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Cover photo by Steven Brooks. The photo shows a detail of the 21st Street Community Center in
Merritt Island, which was remodeled by Zepnowski & Krause Architects.

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EDITORIAL

Last Spring the Center for the Study of American Architecture at the University of Texas in Austin sponsored a symposium on “New Regionalism: Tradition, Adaptation, Invention.” The conference participants included Robert A.M. Stern, Antoine Predock, Elizabeth Plater-Zyberk, Kenneth Frampton, Charles W. Moore and some notable Texas architects such as Frank Welch, John Caesarian, Wayne Attoe, Sinclair Black, Hal Fox and Lawrence Speck, who heads the Center.

Editor Joel Warren Barna wrote an interesting account of the conference for Texas Architect magazine. With FA’s permission, some of the more quotable quotes and salient thoughts are being shared with FA readers.

Notable, it seems to me, was the basic lack of agreement about what regionalism was? The audience asked how regionalism differs from contextualism or vernacularism, of what is regionalism the opposite, and when is it appropriate to abandon regionalism for a universalist/functionalist tradition? And so forth. Apparently, according to Barna, there was no substantive response. The panel did seem to agree, however, that they didn’t want to be labeled “regionalists,” Antoine Predock’s reason... “That label means you can’t work out of state.” Stern agreed that he didn’t like the term, but went on to say, “The question is a very serious one, because there is somehow a belief... that we can recapture in our society... that kind of homogeneous place, a town or some entity like that, that existed before industrialization, not to mention the complexities of our migratory culture. You’re not going to have that. But you can have localized... highly localized... things that do have continuity.”

In the end, according to Barna, one of the most memorable points was raised by Plater-Zyberk. She described the work of her firm in South Florida, showing how attention to a new regionalism re-establishes urban values by attempting to “short-circuit regional patterns” and “criticizing current planning practice, which I hesitate to call a tradition, while proposing an alternative tradition specific to place.”

Architect and historian Frampton argued in his presentation that “a new regionalism offered hope of overcoming the ‘hyper consumptive drives of our overrated neotechnological civilization’ as well as the pernicious influence of multi-national corporations on architectural design.”

“As far as architecture is concerned, there is evidently precious little chance today that large-scale undertakings will yield works of cultural significance,” he further stated. According to Barna, Frampton went all but unanswered.

Sincerely,

Diane D. Speer

Florida Architect September/October 1986
NEWS/LETTERS

News
A “McChair” and Fries To Go

Anna St. John is a native Floridian. He’s also a prominent artist and designer who’s designed something called a “McChair.” Inspiration for the design, which mimics the early 1960s golden-arched architecture of a certain fast-food chain, came from the book Grind It Out, the saga of McDonald’s and its founder, Ray Kroc. Designer St. John says that he created the chair as a tribute to the fast-food maven and to the entrepreneurial spirit that built McDonald’s.

The chair, which has a faux granite seat, was selected for inclusion in the permanent collection of 20th-century furniture at the Museum of Fine Arts in Houston. St. John plans to produce a limited collector’s edition of only 500 hammer-forged chairs for worldwide distribution... each priced at $2,500.

CSI To Meet in October

The Fort Lauderdale Chapter of the Construction Specifications Institute will host the Southeast Region Conference (ESRC) October 9 through October 12 at the Bahia Mar Quality Royale on Fort Lauderdale Beach. Paul Jodice, SPCR, Chairman, has planned educational workshops and joint conferences for both the industry and professional members in order to promote CSI-related issues. These sessions will include classroom and panel discussions on materials, bidding, construction and problem solving.

Speakers for the program include Paul Jodice, a vice-president of McGraw-Hill which publishes Architectural Record and Services Catalogue Files. George Van Koot, AIA, FCSI, CSQS, a Director of Production at Trott & Bean and Jerry W. Preston, AIA, CSQS, a Director of Design and Construction Services for the State of Tennessee. For information about the conference, contact Paul Jodice at 305-771-2220.

Conference on Condominium Living and the Aging Set

Florida condominiums are occupied predominantly by elderly people and they will increasingly become a dominant segment of the condominium population. In analyzing the state of condominium affairs, the Bureau of Condominiums has identified a problem area that needs to be addressed by Florida’s policymakers. This area can be addressed in the form of a question: In what ways do the social and legal structure of condominium living affect and/or meet the needs of the elderly? Regarding the aging issue, Florida is at a point now where the rest of the country will be in the year 2100. The models, programs, and legislation we adopt will be a guide for the rest of the country to observe.

The Bureau of Condominiums and the Florida State University College of Law is sponsoring a conference on Condominium Living and the Aging Set on September 23 and 24, 1982 at the FSU Conference Center in Tallahassee. The purpose of this conference is to provide Florida’s policymakers with practical information necessary to make decisions on the social and legal environment of condominiums. These perspectives will be addressed including the sociopolitical aspects of the elderly in condominiums, the condominium living environment and the physical needs of the elderly and the legislative and state regulatory response of the elderly in condominiums.

The conference will have the experience of professionals such as attorneys, architects, psychologists, developers, condominium managers and legislators. Continuing educational credit will be available.

Call Mr. Gregory Powell at the Bureau of Condominiums, 1-800-348-8081 for registration information.

CORREX

The July-August, 1982 issue of FA incorrectly stated that Ted Papou, FAIA, would assume office in December, 1982, and become AIA President in 1983.

Papou will be First Vice President of the AIA in 1987 and President in 1988.... ed.

New Firms

E. Enrique Woodruff, AIA, formerly Vice President of the Southern Corporation Architects of Tampa and current President of the Florida Central Chapter of the AIA, has joined the firm of Walter Haman & Associates Architects of Tampa as a partner. His new corporation’s name is Haman Woodruff Corporation Architects and currently specializes in multi-family and commercial designs.

New Commissions

KBJ Architects, Inc. will design a 60,000 sf multi-purpose center for the Jewish Community Alliance. The $5.2 million Courtyard Centre on Brickell Key will serve as corporate headquarters for one of the world’s largest wine and spirits companies and will be developed by a U.S. subsidiary of a French real estate and development company. The building, designed by The Nichols Partnership, Inc., has strong tropical references. The Design Advocates, Inc. designed the Old Porta Vedra Beach, an oceanfront condominium community on the Atlantic which is being developed by Gate Petroleum Company.

