



Editorial / diane d. greer

Florida Association of the American Institute of Architects

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How many new buildings express supreme self-confidence? How many are timid and simply try to blend in? How many make sense on a rational level, i.e. they are symmetrical, balanced, harmonious? How many perplex and confuse us? How many make us angry because someday historians (and possibly archaeologists) will judge us by our architecture? Do they really represent us as a society?

Architecture is a very public art form, impossible to hold to a standard other than what the client wants, the building code permits and the architect is willing to design. But, historically, some things have persisted and part of the reason for that is that certain "styles" bring with them a sense of order, or correctness, of strength and solidity. They represent an architectural legacy that has stood the test of time and will probably continue to do so.

In the same vein, I have been pondering exactly what it is that makes a building beautiful. Just as with people, the eye first takes in what's on the outside. If it is unattractive, we rarely bother to concern ourselves with what's inside even though the inside may be the best part. A beautiful building possesses many qualities, including elegant proportions, a plan that responds to the program, the ability to coexist with nature or with other buildings without detracting from them and so on. Rarely, if ever, does ornamentation make a building beautiful.

"Commodity, firmness and delight win out every time."

Not much needs to be said about the beauty of buildings that are classically composed. Please note the use of the term "classically composed" in lieu of Classical or Classic Revival. While it's true that buildings will probably be fronted with porticos carried on columns for as long as there are buildings, there is a more important lesson to be learned from the fact that buildings with classical proportions, balance and scale in plan and elevation and appropriate attention to decorative detail have endured. Commodity, firmness and delight win out every time.

There is a line in one of T.S. Eliot's poems in which he wrote, "I had the experience but missed the meaning." That line expresses much of what I think happens when architects design without understanding the history, the original intent, the cultural origin of a "style" or even a single component. Great architecture requires great understanding. In architecture, nothing happened historically for lack of a reason. The Greeks envisioned vertical supports like soldiers representing strength. The proportions were based on a mathematical ratio. It all made sense to the eye. In *The Geography of Nowhere*, James Howard Kunstler described classical buildings in this way – "you don't have to have read the novels of Sir Walter Scott to appreciate their meaning."

So, for me, the answer to the question about what makes a building beautiful is simple. It has to make sense, it has to stir the emotions and it has to fulfill a need. It's a given that I'm a purist, an architectural snob. I don't like Cape Cod cottages in Florida, Japanese pagodas outside of Japan or the Eiffel Tower, diminished in scale, at Epcot. But, when a building is the well-designed expression of the society that produced it, of the values of a culture, of the genius of its designer and the product of current technology, there is no reason for it not to be beautiful.

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President's Message / Mickey Jacob, AIA



Mickey Jacob, AIA

"Every man owes a part of his time and money to the business or industry in which he is engaged. No man has a moral right to withhold his support from an organization that is striving to improve conditions within his sphere." President Theodore Roosevelt – 1908

These words, spoken almost 100 years ago, still resonate today as the basis of our responsibility to serve the profession of architecture. In 1912, a group of 42 architects met in Jacksonville to form the Florida Association of Architects. The group proclaimed:

"Modern achievement in every line of human endeavor is largely the result of organized efforts."

Ninety-three years later, AIA Florida continues to strive to represent the interests of its members across the State...the key word being "members." An association is only as strong as its membership. Recent statistics indicate that AIA Florida can claim slightly less than 50% of the resident licensed architects in Florida as members. Think about that. How much does the AIA lose each year in human resources because of this professional apathy?

Many of you, like me, may find it hard to understand how any member of a profession is not interested in joining his or her professional association. Statistically, the level of participation in Florida is about the average across the country for AIA membership. So, why is it that so many architects don't seek membership in the AIA?

I've heard all the usual excuses from non-member architects as to why they don't join the AIA. It's too expensive...they're too busy...they don't get direct business from being a member ...meetings are boring...meetings are too long...meetings/conventions are not conveniently located...the food is bad...it's not worth it...and on and on.

Recently, however, I heard a comment from a non-member licensed architect that struck me as being at the root of the problem. He told me that the AIA never gets anything done. Since perception usually translates into reality, I asked him why he felt that way. As it turns out, he was a member at one time, but he never went to any AIA meetings. He didn't get involved or serve on any committees. So, in his words *"the AIA didn't do anything for me."* A good analogy might be joining a health club, never going to work out and then complaining that you aren't in shape. Unfortunately, his opinion is shared by many architects in Florida.

In reality, it's amazing how much the AIA does get accomplished at the local, state and national levels, mostly as a result of the time and energy expended by its members. How can we, as a professional organization, get that message out to non-members and non-participating members alike? My answer can be expressed in five little words, "It's All Up To You."

As Florida architects, we have a wonderful opportunity to take leadership roles in a variety of issues and causes that will have great effect on the future of the State. At the AIA Florida Board meeting in January, Rep. Bob Henriquez (D - Tampa) told the Board that the biggest issue on the horizon in Florida is Growth Management. It is his belief that in order to affect positive change, we, as architects, need to take the lead in managing this issue. The absence of architects in this process is conspicuous because who better to talk about and help create policy for growth management issues? Architects spend their lives creating the places and spaces where people live, work and play, shaping the built environment with good design. Architect's work affects everyone every day.

Growth management is only one of many issues that will need to be addressed by architects in the years to come. Now is the time to think about how we can implement a plan to become the lead players in shaping Florida's future. It takes an investment of time and energy by all of us. I know that most of you are busy. But, we can't afford not to do this. Just imagine having to practice in a state where the decisions, policies and legislation affecting architecture are made by non-architects who really don't care about the profession. It's a scary scenario.

The opportunity for us to get together and discuss the issues and challenges facing architecture will present itself this summer. The 2005 AIA Florida Convention will be held at the Marco Island Marriott Resort on July 28 -31. Once again, it will be a full schedule of continuing education seminars, speakers, luncheons, special events and hopefully, a few extra moments to enjoy this wonderful beach resort. This year, we encourage everyone to bring the family. The resort has many amenities and the timing provides the opportunity for one last summer getaway before the kids go back to school.

The Convention schedule has been reduced by one day in response to survey comments from last year's attendees. We have added more events on the weekend to accommodate work schedules. We are pleased that the Keynote Speaker will be Rob Wellington Quigley, FAIA, from San Diego, California. He is a key player in the creative redevelopment of San Diego's urban core and the award-winning designer of projects that include the new San Diego Main Library, the Golden Hill Community Center and urban housing utilizing sustainable design. Additionally, Thaddeus Cohen, AIA, the Secretary of the Florida Department of Community Affairs, will be kick-off speaker. He will address us on the importance of architects being leaders in the issues affecting Florida. Congressman Jim Davis will provide political insights at the President's Opening Reception and the Florida Foundation for Architecture will present a luncheon speaker who will focus on design. AIA Florida Southwest will treat us to a unique Host Chapter Party and the Design and Honor Awards will be presented at the Annual Gala. The Design Awards Jury will be chaired by Alfredo Arribas of Barcelona, Spain. On top of all that, we will be holding the inaugural AIA Florida Kite Design and Flying Competition on the beach. Kids and architects of all ages are invited to participate. This promises to be a fun and energetic convention and I look forward to seeing all of you there to engage and participate in tending to the needs of the profession of architecture.

News

"OPEN: New Designs for Public Space" at National Building Museum

A new exhibition opening at the National Building Museum will explore contemporary and future directions in the design of public space, proposing that new spaces can be the generators of urban revitalization. The exhibition, which originated at the Van Alen Institute, will

present innovative recent projects from around the world, all of which address aspects of the public realm. It will also explore the role of public space in an age of heightened security and increased electronic interaction. The exhibition, which will be on view from January 15 to May 15, 2005, is displayed in the Museum's second-floor galleries and is being sponsored by the American Planning

Association, the Urban Land Institute and the American Society of Landscape Architects.

The contemporary spaces represented in this exhibition include architecture, landscape and urban design projects by renowned designers including Peter Eisenman, Zaha Hadid, Norman Foster, Ricardo Scofidio, Elizabeth Diller and others. The projects being illustrated range from memorials to new types of urban plazas and parks from Macon, Georgia to Melbourne, Australia, to Johannesburg, South Africa. The projects in "OPEN" are organized into five themes, one of which is *The Plaza Unbound*. *The Plaza Unbound* will examine the challenges that the most familiar "public places" face as a result of today's ambitious demands for both visual transparency and physical access. For example, Foster and Partners' recently completed City Hall in London (2002) employs the metaphor of transparency in government. *Opening the City* will re-examine the traditional uses planners and architects have historically assigned to the street. Rather than accepting the street as merely a functional mover of goods and people, projects in this section – such as Walter Hood Design's 1999 proposal for Poplar Street in Macon, Georgia – attempt to reconceive the street as a vital public space, not just a transit corridor.



City Hall, London, England. Architect: Foster and Partners. Photo: © Nigel Young/Foster and Partners.



Above: Federation Square, Melbourne, Australia. Architect: Lab Architecture Studio with Bates Smart. Photo: John Gollings. Right: Institute of Contemporary Art, Fan Pier, Boston MA. Architect: Diller + Scofidio. Rendering: Diller + Scofidio.



Honors and Awards

The Jacksonville Chapter of the AIA presented design and community awards during its "Eyes on Jacksonville" gala celebration. Miami architect Roney Mateu, AIA, of Mateu Architecture Incorporated, juried the competition and Awards of Merit and Excellence were given in each category. In the Built category, the Award of Excellence was for the PM Technology Building designed by Roland Udenze, AIA. The Award of Merit went to Rink Reynolds Diamond Fisher Wilson PA for the University of North Florida Performing Arts Center. In the Unbuilt category, an Award of Excellence recognized 323 Duval Street designed by Rink Reynolds Diamond Fisher Wilson PA with the Award of Merit going to the Structural Design Lab for the Golden Eye Ranch Residence.

Garcia Brenner Stromberg received the Award of Honor from the Fort Lauderdale Chapter of the AIA



The PM Technology Building is a high tech office building with many sustainable features. It is located in Ireland and was designed by Roland Udenze, AIA.

for its design of the Miller Residence in North Carolina (see article on page 26). In accepting the award, Peter Stromberg acknowledged the beauty of the landscape in which the house is set and stated that the challenge the firm faced was to create a home that stood in harmony with that environ-

ment, one that felt natural and consistent in a very special setting. The firm, based in Stuart and Boca Raton, is a provider of commercial, leisure, resort and residential design.

Quincy Johnson, Jones, Myott, Williams Architects was honored with three Gold Awards and two Silver Awards at the Gold Coast Builders Association (GCBA) Professional Recognition in Sales and Marketing (PRISM) Awards Gala. The PRISM Awards recognize outstanding design and achievement in residential and commercial construction in Palm Beach County and South Florida. Two of the Gold Awards presented to the firm were for the Bellaggio Clubhouse and the third was for an addition to a private residence in Ocean Ridge, Florida. The Silver Awards recognized the Barcelona Model of the El Cid Collection at Paseos in Jupiter, Florida as well as the Bellaggio Clubhouse.

Adache Group Architects, Inc., has been named by *Hotel & Motel*



Architect Garcia Brenner Stromberg's rendering of the award-winning Miller House in Banner Elk, North Carolina.

Management Magazine as one of the "Top 10 Design Firms in the United States." In its November, 2004, issue, the magazine ranked 65 architecture and design firms from around the country and the Adache Group was the only architecture firm headquartered in Florida to be ranked in the top 10. The firm was established in South Florida in 1969 and specializes in architecture, planning and interior design. Current projects include the new "W" Resort Hotel and Residences in Fort Lauderdale, the Buena Vista Resort in Lake Buena Vista and the 52-story Infinity at Brickell Condominium in downtown Miami.



Pictured left to right presenting the AIA Gainesville Chapter's check are Joseph Garcia, AIA, Chair of the Gold Tournament, Dean Jay Stein, Assoc. AIA, Michael Kuenstle, AIA, President of the Gainesville Chapter and Maria Luisa Riviere, AIA.

The **Gainesville Chapter of the AIA** presented a check for \$4,000 to the School of Architecture at the University of Florida. Raised during the Chapter Golf Tournament, the gift will support the AIA Gainesville Student Scholarship Fund.

