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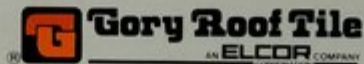
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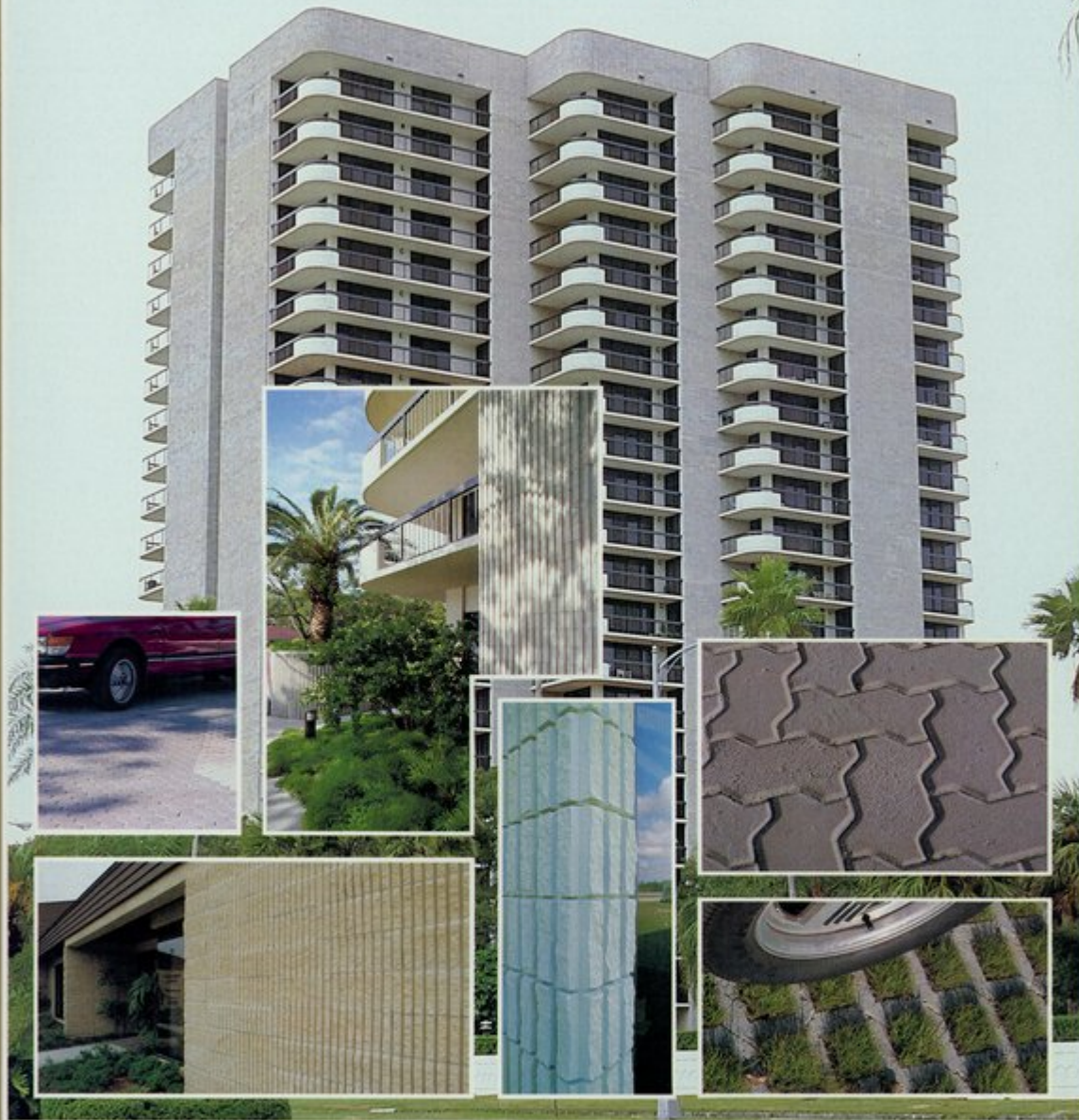
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Cover photo of Zellwood Elementary School by peter foe/
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Happy New Year. I hope that the coming year is a good and profitable one for each of you and that it will be a year marked by architectural excellence. For the magazine, 1985 promises to be exciting and I hope that you share our enthusiasm for our new format. The new design criteria will help to guide us toward a visually exciting publication. My goal is to ensure that the articles and text are just as exciting during the coming year.

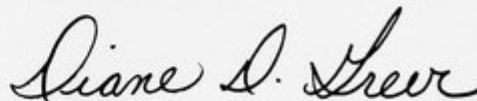
For the past four years, FA has focused its attention on a number of individual architects and architectural firms in Florida as well as countless numbers of projects. Since I became Editor, I've striven to bring recognition to as many of Florida's architects and firms as possible and to spotlight what our members are doing in both new design and restoration. The general guidelines I use in selecting firms and individuals relate to a self-imposed criteria of trying to represent a good cross-section of architects — geographically, by firm size and type, by the kinds of buildings produced, etc. However, it occurs to me as I look over the growing list of members whose work we've spotlighted through the years — Jaime Schapiro, William Graves, Charlan Brock Young, KBJ, Ralph Choeff, Architects Design Group, Herschel Shepard, Carl Abbott to name a few — that our readers might wonder why or how these people ended up as the subject of feature articles.

Most of the time the final decision to publish the work of a particular firm or individual begins with a press release (oftimes from an agency) or a letter of inquiry asking if I'd be interested in seeing pictures of a particular project. My answer is always, "Yes." What follows is a set of photographs and/or a manuscript upon which I can make a decision as to whether or not to publish the project.

The criteria I use are probably fairly obvious — have I published other work by this firm, what is the quality of the photography and will it print well, what is the quality of the writing and is the article informative, do I have too many features already slated from the same geographic area, has the material already been published in some other magazine or is it truly newsworthy?

I never publish a building based on whether I like it or not or whether I think it is good or bad architecture. Surely, we strive for excellence in the magazine, but being the ultimate authority on what is published does not make me the ultimate critic.

With this in mind I hope that many of you will submit your work for consideration by our staff. "Buildings are the books that everybody unconsciously reads" was written a long time ago. It's truer than ever today, so let the people read us well.



NEWS/LETTERS

Howey Awarded for Historic Preservation

In the 1984 Florida Trust for Historic Preservation convention in Sarasota, John Howey, AIA, received the outstanding preservation award for adaptive use of his 101 S. Franklin Street building in Tampa. Jury members were Marlene Lancaster of Sarasota, James Studiale of Lakeland, Joan Jennewein of Tampa, Mark Garrett of Sarasota and Carl Abbott, AIA, of Sarasota.

The Howey restoration included stripping the stucco from a 1930's commercial building in downtown Tampa. Windows were removed and replaced with recessed glass and interiors were gutted so that original brick walls were exposed. The main

entry space was enlarged and a new glass-enclosed elevator now connects with a second floor gallery. The building's 12,000 square feet is used as office and retail space.

According to architect Howey, particular attention was given to tying this building with existing brick neighbors. Lighting, finishes, textures and colors were coordinated and sidewalks were extended and landscaping matched to treat the existing area as a whole.



Architects and Gerontologist Design for the Elderly

As Florida's population becomes older, special needs will be placed on housing requirements for the aging. Recently a group of fifty people including members of the Board of Directors of Christian Manor of West Palm Beach, attended a workshop conducted by Christian Manor's administrator Joan Gross, John Anderson, AIA, Director of Environments for the Aging Division at Helman Hurley Charvat Peacock/Architects and Lorraine G. Hiatt, M.A. The purpose of the event was to assist the group in identifying and understanding the issues related to developing a multiple level of care facility for the aging population of Palm Beach County.

Ms. Hiatt, who provided primary leadership for the confer-

ence, is a nationally recognized Gerontologist/Environmental Psychologist. John Anderson has been a registered architect since 1967. The HHCP/Hiatt team will provide planning and design assistance throughout the project.

Guild Announces 1985 Designers of the Year Plan

South Florida interior designers are again invited to participate in the Designers of the Year Competition. Winners of the 1985's Seventh Annual Program, will be honored at a gala reception fete at Viscaya Museum and Gardens on April 13, 1985.

Entries in the several categories may be submitted by professional members of the American Institute of Architects (AIA), the American Society of Interior Designers (ASID), Institute of Business Designers (IBD), and the National Home Furnishings League (NHFL).

Entry kits may be obtained through Biscayne Fabrics, 4000 North Miami Avenue, Miami Design Plaza, effective November 12, 1984. March 15, 1985 is the deadline for their completion and submission. For further information, contact William R. Whaley at 305/573-1224.

Mid-Florida Chapter Honors Its Members for Design Excellence

The winners of the 1984 Mid-Florida Design Awards program were announced in October, 1984 at a Gala affair. The winners included the Regional Headquarters of Post, Buckley, Schuh & Jernigan designed by Catalyst, Inc., the Apopka/Zellwood Elementary Classroom Facility by Catalyst, The Tavern by Catalyst, the Professional Offices of Herbert/Halback Landscape Architects by Tom Price and Divoll and Yeilding, Architects, Inc., The Tavern Interior by Raleigh and Associates, In-



The Florida Eye Clinic by HHCP.

terior Designers, the Central Energy Facility and Medium Security Housing Facility by Architects Design Group of Florida, Inc., the Professional Offices of Central Repro by Catalyst and the Florida Eye Clinic by Helman Hurley Charvat Peacock Architects.

Wood Awards Announced

The 1984 Florida Society of American Foresters Architect's Wood Award was recently presented to The Stewart Corporation-Architects for its design of the Sanibel City Hall and to George Reed, FAIA, for his design of a house on Jupiter Island.

The Sanibel Island City Hall is a U-shaped, one-story building sitting 17 feet above sea level. It contains 18,000 square feet of office space in a building which is environmentally sound. It received an Honor Award for Excellence in Design from the Florida Central Chapter of the AIA.

George Reed's Jupiter Island House is wood pole frame construction and uses a variety of woods including pressure treated Douglas fir beams and decking, Tidewater red cypress paneling, mahogany doors, trim and cabinets, redwood jalousies and red cedar shingles. The house has solar panel water heating, individual ground water heat pump and fans throughout. The house, which was completed in 1984, exceeds energy code requirements.



*The Jupiter Island House
by George Reed, FAIA*

Member News

Slatery and Root Architects, SPA, a Boca Raton firm, has been selected by developers of the St. Tropez du Golf community in Tampa to design the luxury townhomes and condominiums at the community. The rapidly growing architectural firm has recently expanded client services to include interior space planning for both existing buildings and new ones. **Michael Yaros, AIA**, of Richard Plumer Design, Miami, served as project architect for interior design of public spaces, ground floor lobby, elevator cabs and elevator lobby for II Financial Plaza in Ft. Lauderdale. The 22-story building is now under construction in the heart of downtown Ft. Lauderdale. Ground has been broken for construction of a four-story professional office building in Miami Lakes. The Sengra Corporation has retained the Coconut Grove architectural firm of **Baldwin Sackman + Associates** to design the master plan of the 25 acre office complex together with the majority of the buildings. **Architects Design Group of Florida, Inc.** has named **Bo Stefanescud** as design architect. Stefanescud is registered in France and is a member of the International Union of Architects.

Watson and Company has been selected by the Sarasota County Commissioners to design a six-story justice building adjacent to the existing downtown jail facility. The new complex will house the Sheriff's office with special facilities for the patrol division, records, investigations, training and communications. The firm also designed the new \$28 million Lee County Justice Center. The first phase of a Center for Continuing Education for the Episcopal Diocese of Southeast Florida by **Peacock & Lewis Architects and Planners** of West Palm Beach is under construction in Delray Beach. Included in the first phase are a multi-purpose building, dormitory,



II Financial Plaza, Ft. Lauderdale



Don Sackman's design for the Sengra Corporation.

dining hall and manager's building. Four architects at **Schwab & Twitty Architects, Inc.**, in Palm Beach have been promoted to Associate. Those promoted include project managers **Michael Corbett, AIA**, **Michael Gotwalt, AIA** and **Peter Paulson, AIA**. Also promoted was architectural and interior designer **Raimond Heger**. **Allison J. Smith** is the new Marketing Director at **Schwab & Twitty**.

Barton-Malow has been awarded the contract for the \$26 million criminal justice center complex in Bartow which was designed by **W. Wade Setliff, AIA Associates, PA, Architects** of Lakeland. The nine-story building has 21 courtrooms, chambers for 22 judges and other court-related facilities. **Russell, Martinez, Holt, Architects, Inc.** has moved into



Criminal Justice Center in Bartow by W. Wade Setliff, AIA.

its new headquarters building on S.W. 24th Street and Douglas Road in Coral Gables. The Townhome model at Spring Bay Villas, an Orlando lakefront project which was planned and designed by the **Evans Group** of Orlando has earned an Aurora Award for design excellence at the 1984 Southeast Builders Conference. Spring Bay Villas is a 30-unit development of attached townhomes on a secluded 13-acre site. **Larry D. Brown, AIA**, a principal and partner at **Studio One** of Winter Park has designed two Brock Residence Inns for the Coastal Hotel Group of Boca Raton. In keeping with the Brock concept, the hotels have been "planned for the long-stay business traveler." The \$5 million Melbourne hotel will have 80 units.

