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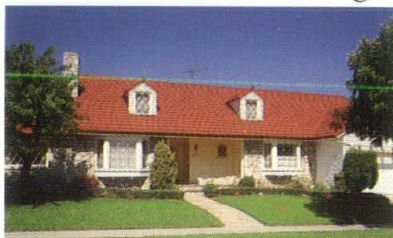
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architecture by: mark griesbach architect

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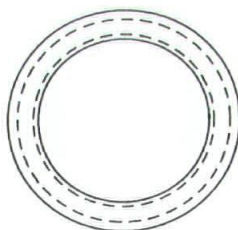
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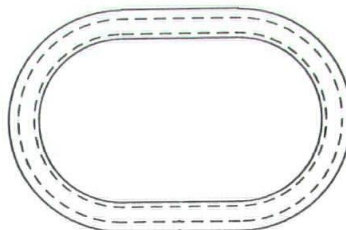
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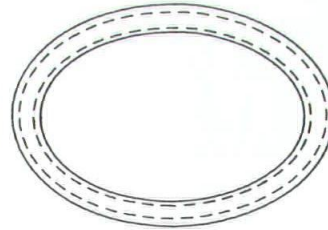
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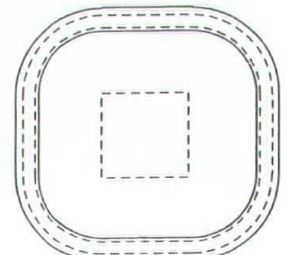
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Oblong



Oval



Square

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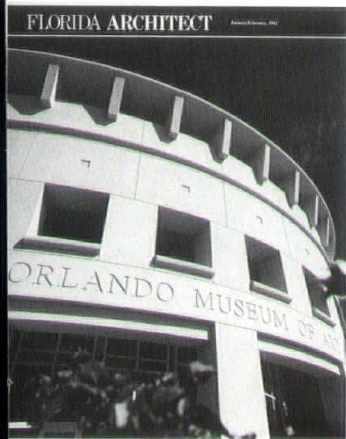
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Cover photo of the Orlando Art Museum by Bob Braun. Architecture designed by Morris Architects.



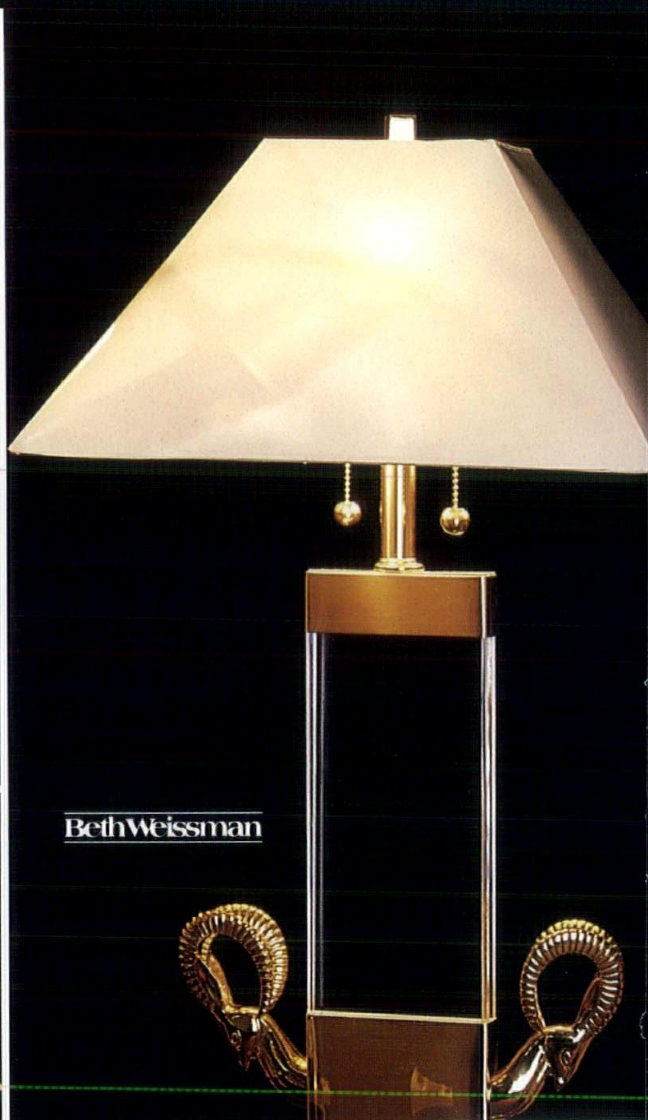
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Vol. 39, No. 1



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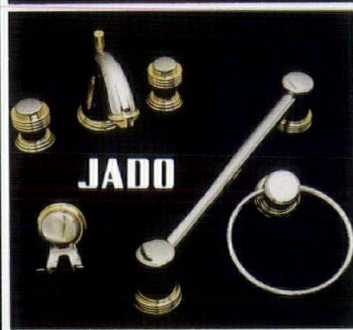
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Beth Weissman



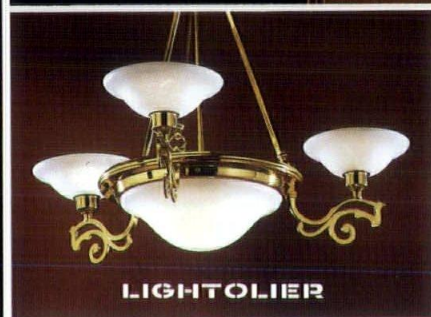
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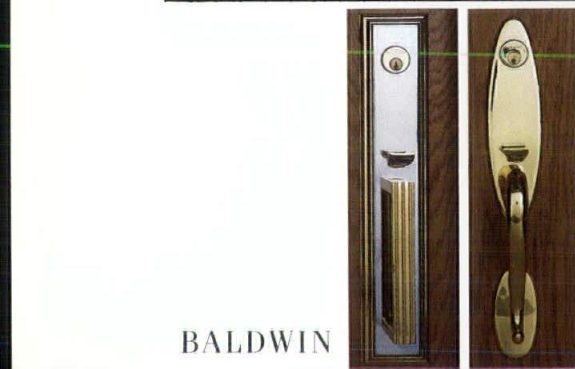
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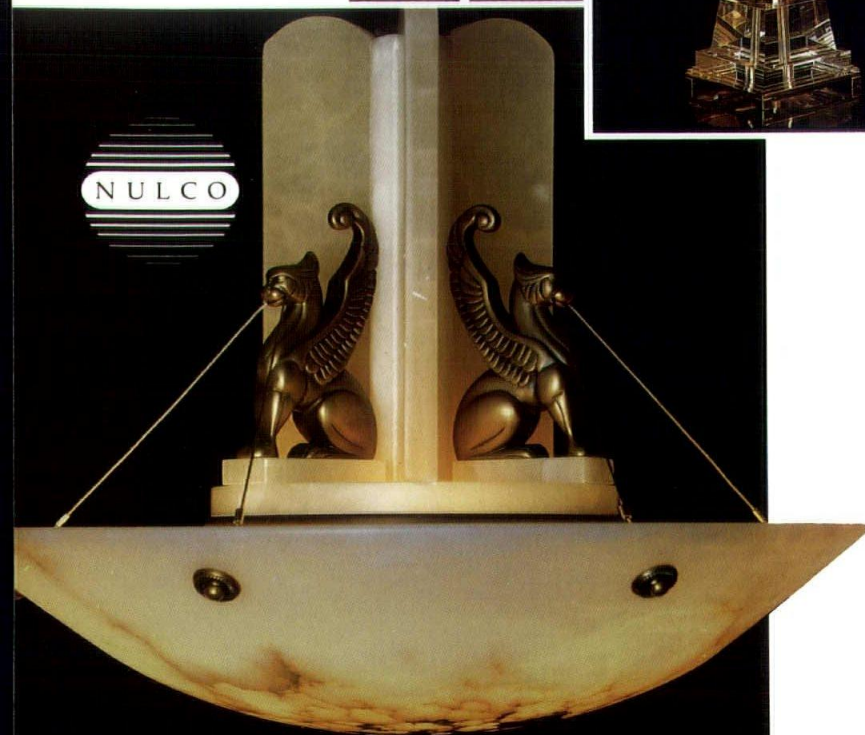
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This issue of *Florida Architect* is substantially the result of an idea which was presented to me several months ago by Laura Stewart, a fine writer and former Architecture Critic for the *Orlando Sentinel*. In the past, Laura has contributed a number of feature articles to *Florida Architect*, in addition to co-authoring with Susanne Hupp, a book entitled *Florida Historic Homes*. Laura's most recent project is an about-to-be-published book about the Leu Botanical Gardens in Orlando.

Last Fall, Laura approached me with the idea of devoting an issue of FA to the many new Central Florida buildings which are devoted to the display of art, to the performing arts and to arts education.

"Besides a staggering amount of new space for exhibits, dance, music and theatre, the new facilities provide a remarkable range of styles, materials and approaches," was part of her pitch. On the down side was the fact that not all of the buildings are completely finished, yet I was soon convinced that all of the structures in question were sufficiently near completion to be presented to the reader.

With a "go" from the magazine, Laura interviewed architects, clients, users, consultants, "everyone who would talk to me" and what she produced was a considerable body of work, the bulk of which you see printed on the following pages.

A second significant role in the preparation of this issue was played by Orlando photographer Bob Braun who produced his usual high quality photographs on very short notice and in the dreariest possible weather.

What we've chosen to present are five short features and three "snippets" for a total of eight new arts facilities in the Orlando area. The pace that began in a steady, stately fashion a year or so ago with an expansion to the Maitland Art Center and the completion of the Samuel P. Harn Museum of Art at the University of Florida in Gainesville, picked up momentum last Spring when the Cultural Arts Center opened in Deland. Since then, Bethune-Cookman College has debuted galleries, Daytona Beach Community College has a new Southeast Museum of Photography, the University of Central Florida has a new Visual Arts Complex, there's a new 2,200-square-foot amphitheater at the Atlantic Center for the Arts and last October, visitors began entering the Museum of Arts and Sciences through a new lobby. This month, the Orlando Museum of Art will celebrate completion of its \$4.9 million renovation and expansion and next month, the Dr. Phillips Center for the Performing Arts opens in a former utility plant in downtown Orlando.

"What is most remarkable about the explosion of new cultural construction may not be how much of it there is," Laura contends, "but the aesthetic diversity of the buildings themselves and the varying solutions their architects found to similar problems and demands." **DG**



National Air and Space Museum
Architecture by: Hellmuth, Obata & Kassabaum, Inc.

G E O R G E C O T T

Architectural/Interior Design Photography

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George Allen Recertifies As Association Exec

George A. Allen, Executive Vice President, Florida Association of the American Institute of Architects, was one of 300 people who were recertified as Certified Association Executives (CAE) by the American Society of Association Executives (ASAE) for 1992.

Prior to certification, applicants are rated on their experience and accomplishments in association management. In addition, applicants must pass a comprehensive, one-day examination which tests their knowledge of association management. To maintain certification, an association executive must accumulate professional credits based on their involvement in such areas as continuing education. Among association professionals, "CAE" is an indication of leadership skill, community involvement and expertise in association management.

The American Society of Association Executives is based in Washington, D.C. and is made up of more than 20,000 association execs and suppliers. Its members manage leading trade associations and professional societies around the country as well as suppliers of products and services to the association community.

LETTERS

Dear Editor:

I enjoyed reading Patty Doyle's article regarding the expansion of the Coral Ridge Presbyterian Church in Fort Lauderdale in the September-October issue of *FA*.

My interest stemmed in part from the fact that I was part of the Philadelphia firm that designed the original complex during the time that the project

was active. Harold E. Wagoner, FAIA (spelling and institute status were incorrect in the article) was one of the country's outstanding ecclesiastical architects during the 1950s, 60s and early 70s. He was responsible for the design of churches in 36 states, including many in the State of Florida.

Several years ago, I gave a speech about my relationship to this special man. A copy is enclosed.

Sincerely,

John W. Anderson, AIA
Vice President
Helman Hurley Charvat Peacock/Architects, Inc.

