

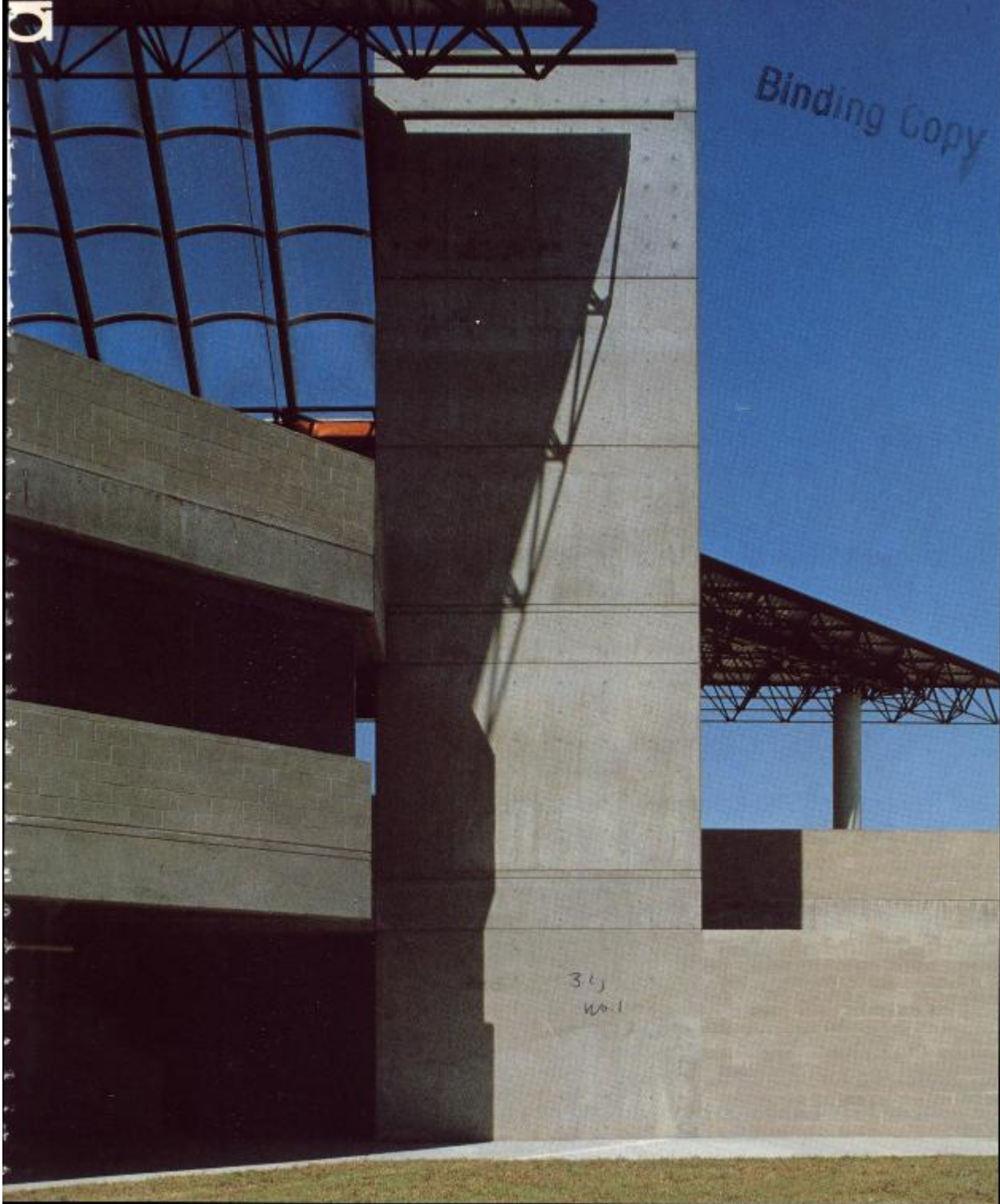
FLORIDA ARCHITECT

JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

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FLORIDA ARCHITECT, Official Journal of the Florida Association of the American Institute of Architects, is owned and published by the Association, a Florida Corporation not for profit. ISSN: 0015-3907. It is published six times a year at the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32302. Telephone (904) 222-7590. Opinions expressed by contributors are not necessarily those of the FA/AIA. Editorial material may be reprinted provided full credit is given to the author and to FLORIDA ARCHITECT, and a copy sent to the publisher's office.

Single copies, \$2.00; Annual subscription, \$12.00. Third class postage.

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Cover photo by the Museum of Science and Industry in Tampa designed by Rowe Holmes Barnett Architects, Tampa. Photo by Dwight Holmes, AIA.

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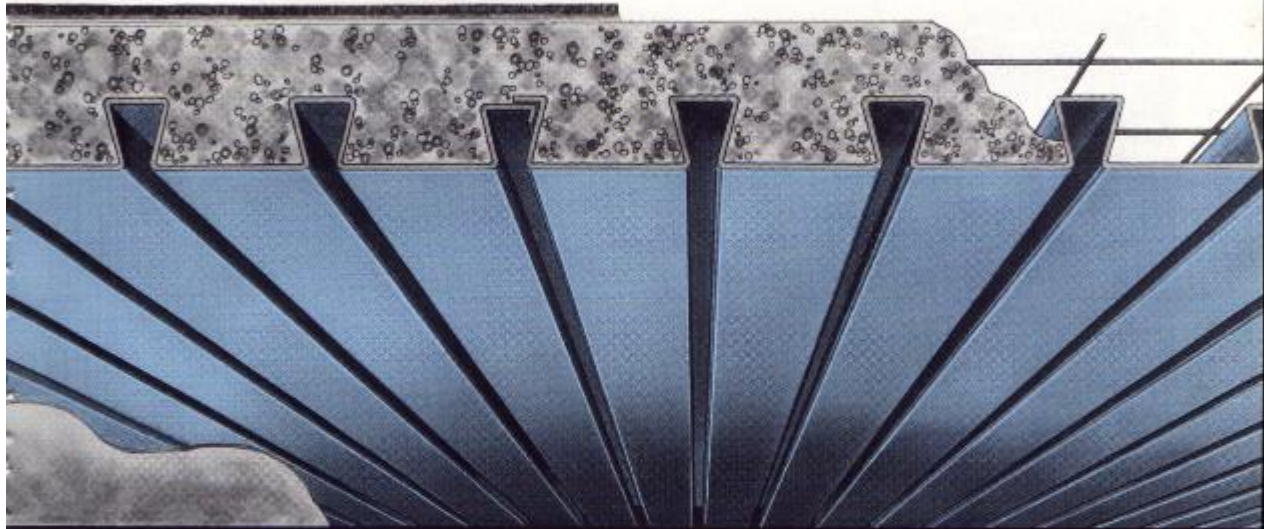
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While the supply lasts, architectural firms requesting information will also receive six prints of historic Florida Passive Homes, suitable for framing.



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"A magazine," I was recently told, "should make a loud thump when it is dropped onto a desk." An architect told me this and I knew that what he was describing was the difference between many "lighter-than-air trade publications" and the AIA's ARCHITECTURE.

While I'm sure that no one would go so far as to measure the worth of a publication by the amount of noise it makes when it hits one's desk, it is true that the relative bulk of a magazine seems to be indicative of its weight in the marketplace.

So, as FLORIDA ARCHITECT enters its fourth year of publication since it was reborn, revised and revamped, we are trying to make ourselves a "weightier" journal. By "weightier" I don't just mean a magazine that is going to cost us more to mail. I mean a magazine that addresses itself to new design on a statewide basis — both good and bad, that offers stimulating articles by architects, critiques, reviews and opinions, along with excellent photography and graphics.

FLORIDA ARCHITECT has implemented some changes which will begin with this issue. For the first time, FA will be published six times a year — bi-monthly beginning in January, 1984. The magazine will be heftier. That has been greatly facilitated by an increased advertising revenue which permits more articles, more color photography and better quality overall.

I think, however, that what you might notice in this issue, is the large number of articles that are written by architects about their work, their design concepts, current trends and current problems. The articles now being submitted to FLORIDA ARCHITECT are better than ever. They show a great deal of insight into the needs and concerns of the architectural community. As an editor, I find that very exciting and I encourage all our readers, architects and others, to keep up the good work, and to keep writing about it!

Diane D. Greer

NEWS

AFSE Brochure Addresses Architect's Liability

Architects and civil engineers who develop worksopes that are issued to obtain bids from geotechnical engineers may be exposing themselves to unnecessary liability problems, according to a new brochure just issued by the Association of Soil and Foundation Engineers (ASFE).

Titled **Geotechnical Engineering: A Message to Architects and Civil Engineers**, the brochure points out, "Because professional liability claims quickly expand to involve many project participants, it is in the best interests of all to minimize risk exposures." The brochure goes on to note that subsurface problems are still among the most prevalent of any construction project despite the fact that ASFE-member consulting geotechnical engineering firms have the best liability record of all design professionals.

It is ASFE's position that mutual development of workscope is essential to help limit liability exposures, and that mutual workscope development can be accommodated only through a negotiated retention and selection process. In this way, the geotechnical engineer can explain his various suggestions, giving the client an opportunity to ask questions whose answers create understanding so the client can make effective decisions.

The brochure says that architects and civil engineers, for purposes of time or economy, will sometimes establish a fixed, usually limited, geotechnical workscope, and invite several firms to bid. Those architects and engineers who do this assume responsibility, and liability, for the adequacy of this all-important geotechnical function.

A copy of **Geotechnical Engineering: A Message to Architects and Civil Engineers**, is available without cost from the Association of Soil and Foundation Engineers, 8811 Colesville Road, Suite 225, Silver Spring, Maryland 20910.

Art Deco Weekend Coming Up

Art Deco Weekend is the annual winter showcase of the architecture, arts and culture of the Art Deco National Historic Architectural District on Miami Beach. The Art Deco District is the only historic district in Dade County, and has drawn steadily increasing national attention as a cultural, tourist-oriented attraction.

Each year, Art Deco Weekend aims to provide a complete immersive exposure to the arts and culture of the 1930's, using the Historic District's architecture as the

background for a wide array of performances, lectures, exhibitions, tours, films, theatre, music and dance, all oriented towards the 1930's Art Deco theme.

This year's Art Deco Weekend will be produced by the Miami Design Preservation League with cooperation from a wide array of civic and cultural organizations throughout Dade County. The 1984 Weekend will again be positioned in mid-January from Friday thru Sunday, January 13th-15th.

The Sixth Annual Art Deco Weekend is planned to be an expanded variation of the successful 1983 Festival. The antique and food bazaar are targeted to double to 160 booths. There will be 18 Big Band and Jazz concerts; additional street sculpture will be added to the 1983 stock; a two-ring circus under a big top; a night at the Tropicana-Latin Festival; recreation of a 1930's speakeasy; bus and tram tours; elephant rides; a series of fashion shows at the newly opened Club Z; a 12-hour dance marathon; children's shows; and a series of three free major concerts on the beach.

The Miami Design Preservation League (MDPL) is a non-profit historic preservation group with over 800 members nationwide. Founded in 1976, MDPL is part of a national Art Deco movement with affiliate groups in 15 cities. MDPL was responsible for the listing of Miami Beach's Art Deco District on the National Register of Historic Places. It sponsors technical and design assistance for neighborhood restoration projects, a gift shop, cultural projects and offers tours of the Historic District to local residents and tourists. Its Board of Directors is comprised of over 30 members with a strong cultural leadership.

FA/AIA Honors Historic American Buildings Survey

The FA/AIA Headquarters Building in Tallahassee was the setting for a reception honoring the fiftieth anniversary of the Historic American Buildings Survey (HABS). The Headquarters Building was used to display a part of the HABS collection of photographs, drawings, and other documentation relating to Florida's architectural heritage.

Blair Reeves, FAIA, and a group of preservation students from the University of Florida, set up the HABS exhibit in the headquarters building and in the restored Florida Capitol. Both exhibits will be on display for several months. The reception in the FA/AIA building was attended by a number of local architects, representatives from the Florida Department of State and the Florida Trust for Historic Preservation.

In its short life, the Historic American Buildings Survey has produced an archive

of exceptional quality, produced a cadre of qualified professionals and introduced everyday Americans to the benefits of architectural preservation.



F. Blair Reeves, FAIA, chats with Don Bizzell, AIA, and George Allen, Executive Vice President of the FA/AIA at the HABS reception in Tallahassee. Photo by Diane Greer.



A number of local architects including Dave Franczak, Rick Balfrett, Dave Ferris and Bob Graf attend the HABS reception in the FA/AIA Headquarters Building. Photo by Diane Greer.



Preservation students from the University of Florida journeyed to Tallahassee with Professor Blair Reeves to install an exhibit of HABS photo and drawings. Photo by Diane Greer.

MASTERSPEC 2 To Be Used

To promote greater uniformity between federal and private construction specifications, the U.S. General Services Administration has signed a contract with the American Institute of Architects Service Corporation for use of the **MASTERSPEC 2** building specifications.

The contract, which provides GSA with a limited license to edit, reproduce and distribute the copyrighted **MASTERSPEC** system, will be the basis for GSA's Public Building Service specifications that affect

the construction and maintenance of all GSA-managed buildings.

