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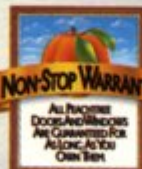
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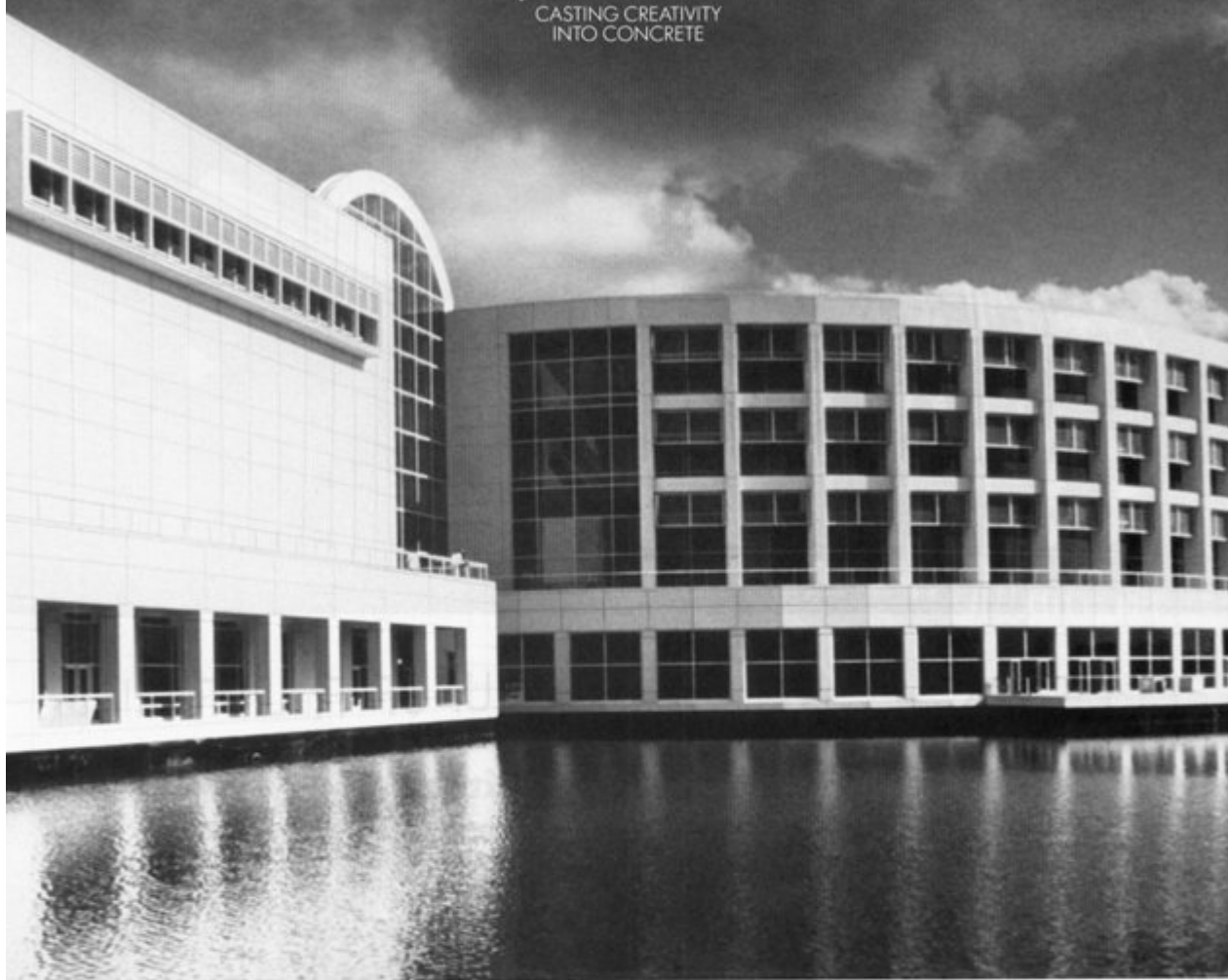
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Circle 7 on Reader Inquiry



July/August, 1990
Vol. 37, No. 4

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Cover photo of the Kassamali House in Miami is by Carlos Domenech. Architecture is by Harper Carreno Mateu Inc.



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With the advent of modernism as a style of architecture came the general acceptance of the truth... "applied ornament is bad." Enter the age of "less is more", rectilinear simplicity and impeccable purism. Architects were given a new mission, that of producing "machines for living." Gone was the age of chaos that marked the end of the 19th and the beginning of the 20th centuries, that period when architects not only adorned buildings with every conceivable historic device they could think of, but when "the ornament" was synonymous with "the style" of the building. The landscape was dotted with French chateaus, Queen Anne villas and Gothic country houses. Oh, what a confusing time...for architect and client, alike.

Well, "less is more" came and became "less is a bore" and now it's 1990 and behold, swans and dolphins adorn hotel rooftops and what's more, they're here in the name of serious architecture. Serious Post-modern architecture commissioned by the fantasy-meister of all time - Disney Development Company. Michael Graves must have thought he'd died and gone to heaven when Disney approached him with the Swan/Dolphin commission. Here, after all, was his opportunity to design the stage set to top all stage sets, the Post-modernist architect's dream come true. And, this project is all Graves, right down to the paper parrots, paper palms and 47-foot swans. And best of all, the Swan Hotel didn't cost any more than the average new Sheraton. Will wonders never cease?

But, serious architecture? The Disney folks say it is. They take the architecture they commission very seriously. Graves takes it seriously. So seriously, in fact, that he's been quoted as likening his work for Disney to Bernini's work for the Pope in the 17th century.

But, how seriously can we take buildings that are merely works of extravagant and willful decoration. Buildings that make anything done in the chaos of the last century look sane and simplistic by comparison. Graves has redefined "applied ornament" even by PM standards and in Disney Development he has found his Medici.

Praise and criticism of the Swan and Dolphin Hotels is rampant. They have been critiqued, scrutinized and reviewed in leading publications from PA to the New York Times Magazine. The FA/AIA will hold its Design Conference at the Swan in July. I'm looking forward to an interesting meeting in an interesting setting. But, serious architecture. We'll see. DG

NEWS

BOOKS

A Guide To The History of Florida

*Edited by Paul S. George
Greenwood Press, Hardcover,
\$65.00*

With a foreword by University of Florida history professor Samuel Proctor, this scholarly compilation is a necessity for anyone interested in researching Florida's long and colorful history. Its editor, Paul George, is Director of the Historic Broward County Preservation Board and an Adjunct Instructor of History at the University of Miami and Florida Atlantic University.

Florida's history has been voluminously recorded in books, monographs, newspapers, diaries and journals, memoirs and letters. This bibliographic study is the first to bring together these materials, providing assessments of the available resources as well as discussions of specific archives and collections.

The first section of the *Guide* consists of fifteen historiographical essays on major works and scholarly interpretations for each period of Florida's history and for major topics. The second section surveys libraries and archives that contain important collections in Florida's history.

Essays have been contributed by thirty of Florida's best known historians, archivists, librarians and scholars. This book is a valuable resource for anyone interested in where to obtain historical information about a particular place or thing in Florida.

For information on how to order, contact Judith Lipner at the Greenwood Press, (203) 226-3571.

