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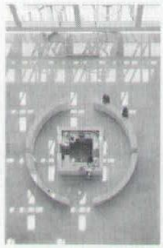
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1991 AIA FLORIDA AWARDS FOR EXCELLENCE IN ARCHITECTURE

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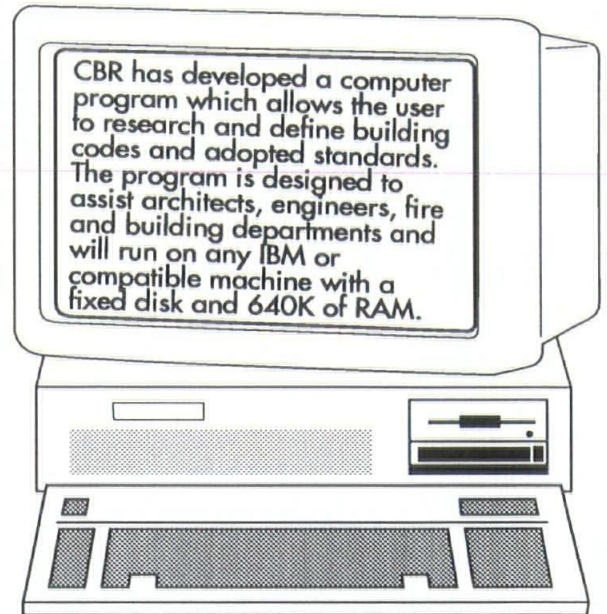
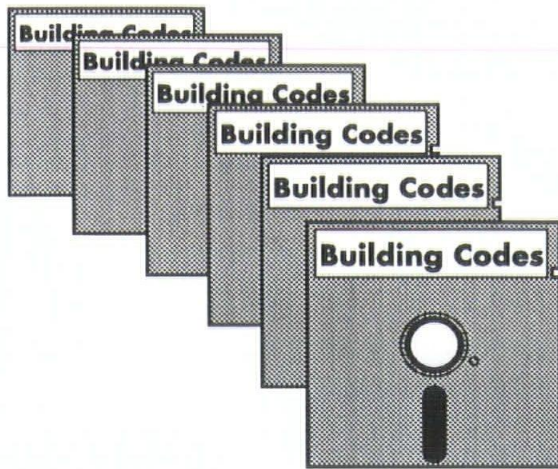
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FLORIDA ARCHITECT

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“Housing the growing number of elderly persons in the United States is a concern that crosses a broad spectrum of social issues. Consequently, many professionals, from architects to insurance companies to builders, are seeking new and innovative solutions to the spectrum of care that must be provided.”

The paragraph above is quoted from a current news item circulated to magazine editors by the AIA News Service in Washington. In the current batch of news items which the AIA deemed important, there are several which relate to the subject of housing for seniors.

“Aging in place” and retrofitting residences so that the elderly may remain “in place” seems to be the most popular line of thinking at the present. Although the terminology is relatively new, “aging in place” is not a new concept. It simply involves allowing older Americans to remain in their homes as long as they can. Following this line of thinking, the ITT Insurance Group has built a full-scale transportable house exhibit, named Hartford House, that incorporates 120 simple modifications that can help the elderly stay in their own homes as they age. A guide to the exhibit can be obtained by sending a stamped (75 cents), business-sized envelope to: The Hartford House, P.O. Box 4460, Hartford, CT, 06146.

Research has shown a growing appeal among the public for the concept of aging in place. The American Association of Retired Persons (AARP) conducted a 1990 survey revealing that 86 percent of participants 60 years of age or older prefer to remain in their current homes, as opposed to 78 percent just five years ago.

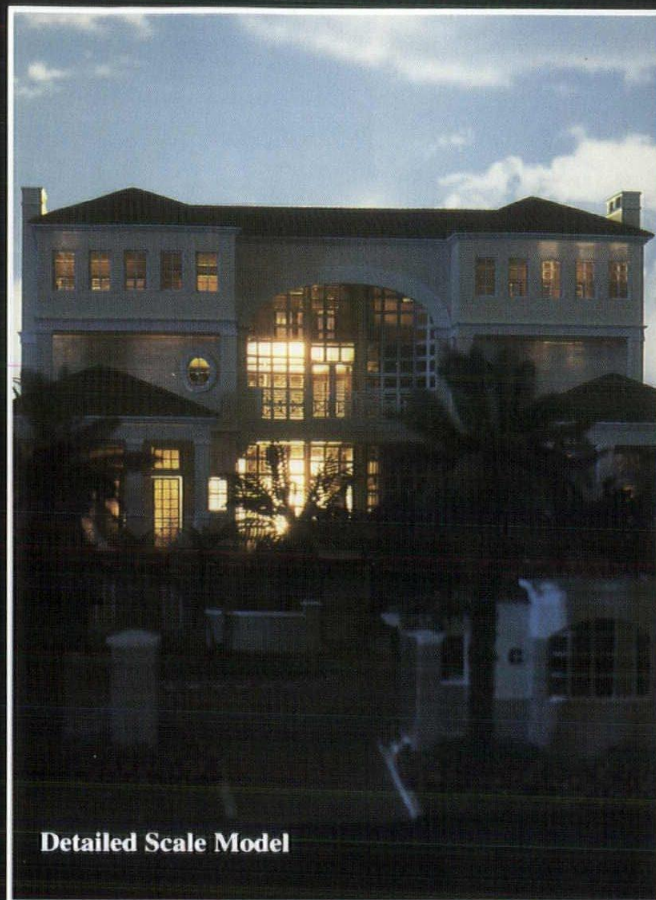
When the home in which these elderly people wish to remain is a retirement home, then that building must meet the same challenges as an individual residence in terms of ease of use of facilities, access, etc. In light of the wave of press material dealing with the subject of retrofitting residences for the elderly, I was particularly gratified to see the 1991 Test of Time Award was presented to a building which has been serving the needs of the elderly for the past 25 years.

Frank Folsom Smith’s design for Plymouth Harbor, a “full service retirement center” in Sarasota, truly seems to have stood the test of time in every way. Throughout the project, the “care” concept was utmost in the mind of the architect. It was the architect’s desire that “the building be an appropriate symbol of the aspirations of the sponsors in seeking to provide a citadel of secure retirement within which independent living will flourish.” Those are the architect’s words, but I couldn’t have put it better myself.

According to the AARP, “aging in place does not need to be achieved. It exists - in single family homes and in specially built environments for the elderly. Safety is at stake, and so is the quality of human dignity and the quality of life.” DG

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Architect: Rex Nichols / Boca Raton, FL



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The 1991 Awards for Excellence in Architecture

This year, the 173 projects submitted for consideration in the *Awards for Excellence in Architecture* program produced eight winners. The jury met in the Washington, D. C. office of Jury Chairman Hugh Newell Jacobsen, FAIA. The other jury members included Heather Cass, AIA, and John McCartney, AIA.



Sideporch House

Vero Beach, Florida

Architect

Scott Merrill, Architect
Vero Beach, Florida

Consulting Engineers

Johnson Creekmore Fabre
and
Mosby and Associates

Landscape Architect

Scott Merrill
and
Elizabeth Gillick

Interior Designer

John Stefanidis L.T.D.

General Contractor

Hill/Jones Inc.

Owner

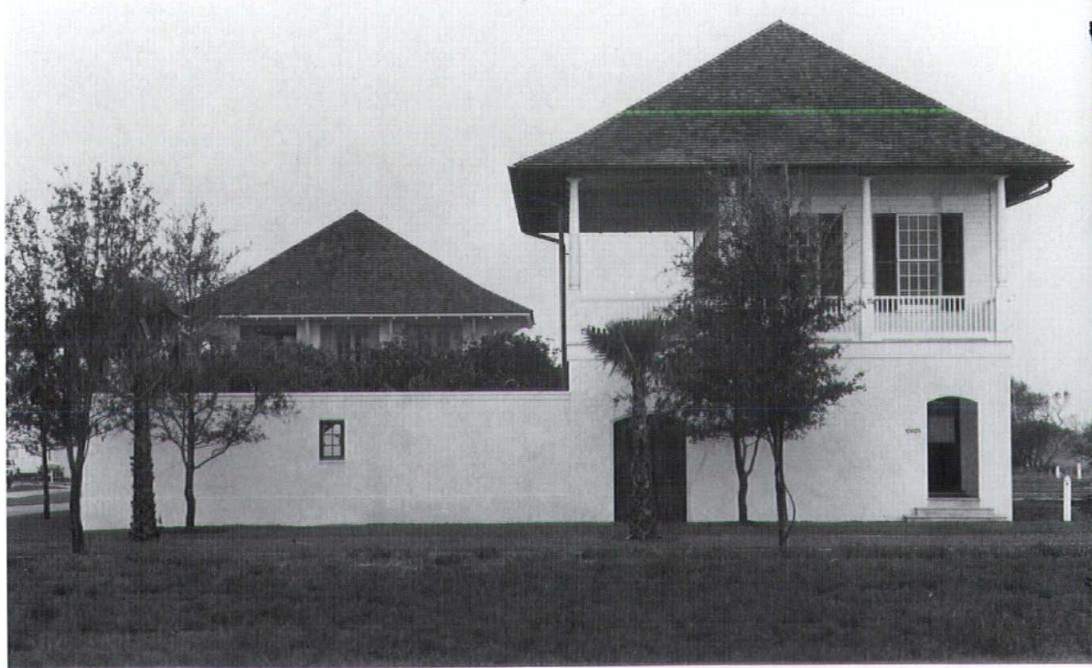
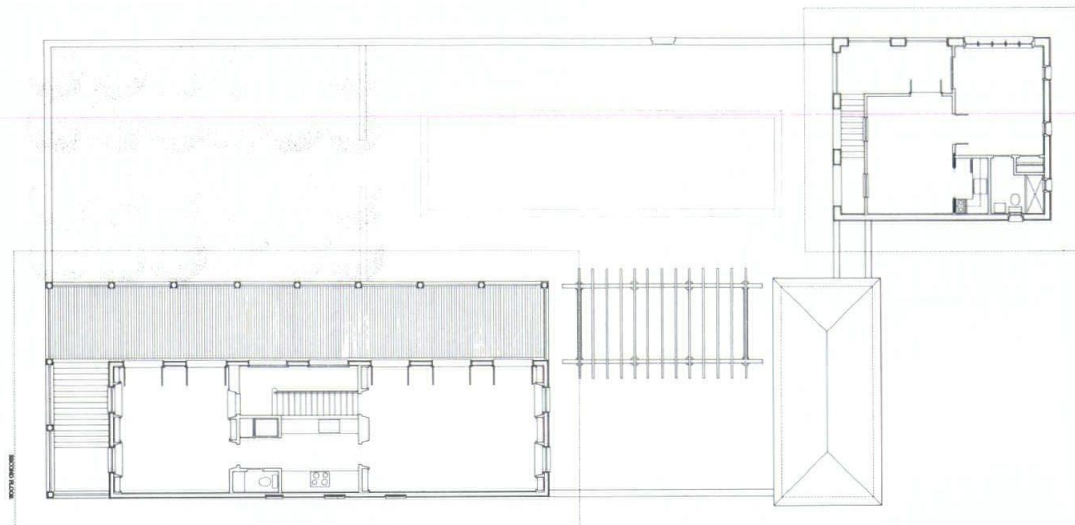
Windsor

Long shallow massing, two porches and walled gardens were required by the design codes of the new town in which this residence is located. Living areas were placed on the second floor to take advantage of the views and breezes, with bedrooms opening to the more private garden below.

