

May/June 1976

Two by Kemp, Bunch & Jackson  
Herbert Wheeler  
Biscayne West Competition  
Historic Preservation Ordinance  
Chapter Awards



# The Florida Architect

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Journal of the Florida Association of the American Institute of Architects



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# Prologue

Biscayne West — Miami's first ever national architectural competition — addressed itself to the problem of providing in-town residential environments responsive to the wants and needs of the potential users. (See pages 14 & 15 for the winning entries)

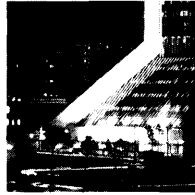
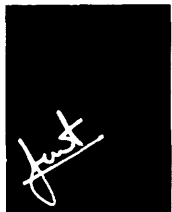
The problem was theoretical in content yet very real in seeking answers to housing needs which must be addressed the world over. Coming into play here was a unique characteristic of the architect, one in as great a need today as ever. That is his ability to be a visionary — to propose broad far reaching solutions to the many problems which plague man's physical environment.

Granted these do not feel like very visionary times with so many crises ranging from ecology to energy to merely coping with the recession. And there are those who would argue that visionary ideas are too far removed from reality and only serve to prove that the architect doesn't have his feet on the ground.

But both are needed. The great talent of the architect with his "feet on the ground" is that he can take these ideas and adapt them to the every day needs of clients. The real genius of that architect lies in his ability to make the translation in such a manner that the essence of the original is retained, thereby bettering the condition of all mankind.

It is in just such times as these that visionary concepts are needed. The problems are real, and remain, and the enforced pause gives great opportunity to develop thoughtful solutions. When building resumes again, as it will, these solutions can then form a basis for construction activity more in tune with human needs than that of a few years ago.

The concepts of Biscayne West are equally adaptable to other urban areas of Florida. They should be studied well.



7



14



21

# The Florida Architect

VOLUME 26 NUMBER 3 MAY/JUNE 1976

- 7 **Two by Kemp, Bunch & Jackson**  
Independent Life and Atlantic National Bank add dimension to this firm's influence on downtown Jacksonville
- 12 **Declaration of Dependence, 1976**  
C. Herbert Wheeler, Jr. FAIA proposes a new professional position astride both architect and engineer to co-ordinate the role of each
- 14 **Biscayne West Competition**  
Four prize winning designs in Miami's first-ever national architectural competition offer real solutions to in-town living
- 16 **Mid Florida Chapter Awards**  
Seven projects are chosen as outstanding for 1976 in the Orlando/Seminole County area
- 18 **Florida Gulf Coast Chapter Awards**  
Sarasota/Bradenton is the locale for these seven award winning projects
- 21 **"Beauty Can be Made to Pay . . ."**  
George Merrick, Founder of Coral Gables made this statement in 1925. Today a Historical Preservation Ordinance seeks to maintain the beauty he created
- 24 **Letters Advertisers**

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Cover: Ft. Clinch State Park occupies the northern tip of Amelia Island located due east of Fernandina Beach. The fort was named for General Duncan Lamar Clinch, a veteran of the War of 1812, the Indian Wars and the Mexican War. Ft. Clinch was originally designed as one of a series of closed forts whose purpose was to protect most of the important harbors on the Atlantic and Gulf coasts. Property for the fort was acquired in 1842 and construction began in 1847. The plan is in the shape of an irregular pentagon with the basic construction material being brick. The incomplete fort was occupied by Confederate forces in April 1861 for approximately eleven months. Union troops reoccupied the fort on March 2, 1862, making it the first Union fort occupied by the Confederacy to be reoccupied. Construction continued in 1862-1865 but was halted in 1867 with the fort being placed on caretaker status in 1869. From 1869 to 1898 something less than minimum preventative maintenance was provided. Ft. Clinch was briefly occupied in 1898 during the Spanish-American War. It was again virtually abandoned from 1898 to 1936 when the site was designated Ft. Clinch State Park. Photo by G. Wade Swicord provided courtesy of Herschel E. Shepard, AIA.



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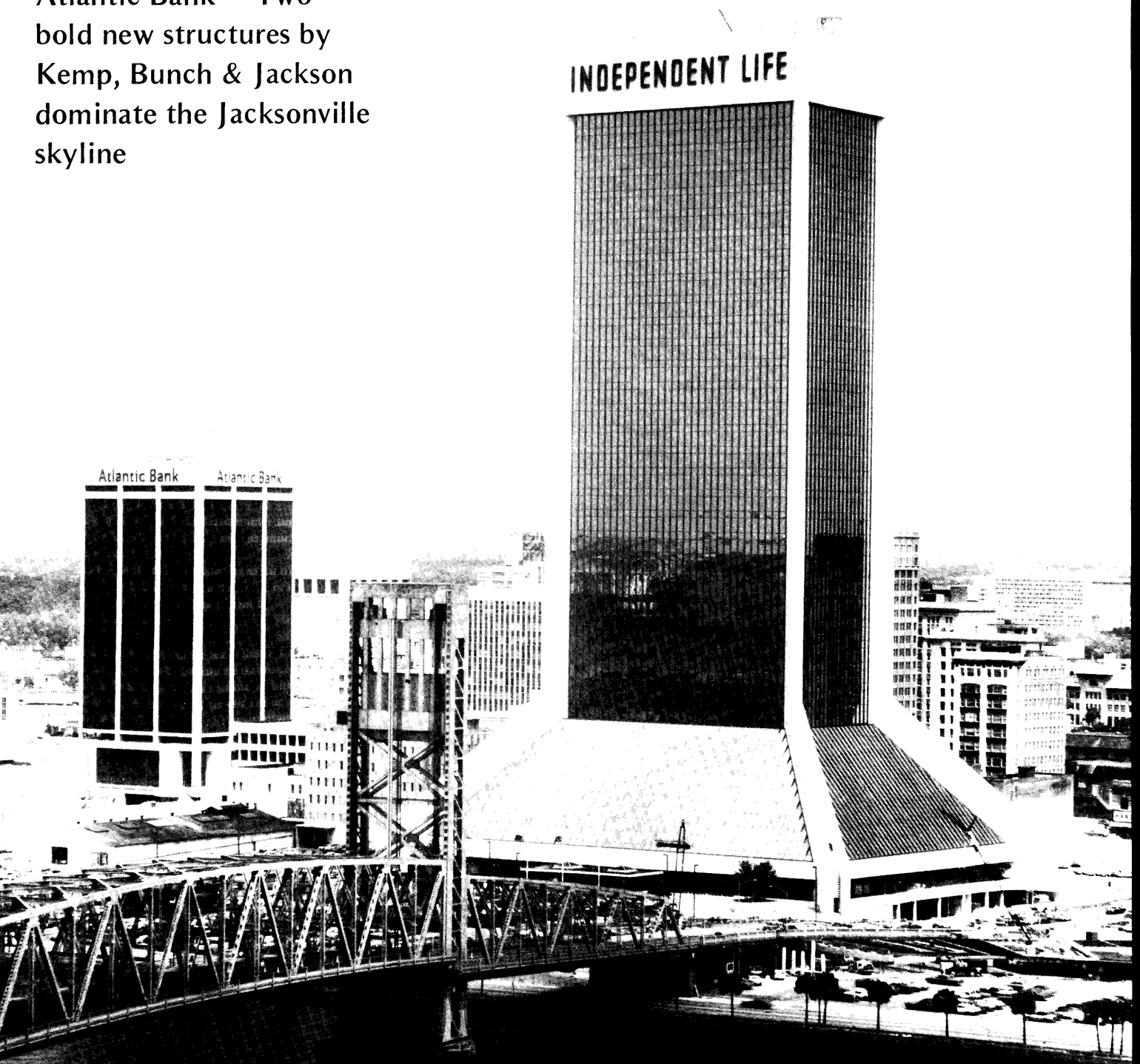
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skyline



