

720.6  
49123b

# FLORIDA ARCHITECT

JANUARY/FEBRUARY, 1966

UNIV OF FLA  
LIBRARY OF ARCHITECTURE ARTS

STEVEN S. CLARK • DAVID E. CLARKE • GERALD  
 SEAN CLAYTON • DOUGLAS F. CLEMMONS  
 GARD G. CLEVELAND • TERRY W. CLIFTON  
 HARRY J. CLOUD • ROY W. COBB • ROBERT  
 COLANGELO • DENVER D. COLBURN  
 PHILIP COLEMAN • RONALD D. COLLEMAN  
 WILLIAM F. COLLUM • HOWARD B. CO  
 DUS J. CONNER • PAUL A. CONNER  
 CALVIN L. COOK • HAROLD C. CO  
 COPAS • THOMAS B. CORBIN • T  
 BERT L. CORNELL • RONALD F. CO  
 WILL R. COSTELLO • CURTIS E. CO  
 MACK C. COX • JESSIE E. L. CO  
 CRAIG Jr. • MARK A. CRAIGE •  
 CHARLES R. CREWS • ROBERT L. CRI  
 DEE D. CROUCH

# BEAUTY VALUE

**No other roof** matches Gory for enduring beauty. . . or adds as much value per dollar.

**Color-Through:** Our tile isn't just top-coated. It's solid color from top to bottom.

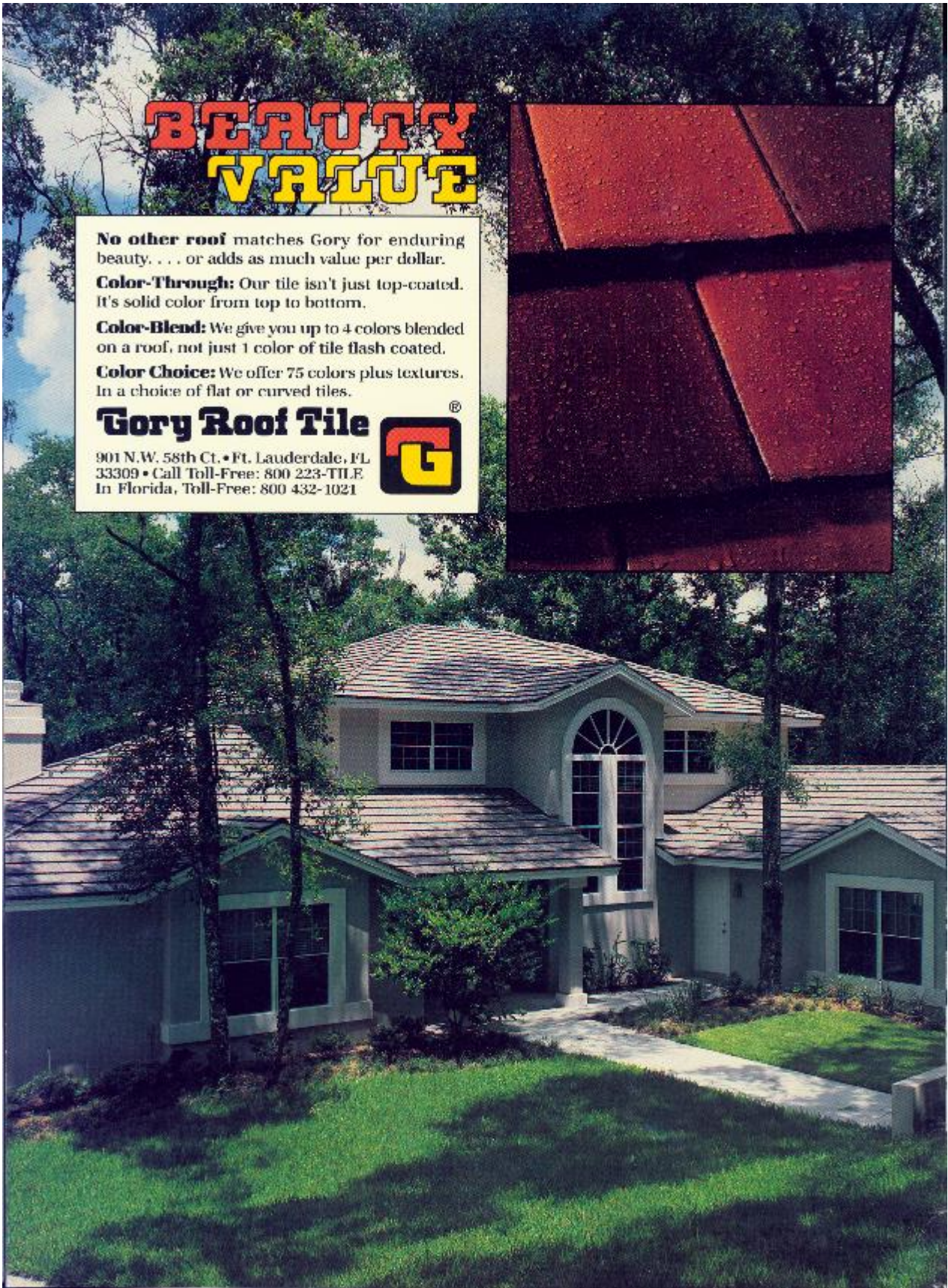
**Color-Blend:** We give you up to 4 colors blended on a roof, not just 1 color of tile flash coated.

**Color Choice:** We offer 75 colors plus textures. In a choice of flat or curved tiles.

**Gory Roof Tile**®



901 N.W. 58th Ct. • Ft. Lauderdale, FL  
33309 • Call Toll-Free: 800 223-TILE  
In Florida, Toll-Free: 800 432-1021



7206  
F51236

# CONTENTS



January/February, 1986  
Volume 33, Number 1

## Features

### **From Megalithic Architects, A Spatial System at Stonehenge** 14

*A University of Florida professor discusses the ancient monument as more than a megalithic structure dating back almost 5,000 years.*

Macleo Thomson Foster

### **Establishing a Corporate Image** 19

*Image is important to the practicing architect. Three new offices are presented to illustrate the latest trend in office design and how it contributes to establishing the corporate image.*

### **Squeezing A Little Exuberance Out of Modernism** 20

*Corporate Offices, Mudano Associates, Architects, Inc.*

Renee Garrison

### **The Corporate Image and All That Jazz** 24

*The Offices of Johnson Peterson Holliday Architects*

### **Historical Imagery That Teases and Tantalizes** 26

*Corporate Office of Maspons/Goicouria/Estevez, Architecture, Planning and Interiors*

### **The Flavor of An Era Lingers in Orlando** 30

*The preservation of 18 Wall Street may be stretching the term restoration, but it is preservation at its best.*

Diane D. Greer

### **A Site-Specific Layering of Space** 32

*The Hartley Residence in Temple Terrace is a building which is truly responsive to the environment.*

Diane D. Greer

## Departments

Editorial 3

News/Letters 4

Member News 7

Viewpoint 43

*Cover photo of the Florida Vietnam Era Veteran's Memorial designed by James Kolb of The Ritchie Organization in Sarasota. Photo by William A. Greer*

# Start with the variety of the Mildoor sliding glass door system... and you'll have a stronger finish.

## **PATRICIAN 1100** (1200 Double Glaze) (Intermediate series)

This is a heavyweight version of 100 series offering the same versatility, but with larger interlock extrusions for even greater strength. Ideal for mid-rise installations with B2HP specifications. A.A.M.A. SGD B2HP

## **SCULPTURA 1400** (1500 Double Glaze)

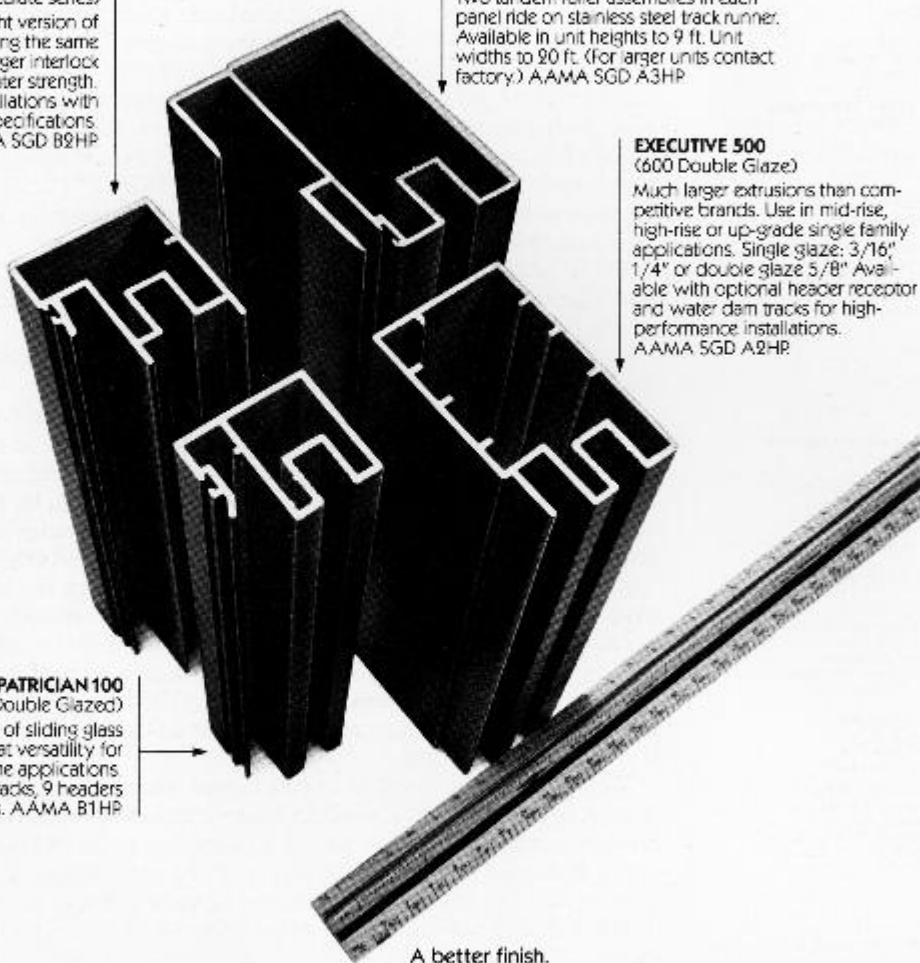
Mildoor's monumental system. Passed wind tests of 120 MPH at 550' heights. Full perimeter weatherstripped. Accepts 3/16" to full 1" glazing without adaptors. Two tandem roller assemblies in each panel ride on stainless steel track runner. Available in unit heights to 9 ft. Unit widths to 90 ft. (For larger units contact factory.) A.A.M.A. SGD A3HP

## **EXECUTIVE 500** (600 Double Glaze)

Much larger extrusions than competitive brands. Use in mid-rise, high-rise or up-grade single family applications. Single glaze: 3/16", 1/4" or double glaze 5/8". Available with optional header receptor and water dam tracks for high-performance installations. A.A.M.A. SGD A2HP

## **PATRICIAN 100** (200 Double Glazed)

An extensive line of sliding glass doors offering great versatility for single family home applications. Choose from 14 tracks, 9 headers and 10 jamb. A.A.M.A. B1HP



### **A broader line.**

Just in these four Mildoor systems you can match a door to almost any specs.

Combined, they offer one of the industry's most extensive selections available from one source. All made possible by over 20 years of Miller research, engineering and improved manufacturing.

### **A better finish.**

It's Magnacolor... plus! Our new 3-coat protection process. Now you can get PPG-600, over PPG UC54256 "flash primer," over alodine pre-treatment in just a single pass through our newly expanded paint line.

All four door systems are available in white, bronze or silver finishes.

# **mildoor**

A Division of Miller Industries, Inc.

16295 N.W. 13th Ave., Miami, FL 33169-0910 305-621-0501 • Florida 1-800-432-3116 National 1-800-446-7628

PRODUCTS THAT HAVE PASSED THE TEST OF TIME

SLIDING GLASS DOORS • BATH AND SHOWER ENCLOSURES • SLIDING GLASS MIRROR CLOSET DOORS • SINGLE HUNG AND ROLLING WINDOWS

# EDITORIAL

## FLORIDA ARCHITECT

Florida Association of the  
American Institute of Architects  
194 East Jefferson Street  
Post Office Box 10388  
Tallahassee, Florida 32302

Publisher/Executive Vice President  
George A. Allen, C.A.F.

Editor  
Diane Greer

Assistant Publisher  
Director of Advertising  
Carolyn Maryland

National Sales Representative  
Lee T. Griffiths, Inc.

