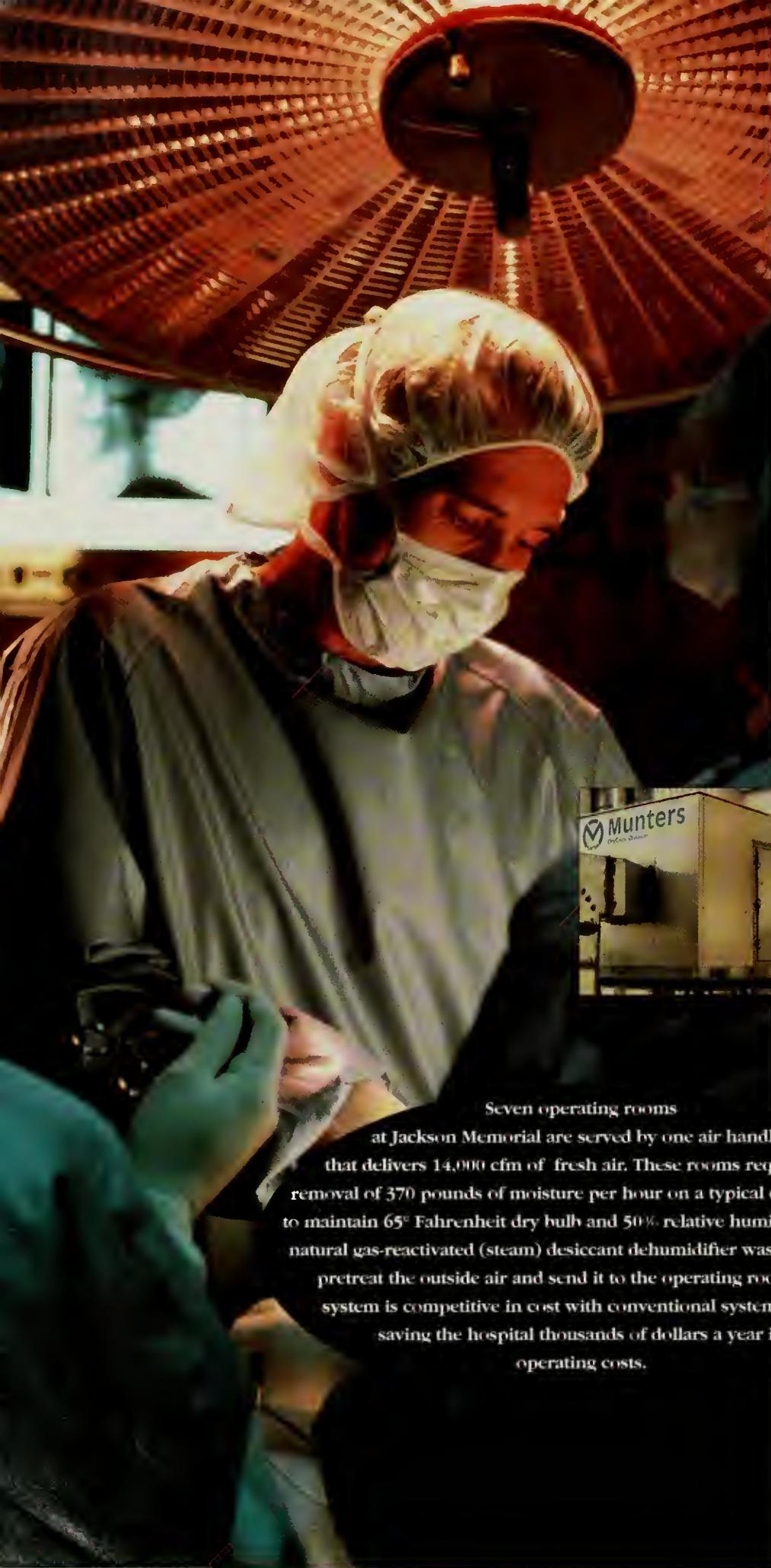




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Summer 1998
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Candela & Partners with DCC
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Public Buildings: Striving for Presence

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FLORIDA/CARIBBEAN ARCHITECT

Florida Association of the American Institute of Architects
104 East Jefferson Street
Tallahassee, Florida 32301

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Public building construction offers a critical opportunity to set high standards for buildings. It is the responsibility of community leaders to build well. These people have the fiduciary trust of their constituencies to consider. Our leaders must not be free and easy with the public purse. Neither should they approve inadequate, shoddy, uninspiring construction. Value must be of paramount concern whenever public trust is involved.

This issue of *Florida/Caribbean Architect*, by the examples described, illustrates the value of well-designed public buildings. The range of building types required to meet the public sector need is very broad.

Florida's remarkable talent is well represented in the Pinellas County justice complex; the immense Orange County Convention Center; and the Metropolitan Detention Center in Miami. The Orlando parking garage, done in partnership with a church, is a surprising and marvelous opportunity for public art as well.

Good design is a common thread that binds all efforts to make communities pleasant places in which to live. It is important to examine work in the public sector to determine how good building in the public realm represents and reflects a community's aspirations. Whether these buildings succeed or fail is dependent upon the degree of care and clear thinking devoted to each building, for such are the stuff of good design.

The community must first recognize that architecture is a public art; indeed the most public art. Buildings give immediate presence to a community's values and standards. If expressions of high ideals are of primary concern, they will be asserted in the form of the resultant building. If expediency and mere "economy" were of foremost consideration, they too will be reflected by the construction. Public pride, beauty, economy, sustainability, and concern for the environment are fundamental to good design. Public buildings represent the public interest and express the nature and character of the public interest involved. All buildings unavoidably reveal the ability of the professional who created them as well as the concern of the client, the public agency, and its ability to support good building.

Qualification-based selection of architects for public work is the first step toward the assurance of high quality in public buildings. In taking their obligations seriously, public officials must carefully select the appropriate designer for each project. It is also incumbent upon these public officials to ensure that the selected firm will be paid well enough to work carefully toward the best possible design. Funding good design is the best possible investment for a community. It is profoundly critical in the public sector that beautiful buildings perform well. Paying the right price for design is important for realizing economies in construction as well as an appropriate expression of public ideals. Shortchanging the thought process is foolish and dangerous. Time and the quality of the designer's experience, ability, and effort are the critical factors, not the fee charged. Low fees will result in poor service. Society can not afford the results of building carelessly.

Roy F. Knight, FAIA
President, AIA/Florida

Florida/Caribbean Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.



Henry C. Alexander, FAIA I.S. Keith Reeves, FAIA Edward J. Seibert, FAIA Karl Thorne, FAIA Daniel Williams, FAIA

Five AIA Florida Members Elevated to College of Fellows

The American Institute of Architects elevated five AIA Florida members to the AIA College of Fellows, an honor attained by less than four percent of the organization's membership. This prestigious achievement is conferred on members with at least ten years of continuous membership who have made significant contributions to the profession.

The AIA Florida members honored are Henry C. Alexander, FAIA Miami; I.S. Keith Reeves, V, FAIA Orlando; Edward J. Seibert, FAIA Florida Gulf Coast; Karl Thorne, FAIA Gainesville; and Daniel Williams, FAIA Miami.

Alexander, Vice President of the Coral Gables firm of Mateu, Carreno Rizo & Partners, was honored for his efforts to make the profession of ever increasing service to society through community service. In the wake of Hurricane Andrew, Alexander, as president of AIA Florida, mobilized architects throughout the state to support a massive outreach and recovery effort which focused on the needs of neighborhoods ravaged by the storm.