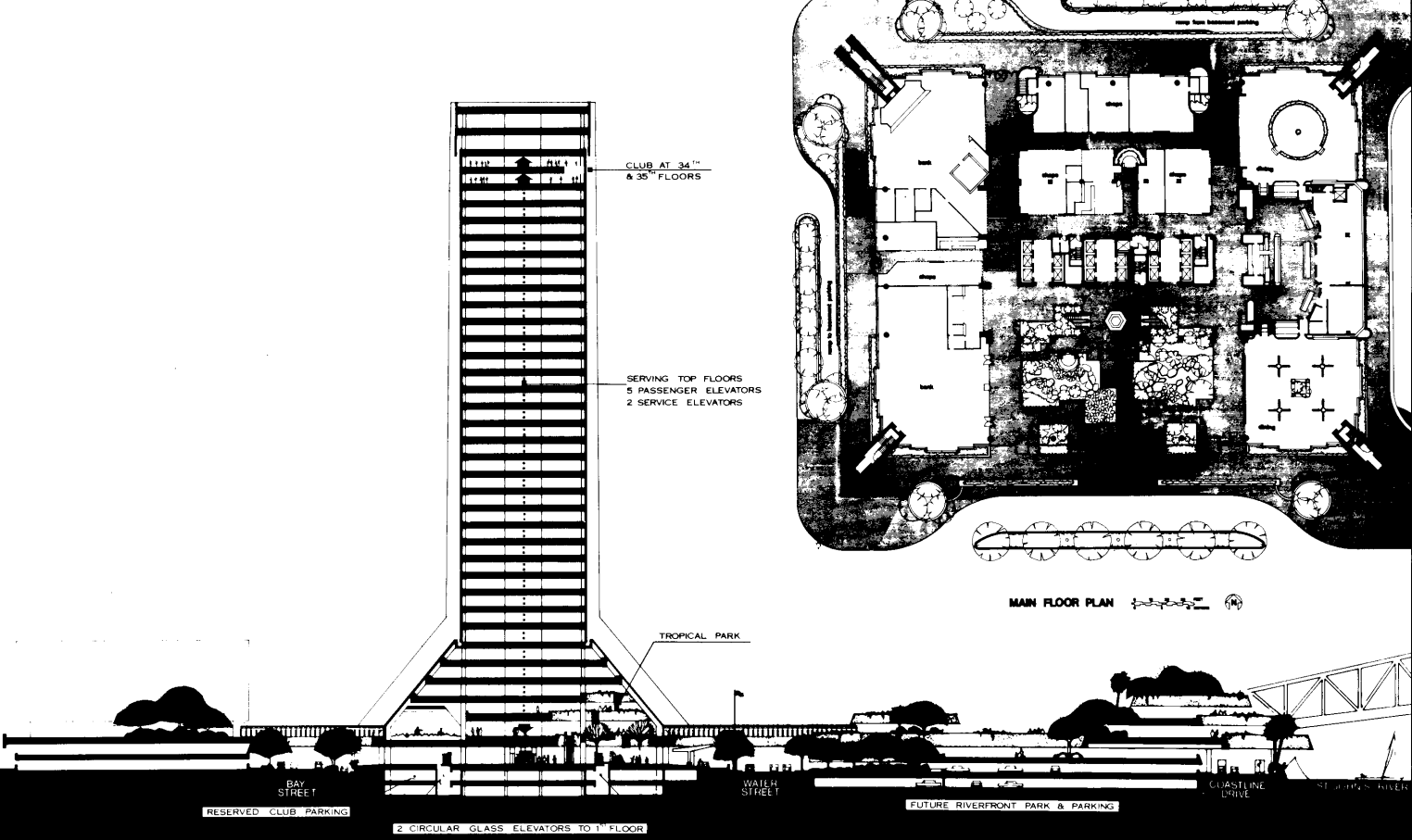
Strong night spotlights accent the tower form while interior lighting allows the reflective glass skin to become transparent. The River Club with its plush appointments and two story lounge, shown below, occupies the 34th and 35th floors. The dramatic space formed by the sloping glass base on the river side provides a tropical garden entrance setting. Future plans call for a parking garage on the river front, shown in the building section, next page.

**Independent Life —  
Tallest office  
structure in state  
sits astride  
downtown**

*Photos by Alexandre Georges*







TOP PHOTO: The management and design team: (l to r) standing — John W. Dyal and Peter J. Fritsch; seated — Keith M. Kelly and Project Architect Warren C. Hendry, Jr. BOTTOM: The production team (l to r) Subash Gaitonde, Wah Yo Eng, Mohan Pradhan, Cobrun Eason, Clinton Parks, Warren Hendry, Jr. and Linda Mack.

Warren C. Hendry, Jr., Project Architect for the Independent Life Building, explains his design approach.

"Fortunately for all 3,000 people who will work in Independent Square, Independent has a long history of understanding the relationship between good working environment and successful corporate operations. The new home office required excellent working stations for each staff member in regards to function, comfort, safety and aesthetics. The program also called for dining, shopping, banking and meeting facilities for employees and the general public.

"The architectural statement of Independent Square is a direct result of considerable analysis of the functional requirements. Company operations in certain departments require very large floors, while others can be fitted into standard office tower areas. This need produced a search for a

practical and aesthetic way to enclose the larger departments, other than by the standard "wedding cake" solution. The sloped base that resulted solves the problem directly, and gives the building its distinctive profile. The corner frames above second floor enclose the perimeter duct system, and house secondary emergency exits from the lower levels."

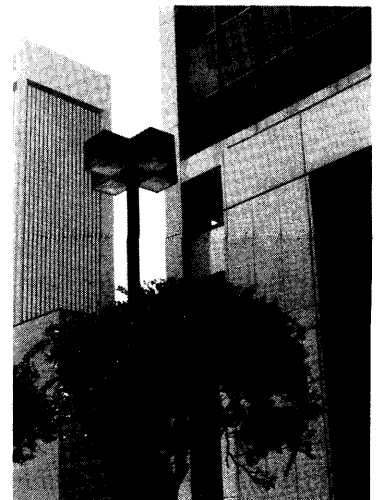
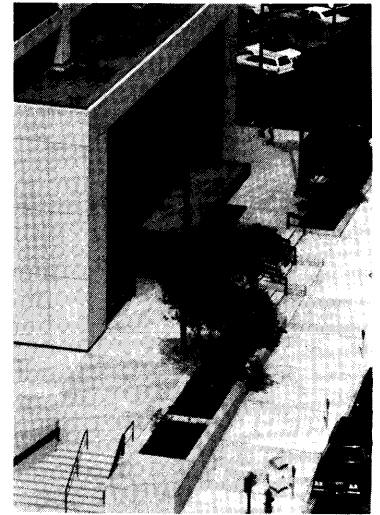
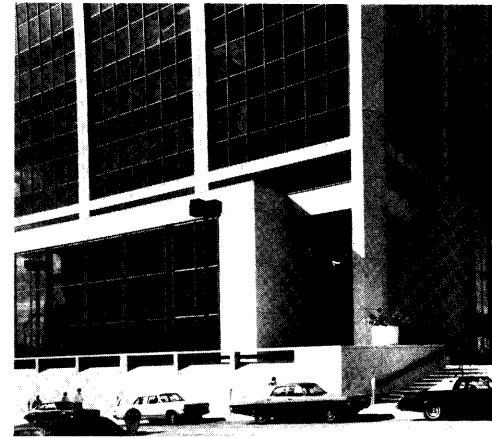
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The main massing elements of the structure are the tower, the two story banking base which is woven in and out among the tower columns and the platform of the plaza, which extends out to the sidewalks. Corners and intersection of the masses are carefully detailed to articulate the differences between these three parts of the building, yet the elements are unified with symmetry and proportion, and by the use of a single material — light gray cast stone.

Atlantic National  
Bank Building —  
Gray stone and  
glass creates a  
solid, urbane structure

*Photos by Alexandre Georges*



Project Designer Walter Q. Taylor speaks about his concept for this building.

"The significant challenge of the Atlantic National Bank project was to integrate the diverse character of the large banking space with multi-story office space. Site restrictions didn't allow the two elements to be placed side by side, so a vertical arrangement was made, producing a base and a tower. Design effort concentrated on articulating the differences and the similarities of these elements. Differences are accentuated by form, similarities related by surface material.

"Study of the office floors produced a center core, which also penetrates the main banking lobby. This penetration was taken advantage of, to produce a complexity and variety which unfolds as one moves around the lobby.

"The tower design was determined mainly from a concept of flexibility and quality of office arrangements. The center core leaves the exterior wall free for glass, producing a large number of spaces with exterior light and view. The column-free space leaves office partitions accountable only to the window mullions, allowing wide latitude in their placement."



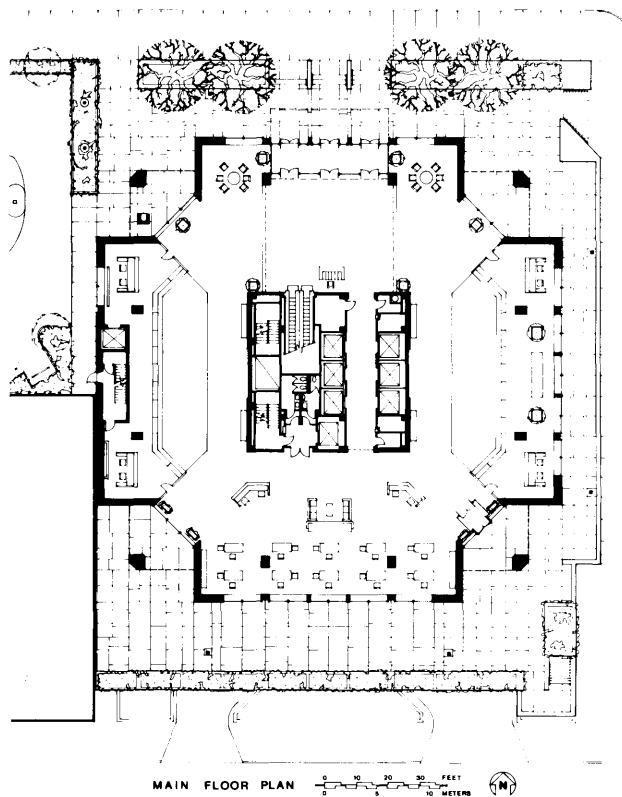
Richard E. Pryor, AIA  
Project Architect



Walter Q. Taylor, AIA  
Design Architect



Channing Baker  
Production Manager



ABOVE: Materials and finishes in the main banking lobby are detailed and composed, reflecting the solid, urbane massing of the buildings' structure.

