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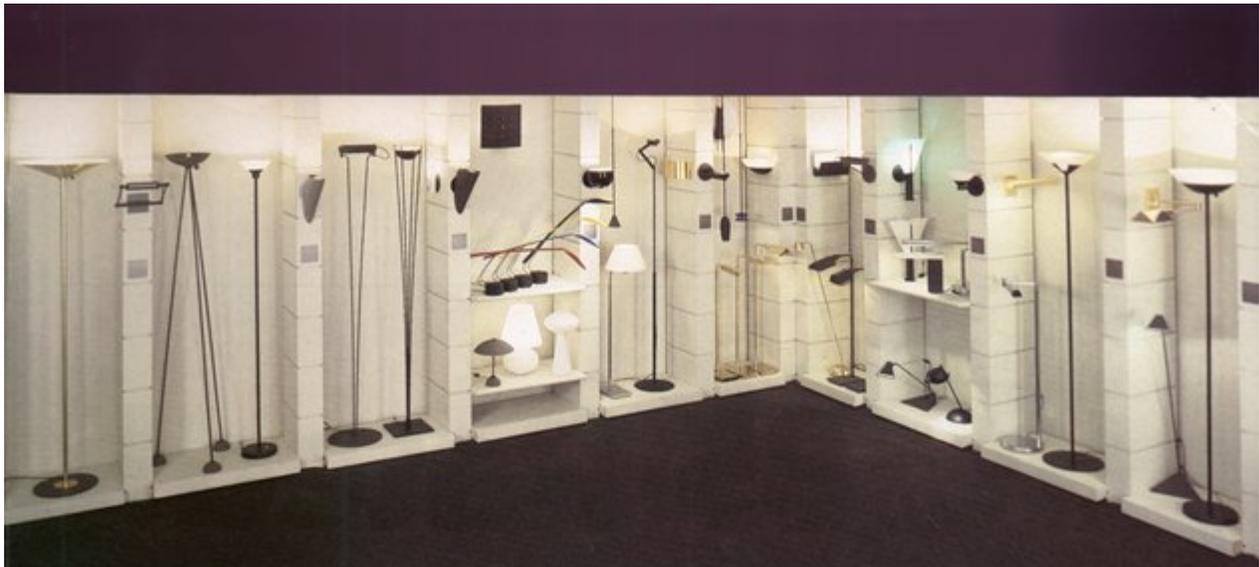
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January/February 1989
Vol. 36, No. 1

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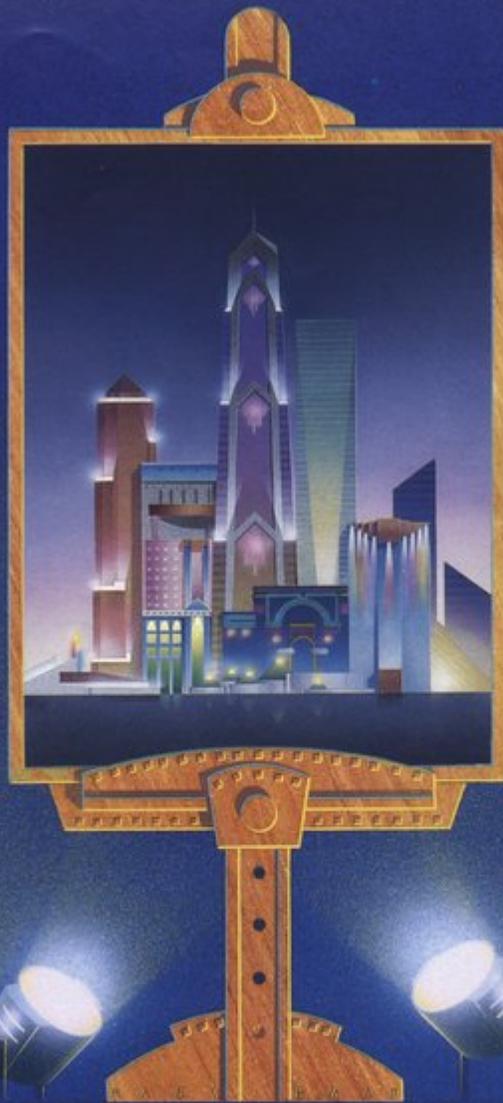
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Cover photo of the Volusia County Administration Center by Dan Forer. Architecture by Spillis Candela & Associates.



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During the last meeting of the Publications Committee for 1988, several very important decisions were made concerning the future publication of *Florida Architect*. I would like to take advantage of this space, which your letters indicate you read, and hopefully enjoy, to share these decisions with you. Each was made with the firm conviction that it would help move the magazine toward its goal of bringing before its readers the very finest buildings being produced by Florida architects. Moreover, our aim has always been to present this information in a well-designed, well-written format that would have special appeal for its design-oriented readers. Now, those goals have been expanded to include a desire to enlarge the magazine, both in terms of number of pages and number of subscribers.

In the future, an Editorial Board will review all projects that are submitted for publication. That review will be made with the same criteria currently being used as regards geographic distribution, firm size, type of project, quality of project and quality of submitted photographs.

The *New Commissions* and *Awards and Honors* columns will be replaced with news of Chapter Awards and chapter events of special interest to the general readership.

Periodically, there will be special issues devoted to particular themes such as the design of churches, schools, etc. As an editorial calendar is established with dates assigned to thematic issues, you will be notified so that you may submit current projects.

Perhaps most important, in keeping with the significance assigned to award winning projects, both built and unbuilt, by both the juries who select them and the media who write about them, two issues will be devoted entirely to current award winners. In the May/June issue, the Unbuilt Design Awards will be featured and in September/October, the Awards of Excellence in Design will be seen.

It is the hope of everyone involved with the publication of *Florida Architect* that you will agree with these changes and that you share our goal for the overall quality of this magazine. DG

New Commissions

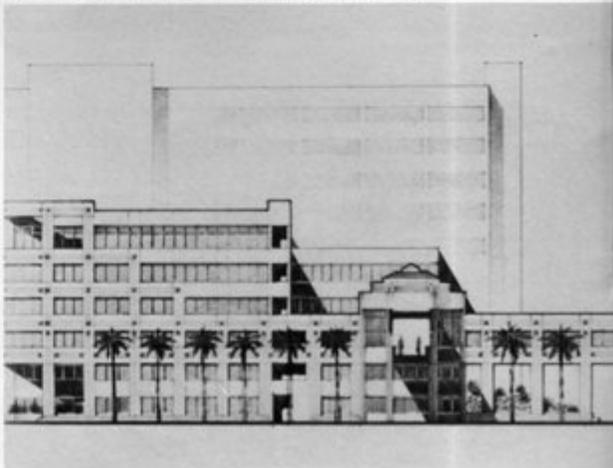
Delta Business Systems has commissioned VOA Associates, Inc. to design office/showroom space for four of their 11 locations throughout Florida. • **Michael A. Shiff & Associates, Inc.** has recently negotiated the commission to design the \$38.8 million north and east wing additions to the Broward County Judicial Complex. The firm is also the architect for the \$12 million county parking garage/office building which is adjacent to the courthouse and currently under construction. • **Robison + Associates Interior Architecture** has been commissioned by the American Automobile Association to provide interior architecture services for a prototype design of their proposed new retail operation and to adapt the prototype to six locations throughout Dade County. • **Burkle Glidden Associates** has completed the interior design of the 14,231 s.f. executive offices of Laventhol & Horwath in West Palm Beach. • **Soellner Associates Architecture** has been selected to design the Winter Springs Senior Center in Winter Springs, Florida. Construction has begun on the University of Central Florida's new Chemical Storage Facility also designed by Soellner. The firm has also just completed design for the Pizzeria Uno restaurant at the Church Street Market in downtown Orlando.

The Design/Build team of **Prime Design, Inc.** and Peter Brown Construction Company has been selected to produce the 300-inmate capacity Community Corrections Facility in Tampa. This is the second such facility in Florida, the first having been the North Broward Detention Facility designed by **Prime Design**. • Winter Park Construction has begun building Le Parc Condominiums, a \$7 million luxury development designed for Vero Beach Associated Developers, Inc. by **Bose/Michejda Architects**. • **Trizak Financial Corporation** has selected **Currie Schneider Associates AIA, PA**, to provide

complete architectural services for the new 88-room Gulfstream Hotel to be built in Delray Beach. • **Randall E. Stoff, Architects, PA**, is creating Regents Square, a 60-unit manor home community in the Woodfield Country Club in Boca Raton. **Stoff Architects** is also restoring the historic Ferguson House which is located in the Truman Annex in Key West. • **The Smith Korach Hayet Haynie Partnership** has been commissioned to design a \$5 million Addition/Alteration for the Pan American Hospital in Miami. The addition will house 46 beds with all auxiliary services. The present Emergency Room and Cardiac Care Unit will be moved to the new addition. • **Schwab, Twitty & Hanser Architectural Group, Inc.** is providing a broad spectrum of architectural services for three phases of the Admiralty II commercial office, hotel and restaurant complex in West Palm Beach. Pappalardo Contractors, Inc. is the developer. • **VOA Associates, Inc.** will provide design services for three projects at Kennedy Space Center's USA attraction. The first project, currently underway, is the Satellite Applications Exhibit which features a design concept wherein visitors can envision life in a space station that is orbiting around planet earth. • The design is being finalized for the renovation of Southgate Plaza Shopping Center in Lakeland. Publix Supermarkets has commissioned **The Kirkland Group, Inc. Architects and Interior Designers** for a major facelift of the 122,000 s.f. center built in 1958. The design concept augments the Deco/Moderne elements of the existing center with streamlined canopies and vaulted entrances to the anchor stores. • **The Stewart Corporation Architects** is providing architectural design services to the Kennedy Corporation on the Pensacola Bayfront Development Project. The project calls for a three-phase master plan for redevelopment of the city's downtown



The Landmark Condominiums by Robert M. Suedroe, AIA.



