florida / caribbean ARCHITECT

summer 2003
MONTHS OF CONSULTING. LAYERS OF SHOP DRAWINGS. HUNDREDS OF DIFFERENT WINDOWS.

Nowadays, that’s what it takes to help make something look natural.

Designed to mediate between the urban and the natural, this nature center brings the look and feel of a forest to its inner-city surroundings.

That’s no small feat, considering one of the project’s major design challenges was transferring wind loads from the extensively overhung roof system to cedar columns without deflecting and breaking glazing. To solve it, the Pella Commercial team worked with the architect to develop a thermally broken weeping mullion framing system that supports required spans while maintaining the center’s naturalistic imagery.

This is just an example of the support you can count on Pella to provide — be it providing shop drawings or simply continuing contact and support. From conception through installation, Pella Commercial representatives will work with you to ensure that you meet your technical and design challenges.

Call your representative at 1-800-999-4868 to see what kind of innovative solutions Pella has for your next design.

©2001 Pella Corporation
"I chose my insurance agent for the same reason my clients choose me: experience."

Experience is the DPIC difference.

Combine DPIC’s 30 years of dedication to the architect, engineer and environmental market with the expertise of our local brokers, and you get the benefit of the industry’s most qualified professional liability experts.

From ongoing education in how to manage risk to new ideas in practice management and smarter dispute resolution that protects your interest, we’ll help you realize a better return on your firm’s insurance investment.

Contact us today for more information.

Serving all of Florida with offices in Tampa, Tallahassee and Miami
Contact: Brian Hadar, Phil Nolen, Rick Hansen or Danny De La Rosa
Phone: 800.741.8889
www.suncoastins.com

Experience is the DPIC difference.
When it hits, expect no mercy.

Protect your home and family with Roll-a-way\textsuperscript{®} storm and security shutters.

Call us today! Our in-house engineering staff will show you how our systems will protect your design project and add value – year after year, storm after storm.

Roll-a-way®

www.roll-a-way.com
All our cad drawings available at our web site

Home Systems Inc.
Orlando & Central Florida
407-856-5556

Taylor's Building Supply
Tallahassee • Eastpoint
850-670-8529

Roll-a-way Distinctive
Products, Inc.
Serving NW Florida
and Coastal Alabama
(800) 943-9014
www.rollawayshutters.com

Rollaway Of Jacksonville
(D & R Shutters)
904-757-6664 / 888-765-2929
Servicing from Palm Coast
Florida to Charleston, SC

Leading-edge reprographics & imaging solutions from a customer-focused, quality-driven team.

NGI
NATIONAL GRAPHIC IMAGING

Visit us at www.ngiusa.com

“We are the largest A/E/C reprographics & imaging enterprise in the State of Florida, and we sure would like to do business with you!”
Editorial / Diane D. Greer

As I write this editorial on May 1, 2003, it appears that Coalition Forces have prevailed in the shortest war in human history. For the freedom this victory brings to the people of Iraq, I am grateful. But as an historian of art and architecture, I grieve for the tremendous loss of cultural antiquities that Iraq's museums and libraries have suffered at the hands of looters. The cost of the war, to the tangible history of one of the world's earliest civilizations, has already been great. Iraq has a cultural history going back 10,000 years to the ancient Mesopotamian kingdoms of Sumer and Babylonia. Iraq has an architectural legacy that includes the White Temple and Ziggurat at Warka dating from 3,000 B.C.; the Ziggurat and Precinct of Ur; the Temple Oval at Khafaje northeast of Baghdad and the Royal Cemetery at Ur which has produced some of the country's most priceless and important artifacts. The land between the Tigris and Euphrates Rivers, the so-called "Cradle of Civilization," is now the site of a cultural disaster of gigantic proportions.

Personally, I was devastated to learn that Iraq's cultural riches were looted from display cases and storage areas in the Baghdad Museum, and other smaller museums, presumably to be sold on the black market. Reported missing are unique examples of early Mesopotamian metalwork, terra-cotta statues that flanked gateways to royal temples, a copper head from the citadel at Ninevah, a golden lyre from Ur and a clay tablet inscribed in cuneiform; the earliest form of writing. As reported in Time magazine, "Archaeologists are praying for the safety of what may be the world's oldest calendar, a 10,000-year-old pebble with 12 notches" and "a group of 800 neo-Babylonian cuneiform clay tablets that form the world's oldest intact library, circa 550 B.C."

In many ways, Iraq's cultural history is the world's cultural history. In 2003, to lose so many of the tangible remnants of Mesopotamian civilizations that survived marauders like Alexander the Great and the Mongols is unbelievable. Could it have been avoided? Maybe. Can the missing artifacts be located? Maybe. Can they be replaced? Never! What has the world lost in cultural riches? Too much!

Wars almost always result in the loss of monuments. The Crusaders removed artifacts related to the life and death of Christ from the Holy Land, monuments were pillaged during Napoleon's campaign in Egypt, a bomb was dropped through the roof of Chartres Cathedral during World War II. But, this is the next millennium and what has changed? When these things are gone, they are gone forever, just like environmentalists tell us about our wildlife and rivers and forests. To most of us, forever is a long time.
The wind can huff and puff all it wants. Wood offers the strength and flexibility to withstand even hurricane force winds. Want proof? The oldest homes in Florida are the regal wooden beauties of Key West. After all the relentless weather they've endured, they still stand proud.

With new building techniques, plus the toughest building codes in the country, wood frame houses are stronger than ever.

Plus, wood is cultivated and treated to resist bugs, big time. So you're always assured of strong, durable, bug-free construction through smart building techniques and the use of treated wood products guaranteed to resist termites.

What's not to like? For the free "Guide to Wood Construction in High Wind Areas," call, e-mail or visit our website.

Need continuing or business education go to
www.woodsource.org

For more information e-mail us at
woodcouncil@aol.com

Wood is better than good.
President's Message / William H. Bishop III, AIA

Thoughts on various subjects...

It has been a very active and interesting year so far. A war was started and finished; ten Democrats have announced that they will be vying for the spot to challenge President Bush in 2004; interest rates are at historic lows; and the Legislature met, argued a lot, accomplished very little — all before June.