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# Declaration of Dependence 1976

A call for a new era of collaboration between architects and engineers

C. Herbert Wheeler, FAIA



Mr. Wheeler is an architect and professor of architectural engineering at Pennsylvania State University. He was recently in Florida conducting seminars on new developments in project delivery systems and will return this fall to be on the program of the FAIA Convention in Sarasota. This article was reprinted from the Consulting Engineer, June 1975.

Up to now, two great professions — architecture and engineering — have orbited gloriously in their own spheres of influence, trying to maintain “independence” or, rather, trying not to be dominated by each other. Politely aloof, these professions now face the invasion of integrated organizations that offer collaboration under one roof by all who participate in the design and construction process.

I believe that the fourth quarter of the 20th century will see the integration and collaboration of the professions, as the need for dependence becomes as apparent to the design professions as the need for independence was apparent to those who gathered in the fourth quarter of the 18th century to make the Declaration of Independence of 1776. Architects and engineers will reexamine their differences, reappraise their contributions to the design and construction process, and face head on the need for interprofessional teamwork.

A “Declaration of Dependence” in 1976 could open up the channels of communication for a new level of

collaboration for the fourth quarter of the 20th century.

## Who Is to Lead the Team?

Interprofessional engineers who serve architects say that it is the function of the architect to coordinate the work. This is the way it was done in the era, long past, when building was not very sophisticated. But the complexity of building design and the science of the spatial environment make it difficult for young or old architects to grasp acoustics, illumination, water vapor transmission, heat flow, thermal transmission, and the many other technical characteristics of spatial design.

Architectural education falls short in preparing the young architect for the role of design coordinator. Similarly, engineering education practically ignores the preparation of the young engineer for the role of design collaborator because he is given no knowledge of how the architect works and thinks. The specialization and sophistication of both architectural and engineering education appears to be pulling the graduates even further apart. It is tending to polarize the two fields, which often are taught separately on the same campus.

Until architectural educators bring more engineering into their education and continuing education, it is doubtful that architects will be able to lead the team intelligently. Similarly, as long as engineering educators do not provide some architectural design and planning orientation to their students, it is doubtful that engineers will be able to lead the building design team. In lieu of leadership by either, it may be necessary to establish a subprofession of prime professional A-E coordinators, who would have the necessary breadth of understanding of all elements of the design process, as well as all elements of the building. This may be the key to the future.

## Architect-Engineer Collaboration

Collaboration and cooperation of architects, engineers, and other members of the building design team require magnanimous gestures by each of the professions and professional societies to work together in every phase of the design procedure. Most important is that the professions define the needs

of each for the other and develop a mutual respect.

A Declaration of Dependence by architects for engineers as well as a Declaration of Dependence by engineers for architects will open the door for collaboration and cooperation. The essence of good communications is the sharing of problems, which starts with joint recognition of problems. The following suggestions, which have been brewing in my mind for 30 years, are offered as a set of joint studies that could follow from a Declaration of Dependence:

*Joint education.* To establish a climate of respect and regard, the education of architects and engineers should be coordinated. This does not mean that they must be educated in the same schools or departments or by the same teachers, but it does mean that they should be educated not only to “do their thing” well, but to appreciate the fact that there are other people on the building design team with whom they must work; to do their thing well requires interdisciplinary collaboration in all parts and systems of the average building.

*Joint internship.* This coordination should be continued during the internship and early experience phases. To capitalize on the momentum of a good education, the collaborative type of internship should be devoted to the integration of the design process whenever possible.

*Joint registration.* In addition to starting together and working together, architects and engineers should be registered by cooperating registration groups whose programs are coordinated. This does not mean they must be registered by the same board, but it means they should be registered for their capability to design for fire safety, health, and welfare as well as for their knowledge in their own field of specialty. They also must know where they relate to others on the building team.

*Joint public relations.* Another important factor is the public’s image of the architectural and engineering professions. To enhance the image of both, the public relations, community relations, and community services aspect of cooperation should be highly touted in newspapers, magazines, and on radio and TV, and be seen in full operation at the national and local levels.

*Joint business development.* Architects and engineers can work

together to their mutual advantage in the field of new business development, whether by joint ventures, professional association, or cooperative presentations. This can satisfy the client's need for a totally designed building, not an all-architecture or all-engineering type of building.

#### *Joint quality control.*

Interprofessional agreements create many liability problems, according to professional liability experts. Working relations should be incubated in the atmosphere of "who cares whether he is an architect or engineer as long as he works well with the rest of the team." The joint review of documents and the art and science of interprofessional checking and coordination should be developed.

*Joint compensation.* The design professions must develop a more equitable and disciplined agreement for payment of services. The end of standard fee schedules and the introduction of new methods of computing fees has left the field wide open. No method of compensation for the consultant can be fair if it is set up on the percentage of construction cost basis and then on a percentage of fee breakdown between the prime professional and his consultant. Consultants should be paid for the work they do. It is wrong for the prime professional to make an agreement with a consultant to serve him on what might be termed a contingency basis—contingent on the client's desire to pay his bills. Getting together on this one will do more for the collaboration of design professionals than almost any other problem.

*Joint code of services.* Compensation requires an understanding of the overall scope of services to be provided to the client, but more important, it requires a much better definition of who does what: What does the architect do? What do each of the engineers do? As building design becomes more sophisticated, it becomes increasingly difficult to determine the boundaries of design.

*Joint energy conservation.* The need for energy conservation makes it imperative for architects and engineers to work together. The problem in design of glass walls or air curtain vestibules, or other elements of interdisciplinary building design, can only be solved by close cooperation. The alternatives are already evident. The "all-engineered

box," lacking in architectural character and function, is the result of some early energy conservation studies.

*Joint environmental impact studies.* Of similar importance is the new field of environmental impact. Almost all decisions with regard to environmental assessments of a new building require the diligent analysis of the technical man as well as the esthetic and human considerations of the architect.

*Joint life-cycle design.* The whole field of life-cycle design and costing in building design lends itself to an integrated approach. When you compare the costs of energy and the maintenance of a building with the cost of the original design services, it becomes apparent that a few more dollars spent on A-E services can amount to tremendous savings over the 30-40 year life of the building. A whole new ball game is in the wind for architects and engineers, especially those who collaborate on life-cycle design and life-cycle costing.

*Joint value analysis.* Architects and engineers have talked for many years about the value that they offer their clients. But scientific techniques have not been available to do the job that should be done until recently, when some Federal agencies and sophisticated large clients began to push the value

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**When you compare the costs of energy and the maintenance of a building with the cost of the original design services, it becomes apparent that a few more dollars spent on A-E services can amount to tremendous savings over the 30-40 year life of the building.**

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analysis concept. The problem at the moment is that value analysis is valuing architecture right out of the building. Architects and engineers should establish a code of procedures for value analysis, value architecture, and value engineering, all of which can work together for better buildings.

*Joint documentation.* Coordination of documentation is another big area that needs improvement. The lack of cooperation is evident in the way architects and engineers in different offices document the same job. Each uses his own pet ideas for referencing, detailing, numbering, and organizing the drawing formats. Although they use the same size drawings and sometimes even the same imprinted paper, it is only recently that some

effort has been made to coordinate the information to make sure that there is no duplication. This is a particular problem when engineers draw architectural layouts for their system drawings or architects draw engineering equipment information on their drawings.

#### *Joint construction management.*

Construction management is another approach that is gaining acceptance. With it comes all of the problems and procedures necessary to phased construction, such as A-E coordinated scope drawings or pricing drawings upon which to select a construction manager, make an agreement, and initiate the letting of separate contracts. Firms are finding it is difficult to establish scope and pricing drawings without complete integration of the building systems. In fact, it is bringing home the need for coordination of all systems.

*Joint multidisciplinary systems design.* Certainly the interdisciplinary or multidisciplinary elements of buildings or systems of buildings require thought from architects, engineers, and everyone on the team. For example, the floor-ceiling sandwich impinges structural framing, duct-work, pipe-work, ceilings systems, lighting, and other elements. The same interdisciplinary coordination is necessary for the floor electronics and the building enclosure.

