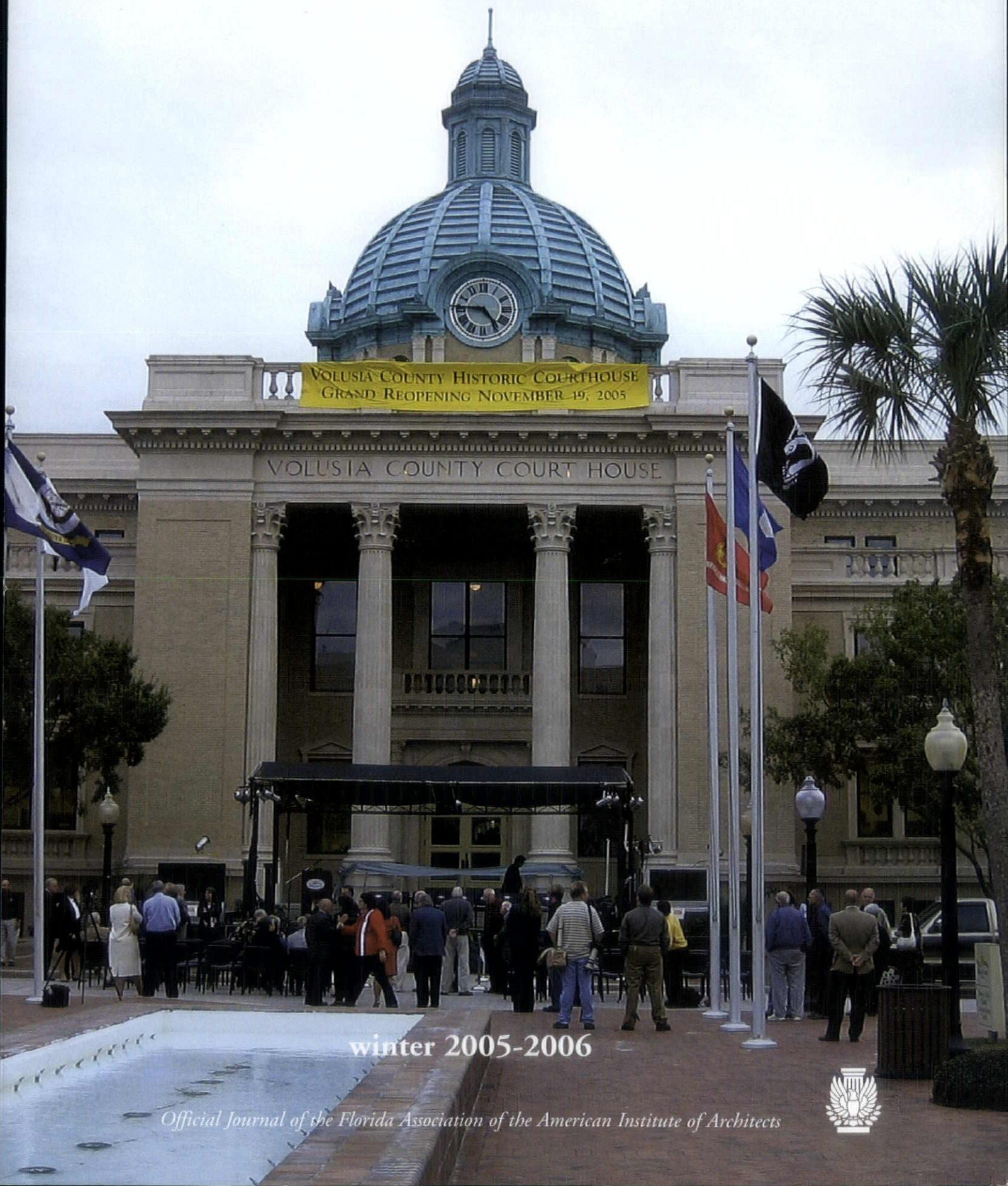


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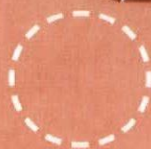
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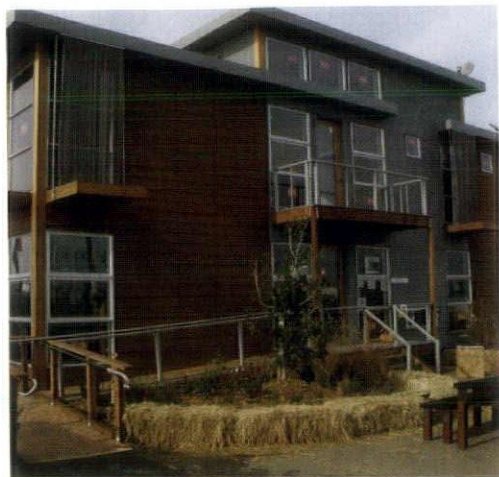
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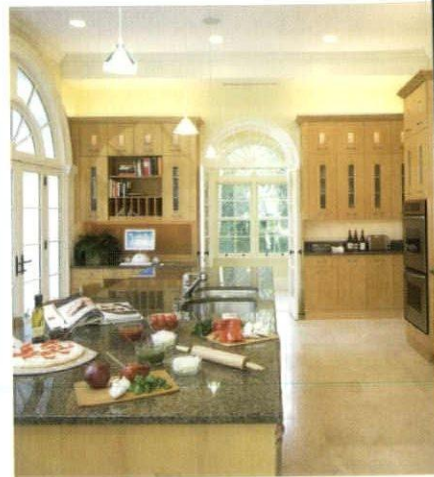
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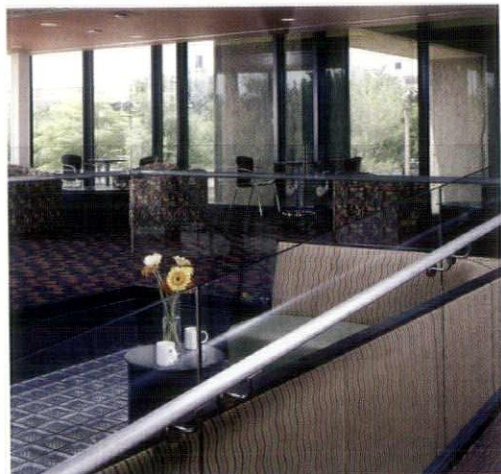
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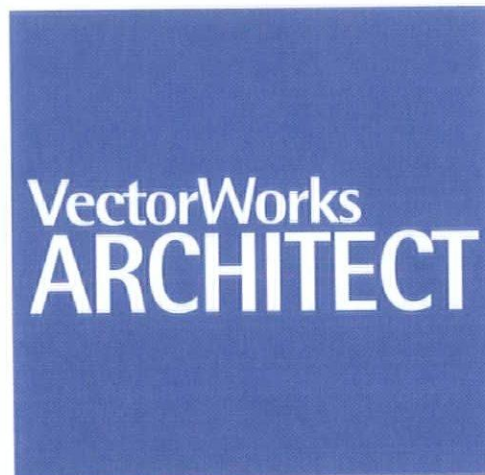
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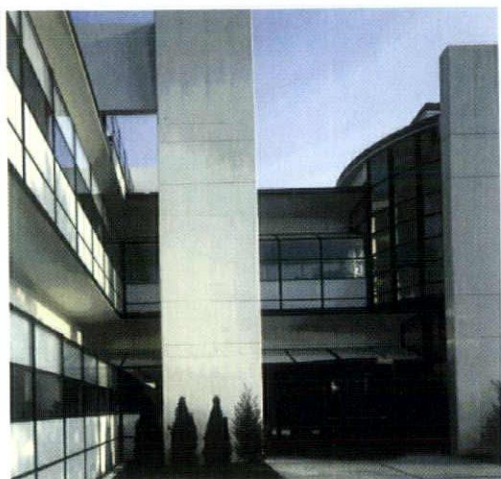
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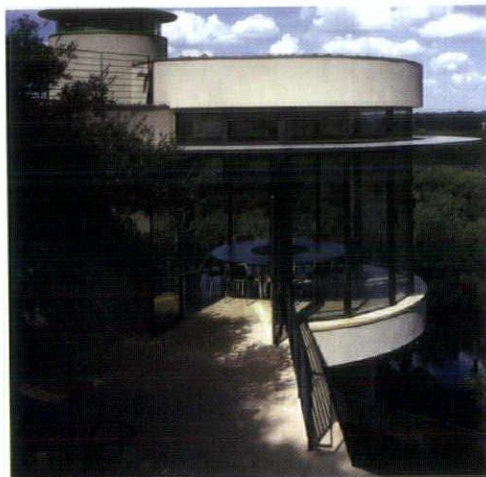
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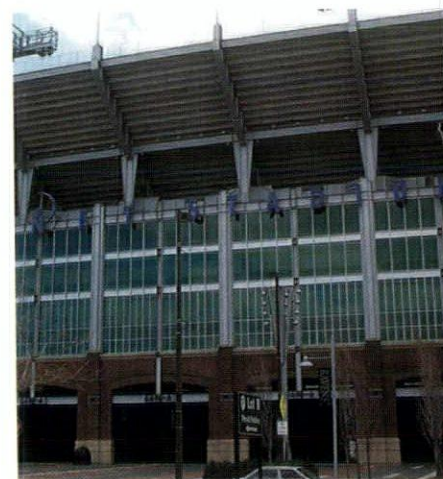
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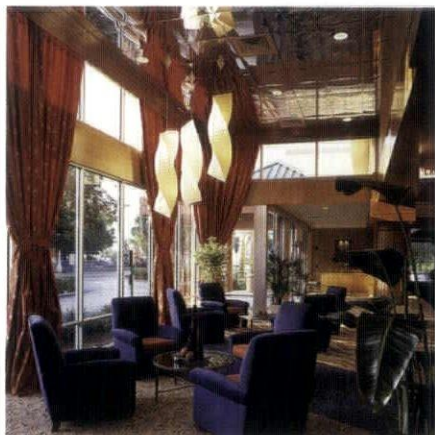
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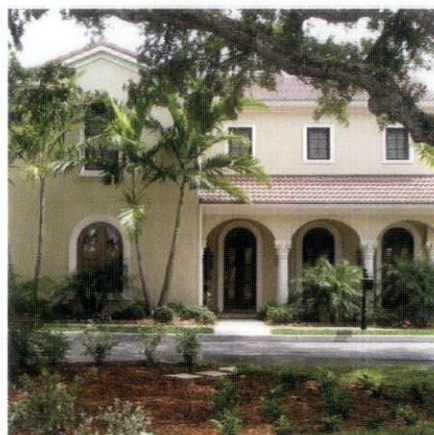
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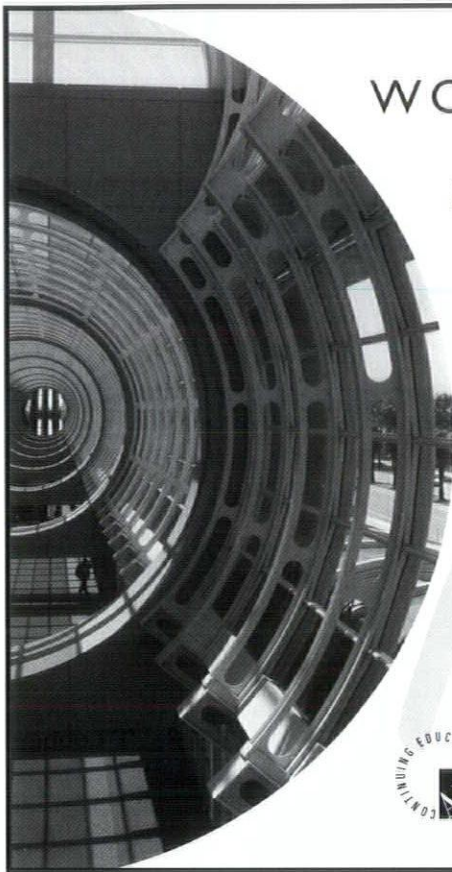
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Cover: The Volusia County Courthouse in Deland was built in 1929 and is one of the most beautiful and historic public buildings in Florida. Kenneth Smith Architects, Jacksonville, designed and administered the restoration which was completed in six phases beginning in 1997. The 60,000-square-foot courthouse has a large rotunda with stained glass dome and two courtrooms. Photo of the reopening ceremony by Kenneth Smith, AIA.



