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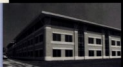


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CONTENTS



Winter 1996
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Cover: *Piaçoleta, Lima, Peru*
(1994), Juan Carlos Rosas,
University of Miami School
of Architecture.

FLORIDA SCHOOLS of ARCHITECTURE

Features

Pursuing an Orderly Investigation 12

The teaching of architecture at the University of Florida reflects the fundamental belief that the profession must provide communities with places that are beneficial, memorable, and meaningful.

by Robert McCarter, AIA

Advancing Public and Professional Concerns 14

The School of Architecture at Florida A&M University is delivering research architects can use.

by Tom Pugh

Ten Years and Counting 16

A commitment to environmental ethics is the cornerstone of the University of South Florida School of Architecture's graduate program.

by Alexander Ratusky, AIA

Integrating Diverse Community and Professional Challenges 18

The new School of Design at Florida International University is exploring original partnerships and potentials.

by John A. Stuart

Making a Strong Entry 19

Students at the new School of Architecture at Florida Atlantic University make their studios in a regional lab.

By Dr. Peter Magyar

The Shadow as Dwelling for a New School of Architecture in the Caribbean 20

Students at the new School of Architecture at Polytechnic University of Puerto Rico investigate the contrasting realities of global experience and regional context.

by Jorge Rigau, AIA

Redefining a Classical Education 22

Drawing and depiction provide a basis for research and imagination at the University of Miami School of Architecture.

By Beth Dunlop

Departments

Editorial 7

News 8

Books 9

President's Message 10

New Products 11

Viewpoint 26

by H. Dean Rowe, FAIA

Viewpoint 28

by Everett Ray Johnson, AIA

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Florida Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned and published by the Association, a Florida Corporation not for profit, 3855-0015-3000. It is published four times a year at the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32301. Telephone (904) 222-7500.

Opinions expressed by contributors are not necessarily those of the FAIA. Editorial material may be reprinted only with the express permission of *Florida Architect*.

Single copies, \$5.00; Annual subscription, \$20.00. Third class postage.



It was surprising to discover the virtual absence of consideration of Florida's schools of architecture in the "Boyer Report." Perhaps they are not the oldest or most prestigious in the nation, but individually several have distinguished themselves. And taken as a group, these schools in one of the nation's fastest growing states are responding to those important challenges posed in the report. Grounded in "public purpose" as well as in design excellence, Florida's schools are, in fact, diverse "communities of learning," interested in and influencing environments both near and distant. Based on explorations of past and present built excellence, students and faculties are applying their scholarship and extending their service into their home communities.

Florida's universities are well known for rivalries in football. However, the academic deans and directors at these same schools have created quite a different atmosphere for their architecture programs. The climate is cooperative, not adversarial, says Dr. Peter Magyar, who is heading up the new program at Florida Atlantic University. What does exist is a healthy competition aimed at promoting greater excellence. And judging from the quality of the talented leadership that Florida's growing family of schools is attracting, the future seems bright.

University of Florida department chair Robert McCarter writes that the teaching of architecture must embrace both its theoretical and practical aspects. Still, many practitioners in architecture, as in most of the professions, note a dichotomy between practice and the academy. While schools teach the history, the theory, the philosophy, the principles, many architect/employers decry the absence of practical learning—dealing with clients, making business decisions, working on real projects. According to seasoned practitioner Dean Rowe, this is beginning to change. Intern programs are bringing students into practice situations, and it is his hope that continuing education requirements will begin to bring practitioners back to the academy. Architect Ray Johnson shows how the practical lessons have a history, too: the more things change, the more they stay the same.

Still, all would agree that maintaining a sense of the poetics of space through scholarly exercises that expand the mind is as essential as keeping architectural design grounded in time and place. Thus we are as gratified to hear a University of Miami professor deny that making beautiful drawings is a frivolous pastime as to read that USF and FAU programs are probing problems of urban design and rapid urbanization in the state. To a large extent, the schools have assumed responsibility for researching the new technologies that are revolutionizing the built environment. Such expertise gained by students and faculty alike at Florida A & M University (and the other schools) is disseminated to architects and other building professionals through their focused World Wide Web sites.

Inclusion of the new School of Architecture at Polytechnic University, San Juan, represents the expanding interests of *Florida Architect*. As an outgrowth of several regional bridging activities, beginning in 1997 this magazine will be renamed *Florida/Caribbean Architect* and will cover more work by these neighbors. **MB**

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

Congratulations Senator Clary!

Charles W. Clary, AIA, a principal in dag architects, Destin, won election to a seat in the Florida Senate. Clary, a Republican, recently took the oath of office in Tallahassee.



Good News About Continuing Education

Marsha Messersmith, Regulation Supervisor of the Board of Architecture and Professional Regulation, has announced that: "The Board will now accept the AIA CES Program as fulfillment of Florida's continuing education requirement. This means that if you are a member of the AIA and comply with the AIA/CES requirements, verification of program completion will also satisfy Florida's continuing education requirements applicable to the timely renewal of your license."

The hours need to be completed by February 28, 1997. The Florida Board of Architecture and Interior Design has established penalties, including suspension of license, for those who are not in compliance with the continuing education requirements.

DCA Update

The State of Florida Department of Community Affairs has issued a statement regarding the Florida Energy Efficiency Code for Building Construction. "Consistent with the Governor's rule review last year, Rules 9B-13.001, 9B-13.002, 9B-13.004, 9B-13.005, and 9B-13.006 were repealed in an effort to

eliminate obsolete or unnecessary rules. Subsequent reconsideration has determined that the rules were necessary and are being reinstated into Rule Chapter 9B-13. Rule 9B-13 adopts Florida's Energy Code For Building Construction by reference, provides enforcement authority to building departments, and sets an effective date for Code Adoption, all of which are required by s.653.990, Florida Statutes, but which are put into place by rule. Rule 9B-13.003 (on.) Department Activities was left in place but could use some cleanup."

This notice does not change the Energy Code from the 1993 Edition. The DCA is still in the process of revising the code, "ensuring its equivalence with the national codes and standards, and rewriting our computer programs for Windows." The DCA does not anticipate enough interest in this proceeding to hold a hearing. Direct

questions to 904/487-1824, or write the Department of Community Affairs at 2555 Shumard Oak Blvd., Tallahassee, FL 32390-2100.

1996 Florida Design Arts Awards

Secretary of State Sandra B. Morton presented the 1996 Florida Design Arts Award to the VOTRAN Bus Transfer Facility in Daytona Beach, designed by Architects Design Group, Winter Park.

Certificates of Merit were awarded to the Florida State University Dodd Hall Renovation/Auditorium project, by Elliott Marshall Innes, P.A., Tallahassee, and to the Astronauts Memorial Foundation Center for Space Education at Kennedy Space Center, submitted by Helzlsouer, Obata & Kassabaum, Orlando.

The awards were presented at a ceremony on November 6, at the Lincoln Theater in Miami Beach.



VOTRAN designs transformed a standard requirement for protection from the elements into a sculptural, provocative feature of the facility.

Of Note

Fernando Calcinex, AIA, has been named a partner in the



Fernando
Calcinex, AIA

Russell Partnership, Inc., Miami. Calcinex, a graduate of the University of Miami School of Architecture, joined the firm as an intern in 1985.

Charles W. Cole, Jr., AIA, has been appointed as Director of



Charles W.
Cole, Jr., AIA

Healthcare Design at Hutton Brady Pryor Mass Architects, P.A. Cole has over 20 years of experience in the design of health care, commercial, and justice facilities. HRP, Orlando, was named 1995 AIA Florida Firm of the Year.

Alan Helman, FALA, Helman, Hurley, Charvat & Peacock, Maitland, has been appointed to the Florida Fire Code Advisory Council. Bill Nelson, Treasurer of the State of Florida, announced the appointment in September.

Vivian Salaga, AIA, Tampa, has been appointed to serve on the Historic Tampa-Hillborough County Preservation Board of Trustees for a two-year term. Governor Lawton Chiles appointed Salaga based on her professional qualifications and interest in good government. Salaga was the recipient of the AIA Tampa Bay Chapter's 1996 Medal of Honor for outstanding

contributions to the profession.

