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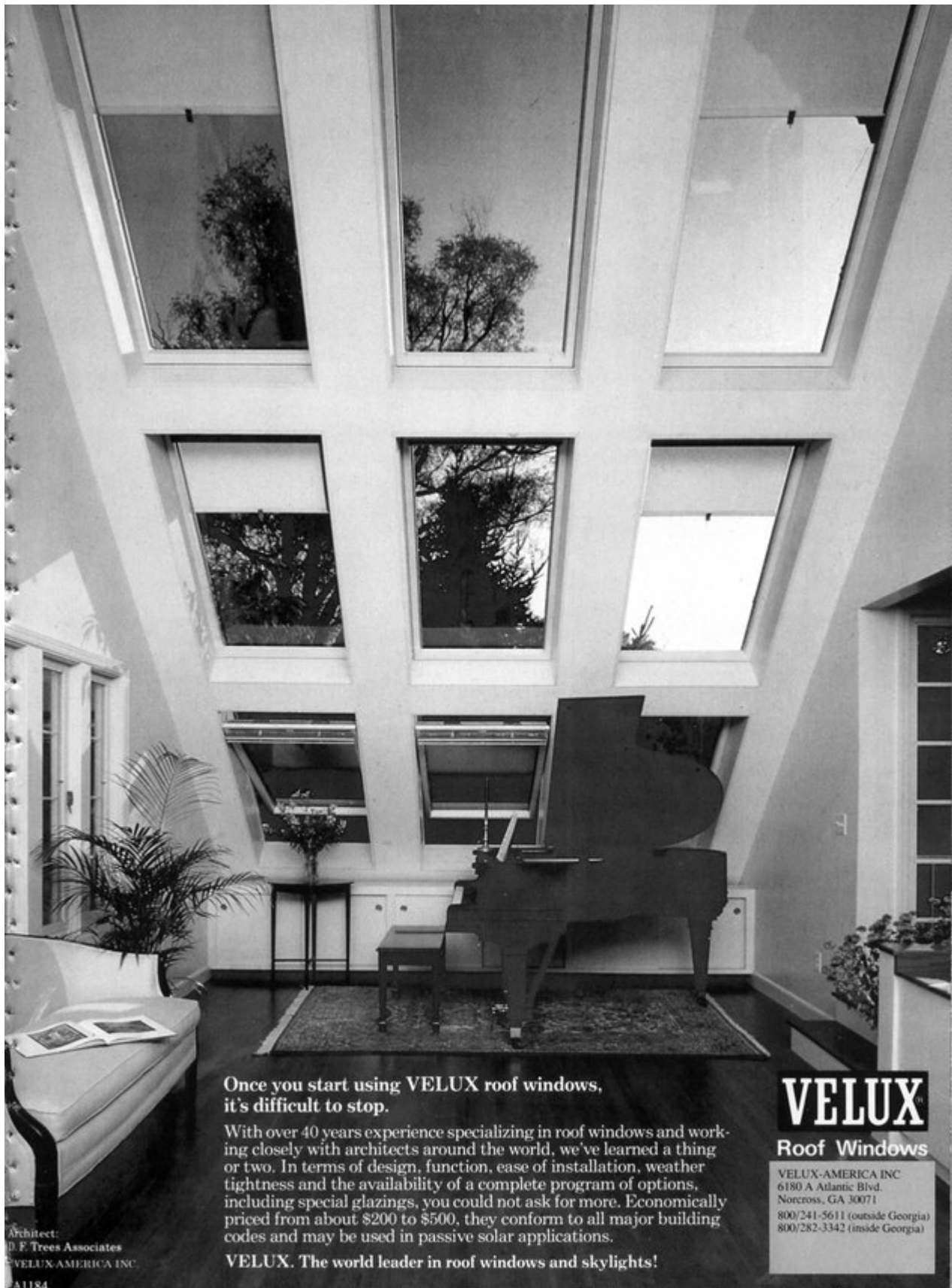
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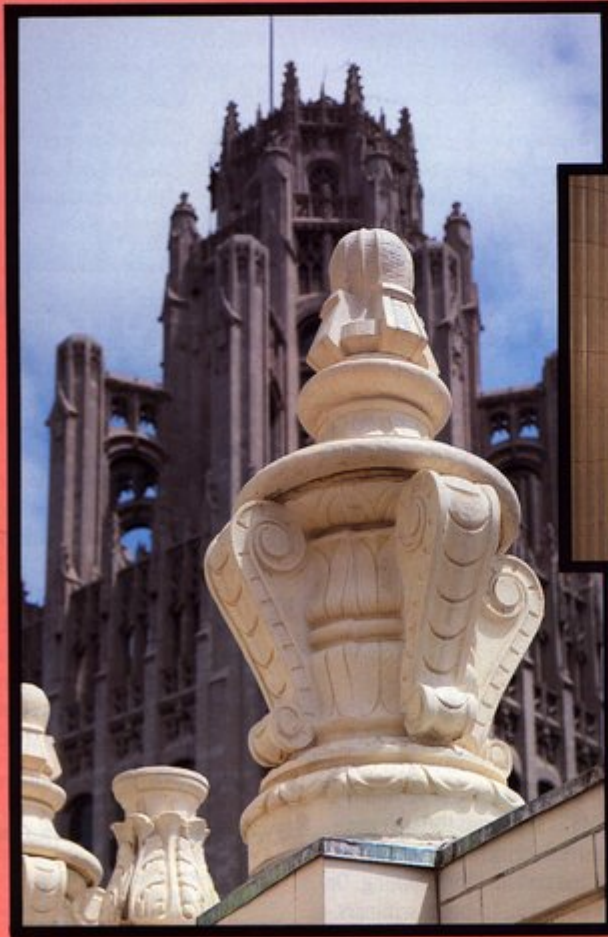
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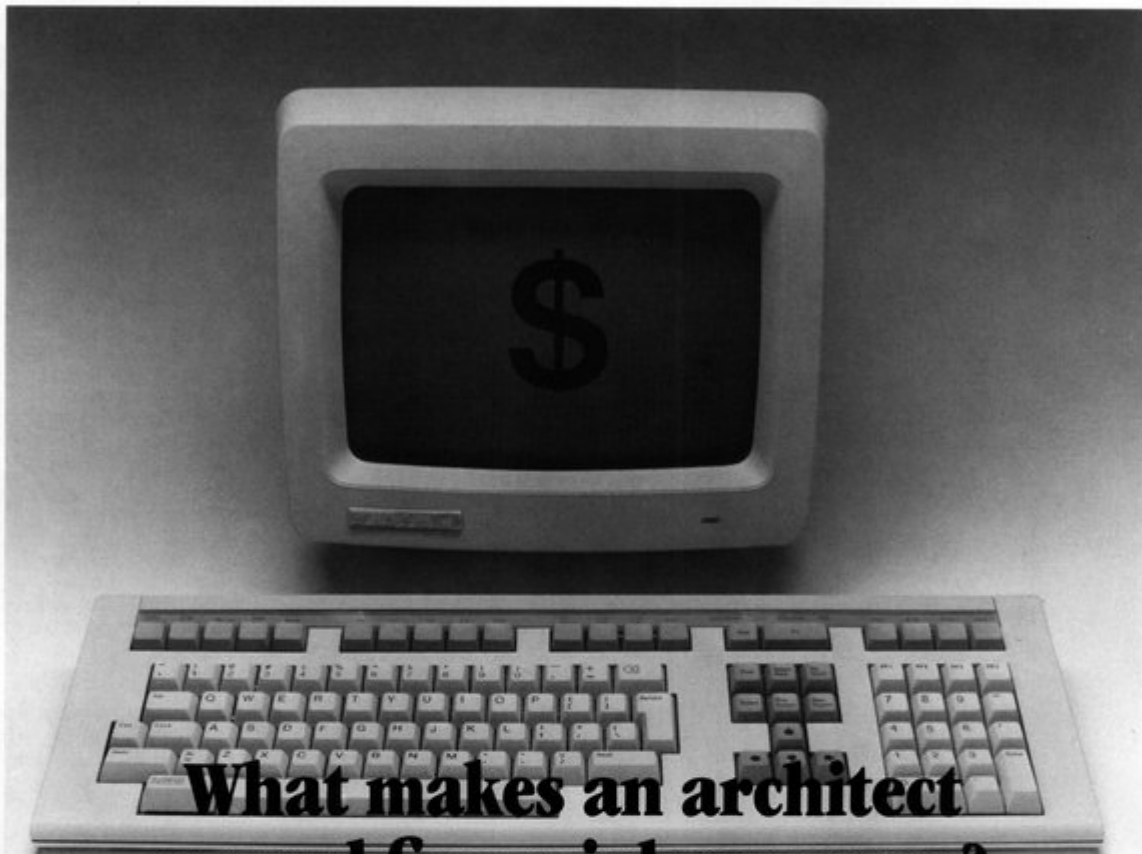
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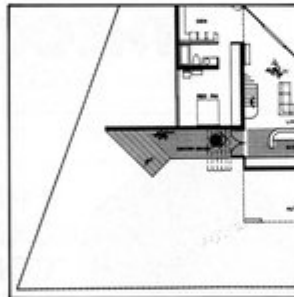
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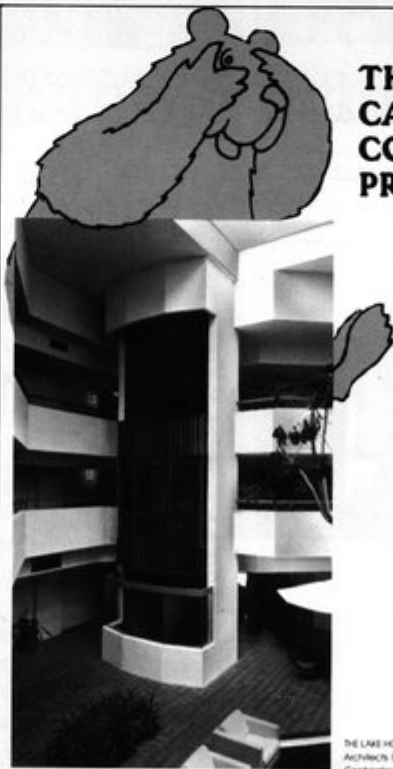
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EDITORIAL

I have been involved with the FA/AIA's various awards programs for several years now. My involvement began rather modestly, mainly in conjunction with publicizing the projects in *FLORIDA ARCHITECT*, but since that time it has grown to a point of interaction with jury members and gaining some insight into why certain projects are selected. I'm still new enough at the whole process, however, to sit back and wonder how juries can meet in other states, see only photographs and drawings of a project, and unfailingly select the very finest designs.

It's more than just good insight on the part of jury members. Criteria for selection has a lot to do with it.

This year's design awards jury met in Boston and jury members Norman Fletcher and Earl Flansburgh summed up their design criteria very eloquently. Fletcher stated that, "Something has to be heightened for [a project] to receive an award. Something overly simple or overly exaggerated may be selected, but it has to work."

Flansburgh perceives design criteria somewhat differently. He thinks that jury members "should be sure to give awards for the design solution, and not just because the problem is unique."

Interesting. Not only is beauty in the eye of the beholder, but different criteria are in the minds of different jurors. More interesting, however, is that in my limited experience all the criteria I've seen exercised have led to the same place. Awards for good design.

Since the road to good design is not always a smooth one, we probably should consider the means to the architectural end. We should consider the problem as well as the result. Among the Design Award winners presented in this issue of *FA*, for example, are a City Hall that sits suspended over thin air because there was only a sliver of ground available for a site. Faced with setback restrictions, there is a 21-story condo on Tampa Bay that could not be built with its broad dimension facing the water. The architect's solution to the situation still permitted a large majority of the tenants a view of the Bay. In Jacksonville, an appealing new design for three of the city's utility buildings turned a plebian kind of structure into something very distinguished.

In each of this year's winning projects, there seems to have been an overriding goal on the part of the architect to give a humane quality to the building, either through scale, siting, fabric or color. "Gaiety" and "spirit" were two of the adjectives the jury used a lot to describe these fourteen really fine designs.

Diane D. Greer

NEWS

Evans Group Wins "Detached Home of the Year"

For the second time in three years the Evans Group has earned a distinguished Best-In-Show honor at the Aurora Awards design competition. This year they won the "Detached Home of the Year" for the design of the Villa Christina at Villa D'Este in Deerfield Beach. In addition, the Orlando-based architects and planners captured one Grand Award and nine Merit Awards to finish with a total of 11 awards recognizing achievements in residential and

non-residential design in 11 southeastern states.