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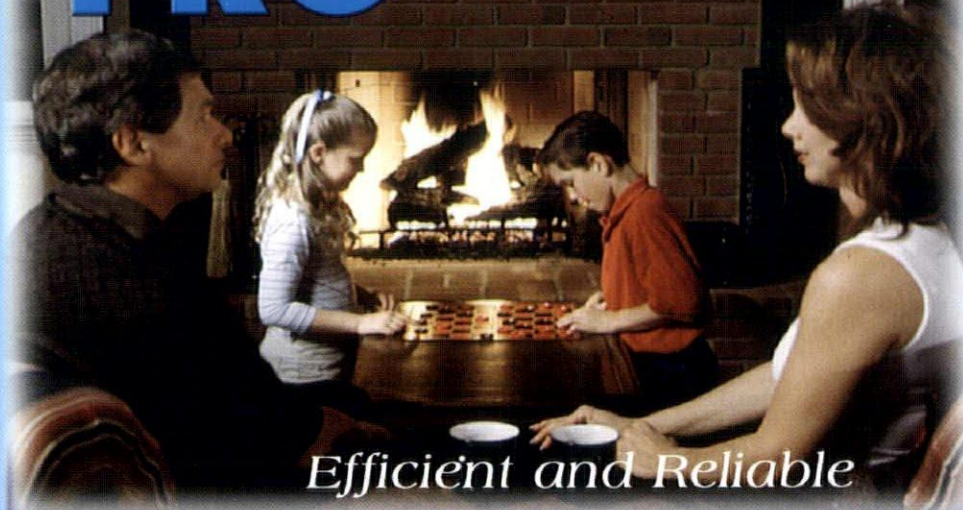


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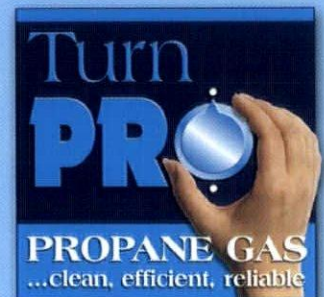


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Editorial / diane d. greer

The storms that blew through Miami and the Florida Keys last fall didn't get much play on the national news and I guess that was partly because everything paled in comparison to the devastation caused by Hurricane Katrina. But, South Florida did take a major hit in late October and, as of this writing, there is a lot of cleanup and rebuilding to be done.

I still find myself pondering the New Orleans/Gulf Coast tragedy, my concerns constantly fueled by the media. A recent segment of *60 Minutes*, for example, laid out a number of frightening statistics. The City of New Orleans is losing land on the Mississippi Delta at a rate of 25 to 30 square miles per year, or two acres per hour that are sinking below sea level. Experts now estimate that by the year 2095, New Orleans is going to be 15 to 18 feet below sea level "sitting off the coast of North America surrounded by a 50-to 100-foot-tall levee system." Simply put, it will be an island. The response from the Corps of Engineers is that "building even a 30-foot flood control system around the City could take five to 10 years and cost billions of dollars." Improbable and impractical!

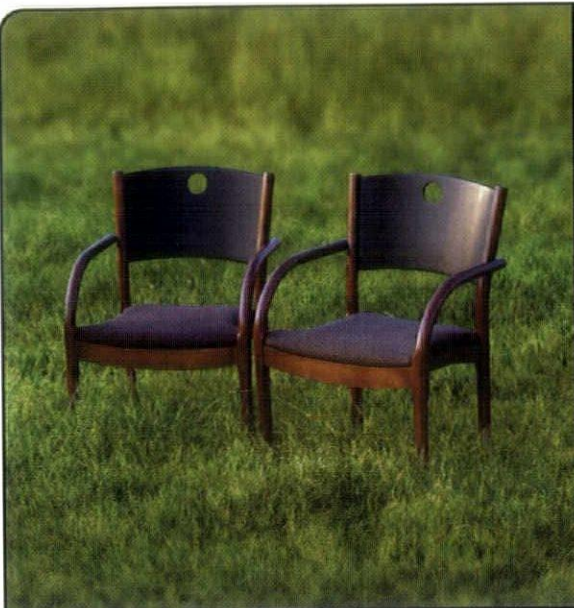
Every scenario seems to bode badly for New Orleans. Whether the city is torn down, moved, repaired or abandoned, there are a multitude of issues to be dealt with. Historically, most disasters of epic proportions have produced new and better solutions, i.e. the fires that destroyed Chicago in 1871 or Jacksonville in 1901. But, how do you rebuild one of the architectural and cultural jewels of North America and, using the lessons of history, make it a better?

According to the City's top building official, in order to get a permit to rebuild in New Orleans, one must meet the so-called "100-year flood level." The official level is several feet off the ground, not nearly the height to which the floodwaters rose during Katrina. That begs the question of whether we are learning from history or just preparing to relive it. Shouldn't houses be required to be 12 feet above the ground in low-lying areas and, if so, how would that impact the urban environment and pedestrian street scale?

One interesting move relates to a massive planning effort that is underway in the State of Mississippi. Last fall, Mississippi Governor Haley Barbour authorized Florida architect/planner Andres Duany, on behalf of the Congress for the New Urbanism (CNU), to bring in teams for a collaborative effort aimed at rebuilding some of the worst hit communities along 120 miles of Mississippi's Gulf Coast. As reported in *New Urban News*, Duany described the coastal regions of Mississippi this way: "The buildings are gone, but the land is dry and the infrastructure is in place. The coastal region will therefore be the first to move forward." The race to rebuild scares me.

It's true that the New Urbanism has found a home in the South where there seems to be a collective yearning for the "good old days" as evidenced by the many Seaside-like communities that dot the Gulf. But, in New Orleans, one of the flooded areas included a new urban development northeast of the French Quarter where architects had "taken pains to design the dwellings in a traditional mode." When the levees broke on two sides of the development and water rose eight feet above the building foundations, 107 completed and occupied dwellings were destroyed.

I am, as always, an advocate of good design whether it's New Urbanism, Modernism or Greek Revival. I definitely won't be around to see if New Orleans is actually an island by 2095, but I have to wonder if it might not make more sense to build a "new" New Orleans someplace else. No one is questioning that good planning is essential, but so is good sense and I would like to see the Gulf Coast rebuilt on more than just "dry land."



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President's Message / Vivian Salaga, AIA



"The larger purpose of architects is not necessarily to become a practitioner and just build, but to become a part of the community that enriches society."

Ernest L. Boyer and Lee D. Mitgang
*Building Community: A New Future for
Architecture Education and Practice, 1996*

For the past year we've been hearing a lot about leadership and its importance to the profession; its importance to the marketplace; its importance to our members; its importance to each of us individually and its importance in the public perception of architects and architecture.

Now is the time, I believe, to take this momentum to another level, metamorphosing the energy of the leadership campaign into leadership in action. Architects must become advocates. We must work to elevate the public consciousness through communication. And, we must begin to communicate on a level that we have neither experienced, nor exercised, before.

Architects have a unique responsibility to advocate for good design in our communities because design matters. This past year's design awards issue of *Florida/Caribbean Architect* quoted Reed Kroloff, Dean of the School of Architecture at Tulane University, advocating the role of the architect as the primary communicator, square in the eye of the public. "...an extraordinary opportunity for the design community to explain itself, and one hopes, demonstrate that design has value in everybody's life."

The goal for my presidency is to create a message and then create the opportunities for architects to communicate that message. The message is this: design does matter to everyone, it enhances the quality of everyone's life and it lifts the human spirit.

Work-in-Progress

VOA Associates, Incorporated, in Orlando, has completed a major renovation of the Radisson Resort Parkway, Kissimmee. The project involved a complete renovation of the hotel's 10,000-square-foot meeting space, fitness room and game room and a partial renovation of all 718 guest rooms. The commission included a partial exterior re-imaging and landscaping plan.

Chad Oppenheim, AIA, of Miami-based Oppenheim Architecture + Design, is designing gallery space for the contemporary Emmanuel Perrotin Gallery. The first phase of the project, the renovation of an existing 1959 Miami Modern (MiMo) showroom, opened in early December. This will be Paris-based Perrotin's first gallery in the U.S. Phase II of the project, a new three-story live/work space for the

gallery owner, directors and artists as they install their shows, will open in late 2006.



The Radisson Resort Parkway, Kissimmee, was recently renovated by VOA Associates, Incorporated, Orlando.



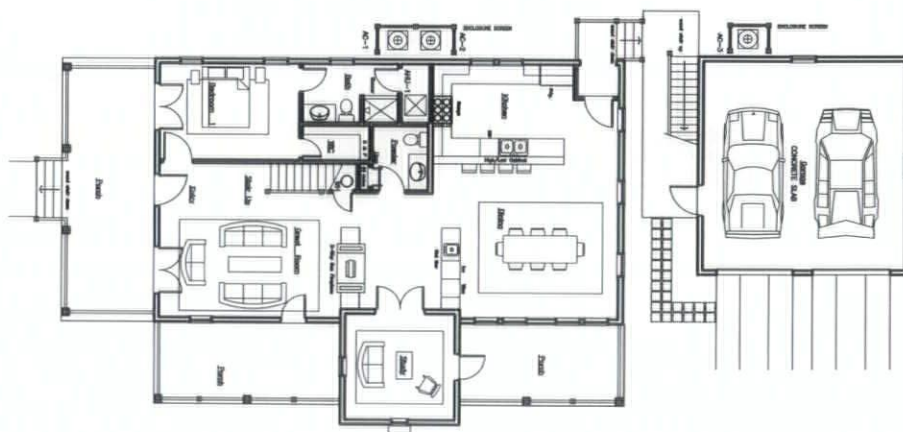
Top: Perrotin Gallery's Miami showroom renovation by Chad Oppenheim, AIA. The new interior includes vintage features like the original terrazzo floors and a tiled central staircase, shown here. Above: Oppenheim's design for the new three-story live/work space for Perrotin Gallery

Kenneth Smith Architects, Inc., Jacksonville, has designed the new two-story Education Building and additions to the Fellowship Hall at Palms Presbyterian Church in Jacksonville Beach. The Education Building encloses a courtyard and provides additional classrooms, offices and a music suite. The Fellowship Hall converts an existing dining room into a multi-purpose space suitable for a variety of activities.



