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On the cover is the Maniscalco Residence in Tampa, designed by Konstantinidis & Kroger Architects, P.A. Photo by George Cott.



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One of the cleverest books I've ever read, as well as one of the most beautifully illustrated, is entitled *A House Is A House For Me*. It was written by Mary Ann Hoberman, illustrated by Betty Fraser and it is sold through AIA bookstores. Ironically, though it was written for children, the book continues to delight me time and time again.

Written in simple rhyme and illustrated in rich detail, the book is dedicated "To Robert, Builder of My House."

The simple philosophy that the book extolls is that wherever/or in whatever something abides, that is its house. Beginning with hills, hives, holes, webs and nests, the houses then change to those used by farm animals and include stys, coops, folds, barns and kennels.

Fairly obvious, you say. Cleverness soon follows as Hoberman carries her house theme to first, some obvious exceptions and then, the extreme.

*A book is a house for a story
A rose is a house for a smell
My head is a house for a secret,
A secret I never will tell.*

And so it goes, from houses for teabags to tulips. No one's house is excluded and she ends by writing:

*Each creature that's known
Has a house of its own
And the earth is a house for us all.*

In this issue of FA, we'll examine nine houses, all the recent work of Florida architects. The houses are located from North Carolina to Coconut Grove and they present a good variety of scale, texture and siting. Ranging from a simple mountain cabin to a luxurious South Florida residence, the houses are interconnected by a common thread of concern for the environment and the site they occupy. Each is perfectly suited and well-adapted to its climate and setting and interestingly, each seems to merge the lifestyle needs of the client with the aesthetic needs of the designer. DG

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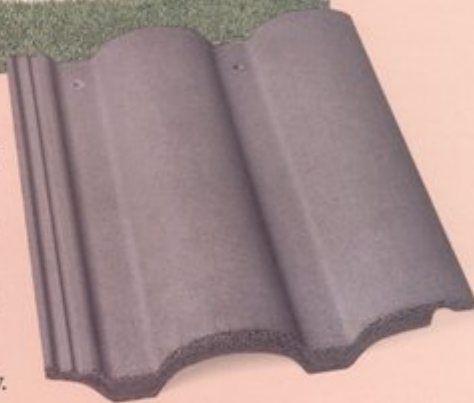
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LEGALNOTES

Architects Beware: You May Have More Employees Than You Think

by J. Michael Huey and Mark E. Holcomb

Architectural firms commonly hire independent draftsmen to assist regular staff members in handling fluctuating workloads. Although the architect may assume that he is hiring a "free-lance" draftsman to work as an independent contractor, Florida law may consider that draftsman to be an employee and require the collection of unemployment tax from his or her compensation.

The State of Florida, Department of Labor and Employment Security, Division of Unemployment Compensation ("Division"), is responsible for enforcement of the unemployment compensation tax laws in this State. The Division considers a person to be an employee if that person is hired to perform services for another and, with respect to his performance of the services, is subject to the other's control or right to control. In determining whether one acting for another is an employee or an independent contractor, the following factors are generally considered:

- a) the extent of control which, by agreement, the employer may exercise over the details of work;
- b) whether the one employed is engaged in a distinct occupation or business;
- c) the kind of occupation, with reference to whether, in the locality, the work is usually done under the direction of the employer or by a specialist without supervision;
- d) the skill required in the particular occupation;
- e) whether the employer supplies the instrumentalities, tools, and the place of work for the person doing the work;
- f) the length of time for which the person is employed;
- g) the method of payment, whether by the time or by the job;

h) whether the work is a part of the regular business of the employer;

i) whether the parties believe they are creating the relationship of employer and employee; and

j) whether the employer is engaged in a business.

The Division emphasizes that no single factor should be considered controlling and that the total circumstances of a particular relationship will be examined in order to determine the degree of a worker's independence. Further, the division examines each case on its own facts and no ruling is necessarily considered a controlling precedent in any other case.

The architectural profession faces a unique problem in unemployment compensation cases, because the professional obligations imposed upon architects under the Architects' Practice Act, Chapter 481, Florida Statutes appear to be at odds with the use of truly independent draftsmen. Section 481.221(4), Florida Statutes, provides that a registered architect shall not affix his signature or seal to any plans, specifications, or architectural documents which were not prepared by him or "under his responsible supervising control." As pointed out above the issue of control or right to control is the primary focus of the Division's inquiry. Even though Chapter 481 is not determinative of a draftsman's employment status and the Division recognizes the possibility of a "true, independent draftsman," Section 481.221(4) has influenced at least one recent unemployment compensation decision.

In this case the architect employed his son to assist in drafting work. The son initially performed general office work as a summer job during high school

and was eventually trained by his father in drafting. The architect provided necessary help to his son in performing the work and paid him on an hourly basis.

The architect provided a drafting table and associated facilities, although the son obtained his own drafting instruments and used them in his work. The drafting paper supplied by the architect bore his logo and business address.

The son worked on an "as needed" basis and was expected to give top priority to these projects. In addition to performing services for the architect, his son also performed non-drafting work for others and had performed one drafting project for a machine shop business.

In its analysis of the case, the Division emphasized the architect's statutory obligation to exercise control over his workers. The Division characterized the son as a "lesser qualified junior draftsman" and stated that it was necessary for the architect to exercise more supervision over his work product than might be expected with a more experienced worker. The decision notes that the worker did not pursue his occupation independently of the architectural firm, to any significant extent.

Further, the architect provided the major capital expenditures for the work and his son provided only those personal services and individual tools which employees customarily provide. It was not necessary for the work to be satisfactorily accomplished for his son to be entitled to compensation; payment was made on an hourly basis for his services. Most importantly, however, the Division stated that the architect had "control, the right of control, and the obligation to have control" over his son in the execu-

tion of the work; thus, the worker would be deemed an employee for purposes of unemployment compensation.

In a previous case, the Division did not rely on section 481.221(4), but reached a similar result. In that case, a worker unrelated to the architect performed drafting work on an "as needed" basis. The worker performed the drafting either at the architect's office, in which case the architect paid the worker on an hourly basis and furnished all materials necessary for the work, or at the worker's home, in which case the worker was paid on a per project basis and furnished her own necessary tools and materials, excluding drafting paper. She also performed similar drafting work for other architects, and appears to have been considerably more experienced than the draftsman discussed above.

The Division held that this draftsman was an employee rather than an independent contractor. The Division emphasized the degree of control which the architect was free to exercise over the worker, which was the same as the control which the architect exercised over his full-time, in-house personnel. The Division also found that the draftsman was not engaged in an independent business enterprise and did not assume any financial risk by agreeing to perform work for the architect.

Conclusion:

Based upon these decisions, it appears that the majority of architect-draftsman relationships will be deemed employment, rather than independent contractor, relationships for purposes of unemployment compensation. Although the Division is unable to issue guidelines for establishing an independent contractor relationship, the Di-

vision will upon request render a written opinion on the employment status of an existing worker.

It appears that the most likely candidate for independent contractor status under the Division's analysis would be an established drafting business which contracts with a variety of architectural firms for the performance of drafting services on a per project basis. An independent drafting firm which furnishes its own tools and materials and is compensated on a per project basis may achieve the "indicia of independence" which the Division is apparently looking for in these cases. Architects should be forewarned, however, that each relationship is subject to individual scrutiny by the Division.

J. Michael Huey is a principal in the Tallahassee law firm of Huey, Guakky, Kuersteiner & Tucker. Mark E. Holcomb is an associate with the same firm.

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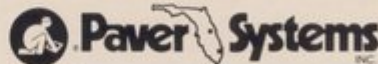
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William Graves + Associates, Architects