The "Detached Home of the Year", a three-bedroom, 2½ bath zero lot line patio home with 2,102 square feet of living area, was designed for Trendsetter Homes. The \$245,000 home features an open floor plan oriented to a pool and several unusual features such as eight-foot carved entry doors and a "good morning" room with greenhouse solarium.

The Evans Group pulled in another honor in August with the designation by

Builder magazine of its Sawyer Park townhouse development as "Project of the Month." *Builder* is the official magazine of the National Association of Home Builders (NAHB). The 12-unit contemporary Victorian townhouse project is situated in what used to be the backyard of a 66-year-old private residence in Vero Beach. It is the first in-town luxury townhouse project for Vero Beach and it offers a single floor plan with 2,046 square feet of living space with rooms on three levels.



Sawyer Park by The Evans Group

Survey Shows Design Firms Profits Falling

The 1984 Financial Statistics Survey, sponsored by Professional Services Management Journal (PSMJ) reveals the profits of design firms are still falling. According to Atlanta management consultant Bill Fanning who conducted the survey, the survey found the median pre-tax profit for design firms to be 2.6% of gross revenues, down from 2.9% in 1982.

The chief factor contributing to this result is the continued rise in overhead rates. The median overhead rate has now risen

to 161.1% from 155% in 1982. This rate has been showing a steady rise since the inception of the surveys in 1980.

The survey also revealed that firms with Computer Aided Design and Drafting (CADD) capabilities are more profitable than firms without this capability. Revenues per employee are, on the average, 6% higher for CADD firms, and overhead expenses are reduced due to better labor utilization. The survey also found that 28% of the surveyed firms now have this capability.

Even with the overall downward trend, some firms performed better than the average results. The firms that exceeded the overall averages include architectural firms, firms practicing in the southwestern region of the country, and the firms whose staff ranged in size from 21 to 100. Worse than average results were reported by firms from 201 to 500 total staff and firms located in the midwest.

MEMBER NEWS

Burt Reynolds is a man that they are proud to call their own, and Palm Beach Junior College will name its new student services center at the north campus after its most illustrious alumnus. The 27,000 square foot Burt Reynolds Student Services Center was designed by **Peacock & Lewis Architect & Planners** of West Palm Beach and its features will include a grassy sloped amphitheatre, according to **Ed Sheahan, AIA**, project architect.

Architects **Daniel Davis Tinney** and **Carlos Ruiz de Quevedo** recently announced the formation of their partnership, **Tinney-Ruiz & Partners, P.A.** with offices in Coral Gables.

De Quevedo, AIA, Vice President of the firm, has just been elected Chairman of the Planning and Zoning Board of the City of West Miami. He has been a member of the board for the last three years. **Harper & Buzinec's** 1,000-bed Pre-Trial Detention Facility in Dade County has been awarded a Citation of Design Excellence by the American Correctional Association. **Oliver & Gidden Architects, Inc.** has won two Aurora Awards for the design of the Reflections Office Centre in West Palm Beach and the Town Executive Center in Boca Raton. The newest member to join the design team at **Robison + Associates Inc.**, Interior Architecture is **Russell G. Bogue**. Bogue recently earned his master's degree in Environmental Design from Pratt Institute in New York.

The Haskell Company began construction in August on Jacksonville's first auto dealership park. The design/build project will house three of the city's largest auto dealerships who will be housed in three separate buildings. **Dr. Randy Atlas, AIA**, who recently formed the consulting firm of **Atlas & Associates** in Miami, was a speaker for two major sessions at the American Correctional Association's Conference in San Antonio last August.

In January, 1984, Governor Graham appointed the Miami River Management Committee to study possible solutions to the problem of urban decay along that river. The Committee then commissioned a **University of Miami** architecture class to redesign declining neighborhoods surrounding the bridges near downtown Miami. The team of winning designers was from Cuba, Ecuador, Puerto Rico, Spain and Saudi Arabia. The winning design included open-air fish and produce markets, restaurants and a luxury hotel along the river.

Alison J. Smith has been appointed Marketing Director for **Schwab & Twitty Architects, Inc.** Ms. Smith will plan new business development and coordinate all marketing efforts. **The Stewart Corpora-**

tion-Engineers, a consulting engineering firm jointly owned by **The Stewart Corporation-Architects** and the **Wade-Trim Group** of Michigan, has opened its doors for business in the Plaza on the Mall in downtown Tampa. **Robert St. Claire, P.E.** is the General Manager for the new firm. **Donna Dejongh, AIA**, in the Virgin Islands firm of **Dejongh Associates** was mentioned in the June, 1984 issue of *Ebony Magazine* in the article, "Black Women Architects: A Blueprint for Success." The Institute of Business Designers and *Interior Design Magazine* have named the **American Way Cafe**, designed by the Miami architectural and interiors firm of **Zyscovich & Grafton**, as Best-of-Competition in their annual international design competition. This made **Bernard Zyscovich, AIA** and **Thorn Grafton, AIA**, the first Florida architects to win the honor in the competition's eleven year history.

Photo (c) Steven Brooke



American Way Cafe, Zyscovich & Grafton Architects, Miami. Photo by Steven Brooke.

Cindy E. Cleary has been named Senior Landscape Architect and **Daniel F. Delong** has been named Graphic and Design Coordinator at **Studio One Architecture, Planning and Landscape Architecture** of Winter Park. According to firm principals, **Larry Brown, AIA** and **Bill Hegert, AIA**, the firm has recently more than doubled their operational space.

Rowe Holmes Barnett Architects, Inc. announced the promotion of **Robert J. Bitterli, AIA**, to principal in the firm. **Bitterli** joined the Tallahassee staff in 1980 after a three year association with the Tampa office as a Project Architect. He received his Master of Architecture degree from the University of Florida.

Pittsburgh's Mellon Stuart Company, has commissioned **The Evans Group** to plan and design Perdido Sun, a 186-unit condominium overlooking the Gulf of Mex-

ico on Perdido Key. The master site plan for the Villages of San Jose won a merit award at the Fifth Annual Aurora Awards competition at the 1984 Southeast Builders Conference. A Bos Group development, Villages of San Jose award-winning plan was designed by **The Evans Group**. Also by **Evans**, the Bent Tree Mission Villas overlooking Lake Sarasota. This Mediterranean-style duplex community will be



Bent Tree Mission Village by The Evans Group

situated in the planned golf course community of Bent Tree.

Schwab & Twitty also captured two Aurora Awards for their design of Park Plaza, a 19-story luxury condominium tower in Naples. Honors were extended in the categories of "Best Condominium or Attached Development, 3-stories or more" and the "Best Unit of More Than 2,000 Square Feet." Promoted to Associates within the **Schwab & Twitty** firm were **Michael Corbett, Michael Gotwalt Raimund Heger** and **Peter Paulson**. The new Boca Grove Country Club now under construc-



Boca Grove Country Club by Peacock & Lewis

tion was designed by **Peacock & Lewis Architects & Planners**. Walker's Ridge, a new Sawgrass community of 56, zero-lot-line, single family detached homes, is being developed by **Cantrell Weaver Communities, Inc.** with architecture and land planning by **Charlan Brock Young & Associates**. This is one of five projects in the Jacksonville Beach area that has been designed by **CBY**.

Florida Atlantic University, Division of Continuing Education, will implement a new program entitled "Architectural Technology" at the Boca Raton campus in Jan-

Continued on page 44

GEORGE COTT



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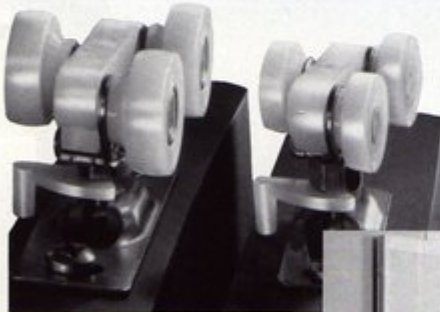
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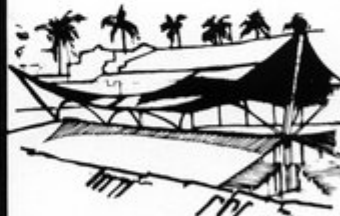
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1984 FA/AIA AWARDS FOR EXCELLENCE IN ARCHITECTURE

"We must also be sure to give awards to the design solution, and not just because it is a unique problem." With these words, Earl Flansburgh, FAIA, Chairman of the 1984 Awards for Excellence in Architecture Jury, summed up his feelings about the merits on which a project should be judged in a design competition.

This year's jury met in Boston and for two days discussed the merits of 150 projects submitted by members of the Florida/Caribbean FA/AIA. Fourteen projects were selected and each is a unique solution to a unique problem.

This year, unlike past years where there seemed almost a theme to the majority of selections, projects represent a cross section of every type of design and construction from dwellings to high rise office buildings, multi-family housing, restoration, utility structures and entertainment facilities for both indoors and out. Regionally, the distribution was good, too, ranging from North Florida to Puerto Rico.

This year's jury was very excited about the projects that were submitted. In their own words, "it was hard to select only 14!"

The Jury

Earl R. Flansburgh, FAIA is President of Earl R. Flansburgh and Associates, Inc. in Boston. He was educated at Massachusetts Institute of Technology, Harvard and Cornell and he is registered in nine New England States and the United Kingdom. He is a member of the Royal Institute of British Architects and Chairman of the Architectural Registration Board of Massachusetts. Flansburgh has been a guest lecturer at Harvard, Wellesley, M.I.T. and the State College of New York at Buffalo.

After serving as Officer-in-Charge of the Architectural Section of the United States Air Force, Headquarters of the Tactical Air Command in Virginia, he joined the Architects Collaborative in Cambridge, Massachusetts in 1958. He remained there until 1961 when he became a partner in the Cambridge firm of Freeman, Flansburgh and Associates. Flansburgh formed his own firm in 1963. Significant awards and honors accorded the firm of Earl R. Flansburgh and Associates include numerous state and regional design awards and citations for both new projects and restorations. National awards include Progressive Architecture's Design Award and the National AIA House and Home Award.

Paul E. Dietrich, FAIA, is one of the founding principals of Cambridge Seven Associates, Inc. He has a wide range of experience in architecture, planning, industrial and graphic design. His involvement on projects as principal-in-charge includes an Academic College for the University of Massachusetts/Boston, the Children's Museum in Boston, the development of environmental planning and graphic guidelines for the use of interior public spaces at M.I.T. and program development and design for a marine science center for the State of North Carolina. He also designed a Solar Energy Exhibition for the EDA in Washington, D.C.

Dietrich is currently Principal-in-

Charge of Charles Square, a large hotel, office building, retail and condominium complex in Harvard Square. Dietrich's recently completed projects include The New Bedford Whaling Museum and a corporate facility for The Talbots, Inc. in Hingham, Massachusetts.

Educated at the University of Nebraska, Illinois Institute of Technology and Harvard, Dietrich is a Fellow of the AIA, a founding member of the Cambridge Arts Center and a member of the National Council of Architectural Advisory Boards. He is registered to practice architecture in ten states including Florida.

Norman C. Fletcher, FAIA, is Chairman of the Board of Principals and a member of the Board of Directors of The Architects Collaborative, Inc. (TAC). He was educated at Yale and was the recipient of the Alice Kimball English Traveling Fellowship from Yale. He practices architecture in 14 states and has been with TAC since 1945.

While at TAC, Fletcher has been Principal-in-Charge of projects such as the Headquarters Building for the American Institute of Architects, Undergraduate Housing at M.I.T., Rensselaer Polytechnic Institute in Troy, New York, a number of IBM administrative buildings and the South Station Transportation Center in Boston. Fletcher sits on a number of advisory councils and review boards including Architectural Advisory Consultant to the Department of State, Office of Foreign Buildings. He is a past Associate of the National Academy of Design and past President of the Boston Society of Architects. He is the recipient of a number of AIA Honor Awards, a Progressive Architecture Design Award, a Merit Award from the U.S. Department of Housing and Urban Development and a Special AIA Citation for the design of the Headquarters Building in Washington, D.C.



Earl Flansburgh, FAIA



Paul Dietrich, FAIA



Norman Fletcher, FAIA

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On A Restricted Site and
A Modest Budget**

This three-unit housing development contains the maximum number of units and square footage allowed by code within strict height and open space restrictions. The lot is very sensitive and narrow and is tightly wedged between two modest single family homes to the north and south and lightly traveled streets to the east and west. The need for uniqueness and creativity in the design and massing of the units was imperative.