New construction and an addition to the complex of buildings at Palms Presbyterian Church were designed by Kenneth Smith Architects, Inc.

Reynolds, Smith and Hills, Inc. (RS&H), Jacksonville, has been selected by Terremark Technology Contractors, Inc. on behalf of its parent company Terremark Worldwide, Inc. to design a Network Access Point Facility (NAP) prototype. The scope includes development of conceptual site and building designs with potential to be adapted to multiple site locations throughout the world.

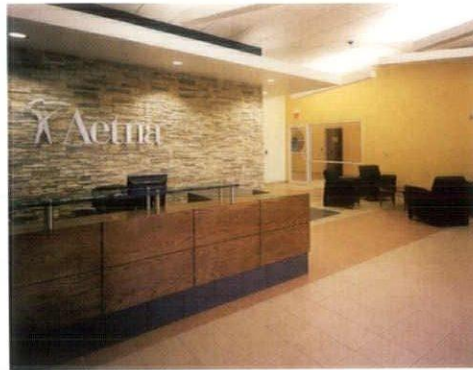


Right, top: Mark Griesbach Architect's design for a spec house for Ooten Properties in Watercolor, Florida. Rendering by Blue Sky and plan courtesy of the architect.



Reynolds, Smith and Hills' design for terremark Technology Contractors.

HuntonBrady Architects, Orlando, provided interior design services for Aetna Specialty Pharmacy Headquarters in South Orlando. The 63,000-square-foot distribution center is a joint venture between Aetna and Priority Healthcare Corporation. HuntonBrady's design for this prototype pharmacy includes a warehouse, a clean room suite for the preparation of medication, a pharmacy, a 300+ person call center, training room and office space.



The lobby of the Aetna Specialty Pharmacy Headquarters in Orlando for which HuntonBrady provided interior design services.

Benjamin P. Butera, AIA, Ormond Beach, is designing The Preserve at Palm Coast, a 160-unit condominium project currently under development by The TRIO Group. Each of the 10 four-story buildings includes three floors of condos above one floor of secure covered parking. Site work began in October 2005.



Condo, top, and clubhouse, above, at The Preserve at Palm Coast designed by Benjamin P. Butera, AIA.

Slattery and Associates, Delray Beach, has been retained by the Porten Companies of Deerfield Beach to design its proposed CityScape project in downtown Delray Beach. The five-story complex will include 75 residential condominiums on the upper four levels and 28,000 square feet of commercial office space, retail and restaurants on the ground level. An amenity deck will be located above the three-level parking garage and will include a fitness center and pool in a lushly landscaped setting.



Construction of CityScape, exterior left, and interior, above, designed by Slattery and Associates, is due to begin in summer, 2006.

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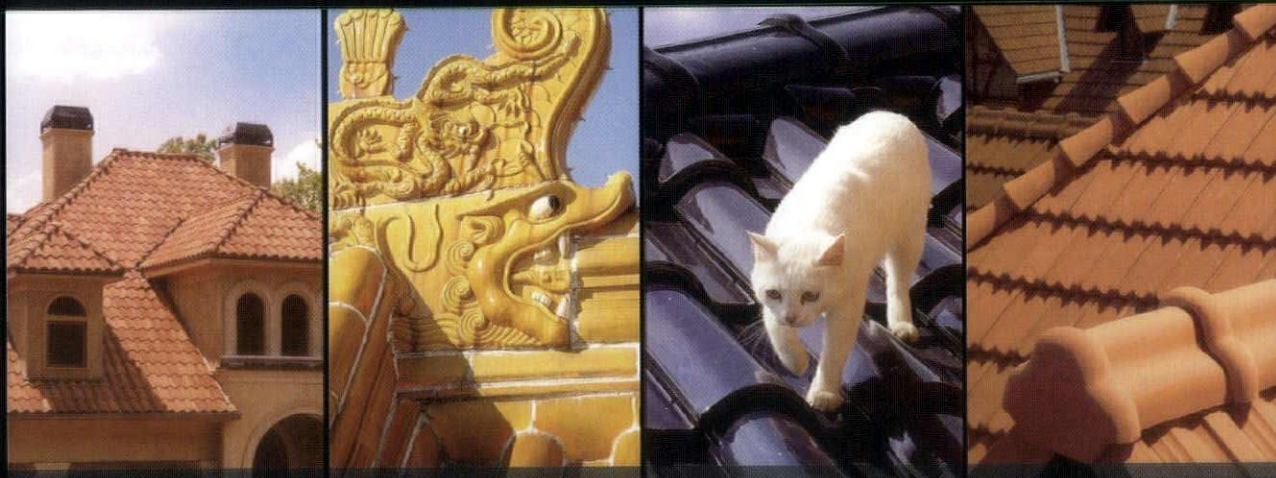
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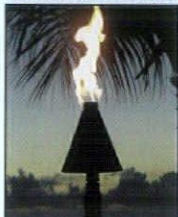
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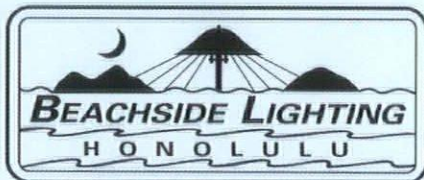


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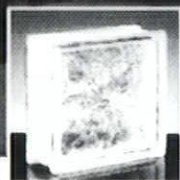


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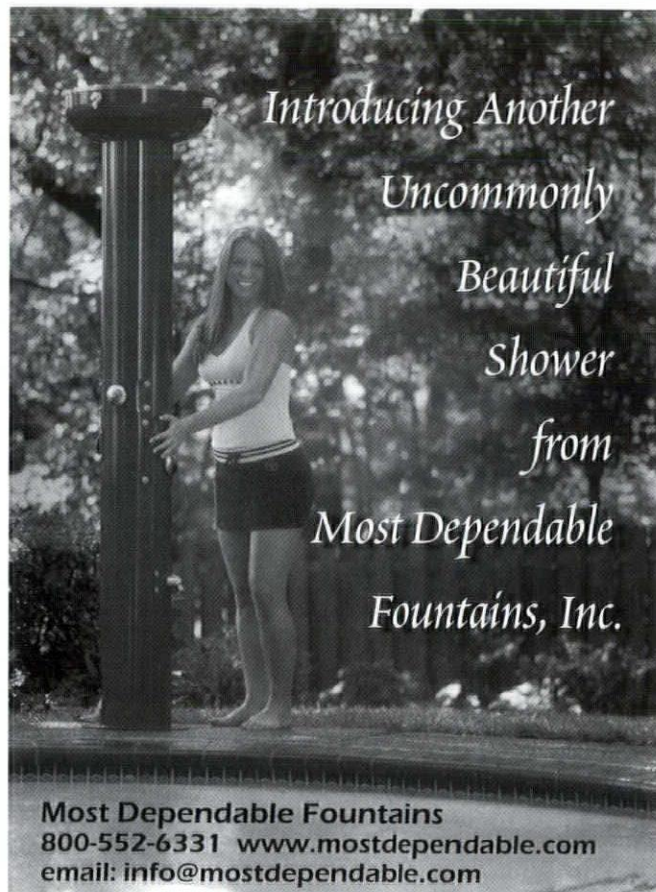


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Honors/Awards

Office Complex Earns LEED® Gold Certification

A building formerly used as a dormitory by a professional baseball team has anew lease on life as Florida's "greenest" office building. **Michael R. Carlson, AIA, LEED AP**, is founder and principal of Carlson Studio Architecture in Sarasota. His firm specializes in sustainable, high-performance buildings. In November, the U.S. Green Building Council presented the Twin Lakes Office Park Complex, which Carlson designed, with LEED Gold Building Certification in the "New Construction" category. The designation is one of the nation's highest honors for environmental sustainability.

The office complex earned 14

points, giving it the distinction of being the highest LEED-scored building in the state to date. The building and surrounding sit feature a number of components that maximize efficiency and reduce consumption of natural resources.

According to Michael Carlson, "The impact of green building can be significant. Consider that buildings in the United States account for more than 35% of total energy use, 30% of greenhouse gas emissions and consumption of 12% of the potable water supply. Then consider that Twin Lakes uses rainwater for toilet flushing needs and has a geothermal HVAC system that reduces carbon

dioxide emissions by 22 to 30%."

The complex is a brilliant white structure with a standing seam metal roof that was designed with amenities not typically associated with government facilities. For example, the building provides access to daylight and outdoor views throughout, has a 28,000-gallon cistern, a lighting dimmer system that automatically adjusts for changes in daylight levels and energy-efficient heating and cooling systems. The building envelope and glazing system are high performance and the roofing is reflective, all of which added up to a Gold Certification from the U.S. Green Building Council.

Builders' Award Announced

Slattery & Associates was recently honored with two awards for architectural design excellence by the Gold Coast Builders Association. In its annual Prism Awards program, the firm was recognized with a Gold Award in the Multi-family for Rent category for the Pineapple Grove Village Project in Delray Beach and a Silver Award in the Custom Single-Family category for the Zarcadoolas Residence in Ocean Ridge.

RS&H Ranked in Top Five

Reynolds, Smith and Hills, Inc. (RS&H), Jacksonville, has been ranked No. 5 among the top 130 architectural and engineering firms for 2005 in Southeast Construction Magazine's "Fourth Annual Top Design Firms." Published by McGraw-Hill, Southeast Construction's region includes Florida, Georgia, North and South Carolina.

Design Competition Announced

The Four Corners Design Competition is sponsored by the Antaramian Development Group and the Naples Bay Resort in conjunction with AIA Florida Southwest, the United Arts Council of Collier County and the City of Naples, Florida, Community Redevelopment Board. The Four Corners Competition is classified as a non-commissioned architectural/urban design ideas competition. Entries will be juried in two ways: first by a traditional closed jury of expert professionals and then by an open public exposition of all the entries at which attendees may vote for their choice. Cash awards will be given to the winners in each category.

