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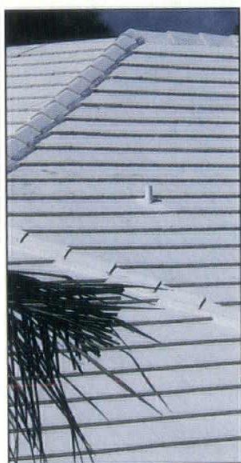
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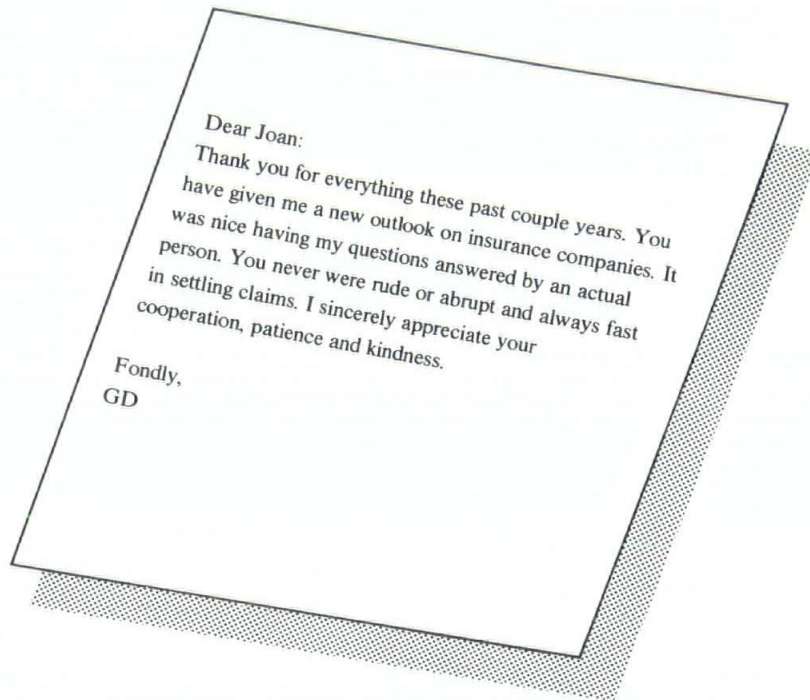
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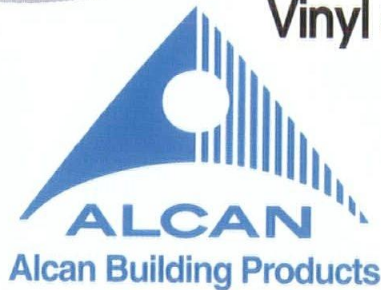
Cover photo by Steven Brooke Studios of the Gelfman Residence by Suzanne Martinson, AIA.



July/August 1992
Vol. 39, No. 4

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EDITORIAL

Candidly, I am disturbed about dedicating an issue of *Florida Architect* to "Women in Architecture." More precisely, I am disturbed at having to isolate women in the practice of architecture and deliberately attract the reader's attention to their work. It is, after all, 1992, and as the media tells it, "we've come a long way, baby". As I see, however, not nearly far enough. Witness the fact that this issue is titled "Women in Architecture." I can't recall the last time I saw a professional journal announce its intent to showcase the work of males only.

Women have had a recognized place in the practice of architecture since before the turn of the century. In 1888, Louise Bethune became the first woman elected to membership in the American Institute of Architects. Since then, the numbers have increased steadily, though not nearly as fast as they should have. Florida architect Linda Dunyan discusses some of the reasons why there aren't more practicing female architects in this issue's *Viewpoint*.

If you're one who thinks numbers tell the whole story, then no, there aren't nearly enough women practicing architecture in this country. Total membership in the American Institute of Architects is 43,848, of which 7.29% or 3,197 are women. Worse still, only 270 of those are minority women. The Institute began collecting data pertaining to race and gender in 1983 so there are only nine years worth of growth charts and graphs to study, but overall, the picture isn't rosy...at least in terms of numbers.

That's changing, of course. The National Architectural Accrediting Board (NAAB) reports that as of 1986, 31.9% of the students enrolled in 59 Bachelor of Architecture programs nationwide were women. Although more current statistics are not available to me, I hope those numbers continue to grow. As an architectural educator, I can say with great pleasure that the quality of work being produced by the women students with whom I come in contact continues to improve every year. Equally important for women in the profession of architecture is another phenomenon which I've observed in the past few years and that is women students being generally more assertive. I am impressed by the fact that they are no longer willing to take a backseat to their male counterparts in the design studio, in the lecture hall, in the practice of their chosen profession.

So, where are we now? In the 1950's, the renowned architect Pietro Belluschi wrote, "I cannot, in whole conscience, recommend architecture as a profession for girls. I know some women who have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it."

To all of the exceptional "girls" out there who've made a go of it, you're to be commended. Not because you're women in a traditionally male-dominated profession, but because you're good architects. That's the only way anyone, male or female, African-American, Hispanic, white or Asian, young or old, ever succeeds at anything. By doing it well. Truly, that ought to be the only measure for success. **DG**

Jax Architects Work With FAMU Students

In February, 1992, the American Institute of Architects/Jacksonville Chapter participated in the first of a series of design presentations by a group of architecture students from Florida A & M University. The jury process was held in downtown Jacksonville and involved six FA/AIA members who critiqued the work of eleven fourth year design students.

The FA/AIA was represented by Jacksonville architects John Totty, Michael Bruce, Michael Montoya, Ricardo Quinones, John Bottaro and Tom Reynolds. The FAMU students and their professor, Mike Alfano, AIA, were working on design concepts for housing the J.C.V.A. in a 1920's building in downtown Jacksonville.

The FAMU students, each of whom received a \$50 scholarship from the Jacksonville Chapter/AIA, were Henriette Perez, Ron Fairchild, Robert Greenwood, Richard Mullins, Anthony Cosentino, Nobert Moemaka, Gino Giordano, Jeff Cahill, Gregory Zandwijken, Robert Ihasz and Gary Feldman.

Construction-Related Report Available

You can obtain a copy of a study entitled *Release of Fibrous Glass Fibers Into The Airstream From Insulated Air Conditioning Ductwork and Its Potential Health Hazards* by Professor Julio Otazo of the Department of Construction Management at Florida International University.

This study was concerned with evaluating the possible threat fiberglass poses for the overall environment. Subsequent to the identification of asbestos as a cancer-causing material, attention is now focused on fiberglass, a product whose fibrous properties and characteristics are very similar to those of asbestos fibers. Fiberglass, a manmade mineral fiber, is also

believed capable of creating tumors in the lungs when its dust is inhaled. The goal of this research was to evaluate the medical and technical evidence which could provide the status of the potential health hazards of the material.

Copies of this report may be obtained by contacting: Brisbane H. Brown Building Construction Industry Advisory Committee M.E. Rinker School of Building Construction FAC 101 University of Florida Gainesville, Florida 32611

Survey Shows Florida A Bright Spot

Schools, courthouses and large public buildings are hot.

Office buildings, retail strips and hotels are not.

That's what a group of South Florida architects, developers, marketers and engineers said in response to a survey conducted recently by O'Donnell, Naccarato & Mignogna, a structural engineering firm based in West Palm Beach.

The firm polled 250 South Florida real estate professionals, mostly architects, on several issues. Results included:

More than 70% of all respondents listed the public sector as the #1 or #2 most promising source of work for South Florida architects, developers and contractors in 1992.

Eleven percent said residential work will lead the market and seven percent cited medical facilities as the hottest niche for 1992.

Four percent rated renovations/additions as the best bet for 1992 in both public and private sectors.