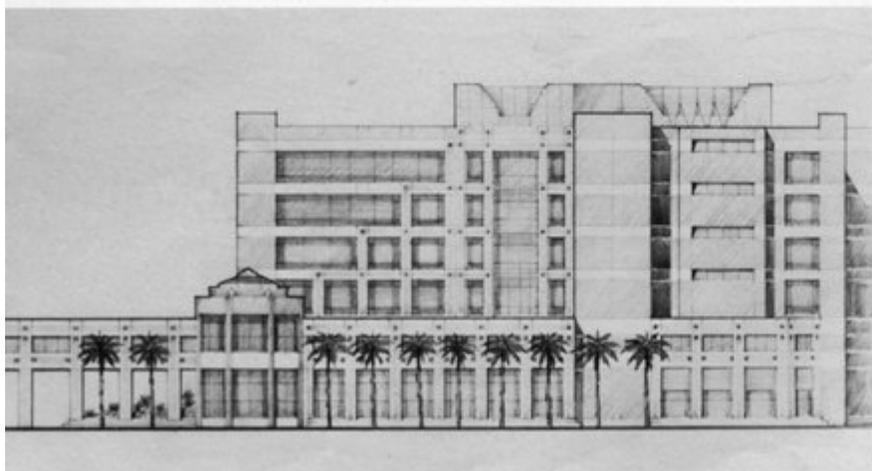
The Broward County Judicial Complex by Michael A. Shiff & Associates

bayfront into a unique waterfront shopping, entertainment and hotel/convention complex over a five year period. • Construction on the first Compri Hotel in North Florida began in October. Designed by **Fugleberg Koch Architects**, the \$14 million, 167-room facility, located in Jacksonville, is a joint venture of Avenue Trading Group, London, England, and Py Development Group, Orlando.

• **The Pandula Architects, Inc.** and **Spectrum Interiors** announced that the two companies have begun work on offices for Triangle Industries at Phillips Point in West Palm Beach. • **The Scott Companies, Architects** have been selected to design a two-story, 21,000 s.f. building in the Quadrangle in Maitland. The owner, University National Bank, will occupy the first floor and lease the remainder. • **Guest Quarters Hotel** has announced that **The Architects Studio, Inc.**, has been commissioned to design a new restaurant and bar for the Tampa Hotel on Westshore Blvd. • **Siteworks Architects and Planners, Inc.** has completed the design drawings for the Enchanté Boutique at the Gardens Mall in Palm Beach Gardens. **Siteworks** has also completed the design for the United Artists Cinema at the



The Charles W. Gerstenberg Hospice Center in West Palm Beach by Peacock & Lewis Architects.



Promenade Plaza in Palm Beach Gardens. • **William Graves + Associates, Architects** has been selected by the Mobile District Corps of Engineers to provide Design and Construction Documents for the new 9,400 s.f. Missile Maintenance Facility at Eglin Air Force Base. • Two skylighted lofts will crown The Landmark, a 28-story luxury condominium destined to occupy a north Dade site between Turnberry Isle and Aventura Mall. Its smallest penthouse units exceed 1,888 s.f. **Robert M. Swedroe, AIA**, is designer of The Landmark. • **Schwab, Twitty & Hanser Architects, Inc.** working in tandem with **S T & H Interiors**, has completed the design of the Ironhorse Country Club in West Palm



The Compri Hotel in Jacksonville by Fugleberg Koch.

Beach. The 28,000 s.f. structure will be built overlooking an 18-hole golf course designed by Arthur Hill. • **The Nichols Partnership** will design a new complex for the historic Miami Elks Lodge. The new facility will be located in southwest Dade County and will have most of the facilities found in a resort, including dining and ballroom, lounges, spa, health club, billiard rooms and pool.

Marion, Paluga & Associates Architects, PA has completed preliminary drawings for Phase II of a Prototype Elementary School for The School Board of Palm Beach County. The project will include seven individual buildings enclosing several street-like courtyards. Construction was recently completed on the Palm Beach County Fire Rescue, Fire Station #33, also designed by **Marion, Paluga**. The 7,400 s.f. building is a prototype fire rescue station.

The Hospice Guild of Palm Beach had the formal dedication of the of the first free-standing hospice center in the southeastern United States in October. Designed by **Peacock & Lewis Architects**, the Charles W. Gerstenberg Hospice Center is a gift to the people of Palm Beach County from the Hospice Guild of Palm Beach. The \$4.5 million construction cost was raised by members of the guild.

Books

The Lives of an Architect

by J. West

Fauve Publishing, Sarasota

The Lives of an Architect (which uses the acronym TLOAA throughout, including on its cover) is a new book by Sarasota architect, Jack West. The book opens with a poem the architect wrote in 1967 which begins with the line "Death asked to see me in the morning and I said no." "I shall call him and suggest we do it all at lunch" is the last line of a very clever piece of verse that sets the tone for the brief, albeit candid, text that follows.

The book is an intensely personal account of the life of architect Jack West. West is probably best known today as one of the original members of the much-lauded "Sarasota School" of architecture.

Educated in the Yale Architecture school after serving in World War II, the book traces his initial fascination with the "stars" of the period and alludes to a lifelong admiration for the work of Louis Kahn who taught him design at Yale and "was not very famous at the time."

West's book begins not with his career, but with poignant glimpses into his early life, his brother's death, his first wife's suicide and the birth of his children. While the most significant of these events are threaded through both education and career, they are dealt with exclusively in the first four "Episodes" of the book which are bound together as "Personal." The second part of the book deals with West's years at Yale, and the third, and final, section of the book is simply called "Work." It is this section that deals with his as-

sociation with Paul Rudolph and Ralph Twitchell and the part which I found most interesting.

While primarily a picture book, (there are more pages of graphics than there are of text) the story that weaves its way through the pages of drawings and photographs is an easy to read, charmingly candid account of one architect's often hectic, often frustrating, sometimes penniless career. West's descriptions of his early attempts to get clients to accept his designs are sometimes painfully humorous. His description of client and author MacKinlay Kantor is one such story. "What an opportunity! A beautiful site, an ample budget and a famous client." Later, however, "After literally dozens of designs, all rejected, I sadly learned that I must please Irene, Mac's wife. I'm not sure she even showed him all my schemes."

By 1953, when West joined Twitchell's firm for the second time, Paul Rudolph was on his own. Within a month, Twitchell and West were in partnership. Although Twitchell's basic love of architecture was as a builder, he "always considered himself a participant in the design process." The partnership was terminated in 1954.

The book traces West's career through other partnerships and designs to the present. At the end, under the heading "Summing Up" he writes: "I find that I must attack the fortress of absolute beauty at the same time I must solve both the main objectives and the minor needs of my client. If either is forgotten or given a lesser role, I will not be content with the final results. And what if my client's perceived objectives completely lack the door to the larger scope which includes at the least the opportunity for universal and lasting beauty? I try to change his perceptions. And if I cannot, I die in another one of my lives."

For additional information or placing orders, contact Fauve Publishing, P.O. Box 4967, Sarasota, FL 34230.

Florida Historic Homes

by Laura Stewart &

Susanne Hupp

Illustrations by

H. Patrick Reed

The Orlando Sentinel, \$9.95

The authors of this book are both writers for *The Orlando Sentinel*. Stewart writes about art and architecture and Hupp about home design. Together they have authored a guide book to the historic homes in Florida that are open to the public. Following a brief, but concise history of the state's architecture, the houses are dealt with geographically, having been divided into six zones from the Panhandle to the Keys. Each zone is accompanied by a map and each house is charmingly illustrated so that it will be recognizable to the visitor.

While each of the more than 65 houses in the book are described both architecturally and historically, the real value of the book lies in the very useful information about its hours of operation, admission costs and who to contact if you're interested in touring, dining or bed and breakfast in any of these historic settings. This very appealing little guidebook would make an excellent gift for anyone interested in seeing Florida's historic homes.

To order, phone Bethany Mott at (407) 420-5588 or write *Sentinel Books, The Orlando Sentinel*, P.O. Box 1100, Orlando, FL 32802.

Correx

Kha Le Huu & Partners, P.A. did not win the Samuel Harn Museum project at the University of Florida through the original design competition as the article in the November/December, 1988, FA indicated. The firm received the commission through the traditional architect selection process used by the Board of Regents

Also, Lighting Consultant for the project is Robert J. Laughlin, I.A.L.D.