The resulting design called for three typical units, two of which are attached and the other connected only by an open trellis. The units were designed to give a feeling of spaciousness and to open the interior spaces to the outside. The interior spaces are stacked vertically with the semi-private spaces on the second and third floors. The use of low maintenance materials and the simplicity of construction were the owner's special requirements.

One of the things that is rather nice about this project is that it is a very simple small scale series of buildings in which the same design ideas are repeated in different ways. Given the obviously modest budget, a very handsome piece of urban architecture was created. The cut-outs on the exterior and the use of color are very handsome." Earl Flansburgh

Architect

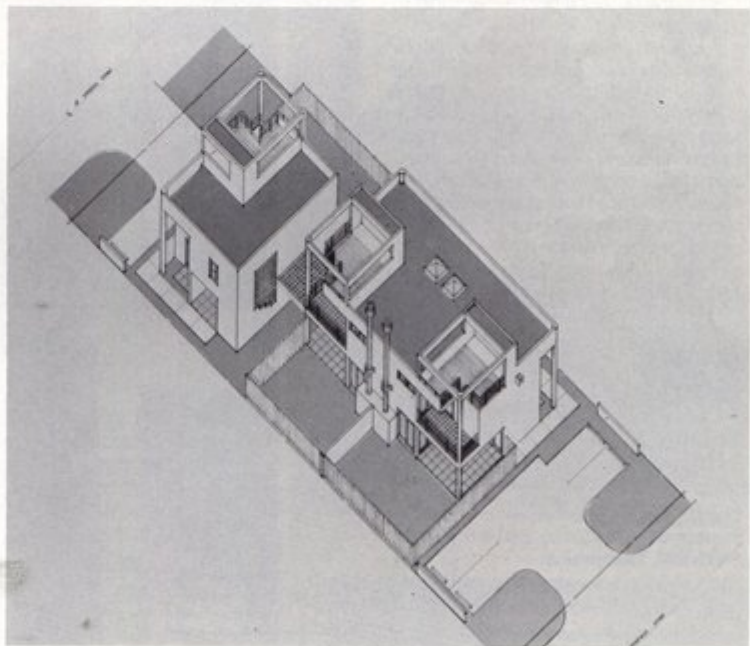
Architektnics, Architects and Planners
Edward C. Berounsky, AIA
Ramon G. Perez-Alonso, AIA

Owner

Guenter Goertz

General Contractor

Berkek, Inc.



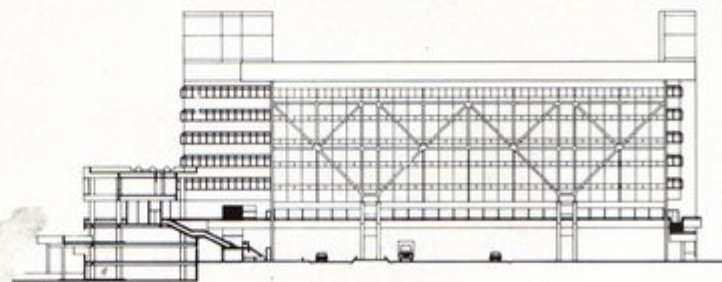
An Ingenious Design For An Airborne Building

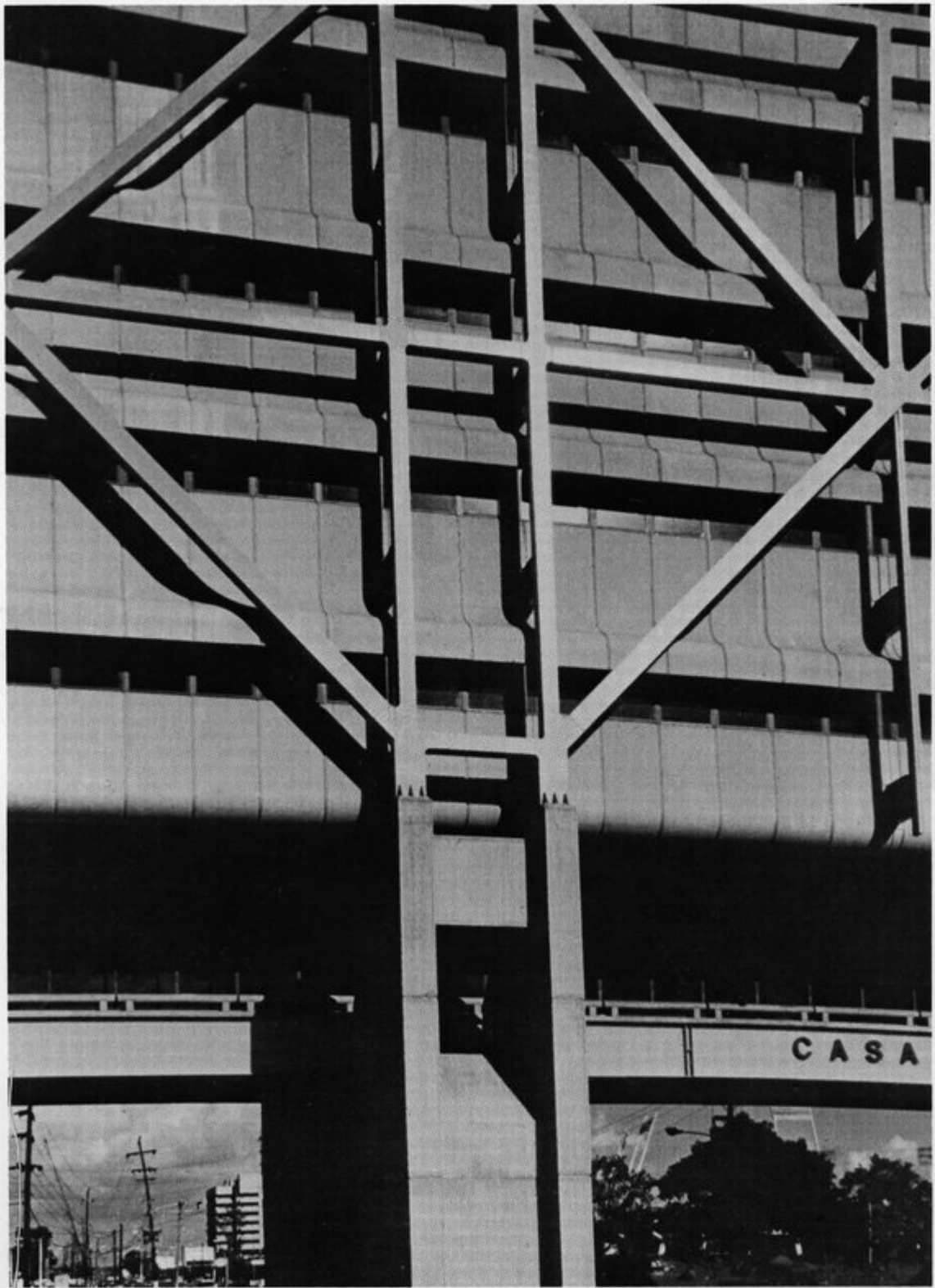
The unusual site available for the construction of a new City Hall called for an innovative structural-architectural design. Various alternatives were tested for feasibility and architectural expression, and one exposing the steel trusses was chosen for economical and dramatic reasons. It was found that the deeper the truss, the more efficient it would be, therefore, a frame was designed which was integrated with the building module. The steel was exposed outside the window wall to avoid fireproofing, although a row of sprinklers was provided inside the building next to the windows. The whole building is carried by two exterior trusses with steel girders spanning the 55 feet in between the office space which is totally free of columns. Steel was chosen for economy and ease of fabrication and erection.



"This is a project where a municipal government has taken adversity and turned it into an asset. The project had a minimal amount of square footage to use in terms of land, so air rights were used to provide space. The building is a strong powerful statement which links two sections of the community and in its expression it has a positive quality that one hopes to find in a municipal building. The building is reinforcing, strong, interesting and clear in expression. The auditorium is the detail that gives the entire building substantial human quality." Earl Flansburgh

- Architect**
Thomas S. Marvel, FAIA
Torres, Beauchamp, Marvel y Asociados
- Consulting Engineer**
Structural — Hernandez & Hernandez
- Electrical, Mechanical** —
Enrique Garcia & Associates
- Owner**
Municipality of Bayamon
- General Contractor**
Pavarini Construction Company
Mediavilla Inc., Steel Erection





Layered Terraces Create A Setting for Art

This bayfront residence was designed for an artist who moved from the West Indies to a remote island off the West Coast of Florida. The client wanted to retain a sense of openness and out-of-door living in her new home. The client insisted that the house and grounds were to function well for frequent entertaining and also as a setting for a growing collection of painting and sculpture.

The building form is derived from the view lines, sun angles, privacy control, winter wind control and from the shape of the site itself. With its pool acting as a dominant linear element, the house is focused on the inlet connecting the bay to the larger harbor beyond. The building is basically a series of terraces which step down and open to the bay. The main living area of the house is an enclosed portion of the upper terrace. The floor directly below this has the painting studio, garage, and storage room. The separate guest house, connected by a roof link, opens onto a mid-level terrace.

As with an open seashell, the house has hard protective outer walls contrasting with the total openness of the opposite side. The forms of the layered terraces reflect the sense of movement on the water.

"The way this house orients itself to the view creates a very dynamic geometry. This house has some overtones of some of the best house design I've seen, including dramatic cantilevers and a very clean use of glass." Norman Fletcher

Architect

Carl Abbott Architect

Consulting Engineer

A. L. Conyers

Owner

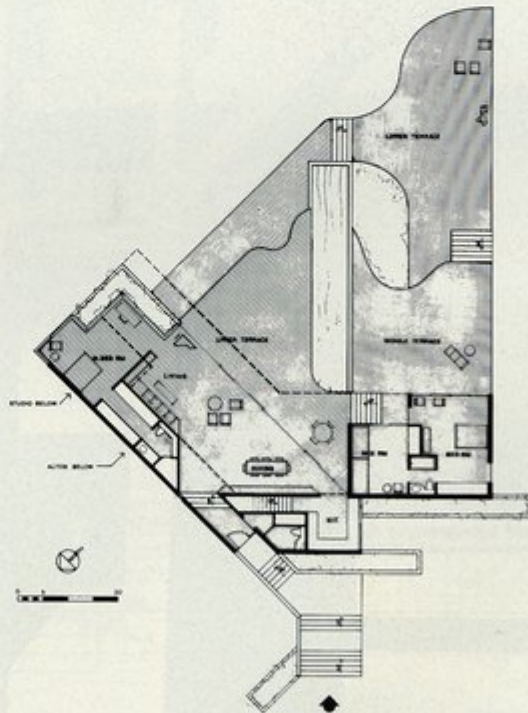
Gail S. Hicks

General Contractor

Boca Grande Builders



Photos (c) Steven Brooke





Architect
 William Morgan Architects
 Consulting Engineer
 Structural — H. G. Hester
 Mechanical/Electrical —
 Turley's Engineers
 Landscape Architect
 Livedo Environmental Planning
 Owner
 Jacksonville Electric Authority
 General Contractor
 M. E. Evers Company (Owner)
 Thomas Construction Co. (Arch)
 D. Coleman Inc. (Wood)

Jacksonville Electric Authority — Church, Main and Water Street Substations

An Elegant Enclosure of Utilitarian Space

In the early 1980's, the Jacksonville Electric Authority undertook a major program for expanding and modernizing its electrical distribution network. Three new substations were required and the major emphasis was placed on designing facilities that would be environmentally sensitive to their neighborhoods.

Each of the three buildings is one-story high with walls enclosing transformer yards, small switchgear buildings and maneuvering areas for large utility trucks requiring access to major equipment. The Water Street Substation combines four disparate elements into a unified composition. The functional elements are arranged compactly within a rectangular enclosing. Wall columns extend upward to support an open lattice of precast concrete beams. At the Church Street Station a circular enclosing wall thirteen feet high is placed in the center of the site, permitting the development of small public parks at the four corners. Textured masonry walls emphasize light and shadow and also discourage vandalism. The Main Street Substation is similar to that on Water Street. Major determinants were the turning radii for large vehicles and minimizing the substation's visual impact on its immediate environment.