The 2004 **Tallahassee Chapter Design Awards** program recognized three projects by Elliott Marshall Innes, P.A. The Southwood Golf Club received an Honor Award for Design Excellence. Richard Marshall, R.A., was Principal-in-Charge of the project which the jury cited for its "understanding of the area's historic vernacular." William Elliott, AIA, was Principal-in-Charge



Elliott Marshall Innes, P.A., Tallahassee, are designers of three award-winning projects including Southwood Golf Club, top, Coleman Library at Florida A & M University, middle, and the Innes Residence, bottom.

of the new

Coleman Library at Florida A & M University which was recognized with a Merit Award. It was cited for "maintaining its own identity while successfully integrating into the existing campus." The Innes Residence in

Tallahassee was designed by firm principal Brad Innes, AIA. The jury felt that the "real strength of the project came through its interior design which complemented the exterior." The project received a Merit Award for Design Excellence.



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Work-in-Progress

Ervin, Lovett & Miller, Jacksonville, will produce architectural guidelines as well as a master plan for the Sebastian Inlet Harbor, a new mixed-use residential and retail village that is positioned to be the gateway to historic St. Augustine. The development will include a boutique hotel and spa, 110 luxury condominiums, 28,000 square-feet of retail space, loft apartments and a 65-slip marina with a public water promenade and park. Construction began in early 2005.

MGE Architects has been retained by Florida Atlantic University in Boca Raton, Fla., to design the Henderson Classroom Building. The single-story, 8,100-square-foot building was constructed by Catalfumo Construction of Palm Beach Gardens and completed in December, 2004. MGE, founded in 1982 and headquartered in Coral Gables, has current projects including Concourse "J" at Miami International Airport, the Diagnostic and Treatment Center at Jackson

Memorial Hospital in Miami and the Lois Pope LIFE Center at the University of Miami.

HuntonBrady Architects, Orlando, recently broke ground on the Celebration Health Medical Plaza building in the community of Celebration, Florida. The firm served as Architect of Record in partnership with Robert A. M. Stern Architects of New York, the acclaimed architect whose design standards in the community and buildings at Celebration are lauded worldwide. The new four-story, 93,000-square-foot building will be located adjacent to the Florida Hospital Celebration Health and will house a number of healthcare-related tenants including an Ambulatory Center. The new office building, due to open in the winter of 2005, will complement and be responsive to the design of the existing hospital.

Harvard Jolly will design Hernando County Schools first K-8 school, the New Elementary School "I" project. The \$28 million project has both an elementary and middle school, housing a total of 239,103 square feet. The middle school consists of six groupings of five classrooms including two exploring technology labs, one family and consumer sciences lab, a combined chorus and band room, art and gym/dance room, weight room and multipurpose room.

The middle and elementary school share the administrative area, the media center and food service which are located around a central atrium space that helps to separate the older and younger students. The sixth grade is located on the second



Ervin, Lovett & Miller's design for Sebastian Inlet Harbor near St. Augustine, Florida.



Ervin, Lovett & Miller has completed design of the clubhouse at Amelia National, a golf community on Amelia Island in Northeast Florida. The new clubhouse will offer 22,000 square feet of space when completed.



The Henderson Classroom Building at Florida Atlantic University designed by MGE Architects.



Harvard Jolly has designed the first K-8 school in Hernando County. The project is slated for completion in July, 2005.

floor overlooking the atrium and acting as a transition between elementary and middle school.

Despite an extremely tight schedule, Elementary School "I" is estimated to be completed by July, 2005, in time for the start of the school year. Hernando County is currently discussing another K-8 school for the district that would incorporate a YMCA into the design.

VOA Associates Incorporated, Orlando, is working on four, large-scale renovation projects for two Veterans Administration (VA) facilities in Tampa and Chicago. The projects represent a total construction value of approximately \$19 million.

The Tampa facility, the James A. Haley Veterans Health Administration Facility, involves the redesign of the emergency department, expansion and renovation of the surgical suite and recovery area, and expansion of the pathology lab. The Jesse Brown VA Medical Center in Chicago, Illinois, will undergo modernization and reconfiguration of the existing fourth floor to include new laboratory space and upgraded utilities.



The Towers at Cutler Ridge is a new commercial project being designed by Gallo Architects & Development Consultants.



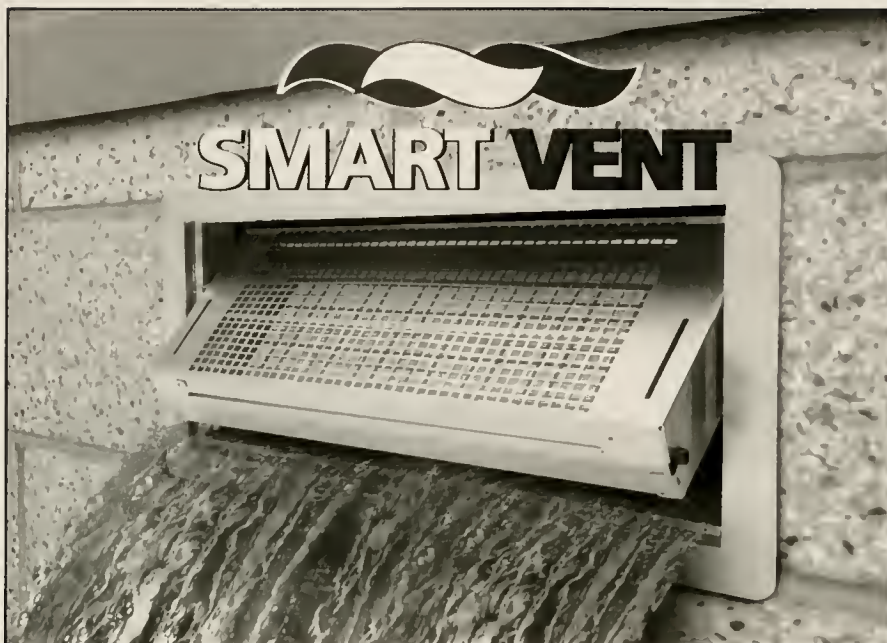
Celebration Health Medical Plaza designed by HuttonBrady Architects in partnership with Robert A.M. Stern Architects.



The Veterans Administration facility in Tampa was designed by VOA Associates Incorporated.

The Hunt Residence, designed by **Clark + Kuenstle Associates, Inc.**, on left in lower graphic, sits on a small peninsula where the Steinhatchee River meets the Gulf of Mexico. Models and images courtesy of the architect.





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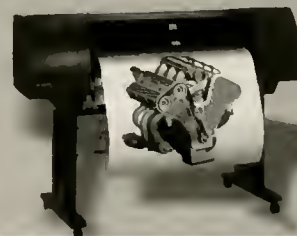
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Haskell Architects and Engineers *jacksonville*

General Electric Transportation and Aircraft Engines Learning Center, Evendale, Ohio



The main façade of the Center features correctly proportioned replicas of compressor blades used in aircraft engines. All photos by Anthony Rieck Photography.

The General Electric (GE) headquarters and manufacturing plant in Ohio is a complex of buildings dating from World War II. It was no small task for Haskell Architects and Engineers to design a new gateway to the aging campus that hadn't seen any new construction in 40 years. The Haskell design team embarked on the project three years ago and the result is 50,000-square-foot, \$15 million learning center that includes a 350-seat auditorium, a dozen classrooms and customer meeting areas and GE's jet propulsion museum.

Located along the I-75 corridor in Ohio, GE's 300-acre site contained mostly pre-World War II buildings. The culture of the facility had changed over the years from a manufacturing environment to one concerned with research, design, testing and development of aircraft engines. As part of the company's vision to communicate its identity as the leader

in developing and manufacturing engines, GE was committed to build a state-of-the-art Learning Center for clients, employees and the public.

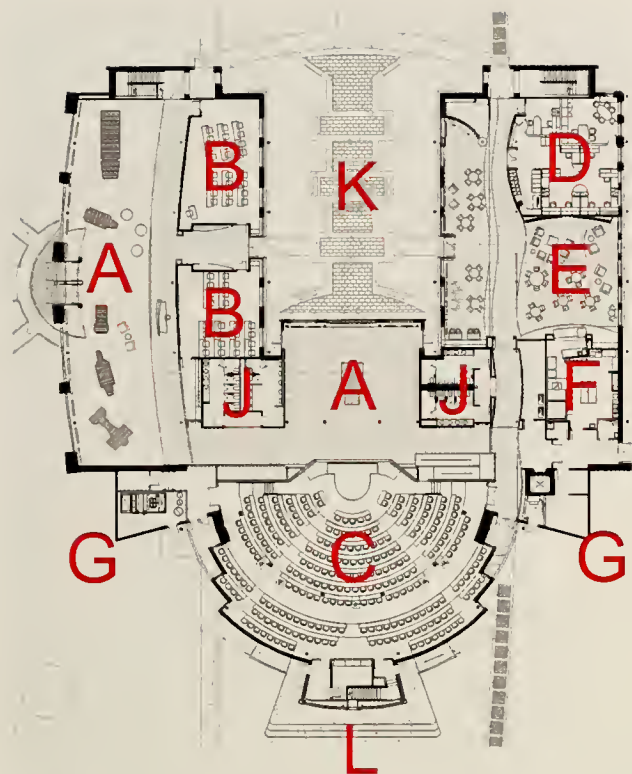
The Learning Center is sited in the midst of a sea of warehouses and manufacturing facilities. It is the sharp contrast between the existing buildings and the elegant lines and fabric of the Center that make it particularly imposing. With white sandstone walls and a transparent façade that reveals suspended aircraft engines inside, the building appears very welcoming and very exciting. At the roofline above the main entrance, replicas of compressor engine blades symbolically "flare out to welcome visitors." To avoid turning its back on the campus, a walkway used to connect all of the major buildings on the campus passes through the middle of the Center, practically unnoticed.

Design Architect Roland Udenze, AIA, wanted the architecture "to



Compressor blade replica detail with stair tower clad in corrugated metal.

evolve from the creation of specific points of destination and the intervening journey of discovery." Hence, the "floating" learning rooms, the "dominating" exchange forum and the "forced" courtyard garden that creates a tension the architects welcomed. Other key features include the strategic exposure of structural



Legend for Floor plan

- A – Engine Displays
- B – Learning Rooms
- C – Exchange Forum
- D – Administration
- E – Café
- F – Kitchen
- G – Utility Room
- J – Toilet Rooms
- K – Courtyard



Above and top, right: drawing and detail of rear elevation. Below: The Exchange Forum “Sanford Moss Hall” features an upside down dome for acoustical clarity, second floor breakout rooms, video conferencing facilities and remote controlled blackout shades. Bottom right: The Propulsion Gateway display area. Note the floating balcony and wooden accent wall.



columns both inside and outside, the creation of little getaway “nooks and crannies” where discussions can take place between training sessions.

State-of-the-art technical details abound in the new facility, including kiosks at every display that provide historical data, overhead track lighting that spotlights specific aircraft engines, audience microphones that can be selectively activated in meeting rooms and video conferencing capability halfway around the world.

As one of the few learning centers in the country that combines the company’s products with its learning space, this facility sets the tone for the future of the company and architectural design.





The Courtyard Garden looking to the Southeast.



The Runway Café looking north toward administration offices defined by the curved blue walls.



Above: The Propulsion Gateway display area and below: the rear elevation of the center.

Project Credits: Haskell Architects and Engineers: Architect; Roland Udenze, AIA: Design Architect; Dennis Reese, AIA, Nikhil Shah, AIA: Architects; Patricia O'Neil, IIDA: Interior Design; Mike Herring PE/Tom Grogan, PE: Structural Engineers; Frank Mangin, PE/Jimmy Barber, PE: Mechanical, Electrical, Plumbing Consultants; John Quattrochi, PE: Civil Engineer; Gary Siebein, AIA: Acoustics.



Gregory A. Neville, AIA, coral gables
 360 Collins Avenue, Miami Beach, Florida

On a 50 by 130-foot lot in Miami Beach, one block from the Atlantic Ocean, Greg Neville was commissioned to design a 12-unit condominium building. The program required 12 parking spaces on the ground floor, an entry lobby facing the street corner and 12 residential units on three additional floors.