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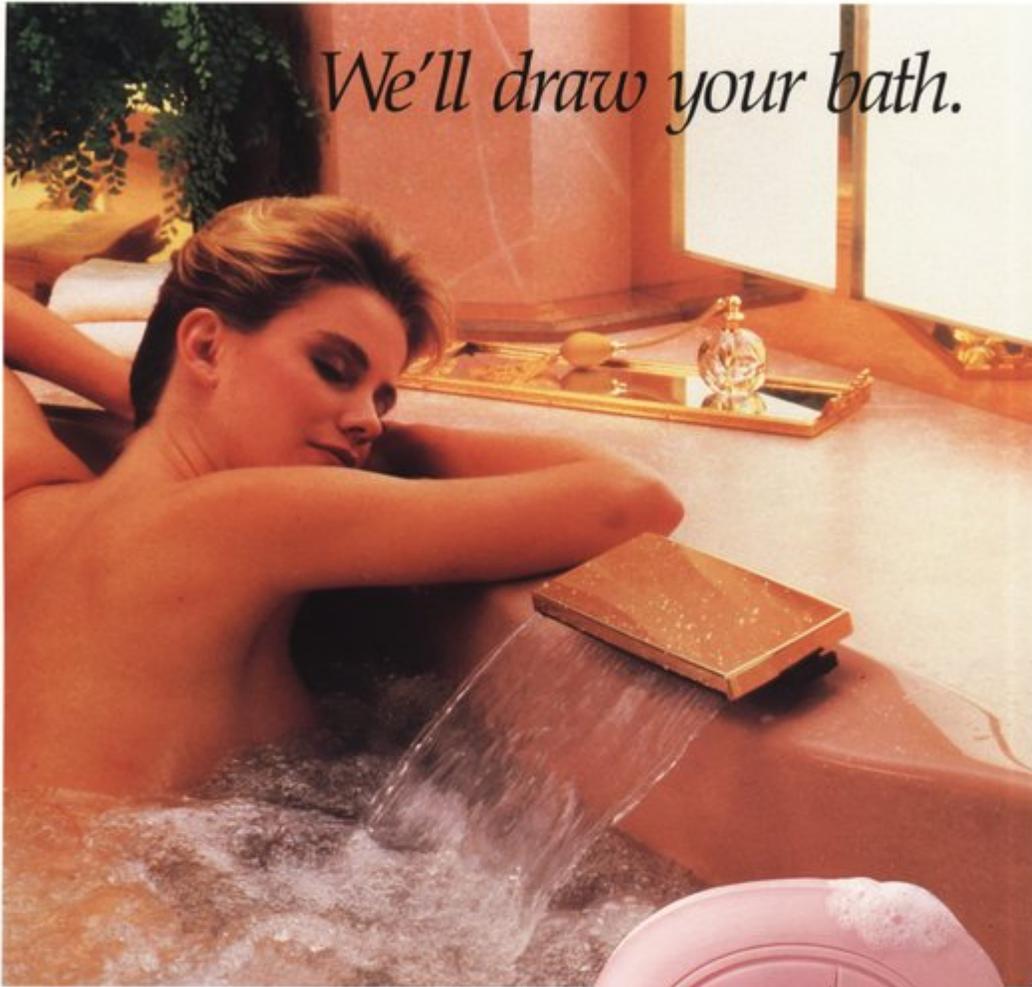
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A Building For The People That "Belongs"

The Volusia County Administration Center Deland, Florida

Architects: Spillis Candela & Partners, Inc.

Principal-in-Charge: Julio Grabiell, AIA

Project Designer: Julio Grabiell, AIA

Project Manager: Charles Crain, AIA

Engineering Consultant: Spillis Candela & Partners, Inc.

Interior Design: Spillis Candela & Partners Interiors

Landscape Architect: Glatting Lopez Kercher Anglin

General Contractor: Gilbane Building Company

Owner: Volusia County

Creating a quadrangle within Deland's government and commercial center has given the city a new focus. The quadrangle is defined by the historic Volusia County Courthouse, the county library and the new Administration Center designed by Spillis Candela & Partners.

The fact that the new Administration Center seems to "belong" is no simple circumstance. Belonging was an imperative made clear by the county officials who felt strongly that the Administration Center should not only blend with its surroundings, but should defer to the beauty of the much-loved, turn-of-the-century Volusia County Courthouse. The two buildings, old and new, face each other across a street within the city's downtown district. Besides serving as a visual link between the courthouse and the adjacent county library, the new Administration Center had to stand on its own merits as a symbol of modern government. In fact, the building had to look modern without being jarringly so. In essence, the new government center was to become the anchor for an entire civic complex.



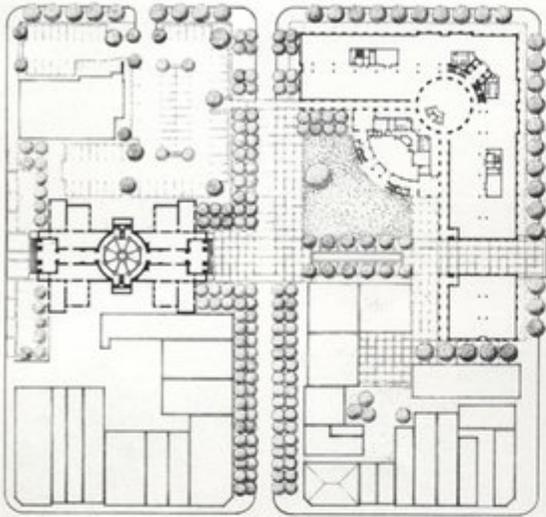
Blending contemporary architecture with existing buildings from an earlier period is tricky at best. Spillis Candela's first design decision was in consideration of the importance of

unifying the old and the new. They convinced the client to allow them to create an L-shaped building that would define a large, ceremonial plaza between the structures. The brick-paved

plaza now serves as an outdoor "people place" which has already been utilized for a variety of public activities and gatherings. This plaza is further enhanced by a tree-lined approach,



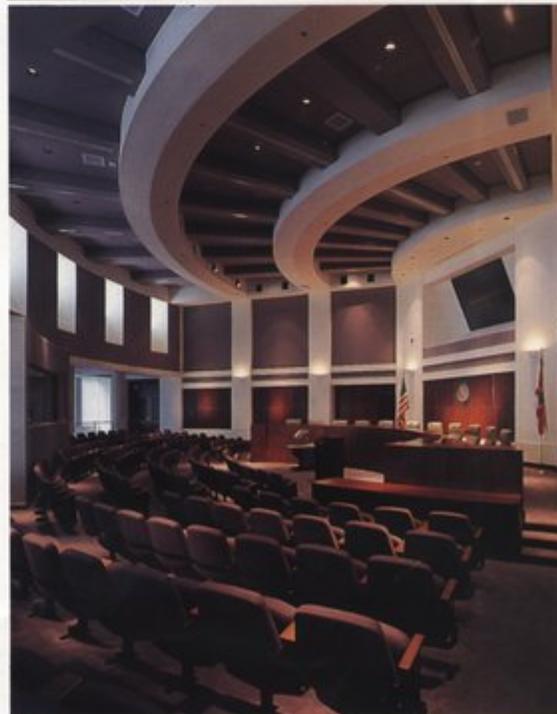
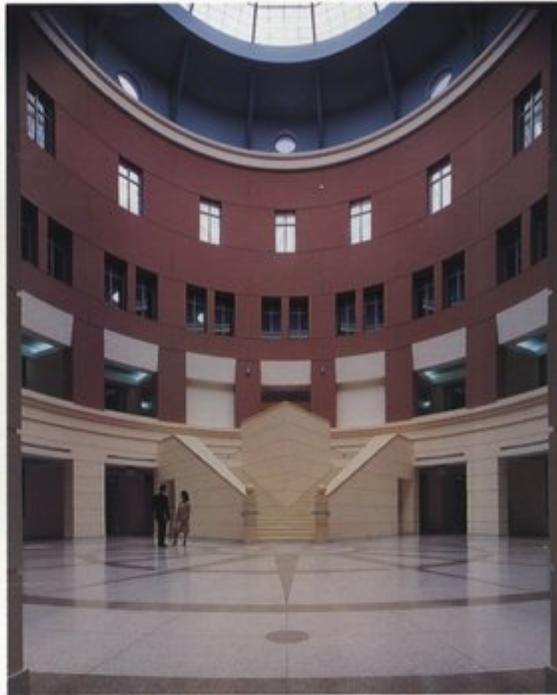
Above, view of the Administration Building, north and east elevations, and Veterans Plaza. This page, top, view of main entrance toward rotunda and right, partial north elevation and ceremonial axis. Photos by Dan Forer.

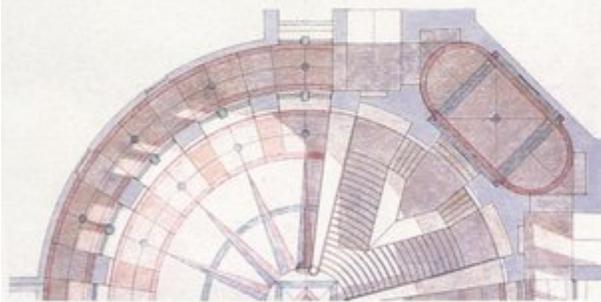


Site plan showing relationship between existing buildings and the new Administrative Center in the upper right corner. Top right, the Rotunda, and right, the County Council Chamber. Photos by Dan Forer.