Rotch Traveling Scholarship information is available for 1997. The program offers a stipend of \$30,000 to the first prize winner of a two-stage design competition for nine months of travel throughout the world. For more information and requirements, make a written request by Friday, January 3, 1997, to: Rotch Traveling Scholarship, Boston Society of Architects, 53 Broad Street, Boston, Massachusetts 02109.

Caribbean Initiative Gathering

AIA Puerto Rico recently celebrated the first Caribbean Basin Architectural Initiative in conjunction with its Annual Assembly. Members of AIA Florida, AIA Virgin Islands, and several Caribbean architect organizations were invited to attend the event, held at the San Juan Marriott, November 14-17.

The Assembly focused on a number of business-building and educational activities, including a discussion about Cuba as the region's "wild card." Other featured events included seminars on hurricane preparedness, architectural history of the region, and regional bridging and electronic forums, and talks by AIA presidents Maria Chaljub (AIA Virgin Islands), Bill Blizard (AIA Florida), and Benjamin Vargas (AIA Puerto Rico).

Vargas, whose chapter sponsored the events, noted that the attendance of colleagues from Guatemala, Panama, and the Dominican Republic as well as from the chapters signalled "a true regional bridging effort." Said Vargas, "Communication between our three AIA chapters has improved greatly and will only get better with the results of this gathering."

Preventing Indoor Air Quality Problems in Hot, Humid Climates: Problem Avoidance Guidelines

J. David Odum and George DuBose
CH2M Hill and Disney Development Co., Rev. ed. 1996
100 pp. \$45

Reviewed by Walter Grandtlik

I recently came across a great statement about the Miami area (I am not making this up): "If temperature were the sole determinant of human comfort, this region would be nearly perfect." Well, great! If it weren't so hot and dry, the Salera would be a nearly perfect spot for the Winter Olympics. If height were the only determinant, Jamie Lee Curtis would make a great sumo wrestler. Temperature is not the sole issue in Miami, or the other 58,600 square miles of Florida for that matter: There is the ever-present and continually-nagging issue of humidity. If the founders of the state were given to truth in advertising, the Great Seal of Florida would show a maiden in flip-flops holding fans in both hands and the state plant would be the fan palm.

The problem with many buildings in Florida is that the reality of the moisture problems in the state seems not to sink in during the design process. Unfortunately, moisture sinks in to the real buildings all too quickly following construction. Leakage- and indoor air quality-related litigation appears to be one of today's best growth-industry bets in the state. The question is why? The issues involved are reasonably clear, the solutions generally logical, and the consequences of bad design and construction certainly dire. Physics are physics! Mold is mold! Litigated damages are not good for business!

In an attempt to improve

Florida's building stock, and the resulting lot of its building owners and users, CH2M Hill and the Disney Development Company have produced a ground-breaking design guidance document. First published in 1990 and regularly updated since, *Preventing Indoor Air Quality Problems in Hot, Humid Climates: Problem Avoidance Guidelines*, throws light at the end of Florida's moisture-damaged buildings tunnel. The purpose of the manual was explained by the authors quite clearly: "One of our primary goals in producing this manual was to introduce architects to the mechanical issues most critical to successful buildings, in the belief that the quality of decision-making in both technical disciplines will improve." This belief in the necessity and success-potential of interdisciplinary design coordination is shared by the Florida Design Initiative.

Odum and DuBose are design practitioners and have arranged *Preventing Indoor Air Quality Problems* to reflect the flow and concerns of the typical design process. The manual is organized in sections that track the developmental flow of a project and capture the critical moisture-related elements of each stage of development: Key Issues, Schematic Design, Design Development, Final Design, Construction, and Post-Construction Start-up and System Commissioning.

According to Odum and DuBose, "although mildew-related IAQ problems are often first observed after building occupancy, their sources and the keys to their prevention usually lie much earlier in the process. Critical actions for success, therefore, must be taken earlier in the design and construction pro-

cess." The project-based flow of the manual greatly assists in the timely identification of issues and solutions. Early interception typically means that no-cost or low-cost design, construction and operation options are still available. Late interception of problems will always cost more. "The most startling finding in using these guidelines", according to Odum, was "that they not only significantly reduced IAQ problems but did so at no added cost to the project."

Being trite because it is appropriate, the adage that an "ounce of prevention is worth a pound of cure" applies admirably well to building moisture problems. This manual provides a heads-up on that heavy-weight ounce. *Preventing Indoor Air Quality Problems* is very well written and lavishly illustrated. It is a bargain at \$45.00 (especially considering that proceeds go to Give Kids the World, a charitable Florida organization). The book was favorably reviewed in the June 1996 *AIA Architect* and won an Excellence Award from the Society of Technical Communications for writing clarity and graphic appeal. *e design Online* recommends this manual to any and all who design buildings for Florida or the southeast Atlantic and Gulf Coast regions. The lawyers who will be negatively impacted can always find another growth niche.

Reviewer Walter Grandtlik, PE., is an Associate Professor at the School of Architecture, Florida A & M University. This and other reviews can be found posted on *e design Online* at <http://fca.state.fl.us/fbi/edesign/online/edot.htm>

PRESIDENT'S MESSAGE

By Bill Blizard, AIA

In 1997 trade between Florida and Latin America will approach \$40 billion. Also, according to the Kiplinger Editors, nearly half of the U.S. trade with Central America and the Caribbean Islands and one third of trade with South America will flow through Florida.

I now find myself on a crowded airplane, punching keys on my laptop and wondering how these facts will affect Florida architects next year. I'm on route from Puerto Rico, where architects from the Dominican Republic, Guatemala, Puerto Rico, the Virgin Islands, and Florida began a dialogue to understand each other's culture, architecture and practice. In between the conference sessions and a few pina colodas in the Caribbean sun, I was able to work on a project in my hotel room by connecting to my office's LAN. It sure seems that the world has changed a lot just during 1996 let alone when I graduated from college and those last two digits were reversed!

What started out as a "regional bridging" project among AIA Florida, AIA Puerto Rico and AIA Virgin Islands quickly grew into an opportunity for you to participate in a global economy. AIA Florida's Caribbean Basin Initiative (CBI) has now become an independent organization known as Business Horizons of the Americas and can be reached via the internet at www.BHHA.ORG.

And speaking of the internet, AIA Florida also established its own home page this year. Logging on www.aiafla.org will give you information on AIA Florida Firms, Selecting an Architect, Careers in Architecture, Jobs, Continuing Education, among others.

CBI is but one of the many initiatives undertaken in 1996 by a group of some of the

most dedicated volunteers with whom I have ever had the pleasure of working. As I conclude my year as President and reflect on what has been accomplished, I thought you may like to know some of the things that your colleagues have done on your behalf.

AIA Grassroots found a Florida delegation that was intent on not doing AIA business as usual. Florida led the proposal to form a coalition with Texas, Michigan, New York, and California to be heard directly on state issues. This initiative caused AIA to begin a new program for 1997—Government Affairs Assistance Grants for State Components—from which AIA Florida is currently applying for a grant. This initiative also set the stage for many such opportunities in the future.

The Florida Foundation for Architecture produced and presented "Florida Treasures." This book and exhibit not only created a continuing opportunity for architectural awareness throughout the state in the form of press releases, slide show, video production and exhibit transportation, but also drew the best attended legislative reception in our history.

The unlicensed practice of architecture by engineers continued into 1996 from its 50-plus-year debate. "Enough

is enough" was the cry that caused the line to be drawn clearly in the sand. Thanks to your Board's decisive action and your support, AIA Florida was able to raise member awareness and a substantial amount of capital to meet future challenges if required.

In the interim a significant White Paper was developed to clearly define why engineers cannot design buildings for human habitation due to differences in education, experience and examination. This document, prepared in various media, is available for your local use and acts as a basis for our concluding discussions.

Our summer conference, "DISCOVER THE FUTURE, Leading the Profession into the 21st Century," focused our attention on the need for and aspects of leadership.

Continuing in the direction of leadership, we identified 36 leadership skill sets required in the areas of organizational development, quality management, communication, interpersonal skills, process skills, business management, and skills needed for political office. We are now positioned to draw upon our members and outside sources to develop leadership training, programs for continuing education and other programs for AIA Florida and local Chapters.