MASTERSPEC 2, produced by the professional systems division (formerly PS&E) of the AIA Service Corp. in conjunction with many industry groups, is a comprehensive master specification which provides the technical data necessary for construction contracts. It is national in scope and serves the needs of the architectural, structural, civil, mechanical and electrical design disciplines.

For more information, contact: AIA Professional Systems Division, AIA Service Corporation, (202) 626-7550.

George Reed Wins Award

Miami architect George Reed, FAIA, has won a First Award for his design of a Dade County residence in the Red Cedar Shingle and Handsplit Shake Bureau/American Institute of Architects 1983 Architectural Awards Program.

The winners were selected by a jury consisting of Chairman Norman Jaffee, FAIA, New York City, Bennie M. Gonzalez, FAIA, Scottsdale, Arizona, and Curtis Finch, FAIA, Portland, Oregon.

The program was conducted to honor architects and their projects which demonstrated design excellence and significant functional or aesthetic uses of red cedar shakes and shingles.

In making the award to Reed, the jury commented, "Here man and nature meet, with an almost Palladian geometry and symmetry. Structure and site coexist, each equally and powerfully verifying its presence. The major spaces enjoy and participate in the private paradise that's enclosed by the roof forms, fences and walls."

The FA/AIA also honored this project when it was awarded a 1982 Award for Excellence in Architecture.



Private residence in Dade County designed by George F. Reed, FAIA, was a recent award winner. Photo by Steven Brooke.

Spaces and Places Exhibit in Tallahassee

Last summer an exhibit entitled **Spaces and Places** was brought to Tallahassee by the Florida A&M School of Architecture. The exhibit consisted of a hundred photographs which documented

the contributions, aspirations and aesthetic values of Afro-Americans as reflected in their architecture. The exhibit was organized by Richard Dozier, AIA, formerly head of the Department of Architecture at Tuskegee Institute. The show is circulated by the Southern Arts Foundation and was funded in part by the National Endowment for the Arts and the arts agencies of a number of southern states including Florida.

The exhibit, which focused on places and buildings developed, designed and built by or for Afro-Americans in the southern states, was intended to provide insight into Afro-American architects and architecture and assist local communities in surveying and evaluating Afro-American structures in their area.

FA/AIA Honors Many At Fall Conference

The 1983 Honor Awards Program, which the FA/AIA holds each year in conjunction with its annual Design Conference, honored a number of worthy recipients last October. The awards were presented at a banquet in the Hyatt Orlando which focused on a Keynote Address by AIA Vice-President John Busby, FAIA. The awards were presented by Honor Awards Chairman Jim Anstis, AIA, of Palm Beach and FA/AIA President Bob Graf of Tallahassee. Those who were honored were Mayor Bob Martinez of Tampa who received the Award of Merit for his public contributions to architectural excellence; to Renee Garrison with the Tampa Tribune, the Public Communications Award for excellence in journalism in her coverage of architecture and to Steven Brooke, the Photographer of the Year Award, for excellence in architectural photography. This past year, for the first time, an Amateur Photographer Award was presented and it went to George Mazzarantani, an architectural student at the University of Miami.

The Miami-based architectural firm of Baldwin Sackman Architects nominated Miller and Soloman, Inc. for the Company Craftsman Award and Mason-Bill, Inc. for the Craftsman of the Year Award for a project in Miami which the two companies crafted together. The project was the total veneering of a brick building which was accomplished, according to the architect, without a flaw.

Several architects were also honored at the presentation. The highest award presented was the Anthony L. Pullara Award which is given to both an individual and a chapter in recognition of service to the FA/AIA. The individual award was presented to Don Sackman, AIA, of Coconut Grove and the chapter award

went to the Florida Central Chapter AIA. The Architect's Community Service Award was presented to Joe E. Chillura, AIA, of Tampa for his civic involvement and his untiring devotion to his goal of establishing a school of architecture at the University of South Florida in Tampa. And, last but not least, the Bronze Student Medal for 1983 was presented to Michael Alan Griffin, a graduate of the University of Florida.



1984 FA/AIA President Jim Anstis presents the President's Award to 1983 President Bob Graf. All photos by Diane Greer.



John Ehrig, President of the Florida Central Chapter, AIA, accepts the Pullara Chapter Award on behalf of the chapter's members.



At the 1983 Fall Design Conference, Don Sackman, AIA, was awarded the Pullara Individual Award by President Bob Graf, AIA.

Member News

Preservation architect **Herschel Shepard, FAIA**, of Jacksonville, recently gave Notice to Proceed to the contractor for the restoration of the Union Bank in Tallahassee. The Union Bank was built in 1842 and current work on the project in-

cludes selective demolition of later modifications and removal of deteriorations. The bank is owned by the State of Florida and is expected to be used as a tourist information center. **Ralph Warburton, AIA**, a University of Miami professor, has received two statewide awards for his work as a consultant to the City of Coral Gables in preparing a redevelopment program for the Biltmore Tower. The **Florida Trust for Historic Preservation** presented Warburton with an Honor Award for Outstanding Preservation and the American Planning Association presented him with their Award of Excellence. Construction will begin soon on renovations to the roofs of four Manatee County Schools. The designers of the roof repairs are **Gee & Jenson Engineers-Architects-Planners** in West Palm Beach. The firm is designing a new roofing system that will be uniform for all four schools. **Bernardo Fort-Brescia, AIA**, was a keynote speaker to the **Florida Central Chapter AIA**. Fort-Brescia is with **Arquitectonica** in Miami. The **Evans Group** in Orlando, has appointed **Kenton J. Foreman, ASLA**, director of **Enviroscape**, its environmental planning and landscape architecture subsidiary. The **Evans Group** has also named **Kenneth S. Kovacs** as designer/project manager for its rapidly growing Coral Gables office.



Kenton J. Foreman Kenneth S. Kovacs Terry Eve

Three University of Miami architecture students have received cash awards for their entries in the Association of Collegiate Schools of Architecture's Fourth Annual Student Design Competition. Winners were **Lawrence P. Kearns**, **Elizabeth Jahn** and **Noemi B. Riviera**. **Preston Haskell**, President of **The Haskell Company** in Jacksonville was appointed to Governor Graham's Public Facilities Financing Commission. This seventeen member commission will study the process for developing public facilities and make recommendations for improved planning, financing and management of State Facilities. **Terry Eve** has been appointed Controller for **Schwab & Twitty Architects, Inc.** Twelve employees of **Gee & Jenson Engineers-Architects-Planners** have been made associates in the firm. These people represent expertise in areas ranging from ocean engineering to water management, hydrogeology and transportation. **Plantscape House**, a partnership of **Richard Gaines, AIA**, and **Michael K.**

Lewis, won highest honors during a recent international trade show in Hollywood, Florida. **Plantscape** installed and maintains the plantings at Orlando International Airport and continues to supervise all atriums in Maitland Center.

Jim Bales of **Burke and Bales Associates** of Winter Park has announced that **Arthur L. Walter**, Associate Member of Mid-Florida AIA will be joining his staff as a technical assistant. **John Randal McDonald Architects and Associates** have recently designed the Coral Springs Office Tower as a futuristic piece of architecture. Builders value the structure in the high twenty millions. **Briel Rhame Poynter & Houser Architects—Engineers** of Melbourne and Tallahassee recently opened a new office in Boca Raton. The office will be managed by **W. Joe Allen, P.E.** The Coral Gables-based firm of **Spillis Candela & Partners, Inc.** has reorganized its Business Development Department so that it will have a bigger role in the growth of the company. **Maria Bordas Planas** has been named Marketing Coordinator. The **Brickell**, a 21-story, mixed-use office,

residential and commercial building, was designed by **Bouterse, Perez & Fabregas Architects** in Miami. The building will be located directly across from the Metrorail Station that is due to open in early '84. **Deeter Ritchey Sippel**, a Pittsburgh-based architectural and planning firm with offices in Florida, has been commissioned to provide space planning services to all tenants of the new Paragon Center in Fort Lauderdale. Paragon Center is the 12-story glass curtain wall office tower located at the intersection of East Commercial Boulevard and Federal Highway. **Helman Hurley Charvat Peacock Architects, Inc.** have appointed **John W. Anderson, AIA** to the staff. **Anderson** joined the Central Florida architectural firm as Project Manager. **Tichenor and Lindner Architects, Inc.** of Sarasota are designing the luxurious new Governor's Inn in Tallahassee. The plans are for the inn to be open in time for the 1984 legislative session. **Charlan Brock Young & Associates** of Orlando, multi-family design specialists, have been commissioned to provide the planning and architectural design for the Villas of San Pablo in Jacksonville as well as the 350-unit townhouse project to be called Sabal Club Townhomes. CBY is also designing two luxury communities for **TRECO Communities, Inc.** of Jacksonville.

LETTERS

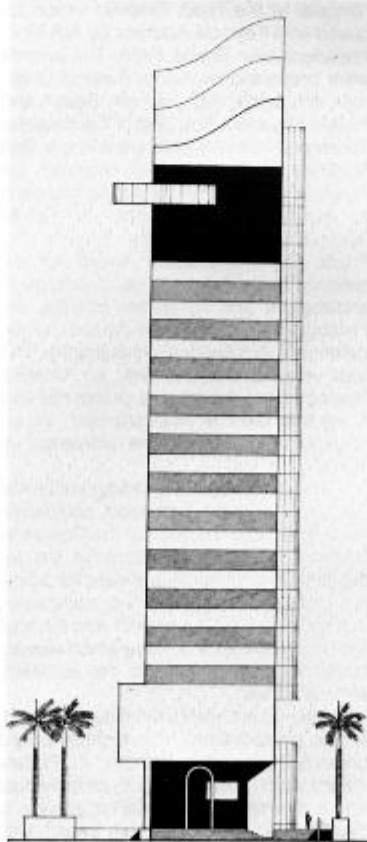
Dear Editor,

I read with enthusiasm your Fall **Florida Architect** issue covering the 1983 Built Design Award Winners. The layouts with color photographs of all the winning projects are particularly handsome.

Also, the cover color rendering for your '83 Summer issue was a most fitting way to initiate the Unbuilt Design Awards Competition in your magazine.

I look forward to receiving six issues of **Florida Architect** in 1984.

John Howey, AIA
1983 Chairman
Design Awards Committee



Drawing for The Brickell in Miami by Bouterse Perez & Fabregas Architects

PIGEONS AND BATS AS HEALTH HAZARDS IN BUILDINGS

Mays Leroy Gray, AIA

As design and building professionals, architects are frequently involved in building remodelings, renovations and restorations. In that regard, we should all become aware of the health hazards which may exist in those old buildings.

Pigeons, particularly domestic pigeons, are found on farmlands, city parks, and around city buildings throughout the U.S. They nest in colonies, and prefer buildings, particularly building interiors, such as old lofts, attics, exterior building ledges or unoccupied spaces wherever they can gain entry.

Pigeons are large, intelligent birds who live in very large flocks. Some species are easily tamed and show little fear of man. They live from three to five years and many scientists believe that a male and female mate with each other for life. Pigeons produce large quantities of excrement in their nesting and roosting areas. Even newly hatched pigeon chicks are heavy producers of excrement.

Bats are placental mammals with forelimbs modified to form wings. They are the only mammals capable of true flight. They are also attracted to building lofts, attics and hollow walls, wherever they can gain entry.

There are more than 900 species of bats and they live in all parts of the world. Most bats are harmless to man, but some may be infected with rabies. Most species live in colonies and they can live as long as 15 to 20 years.

The potential health hazard in buildings is in pigeon and bat excrement. The accumulations of excrement from pigeons can serve as a medium for the development of *Cryptococcus Neoformans*, a pathogenic fungus which can cause cryptococcosis, a disease of the lungs and central nervous system. Cryptococcosis can cause serious illness, and death in humans.

Accumulation of bat excrement can serve as a medium for another pathogenic fungus called *Histoplasma Capsulatum*, which can cause histoplasmosis, another respiratory disease which can cause serious illness or death. In addition to the excrement serving as a medium for the organism, the bats themselves may also be infected and possibly contaminate other environmental sites.

I began my research on this particular health hazard after the observation, and subsequent discovery of pigeons who had obviously set up residence in the attic areas

of an old building for which I had been commissioned to plan major remodeling and renovations.

Since a substantial amount of renovation work was planned in the building's attic areas (replacement of deteriorated roof rafters, timbers, roof repair, HVAC ducts, electrical work, etc.), I began to address the varieties of pests which I observed in the attic areas of the building.

The pests included large quantities of cockroaches, and pigeons. The pigeons were entering the attic areas through holes in the old clay tile roofing system, at areas where the old wood roof decking had deteriorated. The pigeons had set up housekeeping on interior ledges and on the attic floor areas. A subsequent investigation of the attic by a State Industrial Health Official discovered three areas in which species of bats had been roosting.

From the large quantities of pigeon excrement observed on the attic floor areas, it was obvious that the pigeons had been roosting there for some period of time.

I began my research by telephone communication with a number of pest control firms and state and county health agencies. Subsequently, I contacted Robert J.



Note deteriorated roof timbers which allowed pigeons to gain entry to the attic area of the building under restoration. Photo by Leroy Gray.



