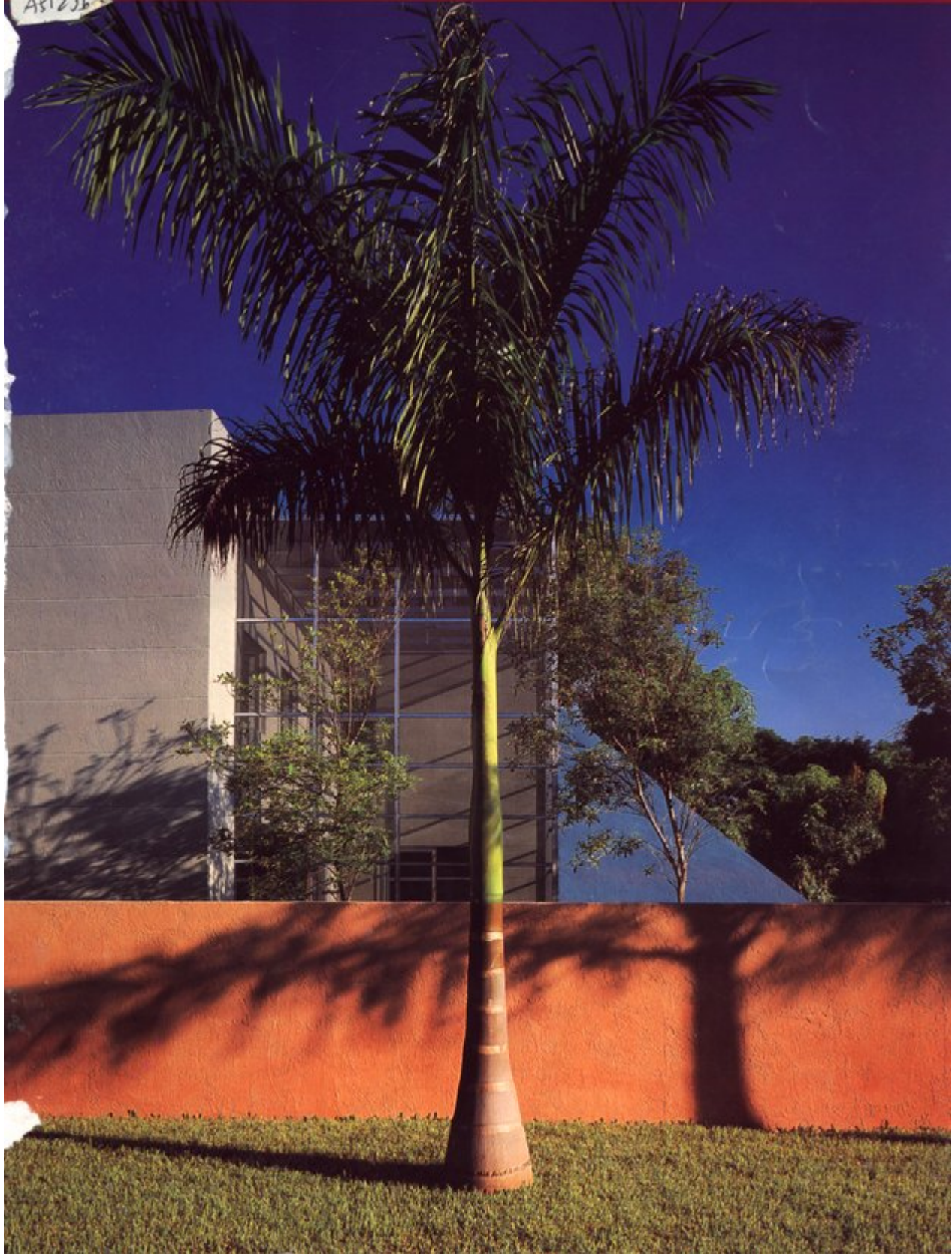


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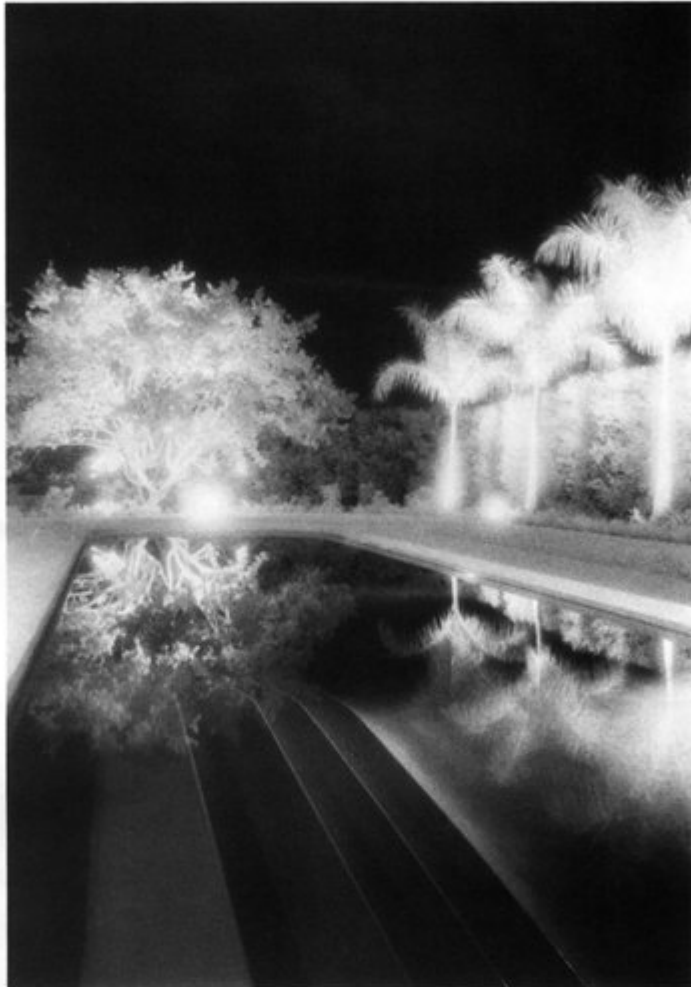
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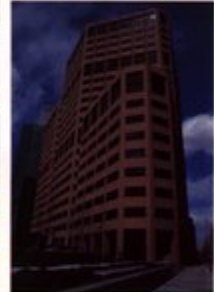
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FLORIDA ARCHITECT September/October 1988

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A recent press release landed on my desk and the title caught my eye. It was touting the desirability of living in a new development in central Florida called "Williamsburg." The title of the article was "Williamsburg: The Florida You've Always Dreamed Of." Really?

It's not the Florida I've always dreamed of. But, from the looks of things here in Florida's capital city, it's the Florida some developers, their clients and their architects have dreamed of. Virtually the entire commercial community of northeast Tallahassee has been built up with "Runs," "Greens," "Traces" and "Trails" that are populated with the doggonedest conglomeration of pseudo-Georgian buildings that I've ever had the misfortune to cast my eyes on. It's clear to me that "Colonial," that meaningless catchall phrase, is the wave of the future. But, what's happened to these would-be Georgian buildings is enough to make Batty Langley turn over in his grave. Never before have I been witness to such a confusion of detail. Can you imagine a two-story building with a hip roof that is so steep the shingles slide off? . . . an out-of-scale classical portico defining a facade fenestrated with a mix of oriole, Palladian and double-hung sash windows, some filled with Victorian stained glass and wrought iron grilles and railings, a la New Orleans.

I wonder what has happened to someone's sense of history. Why have so many architects or developers or both resorted to bad copyism when they could be doing good new design. . . . with origins in the vernacular, not East Coast Georgian?

This year's design jury selected seven projects, each of which exemplifies what I'm talking about. Each project shouts that it was designed for Florida, its life, its climate, its terrain. Each project says Florida in its own unique way. None looks transplanted, or out of place, or alien to the environment. Each is at peace with its surroundings. Each is a part of its surroundings. Each epitomizes the Florida I've always dreamed of. DG

New Commissions

Powell Design Group, P.A. has completed design on the Conlan Professional Center in Palm Bay. The owner-planned development corporation, which is based in Miami, has started 10,000 s.f. of retail space and 15,000 s.f. of office space. Construction is expected to be complete by the end of September. Plaza del Sol-West, another design by Powell Design Group, is a traditional Mediterranean-style retail center to be built in Longwood for Schrimsher Companies, developers. • **The Stewart Corporation Architects** has been selected by Eagle Supply, Inc. to provide architectural services for a new office complex to be located adjacent to their existing Ybor City facility. The first phase of the complex will be a 2-story office building housing the executive offices, operational and customer services and showrooms. • **Flad & Associates** of Gainesville was recently selected to provide site analysis and selection services for the proposed State of Florida Regional Services Center to be located in Gainesville. The analysis will assess the impact of the proposed 200,000 s.f. office building on adjacent utilities and services.

Peacock & Lewis Architects and Planners, Inc. has completed construction documents for a 7,000 s.f. general purpose building to be located on the campus of the Duncan Conference Center in Delray Beach. The 2-story building will house additional guest accommodations and meeting space, as well as a temporary chapel. An independent chapel building is planned for the future. When complete, The Duncan Conference Center, commissioned by the Episcopal Diocese of Southeast Florida, will have a total building area of 35,000 s.f. • **VOA Associates, Inc.** has just completed interior design projects for the renovation and expansion of the law offices of Gray, Harris & Robinson in Orlando's Southeast Bank Building as well as a



Original facade of American Pioneer Title Company's 63-year-old building in Deland which is being restored by BrownClearySmith + Associates.

commission for Carnegie Properties, Inc. and Mellon Stuart's new regional administrative headquarters. **VOA** has also been commissioned to design the first building, as well as the Master Plan, for the new South Campus of Daytona Beach Community College in Volusia County.