The competition study area lies between the city's vibrant central entertainment and retail spine,

known as "Fifth Avenue South," on the West and a planned major retail, office and residential development on the East, currently known as Grand Central Station. This development is expected to be as vibrant as Fifth Avenue South and the competition has been mounted to discover exciting ways to link the two focal areas, joining them into a new and grander downtown Naples.

The deadline for registration is February 24, 2006 and the submission deadline is March 1, 2006. Student/professor entry fees are \$50 and for professionals, the entry fee is \$100. The total award prize money is \$20,000. For a list of the jury members and detailed information about the competition, visit the website at www.aiaflaw.org.

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Interview/ Peter A. Goicouria, AIA

Peter Goicouria, AIA, is one of the founding Principals of MGE Architects, a firm that provides architecture, master planning and interior design services for health-care, educational and transportation projects in Florida and the Southeast. Headquartered in Coral Gables, Florida, the firm has completed more than 500 high-profile projects since its founding in 1982. Current and recent projects include the South Miami Hospital Medical Arts Building in Miami, St. Catherine's – West Rehabilitation Hospital in Hialeah, Florida and Concourse "J" at Miami International Airport.

Prior to joining MGE, Peter Goicouria served as a medical facilities architect with the Florida Department of Health and Rehabilitative Services. At MGE, he serves as Principal-In-Charge, reviewing projects for technical compliance and quality assurance while focusing on the budget and the integrity of the approved design. His knowledge of state-of-the-art technology and budgeting and scheduling makes him an integral part of the design and construction process.

F/CA: *While hospitals have been improving their overall appearance for some time, their cafeterias seem to have been largely overlooked. Most continue to be relegated to windowless spaces that have little or no aesthetic appeal. This is interesting given that this is where family and friends spend a huge amount of time. Why has this happened?*

PG: Historically, I think that most hospitals have used their dollars

in patient or patient-related areas. In the hospitals I've visited, the majority of cafeterias look and feel like conventional examples with which we're all familiar. They are generally stark, they lack color and use materials that are not at all inviting. Most



Photos, above, of Baptist Hospital's cafeteria illustrate the crowded, outdated conditions that existed prior to renovation by MGE Architects.

hospital cafeterias aren't inviting and look as though little thought was given to how visitors or staff might feel while they're there. In essence, the cafeteria is treated as a place to sit down, eat something quickly, get up and leave.

I think this trend is finally changing and at Baptist Hospital, for example, we

found that users respond very positively to the space and that they stay in the cafeteria beyond the time it takes to eat. I think that this trend will catch on.

F/CA: *What is your design philosophy regarding hospital dining areas?*

PG: To be creative as possible within the constraints of the budget.

With each project, our firm's goal is to make the dining space look like something out of the ordinary. To that end, we select materials, finishes and colors that enhance the design but are within the client's budget. The space should make people feel as though it was created with the user in mind. Since there are always financial constraints, it is imperative that architects be creative in determining the right mix between an aesthetically pleasing atmosphere and a smoothly functioning space.

Baptist Hospital's cafeteria was inadequate with seating for only 140 people. Due to the hospital's growth, the existing kitchen and dining areas were outdated. The hospital wanted an upscale cafeteria that looked and felt like a hotel dining room. They wanted a "non-typical" design that complimented the hospital's treatment philosophy. In this example, the environment of the cafeteria actually serves to distract visitors from their concerns about patients.

The Baptist Hospital design called for an expansion of the cafeteria to a 420-seat facility that resembles a marketplace. The cafeteria's functions are housed in separate dis-

tinct areas, creating the ambiance of an open-air shopping market. Each area offers unique menu choices with the condiment station serving as a stopping point between food service and seating areas.

An essential element that was lacking in the original cafeteria was natural light. Consistent with many hospitals, Baptist's cafeteria is in the center of the building with no exterior windows. To bring in natural light, a large skylight was worked into the redesign. As most architects will tell you, when outdoor light is brought in, people feel better.

appearing as though money was taken from patient care to fund the redesign. The design has to be understated elegance. The framework for furniture, materials and renovation has to work well within a restricted budget. The project is a success when the end product looks good and the objectives were achieved while staying within the budget.

F/CA: Programmatically, are there practical decisions that govern the plans, materials, design features, etc. of an eating space in a hospital?

PG: Practical design decisions

surface such as porcelain or terrazzo is a good fit since it doesn't require replacement every few years. The same guidelines apply to furniture selection. Due to the high volume of traffic in a cafeteria, it's essential that the furniture be easy to clean.

The Baptist Hospital cafeteria has extended service hours, up to 18 hours a day, to accommodate the visitors, patients and staff of a 600-bed facility. The food service area is a high traffic, high volume area where durable material selection is critical. During the design process, we worked with the maintenance and housekeeping departments to test



The newly redesigned cafeteria uses inviting colors, graphics and abundant lighting to encourage visitation. New seating areas include counter service, left, and individual booths, right, that give the space a fresh upbeat feeling. Photos by SB Smith Photography.

F/CA: Is the final design a result of what the client is looking for as well as what you envisioned for the space?

PG: The design is an evolving process. You try and marry the client's vision with your own so that the final design is a cohesive product that mutually satisfies the client, the architect and the end user.

F/CA: Do hospital budgets present a special challenge to the design process?

PG: A limited budget is definitely a challenge. The challenge is that the hospital wants an end product that is aesthetically pleasing while not

begin when a user group of administrators, chefs, cooks, kitchen managers and staff representatives come together to determine the facility's needs. The design concept emerges from these group discussions. It requires a lot of compromise to reach a consensus between the internal decision-makers and the architect. The architect is faced with a myriad of issues that have to be resolved so the design meets regulatory codes.

The selection of materials is very important. Ideally, materials are chosen that are durable, as well as appealing, from the floor up. The floor has to bring color to the area while being easy to maintain. A hard

potential materials and determine which options held up best with the chemicals used for cleaning.

F/CA: How did the staff and visitors react when the cafeteria was completed?

PG: The doors to the area were closed until the day of the final inspection. When the inspection team entered the space and the completed design was unveiled, the cafeteria was pronounced a "wow space." Every time the door was opened you would hear a "wow." I would say that the redesign was very well received.

Pavlik Design Team *fort lauderdale*

Toto Neorest, West Palm Beach, Florida

Established in Japan in 1917, Toto has become a symbol for sophistication and sensuality in the products it designs. Recognized for its modern bath products, the company has become the largest toilet manufacturer in the world with a product line that ranges from faucets and water heaters to modular kitchens. Recently, Toto introduced its Neorest series as "the next generation in bathroom opulence and hygiene." With features including a rimless design, automatic flush, heated seats, automatic open and close lid, oscillating and pulsating comfort washing, built-in air purifier, air dryer and remote control and LCD screen, the company needed a showroom that would compliment its products. In addition, Toto USA wanted to establish its brand image in the mid-to-high-end U.S. market.

The design challenge for the architects was to create a showroom that established a strong brand identity in a luxurious environment. The elegant design of the showroom is unique and minimalist, complimenting the sleek, modern design of the



All photos of the Neorest showroom are by Dana Hoff Photography.

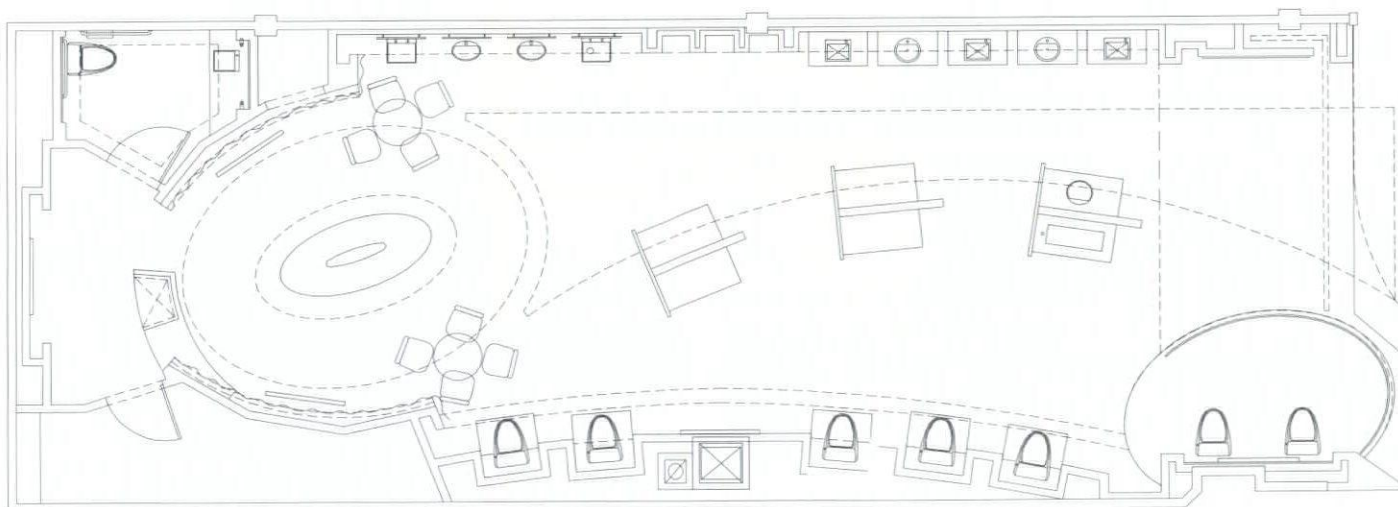




toilets. The dark contemporary space displays the toilets in a gallery-like setting that utilizes theatrical lighting to dramatize their presentation. There is much about the showroom that is theatrical, including the sweeping ceiling, the curving focal wall that creates a stage-like setting and the textured wave-wall that extends up into the ceiling. Blue accent lighting is

used to emphasize the fluid design of the interior and it also compliments the nature of the products. The oval-shaped customer service area is theatrically "walled" with sheer fabric and features modern furniture in a unique setting. Throughout the showroom, plasma screens are strategically located to introduce and educate consumers about the products.

Project Credits: Pavlik Design Team: Mark Hammil, Project Manager, Sherif Ayad, Creative Director, Troy Griffin, Senior Designer, Amy Roesler, Project Designer, Amy Ann Ehmcke, Lighting Designer, Roberto Mercado, 3D/Animator; Intertech Construction Corporation, General Contractor.



Floorplan courtesy of the architect.