Design and Production  
Creative Services

Editorial Board  
Don Sackman, AIA  
Commissioner  
Commission on Public Relations  
& Communications  
Ivan Johnson, AIA, Chairman  
John Totty, AIA  
Carl Abbott, AIA

President  
James J. Jenzwein, AIA  
780 Ashly Terrace  
100 S. Ashly  
Tampa, Florida 33602

Vice President/President-elect  
John Barley, AIA  
P. O. Box 4850  
Jacksonville, Florida 32246

Secretary/Treasurer  
John Ehrig, AIA  
2833 E. Bay Drive  
Suite 221  
Clearwater, Florida 33546

Past President  
Mark Jaroszewicz, FALA  
University of Florida  
College of Architecture  
831 Architecture Building  
Gainesville, Florida 32611

Regional Directors  
Glen A. Huff, FALA  
1821 SW 88th Ave.  
Miami, Florida 33157

Mark Jaroszewicz, FALA  
University of Florida  
College of Architecture  
831 Architecture Building  
Gainesville, Florida 32611

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

*Florida Architect*, Official Journal of the Florida Association of the American Institute of Architects, is owned and published by the Association, a Florida Corporation not for profit. ISSN 0015-2907. It is published six times a year at the Executive Office of the Association, 194 East Jefferson St., Tallahassee, Florida 32302. Telephone (904) 222-7394.

Opinions expressed by contributors are not necessarily those of the FALA. Editorial material may be reprinted only with the express permission of *Florida Architect*.

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

FLORIDA ARCHITECT January/February 1996

If you wish to have your work published in *Florida Architect*, take heed. The requirements are listed here.

For a feature story, any and all submissions are considered. If you wish to save yourself time and trouble, query first. Call or write the editor and discuss the project or send a few sample photos.

If you wish to go ahead and submit the whole package at once, or if your feature is accepted for publication, the following is required . . . no exceptions.

**Text** — The text should be short and to the point. The readers want to know the facts about the project. Just ask yourself what you'd like to know about a project that interests you and that will clue you in as to what to write. Limit the article to three or four typed pages, double-spaced. Ten pages will be returned and one is not enough. Begin the text with a list of credits. Each *FA* article begins with the "Who's Who" of the project. Don't leave it out. Don't send a press release or material that sounds like a press release. For example: DON'T WRITE — "Considered by many to be the most exciting new structure in downtown Miami, this dazzling thirty-story building is a showpiece of glass and steel."

**DO WRITE** — "The architects incorporated all of the program requirements and aesthetic considerations into two towers of diagonal configuration, linked by a connecting bridge."

Just the facts, please. That is not to say that feature pieces will be devoid of adjectives, only that they will be doled out by the editing staff.

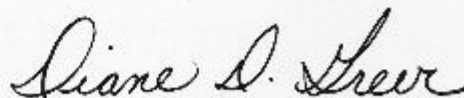
**Photography** — Ideally, the submitted photos should consist of several black and white prints (including at least one each of a plan, site plan, elevation and/or axiometric) and color slides or transparencies. Do not send color prints or color negatives. 35mm slides are O.K., but in order to enlarge them, they must be extremely sharp. 4 × 5 color transparencies, which most professional photographers shoot anyway, are definitely preferred. That doesn't mean that only professional photography is acceptable. It means that only good photography is acceptable, whatever the size. Be sure photos are captioned and the photographer identified.

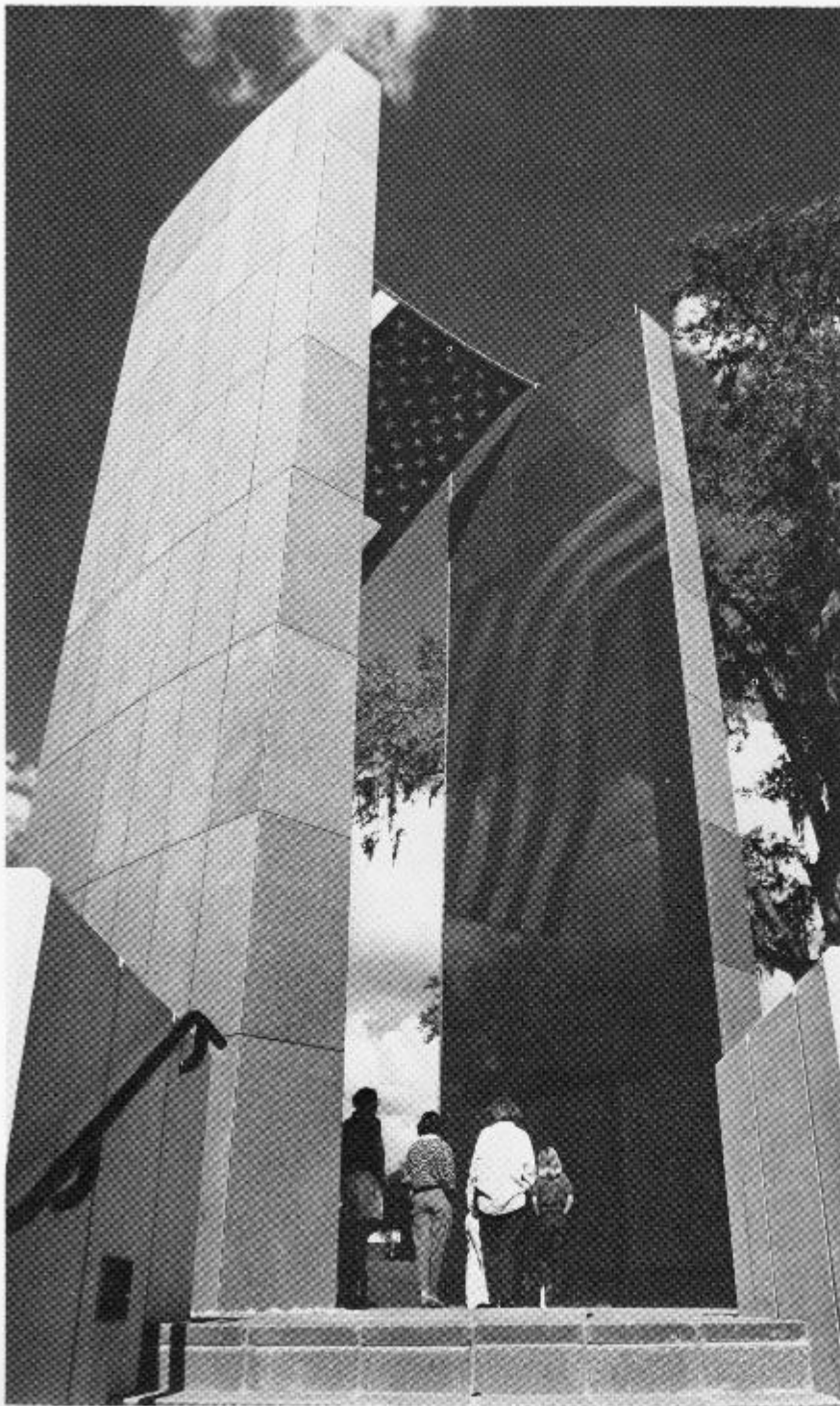
**MemberNews** — MemberNews is an abbreviated news column which merely spotlights what the membership is doing in capsule form. Most of that information is drawn from press releases, although many times it comes in typed on a piece of architect's letterhead. Any news is welcome and will be printed in the next published issue after receipt.

**Viewpoint** — Viewpoint is a forum for expressing your opinion about a subject related to architecture. It covers a wide variety of topics and submitted manuscripts are usually two to three typed pages. *FA* invites submission.

*FA* is interested in publishing any good new architecture or restoration. We do, of necessity, have certain requirements regarding format and presentation.

If you don't let us know what you're doing, chances are good no one else will either.





### Vietnam Era Veteran's Memorial Dedicated

**O**n Veteran's Day, November 11, 1985, Florida's Vietnam Era Veteran's Memorial was dedicated by Governor Bob Graham. The memorial bears the names of Florida's one thousand, nine hundred and forty-two known casualties of the Vietnam conflict and the eighty-three still listed as Missing in Action.

The legislature assigned the responsibility of selecting a site and a design for the memorial to the Florida Commission on Veteran's Affairs. The commission conducted a statewide design competition and eighty-nine designs were submitted and reviewed. The winning design was the work of James Kolb, an architect with The Ritchie Organization in Sarasota. The 1984 Legislature appropriated funds in the amount of \$460,543 for construction of the memorial. It was begun in April, 1985.

In a design statement written by architect Kolb, he stated that "the primary idea of the design as an object is a vertical statement of honor. The stark vertical mass of the pylons, as they carry the American flag with strength, represents the tangible sacrifice made to uphold our country."

"As an Event, the Memorial is designed to stimulate reaction. As a visitor stands between the imposing mass of the two 40-foot pylons, they will read the names of the deceased and missing and it is there they will see their own reflection in the polished dark stone. The moving shadows and reflection of the flag will animate the quiet stone."

Photo by Bob Martin

## Joint Conferences Held in Tallahassee

Two important conferences were held in Tallahassee this past November. The AIA Architects in Industry Committee hosted its Fall Conference at the Tallahassee Hilton Hotel with the theme "Education and the Corporate Architect." Concurrently, Florida A&M University School of Architecture hosted the Association of Collegiate Schools of Architecture (ACSA) Southeast Regional Conference.

Speaking at a welcome reception for the ACSA, Atlanta-architect Mack Scoggin also served as a jury member for the review

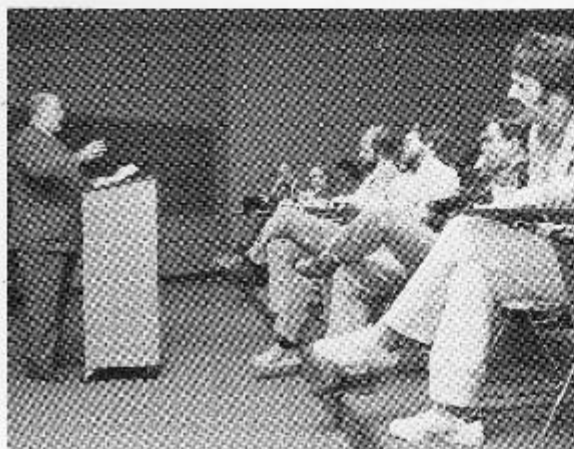
of "Graphic Presentations of a Designed Artifact" submitted by faculty of the ACSA Southeast Region. At the same reception, speakers included John A. Kelly, ACSA Southeast Regional Director, Richard K. Chalmers, Dean of the FAMU School of Architecture and George Anselovicus, 1985 National Director of the ACSA, who addressed the group on upcoming national ACSA events. David Armstrong, Vice President of Marketing, Herman Miller, Inc., spoke at the plenary session on the design of office space, how data is gathered from users, and the users difficulty in describing accurately what they need. Papers presented by ACSA faculty fol-

lowed in a series of workshops. Topics dealt with shaping the architectural curricula for the nineties. John M. Mauldin-Jeronimo, Executive Director of the National Architectural Accrediting Board, made a presentation entitled "Curricula Determinants: Faculty, Institution, Public."

Attendees at both the AIA and ACSA Conference were welcomed by FAMU President Dr. Frederick Humphries at a luncheon during which the keynote address was given by Tom Skinner, of New York City. Skinner spoke on the subject of "Preparing for Greatness in the Nineties" stressing the value of always doing our personal best rather than competing with others.

Nine years ago, ATA Committee members took part in discussions concerning the direction the new School of Architecture at FAMU would take. This year's meeting evolved around a series of presentations by School of Architecture faculty on the programs now offered.

The closing and highlight of the conference was a one-day design charrette where committee members and FAMU architecture students rolled up their sleeves and solved a design problem. Clair Larson, Executive Director of Facilities for 3M, presented checks to the three top winners of a National Student Design Competition called "Flexiplace" at an awards dinner.



Top, ACSA Southeast Regional Conference attendees were welcomed at a reception in the Gallery of the new school of architecture at Florida A&M. Left, Mr. George Anselovicus, National Director of the ACSA, spoke at the conference. Above, Tom Skinner, keynote speaker for the joint meeting of the ACSA and the AIA Architects in Industry Conference. Photos by Ray Stuyard.

**Pages  
6 - 13  
missing  
from  
original**



## From megalithic architects, a spatial system at Stonehenge

**I**t is dawn. From within the stone enclosure, jubilant shouts mix with the age-old incantation "Arise, Shine, Oh! Life Giving Father!"

It is the Stonehenge Solstice Ceremony and thousands of modern day Druids, Pagan Sun Worshipers and Megalith Devotees have gathered at the ancient enclosure that is nestled on the rolling chalk down of Salisbury Plain eighty miles west of London. There is a unified feeling of ecstasy within the circular enclosure as the new day becomes a reality. There is a feeling of wholeness and peace and new beginnings.

What is it that makes Stonehenge, that popular pile of prehistoric sculptured stone, so enigmatic? Is it its age, its complexity, its mystery? Is it a feat of architecture, building, engineering or all of these. Is it a copy of something older or is it the "original." Is it the product of study and understanding or is it a hazard occurrence?

Stonehenge is but one of many megalithic structures which flourished in Western Europe between 5000 B.C. and 500 B.C. Stonehenge was erected in six phases by the Late Neolithic and Early Bronze Age sky-watching people of Southern Britain. It was designed to bring order and ritual into their lives. It was an astronomical observatory — temple-public center, a sacred and secular gathering place for the celebration of festivals of regeneration, particularly the Summer Solstice. It was also a design determinant.

