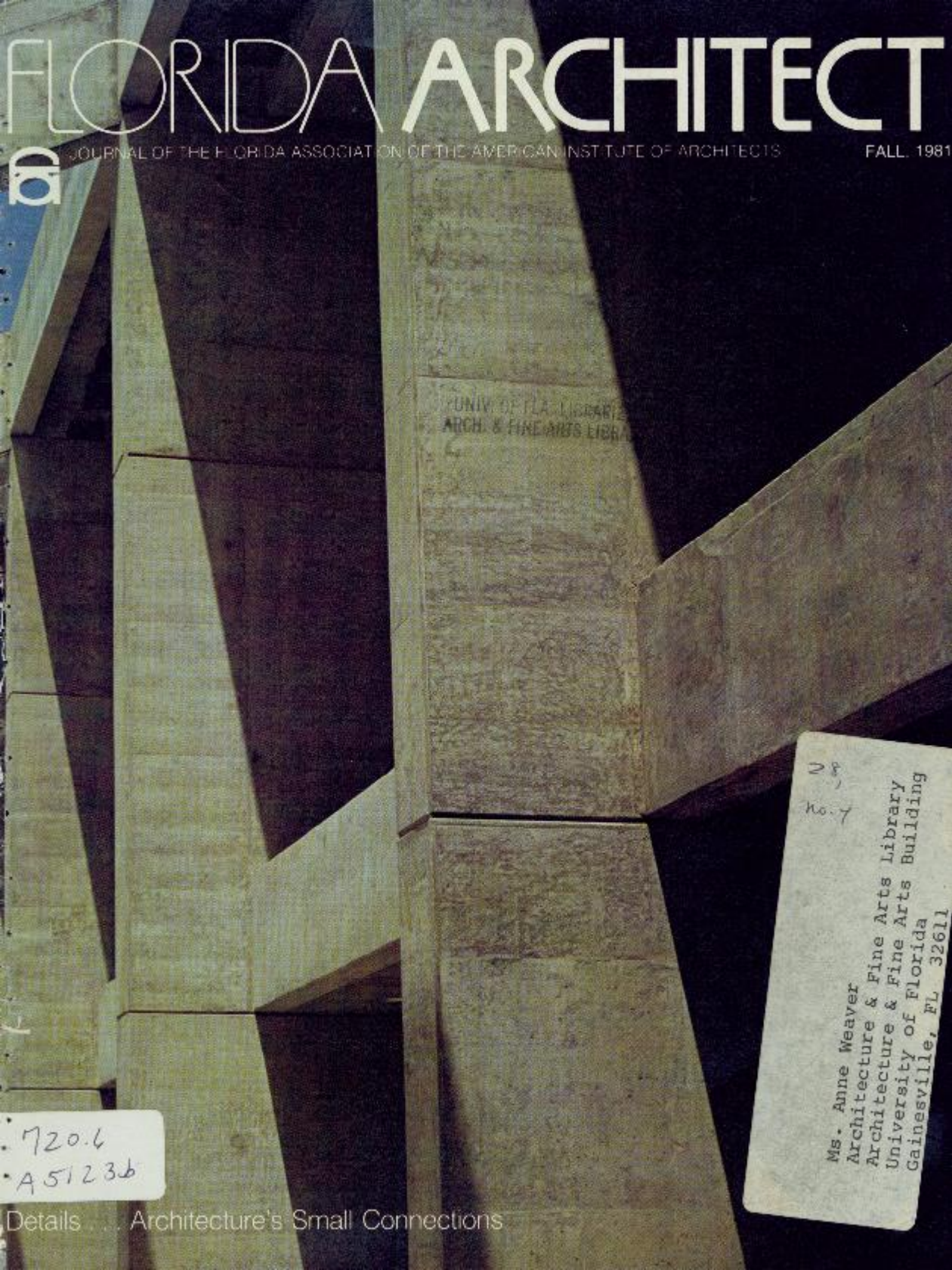
FLORIDA ARCHITECT

JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS FALL 1981



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11

17

29

31

CONTENTS

The Cover
Exterior detail of the Tallahassee—Leon County Civic Center. Architects: Barrett, Daffin and Carlan, Inc. Photo by **Donato Pietrodangelo**

In this issue, Florida Architect *has devoted its editorial space to the subject of architectural detail and its effect on style.*

In selecting this theme, my thought was to deal with those components which I traditionally think of as "style determinants"—the ornamental appendages which adorn a building and immediately identify the period, and in some cases the architect, which produced it. Mine is a vocabulary of quoins, brackets and rusticated walls.

I quickly found myself challenged, however, by the architectural vocabulary which Michael Graves expounded on in his interview which also appears in this issue. His is a vocabulary of windows, doors and thresholds.

I am in a quandary as to whether he and I agree or disagree about the importance of the architectural vocabulary, both in definition and application. Maybe it's unimportant whether the detail is the door or the pediment over the door. I do hope that our respective viewpoints make interesting reading.

Michael Graves is a noted and accomplished architect. I am an architectural historian. Maybe the twain will never meet, but I don't think that invalidates our respective thoughts on what determines style. — *Diane D. Greer*

LETTERS AND NEWS

Letters

Dear Editor:

I wanted to write to express again what I said during our telephone conversation—that the Summer, 1981 issue of *Florida Architect* is *very* well done. It reflects a high degree of journalistic professionalism, and is a credit to the A.I.A.

It is well organized graphically, which I felt was a problem with the last issue; and apparently was a problem which you and your staff were aware of because, as I note, it has been successfully and artistically resolved.

You have dealt with a difficult subject in an indepth manner, which is informative and of direct interest to the profession. I look forward to future issues dealing with equally important issues.

With my congratulations, I am,

Sincerely,

I.S.K. Reeves V, A.I.A.
architects design group of florida, inc.

Dear Editor:

The editorial photo of the prison wall (in Summer, 1981 issue) aroused my ire sufficiently to write this comment.

Many architects may very well gloat over the possibility that prison, in the mind of the tenant, has no "humane" redeeming features—after all, it was designed by "another" architect.

What disturbed me was the pure unadulterated hogwash which was implied as one viewed the photo. Why not print some pearly wisdom from the toilet walls of that prison?

What kind of compassion did the inmate, who supposedly wrote those words of wisdom, show to society?

Like so many aspects in today's society, we have things bass ackwards.

Are slums created by architects or the inhabitants of the buildings?

The entire "cotton pickin" criminal justice system is out of kilter. We architects are partly to blame. The new air conditioned prison in Broward County costs more than $60,000 per inmate. Bull Crap!

Criminal facilities must get back to basics. We have been led down the primrose path by so-called specialists, sociologists, criminologists, etc. The criminal certainly has rights—but aren't his responsibilities tied in with this. Doesn't society and the victims have rights?

Building expensive, elaborate prisons is a waste of taxpayers money.

What's wrong with simple buildings located in the boondocks on farming acreage? Several layers of electric fencing should handle the security. When it comes to rehabilitation, nothing is better than self sufficiency. Let them run the show in a democratic manner and learn a trade, as well as producing their own food maintaining their own facilities.

If the open, fresh country air isn't the best place for rehabilitation, then why do so many of us spend thousands each year to get away into the country for vacations.

The editorial photo tells a true story only if we accept it without recognizing we are to blame for a decadent society that publicizes such trash.

Very truly yours,

F. Louis Wolff, AIA
Wolff-DeCamillo Architects, Planners, Assoc., Inc.

Dear Editor:

I just saw a copy of your excellent issue on Architecture For a Captive Audience. Congratulations on a fine issue.

The editorial photograph was particularly touching, and has affected many people in our office. Is it possible for us to get your permission to reprint the photograph? We would, of course, credit Florida Architect as the source.

Sincerely,
Janice Fillip/Editor
ARCHITECTURE CALIFORNIA
CCAIA

Dear Editor:

Thank you for the opportunity to comment on the features of the 1981 issues.

Although womewhat brief, the description of the material indicates a good opportunity for Florida Architects to be challenged and informed.

The theme for the Spring '82 issue will, hopefully, show the Architect as a leader in energy efficient design and not reacting to public concern and code requirements.

However, the Summer '82 issue should be quite interesting in describing architectural design solutions to this requirement and still maintaining the concepts of noninstitutional architecture.

The Fall '82 issue, I expect, will be very interesting, as it is very satisfying to see an issue with an emphasis on design of specific types.

Sincerely,
William B. Harvard, Jr.
Harvard, Jolly, Marcet
& Associates Architects, P.A.

Dear Editor,

Many thanks for the Summer, 1981 issue of *Florida Architect*. It not only furnished us with a couple of interesting leads, but quite a title for an article ("Architecture for A Captive Audience"), if we ever get around to prisons again.

Sincerely,
Charles K. Hoyt, AIA
Associate Editor
ARCHITECTURAL RECORD

News

Our Mistake

In the Spring 1981, issue of FA, two Orlando firms were not credited as recipients of the 1981 Governor's Design Awards. Those firms are Schweizer Associates, Inc. and Tuttle/White Constructors, Inc., both of whom were cited along with Barrett, Daffin and Carlan, Inc. of Tallahassee and DeLeu, Cather Associates (an out-of-state architectural firm) for their outstanding design of the Capitol Center Parking Garages in Tallahassee. The project, which won in the Transportation Related Facilities category, was a three-firm joint venture of architects and engineers. Tuttle/White was the contractor for the project which was completed in 1977.

ANSI Digest Available

Arizona architect Robert J. Lynch, FAIA, has just published a book of specifications for making buildings and facilities accessible to and usable

by physically handicapped people. The book, entitled *Robert Lynch's ANSI Digest of A 117.1 (1981)* is available from the author at a cost of $15.00 per copy, including postage. The book may be obtained by sending a check to Robert J. Lynch, FAIA, 8325 Via De Encanto, Scottsdale, Arizona 85258.

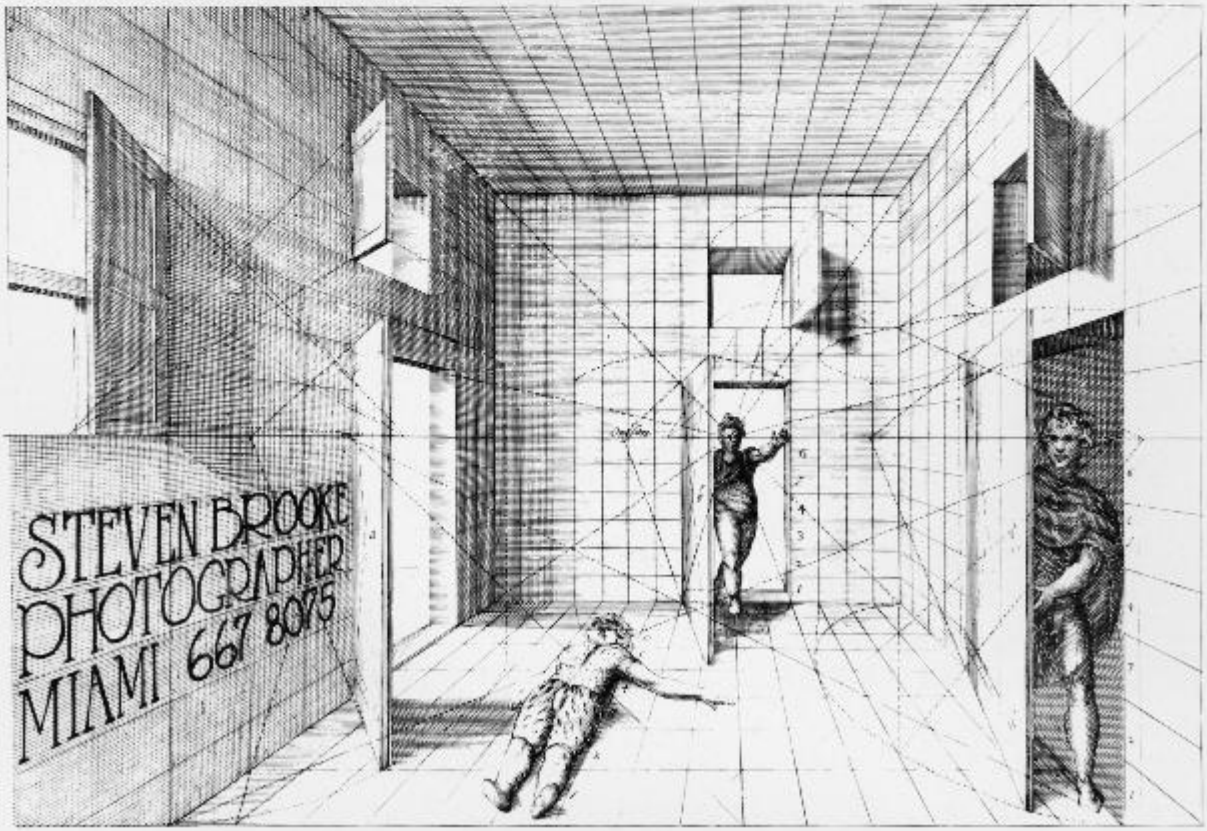
Bob Lynch is a paraplegic and an architect who has specialized in barrier-free design and the removal of existing barriers for sixteen years. He was the prime mover for the new ANSI Standards, of which he has been a constant advocate and critic. Lynch's book contains over 100 drawings to show the ANSI requirements. To this he has added thirty pages of comments and sixty pages of additional information to help architects, building and code officials.

Florida Architect Wins Award

Florida Architect received its first award in August with the presentation of the 1981 Magazine Award by the Southern Public Relations Federation. The Award of Excellence was presented to *FA* Editor, Diane Greer, at the SPRF Awards Banquet held August 8, 1981, at the Grand Hotel in Point Clear, Alabama.

Several southern states participate in the competition each year, which includes entries in a number of categories, including magazines. This year there were forty entries from Florida alone, several in the Magazine Category. Judging is based on editorial content, graphics and overall design. ■

"A Line on Energy and Design" was given to Governor Bob Graham earlier this year during the Governor's Public Construction Design Awards Program by FA/AIA President Ted Pappas, at left, and Vice President Glenn Buff. The FA/AIA has cosponsored three workshops on the Florida Energy Code this year and will conduct an Energy Seminar and Workshop in Tampa November 12 & 13 featuring noted designer P. Richmond Rittleman, AIA, of Burt, Hill, Kosar and Rittleman, Butler, Pa.



ARCHITECTURE . . . DOWN TO THE LAST DETAIL

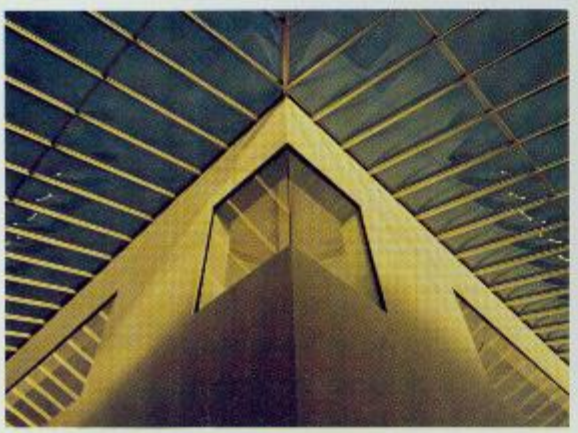
by **Diane D. Greer**

Roof, wall, door—probably the most basic parts of every kind of building from treehouse to skyscraper. They always have been and, I suspect, always will be the basis of our architectural vocabulary. In contemporary verbage they are generic terms which tell you little more about a building than that you can enter it, leave it and stay dry in it.

But, how about the buildings' personality? A building doesn't develop a personality until we reach a little deeper into our architectural bag-of-tricks and come up with a mansard roof or rusticated walls. What we've done then is given the building style—a STYLE. We've created something that can be labeled for future generations. We've given the building identity.

Every building, it seems, must wear some sort of a label. It cannot simply be. If the labelers run out of neos, pseudos and revivals, the style assumes the name of its designer. Hence, we end up with buildings which are Eastlake or Meisian or Wrightian. Or, an occasional handy monarch will do as in the case of Queen Anne or Queen Victoria. Then there are always the so-called descriptive labels such as Modernistic and Brutalistic. These labels are particularly interesting because they tell you nothing. What was modern or brutal at the time the style

Top: *Doorway detail, Viscaya, Miami. Photo by* **Steven Brooke.**
Below Right: *Brick steps, main entrance Le Moyne Art Foundation, Tallahassee. Photo by* **Donato Pietrodangelo.**
Below: *Interior detail, Jacksonville Jewish Center. Architecture by Freedman, Clements, Rumpel, Inc. Photo by* **Bob Braun.**



was named may not be so now. Ah, well, there's always the New Formalism to ponder. Things could get worse.

As an architectural historian, I am poking fun at those of us who've been trained to label, clump together and dissect our buildings every few years to come up with a new style, or genre. Interesting, because all we're really talking about is details, another good generic word for the thinga-ma-jigs that adorn our buildings and give them identity. All buildings have details. Some are functional, some are aesthetic, some are required by law and some are the personal signature of the architect. Each of these is a credible reason for adorning a building in a certain way, but let's examine the issue of style, or perhaps taste, a little further.