And quantifying other 1996 deliverables, AIA Florida:

- was directly involved on 18 issues and proposed legislative changes that would directly affect your pocketbooks.
- helped elevate 6 members to Fellowship
- provided 69 seminars in 9 chapter areas awarding 2,594 certificates totalling 42,967 certified continuing education hours.
- awarded 10 built projects and 8 unbuilt projects for their design quality, client satisfac-

tion and relevance to society.

- provided hundreds of publications and practice documents via the book store.
- met the professional needs of over 300 architects at the most widely attended summer conference ever held.
- raised \$40,000 through Florida Architects' Political Action Committee to support 40 candidates for the Florida House and Senate... AND 38 WERE ELECTED. And next year's efforts to raise money will be easier and more cost effective by the Powerpoint presentation we developed this year for your local use.
- helped elect AIA member Charlie Clary to the Florida Senate...congrats, Charlie!
- saved over \$40,000 of the 1997 operational budget by outsourcing Florida Architect.
- improved communications by producing 6 editions of *Contact*, responding to over 1,000 inquiries on Fax on Demand, producing 45 Friday Faxes and publishing 4 editions of the *Florida Architect* magazine (to be known as the *Florida/Caribbean Architect* in 1997).
- and the list goes on...

Again, my thanks to the many volunteers and staff members that made it happen for you.

Believing that our core values are firmly rooted in quality of life issues, I have attempted to focus our attention this year on what I believe to be our future...LEADERSHIP. We can no longer be a spectator. Project leadership and community leadership are desperately needed today if we are to build tomorrow. I believe that architects are truly in the position to "lead the shaping of Florida's future," as our vision would have it, if we simply decide to make it happen.

Thank you for the opportunity to have been of service to the profession in 1996.



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ADA Slopometer®

Network Consulting's simple slope measuring device requires no math and no measuring. The inside lines are slope lines (1:50, 1:20, 1:12, etc.) and the external frame is calibrated in degrees. Just set the ADA Slopometer along the slope to be measured and read along the string when the pendulum stops swinging. These inexpensive devices are used by



architects, building officials, investigators, contractors, and people with disabilities nationwide. ADA Slopometers, made of polyethylene plastic, cost \$12.95 (\$9.95 for AIA members) plus \$3 S&H. To order or to learn about Network Consulting's other ADA compliance products, tools, and computer programs, call Tom Schmoel at 904-942-5505, fax 904-942-0732.

Electronic Catalog of Window Products

Graham Architectural Products Corporation has developed a full catalog on CD-ROM of its aluminum window products,

Classical Designs, New Materials

Aluminum Service Inc. has a new line of moldings, rosettes, and trim details that includes reproductions of historic moldings and wood designs. A selling feature of these Focal Point architectural details, made for inside and outside use, is that they are made from



a high-density polymer. This material has the workability and density of white pine, but does not rot, splinter, or warp and is resistant to wood boring insects. The Focal Point line, which is available in designs ranging from Contemporary to Greek Revival, Federal, and Victorian, also includes strong, durable maintenance-free ClassiCast® columns, made from fiberglass and marble. To learn more about these products, contact Debra Martin at Aluminum Service Inc. in Tampa, FL, 954-908-0115.

Hurricane Resistant Windows, Doors

A series of laminated glass window and door products made with Saflex plastic interlayer from Monsanto Company has met the strict South Florida impact standard. Monsanto worked with a number of window and door manufacturers, including Traco, Bend Door Co., Superior Window Corp., and Arch Aluminum and Glass Co., in testing and manufacturing a variety of products for South Florida and other hurricane-prone markets.

The hurricane-resistant products, with the tough, plastic interlayer sandwiched between two glass panes, are designed to help resist the impact of flying debris without breaking



into pieces and falling out of the frame. To find out more about these Saflex products, call Monsanto at 800-248-6844.

Photographs:
Thom Essex

Pursuing an Orderly Investigation Architecture at the University of Florida

By Robert McCarter, AIA

Schools often talk of *what* they are doing, but rarely if ever speak about *why* they are doing it. To evaluate what the faculty and students at a school are doing, we must know something about the principles upon which their collective work is based. The architecture programs at the University of Florida are intended to provide students with disciplinary knowledge and design training that will enable them, as professionals, to practice architecture in an inventive and responsible manner. The teaching of architecture is approached with an understanding of both its theoretical and practical aspects, the integrated thinking necessary to the solving of problems, and the creation of beauty within the real world of everyday life.

In general, the teaching of the faculty seeks to analyze existing and proposed examples of built form, to define fundamental principles and knowledge of the discipline, to develop to their highest possible degree the students' skills in the formation and projection of spatial experience, and to relate individual creativity to cultural and physical environment. The work of the school reflects the fundamental belief that the profession of architecture must provide the community with places that are beneficial, memorable, and meaningful to all. We believe that it is only within the context of such an understanding that the individual student and architect's creative energies can be fully developed and engaged.

The faculty at Florida believe that modern architecture is the only valid and appropriate form of practice in today's world, and that it can and indeed must be critically developed and projected. At the same time, architectural education is also understood as an orderly investigation of the discipline, involving the following:



(Above) Undergraduate Design 5 Studio, School on Hogtown Creek, site model. Michael Neffus (Bernard Voichynski, studio critic).



(Left) Undergraduate Design 5 Studio, North Hotel, Cross-Florida Barge Canal, section model. Dori Soukín (Klaus Tausen, studio critic).

- Examination of the cultural, social, technical, economic, and environmental contexts that shape buildings. This involves an understanding of architecture as a culturally determined activity, tied to the time and place in which it is found, and acting also to determine that context by being its largest and most substantial physical manifestation.

- Analytical investigation of the history of architecture as it is present in built forms and spaces. Recognizing that architecture is rarely if ever wholly original, being dependent in one way or another on precedents, this aspect of the curriculum analyzes as comprehensively as possible key buildings and projects from the history of architecture, seeking

to understand these works not only as individual places, made with specific materials and acting as settings for unique experiences, but also as part of the historical context for contemporary design.

- Investigation of the experience of architectural forms and spaces and their resulting meanings for their occupants. This entails understanding that architecture is never wholly formal or visual in definition, but is deeply embedded in the tactile, acoustic, sensual, and experiential realms, serving as a framework or setting for the rituals of daily life, rather than merely acting as an image or representation for that activity. Architecture is here understood as depending for its meaning on its materials and

manner of construction as much as on its form, and various methods for analyzing spatial experience are developed and examined for their ability to effect the design process.

- Knowledge and utilization of the materials and methods of construction available to the architect. Recognizing that the architectural experience is largely dependent on the various material and technical processes involved in the construction of buildings, these are investigated and utilized in design projects undertaken in the studio. For the student, understanding the determination of historical spaces and forms by then-extant technical and material means leads to an investigation of current construction processes and the proposal of innovative techniques.

Architecture in Context

The design studio is the primary focus of our curriculum precisely because it requires the student to synthesize, integrate, and engage all of the aspects of the discipline of architecture. Two primary concerns mark the faculty's selection of studio programs to achieve an experiential and conceptual breadth and depth for our students in their definition of architecture.

First, to achieve an understanding of the complexities of contemporary practice and its social and technical context, the curriculum involves a wide range of program types and pedagogic intentions, including precise experiments in spatial definition, the engagement of the poetics of use and construction in the formation of spatial experience, the design of public programs within both natural and historic contexts, the design of multifamily housing at the city edge, as well as the individually defined final thesis or design project.

Second, to achieve an understanding of the cultural basis for



(Above) Advanced Graduate 2 Studio, Museum of Maya Artifacts, St. Augustine, site model. Dustin Lindblad (Robert McCarver, studio critic).

(Right) Advanced Graduate 2 Studio, Museum of Maya Artifacts, St. Augustine, section model. Jonathan Wood (Robert McCarver, studio critic).



the act of building, the curriculum offers numerous opportunities for off-campus travel and research in contexts which enrich the student's conception of architecture and its place in historic and emerging cultures. To this end the Department houses no less than four off-campus programs, located in Vicenza (Italy), Nantucket (Massachusetts), Miami, and the Caribbean.

In addition, during each year of their studies, as part of their studio courses, our students make extended field trips to New York, Boston, Chicago, Charleston, Savannah, Atlanta, New Orleans, and other examples of regional and national urbanism. These cities become the sites for that semester's studio project.