The simplicity of the design and materials contributes to the overall elegance of this project. Constructed of concrete masonry with a wood frame second story, cedar drop siding, bleached cedar rafter tails and porch assembly, cypress posts and railing, and cedar shingle roof, this residence is a study of composition, scale, and proportion.

Functional elements are carefully placed to suit programmatic requirements while remaining a part of the overall composition.

JURY: "This house is in Windsor, a new town north of Vero Beach, and it's very expressive of the architecture in Windsor. It's a beautiful house."



Architect
Aura Architecture
Maitland, Florida

Landscape Architect
Universal Studios Florida

Interior Designer
Raleigh & Associates

General Contractor
John McCann & Associates, Inc.

Owner
Hard Rock Cafe

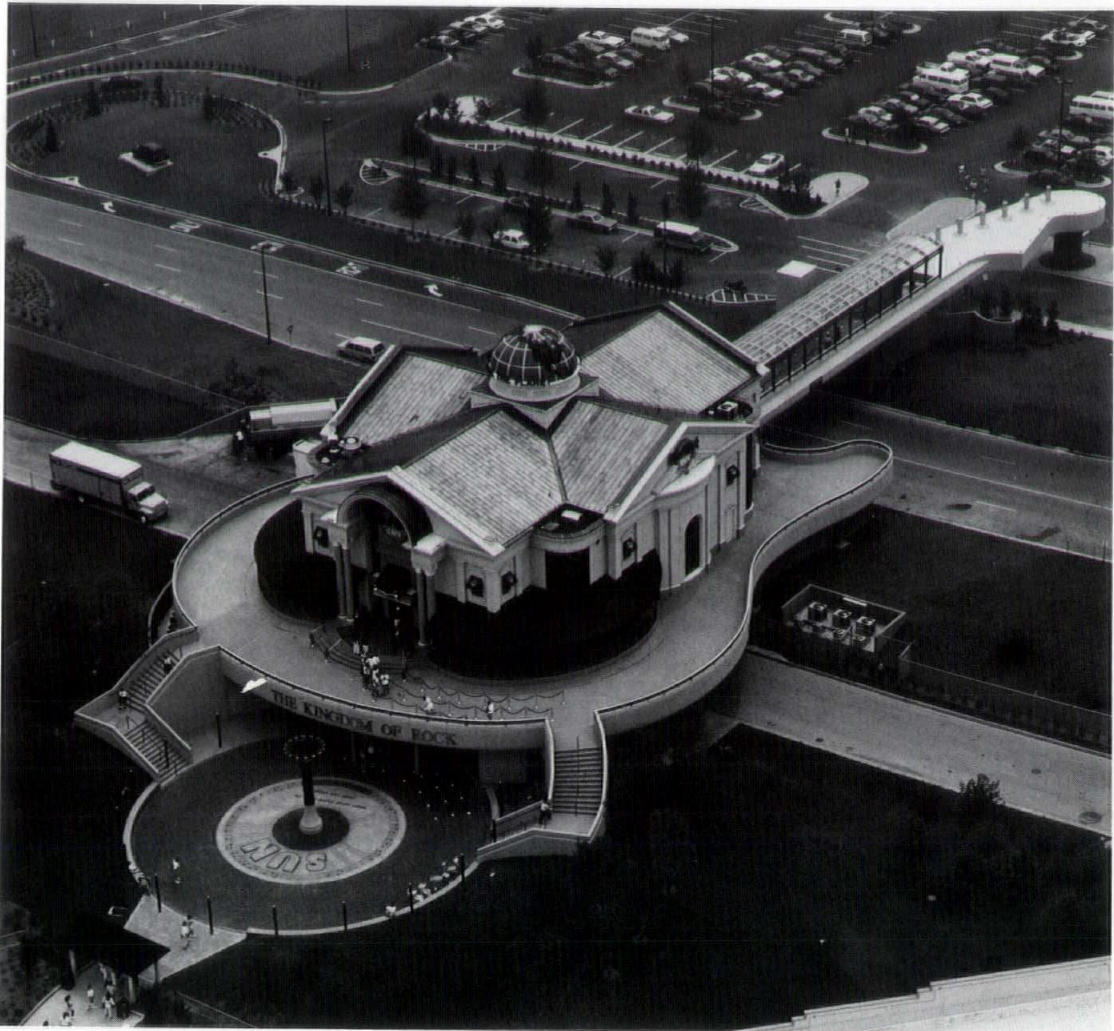
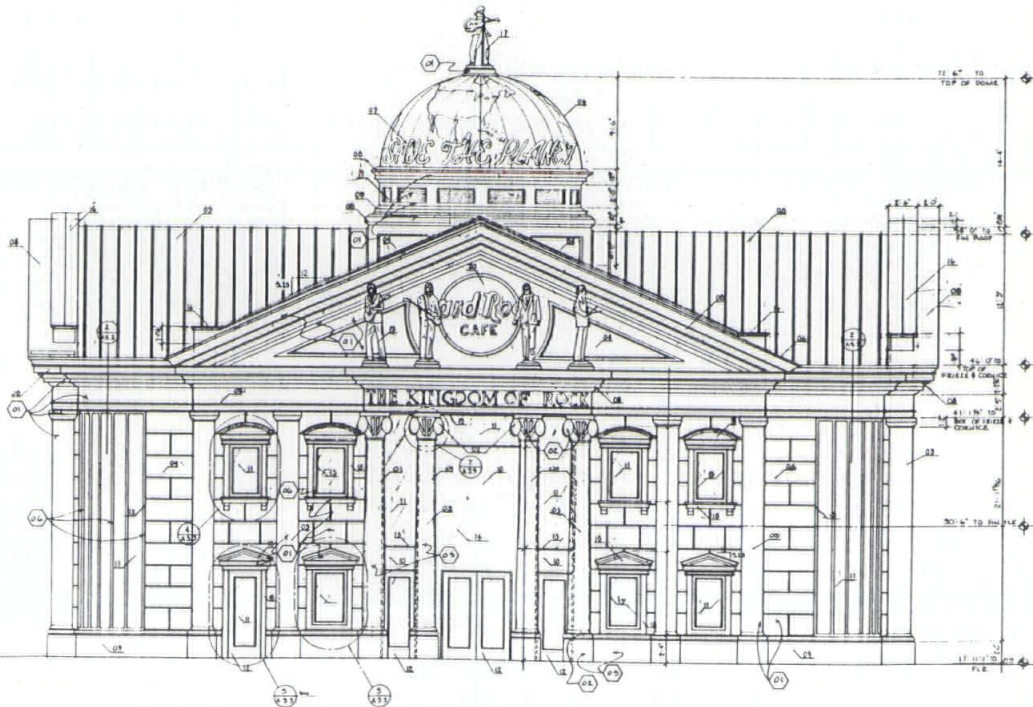


Photo by Aerial Innovations Inc.

This building was to be the client's first "free-standing" restaurant. His previous restaurants were constructed in existing historical buildings, and the client required that the decor and theme of the new structure exhibit similar historical characteristics.

The design required that access be provided to both tourists visiting the adjoining theme park and to those who wished to visit only the restaurant. In response to this requirement, the restaurant was designed to resemble a large guitar that would span the two primary roadways serving the theme park. Additional challenges included the construction of the restaurant over the roadway while it remained fully operational, the location of the restaurant over the park's primary utility services and the "fast tracking" needed to coordinate the restaurant opening with that of the theme park.



JURY: "Freedom of Rock. Kingdom of Rock. I don't think that there is any other justification for selecting this project, other than we fell in love with it. It departs from being a one-liner. It's a serious piece of architecture that addresses its program."

Design Architect

Harry C. Wolf
Los Angeles, California

Executive Architect

Odell Associates
Tampa, Florida

Consulting Engineers

Structural – King Guinn
Associates

Electrical – Bullard
Associates

Mechanical – Benner &
Fields, Inc.