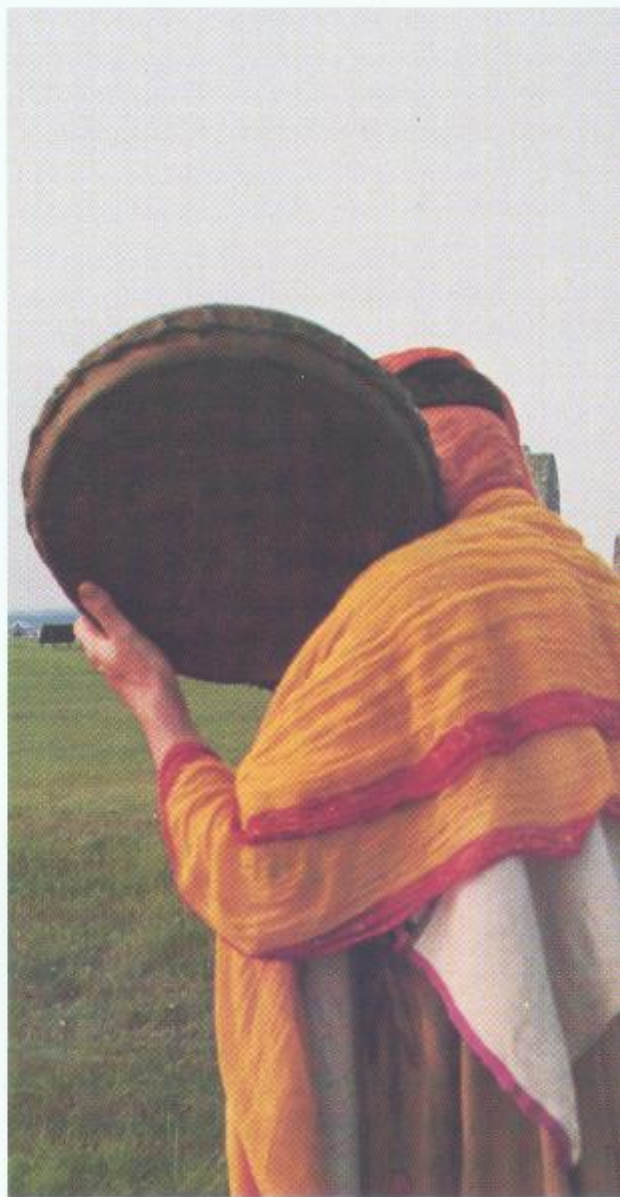
Stonehenge now proves to be an excellent 4,500-year-old example of spatial organization. It was designed to isolate and energize negative space and to accommodate functional activity. It was also designed to promote a positive emotional response on those who would enter.

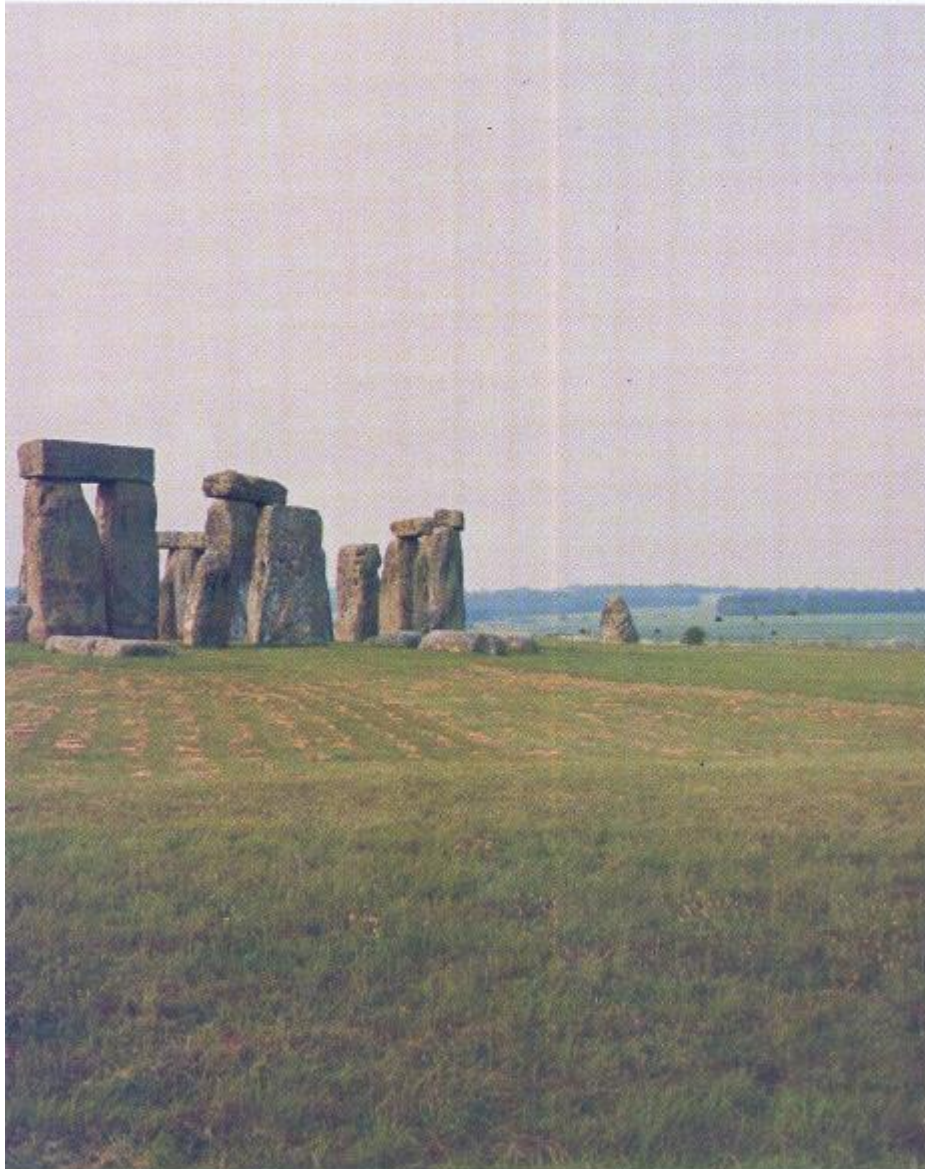
A circular ditched embankment and chalk-filled Aubrey

Holes define Stonehenge's outer edge. At its center stand the celebrated stones, the Sarsen Trilithon Ring, the circle of dolerite "bluestones" and the Horseshoe of five Trilithons towering over the inner horseshoe of "bluestones" that surround the vertical altar. From within the enclosure, the carefully tapered upright members can be fully appreciated because of the entasis of the stones. The space-spanning lintels they carry are shaped to the curve of the circle and attach to each other, end-to-end, with tongue-in-groove joints. They are secured to the vertical members by mortise and tenon joints. To isolate a circle of sky when standing inside, the ring of stone appears to float evenly above the spectators due to adjustments in the heights of the uprights to compensate for the slope of the earth.

Thirty spatial intervals are created by the massive uprights and lintels of the outer ring. They are the sole intent of the mass. Each negative space (approximately three feet wide and 13 feet high) frames a segment of sky and the artificial horizon created by the embankment. Within these framed spaces, the images of the Sun, Moon and Stars move in cyclic patterns.

The five centrally located, free-standing Trilithons each frame a tall thin Y-shaped piece of sky about a foot wide. The midwinter moonset and the midsummer sunset and the midsummer moonrise and midwinter sunrise are recorded within these spaces. The tallest Trilithon which terminates the axis with its negative space captures the midwinter sunset to the southwest, and faces the northeast to greet the midsummer solstice sunrise, where it helps to form, with the five other Trilithons, a womb-like space that opens to receive the thrust of the axis as it moves along the avenue toward the center.





Top left: The cup-shaped space is filled to its lofty lintel brim with silent Solstice vigil-keepers pressed between the symbolic female-shaped Trilithons, shown here, and the phallic "Bluestones," not visible behind the crowd. Top right: Happy people exchange quiet smiles of special sharing and move in time with music. Their clothing weaves bright patterns in the pink and yellow light which illuminates the space inside Stonehenge. Left: A priest-like leader encircles Stonehenge at the edge of the embankment in a sunset ritual prior to the all night vigil to await the life "re-creating" Summer Solstice Sun. All photos these pages by Muelen Foster.

Ancient Briton beliefs surround the megalithic enclosures and monuments and state that Stonehenge, with the other 900 known rings, were "storehouses" and "transformers" of Earth and Cosmic energy. Through celebration within their spaces, one could become regenerated both physically and spiritually. These megaliths appear to be organized upon a system of axial lines, called "Ley Lines," and were first perceived as a unified network of straight lines. Folk-memory believes that the connecting lines follow the flow of earth energy, connecting the positive and negative monuments and enclosures. There is also a water system connecting the many sites. Below Stonehenge, three streams meet at the center at different levels.

On a major north-south "Ley Line," Stonehenge is directly related to the mass of the megalithic monument, Silbury Hill, the larg-

est pre-industrial man-made mound in Europe. They were both constructed during the third millennium B.C. Neither tomb nor enclosure, the function of Silbury Hill has remained a mystery. It appears, however, to be the near dimensionally exact positive of the Stonehenge negative. That is to say, if it were flipped upside down, its flattened conical top would fit into the Sarsen Trilithon Ring.

The Wessex area contains more prehistoric sites than anywhere else in the British Isles, and most are organized in a linear system or in clusters. North of Stonehenge, and in sight of Silbury Hill, is located the gigantic ditched "henge" of Avebury. Nearby are Woodhenge, Durrington Walls (which was superseded by Stonehenge as a gathering place) and earlier circular enclosures called "causewayed camps."

*Below: To isolate a circle of sky overhead, the ring of stone appears to float evenly above the spectators due to the sensitive adjustments in the heights of the uprights to compensate for the slope of the site.*

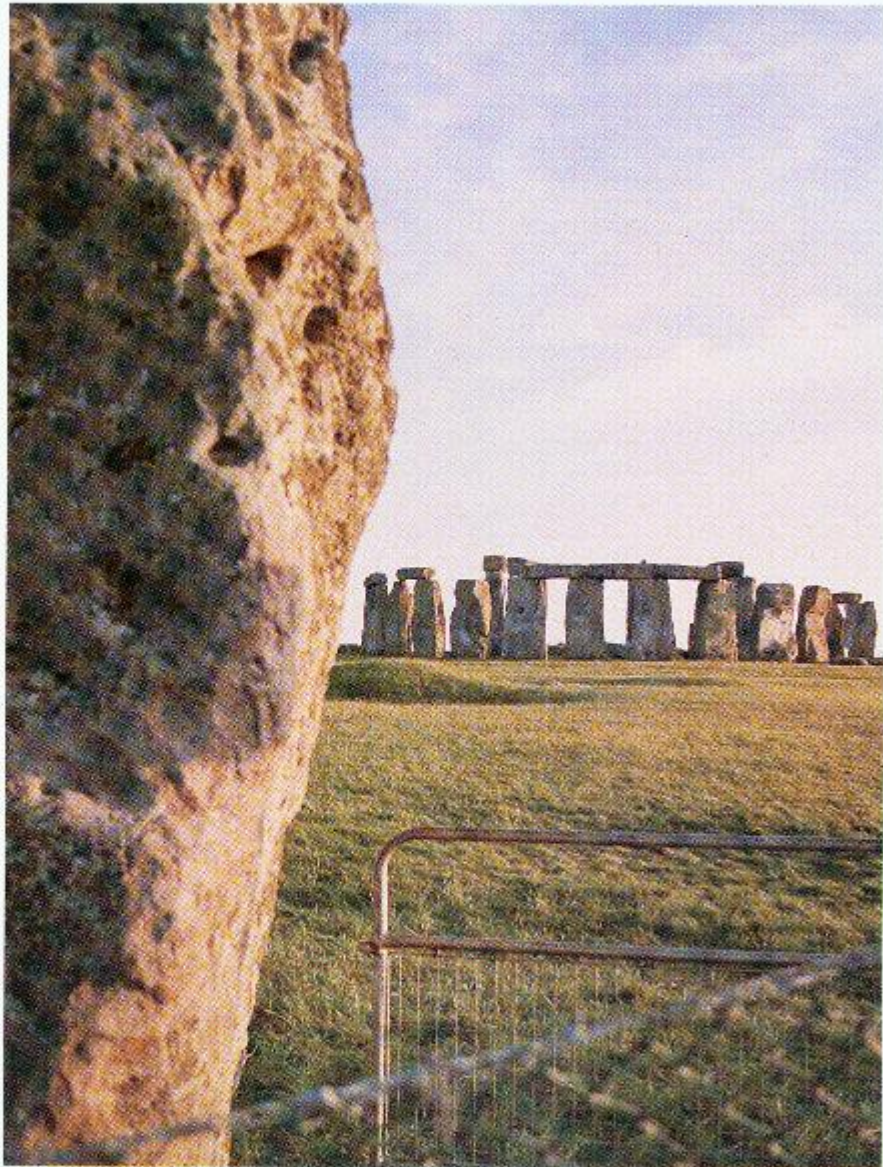


The back-dating of the indigenous megaliths by Carbon-14 calibration established them as the "earliest stone structures still standing anywhere in the world," as stated by Colin Renfrew, in his text *Before Civilization*. This radio-carbon revolution in dating and thought now places Stonehenge as being older than the elaborate Mycenaean culture. The mystery surrounding the "Mycenaean Dagger" which appears to be carved into one of the Sarsen uprights is now intensified. In an attempt to understand Stonehenge as a spatial system it is possible to "read" the "dagger" as a diagram of the spatial organization. This diagram, carved by concept-making, "right-side-of-the-brain"-oriented designers would have been all that was needed to communicate how, and why, the spatial system was designed . . . "words were not necessary" . . .

