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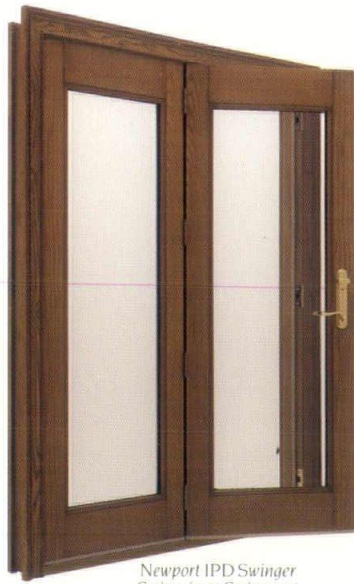
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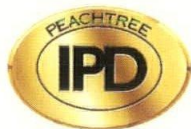
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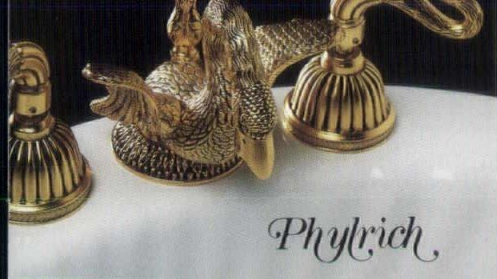
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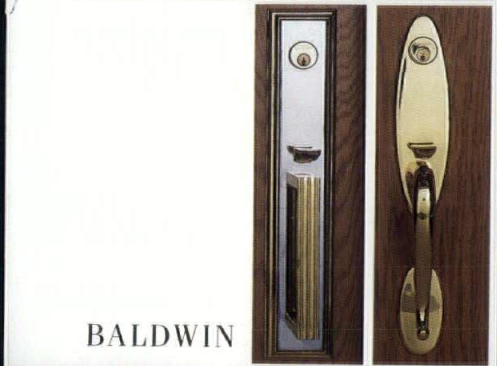
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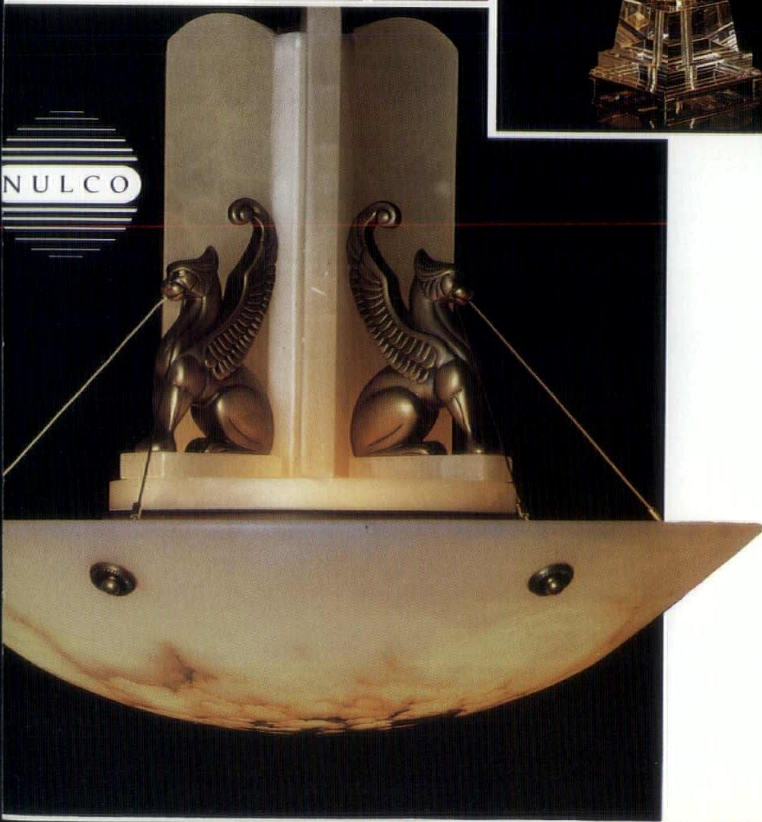
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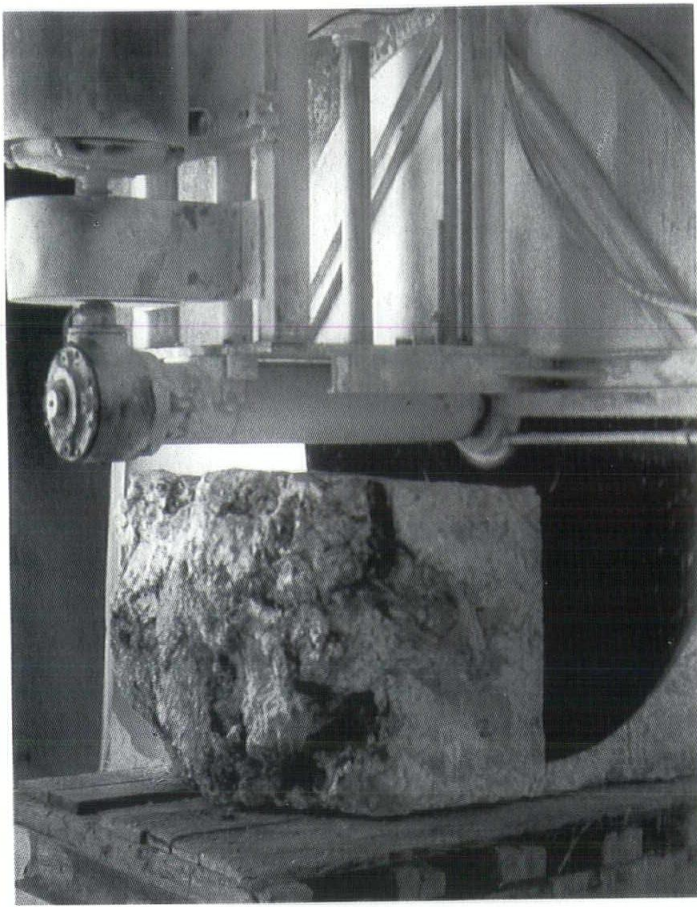
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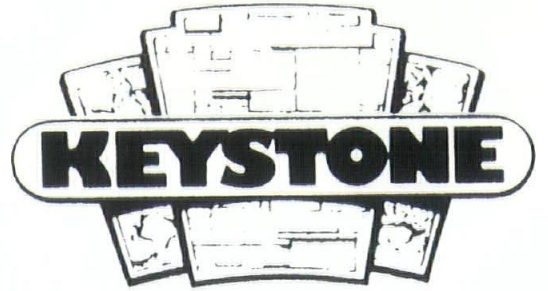
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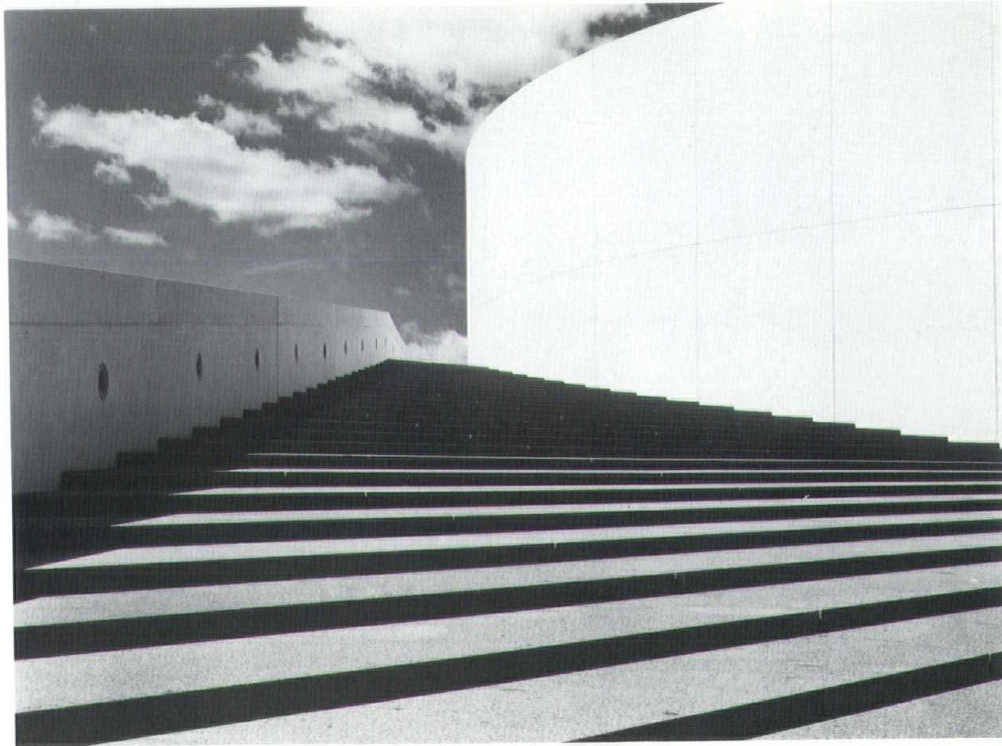


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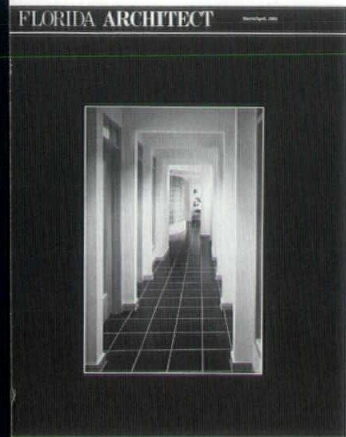
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Cover photo of the office of Anstis Ornstein Architects by Stephen L. Rosen.