Architecture in Florida

While these various opportunities to focus on the larger context of contemporary practice are essential to the education of architects today, the faculty of architecture also believe that our location in Florida offers unique opportunities for architectural education. Two studios, one each from the undergraduate and graduate program, have been selected to illustrate the manner in which the Department endeavors to engage Florida as the context for architectural investigation and education.

Undergraduate Design 5 Studio: Landscape and Detail. The fall studio of the third-year undergraduate Bachelor of Design in Architecture program has for many years focused on

the natural landscape of Florida, and the experience of architectural space within that context in its detail, structure, and material aspects. The studio often begins with the students constructing a plan and section that runs across the entire state from Atlantic to Gulf coasts, allowing them to identify and examine the subtle attributes of place. Sites are selected, often at the edges of state parks and wildlife preserves, and programs are developed that involve the introduction of occupants to the unique mixture of limestone, soils, water, and plant life that constitute the state's delicate ecology. In order to impart the importance of precise and careful engagement of the necessarily limited language of architecture, the students focus on a section of the structure and develop material and detail proposals intended to capture and present their understanding of the Florida landscape and our relation to it.

Graduate Advanced 2 Studio: The Poetics of Construction. The spring studio of the first year of the advanced portion of the Master of Architecture program focuses on the pivotal importance of methods of construction, qualities of materials, and the articulation of details in the characterization of space and its experience. For the last three years the project has entailed the design of a museum for 20 selected Maya artifacts, including a temple front, to be sited in St. Augustine, adjacent to the Alcazar Hotel (now the Lightner Museum). The students engage the range of materials and construction methods in appropriately housing these artifacts from a culture that existed in the Yucatan, its climate, ecology, and geology quite similar to that of Florida. The artifacts themselves are made of a range of materials—jade, limestone, flint, ceramic clay—and the

students are required to investigate material as well as spatial relationships between architecture and those who inhabit it. In the studio, emphasis is placed on the qualities of materials, in their facility and response to sunlight; the expression of the joint in construction; the relationship between the light (sky) and the heavy (ground) in the act of building; the rhythm imparted to space by structure and the possibilities for its revelation; and the manner in which the inhabitant responds to these attributes of architecture.

Robert McCarver, AIA, chairs the Department of Architecture at the University of Florida and is president of D-Mc² Architects, Gainesville.

Founded:

1925

Students:

750

Faculty:

FULL-TIME: 36

PART-TIME: 2

Emphases:

design, context, technology, preservation

Degrees:

B. Design, M. Arch., M.S. in Architectural Studies, Ph.D. in Architecture

Dean:

Wayne Drummond, FAIA, previously served as the Dean of the College of Architecture at Texas Tech and headed the Department of Architecture at Auburn. His travels and professional consulting have taken him all over the globe. He is a former national chairman of the AIA Architects in Education committee.

Web sites:

The main UF College of Architecture web site:

<http://www.arch.ufl.edu/>

Browsers may reach these additional web sites:

UF School of Building Construction

<http://sbc.arch.ufl.edu/>

Preservation Institute-Caribbean

<http://www.uccf.ufl.edu/PIIC>

Vicenza Institute of Architecture

<http://www.arch.ufl.edu/VIA/HTML>

Advancing Public and Professional Concerns

School of Architecture, Florida A&M University

By Tom Pugh

The School of Architecture at Florida A&M University has distinguished itself in several areas of architectural research. During the 1970s and early 1980s, research focused primarily on low-cost housing solutions and technology-transfer training programs overseas. Beginning in the late 1980s, funded research activity shifted toward issues more directly affecting the architectural profession and the people and economy of Florida, such as handicapped accessibility, facilities assessment, and radon.

Several projects since 1990 have dealt with understanding radon generation and transport and developing cost-effective, radon-resistant construction methods and details. In a research area where architects are more often conspicuous by their absence, FAMU's work has led to sound, flexible, and economical guidance that maximizes opportunities for creative design while helping assure public safety. Extensive work aimed at developing sensible, effective building codes has gained FAMU recognition for its expertise in synthesizing complex research into simple and understandable code language.

Research efforts on a number of fronts are now coordinated through the School's **Institute for Building Sciences**. Three recent, closely related projects at the Institute—the Florida Design Initiative, Florida Energy Update, and the Sustainability Database—are aimed at nothing less than re-engineering the building design, delivery, and operation process. Based on the notion that the profession has been reactive far

too long, these projects are aimed at *leadership* through developing and introducing powerful electronic design tools into architectural offices across the state.

The **Florida Design Initiative (FDI)** is a leadership forum funded by the Florida Energy Office to promote the design of energy-efficient, high-performance environments. The Initiative acts as a catalyst to bring the design professions to the table to sample "best practices." Activities include *Partners Programs* for professionals, academics, governments, and corporations; an annual Roundtable; and sponsoring conferences and workshops related to efficiency and high performance. FDI's print newsletter, *e design*, is distributed to some 10,000 building professionals in the state, while *e design Online*, an electronic journal on the World Wide Web, promotes "best practices" through dissemination of information and opportunities for online discussions.

e design Online presents feature articles and interviews with key players in the environmental design disciplines, plus reviews of Internet sites, computer software, and books related to energy efficiency, sustainability, and building performance. Other features include pointers to critical information resources, a calendar of energy-related events, and editorial opinions on issues affecting the design and operation of buildings. *e design Online* is "published" on a rolling schedule, with information being added and archived as appropriate. Evaluation, feedback, and dialog buttons virtually everywhere stimulate interactivity.

The **Florida Energy Update**, funded by the Department of Management Services, will bring existing documents relating to energy use and efficiency in new and existing facilities into conformance with current standards of practice and evolving expectations of building owners, managers, and occupants. This information, too, is being created in an Internet-accessible electronic form. Separate documents for new and existing buildings are being merged into a single Internet-resident *Process Guidelines for High-Performance Buildings*.

As a means of providing a flexible user interface for this information, the Update project developed the **Built Environment Center (BEC)**. Located in the Florida Communities Network, the BEC serves as a one-stop resource for key documents, databases, guidelines, and links to external resources related to Buildings and Facilities, Infrastructure, Open Space, and Urban and Community Development.

The **Sustainability Database** project, funded by the Florida Energy Office, is developing a web-accessible database of resources related to sustainable design and planning. The Institute has contracted with the Florida Chapter of the American Society of Landscape Architects and the Florida Chapter of the American Planning Association to develop discipline-specific information structures and content. Expected to expand to include all design professions, the completed database will be publicly available through the BEC.

The common component of each of the current projects is its reliance on the World

Wide Web. Although many firms resisted the transition to computerized drafting, virtually every office has adopted that technology now. We see the Web as the medium for delivering the next generation of tools, one that is fast becoming indispensable to the conduct of all types of business.

Tom Pugh is Director of the Institute for Building Sciences in the School of Architecture at Florida A&M University.

Founded:

1975

Students:

276

Faculty:

FULL-TIME: 23

PART-TIME: 2

Degrees:

B.S. Arch. Studies, B. Arch., M. Arch.

Emphases:

scholarship, service, research

Dean:

Rodner B. Wright, AIA, came to FAMU from Mississippi State University, where he was associate dean. Dean Wright has worked extensively as a registered architect and consultant in Detroit, Washington, D.C., and Mississippi, and holds active memberships in a number of collegiate and professional organizations, including the National Organization of Minority Architects.

Web sites:

Institute for Building Sciences

<http://www.famu.edu/soa/ibsc/>

ibsc-home.htm

Florida Design Initiative

<http://fon.state.fl.us/fdi/fdi-home.htm>

e design Online

<http://fon.state.fl.us/fdi/e-design/>

edesign.htm

Built Environment Center

<http://fon.state.fl.us/fdi/bec/>

bec-home.htm

BUILT ENVIRONMENT CENTER



The Built Environment Center (BEC) is an electronic marketplace and a forum for information and services regarding online and community development, buildings and facilities, infrastructure, and open space in the built environment. Each division includes online resources, forums, and a project marketplace.

The BEC is organized to provide general and specific materials to design professionals, owner operators, and various agencies in planning, designing, building and managing our built environment.

Buildings and Facilities



Buildings and facilities in the built environment include residences, hospitals, schools, commercial, industrial, hotels and resorts, tourism and entertainment complexes, and all buildings used by humans in their daily lives.

Online Resources

Energy Information

An organized guide to information on and off-line about energy efficiency, energy conservation, design management, sustainable energy, building products and design technologies.

