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Cover photo of the Florida Vietnam Era Veterans' Memorial designed by James Kohn of The Ritchie Organization in Sarasota.
Photo by William A. Greer
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If you wish to go ahead and submit the whole package at once, or if your feature is accepted for publication, the following is required: 1. No exceptions.

Text — The text should be short and to the point. The readers want to know the facts about the project. Just ask yourself what you’d like to know about a project that interests you and that will capture your attention. Include the article in one article feature. Send the article on a page if possible.

Submit the article on three or four typed pages, double-spaced. Ten pages will be returned and one is not enough. Begin the text with a list of credits. Each FA article begins with the “Who’s Who” of the project. Don’t leave it out. Don’t send a press release or material that sounds like a press release. For example: DON’T WRITE — “Considered by many to be the most exciting new structure in downtown Miami.”

DO WRITE — “The architects incorporated all of the program requirements and aesthetic considerations into two elements of diagonal configuration, linked by a connecting bridge.”

Just the facts, please. That is not to say that feature pieces will be devoid of adjectives, only that they will be doled out by the editing staff.

Photography — Ideally, the submitted photos should consist of several black and white prints (including at least one of each a plan, site plan, elevation and/or axonometric) and color slides or transparencies. Do not send color prints or color negatives. 35mm slides are O.K., but in order to enlarge them, they must be extremely sharp. 4 x 5 color transparencies, which most professional photographers shoot anyway, are definitely preferred. That doesn’t mean that only professional photography is acceptable. It means that only good photography is acceptable, whatever the size. Be sure photos are captioned and the photographer identified.

MemberNews — MemberNews is an abbreviated news column which rarely spotlights what the membership is doing in capsule form. Most of that information is drawn from press releases, although many times it comes in typed on a piece of architect’s letterhead. Any news is welcome and will be printed in the next published issue after receipt.

Viewpoint — Viewpoint is a forum for expressing your opinion about a subject related to architecture. It covers a wide variety of topics and submitted manuscripts are usually two to three typed pages. F A invites submission.

F A is interested in publishing any new architecture or restoration. We do, of necessity, have certain requirements regarding format and presentation.

If you don’t let us know what you’re doing, chances are good no one else will either.

Diane D. Stein
Vietnam Era Veteran's Memorial Dedicated

On Veteran's Day, November 11, 1985, Florida's Vietnam Era Veteran's Memorial was dedicated by Governor Bob Graham. The memorial bears the names of Florida's one thousand nine hundred and forty-two known casualties of the Vietnam conflict and the eighty-three still listed as Missing in Action.

The legislature assigned the responsibility of selecting a site and a design for the memorial to the Florida Commission on Veteran's Affairs. The commission conducted a statewide design competition and eighty-nine designs were submitted and reviewed. The winning design was the work of James Kohn, an architect with The Ritchie Organization in Sarasota. The 1984 Legislature appropriated funds in the amount of $400,043 for construction of the memorial. It was begun in April, 1985.

In a design statement written by architect Kohn, he stated that "the primary idea of the design as an object is a vertical statement of honor. The stark vertical mass of the pylons, as they carry the American Flag with strength, represents the tangible sacrifice made to uphold our country."

"As an Event, the Memorial is designed to stimulate reaction. As a visitor stands between the imposing mass of the two 40-foot pylons, he will read the names of the deceased and missing and it is there they will see their own reflection in the polished dark stone. The moving shadows and reflection of the flag will animate the quiet stone."
Joint Conferences Held in Tallahassee

Two important conferences were held in Tallahassee this past November. The AIA Archiects in Industry Committee hosted its Fall Conference at the Tallahassee Hilton Hotel with the theme “Education and the Corporate Architect.” Concur- rently, Florida A&M University School of Architecture hosted the Association of Collegiate Schools of Architecture (ACSA) Southeast Regional Conference.

Speaking at a welcome reception for the ACSA, Atlantic archi- cist Mark Sceggin also served as a jury member for the review of “Graphic Presentations of a Designed Artifact” submitted by faculty of the ACSA Southeast Region. At the same reception, speakers included John A. Kelly, ACSA Southeast Regional Direc- tor, Richard K. Chesters, Dean of the FAMU School of Architecture and George Assidu- ericous, 1985 National Director of the ACSA, who addressed the group on an upcoming national ACSA event. David Armstrong, Vice President of Marketing, Herman Miller, Inc., spoke at the plenary session on the design of office space, how data is gathered from users, and the users difficulty in describing accurately what they need. Papers presented by ACSA faculty followed in a series of workshops.

