

FLORIDA ARCHITECT

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JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS SUMMER, 1983

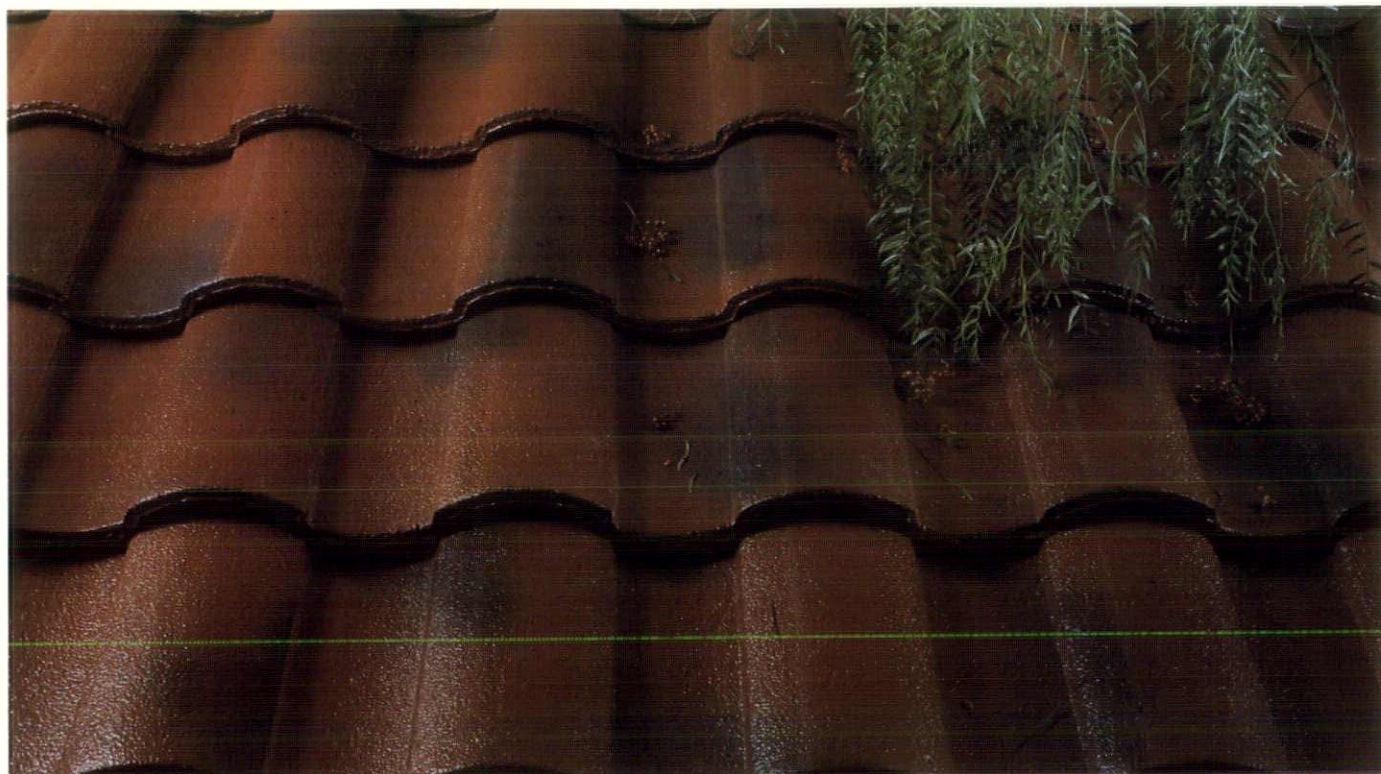


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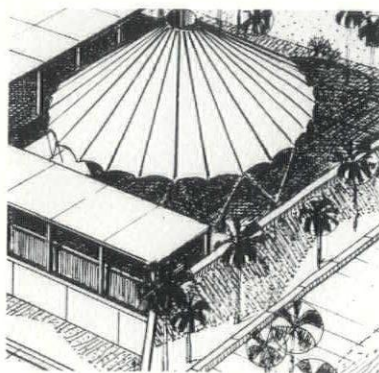
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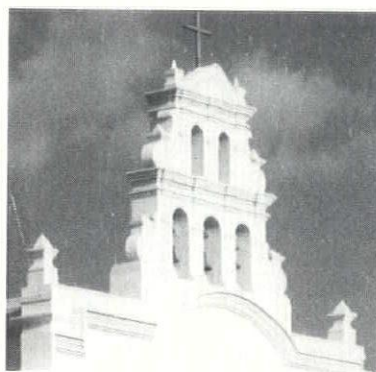
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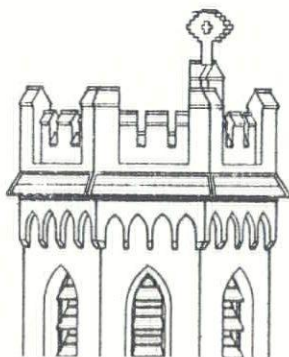
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Cover drawing of Blossom
Estates Residence in
Palm Beach courtesy of
Charles Harrison Pawley, AIA

Summer, 1983
Volume 30, Number 4

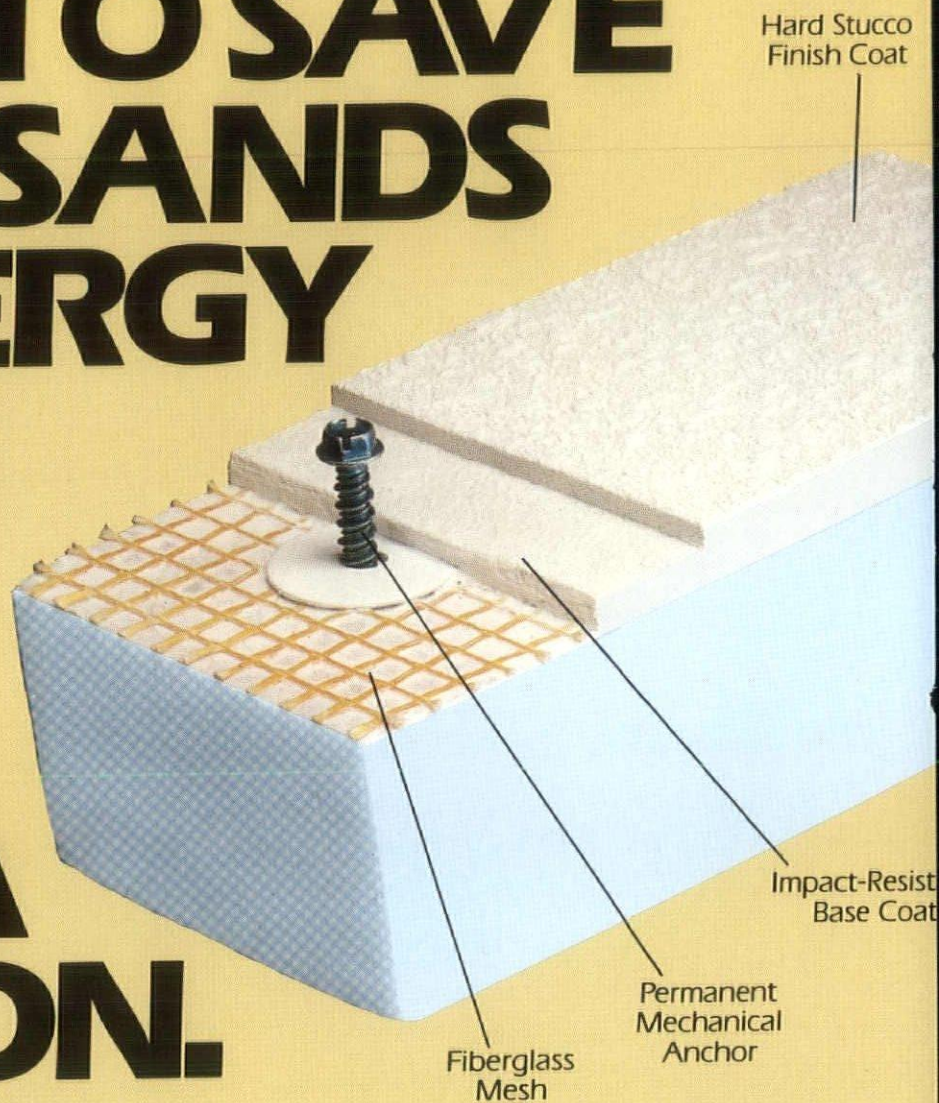
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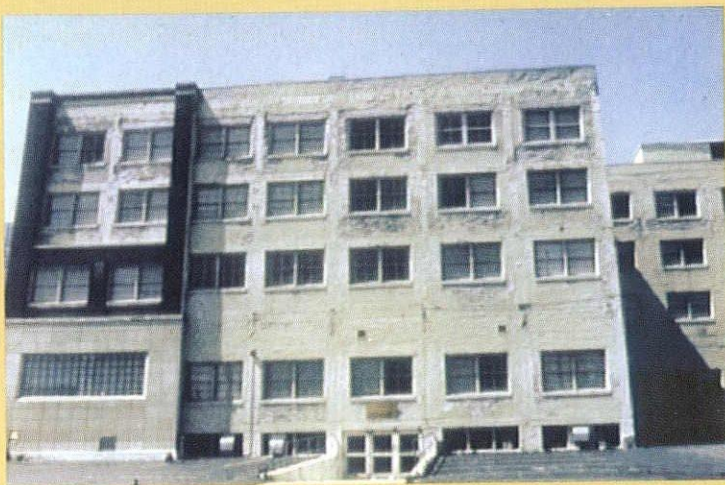
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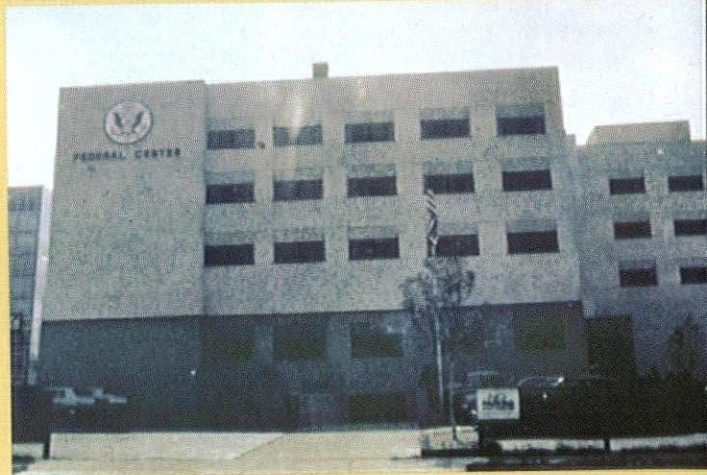
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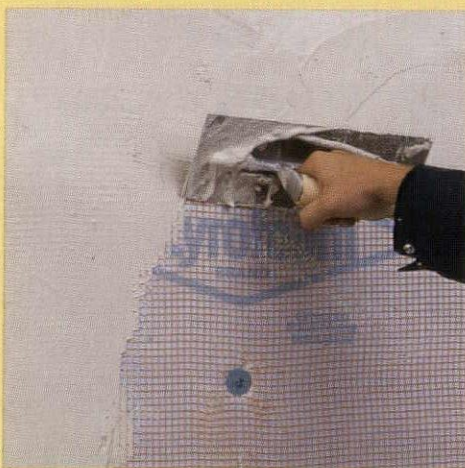
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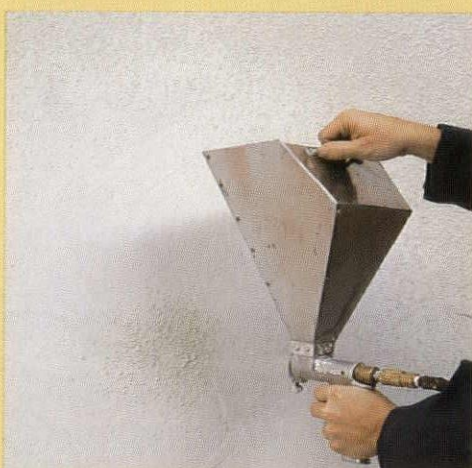
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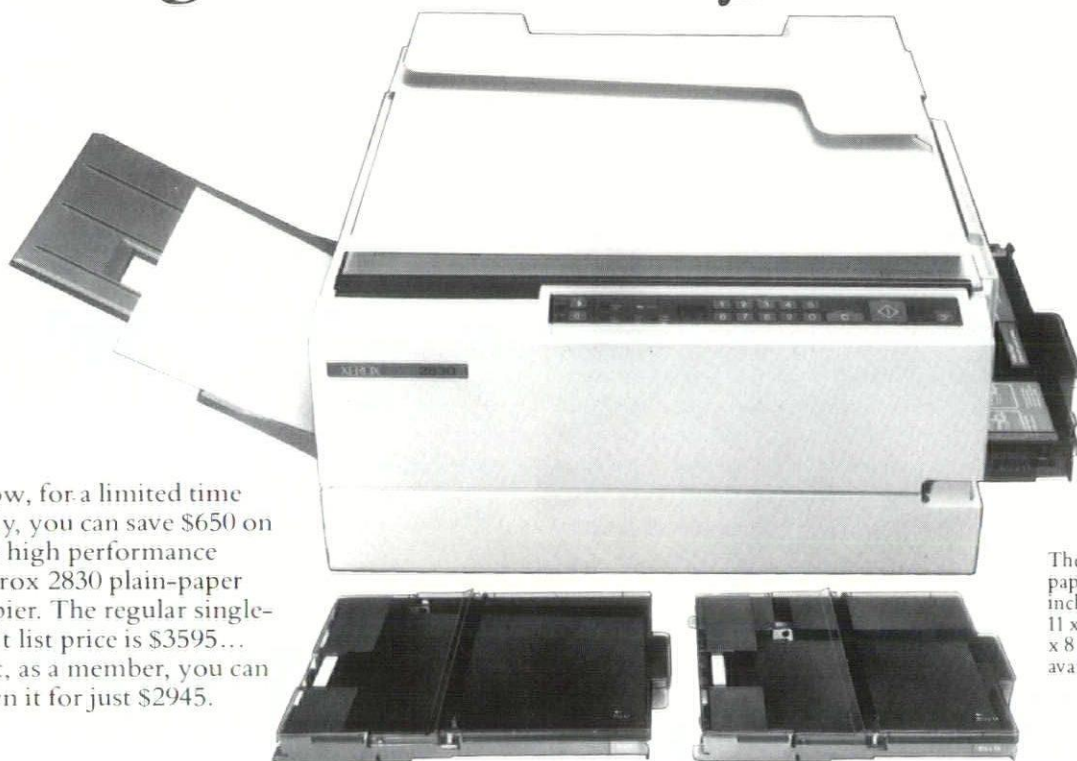
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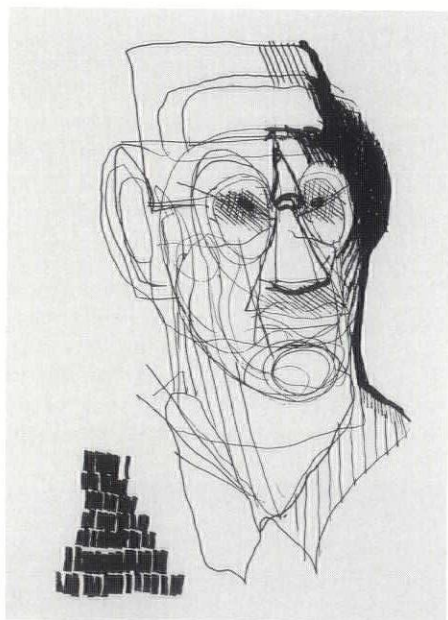
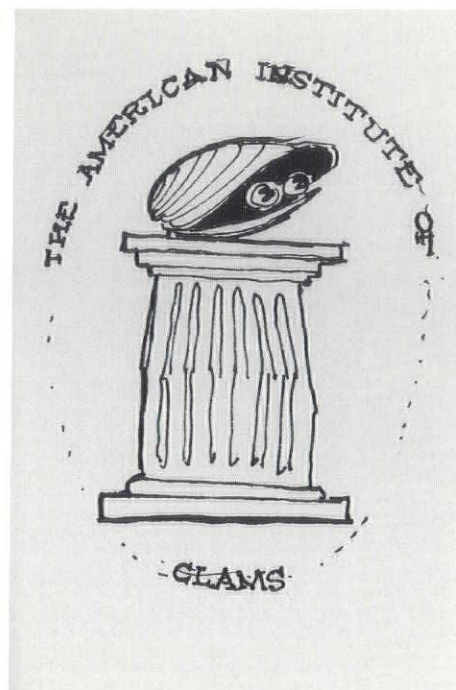
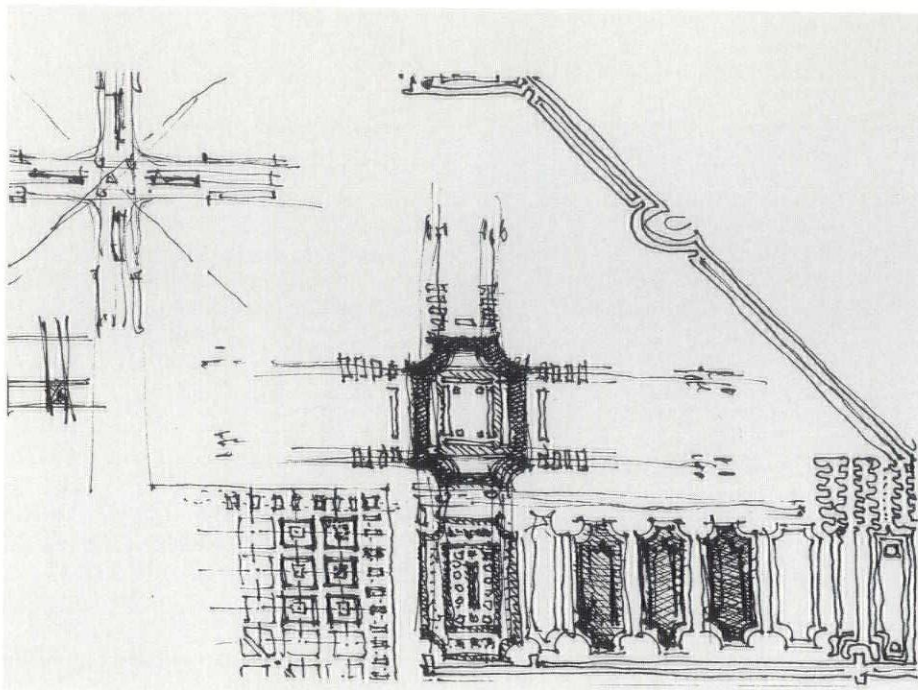
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EDITORIAL