Beilinson Architect has recently completed the restoration and rehabilitation of the Fairmount Hotel and Apartments on Miami Beach. The Art Deco-styled hotel was built in 1938 and consists of three-story hotel with fifty rooms. The adjacent apartment building was constructed in 1947 and has twenty studio apartments. The two pastel buildings are connected by a landscaped courtyard. • **Barretta & Associates** is providing full architectural, interior design and construction management services for Jefferson Bank's new Fort Lauderdale branch. **Arthur Dearborn** will be Principal-in-Charge. • Design of a new 2,000 seat Performing Arts Center for Santa Fe Community College in Gainesville is being started by **Flad & Associates** who were awarded an applied research citation for their innovative study of repertory theatres throughout the U.S., including the well known Milwaukee

Repertory Theatre. • **The Evans Group** has completed the design of a housing project for senior citizens in Hendersonville, North Carolina. Known as Carriage Park, the 337-acre master planned community will allow residents to "age-in-place" with a step-ladder of housing alternatives geared toward various lifestyles and care requirements. • **Powell**

Design Group, P.A. has been awarded the design contract for Phase II of Childlife Preschool. Phase II of the preschool building provides interior and exterior play area, including a small gymnasium. **Powell Design Group** is also donating its services to the Central Florida Zoological Park in Sanford on a design/build contract for a concessions pavil-



This 100-foot tower is the first building under construction in the Barbar Center in downtown Boca Raton. The center is being developed by The Barbar Group.

ion. • **Fugleberg Koch Architects** is designing Winter Park's newest life-care community to be called Mayflower Retirement Community. The project is designed to comprise 240 luxury units into two mid-rise buildings. • **Robert M. Swedroe, AIA** has been commissioned to design the Kalakaua Arrival Center near Waikiki for Honolulu's Ryu International, Inc. The facility is intended to accommodate some 1,700 Japanese tourists who visit the island daily. Recuperative facilities such as lounges, steam rooms, saunas and showers are envisioned to ease the rigors of trans-oceanic travel. • **Beilinson Architect, P.A.** has been retained for the \$2.5 million historic renovation of Riverwalk Centre in Fort Lauderdale's downtown historic district. Riverwalk is a linear walk stretching about a mile and a half along New River. • **Schwab, Twitty & Hanser Interiors** has completed interior design and specifications for the interiors of St. Lucie West Country Club. St. Lucie West is a "new Town" being developed by Thomas J. White Corporation on 4,600 acres in St. Lucie County. • **Peacock & Lewis Architects & Planners, Inc.** has completed the construction document phase of the 64,000 s.f. Medical Office Building located at the Huma-

na Biscayne Medical Center in Miami.

• **Barretta & Associates** has won contracts for design projects at two Broward County educational facilities: James S. Hunt Elementary School and J.P. Taravella High School, both of which are located in Coral Springs. • **Architects International, Inc.** has begun contract documents for the Dadeland North Parking Garage for the Dade County Rapid Transit System. The building program calls for 2,000 car spaces, future retail and a child/day care center. The principals-in-charge of the project are J.N. Garcia-Hidalgo, AIA and Juan A. Crespi, AIA. Carlos Lima is job captain. • **Brown Cleary Smith + Associates** have been selected by American Pioneer Title Company to restore and remodel its 63-year-old facility in downtown Deland as part of the city's Main Street restoration program. • **Alberto Portelo Jr., AIA**, has been selected to design the residence of Dr. and Mrs. Frank and Alicia Alvarez Gil in Tampa. • **Corbin/Yamafuji & Partners, Inc.** has been named planner and designer of Mercedes Caliber Motors, a car dealer in London, England. • **The Edge Group** in joint venture with Page Southerland Page of Dallas, were designers of the newest in a series of spe-

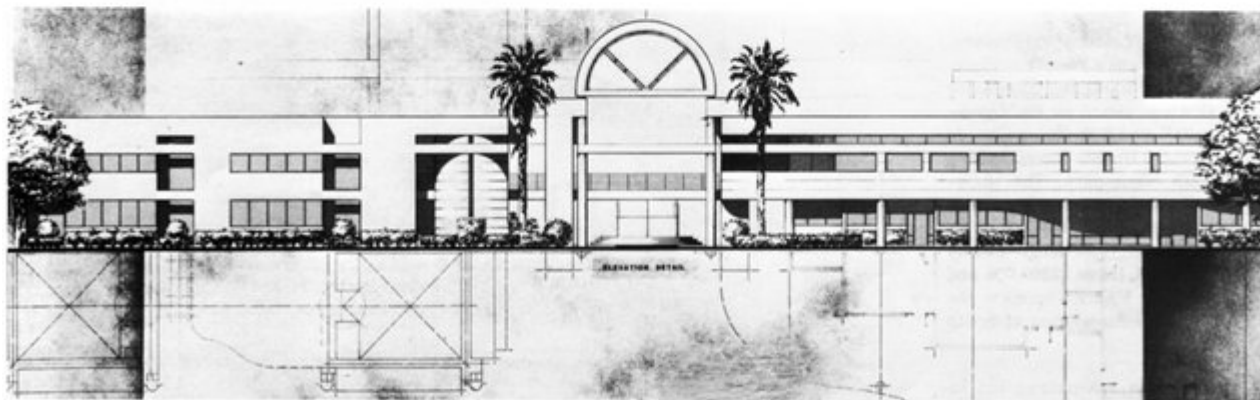
cialized psychiatric hospitals for the treatment of substance abuse. The new facility, overlooking Sand Lake in Orlando, will provide 71,000 s.f. in four stories. • **Peacock & Lewis Architects and Planners** has been contracted to begin the construction document phase of the 120-bed addition to the James A. Haley Veterans Hospital Nursing Home Care Facility in Tampa. The two-story addition will complete the Nursing Home Care Facility's 240-bed, four-story, master-planned design. • **Schwab, Twitty & Hanser Interiors** has been commissioned to complete construction documents for the Paradise Shops to be built at the West Palm Beach International Airport. The commission includes all of the detailed drawing for four separate shops. • **The Barbar Group**, a Florida-based commercial and residential developer, will construct the first phase of The Barbar Center, a \$175 million, 9.3 acre mixed-use hotel-office-retail-civic complex in downtown Boca Raton. **Spillis Candela & Partners** is designing the building. • **Perez Associates Architects, Inc.** has been selected by the Duval County School Board to design Additions and Remodeling for Ribault High School in Jacksonville. **Perez** has also just completed docu-

ments for Additions and Renovations to the Student Life Center at the University of North Florida in Jacksonville. The new building will house a conference center, office for student government, student life programs and the student senate.

New Firms

Rink Reynolds Architects, P.A. announce the name of their new firm as **Thomas W. Reynolds, Jr.** joins the firm. The two principals, **Jim Rink** and **Tom Reynolds** have practiced architecture in Jacksonville over the last seven-teen years.

Joseph Dennis and **Thomas Martineau, AIA**, announce the incorporation of **Productivity House, Inc.**, a management and marketing consultancy to the building design and construction industry. Dennis is a civil engineer with 25 years of experience, 15 of which are as a management consultant. Martineau is an architect with 20 years experience as a technical researcher and marketing specialist. **Productivity House** specializes in business development strategies for small and medium-sized architectural, engineering and construction firms, as well as market strategies for manufacturers seeking to bring new products on the market.



Prototypical high school for the School Board of Palm Beach County designed by Peacock & Lewis Architects and Planners, Inc.

Awards and Honors

The Alhambra Complex has been cited by both the City of Miami Beautification and Environment Committee and the Coral Gables Chamber of Commerce City Beautiful Committee for excellence. The complex, which includes hotel, retail and commercial office space, was designed by the **Nichols Partnership**. The Miami committee named The Alhambra "Building of the Month" last April. The complex includes a 240-room Hyatt Regency Coral Gables Hotel, a 240,000 s.f. office tower, and 20,000 s.f. of retail space along with structured parking for 1,200 cars.

The Piper Building in North Miami has been presented the "Redevelopment Award of Excellence" for a building renovation that took over a year to complete. The award was presented by the mayor of North Miami to interior designer Ronald Piper, AIA Prof. Affil. Evan Piper was contractor on the project.

Robert M. Swedroe, AIA, was honored by the Miami Design Preservation League with a plaque commemorating his "guiding efforts to create the city's northernmost historic district, Altos del Mar." A longtime resident of Miami Beach and noted multi-housing specialist, Swedroe's efforts led to the State of Florida's recent decision to assume control of several blocks of historical residences dating back to the 1930's, as well as adjacent beachfront property.

Corbin/Yamafuji and Partners, Inc. has won a Florida Achievement in Marketing Excellence (FAME) award for its "Dardanella" model at Cedar Cay, in Arvida's Broken Sound Country Club community. The three-bedroom, two-story home was recognized as "Best Architectural Design for Single-Family Attached Home, \$200,000 and over" by FAME's sponsor, the Builder's Association of South Florida.

Robison + Associates, Inc. Interior Architecture planned and designed the newly renovated Florida National Bank in the

Colonnade in Coral Gables. This banking facility won a "City Beautiful Award" from the Coral Gables Chamber of Commerce. The bank occupies 14,000 s.f. including the main banking floor and the second floor trust and business banking departments.

Miami's Bass Museum's current exhibit is entitled "Seventy

Years of Miami Architecture" and it features three works by Miami architect **Les Beilinson, AIA**. The show features works that have shaped Miami's dynamic skyline and the three Beilinson works that are featured include the Edison Hotel, Opa-locka City Hall and Freedom Tower.

Harvard, Jolly, Marcet and As-

sociates, Architects, P.A., AIA, received an Award of Excellence for the historic preservation/restoration of Wilson Junior High School in Tampa, originally built in 1915. HJM's architectural design achievement was recognized by the Hillsborough County City/County Planning Commission.

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LEGALNOTES

Chapter 481 after Sunset – architecture and interior design

J. Michael Huey

During the 1988 Legislative Session, the legislature completed its "sunset review" of the architects' practice act and simultaneously considered the issue of licensure of interior designers. The end result was a rewrite of Chapter 481, Part I, providing for the licensure of architects and interior designers in Florida. Below, I have attempted to briefly outline the pertinent portions of the new law which will take effect October 1, 1988.

Practice Act v. Title Act

The new law continues licensure of architects under regulatory statutes generally referred to as a "practice act," whereby only architects are allowed to engage in the practice of architecture. Interior designers will be licensed to use the titles "interior designer" or "registered interior designer" only. This regulatory scheme, known as a "title act," does not preclude others from offering interior design services, only from using these specific titles.

Definitions of Architecture and Interior Design

The definition of architecture remained unchanged by the legislature. Interior design was defined as design services which do not necessarily require performance by an architect, including consultations, studies, drawings, and specifications in connection with reflected ceiling plans, space utilization, furnishings, or the fabrication of nonstructural elements within and surrounding interior spaces of buildings; but specifically excluding mechanical and electrical systems, except for specification of fixtures and their location within interior spaces.



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Board of Architecture and Interior Design

The existing Board of Architecture was expanded from seven to nine members. The two members will be registered interior designers, who have been offering interior design services for at least five years.

Education and Experience Requirements for Examination

Applicants desiring to take the architectural licensure examination must be either graduates of a school or college of architecture accredited by NAAB or graduates of a school or college of architecture, the architectural curriculum of which has been approved by the Board. Additionally, beginning October 1, 1989, applicants must have completed one year of internship prior to the examination.

Interior design examination applicants must meet one of several education and experience combinations under the new law, as follows:

- (a) graduate from a five-year interior design program plus one year of experience;
- (b) graduate from a four-year program plus two years of experience;
- (c) completion of three years in interior design education plus three years experience;
- (d) graduate from a two-year interior design program plus four years experience.

All education of interior designers must be obtained in a program accredited by FIDER or otherwise approved by the Board.

