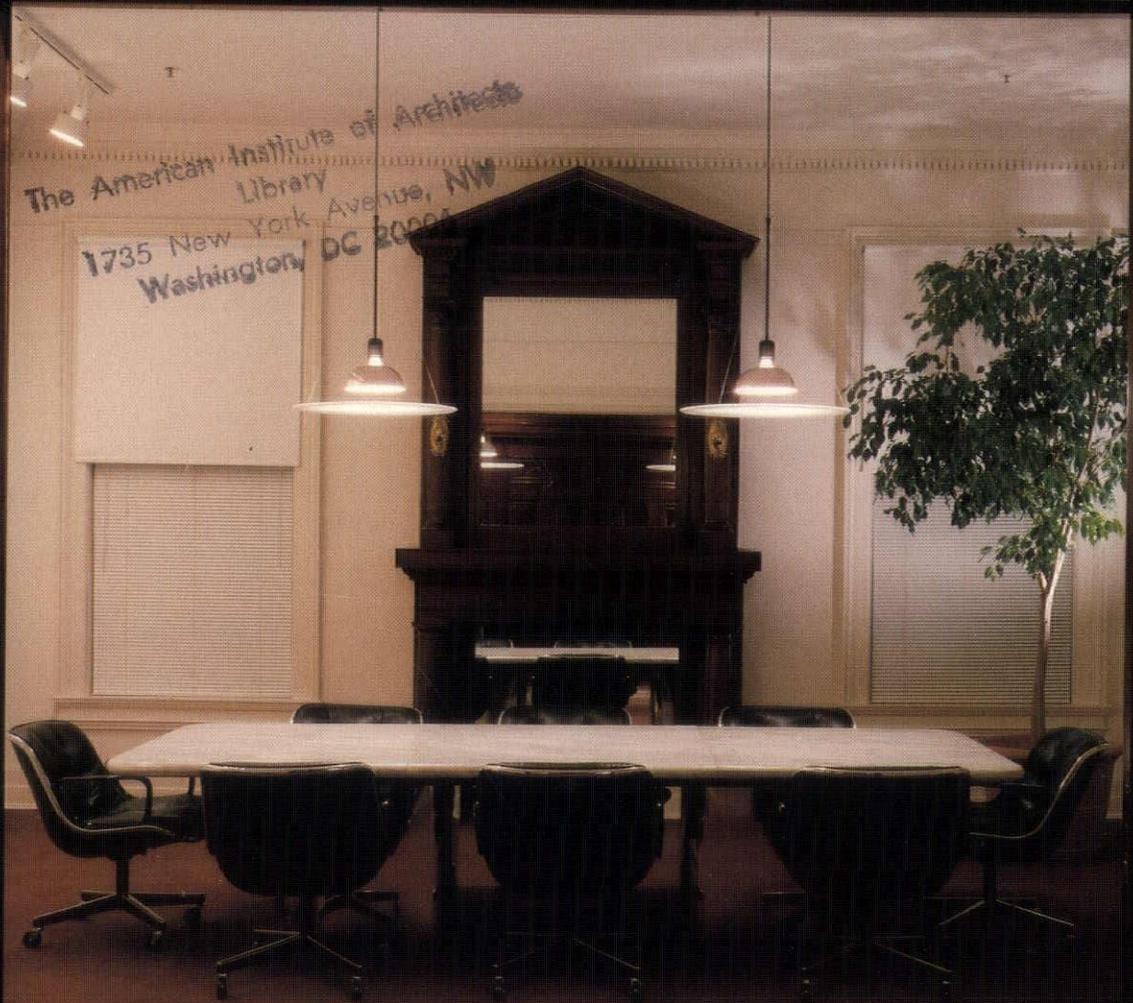


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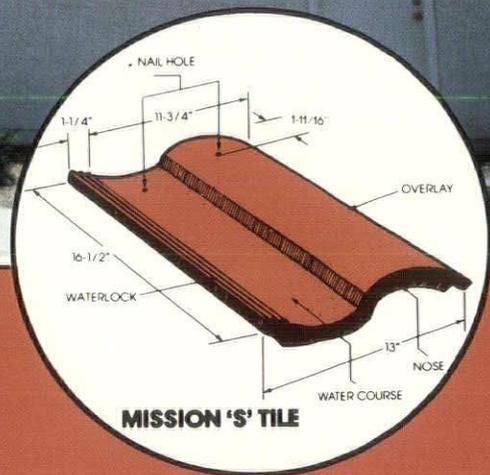
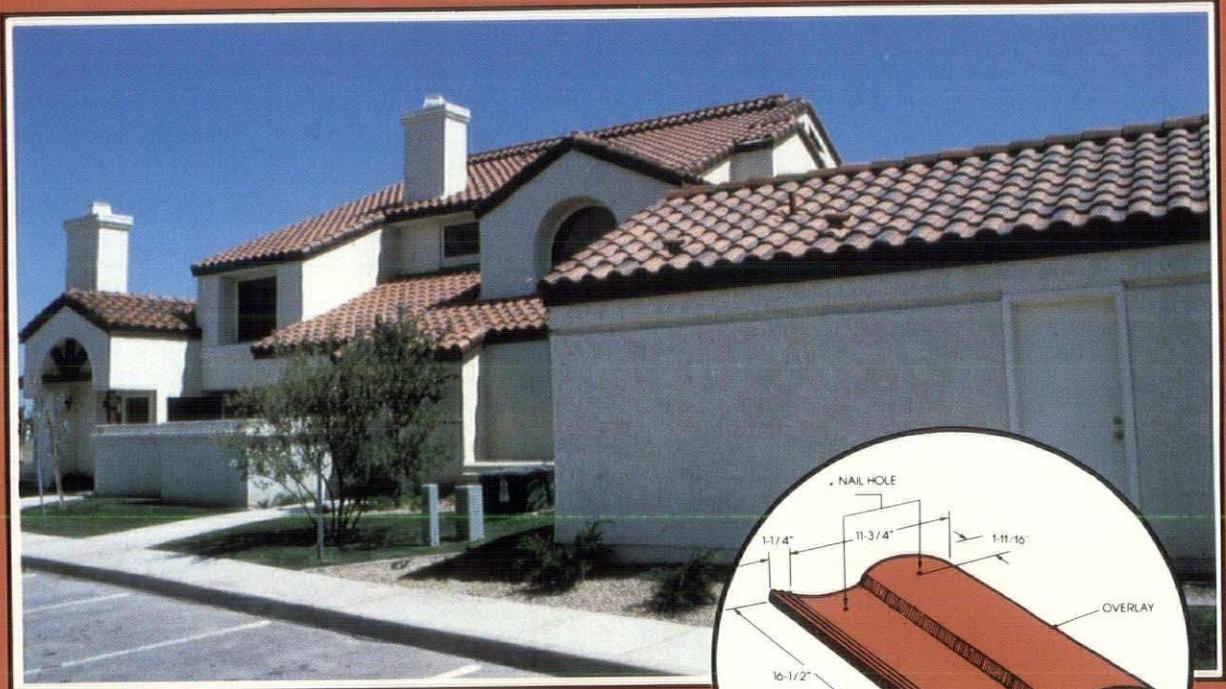
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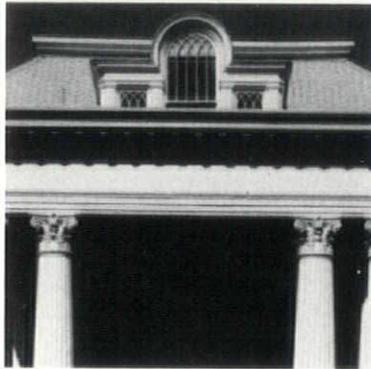
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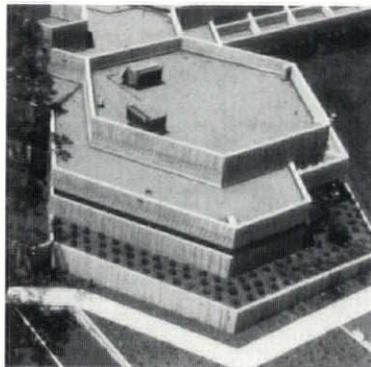
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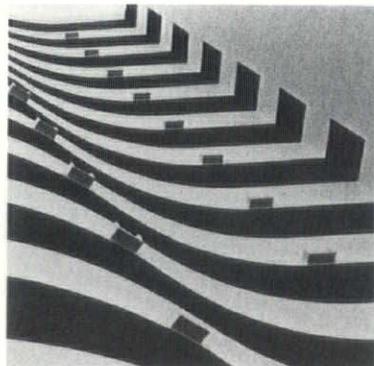
JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS



21



35



44

FALL, 1983

Volume 30, Number 5

Features

- 9 The Architect and the
Mechanic's Lien Law
J. Michael Huey
- 21 1983 FA/AIA Awards for
Excellence in Architecture
- 35 Jacksonville Architecture: A
Tradition Continues
by John Totty, AIA
- 39 Jacksonville is Building a
Prestigious Skyline
by Geoffrey J. Brune, AIA
- 40 The Prairie School in Puerto
Rico: Antonin Necedoma
by Thomas S. Marvel, FAIA
- 44 Tim Seibert: Searching for What
Comes Next in Architecture
by Diane Greer
- 46 The Rebuilding of a City in
Shock
by David Tod Hollister, AIA
- 56 In Defense of An
Architectural Education
by Paul A. Donofro, AIA

Departments

- 5 Editorial
- 6 News/Letters
- 9 Legal Notes
- 51 Product News
- 56 Viewpoint

Cover photo of the Porter Mansion, office of KBJ Architects, Inc. by Steven Brooke



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Chicago is a city dense with soaring monuments to contemporary design excellence and resplendent with the work of Wright, Sullivan, Holabird and Root, Richardson and many more. It is a city of infinite variety with the best of both the old and the new.

I spent three days in Chicago meeting with the 1983 Design Awards Jury and had the pleasure of seeing some of the city with Diane Legge Lohan, a partner with Skidmore, Owings and Merrill and a real Chicagoan. The wonderful originality of design which has gone into the many tall buildings (and which keeps visitors' eyes turned ever skyward) also keeps the mind wondering how many different versions of the skyscraper can exist in one city. Many, I now know; and the diversity of styles and fabrics and shapes creates a constant excitement in the streetscape and each block is a new adventure.

I enjoyed Chicago in a very special and personal way. After years of studying the history of architecture, it is regretful that I'd never been to Chicago until now. So, for me, to see the birthplace of the Chicago School and to visit the Monadnock Building, Carson, Pirie, Scott, the Rookery, the Robie House and the Gage Building was the culmination of years of studying these buildings in word and picture. I was not disappointed.

For three days, I spent every moment that I was not with the jury walking the city with my eyes cast upward trying to take it all in. I strolled the corridors of soaring towers only to come upon wonderful open public spaces where pedestrians can repose in the shade of silver maples or in the shadow of a giant Calder or Picasso sculpture while listening to a good jazz quartet.

Chicago is a city for people. It is a city which gets people outside and onto the sidewalks and into the plazas. It is a public city. I tried hard to take it all in...to absorb every little bit. But, there is just so much to Chicago.

Diane D. Greer

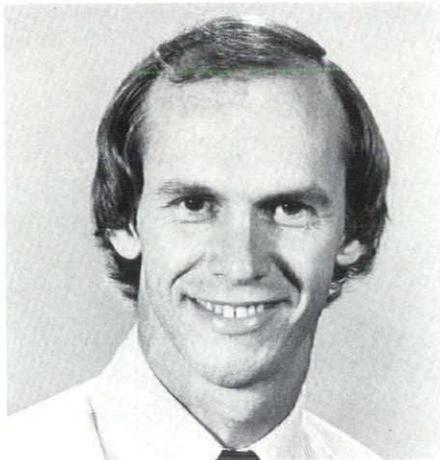
NEWS

McRae Chosen Dean of UF Architecture School

Following a nationwide search, John McRae, AIA, has been selected Chairman of the University of Florida's Department of Architecture.

McRae, a registered Florida architect, is a recognized expert on architectural design for the elderly and environmental education for children. He was a participant in the White House Conference on Aging and was recently invited to tour China and the Soviet Union to discuss design issues relating to the elderly.

Professor McRae joined the University of Florida faculty in 1967 and served as the College's Associate Dean and Acting Chairman of the Department of Architecture. He received his Bachelor of Architecture degree from the University of Texas, Austin and the Master of Architecture degree from Rice University.



John McRae, AIA

Housing Conference Slated for November

The International Association for Housing Science (IAHS) and the International Institute for Housing and Building at Florida International University are presenting the tenth World Conference on Housing on November 7-12, 1983 at the Sheraton Bal Harbour Hotel on Miami Beach. Quality low-cost housing is the topic of this World Conference and experts from the U.S. and other nations will discuss methods of providing economical, quality housing. Planning and design, financial and construction of urban and rural housing projects will receive major attention at this six-day conference.

Conference information may be obtained by contacting Oktay Ural, Conference Chairman at (305) 554-2764.

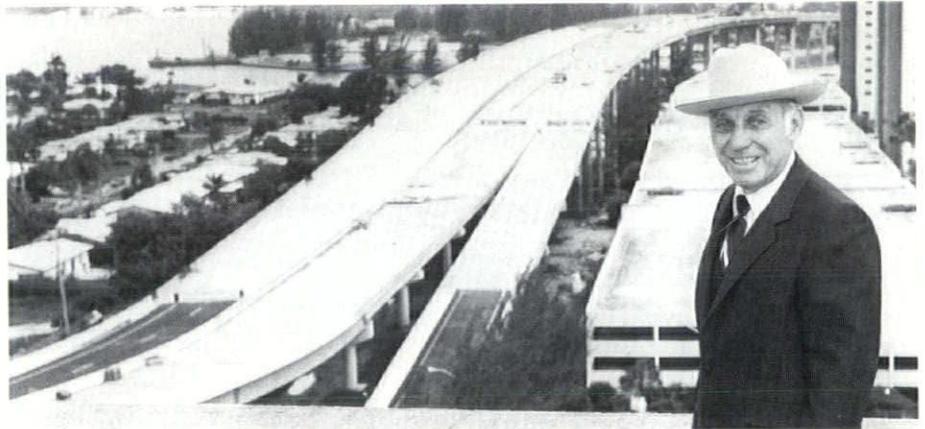
Governor Names "Norman Giller Bridge"

The Florida Legislature and Governor Graham passed a bill into law naming a major bridge in Dade County the "Norman Giller Bridge" in honor of Florida architect Norman M. Giller, AIA. This is the first time that this honor has been bestowed on a living architect.

This high-level bridge is located at 192 Street in North Dade County and it spans the intracoastal waterway and is a major part of the new Lehman Causeway connecting the beach to the mainland.

Giller has been a civil activist for more than 30 years, playing a major role in improving both the physical and social environment of Dade County. It was through his leadership as president of Concerned Citizens of Northeast Dade County, a 40,000 member organization, that the new bridge was designed, funded and built.

Giller is past president of the Florida South Chapter, AIA and is the immediate past chairman of the Florida State Board of Architecture. In 1982, the Florida South Chapter presented him its coveted Silver Medal Award "for outstanding service to the profession and the community."



Norman M. Giller, AIA, with the Norman Giller Bridge in the background.

Professional Development Certificate Series a Hit

The Professional Development Certificate Series on Graphic Communications was set up to allow FA/AIA members to obtain continuing education units over a two-year period. Conducted through the Center for Professional Development at Florida State University, the series is being co-sponsored by the FA/AIA and the School of Visual Arts in the Department of Interior Design at Florida State University.

First in the series was the Color Drawing Seminar presented by Michael Doyle on July 21, 22 and 23 at the Center for Professional Development. Doyle, who is a former faculty member at the University of Colorado School of Architecture, is perhaps best known as the author of the book entitled "Color Drawing."

Doyle's entire presentation was recorded on a color video camera which was then transmitted to seven monitors positioned throughout the room so that no attendee was more than six feet from a monitor. Ninety-four architects, interior designers, landscape architects and graphic designers attended the three-day seminar.



Michael Doyle's color drawing workshop is video recorded in color.



No attendee at the workshop was more than six feet from a monitor during the seminar.

The second seminar in the series will be Peter Goodman's on Photography which is scheduled for November 4, 5 and 6. Goodman is Director of Photography for Edison Price, Inc., designers and manufacturers of architectural lighting fixtures. Then, on January 5, 6 and 7, 1984, Kirby Lockard of the University of Arizona will present a Freehand Perspective Drawing Workshop. Both the November and January workshops will be held in the Center for Professional Development in Tallahassee which is a recent design by Jacksonville architect William Morgan, FAIA.

Member News

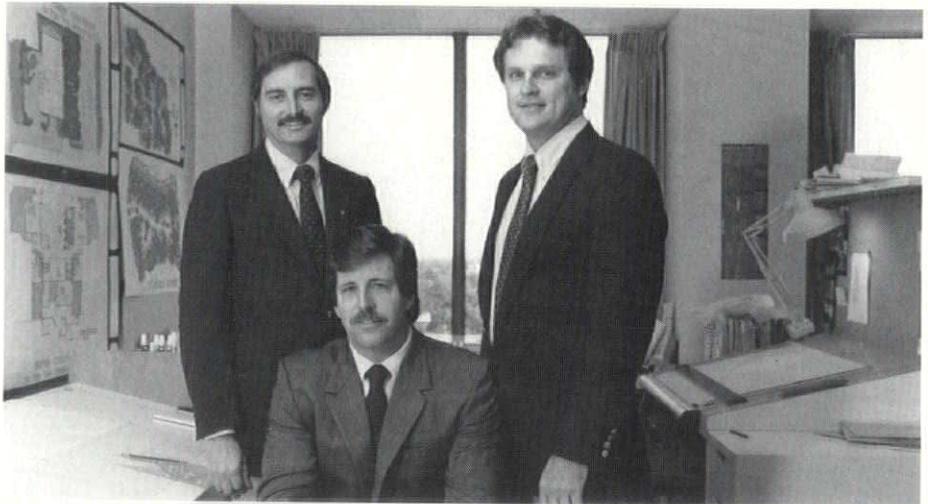
Barbara Hesselgrave has joined Architects Ladelfa Canerday as staff Historic Preservation Consultant. Ms. Hesselgrave has completed the graduate program in Historic Preservation from the Graduate School of Fine Arts, University of Pennsylvania. The first phase of Northbridge Centre in West Palm Beach,

designed by Schwab & Twitty, Architects, is comprised of a 20-story tower and a 4-story commercial building. Mike Corbett, AIA, is project manager for Northbridge and Jeffrey Lowe, AIA, is the project designer. John Sacco, AIA, has been hired to provide interior architecture services for J.C.R. Corporation's new 1,300 square foot boutique, Taty's, on North Kendall Drive in Miami. Construction is near completion on the first of two 30,000 square foot buildings at Vistana time-share resort near Lake Buena Vista in Orlando. Designed by The Evans Group of Orlando, Vistana will eventually comprise two three-story buildings linked by a 3,000-square-foot glass enclosed atrium. Chuck Braun, AIA, is now a member of the Board of Directors of Helman Hurley Charvat Peacock/Architects. Braun is past President of the Mid-Florida Chapter AIA and Chairman of the National AIA Convention to be held in Orlando in June, 1987. H.H. Gonzales, AIA, has recently been named General Partner for Architects Design Group of Florida, Inc. in Winter Park. Gonzalez rejoins ADG after serving as project director for EPCOT for the past four years at WED Design. Bar-

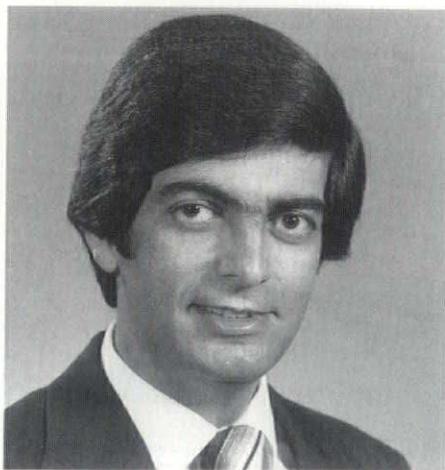
bara J. Williamson has been appointed Marketing Coordinator for Hunton, Shivers, Brady Associates, Architects P.A. Williamson will oversee market development, customer relations and other marketing functions for the firm. David H. Carrington, AIA, has been named an Associate with the Miami firm of Architects Baldwin + Sackman. Carrington has been with the firm for four years and his design projects include the Builders Association of South Florida Office Building which won the Most Outstanding Concrete Structure in Florida Award in 1982. Cited by the General Services Administration as "a model courthouse design which may be used as an example for future projects," Miami's new \$18 million U.S. Courthouse opened for business in June. A new design approach was used in planning the courthouse. Project designers, Spillis, Candela and Partners, invited the judges who will use the facility to become active participants in the design process. The Orange-Seminole-Osceola Transportation Authority (OSOTA) has just selected Architects Design Group of Florida to design Orlando's new downtown passenger terminal. The estimated budget is \$1



Barbara L. Hesselgrave, A.L.C.



L to R: Gary Brock, AIA, Charles Charlan, AIA, and Brad Young, AIA.



H. A. Gonzalez, AIA

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million with an expected completion date of early 1984. **Andreas Fabregas, AIA, ASID**, is spearheading a group of graphic and interior designers who are preparing for a masked ball at the Versailles Hotel on Miami Beach. The ball is a fund raiser for the revitalization of the old deco hotels on the beach. The new firm of **Tilden Tachi & Pales, Architects**, has opened offices on South Bayshore Drive in Coconut Grove. Principals include **Douglas A. Tilden, AIA, Douglas Tachi** and **J. Ronald Pales, AIA**. **Charlan Brock Young & Associates** of Orlando, who are multifamily design specialists, have just completed the design for the Townes of Southgate which consists of 308 condominium units and recreational amenities on 39.5 acres in the Florida Center near Orlando. **The Haskell Company** in Jacksonville has been ranked 14th among the top design-construct firms in the U.S. by *Building Design and Construction* magazine. The ranking makes the **Haskell Company** the largest design-construct firm in Florida and the second largest in the Southeast. **Herschel**

Shepard, FAIA, is acting as Preservation Consultant to **Reynolds, Smith and Hills** on the development of a masterplan for the city of Tabuk, Saudi Arabia. **Robert J. Boerema, AIA**, past president of the FA/AIA and Chairman of the firm of **Boerema, Kurki & Vera, Inc.** has resigned from the firm in order to devote more time to other business interests. To help educate the public as to what an architect is, and what architects do, the **Florida South Chapter (FSC/AIA)** was asked to design the feature exhibit at the Miami/Ft. Lauderdale Home Show, the largest show in the country. The FSC/AIA chose **Andreas Fabregas, AIA**, of the firm of **Bouterse, Perez, Fabregas** to design the exhibit.

On August 2, **Bob Broshar, FAIA**, National AIA President, visited the **Florida Northwest Chapter, AIA**. **Broshar** spoke to the chapter about the direction that National is taking, specifically the increase in member services and making the profession of architecture more understandable.

