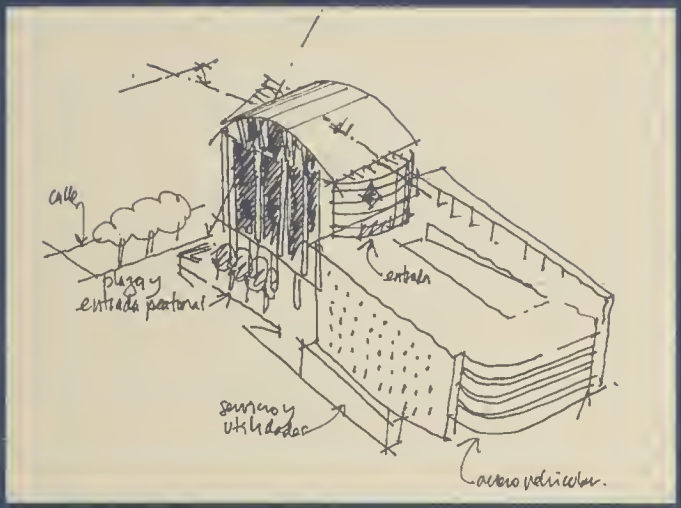
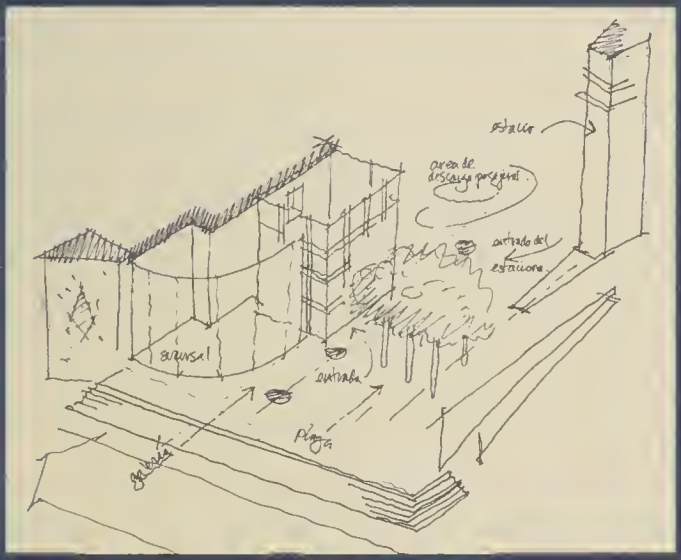
florida / caribbean ARCHITECT





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Editorial / diane d. greer

As I write this editorial on May 1, 2003, it appears that Coalition Forces have prevailed in the shortest war in human history. For the freedom this victory brings to the people of Iraq, I am grateful. But as an historian of art and architecture, I grieve for the tremendous loss of cultural antiquities that Iraq's museums and libraries have suffered at the hands of looters. The cost of the war, to the tangible history of one of the world's earliest civilizations, has already been great. Iraq has a cultural history going back 10,000 years to the ancient Mesopotamian kingdoms of Sumer and Babylonia. Iraq has an architectural legacy the includes the White Temple and Ziggurat at Warka dating from 3,000 B.C.; the Ziggurat and Precinct of Ur; the Temple Oval at Khafaje northeast of Baghdad and the Royal Cemetery at Ur which has produced some of the country's most priceless and important artifacts. The land between the Tigris and Euphrates Rivers, the so-called "Cradle of Civilization," is now the site of a cultural disaster of gigantic proportions. Personally, I was devastated to learn that Iraq's cultural riches were looted from display cases and storage areas in the Baghdad Museum, and other smaller museums, presumably to be sold on the black market. Reported missing are unique examples of early Mesopotamian metalwork, terra-cotta statues that flanked gateways to royal temples, a copper head from the citadel at Ninevah, a golden lyre from Ur and a clay tablet inscribed in cuneiform, the earliest form of writing. As reported in *Time* magazine, "Archaeologists are praying for the safety of what may be the world's oldest calendar, a 10,000-year-old pebble with 12 notches" and "a group of 800 neo-Babylonian cuneiform clay tablets that form the world's oldest intact library, circa 550 B.C."

In many ways, Iraq's cultural history is the world's cultural history. In 2003, to lose so many of the tangible remnants of Mesopotamian civilizations that survived marauders like Alexander the Great and the Mongols is unbelievable. Could it have been avoided? Maybe. Can the missing artifacts be located? Maybe. Can they be replaced? Never! What has the world lost in cultural riches? Too much!

Wars almost always result in the loss of monuments. The Crusaders removed artifacts related to the life and death of Christ from the Holy Land, monuments were pillaged during Napoleon's campaign in Egypt, a bomb was dropped through the roof of Chartres Cathedral during World War II. But, this is the next millennium and what has changed? When these things are gone, they are gone forever, just like environmentalists tell us about our wildlife and rivers and forests. To most of us, forever is a long time.

The wind can huff and puff all it wants. Wood offers the strength and flexibility to withstand even hurricane force winds. Want proof? The oldest homes in Florida are the regal wooden beauties of Key West. After all the relentless weather they've endured, they still stand proud.

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

Thoughts on various subjects...

It has been a very active and interesting year so far. A war was started and finished; ten Democrats have announced that they will be vying for the spot to challenge President Bush in 2004; interest rates are at historic lows; and the Legislature met, argued a lot, accomplished very little — all before June.

Has anyone else noticed the recent rash of what I call "Trolling for Compliments" — political commercials asking people to call or write a particular office-holder and express appreciation for a position taken on certain legislation. An interesting — and expensive — way to express an opinion. I may have to dust off *1984* and re-read it.

