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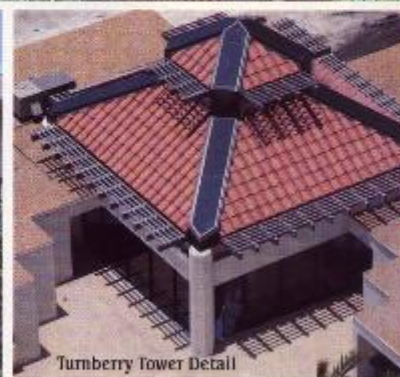
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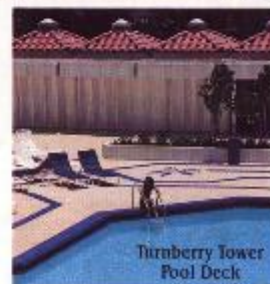
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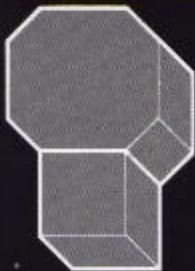
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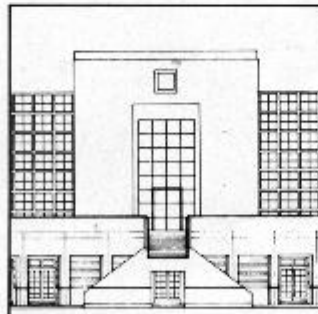


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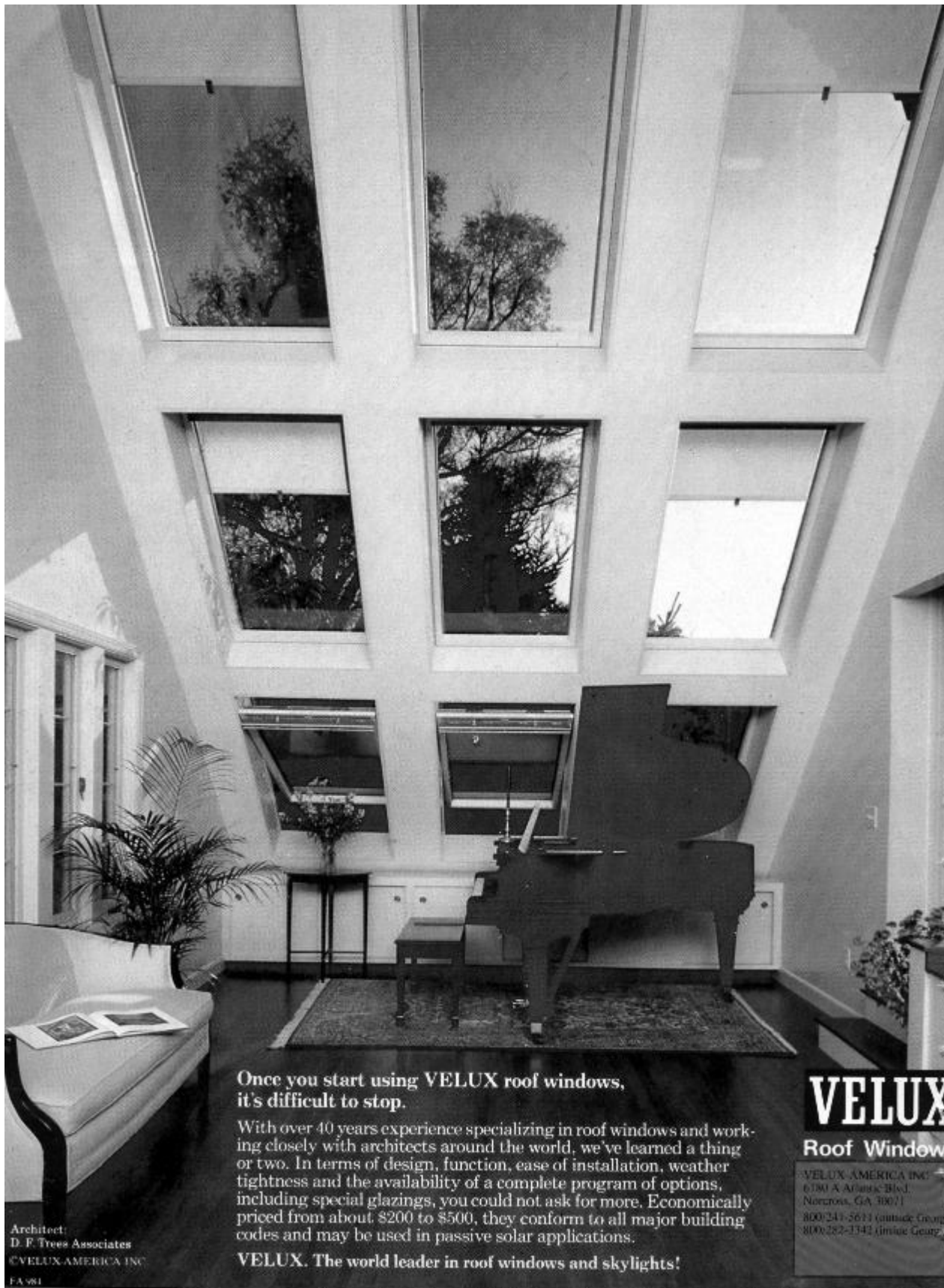
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Cover Photo of the dining room of the Acacia House in San German, Puerto Rico by Jochi Valera



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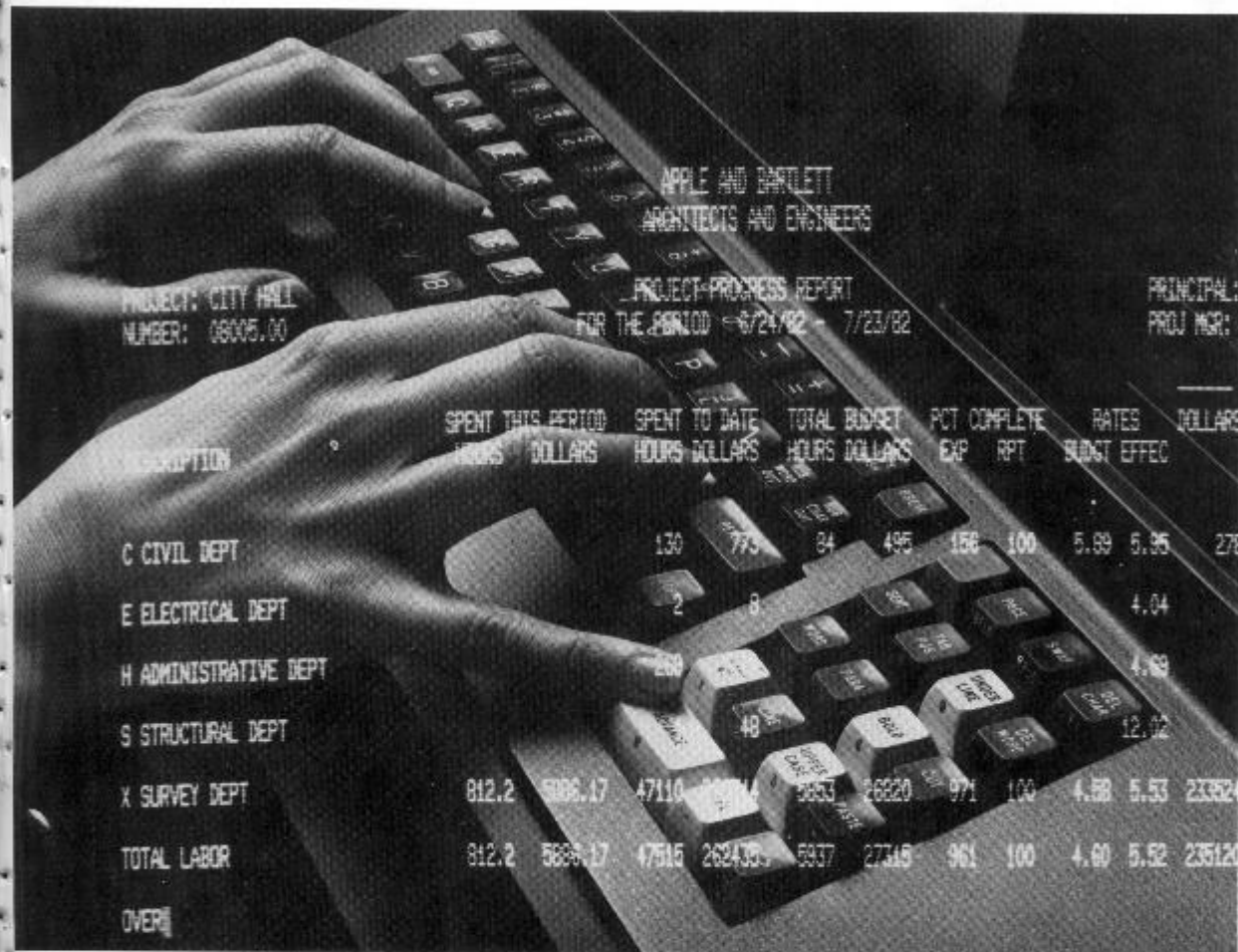
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EDITORIAL

"On behalf of His Royal Highness, Prince Sultan Bin Abdulaziz, Second Deputy Premier and Minister of Defense and Aviation, I am pleased to welcome you to the Kingdom of Saudi Arabia."

*Major General Said Yousef Amin
Director of International Airports Projects*

With this greeting I embarked upon one of the most interesting and exciting weeks of my life. I was privileged to be one of 25 magazine editors who spent four days in Saudi Arabia on an International Airports Projects press tour. The magazines represented were all within the building trades industry and only five were architectural journals. Our tour was sponsored jointly by Owens-Corning Fiberglas and the government of Saudi Arabia and it was a first class trip from beginning to end. The purpose of our journey was to view the two new international airports — King Abdulaziz International Airport with its Haj Terminal at Jeddah and King Khaled International Airport in Riyadh. In addition, however, we visited the mountain area of Al Abha and were provided a sumptuous tent lunch by the Emir of the Region; we visited the National Commercial Bank in Jeddah which is another SOM project, several hospitals and a very modern television station.

The most important event in the modern history of Saudi Arabia was the discovery of oil in the 1930's. Oil wealth made possible rapid economic and social development, which began in earnest in the 1960's and accelerated spectacularly in the 1970's. Today Saudi Arabia is a land of great wealth and modest technology. The latter is being dealt with by the importation of British, American and European personnel to run airport, medical and scientific facilities until such time as the Saudi's are trained to do so. As a consequence, one sees few Saudi's on any tour of "modern" facilities.

The role of Owens-Corning Fiberglas and Owens-Corning Saudi in the construction of the two international airports was an interesting one. For the Haj Terminal at King Abdulaziz IA they produced a fiberglass fabric coated with teflon which the Architects Skidmore, Owings and Merrill selected for its high strength (which I can attest to because it supported the weight of our entire group walking on it), weather resistance, long life, reflective properties and aesthetic suitability.

The Haj Terminal at King Abdulaziz IA is in Jeddah, only forty miles from the Holy City of Mecca. For seventy days each year, Moslems from around the world travel to Mecca for the Haj, or pilgrimage. A facility had to be designed and built that would handle the enormous numbers of hajis, sometimes as many as 5,000 per hour.

For architects Skidmore, Owings and Merrill, the challenge was to create a sheltered space to protect pilgrims from desert heat while providing a spiritual transition from traveler to haji. Owens-Corning Saudi, an OC affiliate, was selected as the Design/Build Contractor for a system of 210 identical fiberglass fabric "tents" covering an area 25 percent greater than the pentagon. Each 9,000 square foot unit is suspended 66 to 110 feet above the terminal floor, shaped and supported by steel cables attached to 150 foot pylons made in France.

The translucent fabric reflects 75 percent of solar radiation, minimizing heat gain. This reflectance, combined with air circulation and a natural venturi effect caused by perpetual desert winds, keeps temperatures in the 80 degree range, even when it's 120 degrees outside.

Inland from Jeddah is the City of Riyadh, whose King Khaled International Airport was designed by Hellmuth, Obata and Kassabaum. Many elements of the California Energy Code were used to set the performance standard in this airport which was designed to exacting energy standards. The architecture of the four passenger terminals, the Royal Pavilion and the Mosque integrates thermally efficient technology into a complex planned to serve 15 million passengers annually by the year 2000.

The International Airports Projects in the Kingdom of Saudi Arabia is the product of an intriguing combination of rapid development, exciting design and far-reaching technology. Saudi Arabia is a country that is trying desperately to move into the twenty-first century prepared to meet the needs of its people. As I traveled throughout the Kingdom and saw the vast numbers of Americans employed in every possible profession, I was very proud that the U.S has been there to help them take this giant step forward. **Diane D. Greer**





Streamlined oblong information kiosks finished with glass fiber-reinforced plastic complement the architecture of King Khalid's public terminals. Photo by Gregory Murphy © 1984.



Owens-Corning Saudi supplied and oversaw installation of the inlaid wood floor, trapunto wall coverings and bronze soffit paneling that help create the luxurious feeling in a VIP lounge in KKIA. Photo courtesy of Owens-Corning Fiberglas



The Hajj Terminal at King Abdulaziz International Airport provides shade for the Moslem Pilgrims on route to Mecca. Design, fabrication and installation of the 5.5 million square feet of fabric roof was completed four months ahead of schedule. Photo courtesy of Owens-Corning Fiberglas



The centerpiece of King Khalid International Airport, the hexagonal Mosque is flanked by triangular terminal buildings having 30-60-degree angles. Not only are these angles basic to traditional Moslem design, but they also give aircraft the maximum maneuverability between buildings at the 70,000 acre airport. Photo by Gregory Murphy © 1984.



The interior of the Mosque at King Khalid International Airport. Photo by Robert Azz for the Vestri Corporation 1983.

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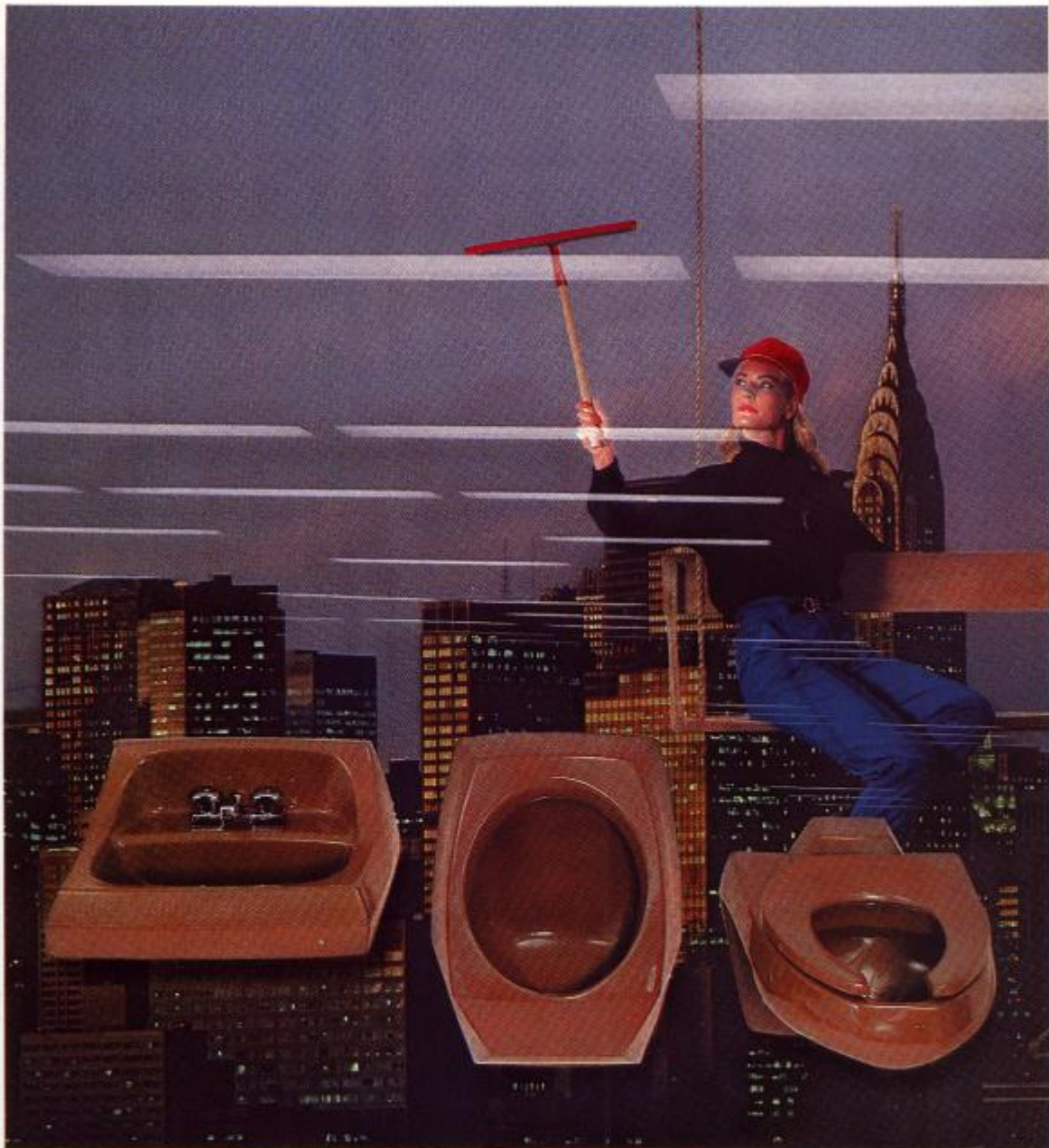
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ROOFING CONSULTANTS: THE HELP AN ARCHITECT NEEDS

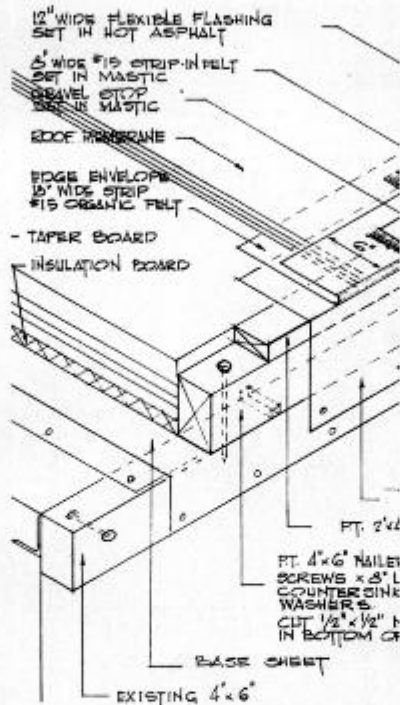
D. B. Young, AIA

In the May 24th *Memo*, newsletter of The American Institute of Architects, an article entitled "Roof Problems", stated:

"It is difficult, if not impossible, for the Architect to observe and attest the total application of a roofing installation during construction. Most Architects will admit privately, if not otherwise, that they are not experts and tend to rely upon someone else for the quality of job they hope to get." The article further stated: "We call for soil experts, concrete testing, reinforcing bar inspectors, structural steel inspectors and in many instances a full-time project representative . . . So why not specify a recognized, reputable roofing expert?" This question was asked by the claims committee of the AIA Architects Liability Committee.

Along with the decision to select a roof consultant, the architect must decide what type of roof consultant to utilize. Roof consultants fall into three broad categories. The first is that of the ex-roofing subcontractor or ex-roofing material representative. The second category is that of the independent testing laboratory. The third is comprised of Architect/Roof Consultants. These roof consultants are, in fact, architects who, through additional formal training and continued experience, have specialized in the design of roof membrane and construction administration of their installation. The latter group is the most knowledgeable about building systems and best qualified to make decisions relating to the interface of both roof membrane and roof deck. Furthermore, the Architect/Roof Consultant is knowledgeable in the preparation and coordination of drawings and specifications due to his architectural background.