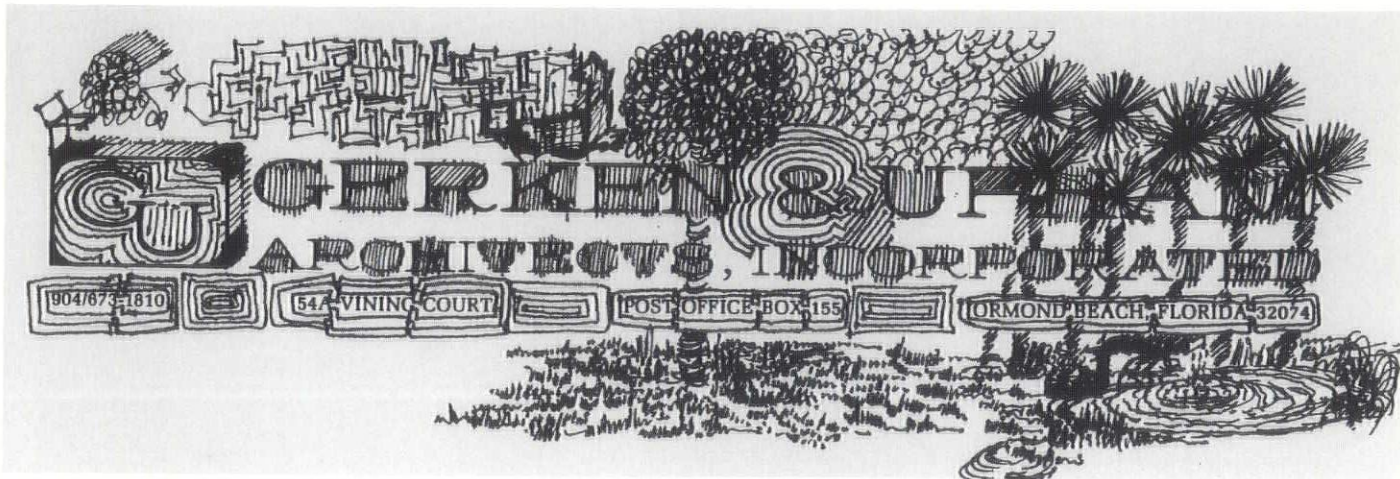
Nero fiddled while Rome burned.

Architects doodle while attending meetings.

I submit the following evidence. A prototype for a future race of men, a new logo for the American Institute of Clams???, a design for a whole new inner city (based loosely on Michelangelo's Campadoglio with apologies to the former) and a new logo for a well known Daytona Beach architectural firm.

Each of these exciting designs was produced on a napkin or a piece of hotel stationery during a meeting of some sort — which only proves that meeting rooms and lecture halls breed genius.

Diane D. Greer





Above: Rep. Steve Press and Jim Anstis. Top right: Arlene and Don Sackman and Michael Byrd. Right: Wayne Betts of the state Department of General Services and Dwight Holmes, all at the FA/AIA's legislative reception.



Architects Host Legislative Reception

The Tallahassee Headquarters of the FA/AIA was the site of the 1983 Legislative Reception which kicked off the 83 session. This year's reception was well-attended by legislators, public officials and architects. The Gallie Alley Patio allowed guests to spill outdoors for the annual April function.

In attendance were a number of legislators including Representatives Grindle, McEwan, Combee, Hill, Brown, Clements, Davis, Hargrett, Casas, Selph, Harris, Bronson, Cortina, Smith, Simone, Mitchell and Cosgrove.

Fresh seafood and the informal atmosphere permitted a perfect forum for the legislators and architects to chat informally and to tour the new FA/AIA Headquarters. An exhibit of paintings and drawings from Florida A & M Professor Mary Lou Stewart adorned the walls of the headquarters and drew many comments from visitors.

Governor Announces Design Award Winners

The Burns Auditorium in the Florida Department of Transportation was the setting for the second annual Governor's Design Awards presentation. Governor Graham presented awards to five projects in the areas of recreation, education and transportation.

This year's winners were Buildings 1A and 1B at the University of South Florida's St. Petersburg Campus designed by McLane, Rados, Alfonso Associated Architects; the New World Campus, Phase 1 at Miami-Dade Community College designed by Ferendino, Grafton, Spillis and Candela; John U. Lloyd Beach State Recreation Area designed by architects Hatcher, Zeigler, Gunn and Associates; Stephen C. O'Connell Center at the University of Florida designed by Moore May Graham Brame Poole/Architects Inc.; and the I-75 Interchange at SR 45, Sarasota County, project manager Angelo Garcia.

This year's jury consisted of Chairman Mark Jaroszewicz, FAIA; Charles Benbow, Architecture Critic, St. Petersburg Times; Bob Graf, AIA; Dr. David R. Epperson, Architect; Melissa Luetgert, ASID; Fletcher Sessions, Associated General Contractors; Stephen Trudnak, ASIA; and David C. Weaver,



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NEWS

Florida Engineering Society. Submissions were made in eight categories of eligibility. Any agency of state or local government may nominate a project which was developed or acquired using public capital outlay funds and which has been completed and in continuous use for a minimum of two years.

Historic Preservation Day Proclaimed in Florida

Secretary of State George Firestone announced that Historic Preservation Day in Florida was set for May 11, 1983, which was in the middle of national Preservation Week, May 8-14.

"I am pleased that we are able to officially focus attention on the preservation of Florida's heritage," Firestone stated. "Not only is such activity important historically, but preservation and rehabilitation of Florida structures contribute to the economic and social well-being of our communities."

Historic Preservation Day, the first proclaimed by the Governor and Cabinet, was organized by the Florida Trust for Historic Preservation in cooperation with the Florida Department of State. The itinerary included morning information session and open house in the R. A. Gray Building, and a noontime luncheon and awards presentation for Florida Trust members and Legislators at the Old Capitol.

ERRATA

The 1983 Reference Book had the following errors which are corrected here with apologies.

Lyn Graziani was deleted from the Fellows section of the Florida South Chapter, AIA list, of which he is a member and his name was misspelled on the Fellows list.

Sandu Rapp, AIA, is an Emeritus member of the Florida South Chapter AIA and his name was deleted from the chapter list and misspelled on page 106.

On page 10, the photographs of Bruce Hartwigsen and Charles Braun are reversed.

The correct address for Arthur H. Hoag, FAIA, is 1200 Edgewater Drive, Orlando, Florida 32804.

The correct listing for Richard D. Pritts firm is: pritts architects pa, 501 South Fort Harrison Avenue, Suite 212, Clearwater, Florida 33516. (813) 461-2331.

Jack West, AIA, is the State Director for the Florida Gulf Coast Chapter AIA. Robert Town, AIA, is not.

Please note these corrections in your copy of the Reference Book. Thank you.

Historic Trust Moves Into FA/AIA Headquarters

The Florida Trust for Historic Preservation has hired an executive director and opened an office in Tallahassee. The FA/AIA has made space available to the Florida Trust in their new headquarters facility across from the Capitol. The Florida Trust will be using the space for the next four months until permanent headquarters can be found for the newly appointed executive director, Octavia Copenhagen.

Builders Schedule Awards Competition

Architects, builders, land planners and designers throughout the southeast will receive entries in May for the fourth annual Aurora Awards competition which will highlight this year's Southeast Builders Conference (SEBC) in Orlando, October 26-29.

Recognizing achievements in design excellence, quality construction and innovative land planning,

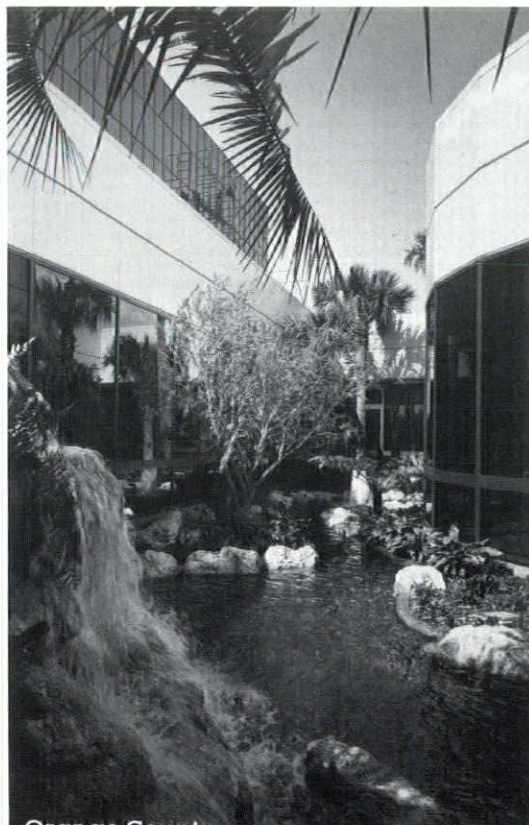
the Aurora Awards competition is open to all builders, architects, planners and designers actively engaged in residential and commercial construction in southeastern states from Texas to Virginia.

To be eligible, projects must be open for sale, lease or rental after September 1, 1983, and must be located in the Southeast Region which includes Texas, Louisiana, Alabama, Mississippi, Florida, Georgia, Tennessee, Kentucky, North Carolina, Virginia and South Carolina.

A team of nationally recognized housing experts will make up this year's panel of judges, to include editors of national building trade publications, an architect, a planner, an interior designer and a marketing consultant.

Winners will be acknowledged and receive grand and merit awards at the Aurora Awards spectacular and banquet the night of October 29.

Anyone interested in entering the competition should contact Mike Taggart at (904) 224-4316.



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Candela Testifies at Tallahassee Conference

Miami architect Hilario Candela, AIA, recently testified at a conference entitled "The Commercial Applications of Defense R & D: Enhancing America's Economic Security". The conference was sponsored by the RGK Foundation and its attendees included a con-

gressional panel including Florida's Don Fuqua, Lt. Governor Wayne Mixson, Secretary of State George Firestone and chief executives from leading defense contractors and prominent academicians.

The intent of the conference was to explore avenues for transferring military aerospace R & D breakthroughs and technology into the private economy. Candela's

testimony was unique in that it came from a profession not directly related to military R & D, and in that it addressed the application of new technology in the building design and construction industry.

Candela said, "Florida industry is rapidly becoming more oriented toward the high technology associated with military and aerospace projects. The economic benefits of this trend are substantial, and we must make every effort to create the kind of business, social and cultural environment that will continue to attract these industries to our state."

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News of FA/AIA Members

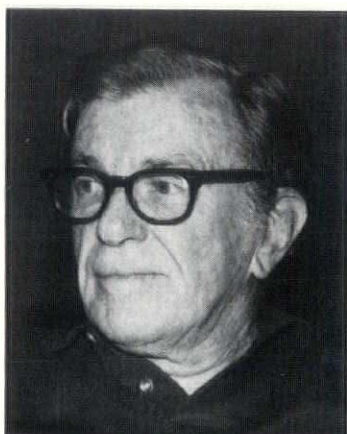
Anderson Parrish Associates, one of Tampa's largest AE firms, is expanding its office space after less than seven months in its present space. APA President John D. Parrish says that the expansion for the firm's present space in the Paragon Crossing office building will increase their total floor area to 7,700 square feet and allow for four to six additional staff members ... Diane C. Holland is the new Public Relations Director for Architects Design Group of Winter Park ... Nicholas N. Patricios, professor of architecture and planning, has been named acting dean of the new School of Architecture at the University of Miami. His appointment was effective June 1, 1983. Before joining the UM faculty in 1978, Patricios was a visiting scholar at the University of Michigan and UCLA. He holds a doctorate in architecture from University College, London ... Charles E. Block, AIA, has announced that his associate, Anthony J. Donadio, has become a Registered Florida Architect. Donadio has been affiliated with the Block firm in Vero Beach for two-and-a-half years ... The Evans Group announced the appointment of Terry O. Nicholson, AIA, to the Orlando office of that firm. Nicholson has eleven years of experience in environmental planning and architectural design. He is a native of Michigan, but a graduate of the University of Miami.



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The Unbuilt Design Awards Competition

"I didn't see an idea," one of the jurors lamented after reviewing 137 designs by architects from Florida and the Caribbean. But he and his fellow jurors did find individual merit in twelve projects entered in the Florida Association's first Unbuilt Design Awards competition.

The competition was initiated this year to highlight projects of promising architectural distinction. The twelve winning projects were diverse: A fire station, a hospital, a resort and a public library in the Caribbean, a stadium for performing killer whales and several houses and offices were among the chosen few.

The jurors were unwilling to narrow the field further because of the nature of the competition. Juror Ehrman Mitchell, FAIA, referred to the drawings and photographs of the proposed buildings as "cardboard art." He said it was difficult to determine which projects would result in outstanding architecture because they were not real and could not be viewed in context.

"I don't think there's architecture until you can go out and touch it,"

Mitchell said. "Between cardboard and reality is a long bumpy road."

In assessing the overall quality of the submissions, the jurors were not complimentary. Mitchell said he had hoped to see designs that belonged in the region. "I was looking for a regional character that one could recognize as a response to a place," Mitchell said. "But what we found was architecture that you could put anywhere in the country."

Juror Hugh Stubbins, FAIA, agreed: "There are an awful lot of cliches. What it says to me is that architects are not doing very good architecture."

Mitchell said that submissions reaffirmed one of his concerns about Florida architecture.

"One of the problems I have always had with Florida architecture is that it is so plastic. What the architects need to strive for is something more of an image of what you see rather than what it's going to look like." Mitchell said architects in Florida and in southern California seem to be more interested in designing buildings that say, "Look how I look."