The South Beach District of Miami Beach, where this project is located, is a vibrant, energetic entertainment and shopping district set

amidst historic Art Deco buildings. Although it was important that this building “be a thread in the existing urban fabric,” the architect did not want it to be a background building. It had to exude the flair and energy of the surrounding area.

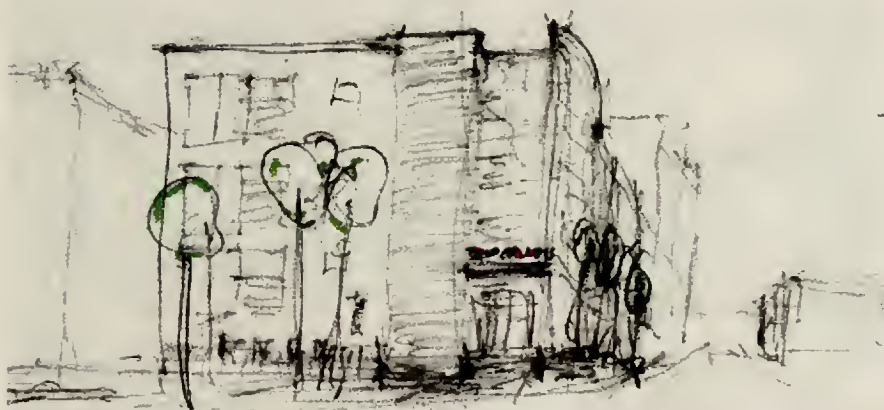
Art Deco architecture typically celebrates building corners. Many Deco structures have their main entrance set into the corner or the corners are rounded and accented with greater height and detail. This

building incorporates a corner that is curved, but geometrical in feeling and free of decoration. The corner and the adjacent entrance are clad in corrugated metal panels that highlight it and relate to earlier Deco structures. The same metal panels were used on the opposite end of the north elevation in concert with a system of balconies. The irony of using industrial-looking materials as an expression of sophistication was explored and heightened with the use of welded wire grid infill for the balcony railings.

The building’s main elevation creates a dialogue between the solid stucco wall with punched openings and the adjacent metal clad wall. The two planes composed of different materials—one solid, but transparent, and the other lightweight but backed by the building volume—causes both balance and tension for the observer. The long north wall is a variation on the theme of solids and voids. A composition of windows and balconies within the larger stucco mass, framed by metal panels at either end, provides visual interest by breaking down a large mass into an assemblage of parts.

The individual condominiums are small, studio-type units, each with a different plan. All kitchens are open to living areas which reinforces the casual lifestyle that Miami Beach residents enjoy.

Project Credits: Gregory A. Neville, AIA: Architect; De Los Reyes Engineers: Structural; Guerrero/Gonzalez Engineers: Mechanical/Electrical; Savino/Miller Studio: Landscape Architect; Ultimate Construction: General Contractor.



Robert A.M. Stern Architects, new york city, in association with
Harvard Jolly, Inc. st. petersburg
Clearwater Main Library, Clearwater, Florida



In the new Clearwater Main Library, panoramic views and soaring interior spaces invite library patrons from throughout the Tampa Bay region. The new library is a 90,000-square-foot facility that has become a recognizable landmark and a source of civic pride. It is uniquely sited on a bluff overlooking a public park, the intercoastal waterway and the Gulf of Mexico. The main façade presents itself as an urbane and dignified civic building using traditional local materials such as cast stone and stucco. The garden façade, which opens onto the park and the waterfront, features four stories of glass curtain wall to capitalize on the panoramic views while the broad overhead canopy screen out excessive sunlight. A trellis-covered rooftop terrace provides magnificent views and is ideal for social



Site plan courtesy of Harvard Jolly, Inc. Photo, top, of main (east) façade by George Cott, Chorma

events. The undulating roof gives the building its memorable profile.
In addition to providing library services, the building serves as an anchor in the downtown core and a prime site for special events. The building features a local history center, café, galleries, a 13,000-square-

foot children's library, story time room, teen space and a technology center. Since it opened in May 2004, library use has doubled and meeting room use is extremely heavy.

For audio-visual presentations, the main conference room is equipped with two plasma display screens and an electronic "writing tablet" at the speaker's podium. The executive boardroom and the children's and young adult rooms are similarly equipped. Technological updates include distributed network-cataloging systems and new voice-data and paging systems. Electronic "smart" cards and magnetic locks limit access to the building and select interior spaces such as Special Collections.

The library is sited where the original library once stood so its construction minimized impact to the site. Rainwater is collected from the roofs and channeled to an attenuation pond. The existing parking lot south of the building was reconfigured to preserve a 100-year-old oak tree so that cars now drive under its broad canopy. Natural light penetrates the building through solar deflecting blades, thus reducing the need for artificial lighting during the daylight hours. The rooftop terrace is shaded and cooled by an overhead trellis.

Through special agreements, the Clearwater Main Library can be used by residents throughout the Tampa Bay region. At a cost of just over \$200 million, it is a truly regional resource.

Project Credits: Robert A.M. Stern Architects; Design Architects and Interior Design; Harvard Jolly, Inc.: Architect of Record; Ward Friszolowski, AIA, Phil Trezza, AIA, Don Lyons, AIA, Dave Ashton: Design Team; George F. Young, Inc.: Civil Engineer; McCarthy & Associates, Inc.: Structural Engineer; TLC Engineering for Architecture:



Light enters the building through solar deflecting blades thus reducing the need for artificial light. Photos: top, materials area, and below, the grand staircase. All photos by George Cott, Chroma.

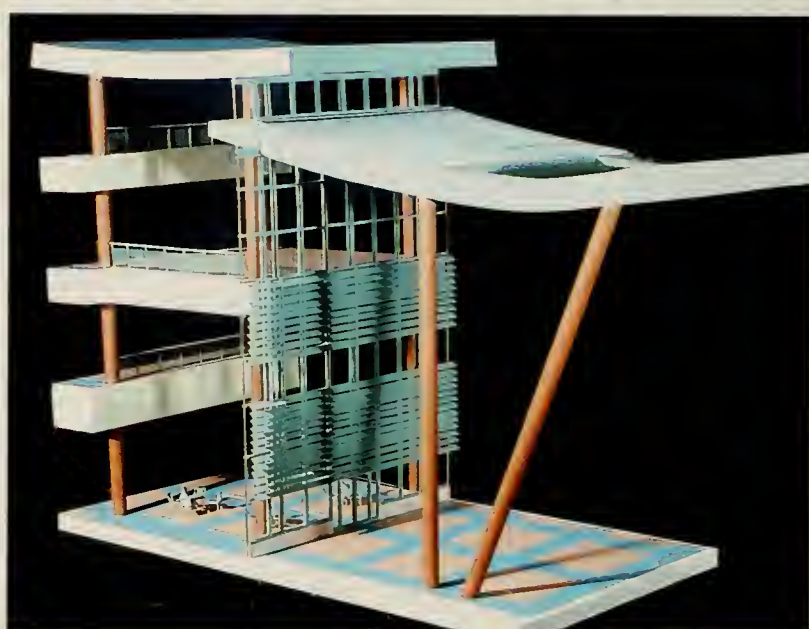




The garden façade faces the park and the water. Photo by Jeffrey Cobble.



The east elevation, top, and above, the northeast end of the building, which contains the grand staircase. Photos by Tommy Goodwill.



All models courtesy of the Architect. Photo opposite: Garden Elevation.



Garcia Brenner Stromberg, *stuart* Miller House, Banner Elk, North Carolina

Located in the Blue Ridge Mountains, this single-family residence is located in a private gated community. It is actually sited rather high on the mountain, affording spectacular views of the surrounding countryside. The community of which this house is a part consists of large custom homes ranging from 3,000 to 10,000 square feet. Since the lots are large and heavily wooded, the houses are well separated and private.

At 4,000 square feet, the Miller House is consistent in size with the residences around it that range in style from traditional to very contemporary. By using indigenous limestone and heavy timber construction, the architect designed a house that fit well into the context of the site and expressed a contemporary vernacular style. The house has advanced environmental control systems. The expansive use of glazing will allow for maximum transparency of the walls and the varying roof slopes react to the ruggedness and irregularity of the terrain. The natural springs that

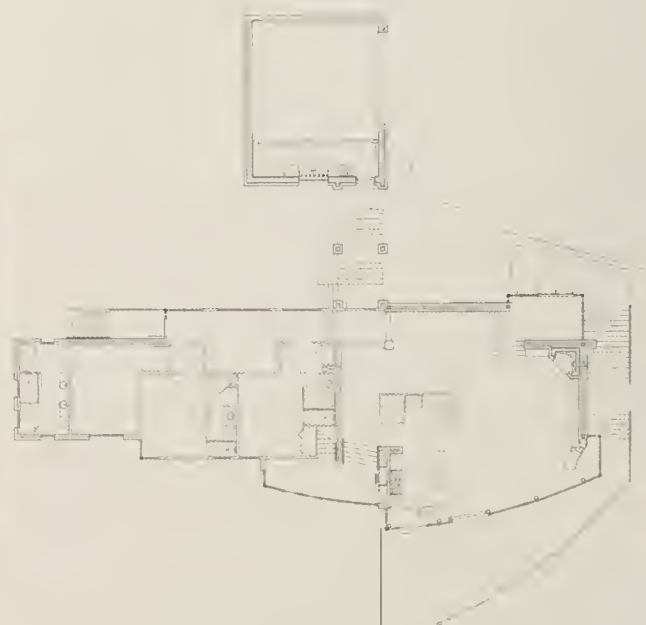


emanate from the site were redirected to custom trench drainage systems located around the foundation. The garage was cut into the slope on site and the roof was covered with natural stone, helping it to blend further with the surroundings.

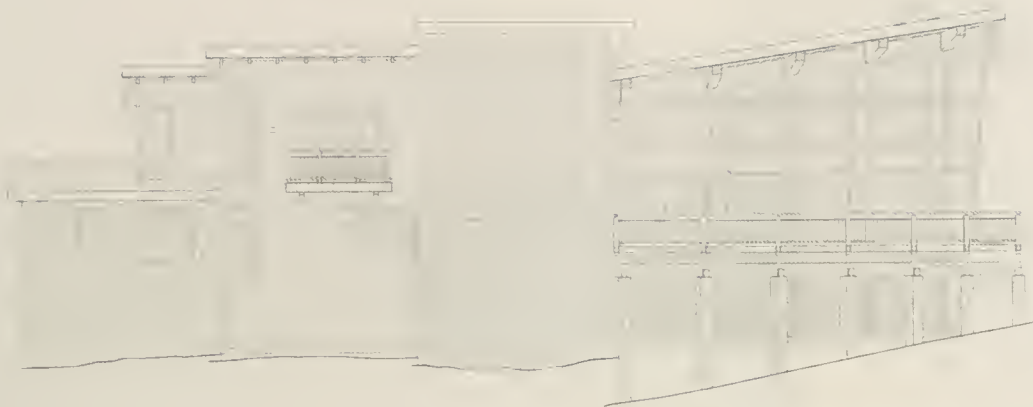
Project Credits: Garcia Brenner Stromberg; Architect; Land Design, Inc.; Civil Engineers; Taylor & Viola; Structural Engineer; George O. Brown, PE; MEP Engineer; Miller Construction; Contractor.



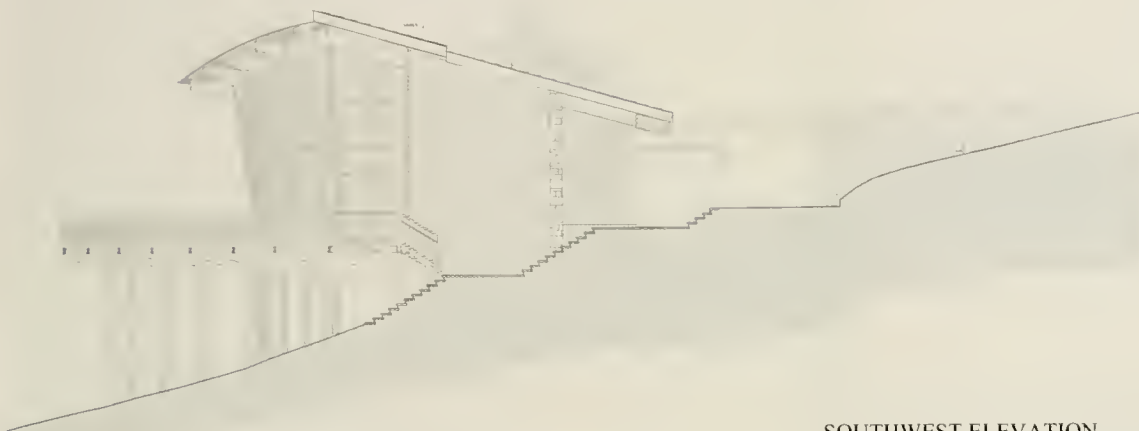
Top right: The main entrance in the southeast side of the house. Above: View of the pergola that is used as a connecting element between the garage/utility room and the main house.