*Joint building completion.* The satisfactory completion and tune-up of the building makes it necessary for architects and engineers to work together to clean up and hand over a completed and operable building to the owner. At the end of a project, when all the systems and elements are being fitted together, is when problems occur. This is the time for construction feedback, which should involve good A-E coordination.

#### **Current Professional Collaboration**

This is not intended to imply that no efforts have been made in the field of interdisciplinary cooperation. In fact, ICED (Interprofessional Council on Environmental Design) has published one of the most important documents of this era, "Interprofessional Collaboration in Environmental Design," which establishes certain tenets of the design professionals. It speaks to

CONTINUED PAGE 26

# Biscayne West

The results of Miami's design competition are now on display as a part of the Bicentennial Celebration

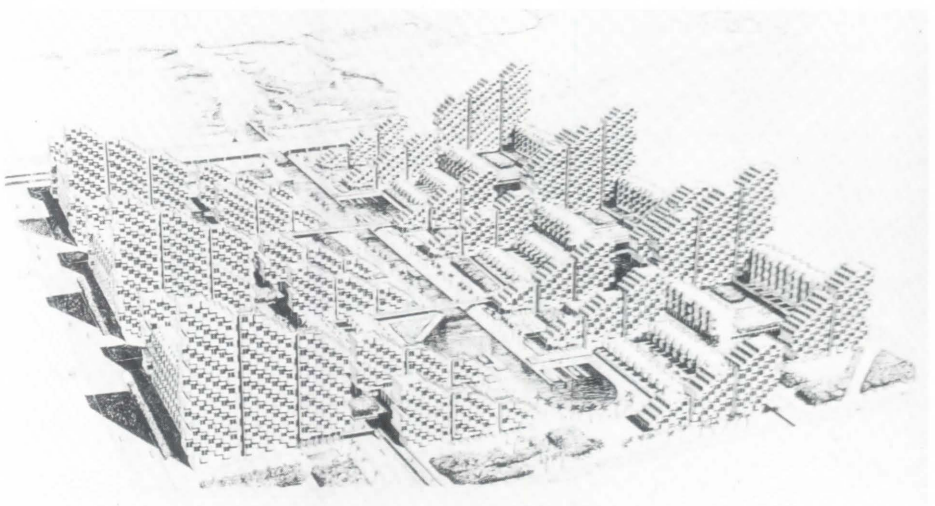


The jurors at work: Left to right are George Acton, AIA, AIP, Director of Planning, City of Miami; Paul Rudolph, FAIA, New York; Harry Weese, FAIA, Chicago and Ralph Warburton, AIA, AIP, Professional advisor from Miami.

The jury found the general quality of the entries high, the amount of effort expended commendable, the understanding of a very difficult urban design problem comprehensive and the variety of the solutions offered exciting.

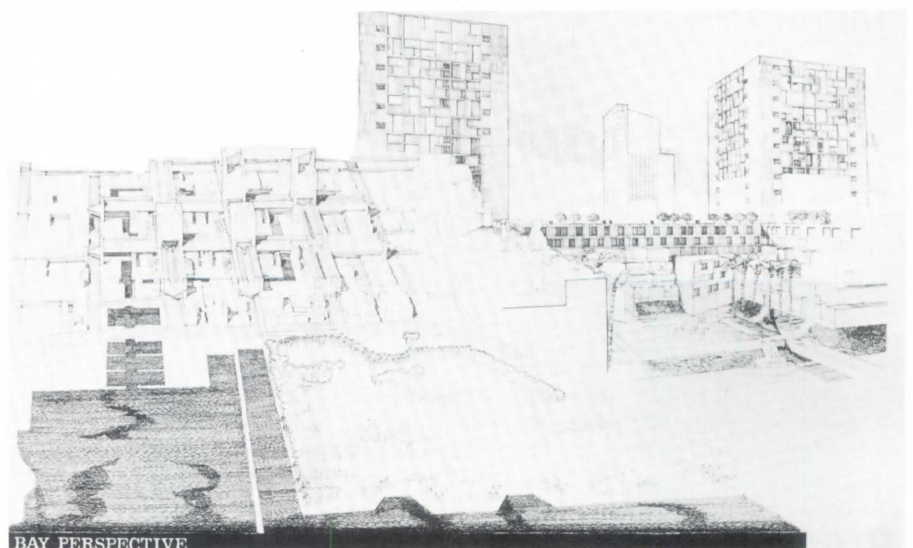
The proposed relationship to the existing infrastructure, the existing and proposed methods of access and the relationship to facilities and activities outside the project boundaries were often thoughtfully considered, although this was sometimes ignored by the participants. The effort to break down the scale and impact of the built environment concerned almost all of the participants and provided the principal design impetus for most. The emphasis on humanization and giving a "sense of place" in variety of interior and exterior private and public spaces permeated the thinking of many.

Technological innovation played a relatively small part in the whole (all the finalists' proposals could be constructed with today's technology), although two of the four finalists devoted much thought to developing a "comprehensive system approach" to the project which might have more universal application and therefore greater meaning for similar projects. Many made — by implication and word — good suggestions regarding the staged building of an immense project and this affected their solutions in a positive manner. Technological innovation always costs more at first; therefore, two of the prize winners can be said to be more "practical and economical" today than the others. However, since the program was addressed to the "future", the present economic equations will not remain the same in the year 2000. The more sophisticated entries may become the more economic since both are based on technologies which today show great promise.

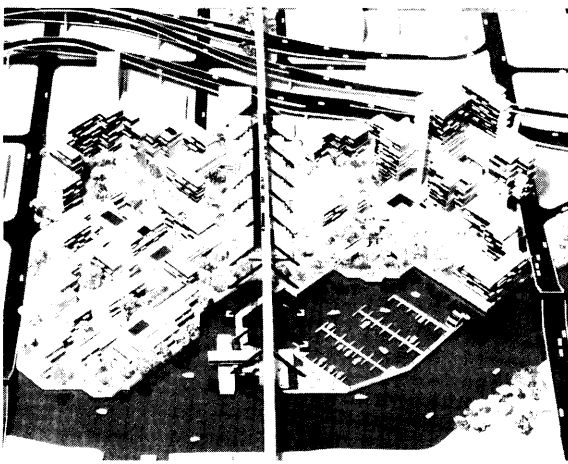
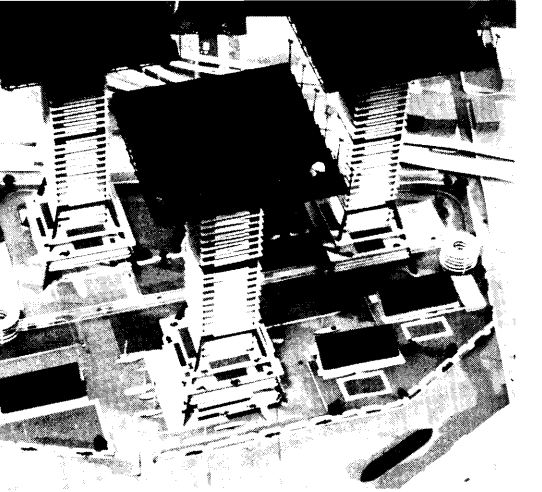


**FIRST PLACE**  
Ralph E. Johnson  
Kellam and Smith, Architects  
Columbus, Ohio

**THIRD PLACE**  
William Kirby Lockhard  
Tucson, Arizona

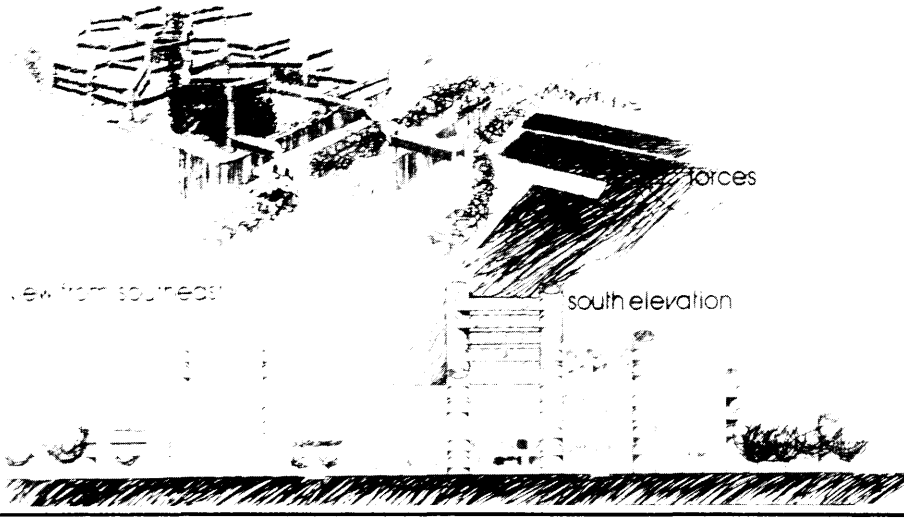


**BAY PERSPECTIVE**



LEFT  
University of Miami student  
Project by Ralph Gahl mounts  
solar energy collectors on  
top of three towers

RIGHT  
University of Florida team  
of Jorge Carbonell, Roberto  
Castellanos and Donna Stuart  
produced a solution encompassing  
low rise and high rise elements.



