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Craig "Brownie" Brown
Pensacola Ice Pilots

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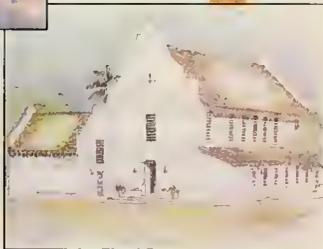
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CARIBBEAN

FLORIDA
Architect



AIA Florida President
Keith Bailey, AIA

Keith Bailey, AIA has assumed the role of President of AIA Florida for 2000. Keith is Senior Vice President for Educational Facilities Design at HHCP Architects in Orlando.

His first *President's Message* will appear in the Winter/Spring 2000 edition of *Florida Caribbean Architect*.

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Message

Congratulations to all of the winners of the 1999 AIA Florida Design Awards. Every winner clearly exemplifies this year's theme—Design in '99. Their creative and innovative projects delight our eyes, energize our imaginations, stimulate our senses, intrigue our minds, galvanize us to action and nourish our artistic souls.

In showcasing this year's award winners, Florida Caribbean Architect not only pays tribute to the outstanding designs but illustrates how greatly AIA professionals impact our neighborhoods, our cities and our lives.

Don't just flip through the pages of this issue—take a long, languorous look at each of the winning projects. You'll see the excellence of your profession reflected in our homes, schools, churches, restaurants, gardens, performing arts centers, sports facilities, city halls, police stations, and transportation centers. You'll see how the unique beauty of Florida and the Caribbean is enriched and enhanced by the talents of all AIA Florida members.

I'd like to present an award of my own to all of the people who worked so hard to make this year's awards program so memorable: Roy Knight, FAIA, Awards Chair and Immediate Past President; Cathi Lees, Director of Communications; and the



Member Benefits and Recognition Commission of the AIA Florida Board. Special thanks go to Charles Pawley, FAIA, last year's Gold Medal Winner, who assembled and chaired this year's Gold Medal jury; and to Guy Peterson, AIA, who assembled and chaired the Award of Honor for Design jury and who is last year's recipient of this distinguished honor.

Finally, a tip o' the hat to our juries, who had the formidable task of choosing the best of the best. Their high standards, keen judgment, and careful deliberation were evident in the excellence of the selections. Let this year's winners serve as an inspiration for all of us to push that creative envelope just a little bit further in our designs for the new millennium.

This issue also contains highlights from the AIA Florida Annual Convention held at the Registry Resort in Naples. The convention was a great success due to the hard work of many people: Scott Shalley, Executive Vice President; Eileen Johnson, Director of Operations; Carolyn Maryland, Director of Marketing; and everyone on the AIA Florida Board Commissions.

I'd also like to thank our keynote speaker, Hugh Newell Jacobsen, FAIA, and the other speakers: Wayne Drummond, FAIA; Mickey Jacob, AIA; James Kelly, Ted Krantz, Dr. Peter Magyar, James Murley, Esq.; William Saulino, Robert van Arsdall, Daniel Williams, FAIA; and Robert Zahr, for their delightful and insightful presentations.

Debra Lupton, AIA, is a Senior Principal with Tilden Lobnitz Cooper, engineering for architecture, headquartered in Orlando, Florida.

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Barley receives Gold Medal.

AIA FLORIDA AWARDS GOLD MEDAL TO JOHN BARLEY, FAIA

Jacksonville architect, John McKim Barley II, FAIA, has been recognized with a Gold Medal from the Florida Association of the American Institute of Architects. This is the highest architectural award, given to an individual architect, in the state. The award is given to recognize an individual architect in Florida who has distinguished one's self in a manner resulting in a profound impact on the profession over an extended period of time.

Barley received the award at the 1999 Annual Convention in Naples. Barley is a Jacksonville resident who has practiced architecture for more than 30 years, the last 12 in his own firm. He has decades of experience in project design and delivery. He has designed hotels, medical facilities, office buildings, educational facilities and military buildings. He is heralded as a "true generalist" who actively cares about his community. He has served with the Jacksonville Chamber of Commerce, the Jacksonville Area Planning Board and the State Advisory Board of Ducks Unlimited of Florida.

Barley has been deeply involved in advancing the profession of architecture through his service on national boards, including the AIA Insurance Trust. On the state level, Barley was instrumental in protecting the profession through legislative issues such as the sales tax on professional services, Florida's Architectural Practice Act and Interior Design Registration. Barley is also a member of the American Institute of Architects' College of Fellows.

HONOR AWARDS GIVEN AT 1999 CONVENTION

AIA Florida recognized a number of individuals and businesses with awards of honor at this year's annual convention. Awards were given for craftsmanship, building and construction, public service and community service. A capacity crowd filled the ballroom of the Registry Resort in Naples as AIA Florida President, Debra Lupton, AIA, and Immediate Past President, Roy Knight, FAIA, emceed the festivities.

The Silver Medal for outstanding leadership in community activities and service was given to James "Randy" Stokes, AIA, of Fort Walton Beach. Stokes has served in a number of elected positions in the community of Mary Esther and has been an invaluable member of the planning commission and served as President of the Greater Fort Walton Chamber of Commerce. Kvaerner Construction was recognized with the Mellen C. Greeley Craftsman of the Year Award for the outstanding work on Ca'D'Zan in Sarasota. Geoffrey Preston was the construction manager who assembled and supervised a talented team of artisans.



Silver Medal awarded to Stokes.

Mathews Construction of Tampa was named Builder of the Year for their work on the student residence hall at the University of Tampa. Mathews Construction has been in business since 1962 and was nominated by Robbins Bell & Kreher Architects. Mathews CEO is David Oellerich.

The Bob Graham Architectural Awareness Award was given to A. Gerald Divers, President of the Bank of Tampa. This award is designed to honor an individual who has contributed to the dignity and honor of the architectural profession by their activities and support. Mr. Divers has demonstrated his support of good design and of the profession over the years in both his personal and professional life.

A special President's Award was given to Tampa architect, Mickey Jacob, AIA. Lupton recognized Jacob for the many hours and expertise he devoted to the AIA Florida Headquarters renovation.

2000 BOARD ELECTED

During the Annual Meeting in Naples, the AIA Florida leadership elected three new officers to serve in the year 2000. Mike Rodriguez, AIA (AIA Miami) was elected as First Vice President/President-Elect. Mark Smith, AIA (AIA Florida Gulf Coast) and Mickey Jacob, AIA (AIA Tampa Bay) were elected as the new Vice Presidents of the Association.

President Keith Bailey, AIA, heads the 2000 Executive Committee. Debra Lupton, AIA, will serve as Immediate Past President and Secretary/Treasurer Vivian Salaga, AIA, will continue in her term. Henry Woodroffe, AIA, will continue as Vice President.

During the Florida/Caribbean Annual Meeting, Larry Schneider, AIA, was elected as Regional Director to the AIA National Board of Directors. Mr. Schneider will replace outgoing director John Tice, AIA. Angel Saqui, FAIA, will continue on the Board as the Senior Regional Director.

STEEL EXHIBIT PLANNED FOR HEADQUARTERS OFFICE



Steel's painting of Chapel St. Nicolas will be in exhibit.

