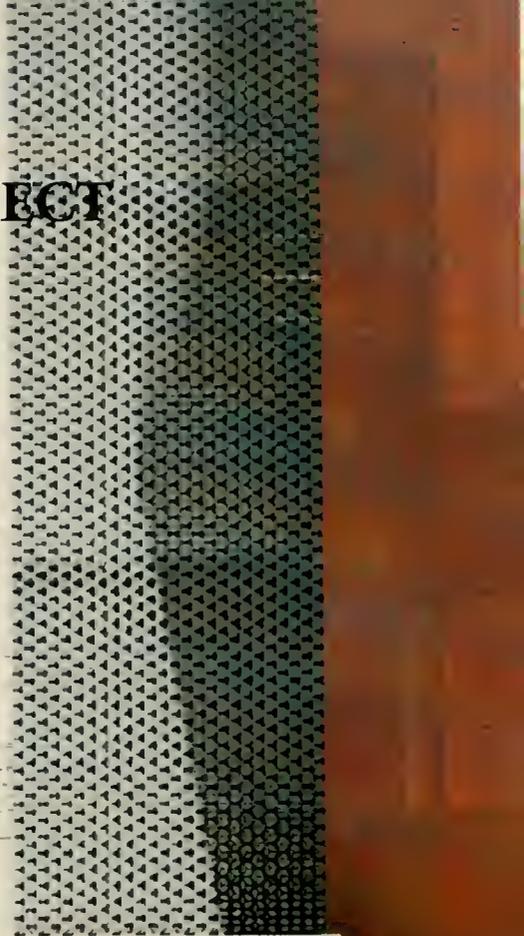
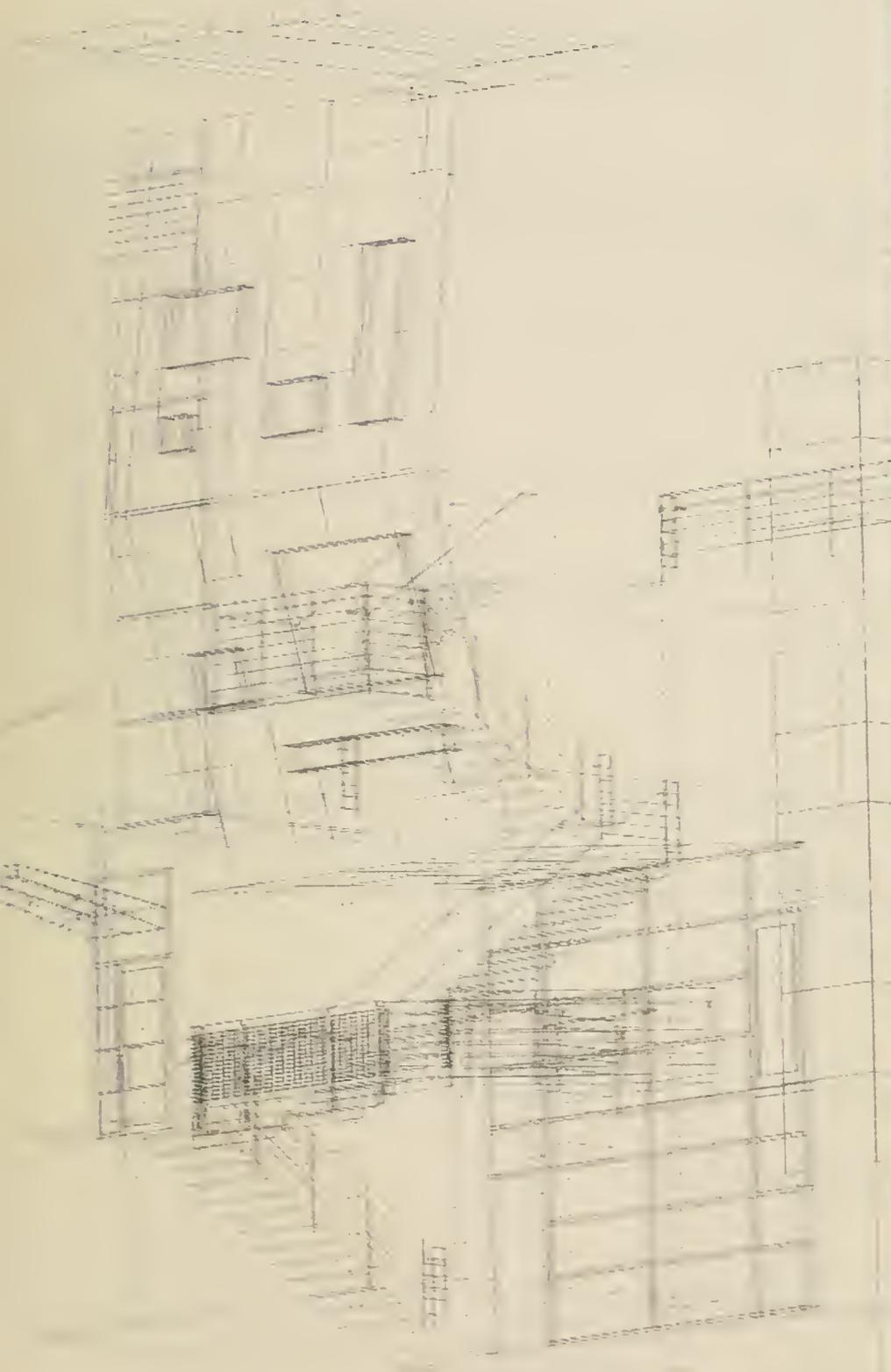


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Design Awards Issue

fall 2003

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Editorial / diane d. greer

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This is the 2003 AIA Florida design awards issue. The design awards program recognizes projects that are deemed meritorious by a distinguished jury of architects and this year, 12 projects were selected – seven built and five unbuilt. All of the awards are, I think, well deserved.

Coincidentally, this issue also has an interview with, and a letter from, AIA members who expressed concern about the quality of contemporary architecture and how that quality will ultimately affect the communities we inhabit and the profession of architecture. The letter refers to “a culture of mediocrity” and the interview addresses the “systematic and calculated destruction of community.”

That is not to say that either of these writers places all of the blame squarely on the shoulders of today’s practicing architects. There have always been, and will always be, mediocre practitioners. That’s true of every profession. Rather, if I am to understand their concerns, the blame resides on those who commission architecture as much on those who produce it.

I interviewed Roger C. Grunke, AIA, after reading a letter he’d written that was published in *Architectural Record*. His letter was provocative and it raised some issues about such things as what he calls “cultural bankruptcy.” The letter from Robert G. Currie, AIA, was written more to the AIA leadership than to this editor and it may not have been intended for publication. But, his concerns are valid, having resulted from a meeting in Palm Beach at which government representatives outlined the selection practices they use in contracting for architectural services.

In response to Bob Currie’s question, “can we accept a culture of mediocrity,” my answer is, “if such a culture exists, we cannot accept it.” On the other hand, the old adage about beauty being in the eye of the beholder might be worth examining. How much of the architecture being produced today is bad design and how much is just not for everyone? “Have,” as Roger Grunke asks, “the Muses gone deaf, dumb and blind” and is it true, as Bob Currie writes, that “inspired design is an anathema” in the selection process.

I hope that as you read these two items you’ll be compelled to respond with your own thoughts and ideas. I would like to establish a dialog with readers, but, if that doesn’t happen, I hope you will talk among yourselves at AIA chapter meetings or wherever. These are, after all, important issues.



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President's Message / William H. Bishop III, AIA



This year's convention in Sarasota was the largest, best-attended convention in AIA Florida history. My hat is off to all those who made it possible. The theme focused on "Design" – design of all types – from golf courses to coastal structures to community planning. We were treated to a special two-hour presentation of the works of Peter Bohlin, FAIA, of Bohlin Cywinski Jackson; the architect of Bill Gates' estate, Pixar Studios and the now almost legendary Apple stores in Soho and Chicago. This was followed by wonderful presentations of the works of design award juror Stephen Ehrlich, FAIA, and Foundation speaker Maryann Thompson, AIA, the architect of the Atlantic Center for the Arts in New Smyrna Beach.

I would like to say "thank you" to the design jury - Stephen Ehrlich, FAIA, design principal of Stephen Ehrlich Architects; Wing T. Chao, FAIA, vice chairman of Asia Pacific Development - Walt Disney Parks and Resorts; and Margaret Griffin, AIA, principal of Griffin Enright Architects. A special thank you is also extended to Mr. Ehrlich for participating in the design awards review seminar during the convention. It was a great opportunity for the award winners and others to hear first-hand the comments of the jury and to gain some valuable insight into the design awards process.

The crowning event of this and every convention is the presentation of the annual design awards. This issue of *Florida/Caribbean Architect* is a celebration of the fine work being produced by our members in locations throughout the world. These projects range from a small chapel in Seaside to a large corporate facility for a Hong Kong high tech firm; from the theoretical (The Great Egyptian Museum, Giza, Egypt) to the practical (Casa Gator – housing for university students in Gainesville). These works represent design at its finest and serve as excellent examples of the many talents of our member architects. Hopefully these award-winning projects will be recognized by future generations as those Great Places that continue to warrant special attention.

It has become almost routine to cherish the great places of the past as we attempt to anchor ourselves to our history as a culture and as a nation. Only time will tell if these works are remembered in the same light by future generations. In the meantime, let us enjoy and be inspired by them as great places of today in our continuing effort to bring quality design to the world and to promote its value in making the world a better place to live.

Work-in-Progress/Member Notes

FleischmanGarcia Architecture was recognized by the Masonry Contractors Association of Florida, Inc. for its design of the Fernando Noriega, Jr. Palm Avenue Parking Garage. The project was chosen as the Outstanding Masonry Project for 2002 in the Institutional Project/Brick category. The project was a joint venture with the City of Tampa and Hillsborough Community College.