Licensure

Architects may be licensed after passage of the prescribed examination and compliance with experience requirements or by endorsement. Licensure by endorsement was broadened to allow persons who held an NCARB certificate prior to July 1, 1984,

who did not hold a five-year degree to be licensed.

Interior designers can be licensed through passage of the prescribed licensure examina-

tion, endorsement or through a grandfather clause. Licensure by endorsement is available to interior designers who hold a valid license to practice archi-

itecture issued by another jurisdiction if the criteria for issuance of such license is substantially equivalent to the licensure criteria of the new law. Any interior

Continued on page 14

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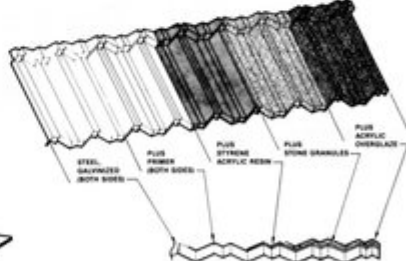
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designer desiring to be "grandfathered" under the new law without examination must apply for licensure within one year after the effective date of the law. Furthermore, there are specific prior practice requirements which individuals must meet in order to be licensed without examination. These practice requirements, basically, require that applicants have passed the NCIDQ examination and have six years of interior design experience. There is an exception for students currently enrolled in a Florida community college two-year interior design program, provided they graduate from the program by October 1990.

Practice Requirements

Architects and interior designers are required to include their licensure certificate numbers in all advertising mediums, includ-

ing telephone directories, used by them.

Registered interior designers are required to have a seal, prescribed by the Board, and to seal all documents being filed for public record. Interior designers must participate in not less than twenty hours per year of continuing education in order to maintain their license. Furthermore, interior design documents must contain a statement that the document is not an architectural or engineering study, drawing, specification or design and is not to be used for construction of any load-bearing columns, load-bearing framing or walls of structures, or issuance of any building permit.

Finally, interior designers are allowed to offer services to their clients on the basis of a fee, percentage or markup. However, they have the responsibility of fully disclosing to the client the

manner in which all compensation is to be paid. Unless the client knows and agrees, the interior designer may not accept any form of compensation from a supplier of goods and services.

Corporate and Partnership Practice

Corporate and partnership practice for architects remained unchanged by the legislature. Similar provisions to the existing corporate and partnership provisions were included for interior designers.

Exemptions

The current exemption for engineers providing "incidental architectural services" was continued. Registered architects are allowed to perform any interior design service and allowed to use the titles "interior designer" or "registered interior designer."

Interior decorators are allowed to continue to refer to themselves under this term and are allowed to continue to provide their services. Any other person is allowed to render interior design services as long as the person does not hold himself or herself out to the public as a "interior designer" or "registered interior designer."

The above summary is not intended to be an exhaustive review of the new practice act. It is merely intended to highlight the pertinent provisions, particularly, with regard to the inclusion of interior designers in the act. You are urged to obtain copies of this law so that you may fully understand this novel combined regulatory system.

The author is a principal in the Tallahassee law firm of Huey, Guilday, Kuersteiner & Tucker.

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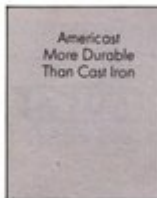
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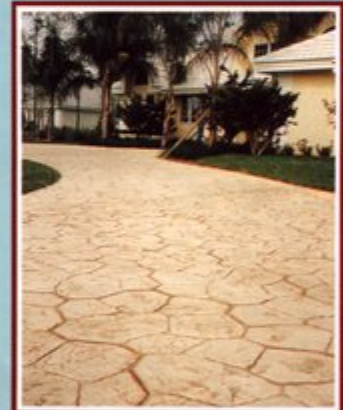
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1988 FA/AIA Awards for Excellence in Architecture

The 1988 FA/AIA Design Awards Jury met in Seattle, Washington, on July 14, in the office of The Hobbs Architecture Group. There were 152 projects reviewed by the jury.

This year, seven projects received the unanimous approval of the jury. The seven winners represent "good, solid, down to earth design." The jury agreed that the overall quality of the submissions was very high and appropriate to their perception of what good Florida architecture ought to look like."

The Jury

William Turnbull, Jr., AIA Chairman of the Jury

William Turnbull received an MFA in Architecture from Princeton University in 1959. In 1960, he joined SOM in San Francisco. He has been a principal in William Turnbull Associates since 1970. From 1980 to 1985, he served on the AIA Committee on Design. He is a past Director of the Northern California Chapter of the AIA and has been a visiting critic and lecturer at Yale University School of Architecture and the University of California, Berkeley. His work has

been frequently published in national magazines.

Richard W. Hobbs, FAIA

Richard W. Hobbs, a Principal in Hobbs Architecture Group, is a graduate of the University of Washington and Columbia University from which he received his Master of Architecture in 1965. Hobbs has received 26 design awards for projects over the last seventeen years. Two of the most notable are the Viewland-Hoffman Receiving Substation and Seattle's Pier 48 Observation Center. A Fellow of the AIA, Hobbs has served as a member of the Board of Directors for both the Seattle Chapter and the Washington Council.

Kristin Leigh Jacobsen, AIA

Kristin Jacobsen is a Project Manager for the Buffalo Design Group in Seattle/Tacoma, Washington. She has a Bachelor of Architecture degree from Washington State University which she received in 1979. Her recent projects include the Bank of Spokane, the Agricultural Trade Center in Spokane, Washington and the Missouri State Correctional Facility in Potosi, Missouri.

Citibank, Mini Branch

Arecibo, Puerto Rico

Architect

Sierra Cardona Ferrer
San Juan, Puerto Rico

Owner

Citibank N.A.

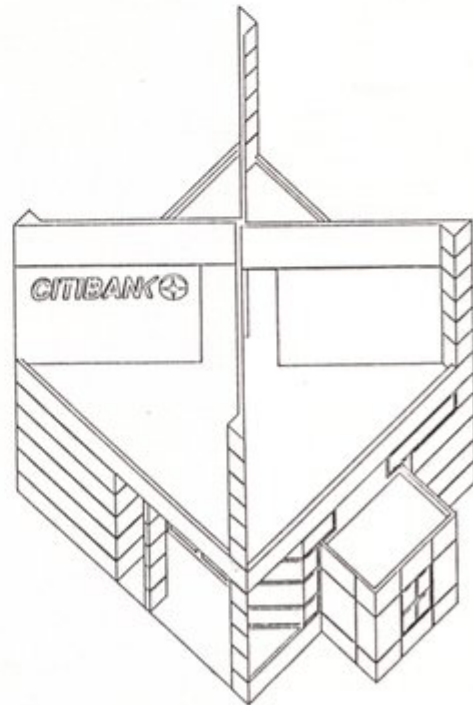
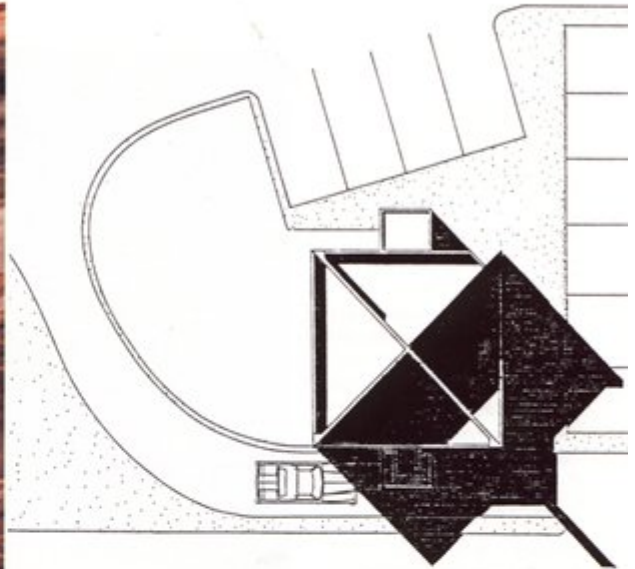
General Contractor

Edificadora Inc.

The management of Citibank wanted to explore the idea of developing a mini branch in Puerto Rico as a substitute for their traditional larger branch banks. Such an operation in 900 square feet would allow for a larger geographical share of the market with a smaller comparative facilities investment. The first of such prototypes, this building was constructed in a medium-sized shopping center. The design goal was to conceive an image that could compete with the fast food stands that surround the site and still be read as a bank despite the small scale. The solution was conceived as a billboard building carved out of a small cube. A horizontally articulated skin wraps two brightly lit, colorful diagonals that serve as the billboard to catch the eye from every direction. The plan concentrates all the enclosed spaces to one side. Both axes were stressed by the placement of phone booths, covered drive, floor and ceiling patterns and the placement of fixed furniture.

Jury: "This small project with a small budget has skillfully used its sign to make it a big project. It is well-detailed parking lot "art."





John D. Floyd Elementary School

Spring Hills, Florida

Architect

Ranon & Partners, Inc.
Architects
Tampa, Florida

Landscape Architect

Thomas G. Shepard, AIA

Owner

School Board of
Hernando County

General Contractor

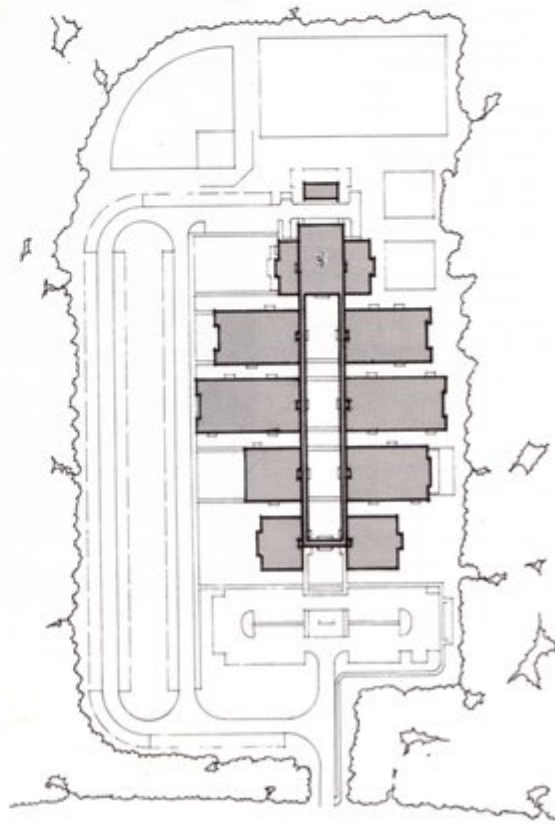
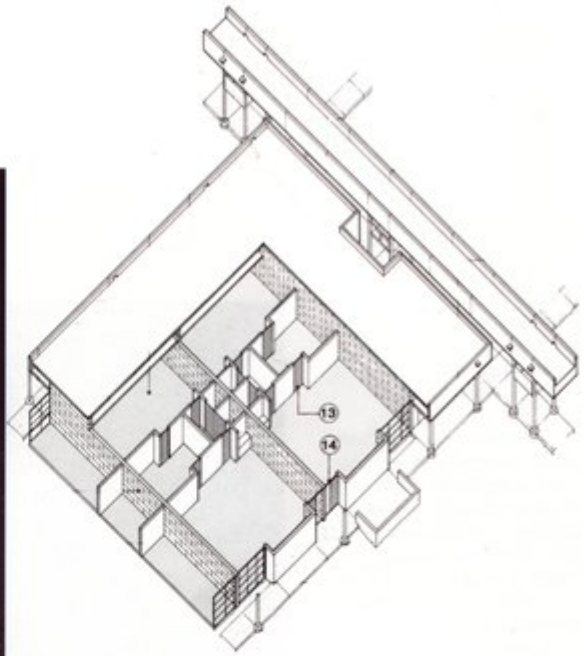
Edwards Construction and
Development, Inc.

