planes at 48 gates in the two satellite buildings, passengers ride these people movers to the main terminal while their baggage travels via a tug road on grade under the people mover track to the same destination. Instead of seeing a gigantic parking lot, passengers on the ride device see lakes, islands, palm trees and bayheads and even some wildlife on their way to the landside terminal.

To create an atmosphere that would "set the stage" with scenes of natural Central Florida, a massive effort was undertaken to surround the terminal with an abundance of tropical foliage and man-made lakes. Hundreds of palm trees alone were flown by helicopter to the islands in the lakes around the terminal. Glass is used extensively throughout the complex, most dramatically in the skylighted third-level concession lobbies in the landside building. 32,000 square feet of skylight allow the Florida sky to serve as a backdrop for the giant concrete planters boasting palms, ferns and flowering plants below. The skylight serves the dual purpose of providing ample sunlight while efficiently reflecting 71 percent of entering light to reduce heat gain. Photosensors control electrical lighting levels to further conserve energy, when sunlight provides adequate lighting. More energy and money will be saved by replenishing the greenery from the airport's own nursery and greenhouse facilities located a short

Diagram showing position of airport functions



distance from the terminal. There's even a touch of the Disney and Sea World influence in the concession area. With its informal, exciting street-like atmosphere and rows of shops and exhibits, it is not unlike Disney World's Main Street. An aviary featuring parrots, macaws and other colorful birds

provides entertainment and diversion. The awakening cultural climate of Central Florida is another important theme here, with works of internationally-known artists permanently displayed inside and on the terminal grounds. A cultural montage of works by artists such as Florida natives Steven

D. Lotz and William King, English artist Trevor Bell and Uruguayan Alfredo Halegue, among others, establish the airport as one of Florida's largest public art galleries.

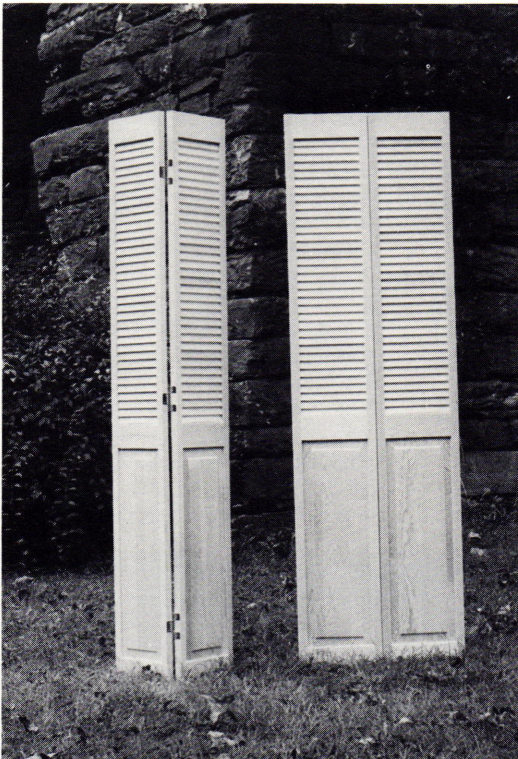
Another unique feature is the design of the airside buildings to provide an interesting view of routine airplane maintenance operations. While waiting to board, passengers can watch planes be refueled, have their tires changed, and be loaded with food through the huge expanses of tinted glass in the airside buildings. In addition to the glass-enclosed passenger areas, the terminal's two airside buildings contain non-public areas, such as house maintenance/operation offices for the twelve different airlines and lounges for their crews.

Orlando's new airport can justly claim to be the "terminal of the 21st century". In all design decisions for the new terminal, there was always the consideration that all technical equipment and systems that were installed be the most advanced available. Consequently, the terminal is equipped with "state of the art" gear, from the computer-controlled ride device to the automated parking control system. Also, there is extensive use of closed circuit television for security monitoring of critical areas. Equipped with emergency power generators, emergency health facilities and a police detention center, the terminal is self-contained enough to function like a small city in itself.

Constructed just southeast of the existing airport, the facility retains the use of its existing 10,700-foot runways. Originally designed to accommodate five airlines, the new terminal was redesigned after the deregulation of the airline industry to accommodate seven more airlines. In time, two more airside buildings will be added to the new terminal and the landside building expanded to provide an additional ride device system. With these two buildings, each having 24 gates, ultimate gate capacity for the new terminal will be 96 gates. A new set of parallel runways and cargo buildings are also in the plans for the terminal's future. There is ample city-owned property available to the south to permit the ultimate 96-gate facility to be repeated, bringing total capacity up to 192 gates, should the demands of air transportation in the Central Florida area merit such expansion. ●

Ms. Schofield is a technical writer for Schweizer Associates, Inc.

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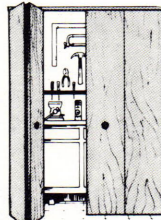
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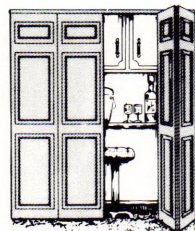
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Greiner Engineering Sciences, Inc.

As prime consultant to GOAA and lead firm of The Greiner Team, Greiner Engineering Sciences, Inc. held overall responsibility for the total design effort which produced this pace-setting airport.

This entailed technical and project management of all activities by Greiner Team members and specialty consultants, as well as resident engineering services to insure quality control during construction of the entire airport complex.

In addition to management responsibilities, Greiner was active in the actual planning and design efforts.

Working from the initial concept studies prepared by GOAA's staff, Greiner and other Team members developed the project master plan.

Greiner also developed the unique water control and management system for the site and directed the comprehensive geotechnical investigation and analysis program.

Substantial portions of the airport facilities were designed by Greiner. The firm provided structural design of all buildings, as well as design for bridges, tunnels, the people-mover structure, water control structures, all airfield facilities (taxiways, aprons and related drainage) and all airfield and exterior lighting.

Also significant was Greiner's environmental program, which began with the comprehensive Environmental Impact Statement and continued through design of facilities and implementation of measures to preserve environmental quality.

Greiner was well-equipped to undertake this large assignment for Orlando International Airport, having been in responsible charge of \$18 billion worth of projects—including transportation, commercial, industrial and recreational facilities.

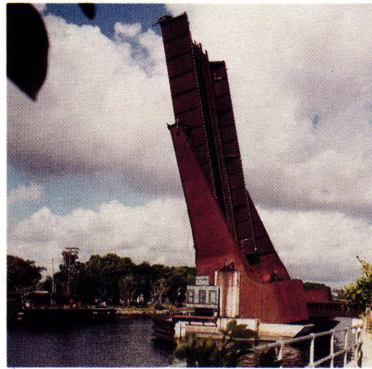
The hallmark of Greiner's contribution to technology is the firm's lengthy list of awards and commendations for outstanding concepts, designs and quality control.

Just this past year alone, Greiner received six separate awards—four of which were national in scope and one which was international.

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Florida East Coast Railway movable-span bridge in Ft. Lauderdale, winner of two national awards.

- Florida East Coast Railway Bridge over New River in Ft. Lauderdale, Florida—a movable-span bridge constructed in an historically significant setting with only an eight-hour closure to train traffic and a 24-hour interruption to river traffic.

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- NASA's Space Shuttle Landing

Facility complex in Florida.

- The 600-acre EPCOT Center addition to Walt Disney World.
- Lynnhaven Mall in Virginia Beach—the nation's largest shopping center.
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IS THE FLORIDA/CARIBBEAN GETTING THE ARCHITECTURE IT DESERVES?

A RESPONSE TO TOURISM

Excerpted From A Joint Conference Lecture

by **Gene Bebermeyer**, AIA and **Thomas C. Blanton** Planner

Bebermeyer:

In 1968, there were roughly twenty architects in the Central Florida chapter. Today there are 167. There were twelve design firms at that time. In 1969, the list of architects in the yellow pages was approximately six inches long. Now it is a page and a half.

To give you some idea of the growth in tourism in Central Florida, we had less than a million tourists a year in 1970 prior to the opening of Disney World. We're projecting in excess of 18 million for 1985. The average tourist's expenditure rate (total dollars spent in relation to the total number of visitors into the market) in 1979 was approximately \$347 million for 10.7 million visitors. In 1985, it's going to be almost a billion dollars. In 1975, there were 28,000 hotel rooms in the central Florida market. We're anticipating 66,000 by 1985. A linear look at where these hotel rooms are located places them in direct relationship to the tourists attractions.

"What is a tourist?"

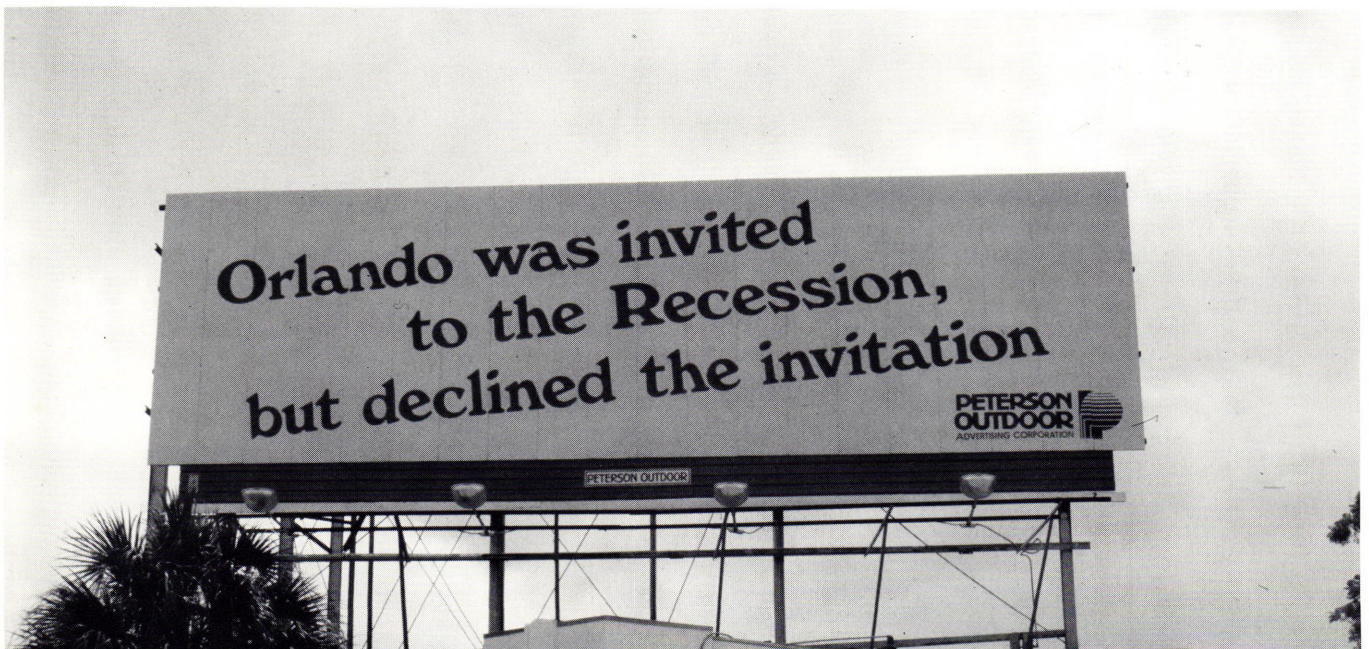
In terms of selected goods and services, one tourist has the equivalent spending power of ten permanent residents. What that means is that you have a thousand room hotel and if you put it in at 70% occupancy, you'll end up with the equivalent purchasing power of a small town or approximately 17,000 people. That would be the same as putting up one hotel in central Florida and taking out all the theatres, stores, eating places, etc. and putting them all at the base of the hotel. To carry that one step further, if you take all the hotel rooms in a particular tourist corridor off of Interstate 4 and put 18,000 rooms in that corridor, that translates into purchasing power of a town of 315,000.

To get an idea of what's going to happen to Orlando in the next ten years, Disney World, Circus World, Sea World and others have a drawing capacity that after October, 1982 is going to escalate up to nearly

18,000,000 visitors a year. This phenomena has not happened all at once, however. In order to accommodate this steady increase in the number of tourists, there had to be hotel and motel rooms and most of those rooms were built in the first few years of the seventies in anticipation of what would happen during the rest of the decade. In fact, it took no time at all for those 28,000 rooms to fill up. Now, we're looking at the 1980-84 window as the time when another building flurry will take place. That window has been narrowed slightly by a sewer moratorium and high interest rates. But the fact remains that Disney is going to open EPCOT in less than a year and many more people are going to be lured to central Florida. What we're going to do about it becomes another question.