Ervin, Lovett & Miller in Jacksonville has been engaged to plan and design the Orange Park Village Shoppes, a retail village currently under development. The Orange Park site will accommodate two buildings with a total of more than 28,000 square feet of retail space. The firm has also been engaged to provide community planning and conceptual design services for Rawls Ranch in North Jacksonville. Rawls Ranch is being developed by ICI Homes and will include more than 390 single-family homes on 200 acres with deepwater boat access to the St. Johns River.

Architects Design Group, Inc., of Winter Park, has been chosen for the programming and design of the new Fort Lauderdale Police Facility. The preliminary plan for the facility comprises 255,000 square feet, making it one of the largest police facilities to ever be considered for construction in Florida. Valued at approximately \$47 million, it will be built around the existing Fort Lauderdale Police Department building, enabling it to remain fully functional during the estimated 18-month construction period. The



Architects Design Group's design for the new Fort Lauderdale Police Facility was chosen based on the firm's response to a national advertisement. The design is a highly sophisticated modern law enforcement facility.

new center will incorporate a central energy facility, a detached mailing and delivery center, capabilities for future expansion, additional parking and a new City Jail.

Juan Caycedo, AIA, a principal in the Boca Raton architectural firm of **Retzsch Lanao Caycedo**, has been appointed by the Boca Raton City Council to serve on the city's Community Appearance Board. The Board meets to review and maintain the high standards of the City of Boca Raton in terms of "architecture, beauty and harmony."

Harvard Jolly Clees Toppe Architects, P.A., AIA, has been selected to design two new replacement schools for the Manatee County School District. The two-story replacement facilities for Bayshore and Prine Elementary Schools are identical buildings and both are due to be completed in 2005. The schools will have a single

point of entry for safety and security and will accommodate all parent vehicles on site for both drop-off and pick-up.

Slattery and Associates has completed design and construction is underway on The St. George and The Hamilton Professional Center in Boca Raton. Being developed by The Eire Companies, the combined four buildings comprise in excess of 44,000 square feet on a 2.6-acre site. Designed in a "British Colonial West Indies" style with open stairs and breezeways, the buildings will feature Bahama shutters and standing seam metal roofing.

Randall Stofft, AIA, Delray Beach, has designed two Tuscan-inspired homes for Living Color Property Development in Lantana. The homes are being built on previously undeveloped property along the Intracoastal Waterway. Both homes, "Casa di Cortile" and



Custom estate homes "Casa di Cortile" and "Casa di Mare" on the Intracoastal Waterway were designed by Randall Stoffi, AIA.

"Casa di Mare," feature more than 300 feet of deep water, barrier-free frontage and more than 10,000 total square feet. "Casa di Mare" is a Palm Beach-style residence characterized by stone detailing, stair tower and iron-railed balconies.

SchenkelShultz Architecture, Orlando, is designing a replacement building for New Smyrna Beach High School. The new school will showcase classrooms and technology that are reflective of 21st-century teaching and learning methods. The 317,000sf school is based on a traditional design that uses curriculum to segment learning space. It is slated for completion in early 2006.



The replacement building for New Smyrna Beach High School is being designed by SchenkelShultz Architecture.

Alliance Design Group, P.A. has designed an addition to Lake Park Elementary School in Naples. The 9,200 sf addition will provide six classrooms and a teacher planning room. The project also included the design of a new physical education pavilion, the expansion of the media center and replacement of the campus-wide HVAC system. Construction began in April, 2003.

OBM International Limited, Miami, will serve as lead architects and master planners for "Veranda," the first seaside resort village of its kind in the Turks and Caicos Islands. OBM President Douglas Kulig, AIA and Project Architect Raul A. Lastra

are steering the design of the project which is located on eight acres of beachfront. Developed by UK-based Cherokee, Ltd., "Veranda" illustrates a new approach to sustainable island design. The project is distinctive for its fusion of traditional town planning with resort development, otherwise known as Fourth Generation Resorts, a term created by OBM. "Veranda" combines the fundamentals of compact, mixed-use, pedestrian-friendly neighborhoods with the luxury services and amenities of high-end resorts.

VOA Associates, Incorporated has designed a \$1.5 million, 8,000 sf freestanding childcare center on the west campus of Pasco-Hernando Community College. VOA provided full architectural services for the project. According to Jonathan F. Douglas, VOA's Managing Partner, approximately half of Florida's colleges now offer some kind of on-campus childcare which represents a growing level of service and commitment to students with young children.

Kha Le-Huu & Partners has designed major expansions to two of Florida's premiere museums on the same site at the University of Florida in Gainesville. One expansion involves 32,000 square feet being added to the McGuire Center for Lepidoptera and Vivarium for the Florida Museum of Natural History. The other is the Mary Ann Harn Cofrin Sculpture Gallery for the Harn Museum of Art. The twin structures are designed to be the gateway to the University's Cultural Complex.

The McGuire Center is a facility for the exhibition and research of biodiversity with emphasis on

butterflies and moths. It will be the home of the most comprehensive collection of butterflies in the world.

The Mary Ann Harn Cofrin Gallery is the latest addition to the Harn Museum of Art that was also designed by the Le-Huu firm. The expansion features a 16,000sf multi-level, naturally-lit gallery, museum cafe and sculpture gardens. Both projects are designed in compliance with the Leadership in Environmental and Energy Design (LEED) Standard.

Gallo Architects & Development Consultants (GADC), Deerfield Beach, has completed the design and construction drawings for the new Shoppes at Silver Isle in Miramar. The project includes site development and design for the \$2.88 million, single level retail development with 30,000 square feet of space. The shopping center will feature a Mediterranean Revival motif with a central plaza, fountain, clock tower and walkways connecting boutiques, shops and cafes.

Slattery and Associates in Boca Raton has completed design services and remains an integral part of the construction phase of the Pineapple Grove Village project in Delray Beach. Located in the Pineapple Grove main street district on a four-acre site, the multi-family residential project includes two five-story apartment buildings, five three-story rental townhouse buildings, a clubhouse and garage. Construction of the \$13 million rental complex is scheduled for late 2003.

HuntonBrady Architects, Orlando, has completed the



The Harn Cofrin-McGuire Museum Plaza at the University of Florida. The museum additions were designed by Kha Le-Huu & Associates.



The Shoppes at Silver Isles in Miramar, designed by Gallo Architects and Development Consultants, meets the City Commission's established criteria for "aesthetically-appealing new construction."

renovation/remodeling of Daytona Beach Community College's (DBCC) existing six-story Science Building into the Allied Health Instructional Facility at the main campus. Some of the components of this 120,000sf renovation include Dental Assisting, Nursing, Surgical Technology, EMS, Respiratory Therapy and Health Management. HuntonBrady provided full architectural services from design through construction.



HuntonBrady Architects' renovation/remodeling of DBCC's Science Building into the Allied Health Instructional Facility.



Cannon Design has been chosen for the Award of Excellence in the "Unbuilt" category by the Jacksonville Chapter/ALA. The project is for the University of Florida, Accounting Classroom Building in Gainesville. The building is currently under construction.



Morris Architects has provided comprehensive architectural and interior design services for the expansion of the Central Florida Zoo in Sanford. The multi-phased expansion of the existing park will include a new entry and visitor center, retail concessions, animal nutrition and veterinary center, education center, zoo lab and tiger and orangutan exhibits.



VOA Associates, Inc., Orlando, is providing full architectural services for a new 50,000 square foot medical office complex to be built in downtown Corpus Christi, Texas. Completion is targeted for December, 2004.

News

Inaugural Classical Council Meets

Florida architects Andrés Duany, FAIA, Clifford G. Duch, AIA and Maricé Chael, AIA, recently participated in the first Classical Council in Alexandria, Virginia. The Council, which many participants hailed as the best discussion of classical and traditional design in decades, met in the Alexandria Lyceum, June 22-24. Maricé Chael was a member of the Council's Organizing Committee.

Prominent New York architect Robert Stern, FAIA, who is known to many Floridians as the planner of Celebration, attended the meeting. Stern was recently awarded the contract to design the Jacksonville Public Library. Allan Greenberg, FAIA, Robert Adam, FRIBA, Alvin Homes, AIA, Milton Grenfell, AIA, Russell Versaci, AIA, and Thomas Gordon Smith were also among the more than 100 classical and traditional architects who participated in the meeting. The Council gave Classical, Traditional and New Urban architects – American and European – the opportunity to come together as peers and share their work and ideas.

The event was organized by John Montague Massengale, AIA, at the Institute for Traditional Architecture (<http://TraditionalArchitecture.org>) and co-sponsored by many groups including the Washington, D.C. Chapter of the AIA, the University of Notre Dame, the University of Miami, the Seaside Institute, the Congress for the New Urbanism

and the Institute for Classical Architecture & Classical America. This fall, the Institute for Traditional Architecture will publish a report on the Council with reference to the buildings that were discussed, transcripts of many of the sessions and additional articles by participants in the Council.



Architects Peyman Ata-Abadi, left, and Clifford Duch, AIA, right, in front of the Alexandria Lyceum at the inaugural meeting of the Classical Council.



The Elk's Lodge in Alexandria, Virginia is a Neo-Classical building dating from the 1800s. It is just one of many "classical gems" to be found in Alexandria, location of the first Classical Council meeting.

Central Florida Construction Stats

As published in *Commercial*

Real Estate & Construction, Central Florida's list of top executives from the "Largest Construction Projects Underway" included former AIA Florida President Keith Bailey, AIA. Keith is Vice president and Director of Architecture for Spillis Candela DMJM which ranks #2 on the 2003 list. The project that put Spillis Candela DMJM on the list is Church Street Market Residential Tower in Orlando, a 1.4 million-square-foot, 34-story residential tower with a project budget of \$137.2 million. Groundbreaking on the project took place this spring and it is due to be completed in December, 2004.

AIA Academy To Receive Latrobe Fellowship

The AIA Academy of Neuroscience for Architecture (the Academy) will receive the Latrobe Fellowship, a \$100,000 grant to pursue research into how the human brain perceives architecture. The grant is awarded biennially by the AIA College of Fellows for research leading to significant advances in the architecture profession. The Academy is a collaborative effort between the architectural community and neurosciences laboratories located in the San Diego area. Research fostered by the Academy will create linkages between the two disciplines and lead to better understanding of how those links relate to the human experience. The Academy was organized by the AIA San Diego chapter.

