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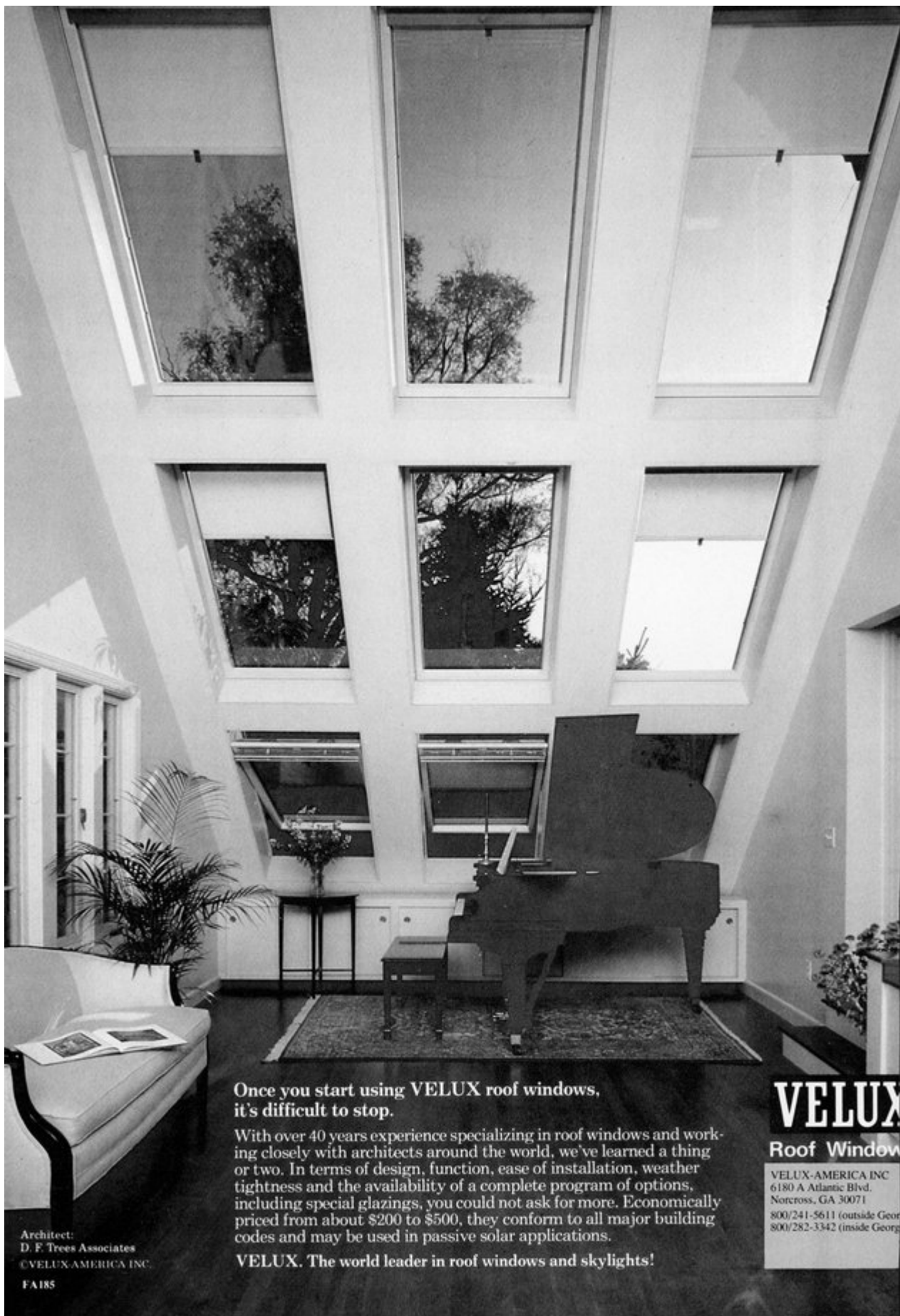
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March/April, 1985  
Volume 32, Number 2

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Cover Photo of the Largo City Hall by George Cott.  
Architecture by The Rados Partnership (Now Ranon, Bentler & Partners, Inc.).

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# EDITORIAL

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The 1985 AIA Convention in San Francisco will be held this June. This year's convention theme is "Value Architecture." Last November, AIA President-elect R. Bruce Patty, FAIA, explained that theme in his Keynote Address to the Mid-Florida Chapter of the AIA. Following is an excerpt from Mr. Patty's remarks.

"Architecture affects us virtually every moment of our lives. This means that people are consumers of architecture even when they aren't functioning as clients. We consume architecture when we walk down the street. We consume it when we are inside "using" it. The trend toward greater public involvement in the planning and design process is really a consumer movement. And more than anything else, consumers of any commodity look for quality and value. In fact, they insist on it.

In 1985 we are going to focus on the value of architecture and the value that is in architecture. We are going to spread the word about the value of architecture in the life of the nation. We are going to urge the public and our clients to value architecture as an economic and aesthetic resource. We are going to emphasize that architecture has value that is historic, cultural and social. And we are going to show that Value Architecture not only creates a better living environment for us all, but also generates a greater return on the investment dollar for the client and more equitable compensation for the architect.

Our 1985 theme is Value Architecture. What do we mean by that? What is Value Architecture?

Value Architecture is design excellence. It is that quality of design that brings delight to all who come in contact with it. Value Architecture is not art for its own sake; it is design for people. It recognizes human needs and desires. It enhances the lives of those it touches.

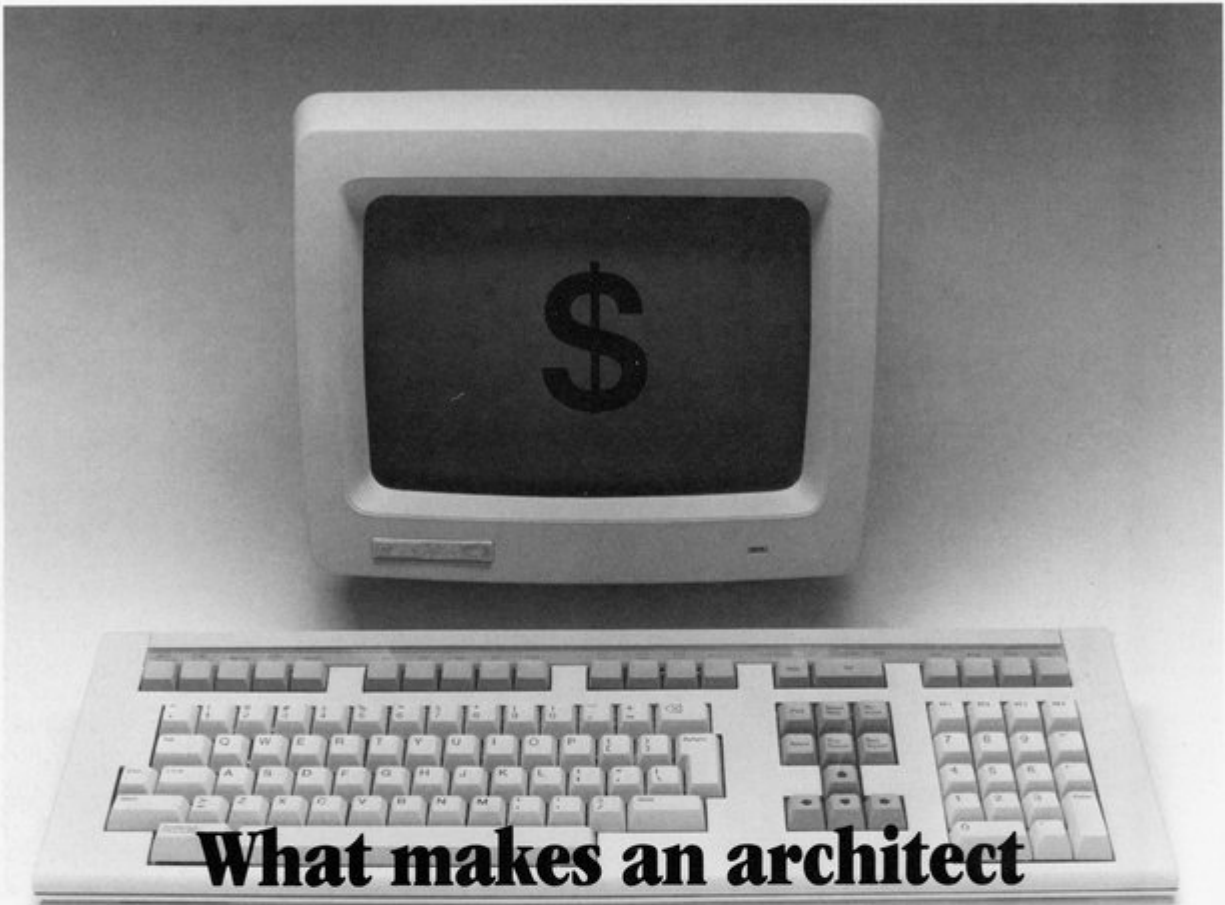
Value Architecture adds to its environment. It enhances the community. It is inviting and warm. It respects the past and preserves our historic and cultural heritage. It takes that which already exists and adds value to it, bringing new uses to old structures. It adds life to neighborhoods and economic value to property.

Value Architecture respects its environment. It pays attention to detail, scale and context.

Value Architecture uses the newest technology both to improve design and give the client the best product for the dollar. Value Architecture uses technology to produce better design for less money. Value Architecture is a project completed on time and within budget. It is the creative solution to design problems. It is the use of quality materials that will save money over the life of the building by minimizing maintenance costs. It is energy-efficient design that considers the quality of indoor environments.

Value Architecture is architecture plus. It is a building that is more than the sum of its parts. It is architecture created by architects . . . shaped and paid for by clients . . . used and appreciated by the public.

Value Architecture is the best that our profession can provide to our clients and the people who live, work and play in the environments we create. Value Architecture is good business — good for architects and good for clients. Value Architecture is a commitment to quality — a commitment shared by our profession, our clients and the public.



## What makes an architect a good financial manager?

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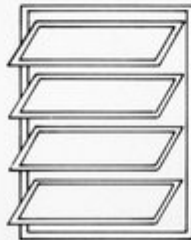


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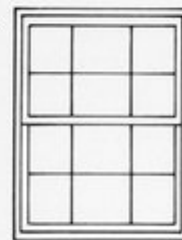
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# NEWS/LETTERS

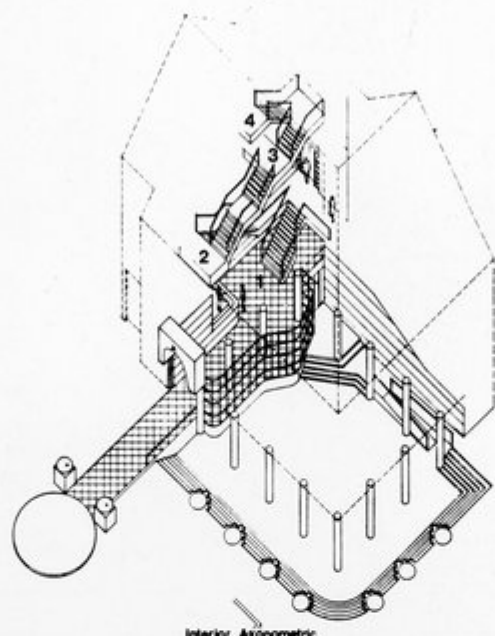
## Florida A&M Student Wins Design Competition

**T**homas C. Denslow, a student in Florida A&M University's School of Architecture, was the first place winner in the 1984 Student Design Competition sponsored by The Society of American Registered Architects. Denslow graduated from the University of Florida with a degree in design and he is currently a fifth-year architecture student at Florida A&M (FAMU). There were over 100 entries submitted from thirty schools, including two from FAMU.

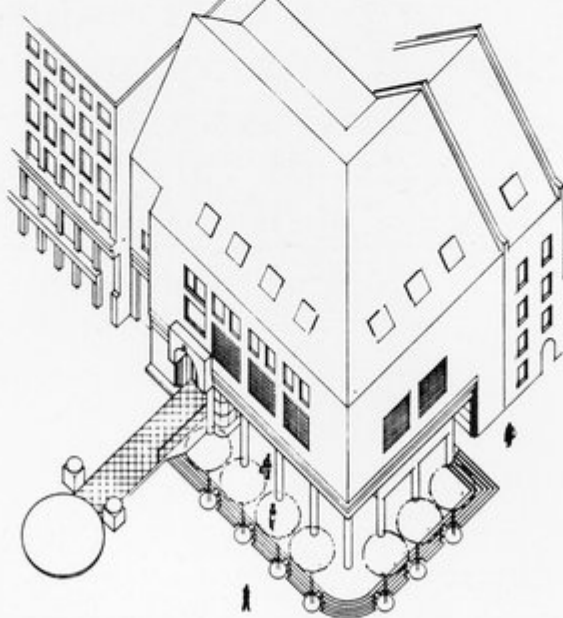
The competition involved designing an "infill" building as part of the total redevelopment of the historic area known as Schermerhorn Row Block, located within the National Register Area Boundary on New York City's Waterfront. The design needed to provide access by the public to a museum and other spaces housed in the block where existing buildings are being restored and remodeled.

After visiting the site, Denslow created a design that harmonized with and enhanced the character of the historic area while successfully providing the facilities required for the project.

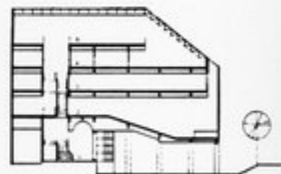
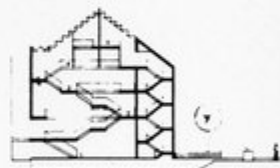
Circulation in and around the block was a significant issue in the organization of the infill building. The program includes turning the street, on the west side of the building, into a pedestrian plaza. Denslow designed an infill building that is raised off the ground with the street plaza continuing underneath. This was done to give the pedestrian a shorter and more stimulating route, allowing him to see the museum lobby through undulating glass wall, rather than going around the corner of the building.