Architectural Shades and Shadows

*by Henry McGoodwin
The AIA Press, 120 pages, 81
illustrations, \$32.95
(Reissue of 1904 edition)*

This 1904 work, reprinted in 1926, was originally used to teach architects and architectural draftsmen how to give form, depth and

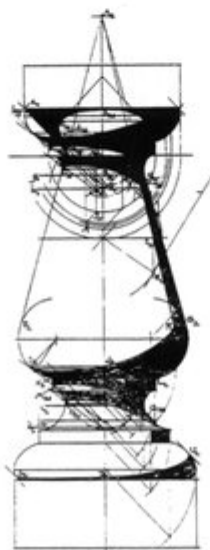
expression to their drawings through the use of shadow casting.

Henry McGoodwin was educated in the Beaux-Arts tradition and he used translations of Beaux-Arts shades and shadows exercises in classes he taught at the University of Pennsylvania. Finally, in 1904, with the encouragement of some of his former professors at MIT, the help of two of his classmates at MIT and the camera of landscape architect Frederick Law Olmstead, Jr., he produced his own work. The study has long served as a basic text, one of the few available for draftsmen.

McGoodwin covers tools, papers, and techniques, and using a series of drawings and photographs, explains the geometry of shadows cast by various architectural elements.

The reissue of the 1904 edition, a copy of which is in the AIA Rare Books Collection, reproduces these drawings from the originals, which are now in the Prints and Drawings Collection of the American Architectural Foundation. The introduction is by Tony P. Wrenn, an architect with the AIA who has written for a wide variety of publications on architecture and preservation.

To order a copy, contact Amy Bohn at the AIA Press, (202) 626-7585.



LETTERS

An Open Letter To HRH Prince Charles

Sir:

Quite by chance on television, I caught your recent words to the AIA, and pondered that in a relatively few years you may have done more to redirect architects, developers and architecture toward a sensible direction than almost anyone in my time.

Only in recent years did it strike me, with some chagrin, that Addison Mizner and his helpers, in eight or ten "boomtime" years, did more to influence the design of Florida architecture than our office did in half a century.

As I view the gauche building designs of recent years and look through history, I wonder how it is that people continue to worship the golden calf of pretentious, often tinselled design from the Tower of Babel until now.

My jaundiced critic's eye came naturally, as, it seems, did yours. Mine led me to a lifetime of architectural endeavor and I suspect there are days when you'd like to have had that freedom.

I sense you have a reaction to "tootall" habitats, but good reasons abound for verticality, if we respect shadow rights and get 3D access. Perhaps for attention, Wright's mile high proposal for highrise buildings was overdrawn, but we haven't yet come to grips with his premise, underlined in your statement, "Our cities do not need to grow uncontrollably."

All history makes this clear. To achieve and maintain healthy urbanity, there is absolute need for an equated density factor. Since vertical habitations can't be avoided, we must find ways to thin them out, by making high density and intensity pay its way.

Especially in dense urban areas, land's market value relates to allowable use or intensity, so when one holder is allowed density of 30, 40 or 100 units per equivalent acre, while an adjoining landowner is restricted by zoning to two or three

units, without a positive tax equating factor for long term use limitations, value is taken from one holder and given to another.

During the 1970's here in Broward County, a small group began to



study the problem of how to conserve greenspace. Well, we found "Density Equity" and under DE, permanent low density areas and greenspaces would not be forced to "go condo" by tax pressure from adjacent high-density encroachment. We were, however, unable to generate enough agreement to avert poorly managed over-density and greenspace is becoming an expensive memory.

Increasing volumes of people agree with and applaud the use of your "soapbox" to again present the extreme dangers of overcrowding and the diminishing effects of banal architecture.

Your "ringing the bell" can go far in pointing us all toward a new Magna Carta update, foretold in an earlier time by: "nor shall a person be deprived of his leasehold, without the judgement of his peers."

Robert E. Hansen, FAIA,
Emeritus

An Open Letter About the Florida Foundation for Architecture

The Board of Trustees of the Florida Foundation for Architecture would like to take this opportunity to thank all of the FA/AIA members who have supported the Foundation. Without your help we would not be where we are today.

The FFA is a non-profit organization whose goal is to raise a \$1 million endowment fund so that scholarships and grants can be given to worthy individuals who want to pursue an architectural education or conduct research or write a book. There are many worthy projects that the FFA would like to fund, but before we can fund them, we must meet our goal of raising a million dollars.

Recently, the FFA invested its first \$50,000 in government-backed securities. That investment will generate interest which can be reinvested. In addition, we are trying to raise "big" money outside the profession by approaching Floridians who are interested in supporting the programs we endorse. We are very happy to report that we now have a Lay Board of Directors, a group of high profile Floridians who have agreed to help us reach our million dollar goal. These new directors include Commissioner of Education Betty Castor, Attorney Robert Montgomery, Professor Dorothy Inman, University Chancellor Francis Kinne, Attorney Martha Barnett, Businessmen Robert Wilhelm and James Aphorpe, Art Collector Donald Karshan, Editor Earle Bowden and Myra Daniels of Naples. These people are working hard on the Foundation's behalf, but we need your help, too.

Please send your tax deductible contribution for \$25, \$50 or \$100 to the Florida Foundation for Architecture, P.O. Box 10388, Tallahassee, FL 32302. Your contribution will go a long way toward ensuring the Foundation's ability to help deserving people and projects.

I thank you in advance for your support.

Lee Ramos, AIA
President,
Florida Foundation for Architecture

AIA Document Revisions

The latest revision schedule for AIA documents is listed here. For quick reference, explanatory codes 1, 2, and 3 are listed below the revision schedule.

A201/SC Federal Supplementary Conditions of the Contract for Construction. (1)

B511 Guide for Amendments to AIA Document B141. (1)

B161/162 Standard Form of Agreement Between Owner and Architect for Designated Services and Scope of Designated Services. (3)

G702/703 Application and Certificate for Payment and Continuation Sheet. (3)

CM List A101/CM, A201/CM, A311/CM, A511/CM, B141/CM, B161/CM, B801, G722, G723. (3)

Interiors Documents A171, A177, A217, A571, A771, B171 and B177. (1)

1. Indicates the revision is in the final stages and should be available in 6 months.
2. Indicates there is significant additional review required and should be available in 12 months.
3. Indicates revision is in initial stage of review and the delivery schedule is uncertain.

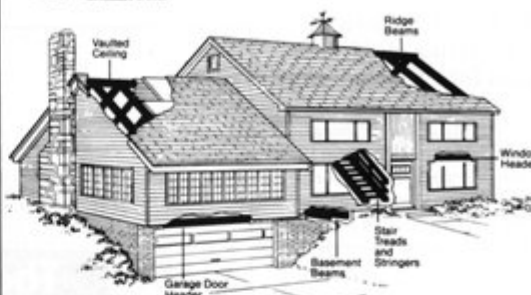
A512 New AIA Document A512 (Additions to the Guide for Supplementary Conditions) was published earlier this year. If you have a set of handbooks that need to be updated with this document or have in stock outdated contracts, you can purchase updated contracts through the FA/AIA. Contact Scarlett Rhodes, (904) 222-7590 to order today.

NAAG Update In reference to the article in the January 4, 1990 issue of *Engineering News-Record*, the NAAG may work with the AIA and the ABA to revise the model construction published last year. The NAAG task force that is currently reviewing the documents has recommended such cooperation.