The Graves Residence Pensacola Beach, Florida

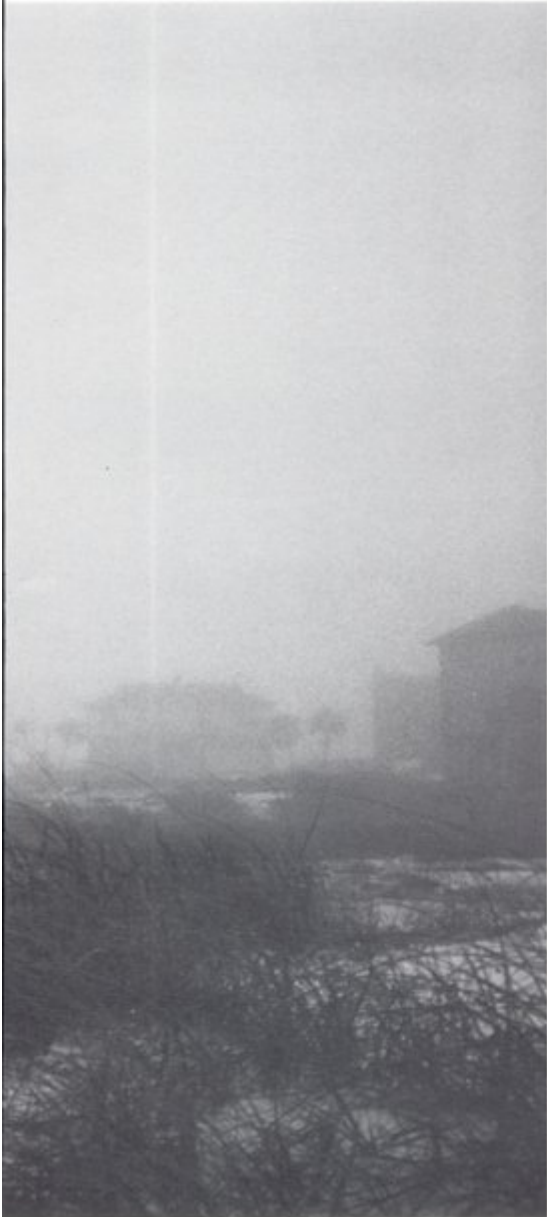
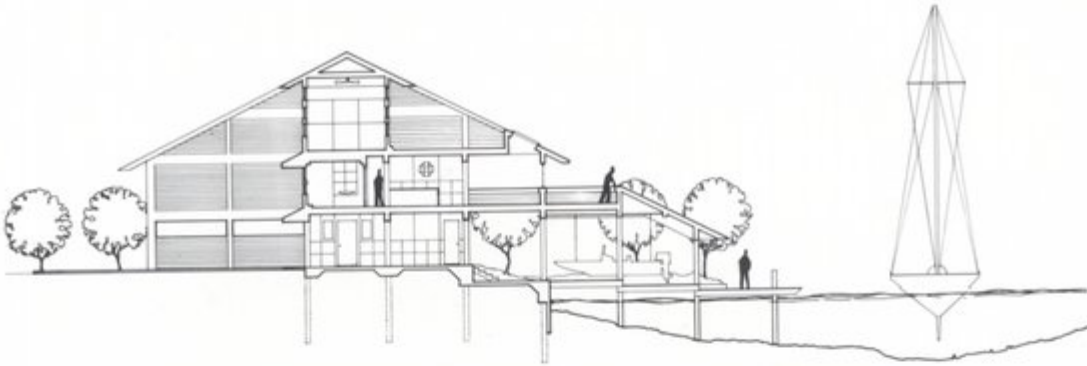
Architect: William Graves + Associates, Architects
Structural Engineer: James J. Mallett, P.E.
Owner: Mr. and Mrs. William Graves

An unfortunate reality of contemporary Gulf Coast residential architecture is that it reflects little of the vernacular heritage of the area. Highrise condominiums, townhouses and single-family residences now congest Panhandle Florida's sugary beaches like so many nondescript cardboard cutouts. They are collective proof-positive that having a balcony does not automatically make a building "indigenous" to the beaches of the Panhandle.

In the western section of the Panhandle, however, on Pensacola Beach, architect William Graves' goal in designing his own home was to find an appropriate Gulf Coast vocabulary which had its beginnings in functional solutions to Gulf Coast problems. The architect aspired to develop a form that was responsive to earlier regional roof forms, for example, but that was contemporary in nature. The goal was to develop a form that would communicate its "suitability" and earn critics' respect as a design that would make a lasting contribution to the Gulf Coast vernacular.

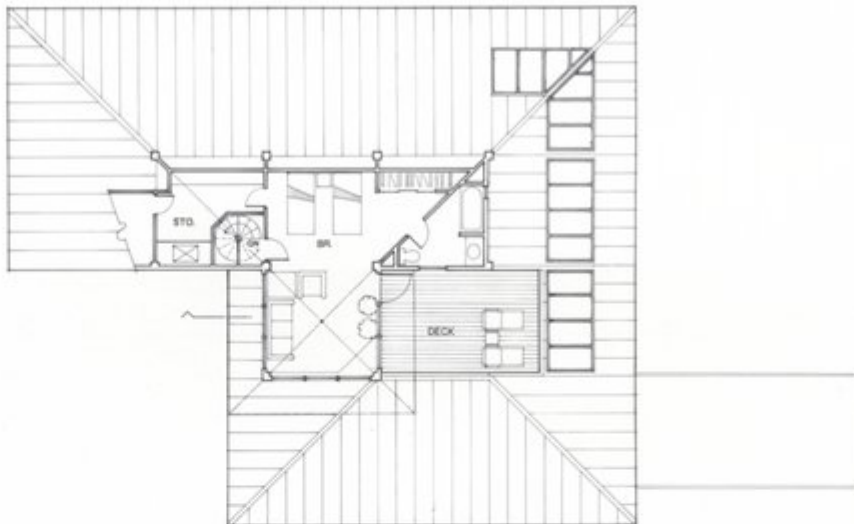
This page, photo by Bill Graves. Opposite page, top, photo of screened-in south porch and below, north entrance. Photos by Gary Langhammer.



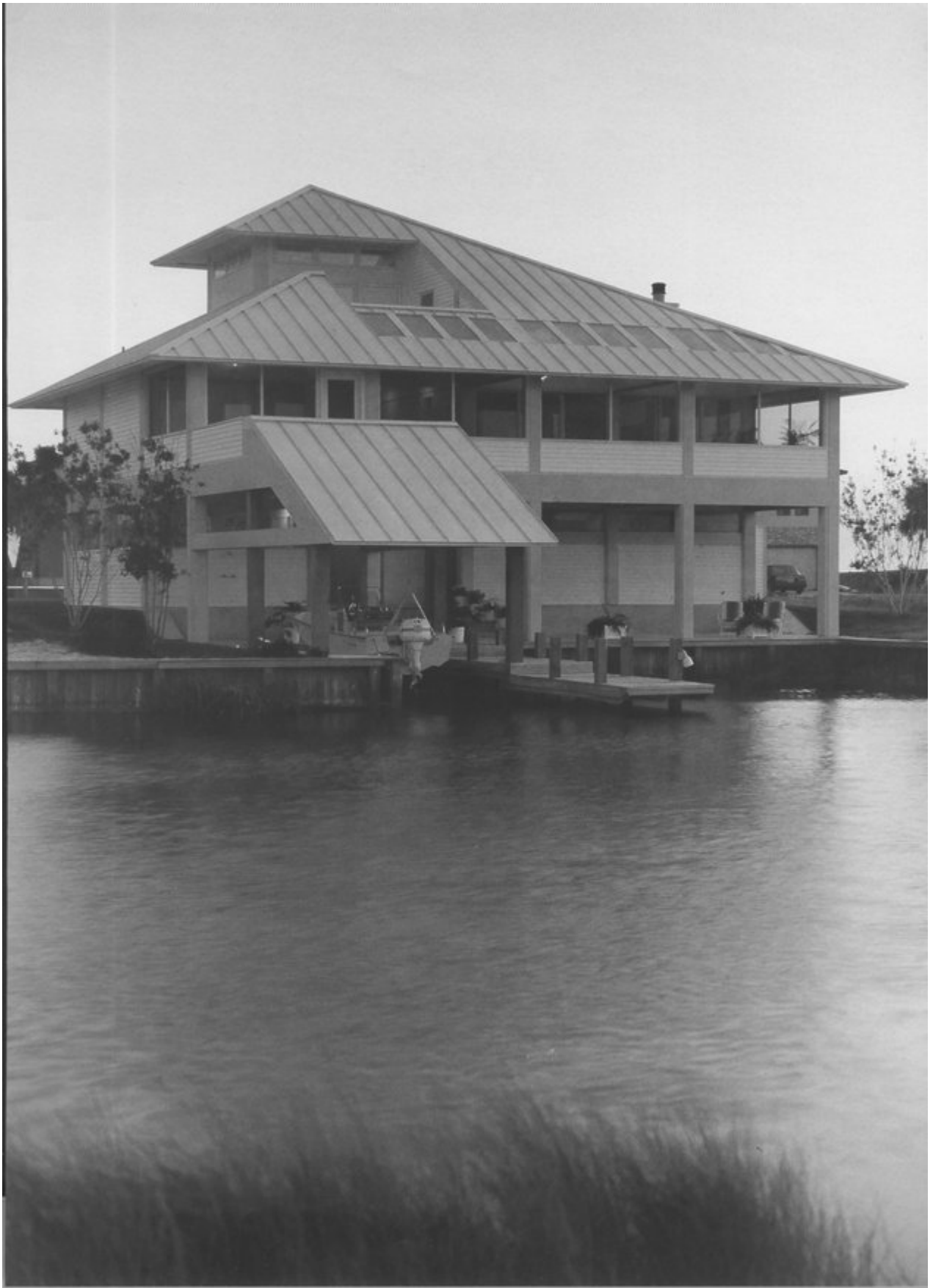


The house is situated on a lot facing a saltwater canal 600 feet from the Gulf of Mexico. Both Graves and his wife are boating enthusiasts and they occupy the home alone except for rare weekends when teenage children are at home. Eighty percent of the time there is no need for visual or acoustical separation between master bedroom and living areas. The owner's need for varying the degree of privacy and openness is provided by stacking glass panels and draperies. This same system allows the living, dining and one of the bedrooms to become part of the porch.

Specific climatic and environmental problems presented the need for creative solutions. To ensure hurricane resistance, ten-foot-square timber pilings rise from fifteen feet below grade to the roof top and are encased in reinforced concrete. These supports are expressed as an integral part of the design. As protection against the salt air, the exterior shell is constructed of aluminum, vinyl, redwood, pressure-treated timber and marine grade plywood. The generous roof overhang and the 12-foot by 48-foot porch provide protection from wind-driven rain and provide a south view to the Gulf. A system of skylights in the porch allows early sun to reach into the living area and light it naturally.