The design of an elementary school for 934 students and the client's immediate need to accommodate population growth mandated development of a plan which could provide maximum physical space on an accelerated schedule within the available budget. The site is rural, relatively remote and sparsely vegetated. The building consists of nine independent structures which are arranged to form a central, landscaped mall. A high walkway canopy is the unifying element forming the mall perimeter and serving as the central circulation spine. The mall's free space forms a communal focus and functionally, the mall is an outside classroom and a gathering spot for activities. An educational "shopping center" theme incorporates administrative, media and dining facilities as "anchor stores" and the balance of the mall storefront is dedicated to art, music, computer science and resource rooms. Classroom "neighborhoods" are layered behind this system by age group.

Jury: "This project has a life of its own which is well expressed in the straightforward plan. The framework that this project sets up for school functions is very good. The building is very flexible, in the public sense. This building has such a strong sense of itself that one must be aware of what great care has gone into understanding the budget constraints."



Photos by George Cott



Largo City Hall Alterations and Additions

Largo, Florida

Architect

Ranon & Partners, Inc.
Tampa, Florida

Landscape Architect

Thomas G. Shepard &
Associates

Owner

City of Largo

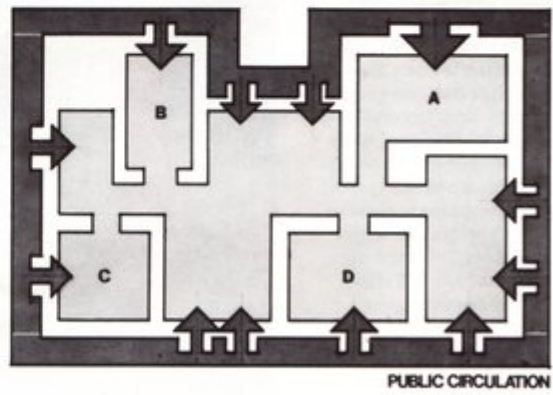
General Contractor

Forbes Construction Co.

The revisions and additions to an existing government complex in Largo called for a design which would unify a series of disjointed existing structures in a manner compatible with the village scale of the community. The architects' new building infills the available space between existing structures and serves as a physical linkage for all the buildings. Internally, the spaces are conceived as forming one building. Externally, the complex is perceived as a "governmental shopping center." The public approach is direct from the exterior to each department through individual "storefronts." Visual and functional unity is achieved through utilization of a new perimeter covered walkway system which provides a new facade and spatial sequence for the entire complex. Pedestrian scale is emphasized throughout.

Jury: "The architect is to be commended for utilizing what already existed and creating a unified whole. This project has achieved the maximum effect with the minimum means."





Photos by George Cott

Ramses II Exhibition Space

Jacksonville, Florida

Architect

KBJ Architects, Inc.
Walter G. Taylor, Project
Architect
Jacksonville, Florida

Lighting Design

David M. Laffitte
KBJ Architects

Owner

Jacksonville Art Museum

General Contractor

Center Brothers, Inc.

The challenge of this project was to design a temporary (4-month) exhibit of the highest quality that could be prefabricated off-site and assembled in five days in an area originally designed as a railroad terminal. The regulations regarding the historic railroad structure prohibited bolting anything to the walls, ceiling or floors. The entire 30,000 square foot exhibit had to be modular and self-contained.

The 3,000-year-old Egyptian artifacts required extensive humidity control, maximum security and museum lighting. The design was a "1986 stylized" version of the temples of ancient Egypt. Extensive use of color, light, architectural props and a careful division of space were used to create the uncluttered temples and courtyards which depicted the pageant of ancient Egyptian life. When disassembled, the props were comprised of over 200 individually coded and numbered pieces.

Jury: "This project has an amazing architectural presence. Although one is aware that it is temporary, it has a very special sense of place about it. The manipulation of artificial light is fantastic. The difference between the exhibit and the space it sits in was so skillfully thought out that it really allows the exhibits to shine."





Photos by Kathleen McKenzie

Baker Beachfront Residence

Architect
Michael Shepherd, AIA

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

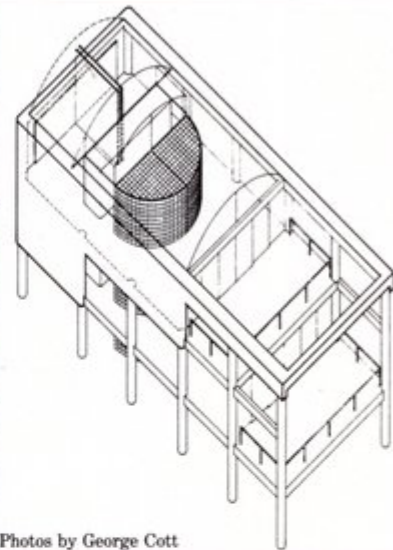
Owner
Jim and Dorothy Baker

General Contractor
Dale Pierce, Inc.

The owners of this piece of beachfront property wanted a residence that could be used as a weekend retreat. The house had to be designed to accommodate the narrow island lot and take advantage of the open views to the Gulf of Mexico. Since the couples children are grown, the house had to respond to the owner's needs and uses including a large open living/dining area, a large master bedroom with individual bathing facilities, decks off each level and natural cross ventilation.

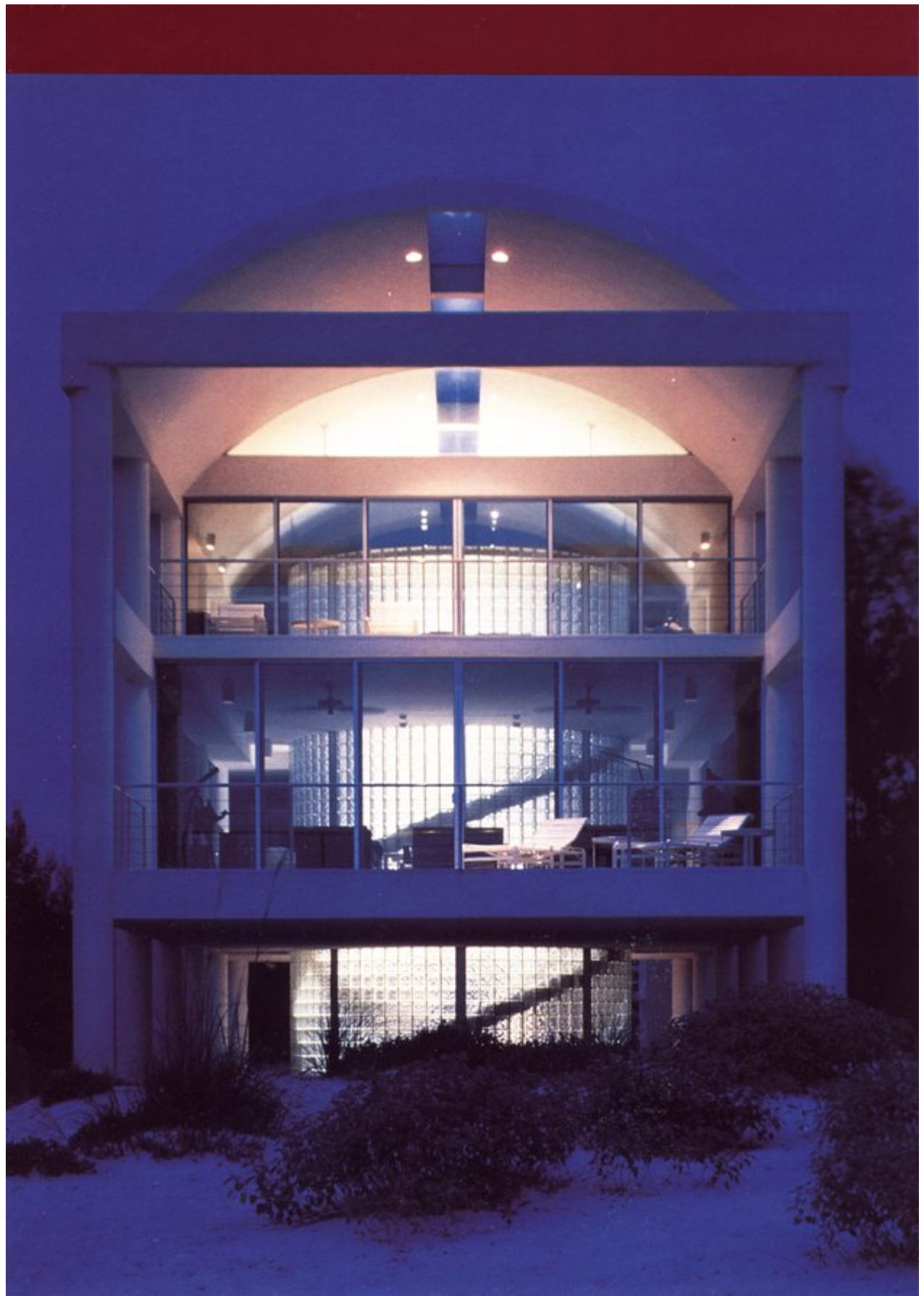
Through the vocabulary of the building, the simplicity of the program and the narrowness of the site, a symmetrical/axial configuration was established for the house. Because of its coastal site, the house is raised to the required flood elevation. Anchoring the house to the site is a glass block circulation core continuous from grade level to the uppermost living level. This core also serves as an organizer around which the guestroom, kitchen, and baths are accessed. The second living level overlooks the first, as the building terraces in response to the openness of the seaward exposure.

Jury: "This project typifies the Florida beachhouse. It has a nice simple plan, a jewel box, a seductive sugar cube. The house shows that the architect understands that it's hard to build in the Florida environment."