Interior Axonometric

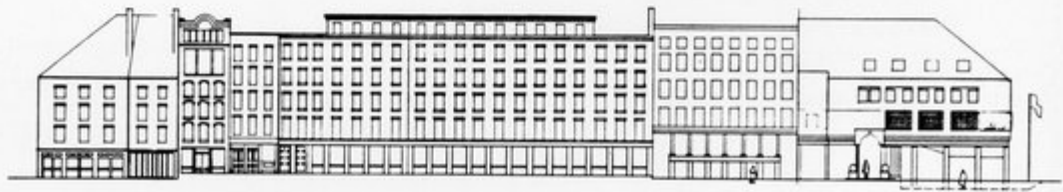
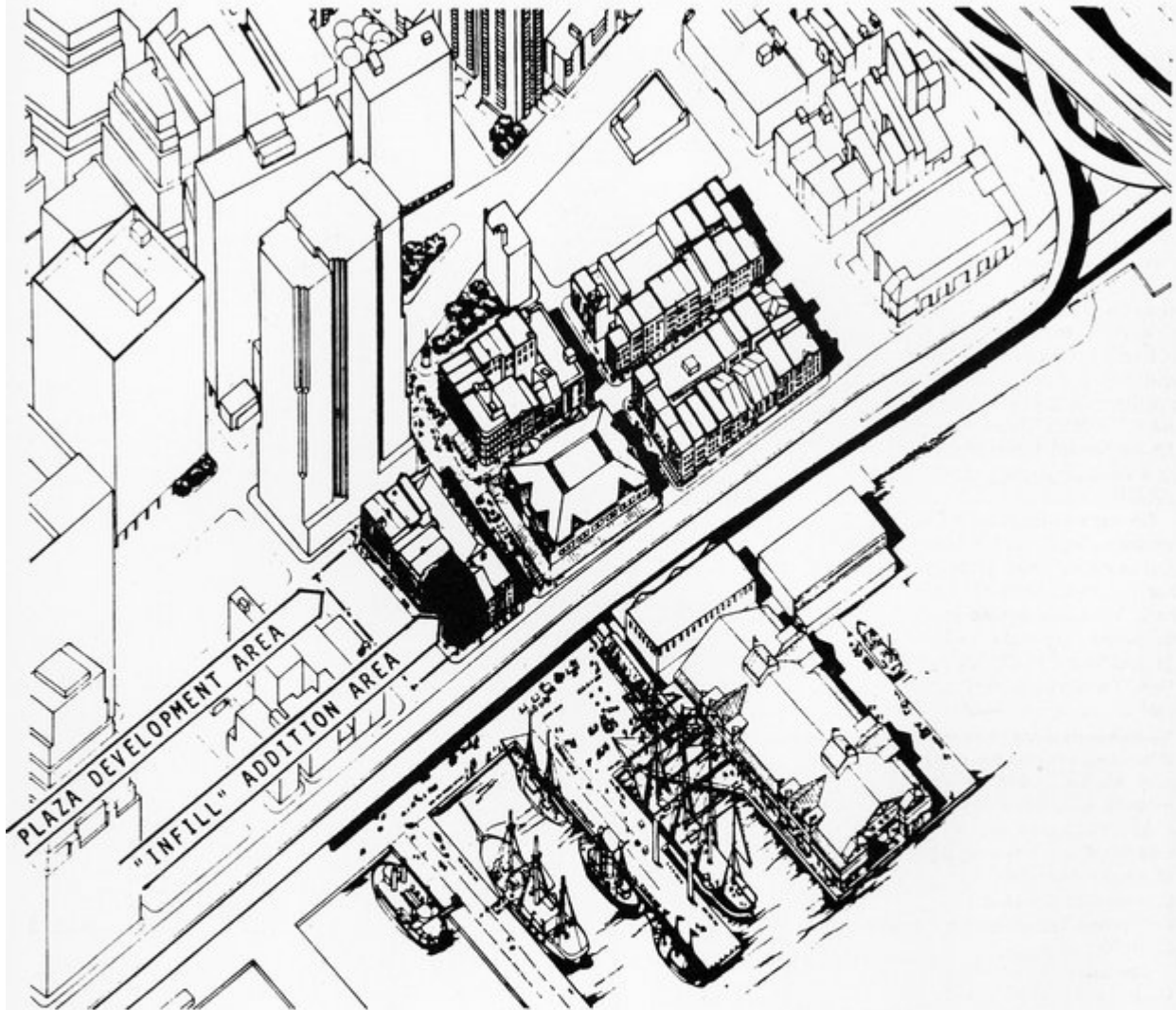


Exterior Axonometric



South Street Seaport infill project site/plan. Axonometric and elevation by Thomas C. Denslow.



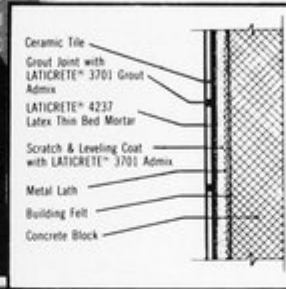


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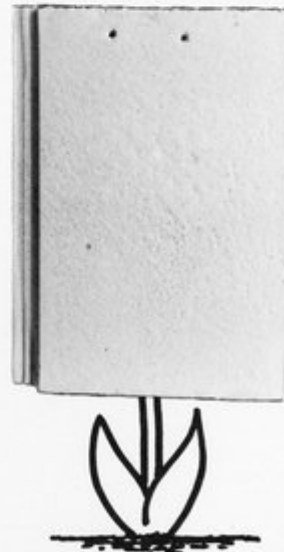
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## News

### "Fantasy of Florida" to Air in April 1985

Scheduled for completion in April, 1985, *Fantasy of Florida: Dreams Expressed in Architecture* is a five-part series being produced by WEDU, Channel 3 and Atlantic Productions. It will tell the stories of the visionaries, eccentrics and entrepreneurs whose frontier spirit is etched in the architectural marvels they created. Historical and contemporary film, photography, music and literature will be used to depict the remarkable tale of Florida's continuing development.

To provide a deeper understanding of the architecture and its significance, interviews with experts will be used. They include: architects Phillip Johnson, Paul Rudolph, and Morris Lapidus; historical authors Arva Parks and Love Dean; Miami Herald architectural critic Beth Dunlop; chairman of the Fine Arts Department of Harvard University James Ackerman; and preservationists Blair Reeves, John Meffert, Chester Liebs and Brendan Gill.

The series will blend the architecture of hotels, motels, monuments, attractions, commercial buildings, and residences. Some of the visionary builders included are movie palace designer John Eberson, Mediterranean revivalist Addison Mizner and architects Frank Lloyd Wright and William Morgan. Among the entrepreneurs covered are Henry B. Plant, Henry Flagler, George Merrick, D.P. Davis, John Ringling, and James Deering. Builders of eccentric structures like Coral Castle, Bartow Wonder House, and Bonnett House will also be explored.

The production is funded in part by the Graham Foundation for Advanced Studies in the Fine Arts, the Saunder Foundation of Tampa, Florida Endowment for the Humanities, Wedding Associates, Inc., The Koger

Foundation, and Florida Public Television serving Pensacola, Tallahassee, Boynton Beach, Miami, Jacksonville, Gainesville, Orlando, and Tampa.

### Plans for Architectural Design Center Underway

The Architectural Design Center (ADC), a \$12 million display complex and marketing and technical information center for building professionals in Central Florida, has announced plans for construction. The Largo-based facility, the first of its kind in the country, will also be home to an allied Architectural and Interior Design Association.

The ADC represents one of the most eagerly awaited and significant new ideas to affect the building industry to date. All disciplines within the industry including builders, architects, interior designers and major manufacturers now have the opportunity to enjoy daily industry contact and comprehensive marketing and technical assistance services providing professionals with a more efficient and convenient method of conducting business.

Groundbreaking for the ADC was in January. The project is scheduled to be completed in November, 1985. Al Willingham of Fesko & Willingham, AIA, is a member of the Advisory Council that will help insure convenient and cost-efficient performance of the Architectural Design Center for the members of the Architectural and Interior Design Association, an affiliated association.

## Letters

**Editor's Note:** Two letters from readers directed our attention to an error. The photo below is the correct one of Boca Grove Country Club by Peacock & Lewis.



Dear Editors:

This is to thank you for running our release on Peacock & Lewis and Boca Grove Country Club in the November-December issue but to inform you the wrong photograph was used and would like to request that it be corrected in your next issue. If you have any problems or questions please feel free to contact us.

Sincerely,  
Michelle Curnayn

Dear Editor:

I just finished reading through the November/December *Florida Architect* and want to congratulate you and your staff for assembling a real classy looking issue.

I would also like to thank you for the fine coverage afforded The Evans Group, our clients and their projects. By the way, I would like to point out that the photograph on page 9 identified as the Boca Grove Country Club by Peacock & Lewis is Perdido Sun by Mellon-Stuart Company (see copy at bottom of middle column on page 9).

Again, our compliments on an outstanding issue and continued success.

Sincerely,  
Ken Hall  
Director of Marketing/Evcom

Dear Editor:

I would like to solicit from my colleagues assistance for the reconstruction of York Minster, York, England, which was devastated by fire earlier this year.

Michael Manser, President of The Royal Institute of British Architects, has established a President's Fund for that purpose and all contributions will be put to direct use for the restoration.

We all share a common heritage in this cause and I implore my fellow professionals to join with me and contribute between \$10.00 and \$50.00 which is desperately needed.

If you can see your way clear to run an announcement I would be most grateful.

All contributions should be sent to:

Mr. E. "Manny" Abraben  
AIA, RIBA  
2691 East Oakland Park Blvd.  
Fort Lauderdale, FL 33306  
and be made payable to:

The RIBA President's Fund for York Minster.  
Thank you.

Cordially,  
E. "Manny" Abraben, AIA

Dear Editor:

On behalf of Cindy Cleary and myself I would like to thank you for including the expansion of Studio One and our personal promotions in your magazine.

Studio One is a team firm. The concept being that all of us are vital to the operation and growth of our organization, and as one of us moves ahead, so do we all.

We are grateful for your recognition.

Sincerely,  
Daniel F. DeLong

## Member News

**Walter B. Martinez, AIA**, has been named Chairman of the Minority Resources Committee of the National American Institute of Architects for 1985. He has been a member of the Minority Resources Task Group for two years. For the coming year, the Board of Directors of the AIA decided to upgrade the Task Group to a full committee with five members.

**Ken Smith** has formed a new firm in Jacksonville, **Kenneth R. Smith AIA Architect Inc.** **Harper & Buzinec Architects/Engineers Inc.** is moving its offices to 8805 N.W. 23rd St. in Miami's Americas Gateway Park. The firm's new home is 16,000 square feet. **Tinney-Ruiz & Partners** has been commissioned by the Dade County Aviation Department to provide architectural consulting services at Miami International Airport for a two-year period. **Larry D. Brown, AIA**, a partner and principal at **Studio One** of Winter Park, has designed the 348 unit Ocean Village Club of St. Augustine. The condominium village is presented in the Spanish mission style and is just south of the historic city. **Architektnics** has completed the design of a new office complex for the Summa Development Corporation in Miami. The \$25 million complex consists of three 120,000 square foot towers and a parking garage

for 1,200 vehicles. **Oliver & Glidden** has completed designs for Oakbrook Towers, an 84,000 square foot office complex to be built on U.S. #1, just north of PGA Boulevard. The complex will consist of a single building with twin towers rising from a single plaza.

The new \$18 million U.S. Postal Service Center to be built in West Palm Beach has been in the planning stages for 18 months. Designed by **Peacock & Lewis Architects & Planners**, it will be built on 27 acres of land. The general mail center is the length of 16 football fields. Construction began in October, 1984. **HHCP/Architects, Inc.** has appointed **Laura M. Bailey, IBD** to Director of the Interior Design/Space Planning Division for the firm. **Ms. Bailey** is currently on the national Board of Directors of **IBD. Schwab & Twitty Architects, Inc.** of Palm Beach and Houston, have completed the design for a new office building for Servico Management Corp. in West Palm Beach. The nine-story building will have an "L" shaped configuration and will encompass 190,000 square feet of space. **Charlan Brock Young & Associates** has moved to expanded corporate facilities at 2600 Maitland Center Parkway in Maitland. **Charles Canerday**, formerly a partner in the now dissolved firm of **Architects Ladelfa Canerday & Associates, Archi-**

**itects** in St. Petersburg. The new firm is located in Snell Isle Plaza. **Spillis Candela & Partners** has been ranked 36th in the Corporate Design survey of the 1984 U.S. Architectural Giants. This ranking is based on the dollar value of the projects in progress. Construction of **Martinique 2**, a new \$25 million Singer Island condominium community is under way with two towers rising to a planned height of 250 feet. **Peacock & Lewis Architects and Planners** of West Palm are the designers.



*Drawing for Servico Office Building by Schwab & Twitty Architects, Inc.*

The firm of **HCD, Inc., Architecture, Planning, Interiors** has won the coveted Outstanding Concrete Structures in Florida Award of Excellence for 1984. The award was presented to the firm's president, **H. Carlton Decker, AIA**. The award-winning project, **Europa II**, presents a sculptural design solution for a high-density residential project by juxtaposing curvilinear and angular walls to soften sharp roof planes and the massive impact of the building.

**E. "Manny" Abraben, AIA, RIBA**, is the designer of the Radisson Maingate Inn near Epcot Center in Orlando. The \$20 million plus hotel was completed in record time. The complex of five buildings cost around \$24,000 per room — a cost factor unheard of since the late 60's. **John A. Fischer, AIA**, has been named an associate manager within the architectural design section at **The Haskell Company** and is responsible for a design group within the section. **Shoup/McKinley Architects and Planners, Inc.** of Boca Raton has been commissioned to design a new religious

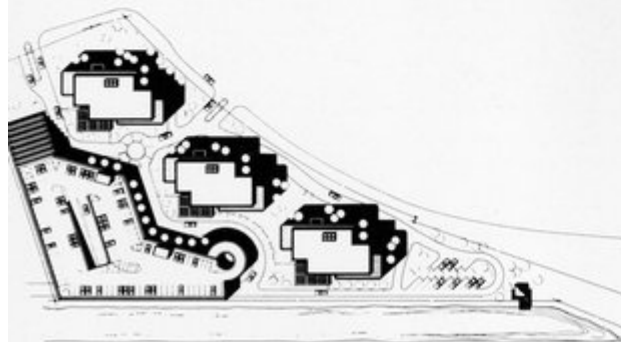
facility for St. Mark's Greek Orthodox Congregation of Boca Raton. The project will be completed in two phases and is scheduled for completion in May, 1985. **Nichols & Associates, Architects/Planners, Inc.** has changed its name to **The Nichols Partnership, Inc. Architecture and Planning** in recognition of the recent promotion of three senior associates to partners in the firm. The three new partners are **Bruce F. Brosch, James R. Scott** and **Gregory P. Sandoval**. Being added to the staff are architects **Frank Cervoni, Christopher Cooke-Yarborough, Don Wolfe**, and **Stanley Stancyck**. **Juan Gonzalez** is the new contract administrator.

