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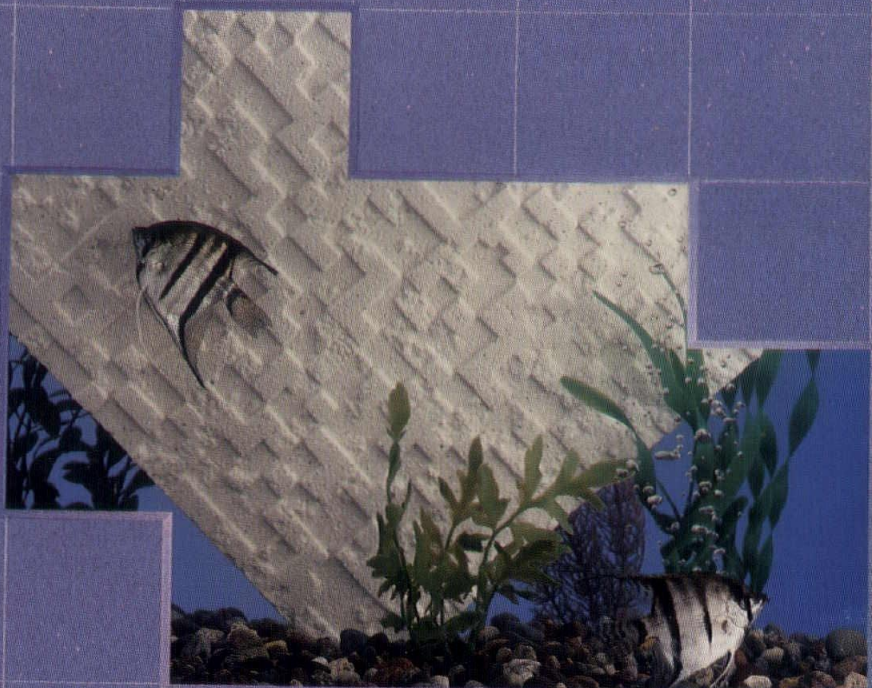
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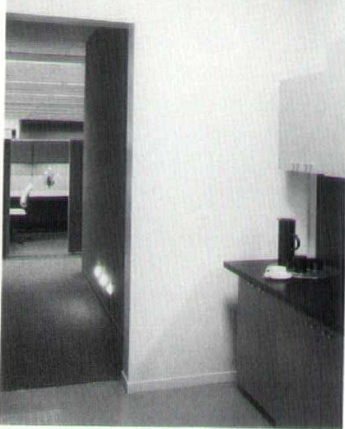
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George Allen, Hon. AIA, FA/AIA Exec. VP

Cover photo of Team Disney Interior is by George Cott. Interior Architecture is by ASD, Inc.

FLORIDA ARCHITECT

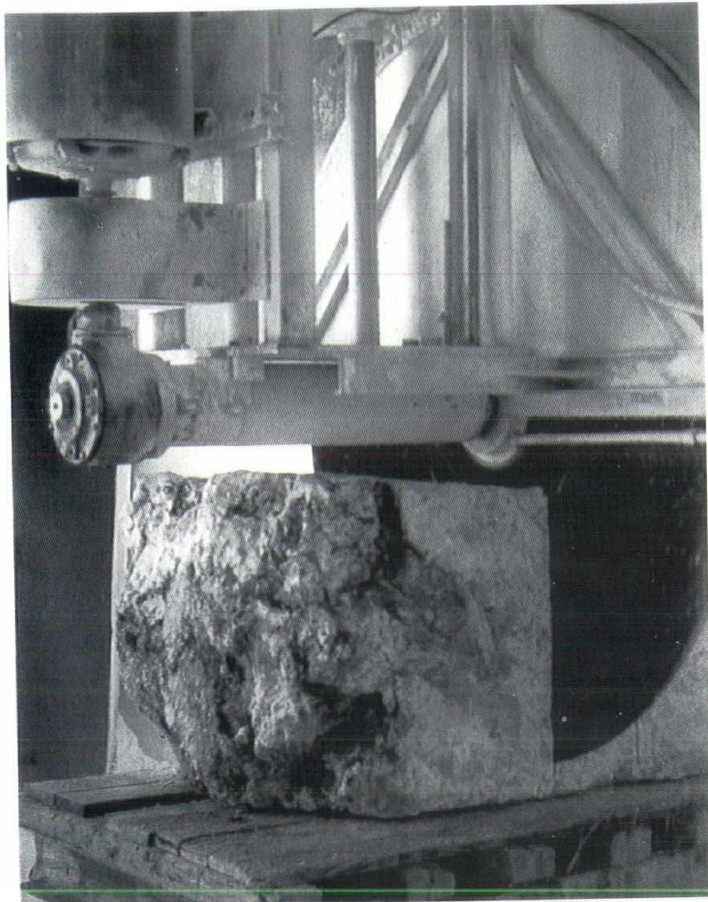


July/August, 1991
Vol. 38, No. 4

Florida Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned and published by the Association, a Florida Corporation not for profit. ISSN-0015-3907. It is published six times a year at the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32302. Telephone (904) 222-7590.

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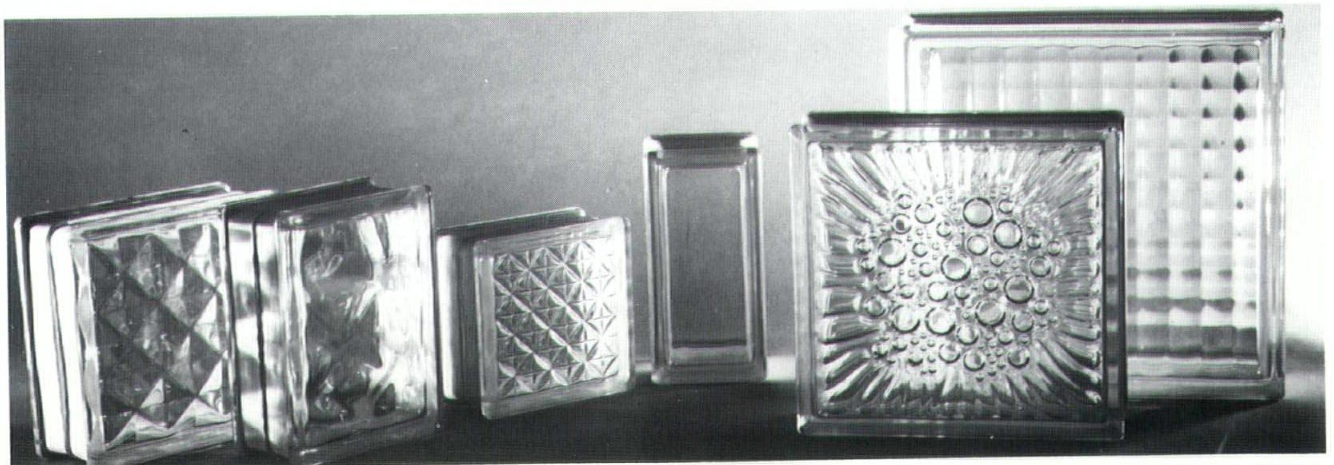
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EDITORIAL

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Once again Disney is on the cutting edge of architecture here in Florida. In the April issue of *Progressive Architecture*, the new office building which Arata Isozaki designed for Team Disney near Orlando has been splashed across the cover and eight inside pages. I must admit, I'm intrigued. It's a fascinating project and one that perhaps only a company like Disney would dare. In this issue of *Florida Architect*, you have the opportunity of seeing the inside of the building, specifically the interiors designed by ASD in Tampa. The interiors are a very subtle "backdrop" or stage, as one ASD designer refers to them, on which the architecture is played out. There is no competition between the building's interiors and its exteriors.

Two new architect's offices, in Pensacola and Miami, should also be of special interest to the reader. In Pensacola, a deteriorated nineteenth century building of some historical significance has been renovated to produce an inner city jewel. In Miami, a minimalist design approach produced an exciting and functional workspace for Sandy & Babcock's East coast office.

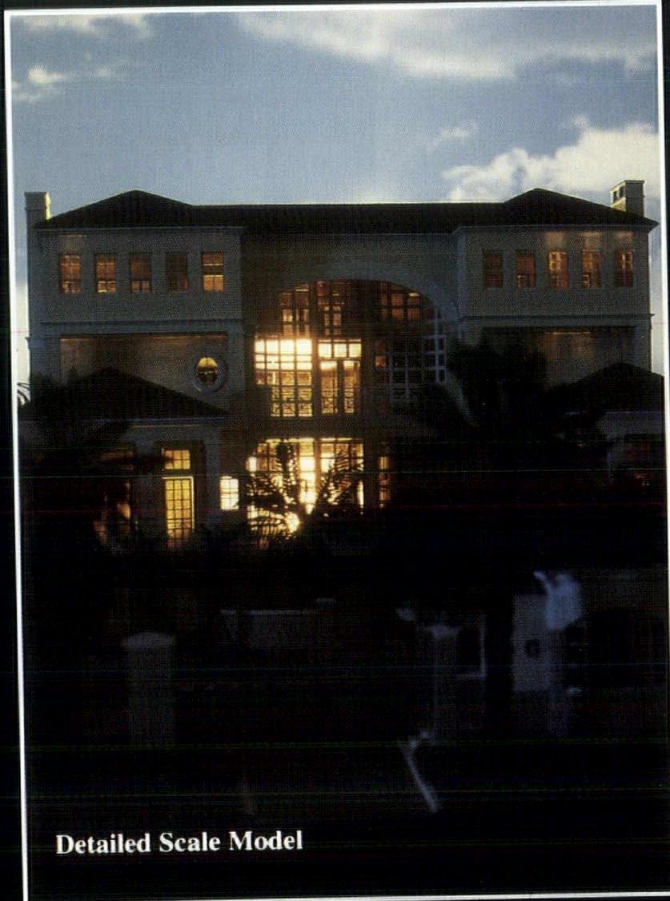
In Tampa, the renovation of a 1920's commercial building designed by M. Leo Elliott, AIA, has produced a "gateway," of sorts, to the city. It is important to note that the Tampa architects who restored the building, Cooper Johnson Smith, not only saved a fine Beaux Arts structure, but the work of an important Florida architect, as well.

The new Metro Dade Police Department Headquarters in Miami is a complex of buildings which adapts classical elements to a regional vernacular. In Stuart, a new masterplan by Miami architects Andres Duany and Elizabeth Plater-Zyberk promises to help save a distinct regional architecture by promoting traditional building types.

This issue of *Florida Architect* is rich with diverse types of projects. It is this architectural diversity which makes Florida unique. DG

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Linda Mack Passes Unexpectedly

Linda Louise Mack, assistant vice president at KBJ Architects in Jacksonville, died unexpectedly on April 20 at the age of 41.

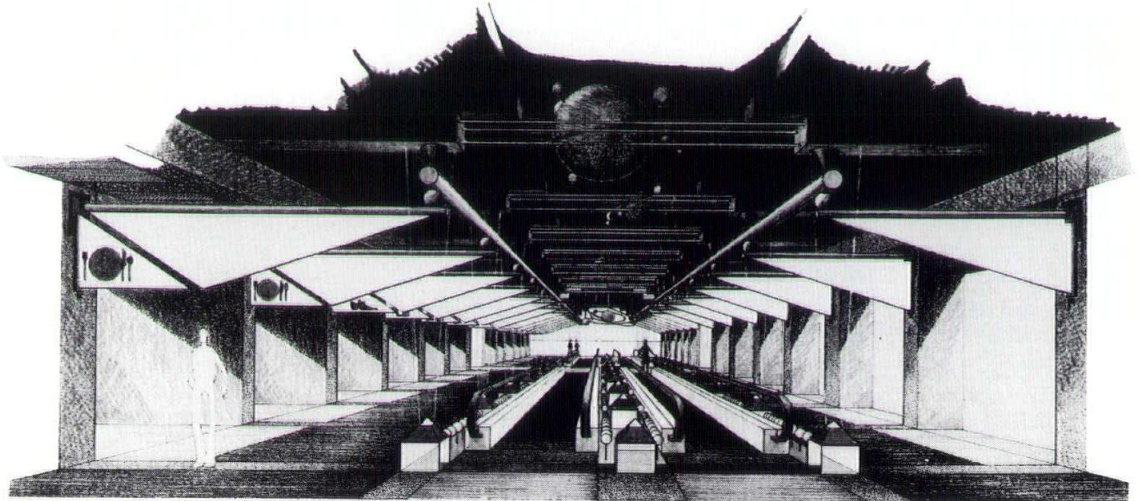
Ms. Mack was an award-winning designer whose projects included the Ramses II exhibit for the Jacksonville Art Museum, WJCT-TV/Stereo 90 headquarters and the Tournament Players Club at Ponte Vedra Beach. In 1989, she received a National Honor Award for one of her renderings in the "Architecture in Perspective" competition.

Her illustrations have appeared in many books and at the time of her death, she was working on murals for the new passenger terminal complex at Orlando International Airport. The Orlando Airport project consists of four murals, two 80 feet long and two 140 feet long, to be used in the underground tunnels connecting the terminal with the parking garages via moving sidewalks.

The murals depict a trip up the St. John's River, a scene of the Atlantic Ocean from the beach side and the dune side, views of Orlando and a geological cross section of the state. A sound engineer was working on tapes of natural sounds that will go along with the graphics.

KBJ is the architectural firm for the airport which has a commitment to an art program that is funded apart from construction costs.

Linda Mack was a native of Detroit, Michigan, and she attended Washington University School of Architecture in St. Louis on a full scholarship, graduating in 1971. She was a particularly gifted graphic designer who had been with KBJ for a number of years. She will be greatly missed.



Study For Interior Thematic Development, Orlando International Airport, Phase II, KBJ Architects, Inc.