A collection of paintings by architect artist Phil Steel, AIA, will be exhibited from March 9 through April 16 at the AIA Florida Headquarters in Tallahassee. The paintings are rendered in watercolors, oils and acrylic mediums. Steel, an architect in Fort Pierce and active member of the AIA Florida board, realized his love for art at an early age. A sixth grade teacher recognized his talent and encouraged his parents to enroll him in the Philadelphia Museum

School. Phil began to enter his work in juried shows. One of his pieces, *A Wartime Sailor*, won the coveted Gimbles Award. Steel remembers, "I will never forget my teacher presenting me with the award and the prize check at an assembly of the entire junior high school student body. I was hooked on art!"

Steel chose architecture as his profession because he felt it was the highest expression of art. In the late 1980s when construction in Florida slowed, he decided to spend more time painting. Within two years he was instructing a watercolor class at the Vero Beach Center for the Arts and entering competitions again. He is now a member of the Florida Watercolor Society and the American Society of Marine Artists.

MICHAEL GRAVES SPEAKS AT TAMPA BAY DINNER

(contributed by John Howey, FAIA)



From L to R, AIA Florida EYP Scott Shalley, AIA Florida Vice President, Mickey Jacob, AIA; avid golfer Michael Graves, FAIA; and AIA Tampa Bay's Walt Chancey, AIA, make time for some golf at the Palma Celia CC in Tampa

Michael Graves, one of the world's leading architects, was the keynote speaker at AIA Tampa Bay's Annual Dinner highlighting the chapter's 70th anniversary. Graves, who has practiced for 35 years, spoke on composition and character. His lifelong love of art and muralists was communicated through his many references to Braque, Picasso and Le Corbusier.

The slides of his work focused on his recent hotel, office and multi-residential projects in Japan and China. His signature use of color—a much wider and fuller use of color and patterned color than most of his contemporaries—to create "metaphorical landscapes," is integral to his work.

As he pointed out, his early work responded to the cubist simultaneity of images, meaning and inspirations or derivations while his recent work has expanded into the forgotten or rejected history of people like Ledoux and Boullée and constantly to classical Greece and Rome. This has created a healthy three-decade controversy among architects, which in the 70s established the post-modernist movement that Graves helped found. In listening to Graves' presentation one saw his love of teaching coupled with his immense architectural talent coming through to the Tampa audience.

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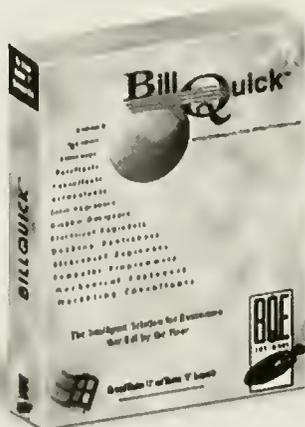
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 Fee Basis: Percentage of Construction Cost
 Contract Amount: \$238,000.00

For services rendered through February 28, 2001 per Article IX of the Contract

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Schematics	10%	\$23,800	100%	\$23,800
Design Development	15%	\$35,700	100%	\$35,700
Construction Documents	45%	\$107,100	100%	\$107,100
Bid/Exp. Leases	2%	\$4,760	100%	\$4,760
Bid	5%	\$11,900	100%	\$11,900
Construction	19%	\$47,240	0%	\$0
Warranty	1%	\$2,380	0%	\$0
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Total Amount Due and Payable: \$158,400

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1999 AIA Florida Awards

The Magic of Architecture

The creation of space is magic.

Architecture takes materials, program, people, budgets, and time; and creates space. It is truly a magical process. The individuals and firms celebrated in this issue are master magicians. They are at the top of their craft. Each project represented here has a purity of concept and execution.

Jurors were faced with the daunting task of selecting just a few winners from an overwhelming number of entries in each category. The projects selected define excellence.

The Award for Excellence jury of Hugh Newell Jacobsen, FAIA; Frank Schlesinger, FAIA; and Robert M. Gurney, AIA, met in Washington, D.C. to review projects for this year's competition. The jury recognized a wide variety of projects—all distinct in their interpretation.

Distinguished members of the profession composed the juries for the remaining three design categories. The Unbuilt Design jury met in Ft. Lauderdale and consisted of Anthony Abbate, AIA; Suzanne Martinson, AIA, and Allan Shulman, AIA. The Test of Time jury was comprised of Jack Rogers, AIA; Tim Baker, AIA, and Calvin Peck, AIA, all from the Orlando area.

The Award of Honor for Design jury was chaired by Guy Peterson, AIA. Distinguished jurors included Edward "Tim" Seibert, FAIA; Mark Smith, AIA; Andrea Clark Brown, AIA; and Scott Merrill, AIA. The Gold Medal jury, chaired by Charles H. Pawley, FAIA; included Glenn Allen Buff, FAIA; Thomas P. Murphy, Jr., President and CEO of Coastal Construction Group; Ronald W. Robinson, President and CEO of the Coral Gables Chamber of Commerce; and Audrey H. Ross, Ph.D., President of Ross and Associates, a real estate company in Miami. We are grateful to each of these distinguished professionals for their time and commitment to the awards program.

On behalf of the over 2,500 members of AIA Florida, we commend all of the entrants. You truly represent the best in Florida architecture.

1999 Award for Excellence

Project Team

Project: Dijon Performing Arts and Cultural Center

Architect: Mr. Bernardo Fort-Brescia, FAIA

Consulting Engineer: Ms. Laurinda Spear, FAIA
Sechaud & Bossuyt -
Structural, Mechanical and
Cost Estimating