Blanton:

Orlando was not guilty of proposing any of those attractions



which look like the "War of the Worlds." Most of those things were located under county jurisdiction. The governmental response to future attractions is going to be one of panic.

I remember what happened in 1971 when Disney opened. Not much! No one got very excited. About a month and a half later, however, there was a ten mile traffic jam in two directions from the intersection of I-4 and 192 and, believe me, that woke everyone up and since then the name of the game has been catch up.

I, along with others, became lulled into a sense of acceptance. I have forgotten some of the furors that took place immediately after Disney opened. But there are some who haven't forgotten. Paul Pickett, who was Chairman of the Orange County Commission at the time Disney opened, has just authored a series in the Orlando Sentinel. It was Pickett who predicted the massive expenditures on the impact which the opening would have on the

area. Well, he was right. In 1970, Orange County's operating budget was \$23.6 million. In 1980, it was \$213 million. The Sheriff's Department alone increased to \$23 million in 1981 from a budget of 3.2 million and 300 employees when Disney opened.

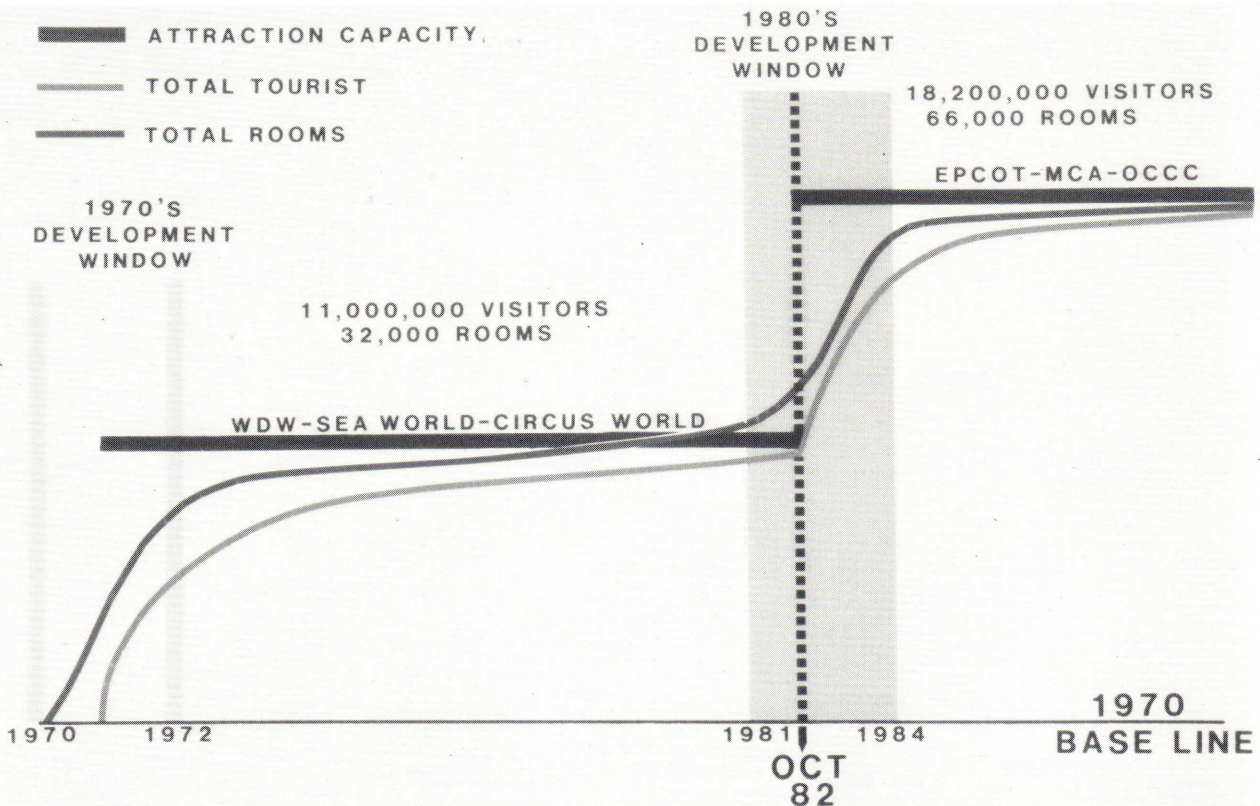
I personally know very few people who haven't visited Disney World. Paul Pickett, to this day has not set foot in the theme park and I quote you his reasons from the Sentinel. "If you've seen one carnival, you've seen them all. Well, I'm here to tell you that Disney has the best camouflaged amusement park in the world and that's a fact because the whole world is beating a path to our door."

Pickett's attitude is shared by others and what he says may be true. Pickett's feeling from the beginning has been that Disney's saying, "Hey, all you hicks. I'm here and I'm important." I'm not so sure that Pickett may not have been right because that was the kind of thing you found in Florida

in the late 60's and early 70's. The community image was really suffering. It wasn't all tourist-related, but most of the carnival and honky-tonk atmosphere was associated with the impact of tourism. And, it's a hard thing for government to overcome.

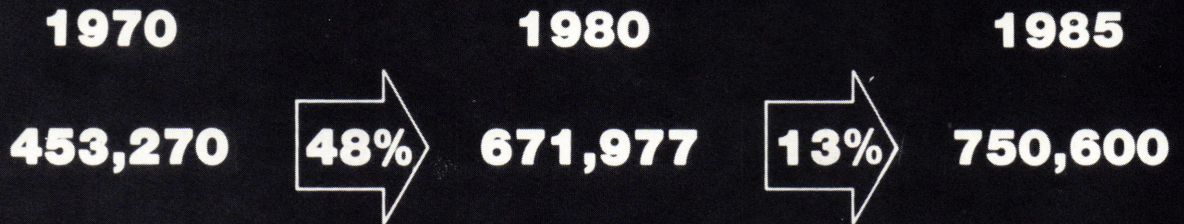
That's a sad commentary on government in the central Florida area. Their concern was primarily with the public health, safety and general welfare and the aesthetic could go hang itself. Finally, however, Orlando and a few other communities decided to put some muscle into their ordinances and land regulations. It worked in Orlando and in 1971 a landscape ordinance was adopted and in 1974 comprehensive sign regulation was adopted. As a result, building facades began to change.

On the positive side of tourism, the preponderance of people in the Orlando area feel that Disney, and all that came with it, are welcome because of the increased economy. The com-

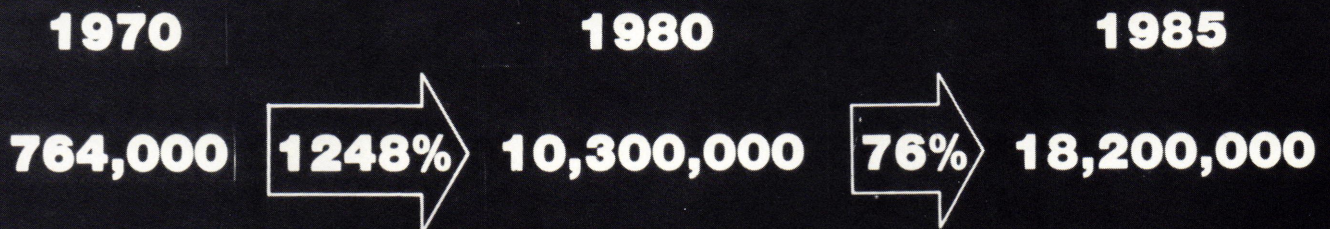


CENTRAL FLORIDA'S 80'S EXPANSION DEVELOPMENT WINDOW

RESIDENT POPULATION GROWTH



TOURIST POPULATION GROWTH



ment was made recently that there is not a mayor in the U.S. who would not like to have Disney sitting on his doorstep. That's probably true!

Disney knew better than we did what the problems of tourism were because they'd been through it in California. Disneyland sits on about 2,450 acres. For those of you who've been there, I don't have to tell you what it's like. You can almost drive past Disneyland in California and never

know you've passed it because of all the tourist-related activities and honky-tonks that came with it. In Florida, Walt Disney World bought 27,000 acres in central Florida and it hasn't been exposed to the kind of environmental damages that were encountered in California.

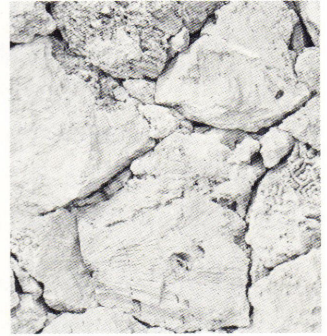
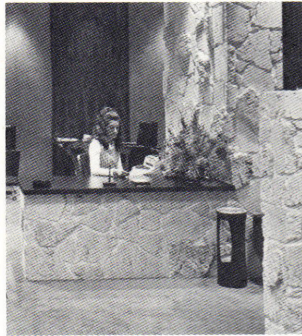
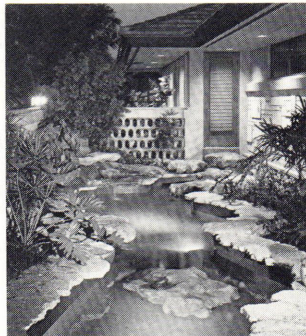
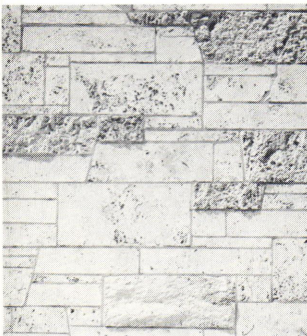
The regulations that Orlando adopted have impacted the environment and made it a great deal more pleasing and aesthetically

appealing. But, private development has not relied on government to protect it, to resolve its problems or to adopt regulatory language that they feel is necessary to protect the image they want to maintain. The State of Florida saw a few years ago that there had to be some consideration given to regulating development statewide, and planning was mandated. Many communities have adopted growth management plans and are using

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innovative techniques, but they really aren't sufficient because the private sector is putting more muscle into their development standards, i.e., increasing setbacks, establishing easements where they maintain control . . . they even discuss and restrict locations of curb cuts where governmental entities will allow almost any number. Landscaping and sign regulation have become critical because they are what keeps a high tourist area from looking like a garbage dump.

Overall, the Central Florida picture is good. I think that all of the things the private sector has done coupled with what government has accomplished have done a great deal to improve our image. I just hope it continues.●

Gene Bebermeyer, AIA, is with Reynolds, Smith and Hills in Orlando. Thomas C. Blanton is a Project Manager with Davis and Associates, Architects and Planners in Orlando

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IS THE FLORIDA/CARIBBEAN GETTING THE ARCHITECTURE IT DESERVES?

A Socio/Historical / Climatic Response

By Jorge Rigau, AIA

The following is an abbreviated version of Mr. Rigau's comments which were delivered at the 1981 FA/AIA Fall Conference in Jacksonville, Florida.

As co-founder of COLACION, a group of architects interested in the development of architecture and urbanism in Puerto Rico, my concerns are addressed at the essence of our architecture (in the islands) and the responsibilities of change within it.

As conceived by the 'Modern Movement' in architecture, the contemporary city should aim at disassociation from the past. But, by now, we know, that the joy of building as evidenced in the Miami and Tampa presentations (which discussed the development of their respective downtown cores) cannot be confused with the true joy of living and being.

Identity in architecture is an issue once again and unlimited development is clearly not the answer.

A search for "the most constant facts of the art," as a common base or a frame of reference is imperative. I think this is the essence of what we have come to call regionalism. Unfortunately, we continue to ignore these references which, if understood and reinstated, could make our architectural work appear to be more than a series of "divertissements" or



Left: Flat facade of Fireman's House in Ponce, Puerto Rico, showing low relief in wood; **Below, left:** Typical old San Juan House in the colonial urban context; **Below:** A modern neighborhood house, detached and using the Old San Juan style. Photos courtesy of Jorge Rigau, AIA.



unrelated pieces. Construction is at a halt in Puerto Rico right now and because of that, this is the proper time to think about what, in my own jargon, are important references for contemporary design in the islands.

I refer to these points of reference as 1) the type of building to toy with; 2) the flat facade and 3) the defining device.

First, let's look at building types. The Hacienda de Esperanza in Puerto Rico was built by a Marquis as his private residence in a rural setting. The entire facade is of wood, on both floors, expressing a unity of concept. The same man also built for himself another house, in the tight urban context of old San Juan, but this time he used masonry construction for both floors. The country house is a solid volume but it was designed to overlook nature outside via a balcony which was later to evolve, in other examples, to an extensive veranda. The urban house, on the other hand, is self-enclosed with an interior patio and interior gallery. The rural structure is extroverted and the urban structure is introverted. With the development of inland towns, these two types expressing the opposites of city vs. country or rural vs. urban developed into a peculiar type incorporating both concepts with the ground floor in masonry and the top floor in wood. As this new prototype emerged from the two older types, it could eventually be seen all over the Island and its emergence can be attributed to many diverse factors, among them climatic and social considerations, both of which modern architecture has ignored.