Huge numbers of cockroaches were also discovered during restoration. The insects are found in areas where there are large amounts of pigeon feces. Photo by Leroy Gray.

Weeks, a microbiologist with the Centers for Disease Control in Atlanta. Mr. Weeks is an expert in the field of pathogenic fungal diseases.

Subsequently, at my request, pigeon excrement samples were taken by the Florida Bureau of Industrial Safety and Health, and shipped to the Division of Mycotic Diseases at the Centers for Disease Control in Atlanta for analysis and testing.

Of the ten pigeon excrement samples taken from the building and tested by the CDC, *Cryptococcus Neoformans* was isolated in eight of the samples. Three of the samples also contained what appeared to be bat droppings and were further tested by the CDC for *histoplasma capsulatum*.

The CDC results prompted authorization of decontamination specifications by the building owner as well as bid proposals from pest control firms. Entry into the attic was prevented except by authorized persons and decontamination was given a high priority. The decontamination program was successfully carried out and the apparent health hazard neutralized.

In the event that treatment of a building becomes necessary, the decontamination program used must be carried out under highly controlled conditions. It must be programmed to meet the requirements, physical parameters and functions of the specific building. The recommended treatment may also depend on the quantity and location of the pigeon or bat excrement. Usually, the decontamination program is carried out by usage of a 5% formalin solution (formaldehyde), applied in three separate applications, 12 to 24 hours apart, which has been found to be effective in penetrating the thick layers of pigeon excrement. The decontamination process used must be carried out in strict accordance with Federal, State and local regulations.

Although pathogenic fungi are not always present in buildings containing bird excrement, minimum health safety precautions should be taken when entering a questionable building. Minimum protection suggested by Mr. Weeks includes the use of a disposable respirator mask capable of filtering out particles down to one micron in size, disposable head and shoe coverings, disposable plastic gloves and disposable overalls. Upon exiting the building, the clothing should be removed, sealed in a plastic bag and incinerated at a safe location. The respirator mask should be the last item removed after leaving the building.

Professional health officials should conduct the necessary sampling and testing to determine the presence or non-presence of the fungi. The culturing procedure takes 4-8 weeks to carry out. For advice and assistance, contact your Coun-

ty, or State Department of Health; and/or your State Occupational Health and safety Department. If local health officials are unable to perform the tests, advice may be obtained by contacting:

Robert J. Weeks, Microbiologist
U.S. Department of Health & Human Services
Centers for Disease Control
Center for Infectious Diseases
Division of Mycotic Diseases
Fungus Reference and Investigative Branch

Atlanta, Georgia 30333

If, at some time previous you entered a building containing significant accumulations of pigeon or other bird excrement, it might be wise for you to have your doctor test you for cryptococcosis and histoplasmosis. These diseases can be treated successfully if diagnosed at an early stage.

Mays Leroy Gray, AIA, is President of the Tallahassee architectural firm of Mays Leroy Gray, AIA, PA, Architect-Planner-Consultant.

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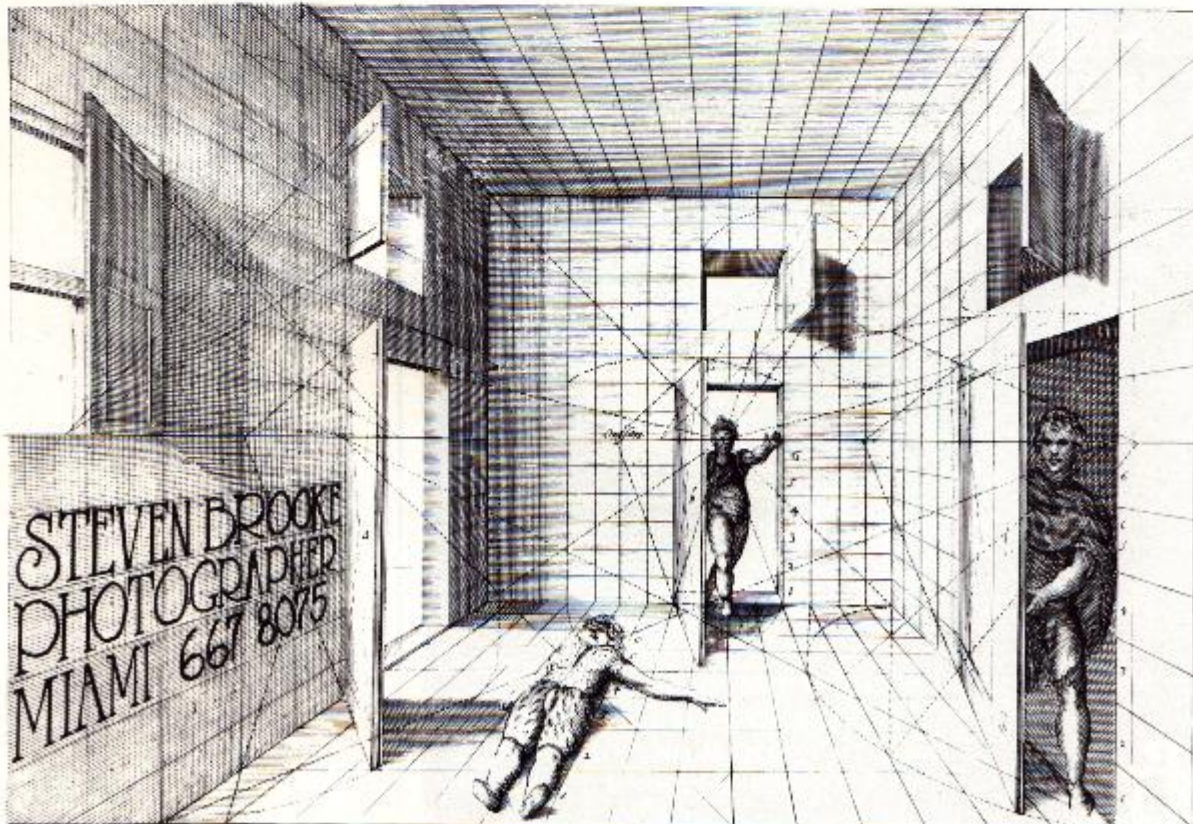
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FA INTERVIEWS JIM ANSTIS

Jim Anstis, AIA is a principal in the West Palm Beach architectural firm of Anstis, Ornstein, Associates Architects & Planners. Anstis is the 1984 President of the Florida Association of the American Institute of Architects. In that capacity, Florida Architect asked Anstis about some of the concerns facing the architectural profession in the year ahead.

FA: What are your plans for the FA/AIA for 1984? What, if any, are your particular goals and personal priorities?

ANSTIS: I'd like to see architects strengthen their relationships with allied professions such as engineering, landscape architecture, surveying and interior design. The Association is already doing this in a number of ways, most recently we held our Fall Design Conference in conjunction with both the ASID and the IBD. But, more than that, we need to make improvements in our relationships with the contractors and subcontractors. I believe that we have more common concerns with these groups than we do differences and we need to develop strong lines of communication that can help us all to work together on a statewide basis.

I'd also like to see us continue to develop our Unbuilt Design Awards program toward the day when it will become a major program in our Association.

I hope to get an Association program started which would enable the architects to assess industry trends and to react to events and developments in the marketplace before they become problems. Understanding the various market segments can help better assess the future for our members and aid us in developing Association programs that will be most responsive to our needs.

FA: What do you predict for 1984 in terms of new legislation that impacts the profession? What are your special concerns in that area?

ANSTIS: One of my special concerns for the upcoming legislative session

is that we posture ourselves in a way to contribute our collective experience and talent to any legislation that will address growth management issues. We need to realize that the entire spectrum of growth management controls from state statute through local codes and ordinances in large part defines the parameters within which we must design buildings. It is therefore vital that we, as a profession, contribute to their form and substance including the whole scope of environmental concerns.

We will continue to be concerned about the Consultants Competitive Negotiations Act and maintaining its legal status as the most cost-effective way for public agencies to select professionals.

We've also got to work with the other professions to solve the problems that we all have with the Department of Professional Regulation.

FA: What do you think are, or should be, the special concerns of the FA/AIA and the National AIA for 1984?

ANSTIS: My personal priorities lie in the area of improving our programs for our members by providing tools to assist them in their professional development. We need to improve our levels of compensation and enlarge our potential markets. The ability of an architect to assure good design is highly dependent upon the role the professional plays throughout the entire process. I believe that we have opportunities now to assert ourselves and assume our proper role in the design of the built environment.

FA: What are your particular con-

cerns as an architect in private practice right now?

ANSTIS: My foremost concern is the effect of government regulation on our lives and our architectural practices. I find myself spending an ever-increasing amount of time dealing with regulations and then in retrospect realizing that the regulatory process contributed little or nothing to the building design, the quality of construction, building safety or anything else. We need to find a way to streamline the regulatory process to make it more clearly defined and administered by well-trained professionals.

I feel a strong need to uncomplicate things and get back to spending more time dealing with building design.

FA: What do you see happening to architecture in Palm Beach, as well as the whole state of Florida right now?

ANSTIS: There are a lot of opportunities in Palm Beach County and Florida today. As a profession, and an association, we need to recognize these opportunities when they present themselves and make the most of them. As I mentioned previously, we are finding ourselves faced with a renewed concern over growth management on both the state and local level.

I believe that these growth management concerns present us with opportunities and we need to be prepared to act in a manner that properly balances our public obligations and responsibilities with our personal needs and those of our clients.

(continued on page 38)



"We (in Florida) are in a position to lead our profession nationally for the foreseeable future."



"I feel a strong need to uncomplicate things and get back to spending more time dealing with building design."



"The regulatory process contributes little or nothing to the building design, quality of construction, building safety or anything else."

Private Residence, Captiva Island, Roy Soltsburg/Holabrd & Root, Architects.



ARCHITECTURAL PHOTOGRAPHY: A PRIMER

Steven Brooke

Photography, for architects, is too often like applying a tourniquet: you may not need it often, but when you do it's in an emergency and there is no time to learn how to do it. Unfortunately, the field of photography is replete with an astounding mythology, particularly concerning the equipment necessary to produce high quality photographs. Because I strongly believe that every architectural office should have at least one person skilled in architectural photography, I offer you a brief, albeit dense, summary of principles and techniques which I hope will assist you with your photographic needs and simplify your decisions about purchasing equipment.

The composition of a photograph is extremely important and architectural photography does have some rather set principles. First and foremost, verticals should be kept vertical. That means that lines should not converge. Unless a specific, special effect is desired, the vertical elements of a structure should be perfectly parallel to the film plane. There are lenses, called Perspective Control lenses, that help to accomplish this and I will discuss them later in this article. Suffice to say, it is much better to back up to a position where the verticals are true and to crop out excess foreground later, than to simply tilt the camera and distort the lines of the building.

In most cases, a one-point perspective is the best approach to organize vertical and horizontal elements in the picture plane. That is, both vertical and horizontal elements should be parallel to the film plane. Angled views should be carefully

considered, particularly with wide angle lenses. In compositions which necessitate tilting the camera up (high rises, etc.), a more pleasing result is obtained when the horizontal elements are still kept parallel to the film plane. I recommend studying the work of Fitigawa (GA Series). He is a true master of composition.

A properly exposed slide or negative is ideally one which shows detail in the shadows without burned out highlights. Often this is not possible, particularly in bright direct sunlight. It is therefore absolutely necessary to bracket all exposures. This means that the meter reading in the camera should be used only as a center point for a series of exposures both over and under that reading. No professional photographer I know would ever consider shooting less than three different exposures of the same view; many, myself included, shoot more, bracketing exposures in half-steps from as much as two stops under to two stops over the indicated meter reading, depending upon the subject matter. The further I am from home, or the closer I am to a deadline or the more difficult the lighting — the more I bracket. In addition to insuring at least one correct exposure, bracketing allows for choosing perhaps a darker or lighter slide which conveys the mood of the project better than the meter indicated exposure.

Generally, architectural photography, including interiors, places a premium on great depth of field, that is, as much in focus as possible. This is accomplished by closing down the lens opening at least two to three f/stops from wide open. Interiors, particularly, require that the photograph be

sharp from near to far. When, for dramatic purposes, an area is placed out of focus (e.g. a foreground object used only to create a feeling of space) it must be done with great care.

Given these few basic principles: a level camera, precise focusing and exposure control and thoughtful composition, we can discuss what would constitute the very basic equipment needed for architectural photography.

Always start with the right film. For daylight shooting virtually every working professional will bet his or her reputation on Kodachrome 64 or Kodachrome 25. (The latter, in spite of its slight increase in resolving power is not worth the loss in speed.) The Kodachrome 64 is, simply, the best film you can use. Forget the other manufacturers' claims about "European color" (?), better reds or blues, whatever — stick to Kodachrome 64 and you won't be disappointed. However, this film requires Kodak laboratory processing which takes three days. If you do insist upon waiting until the last minute to do your photography, Kodak's Ektachrome 64 (EPR or ER) is your next choice. The higher speed films (ASA 200, 400) are simply too grainy for good architectural photography. For interiors lit predominantly by incandescent light, Kodak's Ektachrome 50 (EPY) is the only choice. Kodachrome 64 and the Ektachromes are all relatively "slow films" which brings us to the next essential item, and that's a tripod.