Landscape Architect

Office of Dan Kiley

Interior Designer

Associated Space Design

General Contractor

Pace Construction Company

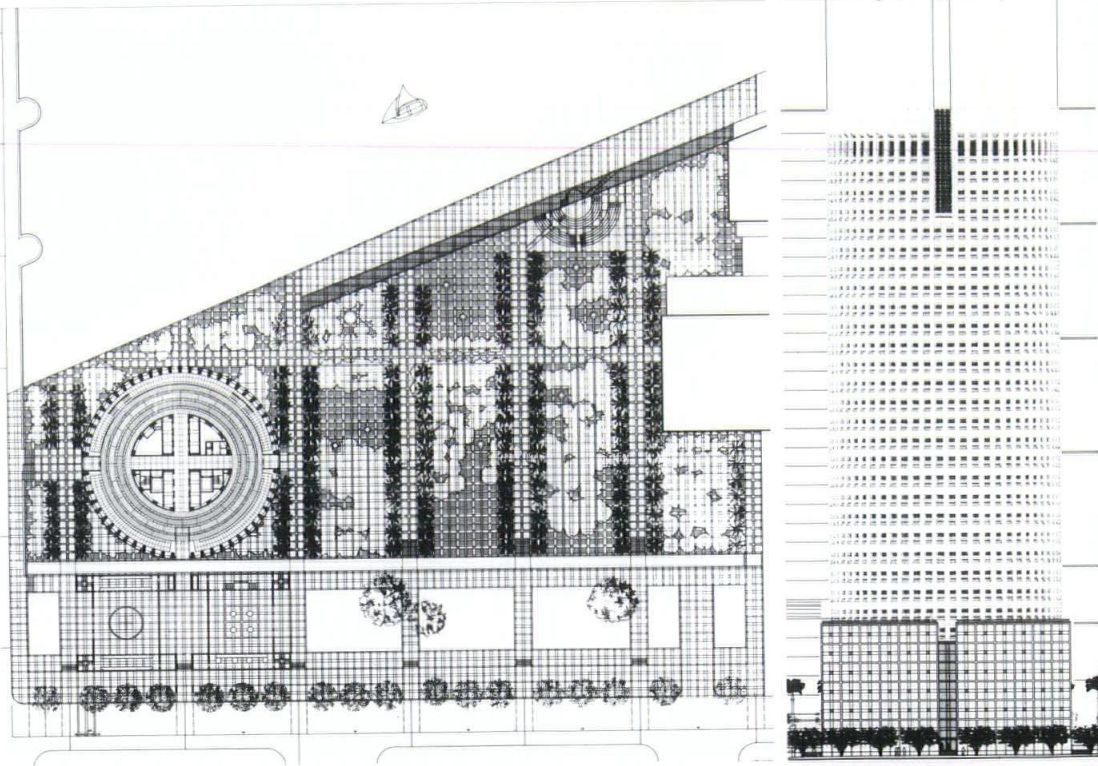
Owner

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Associates)

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In an age where every city looks more and more like every other city and man's alienation from nature mounts daily, this project represents an inquiry into a possible alternative, an antidote.

The architect sought to understand and respect Tampa's special qualities and where possible, to evoke recollections appropriately singular to this city, this place and this time. Through the use of geometry, number, proportion and material, there is an aspiration to make the building specific to its place. The cylinder is linked to the urban grid by the cubic volumes of the banking hall which approximate the height of the base of the building opposite it, provide a breathing space between the two, and mediate the scale from pedestrian to tower.



The architect, in close collaboration with the landscape architect, has taken the project's geometries and produced a garden where bands of stone interweave with water troughs and greenery to recall Islamic gardens, a further link between present and past. At each stage of proximity, through modulation of scale, proportion and detail, the design seeks to re-establish the importance of the relationship between man and nature. Over time, the landscape, as it overgrows the ordering grid, will manifest itself as a living counterpoint to the mark of man's hand.

JURY: "The relationship of plan to tower to the banking hall itself reflects the perfect form of circle and square utilized all the way through the landscaping, planning, and the architecture. The quality of light is everything in this building both day and night. The landscaping is beautiful."



Photo by Aaron Kiley

Team Disney Building

Orlando, Florida

Architect

Arata Isozaki & Associates
Tokyo, Japan

Architect of Record

Hunton Brady Pryor Maso
Architects, P.A.

Consulting Engineers

Mechanical, Electrical,
Plumbing, and Fire Protec-
tion Engineers – Tilden,
Lobnitz & Cooper, Inc.

Structural Engineer

O.E. Olsen and Associates

Civil Engineer

Ivey, Bennett, Harris & Walls,
Inc.

Landscape Architect

Foster-Conant & Associates,
Inc.

Interior Designer

Associated Space Design

General Contractor

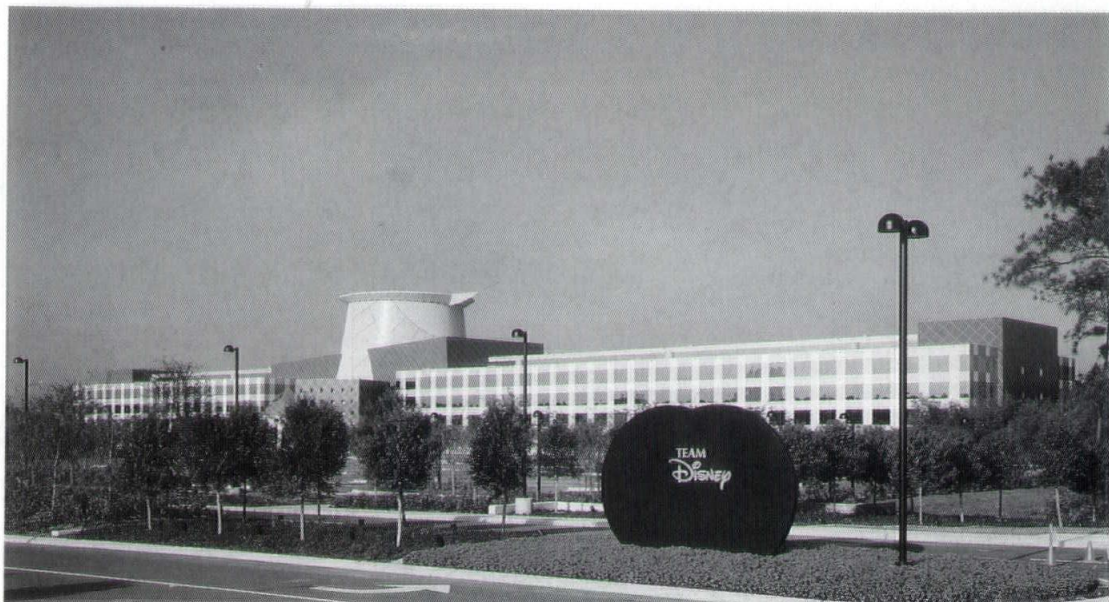
Holder Construction

Design Consultant

CRS Sirrinc
Houston, Texas

Owner

Walt Disney World Co.



Brightly colored geometric solids in juxtaposition around the cone define the public spaces, while the office wings appear as a more subdued gray and silver grid. Linear atria bisect the office wings, admitting natural light and forming the circulation zone. The office wings generally consist of open areas for systems furniture, "minicores" housing mechanical, support and break areas and several private offices on the upper floors.



This program required a 410,000 GSF headquarters facility, but the project had to preserve 1.9 acres of existing wetlands and it had to provide total flexibility for a company that experiences constant changes in work area configurations. It also had to create an image that reflects the "entertainment" nature of the owner.

The design solution is based on the idea of time, and the building is designed to function as a "time ship." The ship's "stack" is a 120 foot high truncated cone that serves as the central organizing element for the composition.

JURY: "This is an entertaining building and it is magical and it is fantasy. Here is an extraordinary example of an architect who has done one of his most brilliant buildings because he arrived at the place where his sense of whimsy is incredibly appropriate."

This is a team effort and it really shows. The detailing is so immaculately honest. Each material is joined together without losing its integrity."

Delta Flight Center/ Third Airside at the Orlando International Airport

Orlando, Florida

Architect

Walter O. Taylor
KBJ Architects, Inc.

Landscape Architect

Edward D. Stone, Jr.
& Associates

Interior Designer

KBJ Architects, Inc.

General Contractor

Great Southwest Corporation

Owner

Greater Orlando Aviation
Authority

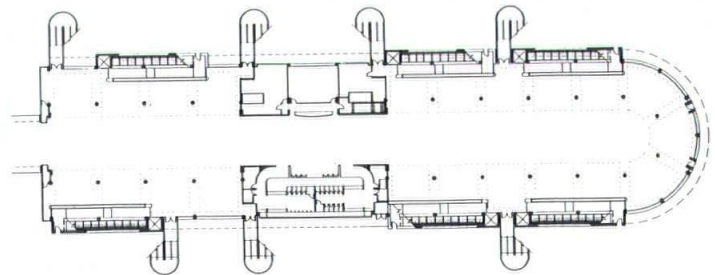
Due to the increase in area tourist travel, this international airport required a new unit terminal of 24 gates that could handle 6 million passengers a year. It is designed to provide the last word in convenience, service, and ease of travel. Further, all efforts were made to provide the passenger with a sense of arrival to Florida in this 533,000 sq. ft. airside terminal. Designed to complement the first phase of the airport, the airside continues the thematic "Florida Look."

The entire terminal was designed to allow the passenger to have continuous visual contact with the environment. Every gate has a panoramic view of the outdoors with floor-to-ceiling windows. The three concourses allow the glorious Florida sun to enter through the skylights that are built into the vaulted overhead arcs.

The climax of the three concourses is the hexagonal core whose broad, glass-enclosed dome is supported by six massive beams that meet at a ring above. Colossal glass walls that are shaded by lattice frames that are shaded by lattice frames on the exterior curve far over the heads of the visitors, creating an ever-changing pattern of sunlight throughout the day.



JURY: "The effect of walking through these spaces with the skylight and tubes is just marvelous. The use of these tubes and no glass provides constant indirect light and it creates enough shade that you're not hot. The colors used here are beautiful."



Architect
Cooper Johnson Smith
Architects, Inc.