According to John P. Eberhard,

FAIA, author of the winning proposal, “the Academy’s work and the resulting ‘predictive knowledge’ will allow architects to scientifically assess the consequences of design decisions early and accurately and present them to clients with hard, verifiable data to back-up proposals and plans.”

Art and Books Worth Noting

The Tampa Museum of Art will exhibit *Toulouse-Lautrec: Master of the Moulin Rouge* from November 2, 2003 through January 11, 2004. The exhibit is a showcase of daring and colorful lithographic prints and posters by Henri de Toulouse-Lautrec, one of



JANE
Avril

Henri de Toulouse-Lautrec, *Jane Avril*, 1899, color brush and tusche and spatter lithograph, The Baltimore Museum of Art.



Images by photographer Yoshio Komatsu richly illustrate a new book entitled *Built by Hand*, which looks at the uniquely diverse architecture of cultures around the world.

France’s greatest modern masters. Also included are works by Lautrec’s contemporaries, many of which recount the raucous lifestyles of artists and performers living in Montmartre, a bohemian section of Paris during the 19th

century. The selection of 65 works, drawn from the Baltimore Museum of Art’s extensive collection, includes many well-known images such as *Aristide Bruant in His Cabaret*, *Jane Avril* and *Divan Japonais*. Included in the exhibit are works by Edouard Vuillard, Pierre Bonnard and Maurice Denis.

Built by Hand is a stunning collection of photographs by Japanese photographer Yoshio Komatsu. With text by Athena Steen, Bill Steen and Eiko Komatsu, the book celebrates traditional, or vernacular, architecture around the world. Leaving

modern architecture and its conventions far behind, the photographer traveled to some of the most remote regions on earth, compiling an amazing collection of photographs of what are commonly referred to as traditional, vernacular or indigenous buildings. The photos tell the story of a disappearing world of buildings that have been constructed by ordinary people who, as builders and homesteaders, have given artistic, modest and sensible form to their daily needs and dreams. Sometimes accidental, often asymmetrical, and utilizing materials that are naturally close at hand, these buildings with their molded curves and softened lines convey a beauty that is both personal and human.

The final chapter in the book takes a look at the need for a modern vernacular. Not the type that seeks to imitate and duplicate the examples in the book, but rather one that is inspired by finding a responsive and sensitive balance between the know-how and wisdom of the past and that which is sustainable and modern. *Built by Hand*, published by Gibbs Smith is available in bookstores in September 2003.

Letters

To My Fellow Architects:

At our most recent Palm Beach AIA meeting, a symposium was held with representatives of various government agencies who detailed their selection processes in the hiring practices for architectural services. The approaches of each were decidedly mixed but with a predominant emphasis on previous experience and minority standing. Whereas experience in a specific building type, as well as opening opportunities for minorities has merit, it was obvious from some of the panel's comments that inspired design was not a consideration, and was, in fact, anathema.

Experience can be simply repeating the same basic design over and over instead of exploring new or creative approaches. Bringing minorities into the mainstream is an admirable objective, but why not consider providing the same opportunities to those who are excluded because they have not yet had the chance to design a specific building type. Any architect worth his salt can, and should, be able to research a new program that will often result in something fresh, original and innovative.

As architects, we pursued this profession primarily for the opportunity to create buildings designed to enhance the human experience. Our public buildings should be a source of inspiration that can enhance the living, working and educational experience of the inhabitants. Frank Lloyd Wright once stated that if he had the opportunity to design every dwelling in America, he would eliminate juvenile delinquency. Perhaps a bit overstated.

None the less, should we accept a culture of mediocrity? Our taxpaying community and our children deserve better.

Sincerely,

Robert G. Currie, Principal
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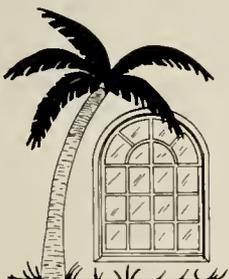
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Interview/ Roger C. Grunke, FAIA



Roger Grunke's practice emulates that of a "Renaissance-man." Indeed, he feels more comfortable with the life and work of Thomas Jefferson than any high profile, contemporary architect. His philosophical view of the architecture profession is: "You are an architect, therefore, you are an artist." Grunke sees no boundary between his involvement with designing a structure and building the structure. He holds a state contractor's license and he uses it. And while he certainly has strong personal design tenets, he believes in team design, seeking input from engineers, contractors and developers.

Grunke specializes in blurring the demarcation between inside and outside. He sees site, building, interior design and landscape design as one, as is the project itself with the city. "In Florida, every inch of the site should be imprinted by a master design concept...and this design concept should be in harmony with nature and the community around it." Grunke is a tireless community activist, a hands-on preservationist and an urban theorist. He is cur-

rently writing a guidebook to Tampa's craftsman architecture.

Q: *You have been quoted in print (Architectural Record, 05.03), implying that architecture in America is suffering from "cultural bankruptcy." What do you mean by this and how does it relate to the practice of architecture?*

A: "Cultural bankruptcy" connotes a culture that is collapsing; a culture that is not flourishing and is unable to produce a quality lifestyle for the average citizen despite a world position of economic privilege. It is the opposite of a "renaissance." I used the term to express solidarity with Architect James Russel's eloquently presented views in his article "Where are we now? Architecture in American Culture," (*Architectural Record, 05.03*). Any article that deals with the "problems of culture" and "problems of architecture" as inseparable is refreshing and I felt obliged to applaud.

My premise is that architecture is becoming increasingly marginalized. This situation is shared by all of the arts and as art fades from our daily life, so does quality. Great achievements continue to be made in the sciences and in the acquisition of knowledge. The scientific community announces amazing discoveries at an ever-increasing rate and the speed of computer development is astounding. But these areas of "progress" that Americans excel in are distinctly different from the symphony, the Broadway play, the epic novel, the incredible building or the breathtaking skyline - those things that

galvanized society in past generations. While I am happy to give science the credit it deserves, I have to wonder if the Muses have not gone blind, deaf, and dumb. Bookstores today are filled with writings on the subject of "computer systems architecture." In those same bookstores, publications concerning building/architecture are usually picture books of the coffee table variety, few of them thought-provoking.

In an interview on National Public Radio, theatre director Peter Sellers raised the possibility of a link between the increase of violence in American society and the lack of accessibility that most Americans have to art. Sellers went so far as to postulate that if the arts were integrated into all levels of society, people would utilize more appropriate avenues of expression and "perhaps," he went on to say, "the nation's prison population or the frequency of classroom shootings would be lessened." His message is certainly thought-provoking. Similarly, I have to believe that a quality built environment and a healthy natural environment would contribute more to lessening society's tension than a game between rival football teams.

Q: *Your letter referred to a "systematic and calculated destruction of community." Please explain this perspective, as well as what you mean by "community."*

A: Architecture is more than a science of technology. It is both science and art. While the technology of architecture has made impressive advances, the art of

architecture is no longer nurturing the American spirit.

The degradation of architecture in the United States is part of the general destruction of community. For example, public spaces – parks, plazas, courthouse squares – are historically the stage where community is played out. Today, this social showcase is being

“A sincere concern for the long-term effect of our architectural decision-making is ‘cultural responsibility’ in the most fundamental sense.”

encroached upon, compromised and even eliminated by very powerful special interests. Whether in response to insurance considerations, homeland security, social exclusion or the yoke of short-term investment return, public spaces are no longer a part of new architecture and new urban projects. The ocean promenade of South Beach’s Lumas Park or the sinuous balustrade of Tampa’s Bayshore Boulevard have been eclipsed by private, controlled environments. Even the revolutionary, Neo-traditional town of Seaside has very little public space and in the developer’s own words, “it lacks social diversity.” It is only in three-dimensional, commonly held public spaces that we have any hope of experiencing social commonality as a nation. The mixing of social, racial and ethnic groups in quality

public spaces is part of the glue that holds a society together, creating the “one out of many.”

If we are to be a “united people,” then our public architecture and the common ground around it must be equally accessible and something all citizens can be proud of. At the moment, the political pendulum is swinging toward privatization and some would even favor selling off our National Parks in the belief that they might be run more efficiently by private concerns. This is not the spirit of community that I envision.

Q: Explain what you mean when you write that Florida “leads the nation with a severe case of malaise.” What do you see as the cause of this: politics, lack of education, avoidance?

A: As a whole, I don’t believe architects are at the root of this malaise. The problem is the infertile ground in which we, as architects, are gardening. For example, Frank Gehry was not a superstar prior to his opportunity in Bilbao and I learned of Moore, Ruble, Yudell’s work during a visit to Berlin. My point is that many of America’s finest and brightest are finding recognition abroad where the social and economic conditions support quality architecture. It seems that the rest of the world is more willing to give opportunity to (and fund) American talent, than America itself.

After reading about Japan’s decade-long recession, I was amazed to see for myself the water-filled, glass-roofed, subterranean city square in Nagoya. I was in

awe, not of the architect, but of the people of Nagoya for holding to their commitment to quality urban design at great cost during difficult times.

In Florida, architects are guilty of 1) a passive acceptance of the degradation of both the built and natural environment and 2) a lack of long-term public engagement. Too few of us are political activists. If the practice of architecture is to survive as a creative, vibrant force in society and if America is to survive as a creative, vibrant force, then quality architecture must thrive. In order to thrive, it must be protected and nurtured by architects, first and foremost. In the end, neither a firm’s economic well being, nor the quality of a design will serve the profession well if those qualities are removed from society’s general concern for where architecture is propelling us over an extended period of time.

Architects must understand that for the good of our profession there are long-term activities with which we must continually involve ourselves and these activities may not directly relate to the design of buildings. This is not to suggest that “putting bread on the table” while defending the profession’s proper position in the realm of cultural leadership is an easy accomplishment. But there really is no other option.