*Maelee Thomson Foster*

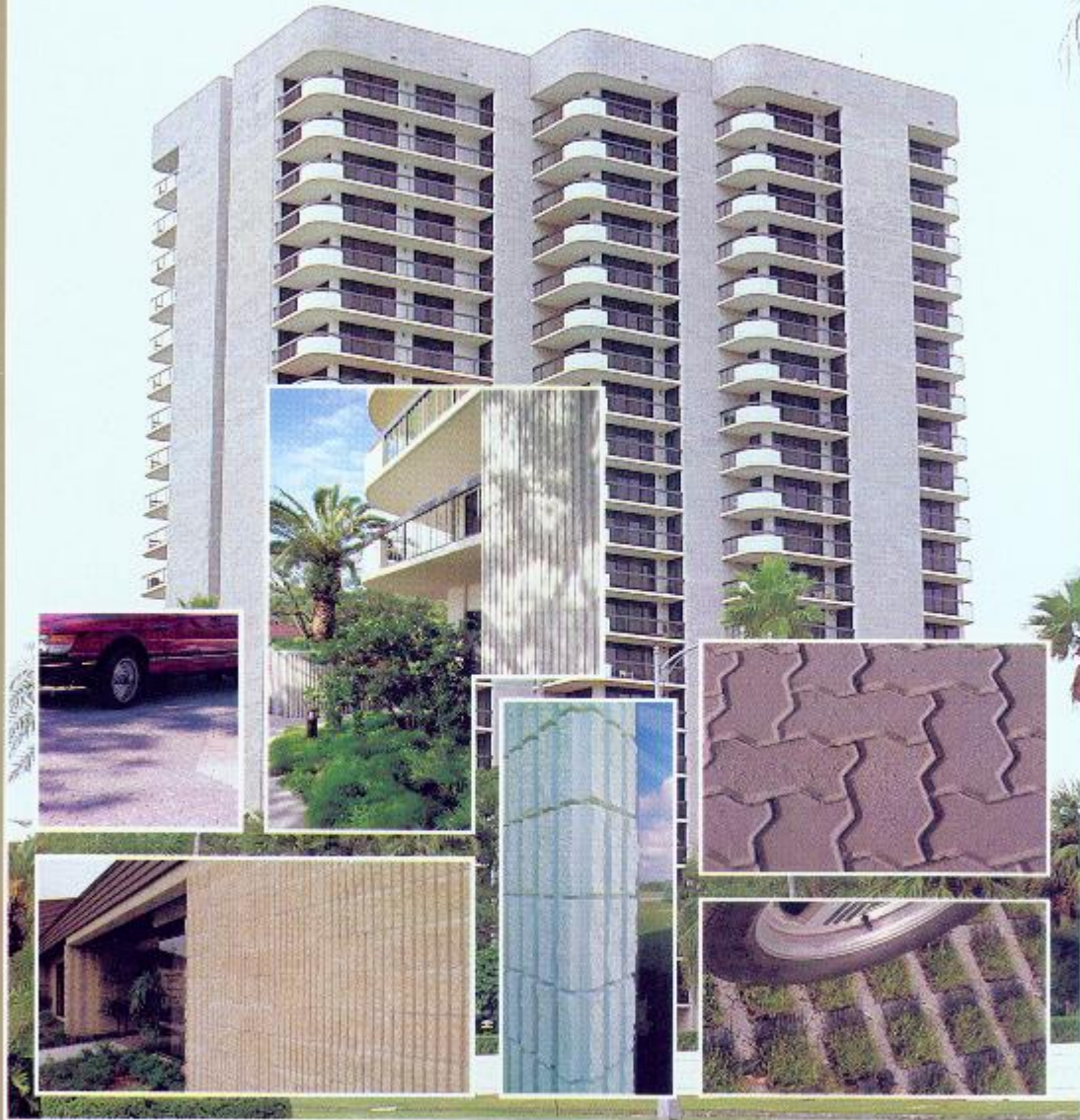
*The author, an artist, is an Associate Professor in the College of Architecture, University of Florida. A Megalith enthusiast, she has made numerous trips to Europe to visit the temples of Malta, the Alignments of Carnac in Brittany, the Stone Rings of Scotland, the Orkney Islands, Isle of Lewis and the tombs and "fairy circles" of Ireland.*

*Top: Approaching Stonehenge along the Processional path, the avenue from the northeast, the way for axis passes through the gateway, a spatial interval joined by the 16 foot Heel Stone and its now missing companion of equal size which were positioned to frame the dawn of the mid-summer sun. Near right: Within the space defined by the ditched embankment and the vertical Sarsen Trilithon ring, two massive portal stones were positioned on axis to the midsummer sunrise. They celebrate a spatial interval with a sense of arrival. Far right: Within the enclosure, between the outer Sarsen Trilithon ring and the inner Trilithon Horseshoe configurations, the focus of the cold damp crowd is on the rising haze to the northeast as the drumming begins before sunrise.*



# BEAUTY IN BLOCK®

Architectural Masonry Units



Post Office Box 5227  
Clearwater, Florida 33515

For any architectural block requirements,  
Call 1-800-282-5850.

Your inquiry will be promptly answered.  
Shipping statewide.

## Establishing a corporate image

Image . . . the way others see us, and judge us, is important from the time the word "style" and all it connotes, first enters our vocabulary.

To the architect, image has an even higher level of importance because it generates business. When a client enters an architect's office, he must like what he sees. The office can be a selling tool or the kiss of death.

The trend these days in the design of new architectural offices seems to be an open, efficient design that hides no function from visitors, and, in fact, invites clients and visitors to look around.

That trend can be seen clearly in the three new offices on the following pages. Though they're located in Tallahassee, Clearwater and Miami, the overall feeling is similar. Each office is well-planned to function easily and efficiently. Each is exciting and employs bold colors and bits and pieces of everything from classical details to trompe l'oeil, to make the space fun to work in and interesting to visit.



## Squeezing a little exuberance out of modernism



### Corporate Offices, Mudano Associates, Architects, Inc. Clearwater, Florida

**Architect:** Mudano Associates, Architects, Inc.

**Project Designer:** Mark Jonnatti, AIA

**Contractor:** Creative Contractors, Inc.

**Interior Design:** Mudano Associates, Architects, Inc.

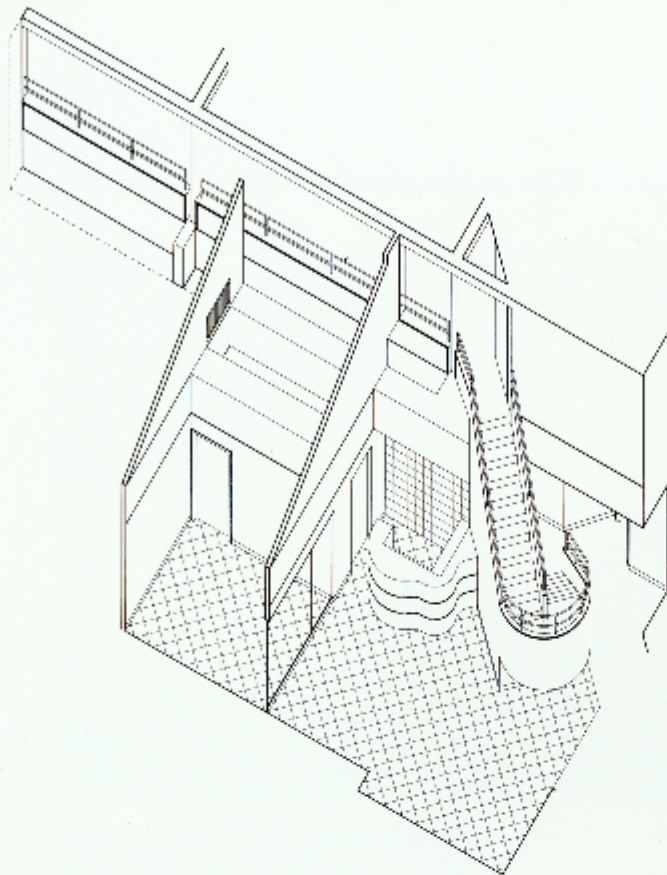
**Owner:** Mudano Associates, Architects, Inc.

*Opposite: Main entry with "free-floating" Corinthian capital looking into reception area. Top: Reception area showing stairs to mezzanine, where drafting, computer room, storage and lounge are located. Below: Columns are repeated at two levels in hallway defined by glass block wall and library storage. All photos by George Cott.*

Consider this as a design concept: create a corporate office that will teach someone something about architecture as soon as he enters the building. Over 2,000 design hours later, this goal was achieved at Mudano Associates, and a work space was created that serves as an educational vehicle for clients while making a public statement to passersby outside. In order to accomplish the goal, some original design ideas were employed that are almost whimsical in nature and mix very well with traditional motifs. To begin with, nothing is hidden away in the Mudano office. The conference room is glass so that people sitting in the reception area can look in and watch a presentation in progress. In other instances, the office designers actually pulled the structure away from the walls. Hallways are arranged so that columns seem to intrude, making people more aware of their presence. There is a distinct grid reflected in the walls, ceiling and mezzanine that's based on the structural grid. Structural elements are painted white, infill areas gray.







The first floor of the 7,700 s.f. space is devoted to the drafting room, projects manager's offices, a product library, conference rooms and the principal's offices — layered away from the north facade to take maximum advantage of natural light. Indeed, in most cases, all drafting is done without supplemental light. There are no light fixtures in the drafting room ceiling.

The large windows facing the street presented two opportunities. They admit a lot of north light into the drafting room and they permit the firm to do its own advertising to passersby who would look in from the street. At night, when the building is lit, the building is particularly striking since the vertical cylinder of glass block that encloses the circular stair is continuously lit and visible from outside.

Inside the office the mezzanine is compositionally important. Because of the large windows facing



Top: Axonometric of reception area and below, exterior of building after dark.

East Bay Drive, the mezzanine railing becomes a part of the facade, in a sense, and at night it is even more prominent when the building is lit.

In addition to wrapping the circular stair, glass block has been used liberally throughout the building interior where it provides a little privacy, noise abatement and natural light. The blocks were used in areas where interior vistas were terminated. For example, the firm considered it interesting to have glass blocks at the end of a long hallway where passersby get a hint of the activity that's going on beyond.

Classical elements have been used for tongue-in-cheek decoration. A Doric column identifies the principal's office and a movable Ionic column resides near the print room. At the entry, a Corinthian capital (sans column) supports a lintel over the doors.

The drafting room has an immediate relationship to the project manager's office. These of-

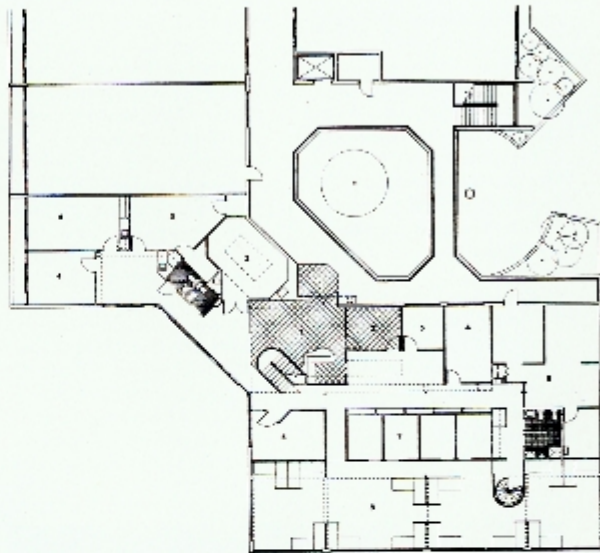
fices form an interior street that also houses product literature in five square shelf "windows."

The "windows" in turn, face the spec writers and the technical core of the office. The public areas, reception and conference room intervene between the technical core and the administration offices.

The entire design process took more than a year, well over 2,000 hours. Members of the Mudano firm believe that lively, animated spaces that resulted from the lengthy design process were worth the effort. The staff spends a third to a half of its life in the building and one of the design goals was to make the space enjoyable. Moreover, the firm wanted a design that would convey its ideas about architecture and heighten the design awareness of visitors and clients. So far, it seems to be working.