Morgan Named To Eminent Scholar's Chair

The National Endowment for the Arts recently announced the award of a USA Fellowship to William Morgan, FAIA, for travel and research on the ancient architecture of the Southwest. The study will become a volume along the lines of the architect's *Prehistoric Architecture in the Eastern United States* (MIT Press, 1980) and *Prehistoric Architecture of Micronesia* (University of Texas Press, 1988).

Earlier this year, the faculty of the FAMU/USF Cooperative Master of Architecture Program named Morgan to the Sam Gibbons Eminent Scholar's Chair in Architecture and Urban Planning at the University of South Florida in Tampa. He is the second architect to be so honored.

William Morgan is a 1952 graduate of Harvard College and a 1958 graduate of the Harvard Graduate School of Design.



Fire Marshal Offers Fire Alarm Course

The State Fire Marshal is offering a course on fire alarm systems, jointly sponsored by the Alarm Association of Florida (AAF).

Experience indicates that the number one cause of non-compliance with Florida's fire alarm requirements is a lack of knowledge and understanding of the subject. This course is a cost-effective method of achieving the Fire Marshal's mission of enhancing life safety for the people of Florida. Along with fire sprinklers, fire alarms form the best defense against fatalities in structure fires, by serving as the early warning and evacuation system.

The course curriculum is structured for everyone involved in design, specification, plan review, inspection, maintenance, testing or installation

of fire alarm systems, and applies to any building having or requiring such systems within the State. The laws and codes, along with technical training offered in these classes, should reduce the number of improperly installed systems.

The course is designed for local fire officials, alarm company employees, architects, engineers, electrical installation or maintenance personnel,

inspectors, safety personnel and others with fire and life safety responsibilities. The registration fee for the three days is \$225.00 for employees of governmental entities and AAF members, or \$375.00 for non-members. Over 20 hours credit toward most related certifications will be obtained through attendance, and CEUs will also be available. The program is currently scheduled for the fol-

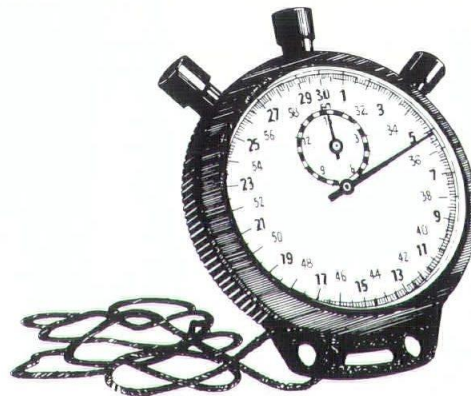
lowing dates and areas of the state: Palm Beach, July 9-11; Dade-Broward, August 13-15; S.W. Gulf Coast, October 15-17; Tampa Bay, November 12-14; Pensacola, December 3-5; Jacksonville, January 15-17, 1992 and Ocala, February 18-20, 1992.

Additional information can be obtained by calling (813) 465-2166.

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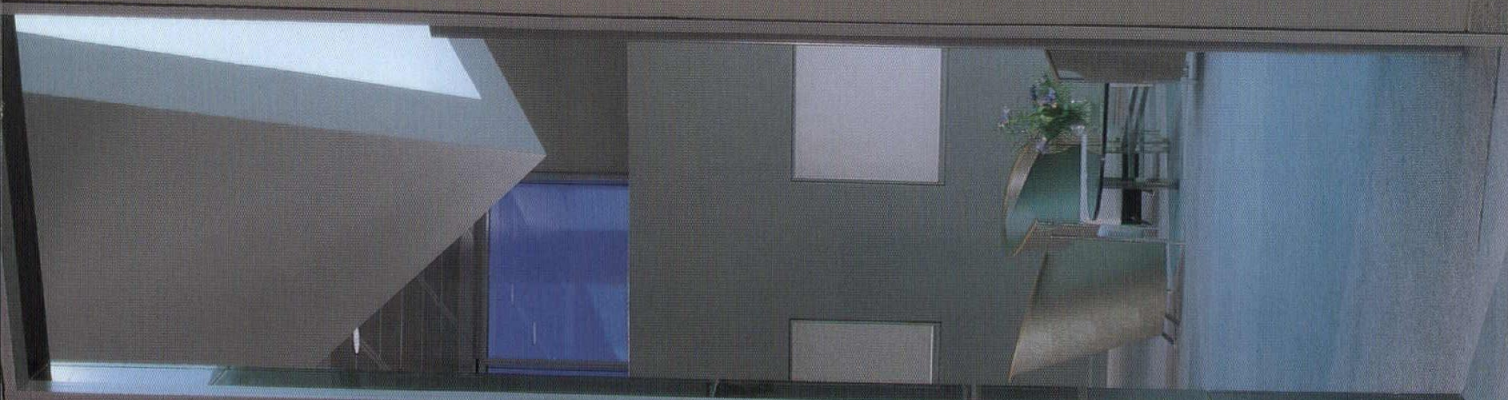
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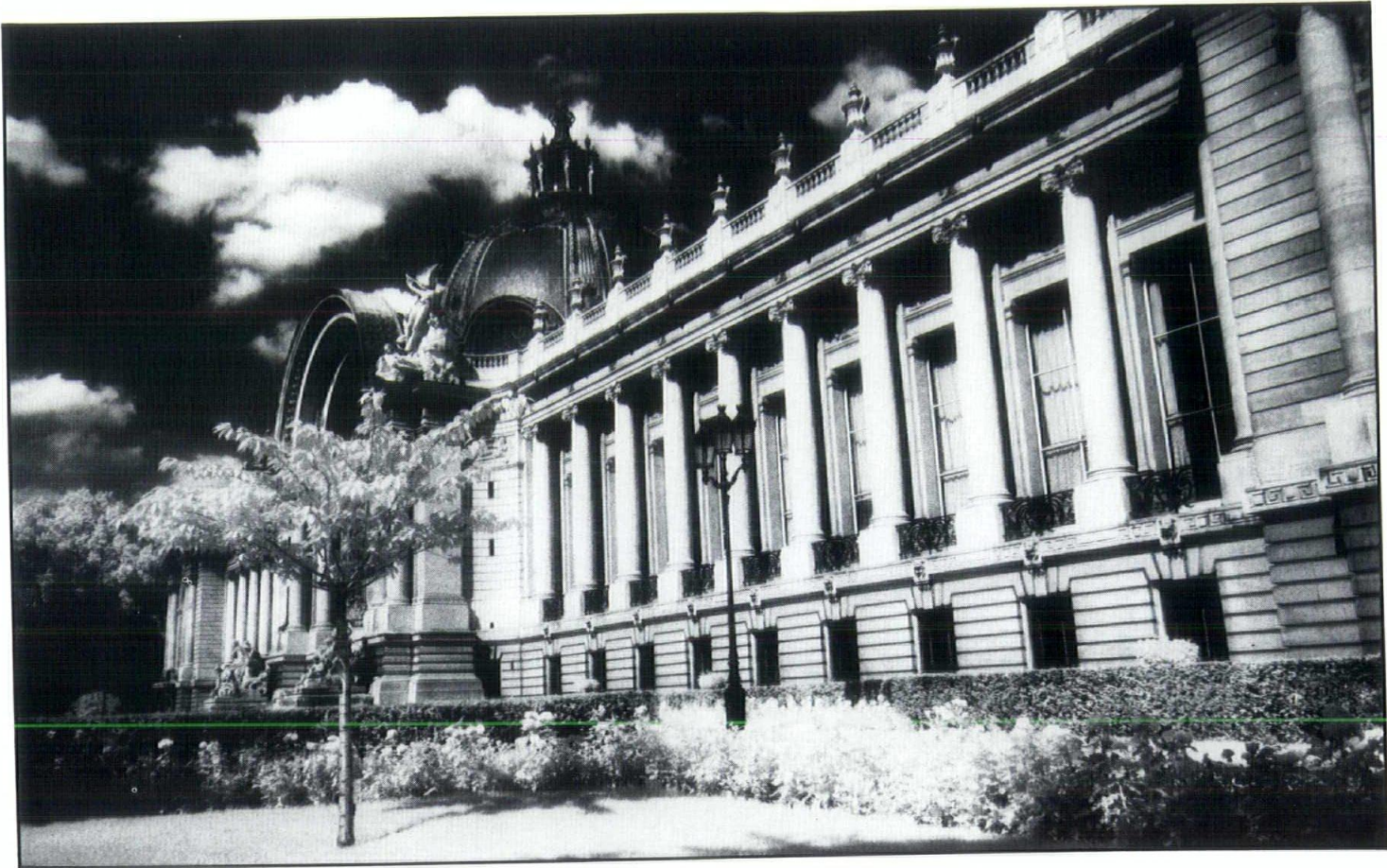


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FA INTERVIEW

Tadao Ando at AIA National

by Renee Garrison

The scene at the American Institute of Architects' national convention more closely resembled a rock concert than an appearance by a self-taught Japanese architect. Security guards frantically chased gate-crashers as a standing-room-only crowd watched Tadao Ando, the newest Honorary Fellow of the AIA, discuss his work.

Characterized by simple, direct manipulation of openings and solid walls, Ando uses the essential qualities of nature to animate his architecture: air, light and human activity. His sensibility to light, structure, climate and space link his work to the best of Japanese traditions.

In nominating him for honorary fellowship in the AIA, architect Tai Soo Kim said, "His work fascinates and mystifies, and quietly demands our attention."

Perhaps that's because it attempts to synthesize traditional Japanese and modern architecture. Ando fondly recalls, for example, the first time he saw Frank Lloyd Wright's Imperial Hotel in Tokyo, which he still refers to (through an interpreter) as "the most influential building of our era in modern architecture."

Although he has never had a project in the United States, Ando compares the climate of his native Osaka with the humid, subtropical weather in Florida. And, he believes that his designs — particularly his residential work — would be appropriate here.

Recurring themes in all of Ando's dwellings are geometry and light. Unadorned concrete or glass walls are "decorated" with the shadowy play of light in lieu of pictures, paint or paper. Generous windows overlook the courtyard that divides

practically all of Ando's houses. To get from public areas in the front of the house to private areas in the back, residents must cross the courtyard and cope with occasional thunderstorms. But Ando's avowed purpose in including these courtyards is to expose urban dwellers to nature.

"Instead of simply pursuing superficial comforts, I want to re-examine what has been discarded in the process of economic growth and to seek only those things that are essential to human dwelling," he says.

Although the 50-year-old architect has proven to be intrepid when faced with precarious building sites, he was admittedly nervous when designing a group of housing units for a 60-degree slope on Mount Rokko, Japan.

"Architects should have tension and a sense of uncertainty as they begin the design process," he says. "Once you lose it, your creativity is diminished."

When he designed his Chapel On The Water, Ando was seeking a spiritual communion with nature and God. There, an artificial pond was created by diverting water from a nearby stream. On the water is a cross.

"Visitors can hear the sound of the stream on the other side of a wall at the entry," he says. "When they reach the top, they turn and see the body of water for the first time. The idea of expectation — of hearing, but not seeing the water — really enhances the experience of such a natural element."

Ironically, Ando's original concept for the chapel was done before he had a client who could afford to build it.

"I don't believe in waiting for



clients to come to me," he says. "I create projects that contribute to the betterment of society and then persuade a client to build them."

"When facing difficult clients, significant architecture can be born," he maintains. "It is a skill to make allies out of clients." For example, Ando recently completed a residence for the

vice president of Kenzo Tange & Associates.

He criticizes architects for "becoming slaves of economic conditions," and insists that none of the office buildings constructed in the United States since the 1960s have contained lobby spaces that "make users happy and their adrenaline flow . . . because of economic and political reasons."

Among the select group of architects who are asked to lecture and compete for prestigious commissions all over the world, only Ando is self-taught. Inspired to the profession by the skyscrapers he viewed during a trip to New York 25 years ago, he says he is grateful to his "mentor country" for granting him an honorary fellowship in the AIA.

When an exhibition of his work opens at New York's Museum of Modern Art on October 3, it will be appropriately titled, "Beyond the Horizon."

Renee Garrison is Architecture Critic for the Tampa Tribune.



Photos, top; the architect Tadao Ando and below, the Chapel on the Water.

An Interior Environment Sensitive To The Architecture

Interiors/Team Disney Building Orlando, Florida

Architect: Arata Isozaki & Associates
Tokyo

Associate Architects:
Hunton Brady Pryor Maso Architects
Orlando

Interior Architects: CRS Sirrinc (Interior Design Concept), ASD, Inc. (Space Planning, Finishes, Furniture)

ASD Principal-in-Charge: Thomas A. Williams

ASD Project Team: Debra S. Costello, James Hypes, Catherine Z. Kreher, Jolene Randazzo, Wynn Barnette, Diane Chaney, Holly Dobbins, Maribel Gomez, Jeff Knouse, Mindy O'Gara

Landscape Architects: Foster, Conant & Associates
Consulting Engineers: O.E. Olsen & Associates, structural; Tilden, Lobnitz, Cooper, mechanical; Ivey, Harris & Walls, civil; Westinghouse Environmental & Geotechnical Services, geotechnical; Tracy Turner Design, graphics; Fisher & Marantz, lighting.

General Contractor: Holder Construction

Developer: Disney Development Company

The April publication of the Team Disney building in *Progressive Architecture* sufficiently acquainted readers with Disney's most recent addition to its Orlando properties. As designed, Team Disney is a totally mixed-use environment, accommodating not only offices, but a number of amenities such as a travel agency, health and exercise club, credit union, cafeteria and more. The



diversity of amenities created a design imperative for ASD which demanded that they create a fully integrated environment by carrying the interior design direction through all the amenities.

ASD's mission, as interior architect, was to respond to both the architect and the client with a design that respects and supports both. The designers at ASD believe that a successful project is one in which the viewer sees not a multitude of individual signatures in a space, but rather one fully integrated environment which is an extension of the architect's concept.

Above, exterior and right, second floor open plan area showing typical reception seating and lounge in atrium, Sol Lewitt wall painting in back. Photos by George Cott.