"I think the architect has contributed something to the neighborhood. What might have been an eyesore has been turned into something that is fun to walk by and adds to the overall urban feeling of the site." Paul Dietrich

Architect

William Morgan Architects

Consulting Engineers

Structural — H. W. Keister

Mechanical/Electrical —

Turknett/MPS Engineers

Landscaper Architect

Diversified Environmental Planning

Owner

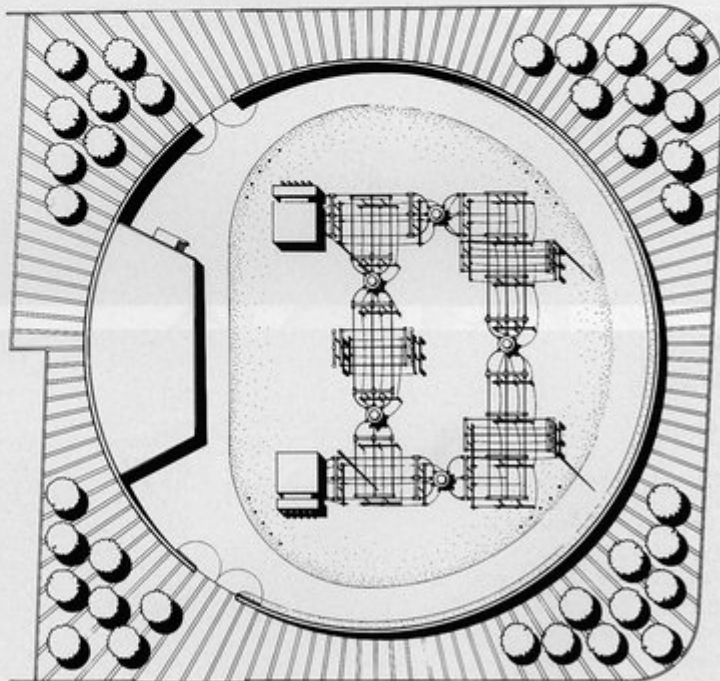
Jacksonville Electric Authority

General Contractor

M. E. Elkins Company (Church)

Melrose Construction Co. (Main)

D. Coleman, Inc. (Water)



A Geometry of Sloping
Roofs and Curved Forms

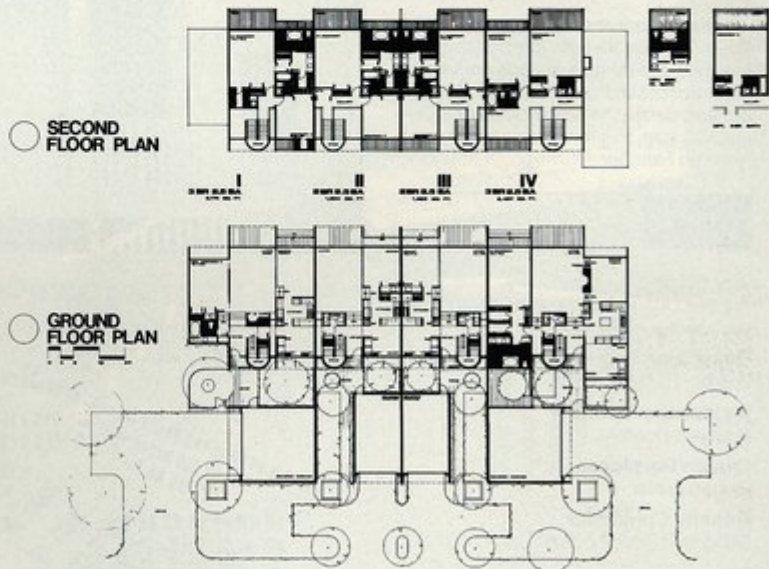
This project consists of 20 townhomes, four per building in five buildings, arranged in a U-shaped configuration on a two-acre site within a 200-acre seaside community. Much of the land is preserved in its natural state. Nature walks meander throughout the site. The townhomes feature cedar siding over solid block construction. High pitched roofs have cedar shingles over cedar planking. All rooms open onto cedar decks. The exterior of the homes has been stained smoke gray to blend well with the weathering of the shake roofs.

The requirement in the project was to create a private townhome neighborhood, on a nicely wooded site compatible with neighborhoods of garden apartments and oceanfront mid-rise apartments. The resulting plan called for a semi-circular staircase contained within the radius column which ascends from the foyer to the second floor gallery. Decks and balconies extend from all rooms and square footage ranges from 1,766 to 2,174 square feet per home.



"The scale of this project is very appealing. The color scheme and roof treatment is very sympathetic and the forms and landscape are simple and handsome. The overall scale of house to site works well." Norman Fletcher

- Architect**
Schwab & Twitty Architects, Inc.
- Consulting Engineers**
- Mechanical** — Chane, Inc.
- Structural** — Ritchie & Crocker
- Landscape Architect**
Taft Bradshaw & Associates
- Owner**
Aquarina Developments, Inc.
- General Contractor**
John Cooley Company



A Planned Presence For A Seaside Village

This small mixed use development in the Florida Panhandle is a new vacation resort of 350 dwellings of different types, 100-200 units of lodging, a retail center, a conference facility and recreation complex. The design intent of the program was to generate an urban environment similar to that of a small town of the period prior to 1940. A study of towns throughout the American South indicated that a community of genuine variety and authentic character relies on public spaces (plazas and streets) of specific size and character. The architects have designed a Master Plan and Zoning Code for the town which provides a variety of public spaces with a coherent character while allowing buildings to be designed by many different people. The Code has been tested several times in university design studios and has proven workable. It is now envisioned that the town will be substantially built in ten to fifteen years, depending on economic conditions.

"The arrangement of open spaces has been carefully thought through to give diversity to the neighborhoods and maximum access to the water, even though it is a very small, informal community. Despite its size, this town has a presence."
Norman Fletcher

Architect

Andres Duany & Elizabeth Plater-Zyberk,
Architects

Consulting Engineer

Barrett, Daffin & Carlin

Landscape Architect

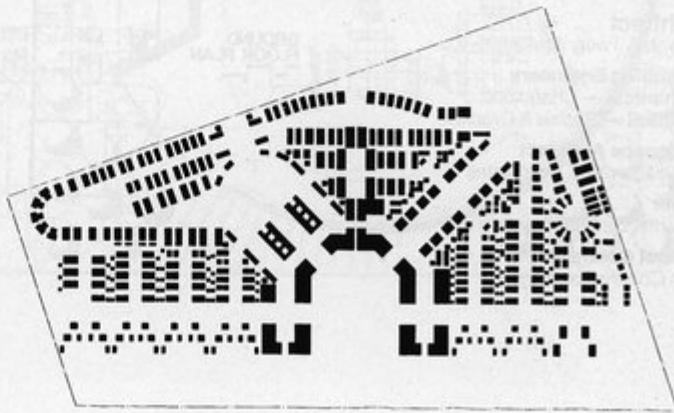
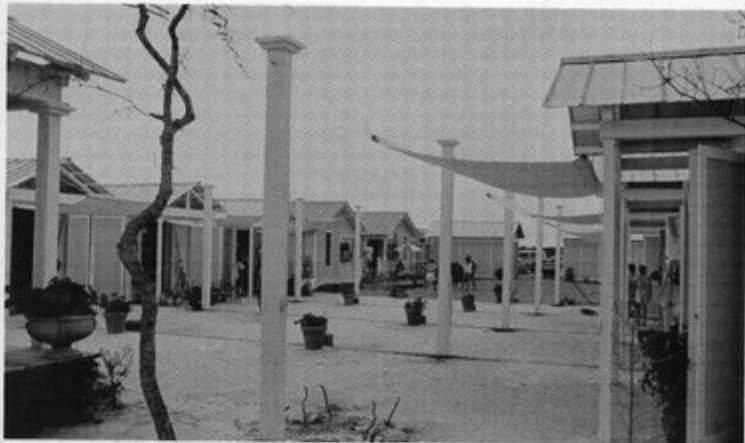
Douglas Duany

Owner/Developer

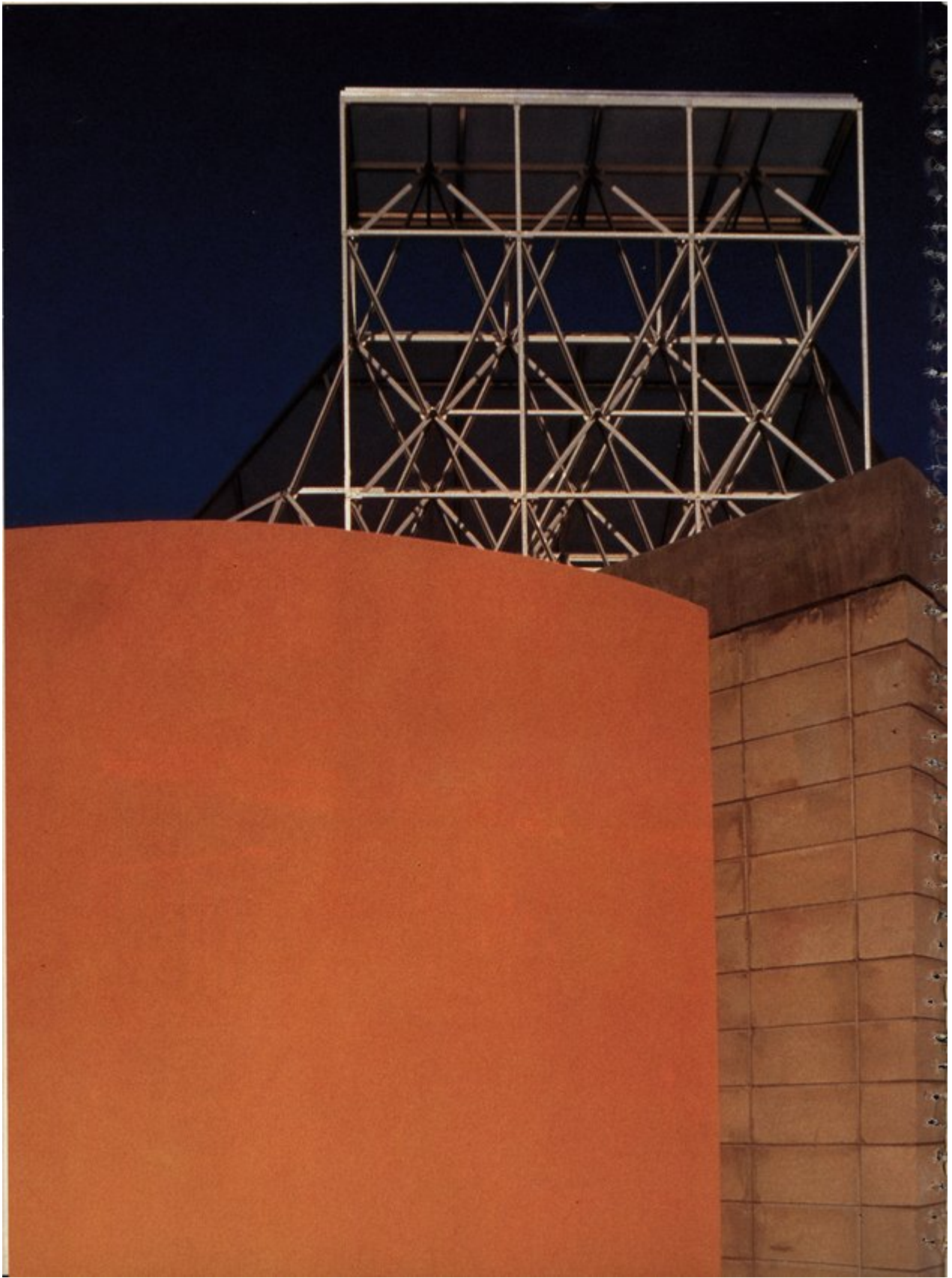
Robert Davis

General Contractor

Seagrove Development Corporation







**A Public Facility With
A Sense of Spirit**

The City of Clearwater sponsored a design competition for a bandshell to act as a spearhead for the revitalization of its downtown area. In order to link the urban park site with the civic buildings to the east and the bay immediately to the west, the architects wanted to create a visual point of reference to be viewed from land or water. The design was also to be unobstructive and sensitive to its context.

Coachman Park gently slopes from a bluff at the eastern side down to the bay on the west. By locating the bandshell in the southwestern corner of the site, the architects preserved the existing fabric of the park, maximizing audience areas and views of the bay. To further bring out the existing topography and create a natural "bowl" effect, subtle berming within the oval path was suggested. An airy, light performing space was buffered from traffic noises by trees and ancillary spaces containing storage and restrooms.

The prominent site called for a strong image. In plan, the form complements the bandshell function by assuming the shape of a "speaker." In elevation, the evocative triangle shape recalls the shape of old Florida houses to those on land and a sailboat to people on the water.