Helman Hurley Charvat Peacock/Architects will be local consultant for the \$400 million duPont Centre, a mixed-use development planned for downtown Orlando. HHCP was selected by Morris Aubry Architects of Houston, lead architect for the development. The first of four 104,000 square-foot distribution center compartments designed, engineered and constructed by **The Haskell Company** of Jacksonville for E. I. duPont de Nemours and Company has been occupied. The building, known as Rivergate II, will match an existing building constructed by the Haskell Company for duPont in 1975. The Monroe Coun-

ty School Board has selected **Watson and Company** of Tampa as architects and engineers for the design of additions and renovations to Sugarloaf Key Elementary School.

Guillermo Carrera, AIA, has joined the firm of **Spillis Candela and Partners** as an Associate Partner. Carrera is a graduate of the Cornell University School of Architecture and has been practicing in New York for many years. **Pierce Dorsey Rohrdanz Architects, Inc.** of Winter Park is the recipient of the Second Annual Housing Design Awards given by the Florida Association of Housing and Redevelopment Officials (FAHRO). The Award

of Highest Honor was awarded for the firm's design of Hawthorne Village, an Apopka housing project operated by the Orlando Housing Authority. In addition, the Flagler County School Board has selected **Pierce Dorsey Rohrdanz** to design a new elementary school.

Charlan Brock Young & Associates, were recently honored with two Grand Awards by the Southeastern Builders Conference for their designs for The Towns of Southgate and the clubhouse at Boca Chase in Boca Raton. The **University of Miami**

School of Architecture Alumni Association has announced its new officers. **Raul L. Rodriguez** of the Miami architecture firm of **Rodriguez-Khuly-Quiroga** has been elected president. Other officers are **David Case, AIA**, **Gail Baldwin, AIA**, and **Daniel Tinney, AIA**. The Florida Chapter of the American Society of Landscape Architects has selected Ft. Myers architect **Peter Burner** as the winner of the 1984 Community Planning Award. Cited for his work at Safety Harbor Club on North Captiva, Burner is one of the youngest



Brock Residence Inn by Larry D. Brown, AIA, of Studio One.



Spring Bay Villa by the Evans Group.

members ever to receive the award. **Pappas Associates, Architects, Inc.** was honored by the Tallahassee-based Florida Trust for Historic Preservation for its restoration of the Bedell Building at 101 East Adams Street in Jacksonville. The building now houses a law firm, but from 1904 until 1965, it was the Jacksonville Free Public Library. Tampa Architect **John Howey, AIA**, was honored for the best adaptive use of warehouse-turned-office building in Tampa and **Blair Reeves, FAIA**, Professor in the University of Florida School of Architecture, was cited for helping the preservation movement in the State of Florida.

McElvy Jennewein Stefany Howard, Inc. of Tampa have restructured the company's management group. **George McElvy, AIA**, is now Chairman of the company's Board of Directors. **John Stefany, AIA**, is president. Other changes include those of **Pete Tagliarini, AIA**, to executive vice-president, **Peter M. Gottschalk, AIA**, to senior vice president and **Maynard Lemke** to secretary/treasurer. CTD Corporation and its parent group Consolidated Tomoka Land Company, have initiated construction of a 16-building conference accommodations village at Indigo Lakes Resort and Country Club in Daytona Beach. Designers of the complex are **The Evans Group** who are currently involved in over 75 residential and non-residential projects throughout the country. **Edward M. Reeve, AIA**, has joined **The Stewart Corporation-Architects** as an Associate Vice President and Project Director.

Howard B. Bochiardy, FAIA, has been elected Executive Vice President of the Building Design Group for **Reynolds, Smith and Hills**. In his new position, Bochiardy has corporate responsibility for all of the company's architectural groups, including the building-related engineering groups consisting of electrical, mechanical and structural engineers. Southeast Financial

Center was formally dedicated in October. The 55-story office building is the tallest south of New York and east of the Mississippi. The building was developed by Gerald D. Hines, Corporate Property Investors and was designed by SOM in San Francisco with **Spillis Candela & Partners** as Associate Architects.

Studio One, Architecture, Planning and Landscape Architecture of Winter Park has designed a 7000 square foot addition to the main office of Chip Supply Co. in Orlando. **William T. Hegert, AIA**, was the designer of the facility which will be used for the production of components for the military, aerospace and medical electronics markets. **Friedman and McKenna AIA Architects, Inc.** are pleased to announce the formation of **Friedman McKenna Architecture**, a new corporation for Computer Aided Design and Drafting. The firm was founded by **Robert Friedman** in 1967 and developed into its present format when **John McKenna** joined the firm in 1970.

Stephen Abrams, architect and senior assistant of **Nichols and Associates, Architects/Planners, Inc.** of Coral Gables in joint venture with VOA, an Orlando architectural firm, have been retained by the developers of the Hotel Plaza International to design a hotel opposite the new Orlando Civic Center. **George F. White, AIA**, announces the formation of his new firm **George F. White, AIA & Associates, P.A.** The firm, located in Boca Raton, Florida, has the capabilities of developing projects from an initial architectural and engineering concept through interior design.

Southeast Financial Center by SOM with Spillis Candela and Partners.



Indigo Lakes by the Evans Group.



LEGAL NOTES

Liability to Lenders

by J. Michael Huey

How recently has your firm been asked by a project owner or lender to certify the percentage of construction completed on the project? Our office receives an increasing number of calls from architects and engineers as to whether to honor such requests. Our standard answer is if you have not contracted to provide this information, you assume additional liability by taking such action. In order to understand our advice, a brief recap of A/E professional liability is appropriate.

Prior to 1973, the limits of an architect's or engineer's professional liability were somewhat certain in Florida. A design professional had direct professional liability, contractually, to his owner. Beyond that, however, the architect did not have *direct* liability to other persons involved in the construction project, such as contractors and subcontractors, or to lenders providing construction monies. This doctrine of law was referred to as the doctrine of privity of contract. If you owed a professional duty to someone through contract, then that someone had a right to sue you while others did not. Third parties who may have been damaged by errors or omissions in your professional work could not bring a direct action against you but could only seek recourse against the owner. The owner could, however, bring you in the litigation through a contribution claim, claiming you were jointly liable, or a third party indemnity claim, claiming you were totally at fault and the owner was only vicariously liable.

In the case of *Moyer v. Graham*, (1973), the Florida Supreme Court loosened the privity of contract doctrine to allow a contractor to bring a direct action against an architect for damages resulting from the architect's errors and omissions, even though the architect and the contractor had no contractual relationship. The test pro-

nounced in the *Moyer* case has generally been referred to as a "foreseeability" test. The theory is that the architect should foresee that his errors or omissions in construction administration could cause economic injury to the contractor.

There are some who may argue that the Florida Supreme Court, by its findings in *Moyer*, has ruled that architects and engineers are liable to all parties connected with a construction project, i.e., contractors, subcontractors, materialmen, lenders, sureties, etc. That may be the case, however, we have taken a more conservative approach, limiting the court's holding to the facts in that case rather than assuming it to be a pronouncement of wholesale liability for architects and engineers.

In any event, the *Moyer* decision does have a significant impact on the potential liability of architects to parties other than those with whom they have contracted for professional services. Lenders, of course, are constantly looking for ways to assure themselves that the funds which they are advancing for a project are being properly used to build it and that the project can be completed with the dollars available in the loan. It is, therefore, not illogical that a lender would request the architect to provide information in this regard since, on most projects, the architect is more informed than many of the other parties.

Indeed, two recent appellate courts in Florida have held engineers liable to lenders for professional negligence even though the engineers were not providing services directly for the lenders. In the first case, the engineer was signing blank certificates of percentage work completed for his developer client. The client was then obtaining construction draws from the lender on the basis of the engineer's certifications. The court held that the engineer knew, or

should have known, that the certificates would be used by the developer as proof of the work completed upon which the lender would rely in making disbursements. Clearly, in this case, the court suspected a conspiracy between the engineer and the developer or determined that the engineer was so grossly negligent that he should be liable.

In the second case, the court held that an endorser/guarantor of a mortgage note could bring suit against an engineer for his negligent certification of work completed which caused the lender to make disbursements greater than called for by the schedule of disbursements. In this case, the engineer argued that even if it was foreseeable that the lender might rely on his certifications of work completed when disbursing loan proceeds, the endorser/guarantor was not a foreseeably injured party. The court rejected this argument and concluded it was not merely foreseeable, but probable, that the lender would seek to recover any deficiency in foreclosure from an endorser of the note and, therefore, the endorser had an equally valid cause of action against the engineer.

One may conclude from these two rulings that architects and engineers signing certificates of percentage completion of work for the owner in accordance with current procedure are automatically liable to the project lender for any errors or omissions in the information certified. Such a conclusion is, in our opinion, arguable. Although we have not reviewed the entire factual background in these two cases, we would like to believe that the circumstances in those two instances were distinguishable from the normal project.

If we assume that the Florida common law, to date, does not automatically hold architects and engineers liable to lenders, then there is good reason to avoid certifying information di-

rectly to lenders unless you are contractually bound to do so. In fact, we recommend that our clients amend the Owner-Architect or Owner-Engineer agreement to provide that the A/E will not furnish such information to the project lender. Taking note of the two recent court decisions discussed above, it may be appropriate to have the owner indemnify the A/E for any damages incurred by the A/E as a result of the owner providing the certificates of percentage completion of work to the lender.

Since Florida courts continue to be receptive to the idea that architects and engineers may be liable to any party connected with a project, keep the following do's and don'ts in mind.

Do use the latest AIA documents.

Do employ counsel to prepare your documents for each project and when amending them to assure compliance with Florida common law and statutory law.

Don't issue certifications, guarantees or warranties to anyone other than called for in the contract documents.

Do review your insurance policy and familiarize yourself with the policy exclusions.

Do consult your professional liability insurance carrier before providing any information or services beyond the scope of your contract.

Don't let the project owner "push" you to provide services or information beyond that called for in your contract.

J. Michael Huey is General Counsel to the FA/AIA. He is a partner in the firm of Akerman Senterfitt & Eidson.

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Light As Air Roofing Blocks An Unrelenting Sun

by Diane D. Greer

Ed. Note. I was impressed with the Haj Terminal in Jeddah, Saudi Arabia when I visited it last summer. Its acres of fabric-covered roof is an ingenious solution to the problem of covering a large area in a hot climate where many people are expected to congregate. My fascination with the Haj Terminal led to an investigation into the use of fabric roof coverings in Florida. Much of the following information was provided by Owens/Corning Fiberglas who produced the Structo-Fab 450 fabric used on the Sun Dome in Tampa, The Florida Festival at Sea World, the Stephen O'Connell Center in Gainesville and the Mall at 163rd Street in North Miami.

The University of South Florida was in need of a large, multipurpose facility to accommodate academic programs, physical education activities and intramural sports programs as well as a basketball arena with a larger seating capacity.

The University had traditionally conducted its physical education and intramural activities in either the school's gymnasium or outdoors. Commencement exercises were held off-campus and intercollegiate basketball games were played at the municipal arena in Tampa. However, the city-owned arena had a seating capacity of only 5,000 which was inadequate for a University with a student enrollment of over 23,000 and an urban population of one million people. In short, the University had no mass seating facility and school officials determined that a multipurpose mass seating facility would solve most of its problems.

Because the University of Florida at Gainesville was in need of a similar facility, the State of Florida commissioned the architects and design engineers with creating a pair of contemporary multipurpose buildings which would serve the current and long-range needs of the two schools. By building nearly identical facilities, design fees were reduced and there were significant savings in component prices.

In order to comply with the state's building standards for energy efficiency, both structures had to undergo an extensive computer analysis program called the Florida Life-cycle Energy Evaluation Test.

The interior of the Sun Dome at the University of South Florida. Photos courtesy of Owens-Corning.



Named the Sun Dome, the University of South Florida's facility was designed by Gainesville architects Moore, May and Harrington, Inc. with CRS in Houston. At the Sun Dome, the architects covered the building with a 120,000-square-foot roof of a Fiberglas-coated fabric produced by Owens/Corning. The computer simulation of annual operations proved the fabric roof design to be more energy efficient than a conventional roof structure.

The dome over the facility is an air-supported roof. The 21 tons of fabric are reinforced and shaped by a network of eight steel restraining cables. The dome has a 22-foot rise and stands 87 feet above the playing floor at its apex. For fast on-site erection, the fabric was prefabricated into 25 precisely sized panels and four 100-horsepower fans were used to inflate the membrane. Since inflation on March 1, 1981, only one fan has been needed to generate the 4-pounds-per-square-foot air pressure necessary to hold up the roof. Because maintenance of air pressure is critical, a so-

phisticated instrumentation system is on-line to detect even the slightest signs of deflation.