*Renee Garrison*

*The author is a writer for the Tampa Tribune.*



*Top: First floor plan used below, drafting area.*

## The corporate image and all that jazz . . .

### The Offices of Johnson Peterson Holliday Architects

**Architects:** Johnson Peterson  
Holliday Architects

**Developer:** Commercial Consul-  
tants Corporation

**Contractor:** Sperry and Associ-  
ates, Inc. and Johnson Peterson  
Holliday Staff

**Mechanical & Electrical**

**Engineers:** OLB & Associates

**Civil & Structural Engineers:**  
HB Engineering

With a new name and new offices in Tallahassee and Sarasota, a new corporate image was important for the busy architectural firm of Johnson Peterson Holliday Architects. In Tallahassee, the office staff had, for many years, been quartered on

the second floor of a two-story frame house in a tiny 716 s.f. space. With concerns for increased space and a new "look," the JPH firm recently relocated into a 2,400 s.f. office in the least marketable part of a building they designed for the Xerox Corporation. The new space, which is below grade and devoid of natural light, was developed to the firm's advantage.

In their attempt to create a professional image with a little fun and a lot of pizzazz, the firm was extremely successful. Visitors to the office are "guided" through a colonnade, an entry sequence which is processional in nature, leading from the awards gallery at the entrance to the receptionist and the "in-progress" gallery. Firm principals Ivan Johnson and Guy Peterson jokingly refer to this colonnade as "the long-lost Pro-

cessional Colonnade of virgin stonemasons which was unearthed intact while researching the spread footings of classical Greek outhouses."

Humor aside, the colonnade is both highly effective as a device for moving visitors to the reception area and visually exciting. The shiny white pedimented columns create an almost surreal contrast to the strong color of the walls and tile floor. In order to "take it all in," many visitors go back to the front door and pass through the colonnade a second time to take advantage of the full effect.

The arrangement of rooms in the office is circular. Most spaces are accessible from two directions. The receptionist sits at the center of the circle from which all other functions radiate. Visitors are exposed to actual interaction of staff, consultants and other

visitors. Visitor spaces became galleries of architecture; one for built projects and another for work-in-progress. Because of the lack of natural light, gallery lighting became an important element.

Nothing in JPH's new offices is private and that's the way the space was intended. It's an open forum for architecture.

*Diane D. Greer*



The main entrance to the office offers visitors a glimpse of the colonnade beyond which leads to the receptionist's desk. The walls here serve as an awards gallery.



The Client Conference Room shown here is kept ready, while the staff conference area allows work in progress to remain out for several days. The wall piece in the Conference Room is by Geoffrey Leenders and is titled "New Birmingham No. 6." All photos by Bob Martin.



*Walls surrounding the reception desk serve as an "in-progress" gallery. From this central area other spaces, like the Client Conference Room, can be easily seen.*

## Historical imagery that teases and tantalizes

**Corporate Office of  
Maspons/Goicouria/  
Estevez, Architecture,  
Planning and Interiors  
Coral Gables, Florida**

**Architect:** Maspons/Goicouria/  
Estevez

**Principal-in-Charge:** Jose L.  
Estevez, AIA

**Project Manager:** Rolando  
Conesa, Jr.

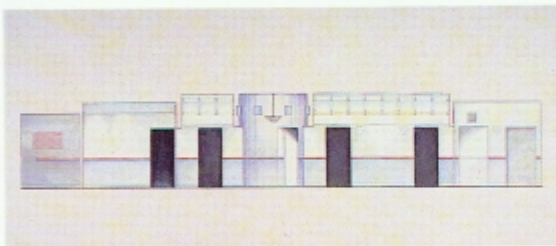
**Engineer:** Lagomasino & Vitale  
& Associates

**Contractor:** MGE Inc.

**Interior Designer:** Maspons/  
Goicouria/Estevez

**Owner:** Maspons/Goicouria/  
Estevez



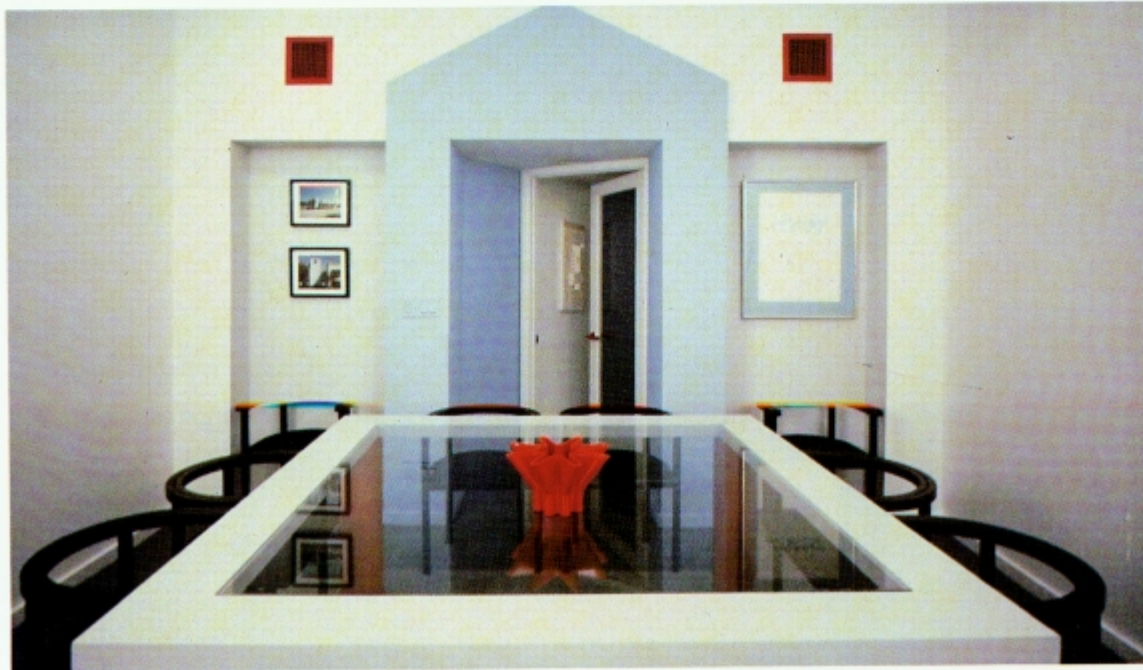


Classical portals painted pale blue, high tech triangles replacing lintels and bright red chair rail running up and down halls and in and out of rooms . . . the whimsical presentation of formal elements helped transform the shell of a meat packing house into the corporate office of Maspons/Goicouria/Estevez. Everywhere you look there is a recognizable historical image that has been dealt with in a contemporary way. What has been created is an interior space that teases the eye and intrigues the mind.

Designing an architectural office within the existing shell of a meat packing plant posed a great design challenge. Existing space consisted of three linear strips, each separated by a column grid or a bearing wall and only one point of public entrance.

Maspons/Goicouria/Estevez, having previously had an open office plan, decided to program the new office as a series of rooms to provide privacy, noise and visual controls. The pro-

Opposite page: Reception desk and office hallway. This page, top, drafting area, middle, building section, and bottom, Conference Room. All photos by Bill Dunne.



gram dictated the use of figurative space planning as the design approach. As the basic design evolved, a central spine, or galleria, was established to link the public to the work areas. Support services, such as toilets, files and library, were laid out along the spine as rooms or alcoves. The rotunda developed at the intersection of the primary galleria and the secondary axis which directly links the partners' offices to the conference room. The rotunda also serves as a re-orienting point of pause.

The main entrance creates a visual "tease" of the office beyond. The production area, located at the end of the central galleria, is entered first through the common area used for informal meetings and critiques, off of which two project architect's cubicles are located. To either side of this room are the two identical production rooms, each with six drafting stations.

The brightly lit gallery ceiling alludes to the outdoors and visually and psychologically compensates for the absence of natural light in this area. Trusses were used in a color that contrasted with the ceiling to negate the opaqueness of the ceiling by metaphorically alluding to the sky.

Office finishes and color selection evolved by trying to incorporate the company colors with primary colors used as accents. The reception, main passage way and work area walls were detailed with bright red chair rail and blue paint below to emphasize the human scale. As a statement of contradiction, the bottom of the walls were left white.

Along with the strategic use of transformed historical imagery, the firm introduced very basic geometric forms in the furniture designed for the office which offers some very contemporary, almost "super modern" visual contrasts.

*Diane D. Greer*



Top: Main entrance and reception area and right, Conference Room.



# What a thermos does for iced tea and hot coffee Andersen's new window will do for a building.



## Introducing Andersen® High-Performance Insulating Glass: No matter what it's like outside, it keeps you comfortable inside.

This revolutionary new double-pane insulating glass is so energy efficient it outperforms ordinary single-, double-, and triple-pane windows. In fact, a building with Andersen® High-Performance windows can save as much energy in Phoenix as it can in Minneapolis. Basically it works much like a thermos does. A thermos keeps cold things cold and hot things hot. High-Performance windows help keep hot air outside during warm weather, and help keep heat inside during cool weather.

That's because unlike other insulating glass, Andersen High-Performance glass has a microscopically

thin transparent coating *permanently* bonded to the surface, reducing the amount of radiant heat that can pass through glass. As a result, it's 42% more efficient than regular double-pane insulating glass. That means air conditioners and furnaces don't have to work as hard.

Of course, High-Performance windows are constructed with our exclusive Perma-Shield low-maintenance system. So they're ready to install, without painting.


But for architects, this window means something else. Because when you specify High-Performance windows you not only have the latest in glazing technology, you share a reputation for quality that comes with every Andersen window. A reputation that's been built over the last 80 years.

Andersen windows are distributed by Florida Huttig Sash & Door Company, and are available from lumber and building material dealers. Check the Yellow Pages under "Windows."



Distributed by: Huttig Sash & Door Company  
Orlando • Ft. Myers • Clearwater • Jacksonville

Come home to quality. Come home to Andersen.®

**Andersen Windowalls** 

ANDERSEN CORPORATION  
86910 © 1986 Andersen Corp.



## The flavor of an era lingers in Orlando

### 18 Wall Street Orlando, Florida

**Architect:** Studio One  
**Project Architect:** William T. Hegert, AIA  
**Owner:** Sam Meiner, James Harrison, Robert Buonauro  
**Contractor:** W. W. Fagan and Co.

Preservation is a strange and wonderful thing. Where once our most significant courthouses and public buildings could only be saved by gray-haired ladies virtually throwing themselves in the path of the wrecking ball, there is now a wave of surging interest in saving all that is worthy. Long gone is the criteria that a building must be a century old. In cities like Orlando, it would be next to impossible to find such a structure — its oldest being closer to eighty, and there are few that old.



Top: Entry and reception, left, restored facade and above, original window salvaged from 18 Wall Street. All photos by J. Kevin Huas.

So, the search continues for the finest of yesteryear and in the best planned blocks of metro areas we now see an interesting mix of old and new standing side by side, working well together.

Orlando's 18 Wall Street is a design project that it's hard to put a label on. In the purest sense, it's neither restoration nor reconstruction and yet, it is preservation.

Unlike many older cities, even in Florida, Orlando has little in the way of an architectural history. For that reason, it is particularly tragic when one of its "near turn-of-the-century" buildings is destroyed, either by human hand or natural disaster. Such was the case with the San Juan Hotel. It was the city's first "high rise" and in 1977 it was nearly destroyed by fire. Destruction was so great, in fact, that the building was totally razed and the site cleared. The San Juan Hotel, less some of its most significant architectural components, was a mere memory.

It was at that point in 1977 when developer and third generation Orlandoan Sam Meiner, purchased what was left of the building, most notably some windows, and decided to incorporate them into a new structure which had the flavor of the San Juan Hotel. What was preserved was the feeling of the original building. What was built was not a carbon copy, but a structure with the essence of a previous era.

18 Wall Street occupies a site fifty yards from where the San Juan Hotel stood. The building was a shoe warehouse and a perfect receptacle for the San Juan windows.

The developers of 18 Wall Street wanted to provide separate office space for three attorneys and a fourth space for leasing, they wanted to develop a building with a strong sense of heritage within a specified budget and they wanted to incorporate what remained of the San Juan into the main facade.

The 4,200 square foot building is a narrow two-story structure on a busy pedestrian thoroughfare. The historic windows have combined to allow light into all the owners' offices and the lobby. The arch of the windows has spawned the whimsical character of the design of the brick detailing, the curve of the awning and the arc of the address pinnacle. The use of brick suggests both age and permanence in an otherwise contemporary adaptation. Detailing and refinement of the brick is of major significance since the avenue the building faces is now pedestrian and prone to "stop and stand" observation.