The matter of details has been on architect's minds, and tongues, for some time. "It's in all the small things that we do learn that God is in the details," Frank Lloyd Wright once said. In a more contemporary vein, in his interview which appears on page 11 of this issue, Michael Graves referred to details as "the small connections of architecture." It is implied in the Graves statement that details are the cement of the style.

Even in literature, references to taste and style abound. In the 1959 horror classic, "The Haunting of Hill House", author Shirley Jackson described the brooding mansion in this way.

"It's altogether Victorian. They simply wallowed in this kind of great billowing overdone sort of thing and buried themselves in folds of velvet and tassels and purple plush. Anyone before or after would have put this house right up there on top of those hills where it belongs, instead of snuggling it down here." Jackson was probably correct. The Greeks would have put it on top of the hill and Frank Lloyd Wright would have as well.

This summer, the American Institute of Architects had an exhibition of architectural drawings and artifacts on display at the Octagon in Washington, D.C. Entitled "Architecture and Ornament in Late 19th Century America," the AIA describes the exhibit as showcasing the vital role of ornament (which we're calling detail) in late 19th century building design. For example, the exhibit will include stencilled wallpaper, a Frank Furness weathervane and a Louis Sullivan doorplate. I rest my case.

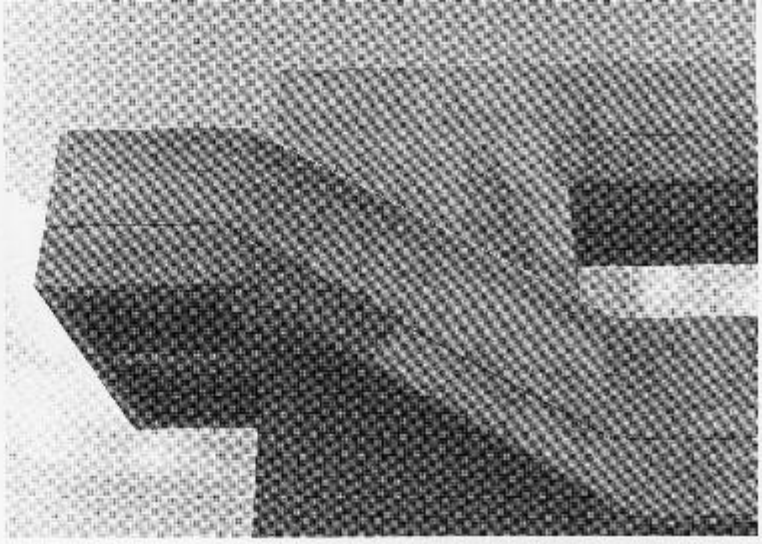
An exhibit of 19th century ornament at the AIA headquarters is an interesting point to ponder.

The AIA was established in the middle of the nineteenth century in the heat of passion and controversy within the profession. One of its founders was Richard Morris Hunt, a "frenchified Yankee" architect who wrote to his mother in 1855 that, "It has been represented to me that America is not ready for the Fine Arts, but I think they are mistaken. There is no place in the world where they are more needed or where they should be more encouraged. Why, there are more luxurious houses put up in New York than in Paris! At any rate the desire is evidenced and the money spent and if the object is not attained, it is the fault of the architects."

Hunt was one of the founders of the American Institute of Architects and its first secretary. Before the establishment of the AIA in 1875, Henry Van Brunt wrote, "Community of thought and mutual friendship hardly existed among architects. The hand of each was turned with jealousy and suspicion against his brother. His processes of design and his business methods were personal secrets. Each concealed his drawings from the rest, as if they were pages of a personal diary. There were no ethics of practice, no common ground of mutual protection, no uniformity of action or thought, no national literature of architecture."

While founding the Institute may have brought the architects together and resolved some of the aforementioned problems, it also set them at each other's throats on some other issues, one of which had to do with style. In the early days, the Battle of the Styles was raging tempestuously. The advocates of the Gothic Revival, full of the rich arguments and even

Right: *Roof details, Victorian residence, c. 1980. Mt. Dora. Photo by Bob Braun.*
Next Page: *Exterior stair, Tallahassee-Leon County Civic Center. Architecture by Barrett, Daffin and Carlan. Photo by Donato Pietradangelo.*



richer vocabulary of Ruskin and Pugin, defended the "natural forms" of the pointed style, while the advocates of the "classic" were led by Hunt with his wealth of knowledge of the architecture of the Renaissance and his Beaux Arts training. The arguments over the merits of the various styles became so heated and the members of the Institute found them so engrossing that it was finally necessary to pass a resolution to exclude "this dangerous subject" from the AIA's discussions.

This controversy which raged within the halls of the AIA did not originate there, however. Feelings on the subject were intense in the early 18th century and in 1731 Alexander Pope included the following poem in his *Epistle to Lord Burlington:*

You show us, Rome was glorious, not profuse,
And pompous buildings once were things of use.
Yet shall (my Lord) your just, your noble rules
Fill half the land with imitating fools:
Who random drawings from your sheets shall take,
And of one beauty many blunders make;
Load some vain church with old theatric state,
Turn arcs of triumph into a garden gate;
Reverse your ornaments and hang them all
On some patched dog-hole eked with ends of wall;
Then clap four slices of pilaster on't,
That, laced with bits of rustic, makes a front.
Shall call the winds through long arcades to roar,
Proud to catch cold at a Venetian door;
Conscious they act a true Palladian part,
And, if they starve, they starve by rules of art.

The "true Palladian part" as referenced in Pope's letter does exist and not every critic takes as dim a view of architectural adaptation as Pope does. Without question, styles, or elements of style, are passed through the ages. While fads and follies come and go, the best and purest forms will remain to be "adapted" by the architects who follow. Some influences from the past are too strong to deny. In my teaching of architectural history, I traced a definitive line from the Greeks to Thomas Jefferson right through Palladio's Villa Rotunda with little or no effort. It would be foolish in such an instance to say that all good design is original design. Palladio and Jefferson were highly innovative in their use of Classical ornament and in adapting Old World symmetry and harmony to New World demands.

Style, including the components of ornament and detail, is an interesting subject for discussion however it evolves. Style, one might say, is dictated by taste—public, private or corporate. The American "passion to sell" as Louis Sullivan once described it, brought wave after wave of contradictory advice about the nature of good taste and panacea after panacea by which everyone might be saved from a fate worse than an unstylish residence. Today, the mass media has turned the making of taste in America into a major industry. Without exception, there is a magazine available on every subject to guide us away from doing anything that might be considered tasteless—in our home, our office, our clothing, the cars we drive. What was once our personal delight has become our private dilemma.

"Buildings are often erected by individuals at considerable expense," wrote Thomas Jefferson in his *Notes on the State of Virginia.* "To give these buildings symmetry and taste would not increase their cost. It would only change the arrangement of the materials, the form and combination of the members. This would often cost less than the burden of barbarous ornaments with which these buildings are often charged."

Terence Conran summed up the question of modern design in this way: "Why do we try so hard to produce well designed buildings? Why do we try to have well designed publications? I think the answer is quite simply that we enjoy it. Enjoyment is perhaps not really a good word, but humanity is too pompous, and fun too flippant—and enjoyment is the essence of our design."

Today, I believe that statement is close to the truth. Taste will always be a part of design. But defining taste is difficult. "You can't get high aesthetic taste, like trousers, ready-made . . ." But, today's buildings seem less concerned with what came before and more concerned with what is good for the people. Our buildings are less fad and more fun. Architects are imitating less and innovating more. Today's architect can ill-afford to be frivolous in either design or ornament. Materials are too precious and too expensive. Moreover, demands on the profession to conserve energy and other valuable resources prohibit the flights of fancy permitted our Victorian counterparts. The day of excess is gone, probably forever, and in its place are architects designing buildings for people that don't assault the senses or the environment.

What the future will bring we can only imagine. But in the early 19th century an anonymous architect wrote, "It has even been said that the future house will be of glass."

"Since the days when public taste was emancipated," critic Russell Lynes wrote, "it has traveled a path of windings and turnings, of peaks of frivolity and abysses of dinginess. It has crossed through fairylands filled with imitation castles, decorated with silks and velvets, and through dismal towns all painted brown. It has produced buildings of stark beauty and crude bombast. It has followed the enticements of faddists and has been led by the serious preachments of missionaries for art. But, it has never been without honest striving, or without vitality or individuality, and it has never been allowed to escape for long from the checkrein of humor. Through the story of our taste has run a constant theme—if America is to be great, America must have culture. ■

THINK HORIZONTALLY

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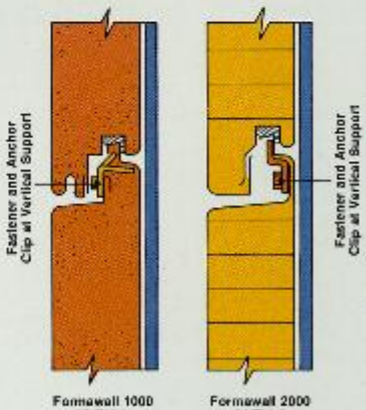

Robertson

INTERVIEW WITH

MICHAEL GRAVES

by **Joanna Cenci Rodriguez**

Michael Graves was born in Indianapolis, Indiana in 1934. He received his training in architecture at the University of Cincinnati and at Harvard University. He was awarded the Prix de Rome in 1960 and studied at the American Academy in Rome for two years. Graves is Professor of Architecture at Princeton University, where he has taught since 1962. He has also served as Architect in Residence at the American Academy in Rome, of which he is Trustee and President of the Society of Fellows. He has lectured on his work throughout this country and Europe and has served as Visiting Professor at several universities. In his private practice, Graves, who is a Fellow of the American Institute of Architects, has completed a variety of projects, including housing, medical facilities, offices, cultural facilities, and town plans. He has won nine PROGRESSIVE ARCHITECTURE design awards and two National Honor Awards from the American Institute of Architects, for the Hanselmann House and the Gunwyn Ventures Office. In 1980, THE NEW YORK TIMES named Graves the "architect of the year" and his Portland Public Office Building the "building of the year", and INTERIORS magazine named him the "designer of the year".

At the invitation of the Palm Beach Chapter of the AIA, architect Michael Graves, FAIA, gave an evening lecture at Whitehall, the historic Flagler mansion in Palm Beach, Florida. Before showing slides of his own work, Graves led his audience through a process of re-education in the uses, both literal and symbolic, of the wall, the window, the door and the threshold throughout the history of architecture. He then illustrated, through carefully selected examples, how modern architecture has neglected and rejected these traditional elements in the development of its own architectural vocabulary.

Some of the subjects Graves was asked to comment on stemmed from themes he addressed in his lecture to the Chapter. Others address the controversy surrounding his work.

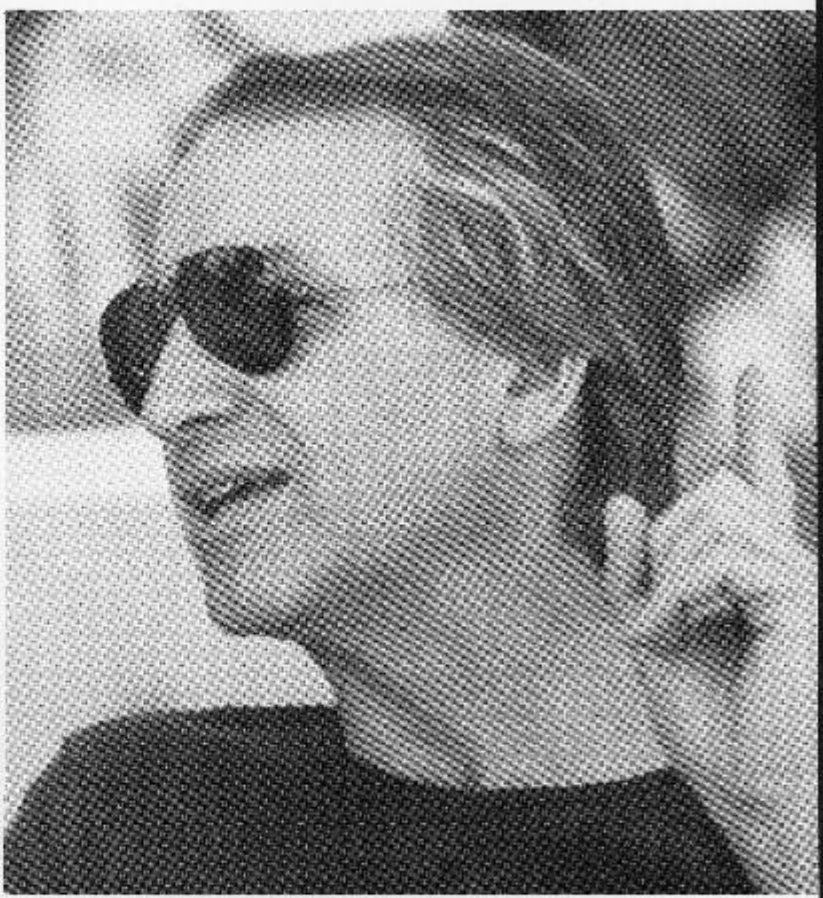

Photo by Joanna Cenci Rodriguez

JCR:

In the past fifty years the making of "great modern architecture" has meant the making of great spaces. It seems that you are trying to come up with a different definition of what makes architecture great by using a rediscovered vocabulary of walls, doors, windows and surfaces. What has your experimentation up to this point taught you about the ways to turn these apparently ordinary elements into great architecture?

MG:

I think the best way to answer that is to say that while one is certainly not against "space", it is the attribution given the space as a limitless dimension that ultimately bothers me. With the idea that one can extend space by virtue of glass and diaphonous members that would characterize the boundaries of a place, one loses the ability to speak a language that has character. The thematic interests of architecture have always related to things we identify with, like the ground and the sky, and not just with the surface of the wall, but with the materiality of the wall. Ultimately, one is interested in the reciprocity between space and the figure that surrounds it-the boundary of the space.

I try not to use words like "surface" because people take "surface" almost in the pejorative, as if one is making a kind of theatre. That isn't my interest, but it is my interest to characterize space, to give space a

characterization by virtue of its boundaries, in that kind of interlock between the planes that surround a room and the room itself.

You know, just the way we say things helps determine what it is we're about. If I say "room" and a modern architect says "area" you've already started to couch the argument in terms of boundaries, in quantifiable, qualifiable understandings of our surroundings. There is an enormous difference there.

I think that without the simple language that society is used to, the familiar language of doors, windows, walls, etc., we are lost because without the door we can't have the threshold, without the threshold we can't have the ritual of crossing.

JCR:

You refer to a familiar language of ordinary elements. Do you feel that architects like Robert Venturi or Christopher Alexander, who are searching for a "pattern language", are achieving an end-product which is more easily identifiable? There seems to be a level of abstraction in your work which many people find difficult to relate to.

MG:

If I'm to discuss one of those two, I'd rather discuss Bob Venturi's work. Chris Alexander, it seems to me, is interested in documentation of patterns that do exist. Venturi is interested in that, as well as being able to take the standard language and turn it into a poetic language by combining what might be seen as general to the society and what is particular to a situation. The two together neither overparticularize nor generalize, but have gone together into kind of a combined language. The language isn't necessarily new, but is a combination of things which wakes us up to the fact that this really is a window, and that we really do stand like Proust's Swann at that window and look out at the landscape, and have the landscape look back at us. This is a glorious event in architecture—where the light comes in and where our view goes out.

JCR:

You draw upon a lot of references from mythology and literature in the explanation of your work. Do you feel a kinship with literature in your work, and is there a relationship between literature and architecture?

MG:

Of course there is, because literature, like architecture, conditions who we are and what we do and what we see and how we act. It offers us, in the best sense, a forum upon which our actions take place.

I think that many writers are better architects than architects are. Let's take Proust again. If Proust is to set up his character, Swann, he can discuss for us Swann's attitude, his melancholy, his joy, his feelings, by simply describing the room. If he allows Swann to pass through the door, without ever saying anything about Swann's mind, or what he's thinking at the moment, all he needs to do is to talk about the light and the color of the wallpaper, the characteristics of the furniture, the quality of the room itself, etc. Little by little, by using architecture as metaphor, he sets in our minds what Swann is thinking.

If an architect thought about the wall or the floor or the pattern or the light in the way that Proust was able to do, he would be able to characterize our room, our space, in ways that would allow us to think in a variety of ways, and allow us to sense some identity with that.

I don't mean to say that the room should be characterized in only one way. It seems to me, as in good literature, several things can be said simultaneously. The way you'll read a passage and the way I'll read it will have something to do with each other, but they will be different as well, and that's quite wonderful.

JCR:

You talk about wanting to reestablish the boundaries between spaces, or rooms, to get away from the amorphous flow of one space into another. Yet you have, in a way, dissolved a symbolic boundary between painting and architecture. Do you feel that people sometimes feel uncomfortable about your work because they don't know whether to interpret it as painting or architecture?