For his work to promote the aesthetic, scientific, and practical efficiency of the profession through design, I.S. Keith Reeves was selected. Reeves, principal of Architects Design Group in Winter Park, has based his career on the premise that each architectural commission is an opportunity to achieve design excellence. He has extensively researched, written, lectured and utilized color in his work because of his recognition of its impact on the built environment and on humans both psychologically and physiologically.

Edward Seibert, principal of Seibert Architects, P.A., was recognized for his work in promoting the aesthetic, scientific and practical efficiency through design. Seibert's commitment to architecture as art has resulted in consistently provocative and elegant design solutions. His work demonstrates great versatility while he continues to explore and refine his design philosophy of articulate geometry and sculpturally elegant spaces.

For his work to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice through education, the College recognized Karl Thorne.

Thorne, of Karl Thorne and Associates in Gainesville, has significantly and positively impacted inner-city communities, and created educational opportunities for third world and minority youth. Throughout his career he has promoted the essence of diversity and enhanced the values and perception of minority architects in the profession and in society.

Dan Williams, of Daniel Williams ARCHITECT in Coconut Grove, was honored for his efforts to increase the connectivity between the urban and natural environments. This improved connection will afford environmental protection while increasing energy efficiency. As an architect and community activist, he has been a driving force in the protection of the Everglades watershed and the creation of regional parks that will provide for a sustainable water supply for Dade County.

Alexander, Reeves, Seibert, Thorne and Williams were invested in the College of Fellows at the 1998 AIA National Convention in San Francisco on May 15.

1998 Legislative Wrap-up

prepared by Mike Huey and Chris Hansen

The Florida Legislature ended the 1998 Regular Session on Friday, May 1, at 6:00 p.m. AIA Florida enjoyed a very productive legislative session thanks to the legislative affairs commission and the grassroots members.

Outlined below are issues that AIA Florida concentrated its attention on during this session. Through your response to our calls for action in weekly faxes, AIA Florida generated a great deal of positive attention for our legislative concerns.

I. Statewide Building Code

AIA Florida has been promoting a single statewide building code for years. After months of work by the Governor's Building Codes Study Commission and months of "politicking" by interested parties, the Legislature finally passed a single, unified building code – HB 4181. This legislative issue dominated our 1998 efforts. Although the Association was one of the principal proponents of a unified code, the bill, as initially drafted, gave local governments disciplinary authority over the professional licenses of architects, engineers and contractors. Unfortunately, the drafters of the bill were convinced by building code officials that architects and engineers were consistently submitting plans and specifications totally inadequate in the area of code compliance and that contractors consistently failed to adhere to codes during construction. Consequently, it became necessary in their minds to give disciplinary power to local governments and this was part of the "bargain" offered to local governments to entice them to accept a single statewide code. AIA Florida was not consulted about this issue before the bill was filed and the Florida Homebuilders Association, while opposed to this particular disciplinary concept, had

signed off on the entire bill early on. The House sponsor and representatives of the Building Codes Study Commission advised us that they were unwilling to modify the bill to remove these onerous and duplicative disciplinary provisions so we initiated an all-out lobbying effort to persuade legislators that design professionals consistently design buildings in accordance with all applicable codes and that local disciplinary authority was not only unnecessary but would likely be abused.

Lary Schneider did a great job in scrutinizing the bill and providing us with technical advice. Wayne Drummond, Tom Lewis and Melody Linger, as members of the Building Codes Study Commission, were of tremendous assistance in providing background information.

Armed with the background and technical advice, we asked architects around the state to write and call their legislators. Your response was tremendous and, as we persisted in our daily lobbying efforts, we began to see progress. The final critical component of our efforts was to engage Senator Clary in this issue. As the only architect in the Legislature and an advisory member of the Commission, it was essential that he be aligned with our position. He and his staff gave this issue top priority completely understanding our concerns and ably assisting us via the coordination of meetings with all interested parties which culminated in your lobbying team rewriting major portions of the legislation to address our concerns. The bill, as passed, contains the following major components.

- The Board of Building Codes and Standards is reconstituted as the Florida Building Commission (FBC);
- The Department of Insurance is required to adopt the Florida Fire Prevention Code and the Life Safety Code;
- Before the 2000 Regular Session, the FBC must sub-

mit for review, and approval or rejection, the Florida Building Code adopted by the FBC and prepare a list of recommendations of revisions to the Florida Statutes necessitated by adoption of the Florida Building Code if the Legislature approves the Florida Building Code;

- Upon initial adoption, the Florida Building Code and the Florida Fire Prevention Code and the Life Safety Code are deemed adopted by all local jurisdictions with some restrictions – local governments may adopt more stringent requirements to the codes;
- Beginning in 2001, local governments shall assume expanded responsibilities for permitting, plans review and inspection of facilities that are currently reviewed by state agencies;
- The Florida Building Commission will create and administer a statewide product evaluation system;
- There will be a building code training program developed which will become part of current continuing education requirements for occupations related to construction and construction regulation; and
- The Department of Business and Professional Regulation is required to implement an automated information system which tracks disciplinary actions taken against construction-related occupations on a statewide basis.

II. Building Inspections for Code Compliance

For the past several years, AIA Florida has witnessed alienation between the building code officials and the design community. It seems that since the Legislature required licensure of building code officials – which the Association supported – these officials have consistently attempted to require architects

and engineers to be licensed to perform building code inspections for local governments. Last year, we passed legislation in the House of Representatives to cure this problem, but the Senate failed to pass the bill. This year, in a concerted effort with FES, we successfully lobbied amendments to the statutes which allow architects and engineers to inspect buildings for local governments without requiring licensure by the Board of Building Code Administrators and Inspectors and without disciplinary authority by that Board. While the Building Officials Association of Florida strenuously resisted our efforts, we succeeded in persuading the chairman of the Business Regulation and Consumer Affairs Committee of the merits of our position. Likewise, we persuaded Senator Clary of the wisdom of such an amendment and, it just so happened, he was sponsor of a primary bill supported by the building officials which he amended to accommodate our objectives. A special thank-you also goes to Senators Ginny Brown-Waite and Fred Dudley for their assistance in this effort.

If HB 4439 is approved by the Governor, architects and engineers clearly will be allowed to perform building inspections upon request of local governments based solely upon their licensure as design professionals and without being subjected to the disciplinary processes of the Board of Building Code Administrators and Inspectors.

III. Miscellaneous

For the first time in many years, we did not encounter a major battle regarding the Consultants' Competitive Negotiation Act (CCNA). We did find a couple of bills where the university system sought to exempt itself from this selection process but the sponsors of these bills did not attempt to fight us once we brought the issue to their attention. There were a number of

bills dealing with the contracting industry which we monitored to assure no negative impact on the design professionals. Likewise, there were a number of bills addressing mechanics' liens and we prevented any language altering the ability of design professionals to file liens for sums due for professional services. An organization representing landscape designers successfully lobbied legislative authority for such persons to perform certain landscape services without licensure as landscape architects. The landscape architects fought this legislation but finally succumbed. We closely monitored the situation to assure that there were no negative impacts on building design or other architectural services.

It's not too late to write a note of thanks to those legislators who were supportive of AIA Florida during the 1998 session. Continue conversations with your representatives throughout the year to maintain an open door. Thanks to each of you for helping make this a successful legislative session for AIA Florida.