Evans Associates, P.A. has been retained to provide construction administration services for The Chatron, a golf and country club community in Boca Raton. "Homes For Young America," three and four-bedroom homes designed by The Evans Group, are contemporary New England-style homes in a single-family vi...
lage in Palm Harbou. "Homes For Young America" is a divi-
sion of Life Financial Corpora-
tion.  • Wedding & Associates,
Architects, Inc. has been com-
misioned by a Texas developer
to design and provide the site
planning for 900,000 sq. ft. of
retail in the center of northern
Pinellas County.  • Bellon Perez & Perez
has been retained to provide pro-
fessional services for the City of
Hialeah's $622 million redevelopment
project.  The project will be
built in four construction
phases, the first being the
retail and residential/commer-
cial.

Fugielberg Koch Architects will
design a three apartment complex
for South Philadelphia
Developers, Inc., Austin, Texas.
The project is in Florida, Geor-
gia and North Carolina and will
feature similar design themes.  •
KBJ Architects will provide JACK-
sville's Downtown Develop-
ment Authority with an action plan
for revitalization of its central
corridor.  Working with KBJ will be "Society
Hill" designer Edmund Bacon,
Willard Rose III, retail specialist
Jack Gould and various other
planners from around the
country.  • George L. Powell &
Associates have been selected to
design a multi-building health care
facility in Palm Bay for Health
Care Associates.  • Paragon
Holdings, developers in St. Mar-
ton, Netherlands, has 
commissioned The Evans Group
to plan and design Mead's Bay a
first class resort hotel in Anguila.
• Architects Filer and Ham-
mond have been selected to
design a 450,000 sq. ft. office
building in downtown Dade
County.

Slattery & Root has been com-
misioned by Chris Rivers, Lloyd
and John Lloyd to design a 3,700
sq. ft. two-story private residence
at the Polo Club which is now
under development.  • Collins &
Associates Architects/Planners in
Panama City has been awarded a
$1 million contract to design a
major addition and alteration
project at Tyndall Air Force
Base.  • Flischman-Garcia Ar-
chitects/Planners-Interior Design-
ners has recently completed a
master plan for the proposed
Jewish Community Center in
Euanenid.  The firm has also been
retained by the Tampa Port Au-
thority to provide site planning
and design for an intermodal
ship terminal near downtown
Tampa.

Bellon Perez & Perez has been
retained by the Dade County
Aviation Department to provide
professional services for the new
$17 million Concourse D build-
ing at Miami International
Airport.  Construction will begin in
November and is scheduled for
completion by the end of 1988.  •
Bridgman Lyson & House
in association with Thompson
Consultants International, was
selected to design the expanded
terminal project for the Mel-
bourne Regional Airport.

Awards

Douglas R. Root, AIA and Paul
Slattery, AIA, partners in the
firm Slattery & Root Archi-

cen, PA, were honored by the
Community Appearance Board
of Hobe Raton for their 4,500 sf.
office building which houses the
firm's twenty employees.  The
architecture office was deter-
mined by the City to be a signi-

ficant contribution to the beauty
of Hobe Raton.  • Charlin Brook
& Associates was presented with
three Merit Award jurors.  The
awards, which are sponsored by
the Miami Herald and the Build-
ers Association of South Florida,
were given in recognition of a
zero-low-income community in Jack-
sville, an attached, single
family, simple project in Tampa and a single family home in Longwood.

The Polk County Correctional
Center, designed by Architects
Design Group, Inc., has been
selected by a national commit-
tee as one of the most innovative
criminal justice facilities in the
nation.  The American Institute
of Architects and the American
Correctional Association's Com-
mitee on Architectural Criteria
selected 40 projects which il-
lustrate the most up to date and
innovative designs in criminal
justice architecture.  • David
Laflite of KBJ Architects, Inc,
was the recipient of an award from
the Illuminating Society of
North America for the additions
and alterations to Christ Church
at Palm Beach, Florida.  •
KBJ received an Honor Award
from the Jacksonville Chapter of
the AIA for additions and renova-
tions to Christ Church.

The Gulf Coast Chapter AIA
holds a juried exhibition of mem-
bers work, its first awards pro-
gram since 1977.  The exhibition,
which consisted of 76 project
display panels and a number of
models, was held in a Sarasota
Gallery.  Projects receiving
Awards for Excellence in Architec-

ture were Edward Siebert's
firm on the Beach, Lagoon Units
on Longboat Key, a residential
project on Longboat Key and the
Kipling Center in Sarasota, an unbuilt project.  Frank

Smith won two Awards of Ex-
cellence for the restoration of
the U.S. Garage in Sarasota and
the McGuffey Hill Apartments
in Charlottesville, Virginia.

Phil Skirball won the Preser-
vation Award for the restora-
tion of the H.B. Williams Resi-
dence in Sarasota.

(See the top of page 4)

Special thanks to the editors of the St. Petersburg Times for their assistance in
preparation of this article.
Dear Editor:

In the May/June issue of Florida Architect I came across an article on pg. 42, which discusses the "Professional Licensing of Others." I felt it important that I respond.

I am currently the President of Florida South Chapter of the American Society of Interior Designers, but more and coincidentally, considered a professional interior designer, with 35 years of acknowledged experience in my field. I must state that I take great exception to the implication that interior designers in our quest for legislation for licensing would carve out an area of architecture for ourselves.

We cannot believe that the American Society of Interior Designers, look forward in the future, as we had hoped for in the past, to maintaining an active position in the constructive dialogue with the Florida Association, American Institute of Architects.

We sincerely hope that future leaders of the FAIA have the ability to re-establish this dialogue with their allied professions.

In closing, whether the legislative process is fulfilled in this session or in subsequent years it is merely a matter of educating those who have yet to recognize what was, was, and what is, is.

Bad Merle, A.S.I.D.
President

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Florida Architect September/October 1986
Tort Reform

Don't get your hopes up that your liability exposure and insurance rates have been solved by the legislature. In fact, you may be in worse shape now that the legislature has passed its tort reform package than you were before. The tort reform legislation will do little, if anything, to alter the litigation of personal injury claims. Furthermore, these measures will do nothing to alter the litigation of design and construction disputes. More tort reform is necessary to effect meaningful alteration of existing litigation patterns. Such reform will probably not come in the way of legislative action in 1987 and, indeed, may only come through judicial or other action with the passage of time.