Ronda chair through Stijnou

ASD's goal in working on the Team Disney project was to achieve complete harmony of design and to respond sensitively to the architect's goal. ASD's mission was to enhance, support and extend the architect's philosophy through space planning, materials and color application and furniture selection and specification. They were also responsible for the development and execution of the interior environment.

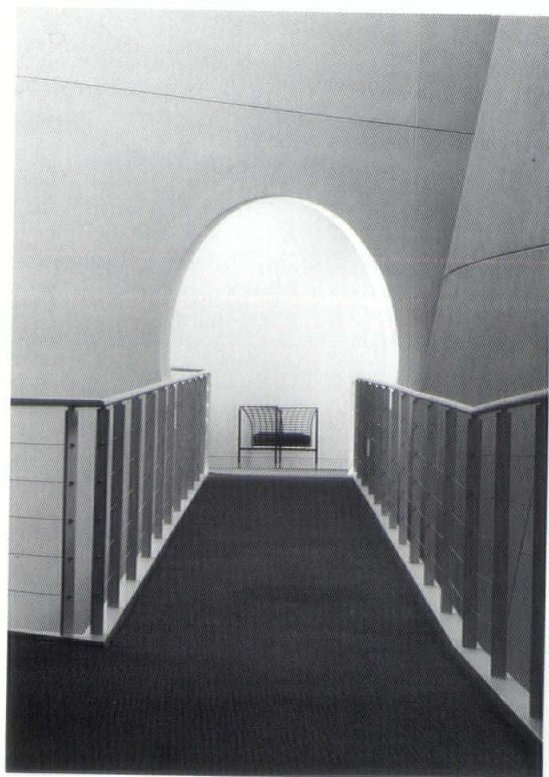
Interiors at Team Disney are a series of grays and silvers used to create a sense of light, space and softness. Thus, the interiors are an unobtrusive backdrop, or stage, upon which the architecture is played out.

In the execution of their design, ASD strived to recall and enhance the architecture through the strategic use of materials and color. As a result, the interiors are reductive, rather than additive. They are sensitive, rather than decorative. They have been stripped down to support, rather than contest, the architecture.

The designers at ASD have a great deal of experience in dealing with projects of this size. They have been involved with the interior architecture of a number of large corporate headquarters. Working in Florida for over a decade has given ASD a thorough understanding of the specific needs involved in creating an environment that is both regional and functional.



Photo of credit union by George Cott.



Photo, left: Walkway to boardroom. Right, view of seating area in travel agency. Photos by Todd Steighner.

One Part Restoration, Three Parts Innovation

The Lafayette Arcade Building Tampa, Florida

Architect: Cooper Johnson Smith Architects, Inc.
Structural Engineer: Austin Engineering Group
Electrical Engineer: Scott Lyle & Associates
Mechanical Engineer: E.R. Marcet, P.A.
Owner: William and Elvira Stoeltzing

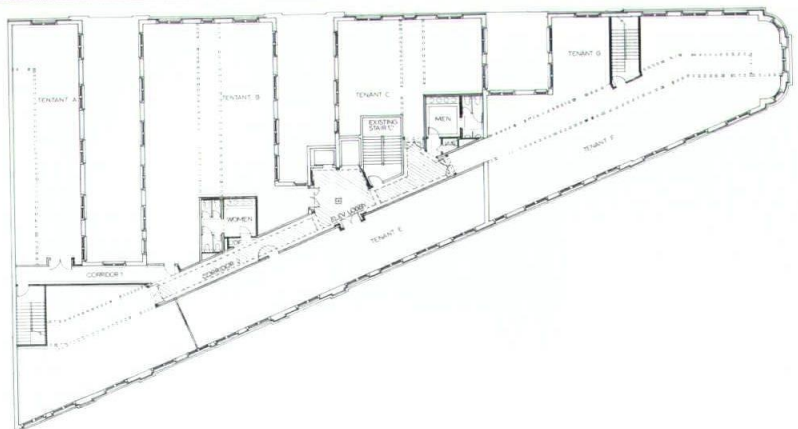
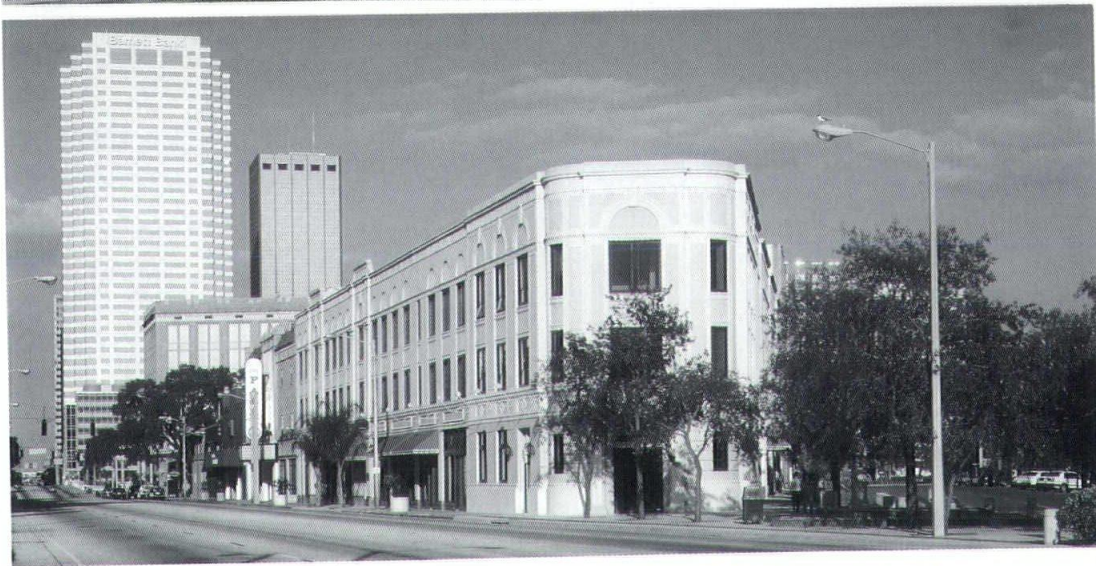
Noted Tampa architect M. Leo Elliott designed this elegant Beaux Arts building in 1924. Known as the Lafayette Arcade, it is located directly opposite another historic landmark, the University of Tampa, and it forms a kind of gateway to the central business district of the city.

Originally designed for retail shops on the ground floor with two floors of offices above, the 30,000-square-foot structure had deteriorated and was being used as low cost student housing. Plumbing had been installed in such a way as to damage the floor joists and fire escapes had been added to the Grand Central Avenue facade.

Cooper Johnson Smith Architects didn't approach the project as a restoration because there had been too many alterations to the building through the years to call it that. Still, they wanted to evoke the original spirit of the building.

"Where we could, we restored, and where we couldn't, we improvised," says Don Cooper.

During the renovation, stucco work and cast stone detailing on the exterior were repaired and restored to the original design. Transom windows that

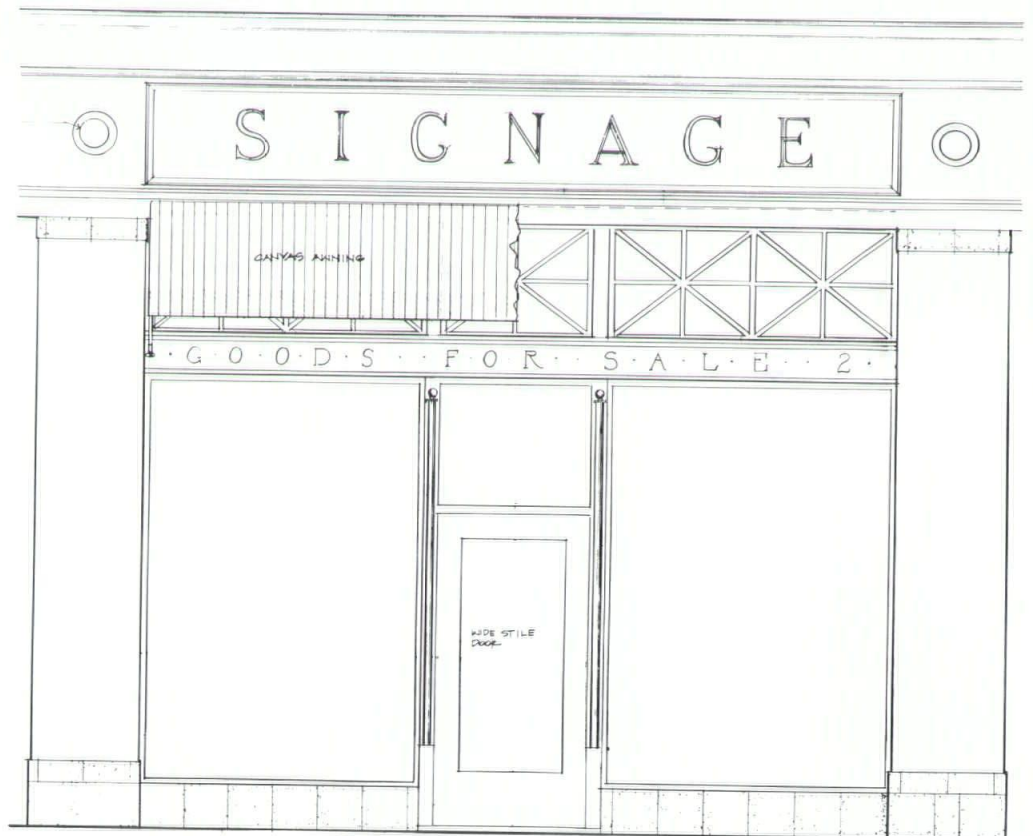


had been covered with stucco were opened, returning the original majestic proportions to the retail level. The insertion of two new interior fire escapes permitted the removal of the three exterior fire escapes which were among the building's greatest detractors.

Perhaps the biggest impact came in the redesign of the lobby. Its walls were designed as interior facades made up of a continuous colonnade inset with shop windows. This became a miniaturized version of the exterior design, forming a continuous arcade that wraps the building. Lobby lighting is from illuminated "lintels" between the pilasters. Their reflected light also illuminates wooden grills in the openings above the archways, giving depth and transparency to the wall. Ceiling light fixtures are three-foot semiglobes hanging below domes which are five feet in diameter.

The paving is a pattern of polished and rough porcelain tiles which are suitable for exterior use, in case the ends of the passageway, which are glassed in for security reasons, are ever opened. Originally, two open-air passages allowed pedestrians to pass interior storefronts while taking a shortcut from Grand Central Avenue to what is now Kennedy Boulevard.

The two upper levels of the building have been returned to office space. However, the original office layout allowed for small, single-room offices that opened off of a seemingly endless corridor. Current leasing needs required larger blocks of space with one major entrance. The insertion of the two new fire stairs, along with the arrangement of multiple



office blocks allowed the corridor system to be cut in half. An added bonus to both owner and tenant is that much of the former corridor space is now leasable.

If one defines an arcade as either a series of arches supported by columns or a roofed passageway with shops on either side, then Tampa's Lafayette Arcade is a satisfying example which has been saved for future generations to enjoy. *Renee Garrison*

The author lives in Tampa and is the Architecture Critic for the Tampa Tribune.

Photos of exterior elevation and lobby by George Cott.



Separate, But Functional

Metro-Dade Police Department Headquarters Complex Miami, Florida

Architect: The Smith Korach Hayet Haynie Partnership
Miami, Florida

Partner-in-Charge: Avinash Gupta, AIA

Project Managers: Henry C. Alexander, AIA, Ronald Gee, AIA

Design Architect: Claudio J. Noriega, AIA

Interior Design: Joetta Umia, IBD

Project Team: Subhash Jethi, AIA, Alex Rodriguez

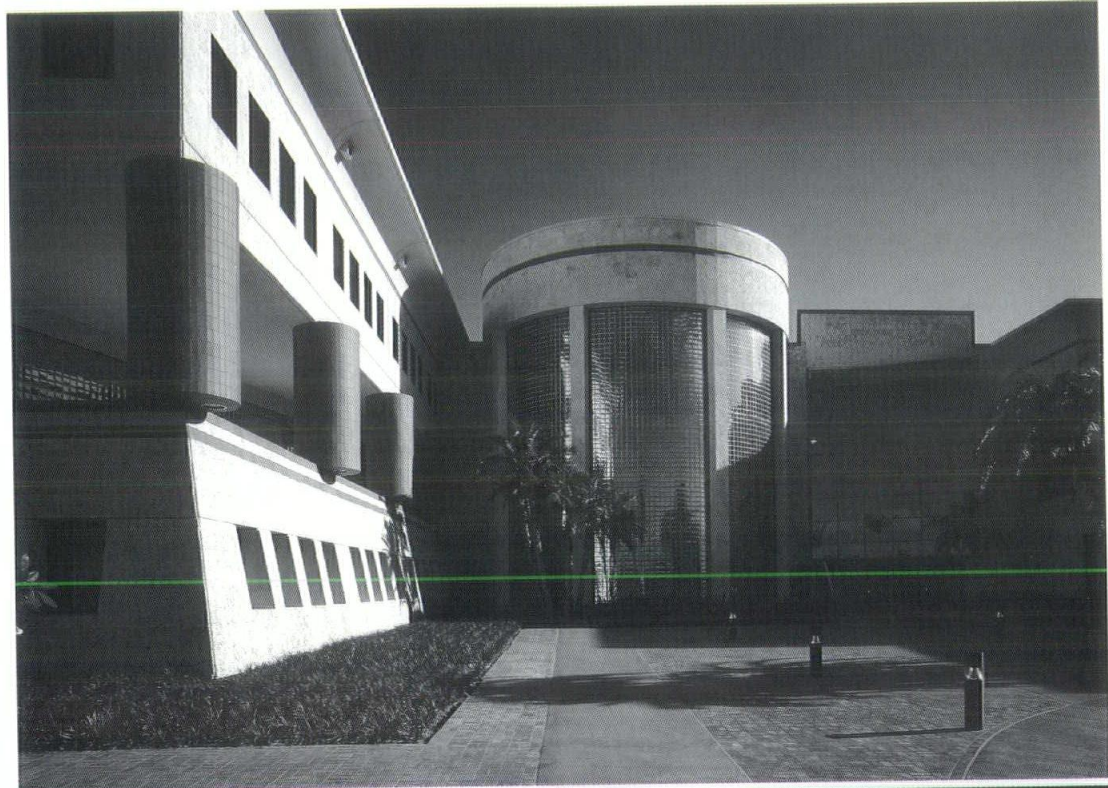
Consulting Engineers: The Smith Korach Hayet Haynie Partnership