1998 AIA Florida Convention Not to Be Missed

Plans are underway for the 1998 AIA Florida Annual Convention to be held August 12-15 at the Boca Raton Resort and Club in Boca Raton, Florida. This year's convention promises to be an exciting time for architects around the state and region. Join us for an exciting kickoff of Architecture: Shaping Florida's Future, with our keynote speakers, Robert Campbell and James Howard Kunstler. Mr. Campbell is an architect, writer and 1996 Pulitzer Prize winner. He has published more than 80 articles in national periodicals and is a contributing editor of *Architectural Record*. He is esteemed by many to be "the leading architectural critic in America today."

James Howard Kunstler is the author of *The Geography of Nowhere* and *Home from Nowhere*. He is a regular contributor to the *New York Times Sunday Magazine* and op-ed page. He is a graduate of State University of New York and has worked as a reporter and feature writer for a number of newspapers and for *Rolling Stone* magazine.

This year's convention also includes an outstanding schedule of continuing education programs, a spectacular Trade Show Extravaganza, and an evening of recognizing the best in Florida architecture at our Saturday evening awards dinner. Call 850.222.7590 for a registration brochure.

Honors

Congratulations to William Morgan, FAIA for being selected as one of three recipients of the American Institute of Architects 1998 Institute Honors for distinguished achievements that benefit the built environment and the profession of architecture.

Morgan, of William Morgan Architects in Jacksonville, is recognized for his lifelong pioneering research into the beginnings of architectural creativity, which led to three books of analysis of pre-Columbian-era architecture.

This honor was conferred during the 1998 AIA annual convention in San Francisco in May.

In Memoriam

Robert M. (Bob) Little, FAIA, Emeritus, of Valdosta, Georgia died March 13 at South Georgia Medical Center. Little practiced in Miami for many years before moving to Valdosta last year.

William (Bill) Ellenburg Poole, AIA, died on February 24. Poole, of The Poole Partnership, Inc. was recognized as a leader in the design of educational and church facilities. He was also considered the leading designer of automotive facilities in the U.S.

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BOOKS

La Arquitectura de Templos Parroquiales de Puerto Rico/Architecture of Parish Churches in Puerto Rico

Thomas Marvel, FAIA, and María Luisa Moreno

University of Puerto Rico, 1994, 2nd ed.

200 pages, c. 300 illus.

Reviewed by F. Blair Reeves, FAIA

Architect Thomas S. Marvel and art historian María Luisa Moreno have provided a fine special-purpose book about a building type unique to the Catholic Hispanic Caribbean. Their *Architecture of Parish Churches in Puerto Rico* should be a delight to its readers. Anyone that has been to Puerto Rico, had his or her fill of sunshine and beaches, and escaped from the metropolitan areas into the little towns around the island, will remember the parish churches facing on their plazas. Almost all of these buildings follow the prevailing neoclassic style, but like the towns and plazas where they sit, each church has its own distinguishing features. Visitors will delight in the differences. This is what Puerto Rico is all about.

The authors have excluded the hermitages, non-Catholic churches, and recently built churches outside of the town centers. Thirty-five churches were selected for detailed analysis because of their architectural value and historic significance. Each church is presented with a chronological history and other descriptive information and recorded with fine photographs, floor plans, sections, and section-perspectives. The written text, in both English and Spanish, and all of the graphics are well synchronized for the reader.

After describing the context of churches built in the 16th, 17th, and 18th centuries, the authors concentrate on those of the 19th century. This is the period of political reform, increase in popula-

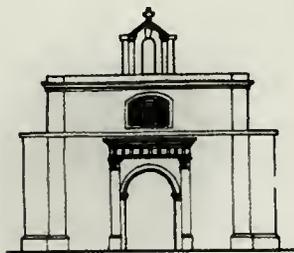
tion, economic improvement, and the involvement of engineers and architects. Since nearly 40 new churches were constructed after 1800 in communities established after that date, these are the buildings that give unique character to this type of architecture.

Architects and engineers will enjoy how the authors have analyzed the churches by presenting descriptions of their structural systems and materials, spatial organizations, and ornamentation. Through the study of each parish church, the authors developed a classification system which led to categories based on spatial organization and structural systems, essentially in the floor plans and cross sections.

GURABO



circa 1820



circa 1866



circa 1930

Some readers may remember the first paperback version of this book published in 1984. This second edition is of course a repetition of the first, but the hardback format and attractive jacket make it more appealing. Most important is that the graphics are now crystal clear, probably the result of improved printing techniques and better quality paper.

This book should be sought out by potential visitors to Puerto Rico who want to get the most out of their travel experience, by architects and engineers who delight in understanding how buildings work, and by history buffs who enjoy the evolution of events that cause a building to be built.

F. Blair Reeves, FAIA, is a Professor Emeritus, Department of Architecture, University of Florida.

The Journal of Decorative and Propaganda Arts Florida Theme Issue: Land of Sunshine and Happiness.

Wolfsonian-FIU
424 pages, 434 illus.

Reviewed by George Allen, Hon. AIA

If you're looking for a good read on the role architecture and interior design played in the promotion and development of Florida, grab your sunglasses, pour yourself a glass of orange juice and grab the new Florida theme issue of *The Journal of Decorative and Propaganda Arts*.

It's the sort of book that you can read in a long afternoon or in bits and pieces over several months. Either way, the 17 essays with accompanying photographs present a well-written, wonderfully illustrated look at Florida's amazing growth and development from 1875 to 1945, which is enthralling.

The topics cover a broad and fascinating range, from the sell-

ing of Sarasota through architecture and propaganda in the 1920s to Igor Polevitzky's architectural vision for modern Miami. There is an article by Beth Dunlop on the art and craft of Mediterranean revival architecture and an essay by Dorothy Jenkins Fields tracing Overtown's vernacular architecture.

But, my favorite is Seth Bramson's tale of three Henrys—Plant, Flagler and Sanford—and the race to extend rail lines and hotels throughout the state. The work accomplished by these ambitious men set the scene for how the state was developed and how we got to where we are today.

The Journal has a pretentious sounding title but an entertaining and attractive presentation. It was founded in 1986 to focus on the arts in everyday life. Covered are furniture, lighting, silver, ceramics, medallions, murals, stained glass, costumes, illustrated books, posters, political drawings, photographs—the full scope of decorative and propaganda arts, including architecture and design.

Governor and Mrs. Lawton Clules encouraged editor-in-chief and publisher, Cathy Leff, to build the 23rd issue of the book around Florida's cultural heritage. Guest editor was architectural critic Beth Dunlop, and Jacques Auger was brought in as design director. Contributors include Michael McDonough, Helen Kohen, Joel Hoffman, Catherine Lynn, Michael Kinerk and Dennis Wilhelm, Johanna Lombard, and John Stuart.

This is the first issue of *The Journal* published under the auspices of The Wolfsonian-Florida International University. Copies are available from The Wolfsonian-FIU, 1001 Washington Avenue, Miami Beach, FL 33139, phone (305) 535-2612, fax (305) 531-2133. ❖

Reviewer George Allen, Hon. AIA, is a former Executive Vice President of AIA Florida.

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ANDERSEN CORPORATION		
Manufacturer stipulates that these ratings will be determined in accordance with applicable NFRC procedures.		
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Solar Heat Gain Coefficient (Determined in Accordance with NFRC 200)	0.34 0.35	Casement Window With Andersen® HP Low-E Glazing

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Preserving the Expression of Old Construction

Holy Cross Catholic Church
Christiansted, St. Croix,
U.S.V.I.