Retail captured four percent of the "best bet" votes, while only two percent of the respondents listed commercial work as the most promising.

While the public sector won the most promising title by a healthy margin, that fact did not

necessarily reflect confidence that a great deal of public work will be forthcoming, only that the public sector will probably be the strongest segment in a continued sluggish market.

Thirty-four percent of the respondents said they wouldn't consider opening a branch anywhere outside the state, some because they don't like branch operations, but most because they prefer Florida. Fort Lauderdale architect Don Singer summed up his feelings about a Florida practice very well. "This place is just fine...better than most."

AWARDS

1992 Florida Design Arts Awards

FA/AIA President Henry Alexander served as a juror for the 1992 Florida Design Arts Awards, a program which the Florida Association of the AIA sponsors along with the Florida Department of State, the Florida Arts Council and several other related professional organizations. The awards recognize excellence in collaboration among the professions of architecture, engineering, graphic design, interior design, landscape archi-

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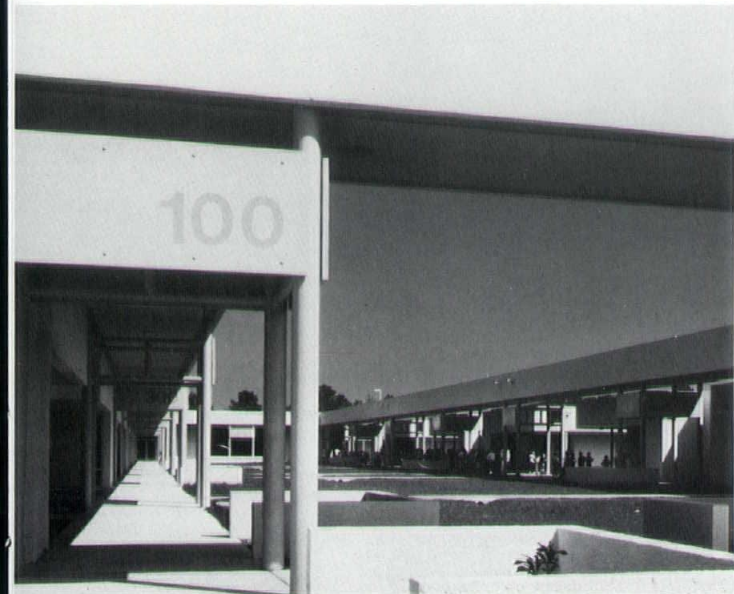
ture and urban design. Each project must combine at least four of these disciplines and must have been in use for at least two years and be located in Florida, although the designers may be from out of state.

This year's winning projects include an elementary school, a riverwalk, a cancer center, an outdoor bandshell and a correctional complex each representing the work of a different Florida architect.



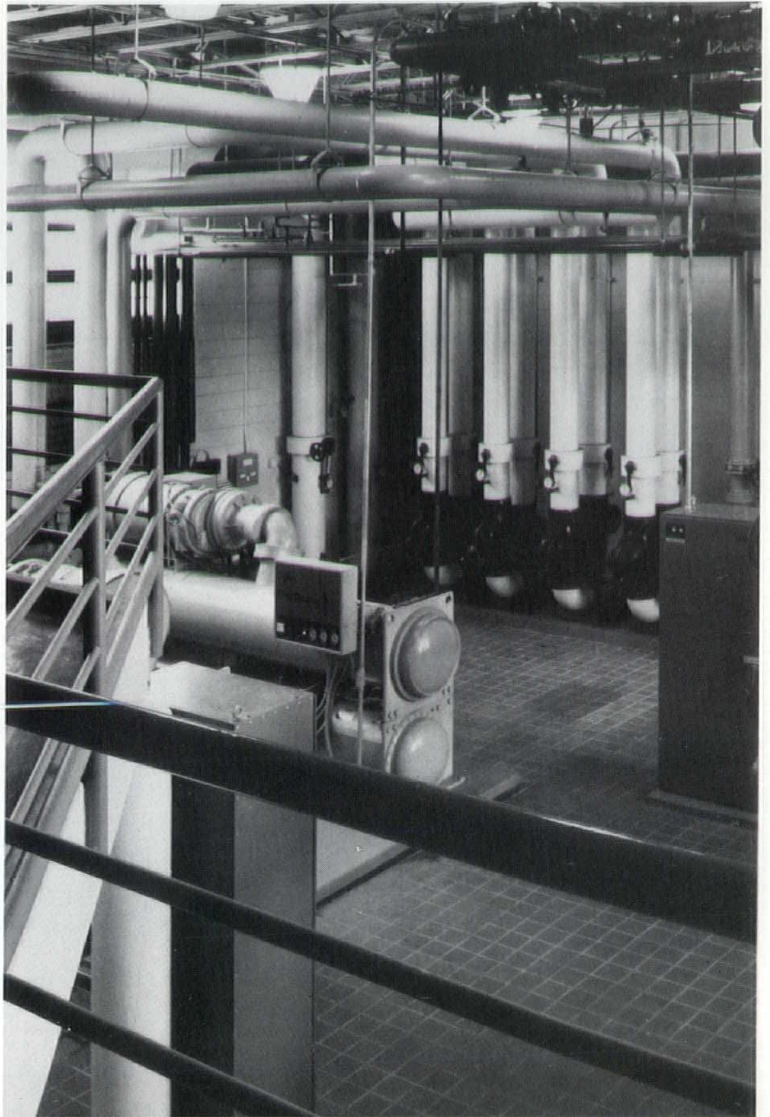
Milton Riverwalk

Milton, Florida
Baskerville-Donovan, Inc.,
Architects
Dave Hemphill, Project
Manager



John D. Floyd Elementary School
 Hernando County, Florida
 Ranon & Partners, Inc.,
 Architects
 Tampa, Florida

**Central Energy Facility at
 33rd Street Correctional
 Complex**
 Orlando, Florida
 Architects Design Group, Inc.



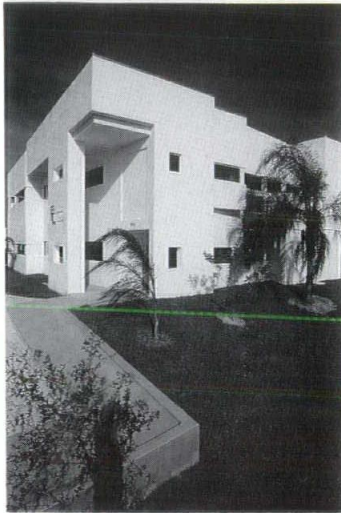
**H. Lee Moffitt Cancer Center
 and Research Institute**
 University of South Florida
 Tampa, Florida
 Bentler & Heery, A Joint
 Venture of
 Stuart L. Bentler, AIA, Tampa
 and Heery International, Inc.,
 Atlanta



Charles Wharton Pavilion
 Clearwater, Florida
 Harper Carreno Mateu, Inc.
 Roney Mateu, AIA, Project
 Architect
 James D. Marks & Asso.,
 Engineers
 Ted Baker Group, Landscape
 Architecture

Florida Southwest Chapter/AIA

Jury members Michael Kerwin, Scott Merrill, Joanna Lombard and Suzanne Martinson premiated six of the 30 projects which were entered in this year's chapter awards program. Projects were honored in both the built and the unbuilt categories with awards going to the following:



Soft Art Inc.
Marco Island, Florida

Architect:
Andrea Clark Brown, AIA, Architect, Naples, Florida
Project Architect: Margaret P. Griffin
Project Team: Frank A. Visconti II, AIA, David M. Corban