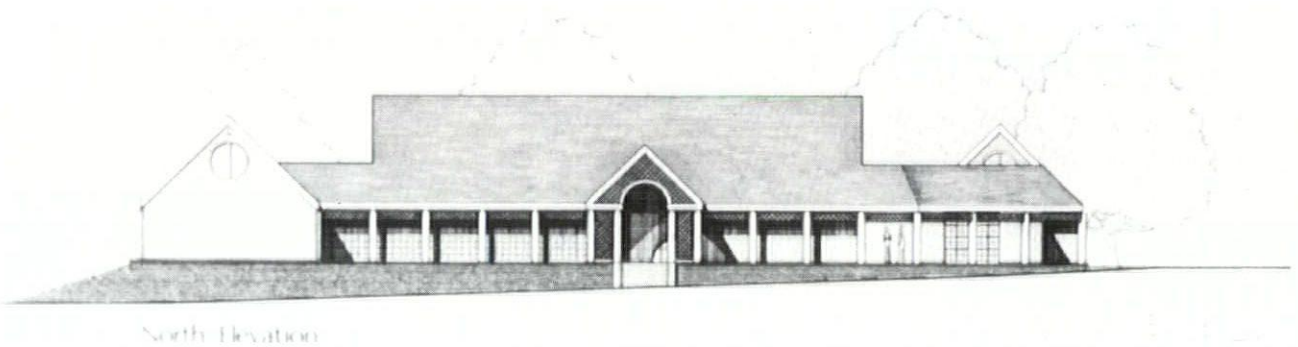
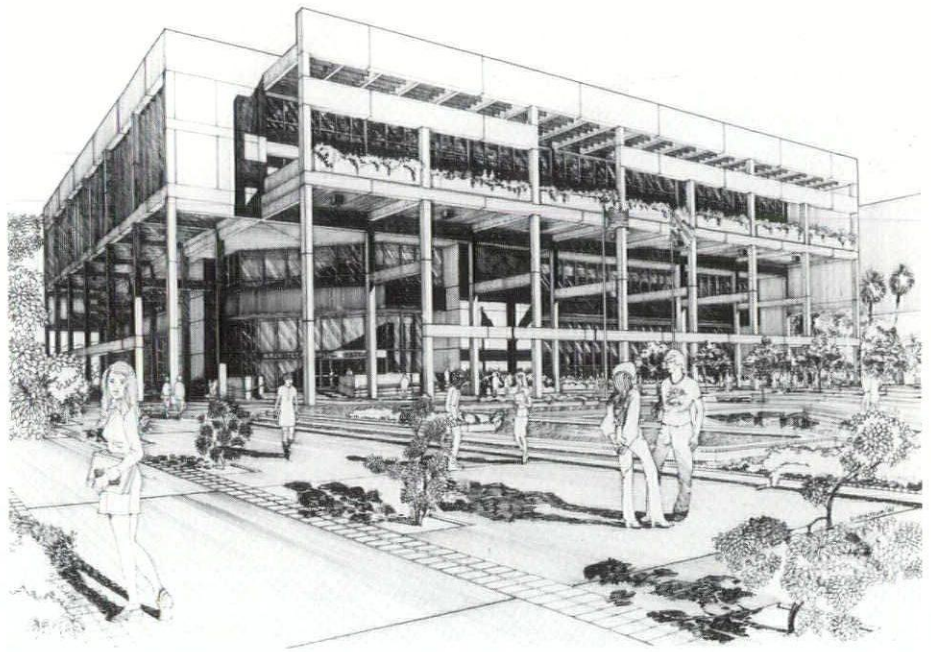
THE JURORS

Hugh Stubbins, FAIA, is president and principal architect for Hugh Stubbins and Associates, Inc. in Boston. Mr. Stubbins was responsible for the design of the Federal Reserve Bank of Boston and Citicorp Center in New York. He has been involved in the design of the new Dade County Administration Building in Miami.

Ehrman B. Mitchell, FAIA, is partner in charge of overall operations in Mitchell/Giurgola Architects in Philadelphia and New York. His firm was commissioned to design the new Parliament Buildings in Australia. Mr. Mitchell is a past president of the American Institute of Architects.

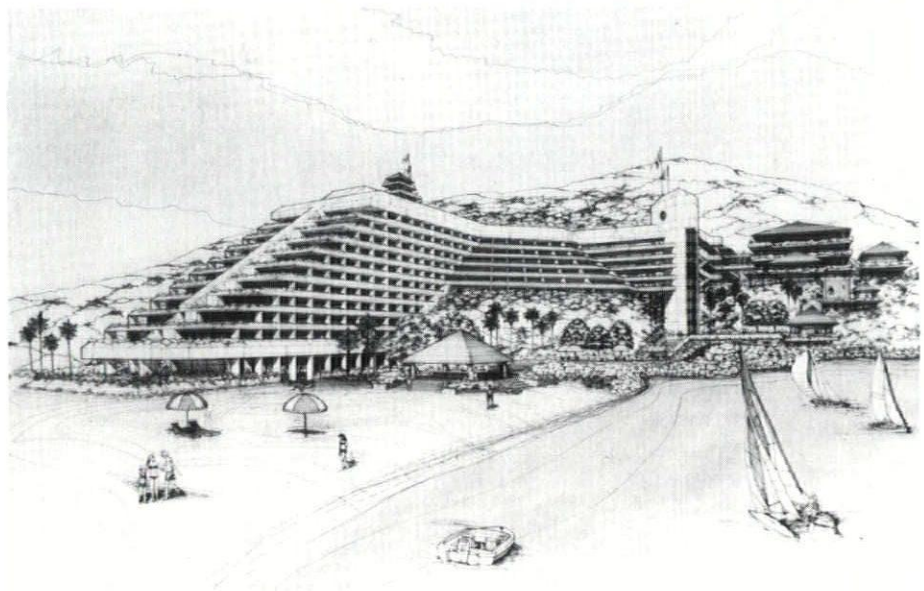
Charles Colbert, FAIA, is an architect-planner in New Orleans. He is a visiting professor of architecture at Tulane, Rice, Wisconsin and Louisiana State Universities. He has written several books, and is especially knowledgeable about school design.

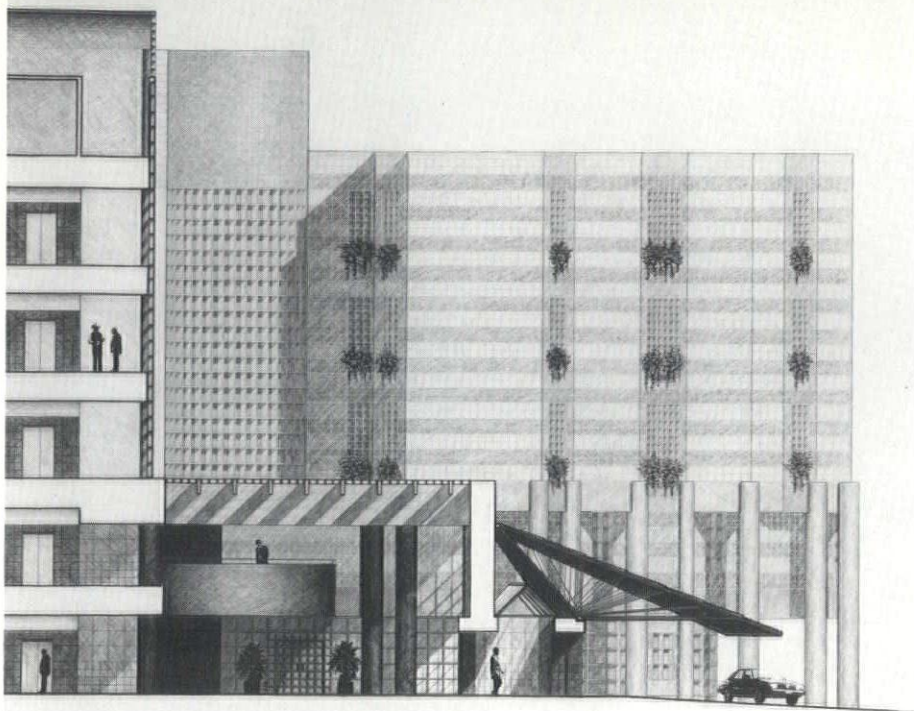
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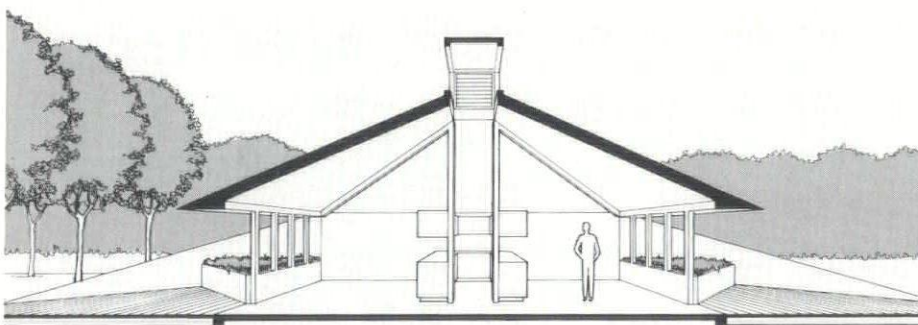
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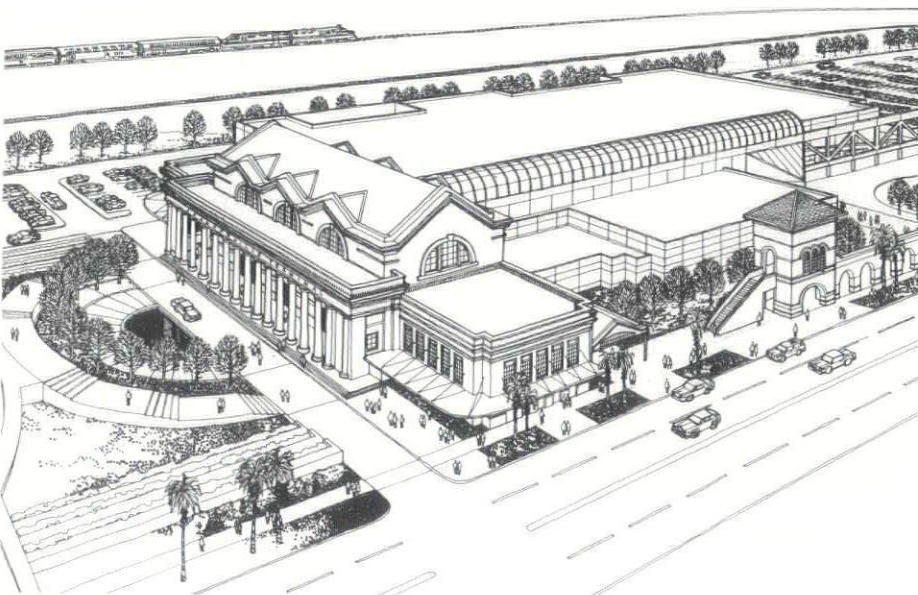




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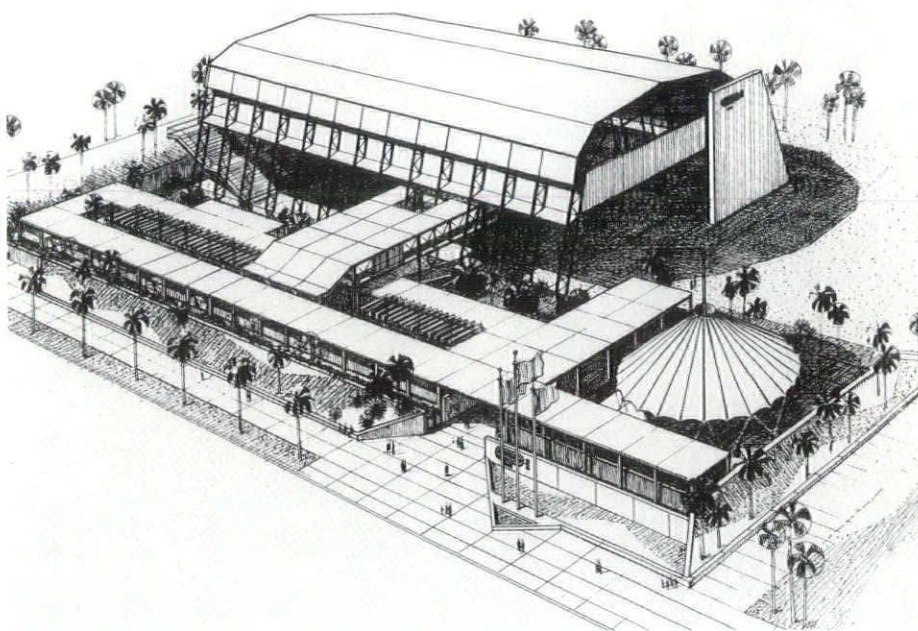


Mesa Houses
Texas Hill Country
William Morgan Architects,
Jacksonville

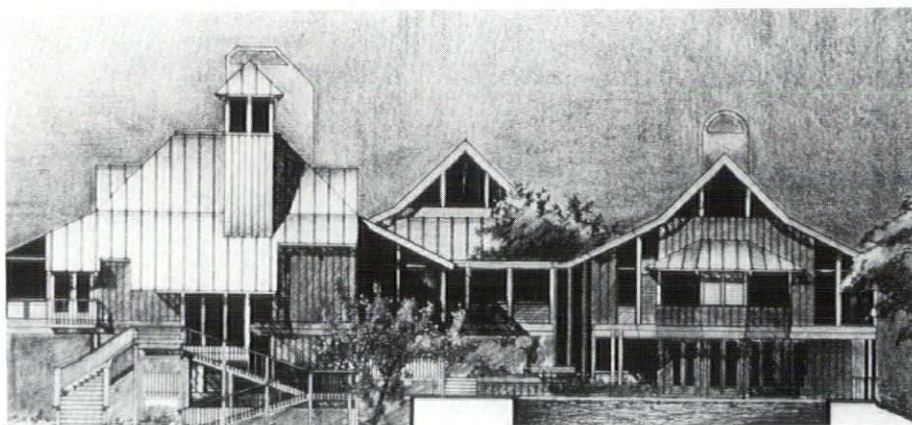


**Jacksonville Convention Center
at Union Terminal**
Jacksonville, Florida
Reynolds, Smith and Hills
Architects-Engineers-Planners
Incorporated
The CRS Group, Inc.
Register Engineers and Planners,
Inc.
Saxelbye, Powell, Roberts &
Ponder, Inc.