Kudos to AIA National for a great convention in San Diego. I enjoyed seeing all of our members at AIA Florida's reception honoring Guy Peterson, FAIA for his elevation to fellowship. Congratulations, Guy, for an honor well deserved. It was a very full four days and a wonderful opportunity to interact with world-renowned architects. Continuing education seminars were available on every topic from practice management to Gothic cathedrals. Daniel Libeskind's presentation of his World Trade Center design was very inspiring. In fact, notes for this message were written while waiting for a seminar featuring Thom Mayne, AIA, Antoine Predock, FAIA, Moshe Safdie, FAIA, and the GSA's Edward Feiner, FAIA to begin. Their topic was security in public buildings and the premise was how to keep public buildings "public" while recognizing the need for increased physical safety and security. Projects designed by the panelists were used as examples and included building types as diverse as federal courthouses, baseball stadiums, airports, and office buildings. Pretty heady stuff for an hour and a half seminar.

This leads me to the main point of this message — expanding our involvement in issues of societal importance. It is our obligation as individual architects, and as an association, to participate when we believe we have something to add to the discussion. The work of the Education Task Force is nearing the end and their report will soon be released. Look for it in a future issue of *Florida/Caribbean Architect* magazine. We will be expanding our Growth Management Task Force to include transportation planning. These two issues must be studied together to have any real impact. The results of not doing so are apparent throughout the state. This is especially important considering the amount of money being spent on roads around the state and what the Legislature is contemplating spending on the bullet train. Information about participating will be released shortly. We are partnering with the Council for a Sustainable Florida to present a joint award for sustainable design. Expanding coverage of these important issues in our magazine will help disseminate these views to the public. We also want to hear from you. We will be bringing back the Letters to the Editor segment; one that I expect will be well used. After all, I haven't met an architect yet that didn't have an opinion just waiting to be expressed.

With two kids in high school, our family tends to gauge time by the school calendar and the soccer season schedule. By the time you read this, both will be over and it will be time for our Summer Convention. See you in Sarasota!

Work-in-Progress

Canon Design has been selected by the City of Jacksonville to design a $211 million county courthouse complex. Encompassing almost one million square feet, the courthouse is part of the city's $2.2 billion growth management plan. The new courthouse anchors a complex that will be shared by the old federal courthouse. This pedestrian-friendly district, created by closing three surrounding streets, is linked to new parking structures that serve the complex. Between the new and existing courts, a public park filled with fountains and landscaping provides a civic amenity.

The county courthouse complex in Jacksonville by Canon Design is an 8-story building with a central rotunda that serves as an orientation point for ceremonial events.

Oliver Glidden Spina & Partners in West Palm Beach was selected to provide complete architectural and interior design services for the 24,000 sf facility for Northern Trust Bank in Boca Raton. The new building will house private banking, wealth management and full service drive-thru facilities.

Oliver Glidden Spina & Partners' design for the new Northern Trust Bank in Boca Raton.

VOA Associates Incorporated in Orlando is Design Architect for the new Marine Science Center in Lighthouse Point Park, Ponce Inlet, Florida. The state-of-the-art facility includes an exhibit hall and laboratory encompassing 5,500 square feet, a sea turtle rehab facility and an extended boardwalk system. All of the building components were constructed with minimum site impact, including no net loss of trees.

Darden Restaurant's newest concept, Seasons 52, a 7,800 sf facility being built in Orlando, was designed by Bloodgood Sharp Buster Architects & Planners.

Bloodgood Sharp Buster (BSB) Architects & Planners has been asked to design the *2005 New American Home* that will be featured at the National Association of Home Builders (NAHB) 2005 Convention to be held in Orlando. The *New American Home* annually represents state-of-the-art design, innovative construction, cutting-edge technology and the newest building materials and appliances on the market.

REG Architects, Inc. in West Palm Beach was awarded the design contract for the new City Hall and Police Facility Expansion for the City of Sebastian. The 23,000 sf City Hall will be Mediterranean Revival, a reflection of the style of the current historic City Hall. The Police Station will be a one-story, 19,000 sf facility expansion. Amenities include a courtyard, walkways and expanded parking.

News

AIA Leadership honored AIA Florida Past President Mike Rodriguez, second from left. Photographed with Rodriguez at the National Grassroots Awards Celebration were AIA President Thompson E. Penney, FAIA, far left, Eugene C. Hopkins, FAIA, First Vice President, second from right, and Norman L. Koonce, FAIA, Executive Vice President/CEO, far right.

University of South Florida News

The University of South Florida in Tampa has upgraded the structure of the School of Architecture and Community Design in response to the School's increased enrollment, research and visibility. Stephen Schreiber, AIA, who has been serving as Director since 2000, has been named Dean. Enrollment in the School's programs has tripled in three years and funded contracts and grants are at an all time high. In the past year, faculty and students have won awards from national and regional professional organizations including the Association of Collegiate Schools of Architecture (ACSA), AIA Tampa Bay, AIA Ft. Lauderdale and the Florida Board of Architecture and Interior Design.

David Crane, FAIA, AICP, Professor Emeritus at the School, has won the 2003 ACSA's Distinguished Professor Award. Crane was one of only five faculty members from over 110 schools of architecture in the U.S. and Canada to be honored in 2003. He was recognized for his contributions to architecture and urban design through his teaching and administration. He was a charter member of the USF faculty and founding director of the School's Florida Center for Community Design and Research. He was also the recipient of the Tampa Bay Medal of Honor in 2002.

ADG Is International Competition Finalist

Architects Design Group, Inc. (ADG) has been chosen as one of five finalists to compete in the International Landmark Challenge Competition in Ames, Iowa. Entries were submitted by 136 architecture firms, 45 of which were international. The goal of the competition is to create a new exterior design for Ames' 54-year-old power plant. The plant is currently fully functional and providing electricity to the surrounding community. The City wants to develop the plant's outside structure into an icon that will become associated with Ames, Iowa. The winner of the competition will be announced in July and awarded a $10,000 prize.

