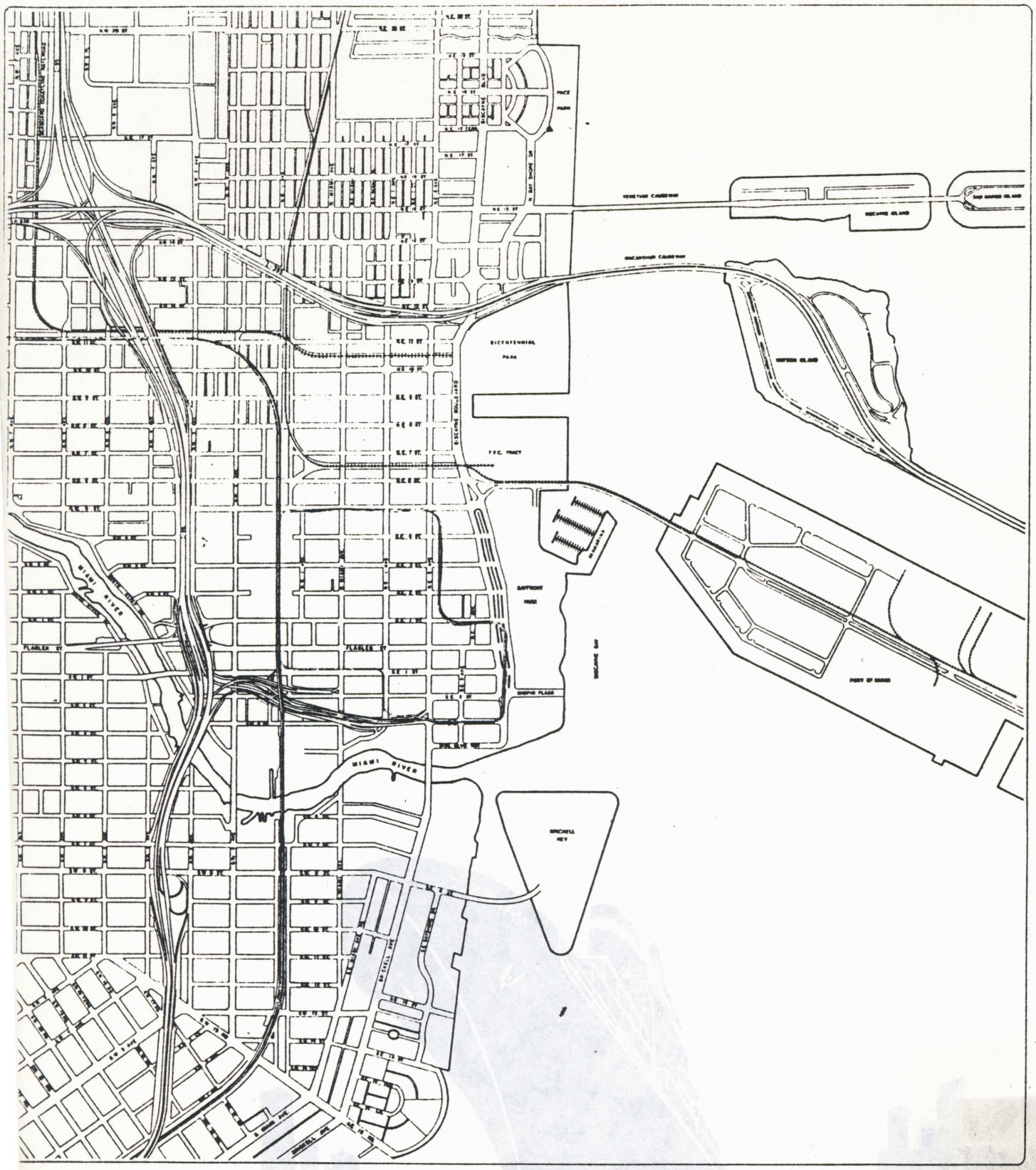


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SEAMARK AT THE PORT

MIXED USE/TERMINAL ON THE PORT OF MIAMI

by LORI L. BYRNE

An undergraduate thesis submitted in partial fulfillment of the requirement for the degree of

BACHELOR OF ARCHITECTURE

Approved by:

Clark Llewellyn, Thesis Adviser

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Montana State University
Bozeman, Montana
June, 1987

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This book is dedicated to my parents whose love, support and encouragement made me what I am today and helped make one of my most cherished dreams a reality.