LETTERS

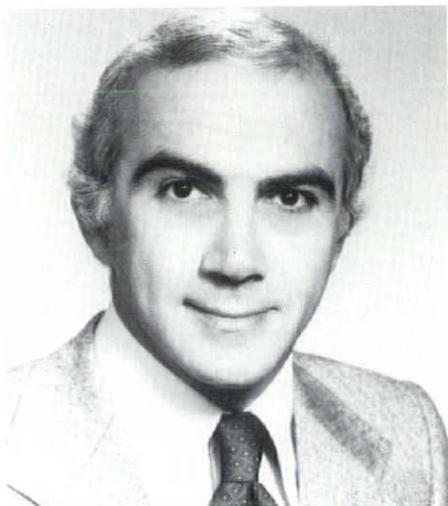
Dear Editor:

On behalf of the Trustees of the St. Photios National Greek Orthodox Shrine in St. Augustine, I want to express deep appreciation for the absolutely beautiful photograph of the Shrine on the cover of your Spring issue, as well as for the photographs and article on page 15. Please extend our thanks to photographer **Bob Braun**.

We believe that our Shrine is a jewel and it is especially pleasant and encouraging when professionals visit and recognize the craftsmanship and efforts of those who designed and constructed it, and of the iconographers who executed the magnificent Byzantine frescoes.

Sincerely,

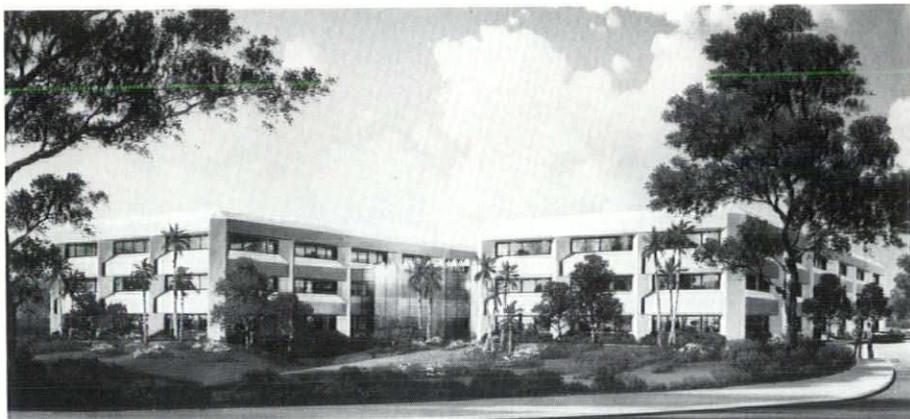
Fr. Dimitrios Couchell



John Sacco, AIA



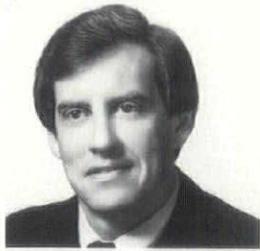
David Carrington, AIA



Above: Vistana by the Evans Group of Orlando.

Below: Northbridge Centre by Schwab and Twitty Architects.





by J. Michael Huey
FA/AIA General Counsel

THE ARCHITECT AND THE MECHANIC'S LIEN LAW

For the past twenty years, architects have been granted a statutory lien on real property improved by their labor. This statutory benefit is of tremendous value in securing payment of an architect's professional fee. However, as with most laws, continuous questions arise regarding the application or interpretation of the law. I hope the following questions and answers will be helpful to you in your practice.

QUESTION: What persons are granted mechanic's liens under the statute?

ANSWER: Architects, engineers, landscape architects, land surveyors, contractors, sub-contractors, sub-subcontractors, laborers and materialmen are included as lienors under the statute. Also, any successor in interest to anyone of these persons enjoys the same lien rights as his predecessor.

QUESTION: Under what circumstances does an architect's lien rights arise?

ANSWER: There are two circumstances where an architect is entitled to a lien. If the architect has a direct contract with the property owner, he is granted a lien for his services regardless of whether such real property is actually improved. On the other hand, if an architect does not have a direct contract with the property owner, he has a lien on the owner's real property but only if the property is improved.

QUESTION: Is it necessary for an architect to provide a notice to owner, like other lienors, prior to filing a claim of lien?

ANSWER: A notice to owner is not required to be served by an architect. However, it is not a bad idea when you do not have a direct contract with the owner to send him a letter advising him that you are

performing architectural services for improvement of the property.

QUESTION: Does an architect have to prepare and serve a contractor's affidavit concerning unpaid lienors as required of contractors and subcontractors?

ANSWER: For many years there was confusion regarding this question. One district court of appeal in Florida held that an architect was required to file a contractor's affidavit while a sister court of appeal found that it was not necessary. In 1977, the mechanic's lien statute was revised and the statute now clearly provides that architects do not have to prepare and serve contractor's affidavits on the owner.

QUESTION: When must a claim of lien be filed?

ANSWER: A claim of lien may be recorded (filed at the courthouse) at any time during the progress of the work or thereafter but not later than ninety (90) days after the final furnishing of the labor or services or materials by the lienor.

QUESTION: Where should the claim of lien be filed?

ANSWER: The claim of lien is to be recorded in the clerk of the circuit court's office for the county where the property is located. If the real property is situated in two or more counties, the claim of lien must be recorded in the clerk's office in each of such counties.

QUESTION: Must you inform the owner that you have filed a claim of lien?

ANSWER: Yes. A copy of the claim of lien must be served on the owner before recording or

within fifteen (15) days after recording the claim of lien at the clerk's office. Failure to serve the claim of lien within fifteen (15) days of recording renders the claim of lien voidable to the extent that the failure or delay is shown to have been prejudicial to any person entitled to rely on the service of the lien.

QUESTION: How do you provide a copy of the claim of lien to the owner?

ANSWER: The law provides several ways for service of a copy of the lien on the owner. They are:

(a) by serving the owner in the manner provided by law for service of process, i.e., through the sheriff;

(b) by actual delivery to the person to be served (if a partnership, serve one of the partners; if a corporation, serve an officer, director of managing agent);

(c) by mailing the claim of lien, postage prepaid, by registered or certified mail, to the person to be served at his last known address;

(d) if none of the foregoing can be accomplished, by posting the claim of lien on the premises.

QUESTION: Is there any special form to be used for the claim of lien?

ANSWER: Yes. Section 713.08, Florida Statutes (1981), spells out what must be included in a claim of lien and provides a sample form to be used by lienors.

QUESTION: What does an architect do after filing his claim of lien and serving a copy of it on the owner?

ANSWER: The statutes provide that a suit to enforce one's claim of lien must be brought within one year from the date of filing the claim of lien. Other-

wise, the lien is removed from the property. However, the owner may shorten this time period by filing a notice of contest of lien, if the owner files such a notice of contest, then the architect must move to enforce his lien within sixty (60) days of service of the notice of contest on him.

QUESTION: Can the owner remove a lien on his property in any other manner?

ANSWER: In order to remove your lien within the one year time period, the owner may transfer your lien to security by paying cash into the registry of the court or posting a surety bond for the amount of the lien. Consequently, you are still assured sufficient collateral even if the owner closes out the project. If the owner elects to do this, you still must prosecute your lien within one year or within sixty (60) days if the owner has filed a notice of contest of lien.

QUESTION: In a suite to enforce a lien, may you also ask the court to declare the owner in breach of the contract?

ANSWER: The mechanic's lien statute provides that in an action to enforce a lien you may ask the court to render a judgment for breach of contract against any party owing you for your services who is a party in the mechanic's lien foreclosure suite. Consequently, if you are due additional sums from the owner for his breach of contract, over and above the amount sought in your claim of lien, then you should ask the court for those sums also.

QUESTION: Does an architect's lien have priority over liens filed by others on the project?

ANSWER: Not necessarily. An architect's lien attaches and takes priority as of the time of recordation of the claim of lien. Normally, liens of contractors, subcontractors, etc., attach and take priority as of the time of recordation of the notice of commencement. Therefore, it is important that an architect who has not been paid for his

design services to file his claim of lien prior to the owner filing his notice of commencement. Of course, this may not be possible in some instances such as fast-track projects or where the architect does not have a direct contract with the owner. However, it is important to remember when an owner is not paying his architect, he most likely is not paying others, thereby indicating he is in financial difficulty. Consequently, you want your lien to have the highest priority possible.

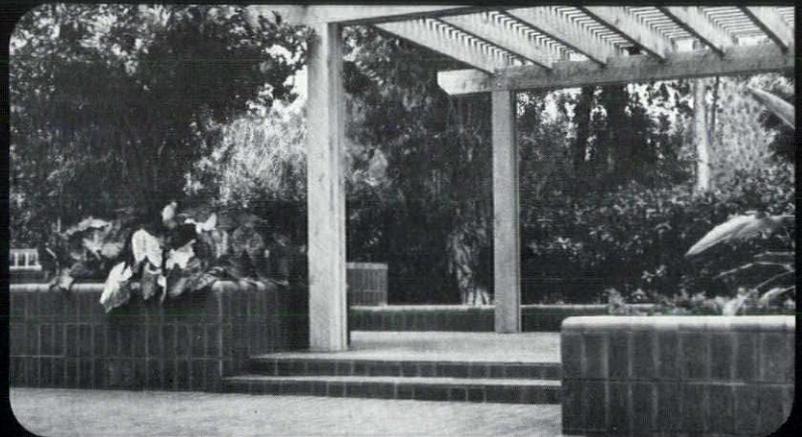
QUESTION: Is an architect entitled to recover his attorney's fees in a suit to enforce his claim of lien?

ANSWER: In any action to enforce a lien, the prevailing party is entitled to recover a reasonable fee for the services of his attorney for trial and appeal. The amount of the fee is to be determined by the court.

QUESTION: Can an architect assign his lien to another party?

ANSWER: Yes. A lien or prospective lien may be assigned by an architect at any time before its discharge. The assignment may be recorded in the clerk's office.

I hope that the questions and answers above will provide you some guidance in utilizing the mechanic's law to your advantage. Of course, you should seek advice of your counsel in each situation. In order to assist you, however, you should keep a current copy of Chapter 713, Florida Statutes, at your office. Furthermore, you should become familiar with this chapter or appoint someone in your office to do so and establish a uniform procedure for assuring timely compliance with the statutory requirements. Additionally, I recommend that all architects discuss the mechanic's lien law and their intention to utilize the law with the owner at the time of contracting. No other professions or occupations enjoy lien rights other than those disclosed herein. It is a tremendously valuable right which should be used in your practice.

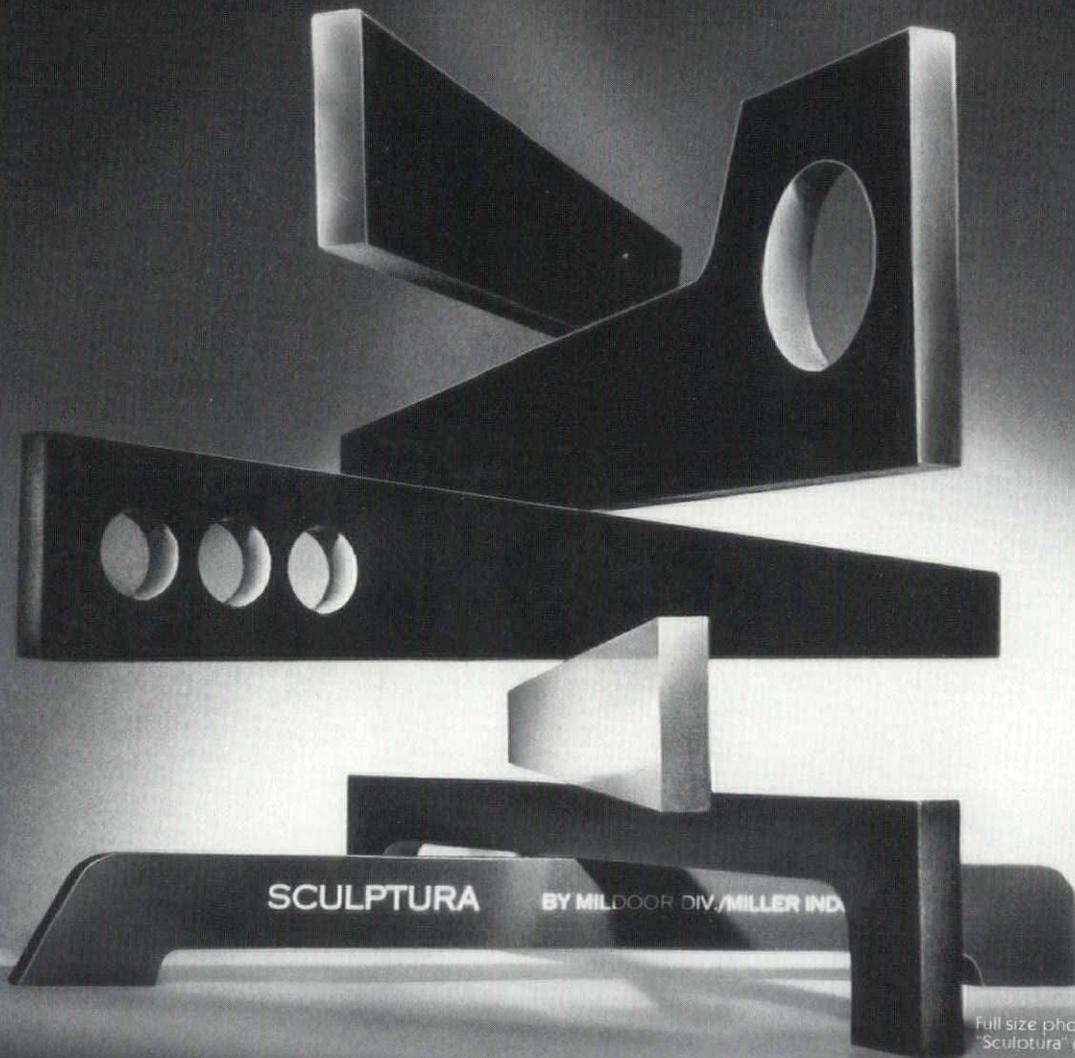


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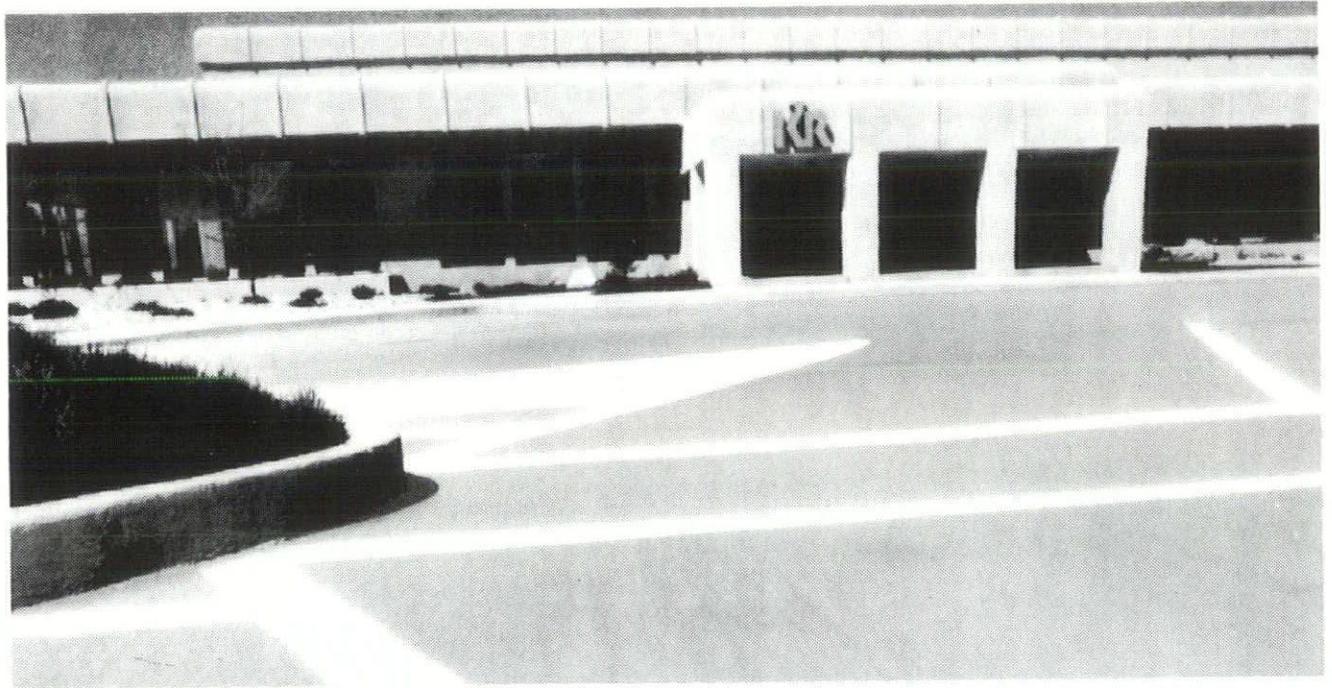


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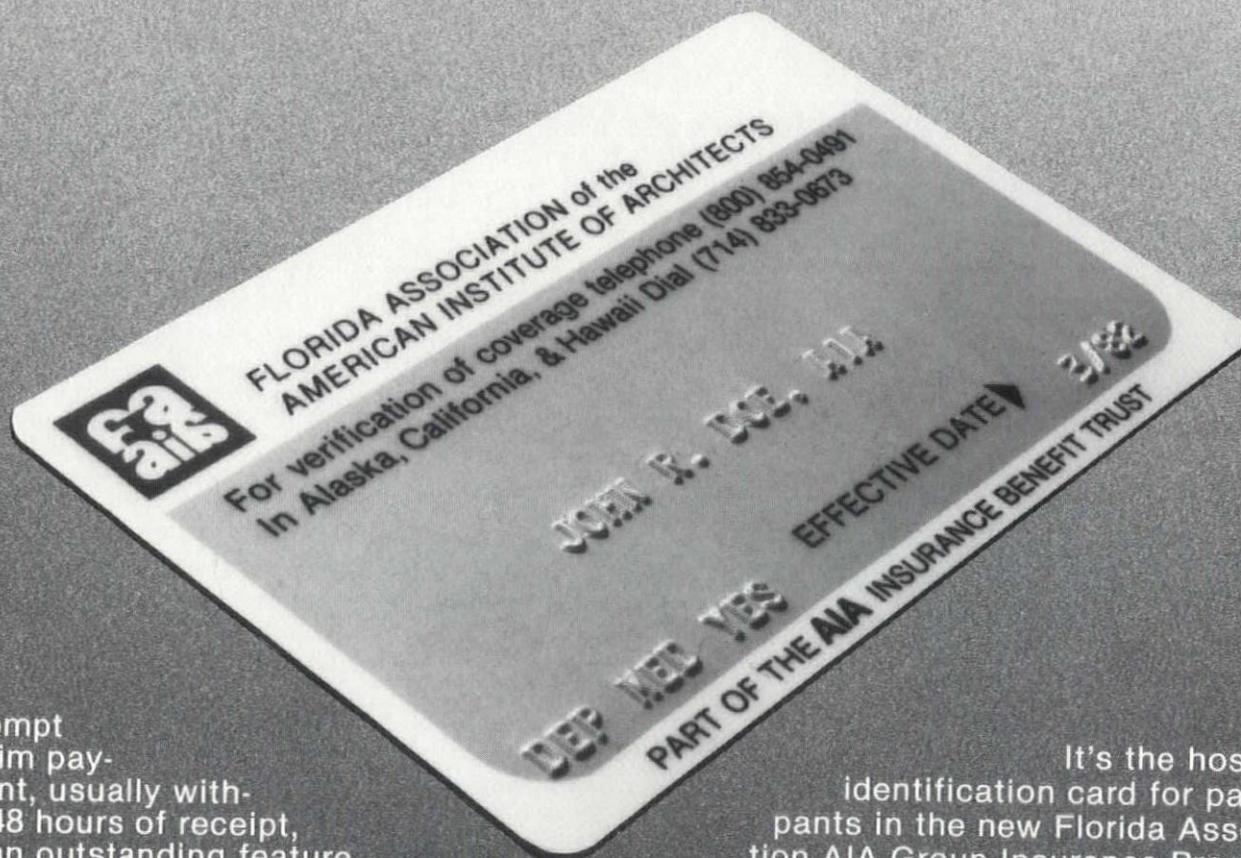
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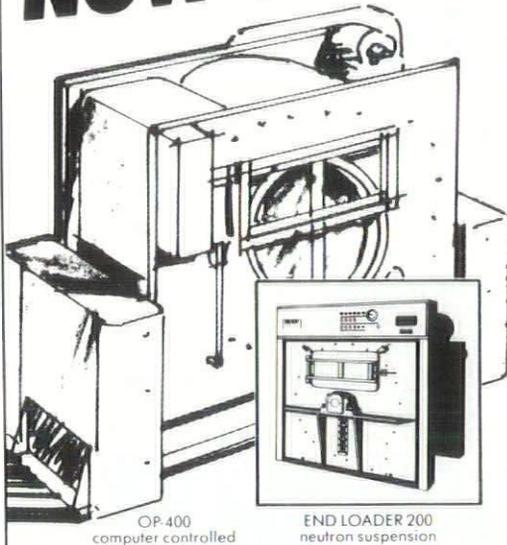
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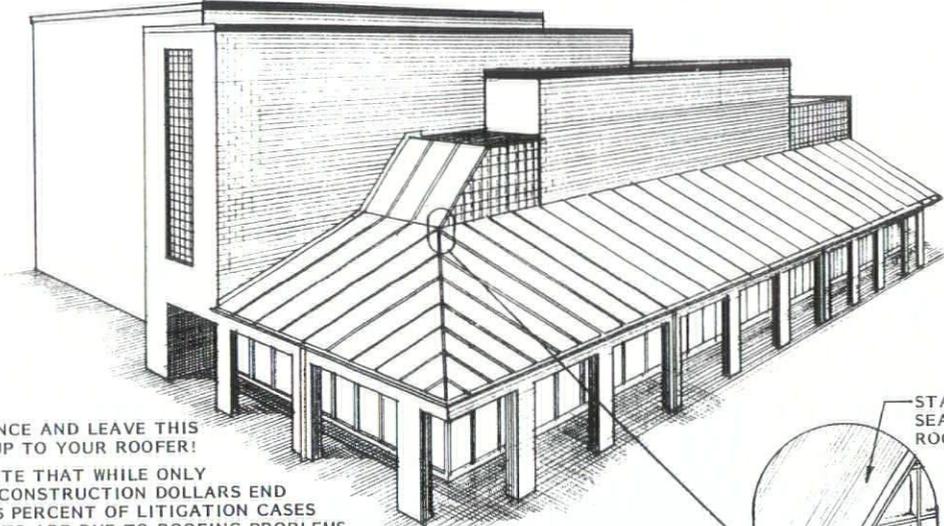
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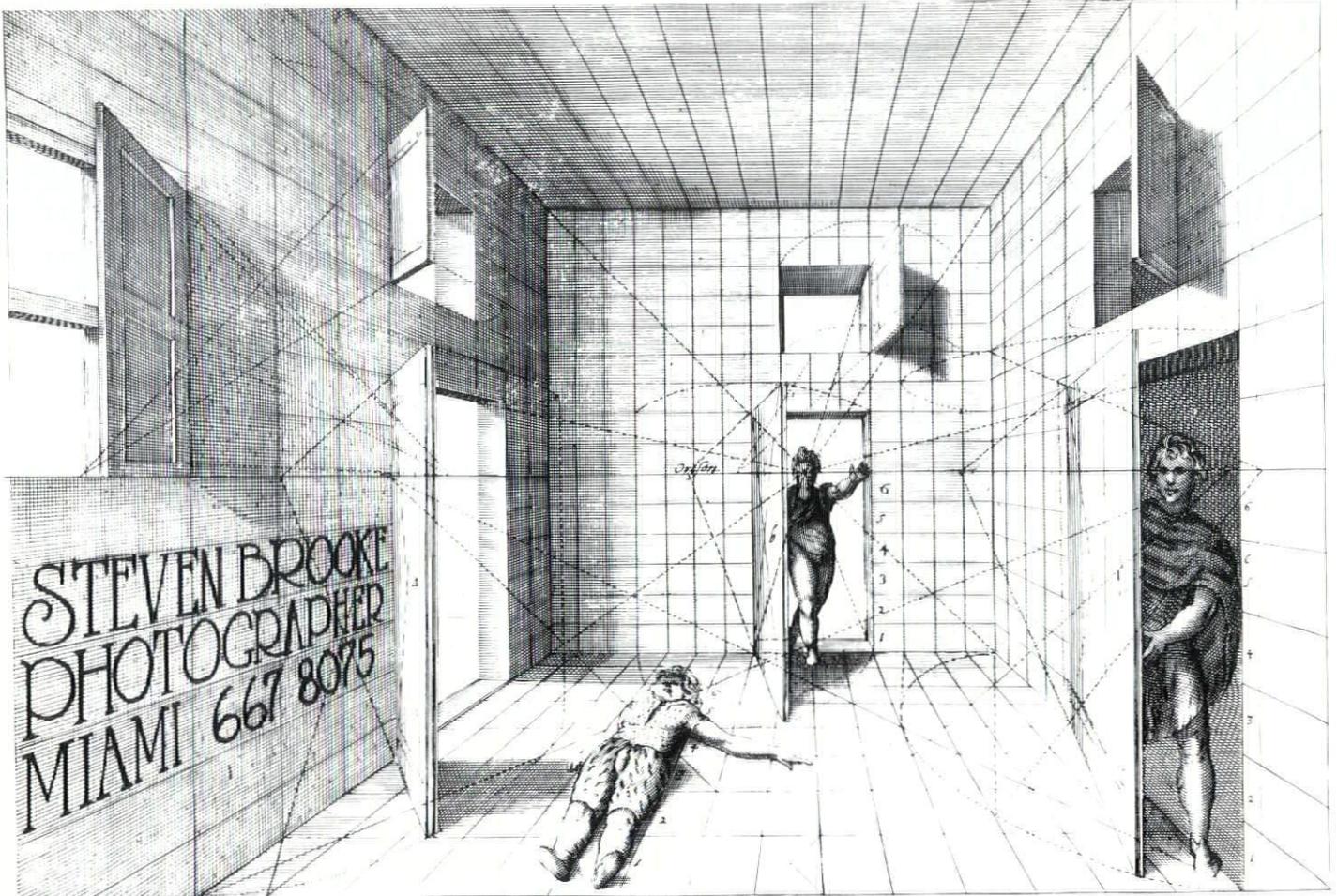
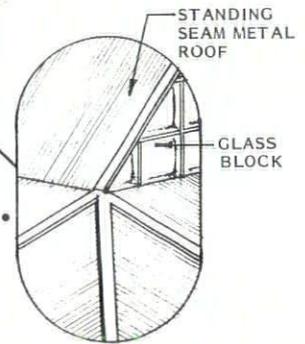
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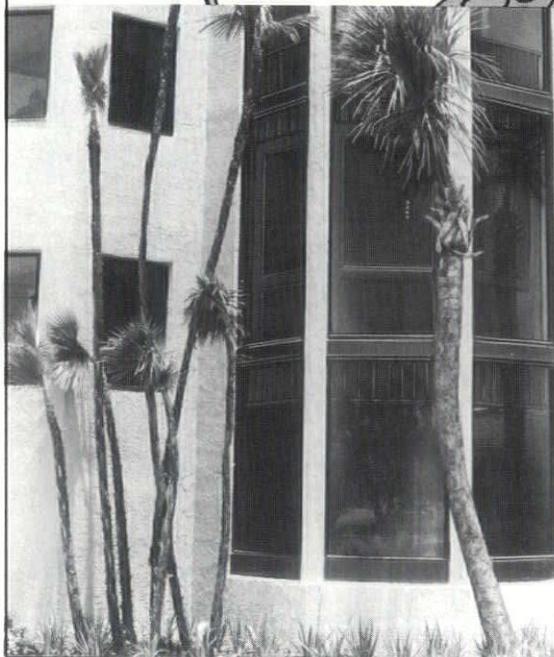
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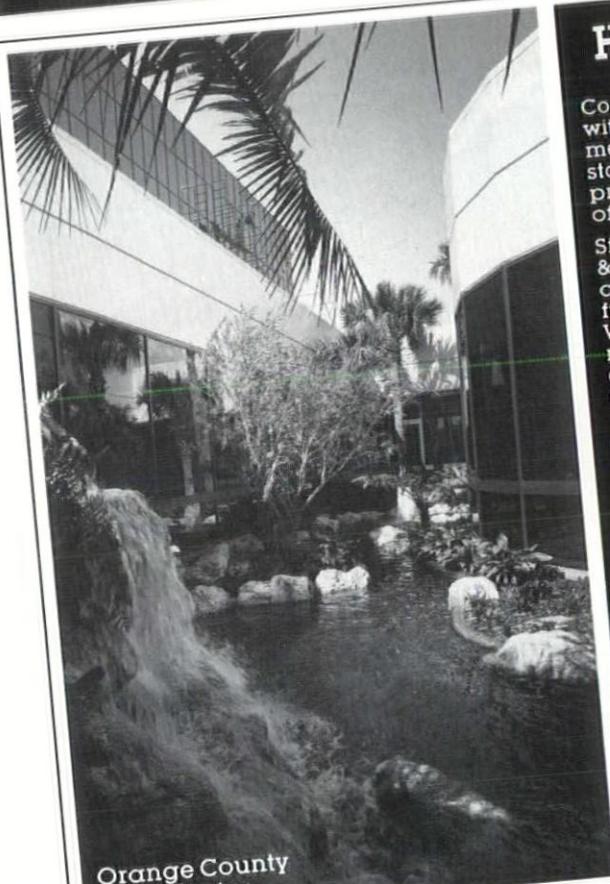
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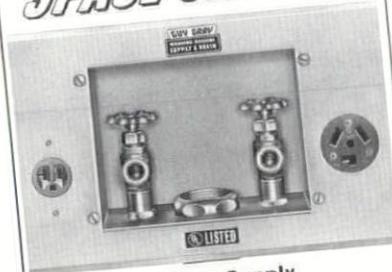
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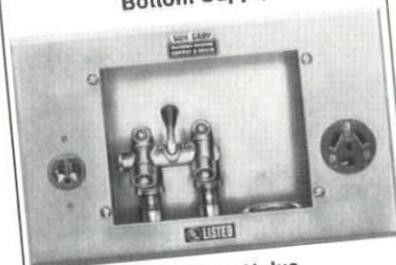