Topics dealt with shaping the architectural curricula for the nineties. John M. Mandrin-Jeronimo, Executive Director of the Na- tional Architectural Accrediting Board, made a presentation entitled “Curricula Determinants: Faculty, Institution, Public.”

Attendees at both the AIA and ACSA Conferences were wel- comed by FAMU President Dr. Frederic Humphries at a luncheon during which the keynote ad- dress was given by Tom Skinner, of New York City. Skinner spoke on the subject of “Preparing for Greatness in the Nineties” stressing the value of always doing your personal best rather than com- peting with others.

Nine years ago, AIA Committee members took part in discussions concerning the direction the new School of Architecture at FAMU would take. This year’s seating evolved around a series of presentations by School of Archi- tecture faculty on the programs now offered.

The closing highlight of the conference was a one-day design charrette where committee members and FAMU architecture stu- dents rolled up their sleeves and solved a design problem. Chair- Larson, Executive Director of Facil- ities for 381, presented checks to the three top winners of a National Student Design Com- petition called “Flexplace” at an awards dinner.

Top, ACSA Southeast Regional Conference attendees were welcomed at a reception in the atrium of the new school of archi- tecture at Florida A&M. Left, Mr. George Assidu- ericous, National Director of the ACSA, spoke at the con- ference. Above, Tom Skinner, keynote speaker for the joint meeting of the ACSA and the AIA Architect’s in Industry Con- ferences. Photos by Roy Stumpfeld.
Pages 6 - 13 missing from original
From megalithic architects, a spatial system at Stonehenge

It is dawn. From within the stone enclosure, jubilant shouts mix with the age-old incantation “Arise, Shine, Oh! Life Giving Father!”

It is the Stonehenge Solstice Ceremony and thousands of modern day Druids, Pagan Sun Worshipers and Megalith Devotees have gathered at the ancient enclosure that is nestled on the rolling chalk down of Salisbury Plain eighty miles west of London. There is a unified feeling of ecstasy within the circular enclosure as the new day becomes a reality. There is a feeling of wholeness and peace and new beginnings.

What is it that makes Stonehenge, that popular pile of prehistoric sculptured stone, so enigmatic? Is it its age, its complexity, its mystery? Is it a feat of architecture, building, engineering or all of these? Is it a copy of something older or is it the “original?” Is it the product of study and understanding or is it a hazard occurrence?

Stonehenge is but one of many megalithic structures which flourished in Western Europe between 6000 B.C. and 200 B.C. Stonehenge was erected in six phases by the Late Neolithic and Early Bronze Age sky-watching people of Southern Britain. It was designed to bring order and ritual into their lives. It was an astronomical observatory—tempel-public center, a sacred and secular gathering place for the celebration of festivals of regeneration, particularly the Summer Solstice. It was also a design determinant.

Stonehenge now proves to be an excellent 4,500 year-old example of spatial organization. It was designed to isolate and energize negative space and to accommodate functional activity. It was also designed to promote a positive emotional response on those who would enter.

A circular ditched embankment and chalk-filled Aubrey Holes define Stonehenge’s outer edge. At its center stand the celebrated stones, the Slaughter Trihilion Ring, the circle of dolerite “bluestones” and the Horseshoe of five Trihions towering over the inner horseshoe of “bluestones” that surround the vertical altar. From within the enclosure, the carefully tapered upright members can be fully appreciated because of the entasis of the stones. The space-spanning lintels they carry are shaped to the curve of the circle and attach to each other, end-to-end, with tongue-in-groove joints. They are secured to the vertical members by mortise and tenon joints. To isolate a circle of sky when standing inside, the ring of stone appears to float evenly above the spectators due to adjustments in the heights of the uprights to compensate for the slope of the earth.

Thirty spatial intervals are created by the massive uprights and lintels of the outer ring. They are the sole intent of the mass. Each negative space (approximately three feet wide and 13 feet high) frames a segment of sky and the artificial horizon created by the embankment. Within these framed spaces, the images of the Sun, Moon and Stars move in cyclical patterns.