SECOND PLACE  
A. James Gersich  
Gary Kastner  
Thomas Reuter  
LaCrosse, Wisconsin

FOURTH PLACE  
Darryl William Scherba  
Michael D. Miller  
Cleveland, Ohio

## BISCAYNE WEST

The Biscayne West competition challenged entrants to design a new 50 acre in-town community of 7000 residential units and ancillary facilities in relation to the surrounding area in downtown Miami. The program was theoretical but based on just such a community proposal for the same area as part of an Urban Development and Zoning Plan prepared by Wallace, McHarg, Roberts and Todd for the City.

The Visual Arts Committee of Third Century U.S.A., the Greater Miami Bicentennial Organization has stimulated interest in the potentials of developing downtown Miami as the pedestrian center of the region. The competition was sponsored by the Southeast Banking Corporation and the Lowe Art Museum of the University of Miami and attracted 103 architects from 43 states.

The four top winners as well as twenty honorable mention solutions are on display at the Lowe Art Museum through July 11 in an exhibition titled "Design the Next 200." Also displayed are models of a similar project for a downtown site on the Miami River built by architecture students at the University of Miami and the University of Florida.



PLAN

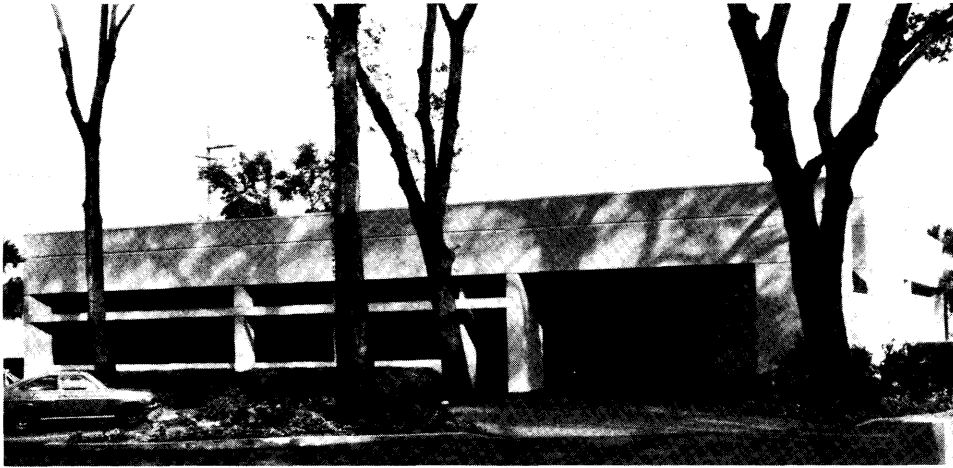


**1**  
 ALTAMONTE MALL BRANCH  
 OF AMERICAN  
 FEDERAL SAVINGS & LOAN

Design Excellence Honor Award:  
 ARCHITECTS: Murphy, Hunton,  
 Shivers and Brady. Allied  
 Profession Honor Award: Lighting  
 Design, Robert Laughlin,  
 Lighting Consultant, Craftsmanship  
 Award: Tuttle/White Contractor.

"Superb interior design is, in fact, the  
 architectural statement, supported by  
 ingenious lighting and fine craftsman-  
 ship."

**4**



**Mid Florida  
 Chapter  
 Awards**

Architect  
 Jurors Lester Pancoast,  
 Ellis Bullock and  
 John Don Puckett  
 selected these  
 projects for Awards

**5**







**2**  
FLORIDA BRACE OFFICE,  
WINTER PARK

Design Excellence Honor Award  
ARCHITECT: Don Duer

"Simple angular construction responds to site and produces a sculptural result of highest quality. Interiors of offices and work areas are rewarding."

**3**  
WINDERMERE BRANCH OFFICE  
OF WINTER PARK  
FEDERAL SAVINGS & LOAN

Design Excellence Honor Award  
ARCHITECTS: Lewis Associates, Inc.

"Quiet understatement reinforces pedestrian scale and natural materials and feeling of the small community it serves."

**4**  
WINTER PARK NATIONAL BANK

Design Excellence Merit Award  
ARCHITECT: Don Duer

"Highly articulated, playful and color rich interiors, good craftsmanship, excellent site relationships."

**5**  
MISER'S MALL  
ORLANDO

Design Excellence Merit Award  
for Graphic Design  
ARCHITECTS: Helman, Hurley,  
Charvat & Peacock. GRAPHICS  
CONSULTANT: Jim Hanson

"Fresh, low budget visual capriciousness which should be encouraged to swallow a larger part of our depressed mediocre strip buildings."

**6**  
RED BUG ROAD  
ELEMENTARY SCHOOL  
Seminole County

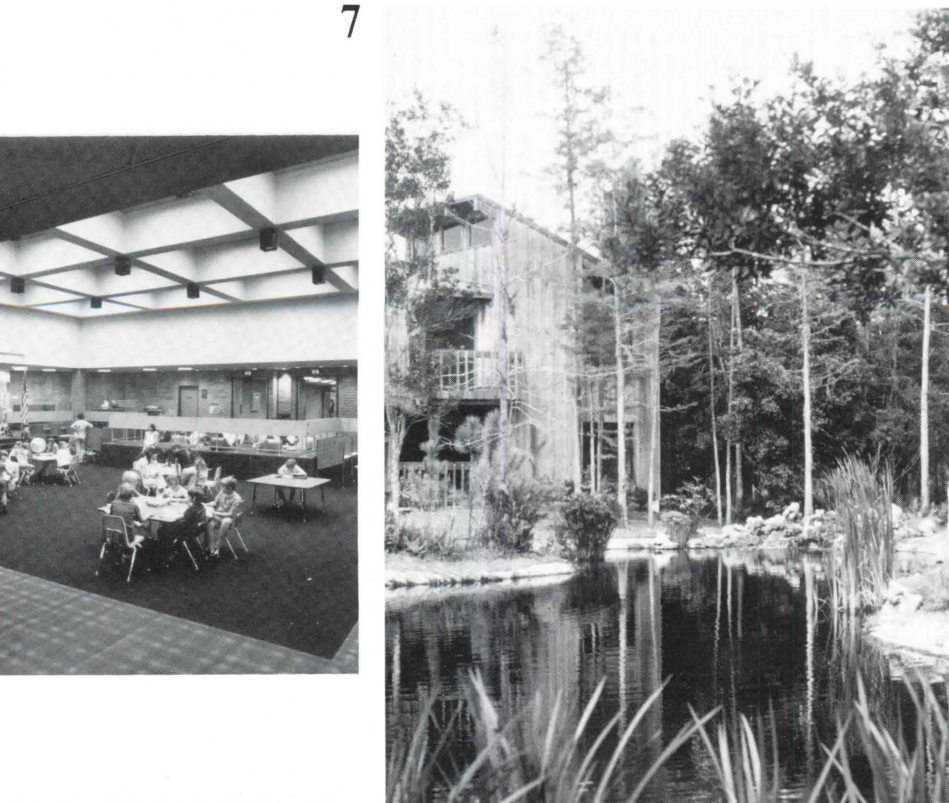
Design Excellence Merit Award  
ARCHITECTS: Gutman-Drage-Matz

"Splendid plan reflects in simple massing and low budget materials."

**7**  
CYPRESS WOODS CONDOMINIUMS  
Orlando

Allied Profession Merit Award,  
Landscape Architecture  
LANDSCAPE ARCHITECTS: Wallis-  
Baker Associates

"Compatible with existing and created landscape of handsome spaces between building spaces made exotic by man-made reflection pools and streams."