In selecting a roof consultant, the architect should use the same approach that he does in selecting other specialized consultants. The architect should review the consultant's qualifications in depth. Specialized training should include additional educational courses through the National Roof Consultant's Association, the Roofing Industry Educational Institute and other continuing professional education courses in roofing. A review of the consultant's construction documents provides the architect with an insight into the quality of documents to be expected. In



addition to a review of the consultant's construction documents, the architect should examine the qualifications of the field inspectors, as well as examples of field reports.

Paralleling the architect in his services, the roof consultant should interface at all project phases. In the preliminary design phase, the roof consultant can have input to the structural engineer as to the selection of the structural deck for interface with the roofing membrane; coordination with the plumbing engineer as to the design of storm water system for interface with the roof drainage layout; input to the mechanical engineer in the selection of roof insulation. For the architect, the preliminary design decision of roof membrane and flashing system is the most significant decision made with the roof consultant.

In the construction document phase, the roof consultant will prepare a compre-

hensive roof plan, indicating all roof top equipment and penetrations with complete flashing details for all conditions. The specifications prepared would both be current and tailored to the membrane details drawn.

During the bidding/negotiation phase of the project, the roof consultant would be responsible for answering the bidders' questions regarding the documents relating to the roof membrane and preparation of addendum items, if required.

To begin the construction administration phase, the consultant would review and process submittals and be responsible for the roofing pre-construction conference prior to the beginning of the roofing installation. Upon commencement of the roofing installation, the roof consultant would provide periodic site visits to observe the construction. Upon completion of the roofing subcontractor's work the roof consultant would perform a substantial inspection, followed by a final completion inspection. Prior to final acceptance by the architect, the roof consultant would perform an additional "roof walk-over" to insure that the roof was not damaged during subsequent construction.

The previous tasks discussed are representative of normal roof consulting services for a roof and/or a new building. Roof investigation of an existing building prior to an extensive interior renovation project, is another service that architects could utilize. For architects providing building maintenance services to the firm's clients, the roof consultant's periodic roof inspections can compliment the architect's services. In addition to periodic site visits, the roof consultant can provide a full-time project representative during the roofing installation.

In summary, now is the time for the architect to add the roof consultant to the design team to assist in answering the critical question of roofing design and installation.

D. B. Young, Jr., AIA, CCS, is an Architect-Roof Consultant and a partner in the firm of A/R/C Associates, Incorporated.



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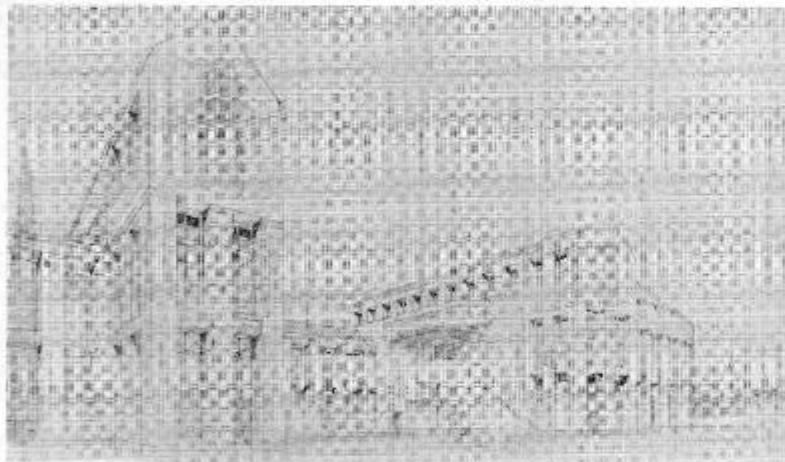
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NEWS



Edward Snowden d'Avi Architects, PA of Ocala and Clements, Rumpel Architects Planners of Jacksonville have formed a new partnership called Clements Rumpel Goodwin d'Avi/Architects Planners. The firm will maintain offices in Jacksonville and Ocala.
Left to right: Ed d'Avi, AIA, Peter Rumpel, F.A.I.A. and Robert Goodwin, AIA.



Design for the Newport Cultural Arts Pavilion by Spillis Candela and Partners.

Spillis Candela and Partners, Inc. has been selected by a first stage jury review in the National Endowment for the Arts, Newport News Cultural Arts Pavilion Design Competition. The jury selected six firms out of 275 official registrants from the United States, Canada, Europe and Saudi Arabia for the second stage jury review. The Newport Cultural Arts Pavilion is part of a downtown redevelopment plan called Newport Center which will house a performing and visual arts center for local, regional and national performances and art exhibits. The jury, composed of nationally recognized architects and performing arts representatives, used the criteria of imaginative interpretation of the design character, contribution to the attractiveness and usefulness of the

downtown core and clarity, efficiency and organization of the design coupled with a good comprehension of the functional attributes of a performing and visual arts center.

The jury responded to Spillis Candela's clear expression of elements, including large and small theatres and their link to the plaza and the creation of social space. The jury stated that, "There is an expression of clarity, and at the same time there is a sensitivity to human scale, which is very appealing."

The Spillis Candela design team for the Newport Centre Cultural Arts Pavilion Competition was Rolando Ulanes, Lucy Castelo, Michael Kerwin, Eduardo Lamas and Rafael Portuondo, Jr.

MEMBER NEWS

Oliver & Glidden Architects, Inc. was the recipient of two Awards for Excellence in Architecture in the 1984 Palm Beach Chapter Awards. The jury for the competition was composed of eight British architects and it was chaired by Michael Greenwood, Chairman of the London Regional Council of the Royal Institute of British Architects. Nine awards were presented and two of them went to the firm of Oliver & Glidden for its design of the Reflections Office Centre in West Palm Beach and the Town Executive Center in Boca Raton.

American Ventures Corporation has retained Baldwin Sackman + Associates to design the master plan of their Cutler Ridge Office Park in Miami. The park is designed to contain three office buildings ranging in size from four to six floors. The Haskell Company has been selected to design, engineer and construct the Courtyard Shoppes in Clearwater. The project, which includes saving over a hundred existing trees, will have a series of small shops intertwined around an open courtyard.

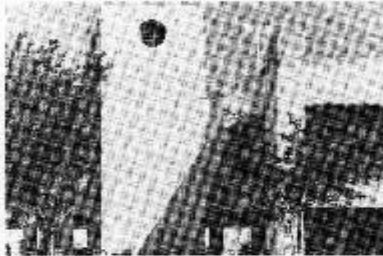
Robert M. Swedroe has extended his architectural offices to include complete interior design and space planning facilities for both developers and private clients. His partner in the new enterprise is Jacquelyn Yde, ASID, IBD. Salem Lahood and Ruby Varona have been named staff architects for Peacock & Lewis Architects and Planners. Lahood is an experienced designer of shopping malls and commercial centers and a member of the Architectural Association of London. Varona has seventeen years experience in the design of industrial, commercial and public facilities.

Schwab & Twitty Architects, Inc. has received two 1984 Awards for Excellence in Architecture from the Palm Beach Chapter of the AIA. Opus X, a single family residence in Boca Raton and The Blue Heron Townhouses at Aquarina in Melbourne were recognized. Also honored by the Palm Beach Chapter were the Marina Club at Loblolly Bay and the new north Campus of Palm Beach Junior College by Peacock & Lewis Architects & Planners.

Wolfberg/Alvarez/Taracido & Associates has signed a three-year contract with the University of Miami to provide comprehensive architectural and engineering design services for a variety of educational and support facilities. Veteran's own ideas on window design, colors and amenities are being incorporated into the new nursing home care unit being added to the Lake City V.A. Medical Center by Peacock & Lewis. By using this tech-

nique of incorporating the vets' ideas, the result should be an overall homelike feeling. Construction is well under way on Atherton Park, an 8-unit townhouse project in Orlando. Designed by the Evans Group, Atherton Park offers all two-story townhomes with 1,687 square feet of living area priced from \$163,000.

The firm of Maspons, Goicouria, Estevez has completed a 130-car parking facility to serve its Coral Gables Hospital. MGE provided overall programming, master planning, architectural design,

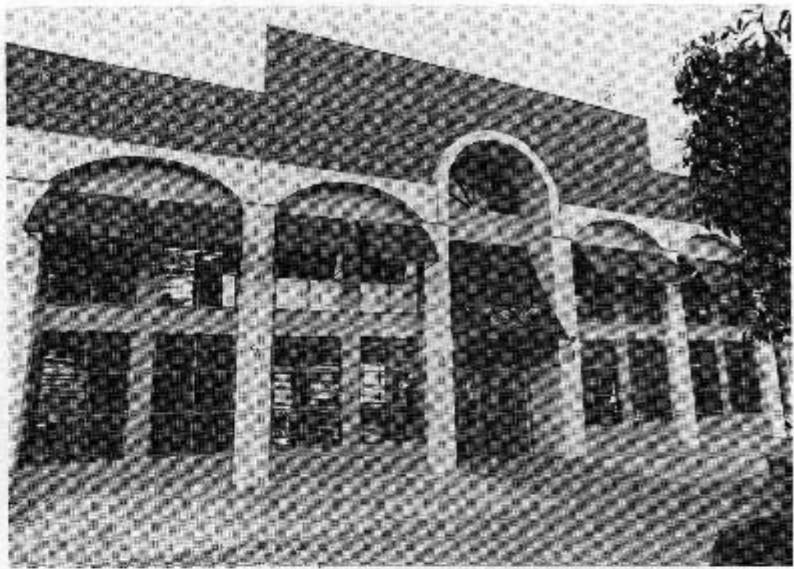
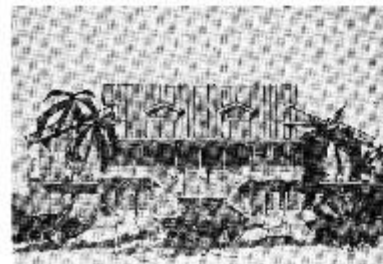


working drawings and construction observation services for the hospital. Charlan Brock Young & Associates moved into his new offices in Maitland Center in July. The Governor's Inn in Tallahassee, which was designed by Sarasota architects Tichenor and Lindner, is now open and



offering first class accommodations in the Capita Center. Gee & Jenson Engineers-Architects-Planners is completing a design of a 39,000 square foot office building for Lockheed Space Operations in Titusville. The new building will house more than 160 Lockheed executive, administrative and operational personnel, in addition to the firm's computer operations.

At the Plantation Club in Venice, The Evans Group has employed a Key West



design theme for the rental units. The project is being developed by The Pamar Group of Sarasota within the Plantation Golf & Country Club. Concorde Plaza, designed by Walter C. Bowman of Capa Canaveral, is a five-story luxury office building on Merritt Island. The building, which is due to go up this year, will house business and professional leaders in the 31,000 square feet of office space. Inspired by the architectural history of the City of Coral Gables, the Bank of Coral Gables retained the firm of Ferguson Glasgow Schuster, Inc. to design its new Mediterranean building. The new bank building officially opened in May. FGS worked closely on the project with the Coral Gables-based interior architecture firm of Robison + Associates, Inc., whose



president, Ronald W. Robison, AIA, has just been elected to the Board of Trustees of Dade Heritage Trust. Robison + Associates specializes in interior planning and design for financial, corporate and professional offices, hotel and health care facilities. Wolfberg/Alvarez/Taracido has begun the design of a new South Campus Research Facility for the University of Miami. The first building to be constructed

will be a 55,000 square foot, three-pod facility to house research laboratories for pharmacology, microbiology and epidemiology, as well as pathology, testing and classrooms.

Of Special Note

A ranking of the top 500 design firms in the United States, based on total billings, has placed the firm of Spillis Candela & Partners at the top of the South Florida list. Moving up from a position of 184th in 1983, to 169th in 1984, the May issue of *Engineering News-Record* placed Spillis Candela in the category of billings which totaled between \$10 million and \$14.99 million.

ABC affiliate WPEC TV-12 has won "Best Station of the Year" honors from *Broadcast Management/Engineering*



magazine. The award cited WPEC's new 23,000 square foot facilities designed by Peacock & Lewis of West Palm Beach.

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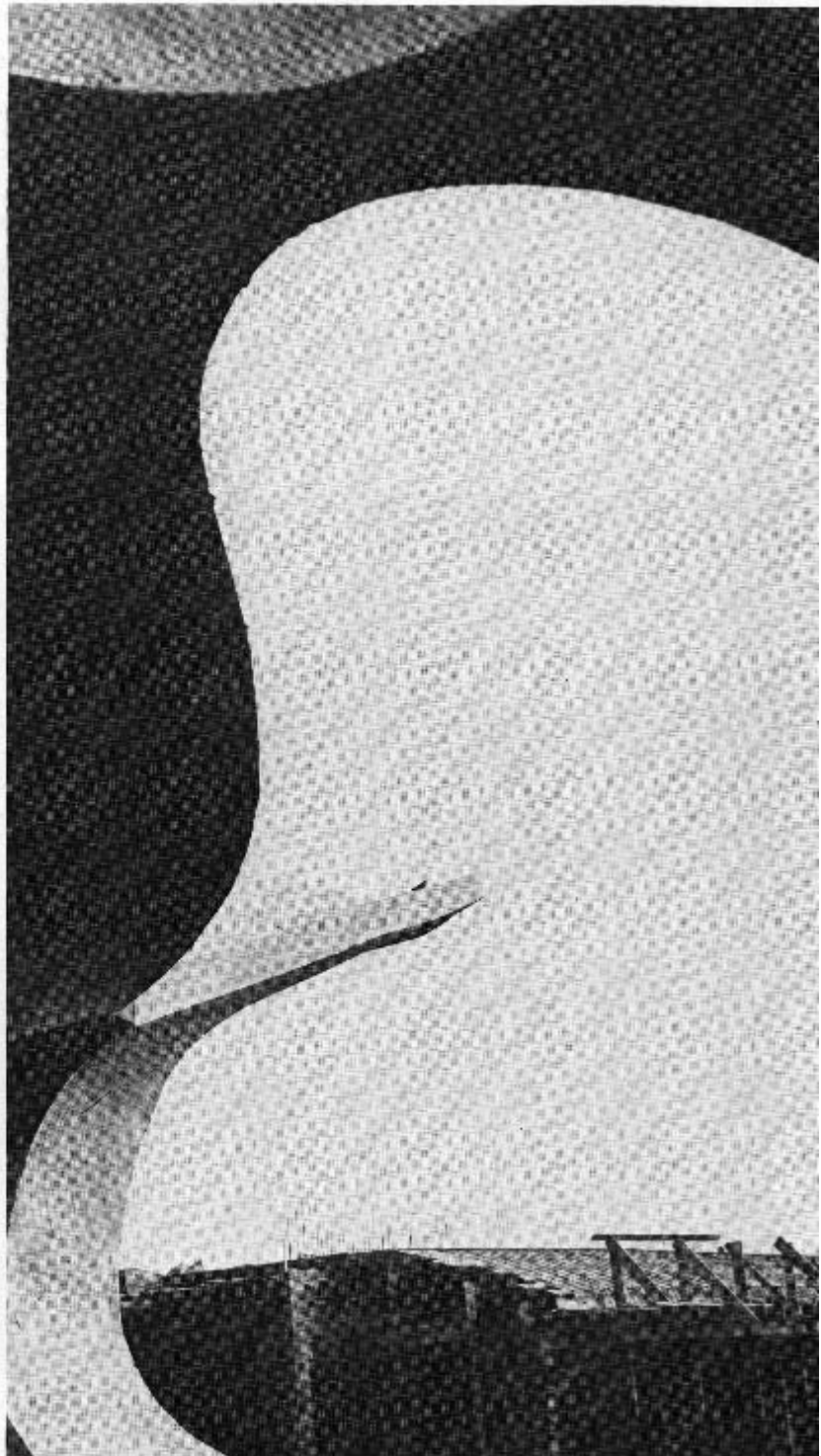
THE ARCHITECT AS FILMMAKER

Wiley Tillman

Staring into the deepest blackness — the kind that one finds only at night at an airport. In the background the high-pitched sound of a plane seems solitary and strident. A jet taxis into the frame, its fuselage brightly lit and showing the red letters of TWA. As the plane rushes to fill the frame, the noise rises to a deafening level. The windows and letters blur like a picket fence beside a speeding car. As quickly as it came into the frame, it is gone. The camera pans across the darkness outside the huge waiting room window, then quickly follows two or three passengers into the departure tube. The screen goes black. Against this dark background and the sound of jet noises outside, the titles emerge:

WINGS OVER THE WORLD
THE LIFE AND TIMES
OF EERO SAARINEN'S
TWA FLIGHT CENTER
(FADE OUT)

The opening sequence of the scenario introduces the saga of my efforts to get my concept of a documentary motion picture out of the wishful planning stage and into the realm of reality. As I will explain later, I have reason to admire both Eero Saarinen and his TWA Flight Center. But I have never envisioned a film about the Flight Center as memorial to the designer. Nor do I think Saarinen would have approved of such an approach to his work. The core of the scenario would focus on the day-long activities of both passengers and personnel that are typical of this building — the relatively slow circulation in the early morning; the heavier action of midday and afternoon; the crowds that overload all facilities by 6:00 to 8:00 PM; the darkness and low activity at 5:00 AM. All buildings have a daily life-cycle, but it is especially true, I think, of an airport terminal where the variations are more visible and audible.



Since I started this project in 1980, I have been asked a number of times, "Why a motion picture on architecture? Aren't 'stills' good enough?"

My answer to the first question has always been that still photography is often striking because of point of view and composition, but it frequently gives an artificial impression of a building — lacking scale, movement and sequence on the interior. The TWA Flight Center possesses a strong sense of ebb and flow throughout the day and night and this quality can only be captured by motion pictures. Such carefully orchestrated spaces should be presented with as much precision and gusto as a symphony by Sibelius. Furthermore, the sunlight cascading from the four long skylights that separate the vaults constantly casts moving patterns of light that enliven the floor planes and sensuous spaces.