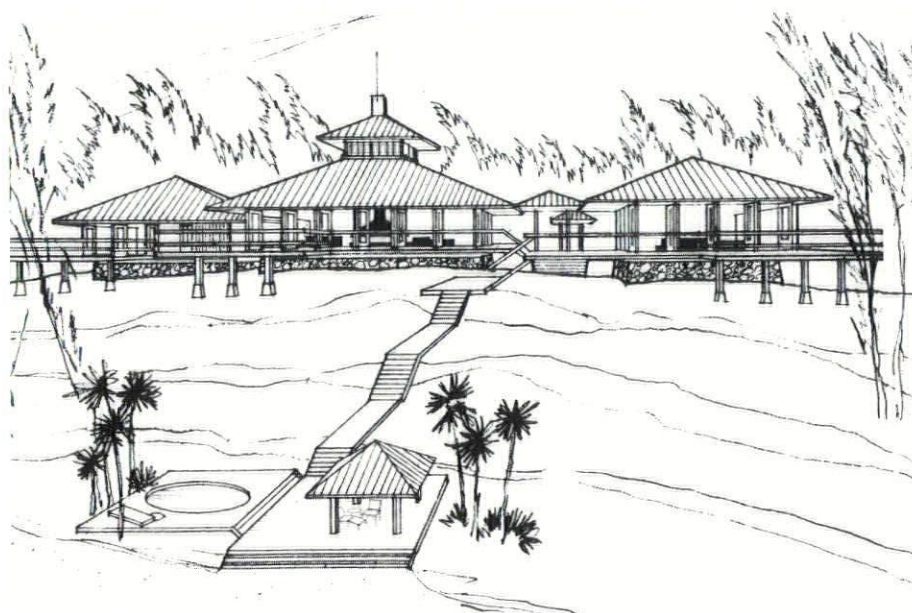
Theme Center,
Opa Locka Air Park
Adaptive Re-use of a blimp hanger,
circa 1920
Opa Locka Airport,
Dade County, Florida
Norman M. Giller & Associates,
Miami Beach



Blossom Estates residence
Palm Beach, Florida
Charles Harrison Pawley, Miami

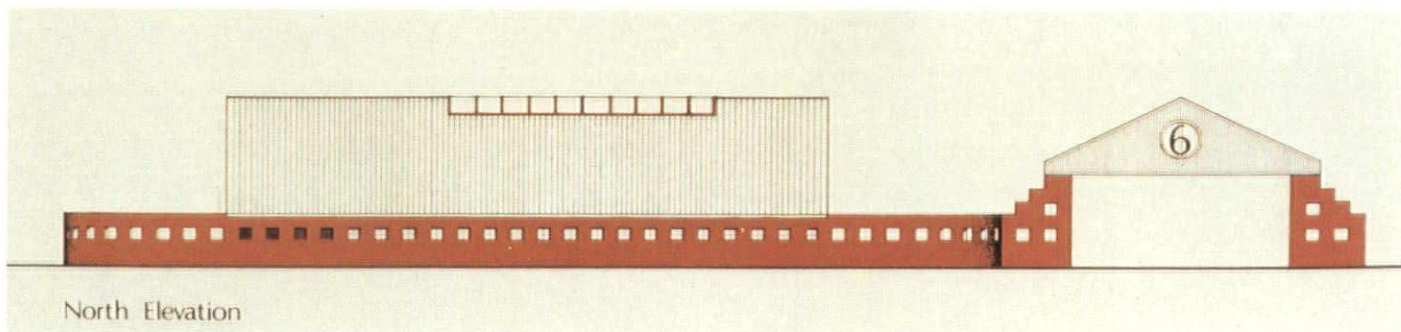


A Bahamas Island house
Chub Cay, Berry Islands, Bahamas
George F. Reed, Coconut Grove

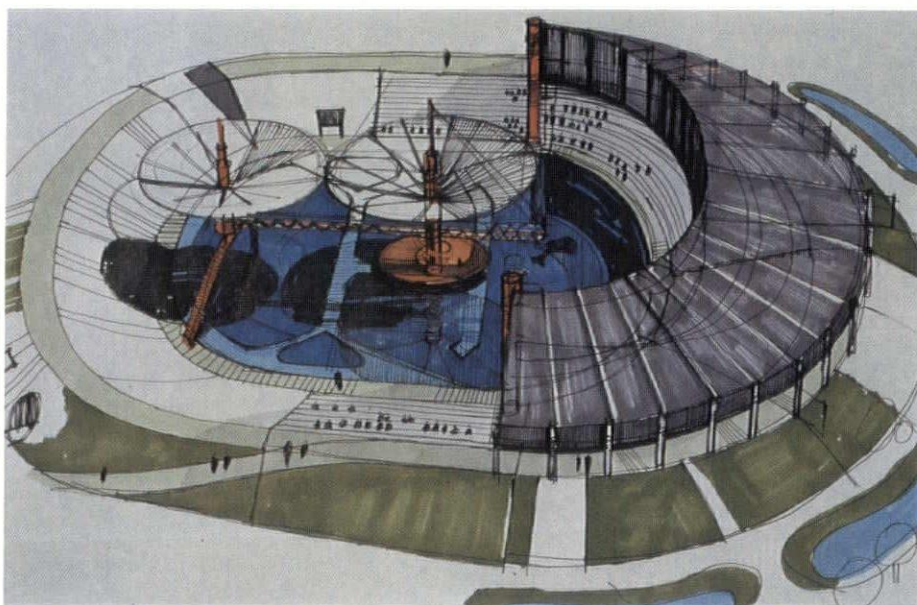




Harbour Master and Yacht Club
Shelter Cove, Hilton Head Island,
South Carolina
Eugene R. Smith & Associates,
Tampa



Fire Station No. 6
Tallahassee, Florida
Johnson/Peterson Architects, Tallahassee



Shamu Stadium 84 for Sea
World
Orlando, Florida
Helman Hurley Charvat Peacock,
Winter Park

Preservation In Palatka: It's A Gas

by Lora Sinks Britt

Preservationists in the historic old northeast Florida city of Palatka have succeeded in turning a downtown eyesore into an attractive new building. An abandoned gas tank has been converted into the headquarters of the Palatka Gas Authority.

Robert E. Taylor, AIA, who has practiced in Palatka since 1974, was architect for the transformation.

The Palatka Gas Authority had initially planned to tear down the old tank, which was built in 1929 and used to store LP gas until 1959, when natural gas came to the city. But when the directors of the gas authority found it would cost them \$15,000 to remove the tank, they reconsidered. Taylor was asked to

design a building that incorporated the old gas tank.

He had a unique structure to work with. The 12-sided tank of reinforced concrete was 43 feet in diameter and 16 feet high. Above the tank was a steel frame of an additional 16 feet, with columns and vertical tracks that moved the original cover up and down to pump the gas out of the tank.

The exterior walls were of tapered thickness. They were 13 inches at the bottom, and 9 inches thick at the top. Galvanized metal lath was nailed to the concrete and then stuccoed. Inside, where the walls were perpendicular, drywall was applied.

Taylor's design required only two openings at the ground level. The front and rear entrance were cut with a jackhammer through the wall

of the tank, which was reinforced horizontally and vertically with steel bars. Windows were positioned above the reinforced wall in the 6-foot, 8-inch addition of block walls that enclosed the second floor.

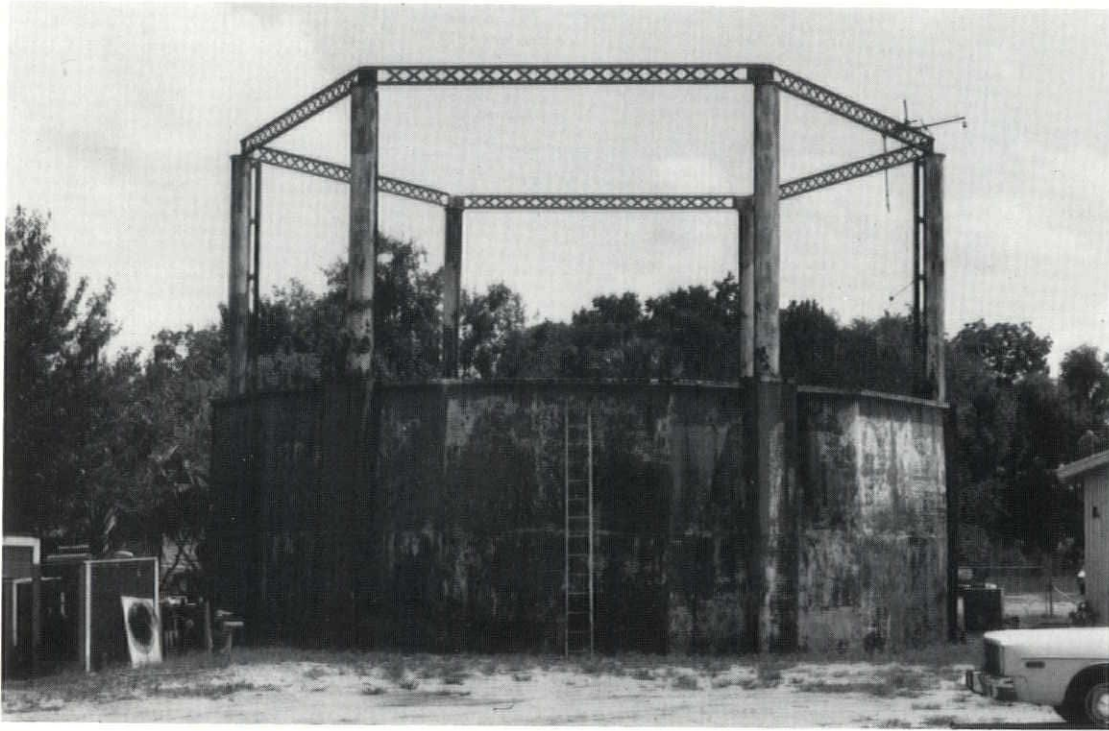
The two stores and 314 square feet of space added at the rear entrance yielded 2,760 square feet. The first floor of 1,330 square feet is the reception and billing area. About half of that area is open to the ceiling. The mezzanine houses the authority's administrative offices.

The total cost of the project was \$165,377, or \$59.55 per square foot. Richard O. Newman of Leesburg was consulting engineer for the project, and Sheffield Enterprises of Palatka was the contractor.

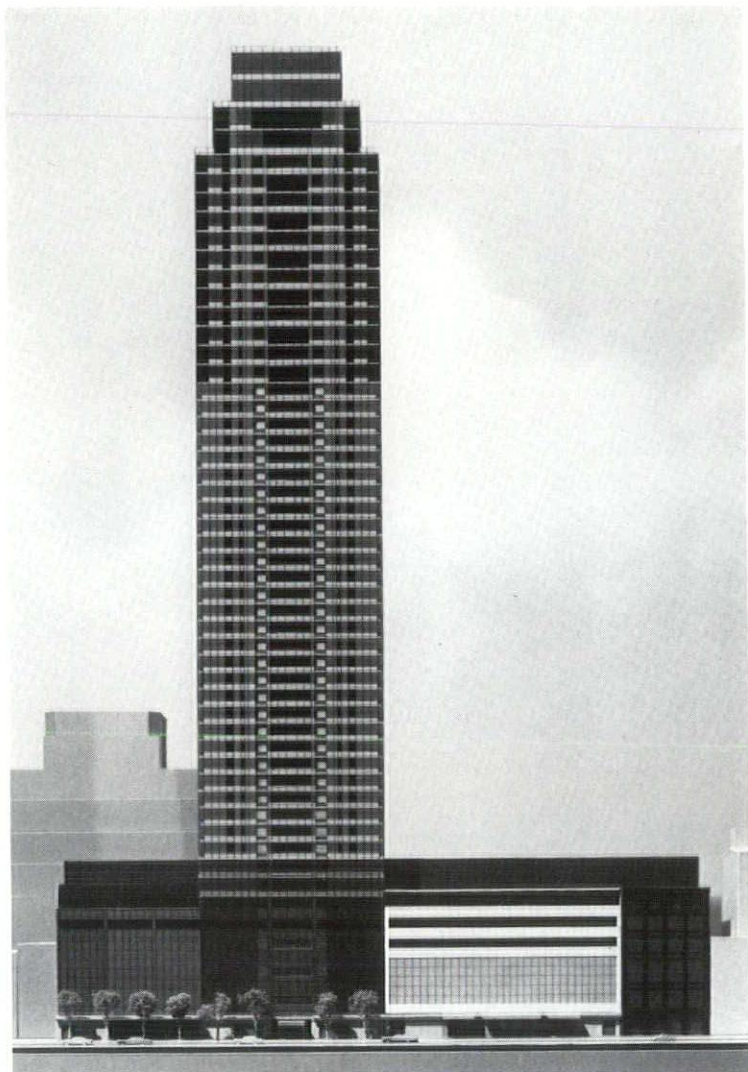
Lora Sinks Britt is an active preservationist and former editor of the Palatka Daily News.



Top right: The 1926 storage tank as it appeared when the architect began his work. Bottom right: The tank after it was converted into the new headquarters for the Palatka Gas Authority. Above: The interior of the building used for reception and billing. Photos courtesy of Lora Sinks Britt.



Cesar Pelli in Jacksonville



Pelli's Museum Tower in New York.

by Joanna Cenci Rodriguez, AIA

The Jacksonville Chapter of the AIA sponsored a presentation in February by Cesar Pelli, FAIA, at the Jacksonville Art Museum's McManus Gallery. Many of those present were already familiar with Pelli's taut-skinned crystalline forms, most notably the Pacific Design Center in Los Angeles and the Winter Garden Rainbow Center Mall at Niagara Falls. Pelli discussed these and similar works, but he also presented a rich, well-developed and lively chronology of his exploration of the building skin. It became obvious that Pelli is quite conscious not only of where he has been, but where he is going.

"If an architect does not consider

well the source of his ideas, the things that influence him, then he is continually at the mercy of the ideas of others," Pelli said at the beginning of the program. He pointed to some of the historical precedents that have influenced him — ranging from African huts to the Shingle Style of the late 1800s. While admitting that the solidity and mass of traditional masonry architecture can be effectively reinterpreted by modern architects, Pelli said he prefers to take advantage of lighter weight steel frames that allow the building skin to exist as an element apart from its structural supports.

While Pelli's use of historical parallels was interesting, it seemed that in some cases the points of similarity were being stretched as

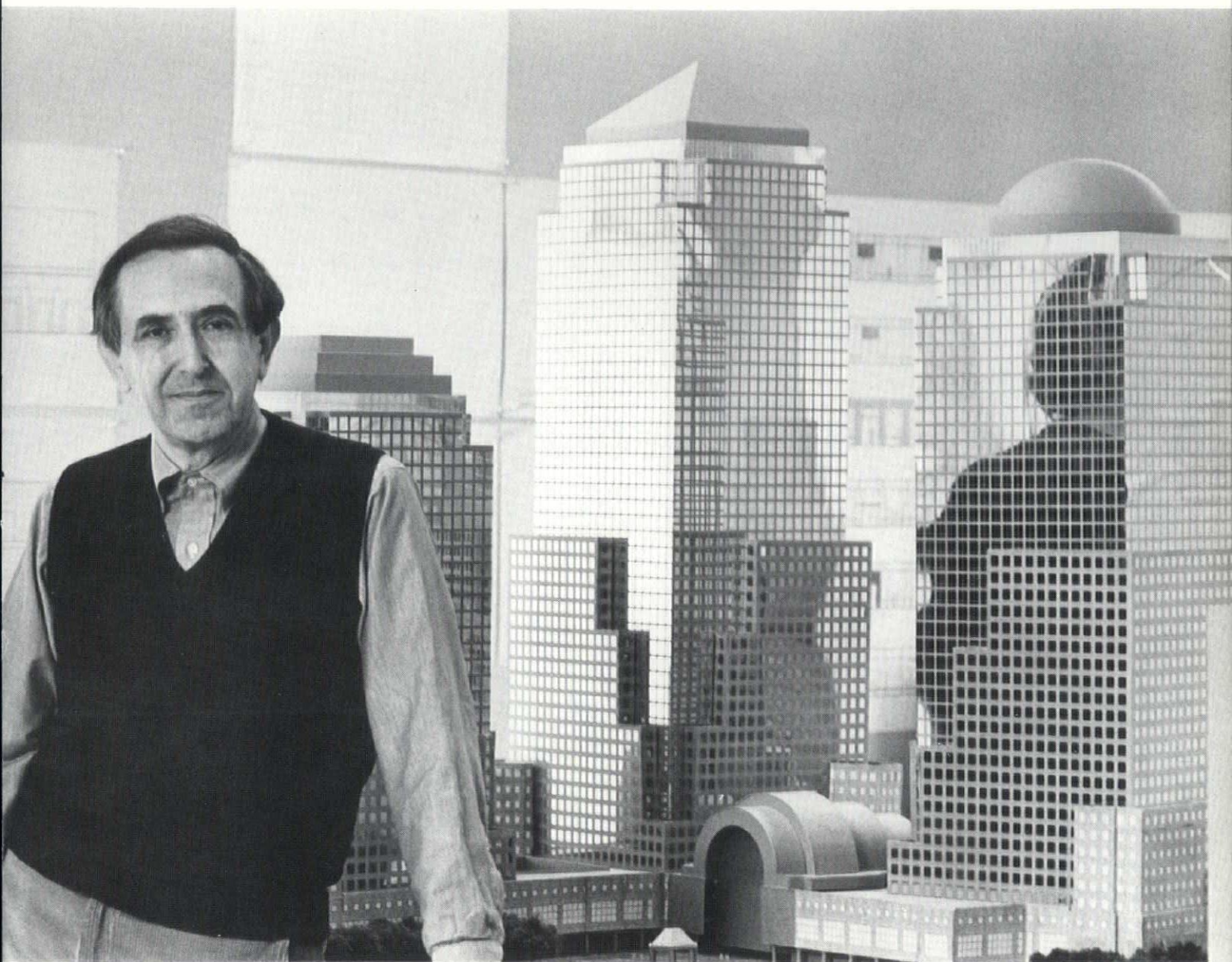
tautly as the skins of those African huts. The use of glass curtain wall construction is a quite logical evolution for many reasons, among them economy, speed of erection and availability of materials. Pelli's choice to concentrate on the development of that particular aesthetic seems motivated more by personal preference than by historical relevance. This became especially obvious when many of the projects presented that evening, regardless of location, building type, or size, were essentially experiments in different configurations of glass curtain wall. They were not always appropriate in the context of their surroundings.