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EDITORIAL

**Florida Association of the
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A series of surveys conducted in 1991 by the American Institute of Architects produced several lists ranking the latest and greatest among America's architects and buildings. The results were rather predictable and there were, in my opinion, no surprises, unless the inclusion of the work of a female architect is considered surprising. The overwhelming choice of ninety-nine percent of the respondents for the all-time best work of American architecture was Fallingwater in Bear Run, Pennsylvania. It is also generally considered to be the masterpiece in a career that produced countless other brilliant pieces of architecture. In addition to the recognition of the Kaufmann home as his masterwork, Frank Lloyd Wright was also chosen as the greatest American architect of all time by the 829 architects surveyed. Wright has been so recognized countless numbers of times in the past. Second place in that category went to Louis Sullivan with H.H. Richardson, Louis Kahn, Thomas Jefferson, Eero Saarinen, Mies van der Rohe, I.M. Pei, Bernard Maybeck and Frank Furness rounding out the rest of the top ten.

The list of the top ten living architects is very different, of course, except for the fact that I.M. Pei is on it...the only name on both lists. The living list includes Robert Venturi, Charles Moore, Michael Graves, Frank Gehry, Philip Johnson, Richard Meier, Fay Jones, Helmut Jahn and Cesar Pelli. As with all things, time will tell.

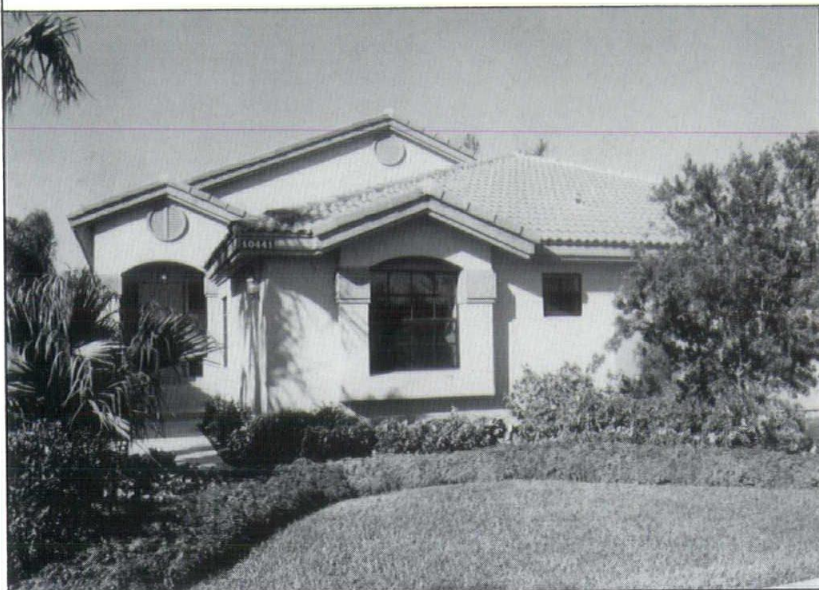
Of more interest to me was the category of "Best New American Buildings". The winner here was Faye Jones' Thorncrown Chapel, a building which only measures 24 by 60 feet. It was constructed entirely of materials that two workers could carry on a small path through the woods in a style that the architect calls "Ozark Gothic." It reinforces my belief that bigger is not necessarily better.

The other nine Best New American Buildings include the United Airlines Terminal 1 Complex at O'Hare Airport in Chicago by Murphy/Jahn, High Museum of Art in Atlanta by Richard Meier & Partners, the Vietnam Veterans Memorial in Washington, D.C. by Maya Ying Lin and 333 North Wacker Drive in Chicago by Kohn, Pedersen Fox/Perkins & Will. The project which filled in the sixth place spot was the masterplan for the Community of Seaside, Florida by Andres Duany & Elizabeth Plater-Zyberk. Michael Graves' Humana Building, Arata Isozaki's Museum of Contemporary Art in L.A., Cesar Pelli's World Financial Center/Winter Garden at Battery Park City and the State of Illinois Center by Murphy/Jahn and Lester B. Knight & Associates rounded out the big ten.

How do these ten compare with the "Top All-Time Works of American Architecture"? That list included the University of Virginia, the Chrysler Building, Monticello, Trinity Church, the Seagram Building, the Robie House, Dulles International Airport, the Gateway Arch and the East Wing of the National Gallery. You be the judge.

On a sad note, although it may come as no surprise to those of us who live and work here, the State of Florida had no offerings on the "Top Ten American Cities" in terms of architectural quality and innovation. In this category, Chicago headed a list which included cities from New England to the Far West, but included nothing in the South. It did, however, include Columbus, Indiana. DG

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Florida Design Assistance Team Report

by Kenneth J. Hirsch, AIA, Chairman, FA/AIA Growth Management Committee

If you have ever been involved in a R/UDAT, you would remember it as a high point in your architectural career. Since the R/UDAT process has been one of the most successful programs of the American Institute of Architects, it represents one of the best tools for the architectural community to contribute to the ongoing process of your city or county.

Several states, including Kentucky, North Carolina and Minnesota, have recognized the value of the design assistance team program and have pooled their professional resources to work within a state organization to solve community urban design problems.

The final 1989 report of the Governor's Task Force on Urban Growth Patterns specifically recommended that R/UDAT's be used as a tool for educating the public and establishing a consensus on urban design issues. Charles Zucker, Director, Design Assistance Programs, AIA, was instrumental in providing information to the task force.

Since this report was published in mid-1989, the Palm Beach Chapter/AIA has been pursuing a county-wide R/UDAT. The interest generated by the R/UDAT's progress has created much discussion within the state about design assistance teams and the visioning process.

Naples, Florida accomplished a R/UDAT in 1988 as part of their comprehensive planning process. Al French, AIA, has stated that it was one of the most valuable tools the community used in determining a vision for Naples.

The connection between the use of the design assistance team as a visioning process and the comprehensive planning process is now coming into clear focus. What are needed are comprehensive vision plans.

The Growth Management Committee of the FA/AIA has

recognized this opportunity and is pursuing the organization of a Florida/Design Assistance Team Program (F/DAT).

The Florida Foundation for Architecture recognized the value of the F/DAT program to the Florida architectural profession and has pledged \$5,000 toward the establishment of the program.

The most recent meeting of the Growth Management Committee accomplished a strategic plan for implementing the F/DAT program. One of the members of the Strategic Planning Committee was Ben Starrett, Director, Strategic Planning and Policy Coordination, Department of Community Affairs, State of Florida. He pledged the support of his department for a design assistance team program and the committee agreed to pursue an education and training program jointly with DCA beginning in late 1992.

The next scheduled meeting of the Growth Management Committee will begin to quantify budgets, timetables, professional and educational resources based on a multi-disciplined approach to the design assistance process.

The FA/AIA has established an ongoing dialogue with the American Planning Association (APA) as a joint effort in pursuing the interdisciplinary approach to the visioning process.

It is now clear that there is significant support for the premise that all communities in Florida need a vision and the most appropriate avenue to get this message across to elected officials and leaders is through the coordinated resources of DCA, AIA, APA and other related organizations.

If you are interested in helping create a vision for your community, contact Tom Sinclair at the FA/AIA to find out more about the F/DAT program.

Randolph Honored With Fellowship

Piccola Randolph, the 21st National President of the Society of Architectural Administrators (SAA) and Administrative Assistant in the School of Architecture at Florida A&M University, was just honored with the American Institute of Architects' Richard Upjohn Fellowship. Awarded to Ms. Randolph in December, 1991, the fellowship is conferred upon those individuals who have contributed to the profession of architecture through service on the AIA Board of Directors.

Named after the founder and first president of the AIA, Richard Upjohn, the fellowship is not a separate membership class within the AIA. It is, instead, a special honor that looks at the contribution made by board members to the Institute, the profession and the public. It was created by the AIA's Board of Directors in 1991.

Among the special benefits and privileges that are bestowed on Richard Upjohn Fellows are their own newsletter, a citation from the AIA President, invitations to events exclusively for Upjohn Fellows, the use of Richard Upjohn china designed by Tiffany's and the right to be called Richard Upjohn Fellow.

Piccola Randolph has devoted her lengthy career to creating new educational programs that will ensure the highest calibre of architectural administrators within the profession.

Building for the Future...Literally

Commercial office buildings designed before the "energy crisis" of the 1970s contribute their share to the environmental challenges we face today. Commercial buildings create the nation's greatest demand for new energy, and they efficiently consume a

third of our total electricity. Left unchecked, this figure will double by the year 2020. Offices and power plants that operate them currently account for 14 percent of the gasses associated with global warming, 15 percent of the nation's acid rain and close to 25 percent of the nation's harmful ozone-depleting chlorofluoro-carbon emissions.

Many architects and engineers today are working to eliminate these problems in new buildings by incorporating environment-friendly ideas and materials into their designs while retaining an emphasis on the comfort of the human beings who live and work within them.

In New York City, a preeminent example of an environmentally-aware building is the Audubon Headquarters, currently undergoing renovation and due for completion early this year. Working from the gutted shell of a building in lower Manhattan designed a century ago, the freestanding structure is slated to be one of the most energy-efficient office buildings in the world.

The Audubon Building will use very efficient heating, cooling and electrical systems. It will also employ a comprehensive system of daylighting, using automatic sensors to dim artificial lighting levels when natural light is present in adequate amounts. Insulation and special window films increase thermal resistance of the exterior walls.