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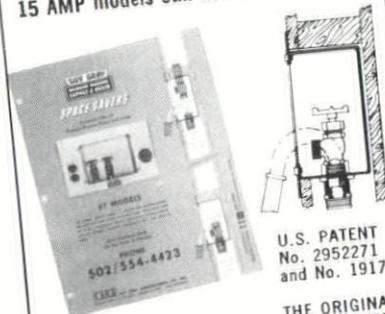
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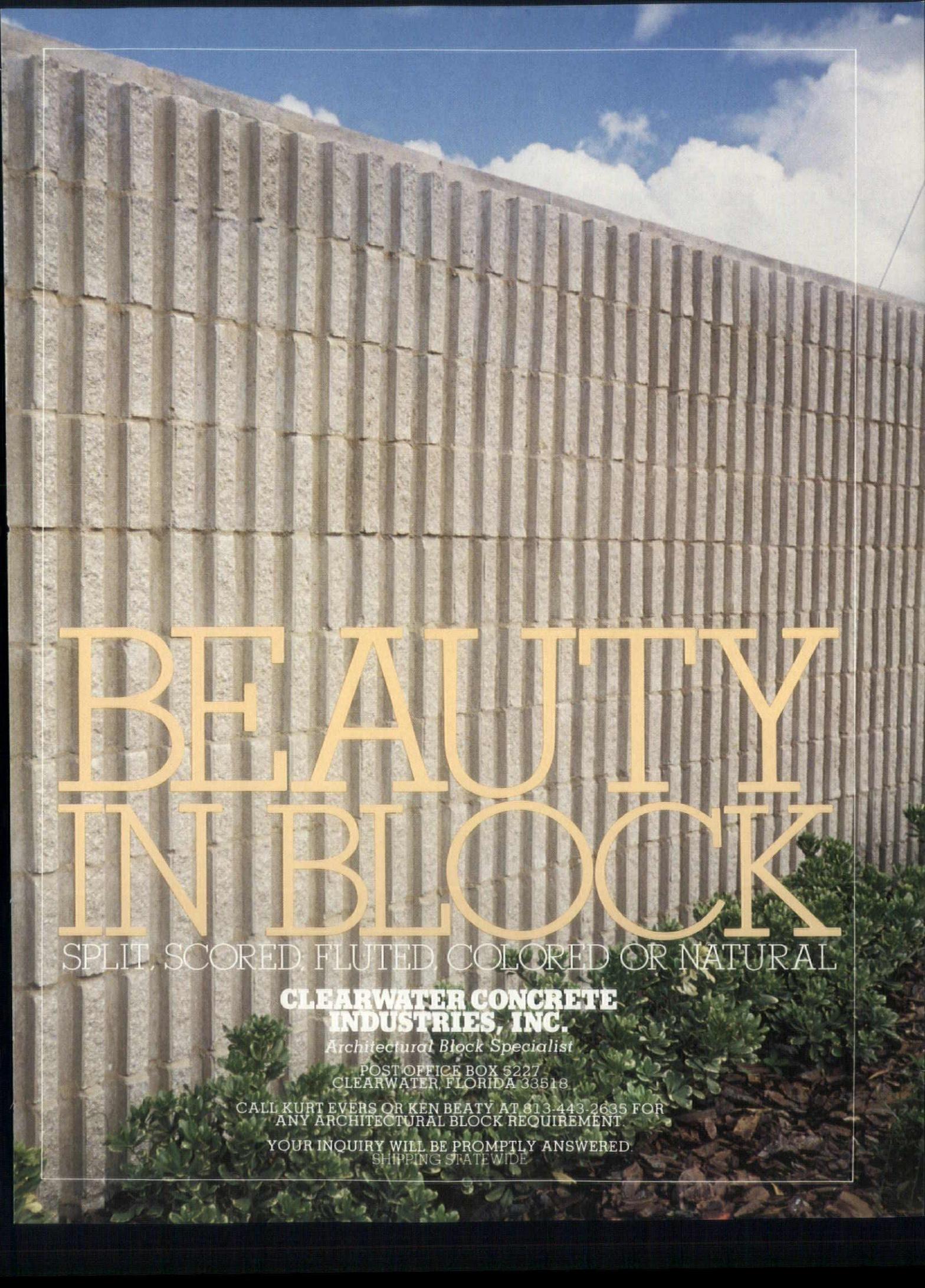
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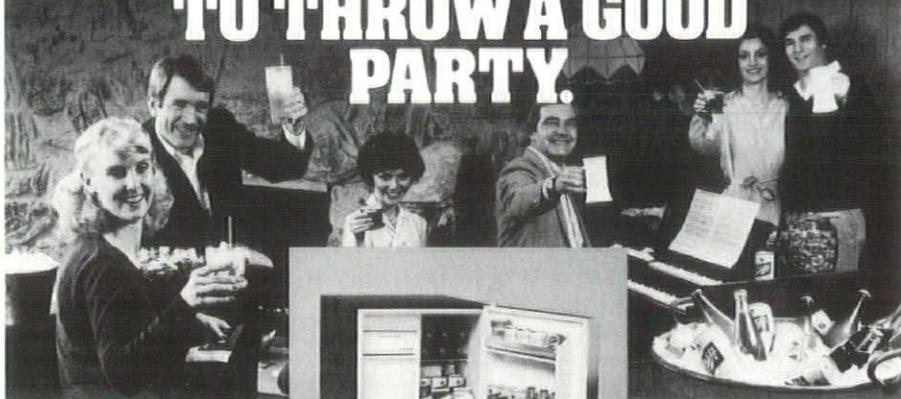
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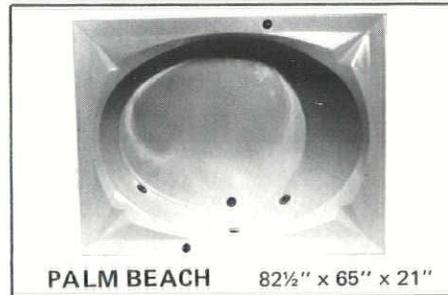
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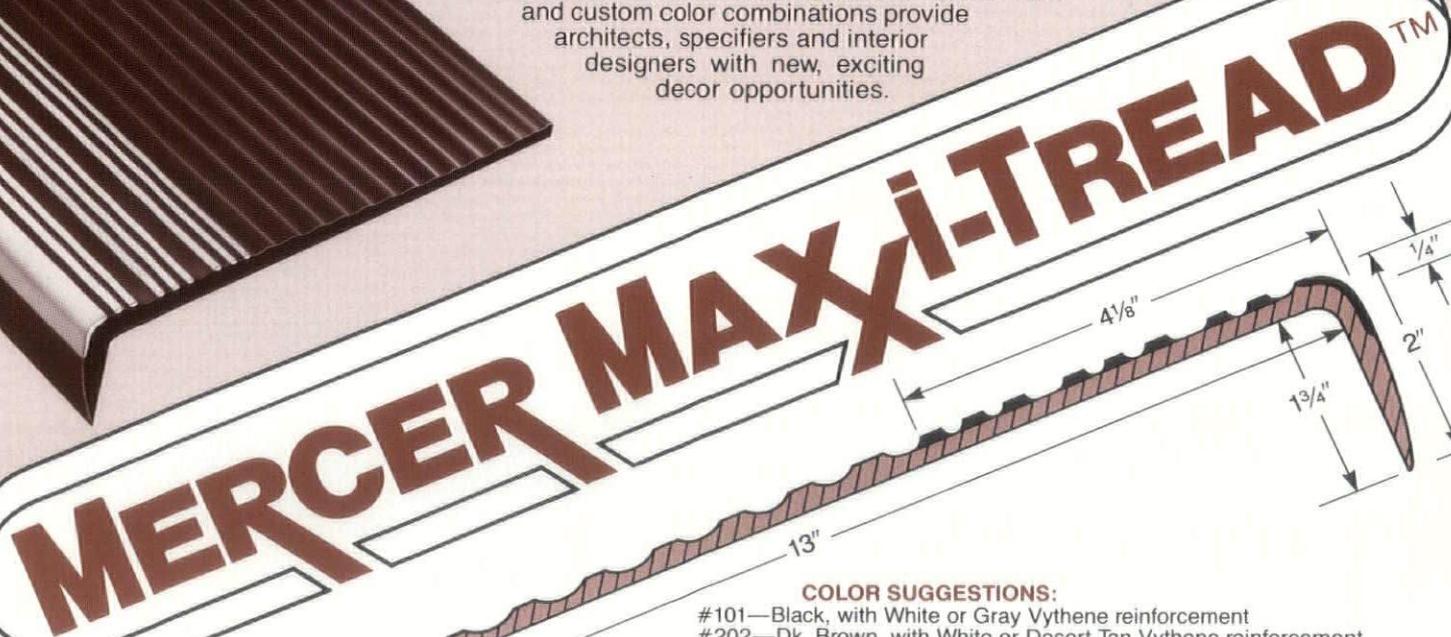
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1983 FA/AIA AWARDS FOR EXCELLENCE IN ARCHITECTURE

The 1983 Design Awards jury met in the Chicago office of Harry Weese and Associates, and for two days debated and discussed the merits of the one hundred and fifteen projects which were submitted.

This year's jury was particularly thoughtful and careful about the projects which were selected and it was only after several reviews and much discussion that

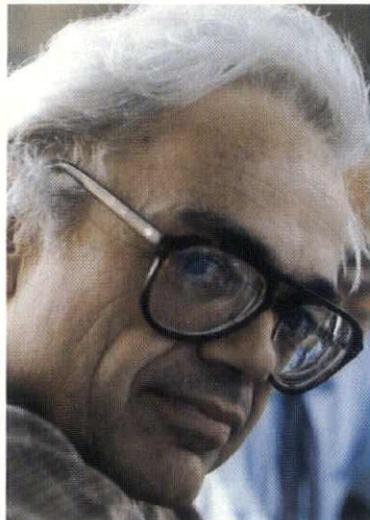
the winners were finally chosen. There was a great deal of interest in restoration and rehabilitation projects, four of the twelve winners fell into this category, prompted by a general lack of awareness of Florida's historic resources.

The great care that went into the selection of this year's winners is evidenced in the comments that accompany each proj-

ect on the following pages. Along with the comments of jury members, Harry Weese, FAIA, Ben Weese, FAIA, and James Nagle, FAIA, I have added those of Diane Legge Lohan, AIA. Ms. Lohan is scheduled to be the keynote speaker at the Fall Design Conference and she participated in the judging of the design awards as a non-voting member.



Harry Weese



Ben Weese



James Nagle



Diane Legge-Lohan

Harry Weese, FAIA, is Chairman of Harry Weese & Associates in Chicago. In 1938, he received his Bachelor of Architecture from M.I.T. and in the following year received a Fellowship in City Planning from Cranbrook Academy. He is registered to practice in 27 states and is a registered professional engineer in Illinois. He is a Fellow of the AIA and past president of the Chicago Chapter of the AIA. He is the Publisher of *Inland Architect* magazine. Weese has been the recipient of numerous awards including a number of honorary doctorate degrees. In 1980, he was Advisor to the Architect of the Capitol and Co-Chairman of the Mayor's Architectural Advisory Committee for the City of Chicago.

Ben Weese, FAIA, is a principal in the Chicago firm of Weese Seegers Hickey Weese Architects Ltd. He received his Master of Architecture from Harvard in 1957 and is registered to practice in six states. He is a Fellow of the AIA and Co-

founder of the Chicago Architecture Foundation. He is a visiting critic and lecturer at a number of universities including Harvard, the University of Illinois, Iowa State and Washington University. Past projects include the master plan for Lincoln Park Zoo, dormitories, Student Commons and West Science Building at Cornell University and the Fine Arts Complex and Olmstead Student Center at Drake University in Des Moines, Iowa.

James L. Nagle, FAIA, is a principal in the Chicago firm of Nagle, Hartray & Associates, Ltd. Architects/Planners. Nagle is a 1964 recipient of a Master of Architecture degree from the Graduate School of Design at Harvard. In that same year he received a Fulbright Scholarship to the Netherlands. From 1969 to 1972, Nagle was an Instructor of Design at the University of Illinois. He is currently a visiting Professor at the University of Wisconsin, Illinois Institute of Technology and the University

of Illinois, Chicago Circle Campus. In 1981, he received the National AIA Distinguished Building Award. His work has been published and exhibited many times including the AIA Convention Shows from 1974 to 1981 consecutively.

Diane Legge Lohan, AIA, is a partner with Skidmore Owings and Merrill in Chicago, and under her direction creative alterations to meet the client's functional and aesthetic goals are explored and refined. Ms. Lohan received her Master of Architecture from Princeton in 1975 and she is registered to practice in four states. Recent projects include 1330 Lake Shore Apartments, O'Hara Plaza West and the Olympia Center which is currently under construction. Ms. Lohan is married to Dirk Lohan, FAIA, who is a principal with FCL & Associates, Architects in Chicago. Lohan is the grandson of Mies van der Rohe.

The Porter Mansion Offices of KBJ
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Jacksonville, Florida

Architect

KBJ Architects, Inc.
Jacksonville, Florida

Owner

KBJ Architects, Inc.

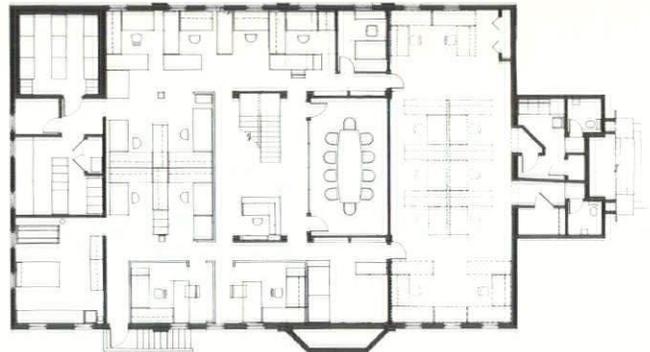
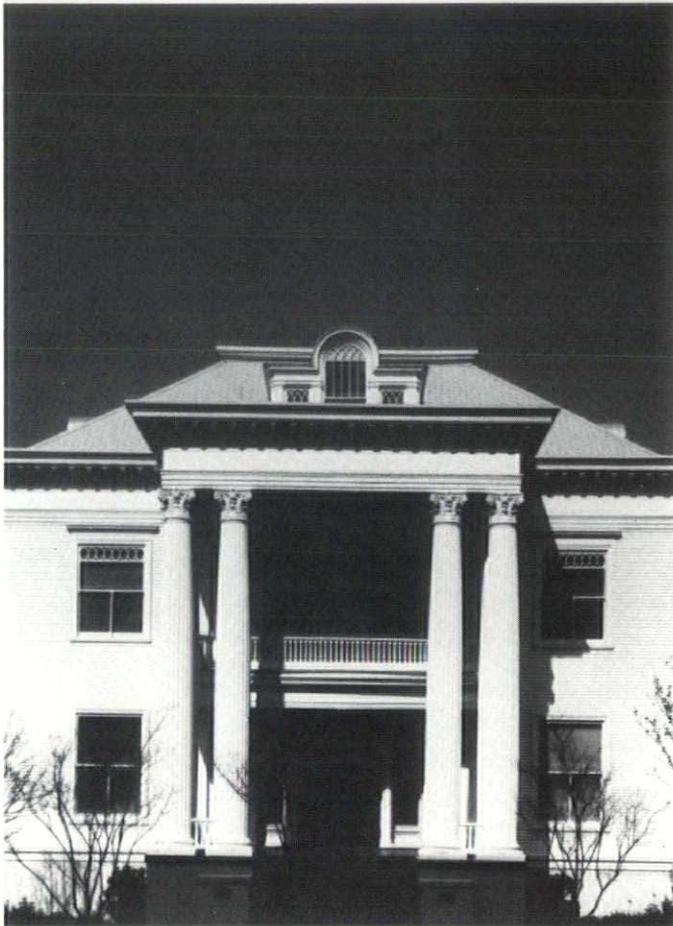
General Contractor

William E. Arnold Company

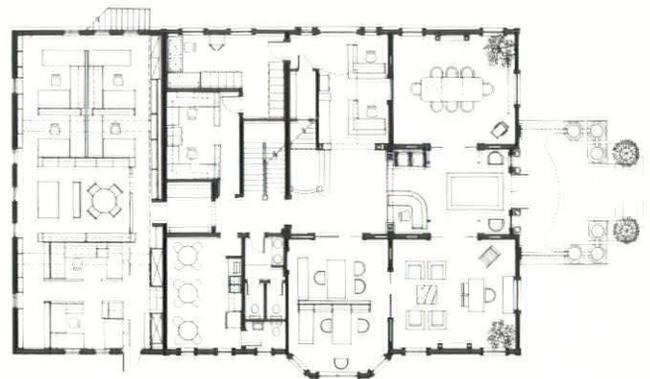
The Thomas V. Porter Mansion was built in 1902 and designed by Henry John Klutho in the "Classic Colonial" style. The restoration concept was to preserve the original architectural features of the interior spaces, including decorative cornices, mouldings, doorways and hardware. New ductwork, plumbing and electrical systems were concealed in the attic, closets and in floor and ceiling joists. Program changes which involved the greatest change to the building were assigned to the basement and the area of the 1928 addition to the house. In an effort to preserve the historic quality of the original architecture, contemporary furniture and work stations were held away from interior walls. Exterior restoration included extensive repair and repainting of all remaining original features of the building.