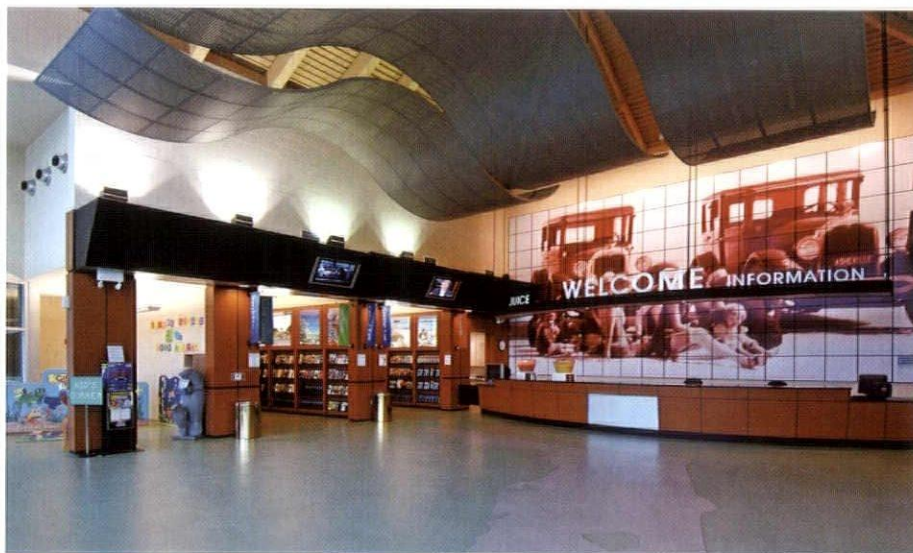
Bentley Architects+Engineers, Inc. *longwood*
I-75 Welcome Center, Hamilton County, Florida



The first thing that visitors see when they enter the lobby of the new 19,000-square-foot I-75 Welcome Center is a giant mural evoking images of Florida as a travel destination. Nearly one million travelers a year stop at this interstate facility to refresh themselves and get maps and information about traveling in Florida.

The building functions are based on similar facilities that Bentley has designed for the Florida Department of Transportation. This project, however, was conceived as an opportunity to create an immediate visual impact and communicate a sense of Florida's history as a tourist destination. The front entry and lobby are open to the

visitor parking area and the lobby mural is lighted so it can be seen at night from both sides of the interstate. Walkway canopies are angled outward toward the parking area, creating a sense of invitation to enter the building. Exterior fabric is architectural block and brick with a steel framed roof. The floor of the Visitor Lobby includes a silhouette of the State of Florida and free-form ceiling panels.



Project Credits: Bentley Architects + Engineers, Inc.: Architectural Design, Structural and Civil Engineering; Gary Kranston: Project Manager and Architect; Molly DeVivero: Civil Designer; Bill Bentley: Structural Engineer; Sims Wilkerson Engineering, Inc.: MEP Engineers; Centrex Construction: Contractor.

Photo, top: Evening view into the visitor's lobby through the main entrance. Left: Interior of visitor's lobby showing children's play area and concession counter. Note the historic photograph juxtaposed with the high tech ceiling design. Photos by Eschbach Photography.

Fernan Jaramillo, AIA, boca raton

Fernan Residence, Delray Beach, Florida

This home, designed as the architect's private residence, abuts the Everglades. The north side of the 3.8-acre lot faces the wetland and offers beautiful views of a lagoon. The lot is occupied by two structures: a main house of 4,250 square feet, of which 3,600 are air-conditioned, and a two-story guesthouse with 700 square feet on each level.

The architect's goal was to design

a house in which one could virtually cohabitate with nature. This was accomplished by closing the two houses on the south and east sides and opening them to the north. Additionally, this protects them from potential hurricane impact.

In front of the south side of the house, where the main entrance is located, is a 21-foot by 100-foot, nine-foot deep reflecting pond that is

crossed by a terrazzo bridge that accesses the main entrance. The bottom of the pond is concrete with black and white pebbles that mirror the design of the walls. A row of tall palms lines the south side of the house and creates a vertical element in an otherwise horizontal façade.

The most distinguishing feature of the house is the total absence of any type of molding or trim.



Main entrance, bridge and reflecting pond on the south side of the house. All photos courtesy of the architect.



Above: The south elevation of the main house is fronted by a reflecting pond and a row of palm trees. The south and east sides of the house are closed for hurricane protection. When Hurricane Wilma struck South Florida in October, most of the houses in the immediate vicinity were badly damaged with the exception of this residence. All photos by Fernan Jaramillo, AIA. Below: The swimming pool and pool terrace is on the north side of the house which opens up to the wetland beyond.





Above: South elevation of the guesthouse. Behind the exposed concrete wall is the stair to the second floor. The roof of this stair works as a fountain that re-circulates water to a tank on the ground. The red dots are ceramic inserts for decoration.

Everything is exposed to view. All of the outside walls of the main house are tilt-up sandwich panels of exposed concrete with three inches of polyurethane insulation in between. The roof is supported by a three-dimensional structure that combines galvanized and stainless steel tensors. Flooring is marble treated with acid to achieve a rugged texture and the air-conditioning system is exposed. Windows are frameless and embedded in the concrete.

The guesthouse, which is connected to the main house by a tensile struc-

ture, faces the lagoon on the north and has a wooden deck at the front door. The connection between the guesthouse and the main house is a structure made of 40 elements, each of which is made of a single steel bar 40 inches long bent at only one welded point. Exterior elements that are painted red are tie down anchors 45 inches deep that hold the structure to the ground. The guesthouse is CBS construction with a white tensile roof. Living room, dining room and kitchen are on the first floor and two bedrooms and bathrooms are on the second floor.

Project Credits: Fernan Jaramillo, Architect; Pablo Carrena, P.E., Eduardo Cardona, P.E., Roger Chavarria, P.E.: structural design and engineering.

Howarth L. Lewis Jr., FAIA *west palm beach*
Law Office, West Palm Beach, Florida

The client imperative for this project was to construct a building that would house a large law office. The program called for approximately 10,000 square feet of usable space.

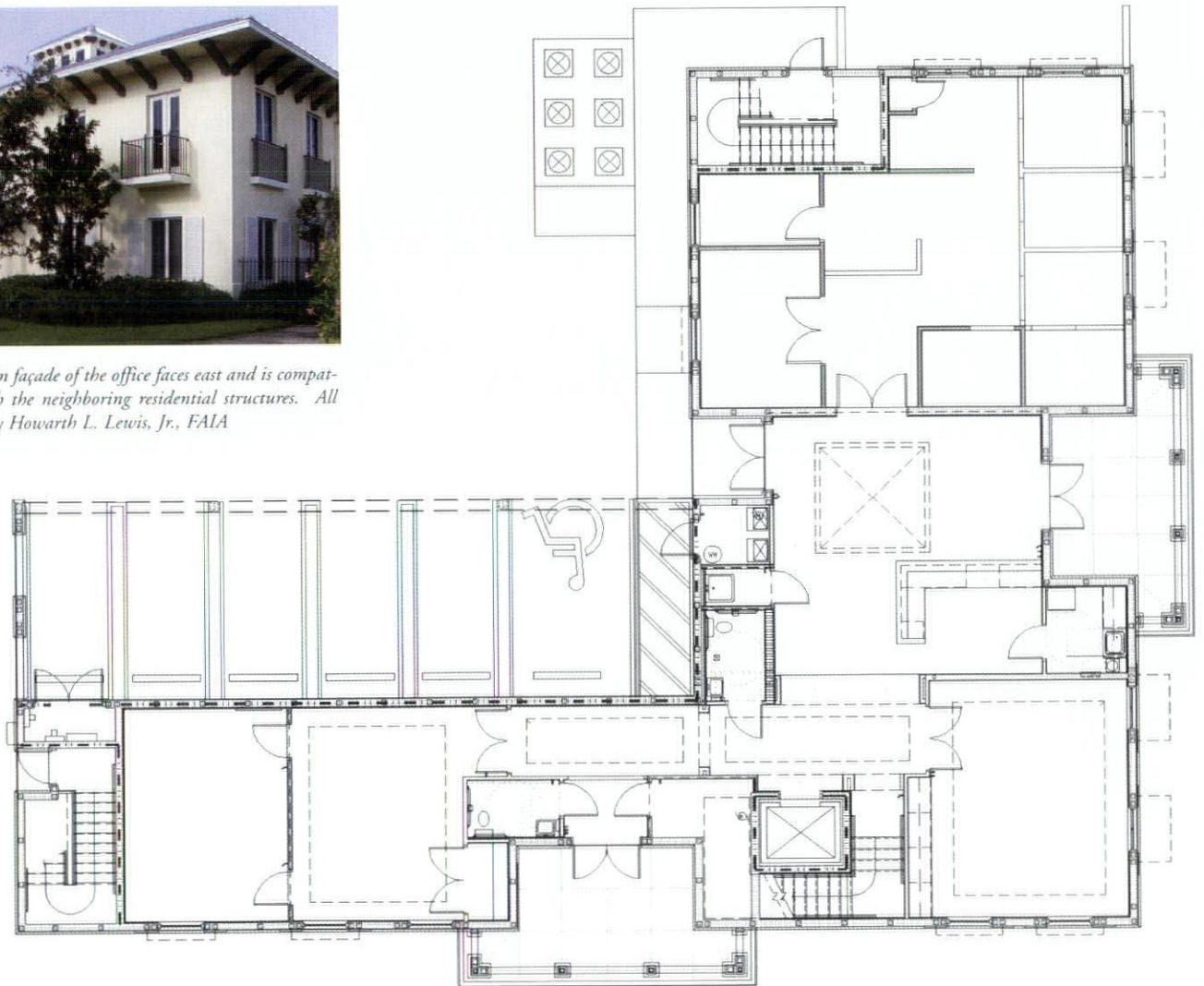
The site is located in an historic section of West Palm Beach. Although the neighborhood was originally residential, many of the houses have now been converted to commercial offices. The design regulations restrict new buildings to two stories with a "residential feeling" design and parking must be concealed by the building. Since the site is a corner lot,



Above: Conference Room and (opposite) main lobby of the Offices of Cameron Davis and Gonzales, P.A.



The main façade of the office faces east and is compatible with the neighboring residential structures. All photos by Howarth L. Lewis, Jr., FAIA





Project Credits: Howarth L. Lewis, Jr. FAIA: Architect; Libby Marshall Beasley: Landscape Architect.