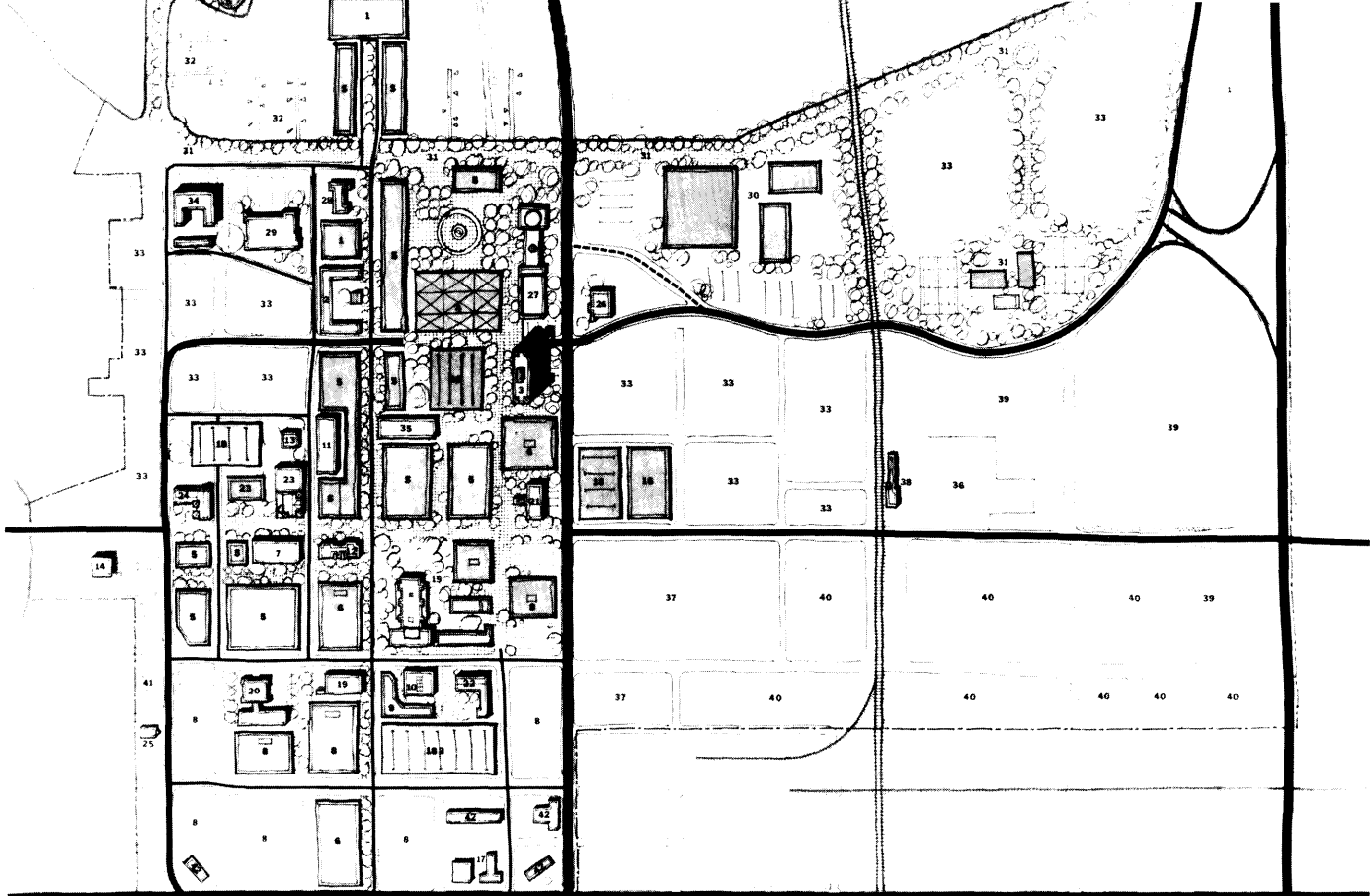


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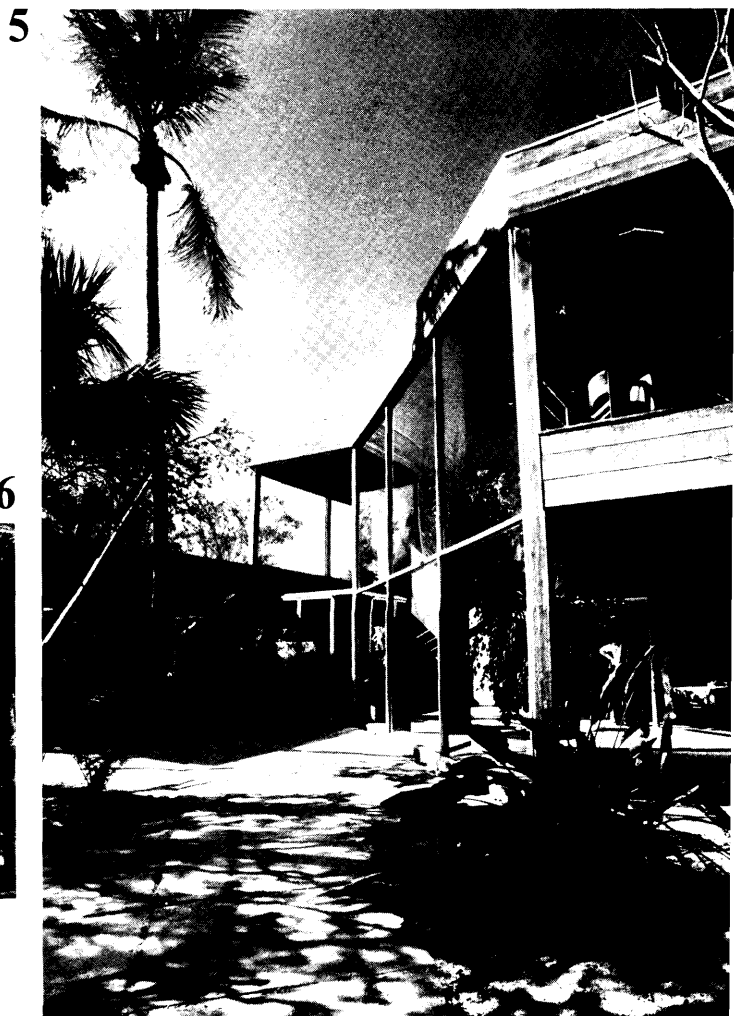
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7

6



**PLANNING DISTRICT: MASTER PLAN**  
 BRADENTON DOWNTOWN DEVELOPMENT AUTHORITY  
 ZOLLER-ABBOTT-FRIEDMAN ARCHITECTS/PLANNERS P.A. JULY 1975  
 SCALE 1/8" = 1'-0"



2



# Florida Gulf Coast Chapter Awards

The projects were chosen by Juror Architects Nils Schweizer, FAIA, Gus Paras and William Harvard

3

**3** PROJECT AWARD  
VACATION COTTAGE  
ARCHITECT: Edward J. Siebert

"A one on one piece of Architecture, set in a natural environment and responsive to that environment, both in terms of the awareness of the energy problems of our country and the awareness of the ecological and cultural history of the area."



7



**1** PROJECT AWARD

PLANNING OF THE CENTRAL BUSINESS DISTRICT OF THE CITY OF BRADENTON  
ARCHITECT: Zoller, Abbott Architects/Planners

"This is one of the major issues of our time and is important because it is probably in these small towns of Florida that the future of the City as a congregating place in Florida lives."

**2** PROJECT AWARD

ENERGY DEMONSTRATION PROJECT  
ARCHITECTS: The Twitchell & Allen Group

"The large energy demonstration project implies a future technology as well as a demonstration of life style in our culture for the people who go there."

**4** MERIT AWARD

PINE RUN  
ARCHITECT: Frank Folsom Smith & Partners

"Pine Run is an extremely competent job of housing. It is extremely well detailed and well executed."

**5** MERIT AWARD

THE GREENHOUSE RESTAURANT  
ARCHITECTS: Zoller, Abbott Architects/Planners

"There is in this building a diversity of contrasts which are well handled, plus exciting spaces. The interior spaces have been closely related to the outdoor environment so that the thing blends very nicely."

**6** MERIT AWARD

SIESTA KEY CHAPEL  
ARCHITECT: Frank Folsom Smith & Partners

"The Chapel reflects a very simple structure for worship and community set in a natural setting with obvious concern for both the setting and the simplicity of the worship service."

**7** MERIT AWARD

FIRST CITY SAVINGS & LOAN BUILDING  
ARCHITECT: West & Conyers Architects-Engineers

"It is monumental in nature and a technically competent design. There is an extremely nice play of masses against the perforated forms of the trellis."

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# “Beauty Can Be Made to Pay...”\*

Coral Gables Ordinance provides a means of preserving the best of George Merrick's city

It is now over fifty years since George Merrick said those words, years that have seen the city he planned and laid out prosper. Today, the first historic preservation ordinance in Dade County has been enacted to assure that the beauty he created will continue to endure.

Enacted in October 1973 by the Coral Gables City Commission, the purpose of Ordinance 2050 is “to promote the cultural, educational, economic and general welfare of the public through the preservation and protection of the historic or architecturally worthy buildings, structures, sites, quaint neighborhoods and artifacts which impart a distinct aspect to the city of Coral Gables and which serve as visible reminders of the history and cultural heritage of the City, the state and the nation.”

The Coral Gables of the 20's scarcely exists today except in the integrity of the plan drawn by surveyor W. C. Bliss for Merrick and in the early buildings and plazas remaining from that heyday. The site of the City was originally

pinecovered scrub land, quite isolated from other local population centers. Today's quiet streets lined with black olive, oaks, ficus and other tropical flora spring from a plan which was a significant departure from the gridiron pattern that characterized most city development in 1921.