Third level plan courtesy of the architect. Right: Living area with bedroom in background. When glass sliding doors are fully open, the rooms become one large open space. Opposite page, south elevation shows front porch and third floor deck. Photos by Gary Langhammer.



Johnson Peterson Holliday Architects

The Johnson Residence Tallahassee, Florida

Architect: Johnson Peterson
Holliday Architects, Inc.
Principal-in-Charge and Design
Architect: Guy W. Peterson, AIA
Project Manager: Charles Dickey
Structural Engineer: Dawson
Copeland
Landscape Architect: Toy
Livingston
Contractor: Palmer Construction
Owner: Dr. Ben Johnson

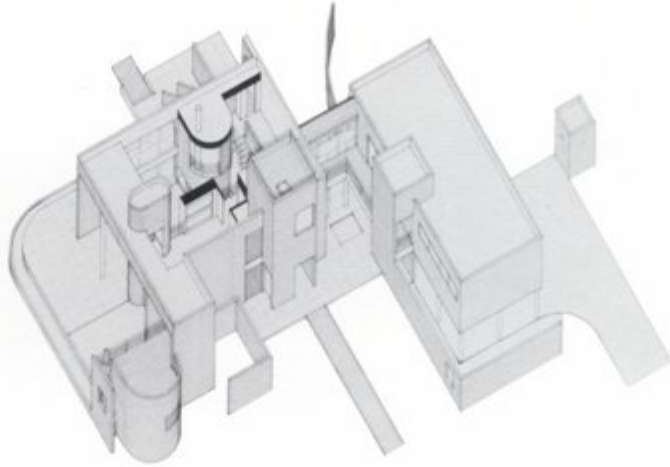
Chief among the challenges to designing this house was to create a structure that reflected the personality of the client. Publicly, the client is on the cutting edge of contemporary life with an interest in modern art and manmade artifacts. Privately, he is a keen observer of nature with a need for solitude and repose.

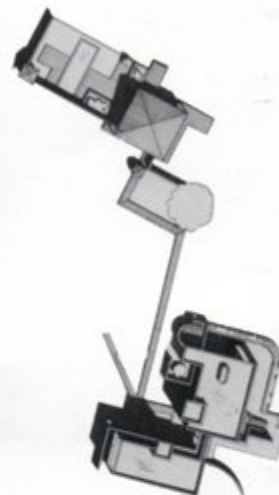
The duality in the program suggested that the client's two contrasting needs should be expressed as two detached buildings: a residence and a pavilion. The residence reflects the client's conviction to modern art and architecture and concrete masonry was essential its design. The center scored concrete units provide a surface articulation which is appropriate to the modernists' design vocabulary. The block unit was used as a compositional device that creates interest through contrast to other less articulated surfaces. This allows the block to give hierarchy to entry and circulation as well as create organizational elements.

The residence is a system of flowing and interlocking spaces defined by the articulation of service spaces in the form of unfinished block. The infill between these block masses is Western Red Cedar stained black and large expanses of glass. Attached to the house by a glass bridge is an art gallery

This page, top, east elevation and below, north elevation of main residence shows the natural setting between house and lake. Opposite page, interior of house's main living area. Intimate spaces, such as the tiny "library" above the fireplace, add to the house's interest. Photos by Robert Martin. Axonometric view and west elevation courtesy of the architect.







and storage area. The refined nature of the detailing in the residence is indicative of both the client's and the architect's passion for a sophisticated aesthetic expression.

In marked contrast to the refined splendor of the residence is the simple elegance of the pavilion. Conceived as a retreat from the grind of daily life, the pavilion is a one-room, self-contained structure designed to take advantage of the natural beauty of the site. It contains swimming pool and spa and has a large space for entertaining. The pavilion also makes use of a manmade pond and views carved through a thick stand of trees. The image of this pristine white contemporary residence compliments and contrasts with the wooded site it occupies.

Photos of pavilion and pool by Robert Martin. Site plan courtesy of the architect.

Mitchell O'Neil, AIA

The O'Neil Residence Palm Beach Gardens Florida

Architect: Mitchell O'Neil, AIA
Builder: Larry Nielsen
Owner: Mitchell O'Neil



Photos by Mitchell O'Neil

The simple, orderly plan for this architect's house is, according to its designer, derived from modern principles. The house is divided into three basic elements, each with a gable and all interconnected. The program called for a small house to be built on a limited budget for the architect's own residence. The kitchen, which is treated as an independent element, is centrally placed and is the focus of activity within the house. It is functionally and visually a "house within the house."

A basic split floorplan was used and a shotgun two-car garage helps maintain the symme-



Photo by Daryl Pickering.

try of the house and also provide a lot of ventilation during the summer months. The selection of beveled siding adapts the house to its semi-rural setting seven miles from the Atlantic Ocean.

The furred out box with flanking columns on one side of the main space and the oversized columns opposite serve to house and hide the air-conditioning ducts. The modest residence was built with the help of a skilled carpenter for \$75,000 and it was recently recognized for design excellence by the Palm Beach chapter of the AIA.



Karl Thorne Associates, Inc.

The Stecenko Residence Gainesville, Florida

Architect: Karl Thorne Associates, Inc.

Project Team: Karl Thorne, AIA, Jim Beight, Jun Hua Wang

Contractor: Vernest Legree Construction

Owner: Dr. Arlene Stecenko

Karl Thorne believes that architecture should always be a response to two sets of forces – the site and its physical characteristics and the owner's programmatic requirements. The latter group of requirements are both quantitative, since they pertain to space needs and budget, and qualitative in the ambiance they generate through form, materials and details. Guided by these two set of forces, the architect responds by designing a building which is a synthesis of space and form. It should also represent a harmonious resolution of the forces.

The site on which Dr. Arlene Stecenko wanted to build her home comprises 15 acres on the Kanapaha Prairie. Restrictions on the property limited the buildable space to one quarter of the total acreage. The configuration of the site was such that the architect located the house on a strip 137 feet wide and 457 feet deep. This strip of land was populated with magnificent oaks and it afforded a panoramic 270 degree view of flatlands, prairie and grazing cattle.

The owner's programmatic needs were for a two bedroom house with a large kitchen and a study. Additionally, the house needed to provide a sense of security and maximize views of the prairie.

A linear plan was established for the house using the hall as a connector. Zoned spatial relationships resulted that respond to informal entry from the garage and formal entry from the foyer. From either point of



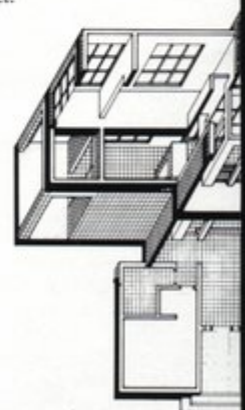
View from the west shows the house's sequence of fenestration. On the opposite page is a view from the second story living room looking back to the entry foyer. Photos by Karl Thorne. Elevation and isometric section courtesy of the architect.

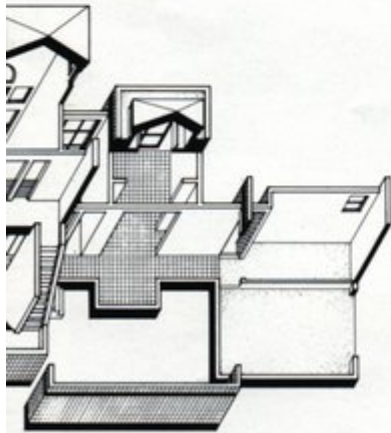
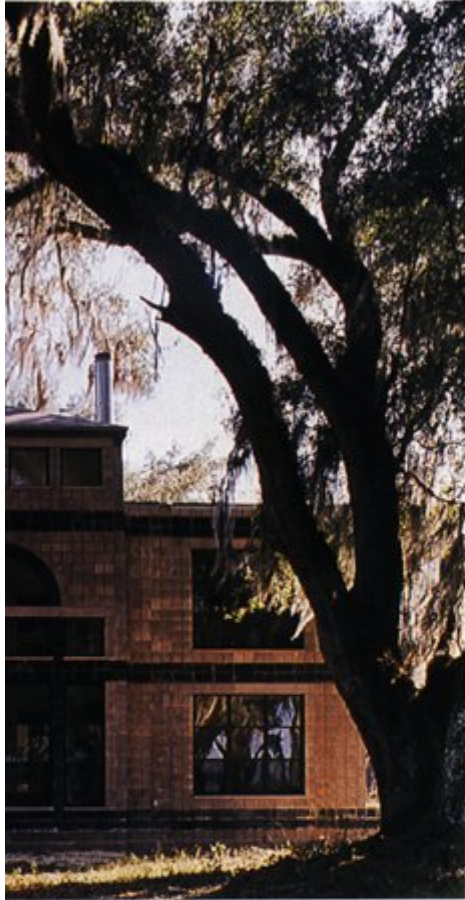
entry, there is a sequencing of views through large windows in the living room, study, dining room and kitchen. There is also vertical spatial thrust in the two-story foyer which is separated from the living room by the hall. The living room has a 28-foot ceiling with a view of the prairie to the west. The powerful spatial qualities of the living room are overwhelming and one has the feeling that it is a formidable task to get to the master bedroom on the upper level.