Pelli was born in Argentina and educated there and in the United States. He had been experimenting for many years when he launched his own practice in 1977. After graduating from the University of Illinois in 1954, he spent 10 years in the office of Eero Saarinen and Associates, where he was Project Designer for the TWA Terminal at JFK Airport in New York, among other projects.

Pelli left Saarinen in 1964 and moved to Los Angeles for 13 years. From 1964 to 1968 he was Director of Design for Daniel, Mann, Johnson and Mendenhall, and in his projects there were the beginnings of what later grew into a bolder confidence in handling forms and materials.

The COMSAT laboratories, which were designed and built during this period, demonstrate a marriage of two of Pelli's conceptual strengths — the articulation of the building skin and the use of the circulation spine as the organizing element. Its juxtapositions of facets, curves and rectilinear forms, while somewhat awkward in aluminum panels and glass, nonetheless contributes to the spirit of high-tech flexibility and change, which is correspondingly reflected in the open ended spine of the plan.

In 1968, after completing more than a dozen projects for DMJM, Pelli moved to Gruen Associates, where he was named Partner for Design. At Gruen, Pelli distinguish-



Cesar Pelli and model for the World Financial Center in New York.

ed himself on a number of notable projects, all of them further refinements of existing building skin technology. Of the projects discussed in Jacksonville from this period, which included San Bernardino City Hall, the Pacific Design Center, the U.S. Embassy in Tokyo and the Rainbow Center Mall, Pelli was most proud of the Commons and Courthouse Center in Columbus, Indiana. A city known for its patronage of leading architects, Columbus seems to have embraced this glass-enclosed town square enthusiastically, and Pelli's slides depicted dynamic spaces packed with people.

Its weakness, however, lies in an almost total disregard for its Victorian surroundings. That complaint

also has been aimed at the Pacific Design Center ("the Blue Whale"), which is situated in the middle of an older residential community in Los Angeles. In an era in which contextualism has become a sensitive design issue, Pelli's bold approach may be questioned. However, no one can argue with the Commons' success as a public space. Its popular acceptance is similar to the even bolder creation in Paris, Paiano and Rogers' Pompidou Center.

Pelli's acceptance of the position of Dean of the School of Architecture at Yale University in 1977 provided the impetus to open his own office in New Haven. His work since that time has been prodigious, and has included some refreshingly sen-

sitive interpretations of high-rise structures.

Pelli's design niche seems to lie in the context of a big city. His recent work on the World Financial Center in New York's Battery Park has even prompted an uncharacteristic burst of superlatives from the hard-nosed architectural critics of that city. Called the "finest grouping of skyscrapers since Rockefeller Center" by some, the World Financial Center is situated on 14 acres of landfill directly in front of the nondescript, yet monstrous, twin towers of the World Trade Center. It consists of four office towers ranging in height from 33 to 50 stories, two nine-story octagonal structures which flank the main entry to the site, and a large "winter garden,"



The "winter garden" of the World Financial Center. Photo by Kenneth Champlin.

similar in size to Grand Central Station.

Working from the 1979 Master Development Plan's guidelines, which Pelli described as "useful and appropriate," each tower is set back at the third, ninth, and twenty-fourth floors in accordance with existing buildings in the area. The towers are sheathed in granite and glass, but the proportion of granite to glass becomes smaller and smaller as the buildings rise, so that the pedestrian relates to a more traditional stonework surface on the lower levels, while the buildings transform themselves into what are essentially glass towers at the upper levels. Each tower is capped with a shaped crown, which recalls earlier skyscraper forms of the 20s

and 30s. The "winter garden" space, enclosed in a glass vault, is reminiscent of the highly successful turn-of-the-century Galleria in Milan. It serves, along with the public plaza, to unite the entire project in to a grand public space, avoiding the isolation inherent in many high-rise buildings.

The World Financial Center is the largest-scale project Pelli has had under construction, and attention has been paid not only to the macro but to the micro. One of the most pleasing aspects of Pelli's presentation was the slides depicting the elegant, beautifully colored adaptations of William Morris wallpaper designs revealing his attention to interior details as well.

Another of Pelli's recent projects,

the Museum of Modern Art Renovation and Tower, is interesting not only for the almost musical "variations on a theme" of its glass tower facades, but for its larger issues as well. The highly controversial program called for a 56-story apartment tower to be built over the expanded museum, thus providing a continuing source of revenue. Pelli, with his reputation for producing noteworthy architecture while still being agreeable to the demands of his clients, was seen as the only architect capable of meeting the situation.

Pelli's ability to adapt his designs to accommodate not only existing technologies but complicated practical, legal and financial situations is part of an amiable yet forthright approach that Pelli explained this way:

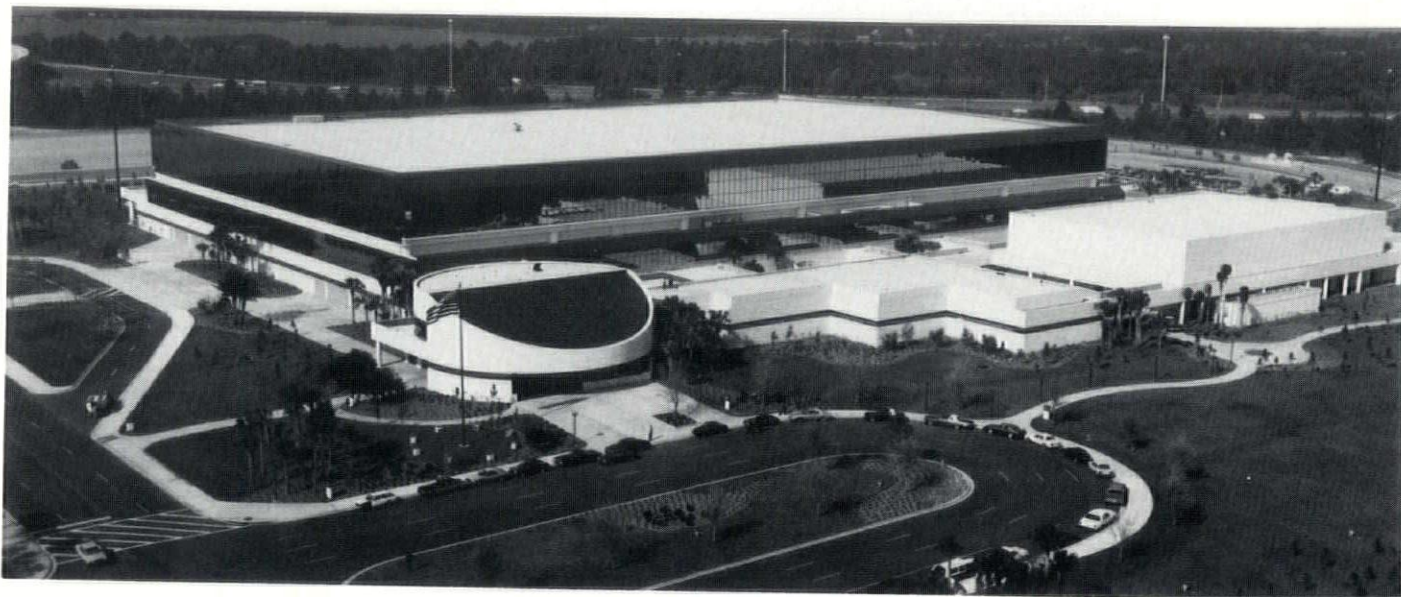
"I have always felt, unquestionably, that there is strength and energy flowing all around us. There is energy in the projects themselves, and I like to tap that energy and not fight it ... Agreement is energy, it allows you to go much further. If you go in the direction where people will support you, you will not only use all of your own energies, but you will also use theirs. If you go in the direction where they will oppose you, you will have to spend energies just to overcome their objections, and you're still not going to get all you wanted. That's energy. I feel that it allows your work to be more important and better, given your resources and capacity."

Pelli also admits that there is tremendous energy in the ideas native to one's time. In the World Financial Center, the MOMA tower, and even the quirky, yet delightful, observation tower at White River Park in Indiana, there exists a comfortable relationship with the ideas of a more recent architectural past, more relevant in scale and context, and devoid of historical gimmicks.

Pelli is clearly a post-modernist only on his own terms, and without abandoning his own past.

Joanna Cenci Rodriguez, AIA, is with **KBJ Architects Inc.** in Jacksonville.

Orange County's Civic Center Says Florida Inside and Out



THE ORANGE COUNTY CONVENTION/CIVIC CENTER Orlando

OWNER
Orange County Board of County
Commissioners

ARCHITECTS
Helman Hurley Charvat Peacock/Architects,
Inc. and the Luckman Partnership, Inc./
Architecture, A Joint Venture

LANDSCAPE ARCHITECT
Wallis Baker & Associates

**MECHANICAL/ELECTRICAL/
ELECTRONIC SYSTEMS ENGINEERS**
Tilden, Lobnitz & Cooper, Inc.

STRUCTURAL ENGINEER
Gensert Bretnall Bobel

CIVIL ENGINEER
Post, Buckley, Schuh & Jernigan, Inc.

INTERIOR DESIGNERS
Interspace Incorporated and Swimmer Cole
Martinez Curtis, A Joint Venture

GRAPHIC DESIGNER
Michael Sanchez Associates

by Bill Charvat, AIA

When Orange County passed a tourist resort tax in 1978, that funding was used to begin planning the first phase of a long-awaited convention and civic center. The center was completed earlier this year and is already drawing visitors to central Florida.

County officials presented two major challenges to the designers of the massive building: create a functional convention center and do it in a way that reflects Florida and its environment. To meet these challenges, civic center officials selected a strong central Florida architectural firm and a national firm experienced in designing convention centers. Helman Hurley Charvat Peacock/Architects of Winter Park was chosen to work with The Luckman Partnership of Los Angeles in joint venture. HHCP was already well known for its work at EPCOT and a number of other central Florida projects. The Luckman Partnership designed the Los Angeles Convention Center and New York's Madison Square Garden. Luckman had the design lead on the project and HHCP was put in charge of overall project management.

To meet the requirements set by the county, the civic center design had to include the support facilities

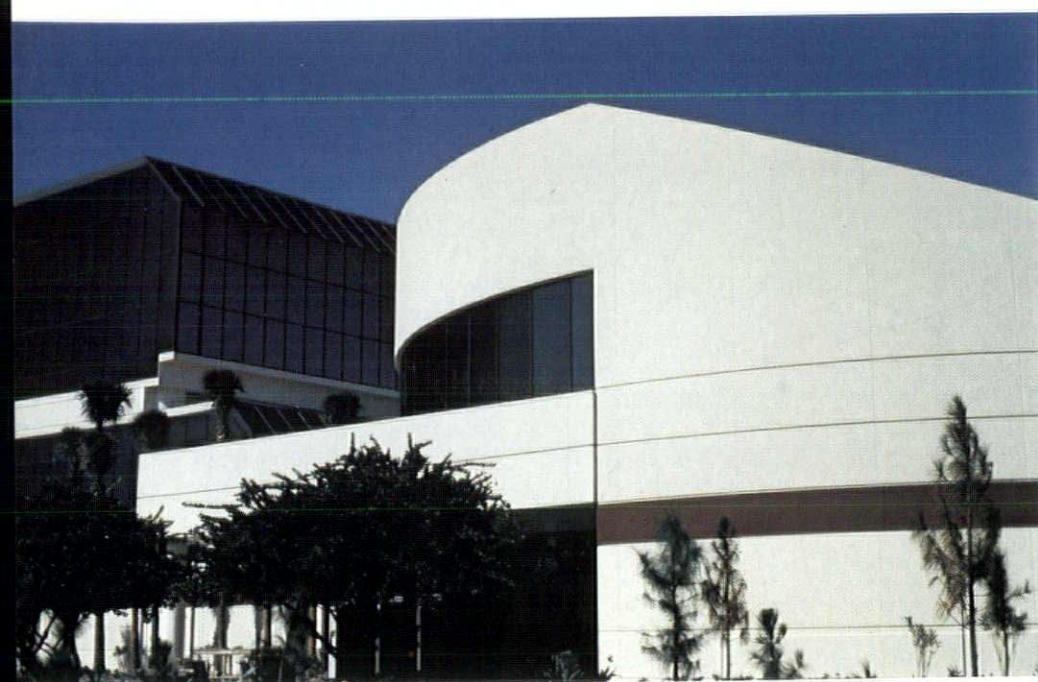
and flexibility structures that conventions and trade shows demand. It also had to say "Florida" to all who would visit.

A "Florida" style of architecture was achieved through a careful selection of materials and lavish landscaping. The reflective glass on the outside of the building mirrors the Florida sky. Throughout the interior are the landscaped courtyards with native plants and rocks and lots of water. The local wildlife which inhabit these environments are cared for by the staff of Sea World.

Courtyards are surrounded by the glass walls of the building's corridors. The grand lobby also features a courtyard with waterfall beneath a sloped roof with skylight. To reflect the movement of the water and the colors of the plantings in the courtyards, a reflective aluminum ceiling system was used throughout the building.

Meeting room walls are coquina shell precast concrete. The shell was selected because it is a native material, although it had to be sand-blasted to remove the shell's naturally sharp edges.

The design team worked to make the building flexible enough to accommodate a wide variety of functions. In the 150,000-square-foot column-free Exhibit Hall, an acoustical 40-foot movable wall can



The reflective glass skin of the building contrasts with the bold forms of the concrete grand lobby. Photos courtesy of Helman Hurley Charvat Peacock.

be used to divide the Hall. On either side of the wall, tractor-trailers can drive directly into the building. One event can be in progress while another is being set up or torn down at the same time. The acoustical walls facilitate use of the building a much greater percentage of time. The larger side of the Exhibit Hall holds 5,698 movable seats which can be folded against the wall into a ten-foot space. All of the seats can be assembled electrically in 25 minutes.

Throughout the floor of the Exhibit Hall is a 30-foot utility grid. The utility hook-ups include water, drainage, telephone, electricity and an empty conduit. All of the utilities are serviced from a 10-foot square tunnel that runs the entire 500-foot center line of the hall. The tunnel functions as a utility hub for all services, and also makes possible special supplemental utilities which can be fed to any 30-foot on-center location in the hall.

A catwalk and lighting platform network stretches 40 feet above the floor of the Exhibit Hall. The catwalks are used to hang banners, to position security guards, and for speakers and special sound and lighting equipment. An electronic scoreboard can be raised into a 26-foot truss so that it does not interfere with the 40-foot clearance below. Because of its design, the hall can accommodate circuses,

FLORIDA ARCHITECT/SUMMER 1983



professional sporting events, rodeos and almost every type of trade show.

The meetings rooms are the other main area of the center. Up to 22 meeting rooms can be created with wide flexibility. The major meeting rooms have built-in audio-visual booths and floor utility boxes are located throughout the 22,775 square-foot area. All of the meeting rooms can be divided by acoustical movable walls. Kitchen support is provided by a secondary circulation system that allows the food service personnel to move about outside of the primary public corridors.