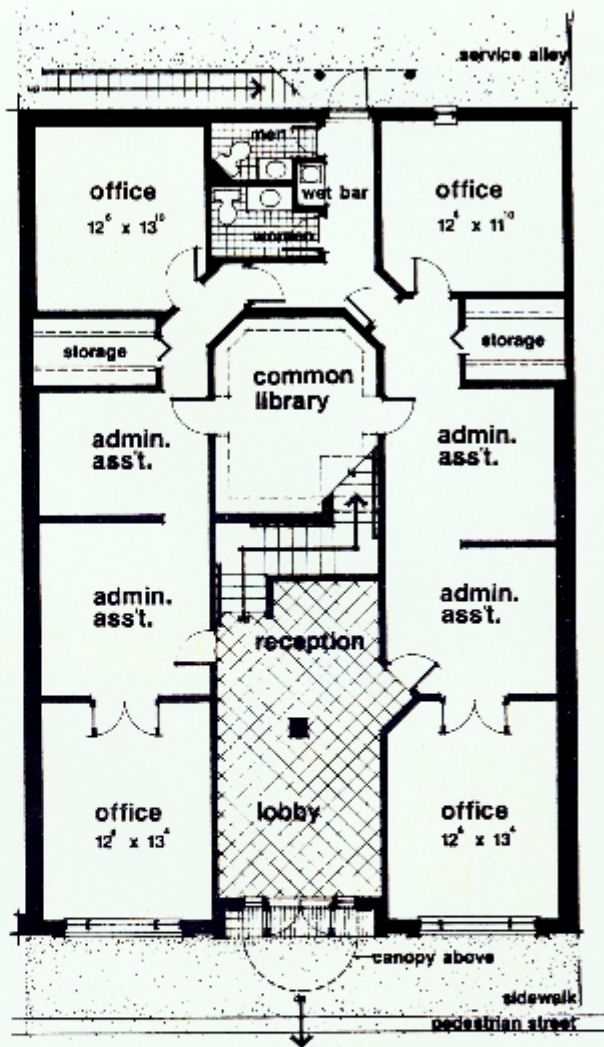
The interior of 18 Wall Street reflects the permanence of the exterior. Imported tiles and traditional oak details give the building a warm and comfortable elegance.

The total renovation of the warehouse was completed, on schedule, in three months. The existing building, which was undistinguished at best, required a 100% transformation, which created the need for a 70% reconstruction. All non-structural walls and ceiling elements were removed along with a section of the second floor slab and structural bearing. The entire front wall and portions of the rear were also taken out. The building was then brought up to present life safety code, new mechanical systems were installed and a new roof, with skylights, put on.

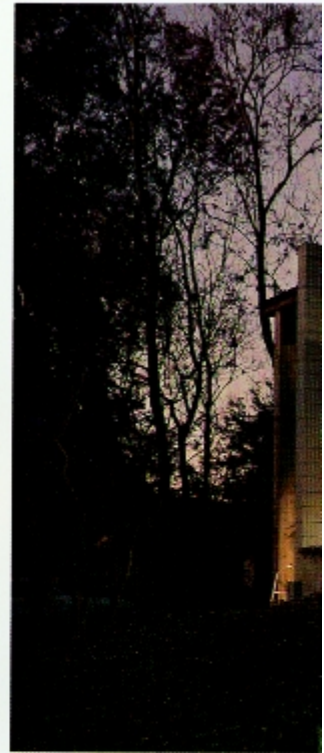
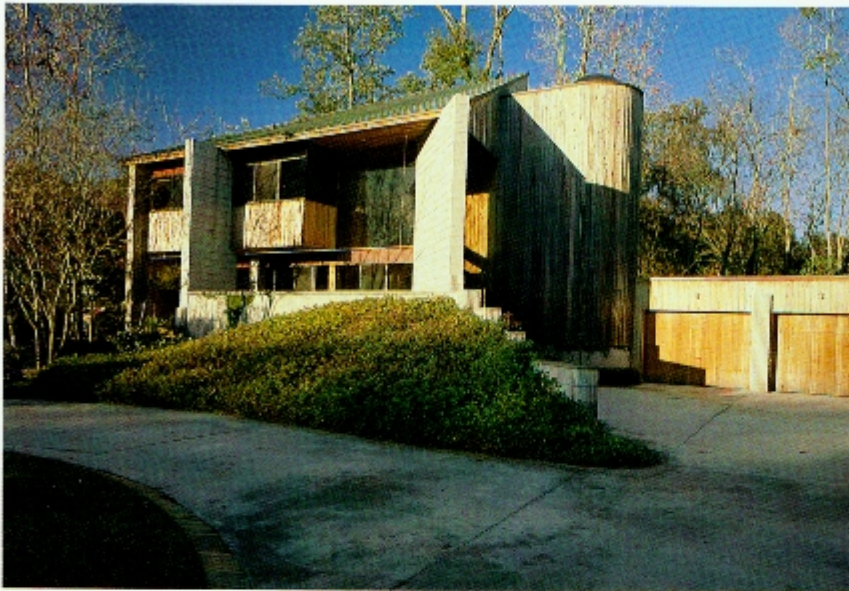
In the final analysis, 18 Wall Street is a successful preservation project. A nondescript warehouse was saved, garnished with the last vestiges of a finer building and in so doing, the flavor of an era lingers.

*Diane D. Green*

*First floor plan and second floor hallway.*



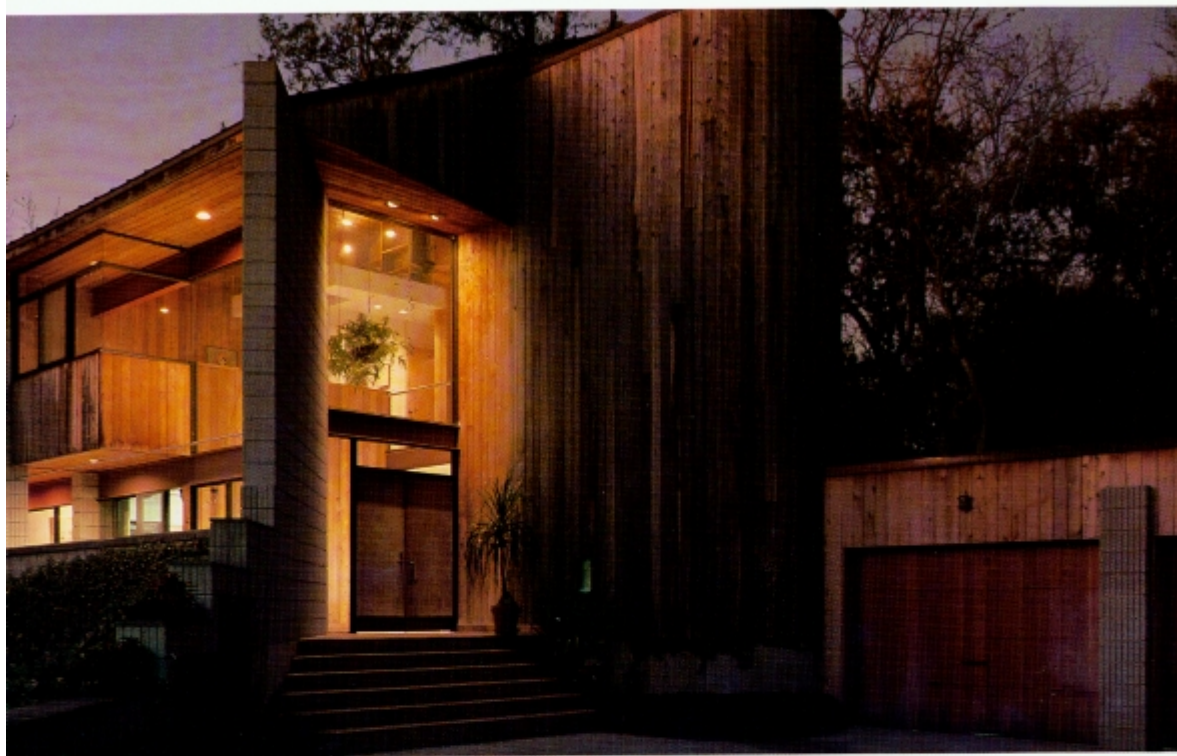
## A site-specific layering of space



*An earth berm was used to reduce the scale of the base wall, along with the stepped retaining wall, provide a sense of security for the side entrance to the house. All photos by George Cott.*



*The three-story foyer is topped with a reading loft, accessible only by stainless steel ladder. Suspended plants provide variety inside and are easily moved around.*



*At night the transparency of the street elevation becomes apparent.*

### The Hartley Residence Temple Terrace, Florida

**Architect:** Mark S. Hartley, AIA  
**Owners:** Deborah and Mark S. Hartley  
**Contractor:** Mark S. Hartley

The Hartley Residence is one in which site and site development were on equal footing with building design. Actual construction took six months, but it followed several years of site study during periods of varying weather conditions. Site clearing and development of the pond area were well underway before construction began.

The residence is home to Tampa architect Mark Hartley and his wife, Deborah. Both are native Floridians, enthusiastic environmentalists and amateur botanists. The latter is true to the extent that they have traveled the state collecting plant specimens to augment existing species in their area. As a result, large lime rock boulders covered with green moss and ferns are arranged to create a

natural water course on the site. Exotic water lilies and many indigenous ferns, ground cover and water plants have become home for a thriving population of bass and turtles, as well as the owner's collection of Stagbourn ferns, orchids and other tropical plants. Stands of bamboo screen neighboring homes and give the impression of an isolated area rather than a neighborhood lot.

The house is located in a small bayhead across the street from the Hillsborough River. The house was originally conceived as a personal response to the 97' by 132' site. A variance was obtained to allow for a decrease in the front setback from 35 to 25 feet which allowed the hydric hammock at the rear of the site to retain its original character.

The house is located in a small bayhead across the street from the Hillsborough River. The house was originally conceived as a personal response to the 97' by 132' site. A variance was obtained to allow for a decrease in the front setback from 35 to 25 feet which allowed the hydric hammock at the rear of the site

to retain its original character.

The deceptively simple plan of the house consists of 2,200 s.f. on five levels. The entry level consists of foyer, kitchen, dining room and porch on a platform 3.5 feet above grade. It is several steps down into the living room which extends outside where concrete columns support cedar decks cantilevered over the pond. The house is anchored to two massive textured concrete walls. The diagonal wall serves as a retaining wall and screen from the street. Cedar and glass forms lock around the masonry units, while steel beams pierce glass, cedar and masonry with equal simplicity. The high degree of transparency is enhanced by mullionless windows and direct block-to-glass connections.

The outside of the house is defined by vertical cedar siding, textured masonry, exposed steel beams and tinted glass. There is 360 s.f. of fixed glass, nine triple-panel sliding glass doors and seven operable windows, all of which contribute to the abundant natural ventilation.

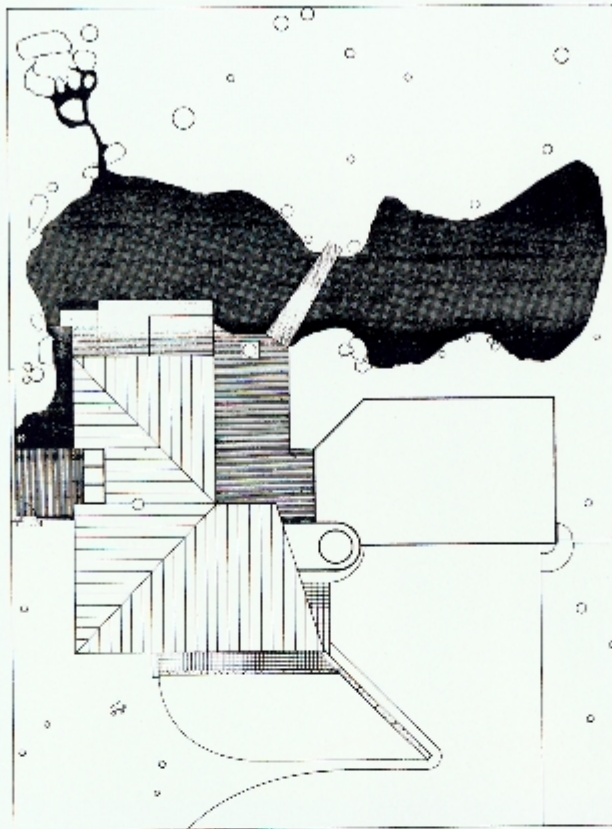
Few interior walls or doors



*Fireplace serves as divider between rooms in a house with few interior walls. Photo by George Cott.*



*Pond and native vegetation can be seen from interior living spaces through broad expanses of glass. In this picture, the living room level actually continues outside onto a deck cantilevered over the pond. Photo by George Cott.*



are used to define living spaces, yet each area maintains autonomy as it extends into adjacent exterior decks. The combination of few interior walls and double-height spaces give the impression of a much larger home.

The three-story foyer acts as a thermal chimney exhausting warm air from the top of the space and drawing cool air from the pond area through numerous sliding glass doors on the north side. The house has proven to be very energy efficient with two geothermal heat pumps providing efficient air-conditioning and heat while the discharge water is circulated through the water course to maintain the pond's level. The cylindrical stair doubles as a gallery space and is topped with a six foot domed skylight which traces elliptical patterns of light over the white walls. At night a circle of "neon" light recessed in the dome floods the interior with a soft blue

glow. A bridge extends across the foyer from the stair tower to the upper levels of the residence, where there are two bedrooms, a den, and up a stainless steel ladder, a reading loft.