Ed. Note: A brief excerpt from Mr. Anderson's "Memorial To A Mentor" - "During the 12 years I spent in his employ, I formed professional values, acquired technical expertise and developed artistic skills. But, I also learned how to communicate well with clients and colleagues, how to manage projects and people and countless other techniques and approaches that I use today and realize that they are part of the legacy of that period of my life. Harold (Wagoner) was one of the last of a breed of gentleman professionals."

CORREX

The following corrections have been brought to the attention of the FA staff concerning Plymouth Harbor Retirement Center, recipient of the 1991 "Test of Time" Award which was featured in the November/December issue. The following individuals were deleted from the list of credits:

Architect: Joint venture between the firms of Frank Folsom Smith, Sarasota, and Louis F. Schneider, Bradenton.

Other members of the project "team" included:

Dr. John McNeil, Pastor of the First Congregational Church of Sarasota who inspired the Colony Concept, so vital to the project's success.

Paul Wade, Construction Manager

Jim Durden, Design Associate

Jim Holliday, Design Associate

Bill McGraw, Structural Engineer

Emil Tiona, Mechanical/Electrical Engineer

Smalley Wellford and Nalven, Site Engineering

"Bud" Reasoner, Landscape Architect

Terry Rowe, Interior Design Consultant

Greta Le Banzhaf, Office Manager

A correction to the credits for the Sideporch House in Vero Beach which received an Award for Excellence in Architecture and was featured in the November/December, 1991 issue. The Landscape Architect for the project was Elizabeth A. Gillick, ASLA, of Vero Beach.

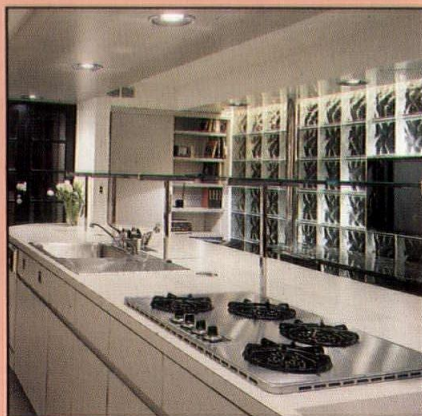
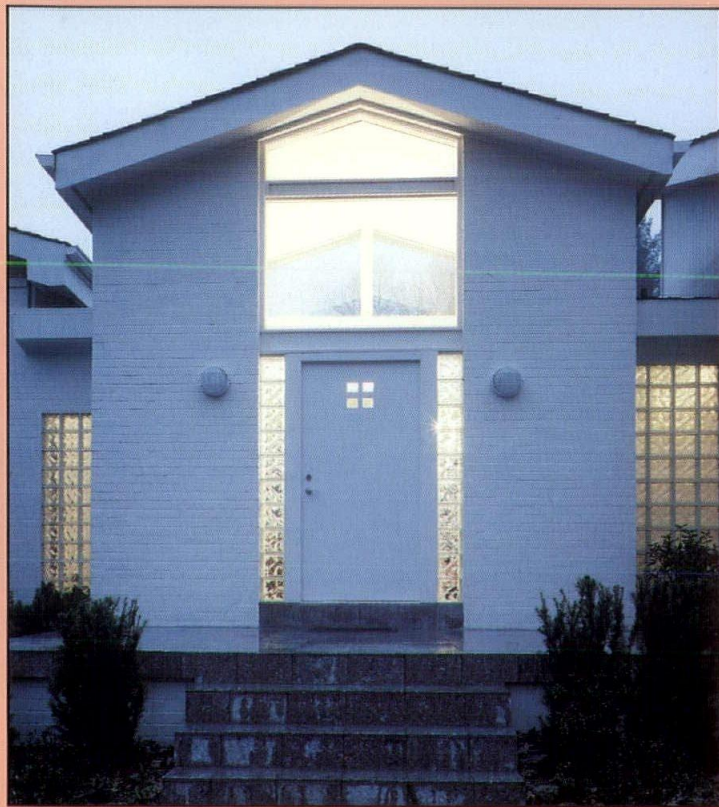
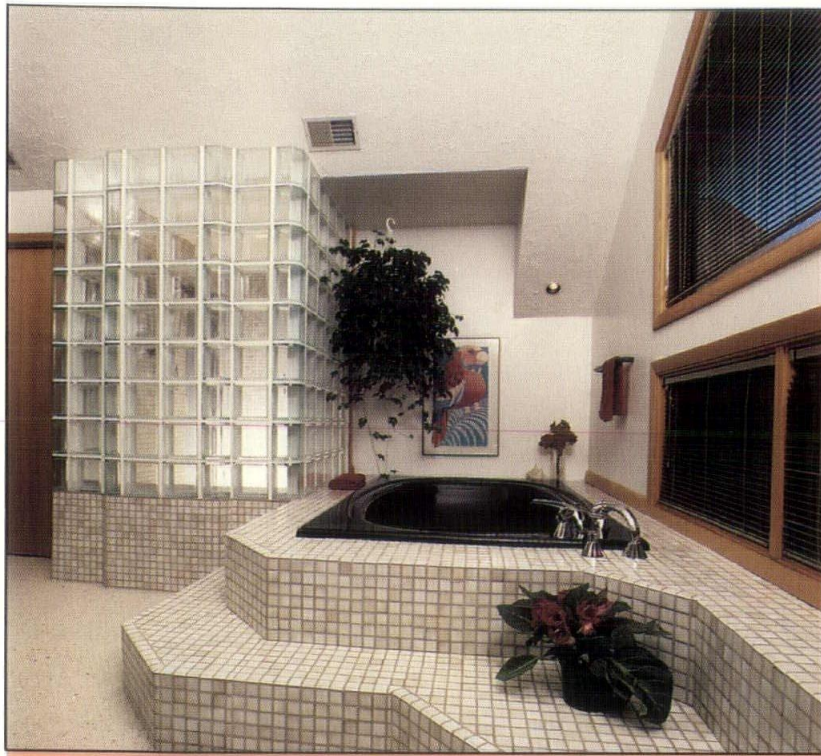
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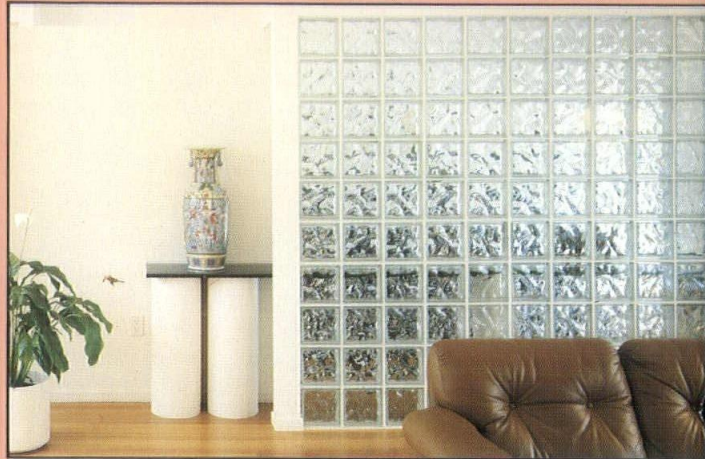
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For more information, circle Reader Response Card #190

OFFICE PRACTICE AIDS

ADA Act To Profoundly Impact Architecture

In July, 1991, the U.S. Department of Justice issued final regulations and guidelines for compliance with the Americans With Disabilities Act (ADA). These regulations will have great impact on alterations to existing buildings and on the way architects design new buildings.

In terms of architecture, the ADA intends to ensure that persons with disabilities can get to, enter and use a facility. A disability is a physical or mental impairment which substantially limits an individual's ability to perform one or more major life activities such as walking, seeing, hearing, breathing, speaking, learning and working.

Title III is the section of the ADA that deals with places of public accommodation and commercial facilities. The Justice Department has estimated that over five million buildings will be affected by the new law. Changes will include the removal of existing architectural and communications barriers and all places of public accommodation must comply with the law between January, 1992 and January, 1993, depending upon the companies total number of employees and the amount of gross receipts.

Any new building that is occupied after January 26, 1993 must comply with the new construction requirements of the ADA. Some requirements apply to all buildings. For instance, at least 50% of public entrances to all buildings must be usable by persons with disabilities. Other requirements are specific to the type of building. For example, theatres with seating for over 500 must disperse spaces for wheelchairs throughout the building.

Although the regulations are complicated, in many cases they are flexible and permit alternative ways of meeting the intent of the law, especially in existing

buildings. Many architects are currently studying the regulations to discover optional ways to accommodate disabled persons within buildings. Likewise, the Department of Justice (202-514-0301) and the Architectural and Transportation Barriers Compliance Board (800-USA-ABLE) can answer specific questions about ADA compliance.

The AIA's Response

The American Institute of Architects is concerned with supplying its members with vital ADA information by sponsoring one of the most exciting educational programs the AIA has ever undertaken - a three-part

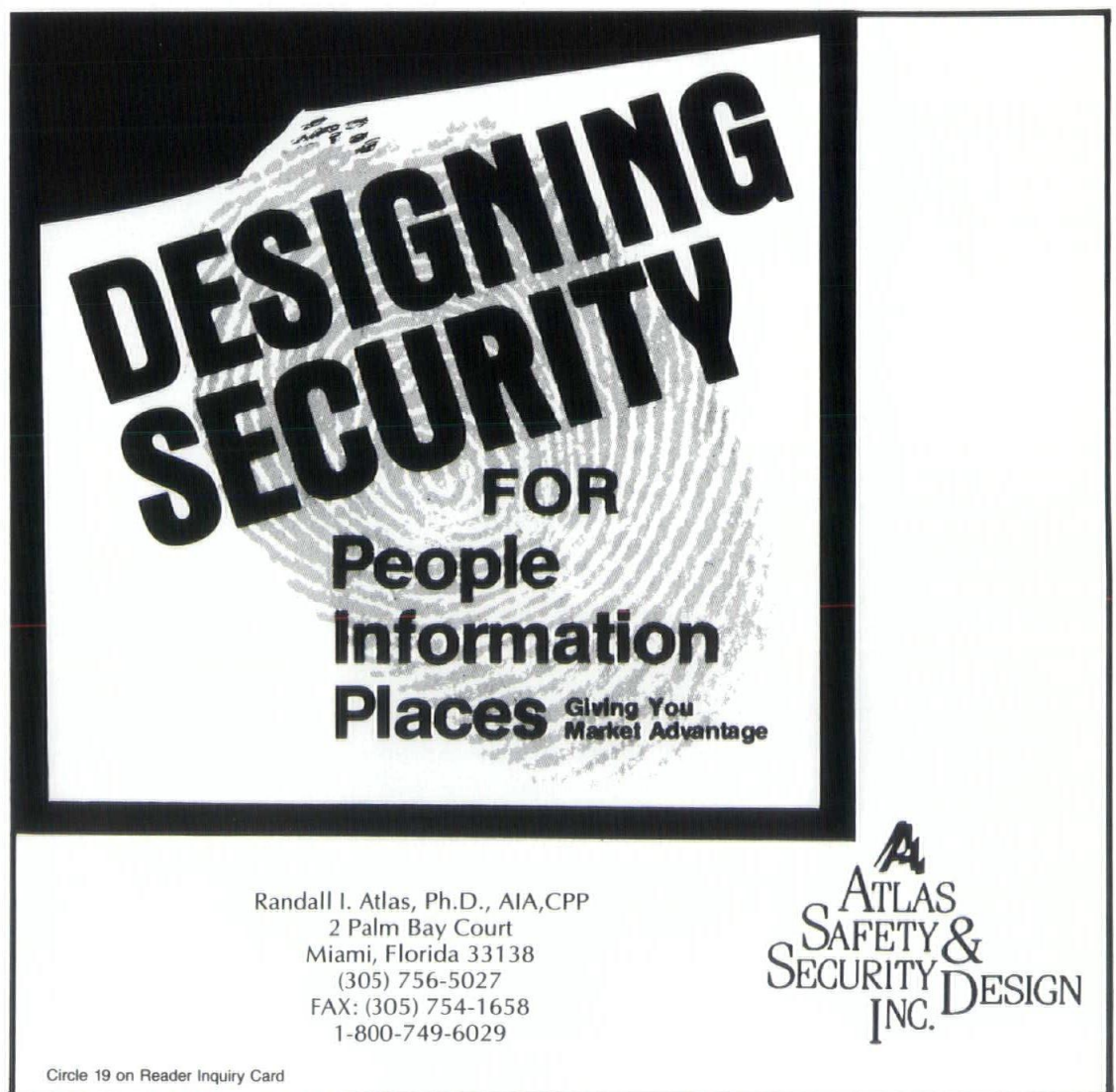
ADA videoconference.