ARTEC Consultants: Acoustical and Theatrical
Design

E Observatoire 1: Lighting Design

Landscape Architect: Arquitectonica International
Corporation

Interior Design: Arquitectonica International
Corporation

Photographer: Paul Maurer

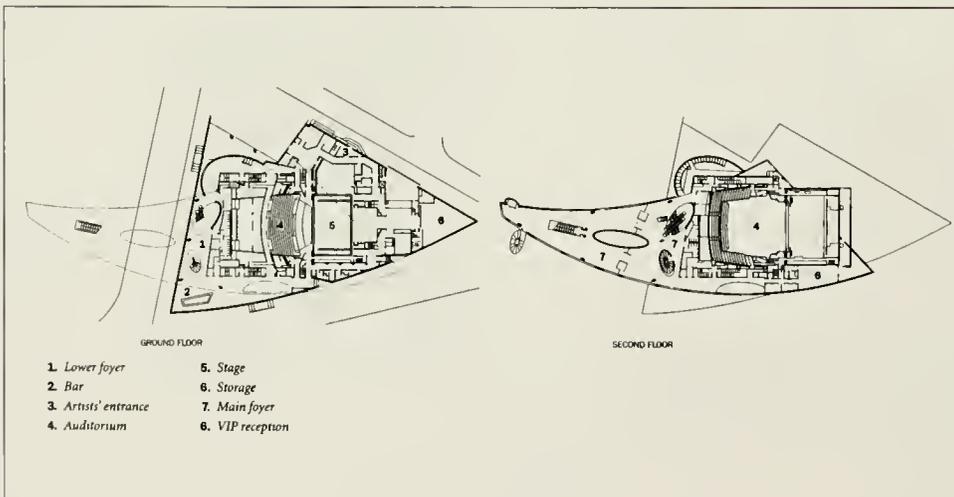


Dijon Performing Arts and Cultural Center

Dijon, France

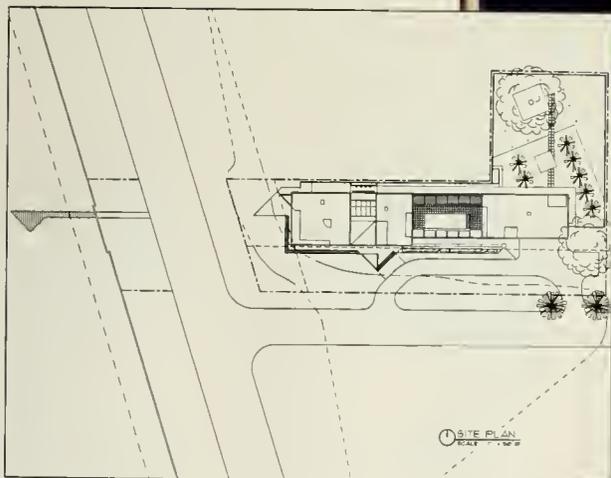
Arquitectonica International Corporation

This project consists of a 1,640-seat opera house, a conference center, a 180 room three-star hotel, a retail center and eight office buildings. The Performing Arts Center is a modern structure, crisscrossed by pedestrian walkways that lead to boldly shaped exterior courtyards carved out of the solid megablock. The opera bridges cross over the boulevard, acting as a gateway from the modern city to the historic district. Inside the geometry of patterns is derived from the plan of the curved building. The pattern is found on the terrazzo floor, wood walls and balcony railings. Jurors were impressed by the incredible richness of this project. The Mayor of the City of Dijon stated, "I thank the architects who conceived this cultural complex, associating aesthetics with technical modernity."



Project Team

Project: Theisen Residence
Architect: Guy W. Peterson, AIA
Consulting Engineer: Steve Wilbur, Sterling and Wilbur
ARTEC Consultants: Acoustical and Theatrical Design
L'Observatoire 1: Lighting Design
Landscape Architect: David Young, Hazeltine Nurseries, Inc.
Interior Design: Wilson Stiles
Contractor: Charlie Woehle, Woehle Construction
Photographer: Steven Brooke



Jury comments: The best of the residential work submitted. A pretty, elegant building—it is consistent throughout.

Theisen Residence

Bradenton, Florida

Johnson Peterson Architects, Inc.

The play of intersecting volumes in this private residence creates a dynamic interior. The siting of this building maximizes the views across the large bay toward a barrier island. A three-story structural curtain wall system is used in areas where maximum views are available. The residence contains public areas on the first floor. The second level is devoted to the principal resident with a master bedroom, private living room, kitchen, office, exercise room and bathroom. The third level space is provided for a live-in caretaker. A separate guest building is located east of the principal house and both buildings share internal views into a private pool area.



1999 Award for Excellence



Project Team

Project:	La Follia
Architect:	Smith Architectural Group
Consulting Engineer:	Carmo Engineering
Landscape Architect:	Mario Nievera for Morgan Wheelock
Contractor:	Davis General Contracting Corporation
Photographer:	Sargent Architectural Photographer

Jury comments: From the site plan down to the details, there's an equal level of care—the project is extremely well worked out.

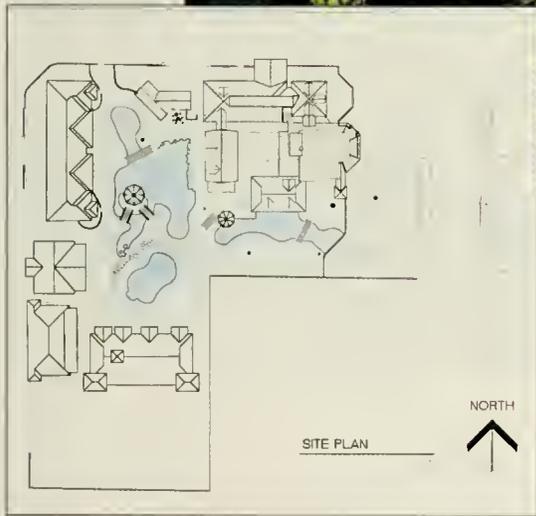
La Follia

Palm Beach, Florida

Smith Architectural Group, Inc.

This grand estate located between the Atlantic Ocean and the Intracoastal Waterway is designed to capture distinct views of sunrises and sunsets over the water. The traditional "H" plan provides for unobstructed views of the ocean and protects the pool and courtyard area from the sometimes-harsh ocean breeze. The entry sequence is enhanced by a winding main drive which creates a romantic transition between the street and the Motor Court and Porte Cochere. A coral stone clad foyer buffers the interior from the exterior and links the Great Hall to the public spaces. The use of coral stone is reflective of the indigenous material found on the coral reef located in the shallows just off the property.





Jury comments: This project really engages the water. The contrast between the roll-up doors and the Victorian vernacular architecture is successful.

Sundry Restaurant and Botanical Garden

Delray Beach, Florida

Project Team

Project: Sundry Restaurant and Botanical Garden
Architect: Robert G. Currie Partnership
Consulting Engineer: McCarthy & Associates - Structural; Tilden Lobnitz Cooper - MEP
Landscape Architect: Jerry Turner & Associates of Florida
Contractor: BSA Corporation
Photographer: William Sanders

Robert G. Currie Partnership

This restoration and adaptive reuse project is an enchanting 1902 residence converted into a 160-seat full service restaurant. The three dining rooms and the gallery of kitchens are arranged around an exterior tented courtyard for outdoor dining. The buildings are sited within a botanical garden and organized around filtered and recirculated ponds. The owner's vision was to locate this casually elegant dining establishment as an ecotourism destination. The design is responsive to its location, history, climate and context.

Universal Studios Transportation Center

Orlando, Florida

C.T. Hsu + Associates

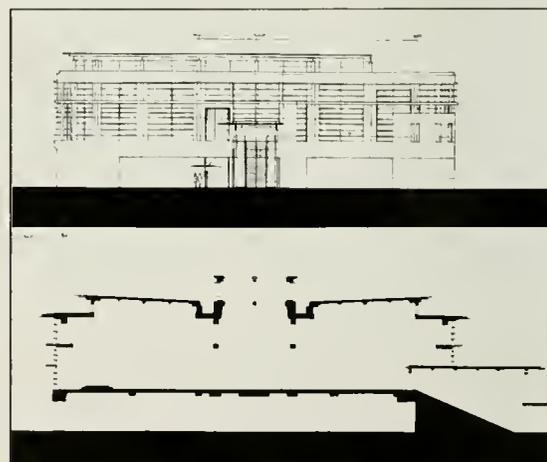
This multi modal transportation center is nearly a half-mile long and contains some of the world's largest parking structures. The garage structures are cast-in-place concrete with precast walls and planters. The exterior precast planters use a rich aggregate that reflects the color palette of the subtropical Florida landscape. The roofscapes, bridges and architectural promenades along the pedestrian path are steel and aluminum to counter pose the mass of the garage. A series of connecting elevating walks, a central 60,000 square foot pedestrian and bus terminal arrival building, and a 60-foot-wide pedestrian bridge over a major entrance boulevard are designed to accommodate 40,000 people daily. The forms of the pedestrian promenade induce ventilation and offer sweeping brows to shield the sun. The exterior finish palette draws upon the textures and colors of the landscape to allow the massing of the building to recede into the surrounding vegetation.

