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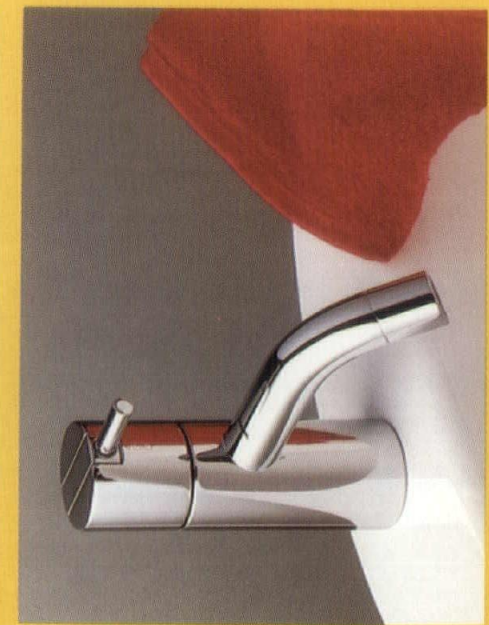
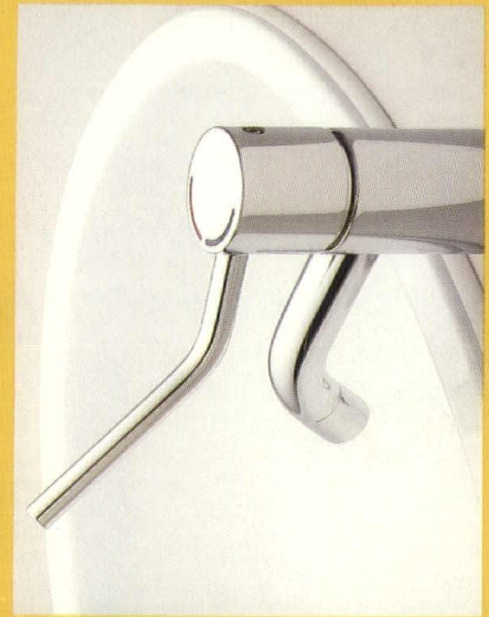
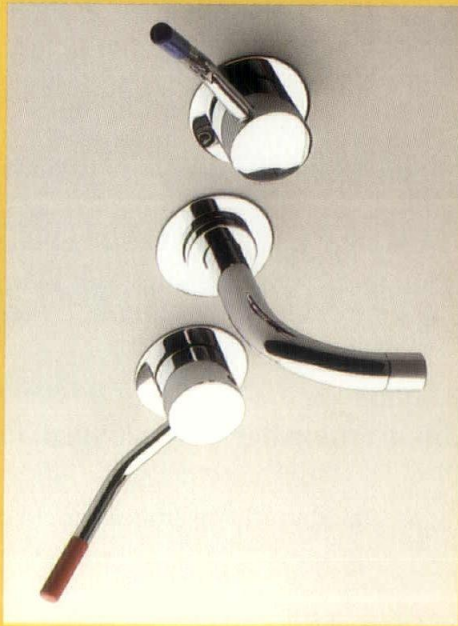
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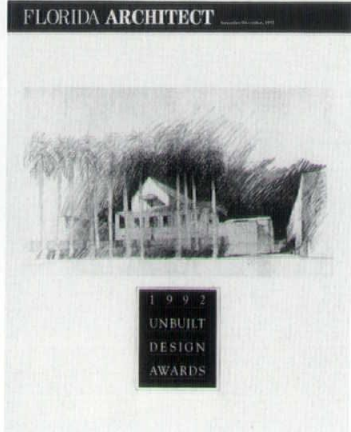
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Cover sketch for the Martinez House is by Thomas A. Spain, AIA.



November/December 1992
Vol. 39, No. 6

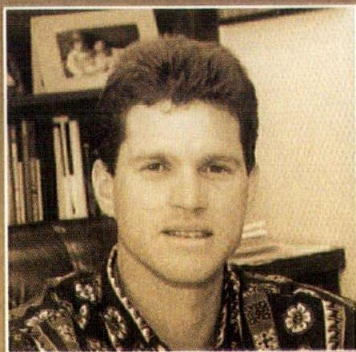
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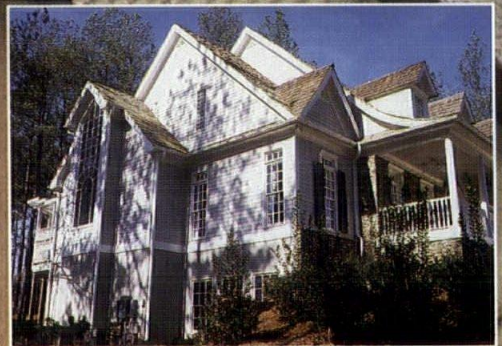


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EDITORIAL

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My ability to detach myself from flood, famine and pestilence on the other side of the world is, I'm sure, a coping mechanism. I hope it isn't real detachment and that it doesn't represent a lack of concern. It's just that when people are starving on a continent thousands of miles away or when an earthquake destroys homes in a place you have to check your globe to locate, the miles and lack of familiarity with both people and place tends to cushion the blow and mask some of the horror.

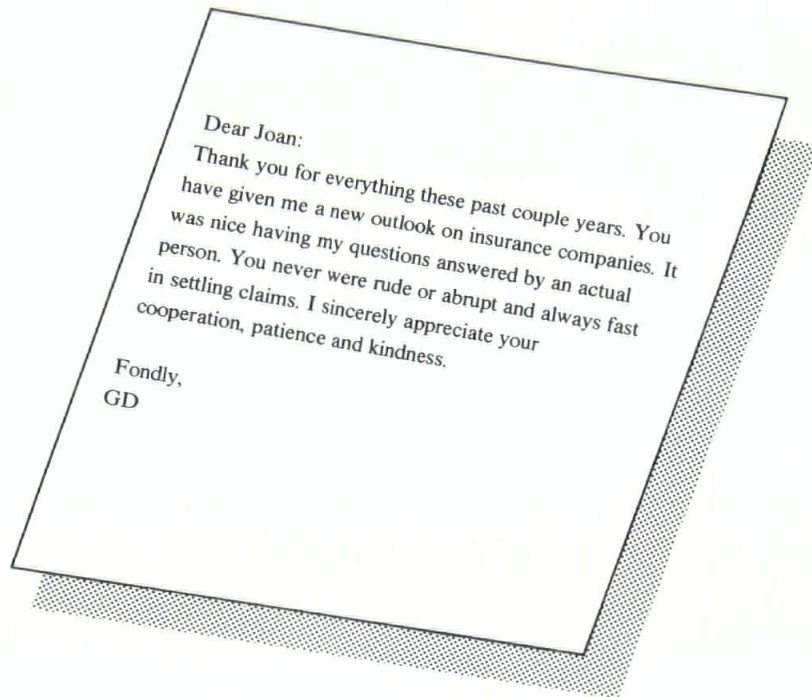
Not so the events of late summer, 1992. I've been in a state of disbelief since Hurricane Andrew swept through Dade County on what was an otherwise pretty normal August night and left behind little that is recognizable. The numbers of homeless are staggering, the need for food and water critical and above all, life as we know it in Miami has been brought to a standstill. The things that concerned Miamians one week ago - the impending elections, escalating problems in the Middle East, getting a pay check, whatever - are no longer of any concern. The concern now is surviving a crisis of monumental proportion.

Perhaps the most shocking aspect of this catastrophe was where it happened. Miami is a modern city in a modern state, not some third world place with a hard-to-pronounce name that can't protect itself from disasters, either natural or manmade. But, the truth is, Miami couldn't protect itself even with all the warnings that modern technology could provide. In the end, this modern city that is home to millions could only hang on and pray and then begin cleaning up. It may be the end of the millennium, but nature has lost none of her power to put everything into proper perspective and we are all vulnerable. There is, I am sure, a great lesson in all of this, but right now the pain is too great to try and invoke it.

If any good is to come out of the devastation left by this Hurricane, it is in the area of preparedness. This will happen again. Will our buildings be any better able to survive? Have we learned that the bravado of saying, as one Miami building official did on national television the day before Andrew hit, that the South Florida Building Code protected buildings in winds of up to 110 miles per hour, did little good when winds were measured at 160 miles per hour.

But right now, the concerns are more critical. Getting people sheltered and fed. Getting medical attention to those who need it. The rest will come and the lessons to be learned will be learned in the saner days ahead. **DG**

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A Picture Is Worth A Thousand Words

Kenneth J. Hirsch, AIA

What's the difference between envision, vision, visioning, and visualizing? Difficult to answer! Let's look at it from another perspective. Would you rather have a description of the Grand Canyon or see a picture of it? Actually, both are probably important. However, the picture, to most people, is three times more important. Now the more difficult subject to talk about is how pictures play a part in the future "vision" of your communities.

If you researched all of the documents relating to how our governments and communities function, you would probably find almost no pictures or visual aids. Consider the following questions:

How do Florida communities rate in relation to the rest of the world?

How did Florida communities evolve?

Is this where Florida wants to be?

Does Florida know where it wants to be in 20 years?

Does Florida know what it will look like, sound like and feel like in 20 years?

If we had the answers to these questions, would we know how to make the necessary changes to head in the direction we prefer?

To begin to answer these questions, let's look at the forces that are changing the world around us. If you are not familiar with the term paradigm, you should be. Paradigms are how you see your world. Whether you know it or not, the world is changing before your eyes. This is referred to as a paradigm shift. Did you see the paradigm shift in the last 20 years in Japanese produced products? Do you feel the paradigm shift of the new world order? On the other hand, you may be a paradigm pioneer, one who helps make the world a better place by providing bold leadership.

This brings us to the next basic concept of pictures and vision. If you have strong vision for your personal life and for the organizations you support, you will be helping create positive new paradigms. If you lack vision in your life and in your organizations, new paradigms will, sooner or later, paralyze you.

Vision has been referred to as that idea to which you can dedicate your whole life. The visioning process uses well known concepts of mission statements, goals and objectives, and action plans to define the vision. Organizations are using these strategic planning tools, collaborative problem solving skills, and consensus building methods at all levels of organizational structure, from family units to state and federal organizations.

When we link vision with strategic planning we call it a "visioning process". When we design the visioning process using pictures and graphics we increase our understanding and ability to retain the community initiated ideas. Architects and other graphic professionals are experts at this.

What does a visioning process look like? First it needs an individual or group to drive it, someone to take the leadership, someone who sees the possible need of a new paradigm. The next step is to look for experts with experience in the visioning process. This is a new breed of consultant. The more widespread and informed the public, the more they will support the opportunity to contribute their ideas to a new visioning process.

A nucleus of people that represents a cross section of the community needs to establish some organizational structure in the form of a "steering" committee. "Rowing" committees must also be formed. An open forum for discussion of current

trends and issues sets the basis for common discussion. The "steering" committee, with the guidance of a visioning expert, designs the process in such a way that the citizens are comfortable with the concepts of collaborative problem solving and consensus building. The participants must trust the process.

A typical visioning process uses task forces (rowing committees) to focus on specific aspects of the community, categories such as housing, economy, and governance. One way to organize the complex categories is by creating a "Quality of Life" index.

If you want to know more about who is creating a vision, just take a look at what's happening all around you. The visioning process is alive and well. For more than a decade communities around the country have created a visioning process and are living out the action plans of a clear vision. Alberta, Canada has developed one of the most comprehensive five volume community visioning reference series, which serves as a handbook for its communities. The American Institute of Architects - Washington has recently published a report, "A Bio-regional Community Design Demonstration Project for Growth Management". The International City Management Association has published several reports outlining the visioning process in more than 200 communities. The Program for Community Problem Solving has also published several references on visioning, including a 20-page comprehensive bibliography. The International Downtown Association has published a model for bringing visions to downtowns. The American Institute of Architects has helped create picture visions for more than 25 years with the Regional/Urban Design Assistance program (R/UDAT).

The American Institute of

Architects - Florida has created a statewide program modeled after the R/UDAT, known as the Florida Design Assistance Team (F/DAT), to help communities understand the importance of the visioning process.

Florida's future is at stake. The Growth Management Act of 1985 has taken hold of the basic elements of planning. This is the good news. The bad news is that very few communities used the visioning process when creating their comprehensive plans. Governor Chiles has created the third Environmental Land Management Task Force (ELMS III) to evaluate the Growth Management Act. An ELMS III subcommittee is looking closely at the importance of the visioning process for Florida. Since comprehensive plans must be updated every 5 years, all 476 jurisdictions will have the opportunity to adopt bold visions for their communities.

The visioning process will help us see in pictures what we prefer the 21st century to be. Florida leadership should call for a Visioning Summit, bringing together those people from around the country who can train and equip us with visioning tools.

Ken Hirsch is Chairman of the AIA Florida Growth Management Committee.

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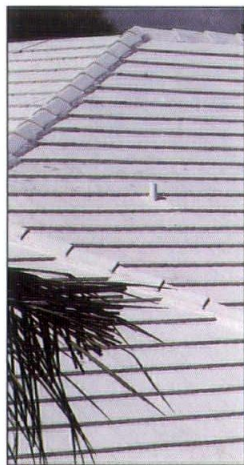
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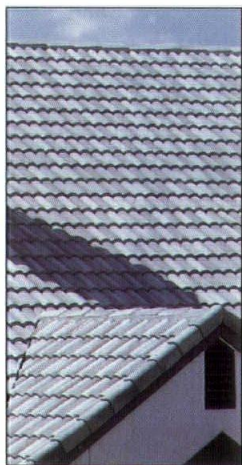
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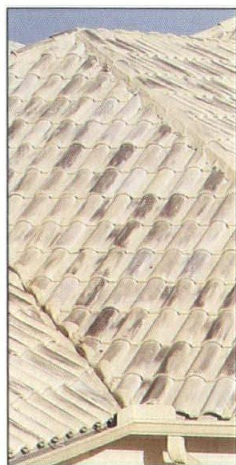
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Specialization Is Key To Surviving In The Future

Guy Butler, AIA, RIBA

For me, Orlando has always been synonymous with theme parks. I first visited there in 1971 when the town was still reeling from the opening of Walt Disney World. Before emigrating from Ireland, I managed another trip in 1973 prior to making Orlando my permanent home the following year. Now, 18 years later, this once small town has emerged as the top tourist destination in the world with over 48 million visitors each year.

To a considerable extent, this growth has cushioned the practice of architecture from economic vagaries. As a bonus to the profession, it has sponsored constant exposure to the leisure industry. As such, my portfolio leans toward themed retail, themed restaurants and entertainment facilities. Around the world, to be "from Orlando" implies that you must know a lot about leisure facilities, a fact not lost on our local marketing experts.

Over the years, I have observed two recurring problems, particularly in projects of \$50 million plus. The first is a situation where a client starts with the wrong team and never recovers, i.e. a small architectural firm does a great job of designing a client's house and then convinces the same client to let the firm handle a 1400 person/hour dark-ride building.

The second problem I've observed in connection with large projects is that subsequent to the design solution, non-design professionals, with the continued ear of the client, make changes to the detriment of the project. Example: Construction management efficiently locates a transformer where every window seat in the restaurant can see it.

I have always noted that these problems seem to cause a chain reaction. Theme parks, being the most complex of pro-

jects, amplify the cost and scheduling implications. Even EuroDisney and Universal Studios can document these two problems as causing their projects time and money.

Being concerned about the future of a general architectural practice, I felt that I could only survive the 90s if I created a suitable niche. Therefore, in 1989, I resigned as a partner in a 250-person A/E firm to concentrate on identifying a solution to these problems.

The solution was found in a technique called design management. My company, Design Matrix International (DMI), now specializes in the design management of leisure projects. Leisure projects are a major component within the growing worldwide Leisure and Hospitality Industry. This industry is unique in that it requires a multitude of development specialists, each with specific understanding of many areas.

The expertise this new industry requires falls into four broad disciplines: economic, design, project and construction management and operations. It is critical that these four disciplines interact closely in order to produce the strong concept necessary for the ultimate success of the project. DMI provides the client with the design management services which coordinate design expertise and communicate the concept to non-design professionals.