The photography of architecture and design is not like that of fashion or bike races. It should always be done with a tripod. A tripod frees not only the hands but the mind as well. It allows for more thoughtful composition and exact leveling and permits the use of the necessary small f/stops with their slower shutter speeds (don't think you can hand-hold slower than a 1/15 of a second and get razor sharp photographs). I have always used a Gitzo brand tripod because I have found them to have the best weight/stability ratio and they last a long time.

Although they are a bit more expensive, the great variety of bases and heads available makes it possible to purchase just the tripod you really need. Any tripod that you purchase should have controls that allow you to pan the head as well as tilt it in both axes. The controls should be positive and firm, allowing for small changes. Attempting to level a camera with a tripod which is difficult to use can be both time consuming and dangerously maddening. Along with the tripod, you should have a level (the best is made by Kait; it fits on the camera's hot-shoe and works both in vertical and horizontal position) and a cable release which locks.

If I were forced to use one, and only

one, lens for architectural photography it would have to be a 24mm. This lens can be used for exteriors and is sufficiently wide for most interiors. A wider lens, a 20mm for example, is also good, but it's a difficult lens for the occasional photographer to handle. A good quality wide-angle lens should not distort verticals unless they are practically right next to the camera. An ideal companion to the wide angle is a 70-210mm zoom which allows for a variety of compositional possibilities. The zoom made by Vivitar, the Series I, can be found to fit almost any major brand camera. It is a great buy. The standard 50-55mm lens supplied with most cameras I have found to be the least useful of all.

As mentioned earlier, keeping the verticals true is necessary for proper rendering of architectural subjects. A view camera can do this because the lens and film planes are independent of each other. Nikon makes two PC lenses for its 35mm cameras, the 35mm PC and the 28mm PC (Perspective Control), which function in this manner. Instead of tilting the camera to photograph an entire structure, the PC lens can be raised without moving the camera at all.

These lenses are beautifully designed, but are not perfect. They do introduce a degree of distortion when used at their maximum limit. However, the purchase of either would provide a valuable addition to one's photographic arsenal. The 28mm is more expensive, but is also more useful. The only company which makes these are Nikon and Canon. The Nikons seem to be preferred by most professionals. Remember, in general, it is a complete waste of money to buy cheap lenses. Be wary of the "15-2000mm" zoom lenses or other such claims. Buy lenses one at a time and buy the very best you can possibly afford.

As far as the camera itself is concerned, I have always used Nikons, primarily because of the quality of Nikon lenses and the availability of the PC lenses. Any 35mm camera must have some basic capabilities: (1) manual control of both the lens aperture and the shutter speed and (2) a through-the-lens metering system that shows you specifically how many stops over or under you are from the correct exposure. Some cameras have LEDs which indicate only that you are on, over or under the right exposure. These are useless for really serious work as are the totally automatic cameras. True, some of the automatics can provide accurate photographs but they remind me of an old Hungarian expression, "even a blind squirrel finds acorns."

Other major brands are certainly quite good. But, were I to buy a new camera, specifically to photograph architecture, I would select the Nikon FE. It is light, very

Top: Coo's, Bal Harbour, Dennis Jenkins Associates

Bottom: The Imperial, Miami, Arquitectonica



Top: A Museum for the Lannan Foundation, Palm Beach, Mark Hampton, Architect
Bottom: Private Residence, Biscayne Bay, Julio Grabiol, AIA/Spills Candela & Partners, Architects



accurate and accepts the superior Nikon lenses including the PCs. Also, a viewing screen with a grid is available and is highly recommended. A word of warning about all the new electronics-laden cameras: because of their more delicate innards, they do not take the abuse and pounding that the older models (e.g. the indestructible Nikkormats) tolerated.

Color films, particularly the Ektachromes, have a somewhat bluish cast, especially in open shade. The UV or skylight filter do very little to correct this. It is better to use an 81B Filter (an amber series) to add warmth to a scene. Also, judicious use of a polarizing filter is helpful particularly when dramatic skies are appropriate to the building style. Polarizers reduce surface glare and can give a richer coloration to foliage, tile, etc. Some experimentation, coupled with good note-taking will show you what these filters can do to improve your photographs. John Hedgecoe's *The Art of Color Photography* is recommended reading.

A word here about black and white photography. I have for years used nothing but Kodak's Tri X for my black and white work. I use it with either a yellow-orange or red filter to increase the contrast and to darken the sky, particularly when I want a crisp separation of a roof line from the sky. Panatomic X is much too contrasty and Plus X is flat and mushy. A properly exposed negative on Tri X yields a wide range of greys, a crisp white and a fine rich black. Remember that with black and white film, an underexposed negative is practically useless. Always favor some overexposure when you bracket.

Color correction (CC) filters are necessary for photography under fluorescent or metal halide (ugh!) illumination. I have found the following combinations to be useful under most conditions.

Warm white/Ektachrome 50: CC 50 RED
Cool white/Ektachrome 50: CC 50 RED
+ CC 10 RED

Metal Halide/Ektachrome 50: CC 50 RED
+ CC 20 RED

The CC filters are available in fragile 3" x 3" gels. They are placed in front of the lens by means of a Gel Holder which screws to the front of the lens.

For absolute accuracy (and peace of mind), it is recommended that some testing prior to record photography be made. The differences between lighting products can be quite surprising. The greenish cast of fluorescent light on film is perhaps one of the most unpleasant available to the human eye. Pains taken to eliminate it are well-spent.

Steven Brooke is an architectural photographer based in Miami. He is a three-time winner of the FA/AIA "Photographer of the Year" award.

Conjure an image of the perfect tropical beach: sugary white sand shimmering in the sunlight...waves from aqua blue waters gently lapping at the shoreline...dunes of sand punctuated by wisps of sea oats and wildflowers...a cool breeze mingling with brilliant sunshine through the deepest blue sky....

Now imagine an amalgam of bad architecture: Squat block boxes painted vulgar shades of pink and green. Hulking masses of condominiums surrounded by acres of asphalt. Rows of wooden houses perched on matchstick pilings. Concrete motels and Zippy Marts.

Picture Pensacola Beach.

Like nearly all of the Gulf Coast beaches along Florida's Panhandle, the natural beauty of Pensacola Beach has been scarred by poorly designed, cheaply built structures that would be as appropriate in the suburbs of Kansas City as they are on the Florida coast. There has been little concern for the grace and beauty of houses and apartments constructed along the Panhandle beaches, and few attempts to make the structures work in harmony with their idyllic environment. There may be only scant hope for a greater architectural awareness as development proceeds.

Most of the earliest buildings on Pensacola Beach were weekend or vacation homes. They were built for the lowest possible price by people who came for a few occasional days to enjoy the sun and the surf. Often they were rented the rest of the summer. They were uninsurable and likely to be blown away at any time by a hurricane.

A major change came in the early 1970s when federally subsidized flood insurance became available. More people were willing to invest more money on the beach knowing they would not see their investments washed away by the forces of nature. Flood insurance did not require any greater concern for the architectural integrity of beach construction, but it did require greater structural integrity. That alone brought about some improvements.

Pensacola Beach is an example of insurance and government strictures proving they can be beneficial in some ways. In addition to standards imposed by the insurance industry and the federal govern-

This private residence recently built in the "sugar bowl" area of Pensacola Beach provides hope that an architectural awareness is growing on the beach. It was designed by Miller Caldwell, AIA. The sloping roofs evoke the shapes of the surrounding sand dunes and open the interior spaces. Windows on the north, south and east sides capture views of the gulf, the sound and the sand dunes. The pilings are enclosed with wash-out walls that provide a protected space for storage and parking.

PENSACOLA BEACH: AN ARCHITECTURAL DESERT ON THE WESTERN GULF

Ray Reynolds



ment through flood insurance, Pensacola Beach is also subject to extensive regulation by the Santa Rosa Island Authority. Pensacola Beach is not private property. It is government property leased through 99-year leases.

While the regulations of the Island Authority and the aesthetic oversight responsibilities of the Authority's Architectural/Environmental Review Board have not resulted in many architectural successes, they may have tempered the extent of the failures. The development on Pensacola Beach is undistinguished, but it is still superior to what has been built on many of the other Panhandle beaches.

No one would argue that designing on the gulf beaches is easy. That is especially true on Pensacola Beach, where an architect must contend with the government and insurance industry, and with the elements of nature.

All single-family residences must now be built from 10 to 13 feet above sea level, which means that almost all of them must be built on pilings. The pilings can add as much as 25 percent to the cost of building on the beach, and they add an immediate obstacle to good design.

Because the pilings settle and sway, most houses are built of wood, which can adjust to the movement of the pilings. Stuc-

co and other exteriors are impractical because they crack. While the wood is occasionally painted or stained, it is usually bleached or left natural because of the constant assaults of heat, saltwater and wind. Wood is the most practical building material, and it also has the advantage of being the most natural since the only natural elements on the beach are sand and driftwood.

Stacked on wooden stilts and limited by a 35-foot height restriction, most houses are numbingly uniform. Most consist of a grade level, which in most instances must remain unenclosed; an entry level, usually the living and dining area and usually in



Top: The view's the thing on Pensacola Beach. The more successful designs take advantage of the natural beauty of the beach and bring the environment inside.

Left and above: Concrete block houses and out-of-place designs dominate most of Pensacola Beach.

most newer houses spilling out onto a deck; and a second level for sleeping. Often the form of the wooden box is overwhelming, although some architects are beginning to slope the roofs and open the interior spaces in attractive and unique ways.

The open interior spaces also enhance the view, and the view's the thing on Pensacola Beach. Many of the older houses have few windows and a poor view. They were built to fight the beach environment. Newer, more successful designs take advantage of the view by incorporating walls of glass that bring the beach environment inside. To accommodate the intense sun and heat, overhangs, porches and tinted glass are most frequently being used. Some more recent designs position the

house and its windows to take advantage of the natural air flow.

Pensacola Beach remains primarily an area of single-family residences, although there are some multi-family developments. Most of the land on the beach had already been developed when the condo boom reached the Panhandle in the 1970s, and sewer limitations presented another difficulty for large developments. Multi-family units must be built on pilings, like individual houses, although they are subject to no height restrictions.

The Pensacola architectural community bears some of the blame for the blight on Pensacola Beach, but not all of it. Most of the multi-family developments and some of the houses were designed by architects

from elsewhere who were brought to the beach by out-of-town developers and owners. Many were planned by residential designers who run drafting services and often never even bothered to look at the lot the house was to occupy. More still were built from plans bought out of a newspaper or magazine.

More architects have begun practicing in Pensacola during the last decade, many of them younger and more creative — and embarrassed by what has been built on Pensacola Beach. More adventurous owners with aesthetic sensibilities are building on Pensacola Beach now. There is some hope that desert roses, rather than more cactuses, are sprouting on Pensacola Beach.

It is unrealistic to hope for major im-

Pensacola Perpetuates Its Past

Modern failures on Pensacola Beach contrast markedly with historic successes in Pensacola proper. Pensacola is a leading city in preserving its architectural heritage and adapting its historic structures for modern-day use.

Like many other small southern coastal towns, Pensacola in the 1960s was filled with old run-down buildings. New construction was in creating subdivisions and shopping centers, and it was draining the life from downtown. But some of the city leaders saw what was happening in places like Charleston and Savannah and thought they

might be able to save their downtown and its distinctive, historic buildings.

In the late 60s, the Pensacola Historic District was created and placed on the National Register of Historic Places. Since that time, the Pensacola Historic Preservation Board has been successful in preserving 75 percent of the structures in the district, and has moved other compatible buildings into the district.

The architecture in the 22-block district is eclectic. There is a mix of structures from the territorial and second Spanish period (1790-1860), and from the days of reconstruction (1870-1890). Many of the buildings were originally private houses, and they range from

elaborate Victorian and Queen Anne homes to shotgun houses and Creole cottages.

Pensacola has been successful in preserving many older buildings because they have been adapted to modern use. Many now house small shops, restaurants and offices for lawyers and accountants and other service professionals.

Ironically, its success may ultimately endanger the Historic District. The restored offices and houses have helped bring about a resurgence in downtown Pensacola, and new construction now threatens the character of the area.



Above: One of the many restored buildings in the Historic District now house small shops, restaurants and offices.

Right: The Hannah House, a classic Queen Anne style house built in the 1890's was restored by Hugh Letch, AIA, and moved into the Historic District out of the path of the interstate highway extension. It now houses a law firm.



provements on Pensacola Beach because there is very little land left to be developed. Most of the land still to be developed is set aside for multi-family units, ensuring that developers will take maximum advantage of the opportunity to make as much money as possible on the remaining land. A sudden appreciation for architecture (in these projects) seems unlikely.

Some of the single-family houses built or planned on the eastern end of the beach, which are only recently opened for development, show some promise. This is one of the more attractive areas of the beach because it contains large sugar-white sand dunes, which is why it is known locally as the "sugar bowl" area. A sewer moratorium has brought a halt to most of the building in this area for now, although it surely will resume when the moratorium is lifted.