Products and Materials Sites

100 online directories on architectural products, equipment, and building materials as provided by manufacturers world-wide. Many suppliers include online information, specifications, and other services as part of their online offerings.

High Performance Buildings Manual

Manuals on energy audit, air design of energy efficient, high performance buildings.

- Energy Efficient Design of Commercial Buildings
- Passive Facilities for Single Performance Buildings
- Commercial Energy Conservation Guidelines
- State Energy Management Plan
- LEED Commercial Guidelines

Local Ordinances Data

Guides to codes, administrative rules, zoning maps, and land use planning information, by country and state.

Operations and Management

Source of information on facility management, building operations, and maintenance.

Includes links to facilities management services, equipment manufacturers and vendors, and



Buildings and Facilities in the built environment include residences, hospitals, schools, commercial, industrial, hotels and resorts, tourism and entertainment complexes, and all buildings used by humans in their daily lives.



Infrastructure in the built environment is the network of resources and systems that provide the essential support for homes and other urban facilities. It includes utilities, and so infrastructure and transportation, water, waste, gas and electricity, and transportation, and so airports, seaports, highways and roads, and railroads.



Open Space in the built environment consists of undeveloped land, such as forests, parks and beaches, public and recreation areas, educational centers as well as greenways, wildlife preserves, and natural conservation areas, and urban planning concepts such as green belts and green corridors for urban centers.



Urban and Community Development addresses the interrelationships among the built environment in the physical environment and includes urban design, traditional neighborhood development, redevelopment, and other rural design development.

On-line BEC are still being developed, and we will have more resources. We ask the user patience and hope you will share your ideas or tips or hints or advice. If you are a design professional in Florida and also contribute to the development of the online marketplace, please contact Lynn Davidson.

BEC Guide

To make the online marketplace accessible and friendly to everyone, we are developing the guide to make everything there a pleasant experience in the web. It includes strategies for using the resources and more growing body of information available on the web. A particular effort will be made to ensure the user has the most useful and relevant information. If you have a tip, suggestion, you think should be included in the Guide, please let us know by using the BEC Feedback form.

Professional Center

In the Professional Center you will find a directory of professional associations and other resources for professional development, business management, and marketing facilities and built and built.

Ten Years and Counting

School of Architecture, University of South Florida

By Alexander Rafanovsky, AIA

This year marks the tenth anniversary for USF's School of Architecture and Community Design. Since opening in August 1986, in rented space, off-campus, with a dozen students, the school has grown and prospered. Today the school enrolls 107 graduate students and its 68 alumni are scattered in firms throughout the city and state as well as in Atlanta, New York, Texas, California, Kingston, Jamaica, and other near and distant parts.

From the beginning the USF program in architecture has taken a distinctive cast. At its start-up, it was directed by the Florida Legislature to study urban issues. This challenge, unique among schools of architecture in Florida's State

University System, is the core focus of the school's own mission statement, which draws attention to the problems and opportunities of the state's urban areas and of its rapid urbanization. The program uses its immediate setting and the region as a learning laboratory. Numerous Tampa sites have been studied, including a recent redevelopment study of Ybor City and projects involving the Garrison and Ybor channel districts, the so-called west bank area south of the University of Tampa, and west Tampa.

Statewide issues such as the development along interstate corridors also have been the subject of intense scrutiny as well as outside interest. For example, an examination un-

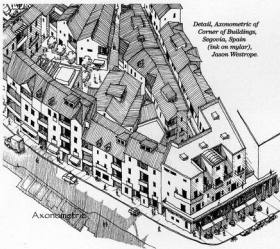
dertaken with visiting Eminent Scholar Jonathan Barnett, FAIA, of ways to intensify development along the I-75 corridor where it flanks Tampa, received national attention in *Architectural Record* (Feb. 1992) and was featured in Professor Barnett's 1995 book, *The Fractured Metropolis*.

The School's research arm, The Florida Center for Community Design and Research, also engages in numerous regional investigations. A current project of broad interest is its World Wide Web site, FICUS (Florida Internet Center for Understanding Sustainability). FICUS, which has received substantial support from several private foundations, puts in digital form more than 800 pages of useful data about

Florida's ecosystems, environmental protection laws, issues for sustainable development, and more.

As a graduate program, the School has drawn many non-traditional students, those who for one or another reason elected not to attend one of the traditional five-year undergraduate programs that predominate in architectural education. Many of these are "second-career" students, and their mix of age and experience has greatly enriched the program. Last year the average age of students was about 32 years; 37 percent were women, and 12 percent were classified as Hispanics.

Since its inception, the School has emphasized excellent preparation for the practice of architecture, including rigorous study of design, tying issues of environmental ethics to all coursework. Its courses in areas of professional practice, the introduction to technology, and the broad emphasis on environmental ethics, have been declared "national models" by several visiting practitioners.



Detail, Axonometric of
Corner of Buildings,
Segovia, Spain
(ink on mylar),
Jason Westrope.

Axonometric

Founded:

1986

Students:

107

Faculty:

FULL-TIME: 7
PART-TIME: 5-10

Degree:

M. Arch.

Emphases:

urban issues, sustainability

Dean:

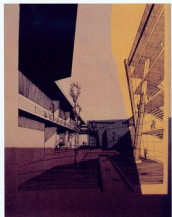
Alexander Rafanovsky, AIA. Prior to coming to USF, he was director of Education at the Boston Architectural Center and on the faculty at City College of New York. He studied architecture at the University of Pennsylvania and at Princeton and has practiced in London and New York City.

Web site:

<http://www.arch.usf.edu/>



(Above) Thesis model, *A Maritime Center for the port of Tampa, Angeliki Mantas*. (Above right) Detail, *Axonometric of Design Development Drawing, Boston Business Library Visitor Center, Michael Faulhaber*.



Thesis: Meditations on a Museum of Fine Arts, Knight Martorell. (Left) Ink/paper collage. (Above) Model.

Integrating Diverse Community and Professional Challenges

School of Design, Florida International University

By John A. Stuart

Last spring, after nearly a decade of dedication to undergraduate education in design, the Florida Board of Regents authorized the School of Design to offer the professional Master of Architecture degree. The first class of 15 graduate students formed this fall in new facilities located in Vierter Haus, the School's home on the University's West Campus.

William G. McMin, FAIA, was selected to direct the program, which is expected to form a strong interface with the existing graduate programs in Landscape Architecture and Construction Management as well as with related undergraduate programs in Architectural Studies and Interior Design. While forging communication among students and disciplines on the FIU campus, the program will foster a special effort to engage Miami and South Florida in its exploration of design issues. Already the school has developed partnerships with local venues that bring together professionals, students, and the general public for lectures and exhibitions in downtown Miami and Miami Beach. Projects such as a greenspace design for North Dade County and Metro-Dade Art in Public Places have involved students, faculty, and community members in joint activities.

With a large majority of the School's 330 undergraduates commuting to campus, there has been special emphasis on creating innovative and flexible teaching environments. Distance learning opportunities, evening design studios, and an array of interdisciplinary courses are available for students. The School focuses students on the important roles of project management and uses of tech-



Vierter Haus, home of FIU's School of Design.

nology in the professional workplace. A new computer laboratory will become an integral component of design education for the future. The School's most recent programs and offerings may be viewed on the Internet.

Already an important component of FIU, the School of Design is dedicated to advancing the profession of architecture in the State of Florida, to realizing the potential of its diverse international faculty and student body, and to taking a prominent position in the intellectual life of the university. The School's energy, taken together with Miami's dynamism, make it a certainty that the two become linked in a design partnership for the future.

John A. Stuart is an assistant professor of architecture in the School of Design.

Founded:

1988 (M. Arch. 1996)

Students:

334 (M. Arch. 15 students)

Faculty:

FULL-TIME: 11

PART-TIME: 12

Degrees:

M. Arch., M. Landscape Arch., M. Const. Mgmt., B.S. Arch. Studies, B.S. Int. Des.

Emphases:

innovative professional education, new uses of technology

Director:

William G. McMin, FAIA, was the Dean of the College of Architecture, Art and Planning at Cornell University from 1984 to 1996.