In North Miami, the Mall at 163rd Street was, before its renovation, an open-air, strip shopping center typical of those built during the 1950's. In 1981, the center's new developer, Equity Properties and Development, decided to expand and modernize the shopping center in a way that would be more exciting to shoppers. Design architects Gale, Kober Associates in Los Angeles, working with Miami architects/engineers Wolfberg, Alvarez, Taracido and Associates, decided to enclose the mall and create a new environment with a fabric roof. The Structo-Fab fabric, which covers 56,400 square feet was produced by Owens/Corning. It is supported and shaped by 27 pairs of intersecting steel arches attached to steel rails along the roofs of the two rows of stores. The roof varies in height from 38 feet above street level to 52 feet at the major courts located in the center and at both ends of the mall.

Since the early 1970's, archi-

tecs have been extremely conscientious of reducing energy costs and making buildings as energy efficient as possible. Energy efficiency is still a prime concern of the design team and translucent fabric transmits enough daylight into the building to reduce the need for artificial lighting, lowering both electrical costs and cooling demands. As a result, both air-supported and tensioned fabric structures can be very energy efficient. Energy efficient design calls for analysis of all factors affecting energy use. The entire building's thermal performance is particularly important. ASHRAE Standard 90, on which most state building codes are based, would disqualify fabric structure if roof thermal transmission, or U-Value, was the sole consideration. However, when overall energy performance is evaluated by trade-off analysis, fabric roofs meet code requirements in many areas of the country, including Florida. Thus, decisions on design must be based on material characteristics of fabric roofs and their performance as part of

the total building system.

The designer can control the level of daylight within a structure by specifying the desired fabric transmittances. Generally, a higher transmittance results in increased peak cooling loads. Consequently, highly translucent fabric roofs provide optimum energy performance in northern climates. In southern regions, less translucent fabric roofs will minimize air cooling costs.

Stephen O'Connell Center at the University of Florida, Gainesville.
Photo courtesy of Owens-Corning.



Robert McDonald: Designing Maintenance-free Materials for Oceanfront Living

by Connie Knight

Project: Oceanfront Home on Hillsboro Beach, Broward County

Architect: Robert McDonald & Associates, AIA

Consulting Engineers: Arthur Strock & Associates (Structural), Norman Bray & Associates (Mechanical)

Contractors: Jens Rask Construction Company

Landscape Architects: Stresau, Smith & Stresau

When Robert McDonald & Associates, Fort Lauderdale architects, planners and interior designers, designed an oceanfront home on Hillsboro Beach, they not only captured an AIA Broward County Chapter Award and enabled five craftsmen to literally run away from the competition in the 1984 Craftsmanship Awards Program, but they solved the owner's prerequisite that the home be as maintenance-free as possible.

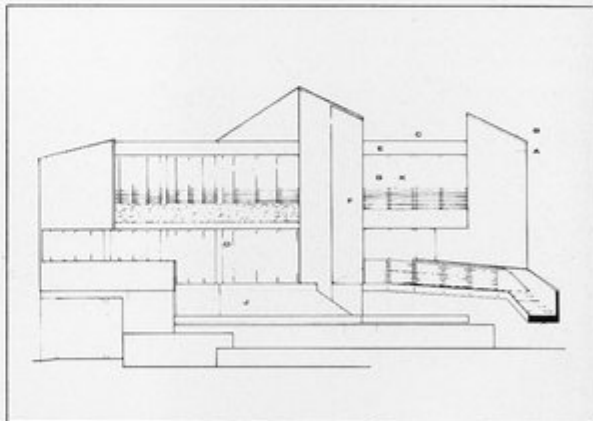
The challenge of designing an oceanfront home with low maintenance was solved by McDonald with the creation of specially designed custom baked white aluminum mullions, which are highly resistant to salt corrosion. Further securing a minimum-maintenance home, yet one that would capture both ocean and Intracoastal Waterway views, McDonald steered clear of sliding glass doors with troublesome tracks that pit and corrode. Instead, he again utilized the custom baked white aluminum in a series of French doors, designed with a pivot system, thus assuring that each door stays open to capture ocean breezes.

Under construction for over two years, the 6,800 square foot residence is a towering three-story, cedar-frame and concrete structure. It is anchored to its site with terraced elevations of lush landscaping and ramped cedar walkways that rise 30 feet from the white Belgian cobblestone driveway to the entrance. Double front doors, which are made of copper and overlaid silver, depict a Florida Everglades scene.

Cantilevered light oak stairs wind inside a V-shaped smoked gray glass column. Glass walls spanning the living and dining rooms soar 26 feet to reveal unobstructed views of the ocean beyond and a 40-foot open truss that supports the roof above. Individual privacy is assured for the den and each of the three bedrooms through the creation



Only a ramped cedar footbridge arches above the sand dune's natural vegetation. The house was built up above the dune for best visibility and water protection and was designed for hurricane conditions.

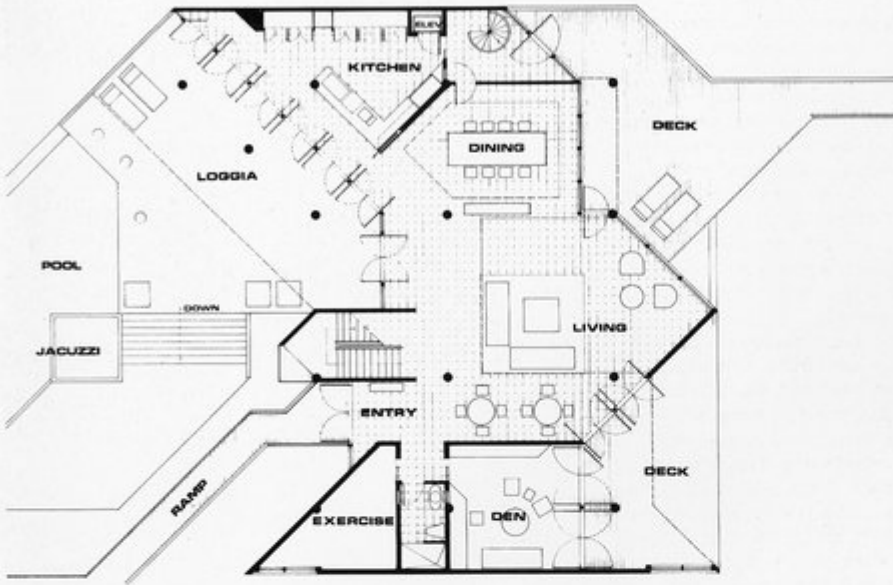


of balconies, alcoves and splayed walls. High efficiency water heaters and air conditioning compressors utilize the sun's rays through a solar system on the roof.

McDonald, who is ecology-minded and has been active in the beachfront preservation program in Fort Lauderdale, retained the natural sand dune vegetation by arching a cedar

footbridge above it. Most of the original shrubbery and trees were saved by moving them to the perimeter of the property lines prior to construction.

The end result is a home that is anchored solidly in permanence and one that fully meets the owners' aim of casual, worry-free living in something far more than a rustic beach house.



Above, view of landing showing glass walls that soar 26 feet to reveal an unobstructed ocean view. Below, the house flows around the swimming pool. The extensive use of glass and French doors provides views of both pool and ocean.



All photos courtesy of the McDonald office.

Additions to the Orange County 33rd Street Correctional Center

by Diane D. Greer

Architect: Architects Design Group of Florida, Inc.
Project Designer: J. Pat Strollo, Architect
Mechanical Engineer: R. Douglas Stone & Associates, Orlando
Electrical Engineer: GRD Engineering, Orlando
Structural Engineer: Don Moe Engineering, Orlando
Interior Designer: Lauren Shapiro, Architectural Interiors Group, Inc.
Client: Board of County Commissioners, Orange County, Florida
General Contractor: Southland Construction Co., Orlando

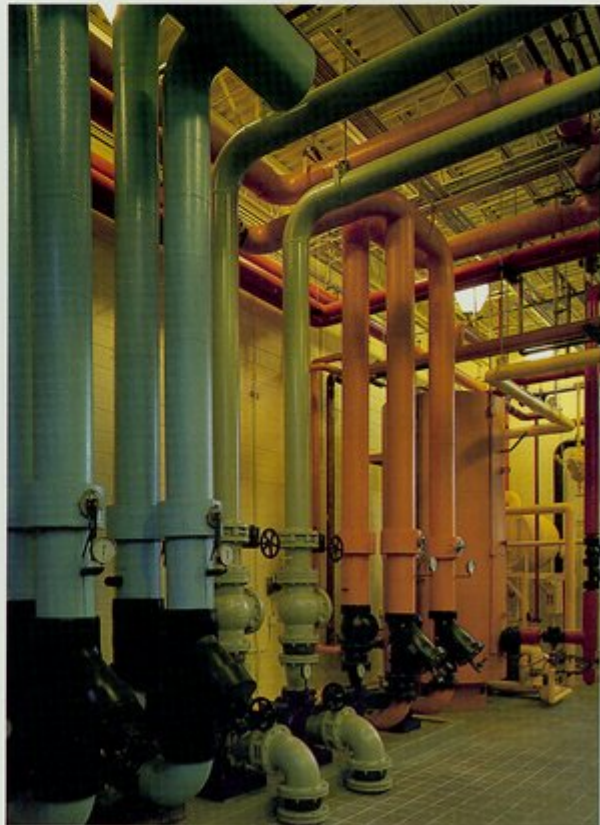


The American Institute of Architects has, on several occasions, recognized the Orange County 33rd Street Correctional Center for its design innovation and uniqueness. The Architecture for Justice Committee of the A. I. A. selected and published elements of Phase I in 1979, Phase II in 1982 and Phase III in 1984. The Mid-Florida Chapter of the A. I. A. granted an award in 1980 for the research and utilization of color at the facility. Again, in 1984, the Mid-Florida Chapter granted an Honor Award for two elements; an Inmate Housing Tower and the Central Energy Facility, seen here.

Previous publications, such as *Progressive Architecture* (March 1984), *Florida Architect* (Summer 1981), *The National Sheriff* (April-May 1984) and *The Sheriff's Star* (Sept. 1984) have also published elements of this innovative correctional center.

Why such extensive recognition for a jail?

The answer may lie with a unique team of individuals that has worked on the project since



it began in 1979. The team, meeting on a weekly basis, consists of representatives from the Orange County Administrator's office, the Sheriff's Department, County Staff related to construction administration and the designers of the facility, Architects Design Group of Florida, Inc.

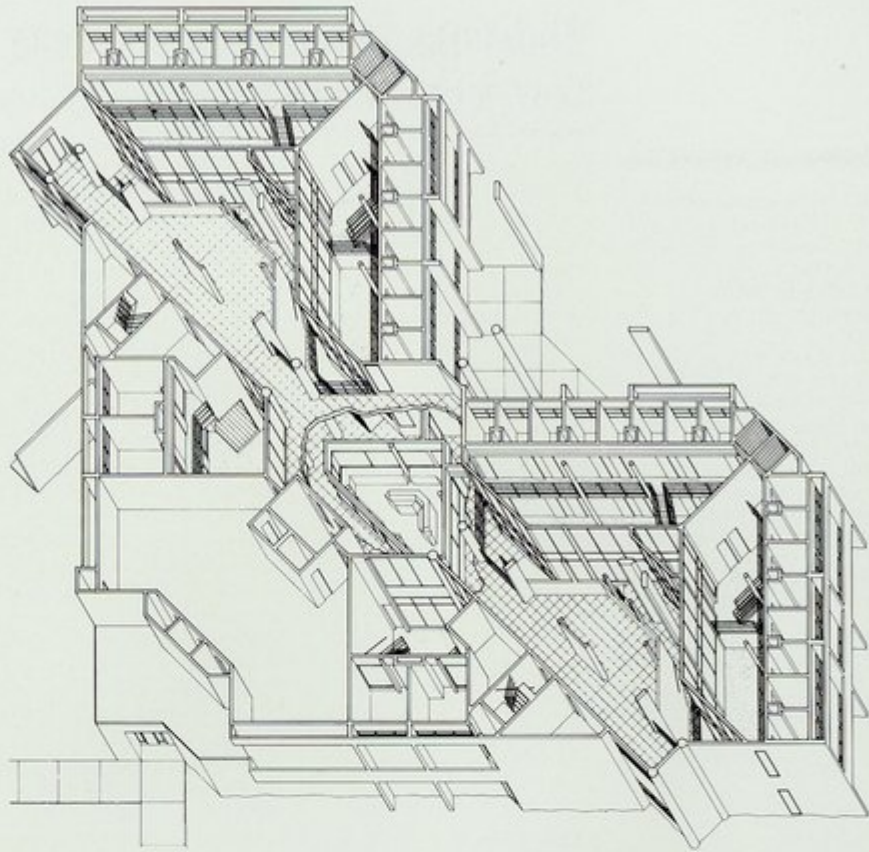
These meetings have been advantageous to Master Planning and element design. Communication has led to ongoing refinements and continuing evaluation, consideration of new concepts and a spirit of significant cooperation. The occasional "heated" discussion has led to successful solution, rather than compromise.