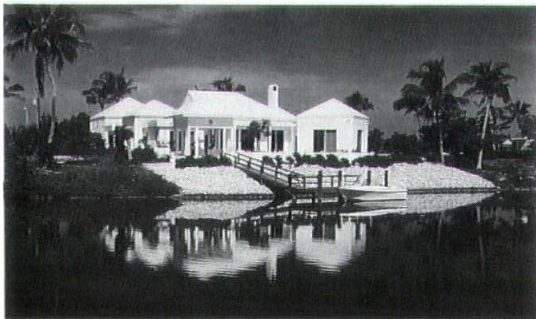
East Naples Middle School
Collier County, Florida

Architect: Alfred French and Associates
Naples, Florida



Corporate Headquarters for Wilson, Miller, Barton and Peek, Inc.
Naples, Florida

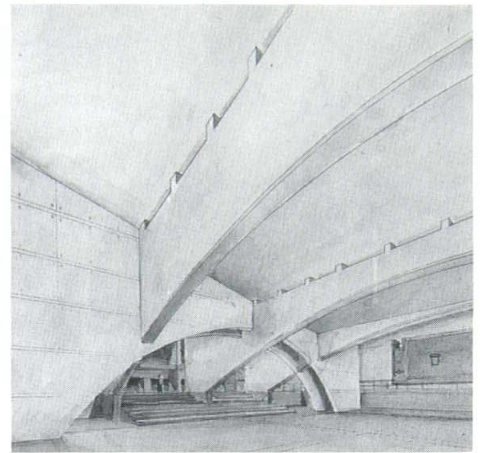
Architect: Barany Schmitt Weaver and Partners, Inc.
Fort Myers, FL



The Hole Residence
Naples, Florida

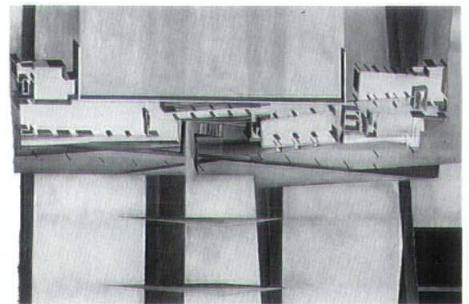
Architect: Alfred French and Associates
Naples, Florida

Unbuilt Awards



Manhattan Primary School
New York, New York

Architect:
Frank A. Visconti, AIA
Naples, Florida



Goodland Marina
Goodland, Florida

Architect:
Andrea Clark Brown, AIA, Architect, Naples, Florida
Project Architect: Frank A. Visconti II, AIA
Project Team: Mark J. Leonardi, Margaret P. Griffin

Tallahassee Chapter/AIA

The 1992 Tallahassee Chapter Design Awards produced four winning projects which were premiated by a jury of distinguished professionals which included Kemp Mooney, AIA, of the Georgia Institute of Technology, Marvin C. Houseworth, Jr., FAIA, of Rosser Fabrap International and Merrill Elam, AIA, of Scogin Elam and Bray Architects, Inc., in Atlanta.

Design Awards



DOI/Fire and Arson Laboratory
Quincy, Florida

Architect: Elliott and Marshall P.A.
Tallahassee, Florida



Midway Volunteer Fire Station
Midway, Florida

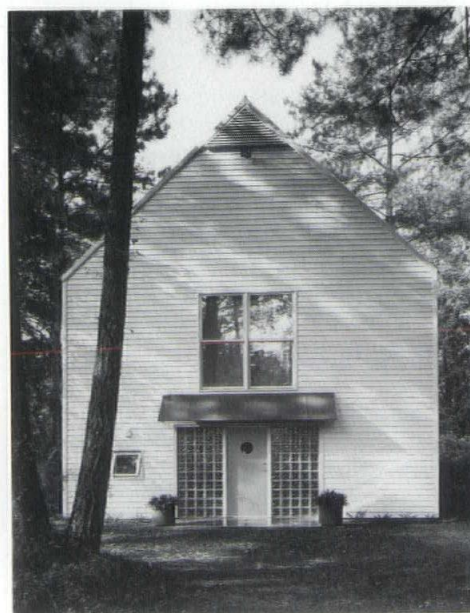
Architect: Johnson Peterson Architects
Tallahassee, Florida

Honorable Mention



Trio Restaurant
Tallahassee, Florida

Architect: Craig Huffman, AIA, Architect, with Larry Peterson
Tallahassee, Florida



Konrad/Griesbach Residence
Tallahassee, Florida

Architect: Mark Griesbach, Architect
Tallahassee, Florida

True To The Original Intent

**Restoration of the
Edson Keith Estate on
Phillippi Creek
Sarasota, Florida**

**Jan Abell * Kenneth Garcia
Partnership
Tampa, Florida**

Project Architect:

Jan Abell, AIA

Consulting Engineers: Boyle
Engineering Corp., Rob Anston,
P.E., Bill Greenless, P.E.

Historic Interiors Consultant:
Susan Tate

Contractor: Construction
Coordinators

Owner: Sarasota County Parks
and Recreation Dept.

This 10,000-sf residence stood vacant for approximately four years before Sarasota County purchased it in 1988. The house is an Italian Renaissance villa which was built for Edson Keith in 1917. Renovation of the house for use as a conference center and meeting and public reception space was contingent upon retaining its historical identity. The architects elected to remove alterations and infill done in the 1930s and to return it to its original appearance.

Though deteriorating when purchased by the County, the structure's hollow clay tile construction had left it incredibly strong. Architect Jan Abell restored the original windows and reopened both upper and lower porches which had subsequently been enclosed. In addition, a rear terrace that extends out to Phillippi Creek was rebuilt.

To comply with current ADA restrictions, a gradually-terraced entry was constructed. It allows total accessibility without disturbing the original character of the residence.

Inside, existing fixtures were reconstructed and rewired. Extensive research revealed the original interior paint colors to be bright yellow on the walls



and turquoise on the ceilings.

Though the kitchen required some commercial modifications, its original wood cabinets were retained. The only change to the home's original floor plan was the conversion of a servant's wing to staff offices. In conjunction with Susan Tate, a professor at the University of Florida, the architect compiled a historic interiors report which recommended furnishings appropriate to the period.

The success of this project, as with any restoration, ultimately depended on architect Abell not making a personal statement and remaining true the original architect's design. "It's a different role for an architect to play," she says, but not one that is unfamiliar. Jan Abell earned an early reputation in Tampa for her exemplary preservation work, including the restoration of the house which now houses the Tampa-Hillsborough County Preservation Board.





Photos opposite page, top and detail of main house by Robert Lawson. Interior photos, this page, by Walter Smalling Photo. Drawing of main elevation courtesy of Abell-Garcia Architects.

Zoned For Living

Custom Residence
Port Seaside, Florida

Curts Meares/ The Architects Studio, Inc.
Tampa, Florida

Principal-in-Charge:
Stephanie December Gaines,
AIA

Interior Designer:
Kelly Taaffe Designs, Inc.

Contractor: Balogh Builders

Site, budget and flexibility were the primary programmatic driving forces in the design of this 3700-sf waterfront residence. While the site on Florida's Gulf Coast offered dramatic waterfront views and constant coastal breezes, the exposure to harsh sun and salt air and its high-velocity zone location placed strict restraints on both building form and materials. The site also presented privacy problems because of the proximity of adjacent dwellings and the public waterfront access.

The construction budget for the home, exclusive of land cost, was \$40 to \$45 per square foot, yet the owners required quality finishes and space provisions for an extended family which includes grown children, grandchildren and the owner's elderly parents who visit periodically. The number of visitors to the house mandated great flexibility and was the primary program dictate for the plan configuration. The residence had to "live well" whether occupied by the two permanent residents or ten visitors.