Web site:

<http://www.eng.fiu.edu/SCD/index.html>

Making a Strong Entry

School of Architecture, Florida Atlantic University

By Dr. Peter Magyar

Florida's newest School of Architecture is based within the College of Urban and Public Affairs at Florida Atlantic University (FAU). Behind its five-year professional program is a dedication to uniting the highest aims of architecture and urban design for our times. The city of Fort Lauderdale and its surrounds will serve as a learning laboratory where students practice cooperation with other professionals, artists, builders, manufacturers, and municipal officials. Students will focus attention on urban design and sustainability.

Our Vision of Learning for the new school encompasses shared learning among students, faculty, and practitioners, and a goal of societal usefulness as a measure of academic achievement. In preparing students to work and compete successfully as architects, the program will emphasize exploring multiple options and solutions in order to create flexible, functional systems with the ability to accommodate future, unforeseen conditions and circumstances. Students will develop the architectural skills to initiate designs that respond to and celebrate the various conditions and circumstances of site, program, technology, and culture as well as serve client requirements and demands.

Enrolling students bring with them completed general education requirements and a basic knowledge of architectural design, theory, and structures. Students may enter the 150-credit B-Arch program as third-year students, after completing a two-year preprofessional architecture AA degree program at a community college, or at the fifth-year level after completing a four-year architecture degree.

This dynamic start-up academic year has already yielded an interesting exhibition of designs for a house in Venice, Italy, from the first biannual charrette, titled "Virtue and Virtuosity." Designs for this house along the historic Grand Canal had to accommodate both the practical and spiritual needs of a retiring violin virtuoso. "Virtue and virtuosity," according to the project description, are two concepts that are "indismissably relevant to architecture.... Neither can be achieved without self-imposed discipline, [and] both offer great rewards, if attained." Although the physical requirements of the program were somewhat prescribed, the charrette was characterized also as a "spiritual exercise."

Founded:

1996

Students:

60

Faculty:

FULL-TIME: 3

PART-TIME: 4

Degree:

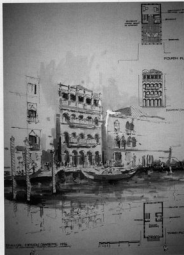
B. Arch.

Emphasis:

urban design

Director:

Dr. Peter Magyar, professor of architecture and urban design, previously headed the Department of Architecture and later the Research Institute of Spatial Culture at the Pennsylvania State University. His professional career also has included faculty positions at the Technical University of Budapest, Ahmadu Bello University in Zaria, Nigeria, Auburn University, Cincinnati University, and the University of Montclair, Mexico, and a guest professorship at the Royal Academy of Arts in Copenhagen. He is a member of Chamber and Association of Hungarian Architects (CAHA) and an associate member of AIA. His most recent book features a collection of his architectural drawings and writings on his design philosophy.



Biannual Design Charrette 1996.

(Above) Best Third-Year Project, Alexandra Drpic.
(Below) Best Fifth-Year Project, Detail of Conservatory Elevation, Horacio Ruesben.



The Shadow as Dwelling for a New School of Architecture in the Caribbean

School of Architecture, Polytechnic University of Puerto Rico

By Jorge Rigau, AIA

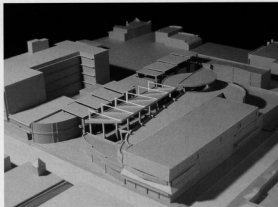
If I read Gaston Bachelard's *The Poetics of Space* in high school, following the advice of a bookshop owner who opened my adolescent eyes through an evergrowing reading list that led me to, among others, Brecht, Bruno Zevi, and the Latin American Boom. Along with Zevi's *Super vivienda*, I remember *Poetics* as one of the first texts through which I became aware of the complexities of design. Three decades later, having been recently entrusted with the responsibility of establishing a new School of Architecture in the Caribbean region, Bachelard's stance provides, in a succinct phrase, an appropriate framework for introspection.

Bachelard's contention that "a shadow can be a dwelling" explains our school's position regarding its current concerns and future possibilities. From what man may understand to be the shadow—the shade of geographical distance and global affinity—we aim to come to terms with the particular context in which we have chosen to operate, the same context we expect to impact and expand: that context we think of as home.

Peripheral cultures like ours are nowadays better equipped to gauge their achievements in terms of metropolitan expectations, acknowledging and appreciating inherited values but also challenging these as such. The lens through which we filter happenings in New York, Berlin, or Hong Kong can never again be obscured by the innocence of previous centuries of influence. The goal is no longer to try blindly to emulate these cities/centers from which ideas, issues, and trends emerge, but rather to test their potential, to question these against contrasting realities. And this makes us unique, for all other schools in the



Winichers-Villarronga House, seat of Polytechnic University's branch on the Southern coast of Puerto Rico. It houses an architecture museum run by the School of Architecture in collaboration with the Institute of Puerto Rican Culture.



Urban solution within a traditional fabric, Carlos Yansé (First-Year Design).

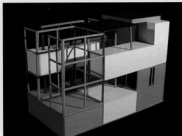
Caribbean region laid their foundations in more traditional ideologies that—now internalized for a significant number of years—have become difficult to supersede.

Youth means freedom. But it would be foolish to acknowledge such liberty without the responsibility, as shared by the tears of students, faculty, and administration jointly entrusted with making Polytechnic University's School of Architecture a relevant effort.

In many respects, our curriculum reflects the institution's interest in granting its students both competence and confidence. Committed to pedagogical sedimentation, the first year allows students a glimpse of the different areas architecture is concerned with: design, history, theory, technology, and drawing. At second level, preservation is integrated

into the design sequence, and at the end of the year, an introductory course on practice (with field experience) is offered. The history sequence includes Caribbean architecture

and historiography; in command of the history of history, students can then pursue in-depth studies of specific time periods. Upon completion of third year, all



Abstract Spatial Visualization Project, José Colón (First-Year Design).

students must fulfill a mid-career research requirement, an investigation of a freely chosen topic, finite in focus, leading to its translation into design criteria. Fourth year allows urban concerns to surface and clash in a Mexico City studio, an ad-hoc atelier developed by us for such purposes. Faced with one of the world's largest cities, students will learn in Mexico about the urban and technical scale at which it is feasible for our Latin culture to pursue architecture as a goal.

While the curriculum profits very specifically from our surrounding Caribbean and Latin American milieu, it by no means excludes the larger international, globalized landscape against which future professionals will practice. We aim at discerning, for us and all who are interested, what is an appropriate legacy—what can be lost... and what can be loaned.

Founded:

1994

Students:

250

Faculty:

FULL-TIME: 4

PART-TIME: 22

Emphases:

Caribbean architecture, research

Degree:

B. Arch.

Director:

Jorge Rigau, AIA, of Rigau + Penabaz Architects, has won numerous design awards. Combining his two loves, architecture and history, he has documented much of his area's architectural heritage and is the author of *Puerto Rico 1900: Turn of the Century Architecture in the Caribbean* (1982), and *Havana/ La Habana* (1996).

Web site:

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Redefining a Classical Education

School of Architecture, University of Miami

By Beth Dunlop

In the computer lab, Erick Ville is at work, impulses flashing across the screen as students watch, rapt, as Le Corbusier's Villa Savoye emerges. As the images change, the students virtually tour the house, taking it apart and putting it back together again. Across a courtyard, first-year students are hunched over drawing tables, absorbed in their assignment as they painstakingly draw a 1926 Coral Gables house, reconstructing it detail by detail. And in the model shop, more students are at work, constructing scale models of other historic Miami buildings from shop drawings they have done.

At the University of Miami School of Architecture, depiction is a well-used word. Students examine architecture in its many aspects as they create computer imagery of buildings, draw them, and even construct them to scale. One could call it architectural education in one, two, and three dimensions. From the first days of first year to the last master's degree classes, UMSA students find themselves learning architecture in a classical fashion, even if some of the tools are technological.

They draw:

It is, of course, just one aspect of architectural education, but the emphasis on depiction sets UMSA apart—and gets it noticed. Students regularly win competitions. (Just as an example a UM student has garnered the top prize in the ACSA's Wood Council design awards for the past two years). In recent years, students have taken "drawing trips" to Rome, Peru, and Mexico, studying great monuments and vernacular buildings—all with sketch pads and pen and pencil.

The computer lab is a digital domain where images travel through cyberspace to let stu-



A Moya Christmas Card (1991), Nelson Beas.