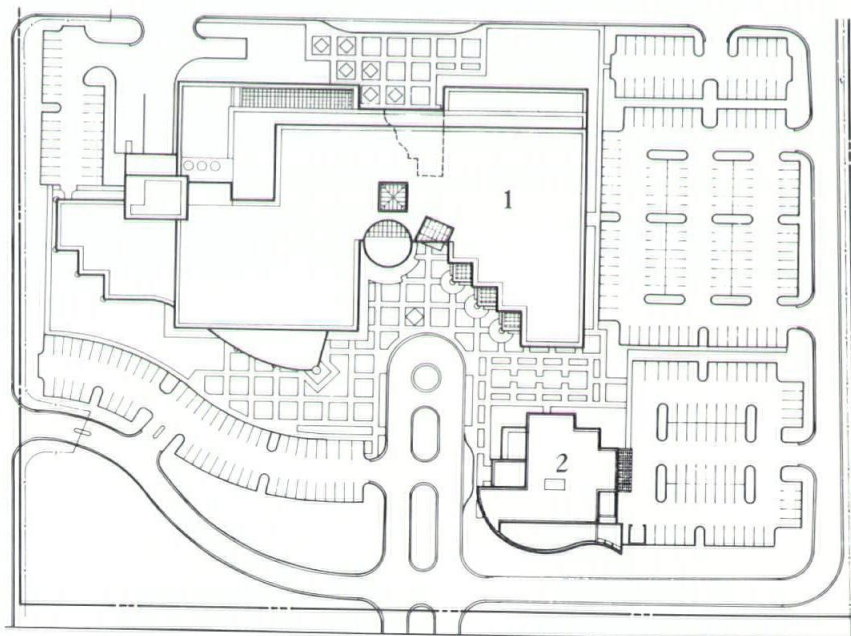
Landscape Architect: O'Leary Design Associates, PA
General Contractor: Stolte, Inc.

Owner: Metropolitan Dade County Dept. of Facilities Development Division

The Police Headquarters Building is one of four structures which comprises the Metropolitan Police Complex. In terms of character, it is the building which most strongly reflects the desired image of strength and permanence. The massing of the Headquarters Building is strongly indicative of the program requirements and limitations which strictly dictated departmental relationships and building heights and which departments were to be placed on which floor.

The exterior fabric of the Headquarters Building is coral stone, precast concrete and glass block, all of which convey an impression of durability. The functional relationship





between the building's three stories creates the impression that the floors are independent of one another thereby imparting a dynamic character to the building's composition. In addition, the building utilizes classical elements such as free-standing columns, heavy cornices and symmetrical siting and then adapts these elements to a regional style through the use of recessed windows, cream colors and terracotta tile.

The basic programmatic requirement for the project was to design a facility that would bring together all of the functions of a metropolitan police department along with their corresponding operations. The architect's design studies led them to establish a complex of four buildings with associated parking. Total square footage in the complex is 315,705 square feet with an \$81 per-square-foot construction cost. In addition to the Headquarter's Building with its 233,294 square feet of office space, there is a 20,901-square-foot

district station, a 54,526-square-foot warehouse facility and a vehicle maintenance building, all of which is situated on a 24-acre site.

The location of the four structures on the site was planned to facilitate the separation of the different activities needed for security and operational efficiency.

The Headquarter's Building and the District Station are located near the main approach streets with direct access to designated visitor parking areas. The Warehouse Facility and the Vehicle Maintenance Building are located away from major public circulation areas. Although the buildings have been planned to meet the department's requirements through 1997, the site design was conceived with the intention of permitting future building expansion beyond that time. Parking expansion will also be possible through decking of the main parking area north of the Headquarter's Building.

Photos, opposite page top: *South elevation at fountain.* Below: *Main entrance looking south.* This page, top left: *Second floor view of atrium.* Below: *Lobby and control desk facing main entrance.* Photos by Carlos Domenech. Above: Site plan courtesy of the architect.

An Enclosed Environment With Minimalist Detail

Office of Sandy & Babcock Inc. Miami, Florida

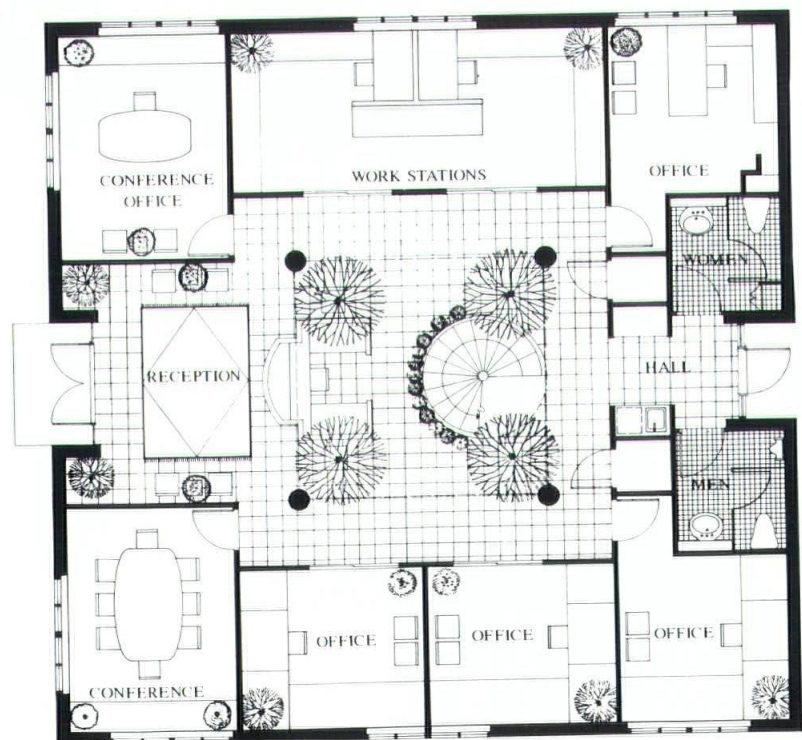
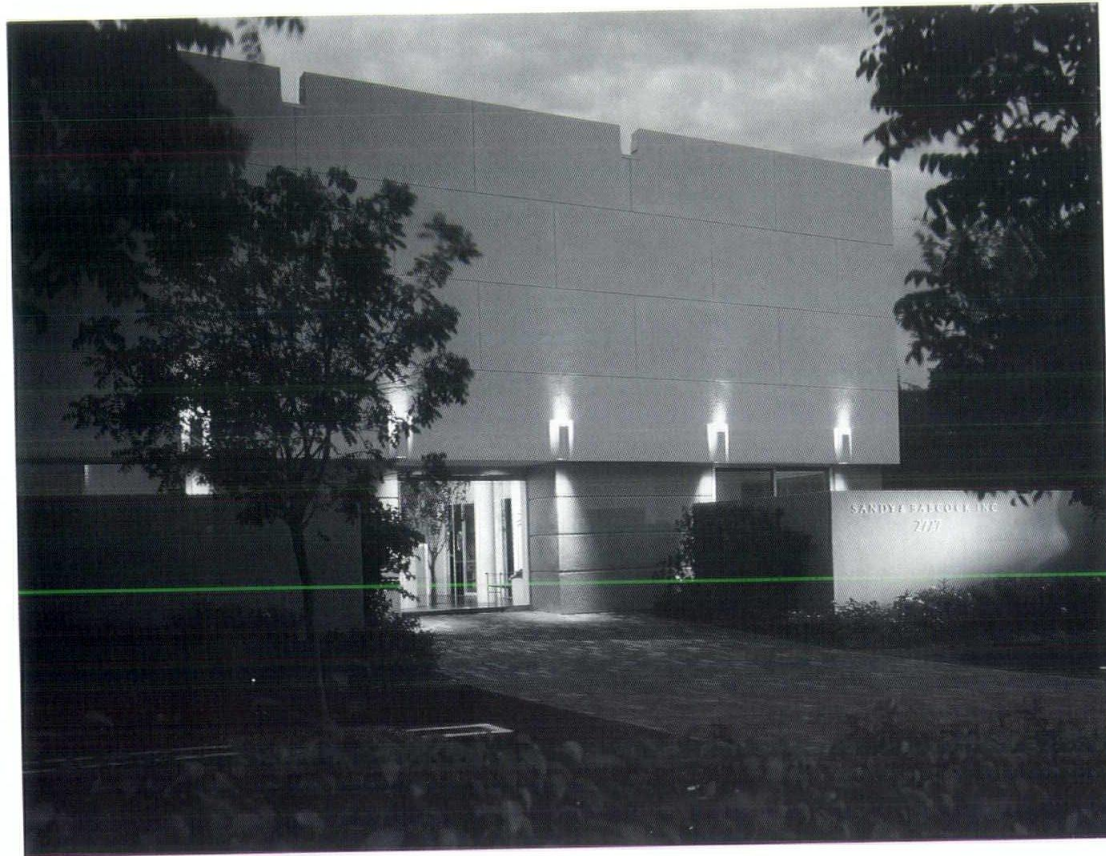
Architect: Sandy & Babcock Inc.
San Francisco and Miami
Owner: Sandy & Babcock Inc.

Although Sandy & Babcock has been in business in Miami for over 12 years, their new office was designed specifically to fit the needs of a firm whose presence in South Florida continues to grow. The building's simple, sharp lines, accentuated by a pure minimalist treatment of materials, architectural detail and furnishings, augment the unobstructed flow of space and provide a clean backdrop for the work at hand.

The simple exterior massing, carried out in a palette of monochromatic white, is sparsely accented with geometric details. Cube-shaped light fixtures are inset into the exterior walls, evenly spaced along the building's perimeter, illuminating the area and forming a pattern of glowing shapes by night.

The interior, carried out entirely in white, slate and light oak, is defined by the floating pavilion, which encircles the central atrium, and is reached by a delicate spiral staircase. A central skylight, which floods the main lobby and reception area with light, provides a strong focal point for this enclosed environment.

The design and space planning concept was conceived to create an introverted environment, shielded from its bustling urban surroundings. The focal point for the space is a central atrium complete with



Inner City Investment

Office of Clemens Bruns Schaub Pensacola, Florida

Architect: Clemens Bruns
Schaub, AIA

Project Architect: Judy
Royal, AIA

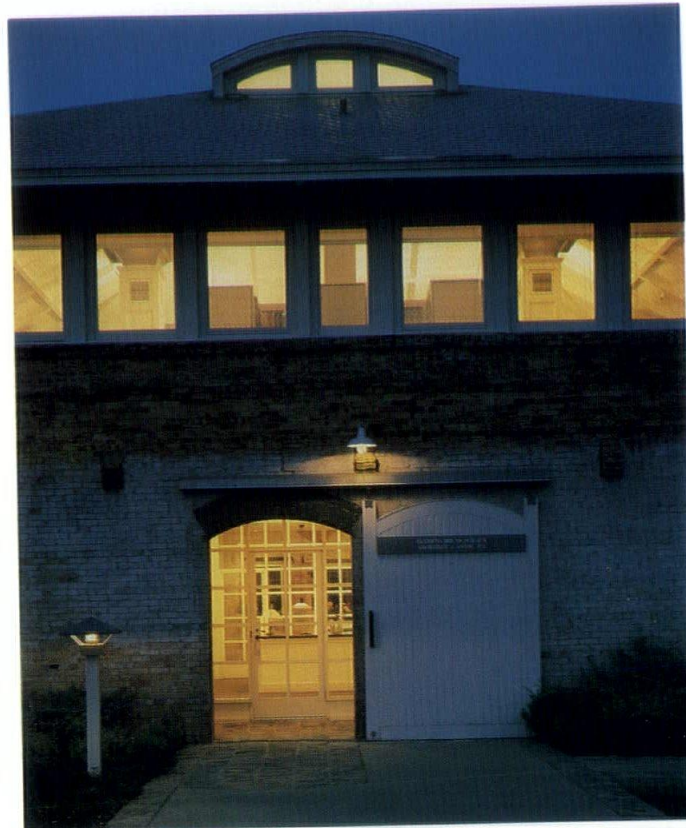
Contractor: Steve Del Gallo

This pioneering project in inner city development converted a pre-1890 building into an architect's office that reflects great social concern for the surrounding fabric. The earliest records indicate the structure was standing by 1890 and in the 1940's it served as a grocery store. At the time of its purchase for conversion to office space, it was an abandoned shell in which no interior partitions, floors or roof were salvageable.

The exterior walls have been left exactly as originally constructed, including remnants of an old Coca-Cola sign which is faintly visible on the east wall. Original openings were not altered, merely reglazed.

Conceptually, the structure reflects local building traditions which were common in North Florida at the end of the last century. The architect's role in this renovation was to add dialogue to a conversation between this building and its neighbors and not to create a whole new order in a traditional setting. Nor was the architect's job to replicate the past.