In the meantime, many insurance companies are not writing new liability policies and some are refusing to renew existing policies. As of October 1, 1986, carriers must submit new rates (effective as of January 1, 1987) not exceeding rate levels that were in effect on January 1, 1984. This provision of the new law will probably cause many insurance companies to refuse to write new policies in Florida after this year. It is reported that CNA is among those refusing to issue limited facility insurance for architects. The insurance industry is watching the insurance rate rollback and the excessive reporting requirements contained in the tort reform package. On July 15, a Leon County circuit judge ruled that the commercial insurance carrier did not have to immediately renew a ten percent (10%) premium credit to policyholders that would not cost the company money in an excess account pending final outcome of the insurance carriers' constitutional challenge of the tort reform law. The court set a deadline of five years for the ceiling to be removed in September 1989. By the end of the year, there should be a definitive ruling, as you know, will be appealed.

Asbestos Update

Architects have been caught in the asbestos crisis by various federal, state and local governments which require architects to design or specify asbestos abatement procedures for buildings and governmental facilities. While asbestos abatement has been the subject of considerable discussion at the federal level, the year marks the first time that Florida has undertaken serious review of the issue. The legislature enacted a law establishing the Florida Asbestos Commission to implement the development of asbestos abatement procedures for building and governmental facilities. The Florida Asbestos Commission is to provide, among other things, a certification and continuing education program for asbestos inspectors, architects, engineers, consultants and industrial hygienists.

Statute of Limitations

What the legislature gives it may also take away. So learned the Associated Industries of Florida and the business community during the 1986 Legislative Session. For years, there was a twelve-year cap on suits for design and construction negligence. The Florida Supreme Court recently upheld the twelve-year cap on suits for design and construction negligence. The decision was not without criticism of its legislative effort to address tort reform. The legislature, faced with determined leadership in both houses, made a gallant attempt to adopt meaningful changes to improve the tort system. However, the issues surrounding the rights of injured parties versus the rights of parties alleged to have caused the injuries are presented as a complex and every horror story told by one side, there's a horror story on the other side.

On the brighter side, FAC/ABA is working to lobby the passage of a bill prohibiting personal injury claims against designers by injured parties working workers compensation benefits. Other specific restrictions are necessary to protect the property address commercial litigation. The doctrine of comparative negligence would be limited along with the issues of frivolous suits, attorney's fees, and lawyer sanctions. Architects, frustrated by the current system, must not become disenchanted with the legislature or the courts, but must continue to work for changes which provide the time and opportunity of commercial dispute resolutions and achieve an equitable result.

Taxes

Tax issues will dominate the legislative agenda for the next two years. During its last session, the legislature adopted legislation repealing the sales tax exemptions for professional and other services effective July 1, 1987. A special 21-member commission was established to review the public policy and fiscal impact of all sales tax exemptions. The commission is to report to the legislature prior to the 1987 Legislative Session. The issue of tax exemptions for professional services is fairly debatable and it is probably appropriate that the legislature revisit it. There are some practical problems in implementing such a tax in light of the unique nature of the contractual relationships between architects and owners, consultants, etc. Even though some of us want to pay additional taxes, we must remember that Florida still ranks third among the states in taxes imposed. I sense the real issue is not whether architects or lawyers are taxed, but whether there is a fair and consistent taxing policy. The goal of the FAC/ABA should be to insist upon such a policy.

“For what it’s worth”

After fifteen years of involvement in legislative affairs on behalf of FAC/ABA, I can unequivocally represent that the legislative process works for you in direct proportion to your interest and effort. Time and time again, we have proved active involvement in a meritorious cause produces a good result. If you’ve been involved — stay involved; if you have not been involved — get involved.

J. Michael Huey is General Counsel to the FAC/ABA. He is a partner in the Tallahassee law firm of Huey, Guilding, Kruegerstein & Tucker, P.A.
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Style: The pursuit of meaning in architecture

by Ming Wu, AIA

EDITOR'S NOTE: At the FACALA Design Conference '86 held last May in Hanoi-in-the-Hills, the keynote address was delivered by Ming Wu, AIA, of Kohn Pedersen Fox Associates, P.C. Mr. Wu's address generated such interest that it is reprinted here.

I consider it my honored fortune to have this opportunity tonight to share some thoughts of mine with all of you who are my fellow architects. Certainly I have no revelations, no profound insights, nor great wisdoms to impart. Rather I am the humble medium of a few ideas when I am presenting them for your criticism. Though I have been invited to be the keynote speaker, the fact that I am standing here and you are seated here does not suggest that my thoughts are any more valid or less valuable than yours, particularly with regard to this timely subject of style.

To begin, I would like to connect the Educational Conference Committee for discussing the issue of style and making it the theme of this inaugural design conference. The Committee has made an excellent choice for two reasons. First, style is a very timely topic at present. It is the design issue of the hour for our profession, after all, it has captured the public's imagination as well. It is very hot and not only in the United States, but globally. The media has picked it up and thrust architecture into all of its separate and individual eyes as our science — and in the process has made many of us designers of sorts. Not only our work, but who we are, how we live, how we dress, even our taste preferences have become subject to public scrutiny. We are all, what we do are today's "maverick" material. Our work is no longer confined only to publication in professional and trade journals. We are just as likely to be featured in the weekly news magazine, or reported in the Wall Street Journal, or in Vogue Magazine. Art and film publications have grouped as well with the subject of architectural style. We've become Sunday magazine reading for millions.

And we are receiving recognition and compensation not only for the buildings we design but also for our drawings and sketches, our furniture designs, as well as for the design of office and other household furnishings.

While this has always taken place historically to some extent, it is occurring today with a particular fervor and haste — and not without a certain mass marketing strategy propelling it.

Of late we even find ourselves on television.

Furthermore, the influence of architecture and of style is being felt in the other allied fields of artistic pursuit. In clothing design, the leading edge of the fashion world is producing a "look", so to speak, that is very architectural and structured in its cut and silhouette. In the film industry, there are currently several movies in which architecture figures prominently in the sets, the locations, and in the overall concept and theme of the production. I am thinking in particular of Ricardo Boiti's Manoella Valeria, now nominated for Richard Miller's Bronx Redevelopment Center, both current stars of the silver screen. Similarly, of late, architects have been participants in the field of dance, our hard work making its debut on countless stages around the world.

Closer to home, in the speculative office building market, "style wars," if you will, is raging and fierce, as developers exploit style both as a marketing tool and as a competitive necessity.

Clearly the subject of architectural style is very much a part of popular culture today and enjoying a high profile at that. My only caveat and concern is that we not become too distracted by our fashionable surroundings, that we not become star-struck. This Madison Avenue brand of promotion is hopefully only a temporary aberration. It is not the most flattering nor the most desirable sort of recognition.