The five centrally located, free standing Trihions each frame a tall thin Y-shaped piece of sky about a foot wide. The midwinter solstice and the midsummer sunset and the midsummer dawn and midwinter sunrise are recorded within these spaces. The tallest Trihion which terminates the axis with its negative space captures the midwinter sunset to the southwest, and faces the northeast to greet the midsummer solstice sunrise, where it helps to form, with the five other Trihions, a womb-like space that opens to receive the thrust of the axis as it moves along the avenue toward the center.
Top left: The cup-shaped space is filled to its lofty limit in a ritual with silent Solstice vigil-keepers pressed between the symbolic female-shaped Trilithon, shown here, and the phallic "Heelstone," not visible here, by the center of the crowd. Top right: Happy people exchange gifts and sing with special sharing and sorrow in true solstice music. Their clothing weaves bright patterns in the pink and yellow light which illuminates the space inside Stonehenge. Left: A priest-like leader circles Stonehenge at the edge of the embankment in a sunset ritual prior to the Solstice vigils to await the "re-creating" Summer Solstice Sun. All photos these pages by Malcolm Pester.
Ancient Briton beliefs surround the megalithic enclosures and monuments and state that Stonehenge, with the other 900 known rings, were "storehouses" and "transformers" of Earth and Cosmic energy. Through celebration within their spaces, one could become regenerated both physically and spiritually. These megaliths appear to be organized upon a system of axial lines, called "Ley Lines," and were first perceived as a unified network of straight lines. Folk-memory believes that the connecting lines follow the flow of earth energy, connecting the positive and negative monuments and enclosures. There is also a water system connecting the many sites. Below Stonehenge, three streams meet at the center at different levels.

On a major north-south "Ley Line," Stonehenge is directly related to the mass of the megalithic monument, Silbury Hill, the largest pre-industrial man-made mound in Europe. They were both constructed during the third millennium B.C. Neither tomb nor enclosure, the function of Silbury Hill has remained a mystery. It appears, however, to be the near dimensionally exact positive of the Stonehenge negative. That is to say, if it were flipped upsidedown, its flattened central top would fit into the Sarsen Trilithon Ring.

The Wessex area contains more prehistoric sites than anywhere else in the British Isles, and most are organized in a linear system or in clusters. North of Stonehenge, and in sight of Silbury Hill, is located the gigantic ditched "henge" of Avebury. Nearby are Woodhenge, Durrington Walls (which was superseded by Stonehenge as a gathering place), and earlier circular enclosures called "causewayed camps."
The back-dating of the indigenous megaliths by Carbon-14 calibration established them as the “earliest stone structures still standing anywhere in the world,” as stated by Colin Renfrew, in his text Before Civilization. This radiocarbon revolution in dating and thought now places Stonehenge as being older than the elaborate Mycenaean culture. The mystery surrounding the “Mycenaean Dagger” which appears to be carved into one of the sarsen uprights is now intensified. In an attempt to understand Stonehenge as a spatial system it is possible to “read” the “daggers” as a diagram of the spatial organisation. This diagram, carved by concept-making, “right-side-of-the-brain”-oriented designers would have been all that was needed to communicate how, and why, the spatial system was designed... "words were not necessary"...

Mistress Thamaras Foster

Top: Approaching Stonehenge along the Processional path, the space from the northeast, the avenue passes through the gateway, a spatial interval formed by the 1st of the sarsen Heel Stone and the inner sarsen ring, position of equal axis with the site, and the season. The summer solstice, near right. Within the space defined by the ditched embankment and the vertical stones, the Postern ring, two massive portal stones were positioned on axis to the main summer solstice. They celebrate a spatial interval with a sense of arrival. Far right: When the sun rises, between the outer stones, Postern Ring and the inner Postern Horseshoe configuration, the forms of the cold dark prehistoric winter, the rays shine to the northeast so the dawn, summer, winter...

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To the architect, image has an even higher level of importance because it generates business. When a client enters an architect's office, he must like what he sees. The office can be a selling tool or the kiss of death.

The trend these days in the design of new architectural offices seems to be an open, efficient design that hides no function from visitors, and, in fact, invites clients and visitors to look around.