Architect Hartley explored the layering and transparency of spaces the way they interlocked in the context of the site in the design of his home. His use of readily available materials and his understanding of the construction process produced a quality design which was economic and site specific. An economy of line, materials and methods, mixed with clarifying logic to solve problems produced an exciting design that is truly site sensitive.

*Diana D. Greer*



# THIS FLOOR SYSTEM NEEDED GYP-CRETE

## RATED:

Flame Spread - 0  
Fuel Contributed - 0  
Smoke Density - 0

## GYP-CRETE Floor Underlayment

- U.L. Fire-Rated Systems
- Sound Control
- Lightweight
- Sets in 90 Minutes
- No Shrinkage Cracks
- Eliminates Creaks and Nail-Pops
- Smooth Base for All Finished Floor Products

Lacking impervious seal, plates subject to flame erosion; chimney effect of walls.

No defense against "burn-through," spreading fire to lower floors.

GYP-CRETE "key" to sound, fire and thermal control. Gypsum wallboard and GYP-CRETE Underlayment completely seal base of room.

Outside wall plate sealed against cold air with impervious seal.

GYP-CRETE Underlayment isolates plywood subfloor from more flammable floor coverings.

**GYP-CRETE**  
FLOOR UNDERLAYMENT

### GYP-CRETE CORPORATION

900 HAMEL ROAD • P. O. BOX 253 • HAMEL, MINNESOTA 55340 • (612) 478-8072

For more information and local approved applicators, call Irwin Enterprises, Inc., Distributor  
800-262-9821 Statewide • 443-7636 Finellas County

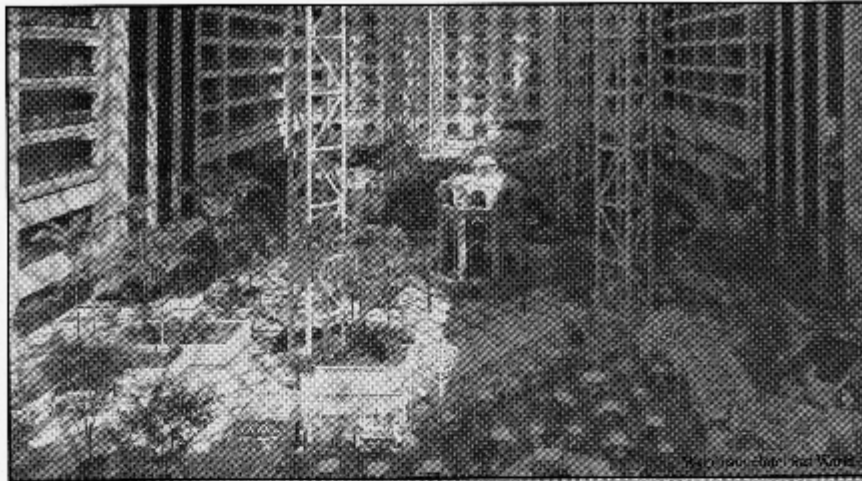


Randy Atlas  
Ph.D. AIA

**Atlas  
& Associates**  
800 N.E. 36 St.  
Suite 711  
Miami, Florida 33137  
Office (305) 325-0076

Architectural Security  
Design Consultant

Criminal Justice,  
Facility Design,  
Building Security



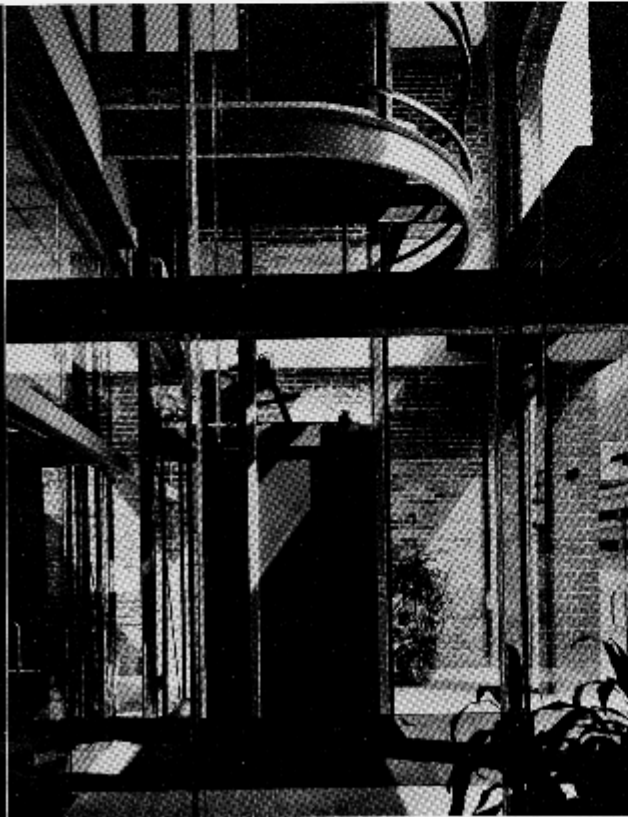
## The Art of Environment.

Learned skills. Human creativity. Nature's beauty. The interplay that produces functional environments that arouse the senses.

Wallis, Beber & Associates, masters since 1961. Their collection includes metropolitan civic centers, international airports, major hotels, office buildings, malls and resorts. Discover the art in your environment.



**WALLIS • BAKER**  
B • ASSOCIATES, P.A.  
Lancaster, York County  
Site Planners  
880 South Dunning Drive  
Windsor Park, Florida 32789  
(407) 947-8725



## GEORGE COTT

ARCHITECTURAL/INTERIOR DESIGN PHOTOGRAPHY



CHROMA INCORPORATED  
5159 WEST CLIFTON • TAMPA, FLORIDA • (813) 884-0211

ARCHITECTS: JOHN HOWE ASSOCIATES



**CLASSIFIED**

**ARCHITECT**

Florida licensed architect with multi-family design, construction documents, and construction administration experience.

Send resume to: The Architectural Group, 201 East Kennedy Blvd., Suite 501, Tampa, FL 33602.

**COMPUTERIZED  
CONSTRUCTION  
DRAWINGS, INC.**

1001 N. Dale Mabry  
Tampa, FL 33618

**SERVING:**

- Architects
- Engineers
- Developers
- Contractor

813-968-4470

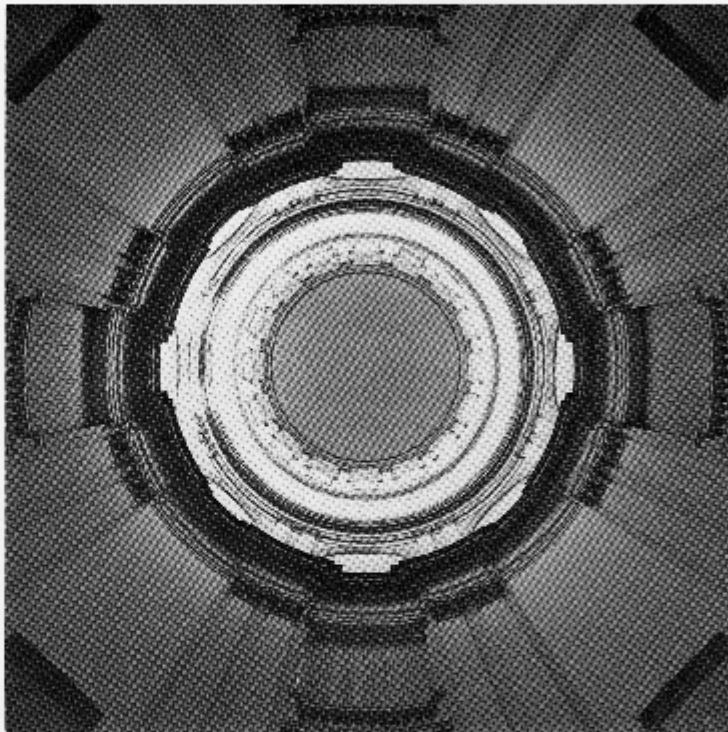
Do you have an opening in your firm? Do you have office equipment for sale? A service to sell to architects? Use *Florida Architect* classifieds.

Send material to be typeset to: *Florida Architect*, P.O. Box 10488, Tallahassee, FL 32302, Attn: Carolyn Maryland.

Material must be received 45 days prior to publication dates. Publication dates are the first day of January, March, May, July, September, and November.

Classified listings are charged at the rate of \$3.00 per typeset line.

## ARCHITECTURAL PHOTOGRAPHY



PA Award—1976

### ERIC OXENDORF

represented by

**JIM CUNEO**

813-848-8931

# THE BOOKS AND DOCUMENTS YOU NEED ARE IN TALLAHASSEE.

The Architectural Book and Document Center for Florida is now in Tallahassee. We're as close as your telephone and can bring documents and books to you quickly through UPS. A full inventory of AIA Documents is maintained. Members receive a more than 30 percent discount on most documents; many books also include a discount.

For more information, call 904/222-7590.

For a price list on AIA Documents and Books, write:

FA/AIA Books & Documents  
P.O. Box 10388  
Tallahassee, FL 32302



**T-SQUARE MIAMI**

The complete supply and reproduction house serving Architects, Engineers and Surveyors since 1924

**Over 50,000 Items in Stock  
Rush Delivery Via UPS**

Call Florida Toll Free Number  
**1-800-432-3360**

## **T-SQUARE MIAMI**

998 W. Flagler Street/Miami, FL 33130/(305) 379-4501  
415 N.E. Third St./Ft. Lauderdale, FL 33301/(305) 763-4211



## COMPETITION

Citicorp, the Ybor City Centennial Committee and the Tampa section of the AIA are jointly sponsoring the **YBOR CITY GATEWAY COMPETITION** to establish the boundaries of the Ybor City Historic District through a strong entry statement or gateway that is compatible with the spirit and architectural character of the District.

Jurors include **Rodolfo Machado** of the Boston firm of Machado & Silvetti (Progressive Architecture magazine's first place award winner of 1985) and **Beth Dunlop**, architectural critic of the Miami Herald.

First Prize: \$5,000  
Second Prize: \$2,000  
Third Prize: \$1,000

Requests for applications and materials should be made by **February 28, 1986** to

Stephanie Ferrell  
Historic Tampa/Hillsborough County  
Preservation Board  
452 West Kennedy Blvd.  
Tampa, FL 33606  
Telephone: 813-272-3843

**Are You Using Today's Tools  
Today?**



We're committed to providing Architects, Engineers,  
and Contractors with the tools for success and the  
support and service to make it all work. When can  
we go to work for you?



AE DATAMASTERS, INC.  
4508 OAK FAIR BLVD.  
SUITE 100  
TAMPA, FLORIDA 33610  
PH: (813) 626-2599



## Coquina Shell

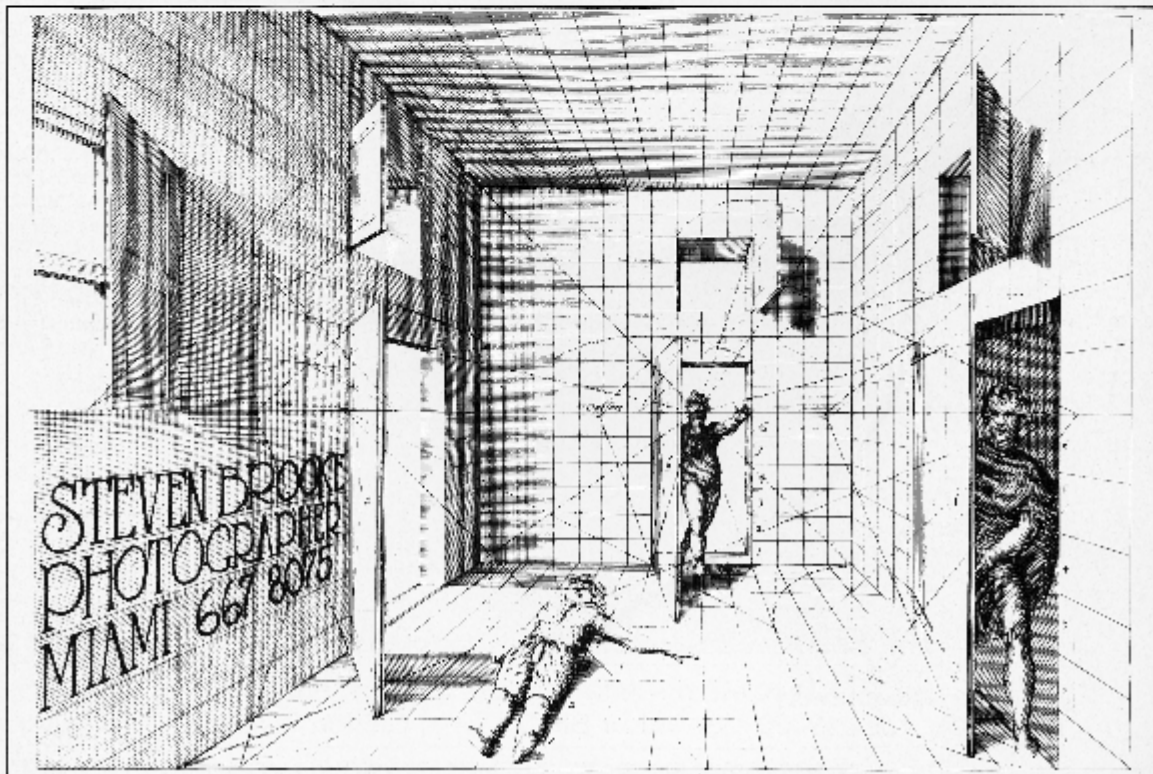
for:  
Architectural Precast Concrete  
Coquina Stucco  
Shell Epoxy Decks