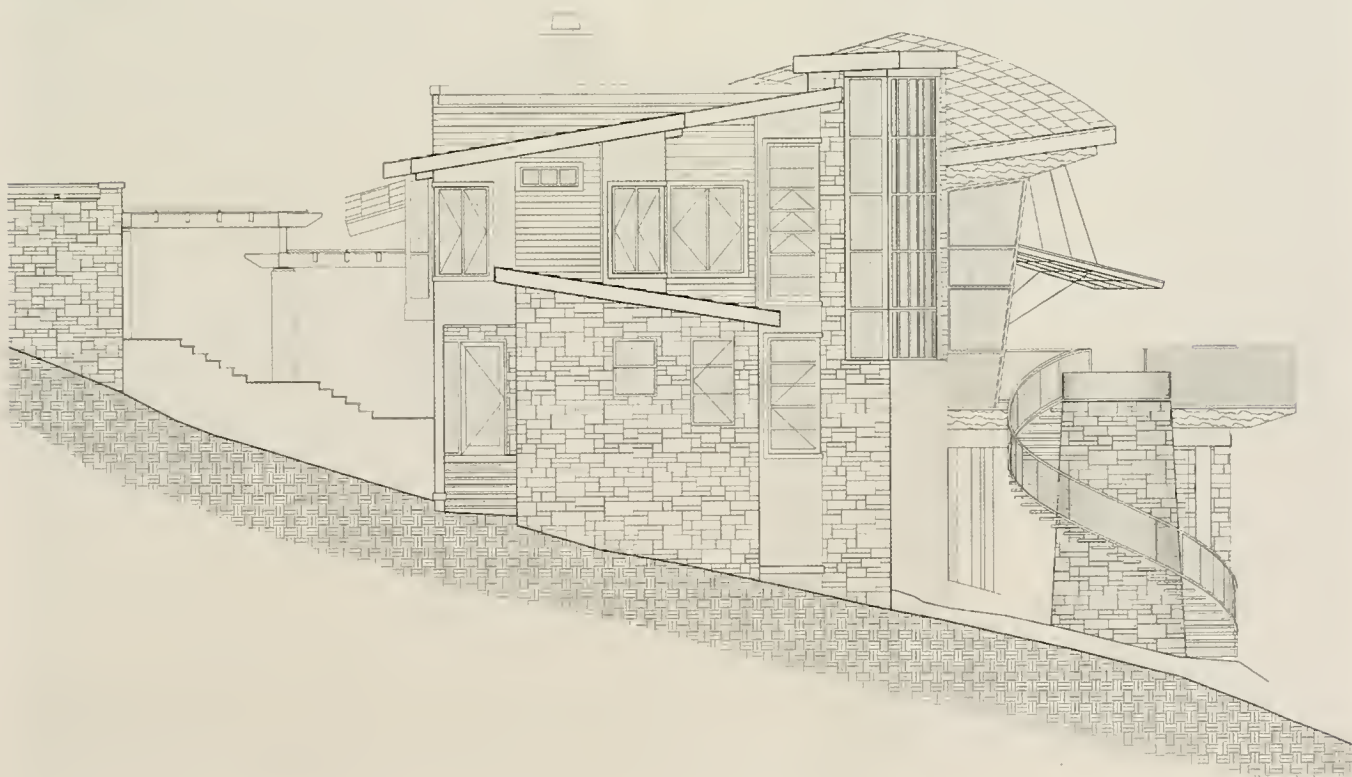
Elevations, opposite, and first floor plan, above, courtesy of architect.



NORTHWEST ELEVATION
SCALE: 3/16"=1'-0"



SOUTHWEST ELEVATION
SCALE: 3/16"=1'-0"



FLA/Florida Architects, Inc., orlando

The Tomeu Center for Career and Academic Advancement Indian River Community College (IRCC) Ft. Pierce

The new \$8.4 million, 42,000-square-foot Tomeu Center at IRCC fulfills an important mission in today's society. It is a place where students prepare to take the GED and receive a high school diploma. The three-story facility provides a learning environment that helps students build the skills they need in today's workplace. It provides a total of 16 classrooms and laboratories that serve over 2,500 students each semester. In addition, the Center is being used for Adult Education classes and teaching English as a Second Language. Testing services, a Student Career Café and support services occupy the rest of the space.

The design concept is a simple one. The architect's wanted the building to represent a shift in the student's lives - a shift toward completing an education and joining the workforce. The design goal was to reflect that shift in the student's life by reflecting it in the building's architecture. That was accomplished by taking a straightforward rectilinear box and shifting its halves to create an entrance through the center of the building. The outward-sloping glass entrance symbolizes the student's increased awareness of their academic progress and potential as they move up through the program. Other design considerations included a choice of exterior finish materials that are compatible with campus standards. While the building is respectful of its context, it makes a very unique statement on the campus.

FLA's President and Principal-in-Charge of the project, Joe Sorci, AIA, thinks that it's empowering for students to learn and interact with one

Models, floorplans and siteplan courtesy of the architect.



The main entrance in the center's north elevation reveals the three-story central lobby. All photos by Joseph Lapeyra, Lapeyra Photography. Rendering of south elevation, below, courtesy of the architect.





The first floor of the Tomou Center contains classrooms and lobby. Floorplan courtesy of the architect. South elevation below.



another in such a well-equipped state-of-the-art facility. The building's interior features a distinctly contemporary flavor with its floor-to-ceiling, glass-enclosed public space at the entry. The three-story central lobby contains an open student café that features interactive career information. The technology-driven café allows students to utilize their computer skills to research job prospects and higher education opportunities in a collaborative, hands-on environment.

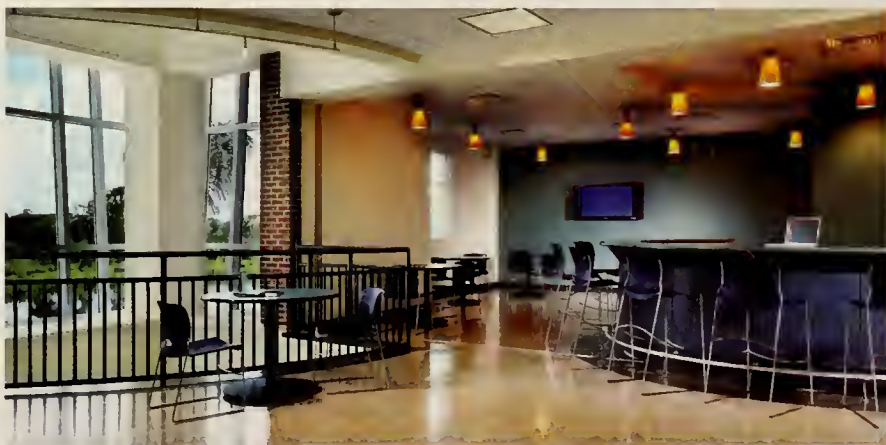
The building employs curtain walls on the exterior and glass entries to the large educational spaces. Floor-to-ceiling exterior windows bring in the diffuse north light that has the visual effect of expanding the training rooms located on outside walls. The collective impact of the window designs is a bright "uplifting" interior.

The Center was designed to provide the most expansive views from the top floor where the highest section of the roof is shaped like a mortarboard. The first floor houses intake, testing, evaluation and counseling areas as well as instructional rooms. The second floor includes areas for intermediate level student activities and the third floor contain the GED spaces.

Project Credits: Florida Architects, Inc.: Architect; H.J. High Company: Construction Manager; LBFH: Civil Engineer; Matern Professional Engineering: Electrical Engineer; OCI & Associates: Mechanical Engineer; Burton, Braswell, Middlebrooks Associates, Inc.: Structural Engineer; Technology Research and Consulting, Inc.: Technology Systems.



The second floor technology-driven Cyber Café above and below, is an area where students can socialize informally.



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Regional Director's Report, Winter 2004-05

Benjamin Vargas, AIA, Senior Regional Director
Florida/Caribbean Region

Last October, the Regional Directors of AIA Florida met in Dorado, Puerto Rico. Since the board meeting coincided with AIA Puerto Rico's annual meeting, the directors were able to participate in lectures and seminars and meet with members of the Puerto Rico Chapter.

As a result of that meeting, the "Dorado Accord" was drafted whereby a face-to-face regional meeting was created for the specific purpose of enabling association leaders to discuss their respective visions and make strategic plans for formal adoption. The new regional funds' projections were also discussed. Regional Directors were charged with researching and proposing ways for the money to be used to advance the cause of good architecture and encourage AIA membership in the region. It is anticipated that the Caribbean region will have a \$4,000 surplus in 2005 and 2006.

The most significant action taken at the December 2004 Board meeting was the selection of the City of Miami as the site of the 2010 AIA National Convention. Congratulations to everyone who worked so hard to make this happen, especially members of the AIA Miami Chapter.

Relative to the AIA Sesquicentennial, activities celebrating the 150th anniversary of the American Institute of Architects will occur throughout 2007. A highly respected former member of the national AIA component staff, Susan Hecht, will complete all of the advance work for the celebration. This will be an excellent opportunity for component leaders, national staff and Regional Directors to identify creative and innovative ways to build on this important anniversary.

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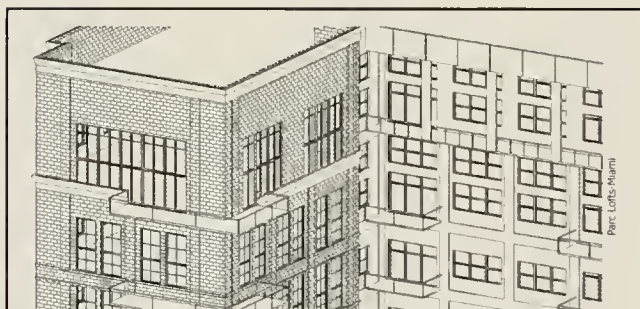
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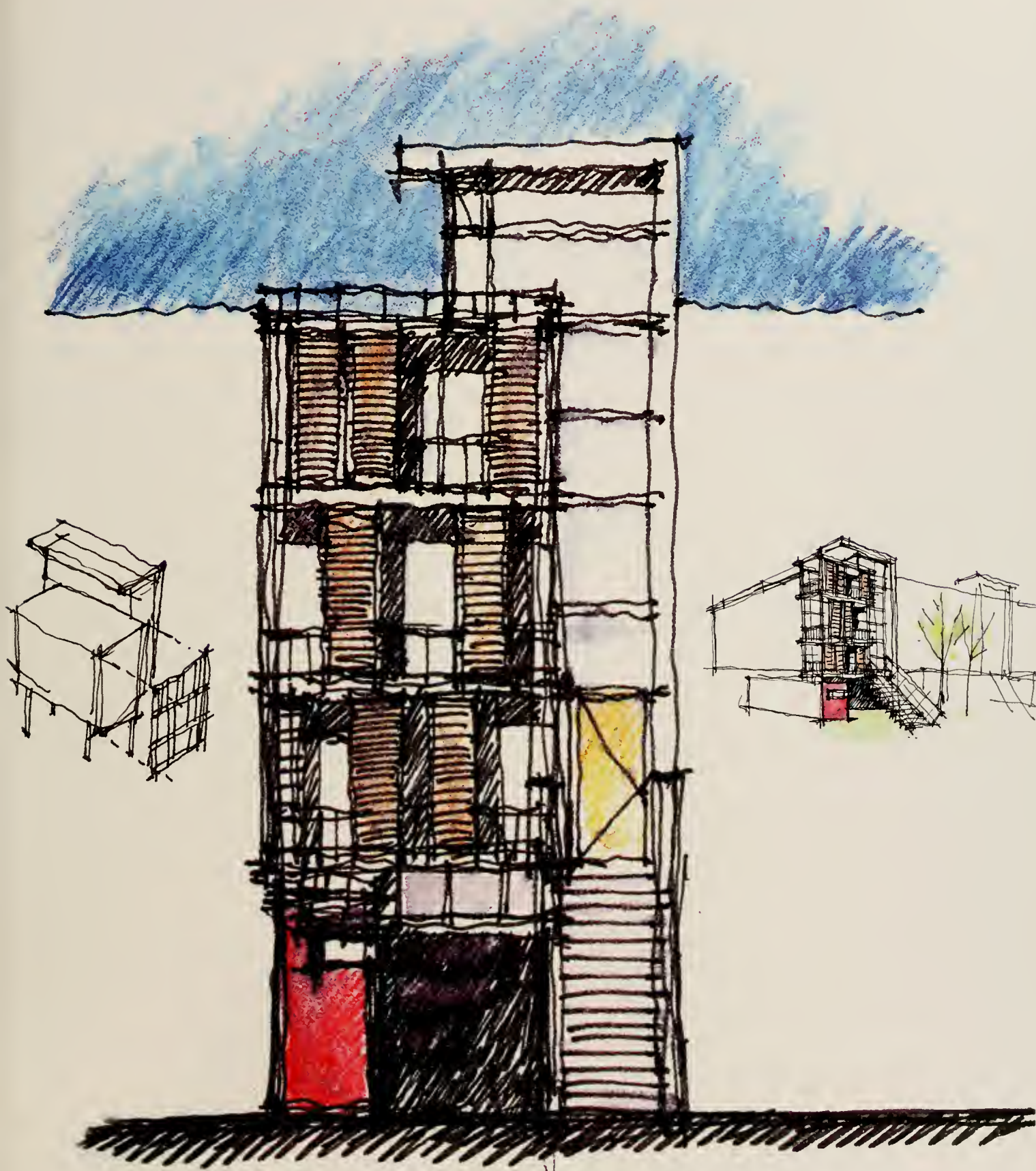
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*Cover drawings are by Alejandro Borrero of RLC Architects for a "Custom Vertical Homes"
project in Pompano Beach, Florida.*