Furthermore, the time frame under which we operate and under which our work must endure public scrutiny is a much longer one.
Suddenly, the fact that the subject of style is so timely—that it is “in the air,” as it were, and that it is not only our preoccupation but, as well, is in the public’s consciousness points to something of much greater importance. I would suggest that our fixation on the matter of style represents the pursuit of and devotion to a condition in contemporary architecture.

“Style is a quest for a meaningful, built environment. Appropriate style can be equated to appropriate meaning. Style is the aesthetic, the language and vocabulary, and the symbolic notation with which we create and by which we communicate meaning in architecture.”

In general terms architecture, like all artifacts of society, is produced and exists in a historical continuum. It represents a differentiation of the prevailing ideas of a civilization regarding societal, political, economic, spiritual, and aesthetic considerations—at a given point in time. It is a mirror of man’s condition at that moment in history. In as much as the body and circumstances of man are continuously evolving, so must architecture be evolutionary. It is an ongoing synthesis and recreation of the past with respect to the present. This is what gives meaning and understanding to our built environment. Our work must at once express the essence of what is unique about our time while it naturally and in a manner which is comprehensible to all that has come before—what is our legacy. Indeed the historian, Oswald Spengler, has observed that the world view and character of cultures is described and documented in their respective architectures.

At present our pursuit of meaning through the exploration of style is obsessive, even excessive at times, to the point of being a blinding preoccupation with the surface, the manner of architecture and therefore at the sacrifice of content and, hence, of real meaning. To a great extent this is understandable as it is an overreaction to and an overcompensation for the architectural climate engendered by Modernism.

“Modernism is a body of thought, really followed quite naturally from what had preceded it. Modernism, ideologically speaking, was a pleasure, if not legitimate, extension of the historic continuum.”

Modern architecture was an expression of the rationalism of the world view which first began to emerge during the Renaissance as a reaction against the medieval institutions of church, empire, and feudalism. Renaissance thinkers put man, the individual, rather than God and church at the center of the universe—as the measure of all things. Man, while a creature of nature, could stand apart from it. Furthermore, the rational and analytical view of the world promoted the sciences and mathematics as the languages of nature. Mastery of these resulted in, first, the understanding and subsequently the control and domination of nature by man. Then in the 17th century Newton utilized mathematics to describe earthly mechanics and the motion of celestial bodies. This led to greater support in the rationalist and modern view of the world. In the 19th century, the enlightenment, rationalism extended from the natural sciences to human affairs and political science—and played an important philosophical role in both the French and American Revolutions. Then in the 19th century something profound and far reaching consequence took place, which irresistibly confirmed the power of rationalism. I am referring, of course, to the Industrial Revolution. At this time the technology of building made a quantum leap forward—first cast iron, then wrought iron, then steel. It was accompanied by similar technological breakthroughs in the perfection and manufacture of glass which thus enjoyed vastly increased application. And very importantly, in 1867, in New York City Elisha Otis installed the first passenger elevator. The rest, as they say, is truly history.
What is important for us to note is this: The Industrial Revolution was an event without precedent in the entire history of human civilization that had preceded it, except perhaps for the discovery of fire by early man. This sudden surge in man's technical process affected every aspect of our lives, and in a mere several decades drastically altered our built environment. Before the Industrial Revolution the entire history of building, reaching back to the Egyptians and further still, was a static and unchanging tradition. I am speaking, of course, primarily of public, monumental, and institutional architecture. Even concrete, steel, and glass were unknown and exploited as early as Roman times. My point is that up to recent times architecture and society had proceeded forward gradually, hand in hand, in lockstep. Architecture was a mirror and commentary upon society. It was therefore meaningful to the people for whom it was built.

Ironically, I believe there was continuous exploration for meaning, for a substantive style, in the Modern period with respect to both architecture and urbanism. Thinking back to the late '50s, '60s, through the 1970s and into the 1990s and recall Functionalism, Expressionism, Expressionist, Formalism, International Style, Superstructures, and Hi-tech. These were all meant to imbue mainstream Modern architecture with meaning. Many were only styles. The intentions were good. But the effort was misplaced in that the vocabulary was too much tied to technique and too much removed from cultural movements and humanistic concerns. Even the 1960s concept of urban renewal, the Sleepless of Le Corbusier's Plan Voisin, was an effort to make urban existence more meaningful, more ideal. Then in the late '70s and early '80s a tempest to make architecture more meaningful from a sociological level, hence the 1960s concept of alternative design, participatory design, social behavior and architecture. It was a period of activism and ferment. Remember when those two words were used in the 1960s? The architect in designing a community center? About this time as well, these seminal written works were beginning to make the rounds of the architectural community both in academia and in the profession. I am referring, of course, to Jane Jacobs' Death and Life of Great American Cities, Complexity and Contradiction in Architecture by Robert Venturi, and Mathematics of the Ideal Villa by Colin Rowe. These proved to be enormously influential and prophetic essays. Each addressed the notion of a synthesis of past and present in the design process, and in so doing challenged the assumption of architecture's historical and ideological foundation. If you will, for making meaning in architecture. Whether student, teacher, or practitioner, these writings have done much to guide all of us to where we find ourselves today. But it is at this point in time when we are critically investigating style as the vehicle for creating meaning in our work itself, and style which is part and parcel of a legacy.

In assessing our current condition I have the following observations in store with you. During the past fifteen years, we architects have participated in a very productive critique of all that was handed down to us from Modernism concerning the city and its architecture. We have come to recognize once again that history, society, and humanistic and cultural considerations are essential and positive influences in understanding and making of architecture. Moreover, unavoidable and perhaps necessary, the pendulum has swung too far. Our critique of the modernist avant-garde has often become misdirected, even counter-rationally at times reaching in shallow and acquisitive historicism and in knee-jerk contextualism.

"By the very definition of the century technology had clearly outstripped society and culture. As techniques and methods proved to be very fast. But as humans we are fundamentally slow. And architecture is an humane pursuit."

Furthermore, it does not exist to serve technology—rather the reverse. If during the Renaissance architecture was an expression of man the humanist, then by late Modernism it had become an expression of a technological superman, to borrow Nietzsche's notion. Thus Modern architecture—after initial inspiration, after the romantic and visionary phase the profound decay phase (the delirium of the watercolor artist) after this, it inevitably grew stale, meaningless and ultimately alienating.

"To our heads to reconcile nothing in architecture we have in fact further generalized it through our understanding and accepting of pluralism of styles."