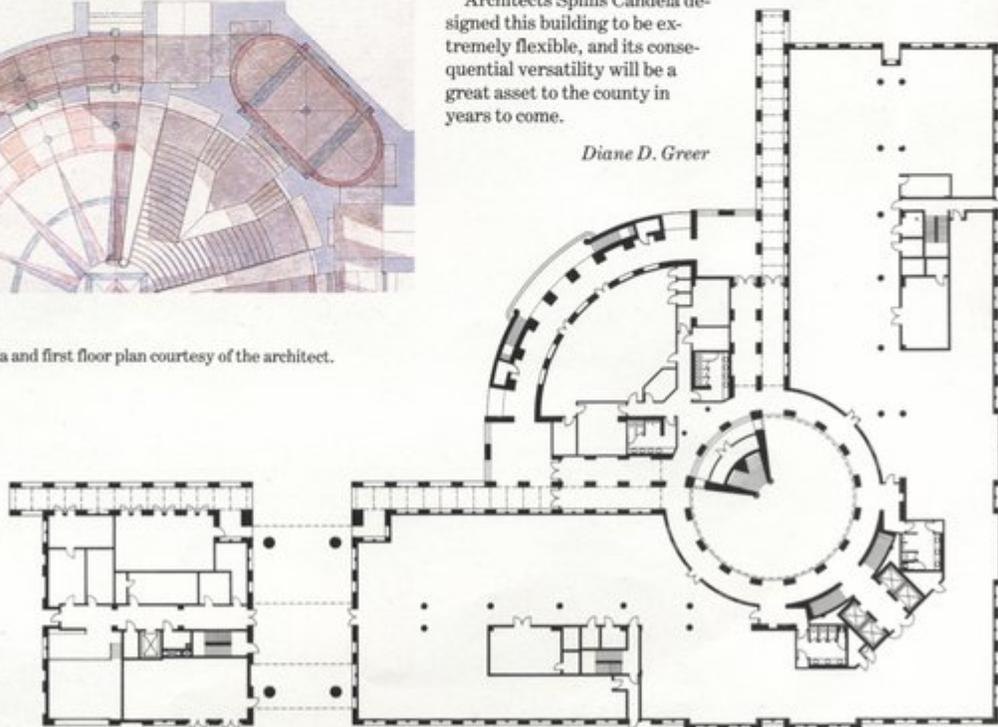
a reflecting pool and a sculpture area. Visitors to the building's Council Chamber go through a number of experiences that the architects carefully orchestrated including a walk through the alternately sunny and tree shaded plaza past a fountain edged with bench seating. Their approach to the building entrance is funnelled along the arcaded edge of the plaza and the journey through the building's entrance corridor ends in the dramatic, sunlit rotunda that soars the full height of the building.

The 62,000 square foot Administration Center that emerged after extensive design and discussion has been planned to function both as the heart of Volusia's government and also as a technologically modern workplace from which to run the growing county. The "hinge" connecting the two principle wings to the main body of the building is a cylindrical form which also serves as the main entry to the upper level Council Chamber. At the entrance to the rotunda, a starburst pattern explodes across the terrazzo floor which is





Drawing of rotunda and first floor plan courtesy of the architect.



crowned by the cone-shaped skylight which is 45 feet in diameter. A second floor walkway gives a good view of both floor and skylight.

The building's exterior is dignified, as befitting a county seat, but has a fresh "Florida" feeling. The ivory-colored precast building is punctuated by aqua-green, aluminum-framed, tinted glass windows and stair railings of the same hue. Double stairs from the lobby to the second floor Council Chamber echo a second set of monumental stairs leading directly to the second floor on the building exterior. Stylized benches are featured in specially-created niches on the first and second floors. The building uses both private and open plan offices, and the color schemes are divided by floors with each floor having its own accent color used throughout.

Architects Spillis Candela designed this building to be extremely flexible, and its consequential versatility will be a great asset to the county in years to come.

Diane D. Greer

Pro Bono Publico in Miami Beach

Miami Beach Judicial Center Miami Beach, Florida

Architect: Borrelli/Frankel/Blitstein, Architects & Planners, a joint venture with Jaime Borrelli, AIA; Markus Frankel, AIA; and Peter Blitstein, RA, as principals.

Consulting Engineers: Structural – DeZarraga Donnell DuQuesne; **Mechanical/Electrical** – David Volkert & Associates, Inc.

Acoustical Engineer: Bertram Y. Kinzey

Historic Preservation Consultant: Shepard & Associates

Landscape Architect: O'Leary, Shaffer, Cosio Associates

Interior Design: Dennis Jenkins & Associates



The cumulative criteria involved in creating meaningful, and memorable, public buildings are among the most challenging an architect can encounter. In such instances, rather than dealing with specific familial or corporate entities, the architect is necessarily concerned with an ambiguous "median of the multitude," as well as with a plethora of regulatory restrictions.

The designing of the Miami Beach Judicial Center was a public project complicated by the involvement of the Dade County Clerk of the Court, a sitting judge, Miami Beach's City Administration and Police Department, as well as the city's offstreet parking authority and historic preservation board. Such collective resolutions to communal design problems are, at best, exacting.

Adding further to the complexity of the situation was the fact that three professional architects set out to collaborate on this monumental civic project. Jaime Borrelli, Markus Frankel and Peter Blitstein, each of whom heads a respected architectural firm in Miami, were jointly commissioned to design the facility. Their problems were compounded by the

many diverse aspects of the project. The triumvirate was engaged by the city to design a replacement for a police headquarters that was hopelessly outmoded, isolated and ill-equipped to accommodate the resurgent Miami Beach community. Their plan was to include the renovation of the 1924-25 City Hall designed by Martin Luther Hampton, a building which had become the dominant element in the city's historic Art Deco District. The City Hall needed an adaptive re-use plan which would provide space for new tenants including the Dade County Judiciary. Last, but not least, suitable parking for officials and visitors was required.

The city's predetermination to relocate its new police station to a site adjacent to its restored City Hall prompted further concern. The new edifice's potential prominence mandated an architectural response that was appropriate in scale, character



This page, top: South elevation and right east front of the building showing entry from the plaza. Photos by Raul Pedrosa.



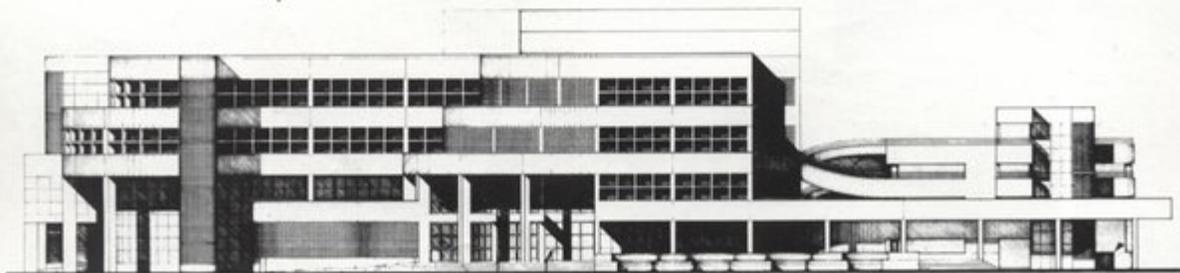
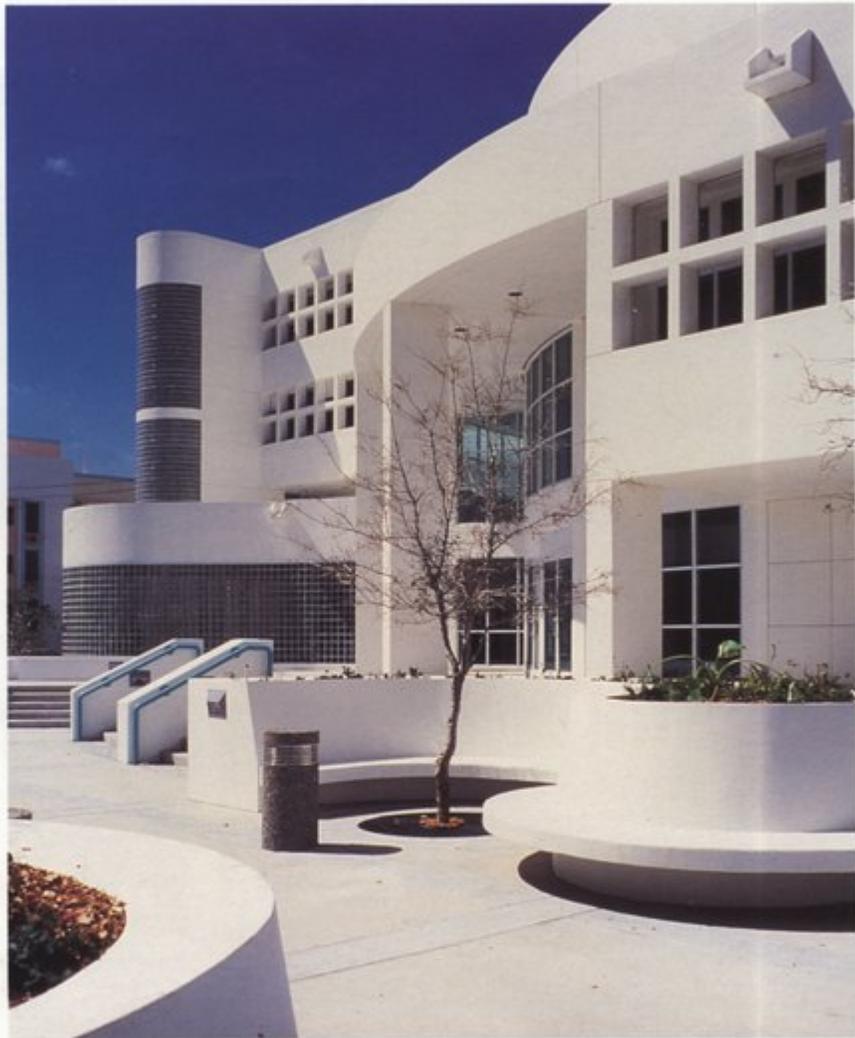
and compatibility to its environment, without diminishing the stature of the revered City Hall.

The design team, acting in concert, envisioned a suitably monumental new structure in harmony with the surroundings, yet transcendent in its stately authority. Its lobby and public spaces are oriented toward one conspicuous corner of the building which provides a receptive and protective presence to a community in need of confidence.

Reinforced concrete construction was used for the police building and parking facility, along with precast concrete joist framing and reinforced masonry infilled walls. The police station's P.S.I. floor slab is imposed upon a 25 foot by 25 foot structural grid. Exterior materials include sand-finished stucco with expansion channels, plus deep-grid solar screening and solar-tinted glazing. Glass brick in each stairwell tower augmented by extensive glass block exterior walls alleviates the mass of its sculptural facade and welcomes South Florida's benevolent sun.

Compatibility with much of the neighborhood's tropical deco vernacular architecture was achieved by the team's deft implementation of the curving facades and the application of aqua glazing and ornamental ironwork.