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Designers Propose Converting Old Grain Silos Into New Prisons

"Beautiful forms, beautiful forms," said Le Corbusier in 1924, when describing the huge concrete grain elevators looming on America's waterfronts and railyards. Since then, declining use of shipping and rail lines to move the nation's grain supply has caused these storage silos to be abandoned.

Now a New York-based architecture firm, The Eggers Group, proposes that many of these vacant elevators are ideally suited for conversion into a new building type - prisons.

The Eggers Group cites many reasons why grain elevators would make good jails. Foremost are the thick concrete walls of the silos, constructed as cylinders to avoid grain dust explosions caused by internal pressure. These exceptionally thick walls would provide built-in security for a jail or detention center.

The cost of the silo conversion would be less than building a new prison, the architects contend.

The Egger Group architects have developed a proposal to test their theory by conversion of the Erie Basin Grain Elevator on Brooklyn's waterfront into a detention facility for 1,000 inmates. The design would carve up the existing building - which is as long as two football fields and eight stories tall - into small blocks of nine semi-circular cells. Each block would have its own central control point from which all cells could be viewed by a guard, a practice currently favored by New York state.

If it works, it's an interesting way to give old buildings a new lease on life. *AIA News Service.*

CORREX

Apologies to the Broward County Chapter/AIA for the mis-titling of their Chapter Awards in the May/June, 1990 FA. Credit for the chapter's awards was erroneously given to the Palm Beach Chapter.

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Circle 11 on Reader Inquiry Card

See us at the FA/AIA Conference July 13,
The Swan, Booth 10.

Steven Brooke Wins Rome Prize

Architectural photographer Steven Brooke of Miami was recently awarded the Rome Prize Fellowship for 1990-91 by the American Academy in Rome.

The American Academy in Rome, founded by architect Charles F. McKim, is a center for independent study and advanced research and is the only American institution of its kind outside the United States.

During his six-month stay in Rome, Brooke plans to make use of the resources there to analyze historical approaches to pictorial composition, particularly those depicting architectural subject matter, to include in a book on architectural photography.

In addition, he will be working with Robert Davis, founder of the Florida town of Seaside and also a Rome Prize winner, in preparing a book on planned Italian towns.

Brooke was graduated from the University of Michigan and received his Masters in Molecular Biology from the University of Miami at the Institute for Molecular and Cellular Evolution. In 1979, Brooke began to devote full time to architectural photography.

In 1987, he received the American Institute of Architects National Honor Award. He has also received three "Photographer of the Year" awards from the Florida Association of the American Institute of Architects.

Brooke's work is regularly published in national and international journals and books including *Architectural Digest* and *Progressive Architecture*. He was the photographer of *Deco Delights*, the widely acclaimed book on the Art Deco District in Miami Beach, *Viscaya Museum and Gardens* and *Miami the Magic City*. His recently completed *Miami*, a book on Miami architecture, interiors and garden design, is scheduled for release in September.



Design Competition for Miami's Brickell Bridge

The Downtown Development Authority of the City of Miami, through the New World Center Foundation, is sponsoring a design competition open to registered architects and engineers for the architectural enhancement and illumination of the new Brickell Bridge.

The Brickell Avenue Bridge crosses the mouth of the Miami River as it flows into Biscayne Bay. The site is rich in historical significance from the time of an early Indian trading post located near the bridge site to the current situation at the heart of downtown development. As the City has grown along and around its river, the bridge is considered a "Gateway to Miami". This 70-year old draw bridge opens upon demand and is operated by a tender on a 24-hour basis. It is presently in poor condition and in need of replacement.

In response to the bridge's poor condition, the Florida Department of Transportation agreed to con-

sider architectural options and the Downtown Development Authority established the Brickell Bridge Gateway Committee to oversee the progress of the project. The Committee decided to hold a design competition in order to attract a number of highly creative proposals for the bridge.

Cash prizes of \$5,000 will be awarded to each of five finalists. Additionally, it is intended that the winning competitor be retained as design consultant for the project

execution. Confirmed jurors to this date include William Lam, Rodolfo Machado and Elizabeth Plater-Zyberk.

Registration is open between July 9 and August 20, 1990 with submissions due by November 2, 1990.

For further information, please contact Clyde Judson, Downtown Development Authority, One Biscayne Tower, Suite 1818, Miami, FL 33131.



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1990 FA/AIA AWARDS FOR
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• THIS YEAR, THE FA/AIA RECEIVED 123 ENTRIES FROM MEMBERS IN THE FLORIDA-CARIBBEAN REGION. • THE ENTRIES WERE REVIEWED BY A JURY WHICH MET IN CHICAGO AND INCLUDED CHAIRMAN JAMES F. NAGLE, AIA, OF NAGLE, HARTREY & ASSOCIATES; ADRIAN SMITH, FAIA, SKIDMORE, OWINGS & MERRILL; AND JOHN BOWMAN, AIA, LOHAN ASSOCIATES. • WINNING PROJECTS, MOST OF WHICH ARE LOCATED IN SOUTH FLORIDA, INCLUDED SUCH DIVERSE PROJECTS AS A CARIBBEAN MARKETPLACE, A SCHOOL, OFFICE BUILDINGS AND SEVERAL RESTORATIONS. •



AWARDS

Langford Residence

Winter Park, Florida

Architect

Jan Abell Kenneth Garcia
Partnership
Tampa, Florida

Consulting Engineer

Courtney Wright Engineering -
structural
Ed Spivey, PE - mechanical

Lighting Consultant

Davis Mackiernan

General Contractor

S & M Contractors

Owner

Mr. & Mrs. Robert Langford

This project consists of additions and alterations to an existing builder's house of the sixties, distinctive only for its location on a large scenic lake.

The controlling horizontality of the existing house suggested the subsequent breakdown of the structure into an assembly of its parts resulting in a restatement of scale.

A number of new parts were introduced in order to complete the collection of independent forms that interrelate serially. The treatment of these elements as self-reliant, but interdependent forms reinforced this approach. One such element is the boathouse. The deck asserts itself from the boathouse which detaches itself from both ground and water.

JURY: "This is a very interesting composition. The plan is very taut. The alteration shows so much imagination that it's hard to tell it's the same house."



Photo on preceding page is of the Langford Residence in Winter Park designed by Jan Abell/Kenneth Garcia Partnership. Photo is by George Cott.



Photos by George Cott



AWARDS

Kassamali House

Miami, Florida

Architect

Harper Carreno Mateu Inc.
Miami, Florida

Consulting Engineer

Hector de los Reyes PE

Landscape Architect

Raymond Jungles

General Contractor

Builttron, Inc.

Owner

Mr. and Mrs. Nasir Kassamali

This house is located on a densely wooded site in an exclusive residential area of Dade County. The building, in pure rectangular form, begins to integrate itself into the site by extending its entrance approach out into the site and wrapping it around the landscape.