The most appropriate and creative team for the evolution of a leisure project is one with extremely focused specialty companies which are experienced and comfortable working within a structured environment. The primary purpose of the design manager is to represent the client in stimulating this design team to produce unique, creative solutions that conform with design intent, budget and the schedule. This is

known within the Disney organization as "the triangle of success."

Many of the well-publicized problems that have plagued leisure park design are directly related to an inability to provide direction and leadership during the initial design phases of the project. Once off track, countless dollars are spent trying to redirect and catch up. These are profit dollars! The design manager must assume the responsibility of orchestrating and managing the design process as a direct representative of the client. The designers usually enjoy working with a client representative with a design background.

The costs involved in procuring design management services are directly related to the complexity of the project. Services can be negotiated at hourly rates, a lump sum, or as a percentage of the construction budget. Good design management services should be quantifiable as contributing to significant cost savings over the life of the project. Strong design management maintains awareness of time and budget parameters throughout the life of the project.

A successful design manager must put personal ego on the back shelf to develop skills that stimulate the best from the design team. Most projects involve working with very strong professionals from around the globe. Their knowledge will often be based on substantial previous theme park experience gained from years of working with other companies such as Disney. Each time I have the privilege of being exposed to talented designers, I learn something new. Hopefully, I am able to facilitate their process because it is through the recommendations of these design professionals that I am able to market my services.

The services that are currently provided by Design Matrix International are many and varied. They range from concept representation and interpretation throughout the project life-cycle to design cost and analysis. The company also negotiates and manages design consultants' contracts, coordinates and manages the design team, interfaces with other professionals, recommends economic strategies for financial savings, manages charrettes and initiates programming, sizing and costing.

So far, the concept of design management has been well-received as a specialist niche within the Leisure and Hospitality Industry. I still maintain a small architecture practice, called Charrette Incorporated, that specializes in themed commercial projects, but Design Matrix International is growing with projects in Florida, San Antonio and Las Vegas and pending projects in Japan, Mexico, France and Italy.

Guy Butler is a member of the Mid-Florida Chapter/AIA.

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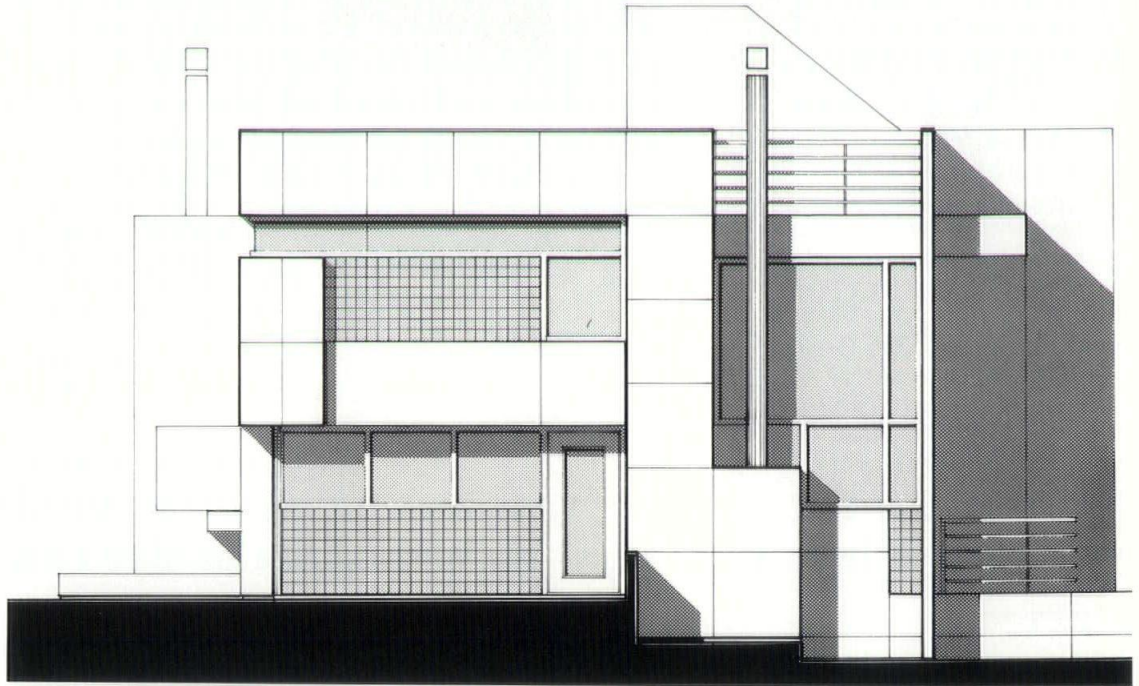
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The 1992 Unbuilt Design Awards were juried by William Morgan, FAIA, Walter Q. Taylor, AIA, and Mauricio Maso, AIA. The awards were presented at the FA/AIA Annual Convention which was held in September in Orlando.

**The Blandy House
Tampa, Florida**

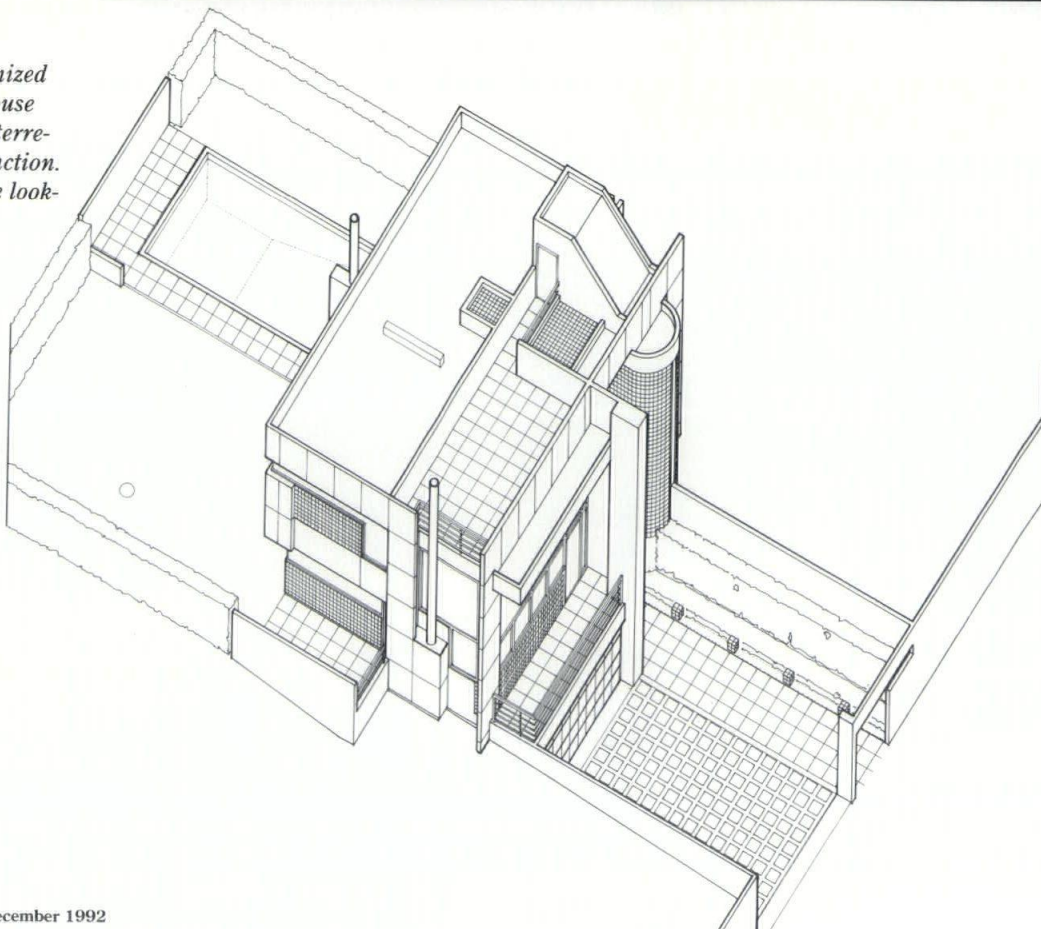
**Jerry L. Dunlap, AIA,
Architect
Tampa, Florida**

The basic part of the house consists of an eroded cube penetrated by two axes forming right angles at their intersection and placed perpendicular to the cube and the street. Each resulting quadrant is assigned a function dependent on the specific requirements at each level. The garage and entry foyer are at street level, penetrating into the existing topography of the site. The living and circulation quadrants project beyond adjacent houses to increase angles of available river views.



JURY:

This project is clearly organized and well-presented. This house doesn't try to explore the interrelationships of geometric function. It's simply a very handsome looking house that is very well designed.



Martinez House
Coral Gables, Florida

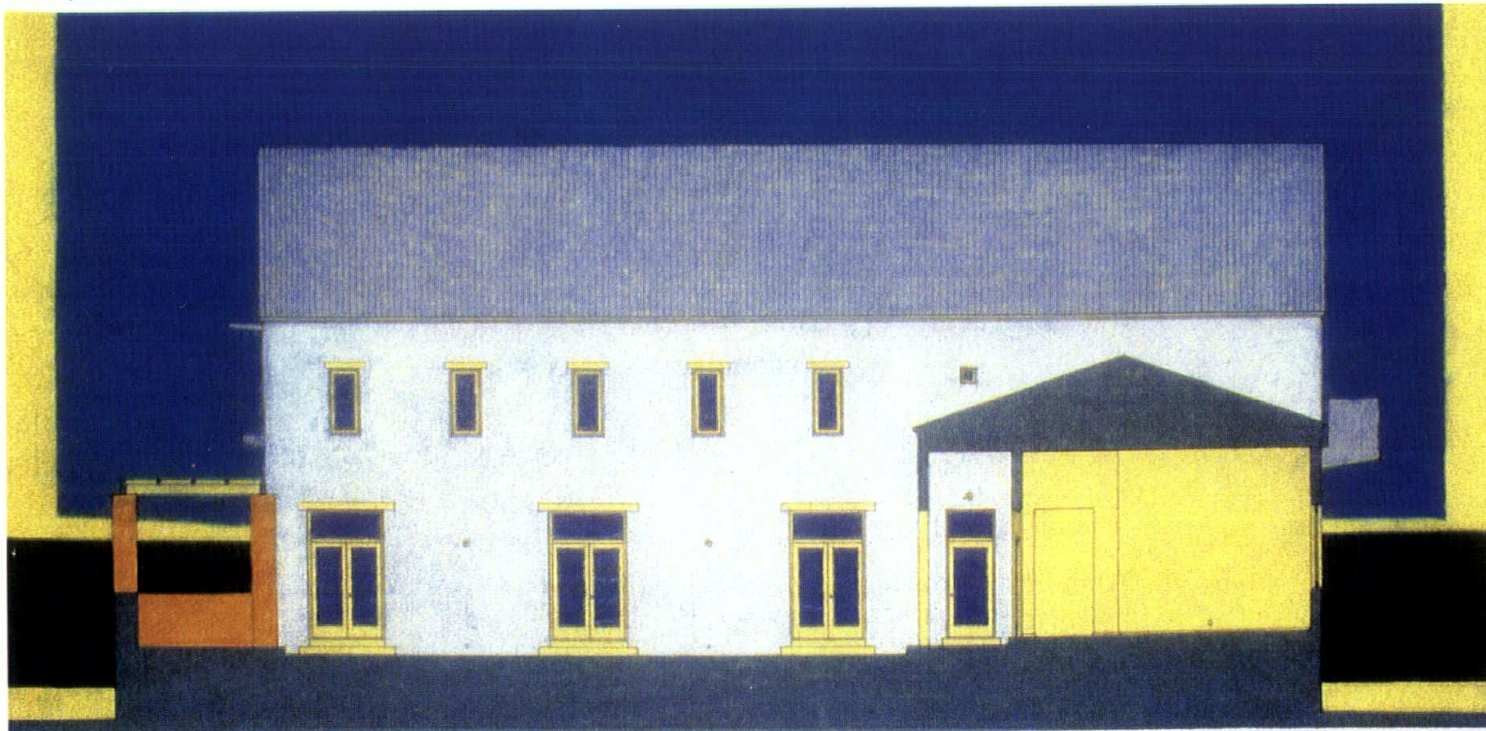
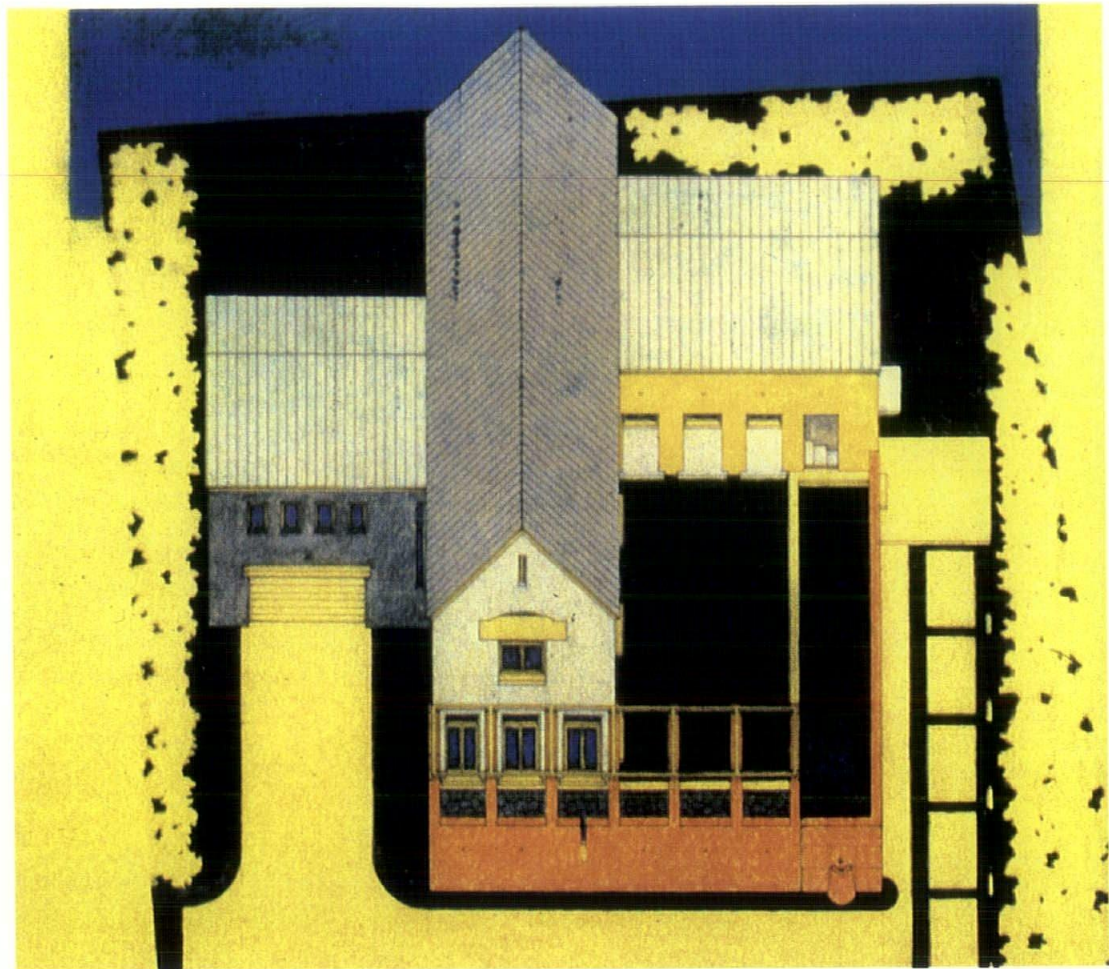
Thomas A. Spain, AIA,
Architect
Coral Gables, Florida

This house was designed for a husband/wife who are both painters requiring studio space who also wanted the house to serve as a traditional four bedroom residence.

Four rectangular elements arranged as a pinwheel around an internal courtyard constitutes the formal organization. Each bar element represents a programmatic entity and maintains its independent identity through color, materials and detailing. The one-story element houses the formal living functions. Family activities occur in the two-story section. The loggia and pool serve both elements and correspondence is established across the uniting courtyard.