Has anyone else noticed the recent rash of what I call “Trolling for Compliments” — political commercials asking people to call or write a particular office-holder and express appreciation for a position taken on certain legislation. An interesting — and expensive — way to express an opinion. I may have to dust off 1984 and re-read it.

Kudos to AIA National for a great convention in San Diego. I enjoyed seeing all of our members at AIA Florida’s reception honoring Guy Peterson, FAIA for his elevation to fellowship. Congratulations, Guy, for an honor well deserved. It was a very full four days and a wonderful opportunity to interact with world-renowned architects. Continuing education seminars were available on every topic from practice management to Gothic cathedrals. Daniel Libeskind’s presentation of his World Trade Center design was very inspiring. In fact, notes for this message were written while waiting for a seminar featuring Thom Mayne, AIA, Antoine Predock, FAIA, Moshe Safdie, FAIA, and the GSA’s Edward Feiner, FAIA to begin. Their topic was security in public buildings and the premise was how to keep public buildings “public” while recognizing the need for increased physical safety and security. Projects designed by the panelists were used as examples and included building types as diverse as federal courthouses, baseball stadiums, airports, and office buildings. Pretty heady stuff for an hour and a half seminar.

This leads me to the main point of this message — expanding our involvement in issues of societal importance. It is our obligation as individual architects, and as an association, to participate when we believe we have something to add to the discussion. The work of the Education Task Force is nearing the end and their report will soon be released. Look for it in a future issue of Florida/Caribbean Architect magazine. We will be expanding our Growth Management Task Force to include transportation planning. These two issues must be studied together to have any real impact. The results of not doing so are apparent throughout the state. This is especially important considering the amount of money being spent on roads around the state and what the Legislature is contemplating spending on the bullet train. Information about participating will be released shortly. We are partnering with the Council for a Sustainable Florida to present a joint award for sustainable design. Expanding coverage of these important issues in our magazine will help disseminate these views to the public. We also want to hear from you. We will be bringing back the Letters to the Editor segment; one that I expect will be well used. After all, I haven’t met an architect yet that didn’t have an opinion just waiting to be expressed.

With two kids in high school, our family tends to gauge time by the school calendar and the soccer season schedule. By the time you read this, both will be over and it will be time for our Summer Convention. See you in Sarasota!
Work-in-Progress

Canon Design has been selected by the City of Jacksonville to design a $211 million county courthouse complex. Encompassing almost one million square feet, the courthouse is part of the city’s $2.2 billion growth management plan. The new courthouse anchors a complex that will be shared by the old federal courthouse. This pedestrian-friendly district, created by closing three surrounding streets, is linked to new parking structures that serve the complex. Between the new and existing courts, a public park filled with fountains and landscaping provides a civic amenity.

Oliver Glidden Spina & Partners in West Palm Beach was selected to provide complete architectural and interior design services for the 24,000 sf facility for Northern Trust Bank in Boca Raton. The new building will house private banking, wealth management and full service drive-thru facilities.

VOA Associates Incorporated in Orlando is Design Architect for the new Marine Science Center in Lighthouse Point Park, Ponce Inlet, Florida. The state-of-the-art facility includes an exhibit hall and laboratory encompassing 5,500 square feet, a sea turtle rehab facility and an extended boardwalk system. All of the building components were constructed with minimum site impact, including no net loss of trees.

Bloodgood Sharp Buster (BSB) Architects & Planners has been asked to design the 2005 New American Home that will be featured at the National Association of Home Builders (NAHB) 2005 Convention to be held in Orlando. The New American Home annually represents state-of-the-art design, innovative construction, cutting-edge technology and the newest building materials and appliances on the market.

REG Architects, Inc. in West Palm Beach was awarded the design contract for the new City Hall and Police Facility Expansion for the City of Sebastian. The 23,000 sf City Hall will be Mediterranean Revival, a reflection of the style of the current historic City Hall. The Police Station will be a one-story, 19,000 sf facility expansion. Amenities include a courtyard, walkways and expanded parking.
News

University of South Florida News

The University of South Florida in Tampa has upgraded the structure of the School of Architecture and Community Design in response to the School’s increased enrollment, research and visibility. Stephen Schreiber, AIA, who has been serving as Director since 2000, has been named Dean. Enrollment in the School’s programs has tripled in three years and funded contracts and grants are at an all time high. In the past year, faculty and students have won awards from national and regional professional organizations including the Association of Collegiate Schools of Architecture (ACSA), AIA Tampa Bay, AIA Ft. Lauderdale and the Florida Board of Architecture and Interior Design.

David Crane, FAIA, AICP, Professor Emeritus at the School, has won the 2003 ACSA's Distinguished Professor Award. Crane was one of only five faculty members from over 110 schools of architecture in the U.S. and Canada to be honored in 2003. He was recognized for his contributions to architecture and urban design through his teaching and administration. He was a charter member of the USF faculty and founding director of the School’s Florida Center for Community Design and Research. He was also the recipient of the Tampa Bay Medal of Honor in 2002.

ADG is International Competition Finalist

Architects Design Group, Inc. (ADG) has been chosen as one of five finalists to compete in the International Landmark Challenge Competition in Ames, Iowa. Entries were submitted by 136 architecture firms, 45 of which were international. The goal of the competition is to create a new exterior design for Ames’ 54-year-old power plant. The plant is currently fully functional and providing electricity to the surrounding community. The City wants to develop the plant’s outside structure into an icon that will become associated with Ames, Iowa. The winner of the competition will be announced in July and awarded a $10,000 prize.

ADG’s proposal uses color and light to establish the building as a contemporary icon. The design includes functional amenities such as solar voltaic walls for energy production and a large-scale informational video screen for the benefit of visitors.