The relatively wide site allowed for taking advantage of dramatic views so a linear plan was created with the function of space as its prime organizing element. Floor-to-ceiling windows and doors flank the entire water and street facades to capture both breeze and view, while the sides which face other resi-



Photos by George Cott / Chroma



dences are compact and virtually opaque. Wide porches and trellises provide shade for the expansive glass areas and they also create additional outdoor living space.

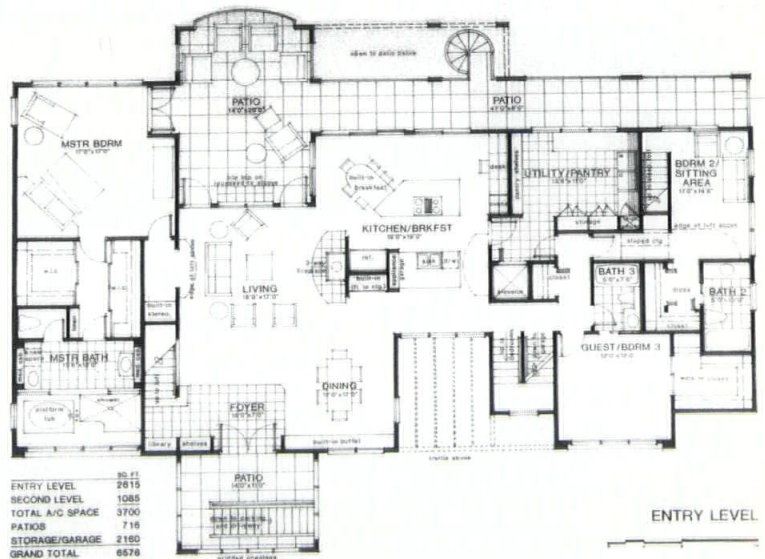
To accommodate the flexibility requirements, the plan is zoned into master suite, primary guest suite and two secondary guest areas. A dramatic 2-story living area, whose design was strongly influenced by urban "studio loft" apartments, separates the guest suites from the self-sufficient master suite. Master suite and guest suite, each with two bedrooms and two baths, flank opposite ends of the communal area consisting of living, dining room and kitchen. All of these spaces are on the main level while the less used secondary guest suites are on the upper level and have curved open balconies overlooking the living space below.

To avoid blocking views of the outside from the kitchen, upper cabinet storage was kept to a minimum and replaced with a utility workroom and pantry which provides convenient out-

of-the-way storage.

The flood zone location of the site placed additional restraints on the design of this home. In order to meet the federal flood regulations, the main living level of the home is located 12 feet above the site elevation. This created design problems in terms of relating the main living level to the ground. Moreover, it was not desirable to design a structure which visually appeared to be on stilts. In response to this design dilemma, garages and storage areas were partially enclosed by extending exterior materials with portions left open to allow breezes into the outdoor living areas. Street side entries and rear screened porches were designed as two-story spaces to visually and physically link the two levels.

The structural systems required to meet the high velocity zone location restrictions involved elements designed to resist hurricane force winds and allow the unencumbered passage of surging storm water. Driven piles, cross-bracing and



non-debris forming breakaway walls were employed to respond to these requirements. Because of the severe salt environment, durable, non-corrosive and economical materials including vinyl siding and composition shingle roofing were used.

The use of energy-conscious elements including linear room arrangement allowing for maximum cross-ventilation, shading devices such as porches, awnings and trellises and volume ceilings with high ventilating windows which create a funnel-

ing of hot air up and out of the interior were used. Energy-efficient heat pumps zone the residence into three areas based on frequency of use and a centrally-located fireplace heats the entire living area.

The design of this custom residence incorporates many of the elements normally associated with Florida "vernacular" architecture, thereby creating a living environment which responds to the site and the needs of the family.

Structures In Context: The Office Park Redefined

Collier Medical Office Center
Naples, Florida

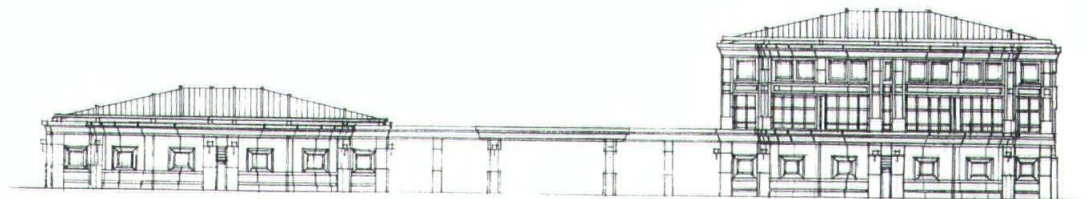
Sasaki Associates, Inc.
Coral Gables, Florida

Project Designer:
Marilys R. Nepomechie, AIA
Structural Engineer:
Jenkins and Charland
Mechanical/Electrical Engineer: Anchor Engineering
Civil Engineer: Agnoli Barber
Landscape Architect: Sasaki Associates, Inc.
Owner: CMC Development Corp.

This project called for the design of a 60,000-sf speculative medical office building and a 20,000-sf radiographic imaging center. Occupying a previously undeveloped tract of land in suburban Naples, the structures lie on the southeastern shore of an eight-acre lake, across from an existing medical clinic and a regional hospital.

This building group proposes an alternative to the suburban office park typology. Sites contiguous to the project location, which is zoned medical/residential, were intended for development as elderly care and housing facilities. In response, this medical office center was conceived as the potential center and generator of a residential community of traditional urban form and civic character.

The belief that clear, carefully-scaled spatial relationships among buildings are at the heart of any viable urbanism demanded that the two buildings be sited in such a way as to suggest easily legible pedestrian connections between the medical complex and adjacent structures. Moreover, the space between buildings functions as an exterior courtyard that is landscaped and furnished for public use. The court functions to terminate a pedestrian axis, organize the



This page top, photo of Doctor's Office Building. Below, office building elevation and bottom, lakeside elevation of Doctor's Office Building and Imaging Center. Opposite page, top, photo of complex across lake and right, detail from office building. Below, site plan. All photos by Marilyns Nepomechie.

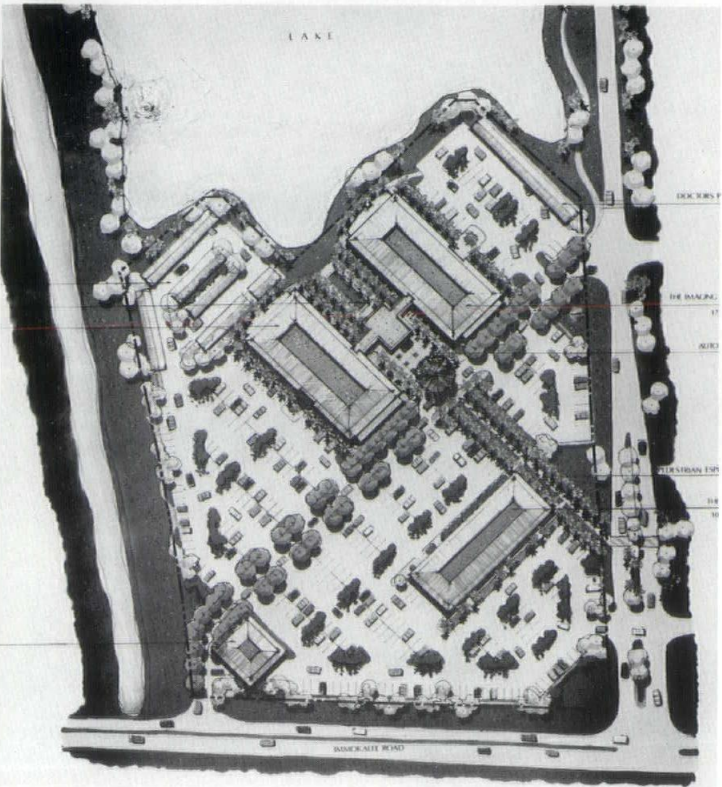


site and provide a shared public amenity for both visiting patients and building employees.