That trend can be seen clearly in the three new offices on the following pages. Though they're located in Tallahassee, Clearwater and Miami, the overall feeling is similar. Each office is well-planned to function easily and efficiently. Each is exciting and employs bold colors and bits and pieces of everything from classical details to trompe l'oeil, to make the space fun to work in and interesting to visit.
Squeezing a little exuberance out of modernism

Corporate Offices, Mudano Associates, Architects, Inc. Clearwater, Florida

Project Designer: Mark Kaufman, AIA
Contractor: Creative Contractors, Inc.
Interior Design: Mudano Associates, Architects, Inc.
Owner: Mudano Associates, Architects, Inc.

Consider this as a design concept: create a corporate office that will teach someone something about architecture as soon as he enters the building. Over 2,000 design hours later, this goal was achieved at Mudano Associates, and a work space was created that serves as an educational vehicle for clients while making a public statement to passersby outside. In order to accomplish the goal, some original design ideas were employed that are almost whimsical in nature and mix very well with traditional motifs. To begin with, nothing is hidden away in the Mudano office. The conference room is glass so that people sitting in the reception area can look in and watch a presentation in progress. In other instances, the office designers actually pulled the structure away from the walls. Hallways are arranged so that columns seem to intrude, making people more aware of their presence. There is a distinct grid reflected in the walls, ceiling and mezzanine that's based on the structural grid. Structural elements are painted white, infill areas gray.

Opposite: Main entry with "free-floating" Corinthian capitals looking into reception area. Top: Reception area showing elevators to mezzanine, where drafting, computer room, storage and lounge are located. Below: Columns are repeated at two levels in hallway defined by glass block wall and library storage. All photos by George Cott.
The first floor of the 7,300 sf. space is devoted to the drafting room, project manager's offices, a product library, conference rooms and the principal's offices — layered away from the north facade to take maximum advantage of natural light. Indeed, in most cases, all drafting is done without supplemental light. There are no light fixtures in the drafting room ceiling.

The large windows facing the street presented two opportunities. They admit a lot of north light into the drafting room and they permit the firm to do its own advertising to passersby who would look in from the street. At night, when the building is lit, the building is particularly striking since the vertical cylinder of glass block that encloses the circular stair is continuously lit and visible from outside.

Inside the office the mezzanine is compositionally important. Because of the large windows facing
East Bay Drive, the mezzanine railing becomes a part of the facade, in a sense, and at night it is even more prominent when the building is lit.

In addition to wrapping the circular stair, glass block has been used liberally throughout the building interior where it provides a little privacy, noise abatement and natural light. The blocks were used in areas where interior views were terminated. For example, the firm considered it interesting to have glass blocks at the end of a long hallway where passerby get a hint of the activity that's going on beyond.

Classical elements have been used for tongue-and-groove doors. A Doric column identifies the principal's office and a notable Ionic column resides near the print room. At the entry, a Corinthian capital (same column) supports a beam over the doors. The drafting room has an immediate relationship to the project manager's office. Those offices form an interior area that also houses product literature in five square shelf "windows." The "windows" in turn, face the spec writers and the technical core of the office. The public areas, reception and conference room intervene between the technical core and the administrative offices.

The entire design process took more than a year, well over 2,000 hours. Members of the McMillan firm believe that lively, animated spaces that result from the length of the design process were worth the effort. The staff spends a third to half of its life in the building and one of the design goals was to make the space enjoyable. Moreover, the firm wanted a design that would convey its ideas about architecture and heighten the design awareness of visitors and clients. So far, it seems to be working.

*The author is a writer for the Tampa Tribune.*
The corporate image and all that jazz...

The Offices of
Johnson Peterson
Holliday Architects

Architects: Johnson Peterson
Holliday Architects
Developer: Commercial Consult
ants Corporation
Contractor: Sperry and Associates, Inc. and Johnson Peterson
Holliday Staff
Mechanical & Electrical
Engineers: OL & Associates
Civil & Structural Engineers:
HR Engineering

With a new name and new of
fices in Tallahassee and Sarasota, a new corporate image was
important for the busy architectural firm of Johnson Peterson
Holliday Architects. In Tallahassee, the office staff had, for
many years, been quartered on
the second floor of a two-story
frame house in a tiny 716 sq.
feet. With concerns for in-
creased space and a new “look,”
the JPH firm recently relocated
into a 2,400 sq. feet office in the
least marketable part of a building
they designed for the Xerox
Corporation. The new space,
which is below grade and devoid
of natural light, was developed
to the firm’s advantage.