The basic concept for this new prototype came to us through a long line of development that traces the idea of a ground floor for commercial use and a first floor for living quarters back to Roman times as exemplified by the House of Diana at Ostia, to the Renaissance Palazzi of Bramante and Raphael and to the Spanish conquerors settling in the New World.

The idea, so deeply engrained in our minds, found its way into popular expression and contemporary regressions. Similar examples of other evolved prototypes can be found all over Puerto Rico and the Virgin Islands. The issue being raised here is why has modern architecture chosen to ignore these prototypes which evolved so logically?

The relevance of a prototype such as the one I've mentioned here has great validity as an idea or concept to be reinterpreted by modern architecture. The recognition of building types, as expressed by architects Argan, Moneo, Vidler and others brings the weight of tradition into contemporary architecture. As such, the concept of type implies the idea of change or transformation, the type seen as a frame within which change operates.

Building types are not models to be copied. As an example, I cite a type of old San Juan house which was copied and inserted into a single family detached housing neighborhood without any concern for the context in which the original example existed. Such denials of the nature of types challenge the definition of a regional architecture and as such need to be censored. Identifiable types are many and deserve consideration.

Once the conceptual aspects of an architecture are disclosed, the enclosure becomes an important issue. In Puerto Rico, this is handled in terms of a flat facade. Tight urban conditions not only achieve set design character but also force the solution of architectural problems into a thin plane dealt with in a low relief manner.

Structures built under Spanish rule were flat-surfaced, with a set of mouldings or *retallos*, one to three inches wide around windows and doors, as if to frame them. The flat background surface was usually painted one color and the *retallos*, in white, cast shadows of an almost linear quality due to their lack of depth. Examples can be seen all over San Juan. Wood allows for effects of a similar nature, as do tiles applied to the surface.

Art Deco facades share this same quality of shallowness or lightly engraved surfaces. Although in Art Deco buildings the *retallo* or moulding on colonial structures does not appear, the surface of the building is articulated to look as if it were slightly folded, producing similar linear shadow effects and avoiding any implication of depth within the building's facade. This treatment of the facade as a flat, shallow plane is a thread that runs through the development of facade design tradition in Puerto Rico from colonial times to the present. It is an element of continuity based on a

rich heritage that encompasses the classical influences of the Medici Ricardi, the Spanish austerity and the Moorish elaboration of the Alhambra.

We have identified a common denominator for handling facades and although reinterpretations are yet to come, we know that neither the excesses of South America's Baroque nor the economy of contemporary American architecture can render the answer. Our efforts to this point to get an architecture which our island deserves have produced no satisfactory results.

Finally, let us get into interiors to deal with a most interesting device of spatial definition called **MEDIOPUNTO**. The *Mediopunto* can be subjected to diverse interpretations. Originally it was simply a transparent divider between two rooms in the house, usually a living and dining room. But the *mediopunto* many times mirrors the front facade turning itself into an interior facade as a second spatial zone where the relationships made evident in the facade outside are established inside. Through the years the *Mediopunto* has acknowledged different styles such as classic, colonial, Greek Revival, creole or local and Moorish Eclectic from around the 1920's.

The *Mediopunto* addresses itself to the idea of the arch as developed by the diverse civilizations to which we relate. Further analysis of the *Mediopunto* will render the device akin to the *aedicule* in Roman temples, a door, window or niche framed by columns or pilasters and crowned with a pediment. At an abstract level the *Mediopunto* as an *aedicule* addresses itself to the problems of relating a void to the surrounding surface.

Though no longer in use now, the *Mediopunto* remained a formula element in houses up until the 1940's. Its potential for space definition, such as that of the flat facade and the idea of type in architecture, are tools for us to understand our own personality, to define our identity.

Only when we accept the challenge that the aforementioned elements represent will we be able to determine, successfully, the nature of our buildings and our cities and get the architecture which we deserve and want. ●

Jorge Rigau, AIA, is a practicing architect in Puerto Rico. He is Executive Director of the Colegio de Arquitectos de Puerto Rico and was one of the founders of COLACION.

IS THE FLORIDA/ CARIBBEAN GETTING THE ARCHITECTURE IT DESERVES?

A RESPONSE TO URBAN DEVELOPMENT

Roy Kenzie, Executive Director

Downtown Development Authority
City of Miami

The following is a portion of Mr. Kenzie's presentation to the FA/AIA Fall Conference.

One of the most important things about Miami's growth and development has been its continuing connection with South America and the Caribbean. If you draw a line vertically through Miami running north and south, the Caribbean and South America are east of that line so Miami forms a natural bridge between the Americas. We've learned that there are as many people in as large a market to the south of us with equal travel time as there are to the north.

As we concentrate on those markets, it means a tremendous rate of tourism, business and commerce flowing through Miami. The greatest indication of that fact has been the growth of international banking. We have 69 international banks doing business in Miami which places it second in the nation after New York as an international banking center. On top of that, the legislature recently allowed for an International Insurance Exchange similar to Lloyds of London to be placed in Miami and we expect it to draw many large insurance companies into our downtown area.

Also, the Port of Miami is the largest passenger/cruise ship port in the world. One third of all the cruise ships in the world operate out of the Port of Miami. Right now the port is undergoing a huge expansion program. About \$250 million is being spent to expand the port out to the islands which are now being filled and bulkheaded. Shortly there will be two

channels coming into the port with expanded tourism through increased numbers of cruise ships operating out of the port.

Approximately 1.3 million tourists a year go through the port, but by 1985 there will be two million and in the year 2,000 there will be four million tourists using cruise ships in the Port of Miami.

We are also expanding our airport. Miami International is one of the top ten airports in the world, with 23 million passengers a year. We are spending about \$400 million dollars to expand the facility. This includes new inboard and outboard terminals, new parking facilities, new runways and road systems. The airport is particularly important to downtown Miami because of its proximity—about a fifteen minute drive. This allows downtown businesses easy access to the airport which is an important commercial feature.

We are also doing things downtown to try to capitalize on the cultural facilities that we already have. If you looked at downtown Miami six or seven years ago, One Biscayne Tower, the tallest building in downtown Miami, was nearly empty and in bankruptcy. In fact, one quarter of all office space downtown was empty. Retail sales were poor, suburbanization had taken its toll and the malls around downtown had lost the majority of their market.

That picture has turned around 180 degrees. One Biscayne Tower recently sold for \$150 million. Today, downtown office occupancy is about 97 percent. There are no large chunks of

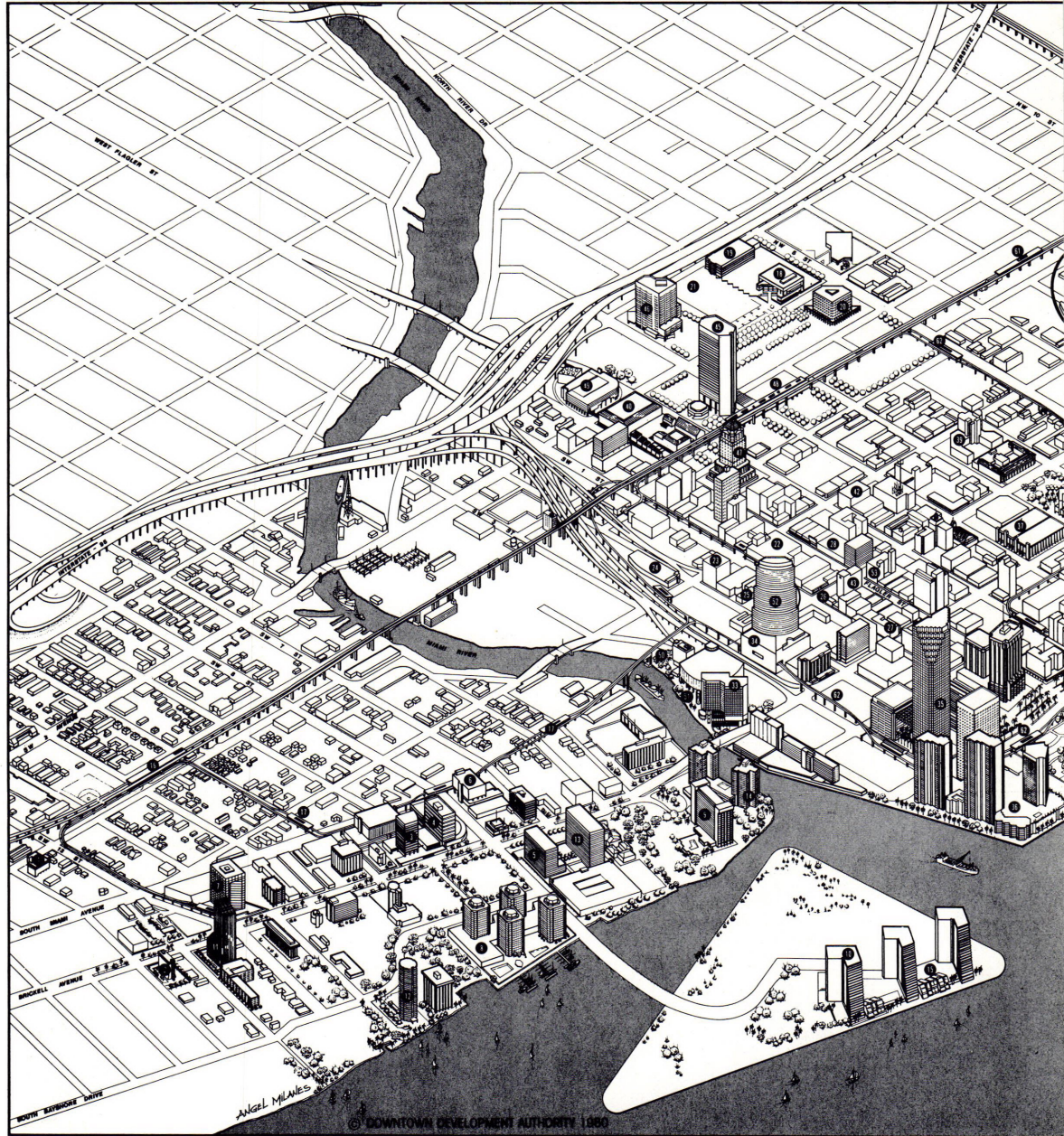
new office space available. In the Brickell Avenue area next to downtown, occupancy is about 99%. That includes new space and buildings under construction with space that has been pre-leased.

In terms of new development and construction, Miami is one of the leading cities in the country in terms of redevelopment efforts. About 2.2 billion dollars in new construction is underway with another one billion dollars in the works. This translates into about 68 projects that are underway right now. These are not projects which are slated for completion in the distant future, but buildings that will be ready for occupancy in the next three to four years.

One reason we've moved forward so aggressively in Miami is that we've had a wonderful working partnership between the public and private sector creating a new world center in the downtown. This partnership has worked effectively to push projects forward, particularly the convention and trade center projects.

We have a very aggressive downtown development program in Miami. We have not lost our momentum in terms of pushing downtown forward and developing a unified core.

The accompanying schematic and related charts provide more specific information about projects which are complete, underway and announced. This information was supplied by the Downtown Development Authority, City of Miami and was first published in *City News 6/81*. *City News* is available upon request from the DDA in Miami.