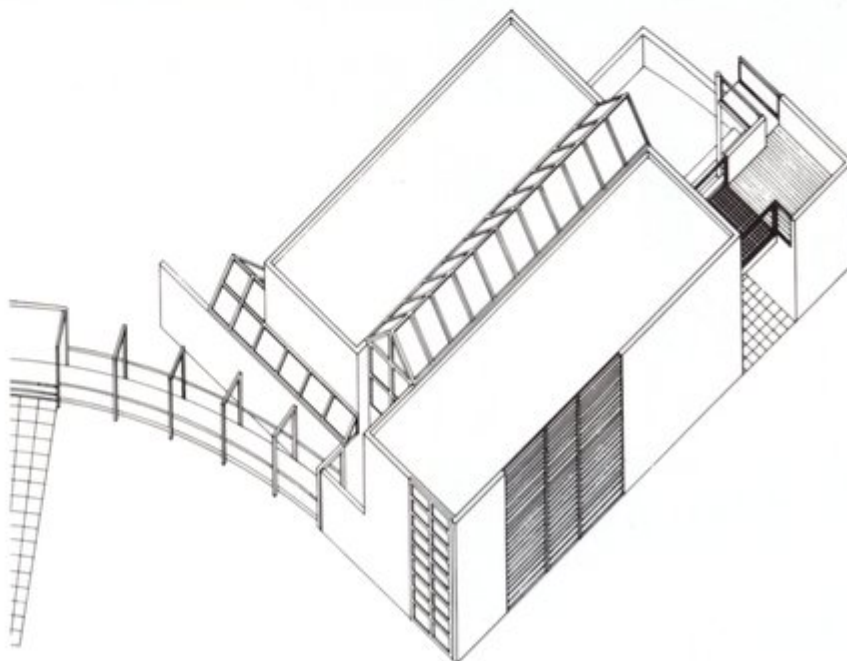
This entrance sequence begins at a detached carport where the automobile is isolated from the beauty of the house and site. The slightly elevated and curved walk then guides the visitor toward the house.

The sculptural form of the house is bisected along its east-west axis by a 10 foot wide skylight running the full length of the house. This reinforces the organizational ideas of public and private spaces while keeping all parts of the house in touch with the outside and washing the main living spaces in natural light. The composition of the skylight bisecting the house culminates at the rear elevation where a full height glass curtain wall is all that stands between the indoor/outdoor experience.

JURY: "This is a really "new" house we have here. It's minimalist, but at the same time very playful and when you put those two things together, it becomes very innovative and quite artistic. It's also a nice display of the grid."



Photos by Carlos Domenech





AWARDS

Restoration of Freedom Tower/Miami News Building

Miami, Florida

Architect

R.J. Heisenbottle Architects, PA
Coral Gables, Florida

Consulting Engineer

Maurice Gray Associates, Inc. -
civil/structural
Dalla - Rizza & Associates -
mechanical/electrical

Landscape Architect

David M. Scully, ASLA, Inc.

Interior Designer

Tessi Interiors

General Contractor

Lear Construction Management
Corp.

Owner

Zaminco Freedom Tower Inc.

This building was originally designed by architects Schultz and Weaver in 1925 to house the offices of Miami's oldest newspaper. It was later used as a Cuban refugee center. In 1974, the building was closed and it remained vacant until 1987 when it was purchased.

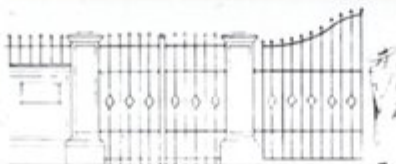
The new program called for the complete rehabilitation of the building including returning the exterior and lobby to their original appearance. Level one contains a 575-seat banquet facility and the upper floors are rented as speculative offices.

The building is a landmark listed on the National Register of Historic Places.

JURY: "This appears to be a very fine restoration of an excellent 1920's Mediterranean Revival building. No detail has been overlooked in restoring the building to its original appearance."



Photos by Dan Forer







AWARDS

American Automobile Association

Lake Mary, Florida

Architect

Spillis Candela & Partners, Inc.
Coral Gables, Florida

Consulting Engineers

Spillis Candela & Partners

Landscape Architect

Glatting Lopez Kercher Anglin

Interior Designer

Spillis Candela & Partners

General Contractor

The George Hyman Company

Owner

The Oliver Carr Company

When the corporate headquarters of AAA was moved to Florida, the owner specifically requested a "Florida" building, hence the brise soleil, the ceramic frit sunscreening of the central atrium skylight and the building location adjacent to ponds created for storm water management. Siting is informal, on the crest of a rolling hill, with the axis of the atrium aligned with a vista across a neighboring golf course.

Program requirements determined the need for two large floors of equal size, which generated the building's form as two long curving bars joined by a monumental atrium space. The diagonal symmetry of the two bars shortens the building's apparent length and produces a changing facade, constantly transforming as the viewer moves down the highway or through the landscape.

Construction is of precast concrete, insulating glass and aluminum-framed curtain wall. There is a barrel vaulted aluminum and glass skylight and aluminum louvered brise soleil.

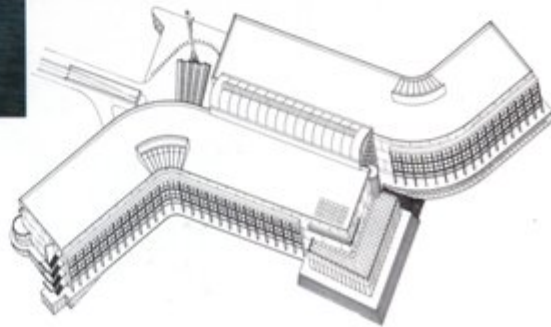


STRESSCON's architectural precast concrete was used for the exterior of AAA.

JURY: "The layering of the screen wall on top of the massive main element is an interesting contextual treatment. Also of interest is an office building which responds to climatic conditions in the hot Florida sun. The breezeway is more interesting than most that you see."



Photos by P. Menendez



AWARDS

Caribbean Marketplace

Miami, Florida

Architect

Charles Harrison Pawley, FAIA

Project Architect

Ernesto Cabrera

Project Team

J. Beattie

Jose Silva

Victoria Laguerre

Consulting Engineers

C & A Engineers, Inc. -
structural

Currier Associates - electrical

Franyie Engineers, Inc. -
mechanical

Interior Designer

Charles Harrison Pawley

General Contractor

Beauchamp Construction

Owner

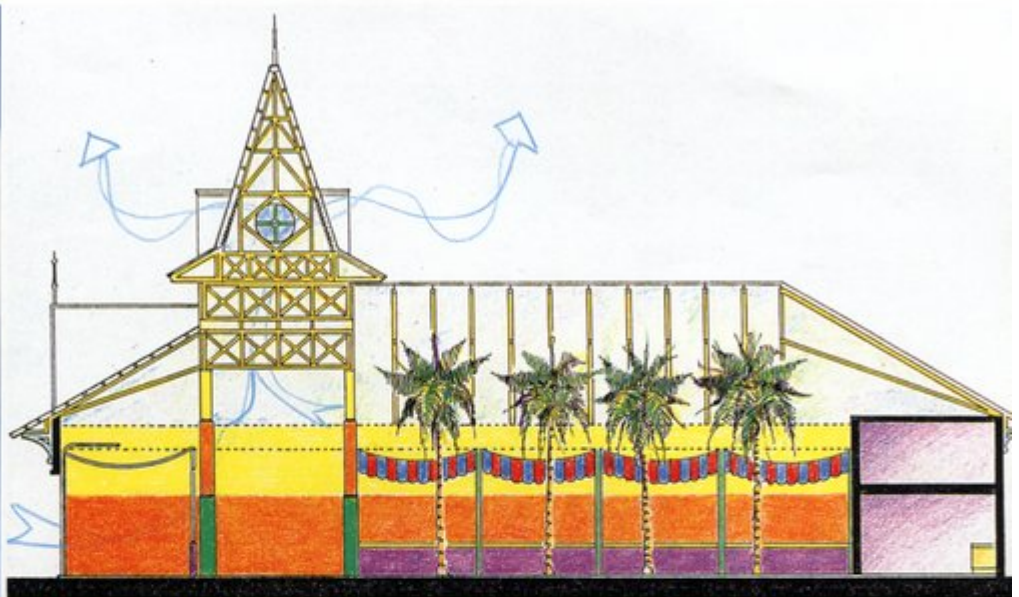
Haitian Task Force

With a \$500,000 budget, the program for this project called for remodeling a warehouse on a tightly constrained inner city site. The goal was to keep the original flavor and excitement of a Haitian marketplace. Traditional motifs were used on a typically Haitian building. The inspiration for the style was not arbitrary, but authentic, and the marketplace has given "Little Haiti" a new identity.