Project Team

Project: Universal Studios Transportation Center
Architect: C.T. Hsu + Associates, P.A.
Consulting Engineer: Walker Parking Consultants/Engineers, Inc.
Landscape Architect: ROF Engineers and Landscape
Contractor: PCL Construction Services
Photographer: Raymond Martineau, Ben Tannere



Jury comments: It's really hard to do a big building. This project successfully breaks it down into pieces that are far less imposing.





Project Team

Project: Bayfront Residence
Architect: Carl Abbott FAIA
Architects / Planners
Carl Abbott, FAIA
Michael O'Donnell
Cooper Abbott
Contractor: Joe Beishline
Photographer: Peter Truro
Consulting Engineer: Bill Rast

Jury comments: The building is organized well and the detailing is immaculate.

Bayfront Residence

Sarasota, Florida

Carl Abbott FAIA Architect

This private residence, situated on an island near Sarasota, is a combination of simple forms, sculptural pieces and a few punches of color. The simple, solid, geometric forms are oriented to capture sweeping views of the harbor and the Gulf of Mexico. Two independent rectangular forms, connected by a transparent entry space, identify separate public and private spaces. This rich design takes advantage of prevailing tradewinds and the bright Florida sunlight. Winter winds and solar gain are screened from the building through the use of brightly articulated solar shutters, garden walls and landscaping. Exterior spaces are formed by interplay between the building, the water and a 30-ton Banyon tree relocated to the site.





Project Team

Project: Tampa Police Department Substation
Architect: Albert E. Alfonso, AIA
Alfonso Architects
Consulting Engineer: Cabana & Fernandez
Structural Consultants, P.A.
Landscape Architect: L.A. Design, Inc.
Contractor: Ellis Construction
Photographer: Raymond Martinot, Martinot Multi Media, Inc.



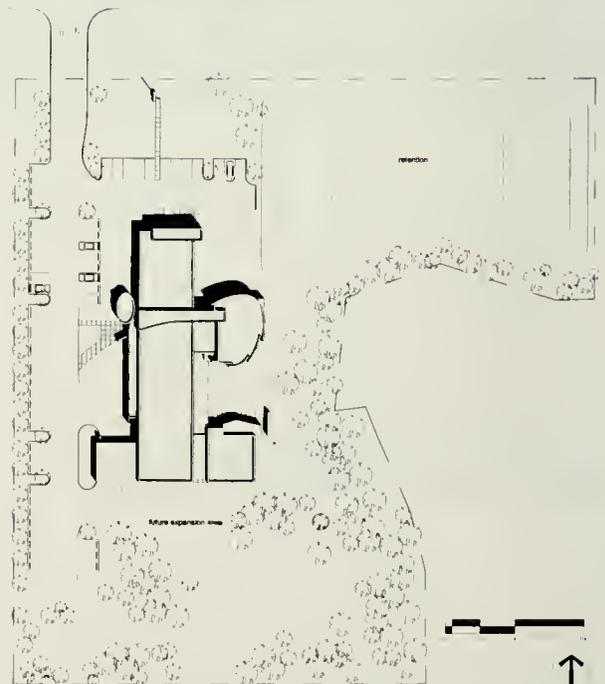
Jury comments: There's a real clarity of plan. The project is very well presented.

Tampa Police Department District Substation

Tampa, Florida

Alfonso Architects

The building parti for this project is a collage of a primary bar shaped building element that is activated with bisecting flat elements. These elements house the congregational spaces such as roll call, conference room and lobby space. The collage is further expressed by differentiating the bisecting elements both volumetrically and materially. A two-story, horizontally lit gallery aligns with the officers' main entrance and bisects the main bar form linking it with the conference room. The curved brick is juxtaposed across a grassed outdoor space by the square shaped element housing the officers' break room and exercise space. The building assemblage combines the site's dense forest with program elements to create exterior spaces giving the officers a place for solace from the sometimes violent and tragic elements of their profession.

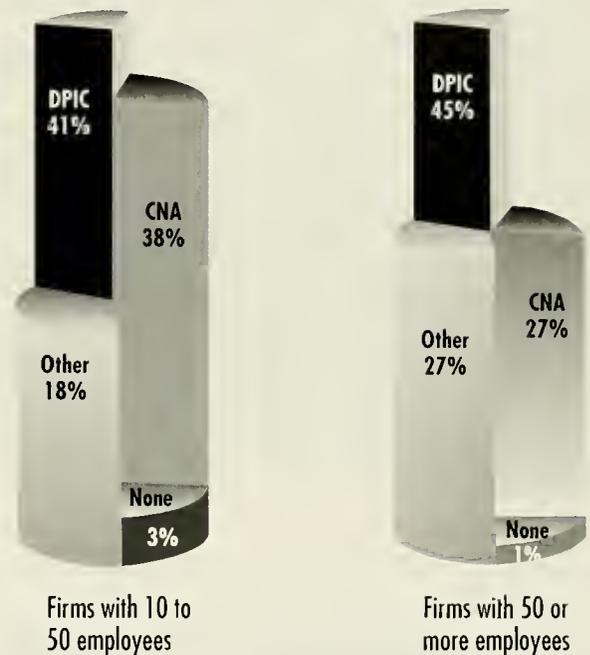


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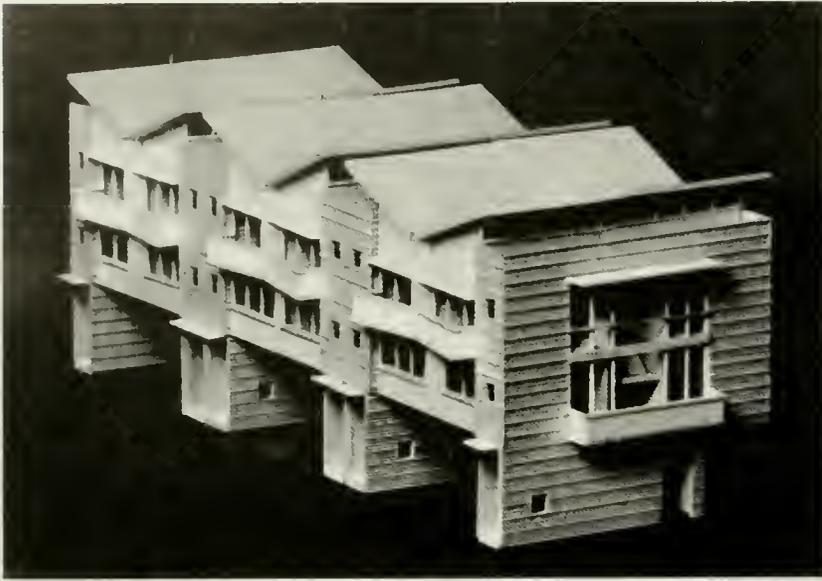
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Miami Beach Townhomes