JURY:

This is a wonderful, totally simple space. A very refined plan with very functional spaces. This house has all the architectural qualities that go into making a beautiful residence.

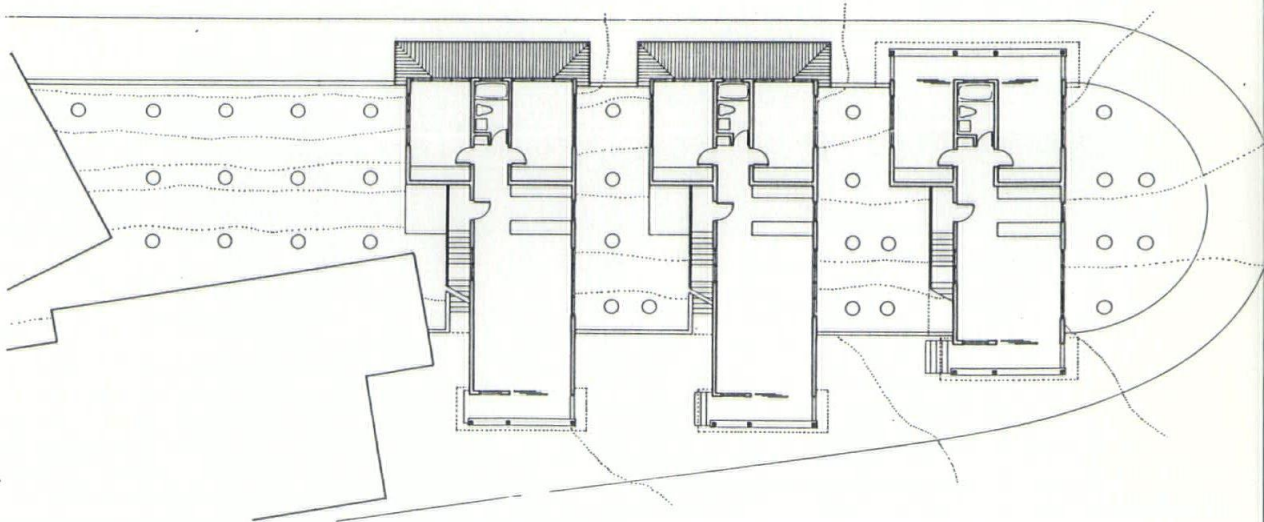
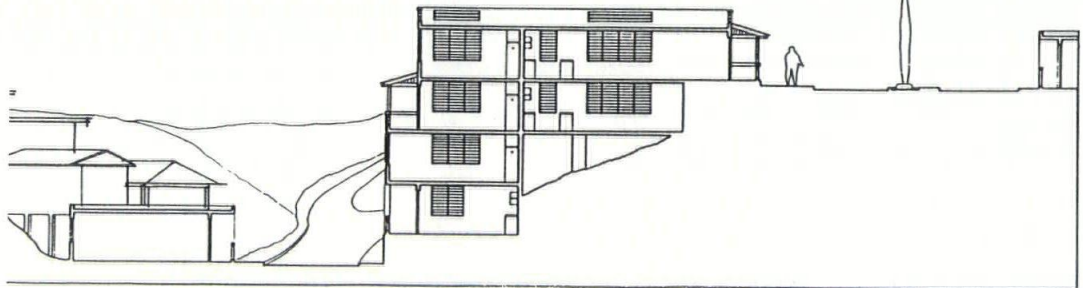
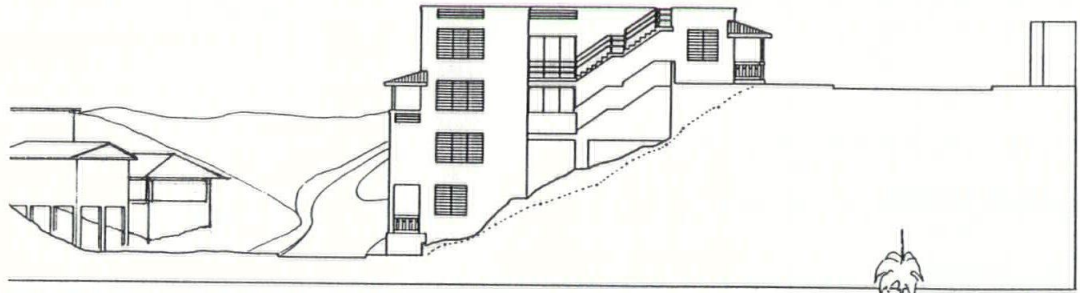


Utuaado On The Rise Utuaado, Puerto Rico

**Marvel, Flores, Cobian Y
Asociados Architects**
Luis Flores, Partner-in-
Charge
Design Team - Anna L.
Georas, Juan Carlos Colon
Santurce, Puerto Rico

This project involves the urban rehabilitation of three marginalized communities, La Granja, Judea and Los Pinos, in the town of Utuaado, Puerto Rico. The existing situation involves housing built on landslide-prone terrain, waterways with exposed waste water and buildings not integrated into a town grid.

With the aid of the local housing department, the goal of the project is to inventory all habitable structures on the island to use for relocation of families whose houses are in danger of landslide. The architects plan to introduce new slide proof barriers, improve vehicular and pedestrian access, build new roads to increase the number of lots with direct access to a street, develop cultural points of interest, construct infill housing units and integrate community streets to the town grid.



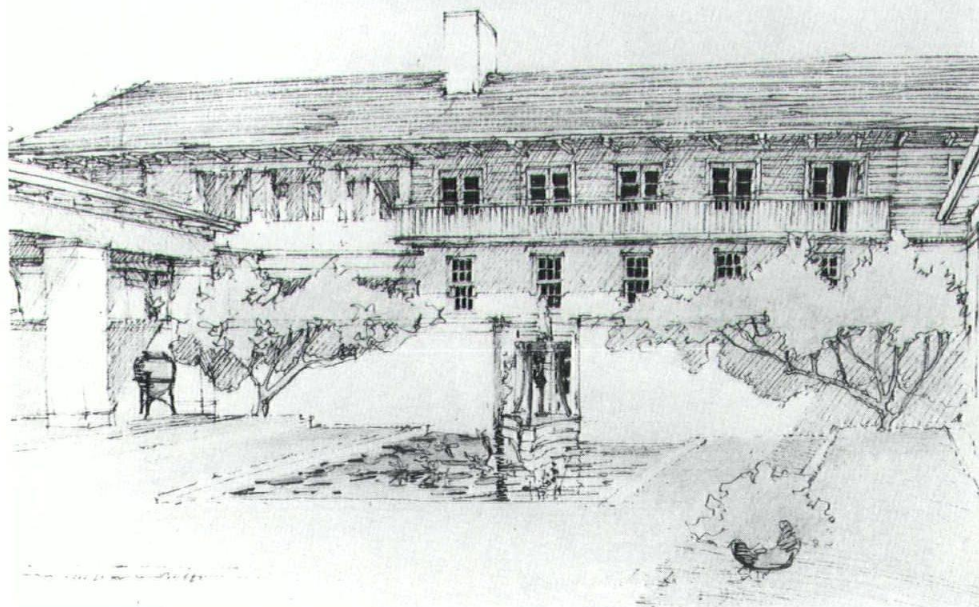
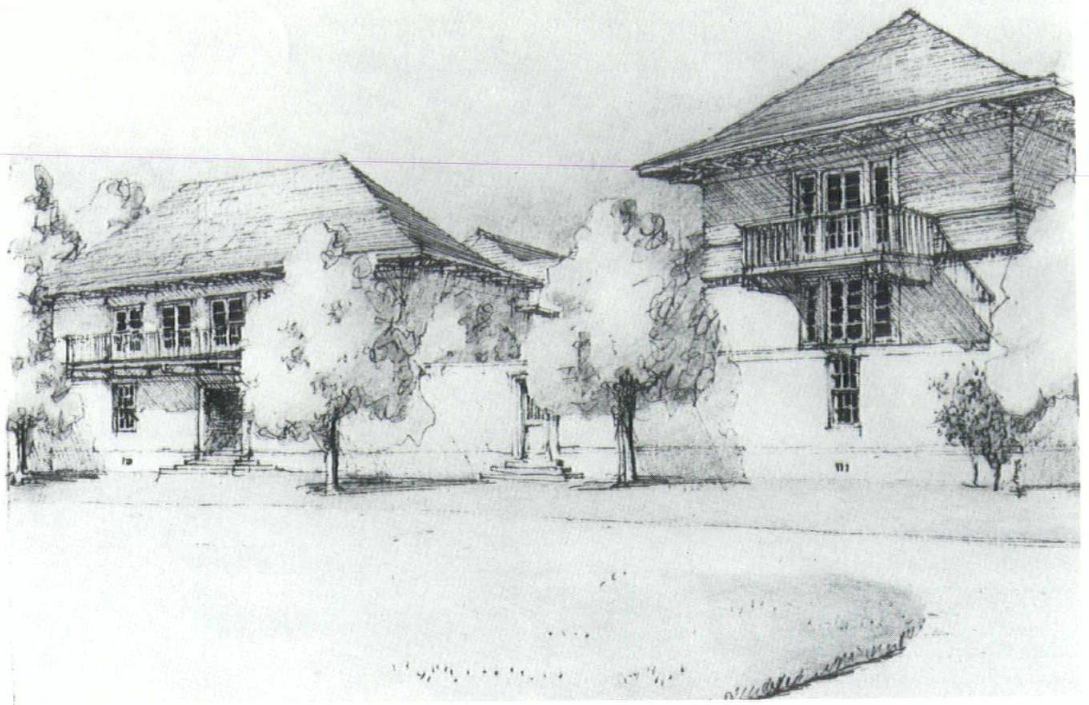
JURY

From an architectural point of view, this is a very socially responsible issue. The architects are dealing with urban issues and they are trying to work with-in the current context while suggesting a new direction and introducing a new focus for the community. Instead of a bunch of cliches, the architects are creating a very subtle order in what they are doing.

**Courtyard House,
Windsor
Vero Beach, Florida**

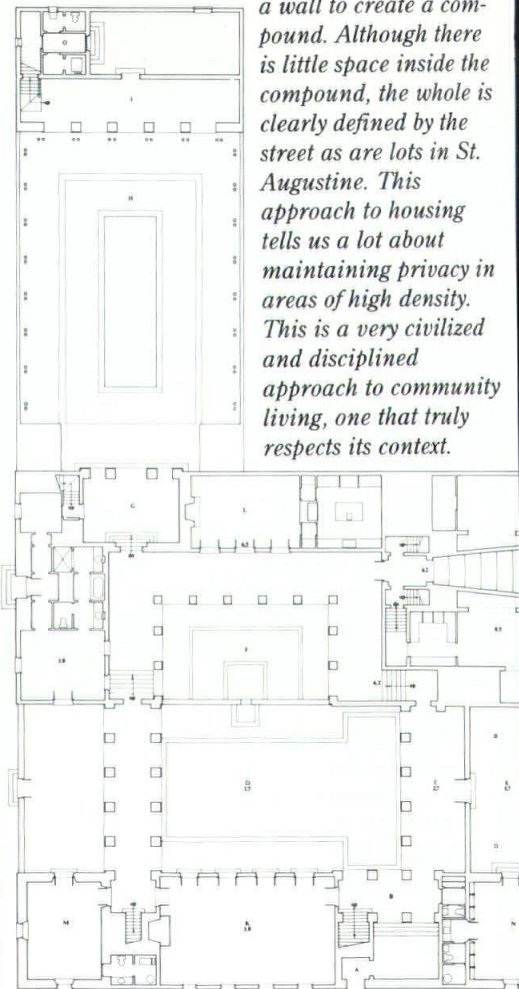
**Scott Merrill, Architect
with Charles Barrett
Vero Beach, Florida**

The design for this courtyard house addresses the requirement of an extensive program on a modest parcel. The need for privacy in this dense neighborhood was a driving concern in the arrangement of rooms and gardens. Every effort was made to facilitate interaction between principal rooms and their respective gardens, while simultaneously providing privacy between this client and the immediate neighbors.



JURY:

The jury liked the use of a wall to create a compound. Although there is little space inside the compound, the whole is clearly defined by the street as are lots in St. Augustine. This approach to housing tells us a lot about maintaining privacy in areas of high density. This is a very civilized and disciplined approach to community living, one that truly respects its context.



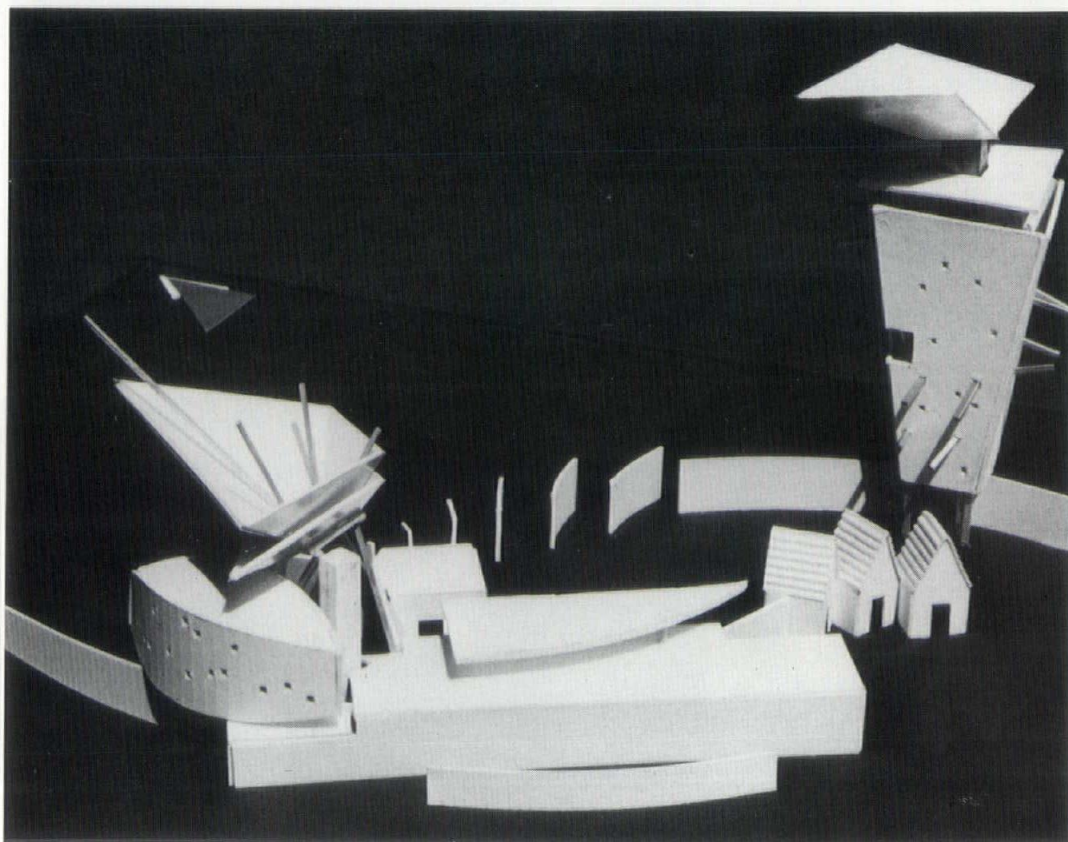
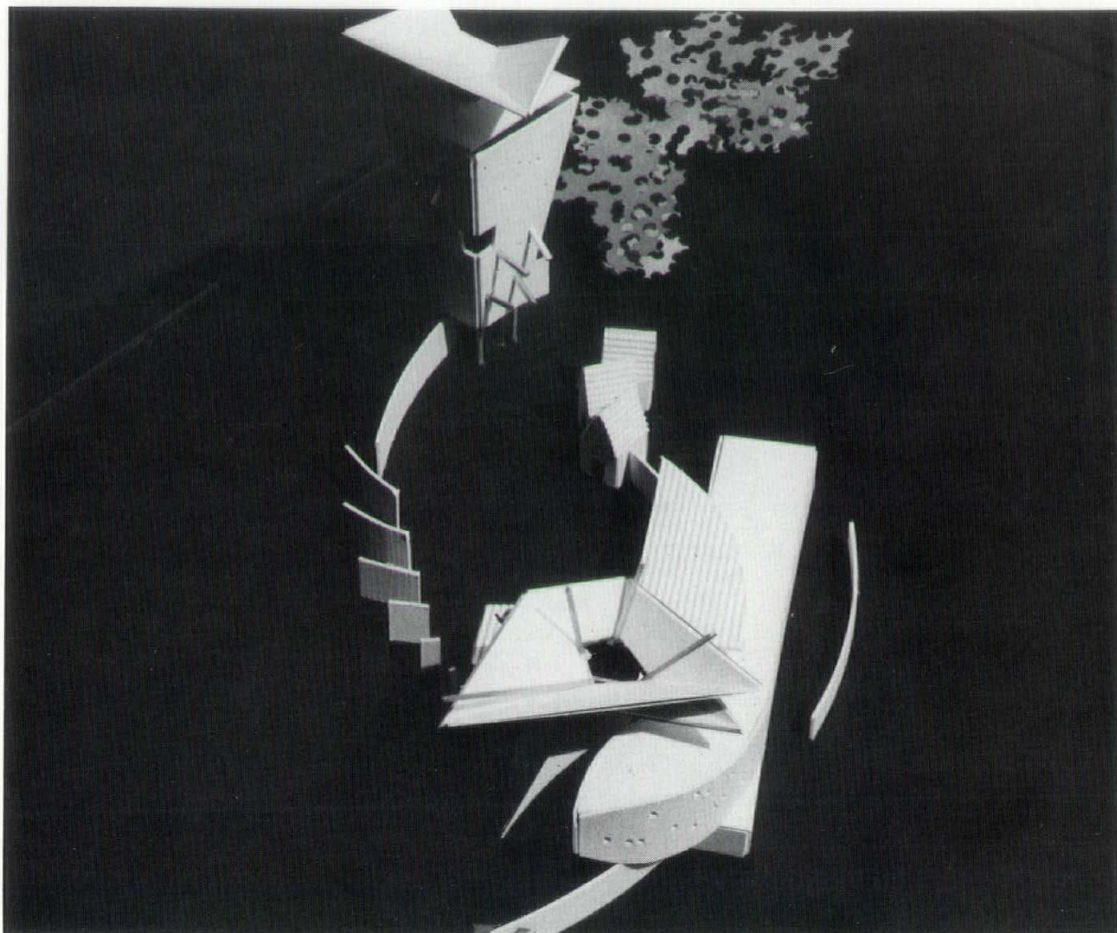
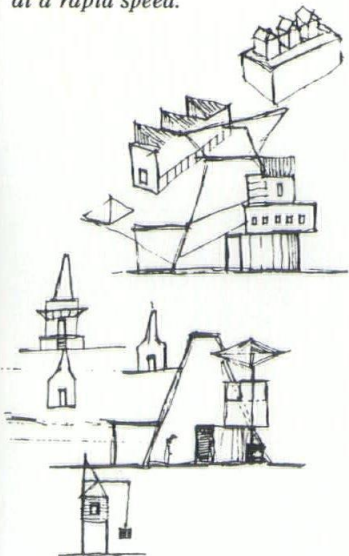
**Florida Highway Welcome
Station
Median of Interstate
Highway 20**