Photos by George Cott





Mateu Family Project

Miami, Florida

Architect

Mateu Rizo Associates

Consulting Engineer

M. A. Suarez and Associates

Landscape Architect

Raymond Jungles,
Landscape Architect

Owner

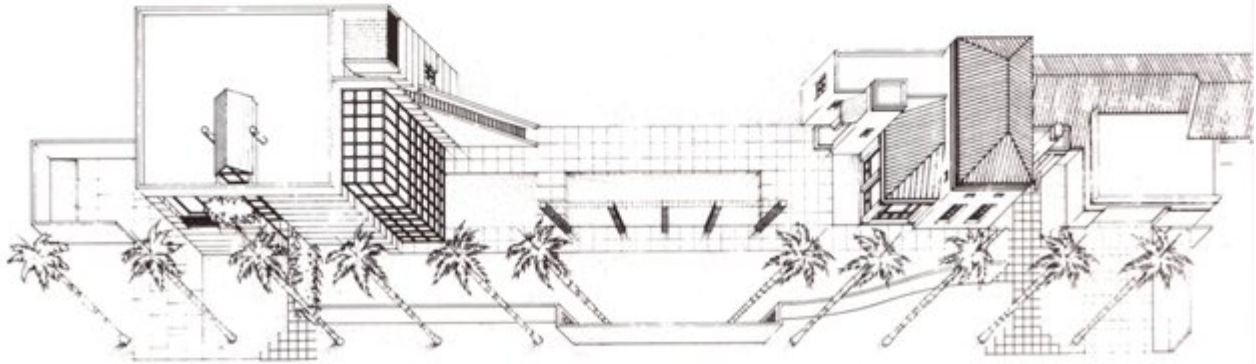
Roney & Junie Mateu
Roberto & Daisy Mateu

As a native of Cuba, the architect is part of a culture that values the complexity of intertwined lives which is the product of close and continuous associations within the family circle. The premium placed on the quality of life entailed by that set of cultural values is one of the fundamentals upon which this residence was designed and built. The compound is composed of two independent structures on a long narrow corner lot. The front house is home to the architect and his young family. It is a compact vertical composition of flowing spaces rendered in a contemporary vocabulary. The back house, almost equal in size, is a horizontal, single story construction of sloping roofs and discreet rather than flowing spaces, rendered in solid rather than transparent materials and more traditionally detailed. It is the home of the architect's parents. The siting of the two houses sets up a formal dialogue between the structures that spans not only the courtyard/pool area which separates them, but also the lifetime of an entire generation.

Jury: "The parts of this project are manipulated like a village to make something special on the site. The compound is very Floridian and the use of color is very thoughtful."



Photos by Carlos Domenech



Hibiscus Center

Naples, Florida

Architect

Mateu Rizo Associates
Coconut Grove, Florida

Consulting Engineer

M.A. Suarez and Associates

Landscape Architect

Raymond Jungles Landscape
Architect

Owner/Developer

Hibiscus Center Associates

General Contractor

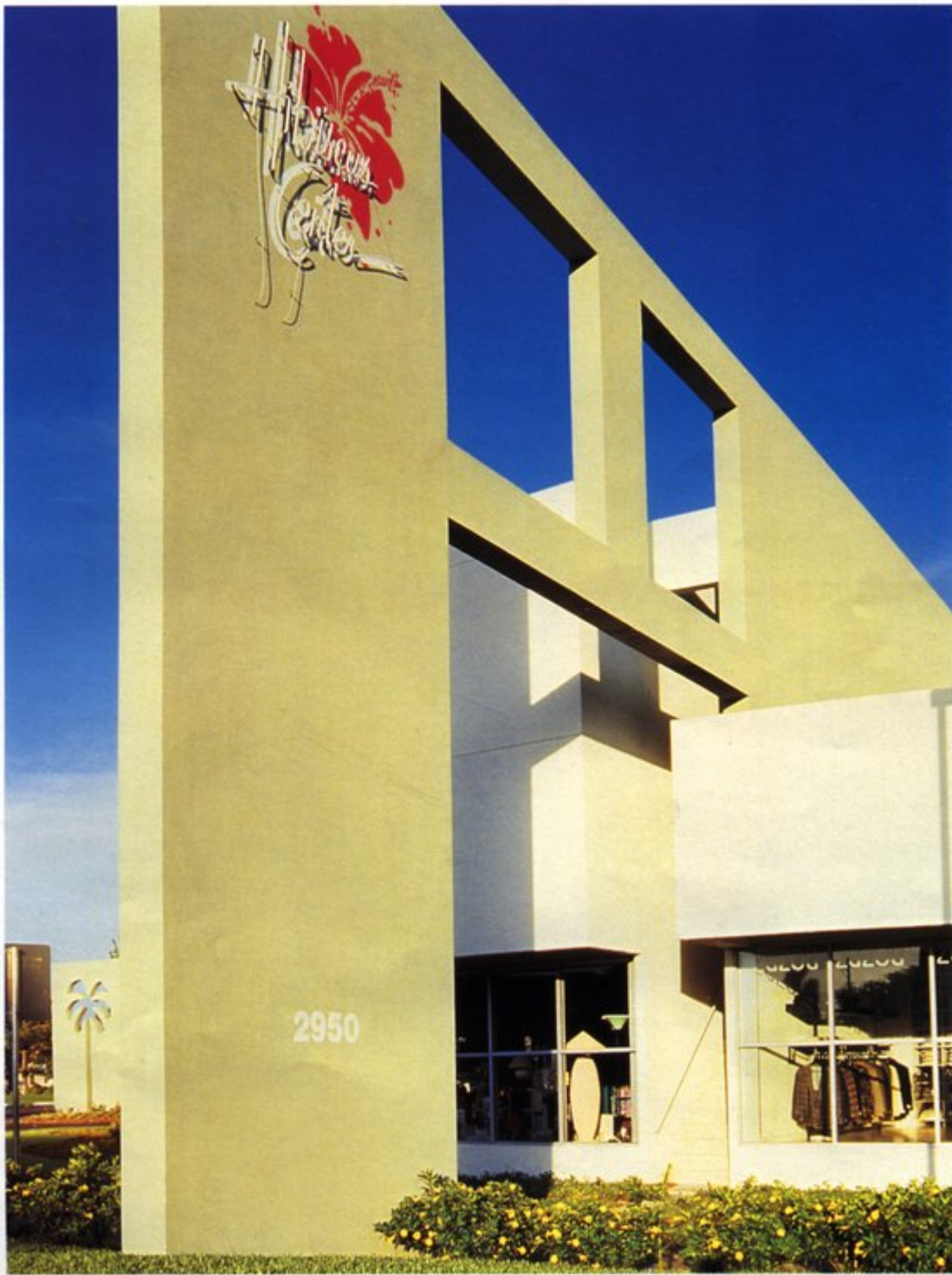
Boran Craig and Barber
Construction Co.

In response to an overabundance of strip malls and acres of paved parking lots, Architects Mateu and Rizo were commissioned to create a new idea that would seem like an oasis for the retail experience. With that in mind, the designers created a mall that opens itself to the passerby, whether vehicular or pedestrian. This invitation starts even at a distance, since the design of the building is reflected in its signage which is distinct from all its surroundings. Hibiscus Center hugs the highway and buffers the necessary parking spaces from both the highway and the shopping area. The unique nature of the 30,000 square foot center has caused it to become a catalyst for new and exciting architecture in the urban fabric of Naples.

Jury: "This mall is a very good use of an otherwise difficult site. The idea of entering a courtyard as entree to commercial space is good. The break from the standard strip store is commendable."



Photos by Kate Zari



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FA INTERVIEW

Peter Eisenman, FAIA

Peter Eisenman, FAIA, a principal in the firm of Eisenman Robertson Architects in New York, was a member of the 1988 FA/AIA Unbuilt Design Awards Jury. He was also Keynote Speaker at the Sarasota Design Conference held at the Colony Beach Resort in July. Between sessions at the Conference, Tampa Tribune Architecture Critic Renéé Garrison talked with Eisenman about **Florida architecture and the profession as a whole.**

"I've been in Florida a number of times and found there are extraordinary bits of what I consider indigenous architecture. You have to go into strange, backwoods places like outside of Gainesville. But I also loved Anna Maria Island because it wasn't gentrified. It was the way people use to build in Florida.

"What I find difficult about all development - whether it is in New York or Florida - is that people feel they need to design something 'new.' Of course, that will always become the immediate 'old.' I really miss the quality

of place that these developments are lacking. If you go to a shopping mall in Sarasota, it's the same as Columbus, Ohio. What we're seeing is generic architecture. I mean, look at this room (at the Colony). It's pretty generic. I don't see much architecture or much concern for it. This place is riddled with roads and has very little privacy.

"It's symptomatic of our insensitivity to our natural environment and to the man-made environment. I don't think it has anything to do with architects being good or bad or insensitive. I just think that the pressures of development, of dollars and cents, are overwhelming. The clients say, 'This is the way we want to build it because it's going to be cheap.' And we architects wind up decorating rather ordinary products. Unless you get a very unusual client. It's clients who make good architecture.

Eisenman also insists that it has become increasingly difficult for architects to be taken seriously.

"I think the architectural profession has a real problem and it's

because we have a weak lobby. I mean, look at the salaries. A student comes out of Harvard, Yale or Princeton - forget Gainesville, which by the way, I think is one of the best schools of architecture in the country - with a master's degree and makes, perhaps, \$18,000 or \$19,000 a year. The equivalent student coming out of law school or business school makes a minimum of \$40,000 or \$50,000 a year. To make matters worse, architects are constantly undercutting one another for fees. I guess what I'm saying is, why should anyone who is making \$50,000 a year when they're 24 years old, take somebody seriously who is willing to work for \$19,000 a year? The answer is, they don't. They patently don't. I don't think people take you seriously until it costs them money."

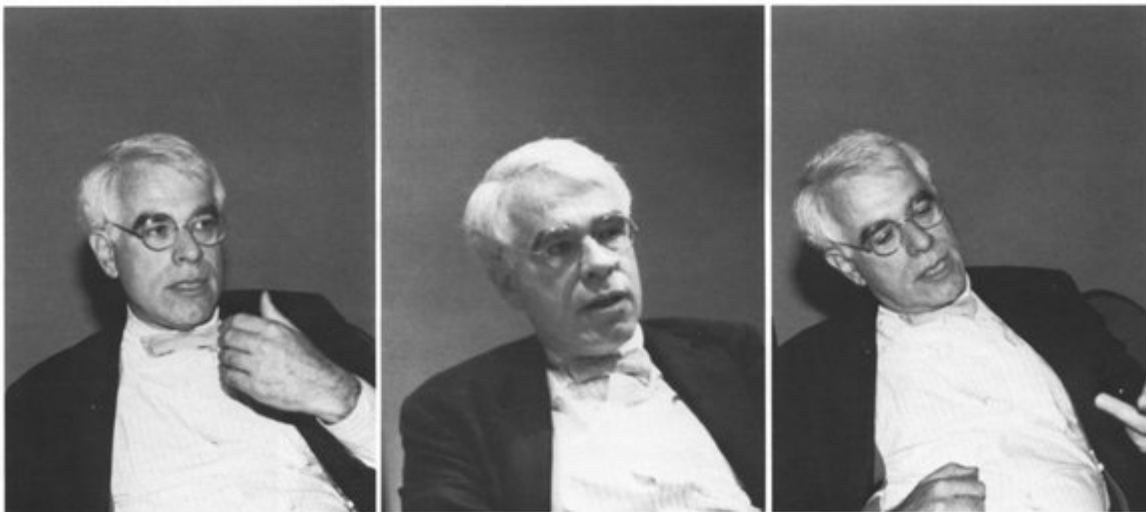
In addition, Eisenman expressed concern over Florida's waterfront development.