The utilization of color, an identifying style of Architects Design Group, is of great importance in the facilities, in particular the color coding (using OSHRA standards) of the various utility lines in the Central Energy Building.

The extensive use of glass, as opposed to steel bars, is another innovative element incorporated into the basic design concept of the housing elements. Increased observation of inmate activity, the psychological increase of space and the suppression of noise were key factors in the architect's decision to seek this type of non-traditional solution.

Operating under a court mandated population cap, the Orange County system has had to adjust its Master Planning from an original population of 300 inmates to one now projected to house in excess of 1,500, and with other elements, such as a Central Booking Facility, increasing actual inmate population at the site to 1,800.

Architects Design Group, in addition to the facility in Orange County, is currently designing facilities for Polk, Pasco and Volusia Counties and has become recognized, on a national basis, as an architectural firm with extensive experience in the planning of Criminal Justice Facilities.



Opposite page, top, exterior of the Inmate Housing Tower showing use of vibrant colors on the building exterior. Opposite page, bottom, interior of the Central Energy Facility showing use of color to designate different utility lines. This page, above, axonometric of the Inmate Housing Tower. Below, interior of a typical dayroom in the Inmate Housing Tower. All photos by J. Kevin Haas.



Miami-Dade Community College: New World Center Campus Phase II

by Jesus Cruz, AIA

Architects/Engineers: Spillis Candela and Partners, Coral Gables, Florida
Principal In Charge: Hilario Candela, AIA
Project Architect: Jesus Cruz, AIA
Interior Design: Design Matrix (A Division of Spillis Candela and Partners)
Construction Manager: Harrison/CM
Owner: Miami-Dade Community College District Board of Trustees

The 1984 academic year marks the twenty-fifth anniversary of Miami Dade Community College. In the years since its inception, Miami-Dade Community College has grown to become the largest community college in the United States.

The architectural firm of Spillis Candela and Partners has served as architects for Miami-Dade Community College during its growth, developing master plans for the college's four campuses and designing all of their academic buildings and support facilities. After design of the north and south campuses of the college, the administration finalized its plans to implement a third campus in downtown Miami. Working in conjunction with Spillis Candela and Partners, a city block (3.3 acres) in the heart of downtown was selected as the site for the new campus.

Seeking to address the programmatic goals which stated that the downtown campus "become a center of community life, promoting the cultural, intellectual and social life of the community," Miami-Dade Community College completed the Phase I facility in 1972 and the Phase II facility in 1982, resulting in the creation of the New World Center Campus. The completion of the building represents the second phase of an urban campus master plan designed by Spillis Candela.

Structuring its elements to interact with the metropolitan setting, the design of the second phase of the New World Center Campus integrates the educational functions of the building with the urban campus setting. In order to reinforce the original concept, which defined the college campus as the entire downtown area, incorporating existing social, cultural, and commercial surroundings, open ground floor space represents a major design consideration. College programs subject to community participation are lo-

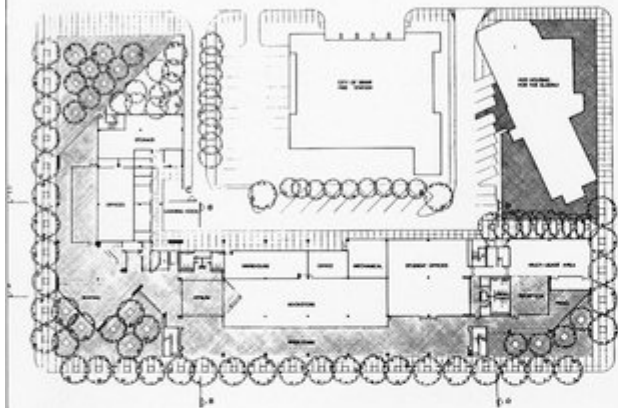
cated at the ground level. Since it is desirable to reinforce retail activity at this level, the campus bookstore has also been located on the ground floor. The bulk of the academic and administrative functions have been assigned to the upper levels in order to open the ground level and allow pedestrian movement to continue through the complex, retaining the urban character of the site. Building volumes are used to define entrance, reception and pedestrian circulation spaces, while covered circulation "breezeways" offer weather protection to the pedestrian and expose various college activities to the community.

Designed to respond to its tropical environment, the building allows natural light to permeate it and provides for natural cross-ventilation. While maintaining a visual feeling of openness, the building massing minimizes openings in the south and west exposures, while taking advantage of the prevailing breezes. The structure allows natural light to come in, while deflecting direct sunlight away from window areas. This is accomplished through the recessing of glass lines to allow for a protective overhang, a passive measure which has reduced energy consumption. Covered but not enclosed spaces offer weather protection to the pedestrian, allow air movement throughout the building and acts as a transition from the hot exterior temperatures to the interior air-conditioned areas. These spaces are in constant use and have proved to be comfortable, programmable and energy efficient.

Jesus Cruz, AIA, is a Senior Vice President of Spillis Candela and Partners, in Coral Gables, and was the Project Architect for the New World Center Campus Phase II facility.



Opposite page, the second phase building is a 124,000 SF facility organized along three adjoining wings articulated by a central three-story open atrium protected by a skylight. The east wing houses a multi-purpose lounge on the ground floor and occupational laboratories such as graphic, drafting and dietetics on the second and third floors. Right, aerial view of campus addition. Left, site plan and bottom, interior of Chemistry Lab. Notice the portable fume hoods. Photos by Steven Brooke.



Turn-of-the-Century Tallahassee Basks in the Shadow of the Capitol

by Ray Reynolds

This page, *Gallie's Hall and the FA/AIA Headquarters Building just beyond as viewed from City Hall.* Photo by Ray Stanyard.

Opposite page, top, *architects rendering for the restoration of Lively Corner.* Drawing courtesy Rowe Holmes Barnett Architects. Left, *drafting room in the office of Rowe Holmes Barnett Architects in Gallie's Hall on the Adams Street Commons.* This photo was taken from the courtyard which is common to Gallie's Hall and the FA/AIA Headquarters Building. Photo by Mike White. Top right, *main facade of the new City Hall.* Photo courtesy of the architect. Bottom right, *foyer and grand staircase of the Governor's Club on the Adams Street Commons.* Photo by Ray Stanyard.

Rick Barnett and Dave Fronczak had no office and no business when they came to Tallahassee in 1979 to open a branch of Tampa's Rowe Holmes Barnett Architects.

Two years later they had rehabilitated plenty of architecturally inspiring office space in Gallie's Hall, an 1873 structure across the street from the state capitol. And they had generated plenty of business from people who wanted to transform other deteriorating downtown buildings into contemporary space that retained the distinctive character of Florida's early days of statehood.

Gallie's Hall demonstrated the potential of the neglected storefronts downtown. It stimulated a movement to breathe new life into the old buildings languishing in the shadow of Edward Durell Stone's modern capitol complex.

Barnett and Fronczak, both AIA, happened along at the right time. State officials had just decided to restore the old capitol to its 1902 candy-striped glory. The city had lined the block next to the capitol with fountains and greenery and crowned it the Adams Street Commons. A few small buildings on the block already had been rehabbed into offices for lawyers and lobbyists.

But it was Gallie's Hall that set the historical fires ablazing downtown and began to shape Tallahassee's future by embracing its past.

A group of investors had been trying for several years to wedge in a new building near the capitol to house a private club that would cater to politicians and the local upper crust. After the rebirth of Gallie's Hall, Barnett and Fronczak were asked to design the club on the upper two floors of an old building fronting on the Adams Street Commons.

They left the brick exterior much as it was, adding only blue canopies above several street-level retail shops. A set of aris-

tocratic wooden doors opened onto a foyer with a winding staircase leading upstairs to the richly appointed lounge and dining rooms of the Governor's Club.

The success of the Governor's Club prompted another major project across the commons, this one called the Governors Inn. The Governors Inn entwined a modern design with historical references to accommodate 32 exclusive rooms, each furnished with antiques and named for a former Florida governor.

Tichnor & Lindner, Architects, Inc. of Sarasota designed the Governor's Inn. Its success in the few months it has been open already has led to an expansion that will add more rooms, a conference area and a restaurant.

Barnett and Fronczak began several smaller projects along Tallahassee's main street that freely interpreted brickwork and other historical elements of

the downtown core.

They also were invited to duplicate the success of Gallie's Hall on another key corner of the main street. The Florida Association of Realtors, always on top of a building trend, embarked on its own rehabilitation project.

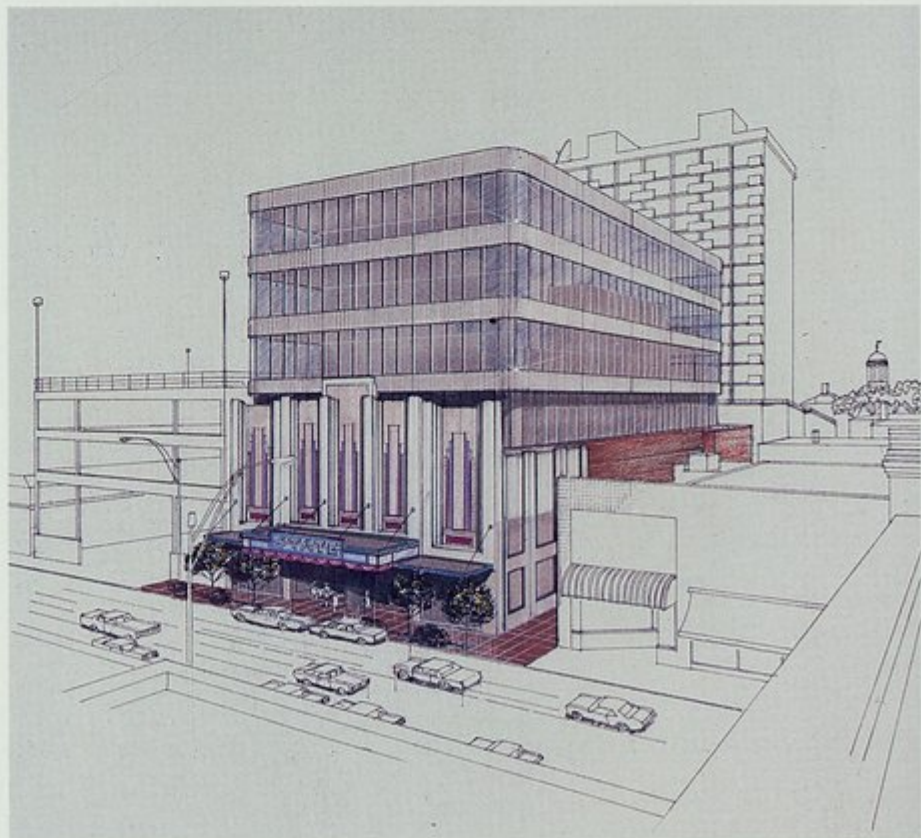
The realtors reclaimed Lively's Corner, an 1875 structure with a storied past. It had housed all manner of stores and at one point was the home of a rowdy downtown watering hole called the Leon Bar. To make the building work financially a hundred years after it was built, the realtors incorporated two adjacent buildings into the project and had the entire corner transformed into their legislative office, with some space left for rental offices. They surrounded the project with a covered walkway much like the one around Gallie's Hall.







The original concept of the master-plan for the Adams Street Commons was done by the Tallahassee firm of Graf Nichols Elliott Marshall, P.A., Architects/Engineers. The firm developed seven conceptual plans for the community's consideration to accommodate parking and pedestrians. The final plan was the product of citizen input during several open meetings at City Hall. Photo by Ray Stanyard. Architect's drawing for the proposed restoration of the State Theatre just off the Adams Street Commons. Drawing by Rowe Holmes Barnett Architects. Photo by Dave Parrish



One of the newest downtown buildings is a new city hall.

Heery & Heery Architects and Engineers of Atlanta designed the building on the site of an old undistinguished state building that previously served as city hall. The project was highly controversial and has drawn much criticism, although not so much for its design as for the fact it was built at all.

Facing city hall will be a new county courthouse, now on the drawing boards, that will be built where the present courthouse stands on another key site between the capitol complex and the commercial district. The design of the courthouse will be important to the harmony of the two areas and to the development of new buildings that continue the character of the old buildings.

Downtown Tallahassee never had a chance of dying, not as long as it is the capital. But it could have become a bleak nine-to-five office center devoid of character and irrelevant to its past.

Instead, Tallahassee's downtown is becoming more vibrant. Its distinctive architectural flavor is being enhanced. And the reemergence is happening in such a successful, pleasing way that it seems certain to continue — and for many of the same reasons Tallahassee developed as it did in the first place.

Brick was used because it could be manufactured locally and was less endangered by fire. Canopies and walkways covered downtown sidewalks because of the searing heat and frequent rains. Trees and bushes grew naturally and lushly and provided a buffer from the elements.

Design and construction techniques have changed in ways nobody could have imagined when Tallahassee was growing up. But the forces of nature have not changed, despite the invention of air conditioning and the automobile, and they will not change.