Steven E. Hutchins AIA
Architects, Inc.

A crowd gathered in downtown Christiansted to watch the roof lifted off of Holy Cross Catholic Church. As the intact beams were lowered into the street, revealing centuries-old construction methods, parishioners and curious onlookers hoped for a souvenir. Built in 1748, Holy Cross is one of four large historic churches in the downtown area that have survived hurricanes, fires, dry rot, infestation, and numerous repairs.

Roofless, the old walls loomed 38 feet high in places, their construction now visible: three-foot thick, built of rubble masonry bound with a lime mortar, and finished in smooth lime plaster. The handsome random-set natural stone work had been exposed in recent times when the interior plaster was removed.

In 1848, with the addition of a crossing nave and apse that gave the church its traditional cruciform arrangement, the roof was reframed with new pitch pine timbers using mortise and tenon dowel jointing. At the intersecting ridges, four diagonal partial trusses were joined by a center king post connected with heavy iron plate and square head bolts. Painted pitch pine ceiling boards (later replaced with redwood) followed the angular vaulting of the trusses.

This roof, after withstanding, most recently, Hurricanes Hugo and Marilyn, had come to the end of its useful life. A complete replacement, it was decided, was in order. The goal for the new roof was twofold: to replicate its 1848 appearance while upgrading it to a level of windload resistance 15 percent above UBC standard



Restored redwood ceiling rests upon old walls with random-set natural stone work. Photograph: Steven E. Hutchins, AIA

that would qualify the structure as a storm shelter.

The inherent challenges were clear to Architect Steven E. Hutchins, AIA. A longtime resident of St. Croix, Hutchins was no stranger to the old church roofs, having been there before with his family's construction company. (Hutchins also maintains an architecture office in Jacksonville.) He knew that developing a sound connection between the new roof and old walls without altering the appearance of the walls, ceilings, parapets, or any other existing element would take some planning and ingenuity. The solution involved concealing a new concrete bond beam within the top of the old walls and embedding steel dowels ranging from 24 to 36 inches to help tie the wall to the bond beam.



Removing the original king post truss assembly from the cross vault in one piece. Photograph: Steven E. Hutchins, AIA



Holy Cross Catholic Church, from northeast corner, showing new spire, roof system, gutters, and restored masonry work. Photograph: Steven E. Hutchins, AIA

Maintaining the identical appearance at the eaves entailed bringing the new roof system to meet the edge of the very fragile existing masonry cornice. To do this, Hutchins employed two kinds of trusses: bolted, built-up girder trusses to span diagonally at the cross vault, and common trusses to span from the girders to the gable ends. Heavy timber at the plate end gave way to lighter “outrigger” members that were channeled with hand tools into the existing masonry to reach the edge without damaging the cornice. Replacement of the gutter system included replicating ornamental metal brackets from one of the few original pieces.

Detailed drawings were required to replicate a number of original features, including reglazing of the gothic arches. To make the 200-year-old church bells ring again, the bell assemblies and gable end ventilators were rebuilt using indigenous “purpleheart” hardwood, selected for its high density, strength, and resistance to rot and infestation. A

masonry spire toppled in a hurricane was recreated in concrete, duplicating the shape, taper, and ornamental masonry details of its remaining counterpart, restoring the aspect along Company Street.

Holy Cross is the city’s oldest and largest Catholic church. With its architectural heritage again intact, the parish continues its active tradition of community involvement and charitable activities. ❖

Architect:
Steven E. Hutchins AIA
Architects, Inc.

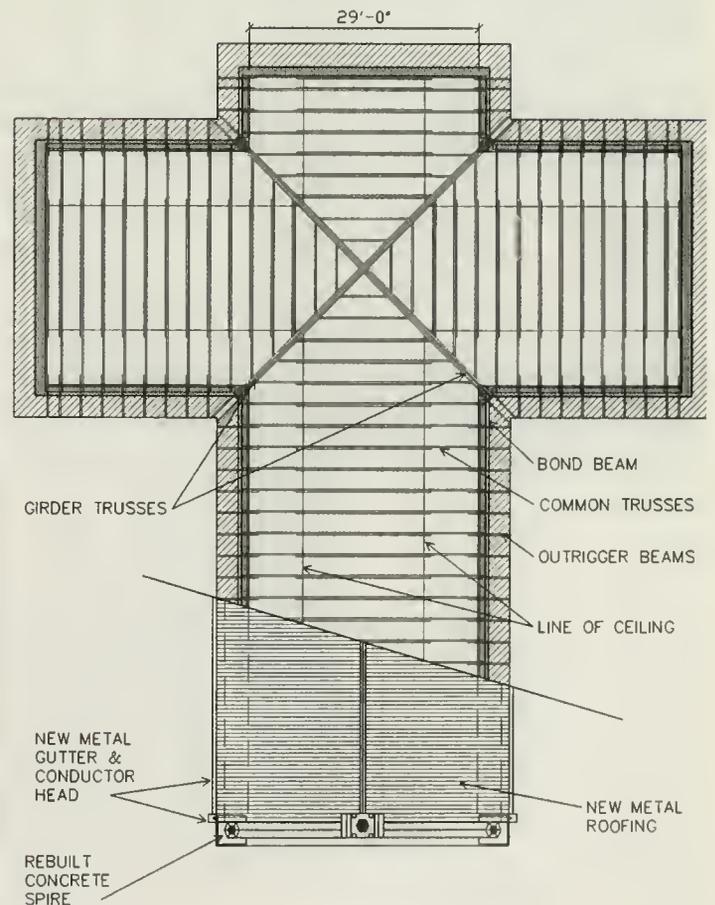
Principal in charge:
Steven E. Hutchins, AIA

Structural Engineer:
Richard Taylor—
Caribbean Consulting
Engineers

**Mechanical/Electrical
Engineer:**
Todd W. Carey & Assoc.

General Contractor:
Water Wizards, Inc.

Owner:
Holy Cross Catholic Church



ROOF PLAN

Growing in Good Form

**Orange County Convention Center, Phase III Expansion
Orlando, Florida
Hunton Brady Pryor Maso Architects, P.A. and
Thompson Ventulett Stainback & Assoc.**

Orlando is one of the top meeting places in the nation. Staying competitive and keeping up with demand in the fast-growing national and world convention and trade show markets has fostered rapid and sizable growth of area facilities, including the Orange County Convention Center. Since its 1983 completion, the facility has undergone several expansions.

Now almost five times its initial size, Orange County Convention Center has maintained a high level of architectural coherence. A Master Plan, developed in 1992, on the heels of a major Phase II expansion, required that subsequent additions draw on the existing architectural vocabulary. Even so, refinements and compatible expression were encouraged. Far from limiting the architects in Phase III, the plan presented an opportunity to shape and create a large dramatic space. Incorporating the basic palette of pre-cast concrete, aluminum panels, and quality finishes with careful detailing, the architects were able to complement, enhance, and unify the entire facility.

Phase III, completed in 1996 represented an addition of 1.6 million sf to the existing 1 million sf facility. Exhibit halls and meeting rooms make up more than one quarter of the new space, with the remainder given over to specialty and support spaces. These include a 2,650-seat auditorium, 60,000 sf ballroom/multifunction space, a business center, administrative offices, 30,000 sf kitchen and



With its soaring height and curving form, the entrance structure offers an expression of open arms to arriving visitors. Photograph: Thompson Ventulett Stainback & Assoc.

food court, and public circulation spaces.