"I think the waterfront is fabulous, but what worries me is gentrification. There used to be a toughness to, say, the Florida Keys and Miami in the early

1940's. There was a sense of place. But that toughness is gone. The way we treat the landscape - we have to beautify things. We can't leave the palmettos alone. We've got to have manicured lawns and clipped trees. There's no sense of wildness or of the untamed. This is what people are longing for. My sense is that people want a place that's not gussied up. I find it very sad when I judge a regional AIA competition and see what is going on along the waterfronts in this country.

"Personally, there's nothing I like better than standing out on the street in New York City's heat. It's much better than being here in this generic, air-conditioned room. I love sitting at a football game when it's pouring rain. I used to love it when the team played in the mud. Now, everything is Astroturf.

"I sense we're all looking for something real and architects must be the guardians of the real."



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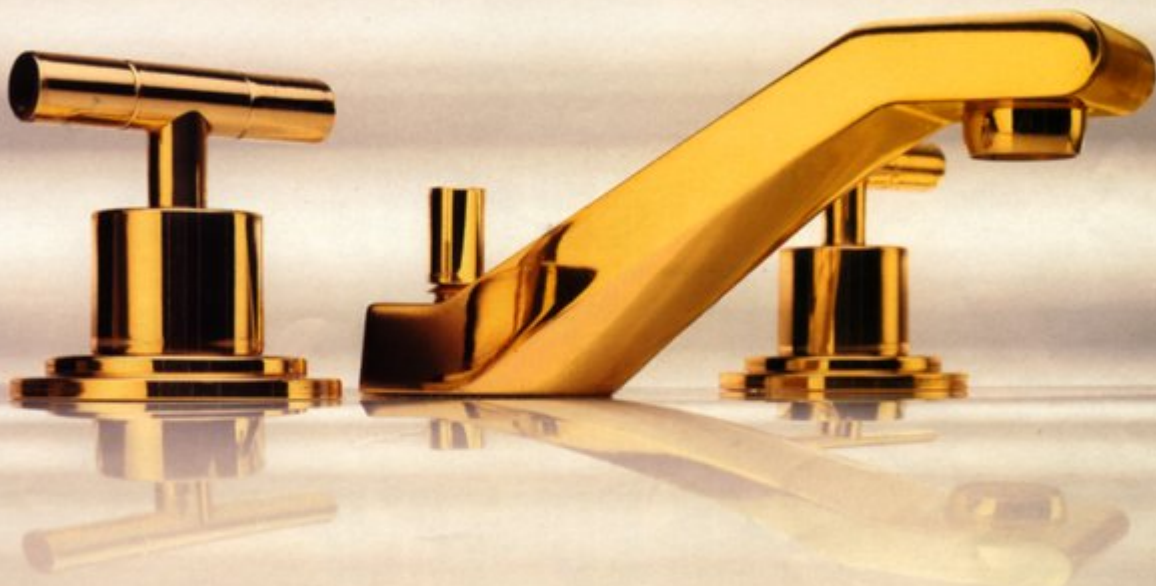
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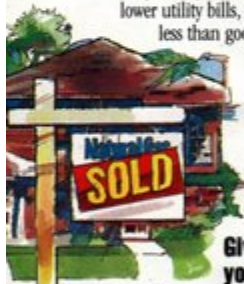
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So call your local natural gas company, and get the facts about installing natural gas in your homes. Or write: FNGA, P.O. Box 66432, Orlando, FL 32853. It's likely to be your smartest step toward maintaining a high-powered business.



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OFFICE PRACTICE AIDS

How to protect against pirating of designs in houses and other buildings

Sybil Meloy

When an out-of-state architect showed a Florida couple his elaborate designs for a plush \$1 million home, the couple immediately fell in love with the plans. They hired a local architect and builder to adapt the plans to local codes and build the magnificent home on their waterfront lot.

But a year later the same house turned up a mile away. The local architect had used the original architect's plans without permission. The original builder became infuriated when he learned of the duplicate house and threatened to sue the builder who copied the design.

Greater Protection Sought

Architects, builders and other people involved in the creative end of the real estate industry across the country now are beginning to seek greater protection for their designs. But many of them are not aware that existing intellectual property laws — patents, trademarks, copyright and trade secret laws — can protect against copying their ideas and can severely punish someone who steals them.

In one case, an infringer was ordered to pay lost profits for each house built. Remedies also include injunctions, destruction of copied work, attorney fees and criminal sanctions, including fines and jail.

Design Expression Protected

Copyright law provides recourse against someone who copies an architect's drawings and uses them in construction of a structure. But the law may not prevent someone from building the identical house by copying from the structure itself rather than drawings. The American Institute of Architects is lobbying Congress to prevent copying of structures.

Copyright owners are given the exclusive right to reproduce

copyrighted work, to prepare derivative works and to display the work publicly. Owners also may authorize others to reproduce the work.

Ideas can't be copyrighted, only the form of the idea or how it is expressed. The architecture itself is often a synthesis of ideas taken from various sources and generally cannot be copyrighted. But there are exceptions.

Who Can Copyright What?

Under the Copyright Act of 1976, an "original work of authorship" has copyright protection from the moment it is fixed in a tangible form and should carry a copyright notice. "Original" means it cannot be a copy of another copyrighted work, but the final products may be similar. It is advisable to register the copyright before an infringement takes place because registration is a prerequisite to sue and to the recovery of damages and attorney fees.

An architect can normally copyright any type of original plan, including drawings, blueprints, sketches, designs, specifications, electrical and mechanical drawings and specifications, elevations and graphics. Distinctive, non-functional design features of models also can be copyrighted, but not functional features, such as windows and doors.

An independent architect hired by a builder, developer or owner to prepare drawings of a building normally retains title to his plans and can copyright them. When the architect turns the plans over to his client, he normally only gives the client the right to use the plans for one structure.

A developer or builder, for example, could acquire title to the plans and copyright them if the architect assigns the title to them or if the architect is an employee of the developer or builder.

Where to Copyright

Copyrights are registered at the Copyright Office of the Library of Congress, Washington, D.C. 20559. Copyright costs are generally minimal.

Using A Copyright Notice

A developer who acquires a copyright must place the copyright notice on all drawings or other media that he copyrighted. The notice should include the copyright symbol, followed by the year and the owner's name, such as "(c) 1988 Joe Builder, Inc." For works first published in 1988 by the copyright owner, an optional element to follow would be "All rights reserved."

The copyright notice should be placed on any models of the project before they are open to the public, to protect design elements. A model should be copyrighted separately from plans because this may provide recourse as to non-functional features if someone copies the structure from the model.

The builder might also consider obtaining a design patent for the model, which covers ornamental or design features of manufactured items, such as for a monument, a grandstand or water fountain.

If a developer does not initially include a copyright notice on printed drawings or on his model, he can still place a copyright notice on all undistributed copies and on the model. If it is within five years of original publication, he can validly register the work with the Copyright Office. Copyright protection generally lasts for the life of the owner plus 50 years.

Other Means of Protection

Besides copyright, other ways of protecting against infringement include trademarks, patents and trade secret protection.

Trademarks (or service marks) are words, symbols or devices used to identify origin. A name such as *Arvida* can be a trademark. Symbols and designs also serve as trademarks, such as the characteristic Fotomat kiosk or a building with McDonald's golden arches.

Trademark and unfair competition laws have been used to protect against the copying of a restaurant's interior floor plan, interior design and even waitress uniforms.

Functional patents can cover any process, machine, article of manufacture or composition of matter that is useful, new and not obvious, such as Thermopane glass, a method of pouring concrete, a security system and a roof structure.

Trade secret protection could cover information that was not easily discoverable, such as a special method of mixing concrete.

The author practices intellectual property law (patents, trademarks, copyrights and technology) at the Fort Lauderdale office of Ruden, Barnett, McClosky, Smith, Schuster & Russell, P.A. A member of the Florida and Illinois Bars, she is an adjunct professor at the University of Miami School of Law. Meloy, an author and lecturer, earned a bachelor's degree in chemistry from the University of Illinois, graduating Phi Beta Kappa, and received a law degree from the Illinois Institute of Technology Chicago-Kent College of Law. Prior to entering private practice, she was head of the legal department of Key Pharmaceuticals, Inc., Miami; assistant general counsel for Alberto Culver Co., and was formerly international counsel for G.D. Searle Pharmaceutical Company.

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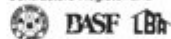
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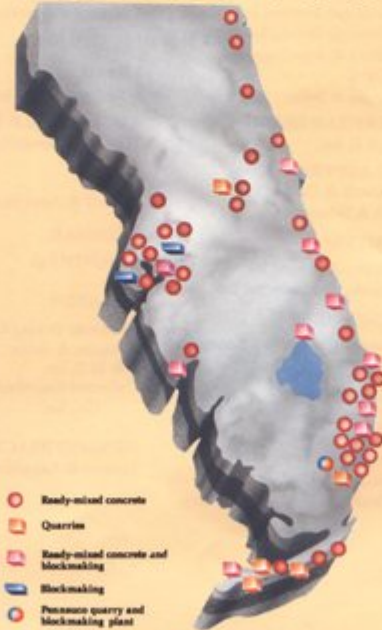
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ATTENTION: ARCHITECTS R.F.Q.

The Lee County Alliance of the Arts anticipates breaking ground in 1989 on an Arts Campus development of some 35,000 square feet. The vision for the Campus includes a community theater, a gallery for the visual arts, a gift shop, administrative offices, library, etc. The Alliance has the responsibility of ensuring a tone of outstanding quality for this development.

The Alliance is interested in hearing from qualified architects to assist with this assignment. Based on a thorough review of the respondent's qualifications 3-5 firms will be shortlisted. These finalists will receive additional information and be requested to make an oral presentation to the selection committee.

Primary consideration will be given to firms with a demonstrated track record on similar projects, experience of assigned individuals, ability to interface with neighborhood groups, and a history of on-time and within-budget performance.