Consulting Engineer
Johnson Creekmore Fabre

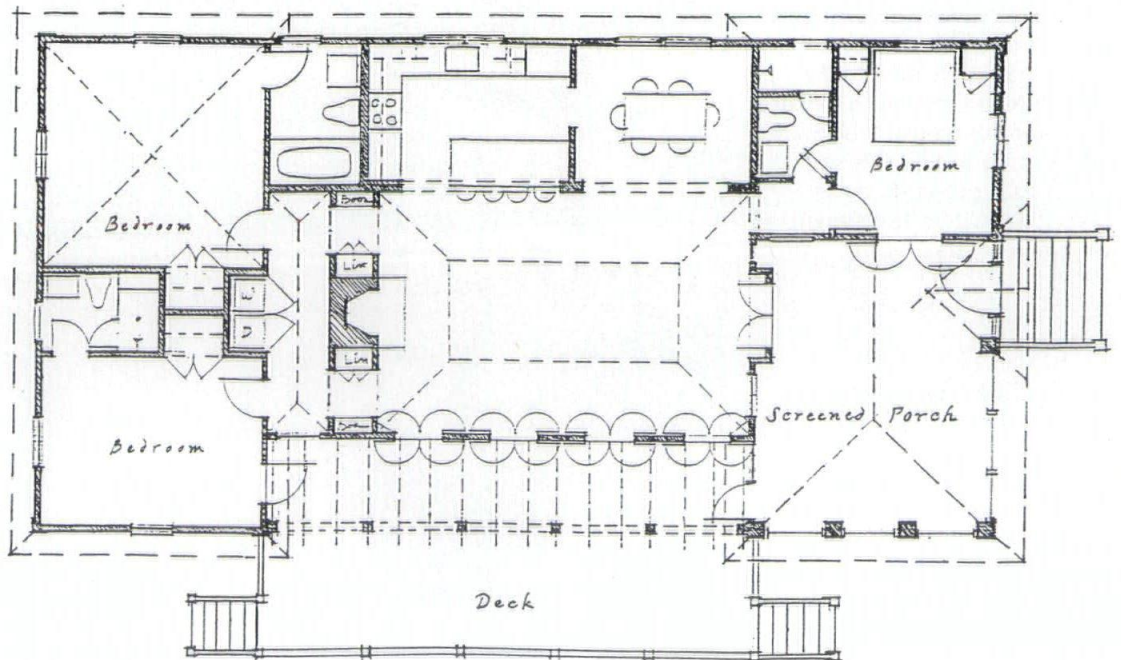
Interior Designer
Carrie Raeburn

General Contractor
Breux Construction

Owner
Carrie & John Raeburn



Designed to accommodate family vacations at the beach, the cottage is elevated to provide a view of the gulf. The high hip roof forms an "H" with shed roof and trellis filling the balance of the buildable footprint. The cottage is designed to have two fronts; a modest entry front facing the pedestrian street and a grander south-facing front facing a county road and the Gulf beyond. Typical wall plate height is twelve feet with several rooms gaining additional height within the roof volume. Natural ventilation and solar protection is facilitated by tall rooms, shading from a south-facing trellis, ceiling fans, louvered doors that can be closed to the noon sun and rooms with multiple exposures. Variety in outdoor living is provided with both a generous screened porch and trellis-covered deck. Every effort was made to preserve the natural vegetation.



JURY: "This house is truly a Seaside house. This project can be photographed from any angle. The wonderful colors will blend beautifully as they bleach out in the sun."

Architect

Arquitectonica International
Coral Gables, Florida

Consulting Engineers

Mechanical – Lagomasino,
Vital & Associates

Structural – Riva, Klein &
Partners

Civil – Darby & Way, Inc.

Landscape Architect

SWA Group

Interior Designer

Arquitectonica International

Construction Manager

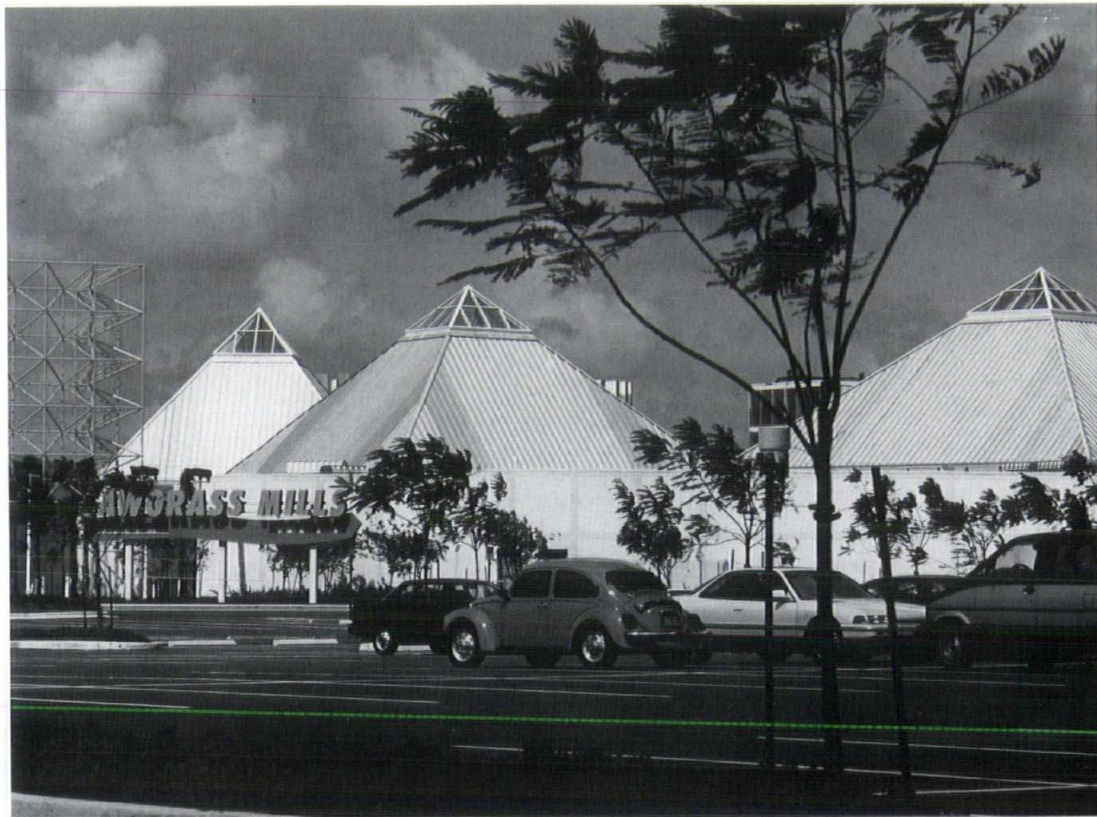
Centex Rooney Construction
Company

Developer

Western Development
Corporation

The design required a modular, yet widely varying, retail space layout capable of being quickly and economically modified to meet changing tenant requirements. The use of simple yet durable building materials helped the architects to meet the restraints of budget; however, it is the manipulation of these materials that provides the infinite variety in form and scale. The mall is bright and open, perfectly suited to its South Florida climate; a departure from the typical "shopping mall" environment. This is a project that recognizes the need of human interaction in the public setting.

JURY: *"The playfulness of this structure and its different forms fulfilled the response inside. The quality of life in the domes can only be terrific and the air conditioning bill must be heaven. The variety of spaces gives you a sense of identity - meet me at the columns or meet me at the cube."*



Midway Fire Station

Midway, Florida

Architect
Johnson/Peterson Architects,
Inc.
Tallahassee, Florida

Consulting Engineer
Clark Roumelis & Associates,
Inc.

Landscape Architect
Hodges & Associates

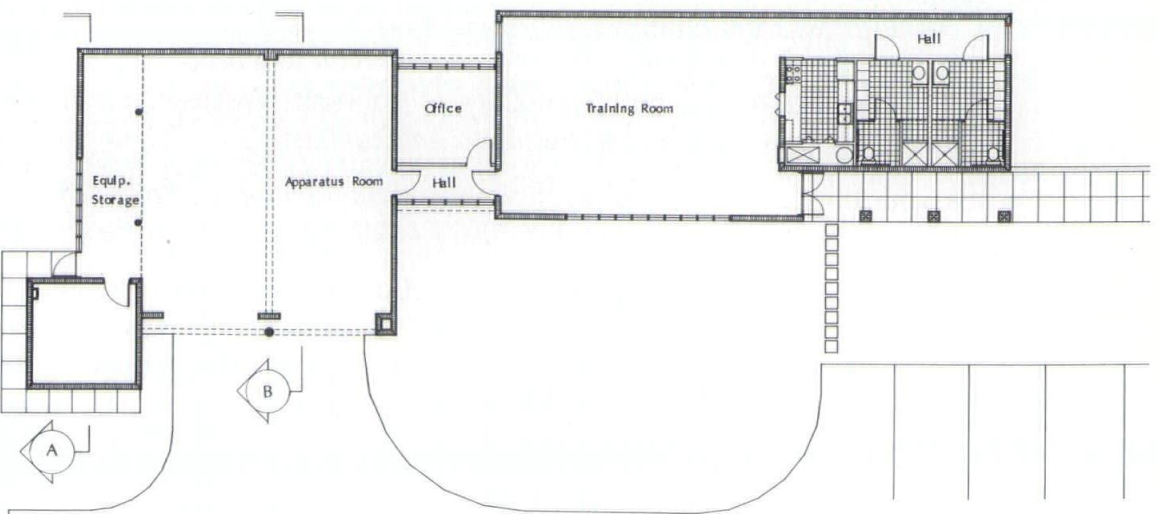
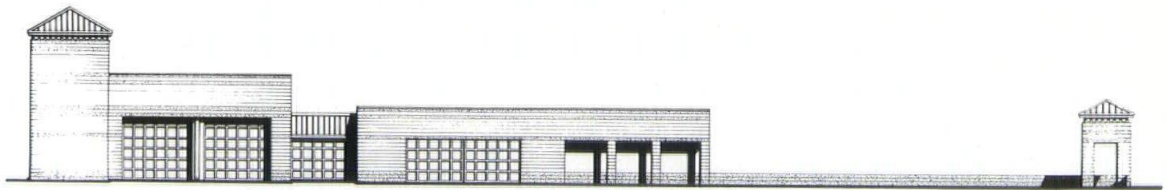
General Contractor
Gray Contracting, Inc.

Owner
City of Midway, Florida



A newly created town in rural north Florida voted to build a fire station as their first public building. Because of their lack of full time staff, they required a secure structure constructed of low maintenance materials. The "bare-bones" budget was funded by a small federal grant, yet they wanted this building to be special: a focal point for an emerging community.

As well as serving its functional needs, the fire station has set a precedent for this small community to follow. It proves that modest budgets need not produce low quality buildings. As this community grows, other civic buildings will be influenced to achieve the same qualities of beauty, simplicity, and economy.