Recycling will also be a key component in the new headquarters. While under renovation, the construction process will include recycling materials on-site by waste-stream separation, and reusing these "waste materials" as much as possible. Audubon's own in-house recycling system will consist of six categories of materials that can be collected throughout the building and sent by separate chutes to the basement. Some 80 percent of all materials that enter the building will be recycled.

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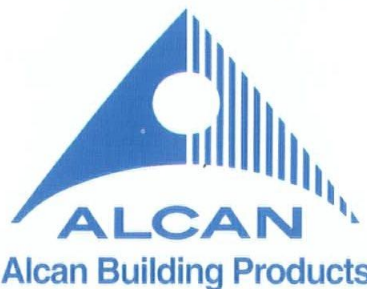
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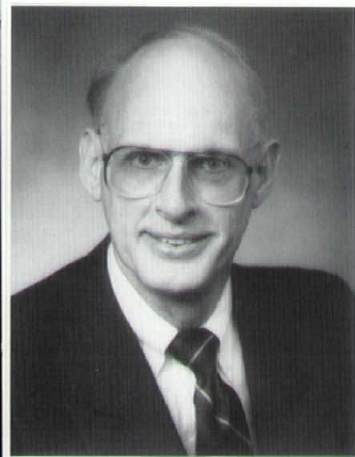
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PRESIDENT'S MESSAGE

By Henry C. Alexander, Jr., AIA, 1992 FA/AIA President



I believe in the AIA and in the vital role it plays in accomplishing our goals for the architectural profession. And – painted with a broad brush – our goals have been, and will continue to be, the creation and fostering of an architectural profession that is fully prepared to master design and practice, to contribute to the art and science of the profession and to provide leadership in our respective communities. We must be fully prepared to deal with a variety of concerns with both our individual and collective qualifications.

Sure, we admit that times are tough. And, that's why now, more than ever, the individual architect is strengthened through the collective voice of the FA/AIA.

We are strengthened professionally as we provide relevant practice information directed toward the development of professional excellence. And, we are further strengthened when we implement programs which heighten the public's awareness of the architect's essential contribution to the built environment.

Our membership is strengthened politically through our Association's monitoring and disseminating information on legislative issues, and when we actively seek to establish a dialogue with the legislature and state agencies on issues which impact our practice.

Membership is strengthened socially when our Association sponsors leadership training programs and takes positions on important social and economic issues affecting our communities and our State. It is our responsibility as architects to lead, not only in decision making, but also in establishing the direction of Florida's future growth and development.

And, perhaps most important, our membership is strengthened economically when the Association takes steps to create a healthy practice environment, equipping its members with the knowledge and tools to compete in a changing market that is fraught with intrusions to our practice by other professions.

These are some of the strengths that you, as individuals, gain from membership in the FA/AIA. In turn, the Association's strength and influence will grow, fostered by your active involvement.

In the long view, we can guide our future as architects while bringing our considerable talents to bear positively on the processes that shape the future of society. But, it is only as an organization – as a collective force – that we can accomplish this goal.

To represent you, the Association and its leaders need to constantly question their roles, their policies and their level of responsiveness. I think we've taken some positive steps in that direction in terms of some of the specific programs we are implementing for 1992, all of which are rooted in these long term goals and objectives.

A few highlights:

◆ On the legislative agenda, several key issues which could seriously impact our profession are being aggressively pursued. These include the FA/AIA's close monitoring of the proposed sales tax on professional

services. The Association is seeking passage of a "Certificate of Merit" bill which would require a pre-suit investigation by the plaintiff's attorney in order to file a claim against an architect, engineer, land surveyor or landscape architect.

Additionally, we are keeping a watchful eye on the Governor and Cabinet's plans to reorganize state government. In terms of building construction, this could mean each agency would develop its own selection procedures and contracting documents. This, naturally, would involve greater costs for consultants who would have to direct their marketing and production efforts to several agencies rather than to a single agency.

◆ We are continuing to deal head-on with engineering policy issues in a most proactive manner, and we promise to update you on a timely basis once mutual resolution of this issue is reached with the BOAID.

◆ The Florida Design Assistance Teams (F/DAT) held their first planning session in early January to discuss key issues and implementation parameters regarding achievement of the multi-disciplinary goals of this program, for which seed money was provided by the trustees of the Florida Foundation for Architecture. This innovative new program, which evolved from a concept initiated by the FA/AIA's Growth Management Committee will assume a high profile role in community affairs regarding issues relative to architecture, growth management and planning.

◆ In an effort to broaden and intensify the involvement of the Board of Directors in working with chapters and committees, we have begun a new "hands-on" concept. At our first Board meeting in January, 1992, each board member had the opportunity to meet with committee members of one of the three

FA/AIA commissions, each chaired by an FA/AIA Vice-president, to expand their knowledge of and have significant input into programs and future plans of the Association.

◆ Plans are underway for our Annual Conference which is slated for September in Orlando. This year it will be held in conjunction with the Society for Marketing Professional Services (SMPS). This will provide us, as architects, with an unparalleled opportunity to access some of the best marketing minds in the business in tandem with participation in the enriching programs our annual conference promises to offer.

As an organization, I believe we recognize that the world is changing, and our profession is changing along with it. And, as an association, I think it's clear that we are willing and eager to reach out with fresh ideas and to experiment with new ways of meeting the challenges of a changing membership, membership needs and an approach to our practice.

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Architects & Planners, Inc.

Principal-in-Charge:

James H. Anstis, FAIA

Project Architect/Designer:

Michael A. Berk, AIA

Project Team:

Lawrence J. Shaeffer,
Osvaldo Mallo

Consulting Engineers:

Chane, Inc., Arnold I. Chane, PE

Interior Design:

Michael A. Berk, AIA

In 1986, Anstis Ornstein Associates designed a two-story, steel frame, stucco and glass office building in West Palm Beach, 3,600 square feet of which serves as the firm's architecture and planning office.

The drafting area, one which requires a maximum of light, has outside windows on three sides. The principal's offices open onto the drafting area and all interior spaces are organized so that the reception desk has control from the entry to every other part of the office.

Work areas are organized to provide semi-privacy to each work station and yet permit interaction between staff when necessary. Each work station is complete with drafting surface, task light, side table, reference table, file, book shelves and telephone. There are eleven work stations, three of which are equipped as CAD work stations and one of which is the plot/print section.

The office space also contains a small fire-rated vault for the drawing records of the 20-year-old firm. The office is equipped with a fire sprinkler system and it also has a complete electronic security system.

The main conference room is a round glass block cylinder with charcoal carpet and con-