Even with the shortage of available land, Pensacola Beach will continue to grow. Architects and builders expect an increasing trend toward renovating or rebuilding the older block houses on the beach — "\$5,000 houses on \$100,000 lots," they are sometimes called. As this happens, there will be another opportunity for the owners and designers on Pensacola Beach to design new structures that recognize basic architectural principles and

work with the beauty of the natural environment.

Pensacola Beach is actually the oldest settlement in Florida — six years older, in fact, than St. Augustine. But the settlers who landed on Pensacola Beach in 1559 were washed away two years later by a hurricane, and St. Augustine was founded before Pensacola and Pensacola Beach were re-established. One Pensacola architect suggests that history may have to repeat itself if there are to be significant improvements in the architecture on the beach — if the people could be safely evacuated and the canvas cleared for serious students of architecture to try again.

That is not likely to happen. But the owners and architects who live and work on Pensacola Beach do have an opportunity to slowly and methodically improve the architecture on the beach as they develop the remaining land and as they tear down and rebuild the older sections of the beach. In small, incremental steps, Pensacola Beach can achieve some architectural distinction worthy of its natural beauty. There may be little reason to believe it will happen, but there is every reason to hope.

Ray Reynolds is a Contributing Editor to *Florida Architect*.

NEXT ISSUE

Perdido Key is a new area of coastal development between Pensacola and Mobile. Architects are being offered many opportunities to design new buildings for the Panhandle Gulf Coast, opportunities to avoid the mistakes and failures that characterize Pensacola Beach and the other older developments. How are they doing? We'll take a look in the next issue.

Downtown on the Upswing

Downtown Pensacola is an area of booming architectural opportunity today. Pensacolans have rediscovered their downtown. They have realized the convenience and the potential of living, working and playing downtown along the bayfront. An estimated \$175 million of new construction is planned, and several projects are already under construction.

A \$20-million convention center is being built to help the city lure visitors. In conjunction with the convention center, a Hilton Hotel is rising just across the street. The Hilton will restore and incorporate the old L&N railroad depot as its lobby. Behind the depot-lobby rises a dark glass tower of hotel rooms.

Even more potential is visible in the dawning development of Pensacola's bayfront. The city is situated on the striking blue waters of Pensacola Bay, yet the land along the bayfront has remained mostly unused. Because the bayfront has not previously been developed, new construction can be planned without accommodating existing buildings or battling over changes.

Two major residential complexes have been planned on the bayfront.

Port Royale and Pitts Slip developments will include offices, condominiums, restaurants and shops, bringing life back to the bayfront at all times of the day and night. Construction is scheduled to begin soon on those two projects.

Another mixed-use building with four floors of commercial space, topped with four residential floors, is being built just down Bayshore Drive. And Gulf Power Company has been conducting a nationwide architectural talent search to erect a new \$25-million office building nearby.

The private development is being undertaken in tandem with several am-

bitious civic projects. A new City Hall is being built in the already architecturally impressive Governmental Center. Other new projects include a waterfront plaza at the end of the municipal pier, new landscaping in the downtown historic square, a swimming pool, a new parking garage and a nine-mile bay walk along the bluffs of Pensacola Bay.

Pensacola will be a different city in five years — a city that has preserved its past while building its future, a city that has rejuvenated its downtown, a city that has begun to take greater advantage of its beautiful natural setting.

Exciting things are happening in Pensacola.



The restored Saenger Theatre is the center piece of Palafox Street, Pensacola's main downtown street. Palafox Street has been restored architecturally, but not yet commercially.

A MARRIAGE OF ARCHITECTURE AND INTERIOR DESIGN

Michael Yaros, AIA

After a nine year association with the family-established company of Yaros Associates, Architects and Engineers, I left the firm in 1981 to join one of the major interior design firms in South Florida. While at Yaros, I was involved with a number of interesting projects, both as project architect and as concept designer. But, the team approach to architecture and interior design that I'd observed at Richard Plumer, Inc. offered an appealing challenge and I liked the idea of architects and designers developing projects and seeing them through to fruition as a team.

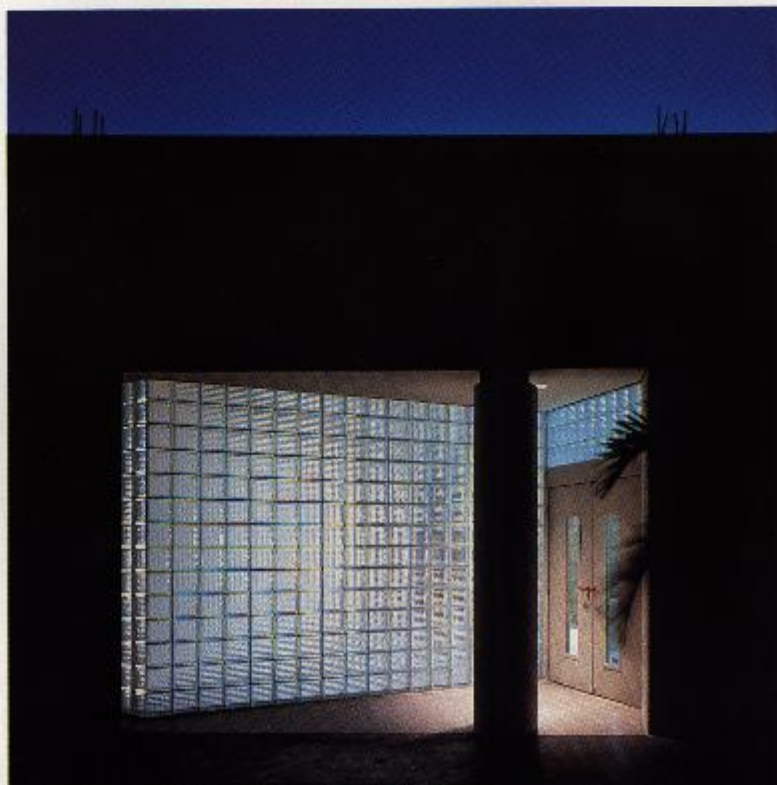
In the past, architects were the sole source of all design elements for all construction design. As the building industry became more specialized and construction schedules were compressed, architects had to rely on consultants to fill certain voids in expertise, mainly the interior spaces of a structure.

Today, due to the elaborate scope of many projects, teams of specialists are being assembled to work together, pooling their special knowledge for each design project from concept to completion.

Interior design, as well, has expanded into this team method, as the field is encompassing more and more new and complex elements, requiring not only creativity of design, but the scientific knowledge to carry out the ideas in an orderly, efficient manner.

What an architect can bring to an interior design firm is consistency of design and construction. Drawing on the emphasis of his education in project management, as well as architectural design, an architect acts as a key team player in providing such specific information as project scheduling, cost estimates, production of detailed construction documents, organization and presentation of material, technical specifications and contract administration.

Very often, the interior construction dollars may equal or exceed the cost of the building shell. Therefore, a greater emphasis must be placed on the interior



Top: 7,000 square feet of office space was completed for Ernst & Whinney in Jacksonville in 1982. The Project architect was Yaros and the Project interior designer was Winston K. Lipper. Photo by Patricia Fisher Photography.

Bottom: The 139 Building, Miami, remodeling of an existing building. Building design by Michael Yaros. Project Manager, Danny Valdes. Photo by Patricia Fisher Photography. Miami.

design and implementation of the various elements therein.

At Plumer, a commercial design project is assigned to a team after the firm's principals have determined from the client the kind of project needed and desired, as well as the client's preferences — even his hobbies and special interests such as travel, art or collecting. These factors are utilized to determine the team which will be assembled from the staff of commercial contract designers and the architectural staff.

Included on each team are a project architect, project interior designer, job captain, project manager, and various assistants, as needed.

Since the scope of most interior projects is well beyond simple furnishings, most projects require manipulation of mechanical, electrical, structural and architectural elements. The Plumer team serves all of these needs by having a Project Architect on the team from the initial concept.

From the onset of the design process, the Project Architect and the Project Interior Designer work closely together with the client to establish the program. Design concepts may be generated from either the Project Architect or the Project Designer.

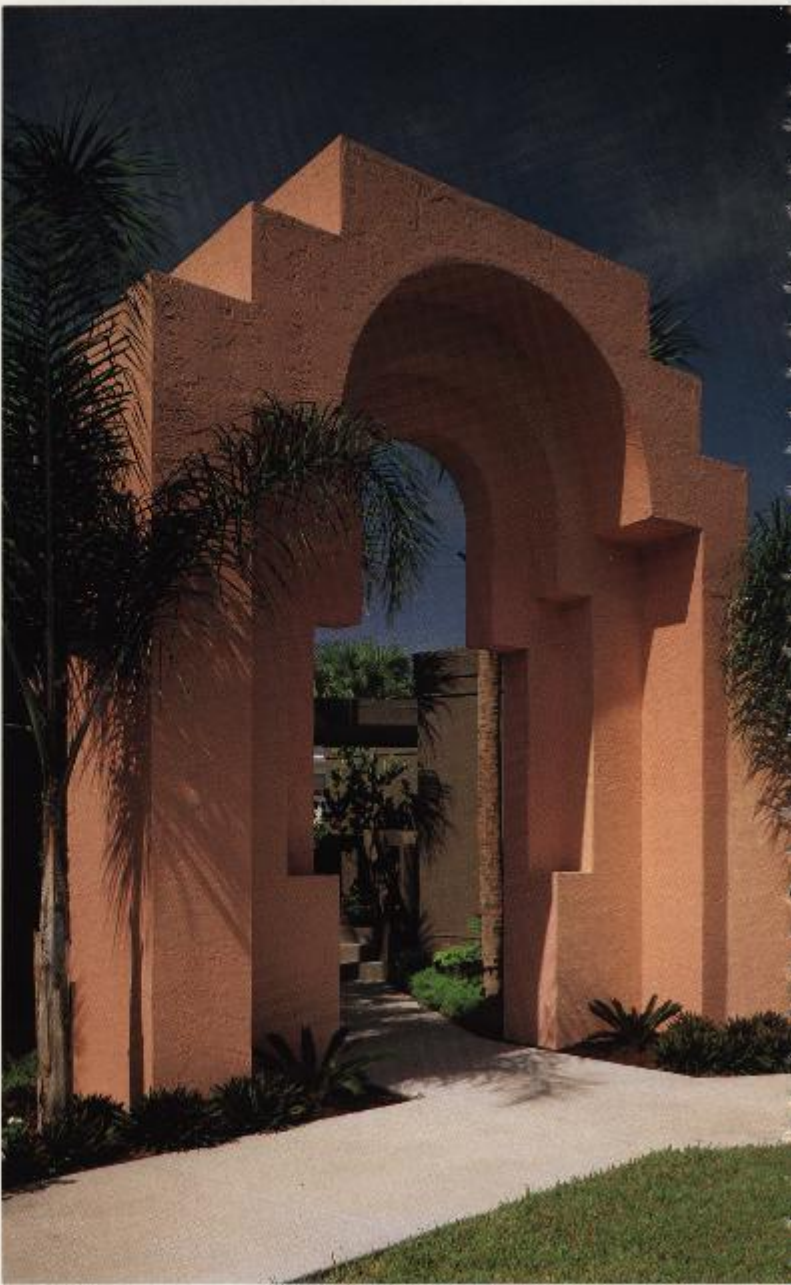
With final approval of the design, the Project Interior Designer prepares detailed specifications for the finishes and furnishings selected. For the purchasing and installation of furnishing items, the Plumer firm's warehouse facilities and service department are utilized in most design projects. The experience gained from handling the furnishing warehousing, delivery and installation is immeasurable. Designers enjoy the first-hand opportunity to judge the quality of materials received and various items as specified.

In addition to numerous interior/architectural projects, Richard Plumer Design, Inc. is involved in the design of buildings ranging from a proposed 14-story Medical Office Facility in the Brickell area of Miami to the design of commercial warehouses and residential remodeling and design. Consistent with our design approach to interior projects, an office team is cast for each of these projects.

I think it is important that good designs are achieved whether the project is as small as designing a specialized trade desk for a bank or the design of several floors of office space. As long as the method of implementation is carefully evaluated at the beginning and eventually carried out, good design will result.

Michael Yaros, AIA, is vice-president in charge of Richard Plumer Design, Inc. an architectural division of Richard Plumer Interior Design of Miami.

The Sarasota Quay Sales Office was designed by Yaros. The original sales office structure had been programmed to be demolished. Considering a rather limited budget, architect Yaros suggested providing a screen wall and arch which suggested a completed project. Photos by Patricia Fisher Photography, Miami.



TO BE AN ARCHITECT

Robert C. Broward, AIA

Architecture must serve humanity first and never be an end in itself, whether for profit or self-esteem.

— The author's studio credo.

Architecture is a complex and demanding art. No other creative endeavor among the fine arts has to satisfy such divergent forces as those realized by this interplay of art, science, law, finance, social and personal concern. The most elusive requirement of all is that if a work is truly to be architecture, it must bring all of these elements into a harmonious and poetic whole that will please and lift the human spirit. This occurs but rarely, but when it does, I find great pleasure and celebration in it.