**Briel Rhame Poynter and Houser** of Melbourne just celebrated twenty years in business. **BRPH** was listed this year in Engineering News Record as 389th in the nation of architectural firms doing over \$5 million in fees. Design



*Crane's Roost Office Building designed by Helman Hurley Charvat Peacock/Architects, Inc.*

was recently completed for the Crane's Roost Office Building to be located adjacent to the Altamonte Mall in Altamonte Springs. Designed by **C. Don Davidson of Helman Hurley Charvat Peacock/Architects, Inc.**, the building will offer 13,600 square feet of leasable office space. The Miami architectural firm of **Singh Associates Inc.**, has been awarded a one year Annual Task Order Contract by the United States Coast Guard District. The firm will provide professional architectural, planning and design services for various Coast Guard facilities in Miami and Key West, extending from Ft. Pierce to the Dry Tortugas. Projects will include piers, lighthouse stations, and other waterfront structures.



*Site plan for office complex for the Summa Development Corporation in Miami by Architektnics.*





*Proposed design for St. Marks Greek Orthodox Church by Shoup/McKinley Architects.*



*McDonnell-Douglas Astronautics, Titusville. Designed by Briel Rhame Poynter Houser Architects.*

Designing a computer showroom that will make house calls on doctors is a challenging new assignment being undertaken by **Robson + Associates, Inc. Interior Architecture**, of Coral Gables. **Ronald W. Robison, AIA**, is president of the firm which is also designing settings for a major international bank and the downtown credit department for one of Florida's leading financial institutions. **Jeffrey W. Henneman, AIA**, has been named Vice President of **Schwab & Twitty Architects, Inc.** Henneman has managed the firm's Houston office for the past three years.

**E. "Manny" Abraben, AIA**, has designed a 21st century city in an effort to combat modern-day problems and eliminate them. This self-contained, self-sufficient city has been entered in the 1984 Shinkenchiku Design Competition. The competition, which is sponsored by Japanese publishers, presumes that at the threshold of a new century, the time has come to make forecasts and imaginative interpretations about the future. **Abraben's** design is based on the concept of "Urban Morphology," a term that refers to the totality of urban life within a total concept.

## ARCHITECTURAL PHOTOGRAPHY



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# Stephens and Catherwood Revisited

by Diane Greer

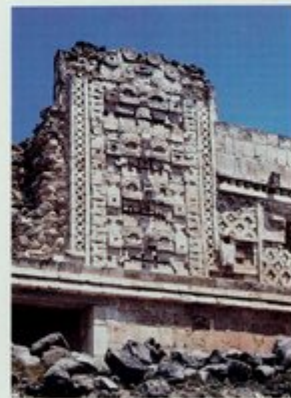
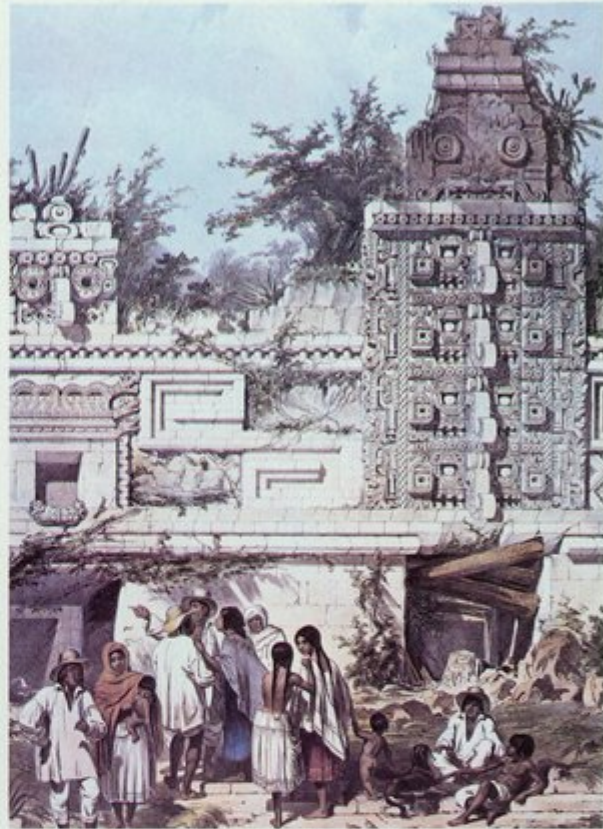
*"I will only remark that, from the beginning, our great object and effort was to procure true copies of the originals, adding nothing for effect as pictures. Mr. Catherwood made the outline of all the drawings with the camera lucida, and divided his paper into sections so as to preserve the utmost accuracy in proportion." INCIDENTS OF TRAVEL IN CENTRAL AMERICA, CHIAPAS AND YUCATAN, vol. I. Facing page: Maya I, Temple of the Sun, Palenque. Photo by Harold Kemp.*

"I returned to Mr. Catherwood . . . He was standing with his feet in the mud, and was drawing with his gloves on, to protect his hands from the moschetoës. As we feared, the designs were so intricate and complicated, the subjects so entirely new and unintelligible, that he had great difficulty in drawing. He made several attempts, both with the camera lucida and without, but failed to satisfy himself, or even me, who was less severe in criticism . . . two monkeys on a tree on one side appeared to be laughing at him, and I felt discouraged and despondent."

This description of Frederick Catherwood's painstaking work was made by John Lloyd Stephens in the volume *Incidents of Travel in Central America, Chiapas and Yucatan*. Together, Stephens and Catherwood sailed from New York to Central America in 1839, there to discover the great stone cities of the Maya and record them for the first time.

Catherwood, an architect, artist and archeologist, was also a pioneer in Egyptology, the first to illustrate Saracenic architecture and the surveyor who built the first railroad in South America. John Stephens, an American writer and lawyer, met Catherwood in London in 1838. Both men were well-traveled and avid antiquarians and Stephens soon excited Catherwood to the prospect of traveling to Central America. Stephens' first two books recording his travels around the world were well known to readers on both sides of the Atlantic. The first, *Incidents of Travel in Egypt, Arabia, Petraea, and the Holy Land*, was published in 1834. *Incidents of Travel in Greece, Turkey, Russia and Poland* was released the following year.

While Stephens carefully recorded the two mens' exploration of the ancient cities of Central America, Catherwood sat, as Aldous Huxley later wrote, "like Prometheus, self-chained to his camp-stool while mosquitos



*Uxmal: Nunnery — North Range. "The height of this building to the upper cornice is twenty-five feet. It has thirteen doorways, over each of which rose a perpendicular wall ten feet wide and seventeen feet high above the cornice, making the whole height forty-two feet from the ground. These lofty structures were no doubt erected to give grandeur and effect to the building, and at a distance they appear to be turrets, but only four of them now remain. The whole great facade, including the turrets, is crowded with complicated and elaborate sculpture, among which are human figures rudely executed . . . Of the rest there is nothing which stands out distinct and intelligible like the serpent, and the whole, loaded as it is with ornament, conveys the idea of vastness and magnificence rather than that of taste and refinement." INCIDENTS OF TRAVEL IN YUCATAN, vol. I. Top photo by Judith E. Sasso. Lower photos by Harold Kemp.*



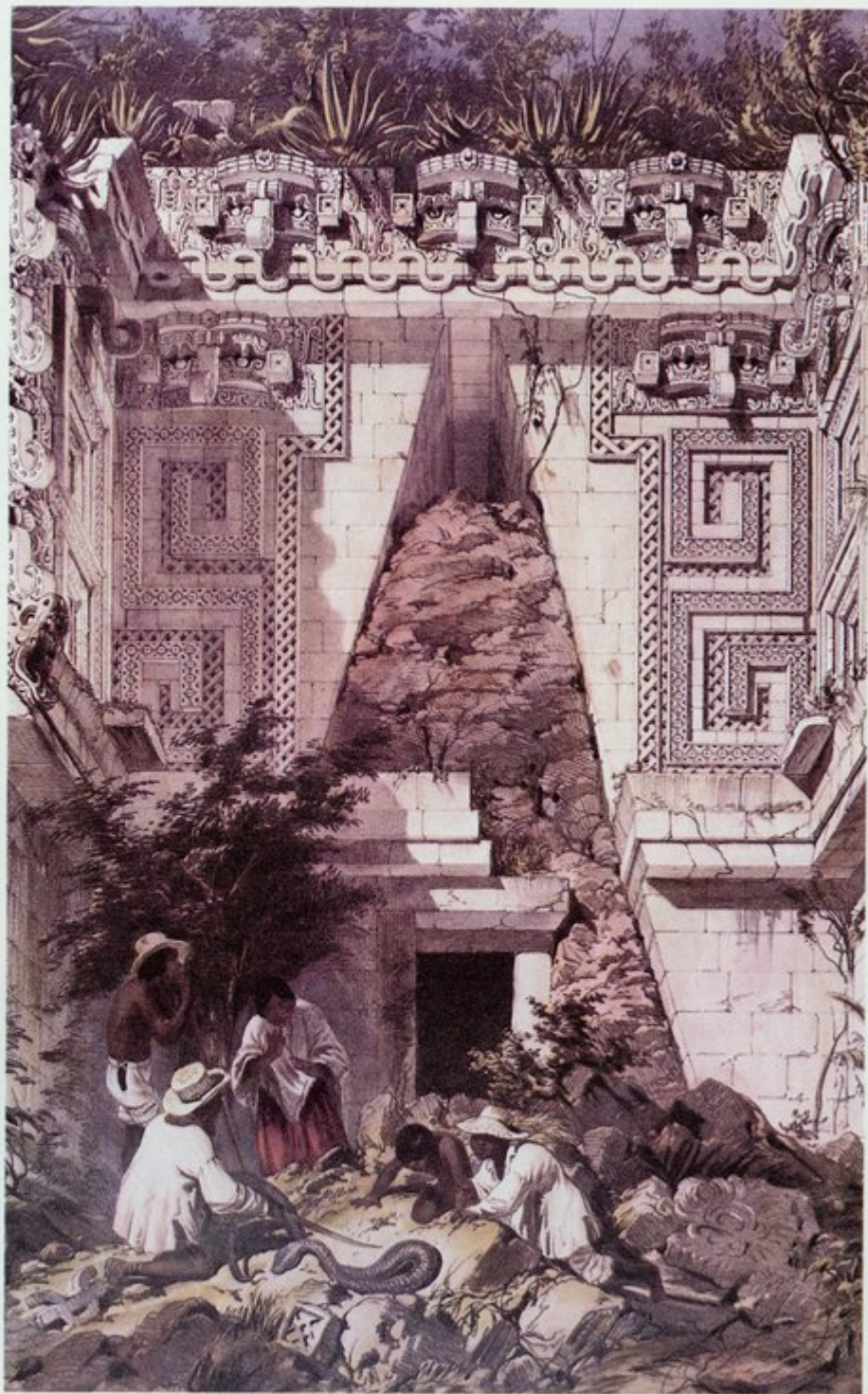
brought him again and again to the very gates of death." In this condition, he painstakingly recorded Mayan ruins in excruciating detail. Catherwood, a worthy successor to the breed of which Piranesi was the most celebrated, sat from dawn to dusk, day after day for weeks at a time exposing himself "to all the winged and crawling malice of tropical nature." The result of these tortures was a body of measured plans and elevations of temples, with studies of Mayan sculpture so scientifically accurate that modern experts in pre-Columbian history can spell out the date of a stele from his representations.

Despite the worst possible weather conditions and the "winged and crawling malice" they encountered, the two men published *Incidents of Travel in Central America, Chiapas, and Yucatan* in 1841. Then in 1844, Catherwood published *Views of Ancient Monuments in Yucatan*.

In 1958, Professor Harold Kemp, who teaches Architectural History in the University of Florida's Department of Architecture, made his first trip to the



Yucatan. It was after returning from that trip that he made his first acquaintance with Stephens' *Incidents of Travel in Yucatan*. Since that time, Professor Kemp has made six additional trips, all of which were or-



*Uxmal: Arrival — General view from Palace of the Governor.* "... we determined to pass on and take up our abode immediately in the ruins... we mounted again, and in ten minutes, emerged from the woods, came out upon the open field in which, grand and lofty as when we saw it before, stood the House of the Dwarf; but the first glance showed us that a year had made great changes. The sides of the lofty structure, then bare and naked, were now covered with high grass, bushes, and weeds, and on the top were bushes and young trees twenty feet high. The House of the Nuns was almost smothered, and the whole field was covered with a rank growth of grass and weeds, over which we could barely look as we rode through. The foundations, terraces, and tops of the buildings were overgrown, weeds and vines were rioting and creeping on the facades..." *INCIDENTS OF TRAVEL IN YUCATAN, vol. I.* Photo above left by Harold Kemp. Above photo by Judith E. Sasso.



ganized within the Department of Architecture. As preparation for the students and faculty making the Yucatan trip, Kemp gives an introductory lecture based on the writings about the Stephens-Catherwood travels.

In 1983, fascinated by the accuracy of Catherwood's drawings, Kemp decided to try to photograph Mayan monuments from the exact spot where Catherwood had set up his camera lucida. In this way a direct comparison between his drawings and the present state of the monuments could be made.

During the month of October, 1984, Professor Kemp's photographs were displayed next to the engravings of Catherwood in the School of Architecture at the University of Florida. Descriptions from Stephens' writings further enhanced the exciting visual comparison between drawings made in 1839 and photographs taken in 1983. Mayan sites at Chichen Itza, Uxmal, Kabah, Labna, Sayil, Tulum and Palenque were included in the exhibit. Featured with this article are a sampling of the photographs and drawings from the exhibit. The black and white photographs were printed by Judith E. Sasso at the Office of Instructional Resources, Photographic Services, University of Florida.



*Chichen Itza: the Castillo*. . . the Castillo, . . . the first building which we saw, and from every point of view the grandest and most conspicuous object that towers above the plain. Every Sunday the ruins are resorted to as a promenade by the villagers of Pisté, and nothing can surpass the picturesque appearance of this lofty building while women, dressed in white, with red shawls, are moving on the platform, and passing in and out at the doors. . . . The mound does not face the Cardinal points exactly, though probably so intended; . . . It is built up apparently solid from the plain to the height of seventy-five feet. . . . The platform on the top of the mound measures 61 feet from north to south, and 64 from east to west; and the building measures in the same directions 43 feet and 49." *INCIDENTS OF TRAVEL IN YUCATAN*, vol. II. Photo left, Judith E. Sasso. Above, Harold Kemp.