ADG's proposal uses color and light to establish the building as a contemporary icon. The design includes functional amenities such as solar voltaic walls for energy production and a large-scale informational video screen for the benefit of visitors.

Architects Design Group's submission for the International Landmark Challenge Competition in Ames, Iowa.

Six U.S. Universities Offer "Design-Build" Degrees

Recognizing the need to train a new generation of students in the advantages and capabilities of alternative project delivery systems, the university community is beginning to accord design-build a place in the academic canon. According to a recent survey by the Design-Build Institute of America, there are now five graduate programs in the United States offering a Master's degree focusing on design-build delivery. A sixth program offers an undergraduate minor that concentrates on integrated project delivery. The six programs are located at Georgia Institute of Technology, Stanford University, University of Oklahoma, Washington State University, Worcester Polytechnic Institute, and California Polytechnic State University.

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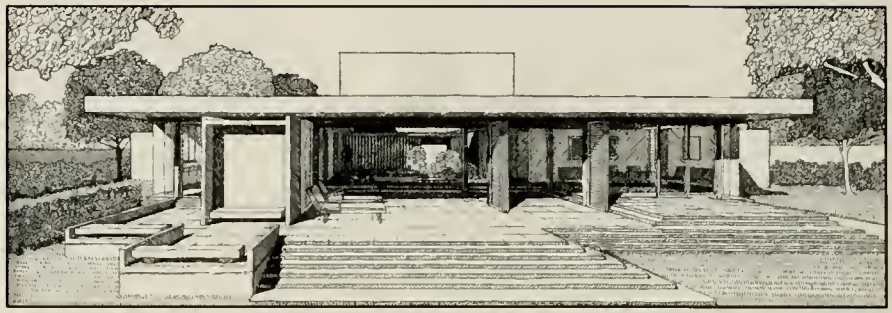
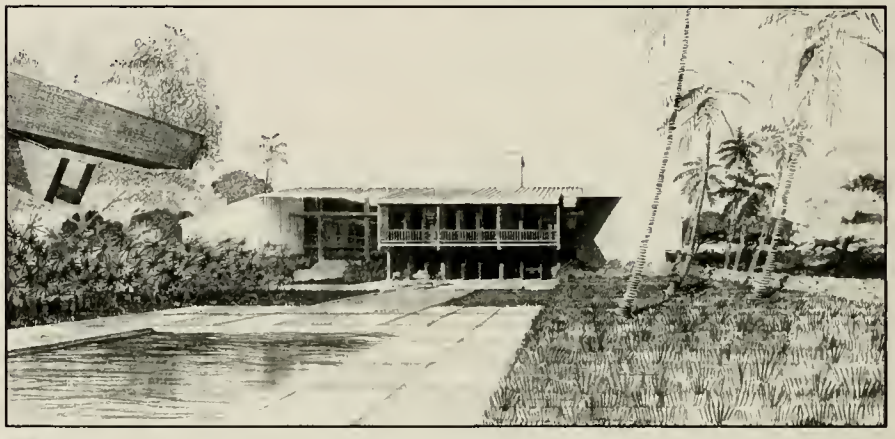
Tom Marvel, FAIA, Publishes Portfolio

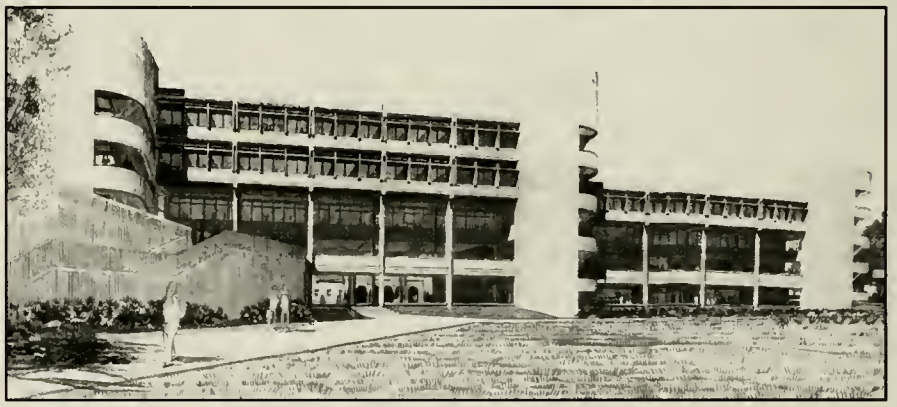
"In an era in which the computer is virtually taking over architectural presentations, my motive was to dignify architectural drawings in a manner similar to Frank Lloyd Wright's 1910 Wasmuth Folio." This is architect Thomas S. Marvel's description of a portfolio of his drawing that has just been published. Its publication follows an exhibit of his work by the Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico. Feeling that something is being lost in the mechanical process of electronic drawings in relation to the design process, Marvel produced a beautiful folio of hand drawn renderings. His intention was not to try and turn the tide on the use of computers, but to encourage architects who have a talent for drawing to keep using it as a design tool.

Tom Marvel received a Master's degree in Architecture from Harvard University Graduate School of Design. He worked with Buckminster Fuller and IBEC Housing Corporation before settling in Puerto Rico in 1959, where he has since practiced architecture. He is an active designer, a frequent award winner and the author of two books. He has taught at several schools of architecture including the University of Puerto Rico.

Anyone interested in getting a copy of the portfolio can do so through The Office of Marvel & Marchand Architects, (787) 289-9494. The projects included were designed by Marvel in office partnerships over the years including Torres Beauchamp Marvel, Reed Torres Beauchamp Marvel, Marvel Flores Cobian and the Office of Thomas S. Marvel Architects.