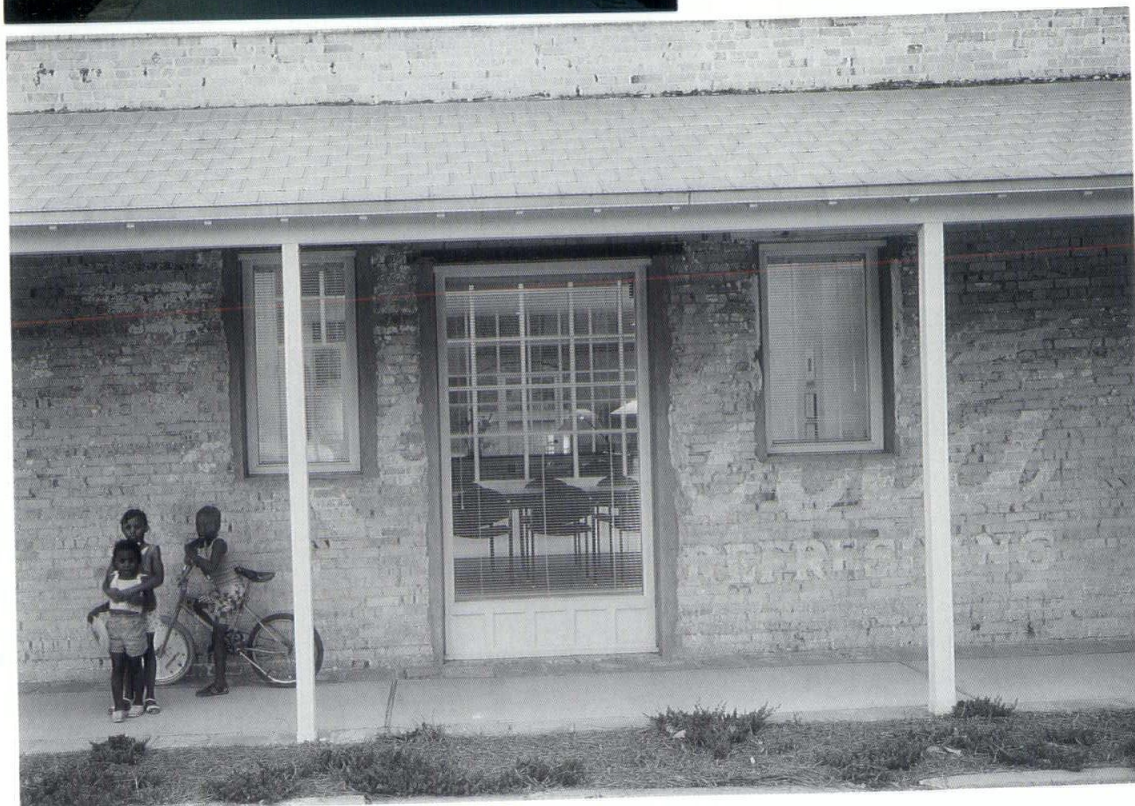
The interior changes were far more extensive than those on the exterior. Columns which define the reception area carry air as well as the roof load. The flared capitals conceal uplights. The cadence of the mezzanine window banding establishes the roof structure and placement of the



ceiling coffers. Daylight, the principal source of light, enters the clerestory cupola and the roof pinnacle, brightening the innermost recesses of the building. Glass walls link the interior spaces visually and allow for views through the new walls to the old walls beyond.

The different floors delineate their functions. The mezzanine is the design studio, open to the reception area below and the cupola above. The first floor handles all the varied support functions, both administrative and public. Opposing stairs link the levels and foster a variety of movement.

The existing building is masonry. During renovation, a structural steel inner frame was added and stamped metal shingles were replaced on the roof. Careful plumbing design necessitated only one roof



mature trees growing through openings in the slab. This area, while providing traffic corridors on the ground level and serving as a backdrop for reception and conference activities, is treated as a lush, indoor garden. Private offices and open work stations line the perimeter of the cube-shaped building on two levels, all benefiting from the light and ambience from the central open space. The primary source of light is the large translucent, pyramid-shaped skylight capping the atrium, which is dramatically lit after dark.

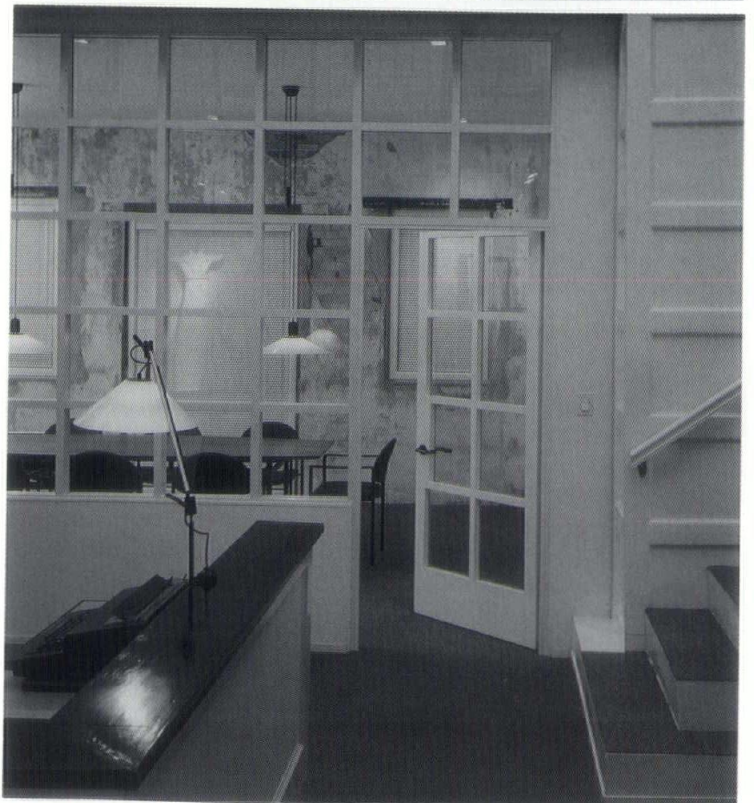
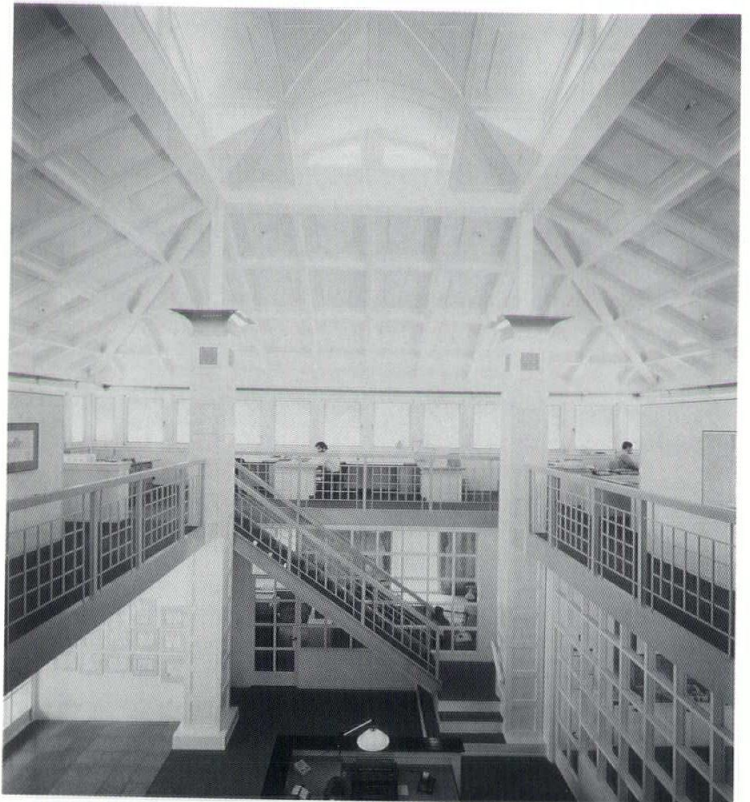
The 4,600-square-foot, two-story office building was custom-designed to meet the needs of a steadily growing architecture and planning firm. The office accommodates 20 architects, with room for future growth. While public areas and private offices occupy the ground floor, the openness of the upper pavilion provides for drafting stations with plenty of layout space for large drawings and a team approach to design. Restrooms, for employee and public use, are on the main level, but kitchen and storage facilities to accommodate employees' personal needs are situated on the more private upper level.

Sandy Heather Koenig

The author lives in San Francisco and writes about architecture.



Photos, opposite page top; main entrance. Below, first floor plan. This page, top; reception area and below, second floor work stations. Photos by John Gillan Photography.



penetration. In the design of column and duct placement, the utilization of below grade "spun" ducts eliminated the need for furred spaces. Careful planning of the music system within the coffered ceiling provides balanced distribution at each work station.

At \$67 per square foot, this restoration of an inner city commercial building insures that a great tradition of southern vernacular buildings will continue.

Opposite page, top, *night shot of main entrance with view of reception area and mezzanine offices and below, view from sidewalk into conference room. Note the original Coca-Cola advertisement on the brick wall.* This page, top left, *photo of reception area,* top right, *mezzanine and clerestory beneath cupola and below,* right, *conference room.* Photos by Alan Karchmer.

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“Make No Little Plans” Is The Masterplan in Stuart

When Andres Duany and Elizabeth Plater-Zyberk were asked to create a redevelopment plan for downtown Stuart in 1988, their names were already synonymous with town planning because of their work at Seaside in the Florida Panhandle. As advocates of traditional town planning, they were busy designing new communities free of anti-pedestrian qualities. Stuart would be their first attempt to design a plan for an existing town using codes similar to those established for Seaside.

During their first visit to Stuart, they were encouraged by the downtown revitalization efforts already in place. The Main Street Program was underway and in 1986, the city established the Stuart Community Redevelopment Area, a peninsula of nearly 185 acres of urban land with waterfront vistas, historic, residential and commercial districts.

What they discovered in Stuart's Redevelopment Area was similar to what they were creating in new communities—a distinctive regional architecture, mixed-use buildings and pedestrian-oriented neighborhoods.

According to Andres Duany, it is remarkable how quickly and faithfully the City of Stuart has progressed with its redevelopment plan in just two years. New construction and renovations are taking place under Duany and Plater-Zyberk's new code which replaced Stuart's existing zoning code.

The new code has two parts: the Urban Regulations which shape urban spaces and the Architectural Regulations which shape the buildings. Both parts were written with

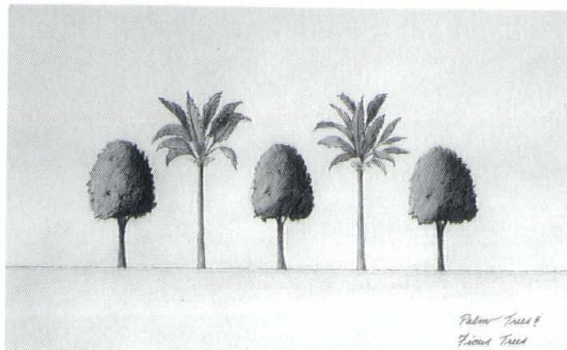
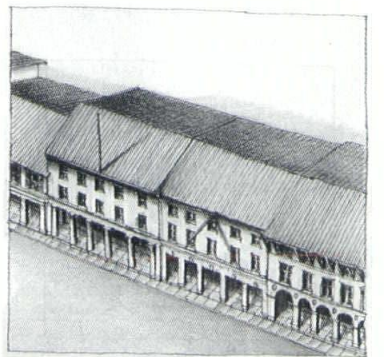
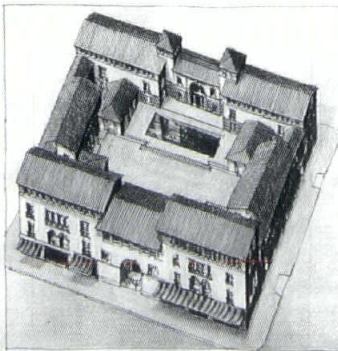
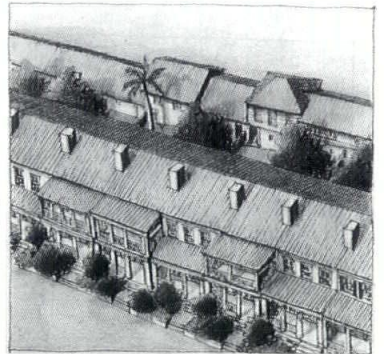
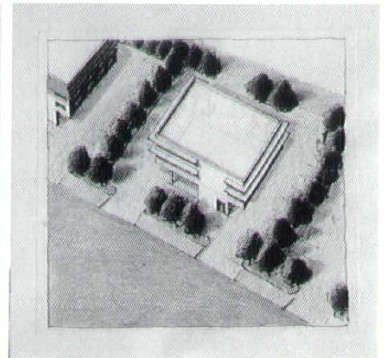
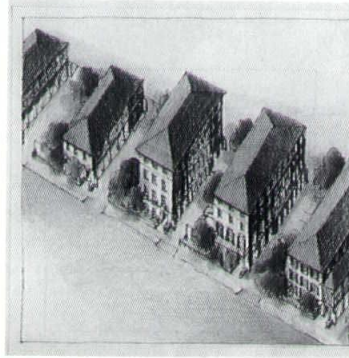
the help of the City Manager and the City Planner, along with local architects and landscape architects.

The Urban Regulations promote traditional building types with arcades and porches; mandate building alignments to define coherent streets; encourages affordable housing with outbuildings at the rear of lots to keep garages and parking lots off the streets. The Architectural Regulations affect the architectural expression of the buildings. It specifies the form they may take and the materials which are allowed.

According to Duany, factors such as these have shaped the great towns and cities of the world. City Commissioner Joan Jefferson says she hasn't heard a single complaint from any Stuart resident about working within the framework of the new code.

The redevelopment plan also included saving the former Martin County Courthouse, a 1930's WPA-built, Art Deco-style building which Duany refers to as “the finest piece of serious architecture remaining in the downtown.” The building was recently renovated under the supervision of local architect Peter Jefferson, FAIA, and it is now a cultural arts center. The old courthouse was slated for demolition just weeks before Duany's firm came to Stuart. Also part of the courthouse project is an adjacent park which includes a brand new wooden bandstand designed in the vernacular of the area.