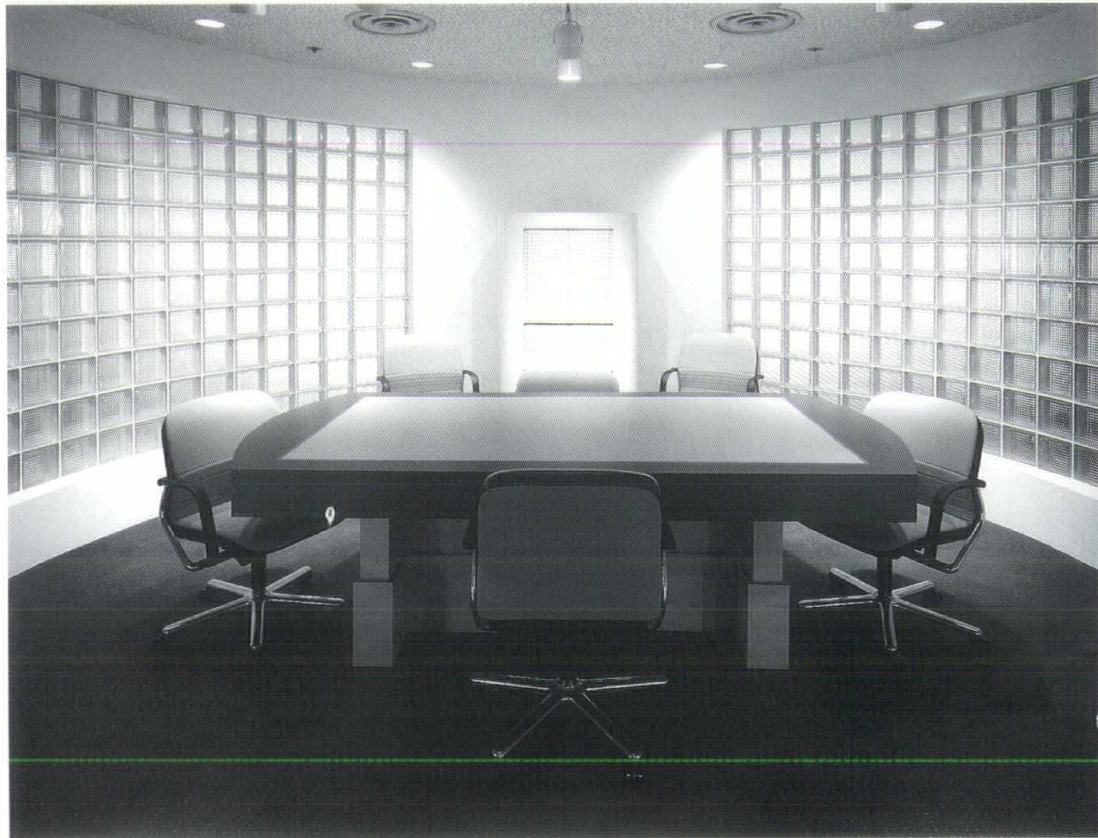
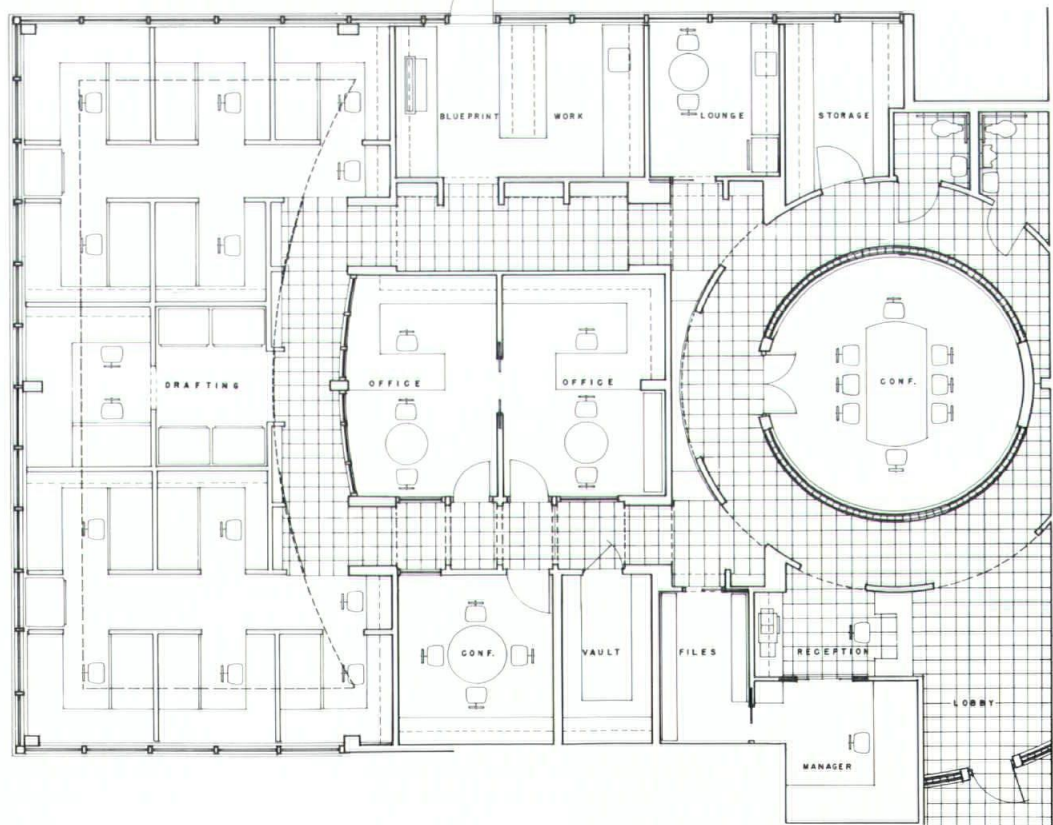
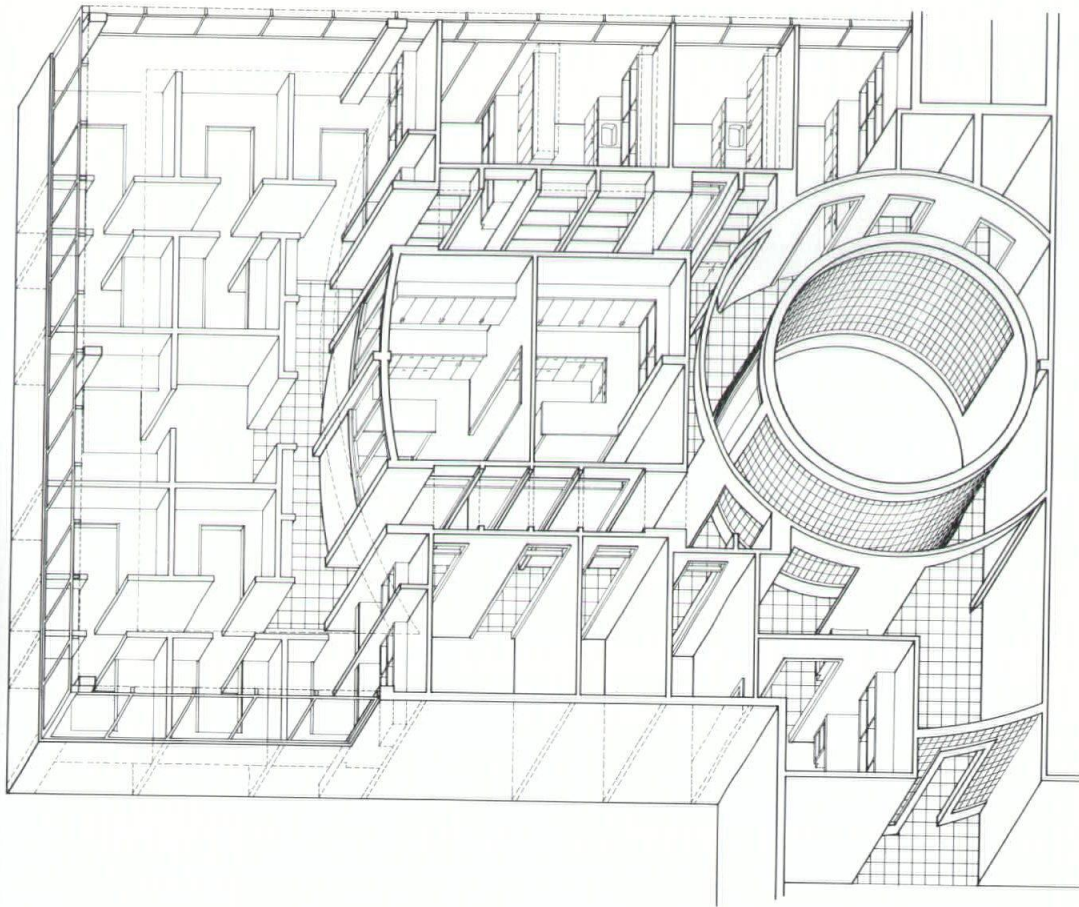


Photo of conference room by Stephen L. Rosen, Inc. Floor plan, axonometric and photo of Lombard Center courtesy of the architect.





cealed spline acoustical tile ceiling. The acoustic performance is interesting here because of the reflective nature of the glass block and the absorptive nature of the floor and ceiling.

Library material is dispersed throughout the office as needed. Codes, for example, are stored in the drafting area, while the corridors outside the workroom have floor to ceiling shelves containing product catalogs that are also convenient to the drafting area.

This interior project is the creation of the architects who use the space and its color scheme and the choice of materials was tied to the colors used in the firm's logo. The palette of materials used in the ground floor office includes painted gypsum board walls and ceilings, glass block, painted wood doors and windows which happen to be poplar, tempered glass, carpet and black-glazed floor tiles. The color scheme is black tile and dark gray carpet for the floors, medium gray for the wooden doors and windows and trim and white for the walls. All cabinets and desks are built in of medium gray formica. The artwork used throughout the office is by Derek S. Anstis.

The link between the firm's logo, which appears on all the office's printed materials, and the office interior was handled in a very subtle way. A thin strip of green, the accent color in the logo, runs around the top of the conference table, around the upper edges of cabinets and appears in several blades in the mini-blinds at the windows. The use of this "feature strip" is an effective way of making a design statement that doesn't intrude on the office's subtle color scheme.

As both designer and client for this project, the architects who use the space say that the comfortable work environment has been a delight, not only for the regular staff, but for visitors, as well.



Facelift For A Florida School

East Naples Middle School
Naples, Florida

Architect:

Alfred French and Associates, Inc.

Naples, Florida

Structural Engineer:

Jenkins & Charland, Inc.

General Contractor:

Wright Construction Corp.

Owner:

Collier County School Board

The program here consisted of renovating and expanding an existing middle school which serves 600 students into a complete curriculum middle school of 154,000 square feet which would accommodate 1108 sixth, seventh and eighth graders.

The existing building was an undistinguished single-story brick building. The interior had several large open areas with ten-foot ceilings, but few windows or other amenities. A new image for the school including a new entrance, sequence of spaces and plan reorganization was needed.

The site which the school occupies is a flat, 16-acre site in East Naples. It is accessible from two residential streets and has a number of large slash pines and some existing playing fields.

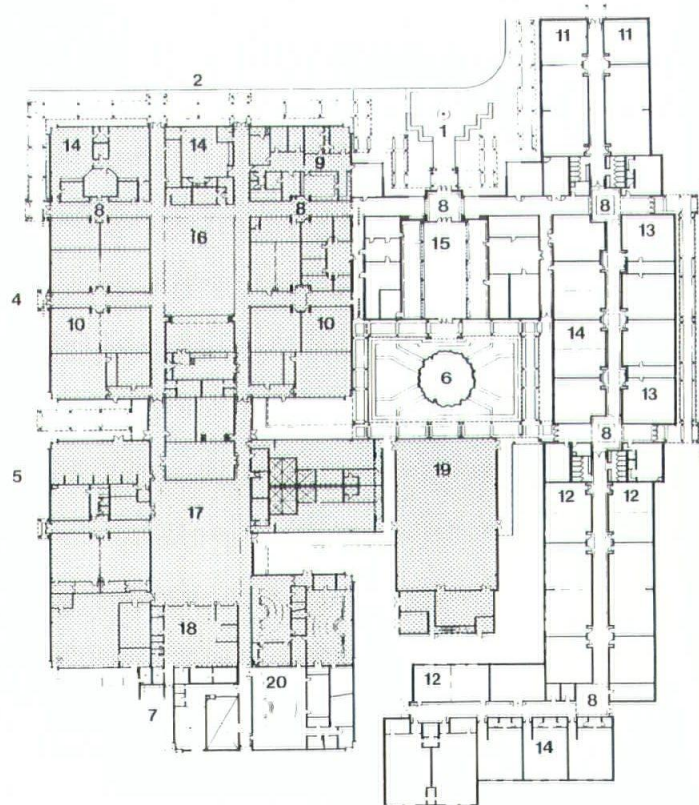
The new plan approximately doubles the size of the original building. A new entrance was created and the library moved so that it is now opposite the main entrance. A central courtyard, through which students pass several times a day, is the internal focal point of the complex. The new design also created higher sloped roofs at the library and the intersection of major corridors which are translucent and admit diffused light into these important spaces.