JURY: "We found this to be in context and in scale, with surprising dignity. It's really very elegantly done."

How most insurance programs measure claims processing time

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UF Lecture Series Attracts Superstars

The Fall, 1991, Lecture Series in the University of Florida Department of Architecture promises to produce some of the most influential names in contemporary architecture. Beginning in early September, the lectures will take place on Monday and Wednesday evenings in the Architecture Building at UF unless otherwise noted. The current schedule is as follows:

September 9, 6:00 pm

Jose Oubrerie, Chair of Architecture, Ohio State Senior Designer in the Office of Le Corbusier

September 16, 7:30 pm,

Harn Museum
Laurie Hawkinson and Henry Smith-Miller
Professors at Columbia and Yale University

October 7, 6:00 pm

Harry Wolf, architect,
Los Angeles

October 21, 6:00 pm

Thomas Phifer
Architect, Design Partner,
Richard Meier and Partners

November 6,

Dan Kiley
Landscape Architect, Vermont
Date to be announced
Antoine Predock
Architect, New Mexico

Octagon Exhibition Schedule

The Octagon Museum and the American Institute of Architects Headquarters Gallery exhibition schedule for the fall and winter of 1991-92 promises some very interesting shows. The Octagon is located at 1799 New York Avenue, NW in Washington. It is open Tuesday-Friday from 10 am to 4 pm and on weekends from 2 - 4. A \$2 donation is suggested. The American Institute of Architects is located immediately behind The Octagon and galleries are open Monday-Friday, 8 - 5. Admission is free.

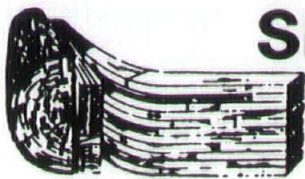
October 1 through January 6, 1992, the Exhibit is entitled "In the Most Fashionable Style: Making a Home in the Federal City." This is the fourth exhibition in the research series focusing on the early history of The Octagon and the Federal Republic.

January 23 through April 12, 1992, the exhibit is entitled

"The White House: Image in Architecture, 1792-1992." This show is jointly sponsored by the American Architectural Foundation and the White House Historical Association. The exhibition will focus on the exterior and interior architecture of the White House, concentrating on its earliest construction.

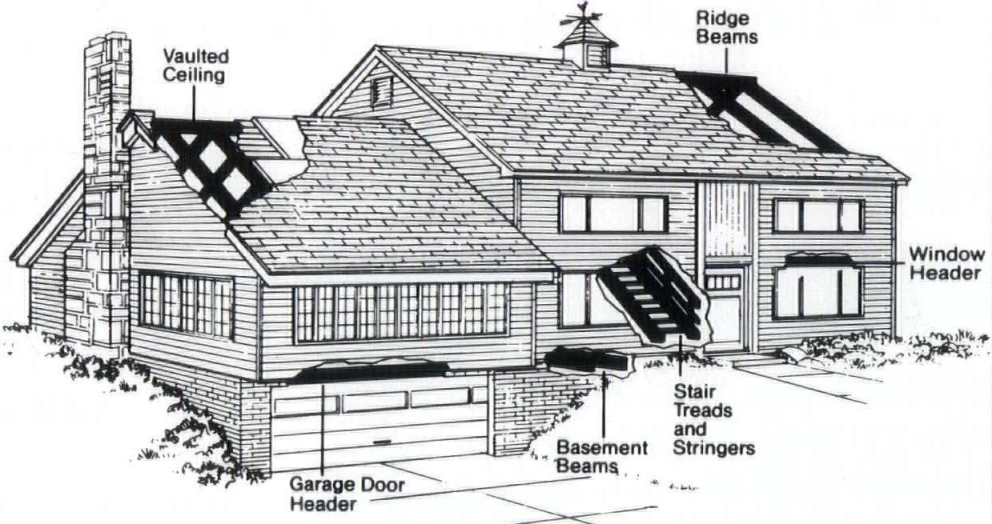
CORREX

The photo of the lower level entry rotunda in the FDLE Headquarters Building which appeared on page 22 of the September/October 1991 issue of *FA* was not properly credited. The photographer was Vito Sportelli.




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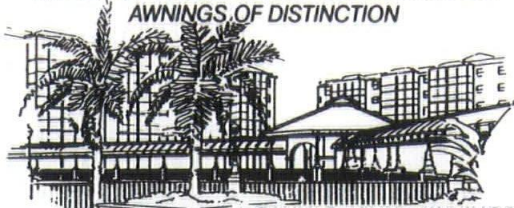
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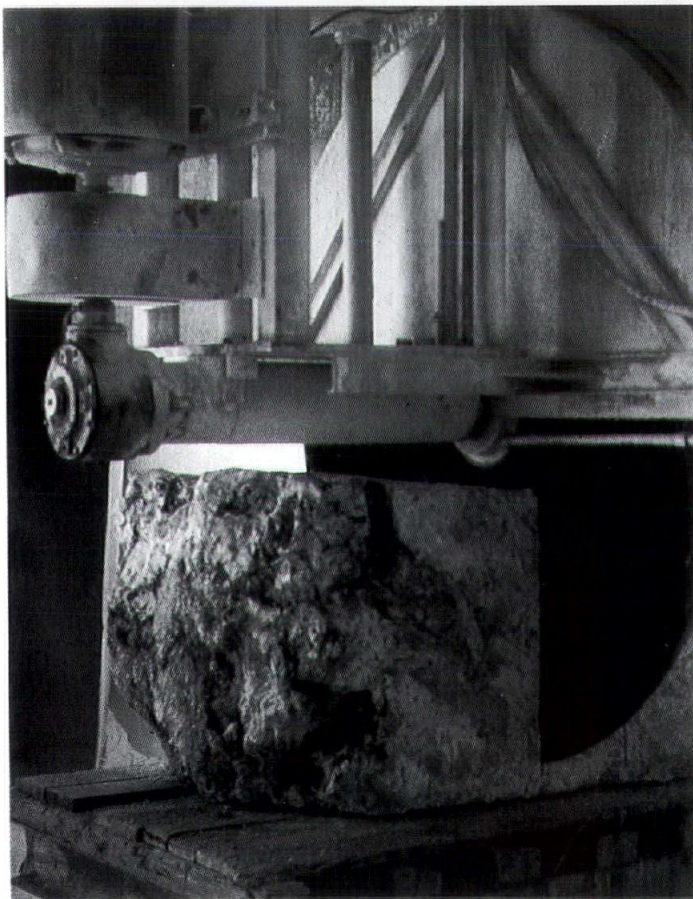
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Architects
Sarasota, Florida

Associate Architect:

Louis F. Schneider, AIA

Landscape Architect:

Frank Folsom Smith, AIA,
Architects

Interior Design:

Frank Folsom Smith, AIA,
Architects

Structural Engineer:

McGraw and Associates, Inc.

Mechanical and Electrical Engineer:

Emil L. Tiona, P.E.

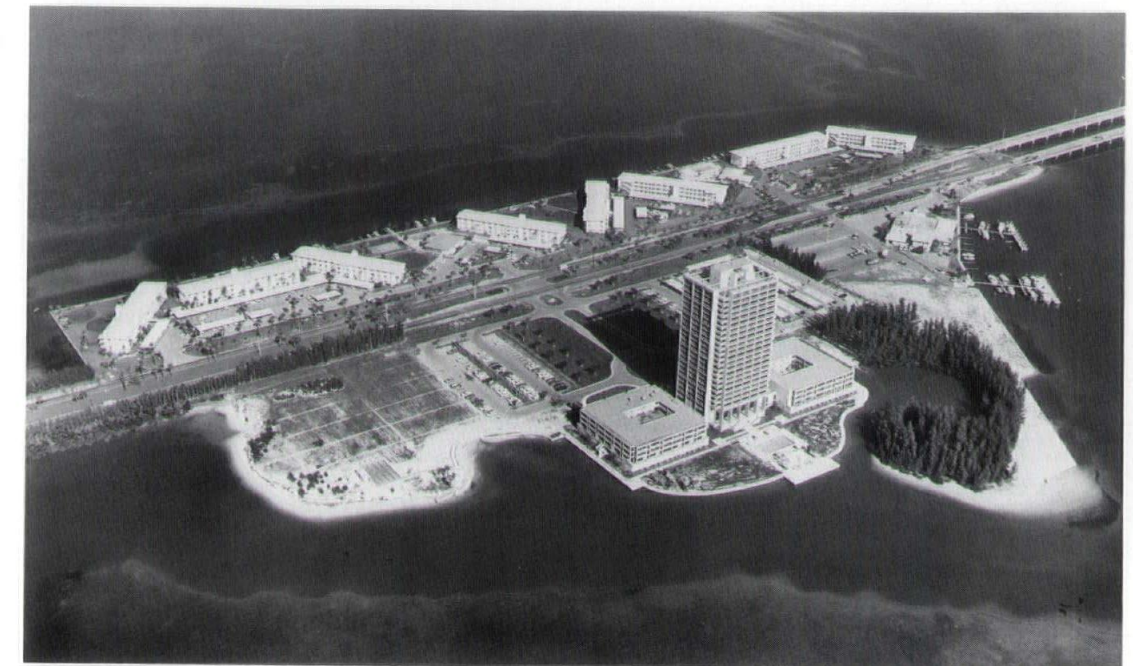
General Contractor:

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When completed in 1966, this highrise was a landmark building, both functionally and aesthetically. Twenty-five years later, it is still the tallest building in Sarasota.

The 16-acre site between the mainland and the keys off the southwest coast of Florida offers a magnificent panorama from each of the 21 residence floors. The original design for the building, which paired single room studio apartments with one bedroom apartments, has proven successful for combining them into larger two bedroom apartments when more space is needed and then subdividing them later if a spouse dies or less space is needed.