Supporting both the Exhibit Hall and the meeting rooms are computer-assisted air-conditioning and lighting systems, a flexible sound system and a multi-zoned communications system. The center has telephone capability for every 10' x 10' booth in the Exhibit Hall to have an individual telephone line. Local and long distance calls can be made from the booths, and bookkeeping is simplified because the exhibitors receive their telephone bills when their show is completed.

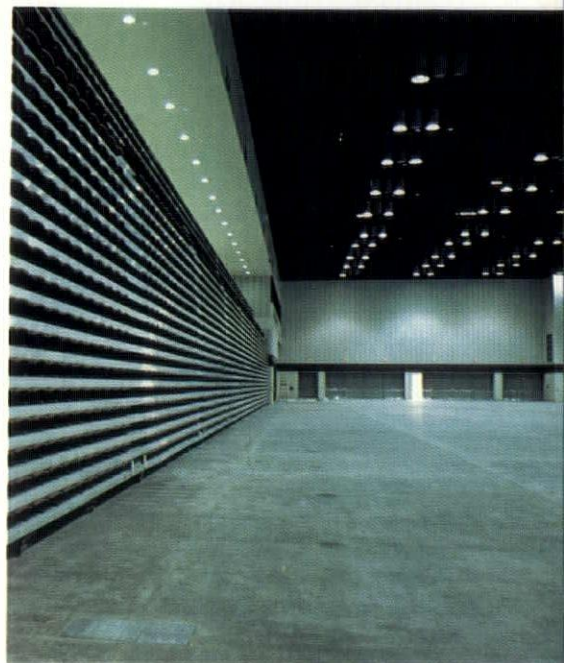
To direct the flow of people through the huge structure, the architects chose a concise, easily read signage system. At a uniform 9-foot height throughout the building, a 3-foot red stripe contains

all signage and graphics. The entire building was designed as a single story, making it totally accessible to the handicapped.

The civic center received its first test February 25 when Al Hirt and the Boston Pops performed in the Exhibit Hall. The acoustical requirements of such a musical event were demanding, but all of the patrons appeared to be pleased with the center's inauguration. The center continues to receive praise from convention and meeting planners, trade show organizers and concert promoters as they test its facilities.

The first phase of the convention and civic center has been completed, but the architects planned ahead for a second phase when expansion is needed. When county officials acquired the 60 acres for the center, they also arranged for an additional adjacent 45 acres for future expansion. Historically, civic centers around the country have doubled in size within seven years. Because of the success of the first phase of Orange County's civic center, expansion could come even sooner. The county and the architects are prepared for that possibility.

William Charvat, AIA, is a partner of *Helman Hurley Charvat Peacock/Architects, Inc.*, in Winter Park and was the principal in charge of the *Orange County Convention/Civic Center*.



A network of steel trusses supports the huge skylight over the grand lobby. Inside the exhibit hall, more than 5500 seats can be folded into a 10-foot space.

Building and Landscaping in Harmony

by Lindy Stalder

It's tough to create an internal environment that can compete with Florida's natural beauty, so the designers of the Orange County Civic Center decided to bring Florida's sunshine and greenery indoors.

The Center is punctuated by a dozen glass-enclosed courtyards planted with slices of central Florida's tropical environment. Trees, bushes, flowers ... even waterfalls, ponds and fountains abound. And there is always plenty of sunshine.

The landscaping is the work of Wallis, Baker and Associates, a Winter Park landscape architecture firm. Working in tandem with the architects, the landscapers sought to capture the Florida image in the

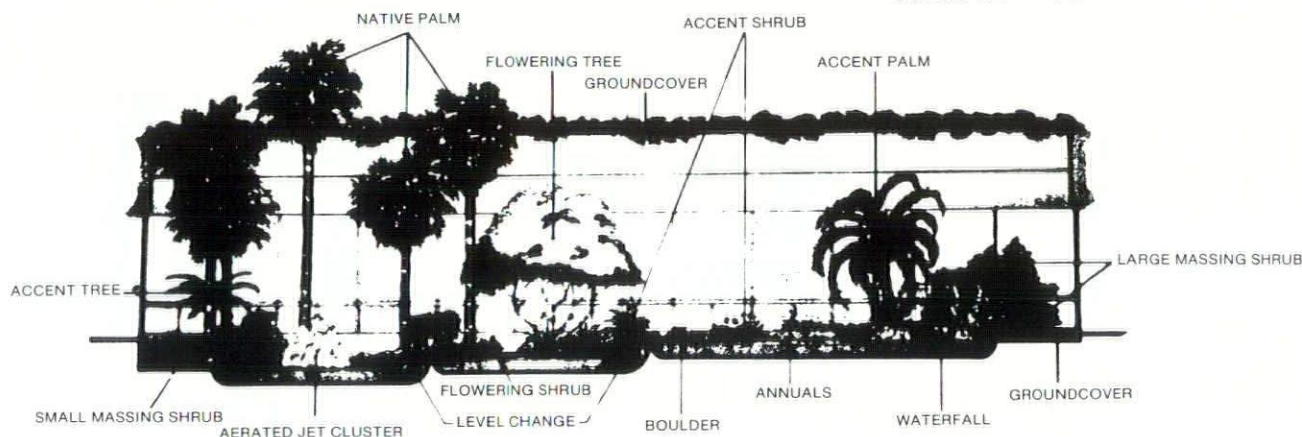
Wallis, Baker, and Associates, wanted the courtyards to allow visual exploration of the many species of plants inside. Benches surrounding the courtyards provide a place to linger and study the native flora.

The plantings in the courtyards were selected for appearance, growth patterns and ease of maintenance. Pond bottoms were painted black to hide debris that sinks to the bottom, again in an effort to reduce maintenance and keep the areas looking clean and natural.

Big palm trees, some as tall as 30 feet, soften the 70-foot high building around the courtyards. But the landscapers were limited in the kinds of trees they could plant, because masses of utility lines run underneath the courtyards. Some

SECTION STUDY THRU COURTYARD AREA B

SCALE 1/4" = 1'0"



landscaping of the mammoth structure.

Around the waterfall in the lobby of the building are palms and ficus trees, all lit with spotlights. The waterfall creates action in the space while providing a tranquil background sound.

Around the main Exhibit Hall and the meeting rooms are glassed courtyards, which are filled with a variety of native trees and flowers including everything from guava trees to peace lilies. Sunlight illuminates the courtyards and spills into the surrounding corridors. At night, artificial lighting illuminates the greenery.

Bill Baker, vice president of

plants and trees had to be avoided to prevent intrusion of roots.

Outside the civic center, the landscaping was much simpler, but the problems were larger. There were two major challenges outside — overcoming a sea of asphalt for parking cars and humanizing a huge structure without distracting from its design qualities.

To make the 3,000-car parking lot less imposing, islands of greenery were planted, most with two or more big oak trees. Berms of earth planted with trees shield three sides of the parking lot and the service areas.

Large clusters of trees were used to balance the impact of the huge



building. The exterior landscaping took its theme from the trees already growing nearby — palms, pines and oaks. A band of native sand pines serves as a backdrop. Baker added more than 800 additional pines, along with 300 palms and 200 new oaks. The trees add a vertical contrast to the horizontal building and provide much-needed shade around the building and in the parking lots.

Some plants were included around the building simply to add color. India hawthorne, yellow trumpet tree, crepe myrtle, oleander, European fan palm, sago palm, pampas grass, lilyturf, juniper and pittsporum grow in the perimeter plantings. Flowering plants also grow in an island in the center of the formal drive, which leads to the main entrance.

In the landscape, as well as in the building itself, future expansion was considered. Landscaping on the side of the structure that could be expanded consists of large trees that can be transplanted.

The Orange County Civic Center is an excellent example of man's structures being able to harmonize with nature. Because the Florida environment is such a major aspect of this civic center's statement, landscaping is the art form. Environmental elements work with manmade structures to create an exciting, definitive Florida setting.

Lindy Stalder is a former editor and freelance writer currently working for Frailey Wilson in Orlando.



The Florida environment blooms in the courtyards and is visible from many areas of the civic center.

Four Parish Churches

by Thomas S. Marvel, FAIA

In the past fifteen years throughout the United States, considerable effort has been dedicated to preserving buildings of historical value. Puerto Rico has been no exception. After the discovery of the island in 1493 by Columbus, the Spanish left a long and rich architectural heritage.

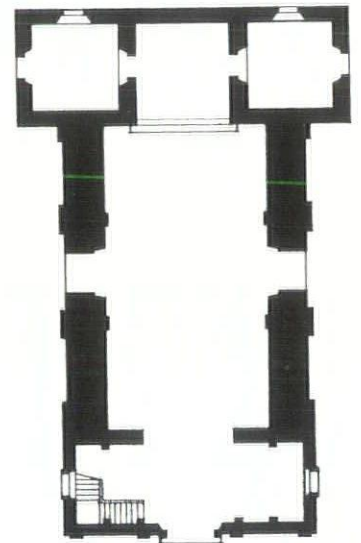
The first permanent constructions were largely military, due to the constant pressure of European navies on Spanish colonies and fleets plying through the Caribbean in their quest for gold. As Spain's concept of a combined church and state dictated, priests were sent

with the military to convert the New World pagans to Christianity. From the first settlement churches and convents were considered as essential as forts and barracks.

As towns and parishes were founded, they were planned on the basis of the "Laws of the Indies." A plaza was the heart of the town bordered by a grid of streets generally running north-south and east-west. The important public buildings, church, city hall, and market surrounded this urban space. To this day, all 78 municipalities in Puerto Rico reflect this original urban form. The church and plaza retain a mutual and symbolic relationship, the church giving

dignity to the plaza and the plaza providing a proper setting for the church.

Original churches were humble, expedient structures, but as the towns prospered, more permanent buildings were constructed. The parishes were responsible for raising the funds and constructing their own churches. Although not much is known about who designed them, it is surmised that military engineers or master-builder priests were responsible for crude plans and the supervision of the construction. They were built by the townspeople (parishioners) themselves and, as a consequence, many early churches were long years in construction.



LOIZA

This church was the earliest of the four churches, finished in 1729. Its walls are thicker than the others and it has been speculated that it served a double purpose, as a refuge and fortress to thwart off possible attackers as well as for religious services. Prominent on the exterior are buttresses and small apertures for windows. The height of the interior space is dramatized by the light of the six lunette windows penetrating the spring of the vault. As the exterior walls were so massive, niches were located in these for images and statuary. The front facade and choir over the entrance were added in a restoration carried out in 1955.

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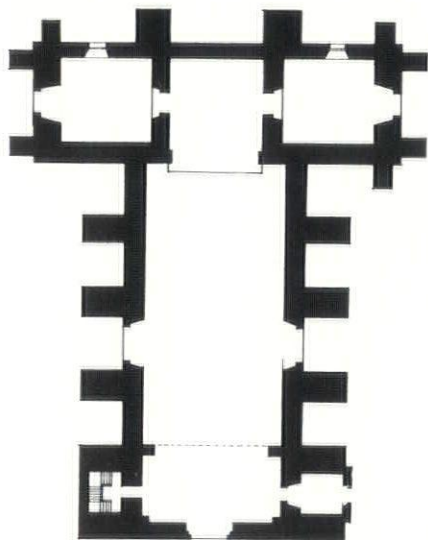
Apart from the Cathedral and San Jose Church in San Juan, the earliest parish churches existing today date from the 18th century. During the 1700s, Puerto Rico prospered from agricultural development as the threat of invasion and attack diminished. As parishes were able, one of the first projects they would undertake in a common cause was the construction of a permanent town church. From the outset, buildings were plagued with natural limitations. If hurricanes or earthquakes didn't destroy them, termites or wet rot did. Under these circumstances, the master builders opted for heavy masonry walls and brick vaulted naves as the best alternative at the time. In most cases, their choice was appropriate, although tremors have caused some vaults to fail, even in recent years.

The architecture of these early churches were austere and practical. Most of the tedious effort was directed toward raising the heavy masonry walls, constructed from rubble and brick, and the vault over the nave. Characteristic of the plan was a linear progression of space from the entry, baptistry through the nave to the altar. There are no transepts or side chapels. Ornamentation was limited to an occasional detail, most of the embellishment being located in or around the altar space in the form of images or hand wrought silver decoration. The most fascinating problem to be solved was the illumination of the interior. Because the walls and vaults were so heavy, penetrations through these masses were minimized. Ample doorways in the principal and lateral facades sufficed for lighting the floor area. The

more dramatic lighting of the vaults was achieved by opening up clerestory windows in the most difficult structural connection between the wall and the descending vault structure.

Another detail typical of these churches was a circular brick dome over the altar. To illuminate this space, a lantern was placed at the crest of the dome, thus providing a soft light over the focal area of the church which stimulated a celestial source. This lantern, seen from the outside, was often given a whimsical form.

Of the churches that still exist from the 18th century, four are of particular interest because of their relatively good condition and individuality. They are located on the plazas in the towns of Loiza, Toa Alta, Bayamon and Coamo.



BAYAMON

Construction dates from 1776, although the church had experienced additions and alterations through 1868. The barrel vault spanning 33.3 feet, is largely braced by exterior buttresses instead of heavy walls. Compared to Loiza and Toa Alta, the interior is classical, the mouldings, arches, lunette windows, chapels all coordinated in an integrated design, unusual for the era.

Also unusual is the flat arched cornice on oversized pilasters on the front facade, almost mannerist in its composition. All these elements make one believe that an architect had a hand in its basic design.

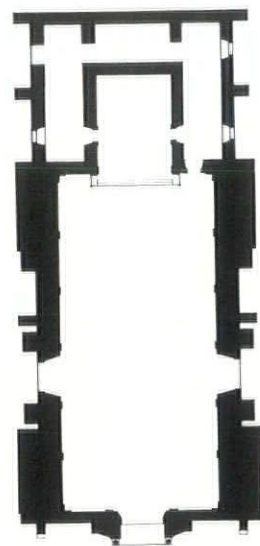




TOA ALTA

Records describe the construction of the church starting in 1752, but the brick vault over the nave wasn't finished until 1802 and the actual work finally completed until 1826. The most remarkable vault over the nave, measuring 38.6 feet wide has survived several earthquakes while suffering only minor structural damage. In a recent restoration, the brick of the vault has been exposed. However, the original structure was always plastered and painted. Nevertheless, the nave is most dramatic and powerful as a spacial experience.

The interior pilasters and frieze were added in this century. Most of the front facade is original, except the *espadana* (bell wall) above the entrance. A curious detail is the ornamental frieze and Corinthian capitals at the doorway, both rare in these churches of that time. The facade is delicately detailed and has a serene aspect relative to the town plaza.





COAMO

There is conflicting opinion about the dates of this church, but it has been concluded that it was built between 1750 and 1783. It is one of the most noble of parish churches in Puerto Rico. Coamo was a large and prosperous municipality and its church reflects its socio-economic prominence. The design broke tradition with other parish churches of its day. Coamo's church has a central nave and two side aisles, all vaulted and structurally balanced. It is still in excellent condition which speaks well of its original design and maintenance by proud parishioners. The interior is visually more complex than its predecessors. Views through the arched openings into the side aisles with the light sources from doors and clerestory windows leave one with a sense of layering and mystery about the space.

FLORIDA ARCHITECT/SUMMER 1983

The exterior is both dignified and spontaneous, the mouldings, oculus, curved parapets of the facade contrasting with the almost frivolous pinnacles atop the walls. The church is set on a platform above the surrounding plaza, asserting its presence as a piece of sculpture in an open space.

These four early Puerto Rican churches, as we see them through 20th century eyes, are perhaps best appreciated as studies in simple masses, light, and shadow. Each fulfills its function as a house of worship, evoking this image by location and form, and has sustained, over two centuries or more, its dignity.

Thomas S. Marvel, FAIA, practices in Puerto Rico and is a principal in the firm of Torres • Beauchamp • Marvel y Asociados. The material in this article is the subject of a book, *The Parish Churches of Puerto Rico*, by Thomas S. Marvel and Maria Luisa Moreno, to be published in 1983 by the University Press of the University of Puerto Rico.