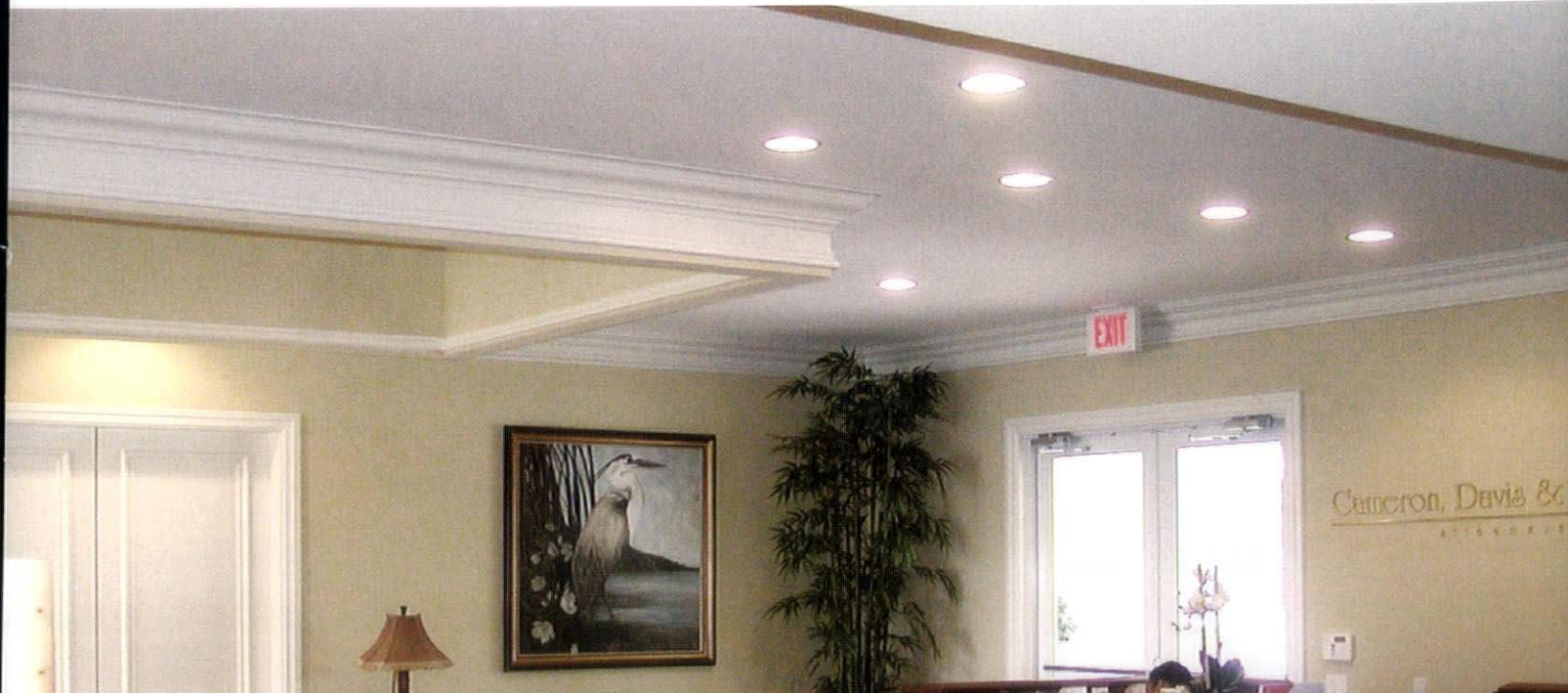


setbacks became another challenge for the designer.

In order to give the office a residential character, a Florida vernacular style was chosen. The building's stucco exterior and color scheme provide the requisite residential quality. The hipped roofs have wide eaves that are carried on a series of heavy brackets. Entries to the building are

recessed and covered with auxiliary roof structures carried on posts. The rooftop monitor is similarly bracketed and hip-roofed.

The public enters on the ground floor where conference rooms and real estate offices are located. The more private spaces, included the attorney's private offices, are on the second floor.



Gregory John Burke, AIA *vero beach*
The Village, Vero Beach, Florida



The Village is a cluster housing

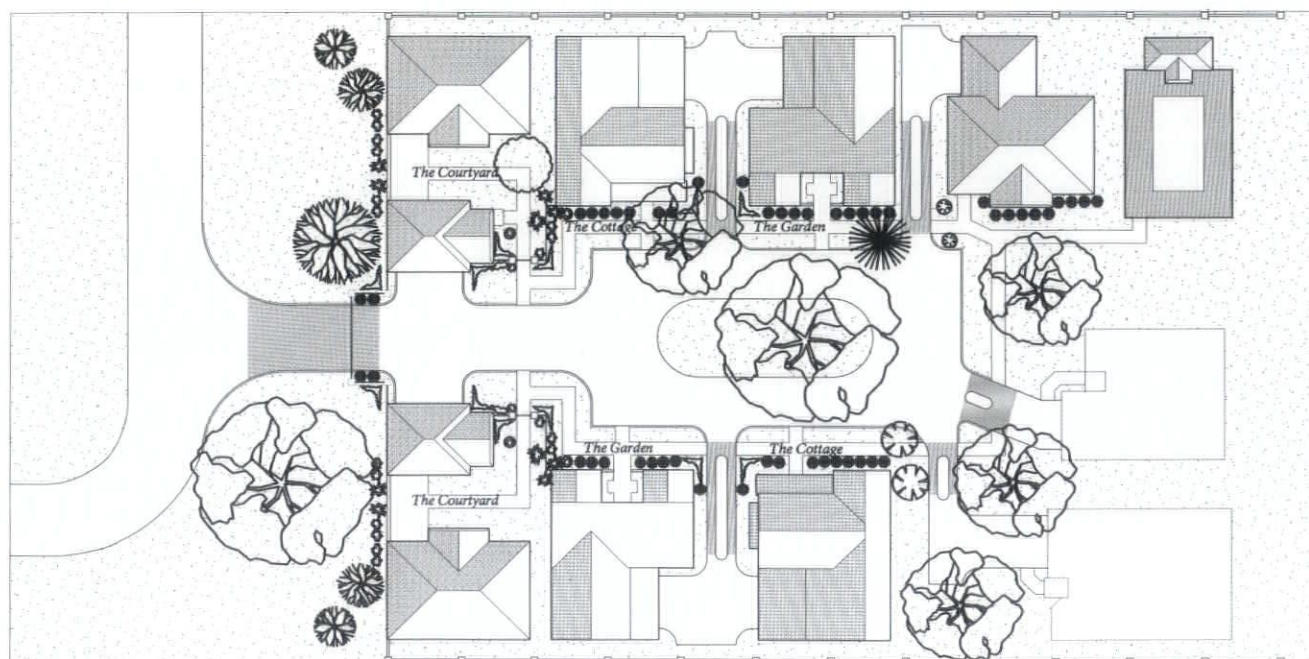
The developer planned for seven opment wraps around a central court-

architect as Spanish Colonial in style, provides 2,440 square feet of living space on two floors. The house is accessed through an arcade with doorways in each of the arched openings. Details that enhance the style of the house include columns with Corinthian capitals, barrel tiled roof, plaster window and door surrounds and board-formed shutters. The "Garden," which is entered through a small courtyard set into the main facade, has arched windows and doors on the first floor and a balcony above the main entrance. Detailing is more contemporary and the plan includes a two-car garage. A third plan, the "Courtyard," was designed to serve as the gateway to The Village. This unit is slightly larger than the others and has a two-car detached garage with a small apartment above. This house is accessed through a gated, landscaped courtyard with a fountain located on the centerline.

Project Credits: Gregory John Burke: Architect; Geoffrey Mouen Architect: Design Consultant; Carter & Associates: Civil Engineer; ML Engineering: Structural Engineer; Garrison Engineering Services: M/E/P Engineers; Macintosh Construction: General Contractor; Thoroughbred Development Co.: Developer.



Streetscape of The Village, opposite, and two of the residential designs, the Garden, above and the Cottage below. All photographs by Gregory Burke. Site plan courtesy of the architect.



F/CA Firm Profile

Elliott Marshall Innes, PA (EMI) *tallahassee*

THE FIRM: Elliott Marshall Innes (EMI) was founded in Tallahassee in 1972 and since that time it has amassed a list of credits that includes over 30 design awards and a diverse portfolio of prestigious commissions. A large part of the firm's work is for educational, military and medical facilities. With a staff of 16 that includes six architects and five interior designers, the firm has projects in five southeastern states. EMI employees average over nine years with the firm, sharing their artistic talent and technical competence.

THE PHILOSOPHY: *"EMI approaches every project with the belief that design excellence comes, first and foremost, from addressing and clearly solving the fundamental problems posed by each unique set of project parameters. The firm is not inhibited by any pre-determined ideological boundaries, but rather is committed to letting each project evolve according to the specific characteristics and requirements of the client, the project brief and the geographic location. The firm's portfolio is diverse from the standpoint of both style and project type. EMI believes that the best architectural work often straddles*

the line between invention and memory and much of its work, when appropriate, seeks a balance between those strategies posited by orthodox and mainstream modernism and the qualities inherent in 'traditional' design vocabularies. Eschewing the profession's recent tendency to specialize, EMI has maintained the traditional role of the architect as a 'generalist' and encourages a wide open and unrestricted path toward creating a variety of architectural spaces and places."

THE PROJECTS: Recently, Florida State University (FSU) embarked on

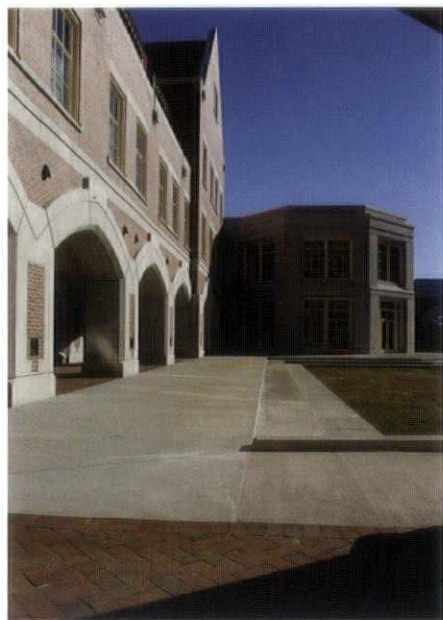


the development of a new 31-acre Science Quadrangle at the northwest entry to the campus. As FSU reached toward achieving even greater recognition as one of the top universities in the nation, a new complex of buildings was master planned to provide four new science buildings and a parking garage. Three architectural teams were selected to design the first three science buildings.

College of Medicine, Florida State University *tallahassee*
Helmuth, Obata + Kassabaum, Inc. (HOK)
and Elliott Marshall Innes, PA, *Design Collaborative*

The 299,400-gross-square-foot College of Medicine at Florida State University is the first new medical school to be built in the United States in more than 25 years. The complex, designed in four sections, is composed of research and teaching labs, vivarium, lecture hall, auditorium, library, classrooms and offices. Phases I, II and III are complete and occupied and Phase IV is nearing completion. The four building sections enclose a courtyard that serves as a gathering place for students. Architectural features like the parapets on the gabled roof ends, cast stone copings, crenellations, concrete roof tiles, bay windows and arches reflect the Collegiate Gothic style that has become the campus vernacular.

Project Credits: Walter P. Moore, Structural Engineer; Moore Bass Consulting, Civil/Landscape Engineer; TLC, Mechanical/Electrical Engineer; Centex/LLT, Construction Manager.