*Palenque: the Palace: Colossal bas relief— East Courtyard*. "On each side of the steps are grim and gigantic figures, carved on stone in basso-relievo, nine or ten feet high, and in a position slightly inclined backward from the end of the steps to the floor of the corridor. . . . [The figures] are adorned with high headdresses and necklaces, but their attitude is that of pain and trouble. The design and anatomical proportions of the figures are faulty, but there is a force of expression about them which shows the skill and conceptive power of the artist. . . . The whole courtyard was overgrown with trees, and it was encumbered with ruins several feet high, so that the exact architectural arrangements could not be seen. Having our beds in the corridor adjoining, when we woke in the morning, and when we had finished the work of the day, we had it under our eyes. Every time we descended the steps the grim and mysterious figures stared us in the face, and it became to us one of the most interesting parts of the ruins." Photo left by Judith E. Sasso. Right by Harold Kemp.



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# The Miller-Johanningmeier House and the Question of Florida Style

by Peter M. Gottschalk, AIA

**Architect:** MJSH, Inc.  
**Project Architect and Designer:**  
Peter M. Gottschalk, AIA  
**Landscape Architect:** Clark  
Durfee  
**Contractor:** Ken Durst

There is something about our indefinably informal, perhaps festive Florida lifestyle, that suggests the use of color in architecture. The question of Florida style is not a simple one. It is probably worthy of an article unto itself. However, in addition to color, there are certain stylistic statements which were made in the design of the Miller-Johanningmeier House which the design team considered valid. First, we included a large, shaded and screened "outdoor room" which enlarges the living space and affords extended opportunity to enjoy our special climate. The playful, curved stucco wall forms may represent what Miami Herald architecture critic Beth Dunlop calls "free-style stucco" and what she considers a valid ingredient of Florida Architectural style. They exist in this house to elaborate the play of light on otherwise basic forms and to act as backdrop and "garden wall" integration with landscaping.

When we began to design the Miller-Johanningmeier house, we established goals in three principal areas: process, economy and context. The design process is complex, if not a bit esoteric, and deserves a bit of introduction.

In a recent panel discussion, John Burgee said of himself that he would rather *do* things than *own* things. That is one way of expressing the fact that architecture is not exclusively a business. While the argument goes on as to whether architecture is *more* than a business, or less, it is clear that the rewards architects derive from their activities involve things other than the *bottom line*. One of them is the design process itself. In fact, to some, the process is more important than the product. To see why, let's talk philosophy for a moment, and let's agree, for the purpose of the argument, that architecture is an art form. In her book, *Feeling and Form*, Susanne Langer defines art as a work which "nego-

tiates insight." To accomplish this, the intellectual process, the design process, by which a work is produced, must contain some insights worth expressing and those insights must be comprehensible to at least some viewers (or listeners or users).

For me, and for our clients, Margaret Miller and Erv Johanningmeier, the process of design was one of the most rewarding aspects of the project. They participated, and together we adjusted the plan, the section and the elevation. Some of the principal activities for which the

*Main facade and ground floor interior toward dining area. Photos by George Cott.*





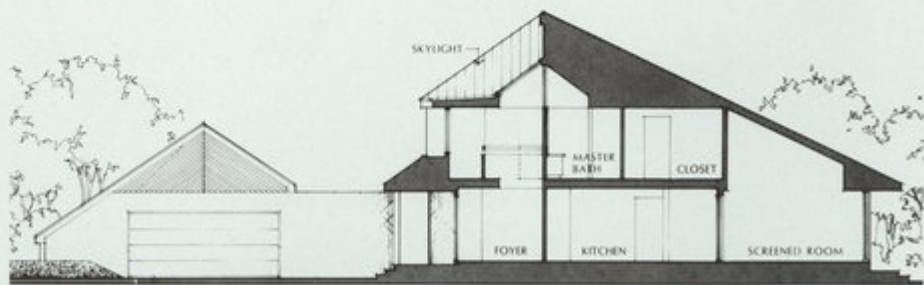
house was designed changed during the process. A new child arrived, and a pattern of work-at-home evolved. For these uses, for the exhibiting of a substantial and growing art collection, and the frequent entertaining of large groups of people, the finished product works well. Both Miller and Johanningmeier can relive the design process, seeing the reasons for certain formal aspects of the plan, seeing how light enters and interacts with the spaces and how interior and exterior forms carry out the modest sculptural objectives that we all looked at in the drawings.

Reasonable cost was an important owner imperative. It is generally believed, especially in the single-family home market, that design-conscious architects enormously increase the cost of

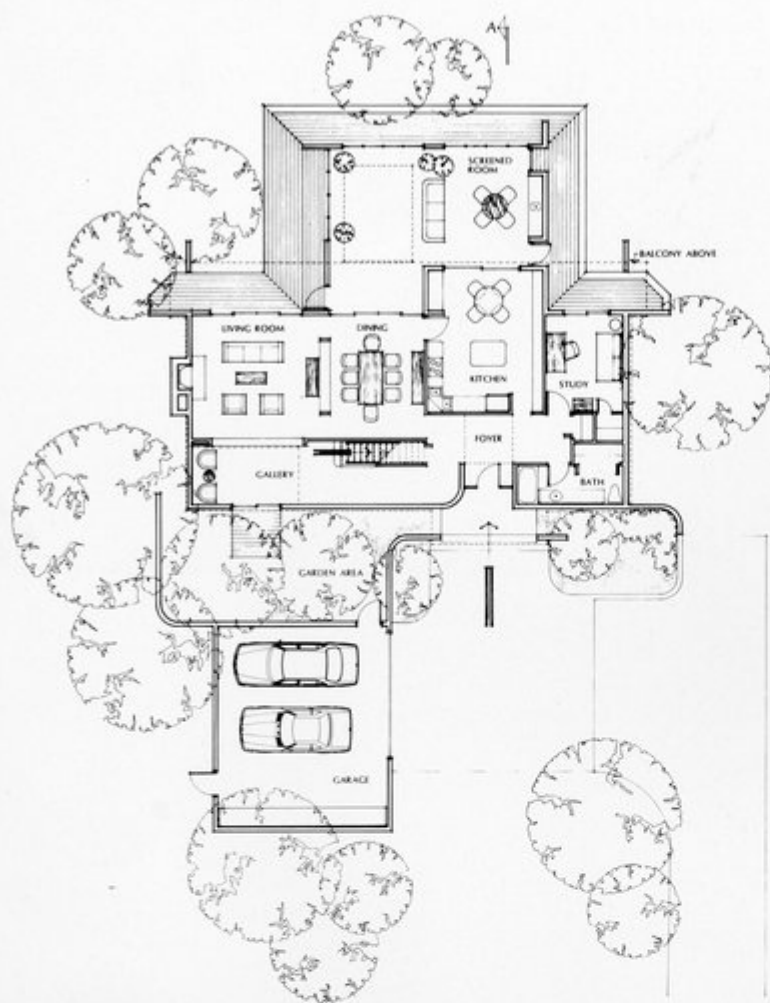




construction. The owner's advance research disclosed that most reasonably high-quality builder homes cost in the range of \$45-\$48 per square foot. The cost of this house falls into that range despite inclusion of some unusual elements such as a custom-built aluminum standing seam roof, a large detached two-car garage, a 650-square-foot two-story screened room, and quarry tile on the entire ground floor. The cost control method was simple — all details and materials belong to the vernacular with which home builders are familiar. Very little detailing was done in advance, allowing for adjustment to the selected builders' special vernacular. We then produced some detail sketches in response to conditions that arose in the field.



Left, ground floor hall with stair on right. Above, second floor hall at top of stair. Photos by George Cott. Right, section by MJSH.



Ground floor plan and exterior view toward garage. Photo by George Cott.

Reasonable operational costs for the house were equally important to the owners and the best measure of our success in this area is the power bill they received in August of 1984. It was \$127 for a total-electric house with 3,000 square feet of air-conditioned space. The techniques used for achieving energy efficiency are not esoteric and include such things as large overhangs on both floors facing south, double insulation and no glass on east and west exposures, reflective roof surface and well-insulated roof space, high-efficiency heat pumps and a north-facing skylight.

Context, in the case of the Miller-Johanningmeier House, involved both orientation and climatic considerations. The lot is in a subdivision in which deed restrictions require that all houses "fit the general character of the neighborhood." We simply accepted this criteria as one of the design parameters and used a combination of stucco and wood and the pitched roof that was mandatory. Although we invented some variations of common usage on elements such as the roof, the house, in general, respects its neighbors.

At the end of the project, we had the good fortune to involve Bruce Marsh, a painter and enormously sophisticated colorist, on the interior of the house. He saw an orchid color reflected in both the wood stain and in the bark of the predominantly pine landscape. After considerable experimentation, we found two shades of orchid walltone which were used to accentuate wall forms, and a third, darker orchid color for trim, both inside and out.

Since the owners of this house were also the principal experimenters from beginning to end, the last phases of the project ended on the same cooperative spirit that prevailed at the start.

**Peter M. Gottschalk, AIA,**  
was designer of *The Miller-Johanningmeier House*.



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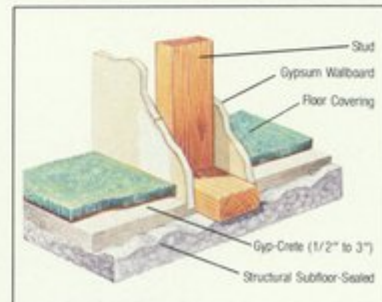
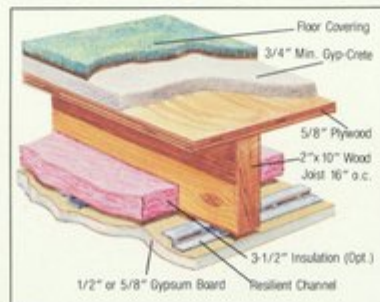
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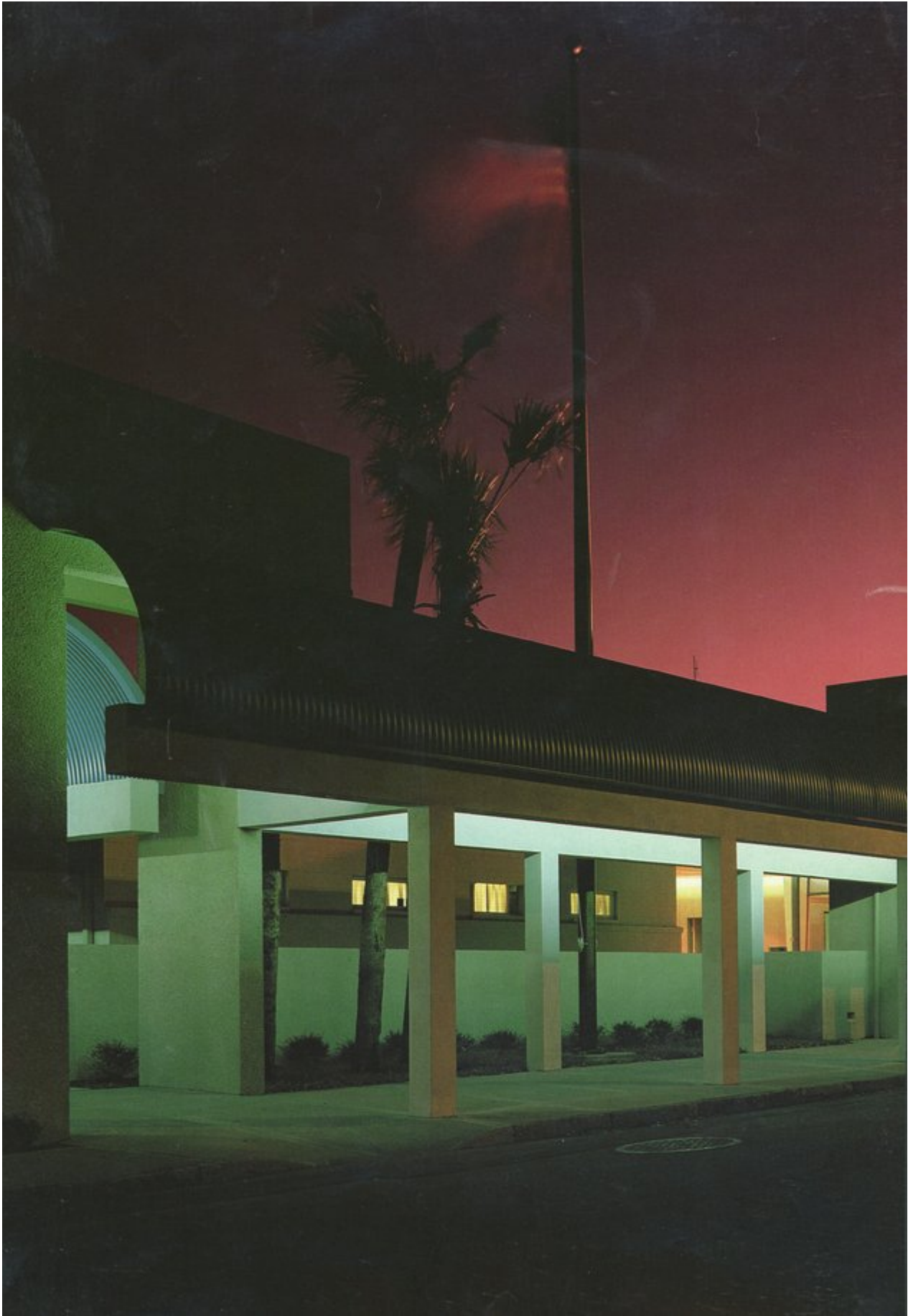
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# Largo City Hall: A Governmental Shopping Center

by Diane Greer





**Architect:** The Rados Partnership (now Ranon, Bentler & Partners, Inc.)

**Civil Engineer:** Cover Engineering

**Structural Engineer:** Brink Associates, Inc.

**Mechanical Engineer:** Diaz, Seckinger & Associates, Inc.

**Electrical Engineer:** Tanase & Associates, Inc.

**Landscape Architect:** Thomas G. Shepard & Associates, P.A.

**Contractor:** Forbes Construction Company, Inc.

For revisions to an existing governmental complex, the City of Largo requested a master plan and phased building program which would address both present and future physical needs. Additionally, the derived design was obligated to unify a series of disjointed existing structures in a manner compatible with the "village" scale of the community.

The conceptual solution to the problem infills the available space between existing structures and serves as a physical linkage for all governmental departments. Internally, the new and existing spaces are conceived as forming one building.

The new building provides a common interior corridor for staff use. This provides physical linkage between all departments and allows multiple use of common functions such as conference rooms, staff lounges and toilets.

The first construction phase is intentionally oversized to provide room for relatively immediate expansion needs. The building is structured to allow optimum flexibility in space planning. As needs change, the building can be adapted to meet them.