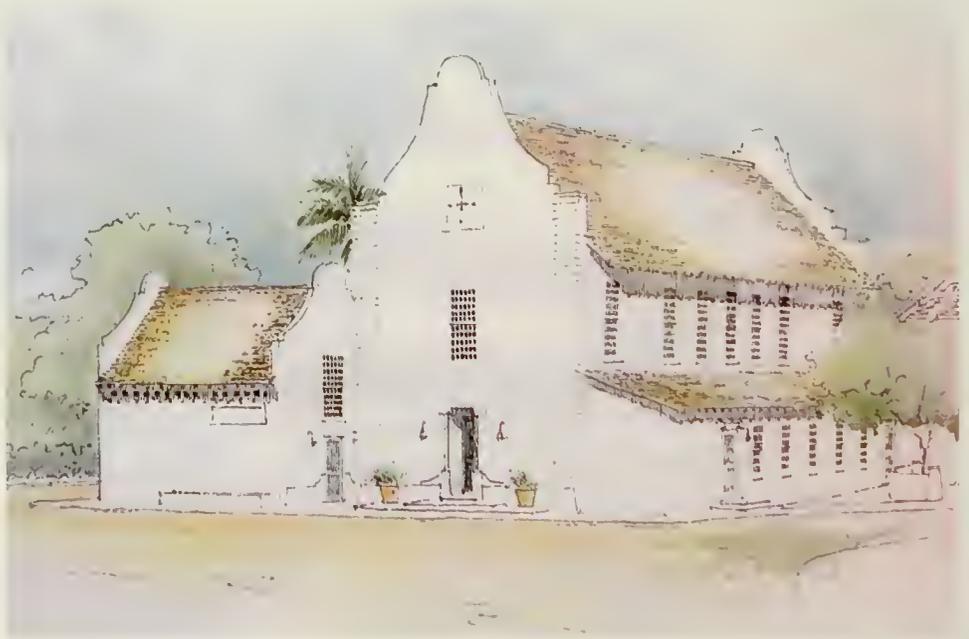
Miami Beach, Florida

Marilyn R. Nepomechie, AIA

Responding to a unique condition of urban density this multi-family residential proposal is an eloquent expression of construction that elevates its living units an entire story above grade. It inverts the conventional sequence of public and private living space making the most of the third story city views. The robust, organized plan and the clerestory that brings light to the public living spaces impressed jurors.

Merrill and Pastor Architects

This program for a public building makes the most of the town hall concept. The plan includes a town hall, a small post office, town offices and a courtyard. The elements are massed to make the two primary points of entry interesting. The language of the walls, laconic and under-articulated, gives presence to this modest structure.



Rosemary Beach Town Hall

Santa Rosa Beach, Florida

City Hall

Cape Coral, Florida

Spillis Candela & Partners

This City Hall, on a 10-acre site, is expressed by creating a double height loggia of slender, steel tube columns in front of a mosaic of patterned glass. The short axis of the bar is sited to align with the existing police and fire related functions to the south.



Destin House

Destin, Florida

McWhorter Architects

This program for a battered women's shelter divides the public components from the private rooms. The calming influences begin as you enter through a garden of white beach sand, formed into the dunes. A garden wall attached to the stair tower edges the dunes. The construction materials work well within the beach context and the dignity of the structure accomplishes its purpose.



Women's Softball Pavilion

Lake City, Florida



Elliott Marshall Innes, P.A.

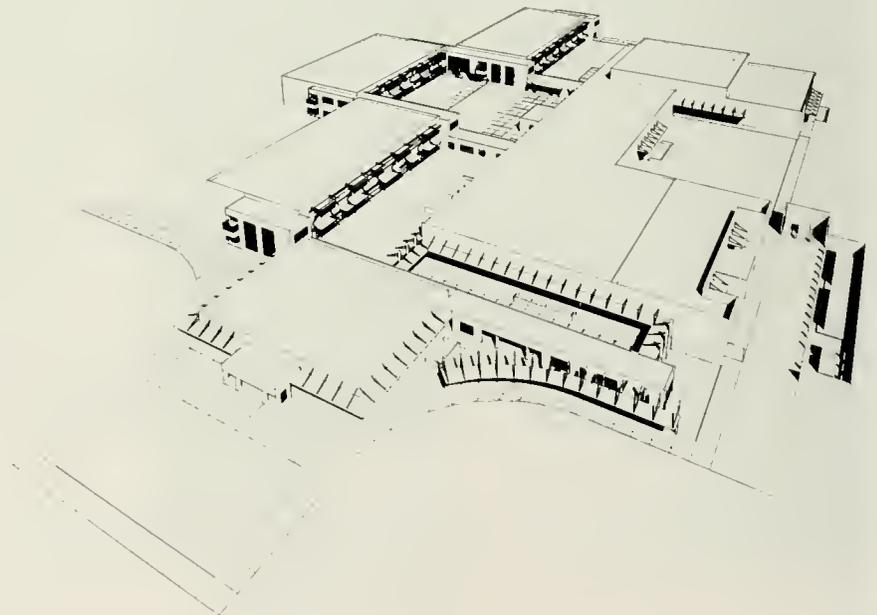
This structure, designed for a top-rated state softball program, consists of locker rooms, concession stand and press facilities. The building was designed to visually reinforce the idea of a backstop. This clear, simple idea ennobles the most ordinary materials. The project uses all of the difficult restraints as design opportunities.

Middle School FF-Westchase

Hillsborough County School Board

Rowe Architects

This 130,000 square foot middle school is designed to accommodate 1500 students. The school is sited to engage views of an adjacent wetland conservation area. The nicely articulated facade and the use of masonry grids make this project stand out.



Rast Residence

St. Johns County, Florida

Holmes Hepner & Associates
Architects

This design of a single-family residential dwelling for a lot located on a site between the Atlantic Ocean and the Tolomato River preserves the site's natural vegetation. The structure's simple parti is synonymous with a boat being placed in dry dock. The longitudinal section of the building, with its exposed structural elements, becomes a hull-like component.