Six U.S. Universities Offer “Design-Build” Degrees

Recognizing the need to train a new generation of students in the advantages and capabilities of alternative project delivery systems, the university community is beginning to accord design-build a place in the academic canon. According to a recent survey by the Design-Build Institute of America, there are now five graduate programs in the United States offering a Master’s degree focusing on design-build delivery. A sixth program offers an undergraduate minor that concentrates on integrated project delivery. The six programs are located at Georgia Institute of Technology, Stanford University, University of Oklahoma, Washington State University, Worcester Polytechnic Institute, and California Polytechnic State University.
Mother Nature can scream all she wants. She's still not getting in.

Want to build a solid reputation? Listen to this. New LifeGuard™ windows and doors from Weather Shield™ are certified to withstand winds up to 150 mph. And they're not only strong, they offer more building options than any other line of impact resistant products. Available in a multitude of sizes, new LifeGuard windows and doors let you choose the style, shape, color or species of interior wood to beautifully complement any home. To learn more, visit our showroom or call today.
Tom Marvel, FAIA, Publishes Portfolio

"In an era in which the computer is virtually taking over architectural presentations, my motive was to dignify architectural drawings in a manner similar to Frank Lloyd Wright's 1910 Wasmuth Folio." This is architect Thomas S. Marvel's description of a portfolio of his drawing that has just been published. Its publication follows an exhibit of his work by the Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico. Feeling that something is being lost in the mechanical process of electronic drawings in relation to the design process, Marvel produced a beautiful folio of hand drawn renderings. His intention was not to try and turn the tide on the use of computers, but to encourage architects who have a talent for drawing to keep using it as a design tool.

Tom Marvel received a Master's degree in Architecture from Harvard University Graduate School of Design. He worked with Buckminster Fuller and IBEC Housing Corporation before settling in Puerto Rico in 1959, where he has since practiced architecture. He is an active designer, a frequent award winner and the author of two books. He has taught at several schools of architecture including the University of Puerto Rico.

Anyone interested in getting a copy of the portfolio can do so through The Office of Marvel & Marchand Architects, (787) 289-9494. The projects included were designed by Marvel in office partnerships over the years including Torres Beauchamp Marvel, Reed Torres Beauchamp Marvel, Marvel Flores Cobian and the Office of Thomas S. Marvel Architects.

Reeves Lectures at Macintosh School of Architecture

I.S.K. Reeves V. FAIA, founder and President of Architects Design Group, Inc. was invited to lecture at the prestigious Macintosh School of Architecture in Glasgow, Scotland in May. Throughout his career, Reeves has been dedicated to sharing his research on various facility design techniques by regularly giving pro-bono educational workshops and lectures in the public sector. He is a frequent lecturer at architectural schools, design conferences and professional organizations around the world.

RLC Wins Renovation Award

The National Association of Industrial and Office Properties
(NAIOP) presented its 2003 Renovation of the Year Award to a project designed by Boca Raton-based Retzsch Lanza Caycedo Architects (RLC). The project is the $5.5 million renovation of One Financial Plaza in Ft. Lauderdale. The two-year project involved redesign, renovation and refurbishing of the 28-story tower as well as a major expansion of its 5-story parking garage.

**Guy W. Peterson Elevated to Fellow**

A Jury of Fellows from the American Institute of Architects elevated 62 members to its prestigious College of Fellows, an honor awarded to members who have made significant contributions to the profession. The new fellows were inducted in May at the Salk Institute in La Jolla, California. Of the total AIA membership of nearly 70,000, there are fewer than 2,400 architects who have been distinguished with the honor of fellowship.

Sarasota architect Guy W. Peterson, Florida Gulf Coast Chapter, was the only Florida Architect elevated to fellow this year. He was honored for “promoting the aesthetic, scientific and practical efficiency of the profession.” Peterson is President of Guy Peterson/OFA, Inc. in Sarasota.

**AIA Puerto Rico Honors Projects, Individuals**

AIA Puerto Rico presented Honor Awards to eight projects and Recognition Awards to five individuals during its Chapter Convention. Honor Awards were presented in four categories by a jury composed of Terry Brown, FAIA, New Mexico; Alex Diez, AIA, New York; and Jesus Amaral, FAIA, Puerto Rico.

In the “Recently Built Projects Category,” the jury recognized Relocation Housing for Israel and Bitumul Barrios designed by Elio Martínez-Joffre, AIA. The project was cited for its use of color and playfulness of forms including the apartments’ bold shapes. According to the jury, “The strong social statement that this project makes challenges stereotypes of public housing and provides a unique platform for future development for poor and underdeveloped neighborhoods.”

An Honorary Mention was presented to the Learning Center at the Arecibo Observatory designed by Pilarin Ferrer-Viscasillas, AIA, of Mendez Bruner Badillo and Associates. The jury noted the difficulty of the site and described the small project as “essentially a large classroom that is impressive for its sculptural boldness, especially the way the forms hug the land while at the same time erupting from it.”

Two Certificates of Merit were awarded in the “Recently Built Category.” Doral Financial, designed by Segundo Cardona, AIA, of Sierra Cardona Ferrer, was selected because it offers a new vocabulary of architecture to San Juan’s financial district. Its arching roofline and amber accents attract attention in a simple unpretentious way. A “House Remodeling on Española Street,” designed by José Marchand-Siffre, AIA, was selected because the project “demonstrates how a very constricted site with seemingly few possibilities can actually lead to a very creative solution that cleverly integrates interior and exterior spaces.”
In the “Unbuilt Projects” category, the jury granted an Honor Award to “Infill Housing in the Historic Center of Vega Baja” designed by Jorge Rigau, FAIA. According to the jury, “In this age of urban sprawl, it is important that the fabric and tex-
ture of our cities be maintained and repaired to prevent further decline. (In that regard) this urban infill project is of critical importance."

In the “Research/Publications” category, a “Proposal for the Rehabilitation of the Faculty Center,” prepared by John B. Hertz, AIA, was recognized. In the AIAS category, the jury presented the Honor Award to “Solar House” designed under the direction of Dr. Fernando Abruña, AIA, for the Solar Decathlon by students from the University of Puerto Rico students. The “Excellence in Public Work” award went to Edward Underwood-Rios, AIA, and an Honorable Mention in Community Outreach was awarded to Astrid Díaz-Vega, AIA, for her television program “Notes on Architecture.”