Their sensitivity to the characteristics that make Tallahassee unique has been a primary reason for Barnett and Fronczak's success. They continue to have an overwhelming monopoly on downtown design.

One of their latest projects is a system of alleyways paved with brick and lined with trees that will invite pedestrians through the center of the two blocks adjacent to the capitol.

Owners of the buildings backing onto the alleyways have agreed to improve and unify their back entries to make the area attractive. Construction will begin in the spring.

Two more blocks adjacent to the capitol have been landscaped and serpented. Eventually all of the street leading to the capitol from the north will be incorporated into the Adams Street Commons.

Plans are drawn, again by Barnett and Fronczak, to restore the art deco detailing of the old State Theater downtown and turn it into a community performing arts center topped by several floors of office space.

They have also designed two arcades of retail shops planned to serve the increasing numbers of lawyers and lobbyists and lawmakers — and the occasional real people — who populate the downtown.

Retail is a key missing element in the resurgence of Tallahassee's downtown. Residential space is another. Much empty space exists that could be offered as relatively inexpensive but highly desirable housing, but it has not happened. None of the plans for downtown include housing, and until that happens the area will not be fully successful.

Another major question mark surrounds the old Floridan Hotel, which played a central role in Tallahassee's social life for many years. The hotel and its graceful brick arches are crumbling, along with the rest of the block it sits on at the main downtown intersection. Despite prodding by the city, the owner has not yet produced a plan to rehabilitate the hotel or to tear it down.

Many challenges remain in downtown Tallahassee, but much has happened, both sociologically and architecturally, in the five years since Rick Barnett and Dave Fronczak came to town looking for a place to park their drafting tables.

Herschel Shepard, the Master of Purist Restoration

He has restored everything from cannons and a steam-powered cane crusher to buildings of many styles. But it is primarily for his work on Florida's old capitol that Herschel Shepard is known as the granddaddy of the state's preservation architects.

"That was a once in a lifetime project," Shepard says now of the old capitol, "an extraordinary privilege."

And it came about, as these things often do, because he was in the right place at the right time.

Shepard, FAIA, started his practice in Jacksonville in 1962, long before historic preservation was the movement it is today. He was interested in archaeology and the history of technology, and he pursued his interest by grabbing at the occasional restoration and rehabilitation projects that came his way.

His interest and knowledge grew as the preservation move-

ment grew.

"By the time the old capitol came along, my little firm was the only one in Florida that had a track record in historic preservation," Shepard says.

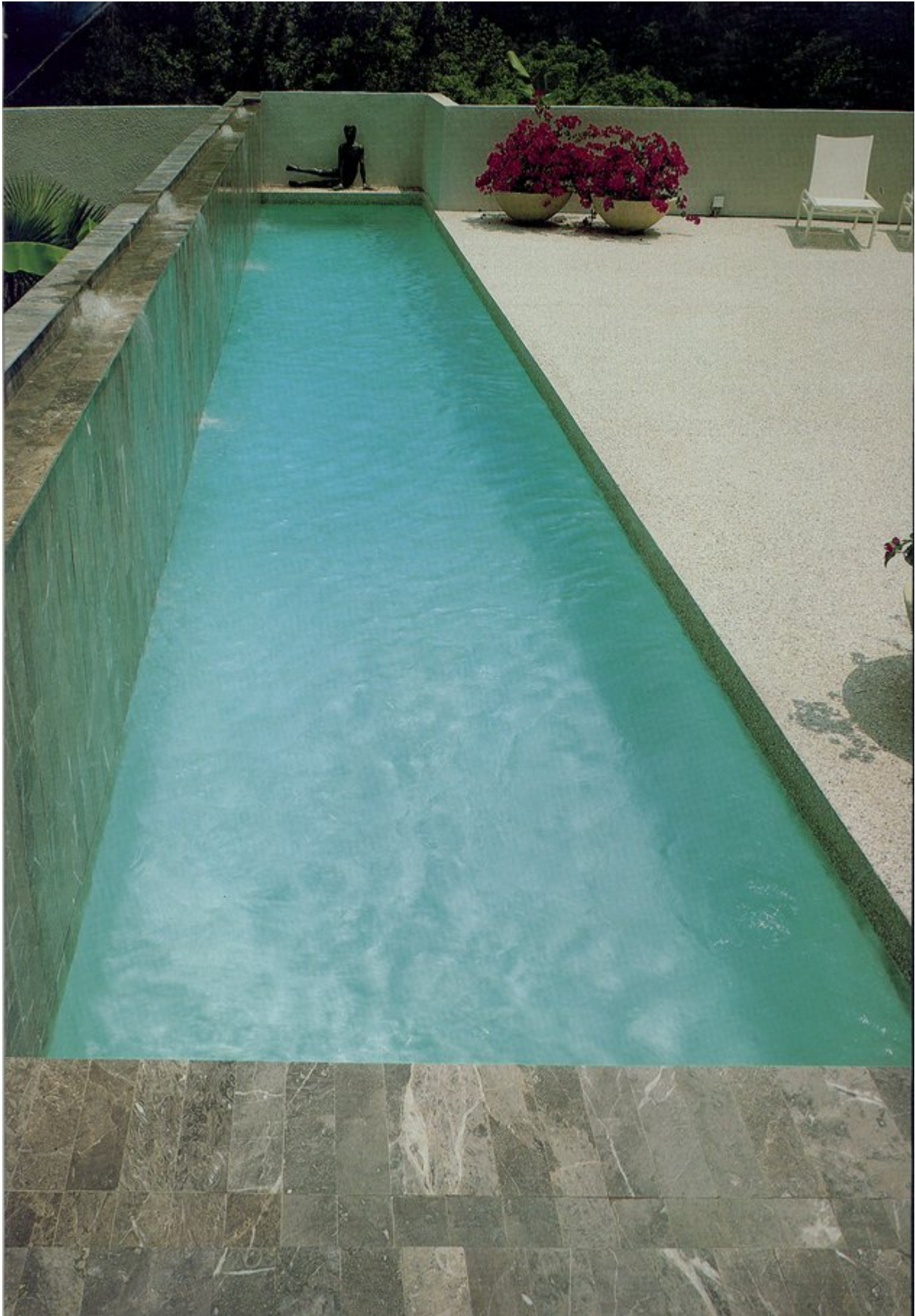
So after consulting with the state about what should — or even could — be done with the old capitol, he was a natural choice to direct the project when a decision was finally made to restore the old capitol to its 1924 status.

The almost unanimous praise that followed his restoration of the old capitol prompted new assignments for Shepard to restore two other public buildings in Tallahassee: the Union Bank and the Claude Pepper Library.

Continued on page 42

Congressman Claude Pepper in the newly restored Claude Pepper Library at Florida State University. The restoration is the work of Herschel Shepard, FAIA. Photo courtesy of Florida State University Media Relations Office.





Carl Abbott Architect: From Fractured Geometric Forms, Buildings That Float

by Diane Greer

Carl Abbott is an architect who wins awards. He has been recognized repeatedly by his own AIA chapter, the state organization and AIA national for designs that are sensitive to form, material and site. Abbott attributes some of that sensitivity to clients. "Without sensitive, aware clients," he says, "I couldn't be doing what I do."

Carl Abbott has studied and worked with many of the giants in architecture. He came to Florida after having worked in New York, London and Honolulu and it was in Sarasota that his present style developed — a style that he describes as "classic modernism, with a strong emphasis on romantic and humanistic qualities." Abbott refers to his designs as "fractured geometric forms," but recent jury comments have described his projects as "beautifully executed buildings" resulting from "total involvement in the project."

Last year, Abbott was appointed to the national Design Committee of the American Institute of Architects, for which he now heads the Committee on Art in Architecture. He received his Bachelor's degree cum laude from the University of Florida and his Master's degree in Architectural Design from Yale. It was there that he studied under architect Paul Rudolph and ar-

chitectural historian Vincent Scully. His studies were later extended to include work with Louie Kahn at the University of Pennsylvania. Later on, jobs took him around the world to the offices of Norman Foster, Richard Rogers and I.M. Pei.

Abbott's buildings have both a sense of place and a spirit to them. His buildings may look free, but there is always a structural, functional order at work.

The site is the major factor in all of Abbott's work. His buildings are clearly designed for the site they occupy and everything that is happening around the site, whether it is flowing water or traffic. All of his buildings work with the environment as well, the sun, the breezes, surrounding buildings. To soften the strong sharp edges of some of his houses, he brings in plants and trees. It's interesting that Abbott started out studying landscape architecture and this interest is evident in his work. He likes to put full grown trees onto sites, as well as flowering trees and enclosed gardens.

Many of Abbott's buildings seem to have neither a front nor a back. This is not especially important to the architect, but space is. He is concerned about the way people relate to space and about the way internal spaces relate to the environment. Abbott's architecture is an

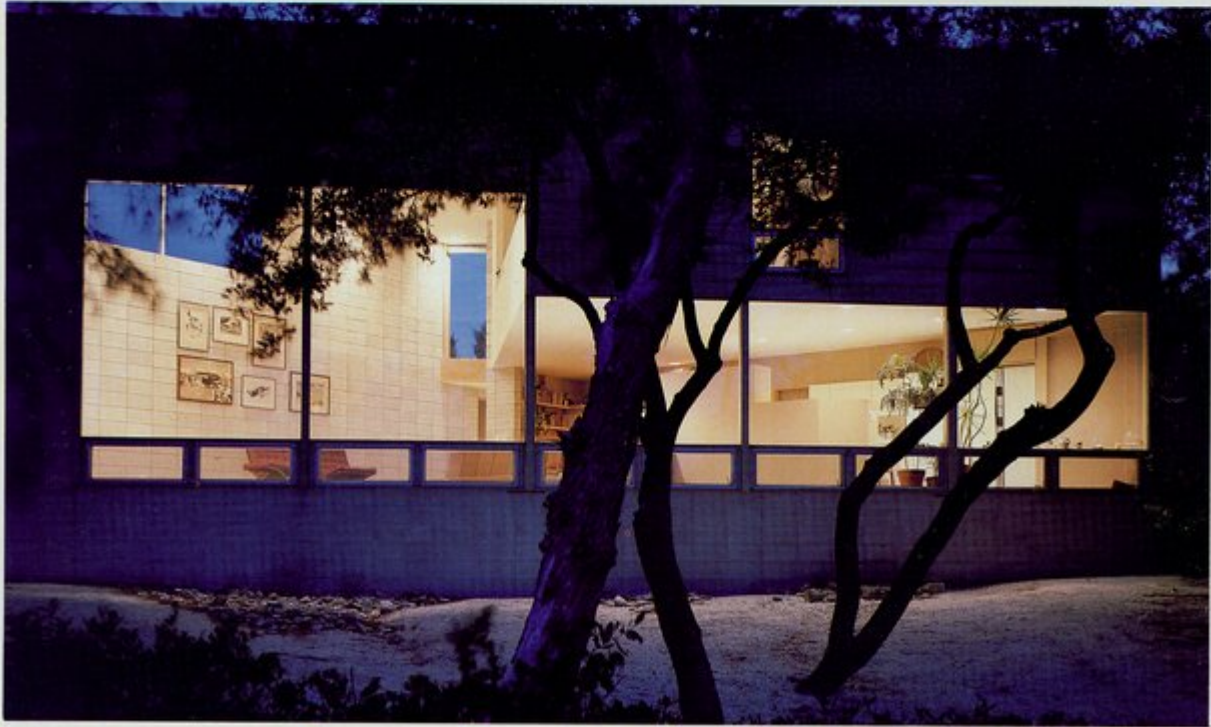


Top, interior, Lido Bayfront House. From the dramatic three-story entry hall, the main living spaces open to the bay beyond. With the solid "anchor" wall on the north, the balcony seating platform is suspended in the tall volume. The entry stairs are wide and grand in scale, but constructed in the direct, unpretentious open-riser manner of a farmhouse. Bottom, the Lido Bayfront Residence takes advantage of the unique beauty of the site, the house opening wide to the bay and a large wildlife preserve. Composed of light wood platforms, the house visually floats on the heavy stucco "anchor" wall to the north, the public side of the structure. The long straight dock which projects directly from the house to the water emphasizes a sense of reach and lightness. An orchid atrium separates the public areas in the tall Volume from the private bedrooms in the long run of the house. Opposite page, lap pool, Lido House. Photos by Steven Brooke.





Left, stacked raw concrete blocks form the prow at the solid entry side of the Deering House. This prow is the beginning point of the interweaving of geometric forms which creates space in the house. Below, the Riverview residence was designed to take full advantage of the view of the river and to be open, light and generous feeling. Bottom, this night view of the Deering Bayfront House shows the open side of the house which faces the bay. Photos by Steven Brooke.



architecture that is all about space. His view of architecture is one of "space, not interior volumes alone, but the wholeness of how the interior relates to the site."

Abbott's designs are works of contrast—stucco against glass, a soft curve next to a hard line. The kinetic nature of his contrasts tends to generate a lot of energy and he doesn't rely on materials to make good architecture. "It's the way materials work together that's important."