The idea of making a motion picture of the TWA Flight Center first occurred to

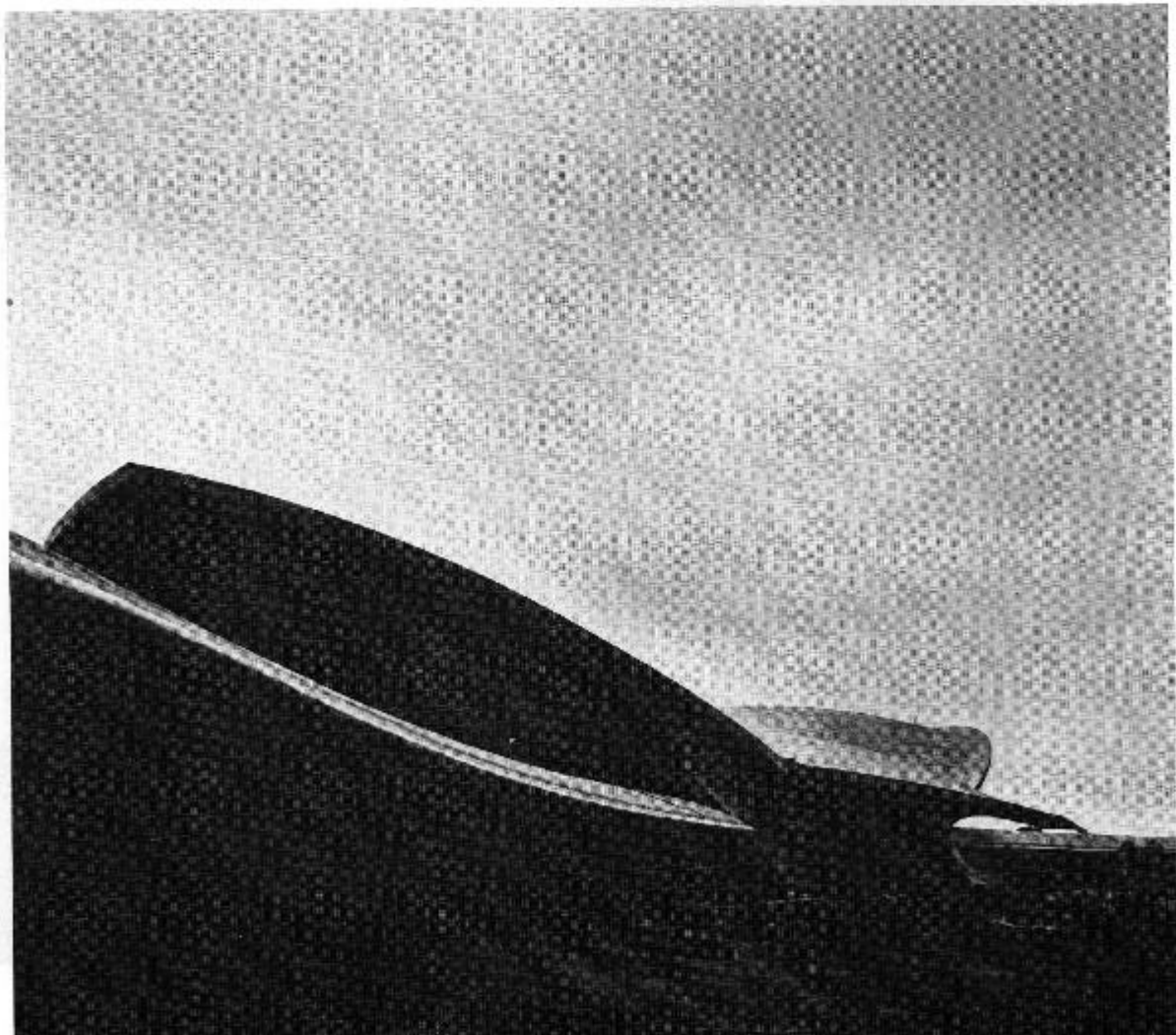
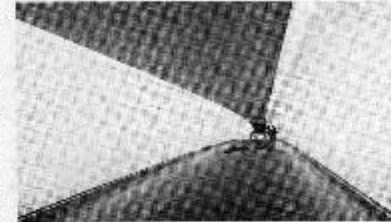
me in the Fall of 1973 while I was studying a select group of Saarinen's buildings for a Faculty Development Grant at the University of Florida. The TWA terminal was the last building I studied and I spent more time there taking photographs and making notes. I even picked up several sheets of original drawings.

The last slide I took before I boarded the plane to Florida was a view of the departure tube with one lone figure headed for the lounge. It was not until 1978 that I really looked closely at the slide and discovered that when blown up it had real emotional impact.

As a student I was fortunate to visit Saarinen's office in Michigan while doing graduate work at the University of Illinois. Meeting Fero Saarinen in 1961 (the year in which he died) was a memorable experience for me. He talked candidly about his commissions, but in particular he talked about his design theories, about the Flight Center, and the use of large scale models

for studying space, lighting, material details, and the unique concrete structural system. I think I truly understood the Flight Center before I ever encountered it.

Perhaps the real catalyst for the idea of making a motion picture of the TWA Flight Center was the result of meeting Richard Sites, a student with a lot of practical experience in cinematography who was in his last year of Film Studies at the University of Florida. After a series of meetings



we agreed on the basic concept of "looking at" the Flight Center with its round-the-clock activities as the locus of a film. Because of our mutual aversion to the current trends in architectural photography, our approach was limited to capturing on film the kinds of activities and the quality of natural artificial light throughout a 24 hour period. We decided to wait until we shot some trial footage at the Flight Center before making a final decision on the scenario.

The proposed motion picture was approved as a research project by the College of Architecture. Dean Mark Jaroszewicz, who had worked in Saarinen's office in the late 1950's, and knew so many of the personnel during that period, was a great help in providing names of potential resource people. In May of 1980, sponsored by the Bureau of Research of the College of Architecture, University of Florida, Richard Sites and I went to New York and met with TWA officials.

Black and white footage was shot over a period of a day-and-a-half, though not in strict sequence. We decided there was more freedom of movement in shooting most scenes without tripod or lights. After the film was developed and edited, some sections were somewhat crude, but the overall results looked promising. Best of all, the edited film confirmed the dramatic pacing of increasing activity throughout the day to a crescendo during the early evening hours and finally culminating with a period of cessation of all movement until the cycle starts again after sunrise.

From experiences at the Flight Center and information gained from TWA offices we wrote a scenario, sketching out the main points to be covered:

Titles—late night background, last flight.
Flashback—Dedication of Center on May 26, 1962.

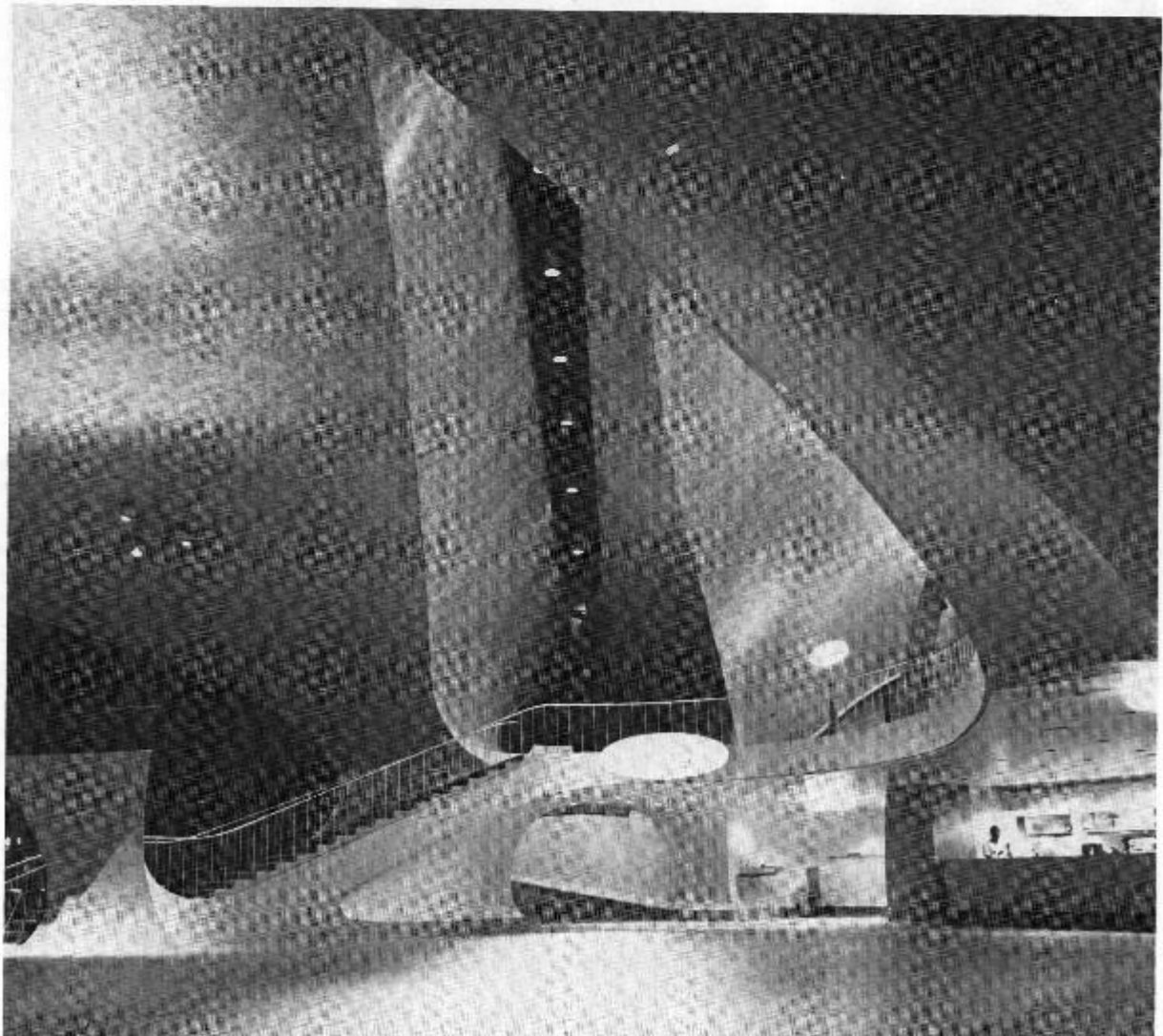
Flashback—presentation of design studies, models, construction phase.
The day long sequence of activities in

the Flight Center with emphasis on the quality of life.

Early morning and start of day's routine.

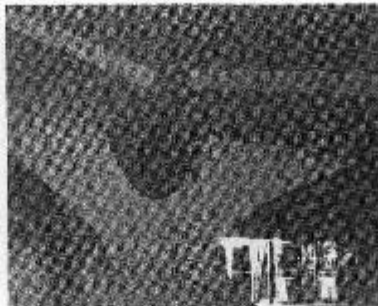
The final film was to be shot in color, with music and narration for appropriate sequences.

As I tried to find visual material for flashback sequences, I encountered problems I had not envisioned. Numerous phone calls and some letters to the NBC offices in New York and to film libraries and archives

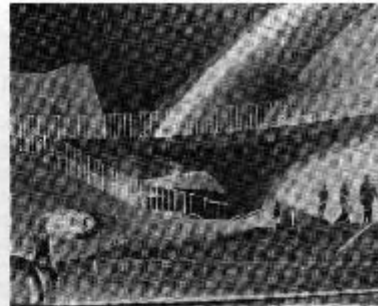




4:00 a.m.



5:00 a.m.



7:00 a.m.



3:00 p.m.



5:00 p.m.



6:00 p.m.

failed to turn up any positive information about the *Today Show* which telecast the dedication ceremonies from the TWA Flight Center on May 26, 1962. The show was narrated by John Chancellor who later interviewed Aline Saarinen and other notables present. A specially commissioned chorus performed by Fred Waring's company made the occasion unique. We finally enlisted the aid of John Chancellor, who expressed a real interest in our film. It was he who reported to us some months later that NBC kinescope had been destroyed or cannibalized years earlier.

Material for the design and construction flashback was equally hard to find. It became evident that most of the models, including a beautiful plastic one shown at The Museum of Modern Art, had disappeared after Saarinen's move to Hamden, Connecticut in 1961. Kevin Roche, a member of the original TWA design team could shed no light on the problem. Fortunately, the Visual Resources Center at the University of Florida had one of the best collections of slides of the Flight Center to be found anywhere. There are about 30 slides taken during the construction phase and some of the views are truly formidable.

In pursuit of funding for the proposed

motion picture, nearly 40 letters of inquiry were sent to corporations and foundations. The replies were predominantly negative, with a few asking for proposals. I returned to New York in June, 1981, for several meetings at TWA headquarters, as well as to make contact with funding agencies. The Foundation Center ran a computer search to narrow down the most likely funding sources. Among the foundations to which I submitted proposals were: the Markle, the Knoll, the Graham and the NEA. Although the proposals were rejected, the cinematic concept was in some cases commended.

By the end of 1982, a number of changes had occurred. My cameraman moved into another field. Gary Blankenship resigned from TWA and went into private practice. The TWA corporation purchased the adjacent National Airlines Terminal and architect George Rudolph III was engaged to design a "bridge" between the two buildings. So far, only a temporary plywood shelter connects the two structures at ground level. And so it seemed that the TWA movie had gone into long-term limbo, as motionless as the Flight Center at 5:00 AM.

Last fall, however, I met Ron Fenster, an experienced film producer from Miami.

He has expressed an interest in making the TWA film and we have met several times to discuss our mutual ideas. But the crucial problem of obtaining funds to produce the film remains unsolved.

The real impact of the Flight Center is the interaction of people, space and light. Such a documentary expression of exterior form and interior spaces could set a precedent for similar cinematic investigations of other types of architecture.

The screen is totally black. The sound of moving crowds are heard. The top of the screen becomes lighter revealing dark orbicular shapes mid-screen. As the screen becomes lighter we see we are in one of the tubes watching the movement of figures — their silhouettes bobbing up and down and weaving slightly. The effect is reminiscent of a merry-go-round. Over the dark portion of the screen, the closing credits appear in white.

The Flight Center is an arena of testimony to the human experience of flying. A structure exists as architecture only as it is defined by its use.

Wiley Tillman is a professor of Architecture at The University of Florida.

RALPH CHOEFF: DESIGNING HIGH TECH STORES THAT SELL

Diane Greer

Special effects, individuality, quality design, a comfortable and inviting atmosphere and good merchandise are the ingredients that Architect Ralph Choeff, AIA, feels attract people to a particular mall or store. People like to feel that they are shopping in an innovative atmosphere, and that it gives more credibility to the merchandise they buy.

Choeff began designing commercial spaces a few years ago when a client asked him to design a candy store in a Miami mall. The owner wanted to attract people with an eye-catching design, yet make them feel comfortable once inside. That first commercial project, which proved to be a success, generated an architectural practice that is heavy on commercial design. That's fine with Choeff who sees himself as an artist creating art that people can walk through, look at and feel good about. "Each new space," he says, "is a personal experience that the public can relate to and share with me."

Choeff's formula for good commercial design begins with the theory that the design should show off the merchandise. It should make a statement relating to the product being sold, yet it should be subdued enough not to take attention away from the product. The design should attract the attention of a potential customer and arouse that person's curiosity about

what's inside. With that attention, the shopper will want to enter the store and experience the design which may have attracted him in the first place. Good design suggests that a customer is more apt to purchase in that store than in a store lacking in design.

Architect Choeff's family is in the retail business, so he grew up exposed to many types of stores and retail settings. He remembers well the ones which appealed to him most. They were the ones which were well designed and had a statement to make. He felt good in them and he remembers that the merchandise always seemed more attractive.

Racks alone do not sell clothing and display cases do not sell food and candy. The setting must excite you and encourage you to buy.

Choeff, who got a Bachelor of Architecture degree from the Pratt Institute in New York, has been recognized nationally by the American Society of Interior Designers and the National Association of Mirror Manufacturers for his commercial projects. Choeff believes that the high-tech architecture of the 80's is one of the most exciting new architectural styles to emerge in recent years. The enthusiasm he has for his work is well demonstrated in the projects illustrated on these pages.

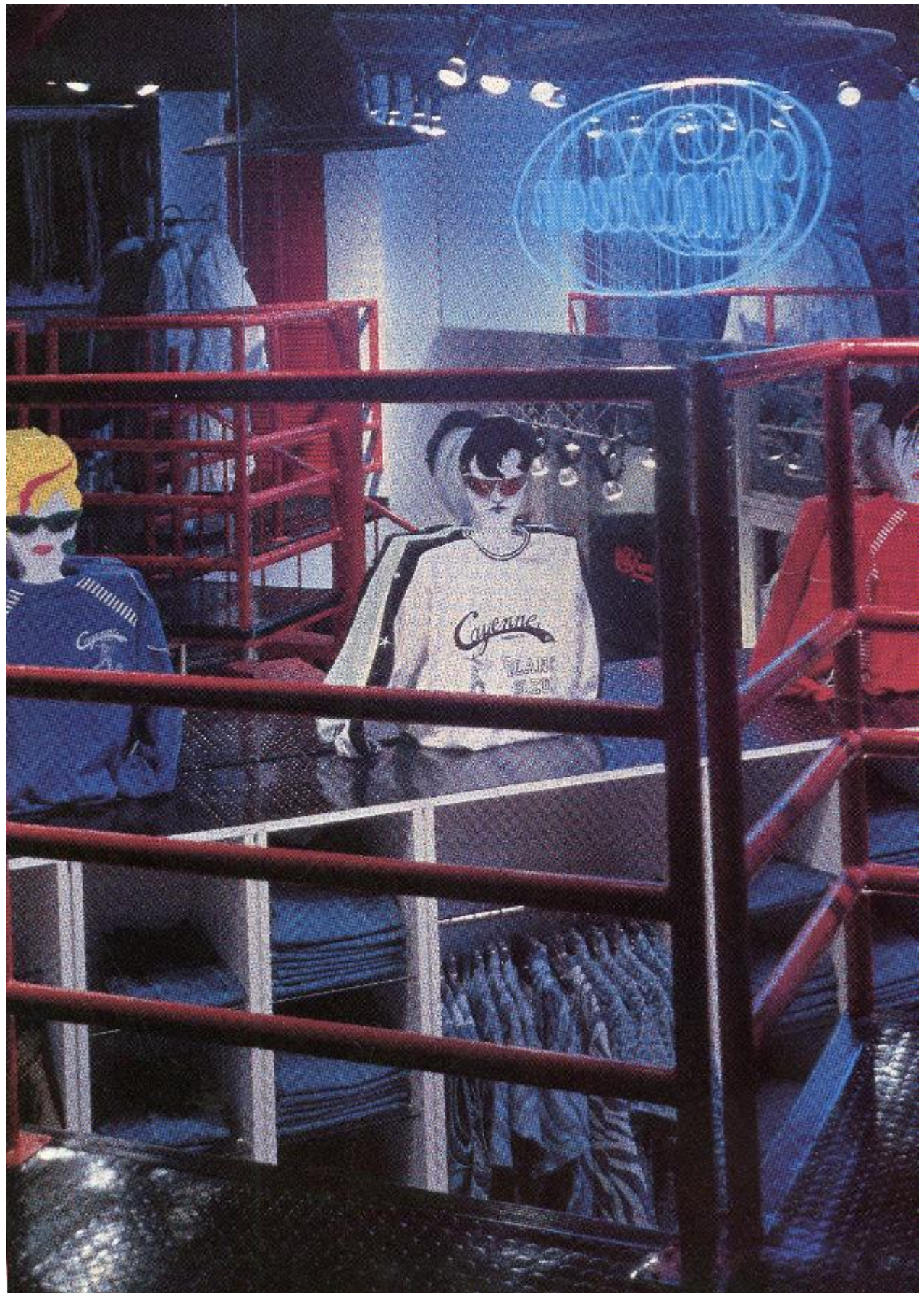
The Mackeen Boutique in the Bal Harbour Shoppes is situated in a 400 square foot space on the first floor of an exclusive shopping mall. It was being used as a one story shop with nine foot ceilings. However, since the square footage was being poorly utilized and the shop seemed cramped, the owner approached Choeff with the problem of: How can we get more square footage out of the existing space and achieve a high-tech look while maintaining the sense of elegance which is the trademark of Bal Harbour?