The Department of Transportation proposed a six-lane, high-clearance bridge along an alternate route that would divert traffic from downtown



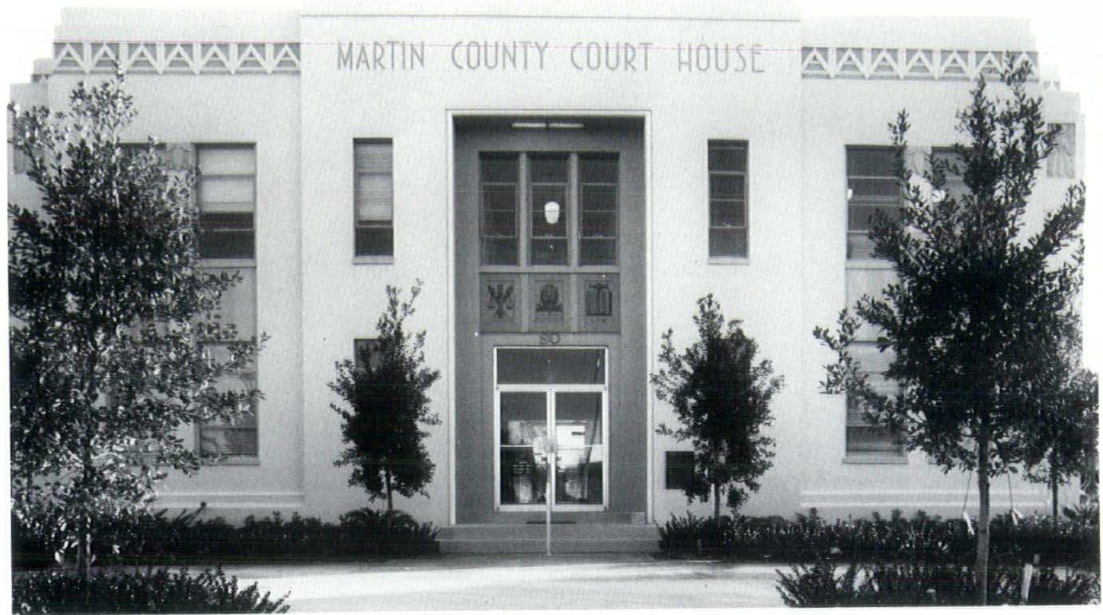
Proposed building types for specific areas within the new masterplan for Stuart. Drawings courtesy of Duany/Plater-Zyberk.

Stuart. This problem was addressed in the redevelopment plan and the city has renegotiated with the DOT. Instead of closing two existing drawbridges when the new high-clearance bridge is opened, one of the drawbridges will be preserved for downtown access.

A riverwalk and pier have been built as part of the redevelopment plan. Plans to bring a post office downtown are being negotiated. The park system is being upgraded and expanded as part of the plan, including a series of parks connected by a continuous boardwalk along the waterfront. The city is currently making plans to develop a marina park, which will include a collection of historic buildings moved from other sites. A series of parks through the center of downtown and a linear park along the railway tracks are also proposed. Pink sidewalks, street lamps, paved pedestrian crosswalks and landscaped seating areas are now part of the downtown streetscape.

A number of underused and unmaintained historic downtown properties have been renovated and are now thriving restaurants, offices and shops, resulting in increased pedestrian traffic. Street life has been invigorated with street festivals and an historic theatre that was once in decline. An outgrowth of the redevelopment plan was the formation of Stuart Heritage, Inc., the first historic preservation group in Martin County.

Recognized for its redevelopment efforts, the City of Stuart received the 1990 Governor's Award for urban design. Stuart's redevelopment plan will



likely continue to evolve for another 50 years, says Commissioner Jefferson. Perhaps this long term view is what Duany and Plater-Zyberk had in mind when they quoted architect Daniel Burnham in their report to the City of Stuart: "Make no little plans, for they have not the power to stir men's minds."

Jessica Armstrong

The author is a freelance writer who specializes in writing about Art Deco.

Photo, top: Restored Martin County Courthouse. Left: Entry to Post Office Arcade showing streetscape improvements. Photos by Mark Taylor.

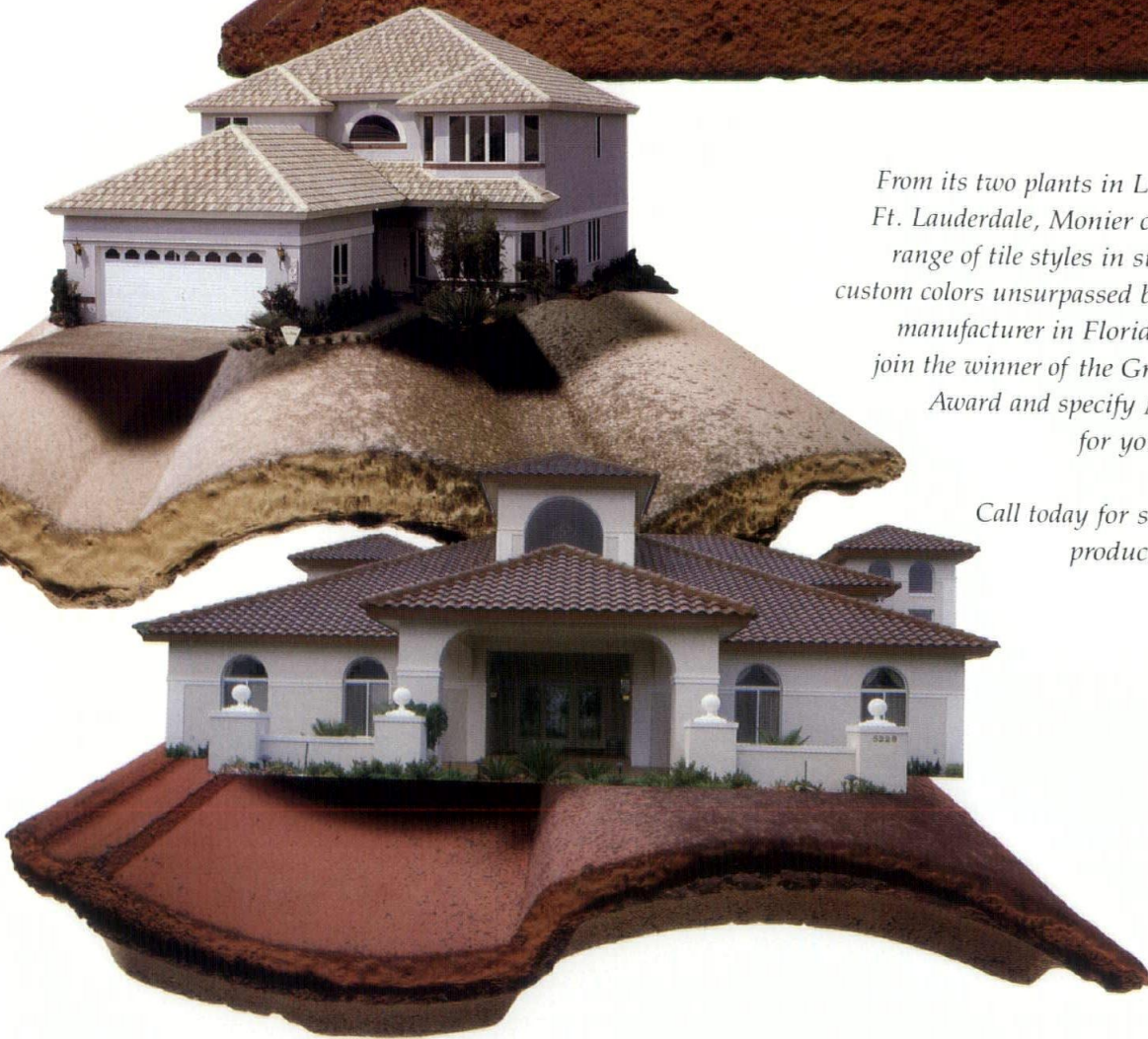
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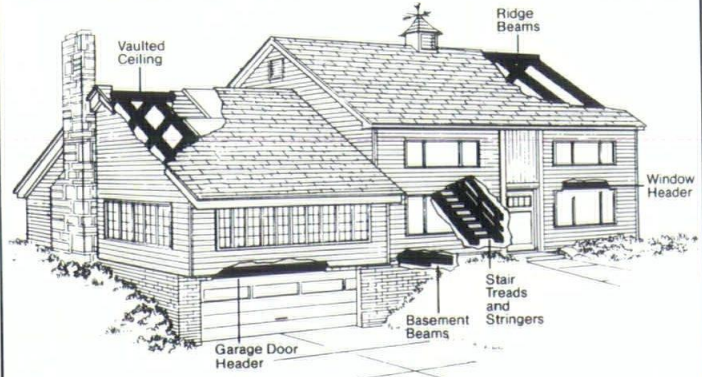
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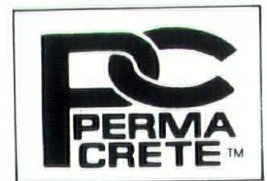


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OFFICE PRACTICE AIDS

Architectural Competitions As A Marketing Tool

by Barry Sugerman, AIA

Participating in industry competitions such as the "FAME", "Aurora", and "Pinnacle" awards programs, as well as the FA/AIA Awards for Excellence in Architecture, has provided me with excellent opportunities for expanding my marketing strategy and enhancing my exposure to the people who buy architecture. As an architect who must rely upon word-of-mouth and precious media coverage, rather than conventional advertising, as a primary means of publicity, these competitions offer an alternative means of getting recognition which, in turn, stimulates new business.

Win or lose, just taking part in the competitive process is a worthwhile exercise. Preparing the entry helps to sharpen the presentation skills which are needed to interest new clients and satisfy existing ones. Interacting with the sponsoring associations increases visibility and strengthens alliances. Due to my involvement in competitions and my frequent successes, I have also been asked to jury several of the programs. Not only is this an honor, but it provides some valuable insights into how entrants are perceived by the "outside world".

Most of the awards programs culminate in a presentation banquet which is attended by design professionals, builders, developers and other industry members. As soon as your name is announced as a winner, you are instantly known to these people as something of a celebrity. I have made some important contacts at these awards banquets that have spawned new sources of business. Apart from being a

chance to enjoy your "moment of glory," these banquets are an important networking event.

Several of the state and regional competitions have media sponsors such as newspapers, magazines and radio stations that have helped put both my name, and the name of the photographer of my projects, before a mass audience that would otherwise be out of my reach. For example, the coverage that I received as a result of one awards program that was published in a major state newspaper this year resulted in three potential job calls and the signing of one new client, all within a week's time.

Trophies and certificates which are presented to winners are very impressive to clients and potential clients when they are displayed in your conference room. These awards tend to lend prestige and give credibility to the architect, thereby helping when it comes time to negotiate higher fees.

Although entering awards competitions can be both expensive and time-consuming, I have found that the costs are greatly outweighed by the benefits of increased exposure, recognition and potential financial gain. Often these benefits may not be realized for years, but then, few worthwhile investments turn profits overnight.

The author is an architect who practices in North Miami. This year, he was the recipient of eight "FAME" (Florida Achievement in Marketing Excellence) Awards in five categories, including the newly created "Florida Outdoor Lifestyles" category.



Top photo, view of remodeled kitchen in Block Residence. Above, rear elevation and pool of Krieger Residence. Photos by Mark Surloff.

Landscape Architects Are Very Down To Earth

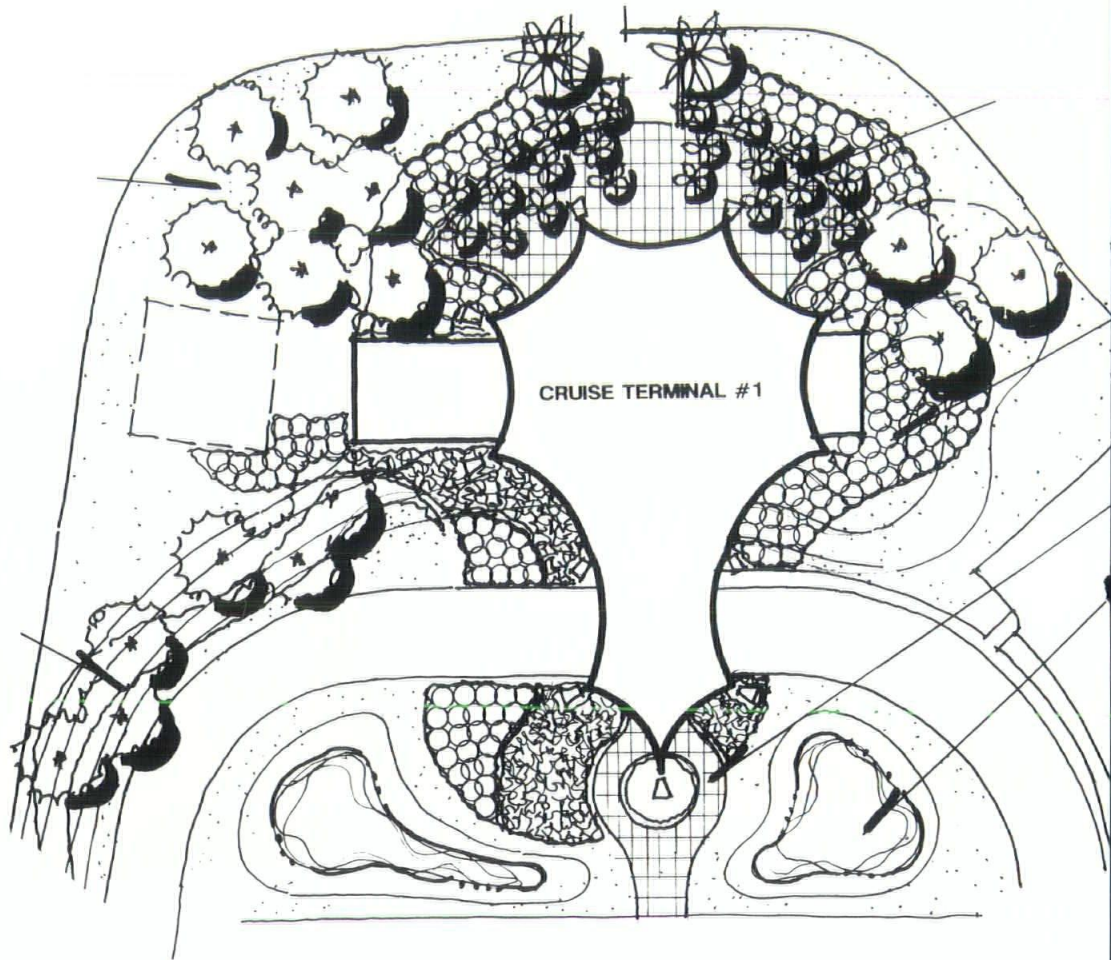
by Linda Dunyan

Thoreau's *Walden* has become a euphemism for the ideal in Nature. Every time an architect has a new, pristine site delineated on the drawing board, the diminution of this ideal continues; many times, inadvertently. To ignore the instructive signature of a site in planning a building is a little like the FBI creating a new identity for a witness. That person never really becomes accustomed to the new persona.