While revivalism and stylistic pluralism in and of themselves are not negative conditions by any means, they become a mass of confusion and a lack of conviction, they become more mundane, when applied with unquestioning acceptance and without commentary or wit. Thus our stylistic fervor and fashions often produce organically自家 in our façades—mindless mannerism. It distorts the geometry that today, across this country as well as abroad, particularly in the field of environmental architecture, a certain cut-rate Post Modernism is running rampant and unchecked. This rather forced commercialization of style could well be our Waterloo. It will certainly detract from and trivialize our better efforts. We are architects, not stylists, and this striving for novelty and effect in what we often perceive to be a competitive environment of one-anonymous will not further our aim to make a more meaningful architecture. Style rather becomes analogous to mere chatter—words without content—buildings that do not articulate ideas.

So what are we to do? And how do we proceed? First we must pause, even step back, and undertake a critical appraisal of our present predicament, of our preoccupation, with this issue of style. There are conditions of the world are not always taking place. The word coming back to us from those at the frontiers of our profession suggests that the pendulum is beginning its inexorable swing back. The period of baroque Post-Modernism, if that's what it will be, is coming to a close, leaving with us four important conditions for our work:

1. That a return of renewed freedom of experimentation and original expression in design has been established.
2. That a intelligent and critical renewal with our past our architectural legacy—has been achieved.
3. That a reacquaintance with the idea of ornamentation has been made.
4. If through style, we are indeed addressing the issue of meaning, then the agenda we are now putting forth must include the following notions which contributed to the formulation of meaning:

As we design, we must pay heed to:

1. Typology and precedent which can assist us in understanding and evaluating program and function, and thus in giving meaning to the inevitable.
2. The physical context which must be reckoned with in both:
   - Geographic and climatic aspects.
   - As well as in terms of the existing built fabric from which we must stitch our design either by emulation and synthesis or by
contrast and counterpoint.

3. The intellectual context, both in terms of:

- Culture and tradition in general, and specifically with regard to
- Regionalism — in other words the dominant, local architectural style. This is something which has always been a great strength as well as a vital source of inspiration and originality for American architecture. Parametrically, the preservation of regionalism is even more urgent matter today at a time when the world community continues to grow closer and closer together — thus threatening our built environment with a certain stylistic homogeneity on a global scale.

4. We must always give our attention to the material employed and to craftsmanship — in other words, to the tectonics of our designs. There must exist a creative respect for the integrity of materials and, in their assembly, an understanding and expression — whatever the form of expression — of the technologies of the present. The language of construction is indeed a significant influence in the formulation of a meaningful style.

Furthermore, Modernism — particularly the early, heroic Modernism — must be given its due and addressed as an integral and undeniable part of our architectural legacy. It constitutes an epilogue of the historical continuum. It should rightfully be represented in the palette with which we work.

If I were to identify as a style that which informs and guides my design, perhaps I would refer to it as a classical modernism. But notwithstanding aside, what I am seeking in principle is an architecture rigorously conceived and made that is imbued with certain qualities of essentialness, inevitability, and otherness. It is an architecture that achieves closure and truth, through the economy and matter use of materials and through the clear application of structure to give order to form and space. It is an architecture of light and shadow. It is an architecture which is a thoughtful and substantive synthesis of contemporary experience with ancient, enduring, and immutable principles of design — thus giving rise to a new expression, and one which is of the present time.

We, as architects, are engaged in an activity which in its best moments aspire to being an art form. What we do, if we do it well, can in instances be an ennobling act and one of the highest forms of expression available to man. Buildings, monuments, and cities are among the most grand and most permanent art facts of a civilization. They are the manifestation in built form of the nature of our society. They are a repository and an exposition of our ideas about ourselves and our condition. They are essays in stone, steel and glass about our mundane tradition. As architects, we each have only so few occasions in a lifetime to make buildings and to shape cities. We must take precious care with each and every opportunity.
The 1986 Awards for Excellence in Architecture brings a three-member jury together to review over hundred and eighty-six projects from the Florida/Caribbean region. Eight projects were selected to receive awards and they were as diverse as a radio station in Orlando and a large cancer treatment center in Tampa. Two of the projects were restorations and the rest were new designs. All are shown on the following pages.

Harry Charles Wolf, III, FAIA, has a Bachelor of Architecture degree from M.I.T. From 1969 to the present he has had his own firm in New York City, Wolfe Associates. In 1974-75, he chaired the AIA National Design Committee and sought solutions to the dilemma of urban decay. He has served on many design juries, lectures frequently and has had his work published in every architecture magazine of note. He has been listed in Who's Who in the World continuously from 1978 to the present. Wolf's design for the Mecklenburg County Courthouse has received international critical acclaim. His office is presently working on Embassy Commissions for Abu Dhabi, UAE; Doha, Qatar, and a joint venture in Indonesia in its preliminary stages.

Wolf Von Eckardt is a writer and critic with a special interest in architectural, urban and industrial design. He was Design Critic for Art magazine from 1951 to 1960 and for 10 years before that he was Architecture Critic for the Washington Post. Von Eckardt is the author of a number of books including "Live the Good Life: Creating Houses Community Through the Arts and Back to the Drawing Board: Planning Livable Cities. He is currently at work, with Sander Gilman, on Oscar Wilde's London. He is a frequent lecturer at universities and professional conventions and is an honorary member of the American Institute of Architects.

Barbara Neski, FAIA, received a Master of Architecture from Harvard Graduate School of Design in 1961. She has been a Design Critic at Columbia University and a Professor of Architecture at Pratt Institute from 1975 to the present. Ms. Neski has been in partnership with her husband, Julian Neski, for 20 years and Neski Associates/Architects has been the recipient of numerous awards and honors including seven Record Houses awards and AIA Special Mention, Citation and Honorable Mention awards. Her work has been exhibited extensively in this country and at the Expo in Japan in 1970.
Miami Lakes Town Center Phase B

Architect
Baldwin, Sackman + Associates, P.A. Architects
Coconut Grove, Florida

Landscape Architect
Wallace Johnson

Owner/Developer
The Graham Companies

General Contractor
Miller and Solomon

The Town Center was designed to recapture the relaxed, easy-going character of a village square or a hometown Main Street. The elements and materials used, including barrel tile and brick pavers, express the feeling of vernacular town centers of the past. This mixed use project provides retail shops and boutiques on the ground floor interconnected by brick walkways and arcades while providing private security access through the rear elevation to the residential units. The residential units vary in height from one to two stories and generate interesting building elevations in scale with the street.