Saltz Michelson Renovates Classroom Building

Saltz Michelson Architects, Ft. Lauderdale and West Palm Beach, was commissioned by Broward Community College (BCC) to renovate an existing six-story classroom building in Ft. Lauderdale. The building’s exterior panels were rusted, permitting water to permeate the interior. BCC requested that the new façade respond to existing structural limits as well as to the campus setting. The architect’s solution was to design a new façade constructed of synthetic stucco installed over a structural steel stud framework attached to the existing masonry structure. The project was recognized with an award from the Florida Educational Facilities Planners Association (FEFOA) and the Ft. Lauderdale Chapter of the AIA.

Saltz Michelson's design for the renovation of a Broward Community College classroom building and, inset, the building prior to renovation.
Interview/ Alan C. Helman, FAIA

Alan C. Helman, FAIA, is President of Helman Hurley Charvat Peacock/Architects, Incorporated (HHCP) in Orlando where he has networked for 28 years to build strong relationships within the Central Florida business community. He is an active member of the Metro Orlando Economic Development Commission and the Central Florida Planning Group. In addition to his networking and marketing abilities, he has raised millions of dollars for local charities and non-profit organizations. For three consecutive years, Helman Hurley Charvat Peacock has been included in “The Top 100 Companies for Working Families” by The Orlando Sentinel and in The Orlando Business Journal’s “Golden 100” for 2002.

HHCP has joined with five other leading design and construction firms to form Integrated Project Delivery, Inc. (IPD). This new company was formed as an effective means of delivering design-build projects to clients. The company’s goal: true fast track performance, quality design and construction without cost overruns, change orders, claims and litigation. During the following interview, Alan Helman answered questions about IPD, Inc.

Q: What is Integrated Project Delivery (IPD)?
A: Historically, the building delivery process has been pretty linear, i.e., the owner talks to the architect who develops the design concept that is passed on to engineering consultants and finally, bids are released to the construction industry. IPD is an innovative new process that makes building delivery a collaborative effort from beginning to end. The underlying objective is to deliver projects better, quicker, at lower cost and with fewer hassles. Our company includes engineers and mechanical consultants, a general contractor and a design-build electrical contractor - a “dream team” of professionals who are committed to the project. At IPD, Inc., we learned early on that a project could be brought to successful completion if, instead of “every man for himself,” every member of the team has an interest in making the final product a good one.

Q: How does IPD differ from the traditional design-build concept?
A: IPD is like design-build in a lot of ways. However, there are also differences. For example, everyone, including the strategic subcontractors, is involved in the process from the beginning. The aim is to insure that every member of the team understands the client’s expectations and requirements and the best, most critical, thinking of each team member is leveraged throughout the project. In my opinion, IPD will actually become the preferred method of building delivery in the next 20 years.

Q: How do independent firms combine to offer IPD?
A: The critical issue is that the companies involved in IPD organize themselves in such a way that they function as a truly integrated unit in which everyone shares a common incentive. In Orlando, we incorporated the company and made all of the design and construction team members equal shareholders. This particular group of companies had the advantage of having worked together for years on major projects and we all respect each other’s abilities. In many ways, we had been a team for a long time and just formalized the arrangement.

One of the most unique aspects of IPD, Inc. is that the member companies share costs on each project. It is the concept of shared costs that makes the IPD team operate as a single
company. I can’t overemphasize the importance of this element. Each team member is reimbursed by IPD for its direct job cost for the preceding month. At the end of the job, the gross profit is distributed to the team members based on a predetermined formula that recognizes the costs incurred by each member in each of the cost categories.

“It is the concept of shared IPD costs that makes the IPD team operate as a single company. I can’t overemphasize the importance of this element.”

The work environment is one in which everyone is vitally interested in the success of the project and I find it interesting that independent companies have enough trust and confidence in the integrity of the others that they are willing to tie their profit potential to the success of the whole team.

Q: What subcontractors are part of the IPD, Inc. team?
A: We included the architect, the MEP engineering team, the general contractor, mechanical contractor, plumbing contractor and electrical contractor. The contractors who are intimately familiar with, and responsible for, the major construction belong on the team. Additionally, those who have expertise in highly technical areas involving numerous alternatives and design scenarios and those who are central to the support of all the trades belong on the team.

Q: Specifically, how are project costs reduced?
A: The true cost of a project is not what is bid but what is finally paid after all change orders and claims have been settled and the last attorney’s bill paid. The IPD process guarantees no gaps in coverage and no WELBRO-initiated change orders. The IPD team can offer the lowest possible cost for the project in a number of ways.

For example, the team will negotiate a low simple mark up percentage to be applied to all job costs. The owner is only billed for incurred costs and does not pay double mark ups. Each discipline marks its costs up once in accordance with an agreed upon percentage and, unlike the traditional construction management process, there is no additional mark up applied.

Another cost saving occurs in the area of value engineering which is typically dealt with after design is completed. With IPD, value engineering is built into the design and budgeted for right from the beginning. Fast-tracking design helps lower design fees and all segments of the work, including subcontracts, equip-

ment purchases, rentals, etc. are competitively bid throughout the project. The IPD team defines the mechanical sub bid packages, solicits the bids from qualified bidders and evaluates the bids making appropriate recommendations. The team approach also accommodates any degree of owner involvement.

IPD team members are licensed by the State of Florida to purchase and resell equipment and materials and they can accept an owner’s tax exemption number in lieu of collecting state sales tax. This can save a “tax exempt” owner up to six percent on all equipment and much of the material without the owner incurring liability for purchasing directly from suppliers.