MG:

Well, I love your question. I wish that were possible, but I'm afraid the art isn't good enough to do that. I first started painting when I was frustrated by my own architecture, by not being able to do in my architecture —play out, shall I say—some of the themes that I thought were necessary. I used low budgets at the time and all of that was an excuse for not being able to portray the kind of ideas that I wanted to fully explore in my work.

I think that's been one of the decorative roles of painting, and that will be misread by alot of your readers. But certainly if we put a Matisse on the wall, and see it as an easel painting, it is a one time object in the room, and then it is a window to the landscape outside. It is that double—sided idea of extending the space of the room and also acting as a mirror to the room. That is a three—dimensional construction, and if that is possible just in easel painting, certainly the fact that I paint a whole wall is equally genuine. The distance between us and that painting and its space, is always literal enough that one senses what reality is.

JCR:

Do you see any similarities between the Post—Modern period that we are going through now and the Mannerist period, during which there was a lot of aesthetic game—playing and taking of elements and combining them in different ways, sometimes for their shock value?

MG:

Well, certainly there is some. In a curious way, architecture is always involved in mannerism. Again, that will upset some people, but if there is a language, my inflection of the language against your inflection of the language is always seen as something that would assume standardization of our code. If we always had a stock kind of response to a given situation, obviously all architecture would be alike.

Of course, the local situation and the general ideas which are embodied in the architectural language are always confronting each other in ways which distort that language. As far as I'm concerned, that distortion is always part of our ability to speak. But you can't have anything said with significance if it isn't a personal language. You also can't say anything significant if that language isn't to some degree distorted by particular conditions of the context. So, if we're talking about Mannerism as distortion of a known code, then I think it is, and always will be.

Your question really asks, "Is there more distortion now than there normally would have been?" I think that the degree of distortion today is probably more evident because we are at one time a bit anxious about reestablishing the language, and that anxiety, I think, shows in the work. At the same time, we are, as modern ar-

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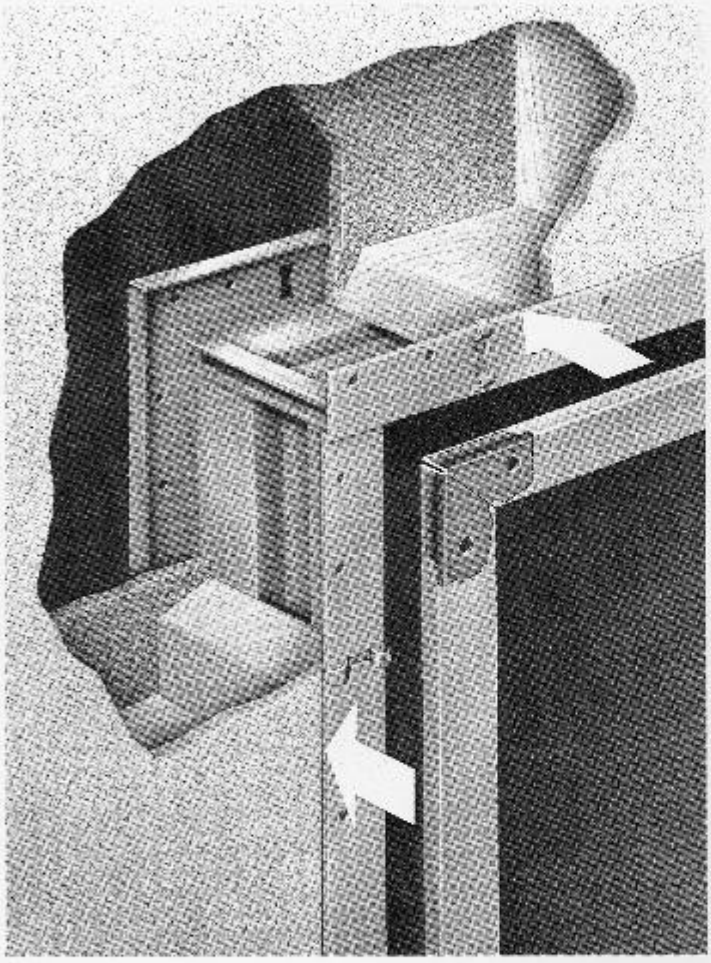

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chitects, all "original". And that's probably where the difficulty lies. Modern architecture taught us to make things out of our minds, totally sweep the language aside, and be original, and that originality has taken a toll in the landscape as we see it now.

Where Mannerism traditionally distorted the element, the details, the small connections of architecture, Mannerism in modern architecture distorted the whole object and turned it on its head. It did that through material. So we saw quite bizarre, DaDa-ist things in the landscape and in time they meant nothing to us. The shock value of DaDa, the shock value of those elements seen for the first time lends a kind of bizarre condition to what we see, but, seen again and again, that same bizarre quality loses its original value of shock. Therefore, from Pop Art to DaDa, one goes to sleep on it ultimately, and it no longer has that same meaning. It's an historical problem then.

Unless we are able to reinstate the simple language of elements, and wake ourselves up to those various attitudes of living and the way we understand our work, then I think it's really a hopeless situation. But I don't think that's going to happen. I'm not talking about the future, but I think there is enough momentum now for an interest in the re-establishment of the language, and that ultimately the level of distortion will return to the smaller element.

JCR:

I'd like to pick up on that thread of how the original eventually becomes the mundane, which seems to have happened in modern architecture. You gave the example in your lecture of the cab driver who took you to see Arthur Erikson's space frame building in Vancouver*, and who was so proud of it. The language of modern architecture seems to have imbued itself into the culture to such a point that people now are used to these forms and this means of expression. Do you think that re-establishment of the language now is going to shock people? (*Graves made a reference to Erikson's Law Library in Vancouver during his lecture the evening before this interview.)

MG:

Yes, of course it is. Modern architecture has been going on for some time of course, and it's completely won all of us over to a point. I think the cab driver in Vancouver was excited about that building because of its size and its enormous glass roof and its technical feat, the idea that light poured out of that thing at night and lit the sky. And, like the World's Fair, it is energizing. It's exciting to see something like that. But to see it again, and again—it's not its shock value but its value to surprise which is reduced in time.

JCR:

So you want to be able to find the front door.

MG:

I do want to be able to find MY front door.

JCR:

Last year Progressive Architecture magazine awarded you for three houses in New Jersey.* I'd like you, if you would, to answer some of the jury's comments. (*The Kalko House, the Plocek House and a Beach House, all in New Jersey, were featured in the January 1980 issue of P.A.).

Helmut Jahn stated that your buildings "only address themselves to a particular element of architecture, the aesthetic, cultural side and not the side that deals with the more real problems, and ultimately with the problems of getting buildings built."

On the other hand, Robert Stern said that to him, "the aesthetic is the only important thing about a building." Whether or not you totally agree with Stern's statement, don't you feel that this line of thought ignores the multivalent nature of architecture?

MG:

Certainly, I think Bob sometimes overstates the case when he finds somebody violating a rather philistine view of construction. I think it's interesting, in Helmut's case, that soon after he made that comment the roof fell in in Kansas City*. One doesn't wish that on anybody, but it's surprising that an architect building the kinds of buildings that Helmut does build would talk about, and not understand, that most things are buildable. That's a pity. But my things are clearly as buildable as his, and I think that's kind of a veiled thought in his statement. He, of course, knows that the building is buildable. What I think he's really saying is the other side around: there's too much art for him. But it's interesting to look at Jahn's work. It is more distant and more abstract than one would ever have guessed that it would become, given statements like he's made in the very recent past. (*A reference to the Kemper Arena.)

I think that the heart of the question is how does one express the poetry of the work and convince us that one has not gone too far, that the building is substantial in terms of its craft and in terms of its ultimate buildability. That becomes one of the more interesting questions for me today, and I see it this way: If one is to establish a craft language within the thematic language of elements, the closer one gets to the expression of putting things together, the closer you get to science and the closer you get to the discursive elements in architecture, and the further you get away from expression.

You see in Leon Krier's work, for example, that he gets closer to archetypal sources, he draws the expression free of the work and shows surrounding sculpture and other kinds of elements of the city. We then identify these with the work somehow, but as separate pieces. It's not in my interest to do such things. It is, however, in my interest to find a more familiar way of expressing material, and at the same time see that expression as offering a chance to give character to the room or the space at hand. That's going to be a tough job.

JCR:

There's a certain richness and consistency of detail in all of your drawings. Do you find that it's difficult to transfer that same quality into a real building? Do you find, in the building process, that some things have to be compromised, or are you able to maintain that same richness and consistency?

MG:

I don't maintain the same richness. I attempt another richness. I say that because people have looked at my drawings and have said: "Will you get this same quality in a building?" And the answer is "no". The building is a building and the drawing is a drawing. And yet I can't make the building imitate the drawing either. If there is an essence in the drawing about the act of participation in the life of that thing, then that's about all I can ask of it. On the other hand, if, in the building, there is a familiarity with the surfaces and the plan and the idea of space embodied by that plan and those surfaces, then I'll be comfortable with it. But, I would lead you astray if I said I was trying for that same richness in drawing and building.

Now, to qualify that, some people read that as saying what good is the drawing? Isn't it a tool for building? It is, but only in the sense that it tries to

maintain a quality of life about it that will be thought to be extant in the building. But I can't imitate one by virtue of the other, without making a kind of superficial rendering. But the IDEA of the drawing and the IDEA of the building should share the most of that kind of cross-current, that cross-fertilization, without an imitation of style, of drawing, of rendering, the building.

JCR:

The AIA Convention theme this year was a "Line on Design and Energy." Have you addressed this relationship in any of your work, and what do you think of buildings which derive their forms almost entirely from their relationship to the forces of sun and wind, rain and temperature? Do you feel these are valid form-givers in architecture?

MG:

Sure, they always have been. I think it's a curious state of affairs, the whole energy question, the way it's being described and understood by many architects. We are, again, throwing the baby out with the bath water and we somehow never learn.

If, in the past fifty or sixty years during modern architecture, we had seen north as north and south as south and not as reflective glass, I would imagine that we would not be in the kind of state of re-evaluation that we are today. When we opened the whole wall up on the north side of the building, and then in turn put reflective glass on it—no sun, right? Nobody ever screamed bloody murder, that this was not good for energy. But if somebody like myself makes a window in a wall where a window traditionally goes, people say: "Ah, but where's the sloped roof, where's the trombe wall, where's all the stuff that's going to make this building seem like it's a part of this century and a part of this new code of energy conservation?"

Well, I think that if we're very, very skillful and if we work with the path of the sun, the local site, etc., we probably don't have to overstate the case, like some people are attempting to do. I think that those experiments are wonderful. At the same time, I think all of the kinds of things that people like Harrison Fraker and Doug Kelbaugh are doing are appropriate and must be done, because they are stretching the question to a limit that would have us understand more of the kind of ramifications of describing a building primarily through its energy requirements.

I think buildings probably need first to be described through our own human requirements and energy is part of the craft. I probably take a more conservative view than most architects.

Let me go on to say that the people that were screaming the loudest in Portland, for instance, were people who made steel and glass towers, and I had to ask them these kinds of questions. They were saying: "How does your building address the question of energy?" Well, it turns out that our building is the most energy-efficient

Continued on page 28

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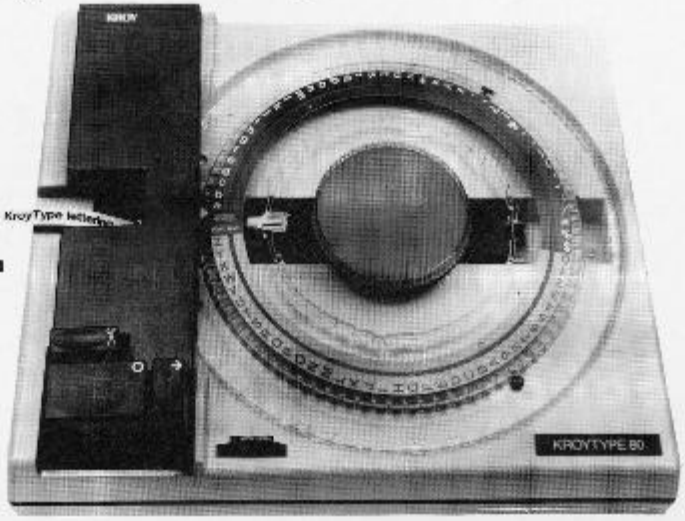

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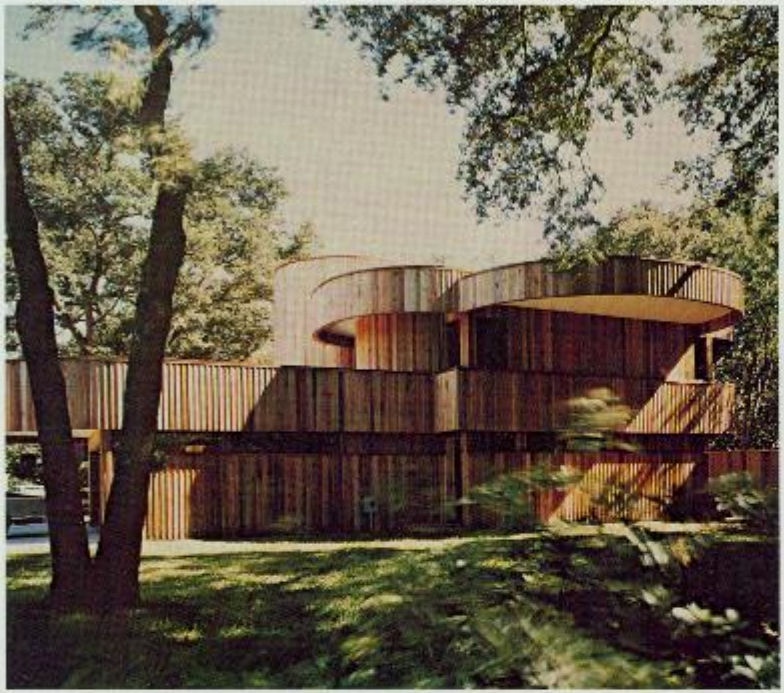
1981 DESIGN AWARDS

There were fourteen winners in this year's FAIAIA Design Awards Competition and, according to the jury, "a lot of discussion over a dozen others." That's a pretty strong endorsement of the quality of the overall submissions.

This year's jury was composed of three distinguished professionals including AIA Vice President George M. Nestor Jr., FAIA, author and designer Paul D. Spreiregen, FAIA and Michael J. Pittas, Director of the Arts Program for the National Endowment for the Arts. The jury was particularly pleased with "the spread of the awards over the different building types as well as the spread of solutions to problems within the various areas in which Florida architects are working."

The jury, according to Paul Spreiregen, was looking for four things in particular as each project is reviewed. First, they looked for buildings well-suited to the climate. Second, they sought as winners those buildings which were good places for human beings to inhabit. Third, they looked for buildings which were works of craft, even art, as well as pieces of architecture and fourth, they looked for particularly good solutions to prototypical structures.

In reviewing the entries as a whole, the jury stated emphatically that "architecture is alive and well in Florida."



Private Residence
Tampa, Florida

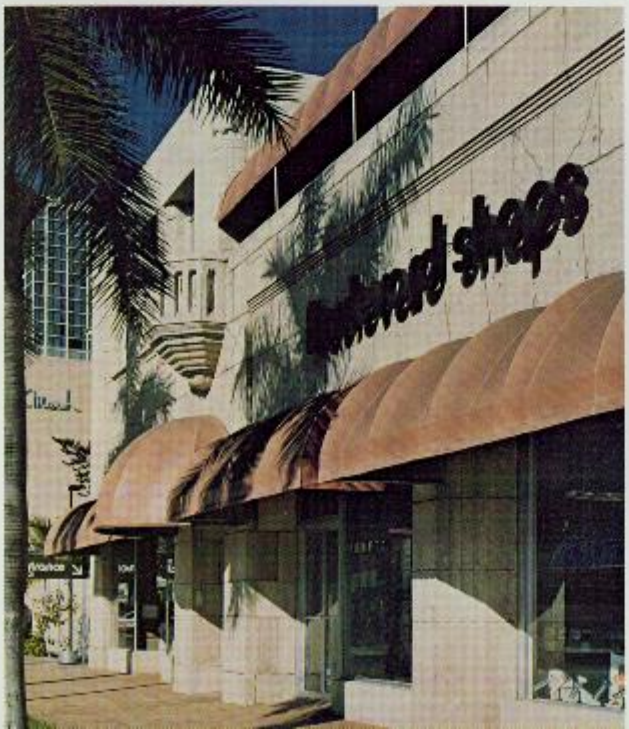
Architect
John Howey, Design Architect
John Howey and Associates, Architecture and Planning, Inc.
Tampa

Consulting Engineer
Rast Associates, Structural Engineers
Tampa

General Contractor
Ostie Miller
Tampa

Situated on an in-town lot and built for a bachelor, this house was designed on a three-zone concept: recreation-sleeping zone, living zone, guest bedroom zone. The wood and steel frame is sheathed in plywood with vertical lapped siding on both straight and curved surfaces. The built-up roof is surfaced with brown river gravel and the exterior decks are cypress.