DEVELO

- | | | | | |
|----------------------------|--|---|--|-------------------|
| 1. Office Building | 13. Nasher Plaza | 21. Service Center | 29. Everglades Center | 36. Mian |
| 2. Intercontinental Bank | 14. Riverpoint Condominium | 22. City of Miami Administration Building — Phase I | 30. Marina Park Hotel | 37. City of Miami |
| 3. Caribank Tower | 15. Brickell Key — Phase II & III | 23. Burdines Department Store | 31. United Methodist Church | 38. Mian |
| 4. Barnett Centre | 16. Brickell Metrorail Station | 24. United States Justice Building | 32. El Plaza Hotel | 39. U.S. C |
| 5. Flagship Center | 17. Brickell Component of Metrorail | 25. Downtown Center | 33. City of Miami/University of Miami James L. Knight International Center and Hyatt Hotel | 40. Metro |
| 6. Sunset Commercial Bank | 18. City of Miami Police Headquarters | 26. Miami Center of Commerce | 34. World Trade Center Parking Garage | 41. Everg |
| 7. Interterra | 19. City of Miami Police Headquarters Parking Garage | 27. Sun Rok | 35. Southeast Financial Center | 42. Metro |
| 8. Four Ambassadors | 20. State of Florida Regional | 28. American Business Center | | |
| 9. Holiday Inn Hotel | | 29. J. Byrons Department Store | | |
| 10. Brickell Key — Phase I | | | | |
| 11. 1221 Brickell Building | | | | |
| 12. Grandview | | | | |



PROJECTS

- | | | | | |
|--------------|------------------------------|----------------------------|-----------------------------|------------------------------|
| er — Phase I | 43. Bank of Miami | & Parking Garage | 59. Bayfront Park | Telecommunications |
| ni Parking | 44. College Plaza | 50. Fort Dallas Park | Redevelopment | Center |
| Community | 45. Metro-Dade | 51. Miami River Walkway — | Project | 66. Plaza Venetia — Phase II |
| Expansion — | Administration Building | Phase II | 60. Park West | 67. Keyes Building |
| Use | 46. City of Miami | 52. World Trade Center | 61. Washington Heights | 68. Omni Component of |
| Cultural | Administration — | 53. Dade Center | Metrorail Station | Metrorail |
| Hotel | Phase II | 54. Harry Cain Tower | 62. Downtown Component | |
| | 47. Dade County | 55. Ramada Inn Hotel | of Metrorail | |
| | Courthouse | 56. Downtown International | 63. Plaza Venetia — Phase I | |
| | 48. Government Center | Plaza | 64. Boulevard Shops | |
| | Metrorail Station | 57. Quality Inn | 65. Anna Brenner Meyer | |
| | 49. Central Support Facility | 58. Freedom Tower | Educational | |

BRICKELL AREA

COMPLETED

1. Office Building 1339 S.W. 1st Avenue	Hialeah Associates Fraga, Alonso and Felto	4 story office building with 21,600 sq. ft. of space.	\$2.8 Million Completed March, 1980
2. Intercontinental Bank 1395 Brickell Avenue	Intercontinental Bank Properties Watson, Deutschman, Krause, Lyon	9 story office building with 42,000 sq. ft. of space.	\$5 Million Completed May, 1981
3. Caribank Tower 848 Brickell Avenue	Banac Development Corporation Ferendino, Grafton, Spillis & Candela	13 story office building with 86,000 sq. ft. of office space and 270 parking spaces.	\$10 Million Completed February, 1981
4. Barnett Centre 800 Brickell Avenue	Intercap Investments, Inc. Ferendino, Grafton, Spillis & Candela	15 story office building with 190,000 sq. ft. of office space, 20,000 sq. ft. of retail space and 560 parking spaces.	\$30 Million Completed February, 1981
5. Flagship Center 777 Brickell Avenue	Nasher Company Hellmuth, Obata, Kassabaum, Inc.	13 story office building with 280,000 sq. ft. of office space, a 5 lane auto banking facility and 765 parking spaces.	\$20 Million Completed March, 1980
6. Sunset Commercial Bank 799 Brickell Plaza	Doran Jason Company Ted Roux & Associates	10 story office building with 88,000 sq. ft. of office space and 300 parking spaces.	\$4.5 Million Completed December, 1980

UNDER CONSTRUCTION

7. Interterra 1200 Brickell Avenue	Interterra, Inc. Skidmore, Owings & Merrill	19 story mixed-use complex with 187,466 sq. ft. of office space, 32,700 sq. ft. of retail space and 650 parking spaces.	\$22 Million Estimated completion August, 1981
8. Four Ambassadors 801 S. Bayshore Drive	Jerry A. Gross, Laurans A. Mendelson Lapasso Associates with Selphier & Deikman	Renovation of North Tower to Hotel Ambassador with 200 rooms. The three remaining towers will be converted to residential with 543 units.	\$6 Million Estimated completion June, 1981
9. Holiday Inn Hotel 495 Brickell Avenue	Johnson Properties, Inc. John H. Summer & Associates	17 story hotel with 600 rooms.	\$32 Million Estimated completion September, 1981
10. Brickell Key — Phase I Claughton Island	Swire, Cheezem, Ltd. Wilbur Smith & Associates	Multi-phased development on 33.59 acres. Phase I will consist of a 27 story residential tower with 301 condominium units and 16,000 sq. ft. of office space.	\$35 Million Phase I estimated completion late 1981

ANNOUNCED

11. 1221 Brickell Building 1221 Brickell Avenue	BLK Company Urban Core International	35 story condominium office building with 266,000 sq. ft. of office space and 872 parking spaces.	\$27 Million Construction estimated to begin June, 1981
12. Grandview 1100 S. Bayshore Drive	Mel Schuster Charles Sieger	36 story condominium tower with 67 units	\$20 Million Construction estimated to begin July, 1981
13. Nasher Plaza 777 Brickell Avenue	Nasher Company Hellmuth, Obata, Kassabaum, Inc.	14 story office building with 285,500 sq. ft. of office space, a 4 story parking structure with 1,580 parking spaces, and 40,000 sq. ft. of retail space.	\$35 Million Construction estimated to begin July, 1981
14. Riverpoint Condominium 401 Brickell Avenue	Riverpoint, Inc. Jose Sierra Architects	A twin-tower condominium with 160 units and 300 parking spaces.	\$20 Million Construction estimated to begin late 1981
15. Brickell Key — Phase II & III Claughton Island	Swire, Cheezem, Ltd. Wilbur Smith & Associates	Phase II: a 24 story condominium with 336 residential units. Phase III: a 27 story condominium with 410 residential units.	\$138 Million Construction estimated to begin mid-1981
16. Brickell Metrorail Station S.W. 1st Avenue between 10th and 11th Streets	Metro-Dade County Russell, Martinez & Holt with Finch, Alexander, Barnes, Rothchild & Paschal	A 3 level Metrorail station that will serve over 8,000 patrons daily.	\$3.85 Million Construction estimated to begin May, 1981.
17. Brickell Component of Metrorail	Metro-Dade County Consultants: Gannett Fleming/SB3 a joint venture	South leg: A 1.14 mile, two way shuttle system with 5 stations.	\$46.8 Million Construction subject to funding.

CORE AREA

COMPLETED

18. City of Miami Police Headquarters Government Center 400 N.W. 2nd Avenue	City of Miami Pancoast, Bouterse, Borelli, Albaisa, Architects, Planners, Inc.	5 story police headquarters with 140,000 sq. ft. of space for approximately 1,000 employees.	\$7 Million Completed May, 1976
19. City of Miami Police Headquarters Parking Garage Government Center 400 N.W. 2nd Avenue	City of Miami Pancoast, Borelli & Albaisa	City of Miami Police Headquarters parking garage with 598 parking spaces and an automotive service facility.	\$2 Million Completed May, 1976
20. State of Florida Regional Service Center Government Center 401 N.W. 2nd Avenue	State of Florida Russell, Martinez & Holt	10 story office building with 169,000 sq. ft. of office space for approximately 620 employees.	\$6.4 Million Completed September, 1978
21. City of Miami Administration Building — Phase I Government Center 275 N.W. 2nd Street	City of Miami Pancoast, Borelli & Albaisa	5 story municipal office building with 70,000 sq. ft. of space for 300 city employees.	\$4 Million Completed September, 1980
22. Burdines Department Store 22 East Flagler Street	Federated Department Stores, Inc. Herbert Johnson & Associates and The Walker Group Interiors	Renovation of a 6 story department store including 2 new restaurants and a new facade.	\$6 Million Completed March, 1980
23. United States Justice Building Miami Avenue at S.E. 2nd Street	Florida East Coast Properties Herbert Johnson & Associates	14 story office building with 175,000 sq. ft. of space.	\$15 Million Completed May, 1980
24. Downtown Center 200 S. Miami Avenue	Paul Rosen William Friedman	Renovation of 150,000 sq. ft. building with 30,000 sq. ft. of retail space and 90,000 sq. ft. of office space on floors 2-4.	\$4 Million Completed April, 1981
25. Miami Center of Commerce S.E. 1st Street and 1st Avenue	Moreno Habif and Guillermo Sostchin Jaime Schapiro	A 2 level retail mall with 18,000 sq. ft. of retail space for 12 bi-level stores.	\$650,000 Completed April, 1981
26. Sun Rok 17 S.E. 1st Avenue	Natan Rok Oscar Sklar	6,800 sq. ft. building with space for 3 retail shops.	\$500,000 Completed August, 1980
27. American Business Center 34 S.E. 2nd Avenue	American Business Center, Inc. Rudy Glass Construction Engineers	Adaptive re-use of Urmev Hotel. Two levels of retail shops with 20,000 sq. ft. of space, a restaurant, and 25,000 sq. ft. of office space in upper floors.	\$5.8 Million Completed December, 1980.
28. J. Byrons Department Store 51 East Flagler Street	Byron-Flagler, Inc. Oscar Sklar	Interior and exterior remodeling of 36,000 sq. ft. of retail space.	\$700,000 Completed April, 1980
29. Everglades Center 282 N.E. 2nd Street	Natan Rok Moises Chorowski	3 story, 51,000 sq. ft. retail center with 20 shops and boutiques.	\$2.5 Million Completed June, 1980
30. Marina Park Hotel 340 Biscayne Boulevard	Marina Park Associates Santos/Raimundez	10 story hotel renovation with 200 refurbished hotel rooms, a restaurant, and exterior improvements.	\$5 Million Completed June, 1980
31. United Methodist Church 400 Biscayne Boulevard	United Methodist Church W.W. Baggesen	450 seat church including space for social and office functions.	\$1.5 Million Completed June, 1980

32. Best Western El Plaza Hotel 100 N.E. 10th Street	Mit-So Enterprises, Inc. in affiliation with Best Western, Inc. Taquechel Associates	Renovation of Dolphin Hotel with 52 single rooms and 26 deluxe suites, swimming pool and parking.	\$2.2 Million Completed May, 1980
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UNDER CONSTRUCTION

83. City of Miami/University of Miami, James L. Knight International Center and Hyatt Regency Hotel 400 S.E. 2nd Avenue	Joint Development: City of Miami, University of Miami, Miami Center Associates Ferendino, Grafton, Spillis & Candela	Multi-use development with a 19 story, 608 room Hyatt Regency Hotel; a 400,000 sq. ft. conference center and a 5,000 seat auditorium; 26,000 sq. ft. of retail space and 30,000 sq. ft. of exhibit space.	\$109 Million Estimated completion February, 1982
34. World Trade Center Parking Garage S.E. 2nd Street at 1st Avenue	City of Miami/University of Miami/Miami Center Associates Ferendino, Grafton, Spillis & Candela	A 1,450 space parking garage to serve the Convention Center, Hyatt Hotel and World Trade Center. Parking structure will serve as platform for air-rights development of the World Trade Center.	\$15 Million Estimated completion February, 1982
35. Southeast Financial Center Biscayne Blvd. and S.E. 3rd Street	Gerald D. Hines Interests Skidmore, Owings & Merrill	55 story corporate headquarters building with 1,210,300 sq. ft. of office space, a 12 story banking structure with 30,000 sq. ft. of retail space and 1,150 parking spaces.	\$107 Million Estimated completion mid-1983
36. Miami Center — Phase I One Chopin Plaza	Holywell Corporation Pietro Belluschi, Vlastimil Koubek	Phase I: A mixed-use development with a 630 room hotel, a 750,000 sq. ft. office tower with 45,000 sq. ft. of retail space and 2,635 parking spaces. Phase II: Two residential towers with 324 condominium units & townhouses.	Phase I: \$116 Million Phase II: \$60 Million Estimated completion August, 1982
37. City of Miami Parking Garage 180 N.E. 3rd Street	City of Miami Off-Street Parking Authority Conrad Associates East	Municipal parking garage with 700 spaces.	\$5.4 Million Estimated completion July, 1981
38. Miami-Dade Community College Expansion — Phase II 101 N.E. 4th Street	Miami Dade Community College Ferendino, Grafton, Spillis & Candela	Academic/administrative complex with 134,000 sq. ft. of space for classrooms, faculty offices and laboratory space.	\$15.1 Million Estimated completion January, 1982
39. U.S. Courthouse Complex 300 N.E. 1st Avenue	United States Government, G.S.A. Ferendino, Grafton, Spillis & Candela	11 story tower with 186,000 sq. ft. of space for judicial chambers and courtrooms. Two, 3 story wings to house auxiliary functions.	\$22 Million Estimated completion May, 1983
40. Metro-Dade Cultural Center Government Center Flagler Street between N.W. 3rd and 5th Streets.	Metro-Dade County Phillip Johnson and John Burgee with Connell, Metcalf & Eddy	Cultural complex includes a Main Library with 204,500 sq. ft.; Art Museum with 27,600 sq. ft.; Historical Museum with 37,200 sq. ft.; and a central plaza and restaurant.	\$25 Million Estimated completion April, 1982
41. Everglades Hotel 244 Biscayne Boulevard	New Everglades, Inc. O.K. Houston	Major interior renovation to the 371 room hotel, including new conference facilities and 22,000 sq. ft. of retail space.	\$12 Million Estimated completion October, 1981
42. Metromall 1 N.E. 1st Street	Aesop Enterprises Pancoast & Albaisa Architects	Conversion of 7 story building with 92,000 sq. ft. of retail space on levels 1-3 and 130,000 sq. ft. of office space on levels 4-7.	\$7 Million Estimated completion June, 1981
43. Bank of Miami 110 East Flagler Street	Bank of Miami Sebastian Trujillo	Remodeling of interior bank lobby and second floor.	\$170,000 Estimated completion late 1981
44. College Plaza N.E. 2nd Avenue and 3rd Street	Moreno Habib & Guillermo Sostchin Jaime Schapiro	A split level retail mall with 15,000 sq. ft. of space for 7 stores.	\$500,000 Estimated completion September, 1981