The kitchen windows were extended to the floor to afford a view of the prairie landscape. To further enhance the spatial

qualities of the kitchen, the ceiling was raised by placing a pyramidal recess over the cooking island with cove lighting defining the area.

The primary material utilized for the enclosure system for the exterior of the house is scored concrete block which was left exposed and sealed. Concrete block used in this manner is a low-maintenance material that harmonizes with its contextual setting and relates to the texture of the landscape. The rustic qualities reminiscent of the Gothic image of security have apparently been realized in what has come to be called Stecenko's Castle.





Henry B. Konover, AIA, P.A.

Coventry Estates North Miami Beach, Florida

Architect: Henry B. Konover

Contractor: Silvers
Construction Co.

Consulting Engineer: Herb
Gopman

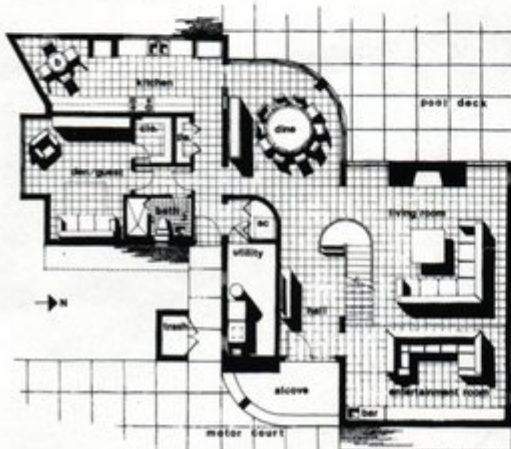
Landscape Architect: Blue
Sky Land

Owner: Konover Development
Corp.

Bright colors, wide overhangs, canopies and recessed windows all bespeak a style of architecture that is both contemporary and suited to a semi-tropical climate. Henry Konover's design for the first of 14 proposed units at Coventry Estates is both functional and stylish. The concept was to design a contemporary residence that was responsive to the demands of Miami's climate. The envelope was designed to deviate from a conventional box by staggering components and seaming them

with a central linear core. This provided a maximum perimeter to allow for more fenestration and the accompanying light, view and ventilation.

The program for this development involved a number of constraints and criteria that influenced the final design. The site is in a conventional neighborhood in North Miami Beach which overlooks a private golf course. The program is complicated and tight, consisting of limited quarter acre parcels. Zoning restrictions forced the buildable area to the center of



Photos by Carlos Domenek. Plan and elevation courtesy of the architect.





buildable area to the center of the site and marketing needs demanded tremendous square footage on these small parcels. Consequently, each 3,200-square-foot house was given volume to create the illusion of space.

The spacious double-height living room with its tall hearth and stairway create a dynamic focal space for the whole house. Because of the flexibility of its open plan, the house is considered ideal for a young family. Throughout the house, there is tremendous attention to detail, form and materials which causes it to stand out in an otherwise conservative neighborhood.

One of the major design issues was the solar heat gain and the concern that it would interfere with the comfort zone of the dwelling. This was addressed by recessing the major window planes. Structural beams created overhangs and porch canopies to obstruct solar convection while retaining a lot of light, view and ventilation.



The Jan Abell • Kenneth Garcia Partnership

The Traina Residence Temple Terrace, Florida

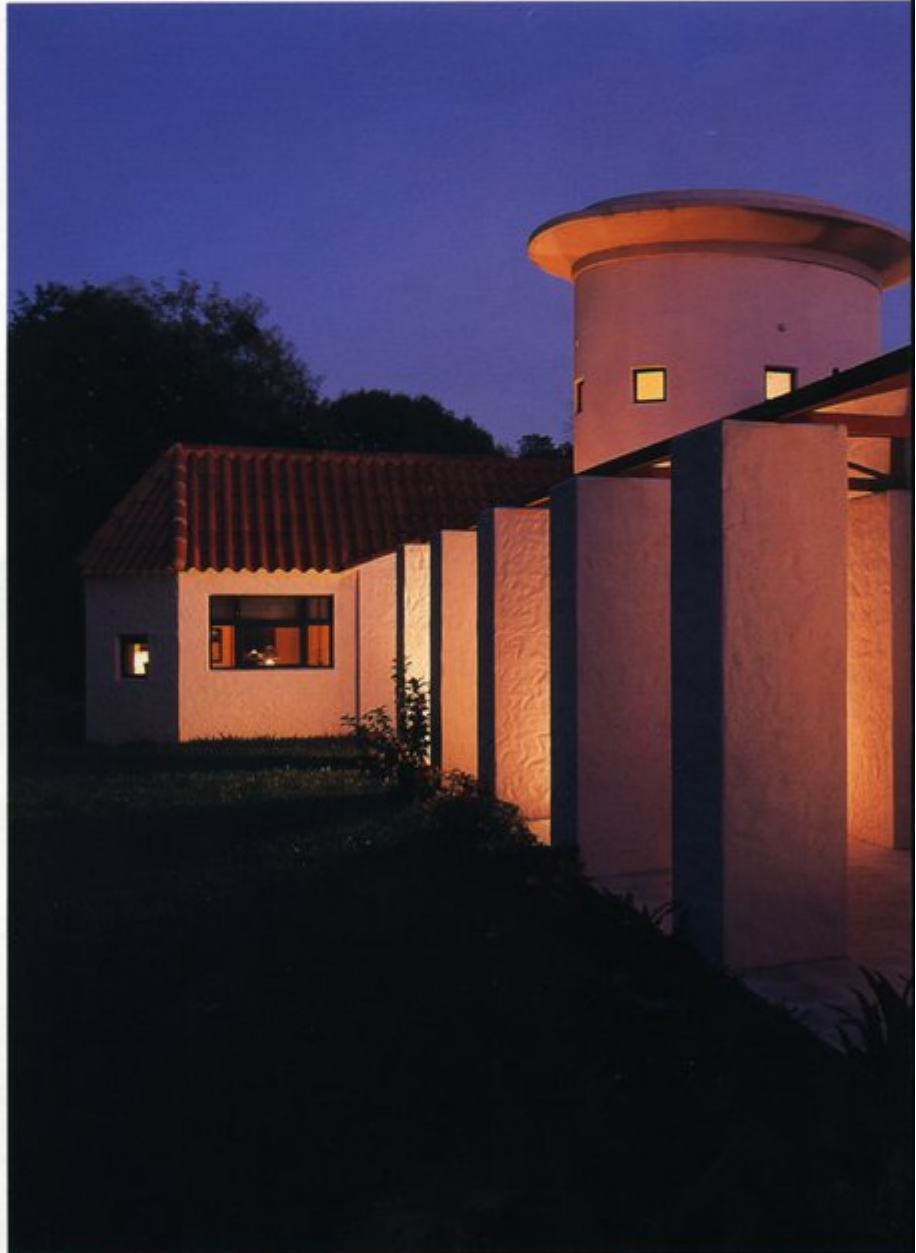
Architect: The Jan Abell •
Kenneth Garcia Partnership
General Contractor: Profes-
sional Builders of America, Inc.
Owner: Dr. and Mrs. Ernest
Traina

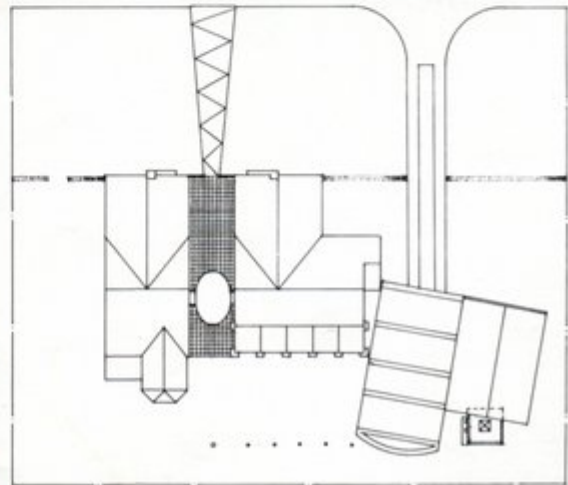
This modest 1,100-square-foot house was built during the 1920's in the Mediterranean Revival style. The original house was built of hollow clay tile with stucco and a barrel tile roof.

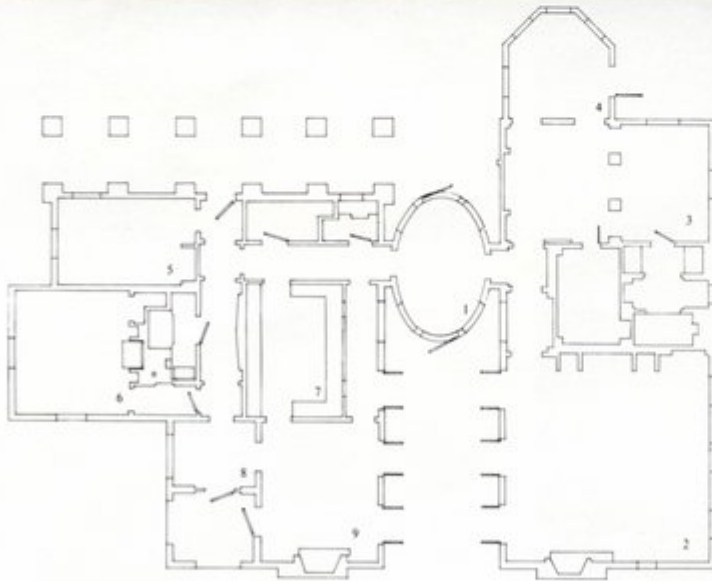
The present owners required an enlargement of the house to include a master bedroom, entry, new kitchen and an overall environment conducive to entertaining.