The development of the budget itself is a collaborative process that begins with each team member completing those sections of the budget that fall under his particular discipline. As the process unfolds, these budgets are continually updated until they reach a point at which they become very solid numbers. At that point, a GMP is established. Planning and budgeting information is available to the owner throughout the project. As construction begins there are few surprises.
Sixty-four paint colors were used in the restoration of the auditorium. There are peacock, ring neck pheasants, 35 black and white doves, 17 palm trees, 208 silk vines and 71 twinkling stars in the 64-foot high "sky." Suffice to say, the restoration of the historic Olympia Theatre in downtown Miami proved positive the old architectural cliché that "God is in the details." It is a project steeped in ornamental details that speak to the flamboyant period that produced the theatre. In 1926, Chicago theatre architect John Eberson designed the Olympia for Paramount Enterprises. Although influenced by a variety of styles, the auditorium of the Olympia evokes the illusion of sitting "al fresco" in a Mediterranean courtyard beneath an evening sky. When it opened, it was considered flamboyant and opulent even for the "roaring twenties." Architect Eberson described his design as having "a different conception of atmosphere carried out in the architectural treatment."

During the 1950s, the building fell into disuse and was only used sporadically as a movie house. In 1971, through the efforts of Maurice Gusman, the building avoided demolition. Gusman ultimately donated the building to the City of Miami and it remains under their purview.

All of the theatre's original detail, including ornamental plaster, decorative paint, statuary and urns, interior barrel tile roof above the proscenium, columns and balustrade have been studied and analyzed. Dozens of artisans specializing in the repair of decorative plaster and historic paint restoration began working in the building in 2002. Particularly unique to the restoration process was the complete replacement of exact replicas of the original taxidermy, including doves, quail and pheasants perched in and around the organ loft. Replication of the birds and abundant foliage will heighten the impact of the illusion that Eberson strived to create.

In addition to paint and plaster restoration, the project included installation of a new air-conditioning system, reroofing the entire theatre, restoring the historic house lighting and making theatrical lighting improvements that enhance production capability.

In July, 2003, the Gusman will be the main attraction at the League of Historic American Theatres' annual conference being held in Miami. The restoration of the theatre, which is listed on the National Register of Historic Places, was financed in part with historic preservation grant funds provided by the State of Florida and Miami Dade County.

**Project Credits:** Richard J. Heisenbottle, AIA: Preservation Architect; Maurice Gray & Associates: Structural Engineer; Gartek Corporation: MEP Engineer; Fischer Dachs Associates: Theatre Planning and Design; Artec Consultants, Inc.: Sound/Acoustics; Matthew Mosca: Historic Paint Analysis; Trigram, G.C. – Vinson Richter: General Contractor.
Clockwise from top, left: Balcony view from Gusman Box. Detailed view of ornamental plaster work and statuary. Detailed view of balconies, bird cage, statuary and foliage. Flagler Street Lobby Mezzanine with restored coffered ceiling, statuary and restored ceramic tile floor.
Since its founding in 1989, the Shakespeare Festival, which features large-scale productions, has been presented outdoors. Recently, however, a $1.55 million donation made a long awaited indoor facility a reality. The festival's new home resulted from the transformation of the Orlando Museum of Science building into a venue for professional theatre known as the John and Rita Lowndes Shakespeare Center.

The new facility includes a 310-seat theatre, a 120-seat theatre, a large multipurpose room, public spaces for box office and gift shop and back-of-house spaces including dressing rooms, two rehearsal halls and administration areas. A third theatre, the 60-seat Studio B, will be used for readings and workshops and rented out to other theatre companies. Performances will be greatly enhanced with state-of-the-art acoustics and dramatic, flexible lighting.

One of the architect's greatest challenges was to create an intimate environment within an existing structure that could accommodate a variety of presentations. The new 310-seat Margeson Theatre, for example, was carved from the existing museum's exhibit hall. In this space, the largest of the three theatres, the architect made a great effort to maximize sight lines and create numerous places for actors to perform outside the traditional stage area. The new design incorporates flexible seating in which entire rows of seats can be removed to encourage actors to cross from one side of the audience to the other. This flexible seating was used on three sides of a deep removable thrust stage that features a built-in trapdoor. The result is an exciting venue that allows performers to "pop up" everywhere.

Code issues pertaining to the existing roof truss system in the former planetarium presented a dilemma. In this area, VOA and the City of Orlando worked to solve building code issues that would allow the existing radial wooden roof truss...
The result is a stunning, multi-purpose space with a 34-foot high domed ceiling with exposed trusses.

Outside the building, a new entry portal and water feature are the main elements of the exterior improvements.

Project Credits: VOA
Associates Incorporated: Architect;
Cosentini Associates: MEP Engineers; Burton Braswell
Middlebrooks Associates, Inc.: Structural Engineer; Bertram T.
Kinzey, Jr.: Acoustical Consultant;
Light Techniques: Lighting Consultants; Jack Jennings &
Sons: Construction Manager.
In promotional materials describing its 2003 inaugural season, the UNF Fine Arts Center was described as a “modern Classic.” The Center, which was begun in 1999 and saw its first stage performance in 2003, contains 125,270 gross square feet and stretches out onto the University Green which will eventually be used for outdoor performances. The largest single space in the Center is a 1,440-seat theatre, but there is also a 200-seat recital hall, soundproof music rehearsal rooms, graphic computer labs, studios for students of painting and sculpture and communications classrooms.

The north side of the building is faced with a sweeping semicircular arcade. When the University Green is used for outdoor performances, this arcade will be used as a stage. Two large light pillars define the main entrance to the building and pay homage to early Wrightian architecture. The Center’s designers used the UNF architectural vocabulary in an abstract and interesting way. Brick, pre-cast concrete, elevated walkways and round columns were incorporated into the design in ways that gave the building a lively, sophisticated appearance. The heavy bridges, for example, that are used to connect most University buildings at the second level have given way to lighter bridges that combine steel and concrete. Round pre-cast columns are set into niches in vertical brick members that define the bays of the arcade. Large expanses of brick wall were broken up by changing brick patterns and introducing...
metal panels, glass curtain wall and subtle curving surfaces.

The design for the Fine Arts Center provides support spaces for the new 1,440-seat theatre as well as for an existing 680-seat theatre. Both stages share a common loading dock, as well as dressing rooms, scene shop and storage spaces. The theatre is a fully functional multipurpose facility that is able to handle musical and dance performances as well as large theatrical performances.