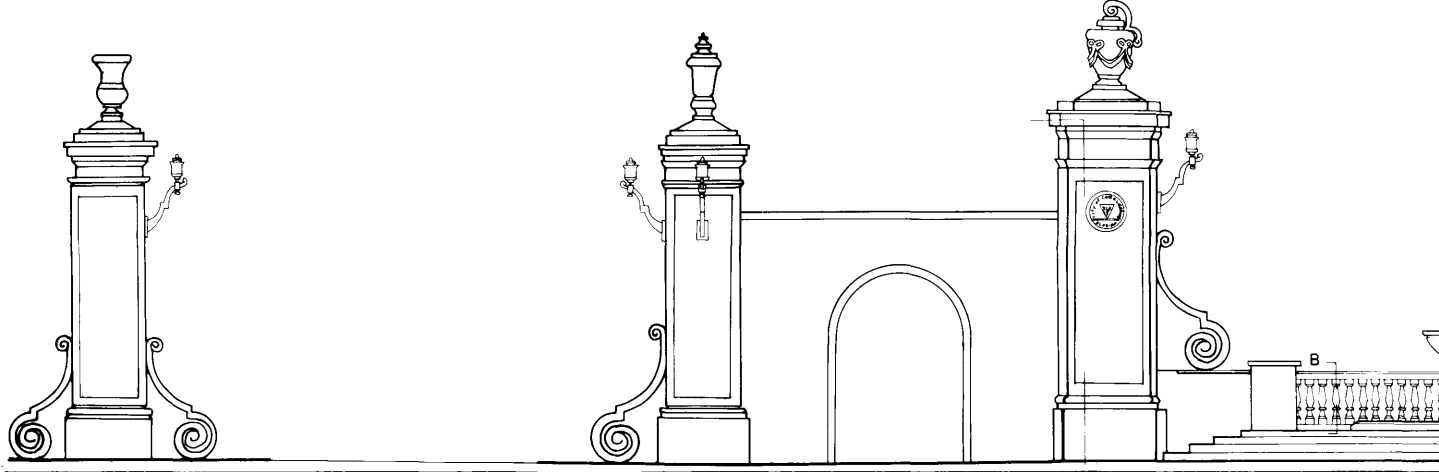
George E. Merrick, the founder of Coral Gables, was a man of extraordinary vision. Reasoning that his city lay in the approximate latitudes of the Mediterranean, he sent his team of architects, landscape architects and engineers to study structures in that area in order to emulate them in building his City. He provided sites for churches and educational institutions. He studied rapid transit of the time and laid out a trolley route around the perimeter of the city. He even offered an airfield landing site to the Southern Transport Company. Merrick planned for shops, a crafts section for artisans and established criteria for building construction of such solidity that Coral Gables structures withstood the

CONTINUED

\*The title of this article is quoted from an interview with George Merrick which appeared in the Jacksonville Times-Union on June 28, 1925.

BELOW: The Granada Entrance off of S.W. 8th Street, completed in 1924.





**“BEAUTY CAN BE MADE TO PAY . . . ”**

devastating 1926 hurricane better than other parts of Dade County.

**The Preservation Ordinance**

Section 7 of the Ordinance establishes the Historic Preservation Board of Review which is “responsible for a comprehensive and continuing survey of buildings, structures, sites and quaint neighborhoods of historical significance in Coral Gables.” It is a ten member Board whose members must be residents of the city during their terms and must have lived in the city at least five years prior to appointment. They serve at the will of the City Commission.

General criteria for determination of structures and sites having historical significance follow those developed by the National Trust for Historic Preservation. Quoting from the Ordinance: “Districts, sites, buildings, structures and objects of national, state and local importance are of historic significance if they possess integrity of location, design, setting, materials, workmanship, feeling and association and:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history, or
- B. That are associated with the lives of persons significant in history, or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction, or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.”

The procedure of designation as a historic landmark is as follows: Nomination by a property owner or by the Board for review by the Board;

provision for appeal if property owner disagrees with the classification; recommendation to the City Commission; approval and recording of a covenant to run with the land by the City in the Public Records of Dade County.

Once designated as a historic landmark, no structure or site may “may be demolished, moved or changed in the exterior appearance by addition, reconstruction, alteration or maintenance, or removal of or destruction of trees located on the site, until an application for a Certificate of Approval has been submitted to the Historic Preservation Board of Review and it has been approved by the Board and the Zoning Administrator.”

**Projects of the Board**

Mrs. Arva Parks is present Chairman of a very hardworking and dedicated Board. She spoke of two milestone efforts in preserving Coral Gables’ past. The first is acquisition by the City of the Merrick House located at 907 Coral Way. Built at the turn of the century by George Merrick’s father, the home will henceforth be known as “Coral Gables House” and will be utilized by the citizens of Coral Gables as a meeting house for community boards and organizations and as a hospitality center for the city. It is the first “city house” in the country. Fundraising and restoration, involving other local organizations such as the Junior League and Garden Club, are now under way.

The second effort is presently in process and represents action in advance of pressures which all too often result in destruction of landmarks. Coral Way, the first street in the city and its residential center, boasts some twenty five residences over fifty years old, including a number of coral rock construction. An ordinance has been

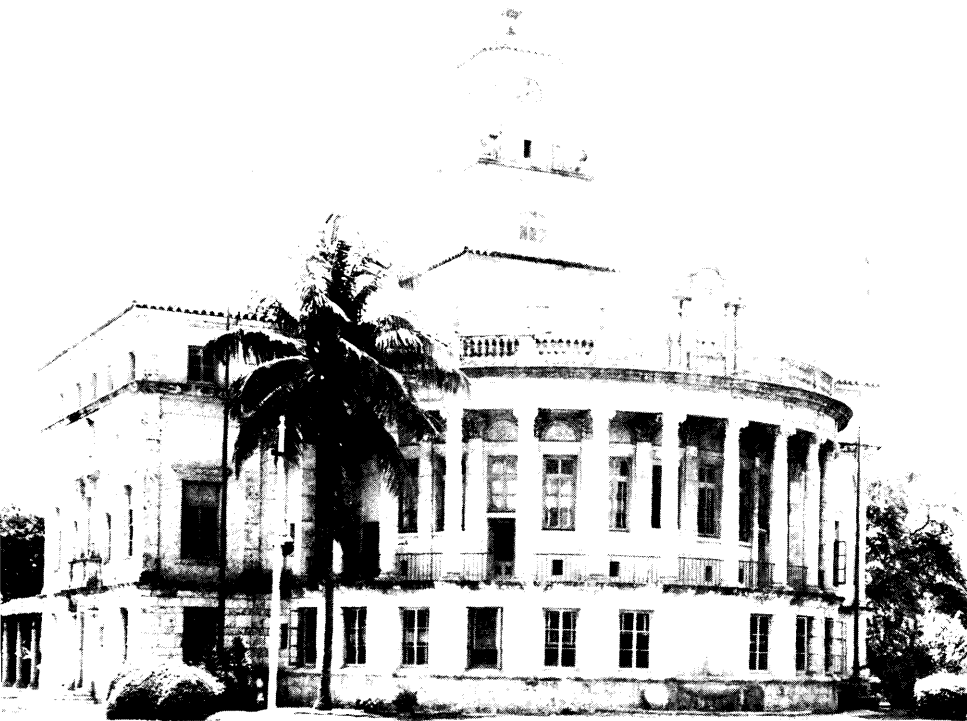
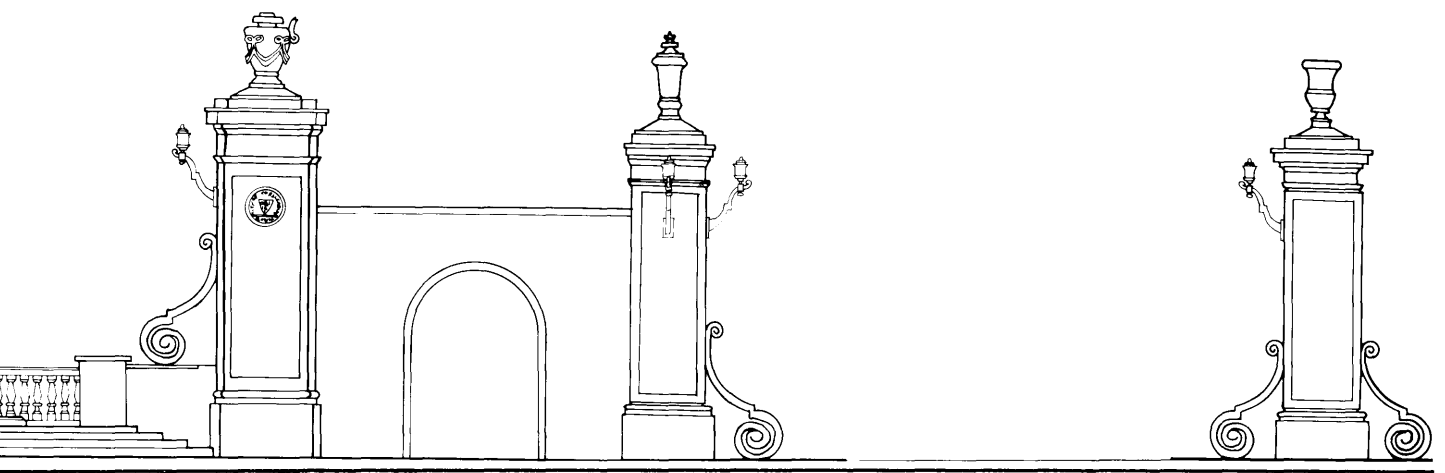
passed by the City Commission and by Dade County Commission designating the portion of Coral Way from LeJeune Road to Red Road as an Historic, Canopied Roadway. Bills to this effect are now before the state House and Senate. Successful designation will protect the street from widening which would destroy its oak canopy and the historical significance of five of the city’s original plazas.