50 Years of Architectural History

HABS has been
documenting
America's buildings
for half a century

by F. Blair Reeves, FAIA

Many of the 17,000 buildings that have been documented by the Historic American Buildings Survey (HABS) no longer exist. Many more of them probably would have been destroyed had the HABS program not stimulated the preservation movement and encouraged an appreciation of the country's architectural heritage. This year marks the 50th year HABS has been building its architectural archives and training preservationists.

Since it was created in 1933 as a part of the New Deal, HABS has surveyed buildings across the country, including many in Florida. Fort Dallas in Miami and the Castillo de San Marco and the Fatio House in St. Augustine were documented in the 1930s as part of an early HABS program. But the program was interrupted by World War II and remained dormant in Florida until the early 60s.

A "windshield survey" by University of Florida students in the early 60s developed into a HABS photo-data project of significant architecture between Lake City and Pensacola. That project recorded 20 buildings and stimulated local preservation projects, especially in Monticello, Tallahassee and Pensacola. Students and faculty from the University of Florida and the University of Miami began working again in HABS field offices. They measured and drew Fort Barrancas and other structures in Pensacola's Historic District. They documented Fort Jefferson and the Tift-Hemingway House in Key West, and eighteenth century architecture in St. Augustine's Historic District. Because local officials participated and contributed financial support, these projects helped convince citizens that architecture is important — both locally and as part of the national heritage.

FLORIDA ARCHITECT/SUMMER 1983



The Burnsed Blockhouse, in rural Baker County, documented as the oldest example of hand-hewn construction in Florida. Photos and drawings courtesy of F. Blair Reeves.

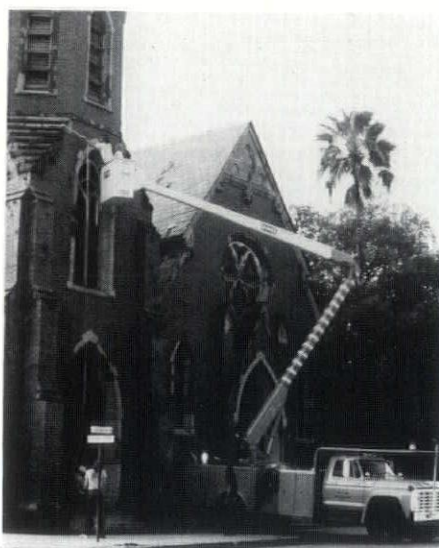


St. Peter's Parish Episcopal Church in Fernandina Beach was drawn by HABS in 1974.

Students and faculty who worked on HABS projects returned to their studies in Gainesville and Miami and documented buildings in those regions. Courses in architectural preservation were created to meet student interest at the University of Florida. Archives were expanded as students recorded buildings throughout north and central Florida, and the archives were used as teaching resources.

As part of Florida's bicentennial celebration, field offices were operated in Jacksonville, Fernandina Beach, Tampa and Pensacola during the summers from 1972 to 1976. The offices documented 40 more buildings and produced an average of 60 drawings each. An exhibit of Florida architecture, com-

FLORIDA ARCHITECT/SUMMER 1983



HABS students measure St. Andrew's Episcopal Church in Jacksonville.

posed largely of HABS photographs and building records, toured the state and stimulated additional interest.

To mark the 50th anniversary of the HABS program, exhibits of HABS photographs and drawings will be displayed in September in the Old Capitol and at FAIA headquarters in Tallahassee. The exhibits will be a testament to the HABS project's contributions: It has produced a high-quality archive and a cadre of professional preservationists, and has introduced many people to the benefits of architectural preservation.

F. Blair Reeves, FAIA, is a professor of architecture at the University of Florida.



The Dr. Richard P. Daniel House in Jacksonville was documented by HABS in 1975.

Reflections on a HABS Summer

by Leslie Divoll, AIA

My assignment to the 1970 HABS team in Newport, Rhode Island provided some of the best training I had for becoming an architect. I learned teamwork, elementary surveying, accurate measurement procedures, and precision drafting. Far more important, I observed quality materials and craftsmanship as part of distinctive architecture that had stood the test of time. I learned to appreciate architecture as an expression of economics and community standards.

In ten weeks our team photographed, measured and drew the Redwood Library, the seaside "cottage" Chateau-Sur-Mer, an 18th century merchant's house (now a museum), and a wharf-side double townhouse, then functioning as a bordello. We also researched and mapped Newport's wharfs through two centuries of development. Sharing our office was an architectural historian from Notre Dame, who was doing detective work on Newport's colonial society and economics.

Only in recent years have I appreciated the volume and quality of the work we accomplished that summer, and the value of that work to me now as a practicing architect.

Since our firm was organized in 1976, about 80 percent of our work has been related to historic preservation. Without that HABS experience, I doubt that our firm would have recognized the niche in the marketplace that needed filling. We would not have done survey work that led to Orlando's two historic districts with entire blocks of redeveloped neighborhoods. But above all, "built to last" has become an important design objective in all our work, and I can trace that standard directly to my HABS summer.

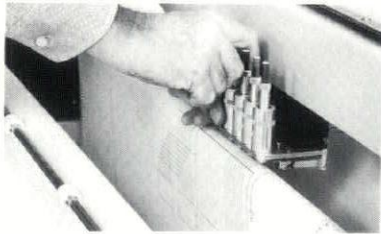
Leslie Divoll, AIA, is a principal in the Orlando firm of Divoll & Yielding. She is one of many architects who gained experience through a HABS project. Others such as Fred Wiedenmann, AIA, John O. Crosby, AIA, Cathy Berlow, AIA, Richard Crisson, AIA, and Peter Dessauer, AIA, all worked with HABS.

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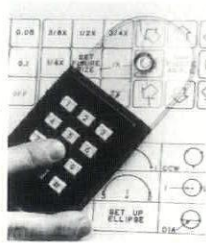
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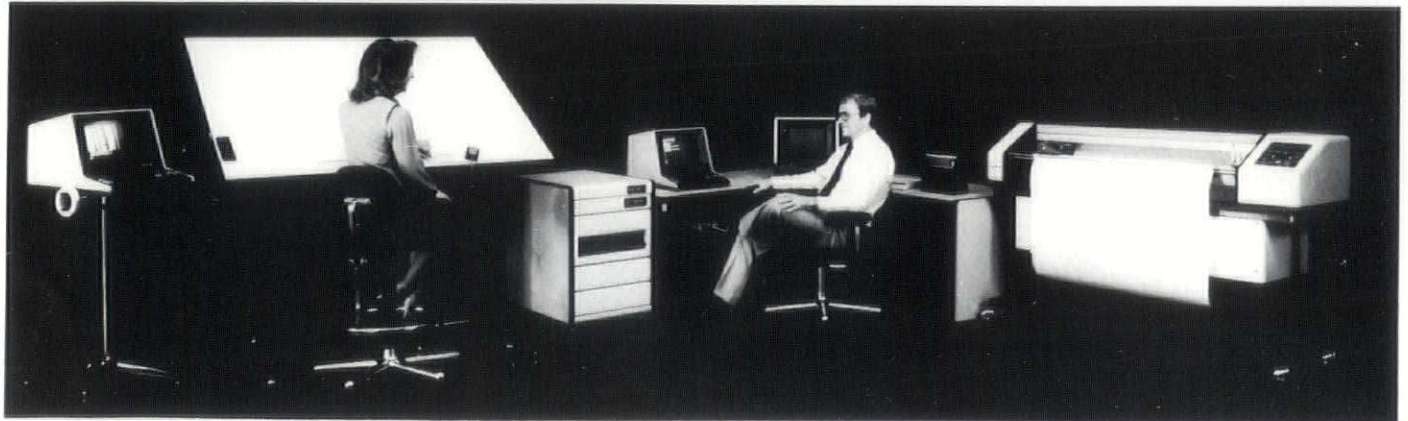
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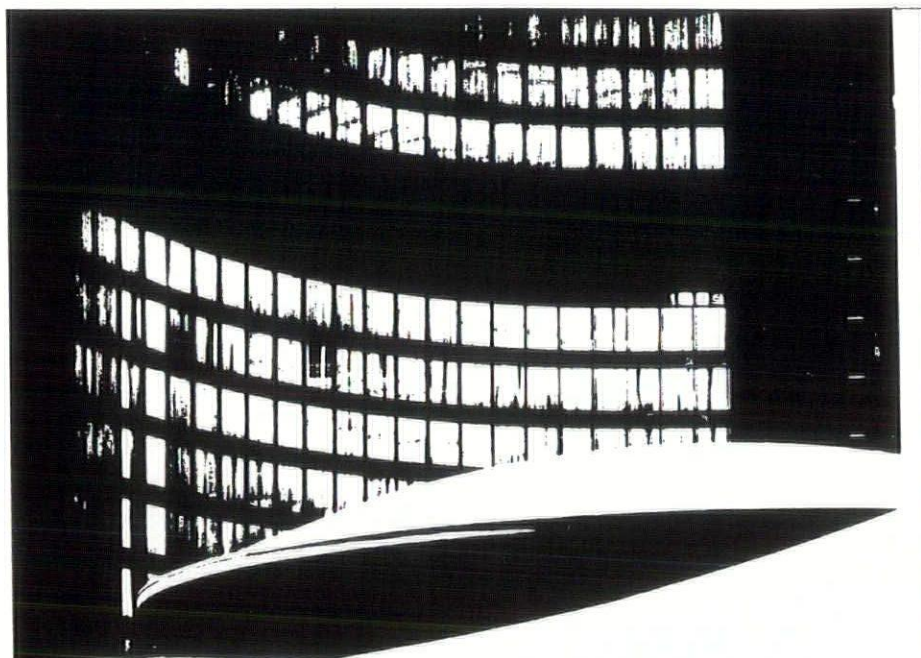
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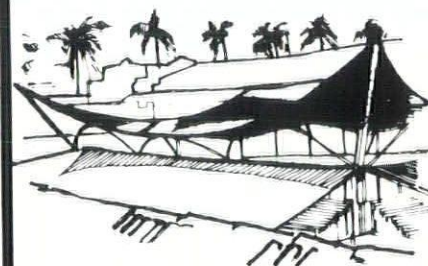
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New Silicone Structural Fabric Is Developed

A new silicone coating of structural fabric has been developed by ODC, Inc., a joint venture of Oak Industries and the Dow Corning Corporation. The new fabric is being promoted as a covering for stadium roofs, sky lights, greenhouses and other structures that need a roof through which light can pass.

ODC points to a wide range of applications for its new fabric because of its zero to 90 percent translucency, its potential 20-year life, its self-cleaning properties and its ability to pass water vapor through the fabric. ODC says the structural fabric can be used not only for air-supported and tension roofs, but also for entire structures such as geodesic domes and curtain walls. The product also has non-architectural uses in agricultural, industry and aerospace.

The silicone-coated fabric is now being used in the construction of an 18,000 square-foot greenhouse-garden complex in Callaway Gardens, Ga. It is being considered for the roof of a proposed stadium in Pinellas County to be built by the Pinellas Sports Authority.

ODC, Inc. is located at 4291 Communications Drive, Norcross, Ga. 30093, 404/923-3818.

General Elevator Begins New Orlando Headquarters

General Elevator Corp. broke ground recently on a new national headquarters near Orlando. The \$4 million, 120,000 square-foot manufacturing complex will be located on a 26-acre site in Ocoee, a suburb of Orlando.

Since it was founded in 1963, General Elevator has emerged as one of the largest and fastest growing manufacturers of hydraulic elevators and elevator components.

In addition to General Elevator Corp., the new facility will house Elevator Components, Inc., a subsidiary that manufactures pistons and other components for General Elevator as well as Otis, Westinghouse and other industry leaders.

The company also made its debut in the international marketplace last year, with formation of General Elevator International. That subsidiary has the responsibility for export to Latin America, the Mideast and the Far East.

Appalachian Hardwoods Available in Florida

Florida architects can now use solid natural Appalachian hardwoods in their interiors. The three-fourths-inch thick tongue-and-groove, kiln-dried paneling is produced in West Virginia, in the heart of the Appalachian forests. The paneling is available in oak, cherry, maple, ash, hickory or walnut.

The paneling is shipped with an unfinished surface so that it can be adapted to a variety of interiors.



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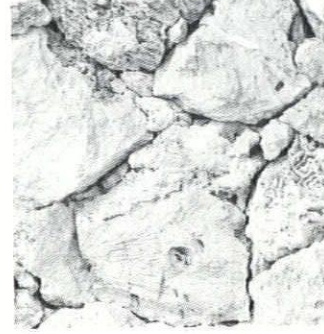
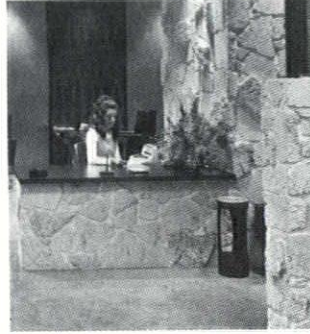
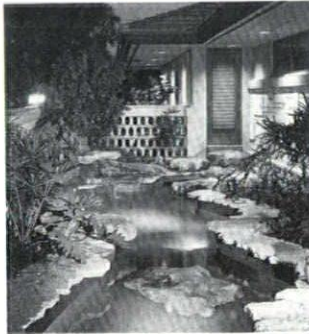
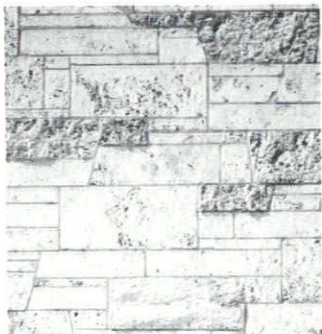
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Dow Introduces Thermal Storage Panels

Dow Chemical Company is entering the passive solar market with a high-capacity, thermal energy storage panel for residential use.

The lightweight, rectangular panels, made of Dowlex resin, have been designed to fit between the studs of conventional residential frame wall construction with minimal design modifications.

The panels will be available in July, 1983. According to Dow projections, approximately 200 new homes will be fitted with Enerphase panels this year.

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Dear Editor:

I was extremely flattered to learn, through your Spring edition, that I had won an AIA award for designing the office of Catylst Inc. It grieves me that I cannot add this exceptional piece of architecture to my resume, but I must set your records straight by crediting this award to Brooks Weiss, AIA, Ray Scott, AIA and Ed Spelman, AIA, the talented principals of Catylst Inc. At the

same Mid-Florida Awards Ceremony, Guy Butler Associates was honored with the Merit Award for multi-family architecture with Huntington Condominiums and provided the architectural coordination at the Villa Nova Restaurant for which Raleigh and Associates received a Merit Award for interiors.

Guy Butler Associates has since become the nucleus of the Spillis Candela & Partners Orlando office.

Peter Spillis, AIA and Hilario Candela, AIA have a legendary commitment to strong design disciplines and the American Institute of Architects which stretches back over many years. With mentors such as these, our Orlando office will actively participate in the next Mid-Florida Awards Program.

Guy Butler, AIA, RIBA

Editor's Note: Apologies to Catylst for this error.

Dear Editor:

The EPCOT Editorial is GREAT.

Bill Graves, AIA

Dear Editor:

As an Emeritus member of the Palm Beach Chapter, AIA, I was so pleased, and interested, in the Spring 83 issue of the Florida Architect, that I just felt impelled to write you, and the staff, some congratulations for an excellent issue.

You are all making sweeping progress in the format, illustrations, and the content of each department. The current review of EPCOT was quite provocative — I have just spent three days there — and I do not agree with some of the material — but let the sparks fly ...

Keep up the GREAT work!!

Reed B. Fuller, AIA

Dear Editor:

I just wanted to extend to you my sincere thanks for my copy of the Spring 83 *Florida Architect*. I am enjoying the many articles/other information provided in this excellent publication and will be looking forward to receiving further editions.

With kind regards,

Tom Lewis, Jr., Architect
Deputy Secretary
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Letters to the editor are encouraged. Write to FLORIDA ARCHITECT, P.O. Box 10388, Tallahassee 32302.