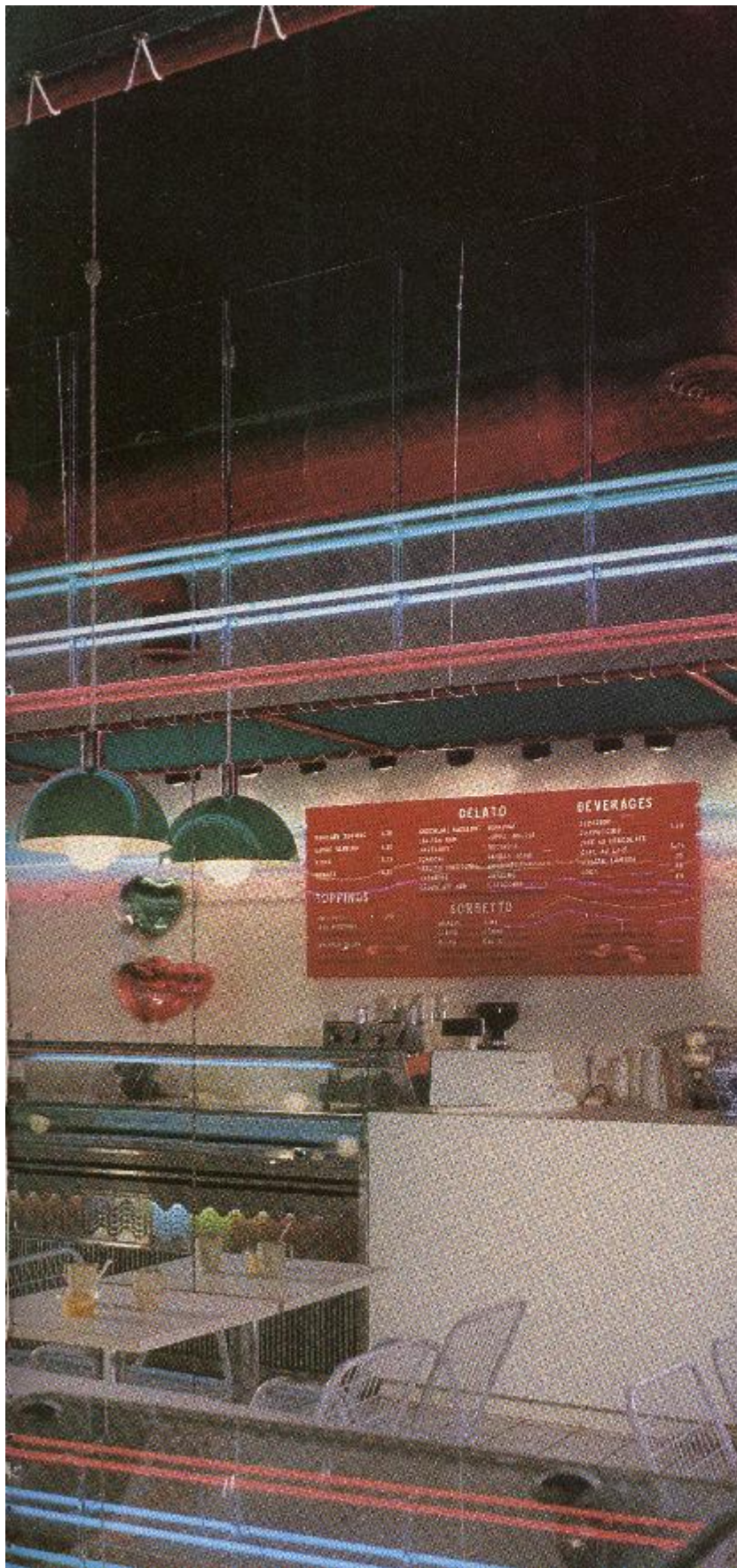
Since the total vertical space was not being used, the architect opened up what was essentially wasted space above the existing ceiling, calling it a mezzanine level. This gave the visual impression of two stories and added 200 additional square feet. The high-tech environment was furthered along by exposing the structural elements and painting them black. This included air conditioning ducts and grilles.

To achieve a larger interior look mirrors were used overhead, and at the two open ends of the mezzanine. The name of the store is written in neon and it reflects off the interior mirrors. This creates an overall blue hue throughout the store. A spiral stair to the mezzanine is high gloss red enamel and black rubber "pirelli" flooring was used throughout.



The Mackeen Boutique in the Bal Harbour Shoppes was recently cited by the National Association of Mirror Manufacturers for the creative use of mirrors to enlarge and liven interior spaces. The high tech interior was executed with the use of black perelli flooring, neon lights and exposed ductwork.





Aotta Gelato is a gourmet ice cream shop which architect Choeff redesigned to provide a high tech flavor. All photos by Mark Surliff.

Aotta Gelato is a gourmet ice cream shop in Dadeland Plaza in Miami. It is situated in a 15 by 50 foot space that was originally used as a sporting goods shop which had outdated fluorescent lighting, vinyl tile flooring and paneled walls.

The client wanted to revitalize the store making it suitable for the sale of gourmet ice cream which is made right on the premises along with other homemade specialties. Limited seating was required even though seating for food consumption carries the requirement of restrooms and the meeting of handicapped codes. Also, due to the narrowness of the original space, a circulation problem between serving and seating areas had to be overcome.

Both owner and architect wanted to present the unique product in a unique way. Grabbing the consumer's attention and then bringing him in from the street was one of the questions posed. The solution was to use a high-tech design as an attention grabber and then to use the Italian flag colors of red, white and green to help shape the concept. The existing ceiling was removed and the PSI concrete structure was exposed and painted black. A canvas awning was suspended from the ceiling above the serving area giving it an almost outdoor appearance. White ceramic tile with red grout was installed throughout and neon lighting furthered the high-tech feeling.

On this project, Choeff once again used a wall of mirrors along the seating side of the shop. Not only do the mirrors visually enlarge the space, but they also create interesting visual illusions.



Arthur Carson's Men's Wear, top, and Fashions on Main, above, are both located at the Miami Lakes Inn although the feeling of the shops is very different. Carson's is traditional and utilizes cedar trim and Mexican tile flooring and berber carpet. Forty five degree angles were used on the interior to make the space interesting for customer's to walk through. Fashions on Main has a Post Modern elegance which is carried out down to the green, grey and amethyst colors used. Previous page, Mackeen Boutique in Bal Harbour Shoppes.

Loehmann's Plaza on North Miami Beach is the location of Something Nutty, a nut and candy shop. Its position across the street from the Marina 8 movie theatres made it a natural draw except that being situated within a bay gave it a very enclosed feeling. The owner wanted a space that felt light and airy as well as inviting.

The architect's solution to this problem cost the client \$20,000, a price which included the cost of machinery necessary to dispense ice cream and soda. The new store is fresh and inviting with plenty of storage and a bathroom.

When renovation began, the structure at the front of the store was exposed and painted. The purchase and display area is located in direct view of the shopper as he walks in. A cobalt blue awning was installed over the display counter giving it an outdoor feeling. Indirect fluorescent lighting installed under the canvas creates a light that seems to be coming from the canvas.

Pink and white neon runs continuously around the interior of the shop terminating in the name of the store at the front. The neon was instrumental to the design in this case because the storefront glass was bronze tinted and difficult to see through.

Carolyn's Bath and Wallpaper at the Miami Lakes Inn is a shop which allows the products to make a statement for themselves. Also, since the product is closely associated with a person's home, the architecture of the space is in keeping with that feeling.

The client in this case had a 960 square foot space and wanted to design a store that would display items and accessories for the home as well as a wallpaper library where customers could sit quietly and plan rooms. A new storefront was also required.

Architect Choelf felt that the merchandise should be allowed to sell itself, thereby making the shop a display case. To bring the consumer's attention down to the product, the ceiling was painted a dark cloud grey. All fluorescent lay-in fixtures were mounted against the displays at the perimeter of the store and were faced with acrylic egg crate panels with a high reflective chrome finish. This deflects the light directly to the merchandise and adds a slick design element to the ceiling.



Something Nutty is a light, high tech space which uses pink, white and cobalt blue in canvas awnings, counters, walls and neon lights.



New facade, above, and interior, below, of Carolyn's Bath and Wallpaper in Miami Lakes. Both the storefront and the interior were redesigned to showcase the products and were kept simple and geometric.



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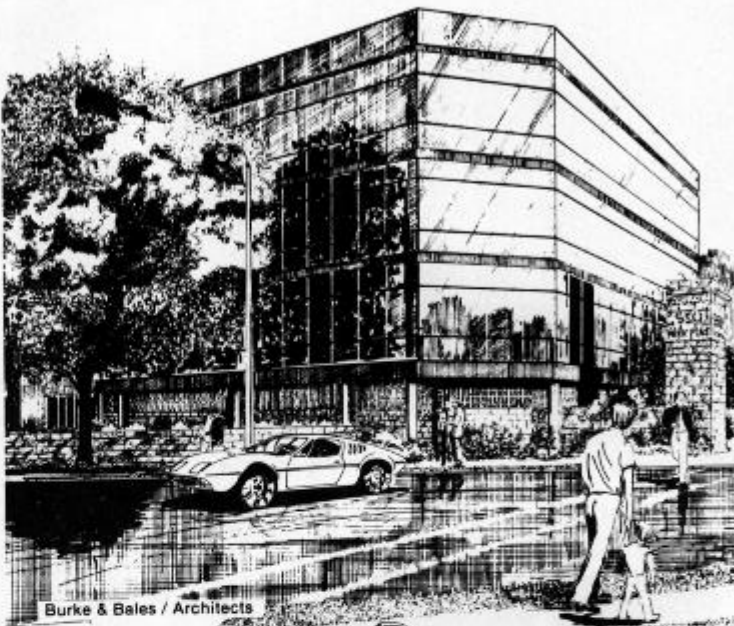
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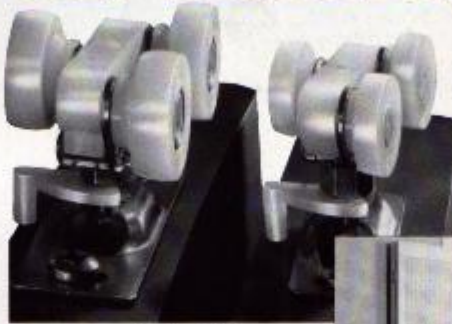
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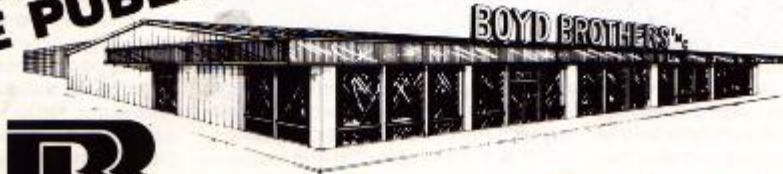
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COLEGIO De ARQUITECTOS De PUERTO RICO AT SAN GERMÁN

by Jorge Rigau, AIA



Entrance, atrium and living room sequence at the Ortiz Perich House in San Germán. All photos by Joachi Melero.



Porch and entry in San Germán house showing perforated wood transoms used for ventilation.

Puerto Rico began to understand the value of preservation in the late fifties when, under the auspices of the Island's government, vital steps were taken to restore and rehabilitate Old San Juan. After three decades, the colonial architecture of the walled city has been the subject of diverse studies and, certainly, a lot of exposure. Today, previously unavailable information regarding the nation's heritage is providing a more accurate picture of the composite nature of the country's architecture.

For several years now, a new generation of historians has been exploring themes related to everyday life in the late nineteenth century and the first decades of the twentieth. By this time, it is said, a Puerto Rican personality had been shaped. The architecture of the period exhibits a distinctive building style which marries form, function, and ornament in most unexpected ways.

No other city in Puerto Rico can claim a better share of this architecture than San Germán, known as "The City of Low-Lying Hills." Named after a French bishop warrior from the fifth century, the town rejected several coastal locations and settled finally in the Southwestern part of the Island. San Germán's story is one where many characters play a vital role: sugar and coffee landowners, pirates, smugglers, fortune seekers from Corsica, poets, rebels, and politicians. All of them, in one way or the other, would leave their imprint in San Germán's architecture which, although rich in Old San Juan colonial building vocabulary, excels in the display of the much more complex and elaborate turn-of-the-century architecture.

Last year, during the summer, members of the Colegio de Arquitectos de Puerto Rico (the local architects associa-

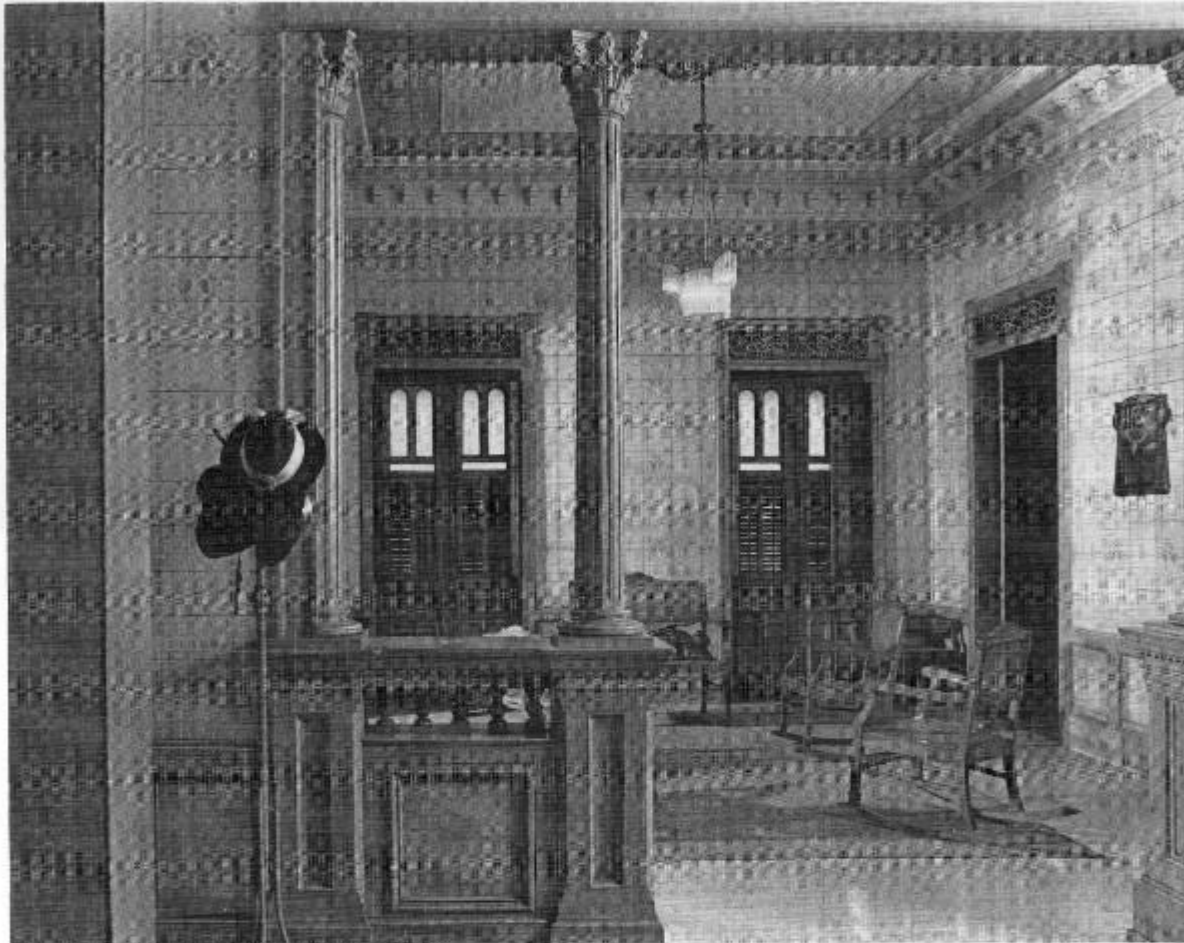
tion), with the assistance of a large group of students from the University of Puerto Rico's School of Architecture, carried out a major project to document San Germán's distinctive architecture. The survey, which included plans, photos, drawings, and extensive historical research, was made possible through a grant from the Puerto Rico State Historic Preservation Office and donation from Citibank.

The study helped to underline the differences between San Germán and San Juan. In the City of Low-Lying Hills, two comparatively large open plazas dominate the urban scene. One was originally a park, the other always the main square. Both face one of the town's main streets. Two churches (one in each space) and City Hall (facing both) endow these spaces with reverence and relevance in the urban scene. Around these open areas, and mostly due to the topography, the city follows with great looseness, a gridded system.

Balconies with direct access to the street define a particular urban character. Private and public realms find in the balcony an intermediate zone, the most private area of the street, but also the most public area of the house. The balcony thus mediates between civic and domestic endeavors, between individual and collective aspirations. More than that, balconies become masks, veils for interiors of unsuspected spatial complexity and beauty.

Among the many distinctive residences in town which silently disguise their inner treasures in a traditional, almost ordinary facade treatment is the dwelling of Mrs. Delia Lopez de Acosta. Her late husband, Jaime Acosta y Fores, a well-known plantation owner who enjoyed literature and frequently traveled to Europe, built the one-story wooden house with a concrete base and a zinc roof around 1917. According to Mrs. Acosta, no major alterations have been made since that time. Though the exterior of the house has pleasing proportions, it is the interior which is most impressive. Many decorative stencils adorn the walls and ceilings. Stenciling is a technique where patterns are fixed to a surface and painted over; one of its best-known practitioners in the United States was Louis Comfort Tiffany, famous for his lamps.

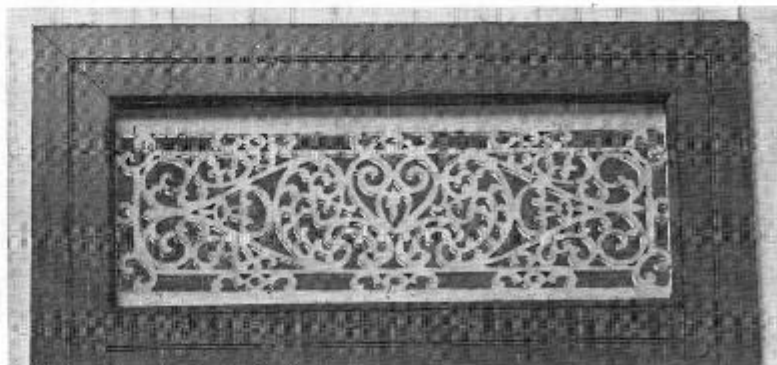
In the Acosta house, these patterns are strongly influenced by Art Nouveau trends and distinguished by exquisite pastel coloring. They were the work of an tin-



View of Perich living room with mediopunto in the foreground.

erant artist remembered only as Antonio, who took two years to complete his work. Although border stencil decorations can still be found in Puerto Rico, the Acosta house has the only remaining examples of this art which cover entire walls and ceilings. In fact, in all of the United States there are no more than a handful of such elaborate stencils. Also exceptional is the house's *mediopunto* — a fixed decorative wooden screen separating the living and dining room — with its Corinthian columns. The ceiling is embellished with a central stucco rosette medallion bordered by a wide cornice, brackets and moldings.

Juan Ortiz Perich, plantation owner and philanthropist, financed construction of another residence of outstanding architectural detail on Luna Street, the town's main thoroughfare. Constructed around 1920 by two of the best master builders of the time in San German, this two-story wooden house makes a highly complex and well-executed use of space connect-



Detail of wood transom common in San German houses.

ing a raised first-floor balcony, a foyer, an interior patio, and a canopied dining room.

The house's *mediopunto*, highly evocative of Moorish and Oriental features, but with a decided Island interpretation, resembles a rising moon and is detailed, as much as the rest of the house is, in dark wood and colored glass. A plant and

flower-filled atrium sits under a skylight which opens to accept both air and rain. A dining room with wood cupboards and a table that seats 26 guests leads to a garden with a shrub-fringed fountain. A wide veranda with thick balustrades wraps around most of the house.

For several reasons, the Acosta and Ortiz Perichi houses can be considered the best examples of residential architecture ever built in the Island. In fact, and as part of the study carried out by the Colegio de Arquitectos de Puerto Rico, they have been nominated to the National Register of Historic Sites.

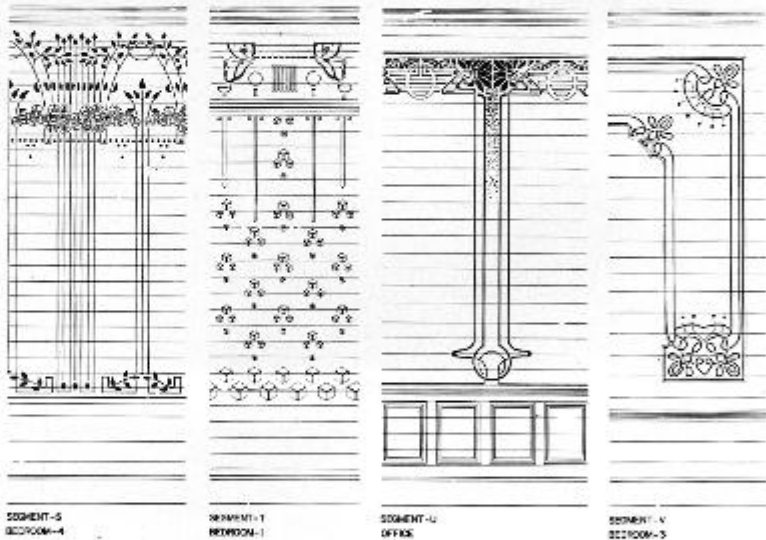
Each house surpasses the clichés associated by most people to the idea of a truly tropical home. The mature handling of spatial sequence is what gives life to these buildings. The most formal aspects of design are addressed creatively, using the architecture to enhance the surrounding environment, and not the other way. Natural and filtered light, breezes and temperature considerations all happen within a highly structured sense of space. At the Acosta house, the spectator is constantly reoriented; at the Ortiz Perichi house he is dazzled by the tour de force layering of space around which it is organized. The handling of ornament lies at the very heart of both houses. If nothing else, they have preserved for us the wide array of classical vocabulary so much a part of our expression for over three centuries. Cornices, mouldings, friezes and pilasters claim our attention today, as we reevaluate their role in our architecture. Perforated wood transoms, louvered doors and colored glass windows, when understood as technology in response to climate, are awarded new meaning and contemporary relevance.