**Rolando Mendoza,
Architecture Student
Florida A & M University
School of Architecture
Tallahassee, Florida**

The site for this highway welcome station is on the apex of a hill in the median of Interstate 10, the main east-west highway across north Florida. The main issue was to address both east bound and west bound traffic, while giving priority to the visitor arriving from the West. These two lines of force, east and west bound traffic, were the generative elements that gave conception to the geometry of the building's layout and its forms. The building anchors itself to the site by relating to the concept of motion as it is expressed on the highway.

JURY:

We were most impressed by the fact that this is student work. It has some very dynamic elements. It really looks like a small scale sculpture. It's obviously a design that strives for the effect of impressing the highway passenger who is moving toward it or by it at a rapid speed.



**Orange County
Courthouse
Orlando, Florida**

**Hansen Lind Meyer, Inc.
Orlando, Florida**

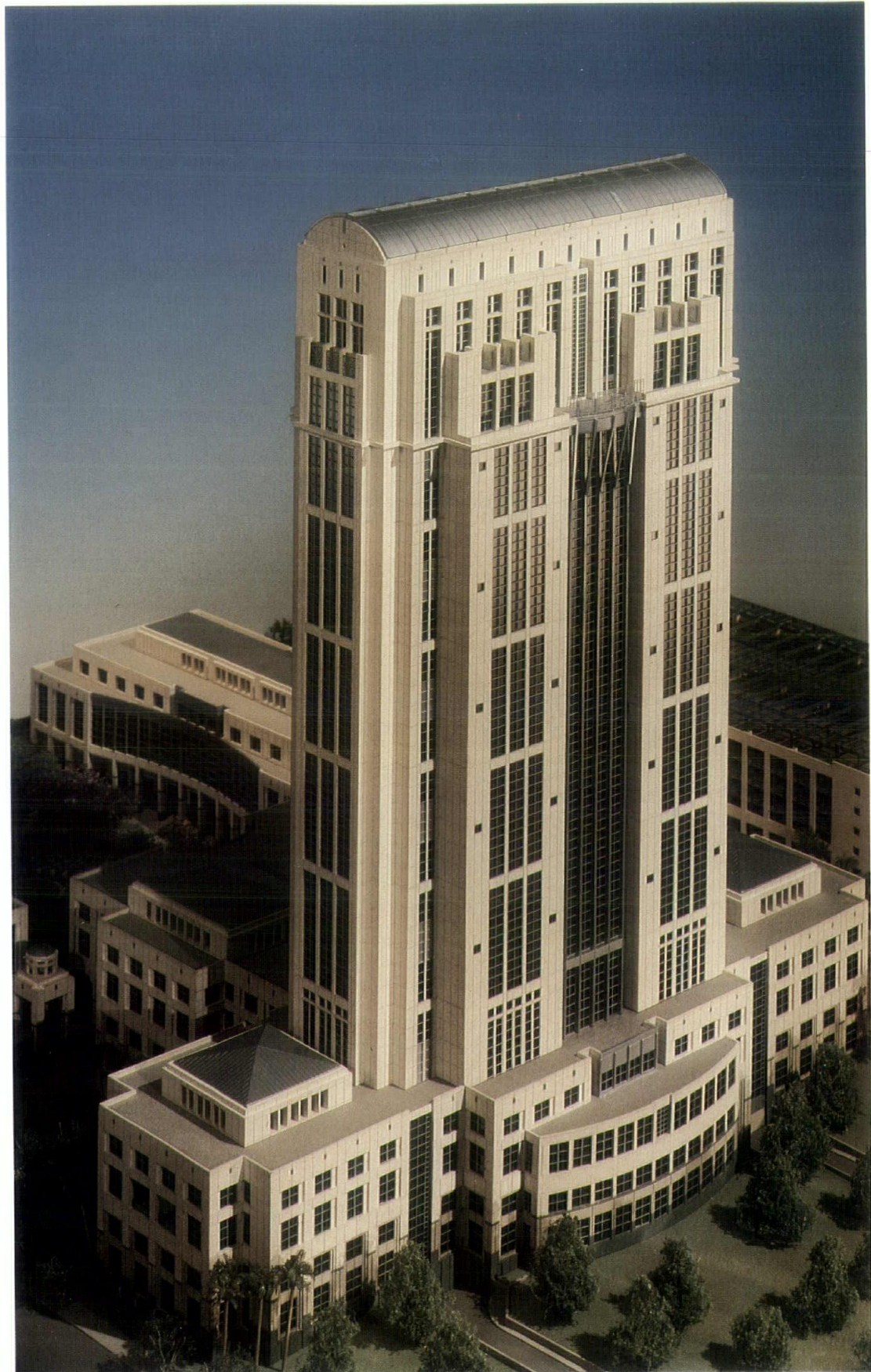
The design of the complex includes a courthouse tower with 52 courtrooms, a 1,500-car parking facility, two identical five-story office buildings and a central energy plant. The Public Defender and State Attorney are housed in the office buildings that flank the tower. High-volume courts, clerk of the court and jury assembly are located in the tower's base and two special trial courtrooms are located on the top level.

The court tower utilizes an "interstitial concept" in which one floor housing judges and holding areas is sandwiched between two courtroom floors. In an effort to maximize security, separate elevators carry judges, inmates and the public to the courtrooms.

This concept is expressed on the exterior architecture of the tower.

JURY:

The space that it forms within the urban fabric is fantastic. Functionally, it's a very complex building with beautiful exterior detailing.



**Miami-Dade Community College, South Campus
Miami, Florida**

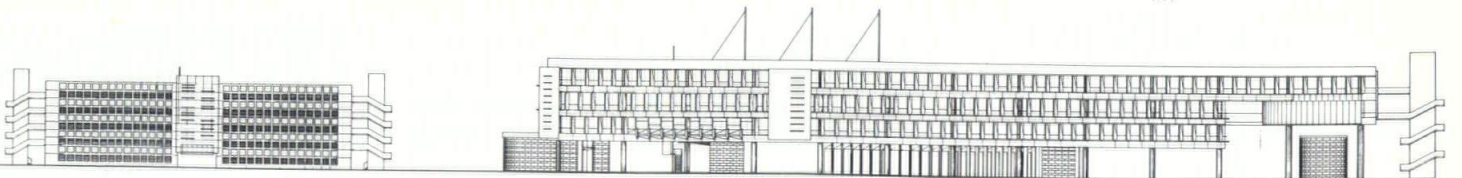
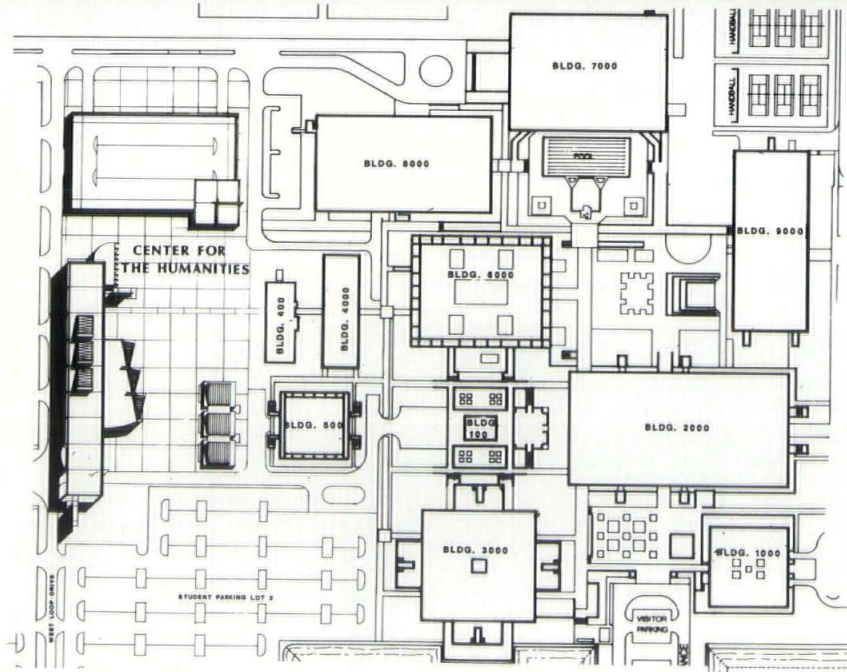
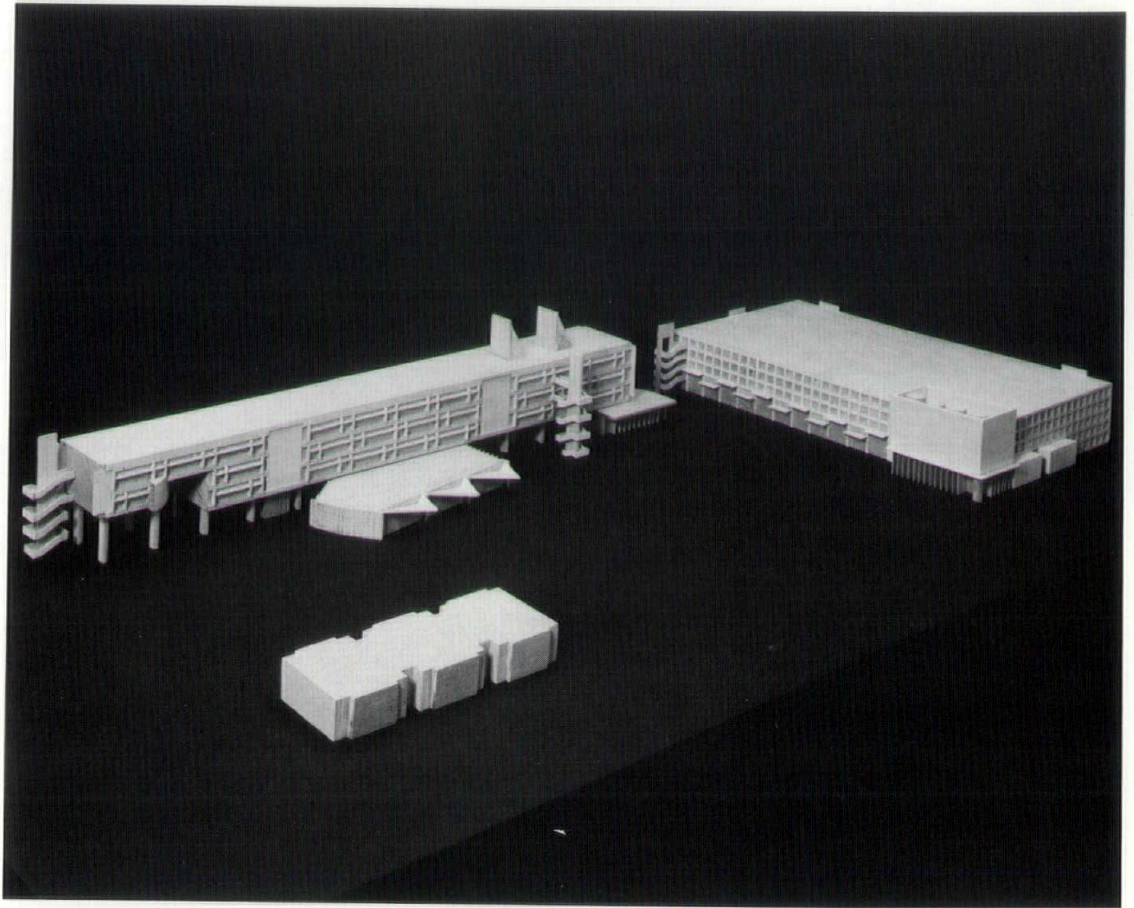
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Project Manager: Jorge E.
Iglesias, AIA
Project Architect: Lawrence
Kline

The complex of buildings for the Center for the Humanities is organized around a landscaped green space in order to define a new fine arts quadrant for the western edge of the campus. The southern edge of this quad has been master planned to allow for a future community theatre and art gallery.

The building will incorporate sophisticated acoustical design to provide suitable spaces for the various program components.

JURY:

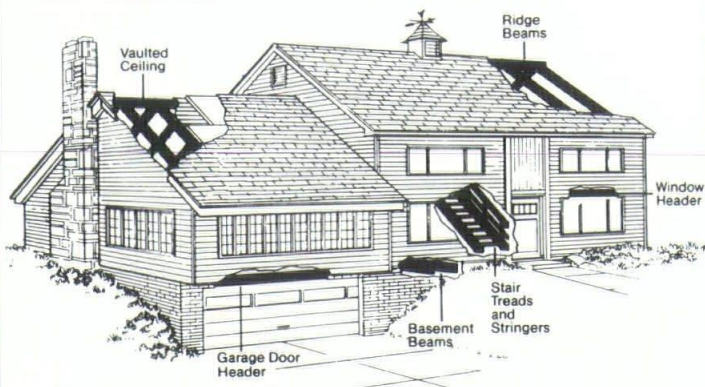
The jury felt that it was nice to see a project which responded to the climate, particularly one on this scale. The handling of the different functions as different volumetric images was also appealing.