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Editorial / diane d. greer

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Those of you who have faithfully read my editorials for the last 25 years know that they tend to be rather personal and are always based on some trip, or observation or random thought about architecture. Almost without exception, when I travel outside Florida, I write about the architecture of that place. So far that's included everything from Saudi Arabia to South America and a whole lot in between. New York City is my favorite place to critique because, frankly, there is a never-ending supply of material to write about and pass judgment on. Now I'd like to expound on another spot on the map.

My husband and I have just purchased, with two other couples, a house and 15 acres of land in a very remote part of New Mexico. This property is in the western part of the state near the Arizona border and Albuquerque is the nearest airport. We've just returned from a week out there and were delighted to see late snow still on the ground. But what really interests me is not so much our little piece of New Mexico, but the cities of Santa Fe, Socorro and to a lesser extent, Albuquerque and a multitude of little towns in between. As far as I can tell, New Mexico is a state with a real strong sense of self, at least in so far as it's culture is concerned, and perhaps more than I've seen anywhere else in this country. And it shares a lot in common with Florida.

Commonalities between the two states include extremes of geography, temperature and climate. Both have a strong historical link to Native American populations. Both have lots of retirees and retirement communities, as well as a steady influx of immigrants from outside U.S. borders. The main difference I see between the two states relates to the most visible form of identity a place can have...its architecture.

In New Mexico, everything looks to be built of adobe. The color palette is consistent, the plantings all appear to be indigenous and suffice to say, the food is southwestern cuisine at its finest. The architecture is striking in its consistency and never boring, even in its abundance. The adobe structures I saw were not contemporary clichés for historical styles, i.e. the McDonalds restaurants all over the country that imitate the perceived architectural style of the town in which they reside. Rather, I felt that the architecture was very responsive to the climate, the landscape and the history of the area. And, most important, it seemed to be a tangible expression of pride in the heritage and history of the region. Of course, architecture is not the only art form that reflects that heritage. It can be seen in New Mexico's fine art, jewelry, textiles, basketry, pottery and furniture.

I suppose there are people who would react to all this "sameness" as excessive and lacking in individual expression, but I never sense that when I'm there. And I realize that I have felt for some time that Florida is still seeking its architectural identity. Or, perhaps I should say, its identity in general. Besides being the state with the second longest coastline and the greatest number of retirees, there doesn't seem to be any real "glue" that holds everything together culturally. That is not to say that the burden of providing that "glue" should fall to architects or that everything should be designed to look like a Spanish hacienda. But architecture always has been, and probably always will be, the most immediate and visible indicator of a culture...or an aesthetic. And it does beg the question of why one place is so aware, and seemingly proud, of its origins and another is rather ambiguous.

As usual, I have no answer to this question, but I love putting the questions out there.

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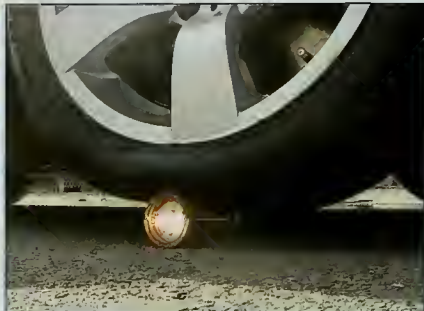
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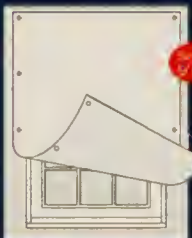
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President's Message / Mickey Jacob, AIA



Mickey Jacob, AIA

Leadership.

It's a principle that I have written and spoken about often this past year. I can't overstate how important I believe Leadership is for architects and the profession of architecture. As a result of my many discussions with AIA Florida members and others interested in the issues affecting the practice of architecture, an interesting thing happened.

It's working.

A number of issues have been addressed, and goals achieved, in 2005 and this success is due to one thing – the collective effort of many people who have come together with a commitment to get things done. That's Leadership. First and foremost, AIA Florida initiated the filing of, and worked to get the Florida State Legislature to pass, HB 699/SB 1608. The bill addresses language in Statute 481 that strengthens the practice act and gives the Board of Architecture and Interior Design (BOAID) more leverage in responding to complaints of unethical licensed practice and unlicensed practice (See pages 18-20 for a detailed report).

The passage of this bill was a landmark event for AIA Florida and the profession, a result of the collective efforts of individuals who put in the time and effort to really make it happen. Representative Thad Altman and Senator Charlie Clary, FAIA, sponsored the bill and worked hard to get it passed. Vicki Long, CAE, AIA Florida Executive Vice President, worked with Legislative Consultants Mike Huey, Chris Hanson and Todd Steibly tracking the bill's progress and responding to the numerous issues that developed in the process. Equally important was the leadership of AIA members who came to Tallahassee to participate in the AIA Florida Legislative Day, to lobby for passage of the bill and to get the important co-sponsor commitments from legislators. These members worked hard to build relationships with legislators that made a difference.

So why is this Leadership effort so important?

Out of the 2,475 bills and resolutions filed during the 2005 legislative session, only 394 survived the process to become law – and HB 699/SB 1608 was one of them.

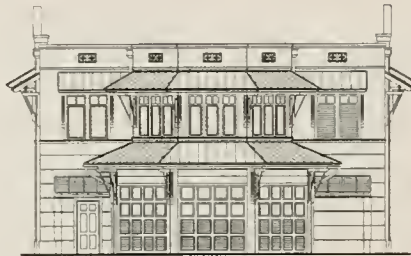
This legislative success has positioned AIA Florida to be able to affect future legislation and build relationships within the political structure. We must continue to make progress that has an even greater impact. To keep this momentum going, AIA Florida has convened a Task Force led by Richard Logan, AIA, that will study how to support efforts to initiate legislation that will make Construction Administration mandatory on all construction projects in Florida, public and private. Another Task Force led by Brian Bradley, AIA, is researching ways to create legislation that will strengthen ownership requirements for architectural businesses. And, a third Task Force with Robert Currie, AIA, in the lead role, is writing a position paper on Community Design Standards that can be used as a guide for communities struggling with this issue. These groups are made up of AIA members who have decided that actions speak louder than words and are committed to lead by example.

AIA Florida's legislative success demonstrates that architects have the ability to get things done in Tallahassee. We can affect good legislation. But, this is just the first step in the process. In order to become a force in the legislative process, now more than ever, we need for AIA members to make the commitment to participate in the process. All it takes is Leadership.

Work-in-Progress



Miranda Architects, Amelia Island, has designed the Lydia Cladek, Inc. Office Building for the Sea Grove development in St. Augustine Beach. The new two-story, 11,000-square-foot facility will be the first building in the commercial core. The building design will set the tone for the Sea Grove Main Street. Construction is expected to be complete in early 2006.



Southeast and southwest elevations of the Lydia Cladek, Inc. Office Building in St. Augustine Beach.

Dorsky Hodgson + Partners, Fort Lauderdale, is designer of a 12-story office condo building in Miami

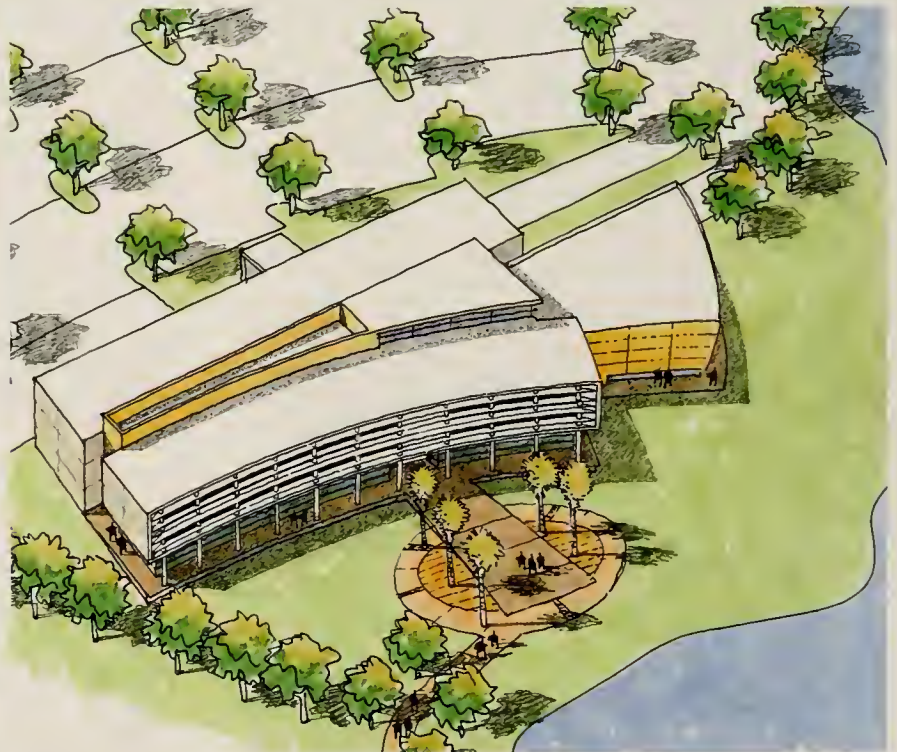
that will include 6,000 square feet of retail space including a bank with drive-in facility. The design was driven by height and setback restrictions

on two sides of the building. Its massing is broken down by articulating various components using different materials and colors. The elevator overrun and mechanical equipment screen were treated as a design element that gives the building its distinctive identity.

HuntonBrady Architects, Orlando, will design Seminole Community College's (SCC) Heathrow Center, a new hub for technology workforce development and economic development in Central Florida. Envisioned as a collaborative space for college and community, the Center will occupy a six-acre site along the I-4 corridor in Seminole County. Phase I of the project features a three-story, 65,000-square-foot building that will house the economic development facilities. A multi-story atrium called



The Brickell Office Complex designed by Dorsky Hodgson + Partners.