Jury: "What counts here, as the jury sees it, is not the individual architecture, but the wholesome ambience created by the ensemble of retail shops, offices and residential units. The scale of the project is excellent. The landscaping adds to the sense of unpretentiousness. The center should generate a good feeling of neighborhood."

Photos by Steven Brooks
21st Street Community Center

Miami Beach, Florida

Architect
Zyskovich & Grafton Architects
Miami, Florida

Owner/Developer
City of Miami Beach

Contractor
Romart Construction

This building was constructed in 1916 as a golf clubhouse and certain programmatic modifications were required to adapt the center from its original use to a facility for the elderly. A further design objective was to create a sense of harmony among the disparate elements of the project, some new and some existing. These elements include the main club house, the tennis club pavilion, the theatre building, the band shell, the dance plaza and various outdoor walkways, patios and courtyards.

Jury: “Straightforward restoration of an old building is more commendable than rehabilitation by a restoration architect. The project shows sensitivity and discretion with regard to necessary additions, such as air-conditioning. We especially applaud the idea of saving the old clubhouse for a purpose that emphasizes the grace and gracefulness of the great hall.”

Photo by Steven Brooke
Radio Station for WDBO/K92FM

Architect
Helmar Hurley Charvat
Peacock Architects, Inc.
Melville, Florida
Alexander W. Stone,
Project Designer

Consulting Engineer
Akin and Conrad, Inc.

Landscape Architect
Herbert Hallquist, Inc.

Owner/Developer
KATZ Broadcasting

General Contractor
R. C. Stevens

This broadcast facility and corporate office for a radio station is steel frame construction on a concrete slab. It utilizes synthetic stone wall and fascia panels, painted steel truss columns and fixed glass in aluminum frames. The truss columns are designed to withstand hurricane-force winds. There is a highly sophisticated electrical grounding system for tower, plaza and building. The two significant components of the station, the 200 ft. tower and the 12 ft. diameter satellite dish, are integrated into the design by means of a skylit covered corridor, which allows visual contact with these elements as one moves through the building.

Jury: “This design strikes us as excellent because of the good, functional plan related to a poetic, symbolic level, subsuming the tower, the satellite dishes and the office into one coherent piece of architecture. It does not pretend to be more than it is. The structure is well expressed and the white color is admirably suited to the Florida climate. The glass doors over the corridor borders on a cliche, but it is not threatening.”

Photographs by Floto Photographic, Inc.
Pages 22-33 missing from original
Business as unusual

Eastwood Business Commons
Tampa, Florida

Architect: The Zimmerman Design Group
Structural Engineer: R. J. Posen Co.
Owner: R. J. Posen Co.

Eastwood Business Commons is an office/warehouse facility that was designed to accommodate its heavily wooded, irregularly shaped site. The design concept satisfied the owner in terms of saving quality trees and providing maximum flexibility for tenant lease spaces.

Six adjoining building modules, staggered and placed around trees and rock clusters, created an aesthetically pleasing pedestrian courtyard, as well as solving site problems. The courtyard features provide access to both ends of a typical building bay, permitting it to be split and accommodate double loading of tenants within the same bay.

Initially conceived as concrete block and stucco, it was determined that tilt-up concrete slab construction would reduce the construction cost by $90,000 and facilitate construction of the earth-covered piers required at the stepped glass corners. Constructed with an R-8 roof insulation system, the six-inch concrete wall panels are finished, upon leasing, with foil-faced insulation and gypsum board. Interior finishes are specified when bays are leased, or the area can be used strictly as a warehouse.

Stepped, tinted glass in blue-aluminum frame create "cornered" corners and pedestrian entry access points at the ends of each building module. They also characterize the exterior perimeter of the facility. Two-inch wide, blue ceramic tile murals frame horizontal bands in horizontally aligning with the horizontal members in the aluminum storefront. Entry doors, corner tube columns,
and the "diamond" shaped steel lath and concrete canopy, which highlights entry into the courtyard, are finished in bright terra cotta. Overhead doors, used for delivery and service purposes, are recessed from the building facade and turned 90 degrees to conceal their appearance.

Eastwood Business Commons was completed in January of 1986; construction costs for the 25,000 s.f. complex were $775,000 or $31.00 per square foot.

Anna Schaeffer

The author is an administrative assistant to the Armstrong Design Group.
It's Boca ... and the living is easy

The Charise Residence
Boca Raton, Florida

Architect: Angles, Eschatzi
Associates, Inc., South Miami, Florida
Landscape Architect: Krent
Wichard Designs, Inc.,
Boca Raton
Owner: Mr. & Mrs. Stanley
Charise
Contractor: Housing
Adventures, Boca Raton

From the firm's beginning four
years ago, principals Manuel
Angles, AIA, and Jorge Eschafzi,
AIA, have equipped them-
selves to create architectur-
getting designs for a broad range
of clients including high end de-
velopers of luxury residential
communities, builders of avo-
lot line homes and an array of
townhome, villa and palathome
projects. Recently, Angles and
Eschatzi have begun to assem-
bly a core team of highly sat-
ted individuals with the skills
necessary to provide a complete
package of architectural and
landscape services for both cus-
tom homebuyers and builders
and developers of residential
and commercial properties.

Angles and Eschafzi were
asked by a couple accustomed to
entertaining on a grand scale to
design a residence for them that
would fulfill their new roles as
"empty nesters." The architec-
ture designed a 3,900 s.f. house on
a half acre site that is reminiscent
of a villa in Italy that the clients
admired.

Construction of the single-
story house was accomplished
with conventional construction
techniques despite its extremely
luxurious appearance. The
painted stucco structure has a
traditional concrete barrel tile
roof, alluding to the home's
Mediterranean origins.
The concrete foundation has cemen wall footing. There are precast lintels over the windows and corbelling on the parapet walls which are capped with U-blocks. Square masonry columns and arches were used for support in the rear of the house and the patio area is so large that a steel flanged plate was used to span the whole area. Ground surfaces here are brick. There is a greenhouse with glass riding behind the family room.

Foyer, dining, living and family rooms and kitchen and eating nook have very high sloping ceilings with exposed wood trusses. Ceilings are beamed oak and floors are travertine marble. Light floods the home through wall to wall windows with clerestory above.

The entire mood and feeling of the house and decor is one of elegance and luxury. The house also has light, airy quality. In the kitchen, for example, the walls and at the top of the cabinets are light that light can accentuate the eating and food preparation areas.