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KBJ Architects, Inc.
Jacksonville, Florida

With offices in Jacksonville, Orlando and San Juan, Puerto Rico, KBJ Architects, Inc. has developed a reputation as one of the region's leading full service architectural firms through the execution of numerous significant commissions for a broad variety of building types.

The firm was organized in 1946 as Kemp, Bunch and Jackson Architects. The founding partners have since left the firm and Mr. Kemp is deceased. The members of the current corporate Board of Directors are Walter Q. Taylor, AIA, Chairman and CEO, John J. Diamond, AIA, President, Richard T. Reep, AIA, John W. Ruth, AIA and William T. Morris, AIA.

A significant characteristic of the firm's practice has been a commitment to the objectives of its clients. KBJ's office is organized into teams, each headed by one of the five working principals, handling projects from inception to completion. This project continuity insures personnel availability and establishes pride, responsibility and commitment from the beginning.

In more than four decades of practice, the firm has virtually sculpted the face of the downtown Jacksonville skyline, designing significant buildings on both sides of the St. John's River. In 1953, KBJ designed Florida's first high-rise office building, the headquarters of the Prudential Insurance Company of America, and recently it completed the 23-story Jacksonville Center Office Tower, headquarters of American Heritage Life Insurance Company.

Other significant KBJ projects include the Tournament Players Club and PGA Headquarters, the Ritz Carlton Hotel at Amelia Island and numerous educational facilities. They have designed three major projects for the Greater Orlando Aviation



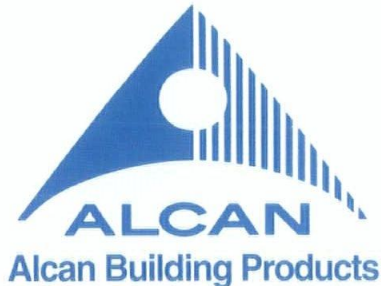
Authority at the Orlando International Airport. Corporate clients include Southern Bell, Barnett Banks, Inc., Independent Life and Accident Insurance Company and Prudential Insurance Company of America. The buildings which KBJ has designed for these and other clients have been the recipients of numerous state and local awards.

KBJ is a very stable firm. The staff in the last 20 years has ranged from a minimum of 45 to a maximum of 80, generally averaging between 50 and 60, as it stands today. Over 85% of the staff has been with the firm for over five years. The current firm carries on the principle of architectural practice established at its founding: achievement in design, involvement in community service, commitment to education and service to the profession and the American Institute of Architects.



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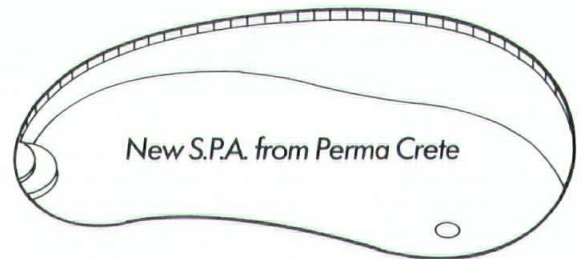
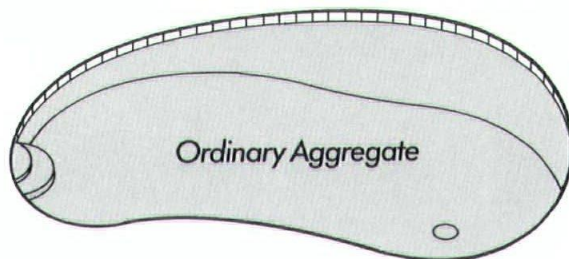
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**Florida Supreme Court
Building
Tallahassee, Florida**

**James Gamble Rogers, II,
FAIA (deceased)
in association with
Young & Hart Architects
Pensacola, Florida**

Documents in the files of Rogers, Lovelock & Fritz Architects indicate that the Supreme Court Building was "one of four State Buildings awarded to a joint venture of Jas. Gamble Rogers, II and Young & Hart of Pensacola. Specifically, Rogers was responsible for the Supreme Court Building and Florida A & M University Hospital.

The design for the Supreme Court was accomplished in conjunction with a study for the development of the State of Florida Capitol Center in 1947 which arranged state buildings on an east-west axis with Lafayette Street and the old Capitol Building (see site plan below).

The Court was constructed in 1947-48 as a two-story building of 50,000 square feet plus a basement and sub-basement. Construction cost was \$1,500,000.

The style of the building is Classical, in keeping with a tradition of designing government buildings using an architectural vocabulary of pedimented portico carried on Doric columns. The building is symmetrical and extremely well-proportioned, the whole crowned by a domed rotunda.

The building has recently been restored and enlarged and it still serves as the home of Florida's high court.

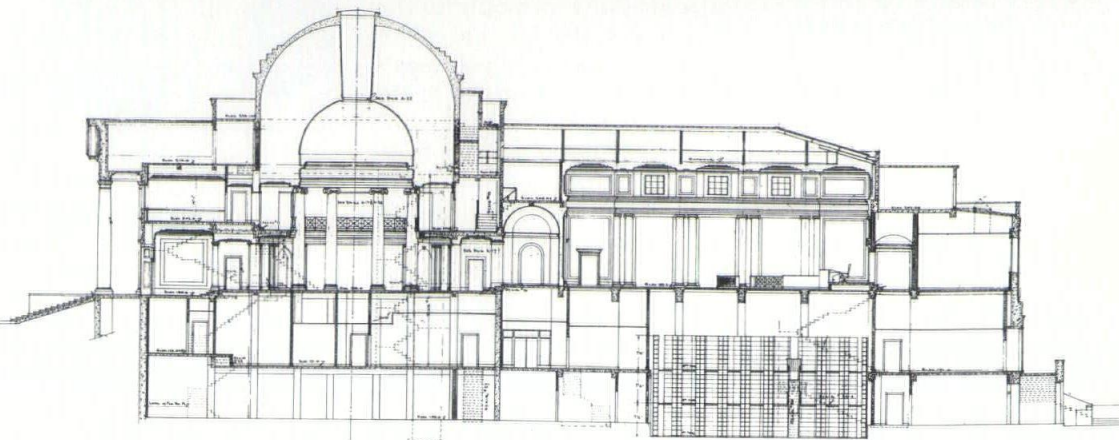
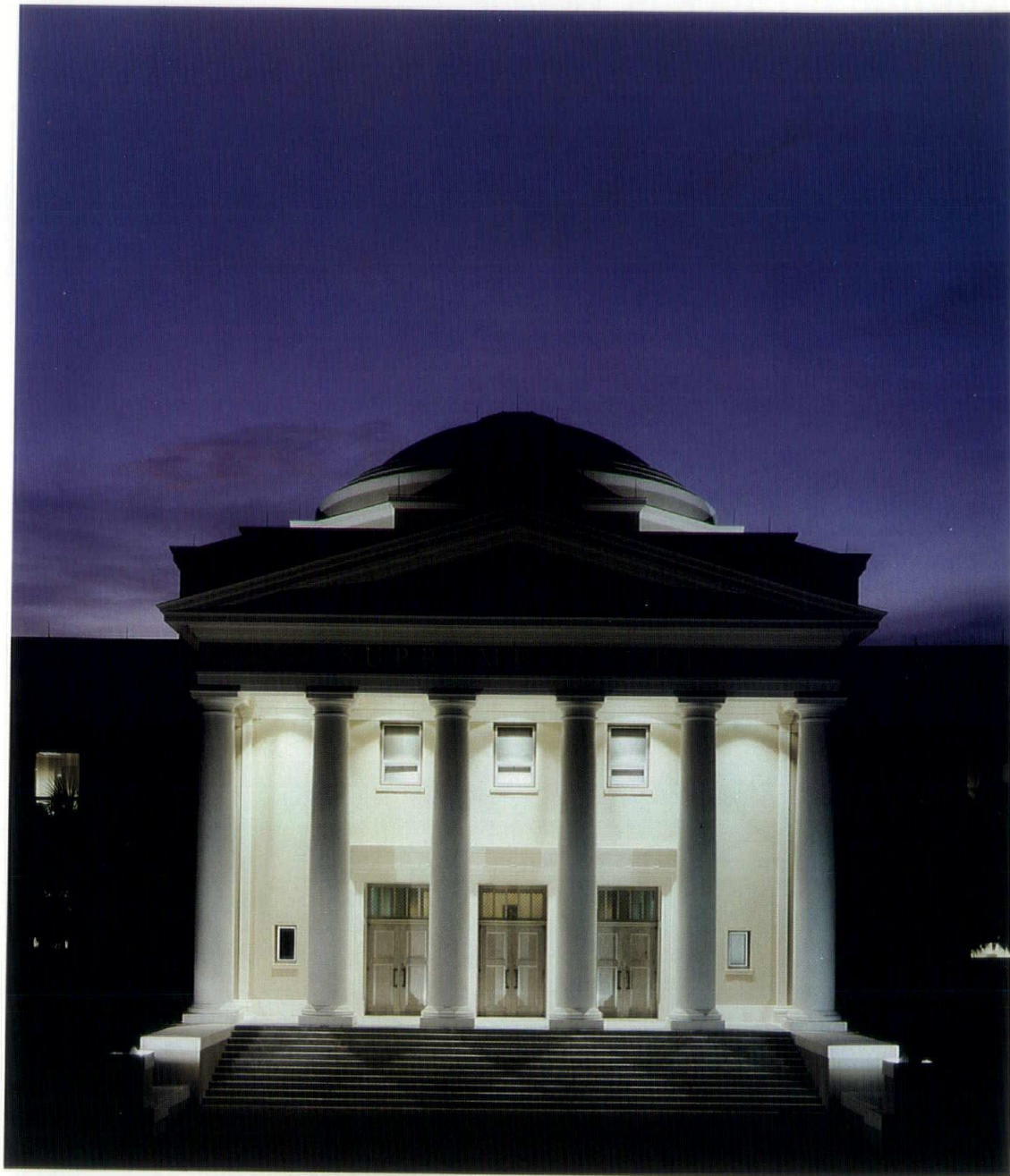


Photo of east portico by
Kathleen McKenzie.



Antoine Predock in Tampa

ED. NOTE: On a recent trip to Tampa, New Mexico architect Antoine Predock spoke with Tampa Tribune architecture critic Renee Garrison about his design for the expansion of Tampa's Museum of Science and Industry (MOSI).

Antoine Predock began the expansion of Tampa's MOSI with what he calls a "conceptual excavation" of its site, digging deep into the area's geological and cultural past.

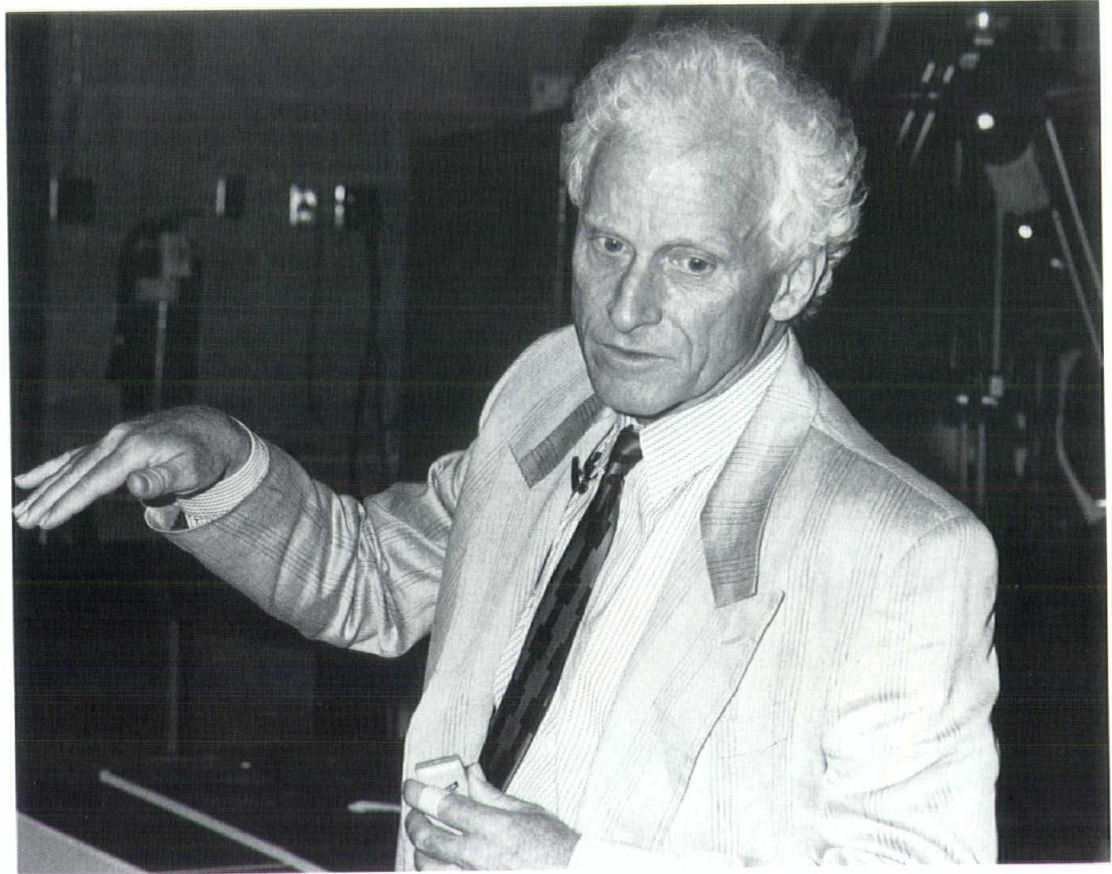
"Because I travel so much, I've had to develop a kind of portable regionalism," Predock admits. "I try to tune into a place as I move around."

After his initial visits to the MOSI site, the 55-year-old Albuquerque architect sat down with Eric Kreher of Robbins Bell & Kuehlem Architects, Inc. and assembled a postcard and photo collage that boasts everything from The Blue Angels flying in formation to Cypress Gardens' water skiers. Predock is collaborating with Robbins Bell & Kuehlem Architects on the \$35 million project.

"There is a fabulous blurring of the sky and water that happens so often in this part of Florida," Predock enthuses.

"I've worked in Orlando for a number of years with Michael Eisner on a Mediterranean Hotel at Disney World. I've been there many times and realize how you get drenched in the afternoon rain and how you need to keep air moving in courtyards. Those experiences were very important to me as I began work on this project."

Ironically, Predock's acute responsiveness to place worked against him for twenty years by stereotyping him a regionalist who appeared most comfortable in the desert Southwest.

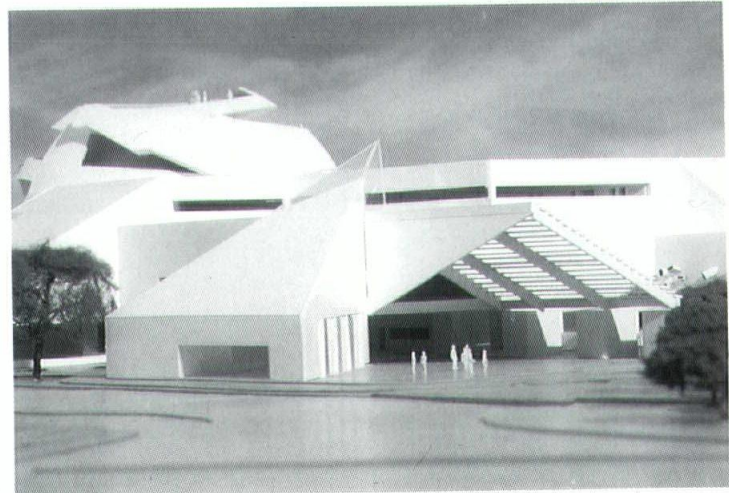


Though his primary office remains in Albuquerque, where it began in 1967, Predock opened a second, smaller studio near Venice Beach when his work in California took off a couple of years ago.