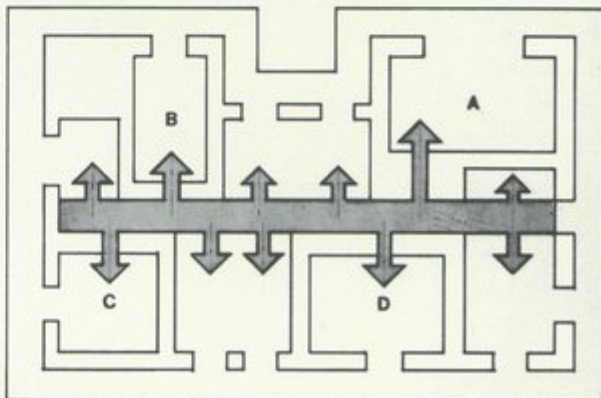
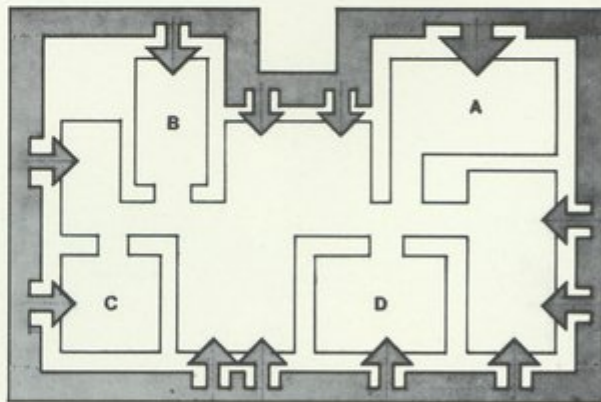
Externally, the complex is conceived as a "governmental shopping center" with public approach directly from the exterior into any department through individual "storefronts." Visual and functional unity is achieved through utilization of a covered walkway system around the



perimeter which provides a new facade and spatial sequence for the entire complex.

The covered public circulation system is a combination of overlapping tall, masonry anchor elements and light, metal clad transitional elements. The system provides visual interest and contrast while allowing for future extension and thermal expansion. The masonry elements provide stable areas or nodes along the path and announce principal building entrances. The paths are landscaped and overlook exterior courts and lawn areas. Additionally, the walkway system provides shading for the exterior building walls.

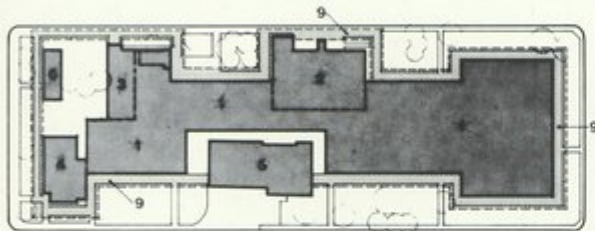
Top, the new Largo City Hall faces the Village Green and has a new covered walkway which provides access to all interior offices. Photo by George Cott. Right, plans showing interior and exterior access patterns to city offices.



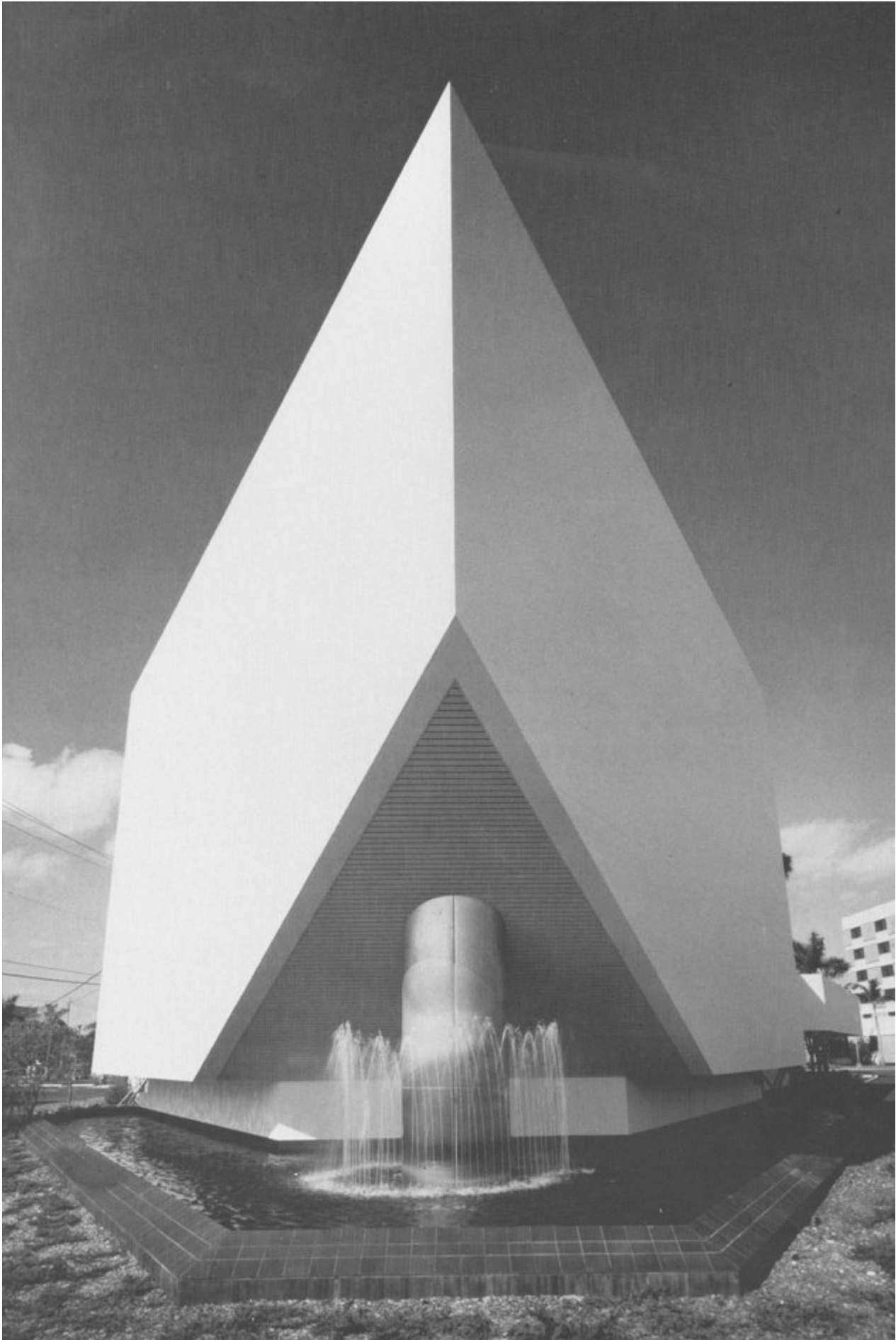
The City Hall complex forms the southern enclosure of the existing "town square." The new walkway system forms a linear closure which reflects the scale of the existing structures which line this open space. The new taller buildings are massed to reinforce the Village Green by not overpowering the existing street scale. The new structure

serves as a backdrop for the park. Additionally, users of the building experience a strong visual connection and invitation to the Green.

Below, master plan for City Hall Complex. Right, exterior entrance to Personnel Office, and below, main entrance to complex from the north. Photos by George Cott.







# Four New Designs From The SKHHP

by George Leposky

**Ed. Note:** *Four years ago, FA published an interview with Irvin Korach, AIA, who was then Senior Architectural Partner of the Smith, Korach, Hayet, Haynie Partnership in Miami. At that time, Korach was serving his sixth term on the American Institute of Architects Committee on Architecture for Health. He has since retired, but continues to work part-time for the firm. While the Partnership has certainly built a national reputation based on the design of healthcare facilities, they are now more diversified in the types of buildings they design, although most of their commissions are for large scale projects. What follows is a discussion of some of SKHHP's newest projects — outside the healthcare field.*

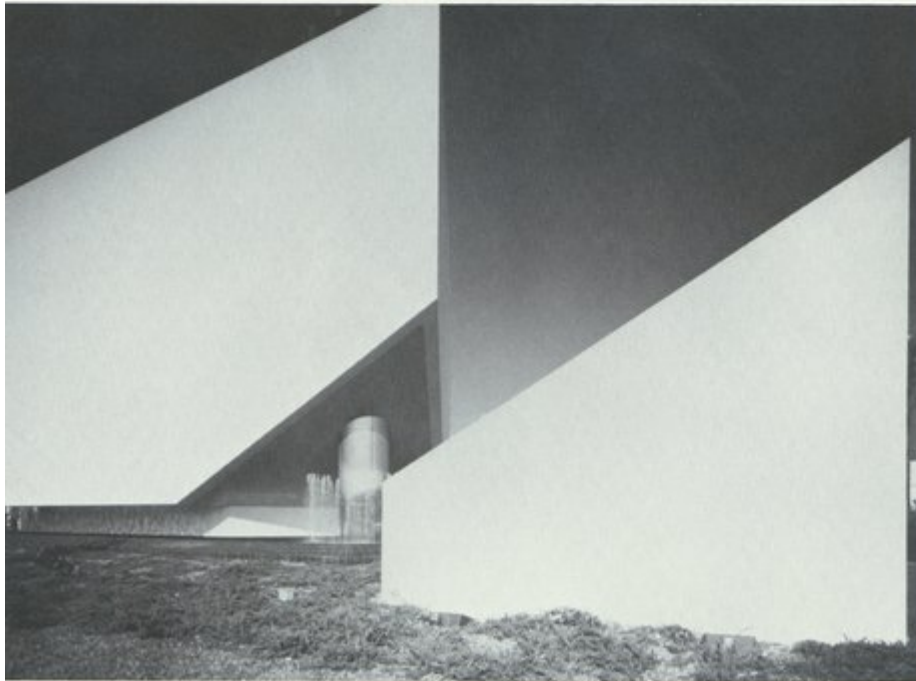


The Smith, Korach, Hayet, Haynie Partnership is flexing its architectural muscles, so to speak, and expanding its capabilities to include all kinds of commissions. Thirty years ago, Don Smith and Irvin Korach rec-

ognized the need for architects who understood the specialized, technical designs necessary for hospitals. That was important then. It still is. But, so is diversity. Today the firm is involved in all kinds of large-scale projects

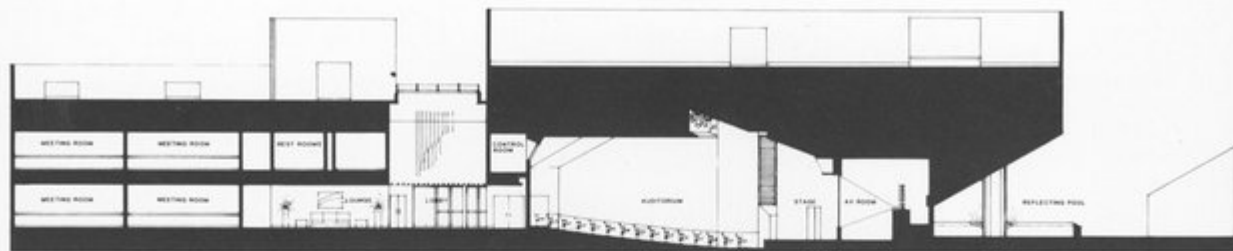
from university buildings to conference centers.

Bill Haynie says that SKHHP has never been exclusively a health facilities design firm. But, until about eight years ago eighty percent of their business



Opposite page and left, at the Holy Cross Conference Center in Ft. Lauderdale, what appears at a distance to be the base of the triangular auditorium is actually a freestanding offset form. At the main lobby entrance, a large canopy shelters arriving visitors. Recessed, frameless glass doors lead into the main lobby. Light and shadow play on the building's complex array of geometric forms giving the white stucco exterior a sculptural quality. Photos courtesy of SKHHP.





was health-related. They're not doing less healthcare work today, they're just doing more of other types of buildings. The healthcare figure has dropped to about fifty percent. Recently, the firm has expressed traditional forms in the Port Everglades Terminal 1 project, Bauhaus and Art Deco style in the Dade County School Board Administration Building and variations on the International Style in the Holy Cross Conference Center and the Florida Atlantic University Tower. Believing that form should facilitate function, the firm designs for flexibility and expandability to meet future needs. They also identify for each project the architectural solution which achieves the best combination of aesthetic excellence and operating economy.

The Holy Cross Conference Center in Ft. Lauderdale belongs to a hospital, but it's not a medical building. The new Sister M. Innocent Hughes Education and Conference Center at Holy Cross Hospital is a 23,000-square-foot freestanding structure which was constructed at a cost of \$3.5 million. It contains an auditorium, large lobby and a complex arrangement of rectangular and triangular spaces for meeting rooms, offices and service facilities.

The Conference Center is a triangular mass of textured white stucco on an essentially triangular site. It is a structure in harmony with its environment and unified by the strength of its geometric design. The main entrance faces the front of the hospital across a circular drive. The entrance leads directly toward the apex of the triangle, then

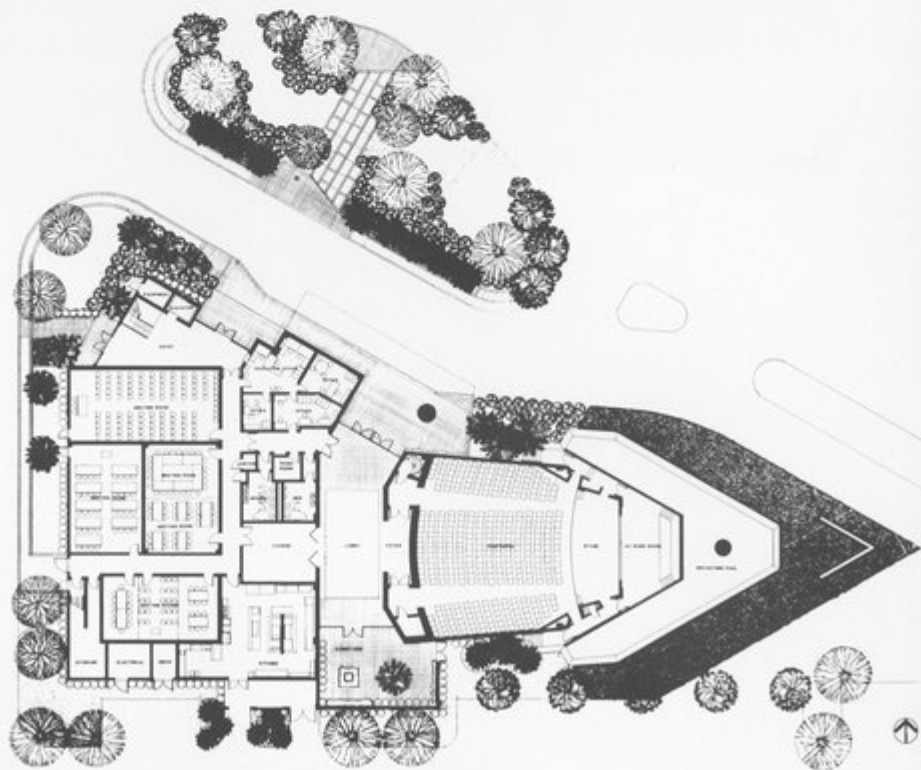
turns aside to disclose that the bottom of the apex is actually an offset, freestanding form. This offset form is 15 feet high and 34 feet from the main building which has a 21-foot-high triangular void at the base of the apex. Beneath this cantilevered overhang, a structural support column sheathed in stainless steel rises from a reflecting pool. The main lobby bisects the building with the auditorium on one side and the meeting rooms on the other. Seven barrel vaulted skylights span the width of the main lobby and admit a pleasant

ambiance-creating light.