A parti was selected which would permit extension of the one-story building, but with new



carefully detailed masonry and a new concrete-supported exterior canopy system. This canopy system, which has a pitched Kynar-finished metal roof, connects the old building with the new and contrasts with the masonry walls providing color, scale and weather protection. The use of precast concrete trusses was important because they define entrances and nodes and provide a termination for exterior canopies. Concrete columns and beams were designed to be of uniform size to achieve greater economy.

Construction of the new wings is masonry cavity bearing wall with concrete tie beams. Brick soldier courses define base, sill, lintel and entablature. Custom designed windows and the addition of functional amenities such as the handicap drop-off area, help achieve a new image for the school. The cost of the project was a little over ten million dollars or \$68.83 per square foot.





A simple consistent vocabulary was used throughout the school at entrances, in the courtyard and inside main areas like the Media Center, bottom left. All photos by George Cott.

Little House On The Prairie

**Residence and Home Office for Kate Konrad and Mark Griesbach
Tallahassee, Florida**

Architect:

Mark Griesbach, AIA

Owners:

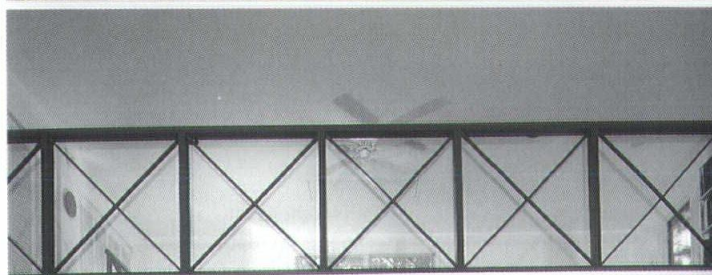
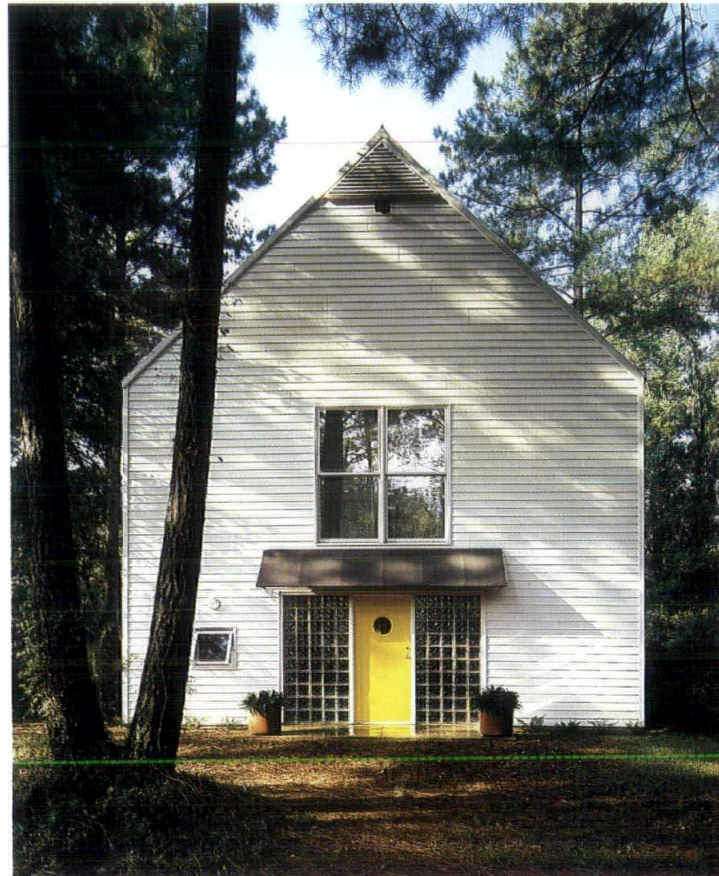
Kate Konrad and Mark Griesbach

This project was designed by the owner, a Tallahassee architect, to be built entirely by him and his wife. The intention was to set up an initial budget and then adhere to it rigidly. In point of fact, the house/office was built for \$25 per square foot and completed entirely within budget.

With a four-inch poured concrete floor slab on grade, a wood frame, plywood sheathing, vinyl shiplap siding and metal roofing, the house does not employ expensive materials. This is all the more reason to laud its rather elegant quality.

The house, which also serves as architect Griesbach's office, is sited on a heavily wooded lot near the edge of a pond. Southern pine, gum, oak and dogwood trees are present in abundance and the architect's goal was to impact the natural environment in a minimal way. As it turned out, not one tree was felled for building construction.

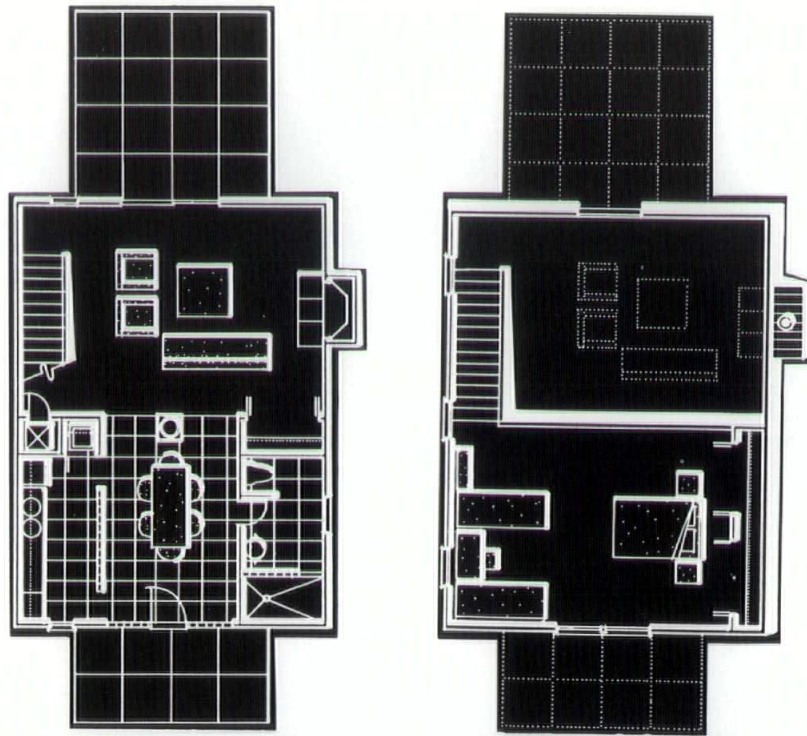
The house is designed to accommodate two bedrooms and one-and-a-half baths. Upper bedroom walls were omitted, however, to provide an open loft and home office area. Another self-imposed imperative, in addition to saving the trees on the site, was that of providing breathtaking views of the lake. From a philosophical standpoint, it was the architect's intention to design a home that utilized a vernacular North Florida vocabulary. In retrospect, Griesbach says he was greatly influenced by the construction techniques used in building tobacco barns



All photos by Randy Lovoy.

common to the area, all of which have steep slope metal roofs and lapped siding with windows set high in the wall.

The interior of the house is simple, little more than two rooms up and down, but its handling is elegant and somewhat classical. Beyond the obvious image of the single Ionic column which serves as a focal point between the two main first floor rooms, the house uses glass block on either side of the entrance where it replaces formal sidelights in a contemporary way. Happily, the large four-part window directly above the entry is not a Palladian window, which is much overused and misused these days. Rather, it is a simple, centrally-placed opening which imparts the classic ideals of symmetry and balance in an upbeat way.



Double Curve Corporate Headquarters

American Automobile Association Corporate Headquarters

Architect:

Spillis Candela & Partners, Inc.

Principal-in-Charge:

Hilario Candela, FAIA

Project Director:

Ferron Stowe

Project Manager:

Charles Crain, AIA

Design Team:

Hilario Candela, FAIA

Michael Kerwin, AIA

Rafael Sixto, AIA

Interior Design:

Spillis Candela & Partners

Interiors

Deborah Neve

Dean Newberry, IBD

Consulting Engineer:

Spillis Candela & Partners, Inc.