At some point we, as individual architects, and as the AIA, must stand up and defend something more than just the right to make a dollar. We must stand up for issues large and small, close to home and global. This will be gut-

“It is more the rule than the exception that American architecture is simply providing inexpensive storage space for people and goods. And most of our cities reflect this – visually, culturally, socially, and economically.”

wrenching because to do so will require debate, first within ourselves, then as a profession and finally, as a society. If open constructive discourse on the built environment were a part of Florida's communities, as it is in Europe and much of Asia, and if the discourse were conducted in a

professional manner, then different viewpoints would not be “out-of-line.” Rather, they would be welcome. In addition, perspectives would be broadened, the power of political figures would be more balanced and the design community would have more fertile ground to till.

Q: What do you see as the architect's role, and the role of the AIA, in getting the profession back on track, particularly as it relates to the concept of “community?”

A: How do we get to a healthy place? I am convinced that the road there will not be easy. There is no quick fix. But I do believe that a fix exists. Or better... we can go somewhere we've never been before... and it can be a healthy, fruitful, profitable place. A better situation can only come

about through active, continuous engagement in the political and human development process. From the level of the condominium association or the neighborhood association to qualifying and endorsing political candidates, the AIA and its individual members must be active. We, as a professional organization, must endorse presidential candidates... loudly! The local AIA chapters must be willing to evaluate the quality of work that local zoning and planning organizations are reviewing, and if necessary, intervene in that process. Only when architects become culturally responsible will architecture rise to the level of prestige that it once enjoyed. We must do this not for our economic well being, but for the cultural well being of our children and our nation.

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2003 AIA/Florida Awards for Excellence in Architecture and Unbuilt Design Awards

This year, a jury chaired by Wing Chao, FAIA, and including Steven Ehrlich, FAIA, and Margaret Griffin, AIA, selected 12 winners – seven Awards for Excellence in Architecture and five Unbuilt Design Awards.

Wing T. Chao, FAIA, is Vice Chairman, Asia Pacific Development, Walt Disney Parks and Resorts. Mr. Chao holds Bachelor of Architecture and Master of Architecture degrees from the University of California at Berkeley. In addition, he earned a Master of Architecture with a focus in Urban Design from Harvard University and completed post-graduate work in urban planning and real estate development at the Massachusetts Institute of Technology. As Executive Vice President of Walt Disney Imagineering, Wing T. Chao oversees master planning, architecture, design and development of Disney real estate holdings worldwide. As Vice Chairman of Development for Disney Parks and Resorts, he is leading his company's project research and development in the Asia-Pacific marketplace, including Hong Kong Disneyland, the first Disney Theme Park being built in China.



Wing T. Chao, FAIA

Steven Ehrlich, FAIA, is Design Principal, Steven Ehrlich Architects. Upon graduating from Rensselaer Polytechnic Institute in 1969, Ehrlich spent six years living and working in Africa, serving for two years with the Peace Corps as the first architect in Marrakech, Morocco. The lessons of indigenous building were instrumental in forming Ehrlich's approach to design and continue to influence his work to this day.



Steven Ehrlich, FAIA

The Ehrlich firm has been widely published and has won numerous design awards including three National AIA awards. Three monographs on the work of Steven Ehrlich Architects have been published. In 2001, Ehrlich was the Jon Jerde visiting professor in architecture at the University of Southern California. He has held teaching positions and been a guest critic at many schools and has lectured widely at universities and symposiums in China, Japan, Germany, Mexico, Venezuela and the U.S.



Margaret Griffin, AIA

Margaret Griffin, AIA, is a Principal in Griffin Enright Architects. Prior to the formation of Griffin Enright Architects, Ms. Griffin practiced independently and collaboratively, creating public and private works in New York City, Naples, Florida and Los Angeles, California. Through this work, she refined her approach to a wide variety of project types.

In conjunction with her practice, Ms. Griffin is also a professor of architecture. Throughout her ten years of teaching and lecturing at numerous schools, she has enhanced her practice and her knowledge of contemporary issues of architecture. Ms. Griffin's work has been awarded numerous AIA honor awards and she has received the Lori Anne Pristo Award, a fellowship at the American Academy in Rome and the James Britton Memorial Award.

Merrill and Pastor Architects,
P.A.

Thomas K. Rensing, AIA –
KBJ Architects, Inc.

Arquitectonica

Richard J. Heisenbottle, AIA –
R.J. Heisenbottle Architects, P.A.

Roney Mateu, AIA

Cooper Johnson Smith
Architects, Inc.

William Morgan Architects, P.A.

Agrait Betancourt Arquitectos

Dr. Peter Magyar, Assoc. AIA,
with Aron Temkin, R.A.,
Francis Lyn, Scott Maggart

Delphi Architects and Town
Planners

Architectural Network, Inc.

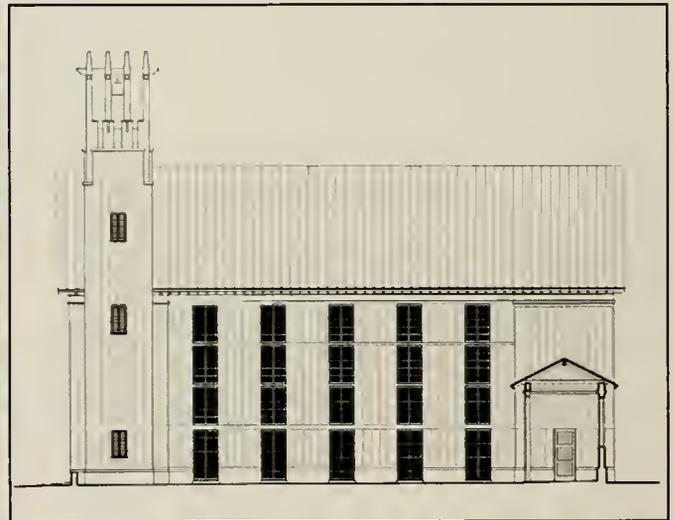
Michael W. Kuenstle, AIA
and Nancy M. Clark –
Clark + Kuenstle Assoc., Inc.

Seaside Meeting House *seaside*

Merrill and Pastor Architects, P.A., Vero Beach, Florida

“This chapel is truly a jewel. Its construction is like cabinetry in the way each piece fits so well together. The chapel has an incredible amount of detail for its small size. At the same time, the proportion of detail to scale is beautifully done. The chapel has good composition inside and out and evokes a timeless quality reminiscent of a Shaker Meeting House. The designer understands the issue of proportion and scale and the design is clean and shows how a simple drawing can be enhanced by great architectural skill.”

This interfaith chapel for 200 people is built on a prominent site reserved for it in the town plan. The chapel is typically approached from the south on foot or from the east by car, so it was designed to be seen prominently from either direction. The tall sidewalls are strengthened on the inside with masonry buttresses to take the wind loading of an unbraced multi-story wall and there are large shear walls in the corner of the structure. The entire interior is wood. Walls and roof are ornamented by a hierarchy of exposed structural members whose sizes reflect the contributing areas of the structural loads. Outside, the windows of the side elevations reflect the tall space of the sanctuary. Side elevations are partly organized by band courses that correspond to the secondary structural elements girding the interior. The corner shear walls at the loft and altar, slightly offset from the walls of the sanctuary, are sheathed in board and batten siding.



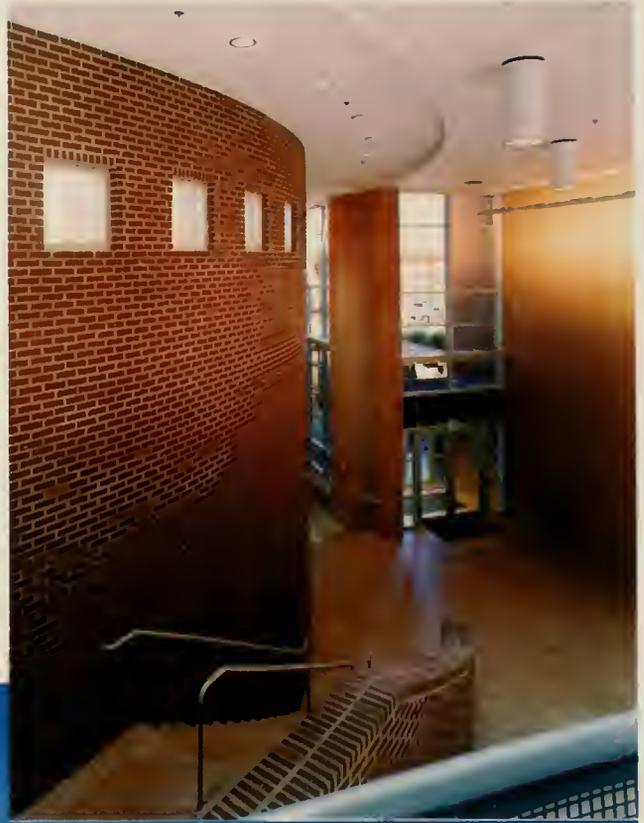
Photography by Steven Brooke and Scott Merrill. Drawing courtesy of the architect.

Advanced Technology Center, Florida Community College at Jacksonville *jacksonville*

Thomas K. Rensing, AIA, KBJ Architects Inc., Jacksonville, Florida

“The restraint of this building is appreciated, as well as the sophisticated use of brick and excellent use of shade and shadow. The scale of the larger openings juxtaposed against the smaller openings is a nice combination and the wall trellis provides a well-defined walkway and play of shadows.”

As a signature building, this design is intended to provide a rich architectural experience for students while bridging the gap in the disparate styles of campus buildings. The building is positioned to define the major east-west campus axis and provide a sheltered walkway joining the previously separate halves. The structure is a masonry clad steel frame whose massing and coloration articulate teaching versus service components. The building's basic lab/classroom components are arrayed along two circulation/infrastructure spines flowing from the two-story atrium. Within this shared area of arrival and interaction is a formal auditorium that is expressed as the legible “heart” of the facility.