In order to avoid preconceived solutions, the design of the addition was approached in an episodic way. The existing house provided the stylistic language for the new design. New construction is block stucco. The entry ellipse is wood frame and roof tiles were imported from Venezuela to match the color and texture of the original roof.

The site is divided into three zones. First, there is a public front which actually pushes the entry back to receive a courtyard. This courtyard is compressed between the formal dining and living spaces. The living areas comprise the second zone and they focus the visitor's attention on the third zone which is comprised of orangerie and kitchen/garden. The house is held together by a strong axis which penetrates the foyer and results in a strategically-placed native Florida tree.







- 1 FOYER
- 2 LIVING
- 3 MASTER
- 4 SITTING
- 5 DEN
- 6 BREAKROOM
- 7 KITCHEN
- 8 BREAKFAST
- 9 DINING
- 10 STUDIO
- 11 GARAGE

The "casino" to the west of the house reflects its same massing and a similar street elevation. The "casino" actually contains space for parking two vehicles.

A concern for, and understanding of, the original architecture helped the architects produce a thoroughly sensitive and compatible enlargement to this modest mid-Florida residence. This project eloquently bespeaks the necessity for incorporating a buildings' original vocabulary into a contemporary addition.

All photos by George Cott. Site plan on previous page and floor plan, left, courtesy of the architect.

Architects Design Group, Inc.

The Reeves Vacation Home Glendale Springs, North Carolina

Architect: Architects Design Group, Inc.
Owner: I.S.K. Reeves, IV

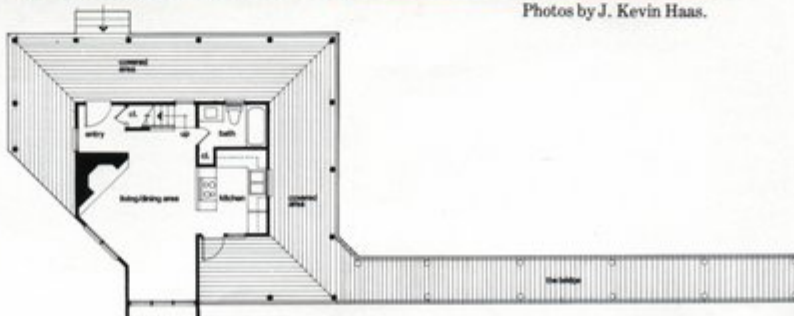
Vernacular is a term which applies to a traditionally prevailing regional style, and like Florida, the mountains of North Carolina have an architectural vocabulary all their own. Constructed of materials found right on the property like locust, white pine and birch, this mountain cabin is stylistically indigenous to the region. It is located in a hollow in the Blue Ridge Mountains and is sited on a deeply contoured parcel of 20 acres adjacent to a springfed creek with a waterfall as its focal point. The steep contours of the property have been modified, to the extent necessary, by a series of stone walls. The stones used in construction were found on the site.

The design intent for the cabin was to intrude as little as possible into the ecosystem which meant retaining as many trees as possible. The few trees that were removed, such as birch saplings, were milled into handrails right on the site.

Designed to retain heat and extremely well-insulated, the cabin is heated by a fireplace. Although its form and character are completely indigenous, the cabin has a contemporary character which emphasizes outdoor areas such as covered porches and a footbridge that spans the creek. There is also an abandoned one-room schoolhouse on the property which the owner, an architect, has lovingly restored. It once again functions as a part of the fabric of the community for homecomings, reunions, meetings and dances.



Photos by J. Kevin Haas.



Konstantinidis & Kroger Architects, P.A.

The Maniscalco Residence Tampa, Florida

Architect: Konstantinidis & Kroger Architects, P.A.
Principal-in-Charge and Project Designer: Alexander Konstantinidis with Kenneth P. Kroger and John J. Lucks
Structural Engineer: Cabana and Fernandez Consulting Engineers
Interior Designer: Tessie Garcia with Alexander Konstantinidis
General Contractor: Atocha Corporation
Owner: Jack and Lorrie Maniscalco

This lakefront home was purchased with the intent of enlarging it to accommodate a growing family. As originally constructed, the house was rather rustic and not the type of home the owners desired. But, the location was a key element in their decision to buy and renovate to their contemporary standards.

Design work between the architect, owner and interior designer was extensive and no part of the original house was unaffected by the proposed changes. Emphasis was placed on accessibility and openness and the orientation of the house was toward White Trout Lake, a natural resource that the original design ignored.

The client dictated a large open ground level family room/kitchen that would extend to a lakeside terrace and accommodate frequent gatherings. Other than the living room, the whole first floor is tiled. On the second floor, lakeside, a bedroom and an office were added. A balcony outside the office overlooks the lake and is exited via an outside staircase. Sun-screens of redwood beams in steel frames protect a large expanse of south and east-facing glass.

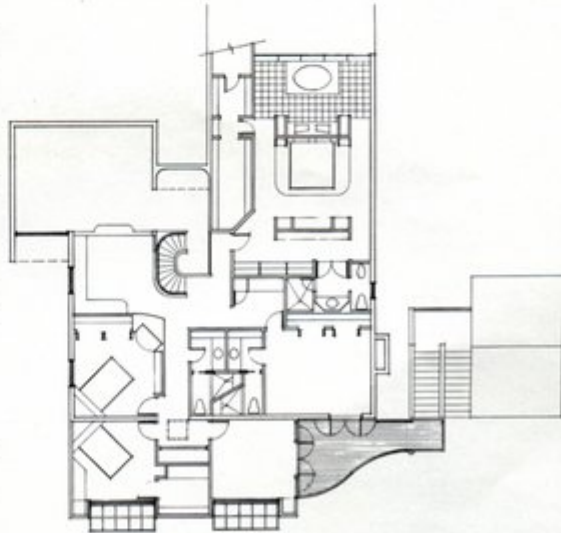


Photos by George Cott.
Plan courtesy of the architect.

The existing roofline was complimented with sloping roofs on the added sections. The valley that resulted from changes in the roofline collects rainwater and through an oversized scupper cascades it to the ground where it can be viewed from the living room.

The existing house had portions of its exterior covered with stone which was left at the owner's request. Inside the house, custom-designed furniture and lighting were created along with rounded or curved walls to soften the interior feeling. A staircase is located at the center of the house and it is here that the softened interior surfaces are most evident.

Adjacent to the master bedroom suite, a previously unusable front porch was enclosed and converted to a master bath and exercise room. A solid wall rises chest-high and glass panels above afford a view of the front yard. This "rearranged" residence has been totally transformed into an expression of the client's lifestyle.







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Charles Harrison Pawley Architect

The Smith Residence Coconut Grove, Florida

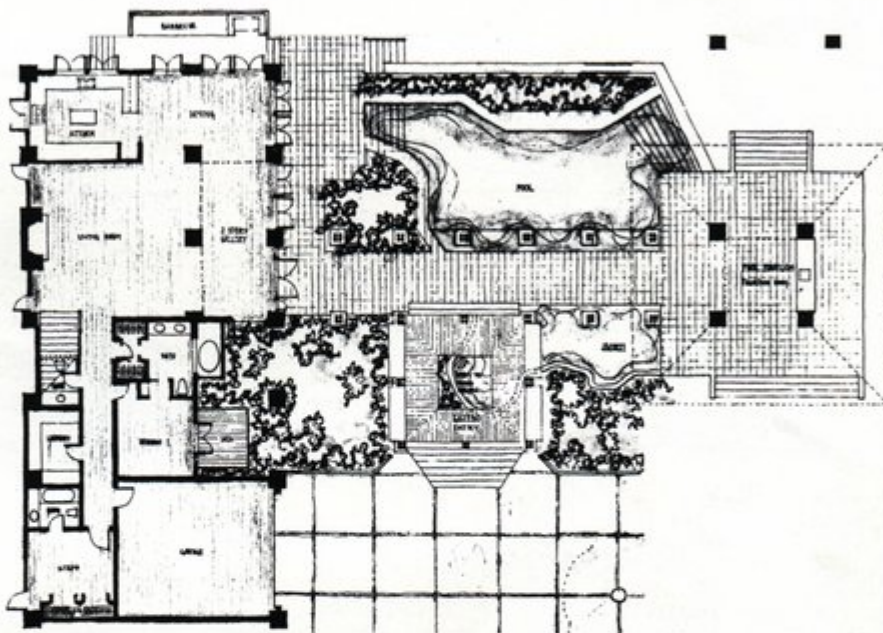
Architect: Charles Harrison Pawley Architect
Consulting Engineer: DeZarraga, Donnell & Duquesne Engineers
Contractor: Ed Vihlen
Owners: Stephen H. and Carole Smith

For clients who sought a home customized for the Miami climate, Architect Charles Harrison Pawley designed a traditional vernacular residence suited to life in the tropics. Deep overhangs, generous provision for cross-ventilation, French doors and ceiling fans make the home comfortable without air-conditioning for six months of the year. There is even an eight-foot-square cupola with clerestory windows atop the main structure which provides another source of ventilation.