Realizing that small congenial spaces would be necessary for the social atmosphere which the client desired, the architects developed a "colony" system which proved to be unique to this project. The premise was that the abolition of corridors would eliminate the impersonal character usually associated with apartment



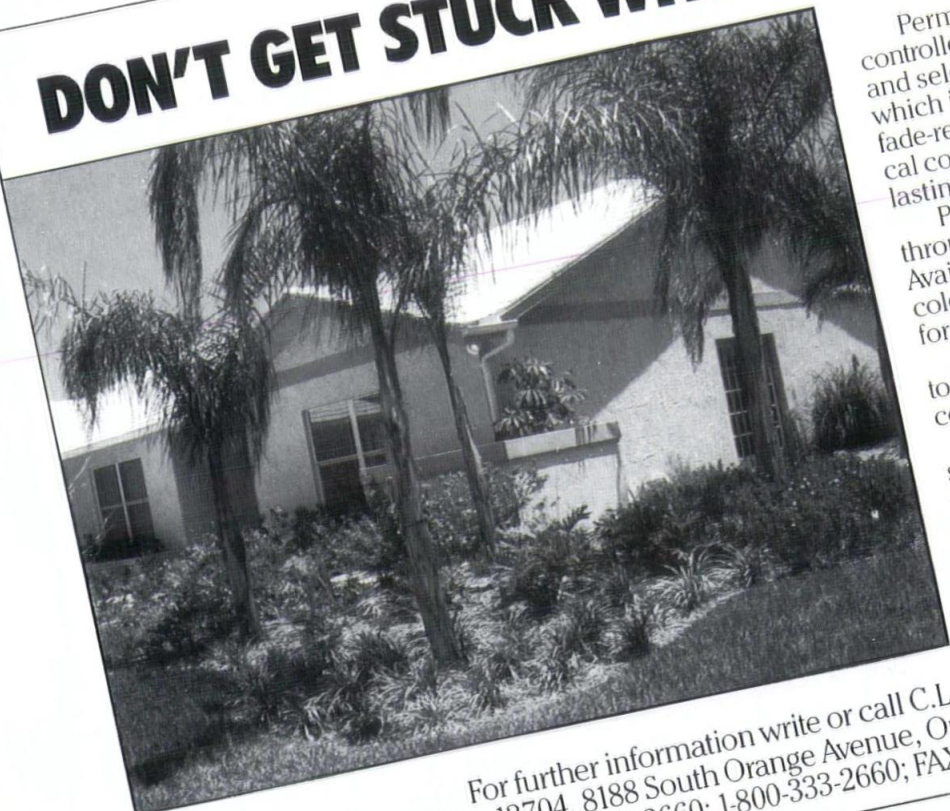
buildings. The apartments here are entered from interior galleries grouped around attractively furnished lounges which are three stories high and which provide their own neighborhood atmosphere.

The buildings in this complex have matured well, looking and functioning in substantially the same way for the past 25 years. This project continues to fulfill the architect's philosophy of timeless design as opposed to trendy or momentarily fashionable design solutions. It was the architect's desire that the building be an appropriate symbol of secure retirement within which independent living would flourish, and that has been the case for the past quarter of a century.

JURY: "The emphasis here on a simple concrete pallet and good scale and proportion is what impressed us most. This building looks like it belongs to the site as much today as it did in 1966, perhaps more. The proportions are very elegant and the graceful silhouette gives the building a life of its own."



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FLORIDA ARCHITECTS

Circle 7

Indigenous Southeast Architecture: A Backward Glance

by Al Alschuler

Winters in South Florida are benign...the envy of Northerners whose hometowns are frost-laced and frigid.

Summer's heat, however, is far from intolerable along the coast where breezes spawned by the inimitable Gulf Stream offer a respite from the perennial humidity of our landlocked counterparts. Although we share the same sub-tropical latitudes as Karachi, Pakistan and Aswan, Egypt, this fortuitous breeze refreshes many an otherwise insufferably stifling Miami midday or evening.

The Seminoles were soothed by that selfsame ocean current many hundreds of summers ago. The above ground living levels and cross-ventilating passthroughs of their thatched chickees, however, were supremely suited both to the setting and to the situation.

Our pioneering ancestors quickly discovered the advantages of such vernacular shelter as the Seminoles had invented. Before too long, the Indians' adaptive built environment, featuring resilient wood poles, ventilating slats and shading palm fronds, were superseded by equally indigenous "found" materials which would be proven far more practicable for permanent settlements.

Hardy pine timber, locally forested and converted to lumber, resisted both moisture and insect infestation. Porch-berchers and passersby alike were sheltered from seasonal downpourings and the scorching semi-tropical sun by shingled roofs which jutted over balconies, porticos and terraced walkways...even as high-pitched gables and tall interior ceilings prompted the upward circulation of sultry, overheated air.

Sand and lime, essential for the production of concrete and stucco, are both indigenous to the area. More formidable in the face of gale-force winds, masonry structures were also cross-ventilated with an abundance of fenestration.

Traditional Florida "cracker" houses were raised above the ground for below-foundation cooling in addition to their wide verandas and large well-shaded windows. Jalousies and shutters evolved naturally from a need to keep out the intense summer sun.

This vernacular architecture, however unpretentious,

was a generic triumph for those concerned with inherent environmental essentials.

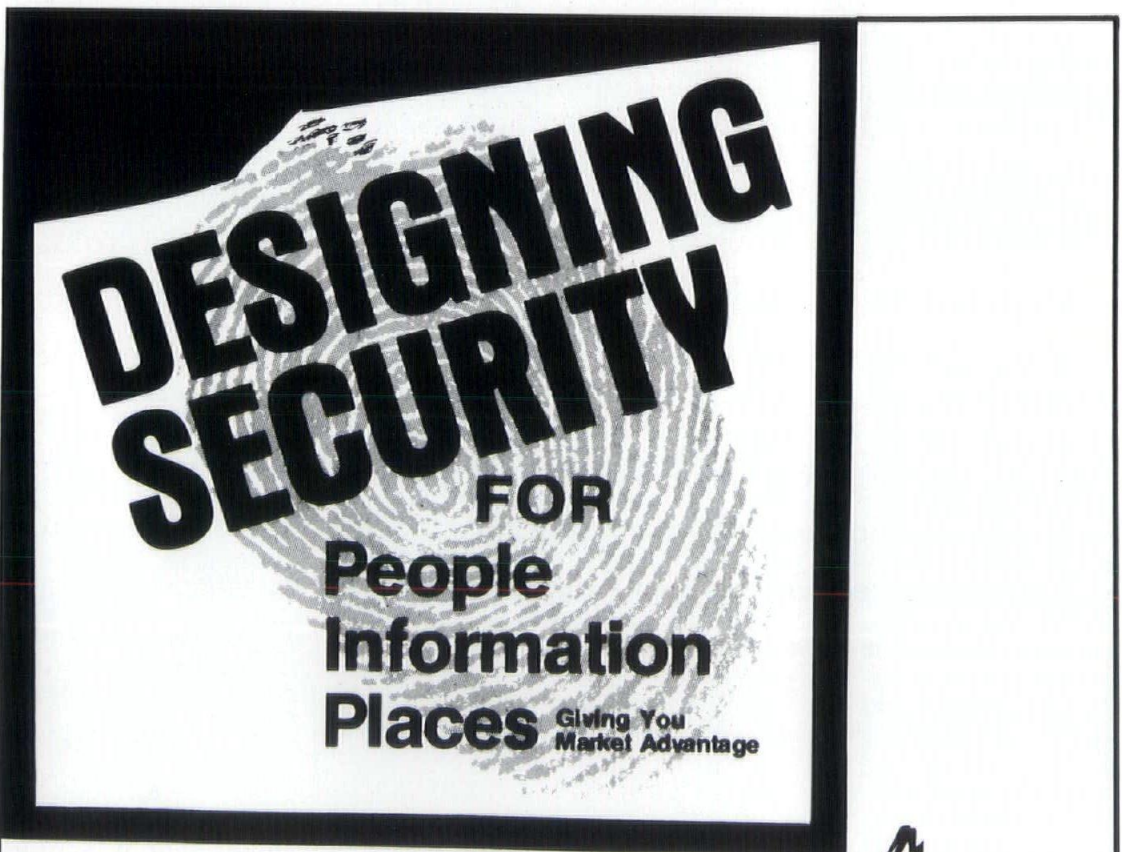
Some succeeding "sophisticates" considered such solutions far too simplistic for the demands of contemporary life. Fortress-type residences and bastioned businesses with fixed-pane panels and limited exterior exposures are now, unfortunately, uncompromisingly commonplace.

Most present day southeasterners (and others elsewhere, I suppose) prefer near-hibernation from mid-spring until fall, seeking the chilled comfort of churning compres-

sors and whirling fans, paying heed...and monthly assessments...to the electrical gods.

There's hope, however, due to a renewed respect for our ancestral art of construction ... inspiring more and more of our abler practitioners to emulate their predecessors. Increasingly, the advantages of an earlier architectural heritage are being observed...and esteemed.

The author is a freelance writer who lives in Miami and specializes in writing about architecture.



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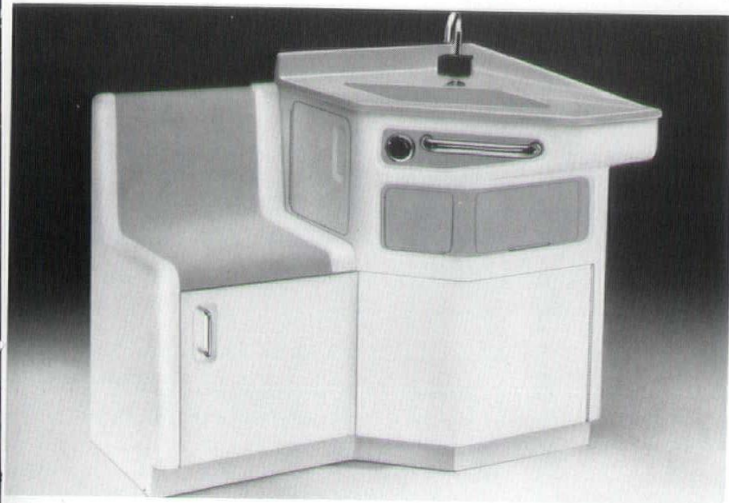
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For more information, contact George Eckerd, Alcan Building Products, 227 South Town East Blvd., Mesquite, TX, (800) 827-6045.