A section cut through the processional spaces of the complex reveals a volumetrically-diverse series of spaces that intersects the line of approach to the two buildings at their collective entry portico. This sequence constitutes a cross-axis that connects the two structures while it links the two sides of the site. Beginning at the lobby of the office building, whose volume circumscribes a perfect cube, the processional path traverses an intimate elevator lobby followed by a long narrow gallery area. An exterior arcade links the structures and the sequence

concludes at the high-ceilinged center of the single-story radiographic imaging center.

Both office building and imaging center draw on disparate Florida building traditions for their architectonic character. The expression of a linear frame atop a solid base in the three-story structure and the use of lightweight galvanized metal roofs in both buildings strongly identifies them with the wood frame vernacular tradition of the Florida keys. The combination of regional imagery seeks to link the structures irrevocably to their context while giving them the visual and spatial power to perform the desired redefinition of the suburban office park.



Where Interior Meets Exterior, A House Without Bounds

The Owen Residence
Naples, Florida

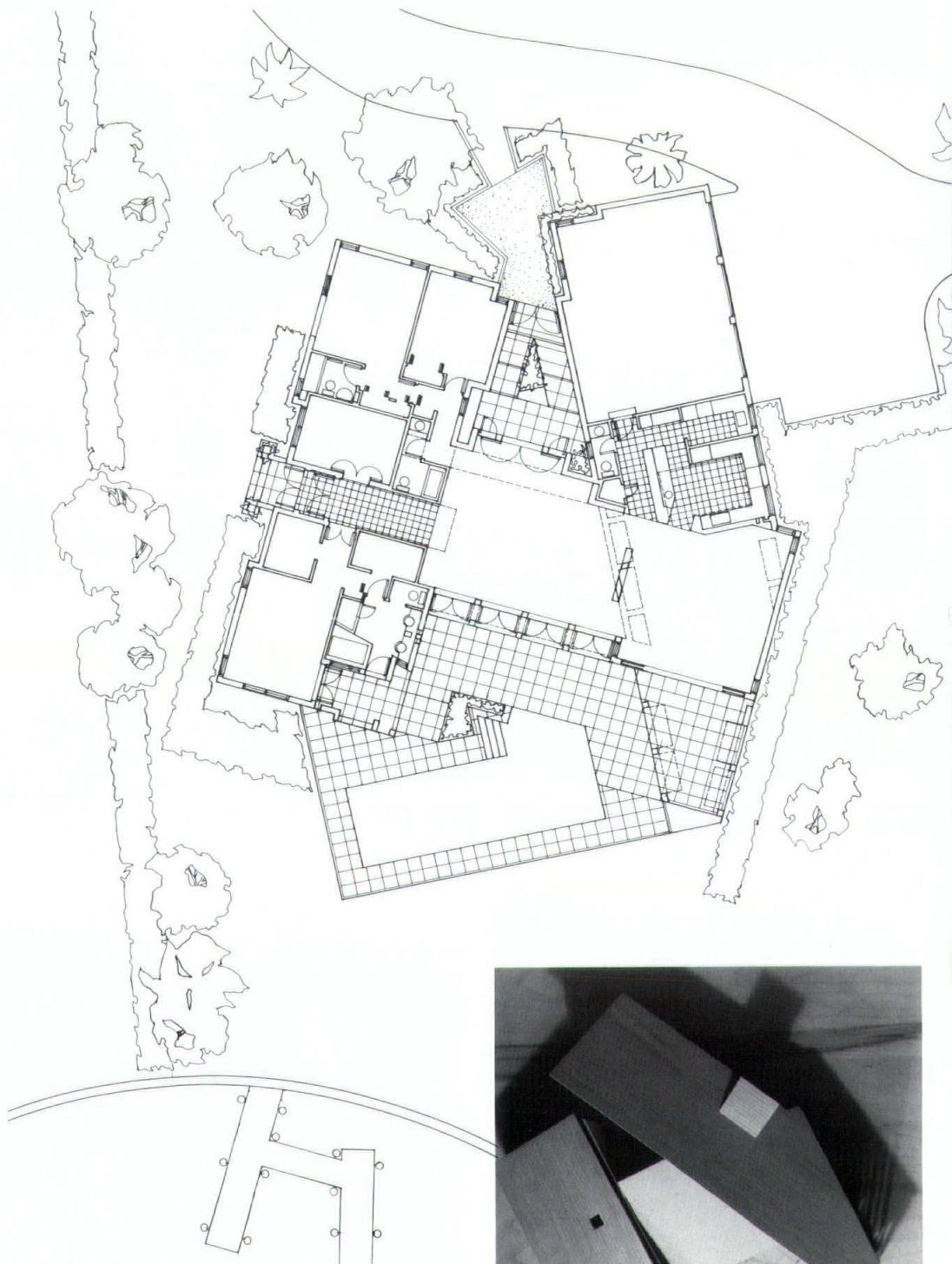
Andrea Clark Brown, AIA,
Architect
Naples, Florida

Principal-in-Charge:
Andrea Clark Brown, AIA
Project Architect:
Frank Visconti II, AIA
Project Team: Margaret P. Griffin, David M. Corban
Structural Engineer:
Anchor Engineering
Contractor: A.J. Cross
Landscape Architect:
Smallwood Landscaping

Both site and program invited the architect to use an unusual massing approach which united three simple rectangular building blocks. This is a one-story residence located on a triangular-shaped suburban corner site overlooking an inland bay.

The building is conceived as three rectangular blocks, two of which are nearly parallel wings which converge at the entry and then splay 70 feet apart to open up a dramatic rear view of the water. The third block, containing the primary living area, crosses and overlaps the splay, presenting a frontal facade to the resultant triangular entry court and offering a loggia to the bay-side pool court. The entry court presents a nearly urban, enclosed space while the rear of the house creates a wide theatre for viewing water activities.

This page, site plan courtesy of the architect. Photo of model by Frank Visconti. Opposite page, photos of west facade and loggia by Frank Visconti.





Each of the three blocks supports an identical rhythmic bay system employed from block to block to clarify and punctuate the different spatial orientations as they operate within the program.

The exterior spaces defined by these building masses are bound by the great height of blocks themselves. These spaces provide a sense of controlled exterior as interior and present an urban-like containment of the landscape within a distinctly tropical setting of residence's surroundings.

An Artful Connection

Gelfman Studio and Office
Miami, Florida

Suzanne Martinson, AIA
Miami, Florida

Structural Engineer:
 Riva Klein Associates
Contractor:
 Charles Esher

Miami architect Suzanne Martinson has skillfully designed a residential addition to an existing 18-year-old "builder's" house. The addition consists of a painting studio and office which occupies a one-acre site in a native Florida hammock with a natural preserve to the east. The one-and-a-half story studio was added as a separate structure but connected to the original house. The studio, which is a double square volume, is sited between the trunks of the hammock's existing royal palms.

Three large unobstructed walls were required in the painting studio which is lit by natural light although no direct sun enters the space during the day. The double square, east-west bar building which forms the studio is lit only from a north skylight and north window wall, so direct, high contrast sunlight is excluded. The large northern window allows natural reflected light to wash the southern interior wall.

The exterior of the studio is sprayed stucco with a standing seam metal roof. An industrial aesthetic was employed via the exposed metal decking, structural steel joints and an exposed concrete slab.