On February 6, March 18 and April 12, 1992, the AIA, in partnership with the Public Broadcasting Service (PBS), will deliver three outstanding programs on the critical issues surrounding the ADA and on design solutions architects can use to comply with the new law. Transmitted by satellite simultaneously to 200 locations throughout the country from 1-4 PM EST, the videoconference programs will feature distinguished panels of national experts. Included are members from the disability-conscious community, local code officials, federal officials and some of the most ADA-knowl-

edgeable architects in the AIA.

Many sites will be used nationwide to host the videoconference programs and AIA components will be site sponsors.

For further information, contact your local AIA chapter.



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Home Is Where The Art Is

Cultural Arts Center DeLand, Florida

Architect:

Design Arts Collaborative
(Genesis Architecture and
Alan Cajacob, both of DeLand)

Consulting Engineers:

Structural: Southeast – Structural Engineers, Inc.;
Mechanical/Electrical – Hal Head Engineering, Inc.
Civil – Ferrara Civil Engineering, Inc.

Security Consultant:

Steven Keller & Associates

Interior Design:

Charli Mitchell Interiors

Owner:

Cultural Arts Center, DeLand

General Contractor: Brattlof Construction, Inc.

The angular exterior walls of DeLand's Cultural Arts Center are clad in cream-colored stucco and accented with slim terra-cotta-hued stringcourses. There are canopies over the front and rear entrances which form a dramatic sculptural foil to the staid, traditional red-brick buildings of Stetson University directly across the street. Here, under one roof are three major cultural groups – the Theater Center, Inc., the DeLand Museum of Art and the Little Symphony, in a space which also provides a 241-seat theatre and a 3,150-square-foot art gallery. There are also rooms for classes and public meetings which makes the facility as much a community center as an arts center.

The Center is situated in downtown DeLand on a site leased from Stetson University. After many years of meetings, design works and changes in the building's size, shape and materials, the design finally came to fruition in 1983. The Center opened its doors in April, 1991. The sym-

phony, theater and museum share the space, and its ultimate, crystalline form was agreed upon by citizen groups active in the decision-making process and the architects who had come together as Design Arts Collaborative just for the project.

The shape of the building is a direct response to its uses, and the current stucco cladding was selected only after a more dramatic, shimmering glass skin was rejected as too outre in a conservative community. Brick had been one finalist, but was rejected once planners agreed that it would make the arts center too similar to Stetson's keynote architecture. The walls of the building had been turned at 45-degree angles when glass was the cladding of choice, to give the most exciting crystalline effect. But even after the more subdued stucco, with its warm but relatively neutral color scheme was selected, sculptural angles remained evident on the center's exterior.

One gratifying result of the long planning process, with its constant changes, and the community fund-raising and grassroots support for a building shared by several groups is that interest in one activity has spilled over to another. The architect planned it so that the museum and theater could have openings at the same time, and that's happened. It's a new twist on the old community center concept. The basic goal was, first, to design a facility that could grow and expand and, second, to make it as flexible as possible by providing in one place a home for a wide range of cultural activities, from lectures and plays to dances, art exhibits, concerts and films.

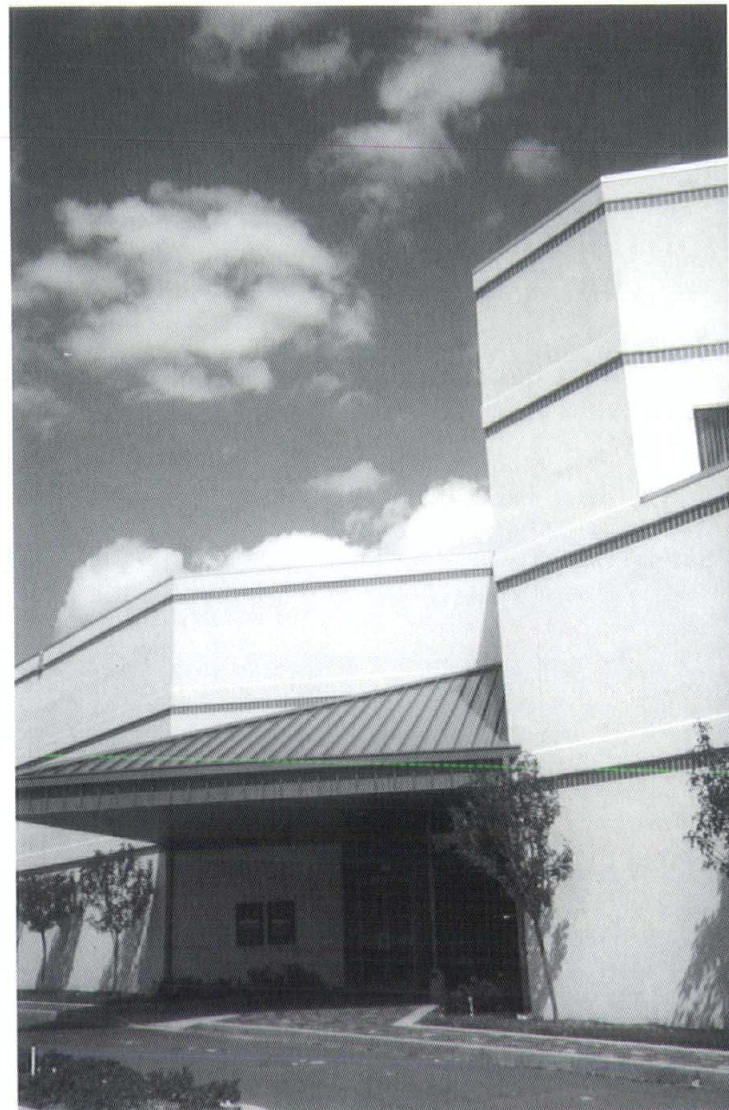
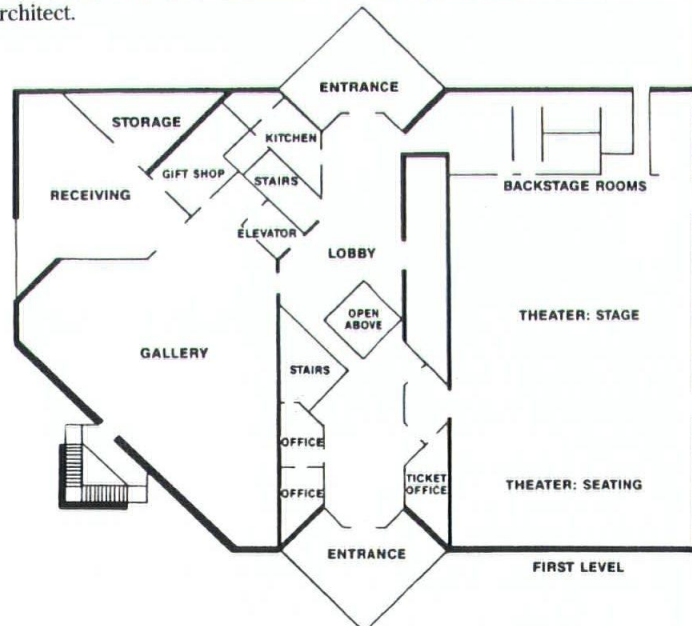


Photo of main entrance by Laura Stewart. First floor plan courtesy of the architect.



Simple Geometry As Architectural Palette

Museum of Arts and Sciences Daytona Beach, Florida

Architect:
Blais, Sayers & Hawkins, Inc.
Consulting Engineers:
Structural – E. Thomas Torrence, Inc.; Civil – The Allan Engineering Group, Inc.; Mechanical – Energy Systems Design, Inc.; Plumbing – Barnhart Engineering, Inc. Electrical – Paul M. Estes
Owner:
The Museum of Arts and Sciences, Daytona Beach
General Contractor:
Hall Construction, Inc.

With the opening last October of its new 3,000-square-foot entrance lobby, and the groundbreaking this month for a 14,000-square-foot gallery wing to the north of its existing buildings, the Museum of Arts and Sciences in Daytona Beach is literally turning itself around.

When Phase IV becomes a reality, probably by 1995, the museum will have more than doubled its 1991 square footage and literally, turned itself around, and around. That's because by placing the new entrance between Chapman S. Root Hall which contains a 3,500-square-foot gallery lobby and 268-seat auditorium designed by Gomon, Fletcher of Ormond Beach, and then expanding the museum toward the north, into the verdant, low-lying Tuscawilla Park, Daytona Beach architects Blais, Sayers & Hawkins transformed the once-rambling pod-like structure into a dynamic pinwheel.

The new lobby, the first element in what will be a massive expansion, is the pin in that pinwheel. From the lobby, corridors will lead to display areas for the multi-disciplinary museum, which presents exhibits in the visual arts, sci-

ence and history, as well as to offices, a gift shop, the auditorium and spaces for storage and display preparation. When the master plan is complete, the museum will offer a wide variety of material in all of its three disciplines in a facility of more than 60,000 square feet, linked by the pivotal new lobby.

The museum is one of Daytona Beach's more interesting projects, architecturally, but it has grown pod by pod. When Blaise Sayers & Hawkins looked at their concept, they decided what the building needed was a new lobby. They

took the risk and presented the idea of the lobby, connecting the museum's three main elements – the old buildings, the auditorium and the future expansions on the Master Plan.

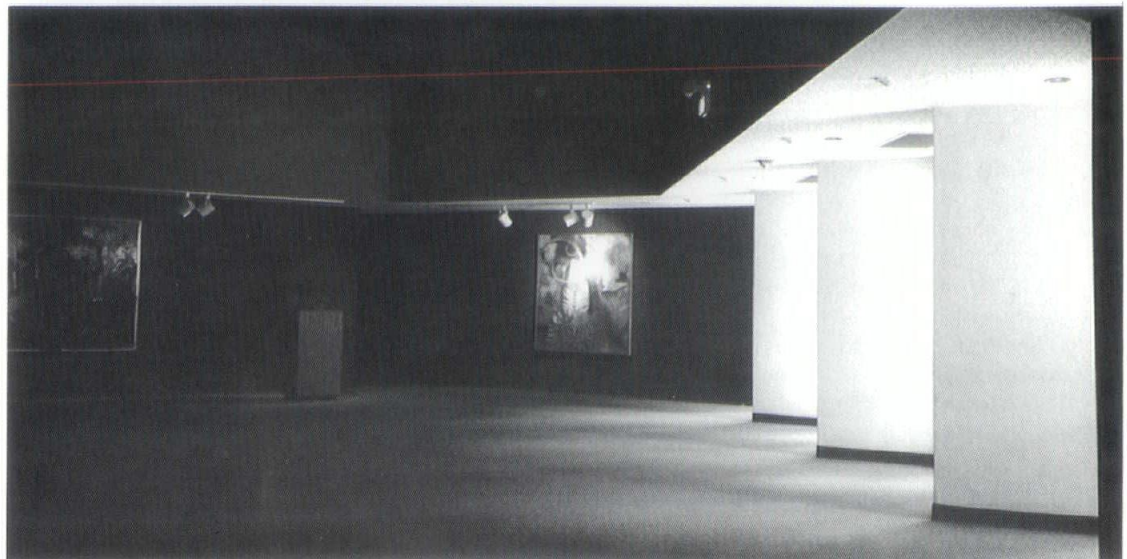
That allowed the designers to pinwheel back around and repeat some of the polygonal roof shapes. Even looking ahead to future phases, the lobby will remain the central link between buildings.