"Certainly the focus of the sparkling little gem at the end of the bowl-shaped amphitheatre is a very entertaining and visually delightful accent. It's a public facility with a lot of gaiety and spirit."
Norman Fletcher

Architect

Mateu Associates

Design Team

Roney Mateu and

Jose Louis Gonzalez

Landscape Architect

Ted Baker Group

Consulting Engineers

Structural — James D. Marks

Mechanica/Electrical

Dalla-Rizza & Associates

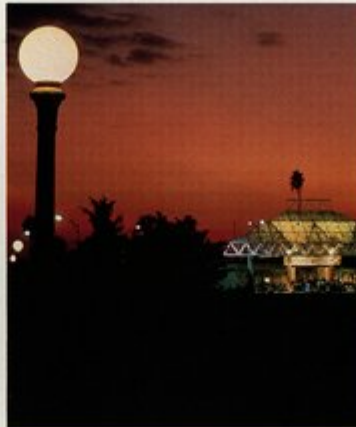
Owner

City of Clearwater

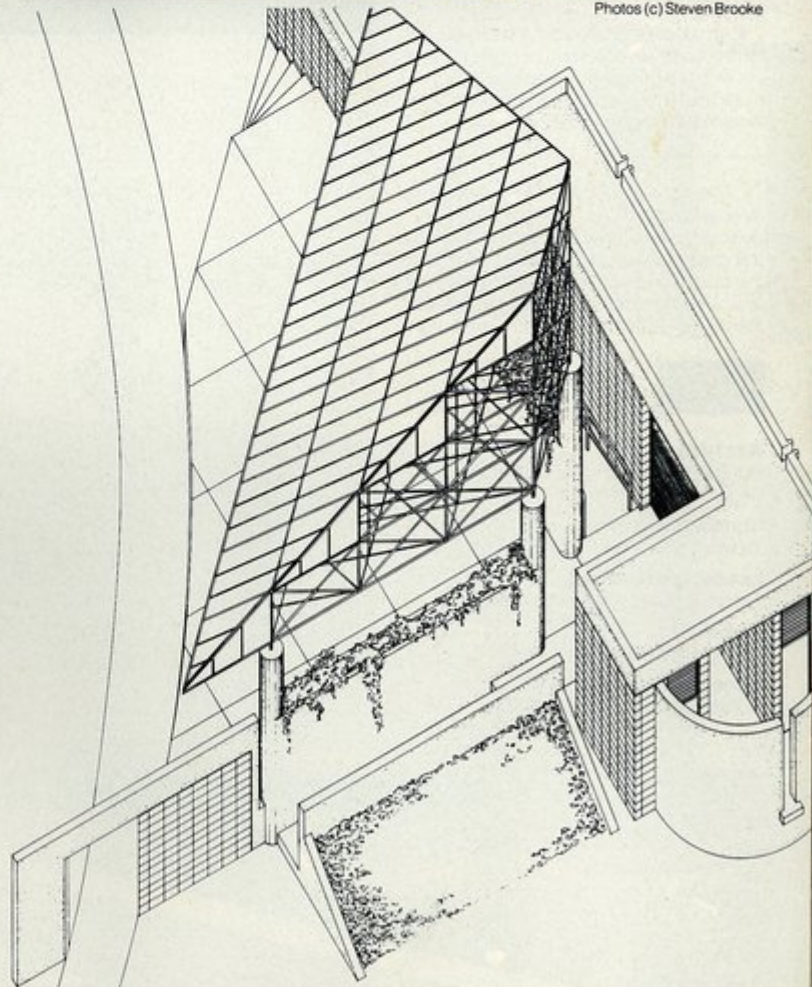
Department of Parks and Recreation

Contractor

Creative Contractors, Inc.



Photos (c) Steven Brooke



Offices Within A Grid of Polished Aluminum

The program for this building required 160,000 square feet of office space to be constructed on a 10-acre site within a suburban office park. The solution locates the three-story building in the center of the site with two entrances accessible to the parking area. A system of pool, swales, berms, walkways and landscaping surround the site. The plan of the building is a square, 250 feet on each side surrounding a three-story atrium at the center.

To reinforce the double entry statement, a 3½-story precast concrete wall bisects the building beginning at one entrance and terminating at the other. A water feature follows the wall through the building.

Exterior curves, angles and planes are formed with silver reflective glass panels set within a grid of polished aluminum mullions. This grid is repeated on the surface of the diagonal concrete wall.

"The contrast of materials is interesting here and so is the contrast of form. The overall scale of the wall is broken down by the diagonal wall in the atrium. The use of the diagonal also defines both entrances and provides the element that links the inside with the outside." Earl Flansburgh

Architect

Hunton, Shibers, Brady, Associates,
Architects, P.A.

Consulting Engineer

Tilden, Lobnitz and Cooper, Inc.

Landscape Architect

Foster, Conant and Associates

Owner

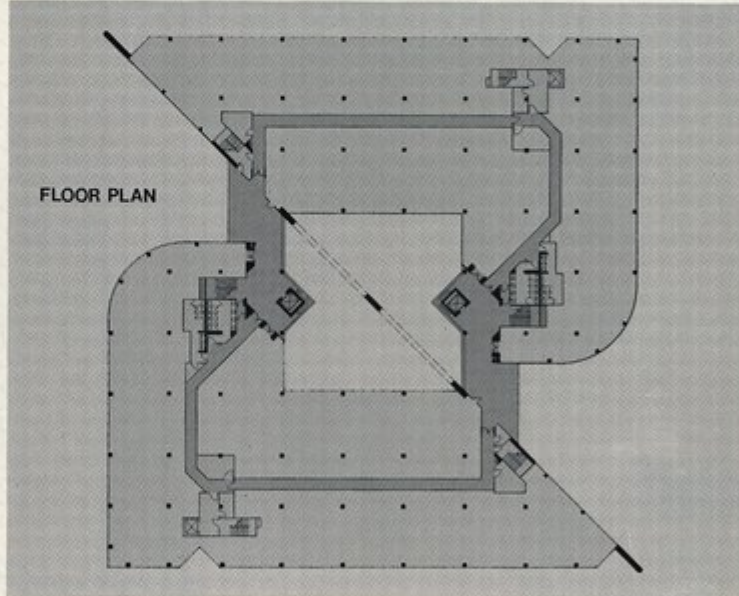
Morley Properties, Inc.

General Contractor

Holder Construction Company



Photos (c) Eric Oxendorf



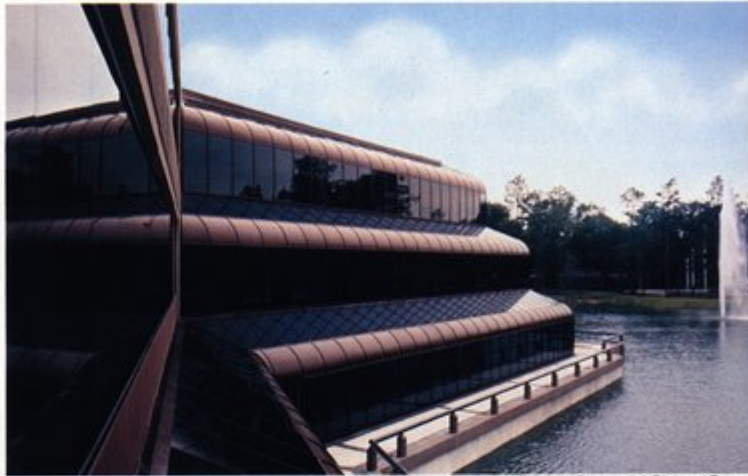


A Human Scale On The Grand Scale

The required construction schedule was a dominant factor in this project. AT&T could allow only 11 months for the entire design/build schedule.

The building complex is organized around a sloped glass pedestrian circulation spine which links all separate buildings with a continuous environmentally conditioned walkway at the ground level. This walkway connects all vertical transportation points. In addition, all buildings are interconnected at the second and third floors. The sloped glass system steps up the facade of the computer support office building to note its special usage.

The office space is designed as a continuous ribbon of floor area, approximately 72 feet in width with vistas provided to either the outside or the atrium. Four major atriums were created for use as offices, cafeteria, reception space and for visual upper level offices. Fabric covered open office work stations are provided for 1600 employees, with built-in expansion in all areas.



Photos (c) Richard Payne

"The architect has taken great pains to achieve a human scale and character within this very large building. The offices are essentially low clusters of space connected by a single corridor. Each one of the office spaces has its own special view. The interior, although spartan in character, is very handsome." Earl Flansburgh

Architect

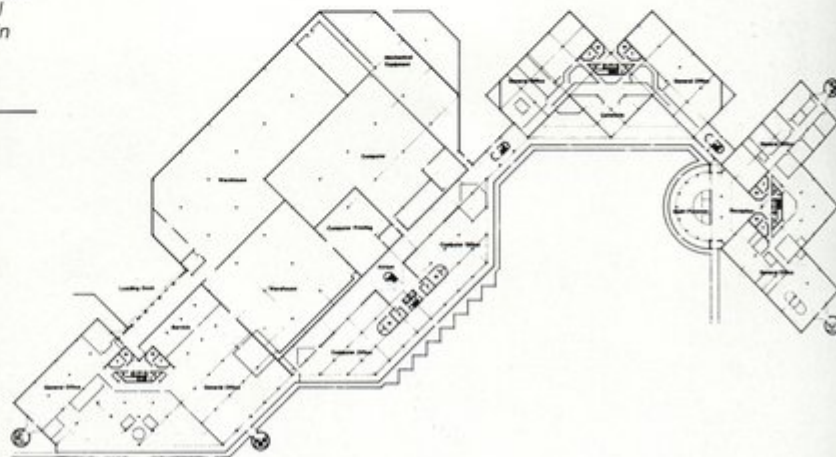
The Haskell Company

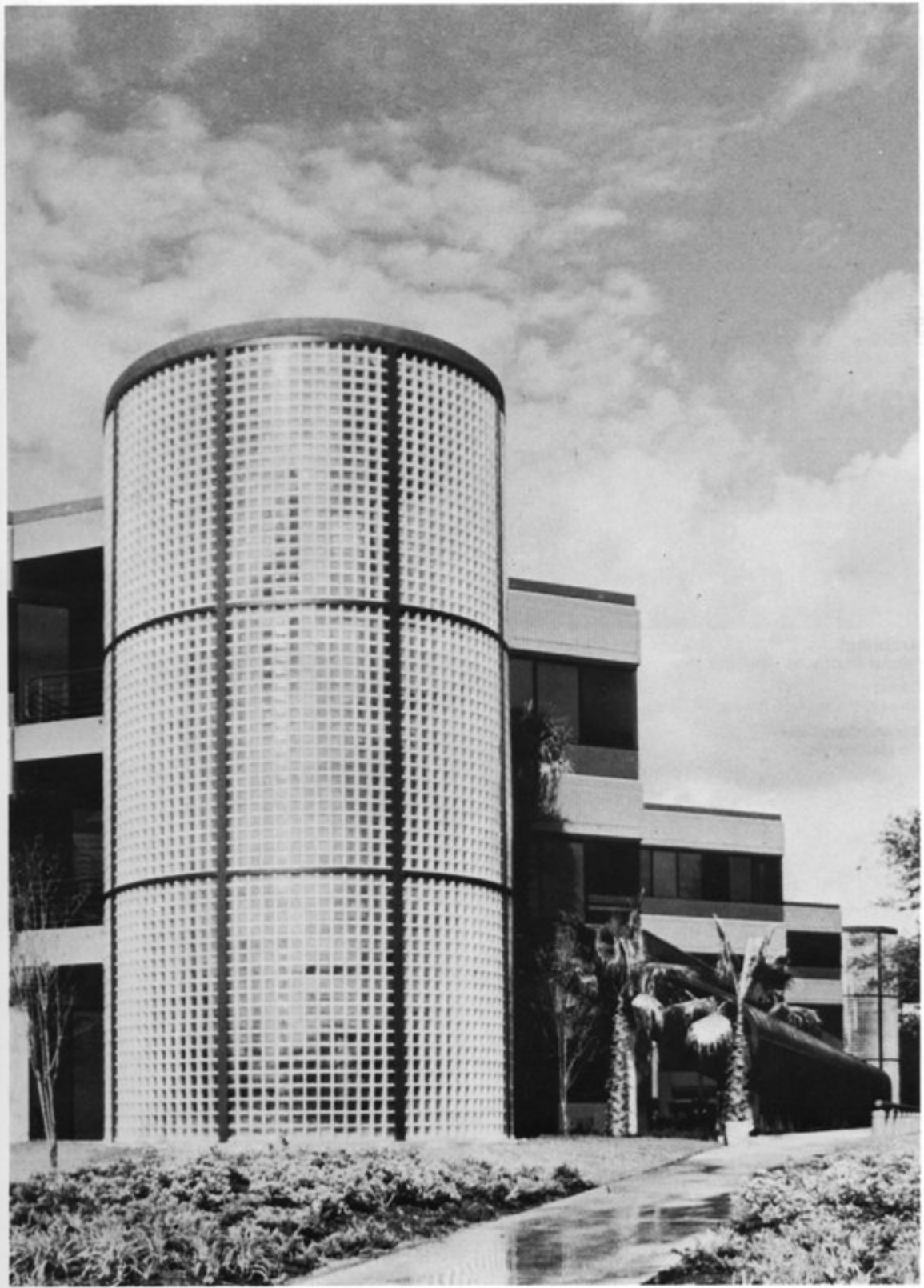
Engineer, Landscape, General Contractor

The Haskell Company

Owner

195 Broadway Corporation





**A Shrine To Symbolize
the Byzantine Heritage**

The Avero House, built in St. Augustine around 1749, is recognized as the site of the earliest recorded regular worship services of Greeks on the North American continent, held in the year 1777. The existing structure was restored to its 1777 characteristics and detail and the one-story section to the rear of the site was utilized to create a shrine to symbolize the Byzantine heritage of the Orthodox faith. This building is the only Greek Orthodox Shrine in the Western Hemisphere and it is on the National Register of Historic Places.