Giving tremendous impetus to the work of the Board has been help provided by Professor Woodrow W. Wilkins, special Advisor to the Board and Professor of Architecture at the University of Miami. Over a period of several years the work of students in his class on “Documentation of Historic Architecture” has given the Board documented drawings of many of Coral Gables’ important structures. These include measured drawings of the Merrick House, the Old Police and Fire Station and most of the picturesque plazas and entrances which were a vital part of the city’s original plan.

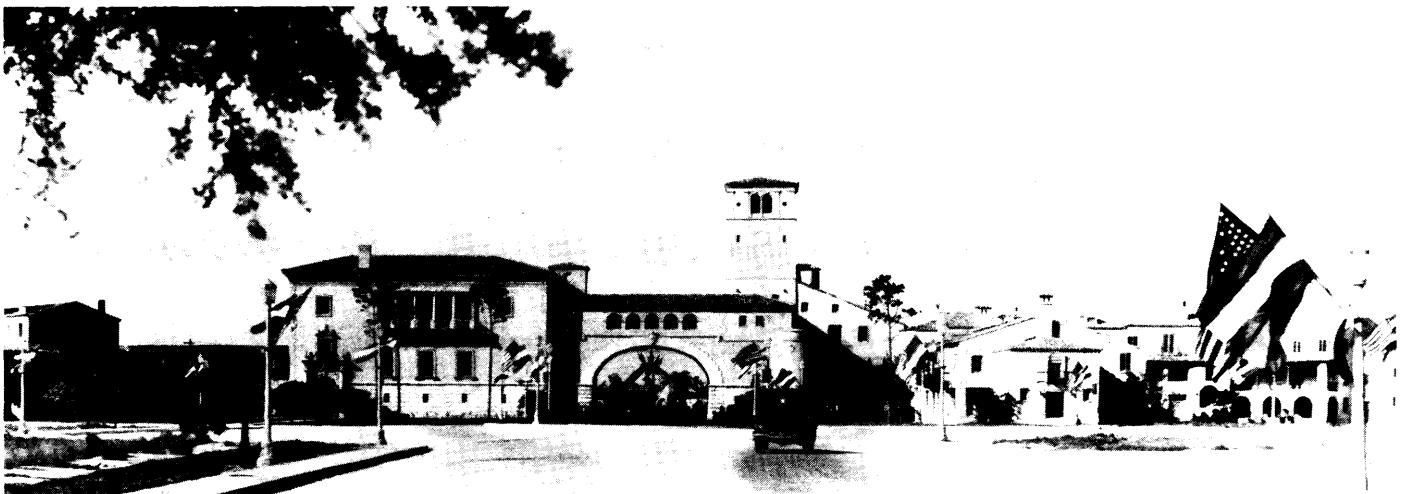
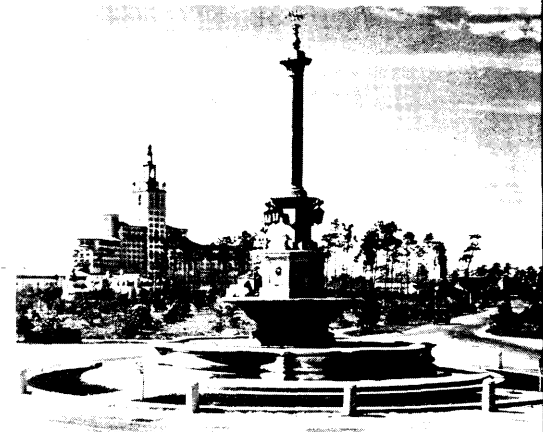
Denman Fink, an uncle of George Merrick and one of the first architects of the city, indicated that there was a definite philosophy behind the planning of the plazas and entrances. Their purpose was to provide a sense of elegance upon entering the city and to impart a feeling of space and place at the intersection of main streets.

In 1976 these buildings and plazas continue to enhance life in Coral Gables as well as provide a link to a past not too distant in time but none-the-less historic for South Florida. This ordinance is a first for Dade County and one of few in Florida. As awareness of the intrinsic value in preserving our past heritage increases, it is hoped that more communities will enact such ordinances.

JWT



The structures shown here represent some of the heritage of George Merrick. TOP: A student drawing of the El Prado Entrance at the corner of Red Road and S.W. 8th Street. LEFT: The City Hall, completed in 1927. BELOW: DeSota Fountain Plaza designed by Denman Fink in 1926 with the Biltmore Hotel, completed in 1926 in the background. BOTTOM: Douglas Entrance at S. W. 8th Street and Douglas Road, completed in 1927.



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# Letters

Editor:

I have received the March/April issue of *The Florida Architect* and want to thank the Florida Association of the American Institute of Architects for publishing the cover photograph of our State Capitol and the resolution supporting its preservation.

This support and encouragement from the Florida Association, an organization of great integrity and dedication, is very important.

As you know, a copy of the resolution was formally presented to the Governor and Cabinet recently by your president, Nils Schweizer, and in my opinion this expression has been of great assistance.

Efforts to save our Capitol from destruction, of course, will require continuous vigilance and it is encouraging to know we will have the Florida Association's support. Again, my gratitude and that of the citizens of Florida.

Sincerely yours,  
Bruce A. Smathers  
Secretary of State

Florida South Chapter  
Gentlemen:

On Wednesday, May 5th, 1976, Mr. Michael Bier, Architect, was a visitor to our school. He spoke to a group of 48 aspiring young architects. I am unable to be too complimentary about him. Frankly, he is one of the most enthusiastic young men we have ever had the pleasure of having at our school. Mr Bier has a very special gift: the ability to communicate. And, on every level. The kids have just been raving about him.

Thank you for assisting us in obtaining Mr. Bier. Certainly he is a credit to your Institute and to the profession he represents.

Appreciatively yours,  
Maurice W. Boire  
Occupational/Placement Specialist  
Thomas Jefferson Junior High School

Editor:

As an addendum to the "Practice Profile of Clements/Rumpel/Associates", I feel it should be noted that all of the projects shown with the exception of the "renovation of the Klutho-designed building" were the products of "Freedman/Clements/Rumpel".

I should like it to be known too, that Freedman did not simply disappear. I am continuing to practice and find myself enjoying architecture more by being involved in the total design/construct process rather than segments thereof.

Very truly yours,  
Norman H. Freedman, AIA

---

*THE FLORIDA ARCHITECT encourages communications from its readers. We invite you to address all correspondence to:*  
Editor, *THE FLORIDA ARCHITECT*, Suite 203, 7100 N. Kendall Drive, Miami, Florida 33156. It is assumed that any letter, unless otherwise stipulated, is free for publication in this journal.

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## Declaration of Dependence CONTINUED

the selection of the design professional, but does no more than establish the fact that there is a prime professional and that it is he who makes contact with the client. The agreement also speaks to the fact that the prime professional should coordinate the work, but much is left to the imagination on how design professionals really work together.

Another commendable effort has been made by NAELC (National Architect-Engineer Liaison Commission), which developed the "Guidelines for Professional Collaboration of Architects and Engineers at the Local Level."

In Canada, the Ontario Association of Architects, the Association of Professional Engineers of Ontario, and the Ontario General Contractors Association joined together to study and publish a joint document on project management services, which outlines all of the services and attempts to establish the fact that good professional services are necessary in the field of overall project management.

There also are many examples of architects, engineers, and builders getting together in various states to establish certain specific guidelines for contracting. Pennsylvania, Minnesota, and other areas have examples of active groups working together for the betterment of relations at the local and state levels.

## United Professions for Better Architecture

The time is right for the professions to work together to eliminate duplication of effort and wasted money, while producing a better building for the client. The building industry is ready for a "Declaration of Dependence," which would establish a strong demand for an interdisciplinary professional body to set forth the primary characteristics of collaboration. The alternative is that the large government agency, the large corporate body, or the large integrated A-E firm will accomplish such unification, with the professional societies looking on from the sidelines.

Interprofessional collaboration *must* be accomplished if we are to retain the professional characteristics of individual professionals working together with no influences other than that of dedication to serve the client.

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