Jury Comments

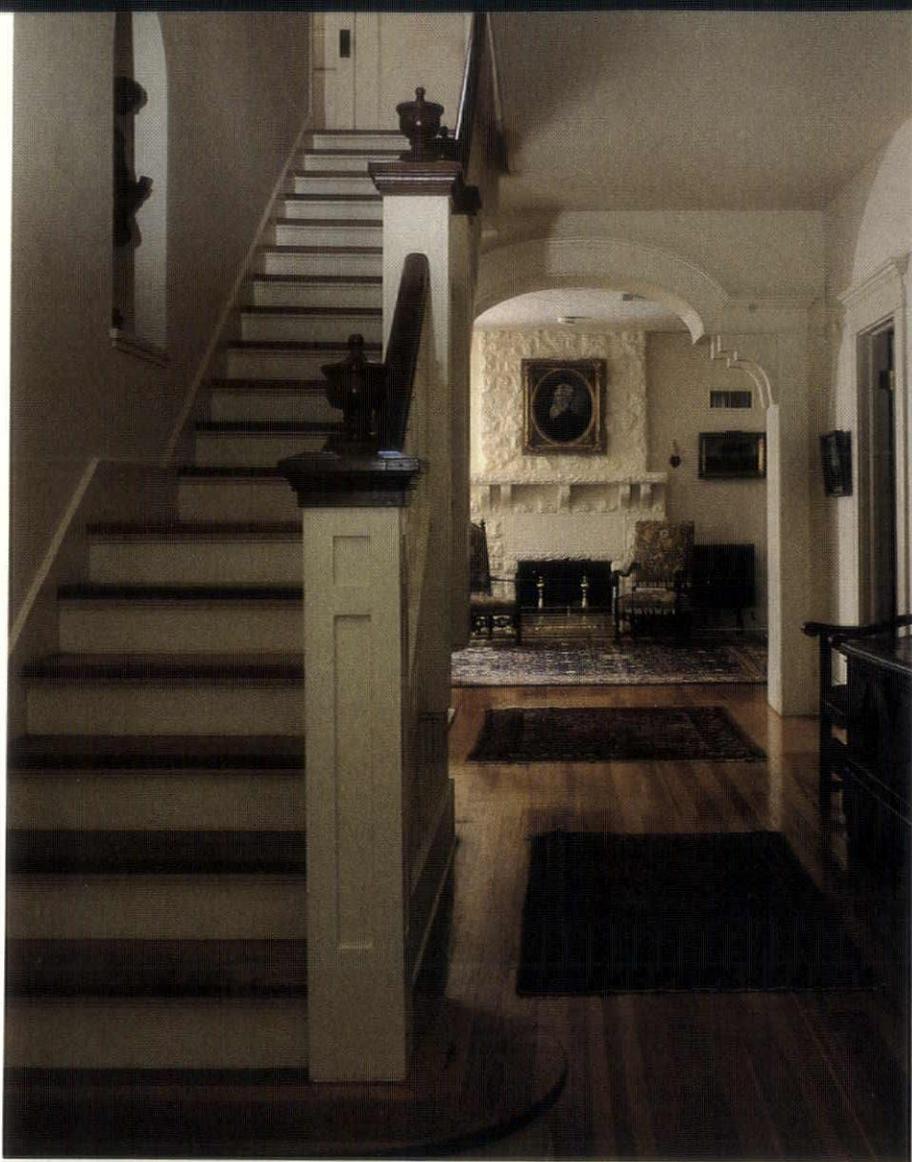
"This is a nicely detailed and complete restoration of what was left of a Classic Colonial building."...James Nagle. "Handsome restoration."...Diane Legge Lohan.



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The Coral Gables House
 (formerly the Merrick House)
 Coral Gables, Florida

Architect

Bermello, Kurki & Vera, Inc.
 Miami, Florida

Project Architect: Gordon Severud, AIA

Architect of Record: Severud, Knight,
 Boerema, Buff

Owner/Developer

City of Coral Gables

Landscape

Johnathan Seymour

General Contractor

Bama Construction Company

The Coral Gables House was begun as a vernacular structure in 1899 by the Reverend Solomon Merrick, father of George Merrick, founder of the City of Coral Gables. Between 1903 and 1906, a large two-story coral rock addition was built. In the 1920's the original wood frame portion was stuccoed and a two-story garage/servant's quarters built. In restoring the Merrick House, the City's goal was to create a place that would be used by the citizens of Coral Gables — not as a museum, but as a hospitable environment for meetings, receptions, etc. The building is an historical landmark and extensive research went into the restoration of one of South Florida's most historic buildings.

Jury Comments

"The original architect of this building was complimented by his sensitive successor...a beautiful restoration."...James Nagle. "An elegant restoration of a gracious original plan."...Diane Legge Lohan.



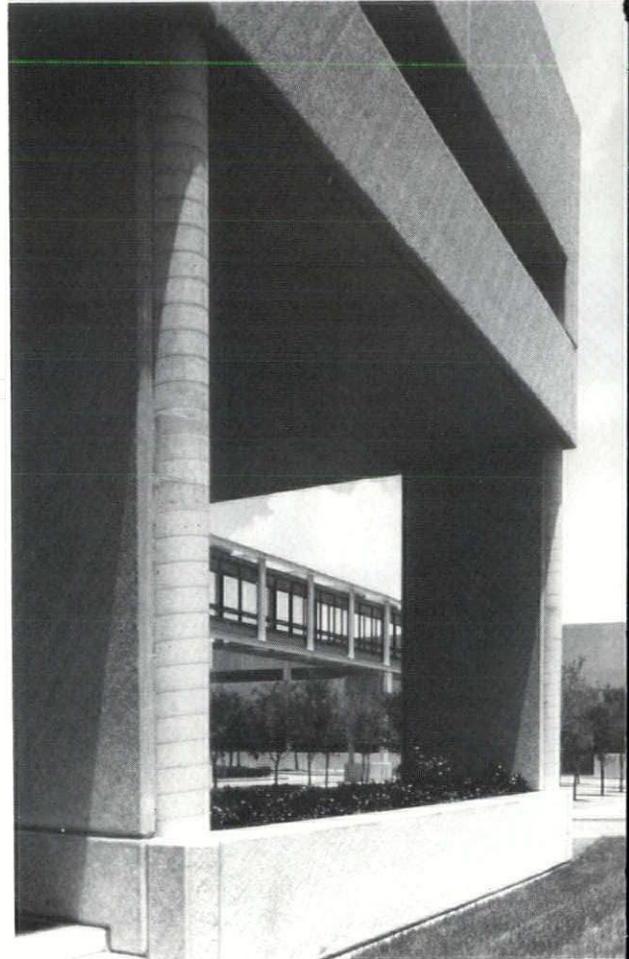
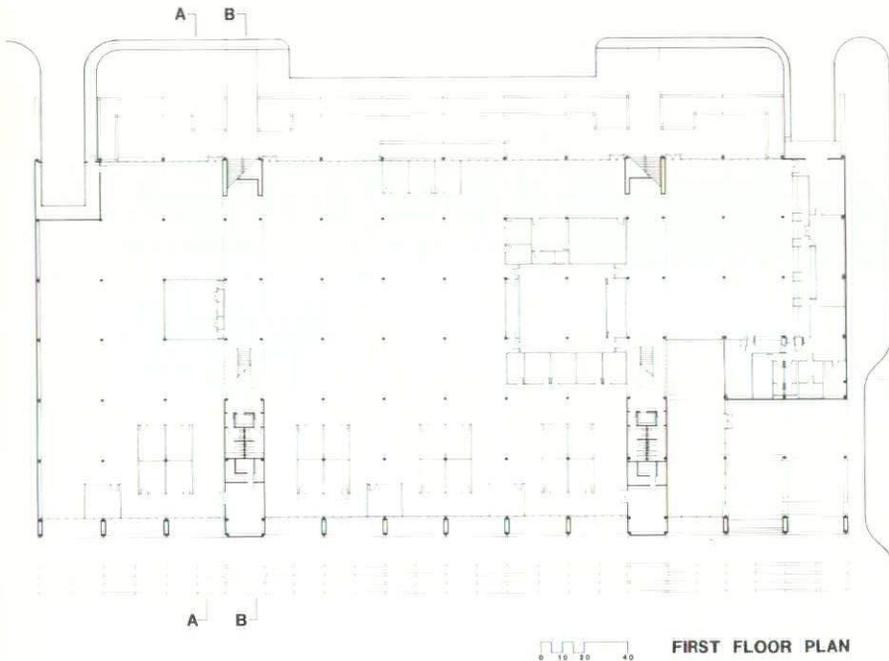
Jack Eckerd Corporate Headquarters and Distribution Center
Clearwater, Florida

Architect
Rowe Holmes Barnett Architects, Inc.
Owner/Developer
Jack Eckerd Corporation
General Contractor
Mills and Jones

This building has a cast-in-place concrete frame and provides a 160,000 square foot corporate office facility and adjacent 400,000 square-foot warehouse-distribution facility for a major retail drugstore chain. The client was supportive of "good design", but expressed a concern that the building not be conspicuous nor have a high profile in the community. This led to the development of a low-rise facility and the somewhat subdued palate of natural grey concrete as the predominant exterior building material.

Jury Comments

"The exterior of this building is very serene and strong and presents a memorable image."...Ben Weese. "The building has a very strong corporate presence."...Harry Weese. A nicely sited and very restrained corporate statement."...James Nagle.





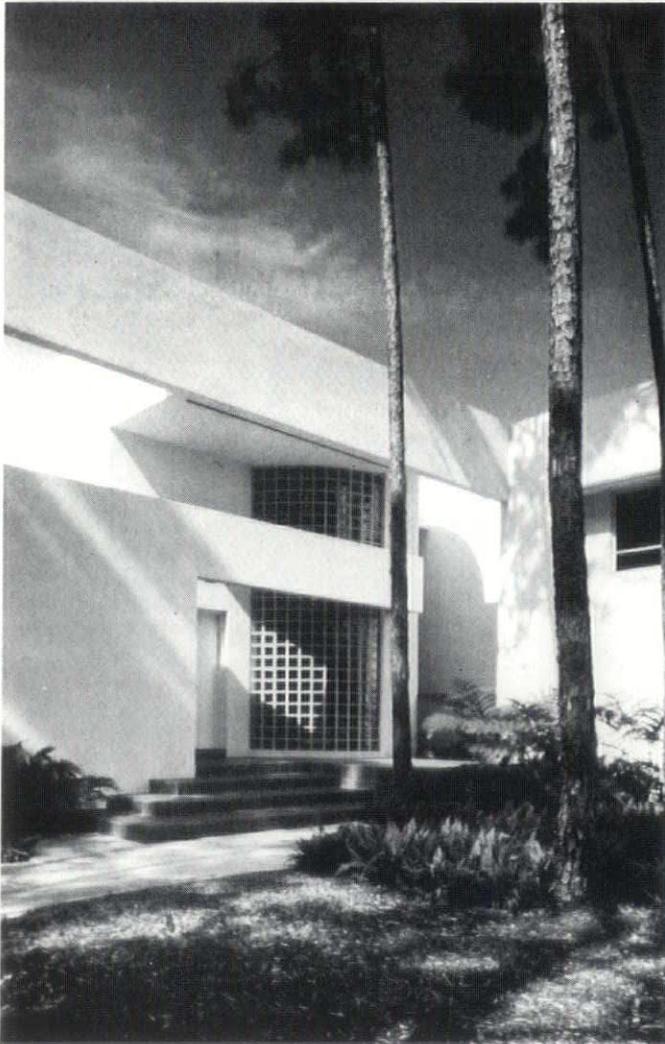
Private Residence
Dade County, Florida

Architect
Roberto M. Martinez, AIA of K.M.P.
Architects, Inc.
Coral Gables, Florida
Consulting Engineer
George V. Pirez Associates
General Contractor
Bentancourt, Castellon Associates, Inc.

This masonry residence was constructed with reinforced concrete and stucco. Cypress ceilings and tile floors are combined with glass block walls to create a good response to both site and sun. At the owner's request, the public areas were extended outward to the south so that privacy was maintained on all other sides

Jury Comments

"This was the best of the submissions done in the "Modernist Manner."...James Nagle. "This was the most finished residence of all the entries. It has a livable plan, cool, composed elevations and sleek interiors."...Diane Legge Lohan. "This is a Florida version of the International Style with cool planes and curved glass block walls."...Harry Weese.



Municipal Parking Garage
Fort Lauderdale, Florida

Architect

Donald Singer, Architect

Consulting Engineers

Structural: Gaston De Zarraga

Traffic/Mechanical: Wilbur Smith and Associates

Lighting: Douglas Baker

Landscape

Bradshaw and Associates

Owner

City of Fort Lauderdale

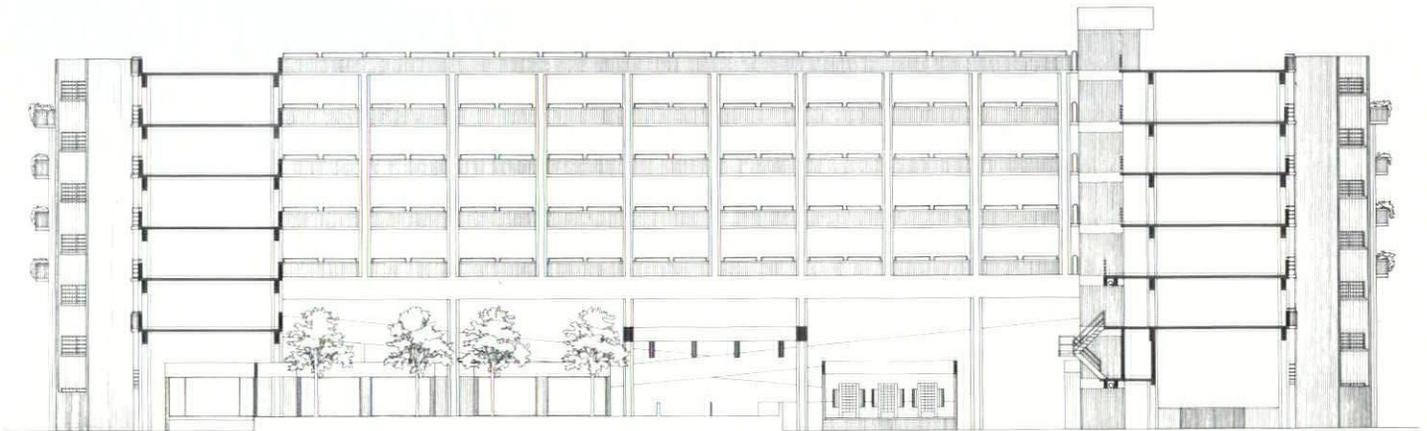
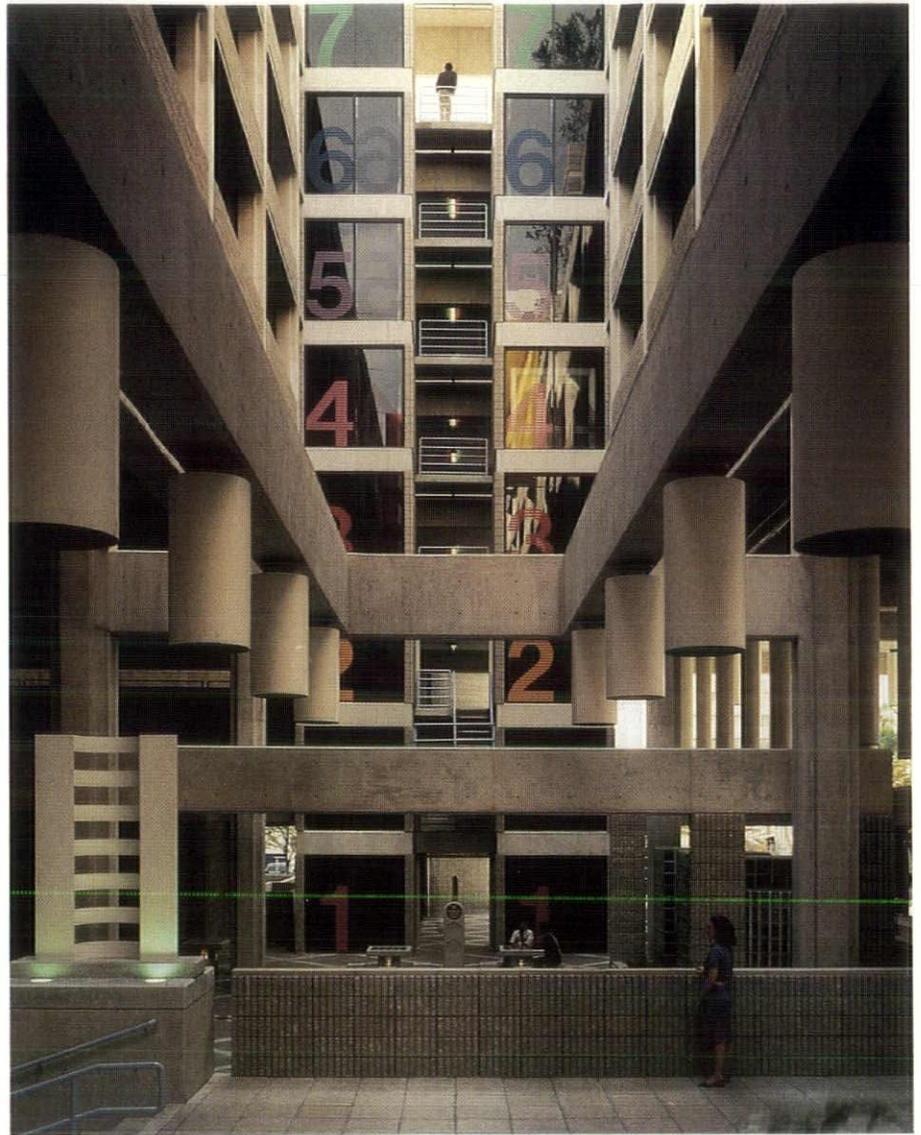
General Contractor

Dugan & Meyers Construction Co., Inc.

The goals in designing this parking garage were to create visual transparency in order that the building appear open, inviting and non-threatening and to minimize imposition of the structure on the surrounding streets and sidewalks. Public amenities were created within the structure which establish the garage as an active, contributing part of the downtown fabric. It is a large structure which maintains a human scale.

Jury Comments

"This is a place for people as well as for cars. It's big, but it has good scale breakdown, material use and concrete detailing."...James Nagle. "It is very rare to be able to honestly be enthusiastic about a parking structure. As big as this is, it is very deft, positive, public and approachable."...Ben Weese.





McGuffey Hill
Charlottesville, Virginia

Architect

Frank Folsom Smith and Partners,
Architects, Inc.

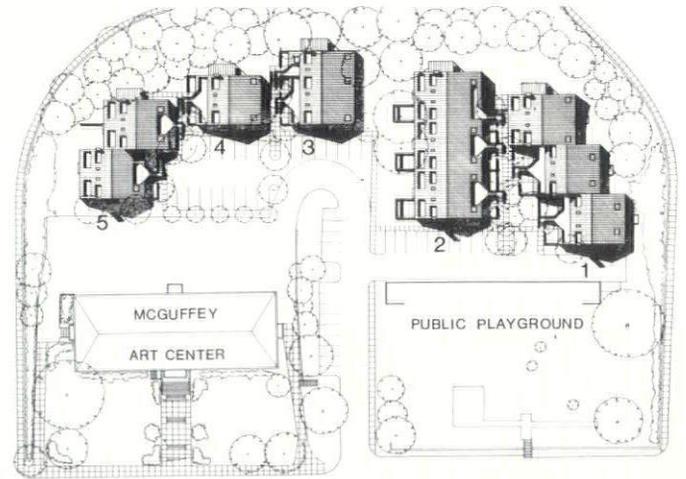
Owner/Developer

Frank Folsom and Richard J. Funk

McGuffey Hill Housing is located in downtown Charlottesville, Virginia adjacent to the historic district. The thirty-eight residences are located in five separate buildings uniquely designed to fit the special requirements of the site. Each residence includes private balconies, decks or courtyards. Major glass areas are oriented to the south for thermal efficiency. There are three residential prototypes: the Studio, the Terrace and the Penthouse. The design of McGuffey Hill is responsive to severe constraints including a complex topography on a center city site which is an important visual focus of the downtown area. The buildings are given character through a palette of materials including stucco and wood; a silhouette which is a combination of gables and a scale which blends with the surrounding neighborhood.

Jury Comments

"This is a building which is all about roofs, privacy and residential scale. The indented terraces are admirably secluded, one from the other. Least is best in this terne and stucco ensemble which appear eminently livable."...Harry Weese. "This is a sensitive site plan done with simple shapes and livable, private, outdoor spaces."...Diane Legge Lohan.



SITE PLAN

MCGUFFEY HILL HOUSING

CHARLOTTESVILLE, VIRGINIA

Landmark First National Bank
Pembroke Pines, Florida

Architect

Deeter, Ritchey, Sippel, Architects/Planners

Landscape

Lieber & Uecker,
Landscape Architects

Owner/Developer

Landmark First National Bank

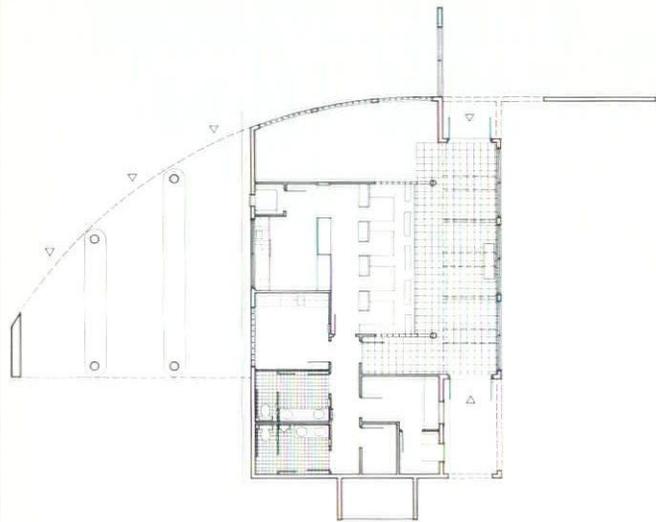
General Contractor

B.R. Starnes Company of Florida

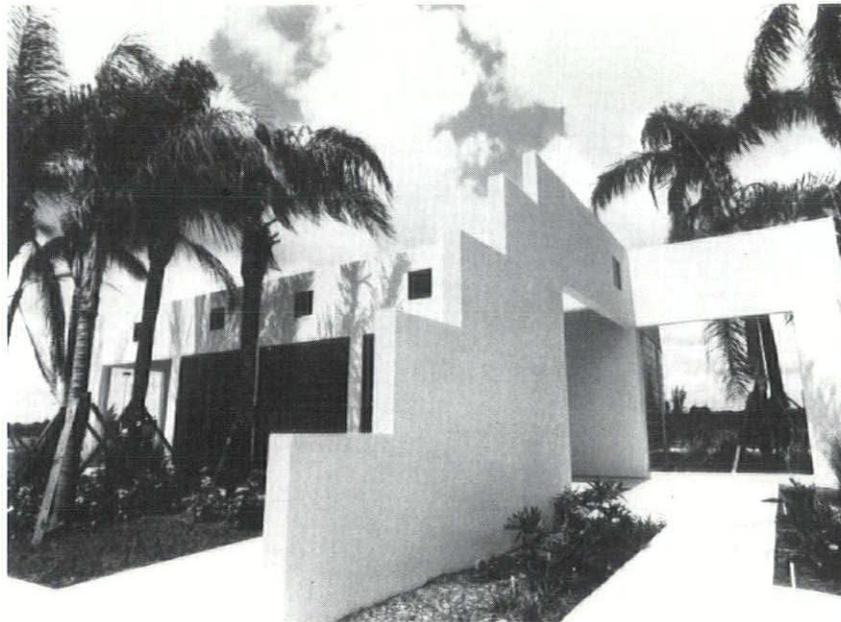
The main consideration with this small branch bank was to consolidate three basic sections of the building: the "gallery" type lobby with its large rectangular windows, smaller clerestory windows and entry doors, the main "body" of the bank housing all the tellers, officers and ancillary functions with large glass block windows and the "wing" section which hovers over the drive-in tellers. The three sections are joined together by a curving wall that, at the entrance, steps down and intersects with a wall which is "pulled out" from the inside, indicating the line of intersection between the gallery and the main body of the building. This wall along with the stepping wall creates the main entrance to the building.