Landscape Architect:

Glatting Lopez Kercher Anglin

Contractor:

The George Hyman

Construction Company

Developer:

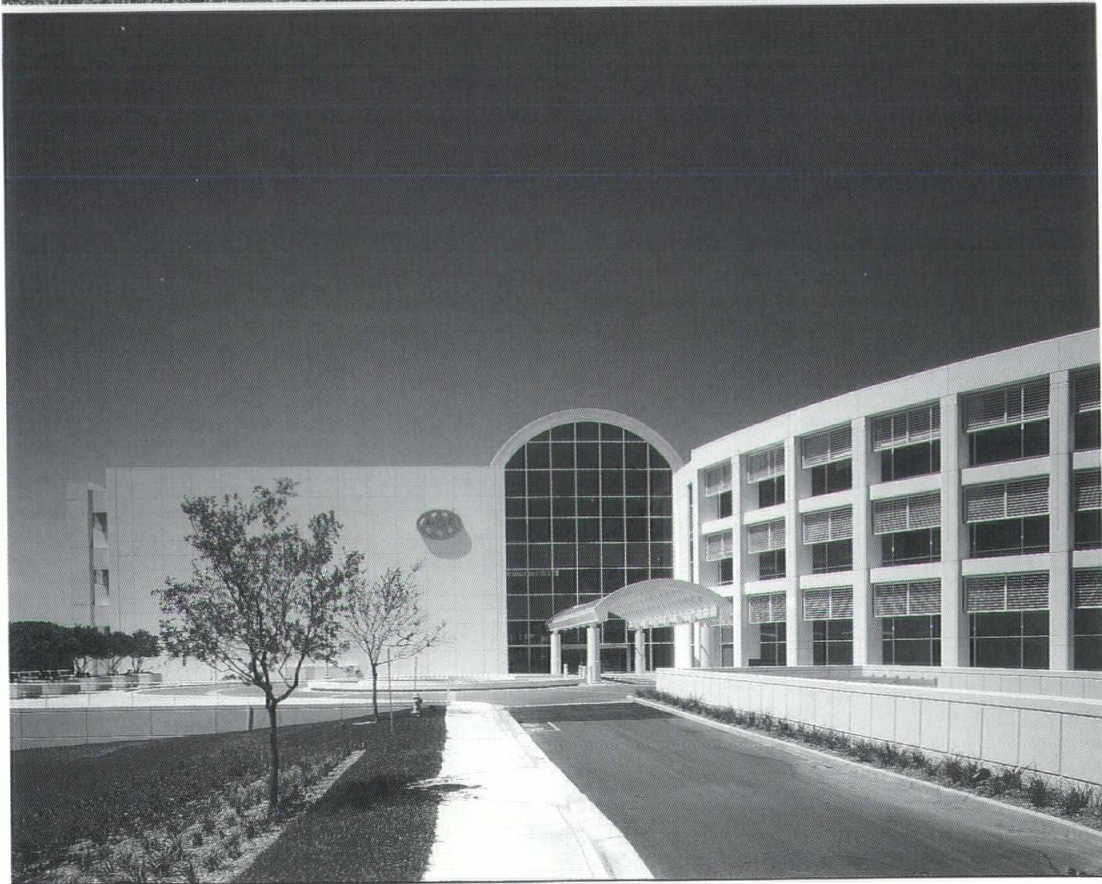
The Oliver Carr Company

Owner:

American Automobile Association

Early in 1986 the American Automobile Association was in the midst of making several major corporate decisions which would affect the company for many years to come. Their first decision was a commitment to relocate their existing corporate headquarters from the Washington, D.C. area to Florida. Their next decision was to select an architect to design their new headquarters complex and they decided on Spillis Candela & Partners because of their extensive headquarters experience and their knowledge of the Florida environment.

Located on 39 acres in a 1,013 acre planned community, the facility is informally sited on the crest of a rolling hill adjacent to the retention ponds created for the storm water management system. Central Florida's rolling terrain and unique climatic conditions are largely responsible



for the "double-curve" form of this corporate headquarters office building. Designing for Florida's climate meant siting the building with consideration of the sun's angle and intensity at any given time of day, developing energy-saving details, and selecting HVAC equipment and systems for energy efficiency.

Two curved 3-story wings are bound at the center by a 75-foot-high atrium space. The atrium acts as the major entry gesture and the main communal space for the entire building. However, it also represented the design challenge of managing the intensity of heat and light from the Florida sun. Spillis Candela applied numerous energy-conscious design features such as fritted glass on the skylight and wood shutters on the adjacent interior office windows to help mitigate any solar heat gain created by the skylight. Additional solar protection is provided by an elegant brise-soleil, built seven feet beyond the exterior curtain walls creating a contemporary Florida image for the building.

The building also incorporated a thermal storage unit capable of producing approximately 4,100 ton-hours of cooling. This helped to reduce energy costs by shifting a percentage of energy usage, equal to approximately 35% of the building's total cooling requirements, to off-peak hours. According to John Thompson, Director of Facilities Operations for AAA, the headquarters building is approximately twice the square footage of AAA's former facility in Washington, D.C., yet will operate at approximately the same cost.

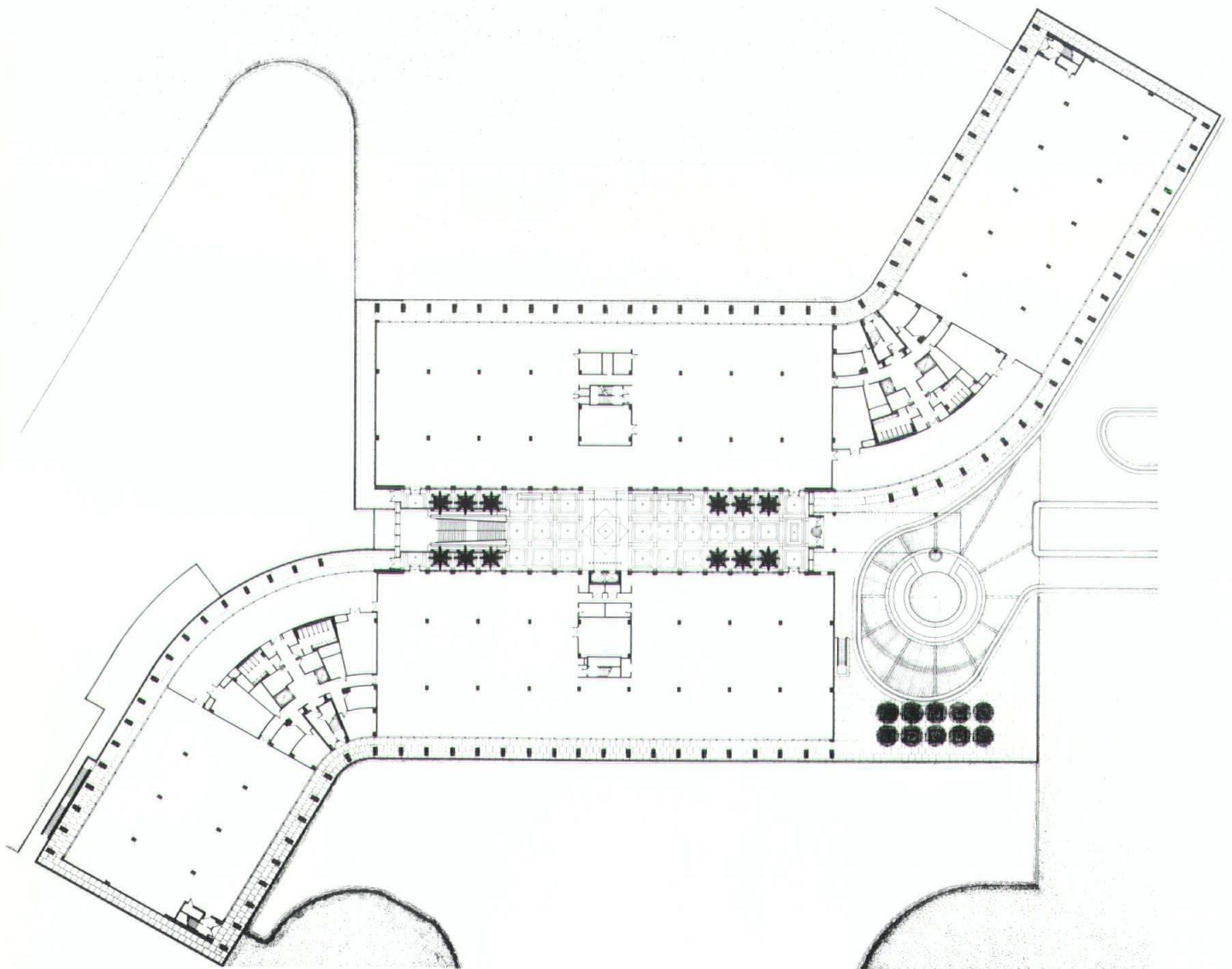
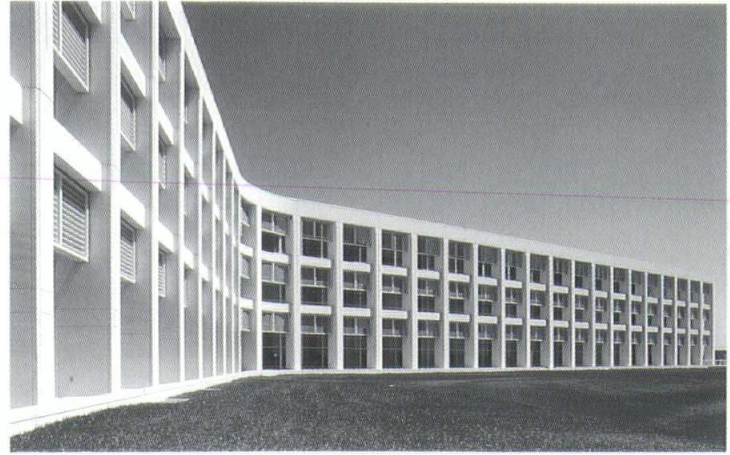
Efficiency of design also helped bring the sheer magnitude of the 660,000 square-foot structure into practical perspective. The overlapping wings minimize travel distance from one end of the building to the other. Bridges span the atrium, effectively creating square floor plates for optimum departmen-



tal adjacencies. Most of the building's infrastructure is located in the curved sections, leaving large, flexible open spaces for the office area, computer center, photo labs., cartography studios and conference center.