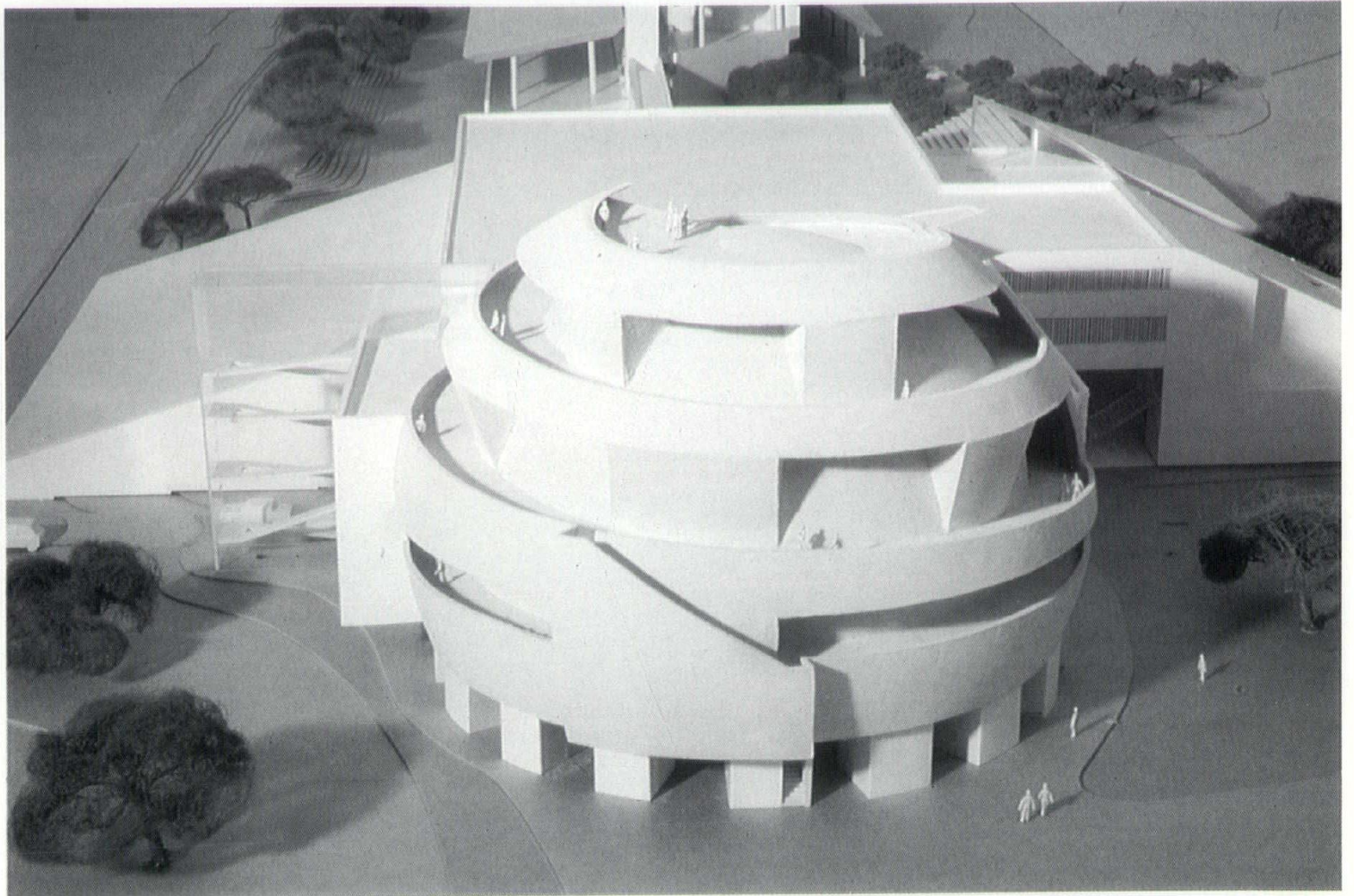
In Tampa, however, Predock was sensitive not only to the site, but to the original MOSI building designed by Tampa's Rowe Holmes Associates Architects in 1978.

"The building is a highly regarded statement in the architectural profession," he says. "It once graced the pages of *Progressive Architecture* magazine and, throughout this project, I've been obsessed with relating to it."

A series of 45-degree geometries were inspired by the origi-



Photos of MOSI model by Stan Kappiris.



nal structure, which is connected to the expansion by a courtyard and a central spine.

"You come from a very busy road to this wonderful surprise of woodlands beyond," Predock says. "We thought a great way to engage the site was to block it, in a way, with the building. We deny the view to the site beyond, so when you move through the building in your car, you experience a wonderful surprise."

A bermed ground in front of the building will contain specimen trees and greenery as a "reaffirmation of the natural site."

The new building, like much of Predock's work appears to be extremely sensuous. He understands the need for notches to peer through, cool hollows to hide in and narrow twisting paths to explore. Tampa's museum will be no exception.

The true highlight of the 110,000-square-foot expansion will be the Omnimax Theatre where images are projected with a 180-degree, fish-eye lens to fill most of the vast domical screen. "We didn't want to do just another sphere or geodesic dome. We wanted to express a sphere in a way that was very unusual. We kind of unpeeled it and we

thought of a spherical Rubik's cube and kind of distorted it."

There will also be an opportunity at the Omnimax exit level for visitors to climb a sloping walkway all the way to the roof of the theatre where they can view downtown Tampa.

Annoyed with what he terms "phantom architects who sort of conceive things and then let everybody else work it out", Predock vows to continue his hands-on approach throughout the duration of the project, including approvals and construction.

"It will be almost an anti-climax to put a sign out in front of

the building that says MOSI," Predock says. "The building itself is a sign, the icon of the dark blue reflective metal Omnimax. You won't have any trouble finding this building."

Unbuilt Award Winner Becomes Reality

Baypark Place
Tampa, Florida

Architect

John Howey, Architect, FAIA
Consulting Engineer
Rast Associates

Contractor

Rauser Construction

Owner

Baypark, Inc.

In 1989, Baypark Place was the recipient of an FA/AIA Unbuilt Design Award. At that time, the jury which was chaired by Paul Rudolph, was impressed with the "human scale of the project, its form and simplicity and the clever solution to parking and site drainage."

The project is now nearing completion and it consists of eight custom-designed residential units, ranging in size from 1,800 to 2,600 square feet. The condominiums overlook a city park that is densely populated with oak trees and a view of Hillsborough Bay beyond.

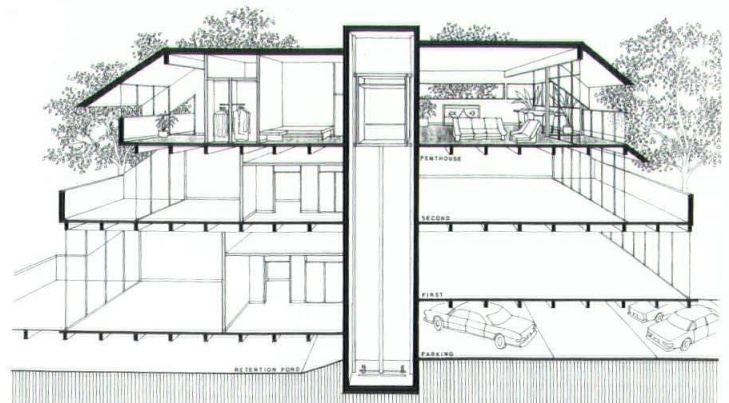
The design places the parking at the lowest elevation with three paired levels forming a total of six units above the parking. At each end of the building are multi-level townhomes, each with its own entrance, which added to the penthouses make a total of eight units in the complex. All units have three bedrooms and baths, nine-to-twelve foot ceilings, fireplaces, large kitchens and patio balconies opening off the master bedroom and living room. The perimeter walls of the building have controlled entry gates. Textured shell concrete and a copper roof give the complex a distinctive appearance.

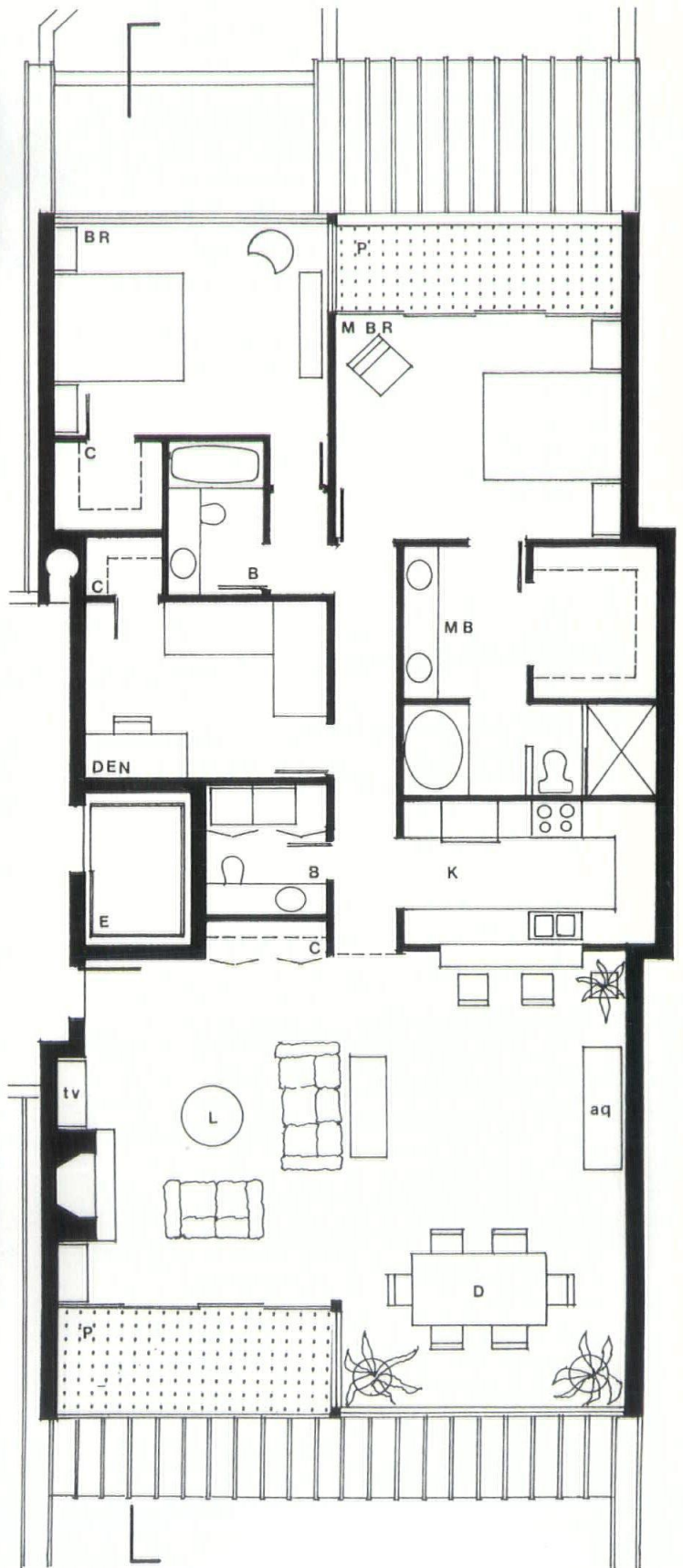
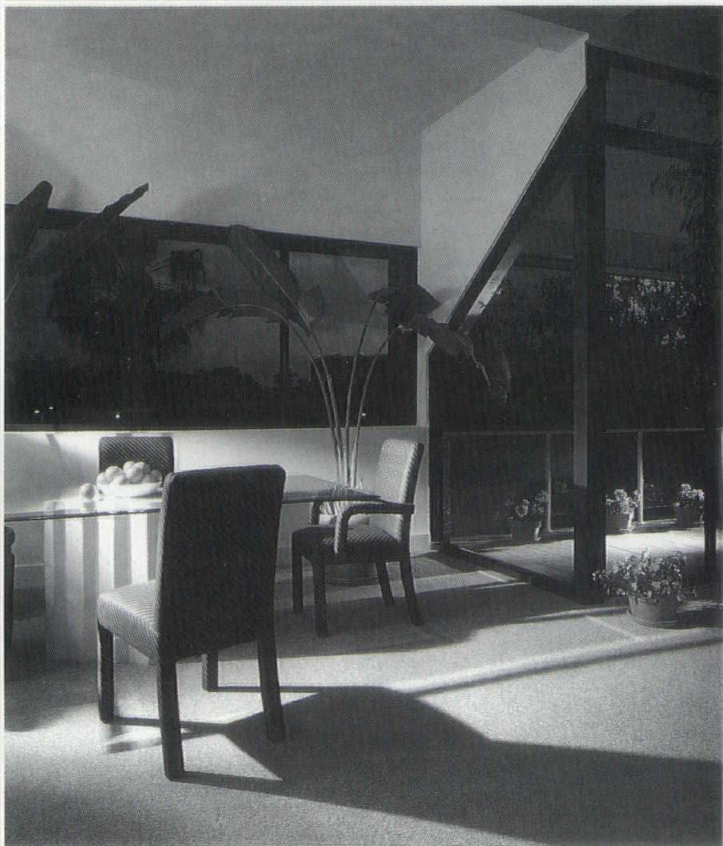


Photos by George Cott.

The first unit to be occupied is a penthouse with 12-foot ceilings and a continuous band of windows at treetop level which floods the interior with daylight on all sides. An open floor plan allows the living and dining areas to flow together. The penthouse is paired with its twin at a central elevator lobby.

Lush foliage inside and out adds to the feeling of quiet and seclusion that particularly appeals to the tenants.





Modern Movements in Chess

Stephen Cargile

"The chess board is a machine for conflict." – Le Corbusier

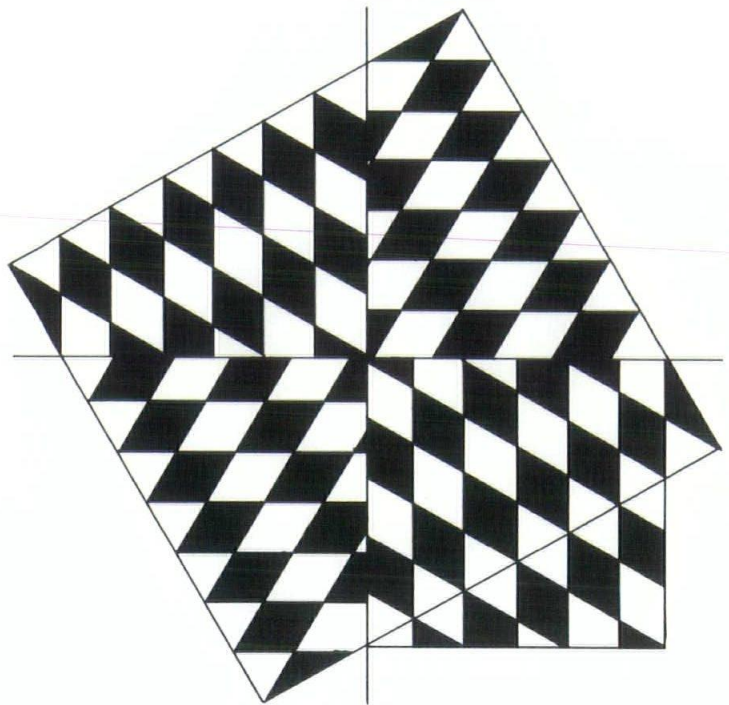
"Knight is..." – Louis Kahn

"Stalemate is almost alright." – Robert Venturi

"Chess is more." – Mies van der Rohe

"Chess is a bore." – Robert Venturi

"Chess pieces should be of the board instead of on the board." – Frank Lloyd Wright

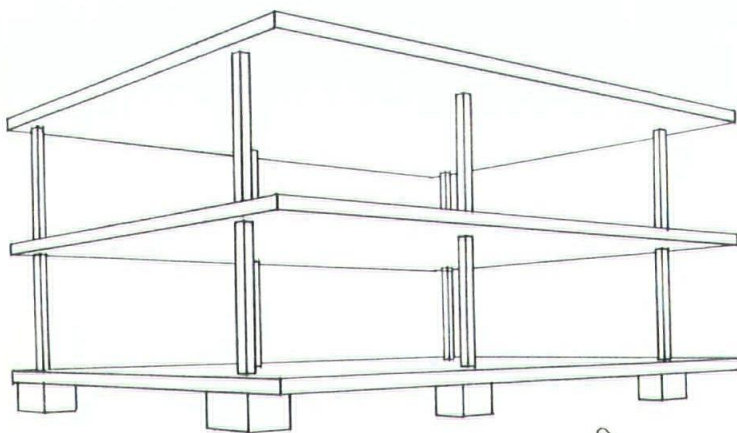


Wright Game 1

Based on the 30-60 grid, it was partially developed at the St. Mark's match in 1929, and later revised successfully at the Price Tournament in Bartlesville, OK, in 1956. There were 51 rules of play.