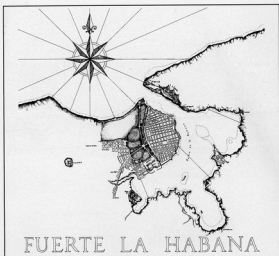
dents see inside great Gothic cathedrals and vast Italian villas. Without leaving UM's Coral Gables campus, computer students have ventured far away, as well. One group spent several years reconstructing Michelangelo's Laurentian Library in exquisite computer drawings.

Why draw?

"Eventually, architects draw to imagine buildings that don't yet exist," says Associate Professor Joanna Lombard, who is in charge of the school's first-year curriculum. "The first



Cemetery, Tucuman (1991), Eric Vogt.



ABC 101 Project Drawing for Habana, Cuba, Lazaro Alvarez.

step in architectural education is to learn by studying and drawing the world around us."

UM's dean, Elizabeth Plater-Zyberk, dismisses the often-prevalent academic idea that drawing—or perhaps in the computer era the more accurate phrase is indeed the depiction of existing buildings—is merely a technical skill of architecture, a craft rather than an essential part of the learning process. She asserts that it is time for educators to "reassess the role."

Thus, students at UMSA plunge in from the very start. This year's new students started off the semester creating

fine-tuned plans of their own hometowns replete with architectural images. From there, they went on to a longer project of designing an infill house in the 1930s Dutch South African "village" in Coral Gables, a project that required extensive study of the existing houses. "There's no sense in being esoteric or postponing an encounter with architecture," says instructor Luis Trelles. "That's why they use pen and ink and do exactly what architects do. Making beautiful drawings is not a frivolous pastime. It's a way of learning."

Students in computer classes have recreated from plans the

university's first great (and never completed) structure, the Merrick Building. In the model shop, historic landmarks are constructed to scale (one recently became the centerpiece at a Democratic fundraising luncheon featuring Hillary Clinton). Even students in Vincent Scully's spring-semester architectural history course are sent off to draw as part of their course assignments.

Scully, the distinguished Yale architectural historian who now splits his time between New Haven and Coral Gables, was so impressed by the artistry he found at UM that he—along with his wife Catharine Lynn

Founded:

1983

Students:

350

Faculty:

FULL-TIME: 30

PAI-P-TIME: 20

Degrees:

B. Arch., M. Arch.

Emphases:

urbanism, suburb and town design, research and computing

Dean:

Elizabeth Plater-Zyberk has taught at the School of Architecture since 1973. She continues her involvement in the School's community service activities through the Center of Urban and Community Design. She is currently the Chair of the Congress for the New Urbanism.

Web site:

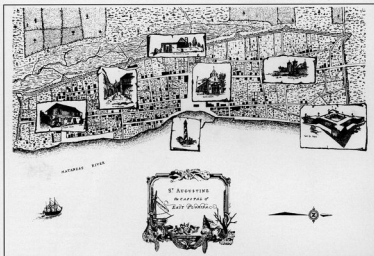
<http://www.abc.miami.edu>

and colleague Jorge Hernandez—published a book on the subject. Called *Between Two Towers* (Moraceoli Press), it features work by both faculty and students. The drawings, said Scully, "are, in my opinion, the most beautiful being produced by any school of architecture at the present time."

The work in *Between Two Towers* is work done by hand—pencil, pen and ink, colored pencil, watercolor. With computers, students of architecture can take structures apart and put them together again. They can move through a building room by room, to understand the sequence of spaces. They can reconstruct—from photos and drawings—long-lost works of architecture, or even never-built ones such as the Merrick Building.

Miami offers a master's degree program in Computing in Design, and the school's undergraduate and graduate curriculum now includes ten different course offerings, from an introduction to com-

Continued on next page



ARC 101 Project Drawing for St. Augustine, Florida, Magdalena Mrocz.

puters to advanced computer animation.

"The computer faculty and staff have figured out ways to make computers accessible to all students," said Plater-Zyberk, "and not just in terms of the size of the facility but in the teaching methods that recognize the ways the computer can be used as an integral tool in design, not just as a separate endeavor."

Students and faculty regularly take their skills with pencil and paper or on the computer into the real world, to study the past and help build the future. UMMA offers a Historic American Buildings Survey course, in which undergraduate and graduate students learn the

official way to document a structure. The current project is documenting historic buildings in Chockolokee and Everglades City.

After Hurricane Andrew, Associate Professor Rocco Cro was able to provide important architectural information on houses that had been severely damaged; his students had spent the year before drawing and documenting the historic farm community of Redland. The work continued after the hurricane, as students helped reconstruct—in drawings—what had been lost.

Likewise, after the hurricane, computer imaging techniques were used to help citizens visualize the innovative ways

their neighborhoods could be rebuilt. The New South Dade Charrette, a town-gown collaboration sponsored by both UMMA and Florida International University, aimed at offering innovative answers to the problems wrought by the storm.

Assistant Professor Valle, the author of a book on Key West's architectural typologies, offers courses in which students use the computer to assemble information on every aspect of a community. In looking at Key West, for example, students gain a mastery of a town that could only otherwise come from long years of research. Their work begins to build a data bank for designers and city planners who might want

to know the average temperature and rainfall for July or what the zoning is in a particular neighborhood—or even simply see what it's like to walk along a certain street.

Through the school's Center for Urban and Community Design, the computer lab is linked up to the real world. Valle did a zoning code for the Village of Key Biscayne after its separation from the Metro Dade County government and likewise helped Key West modify its code. His students worked on these projects as part of a "digital design" studio. And, in a departure from the norm in which other faculty members and local officials might be invited to a year-end



Roman Door (1992), Eric Vogt.

review, Valle asked a team of international zoning and urban design experts to look at the student work, by computer. The request for jurors went out over the internet. Valle got 19,000 inquiries and over 100 responses from architects and planners on three continents.

"It's a thrill to see that architectural students, undergraduates, at this point in their careers, can do work as sophisticated as this," said Valle.

Plater-Zyberk is known around the world for her pioneering work (with her husband Andres Duany) in town planning, work that is holistic and humanistic in its approach, and this philosophy has long guided the school as well. Thus, students learn to draw buildings in context, not merely as icons standing alone.

Even the computer lab is distinguished by its underlying commitment to humanistic academic work and community outreach, well beyond the nuts and bolts of computer design.

"One thing I find interesting is that most people see the

computer not as an end in itself. Rather, they look at the ways it enriches other work, from individual building analysis and design to urban and environmental planning at the scale of the region," said Plater-Zyberk.

Beth Dunlop is an architecture critic living in Miami. She is most recently the author of Building a Dream: The Art of Disney Architecture (1996).

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being offered by the February 28, 1977 deadline

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It Isn't Just CADD Anymore
Computer Aided Design and Construction Documents
Three-dimensional Computer Modeling and Animation**

by Curtis Charles

**Introduction to Computing in Architecture
Technology Briefing for Design Professionals
State-of-the-Art Computing for Design Professionals
Desktop Publishing
Desktop Presentations
Paint & Image Processing**

by Richard Langendorf

Historic Preservation: A Short Course for Architects

by Catherine Lynn & Lecturers

Traditional Neighborhood Design

by Andres Duany, Elizabeth Plater-Zyberk & Lecturers

Yucatan: Maya, Creole and Contemporary Architecture

Peru: Lima, Cuzco and Machu-Pichu

travel courses with Tomas Lopez-Gottardi

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VIEWPOINT

Architecture and Education, Posing a Challenge

By H. Dean Rowe, FALA

Historically, the education of an Architect began as an apprenticeship at the feet of a Master Architect. The apprentice usually had accumulated some education prior to signing on. During a long period of apprenticeship, these students learned everything needed to solve the problems that would face them in designing and constructing the buildings of their time and place, from methods of timber and masonry construction to the complex geometry of vaults, from staircase design to securing patrons. Not that long ago apprenticeships still took place in architectural offices, where young students learned from experienced mentors.

Toward the end of the last century, the first of the formal professional degree programs were initiated. With the studio emphasis came a change in direction of an architectural education that largely removed the student from the "hands-on" atmosphere that was the foundation of the age-old master-apprentice system. It was this change in course that ultimately led to a great gap between the schools and the profession that is an acknowledged problem today.

Unfortunately, the present architectural educational system rarely allows enough of that "hands-on" involvement in designing and building. This brings me to my strong conviction that we need to get students involved with actually designing, building, and experiencing their creations at an earlier point in their educational career, much as the earlier appren-

tices did under the guidance of their master.