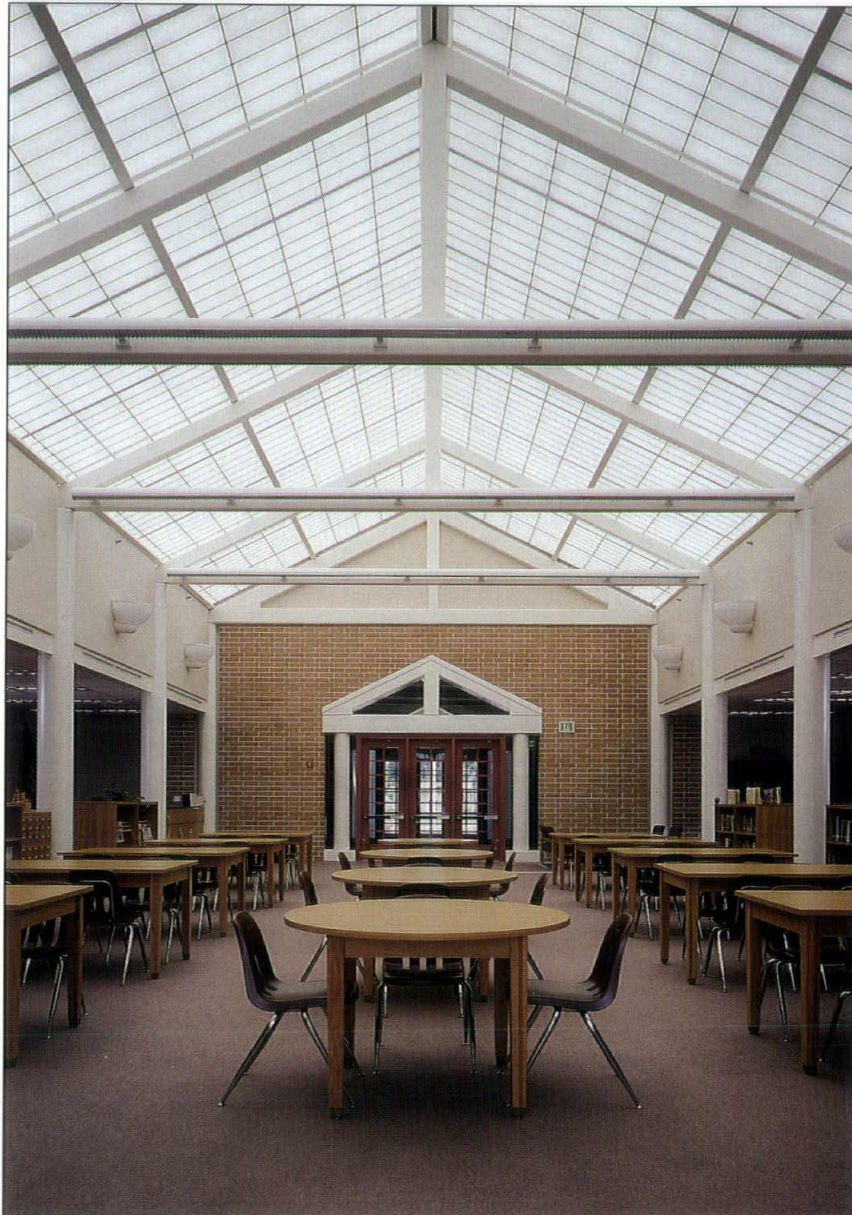
Perhaps the most unusual element of the building is its "rotating" visual dimension. The diagonal symmetry of the building form shortens the structure's apparent length and produces a changing facade, constantly transforming as the viewer travels along the nearby interstate highway or through the landscape.

The AAA Headquarters has already received several design awards including one from the Florida Association of the American Institute of Architects and the Grand Award from the National Association of Industrial Office Parks. According to Jim Creel, outgoing President of AAA, "When we decided to move to Florida, we also decided we wanted a handsome, energy efficient facility which was truly a 'Florida Building,' and I'm pleased to say that is exactly what we got."



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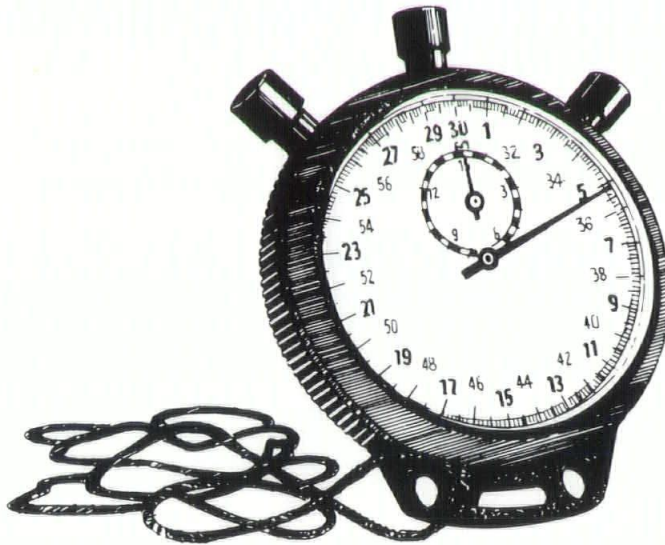
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3 4 5 6 7 8 9	8 9 10 11 12 13 14	5 6 7 8 9 10 11
10 11 12 13 14 15 16	15 16 17 18 19 20 21	12 13 14 15 16 17 18
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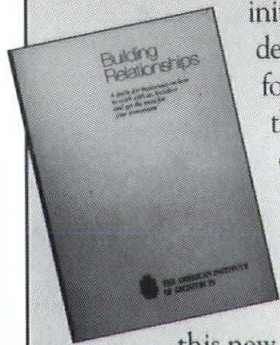


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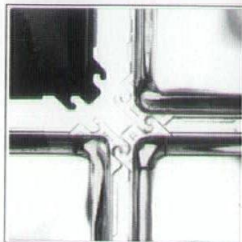
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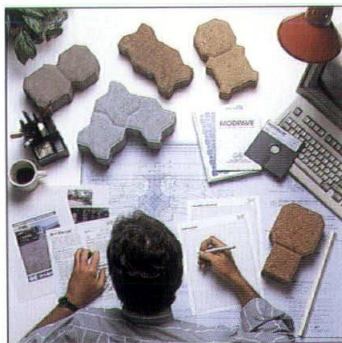
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VIEWPOINT

Mizner Park: A Paradigm For Revitalization

by Harry Klemfuss

A well-known architecture critic once described the work of Addison Mizner as "a particularly rich and luxurious form of architecture that reflects a specific time and place in America." The time was the 1920s. The place was South Florida whose epicenters of elegance in Palm Beach and Boca Raton bear witness to many of Mizner's finest designs. It is into this fabric of shadowy arcades, tree-lined streets, fountains and plazas that Mizner Park has been introduced, a newly built \$75 million project that was developed, according to architects Cooper Carry & Associates, using Mizner's unique vocabulary.

Mizner Park, a cultural, civic, retail and residential complex in Boca Raton is laid out on a colorful carpet of paving stones pigmented in a variety of rich colors ranging from terracotta to charcoal gray. Its 900-foot long plaza is the focal point for offices, shops, theatres, restaurants and apartments and its pavers are laid out in rhythmically repetitive patterns of interwoven designs. Completed in December, 1990, the park took the place of a worn out, asphalt-paved mall built in the early 1970s.

Flowing out of the shaded arcades and across the plaza, the paver patterns are spaced 18 to 24 inches apart, the length of a pedestrian pace, so that walkers are always comfortably in stride with the design. Walkways, street crossings and ornamental aprons that border the reflecting pools are carpeted with smaller square pavers while the pavers used on the roadway were specified for their interlocking strength and ability to withstand stress.

To create the white concrete arcade columns, as well as the bas relief sculpture on the central fountain, the architects located and used original molds designed by Mizner. This provided richly textured surfaces

resembling coral stone, with pocket recesses and pitted fissures. The urn-shaped central fountain in the plaza is supported by a grouping of four Corinthian columns made of coral. The columns are topped with a distinctive Mizner touch, dancing dolphins instead of acanthus leaves.

Visitors strolling down the shopping arcades almost always enjoy a cool breeze, no matter how hot the weather. This is due to convection currents created by the thermal interaction of cool shaded interiors with the bright outdoor sunlight. Laced with five reflecting pools and satellite fountains, the lawns and flowerbeds of the central plaza are lined with twin rows of royal palms. These trees provide a visual counterpoint for the well-defined pattern of the paving design.

Demolition of the old Boca Mall and its transformation into the new Mizner Park has created a catalyst for new redevelopment projects. Under pressure from aggressive perimeter malls on the outskirts of town, Boca Raton's downtown business district had seriously declined, losing much of its style and vigor. Since the completion of Mizner Park, there has been a dramatic increase in land values, private investment, building, renting and shopping. The park has become a paradigm for revitalizing adjacent downtown areas.

The author is a writer who lives and works in New York.



Photo top: Paver patterns are about 18 to 24 inches apart, the length of a pedestrian pace, so shoppers are in stride with the design. Above: Centrally-placed gazebo adds a pleasing accent to the paving pattern.