The dramatic outdoor patio is replete with Roman columns, classic archways and covered ground surfaces. This outdoor entertainment area is a virtual extension of the house's interior.

In contrast to the open feeling which the architect sought in the house's public areas, is the intimacy and elegance of the master bedroom suite. Black marble and mirrors were used in dressing and bathing areas, in addition to a vaulted ceiling, Roman tub and skylight.

The contemporary mood of the house is appropriate, not only to the clients' lifestyle, but to the climate of the region as well.

Susan Beshore

The author is a writer for Susan Gilbert & Co. in Coral Gables.
Greenleaf and Crosby Restored

Greenleaf and Crosby
Building
Additions & Renovations
Jacksonville, Florida

Architect: Kenneth R. Smith,
AIA Architects
Consulting Engineers:
Structural—Gene L. Kraus
& Associates, Inc.; Mechanical
and Electrical—VanWagenen &
Beavers, Inc.; Office Space
Planning—Design Environment
Corporation
Interior Design: Catlin
Interiors, Inc.
Lobby Interior Design:
Cookston Young Designers,
Inc.
Owner: Greenleaf Associates,
Inc.
General Contractor: Wesley of
Florida, Inc.

The Greenleaf & Crosby Build-
ing, originally constructed in
1936, was completely renovat-
ed and a new glass enclosed atrium
was added on the former third
floor roof area. The atrium pho-
nographically and visually connects
the second through the fifth floors,
occupied by the Commander
Taylor law firm, and serves as
the reception area for the law
firm while offering a common
circulation path and means of
communication between the
various floors.

The original building, de-
signed by Marsh & Sallory
Architects, was designed to per-
mit the twelve story tower to be ex-
panded over the entire three-
story base. The new atrium
addition bears on columns des-
digned for the future tower. The
elevator lobby on each floor was
opened up by the new glass cur-
tain wall and provides excellent
views of Hemming Plaza to the
north.

The entire project was com-
pleted in ten months and the
owners were able to take ad-
vantage of tax credits for histor-
ic buildings.
Ideal proportions of form and void

Beaches Branch Library
Neptune Beach, Florida

Architect: Pappas Associates
Engineer: Evans and Hammond, Engineering, Inc.
Landscape Architect: Jacksonville Landscape Company
Contractor: Mal Smith Inc.
Owner: City of Jacksonville

The Beaches Branch Library was designed with an understanding of the inherent geometry of the "Golden Section," considered by the ancient Greeks to be the classically ideal proportion of form and void. The sides of the "Golden Section" rectangle are in the proportion of 1 to 1.618. When holes closely at the library in elevation, plan and section, the classical proportion of the forms and voids is clearly recognizable.

The symbol of the Beaches Branch Library, the classic arcade, is seen as a flower-shaped design on the cast stone facade. It was taken from the Greek ornamental blocks found on the edge of a roof used to conceal the ends of the roofing tiles.

The building was designed to make the most of light and shadow. The facade is constructed of cast stone which allows for maximum sculpting of the surface. The light sand color of the exterior allows for maximum contrast of light and shadow.

The bright interior colors were chosen for two reasons. First, color is used to identify and separate large open spaces such as the circulation boulevard, the reading areas, the community room and the workroom and staff areas. Second, the bright colors are used to contrast the monotomy of the stacks of books and to emphasize the open, airy, cheerful atmosphere.
The library was built with steel frame supporting precast concrete wall panels. Longspan steel bar joists support a single-ply roof membrane on lightweight concrete on a structural steel deck. The building features an energy-efficient mechanical system that utilizes an underground storage of hot and cold water during peak use. The lighting is a combination of natural, recycled fluorescent and incandescent light.

The library contains an adult reading area and a children's reading room with a combined shelf capacity of 130,000 volumes. The large meeting room seats 120 people and has audiovisual capabilities. The conference room seats fourteen. There is a two-story atrium with marquee tile floor for use as an art display area. There are offices for librarians and workrooms for sorting returned books and processing new books. The library will operate with a computer-assisted referencing system.

Diana D. Grover
South Florida Evaluation & Treatment Center

Miami, Florida

Architect: Wolfberg/Alvarez & Associates
Principal in Charge: David A. Wolfberg, AIA
Project Manager: Donald L. Saper, AIA
Health Care Design Consultant: Shepley, Rughin, Richardson & Abbott
Engineer: Wolfberg/Alvarez & Associates
Landscape Architecture: Ted Baker Group
Interior Design: Wolfberg/Alvarez & Associates
Contractor: Harrison/C&M
Food Service Consultant: Joseph B. Antonell, F.S.C.
Owner: State of Florida, Department of General Services
User Agency: Department of Health and Rehabilitative Services

This 200-bed maximum security forensic hospital is uniquely situated on a 6-acre urban site and required a vertical solution to satisfy circulation as well as security requirements. The facility provides both inpatient and outpatient care services including medical and psychiatric evaluation and counseling, educational and physical rehabilitation. It also has complete recreational facilities. Due to its location in a residential area near downtown Miami, careful attention and sensitivity was required to address the distinct contrast between a positive treatment environment and a maximum security enclosure.

As the first forensic hospital to be built in an urban area of the state, a design solution was required which would avoid negative community reaction to a prison and instead, present a positive and safe image. Due to the court-ordered closing of the existing state hospital, both design and construction of the
177,000 square foot facility was fast-tracked.

The design solution focuses around three structural elements including a two-story support base, a raised, secured four-story residential and treatment tower, and an outdoor recreational area with green space. Eight-man residential pods form a pinwheel around a central nurses' station and connect to the treatment and security area, forming an efficient and positive interior space while presenting a strong, dynamic form to the exterior. The exterior is further enhanced by L-shaped windows which add a strong, repetitive graphic design element and accent the institutional character of the facility. The facility is enhanced by the preservation of an historic arch which served as the entry to the Seattle Central Railroad Station, formerly located at this site.

The hospital is constructed of precast in-place, prestressed concrete joists and reinforced masonry, in order to meet security requirements as well as offer an efficient structural system, the tower was designed utilizing reinforced masonry. The tower module straddles the tower base with a transfer slab at the fourth level, directly below the transfer slab and separating the base and tower, the third level serves as mechanical space while adding another level of security.

The mechanical system employs a computerized smoke detection and evacuation system consisting of three pressure zones per patient floor. In the event of an emergency, a pressure system channels smoke from the section on fire, thereby eliminating the possibility of smoke entering another section of the facility. The mechanical room, located between the auxiliary base and the secured patient tower, supplies high velocity air down to the base and up to the tower through VAV distribution. A dryvit exterior insulation system and heat recovery system serve as energy conservation measures.