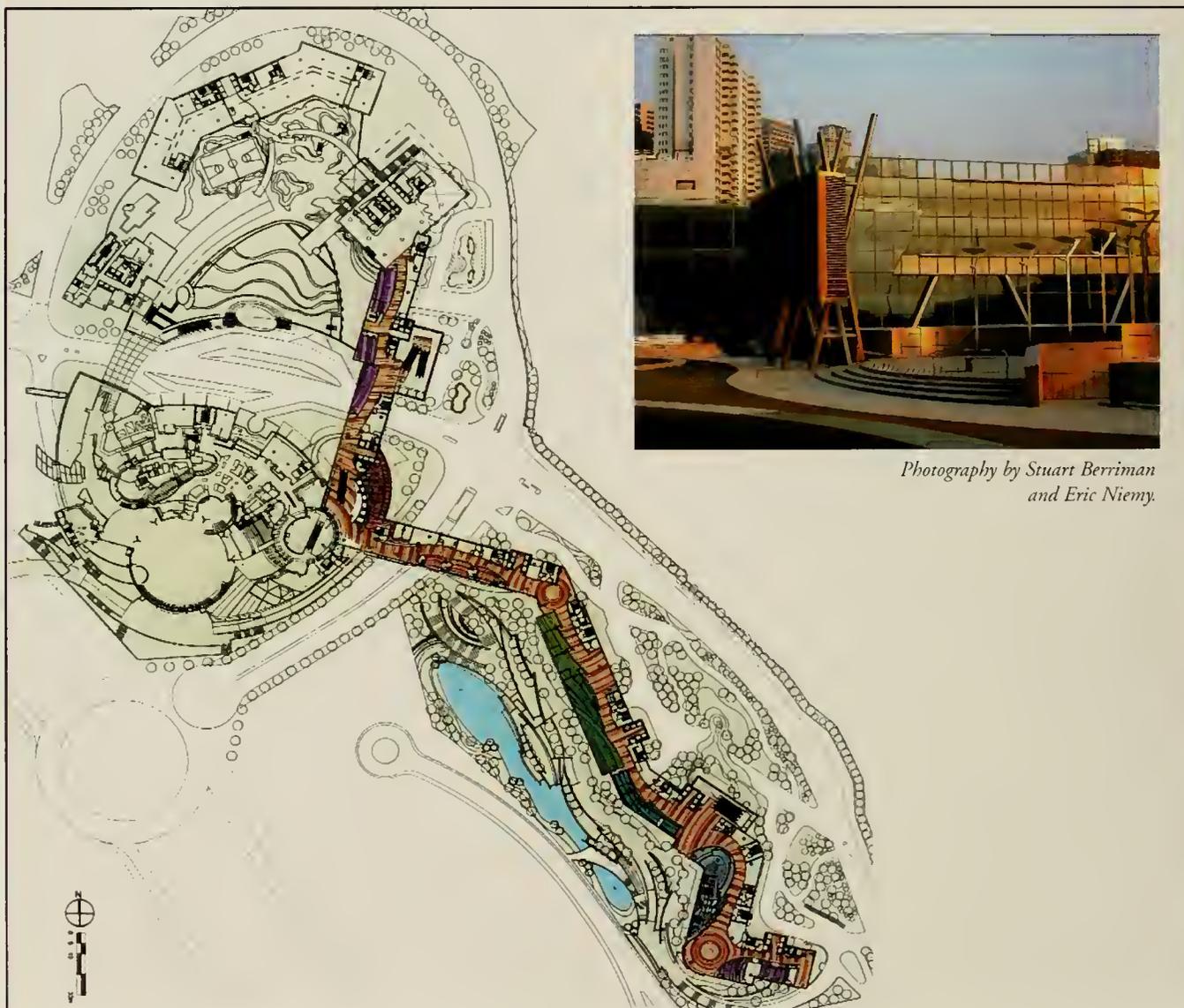
Photos by Neil Rashba Photography.

Cyberport hong kong, people's republic of china

Arquitectonica, Miami, Florida

“This office building is colorful and has lots of energy. It embraces Latin roots and is as if a bouquet of Florida and its Latin culture has been exported to Hong Kong.”

Scenic Telegraphic Bay is the backdrop for this intelligent building complex. This major infrastructure project was developed in a partnership with the Government of Hong Kong to attract information technology (IT) business. The project, which consists mainly of a “high-tech” office campus, also includes 300,000 square feet of retail and plaza spaces and a large residential component consisting of houses and both mid-rise and high-rise apartment towers. The development's office buildings were designed as a continuous form to foster interaction between the occupants. The architect gave careful attention to every detail in designing and constructing this information technology (IT) flagship. The architecture combines state-of-the-art interactive technology with a nurturing environment to facilitate the sharing of ideas in the IT field. Tenants will include Yahoo, Oracle, Microsoft and Hewlett-Packard as well as the headquarters of the project developer.



Photography by Stuart Berriman and Eric Niemy.

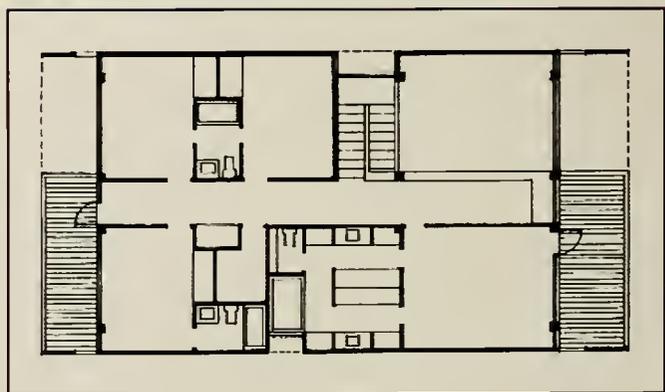
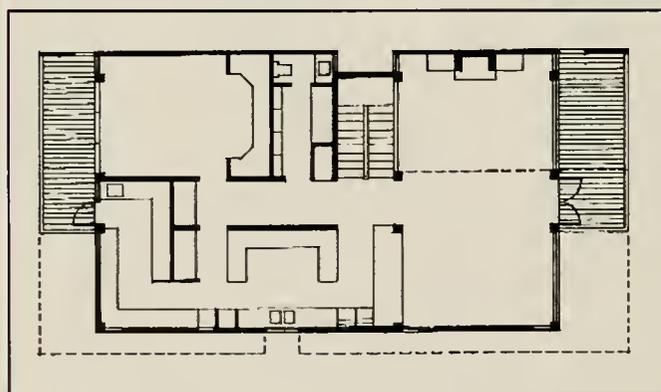


Single Family Residence *atlantic beach*

William Morgan Architects, P.A., Jacksonville, Florida

“This residence pays homage to the great works of Corbusier and Rudolph. The design reveals a good complexity, a good integration of inside and outside spaces and it celebrates the sloping of the site.”

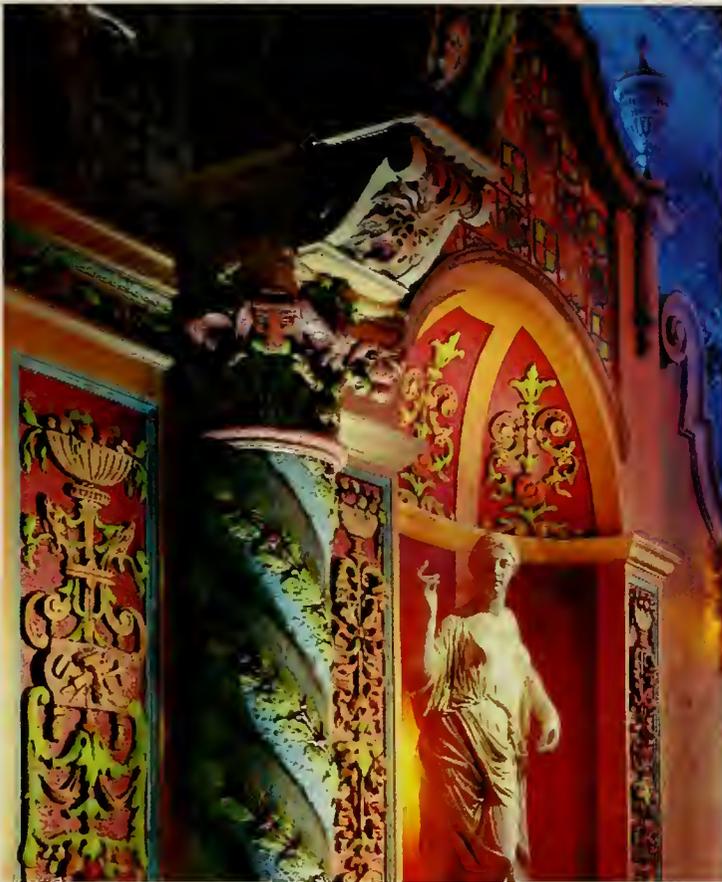
Inspired by Le Corbusier’s first design for the “Carthage Villa,” the spaces in this compactly planned house step up through four floors of interlocked, overlapped sections. The rooms and terraces overlook one another in such a way that the family members are continuously brought together by diagonal views and spatial connections. The house is organized vertically with beach activities accommodated on the lower deck and entry levels and domestic activities on the upper two floors. Taking maximum advantage of the narrow site’s ocean view to the east, the double-height portion of the beach deck interlocks with the dune-top entry terrace above, which in turn interlocks with the deck off the living and dining room and finally the double-height living room interlocks with the central hall accessing the bedrooms on the fourth floor. A similar spatial interlocking occurs in the decks cantilevered from the three-story west elevation facing the street. These decks create beautiful patterns of light and shadow on both exterior and interior spaces allowing a remarkable openness to the views from deep within the protective overhangs and vented sidewalls.



Photography by George Cott, Chroma, Inc.

Gusman Center for the Performing Arts *miami*

Richard J. Heisenbottle, AIA, Coral Gables, Florida



“It is nice to see the preservation of an architectural gem. This project had the unique challenge of integrating modern technology into an older structure without allowing the new technology to be apparent. This is a fabulous restoration to re-establish the grandeur of the theatre. We applaud this kind of historic preservation.”