I watch the changing scenes in architecture as published and as observed in the real world, and much of the work seems to be emerging as surface treatment and form-giving, often in this year's colors. I do not see enough evidence of the still reasonable architectural verities of Vitruvius, the belief that a building can be sound of structure, well-planned for its use and a delight to behold. Obviously, today's buildings are far more complicated than in the Roman architect's time, but this is all the more reason for complete orchestration of the new complications into a whole that is simpler than the sum of its parts.

The better work in the current mannerist phase of architecture is being done by talents who would design excellent buildings regardless of the applied or misapplied "style." There are too many buildings now confusing the urban scene that appear to be very expensive fun and games. The "bad modern" from which they were intended to rescue humanity will pale in comparison. The inane strip development will have strong competitors for the "lack of worth as architecture" award.

Glass-box modern architecture, exemplified by the repetitive use of lookalike cookie-stamp curtain walls, has been called to task, and that is a definite plus toward the resurgence of a more humane architecture. Yet all modern architecture is lumped together as one great and irredeemable tragedy. The fact that the most generic and substantive chapters of the modern movement were forged out of America's basic heritage seems to have been adroitly



Above: The Southeast Toyota Building in Deerfield Beach was designed by architect Broward in 1980. Photo courtesy of the architect.
Left: Detail of rain spout on the Toyota Building. Photo courtesy of the architect.

forgotten so that the polemics for Post-Modern (Post-Mortem) could evolve new heroes and heroines.

If we are to be aware of history again, as P.M. advocates, and of the ambiguous and the esoteric, we should try to understand the dedication of life surging within the works of Louis Sullivan and Frank Lloyd Wright, as well as the overlooked contributions of Bruce Alonzo Goff and a few others. All were doing work that would compare well with work being done today, and most of it occurred 70 or more years ago. The advanced concepts of Frank Lloyd Wright, which many of today's architects think they discovered, still have not been surpassed even with new technologies and far better photography for the magazine covers.

I left college and went to study with Frank Lloyd Wright in 1949. At that time I could see no relevance to American life, as I understood it, in the borrowed methodology of the Bauhaus via Harvard-trained professors. My very personal work in college simply did not fit easily into the current academic mold. So I went to the only source I could find to learn how natural buildings were born and developed into meaningful places for humanity instead of egos. Perhaps my Florida childhood close

to unspoiled nature, and my youthful distrust of any vested authority inherited from my politically active family played a part in this early decision. Though I was only 23 at the time, I never regretted my decision to learn technology at Georgia Tech and to learn how to approach the design of buildings from Frank Lloyd Wright.

To be an architect is to devote a lifetime to the ideal of the art. The crass businessman or businesswoman who parades as architect, the lackey who spends more time trying to land another job than producing even competent work, would be correctly termed "para-tects." These are the ones who have welcomed ad agencies into their design bedrooms in order to fake great performances.

One of my deepest beliefs is that architecture is a personal, not a congregative, art. It is an art that must be properly controlled by one mind. And it is a uniquely revealing experience to the participant and equally so to the more-than-casual observer.

Architecture as a personal art requires maturity. Mumford, in *Art and Technics*, compares the maturation of art and the artist to the growth phases of an infant into a mature person:

"There are three stages in the development of the artist (architect) . . . the first is the infantile stage of 'look at me!' The second stage goes beyond primitive exhibitionism and the artist offers an invitation: 'I have something to show to you!' The third stage, that of maturation, is the transition from self-love to that of giving a gift without any expectation of a reward when 'the artist embraces life as a whole and embodies it in symbols that reconcile its tragic contradictions and releases its fullest potentialities.'"

Even if the third stage of maturity is reached, there remains for the architect the constant hurdles of bureaucratic walls of nonsense and the devastating inability of builders and workers to execute quality work in our society before a reasonable facsimile of a conceptual idea can be reached. I deeply admire any architect whose devotion and perseverance can achieve a well-designed building well built. It has not always been that way. Once there

Jacksonville Unitarian Church, Broward designed this building in 1965. Photo by Beaton Wall.



were dedicated builders and craftsmen of great integrity. Once there were not nearly so many government drones with such power to erase design logic and beauty in one myopic codified sweep!

How different the face of America would be if there were no large architectural firms holding stables of designers who, for whatever the reason, cannot run offices of their own. What different fruits of the imagination would be seen if works came from the developed or developing inner beings of these sometimes gifted individuals. Without responsibility to a group psyche, their inner treasure of talent and feeling could be developed on individual terms.

Very early in my career as an independent architect I had to make an important decision. Believing as I did in the sanctity of the individual, I decided that even if I had to do the "leftovers" that the big boys missed, I would rather be true to myself than part of a group whose identity at best was a conference decision. Though by doing this I gave up the opportunity of becoming involved in large buildings or of using my design abilities to help make bigger things more humane in concept, I have known for many years that I made the right choice.

Since 1956, my office in Jacksonville has been run as a teaching studio for young people, as well as a place for producing my work. During this time, some seventy assistants have received at least some of their basic experience with me, sometimes under joyful circumstances, sometimes sharing the darker side of my excursions into various aspects of the art.

None of it has been boring. Always it has been a search into the realm of ideas and the expression of architecture outside of the mainstream. Assistants and apprentices have been involved not merely in developing my designs, but have gained insight into all phases of the manner in which I bring an idea to fruition, including much field work.

Hard hats are as important in my office as are soft pencils. Design never stops until the construction is complete. How many of the rising crop of painters masquerading as architects have ever tried to climb a shaky ladder in the wind or have tried to actually construct in detail something they would have the nerve to ask someone else to build?

Of the young people who have worked and often struggled with me over the years to bring many of my designs to successful completion, a number have distinguished

themselves in design and the furtherance of integrity in architecture. Of the four fellowships bestowed upon Jacksonville architects in the past ten years, three have been received by architects who received at least part of their early training and initial frustration in my studio: Herschel Shepard, FAIA, Peter Rumpel, FAIA and Ted Pappas, FAIA. Though these honors were for their own unique contributions to architecture, I hope that in some way our times together helped catalyze the directions that were already set.

The studio is still being run in much the same manner. There are no computers, no advertising, no big shots, but much faith that good will prevail in the art of architecture as we slowly struggle to give people reasons to celebrate their lives. To be an architect takes a long time. I hope my own work is maturing as I finally have a few larger commissions to work with after many years of doing screened porches and, in two instances, doll houses.

My dismay at some of today's "camp"

architecture is because of bad architectural grammar — the language of form and space used to speak of our intent as designers. Grammar in design can be compared to the grammar of our written and spoken language. Mastery is not required for limited, basic communication, but if esoteric or poetic ideas are to be expressed, then a mastery of grammar is required. A person who must use vulgar words will find it difficult to compose a beautiful word-idea. The same is true of architectural grammar.

As with multiple linguistic abilities eclectically mixed, multiple use of architectural grammar in design can be disastrous. The worst of the eclectic buildings of America's first Beaux-Arts lover affair were those that made a mixed salad of grammar borrowed from unrelated cultures, places and purposes thereby often ruining good building ideas. The continuity of an idea is impossible under such circumstances. Grammar is as much a degree of feeling as it is a tangible methodology, and includes, but is



Interior of Wesley Manor Retirement Village, looking out toward entrance pavilion. Photo by Wade Sward.

Top right: Wesley Manor Retirement Village, St. John's County Florida. This village was designed by architect Broward in association with Robert Warner, AIA. The entrance pavilion shown here was designed in 1960. Photo by Wade Sward.

Below left: The Galtman residence as designed by architect Bruce Goff in 1980. Photo by Bob Broward.

Below right: The Keys residence in Rochester, Minnesota was designed by Frank Lloyd Wright in 1947. Photo by Bob Broward.



not restricted to, the following:

- the manner in which a site is addressed, be it urban or rural;
- respect for regional attributes such as the sun, wind, water, rain;
- the method of putting together the parts of the building...articulation;
- the lower termination of how a building rises from the earth;
- the upper termination or the form and shape of the roof, and
- the articulated landscape and planting.

Each of these criteria bears discussion, but basically they are the key words in a good architectural vocabulary. In my own work, I have purposefully designed within a limited vocabulary so that I might develop better details to mold the concept into a homogeneous statement. Within this well-learned grammar I can arrange different compositions of space without having to "re-invent" the wheel each time. I have

been able to develop a method of expression that gives my buildings a sense of continuity over the years, yet each one is a different statement answering to a particular set of circumstances, thereby setting them in no fixed era of time.

My first building in Jacksonville was a house for myself that was designed and built in 1953. I did all the work myself using "found" materials even down to rejected tempered plate glass which could not be cut, so the house was designed to accommodate strange lines. There is no heat, no central air and few conveniences. This is my choice. The entire construction cost less than \$3,000 and I still live in the house.

I still carry my dismay over the slow, but calculated intrusion of a rigid academic mannerism into architecture, but I feel a rising wave of rejection and the search for more realistic American roots in design. It is all there for the asking. Painter-architects

do not have the required grasp of space and spatial composition that is paramount to the creation of meaningful architecture.

If reason prevails and building committees and competition juries use basic sense, the only pink and purple elephant will be that which demeans the art of architecture by its painterly approach such as the one in Portland, Oregon.

Lest I be categorized as a myopic critic who can see only one direction, let me assure you that I see many directions. But, like Robert Frost, I have had to make a decision and I do not regret it.

Robert C. Broward, AIA practices architecture in Jacksonville and is the author of *"The Architecture of Henry John Klutho - the Prairie School in Jacksonville."*

CONCEPT-INSPIRED ARCHITECTURE... DRAWING FROM CREATIVE POOLS

Robert J. Bitterli, AIA

As architects, we are continually challenged to design buildings that are dynamic and have a strong conceptual basis. When we are successful in designing to that challenge our buildings, dare I say it, are more likely than not, good buildings!

Strong architectural concepts can help to generate dynamic architecture: an architecture where plan, volume and detail is expressive of the forces shaping it. Concepts can be likened to architectural glue, if you will. They can hold the elements of a building together into a cohesive assembly if the right amount is used. Conversely, if not enough conceptual glue is used, the architecture is disjointed and falls apart when analyzed.

We are often asked to design within programmatic and budgetary limits, generally supplied us by the client. Not many clients however, attempt to define architectural concepts pertaining to their projects; this is the architect's domain. We must react to program, budget, site and all other determinates to formulate the concepts that will ultimately shape the building form.

"Concept getting" in our profession is perhaps the single most important step toward insuring that the project at which the evolving design receives an "ordering system" upon which all decision making is based. Without the "ordering system" that a strong concept provides, the design risks the danger of becoming an arbitrary collection of decisions. A finished project may in fact result, but at the expense of a cohesive order and unified identity.

The design process is a progression of steps, starting with the general and working toward the specific. We begin by analyzing the client's needs and the site's potential. We must then synthesize these forces into conceptual directions to be used during our design sketches. Assuming we have the creativity and the logical thought pattern that our profession demands, a form will result that responds to all of the project needs, while expressing the concepts within it.

During design, concepts should both be tested and modified while reacting to the many forces and considerations the designer investigates. This is the point where a synthesis results, springing from



the designer's analysis of the problem. A creative bridging occurs from abstract forces in conceptual form, i.e. a form that embodies the concept, but is not yet architecture.

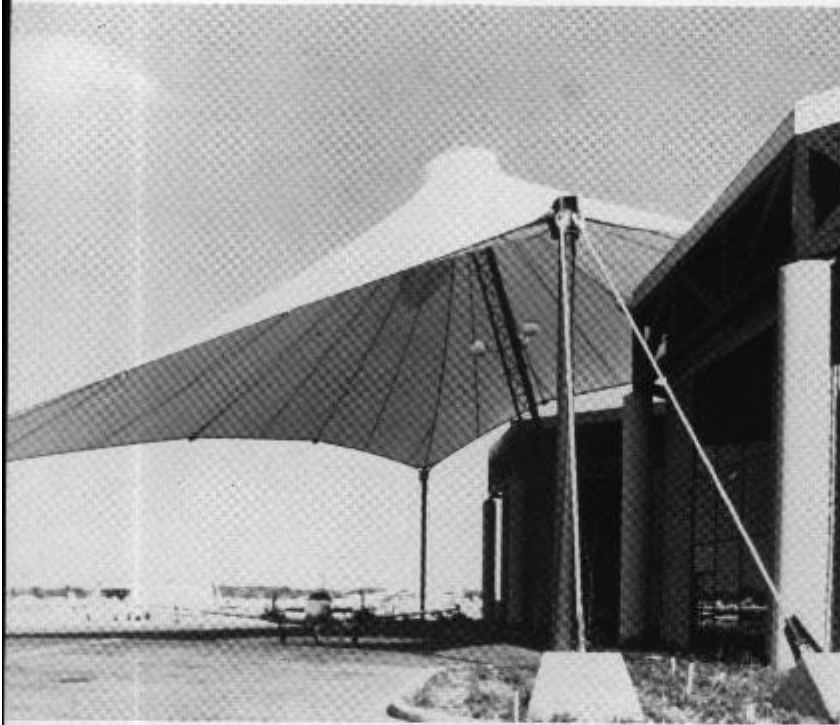
Subsequent design studies yield refinement of the conceptual form into the schematic design solution. Still further design development and contract documents produces a finished solution, which may then become built form. If the designer has faithfully used strong design concepts to their fullest to help shape the building, the design will project those concepts, embodying the overall form, massing and detailing of the building.