The early harmonious meeting of the minds of the architect and landscape architect can do a lot to minimize any such negative results. In education and experience, the landscape architect's primary focus is the configuration and character of a site; whereas, early on, the architect tends to visualize the bricks and mortar, the image of the completed design.

Often, timely initial involvement by the landscape architect can result in cost savings to the owner. Judicious siting of the building can save money in cutting and filling and in the cost of new landscape materials. Normally, the architect will consider solar orientation, prevailing winds and other environmental constraints. However, the landscape architect can expand upon, and further refine, the approach to these elements to create a more effective project.

The key to a successful meshing of the building design and landscape design disciplines is in effective communication. It is important that the architect articulate his or her concept with its attendant meaning and overall vision for the integration of site and architecture. With this input the landscape architect can begin to conceptualize the profile of the site. It may be that the architect has inadvertently overlooked a pertinent aspect



of the site design. Here is where a professional "give and take" discussion is necessary rather than a potential clash of egos. Once a reconciliation of goals is achieved, the project should proceed smoothly.

Landscape architect Kathleen Burson ASLA, of Parterre Landscape Architecture in Cocoa, Florida, recently collaborated with Spacecoast Architects of Melbourne for the design of a small cruise terminal and grounds at Port Canaveral. Having established the hierarchy of building/landscape elements and the levels within the landscaping itself early in the design developmental stage, Burson was able to build on the architect's desire both to have the building's unique profile dominate the site and to bring lushness and softness to a basically industrial area.

Burson's design assignment was daunting. She had to relate natural elements to a teflon-coated fabric tension structure which is uniquely sculptural and high tech in design. In addition, the Port's saltwater environment, as well as the central Florida climate, limited her choice of species. Only salt and cold tolerant trees and shrubs could be used. Drought tolerance was also a consideration.

To aid in effective communication with the owner and/or architect, landscape architects utilize state-of-the-art graphic tools. One of these is computer imaging in which the architect's model is photographed and transposed to the computer. The landscape architects' design, as illustrated in their conceptual graphics, already in the computer, is then superim-

posed. The process involves a multitude of sketches by the landscape designers in order for the computer technician to replicate the concept. The result is a hard copy of the entire scene in drawing or transparency form. This technique graphically shows the owner and architect exactly what is intended.

The landscape architect's input is equally valuable during the construction document and construction phase of project.

Their specialized libraries of resource materials usually are more extensive and varied than the references available in architecture offices. The development of landscape specifications is based upon years of direct involvement both during and after the actual installation of plantings.

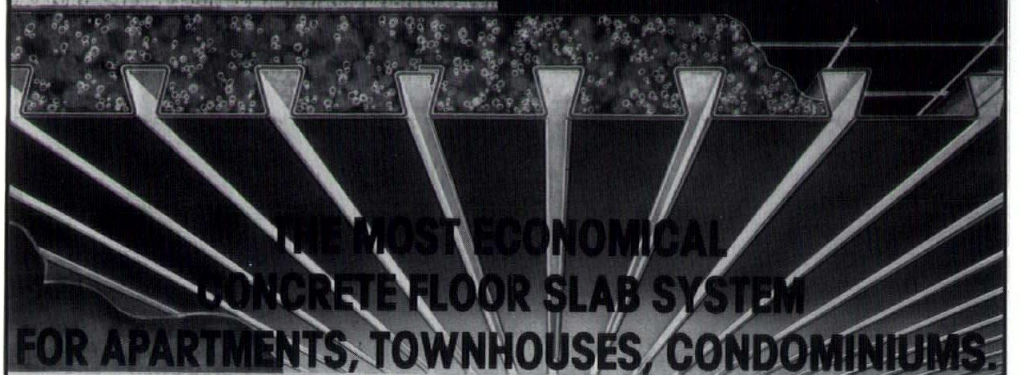
Despite careful selection, the landscape architect must still get his or her hands dirty at the project site. By insisting on a single site supervisor of installation, by inspecting planting techniques, and most important, by inspecting the rootball and surrounding soils, quality control can be exercised. The most creative design can turn out to be a disaster if the plant materials are not of good quality and if the proper nurturing has not taken place.

It is easy for these requirements to be forgotten during the throes of construction. It is up to the architect to make sure that the landscape architect is brought in at the appropriate time to ensure quality of materials and planting techniques. For obvious reasons, the maintenance factor is more difficult to control. The design team may want to advise the owner to include a maintenance contract for three months as part of the bid package. In this way, the plants' survival rate is increased and plant material warranties are easier to uphold.

Too often, the landscape design is an afterthought, an appendage to the architecture without having an integral relationship ... a few foundation plantings, some shade trees, etc. Such inattention to design is clearly apparent upon completion of the project. From project inception to completion, the landscape architect can provide invaluable expertise. Perhaps even more important is that architects who have real communication with their landscape consultants will find that their own designs have been enhanced dramatically.

The author is President of Spacecoast Architects of Melbourne.

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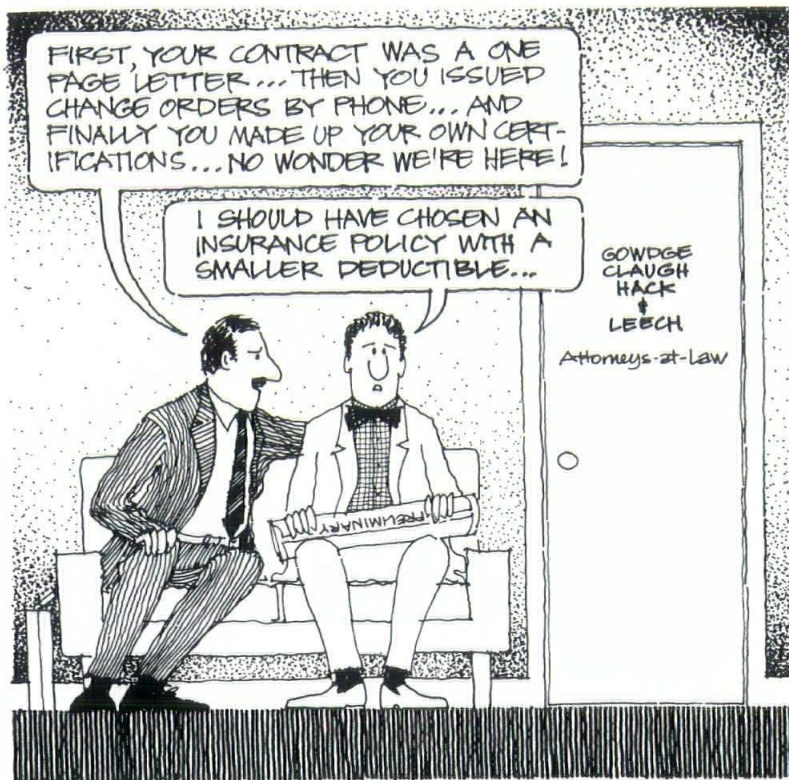
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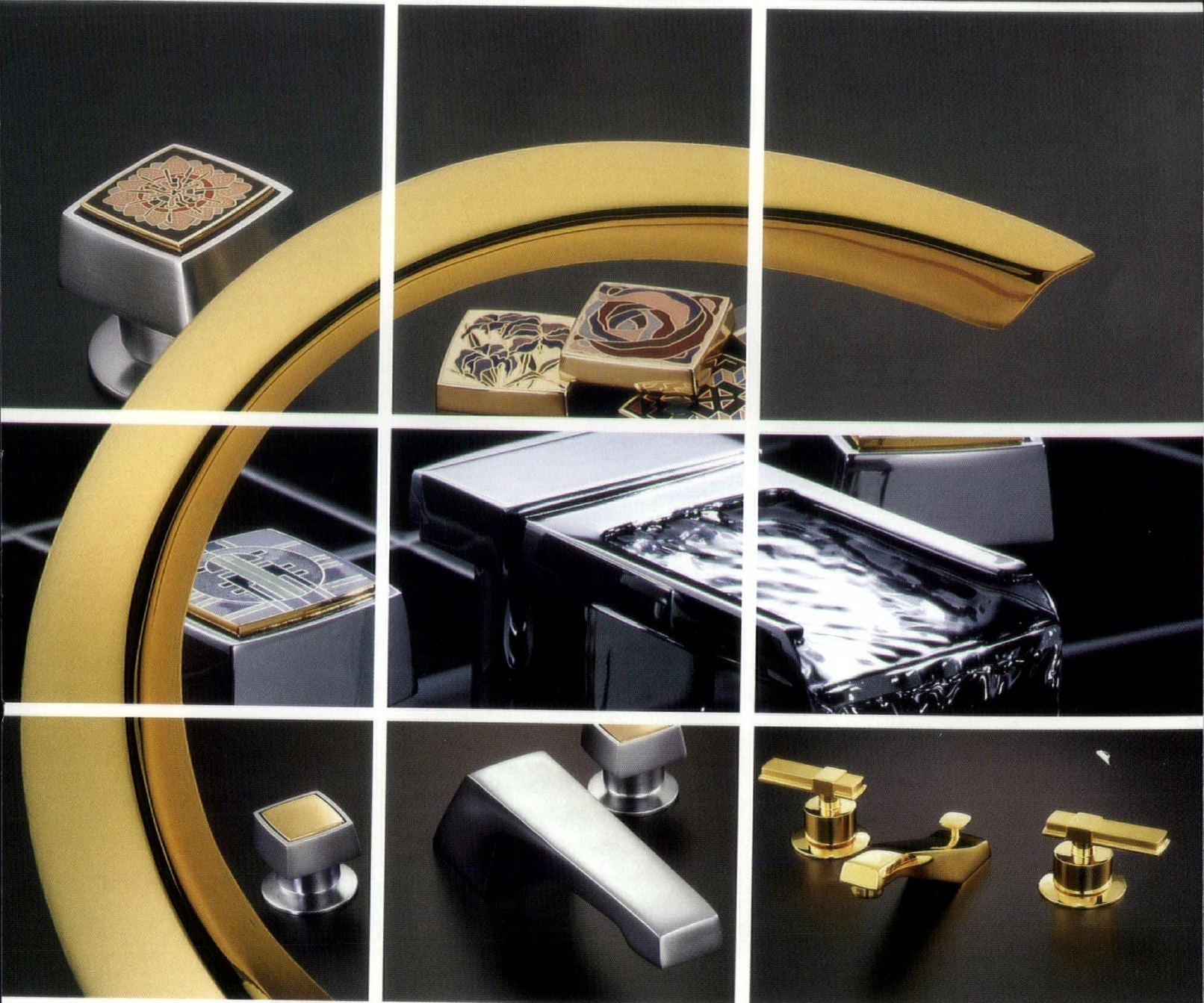
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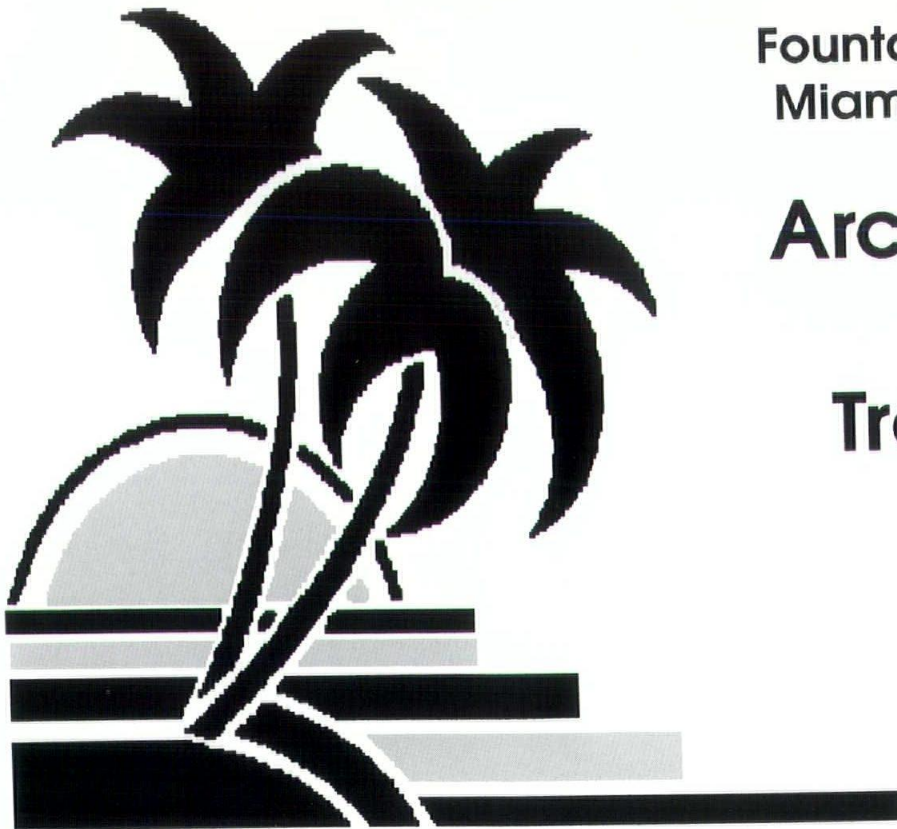
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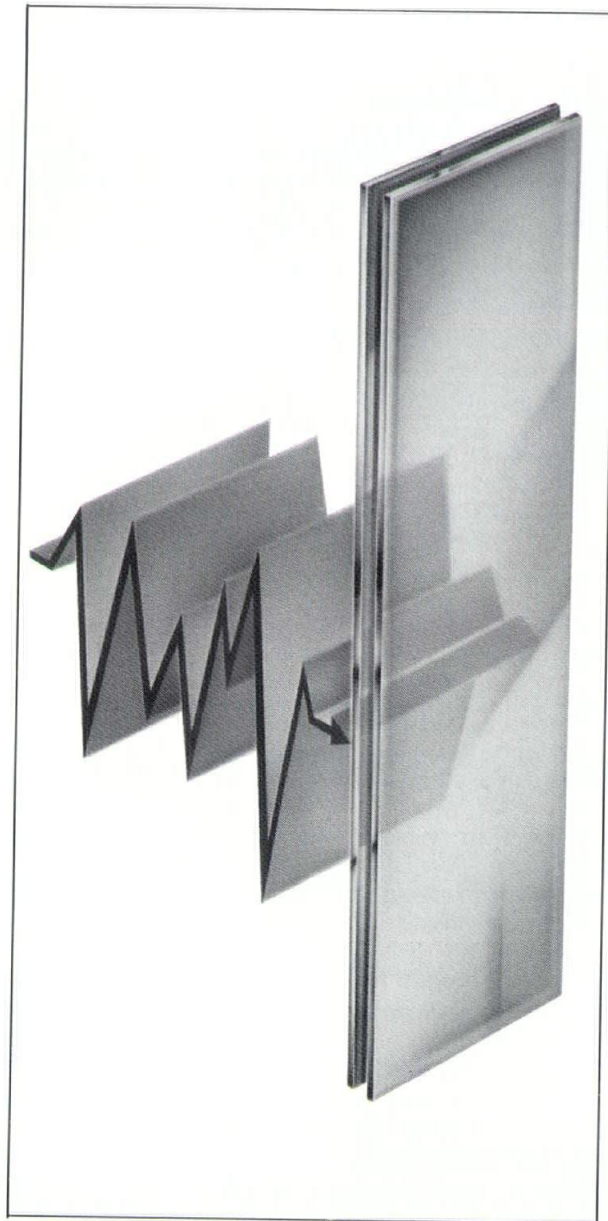
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DATASTOP shielding against electromagnetic radiation.