Photos, upper left: Entry detail with Wrightian light pillar.
Upper right: Lobby interior with "rock art" mobile suspended from ceiling. Lower left: Piano recital hall. Lower right: Plan courtesy of the architect.
In 1995, St. Petersburg College received the largest gift in its history – 5,500 works of art and $2.5 million. The bequest was so large, in fact, that both *Forbes* and *Newsweek* magazines recognized it as one of the top philanthropic gifts that year.

The original concept of a stand alone museum on the Tarpon Springs campus of the college soon evolved into a fine arts complex that included the museum, three art studios, several classrooms, a multi-purpose auditorium and a new campus library all totaling 57,000 square feet. In a unique designer/client collaboration, architect Ed Hoffman, Jr. was challenged to satisfy the programmatic needs of the building with a design that complimented the art to be displayed. For Hoffman, this was a particularly important project because it gave him the opportunity to design a signature building in his hometown. In addition, owing to the generosity of the donor, St. Petersburg College was able to “think outside the box” of traditional classroom architecture to encourage and nurture a design that would become a symbol of pride for the campus.

The Leepa-Ratner Museum of Art and Fine Arts Complex is a cultural gem. Sited on a hillside overlooking a small reflecting lake, the...
building is exposed to both students and the community. As the site slopes toward the lake, the building becomes two stories. Here the structure is dominated by a massive exposed concrete wall that functions like the backbone of the building. The wall guides visitors through the building from the front courtyard to a balcony that is cantilevered over the lake.

From entry to balcony, visitors are engaged by a series of unfolding spaces. The extensive use of glass allows interior spaces to constantly interact with one another, as well as with the exterior landscape. All the public spaces utilize daylight, including the Main Gallery with its low horizontal band of windows. This window band runs below the art and admits light that shimmers off the water below. The juxtaposition of a trellis with the massive stucco forms and the nautical mast and cable system are constant reminders that this is a “Florida” building. The project was completed in August, 2001, at a cost of $9 million.

Photos, top: Spine of the building is northwest elevation facing sloping lawn. Right: Gallery interior. Facing page: Entrance canopy. All photos by George Cott, Chroma.

Project Credits: Edward C. Hoffman, Jr., AIA: Project Designer/Principal; Doug Pollei, AIA: Construction Project Manager; Todd Willsie: Project Designer/Manager; McCarthy and Associates, Inc.: Structural Engineer; Ingley, Campbell, Moses & Associates, Inc.: MEP Consultants; King Engineering Associates, Inc.: Civil Engineer; Terra Tectonics: Landscape Architect; Creative Contractors, Inc.: General Contractor.
First Union Plaza is a master-planned/mixed use development that is strategically located in Boca Raton's central business district. The project consists of office buildings and mid-rise luxury residential units. The office component includes a seven-story tower containing 90,000 square feet, a two-story bank building of 14,500 square feet, a parking garage for 350 cars and a connecting arcade linking the garage to the office buildings. A landscaped courtyard separates the garage from the offices.

The design concept for the office component was the positioning of the two buildings to create a distinctive landscaped pedestrian space at the corner of two main highways. To form this open public space, First Union Plaza, Johnson sculpted the plaza-facing facades into a dramatic backdrop for the landscaping. The southeast corner of the seven-story tower is, in fact, curved and cantilevered out over the edge of the plaza in a strong embracing gesture. This corner becomes a glass wall that opens the building to the plaza while affording unobstructed views of the ocean from the tower. The bank building, with its own strong identity, has a dramatic east elevation that curves into and around the plaza, continuing the enclosure concept and creating a two-story covered entrance to the bank. The buildings were designed in stucco in keeping with Boca Raton's Mediterranean Revival tradition. The tower's stucco elevations are punched by window openings with stone sills above a colonnaded base.

Photos of Arcade and entrance detail by Chuck Wilkins Photography.
Project Credits:
Philip Johnson/Alan Ritchie Architects:
Design Architects;
Retzsch Lanao Caycedo Architects: Architect of Record;
Martinez Kreh & Associates: Structural Engineer;
Kamm Consulting: MEP Engineer;
Caulfield & Wheeler, Inc.: Civil Engineer;
A. Grant Thornbrough & Associates: Landscape Architect;
Bluewater Builders, Inc.: General Contractor;
Songy Partnership Ltd.: Owner.

Photos of arcade approach to lobby, curtain wall, and elevator lobby, by Chuck Wilkins Photography.
Matthew S. Kragh, AIA naples
International Bicycle Design Competition, Taipei, Taiwan

Professional indoor football, short track speedskating and now, indoor short track bicycle races! Don’t be surprised to find this specialized bike zooming around an arena near you in the future. What is it? It’s an indoor short track bicycle designed by Matthew Kragh, AIA, a partner in the firm of Architectural Network Inc. in Naples, Florida.

In September, the bike was chosen as one of 24 finalists in the International Bicycle Design Competition that was held in Taipei, Taiwan. Endorsed by the Department of Industrial Technology, Ministry of Economic Affairs and managed by the Taiwan Bicycle Industry R&D Center, the competition drew 1,180 entrants from 58 countries. There were 99 entries from the United States.

Each of the finalists was paid to build a scale model of his or her creation and ship it to Taiwan for the final judging. Matthew’s creation, “Momentum,” took 13th place, putting it first among the American entries. Two German designers who created a two-wheel scooter that folds into a shopping cart took the top honor in the competition. The rest of the finalists’ submissions can be seen on the competition website, www.design.runride.com. The winning designs are co-patented by the manufacturer and the designer, thus enabling the designers to benefit from future sales of their creations.

Architect Kragh hadn’t ridden a bike in over 14 years so his design was driven purely by physics and a desire to create something new and exciting. The “Momentum” bike is designed to be raced on a flat indoor track, similar to ones used for short track speedskating, a sport that has grown in Olympic popularity. The bike generates momentum from its mass which enables it to maintain high speeds around the corners.