ANNOUNCED

45. Metro-Dade Administration Building Government Center N.W. 2nd Ave. & N.W. 1st St.	Metro-Dade County Hugh Stubbins Associates and Collaborative 3	30 story administration center with 600,000 sq. ft. of office space; 40,000 sq. ft. of retail space and 60,000 sq. ft. for Government Center Metrorail and telecommunications equipment.	\$54.5 Million Construction estimated to begin July, 1981
46. City of Miami Administration — Phase II 275 N.W. 2nd Street	City of Miami Pancoast & Albaisa	20 story municipal office building with 318,838 sq. ft. of space.	\$21 Million Construction estimated to begin 1983.
47. Dade County Courthouse 73 West Flagler Street	Dade County Milton Harris Associates	Exterior renovation of 28 story courthouse building including restoration of exterior terra cotta tile, granite walls and pyramid roof.	\$1.9 Million Construction estimated to begin May, 1981
48. Government Center Metrorail Station West of N.W. 1st Avenue between 1st and 2nd Streets	Metro-Dade County Cambridge 7 Associates with Hernando Acosta & Associates	Three-level Government Center Station to be built adjacent to Metro-Dade Administration Building. Projected to serve over 50,000 patrons daily.	\$7.1 Million Construction estimated to begin July, 1981
49. Central Support Facility & Parking Garage Government Center Flagler St. & N.W. 2nd Avenue	Metro-Dade County Ferendino, Grafton, Spillis & Candela	A multi-use facility with 295,000 sq. ft. of space; a 600 car parking structure integrated with the Energy Management Center. Security and maintenance will also be included.	\$15 Million Construction estimated to begin December, 1981
50. Fort Dallas Park Miami River between S.E. 1st Avenue and N. Miami Avenue	City of Miami City of Miami Dept. of Parks & Recreation	22,500 sq. ft. tract of land designated for the development of a riverfront park.	\$500,000 Construction estimated to begin October, 1981
51. Miami River Walkway — Phase II North bank of Miami River from S.E. 2nd Avenue to Fort Dallas Park	City of Miami Connell, Metcalf and Eddy & Hanna Olin	1,200 linear feet of landscaped walkway along the north bank of the Miami River.	\$725,000 Construction estimated to begin October, 1981
52. World Trade Center S.E. 2nd Street and 1st Avenue	Dade Savings I.M. Pei Associates	35 story World Trade Center with 600,000 sq. ft. of office space to be built on top of parking garage serving Convention Center.	\$40 Million Construction estimated to begin in 1982
53. Dade Center 101 E. Flagler Street	Luis Brill, Oscar Sklar, Natan Rok Oscar Sklar	Renovation of former Dade Savings Building with 104,000 sq. ft. of office space and 58,000 sq. ft. of retail space. An 18 story hotel with 500 rooms will be built on top of a 2 story annex building at 119 E. Flagler Street.	\$35 Million Construction estimated to begin late 1981
54. Harry Cain Tower N.W. 2nd Avenue and N.E. 5th Street	Metro-Dade HUD Ferguson, Glasgow and Schuster, Inc.	13 story public housing center with 150 units and 30,000 sq. ft. of retail and support services.	\$5 Million Construction estimated to begin in January, 1982
55. Ramada Inn Hotel N.E. 2nd Avenue & N.E. 25th Street	Norman Neirenberg, Errol Elsinger, Wallace Lazarus, Henry Arman Charles Giller	14 story hotel with 264 rooms, 35,000 sq. ft. of retail space and 248 parking spaces.	\$35 Million Construction estimated to begin late 1981
56. Downtown International Plaza N.E. 2nd Avenue & N.E. 3rd Street	N.B.E. Development Corporation Juan Gutierrez	10 story office condominium tower with 60,000 sq. ft. of office space above a two level retail mall with 10,000 sq. ft. of space.	\$15 Million Construction estimated to begin late, 1981.
57. Quality Inn 530 Biscayne Boulevard	Donald Doctors and James Billings Marshall Beilin & Associates	Conversion of former Parkleigh House apartment building to hotel with 214 rooms and 4 rental apartments.	\$7 Million Construction estimated to begin May, 1981
58. Freedom Tower 600 Biscayne Boulevard	Venture Development Corporation Perry, Dean, Stall & Rogers	Restoration of 17 story tower with 34,400 sq. ft. of space to original condition. A 66 story mixed-use tower will be built behind the original structure.	\$50 Million Construction estimated to begin 1982
59. Bayfront Park Redevelopment Project Biscayne Boulevard between Chopin Plaza and N.E. 2 Street	City of Miami Dept. of Parks & Recreation Isamu Noguchi	Re-development of 18 acres of Bayfront Park. This will include amphitheatre, two fountain/plaza areas, baywalk, children's play area, rock garden, international visitor's plaza, restaurant, people mover station and possible parking areas.	\$10 Million Design/ Development phase
60. Park West Planning area bounded on the North by I-395, East by Biscayne Blvd. & South and West by FEC Railway tracks.	Developer undetermined Consultants: Wallace, Robers & Todd, American City Corporation & Parsons Brinckerhoff	Proposed re-development area. 85 acre site with potential for 3,000-4,000 residential units.	\$300-\$400 Million Consultant study to be completed May, 1981.
61. Washington Heights Metrorail Station West of N.W. 1st Avenue between N.W. 1st & 2nd Streets	Metro-Dade County Hatcher, Ziegler, Gunn & Associates with Heery & Heery	Two-level transit station serving the Overtown Neighborhood to the West and the proposed Park West community to the east.	\$3.67 Million Construction estimated to begin July, 1981
62. Downtown Component of Metrorail	Metro-Dade County Supplier and prime contractor: Westinghouse. Architectural consultants: F.G.S.C.; Engineering consultants: Post Buckley	CBD Loop: a 1.9 mile two way loop system with 10 stations.	\$92.5 Million Final Design Phase



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IS THE FLORIDA/CARIBBEAN GETTING THE ARCHITECTURE IT DESERVES?

A FORUM RESPONSE

At the close of the 1981 Fall Conference in Jacksonville, the following panelists responded to the presentations which were given during the conference. Excerpts from their critical analysis are presented here.

William Pena, FAIA, Senior Vice President of Caudill Rowlett Scott, Houston, Texas:

"The tourist economy shapes the growth of an area very decidedly. In the past two days I haven't heard a lot about orange juice and how it isn't just for breakfast anymore, but I have heard a lot about tourism. I heard about great hoards of people coming into Florida in almost cartoon-like fashion—a cartoon of fast food places which I immediately related to fast architecture. I perceived a picture of a populist invasion coming down the peninsula, a pop architecture response—a response that would probably make Venturi smile.

"And yet, there was a tremendous planning measure that I saw working against this cartoon—planning efforts to combat growth through ordinances of all kinds, to enhance landscapes, to preserve the Florida character, to channel the rivers of vehicular traffic, to house and entertain the young and the old.

"In one of the presentations, someone complained about hotels in a certain area being too far apart for walking. That triggered in my mind a memory of Gerald Hines, the developer of the Houston Galleria, who said, "The price you pay for excitement is congestion." Maybe that's what makes carnivals so exciting for us . . . the congestion. But, on the other hand, I could see the planning efforts that were being made to handle the congestion with safety and adequacy and that convinces me that the planning people are taking their roles as stewards of the land seriously.

The program which concerned itself with Architecture in Government was particularly interesting to me. I found it refreshing to find so many awards for government sponsored buildings as those that won the Governor's Design Awards.

"As an architectural programmer,

and you must know from the start that I am an architect, but I'm also an architectural programmer, I'm a fanatic about budget and area. But, I heard the word "budget" too many times. I heard "we have to keep it in the budget" over and over again. And, even though this is my song, I didn't enjoy hearing about it so much. I was not assured from what I heard that both the budget and the area were being determined in a reasonable way. I know this to be the case, because in the last two years I have worked on three or four government buildings, and there has been no agreement on net to gross when you try to change the net areas to gross. It is much more of a political than a rational way of dealing with the problem.

"I was working on an embassy building with a net growth of 70-30 and I wondered what kind of representational building it was going to be. Either someone doesn't know what net and gross means, or we're using it for political reasons so the legislature or Congress can say "Oh, aren't those people efficient." So, I question net and gross in terms of areas and I question the programming. As a programmer, I have to reconfirm areas to make sure that the parameters are right before I accept a job. There was no mention of that in the lectures we heard here.

"I also wanted to know who estimates cost in jobs for Florida government. First, the area is of concern because the cost is linked to the area and at what level of quality was the cost established. In my own mind I have six or seven levels of quality, which, like cars, range from austere to opulent and beyond. So, there is a curve of quality that I always refer to with my clients to find out what they want to buy.

"In my hometown, we built an austere auditorium because that was within the client's budget, their quality level. Well, I wanted to know at what quality level Florida's government buildings are being prized.

"I thought, while listening to the "Architecture in Government" presentation, that there was a good challenge presented to the architect who exercises design leadership. Leadership

is terribly important on the part of the architect, and the client. I'm used to working with committees all the time and leadership is important within committees. If strong leadership doesn't exist, a project will get pulled apart by going in five different directions instead of pulling together to give the building some reason for being more than the sum of its parts. I think in post-modern language, that is called a transformation. In order to have more than the sum of the parts, people have to want a better building. So, it really has come down to "Are We Getting the Architecture We Deserve?" Well, I ask the question, "Do the people want better buildings or do they just want a better platform for themselves or something similarly narcissistic?" For good architecture, the client has to want a good building and the architect has to be organized for leadership.

"Touching on the Caribbean presentations for a moment leads me to say this: I heard about types and transformations and references and memory and regionalism, all of which are post-modern and I just loved hearing about them. But, I think that we are getting too narrow a definition of architecture. Let me tell you my definition, so you know where I stand. My teacher taught me that architecture is most likely to occur if, during the planning process, form, function, economy and time are considered simultaneously. The end product will probably have an equilibrium of those four factors, but these days we only talk about form and not about function. Nor do we mention the client and the hell with cost. We don't want to discuss cost and yet economy is stressed. Even Vitruvius, I must remind you, didn't include cost in his beauty, utility and strength. I say Vitruvius is obsolete. Without a cost factor you are nowhere. That's what I felt when we were dealing with the question of "where are we going with architecture in Puerto Rico?" To myself, I was saying, "we're going to consider regionalism, which is now called contextualism, but we're also going to consider function — who is this house for and how much money do we have for housing?" We need to give this

whole question of "Are We Getting the Architecture We Deserve?" some sense of reality by translating it into some specific concrete points. That helps transform a judgemental question into a realistic inquiry."

George Notter, FAIA, Boston, Massachusetts, 1982 Vice President of the American Institute of Architects:

"I particularly enjoyed the presentations which were made by the people from the various architectural schools in the state. The training of new architects is very important and I enjoyed hearing about the respective programs in architecture.

"However, I'd like to address the bulk of my remarks to the subject of downtown development in Miami and Tampa. It appears to me that the development in those two cities is going

very much the way someone wants it to go, and I have some serious questions about it going that way. Whether you call it context or quality, I'm not sure that is the way to go. In terms of what I've seen happening in Tampa and Miami, I think that it is important to stop and look and make some judgements about the quality of life and unlimited development or quality vs. quantity. My response to the question of what should we do in the face of all this development is that you should stop and evaluate what it is you want. If you can't tell people what you want, then you'll no longer determine what it is you get.