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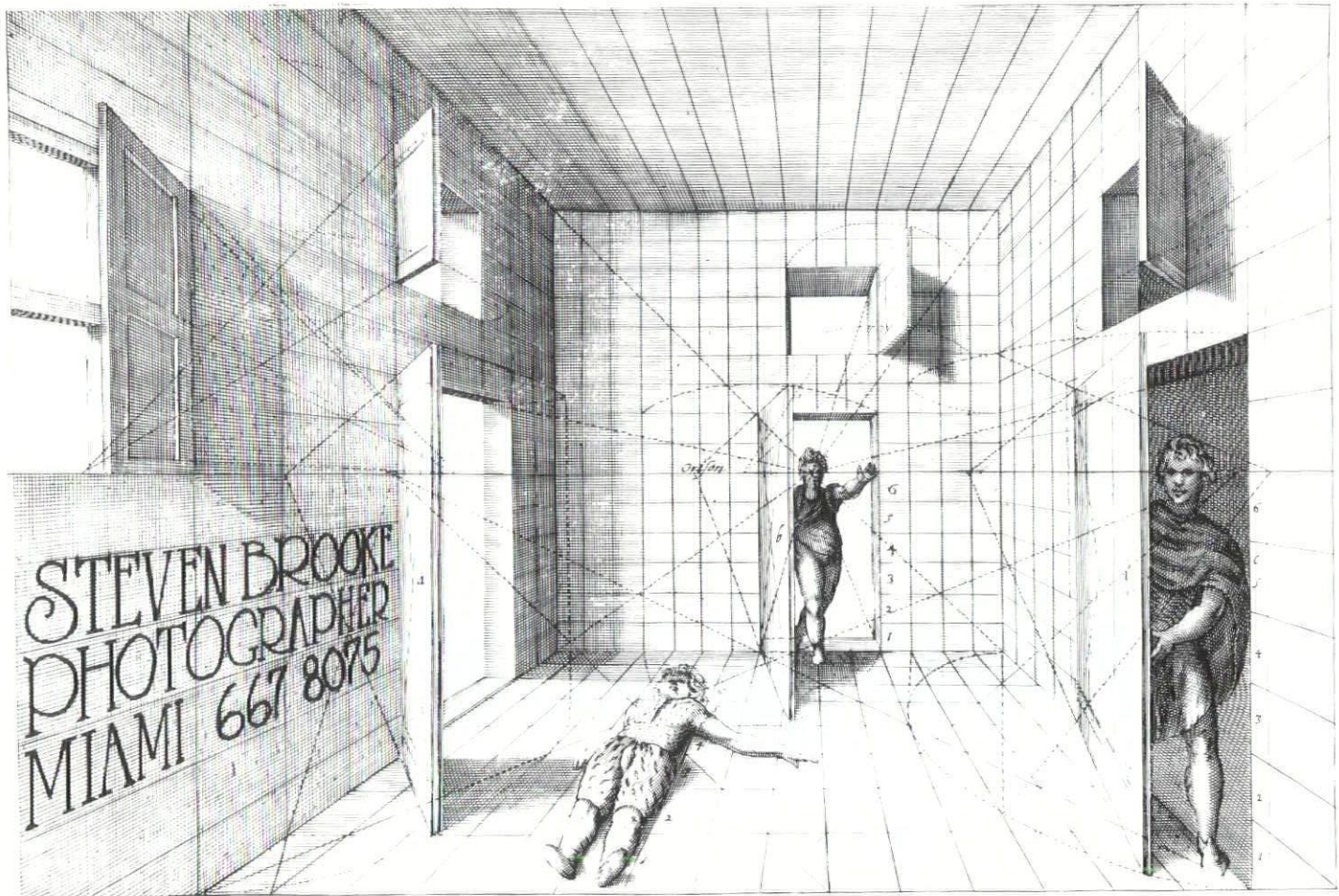


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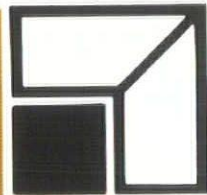
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Architectural Education: A Quantum Leap Backwards

Viewpoint is a forum for architects and members of allied professions. It does not necessarily express the opinion of Florida Architect.

by Constance L. Bigoney

Horatio Algier has died.
His chances
For advances
Shot down, along with pride.
All for lack of college degree
And by something called IDP.

The concept that higher education equates with a superior knowledge, while undeniably long cherished, has statistically proven itself to be fraudulent, somewhat akin to the Piltdown hoax. The recitation of statistics is boring at best; think about the graduates you've interviewed over the last five years of so. After 2-3 years of office

experience they are theoretically able to complete the registration examination and open their own practice, and often do. Yet they are about as qualified to protect the public's life, safety and welfare as they are to pilot the space shuttle.

Colleges have no monopoly on education, no secret formula to teach what needs to be learned; more often than not colleges are architectural ivory towers, and lack the necessary practical experience to adequately train for the real world. The ethereal version espoused by so many graduates regarding purity of design clashes severely against the need-to-eat syndrome permeating the architect's office. Beyond the over-emphasized exposure to design, only cursory glossing is given to the more mundane aspects of architectural practice and virtually none to the business side. Be that as it may, the powers that be in Florida have decreed that these graduates may be allowed to become architects.

But what about the man who has had the equivalent number of years of practical experience and who is probably far more qualified to protect the public we're so concerned about? Why is he sufficiently qualified to practice in forty-odd other states, but not Florida? What, pray tell, is so bloody unique about Florida? Nothing, absolutely nothing! We simply leaped onto a non-existent bandwagon (structurally unsound due to incomplete syllogisms) pulled by the pseudo-omnipotent NCARB (in violation of OSHA because of faulty harness of thought).

The wagon then proceeded to IDP — Intern Development Program. Another masterful stroke of ineptitude proving once again that you too can become a paper-pusher. While the basic idealistic premise is commendable, the practicalities of engaging in a (hopefully) profit-making business have been sadly overlooked.

For those of you not familiar with IDP, and a recent survey of one large, cross-sectional chapter in-

dicates that at least 89.67% were not, it consists of the accumulation of VU's (Value Units) by the aspiring exam-candidate. One VU is equivalent to 8 hours of practical experience. It requires 700 VU's or 5,600 hours of "appropriate training and supplementary education" in specifically apportioned units to comply with the directives. Daily work sheet data is transferred to quarterly Periodic Assessment Reports which you, the employer (Professional Sponsor), review with the Intern-Architect who then, reports in hand, meets regularly with his Professional Advisor (not to be confused with the Professional Sponsor as they are totally separate entities). The PS reviews the reports, determines their validity, makes suggestions and certifies these compendiums of proficiency-achieved which are then whisked off to one of the great citadels of processed lumber pulp, Tallahassee, and are given their rightful due — filed.

That's the good news.

Of the 700 VU's, 465 are taken in training and 235 in supplementary education. Based upon the list of prescribed training areas, examples of qualified work listed in the blue book and SupEd guides, it is estimated that 32 hours of a 40-hour work week would be the maximum time applicable to valid VU's and in most offices the figure would probably be less. Thus, ideally, it will take 2 years and 3 months to complete the practical training, provided no time out for illness, vacations, firing or layoffs. In addition, he will have to spend 16.5 hours per week of his own time in outside, approved education during this same time period — that two-plus hours per day, seven days a week.

The time frame, however impractical, is not the main problem; it is the requirements set down for fulfillment and the recommended methods of the implementation of same which are the cost-defective elements. Essentially put, you will be paying your Intern-Architect to

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FROM PAGE 41

play puppy dog, to follow you around and watch what you do. While few would dispute the need for a certain amount of the monkey-see, monkey-do approach, it is exceedingly difficult to justify 32-hours-a-week worth, or even 10 hours, in the old overhead and you certainly can't charge the client for it.

IDP is as yet untested. Whether or not it can work in practice remains to be seen. It seems likely, however, to deteriorate into one more check-off sheet to be filled out, filed and forgotten as offices find that they don't have the resources to serve as non-endowed college extension campuses; the idyllic precepts are unlikely to survive the harsh realities of daily existence.

Innovation and improvement is unquestionably needed in Florida, but it appears we are engaging in a heedless, headless rush to be the first to go nowhere. By all means, keep the education requirement and encourage our colleges to produce a useable product, but let's also include a 7-year, 10-year or some other reasonable practical-experience equivalency provision.

The profession and the public would be far better served by having a test that actually determines a candidate's technical abilities whether he acquired his knowledge by being wafted through hallowed ivy halls or via the school of hard knocks. To arbitrarily exclude a person from the architectural profession simply because he can't afford a college education violates the most basic of human rights guaranteed those lucky enough to live in this country and ignores the personal abilities, intelligence and perspicacity of anyone capable of doing it the 'hard way'.

We seem to have lost sight of something very important — the American Dream. How do we justify closing the architectural door to someone's right to life, liberty and the pursuit of happiness? We have much to lose in human resources and a lot to gain by reassessing this law's quantum leap backwards.

Constance L. Bigoney is an Associate member of the AIA and an Alternate State Director from Broward Chapter AIA. She is Vice President and Comptroller for the Bigoney Associates, Inc.

Jones, Wood & Gentry, Inc.

JONES, WOOD & GENTRY, INC., professional land surveyors, were an integral part of the Orange County Convention/Civic Center construction team being responsible for all overall horizontal and vertical survey control on the entire project and on the Center's main building.

The firm also has been responsible for all surveying control at Orlando Central Park since 1963 and therefore prepared the plat of record for the area in which the Center is located. The record plat set both the horizontal and vertical control monuments used for all actual physical work on the Center ground, controlling its confines and construction.

Jones, Wood & Gentry, Inc. has been active throughout the major growth period for Orlando and Orange County. Some of its older major projects were: Martin Marietta Land Acquisition (this includes all surveys for Orlando Central Park since that time), Interstate 4 through Orlando, Florida's Turnpike through Orange County, the Bee Line Expressway and all major electric power Right-of-Way surveys for Orlando Utilities Commission since 1956.

In addition, the firm has prepared Condominium Declaration Exhibits relating to land surveying on almost 100 Condominium projects throughout Florida.

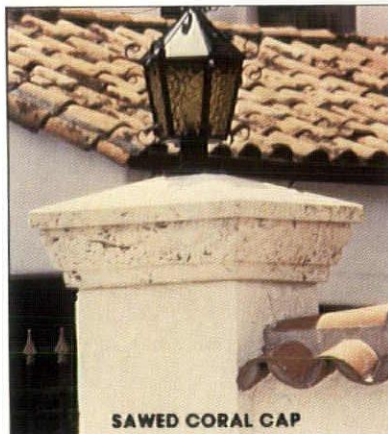
Some of the more recent major projects which the Orlando based surveying firm has completed include the precise layout of horizontal and vertical control points (within 1/4 inch) working up to 40 feet in the air on columns that also involved horizontal and vertical spiral curves on the automated guideway transit system (people mover) at the Orlando International Airport. Also, the firm prepared surveys for the restoration of the original government survey of the 3RD Standard Parallel (1843) through Lake and Orange Counties with a success factor exceeding 85 percent. All surveys in Central Florida are based on this original line.

Currently, Jones, Wood & Gentry, Inc. is preparing Right-of-Way surveys for Alfaya Trail Extension South of State Road 50 through the new Martin-Marietta site to the new proposed Curtis Stanton Energy Center in Southeast Orange County.

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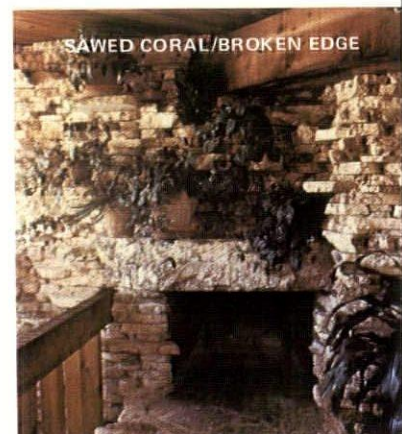
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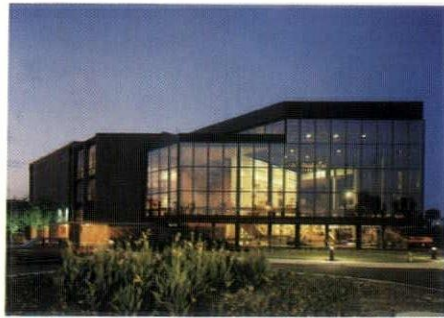
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TLC's high degree of flexibility and long standing reputation enabled the firm to be chosen to provide design for the mechanical, plumbing and electrical systems for the new Orange County Convention/Civic Center. In addition to the normal engineering functions TLC was retained as special consultant for lighting, acoustics, energy, electronic systems and special control systems. This project features state-of-the-art design for all of the engineering functions, incorporating proven engineering concepts with new computer age technology.

The Orange County Convention/Civic Center is another example of TLC's professional commitment ... Excellence in Engineering — Innovation in Design.



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The University of Miami's winning Sand Castle design team.

Sand Castle Design Sans Sand

by Patti Stough, AIA

For 26 consecutive years the Florida Central Chapter of the AIA has sponsored a student weekend which enables students of architecture to spend time with practicing architects. This year, under the leadership of Chapter president John Ehrig, AIA, the program was one of the best ever.

Rain prevented the students from participating in a sand castle contest, so the sand was replaced with paper and pencils and the event was brought indoors. The results of the contest were reflective of an environmentally conscious and historically sensitive group of students. Judges John Busby, FAIA, Vice President of the AIA, Patti Stough, AIA and artist and photographer Leon Hill chose a group of students from the University of Miami as winners. The design team consisted of Larry Kearns, Jay Nelson, Kevin Archer, Scott Muizenkes, Monicue Chan WaiHong and Rod Overlander.

The April 8th and 9th program was kicked off with a tour of the architectural offices of Mudano Associates, Architects, Pritts Architects, Anderson Parrish Associates and Prindle Patrick Associates, where an informal dinner was held at the end of the tour. Following dinner, two classes were conducted for the students. The first

related to the compiling of resumes and portfolios and was conducted by John Toppe, AIA, of Harvard Jolly Marcet and Associates. John Ehrig, State Director of the Intern Development Program, then gave a talk to the state's IDP.

Saturday morning, under dark skies, the students toured the Performing Arts Center and Theatre which is currently under construction in Clearwater. The building, which was designed for the Frank Lloyd Wright Foundation, proved an interesting atmosphere for discussion. The Sand Castle Competition (sans sand) followed on Saturday afternoon. Saturday night, despite the rain, a colorful indoor luau was accompanied by a talk by John Busby. He related to the students the need for design excellence and the importance of communicating the architect's role to society.

He also discussed the need for a special effort on the part of all architects to become leaders in new areas of technology relating to the practice of architecture. The students who attended this year's "weekend" were, according to Busby, "reflective of a new breed of students with a high regard for the environment and a keen knowledge of the AIA's concerns for 1983."

Patti Stough, AIA, is with Mudano Associates, Architects in Tampa and is an Associate Director of the Florida Central Chapter AIA.

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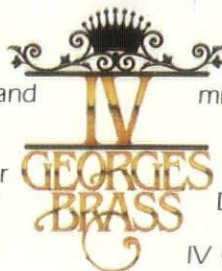
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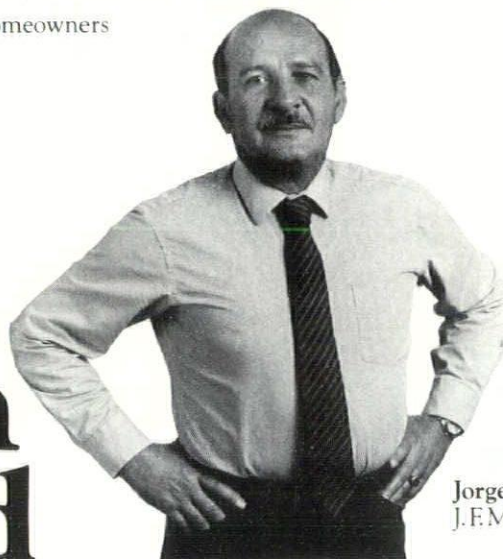
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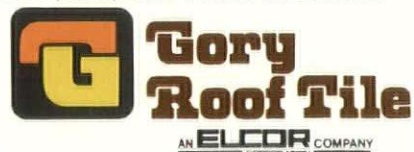
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