Jury Comments

"A very controlled sculpture that makes banking fun. A nice siting of an interesting object as a solution to the classic problem."...James Nagle. "An interesting version of the international style in Florida vernacular with flying buttress wall reaching beyond the building. It is a footprint echoing Wright."...Harry Weese.



FLOOR PLAN





The Treehouse
Atlantic Beach, Florida

Architect

William Morgan Architects, P.A.

Consulting Engineers

Structural: H.W. Keister Associates, Inc.

Mechanical/Electrical: Roy Turnkett Engineers, P.A.

Owner

Morgan Properties

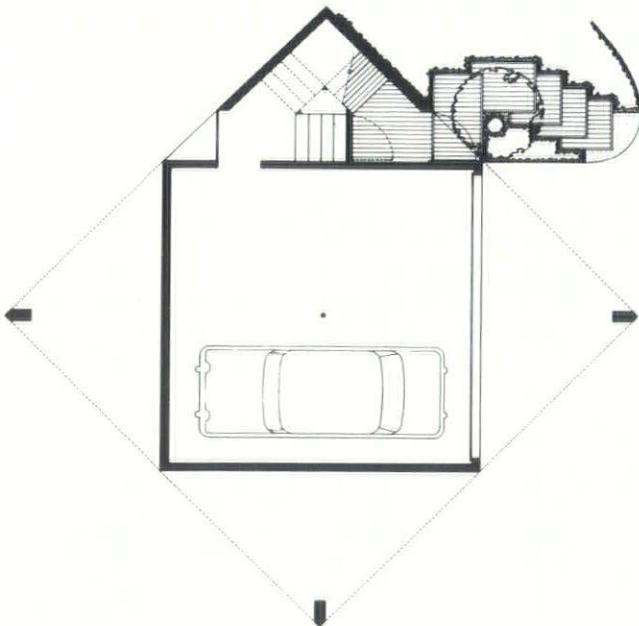
General Contractor

Grider-Riechmann Contractors

The one thousand square foot single family residence is located 250 feet inshore from the Atlantic Ocean. Major living areas are located on the third floor for favorable ocean views. The residence is designed for through ventilation and is oriented to the southeast to take advantage of prevailing summer breezes. The building is vertically massed and designed to utilize standard construction systems, labor and material with the view of providing affordable housing within the parameters of architectural design excellence.

Jury Comments

"This project is presented in a totally complete and clear fashion in contrast to many of the submissions. While one could argue with some of the internal details, the project reaches a sensible conclusion and, for its height, has an unaggressive impact on the environment."...Ben Weese. "Although a rotated square is somewhat cliché, it is a good job for low budget housing. The business of living in angles has not been fully resolved, but the idea of building high to enhance the view and catch the breeze is excellent."...Diane Legge Lohan



First Floor Plan

First District Court of Appeal
Tallahassee, Florida

Architect

William Morgan Architects, P.A.
Jacksonville, Florida

Consulting Engineers

Structural: H.W. Keister Associates, Inc.

Mechanical/Electrical: Roy Turknett
Engineers, P.A.

Acoustical: Jaffe Acoustics, Inc.

Owner

Department of General Services, State of
Florida

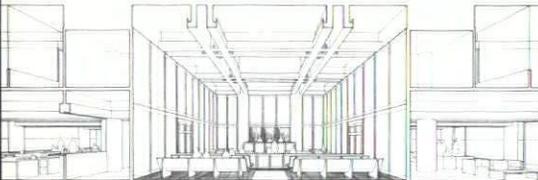
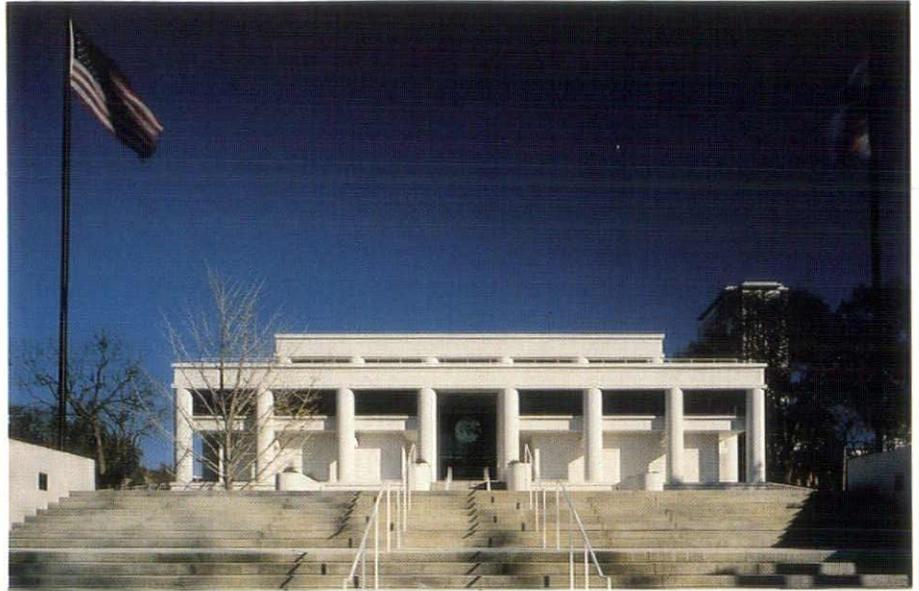
General Contractor

Martin-Johnson, Inc.

The design of this project recalls the nineteenth century architectural traditions of North Florida courthouses. The building is placed at the center of its site; the plan is biaxially symmetrical; steps lead up to the main floor above a lower service level and two story columns identify the main entry and support the clearly stated lintel. The fourth floor is smaller in plan than the lower floors. The building has 48,500 square feet and contains fifteen judicial suites, courtroom, clerk's and marshal's offices, library conference room and commons.

Jury Comments

"References to Doric in this work are appropriately evocative. This is a mature work of architecture that represents the possibility that certain works can transcend monetary stylistic trends."...Ben Weese. "This is skillful public architecture with an exterior that is reminiscent of plantation homes, but with a beautifully detailed interior."...Diane Legge Lohan.





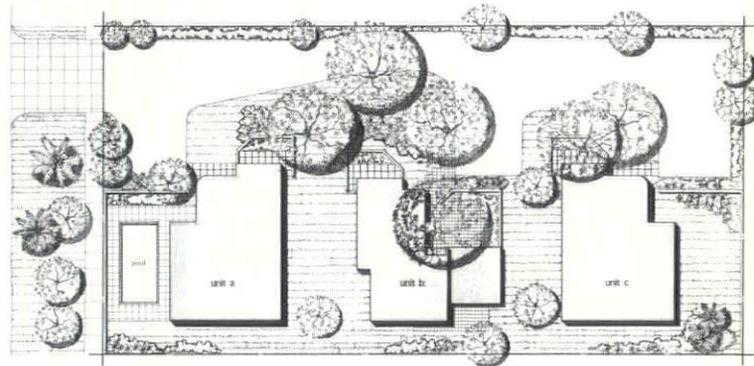
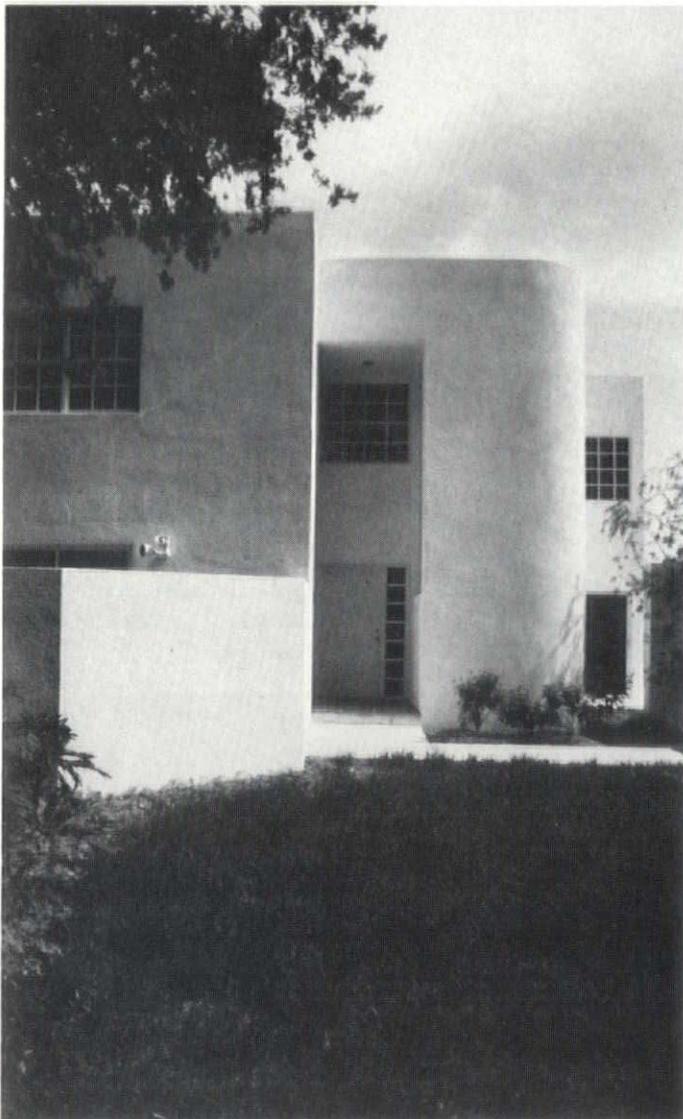
Oakgrove
Miami, Florida

Architect
Osvaldo J. Perez, AIA
Consulting Engineer
H & L Associates
Owner/Developer
V.I.P. Groves, Inc.
Miami, Florida
General Contractor
V.I.P. Groves, Inc.

This masonry residential complex is constructed of concrete block with a stucco finish. Separation between the units was derived from formulas required by city zoning ordinances and preservation of existing trees was imperative.

Jury Comments

"A fine example of Bauhaus modern adapted to Florida and done in the tradition of minimalism."...James Nagle. "The strength of this work is that it is an anonymous understatement. Certain works should be believed as coming straight from the twenties and thirties without attention to what is currently popular. This is such a building."...Harry Weese.



SITE PLAN 1" = 10'

**Florida's Historic Capitol —
Authentic 1902 Restoration**
Tallahassee, Florida

Architect

Shepard Associates, Architects & Planners,
Inc.

Jacksonville, Florida

Consulting Engineers

Structural: Gomer E. Kraus & Associates,
Inc.

Mechanical/Electrical: Evans and Hammond,
Inc.

Civil: Richard P. Clarson & Associates

Landscape

Herbert/Halback, Landscape Architects and
Planners

Owner

State of Florida, Dept. of General Services

General Contractor

Jack Culpepper Construction Co.

Winchester Construction Co.

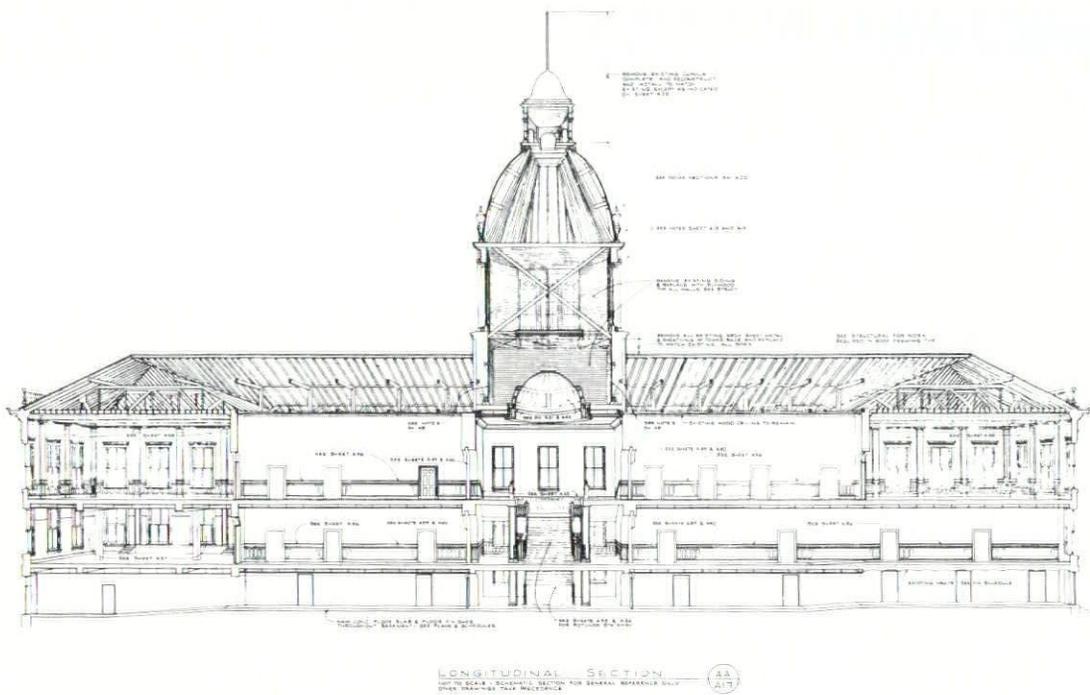
Hudgins & Co., Inc.

Albritton-Williams, Inc.

The authentic restoration of the 1902 Capitol was achieved in four major phases: complete historic and architectural documentation, selective interior demolition, demolition of three major wings which postdated the 1902 structure and the complete restoration of the remaining portion of the building. The restored Capitol is a heavy timber construction with solid brick masonry loadbearing walls, both exterior and interior. The project required an enormous amount of documentation because of the lack of any "as-built" drawings.

Jury Comments

"A vintage state building true to the original right down to the striped awnings. Fortunately the building was spared being totally ensconced in Edward Durrell Stone's overpowering monument to bureaucracy."...Harry Weese.
"Marvelously rebuilt interiors and diligent exterior restoration. The best of its kind."...James Nagle.





The Design Advocates Inc. Office Building
Tampa, Florida

Architect
The Design Advocates Inc.
Tampa, Florida

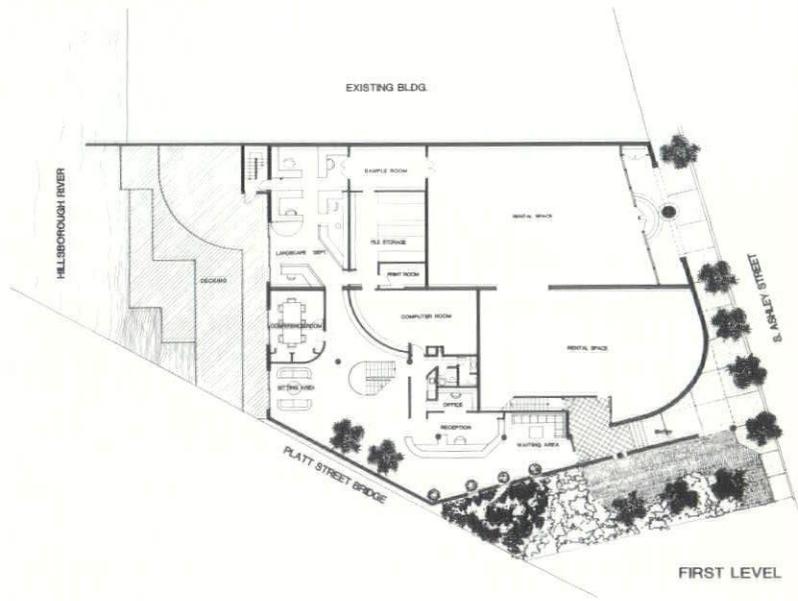
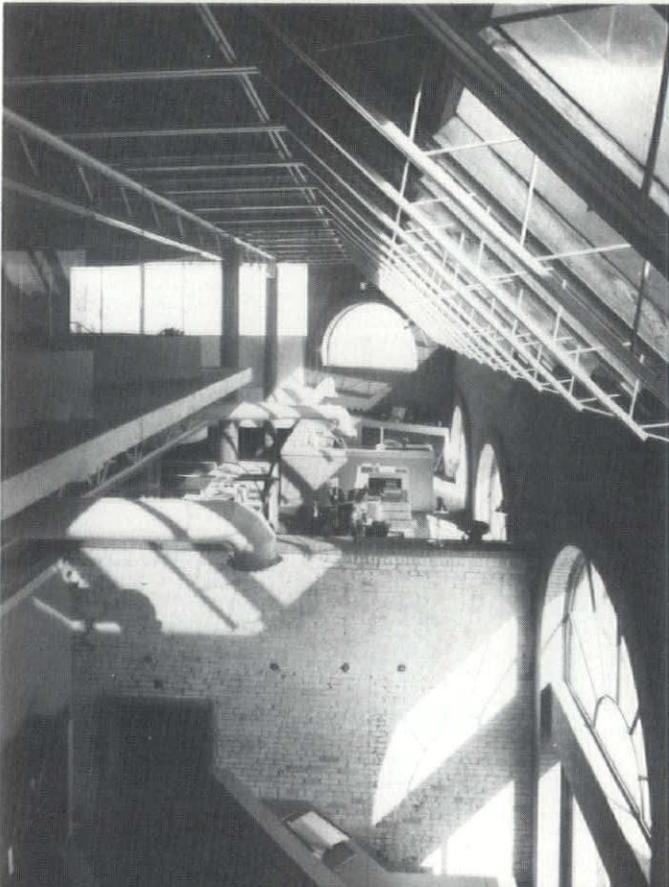
Owner
The Design Advocates, Inc.

General Contractor
Ellis Construction Company, Inc.

This office building, which houses the Design Advocates architectural firm, represents the rehabilitation of an existing warehouse. To take advantage of the enjoyable waterfront view of the Hillsborough River, a third level was added to the original two-story building. This also resulted in abundant natural light which enhances the open work area concept of the office.

Jury Comments

"The before and after contract in this project is totally provocative and it is terribly important to recognize this kind of effort. A throw-away building becomes a solid useful long term asset with this kind of rehabilitation. If the owner/architect had decided to move the original building instead of rehabilitating it, the raw material for developing the fascinating facade would have been lost and a more boring new building would invariably have resulted."...Ben Weese. "The exterior of this building has the virtues of a found object...ruins, patina and all"...Harry Weese.





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Sweet Water Country Club, Sugar Land, TX. /Material: Etowah® Fleuri/Architect: Morris-Aubry, Houston, TX.
 Gen. Contractor: I.B.S. Contractors, Houston, TX. /Setting Contractor: R&R Marble, Houston, TX.



Over 80 years have passed since, in one blinding, hot afternoon, Jacksonville's architectural destiny was forever altered. Usually a cataclysmic event creates a void into which people and events move, charting a new and different path which was not previously perceived. In this case, the event was Jacksonville's great fire of May 1, 1901, which leveled much of the downtown area of the city. Rebuilding the devastated scene was a massive effort which offered an opportunity to outsiders who wanted the chance to work and turn a quick dollar.

Fortunately for Jacksonville, one per-

son who came, and stayed, was Henry John Klutho*, an architect from New York who arrived within days of the fire. Unheralded for years, his buildings today are among those landmarks which form the basis of Jacksonville's architectural tradition. Many are still in use while others are being restored and adapted to contemporary use.

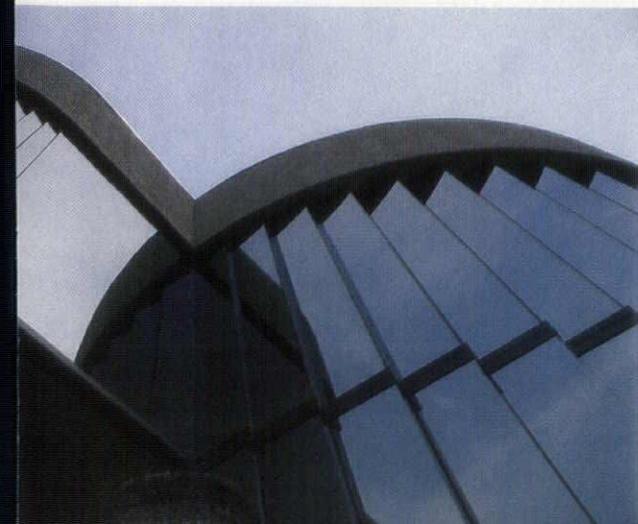
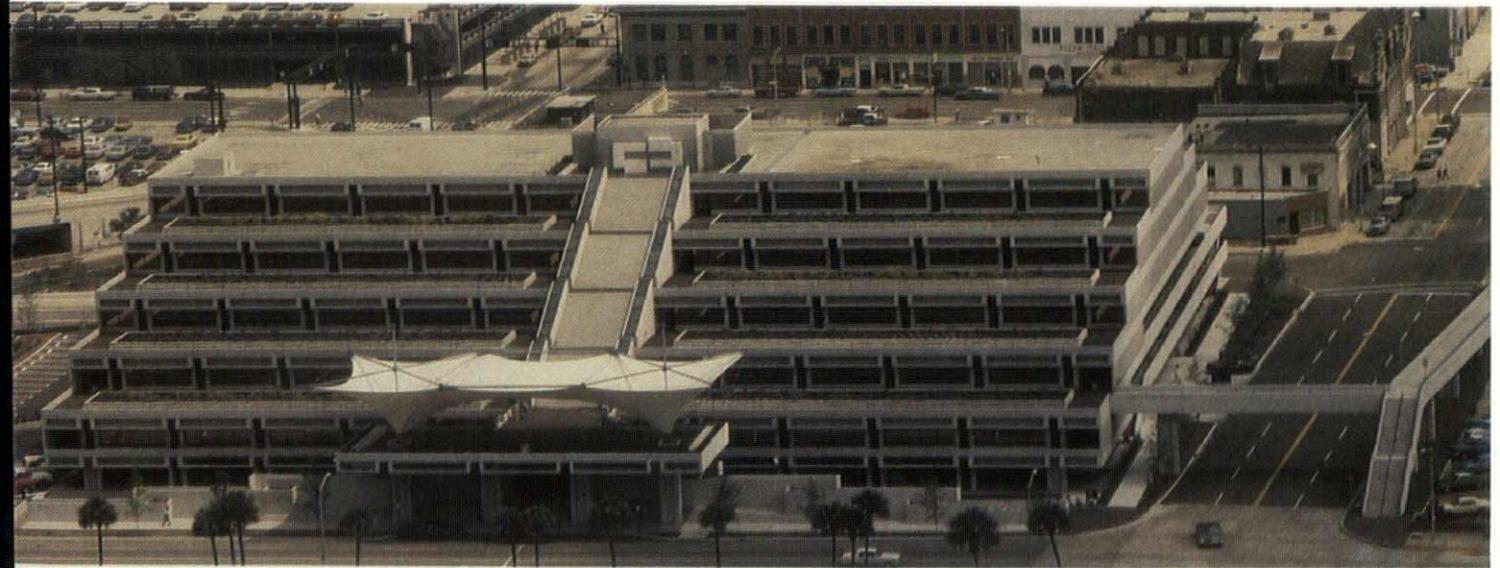
Other architects left legacies which add vitality to the community, notably the late Mellon C. Greeley, FAIA, whose life spanned 100 years, and Marsh & Saxelbye, the forerunner of today's firm of Saxelbye, Powell, Roberts & Ponder.