Drawings from the Portafolio de Arquitectura *of Thomas S. Marvel, FAIA. The projects depicted are, top to bottom: the Beauchamp Residence (1964) in Rio Piedras, PR, Maison Goulet (1970) in St. Barts, West Indies and the Edificio de Educacion (1971) in Rio Piedras, PR.*

Reeves Lectures at Macintosh School of Architecture

I.S.K. Reeves V, FAIA, founder and President of Architects Design Group, Inc. was invited to lecture at the prestigious Macintosh School of Architecture in Glasgow, Scotland in May. Throughout his career, Reeves has been dedicated to sharing his research on various facility design techniques by regularly giving pro-bono educational workshops and lectures in the public sector. He is a frequent lecturer at architectural schools, design conferences and professional organizations around the world.

RLC Wins Renovation Award

The National Association of Industrial and Office Properties

(NAIOP) presented its 2003 Renovation of the Year Award to a project designed by Boca Raton-based Retzsch Lanao Caycedo Architects (RLC). The project is the $5.5 million renovation of One Financial Plaza in Ft. Lauderdale. The two-year project involved redesign, renovation and refurbishing of the 28-story tower as well as a major expansion of its 5-story parking garage.

Guy W. Peterson Elevated to Fellow

A Jury of Fellows from the American Institute of Architects elevated 62 members to its prestigious College of Fellows, an honor awarded to members who have made significant contributions to the profession. The new fellows were inducted in May at the Salk Institute in La Jolla, California. Of the total AIA membership of nearly 70,000, there are fewer than 2,400 architects who have been distinguished with the honor of fellowship.

Sarasota architect Guy W. Peterson, Florida Gulf Coast Chapter, was the only Florida Architect elevated to fellow this year. He was honored for "promoting the aesthetic, scientific and practical efficiency of the profession." Peterson is President of Guy Peterson/OFA, Inc. in Sarasota.

AIA Puerto Rico Honors Projects, Individuals

AIA Puerto Rico presented Honor Awards to eight projects and Recognition Awards to five individuals during its Chapter Convention. Honor Awards were presented in four categories by a jury composed of Terry Brown, FAIA, New Mexico; Alex Diez, AIA, New York; and Jesus Amaral, FAIA, Puerto Rico.

In the "Recently Built Projects Category," the jury recognized Relocation Housing for Israel and Bitumul Barrios designed by Elio Martínez-Joffre, AIA. The project was cited for its use of color and playfulness of forms including the apartments' bold shapes. According to the jury, "The strong social statement that this project makes challenges stereotypes of public housing and provides a unique platform for future development for poor and underdeveloped neighborhoods."

An Honorary Mention was given to the Learning Center at the Arecibo Observatory designed by Pilarin Ferrer-Viscasillas, AIA, of Mendez Bruner Badillo and Associates. The jury noted the difficulty of the site and described the small project as "essentially a large classroom that is impressive for its sculptural boldness, especially the way the forms hug the land while at the same time erupting from it."

Two Certificates of Merit were awarded in the "Recently Built Category." Doral Financial, designed by Segundo Cardona, AIA, of Sierra Cardona Ferrer, was selected because it offers a new vocabulary of architecture to San Juan's financial district. Its arching roofline and amber accents attract attention in a simple unpretentious way. A "House Remodeling on Espána Street," designed by José Marchand-Siffre, AIA, was selected because the project "demonstrates how a very constricted site with seemingly few possibilities can actually lead to a very creative solution that cleverly integrates interior and exterior spaces."

A "House Remodeling on Espána Street" was designed by José Marchand-Siffre, AIA. Photo by Amiaga Photographers, Inc.

In the "Unbuilt Projects" category, the jury granted an Honor Award to "Infill Housing in the Historic Center of Vega Baja" designed by Jorge Rigau, FAIA. According to the jury, "In this age of urban sprawl, it is important that the fabric and tex-

Left: *The Learning Center at the Arecibo Observatory was designed by Pilarin Ferrer-Viscasillas, AIA.* Right: *Doral Financial in San Juan's financial district was designed by Segundo Cardona, AIA. Photo by Max Toro.*

Relocation Housing for Israel and Bitumul Barrios was designed by Elio Martinez-Joffre, AIA. Photo by Rafael F. III Blanco.

ture of our cities be maintained and repaired to prevent further decline. (In that regard) this urban infill project is of critical importance."

In the "Research/Publications" category, a "Proposal for the Rehabilitation of the Faculty Center," prepared by John B. Hertz, AIA, was recognized. In the AIAS category, the jury presented the Honor Award to "Solar House" designed under the direction of Dr. Fernando Abruña, AIA, for the Solar Decathlon by students from the University of Puerto Rico Nancy Nazario, Jammile Victorio, Brian Padilla, Arlene Vázquez, Vanesa Miranda, Doraida Cabrera and Destiny Young. The jury praised the project as "extremely successful and one in which student participation was very important – a clear solution to a difficult problem." A second student project was awarded Honorary Mention for the "Research, Extraction, Preparation and Application of Mineral Pigments." The project was submitted by Polytechnic University students under the direction of Beatriz del Cueto, FAIA.

The Firm of the Year Award was given to Sierra Cardona Ferrer for excellence in design and client service since 1984. The "Excellence in Education" Award went to Elio Martínez-Joffre, AIA, for his work with University of Puerto Rico students. The "Excellence in Public Work" award went to Edward Underwood-Rios, AIA, and an Honorable Mention in Community Outreach was awarded to Astrid Diaz-Vega, AIA, for her television program "Notes on Architecture."

The "Solar House" was designed, under the direction of Dr. Fernando Abruña, AIA, for the Solar Decathlon by students from the University of Puerto Rico.

Saltz Michelson Renovates Classroom Building

Saltz Michelson Architects, Ft. Lauderdale and West Palm Beach, was commissioned by Broward Community College (BCC) to renovate an existing six-story classroom building in Ft. Lauderdale. The building's exterior panels were rusted, permitting water to permeate the interior. BCC requested that the new façade respond to existing structural limits as well as to the campus setting. The architect's solution was to design a new façade constructed of synthetic stucco installed over a structural steel stud framework attached to the existing masonry structure. The project was recognized with an award from the Florida Educational Facilities Planners Association (FEFOA) and the Ft. Lauderdale Chapter of the AIA.