In their attempt to create a
professional image with a little
fun and a lot of pizzazz, the firm
was extremely successful. Visi-
tors to the office are “guided”
through a colonnade, an entry
sequence which is professional
in nature, leading from the
demonstration gallery to the recep-
tional and the “im-
provement” gallery. Firm prin-
cipals (van Johnson and Guy
Peterson) jokingly refer to this
colonade as “the long loss. Pro-
cessional Colonade of virgin
stoneworks, which was un-
earthed intact while researching
the spread footings of classical
Greek orthostats.”

Humor aside, the colonnade is
both highly effective as a device
for moving visitors to the recep-
tional area and visually exciting.
The shiny white pedimented col-
nums create an almost surreal
contrast to the strong color of
the walls and the floor. In order
to “break it all up,” many visi-
tors go back to the front door and
pass through the colonnade a
second time to take advantage of
the full effect.

The arrangement of rooms in
the office building. Most spaces
are accessible from two direc-
tions. The receptionist is at the
center of the circle from which all
other functions radiate. Visitors
are encouraged to actual interac-
tion of staff, human scale and other

views. Visitor spaces became
galleries of architectural space
for built, projects and another
for works in progress. Reason of
the lack of natural light, gallery
lighting became an important
element.

Nothing in JPH’s new office
is private and that’s the way the
space was intended. It is an open
forum for architecture.

Diane D. Green

The main entrance to the office offers visitors a glimpse of the colonnade
beyond which leads to the receptionist’s desk. The wall here serves as an
awards gallery.

The Client Conference Room shows been kept ready while the staff
conference area awaits work in progress to continue out for several days.
The exit door to the Conference Room is by Geoffrey Lawrence and is titled
“New Birmingham, No. 5.” All photos by Bob Shuda.

FLORIDA ARCHITECT January/February 1986
Walls surrounding the reception desk serve as an "in-progress" gallery. From this central area other spaces, like the Client Conference Room, can be easily seen.
Historical imagery that teases and tantalizes

Corporate Office of Maspons/Goicouria/Estevez, Architecture, Planning and Interiors
Coral Gables, Florida

Architect: Maspons/Goicouria/Estevez
Principal-In-Charge: Jose L. Estevez, AIA
Project Manager: Rolando Conesa, Jr.
Engineer: Lagomasso & Vitale & Associates
Contractor: MGE Inc.
Interior Designer: Maspons/Goicouria/Estevez
Owner: Maspons/Goicouria/Estevez
Classical portals painted pale blue, high tech triangles replacing lintels and bright red chair rail running up and down halls and in and out of rooms... the whimsical presentation of formal elements helped transform the shell of a meat packing house into the corporate office of Maspone/Goicouria/Estevez. Everywhere you look there is a recognizable historical image that has been dealt with in a contemporary way. What has been created is an interior space that teases the eye and intrigues the mind.

Designing an architectural office within the existing shell of a meat packing plant posed a great design challenge. Existing space consisted of three linear strips, each separated by a column grid or a bearing wall and only one point of public entrance.

Maspone/Goicouria/Estevez, having previously had an open office plan, decided to program the new office as a series of rooms to provide privacy, noise and visual controls. The pro-
gram distanced the use of figurative space planning as the design approach. As the basic design evolved, a central spine, or gallery, was established to link the public to the work areas. Support services, such as labs, files and library, were laid out along the spine as rooms or alcoves. The rotunda developed at the intersection of the primary gallery and the secondary axis which directly links the partners’ offices to the conference room. The rotunda also serves as a re-orienting point of pause.

The main entrance creates a visual “pause” of the office beyond. The production area, located at the end of the central gallery, is entered first through the common area used for informal meetings and critiques, off of which two project architect’s cubicles are located. To either side of this room are the two identical production rooms, each with six drafting stations.

The brightly lit gallery ceiling alludes to the outdoors and visually and psychologically compensates for the absence of natural light in this area. Trusses were used in a color that contrasted with the ceiling to negate the opaqueness of the ceiling by metaphorically adjoining to the sky.