"Good" buildings, almost without exception, reach out to the observer and present themselves and the ideas behind

College of Business Administration Building: University of South Florida, Tampa

BIG IDEA: An earth berm building; **CONCEPTS:** Diagonal pedestrian walkways enter the building, encircling the perimeter and intersecting the building, breaking it into quadrants. Light and air enter a 6" opening at the top of the berm, filtering down to a lush internal garden. From the exterior the monolithic earthen mound is topped with a piercing slot of reflective glass inset within brick bands. All photos by Dwight Holmes

them. They are identifiable by their concepts which "show through" the actual materials, forms and spaces. In "showing through", they graphically tell a story about themselves, layering various levels of meaning, one on top of the other. It is then left to the sophistication of the observer to interpret those levels of meaning.

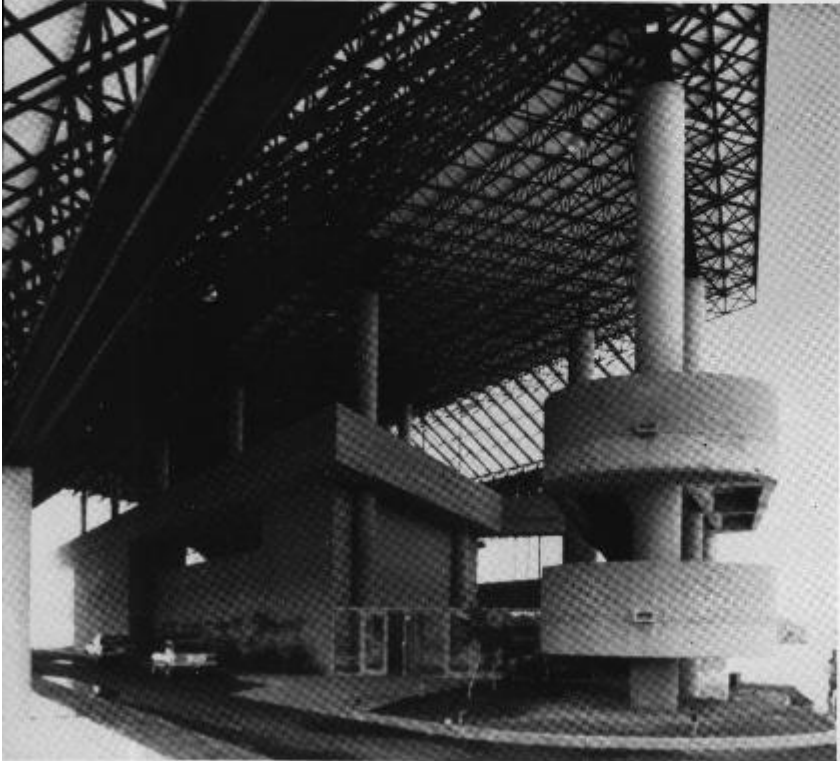


Private Aviation Terminal—Tampa International Airport, Tampa, Florida.
BIG IDEA: A transition from land to air, CONCEPTS: An assemblage of overlapping elements. The multiuse terminal/hangar building expresses its long-span roof with an exposed brightly colored steel truss. The main building is a "heavier" element that passes under the light and airy protective canopy, which serves to shelter incoming and outgoing passengers and aircraft, while spanning over the building below.

I am certainly not saying that every building is capable of transmitting that much information about itself when viewed in passing. The layman may in fact interpret a building on a purely subliminal level, coming away from it with little more than a good or bad feeling about the experience. Then, after multiple usage or viewings, the layman may begin to see more of the concept behind the building. We must not demand that the layman make exhaustive analysis of the buildings and spaces around him. But, as design professionals, we must demand of each other that a building's users have a good feeling toward the environment that we design around them. If we could allow our concepts to help us to create buildings and spaces that successfully appeal to the users, then we have accomplished something.

It seems to me that most architects went through schools that attempted to educate us with a means of evaluating a project by analysis of all of the forces that may potentially shape it. The beginning years of design are almost exclusively focused on this design process. Architectural studies then branch out to carry projects to a more refined state. By graduation, students are asked to program, analyze, conceptualize and design simulated architectural projects often in a compressed time frame and a highly competitive atmosphere.

The fast pace of the education process does not always allow a student ample opportunity to explore and evaluate concept alternatives. This can ultimately create a gap in our graduate's ability to sensitively develop concepts to a point of refinement. This, combined with the tremendous technical gap that also exists, presents a challenge to the architectural firm employing them. The point is, that strong concept exploration and evaluation must occur within our offices for young architects to develop in their concept-getting abilities. Perhaps the fast pace of school will have



Hillborough County Museum Of Science And Industry, Hillsborough County, Tampa.
BIG IDEA: A high tech pavilion for sheltering exhibits. CONCEPTS: The building is comprised of concrete exhibit structures separated by a linear planted pedestrian street. The exhibit levels appear to stand alone under the delicate space frame roof thereby giving the roof the function and feeling of an open air pavilion.

Jack Eckerd Corporate Headquarters Building,
Clearwater, Florida

BIG IDEA: A terraced garden; **CONCEPTS:** A monolithic concrete form from the side facades, with an articulated precast concrete panel skin serving as a base for the terraced gardens. Circulation/mechanical cores carry through the building identified as solids from the south end as stair elements on the north.

helped to prepare them for the even greater pressure in the office to conceptualize quickly and accurately, due to today's stringent design/production budgets and client deadlines.

In our search for appropriate architectural concepts, we are most definitely influenced by what we see and hear within the architectural circle. Perhaps we are influenced more strongly than we realize or care to admit. Through the education process and the architectural media, we are exposed to various "creative pools." These are groupings of related information that are identifiable and influential in the design process. When we conceptualize, we draw from these "creative pools" on both conscious and subconscious levels. Below is a listing of some of the "creative pools" and their associated "buzz" words, that influence us in our concept getting and for that matter affect us in all areas of our profession.

THE POOL OF CLIENT DESIRES
Program, tastes, concerns, wants, don't want, budget, etc. . .

THE POOL OF DESIGN PROGRAM
Relationships, interrelationships, groupings, adjacencies, etc. . .

THE POOL OF SITE DETERMINANTS
Access, orientation, axis, slope, topography, vegetation, soils, run off, etc. . .

THE POOL OF CLIMATE/ENERGY
Convection, conduction, radiation, ventilation, shading, daylighting, solar gain, storage, timelag, mass, payback, etc. . .

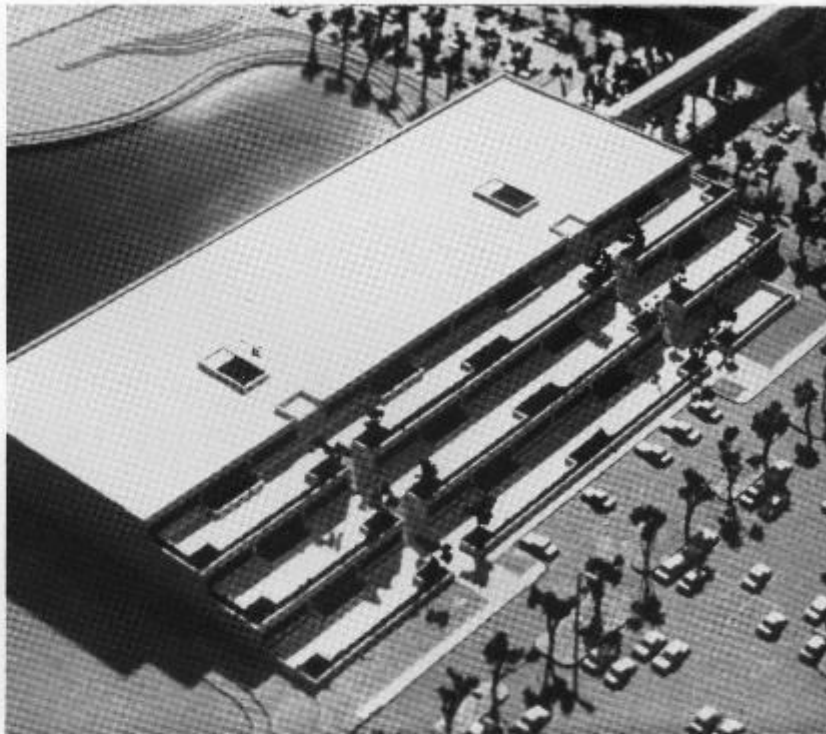
THE POOL OF CULTURE
Vernacular, local, regional, national, material availability, acceptable forms, etc. . .

THE POOL OF HISTORY/STYLES
Classicism, revivalism, mannerism, abstractionism, cubism, neo-rationalism, modernism, post modernism, etc. . .

THE POOL OF TECHNOLOGY
Industrialism, high tech, off-the-shelf components, slick skins, exposed mechanical systems, aluminum, metal panels, reflective glass, prefab., air structures, space frames, etc. . .

THE POOL OF WHIMZY
Metaphorism, fantastacism, surrealism, allusionism, mysticism, etc. . .

THE POOL OF COLD LOGIC
The grid, alignment, planning modules, coursing, the centerline, the axis, sym-



metry, geometric forms, 12' floor to floor, the 9' ceiling, etc. . .

THE POOL OF GURUS PAST
Sullivan, Richardson, Wright, Corbusier, Van der Rohe, Gropius, Kahn, Alto, etc. . .

THE POOL OF GURUS PRESENT
Johnson, Moore, Venturi, Graves, Mier, Pei, Weese, Stubbins, Birketts, H.O.K., C.R.S., S.O.M., Murphy/Jahn, Gwaltmey/Seigle, Mitchell/Guirgola, Kohn/Peterson/Fox, etc. . .

THE POOL OF MEDIA
P.A., Arch. Record, A.I.A. Journal, Abitare, etc. . .

Realize that these pools are constantly changing and realigning with new forces within the profession. We each respond to our creative pools depending on our background, experience and individual philosophy. The creative pools are a method of categorizing the many influences around us today. The list presented here is by no means exhaustive or appropriate to everyone, but is rather responsive to a particular viewpoint.

Drawing influences from these creative pools, we conceptualize our projects and shape them throughout the design process, often allowing one central concept or "big idea" to emerge. The "big idea", if carried out to the fullest, should present itself within the building much the same as the theme of a novel or short story. Within each "big idea" are secondary concepts

that should help mold our decision-making from beginning masterplan to the connection details.

As architects, a central goal should be to design buildings where the "big idea" is clearly evident, to the point where it speaks for itself. This is not to say that every building must necessarily make a landmark statement. The "big idea" may be very subtle and gentle or it may be bold and expressive. The point is, if a building emerges and a "big idea" is not discernable, what have we done? Blame the program, the client, the budget, the circumstances; the bottom line is that a compromised architecture has resulted. When a project is floundering for an explanation, we will have failed in designing a concise and relatable architecture.

The project photos accompanying this commentary are exemplary of strong concept-inspired architecture, where the initial design concepts gave inspiration to the overall building form, as well as to their detailing. Each building embodies one "big idea" or major concept, as well as many secondary concepts, which greatly influenced the form of each building.

Robert J. Bitterli, A.I.A. is an Architect with the firm of *Rowe Holmes Barnett Architects, Inc.* The projects shown here were designed by that firm.

NEW BUILDINGS
COLLEGE OF ENGINEERING BUILDING
FLORIDA ATLANTIC UNIVERSITY

Bernard N. Horovitz, AIA



Top: The most striking exterior element of Florida Atlantic University's College of Engineering Building is its main entrance. Beneath a huge rectangular cantilevered canopy, the entrance doors nestle behind the curved wall of a semi-circular reading room. All photos by William Pearson.
Bottom: An atrium-like two-story skylighted lobby just inside the main entrance offers students and faculty an informal gathering place.

How to package a functional building aesthetically — that was the design challenge for the new College of Engineering Building at Florida Atlantic University in Boca Raton.

The building was programmed with complex interior space requirements. In addition to the seminar rooms and offices one might expect in an educational facility, the College of Engineering also requires laboratories with massive operating machinery and sophisticated instrumentation.

A structure of substantial dimensions was inevitable, but FAU's spacious and modestly-scaled campus could not assimilate a dominating edifice. The College of Engineering Building, because of its size, had to be integrated with care into the physical fabric of the campus.

The resulting 57,000-square-foot building was designed by The Smith Korach, Hayet, Haynie Partnership — a Miami-based architectural, engineering and planning firm. It was completed in 1982 at a cost of \$4.5 million (\$78.95 per square foot). For compatibility with the scale of the surrounding campus, the building is long and horizontal in form but only two stories high.

In color and texture, too, the College of Engineering Building was designed to harmonize with other campus structures. It's a reinforced concrete frame structure with most of the exterior sheathed in precast concrete panels of a light beige aggregate finish. Vigorous bare concrete forms frame the main entrance while tropical plants soften the building's contemporary lines.

Continuous horizontal bands of bronze solar glass, contrasting with the panels, guide the eye down the length of the facade. They serve visually to minimize its height and focus attention at the main entrance. Ninety percent of the windows have a northern exposure; those on the south are clerestory windows to minimize solar loading. Placement of the windows admits natural light to all offices and laboratories.