In accordance with the Master Plan, a line of concourses, meeting rooms, and registration areas extends the full length of the building, opposite and parallel to the exhibition halls. Centrally located around the lobby are the common-use areas. With this arrangement, individual events may lease a large or small section of the building, according to their needs, while retaining access to auditorium, ballroom, food court, and service centers. A driveway extending along the front facade accommodates as many as 60 buses to service the events.

Marking the new entrance is the grand lobby, a daylight 70-foot high atrium. Its sweeping inverted vault ceiling was designed to capture and reflect the natural light that pours into the space from large clerestories on two sides. The full-height glass wall of the main entrance gives out-of-town visitors a panoramic view of sunny skies and lush tropical landscaping. The original entrance lobby, an elegantly curved atrium space at one end of the building, was replicated in scale at the opposite end in Phase III, for balance.

Although the designer of each phase has been able to leave a mark, the completed facility projects the appearance of a single, unified totality. Thanks to the Master Plan, this handsome phased project defies the look of a fast-growing center with a collection of additions. ❖



The main entrance was designed to tower above other elements on the building facade, marking its position as the symbolic entrance near the center of the building. Photograph: Thompson Ventulett Stainback & Assoc.

Architect of Record:

Hunton Brady Pryor Maso Architects, P.A.

Design Architect:

Thompson Ventulett Stainback & Assoc. (Atlanta)

Principal in charge:

Fred H. Pryor, Jr., AIA

Landscape Architect:

Michael and Michael Associates, Inc.

Structural Engineer:

Walter P. Moore & Associates

Civil Engineer:

DAO Engineering, Inc.

Mechanical/Electrical Engineer:

CHP & Associates

Construction Management:

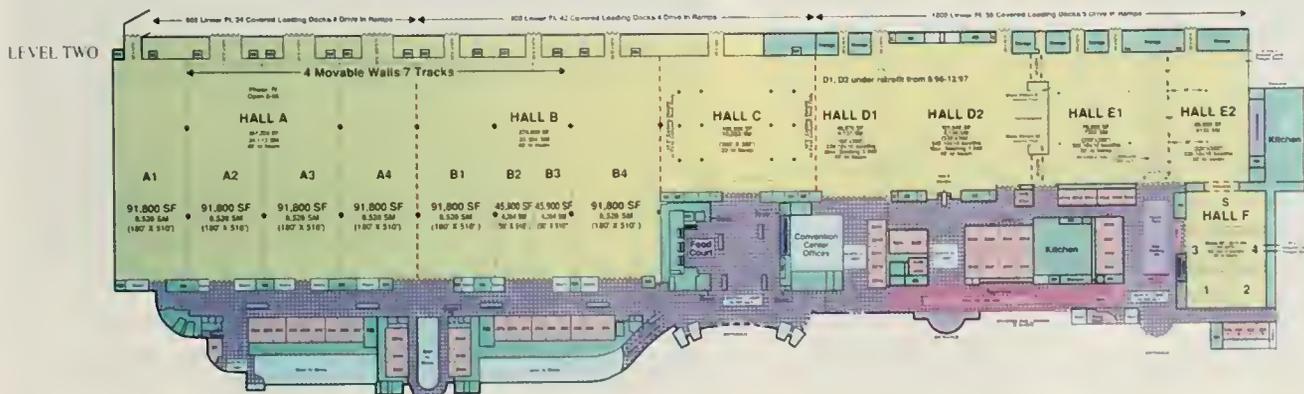
CRSS/Kelsey/Hardin

Owner:

Orange County, Florida



State-of-the-art auditorium/theater seats 2,650, and is one of several centrally located specialty spaces. Photograph: Thompson Ventulett Stainback & Assoc.



A Place for Order and Justice

**Pinellas County Criminal Justice Complex
Clearwater, Florida
Hellmuth, Obata +
Kassabaum, Inc.**

Newly enlarged and updated, the Pinellas County Criminal Justice Complex is expected to accommodate operational, functional, personnel, and spatial needs of the county's criminal justice system for the next 20 years. Included on the four levels of the 500,000 sf structure (350,000 new and 150,000 renovated) are 23 criminal courtrooms, chambers for 27 judges and their staffs, and spacious areas for the efficient operation of the Clerk of Court, State Attorney, and Public Defender. Other offices, security facilities, and public spaces that support the public functions round out the building program.

For its expanded facility, Pinellas County desired a design that recalled the dignified stature of past courthouse architecture in a modern context (while staying in tune with very contemporary cost concerns). This effect is evident from the moment one encounters the main entrance, an updated classic design with columns and a portico topped and flanked by glazed rectangles.

Two elements played a major role in determining the overall design: providing security and representing the dignity of the judicial system. Actually, there are four security systems, integrated but operating independently to accommodate the distinctive needs of the public, staff, judiciary, and prison, helped to determine the intricate layout. Formal public galleries and passageways featuring clean modern lines, handsome (and durable) travertine walls and terrazzo floors, and stately staircases and



Ceremonial court for high-profile trials features contemporary details rendered in traditional materials. Photograph: George Cott, Chroma Inc.

columns lead into the refined courtroom spaces.

Separate single entrances for the public, staff, judiciary, and prisoners may be monitored and equipped with a bailiff station and x-ray and metal detection equipment. Inside, one finds seamless, if separate, networks of corridors, functional areas, and vertical circulation (stairways, escalators, elevators) for every user group, again meticulously designed with the dual goals of maximum convenience and security. Outside, vehicle circulation and public and protected parking areas are arranged to optimize circulation patterns with regard to the multiple building entries.

A variety of new courts technologies make such partitioning feasible. Staff and the public may access court records throughout the building, even in the courtrooms. Video technologies are used to display court calendars and monitor court proceedings as well as for



Granite-clad circular vestibule serves as queuing space prior to security checks. Photograph: George Cott, Chroma Inc.



At the center of the complex, a reflecting pond framed with native plantings and grasses forms a serene transition with 49th Street. Photograph: George Cott, Chroma Inc.

security surveillance. Arraignments by video from remote locations near the jail reduce the cost of transporting prisoners.

The Criminal Justice Complex is located on 20 acres of the southeast corner of the existing court/jail facility in an area bordered by a drainage canal and a light industrial development park. Great care was given to incorporating landscape and natural elements on and around the site. A reflecting pool, lined on either side with native plantings and grasses, serves the practical function of stormwater retention while creating a peaceful connection with 49th Street. Carefully selected indigenous trees and plants also screen service areas, frame roadways, and mitigate "transitions," for example, around parking lots and entrances.

For those who work in the complex and those called in for business or service, the architects have designed an

efficient and decorous space intended to respect all aspects of our system of justice. ❖

Architect:

Hellmuth, Obata + Kassabaum, Inc.

Associate Architect:

(Existing Building Renovation) Mudano Associates Architects

Project Manager:

Duncan Broyd, RIBA

Design Director:

Philip Dangerfield

Structural Engineer:

Walter P. Moore & Associates

Civil Engineer:

King Engineering

MEP Engineer:

Hellmuth, Obata + Kassabaum, Inc.

General Contractor:

Clark Construction

Owner:

Pinellas County Board of County Commissioners



Largest public access area, two-story gallery leads to Library, Jury Assembly, and Clerks' offices. Photograph: George Cott, Chroma Inc.