In keeping with the simple, functional qualities of the old pods and connecting hallways, Blais, Sayers & Hawkins used in the new wings the same

muted, monochromatic palette of dark gray terrazzo, carpeting and roofs over carpeted gallery walls on the interior and off-white concrete block walls on the exterior. The restrained palette and simple geometry allow the structure to serve more as a backdrop for the museum's true focus – the lush wetlands foliage visible around and through its stark walls and the vibrant artworks that will be mounted inside them. The building is an emphatic architectural statement in its own right.



Main entrance, above, and gallery lobby. Photos by Laura Stewart.



Contradictory Criteria Shape Energetic Volumes

Southeast Museum of Photography
Daytona Beach
Community College
Daytona Beach, Florida

Architects:

Stottler Stagg & Associates, Inc.

Consulting Engineers:

Civil/Mechanical/Electrical –
 Stottler Stagg & Associates, Inc.
 Structural – Gardner Griffith &
 Associates, Inc.

Interior Design: Stottler Stagg & Associates, Inc.

Landscape Architects: Stottler Stagg & Associates, Inc.

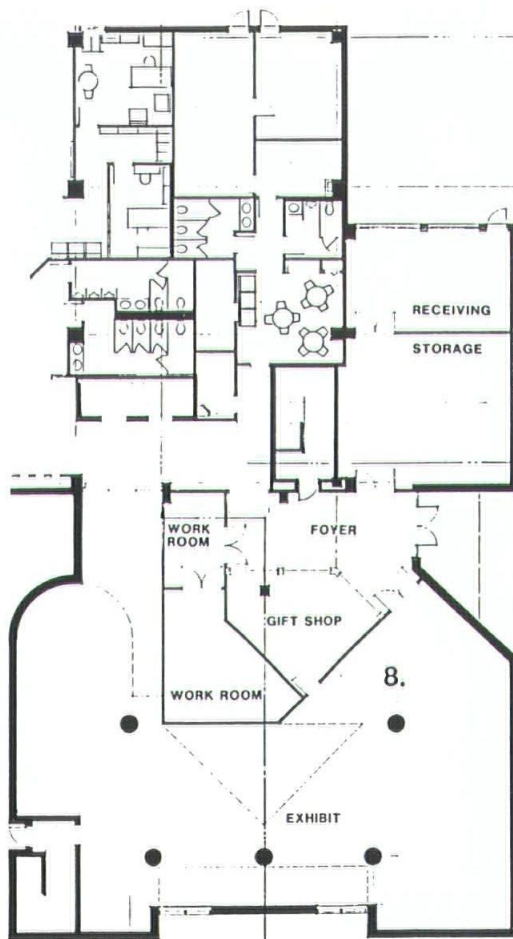
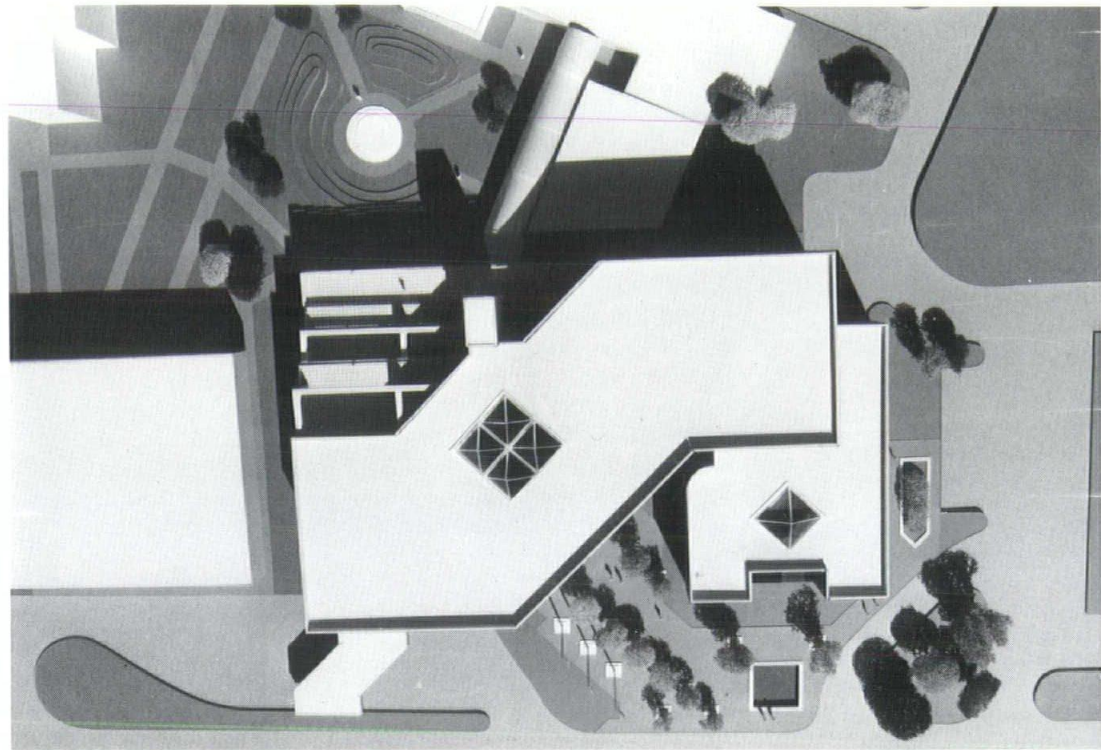
Owner: Daytona Beach Community College

General Contractor: Ruby Builders, Inc.

When the Orlando firm of Stottler Stagg & Associates began work on the Southeast Museum of Photography at Daytona Beach Community College, they were working with a set of requirements that were at once complex and nebulous.

The Museum, an almost 9,000-square-foot addition to the college's new District Administration Headquarters and Student Services Facility, was to be both a showcase to attract students and a venue for travelling exhibits that would appeal to the community as a whole. In short, the museum is to serve as both a teaching and an outreach tool for the college.

Slated to open in April, the Southeast Museum of Photography is situated near the entrance to the college where it commands the attention of anyone entering the campus. In keeping with the other buildings on campus, the museum is clad in red brick. However, by using varied sizes and textures of brick, as well as contrasting string courses, the architects gave the building an air of elegance and drama. What might otherwise have been just another "traditional, institutional building"



Above, in model, the photography museum at lower right, is well integrated into existing facility. Left, plan of museum addition. Opposite page, top, west facade and below, view into skylight. Photo by Laura Stewart.

took on an almost sculptural appearance.

"By mixing dark and light brick, we gave it a sense of rustication, a solid base for the entire structure," says project manager Bill Starmer. "Inside, by cutting a triangle from the second floor and putting a skylight over it, we created a sense of openness and energy that runs from floor to floor."

That openness serves two crucial functions at the museum. It allows visual continuity and permits oversized works of art to be shown in the two-story areas. The sense of openness is also evident at the inside doors, where glass walls encourage passersby to look inside, and in one corner of the first and second floor galleries where open space from floor to ceiling soars a full 24 feet. Very large art-works can be shown in this



unusual, curved section of the gallery, where they are visible from both levels and where they unify the two-story space.

The building's shape reflects its many actual and potential uses – from showcasing photographs and storing the permanent collection's 5000-plus images to orienting visitors and providing meeting rooms for staff, DBCC faculty and artists. But it also reflects a desire to signal its function as a repository of art. According to the architect, the museum's shape was generated from within, from the designers knowing it had to be a flexible dynamic space that seemed constantly in motion. It needed curving walls, angular walls, artificial light and natural light – which is sometimes taboo in museums – and floors that were open. It had to be integrated with the student-services building but it had to have tight security.

To meet such stiff, sometimes contradictory criteria, the museum's galleries, meeting rooms, offices and hallways vary in size and shape. Light

plays through rooms, splashing across the 3,085-square-foot upper gallery and the more somber first floor galleries, which measure more than 3,000 square feet. As if in counterpoint to the energetic volumes of the spaces and the drama of the light and color admitted by the many windows, floors are carpeted a dark steel gray and walls – 5/8-inch drywall backed by 1/2 inch plywood, for strength – are a soft gray-white.

Once the building's footprint was developed, on the basis of its users' needs, the architecture took on a sculptural quality. The museum has a strong sculptural aspect, with an interplay of voids and reliefs. It is, according to its designer, a building with a definite identity.

A "Silk Purse" in Downtown Orlando

Dr. Phillips Center for the Performing Arts Orlando, Florida

Architect:

Vickrey/Ovresat/Awsumb Associates, Inc.

Project Engineer:

Kevin Barnes

Consulting Engineers:

Structural – Paul J. Ford;
Mechanical/Electrical – GRG Consulting Engineers, Inc.;
Civil – GAI Consultants Southeast, Inc.

Landscape Architects:

Schweizer Schweizer Waldroff Design Group, Inc.

Owners Representative:

ZHA Inc.

Owner:

Ivanhoe Foundation, Inc.

Construction Manager:

Jack Jennings & Sons, Inc.

The extensive renovation and adaptive reuse of the Orlando Utilities Commission's long-abandoned Lake Ivanhoe Power Plant was the result of five years of planning and over a year of construction. The result is a \$5.4 million facility which is set for a formal opening in February, 1992.

The massive structure which towers over Lake Ivanhoe just north of Orlando's busy downtown district, is painted a soft, seamless gray that smooths out the junctures where additions have been made to the original 1920s masonry building.

With a graceful assured rhythm, tall arched windows move across the facade of the building that is now home to the Orlando Opera Company, Southern Ballet Theatre and the Orlando Theatre Project. The new Performing Arts Center also provides office space for the Central Florida Community Jazz Center in addition to rehearsal halls and meeting rooms which are