There is a six-foot-wide connector spine which separates the two distinct volumes of original house and addition and it also serves as a back door connector to the existing house and studio. The entry door to the connector spine is defined by a concrete eyebrow and a flush-

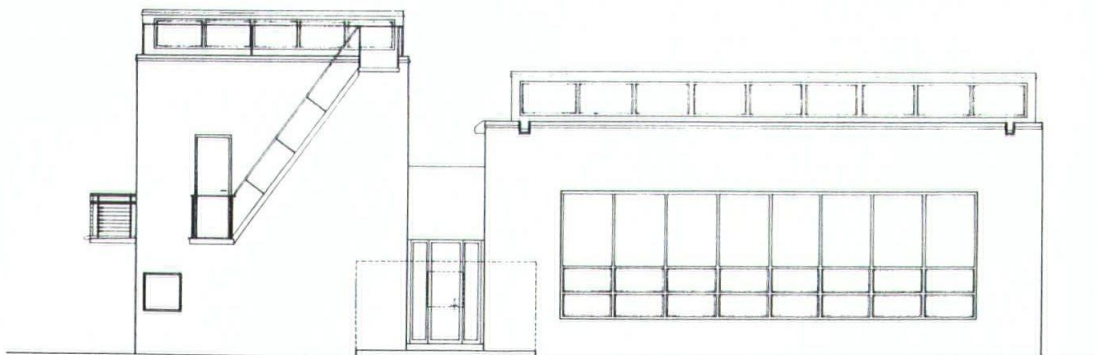


mounted light. The separation between the double square volume of the studio and the single cube volume of the office is emphasized by the recessed plane and a metal ladder. In addition, the northern window is framed with a one-foot-wide band which further emphasizes the separation of the studio from the envelope of the building.

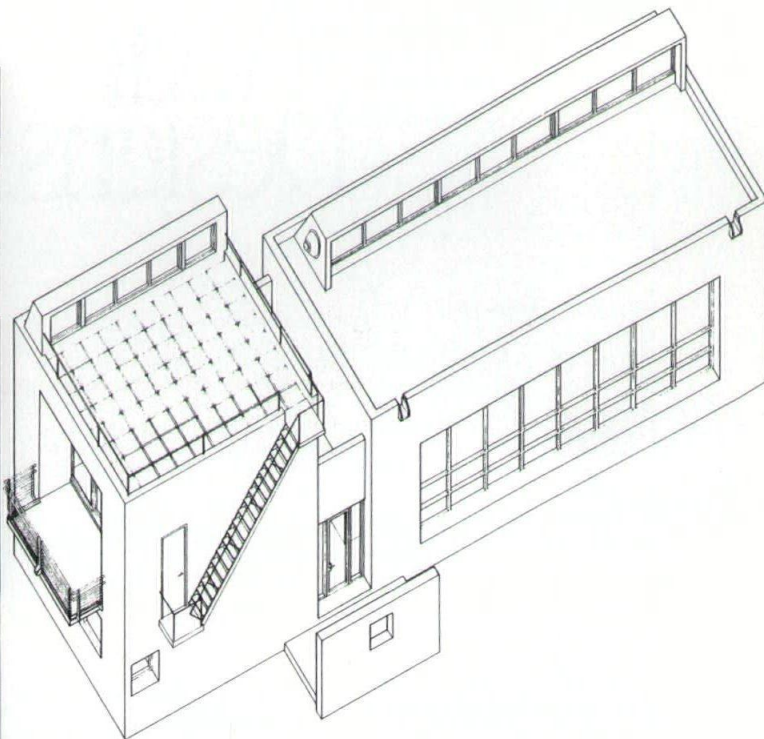
The second-level office occupies a single cube volume with a private and controlled view of the natural protected hammock to the east. The office is extended spatially with a poured-in-place balcony and black metal railing. This office also has an operable metal skylight and both stair and skylight are defined by a low wall, exposed metal decking and steel joists painted black with black downlights. Flooring is exposed concrete.

The single cube office provides canvas storage and desk space for the first floor painting studio.

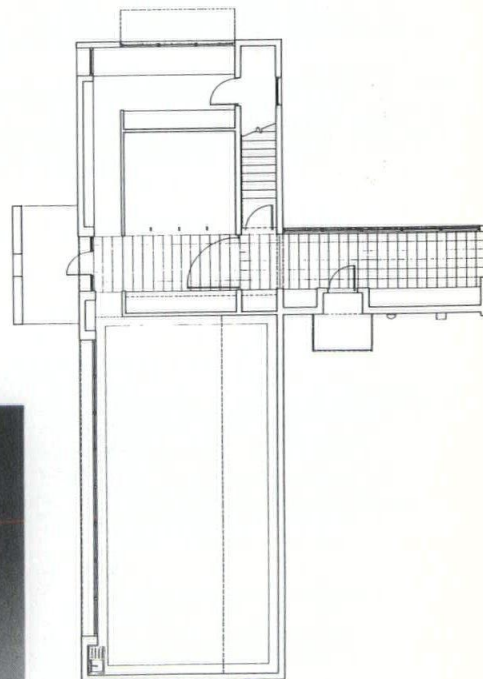
Photo, left, east elevation of office showing poured-in-place balcony and black metal railing. Photo by Steven Brooke Studios.



South elevation showing entrance to connector spine. Separation between double square volume and single cube volume is emphasized with recessed plane and metal ladder. Drawing courtesy of Suzanne Martinson.



Photo, top, second level office space with exposed concrete flooring and exposed metal decking. Photo, below, interior of painting studio with large northern windows. Photos by Steven Brooke Studios. Drawings by Suzanne Martinson.





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FA INTERVIEW

Emma E. Macari

Emma E. Macari is the National Chair of the American Institute of Architects' Women in Architecture Committee. She was recently hired as Director of Facilities Planning for the University of South Florida. Prior to arriving in Tampa, Macari spent 15 years at the University of Wisconsin. Her move to Florida is a homecoming of sorts. She received her undergraduate degree in architecture at the University of Florida and she was in private practice in Miami for several years.

Emma Macari was interviewed for *Florida Architect* by Renee Garrison, Architecture Critic for the *Tampa Tribune*.

RG: What is the purpose of the Women in Architecture Committee?

EM: We promote the full integration of women into the architectural profession. We also try to make the work of women visible through publications and traveling exhibits. And, we try to develop policies that the AIA can adopt to help female architects. For example, we're discussing a gradual increase in dues for women who work part-time. At this time, you can't be a member of the AIA unless you pay full dues, which is hard to do if you're working part-time.

As you know, there are many couples in which both members are architects. Our committee is exploring the idea of a family membership in the AIA which would be especially beneficial for young couples who are just starting out and can only afford one membership.

RG: What kind of professional programs and seminars do you sponsor?

EM: We always sponsor programs at the national AIA convention. Last March, in Boston, we offered a program that didn't just deal with the problems facing female architects. It featured women whose work had appeared in *ARCHITECTURE*

magazine. They discussed their design philosophies, their successes and how they got their work published in a national magazine. The program, interestingly, attracted a lot of men because we chose to use a broader approach to the subject of women in architecture.

RG: Tell me about the annual Speaker's Bureau.

EM: It's a catalog of women design award winners, members of the AIA College of Fellows, jurors and other speakers available for meetings, conventions and university programs.

When I was Chairman of the 1983 Wisconsin Society of Architects' Convention, I could only find three or four women to speak. I realized that someone needed to generate an up-to-date list of female speakers. I started the list and eventually, the 19 regional liaisons of the Women in Architecture Committee all submitted names to be included in the Speaker's Bureau.