We are now approaching our very own turn of the century. Like the San German of the 1890's, Puerto Rico is today a cultural and ideological center, truly cosmopolitan. As everywhere, New and Old collide searching for the right answers. The Acosta and Ortiz Perichi houses, deeply rooted in our past, can lead us securely into a better understanding and fulfillment of the exciting years to come.

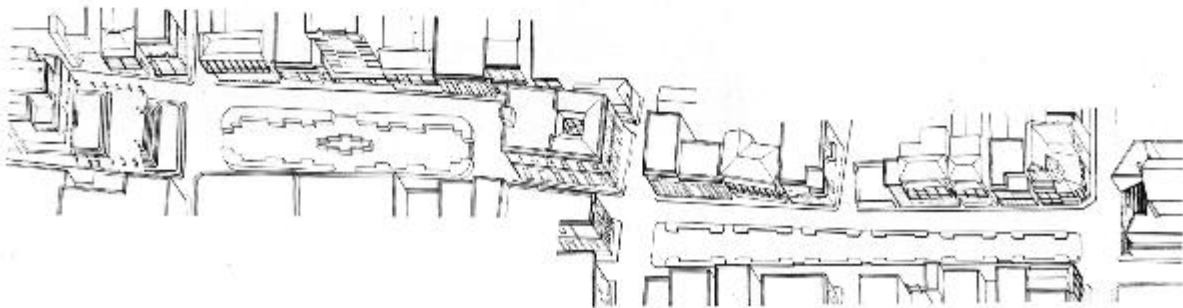
Jorge Rigau, AIA, practices architecture in San Juan and is Executive Director of the Colegio de Arquitectos de Puerto Rico.



View of parlor in the Perichi House showing medicapunto in foreground.



Wall stencil drawing segments for the Acosta House recorded for the Historic American Buildings Survey.



Axometric of San German's two open spaces.



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- AIA Member \$60 for conference
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- Professional Affiliate \$60 for conference
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- Students \$15 for conference
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- Spouses \$15 for conference
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Friday Exhibit Buffet Luncheon Complimentary with registration Please indicate if attending	Complimentary Adults @ \$10 Children @ \$6 Under Twelve	_____	_____
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MR. WOULD-B-ARCHITECT NEEDS A CORPORATE IMAGE

Doug Gooch

In the last issue of *FLORIDA ARCHITECT* I endeavored to explain the procedure for marketing architectural services. In case you didn't see that article, the following highlights will help bring you up to date:

Professionals regularly blaspheme the words "marketing" and "sales" by considering them synonymous. They are not.

Marketing — Is best defined as identifying a need.

Positioning — Being prepared to respond to an opportunity which has been identified by marketing.

Sales — This is an action taken to secure a contract as a result of being in a position to do so.

Networking — An information resource developed through business contracts.

A sincere commitment by the firm principals to proceed with a business development program is a good beginning for a marketing program. At this time architects must also do something that few find easy to do and that's recognize that they can't do everything.

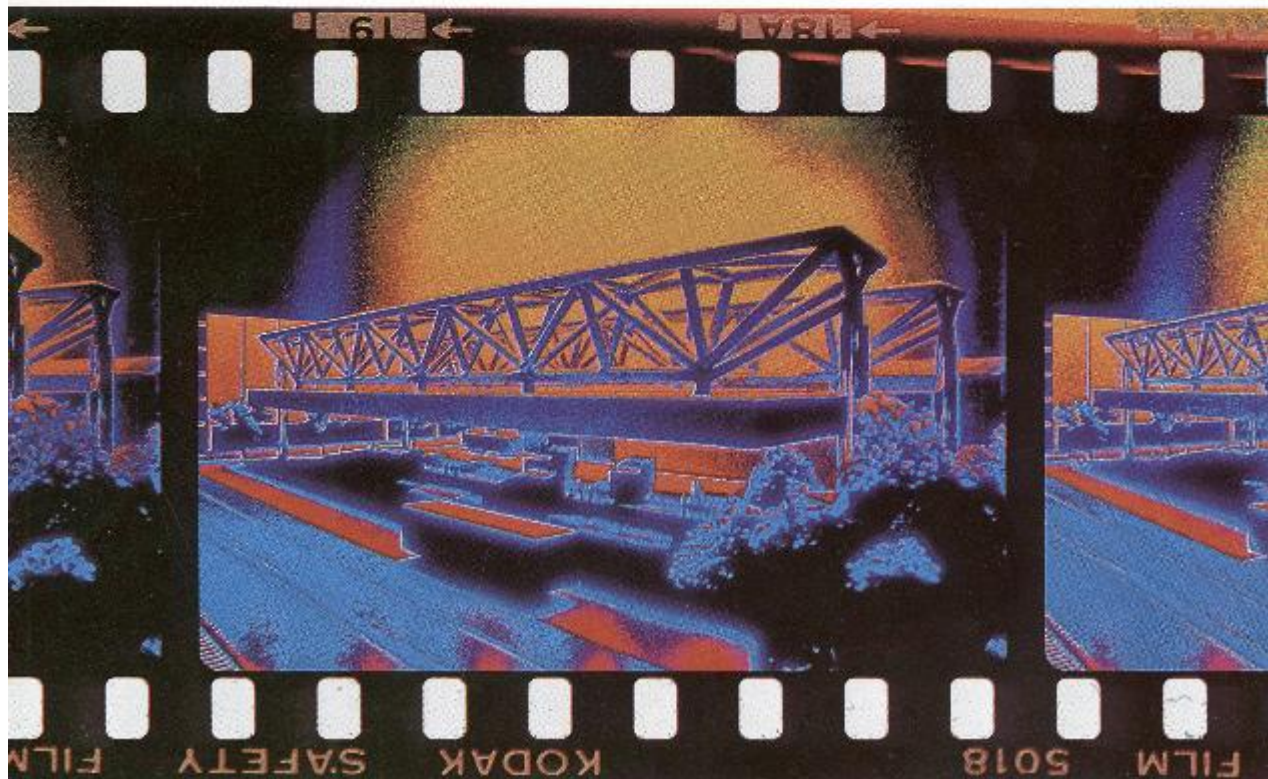
In a good marketing program, self-awareness is important. The image we have of ourselves is seldom the way other people perceive us. In architecture the design you would like to do and the one that pays the bills are seldom one in the same.

The visual presentation that an archi-

tect uses to communicate with a potential client may be the first time that client has "seen" the architect's work. For that reason it is important to be as professional in the execution of your presentation as you are in your design. A presentation is given to communicate — to the persons making the selection — why your firm is the best one for the job. It should do just that.

With these thoughts in mind, let me now begin to discuss one of the most challenging tasks an architect can undertake — the design of a corporate identity program. The nature of the beast known as "architect" can make this appear to be reminiscent of an ancient blood-letting and selecting a corporate identity doesn't have to be that way at all.

An alternative to traditional photography, these polarized images of the Tri County Transit Terminal were created by Rusty Flynn for the Architects Design Group. Author Gooch deliberately avoided introducing graphics into this article which would indicate what might be considered "appropriate" for a firm's image. Although the photography used here is rather radical in concept, it does show how a variety of graphics can be used to establish an image.



First, recognize that a corporate identity campaign cannot and should not be done in-house. You and your staff need to be on the boards producing billable time and good architecture. Your architecture is your foremost "corporate identity statement," and since you're a professional, why not hire a professional to assist you with your image? From Pensacola to Miami, there are endless firms waiting to assist you in this activity. Granted, for many of you, working with this type of consultant has been an awkward experience in the past. That's unfortunate because it can be very educational. The first consultant you should enlist the services of is one who can work with you to determine how your firm is perceived and where it is you want to take it. If you think what I'm describing is the services of an ad agency, you're wrong. Read on.

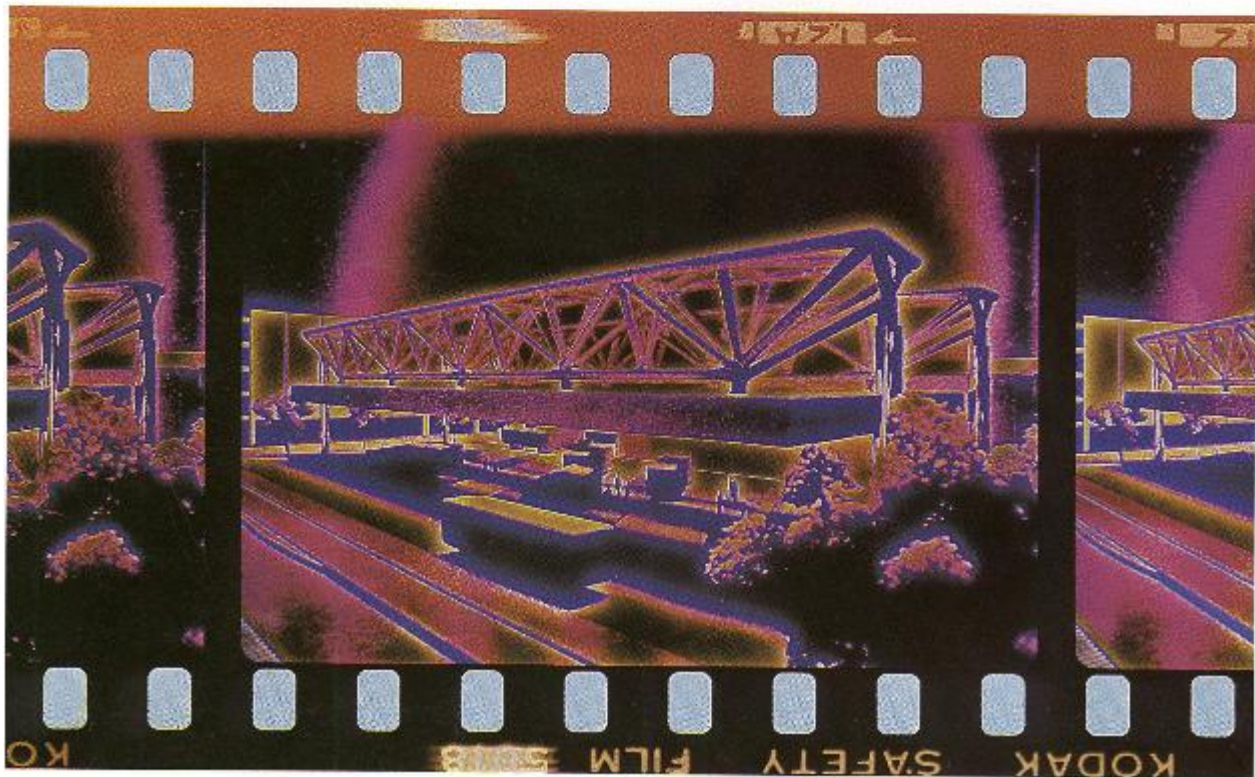
Ad agencies derive income from media commissions based on the placement of advertising in radio, television or publications. An architect should not spend a great deal of money placing ads in the electronic media, so why go to an ad agency?

The unique needs of an architect have not gone unnoticed by other consultants, however. There are some architects and other specialized personnel such as accountants, who have left their jobs to begin specializing in the design of corporate packages. The most common title used to describe the corporate identity consultant would be a "public relations" person. However, this title, like "marketing" person, has become very misused. For that reason, I'd like to recommend that you contact a public relations firm in your area and ask them for a request for a proposal. Then,

just as clients do in architecture, you can short list them and conduct interviews based on their response.

Some of the questions your request for a proposal should include are:

1. Are you or have you worked for an architectural/engineering firm as a public relations consultant?
2. What is your preferred method of compensation (hourly, retainer, etc.)? Please include a proposal which addresses your fee structure.
3. List the complete services available through your firm.
4. List a complete client list for the last five years.
5. Please provide five examples of writing skills (articles, press releases, etc.).
6. List examples of public service and community involvement which your firm



has participated in.

When reviewing the responses to these questions you will very quickly ascertain the firms with the greatest potential to benefit your firm. This consultant will also allow you a further extension of your network for new business contacts. This area should be discussed very openly and relationships and commitments made up front.

Your consultant, with your guidance, will then create your corporate identity. This should begin with an evaluation and possible redesign of your logo. This logo will provide the spring board to all other materials including letterhead, legend books, change order forms, memo pads, mailing envelopes, note pads, etc. You can see the tremendous importance of a strong, easily identifiable logo.

One of the most often under-budgeted areas of a corporate identity campaign is

photography. Ask any magazine editor and they'll tell you how important good photography is to getting your work published and I'll tell you that getting your work published is important to you in the marketplace. A good professional photographer is not the same thing as a friend with a camera. Good photographers are not hard to find and they can be hired at prices beginning around \$500 a day. If you don't know the name of a photographer, look at photo captions in a magazine you enjoy reading. When you've compiled a list of names, write and ask for a request for proposal and consider any money you spend on photography well spent.

A couple of closing thoughts about corporate identity campaigns:

A good PR firm can and should assist you in more ways than you might think. Establishing a PR Consultant relationship in a new market can provide you a "Satel-

lite Office" or "Presence" without putting your staff in town. You can then monitor a market from the inside through your PR firm.

If a firm establishes a good relationship with a photographer, it aggressively pursues getting its work published.

Finally, keep it simple. Brochures over 8½" x 11" and over ½" thick get put in the circular file.

Good luck, and I hope you don't lose too much blood!

Doug Gooch is Director of Marketing for Architects Design Group of Florida, Inc. in Winter Park. He is a nationally recognized speaker on the topic of Marketing and Communications for the design professional.



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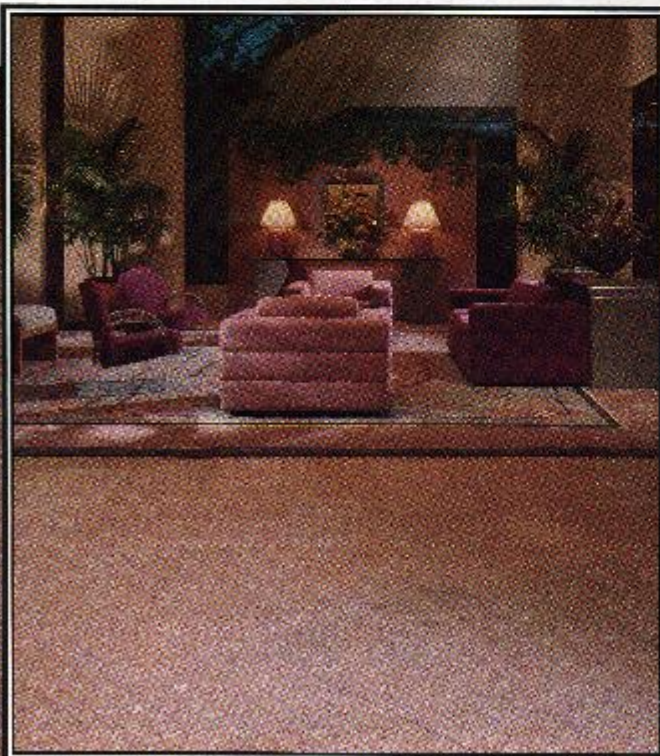


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1984 UNBUILT DESIGN AWARDS

The ten projects selected by the 1984 Unbuilt Design Awards jury "represent the first work which is readily identifiable as 'Florida Architecture' since the Art Deco days in Miami Beach during the 1930's." Juror Mack Scogin went on to say that if you "were dropped here from outer space right now, you would surely know you were in Florida."

More than 120 projects were submitted for this year's FA/AIA Unbuilt Design Awards Competition. The jury review and ultimate discussion of each winning project by both architect and jury before con-

ference attendees was part of the Spring Educational Conference held each year by the FA/AIA. The competition seeks to recognize designs for unbuilt projects which are expected to be constructed in the near future. This is the second year that the competition has been held.

Ten projects were selected for in-depth review and recognition. Two of the projects were designed by architects in Puerto Rico, one is slated to be built in Texas and seven were designed for construction in Florida.

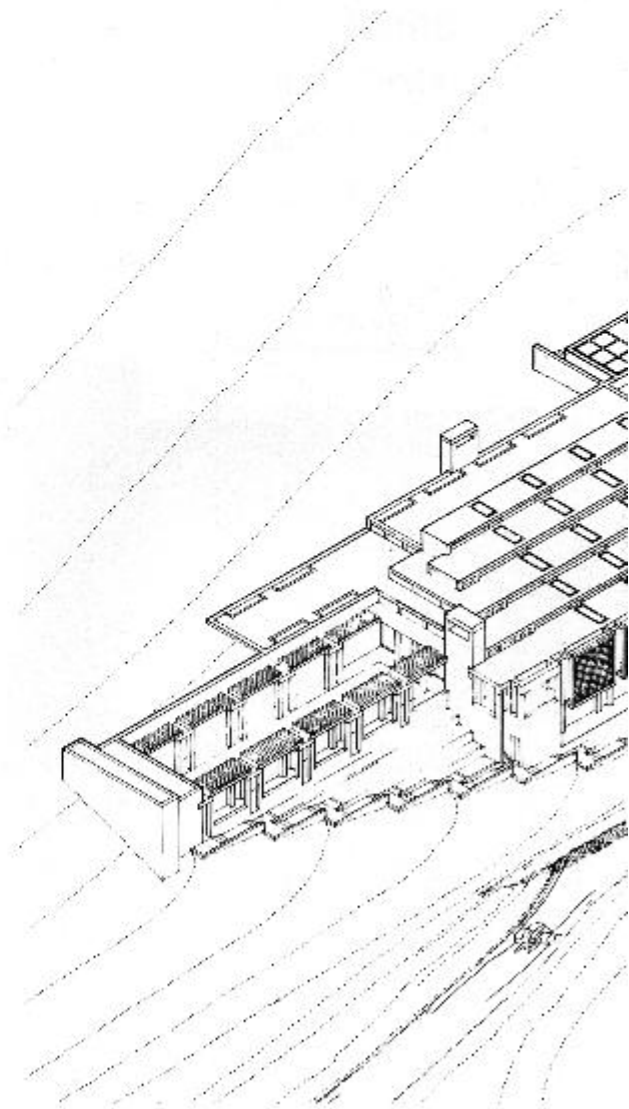
THE JURY

Paul Kennon, FAIA, is a principal in the Houston-based international firm of Caudill Rowlet Scott, Inc. He received his Master of Architecture degree from Cranbrook Academy of Art where he was awarded the Eliel Saarinen Memorial Fellowship for graduate study. Kennon worked with Saarinen as a senior designer on many of his later projects.

Kennon is the former Associate Director of the School of Architecture at Rice

Creek House Texas Hill Country William Morgan Architects, P.A.

The owner of this 320-acre site wanted a Texas house with high ceilings, native materials and a celebration of the creek which deeply undercuts a limestone edge over which the house sits recessed into the hillside. The Casa Real Velja of the Alhambra and Fort Keaton at Presidio were the conscious influences in the design solution. The final design arranges the residence on natural limestone ledges and outcroppings. Upslope, the residence recedes into the hillside and downslope, it opens into the carefully preserved canyon. Small canals interconnect the watercourses and converge into a central pool that overflows and falls to the creek below.



and he has lectured extensively at Harvard, Yale, UCLA and New York University. He has been the recipient of AIA Honor Awards and *Progressive Architecture* awards and he is the author of *Architecture and You*.