As the new Chairman of the Committee on Art in Architecture, Abbott has some strong ideas about how different architecture is from the rest of the arts. He feels that architects have limitations that other artists don't have. These limitations, however, can work to the architect's advantage. Moreover, other artists can destroy

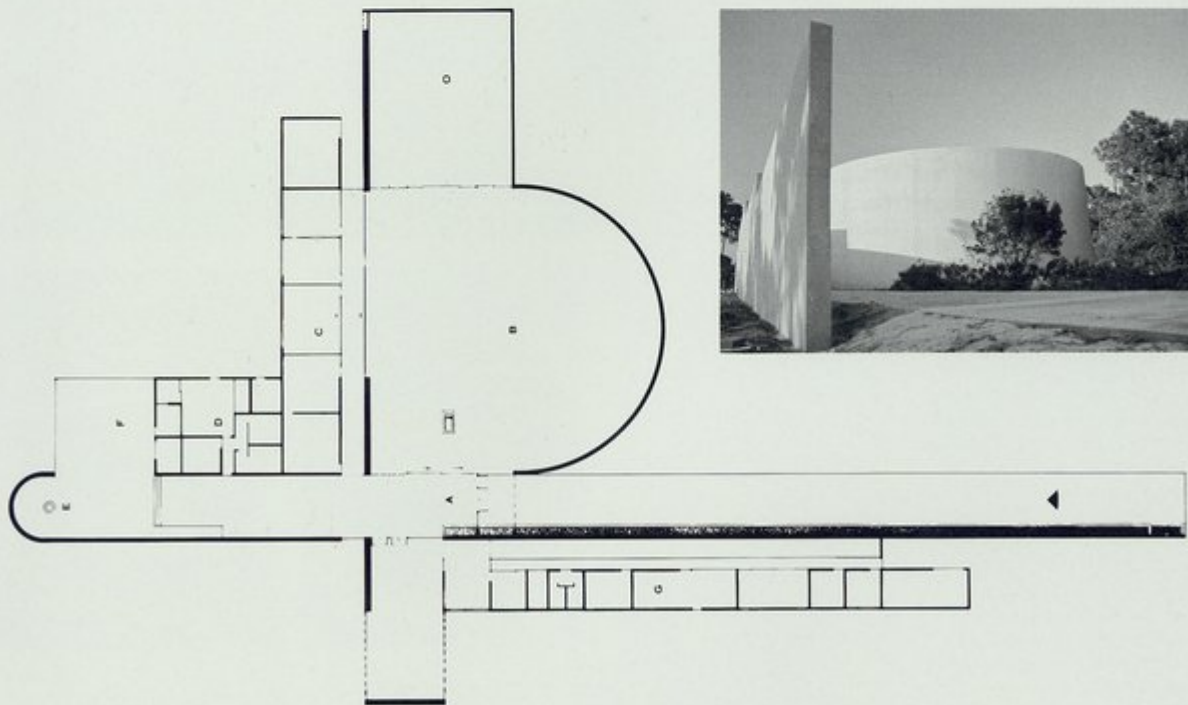
what they make if they are dissatisfied with it. Architecture, on the other hand, is going to be around for a long time and it affects people. Architects, therefore, have social responsibility. Abbott concludes that architecture, especially great architecture, takes on a presence of its own, just as any art does. It is not self-conscious, not yelling for attention. The viewer simply likes it or he doesn't.

As for people's reactions to his work, Abbott wants people to remember that his buildings were wonderful places to be . . . not that they had great floors.

A building by Carl Abbott is a study in contrast. It is more than just a pretty shape. It is a romantic, well ordered, spatially exciting form that is free enough to meet the needs of the owner.



Top, the Gregg Beachfront House is a pavilion of open, floating terraces and glass-walled spaces, presenting an exciting visual experience from any angle. According to Paul Rudolph, ". . . The relationship of these three planes and their solids and voids is handled in a remarkable architectural way." Photo by Steven Brooke. Below, the exterior and plan St. Thomas More Parish Complex, Sarasota. Drawing and photo courtesy of the architect.



Catalyst Incorporated Architects The Successful Sum of All Its Parts

by "De" Schofield

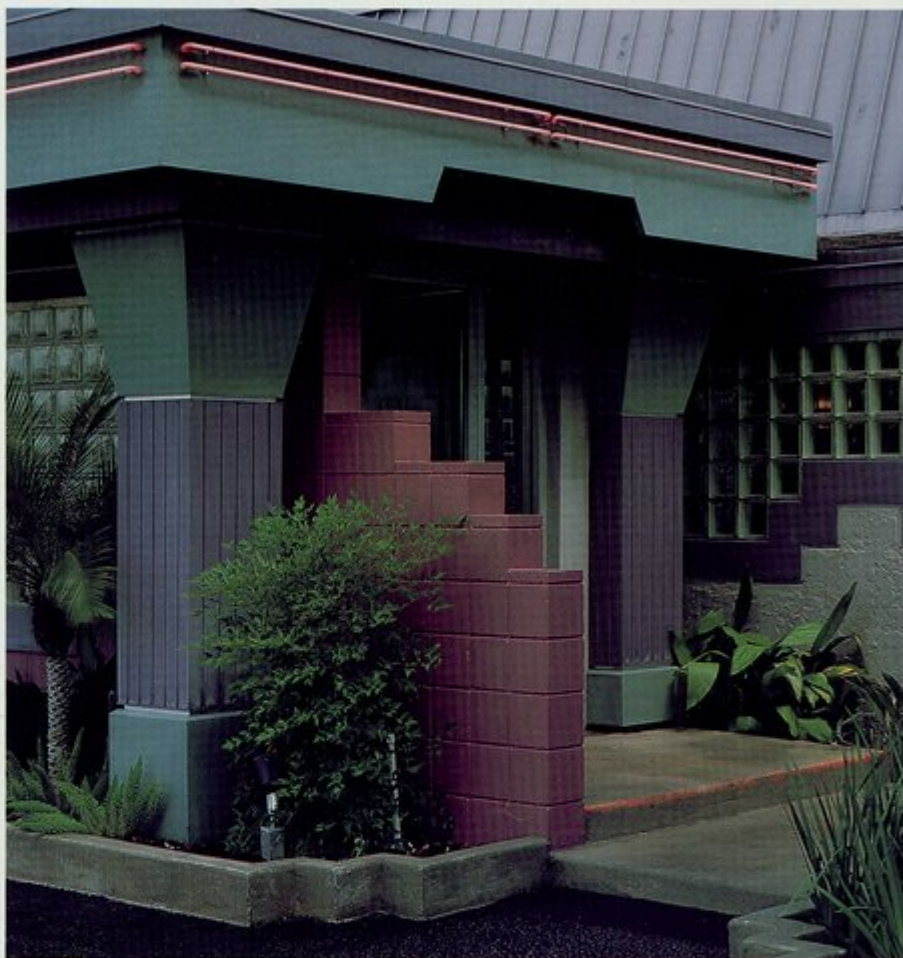
It is impossible to ignore the offbeat, blue building in downtown Orlando that Catalyst, Inc. calls home. Once inside the building, the firm's offices are equally arresting. Well-ordered open space and comfortable private offices are punctuated with glass block dividers, purple railings and duct-work painted plum. The result is a daring mixture of practical and prankster, a fitting environment for a firm whose unconventional style and strong sense of identity have earned it the respect of colleagues and clients alike.

"The name 'Catalyst' was significant of the response we wanted our work to evoke — something that generates excitement and movement and which requires the sum of all its parts to be successful."

Catalyst principal Ray Scott, AIA, feels that there's nothing wrong with incorporating fun into good design. Scott thinks the firm's offices and design style reflect the upbeat feeling that is a part of the office environment.

Things haven't always been "upbeat" for the aggressive, young firm whose move into the blue building on Pine Street was a big step from the days of one-room offices and three hungry partners. What began as a moonlight partnership in 1977 has, in a few short years, materialized into one of the most innovative design firms in Central Florida. Founded by Scott and partners Ed Spelman, AIA, and Brooks Weiss, AIA, Catalyst currently has \$135 million on the drawing boards.

If there's any one formula for satisfying the client, Catalyst feels it's being responsive to what the client wants without compromising the design quality of the project. As principal in charge of real estate and business development, Scott is always on top of the firm's cost



Above, *The Tavern*, a restaurant in Orlando, is a Catalyst project with an interior by Raleigh & Associates. Both interior and exterior were recipients of a 1984 design award from the Mid-Florida AIA. Photo by peter foe/FOTOWORKS. Bottom, far right, *Regional Headquarters*, Post, Buckley, Schuh & Jernigan in Orlando, is an adaptive reuse and was the winner of a 1984 Mid-Florida AIA award. The third level, shown here, features long-span wood trusses and large skylights and serves as an open mezzanine and work space for landscape and planning departments. Photo by Dan Forer Photography. Right, Catalyst renovated this three-story office for Central Repro, a printing house in downtown Orlando. The highly functional design, lively colors and unusual glass block facade combine to create a strong identity for the company. Photo: peter foe/FOTOWORKS.





efficiency and overall office management. He feels that their designs reflect quality whether the project cost is \$5 a square foot or \$100 a square foot.

Like many other successful firms, Catalyst has had its share of rough times. In 1982, the company found itself faced with an overload of junior level staff and not enough middle management. This was a situation that almost bankrupted the firm. With three partners and 27 junior level people, the firm only brought in \$580,000 in gross fees that year. In 1983, there was a radical overhaul of strategy and long-range planning, the junior staff was replaced with 12 senior-level people, and overhead was reduced.

"We only hire the best and we do everything we can to make our people feel that they are as important to us as our clients are."

The hard work paid off. With a current staff of 15 senior level designers, the firm expects to

do between \$1.5 and \$2 million in gross fees in 1984. Repeat clients, referrals and glowing client testimonials are indicative of the firm's success. Recent projects of note include a \$28 million high school prototype, a joint venture with Pierce Dorsey Rohrdanz Architects, Inc., a 300,000 square foot office building, the new Winter Park Civic Center, the Volusia County Central Administration Facility and the Apopka Municipal Complex. The firm was recently selected to design the mid-rise and townhouse units for Jeno Paulucci's exclusive residential community of Heathrow in Lake Mary, Florida. They are also currently designing a prototype retirement care community for the nationally prominent real estate firm, Oxford Development Corporation.

By making clients feel that they are a part of the design team, Catalyst thinks that they become more enthusiastic about the project.

Budget constraints are an everyday dilemma, especially for a firm that does a lot of insti-

"Clients want to know that the firm they hire is as budget-conscious as they are."

tutional work. The general philosophy at Catalyst is to turn a negative into a positive, or as Spelman puts it, "You'd be surprised how much you can accomplish when you perceive those budget constraints as design challenges."

Two members of the Catalyst staff, project architects Eric Shawn Houston and Greg Hemann, have found it impressive that the firm takes those extra steps in the design process that make the difference between an ordinary project and an outstanding one. Catalyst goes all the way to preserve design elements and still meet the budget. Both architects also feel that the Catalyst staff is encouraged to be challenged by restrictions, be they monetary or otherwise, and that their design work is all the better for them. Hemann was first attracted to Catalyst because its work communicates an exuberance that's not seen enough in architecture today.

Cost efficiency with the company is as important at Catalyst as with any other business.

"De" Schofield is a partner in the corporate communications firm, D'Lor Communications. She frequently writes freelance articles on architecture and design and recently completed a major feature section on Orlando for Piedmont Airlines inflight magazine.

Previous page, interior of Catalyst offices in the restored Phoenix Building in downtown Orlando. As renovator and prime tenant, the building demonstrates the firm's capability as both developer and designer. Both color and design lend a creative atmosphere to the work environment. When Catalyst purchased the building to renovate it in 1980, the firm needed more space for its growing staff and more visibility in the marketplace. The firm now feels that the office is its image. This page, the Catalyst staff with principals in front row, left to right, Ray Scott, AIA, Ed Spelman, AIA, and Brooks Weiss, AIA. Photos by Dan Forer.



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The Restoration of Casa de Venice

by George D. Smith, AIA

Owner: Far South Developers, Inc., Venice, Florida

Architect: Curry Smith Jaudon Architects, Inc., George D. Smith, AIA, Project Architect

Landscape Architect: J. John Hamilton and Associates, Inc., Venice, Florida
J. John Hamilton, ASLA, APA, FPZA

General Contractor: E. E. "Gene" Simmons General Contractor, Inc., Sarasota, Florida

*"If youth knew what age would crave,
it would both get and save"*

These words of wisdom, engraved in the stone mantle of the lobby, were an appropriate reminder for the original tenants of Hotel Venice in 1927. But, the message was even more appropriate for the young Cadets that later occupied the building when it functioned as a winter home for Kentucky Military Institute in 1933. Today, retired guests of Casa de Venice continue to find the inscription an interesting thought for reflection.