The ventilation tower, which is visible as a decorative feature of the roof, is equipped with exhaust fans to make possible complete natural ventilation of the space. This is also facilitated by more than 30 ceiling fans in the market area and the use of garage-type doors which completely open up the street facade.

JURY: "This is not just another building with a pretty face. It's a well-composed, authentic, colorful building and we love the metal roof. It looks like a building which is needed within its context."





Center for Innovative Technology

Herndon, Virginia

Architect

Joint Venture: Arquitectonica,
Coral Gables, Florida and
Ward/Hall Associates,
Fairfax, Virginia

Consulting Engineers

Patton Harris Rust &
Associates - civil
Silver Associates, PA -
electrical/mechanical
Spiegel and Zamecnik, Inc. -
structural

Landscape Architect

Peter Walker/Martha Schwartz

Owner

Center for Innovative
Technology

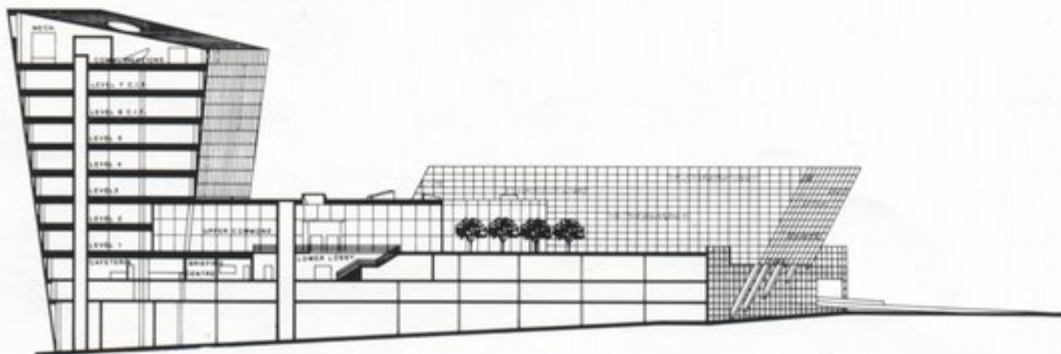
The two main buildings in this complex, the Landmark Tower, an administrative office building, and the Research Building which will house a large computer facility for software research, are linked by the Commons. This area contains functions which serve both buildings, such as a main lobby, an exhibition gallery, auditorium, cafeteria and classrooms. The most public of these spaces is the lobby which is contained in a clear glass prism shaped as a segment of a circle. Intersecting this volume is a white marble-clad volume housing the auditorium. Areas needing extensive servicing, such as the cafeteria, are contained in the podium, accessed through a double height space which also links the parking entrance with the main lobby. The materials in the Commons reflect the technological innovation of the tenants - stainless steel, a metallic elevator shaft, a floating glass block bridge and cantilevered glass railings.



The Research Building, in contrast to the verticality of the Landmark Tower, implies horizontal movement. It takes the form of a parallelogram sliding off of the parking platform. Further emphasizing this direction, the random pattern of silver, blue and black glass is designed in a horizontal manner.

The composition of volumes and materials results in a powerful silhouette which is dramatic from a distance while it incorporates the reflections and colors of the surrounding landscape in its facades.

JURY: "The plan is very straightforward, but the positioning of the buildings gives it a very sculptural quality. The surface treatment is also quite unusual. We've never seen glass handled in quite that way. The architect has done a nice job of pulling together diverse elements in a very sculptural way."



AWARDS

Toussaint Louverture Elementary School

Miami, Florida

Architect

Zyscovich, Inc.
Miami, Florida

Consulting Engineer

Donnell & Duquesne - structural
Hufsey-Nicolaides Associates,
Inc. - mechanical/electrical

General Contractor

Danville-Findorff

Owner

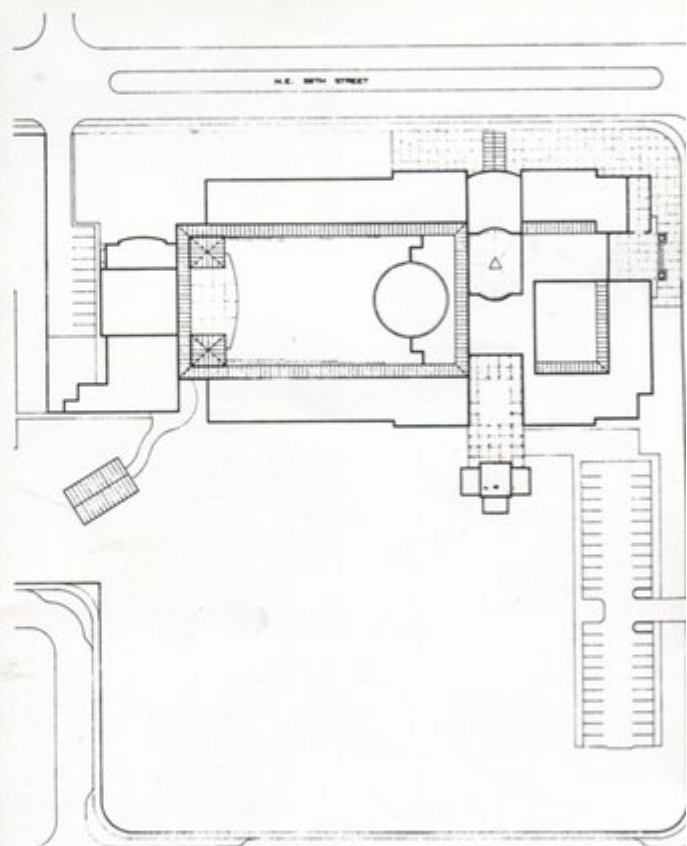
Dade County Public Schools -
Division of Educational
Facilities Planning

This two-story concrete and masonry elementary school is the first urban school to be designed in Miami in over a decade. Its neighborhood demographics are such that the majority of the students are Haitian-Americans. Even though the educational program requirements are identical to all other facilities of this type in Dade County, this solution strived to accommodate the urban and social issues inherent in the inner city.

Bright colors were used throughout the building. The lighting is all energy-efficient and consists of parabolic diffusers for all classroom fluorescent lighting. Natural ventilation is achieved by the liberal use of double louvers although the facility is centrally air-conditioned.