RG: Whenever the AIA offers a professional development program on "Starting Your Own Firm," you try to ensure that a woman is on the panel. Why are so many women starting their own firms?

EM: Women don't make it in the big architectural firms because of the glass ceiling that exists. To control their projects, their client contacts and their designs, they open their own offices. Of course, the offices women open are usually very small, at least initially, so the projects they design are usually smaller and a lot less prominent than the work of big established firms.

For a large firm to survive, it has to go after large corporate clients. Large corporations are usually headed by men. Large architectural firms are usually owned by men. So women are shut out of a lot of opportunities.

RG: How frequently does the Women in Architecture Committee meet?



EM: Our committee meets three times a year, once with the Minority Resources Committee. Women and minorities have a lot of things in common. We're both discriminated against.

We really need to go to places in the central United States where women need a shot in the arm. It's so important to us to network, to make connections. We want to strengthen the membership, the numbers, participation and clout of women. We've already had a lot of meetings on both coasts and now the women who live in those areas have the critical mass that is so important to their success.

RG: What's the biggest challenge facing women architects in the future?

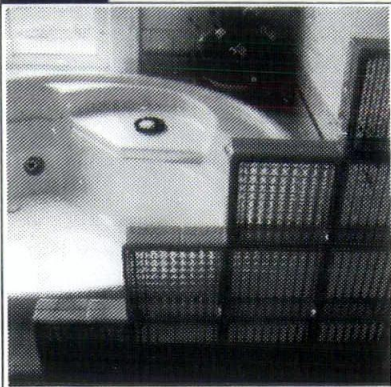
EM: To survive in this profession, to be accepted and recognized as an equal without having quotas in order to get jobs.

When women see other women in positions of leadership, they gain confidence. I've heard that there are certain AIA chapters that are not receptive to women participating in programs. My goal is to make women feel that they are important, to get them to realize they must help each other. Women have not always felt welcome in architecture and local chapters often do not address specific problems which are unique to our gender. We want to see that corrected.

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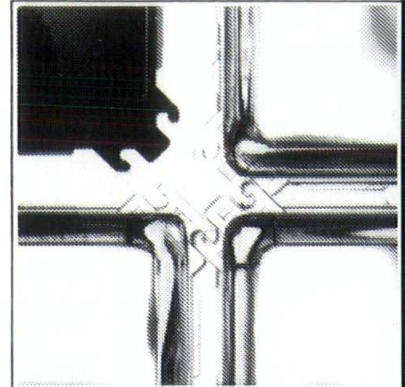
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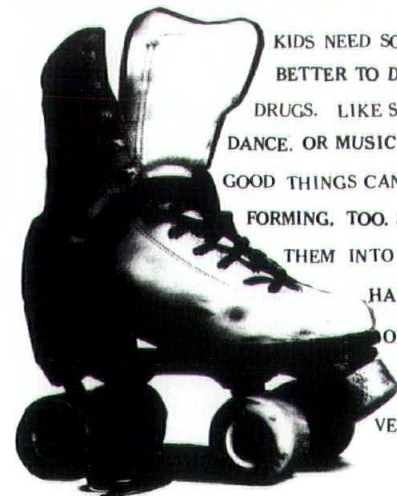
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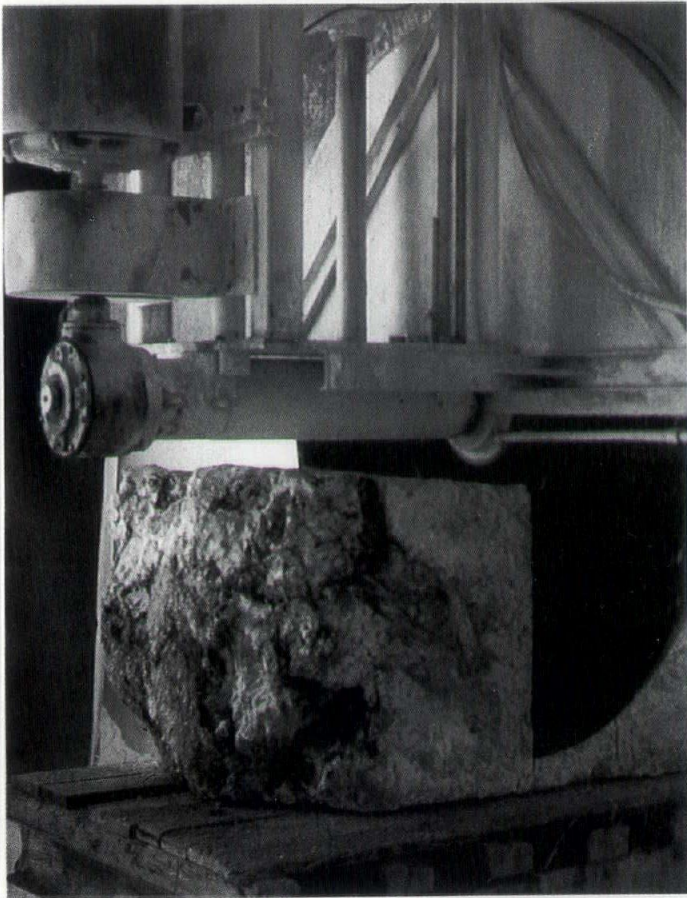
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Changing The Status Quo or Florida's Climate Is Not Sunny For Women Architects

Linda Dunyan, AIA

“Why can't a woman be more like a man?” When Professor Henry Higgins asked this in *My Fair Lady*, he intended it to be a rhetorical question. In fact, there have been endless non-definitive tracts written in recent years responding to this query. It seems self-evident to me that the answer is simply “because we're not” for biological and cultural reasons. The French wag who coined the phrase “Vive la difference” had it right. Besides, in my view, it would be extremely boring to have a world solely comprised of male clones.

Unfortunately, there are women, including women architects, who believe that they must present themselves more like a man to be successful in their chosen profession. On the flip side, there are an equal number of women who seem to feel that they must studiously avoid being “manlike” in order to avoid being onerously labeled a male imitator. Then, there is a third group who simply act as they are. Most of us would like to believe we are a part of this latter group, but if we're candid, we have to admit to at least a small amount of role playing out of absolute necessity.

Role playing can be trying, especially for those who feel compelled to be on stage all the time, and doubly so if there is no payoff. But, salvation is in sight primarily because the business of architecture is a dynamic one and current trends are now finding women taking well-earned places as both designers and firm principals...and getting the credit they deserve. On balance, it must be observed that many of the women who are currently receiving the greatest accolades have architect-husbands as partners or mentors, or both. In addition, there are certain areas of the country where women architects have been nurtured more than in others... California, New

York and Washington being good examples. I have not found the ground to be as fertile here in Florida.

I have my own theories as to why this is the case. Certainly, the “Bubba Syndrome” is at the top of the list. This is a variation on “the good old boy” syndrome, but it encompasses a smaller subset of individuals. It's clear that bubbas feel more comfortable, generally, with folks they can discuss fishing and football scores with. If you look around, you'll see that Florida has lots of bubbas. All groups have bubbas... potential clients, fellow architects, engineers, builders. Since none of the usual bubba topics are of interest to me as a matter of choice, I find it difficult to provide the comfort of a common ground on which to effectively communicate.

Unfortunately, when the “Bubba Syndrome” is played out in situations involving architects and potential clients, it is usually to the detriment of women. Certainly, we could familiarize our

selves with the NASCAR racing scene, but let's face it, most of the time it just wouldn't be convincing and more important, it shouldn't be necessary.