Office finishes and color selection evolved by trying to incorporate the company colors with primary colors used as accents. The reception, main passage way and work area walls were detailed with bright red chair rail and blue paint below to emphasize the human scale. As a statement of contradiction, the hardware is in matte black or white.

Along with the strategic use of transformed historical imagery, the firm introduced very basic geometrical forms in the furniture designed for the office which often were quite contemporary, almost “super modern” visual contrasts.

Diane D. Grover
What a thermos does for iced tea and hot coffee
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Come home to quality. Come home to Andersen.
Andersen Windows
The flavor of an era lingers in Orlando

18 Wall Street
Orlando, Florida

Architect: Studio One
Project Architect: William T. Huguet, AIA
Owner: Sam Meier, James Harrison, Robert Buana
Contractor: W. W. Fagan and Co.

Preservation is a strange and wonderful thing. Where once our most significant courthouses and public buildings would only be saved by gray-haired ladies virtually throwing themselves in the path of the wrecking ball, there is now a wave of surging interest in saving all that is worthy. Long gone is the criteria that a building must be a century old. In cities like Orlando, it would be next to impossible to find such a structure—it's old est. being closer to eighty, and there are few that old.

Top: Entry and reception, left, restored facade and above, angled window carved from 18 Wall Street. All photos by J. Kevin Hulse.
So, the search continues for the finest of yesteryear and in the best planned blocks of metro areas we now see an interesting mix of old and new standing side by side, working well together.

Orlando’s 18 Wall Street is a design project that is hard to put a label on. In the present sense, it’s neither restoration nor reconstruction and yet, it is preservation.

Unlike many older cities, even in Florida, Orlando has little in the way of an architectural history. For that reason, it is particularly tragic when one of its “near turn-of-the-century” buildings is destroyed, either by human hand or natural disaster. Such was the case with the San Juan Hotel. It was the city’s first “high rise” and in 1977 it was nearly destroyed by fire. The structure was upgraded, in fact, that the building was totally razed and the site cleared. The San Juan Hotel, less some of its most significant architectural components, was a mere memory.

It was at that point in 1977 when developer and third generation Orlandoan Sam Weiner purchased what was left of the building, most notably some windows, and decided to use this core of the original building. What was preserved was the feeling of the original building. What was built was not a carbon copy, but a structure with the essence of a previous era.

18 Wall Street occupies a site fifty yards from where the San Juan Hotel stood. The building was a shoe warehouse and a perfect place for the San Juan windows.

The developers of 18 Wall Street wanted to provide separate office spaces for three attorneys and a fourth space for leasing. They wanted to develop a building with a strong sense of heritage within a specified budget and they wanted to incorporate what remains of the San Juan into the main facade.

The 4,300 square foot building is a narrow two-story structure on a busy pedestrian thoroughfare. The historic windows were combined to allow light into all the second floor offices and the lobby. The area of the windows has preserved the whistled character of the design of the brick building, the curve of the awning and the arc of the address number.

The use of brick suggests both age and permanence in an otherwise contemporary adaptation. Detailing and refinement of the brick is of major significance since the avenue the building faces is new pedestrian and prone to “stop and stand” observation.

The interior of 18 Wall Street reflects the permanence of the exterior. Importing tiles and architectural oak details give the building a warm and comfortable elegance.

The total renovation of the warehouse was completed, on schedule, in three months. The existing building, which was undergoing a fire, required a 50% transformation, which enabled use for a 75% reconstruction. All non-structural walls and ceiling elements were removed along with a section of the second floor slab and structural bearing. The entire front wall and portions of the rear were also taken out. The building was then brought up to present day safety code, new mechanical systems were installed and a new roof, with skylights, put on.

In the final analysis, 18 Wall Street is a successful preservation project. A manuscript warehouse was saved, garnished with the last vestiges of a finer building and in existing, other flavor of an era lingered.}

_Diane D. Grove_
A site-specific layering of space

An earth berm was used to reduce the scale of the base wall, along with the stepped retaining wall, provide a sense of security for the side entrance to the house. All photos by George Cost.

The three-story foyer is topped with a reading loft, accessible only by stainless steel ladder. Suspended plants provide variety inside and are easily viewed around.
The Hartley Residence
Temple Terrace, Florida

Architect: Mark S. Hartley, AIA
Owners: Deborah and Mark S. Hartley
Contractor: Mark S. Hartley

The Hartley Residence is one in which site and site development were on equal footing with building design. Actual construction took six months, but it followed several years of site study during periods of varying weather conditions. Site clearing and development of the pond area were well underway before construction began.