Upon entering the house through the two-story entry, one passes through a series of spaces which include a walled court, a gazebo with jacuzzi inside and a pool with an arcade on one side. On the other side, an elongated pool terrace runs parallel with an adjacent canal.

Doors, windows, railings, stair treads and ornamental brackets were all custom-made. Except for concrete framing, the house is entirely wood. Cedar beams were left exposed to age and change color naturally. Floors are terra cotta tile which is cool year round.

An important factor in siting this house was to take advantage of the prevailing offshore breezes. The design of the house bespeaks a thorough knowledge, on the part of the architect, of those regional qualities which adapt a house perfectly to life in a semi-tropical environment.



Plan and photo of house from pool pavilion courtesy of the architect.



Coping With A Trend in Vogue: A Commentary on Venezuelan Architecture

by Rudolph F. Moreno, Architect

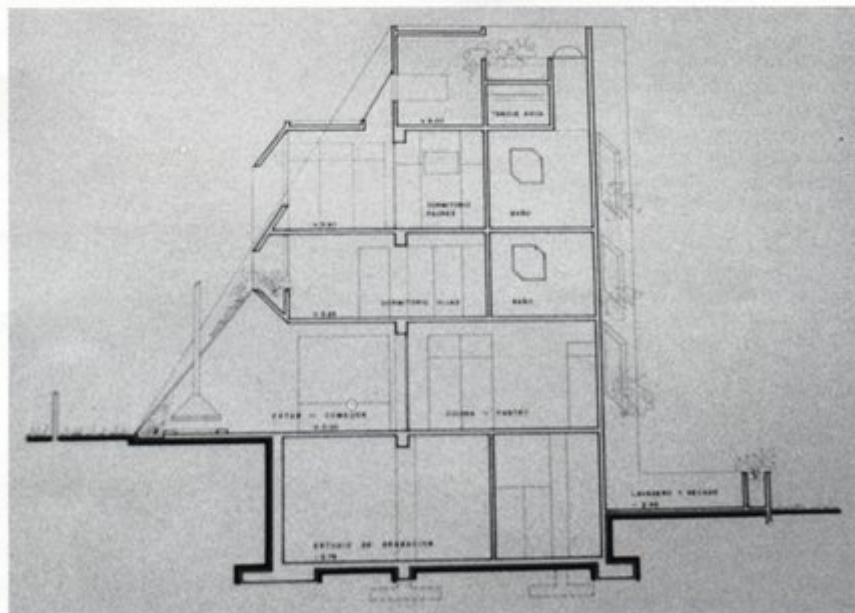
During the past decade, Post-Modern tendencies have been welcomed in the architecture of many of the Latin American countries. Although its influence is still felt in many designs, due mostly to the mass media, originality and spontaneity can also be seen. Venezuelan architecture is a good case in point. The School of Architecture at The Central University in Caracas has a design studio that favors and emphasizes the PM design position. Houses and private, commercial and government buildings have been the targets of PM architects who have stamped their seal on both design competitions and built projects.

Most of the characteristics identified with this design approach are symbolic, metaphorical or historic allusions that can be easily detected. Some bear the sophisticated influence of more advanced technologies, while others pour forth freshness and graciousness as the result of exploring their own cultural roots and technological possibilities.

In Caracas, the house of a well-known composer and musician, Chelique Sarabia, was designed by Jorge Castillo in 1982. It is a rare example of PM whose impact lies in its ambiguous character which suggests a variety of metaphors. One wonders if it is a temple, a bastion or simply a monument. Its design is strongly tied to the Egyptian style with some expressionistic spirit. It is intriguing trying to find the entrance to the house through a less-than-generous triangular hole which leads to the living-dining area. The penumbra in these rooms is a consequence of the lighting. Just as the small entrance gives access to the living area, the lighting creates an atmosphere reminiscent of that found in ancient architecture, which although interesting,

does not appeal to everyone. The living room, with its fixed glass panels, does not allow for air circulation which makes this social area fairly hot. The designer hurdled this obstacle by providing for water to cascade down the glass wall and creating a cooling theatrical effect on the indoor environment.

Coping with a difficult scheme created difficult structural problems. The triangular shape which the client demanded that the architect use, was a hard geometric element to work with. Occasionally, the placing of supporting elements was difficult. Sometimes the columns or vertexes of the triangles interfered with panoramic views. With its aggressive massing and daring triangular shapes accentuating its



Rear view, above, of Sarabia House in Caracas. Photo by R. Moreno. Section, Sarabia House, below. The house was designed by Jorge Castillo.



Above, detail of the facade of the Caracas Apartment Building by D. Bassam, Architect. Top, right, main facade of Centro Mohedano by Lopatin, Architect. Below, the structural concrete grid which encloses the glass building. Photos by R. Moreno.

plastic quality, this can be considered a project in which one of the greatest tasks on the part of the architect was his interpretation of the extravagant demands made by the client. Unity seems to prevail in spite of it all, and although the house has some ambiguous and unclear readings, the owner is happy with the result.

A simple solution to the problems associated with PM design can be seen in the 1981 financial complex "Centro Mohedano" by the architect Lopatin. Here is an interesting exterior concrete frame graciously holding a glass structure inside. Wrapping the complex on all four sides, this concrete grid with a symmetrical articulation based on square patterns, gives the whole building an extremely light appearance.

The most outstanding feature of the structure is undoubtedly the main facade. Here are two gigantic recessed fluted columns which run the full height of the building leaving the en-

trance unframed and giving the building a temple-like quality. The facade is handled in much the same way that Michael Graves handled the main front of the Portland Building. Both buildings suggest the worship of the institutions they represent. Topping the two front columns in the Centro Mohedano and aligned with the recessed central concrete panel is a detailed and elaborate square about the size of the concrete grid pattern. This square is exhibited as a recognizable emblem within the cityscape. Similarities with the Graves building can also be seen in the lower part of the base which has been covered with green granite panels.

The Graves presence can be felt even more strongly in the Caracas apartment building designed in 1983 by architect D. Bassam of Team 18, a local architectural firm. Here, a glass and masonry facade receives a similar treatment on its surface, although not as bold a treatment

as Graves gave the Portland Building. Bassam used a red pilaster, passing unabashedly in front of the windows on every floor, and crowned it with a glass panel which simulates the effect of a capital in much the same way that Graves used the running gigantic columns and keystone at the Portland.

In the Venezuelan example, however, the use of a simple glass "cornice" causes the apartment house to lack the theatrical impact that has contributed to making the Portland Building a source of inspiration to many PM architects. Some references to Aldo Rossi can be seen in the square windows, not commonly seen in Venezuela, in both lateral facades.

Judging by these examples, Post-Modern architecture in Venezuela has become a legitimate and penetrating fact showing every intention of remaining. Sometimes discreet, unpretentious and limited to its own possibilities, its architects

have tried to extend the language of architecture to a variety of audiences by including pop, vernacular or historical elements in their designs. This gives the buildings local identity as their leitmotiv. In any case, certain attitudes, or expressions, that are little more than parodies or caricatures, are now being permitted in architecture that would not long ago have been considered antagonistic or simple nonsense. Although Post-Modernism has been rightly charged with certain stylistic offenses, it is important that PM be accepted as a valid approach to contemporary architecture.

The author is an architect practicing in Rhode Island who is currently working and doing research in Caracas, Venezuela.

OFFICE PRACTICE AIDS

The Widespread Occurrence of Asbestos: What Every Architect Should Know

Susan H. Neiswender

One of our most valued construction materials has become one of our most feared. Asbestos has been used throughout the centuries as an effective insulator and fire-proofer, among numerous other applications. It has been used in clothing, on ceilings and floors, and around pipes. It has also been connected with such deadly diseases as lung cancer, asbestosis and mesothelioma.

Anyone associated with the built environment is affected by the presence of asbestos. The EPA has estimated that there are over 700,000 buildings in the United States with asbestos-containing materials in them. Asbestos was used heavily in

the construction industry up until the late 1970s. Buildings containing asbestos are now likely candidates for remodeling, renovation or demolition.

When asbestos is found in a building, it is usually after construction deadlines and contracts have been signed. It is almost never included in the development timeline. Therefore, when asbestos is discovered, the project screeches to a halt, and the owner finds himself paying for his project team to wait while the asbestos problem is taken care of. He may find himself missing his deadline and losing thousands of dollars each day the project is delayed.

By becoming informed on the

asbestos issue and being aware of the new Florida legislation governing asbestos consultants, architects can decrease their own liability and protect their clients against this unexpected setback.

To determine if there are asbestos containing materials (ACMs) in a facility, the first step is to select an asbestos consultant to survey the building, test the materials and develop plans and specifications for the abatement process (or establishment of an Operations & Maintenance, O&M, Plan), if indeed asbestos is found.