The interior of the Justice Center is relatively austere –



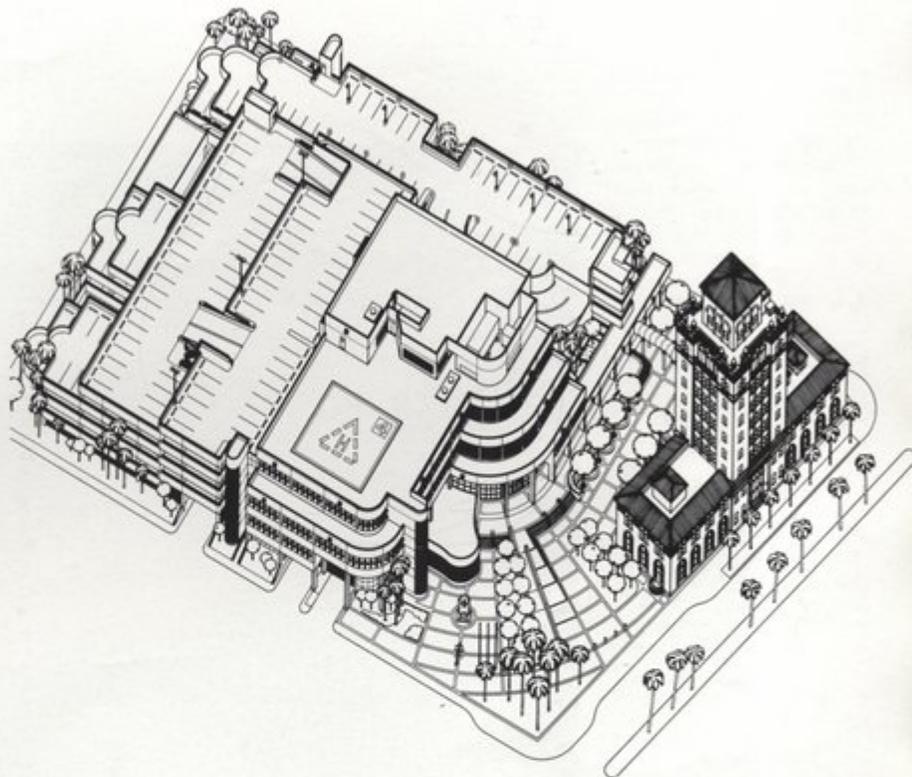
plaster veneer and drywall over concrete block and metal studs, lay-in acoustical ceilings and monolithic terrazzo flooring supplemented by carpet and tile.

The building's operational attributes are much more elaborate and comprehensive, from its superlative security and computerized (800 megahertz) communications system to its crime scene facilities and sound-proof pistol range. Custodial features, including booking and holding cells, are state-of-the-art, as is the rooftop heliport.

Administrative functions are admirably served, bolstered by expandable training and exercise rooms, audio-visual facilities including a full video studio, separate men's and women's lockers and showers, plus provisions for the SWAT team's weapons and gear. The computerized police dispatch center, as well as Miami Beach's M.I.S. (Management Information Systems) Center are powered by a U.P.S. electrical system. There are dual 300 KVA emergency generators and two water-cooled centrifugal chiller units which supply the entire Judicial Center complex.

As far as the adaptive reuse of the existing City Hall was concerned, the National Register of Historic Places, on which the building is listed, has very specific preservation guidelines which had to be adhered to. The Dade County Court facilities now occupy the second floor of the restored building. The tower accommodates a number of commercial tenants, including architect Frankel's firm on the two topmost floors. The main floor will soon house a restaurant and a University of Miami continuing education extension.

Parking is now available in 95,000 sq. ft. of ramped parking. Of the 970 parking spaces, 100 are for visitors. Though far less conspicuous than the police building, the parking garages blend with their deco surroundings with apparent ease.



Opposite page, top: Plaza and main entrance to lobby. Below, east elevation. Above, axonometer of government complex shows relationship between the restored City Hall and the new Judicial Center. Below, lobby interior. Photos by Raul Pedrosa.

At the urging of architects Borrelli, Frankel and Blitstein, the city agreed to close off Drexel Avenue, thereby creating a pedestrian plaza which not only aligns with intersecting roadways, but also serves as an imposing entry to the complex. This rather ceremonial entryway serves as a transition between the street and the complex, while separating the old historic building from the newly designed structures

Al Alschuler

The author is a writer living in Miami Beach. He is Managing Editor of Design South.



At Home On A Tidal Marsh

Fowler Vacation House Steinhatchee, Florida

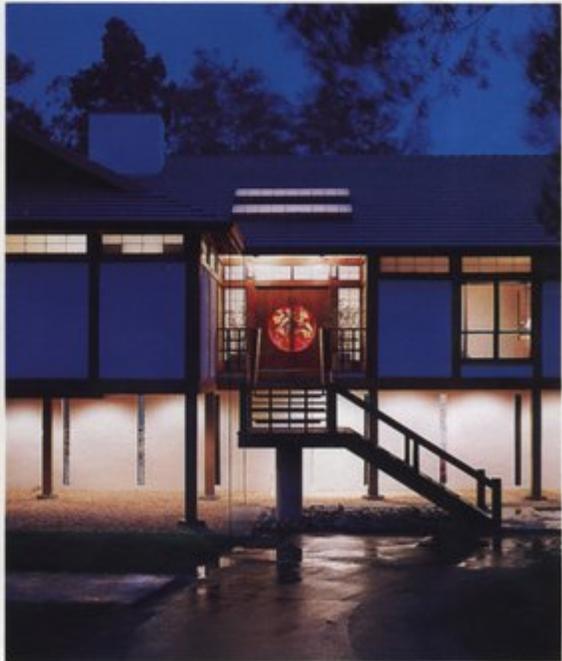
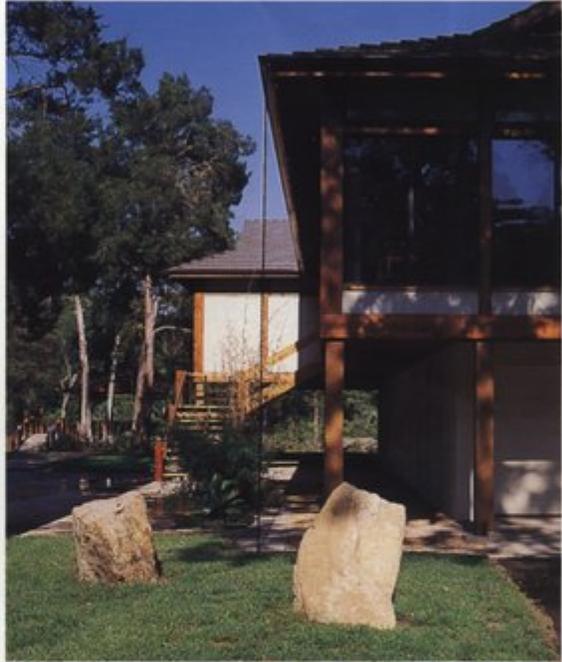
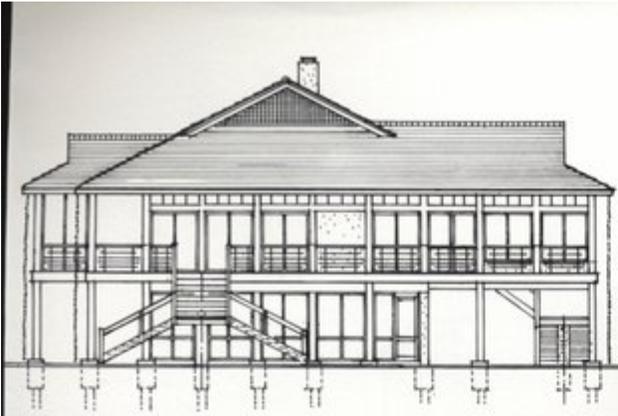
Architect: Nettie Bacle, AIA,
Architect: Masao Yamada, AIA,
Architect, Design Consultant
Owner: R. Dean Fowler
Contractor: Charles V. Roberts
and Son
Interior Design: Susan Collier,
ASID

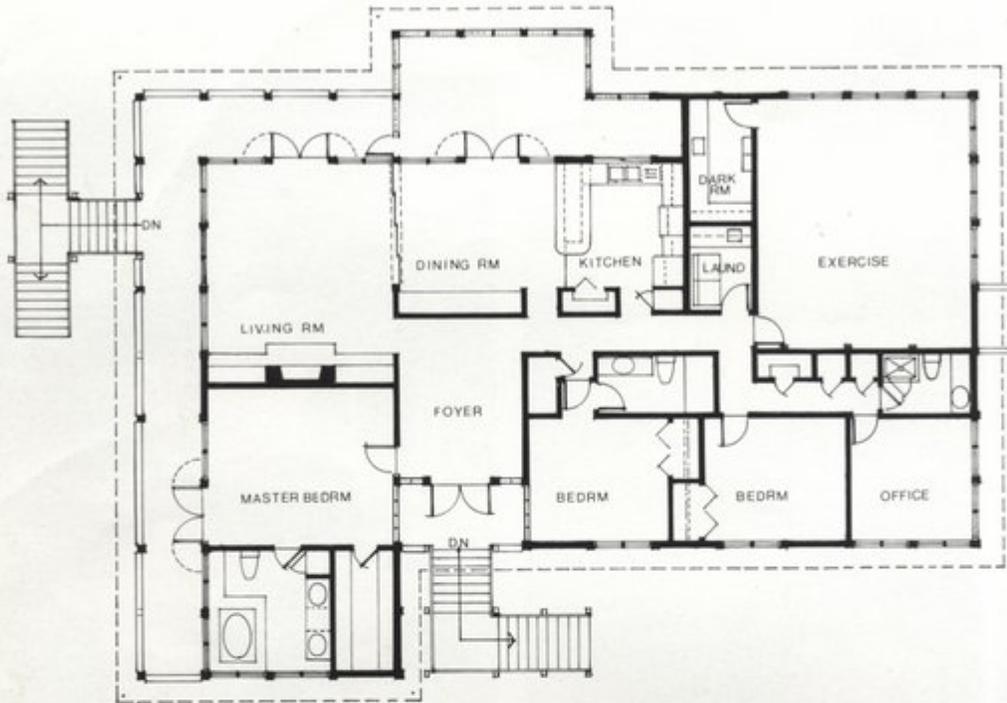
After a long search for the perfect place for a quiet retreat, the owner of this house discovered a site which reminded him of a Japanese garden. With its placid views of the tidal marshes, small outcropped islands, craggy limestone formations and gnarled pine trees, it seemed a perfect spot for a Japanese-style house. In his search for an architect who could capture and develop the unique character of the site, he chose a husband-wife design team from Tampa, Nettie Bacle and Masao Yamada. Although the project was handled through Bacle's office, Yamada prepared the preliminary design and Bacle did the final execution of the design and contract documents.