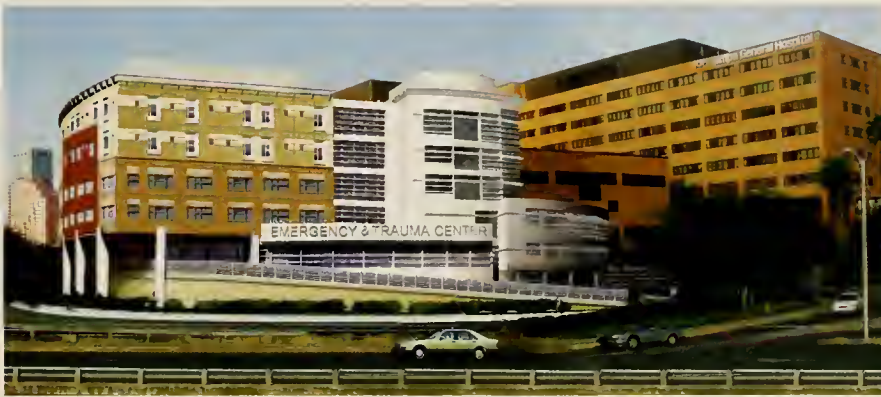
Heathrow Center at Seminole Community College, designed by HuntonBrady Architects.



The Palm Harbor Fire Rescue Station designed by Klar and Klar Architects in a joint venture with Walker & Associates Architects.



The Island Village Hotel in Martin County designed by Quincy Johnson, Jones Myott Williams Architects.



Gresham Smith & Partners' designs for an addition to Tampa General Hospital, above, and the Parking Garage at Tampa International Airport, below and lower right.



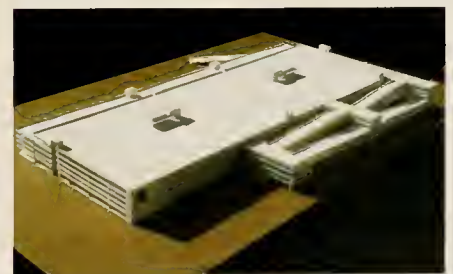
the "Information Commons," will be a gathering place and hub of building activities.

Klar and Klar Architects, Clearwater, in a joint venture with Walker & Associates Architects, Safety Harbor, have designed a \$3.2-million fire-rescue station to be built in Palm Harbor. The 20,000-square-foot station will replace one built in 1988 that currently occupies the site. The new station will comply more closely with hurricane-preparedness and upgraded wind load requirements and will be large enough to deal with growth in the Palm Harbor area.

Richard C. Jones, AIA, Quincy Johnson, Jones Myott Williams Architects, Boca Raton, is Principal-in-Charge of the design of the Island Village Hotel on South Hutchinson Island in Martin County, Florida. The 260-room hotel, with direct access to Fort Pierce Inlet, will be four stories above parking. To take advantage of ocean views, a 700-foot-long linear design was created with an average of 63,000 square feet per floor.

The streetscape will look like a series of townhouses with a Caribbean/Key West color palette. The \$40-million hotel is currently under construction.

Gresham Smith & Partners (GS&P), Tampa, is designer of the new addition to Tampa General Hospital and the Parking Garage Addition at Tampa International Airport. Both projects are currently under construc-



tion. The 28,000-square-foot addition to the hospital is the first since 1983 and includes an emergency department with a Level I Trauma Center, additional operating rooms, a cardiovascular center and a new Women's Center for labor and delivery.

Tampa International Airport is one of the major transportation hubs in the Southeast. When completed, the new six-story parking garage will accommodate an additional 5,500 vehicles. In the future, these parking spaces will be absorbed into a proposed 16,000-vehicle parking expansion.

Beame Architectural Partnership, Coral Gables, has completed the design for City Mall, the largest retail complex in San Pedro Sula, Honduras, Central America. The project will produce 9,000 square feet of space on five levels - two parking levels below three levels of retail. With a mountain backdrop, the U-shaped structure has a hollow center with a sequence of internal stepped plazas that replicate the topography of the site. Construction is underway and commercial space is 100% sold.

VOA Associates Incorporated, Orlando, has completed its commission to provide interior architecture and design services for supporting infrastructure in the new Hall of Florida Fossils at the Florida Museum of Natural History at the University of Florida in Gainesville. Entitled "The Evolution of Life and Land," this permanent exhibition hall is located in an existing 4,000-square-foot gallery. The biggest challenge facing the designers was organizing the exhibits and managing traffic flow within an environment that entertains and educates, yet is flexible enough to permit frequent revisions and updates.



City Mall in Honduras, designed by Beame Architectural Partnership, will open in October 2005.



The Hall of Fossils at the Florida Museum of Natural History was designed by VOA Associates Incorporated. The project was the recipient of the Southeastern Museum Conference 2003-2004 Curators' Competition Award for Best Exhibit with a budget of more than \$1 million.



Haskell Architects and Engineers' design for the new 13,000-square-foot general aviation airport in Titusville for the Spacecoast Airport Authority.

Honors and Awards

Four Florida Architects Elevated to Fellowship

Four architects have been elevated to the prestigious College of Fellows, a distinction given by the national AIA. The architects who were awarded Fellowship include **Richard J. Heisenbottle, AIA**, Miami and **Andres Mignucci, AIA**, Puerto Rico for exemplifying the AIA objective of promoting the aesthetic, scientific and practical efficiency of the profession through design, urban design or preservation and **Fernando L. Abruna, AIA**, Puerto Rico and **Marilys R. Nepomechie, AIA**, Miami for exemplifying the AIA objective of advancing the art and science of planning and building by advancing the standards of architectural education, training and practice.

Fewer than 2,500 AIA members have this distinction. Fellowship is awarded annually to architects with at least 10 years of membership in the AIA who have made nationally significant contributions to the architecture profession in areas ranging from aesthetics to public service.



Chad Oppenheim's "Cube," above, and below left, represents the next frontier in multifamily, high-rise housing for urban areas.

Chad Oppenheim, AIA, of OPPENheim Architecture + Design, Miami, was one of seven American architects featured in "Restructure: New Forms in Architectural Mesh," a cutting-edge exhibition that was shown at the 2005 AIA National Convention in Las Vegas. The exhibition was designed to educate architects and consumers about architectural mesh and challenge notions of what can be created with these unique products. The individual

pieces created by the architects explore a personal vision and provide insight into what is happening with architecture in 2005.

Chad Oppenheim's "Cube" represents the next frontier in multifamily, high-rise housing in urban areas. Rising 22 stories over the Design District in Miami, "Cube" will be composed of interconnected modules customized by their owners. Modules can be designed within "Cube" that connect vertically, horizontally and diagonally and allow for

garden voids and cantilevered living arrangements.

Having debuted in New York City to tremendous response, the exhibition, sponsored by Cambridge Architectural Mesh, made its first stop in Las Vegas during the AIA convention. The exhibition includes the work of architects Tod Williams & Billie Tsien, Tom Kundig and Lorcan O'Hherlihy, to name a few. Future destinations include Miami, Seattle, Chicago and Los Angeles.

Jacksonville Firm's Work Published

The residential work of **Rink Design Partnership Inc.** was featured in the March 2005 issue of *Florida International Magazine*. The six-page spread features a condominium residence in Jacksonville that overlooks the St. Johns River. The firm was also the recipient of two National Association of Industrial and Office Properties (NAIOP) Northeast Florida Chapter Annual Awards. Rink's design for the Florida Bank Headquarters won an NAIOP Award for Office Project of the Year and Project Design of the Year.



MGE Architects' winning design for the 2005 Construction© competition.



The Phillips' Residence in Jacksonville, above, and the Florida Bank Headquarters, below, are award-winning projects by Rink Design Partnership Inc.



News

AIA and EPA Sign Agreement

The United States Environmental Protection Agency (EPA) and the American Institute of Architects (AIA) have signed a Memorandum of Understanding (MOU), the purpose of which is to advance the mutually beneficial, informal cooperative working relationship that exists between the two organizations.

The EPA's mission, to protect human health and the environment, and the AIA's mission, to improve the quality of the built environment, come together in the emerging fields of sustainable development and green building. The two organizations are now working together toward the

goal of promoting development that sustains the environment.

Design, construction and development, while improving the quality of human life in many ways, have a significant impact on the environment. These impacts occur during the extraction and manufacturing of building products, during site work, design, construction, operation, maintenance, renovation, and ultimately, the removal of the building. The construction and operation of buildings uses massive quantities of energy, water, and materials, all of which can adversely affect the natural environment through air and water pollution, solid and hazardous waste generation and disruption of wildlife

habitat, the hydrologic cycle, and the climate. In addition, buildings create whole new indoor environments that can profoundly affect the health of the occupants

The EPA and the AIA have previously collaborated on mutually beneficial projects, including the development of the *Environmental Resource Guide (ERG)*, launched by the AIA in 1992 with EPA funding. This publication became a cornerstone in the green building movement and established the Committee on the Environment (COTE) as a center of knowledge for the profession.

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2005 Legislative Update

Vicki L. Long, CAE, Executive Vice President



True to its "less government is better government" philosophy, legislative leadership showed little enthusiasm for approving many of the 2,475 bills filed this year. In fact, House Speaker Allan Bense, R-Panama City, told his fellow representatives that, as far as changing Florida's laws, "It *should* be hard to pass a bill in this process." Consequently, with only 394 bills approved by the end of session, AIA Florida's successful passage of not one but three priority legislative issues was a true and rare trifecta.

Early in 2004, in cooperation with the Board of Architecture and Interior Design (BOAID), AIA Florida committed to pursue changes to Chapter 481, Florida Statutes to improve regulation of architecture and interior design. It was determined early on that members of the Board's desire to completely rewrite the statutes to include new practice definitions for architects and interior designers, expand BOAID's authority to impose higher fees, increase greater financial penalties, change the educational criteria for licensure of interior designers and other controversial changes brought more risk than benefit.

Consequently, AIA Florida leadership culled the issues down to those

that were politically feasible and those that would increase BOAID's effectiveness in regulating the profession. As a result, HB 699/SB 1608, sponsored by State Rep. Thad Altman, R-Melbourne, and State Sen. Charlie Clary, R-Pensacola, were drafted to allow BOAID to prescribe by rule, forms of seals, including electronic seals; to provide statutory authority for BOAID to implement "responsible supervising control" rules; include limited liability companies as an accepted form of corporate practice; require a full-time architect in all architectural offices; and require the qualifier of a corporation or partnership to assure responsible supervising control of all projects of the entity.

As Florida practitioners well know, prior to the adoption of this legislation, Florida's architects were limited to sealing plans and drawings through the use of impression-type metal stamps or seals. With the passage of this bill, architects will now be allowed to electronically sign and seal architectural documents and keep pace with new permitting processes while streamlining productivity.

With the passage of this legislation, BOAID now has the rulemaking authority it needs to hold all architectural firms-including those with multiple office locations-to stringent standards of expertise in the development of architectural documents and to require "responsible supervising control" in the development of these documents. By so doing, the statute change ensures professional oversight of all projects, clarifies the requirement for a full-time architect in each architectural office offering professional services and requires the identified registered

architect to be accountable for the responsible management of all projects in that office.

A true team effort, the bill was lobbied by approximately 50 AIA Florida members who attended AIA Florida Legislative Day in Tallahassee on March 16 and solicited many co-sponsors in both the House and the Senate. Then, in April, AIA Florida President Mickey Jacob, AIA, made a special trip to Tallahassee to testify on behalf of the legislation before the Senate Regulated Industries Committee. The bill was finally approved on April 29, 2005 and awaits the Governor's approval.

A second priority issue, HB 601/SB 1784 sponsored by State Rep. Jeff Kottkamp, R- Cape Coral and Sen. Clary enhances the statutes regarding public procurement of architectural, engineering and land surveying services.

Florida was the first state in the nation to adopt a procurement statute requiring public agencies to select the above professionals based upon their qualifications to perform certain government projects rather than using a "lowest bid" criteria. Since Florida's adoption of this qualifications-based selection process, called the Consultant's Competitive Negotiation Act (CCNA), a number of other states have followed suit.

In the years since enactment, a few public entities have attempted to circumvent the CCNA, necessitating a clarifying amendment to the statute to assure that the selection process is indeed based solely on the qualifications of the competing firms; that public agencies negotiate fees with the most highly qualified firm in a fair and reasonable manner; and, that

public agencies determine which projects fall within the CCNA procurement system in good faith. Most importantly, the bill prohibits governmental entities from stockpiling qualified firms under contract and then requiring them to enter into bidding wars thus, skirting the procurement statutes when selecting one of the firms for a particular project.