Jury Comments
"This project represents a very good relationship of forms and the space derived from them. There is great geometrical presence on the exterior of the house which works very well with interior spaces and what they are supposed to do. Siting is excellent and the materials work nicely together. It is a very nice composition of wood."



Boulevard Shops
Miami, Florida

Architect
Bourerse Perez and Fabregas Architects Planners
Miami

Landscape Architect
Allen Fernandez

Owner
Mr. Rafael Kapustin

General Contractor
Marks-Seiden Construction Co.

This building represents the adaptive reuse of a 50-year old, two-story masonry structure. The walls of the original Art Deco building were stripped of paint to bring back the original beige coquina cast stone facing and to accentuate the intricate bas relief. Floors, both interior and exterior, are clay tile. Interior ceilings are glazed ceramic tile and smooth plaster and storefronts are natural aluminum and glass.

Jury Comments
"This is a very sensitive restoration with a particularly appropriate additional treatment on both interior and exterior. The building was very fine to work with initially and what the architect has added are real improvements. All changes are specific and appropriate to the original style of the building. Nothing seems contrived."

Miami Free Zone
Miami, Florida

Architect
Ferendino/Grafton/Spillis/Candela
Miami
Principal-in-Charge: Hilario F. Candela, AIA
Project Manager: James F. Armstrong, AIA
Director of Architectural Design: Julio Grabiel, AIA

Landscape Architect
Ferendino/Grafton/Spillis/Candela

Owner
Miami Free Zone Corporation

General Contractor
Frank J. Rooney, Inc.

This foreign trade complex contains two warehousing and display buildings and one office building. It is constructed of precast and poured-in-place concrete columns, tilt-up wall panels with cast-in-place concrete beams and PSI floor slabs. Bridges are constructed with long-span steel trusses with floor-to-ceiling glass panels. Exposed duct-work systems are a part of the building's interior design.

Jury Comments
"This is a very strong treatment of industrial warehousing . . . it makes a very strong statement. It makes very good use of bright primary colors which are appropriate to its function, purpose and setting."

School of Business Administration
University of Miami
Miami, Florida

Architect
Boerema, Bermello, Kurki & Vera, Inc. (BBKV)
Firm Of Record:
Severud, Knight, Boerema And Buff

Consulting Engineer
Hufsey-Nicolaides Associates

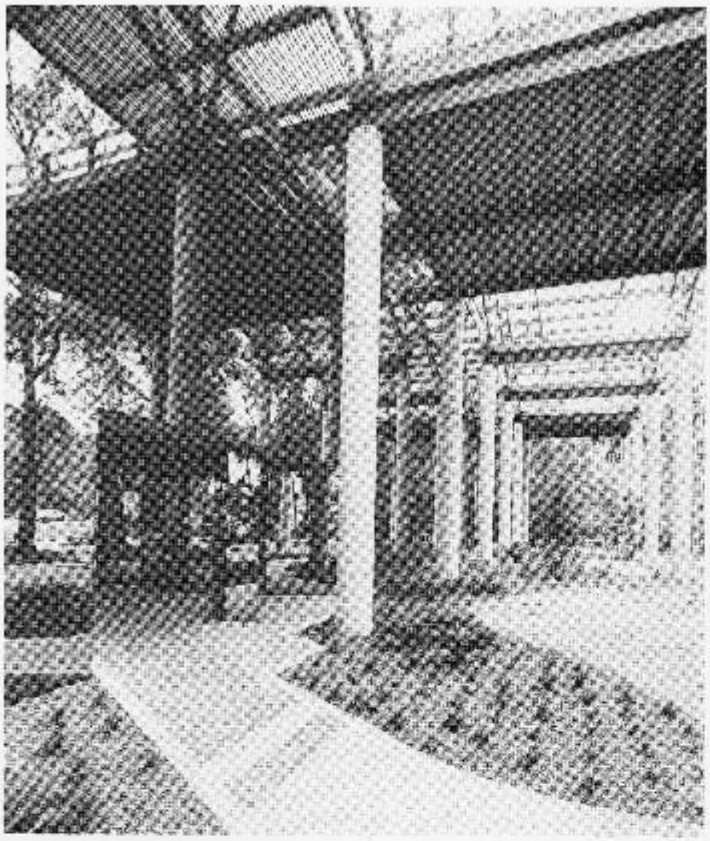
Landscape Architect
BBKV

Owner
University of Miami

General Contractor
The Winter Company

This multi-storied reinforced concrete building has a classroom "tower" which contains all classrooms, utility areas and elevators. Faculty offices are in an "L-shaped" structure which is first occupied at the second level. It is separate from the tower but joined to it at each floor by a pair of pedestrian bridges. This design concept is a result of extensive environmental considerations and its composition is oriented to facilitate natural ventilation.

Jury Comments
"This project presents a well-solved solution to a tough kind of problem. It is a clean design with crisp detail and it is very attentive to climatic conditions, sunlight and its relationship to neighboring buildings. On the negative side, the classroom and teaching buildings should have more spaces where people can meet as characterized in old college quadrangles."



"Reflections One"
Ormond Beach, Florida

Architect
Alford Associates Architects
Jacksonville

Consulting Engineer
Haley Keister
Jacksonville

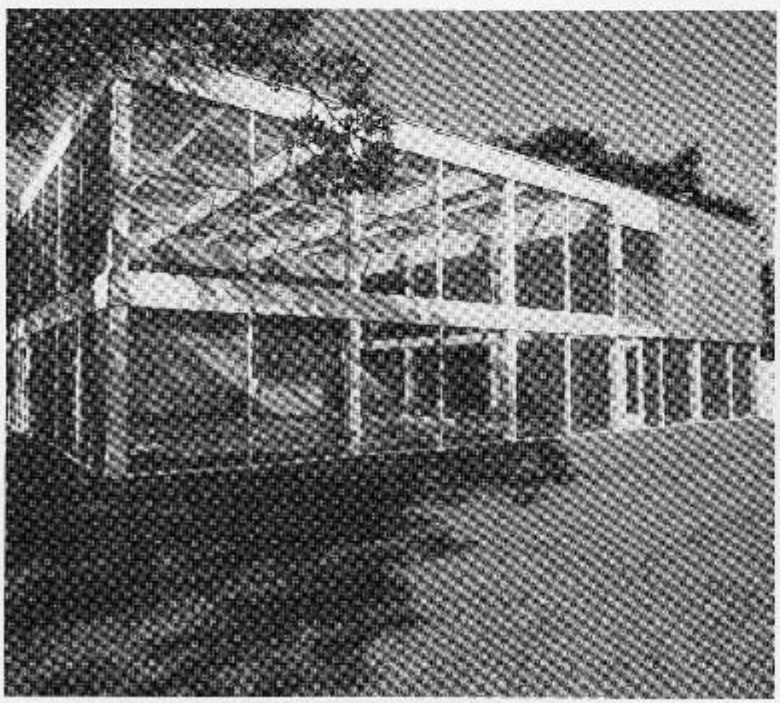
Landscape Architect
Dale Lott
Jacksonville

Owner
The Eddy Corporation

General Contractor
Blosam Contractors
Jacksonville

In this low rise suburban office building mirrors were used on interior spaces to utilize exterior character throughout and also to expand small and uninteresting areas. Rough sawn cedar and painted gypsum board are common interior materials. The building has a steel frame and precast concrete floor slabs. There is solar reflective glass in the north and south walls with insulated bulkhead and spandrels. There is a roughsawn cedar sunscreen in the south elevation.

Jury Comments
"This building, with its narrow courtyard front, has a really spectacular entrance. It is the most imaginative design that we saw and it is imaginative without being silly. The trellis space is wonderful and the mirrored glass is fun and amusing without being trite. The building shows a quality of imagination that we all search for."



St. Armands House
Sarasota, Florida

Architect
J. West, AIA
West and Conyers Architects and Engineers, Inc.
Sarasota

Owner
A.L. Conyers, J.M. Lumbard, E.M. Johnson, D. Joy, J. West

General Contractor
Cosentino Construction Co., Inc.

This house was built for speculation and completed in 1980. Constructed on a steel frame, the house is built of white painted concrete block and plywood columns and beams, stained cedar siding, bronz aluminum and bronze solar glass. The house is designed for natural ventilation and all windows have exterior bronze aluminum shutters. Trees were retained on the relatively low site by placing the house on stilts.

Jury Comments
"This prototype house is very modest and simple in form. The plan is very livable and it sits well on the site. It does, however, present a lot of opportunity for more gracious detailing, particularly on the staircase and some of the windows."

M. Sterling
Fort Lauderdale, Florida

Architect
Donald Singer, AIA
Fort Lauderdale

Consulting Engineer
Gaston De Zarraga
De Zarraga & Donnell

Landscape Architect
Ted Baker Group

Owner
Arline Sterling Norman

General Contractor
Fisher-Payne Construction Co.
Roy Pearthree, Superintendent

The main objective of this project was the creation of a new image for, and a new entrance to, a men's clothing store. The existing building, which was 40 years old, required renovation and an addition. Site development was to permit future expansion of the addition to the north. The new construction consisted of a two-story concrete block bearing wall building. Renovations were primarily interior wood partitions.

Jury Comments
"The addition to the rear of this building created a new entry which seems to be a very strong solution to the client imperative. Space was created that wasn't there before and it has the effect of drawing people inside. This is a very high quality design for which both owner and architect should be commended."

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Lido Bayfront Residence
(Dickson/Drinkwater Residence)
Sarasota, Florida

Architect
Carl Abbott Architect
Sarasota

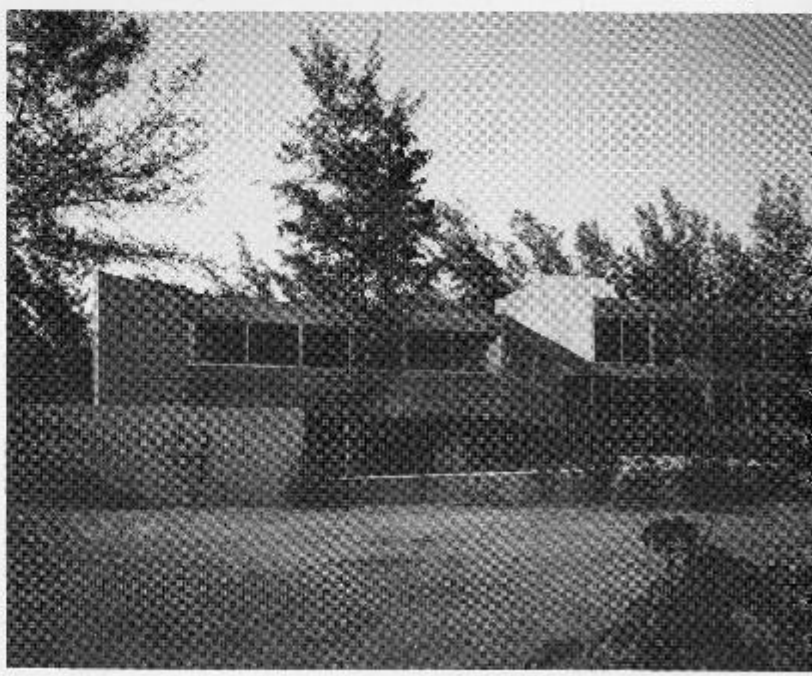
Consulting Engineer
A.L. Convers, P.E.

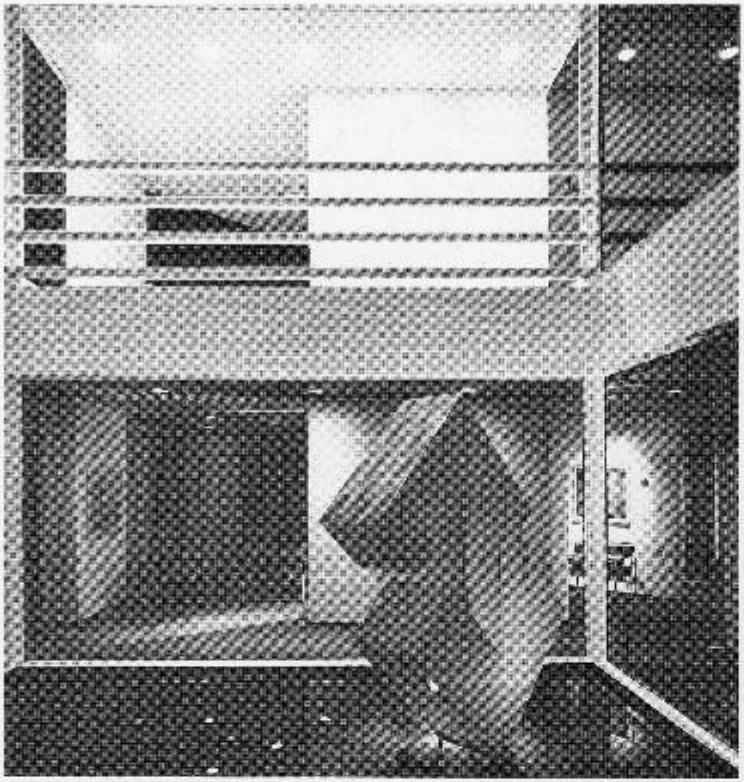
Owner
Dickson/Drinkwater

General Contractor
Saunders Construction Co.

The form and plan of this house were determined by the force lines of the site: large-scale privacy walls on the north and in the other directions openings to the sun and to exotic views of the bay and the jungle. The house, whose dominant material is heavy blown-on stucco, has a structural orientation designed to take advantage of the sun's angle and the seasonal winds as they change throughout the year. It has a system of exhaust fans and natural cross ventilation.

Jury Comments
"This house represents an effort which successfully combined rectangular forms with 45 degree relationships and some circles and made them work quite well. Also, on the living side of the house, the materials are appropriately warm in color and softer in feeling than on the public side of the house."





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Corporate Headquarters of R.J. Pavlik, Inc. Fort Lauderdale, Florida

Architect
Donald Singer, AIA
Fort Lauderdale

Consulting Engineer
Gaston De Zarraga
De Zarraga & Donnell

Interior Designer
The Pavlik Design Team

Owner
R.J. Pavlik

General Contractor
Edward Manestar and Terry Harkins

This concrete block office building was designed to fill the zoning envelope in a transitional area zoned for low rise professional office use. Entry to the building is through the center court, into which all three levels face. The separation of areas for the owner-tenant is a program requirement based on the functional breakdown of the building.

Jury Comments
"This project is simple in its massing and refreshing in its simplicity. The building's designer worked very conscientiously on the forms and details which are very elegant. On a critical note, the drafting room and design office seem cramped. Some softness in these areas would have contributed to the overall feeling of elegance found in the rest of the building."

The Bouterse House Miami, Florida

Architect
Bouterse Perez & Fabregas Architects Planners
Miami

Landscape Architect
Allen Fernandez

Owner
Donald Bouterse, AIA

A narrow lot and restrictive zoning necessitated lifting this house off the ground and into the air and the palms. Side walls, which are only 8 inches from the adjoining houses were treated as common walls and left without openings, but with movement and undulating profiles to avoid monumentality. Transparency is achieved inside the house with a flow of site lines which are strongly directional toward a superb view of a canal. Throughout the house there is a strong awareness of place, and a conscious absense of strong color in an already colorful subtropical environment.

Jury Comments
"The forms in this house are a quotation of international style associated with the 1920's and Le Corbusier, but they are well used on an apparently tight site. There is a strong statement of both form and materials. Although the site didn't allow for placing living spaces on the ground floor, there is ample stair between the pool and the main living areas of the house.

City of Miami Heavy Equipment Maintenance Facility Miami, Florida

Architect
Wolfberg/Alvarez/Taracido & Associates
Miami

General Contractor
Garcia Allen Construction Co., Inc.

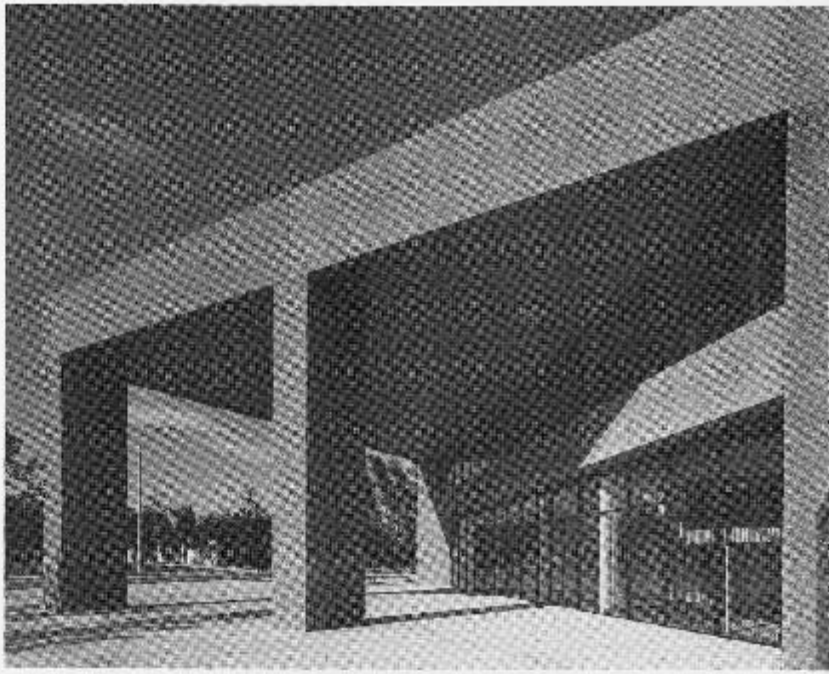
Landscape Architect
The Ted Baker Group

Owner
City of Miami

Opposition from local residents and businessmen had caused a number of proposals for this site to be rejected. Out of concern for the surrounding community, the design was people-oriented. Extensive landscaping using berms minimizes noise and creates visual screening of activities. A 15,000 square foot public plaza with a large sculpture and extensive landscaping makes the facility resemble a college campus on the outside. On the interior, special consideration was given to low maintenance and energy conservation. Clerestories provide a naturally lit interior supplemented by metal halide light grid with split switching capability to illuminate only those areas being used.