"The detailing of the interiors is noteworthy as is the strong Greek character of the interior. The huge wooden beams against the white walls are very handsome." Paul Dietrich



Architect

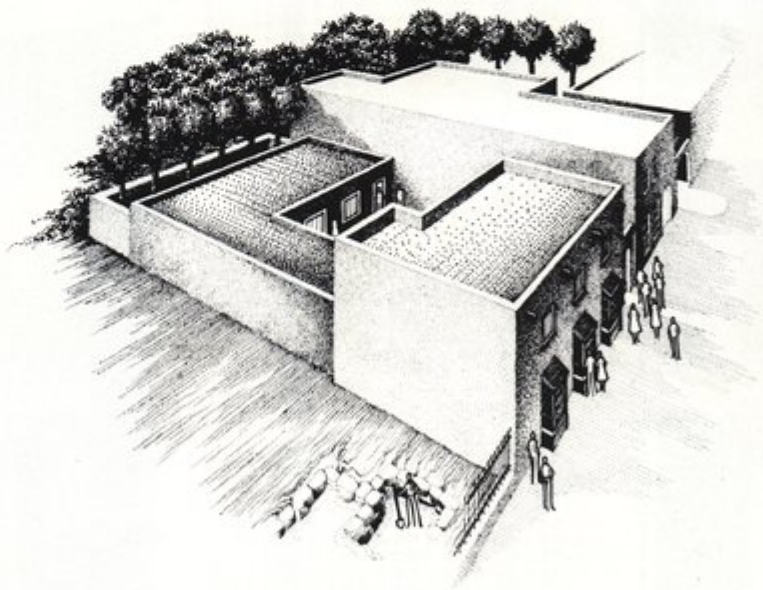
Pappas Associates, Architects, Inc.

Owner

Greek Orthodox Archdiocese

General Contractor

Fred M. Cox, Inc.





A Simple House That Embraces a Lake

This lakefront house is built on an extremely small triangular site which fronts on a water-fowl sanctuary. The clients wanted a house that would work closely with the site and would be open, light and low in maintenance. Architecturally, the building is a strong, simple, sculptural form whose triangular plan is generated from the shape of the site and the view lines. With the small confining site, the building extends to the setback lines on all sides. For privacy, two sides of the house are walled while the view side is totally open to the lake with its mangrove rookeries. The main space, the living room, dining room and kitchen, is a large double volume. A den and guest room adjoin these rooms and above is the master suite with its private deck. Penetrating the form of the building is the wooden deck which begins at the entry and extends out from the opposite side of the house to form a dock in the lake. Visually, the building seems to reach out and embrace the lake, completing its own form with the wall of mangroves on the opposite side of the inlet.

"I think of all the houses we looked at, this one has the greatest amount of clarity and simplicity, but with an inherent richness that is built into the design by combining the outside deck with the interior spaces. This is a very sophisticated and handsome house." Earl Flansburgh

Architect

Carl Abbott Architect

Consulting Engineer

A. L. Conyers

Owner

Brian and Renata Miller

General Contractor

Dale Pierce

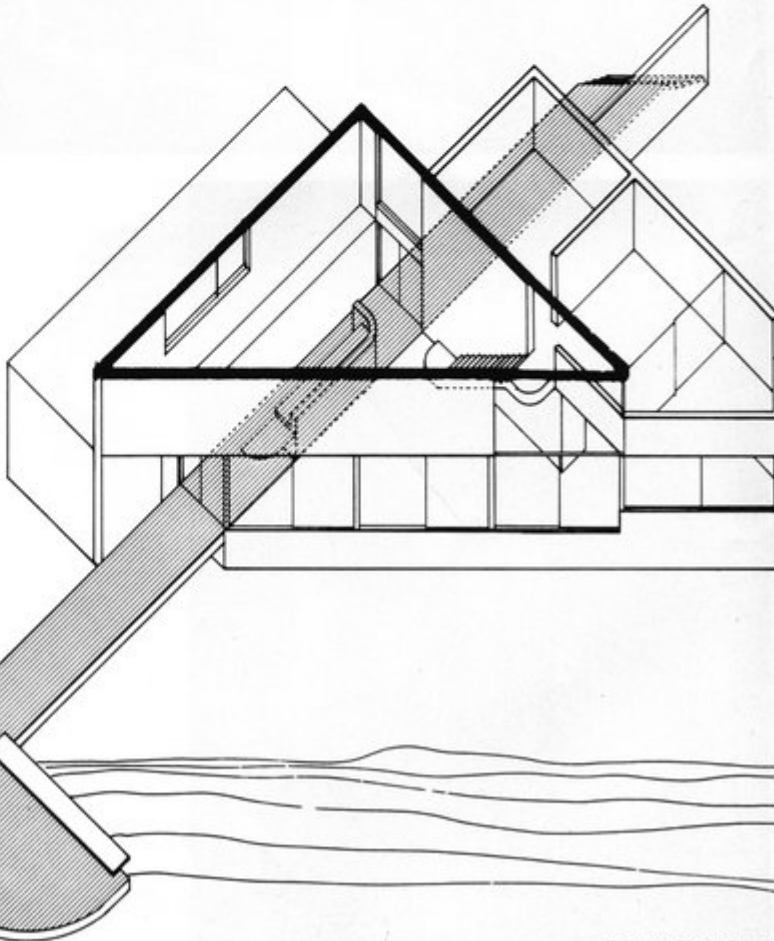
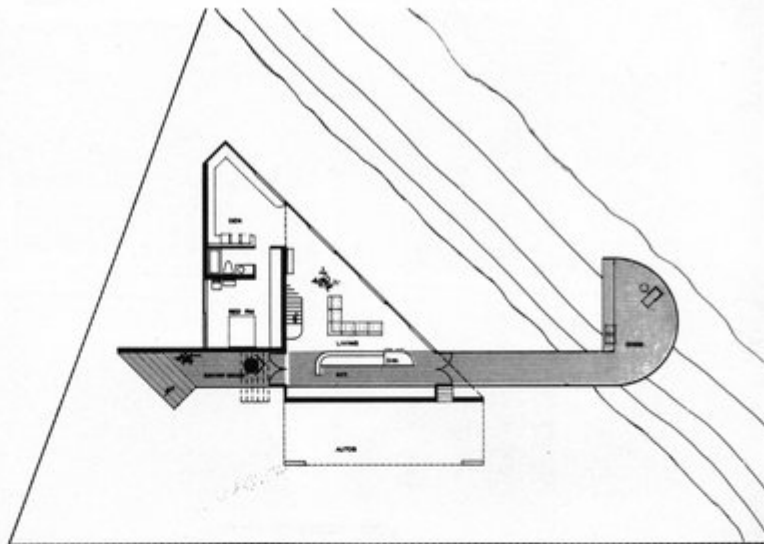


Photo (c) Steven Brooke



A Showcase of Good Design

The owner of this furniture showroom wanted a building created which would showcase a philosophy of good design as a way of life. The client asked that the building be as transparent as possible, so that the furnishings could provide color and excitement.

A mutual belief, between architect and client, in modular systems led to the choice of a 50-inch module which is expressed on the facade and regulates all proportions within the building. The lower ceiling height (100") allows furniture to be viewed at a residential scale. Washing the interiors with soft, reflected light, a central atrium and skylight create a light-filled moment through which customers move upstairs. For fashion shows, the white steel stairway serves as a stage in the center of the space. The south facade setback underlines the visual and physical separation of the adjoining women's boutique.

"The clarity of the exterior that says, 'come in and visit,' is what really gives this building its strength. In addition, the simple interior does not at all take away from the objects on display which is the rationale for doing a building of this kind."
 Paul Dietrich



Photo (c) Steven Brooke

Architect

Mateu Associates

Design Team

Roney Mateu and Armando Rizo

Consulting Engineers

Structural — M. A. Suarez

Associates, P.E.

Electrical, Mechanical, Plumbing

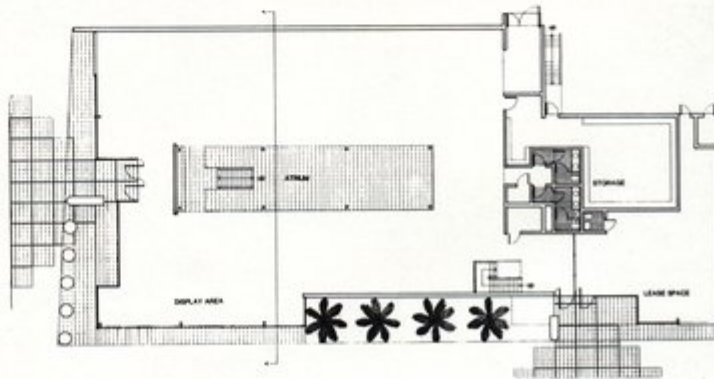
Dalla-Rizza & Associates, P.E.

Owner

Mr. Nasir Kassamali

General Contractor

Greenberg Construction Corp.



A Distinguished Approach
To A Commercial Problem

Gilldorn Savings Association required the construction of two modest facilities in central Illinois. Each of these branches contains a drive-in teller area, a community room accessible to the public when the offices are closed, and future expansion capabilities. The owner requested that the buildings be highly energy efficient and that their designs respect the architectural traditions of prehistoric earthwork constructed in the central Illinois area.

Both facilities are constructed on 8 foot 8 inch by 40 foot modules with carefully controlled daylighting. Paired laminated timber beams clearspan the interiors and bear on sandblasted, cast-in-place concrete walls.

Daylighting was a major design determinant for both facilities. High sidewall windows and continuous clerestories distribute glare-free daylighting to interior spaces. Natural wood ceilings and beams are treated with a bleaching stain to increase light reflectivity. Clerestory overhangs block out direct sunlight during the summer and permit penetration in the winter. Earth berms protect the interior spaces from temperature extremes.

"I think the design of branch drive-in banks can be pretty ordinary and uninteresting. Here, the total integration of the building with the landscaping and the sloped berms has done a very nice job of solving a commercial kind of problem."
Norman Fletcher

Architect

William Morgan Architects, P.A.