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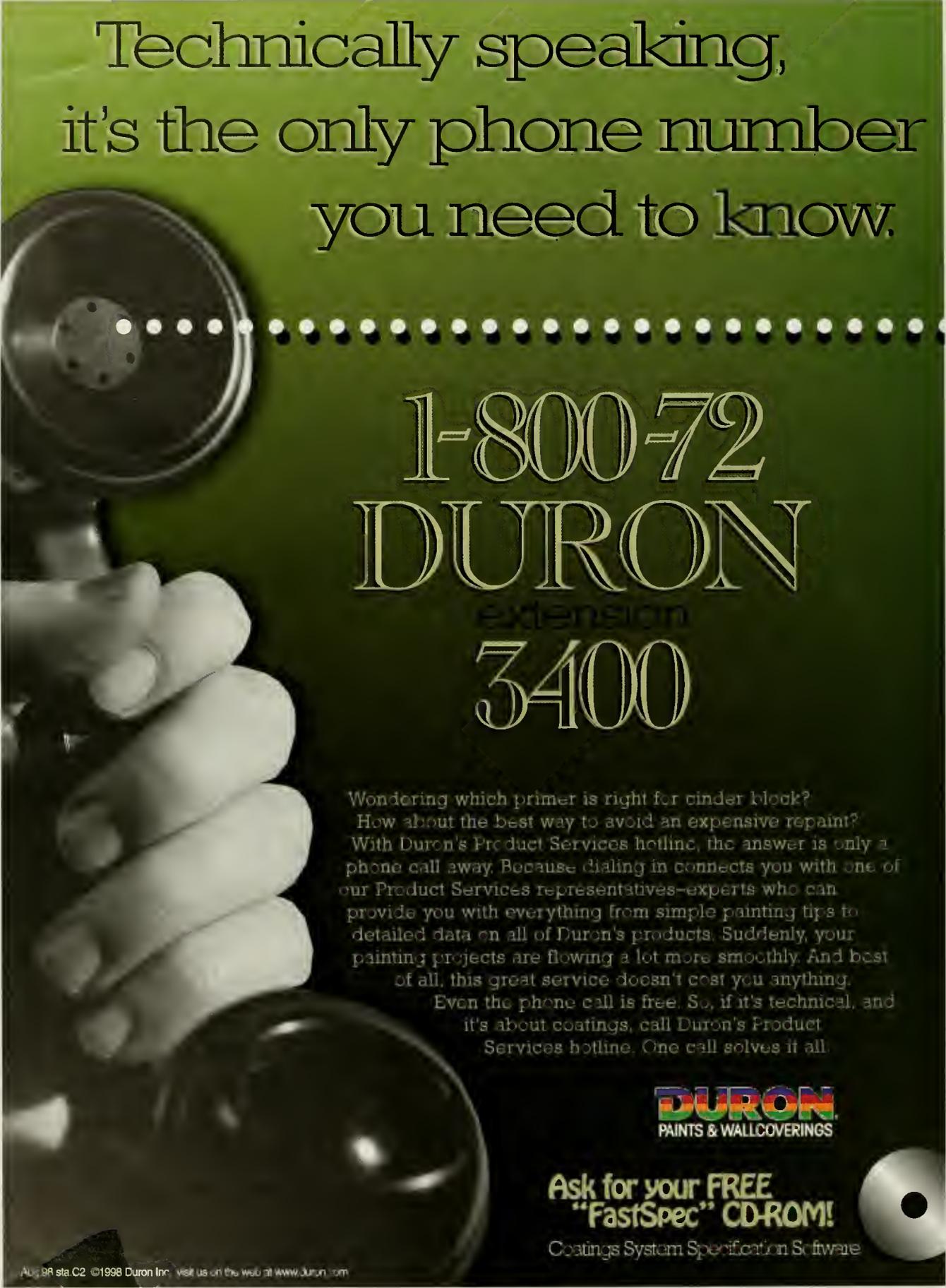
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This story is contributed by Tim Seibert, FAIA. It is reprinted from a feature that first appeared in the St. Petersburg Times' Home & Garden Section.

The Test of Time

Lasting Design

by Edward (Tim) Seibert, FAIA

If one is going to feel romantic about a house, the John D. MacDonald residence on Siesta Key is a good choice. It stands on Big Pass, and one can look southwest to the Gulf of Mexico and northwest to the end of Lido Key, with pines filtering the view of resort hotels and condominiums. To the north and northeast, the sparkling city of Sarasota is a nighttime jewel of lights.

A little inlet called Fiddlers' Bayou curves in around the house, giving it water on three sides and making it potentially as vulnerable to tidal fluctuations and prevailing winds as the surrounding mangroves, oaks, palms and wild grasses. It is a structure specially built to withstand storm tides and high winds, as it has done for a third of a century.

Approached from a boat on the gulf side, the great pyramidal, metal roof shining in the brilliant sunshine reflects the plan of the house, a powerful form that speaks eloquently of shelter to the sailor passing by. At night, the lighted underside makes the form more delicate, showing the poles and beams that hold up the 62-foot square shape.

From the very beginning this house has been a magnet, attracting imaginative and historic interpretations: "a beautiful South Seas home," "reminiscent of the old fish houses on Florida's eastern coast," "shares many characteristics of the early Florida Cracker cottage," "a classic achievement in contemporary architecture" and on and on. It caught editorial attention in architectural and shelter publications in the United States, Europe and Japan.

For me, its designer, the form and function of the MacDonald house exists to offer its owners the joy of a close, secure relationship with its pristine coastal site. I was seeking clarity of form rather than style, with minimal intrusion into the site.

John D. MacDonald was one of America's most prolific and admired writers, completing 67 novels, five collections of stories and 500 magazine stories before he died, unexpectedly, in Sarasota in 1986. He was exceptionally quick to grasp new ideas. But until we began our work together to create the very private utopia John and his wife, Dorothy, had dreamed about for many years, they hadn't given the architecture of their new home much thought. Dorothy was a painter of abstract canvases and had studied with the acclaimed Syd Solomon, also a Siesta Key resident. My didactic nature welcomed their desire, as clients, to collaborate with me, their architect. In fact, Dorothy drew up the first floor plans.

We worked for several years on designs, beginning in 1966. The first house we designed was to be built on Manasota Key. My father, E.C. Seibert, who worked with me then as a structural engineer, got so far as building a fine boat basin at that Manatee site. John then decided he did not want to leave Siesta Key, where he had lived on Point Crisp for many years. So the project was moved to the present Big Pass site, and I designed quite a large house of heavy timber and stone, as John and Dorothy then wanted.

But as I worked along, my feeling grew that such a house would be much too massive and heavy-handed for its open, waterfront location. I was able to convince the MacDonalds that their residence should be more concise and elegant, designed from a clear geometric concept. It might also be less expensive, I advised, if it were smaller and designed in the contemporary manner. This is the concept of house we finally built.

After my draftsman, Tom Walston, and I completed working drawings, another associate, architect Buddy Richmond, convinced me that he could make a final version that was more polished and spare, and with less extensive detailing. This final concept was drawn at office expense. John and Dorothy were such good clients, I felt they should have my very best effort. Besides, they understood and appreciated the design. Ours was the best relationship an architect can have with a client.

John and Dorothy moved into the house in 1969. For some time, as the house took shape, they had come to feel at one with the space. As the years went by, the house became more and more theirs, for both worked at home and spent the greater part of their time there. One corner of the house was filled with Dorothy's studio, the other was filled with John's office machinery and files. Furnishings and art were not "designed" but were very much a part of the MacDonalds' lives, giving the space an authenticity that no designer can really accomplish. The only



Lasting Design

complaint I ever heard from John was that his house was so beautiful, it attracted gawkers.

My father did all the structural work for this building, which was unlike any other, at least any other built in these parts. One of the great problems to be solved was how to fasten together the uneven pine tree trunks that support the house, for they are rather like asparagus waving in the wind until you can capture them at the top. My father designed a series of specially fabricated steel connectors, which, being exposed and a design feature, were galvanized after fabrication. This was not inexpensive, and at times of such decisions, one comes to respect and enjoy an understanding and enthusiastic client.