Psychology Center, Florida State University *tallahassee*
Flad/Elliott Marshall Innes, PA, *Joint Venture*



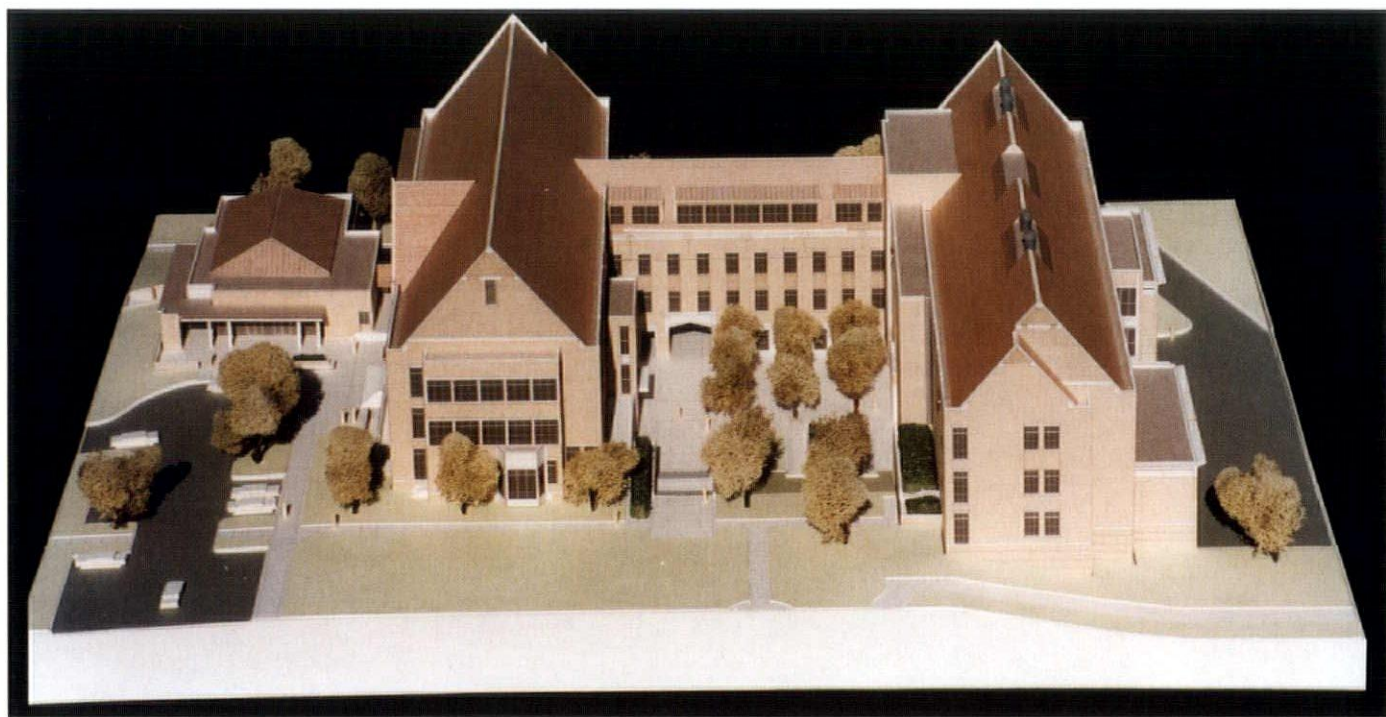
Construction of this \$37 million, 185,000-gross-square-foot facility will occur in two phases. Phase I has begun and completion is expected in 2006. In addition to offices and an auditorium, the complex will provide research and teaching labs. The four-story design responds to the Collegiate Gothic style required by the University's design standards. The

structure is a PSI concrete column and floor structured system. The interior features a glass and cherry wood-railed grand staircase, a lobby finished with porcelain stone flooring and cherry wood-edged ceiling tiles.

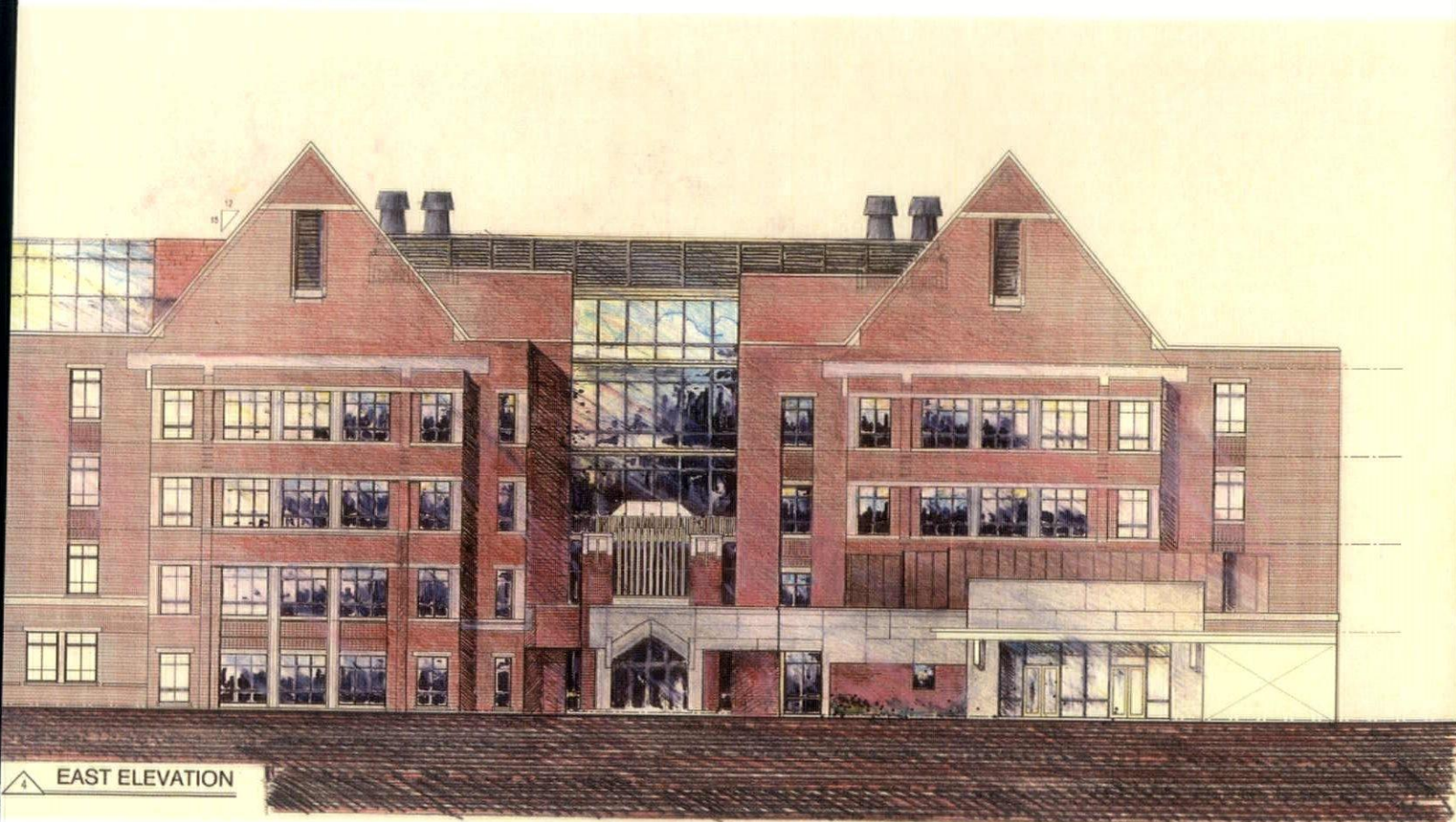
A stepped-exterior courtyard features a plaza with brick pavers that will be embossed with the names of students receiving doctoral degrees in

psychology, as well as plaza and terrace seating and plantings.

Project Credits: Affiliated Engineers, Mechanical/Electrical; Moore Bass Consulting, Civil/Landscape Engineer; TLC, Structural Engineer; Culpepper Construction, Construction Manager.

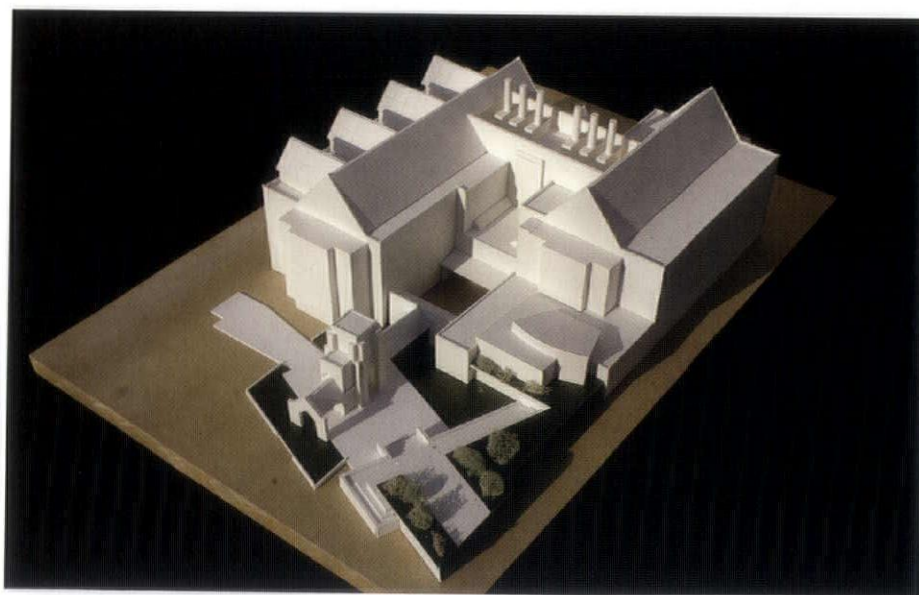


Life Sciences Building, Florida State University, *tallahassee*
Elliott Marshall Innes, PA



The Life Sciences Building is a 172,000-square-foot multi-disciplinary facility for teaching and research that focuses on the biological sciences. The design goal was to create a lab-rich teaching environment and

to that end, the project includes 61 research labs, 10 teaching labs, 93 faculty and post-doctoral offices along with support spaces. The four-story building is designed around a central lobby and cloister. There are four greenhouses located at the roof level that serve as a beacon for this, the third building in the science quad. The \$43-million building is scheduled for occupancy in August 2007.



Project Credits: Lord Aeck Sargent, Lab Architects; Moore Bass Consulting, Civil/Landscape Engineer; TLC, Mechanical/Electrical/Structural Engineer; LLT, Construction Manager.

Teamwork Can Overcome Vertical Challenges

Andrew Witkin, A.S.L.A.

With building sites becoming tighter and more problematic every year and the demand for extravagant exterior environments increasing, the residential high-rise team is facing greater design challenges than ever before.

Landscape architects can help, especially when they are brought into the development process early enough to work hand-in-hand with the architects and engineers. When landscape architects are involved during the planning stage, dynamic possibilities for elevated or at-grade amenities and site enhancements are possible many of the pitfalls associated with vertical amenities can be avoided. Best of all, it can be accomplished in the most cost-effective manner.

Here are some examples that illustrate the role landscape architecture can play in helping a project team overcome challenging site conditions.