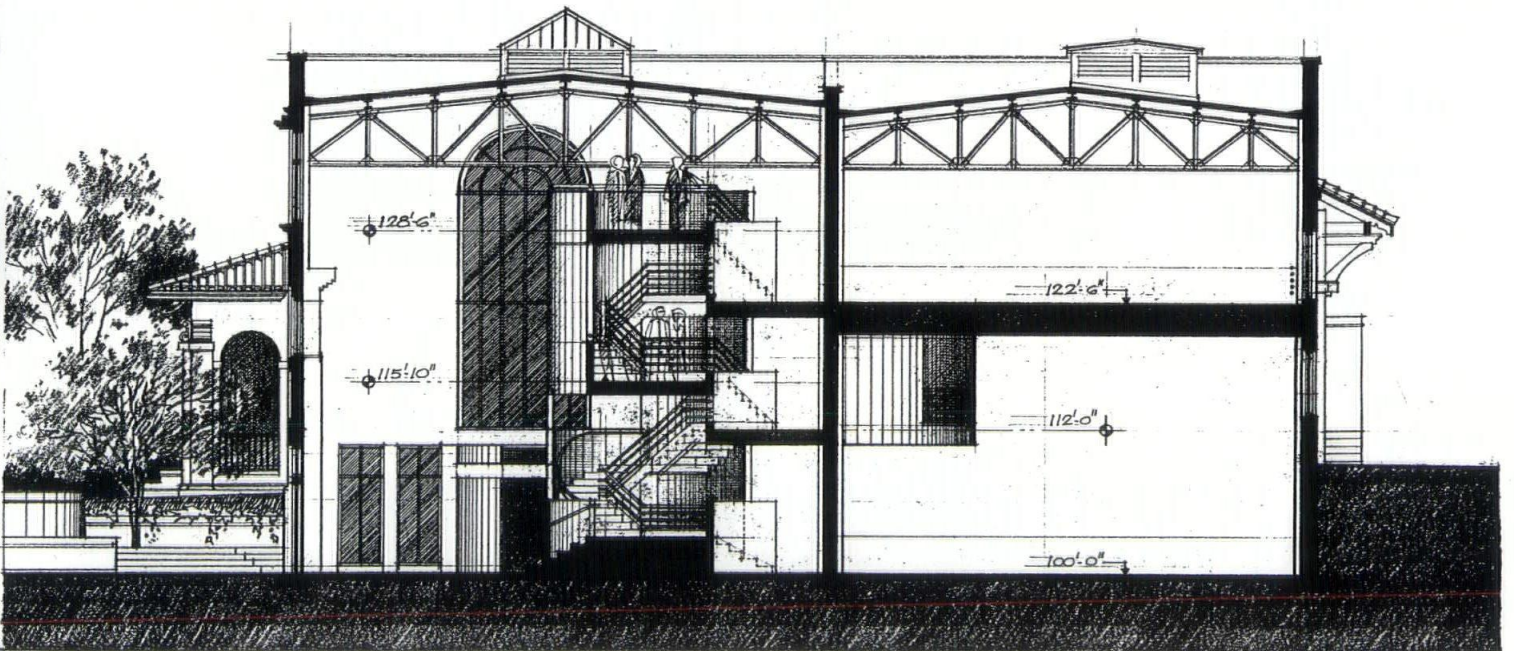
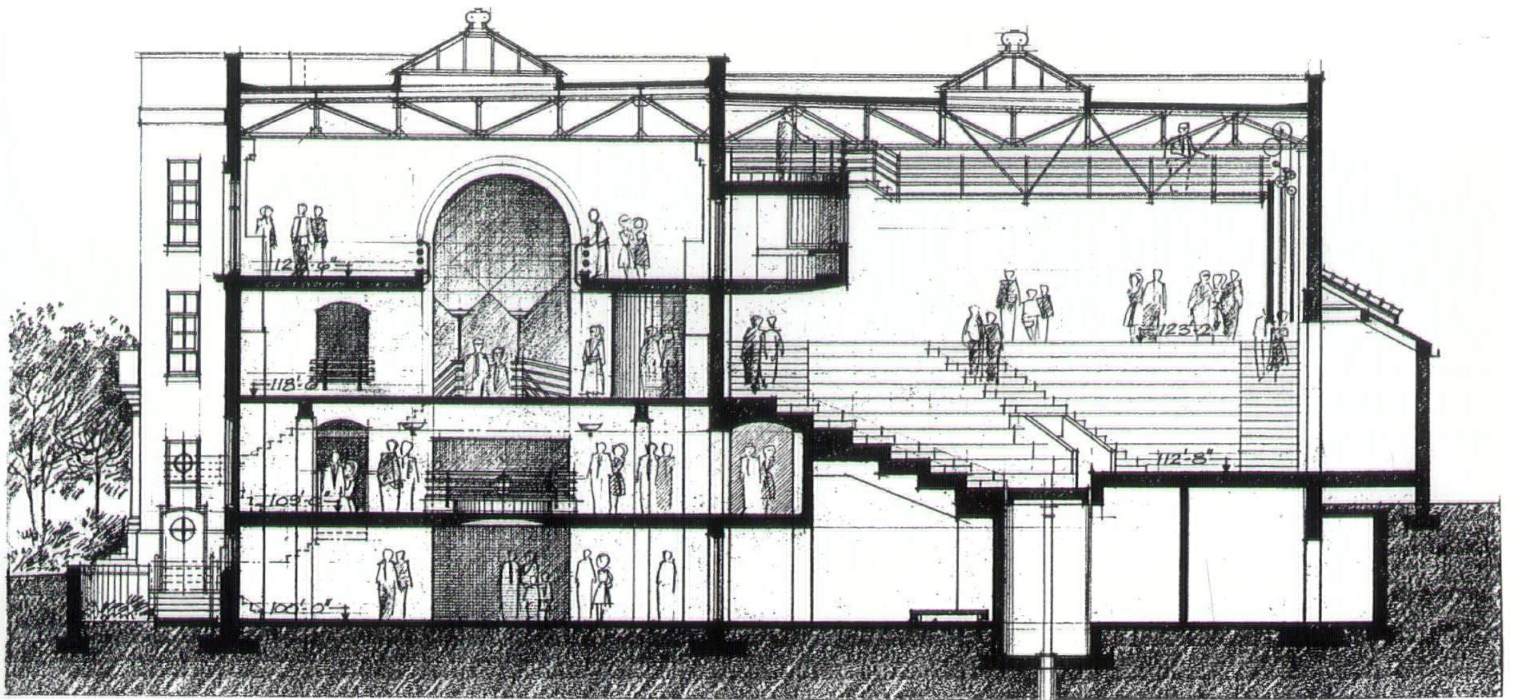


This page, top, renovated exterior of original Orlando Utilities Commission Building which is now home to the Performing Arts Center. Inset shows facade detail. Above, interior of pump room prior to renovation. Photos by Bob Braun. Opposite page, sections through north and west sides showing new internal spatial arrangement. Drawings courtesy of the architect.

available on a rental basis to other arts groups in the area.

On the interior, the historic qualities that are so evident on the exterior vanish completely. The interior is an intricate web of public and private spaces, offices, storage areas and rehearsal halls, even a gallery. All of this space is entirely functional and it pays only subtle homage to the building's vaguely Spanish past.

What was once mostly a vast space for the housing of immense machines now contains a variety of spaces ranging from areas which open up to skylights far above the concrete floors to low cavernous storage rooms for costumes and props and broader, higher



hallways to offices and rehearsal halls. In all, the renovation, and transformation, of OUC's power plant has provided 70,000 square feet of space, although none of it is slated for public performances.

That was not always the case. In the mid-1980s, when Orlando architects Brooks Weiss, the late Nils Schweizer, Kevin Schweizer and Leslie Divoll first worked on the project, the idea was to bring diverse performing arts groups

together in one building. The project was taken over in 1989 by Vickrey/Ovresat/Awsumb and their proposal reflected what was by then a revised budget. Budget cuts necessitated a less ambitious program although much of the original design intent was retained. During construction, as mezzanine floors rose within once-open spaces and the lofty skylight and crisp white trusses were put into place, some unsettling, time-consuming

discoveries about the old building were made. Original pipes, a defunct chimney and other long forgotten systems that didn't appear on any original documents had to be removed. Aged wooden windows were replaced by sturdy modern metal replicas and terracotta roof tiles were removed, restored and replaced. Interior walls were stripped of layers of ancient paint leaving brick partly exposed in new rooms.

In the end, the project in-

involved far more than merely providing offices, meeting rooms and rehearsal halls. It was a very complicated effort to restore and adaptively reuse a building originally intended to serve a totally utilitarian function. In actuality, its conversion to an arts center represents a quantum leap from one end of the aesthetic spectrum to the other... a true "sow's ear to silk purse" conversion.

Emphasis on the Details

**Visual Arts Complex,
University of Central
Florida
Orlando, Florida**

Architects:

Vickrey/Ovresat/Awsumb
Associates Inc.

Principal-in-Charge:

Calvin Peck, AIA

Project Manager:

Mike Abernathy

Project Designer:

Steve Clark

Consulting Engineers:

Mechanical/Electrical –
Tilden Lobnitz & Cooper Inc.
Structural: Allan-Conrad-Mitzo
Inc.; Civil – Dyer Riddle Mills
& Precourt Inc.

Landscape Architects:

Davis & Associates Inc.

Owner:

Board of Regents, State of
Florida

General Contractor:

Scandia Inc.

Even though the new 90,000-square-foot Visual Arts Complex is just part of a planned cultural campus that will eventually include a museum, music building, plazas and other facilities, it already stands proudly on its own.

Its three contiguous units are on the northern edge of UCF's sprawling campus, their warm red-brick facades paying harmonious homage to the architectural program that links its diverse buildings. At the same time, white-brick columns at the end of the Arts Complex, supporting the porch that leads to an auditorium and art gallery, and the crisp white banding and small, diamond-shaped designs along the facade, set it apart as an elegant, modern addition.

This westernmost campus building signals its function to both students and the public, thanks to cylindrical columns that reference classicism, culture and the humanities, com-



This page top, white brick columns in porch of "Building A" that leads into an auditorium and art gallery. Left, detail of stairway between "Building B" and "Building C." Opposite page, top, double stair connection between Buildings "B" and "C." Photos by Bob Braun. "Building A" plan courtesy of the architects.



bined with clean-lined, clearly modern elements. The porch, with its rhythmic column placement and awe-inspiring proportions, hints at its Greek antecedents and serves the important practical function of providing shelter from the elements for crowds gathering to attend events.

In the next five to seven years, "Building A" with its colonaded porch, will stand at one end of a plaza. On VOA's Master Plan, the proposed music building will face "Building A" across a landscaped mall, and it, too, may have a colonnaded facade that would pick up and augment the rhythm established by "Building A".

"Building A" is a 21,000-square-foot structure which features an auditorium with 470 seats, a rehearsal room, a 3,500-square-foot gallery and gallery preparatory and storage space.

The massive "Building B" rises to the east, its 24,000-square-foot first floor housing a slide library, a photography suite, lecture rooms for art history classes, offices for UCF's Community Arts program, studios for printmaking, fiber arts and painting, and a conference room. The 26,700-square-foot second floor of "Building B," its long northern wall open to as much of the desirable northern light as possible, includes a graphic design suite, spaces for film/animation and computer graphics and studios for design classes, drawing and painting.

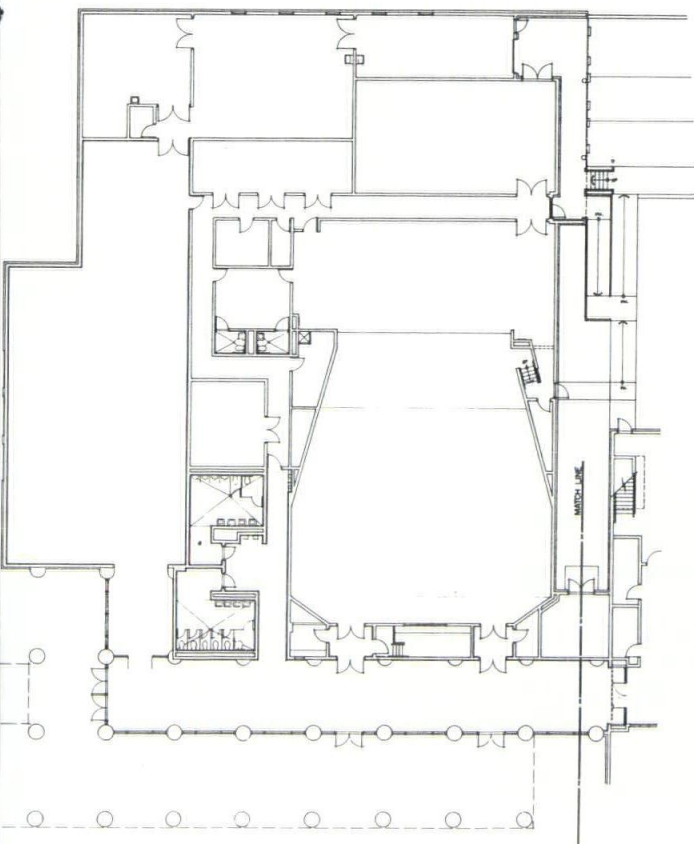
A dramatic stairway links buildings "B" and "C," the latter a 9,900-square-foot structure that houses the studios for ceramics and sculpture. Both produce dust and chemicals, and often processes involving high temperatures, and so had to be separated from drawing, design and other dis-

ciplines. Basically, the Arts Complex is a straightforward expression of the uses of each building, with the needs of each group dictating its appearance.

One design requirement was that the architect allow as much northern light into painting studios as possible. Another was to locate sculpture and ceramics studios where artists had access to kilns and large, open spaces. The art gallery and auditorium were to attract patrons from campus, and from the larger community, so it had to be accessible and easily identified. By the late 1990s, when the Master Plan has been realized, "Building A" will stand as part of a much larger complex, no longer isolated on one end of campus.

Even then, aspects of the project will be set by the prevailing architectural program at the University of Central Florida. The use of red brick was pretty much dictated by the existing campus design, so the architect's goal was to come close in shading to the nearby educational facility and to avoid the brownish brick of the old humanities building.

White brick was added as a playful element, designed to break up the mass of the buildings. The architect managed to give the university more square footage than the project called for by simplifying the forms of the buildings. Since this created big, boxy shapes, those spaces were kept simple, and the emphasis was placed on details like columns and stringcourses, clean and white.