This restoration of the former Olympia Theatre was completed in 2002 and includes the restoration of all the theatre’s original exotic detailing. This includes all ornamental plaster, decorative paint, statuary, urns, columns, balustrade and proscenium. In addition to the much needed paint and plaster, the theatre renovations included the installation of a new air-conditioning system, re-roofing the entire theatre, restoring the decorative historic house lighting throughout the auditorium and adding significant theatrical lighting to enhance production capabilities. All house and stage lighting is computer-controlled. Acoustical adjustments were also made to make the theatre more suitable for musical performances.

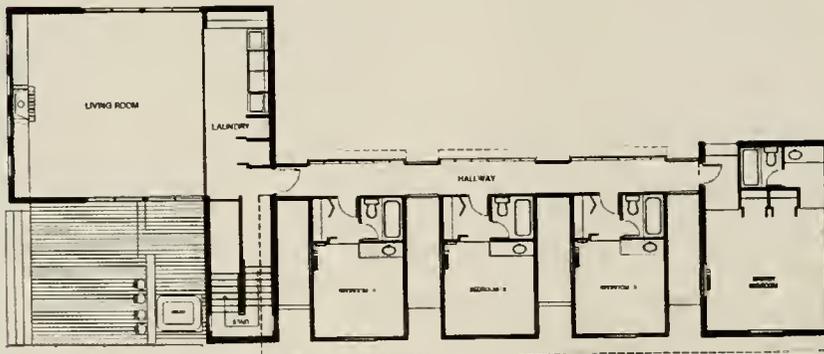
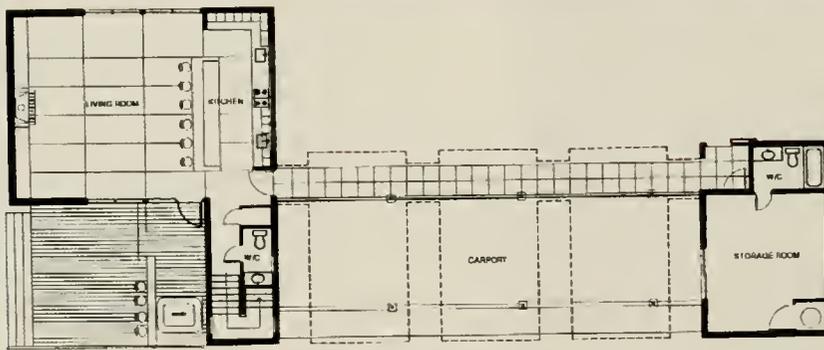
The auditorium itself creates the illusion of sitting “al fresco” in a Mediterranean amphitheatre complete with barrel tile roof protruding above the proscenium and twinkling stars and billowy clouds floating overhead across the “sky” – a 64-foot ceiling. The fully restored and operational theatre remains today as a symbol of the city’s cultural and historical heritage and it provides an architectural legacy for future generations.



Photography by Dan Forer and Raul Pedroso.

Casa Gator *gainesville*

Roney Mateu, AIA, Coral Gables, Florida



“This house is a very interesting and innovative idea in communal living and a great invention in the idea of creating housing for students. The residence shows good economy of means and a great design that allows privacy for each student while offering a simple functional layout.”

As the result of a shortage of student housing, parents of several University of Florida students got together and purchased a 56' by 160' deep lot on which to build a house for their children. It was specified that the design and construction of the house be a “learning laboratory” for current architecture students and that when the owners no longer need the house it would be donated to the University. Treading lightly on a heavily wooded site, the design parti lifts the bedrooms on steel columns to float among the branches. Each bedroom is exposed on all four sides allowing maximum ventilation and modulation of sunlight. The bedrooms, each with a full bathroom and closets, are joined by an elevated loggia that terminates at the top of the double-height living room at grade. Public spaces such as kitchen, dining, living and laundry areas are purposely sited towards the rear of the lot further contributing to security by design. The structure is frame construction with exterior plywood and corrugated galvalum siding for elements that touch the ground. The floating bedrooms are clad in “Hardiboard” with exposed construction fasteners in order to facilitate renovation or future upgrading.



Photography by Roney J. Mateu, AIA.

The Nature Conservancy's Conservation Learning Center at the Disney Wilderness Preserve *osceola county*

Cooper Johnson Smith Architects, Inc., Tampa, Florida

“This project is rooted in the agrarian vernacular and the blurring of the inside and outside areas created an inviting design. The learning center really connects to the landscape and embraces sustainable strategies. The incorporation of photovoltaic technology is an added plus.”

The unique requirements of this project arose out of the diverse needs of a non-profit organization with a mission to rehabilitate and protect a 12,000-acre wilderness preserve. The program called for several different functions requiring some separation, yet easily accessible to each other. Since the various functions that occur within the facility have unique programmatic requirements as well as different energy requirements, the project was arranged in a complex of three separate buildings connected by a covered walkway. The design solution emphasizes passive climate control, energy efficiency, low impact materials and water conservation. Design decisions were made in part by developing a matrix that showed all the various material options for each building system, along with the direct cost of each. The three-pod design that the architect developed worked perfectly to accommodate space for employees, students and casual visitors.

The design program called for a facility that was energy efficient and used recycled and renewable materials as much as possible. The buildings were constructed using an aerated autoclaved concrete block system and all concrete was manufactured using high fly ash content. The roofing system is standing seam metal that was sized to accommodate the integral photovoltaic system installed to generate power. Office furniture, porch furniture and blown-in insulation are all made of recycled materials.



Photography by George Cott, Chroma, Inc.



The Great Egyptian Museum *giza, egypt*

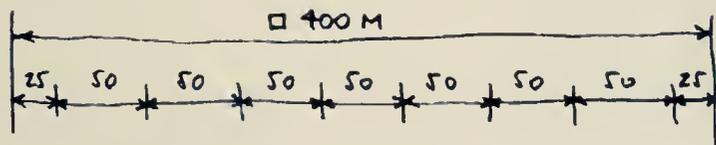
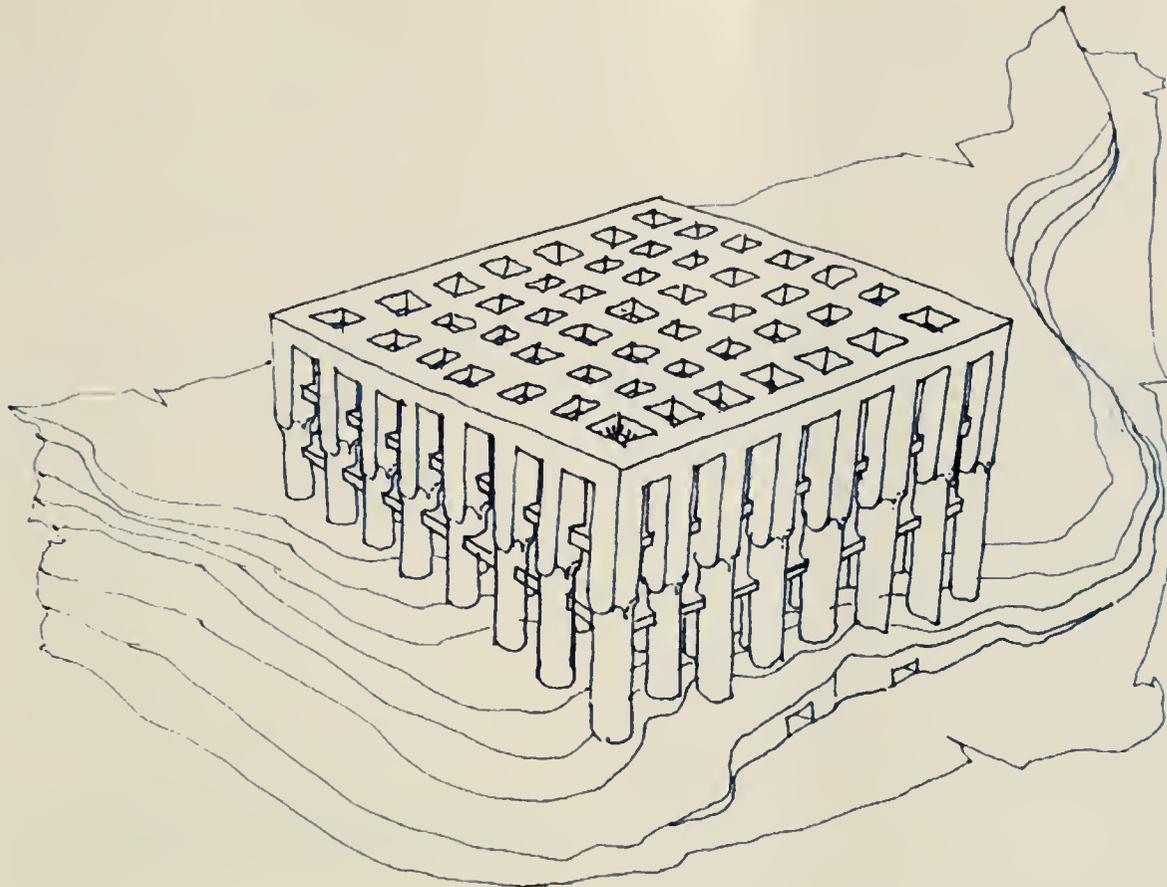
Dr. Peter Magyar, Assoc. AIA, Aron Temkin, RA, Francis Lyn, Scott Maggart, delineator, Fort Lauderdale, Florida

“This mega structure concept displays the melding of ancient Egyptian architecture with contemporary and futuristic technologies. The use of the GPS guidance system through the building is fascinating. The way in which the building is designed from bottom to top reveals an evolution from the past to the present.”