Also in Ft. Lauderdale is the Terminal 1 at Port Everglades. Once an unattractive cement-block warehouse, the building now appears to be a fanciful Mediterranean-style villa with tile roof, courtyard and arched openings.

The Ft. Lauderdale office of SKHHP renovated and redesigned Terminal 1. Using the classical art of mural painting called "trompe l'oeil" or eye deception, they extended the real space of architecture into illusory space. This trompe l'oeil

*This page, longitudinal building section and ground floor plan for Holy Cross Conference Center. Facing page, main facade of the Dade County School Board Administration Building. A prominent vertical pylon, typical of Art Deco style, focuses attention on the main entrance. In addition to its aesthetic purpose, the pylon encloses a pressurized interior stairwell which serves as a fire exit. Drawings and photos courtesy of SKHHP.*





technique employs the traditional forms of architectural representation — rendered facades, sections and perspective views — to create the perception of three dimensions. Thus a magnificent facade replaces a blank wall and an unassuming building becomes memorable. The mural was painted by New York City artist Jeff Green. SKHHP chose the Mediterranean villa style because it evokes images of travel and good times for people departing for pleasure cruises.

The new administration building of the nation's fourth largest school system, in Miami, alludes to history while responding to contemporary concerns. Its design, an interpretation of Bauhaus and Art Deco styles, emphasizes economy, efficiency and energy-conservation to provide a home for the Dade County School Board.

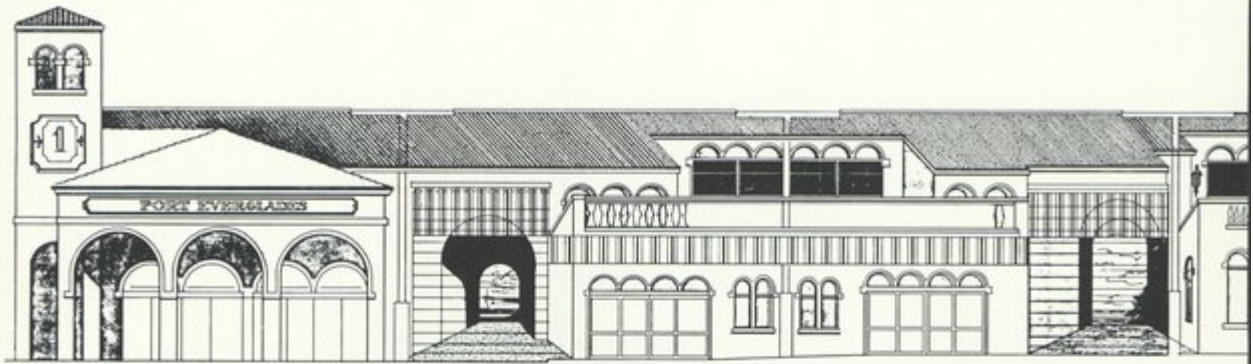
The structure cost \$8.7 million or about \$67 per square foot. The School Board asked for a "no frills" building and SKHHP responded with a design which was bid \$500,000 under budget.

The exterior of the nine-story building is stucco-covered concrete block, alternating with horizontal bands of solar reflective glass. Rounded corners and the strong horizontal banding allude to the Bauhaus vernacular. The building also boasts a design element typical of the Art Deco style which predominates on nearby Miami Beach. A prominent vertical pylon focuses attention on the main entrance and in addition to its aesthetic purpose, it functions as a vertical shaft of stucco-covered concrete enclosing a major fire exit — a pressurized interior stairwell accessible from every floor and the roof.

Interior spaces in the building total 130,694 square feet. A 206-seat auditorium on the ground floor is equipped to televise School Board meetings and when the Board is not in session, it converts to a theatre for plays and concerts.

Currently under construction





in downtown Ft. Lauderdale is a nine-story tower planned to serve the educational and cultural needs of central Broward County. The \$8.2 million tower is scheduled for completion in late 1985. It occupies a site adjacent to an existing Broward Community College Building and will share facilities and services with BCC. In addition, Florida International University will also offer classes there.

With its rounded corners and exterior skin of anodized aluminum and gray reflective glass, the tower's sleek, fluid form expresses the vigor of its urban environment. The low-maintenance exterior design is energy-efficient, owing in part to insulation within the exterior wall system. The structure is concrete, with spans up to forty feet long creating unencumbered structural spaces of up to 3500 square feet.

**George Leposky** is a consultant to the Smith, Korach, Hayet, Haynie Partnership.

*Top, Port Everglades Terminal 1, north elevation. Left, proposed design for the Florida Atlantic University Tower. Photo and drawing courtesy of SKHHP.*



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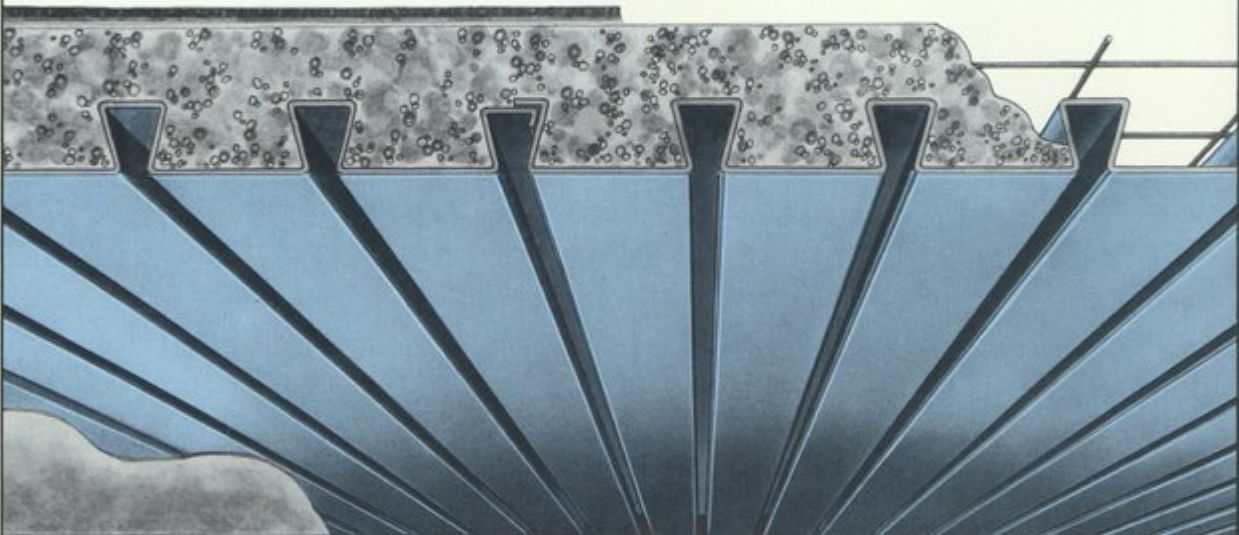
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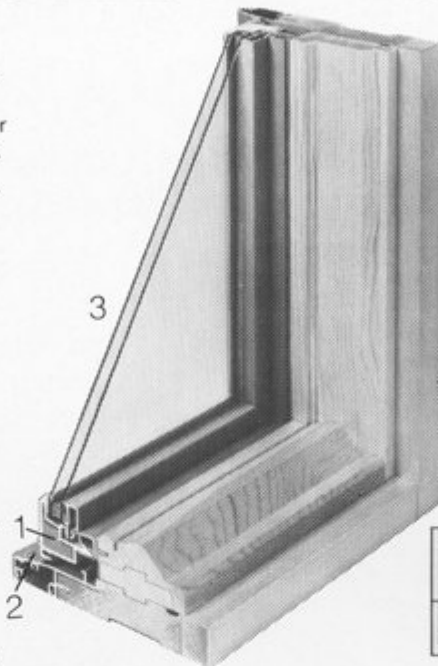
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## A Tale of Two Museums: An Architectural Critique

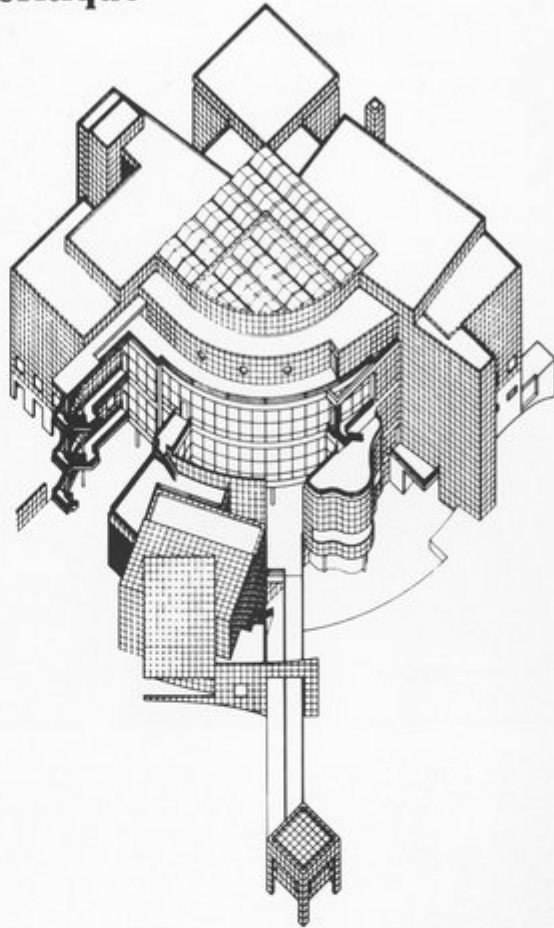
by James J. Jennewein, AIA

The downtown museums of Stuttgart, Germany and Atlanta, Georgia, opened in 1984 and 1983 respectively, have become immediate crowd pleasers. The similarities, as well as the differences between the two buildings are interesting, philosophically as well as concretely. Both projects were planned on the site of an existing museum, the High Museum was previously housed in what is now its neighbor, the Atlanta Memorial Arts Building and the Staatsgalerie in Stuttgart is attached to its neo-classical neighbor, built in 1837. Both of these new museums are located in downtown areas and both are the work of internationally renowned architects — Richard Meier in Atlanta and James Stirling in Stuttgart.

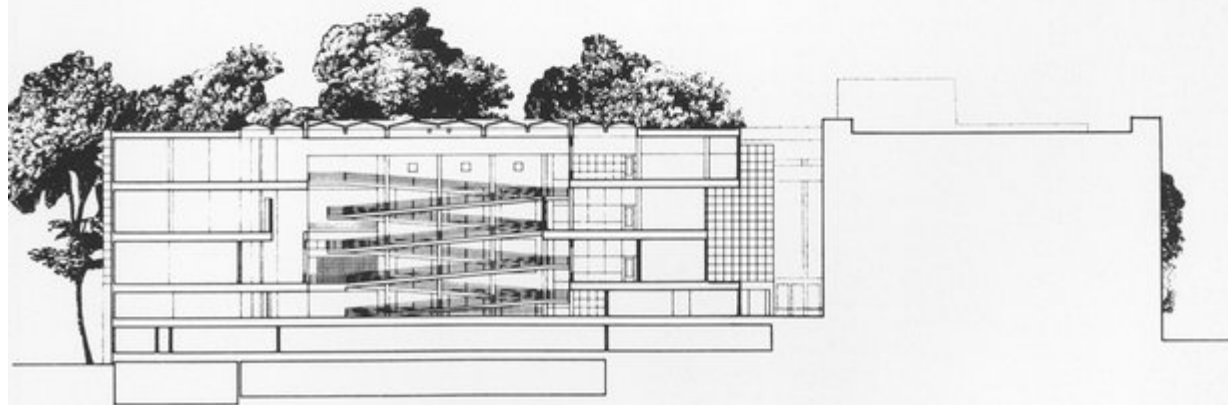
Of great controversy was the selection of Englishman Stirling at Stuttgart by competition over seven German-born architects. This method of selection contrasted with the prime selection process of Meier for Atlanta's building. The usual European method of selection involved submission of concepts for jury selection. The United States method of selection by interview gave the project to Meier.

James Stirling is one of England's leading architects and he has become known for a wide variety of building types in Europe and the United States. Included are the designs for the Fogg Museum at Harvard University and the Tate Museum in London, as well as the library at Cambridge University and the School of Architecture at Rice University in Texas.