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A Visible Image For Art

Orlando Museum of Art Renovation and Expansion Program, Phase I
Orlando, Florida

Architect: Morris Architects
Design Principal: Pete Ed Garrett
Project Manager: Terry Irwin
Project Team: Charles Lachan, Thuan Dinh, Dave Dabria, Carlos Sierra
Engineering Consultants: Structural - Paul J. Ford and Co., MEP: R. Douglas Stone and Asso.; Civil - Ivey, Harris and Walls, Inc.
Lighting Consultant: Robert J. Laughlin and Asso.
Security Consultant: Steven R. Keller and Asso.
Landscape Architects: Foster Conant and Asso.
Museum Consultant: John Hillberry and Asso.
Owner's Representative: ZHA Inc.

Owner: Orlando Museum of Art
General Contractor: Walker and Company

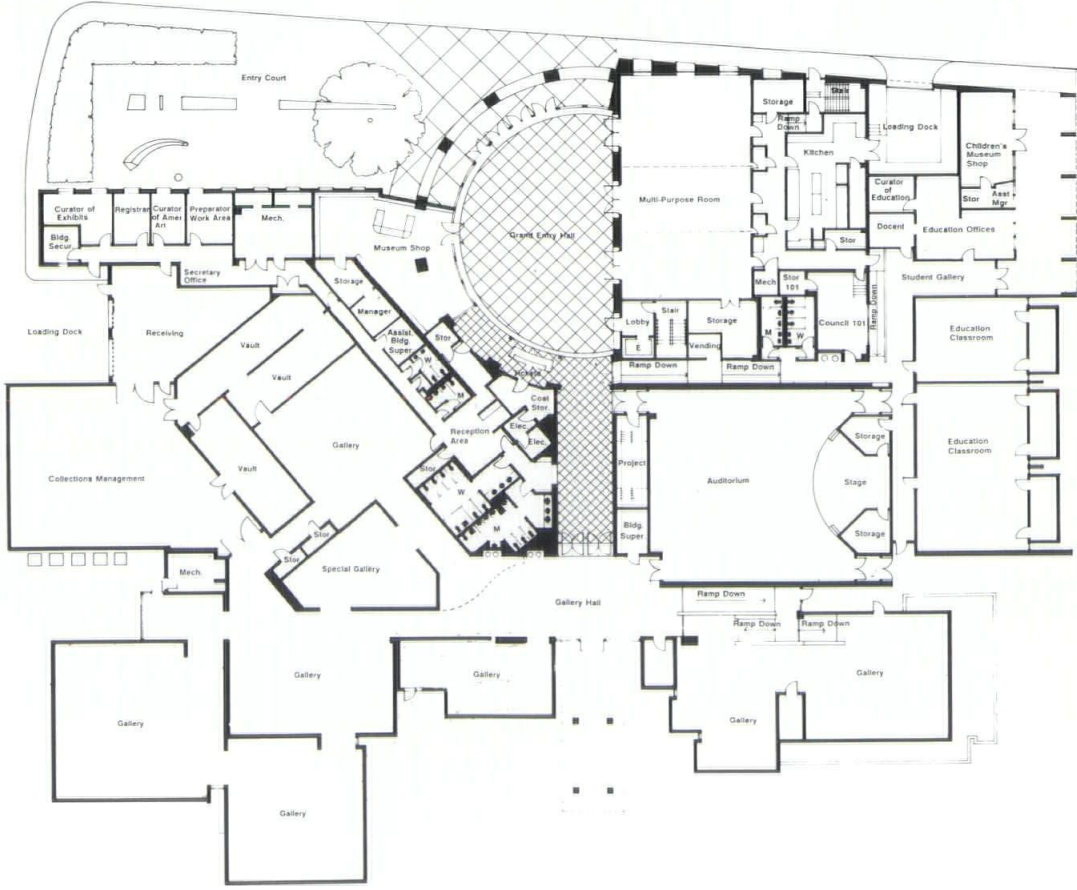
This month, when the Orlando Museum of Art opens Phase I of an ambitious two-part program of renovation and expansion, its total space will be an impressive 51,058 square feet

The addition will make a definitive statement about the cultural function of the building and it will draw attention to the museum's main entrance with the addition of a semi-circular rotunda. However, its function as main entry is clearly established along with the building's identity as a major visual arts facility.

Rising above the low, blocky forms of the original museum, the crown of the rotunda thrusts upward like the top of an updated coliseum, or, as the architect



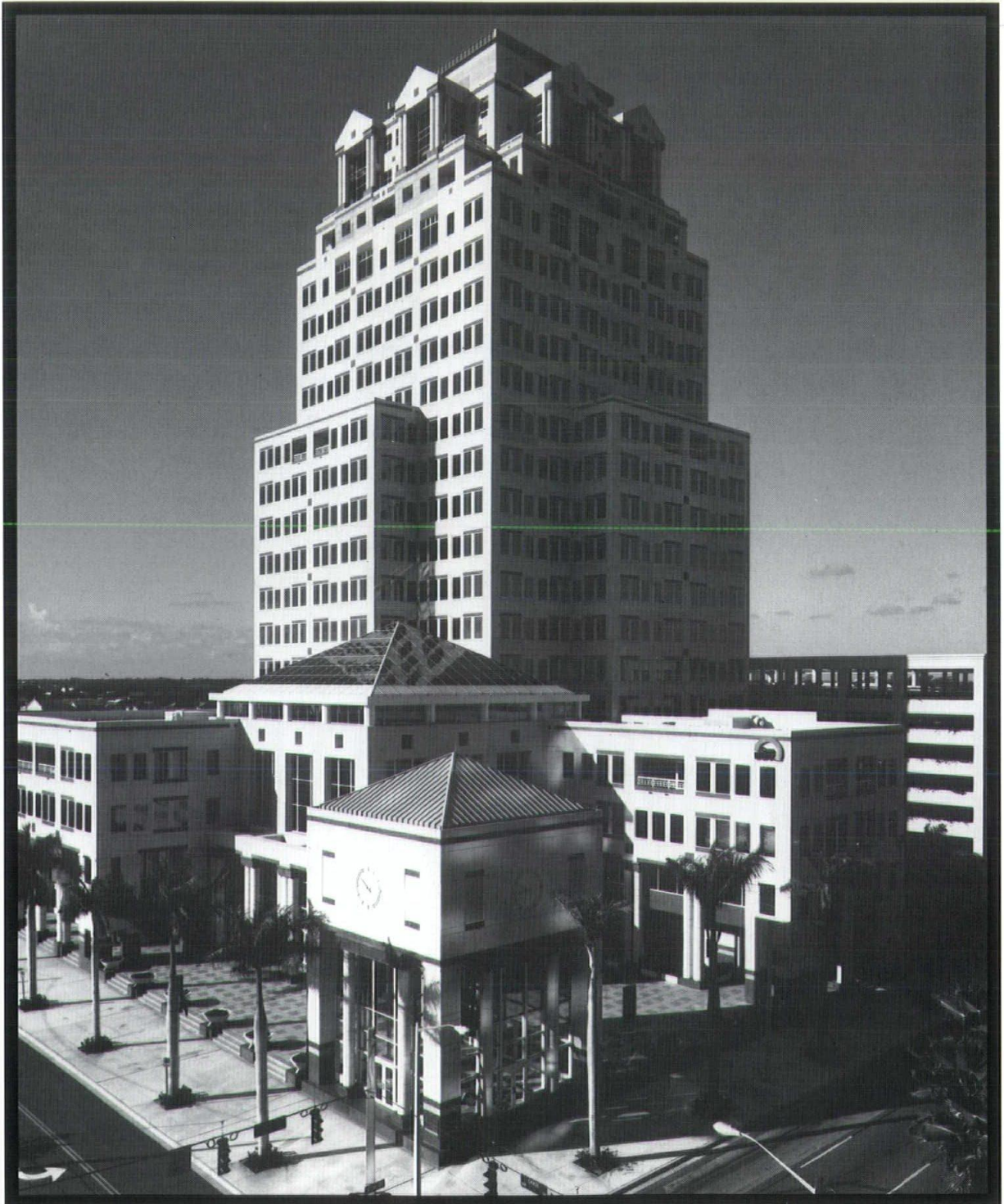
Photo of rotunda crown, above, by Bob Braun. Below, Phase I ground floor plan.



notes, the crown of the Statue of Liberty. Indeed, when backlit at night, the museum's crown radiates light in much the same way that Liberty's crown does.

Feeling that the museum needed to step up to a more contemporary image while remaining compatible to the original fabric, the architects' approach turned out to be a classical presentation with a contemporary feel which was manifested in the rotunda which is punched with clerestory windows. Its bowed facade curves outward in a bold welcoming gesture and the crown of the rotunda is an additional welcoming beacon.

STEPHEN L. ROSEN INC ARCHITECTURAL PHOTOGRAPHICS



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CHAPTER AWARDS

Florida Gulf Coast Chapter/AIA

In celebration of Architecture Week, as proclaimed by Governor Lawton Chiles, the Florida Gulf Coast Chapter/AIA hosted its first annual week of festivities, "Archifest 91", October 20-26.

The 1991 theme was "Environ" and it centered around a juried architectural exhibit of work from architects in Manatee and Sarasota counties. It also included an art exhibit from local high schools.

The week's activities began with a sandcastle building contest and continued with a forum featuring Dr. David Gebhard from Santa Barbara, California, and Jud Kerlancheek of Miami, speaking on "Design Guidelines for Historic Communities." At mid-week there was a workshop on "Neighborhoods, a Case Study on Osprey and Hillview Avenues, Sarasota." Panelists were Carl Abbott, FAIA, Gary Hoyt, AIA, and Frank Folsom Smith, AIA.

At week's end was a Speaker's Luncheon featuring H. Dean Rowe, FAIA, Roney Mateu, AIA, and Diane Greer speaking on "Growth Management." These speakers then served as jurors for the architectural awards program. The festivities culminated in a Gala Awards Night at Kress Plaza featuring the projects which are shown here.

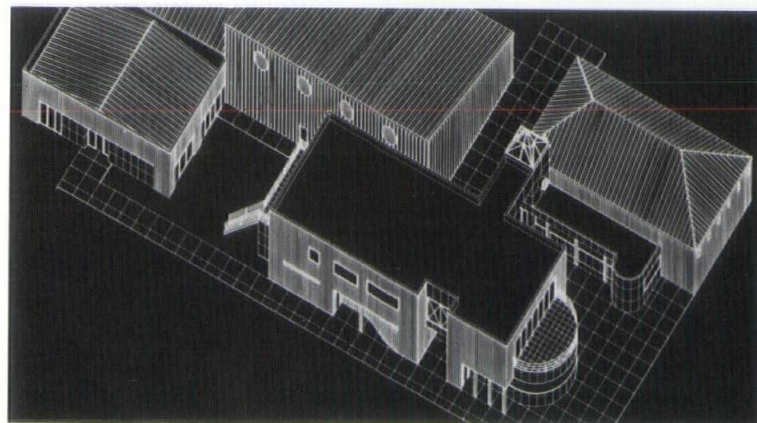
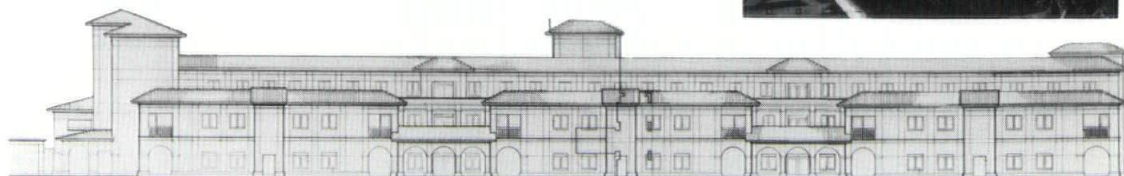


Award of Excellence

Beach/Bay Observation Suite
Carl Abbott Architect FAIA PA
Jury: *"This project is very respectful of the context, the site and the original house. Living here would be like living in a tree house with a great vista."*