Jury Comments

"This is an example of a utilitarian structure that got a chance to be architecture and succeeded. It is pleasing to see this kind of a structure treated in a way that is pleasing not only to the people who work inside, but to the whole community. The community applied pressure and they got a beautiful cover of significant design on a much-needed facility which has too often been given short shrift."



Federal Building—United States Courthouse Fort Lauderdale, Florida

Architect
Gonzalo Gaitan, Project Architect
William Morgan Architects
Jacksonville

Consulting Engineer
H.J. Ross Associates
Miami

Landscape Architect
Stresau, Smith and Stresau, P.A.

Owner
General Services Administration

General Contractor
Henry C. Beck Company

This structure is composed of reinforced concrete columns, beams and slabs with rough textures split face concrete masonry unit infilling for the exterior walls. Roofing is built-up on rigid insulation. The architectural order is based on the discipline of cantilevered concrete "trees" which support each level in 30 by 30 foot bays. The building welcomes visitors into a four-story terraced piazza open to the street corner. Specially designed water courses produce the sounds of waterfalls which accoustically dampens street noise and imparts a sense of serenity to the plaza.

Jury Comments

"This is a very carefully conceived tour de force. It is a public building which says 'come in' rather than 'stay away.' Particularly handsome is the way the scale of the building's cornice matches the cornice line of the neighboring church. The building has a particularly good internal presentation in the courtyard."

Museum of Science and Industry
Tampa, Florida

Architect
Rowe Holmes Associates Architects, Inc.
Tampa

Consulting Engineer
Mechanical/Electrical/Plumbing
Ossi Consulting Engineers, Inc.
Tampa

Structural
Rast Associates, Inc.
Tampa

Landscape Architect
Balsley/Kuhl
New York, New York

Owner
Hillsborough County Board of County Commissioners

General Contractor
CM Associates, Inc.
Houston, Texas

The Architects were retained to design a regional Science and Industry Museum illustrating regional climatic responses to the environment for maximum energy efficiency utilizing phased construction. The solution reflects these regional environmental concerns with the use of east-west orientation for prevailing breezes, large roof overhangs, use of earth berms, north light skylighting and total shading of southern exposure. The major energy systems for the building were designed as an integral part of the exhibits.

Jury Comments
"This seems to be a very innovative solution to a very contemporary problem. If this building is to be a place for giving people an education on energy and energy design, it certainly is a place that will arouse curiosity while, at the same time, make good use of current building methods."

Residence
Dorado, Puerto Rico

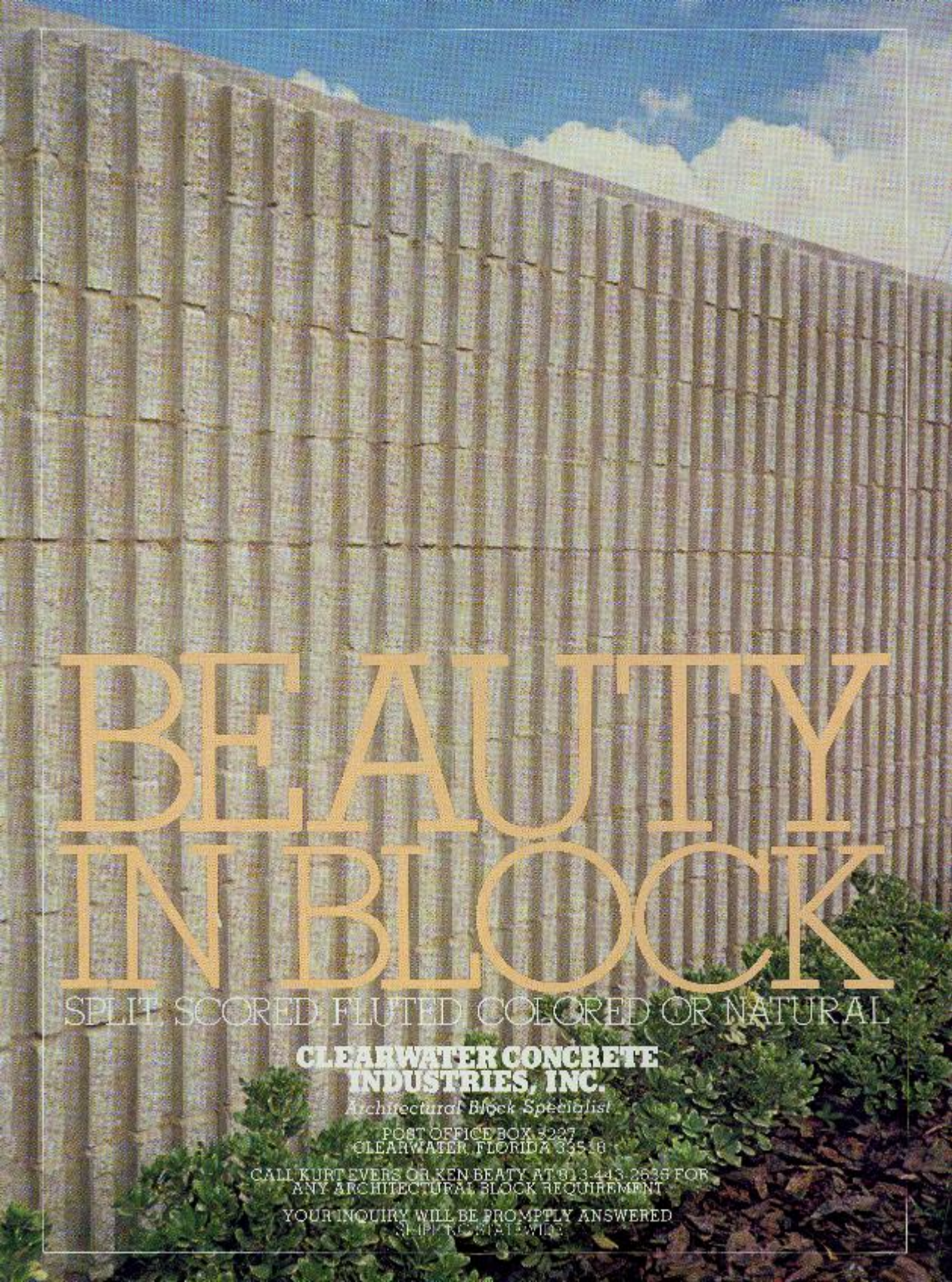
Architect
Thomas S. Marvel, FAIA
Torres Beauchamp Marvel Y Asociados
Hato Rey, Puerto Rico

Landscape Architect
Torres, Beauchamp, Marvel Y Asociados

Owner
Mr. and Mrs. Daniel Shelley

The plan of this residence is cruciform, and upon entering the house, all of the circulation and principal spaces depart from the foyer. The center of the house is an interior terrace, two stories in height, rather than a traditional living room. The structural-spacial modulation reinforces the singular orientation of every interior space. The two main concrete bearing walls run counter to the central view, the rear wall acting as a screen, a backdrop for the drama of the open planning of the house.

Jury Comments
"Both in structure and plan, this house takes advantage of its unique siting. It has an exceptionally clear and open plan that is very comfortable. The concrete used on the living side of the house seems a bit heavy, but overall real quality of design has been achieved."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SO YOU'RE READY TO FLY!

by **H. Samuel Krusé, FAIA, AICP**

When the State Board of Architecture awards the certificate which permits one the title "Architect," it makes the practice of architecture legal, but it does not start the practice. A "legal" architect is one tested by the State as to his ability to practice safely. A "practitioner" is another kind of architect—one who does many more things than those studied in college, learned during internship or tested by the State Board.

The purpose of this article is to describe the role of the practitioner, so that an architect can decide whether he wants to become a practitioner or to be otherwise happy. (I use the term "he" to denote any person, he or she, who practices architecture).

There are several recent books which describe the dynamic changes taking place in the world. In his book, *Future Shock*, Toffler describes changes in society so drastic that people will have to change their way of living—a change which leaves people confused about their place in society.

A professional who not only serves society, but also leads it in a measure, must be prepared to predict the future of his profession. Only a few people will be prepared to discuss the uncertain future of any profession. Yet a professional must know what is to be expected in order to be effective in his field. There is no profession for which this is more true than architecture.

For the past fifteen years, The American Institute of Architects, has sponsored studies and activities which try to predict how the dynamic future relates to the profession of architecture. Although these activities were ostensibly concerned with various aspects of education, research and practice, all have a common theme:

(1) Environmental problems will become more complex and larger in scope. These problems will not be given in neat precise programs for solution by disciplines of well-defined skills and limits.

(2) Society will look to teams of specialists to identify problems, to design alternative solutions, and to effectuate the construction of all aspects of the physical environment, from small components to large-scale complex regional projects. The action of all the teams will include the participation of citizens in decision making.

(3) For many of these teams, the architect will play a significant role, provided:

(a) the architect has the ability to participate effectively in the process by which technological, social, economic and political interests shape the environment and influence the creative process, and

(b) the architect recognizes the wide range of disciplines, professions and unorganized abilities needed in the creative process and finds a way to work harmoniously with them in meaningful joint efforts to improve the environment as a whole.

(4) Until the turn of the next century, architects must continue to cope with rapid and vital suburban growth, the conservation of energy, population explosion, the demand for money exceeding the available supply, sky-rocketing land costs and spiraling construction costs. Faced with this, society has a fragmented building industry which carries professions and archaic trade unions using old techniques and cumbersome organizations. As if this were not enough, existing constraints to innovations in construction technology are predicted to have a significant impact in 1985 for the following decade.

It is easy to understand that in an era of rapid and dramatic change, in an uncertain community of frustrated, anxious people, an architect can contribute to more confusion by blindly creating change for the sake of change. When this occurs, even necessary changes become suspect. Many changes are needed in this troubled world that are not being made. Ghettos are getting worse, school systems and governments are inadequate for current demands (much less for future demands), travel is congested, the automobile overwhelms us and building methods, the work week, and utility systems are inappropriate to meet new conditions. Such problems affect everyone, but especially the architects—the innovators whose intellect, creative talents and understanding are challenged.

Orthodox processes for creating the physical environment are failing to meet demands. Traditional methods are challenged and orthodox concepts are being reevaluated. The efficacy of professional service in a democratic society is being questioned and new relationships tested—relationships obligating the professional to involve the user and the community, as well as the client.

In the past, the practicing architect plied his skills with little intercourse with people outside his discipline. Each architect recommended what needed to be done from his point of view to resolve social, as well as physical, problems. Except where public hearings were required by law for specific public projects, the user had little or no role in forming the professional recommendation. Many times the architect made recommendations in complete ignorance of the social, economic and political aspirations and needs of the user.

Studies of the emerging design process for man's environment seem to indicate five characteristics important to the practice of architecture if it is to effectively meet emerging challenges:

(1) The architect must be concerned with the impact of his project on the community environment.

(2) To be effective, the architect must be a leader in the building design process.

(3) The architect must cooperate more closely in education and in practice with other design professionals.

(4) The architect must develop a general working knowledge of all major building disciplines, including management, real estate, financing, law, construction technology, and an understanding of social disciplines.

(5) Four characteristics must be a part of the architect's practice: registration and renewal thereof, education, and membership in his professional society.

Now, one asks, "Is a person ready for practice just because he has earned a degree in architecture from an accredited school and passed the registration exam?" The obvious answer is "No." The practice of architecture requires many talents, all of which must be present in an architect's office to assure a successful practice. Above all, the architect should possess the:

Social Sensitivity of a social worker, kindergarten teacher;

Technical Skills of a chemist, engineer, builder;

Creative Talents of an inventor, artist;
Business Ability to manage his client's affairs, as well as his own;
Good Judgement to do what is best for his client and community within their constraints.

No one person excels in all these talents, although there are some who are proficient enough in all to serve selected communities or to organize offices of exceptional capability. The relationship between practitioner, office and community is, in some respects, parallel to the impact of man-made work to natural phenomena.

The practice of architecture is not an abstraction. It is very real and must be related to that reality. For this reason, there are certain necessary evaluations of real world issues which must be made before an architect decides to become a practitioner.

Many architects do not select the proper location for their practice. Their internship might be in Glen Haven, for example, but the existing firms are already serving Glen Haven adequately. One should never start a practice where there is no growth or where there is growth, it is already adequately being served by established firms. This seems a rudimentary admonition, however, one only needs to look around to see that many architects start out where they are not needed. A good example is one's hometown. Despite the breadth and warmth of one's reception there, it may not be the best place to set up practice.

At the beginning of practice, an architect usually experiences cash flow as an ebb tide. A steady income from the practice does not immediately provide the capital for practice in many locations. In some situations it can take years for a practice to provide the income adequate for all cash flow needs and capital requirements.

It is necessary, therefore, for the practitioner to have financial resources other than the income from the firm. These resources should provide money by both short-term notes and long-term loans.

The amount of cash needed will vary with the locality and the situation. As a rule the architect should have enough capital to meet his personal needs, to equip and organize a firm, and to operate the firm for one year. In addition, the architect's borrowing capability should be sufficient to cover such unpredictable situations as being commissioned to another project requiring office expansion so that both projects can be properly served.

An architect can find borrowing money difficult. Banks will not lend money with architect/owner agreements as collateral. Agreements are of no value until the service is rendered and an architect needs cash while the service is being rendered. Most institutions want "hard collateral"—gold bullion, income producing property, diamond rings, or the like. It's far easier on the architect if he has a rich wife or uncle to co-sign his notes.

Many architects follow a deliberate plan to establish a favorable credit rating. The most common plan it to deliberately charge every purchase, no matter how small, and then to promptly pay the bills as they come in. By gradually increasing the amounts purchased on credit, and paying promptly, a good credit record is earned.

With a good credit rating and a small accounts receivable (the amount you have earned, but has not yet been paid you), a bank will usually lend small amounts for 30 to 90 days. After doing this for a time (a decade, quarter century or so), one can borrow substantial amounts, although by then he may not need the money.

If one has no financial resources, he is faced with an unhappy period of living from hand to mouth and missing many good commissions because he has no capacity for performance. This is especially true of very small offices with many competitors. In many firms it is much more pleasant to be an employee than to be a practitioner/employer.

The criteria for preparedness for practice is the negative weight of the answers to the following self-evaluation. Check out this list of "if's" and see what your feelings are.

If you have no assurance that the community can use your talents;

If you have no money and very few friends;

If you do not like competition in the marketplace against colleagues and friends;

If you are unhappy doing many things as does a businessman, a socialite, a friend of the people; and

If you are happy only while at the drawing board, for goodness sake, don't try to become a one-man practitioner.

If after evaluating the above IF's, you still want to be a practicing architect, find partners who will permit you to do the things you like to do, while the partners do the things you don't like to do. This is not easy because there must be such people available in the community in which you wish to practice. The potential market in the community and your capital must entice these people to participate in your practice, and they must have the talents you do not have to satisfy the realities of practice. ■

H. Samuel Kruse, FAIA, is a partner in the Miami-based architectural firm of Watson, Deutschman, Kruse and Lyon.

WHEN THE WALLS COME TUMBLING DOWN

by **George A. Allen**
FA/AIA Executive Vice President

Bill Juhn has been charged with alleged negligence and misconduct in the design of a building which collapsed during construction, killing eleven men and injuring 23 others.

Bill Juhn is a registered architect in Florida and Ohio. He has been in practice for thirty years and has designed many buildings, none of which has fallen down to anyone's knowledge. Now that one of Juhn's buildings has fallen down, the State says that he was negligent and his license might eventually be revoked along with his ability to practice in Florida.

Juhn is not a member of the American Institute of Architects, but he is one of nearly 6,000 architects now licensed to practice in Florida. He's not the first to be charged with misconduct, but because the collapse of his building, the Harbor Cay Condominium in Cocoa Beach, caused eleven people to die, he is receiving more notoriety than others have.

And, Juhn is not the only person to be charged in the Harbor Cay Condominium case. The engineers and the contractor have all been charged by the Department of Professional Regulation with misconduct.