B. Mack Scogin, AIA, is the principal in charge of design at Heery & Heery, Architects and Engineers, Inc., in Atlanta. He has a Bachelor of Architecture degree from Georgia Tech and he has been with Heery & Heery since 1967.

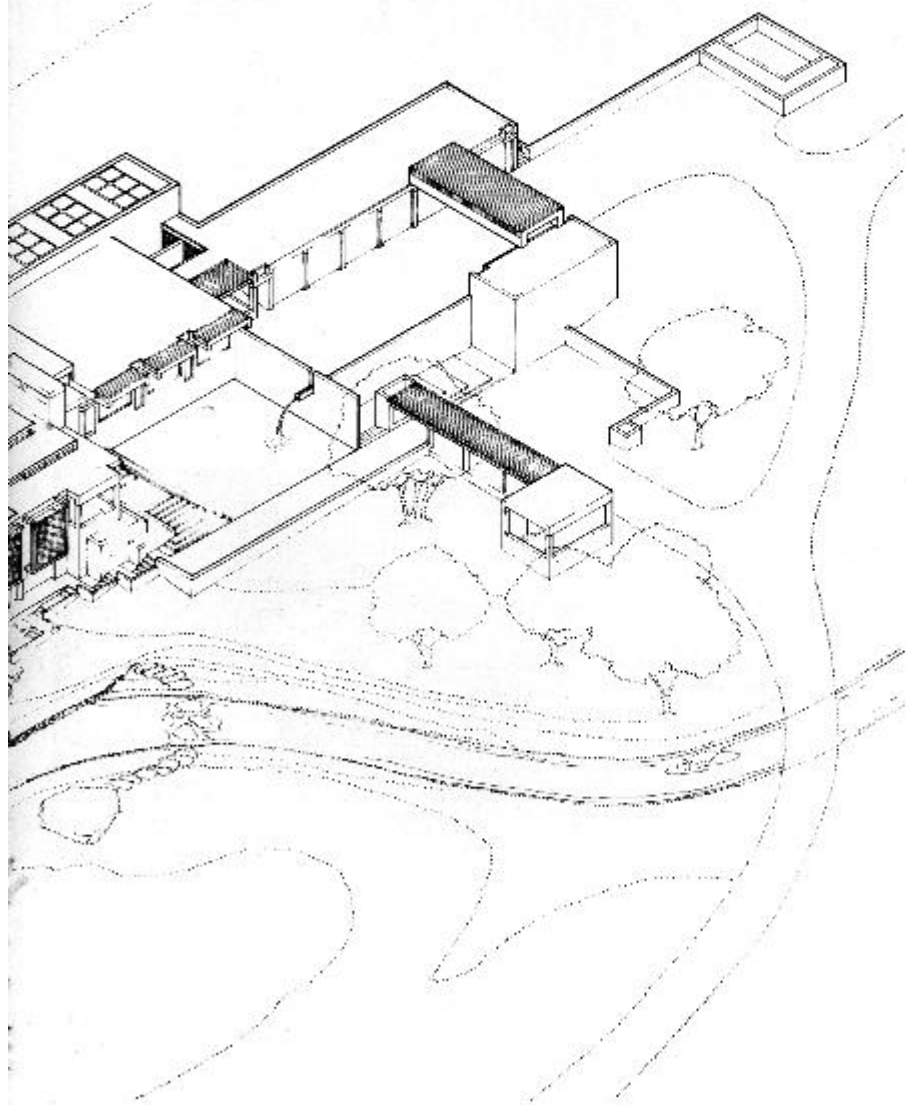
Scogin is a Visiting Critic at the

Georgia Tech College of Architecture Graduate School of Design and a Visiting Lecturer at the University of Tennessee, Auburn, Florida A & M and Mississippi State. Scogin has been the recipient of numerous awards including the *Progressive Architecture* award for the University of South Florida Cancer and Chronic Disease Treatment Center.

Antoine Predock, FAIA, is Principal and Sole Proprietor of Antoine Predock, Architect, Albuquerque, New Mexico. Educated at Columbia and Harvard, Pre-

dock was the recipient of both the Rome Prize Advanced Design Fellowship in Rome and the William Kinne Follows Memorial Traveling Fellowship from Columbia University in 1962.

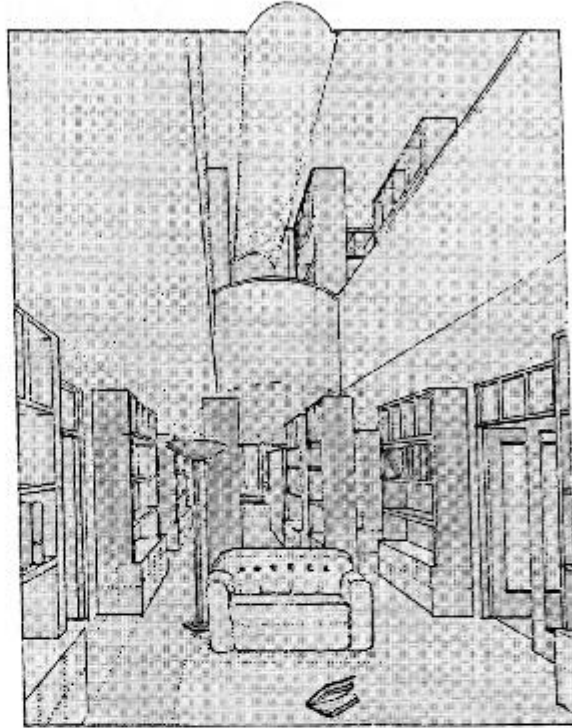
Predock has held educational positions at a number of universities, gives frequent lectures and has served on many design juries. He has been the recipient of many awards including a four time winner of *Architectural Record's* "Record Houses" Award. In January he received a Citation in the 31st *Progressive Architecture* Awards Competition.



Knox Residence
Sarasota, Florida
S.P. & L. Architects

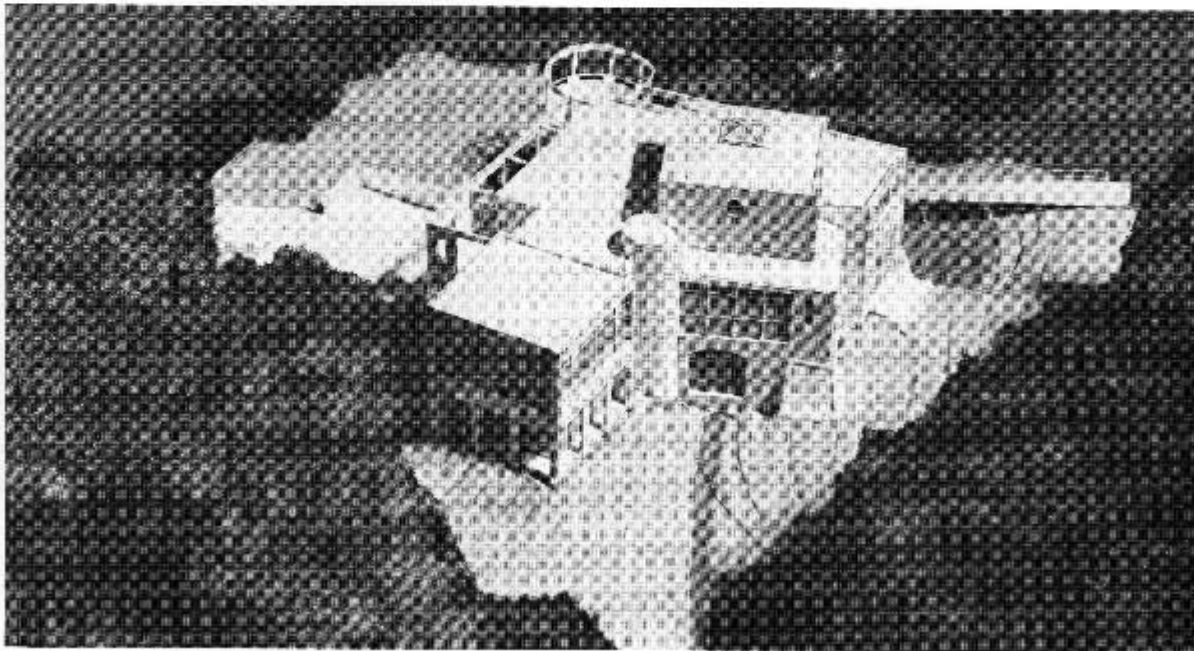
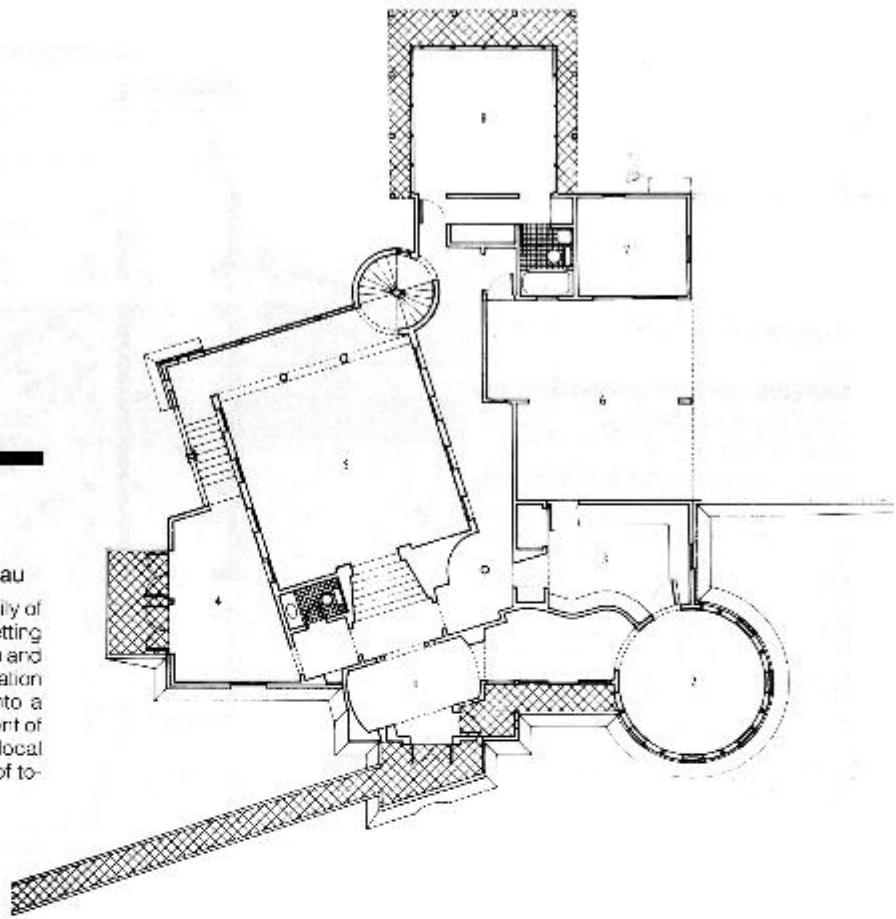
Thomas Spain, Glenn Pratt,
Joanna Lombard, Project
Architects

The clients retained an existing garage which became a key element in the organization of the entry sequence on this project. The meeting of the orthogonal grid of the lot and street with the grid of the former house is reflected in the entry plane which is penetrated from above by the master bedroom porch. Vertically and horizontally, the 1000 square foot library unites the entire program which is intended to refer back to plantation-type houses but with a contemporary resolution.



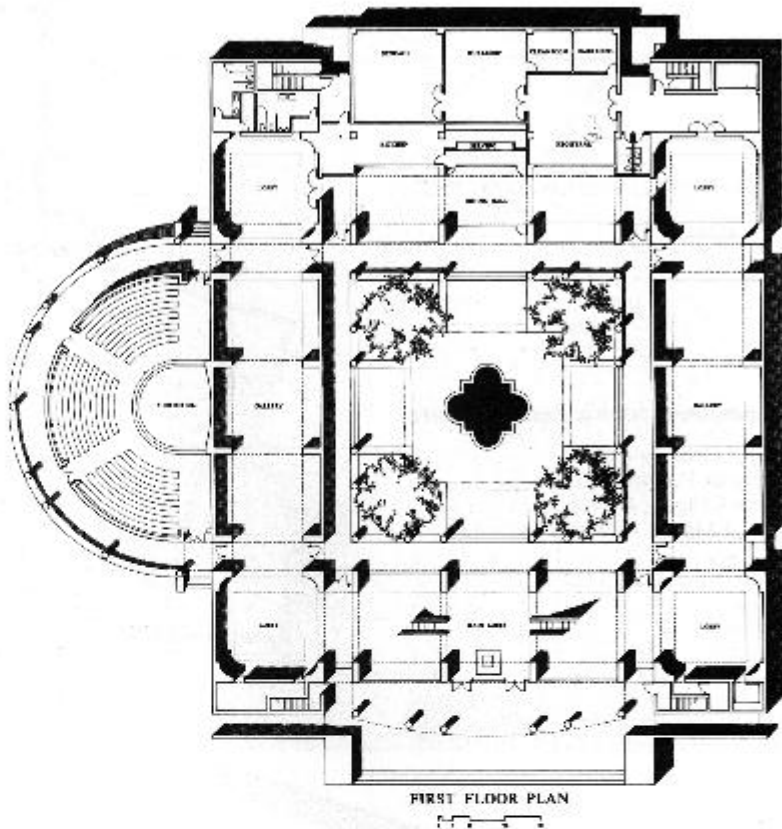
Rivera Residence
Dorado, Puerto Rico
Arce & Rigau, Architects
Hector Arce and Jorge Rigau

This full time residence for a family of four is located in a dense, tropical setting around a stream. A complex program and the client's request for natural ventilation and illumination were translated into a two-story volume where the treatment of spaces and the references made to local tradition underline the possibilities of today's architecture.

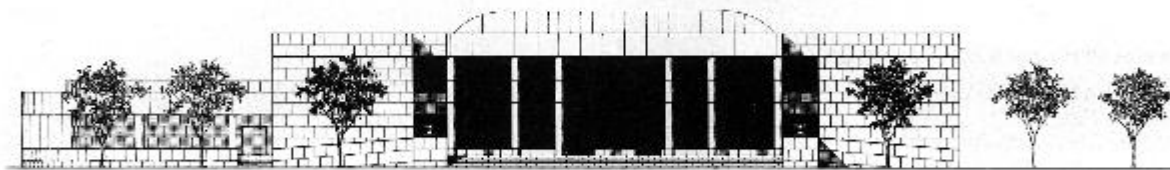


**Appleton Cultural Center
Ocala, Florida
Rowe Holmes Barnett Architects, Inc.**

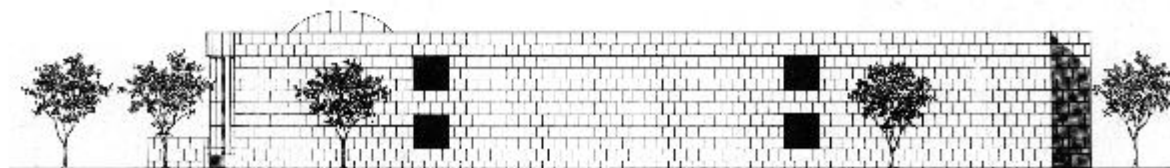
In 1963, the City of Ocala was awarded a large sum of money for the purpose of building a museum to house the Arthur I. Appleton antiquities collection. Situated on the crown of a rolling hill, the plan for the building is deliberately axial in its spatial arrangement in an attempt to provide formality without resorting to the presently popular clichés of post modern architecture. In addition to the 25,000 feet of gallery space, the museum contains a 75 seat food service facility and a 230 seat lecture hall/auditorium.



FIRST FLOOR PLAN



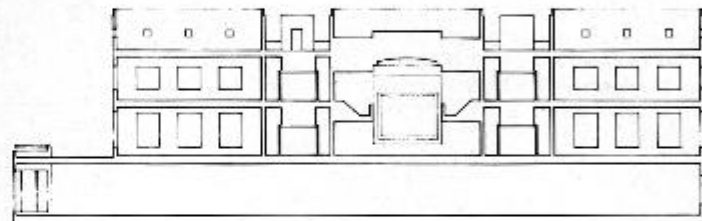
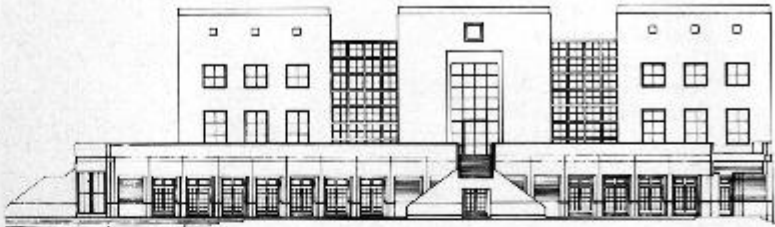
FRONT ELEVATION



RIGHT SIDE ELEVATION

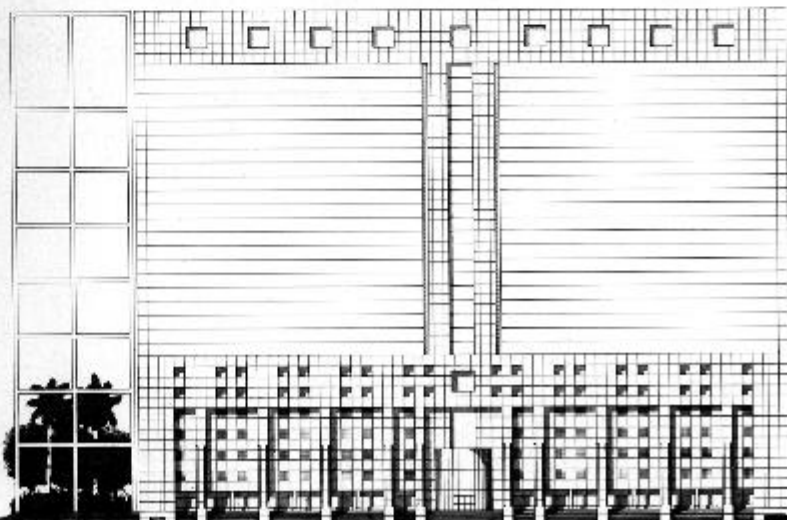
Riverfront Plaza
 Fort Lauderdale, Florida
 Aragon Associated Architects
 John Steffian and Cameron
 Roberts, Principals
 Project Team: Armando
 Montero, Raphael Portuando,
 Rolando Llanes, Jorge Trellis,
 Luis Trellis, Michael Kerwin,
 Larry Levis.

This project is the result of a national downtown competition. It is a large public complex which links downtown Fort Lauderdale to its riverfront. An open lawn forms the center of the project and is surrounded on two sides by a continuous loggia. This space is flanked by an office building with a presentation space and restaurant to one side and an open market with a food court to the other. A stage and amphitheatre face the lawn from the south, next to an existing park by the river.



The Atrium on Brickell
 Miami, Florida
 Spillis Candela & Partners
 Hilario F. Candela, AIA, Julio
 Grabiell, AIA, Eduardo Lamas,
 AIA, Jorge Iglesias, AIA—
 Design Team

Brickell Avenue is rapidly becoming the banking center of Miami. This project site measures 450 feet by 108 feet with the latter narrower dimension fronting on Brickell Avenue. On the Brickell side, the building sets back an additional 60 feet to allow for an atrium composed of a large tubular frame that forms a grid of gigantic proportions. The atrium is the full height of the building (21 stories) and echoes the building's silhouette. This super grid was purposely proportioned to call attention to its strong content and to be seen from a distance. The strong east and west facades act like bookends for the building.