The first selection for the poles was greenheart timber, imported from Central America, carefully specified for straightness. When the trees arrived, they did not meet specs. We sent them back. This was a hassle, and again we appreciated having a client like John D. My father and I then went up to Central Florida to choose growing pines. They were harvested, barked and treated for the house. All of this, added to our "courtesy" redraw of the final plans, was not conducive to profit. But then, the idea was "architecture as art."

It was a golden time then. We were doing something good for the sake of doing it and giving it our very best. We were happy. Frank Thyne, our builder joined us for lunch frequently at Sarasota's old Plaza Restaurant, the favorite watering hole of resident artists and writers, many internationally known. Frank gave me a two-martini education in literature and philosophy. In return, my father and I educated him about sailboats. Frank had attended the University of Grenoble and the Sorbonne in France and had earned a doctorate in philosophy, he came to Florida in 1956 to teach himself to be a developer and house builder.

The Thyne construction crew were Mennonites, the very best craftsmen, who were very proud they "could build anything an architect could draw." Frank worried because they had an occasional habit of fasting. He made sure they ate regularly because "they tended to slow down when hungry."

The house is a strong one. As it was designed to do, it has weathered several hurricanes and a tidal wave. Each of the great Florida pine columns rests on a strong connector fitting of galvanized steel, set into a cubic yard of poured concrete, which in turn is supported by a piling that goes 12 feet down into Siesta

Key's shell sand. My father also designed a breakwater in front of the seawall, made of stone riprap to absorb the force of the waves. The main structure of the house is 9 feet above the grade. John and Dorothy were the kind of people who could handle ideas like 49 trees going up through their living space. This stormproof house was built a good 10 years before the federal government made up all the building codes of today. The concept of a house that could withstand natural beachfront forces was a new idea then.

The 50-foot-square living space and the 12-foot surrounding porch have a constant roof slope that starts at 8 feet on the porch perimeter. The porch has a 4-foot overhang for tropical downpours. At the glass walls, 12 feet in from the porch edge, the roof is 12 feet high. It rises to some 22 feet at the center. It's a grand space, as only one bedroom and bath and the entry foyer have walls that touch the ceiling. The ceiling is structural deck, consisting of two layers of pine for strength and one layer of cedar. On top is a triple layer of insulation, over which is the galvanized roof.

Cut into the pyramid of the roof was a sun deck. I mention this to show what an understanding client John was. Perhaps people who write books understand the problems of composition with which others must struggle, for John was of fair skin and didn't sunbathe. However, he agreed that the deck was a place for a monumental stair to be built from the main floor hallway below. The hallway, a tall, triangular space, needed a sculptured form, the stairway, to fill it. Later we roofed over the sun deck, and John serendipitously had a rooftop writing room. Problems like this were solved in laughter and understanding friendship. John was a man of quick wit and high humor, and I miss him.

For me, this glass pavilion provides the ultimate visual extension, the architect's art of using the transparency of glass to extend the interior experience outward while bringing the surrounding landscape inside, making it a part of the interior landscape. From this strong, safe glass shelter, one becomes part of a soft, starlit, tropical night, the clash and flash of a thunderstorm, the wonderful serenity and soft dawn light of early morning.

*Edward J. "Tim" Seibert's firm,
Seibert Architects, is in Sarasota*

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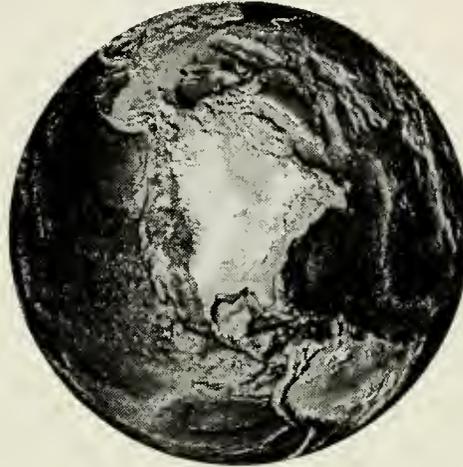
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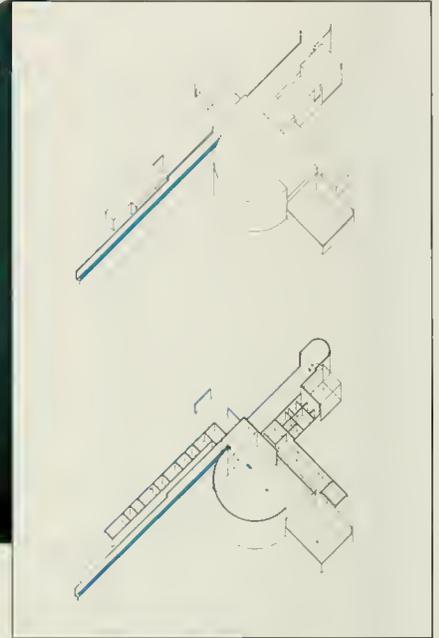
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1999 Test of Time Award - 10 Year



Project Team

Project: St. Thomas More Church Complex
Architect: Carl Abbott, FAIA
Michael O'Donnell
Michael Shepherd
Cooper Abbott
Photographer: Steve Brooke



Jury comments: This simple, economical, good design is elevated by strong axial relationships and great light quality.

St. Thomas More Church Complex

Sarasota, Florida

Carl Abbott FAIA Architects/Planners
Light is the dominant design element in this building—filtered light for the church and chapel, active light for the reserve Eucharist and the future social hall. The main church space, located in a ten-acre forest, has flexible seating for up to 1000 in a theater in the round layout. From the grassed parking areas one approaches the main entrance through wooden belts. The flow of the interior spaces is strongly tied to the trees and the site. A private courtyard flows into the interior spaces. The building adapts beautifully to its forest setting.

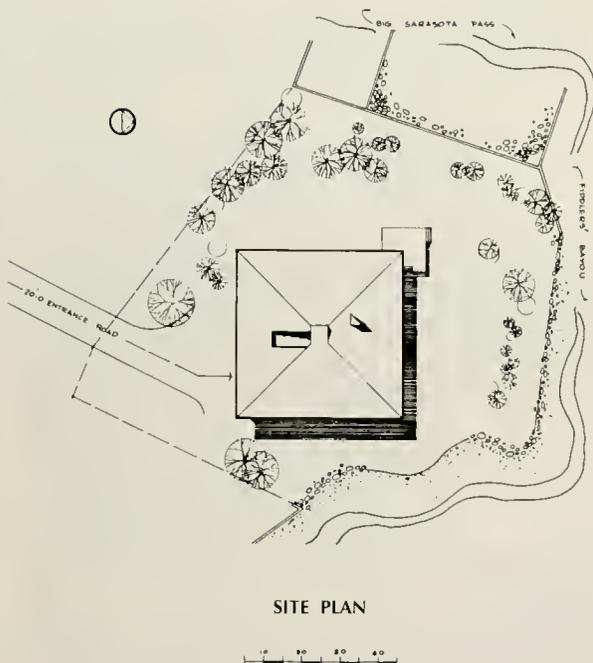


Project Team

Project: MacDonald
Residence
Architect: Seibert
Architects



Jury comments: The simple, elegant openness of the post and beam construction and the way the materials and forms cause the house to become one with its site, make it outstanding and timeless.