The residence is home to Tampa architect Mark Hartley and his wife, Deborah. Both are native Floridians, enthusiastic environmentalists and amateur botanists. The latter is true to the extent that they have involved the state collecting plant specimens to augment existing species in their area. As a result, large lime rock boulders covered with green moss and ferns are arranged to create a natural water course on the site. Exotic water lilies and many indigenous ferns, ground cover and water plants have become home for a thriving population of fish and turtles, as well as the owner's collection of Stapferia lutea, orchids and other tropical plants. Stands of bamboo screen neighboring homes and give the impression of an isolated area rather than a neighborhood instead.

The house is located on a small lot across the street from the Hillsborough River. The house was originally conceived as a personal response to the 37' by 132' site. A variable was obtained to allow for a decrease in the front setback from 35 to 25 feet which allowed the hydraulic hammer at the rear of the site to retain its original character.

The house is located on a small bayhead across the street from the Hillsborough River. The house was originally conceived as a personal response to the 37' by 132' site. A variable was obtained to allow for a decrease in the front setback from 35 to 25 feet which allowed the hydraulic hammer at the rear of the site to retain its original character.

The deceptively simple plan of the house consists of 2,200 s.f. on five levels. The entry level consists of foyer, kitchen, dining room and porch on a platform 3.5 feet above grade. It is several steps down into the living room which extends outside where concrete columns support cedar decks multileveled over the pond. The house is anchored to two massive textured concrete walls. The diagonal wall serves as a retaining wall and screen from the street. Cedar and glass forms back around the masonry units, while steel beams pierce glass, cedar and masonry with equal simplicity. The high degree of transparency is enhanced by multitude of windows and direct back-to-glass connections.

The outside of the house is defined by vertical color stucco, textured masonry, exposed steel beams and tinted glass. There is 1900 s.f. of glass, nine triple panel sliding glass doors and seven operable windows, all of which contribute to the abundant natural ventilation.

Few interior walls

FLORIDA ARCHITECT  January-February 1986  32
Fireplace serves as divider between rooms in a house with few interior walls. Photo by George Cott.

Pond and native vegetation can be seen from interior living spaces through broad expanses of glass. In this picture, the living room level actually continues outside onto a deck cantilevered over the pond. Photo by George Cott.
are used to define living spaces, yet each area maintains autonomy as it extends into adjacent exterior decks. The combination of few interior walls and double-height spaces give the impression of a much larger home.

The three-story foyer acts as a thermal chimney exhausting warm air from the top of the space and drawing cool air from the pond area through numerous sliding glass doors on the north side. The house has proven to be very energy efficient with two geothermal heat pumps providing efficient air-conditioning and heat while the discharge water is circulated through the water course to maintain the pond's level. The cylindrical stair doubles as a gallery space and is topped with a six foot domed skylight which traces elliptical patterns of light over the white walls. At night a circle of "moon" light recedes in the dome floods the interior with a soft blue glow. A bridge extends across the foyer from the stair tower to the upper levels of the residence, where there are two bedrooms, a den, and up a stainless steel ladder, a reading loft.

Architect Hartley explored the layering and transparency of spaces the way they interlocked in the context of the site in the design of his home. His use of readily available materials and his understanding of the construction process produced a quality design which was economic and site specific. An economy of line, materials and methods, mixed with clarifying logic to solve problems produced an exciting design that is truly site sensitive.

-Diane D. Greer
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Jurors include Rodolfo Machado of the Boston firm of Machado & Silvetti (Progressive Architecture magazine’s first place award winner of 1985) and Beth Dunlop, Architectural critic of the Miami Herald.

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Florida architecture back to drawing board

Editor's Note: This article first appeared in the Orlando Sentinel on October 21, 1986. It is reproduced here by permission of the Sentinel.

Once was easy to define Florida architecture. It was raised wooden houses with porches, sloped roofs and windows opening to the shady north and south — the old Cracker or Conch buildings.

But by the early 1980s, air conditioning had cost the state its only truly indigenous style, said Winter Park architect James Gamble Rogers II. Air conditioning allowed Floridians to live and work in buildings that had been designed without taking the sun into consideration.