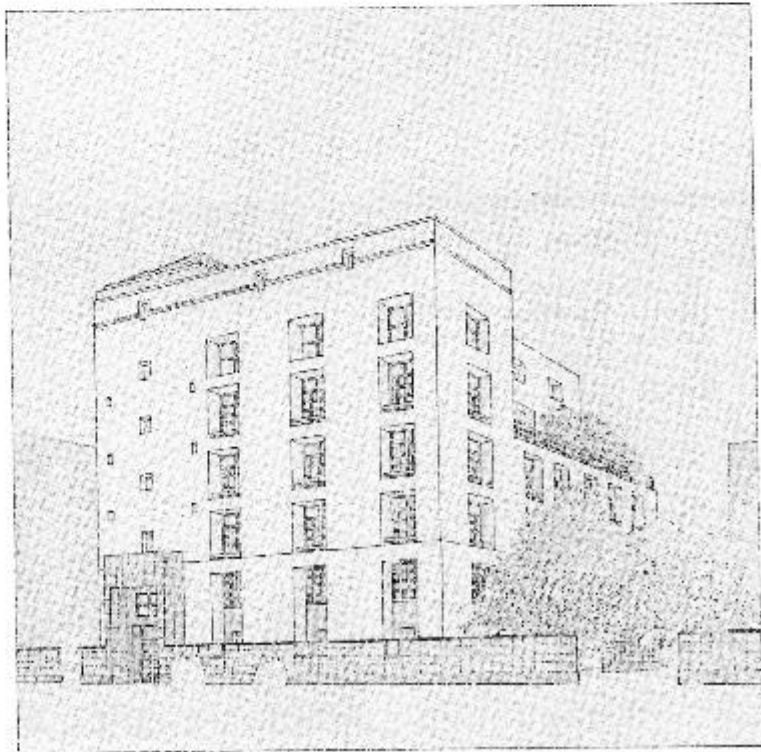
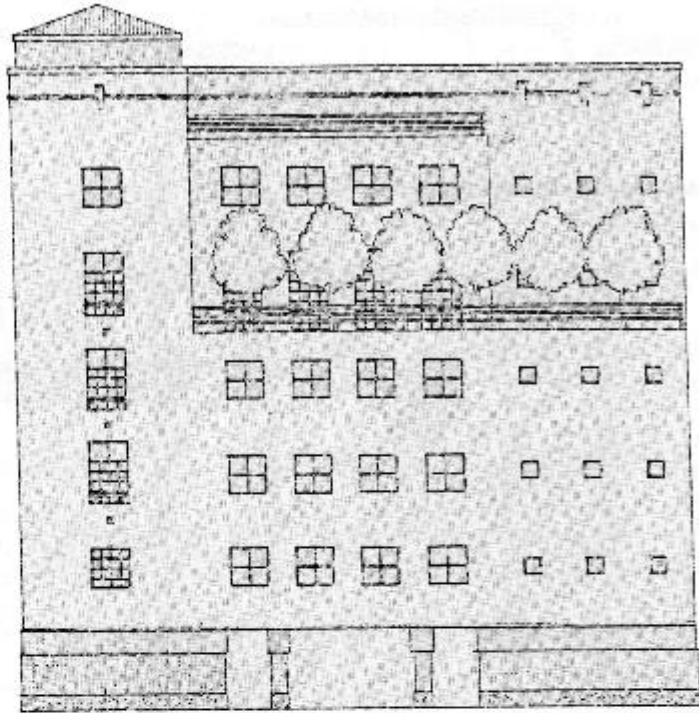


**Fort Lauderdale Financial Center
Fort Lauderdale, Florida**

S.P. & L. Architects

**Joanna Lombard and Thomas
Spain, Project Architects**

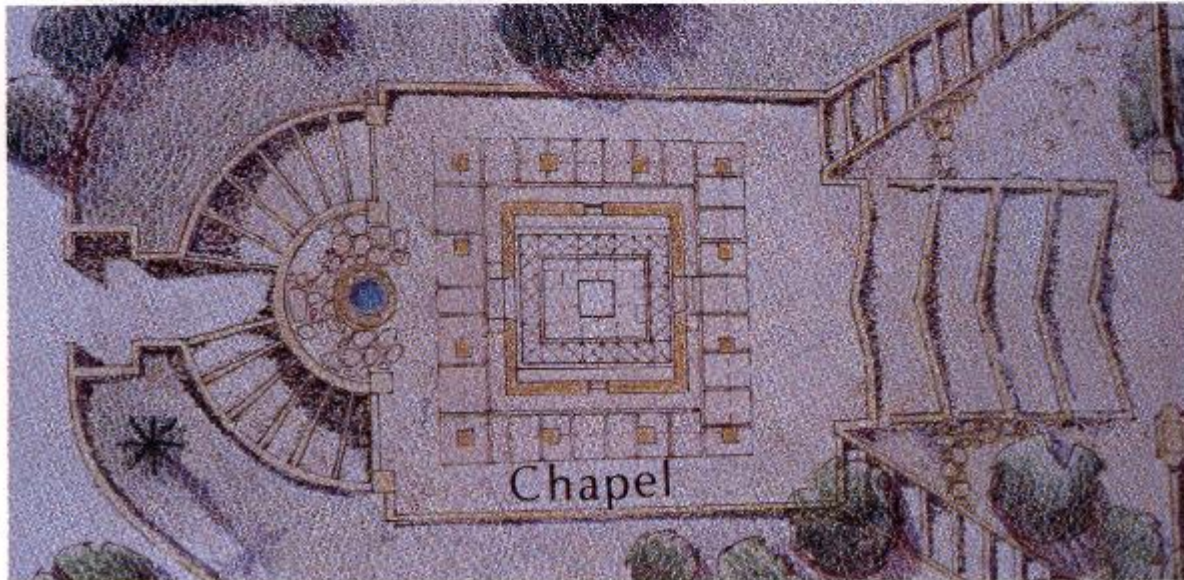
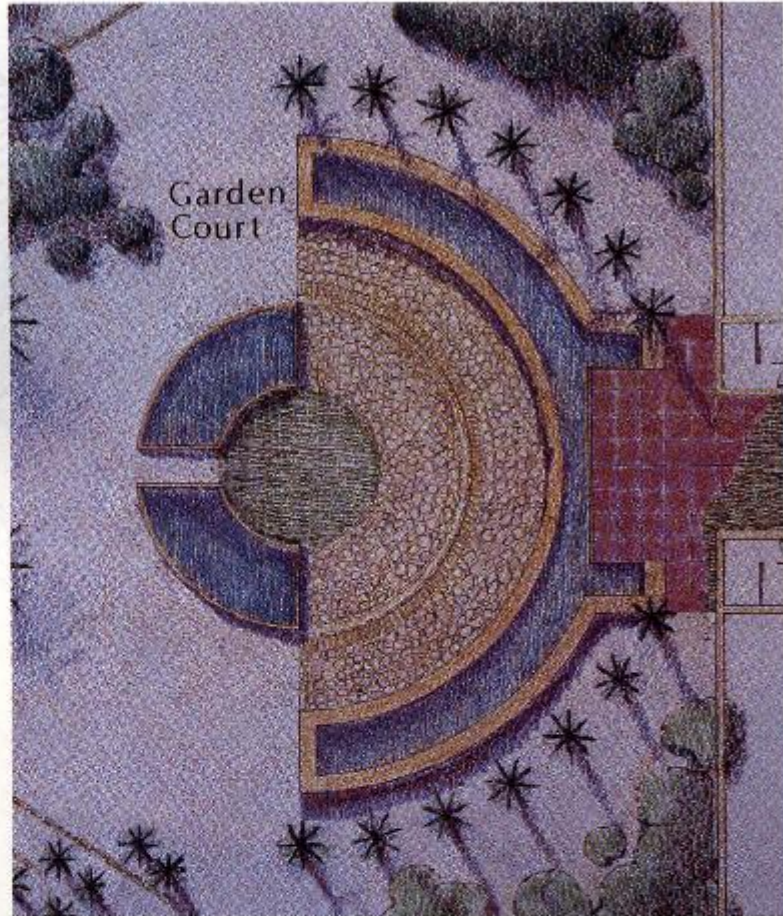
This 24,000 square foot office building is slated to house an insurance brokerage, real estate office, mortgage company and investment counselor. The unfolding of the form in this plan occurs as the garden edge of the building begins to enclose the upper floors. Although parking requirements force on-site parking now, future parking structures on adjacent properties will allow the site to be free of parking. The imagery and materials in the project recall elements of early Florida architecture. The scale of the building relates to its position on the edges of the CBD and the strength of the solid base and mass is intended to convey a sense of reliability appropriate to the home of one of Fort Lauderdale's oldest insurance businesses.





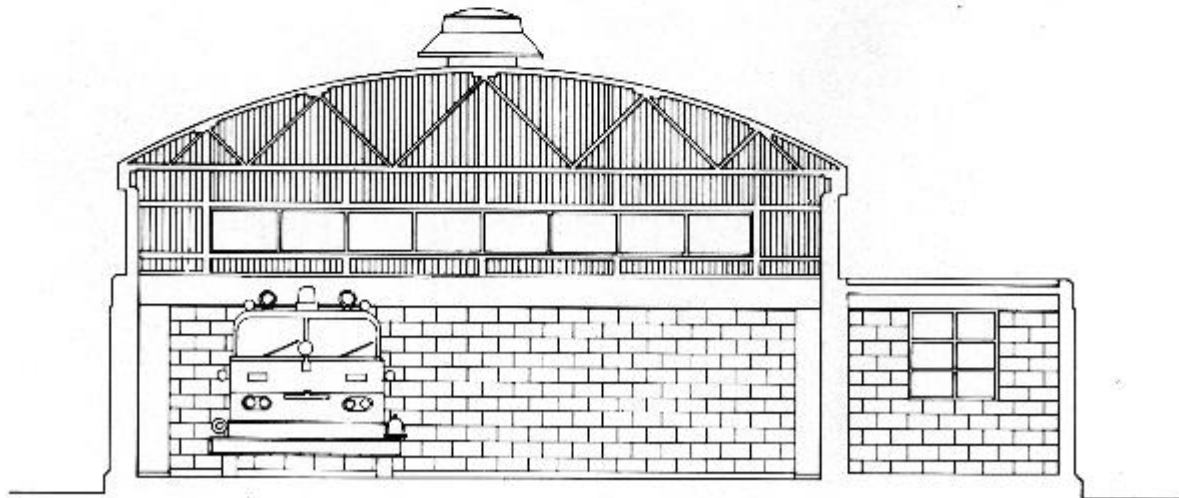
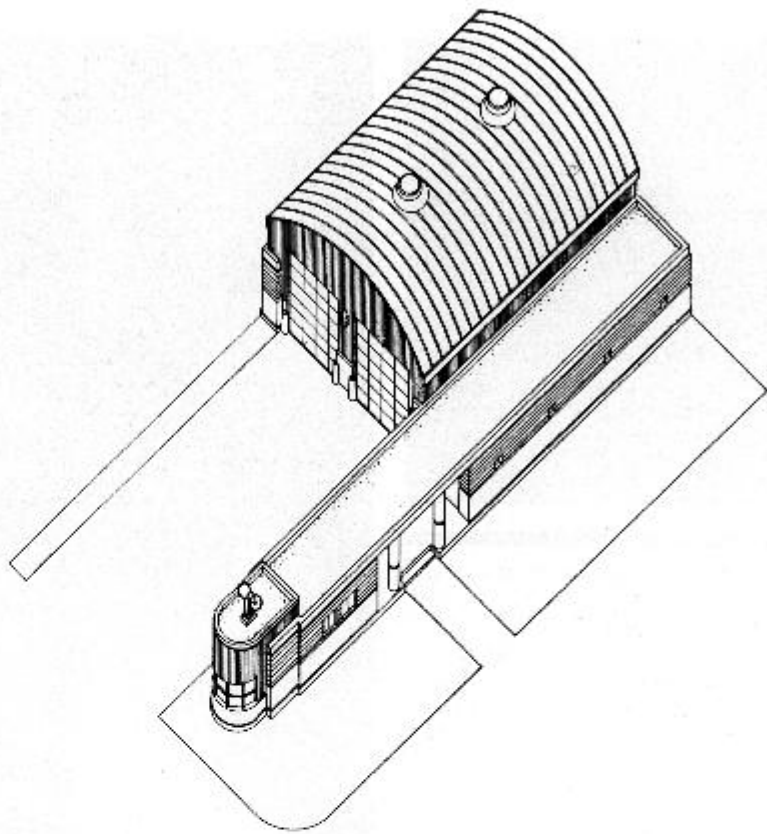
St. John the Baptist Chapel
Miami, Florida
Gelabert-Navia Architects
Jose A. Gelabert, AIA

The project involves the adaptation of an existing structure located on the grounds of the famous Viscaya estate. In 1930, the property was deeded to the Catholic Church and since then it has fallen into a state of disrepair. The architect's design for this restoration transforms the existing building into a small chapel with the original plaza becoming a meditation garden and occasional auditorium. A youth center is slated to go into the nearby convent.



Seaside Fire Station
Seaside, Florida
Andres Duany and Elizabeth
Plater-Zyberk
Caroline Constant and
Cameron Roberts, Project
Architects

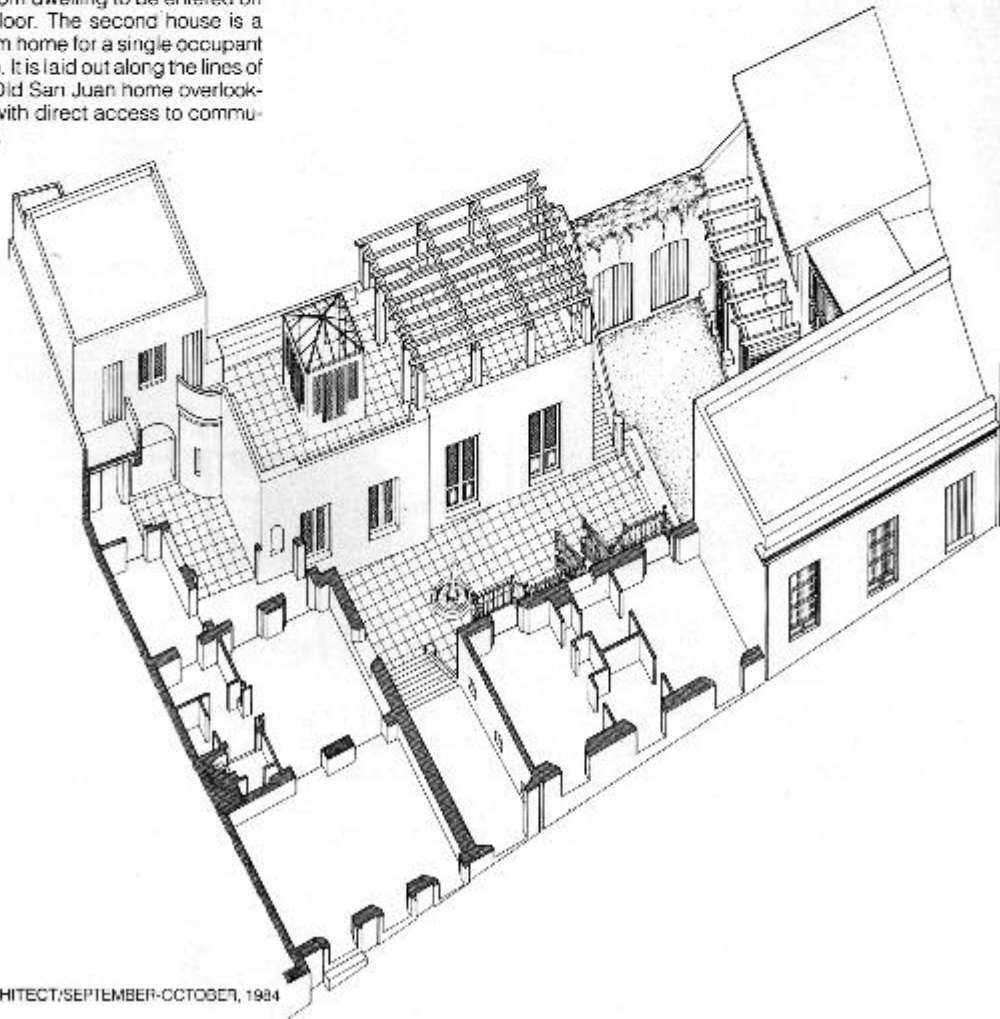
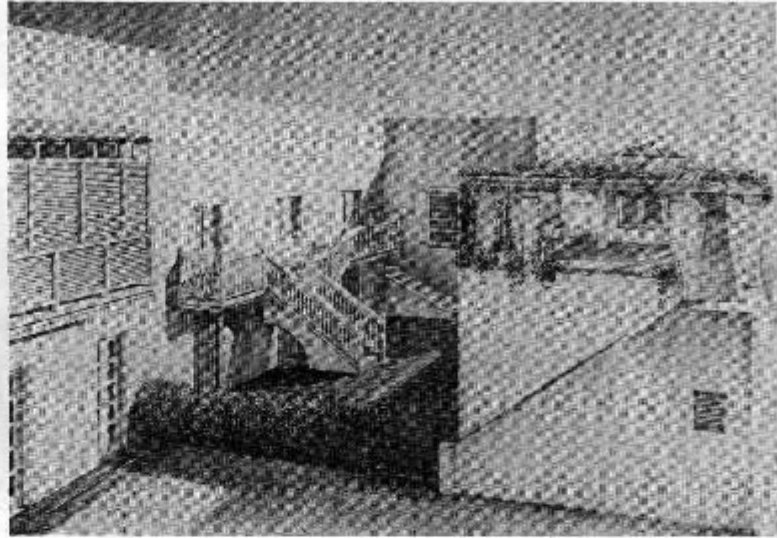
This fire station is the first in a series of public buildings for Seaside, a new town in the Florida panhandle. The building will serve temporarily as a town meeting hall and work building until other public buildings are completed. In the evolution of the fire station design, two types have emerged: the simple shed and the civic building, which embodies civic aspirations as well as fulfilling utilitarian needs. This design combines aspects of both images, in keeping with its role as Seaside's first public building.



**Residences at Norzagaray St.,
502, 504, 506
Old San Juan, Puerto Rico
Arce & Rigau**

Hector Arce and Jorge Rigau

Two partners in a law firm acquired three adjoining properties in ruinous condition and asked the architects to provide a house for each, plus special features to be shared, such as library, billiard and guest rooms, gymnasium, whirlpool and maids' quarters. Both houses could use these facilities while retaining each one's privacy. Level changes on this choice urban location within the historic old walled city were manipulated to allow for one three-bedroom dwelling to be entered on its second floor. The second house is a two-bedroom home for a single occupant with a studio. It is laid out along the lines of the typical Old San Juan home overlooking a patio with direct access to communal features.



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Norman L. King of Metro Communities

These Builders Know The Facts!

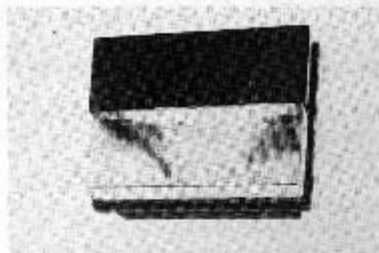
The facts are clear. Natural gas can produce the same amount of energy for less than half the cost of electricity! For homebuyers, that means lower utility bills, which makes more money available each month for mortgage payments for example. For the builder, that means his buyer can afford to buy more home

than they might have thought possible, and makes selling homes easier. It means he can offer them high-quality gas appliances that will work more efficiently and last longer too. And with buyers coming into Florida in ever-increasing numbers, these are facts builders need to know.

Get The Facts From Your Local Natural Gas Company
Florida Natural Gas Association

PRODUCT NEWS

Outdoor Lighting Bracket from McPhilben



McPhilben/Omega Lighting has introduced an outdoor wall bracket for area lighting with up to 250W high pressure sodium and metal halide. It has an adjustable cut-off, continuous range calibration from 72 degrees to 86 degrees. It provides brightness control on the transverse plane and it provides economical spacing of luminaires on the lateral. It is made of tamperproof cast-aluminum and has a polycarbonate door enclosure. It is fully gasketed, weatherproof and UL listed for outdoor and wet locations. It is available for pole mounting. Contact McPhilben/Omega Lighting, 270 Long Island Expressway, Melville, New York 11747 for information.