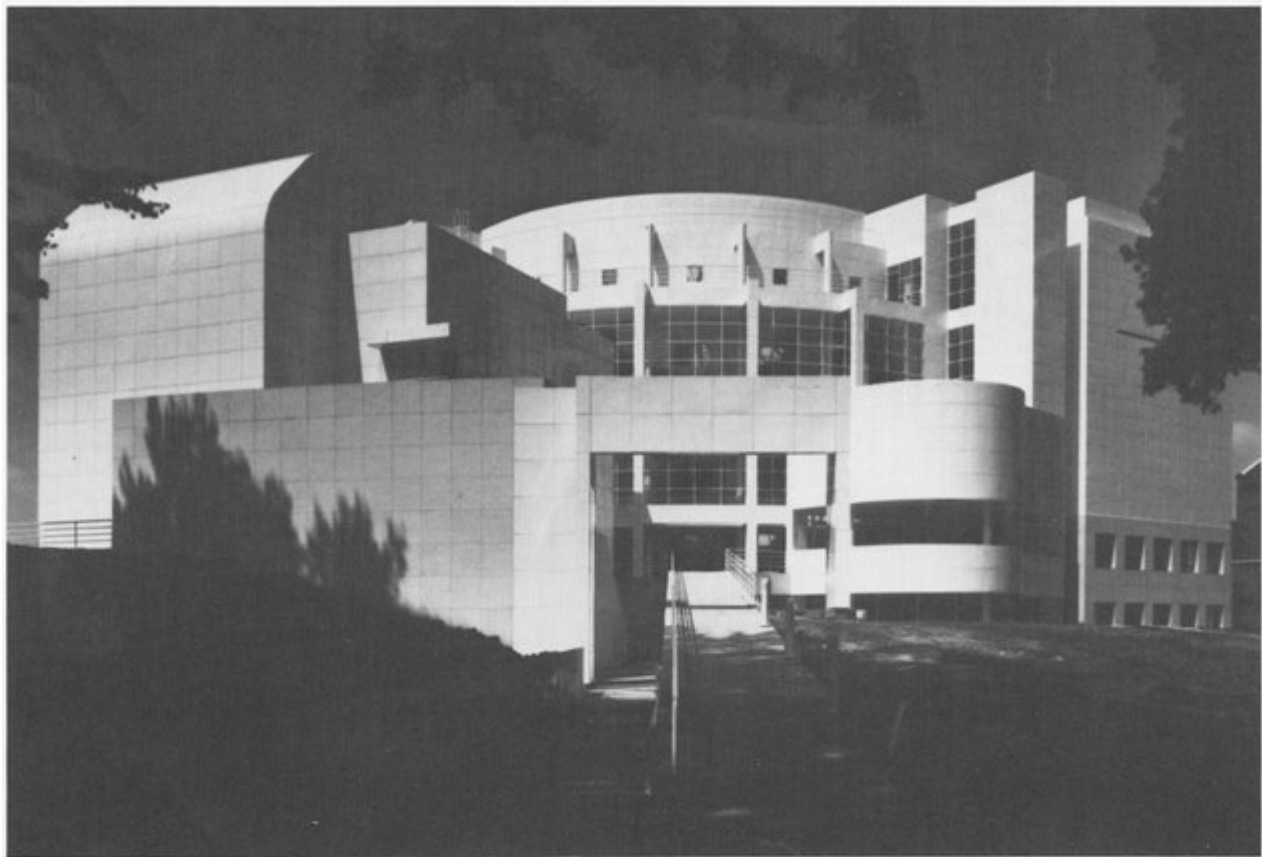
Richard Meier, the 1984 winner of the Pritzker Prize for Creative Endeavor, has to his credit the Renault Administrative Headquarters in Boulogne-Billancourt, France and the Hartford Seminary in Hartford, Connecticut, as well as many residences of note.



*Axonometric and section of the High Museum through galleries and atrium. Drawings by Richard Meier and Partners Architects.*







From the plans for the two buildings, one can identify a similarity of philosophy of design. Both designs encompass the concern for excitement of approach and entry, as well as interior reception. Atlanta, although a monochromatic white on the exterior, is close in concept to its multicolored counterpart in Stuttgart. The High Museum is sited on a mound with a ramp approach. The facade is a pattern of white metal panels and glass, which are curved and squared to give a lightened scale to the building. With non-traditional exterior forms and shapes, the building provokes much interest in the viewer.

The Staatsgalerie is a solid sandstone structure, with its panels laid seemingly purposelessly, accentuated with fat tube handrails of pink and baby blue. The approaches also contain playful, witty and capricious elements such as ventilation grilles for the underground garage appearing as violently wrought holes in walls leaving chunks of

sandstone scattered aimlessly on the grass below.

What follows on the interior, however, is a success in Stuttgart, and a lesser fulfillment of purpose in Atlanta. Stirling obviously understands that the primary purpose of a museum is to exhibit a changing, and sometimes static, art such as sculpture, painting and tapestry that is to be seen by people. In the Staatsgalerie, visual surprises abound for all but the actual museum area. The bright green rubber floor of the main entryway receives an uncanny soft light from the exterior. The chute-like ramp to the second floor galleries can be used instead of the playful glass elevator. Stirling's organized, formally structured spaces for art are a joy. In this museum, all art can be displayed logically, progressively, or at the whim of the director, as a maze. However it is done, it is well lit by artificial or natural skylight, which may be controlled as necessary. Relating to the exiting traditional

*View of the High Museum from Peachtree Street. Photo: Ezra Stoller © ESTO.*



Above, view of Atrium of High Museum of Art from the West galleries. Right, the playful exterior wall of the Staatsgalerie undulates beside an access ramp.



musuem, a second story passageway smoothly connects the two buildings. Crowds of twenty thousand people each day have been thronging to the new Staatsgalerie to see the finest Picasso collection in Germany, but probably most are interested in this amusing, engaging and successful public building.

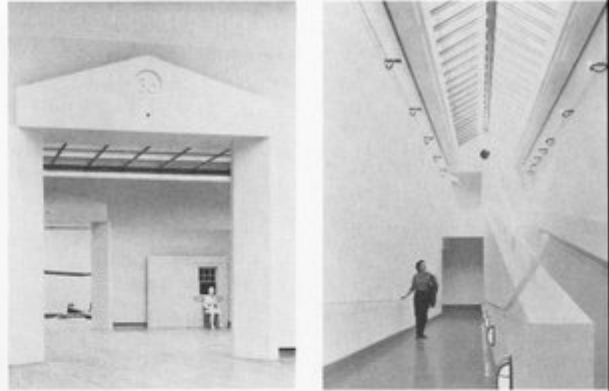
At the High, the museum space does not give a sense of organization, and it is doubtful it ever can. The display spaces are in some cases poorly lit, and difficult for the untrained eye to follow. Structural elements of the building interfere with an organized, coherent design for display. Interior columns may help in making an architectural statement, but are, in the main, intrusive and affect the building's efficiency. The space for children's exhibitions are filled with columns which seem unrelated to each other. Allowances can be made for the fact that displays of art should be kept in "corners" as "surprises" and as informal as possible. This credible argument may be the basis of the High Museum's approach to display.



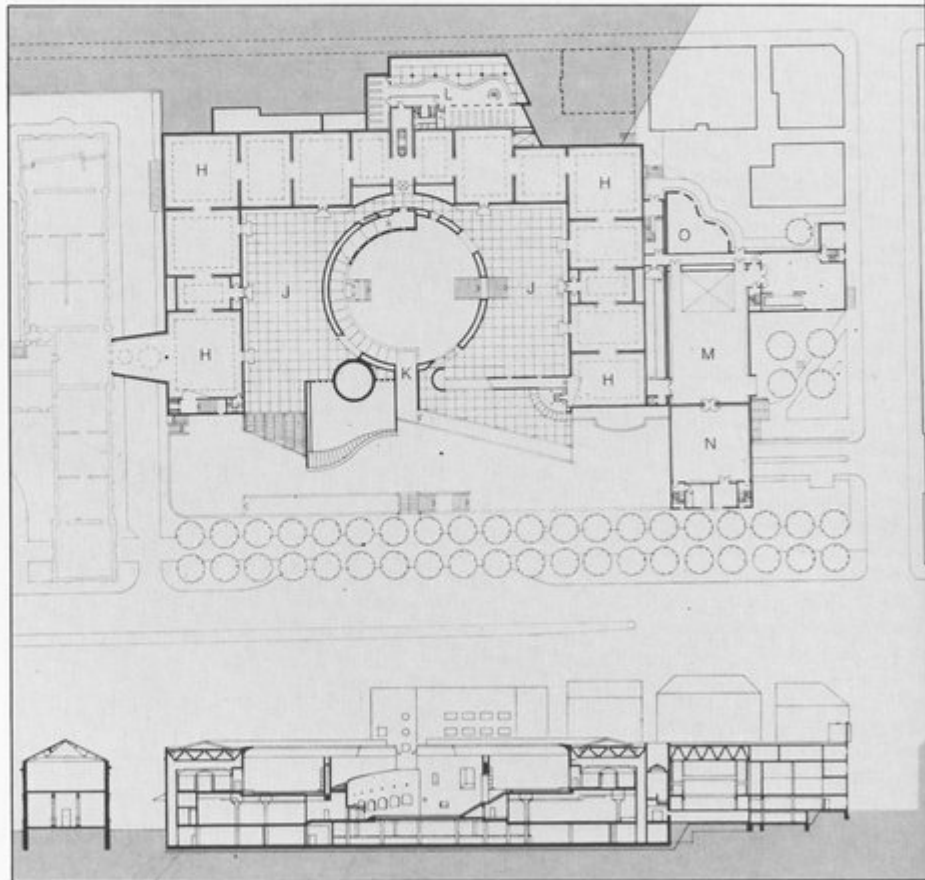
I would argue, however, that Stuttgart's Staatsgalerie gives the possibility of both options; Atlanta's answers only one. The test of time will determine its acceptance.

Both buildings are eminently successful and probably will continue to be. The display and merchandising of art is as important a civic responsibility as our libraries and parks, and should continue to receive the interest that is evidenced by these architectural masterworks.

**James J. Jennewein, AIA**, is principal in the Tampa firm of **James J. Jennewein, AIA, Architect**.



Above, exhibit area and interior ramp of Staatsgalerie in Stuttgart and below, plan and elevation.



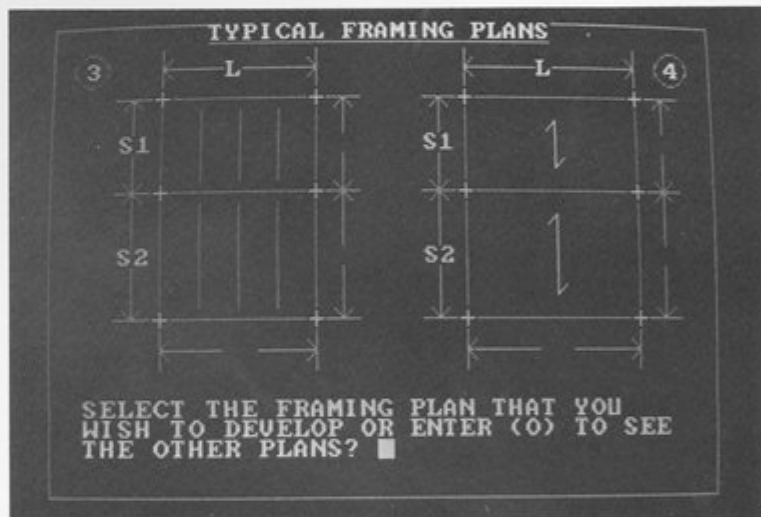
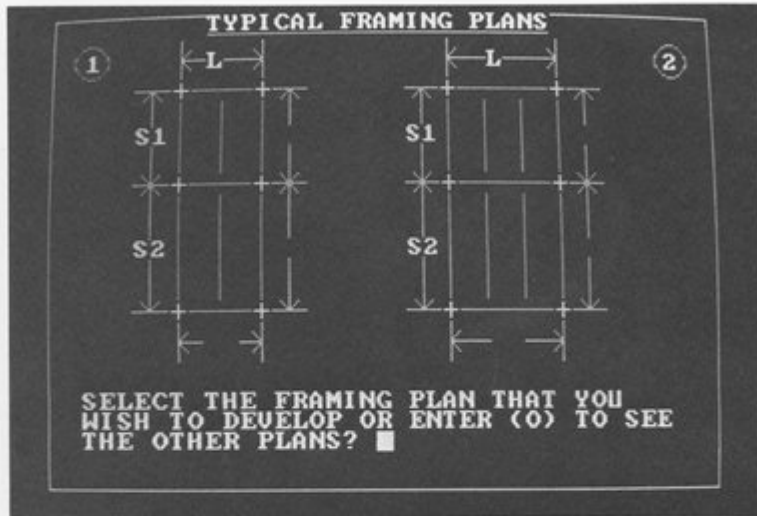
# Computer Application in Architectural Structures

by Anthony J. Dasta

For the aspiring architect, a course in Architectural Structures may not stimulate the same degree of excitement that one in design does. As an instructor of the former, I endeavor constantly to develop innovative methods of teaching structures within the context of an architectural curriculum. I am currently working on a project of great interest to me which involves the use of the computer as a teaching aid.

As an Instructor in Architectural Structures, I have been developing innovative methods of teaching structures within the context of an architectural curriculum. I do not plan at this time to look at all the complex issues involved in teaching architectural structures but to explain some of the projects I am currently working on that involves an innovative use of the computer as a teaching aid in these courses.

Under a Faculty Development Grant from the University of Florida's Office of Instructional Resources, two student assistants and I are developing a series of software packages that allow students taking architectural structures classes to make comparisons of four different types of framing systems. This package should help the student to better understand typical structural steel framing systems through comparative studies. The benefits come when the student can change some or all of the variables of the problem such as span, spacing, loading and allowable stress and can see what effects these changes have on the selection of a particular system.



The above figures show the four typical framing plans or bays without any dimensions. The student may select any one of the four bays shown and input the dimensions for SPAN (S1), SPAN (S2) and LENGTH (L). The Bay Dimensions may be given as part of a class project or can be selected through trial and error by the programmer.

This program has limited the selection of dimensions from 15 to 60 feet which for typical class projects are reasonable structural dimensions. This limitation also allows the selection of members from the Manual of Steel Construction (AISC).

The following series of figures will take us through a typical solution assuming that the student has chosen to analyze BAY 1.

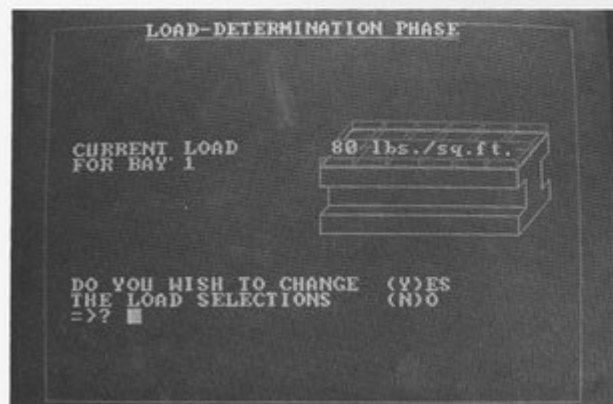
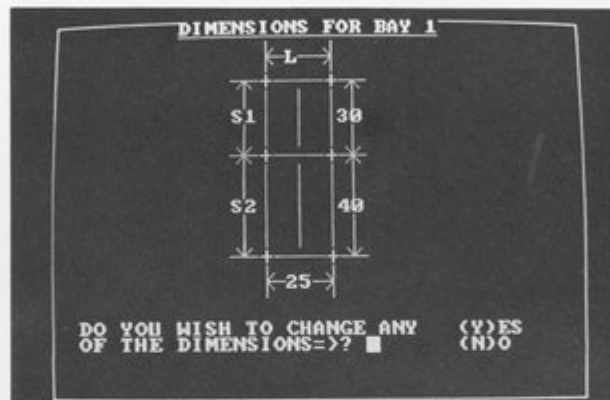
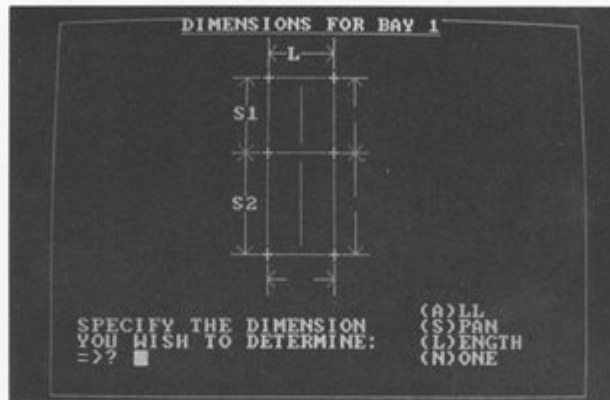
Photos by Tony Dasta.