Architectural Network Inc. periodically enters design competitions to further stimulate their design ability as well as a release to branch out from the ordinary. The firm currently holds six American Institute or Architects design awards and has been finalists in three international design competitions.
Florida’s #1 Insurance/Bond Agency
Specializing in Design Professionals/Contractors

A Design Professional Needs An Insurance/Bond Broker Who:

- Specializes in professional liability services to engineers and architects.
- Understands, professional practice and becomes a valued member of the firm’s management team.
- Supports your Professional Society Scholarship programs.
- Offers contract review, negotiation assistance, in-house seminars and unique loss prevention publications.
- Is creative and aggressive in pursuing competitive insurance programs and can deliver risk management counsel and advice independent of obligations to any particular insurance company.
- Understands and deals with issues relating to the procurement of any and all bonding requirements by design/build professionals.

A Design Professional Needs an a/e ProNet Member/Bond Broker

a/e ProNet is a national association of independent insurance professionals specializing in professional liability insurance and risk management services for engineers and architects.

Collinsworth, Alter, Nielson Fowler & Dowling, Inc.

Your Design/Build Insurance Specialist in Florida is:
W. Meade Collinsworth
CPCU, ARM, AIM, AAI
&
Your Design/Build Bond Specialist in Florida is:
Charles J. Nielson
5979 N.W. 151st St. #105, Miami Lakes, FL 33014
F.O. Box 9315, Miami, FL 33014-9315
Dade (305) 822-7800
Broward (954) 463-8601
Toll Free (800) 822-9303

The only a/e ProNet member in Florida
Dual Shower Tower
from Most Dependable Fountains

Call for Free Catalog: 800-552-6331
901-867-0039  FAX 901-867-4008
www.caddetails.com

Let Glass Masonry, Inc. turn your next project into a sparkling statement — with real glass block. From handsome bath enclosures to windows and walls, glass block resists scratching from household cleaners and lets light in, with all the security of brick. Nearly 300 choices of size, pattern and color to fit your specs. We’re the Southeast’s primary resource for real glass block.

GLASS MASONRY, INC.
1235 Commons Court, Clermont, FL 34711
Phone: 800-456-7093  Fax: 352-243-8045
Email: gmi@glassmasonry.com • www.glassmasonry.com

The best source for the best architectural talent just got better:

www.archipro.com
Direct access to proven talent on-line.

Digital Drafting Systems, Inc

SALES • SERVICE • TRAINING • SUPPORT • IMPLEMENTATION

CAD Software • Animation & Visualization • Plotters
Networks • Interactive Pen Displays

NEED HELP WITH AutoCAD?

We are an Authorized AIA Training Facility. We offer a wide variety of courses and products from:

1110 Ponce de Leon Blvd., Coral Gables, FL 33134
Tel: (305) 445-6480 • Fax: (305)445-6526 • Website: www.ddscad.com
RUBBER WALL BASE

BurkeBase® and RubberMyte® Rubber Wall Base offer a New 2003 Vibrant Collection of 30 Bright Designer Colors.

For More Information Call:
Headquarters: 800-669-7010
Florida: 800-447-8442
California: 800-675-8260
www.burkemercer.com

Audiovisual Systems for Presentation Environments

- Computer Classrooms
- Network Operations Centers
- Distance Learning Facilities
- Military Briefing Rooms

Audio Visual Innovations
Your Source For Living, Seeing, and Hearing.
(800) 282-6733
Tampa • Jacksonville • Orlando
South Florida • Tallahassee
www.avilinc.com

Contractor give you a headache? Unleash your thinking with Creative.

We've been turning dogs into things of beauty for nearly 30 years. Learn how we do things more creatively. Please contact Tom Fronce at tfronce@creativecontractors.com for more information.

CREATIVE CONTRACTORS,INC.
620 Drew St., Clearwater, FL 33755 (727) 461-5522
www.creativecontractors.com
Streamline for efficiency.

AIA Contract Documents speed up your contracting process and help reduce the possibility of lawsuits. You save time, money, and worry. Get the contracts that make the best business sense, available for just about every type of building and project delivery method.

GET YOUR CONTRACTS UP TO SPEED

Find the Distributor with Documents to boost your productivity. For automatic updates on Document changes as they occur, be sure to ask about the Document Supplement Service. Contact your local distributor or call 800-365-2724 now.

AIA CONTRACT DOCUMENTS.
You can move ahead with them.

AIA Florida
850.222.7590

AIA Contract Documents are a product of The American Institute of Architects.
FAX ON DEMAND

All advertisers are assigned a four digit code (x-xx) located in the Index to Advertisers. To access *additional* information about an advertisers products or services, you only need to dial 410-252-9595 from your fax machine, follow the voice prompts and —PRESTO— you will receive the additional information.

* Not all advertisers supply additional information.

Buyer’s Guide

Architectural Photography
Michael LaGrand Photography
[93-26] ........................................32

Architectural Products

Architectural Rendering
Genesis Studios [93-37] ..................36

Audio Equipment & Systems Design & Install
Audio Visual Innovations [93-13] .....33

Audio Visual and Home Automation
Audio Visual Innovations [93-13] .....33

Auto CAD Software
3DCADCO, Inc. [93-10] ..................34

Digital Drifting Systems [93-16] .......32

CADD
Digital Drifting Systems [93-16] .......32

CADD Services
3DCADCO, Inc. [93-10] ..................34

Digital Drifting Systems [93-16] .......32

Clay Roofing Tiles
Master Piece Tile Company Inc. [93-25].31

Code Software
Standards Design Group International
[93-35] ........................................35

Computers
3DCADCO, Inc. [93-10] ..................34

Design Software
Standards Design Group International
[93-35] ........................................35

Doors
Pella Windows [93-29] .................. IFC

PGT Industries [93-30] .................. OBC

Drinking Fountains
Most Dependable Fountains, Inc.
[93-27] ........................................32

Employment Agency
ArchPro [93-11] ............................32

Entry Doors
Architectural Windows & Cabinets, Inc.
[93-12] ........................................10-11

E.F. San Juan Inc. [93-18] .............10-11

Forest Products [93-20] ...............10-11

HBS, Inc. [93-22] ..........................10-11

[93-23] ........................................4

S&P Architectural Products Inc.
[93-32] ........................................10-11