Strong Presence with an Eye to Posterity

**Federal Bureau of Prisons
Metropolitan Detention
Center
Miami, Florida
Wolfberg Alvarez and
Partners**

A prison is not considered a desirable building type for a Central Business District. So when the Federal Bureau of Prisons planned its Metropolitan Detention Center for a 1.5-acre urban site in downtown Miami, the architect wanted to change this thinking. Design of the facility, an integral part of the city's Federal Judicial Complex, required experience and sensitivity to neighborhood concerns.

Wolfberg Alvarez and Partners undertook the challenge of designing the 1000-bed high-rise. The Detention Center, which serves as a holding facility for inmates awaiting trial and sentencing, is connected to the U.S. Courthouse and adjacent Federal Law Enforcement Building.

While the design responds to the need for absolute security, the Miami-based firm also addressed the building's aesthetic impact within the city's urban fabric. Additional requirements included incorporation of a parking garage and restoration of the historic Chaille Block.

The program goal was to develop a functional, efficient facility within the context of designing federal architecture of stature and permanence. With clean forms and well-articulated details, the Detention Center looks to capture the strength and presence of federal buildings of the past. Its scale and presence on the street are reinforced by a monumental colonnade at the entrance side, and on simple but distinctive multistory facades, potentially stagnant fenestration takes on a strong,



Monumental columns at the entrance reinforce the large scale of the building and its presence on the street. Photograph: ©Everett & Soule

interesting pattern. Highlighting the rear facade, instead of protective fencing, are secure glass-block-enclosed recreation decks.

The 564,614 sf Detention Center includes a full range of support facilities: three courtrooms and adjunct facilities; administrative offices; receiving and discharge areas; a health care clinic; storage facilities; and a secure 85,000 SF parking structure for 200 vehicles. Ancillary support facilities were located on the lower floors to

create a security buffer between public spaces and the detention cells on the upper floors. Angular interior walls eliminate blind spots and allow for unobstructed lines of sight.

Construction was poured-in-place concrete with architectural precast panel facades. Precast concrete floor and roof joists span to reinforced concrete beams, which, in turn, are supported by reinforced concrete columns. Lateral wind forces are resisted by strategically located reinforced concrete shear walls. The building

is supported on a deep foundation system of augercast piles. The use of precast concrete joists and soffit beams in the main building permitted longer spans, which reduced the visual interference of columns, as well as saving time and money.

The Chaille Block was the last full block of early-20th-century construction remaining in Miami when the property was purchased for the Detention Center. William Chaille built Miami's first "dime store" there around 1915. Unoccupied for

many years, and in an advanced state of disrepair, its five buildings had been exceptional examples of the Masonry Vernacular style of architecture. Their projecting arcades, canopies, and open balconies, were noteworthy adaptations to the Miami climate.

Based on a historic survey and programmatic considerations for the new facility, Wolfberg Alvarez restored the storefronts and demolished the rear portion of the buildings. The Chaille Block now houses administrative offices and training facilities for the Federal Bureau of Prisons.

Set against the solid facade of the Metropolitan Detention Center, the old buildings, their original colors restored, add a wonderful contrast of scale and detail. A transition bar serves as a backdrop to the identity, scale, and character of the historical restoration. The juxtaposition successfully reinforces each structure's differences within the totality of the Judicial Complex. ❖

Architect and Engineer:

Wolfberg Alvarez and Partners

Principal-in-Charge/Architecture:

David A. Wolfberg, AIA

Principal-in-Charge/Engineering:

Julio E. Alvarez, PE

Structural, Civil, Mechanical/Electrical Engineer:

Wolfberg Alvarez and Partners

Landscape Architect:

Laura Llerena & Associates, Inc.

General Contractors:

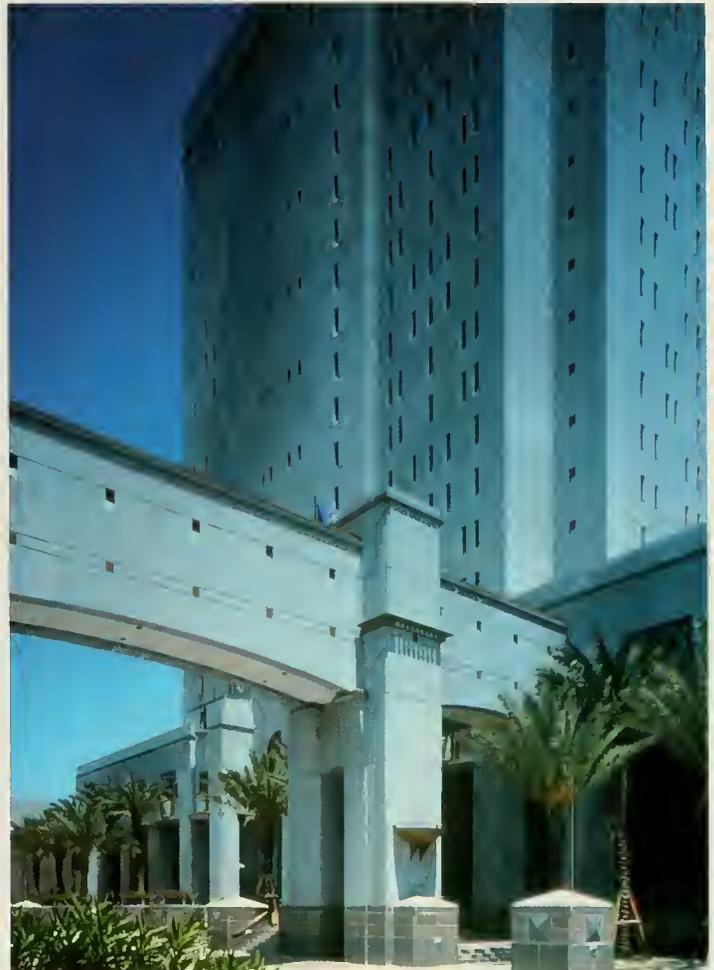
Turner Construction Company (Phase 1);
The Clark Construction Group, Inc. (formerly George C. Hyman Construction Company) and Cogefar-Impresit USA (Phase 2)

Owner's Representative (Construction Manager):

CRSS Constructors, Inc.