We are drawing attention to this case because it involves modifications to the regulatory system which will have impact on the architectural profession in the years to come.

First, the basic part of the law Juhn allegedly violated is Section 481.221 (5) Florida Statutes: "Plans, drawings, specifications and other related documents prepared by a registered architect as part of his architectural practice shall be of sufficiently high standard to assure the user thereof against misunderstanding of the requirements intended to be illustrated or described by them. To be of the required standard, such documents should clearly and accurately indicate the design of the structural elements and of all other essential parts of the work to which they refer."

That section of the law is not really new. It is part of the Architectural Practice Act passed in 1979 by the Florida Legislature.

What is new is that the Florida Board of Architecture actually heard the complaint and determined there was probable cause for the charge to be levied against Juhn.

Prior to this year, the Board had delegated the authority to determine probable cause to the Department staff. Late last year the Board decided to take that authority back.

The Board's action signaled a shift in the regulatory winds within DPR. It turned out that many other regulatory boards were dissatisfied with the way things were being handled and they felt some of the authority which had been shifted to the Department staff in 1979 needed to be shifted back to them.

During the 1981 legislative session, the boards, with the backing of professional societies and associations, supported a bill which did accomplish the shift of authority which ultimately will have an impact on the regulated.

One provision is that the Board of Architecture and other boards will establish criteria by which investigators are selected. This means that if an architect is subjected to an investigation, the person conducting the investigation should know something about architecture and construction. Of course, this may help or hinder the architect being investigated, depending upon the actual case.

Another provision directs the Department to investigate any complaint which is filed as long as it is in writing, signed by the complainant and legally sufficient. During testimony on the bill in the House of Representatives, it was brought out that many complaints are not investigated by the Department. Certainly, this has been true in the construction field where complaints have been made against persons who were illegally performing professional services which they were not licensed to perform.

The new statute now says that the Department must investigate, but it must be shown that a licensee or a group of licensees has violated a Florida Statute or rule. This has caused the Department to change the way it handles investigations slightly. Minor violations are to be handled through a "desk" investigation. In other words, someone in Tallahassee or in a branch office will check the complaint out by phone rather than traveling to the site.

Another change is that persons instituting complaints will have to sign a complaint form. This is an outgrowth of some feelings by boards that complaints were being made anonymously. Under certain circumstances, the statutes now allow the Department to withhold notifying a licensee if he is under investigation. Those circumstances generally relate to criminal activities in which notification would impede investigation or apprehension.

But the priority system used by DPR on complaints has not been altered since February. It consists of four classifications ranging from a top priority involving misconduct or negligence of a professional causing immediate danger to the health and safety of the consumer to the fourth priority which poses no immediate or direct threat to the public health, safety or welfare.

Most complaints which have come from the design professions concern an unlicensed individual practicing illegally. The Department places these complaints in their lowest priority classification where investigations are rarely, if ever, carried out because of staff limitations.

Until the recent modifications were made to the DPR law, there was very little information about investigations or disciplinary proceedings being communicated from the Department to the Board of Architecture.

Another change in the law provides that the Department must now refer to the Board any investigation or disciplinary proceeding that has not been completed or reached the administrative hearing stage in one year. And, if the Board is not satisfied with the legal counsel supplied by the Department, it can hire its own counsel with the consent of the Attorney General.

The modifications to the DPR statute took some important steps toward more equitably balancing the authority between the boards and the Department, but it remains to be seen whether the professional regulatory system will be able to function any better than it has insofar as the design professions are concerned.

Certainly, the priority system of investigating complaints will need to be altered if the Department and the Board of Architecture ever want to prevent a Harbor Cay Condo disaster before it becomes a disaster.

That would involve not only investigating complaints but following through with enforcement action—a tough assignment for any governmental agency but a job that needs doing nonetheless. ■

Continued from page 15

building that the Trane Company has ever put through their computers, of any building in the United States. Now, that's only one company, but it's one of the biggest, if not the biggest. Simply by scaling the windows appropriately, by facing the building appropriately, by having mechanical systems in accord with the thickness of the walls, etc., all the things that we would normally do, we are not playing against the sun; we're playing with it. And yet, the building doesn't go far enough. My building doesn't go far enough and most don't. (*A reference to Grave's controversial design which won the competition for the Portland Public Service Building.)

If the AIA wanted to really do something at their convention, they would probably try to put through some sort of law that would say that in every room there ought to be "x" number of square feet of operable sash, not just windows, not just outlets, not just all the things that are there currently in the code, but operable sash. Because in Portland we have fixed windows.

I tried to get around the question by having key-operated windows, hoping that all the worker bees would ultimately find the key and could open the windows. Can you imagine? There it is in Portland, Oregon, which has a temperate, wonderful climate. It's 68 degrees outside, and you've got the bloody machines going all day long to keep it 68 degrees inside. The most ridiculous series of events have led to that kind of thought, most of them having to do with building maintenance. They think it's going to make all the stuff inside dirty if the windows are open. Modern architecture doesn't like screens. Big deal. Let's have screens, let's have operable sash, let's turn the machinery off when it's appropriate outside. All of our spring, all of our fall in the Northeast, for instance, our buildings could be standing open, especially our towers. The law won't let them. But somebody ought to blow the whistle at some point and say: "Okay guys, the jig's up, let's open the windows," and let's have this as one of the major sources for energy conservation.

I spoke on a panel in the Midwest recently on energy. I was the Formalist freak that was supposed to be set up for this panel, and I spoke on this kind of line that I'm addressing now. But we were sitting in a room, of course, in a Ramada Inn, somewhere in the bowels of this enormous hotel, no windows anywhere, a huge room that could be subdivided twenty-seven times, you know, for smaller groups, and there were no fewer than a hundred and fif-

Continued on page 30

THE LIGHTER SIDE OF ARCHITECTURAL DETAILS

ARCHITECTS? THEY BUILD ARKS, RIGHT?

by **Jim Moorhead**

The following article is reprinted with the permission of The ARG Corporation, Architects and Environmental Planners, St. Petersburg, Florida. The article originally appeared in "ARrgggh Times Are Coming," a newsletter which is published by the firm.

When my great and good friend, the pseudonymous but never pusillanimous "A.T. Square," asked me to do an article on architects, I had a one-word response:

AARRRGGHHH!

And the next thing I know, he had turned around and formed a company by that name.

Architects are like that. Very creative. They fabricate from nothing at all. They take notions that are pure pie in the sky, add a lot of crust, and come up with very expensive confections—gingerbread houses, for instance.

They consider their vocation divinely inspired. "In my father's house are many mansions," they will quote you biblically—adding that somebody had to do the blueprints. And just as "man does not live by bread alone," an architect will say, neither does he abideth solely in mud hovels. He must haveth a teepee for the beach, a tree-house for the mountains, and a lean-to for when the lean years cometh.

Then, pressing his case, the architect sayeth: "Consider the average man. He designeth not, neither does he sketcheth." And so saying, the architect doth give his best shot to be commissioned to design the teepee/tree-house/lean-to of your dreams. It has ever been thus, and thus be it ever, as the second stanza of *The Star Spangled Banner* sagely tells us.

And because architecture does not stand still, just as other professions do not stand still with the possible exception of sentry duty, the art of building design has changed vastly over the years. No longer do architects slave for hours to produce precise renderings of willow frames sagging under elk hides, or caves cleverly ensconced in the sides of mountains.

Staggering advances have been made. The profession, through the centuries, has introduced such structural innovations as the flying buttress, the buckling lentel and the eternal triangle (architect, building contractor and their client's meddlesome wife).

Among other architectural developments over the years, the following list contains some of the best known:

Rampart—that section of a fortification which the enemy always puts the log to first.

Bay window—protuberance dreamed up by the Greek architect-king, Edifice Rex, making fun of his father's waistline.

Gable—one of several profiles that gained popularity in Hollywood in the 1930s.

Dome—the origins of this structural crown are obscure, but it is known that it was regarded as a capitol idea.

Minaret—onion-shaped domes, popular in Russia and Turkey; big ones are called maxarets.

Cupola—cute little do-whatchie on top of a house, named after the Mississippi town where it originated.

Piazza—another pie-in-the-sky idea.

Balustrade—fancy name for a bannister which is a fancy name for a handrail.

Colonnades—houses occupied by the American side during the Revolutionary War; houses on the British side were known as limeades.

Pilaster—gloppy stuff that high-priced craftsmen slap on walls; usually French-made, and properly referred to as pilaster of Paris.

As the definitions show, the terms are unnecessarily obfuscatory, which is one of the reasons they're priced so high. Have your architect agree beforehand to generic descriptions and you'll end up spending less money. Wall board doesn't cost near as much as wainscotting.

History has produced many styles of architecture, but in this country primarily four have survived. Roughly in descending order of cost, they are Mediterranean, Continental, do-it-yourself, and Jim Walter.

Unfortunately, architects are out of reach for many people. In fact, after discussing their plans for a dream house with the architect of their choice most young couples move in with his or her parents instead.

As a result, the majority of architects have had to do one of three things: dull stuff, such as apartments, office towers, government buildings and schools; run for public office; or create. The latter group may or may not be responsible for such modern creations as Shell stations that look like Tudor cottages, and fast-food drive-through ordering stations that resemble fat clowns, with speakers where their teeth should be.

All little boys go through a stage of wanting to be an architect, sometimes even before they know what it is. When I was 3, I went to my mother and said, "I'm going to be an artichoke." She ran off screaming to my father, "Gordon, our son's turning into a vegetable!" And she was very nearly right.

Among the architects I have known over the years is one who was my commanding officer in the Army Reserve. If there was ever a fellow who knew a straight line, even when he couldn't walk one, it was he. Ol' Slide 'n' Rule, we called him. His fellow officers played a joke on him at summer camp once, arranging a widely witnessed rendevous between him and an auburn-haired madam from the nearby town. Ever after, she was known as the Red Queen—and he, of course, was the Blue Prints.

But, seriously, my favorite architects are A.T. and his Square Roots, the jivest little Rapidograph-playing combo around. And, I wish them well as some of the keepers of that eternal seal whereupon those ageless words are forever engraved:

"Back to the drawing board." ■

JIM MOORHEAD *is entertainment writer and columnist for the St. Petersburg Evening Independent. An ardent admirer of things architectural, he once wood burned twin outhouses on a set of bookends at summer camp.*

Continued from page 28
ty-seven lights on in that room, three hundred watt floods in the ceiling beaming out its little energy into this room of a group of architects talking about energy. Instead of sitting around the pool as we are now, or sitting outside, or sitting somewhere in light, all these lights were turned on. It was just quite incredible to me. All these kind of do-gooders were sitting there talking about trombe walls, and the lights were beaming away. Something somewhere is amiss.

JCR:

You sound as if you'd like to do a building in Florida.

MG:

I, like most architects, like to do buildings almost anywhere, but especially in contexts that have a certain quality to them. We're doing a building now in southern California* and the Spanish Colonial context is something that energizes the building because there's something to play off. It's not a benign landscape, as it isn't here. I also would love to do a building in a climate like this because of one's ability to use the landscape, the green. It grows, it can be altered, it can be left, it can be a number of things. Of course, in the New York area where I live that isn't in the cards to any extent. Though certainly we have green, we have it on a very different scale than you do here. The ability to make outdoor rooms, and the ability to locate the building within its local landscape here is awfully exciting. (*The Library of San Juan Capistrano).

We're starting to get calls from architects around the country who want to go into joint venture with us, and I think that will help extend one's chance to build other places. This is one of those places where I obviously would love to work.

JCR:

Do you feel that your formal vocabulary would change much in a subtropical climate?

MG:

Well, I think that the general things would stay similar to what they are now, and the particular ones would be altered because of the local context.

JCR:

Could you talk a little bit about your collaboration with artist Lennart Anderson in the exhibit which is supposed to be open in New York in March*? (*The exhibit, entitled: "Collaboration: Artists and Architrects", opened in New York City on March 6.)

MG:

To celebrate the 100th anniversary of the Architectural League in New York, the NEA, the New York State Council for the Arts, the League itself, sponsored a collaboration between a number of architects and a number of artists. The architects were the invitors of the artists in most cases, so of course, we all invited people with whom we were compatible.

Lennart is a friend of mine from

Continued on page 34

SCOPIA

BRINGING ART AND ARCHITECTURE TOGETHER

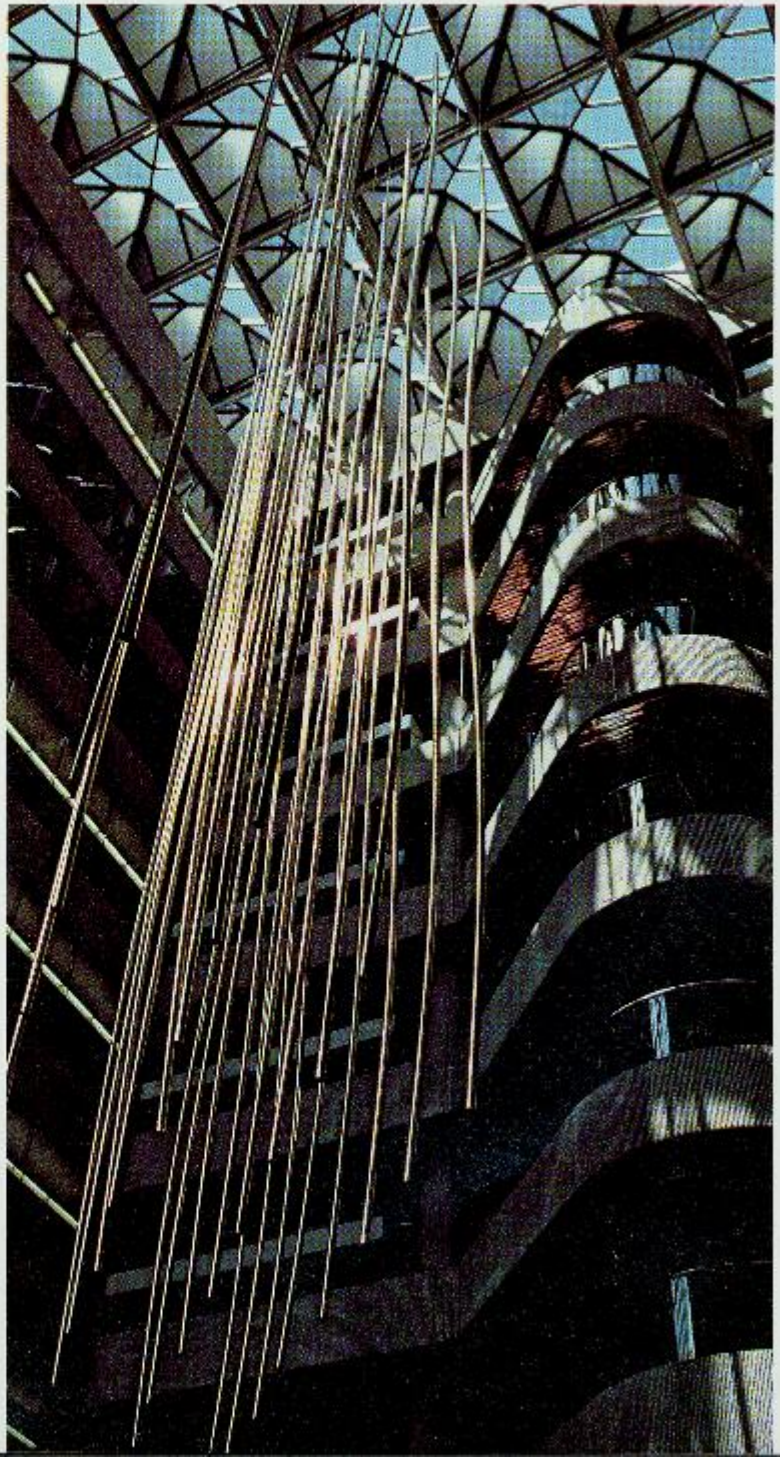
by **Theodore F. Wolff** and **Diane D. Greer**

Theodore F. Wolff, Art Critic for *The Christian Science Monitor*, wrote a stimulating review last year on the work of two men—sculptors William Severson and Saunders Schultz. At SCOPIA, their studio-workshop in Chesterfield, Missouri, the two have worked together for over 20 years designing magnificent pieces of sculpture "to complement architecture and be complemented by architecture." Their most recent piece of sculpture to be installed in Florida is the subject of this article. Titled "SOLARIS", the sculpture hangs in the atrium of TECO Plaza, the new corporate headquarters of Tampa Electric Company. As an introduction to the discussion of SOLARIS, FA received Theodore Wolff's permission to reprint his fine commentary on the work being done at SCOPIA by Severson and Schultz.

"'Responsibility is the current dirty word of art literature. Once can write of an artist's responsibility to himself and to his art, even touch upon his overall responsibility to his culture and society—as long as that is kept vague and general—but any hint that an artist should modify his private impulses for the sake of a collective vision or purpose smacks too much of the persistent 20th century arguments for state, class, or ideological control of the arts to be tolerated lightly.