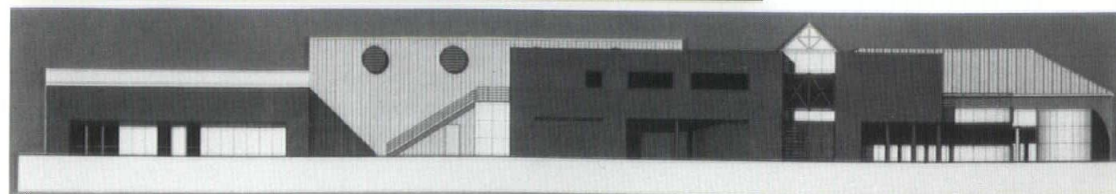
Award of Merit

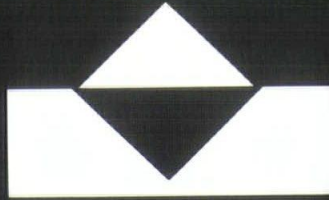
Lake Pavilion Family Birth Center at Baptist Hospital, Miami
The Ritchie Organization
Jury: *"Respectful of context. The architects have created a new piece of architecture that makes patients comfortable and welcomes them. It is very well-crafted."*



Honorable Mention

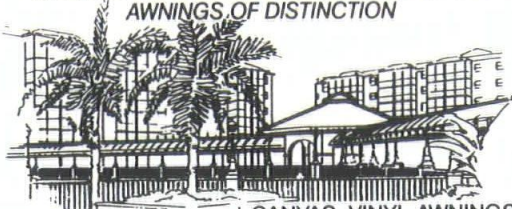
General Services Center
Johnson Peterson Architects
Jury: *"This project represents the coming together of various public works departments using a very appropriate vocabulary."*





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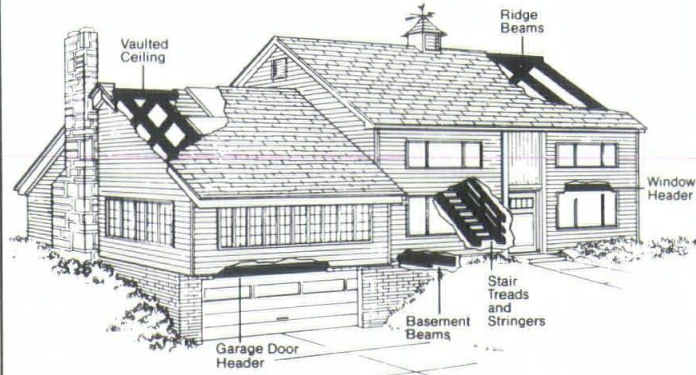
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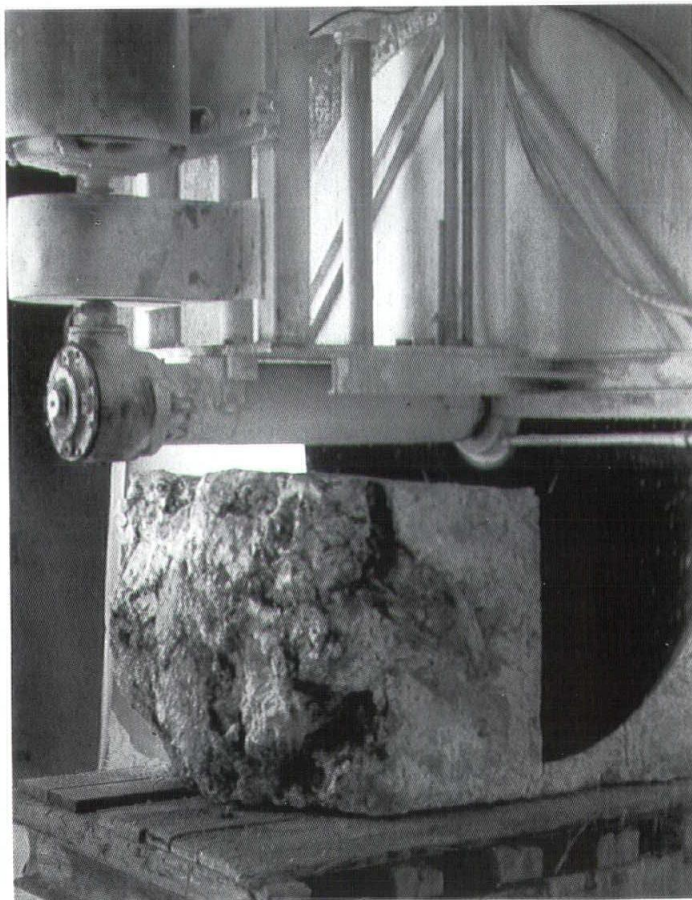
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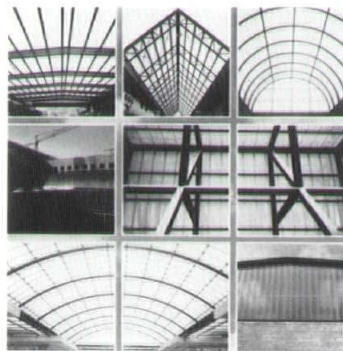
The "Sanibel Strap" meets both Southern Building Code compliance and Dade County compliance. For a catalog or further information, contact: Hughes Manufacturing, 11910 62 St. North, Largo, FL 34643 or call (813) 536-7891 or 1-800-443-6442 or FAX 813-535-8199.

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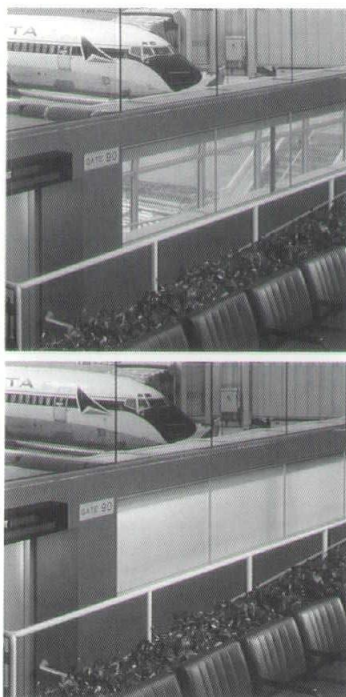
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Indigenous Architecture and the Florida Seminole Chickee

by Cooper Abbott

I was born and raised on a barrier island. After spending much of my life in an un-insulated, un-air-conditioned dog-trot cracker house, replete with humidity and flooding, I feel that I am well-qualified to speak about Florida's unique climate. My experience as a student in Providence, Rhode Island, with its freezing rain and sub-zero winds, gave me further perspective on the importance and role of buildings in relation to their environment. All of this has directed my attention, and my interest, to the function of indigenous architectures. It is my belief that careful consideration of temperature, meteorological factors and natural resources in building design will not only lead to more comfortable buildings, but more ecologically-sensitive structures, as well.

Called by various names—vernacular, folk, anonymous and indigenous—many traditional forms of the built environment exhibit advanced architectural technologies. Refined over hundreds and thousands of years, such designs often take their form from a straight forward recognition and understanding of the forces and patterns in nature. Formally, these struc-

tures respond to the meteorologic, geographical and biometric specificities of their locations and work in union with readily available materials to create built environments well-adapted for human habitation.

Thus the igloo, made of ice and forming a hemispherical structure shaped for self-support and maximum heat retention, is uniquely suited to its polar environment, while the portable kikuya of the Masai, made of cattle dung and straw, is suited to the dry, nomadic herding environment of east Africa. Each represents a solution within unique parameters that would be ineffective, if not impossible, under other environmental circumstances. Florida's subtropical climate, with its excesses of heat, rain, and fauna presents a challenging landscape for indigenous architecture in its own right, but one that has been met successfully in a number of instances.

The Seminole Indian "chickee" is one well-adapted architectural form that fits within the Florida climate and is further adapted to life in the Everglades swamps.

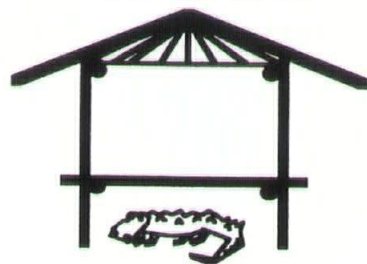
Bearing the brunt of President Andrew Jackson's Indian

removal policies, the Seminoles migrated south in the mid-1800s from Georgia and Alabama to the largely unpopulated Florida swamps. There they responded architecturally to their new environment, taking construction cues from their surroundings. Despite the varied cultures and backgrounds included under the name "Seminole", their basic living unit, the chickee, was remarkably similar throughout Florida. This similarity can be ascribed in large part to the unique environmental conditions of the Florida Everglades.

Chickee settlements were typically located on swamp island hammocks, with access available only via canoe. The chickee was a post-and-lintel, self-supporting structure with an elevated floor and palmetto frond roof. Open to the air on all sides, the chickee had large roof coverings cantilevering beyond the footprint of the floor. Along the windward side, an extended lean-to roof formation was often added, leaning down to cover the side most vulnerable to wind-blown torrential rains. Chickees averaged about 16 by 9 feet in size, being more variable in length than width with linear extension possible by



MICRO-VENTILATION



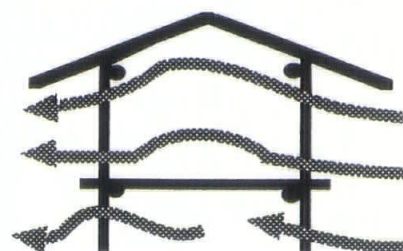
FAUNA



RAIN



SEASONAL FLOOD



BREEZE



adding additional vertical pole supports.

The chickee required few materials, all locally available and well-adapted to swamp living. Wood connections were achieved through notching or securing with locally available fibers. Structural poles and the elevated floors were either pine or cypress due to the availability of these species and their resistance to rot. Peeled green cypress poles formed the curved ends of the chickee structure and provided the length and flexibility for the construction of the large, curvilinear overhangs. The roof, constructed of the ever-plentiful palmetto, provided effective sun and rain protection and well-made roofs lasted in excess of seven years without repair.

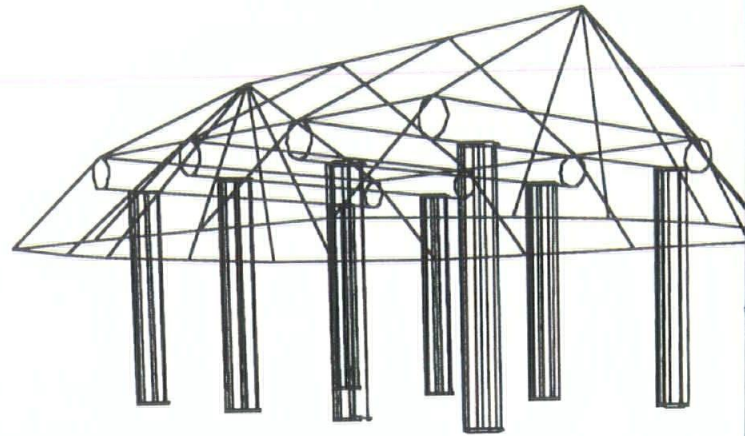
The chickee's thorough utilization of native materials is impressive even upon casual examination. What is less apparent is the degree to which the design interacted beneficially with the specific climate of the sub-tropics and the micro-climate of the Florida Everglades. A well-known guidebook of frontier Florida (1882), *Florida for Tourists, Invalids, & Settlers* described three caveats to life in the Sunshine State that were particularly pertinent to the swamp-dwelling Seminoles: "the blazing

sun, the sweltering temperatures and humidity, and a cacophony of all manner of beasts, including exotic insects, snakes and the occasional alligator."

The intensity of Florida's low latitude sun and the power of its torrential rainfall are environmental realities which successful architecture in this part of the world must address. The heavily cantilevered chickee roof, built of thick layers of palmettos, which over time turn silvery-brown and light-reflective, provided shelter from both the direct sun and the rain. The cantilevered roof allowed indirect, low-level light from sunrise and sunset into the structure, providing a relatively constant level of daytime interior illumination.

The chickee's linear axis could be oriented so as to minimize wind-blown rain from penetrating the interior and the addition of a steeply sloping lean-to roof furthers the effect. While the roof was effectively impenetrable by rain and sun, the small spaces between the palmetto fronds allowed for release of hot air rising within the chickee—a form of convective micro-ventilation.

Inseparable from the development of the chickee as an indigenous structure is an understanding of the social concerns of the Seminole. The



threat and fear of removal to western reservations was constant and there remained a concern for invisibility from the U.S. Army. Limited accessibility to chickee settlements, the "camouflaged" appearance from a distance, the ease of assembly and disassembly, and the panoramic view afforded by the chickee's openness all worked toward this requirement.