As I have heard Hugh Newell Jacobson, FALA, say in lecture, "The biggest problem with our profession is that we all so love what we do that we get the gaudies for charging our clients for the fun we are having."

That love for the profession, the excitement of solving a problem, improving the environment, and experiencing the satisfaction of a building or space created and complete—built and unbuilt—today does begin in school. But it does not and can not end there.

I would like to challenge both the AIA and the schools of architecture in this state to join forces and to take this opportunity that mandatory continuing education offers to finally come together.



Believing this to be the case, I have devoted a portion of my professional career to finding a way to bridge that gap between architectural education and the profession. Additionally, I have long acknowledged and been a proponent of the need for architects to continue their education until they lay down their pencil—or shall I say their mouse. Of course, some of us will never lay down our pencil or put away the mouse because we love what we do!

I continue to be a strong advocate of the studio process and the open critiques and learning from one another that it fosters. However, I believe schools of architecture must diligently endeavor to include more practitioners on their faculty. One way is to have practitioners in the classroom who can show and share their designs and built experiences with students, and better yet, get students involved with very real projects. Another way of achieving this goal is through some form of cooperative work-study education. Such a program exists at the University of Cincinnati, for example, where a strong relationship between the school and local practitioners has resulted in mentorships and "hands-on" employment experiences for students.

At the same time, one must certainly recognize that a student's education in architecture does not stop upon completion of the formal education. That is only the beginning. Education in the profession must continue through registration and, as now mandated, with lifelong

learning throughout one's career.

This brings me to the important role the Intern Development Program plays in the education of an architect. While there has been much vocal criticism of this program, it does guarantee the young intern an exposure to the many and complex aspects of our profession and its practice. This program has offered the profession an organized training system. Granted, it has forced both the intern and architect/employer to recognize the need for a system that adds value to both parties and improves the profession overall.

Prior to this program, it was common practice for students to finish their internship time and pass the exams (demonstrating minimum competency) without ever having stepped onto a job site or attended an interview or a client meeting. On the one hand, the program has, in a sense, forced practitioners to accept some responsibility for continuing the education of their interns, to make them more well-rounded, valuable members of the team. It has also forced interns to be more organized in their record keeping and to speak up for the experiences they need.

Finally, now, the profession has entered into the realization that architectural education requires lifelong learning. If we are to keep up with advancing modern technology and the changes that come with it, we must accept the responsibility to devote time and energy to continuing education.

It is my opinion that the mandate for continuing edu-

cation, first from the Florida State Board of Architecture and now from the American Institute of Architects, represents a significant opportunity for the schools to become more strongly integrated with the profession. Unfortunately, I do not see much evidence that this opportunity is being recognized—by either party. Conversely, neither do I see efforts being made on the part of the AIA to join with the schools in partnership to make it happen. What I do see is a number of enterprising professionals within and outside of the state jumping out front to create a new livelihood of teaching other architects.

Shouldn't the schools be taking the lead here?

It is my belief that the schools have the structure and the facilities, in most instances, to be able to capitalize on this opportunity. Why not initiate continuing education seminars utilizing both their own faculty and outside practitioners (local and/or "imported") as course instructors? Ideally, courses would be offered in the evenings or on weekends and at rates comparable to or less than the courses that are springing up everywhere.

Most practitioners find visits to their alma mater enjoyable and energizing, whether to check out what students are doing or to participate in the education process. Personally, I find it so.

I would like to challenge both the AIA and the schools of architecture in this state to join forces and to take this opportunity that mandatory continuing education offers to finally come together. If that can happen, they can

significantly bridge that gap between architectural education and the profession, and more importantly, strengthen both.

H. Dean Rowe, FALA, President and Founding Partner

of Rowe Architects Incorporated, has a longstanding interest in the education of architects. His firm has mentored many of the state's finest practitioners, and he is a strong supporter of the University of

Florida School of Architecture as well as one of the primary practitioners behind the inception of the University of South Florida Graduate School of Architecture.

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VIEWPOINT

The Builder and the Architect

By Everett Ray Johnson, AIA

"Change"

You've heard the cries! In fact, our profession is changing. Fees are too low. Bidding is more competitive. (Why take the risk?) There are too many rules, and on and on. As a great philosopher (notably this author) once stated, "The only constant in our world is change." But is this so? Is it true?

Sure, our tools are more sophisticated, but have we really changed? Look at the plight of the builder/contractors. While you may not find them in Las Vegas, Atlantic City, or Reno, they are gamblers. They gamble every day. So does the architect who starts with a blank sheet of paper (or a blank screen) and guesstimates his or her fee for an unknown entity.

There are few professions or businesses of vast magnitude and technical nature in which the element of deliberate, known chance enters so largely—one might say, so overwhelmingly—as in the building world. The life of the builder is a gamble from January to December.

Under the competitive systems of bidding now customary, a builder is compelled to take all sorts of chances. He must gamble his time against that of other bidders to "get the job." He pores over intricate blueprints for days and far into the nights. He spends money also, as overhead, in letter writing, telephoning, and estimators' salaries. His bid when completed is a gamble. He gambles that material will not rise in price, that wages will not go up during the course of the building operation. He bets that no unusual labor conditions will arise, that

none of his sub-contractors will go bankrupt, die, or refuse to go on with their work at the price agreed. He gambles that the work can be completed within a certain number of days and bets that the weather will not hinder its completion. Then he frequently agrees to be fixed arbitrarily for each day his contract is incomplete after the specified date, and his prospective profit thereby becomes the ultimate gamble. The more or less dignified practice of architecture is also a gamble. At one time within the memory of middle-aged practitioners, it was more so than a horse race, for the stakes were larger; the element of chance fully as great...

This was written in December 1929, by Russell E. Mitchell in "The Adventure of an Architect," in *Pencil Points*, in *Architectural Record*.

Mitchell's statement, made almost 70 years ago, is still true. Yes, our tools are different, but the nature of the profession is still the same. In the same issue, *Pencil Points* editor Russell E. Whitehead added:

If the men [and women, we'll add] of our profession are not willing to do this [seize every opportunity to impress upon this community the value of architectural services], they are going to see their field more and more encroached upon by other factors in the building industry—engineering corporations with architectural departments, building contractors with salaried designers and real estate organizations offering architectural services gratis. These elements are

History tells us that the business of architects has not changed radically. We are still gamblers, and we seek solutions for the same problems as our predecessors.

all active—it is time for architects to be active.

Truly, the same statements could be made today. Changes? Yes! Engineers have recently issued a policy statement claiming that any licensed engineer is allowed to sign and seal architectural documents. Clients are looking for single-point responsibility, and that is why we see more ads for design/build. School boards believe that they can provide A/E services more economically by having A/Es on staff. When all costs are considered, whether it costs less to perform these services in-house or out-of-house remains questionable. In addition, myriad other issues face us today, such as partnering (which we probably should have been doing anyway versus the adversarial relationship), CM at risk, etc. All of these new approaches stem from client dissatisfaction with conventional procedures.

What can we do to meet the clients' needs? One approach to a solution may lie in what I call **The Process**.

I believe that most clients want single-point responsibility

for construction, including construction documents. This can be achieved quite easily by utilizing a *design criteria* package approach, with the A/E hired by the client serving as the client's representative throughout the entire process. Then, by using design/build (or design/CM at risk), the design/build contractor team has single-point responsibility for construction documents, shop drawings, and construction. The design/build contractor accepts the project at a fixed amount on a certain schedule. Change orders are minimized except for owner changes and unforeseen concealed conditions. In addition, the design criteria professional(s) can serve as the "clerk of the works" to verify performance of the construction team and to verify that the documents conform to the design intent.

While this is oversimplification, the point to be made is that a simplified process is needed to work in today's environment.

History tells us that the business of architects has not changed radically. We are still gamblers, and we seek solutions for the same problems as our predecessors. While we can learn from the past, we may not be capable of changing the course of the future.

Perhaps it is time to regroup, rethink, and adopt a simplified process. Let architects do what they do best—design, and let contractors/builders do the documents and construction.

Everett Ray Johnson, AIA, is the president of Ray Johnson & Associates, P.A., Architects in Orlando, Florida. His firm recently celebrated its tenth anniversary.

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