Completed in 1988, this medical center employs three functional elements. First, the center is a hospital which provides medical and psychological assistance for a variety of mental, physical and emotional disorders. Second, it serves as a maximum security detention center for those patients awaiting adjudication in the court system. Finally, it stands as a facility where patients who are capable of rehabilitation are in an environment which is conducive to treatment.

Mark H. Smith

The author is Director of Public Relations for Weyerhaeuser and Associates.
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Architecture: A rationalist approach

by J. Robert Hillier, FAIA

I would like to talk about architects and stylists. On a national level, architecture today is in the grip of a professional debate that is more lively, and yet loaded with more animosity, than has previously existed in its history. It is a philosophical tug of war between what I call the stylists and the rationalists. It is probably similar to design debates of old, except that in the 1960s, the media was a new player — even a new referrer — and is taking the debate to the public.

At a time when the profession is faced with the onslaught of computer technology, new systems, new economics, social responsibility, and possibly a diminishing role, architecture is caught in a nostalgic throwback to reminiscences of earlier styles steeped in romanticism and humanism. This throwback is best known as the Post-Modern movement.

It is a reaction to the glass, steel, chrome, and concrete high-tech style that was dictated to us with such high-handed gluttony in the 60s, 70s, and 80s by the architectural community. It is the reaction to Park Avenue’s glass skyscrapers. In fact, those skyscrapers are the shining antithesis of Post-Modernism.

Style, fashion, handwriting have reappeared in architecture under the high-profile leadership of such supernovas as Robert Venturi, Frank Gehry, Charles Moore, Don Lyndon, Michael Graves, and the original trendsetter of all, Philip Johnson of AT&T-Chippendale fame.

The counterpart of the post-modern stylist is what I call the rationalists — a group of architects that might seem traditional with their pragmatic problem/solution directed work, represented by such firms as Kevin Roche, Skidmore, Stubbins, Mitchell-Giurgola, and The Architects Collaborative.

Tom Wolfe’s book, "The kayak," addresses the dynamics of how these styles are conceived, born, nurtured, propagated, and then discarded — stylistic tidal waves orchestrated by various elite artistic establishment groups, including the Bauhaus, the International School, the New York Five, the New York Press, and Philip Johnson himself.

With each new generation these are bound to come styles that are the mediocrity, prometheus and eventually discards each style at an ever-increasing rate; the bulk of the profession, in fear of being left behind, is forced to create something they do not necessarily understand, do not necessarily like, and, in fact, do not always do very well, and all in an effort to respond to a media-sensitive clientele that demands the latest thing.

In today’s world of instant communication, style and its normal life cycle are short-lived phenomena . . . it’s “life in the fast lane.”

With trends now coming about as strong and as fast as those in cosmetics, music, and jeans, cornice lines rise and fall as fast as hem-lines and some buildings are being designed with about the same short-term commitment.

But building is not a short-lived news story. Buildings are permanent structures, constantly influencing us. Unlike last year’s dress, we cannot change last year’s building at the back of the closet.

The turquoise green art deco McGraw Building in New York is a wonderful example of a great building that was left behind in the real estate market because of that “bizarre color.”

The latter, more classic but less “stylish,” Seagram’s building continues to soar in value and command use of the highest rents in Manhattan.

With all of this emphasis on style and its constant and rapid revision, the architectural profession finds itself under unprecedented pressure to perform or respond. But the profession is confused about its mission, a mission which really should transcend issues of style.

Time Magazine has lamented the blurred difference between design and fashion. “Design is supposed to combine the practical and economical with a dash of artistic flair so that the result is pleasant, perhaps even a joy to use and behold.”

Architecture produced by design should express reasoned reality of all client needs. It should be the balanced result of all forces at work on it, not merely an aquaintance to “style.” Those forces are very simple and at the same time very complex. They have varying strengths and priorities. A good architect is able to identify all these forces and weight each one of them. They include such basic elements as size, gravity, heat, cold, the budget and more complex issues involving sociology, economics, demographics, and even politics. Many forces such as these latter four, are quite transient, yet the architecture they mold is permanent.

So one can take the view that architecture is a solution to client needs in the context of all the forces at work in a “universe” that includes the client, his architect, and the solution itself.

This is the rationalists’ approach: identify the priorities, the controlling and influencing forces and organize and balance them as their proper and effective place in a design.

I recall with great fondress my former architectural professor, Jean Labitur, who taught that a design was valid only if there were ten good reasons for it being so, and one of those reasons could not be, “like it that way.”

However, at the end of all those rational arguments, he always pushed you and your design to a point beyond the simple intellectual solution to a programmed need. He asked your intellectual and rational design to elicit emotional “after-burners.” That was
the ultimate "home run": ten good reasons why and no down side to that said that it would be great for mankind.

We are with the call for style and fashion on one side, and the call for pragmatism - ten good reasons - on the other. What is today's architect to do?

I have always viewed architecture as a reflection of its time. Buildings have always been the permanent record of different eras. We reconstruct the picture of Egyptian life from the pyramids and its temples. Greek ideals, Roman imperialism, the dark mystery of the upper reaches of the Gothic cathedrals, the richness of the Renaissance, the dynamism of the Manhattan skyline: each architecture tells the story of its time.

Each architect responds to the time as prioritized by his client and the changing social, technical, and economic conditions in which he was working. Is today's architecture confused because perhaps the times are confused? Are the trends and styles moving so quickly that there is little time left for deliberation or contemplation?

Suffocated by folk public opinion, today's fashioners of brick and mortar risk the fate of the rock superstar or jeans designer, who are big news today until "styles" change. But buildings are not the essence of the "hit parade" or the latest捣膜 модель пеет оут от the veneration box.

If architecture is the balance of all forces at work on it, and if architecture is a reflection of its time, then I would say that the profession today is as responsive to today's society as in previous times. Today's society, the age of advertising, the age of media, the age of superstars and throw away plastic containers, is telling us what it wants designed.

After the carryover of current trends has moved in down the block to the next generation, today's buildings will still be standing, responding, serving, and perhaps even leading by providing some social stability.

Put aside the drawings, the renderings, the colors and the calculations. It is the social formula expressed by Winston Churchill "We shape our houses, and our houses shape us" that will prevail and for which the profession of architecture will be held accountable.

One would hope that the trends of style will soon settle down and architecture can get back to the business of architecture as rational problem solving, done with style.

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