What is asbestos?

Asbestos is a natural mineral that has been mined from the

earth for thousands of years. It has been used for insulation, fire-proofing, clothing (especially for infants and children), as well as for cosmetic purposes in a building. The United States continues to import one million metric tons of raw asbestos annually, according to the EPA. Asbestos is still used in brake linings and clutch facings for lack of an economical replacement.

Why is asbestos considered a problem?

Asbestos has been linked to serious respiratory diseases. When asbestos is friable (easily crushed to powder by hand pressure) it can become airborne. Airborne asbestos fibers can be breathed into the lungs and may, in some

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cases, cause such diseases as lung cancer, asbestosis, and mesothelioma. There are thousands of cases under litigation concerning asbestos-related deaths, and the number increases daily. Because of these health concerns and ever-tightening laws and regulations, asbestos can become a severe liability to a building owner and his project team during and after renovation, remodeling or demolition.

According to Bill Martin, Florida Director of Asbestos Management Service for Soil & Material Engineers (a division of S&ME, Inc., a Westinghouse subsidiary), and a board member of the Florida Division of the National Asbestos Council, there are other major economic factors related to the asbestos problem. Once asbestos is found in a facility, it is possible that that building will be determined to have "negative value." Such facilities could be a total loss due to the

fact that the asbestos abatement costs may far exceed the fair market value of the building.

Choosing an asbestos consultant:

When hiring an asbestos assessment consultant, you should exercise the same degree of care as when you contract for professional services ranging from plumbers to roofers and HVAC engineers.

Become knowledgeable about asbestos and how it can affect your specific project. When interviewing consulting firms, ask for a list of references and a list of past experience. Then, follow up to determine what the reputation of the proposed consultant is.

Be sure the firm is licensed with the State. There is legislation in Florida governing asbestos consultants, as well as abatement firms. A licensing program has been instituted by the State for all persons associated with the asbestos industry. Make sure

the firm (as well as the lab the consultant proposes to use) is in compliance with all applicable laws, guidelines and ordinances. The firm should also have proper insurance.

Check into the company's present workload. Even the best personnel can only handle so many projects. Be certain they can attend to yours correctly and in a timely manner. The firm under consideration should also be financially stable in order to protect the building owner, and other involved parties, in case of potential liability issues. Don't consciously try to take the least expensive route. The 'lowball' consultant can easily cost you in the end.

As architects shoulder certain responsibilities for a project, so do they shoulder certain potential liabilities. Asbestos is not a small problem, nor is it geographically limited. It is a reality in the construction industry

and can be crippling to a project and the firm involved with it. No one is exempt, and the best protection is education. For further information, contact local EPA and FDER offices, University of Florida Training, Research and Education for Environmental Occupations (TREEO) Center, the Environmental Institute-Atlanta or the Georgia Institute of Technology, Department of Environmental Training.

The author is associated with Westinghouse/Soil & Material Engineers.

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New Products

Bankshot Debuts in Florida

Bankshot Basketball, created in Israel, is the first new sport in 50 years and is opening in nine states, including Florida, this year.

Bankshot Basketball was developed in connection with the International Year of the Disabled by Reeve Brenner of Natanya, Israel. Now, the game is becoming increasingly popular in the United States.

The game is played with a conventional basketball and rim. All of the backboards are unique and unconventional configurations requiring different shooting strategies for banking the ball off the "Bankboard" are required to score points. The object of the game is to master the angles of the Bankshot boards. The bankshots become increasingly difficult to make as one progresses through the course. The game requires intense concentration, keen accuracy, touch, and shooting strategy.

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lenges the skill of all individuals. Even the wheelchair athlete can play, with no disadvantage, against anyone else. The visually exciting fiberglass boards have been recognized in two international museums, including the Israel National Museum in Jerusalem and exhibited as Sportsulpture.

Bankshot Basketball is a family sport and suitable for all ages, sizes, shapes and levels of skill. The whole family can play Bankshot on an equal footing, shooting regular basketballs into a series of baskets with backboards of differing configurations making scoring increasingly difficult. The multi-colored backboards also make the game aesthetically attractive. Each court has 18 shooting stations, which accommodates a large number of players, up to 72 at once, in a space half the size of a tennis court.

For further information on Bankshot, please contact: The Bankshot Organization, Suite 333, 90 W. Montgomery Ave., Rockville, MD 20850.



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Books

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In a foreword to this new energy manual published by the Florida Solar Energy Center, the former Director of the Governor's Energy Office, Katie D. Tucker, writes that the book presents practical, real-life recommendations on how to design and build homes in Florida. The book has been developed as an all-inclusive guide for anyone interested in constructing energy-efficient buildings. As Tucker points out, the book is packed with information that will help architects plan homes and choose materials that are suited to Florida's climate.

The book's twelve chapters are arranged in chronological order of the building process from site

planning through amenities. Each chapter further provides a list of recommended strategies, associated costs and estimated savings. There is a section on how to market the recommended strategies as well as how to carry through on each recommendation. This includes product selection, sizing and installation information.

This extremely comprehensive, well-organized and easy-to-read manual can be ordered by writing: Document Sales, Florida Solar Energy Center, 300 State Road 401, Cape Canaveral, FL 32920.

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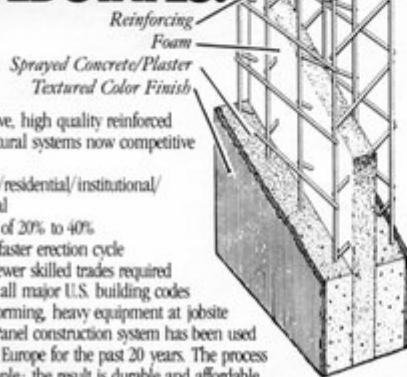
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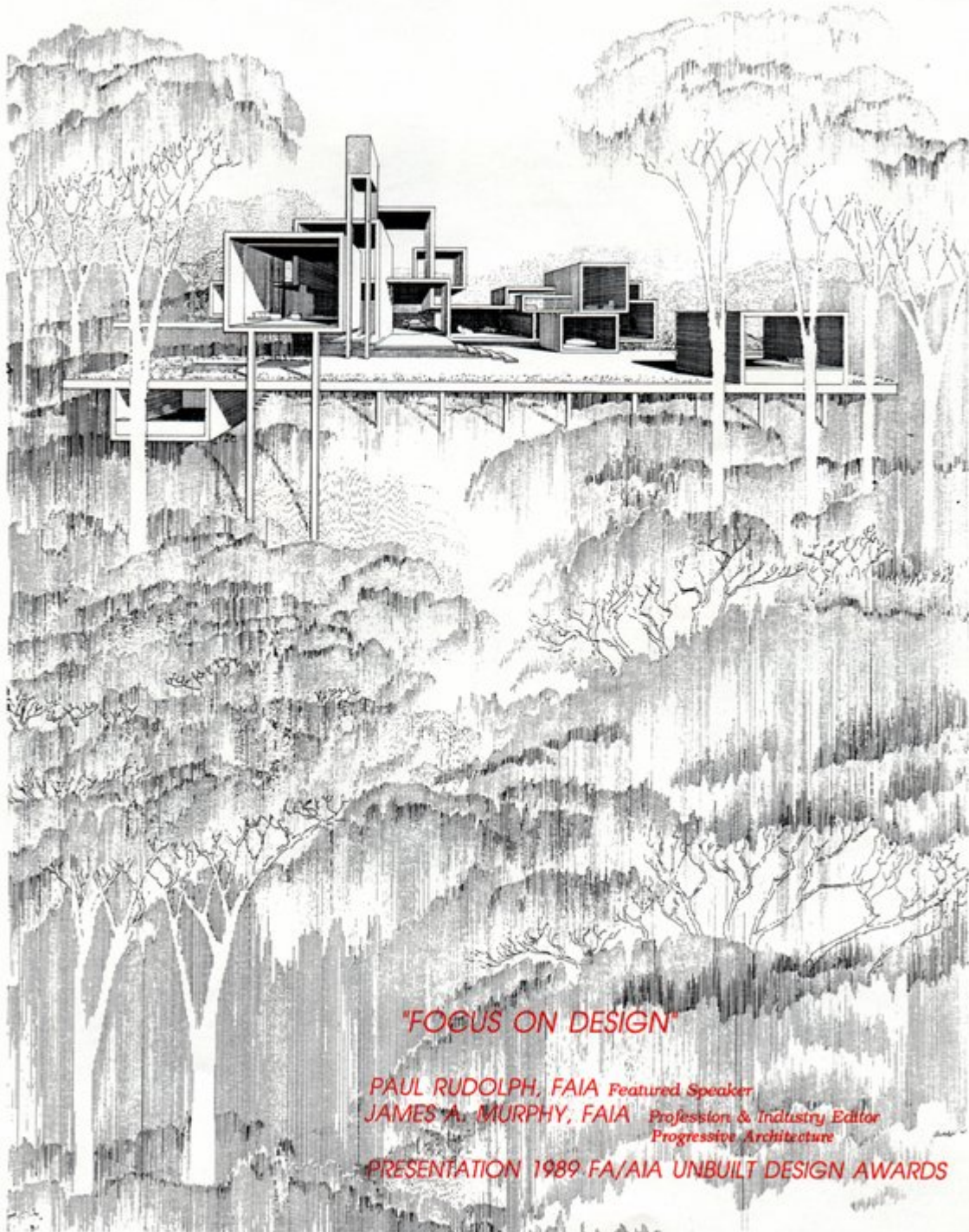
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VIEWPOINT

An Engineer in Time Saves A Lot

by William C. Mignogna, P.E.