The chickee represents a seemingly simple adaptation to the Florida environment. A measure of its continued success can be seen in the modern chickees, largely unchanged in form although now using nails and tar paper, which are still home to some Everglades-dwelling Miccosoukee.

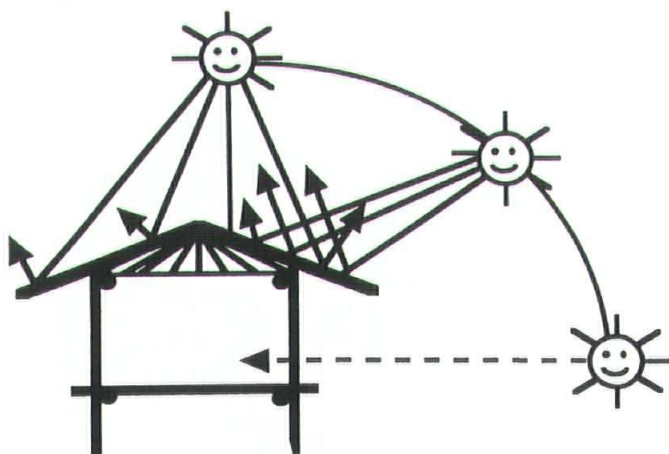
The Seminole chickee is a powerful embodiment of indigenous architecture uniquely suited to Florida. But, such an example need not be old. Researchers at the University of Florida are developing a new system of cooling using zeolite, a mineral indigenous to Florida, that may one day replace the use of ozone-depleting freon. Thoughtful and knowledgeable use of native materials can result in less energy use in transport, decreased pollution, increased regional self-sufficiency, and new and significant discoveries. The key is to look no further than is required. As Buckminster Fuller put it, "all materials have many uses, it is

simply a matter of understanding what they are."

Indigenous architecture is, ultimately, a regional approach towards the design and construction of built environments. At a time when "regionality" itself has become the latest style, it is important not to confuse the truly indigenous with that which simply attempts to look regional. Indigenous approaches address the scale at which the most can be accomplished with the least amount of input, always considering the specificities of climate and natural resources. Not only does indigenous architecture do more with less, but it does so with an eye to sustainability.

The high level of environmental engineering manifest in these traditional forms, combined with the low level of energy required for their manufacture and operation, and the historical sustainability of their material supply are topics which should be of interest to anyone concerned about the environmental ramifications of architecture and the quality of life on our planet.

The author is a graduate of Brown University with a triple major in anthropology, industrial archeology and environmental art. He prepared all of the drawings used to illustrate this article and supplied the historic photograph.



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One-Day Workshop

The Florida State Office of the Farmers Home Administration, U.S. Department of Agriculture, will conduct a one-day workshop for consulting architects/engineers on Tuesday, March 3, 1992, in Gainesville, Florida.

The workshop will provide consultants with current information about the rural development financial assistance programs administered by FmHA which include rural rental and farm labor housing, essential community facilities such as public safety, health care, etc., and community water and waste disposal facilities. The workshop will be oriented to areas of interest for architectural and engineering consultants and will cover such subjects as current program policies, procedures, priorities and objectives, FmHA technical requirements and construction related matters.

The workshop will be conducted in the San Marcos Room, Holiday Inn-West Banquet and Conference Center, Interstate 75 and State Road 26, Gainesville, Florida.

Information and confirmation needs may be handled telephonically by calling Ms. Susan Campbell at telephone 904-338-3440.

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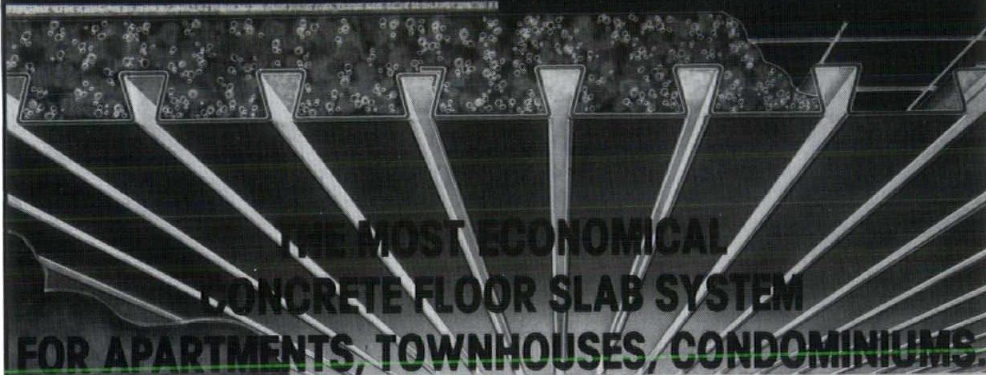
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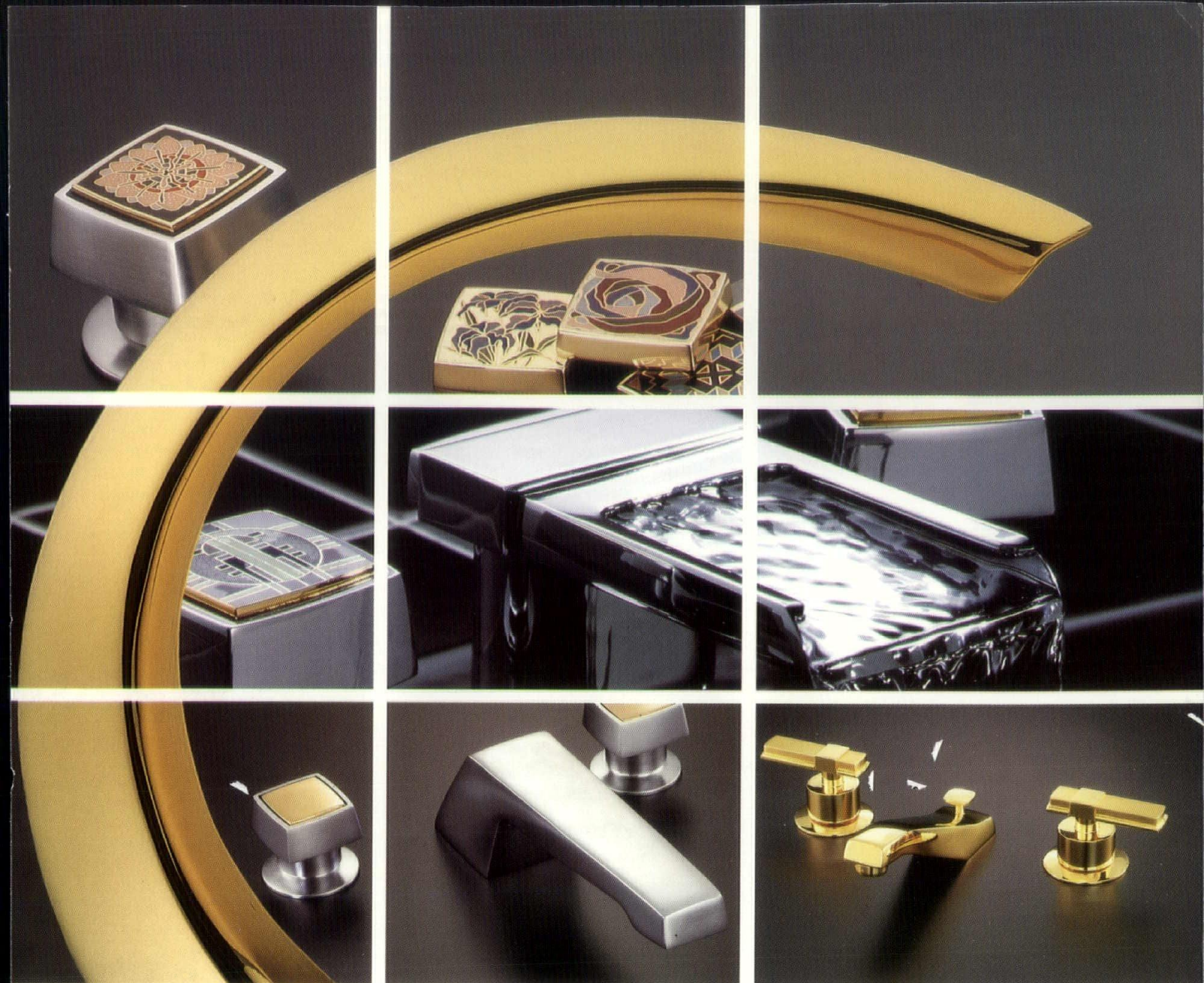
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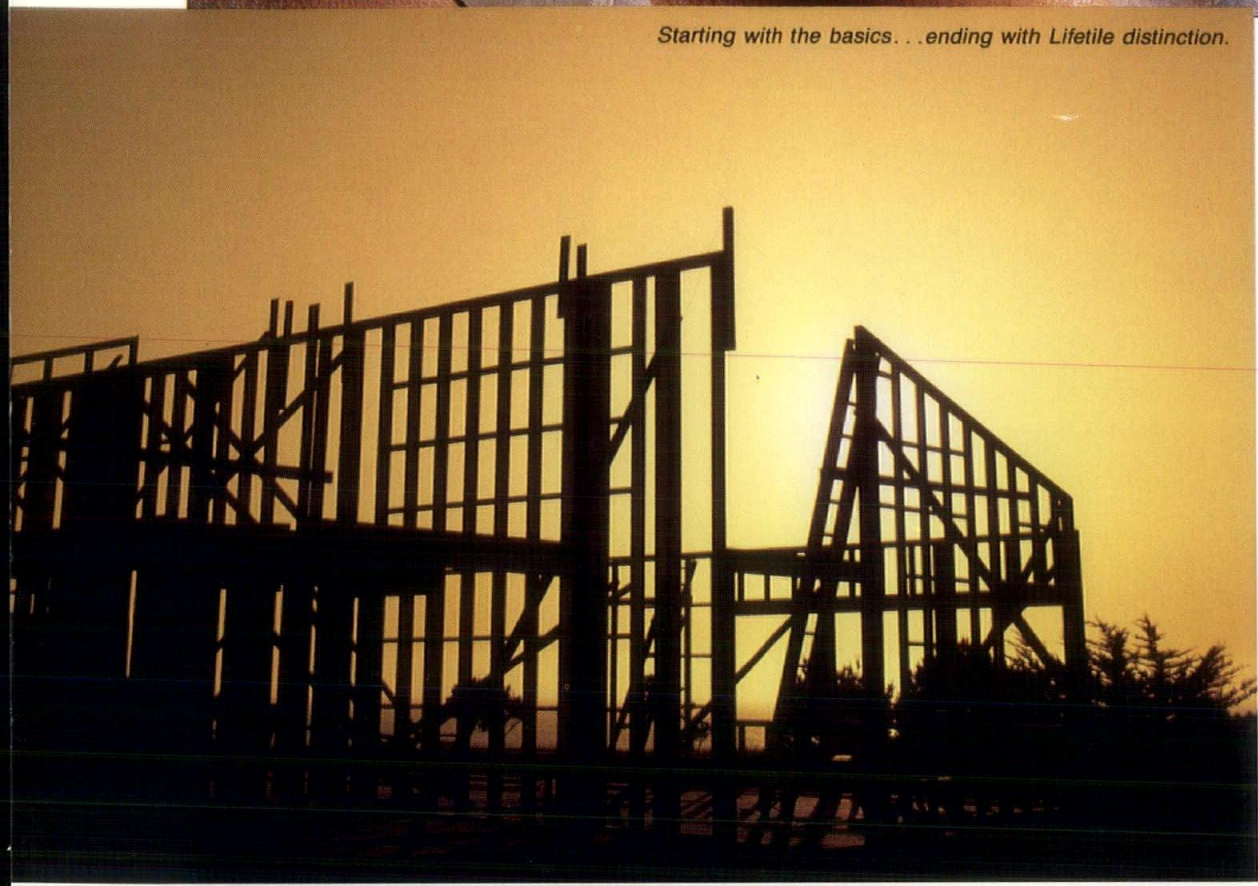
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