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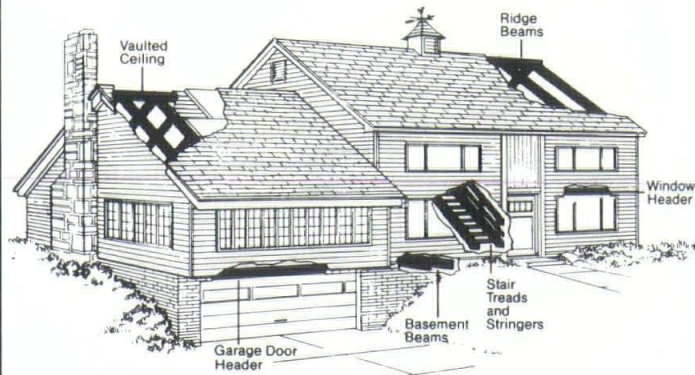
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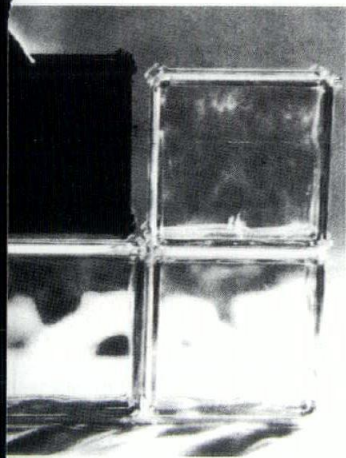
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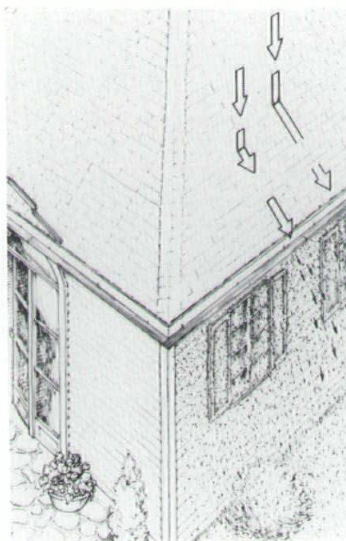
edge along the radius of the tile gives the installed floor a soft appearance and the new line will feature six new colors in four sizes. A full range of color including off-white, speckled creams, grays, new pastels and earth tones may be used together to form harmonious blends and decorative patterns.

Additionally, Florida Brick & Clay is producing a smooth textured pool coping to use around the edge of the pool to create a decorative finish. The pool coping will be produced in four colors, deep red, off white, gray and southwest orange. The brick pool coping coordinates with Sunshine Pavers, also by Florida Brick & Clay, which are offered in a dozen colors with wirecut texture. The brick pavers are perfectly suited for pool decks, front or back porches, walkways, drives, fireplaces or sunrooms.

Write to Florida Brick & Clay for a brochure at P.O. Box 1656, Plant City, Florida 33565-1656 or call (813) 754-1521 or FAX (813) 754-5469.

A Superior Alternative To Old-Fashioned Gutters

Rainhandler from Savetime Corporation, brings a completely new form to the function of diverting rain. Applying the principles of physics and fluid flow, the Rainhandler system diverts rain and breaks up sheets of roof rain into rain-sized droplets and guides the drops away from the foundation through a louvered disperser. The resulting shower covers a 3-to-5-foot swath, in effect, gently watering foundation shrubs, border gardens or lawn below. This is an important benefit for homeowners facing water restrictions. Rainhandler also will not cause the erosion or trenching that no gutters or clogged gutters do which can damage the foundation, outside central air conditioner units or foundation plantings.



Rainhandler's angled three-quarter-inch slats resemble an open venetian blind. Leaves do not catch in the slats; they are swept away by the wind. A quick jet with a garden hose will dislodge any that remain. Rainhandler has no place for ice to build up, no leaky joints to repair, no downspouts to clog.

Made of aluminum and warranted against defect for 25 years, Rainhandler sections are available in natural aluminum, white or brown. Rainhandler five-foot sections require only a screwdriver for installation and can be cut easily for a custom fit. Special hardware is also available to adapt Rainhandler to unusual construction, such as angled or short fascia boards.



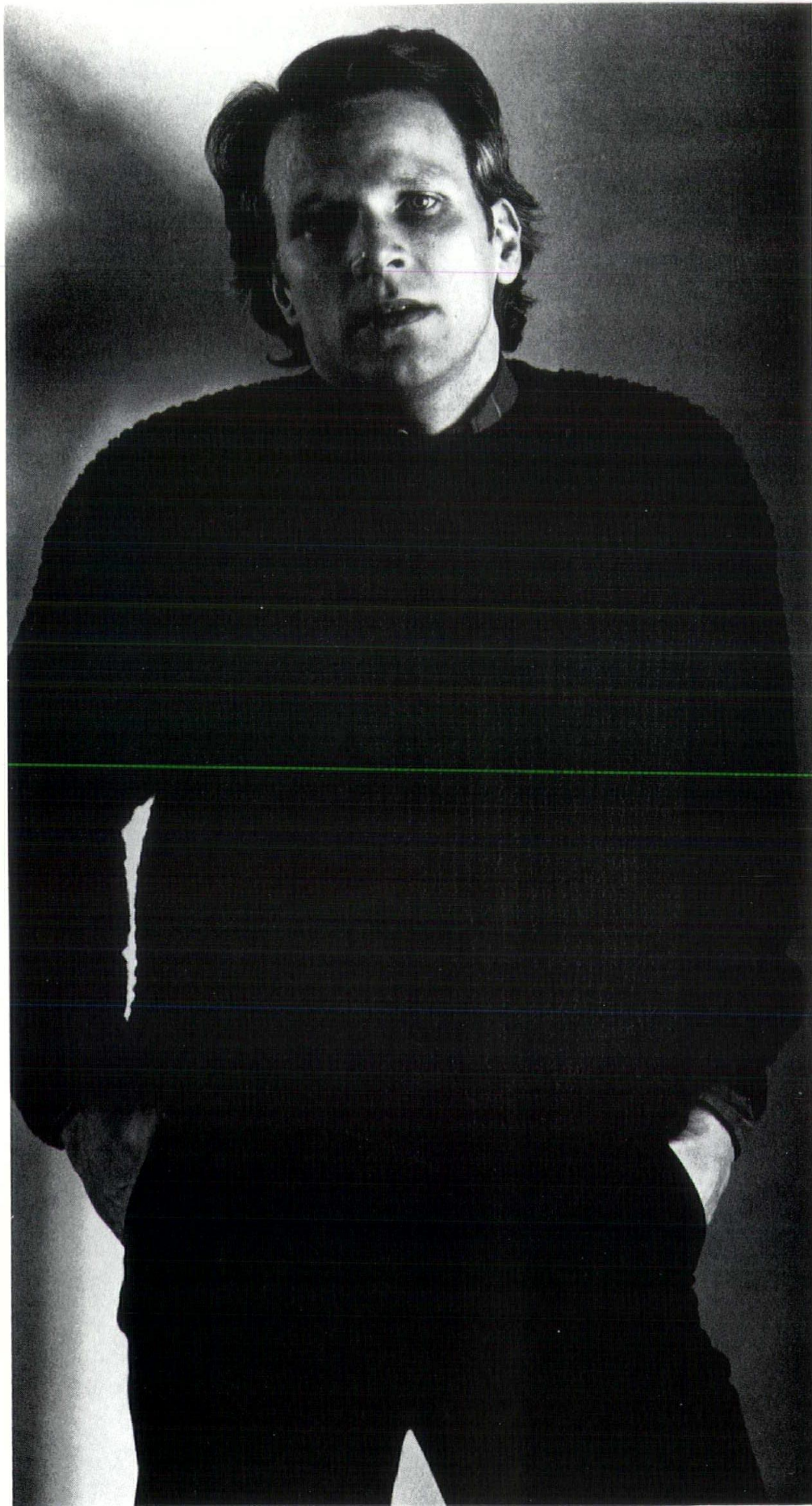
A free, informational video on this product is available to architects and builders by contacting Rainhandler at 1-800-942-3004.

New Electronic Lettering System Available

MAX Business Machines has introduced a new electronic lettering system, the Letrex LM-700. This machine prints characters from 6 point to 86 point on an adhesive-backed tape. The tape is repositionable and does not ghost when reproduced. The best thing for the architect and technical professional is the durability of the tape and ribbon supply. The tape will not chip, scratch, smear or melt when going through any kind of reproduction process.

The Letrex LM-700 has many features which make it popular with architects: popular type fonts built-in, wide range of size capabilities, slanting, framing of characters, variable fill features and automatic centering of multi-line printing (up to eight lines). Another feature of Letrex is the ability to print in a specified margin area, automatically adjusting the character thickness to fill the margin. This saves costly trial and error methods used in other systems.

For information, call 1-800-247-6189 or in Orlando, (407) 895-7440.



Help an addict. Threaten to fire him.

Addiction doesn't lend itself to halfway measures. Hard drugs lead to desperate situations.

People who deal with the problems of addiction say that one of the few shreds of hope for an addict is that a spouse or a boss will get tough.

Divorce. Dismissal. Prison. Those are the alternatives that get addicts into treatment.

If you want to help an addict in your company, don't be soft about it. Put the proposition in clear terms: Get well or get out.

It's no pleasure to threaten people. But if you don't care enough to get involved, who will?

And, if you do care, what should you do?

To find out how to set up a treatment program in your company, please call 1-800-843-4971. That's the National Institute on Drug Abuse hot line for managers and CEOs. It's manned by trained Employee Assistance Program planners and designers, from Monday through Friday, 9:00 a.m. to 8:00 p.m. Eastern Time. They won't tell you what to do, but they can outline the options. Then you can really help an addict.

Partnership For A Drug-Free Florida
Partnership For A Drug-Free America