When Masao Yamada, who was born in Kyoto, Japan, first visited this site, he found many similarities to places in his homeland – the climate, grassy marshes, vegetation and rock formations, in particular. In such a familiar setting, the architect felt he could “comfortably design a Japanese house.” Japanese architecture can be traced back to tropical origins



Center, northwest corner of house showing connecting bridge and gazebo. East elevation, above. Opposite page, top, detail of northeast corner and below, north front which is main entrance to the house. Photos by Joel Bustamante.





using wide overhangs, broad galleries, sliding doors and screens and raising the house off grade to take advantage of cooling breezes. Because of the proximity of the house to the Gulf of Mexico, the habitable parts of the building had to be on pilings elevated at least fifteen feet above sea level and designed for high winds. The lower walls had to be designed so that flood waters could pass through the walls unrestricted. The architects met with the owner at the site to locate the house so that it could capture the most pleasing views and breezes. They also decided to locate the viewing pavilion on the largest of the islands on the site. It was decided that the viewing pavilion, or gazebo, would repeat the same style, module and materials as the main house and would be connected to it by a concrete bridge.

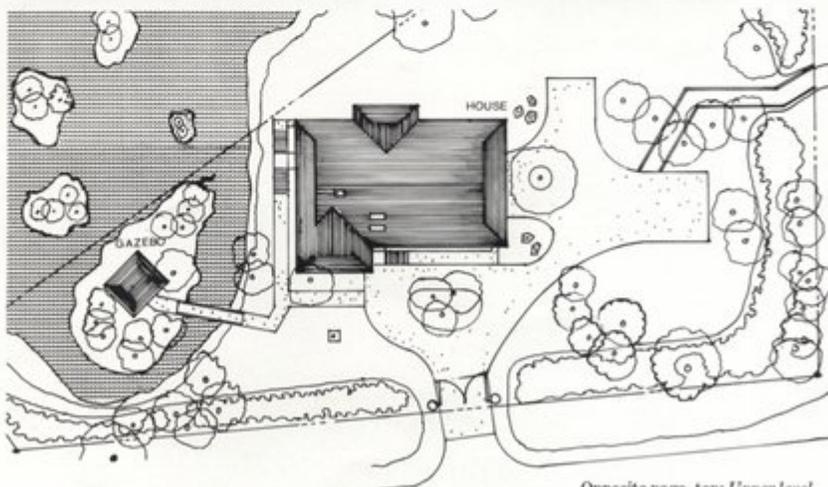


The client had very specific criteria pertaining to the siting of the house and the materials to be used in its construction. His primary concern was that the house should overlook the marsh. He wanted as many trees as possible saved and inside the house, he wanted Georgia pine floors and high ceilings in the living room. Architects Bacle and Yamada coordinated the favorable southern exposure to coincide with the best viewing angles from the house and they used Georgia heart pine and western red cedar in rooms with nine-foot ceilings.

On the exterior of the house, the architects selected natural wood and some plaster, both of which blend perfectly with the landscape. Throughout the house, the modular characteristic is based on the six foot by six foot standard Japanese module, the "tsubo." The translucent insulated shoji transoms and entry sidelights were custom-designed to fit the six foot module.

These panels, and the skylights of the same material, introduce a serene diffused light into the interior. When combined with natural wood floors and ceilings, it gives a distinctive feeling of Japanese architecture. Carrying the Japanese theme a step further, the architects designed sliding "shoji" screens between the living and dining rooms with an open wood grille transom above.

The Japanese character of the house was further reinforced in the landscape design. A large berm was constructed around the north and west sides of the site to form a private garden which shields the view from the road. The landscape includes bamboo and 700 azalea plants which are typically used in Oriental gardens. At the corners of the roof are rain chains which direct water from the gutters to the gravel beds below. These gravel beds are contained by a continuous concrete splashblock beneath all of the overhangs. Large ornamental boulders were



placed at appropriate locations in the garden and contribute to the overall appearance and quiet feeling of this serene Japanese house and garden.

Diane D. Greer

Opposite page, top: Upper level plan courtesy of the architect. Below, living room located in southeast corner of upper level affords view of marsh. This page, top: master bath in northeast corner with view of bridge and gazebo. Site plan courtesy of the architect. Photos by Joel Bustamante.

Form Plus Function

The Architectural Offices of Barretta & Associates Boca Raton, Florida

Architect: Barretta & Associates
Principals-In-Charge: James T. Barretta and Dana Bailey
Senior Project Designer: Kimberly Kuzdzal
Designer: Kay Miyagawa
Construction Management: Project Controls, Inc. (Barretta affiliate company)
Interior Design: Barretta & Associates

When the regional architectural firm of Barretta & Associates moved to a new office and design studio at One Boca Place in late 1967, the challenge was to showcase the firm's expanded service capabilities, including architecture, interior design and construction management, without sacrificing function.

The firm also wanted to use this new space to project its corporate image, using the studio as a subtle, yet elegant "calling card." It was important to the firm's president James T. Barretta, AIA, to demonstrate a personal commitment to good design, and to show that form and function are compatible.

A Modernist approach to design is evident throughout the building in its minimalist detailing, clearly defined spaces and high quality natural finishes and materials. The resulting appearance of understated luxury intentionally communicates the firm's sensitivity to the tastes of its many corporate clients.

The 11,000 square foot office space houses a reception and gallery area, three conference rooms, architectural and interior design studios, executive offices, a suite for Project Controls, Inc., the firm's design/build affiliate, a library, CADD space, materials, kitchen and support areas. The reception area is located internally, thereby reserving the naturally lighted spaces for design suites

and offices. The reception area provides a high-impact entry through double glass doors from elevator banks on the east and west sides of the design suite. This centralized reception area's sculptural shape permits comfortable internal access, enhances circulation and creates an unusual sense of spaciousness.

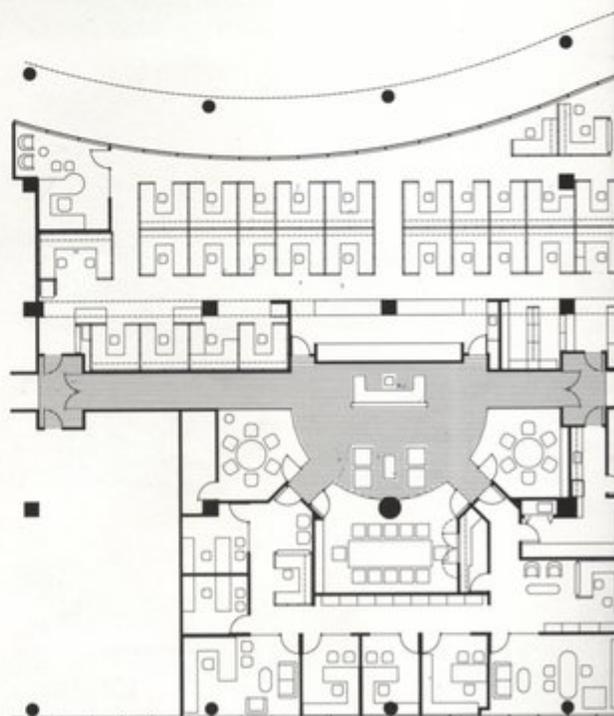
Both reception entries open onto whitewashed ash flooring. A pale Italian marble wall is the backdrop for a reception desk of natural whitewashed ash with a marble cap. Horizontal upholstered wall panels and etched glass walls lengthen the reception space. The three curved, etched glass walls that contain the reception area are backlit from adjacent room. This plan allows a sharing of light sources and gives visitors a sense of the spaces beyond the reception area, while maintaining a visual privacy for employees of the firm.

Two executive suites, administrative offices and service areas are located in the design suite's north wing, thereby offering full window walls for all offices. Multiple access points from the north wing to both the reception area and the public hallway generate a smooth traffic flow.

A dropped soffit provides a dramatic entry into the naturally-lit design studios in the south wing. The wing has 9-foot ceilings throughout and a glass perimeter wall which assures strong natural light in work areas. Several executive and administrative offices, some with atrium views, flank the design studios. By wrapping office and design spaces around a high-volume, high-impact public area, appropriate yet complimentary environments have been created. The result is a striking balance of form and function.