Please respond to Dillard Larson, Lee County Alliance of the Arts, 10091 McGregor Boulevard, Fort Myers, Florida 33919, 813/939-2787 before September 31, 1988.

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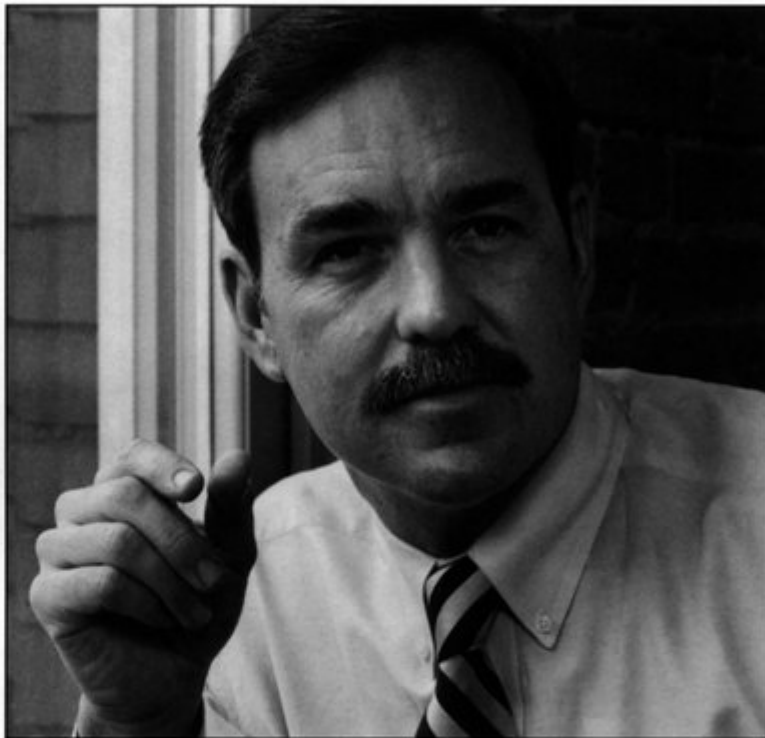
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“ The DPIC education program has caused us to do continuing education, at the most basic contract level, that we probably wouldn't have gotten around to doing as a whole group. There may have been a person here or there that would have been enthusiastic about it, but their premium credit program requires all partners and technical staff to participate and take the exams. So, without the program, I think it would have been unlikely we would have gotten 100% participation. But because it is required, we do get it. In fact, we are considering making the DPIC tests, including reading the book, a requirement for all staff.

I can't imagine anybody not participating in the educational program, because of the cost savings aspect of it. I mean, let alone the fact that it can help your practice.

I think we've saved on the order of \$30,000 over two or three years. We've found DPIC's premiums, with and without the education program, to be generally competitive, so we do regard it as a savings.

You might find another carrier that could provide the same insurance for that net amount. But I think DPIC has been conscientious, in not saying, 'OK, we'll lower our price and forget about the educational program,' and I think that speaks well for them. ”



Jack Corgan is a principal of Corgan Associates Architects, a 65-person firm based in Dallas, Texas. He is also a former Assistant Professor of Architecture at Oklahoma State University. We value our relationship with his firm, and thank him for his willingness to talk to you about us.

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THURSDAY, SEPTEMBER 29

10:00 a.m. - 5:00 p.m. FA/AIA Registration Desk & Bookstore Open
10:00 a.m. - 5:00 p.m. Florida Board of Architecture Meeting
State Board of Architecture
12:00 Noon - 1:00 p.m. FA/AIA Board of Directors Luncheon
with State Board of Architecture
1:00 p.m. - 5:00 p.m. FA/AIA Board of Directors Meeting
6:00 p.m. - 8:00 p.m. The First of What we hope will become a
very special Annual Event: A Convocation
for Newly Registered Architects in
Florida followed by a Reception in their
honor.
8:00 p.m. - FA/AIA Fellows Dinner - Black Tie
by invitation only.

FRIDAY, SEPTEMBER 30

7:30 a.m. - 5:00 p.m. FA/AIA Registration Desk & Bookstore Open
8:30 a.m. - 10:00 a.m. **Open Your Own Office**, presented by **Roney
Mateu, AIA, Hervin Romney, AIA, and
Jaime Canaves, AIA.**
10:15 a.m. - 11:45 a.m. **Florida Population Demographics**
presented by **Glenn Robertson.**
2:00 p.m. - 3:30 p.m. **The Architect As Dictator**, presented by
Andres Duaney, AIA.
3:30 p.m. - 5:30 p.m. FA/AIA Annual Meeting & Florida/Caribbean
Regional Meeting. All AIA members are
encouraged to attend to elect their leaders
for the next year.

6:30 p.m. - 10:00 p.m.

**Broward County Host Chapter Party at the
Bonnelt House.**

SATURDAY, OCTOBER 1

7:30 a.m. - 3:00 p.m. FA/AIA Registration Desk & Bookstore Open
8:30 a.m. - 10:00 a.m. **Spaceship Architecture**, presented by
designers from **NASA.**
8:30 a.m. - 5:00 p.m. Society of Architectural Administrators in
Florida Annual Meeting (SAA)
10:15 a.m. - 11:45 a.m. **Market Place for Design 2001**, presented
by a select panel including **David Wolfberg,
AIA, Lauren McCracken, AIA, and Robert
Boerema, FAIA.**
12:00 Noon - 1:45 p.m. **Keynote Luncheon Speaker:**
John Hartray, FAIA.
2:00 p.m. - 3:30 p.m. **Vision 2000**, a panel presentation
moderated by FA/AIA President **John P.
Ehrig, AIA**; the creator of **Vision 2000, AIA
President Ted Pappas, FAIA**, and **Mark
Jarsoszewicz, FAIA, James Greene, FAIA,
and Jack Hartray, FAIA.**
3:30 p.m. - 7:00 p.m. Free time from the convention schedule.
7:00 p.m. - 10:00 p.m. **Presidential Reception & Awards Dinner**
Keynote Speaker: Ted Pappas, FAIA.

SUNDAY, OCTOBER 2

9:30 a.m. - 10:00 a.m. **Farewell Brunch.** Always a nice way to end
the weekend, keeping the goodbyes casual.

CONFERENCE REGISTRATION FORM

NAME: _____
(As it should appear on badge)

FA/AIA Membership Type: AIA FAIA Associate Professional Affiliate
 AIA member in another State/Component Area

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THE REGISTRATION FEE provides you with one name badge which must be worn for admittance
to all meetings of the association, six professional development sessions, the Convocation and
Reception, three refreshment breaks, and one adult ticket to the Saturday Keynote Speaker
Luncheon. **Not included** are tickets for Broward County Chapter Host Party at Bonnett House, the
Saturday Evening Presidential Reception & Awards Banquet, and the Sunday Morning Farewell
Brunch.

FEES:	Pre Registration by Sept. 9	Late Registration Sept. 10-28	#	TOTAL
AIA, FAIA *Members	\$150	\$175	#	= \$ _____
Associate *Members	\$ 50	\$ 70	#	= \$ _____
Professional Affiliates	\$175	\$200	#	= \$ _____
Students	\$ 25	\$ 25	#	= \$ _____
Non-Members	\$200	\$225	#	= \$ _____
Spouse	\$ 25	\$ 25	#	= \$ _____
(Husband/Wife of person paying full registration fee)				Registration Total: \$ _____

*Members in American Institute of Architects

On site registration \$25 added to Late Registration listed above.

NOTE: IRS requires notification that registration fees and ticket prices are not deductible as
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PLEASE INDICATE IF YOU WILL BE ATTENDING THE THURSDAY EVENING CONVOCATION
RECEPTION: # _____ ADULTS

EVENT TICKETS: Not included in Paid Registration

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Saturday Presidential Reception & Awards Banquet
\$45 Adult X _____ number = \$ _____
\$15 Child X _____ number = \$ _____

Sunday Farewell Brunch
\$15 Adult X _____ number = \$ _____
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TOTAL REGISTRATION: \$ _____

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REFUNDS: \$25.00 charge for refunds requested before 5:00 p.m. September 9, 1988.

Sorry, no refunds after September 9.

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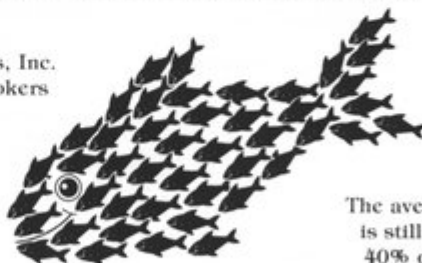
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VIEWPOINT

Florida's growth management and comprehensive planning system

Architects need to learn how the system works

by Sarah A. Dowlen, AIA Associate

The term "growth management" is not new to most Floridians, especially to those individuals in the planning and design professions. Articles appear regularly in the state's newspapers and magazines illuminating the problems associated with our state's staggering growth. For over a decade, numerous state conferences, workshops and seminars have focused on the need for growth management and the complicated issues associated with its implementation. In short, the issues have been talked, fussed, and discussed in an earnest attempt to make growth management a clear issue. For many however, growth management, in 1984, '85, '86, and '87, became something other than a hot topic for debate. With the passage of many new and amended pieces of legislation, growth management became a "statewide system" of complicated products directed by processes, procedures, guidelines and "do's and don'ts." In short, public and private sector interests now had "TO DO" as well as talk.

To those public sector professionals involved in the design of the State's system to manage growth, many of the processes and products of the system are relatively well understood. However, to those who were not a part of the original development, the growth management and comprehensive planning system is the equivalent of a complicated and inaccessible "code."

Most individuals involved in development in Florida are affected by the new growth management and comprehensive planning system, but perhaps none more so than professional planners, architects and lawyers. Mr. Daniel W. O'Connell, former

Executive Director of the Growth Management Advisory Committee, stated in a phone interview in 1987 that, "Architects and architectural theory, like that of contextualism, were key factors in the development of the new planning network, and the practice of architecture in Florida is legally, socially and politically connected to the design implications of that network. The purist approach of seeing a building as a single entity, out of context with its environment, will no longer satisfy many of the stringent requirements found in the Local Government Comprehensive Plans. Architecture in Florida is now a complicated by-product of an equally complicated strategic planning network."

It is an understatement to say that the growth management planning laws and products deal strenuously with the issue of development in Florida. If an individual is of the opinion that architects design and build structures and developments out of context with their surrounding social, political and ecological environment, then it would probably make sense to them that architects would be of little use to the broad brush of growth management in Florida. However, many architects support the opinions that they create environments which consume social, political and ecological issues, and that public attitude is affected by the environments that they create. If the public sees architectural projects that are sensitive to the crisis of growth management in Florida, then the public's attitude will be positively influenced toward more and better support of the State's growth management movement.