'Art must be, the argument goes, as free as a bird. The artist must not concern himself for even a split-second with the wishes and tastes of his viewers or he risks contaminating the purity of his art.

'Now, a great deal of the best art of this century results from this point of view, but a great deal else of what is good in it stems from the endeavors of those who find their deepest creative identities while engaged in a dialogue with the wishes, needs and visions of others. Among these are the men and women who create within the public sector, especially those who create art to enhance civic, corporate and religious structures. For these artists "re-



"SOLARIS"
Photo by
Gary Englehardt

sponsibility" is not a demeaning or a constricting word, but one which implies dynamic and creative challange.

'Saunders Schultz and William Severson, working together as a team, are among the best of these publicly engaged artists. Concerned about the dehumanizing aspects of much of contemporary life, and aware of the demoralizing effects of a mechanistic view of society, these sculptors have devoted their joint professional lives to the creation of public sculpture designed to encapsulate man's deepest cultural and spiritual aspirations and to serve as highly visible and attractive clues to the identity and function of the architectural environments for which they were designed.

'Schultz and Severson are restless and dynamic creators who think nothing of the fact that some of their pieces are bigger than a two-car garage and weigh 20 tons. Or that their tools are more likely to be huge cranes and welding and grinding equipment than the traditional chisels and pots of clay utilized by less ambitious sculptors.

'They think big. As Severson says, "What stimulates and drives us endlessly is the desire to create art that energizes the environment. Long ago I was thrilled to the challenge of the artist actively engaged in the throes of society."

'They feel a profound responsibility to the community for which they create, to the environment, their client, the integrity of their art, and to the nature of their materials, but not to any particular school or "ism" of expression. They prefer to let the proposed work's site and purpose suggest ideas and images rather than arbitrarily dictating its design themselves.

'"Nature has been my main source of inspiration," Schultz declares."Capturing the images around me in the natural world and restructuring them as art is endlessly fascinating. There can be no substitute for the quality of mystery and magic found in nature."'

'Twenty years of designing sculpture for banks, libraries, religious institutions, parks and corporate headquarters has neither stifled nor stylized their creative efforts. Their search for precisely appropriate symbolic images continues unabated.

'If anything, they are searching harder and are digging deeper than ever for the symbols and forms common to our humanity. They search for subliminal images derived from the shared fantasies of human experience, explore the imagery activated by orthodox and eclectic analysis, and examine any and all natural and mechanical design principles utilized by our society. Their creativity is continually alert to any and all clues to our common visual and formal heritage, to anything which can help encapsulate human values and ideals within sculptural form."

—Theodore F. Wolff

In a recent interview with FA Editor Diane Greer, Sculptors Severson and Schultz discussed SOLARIS—the sculpture which has just been placed in the atrium of TECO Plaza in Tampa. Questions directed to the sculptors were in four main areas: how the sculpture integrates with the building, how sculptors work with architects, what the client imperatives for the sculpture were; and how the sculpture operates. Their answers are part of the following discussion of SOLARIS.

HOW THE SCULPTURE INTEGRATES WITH THE ARCHITECTURE

The containing rectilinear space created by the ten-story building at TECO Plaza is an invitation—an opportunity for the art of the sculptor. This sculpture, according to the artists, was seen not as an object in space, but as part of the spacial experience. It was intended to be one of the foci as the eye roams around the atrium space. Without specifically focusing on the art, one is aware of its centricity in space. The sculptors thought to keep the sculpture open, to be seen through. They describe it as a line drawing in space, scaled to the atrium . . . as kinetic . . . as an expression of the power of the sun converted into motion by solar cells. It is not built of the same material as the atrium itself. Rather, it is bronze—an always quality surface and one which, when polished, attracts light and reflects that light helping integrate it into daily light variations that happen in that space. For instance, in the morning, a beautiful spectrum spreads across the floor and up the wall and as the light rises, it appears to rise up the bronze surface of the sculpture as it rotates. The light changes the environment in which the people at TECO work. The atrium which contains SOLARIS is TECO's formal entrance and very majestically heralds everyone's arrival and departure from the plaza.

CLIENT IMPERATIVES

It has always been the approach at SCOPIA to invite dynamics from the client, particularly of those things that belong to the milieu of client's concerns, values or aspirations. At SCOPIA, Severson and Schultz rely, as all artists do, upon internal inspiration while allowing, and even seeking, the stimulus of a rich, cultural environment in which the client operates. The client is considered one of the sources of the final creation.

For some time, Severson and Schultz have been interested in solar energy. Men have been aware of the sun since the beginning of self-awareness, delighting in the power of the sun to warm, in its beauty within the celestial sphere and, as we now know, its endlessly productive source for all life. With the oil/fuel problem and our scramble to find alternatives to the Arab cartel forcing prices ever upward, people have turned again to the sun and its power.

When TECO spoke of the sun as possibly supplying energy to their electric grid in the twentieth century, it brought the interest of sculptors and client together in an aesthetic display of that power source.

SCULPTORS WORKING WITH ARCHITECTS

"Architects create the environment in which we live and work and we, with our sculpture, begin the process of inhabiting them," says Bill Severson. "There is something intensely human about the involvement of art in an architectural space-in the way it works to make the space and the art become a whole."

One may, for instance, put up a brick wall or, like the Assyrians, put up a carved brick wall, depending upon the function and aesthetics to effect a special sense of place about that environment. At SCOPIA, scale relationships, form relationships and structural relationships are all important. All of their work requires the input of a structural engineer, but in the final analysis the work of art must stand as a whole unit having its particular sense of presence while being carefully tailored to belong to a particular space.

"Any commission that we do," says Severson, "is a neat and particular expression. We do not strive to make our sculptures Florida-like or Indiana-like, but to make them our articulation of the culture in which the sculpture occurs: to be expressing something in art that is important to say and do in the finest possible way."

SOLARIS . . . HOW IT WORKS

SOLARIS is a sculpture which was designed to be symbolic of the energy industry. It is a solar demonstration . . . "a spacial thing," as sculptor Schultz describes it, "rather than a thing in space."

Since the reception platform juts into the lobby space, the sculpture tips its hat to that architectural feature and parallels that thrust into the lobby. It can be seen from all ten floors of the building but, according to Schultz, "it is especially dramatic when viewed from the lobby floor looking through the heavily treed section directly up toward the sky."

Photons of sunlight are converted by photo voltaic cells to electricity. Four banks of 36 silicon chips are mounted on the south parapet wall of the atrium at roof level where they are in maximum sunlight. At twelve volts, each bank generates 1.4 amps—enough to

run the direct current motor housed within the four sculpture support beams. As sunlight is available, the motors operate to rotate the 32 elements of the sculpture. Each of the four 3-inch by 6-inch steel beams support light elements of the sculpture. These elements are each hung on separate shafts mounted in the beam with bearings and bushings to rotate freely. Each shaft is capped with a sprocket gear and all light gears are bound together in unison with a drive gear by a sprocket chain of steel and polyethelene plastic. Aluminum guides keep it in position and in tension. The power from the solar panels is brought to an electric control box which directs the motors to run in proportion to the amount of sunlight available. A light sensor finely tunes this control.

The sculpture, SOLARIS, is an aesthetic expression of the conversion of sunlight into motion through the use of photo voltaic cells. It expresses a great concept in sculptural bronze and motion to herald our emerging world of 'new' energy.

Pendant in space from the atrium skylight, the sixty foot sine-like waves of three inch bronze tubing rotate randomly in four ranks of eight, phasing in and out for a visual effect of pulsating waves. A six volt motor drives the rotation, transferring the energy along thirty foot beams by chain and sprocket gears. Motion occurs only as sunlight is available and the speed is directly proportional to the power of the available light.

Harmoniously integrated into the architecture, the sculpture is a poignant expression of contemporary research and development in the field of power generation.

SOLARIS Advisors:

John W. Higginbotham
Senior Technical Specialist
McDonnell Douglas Corp.

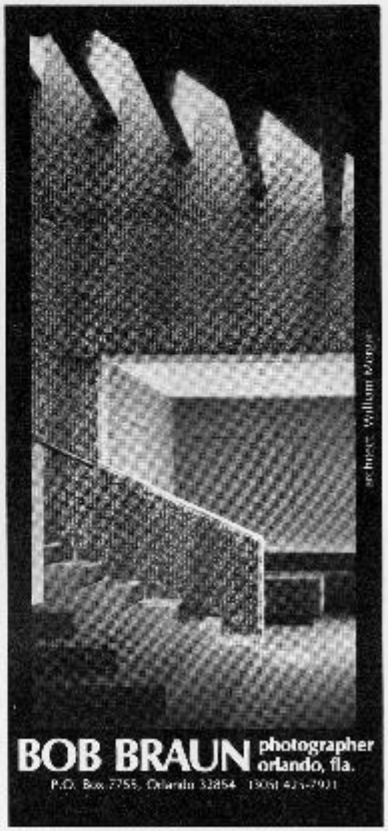
Jack E. Ramsey
Mechanical Engineer
McDonnell Douglas Corp.

Arthur Monsey
Structural Engineer
Horner & Shifrin Inc.

TECO Plaza
Associated Architects

Thompson, Ventulett, Stainback and Associates, Inc.
Atlanta, Georgia

McElvy, Jennewein, Stefany and Howard
Architects-Planners, Inc.
Tampa, Florida ■



Continued from page 30

time spent at the American Academy in Rome. In a sense, Lennart is in a large part responsible for the way I think about color. I have an enormous debt to him for showing me Piero, for showing me Montaigne, for showing me a lot of people, even early De Kooning, and talking about issues of color and how they affect the thematic resonace of a work. I also picked Lennart because of my lack of interest in abstraction. Lennart being a figurative painter works well with my work because, if anything, it's figurative. So the two things, not by contrast, but by helping to reinforce each other, one through architecture, one through painting, make a figurative suggestion about a very old theme.

I really took the cue from Lennart's work because he was at the time, and is now, painting a series of bacchanal themes, modern bacchanals. You might ask why a bacchanal in 1981, but it could be read as a picnic.

Again, like the difference between the sill and the threshold, the way you say it means something else. So, with Lennart painting modern bacchanals, I did a little research into that theme in painting, and found that it was the First Offering, it was the festa around the First Offering. That festa led to the first theatre. So much of what we do is combined in that day when thanks was given with joy. Of course, they ate and drank until they became other people in that feast, but I love the idea that it was partly involved with the idea of the first theatre, and in a sense, make-believe, because in part that's what painting is.

I had seen a number of these paintings that Lennart had done and we decided that ideas from certain of the compositions that he was making would be appropriate for this. We, as architects, then tried to identify the surround of the painting, put it in an architectural context. We first played a very orthodox game in that the painting went on a wall, the painting was framed by paired columns, and it had a kind of foreground that led up to that painting. But later what I did was to use the painting as a framed object and lifted it up on an extended wainscot, or chair rail, that ultimately became a table. The table is then the altar for the offering, if you will. The table has two artifacts on it, one the thespian's mask, which alludes to the beginning of theatre; the other is a simple drapery, which has to do with the veil between us as actors in the play of life, and reality itself.

It's been a joy, actually, to do that. I'm anxious to see the other collaborations, but Lennart and I had a very good time with it. ■

Joanna Cenci Rodriguez is an architect with KBJ in Jacksonville, Florida. She received her Master's degree in Architecture from the University of Florida with a specialization in architectural history. Ms. Rodriguez worked for several firms in the Palm Beach area before returning to her hometown of Jacksonville to work for KBJ.

FIRE CODE UPDATE

by **Joan Jefferson**

Viewpoint is an open forum for allied professionals within the construction industry. Articles expressing opinions or viewpoints of interest to Florida Architect *readers should be addressed to the editor.*

A National Fire Protection Association's publication states that trying to understand fire-related federal agency programs is like trying to put socks on an octopus. The sources of information, technical assistance, and funds is incredible, but details are often hard to uncover and follow.

The Florida architect, trying to garner local fire code or standard information throughout the state, might consider putting socks on an octopus an easy chore.

The state fire marshal's office, in 1979, adopted "NFPA, No. 101, Life Safety Code, 1976 Edition," as the state fire standard.

Currently, a committee, appointed by the State Fire Marshal's office, is reviewing the 1981 edition for adoption.

The 1981 edition includes all structures with the exception of public schools. For the first time, the code addresses existing as well as new structures. It also introduces equivalency or alternative methods for fire safety in hospitals and nursing homes.

At the local level a multitude of fire related codes, standards, regulations and ordinances abound. There is no state agency that has a record of the fire-safety standards adopted by local governments.

While fire-safety related activities are seldom startling or exciting, there are several items that may interest or affect the Florida architect:

- A building fire simulation model has been developed by NFPA and HUD that is capable of predicting (among other things) smoke and carbon monoxide movement, people movement, and critical events in case of fire. The model may be available to architects within the next five years.
- There are indications that the Reagan administration may require the de-regulation of fire criteria developed by such federal agencies as HUD, FHA, VA, etc. in favor of three model codes: BOCA, ICBO and the Standard Building Code. Projects affected would be those federally-funded or mortgage-insured.
- NFPA has included a new section for architects. The scope and direction of this new section will be determined this fall.
- A 32-hour fire education course for architects, developed at a cost of $65,000, has been prepared by the National Fire Academy in cooperation with the AIA.
- It is expected that legislation which was introduced at the last session that would have funded a program to have architect's plans reviewed by the State Fire Marshal's office will be re-introduced and supported by the FA/AIA at the next legislative session.

Joan Jefferson is Business Manager for Peter Jefferson, Architect and a member of the National Fire Protection Association.

FROM FUNCTION TO FORM

THE TALLAHASSEE-LEON COUNTY CIVIC CENTER

by **Mary Anne Kidd**

In 1955, Walter Gropius, the renowned German architect, designed a civic center for Tallahassee. Unfortunately, the Gropius Center never made it through a local referendum and consequently was not built. But the dream didn't fade with Gropius's blueprints, and now, 26 years later, Tallahassee has its dream, on a scale never imagined in 1955.

Tallahassee's Biggest Building

The recently completed Tallahassee-Leon County Civic Center is frequently described as colossal. The description is accurate; the Civic Center is, by far, Tallahassee's largest structure. Longer than two football fields laid end to end, rising as high as a 12-story building, and capable of holding the state's entire 22-story Capitol, if it were laid on its side, the Civic Center's size is awesome.

While the building is imposing in its sheer mass, it is impressive for purely architectural qualities as well. Ernest Daffin, director of architecture and spokesperson for the Tallahassee firm of Barrett Daffin and Carlan Inc (BD&C), which designed the structure, offers the Civic Center's size as the creator of a number of unusual design and engineering problems. The finished building is a striking geometric answer to these problems.

Beginning in 1969, when the potential uses of the then only-dreamed-of Center were being considered, it seemed that the anticipated functions were practically unlimited. Tallahassee wanted a facility that would allow for such diverse entertainment as ice shows, rodeos, concerts and sports events as well as meetings, exhibits, conventions, etc. The main arena needed to seat a maximum of 13,500 spectators, but it was also to be flexible enough to handle much smaller audiences without the visual, acoustical, and psychological effects of a partially empty arena.

The projected activities required dressing rooms that would not only cater to big-name talent but also physically separate energy charged sports rivals and more dignified game officials. Specially reinforced trusses were essential to support not only the immense roof but also the more temporary strain of Ringling's flying elephant act or Kenny Roger's additional 48,000 lbs. of speakers. A damage-proof elephant door was also critical if elephants and other animals were to enter and leave the arena quickly and safely.

Security precautions for the facility and entertainers on the arena floor make restricted access necessary. A secure entry to the staging arena posed additional design problems for emergency exits. Adequate storage space and easy access to the arena for stage, props, additional seating, equipment for changing sets quickly, etc., were important.

Undaunted by the many needs to be met, BD&C spent months researching other civic centers and the problems each had encountered. The resulting observations supported function, flexibility, and future use as the keys to the final architectural design. Not surprisingly, it is the architect's attention to these demands to design for efficiency and public use that make the Tallahassee-Leon County Civic Center a spectacular building with almost breath-taking power.