"I would have liked to hear much more from the speakers about what it is that you want from your architecture here in Florida. That sort of discussion helps the programming and it helps find answers that need to be brought

back into the architectural context.

"Florida's architects do not lack the skill to produce very fine architecture. As one of the judges of the Design Competition for the Awards for Excellence in Architecture this year, I saw very fine submissions produced across the board. I can tell you that when comparing other states with Florida, the architects here have talent. My concern is that the Florida architects are not getting the opportunity to produce.

"It looks to me like, here in Florida, you know how to do it, but no one's decided that they want you to do it yet. That is the major thing which I'd be concerned about as an architect practicing in this state. Florida probably is getting the architecture it deserves, but I think that if you look at the work of your own architects you will see that more is possible than what is being asked for right now.



Pena



Pena & Notter



Notter



Notter

John Dixon, FAIA, Editor of *Progressive Architecture*:

"This is my first time in this part of Florida and I was struck by the extreme difference between the various parts of the program, the tourism and urban development people vs. everyone else. It seems to me that there are two very different sets of users and clients related to the question of "Is Florida Getting the Architecture It Deserves?" There is the big business, big government group and big chamber of commerce and development group that appear to be going after quantity and getting it and a much smaller contingent with more taste and less money that is going after quality. This latter group, fortunately, contains a few representatives from government and education and they should be thanked profusely for their efforts.

"So you have this big group on the

one hand getting their quantity and their budget met and on the other hand you have the patrons of architecture who are generally doing things on a much smaller scale except to the extent that government and education will support them. The problem is that the public has all this big business stuff inflicted on them and in my opinion it is aesthetically damaging and, although I don't have the statistics to support it, I think it is also economically and ecologically damaging to the state.

"For instance, we heard from Orlando about several new developments including the expansion of Disney World and all of the people who are latching onto similar ideas including such things as Little England. I ask you, would anyone really come to Central Florida to see something called Little England? Many people could see the real thing for nearly the same

price. I think the pressing question is, will these things become obsolete and how soon? Think about places like Coney Island and Atlantic City which developers were unable to resuscitate as Las Vegas East. Obsolescence does happen. In fact, I'm reminded of a funny line from an old Burt Lancaster movie in which he said, "The ocean simply isn't what it used to be."

"In any case, Disney did have very good management and it didn't go the way of Coney Island in a rapid, unplanned way, but it seems impossible to me that all these attractions are going to survive competitively. People who spend a few days at Disney World or Sea World aren't necessarily going to spend fourteen days running the whole tourist circuit of Orlando attractions. I personally think that Orlando is in for a letdown.

"I'd like to comment on Disney's



Dixon



Dixon & Morgan



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Morgan

attempt to upgrade itself after ten years of operation. It seems to me that this upgrading is for an adult audience. That doesn't imply anything scandalous, but that it is designed for an older audience and that it isn't as radically impacted by school holidays as is the Magic Kingdom. Anyway, the question I would like to raise is how much all of this tourist development and upgrading has done for the life of Orlando citizens? Has it lowered tax rates or improved life? Another questions is what impact are all these second home communities and condo resorts having on the stable communities in Orlando? They are a big economic element and they must impact the year round citizen in a variety of ways.

"In contrast to Orlando, Tampa and Miami certainly know that they have a downtown. They seem to have very specific objectives in mind in terms of their downtown development and it seems to me that these have been built up out of fear of economic decline. I think that originally that fear may have been real, but I now find it hard to imagine how Tampa can come up with figures showing 73% increase in this and 120% increase in that without becoming suspicious of what is behind the objectives. Fear of economic decline no longer seems viable. Harbor Isle was mentioned as an example of an extension and improvement of downtown when on a map it looks like a fortress with a moat around it.

"In Miami, it seems shocking that all that enormous investment in physical structures has no apparent coordination. I know there is planning going on, but frankly every picture I saw looked like a different piece of a crazy quilt. And they want it all.

"Both in the islands and all over Florida you have the very definite problem of absentee architects. You certainly have it in Tampa and Miami with people coming in from all over the country doing these huge chunks of development. It's kind of like the Americans going to the Arabian Gulf States and seizing opportunity. In response to the question of "Is Florida Getting the Architecture It Deserves?", I'll give you a New York-style response . . . "Is Any Place Getting the Architecture It Deserves?"

William Morgan, FAIA, Jacksonville, Florida.

"The comments and critiques that we've heard from my fellow panelists

have been very perceptive and thought-provoking, particularly since they are unbiased to the extent that they do not live in Florida. I think that the response to the question of whether Florida is getting the architecture it deserves has to do with perception, that is what we perceive to be our just desserts or are we in fact well served by our architecture? Do we really want and are we prepared to receive good architecture or to go through the sacrifices that it would take to get it? I have the feeling that what we are getting in Florida is not wholly good and not wholly bad. There does, however, seem to be a great deal of room for moving ahead with ideas and taking more confidence in what we're doing and developing an architecture that indeed reflects the particular needs of our particular areas. I think the whole tone of this conference is good because it addresses the issues, qualities and aspirations of our profession.

"We must look at architectural perceptions that are different than our own and then examine our own points of view. Then we must ask, 'how are we communicating with each other, how are we expressing the ideas or the qualities that we desire, how are we ordering our priorities and what is most important to us?' Is it most important to build the building or to create a particular place or facade on the street?

"I think what it finally comes down to is that through our own perceptions and our own understandings comes a realization of the fact that we exist as individuals and in respect to each other we need to consider the kind of architecture that best serves the greatest number of people.

"The question of the ideal and the real are constantly on our minds as architects. Much of what we've seen during this program has been a kind of acquiescence and in many cases we may be losing many of our ideals. We now need to look for new and better ways to implement our ideals while at the same time bringing ourselves into the focus of reality. I think what we're all trying to do, what the game is all about, is establishing some kind of special relationship between man and his environment. I think we can do it humanely with a view of history and with an eye to the future. It's been quite well said today that we, as architects, are in a position that requires leadership. We must all take advantage of that position and do something about it."●

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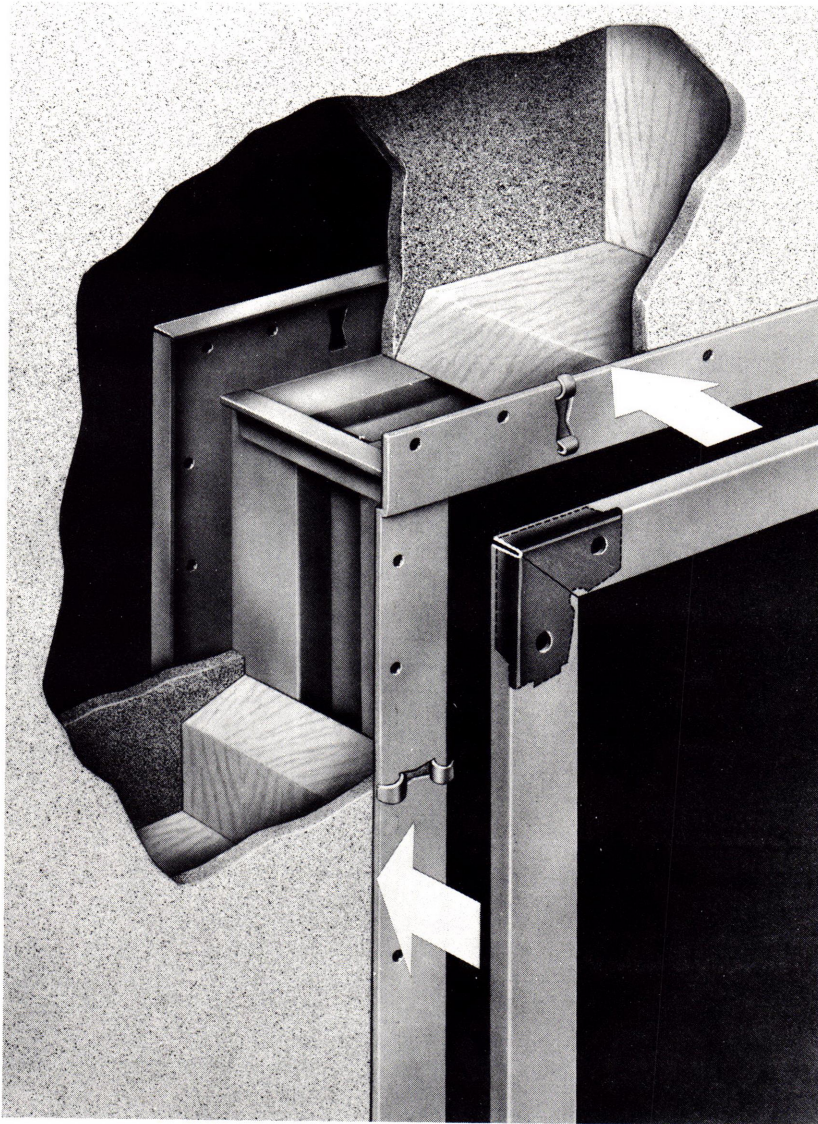


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IS FLORIDA PRESERVING THE ARCHITECTURE IT DESERVES?

By Murray Laurie

Renovation, restoration, reuse . . . Why? Reality. That's why. The reality is that many architects whose reputations have been built in steel and concrete choose to live in houses abounding with bric-a-brac. Firms whose reputations rest on bringing the newest and most daring design forms to Florida set up office space in restored 1920's commercial buildings.

The Reality is that "No idea is so antiquated that it was not once modern and no idea is so modern that it will not some day be antiquated. . ." (Ellen Glasgow 1874-1945)

The Reality is that while we are deciding if Florida is getting the new architecture it deserves, we must also ask the question, "are we preserving what deserves to be saved?"

The answer, it seems, is that we're trying!

Not all architects are willing supporters of the national wave of enthusiasm for the rehabilitation of old buildings. Those who have traveled widely in Europe or who hail from New England are likely to scoff at efforts to save a 1919 tourist hotel. Old buildings are inefficient, they may claim, hard to heat and almost impossible to air condition. Stucco crumbles, termites consume, salt air corrodes, tastes change.

But, in Reality, it is the element of time, or the passage of time, that gives us perspective on what must be saved. The same years that erode and corrode and consume a building also bring the genius of an architectural age into focus.

In the past many buildings have been torn down with no thought to recording what they looked like, how they related to other buildings nearby, what materials were used or how they had weathered the years. At the University of Miami, Woody Wilkins, now retired, initiated historic preservation courses in the School of Architecture which had students preparing measured drawings and researching and documenting South Florida's not very old but very, very threatened archi-



"FAIRBANKS FOLLY"—A restored National Register property in Fernandina Beach's historic district. The house, built in the 1880's, is a good example of the Victorian Italianate style. Photo by William A. Greer

tectural heritage.

F. Blair Reeves, director of the graduate program in historic preservation at the University of Florida has 21 students presently hard at work creating a comprehensive, county-by-county inventory of exactly what is recorded about historic districts and buildings and what is being done to preserve them.

This architectural heritage in Florida is a curious melange of the almost Baroque splendor of the Mediterranean idiom, the utterly simple Seminole chickee, the transplanted midwestern or New England residential and commercial buildings' guarded responses to the warmer climate, the once despised, but now chic Art Deco, and isolated pockets of Victorian primness and pride.

Gamble Rogers, who came to Winter Park in the 1920s, feels Florida has fared well in its inheritance from the masterful designers in the Mediterranean style. Most of the important examples have been deservedly named to the National Register of Historic Places. He also points out that two architects who had a great influence on contemporary styles, Frank Lloyd Wright (at Florida Southern College in Lakeland) and Paul Rudolph (in Sarasota), left their imprint on Florida's architectural fabric.

Bill Arnett was the first Dean of the School of Architecture at the University of Florida. He thoughtfully observes that it is not just a question of age that determines whether or not a building is historically significant or worth saving. Each generation has a different viewpoint and the entire community must be involved in such considerations. He points to the old State Capitol as an example.

Herschel Shepard of the firm of Shepard and Associates, is presently supervising the restoration job on the 1902 Capitol building. He agrees that no hard and fast statement can be made about the criteria for preserving significant buildings. Architects should be involved in the process of judging the fate of old structures, but the ultimate decision should involve the whole community.