Consulting Engineers

Structural — M. Dean Wurth, Decatur, IL

Civil — Phillip W. Cochran, Decatur, IL

Mechanical/Electrical — Hall-Schwartz & Asso., Decatur, IL

Owner

Gilldorn Savings Association

General Contractor

Fisher-Stoune, Inc., Decatur, IL

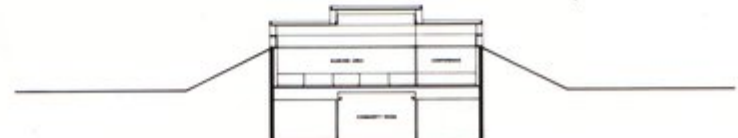
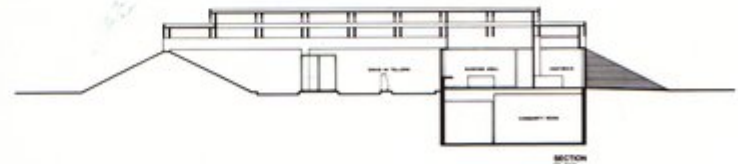
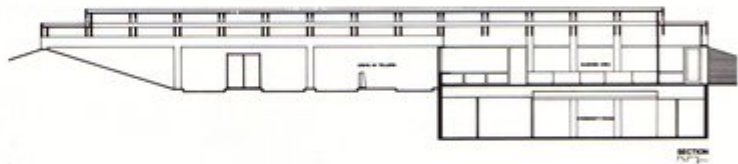
Harold O'Shea Builders, Springfield, IL

Interiors

Omniplan Architects, Dallas, Texas

Graphics

Lippincott & Margulies, Inc., New York



A High Rise Atrium Soars 21 Stories

The Atrium is a highrise luxury condominium on Tampa Bay. A 2.5 acre heavily wooded site on Bayshore Boulevard was to be used to its maximum allowable density of 50 units per acre to create a highrise apartment. Stringent setback constraints plus the desire to save trees and take advantage of the water views produced a very efficient sawtoothed building footprint of six units per floor creating in the process a naturally ventilated atrium space. The resulting 126 apartments are situated on 21 floors.

The naturally ventilated atrium has a positive airflow caused by the stack effect of the skylight heated by the sun and the large louver vents have created fantastic cross-ventilation of the units allowing apartment owners to virtually eliminate air conditioning of their units much of the year.



"This is, I think, a genius of a response to what can be a very standard highrise problem concerning a narrow piece of property and how to give many tenants a water view. The architect has succeeded in giving the maximum number of tenants a view and instead of having a very clumsy building rear, he has developed a wonderful atrium." Norman Fletcher

Architect

Rowe Holmes Barnett Architects, Inc.

Consulting Engineer

Civil — Rast Associates, Inc.

Structural — The Paul J. Ford Company

Mechanical, Electrical, Plumbing — Best, Hickman & Thomas, Inc.

Landscape Architect

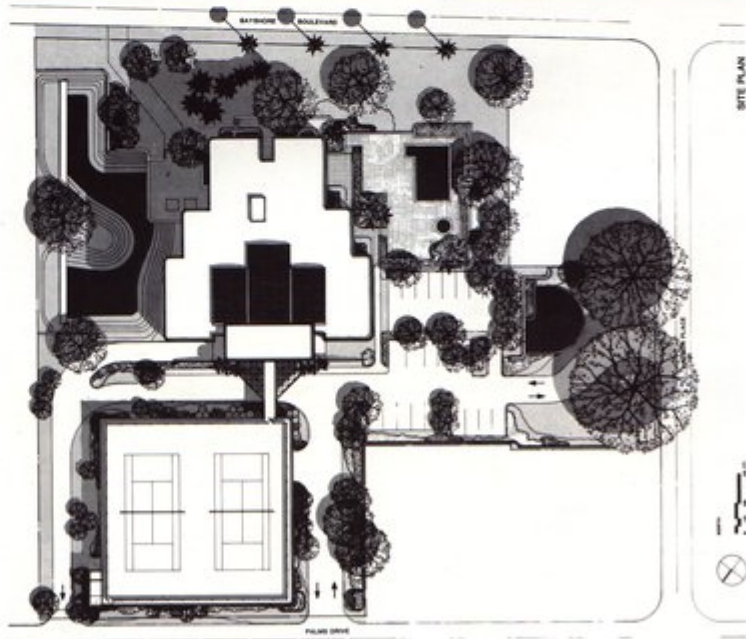
The Balsley/Davis Group

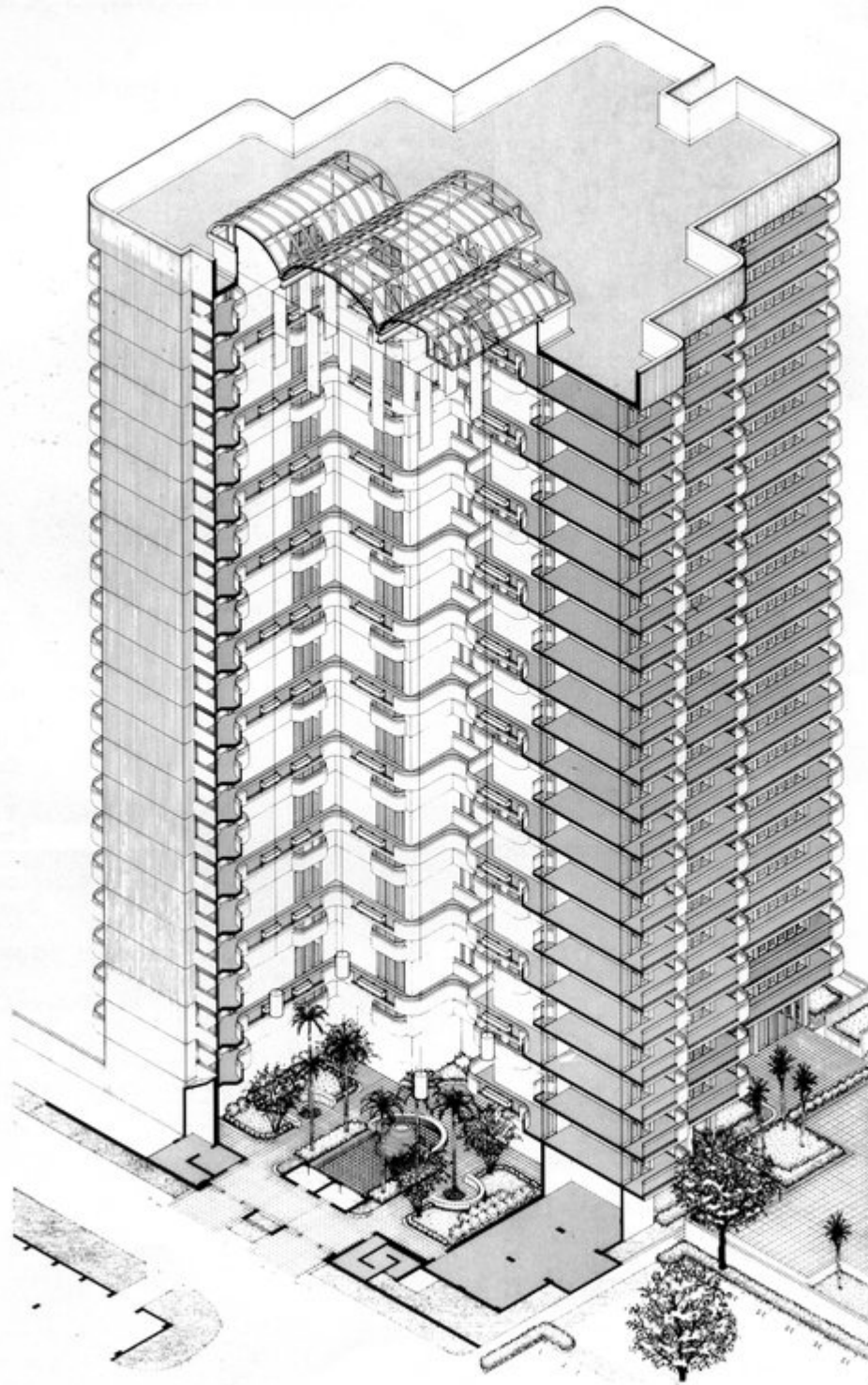
Owner

Swire Properties, Ltd.

General Contractor

Great Southwest Corporation





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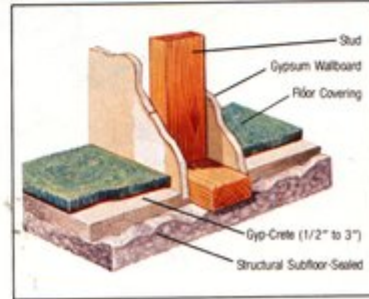
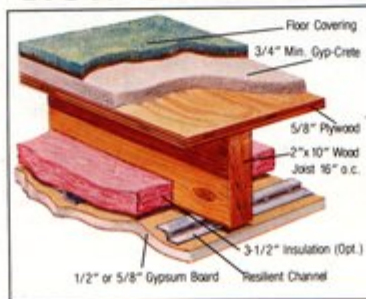
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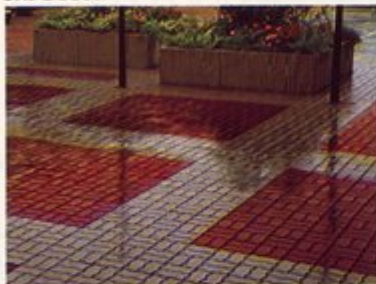


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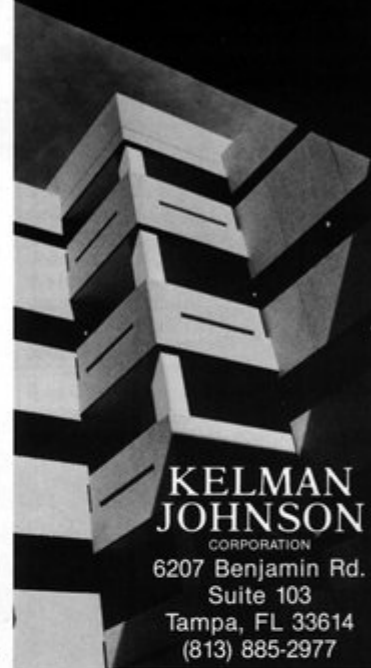
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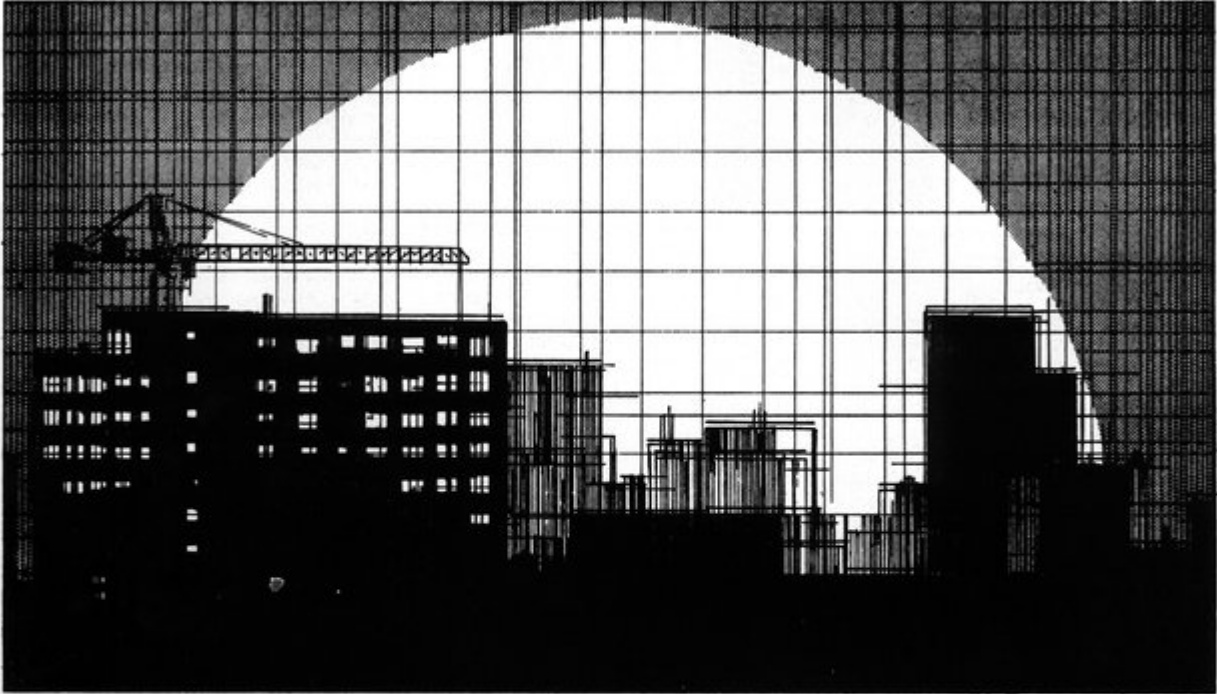
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PRODUCT NEWS

New Plant Care System is Energy Efficient

Aqua/Trends, of Boca Raton, has a new line of automatic, foliage plant watering systems for interiorscape, building management and construction industry use. These "Plant-Minders" are fully-automated, multi-plant central systems specially designed for watering interior and patio potted plants. Although not intended to replace human plant care, their purpose is to reduce the time, effort and cost that goes into the maintenance of decorative, interior plantings in residential and commercial applications.