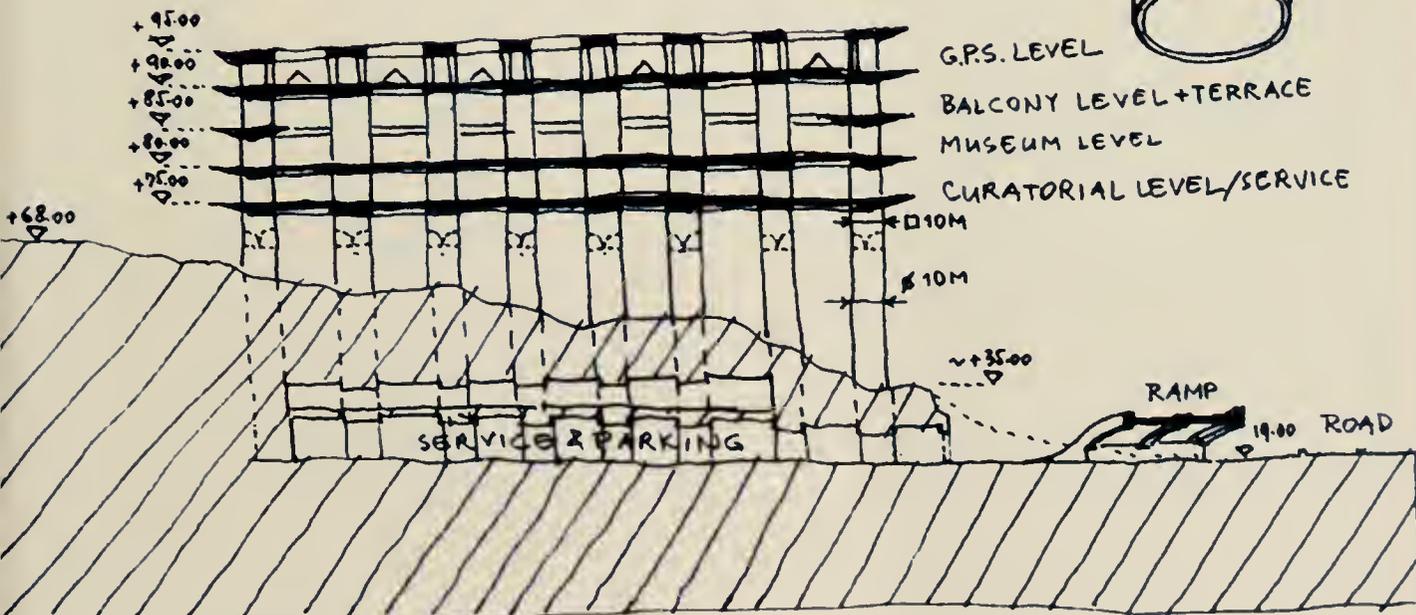
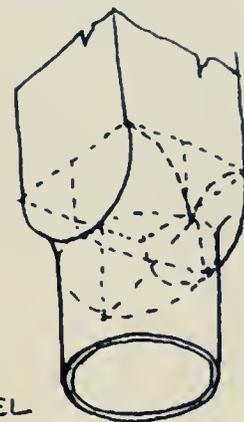
This museum of over one million square feet was designed to house a very large and complex collection of artifacts from several different eras. Outside, the building provides a large shaded area providing access to four theme gardens. Underground, a three-level parking structure distributes visitors to the ring of elevators located in the hollow vertical structure. Construction is of reinforced concrete, steel space-frame, structural glass floors, ceilings and windows. The design utilizes an open plan arrangement wherein navigation is guided by hand-held global positioning system (GPS) devices that detect both the visitor's position and the position of the artifacts the visitor elects to see.

The overall experience of occupancy is composed on principles intended to provide an environment that reveals itself without subsuming the grand scale or complexity of the monumental work. This is achieved with three principal modes of perception: the astral, the cerebral and visceral. The astral aspect was achieved by the application of the GPS. The cerebral reference is to be presented by the 3.14m modules, a structural model that connects the new building to the pyramids at Giza. The visceral mystery of the spaces was intended to be made simultaneously tangible and intangible through the use of light that is filtered, diffused and altered by the giant structure of the great hall.





COLUMNS



La Gloria, Las Isletas *granada, nicaragua*

Delphi Architects and Town Planners, Coconut Grove, Florida

“This hotel uses the vernacular language to embrace the idea of tropical architecture. The building uses native stone and wood to create an open-air atmosphere that captures the island breezes. Even the roof is designed with a layering of both organic and manmade materials. The structure is integrated with the typology and is able to provide maximum views from all angles.”

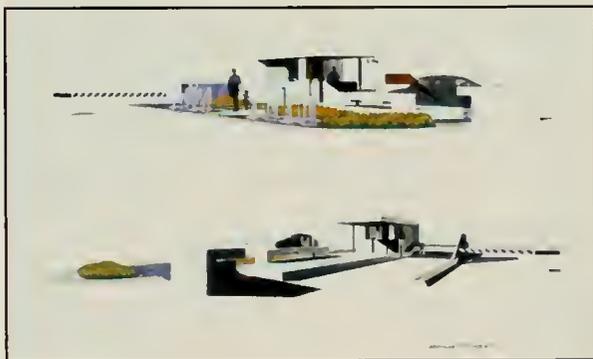
A tourist development company making its first foray into the hotel industry purchased a tropical island in the middle of a large lake with the intent of building a 14,000-square-foot eco-friendly hotel. Fundamental to the success of the project were the preservation of the environment and the use of an architectural idiom that could reflect the local culture and be responsive to the site and the climate. Drawing on the country’s building traditions, the architects designed a collection of buildings composed of a main house and groups of auxiliary buildings and cottages that form a compound perched on the pyramidal mountain of stone that forms the island. The main building employs a courtyard building typology because of its capacity to interface harmoniously with the outdoors through its use of transitional semi-open spaces and corridors. To the east and west of the main building, cottages descend in tiered clusters without disturbing the island’s environment.



Entrance and Circular Renovation for Access Commons “C” Association, Inc.

Architectural Network, Inc., Naples, Florida

“This project addresses well the challenge of building a typical guardhouse and making it blend into the environment. The structure appears to be furniture within the landscape and is successful in its intent to be a guardhouse that is “anti-guardhouse.”



This project originated from a request by a member of the association of condominiums to provide a study that would address several problems with the existing entrance and circulation patterns of the common area serving the five residential towers. Through site analysis, the problems were identified and addressed keeping in mind the key issues of safety, visibility and enhanced aesthetics. A main boulevard and formal landscaping was conceived as a way of distinguishing a path to each tower from the service-oriented parking lots as well as providing an accessible drive for large delivery trucks. The guardhouse was developed more as a pavilion that not

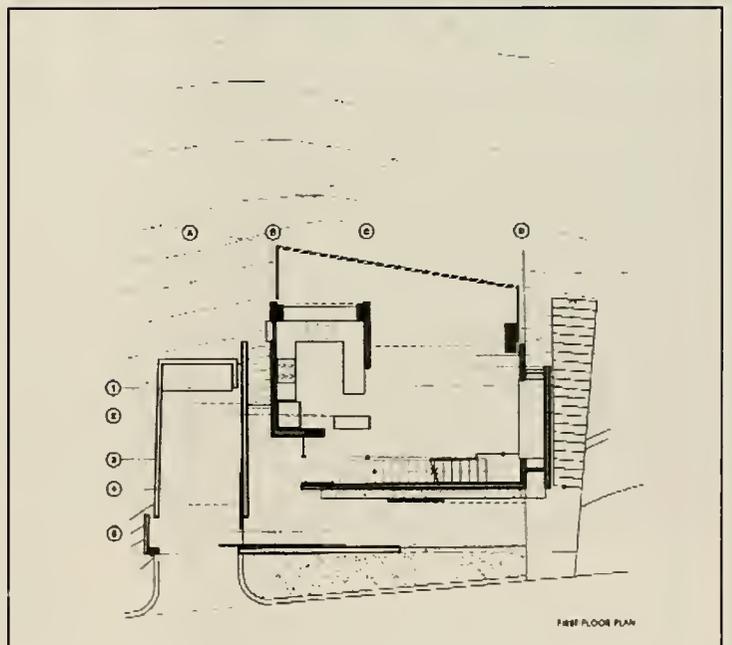
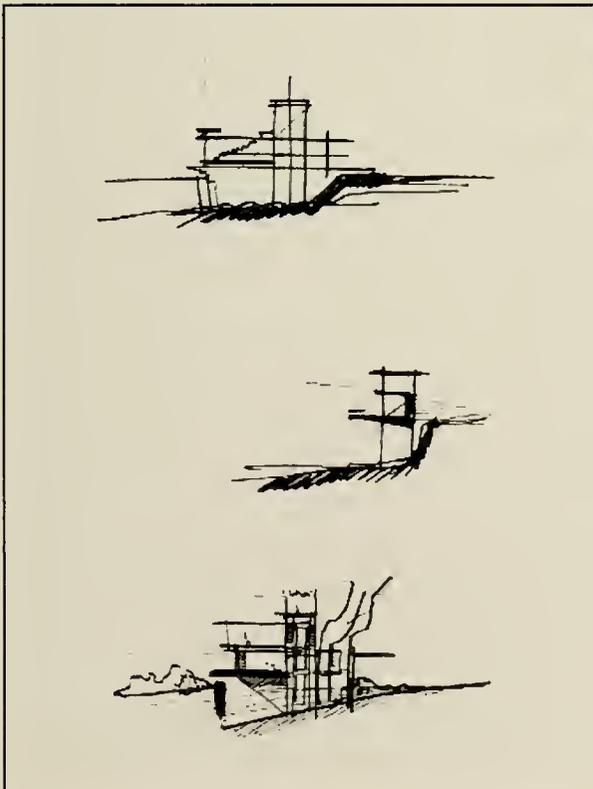
only welcomes residents, but also serves as a destination for pedestrians. The pavilion is formed by a single folded plane wrapping up to form the station for the guard and wrapping down into the ground becoming the origin of falling water surrounding the pavilion. Instead of being a guardhouse to keep people away, this structure serves as a sculptural element that integrates with the ground and the water and welcomes users.

Casa del Litoral, Bravos de Boston Ward *vieques, puerto rico*

Agrait Betancourt Arquitectos, San Juan, Puerto Rico

“With an economy of means, this building conveys the feeling of a thoughtful relationship between space and height and its connection to the ground. The building succeeds by ‘keeping it simple,’ giving it a certain discreet quality.