Scallop and Oyster Shell  
Also Available

*Seamont*  
**VENTURES**

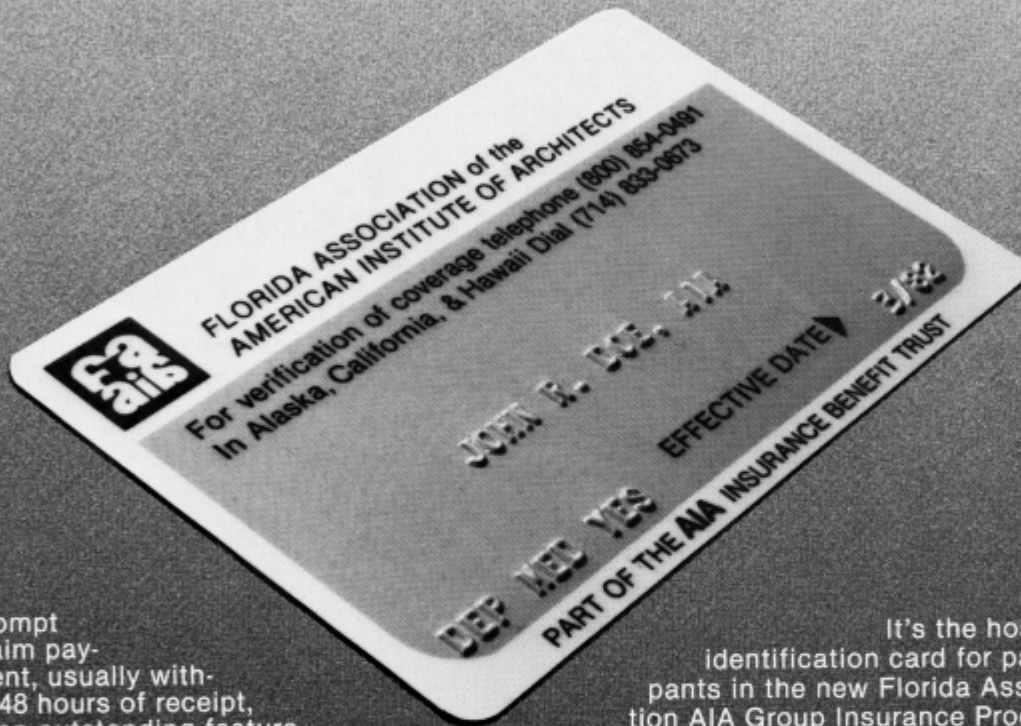


P.O. Box 4173  
St. Augustine, FL 32085  
(904) 824-5886



# WHEN THE CHIPS ARE DOWN...

**This may be the most important card you hold!**



Prompt claim payment, usually within 48 hours of receipt, is an outstanding feature of the FA/AIA Group Insurance Program. Compare this to weeks of delay under many other group insurance plans.

Participants in the FA/AIA program receive personal hospital identification cards, personal insurance certificates, and complete information material.

It's the hospital identification card for participants in the new Florida Association AIA Group Insurance Program. It guarantees coverage for eligible expenses for the first two days of hospital confinement, generally allowing entry without delays.

*You're an AIA person with a real name, not a number, with AA&C. Personal contact is only a toll free phone call away — 1-800/854-0491.*



**Association Administrators & Consultants, Inc.**  
19000 MacArthur Blvd., Irvine, California 92715

# REPRINTS OF FLORIDA ARCHITECT ARTICLES

**R**eprints of articles that have appeared in *Florida Architect* over the past five years are available for use in mailings and presentations. These custom promotion brochures reproduce the article exactly as it appeared in *Florida Architect*.

For more information, cost estimates, and help with the layout and design of your reprints, call: Carolyn Maryland, 904-222-7590.

# VIEWPOINT

## Florida architecture back to drawing board

**Editor's Note:** This article first appeared in the *Orlando Sentinel* on October 21, 1985. It is reproduced here by permission of the *Sentinel*.

It once was easy to define Florida architecture. It was raised wooden houses with porches, sloped roofs and windows opening to the shady north and south — the old Cracker or Conch buildings.

But by the early 1960s, air conditioning had cost the state its only truly indigenous style, said Winter Park architect James Gamble Rogers II. Air conditioning allowed Floridians to live and work in buildings that had been designed without taking the area's hot, humid climate into consideration.

Those buildings, which could have been built in New York, Minneapolis or just about anywhere, are still being constructed, according to three internationally respected architects.

As judges of the Florida Association of the American Institute of Architects' 1985 design awards competition, Kevin Roche, Cesar Pelli and Mildred Schnertz studied 145 residential and commercial projects designed by Florida architects. What they saw wasn't architecture that belongs to Florida, and only to Florida, said Kevin Roche.

"Florida is a special place that has a special character — a variety of climates, a special terrain and a very unusual mix of social and cultural traditions," Roche said.

"Yet very little of what we saw seemed to be buildings that responded to those specific regional influences. If a building doesn't have that response, it's nothing more than superficial design."

The three judges weren't looking for what people outside the state may imagine Florida architecture to be — the stately, Spanish-inspired grand hotels of St. Petersburg, the playful, eclectic

Addison Mizner mansions of Palm Beach or the art deco hotels of Miami Beach. They were looking for new buildings that respond to Florida's climate while reflecting its materials and traditions.

They may never see one style that brings together all those elements, said Coral Gables architect Julio Grabiel.

"It's such a varied state that no one style dominates, or is likely to dominate, ever," he said. "Florida is like a nation of its own, like a big country with many different capitals and styles."

"North of Orlando are older buildings, many made of brick or of timber. Orlando is a middle ground where older buildings may be brick, frame or stucco. South of Orlando there's little older than a century; the Mizner buildings of Palm Beach and the deco styles of Miami are mostly concrete and stucco."

But the regional response that the design competition's judges were looking for is one that architects are taking seriously, said Mark Jaroszewicz, dean of the school of architecture at the University of Florida and president of the state association of the AIA. And they're making their responses in a variety of ways.

Jacksonville architect William Morgan's Westinghouse Steam Turbine-Generator Division World Headquarters in Orlando meets Florida's climatic demands with windows recessed beneath wide overhangs and plazas shaded from the sun. The windows on Julio Grabiel's multi-storied Colonnade in Coral Gables can be opened during cooler weather to allow cross-breezes.

Some new homes in Seaside, a planned community in the Florida Panhandle that is being developed by Robert Davis, borrow many ideas from the Cracker style. Made of masonry or wood and raised from the ground to avoid flooding and take advantage of the cooling breezes, Seaside's bungalows have peaked roofs that allow ventilation, eaves

that shade windows and screened porches that wrap around insulated walls.

It's impossible to convert a Cracker home into a highrise. But it is possible, when building a major commercial structure, to work within a single "palette" of colors, styles and materials while also taking care of clients' needs for space and comfort, said Jim Jennewein of Jennewein Schemmer & Associates Inc. in Tampa and president-elect of the state association of the AIA.

Architect Rick Keating of Skidmore Owings & Merrill in Houston considered existing local styles and materials as well as Florida's dominant architecture when designing the 35-story Sun Bank Center proposed for downtown Orlando.

"The only things you can say that make Florida different from other parts of the country are its climate, materials and history — but that's saying a lot," Keating said.

"Sun Bank Center is a Florida design because it takes the principles of any good office building and cranks them up with the right coloration — pink, turquoise and white — and the right detailing — latticework that creates light and shadow — and a top that refers to those wonderful old Flagler hotels."

Like Sun Bank Center, Metro-Dade Center is a building that addresses Florida's challenge. At 500 feet, the Miami office building designed by Hugh Stubbins of The Stubbins Associates Inc. in Cambridge, Mass. is a modified hexagonal shape that allows strong winds to slip smoothly around its buff colored limestone skin. Ribbon-glass windows are on the north and south sides only, keeping out the sun's glare.

Styles of Florida architecture probably will continue to vary from region to region, from the sleek Metro-Dade Center in Miami to the eclectic Sun Bank Center in Orlando to Seaside's trim frame bungalows.

All are successful because they respect their users and their environments, Kevin Roche said.

"Good architecture isn't necessarily a building that appears on the cover of *Progressive Architecture* or some other magazine," he said. "Good architecture is a building that really serves its community and the people who use it, in the best possible way."

"And it's logical that good architecture that does that would, in the process, turn out to be regional architecture."

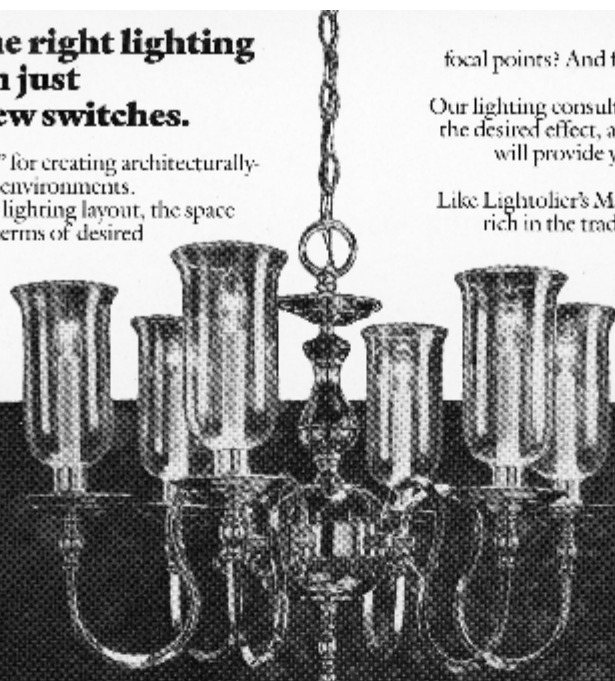
Laura Stewart Dishman

Laura Stewart Dishman is *Orlando Sentinel* architecture critic.

## Selecting the right lighting is more than just flipping a few switches.

Lighting is the "tool" for creating architecturally-integrated luminous environments.

In planning your lighting layout, the space must be analyzed in terms of desired brightness patterns.



Which objects or areas are to be focal points? And finishes of the floor, walls, and ceiling must be considered. Our lighting consultants will team-up with you to review the desired effect, and then make recommendations that will provide your client with illumination that was designed to fill a specific need. Like Lightolier's Manor series. Crafted in solid brass and rich in the tradition and flavor of an English manor. We stock Lightolier and most other major brands. You select from the largest inventory in South Florida.

Farrey's Lighting Collection  
1850 N.E. 146 St., Miami, FL 33181  
947-5451, Broward 524-8675

**LIGHTOLIER**

**FARREY'S**

HERE YOU GET A TEAM OF LIGHTING CONSULTANTS



## PREMIX-MARBLETITE Manufacturing Co.

Serving the building industry since 1955.

STUCCO, PLASTER, DRYWALL AND  
POOL PRODUCTS  
SOLD BY LEADING

BUILDING MATERIALS DEALERS

For specifications and color chart  
refer to SWEET'S CATALOG 9.10/Pr

3009 N.W. 75th Ave. • Miami, FL 33122

Oviedo & Sanford Rd. • Orlando, FL 32707

**Miami**

(305) 592-5000

(800) 432-5097 -Fla. Watts-

**Orlando**

(305) 327-0830

(800) 432-5539

### MANUFACTURERS OF:

- MARBLETITE (All Marble) Stucco
- MARBLECRETE Trowel Stucco
- POOLCOTE Swimming Pool Stucco
- FLO SPRAY Ceiling Spray
- CEMCOTE Cement Paint
- FLOTEX Wall Spray
- ACOUSTICOTE Acoustical Plaster
- WONCOTE Veneer Plaster
- P.V.L. Vinyl Ceiling Spray
- ACOUSTEX Ceiling Spray
- BEDDINGCOTE For Rock Dash
- SNOWFLAKE Ceiling Spray

AND OTHER BUILDING PRODUCTS

An Imperial Industries Company

## AWNINGS of distinction

custom design, fabrication, installation  
residential • commercial • industrial



Two City Mall, North Palm Beach, Florida

canvas / vinyl awnings

canopies • cabanas • curtains  
cushions • boat canvas • custom welding

305-844-4444

**AWNINGS BY JAY**

1125 BROADWAY, RIVIERA BEACH, FLORIDA 33404