Alaqua, aventura

Cohen, Freedman, Encinosa & Associates, P.A. - Architect

This 7-story community occupies a tight site fronting a wide canal. It is currently under construction. For the waterfront elevation, the challenge was to provide privacy from the public boat docking area and pedestrian walkway without compromising views. Street side, the challenge was to create a high-impact entry statement and a very upscale pool and recreation deck while leaving space for emergency vehicle turnaround and access to the parking garage.



The solution on the street side was to create a dramatic arched entryway leading to a central courtyard. The arrival statement is a sculpted, landscaped wall with a large, richly-detailed, multi-level, two-sided fountain. The wall and fountain not only make a dramatic first impression, but also screen the pool and recreation deck from traffic entering or leaving the development. The other side of the fountain serves as a backdrop for a spa that sits at the edge of a generous pool. The deck pavers tie into the architect's and interior designer's overall design theme, producing a cohesive look that maximizes perceived space. Multi-tiered plantings and calculated spacing of taller palms ensure that residents have both privacy and excellent views poolside and on the waterfront.

One West, ft. myers

Kobi Karp Architecture & Interior Design, Inc. - Architect

This upscale, 32-floor condominium development will feature a recreation deck on the fourth level with an infinity pool on axis offering a view of the river, a floating spa, an garden with a dry riverbed and running water jets, a raised sand beach lounging area, an entertainment area with bandstand and a poolside bar.



Skyline at Mary Brickell, *miami*

Wolfberg Alvarez & Partners – Architect

This 35-story condominium is under construction in downtown Miami. The challenge was to design a serene atmosphere for a recreation deck located on the building's 10th level atop the parking garage.

Advance planning between the architect, mechanical, electrical and structural engineers enabled the team to design the pool and deck in a way that addresses the drainage, irrigation and loading issues that have potential to cause leaking and related problems later on. They were also able to avoid one of the most common eyesores of vertical pool decks: the four-foot high clay pot holding a palm tree that sunbathers have to strain their necks to appreciate. Here, the planters are sunken to accommodate root balls beneath the deck surface and create a more human-scale environment.

The 23,000-square-foot deck includes an Olympic-sized pool with cascading waterfall and spa, a meditation pavilion, gazebos, cabanas and barbeque facilities. Coordinated paver designs and internal border landscaping keep proportions at human scale and define diverse areas. A prominent fountain, with synchronized light, color and sound, masks traffic noise and creates a sense of tranquility.



Uptown Marina Lofts, *aventura*

Kobi Karp Architecture & Interior Design, Inc. - Architect

Under construction is Sunny Isles, a 14-story community sited on an unusual waterfront lot. Instead of the typical deep site with narrow waterfront exposure, this site is very shallow with extensive waterfront exposure. With 216 units, the recreation deck needed to be very expansive with a large pool and sun deck. At the same time, the deck had to accommodate a building joint in the middle that creates a two-foot step-down line that was not only potentially unsightly but could have been a source of leakage problems. The landscape architect designed colorful, inset planters to make the joint line "disappear" without putting stress on the vulnerable seam.

Andrew Witkin, ASLA, is President of Witkin Design Group, a North Miami Beach firm that provides landscape architecture and exterior environment design for high-rise, single-family and TND communities throughout Florida and the Caribbean.



Professional Courtesy Follows Disaster *Jennifer Selby, AIA, and Tony Van Vliet, AIA*

*"Charity and personal force
are the only investments
worth anything."*

Walt Whitman

Amidst the heartbreaking scenes of devastation and misery left by Hurricanes Katrina and Rita along the Gulf Coast, it is reassuring to know that kindness, charity and generosity of spirit are powerful forces at work in the aftermath of the storm.

In addition to the donations of time, money and personal sacrifice that have come pouring in from around the world, professional organizations are also doing their part. Organizations like the American Institute of Architects have responded by raising money and donating equipment to those who are newly unemployed or financially disadvantaged, be they workers or skilled professionals.

But is there more that can be done? Is there a way to help our fellow design professionals beyond just writing a check?

The answer is "YES" and it involves not only a handout, but a hand up. It involves offering skilled professionals a chance to practice their trade, to relocate, reestablish themselves and their families and get their personal and professional lives back together.

The AIA Hurricane Response Exchange is a valuable resource for architecture and design professionals affected by the storms. It is a free Web service put up in the weeks following Hurricane Katrina. The service provides a forum wherein architecture and design professionals can search for

offers of aid and employment opportunities, as well as post their qualifications online. Interested prospective employers can publicize full- and part-time opportunities.

Over the years, our firm, Development Design Group, Inc. (DDG), has discovered that such charitable efforts represent much more than just a selfless gesture. One of the long-term benefits of reaching out to people in need is the positive impact it has on the firm making the offer of assistance. In addition to doing the right thing, this kind of positive impact on a firm's workforce, office environment and professional output is a huge bonus.

Since 1996, DDG has provided internship programs and employment opportunities to promising young architecture students from around the world. Students from Egypt, South Africa and Indonesia, who would otherwise be unable to afford the opportunity to study in the U.S. and experience hands-on training, have spent two-year terms in our Baltimore headquarters. In addition, we direct a portion of our profits from work in South Africa to fund a scholarship program for local architecture students. The results reflect much more than just a philanthropic opportunity. Many of those interns stay on to become full-time DDG employees, contributing valuable global viewpoints and fostering elements of cultural exchange and perspective that contribute a great deal to the success of our firm. The steady influx of new talent, and the resulting diversity in our workforce, has fostered a dynamic sense of creativity and renewal that keeps us flexible and open-minded to new ideas.

Charitable efforts here at home can have a similarly invigorating effect on a firm. Hiring relocated employees and working with small companies that have been negatively affected by disaster can have the same energizing benefits as an effective internship program.

While DDG's offers of assistance to architecture and design professionals frequently include the possibility of long-term relocation, including employment, accommodations, logistical and financial support, most of those affected by the storm quite naturally wish to remain in the home area and rebuild. Sometimes, the very act of offering aid to help get firms in the affected areas up and running again is all that's needed. Offering to help with housing resources, transportation and household good necessitates a level of local involvement and networking that has an inherent potential for long-term benefits.

Following are some general guidelines that can help any firm become a more effective and productive contributor in times of crisis and, ultimately, a more effective and responsible member of a strong professional community:

Spread the word

- Use connections. One of our DDG employees was a graduate of Tulane University and the firm was able to use alumni groups to contact potential aid recipients. Communicating with regional firms we had worked with in the past greatly facilitated communications in the weeks following the storm.
- Be aware of the power of media

resources. Local television, radio and print media can broadcast job opportunities. DDG contacted NPR, local television stations, local and regional talk radio programs and numerous print and online media outlets in the weeks after Katrina made landfall.

- Go to relevant organizations for help with logistics and communications. In addition to the AIA, DDG contacted the International Council of Shopping Centers (ICSC), the Urban Land Institute (ULI) and others to help publicize its offers of resources and possible employment assistance.

Be creative; be flexible

- Understand that individuals and companies in need of your help are beset by extreme circumstances. In times of uncertainty, be prepared to

offer accommodations. Be prepared to offer full or part-time employment. Be flexible about starting dates, time off and contract structure. Be willing to help financially and logistically with any needed relocation issues.

- If a regional client base is affected, smaller and local firms may not only suffer in the near term, but in the long term, as well. Be willing to use a firm as an outsourcing option until it can get back on its feet. Part of DDG's post-Katrina aid package included an offer to outsource work to local firms.

Be timely and empathic

- When responding to a disaster, be aware that jobs, communities, and even lives, are in the balance. Have policies in place to facilitate a speedy and coordinated response.

- Establish communications mechanisms capable of handling inquiries, clarifying policies and answering questions from individuals, companies and the media.

- Understand the gravity of the situation. Be compassionate, charitable and willing to go above and beyond to meet the needs of fellow professionals and their families.

Jennifer Selby is a design architect with Baltimore-based Development Design Group, a leading international architecture, planning and design firm with a history of creating high-profile, high-quality environments around the world. Contact her at (410) 962-0505 or jselby@ddg-usa.com. Tony Van Vliet, AIA, is an architect with Development Design Group.

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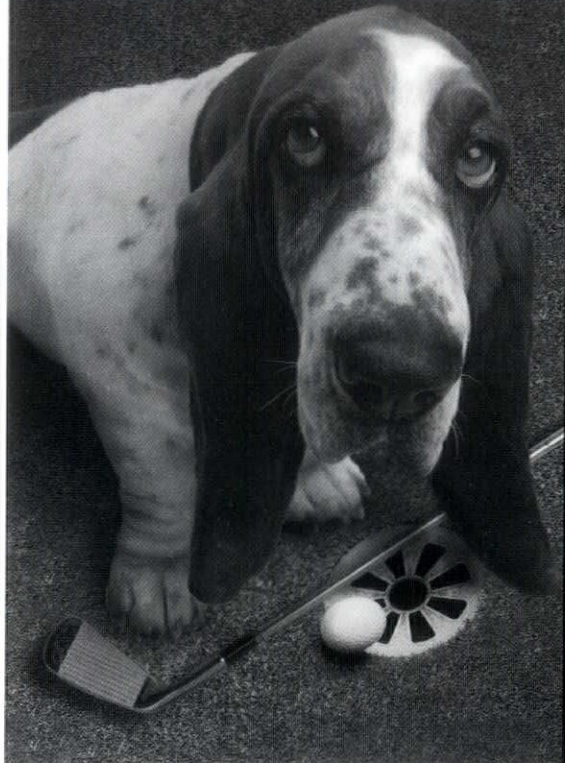
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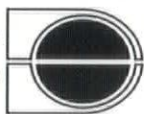
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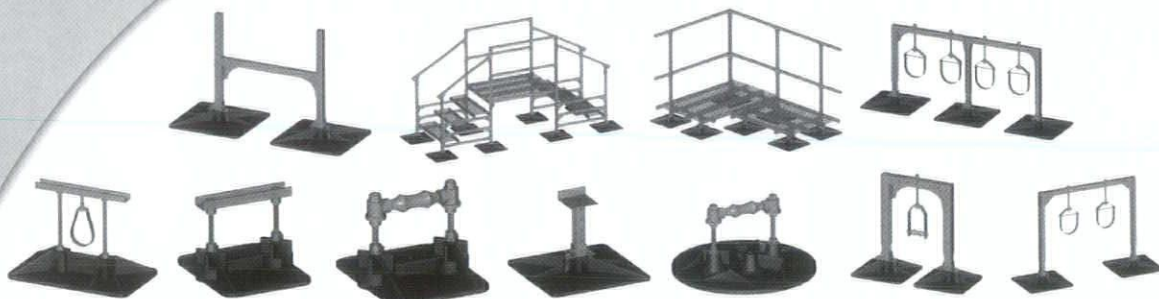
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