MacDonald Residence

Sarasota, Florida

Seibert Architects

This pavilion style home sits on a semi-tropical point of land at the mouth of Sarasota Bay. Designed to sustain storm surges, the house rises from the ground—a simple square defined by a grid of structural pole members. Sliding glass panels abut the heavy timber poles providing an uninterrupted view of the water and the setting sun. The deep verandah protects the house from the elements and offers a natural place for repose.

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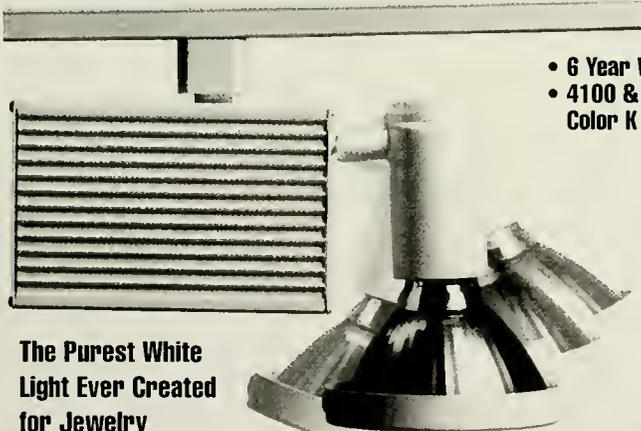
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Award of Honor for Design



Tri-County (Lynx) Bus Passenger Facility, Orlando

AIA Florida honored Orlando architect I.S.K. (Keith) Reeves V. FAIA, with the prestigious Award of Honor for Design at the 1999 Annual Convention. The award is given to an individual architect who has, by the high quality and originality of one's work over an extended period of time, advanced the cause and public value of good architecture in the state of Florida and by one's leadership, provided inspiration to colleagues.

Reeves founded his company Architects Design Group in 1971. He has received numerous design awards for his work which includes the Florida Solar Energy Center in Cocoa Beach, the Orange County Landfill Operations and Maintenance Center in Orlando, the Tri-County Bus Passenger Facility in Orlando, the St. Lucie Emergency Operations Center and the Ft. Pierce Municipal Complex.



I.S.K. Reeves V. FAIA

*Florida Solar Energy Center,
Cocoa Beach*

Reeves' work is punctuated by the exploration of color. He was selected for this honor by a panel of jurors who were delighted by the consistent evolution in his work. He was recognized as an "architect's architect" for a body of work that reflects an innate talent combined with curiosity and an open mind.



Reeves Vacation Home, North Carolina



1999 Firm of the Year

Mateu Carreno Rizo and Partners



Pictured from left to right: Carreno, Mateu, Rizo

The 1999 Firm of the Year, Mateu Carreno Rizo & Partners, has committed themselves to design excellence. They believe this excellence can be achieved in any building type, of any size, of any scope and within any budget. Firm principal Roney Mateu, AIA, attributes the firm's success and growth to its consistent commitment to design excellence on every commission, irrespective of size. In the last twenty years the AIA has affirmed this commitment to design by awarding the firm over forty Excellence in Design awards. The 1999 Firm of the Year jury recognized this commitment as well by noting, "their consistency and integrity of design over the years, even with the changing employee faces, underscores their bold pursuit of design and their belief that good architecture can be anywhere, despite size, budget and context."

Roney Mateu, AIA, established his first architectural practice in 1979 and later that year joined with Armando Rizo, AIA, to become

the Mateu Rizo Partnership. That same year Alberto Carreno co-founded the architectural engineering firm, Harper Carreno, Inc. The two firms joined forces ten years ago. Mateu Carreno Rizo & Partners, Inc. emerged from the union to become one of South Florida's preeminent architectural design firms.

In addition to acknowledging Mateu Carreno Rizo & Partners outstanding achievements in design, the Firm of the Year award underscores the firm's contributions to architectural education, community service and service to the profession. All of the firm's principals actively serve at many of Florida architecture and engineering schools as critics, jurists, lecturers and as adjunct professors. This year, the University of Florida, School of Architecture honored Mateu with the Distinguished Service Award for his contributions to the school and the profession.

The firm's commitment to the community is not only evidenced through their architecture but also through their service on community boards, citizens advisory groups and code revision committees. Following Hurricane Andrew in 1992, firm members actively supported relief efforts through their involvement with these groups.

Mateu Carreno Rizo & Partners are strong supporters of their professional associations. Mateu, Rizo and Alexander have all served as president of AIA Miami, the largest AIA Florida chapter. Alexander



served a three year term on the AIA National board and was AIA Florida president in 1992. Carreno is a founding member of the National Society of Architectural Engineers and active in the Florida Engineering Society. Carreno is also involved with the Hispanic American Business Association, one of the largest trade associations in South Florida. He served as its president in 1995.

Mateu Carreno Rizo & Partners understands that for architecture to be relevant it must be built. Over the years they have endeavored to combine design excellence with unparalleled service and strong project delivery, on time and on budget. The firm is guided by the philosophy that architecture need not scream. Their belief that architecture doesn't need to imitate the past to learn from it, that it is rational, not fashionable, and that it must be at the forefront of our changing world is what causes this firm to stand out above the rest. Mateu Carreno & Rizo Partners creates architecture to raise the human spirit.

Firm Principals:

Roney J. Mateu, AIA, President and Director of Design

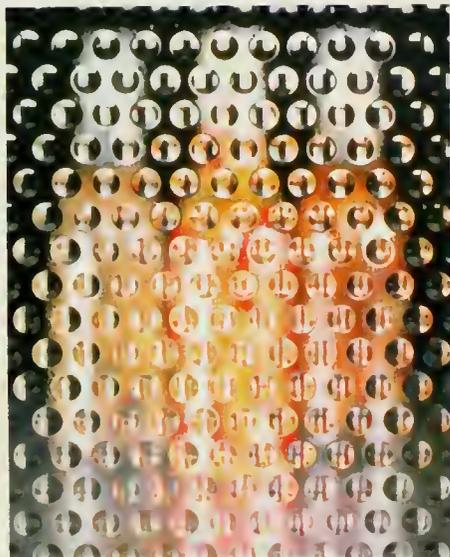
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Authors Richard D. Crowell and Sheila A. Dixon discuss various ways to handle liability risk and give plain-English definitions of important contract terms. Also covered in the primer are the elements of a good contract, the basic rules of interpreting contractual agreements, steps for drafting a well-written agreement and examples of the types of agreements design firms are likely to encounter. Of particular usefulness is a three-page "Contract Review Checklist" which can be applied when negotiating client-generated agreements. A list of potential "deal makers" and "deal breakers" is also included.

To receive your free copy of the booklet, fax your request on company letterhead to DPIC Companies at (831) 649-0346. Copies can also be requested through the DPIC Companies Website at www.dpic.com.



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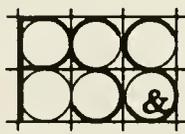
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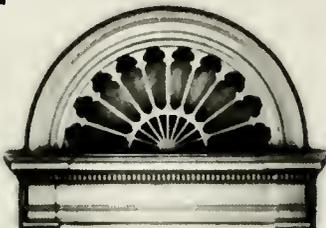
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