JURY: "The plan of the building is very interesting, especially the open courtyard with the punched wall defining the center. We like the way the pieces of the building are broken up with color so you can tell one building from another. The building has a slightly unpredictable quality since you come in off-center and then have to reposition yourself. The building is very 'Florida' looking."





AWARDS

Venetian Pool Restoration

Coral Gables, Florida

Architect

H. Carlton Decker, AIA
Coral Gables, Florida

Consulting Engineer

Truglio & Smith Consulting
Engineers

Landscape Architect

Edward D. Stone, Jr. &
Associates[®]

Interior Designer

Noreen Connelly, ASID

General Contractor

Lear Group, Inc.

Owner

City of Coral Gables

The preservation of this historic 1926 pool and surrounding buildings was insured by its 1989 restoration. Department of the Interior Preservation Guidelines for the restoration of historic buildings were utilized throughout the project.

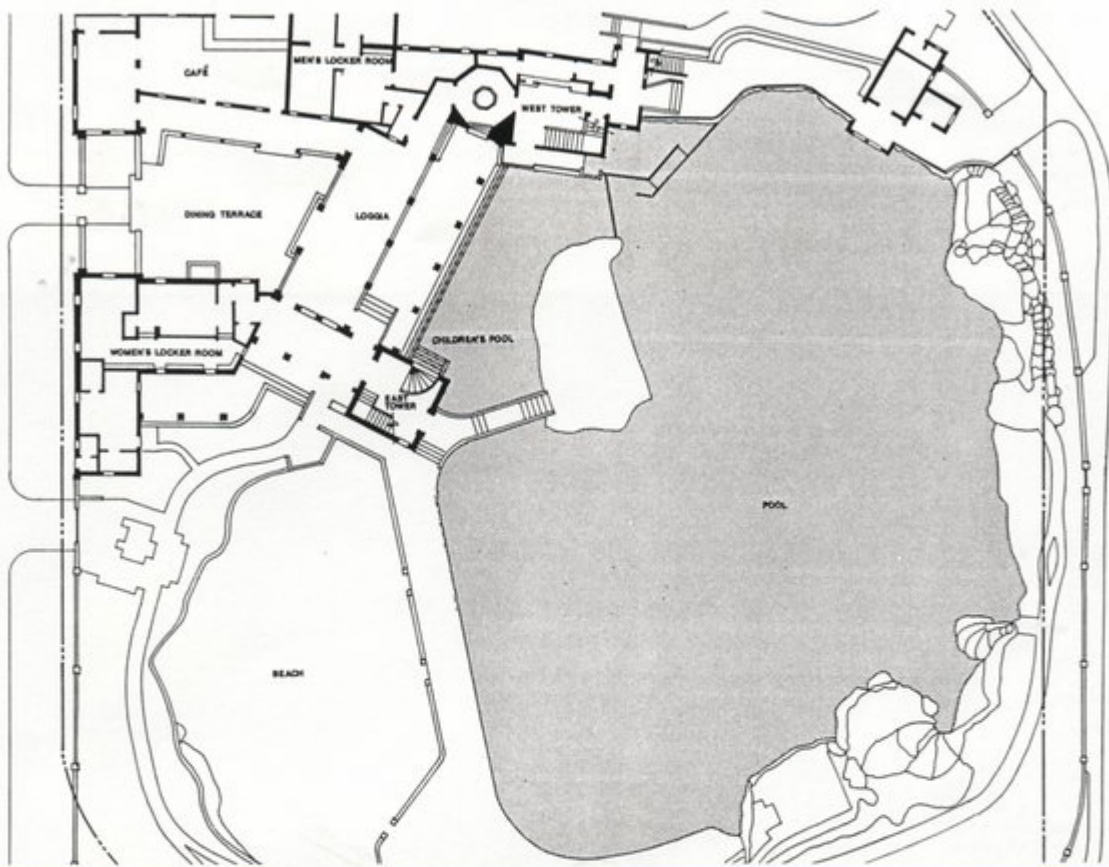
The pool was originally designed for the purpose of making an old coral rock quarry into a functional recreational facility for the community. Over the years, it has become an important landmark and cultural asset.

The building was originally constructed with masonry bearing walls and exposed beam ceilings in the Mediterranean Revival style which flourished in South Florida during the 1920's. Pecky cypress was used for beams and decking and colored stucco and Cuban tiles were used for walls and flooring.

Restoration included repair and/or replacement of masonry and stucco, paint, wrought iron, windows, doors, roof tile, pool joints and air-conditioning.

JURY: "This project is more than a restoration. It's a festival, an attraction that's one of a kind. It's on a par with the Biltmore and the architect deserves a lot of credit for doing the restoration right."





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A black and white photograph of a man and a woman in business attire. The woman, on the left, has blonde hair and wears large, dark-rimmed glasses. The man, on the right, has dark hair and is wearing a suit and tie. They are both looking towards the camera with slight smiles. The man's hand is visible near his chin.

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VIEWPOINT

Design-Build Experiences and Insights

by Lee Ramos, AIA

My recent experience with the design-build delivery system was an interesting and satisfying one and it proved to me that a very acceptable product can be produced in the private sector, as long as the design criteria and program are established.

The Rosilio House is a project which I designed and my son, as manager of LRA Construction, built. It was originally conceived and developed for marketing purposes, although the developer was considering using one of the units as his own law office. The site is on a heavily traveled main road between downtown Miami and Coconut Grove. It's located a few blocks from a large commercial area and the zoning allows for a percentage of the building to be used as professional office space.

At the outset of the design process, our office had completed two small renovation projects for government agencies using the design-build system. Both had been successful.

If you do not own a construction company and do not carry liability insurance, but do have a general contractor's license, you can work through your architectural firm and negotiate A and E fee payments as a separate line item or include them in your construction draws. The way this is handled will affect fee payments as well as the architect's cash flow.

On the Rosilio project, we worked with a lump sum design-build fee and after the design stage we bid the major sub-contracts. We built the shell on a cost-plus basis. Our fee was paid on a monthly basis and the cost of construction was paid as the work progressed. On this project, the owner made some changes to improve one of the units which he was considering using, and that affected our profit. In the future, we will have a clearer understanding of payments for design changes. We need to develop a

better design-build contract which we run through the construction company.

In the past, our office has done several small emergency projects for government agencies, and frankly, they've been successful. We also offer our clients construction management services. The only thing we will not do is bid a project which we have designed and which goes through the routine, public bidding process. We feel that bidding on these projects creates a concern about our ethics, particularly on the part of other bidders, as well as clients.

On the other side of the coin....

I'd like to be able to say that every design-build project our office has been involved with has been successful, but such is not the case. Public projects have been difficult.

For example, we recently teamed up with a contractor to design a high school. The owner provided a single line schematic along with a set of educational specifications. We, as architects, had to do the rest. The contractor hired the structural and MPE separate from our firm and negotiated separate agreements with them. The contractor also brought in all the major sub-contractors.

Our firm was in charge of architecture and project coordination. Our fee was cost plus a fixed fee with that fee to be paid at the end of construction. This fixed fee was higher than the average A and E fee. All changes to the project were to be paid at three times direct cost and the contractor was to pay for all duplicating costs. Everyone worked on a contingency basis.

In preparation for the opening of bids, our firm prepared design development drawings and a number of rough contract document sketches. This approach provided adequate information for us to estimate prices.



The Rosilio Residence was a very successful small scale design-build project completed by Lemuel Ramos Associates in Miami. All photos by Carlos Domenech.