The main entrance emerges as a forceful and dominating design element. Its strong geometric forms and exposed concrete surface don't just allude to the purpose within — they give passersby a symbolic glimpse.

Beneath a huge rectangular cantilevered canopy, the front entrance nestles behind the curved wall of a two-story semi-circular reading room open for use around the clock. Another wall of the reading room is completely glazed,

flooding the space with light by day and at night framing a portrait of academic endeavor. Most of the 9,000 students at FAU's Boca Raton campus are commuters, but the school has seven dormitories housing 1,054 residents — 11.7% of the student body. Those who study engineering tend to be nocturnal.

The reading room was dedicated as a memorial to the late Dr. Denys O. Akhurst, Dean of the College of Engineering while the building was being planned and built. He died before it was completed.

Just inside the main entrance, a two-story skylighted lobby offers students and faculty an informal gathering place. Beige quarry-tile flooring highlights its circulation patterns; the seating area in the center is carpeted. Surprisingly, this atrium-like space is quiet. The carpeting, cloth seats and the very proportions of the lobby serve to absorb sound so that occupants may speak in a normal tone and be heard even when multiple conversations are taking place.

One enters the reading room through the lobby. Administrative and department offices cluster around its margins, and corridors departing from its perimeter lead to a variety of functional spaces in the far reaches of the building.

The College of Engineering Building houses faculty offices, laboratories and drafting areas for the departments of electrical, mechanical and ocean engineering. Conference, meeting and seminar rooms are strategically located throughout the building. Placement of the structure on its site contemplates the future addition of a civil engineering department.

The laboratories are two-story areas with ceilings 15 to 20 feet high to accommodate experimental mechanical equipment and provide spatial flexibility for student projects. For the same reasons, the building has pre-stressed long-span joists to provide unobstructed spaces of up to 65 x 24 feet or 1,560 square feet.

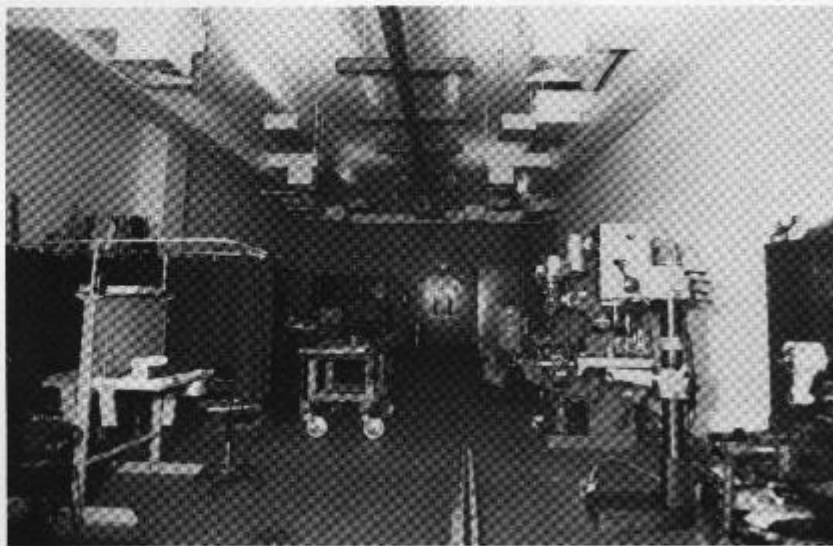
Several of the labs have heavy-duty hoists built into the ceiling and "tie-down" bolt sockets set in the floors. One lab is designed to accommodate a wind tunnel. Two rooms for underwater sound testing are structurally isolated from the rest of the building, with separate insulated foundations to absorb extraneous vibrations.

Exterior laboratory yards are sited with a southern exposure to facilitate experimentation with solar energy devices. Equipment for underwater sound testing also is situated in the outdoor yards.

Exposed ductwork, piping, electrical conduits, light fixtures and colored concrete floors in the laboratories constitute "high-tech" design elements expressing the essence of the College's technological mission. For user comfort, offices and

Top: Detail view of entrance canopy, entrance and curved reading room wall.

Bottom: Exposed ductwork and lighting fixtures in the laboratories constitute "high-tech" design elements expressing the College's technological mission.



classrooms have lowered acoustical ceilings and carpeting.

High intensive discharge (HID) lighting fixtures with metal halide or sodium lamps were selected for their low-energy demand. This building represents the first application of HID lighting technology in Florida's state university system.

Most fixtures in the laboratories and corridors are pendant-mounted and reflect light off the ceiling to give indirect illumination free of glare and shadows. In drafting

rooms, offices and classrooms, fixtures are wall-mounted or built into cabinets and partitions as part of the interior furnishings. Thus, the lighting system actually is a part of the building's interior architectural design.

Bernard Horovitz, AIA, was the designer of the College of Engineering Building for the Smith, Korach, Hayet, Haynie Partnership.

DOCTOR'S DIAGNOSIS: A CLASSIC CASE OF MINI-MALL MADNESS

Howard Means, Orlando Seminole Critic At Large

"Doc, I've got nightmares."
"You think you've got nightmares."
"They're about the old Firestone building at Concord Street and Orange Avenue in downtown Orlando."
"The Firestone people restored it."
"I know. It's beautiful. It's unbelievable. But I keep dreaming that it's not a Firestone store anymore. In my nightmare, someone else buys it and turns it into one of those mini-malls."
"That's a nightmare?"
"You don't understand, Doc. You know how, when someone buys one of these old buildings and puts boutiques in it, they always name them after whatever the old building was used for. That's what my nightmare is about."
"Mine are always about bats."
"I walk into the Firestone building on a whim, and there they all are: Straight ahead are Tireless Antiques and the Fired Stone — it's a ceramics shop. On the left are Fire Stoned, a freebasing clinic, and Fired and Stoned, which sells drug paraphernalia for the recently job-terminated. Down the hall to the right are Hubb's Caps and Lugg's Nuts, Crow's Bar and Lube's Jobs — an employment search firm for the recently job-terminated who aren't spending all their time at Fired and

Stoned."
"You ought to lie down."
"It's only the beginning, Doc. Upstairs, they've got Brake's Drums, Brake's Disks, and Braking Out, a dermatology clinic. I round the corner and there's Inner Tubes, selling new wave feminine supports. We'll Balance is a checkbook watchdog service. Next door is We'll Bounce, where you can hire temporary personnel to remove unwanted bar patrons. Eyre's Hose is hawking 19th-century stockings, and at Tyre's Irons, you can buy biblical pressing devices."
"Vulcan Eyes is selling designer eyewear. There's Jacked Up for elevator shoes, Treads & Threads for the latest in foot apparel and Riding On The Rim — Doc, it's a whole bar devoted to margaritas!"

"You really ought to lie down."
"I am! The signs keep flying out at me as I walk back downstairs: Two Ply, Four Ply, Six Ply A Dollar — 'Unbelievable Discounts on Odd and Remained Plywood Sections.' Ray, Dee & Al's — 'The Michelin Burger: Unconditionally Guaranteed for 50,000 Smiles.' Ray Deals — 'You Want It, Ray's Got It.' Last night there was even a Raid Eels — 'Life-Threatening Eels: The

Truly Unique Home Protection System.' Doc, you've got to help me. I'm sick."
"You're 50 minutes is up."
"Who do I make the check out to?"
"The clinic."
"What's the name, Doc?"
"I thought you knew: Braking Down. Come back next Tuesday. We're having a special on shocks."

Thanks to *The Orlando Sentinel* for permission to republish this article.

In reality ... no such fate as Howard Means describes here has happened to the 53-year old Firestone Tire and Rubber Store in downtown Orlando. It's been restored by architect Leslie Divoll, AIA, of the Orlando firm of Divoll and Yielding. Here is Leslie's description of the project.

"When does an architect's work on a project begin? In this case, three years before the demolition permit was obtained.

The Firestone Tire & Rubber Company slated its building for replacement with a suburban strip model. In final review of the file, the Architect's three-year-old letter making a case for renovation came to Firestone management's attention. Within a few days they visited the site.

There was much discussion about "too far gone" and "center cities are dying" and "impractical floor plan". But what about the obvious "you can't miss it" quality of the old building? The fifty years of association with this structure, this site, selected by the Company's founder? Harvey S. Firestone predicted in 1928 that Orlando was destined to be Florida's most important inland city. He was right. Was the northern gateway to Orlando's downtown the place for the standard suburban Firestone store?

The creative work in this project was answering these questions and leading Firestone to the decision to renovate. After that, reorganization, retrofit, repair and reconstruction were matters of design deferring to the powerful character of a landmark.

When does an architect's work on a project end? In this case, not until the word is out that Firestone's business at this store has multiplied, that the manager gets fan mail, that the City has a landmark garage marking downtown's northern gateway."



The Firestone Tire and Rubber Store in downtown Orlando. The building was restored by Leslie Divoll, AIA, of the Orlando architectural firm of Divoll and Yielding. Photo by Bob Braun.

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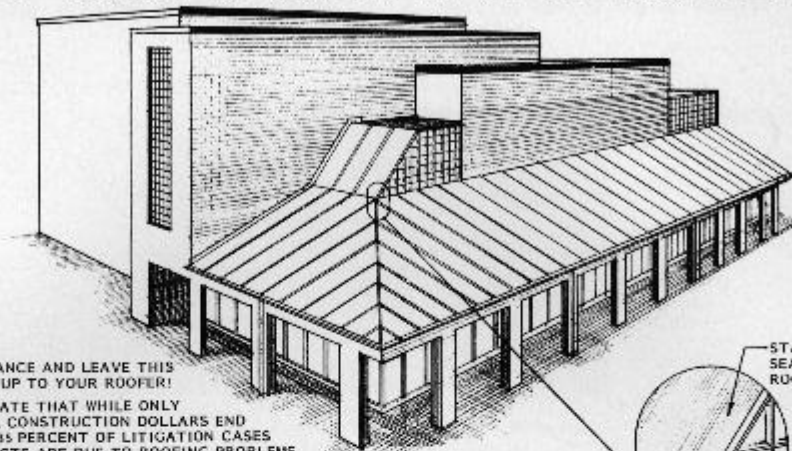
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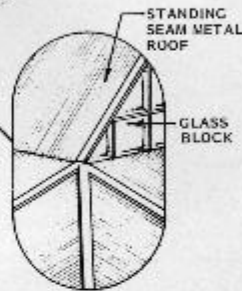
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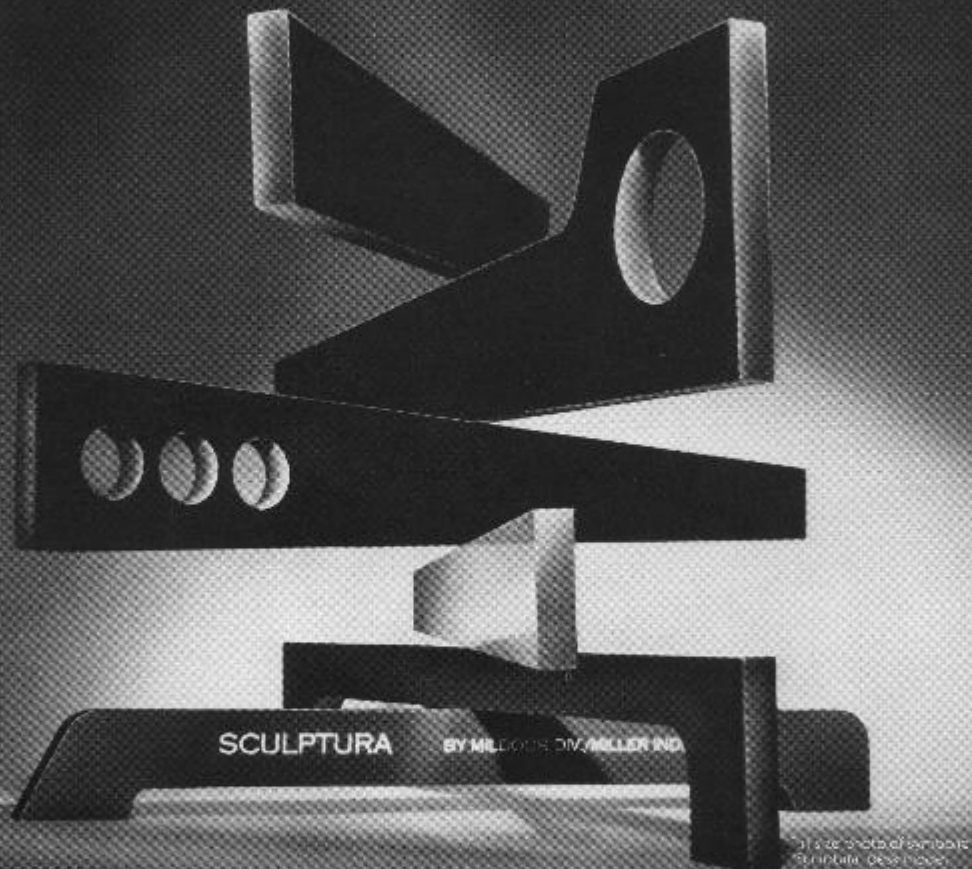
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