Saltz Michelson's design for the renovation of a Broward Community College classroom building and, inset, the building prior to renovation.

Interview/ Alan C. Helman, FAIA

Alan C. Helman, FAIA, is President of Helman Hurley Charvat Peacock/Architects, Incorporated (HHCP) in Orlando where he has networked for 28 years to build strong relationships within the Central Florida business community. He is an active member of the Metro Orlando Economic Development Commission and the Central Florida Planning Group. In addition to his networking and marketing abilities, he has raised millions of dollars for local charities and non-profit organizations. For three consecutive years, Helman Hurley Charvat Peacock has been included in "The Top 100 Companies for Working Families" by *The Orlando Sentinel* and in *The Orlando Business Journal's* "Golden 100" for 2002.

HHCP has joined with five other leading design and construction firms to form Integrated Project Delivery, Inc. (IPD). This new company was formed as an effective means of delivering design-build projects to clients. The company's goal: true fast track performance, quality design and construction without cost overruns, change orders, claims and litigation. During the following interview, Alan Helman answered questions about IPD, Inc.

Q: What is Integrated Project Delivery (IPD)?

A: Historically, the building delivery process has been pretty linear, i.e., the owner talks to the architect who develops the design concept that is passed on to engineering consultants and finally, bids are released to the construction industry. IPD is an innovative new process that makes building delivery a collaborative effort from beginning to end. The underlying objective is to deliver projects better, quicker, at lower cost and with fewer hassles. Our company includes engineers and mechanical consultants, a general contractor and a design-build electrical contractor - a "dream team" of professionals who are committed to the project. At IPD, Inc., we learned early on that a project could be brought to successful completion if, instead of "every man for himself," every member of the team has an interest in making the final product a good one.

Q: How does IPD differ from the traditional design-build concept?

A: IPD is like design-build in a lot of ways. However, there are also differences. For example, everyone, including the strategic subcontractors, is involved in the process from the beginning. The aim is to insure that every member of the team understands the client's expectations and requirements and the best, most critical, thinking of each team member is leveraged throughout the project. In my opinion, IPD will actually become the preferred method of building delivery in the next 20 years.

Q: How do independent firms combine to offer IPD?

A: The critical issue is that the companies involved in IPD organize themselves in such a way that they function as a truly integrated unit in which everyone shares a common incentive. In Orlando, we incorporated the company and made all of the design and construction team members equal shareholders. This particular group of companies had the advantage of having worked together for years on major projects and we all respect each other's abilities. In many ways, we had been a team for a long time and just formalized the arrangement.

One of the most unique aspects of IPD, Inc. is that the member companies share costs on each project. It is the concept of shared costs that makes the IPD team operate as a single

company. I can't overemphasize the importance of this element. Each team member is reimbursed by IPD for its direct job cost for the preceding month. At the end of the job, the gross profit is distributed to the team members based on a predetermined formula that recognizes the costs incurred by each member in each of the cost categories.

"It is the concept of shared costs that makes the IPD team operate as a single company. I can't overemphasize the importance of this element."

The work environment is one in which everyone is vitally interested in the success of the project and I find it interesting that independent companies have enough trust and confidence in the integrity of the others that they are willing to tie their profit potential to the success of the whole team.

Q: What subcontractors are part of the IPD, Inc. team?

A: We included the architect, the MEP engineering team, the general contractor, mechanical contractor, plumbing contractor and electrical contractor. The contractors who are intimately familiar with, and responsible for, the major construction belong on the team. Additionally, those who have expertise in highly technical areas involving numerous alternatives and design scenarios and those who are central to the support of all the trades belong on the team.

Q: Specifically, how are project costs reduced?

A: The true cost of a project is not what is bid but what is finally paid after all change orders and claims have been settled and the last attorney's bill paid. The IPD process guarantees no gaps in coverage and no WELBRO-initiated change orders. The IPD team can offer the lowest possible cost for the project in a number of ways.

For example, the team will negotiate a low simple mark up percentage to be applied to all job costs. The owner is only billed for incurred costs and does not pay double mark ups. Each discipline marks its costs up once in accordance with an agreed upon percentage and, unlike the traditional construction management process, there is no additional mark up applied.

Another cost saving occurs in the area of value engineering which is typically dealt with after design is completed. With IPD, value engineering is built into the design and budgeted for right from the beginning. Fast-tracking design helps lower design fees and all segments of the work, including subcontracts, equipment purchases, rentals, etc. are competitively bid throughout the project. The IPD team defines the mechanical sub bid packages, solicits the bids from qualified bidders and evaluates the bids making appropriate recommendations. The team approach also accommodates any degree of owner involvement.

IPD team members are licensed by the State of Florida to purchase and resell equipment and materials and they can accept an owner's tax exemption number in lieu of collecting state sales tax. This can save a "tax exempt" owner up to six percent on all equipment and much of the material without the owner incurring liability for purchasing directly from suppliers.

The development of the budget itself is a collaborative process that begins with each team member completing those sections of the budget that fall under his particular discipline. As the process unfolds, these budgets are continually updated until they reach a point at which they become very solid numbers. At that point, a GMP is established. Planning and budgeting information is available to the owner throughout the project. As construction begins there are few surprises.