The new line is the MIRAGE III System which waters all interior foliage automatically through a central network incorporated into the framework of a building during construction or renovation. Inconspicuous plastic tubing simply plugs into receptacles provided at convenient locations along the walls of rooms and run to nearby potted greenery . . . also outdoors on terraces and patios. An adjustable mini-valve at each plant provides precise, individual watering control. This equipment is also capable of being tied into a building's computerized energy management or security systems.

Brochures and information can be obtained from Aqua/Trends, Blair Building, 215 North Federal Highway, Boca Raton, Florida 33432.

Low Maintenance Bathroom Partitions Good for Schools

Santana's POLY-MAR HD partitions are a possible solution to the architect's toilet and shower partition needs. All panels, doors and pilasters are fabricated from solid polymer resins forming a solid one-piece component. POLY-MAR does not rust like metal, delaminate like plastic partitions or absorb odors like marble. There are no seams to come apart.

For the architect, Santana offers complete design consultation with special emphasis on handicapped accessibility. Our system can be easily adapted to meet the specific layout requirements of building codes in your area.

The special "Plasti-Glaze 280" self-lubricating surface resists marking with pens, pencils, cosmetics and ink markers to discourage writers of graffiti. The partitions never require paint and are virtually maintenance free.

Contact local sales representatives for more information.

New Bay Window Available from Marvin Windows

Marvin Windows' new Sun Bay Window claims to collect more light than traditional bay and bow windows. Designed



The Sun Bay by Marvin Windows

with 90 degree angle flankers (side units) and sloped glazing, the Sun Bay is ideal for replacement, remodeling and new construction projects where additional sunlight is desired.

Energy-saving features of the Sun Bay include insulating or optional tripane insulating glass (three panes of glass with two dead airspaces) on flankers and view unit; the slope is available with one inch insulated glass. Weatherstripping on the side units virtually eliminates air infiltrations.

The sash, frame and seat board of the Marvin Sun Bay are constructed of fine-grained Ponderosa pine, chosen for its insulating properties and the way it accepts a stain or paint finish. The wood is treated to protect it from rot and decay and an additional low-maintenance exterior is an available option.

For more information, write Marvin Windows, Warroad, MN 56763.

New Roof Deck System from Loadmaster

Vigorous activity in the construction of outlet malls, the latest and fastest growing concept in discount merchandising, has hit on an able ally in a roof deck system employing expanded polystyrene (EPS) insulation.



A total of 1.3 million board feet of EPS provided an insulation value of R-20 at Bay Area Outlet Mall, Tampa.

The Loadmaster Roof Deck system, a dry installed system using modular components, has been specified for several recently erected outlet malls in Florida because of its ability to meet requirements for fast, dependable, economical construction with long-term energy savings.

In Tampa, Architects McElvy, Jenne-Wein, Steffany, Howard, Inc. recently specified this roof deck system for the new Bay Area Outlet Mall, a one-story, 330,000 square foot, "Y" shaped structure. The roof deck was installed by American-Southern Roof Deck Company of Tampa. Following Loadmaster's recommended practices, the builder first installed high tensile steel sections as a structural base for the roof deck assembly. Next, EPS board in two layers of two inch thickness, a total of 1.3 million board feet, was placed over the corrugated steel. High density mineral board was then installed and a four-ply fiber glass BUR membrane roofing system was applied on top for weatherproofing.

Kohler Adds Two Spouts To Faucet Line

Two new spouts, the Crescent and the High Country, are now available for both baths and lavatories from Kohler.

The Crescent Spout was designed to expand the decorator's options. Its curved shape is very elegant and fashionable, and it is offered in five finishes, including polished chrome and gold, brushed chrome and gold or polished brass with a baked epoxy-coated finish.

For information, write Kohler, Co., Kohler, Wisconsin 53044.



The Crescent Faucet by Kohler.



The High Country Faucet by Kohler.



Walkers Ridge by CBY.

uary, 1985. As the Program Coordinator and a Lecturer, **Dr. George Lancacella** is currently planning and designing the program which will be geared generally to candidates for the Production Phase of the project in an Architect, Engineer, General Contractor's and Developer's offices.

Bose Plaza, Winter Park's 21st century landmark, was designed and developed by **Oru Bose, AIA**. The building marks a bold departure from the area's current architectural character. Its five stories reach



Bose Plaza by Oru Bose

the maximum height limitation for the City of Winter Park, another controversial factor of the design. In Orlando, **Larry Ziebarth** has been promoted to Director of Business Development at **Helman Hurley Charvat Peacock Architects, Inc.** **Ziebarth** has been with the firm for four years as project manager and new business manager. **John Randal**

McDonald, AIA, announced recently that construction has begun to insure February completion of **Sunrise Towers**, a ten-story prismatic glass structure. The architect designed this complex to contain 210,000 square feet of leasable office



Larry Ziebarth, Director of Business Development, Helman Hurley Charvat Peacock/Architects, Inc.

space. In addition, there will be a worldwide communication system, helicopter pad, computer center and other prestige shops and sports and fitness facilities.

Don Sackman, AIA, has been appointed to the 1984 Design Committee of



Don Sackman, AIA

the American Institute of Architects. His appointment was announced by the Board of Directors and AIA President **George Notter, Jr., FAIA**. **Fugleberg Koch Associates Architects and Planners** broke ground in Winter Park for a 14,000 square foot office building which will serve as its new headquarters. The two story structure will house the firm's Orlando staff of 35.

LETTERS

Dear Editor:

In a 1971 issue of *Florida Architect*, a profile was published on my office. As a part of this profile, I wrote some aphorisms. Perhaps some additions might interest your readers.

MORE APHORISMS for ARCHITECTS

Quality is expensive . . . and priceless.

When a desired commission is lost, the ego of a true architect requires that he mourn the lost client's misfortune.

Restraint is the greater part of beauty.

If we didn't want it pronounced *ARCH-IT-TECH*, why didn't we spell it *ARK-I-TECT*?

The question is often asked, "Are you an architect?", the honest answer, "Sometimes."

We architects contending with roof leaks are usually humbled to realize that water runs downhill.

ABOUT LANDSCAPING

I saw a man clipping his hedge and wished he had waited until the flowers had gone.

A geneticist spent his life trying to produce a watermelon without seeds. He finally succeeded only to learn there was no way to reproduce the fruit.

OBSERVATIONS (UNSOLICITED) After visiting the recently completed Center For The Fine Arts in Miami designed by **Phillip Johnson**.

Mr. Johnson and many of us who profess to be architects have yet to learn that architecture is not an art of regurgitation.

Mr. Johnson now remembers that smoke rises. Incidentally, he should view the rooftop air conditioning units from the adjacent expressway.

Mr. Johnson would be an ideal client. He is knowledgeable, appreciative, articulate and able to afford any building he desires.

The Journal has excellent content, layout, photographs, reproduction, etc. Congratulations to you and your staff.

Sincerely,
Alfred Browning Parker, FAIA



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VIEWPOINT

KIDS CREATING A WORLD — AND THEMSELVES — WITH BLOCKS

Victoria Stuart

First they cheer — a unison shout that lights up their faces with the lightning-flash joy that only children know.

Then they rush to the block box and dive in with abandon, P's and Q's flying out over their shoulders to become castles and towers and cities and houses and roads to imagination.

Blocks, the kids call them. The professor, who studies the kids and the blocks, calls them "3-dimensional manipulables," which doesn't make them any less fun for the kids. Every day during recess here at Miami's West Laboratory Kindergarten and Elementary School, kingdoms rise and fall, all made of blocks.

"Blocks are among the most important toys of an inventive nature available to children," says the professor, Dr. Eugene Provenzo, Jr., who teaches educational psychology at the University of Miami.

"They allow children to create, rather than use."

Provenzo is co-author of *The Complete Block Book*, the first book on the history and educational significance of blocks. *The Complete Block Book* is published by Syracuse University Press.

"Blocks, more than any other toy, represent what's in a child's mind, whether it's a 'Star Wars' fantasy or a medieval castle," Provenzo said.

"Literally, they allow the child to play God, to create, experiment, add and subtract, and try again. They learn independence, and since most children react in response to the things an adult world imposes on them, this can be critically important."

Linda likes to skate on them. "D" blocks are the best for this, she says, because they slide over the carpet better.

Paul has "hunerds and hunerds of blocks at home."

Kim likes to build "whatever—a building office or a kingdom, it doesn't matter, it's just fun."

Lance just wants to know if he can help the others build with blocks.

They work by sixes, by twos or by themselves, and they are very serious about what they do. For Joey, choosing the best block to represent a smokestack on "the most biggest ship I ever builded" can take long minutes of intense concentration, and the testing of possible candidates by size, weight, shape and esthetic value.

When the masterwork is complete, Joey stands back, arms folded, considering the final structure. His expression is as serious as any masterbuilder sur-

veying the framework for a 70-story skyscraper, but slowly, a smile of pride and satisfaction spreads over his face and he nods imperceptibly, as God might have on the Seventh Day.

Sometimes, the children won't even know what they're building until it's finished, and sometimes even then they can only guess. Whether it's a cathedral, a ship, a moat, a jungle, a launching platform, an elevated mass transit system, a city, or an entire kingdom, it doesn't matter. What they like about it so much is just doing it. The structure doesn't have to be anything in particular, or be useful and justify itself. Those are adult notions. These are kids.

Yet what parents and teachers like is that the children are not only playing; they are learning.

Block-play can help improve a child's sensory, motor and intellectual development, the authors say.

"Children play with blocks because it is fun; they don't realize that they are learning. The learning comes from spontaneous activities," said Arlene Brett, University of Miami professor of early childhood education and co-author of the book.

Playing with blocks, Brett says, teaches children pre-reading skills through the recognition of the letters painted on the blocks, mathematics through counting and shape-building, and even the laws of physics as children learn that a triangle can't stand up on its pointed end.

But the only way to initially stimulate a child's interest in blocks is to personally introduce him or her to a set of them.

"They don't advertise very well on television," Provenzo explains. "Small, plain, wooden squares and triangles just can't compete visually with a G. I. Joe action adventure series or 'Star Wars' spaceships. But blocks have a timeless quality that children instinctively recognize, and the make-believe element is very strong. For example, G. I. Joe can only be G. I. Joe, and R2D2 can only be R2D2, but a block can be anything — and that, to children, is very exciting."

It was Frederick Froebel, the founder of the kindergarten movement in the 19th century, who initiated the use of blocks as a standard part of school curriculum. In the early 1920's Maria Montessori followed suit in her unique nursery and elementary schools. Today, a set of blocks — whether they are traditional alphabet type, bristle blocks, sophisticated Legos or giant Superblocks — can be found in almost every elementary and pre-school classroom.

"Playing with blocks can also teach children verbal interaction, sharing, organization — a lot more skills than even a video game," Provenzo said, "because they learn how to concentrate, create, and they receive recognition of an accomplishment."

Video-game enthusiasts maintain that these games develop similar skills in children. "But blocks are three-dimensional instead of two-dimensional," Provenzo points out, "and the range of activities possible with blocks is much more diverse and complex. We live in a three-dimensional world, and the opportunity to learn, manipulate and master that reality is critical."

The architect Frank Lloyd Wright, in his autobiography, says building blocks were so important in his childhood that most of his designs, including the Imperial Palace Hotel in Tokyo and Chicago's Midway Gardens, can be reconstructed in detail with children's building blocks.

Plato regarded play as "the means to test the limits of the universe," and an essential part of the entire human experience, not only childhood.

Recently, however, blocks have either been ignored or demoted to a minor role in early childhood education, according to Brett. "Lately . . . teachers are concerned with improving students' mathematic and science skills at an early age," she says. "Play has been de-emphasized, but it is an important factor in children's development, and blocks have a lot of potential in this area."

Provenzo says, "The almost total exclusion of block-building activities from the world of adolescents, young adults and adults mean that we are ignoring a very important area of development."

A set of blocks on an executive's desk could be "therapeutic, even soothing as a sort of 'fidget bead,' and architects and designers could use blocks to lay out their designs in three dimensions."

Almost everyone has experienced building with blocks, but strangely, almost no one admits it after age seven. "Aw, it's baby stuff," said one block-jaded eight-year-old, although he shyly admitted to still owning a well-used set of Legos "in a secret place" in his closet at home.

But ask young children what their favorite toy is, and the answer — sometimes shouted for sheer joy — is unanimous: Blocks.

Eager to start all over again, the children gather into a circle and rush headlong into their creations, yelling and laughing and kicking the pieces to the four corners of the room.

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