New CADD from SKOK

SKOK Systems Inc. has introduced a new high performance, low cost computer-aided design and drafting system (CADD) for architects and engineers. Artech is a CADD work station that includes a powerful, 32-bit Hewlett Packard computer, can be connected in a network, displays two- and three-dimensional images on a 19-inch color screen and enables users to enter operational commands via a unique, easy-to-use graphics table. Artech can also be upgraded with the addition of a graphics processor, a unit that allows the system to manipulate graphic images dynamically, as well as to generate extremely high resolution graphic displays with incredible speed.

Artech is the lowest priced CADD system on the market today, putting three-dimensional CADD within the reach of even small A/E firms. The Artech Design-Station is priced at \$27,000. A fully configured system including all hardware and software for a functional entry-level system is priced at \$59,500. That includes a complete work station, a dual disk drive, a D size plotter, and SKOK's Arplan two-dimensional design and drafting software. For more information contact Peter Hayhow at Miller Communications, (617) 536-0470.



Blinds Available for Roof Windows

The Velux Model GGL roof window is now available to architects with narrow width Venetian blinds that are so popular now. The narrow blinds have 1 3/8 inch slats and are an optional accessory along with

roller blinds and outside awnings. They come with 'endless cord' operation units for in-reach and out-of-reach windows. The blinds can be purchased through retail lumber dealers and home improvement centers or write to Velux-America, P.O. Box 3268, Greenwood, S.C. 29648 for information.



SKOK's new Artech, a high performance low-cost CADD system developed specifically for architects and engineers.

VIEWPOINT

ARCHITECTS HAVE AN IDENTITY CRISIS

by George A. Allen, CAE

It has been apparent to me for some time that architects feel that the services they perform are not understood by the public. An incident a few months ago at a Ft. Walton Beach City Council meeting is indicative of the problem.

Two newspapers covered the Ft. Walton council meeting in which a developer proposed a change in the City's rules to allow architects, as well as engineers, to be building inspectors. The developer stated that if such a change were made he could save money.

One would think a member of the general public might question the proposal. Ironically, the response to the developer's proposal came from none other than the Director of Public Works, an individual who presumably spent a number of years in the construction business and should have had better than average

comprehension of the respective capabilities of architects and engineers.

His response was this: "An architect doesn't have expertise to make inspections. I think we'd be making a serious mistake by relaxing the rule. I've done research on this and one thing I was told by experts in the field is to keep architects out because they don't design a building structurally."

For the record, the incident did not pass unnoticed. With Herb Coons' assistance at the State Board of Architecture, the FA/AIA wrote to the reporters covering the story, their editors and the Public Works Director who made the statement, informing them of the error in their thinking.

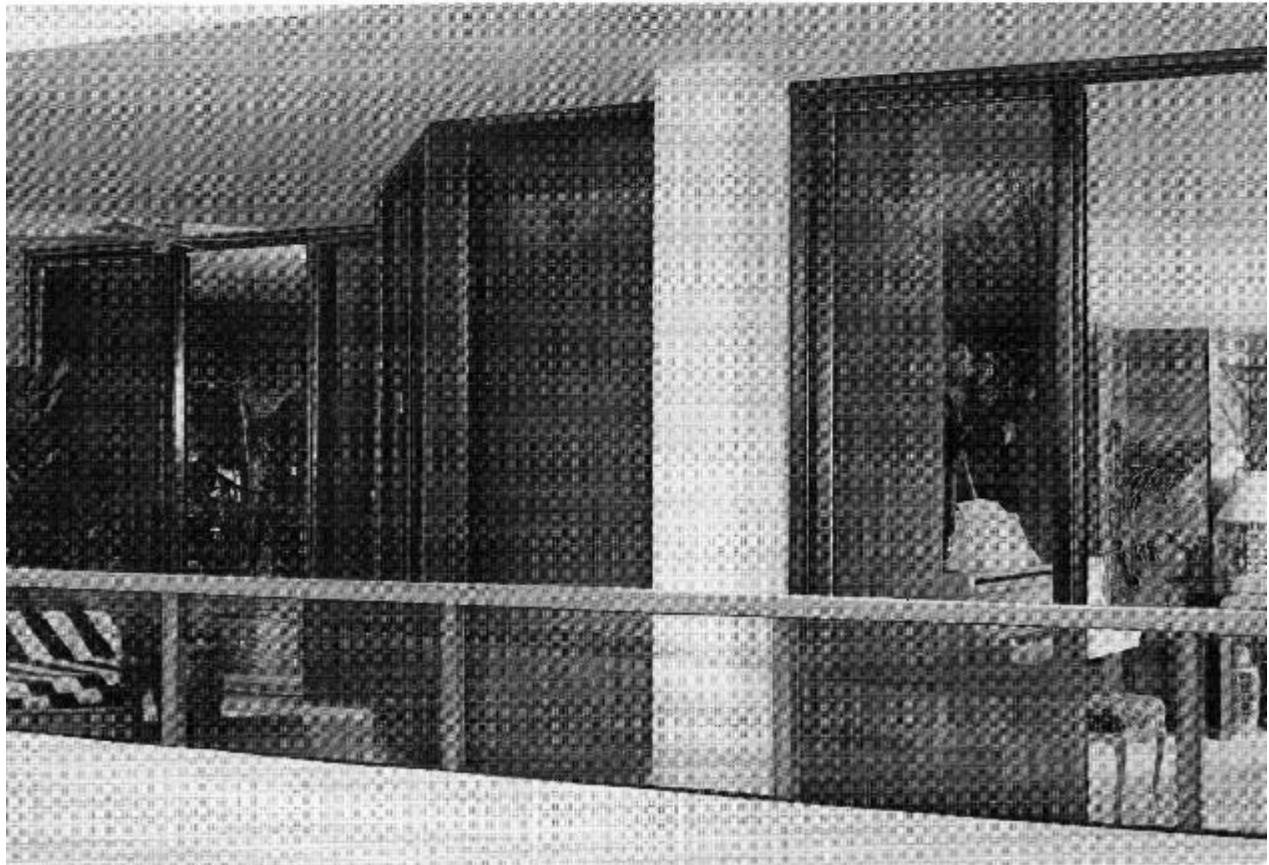
Our response, which cited some dramatic differences in the area of education and examination, was substantiated by

an NCARB report on "The Practice of Architecture as it Differs from the Practice of Engineering."

For example, architects are typically required to graduate from a five or six-year program before they are eligible for internship, while an engineer is only required to graduate from a four-year program. An architectural internship is as broad as the scope of his educational background, whereas an engineer gains experience only in a specified discipline during internship.

Architectural examinations are from 28 to 36 hours in duration while engineering examinations are typically 16 hours in length.

On the basis of this information, is one profession any nobler than the other? Certainly not. Both areas require extensive training and expertise. I do think that the



NCARB report brings out, rather specifically, however, that a person trained in architecture is competent to do more than design buildings. That competence extends, just as surely as an engineer's does, to the inspection of buildings . . . the issue which this article initially addressed.

But, engineers are not the enemy of architecture. The two professions are allied, if anything. The enemy is a lack of understanding on the part of prospective clients, public officials and even lawmakers concerning the tremendous amount of expertise that exists within the architectural profession.

While the best way to learn what an architect does might be to hire one, that is hardly a viable suggestion. Most people won't buy a service blind. What then can be done to resolve the problem of the ar-

chitect's identity? It's true that the individual practitioner may influence the group of people with whom he has daily contact but it is only through an organized, business-like, well planned and executed approach that significant inroads will be made to improve our public identity.

This problem has not escaped the notice of the leadership of the American Institute of Architects. Many of the goals included in the FA/AIA's Long Range Plan address some dimension of the architect's role in society and concern that the role be properly communicated to the public.

George Notter, President of AIA, set the theme and program for 1984 as "American Architecture and its Public" to address the problem.

In addition, broadening the profession's exposure to the public has been paramount in the actions of the State Associa-

tion. This is evidenced by our increased efforts in working with government at all levels; in purchasing and renovating a headquarters facility in Tallahassee at the very hub of state government activity; and in adding a new staff person, Marvin Arrington, as our director of Public Relations.

But, the real battles are fought at the Chapter level where the clients are won or lost, where the people really appreciate good planning and design and where city councils and building officials should recognize the importance of good architecture.

The identity crisis won't go away in a day or a year. It will only go away through the concerted efforts of the profession, as a whole. Only in that way can they prove their worth to a skeptical public.

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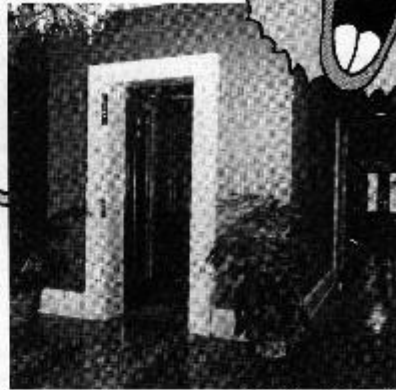
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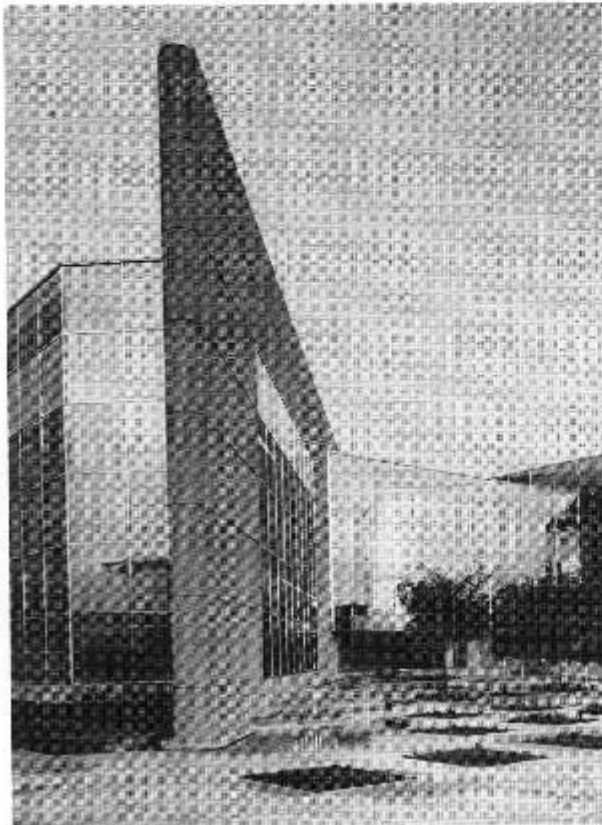
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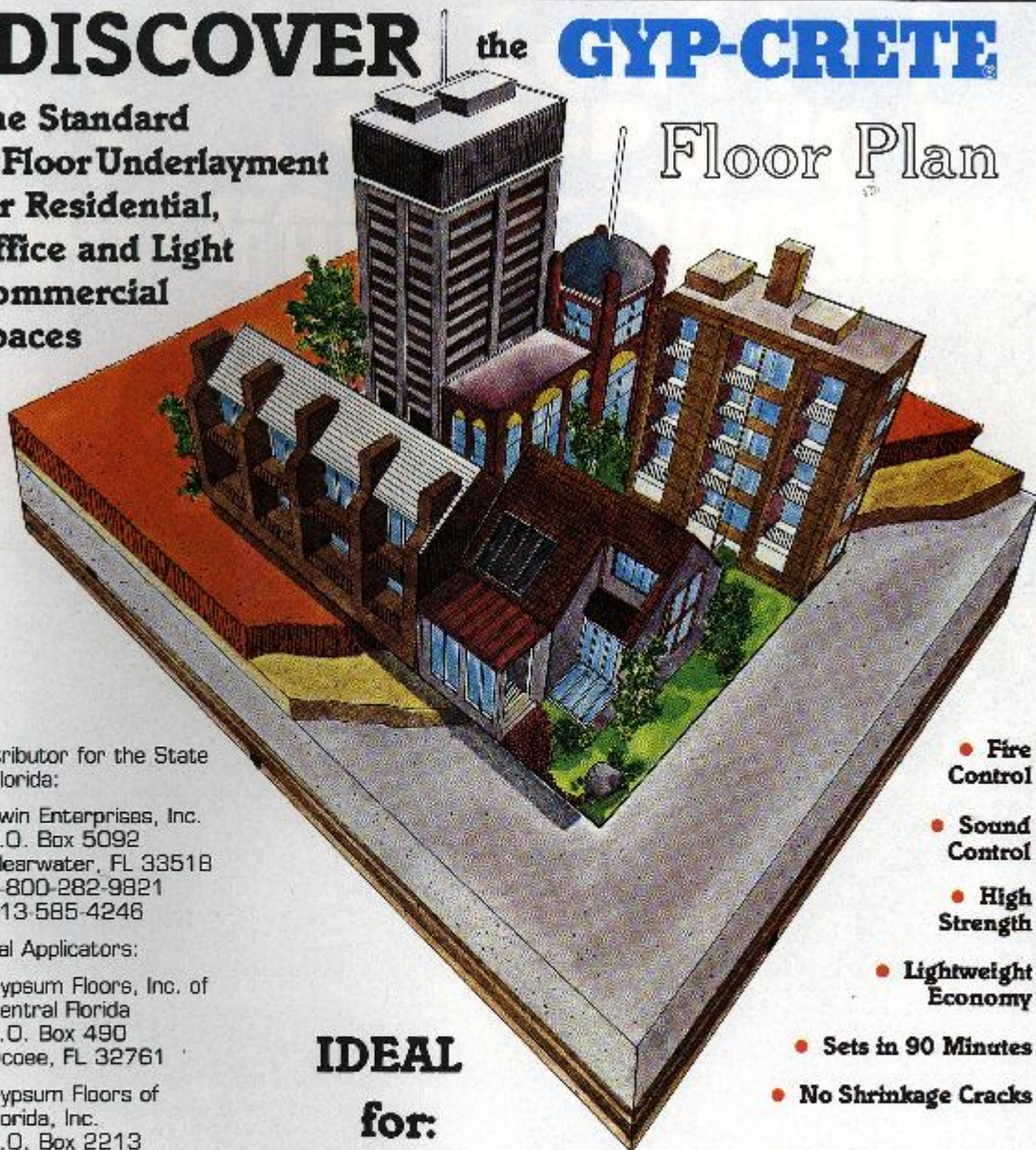
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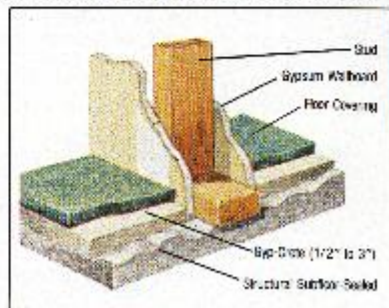
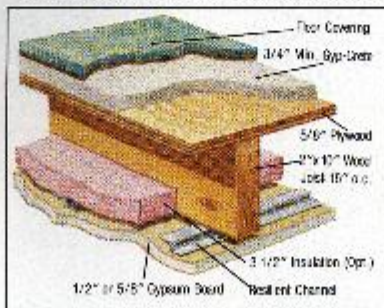
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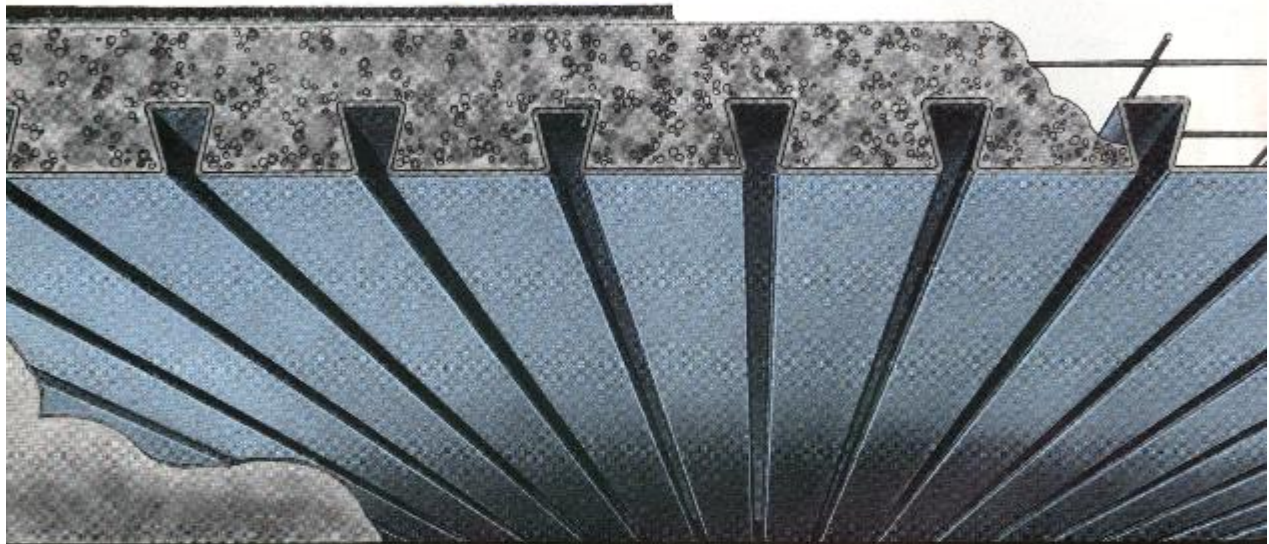


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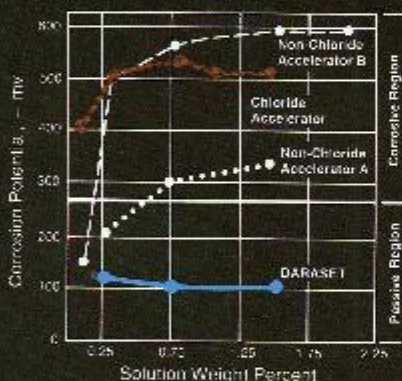
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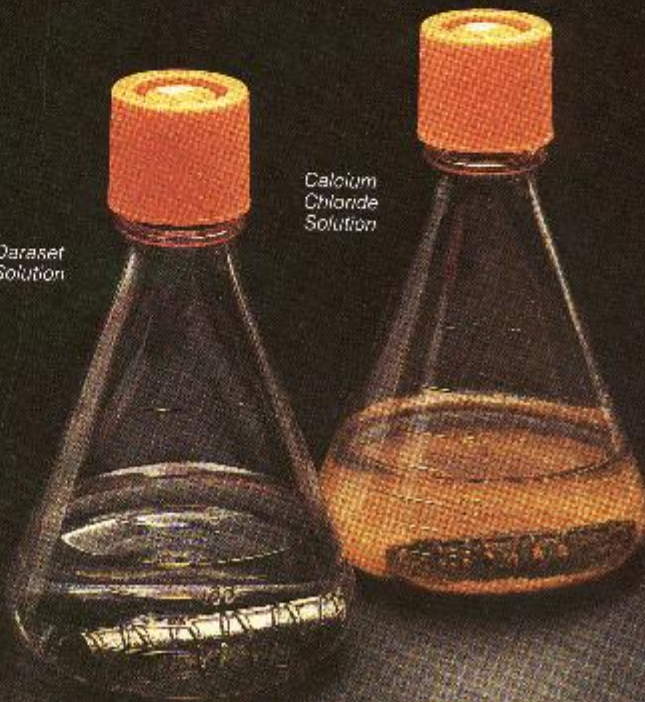
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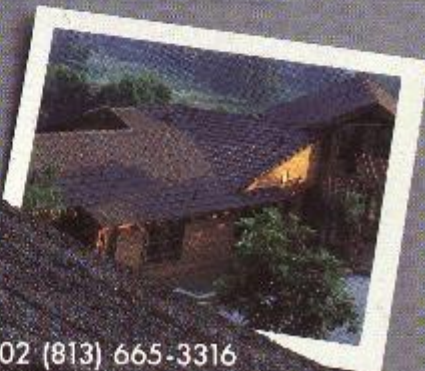
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