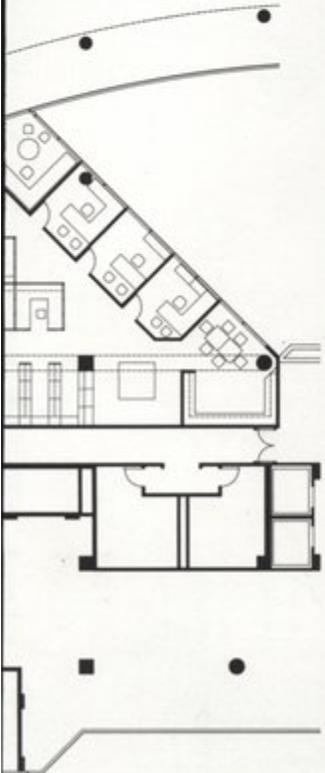
Janet Myles Schwartz

The author is a writer living in Coral Springs.





Opposite page, top: Photos of Reception area with Italian marble floors and etched glass walls; this page, top: work area with access to natural light and below, Conference Room separated from lobby by etched glass wall. Photos by Dan Forer.



Curve As Contrast To Grid

The DePaul Building at St. Vincent's Hospital Jacksonville, Florida

Architect: Pearce Corporation,
St. Louis, Mo. and Jacksonville,
Florida

Principal-in-Charge: M. Kent
Turner, AIA

Principal-in-Charge, Design:
George Z. Nikolajevich, AIA
Associate Designer: Mark R.
Banholzer

Project Architect: Gordon W.
Almquist, AIA

Quality Control: Mark Meatte,
AIA

Associated Architects: Alford
Architects, Jacksonville

Structural Engineer: Siebold,
Sydow and Elfanbaum, St. Louis
General Contractor: The Auchter
Co., Jacksonville

*The south facade of the DePaul
Building faces the St. John's River.
The connection with the existing St.
Luke's Hospital can be seen where
the two buildings form an ell.
Photos by Kathleen McKenzie.*



Based on recommendations resulting from a year-long planning process, St. Vincent's Hospital and the Pearce Corporation jointly decided to develop new space for outpatient services and physician's offices, as



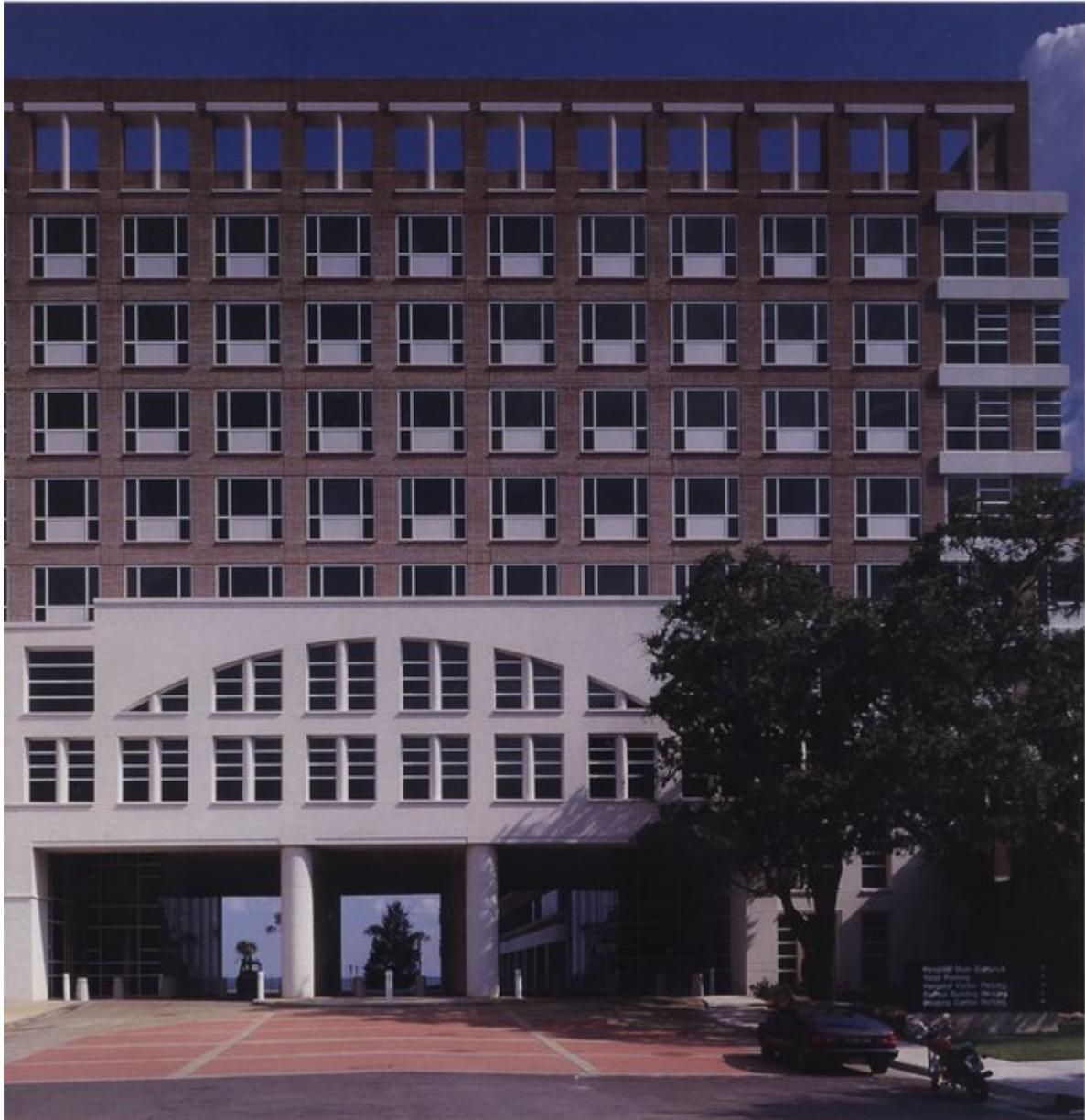
well as to expand some existing hospital departments. This decision was based on the need for a solution to two different functional considerations – hospital functions and an office component for an already existing hos-

pital. There was considerable need for flexibility of hospital floors due to constantly changing functions and for the creation of two distinctly different points of entry into the hospital lobby and an office lobby. A

clear vehicular and pedestrian traffic pattern was also mandated by the client.

The site for the project was a tight urban campus with limited undeveloped property. This factor, along with the requirement

that the new office building be immediately adjacent to the older hospital, resulted in a solution consisting of a nine-story tower attached to the existing hospital and a multi-level parking garage. Levels three through

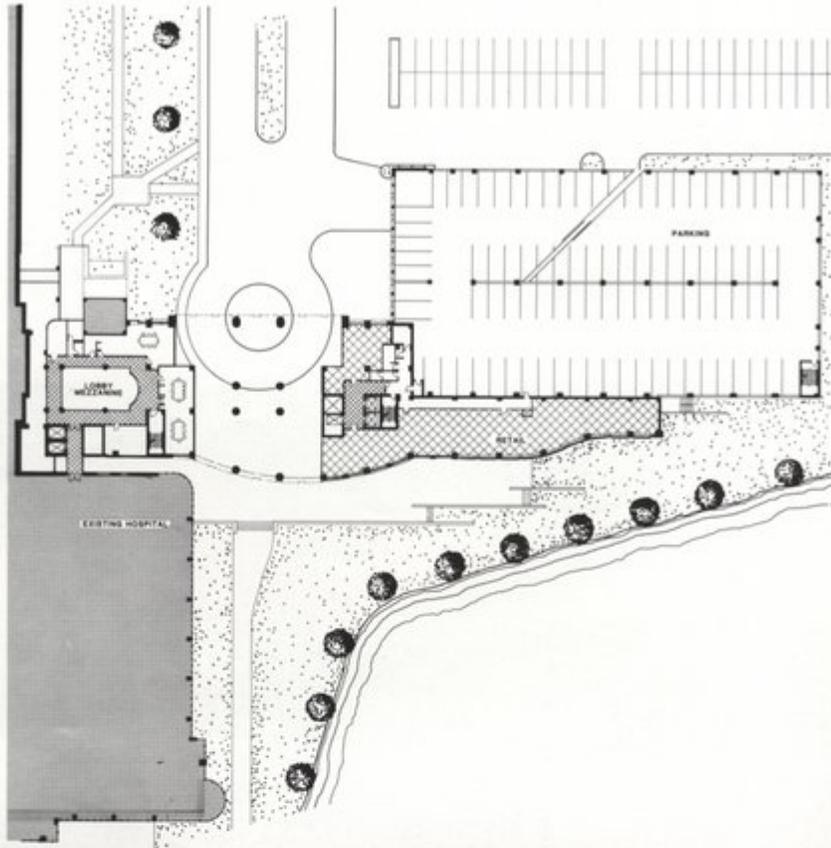


five, dedicated to the hospital expansion, align and interconnect with existing hospital levels. Levels six through nine contain physician's offices.

The Pearce Corporation wanted to create an image for the DePaul Building that would have a recognizable profile from the street or the St. John's River. They also wanted to create a grand point of entry for the entire hospital. The first of these design goals was accomplished by creating two different feelings on the north and south sides of the building. There is a formal quality to the structure on the end facing the street and an informal quality on the river side. Placed on the street axis, the building is partially elevated, creating a covered plaza overlooking the river. Two separate lobbies are located at the plaza level.

The DePaul Building's formal considerations relating to pattern and color consist of overlapping rectangular grids enriched with color. The grid is present from the elevation to the floor and wall patterns. In contrast to the grid is the gently curving wall of the tower, the arch at the main entrance and top of the penthouse and the south wall which extends all the way to the glass screen in the lobby. "Sliding" of the floor plate helped increase the perimeter as well as achieving the building's thin edge. A special consideration was given to the treatment of the building edges as they meet the sky trellis. There was also a heavy concentration of precast concrete at the bottom of the building. Because of its plastic quality it worked well for reveals, projections, score lines and shadows and because of its color and texture, it gave the building the appearance of being sunny, light and "Florida-like."