Problems, however, stand in the way of most architects and

their ability to make meaningful contributions. Problems include a lack of knowledge of how the growth management and comprehensive planning system functions, and of the specific parts of the system that are particularly significant to architecture.

One of the major keys to growth management is to create a public/private partnership. If meaningful and successful solutions to the built environment dilemma housed in Florida's growth management issues are to be developed, they will result from this partnership. Florida's ability to avoid an impending built environment and infrastructure crisis, brought on by the onslaught of growth, relies not only on the ability of local, regional and state levels of government to implement a "strategic vision" for Florida, but also on the ability of both the public and private sector to communicate successfully about what that "strategic vision" is. If the public/private venture is to be a successful one, the public and private sector must be able to communicate using the same vocabulary.

In an effort to bring the architectural community further into this dialogue, a comprehensive growth management reference tool has been developed. The long version of the title is, A Summary of Key Portions of Florida's Growth Management and Comprehensive Planning System: Phase One in the Development of a Growth Management Sourcebook for Florida's Architectural Community. However, it is usually referred to as The Summary - Phase One. The overall purpose of this reference tool is to provide a basic foundation of information to architects in Florida that will allow them to be

knowledgeable about the fundamentals of Florida's growth management and comprehensive planning system. Knowledge of those portions of the system that relate to the architectural profession in Florida, the establishment of effective and meaningful dialogues between everyone involved in growth management, and aid for architects in developing future, more expert analysis.

To accomplish the overall purpose, four types of information were included in the publication:

1. The most basic is an organizational chart which illustrates Florida's growth management and comprehensive planning system, and accurately reflects the status of the system prior to the 1987 Legislative Session.

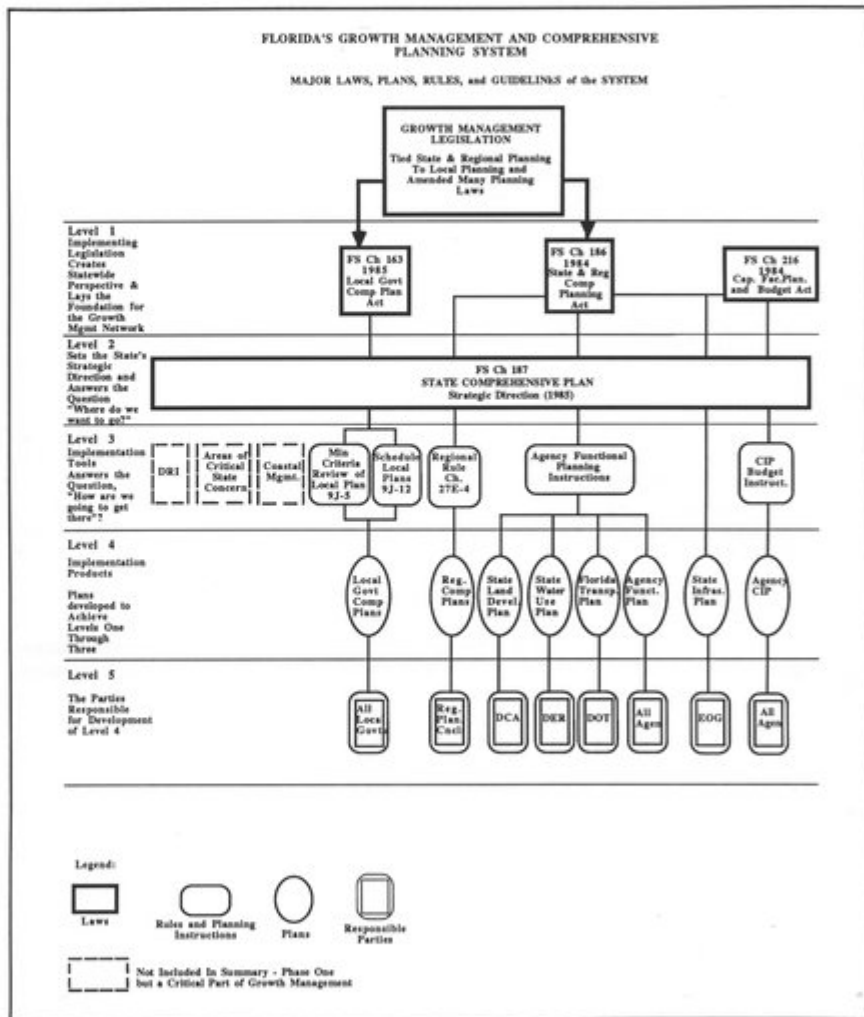
2. Two charts were developed to serve as guides to The Summary - Phase One. The first chart, called the "Information Gathering Chart," tells the reader what to focus on depending upon their information need (i.e. state, regional and local plans). The other chart, called the "Architectural Topics Chart," directs the reader to those portions of The Summary - Phase One that relate to certain architectural planning, design and marketing issues (i.e. historic preservation, rehabilitation and reuse). The "Architectural Topics Chart" identifies those parts of the growth management system that contain architecturally related topics.

3. The core of the report is a summary of the laws, plans, rules, guidelines and procedures that make up Florida's growth management and comprehensive planning system. The overview identifies and explains what, when, where, why, and how Florida's growth management and comprehensive planning sys-

tem functions. The discussion includes the identification and description of key portions of the growth management system and describes the interrelationships of the system's parts. It also discusses the nuances of the laws, and the state, regional, and local plans of the system, and identifies areas that are of importance to the architectural profession.

4. To further support the descriptive summary mentioned in item three, The Summary - Phase One goes a step further and identifies citations taken from the growth management and comprehensive planning system's laws, rules, plans, and procedures, that contain architectural subject matter in the form of infrastructure, facility, planning, design and development issues. The citations are supported with a page number reference that identifies the location of the citation in the law, plan, rule, procedure or guideline being reviewed.

It is unlikely that the growth management movement in Florida will go away. Even less likely is the reality that the planning processes and products that make up this system will vanish. Florida has begun to feel the crunch of growth and the beginnings of deteriorated infrastructure and public facilities. This is not to say that the system designed to manage these issues is perfect. It is not. But the philosophies that drove its development are respectful of the natural and man-made environment that make this state an enjoyable place to live. A personal opinion is that we have only begun to see the "tip of the iceberg" and those who benefit will be individuals who are knowledgeable about the system and can provide positive input to the



system's future development.
Sarah A. (Sally) Dowlen, AIA
 The author is a native of Florida and holds a Master of Architecture degree from Florida A&M University School of Architecture. She is currently a Senior Policy Analyst for the Florida Department of Transportation.

The Institute for Building Sciences in Florida A&M University's School of Architecture will be publishing Ms. Dowlen's work as a part of their joint effort to develop a growth management clearing house for Florida's architectural community.

The Summary - Phase One can be ordered after October 1, 1988 at a cost of \$122.00 plus shipping. Orders should be placed with Tom Martineau, AIA, Director, Institute for Building Sciences, Florida A&M University, Tallahassee, FL (904) 599-3244.

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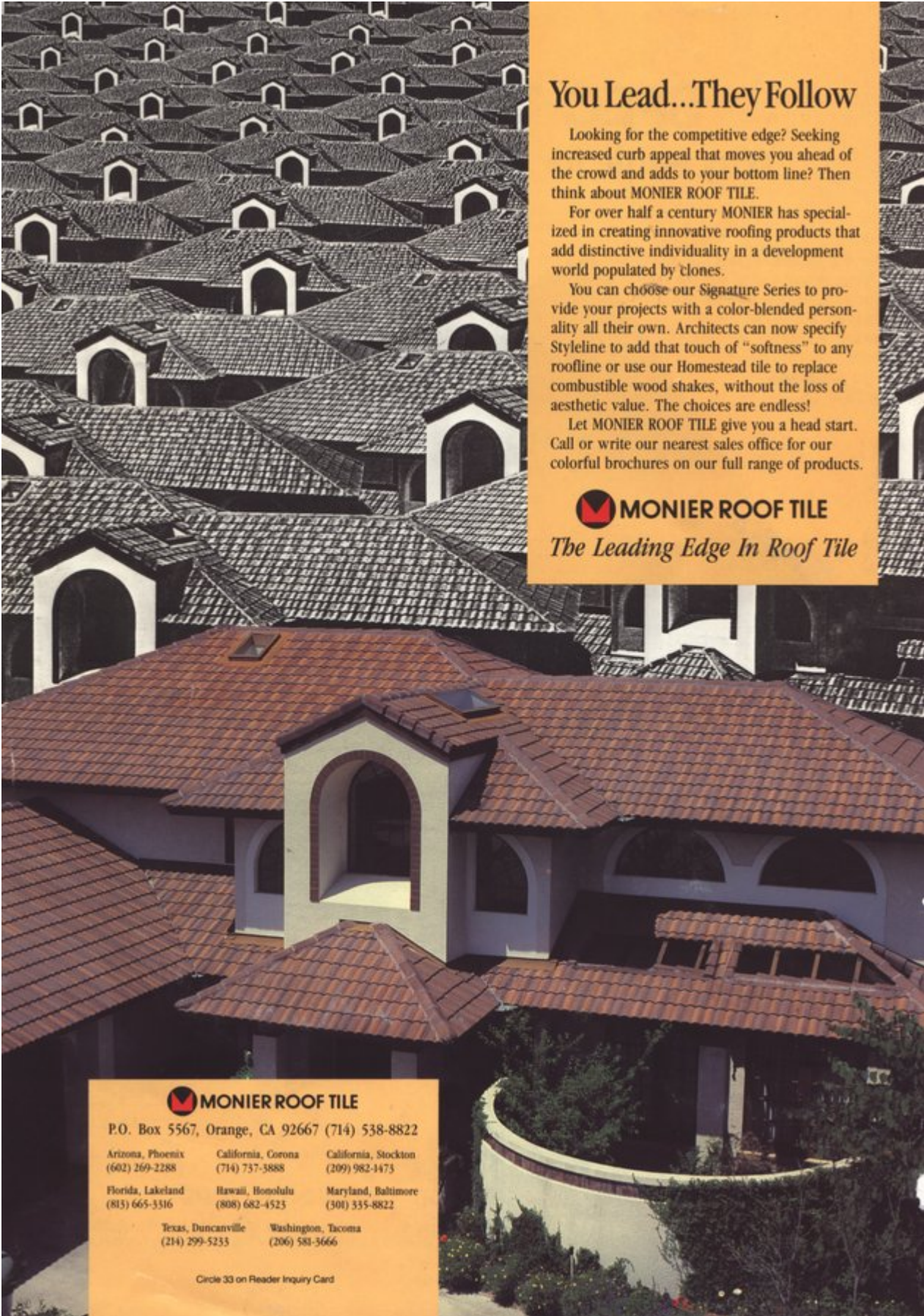
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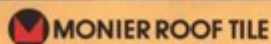
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