Owner:

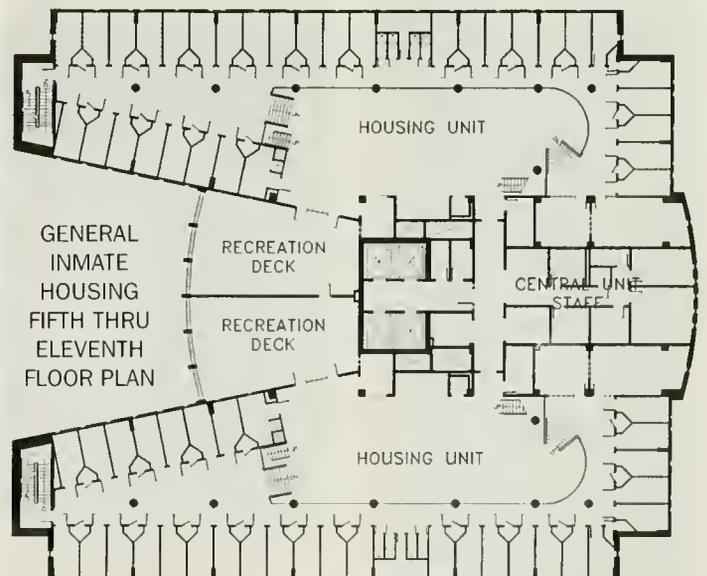
Federal Bureau of Prisons



Secure pedestrian bridge linking the Detention Center and Courthouse also frames the entrance plaza, front facade, and public entry. Developed in a repeating pattern, the articulation of the cell windows creates a strong and interesting facade treatment. Photograph: ©Everett & Soulé



A typical inmate floor includes a split level housing area with activity rooms and a two-story dayroom/recreational area. Photograph: Mark Roskams



Downtown Parking, Uptown Solution

Administration Center Garage

Orlando, Florida

DCC Constructors, Inc.
with Spillis Candela &
Partners

A spirit of community partnership in Orlando has resulted in an imposing and practical public facility. The City of Orlando, Orange County, and the First Presbyterian Church had a common problem: inadequate downtown parking. The three unrelated entities joined forces to build a six-story, 865-space parking garage *to share*. Its unique origin and uncommon design have attracted a good deal of local pride and celebratory attention. From the start, this was not your standard parking garage.

Located at Liberty Street and Jackson Avenue, the Administration Center Garage facility offers a mix of public (city) parking for the Central Business District and employee and guest parking for the county and church. Also housed on the first floor are the Orange County Tag and Downtown Development Board Maintenance offices. Intended for occupancy from 6 a.m. to 11 p.m., the project anticipates parking needs for a planned performing arts center. The bright, open, inviting space is enhanced by maximum lighting and visibility on each floor, colorful art work, color-keyed level designations, and glass elevator cabs.

Teamwork was crucial to every aspect of this undertaking. Initiated as a design-build project with DCC Constructors and the Orlando office of Spillis Candela & Partners, the clients' desire for a safe, high-use, user-friendly facility inspired new applications of historic ornamentation as part of the



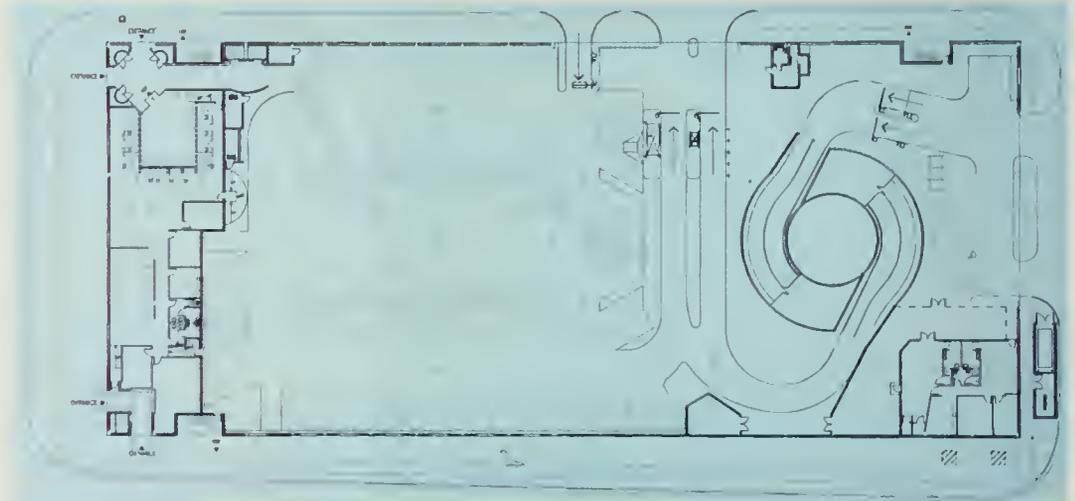
Light, bright, user-friendly ambience features handsome perspectives throughout, bright color-keyed railings, and a kaleidoscopic, six-story, through-the-roof sculpture by Dorothy Gillespie. Photograph: James Loyd, AIA, Spillis Candela & Partners, Inc.

overall conception. Inside, use of a double helix ramping system permits maximum clear vision on each story for security as well as easy ingress and egress at all levels. Outside, artistic aluminum facades and exterior stair

fenestration designed for ventilation, security, and to cover the exterior handrails are reminiscent of turn-of-the-century Vienna. SCP team members used CADD to design the metalwork patterns, which were economically crafted with

high-tech computerized waterjet technology. Guiding the architecture from start to finish was the unique concept Spillis Candela calls "the art of parking."

Post-tension, cast-in-place concrete construction was



FLOOR PLAN – LEVEL ONE

selected for its aesthetically pleasing finish, flexibility in forming complex curves, water impenetrability, and capability to produce flat ceiling slabs at each level. Reinforced concrete, which is fire resistant, durable, and inexpensive to maintain, also provides all of the required structural properties.

The art-in-public-places program, intended to integrate artwork into everyday surroundings, is much in evidence. Parking patrons encounter murals along stairways and throughout the building, and twelve panel insets in the brick facade will feature 20' x 40' banners. Centered in the double helix and visible throughout is a vibrant 63' x 18' sculptural column by Dorothy

Gillespie. Composed of 96 painted (inside and out) aluminum panels, hooked together and stabilized by 250,000 yards of post-tension cable, Gillespie's trademark bright-color sculpture extends the height of the double helix. Red, yellow, blue, or green accents at each level coordinate with color-keyed railings and markers.

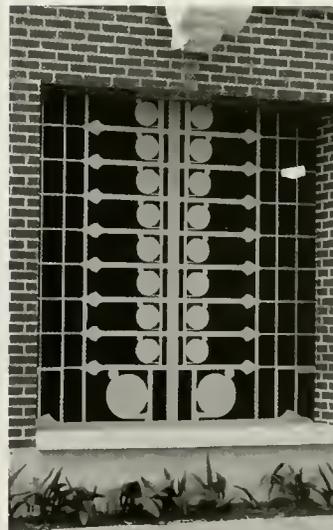
With the success of their project, the partners have achieved more than a parking solution. Their commissioning of a unique, thoughtful, and well orchestrated public building, which the design/build team accomplished on time and under budget, sets a new standard for the art of parking. ❖



Imposing corner insets will frame a changing display of banners and murals. Photograph: James Loyd, AIA, Spillis Candela & Partners, Inc.



Detail. Sweeping curves of aluminum grillwork provide security and ventilation, and cover exterior handrails. Photograph: James Loyd, AIA, Spillis Candela & Partners, Inc.



Window detail. Elegant Old-Vienna-inspired grillwork was used instead of industrial bars to secure the first level. Photograph: James Loyd, AIA, Spillis Candela & Partners, Inc.

Architect:

Spillis Candela & Partners, Inc.

Design-Builder:

DCC Constructors, Inc.

Project Manager:

Thomas H. Hyde, AIA

Landscape Architect:

Thomas Lucido & Associates, PA

Structural Engineer:

Walter P. Moore & Associates

Civil Engineer:

DAO Engineering

Mechanical/Electrical Engineer:

HC YU Associates

Owners:

City of Orlando, Orange County, & First Presbyterian Church

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VIEWPOINT

Designing Against Crime: The Case for CPTED Training for Architects

by Randall Atlas, Ph.D., A.I.A., CPP

There are three really good reasons why architects need to be trained in Crime Prevention Through Environmental Design (CPTED). First, they need to know how to prevent crime in the buildings in order to prevent negligent liability; second, they want to design for the health, safety and welfare of building users against threats of workplace violence, terrorism, and street crime; and third, because they have to design for security for all federal architecture by complying with the GSA Federal Security Standards.