The Hotel Venice, the oldest permanent building in Venice, was built in 1926-27. After years of neglect and deterioration the building has been restored to its original grandeur. Today, this interesting historical site has become a congregate living facility for the elderly, providing 78 deluxe accommodations for its tenants.

The 57-year-old building has been the center of public attention since its purchase by Far South Developers, Inc., partners Janet Conner, Jim Cruikshank, and George Mueller, in the spring of 1983. The building's restoration received the necessary boost from city officials when they approved the issuance of \$4.5 million in industrial development bonds. The successful restoration was highlighted by the recent placement of Casa de Venice on the National Register of Historic Places, becoming Venice's first edifice to be awarded this honor.

Far South Developers enlisted the services of George D. Smith, AIA, with the Tampa architectural firm of Curry Smith Jaudon Architects, Inc. as project architect. After considerable research to determine the original state of the premises, Smith made every effort to preserve and restore the pertinent features of the building and the adjacent courtyards. The pro-

jected use of the structure, being similar to the original use, made major plan changes unnecessary. Research provided details of the original color scheme which the architects readily employed.

Special effort was made by Contractor Gene Simmons to locate materials to match the original and to involve craftsmen capable of duplicating the designs of the 1920's. A stucco artist successfully duplicated the original stucco ornamentation.

John Hamilton, ASLA, of John Hamilton and Associates,

was commissioned to design the landscaping. Special attention was given to locate and acquire specimen plants and trees. The original fountains in the west and south courtyards have been restored and reactivated. Walks and planters were restored to their original layout and design. A final touch of drama was added by installing landscape lighting that shows the building and planting to be a most inviting setting at night.

The Hotel Venice was built as the central focus of a planned community, The City of Venice.

Entry and courtyard of the Casa de Venice. Photo by Gerard Gardinal.



Venice, at that time, was owned, planned, developed and marketed by The Brotherhood of Locomotive Engineers, an affluent labor union with headquarters in Chicago. The New York architectural firm of Walker and Gillette was commissioned to plan and supervise the development of the City, including construction of Hotel Venice. Walker and Gillette was a nationally known and distinguished architectural firm that received gold medals from the American Institute of Architects in 1922 and 1925 for excellence in domestic architecture. The firm's works are extensive and include such buildings as New York Historical Society Building, City Bank of New York, Chemical Bank and Trust Company, and many other equally important buildings of that period.

Planning for the City of Venice was thorough and well controlled. The Brotherhood, with direction from their architects, established a style of architecture (Italian Renaissance), determined construction materials and dictated approved color schemes. When approved materials were not readily available, provision was made to have them manufactured locally, as illustrated by the establishment of The Venice Tile Company to manufacture the cement roof tiles used on all Brotherhood buildings. Site design and landscaping was thorough and creative and full use was made of tropical planting.

The Venice Hotel, in contrast to other "boon period" hotels, is an architecturally correct Renaissance Revival building.

It is a symmetrical, tightly composed and perfectly balanced, three-story, wood frame, stucco clad building with cement tile roof. The "U" shape plan surrounds a formal walled courtyard featuring an imposing fountain. Adjacent to this courtyard an arcade of nine symmetrical arches crosses the link

between the north and south wings of the building. The composition is given unity by a modillioned cornice, belt courses at each level, and quoining on all exposed corners. The center of the building is occupied by the Lobby, an elegant room featuring quarry tile floors, large fireplace with mantle, and a cypress beamed ceiling.

The history of the building reflects the history of Florida. It was built during the excitement of the late twenties and closed when the bottom fell out of Florida land speculation. At that time the Brotherhood of Locomotive Engineers abandoned their commitment to develop Venice.

The restoration has finally been made possible by the return to Florida of a flourishing economy not unlike the times in which this beautiful building was conceived. The mantle inscription and the building's history remain an interesting reminder of the economic history of Florida.

George D. Smith, AIA, is a principal in the firm of Curry Smith Jaudon Architects, Inc.

Right, arcade and courtyard. Below main facade of restored Casa de Venice. Photo by Gerard Gardinal.



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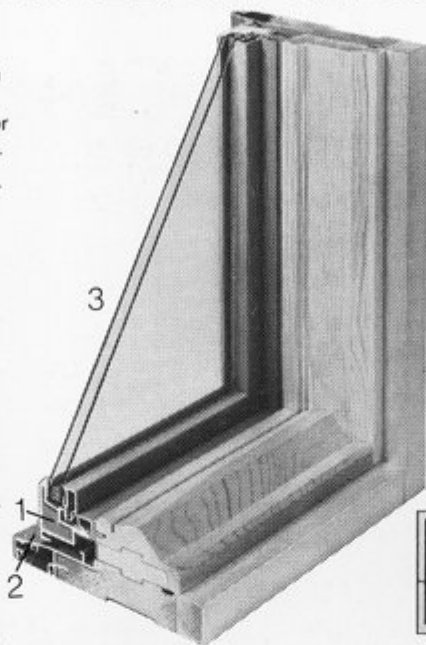
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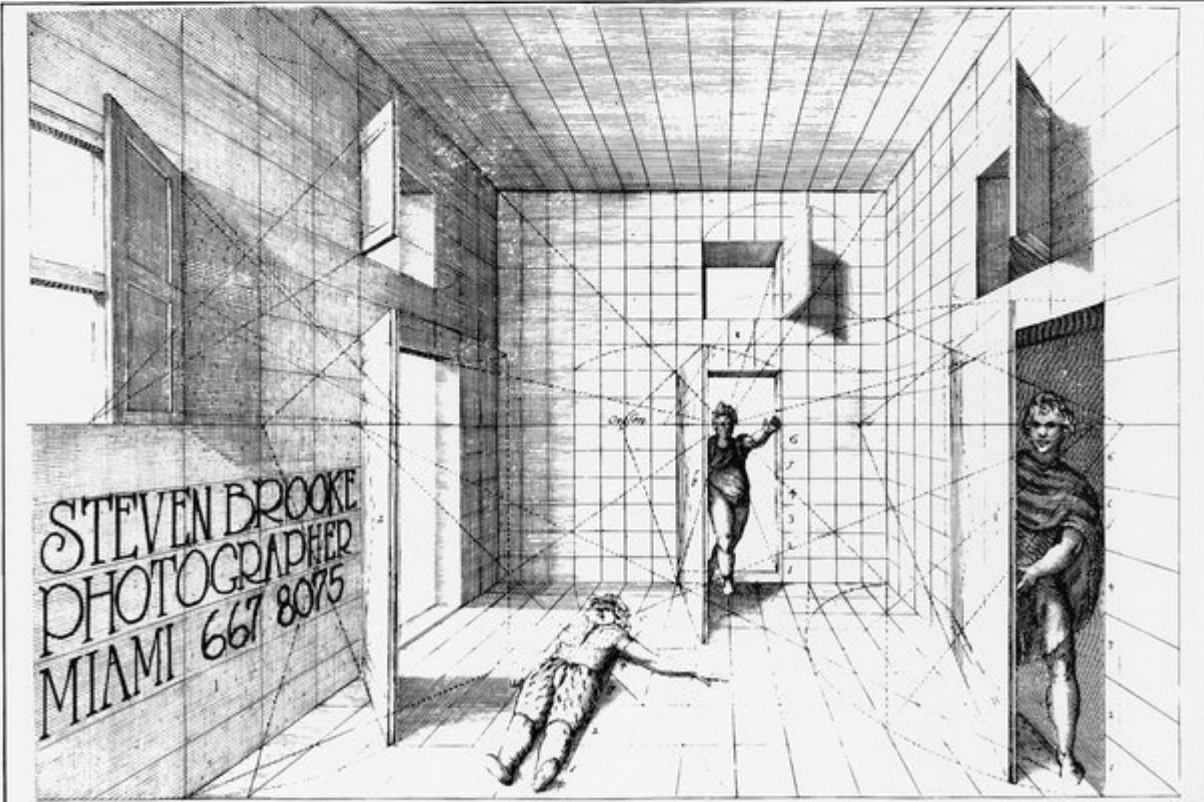
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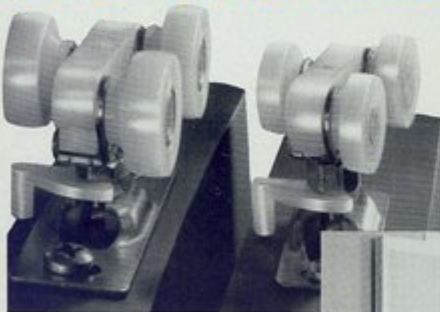
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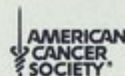
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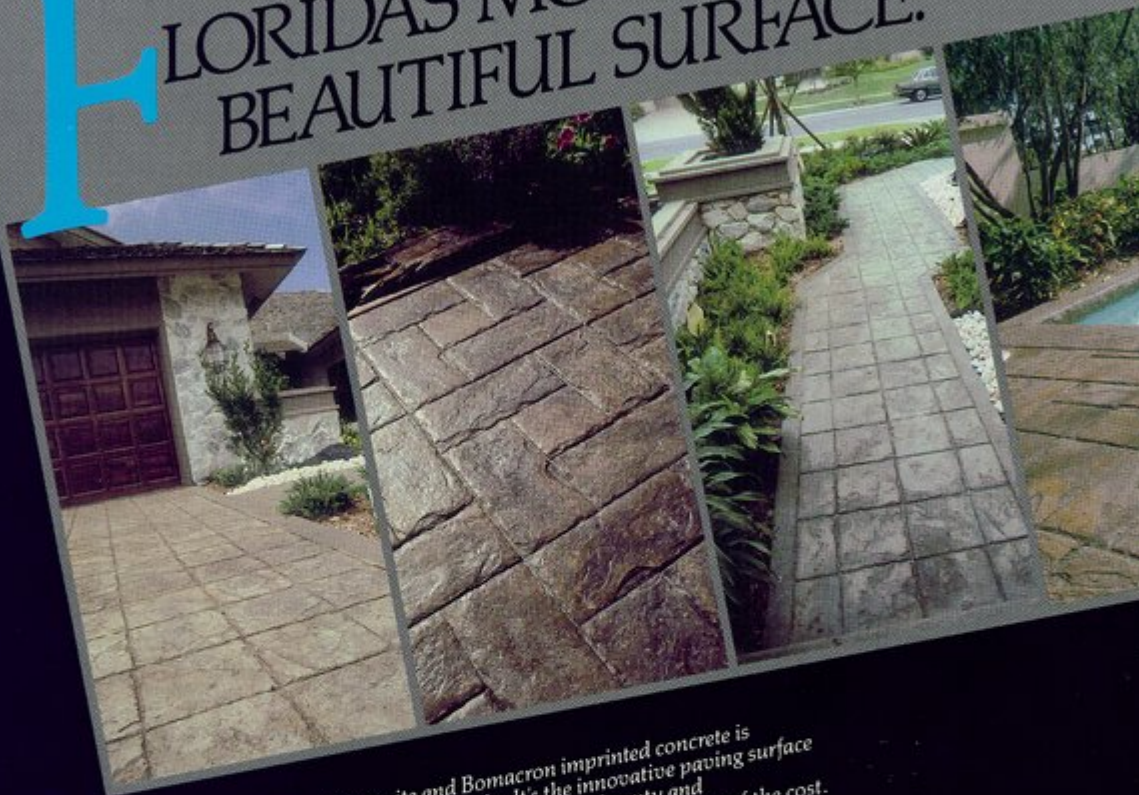
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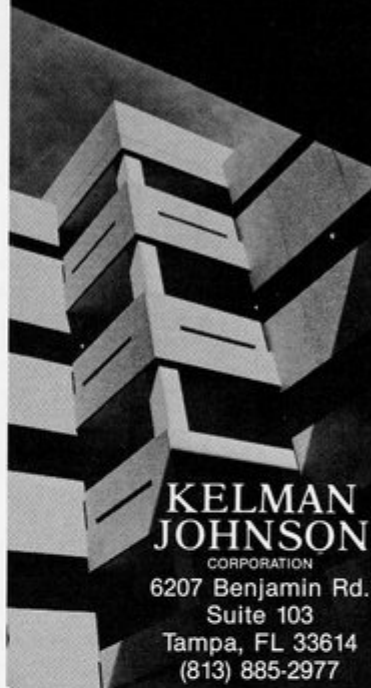
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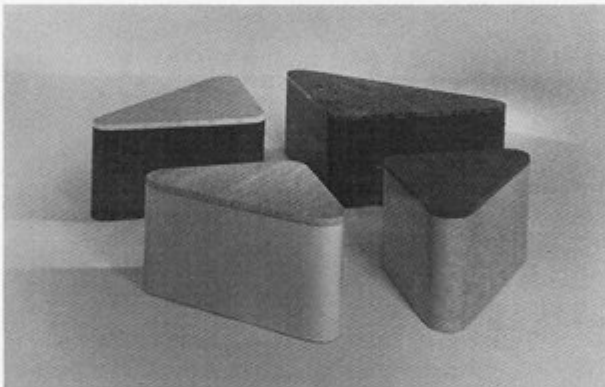
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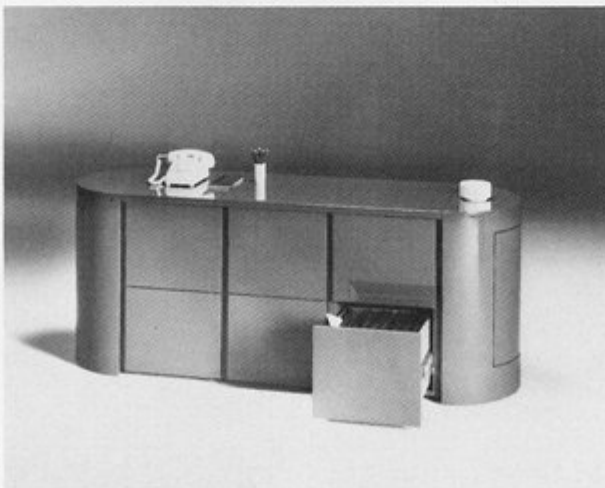
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Above, *monoform tables*, and below, *six drawer file* are the newest

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The latest addition to Intrex's Monoform table collection is monoforms with tops available in eight different marbles.