The common professional ground should direct the business of architecture. Yet, the discussion of architecture often appears only a peripheral issue at meetings. My perception has been that in many areas of Florida, if you're not a bubba yourself, you have a slim chance of getting a contract no matter how competent, knowledgeable or dedicated you are. This situation appears to be especially prevalent at all levels of government bureaucracy.

A second syndrome, while equally valid, is a bit harder to prove. While the origins of the “not mechanically inclined” syndrome are obscure, offshoots can be seen in the car and appliance repair arena, and yes, in the field of architecture. Men, perhaps without realizing it, will be quicker to take a woman's advice on color choice, window

style and furniture selection, than on structural concepts or mechanical systems.

Women on a construction site are subject to receiving the spinoffs of this syndrome and since there are fewer women practicing architecture in Florida (only 119 AIA members as opposed to California's 656), the syndrome would appear to be rampant.

The “symphonic syndrome” is also, unfortunately, not music to women's ears. While the players in the design and construction process may be able to accept the participation of a woman as the second seat oboist, a woman as maestro is a bitter pill to swallow. The fact is that an architect is trained to conduct the show, but the woman architect is not easily accepted as leader of the team. Old ways, after all, die hard.

Using post hoc ergo propter hoc reasoning, we would have to conclude that women-owned firms are getting few private sector and government commissions in Florida. A recent study conducted by the State clearly corroborates this conclusion. After an analysis of the data, the Florida legislature recently decided to set goals (quotas) for minority and women-owned participation.

There has been some concern about why a smaller percentage goal for minorities was established. It's basis was also determined by the study results. The State can control its agencies, but at the local level the policy onus is on local governments and, the legislation, unfortunately, provides no method of monitoring compliance. AIA National, as an organization, has a policy of neutrality on the whole subject of quotas and set-asides. In an apparent disservice to its women members, the Florida Chapter/AIA has not been as non-committal and has ques-



“The Bubba Syndrome”

tioned the validity of the legislation. If there are legitimate concerns, the entire membership should be given the facts and polled as to their opinions, though it would seem that national policy should set the precedent for state policy in this particular matter.

The fact remains that there is strong legislation supporting women. The Board of Regents, for example, has "goals" whereas the Department of General Services has "set asides". Myriad other local and regional programs have their own unique ways of dealing with the legislation. Women-owned firms now have the opportunity to receive a boost through these efforts to level the playing field. Hopefully, bubba pressure groups will fail in any attempt to repeal this legislation.

While few people like the idea of gender preferences, these long overdue policies may encourage some women to start their own firms. It should be emphasized, however, that the required certification paperwork is laborious and varies from agency to agency. There are no standard criteria or forms. In addition, many government offices apparently are "toothless" when it comes to monitoring compliance. Keep in mind that women are also competing with minorities for the same work. To some extent, the syndromes which I've addressed also apply when a male-owned minority firm is selected in lieu of a woman-owned firm, particularly if the woman does not have a male partner.

Nevertheless, every bit of catch-up assistance given to women architects (owners or employees) may bring us closer to making the refrain "I've grown accustomed to her face" a top ten hit. Such a result might, hopefully, mitigate all three syndromes. Perhaps the recent success of women in the political



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arena, and at the top position in the AIA, will filter down into our professional ranks where many clients, just like voters, will want a change in the status quo.

Linda Dunyan is a member of the Women in Architecture Steering Committee of the AIA. She is President of Spacecoast Architects, P.A. in Melbourne, a five-person firm in which she is the only woman. That's because Dunyan is the only woman architect in Brevard County. Her firm is currently responsible for major renovations to both Brevard Community College and Port Canaveral.

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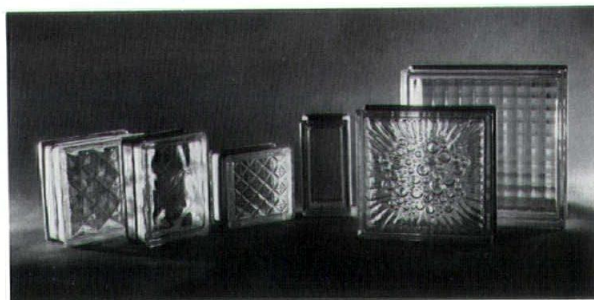
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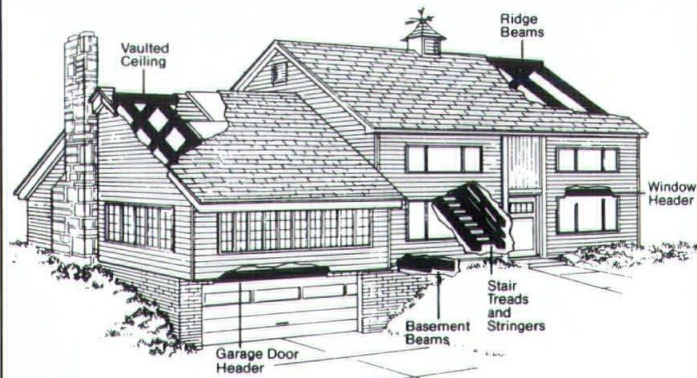
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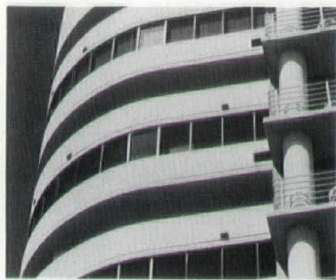
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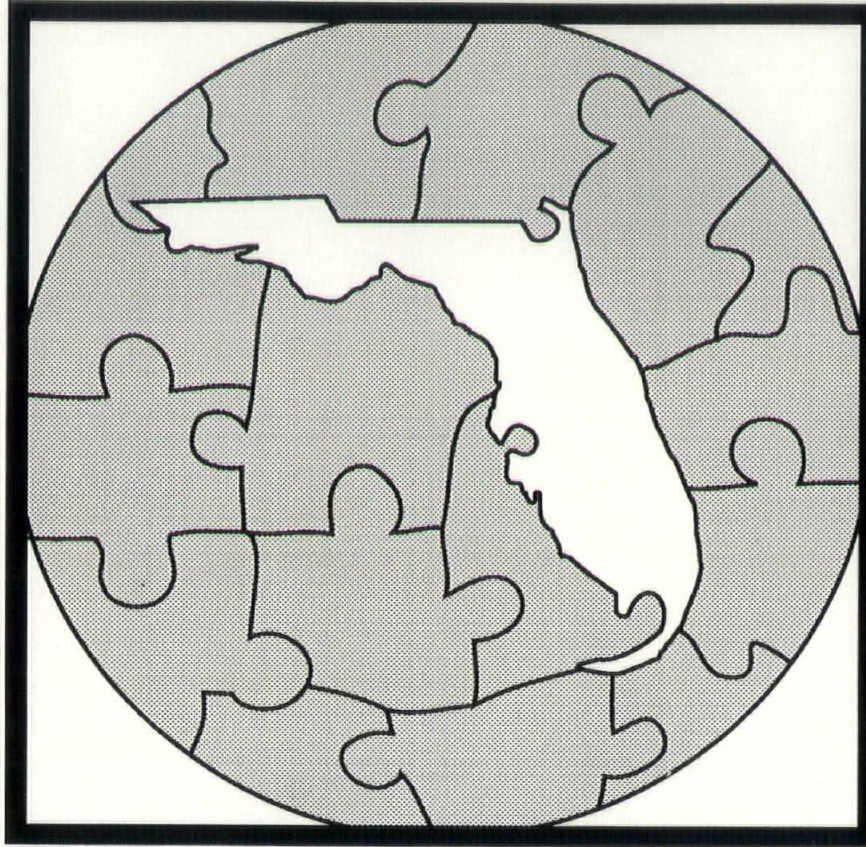
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