R.J. Heisenbottle Architects, P.A. *coral gables*

Gusman Center for the Performing Arts (Olympia Theatre Restoration), Miami, Florida

Sixty-four paint colors were used in the restoration of the auditorium. There are peacocks, ring neck pheasants, 35 black and white doves, 17 palm trees, 208 silk vines and 71 twinkling stars in the 64-foot high "sky." Suffice to say, the restoration of the historic Olympia Theatre in downtown Miami proved positive the old architectural cliché that "God is in the details." It is a project steeped in ornamental details that speak to the flamboyant period that produced the theatre. In 1926, Chicago theatre architect John Eberson designed the Olympia for Paramount Enterprises. Although influenced by a variety of styles, the auditorium of the Olympia evokes the illusion of sitting "al fresco" in a Mediterranean courtyard beneath an evening sky. When it opened, it was considered flamboyant and opulent even for the "roaring twenties." Architect Eberson described his design as having "a different conception of atmosphere carried out in the architectural treatment."

During the 1950s, the building fell into disuse and was only used sporadically as a movie house. In 1971, through the efforts of Maurice Gusman, the building avoided demolition. Gusman ultimately donated the building to the City of Miami and it remains under their purview.

All of the theatre's original detail, including ornamental plaster, decorative paint, statuary and urns, interior barrel tile roof above the proscenium, columns and balustrade have been studied and analyzed. Dozens of artisans specializing in the repair of decorative plaster and historic paint restoration began working in the building in 2002. Particularly unique to the restoration process was the complete replacement of exact replicas of the original taxidermy, including doves, quail and pheasants perched in and around the organ loft. Replication of the birds and abundant foliage will heighten the impact of the illusion that Eberson strived to create.

Orchestra Level Proscenium Opening – Interior View. All photos by Dan Forer.

In addition to paint and plaster restoration, the project included installation of a new air-conditioning system, reroofing the entire theatre, restoring the historic house lighting and making theatrical lighting improvements that enhance production capability.

In July, 2003, the Gusman will be the main attraction at the League of Historic American Theatres' annual conference being held in Miami. The restoration of the theatre, which is listed on the National Register of Historic Places, was financed in part with historic preservation grant funds provided by the State of Florida and Miami Dade County.

Project Credits: Richard J. Heisenbottle, AIA: Preservation Architect; **Maurice Gray & Associates:** Structural Engineer; **Gartek Corporation**: MEP Engineer; **Fischer Dachs Associates**: Theatre Planning and Design; **Artec Consultants, Inc.:** Sound/Acoustics; **Matthew Mosca:** Historic Paint Analysis; **Trigram, G.C. – Vinson Richter:** General Contractor.

Clockwise from top, left: *Balcony view from Gusman Box. Detailed view of ornamental plaster work and statuary. Detailed view of balconies, bird cage, statuary and foliage. Flagler Street Lobby Mezzanine with restored coffered ceiling, statuary and restored ceramic tile floor.*

VOA Associates *orlando*

Orlando-UCF Shakespeare Festival Theatre, Orlando, Florida

Main entrance to the theatre now housed in the former Orlando Museum of Science. The dome that is visible behind the entrance is the former planetarium which now functions as a multipurpose space. All photos by Eric Dusenbery, Dimensions Photography.

Since its founding in 1989, the Shakespeare Festival, which features large-scale productions, has been presented outdoors. Recently, however, a $1.55 million donation made a long awaited indoor facility a reality. The festival's new home resulted from the transformation of the Orlando Museum of Science building into a venue for professional theatre known as the John and Rita Lowndes Shakespeare Center.

The new facility includes a 310-seat theatre, a 120-seat theatre, a large multipurpose room, public spaces for box office and gift shop and back-of-house spaces including dressing rooms, two rehearsal halls and administration areas. A third theatre, the 60-seat Studio B, will be used for readings and workshops and rented out to other theatre companies. Performances will be greatly enhanced with state-of-the-art acoustics and dramatic, flexible lighting.

One of the architect's greatest challenges was to create an intimate environment within an existing structure that could accommodate a variety of presentations. The new 310-seat Margeson Theatre, for example, was carved from the existing museum's exhibit hall. In this space, the largest of the three theatres, the architect made a great effort to maximize sight lines and create numerous places for actors to perform outside the traditional stage area. The new design incorporates flexible seating in which entire rows of seats can be removed to encourage actors to cross from one side of the audience to the other. This flexible seating was used on three sides of a deep removable thrust stage that features a built-in trapdoor. The result is an exciting venue that allows performers to "pop up" everywhere.

Code issues pertaining to the existing roof truss system in the former planetarium presented a dilemma. In this area, VOA and the City of Orlando worked to solve building code issues that would allow the existing radial wooden roof truss

system to remain intact.The result is a stunning, multi-purpose space with a 34-foot high domed ceiling with exposed trusses.

Outside the building, a new entry portal and water feature are the main elements of the exterior improvements.

Project Credits: VOA Associates Incorporated: Architect; **Cosentini Associates:** MEP Engineers; **Burton Braswell Middlebrooks Associates, Inc.:** Structural Engineer; **Bertram T. Kinzey, Jr.:** Acoustical Consultant; **Light Techniques**: Lighting Consultants; **Jack Jennings & Sons:** Construction Manager.

Photos, top: *The stage during a performance;* Above: *The 310-seat Margeson Theatre.*

Rink Reynolds Diamond Fisher Wilson P.A. *jacksonville*

University of North Florida Fine Arts Center, Jacksonville, Florida

In promotional materials describing its 2003 inaugural season, the UNF Fine Arts Center was described as a "modern Classic." The Center, which was begun in 1999 and saw its first stage performance in 2003, contains 125,270 gross square feet and it stretches out onto the University Green which will eventually be used for outdoor performances. The largest single space in the Center is a 1,440-seat theatre, but there is also a 200-seat recital hall, soundproof music rehearsal rooms, graphic computer labs, studios for students of painting and sculpture and communications classrooms.

The north side of the building is faced with a sweeping semicircular arcade. When the University Green is used for outdoor performances, this arcade will be used as a stage. Two large light pillars define the main entrance to the building and pay homage to early Wrightian architecture.