S&S Craftsmen [93-33] ...............10-11

Smyth Lumber Company [93-34] ......10-11

Floor Grilles and Mats
RJL Associates, Inc. [93-41] ..........34

Flooring
Burke Mercer Flooring [93-14] .......33

Foam Seal/air Tight Insulation
Taylor's Building Supply [93-36] ......4

The Dream, Inc. [93-17] ...............4

General Contractors
Creative Contractors [93-15] .........33

Glass Block
Glass Masonary Inc. [93-21] ......32

Guttering Systems/Copper
Master Piece Tile Company Inc.
[93-25] ....................................31

Hurricane Solutions
Architectural Windows & Cabinets, Inc.
[93-12] ....................................10-11

E.F. San Juan Inc. [93-18] ..........10-11

Forest Products [93-20] ..............10-11

HBS, Inc. [93-22] ..........................10-11

[93-23] ....................................4

S&P Architectural Products Inc.
[93-32] ....................................10-11

S&S Craftsmen [93-33] ...............10-11

Smyth Lumber Company [93-34] ......10-11

Hurricane Windows & Doors
[93-31] ....................................4

Taylor’s Building Supply [93-36] ......4

The Dream, Inc. [93-17] ..............4

Insulation-Spray/Pour in Place Foam
Insulation Technology Systems, Inc.
[93-24] ....................................4

JBC

Dowling, Inc. [93-39] ..............1

Multimedia Systems Design & Install
Audio Visual Innovations [93-13] .....33

Outdoor Water Products
Most Dependable Fountains, Inc.
[93-27] ....................................32

Photography
Michael LaGrand Photography
[93-26] ....................................32

Professional Liability
Collinsworth, Alter, Nielson Fowler &
Dawling, Inc. [93-40] .................31

Suncost Insurance Associates, Inc.
[93-39] ....................................1

Protective Window Films and
Windowscreen
[93-31] ....................................4

Quartz, Epoxy & Urethane Floor
Systems
RJL Associates, Inc. [93-41] ..........34

Reprographic Services
National Graphic Imaging [93-28] ......4

Security Windows
TRACO [93-38] ............................2

Shutters
Most Dependable Fountains, Inc.
[93-27] ....................................32

Skate Roofing/Natural
Master Piece Tile Company Inc.
[93-25] ....................................31

Staffing Services
ArchPro [93-11] ............................32

Storm & Security Shutters
The Dream, Inc. [93-17] ..............4

[93-31] ....................................4

Taylor’s Building Supply [93-36] ......4

Structural Products

Structural Software
Standards Design Group International
[93-35] ....................................35

Temporary Agency
ArchPro [93-11] ............................32

Wall Protection
Burke Mercer Flooring [93-14] .......33

Wall Protection & Corner Guards
RJL Associates, Inc. [93-41] ..........34

Wallcovering
Burke Mercer Flooring [93-14] .......33

Windows
Pella Windows [93-29] .................. IFC

PGT Industries [93-30] .............. OBC

Windows & Doors
Architectural Windows &
Cabinets, Inc. [93-12] .................10-11

E.F. San Juan Inc. [93-18] ..........10-11

Forest Products [93-20] ..............10-11

HBS, Inc. [93-22] ..........................10-11

[93-23] ....................................4

S&P Architectural Products Inc.
[93-32] ....................................10-11

S&S Craftsmen [93-33] ...............10-11

Smyth Lumber Company [93-34] ......10-11

TRACO [93-38] ............................2

Wood
Florida Wood Council [93-19] ......6

---

SDG™ Standards Design Group, Inc.

Expert Software Packages For Engineers and Architects:
- Wind Loads on Structures 2002
- Window Glass Design 2002
- Blast Resistant Glazing Design 2003

Standards Design Group, Inc.
3417-73rd Street Suite K-3
Lubbock, Texas 79423

Telephone: (800) 366-5585
Fax: (806) 792-7069
Website: www.standarddesign.com
Healthier, Quieter, More Energy Efficient, the Icynene Insulation System is a low density, open cell, spray-in-place, soft foam insulation system. This water based, non-toxic spray foam insulation has been approved for use by the American Lung Association in their "Healthy Homes."

Icynene is polyisocyanene expanding foam insulation, an environmentally safe development in low density cellular plastics.

Thermco Foam Insulation is a thermal and acoustical amino plast foam insulation which is injected under mild pressure into a variety of masonry wall types. Thermco Foam Insulation delivers an R value of 4.7 per inch of material. The fact that the foam is pumped in under pressure means that it completely fills all crevices and voids that occur inside a wall. Thermco Foam is non-combustible. In an ASTM-E-119 test, a concrete block wall, fire rated at two hours, was doubled to four hours with the installation of Thermco Foam. There is simply no better or more efficient way to insulate spaces in masonry construction than with Thermco Foam Insulation.

FOAMSEAL Hurricane adhesive provides an efficient method of bonding roof sheathing to trusses and rafters. Testing at Clemson University shows that when FOAMSEAL is applied to the sheathing and roof structural system, roofs can be up to four times more resistant to hurricane winds than roofs with nails alone. Foamseal can be applied in most buildings in a day or two. It is 100% non-toxic and environmentally friendly.

We'll change the way you think about Insulation.
Delivering the best.
Your clients come to you because they want the very best in their new home, the best of everything. And you take pride in delivering it with a style that's all your own. That's why you specify PGT® WinGuard™ Impact-Resistant Windows and Doors to satisfy the Florida Building Code for wind-borne debris protection.

More options, more to offer.
The complete line of custom-made WinGuard windows and doors gives you the design flexibility to do the kind of work of which you can truly be proud. Plus, WinGuard lets you offer your clients ultimate convenience, better security, outside noise reduction and UV protection.

No constraints.
If you specified shutters, the exteriors of your homes would be marred with fixtures and holes. Partially enclosed design would leave your clients’ possessions vulnerable to destruction when a storm hits, and it would put more constraints on your creativity.

No compromise.
You don’t have to compromise your vision to meet code. You have PGT WinGuard Impact-Resistant Windows and Doors.

For more information, call 1-877-WINGUARD or visit www.winguard.com.