Architects need to know the basic techniques and skills of CPTED to meet the general standards of care of building codes and specific industry standards found in, for example, the lodging and shopping center industries. Accidents and criminal incidents are draw-

ing architects into premises liability lawsuits. Architecture impacts the safety and security of a building in many features, including stairs, ramps, handrails, interior and exterior lighting, floor materials, parking lot design, blind spots and dead-end corridors. The selection of doors, windows, access control systems and building circulation patterns are other safety and security design considerations. Often, the architect is held accountable for inadequate locks, poor key control, inoperative equipment, inadequate lighting, and systems failures.

The architect is also held accountable for having foreseen or having prior knowledge of designing high-risk buildings in crime prone areas and for not taking adequate precautions. Not only is the architect being held accountable for knowledge of the building types, but also for

knowledge of crime trends and the impact to the operational design criteria. Architects must provide the comprehensive security considerations in many types of urban buildings by designing for street- and basement-level protection as well as safe parking, exterior, shipping/receiving, and intake areas.

While premises liability lawsuits were relatively rare in the 1950s and a typical jury award was \$10,000, the 1980s jury award was \$1.04 million. In 1992, average jury awards rose to \$3.35 million and settlements to \$545,800. Fifty-eight percent of all civil cases in 1992 were premises liability issues and half of those were inadequate-security claims. Crime in the premises liability suits brought from 1983 to 1992 stemmed from, by location, apartment buildings 23 percent, parking lots 19 percent, hotel and motel rooms 15 percent,

stores 9 percent, and restaurants 8 percent. Architects are viewed as having deep pockets because they are often forced to carry insurance. The result is that architects are being successfully dragged into litigation involving third-party premises liability security negligence lawsuits.

Architects want to be informed of all relevant design criteria that could impact the uses, users, and design of the building under contract. Traditionally, the architect is considered the master builder. It is he or she who should start the security design process during the programming phase. Securing premises, people, property, and information begins with a thorough needs assessment to establish the design criteria for the specific project. The first step in designing against terrorism or crime is

Continued on page 24.

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VIEWPOINT

Continued from page 23.

to assess the threats and vulnerabilities to the tangible and intangible assets to be protected.

The Oklahoma and World Trade Center bombings increased awareness of the vulnerability to acts of terror, but area crime and workplace violence pose more of an actual threat. Considering that the thrust of criminal justice reform, such as the truth-in-sentencing program, has sputtered under the prison overcrowding situation, released chronic offenders practicing everyday street crime prove more threatening than terrorists planning random attacks. But terrorism is big news. The media cover bombings for weeks with unremitting enthusiasm if not actual

facts. While the personal dramas of terrorist attacks unfold piece by piece, a victim of violent crime in a local urban parking lot, for example, goes unnoted. Still, any attention to the correlate of the physical environment abetting the criminally inclined helps drive the prevention argument.

CPTED is the effective use and design of the built environment to reduce the opportunity and fear of predatory stranger-to-stranger crime. CPTED uses a multi-tiered approach to increase the effort needed to commit the crime, to increase the risks of being detected while committing a crime, to reduce the rewards for committing the crime, and to remove the excuses for inappropriate be-

havior. The strategies for achieving these goals include using natural access-control, natural surveillance, legitimate activity support, management and maintenance strategies, and territorial boundaries. Adequate security planning, CPTED, and defensible space planning, are parts of the comprehensive security planning process as compared to a target-hardening or fortressing reaction to criminal incidents.

Despite decades of effort, a national security code or ordinance as part of state or national building codes has never been realized. The threat of premises liability litigation spurs opposition to the adoption of safety/security standards from widespread professional groups. Very few lodging, shopping/retail, building and construction associations have supported minimum safety standards development. An exception is the new General Services Administration (GSA) Security Design Standards for federal government architecture. These standards are fast becoming the industry "standard of care."

Architects have to comply with the GSA Security Design Standards intended to save lives, prevent injury and protect the property and assets. Terrorism has been the major vehicle for change in an otherwise stuck universe of crime prevention. For example, in June 1995, after the bombing of a federal facility in Oklahoma City, President Clinton mandated a basic standard of security for all federal facilities. The mandate states that each federal building shall be upgraded to the minimum security standards as recommended for its audited security level by the Department of Justice. The security design criteria provide a performance-based approach to various building systems and components, from window glazing to structural systems. The GSA standards require a security risk assessment at the early programming stage of any federal

project. Risk factors may be diverse as a building's symbolic importance if it is a highly visible landmark or its function if it is considered vital to national interests. Designs should allow for the capacity to increase responsiveness to a heightened or temporary threat, such as when a courthouse is the site of a high-profile trial.

In partnership with Florida's Attorney General, the Florida CPTED Network (FCN), provides minimum standards for certification and acts as a resource for premisses security design and prevention education for city and county management, law enforcement, and design/planning professionals. In recent years a few dedicated planners and law enforcement professionals in Sarasota and Broward County have initiated cutting-edge ordinances in their communities requiring at least one member of any government project design plan review team to be CPTED trained.

The future of safe neighborhoods and cities is here now. It is time for architects to come on board and embrace safety and security for all buildings and for all planners to incorporate crime prevention through environmental design in every community. ❖

Randall Atlas, vice-president of Atlas Safety & Security Design Inc, Miami, is a FCN board member, a registered architect in Florida and nationally accredited (NCARB), a certified protection professional (CPP) from the American Society of Industrial Security, and member of the ASIS Security Architecture and Engineering Committee. He received his doctorate in criminology from Florida State University. For more information on CPTED, check the website at www.dynasite.com/atlas, or email rallas@ix.netcom.com, or call (800) 749-6029; or contact FCN Chairman Ray Wood at the Orange County Sheriff's Office, (407) 354-3924; e-mail: safesecure@msn.com

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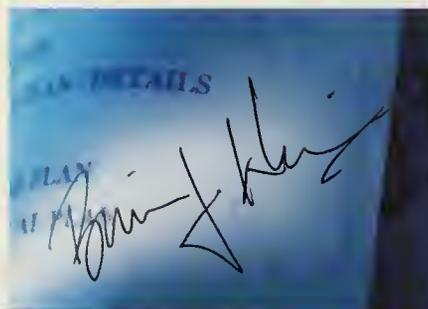
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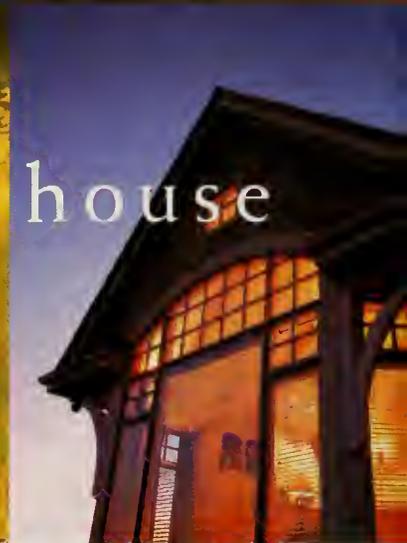
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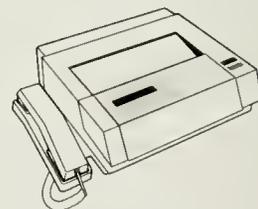
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