The Center's designers used the UNF architectural vocabulary in an abstract and interesting way. Brick, pre-cast concrete, elevated walkways and round columns were incorporated into the design in ways that gave the building a lively, sophisticated appearance. The heavy bridges, for example, that are used to connect most University buildings at the second level have given way to lighter bridges that combine steel and concrete. Round pre-cast columns are set into niches in vertical brick members that define the bays of the arcade. Large expanses of brick wall were broken up by changing brick patterns and introducing

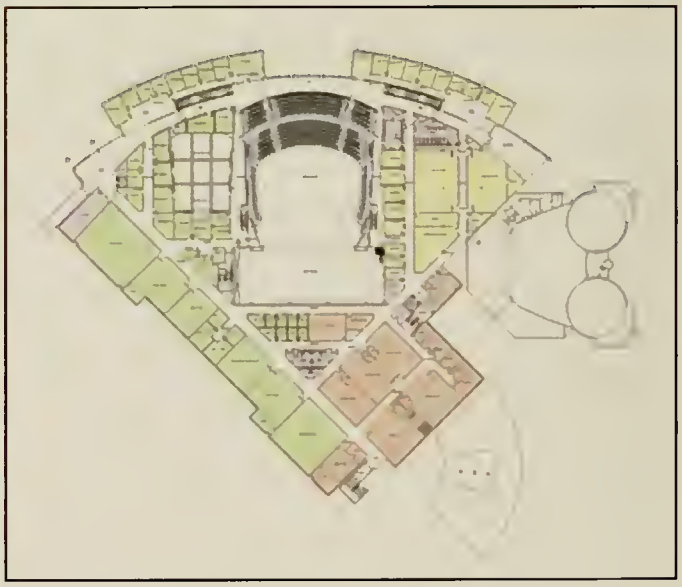
North façade of the Center shows the main entrance and 1,440-seat theatre rising above. All photos by Neil Rashba.

Exterior stair and bridge connection.

metal panels, glass curtain wall and subtle curving surfaces.

The design for the Fine Arts Center provides support spaces for the new 1,440-seat theatre as well as for an existing 680-seat theatre. Both stages share a common loading dock, as well as dressing rooms, scene shop and storage spaces. The theatre is a fully functional multipurpose facility that is able to handle musical and dance performances as well as large theatrical performances.

Project Credits: Rink Reynolds Diamond Fisher Wilson, P.A.: Architect; **RS&H:** Consulting Engineers, Landscape Design, Environmental Design and Planning; **The Collage Companies** and **Pomerleau LLC:** General Contractors.



Photos, upper left: *Entry detail with Wrightian light pillar.* Upper right: *Lobby interior with "rock art" mobile suspended from ceiling.* Lower left: *Piano recital hall.* Lower right: *Plan courtesy of the architect.*

Hoffman Architects PA *tarpon springs*

Leepa-Rattner Museum of Art, M.M. Bennet Library, Ellis Foundation Art Education Center, Tarpon Springs, Florida

In 1995, St. Petersburg College received the largest gift in its history – 5,500 works of art and $2.5 million. The bequest was so large, in fact, that both *Forbes* and *Newsweek* magazines recognized it as one of the top philanthropic gifts that year.

The original concept of a stand alone museum on the Tarpon Springs campus of the college soon evolved into a fine arts complex that included the museum, three art studios, several classrooms, a multi-purpose auditorium and a new campus library all totaling 57,000 square feet. In a unique designer/client collaboration, architect Ed Hoffman, Jr. was challenged to satisfy the programmatic needs of the building with a design that complimented the art to be displayed. For Hoffman, this was a particularly important project because it gave him the opportunity to design a signature building in his hometown. In addition, owing to the generosity of the donor, St. Petersburg College was able to "think outside the box" of traditional classroom architecture to encourage and nurture a design that would become a symbol of pride for the campus.

The Leepa-Ratner Museum of Art and Fine Arts Complex is a cultural gem. Sited on a hillside overlooking a small reflecting lake, the

Photos, top: *View of the Main Gallery from lake. Note the horizontal window band at floor level.* Middle: *Interior entrance to the museum. Elevation courtesy of the architect.*

building is exposed to both students and the community. As the site slopes toward the lake, the building becomes two stories. Here the structure is dominated by a massive exposed concrete wall that functions like the backbone of the building. The wall guides visitors through the building from the front courtyard to a balcony that is cantilevered over the lake.

From entry to balcony, visitors are engaged by a series of unfolding spaces. The extensive use of glass allows interior spaces to constantly interact with one another, as well as with the exterior landscape. All the public spaces utilize daylight, including the Main Gallery with its low horizontal band of windows. This window band runs below the art and admits light that shimmers off the water below. The juxtaposition of a trellis with the massive stucco forms and the nautical mast and cable system are constant reminders that this is a "Florida" building. The project was completed in August, 2001, at a cost of $9 million.

Photos, top: *Spine of the building is northwest elevation facing sloping lawn.* Right: *Gallery interior.* Facing page: *Entrance canopy. All photos by George Cott, Chroma.*

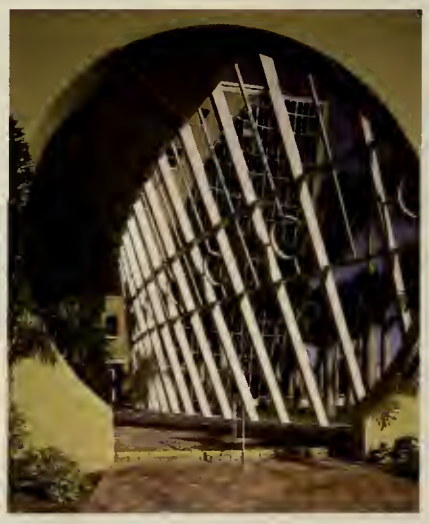
Project Credits: Edward C. Hoffman, Jr., AIA: Project Designer/Principal; **Doug Pollei, AIA:** Construction Project Manager; **Todd Willsie**: Project Designer/Manager; **McCarthy and Associates, Inc.:** Structural Engineer; **Ingley, Campbell, Moses & Associates, Inc.:** MEP Consultants; **King Engineering Associates, Inc.:** Civil Engineer; **Terra Tectonics:** Landscape Architect; **Creative Contractors, Inc.:** General Contractor.