Traditionally, structural engineers have been viewed as implementors rather than innovators. As a result, they are often "brought on board" a design project after drawings are complete when it is too late to effectively impact the process in ways that could save time, money and headaches for the architect and his client.

Fortunately, today's trend is toward structural input at the outset of a design concept. Early interaction with the architectural team enables the structural engineer to function not only as problem solver, but as tactical advisor, defining and resolving challenges and providing options that give the architect greater freedom.

Given the opportunity, structural engineers are ideally equipped to identify possible construction problems, help the architect evaluate a client's proposed budget, recognize hidden costs, red flag design problems before plans are presented to the client.

Here are just a few examples which illustrate the benefits of early structural input:

Nursing Home - An early critique of preliminary plans resulted in ways to improve the building's boxy elevation and reduce construction costs. The building's flat precast plank roof design and interior bearing walls and their footings were eliminated and it was recommended that the entire building be spanned with wood trusses, thus improving its curb appeal. Duct work was also removed and individual HVAC units substituted. By seeking structural input before committing to a plan, the owner was able to reduce the project budget from \$3 million to \$2.5 million and build a more marketable structure.

Condominium - The architect's design for a luxury condominium with a parking garage beneath won client approval, but several structural engineers later insisted the garage could

not be located under the building. Support columns interfered with turnarounds, clearance was inadequate, bearing walls extended into drive-through areas and alternatives were limited by local building/floor height codes.

The final solution was to locate several additional columns in areas where they did not impede circulation, and create a pre-stressed transfer beam system with beam depth within clearance requirements. These structural changes kept costs to a minimum while helping the architect preserve the integrity of his original design.

Theatre - Working with the architect in the very early design stages, engineers were able to make the theatre's concrete cantilevered balcony supports complement the desired seating ar-

angement to prevent obscured audience views. Further recommendations included a simplified roof system spanning 200 feet with prefabricated steel trusses that also support the catwalk systems, lighting systems and all additional stage equipment.

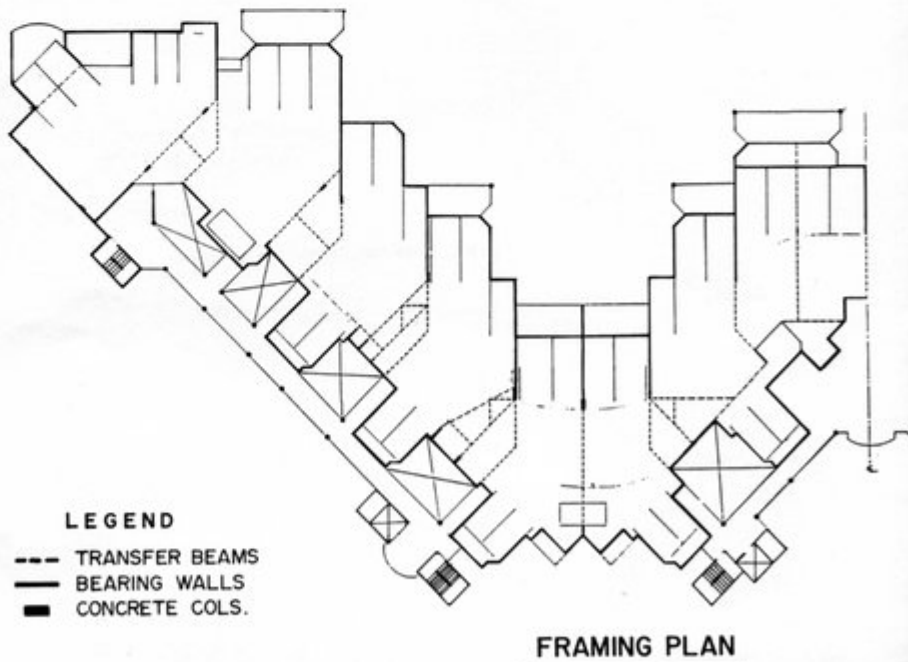
Courtrooms - The architect needed clear, column-free spaces for courtroom areas, with flexibility to handle the heavy loading of storage areas. Flooring structure had to be kept as thin as possible while remaining relatively bounce-free.

Engineers suggested two options. The first was a somewhat unconventional approach using girder trusses to span the long dimensions of each courtroom and steel joists to span the shorter dimension. The second solution was a composite beam system

putting beams in long dimensions with sheer studs welded to their tops, thus creating stiffer floors.

In many cases, the early, conceptual engineering work which can have such far-reaching impact on a project's success can be accomplished without detailed drawings. A few hand-drawn sketches are frequently sufficient to address the most important issues. And, the price is frequently right. Increasing numbers of structural engineering firms are offering such preliminary input at no charge. They know that when they can contribute to a project at the outset, they are in the best position to help guide it toward successful completion.

The author is President of O'Donnell, Naccarato & Mignogna of West Palm Beach.



The relocation of columns and the creation of a pre-stressed transfer beam system permitted the architect to resolve structural defects in the original plan and retain the original design integrity for this condominium parking garage.

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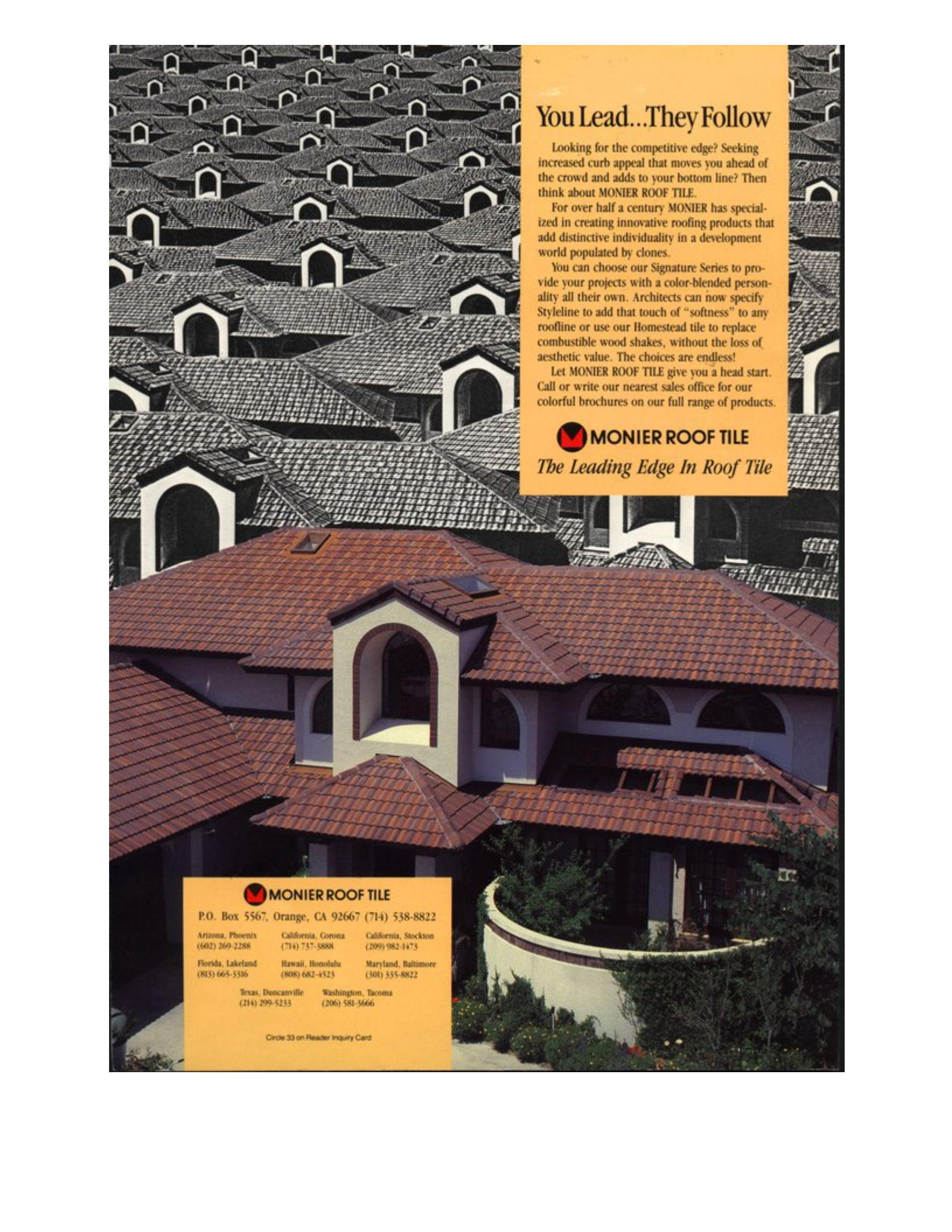


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