We were the low bidder. The general contractor, however, failed to include the performance bond in the envelope and we lost the project to the second lowest bidder.

Since that particular general contractor was known to us, we never anticipated that such a problem would arise. But, it did. It's important to be careful in your selection of the people you'll be working with and even if you know them, plan to monitor work and show interest in all aspects of the process. If our office had been more involved, the missing bond incident might never have occurred. As it was, this experience cost us over \$30,000.

A second, and equally unpleas-

ant scenario, concerned a public design-build project calling for a 370-student school for pregnant girls. In this case, the owner only provided an educational specification and changed the criteria to two envelope submissions. The first envelope was to contain the design documents, which the owner judged on the basis of functional adherence, etc. The second envelope was to contain price estimates.

For this particular project, we decided to use our own construction company. We brought in a larger contractor to provide the bond and in so doing, gave up a large percentage of the construction profit, but were able to maintain a normal design fee. We prepared the

plans and produced the bid in-house. The general contractor got involved in the final week and the budget was \$6.2 million.

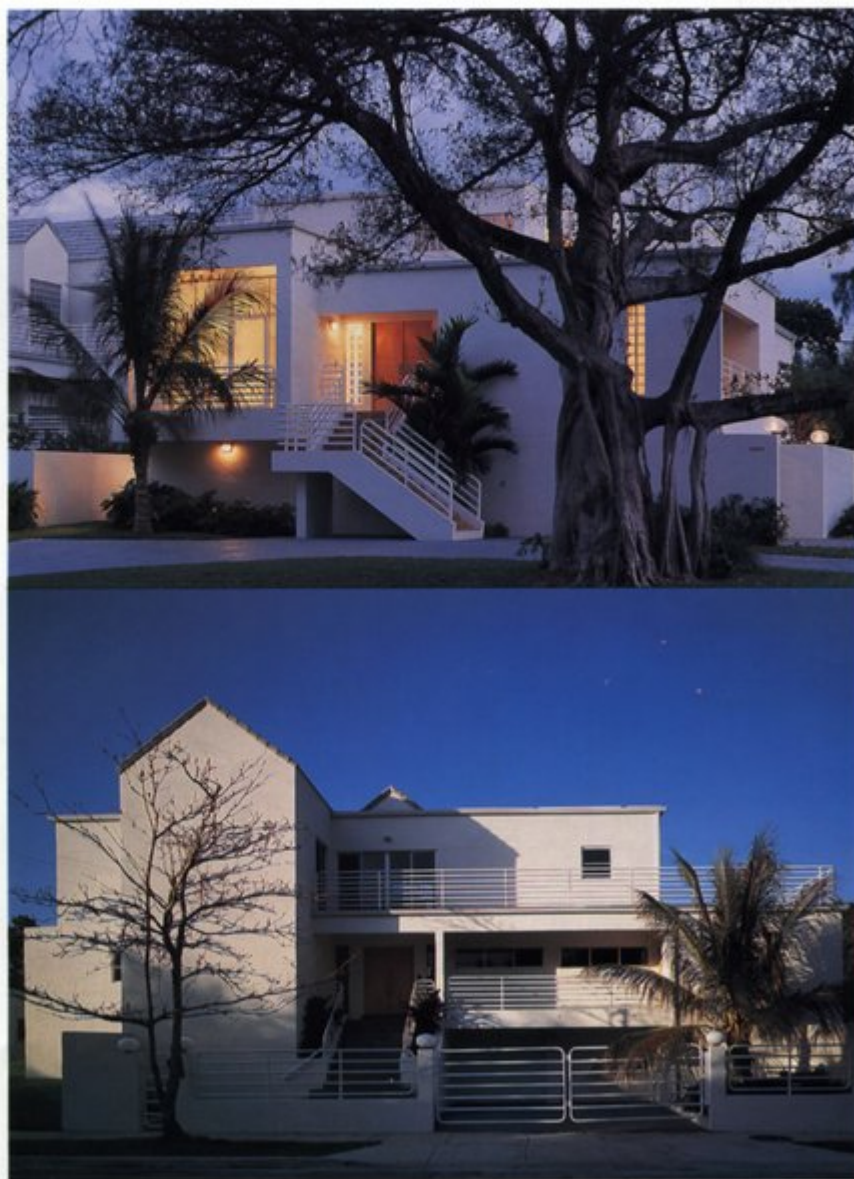
Although we were low bidder with an estimate of \$6.4 million, the owner had begun to experience financial problems and therefore reduced the scope of the project as well as the budget, which was then set at \$5 million. At that point all bids were rejected as being over-budget.

The project was advertised again, this time with a budget of \$5 million. The owner developed a new schematic design based on the information they'd received from the previous submissions. Reluctantly, we got involved, since we already had so much time and money invested in the project design. However, we were not selected the second time around. Since that loss, we have not pursued any public design-build work and we are reevaluating and redefining our posture on design-build projects in general.

I have worked with all of the construction delivery methods with the exception of DGS's Negotiated Fee - Guaranteed Maximum Price Construction Contracting Method, although I have done private work with negotiated not to exceed projects. I believe that the Negotiated Fee Guaranteed is the best delivery method giving the client the best design for the money in the least amount of time with the greatest quality control, especially for complex, larger projects.

For most general public buildings of average complexity, I believe the classical delivery system of separate design and bid works best.

In our office we are seeing a movement by different segments of the market toward design-build and we believe that it will provide a new avenue for architects. Architects should continue to be open to this new market opportunity, how-



ever, we must be cautious with its inherent risks. In our office, we're extremely careful about the projects we pursue, as well as the companies with whom we do business.

Lee Ramos has practiced architecture in Miami for 23 years and is President of Lemuel Ramos Associates, Inc.

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10 11 12 13 14 15 16	15 16 17 18 19 20 21	12 13 14 15 16 17 18
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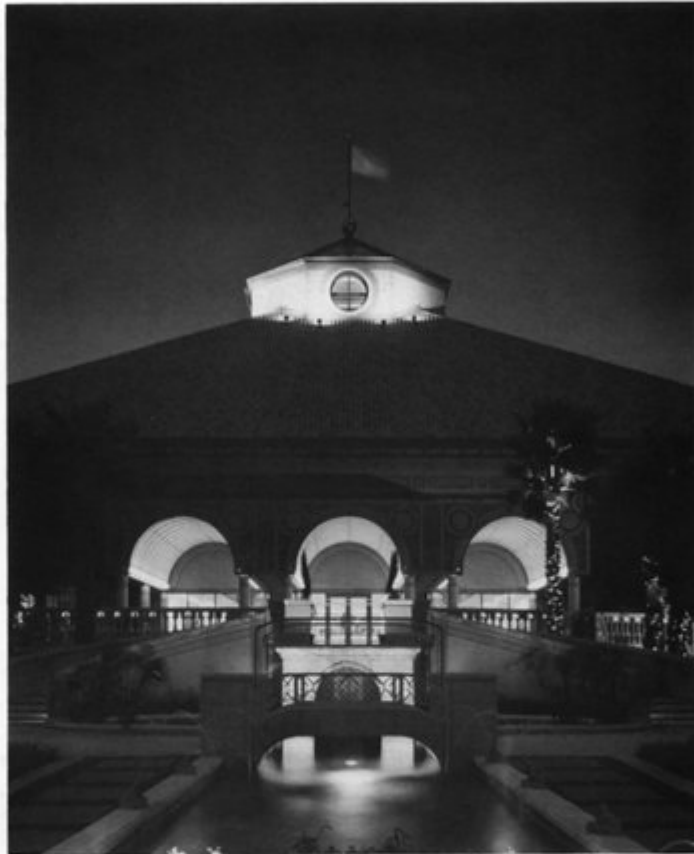
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The Swan, Tabletop 48.