Philip Johnson/Alan Ritchie Architects *new york city*
with Retzsch Lanao Caycedo Architects *boca raton*

First Union Plaza, Boca Raton, Florida

First Union Plaza is a master-planned/mixed use development that is strategically located in Boca Raton's central business district. The project consists of office buildings and mid-rise luxury residential units. The office component includes a seven-story tower containing 90,000 square feet, a two-story bank building of 14,500 square feet, a parking garage for 350 cars and a connecting arcade linking the garage to the office buildings. A landscaped courtyard separates the garage from the offices.

The design concept for the office component was the positioning of the two buildings to create a distinctive landscaped pedestrian space at the corner of two main highways. To form this open public space, First Union Plaza, Johnson sculpted the plaza-facing facades into a dramatic backdrop for the landscaping. The southeast corner of the seven-story tower is, in fact, curved and cantilevered out over the edge of the plaza in a strong embracing gesture. This corner becomes a glass wall that opens the building to the plaza while affording unobstructed views of the ocean from the tower. The bank building, with its own strong identity, has a dramatic east elevation that curves into and around the plaza, continuing the enclosure concept and creating a two-story covered entrance to the bank. The buildings were designed in stucco in keeping with Boca Raton's Mediterranean Revival tradition. The tower's stucco elevations are punched by window openings with stone sills above a colonnaded base.



Photos of Arcade and entrance detail by Chuck Wilkins Photography.

Project Credits: **Philip Johnson/Alan Ritchie Architects:** Design Architects; **Retzsch Lanao Caycedo Architects:** Architect of Record; **Martinez Kreh & Associates**: Structural Engineer; **Kamm Consulting**: MEP Engineer; **Caulfield & Wheeler, Inc.:** Civil Engineer; **A. Grant Thornbrough & Associates**: Landscape Architect; **Bluewater Builders, Inc.:** General Contractor; **Songy Partnership Ltd.:** Owner.

Photos of arcaded approach to lobby, curtain wall, and elevator lobby, by Chuck Wilkins Photography.

Matthew S. Kragh, AIA *naples*

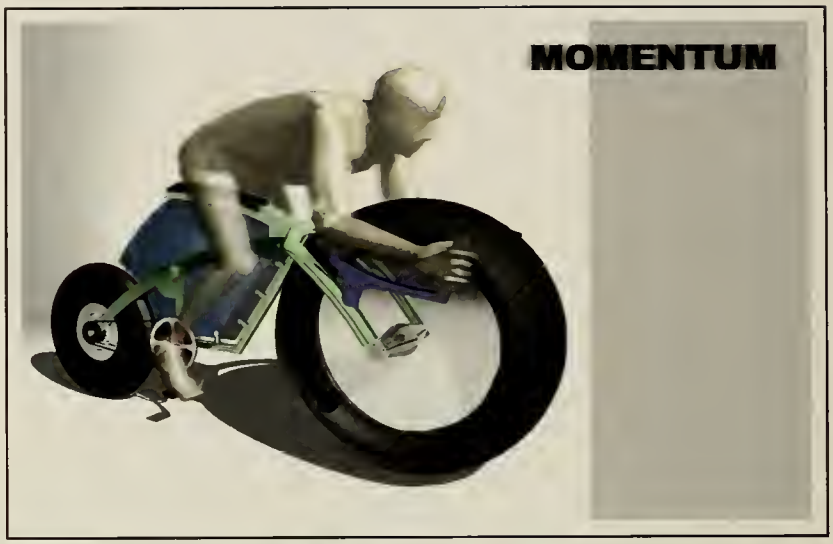
International Bicycle Design Competition, Taipei, Taiwan

Professional indoor football, short track speedskating and now, indoor short track bicycle races! Don't be surprised to find this specialized bike zooming around an arena near you in the future. What is it? It's an indoor short track bicycle designed by Matthew Kragh, AIA, a partner in the firm of Architectural Network Inc. in Naples, Florida.

In September, the bike was chosen as one of 24 finalists in the International Bicycle Design Competition that was held in Taipei, Taiwan. Endorsed by the Department of Industrial Technology, Ministry of Economic Affairs and managed by the Taiwan Bicycle Industry R&D Center, the competition drew 1,180 entrants from 58 countries. There were 99 entries from the United States.

Each of the finalists was paid to build a scale model of his or her creation and ship it to Taiwan for the final judging. Matthew's creation, "Momentum," took 13th place, putting it first among the American entries. Two German designers who created a two-wheel scooter that folds into a shopping cart took the top honor in the competition. The rest of the finalists' submissions can be seen on the competition website, www.design.runride.com. The winning designs are co-patented by the manufacturer and the designer, thus enabling the designers to benefit from future sales of their creations.

Architect Kragh hadn't ridden a bike in over 14 years so his design was driven purely by physics and a desire to create something new and exciting. The "Momentum" bike is designed to be raced on a flat indoor track, similar to ones used for short track speedskating, a sport that has grown in Olympic popularity. The bike generates momentum from its mass which enables it to maintain high speeds around the corners.



"Momentum" graphic and designer Kragh with 1/3 scale model.

Architectural Network Inc. periodically enters design competitions to further stimulate their design ability as well as a release to branch out from the ordinary. The firm currently holds six American Institute or Architects design awards and has been finalists in three international design competitions.

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