Among work done by Marsh & Saxelbye is Epping Forest, the former DuPont Estate on the St. Johns River which is now the home of Raymond K. Mason, head of the Charter Company. Also active during the 20's was the firm of Mark & Sheftall whose designs were influenced by the Prairie style. Their outstanding landmark, still in use, is the Black Masonic Temple on Broad Street in downtown Jacksonville.

Helping build this tradition of fine architecture, a number of nationally known architects are represented in Jacksonville by at least one work. Among those are Marion Sims Wyeth of Palm Beach and

JACKSONVILLE ARCHITECTURE: A TRADITION CONTINUES

by John Totty, AIA



Above: Daniel Building, William Morgan Architects. On Jacksonville's Riverfront, terraced floors rise beyond a ceremonial deck whose tensile structure cover recalls sailing vessels anchored here in the past.

Bottom left: Harry James Office Building by Alford Associates creating and refining the butt-joint-mullionless reflective glass facade.

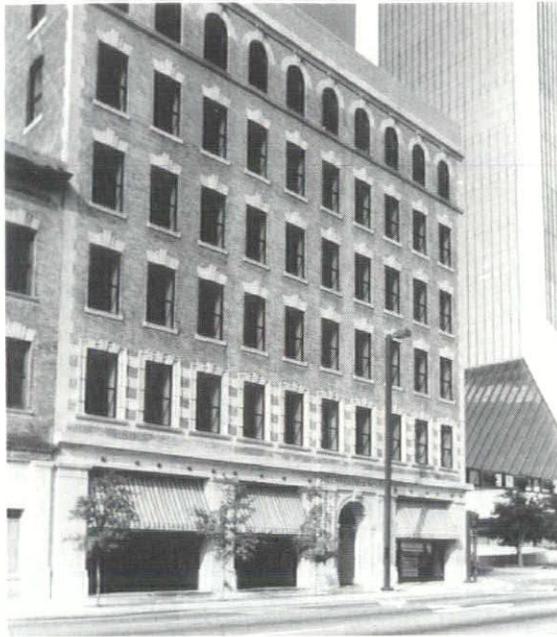
Bottom right: Jax Liquors Office/Warehouse by Alford Associates Architects contains delicately framed trellis elements that create illusions of space when reflected in the mirrored glass facade.

Each photo was provided by the building architect.

Right: Dyal-Upchurch Building was H. J. Klutho's first office "tower" built immediately after the 1901 fire and recently renovated as contemporary office space by The Haskell Company.

Center: The Dionne Apartments in the Springfield residential section of downtown Jacksonville were designed by H. J. Klutho and show Wright's influence on his work.

Bottom: The Riverside Baptist Church by Addison Mizner is one of a very few buildings which he designed outside the Palm Beach/Boca Raton area.



New York who built Los Cedros, the current home of Hugh Culverhouse. Other buildings include the Riverside Baptist Church designed by Addison Mizner, and homes in Southside and Ponte Vedra by Bruce Goff and Paul Randolph.

In the late 50's, as the post-war surge of growth waned, the work of a new generation of architects began to gain notice. These were the days before air-conditioning and the curtain wall homogenized architecture. There was a diversity of style and a real sense of individuality in the early work of William Morgan, Bob Broward and the firm of Hardwick & Lee. These firms were producing work of lasting impact and richness, usually small projects, and have remained consistent design award winners through the years.

Forming the basis for notable contemporary design in Jacksonville, these offices became the incubators for many young architects whose work is now in the forefront of Jacksonville design. The larger and more established offices of the time, while producing large-scale work of undistinguished nature, also contributed as training ground for young architects.

Notable to mention from this time period was the brief career of Robert Ernest, who died tragically in 1962. His few works indicated a promise of greatness which would have added richly to the legacy of Jacksonville architecture.

The photographs on these pages attempt to show, in an all too brief portfolio, the continued diversity of design which characterizes architecture in Jacksonville today. Morgan, while gaining a national reputation, continues to give to the community structures of great individual style. Broward, busier than ever, has become the conscience of Jacksonville architects,





Left: RS&H Corporate Headquarters Building by Reynolds, Smith and Hills is a totally glass sheltered box forming the exterior space. Interior spaces open into a three-story atrium with skylight.

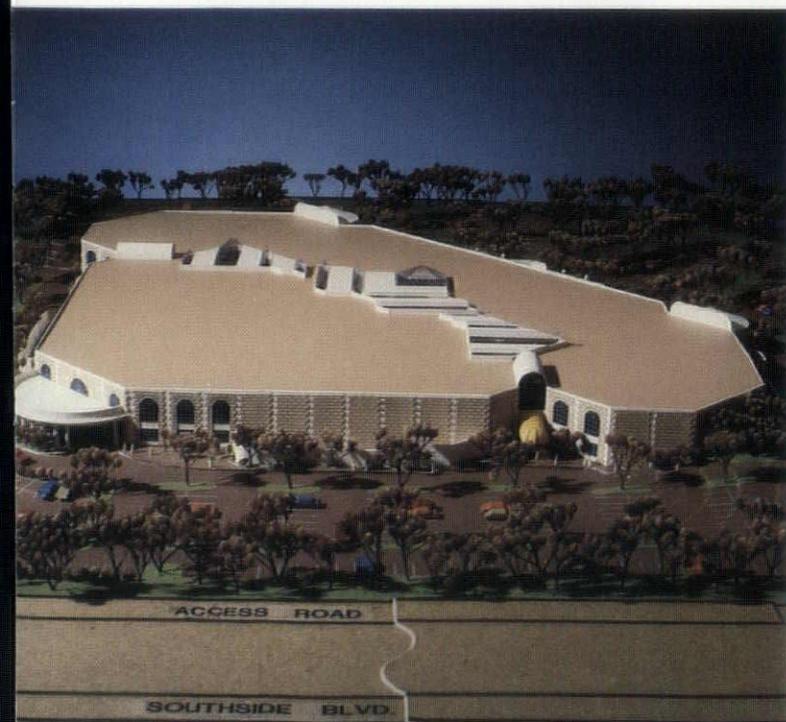
Center left: Student Center, University of North Florida.

Clements/Rumpel/Associates. A glass covered sloping roof over open wood decks connect the various elements of this student center hugging the shore of a campus lake.

Center right: The Police Memorial Building by William Morgan Architects is a competition winning design of interlocking concrete masses topped with a series of terraces and urban park spaces.

Bottom left: The Grande Boulevard Shopping Mall by the design of The Haskell Company. It is a two-level shopping mall surrounding a series of courts recalling the spirit of old Charleston in exterior wall panels and interior decor.

Bottom right: The Boathouse, University of North Florida by Boyer and Boyer, Architects. This shed-roofed, wood-skinned recreation pavilion nestles on a campus pond, a centerpoint to the brickfaced academic buildings.



Top: Prudential Building by KBJ Architects. This structure is just beginning to rise atop Jacksonville's rapidly growing skyline. Prudential will be two blue-green glass-faced towers of various heights connected across a local street by pedestrian bridges.

Top Center: Mandarin Farm School by Boyer and Boyer. The shed-roofed pavilion form is appropriate to this small private school located on a wooded site on the south side of Jacksonville.

Bottom Center: Neighborhood Senior Citizens Center by Pappas Associates Architects is a bold concrete form enclosing the varied functions of this leisure center for the elderly. This building is sensitively sited to retain trees and provide open space.

Bottom: Fellowship Lutheran Church by Robert C. Broward, AIA, is a fine example of a number of small churches designed by him over a period of years. These churches were usually the first phase of a master plan and featured colored glass windows designed by the architect.



reminding practitioners of a new scale of corporate practice not to forget architecture as a humanistic art while rushing from deadline to fast track deadline.

Small practices dominate the scene in Jacksonville and still produce gems of design such as the Crown Point Elementary School by MacDonald & Gustafson and Ted Pappas' work with strong geometric forms. Don Alford, choosing a path of refinement of an idea, produces bright, sharp office buildings which make an art of the butt-jointed mirrored glass wall.

Clements-Rumpel Associates' designs are free play of forms and materials tied together by brightly painted structural elements. The husband and wife team of Boyer & Boyer continues to garner design awards for their wood structures and articulated roof shapes.

Other small offices add to the rich tapestry of buildings while the larger corporate practices are now producing designs worthy of notice. Kemp, Bunch & Jackson, long architects of Jacksonville's skyline, have begun to populate it with structures of distinction. Reynolds, Smith & Hill, now a firm of international stature, occupies a new taut-skinned glass box headquarters building. The Haskell Company, as a design-build firm, is beginning to prove that good design can be an integral part of the construction process.

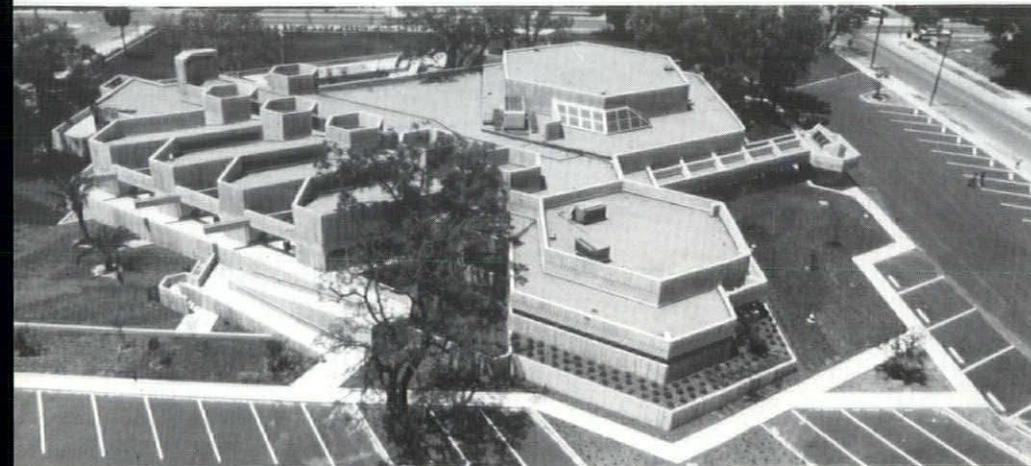
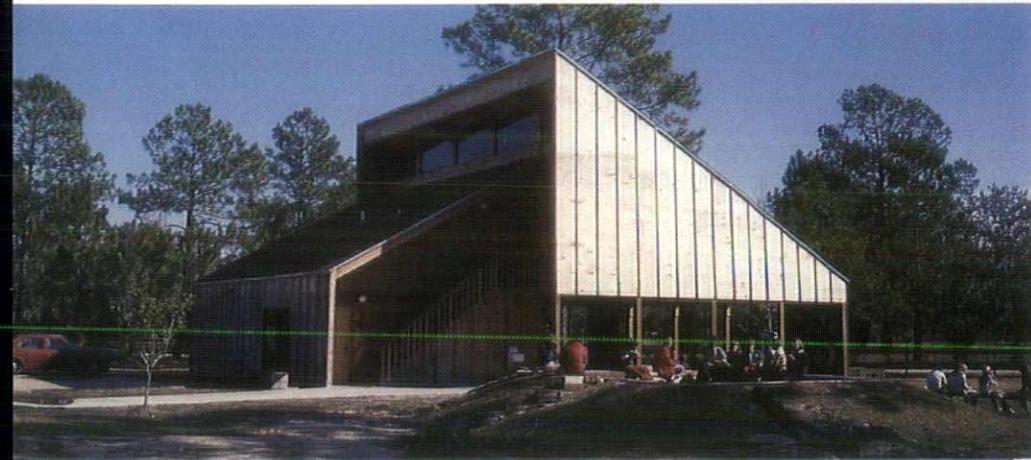
Finally, harkening back to a tradition-filled past, Hershel Shepard brings it alive again through his outstanding efforts in reconstruction and restoration.

There have been architects, and there are others today, more numerous than space permits mention, who have made contributions to the continuing tradition which is architecture in Jacksonville today.

Measured by the yardstick of national and even international architectural styles and trends, one might find little of original nature here, but much which takes from prevailing ideas of the day and adapts to local conditions. This in itself produces an architecture of noteworthy tradition when handled by the sensitive minds which have characterized the architectural profession in Jacksonville. The individual examples are legion. Perhaps what is needed now to finish out the century which began with the fire is a collective welding of talents to produce, on a large scale, planning and design projects capable of making Jacksonville a truly great city.

* Soon to be published by the University of North Florida: "The Architecture of Henry John Klutho — The Prairie School In Jacksonville" by Robert C. Broward, AIA

John Totty, AIA is Architectural Design Services Manager for the Haskell Company in Jacksonville.



JACKSONVILLE IS BUILDING A PRESTIGIOUS SKYLINE

by Geoffrey J. Brune, AIA

The high rise office building has come to symbolize the economic revitalization and reborn image of downtowns in cities across this country. Jacksonville has been no exception, and in the early 1970's after consolidation of city and county governments, city fathers laid the groundwork for major new development in a then declining central city. Of the development that has occurred on the urban north bank of the St. Johns River, two buildings have had a great impact on the Jacksonville cityscape. Independent Life was opened in 1976 and the Southern Bell Building is now being completed. Both buildings have contributed to the human environment, not only in the prestige of the skyline, but in the spaces that the buildings have defined.

The 37-floor Independent Life building is a symbol of the economic growth of the City of Jacksonville. As a company with its roots in the community, its construction was the most visible evidence of the resurgence of downtown. The site location adjacent to the St. Johns River and architectural design have reinforced its prominence in the City as a successful corporation. The monolithic expression of the tower and sloped base are reinforced by the use of precast panels and reflected glass. Within the river side of the sloped base a large landscaped atrium was

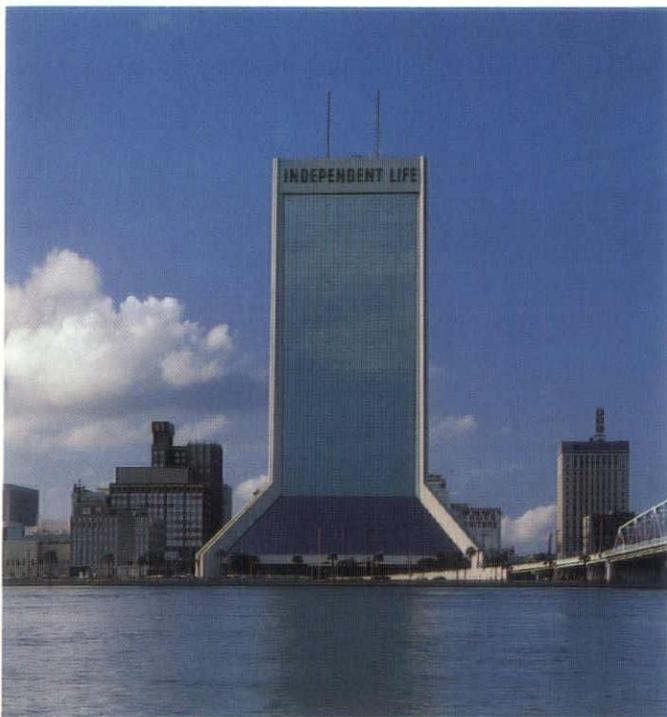
developed as the major entry and a focus for the elevator lobbies and the retail shops. Because of the private nature of this corporation, the architecture of the base did not define public space to the city. In reinforcing this, vehicular access drives to the entrance lobby and to the underground parking garage tend to further disassociate the building from the street. The Independent Life building set a standard in Jacksonville for first class office space and the importance of location.

The Southern Bell building is the latest of several office buildings that have been developed downtown since the early 1970's. Southern Bell, perceived as a public corporation, presents a different relationship to the community, and the architecture expresses this. The location of the building to the north of Independent Life within the grid of the urban plan forms a less visible site. However, the building design takes advantage of this downtown location by creating an integration of entry, lobby and public spaces within the building with the urban elements of street, sidewalk and public space of the city. A landscaped entry plaza and a series of transparencies through the lobby areas allow the pedestrian to approach the building from street level both physically and visually. The monolithic tower has

been fragmented in order to break down the scale of the 33,000 square foot floor areas required by the program. The reduction in scale of the building elements is continued throughout the lobbies and public spaces. In this way, the Southern Bell building begins to develop a sense of place within the city environment.

For future high rise buildings in downtown Jacksonville, prestige in the skyline will be an important design criteria. Yet, it is the responsibility of both the corporation and designer to be sensitive to the human urban environment of downtown. This includes not only enclosed atriums and landscaped entries but the understanding of the impact of contemporary building elements, the importance of street level retail and the necessity of a variety of activities within the spaces formed by the buildings. The vitality of the high rise building within downtown Jacksonville depends on the vitality of the entire urban community.

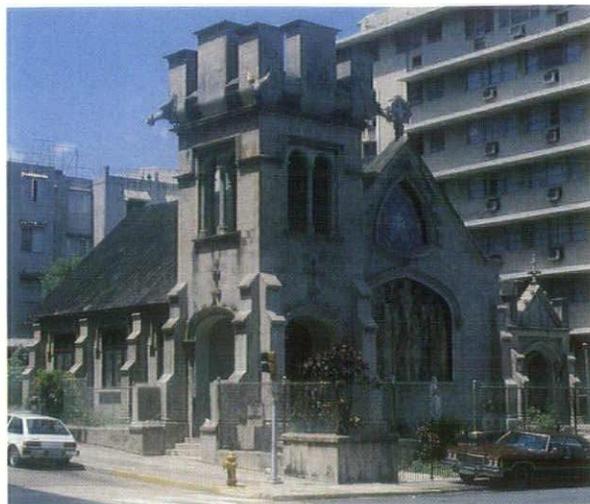
Geoffrey J. Brune is an architect for KBJ Architects, Inc., the design firm for the Independent Life and Southern Bell buildings.



The Independent Life Building, view of south elevation from across the St. John's River Photo by Jeff Brune.



The nearly completed Southern Bell Building in downtown Jacksonville. Photo by Jeff Brune.



PRAIRIE SCHOOL IN PUERTO RICO: ANTONIN NECHODOMA

by Thomas S. Marvel, FAIA

Above: Iglesia Neo-Gothic Church in Miramar,
Puerto Rico.
Below: The Roig Residence, main facade.
All photos courtesy of Thomas Marvel.

At the turn of the century, an original American architecture was being created in Chicago. A group of architects, George Elmslie, Walter Burley Griffin, and Frank Lloyd Wright, among others, were consciously developing a noneclectic style which complemented the idealism and dynamics of that new, vital, lively center of the American midwest. Wright was the most talented, and through his sense of public relations, the group's buildings were being published here and abroad in the periodicals of the day. Curiously, the European architects were more interested in this new architecture than their American contemporaries, and many European designers immigrated to the U.S. where there was opportunity to do fresh work in a free-wheeling, burgeoning society.

Among these was a young European named Antonin Nechodoma. Born in Prague, Bohemia (today Czechoslovakia) in 1877 and evidently trained in the building arts at a University in Prague, he arrived in Chicago sometime in the early 1900's. He was listed in the Chicago telephone book in 1903 and 1904, first as a contractor and then as an architect. He had an American wife and two children by that time.

It is not known whether he had any direct contact with Wright because there are conflicting accounts. Correspondence with Nechodoma's daughter-in-law in 1961 states that Nechodoma's son claimed that his father had worked with Wright. On the contrary, Henry Klumb, FAIA, asked Wright if he had ever heard of



Nechodoma, and Wright replied emphatically that he had not. Regardless of the truth, there is no doubt that Nechodoma knew about the new Wrightian architecture and undoubtedly had some contact with the young architects who practiced it.

As mysteriously as he arrived in Chicago, he departed for Jacksonville, Florida in 1904. It is said that he had a family conflict and subsequently ran off with his children.

Why Jacksonville? Perhaps he was attracted, as H. J. Klutho was, to the city which had suffered a devastating fire in 1901, and which offered opportunities for a young architect to help rebuild all that was lost.

Herschel Shepard, FAIA, found Nechodoma's name listed as a resident and member of the architectural firm of McClure, Holmes, and Nechodoma in 1907. Later, however, mystery surrounds his sudden departure for Puerto Rico. Why would he have been a partner in a prominent office in Jacksonville for only a year or two and then leave for a remote island in the Caribbean? Information provided by a person who worked with Nechodoma in Puerto Rico many years ago leads me to believe that Nechodoma thought he had killed his wife in Chicago and, later, while in Jacksonville, he heard that she was still alive.

Was he fleeing possible persecution? Did he quickly seek a place off-shore hoping that his past wouldn't catch up with him? Or did he have an impulse to settle in Puerto Rico where there was a mild construction boom taking place?

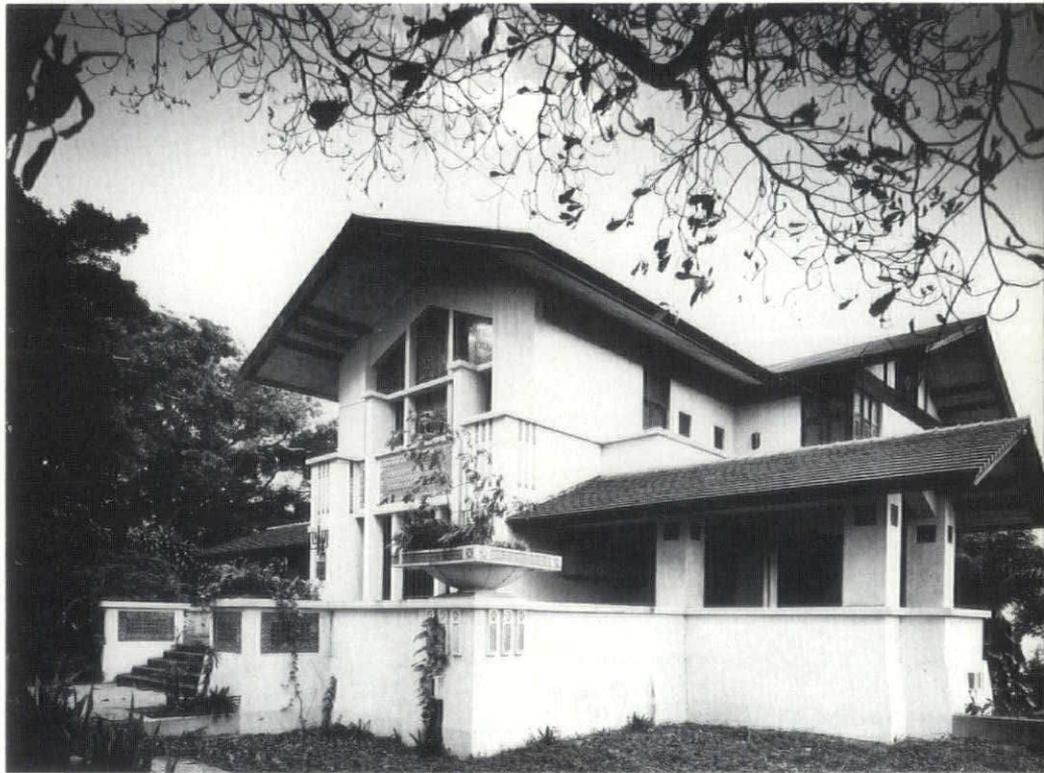
In those days, Puerto Rico was something of a curiosity to North Americans. Many travelers visited the island after the Spanish-American War and many books were written extolling the exotic culture, climate, and economic opportunity of the area. In fact, many citrus farmers from Orlando located there, establishing large plantations. So, there were Florida connections to Puerto Rico.