An exposed concrete vacation hideaway for a businesswoman, this house is located on a narrow bluff overlooking the ocean. The site, a minimal 1,400 square feet of rocky terrain with a magnificent view, defined the design of the project, first by building to the permissible limits of the boundaries and then building vertically to secure the spaces desired by the owner. The horizontal volumes contain the public and utilitarian areas while the vertical tower houses more private quarters. While mostly closed to the street, the façade opens up on the ocean side and gives visitors a glimpse of the view upon entering through a courtyard that leads to the main entrance. Once inside, visitors can see the magnificent panorama that visually extends the dimensions of the space.



Festival Between the Palace Walls, Theatre in Movement *stratford, ontario, canada*

Michael W. Kuenstle, AIA, and Nancy M. Clark, Clark + Kuenstle Associates, Inc., Gainesville, Florida

“This project took an infill site and found an innovative way to bring light and people into the depth of the building. With discretion, the theatre is able to get a lot out of simple solutions. It employs a clever use of levels, light and spaces.”

A complex program and particular site constraints played a significant role in the design of this project. In addition to a 100-seat theatre, the program also includes a small café, retail space and a two-story multi-purpose theatre arts research space for workshops and training that will double as a lobby space during performances. Since the site is long and narrow, the proposal required an intricate sectional solution, both in terms of the programmatic requirements and vertical circulation patterns. Challenging the conventional “black box” typology, the clients preferred an activated performance space open to the sky and the rest of the facility. A glass roof creates a “light box” allowing night views to the stars during evening performances and providing natural daylight in the space when it is used for training and workshops.



2003 Firm of the Year

Alfonso Architects, Inc.



Alfonso Architects, Inc., in its current form, was founded in 1988. But its true foundation began in the 1950s in Havana, Cuba. It was there that Carlos E. Alfonso, educated at the University of Havana, founded a successful practice before fleeing the political turmoil of the Castro regime and settling in Tampa, Florida, in 1960. Carlos E. Alfonso became licensed and, while working with Les Walker & Associates, he became Project Designer of the new Tampa International Airport. He opened his own practice in 1966.

In the early 1980s, after graduation from the University of Florida, his two sons, Carlos J. and Alberto E. Alfonso, joined the firm. In 1988, Alfonso Architects, Inc. was founded and for the past 14 years has enjoyed a strong reputation as a top-level design firm with an emphasis on client service. Their current office is in Ybor City in an historical building that they purchased and renovated and for which they received an AIA Florida Award for Excellence in Architecture. The firm currently employs a staff of 35.

Alfonso Architects, Inc. has received over 20 recognition awards from entities such as the American Institute of Architects, the Governor of Florida, Hillsborough County Planning Commission, Tampa Preservation, Inc., the University of Florida and *Florida Trend* magazine.

The Tampa Chamber of Commerce named Alfonso Architects Small Business of the Year in 1999.

According to Tampa Mayor Dick Greco, the Alfonso firm "has made outstanding architectural contributions to the City of Tampa." Those contributions include the City of Tampa Police Department Communications Center, the Tampa Museum of Art renovation and addition, the Ybor City Hilton, the University of South Florida Psychology Building, the Lowry Park Zoo and numerous renovations of historic Ybor City buildings.

Alfonso Architects has been a longtime supporter of the AIA with Alberto serving as Secretary in 1995. His collaboration with Peter Hepner, AIA, on *Bay Architect*, the local AIA newsletter, led to a National AIA award for Best Local Publication in 1996. Carlos Alfonso was recently appointed by Governor Jeb Bush to serve as Trustee to the Board for the University of Florida. Locally, both Carlos and Alberto have served on the Barrio Latino Design Review Board for historic Ybor City and the Architectural Review Commission for the City of Tampa.



Photos, top to bottom: *University of South Florida Psychology/CSD Building in Tampa, Tampa Museum of Art, Tampa Police Department District Substation.*

2003 AIA Florida Honor Awards



Vivian O. Salaga, AIA

The 2003 AIA Florida Honor Awards were presented at the Annual Conference at the Ritz-Carlton Hotel in Sarasota. The awards were announced during the Awards Banquet on August 2.

The Outstanding Builder of the Year Award recognized The Beck Group in Tampa. In its nomination of The Beck Group, the AIA Tampa Bay Chapter described the company as “the ideal contractor.” Sam Ellison received the award for the company accompanied by Peter Hepner, President of the AIA Tampa Bay Chapter.

The Photographer of the Year Award was presented to Antony Rieck. A native New Zealander with an international background in structural engineering and art, Rieck’s work, in the words of the jury, “shows unique contrasts, particularly in his use of shadow as a tool for scale.”

The Silver Medal, named in honor of AIA Florida Past President Hilliard T. Smith, FAIA, was awarded to Vivian O. Salaga, AIA. The medal was presented in recognition of an architect “whose life and practice is a continuous demonstration of her commitment to architecture as the moving force in coalition building.” With an architecture practice spanning 20 years, Vivian Salaga’s accomplishments have been numerous including drafting changes to the statutes that

created the opportunity for funding new and remodeled joint-use facilities and working for inner-city neighborhood redevelopment through historic preservation initiatives.

The Anthony L. Pullara Individual Honor Award recognizes service to the profession and this year it was awarded to Miguel A. Rodriguez, AIA. Mike has worked tirelessly in the education arena at the chapter, state and national levels playing a critical role in the writing of the Continuing Education Guidelines for Florida architects. He also secured automatic provider status for the AIA Florida Continuing Education System and led a successful effort to create and implement the AIA Miami Continuing Education Program. As a State Certified Instructor, he has taught many seminars on the Florida Building Code that was approved by the legislature in 2000. As a teacher, volunteer and board member for a number of organizations including the City of Coral Gables Board of Architects, Mike Rodriguez has dedicated his professional life to serving the profession of architecture.

Larry Schneider, AIA, was presented with the 2003 Charles W. Clary Government Service Award in recognition of his dedication to finding solutions to important issues like code requirements, accessibility standards and continuing education. Larry’s legacy to the architectural profession includes over 23 years of service to the AIA, during which he has worked to promote clear concise policies and procedures among regulatory agencies, as well as a network of support for architects applying the state’s accessibility code to their projects.



Miguel A. Rodriguez, AIA



Larry Schneider, AIA

Each year, the Florida Foundation for Architecture sponsors two awards – the Bronze Medal and the Foundation Scholarship - to recognize outstanding work by students of architecture. The Bronze Medal is presented to a graduating professional degree student who has achieved academic distinction in one of Florida’s schools of architecture. This year, Bronze Medals were awarded to Vanessa Estrada from the University of South Florida, Fernanda Sotelo from the University of Miami, May Zayan from the University of Florida and Azizi Arrington-Bey from Florida A & M University. The Foundation Scholarships, in the amount of \$1,000, are presented to a student who accomplishes high scholastic achievement and the production of a significant body of work associated with the study of architecture. The recipients of the Foundation Scholarships were Eva Schone from the University of South Florida and Renwick Daelo from the University of Florida.

President’s Awards were presented to Vivian Salaga, AIA, Joe Ranaldi, AIA, and Miguel Rodriguez, AIA. Vivian was honored for her work on the Educational Facilities Task Force and Joe received the award for his work as co-chair of the Educational Facilities Task Force. Miguel Rodriguez was recognized for the lead he has taken on completing the design for the AIA Florida

headquarters in Tallahassee, including the preparation of construction documents.

The Pullara Chapter Award for 2003 was presented to AIA Orlando in recognition of the chapter’s promotion of “the values of the profession to the community while serving the varied needs of the members.” AIA Orlando was founded in the 1930s by seven area architects. Today, with over 400 members, it is one of the largest chapters in the state. It has a full-time executive director and publishes a full-color newsletter, *Charrette*, which contains timely news. The award was accepted by Chapter President Nathan R. Butler, AIA.

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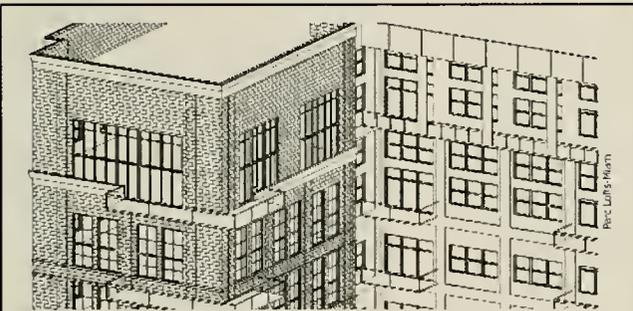
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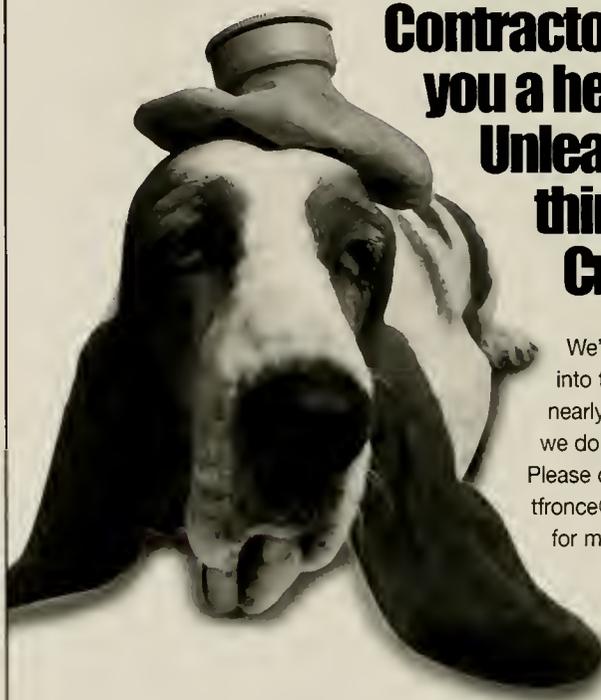
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