Diane D. Greer



Plan, top, shows relationship between existing hospital and DePaul Building. The monumental columns shown on the plan lead directly into the rotunda shown in photo, above. Photo by Kathleen McKenzie.

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AIA Chapter Awards

The Palm Beach Chapter of the AIA held its annual design competition for "Excellence in Architecture." The 1988 competition was juried by members of the Florida Central Chapter of the AIA, including H. Dean Rowe, FAIA, Chairman, Carl Abbott, FAIA, and John Howey, AIA.



25 Seabreeze / Delray Beach
 Architect: Currie Schneider Associates, AIA, P.A.
 Delray Beach, Florida

This office building, which relies heavily on glass, color and building accents, is a contemporary structure that reflects the surrounding South Florida environment. The 4-story, 11,000 square foot building paints a picture of what observers might consider "a perfect South Florida day."



Pool Pavilion / Palm Beach
 Architect: Jeffrey W. Smith, AIA
 Smith Obst Associates, Architects, Planners, Inc.
 West Palm Beach, Florida

This pavilion is a response to the climate and the client's lifestyle, and its formal simplicity serves it well in the context of the site and the formality of Palm Beach.



Friedkin Industries
 Arvida Parkway Center / Boca Raton
 Architect: Barretta & Associates
 Boca Raton, Florida

The interior design for this 5,000 square foot worldwide headquarters began with white marble floors studded with polished stainless steel inserts. All interior spaces reflect the building's exterior panels and seven foot high porthole windows in the perimeter offices admit light to the interior.



O'Neil Residence / Palm Beach Gardens
 Architect: Mitchell O'Neil, AIA
 Palm Beach Gardens, Florida

A split floor plan and "larger than life" front elevation were imperatives for this small house with its limited construction budget. For simplicity and budget reasons, a scheme of three interconnected gabled elements was chosen.



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OFFICE PRACTICE AIDS

Preview of 1988 Practice Profiles of Florida Architectural Firms

Bill Herrle

It's one thing to have a hunch, and another to have hard cold numbers stare you in the face. The results of the FA/AIA's 1988 Practice Profiles of Florida Architectural Firms reveals little that is profound. Most of the conclusions drawn from the report confirm what most architects could deduce from everyday practice.

The real value of the survey lies in the validity that the statistics lend to issues of concern to managers of architectural offices. The survey enables the comparison of business characteristics between firms of comparable size, structure and annual billings within specific regions of the state.

The Practice Profiles Survey was conducted by an independent survey consultant based in Tallahassee and the strictest standards of confidentiality were maintained. Of the 800 FA/AIA member firms in Florida, 242 responded. The response rate and the verification precautions helped ensure the validity of the data. The 1988 survey was conducted in substantially the same way as in 1982 and 1984.

In 1988, Florida became the fourth most populous state in the nation and the size of the state's architectural firms seems to be increasing in direct proportion to its population. In the 1988 Practice Profiles Survey, the common measuring stick is total number of employees, which includes architectural professionals and all full-time non-architectural employees. In this preview, you can see current trends in the number of professional architects that Florida firms employ.

In 1984, 24% of Florida architectural firms were one-person firms. In 1988, this number had decreased to 16.5%. AIA statistics for 1987 indicated that 29% of all firms nationwide were one-person firms. The number

of firms with two to four architectural professionals has also decreased, from 47% to 42%.

Evidently, many of Florida's small firms have grown over the past four years. The percentage of firms with five to nine architectural professionals has grown from 17% to 28.3% in 1988. At this point, however, we see an

Gross Fee Billings vs Firm Size

Firm Size*	less than \$70,000	\$70,000-\$149,000	\$150,000-\$249,000	\$250,000-\$499,000	\$500,000 and over
One	65%	26%	9%		
2-4	10%	33%	41%	14%	2%
5-9		7%	21%	51%	21%
10-19			7%	14%	79%
20+					100%

*includes all full time architectural and full-time non-architectural employees.

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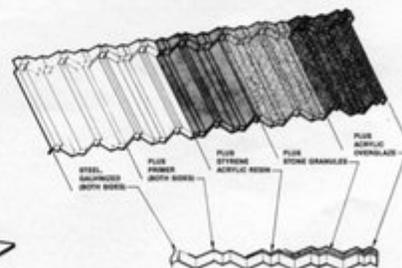
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end to firm growth trends that can be measured in numbers of architectural professionals on staff. The number of firms with ten to 19 architectural professionals has grown negligibly, from 7% to 9%, and the percentage of large firms with 20 or more architectural professionals has actually decreased from 6% to 4.4%. Whatever the firm size, productivity is of the utmost concern. The survey includes a chart of total salaries for all employees as a function of firm size and another chart showing total salaries as a function of gross fee billings. The diagram included here illustrates the latter relationship. For instance, 7% of firms with a total of five to nine employees have gross fee billings of \$70,000 to \$149,000, and 21% of the firms of this size bill \$150,000 to \$249,000 annually. Fifty-one percent of the firms in this category bill \$250,000 to \$499,000 annually and a profitable 21% of the firms with five to nine employees bill in excess of one half million dollars annually.

The Practice Profiles Survey also covers firm structure, gross fee billings and total salaries. It includes average high and low salaries for all positions from entry level interns through principals in the South, Central and Northern regions of the state. Trends in employee benefits are tracked, as well as current information on such dynamic issues as computerization, CADD, marketing architectural services and liability insurance.

One copy of the 1988 Survey has been mailed to each firm principal. Additional copies are available through the FA/AIA Bookstore for \$10.00 per copy.

The author is Communications Director for the FA/AIA.

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FiberCem offers plank wood floors in color. There are twelve standard pastels as well as black and white now available on 3", 5" and 7" wide laminated oak planks. Floors are designed to be glued down, but may be nailed. Boards are one-half inch thick by three feet long and each piece is tongued and grooved with a small v-joint on ends and sides.

The top coating on "Enduracolor" is a tough urethane, either high gloss or satin finish. Floors can be recoated at any time with "Enduracolor's" own finish, and special color can be made from color samples or fabric swatches.

A sample set of 12 standard colors is available for \$12.00. Cost of the set is credited toward first purchase. Write to Enduracolor, Hardwood Flooring, Inc., 1942 Tigertail Blvd., Dania, FL 33004. (305) 922-WOOD.

final article

Fiber Cem Shingles for Vertical Cladding

Beaver-tail shaped roofing shingles from FiberCem Corporation, Charlotte, N.C., are good for roofing and vertical cladding operations and areas of rolling pitches.

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Gory Roof Tile Expands Product Line

Gory Roof Tile has introduced the Vanguard Series of FasTrack Roof Tile which is currently being manufactured at its new Pompano Beach facility. This new line was designed to meet all residential and commercial building schedules as well as re-roof construction needs. The Vanguard Series consist of Vanguard II Flat and Vanguard Roll. Both product lines provide a combination of many standard profiles, colors and finishes that

will be inventoried at Gory's new manufacturing facility.

Installation is FasTrack because both products offer nail-on, batten and mortar-set installation methods including integral adjustment features. In addition, Gory's concrete roof tile has a Class "A" Fire Rating and is insect, rot and predator proof.

For more information contact: Gory Roof Tile, Customer Service Center, 1-800/223-8453.



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Can you find the acronym for a group of people dedicated to bettering themselves and the architecture firms for whom they work? Hidden somewhere in the title to this article are the letters which stand for the Society of Architectural Administrators (SAA) and those letters mean a lot to its members. We are proud to be a part of this national organization which is comprised of administrative personnel employed by licensed architects. The group is dedicated to advancing and promoting the educational and professional standards of the architectural environment. We provide a channel of communication between SAA chapters and contribute to improving the administrative methods and materials used in architectural offices.

Since 1980, the SAA and the American Institute of Architects have enjoyed an affiliation which reinforces the objectives that are consistent with the goal of improving the architectural profession and strengthening both groups.

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Judith Pimentel

The author is President of the Palm Beach Chapter of SAA. For information on how to join, contact your local AIA office or call Ms. Pimentel at (407) 276-4951.

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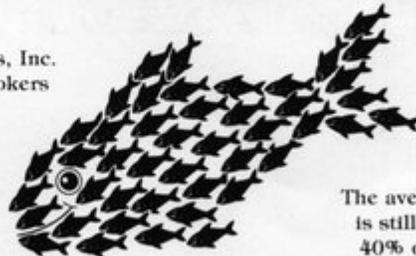
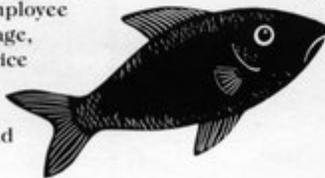
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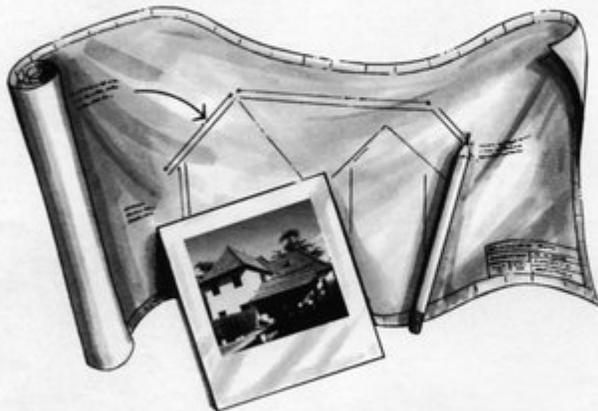


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