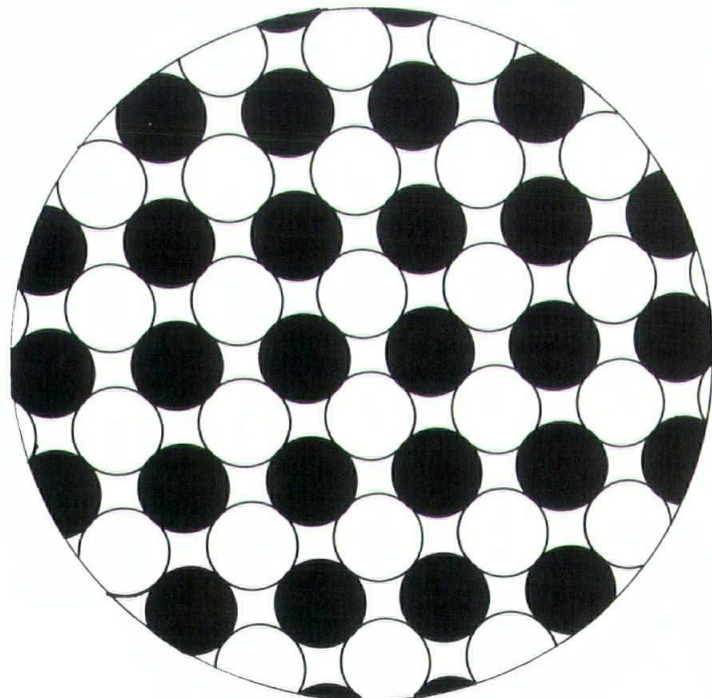
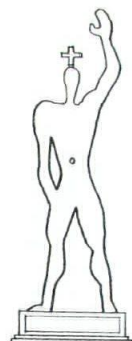
Wright Game 2

Initially interesting but proven too restricting in actual play. Over-indulgence in this variant developed as the Master grew older and his last games at Marin County, the Guggenheim Match and the Grady Grammage finals resulted in very questionable endings at best.



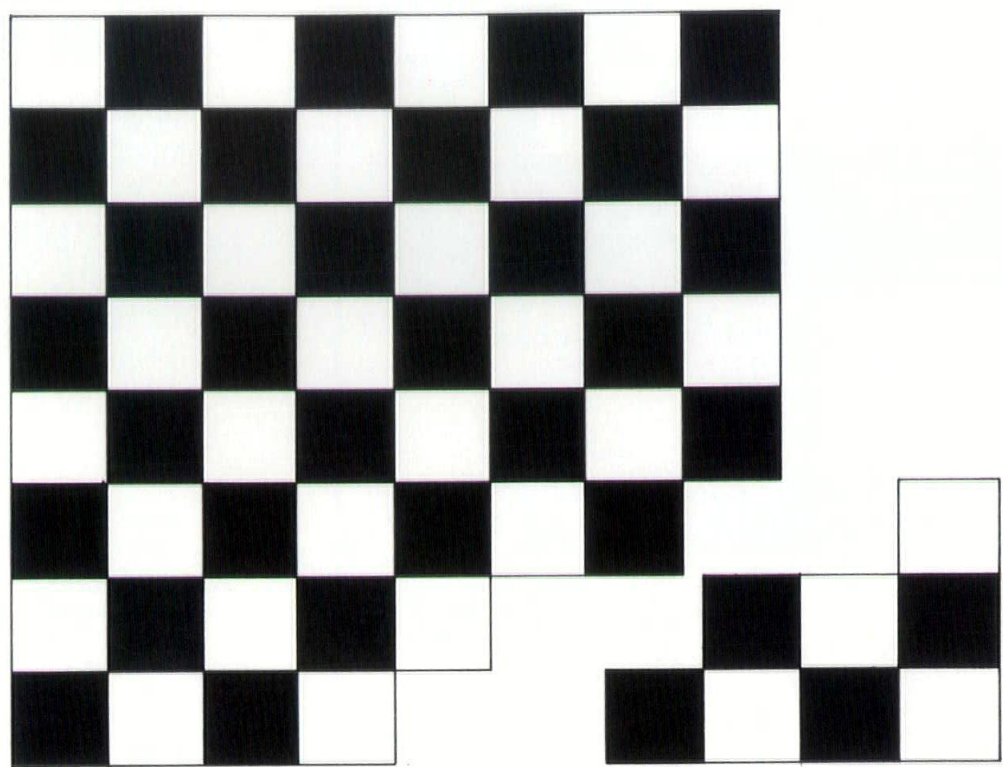
Modular Chess

This Dom-ino chess board was developed by the international grand master Le Corbusier, and it marks the origins of the 3-D chess game. A typical modular king piece is shown at right.



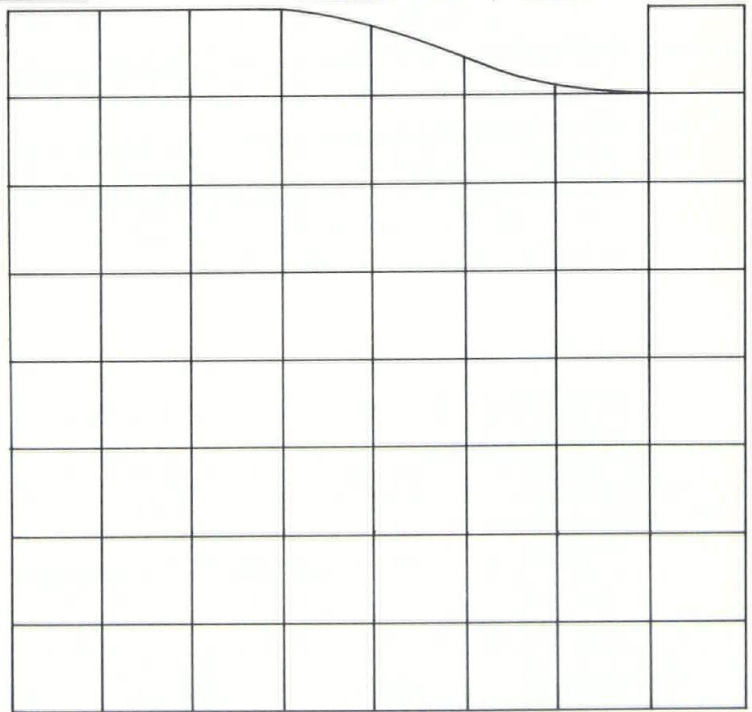
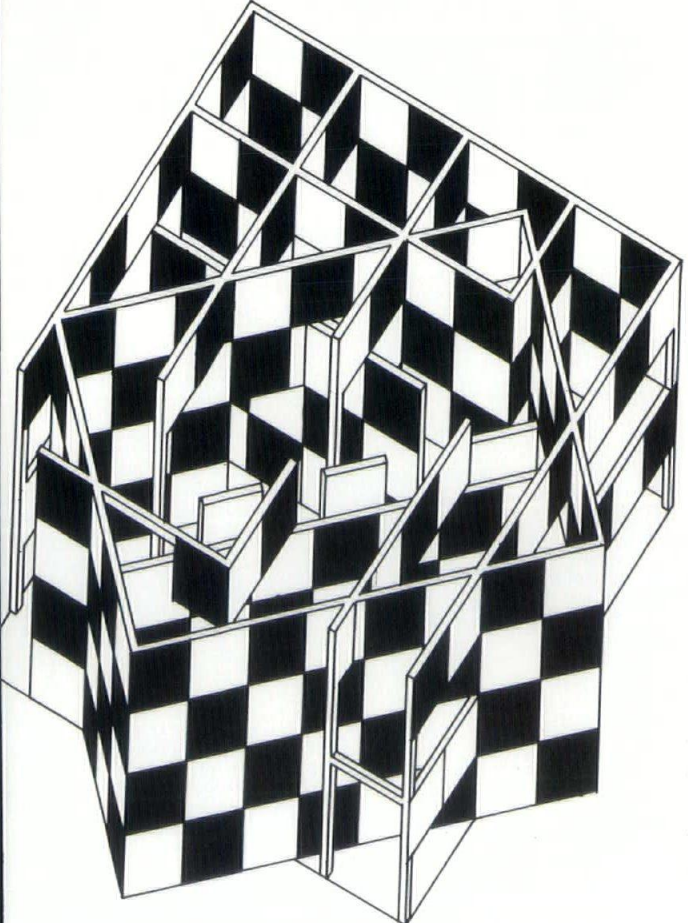
S.I.T.E. Game

This variant caused great debate as its creator, James Wines, was trained as a checker player. The game, however, does display a unique attitude towards casting on the king's side.



Eisenman Game

This 3-D chess was developed through elaborate rules of mathematics and geometry. Only a few games have been played as only a few people can understand it.



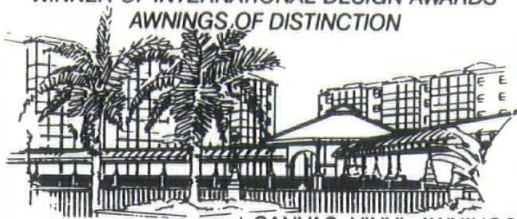
New York 5 Game

This marks a return to the basics of the game according to the principles of Le Corbusier. There was to be purity to chess once again.

Stephen Cargile is an architect with CRG Architects (Clements/Rumpel/Goodwin) in Jacksonville. A 1986 graduate of the University of Florida, he has extensive experience in the field of nursing home design. He is also the Archives Director for Jacksonville's Riverside-Avondale Preservation, Inc. and is noted for his research of Prairie School architecture.

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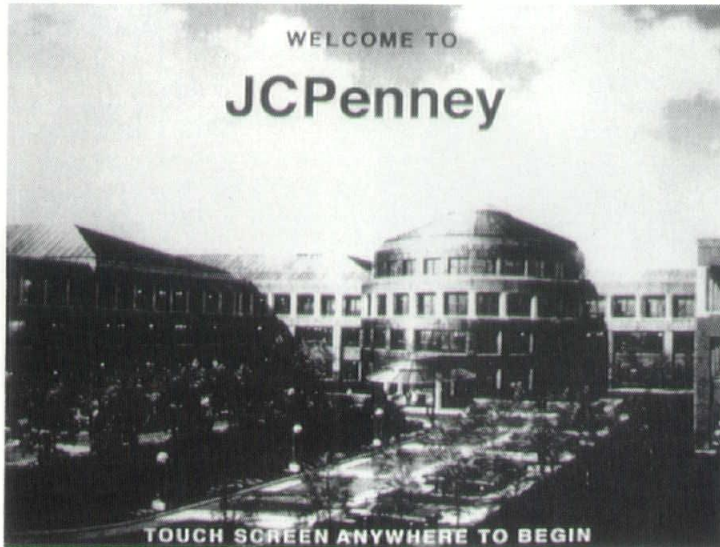
TOUCHCOM Computerized Directory and Wayfinding Systems are used in environments such as office buildings to display information about the building and its occupants, as well as selected events and activities.

The new software offers owners opportunities to distribute information to users. Most important, all listings now respond with additional information when touched. For example, if you touch the name of a person, a map appears and shows their location and a message about that person will appear. A tenant could use this new feature to leave a personal message for a client or any number of other sensitive messages.

Second, auto dialing with a handset at the Directory Station is now available. The user may dial a person directly by touching a name on the screen, or, if the person prefers, have the user listen to a recorded message. This new feature will assist owners in complying with the new ADA regulations. The first installation will be at the J.C. Penney Legacy Complex in Dallas which is the headquarters for the J.C. Penney Company.

Third, a specific area/address on a map can be shown by using a highlighted destination target to go along with a blinking "You Are Here" icon.

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Atlas Safety and Security Design recently conducted the required ADA Compliance Assessment Surveys at several Florida correctional institutions. Dr. Randall Atlas, AIA, has prepared a paper on the design and operational impact of ADA on building security, jails and prisons, and government entities.

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Brazilian architect Renato Wagner is also a well-known artist who creates wood carved



doors which are both unique and elegant. The doors are produced in dimensions of 36" x 80" x 1 3/4" although other sizes are available by special consultation. The doors can be carved on one or both sides.

Carved in solid mahogany and Brazilian oak, the doors are sculptures with personal designs that can be adapted for interior or exterior use. The doors can be entirely wood or they may have applications of brass,

marble, granite or space for glass. All doors are signed and dated by the artist whose work is on display in a number of galleries in Latin America, Japan and Europe.

For additional information, contact M.N.F. Corporation, P.O. Box 3111, Hallandale, FL 33008-3111, (305) 936-1736 or FAX (305) 936-1737.

New Concrete Lap Siding Resists Rot

Hardiplank cementitious horizontal lap siding from James Hardie Building Products resists rot, moisture, termites and high winds and offers low maintenance and is easy to install.

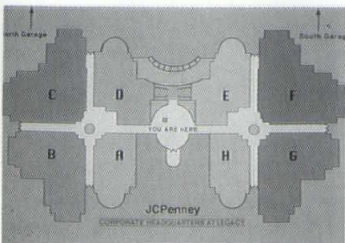
Tough and flexible, Hardiplank boards resist deterioration which is why major firms such as Marriott and Century Construction have recently installed Hardiplank on major projects in humidity-prone coastal areas.

Hardiplank is also being installed on many new and rehab

projects in southeast Florida as an alternative/replacement for other forms of siding which have begun to deteriorate due to humidity, termites, etc.

The product comes with several surface finishes and is recommended for external siding on new homes and remodelings. Hardie's siding products are covered by a 50-year limited written warranty and carry major industry approvals.

For information about Hardi-



plank or any other Hardie building product, direct inquiries to James Hardie Building Products, Inc., Dept. 241, 200 Parkside Dr., San Fernando, CA 91340-3092 or phone (800) 766-7094.

A FAME Award Is...Forever

The 10th Annual FAME (Florida Achievement in Marketing Excellence) Awards program is underway. Co-sponsored by the Builders Association of South Florida (BASF) and the Miami Herald, this program recognizes excellence in the Florida building industry.

Completed entry kits are due by December 11, 1992. To receive a FAME Call for Entries, contact Jill Perez at the BASF office, (305) 556-6300 in Dade County or (305) 525-8225 in Broward County.

Mercer Offers Design Customization

Mercer Products, manufacturers of vinyl and rubber wall base and flooring accessories, offers unlimited design possibilities for high-traffic environments.

Mercer has created 48 design-oriented colors to complement any space. Custom colors can also be created to match any off-the-wall color required in your scheme. Color and accessory combination is limited only to the imagination of the specifier.

The natural scuff and dent resistant properties of Mercer's products make them ideal for commercial use. Compared to ceramic cove base or wood mouldings, vinyl or rubber wall base is more cost-effective and offers many creative opportunities.

The Mercer product line includes standard vinyl and rubber wall base, mouldings, stair nosings, stair treads and rubber flooring.

For information, contact Joe Visintin, Mercer Products, P.O. Box 1240, Eustis, FL 32727-1240, phone 1-800-447-8442. FAX 1-800-832-5398.