The bill was finally approved by both houses on May 6, 2005, the last day of session.

Finally, CS/CS/CS/CS SB 442/ HB 621 sponsored by Sen. Mike Bennett, R-Bradenton and Rep. Cretul, R- Gainesville, respectively,

was one of the hottest potatoes in town. This bill, related to the Florida Building Code, with nearly 60 amendments filed throughout the session, was one of the last bills to pass on the last day of session.

The bill includes changes to design/build statutes including, importantly, "A rule updating the Florida Building Code (FBC) in accordance with this section shall take effect no sooner than 6 months after publication of the updated code." Consequently, the enactment date for the new code will be delayed until Oct. 1, 2005.

Additionally, the bill allows design

professionals who have been preparing construction documents for a project in anticipation of the FBC, 2004 edition to choose to have that project governed by the 2004 edition under certain circumstances and after July 1.

AIA Florida and others also promoted a last minute amendment to fix a conflict between the 2004 FBC and the Fire Prevention Code significant to residential, multi-family, multi-story structures.

In short, according to the 2004 FBC's table 1014.1 condominiums or apartments 2,000 square feet or larger are required to have two remote

Legislative Day 2005

On March 17, 2005, more than 50 AIA Florida members traveled to Tallahassee for their day on Capitol Hill. Despite inclement weather, members walked back and forth from the AIA headquarters office to the Capitol, visiting the majority of Florida's 160 State Legislators.

During House and Senate visits, members briefed legislators on AIA Florida's priority legislation, HB 699/SB 1608 and SB 1784/HB 601, garnering enough support to guide both bills victoriously through passage. At the close of the legislative visits, AIA members presented each House and Senate member with a

cherry-framed architectural rendering of the 1902 Florida Capitol restoration project. The legislative memorios were received warmly by Senate and House members.

Despite an early start, AIA members maintained the momentum throughout the day. AIA members then retired to the newly-renovated AIA headquarters office along with a number of legislators, guests and AIA staff for some well-deserved fraternizing. Special guests included AIA Florida's own DMS Secretary Tim Lewis, FAIA; DOT Secretary Jose Abreu and local architects.

Legislative Day is the culmination of AIA Florida's year-long effort to educate legislators about architecture-related issues in Florida. However, it is not the only day that AIA mem-



Mike Huey, AIA Florida Counsel, Steve Jernigan, AIA & Rep. Roy Santorum holding legislative memorios.



Peter Jones, AIA, Senator Ken Pruitt, Vicki Long, C.A.E., E.V.P., Alyssa Brown, AIA Florida Director of Communications/Public Relations and Bradley S. Granfield, AIA.

bers spend to advance the architecture profession. Throughout the year, AIA members are encouraged and have the opportunity to maintain legislative contact by hosting "Breakfast of Champions" events. These breakfast (and sometimes lunch) events, afford members the chance to get to know their legislators or political candidates; brief them on AIA Florida's political agenda; become involved in the political process; and to offer financial support to candidates.

"Participation in the legislative process at the local and one-on-one basis is crucial to AIA Florida's success on all fronts," said AIA Florida president Mickey Jacob, AIA. "Through such participation, architects can influence legislative decisions that impact this profession and the public at large. AIA members are encouraged to attend Legislative Day every year to benefit their profession and to enhance their own network of contacts."

exits from the unit necessitating extra internal corridors and stairwells in affected buildings. Builders believe there is no proof that residents of modern, fire-resistive buildings equipped with fast response fire suppression systems and currently required sophisticated alarm/notification systems will be any safer with the addition of remote exits. On the other hand, they submit, security becomes questionable with the addition of an entry point in a multi-family building.

SB 442 was finally amended to require in statute a modification to table 1014.1 of the FBC 2004 to include R2 and R3 Occupancy in the maximum occupancy load of 50 and change R to R1 and R4 in the maximum occupancy load of 10.

If not amended, it was feared; literally hundreds of residential build-

ings of this type currently in design for permit submission throughout the state would require redesign causing major delays and significant negative economic impact throughout the construction industry in Florida. Long term, it was assumed, the cost of these building types would increase 5-10%, translating into hundreds of millions of dollars with the effect of driving housing costs upward thereby negatively effecting all economic levels.

Other legislation ensuring prompt pay for construction services and alternative plans review and inspections passed in the closing days of session while other bills of interest including those related to mold assessment and remediation, tort reform (joint and several liability) were among the more than 2,000 bills that died this year. These and all other bills of interest may be accessed through

the AIA Florida Web site at aiafla.org at the online public policy center.

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AIA Florida

The Florida Association of the
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*This legislative season, SB 442/HB 621 - Relating to Building Safety and the Florida Building Code was approved by the House. AIA Florida members should be aware that the passage of this legislation **CHANGES THE IMPLEMENTATION DATE OF THE 2004 BUILDING CODE TO OCT. 1, 2005 INSTEAD OF JULY 1, 2005.***

The bill also states: After "July 1, 2005, a design professional who has been preparing construction documents for a project in anticipation of the Florida Building Code, 2004 edition, as adopted pursuant to the Rule 9B-3.047, Florida Administrative Code, and adoption proceedings before the commission may choose to have such project governed by the 2004 edition of the Florida Building code." The amendment thereby grants certain design professionals the choice of having certain projects governed under the 2004 edition of the code.

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Interview/"De" Schofield and Lorraine Lax



"De" Schofield (left) and Lorraine Lax (right)

"De" Schofield is the owner of Schofield Public Relations, Inc. in Maitland, Florida. She has specialized in providing public relations services to the design/construction/real estate industry for over 20 years. Through the years, many of her client's projects have been published in *Florida/Caribbean Architect* magazine. She can be emailed at deschofield@sprintmail.com.

Lorraine Lax is owner of d'or inc., also based in Maitland. She, too, has over 20 years experience providing public relations services to design professionals. Originally business partners with Schofield in a full-service marketing firm, the long-time friends now practice solo, but frequently team up to provide strategic planning for architecture firms. She can be contacted at lorrainelax@att.net.

F/C A: In a recent article in *PRWeek* magazine, the current chairman of the *The Council of Public Relations Firms* wrote that, "At no time in history has PR had a more prominent seat at the

table." He summarized his comments, paraphrased here, by stating that "a well-conceived PR program can deliver persuasive messages to targeted audiences that traditional advertising is less and less likely to reach."

DS/LL: More marketing executives today are realizing the importance of public relations in an increasingly competitive marketplace. Public relations includes everything from the written word to electronic images, from speaking engagements to booths at trade shows and now more than ever, the World Wide Web. Unless, you happen to be one of the industry's superstars, positive press isn't something that just happens on its own. The truth is that someone out there is working behind the scenes to orchestrate the coverage. The myth of "free publicity" is just that – a myth!

F/C A: As Editor of a trade publication, I am frequently asked why a handful of firms have their work published so often. I tell them they need to get their projects onto an editor's desk in order to have them considered for publication. I think that's a daunting task for many design professionals.

DS/LL: It is a daunting task, not just for design professionals, but for anyone who is not familiar with print media or public relations in general. There is an analogy about architects being able to draw, but they sure can't write. It's true. No project was ever published sitting on the architect's desk. You have to put the information out there.

F/C A: How do you answer the question of which is preferable: in-house marketing staff or outside PR consultant?

DS/LL: It's been our experience that the best PR programs are the collaborative ones that involve both in-house marketing and an outside PR consultant. Here's why that works so well. The design firm drives the bus. There are many decisions that have to be made by firm principals and marketing staff, including things like marketing objectives, long-term business goals, target markets and firm capabilities. Once these goals have been defined, however, the PR consultant can step up to the plate with a well-researched and organized strategic marketing plan geared to the client's expertise and the target audience.

F/C A: Hiring and working with a PR consultant seems like a rather personal thing. The relationship is important to the success of the venture. How do you find the right consultant?

DS/LL: First of all, the PR consultant you hire should be one who specializes in promoting design professionals and is, therefore, most adept at the process. That consultant should have a lot of industry knowledge and be well-versed in dealing with an array of media types on the local, regional and national level. A "good fit" in terms of personality and work style between consultant and client is always desirable. Remember, the consultant's role is to enhance and amplify, not define a firm's corporate image.

...the consultant's role is to enhance and amplify, not define a firm's corporate image.

While the PR firm's role is a crucial one, it should not be relied upon as the sole vehicle for positioning the company in a positive light. The design firm itself must develop all the required support materials, such as a strong logo, corporate brochure, Web site and project photography so that both the internal marketing professional and the outside publicist have quality marketing tools at their disposal.

F/C A: Let's discuss consulting fees and what the client can expect for consulting dollars spent.

DS/LL: Public relations consultants whose clients are a part of the design industry should, first and foremost, be able to develop a viable long range PR plan that is reviewed and updated annually. That consultant should be capable of producing well-crafted press releases and feature articles that are written with an understanding of the target audience. The consultant should have an understanding of the product or service that is being promoted, including accurate terminology and he or she should be able to recommend photographers, printers, media outlets, web designers, etc.

Consulting fees vary from market to market, but like most things in life, you get what you pay for. Generally speaking, for highly experienced, principal-level involvement, PR services in Florida are billed

hourly, ranging from approximately \$100 to \$150 per hour in the form of a monthly retainer. The retainer is based on providing a minimum number of hours per month required to meet the client's goal.

F/C A: Is it reasonable to expect some sort of immediate return on PR dollars spent and how can a client evaluate the success of a PR campaign?

DS/LL: Before hiring a consultant, firm principals must commit themselves to the idea that the campaign is not going to be a one-man show. The principals must be willing to invest not just their money, but their time into meeting with a consultant, brain-storming and discussing goals. In addition to a strong emotional commitment, the firm should have a budget for public relations that includes consulting fee, photographic and printing costs, etc. And expectations should always be reasonable. Very little happens overnight.

Unfortunately, the PR industry is rampant with false promises and it is wise to be skeptical of a firm that "talks" results rather than achieves quantifiable success. And, you know you're in a danger zone when a consultant guarantees press in a specific media. That firm might be less expensive, but in the end the client has little to show for the PR dollars spent.

The selection of a public relations consultant should be discerning. It's always a good business decision to hire the best consultant your firm can afford, even if it means scaling back the PR program to focus on a limited number of market

segments. Make the consultant you hire accountable, have regular face-to-face meetings, insist on progress reports and be sure the PR program is tailored to your firm's need.

F/C A: So, what's the bottom line in terms of the value of a good PR program?

DS/LL: The most noteworthy result of a focused, high-quality PR effort is enhanced name recognition for the client. With a strong media presence, the firm name and often, its logo or corporate identity, begins to produce recognition, even if it's initially subliminal. This sends a clear message that the firm is prospering, often to the point that potential "prospects" will assume that the press came to them. The cumulative effect is that it paves the way for new business and ultimately, more lucrative commissions. Print media can also be used to get a firm's name into expanded or peripheral markets and an added bonus is that good publicity improves staff morale and can be used as a recruiting tool. Good PR is a win-win for everyone.

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all
she wants.

She's
still not
getting
in.



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Lou Rawls Center for the Performing Arts, Florida Memorial College, Miami, Florida

This project was initiated as a design competition calling for the conversion of an existing teaching auditorium to a high-tech performing arts center. The new center was to serve the college's theatre arts program and the community's cultural needs.

The new entrance lobby makes a bold statement about the future of both the theatre arts program and the college that it serves. As part of the development plan, the architects removed the original lobby, which was modest in size, and added a dramatic two-story glass-enclosed lobby

that is positioned to overlook a lagoon. The new lobby provides sweeping vistas of the campus, as well as an inviting introduction to the theatre experience. It was sized to accommodate the increased capacity of a 450-seat theatre.

The main façade of the building is defined by a covered walkway that connects the center to the rest of the campus. The walkway also provides convenient covered access to main entrances and the lobby. The main entrances to the auditorium are left and right of center with auxiliary entrances into the side aisles.

Vestibules at the entrances provide both sound and light locks from the lobby and provide access to sound and lighting control positions at the rear of the auditorium.