Architecture by: Jung Brannen & Associates

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For more information on the Permacrib wall system contact Mid-Atlantic General Manager Alan MacKinnon or Sales and Marketing Manager Allen Firdley at (301) 490-0055.

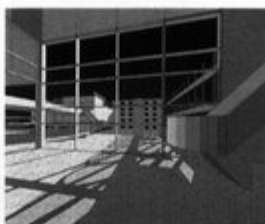
New Software From Gimeor

Architron II is professional integrated CAD software developed for architects, interior designers, urban planners and builders. The program's basic assumption is that architects think in 3D and need to express their ideas in that form. Therefore, Architron has a real 3D database.

Architron II, series 5 includes a powerful graphic interface that allows the use of tools in combination for positioning of building elements. The program has the capacity to create, edit and modify a building in section or plan and to explore the project from any vantage point through conical and spherical perspectives, exploded views, etc.

The program has the ability to specify the type and position of a light source to create accurate shades and shadows and to produce sun studies.

In the area of design and production, plans, sections, elevations and perspectives are automatically transferred from ArchiDesign to ArchiDraw to serve as the basis for working drawings. ArchiDraw delivers a powerful production tool combining speed and accuracy for schematics, preliminaries and contract documents.



Architron II -series 5 runs on the Macintosh II family of computers and SE 30 computers. It requires a minimum of 4MB RAM and a hard disk drive.

For additional information, contact Valerie Vovan at (415) 546-1874.

Amoco Offers Commercial Roofing Insulation

A brochure available from Amoco details the features and benefits of AMOFOAM, AMOCOR-PB6 and AMOCOR PLY-GOOD roofing insulation products. These materials are used in new

commercial roof construction and reroofing applications.

The brochure provides color photography and cut-away illustrations, product information and installation guidelines.

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FROM THE PUBLISHER

The 1990 Legislative Session: A Final Wrap-up

by George Allen, CAE, Executive Vice President

The Florida Legislature was ground to a halt a few minutes after five o'clock Saturday morning on the 2nd of June. It was a slow session to begin with, and it finally ran out of steam once legislators were able to agree on the \$27.4 billion budget.

With more than 500 bills approved out of the 3,000 introduced, one state official said that going through this legislative session was like rolling a wheelbarrow full of frogs uphill. Another pointed out that the legislative session was not as good as it could have been, "but then, when all is said and done, there's more said than done."

The Florida Association/AIA went into the session with two very specific legislative initiatives on their wish list. We wanted a statute to require plaintiffs to do a pre-suit investigation to prove the possibility of professional negligence before bringing suit against an architect. We also supported legislation which would make it mandatory for building officials to be certified to do their jobs. Neither of the issues made it through the committee stage. Legislators did approve a resolution honoring the profession of architecture and set forth October 26 to November 3 as "Florida Architecture Week."

Here's an overview of those issues and what happened:

Growth Management

Legislators listened to the developers and farmers who were concerned that comprehensive planning was destroying land values in the rural areas; then they listened to environmentalists and city and county governments who were concerned about the pronouncements coming out of the Department of Community Affairs. In the end, legislators concluded that the current act was doing what it was intended to do, no one had a better idea, so they simply left it alone.

Historic Preservation

The FA/AIA Board of Directors passed a resolution in April asking

the Legislature to approve the funding for seven of the historic preservation boards around the state. House and Senate appropriations committees approved funding but in the last few minutes of the session a bill needed to re-establish the preservation boards died on the floor of the Senate. It turns out that legislators were displeased with two of the boards and they were not able to work out compromises.

So, because the statute needed to re-establish the boards failed to pass, all of the boards faded away with the "sunset" or in this case with the sunrise of that early Saturday morning. Language was inserted in the Appropriations bill which transferred the district office staffs and buildings to the Secretary of State's office. This will keep historic preservation work around the state underway and legislators will take another look at the issue in November during the organizational session.

Educational Facilities

Commissioner of Education Betty Castor appointed a task force last year to look into the efficiency of use and construction of secondary educational facilities. One proposal encouraged school districts to reuse plans developed in other school districts. The task force recommended that school districts should be exempted from utilizing the selection process called for in the Consultant's Competitive Negotiation Act (CCNA).

A bill was filed calling for the exemption and after much lobbying with the DOE and the House Education Committee, we were successful in having the exemption removed. However, on the last day of the session, the Senate Education Committee chair decided to amend the exemption back into the bill. We went to work again and got the House to take it out. The bill finally passed without the exemption and with a requirement that permission be obtained from the architect of record whose plans are

being reused.

Worker's Compensation

The cost of Worker's Compensation premiums to contractors and subcontractors in Florida has skyrocketed in the past few years. The problem became so acute that firms were closing down and moving to Georgia and Alabama where rates were lower. The construction industry went to work and convinced legislators to revise the WC law, reducing benefits and requiring more people to be covered. The new law requires contractors to prove that they have WC coverage with a Florida carrier and requires construction company corporate officers to be insured as well. The trade off is a 25 percent reduction in premium rates effective September 1, 1990.

Design/Build

The CCNA was amended in 1989 to allow public agencies to utilize the design/build process in the construction of public projects. Included in that legislation was a definition of a design/build entity which indicated that public agencies could only accept proposals from "full-service" design/build firms i.e., firms which included licensed contractors, architects and engineers under a single corporate umbrella.

A bill was filed this session to broaden that definition to allow joint ventures of contractors and architects to qualify. This was amended further to allow any contractual arrangement between licensed professionals to qualify as a "design/build entity". The issue began to run into rough water when contractors and subcontractors who prefer bidding to negotiated contracts began to voice their concerns with the design/build process in general. The House bill died on the floor when a point of order was raised and the Senate bill was never heard in committee.

Building Codes

Legislators modified the state's

street level portion. This, of course, is to allow space for wheel chair vans to park. Plans sealed by an architect prior to that date are exempt.

Capital Outlay Budget

The \$27.4 billion budget for 1990-91 includes a hefty amount of dollars for building and renovation of state facilities. Not all of the construction money requires the services of an architect, but a great deal of it does:

--\$95.6 million in buildings and renovations to state agencies to be managed by the Department of General Services including a \$12.8 million renovation of the Larsen Building and an \$18.7 million prototype single cell institution for the Department of Corrections;

--\$341 million in projects to be managed by individual state agencies of which more than \$100 million is going to improve facilities managed by the Department of Corrections;

--\$939.3 million for the Public Education Capital Outlay (PECO) fund of which \$99.4 million goes to buildings and renovations in the Community College system, \$175.3 million goes to the State University System;

--\$103.6 million toward the public facilities bonding program managed by the Department of General Services including beginning work on the Satellite Office Center in Tallahassee, and five regional service centers.

If you have any questions about any of these issues or would like copies of the legislation which passed, give us a call at 800-277-7590 and we will be glad to provide you with the information you need.

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