Reeves, Trustee Emerita of the National Trust for Historic Preservation and State Preservation Coordinator for the AIA, commented, as did several others, on the Art Deco district in Miami Beach. He appraised the collection of buildings, judged by some as

"too young" to be considered historic, as being a valid and unique architectural response to their place and time. Not all will survive, but if they are faithfully documented now, there is less chance that they will be "romanticized" in the future. The new crop of graduating architects, city planners and interior designers with training in historic preservation as part of their professional background are in a position to help make balanced decisions in the future about the fate of historical properties.

There are lessons to be learned from older buildings . . . some good, some bad. Even historical buildings that must give way to progress can teach much about the materials and techniques used by early builders. Architects continue to use styles that have stood the test of time and that are compatible with the climate and the terrain of Florida. Woody Wilkins recalled that buildings he studied in Hawaii with a Historic American Building Survey team would have been appropriate to this state, especially those inspired by the architecture of the Italian Renaissance.

Some striking examples of indigenous buildings have survived and, when the design is good and appropriate to the site, the professional architect has no problem supporting efforts to preserve these buildings.

Some pointed out that conditions beyond the control of men often take a hand in determining which buildings become historically significant. The hurricane of 1926 wiped out hundreds of jerry-built structures in Miami and almost every Florida city had a "great fire" in the late 1800s that destroyed all but the most durable buildings. Stringent building codes sometimes followed these disasters, discouraging the rebuilding of the shoddy and flimsy.

Economics often conflict with other values when historically significant buildings stand on ground that has become too valuable for their own good or when the costs of maintenance outdistance available resources.

An architect with training in historical preservation or at least an honest respect for the past, may present viable alternatives to demolition. Adaptive reuse has become a popular concept, carried to astonishing conclusions in some of the city marketplace revivals on the East Coast and in California.

When an architect protectively wraps a soaring modern cocoon

around a venerable public auditorium or opens up the interior of an old red brick cigar factory to a collection of shops and eateries, who can say any other architectural solution would have been more valid?

Hershel Shepard reminds us that the history of architecture in Florida begins in St. Augustine, in the oldest city in the United States. Little remains of these earliest buildings, but much does remain that is significant and worthwhile from the 19th and early 20th century.

These buildings have something to say about their times . . . about a style of life, a response to the environment, about urban design and rural life, about the use of material resources and human resources. What they tell us can't be learned as well from studying photographs, drawings or written descriptions. When they are no longer standing or have been replaced by replicas, we will have lost one of our most tangible links with the past.

The Federal Tax Reform Act of 1976 has probably had a greater influence on historic preservation than any other factor. As disincentives were written into the law to discourage the demolition of older buildings, so too, were tax incentives included to encourage the reuse of commercial structures over a certain age. An historical designation made the restoration even more attractive from a tax standpoint. Recent changes in the law further enhance the preservation posture. In other words, the age of a building can be an asset rather than a liability.

The client concerned with historic preservation today is likely to be a lawyer looking for a tax break and convenient downtown office space or a developer who wants to turn a defunct retirement hotel into a swank condo or middle income housing.

Florida's most significant historical buildings that have been named to the National Register were important at the time that they were built and were recognized then as the finest examples of contemporary architecture. Each age has its genius and only the perspective of time will tell which buildings designed and built in Florida today will be considered historically significant 50 or 100 years from now. ●

Murray Laurie is a past editor of PRESERVATION NEWS, the official publication of the National Trust for Historic Preservation.

WHAT A DIFFERENCE SIX DAYS CAN MAKE

by J. Michael Huey

FA/AIA General Counsel

With the economy in its present stretching out stage, it is now more important than ever for design professionals to pay attention to precautionary record keeping and documentation coordination and follow through.

It's important to know that a building doesn't have to fall down or cause an injury for the designer to be sued. It can happen for economic reasons born through construction delays potentially costing the designer millions of dollars in liability claims.

A case in point recently came to fruition when the Leon County Circuit Court ruled that the construction design statute of limitations barred the claim of a general contractor who had sued an architect for inadequate plans and specifications. The case involved a Department of Transportation Turnpike Service Plaza which was completed 290 days late. The contractor had originally sued the DOT for construction supervision errors and omissions with a potential claim of more than \$1 million.

Perhaps the most hopeful result of this case was that the Court upheld the four year patent defect section of the statute of limitations applicable to architects, engineers and contractors. But, it was the time factor that made it so interesting.

The project was designed between 1970 and 1972, went under construction September 13, 1972, and was finally completed May 1, 1975. DOT took possession April 15, 1975, just prior to acceptance of construction May 1. The architect completed construction supervision January 21, 1975. However, the firm had agreed in the contract to conduct warranty inspections one year following completion and his was made on January 19, 1976. The firm also had agreed to prepare for and appear at

conferences and at court if necessary.

Now, it's important to pay attention to those dates because the plot begins to thicken. The contractor sued the DOT December 30, 1976 alleging economic damages brought on by the delay. DOT requested the architect to participate as a witness while the case was underway in 1977, 1978 and 1979.

Then on January 25, 1980, the contractor added the architect as a defendant in the suit. The architect asked the court to deny the claim pointing out that the DOT took possession April 15, 1975, and the final warranty inspection was made January 19, 1976—both dates placing the suit beyond the four year patent defect statute of limitations.

Of course, that last date was only six days beyond the limit, but that was when the architect said his design and construction services were completed and the Court agreed.

The contractor argued that the architect had continued to provide services under his contract with the owner and therefore the "triggering events" were not germane and the four year limitation was not operative.

The court accepted the January 19, 1976 date holding that the contractor needed to sue about a week earlier if the 1974 statute was to be offset. . . and the architect won.

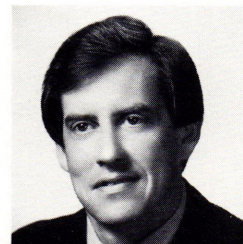
This statute was rewritten in 1979 and made even more specific spelling out that the triggering dates commence within four years from "the date of actual possession by the owner, the date of issuance of a certificate of occupancy, the date of abandonment of construction if not completed, or the date of completion or termination of the contract between the professional engineer, registered architect, or licensed contractor and his employer,

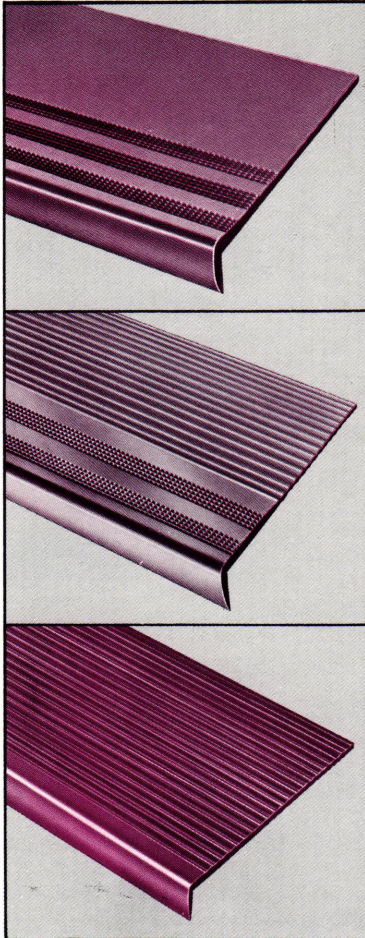
which ever is the latest . . ."

The 1979 statute also imposes a fifteen year maximum time period for latent defects during which an A/E may be sued. But, it's important to remember that it's the "whichever date is latest" clause that is important and design firms should be sure to take the following precautions:

- (a) Clearly indicate in the contract that the issuance of the certificate of occupancy or some other specific event indicates possession of the premises by the owner.
- (b) Clearly indicate the specific act or event constituting completion of the contract. This may be the issuance of the certificate of occupancy, the issuance of the certificate of completion of construction or some other event.
- (c) If it is desirable to agree to the fee for performance of additional services within the contract, clearly state that the request by the owner for these services shall in no way extend the date of completion of the contract for purposes of the statute of limitations. The better alternative is probably to provide these services under a separate contract.

A/E's should realize that courts will scrutinize the special statute of limitations closely and the establishment of the occurrence of the events set forth in the statute is of crucial importance. If these events can be mentioned in the contract between the architect and owner, then the A/E is much more likely to prevail in an attempt to dismiss an action by an owner or by a third party.●

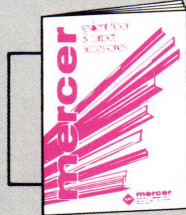




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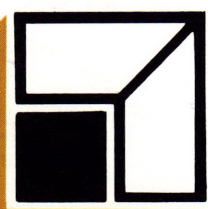


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IS THE FLORIDA/CARIBBEAN GETTING THE ARCHITECTURE IT DESERVES?

FOUR FLORIDA ARCHITECTS SPEAK UP

JAN ABELL AIA



Once there was a cry of distress over development without sensitivity to the land or the environment as a whole. It was a particular affront to the delicately balanced coastline and the very precious swamp occupying most of southern Florida. For years arguments against airports and canals continued—environmentalists and developers in an on-going conflict.

Now, it seems the emphasis has shifted to the urban scene. Florida cities are coming of age and there is a need to develop an infra structure and life quality that is more than sun and surf.

As far as urban development is concerned, Miami and Tampa seem to be right in the mainstream of things . . . or so the developers tell us. We hear that business firms from the North and from Central and South America want to relocate to these cities to establish new bases of operation. Maybe it's irrelevant to the development issue, but I think a lot of this "relocation" talk is hype. Whether it is or whether it isn't, the bottom line is that whoever is creating all this expansion and urban sprawl, for whatever reason, must have a commitment to and consciousness of the quality of life in that city. Otherwise, we'll get what we deserve.

It is probably too idealistic to believe that corporate magnates have an intrinsic concern for the quality of our cities.

Also, it is unfair to be critical of them if we, the architects and members of the community, do not make de-

mands which will ensure quality in the built environment. It is easy to shirk the responsibility and blame it on government bureaucracy, tax structures and pork chop politics, but we, as architects, must share in the blame if we don't try to affect this period of rapid growth and development in a positive way.

It seems to me that some questions are in order. What do we want for our cities? Do we want a commitment to industrial development, to foreign trade, to the arts? Do we want to revitalize the old or start from scratch? Cities are for people. They must be planned for people, to meet people's needs. It is absolutely essential that planning be thorough and include the pedestrian as well as the vehicles. A city must maintain its community identity by preserving buildings and details of special interest, the vernacular architecture that typifies the area and provides a base for new development. Evaluating existing buildings can be of great help in planning new ones.

If we as a people only build structures, then what is the point of architecture? If our only goal is to solve a problem, whether it is traffic flow or the need for additional office space, then we have lost the most significant quality that we as architects have to offer society—an ability to design an environment that is aesthetically pleasing, that reflects an idea, creates a sense of place and is sensitive to the needs of the people who use it.

Jan Abell is in private practice in Tampa. She currently serves as Chairman of the FA/AIA Public Awareness Committee.

HERBERT ROSSER SAVAGE AIA



Is Florida Getting the Architecture It Deserves? Yes, I am convinced that we are. Unfortunately, what we're getting is not the architecture we've worked for, but what we've not worked for. Confusing double-talk? Not really.

Much of what we're getting, and have been getting, in Florida is the direct result of our passivity, or what we're not working for. We, as experts in architecture and planning, should challenge our clients, whether they be government, industry, education or the private sector. If we do not challenge our clients, we as users, along with the rest of society, will continue to get what we deserve.

A case in point is the Sheraton St. Johns Place in Jacksonville, Florida. It was the setting of the 1981 Fall Conference, a conference which dealt, in great detail, with the question of what we're getting in Florida. As I sat in the lobby of the hotel, I thought how nice it would be to look out across the water at the boatyards beyond. After all, the hotel sits on a point jutting out into the mighty St. John's River.

No such luck, however. For some reason, the hotel owners, the client, decided to make a view of the river virtually inaccessible from the main lobby and waiting area—the logic of which escapes this writer. I can only assume that the building is really not for the guests. It's for the client, but we, the people, are getting what we deserve.

As long as we, the architects, fail to confront the client and express our concerns for fear that they may not think of us when they are scheduling a new structure, we will continue to get what we deserve.

It is passivity, more than anything else, that will continue to get us not what we want, but what we deserve.

In the case of government as a client, we can't close our eyes, ears and mouths, thereby allowing others to establish more and more restrictions on the construction industry, of which we are a part. We must stand up and be counted and reject with initiative some of the agency "rubs" which do not consider all facets of "private enterprise." If we are to work with the government, we must encourage dialogue between all the participants. When we talk about

architects getting involved, it means active involvement. If we, Florida architects, got more involved at the planning stage we wouldn't see so many out-of-state "experts" doing large projects in our major cities. If we do not participate, we will not be thought of by potential clients.