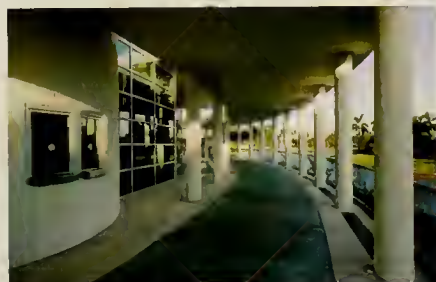
The original auditorium walls and roof structure were retained, but the slope of the floor was changed to improve sight lines. All acoustical elements in the ceiling and walls were replaced with state-of-the-art systems that enhance the center's aesthetics, as well as its acoustics. A new 40-foot-wide, 80-foot-deep stage house was added and fitted with a sprung maple floor and state-of-the-art rigging.

Original exterior of the auditorium (inset), and after renovation (below). Photo of the original building courtesy of R.J. Heisenbottle Architects. Photo, below, Dan Forer Photography.

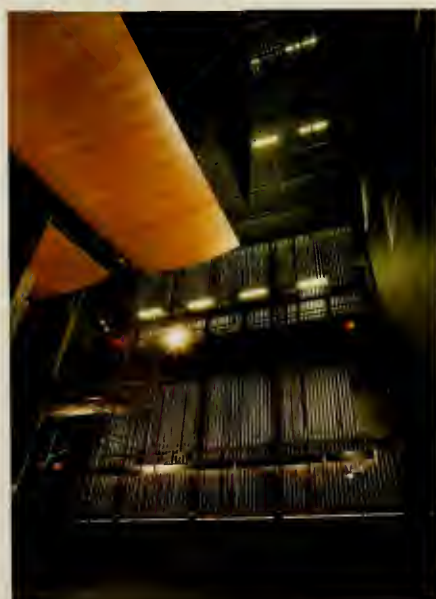


The front of the stage was reconfigured to project further into the auditorium and to create a more distinct proscenium opening. All of the support spaces for the theatre, including dressing rooms and crew facilities, connect via a central service corridor to the main stage and an adjoining black box theatre.

Project Credits: R. J. Heisenbottle Architects, P.A. in joint venture with Judson and Partners: Architects; Maurice Gray Associates, Inc.: Civil/Structural Engineers; Cartek Engineering Corp.: Mechanical/Electrical Engineers; Wallace, Roberts & Todd: Landscape Architect; Fisher Dachs Associates: Theater Consultants; Artec: Acoustical Consultant.



Exterior covered walkway.



State-of-the-art theatrical rigging. All photos this page by Dan Forer Photography



Photo, top, interior of the auditorium; middle, the glass-enclosed lobby offers outside views; above, the auditorium lit for an evening performance.

Gresham Smith & Partners (GS&P) tampa
 Carillon Outpatient Center, St. Petersburg, Florida



Overall perspective view of the Center and color study of the primary building elevation courtesy of the architect.

In this new 145,000-square-foot medical facility, the floor plans are physical manifestations of the center's main programmatic elements. The program was developed as a response to the need for a facility that integrates healthcare with wellness services. In addition to an Immediate Care Center, there are suites for imaging, occupational health, cancer care, physical and rehabilitative therapy and offices for physicians. The many services that the Center provides reveal themselves from the interior of the building through to the façade, rendering the design of the exterior vital to the interior function.



The structure of the Carillon Outpatient Center was conceived as a structural steel frame system with four cladding sub-systems consisting of precast concrete panels, metal panel systems, glass curtain wall and masonry. Inside the building, navigation and orientation are an important aspect of "wayfinding." Addressing this imperative, GS&P designed a sunlit concourse that serves as both an amenity and a datum to connect all of the departments located on the south side of the building. Exterior gardens serve as a natural buffer between the building and other hardscapes and as a focus of green space for patients in the critical treatment areas.



Main façade and night detail of main entry.



Main reception area. All photos by Joseph LaPeyra Photography.

Project Credits: Orlando Lopez Issa, AIA: Architect of Record; Gresham Smith & Partners: Architect; Walter P. Moore & Associates: Structural Engineer; Smith Seckman Reid, Inc.: Mechanical Engineer; Lloveras, Faur & Stevens: Civil Engineer; Saint Joseph's Hospital: Client.

RLC Architects *boca raton*

"Custom Vertical Homes" Pompano Beach, Florida

The Challenge

When RLC Architects, Boca Raton, was retained to design a four-unit, oceanfront town house development, Principal-in-Charge Juan Caycedo, AIA, decided to shake things up. Instead of assigning the project to a single designer, Caycedo called four RLC architects together to participate in an unusual collaborative effort.

The site to be developed is surrounded by traditional high-rise buildings with parking in front. RLC wanted to create something predictable with a lot of character and an intimate relationship with the ocean. And, the firm wanted each residence to be custom-designed, each with a dis-

tinct identity. The best way to make that happen was to bring four different creative minds to the project.

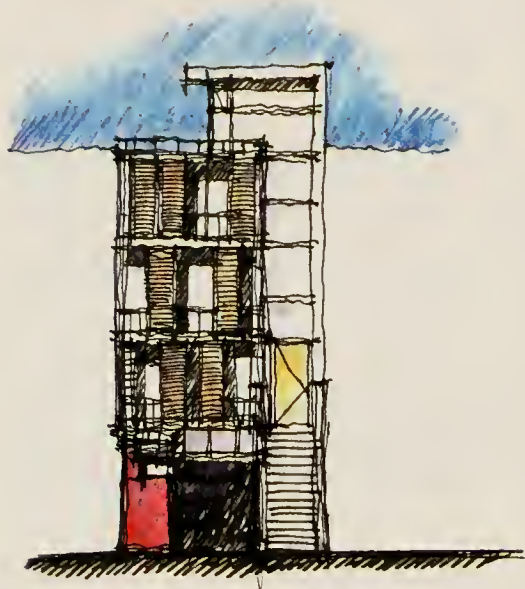
Working as a team, the four architects developed an overall vision for the project that was sleek and contemporary with lots of glass to maximize light penetration and views of the water. The designers were given a basic building footprint with setbacks to meet codes and assigned a location and square footage for each unit. Basic parameters were provided. Each unit would have four stories plus a rooftop deck with pool, private elevator and a garage or parking in the rear.

Juan Caycedo, AIA, issued the challenge: "Give each home its own unique view of the water and use architectural expression to showcase and frame the views in different ways."



Sketch by Alejandro Borrero.

The Architects' Designs



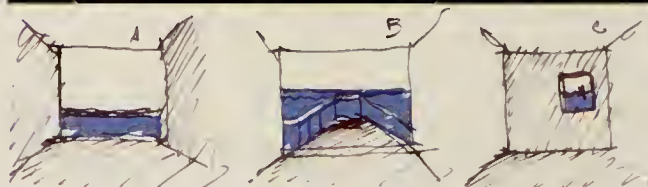
Alejandro Borrero

Borrero's goal was to create a dynamic interface between the inside and outside spaces. Approaching the unit as a glass box with a superimposed skin that allows the space to interact with the views and create different shading effects, he created an elevation that is constantly changing. A grid of balconies is attached to the glass façade along with vertical wood panels that can be moved to control shadow, shade and the desired degree of privacy. Essentially, the resident will be able to design his or her own ocean view. The balconies are open, not screened, serving as transitional space between inside and out. Alejandro located the master bedroom suite on the fourth level, guest bedrooms on the third level, kitchen/dining room/living spaces on the second level and a study/bedroom with rear garage on the ground floor. On the roof, a freeform oval pool faces the ocean.



Mauricio Villa

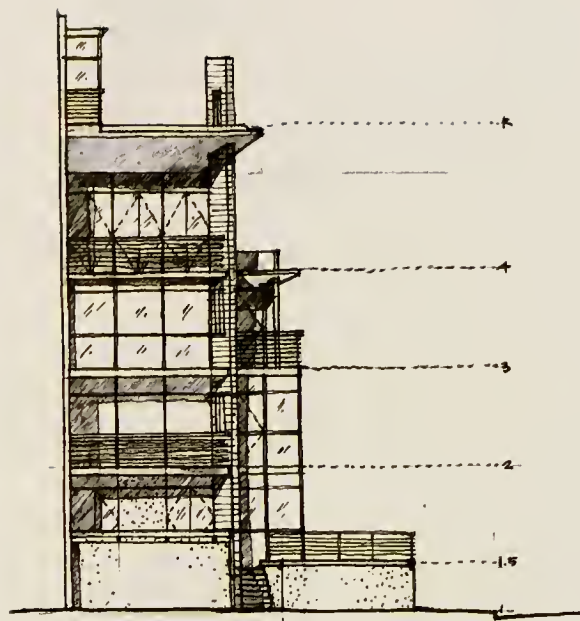
Villa's goal was to provide maximum, unobstructed ocean views and to let the residents experience the ocean in three different ways: through an unobstructed view, through a staged view and through a controlled view. An L-shaped roof/wall arrangement creates shadows on two different planes. As the sunlight shifts, different shadows are created by a portion of the fourth floor master bedroom that extends out past the general elevation plane. In that extension, Villa used a small punched-out window to create a frame for the water view, making it look like a piece of artwork. There are floor-to-ceiling windows throughout that are shaded in different ways as the day progresses. All services are located on the right side of the unit and there is a four-story atrium with loft-type views from each level. On the roof is a recreational/observation deck facing the ocean. At the rear of the deck is a pool that sits on its own level halfway between the master bedroom and deck, but accessible from both.





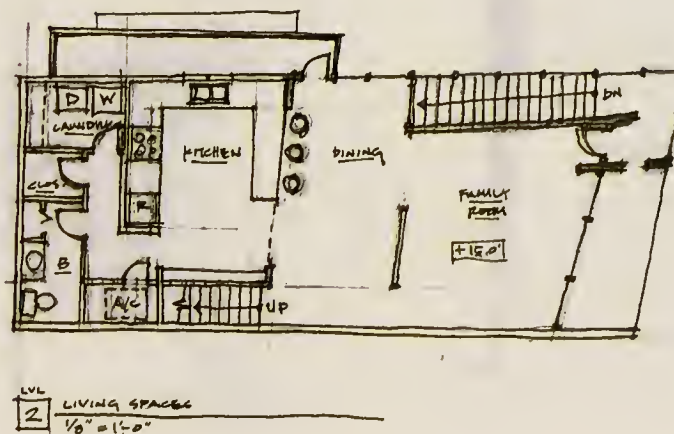
Alfonso Hernandez

In this design, the front elevation was approached as a single plane with the ocean view dominating the entire unit. There are floor-to-ceiling windows on the front and side elevations, but no balconies. Architect Hernandez did not want the design to be about stepping out into the ocean environment, but about bringing that environment inside. His proposal called for sliding wood louvers that could be pulled down for shade or privacy and left up for full exposure. To ensure that residents would have a full view, even on the ground floor, the first floor was placed on a five-foot platform, a feature that was later incorporated into all four designs. In Hernandez' design, there is an exterior spiral staircase to the roof so the user steps outside to get to the pool. An infinity pool, facing the ocean, creates an endless water view.



Daryl Haughn, AIA

Taking advantage of all the interesting angles in a corner unit, Architect Haughn stepped each level back to create a layered effect that relates to the site angles. This design scheme also created unique ocean views on all four floors. The views are expressed in various ways. Some are open, framed only by walls and/or balconies, and some are controlled, created by punched openings or picture frame windows. The second and fourth floors have expansive open balconies in front. The third level houses the master bedroom suite in the front and guest rooms in the rear. There is floor-to-ceiling glass facing the ocean with punched and framed views on the sides and balconies run the entire length of the unit serving the master suite and guest bedrooms. Because of the spectacular view, the fourth floor was reserved for entertainment with a bar and a large front terrace. The roof has a large sundeck and an infinity pool facing the ocean.



The Solution

After each architect produced an elevation and floor plans, Project Director Mauricio Villa fine-tuned the designs to make the front elevations read more cohesively. Another change was to make all four rooftop pools infinity pools that visually merge with the ocean beyond. The design team felt that the results were more dynamic than might have been possible with a more traditional approach. In their final form, each of the town houses has all the individuality one expects to find in a custom, single-family home, expressed vertically rather than horizontally. Groundbreaking is scheduled for late summer 2005.