Another character soon enters the Nechodoma story, a contractor named Frank B. Hatch. Hatch supposedly told Nechodoma about the need for an architect, not only in Puerto Rico, but also in the Dominican Republic. In the years following, Hatch and Nechodoma would collaborate as contractor-architect on many of the significant buildings constructed up until 1930.

Nechodoma practiced architecture in Puerto Rico from 1906 until his death in 1928. He was a member of the American Institute of Architects and used its initials on his business cards. He maintained offices both in Puerto Rico and the Dominican Republic. At one time, he was



The Georgetti Mansion exterior.



The Korber Residence in San Juan, exterior.

named State Architect in Santa Domingo and carried out the restoration of the cathedral, the design of the Parque de la Independencia, and many schools, residences, and commercial buildings.

His work can be roughly divided into three periods and styles.

The early years, 1906 to about 1914, were ones in which he did many eclectic buildings. Neo-Gothic churches, Neo Classic and Spanish-style public buildings, and many bungalow-type residences of an architectural vocabulary similar to the Chicago Prairie style. As an interesting aside, it has often been stated that his bungalows were the precursors of some of Wright's architecture and some of Nechodoma's work was published in a book entitled *Bungalows* by Henry H. Saylor in 1911. Also published in *The Architect and Builder's Magazine*, in April 1909, were several of his Gothic churches: one in Jacksonville and others in San Juan.

About 1914, Nechodoma's work began to reflect definite Prairie School characteristics and it might be said that this era coincided with his acquisition of a copy of the *Wachsmuth Portfolio*, a handsome, carefully delineated German publication of projects of Frank Lloyd Wright. This second period of his work saw some truly remarkable buildings realized, complete with stained glass and mosaic ornamentation. His practice was prolific and versatile, including large mansions, bank buildings, and public schools. In many designs, it appears that his design formula was to consult the Wright portfolio. Several of his schematic plans that still exist were traced and modified from plans and perspectives drawn by Marion Mahoney for Wright. One may fault him for lifting basic concepts from another architect's designs, but he must be admired, nonetheless, for executing the actual buildings in a most original manner. His own drawings were delicate and sensitive, reflecting a fine drafting hand and sense of proportion. In all of his designs, he included craft which was assembled in his own studio: ceramic mosaic panels inlaid in cement, stained glass windows, Phillipine shell lamps, and mahogany furniture — all in the Prairie School idiom.

In 1923, he was commissioned to design what many consider to be his best building, the Georgetti Mansion (destroyed in the late 1960's). It was a grand structure of reinforced concrete and wood carried out with an almost unlimited budget. Nechodoma, however, was finally dismissed by Georgetti when the cost of the

house surpassed \$500,000, an incredible sum in those days when a fine house could be constructed for \$10.00 a square foot.

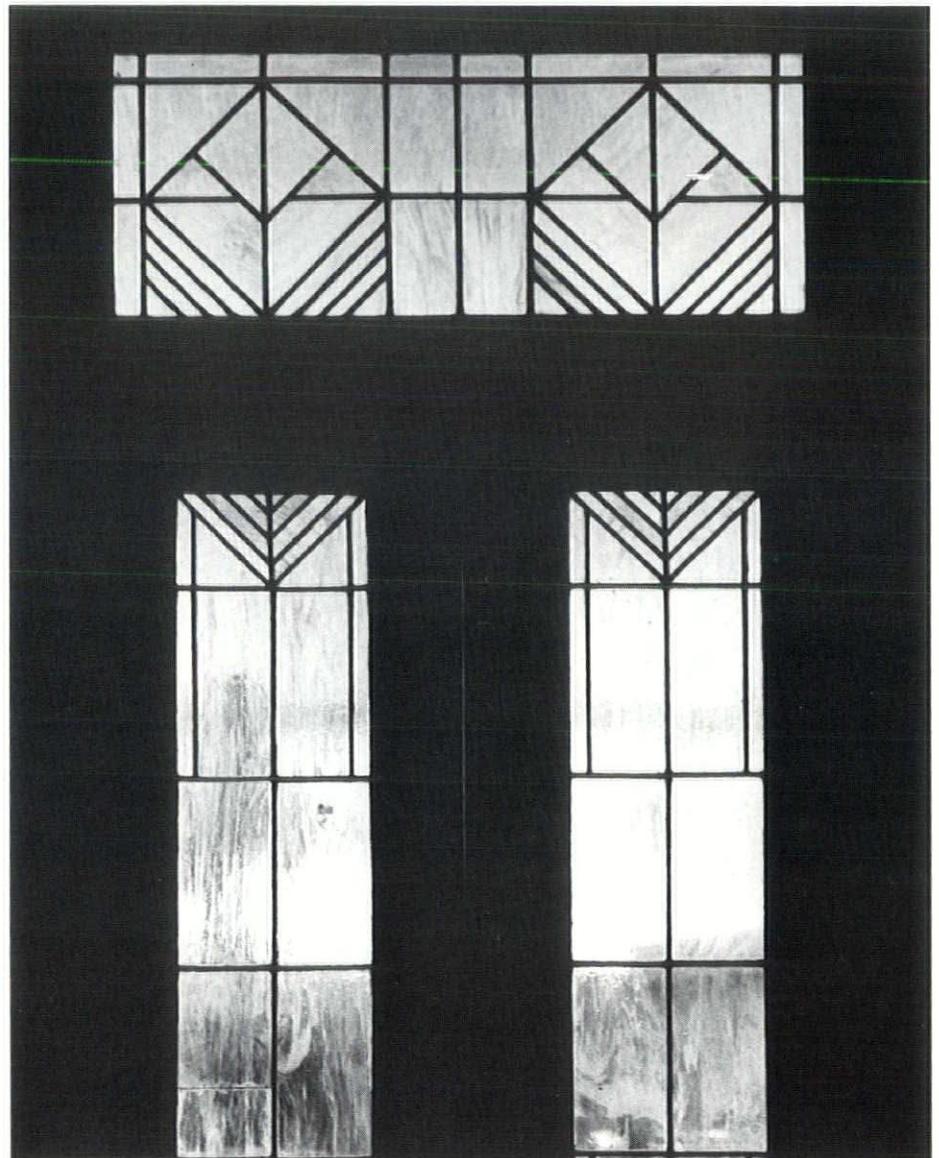
It was during the construction of the Georgetti that Nechodoma entered the third period of his career. He may have tired of the Prairie School style, or times might have changed and people may have been asking for something more romantic. Even in Chicago, the style ran out of steam and Wright experienced some terrible years with few projects. Public tastes reverted to neo-classical and Mediterranean styles. Nechodoma's own house was a large cottage with a gently curved roofline and eyebrow windows, surrounded by lily pads and exotic tropical foliage. Just before he died tragically in an automobile accident in 1928 at the age 51, he won a competition for the design of a Gothic style church at an university in San Juan.

After his death, his family disappeared

from Puerto Rico leaving behind all the marvellous structures which in time became "old fashioned", out of style, impediments in the path of progress and urban growth.

As time passed, the significance of his work faded until in 1960 a few well placed questions began to uncover details of his life and work. Many gaps exist in information about him, in particular the Florida years. The design of the Wilson house in Tampa, an idiom of the Prairie School, has been attributed to Nechodoma, although no direct connection has ever been made. The dates of construction really do not coincide with his years as a Florida resident.

As for his work relating to the designs of Wright, for lack of any direct evidence, we must assume Nechodoma was exposed to the Chicago architects during his years there, perhaps even involved with the construction of several buildings. That



Stained glass window detail from the Residencia cot Santiago in Coamo, Puerto Rico.

Nechodoma and Wright never met is debatable. Even if they didn't meet in Chicago, they must have met in Puerto Rico. Wright, fleeing creditors in the 1920's, visited the island for an extended stay at the Coamo Baths Hotel. In travelling over land from San Juan to Coamo, Wright would have passed at least twenty of Nechodoma's houses and it is hard to believe that he would have ignored them or not asked about their author. Even in the town of Coamo, there stands a very obvious Nechodoma house fronting on the Plaza with a Sullivanesque arch and mosaic designs very reminiscent of the Prairie School. Regardless of whether the two ever met, Nechodoma certainly had an intimate knowledge of what was known at the time as a very esoteric regional style and he understood it well enough to translate it in its many intricacies to the context of Puerto Rico.

In many ways, the elements of Prairie School design were suited to a tropical environment — deep roof overhangs, wide sets of windows and french doors opening to allow the breezes to pass through the interior in the days before air conditioning was invented. Massive concrete walls kept the interiors cool and the ever present planters and terraces blending the interior spaces with the exterior gardens. The tile work and mosaics were brilliant in the intense sun and the stained glass windows and doors filtered the natural sunlight into a tolerable, dark by today's standards, interior illumination. If there were some instances of his copying Wrightian designs, there were many more of his buildings that demonstrated that he could be original within the Prairie School vocabulary.

While it can be said that the Prairie School style arrived in Puerto Rico by total chance of an individual finding his way here at a propitious era, the remnants of his work, the influences he had on architecture in the island for more than 40 years, and the recent revival of interest in his work have had an elevating effect on the appreciation and understanding of architecture as a building art for several generations.

Fortunately, some 40 of his designs still stand, although most are deteriorated or mutilated. During the summer of 1983, the University of Puerto Rico Campus in Humacao undertook a campaign to restore the Roig residence to its original condition. The structure does demonstrate the very best of Nechodoma's work on a moderate scale. It will hopefully be a showpiece of the remarkable architecture and craft of Antonin Nechoma, AIA.

Thomas S. Marvel, FAIA is a principal in the firm of *Torres • Beauchamp • Marvel y Asociados Architects* in Hato Rey.



Detail of entrance to Georgetti Mansion in San Juan



The Wilson House in Tampa is reputed to be the design of Nechodoma

Does Bay Plaza Condominium make a strong architectural statement on behalf of its designer, architect Tim Seibert, or is it more of a response to the demands of the wealthy patrons who are flocking to Florida's southwest coast?

Or is Bay Plaza both?

Who is going to buy the ultra-luxurious units in Skandia-America's newest offering on the Sarasota bayfront? The units are priced from \$225,000 to just under one million dollars for the penthouse suites.

Part of the answer to that question is in the demographics of the area. Sarasota is the fourth fastest growing metropolitan area in the U.S. and Florida's second most affluent, the first being Boca Raton/Palm Beach.

While the average per capita income in Sarasota County is an unimpressive \$12,709, the average income tops

\$37,000 on the nearby bayshore barrier islands such as Longboat Key.

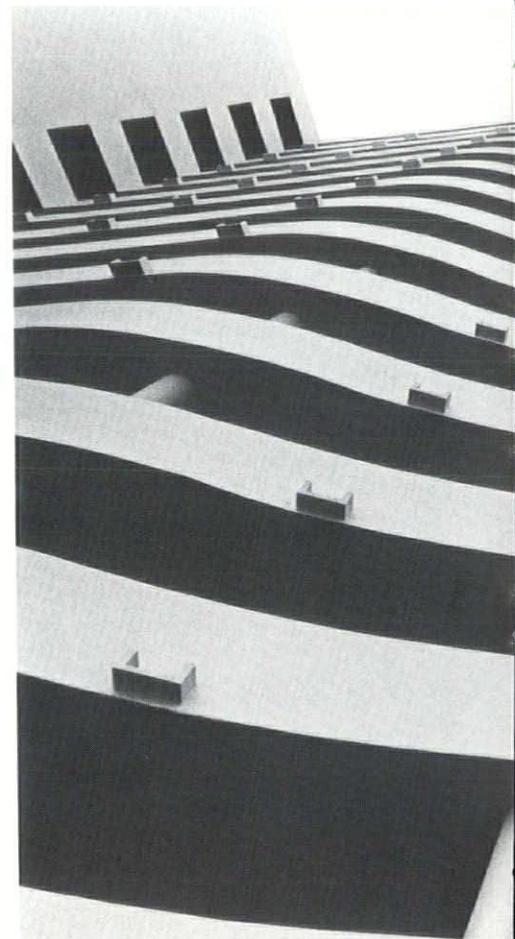
There is no question that Sarasota exudes a strong attraction for the wealthy retiree, American or foreign, who finds recreation, shopping, an easy lifestyle, a spectacular waterfront view...and elegant housing, all in a relatively compact area. Between November and April, 30,000 visitors come to Sarasota per day and many stay. Tourism attracts 1.1 million people annually and those tourists spend almost \$140,000,000 for food, service and speciality items.

So, it is clear that the Sarasota environment is dynamic with prospects for growth and development and one of the people who is gaining momentum by making strong architectural statements is Edward J. (Tim) Seibert, AIA.

Perhaps Seibert is the ideal architect

TIM SEIBERT: SEARCHING FOR WHAT COMES NEXT IN ARCHITECTURE

by Diane D. Greer



to be shaping the Sarasota skyline. He has lived in Sarasota a long time and has become known as one of the premier conceptualists of the "Sarasota School" of architecture. Over the years, however, Seibert has evolved an architecture of buildings with strong sculptural qualities, structures that are unique when compared with the more traditional Spanish-Mediterranean clichés that abound in Sarasota. Clearly, Seibert's designs seem to belong to the future of Sarasota.

Seibert has very strong feelings about the future of architecture. "Creation is a patient search," he says, "and we are searching for what comes next in architecture. Getting each piece right as we progress is important. Today's architects are taking the next logical steps from the work of Corbu, Rudolph, Gropius and the others who started us on our way."

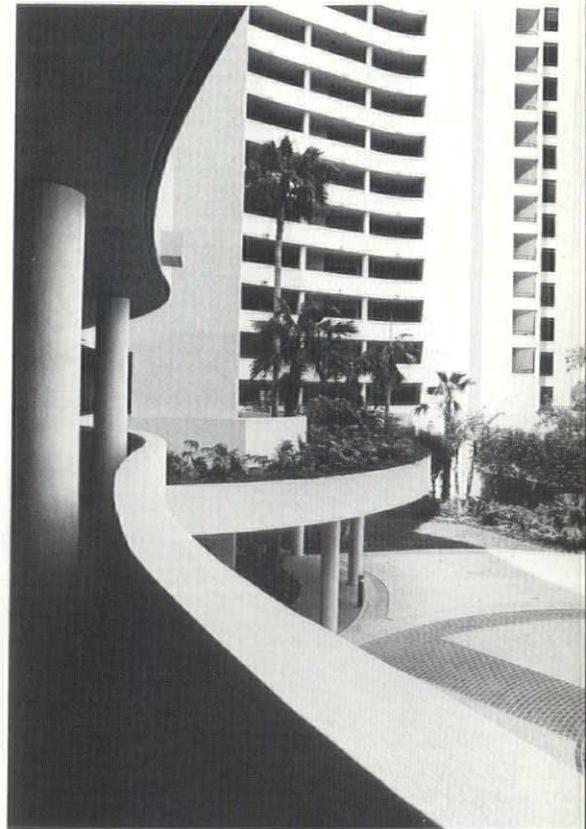
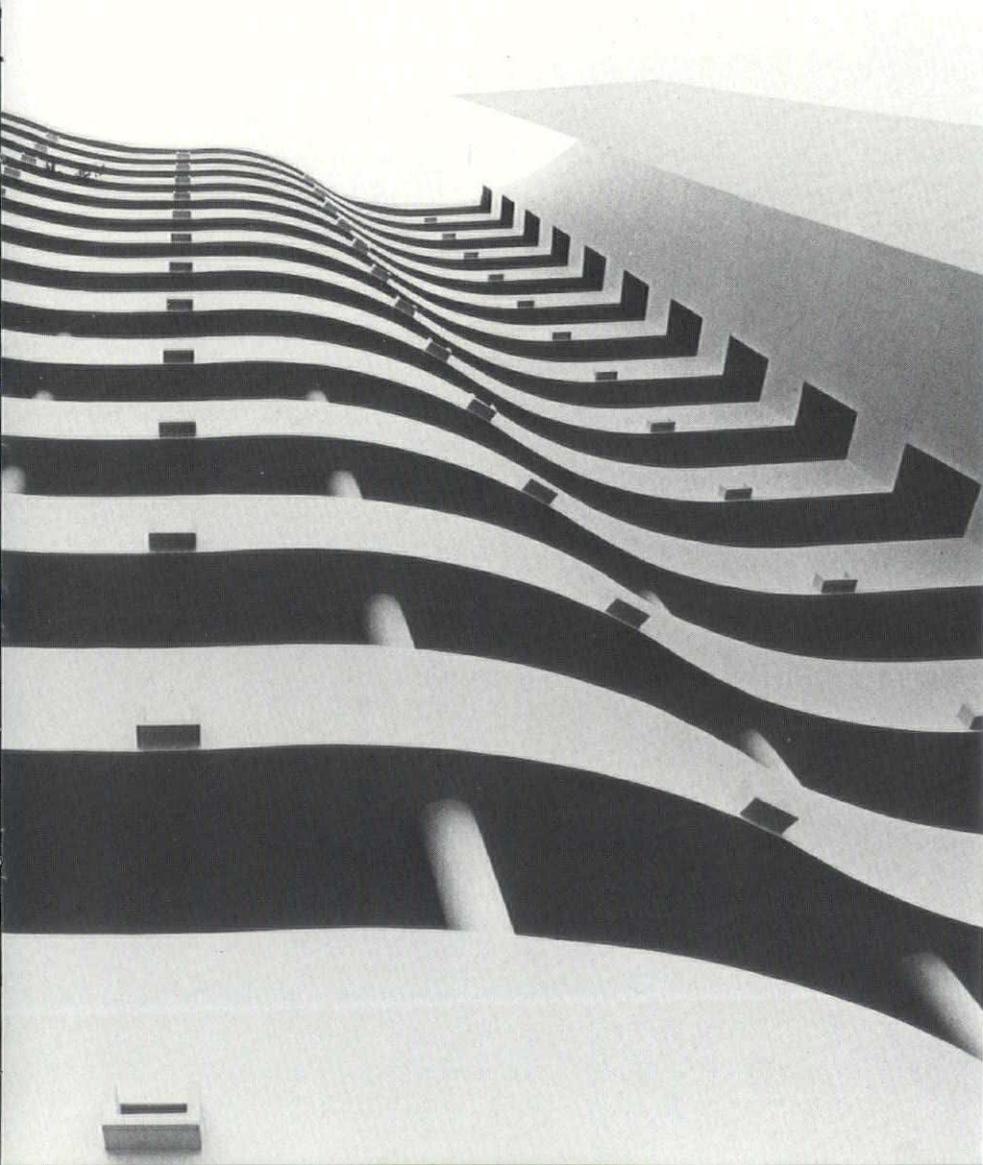
Seibert first knew Sarasota as a town of 6,000 with brick-paved streets. He remembers when Longboat Key, which is now the site of many buildings of his own design, was wild and unoccupied. He came to Florida in the early 50's to work with Paul Rudolph, Victor Lundy and Ralph Twitchell and to experiment with new materials and new designs. When Rudolph and Lundy left Sarasota, Seibert stayed and today he heads the firm of Edward J. Seibert Architect and Planner — a firm whose multi-million dollar residential developments have radically changed the housing industry, social form and architectural profession of Florida's west coast.

Bay Plaza is but one of those residential developments. The building is a significant departure from the typical slab-face high rise monoliths in the vicinity. The face of the building has been carefully stepped

to develop an interesting articulation which follows the form of the site and presents itself differently from all major approaches. It is the culmination of the firm's efforts to be responsive to the climate while capitalizing on the view.

Seibert feels that in the increasingly complicated world of today, much more is required of architects than the aesthetic mirror of our lives in architectural form. There are problems of ecology, energy, and the use of a myriad of new materials. And, the building must relate to the existing community.

Bay Plaza does relate to a Florida skyline which is now punctuated by many tall buildings. Seibert hopes that his strong, austere geometrical designs are helping to shape the future of Sarasota.



Left: Undulating exterior of the 15-story Bay Plaza condominium.

Above: Motor court entrance from second-floor balcony.

Photos courtesy of Betty Siegermann.

THE REBUILDING OF A CITY IN SHOCK

by David Tod Hollister, AIA

"The psychological approach that must be taken when assisting victims of a large scale disaster is complicated. It is a mixture of handholding, a shove out of the nest and cold water in the face."



Poor neighborhoods always incur the most damage in a third world disaster.

On March 31, 1983, at 8:18 A.M., an earthquake measuring 5.5 on the Richter scale hit Popayan, Columbia. In fifteen seconds the 450-year-old city lay in ruins. About 255 people were killed and many more were injured. Most of the old Spanish Colonial buildings were completely destroyed or badly damaged. The people of Popayan were in shock.

Squatters began moving to Popayan by the thousands and the cost of building materials used to repair damaged buildings and to build new housing was skyrocketing. Rumors of enormous amounts of money sent to pay for the rebuilding of the city were rampant. Crowds of people pressed at the doors of

the Red Cross in the hope of getting free food or shelter.

Approximately one week after the earthquake a team of consultants to the U.S. Agency for International Development, Office of Foreign Disaster Assistance (OFDA) arrived in Popayan to help the residents and the City Planning Department, all of which were in chaos. I was one member of the team along with Larry Birch, an architect and coordinator for the Experimental Low Cost Construction Program at Florida A & M's School of Architecture and Blakely Bruce, a research associate at the Florida A & M University School of Architecture. Birch and Bruce are the authors of a construction training

manual written for OFDA which we were testing in Popayan along with a new, low cost reinforced plastic sheeting designed to cover a variety of structural systems up to 100 feet long and twenty feet wide. For OFDA, this was to be the second field testing of the plastic sheeting.

Our first task upon arriving in Popayan was to assist OFDA officials in training the Columbian Red Cross, Civil Defense, the Army, the Popayan City Planning Department and a group of country peasants (campesinos) how to begin to rebuild their city after the earthquake.

The psychological approach that must be taken when assisting victims of a large scale disaster is complicated. It is a mix of handholding, a shove out of the nest and cold water in the face. To rebuild after a disaster, a community needs to feel that it, not experts flown in from another country, is in control of its destiny. This is critical, because self-reliance is usually the only available path to redevelopment.

Unlike the United States, the reality of a major disaster for the people of a less developed country is that their government is rarely capable of offering more than limited relief. Therefore, feelings of self-reliance must be fostered by those providing disaster assistance. This requires a low-profile and streetwise sense of timing when giving advice to community leaders who will be in charge of reconstruction efforts.