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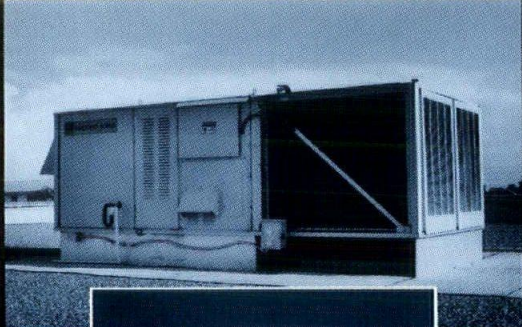
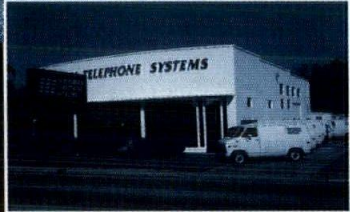
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Planning The Building For The Site

Patrick J. Meehan, AIA, AICP

Architects know that building projects need to be approved by local units of government. Not many architects, however, know that professional land planners can make the project approval process successful and easier. The professional land planner can be an integral part of the project team from prior to program development and building design through the design development phase as well.

The input of professional planners on the project team can, in many cases, not only assure local approval but also a more responsive design for both the client and the community. These factors often result in getting the project through the approval process in a more timely fashion and saving the client money.

The professional planner is experienced in dealing with a multitude of planning interrelationships. Such relationships most often include:

- Client and community;
- Land use and transportation;
- Development and environmental protection;
- Zoning and the protection of individual property rights;
- Community growth impacts and individual client needs.

The project team's response to these relationships directly affects the project approval. This article presents some of the areas in which the professional land planner can be used as a critical member of the architectural project team. These areas include building programming, site analysis and physical planning, interpretation of zoning and subdivision regulations and municipal approvals and client representation.

BUILDING PROGRAMMING

While the professional planner is typically not an architect, the planner has the analytic tools to forecast and project client needs with a high degree of accuracy. To both the archi-

tect and the client, client needs translate into the square feet of building and/or site area needed. Knowledge of the total number of square feet needed by the client is crucial in determining building costs and fulfilling those needs.

The use of a planner becomes extremely important when the architect is involved in the construction of municipal buildings. Most often, the expansion of an existing municipal building, or the construction of a new building, is in direct response to community growth - population, households and various types of land use. Based upon trend analysis, the planner can predict the long term growth of a variety of community elements which are directly related to the square feet of building needed, project phasing and other long term client needs.

SITE ANALYSIS AND PHYSICAL PLANNING

While not all professional planners are well-versed in site and physical planning, many are. The site and physical planning issues considered by the planner usually transcend the realm of merely addressing what occurs on the project's site. Planners also examine such elements as a project's implications on neighboring uses (i.e. bufferyards, landscaping, circulation, on-site automobile queuing, etc.) and intensity impacts (i.e. floor area ratios, traffic volumes, off- and on-street parking demands, etc.) on the neighborhood and community. While the architect may indeed address many of these critical issues as well, the professional planner may address them from a different point of view not previously considered by the architect.

INTERPRETATION OF ZONING AND SUBDIVISION REGULATIONS

Professional planners know both the obvious and subtle differences between permitted and

conditional uses; among a zoning appeal, variance, beneficial use determination, and an interpretation; between a rezoning and an appeal; and among a building permit, zoning permit, occupancy permit, and conditional or special use permit. Planners know the processes which must be gone through for any of the above-mentioned approval and permit procedures and the required level of public input and approval for each. The choice of procedure and the type of approval or permit sought may adversely affect the community's acceptance of the project. Many times a poor choice of procedure can be avoided by wise decisions regarding which method to select for community approval. Planners have a keen understanding of all of these important issues. Planners also have an understanding about the time implications for project completion relative to each.

MUNICIPAL APPROVALS AND CLIENT REPRESENTATION

The planner is aware of all of the nuances of municipal zoning and planning. The planner is aware of how plans and ordinances are written, structured, administered and implemented. The planner is also aware of the implications to clients if such regulations do not exist at all.

The planner knows the crucial interrelationships of the various municipal commissions, boards, departments and their professional staff. Most planners have had field experience in the actual preparation of such plans and ordinances. While not attorneys, planners are also aware of many of the basic legal implications of municipal regulation of land and development and the decisions of municipalities. This knowledge can be crucial to municipal project approvals and client appeals if projects are not initially approved.

The role of the planner is of

particular importance during planning commission review. During my career, I have attended over 1,000 planning commission meetings and at many of these meetings I have witnessed architects going into great detail about the floor plan of a building rather than verbally addressing the concerns of the planning commission - the building's impact and response to community factors. These issues must be addressed in a style and language understandable to officials and in land planning terms.

It is often advisable to address planning issues not only in the verbal and visual format of a presentation, but also in writing so that they can become a part of the project's "official" and "formal" public record. This is very important if approval is not granted and the client decides to litigate the matter.

PROFESSIONAL PLANNING COMPETENCE

What is the mark of documented planning competence? Most professional planners are certified by the American Institute of Certified Planners (AICP). The AICP is the national professional institute of all certified planners and it is the professional institute within the American Planning Association (APA). Membership in the APA alone does not qualify one as a certified professional planner. For the planning profession, AICP is analogous to the AIA for the architect. AICP pursues both the certification and professional development of its members as a means to the continuous improvement of planning practice.

Patrick J. Meehan, AIA, AICP, is President of Meehan & Company, Inc., P.O. Box 32098, Franklin, WI 53132.

Making A Case For Structural Steel

William C. Mignogna, P.E.

In a recent trends survey of some 250 Florida architects, one of the questions asked was why structural steel is not used more frequently in Florida buildings.

Thirty-nine percent of the respondents cited "cost and availability" as inhibiting factors. Seventeen percent said they had concerns about fire protection and code issues. Another 26% listed such problems as rust and corrosion, difficulty moving steel columns, and an "inexperienced local labor force".

But the majority – more than 60% – said they believe the overriding reason so many architects choose concrete over steel is a "traditional Florida mindset", often the result of limited experience with steel. Many respondents included comments to the effect that "steel probably should be considered more often."

We agree. While our firm works with the full range of structural materials and has no particular allegiance to steel, we do see a heightened interest in steel among Florida architects as they examine alternative routes to achieve their clients' goals. As steel becomes more commonplace in Florida, the structural engineer will undoubtedly play a broader role in such areas as materials evaluation, selection of fireproofing systems, and detailing coordination.

Reductions in steel prices, new certification programs for steel fabricators, and the increasing demand for flexible-use building designs are just a few of the reasons steel deserves a closer look these days. While structural steel is certainly not the best choice for every project, here are some factors likely to make it more popular in the next few years.

Speed of construction.

With developers trimming project budgets closer to the bone than ever, steel has the edge in terms of its ability to get the job "into the dry" faster and

reduce overall construction time. By getting the job under roof quicker (especially during Florida's rainy season), you can pour interior floor slabs and begin electrical/plumbing work much sooner. Beyond the obvious interest carrying savings, accelerating construction time cuts expenditures for project superintendent, security guards, temporary utilities (phone, electrical, water, sanitary), field office, insurance, barricade rental and trash removal.

One architect in our survey who is also a general contractor, George Wasser, The Wascon Group in West Palm Beach, reported saving an average of 40-50% in construction time using steel, which he translated into a 10-15% reduction in overall project costs.

Other cost factors.

Steel prices are lower today than they've been since the 1970s. High-strength steel (ASTM A572 Grade 50) creates member weight savings and is now often available at no additional cost over the standard A36. But beyond that, there are additional cost factors to consider. For example, because steel is lighter than concrete, piling requirements (and thus foundation costs) are reduced.

Correcting mistakes is also easier with steel. When a concrete beam is poured improperly, it takes a pneumatic jackhammer to fix it. If a steel beam is mis-positioned, it can be cut with a torch, unbolted and refabricated on site. The lower life-cycle costs of steel buildings are also increasingly appealing to end-user clients.

Increased availability of skilled steel fabricators.

One of the most compelling arguments for concrete in Florida has been the traditional belief that "masonry labor is cheap and plentiful and nobody here knows how to fabricate steel".

The latter, at least, is no

longer true. The American Institute of Steel Construction recently created a rigorous, tri-level certification program for fabricators. Fewer than 60% of all fabricators pass the test on the first try. So far, only 110 firms have been certified in the entire U.S. but of those, three Florida firms are certified in the complex structures category and two in the long-span building category. According to our architect/clients who work frequently with steel, there is no shortage of skilled fabricators in Florida.

Multi-Use Design Flexibility.

The multi-use building concept which became so popular in the '80s is a prime design prototype in the '90s. Steel buildings can be expanded or modified much more easily than their concrete counterparts. The Load and Resistance Factor Design approach enables engineers to design steel structures with more uniform reliability and more efficiency because it is based on the actual strength of a member rather than on an arbitrary calculated stress.

When future vertical additions and/or use changes are anticipated, when design calls for significant column-free space, when a "wide open" design concept is being articulated, when there is a desire to use structure as a visual element – in all these cases, steel is the most appropriate choice.

New fireproofing techniques/products.

Misconceptions about UL codes have put steel off limits in the minds of many architects we surveyed. True, concrete is more fireproof than steel, but codes can easily be met either with sheetrock wrapping or sprayed fireproofing. If sheetrock is used, 2 layers of 5/8" sheetrock will usually suffice for a 2-hour rating and the cost is minimal. For exterior columns, you can use concrete

block as a shield and let it double as an aesthetic architectural feature.

Dozens of new spray-applied, cementitious, joint sealant and intumescent coating fireproofing products have been introduced in the past few years. They are much stronger, easier to use, faster-drying and higher in density than earlier versions. The UL Fire Resistance Directory gives detailed direction on techniques and hourly ratings for every building component.

With today's increasing emphasis on materials selection, the structural engineer's position on the project team might well be said to be shifting from offensive lineman to wide receiver, more directly assisting the architect/quarterback score the touchdown. As Florida architects who have traditionally worked exclusively with concrete begin to diversify into steel structures, the structural engineer can provide valuable hands-on input, helping to choose the best UL assembly and the most economical/appropriate structural system, communicating details to facilitate erection, and coordinating pre-detailing meetings to expedite the job.

William C. Mignogna is President and Principal of O'Donnell, Naccarato & Mignogna, based in West Palm Beach, providing structural engineering services nationwide.

FREE DATABOOK ON FIREPROOFING FOR STEEL STRUCTURES

Florida Architect readers may obtain a free copy of O'Donnell, Naccarato & Mignogna's new DESIGN DATABOOK on incorporating UL fire rating requirements with structural steel buildings by calling 407/471-5166.

ENTER A CONTEST WHERE 2649 PEOPLE HAVE GUARANTEED THAT YOUR NAME WILL NEVER APPEAR ON THE WINNING DESIGN.

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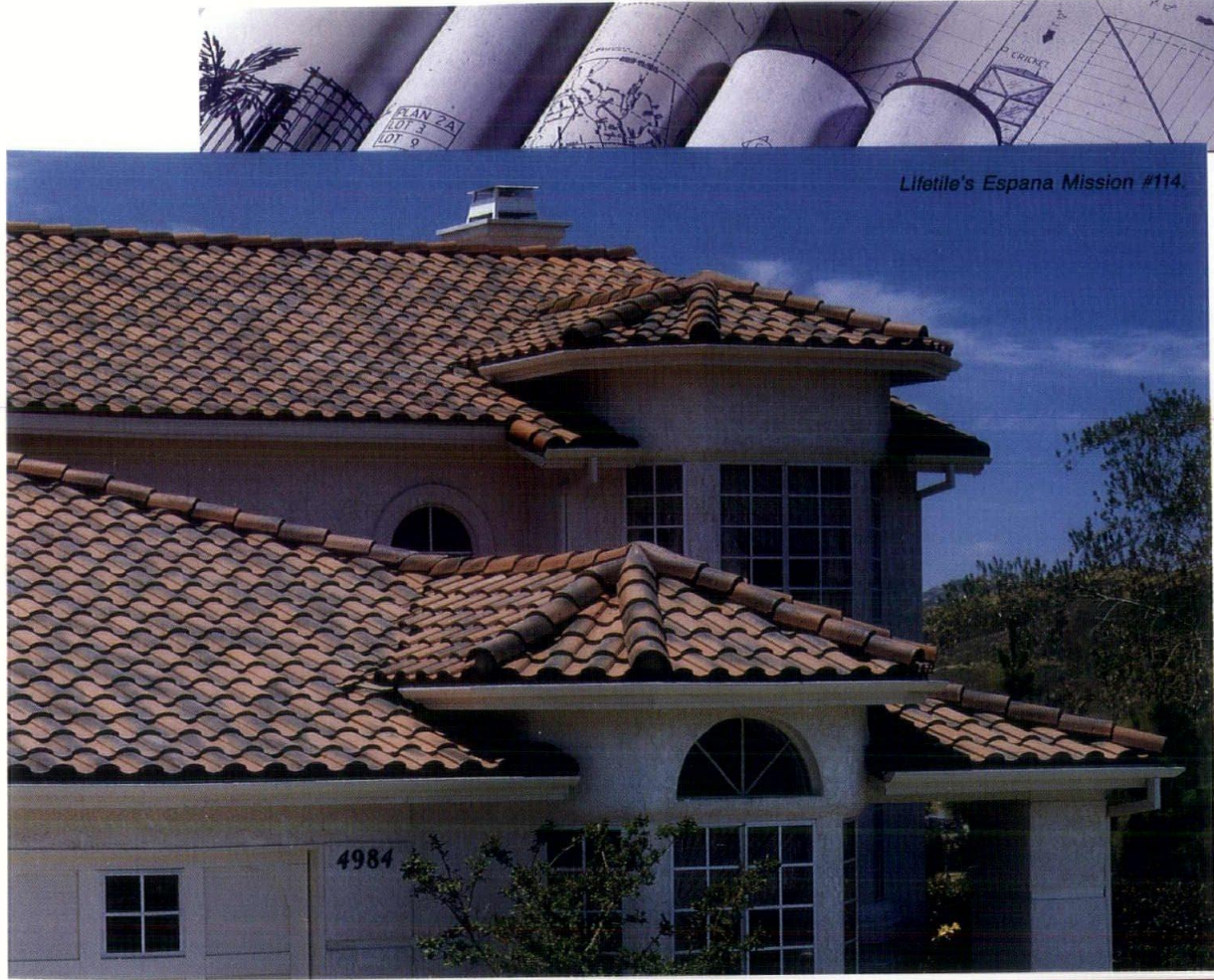
The Vietnam Monument Commission is currently soliciting design entries for a memorial monument to be constructed on a one-acre parcel of land near the State Capitol. This monument will serve to recognize and honor the 2649 Michigan residents who sacrificed their lives in the Vietnam War.

Designs will be judged by a jury of nationally recognized

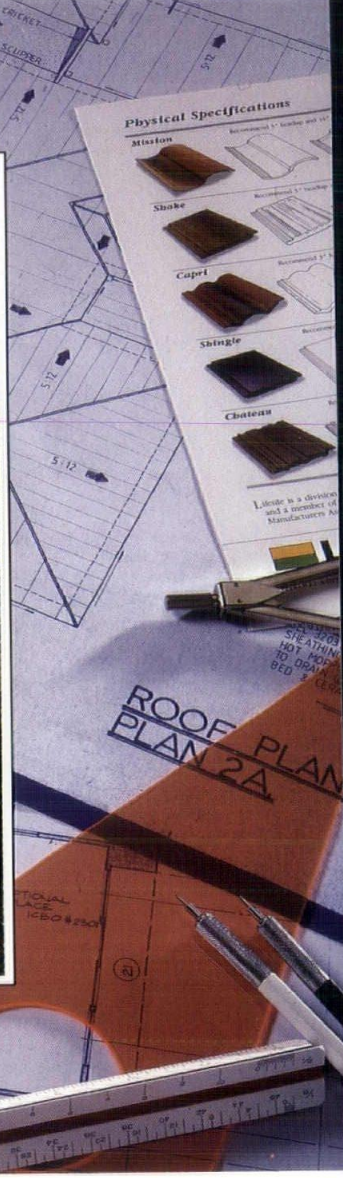
design and arts professionals. First prize is \$15,000. A total of \$25,000 in prizes will be awarded. Deadline for registering is December 31, 1992. For further information about the contest, call 1-800-735-5432. Or to receive competition materials, send your \$25 entry fee to: Michigan Vietnam

Memorial Fund, P.O. Box 30026,
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