Herb Savage is in private practice and is a State Director of the Florida Southwest Chapter.

HENRY ALEXANDER AIA



Because I am an architect, I would like to believe that the professional can exercise control over the direction that the built environment takes, and can affect its quality. If we do exercise such control, then we can certainly take the responsibility or the blame for what we see as a built environment clearly lacking the sense of organization and rationality for which architects are known.

Generally, what we see as South Florida architecture is missing the sensitive hand of the visionary professional and appears to be a product of some form of natural selection. It bumps, jumps and spreads out upon our expressionless flat landscape evolving from a myriad of sometimes complex, sometimes obvious stimuli.

We still live with this initial philosophy. We have not invested in an architecture that speaks of permanence and stability. We grew in spurts of unprecedented explosions of population and have never been allowed the luxury of a thoroughly structured development pattern. Plentiful land, and until recently, plentiful gasoline supply, have permitted us to reach out with never ending commuter arms dissolving any sense of cohesive community identity—while saluting the speeding motorist for recognition.

The architectural statements that line these gauntlets may make superb subjects for architectural academicians who laud these same statements as good architecture, even though their context is rooted in irrational disorder.

Our South Florida community is very young. Its architecture did not evolve from an indigenous architectural base. It matured in a period when building technology permitted it not to be subservient to geographic and regional implications. Rather, our architecture evolved as a compilation of transplanted styles and 20th century building product bazaars.

To deserve a certain kind of architecture implies the investment of some

The development of our architectural community is surely more reflective of our history than our professional attention. Our sense of place was founded upon the transitory system of tourism—our architecture is largely glitter—not gold.

efforts directed toward its shaping. It suggests the opportunity to recognize the challenge, rise to its resolution, and then be evaluated as to the merits of your solution. As South Florida architects or planners, we have been swept away in the maelstrom of our complex evolution and have only had the opportunity to react to isolated parts of a more complex architectural development pattern not of our making.

Henry C. Alexander, Jr. started his private practice in a partnership in 1971. He is immediate past president of the Florida South Chapter of the AIA, and is presently serving as a Director to the State Association.

CHARLES S. BRAUN *AIA*



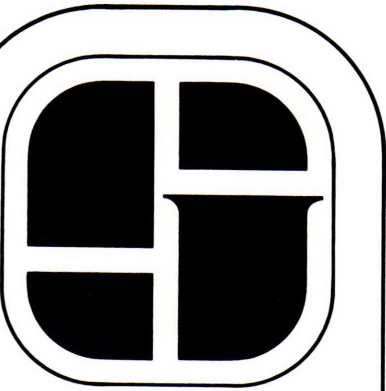
Are we getting the Architecture we deserve in the Florida/Caribbean region? That question, pondered extensively at this year's FA/AIA Fall Conference, is a simplistic yet deceptive inquiry.

It is quite easy to reply that we will simply, as the biblical adage goes "reap what we sow." The truth to this statement is abundantly available in a manifest of physical forms all about us. In a negative connotation we see such obvious examples as (1) the walled-up access to the ocean in Miami Beach, (2) the dredged phosphoric moon-scopes of Polk County and, (3) the carnal tourist lures along Orlando's SOB (South Orange Blossom) Trail—a true mecca of commercial exploitation and visual deprivation. These blights on our aesthetic sensitivities have been accumulations of indifference and greed that have taken years to produce. They are not overnight phenomena and consequently will not disappear within a short time frame.

On the other hand, we have much to be proud of throughout our region. The primitive beaches of the Caribbean islands, the many well-preserved natural wetlands and hammocks of our many State parks, and the family-oriented development (tourist, residential and commercial) of many areas of our region are but a few examples where man and his mortal touch has left his environment either in its primitive unspoiled natural state or an improved development benefitting both mankind and nature. Such examples are a few of the countless responses to what quickly becomes a much more complex question than that which we first perceived!

In looking at this question as it applies to my home, the Central Florida area, I would have to conclude that we are getting what we deserve. As a growth area, we have experienced (with little real interruption) a dynamic and continuing change in our physical environment. Some of this has been favorable change. Other has, unfortunately, not been as favorable. But in general, it has been a direct and deserved product of the society and times in which we live.

The competitive forces in our professional environment have led to a variety of changes. We have had to individually, and collectively, sharpen our professional skills in both an aesthetic and business sense. Competition



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from larger, more experienced (and often national) firms has literally forced an often quantum leap in our professional abilities and competitive instincts. Although initially quite a frustrating and often irritating process, it has in general led to an up-grading in the quality of the Florida/Caribbean region in relation to its more experienced neighbors to the North. This has resulted in a loss of regional character and uniqueness in some cases, and in a more confident and independent expression of our unique climate and sociological circumstances in others.

Competition from larger, more experienced (and often national) firms has literally forced an often quantum leap in our professional abilities and competitive instincts."

Another positive change has come about through the State's Competitive Consultant's Negotiation Act that took effect in July, 1973. Initially a frustrating and often farcical exercise, this piece of legislature has (primarily in the governmental field) led to a gradual upgrading of the aesthetic environment through the forced exposure of local, regional and state politicians and bureaucrats to the full resources of the total architectural community. What a surprise it was for many of them to find out that, after having forced exposure to a variety of architectural firms, their "good ole boy" local architect was not so sharp as he had led them to believe all these years! They saw the best of what our profession has to offer and, in many cases, liked and bought it, thus starting a well-deserved upgrading of their community.

Growth, on the other hand, is a two-edged sword. With it we also found the short-sighted politicians who proposed growth at any cost (regardless of the future consequences), the developers who quickly exploited the situation and vanished before the project went "belly up", and the architects who took commissions regardless of the intentions of the client or their own abilities to produce a lasting and meaningful solution to anything but their own cash flow.

So who is to blame? Or who do we praise for our environment? Certainly the architect is at least a part of it! But is he an independent agent or merely an instrument of society? The truth, in fact, lies somewhere in between these

two extremes. Contrary to the professed belief of a recent National AIA President, architecture is not God's chosen profession and we are not His disciples! Architects are, by both inclination and training, especially qualified in interpreting the aesthetic aspirations of their society. In this regard, they act as a mirror to focus the realities of society into concise and physical representations. These representations are the buildings, cityscapes, etc. that comprise a great deal of our day-to-day physical environment.

Unfortunately, in acting as the catalyst for this transformation, architects are more a reflection of their society than a purifying focus of the best of that society. Architects (as all mortals) come in good, bad and nondescript models as well as a host of in-between mutations. As the creators of man's constructed environment, we merely reflect the qualities of the society that has produced and supported each one of us. Consequently, we truly get what we deserve and what is a reflection of our society's ability to produce.

It is very seldom in the history of mankind that the level of a profession rises above the aesthetic and cultural achievement of its society. There have been a few isolated contradictions to this; but they are indeed isolated situations and circumstances. Therefore, we must conclude that the quality of its design professionals reflect the ability of that society to produce such persons and that the environment produced by these individuals is a reflection of society itself. By our own singular and collective efforts we can occasionally transcend the too-frequent mediocrity involved in the aesthetic comprehensions of our society and literally pull our society up by its aesthetic bootstraps and provide a synergistic experience where the whole is greater than its individual parts.

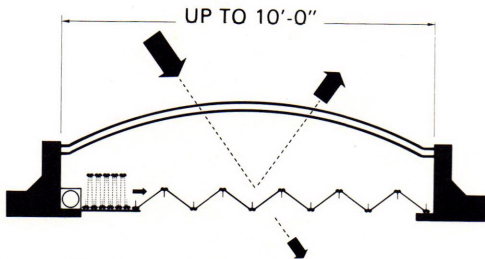
This latter possibility should obviously be a goal of each competent practitioner in the Florida/Caribbean Region. We are getting what we deserve, but we can and should always aspire to raise the quality of our efforts beyond a mere reflection of our social, political and physical environment. We, and our profession, deserve at least that much!

Charles Braun is a Vice President with Helman Hurley Charvet Peacock/Architects, Inc. in Winter Park. He is past President of the Mid Florida Chapter of AIA. ●

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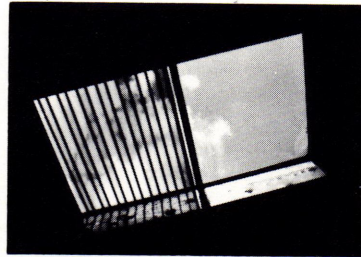
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OF OLD BUILDINGS AS A SOCIAL TRUST

By **The Rev. Edward B. Anderson**

Second Congregational Meeting House
Society
July 19, 1981

"There is something about an old building that excites the imagination in a way in which no new building, however innovative and pleasing to the eye, is ever completely able . . . Don't you agree?"

"Perhaps you don't. Perhaps it is the Yankee in me that is stimulated by decrepit ancient structures . . . as symbols of thrift . . . or perhaps the historian . . . or the archeologist. Yes, the archeologist. Someday soon you shall hear of the treasure trove that Charlie Duce and his boys excavated under the footings of the 1844 addition to this building, almost directly beneath my feet.

"When celebrating their fiftieth wedding anniversary, the wife of a prominent British archeologist was asked how she had managed to sustain marital bliss for a full half century. "Why," she replied, "it hasn't been difficult at all. I was fortunate beyond ignorance in my acceptance of a husband of his particular profession, for with every passing year he finds me more interesting."

"Is that all there is to it? The beauty of a configuration of very well-seasoned timber is entirely in the eye of the beholder?"

"I know a couple who lived for twenty-five years or so in a modest, but very attractive early nineteenth century house here in town. In fact, I believe the gentleman in question grew up in that same house. Anyway, they sold it and moved to a new place on the outskirts, not because someone made them an offer they couldn't refuse, but because, as the woman remarked, "After all these years I am finally going to have something modern."

"Well now, modern! It was kind of a jolt to me at first to think someone might choose to live in a so-called Cape Cod style Ranch House, given the alternative that was an aesthetically

pleasing structure that had been successfully providing folks with shelter for a couple of centuries. But, I can understand the desire to have something modern. I do not know of many old buildings that have not been modified to incorporate modern plumbing, heating, appliances, etc. Old buildings are in a continual state of modification. They are a lot like old teeth . . . requiring a certain amount of maintenance over the years until there finally comes a day when there may not be much of the ivory left, just the foundations laid some years in the past. An old building just cannot be replaced, but it sure does wear out. Old timbers compress, post hole beetles take their toll, things settle and sag. In those places where it has worn out, repairs over the years have been of uneven quality . . . sometimes "hurry up and patch it" work done by cobblers with sledgehammers and no money to spend.

"I have heard people say that it is impossible to find craftsmen who could do the things the oldtimers could do. Maybe they COULD but that doesn't mean they always DID! Just because virgin pine and oak knees were available doesn't mean that those Yankees didn't reach for what was handy and inexpensive. I know of a beam supported by the stump of an old mast as big around as a barrel when a simple 4 x 4 would do. That is called over-building.

"The secret of the durability of many old buildings is not the careful skill of the craftsmen, but that the structures are incredibly over-built. On the other hand, however, there was also what is called "casual construction." Casual construction describes the wall or foundation that seems held in place by friction with adjoining molecules of air.

"Isn't it true that one of the ways in which the imagination is excited is by

the growth of a sense of responsibility? Antiques are so often unique things that they are a special trust. Antiques can also be regarded as status symbols. There is, however, as much difference between a status symbol and an antique artifact as there is between two pounds of gold and Benvenuto Cellini's salt cellar. To melt down an artifact for the gold, as Spain ignorantly did with the treasures of the Americas, is to treat property selfishly rather than as a trust . . . to treat it irresponsibly as strip mining treats the land irresponsibly and as the destruction of the environment betrays a trust placed in us for all time.

"I have heard of cases where an old building has so completely dominated the resources and energy of a people that human needs have been neglected. Social activists have a valid argument for placing people before artifacts. An old house is not as precious as an old home. A fossil has value, but of a different sort than a living Sequoia. But, without a sense of trust, social action becomes an end justified by any means.

"Awareness of responsibility is a living strength. It is through precisely such artifacts for which we feel responsibility more strongly than ownership, that we learn the place in time of our decisions. Those decisions, be they social or material, are the way we fulfill our trusteeship.

"A building can be fuss and bother as well as an expensive responsibility. So can our social trust. In some ways life would be easier without them, but while it might be richer in money, it would be poorer in beauty, joy and meaning. And, all humanity would be indistinguishable from a hive of termites contentedly writhing in darkness with their fat little bellies full of sawdust."●