This is a difficult and delicate task to achieve. Many of the people of Popayan, especially the very poor, felt that "someone" should solve their problems for them. Rebuilding had to begin and a spirit of self-reliance had to be maintained and strengthened by our team throughout that rebuilding effort.

The goal of our training program was threefold: to inform the community of the availability and potential uses of the plastic, to develop a group of people skilled in the construction techniques and design of large temporary plastic covered buildings, and to construct an actual prototype that could be repeated at other locations throughout the city. The plastic sheeting was to be supported by a structure built from readily available indigenous materials using construction systems commonly used in Popayan. A twenty-foot by 100-foot dormitory was built supported by a wire-lashed bamboo structure.

The training manual, which has easy to understand illustrations and is written in four languages, is intended for use anywhere in the world. The manual provides guidelines for using the plastic in combination with various support systems such as rubble from damaged buildings, timber frames, earth berms or bamboo poles. The manual focuses primarily on the uses and limitations of the reinforced

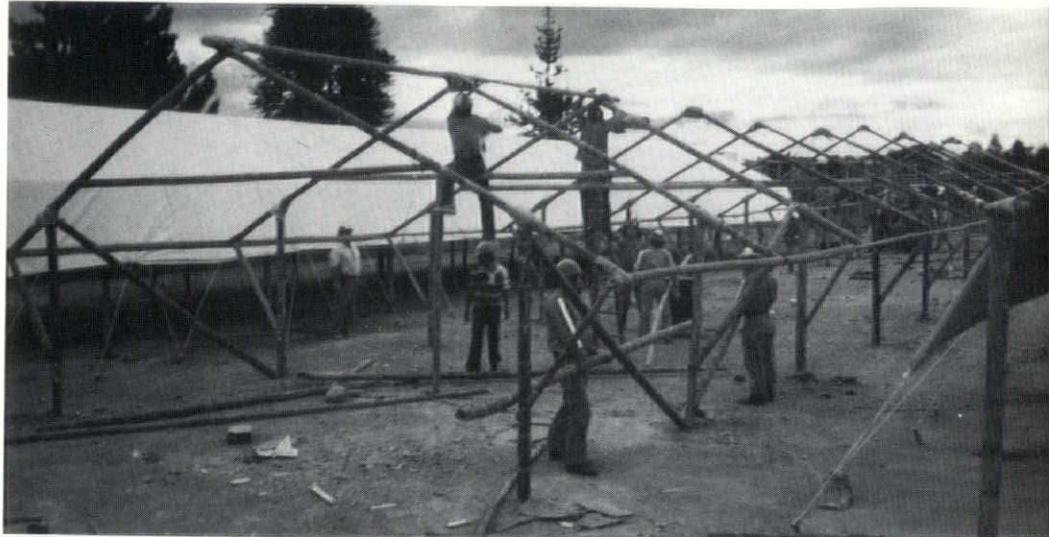
plastic sheeting and how to use the sheeting with the many support structures available.

In the case of Popayan, it was determined after consultation with community leaders that a locally available bamboo called guadua would be used for the support system. The most practical help that the team received came from the campesinos who frequently build guadua buildings with thatched roofs. In fact, it was the campesinos who designed the final construction details of the guadua structure. Working closely with the campesinos, we used the manual to decide on the three-meter spacing of the guadua frames. We then selected a method of connecting the plastic to bamboo stakes and tying rocks into the plastic using local fibers. The first building was completed five days after the team's arrival in Popayan.

The completed building was a great improvement over the way the plastic was used prior to our arrival. Before our training program, most of the plastic was simply laid over damaged roofs or used for crude, low, tent-like structures. Our building and subsequent ones provided far more substantial and useful shelters. By the time our team left Popayan, a building program was underway which, with luck, would provide the sixty much-needed temporary buildings within a month.

The provision of disaster shelters for developing countries demands of an architect skills and sensitivities beyond those required for a traditional practice. Each day brings a long series of on-the-spot crisis decisions, a hands-on knowledge of indigenous construction, an ability to handle people in all kinds of difficult situations and above all, a good sense of humor. It most certainly presents opportunities and experiences unlike any found in the comfort of an office. But, in retrospect, the experience of living with the people of Popayan and helping a city caught up in its own troubles was one I will not soon forget. It was a good example of seeing the best come out of a bad situation.

David Tod Hollister, AIA, is an architect with Rowe Holmes Barnett Architects, Inc. in Tallahassee.



Top: A Red Cross tent city for the homeless. Note the simple communal sleeping tent constructed before the training program.
Middle: Members of the Colombian Civil Defense erect one of three bamboo frames destined to serve as temporary school shelters.
Bottom: A completed dormitory building constructed of reinforced plastic sheeting and supported by a bamboo frame.



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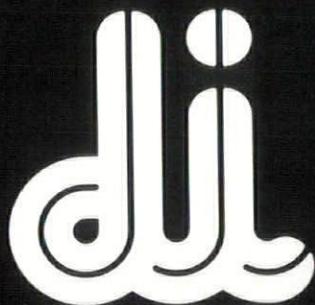
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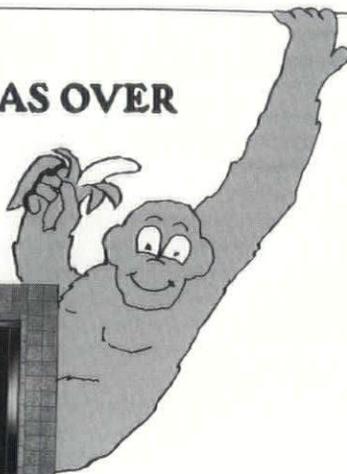
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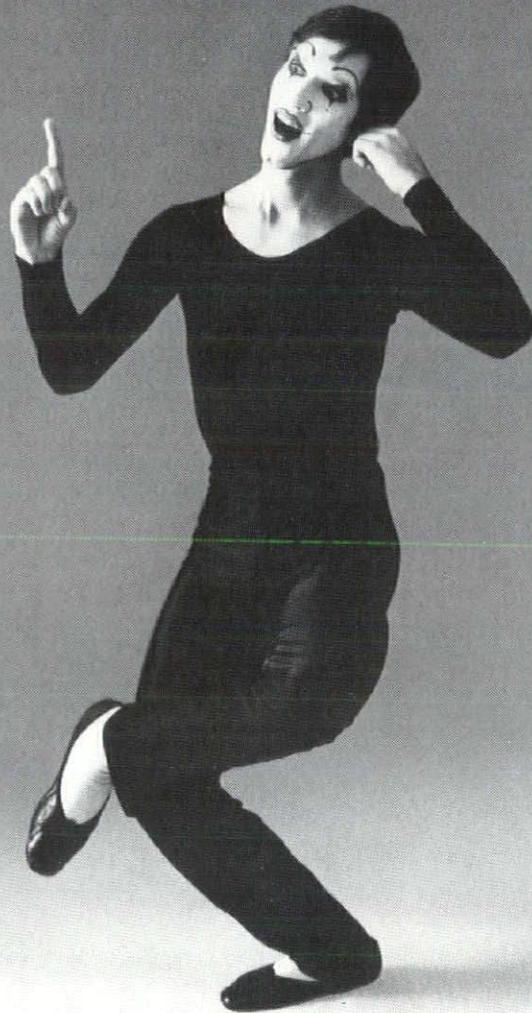
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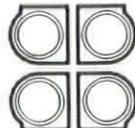
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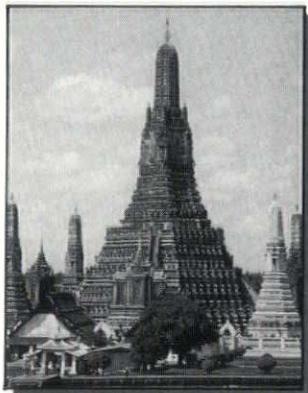
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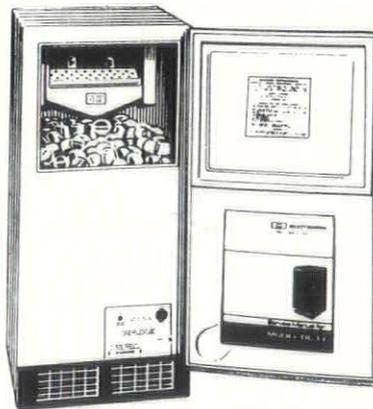
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Stocks and samples are immediately available from Mercer Plastics Co., Inc., Newark, New Jersey and Eustis, Florida, and from distributors coast to coast.

Project Management Through Computers

Keystone, a sophisticated "local area network" system designed by Stan Levine and Robert Drucker of Computer Management Advisors has been employed by Helman, Hurley, Charvat, Peacock Architects, Inc. of Winter Park, Florida.

The versatile "networking" concept consists of two microcomputer workstations, a 10-megabyte hard disk service processor and a 40-character-per-second printer with expansion capabilities up to six users and options available for low-end computer-aided design capability and other designer applications. HHCP currently has a third workstation being utilized as a word processor for its marketing department and a dot matrix printer for high speed report output.

The system for HHCP had to be "multi-user," since access to common information was required by the Comptroller and his staff simultaneously. A set of uniform instructions was devised for all the data entry programs. To this effect, the workstations were customized with function keys which clearly depicted the commands available to the operator in order to reduce the learning curve.

A report generator called "Inquire" allowed the operators to extract any information in the system in report format. Using "Inquire," they could create sophisticated custom reports unaided — a very cost-effective technique. The system was designed in "interactive modules" which could be easily modified and which had the talent to use any information from

any other module in order to preclude duplication of effort.

Finally, a "shell" was erected around the program which isolated the "computerize" inner workings of the computer's operating system from human sensibilities. A simple "menu" type selection was presented to the operator at all times. In this manner, the computer's primary users could concentrate on the job of evaluating the system's responsiveness to their accounting needs, not wasting time wrestling with the vagaries of digital logic.

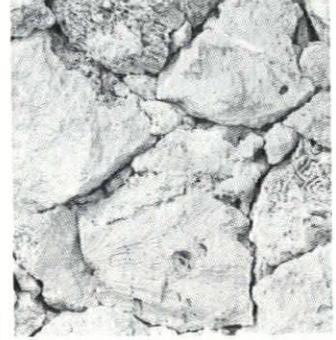
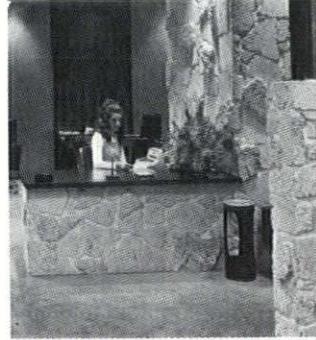
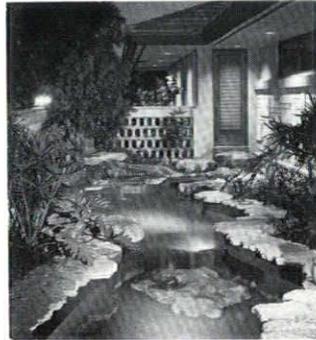
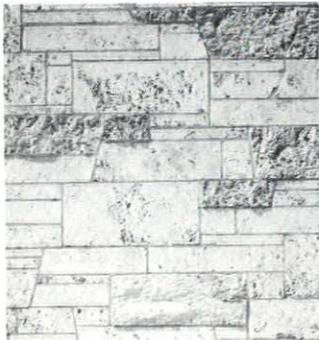
The resultant system for HHCP is an efficient and comprehensive profit and loss and quality control tool. Where once it took 4 days to update the budget records from employee timesheets, the computer accomplishes it in 20 minutes — and more accurately. Payroll is begun at 8:30 a.m. and the checks are issued at 10:00 a.m. HHCP management receives timely and accurate reports on project status, manpower utilization and even a projection of estimated earnings by project percentage complete for a total cash flow picture. This means that the pulse of the firm is constantly monitored, enabling management to take any necessary action sooner, as potential problems are discovered.

Requirements for a marketing support system for HHCP, utilizing the same techniques is currently being evaluated by Computer Management Advisors. Other modules under development for other A & E clients include telecommunicating with the Commerce Business Daily for the automatic selection of desirable bid events, a drafting system for use with our low-cost micros, cost estimating, and integrated general ledger system, engineering programs and complete data base systems.

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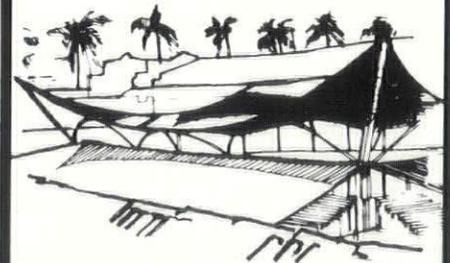
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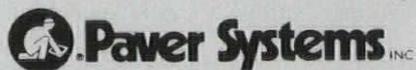
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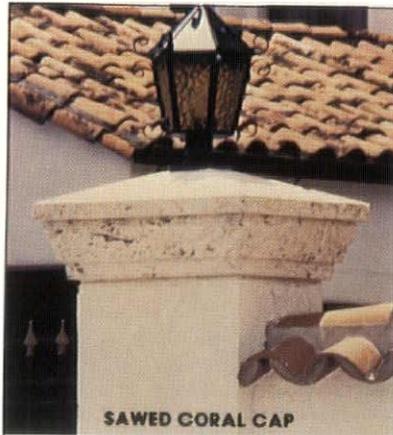
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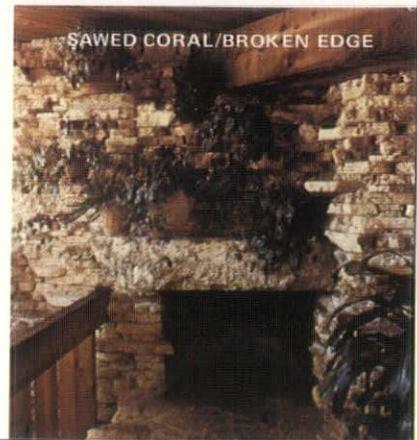
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IN DEFENSE OF AN ARCHITECTURAL EDUCATION

by Paul A. Donofro, AIA

I have read Ms. Bigoney's article and feel compelled to comment.

Horatio Alger is still alive and kicking, The chance for advancement is his for the picking.

But whether testing, degree, or IDP, No more one for the other It takes all three.

As of June, 1983, approximately seventeen of the fifty states either already require a professional degree for licensure or are in the process of implementing this requirement. In one year's time, this number has increased from six states and before the year is over, two and possibly three states will be added.

Although Ms. Bigoney feels this is simply a bandwagon to be leaped upon, I do not believe it represents the feelings or reasons why this requirement is being adopted by a growing number of States. I feel the reason is due more to the recognizable fact that a formal education in Architecture is an absolute and necessary ingredient for the practice of Architecture.

Although I agree that colleges hold no monopoly on education, I believe the vast majority of registered Architects will agree that it is impossible for a formal education to be substituted by office training or practical experience, and furthermore, that a substantive education can be received in an office atmosphere. No office, either large nor small, wants to take on the role of educator in trying to develop the minds of to-be-practitioners.

It is now, I believe, an accepted fact by the majority of registered Architects throughout the Country that each of these facets (education and practical experience) are part of a triad, each necessary for licensure and designed so that one cannot be substituted for the other.

At the 1980 Annual NCARB meeting, Mr. Ed Sovik, a Minnesota architect and an NCARB Director, spoke to this same issue as the degree requirement for certification was being debated. Mr. Sovik was involved with developing the specifications for the new Architectural Registration Examination based on the recommendations of the validation study of the NCARB Examination completed in 1980. The following is a portion of his remarks, which I feel were eloquently stated and are pertinent to this issue.

"Of course there are able Architects who have come up through that means (practical experience). I think there are fewer and fewer, and I believe there will continue to be fewer and fewer because of the

availability of education for one thing and because of other aspects of our society for another. But they are not all great Architects. I feel there are certain elements of a person's capability to be an Architect that can be measured by testing. Some other capabilities can be acquired by experience. But there is a residue, a large residue, I believe that, cannot be so measured or so acquired.

"Where do these qualities come from? From their homes, to be sure. But if not from there, from the hurly-burly, the pressure, variety, the changes, the frustrations of the schools of Architecture, companionships and camaraderie where they are infected by visions of hope and even by visions of greatness.

"Infected because they are part of a community of teachers and learners. People grow immune to that infection with age. The intensity of the professional school, the variety of influences and the liberalizing of the mind can never be matched later on in the office and field experience."

The degree requirement is not exclusionary. The number of professional degree programs in the country have increased significantly over the past two decades. The State of Florida, now with three institutions offering accredited degrees in Architecture, will more than likely have a fourth institution in the near future.

At the present, an alternative route to certification is being given indepth study by NCARB and if accepted by the Council, another avenue for certification will be open. However, recognizing the undeniable fact that it is difficult to equate practical experience with a professional degree; any acceptable alternative method will be in substance an educational route.

The most enlightening information concerning this issue, that I have become aware of these past few years, is the number of lay people who assume that a professional degree is a requirement to practice Architecture. Even those people who do not necessarily utilize the services of an Architect generally realize that Architects have to have certain skills, and also have to have certain social, cultural sensitivities that do not come from trade training. A number of public Board Members from various Architecture Boards throughout the Country have openly remarked during debate of the degree requirement how surprised they were to find that a degree was not required (in

some States) to practice Architecture.

A few comments concerning IDP. I will not attempt to argue or try to clarify the process of accumulating value units or the process of who signs what. I believe the whole process will, through use and refining, become simplified to the point where even a sixth year graduate or practitioner should find little difficulty in mastering the forms. Regardless, IDP is the first orderly process insuring proper internship for a candidate. It may not be the total answer. But to provide a uniform system for acquiring basic levels of knowledges and skills and become involved in the various activity of an office, this system certainly seems to offer a much better training method than no system at all. All too often proper training for the young Architect was being denied or the bulk of training and experience was comprised of drafting and nothing else.

What mystifies me concerning Ms. Bigoney's article, is how she can argue education can be acquired in an office setting, but to ask the practitioner to participate in a comprehensive training program, is too much.

To stress the validity of this program, as of the beginning of this year, over fifty percent of the States have either adopted or are in the process of implementing the IDP program.

To comment on one last point made by Ms. Bigoney, I do not agree that this State, nor the Profession as a whole, is engaged in a heedless headon rush to be the first to go nowhere.

Florida was one of the first States to require a Professional degree for licensure and as pointed out it recognized the need for education and also recognized that this educational experience can not be substituted, traded off, or equated in any way for practical experience. Other States followed our leadership and I do not believe any other State has rushed heedlessly into taking this action.

I feel rather that all those States have come to recognize as we have back in 1975, that for entrance into the practice of Architecture, both a proper education and good training experience along with a meaningful examination are all required, but all are separate entities and none can be substituted for the other.

Paul A. Donofro, AIA, is President of his own architectural firm in Marianna, Florida, where he has been practicing for twenty years. He is a graduate of the University of Florida School of Architecture and is the current Chairman of the Florida Board of Architecture.

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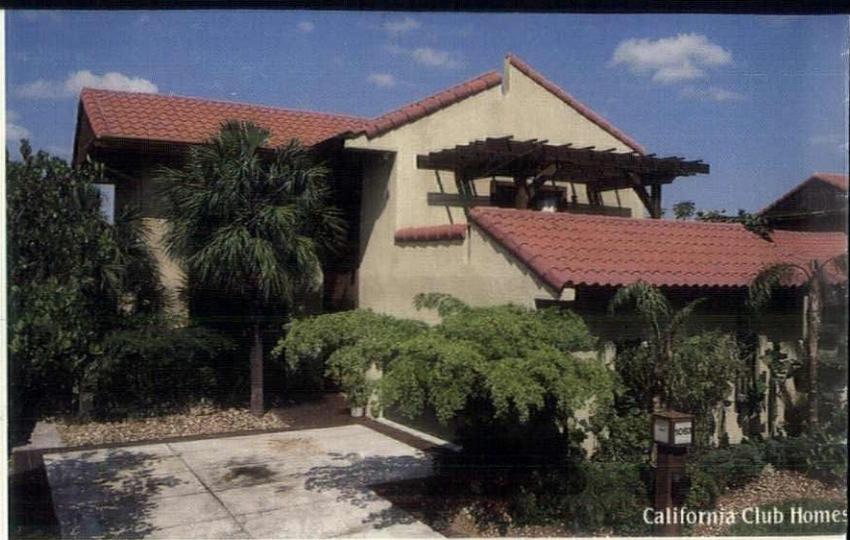
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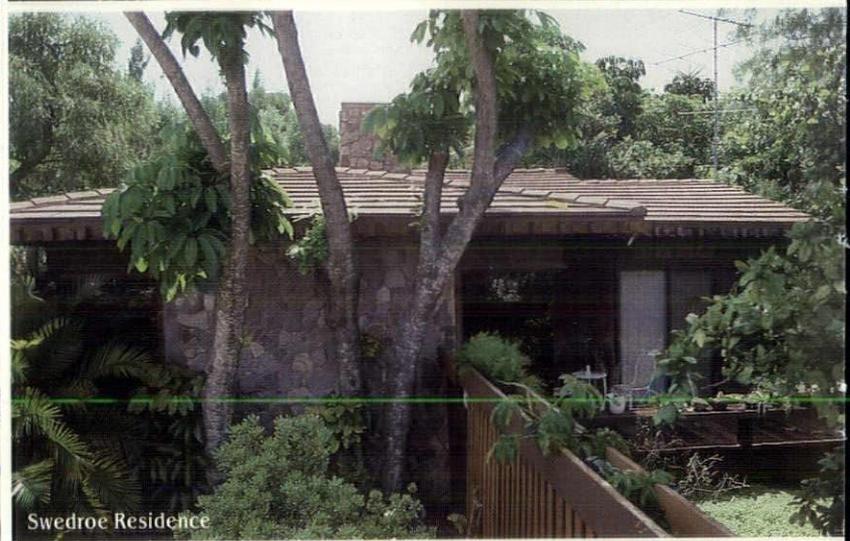
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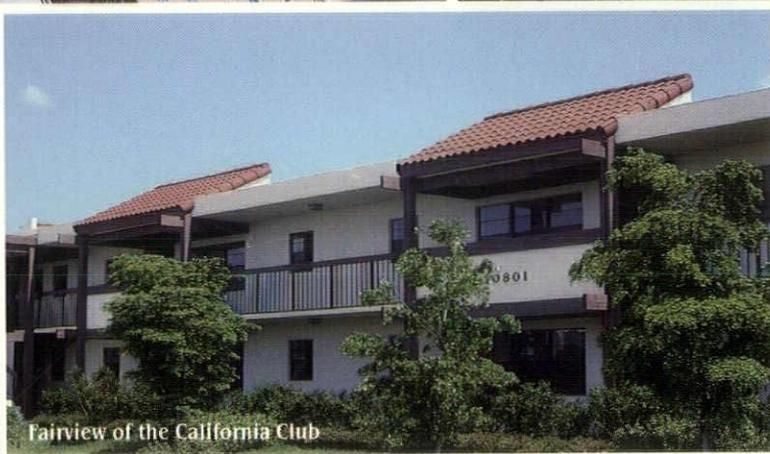
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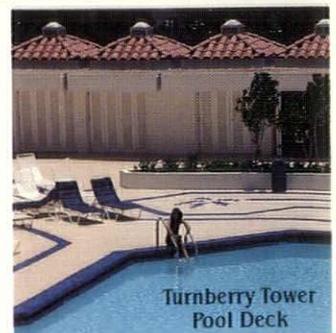
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