Those buildings, which could have been built in New York, Minneapolis or just about anywhere, are still being constructed, according to three internationally respected architects.

As judges of the Florida Association of the American Institute of Architects' 1986 design awards competition, North Roche, Cesar Pelli and Mildred Schmertz studied 145 residential and commercial projects designed by Florida architects. What they saw wasn't architecture that belongs to Florida, and only to Florida, said Kevin Roche.

"Florida is a special place that has a special character — a variety of climates, a special terrain and a very unusual mix of social and cultural traditions," Roche said.

Yet very little of what we saw seemed to be buildings that responded to those specific regional influences. If a building doesn't have that response, it's nothing more than superficial design."

The three judges weren't looking for what people outside the state may imagine Florida architecture to be — the stately, Spanish-inspired grand hotels of St. Petersburg, the playful, eclectic Addison Mizner residences of Palm Beach or the art deco hotels of Miami Beach. They were looking for new buildings that respond to Florida's climate while reflecting its materials and traditions.

"They may never get any style that brings together all those elements, said Cesar Pelli, archi- tect, "but it's such a varied state that no one style dominates or is likely to dominate, ever," he said. "Florida is like a nation of its own, like a big country with many different capitals and styles.

"North of Orlando are older buildings, many made of brick or of timber. Orlando is a middle ground where older buildings may be brick, frame or stucco. South of Orlando, there's little older than a century; the newer buildings of Palm Beach and the art deco styles of Miami are mostly concrete and slab.

"But the regional response that the design competition's judges were looking for is one that architects are taking seriously, said Mark Jarzabek, dean of the school of architecture at the University of Florida and president of the state section of the AIA. And they're making their responses in a variety of ways. Jacksonville architect William Morgan's Westhouse Steam Turbine-Generator Division World Headquarters in Orlando meets Florida's climatic demands with windows recessed beneath white overhangs and planes shaded from the sun. The windows on Julio Grabes' multi-storyed Colomadale in Coral Gables can be opened during cooler weather to allow cross-breezes.

Some new homes in Naples, a planned community in the Florida Panhandle that is being developed by Robert Davis, borrow many ideas from the Cracker style. Made of masonry or wood and raised from the ground to avoid flooding and make use of the cooling breezes, the Sea-side's bungalows have peaked slant roofs that allow ventilation, caves that shade windows and screened porches that wrap around insulated walls.

It's impossible to convert a Cracker house into a highrise. But it is possible, when building a major commercial structure, to work within a single "palette" of colors, styles and materials while allowing for change in the community. Says Jim Jemseon of Jennewein, Schmitter & Associates Inc., in Tampa and president-elect of the state association of the AIA.

Architect Richard Hodes of Skidmore Owings & Merrill in Houston considered existing local styles and materials as well as Florida's dominant architecture when designing the 35-story Sun Bank Center proposed for downtown Orlando.

"The only things you can say that make Florida different from other parts of the country are its climate, materials and history — but that's saying a lot," Hodes said.

"Sun Bank Center is a Florida design because it takes the principles of any good office building and crams them up with the right coloration — pink, turquoise and white — and the right detailing — a latticework that creates light and shadow — and a top that refers to those wonderful old Flagler hotels."

Like Sun Bank Center, Metro-Dade Center is a building that addresses Florida's challenge. At 100 feet, the Miami office building designed by Hugh Stubbins of the Shubin Associates Inc. in Cambridge, Mass., is a modified hexagonal shape that allows strong wind to slip smoothly around its buff-colored limestone skin. Ribbon-glass windows are on the north and south sides only, soaking up the sun's glare.

"Styles of Florida architecture probably will continue to vary from region to region, from the sleek Metro-Dade Center in Miami to the eclectic Sun Bank Center in Orlando to Seaside's trim frame bungalows. All are successful because they respect their users and their environment. Kevin Roche said.

"Good architecture isn't necessarily a building that appears on the cover of Progressive Architecture or some other magazine," he said. "Good architecture is a building that really serves its community and the people who use it, in the best possible way."

"And it's logical that good architecture that does that would, in the process, turn out to be regional architecture."

Laura Stuart-Deansman

Laura Stuart-Deansman is Orlando Sentinel architecture critic.
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