A student taking the first course in architectural structures may use the program to study forces and force systems and their effects on individual elements of a particular structural member. He can then have the computer draw the shear and moment diagrams for many different beam systems and can vary the dimensions and loading to see the effects that these changes have on the various systems.

The more advanced student can use the program to design the individual members in a particular structural material. This program is currently being developed using steel as the primary structural material and similar programs are being developed for timber structural systems.

This project is being programmed on an IBM PC 128K mini-computer using a color monitor. The figures shown here were taken directly from the screen of the monitor and represent the graphics portion of the project.



The Load-Determination phase allows the input of the total load in Pounds per Square Foot (PSF) for the bay system chosen. The values selected depend on whether the bay is to be designed as a floor or as a roof system. In this case the figure shows that a floor system has been chosen and a load of 80 PSF selected.

At this point, if the student is satisfied with the loads chosen, the program will revert back to the "MENU" and allow further development of the bay selected.

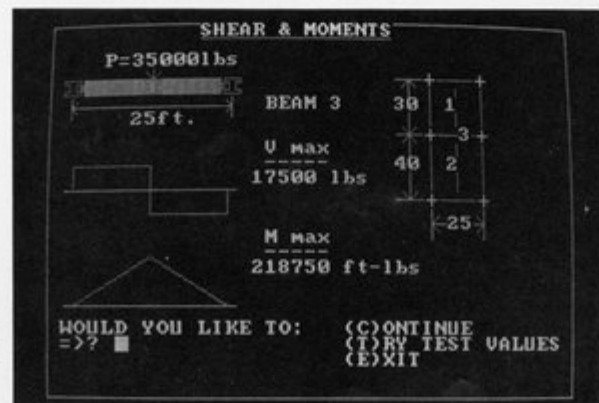
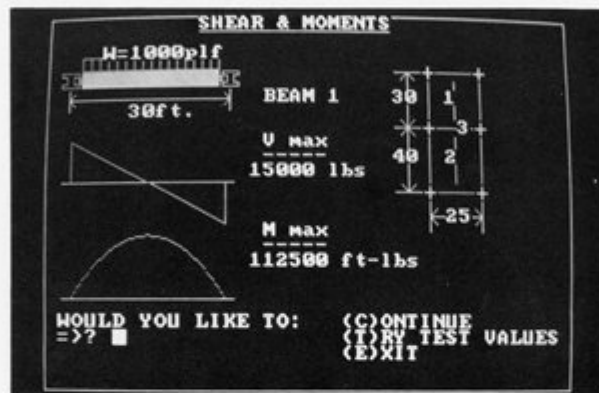
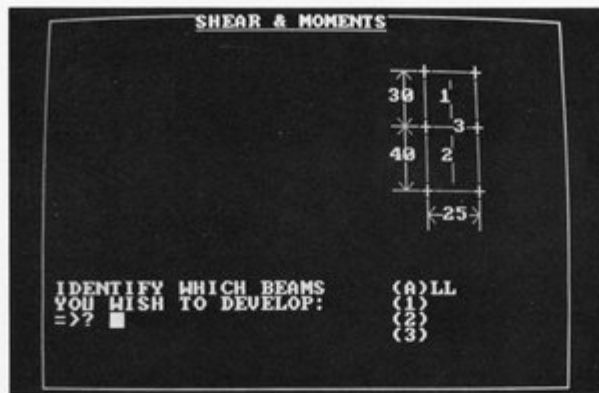
The top figure shows that the student has selected Bay 1 to develop further. Bottom figure shows that dimensions of 30 feet, 40 feet and 25 feet have been selected respectively for Span (S1), Span (S2) and Length (L). The computer now asks about changing any dimensions? If "Yes" is selected, the program will allow changes to be made to any or all of the selected dimensions. If "No" is selected the program will revert back to the "MENU." At this point several options are available. The student may elect to: "continue the program," "receive further instructions," "revise the dimensions," "develop the load," "draw the shear and moment diagrams," "design the Beams" or "Exit" the program. Assuming that the student elects to Continue the program, the "Load-Determination Phase" would follow.

As shown in the top figure, the program is now entering the "SHEAR AND MOMENT DIAGRAMS" phase and is asking the student which beam he would like to develop. There is a choice of three members as indicated and the selection may be in any order.

The next figure shows that member 1 has been selected and the computer promptly draws its shear and moment diagrams giving the critical values. At this point, the student may follow through with the actual selection of a member or draw shear and moment diagrams for any other experimental values that he may wish to input. The student may also elect to draw the shear and moment diagrams for the other members of this bay as is shown in the bottom two figures with the corresponding Shear and Moment values. Once finished, the program may be saved for future development or another bay developed.

At the present time this program is in the process of being completed and in the Spring Semester will be tested in our classes of architectural structures. Future programs are in the development stages which involve the application of Timber and Reinforced Concrete Design.

**Anthony J. Dasta** is an instructor in Architectural Structures in the University of Florida's Department of Architecture. He has a Master of Science in Architectural Engineering from the University of Illinois.





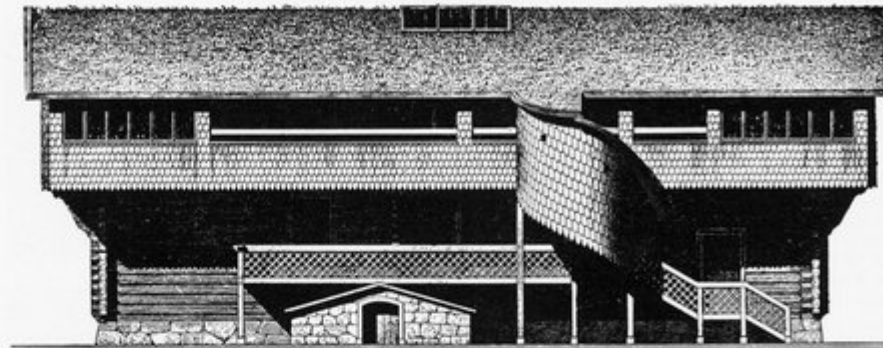
## VIEWPOINT

## Changes In Attitudes Portion of a Research Paper

by Susan G. Edmunds

The past 20 years have given rise to the so called "Post Modern style" and as quickly as some have jumped on this bandwagon, others are now getting off. However, John W. Hartray's declaration, "After filling a few shelves at the Rizzoli, the movement looks as if it may pass into history without having made any" is in error. The stylistic manifestations of Post Modernism may pass, but many deeper currents in attitudes and concerns will not, for these movements bespeak an awareness of the failings of "modern architecture" that cannot be ignored.

First and foremost in significance is the movement toward or general acceptance of pluralism in design. Diametrically opposed to the modern doctrine of universal design solutions, this movement recognizes the complexity of our world and the need for unique responses to specific



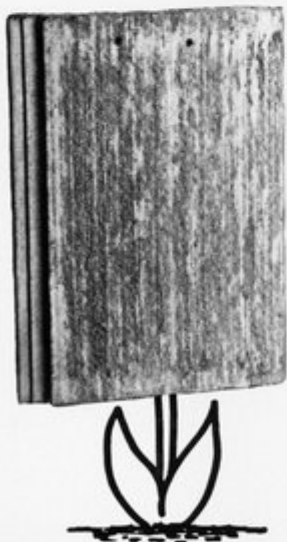
design problems. Such pluralism, as Gerald Horn points out, has given us the "Freedom to explore and not take ourselves too seriously." In other words, it has freed us from the dogmatism that there is only one correct way to solve design problems.

The acceptance of more than one right universal approach to architecture is directly related to the rise of Contextualism in

that it allows the development of specific and diverse solutions which are required by an interactive relationship within a specific context. Diametrically opposed to the universal solutions of the Modern movement, Contextualism involves conceiving of a building as part of a larger whole. In turn, Contextualism is approached from a plurality of directions, perhaps the most con-

troversial of which is Historicism. The original movement of Historicism was linked with establishing the meaning of a building within its context. However, the validity of assuming that historical allusion will be understood is questionable. This is especially true if historical elements are fragmented and cut adrift

*Continued to page 44*



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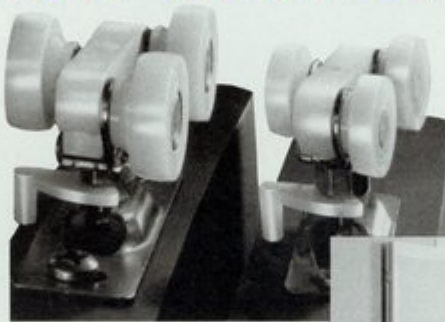
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from the cultures that produced them. This problem is exemplified by the recent work of Michael Graves, whose oppositions to and metaphorical use of historical fragments are so obtuse that Charles Jencks claims that a Reader's Guide is needed to understand the symbology of Grave's Bancerraf House.

However, Historic Contextualism as manifested in the use of archetypal forms of vernacular and regional traditional construction can be powerfully evocative. This is exemplified by Mario Botta's use of such forms and the local understanding they provoke, which, if removed from the region of southern Switzerland where he practices, would be depleted in meaning. Likewise, the shingle and stick style work of Robert Venturi bespeaks a compatibility with its environs due to the association it evokes with older and accepted regional archetypes.

An even more significant sub-movement of Contextualism is

concerned with the physical relation of built form with its environment and, unlike Modern Functionalism, views a building not as a separate entity but as part of a larger whole. This movement is particularly important for it comprises the idea of reification of public space. It is interesting to note that though certain categorical groups may employ theoretical similarities, the way in which and degree to which physical contextualism is achieved is highly individual. Exemplifying this point is the work of the Neo-Rationalists. On one extreme, the work of Massimo Scolari remains theoretical and removed from any context. On the other hand, the main preoccupation of Leon and Robert Krier are how a building becomes a part of the urban fabric and the interaction of their buildings within their context is the creation of urban space.

Perhaps even more important and the *raison d'être* of Contextualism is social contextualism,

characterized by the participatory design approach of Ralph Erskine's Byker Wall project and the parametric models of Christopher Alexander. The broad base of concern for sociologic context of architecture is evidenced by the pop-culture basis of Venturi's work and by Charles Moore's use of what he calls his populist approach to design, involving the communities in the design process as he did in the River Front Project in Dayton, Ohio and the urban renewal project for Roanoke, Virginia.

On a larger scale, it can be said that Post Modernism was based to a large degree on a concern for social context (although many who have jumped on the bandwagon do not seem to realize this) in that it was a reaction to the failure of modern architecture, which was primarily, as Thomas Wolfe points out, a social failure. It was not what society wanted because it added to the alienation and regimentation within our environment.

Thus, historical and physical contextualism have at their roots an attempt to overcome the social and cultural inequities of Modernism, as does the current interest in Semiology. However, the current interest in the language of architecture is not a reaction to Modern architecture's lack of a systematic language, but a language based solely on the expression of function which Charles Jencks states did not recognize that language is primarily based on learned conventions. Yet today many who liken architecture to a language have seemingly lost sight of the fact that the purpose of a language is to communicate. As already mentioned, historical allusion can fail when too culturally remote from society. And some languages such as Eisenman's, are devoid of symbologies and so concerned with their own syntax that they lose sight of the purposes of architecture.

Less widespread than the idea of architectural communication is



he movement to reconcile phenomena once polarized by the Modernists by bringing them together and interfacing them as Twinphenomena. Part of the basic manifesto of the *Team 10 Primer*, this idea has been most successfully applied by Van Eyck. In his Children's Home in Amsterdam, the careful articulation of transition between public and private can be seen as creating a sense of place which unites both. Likewise, his allowing penetration between exterior and interior interactively reinforces both in the simultaneous perception of both.

The concept of Twinphenomena is, however, not restricted to the work of *Team 10*. Though not spatially manifest in the work of Venturi, he repudiates "either/or" in favor of both. And, if one goes back in the history of American architecture, one can find that the same idea can be seen in Wright's concept of interior and exterior space as being one and the same. In Wright's work, this

concept sprang from the influence of Eastern philosophy and one can only guess that *Team 10* was similarly influenced. It can only be hoped that such thinking may reverse the trend set by modern architecture of placing pristine objects in the no man's land of the existential and undefined place sometimes called "public space."

Another movement often neglected is regionalism as it relates to contextualism. In the work of Mario Botta, the use of regional forms concerns not the specifics of context but larger issues of regional culture, climatic conditions, and building traditions. Pointing its finger directly at the "Modern" concepts of universal man and universally applicable solutions, the movement gives credence to the idea that cultural and environmental conditions vary regionally. As Frank Gehry recognizes, the materials and construction techniques which he uses and which are acceptable on the West coast

would be out of place and unacceptable on the East coast. Others, like Venturi and Charles Moore, who have been mentioned in terms of historic contextualism, sometimes exploit earlier vernacular forms or constructs as a type of regionalism. Still another aspect of regionalism which is of importance is the regional adaptation of building types to climate.

The movement toward regionalism in design promotes hope that it may be possible to find a common ground that lends a sense of coherence within the various regions of the world and counteracts the bland sameness of modern architecture which has denied these regions their uniqueness.

In summary, whether one likes the stylistic manifestations of architecture during the past 20 years, the movements of contextualism, regionalism, communication, and Twinphenomena are addressing the failings of modern architecture. They show an

awareness of the problems of universal solutions, the concept of universal man, too narrow a view of function, simplistic polarization of buildings within their context, and overlooking the fact that meaning is culturally dependent. Such awareness cannot be ignored or easily forgotten. Surely it is something that will direct the future of architecture. As Henrik Bull has said, "The fad or fashion will fade away . . . The reaction against modern architecture will not."

*Susan Edmunds is a graduate student in Architecture at the University of Florida.*

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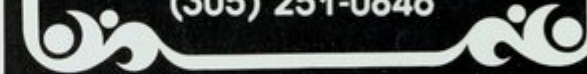


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