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For more information, contact Bradley Corporation, 9101 Fountain Blvd., Menomonee Falls, WI 53052. (414) 251-6000 or fax (414) 251-5817.

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Distributed in North America by Technical Glass Products of Seattle and manufactured by Nippon Electric Glass Ltd. of Japan, IllumiLens U. V. and H.T. are available in 3 and 5mm thicknesses and can be cut to specified shapes and sizes.

Due to its ability to minimize merchandise damage and personal injury cases caused by ultraviolet ray exposure, common product applications would include display lighting in retail stores, museums, art galleries and office facilities. Its usage would include outdoor landscaping, theatre, stage and stadium lighting, as well as aviation applications.

Inquiries should go to Nancy Hansen at Technical Glass Products, 2425 Carillon Point, Kirkland, WA 98033, (206) 822-4514 or 1-800-426-0279.

Computerized Directory System For Office Buildings

Digital Techniques has introduced its Touchdown Computerized Directory and Wayfinding System and an optional add-on Security System for use in commercial, institutional

and educational facilities.

The personal computer-based Touchdown Computerized Directory replaces cumbersome, inaccurate billboard-type directory signage with one or more compact, easy-to-use interactive color graphics touchscreen displays located in building lobbies or other open access areas.

Visitors are given self-guided, instant access to a database of an unlimited number of individuals and company on-site listings by touching the display screen. "Routing", lobby, floor and surrounding area maps, a directory of building services and a news and events bulletin board can also be displayed.

Unlike conventional directories, this system can store the names of every person working in a building or building complex. The directory system provides for easy cross-referencing of individual company names. When searched by individual, the name, title, company affiliation and office location is displayed. When searched by company, the location of the company's reception area, departments and individuals working in each department can be shown.

An optional add-on, the Touchdown Security System utilizes a personal computer system, special software and magnetic card readers to record all after-hours building entries and exits, eliminating sign-in/sign-out sheets.

For more information, contact Judy Gay at Digital Techniques, Inc., 10 "B" Street, Burlington, MA 01803. Phone (800) 248-1771 or (617) 273-3495 or fax (617) 272-4098.

In the last issue of FA, the phone number for Mac Design Solutions (MDS) was printed incorrectly. The company's phone number is (407) 844-1198 and FAX is (407) 863-4787.



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VIEWPOINT

The Education of the Manager/Administrator in the Architectural Practice

The Society of Architectural Administrators (SAA), an affiliate of the American Institute of Architects (AIA), is concerned about the educational opportunities available for individuals interested in entering the construction industry as administrators or managers.

Clearly, the construction industry is a major sector of the U.S. economy. The Department of Labor projects that by the year 1995, there will be 5.75 million people employed in the construction industry. That represents approximately 4% of the total labor force in this country. Of that number, one out of every five people in the construction industry will be in a managerial or administrative role.

The area referred to as "Administrative Support" includes administrative services managers (office managers), clerical supervisors, marketing support, accounting clerks, general office clerks, secretaries and typists. It is this Administrative Support group that is of interest to SAA, since it represents the overwhelming majority of its membership.

The 1990-91 edition of the Department of Labor's "Occupational Outlook Handbook" provides the following job description for the Administrative Services Manager:

"[C]oordinate and direct supportive services such as secretarial correspondence; conference planning and travel; information processing; personnel and financial records processing; communication; mail; materials scheduling and distribution; printing and reproduction; personal property procurement, supply and disposal; data processing; library; food and transportation."

Moreover, there are approximately 34,000 office managers in the construction industry. The SAA College Curricu-

lum Task Force is currently in the process of determining whether this number justifies a sufficient market to interest colleges in developing new degree programs and curriculums.

Currently, an Administrative Services Manager advances through the ranks in an organization by acquiring several years' work experience in various administrative services, then assuming supervisory duties. The Department of Labor describes the current educational requirement for a career as an Administrative Services Manager as "a bachelor's degree, preferably in business administration ... [whereby] The curriculum should include courses in office technology, accounting, business mathematics, computer applications, and business law." It is clear that formal education and training regarding structure, procedures, and the legal and liability environment of the construction industry would be a tremendous asset in order to prepare an individual for the role of Administrative Services Manager. Such a program of study, however, does not appear to be currently available. The closest program of study is that of the four-year Construction Science and Management program offered at twenty-seven schools of construction. These programs provide a substantial introduction to managerial and legal issues in the construction industry. Architectural firms do well to recruit management trainees from these programs.

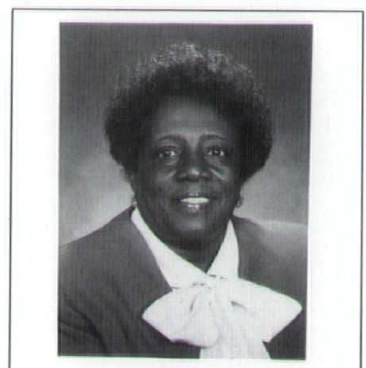
Other opportunities for aspiring Architectural Administrators are: 1) to obtain a four-year pre-professional degree in architecture from a school of architecture that has a "4 + 2" program; 2) to obtain a four-year business degree in management from a business college; and 3) to enter the

industry directly from high school, and obtain job training through clerical, secretarial and other duties. In fact, statistics show that very few persons involved in administrative support roles enter the job market with more than a high school education. While those individuals who do possess at least an appropriate four-year degree, usually enter the job market at the junior management level, i.e., assistant financial manager, marketing and public relations manager, assistant personnel manager, purchasing and accounts assistant manager.

The trend, however, is moving away from the traditional secretarial role in the office in favor of more technically trained paraprofessional support roles. The widespread use of computers by executives has changed the support person's role from less production to more coordination and technical backup. Along with these trends will come an increased emphasis upon formal education and training.

SAA would like to see the construction industry benefit from more college programs directed at preparing individuals specifically for managerial careers in the construction industry. The first step in this long process is to identify existing degree programs that meet this need, and develop new programs where they are needed. The membership of SAA can become involved in this "College Curriculum" initiative by visiting schools of architecture, engineering or construction in their local area and obtaining information about courses that might be of interest to SAA members. Identifying current sources of funding will also allow the current thrust to continue. Information obtained at the chapter level should be sent to Micki Aufdenberg, Chair-

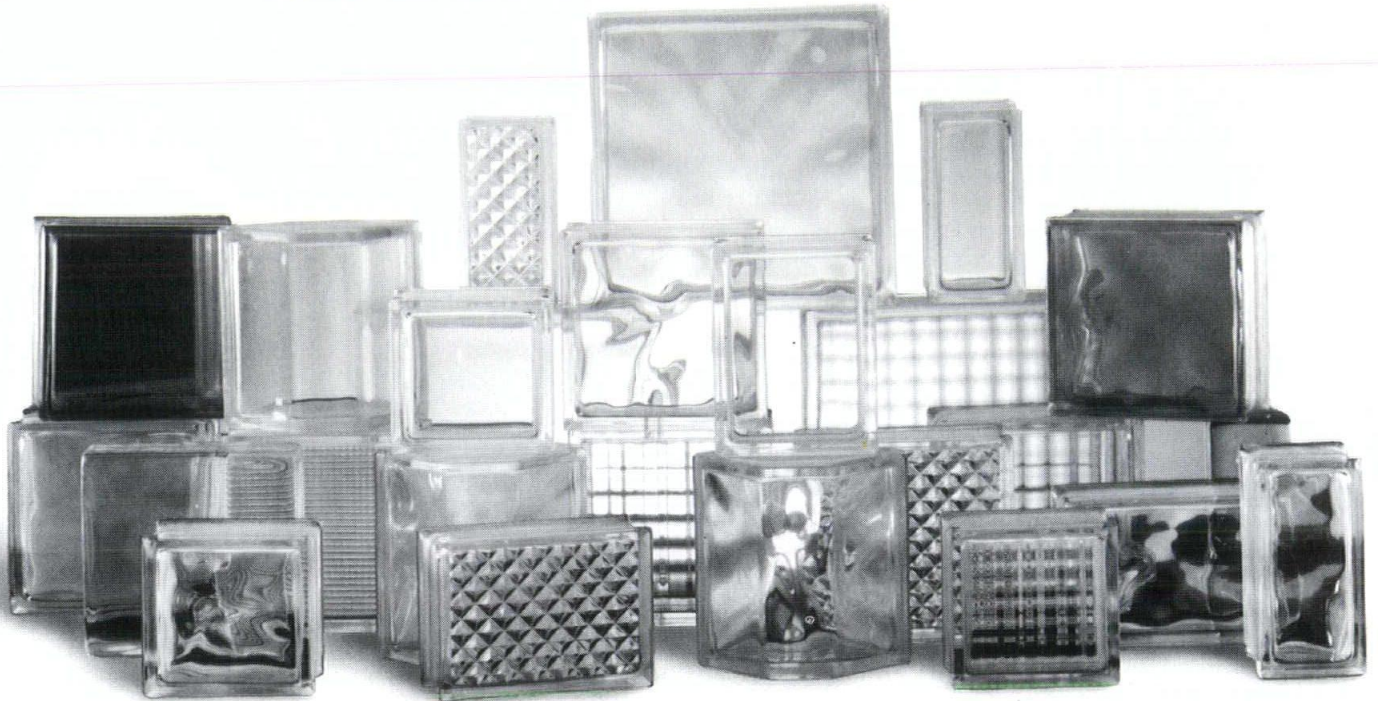
person of the College Curriculum Committee.



Piccola Randolph is the 21st national president of the Society of Architectural Administrators (SAA), a prestigious national organization affiliated with the AIA. As its goal, SAA is committed to providing educational programs and training to its membership in order to ensure the highest calibre of administrators within the profession. Today, SAA membership includes administrators from all facets of the construction and design industry, as well as attorneys, CPA's, city planners and engineers.