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Legislators Are Us...And We Aren't So Bad

by George Allen, Hon. AIA, Executive Vice President

Once the Florida Legislature adjourns for the year, there is an almost audible sigh of relief in Tallahassee. To someone from another country, it would seem that we don't care much for our senators and representatives.

During the session, we make comments like "no one's life, liberty or property is safe while the Legislature is in session". One would think that the legislature is some sort of plague instead of a group of people selected to decide our laws and taxes.

The 1991 session of the Florida Legislature was no different from any other in that journalists spread gallons of ink across tons of newspaper criticizing legislators' actions. True, there was action taken involving a four-year-old misconduct scandal and rumors of impending disciplinary action against members of the legislature who failed to report gifts they'd received from lobbyists. Other than those diversions, however, the session was guided by the "put off today what you can do tomorrow" rule except when someone superseded that rule with the one that says "do it today or there will be no tomorrow". After all, legislators are just like most of us.

The Certificate of Merit

As far as the architecture profession is concerned, the first rule generally applied and a lot got put off. We introduced the Certificate of Merit (COM) bill for the first time during the 1990 session and did not get a hearing in either house. This year, the House of Representatives took a good look at the bill and passed it. The Senate

chose not to consider it at all. Sometimes it takes more than one session to get the message across that you are serious about a problem.

There is another rule around the Capitol that says "the House proposes and Senate disposes". It doesn't always work that way, but for the vast majority of the bills introduced this session, including the COM, it did. Our intentions regarding COM are not deviant. All we are asking the legal profession to do is to be sure that there is reasonable cause to believe that an architect may have committed professional malpractice before a suit is filed against him or her. Federal law already requires this and so do many of the states. Now we just have to convince a few senators that we are serious about this issue.

Following the well-traveled precedent that there is an exception to every rule, the Senate, unfortunately, failed to "dispose" of some bills which it should have.

Minority Business Enterprise

One such bill was the revision to the Minority Set-Aside program. Our position in the AIA is to support minority business programs. But, the bill that passed this session called for the set-aside of 25 percent of all architect/engineer project funds at the local and state government level to be for Asian, Hispanic and female-owned firms.

The previous set-aside was 15 percent and included firms owned by blacks. Increasing the percentage by ten percent places it far beyond the ability of most governments to even

think about finding minority participation.

Why the big increase? Did the legislators know it applied at the local, as well as the state, level? Why weren't black-owned firms included?

Another bill that should have been more carefully considered was the Condominium Revision bill. Buried on page 34 of the 50-page bill was a five-word addition which now makes it possible for developers and condominium owners to require architects and engineers to warranty the fitness of the work performed and the materials supplied by them.

Because architects and engineers neither control the work, nor supply the materials, there is no way they can warranty these items. And, even if they wanted to, there is no insurance available to cover them against the extremely dangerous liability exposure which the requirement places on any architect or engineer who does condominium work.

Next Session

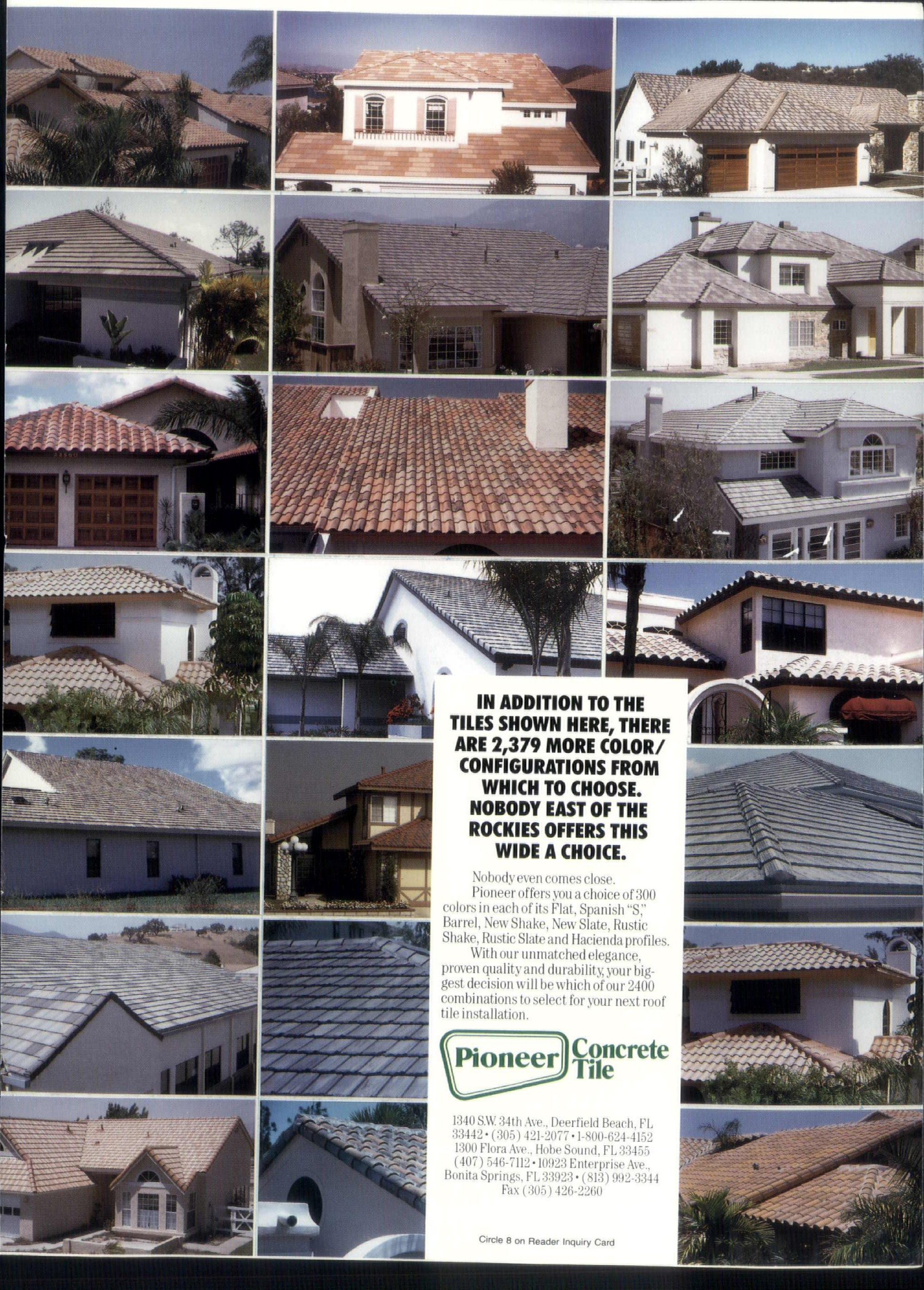
Both of these issues and the COM bill are of serious concern to the architecture profession. But, before we begin writing to our legislators, keep in mind that the next session is almost upon us. Due to the reapportionment of congressional and legislative districts, the Florida Legislature will be in town January 5, 1992, a mere five months from now.

Also, keep in mind another rule which says that "people are usually down on what they ain't up on." Legislators passed the MBE and Condominium revisions affecting the practice of architecture without fully understanding the impact.

When we informed them of the problems, they offered to help, but said, "it'll have to wait until next session".

Which gets us back to the first rule about tomorrow. Legislators aren't bad, they just happen to be human, like the rest of us.





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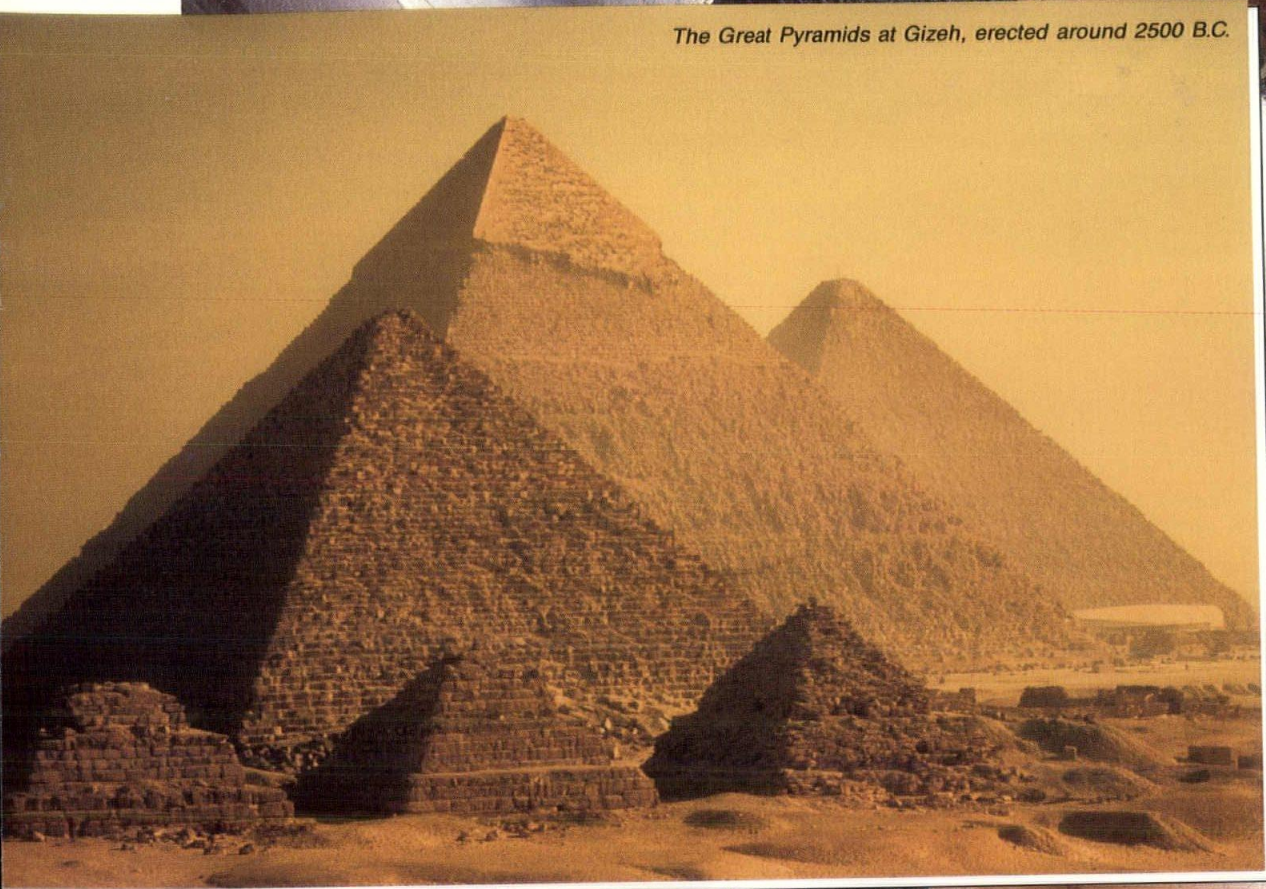
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