Beginning with Function

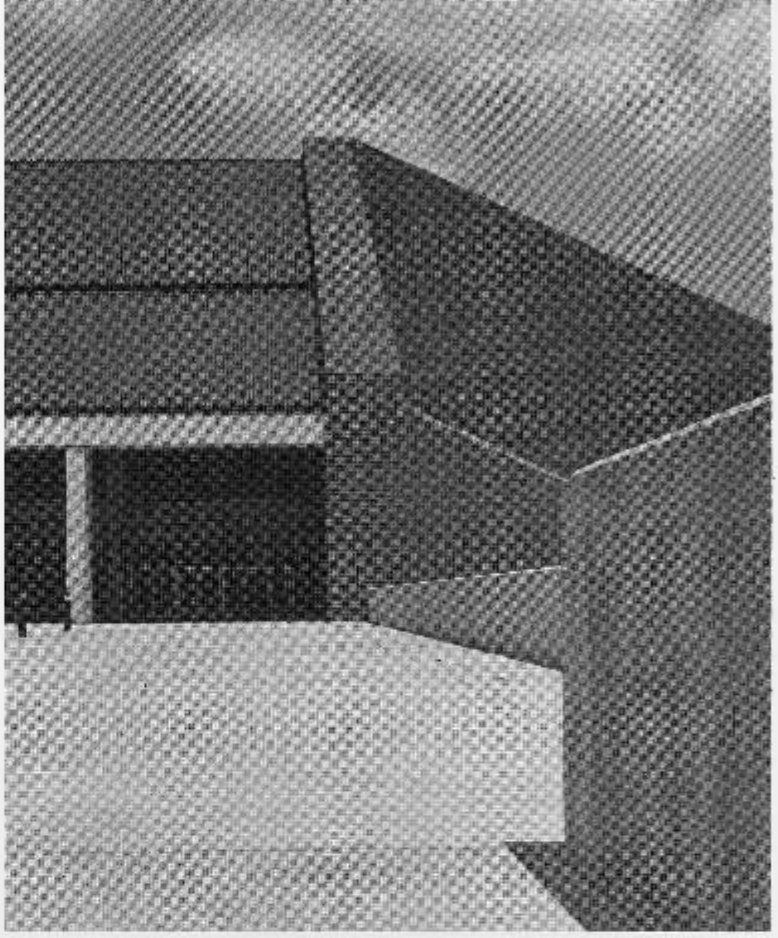
The architectural design began with the arena floor and the variety of uses it would serve. From there BD&C considered the projected need for 13,500 seats and what it would take to span both arena and audience. The building, which was designed on a 30-foot cubic module, required trusses that would clearspan 300 feet. The huge trusses—each weighing 50 tons—which were designed to solve these first problems, resulted in the exterior roof line and the structure's truncated pyramid shape. The bottom of the trusses are 90 feet from the arena floor and each truss is 30 feet deep at mid-section and 30 feet on center. Each unit was so large that at one point the contractor considered using a helicopter to deliver the huge steel members which were finally partially assembled on site.

Scale was immediately recognized as a primary factor and, while form truly followed function, the superhuman dimensions of the Civic Center needed to be humanized.

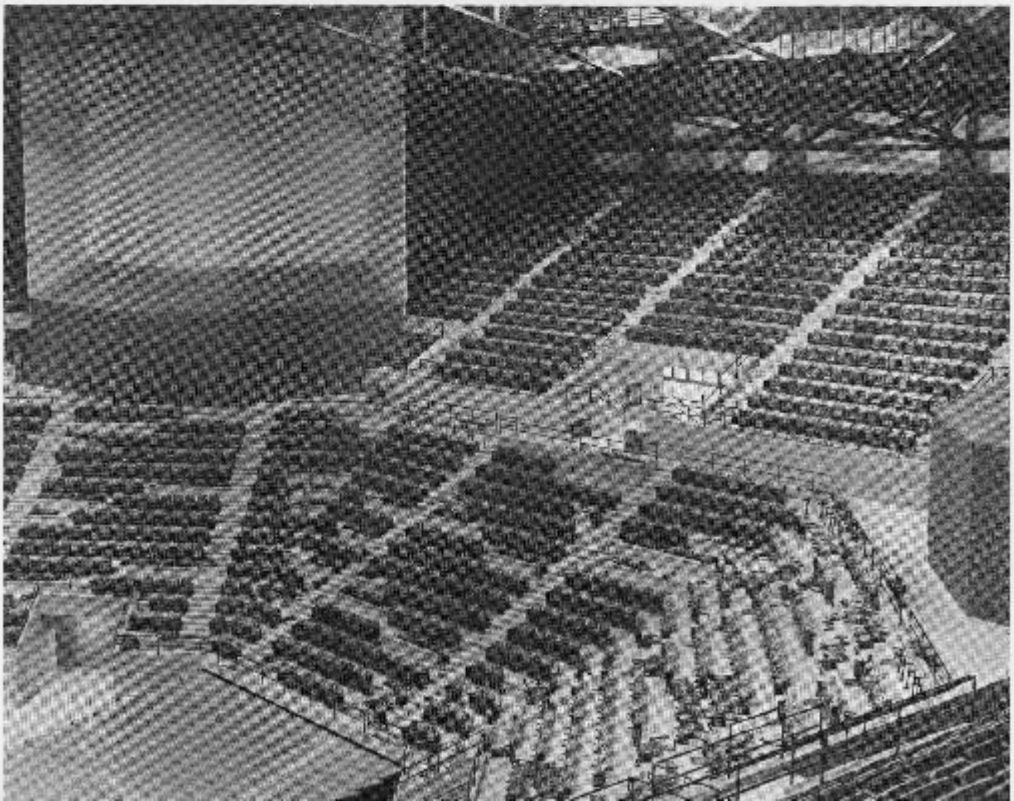
Humanizing the Huge

To make the huge building appear smaller and more compatible with the neighboring university and government buildings, jumbo bricks and concrete trellises were used. The jumbo bricks, when viewed from any distance, create an illusion which ties the structure's size to other nearby brick buildings. The concrete trellises serve several functions: they remind us of earlier American architecture and building materials; they shield from the sun the large expanse of glass surrounding the Civic Center's entrances; and, like much of Frank Lloyd Wright's work, they create a zone in which indoors and outdoors seem almost to merge. This zone is re-emphasized in the concrete plaza at the main entrance, which provides outdoor exhibit space. The plaza, which is the roof of the exhibit hall, will eventually serve as a tie between the arena entrance and the not-yet-built theatre. The trellises also link the exterior buttresses which support the considerable outward thrust of the multi-ton roof.

The entire building was designed with 50% of its volume below ground



Right: Main plaza level, west elevation;
Photo by **Donato Pietrodangelo.**
Below: Interior of auditorium.
Photo by **Donato Pietrodangelo**



to help reduce the above ground mass, for energy conservation, and to have all functional areas on the same level and easily accessible via service corridors. The arena floor and its storage areas, dressing rooms, and support staff and equipment are on the same floor as the kitchen, meeting rooms, and exhibit hall. Refreshments, supplies, equipment, or staff can easily be brought to any place on this floor with minimal disruption of on-going activities. Also as a result of sinking the first level, a person enters the arena seating at the half-way point, reducing the maximum number of up or down steps needed to locate seats. The needs of the physically impaired were also taken into account by the architect, and subsequently, 110 of the best seats in the house are accessible by ramp and set aside for the physically handicapped.

The arena, 410 feet long and 300 feet wide, also posed some unique difficulties with scale. While the arena floor is large enough to easily accommodate a C-5 airplane, with its 240 foot length and 220 foot wing-span, the staging area was designed not with size, but primarily with flexibility, in mind. This flexibility was needed so that a performance could vary in size with the anticipated audience. The speaker system, lights, and catwalks that make them accessible can all be quickly moved as the staging area is altered. Storage space for props and other equipment is located nearby.

To fit a smaller audience, one third of the arena can be closed off with a huge curtain, made in five segments to fit the varying heights of the stadium rows.

Even the colorful arena seating was designed in a pattern that would give the illusion of a full house—no matter how many people were in the audience. The same color and pattern is then repeated throughout the Civic Center carpeting to create a visual continuity from the arena to meeting rooms.

Designed with Crowds in Mind

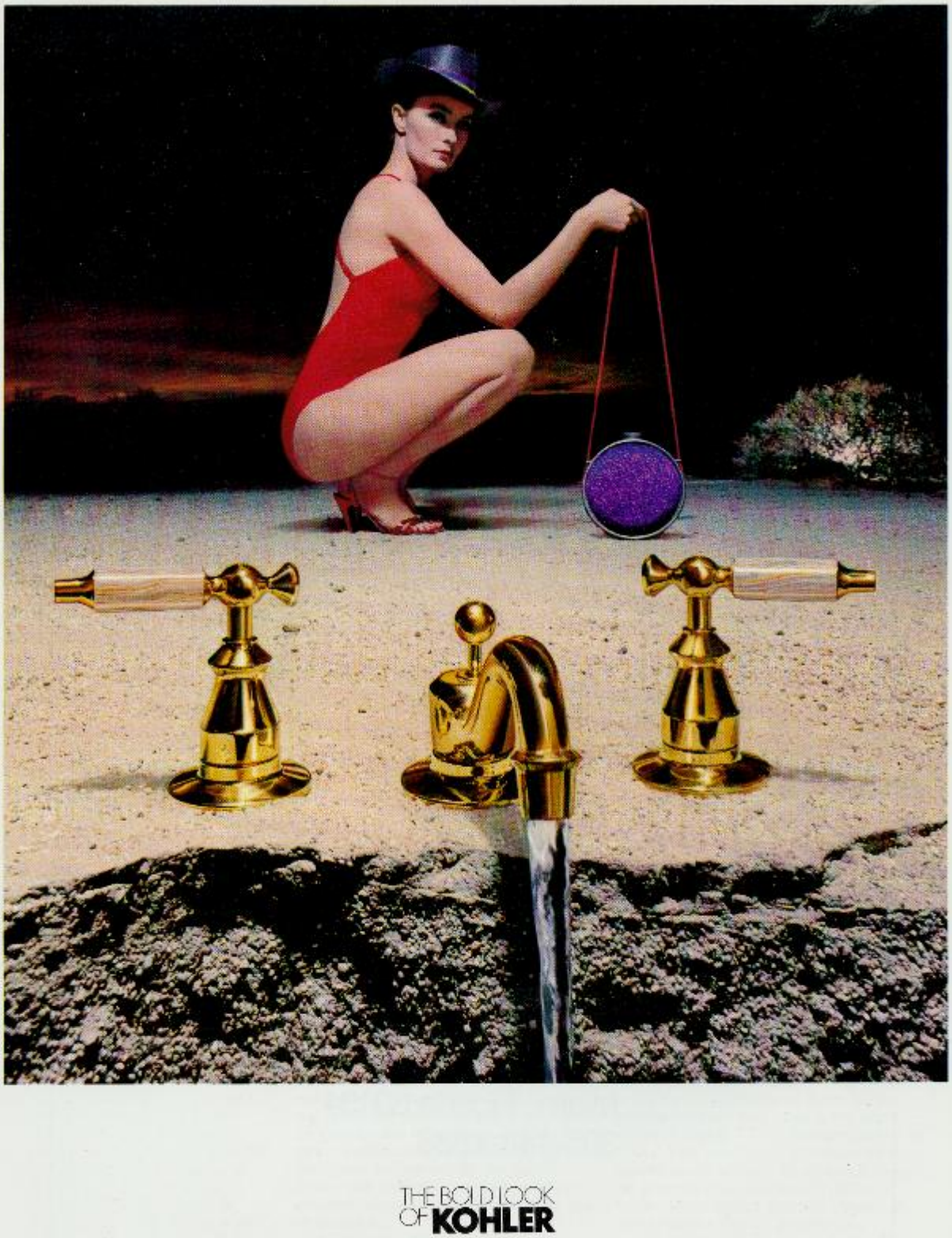
The entire complex, which covers some 19 acres and includes a theatre and parking facility not being built at this time, was designed with large numbers of people in mind. (The 2200-seat performing arts theatre is already designed and working drawings are complete.) There are several ticket areas for indoor and outdoor ticket sales, a must for North Florida's suddenly changing weather. The arena floor is inaccessible from the fixed arena seating for safety reasons. Even the movable seats fasten together in rows to prevent people from hurling chairs in "concert mania." (Many of the civic center's which BD&C visited were chagrined to report much damage during certain rock concerts!)

Concessions are conveniently located around the arena, and restrooms are plentiful and strategically placed. Special tunnel-like corridors were designed for emergency exits. And, as architect Daffin is pleased to point out, there isn't a bad seat in the house because of the placement of restrooms and other service areas in the corners of the arena. The building is designed for everything except opera and ballet, and the flexibility that BD&C and Tallahassee planned for is certainly there.

The final architectural design, both interior and exterior, embodies notions of both simplicity and logic, structural ingenuity and a plain facade.

The work seems part sculpture and part architecture and, on both counts, it makes a powerful statement that will be functional for years to come. ■

Mary Anne Kidd is president of Publication Services, Inc., a Tallahassee publishing firm which specializes in creative communication. Kidd, who has 10 years of publications, editorial, and management experience, currently manages a variety of newsletters and other client-oriented publications.



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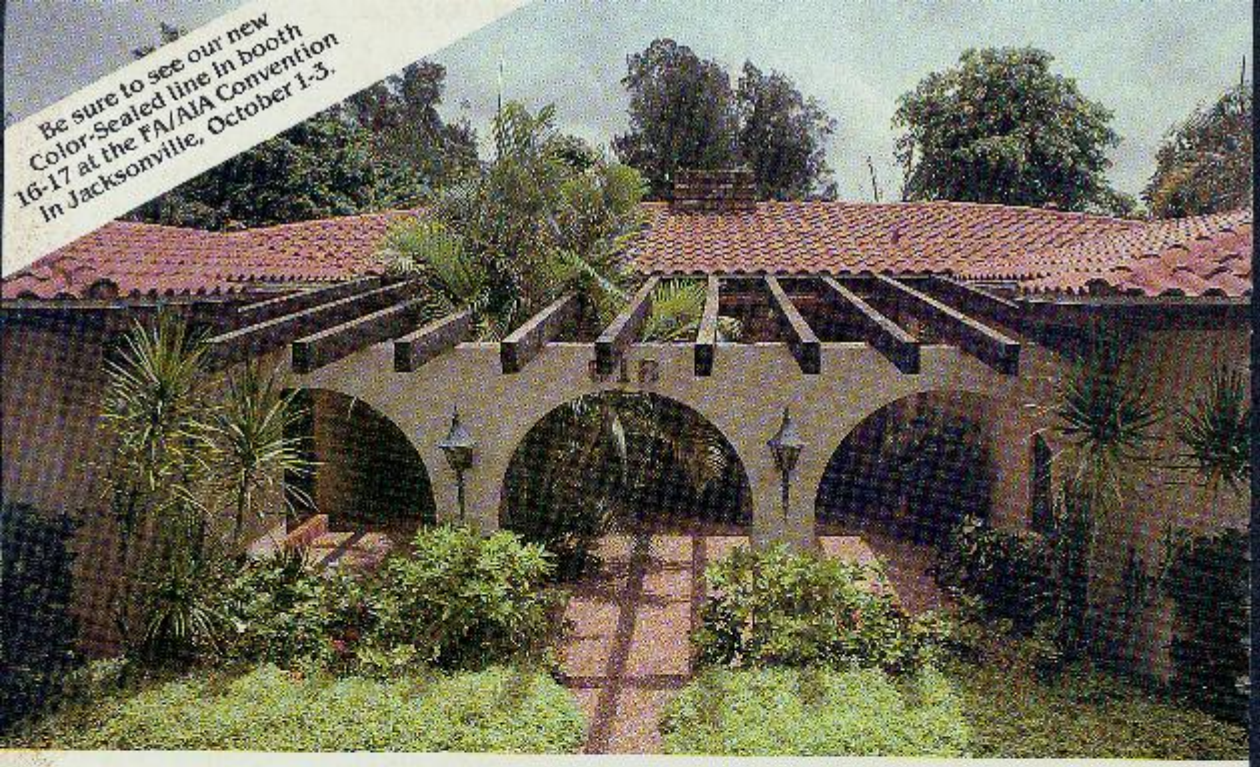

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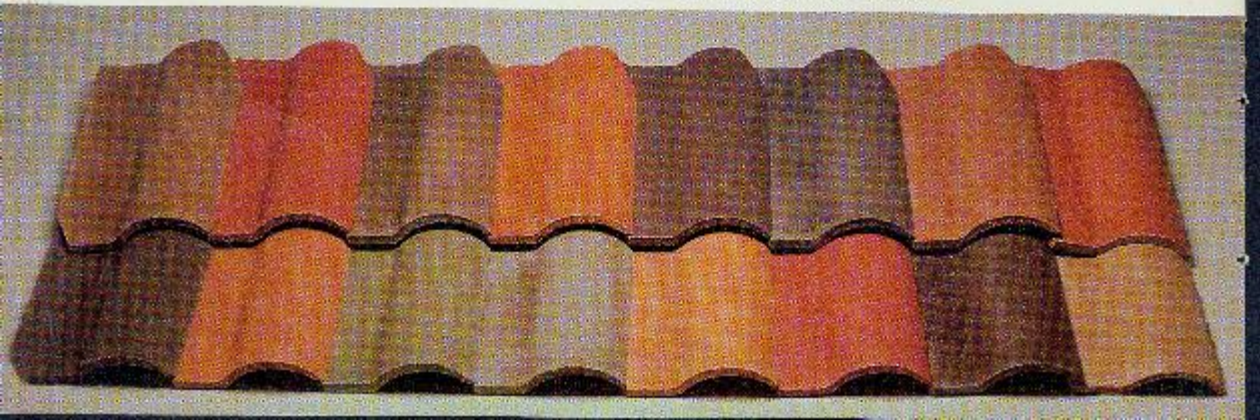

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