Like most construction and design administrators, Ms. Randolph started her career as a secretary and worked her way up through the ranks. She is currently an SAA-Certified Administrative Assistant in the School of Architecture at Florida A&M University in Tallahassee, Florida. Ms. Randolph founded an SAA chapter in North Florida and developed the oral examination for the architectural administrator's certification process. She believes that the keystone to her success is to set high personal goals, and then build a ladder of smaller steps to reach these goals. When asked if she had reached the top yet, she replied, "Oh no. There's always something bigger."

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FROM THE PUBLISHER

The Business of Staying in Business

by George A. Allen, Hon. AIA, CAE, Executive Vice President

This is a story about an architecture firm in Florida which is about to go out of business. It isn't that the firm hasn't had sufficient work or that its work was poor in quality. On the contrary, the firm was quite busy and enjoyed a good reputation.

The problem is that the firm is embroiled in a legal dispute with one of its clients that is stripping the principals of billable time and cash on hand. Also, the firm has had to hire an attorney to answer charges by the Department of Professional Regulation that the principal architect violated one of the provisions of the Architectural Practice Act.

How could a firm which, until last year, enjoyed success, suddenly find itself in such dire straits? It started months ago when a local business executive called the firm's principal, said he was about to begin a project and that he needed an architect to help him get it underway.

The firm principal knew of the businessman by reputation, knew that he was responsible for several building projects in the area and was anxious to add him to his client list. A meeting was immediately arranged.

The businessman indicated that he wanted to build a shopping center and he was in possession of a set of preliminary plans which had been used in an earlier project. He needed working drawings as soon as possible, but in addition, he needed the preliminary plans signed by an architect so that he could begin arranging financing.

The architect responded

that he could not sign drawings which he did not create. The potential client responded that his schedule did not allow time for redrawing the preliminary plans and that he would even pay more if the architect would sign the existing plans.

As a favor, the architect agreed. He signed the preliminary drawings and then took them back to his office to begin work on the final working drawings. He put everyone in his office on the job, sent a B141 owner/architect agreement to the client and proceeded to finish the drawings in record time. Even though he had not received the executed B141, the architect delivered the drawings to his client along with an invoice for payment.

The next part of this story is fairly predictable. The invoice was never paid. When the architect pressed for payment, the client filed suit against the firm for providing inadequate drawings and notified the Department of Professional Regulation that the architect had signed a set of drawings for which he had not provided responsible supervisory control.

Unfortunately, this story is repeated all too often in the architecture business. Insurance companies report that six of every ten claims filed against architects are initiated by owners in response to legal action taken by design professionals to collect unpaid bills. Many claims are settled after the architect agrees to take a big discount on his original fee. If he persists, however, owners have been known to exercise other measures such as reporting violations to the

Department of Professional Regulation.

Looking at this story, it is fairly easy to draw some conclusions about how to avoid the owner-litigation trap:

- take some time to investigate the client's payment history. This is an acceptable business practice and can be done with a few phone calls to references supplied by the client. But, you must listen hard and listen well to keep from being fooled.

- prepare and execute the owner/architect agreement before you lift a pencil or push a button. Set up a payment schedule that begins to bring in money from an early stage in the work. Make sure the client agrees in writing.

- do not sign or seal anything that you did not prepare yourself, no matter what the sob story may be. It's against the law...period.

- if you have engineering or other design consultants on the job, make sure they are aware of the contract, the schedules called for and then pay them promptly.

- keep track of payments and don't ignore the nickels and dimes. If a client is in financial difficulty, you may find that you need to cease work on the project until you can renegotiate the contact, and...

DEVELOP A COLLECTION STRATEGY

- develop a strategy in your office for watching payments and collecting from slow payers. Those strategies should include such techniques as 1) non-principals should not call clients about late payments. A

principal-to-client call should be made; 2) if there is even a hint of a problem with the firm's work, call for an immediate face-to-face meeting to deal with the problem; 3) document phone calls by return letters when money is owed and the client indicates there is no problem with the firm's work. This can help refute negligent claims later if legal action takes place; 4) when the client says the check is ready, go pick it up immediately. If distance precludes this, ask the client to fax a copy of the check so you can show it to your creditors; and 5) when all else fails, use the IRS as an ally by telling the client you are filing a Form 1099. This process starts when you call asking for the client's social security number so that you can declare the value of the service rendered as a personal payment to the client's personal and taxable income. If the client objects, tell him that your accountant advised it and that if the accountant is wrong, he can work it out with the IRS.

These are suggestions gleaned from instructions provided by professional liability insurance carriers who are interested in avoiding claims. There are other creative solutions which you should check with legal counsel before instituting.

Basically, if you want to have a successful business, you should treat your clients right, provide the best service possible and don't try to overcharge. It goes without saying that you should expect and demand the same in return.

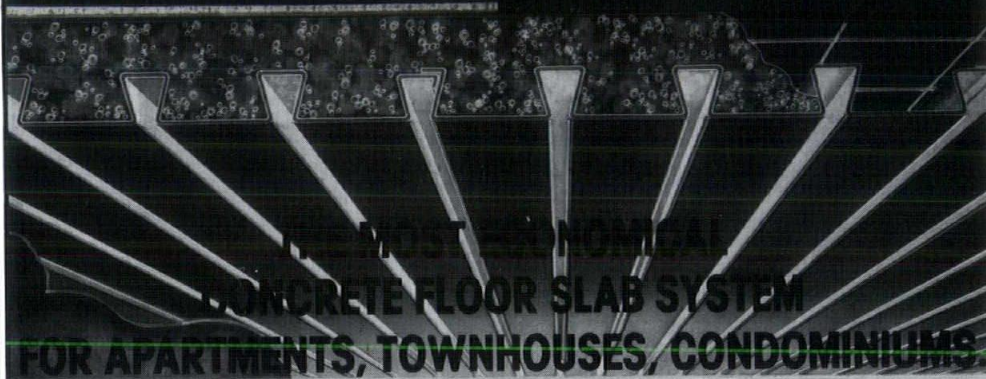
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For more information about
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Showroom:

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(305) 266-3338

31 S.W. 57th Avenue
Miami, Florida 33144
(305) 266-1571

405 N. Flagler Avenue
Homestead, Florida 33030
(305) 248-7020

8712 S.W. 129th St.
Miami, Florida 33176
(305) 251-7022

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and Decorative Hardware

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Naples, Florida 33942
(813) 597-8155

Showroom:

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Showroom:

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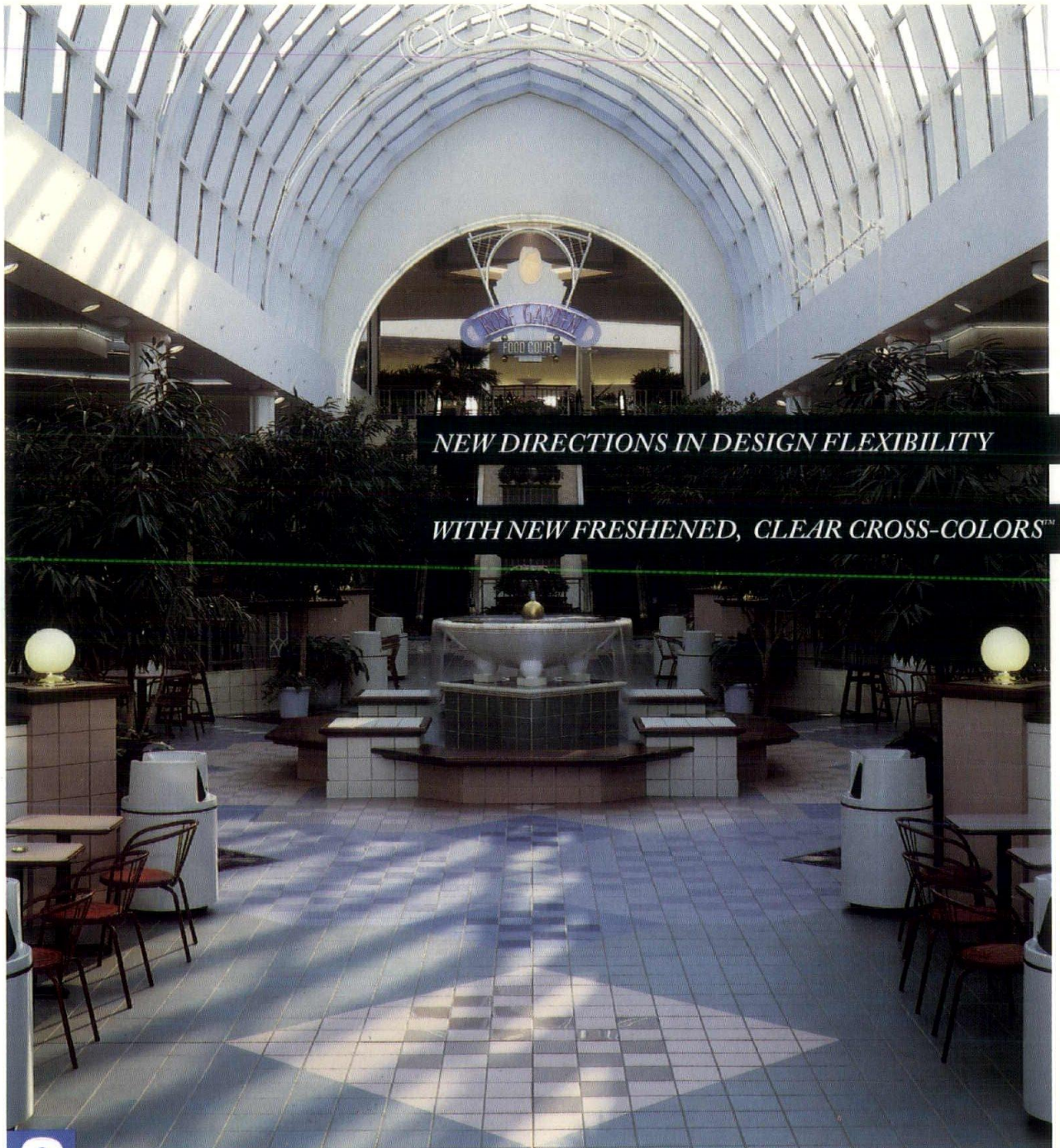
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