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The versatility of the tables and the range of sizes and colors makes them a good choice for public spaces, lobbies and waiting areas.

Also New From Intrex

A six-drawer file has been added to Intrex's Omaha series of contract and residential furniture. Like other pieces in the Omaha line, the file is rectangular with half-round ends which gives it a soft elliptical shape. The six file drawers are 20 inches deep, and the half-round ends contain storage sections concealed by curved doors. These storage compartments have adjustable shelves.

Since there is no visible hardware, the lines of the file cabinet create a sense of uncluttered space which belies the functional nature of the piece. The file is available in a wide variety of wood and color finishes — 13 woods from oak to exotic burls, and 14 hi-gloss colors. It has been designed to coordinate with other pieces in the Omaha line.

For info contact Intrex at 212/758-0922 in New York City.

Continued from page 23

The Union Bank building was constructed in 1841. It was a simple one-story building, but with a carefully detailed classical front. Shepard was fascinated with the building despite its decrepit condition when he began restoring it as a museum 143 years after it was built.

The beams had been hidden by a false ceiling for many years. Shepard was amazed when he demolished the false ceiling to find that the wooden beams were in nearly perfect condition. They had pulled apart somewhat from the stress of the lower ceiling, but they went back together when the ceiling was removed.

"It is an example of a way of designing buildings that we don't see anymore," he says. "We don't know whether an architect was involved, yet it is so sophisticated that I think someone with excellent architectural training designed it."

The front facade is almost a perfect square. The details of

the facade are all based on smaller squares within the larger square. The length to width of the building is based on a perfect square.

Inside, the original banking room was a perfect square and the ceiling of the room was a perfect ellipse — "not a false ellipse, but within a quarter-inch all the way across of being a perfect elliptical shape," Shepard marvels.

"The psychological effect is remarkable."

Equally remarkable is the reading room of the Claude Pepper Library at Florida State University, with its arched ceiling of wooden Gothic hammer beams.

"The room is exactly as it was originally built," Shepard says, except for the addition of ceiling fans and the substitution, for economic reasons, of slightly different lamps.

The Pepper Library is contained inside Dodd Hall, a 1910 building on the FSU campus.

The library will house the papers and memorabilia of U.S. Rep. Claude Pepper. It also includes replicas Shepard created of Pepper's current Washington office and of the one he occupied previously for many years as a U.S. senator.

"It's important to save old buildings because they're like books," Shepard says. "They can be read."

"Especially in rural communities where there is little written history, the only historical record comes from examining the materials left. The saw marks and nails tell a story."

Shepard is now working on a much more ancient story. He recently returned from six weeks in Saudi Arabia, where he is helping assess that country's cultural resources dating back to 10,000 B.C.

What's next? Perhaps something strictly modern. For all of his success as a preservation architect, Shepard devotes at least half of his practice to con-

temporary work. He says the two are closely related.

"All preservation work is a legitimate part of the contemporary scene," Shepard maintains. "The more we learn about how old buildings were put together, the more we know about how to put together new buildings that will work today."

Ray Reynolds is a free lance writer living in Tallahassee.



The Architect IS Designer!

by Everett Ray Johnson, AIA

While detailing and under-designing are not necessarily the only factors contributing to architect's compensation problems, his basic role should be as designer, solving functional, practical, economical and aesthetic problems.

As any student of Architectural History knows, the role of the architect has changed considerably in the last two thousand years. He has been master builder, construction manager, contractor, developer and, of course, designer. As a professional society and as individuals, architects inherently hold onto the vestiges of the "master builder," refusing to let go of those elements which can more logically be provided by suppliers, vendors, subcontractors and contractors. Perhaps it is nothing more than "turf" protection and the attempt to be all things to all people.

The role of the architect is

perhaps reflected in those subjects which are drawing national attention. The current woes such as liability cost, litigation, and compensation may be the result of our own making. Why do we insist on going beyond our role as designer? Why have we lost sight of the true intent of our basic goal? Are we not designers first? Only one area of the B-141 retains the true intent and that is in the shop drawing review section, which states, "... for conformance with the design concept of the work and with the information given in the contract documents . . ."

As architects, we have gone beyond the role of developing a design concept that "illustrates the design intent" which meets the owner's requirements and our duties and obligations for public safety, health, welfare and aesthetics. We are providing far more detail than is necessary to illustrate the design

intent. And by doing so, we invite the current woes of our profession — low compensation, high liability costs, in-house cost over-runs, litigation and unwarranted liability.

We often look to our professional societies to solve our problems, but let us also look within ourselves to see how we can improve our methods and provide the service for which we are best qualified. Let's think about the way we practice and our role in the building/construction process. As designer, the architect should spend greater time illustrating the design intent and leave window details (except as they relate to the overall concept) to the supplier. The ship ladder must be identified and specified, but does it really need to be minutely identified by the architect?

AIA form B-141 states, "... the Architect shall pre-

pare . . . Construction Documents consisting of Drawings and Specifications setting forth, in detail the requirements for the construction of the Project . . ." I contend that we should add the words "to illustrate the design intent" after the word "requirements."

Everett Ray Johnson, AIA, is a principal in the Orlando firm of Kellam and Johnson, Inc.

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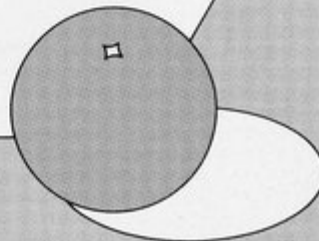
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VIEWPOINT

Early Builder Involvement: Modern Management Technique for Construction Contracting

by Del Bishop

With the cost of building construction continually escalating, innovations and new developments which promise to reduce construction and development costs are bound to attract attention.

So, it's not surprising to find more and more developers, corporations and building owners involving their contractor in project work from the very conception. Early builder involvement can indeed help guarantee fewer construction headaches. But more importantly, it can help generate a finished project both you and your accountant can be proud of.

The concept of early builder involvement is different from traditional construction methods in that the contractor participates in all aspects of the project; from initial feasibility studies and designs through completed construction and building occupancy. Using a more traditional approach, the same developer or owner generally has the project designed in its entirety by an architectural firm before seeking construction bids from general contractors.

Because developers and owners using traditional construction methods must deal with several companies - architect, engineer, general contractor, etc. - costs may exceed the budget and delays are not uncommon. This is not the case with early builder involvement.

The greatest potential to maximize dollars expended on any capital project occurs during the design phase. Through early builder involvement, the owner and his design professionals are afforded the latest expertise in estimating, scheduling and sequencing, thus assuring the most cost effective project possible.

The result of this effort is that construction is completed in less time, at a lower cost and with fewer headaches. Best of all, however, the owner has one contractor responsible for all phases



of the job from start to finish.

Firm estimates of cost are usually possible when the construction firm is included early in the planning process, and can begin to quote prices as schematics and design development progress. The design team is continually updated on current and anticipated construction costs and locally available materials, during budget, planning and project design.

Close cooperation among this team helps insure architectural plans that meet budget limitations, and give thoughtful consideration to alternate methods or materials that help save time and money along the way. When these steps are efficiently consolidated, the traditional pattern - delays and expense - of design and re-design become obsolete.

Normally, when several competitive contractors accept bids from sub-contractors, no one contractor can possibly secure all of the lowest available bids. When one authorized source can open the bidding to all sub-contractors, the owner can obtain the lowest bids in each discipline of work. In a market where approximately 70% to 80% of the project costs are generated by specialty construction work - electrical, plumbing, heating, sprinkling, air conditioning, painting, landscaping, etc. - as much as 10% of the total job cost can be saved with this technique.

With the team concept of construction, phased construction

(also called fast-track scheduling) becomes a valuable option for the owner. In fast-tracking, early construction tasks such as site preparation, excavation, foundation and structural work can begin before final working drawings are complete.

Lost time means lost revenues. Fast-tracking enables an owner to realize savings on construction interest as well as an early occupancy which equates to increased operational revenues. The money saved by fast-tracking usually more than covers the fees of the construction firm.

Traditionally, once the contractor's price for the job is set, he may attempt to increase profits by cutting corners. Those corners may entail serious implications for the quality of the project. An owner can be certain that the construction firm is acting as his representative on the site, objectively enforcing conformance to architectural specifications, and established time schedules, because the negotiated contract is pre-determined. The construction firm does not gain from increases or decreases in building costs.

Generally, the contracting arrangement between the owner, builder and trade contractors is handled in one of two ways: owner/agent method or the guaranteed maximum price method.

The owner/agent contractual agreement specifies that contracts for construction are be-

tween the owner and the independent contractor in each trade category. The builder may act as the owner's agent and administer the contracts on the owner's behalf. The builder's profit incentive in this case is a predetermined fee which is often based on a percentage of the actual cost of construction.

The guaranteed maximum price method requires that the construction management firm guarantee its estimate of the total construction cost of the project. Typically, the contractual arrangement has some type of shared savings clause which provides an equitable split of excess funds if the actual cost of the project is less than the guaranteed maximum price. If this figure is exceeded, the builder absorbs those additional costs. With this process, the firm arranges its own contracts with individual trade contractors after competitively bidding the various disciplines. This contract type also entails a predetermined fee similar to the owner/agent agreement.

It is my opinion that early builder involvement provides a lot of advantages over more traditional approaches to building construction. Early accurate estimates, more effective cost control and phased construction are only a few of those advantages.

Del Bishop is vice president of McCarthy Construction Company's Florida operation.



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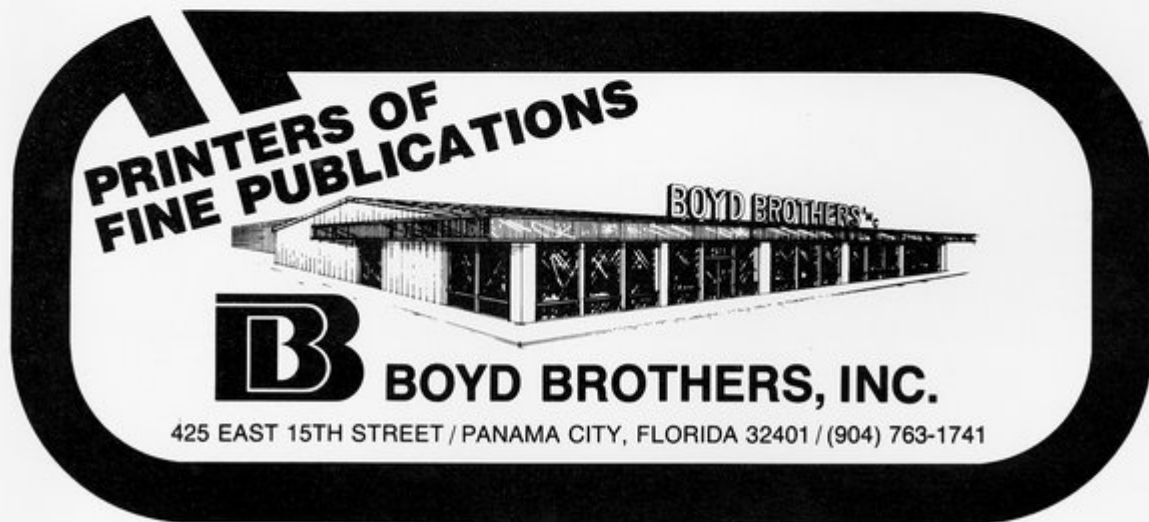
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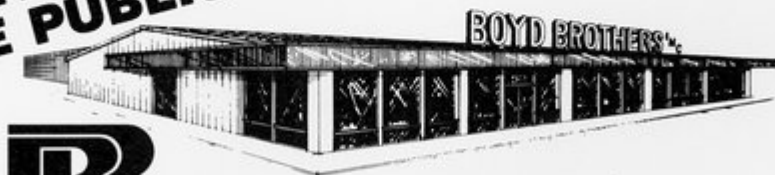
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