THESIS STATEMENT

Learning from the past, focusing on the present, precedenting the future.

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STATEMENT OF PROBLEM

A thesis is a process of discovery of adventure. It makes a personal statement and becomes a commitment for the individual. It serves not as a self-exploration but also becomes a reflection of the individual's character and creativity, thereby becoming a means of growth. Thesis relates aesthetic judgment to practical understanding; thus - the architecture and its elements become "the vehicle for expression" - not the end, but merely the beginning.

It is the objective of a city to enrich its culture and resources and in turn be a reflection of its culture and quality. The City of Miami provides a unique area of study in these aspects. The ocean serves as the primary source of life and development. It reflects the image of its society and mirrors the life of its people. Its location and climate attracts the largest sector of tourism in the United States and its proximity to the rest of the world links it to international trade as a harbor port of the world.[1] The water becomes a store of imminent meaning, as a symbol of infinity, a recollector of memory, a builder of industry, and the beginning of life. In much the same way that blood and nutrients sustain our bodies, the ocean sustains the life of Miami.

Many other unique qualities of Miami lead to intrique and exploration. The relatively new city is growing and changing rapidly. It has become a melting pot of people, cultures, ideas, values and dreams. It not only attracts the corporate world of big industry but also immigrants looking for freedom and a better way of life.

The purpose of this project is to represent the growth and change ever present to Miami, its culture, and society. It is to act as an introduction to Miami for industry, tourists, and immigrants. It is to convey the beginning, integrity and prosperity of life rather than the end.

The project site is located on Dodge Island in Biscayne Bay, which serves as the Port of Miami. Dividing the island almost in half is Port Boulevard which currently provides vehicular access to eight cruise ship terminals located northeast of the project site. Dodge Island also includes three gantry cranes and a container complex for importing and exporting cargo on the east end of the island. In addition, the site has adjacencies to downtown Miami and Bayfront Park, which is currently under redevelopment.

The site is approximately 25 acres of raw land and all services will have to be provided. The land must be improved, roads built, and traffic patterns established tying in to existing and future networks.

The channel must be deepened and the turning basin dredged for a 700' ship with a draft of 28 feet. The building is to be a multi-story office/retail structure including a terminal to handle embarkation, debarkation, and customs. The program consists of a 4-level parking garage, retail space, hotel space, office space, a terminal building, a market place pavilion.

Interpreting Aldo Rossi's concept on the analogical city, he felt the only way to recover integrity and internal reason for architecture was to return to the city, to the place where architecture was founded as a permanent universal and necessary fact."[2] In addition, he also felt that the architecture of the city is necessarily an architecture of memory, since the city is the locus of collective memory and meaning.[3] According to Rocci, the building is the prop. By its typological conspicuousness and its effect of logical presence, the architecture should evoke the silent and archaic permanence of the archetypes that fuel the collective memory of a society.[4] With these ideas in mind, the focus of

my project will be to emphasize and respond to the development of Miami, as well as influence new growth of the city. Since the project is the result of this rapid development and change, it must convey the inherent qualities of the region while also taking on its own identity, which establishes the project core.

Once again, according to Aldo Rossi, the true nature of the form of the analogical city is that of the city by sections. It is made up of heterogeneities, fragments, and sedimentations that refer, as so many individual facts, to a continuity that forms a maternal part of the history and the culture of a collective project: that of society as a whole.[5] The transformation of the city by sections can only be carried out by city sections that are totally specified in their form for "only the closed form, the defined work, is the concrete measure of the dimension that surrounds it."[6] Therefore, to fully understand the development of the city, it must be analyzed by its parts to express the essence of the whole. In this sense, it is necessary to extend the analogical city to all architectural production. "Analogical architecture" is a way of understanding in a direct manner the world of forms and things, in a sense of objects, to the point of becoming almost inexpressible except by means of new things.[7] Starting out from the city as a necessary condition of architecture, he comes back by the subterfuge of analogy to the very production of architecture. By analyzing Miami's elements of its architecture, I will be able to produce an architecture which becomes a part of the unified whole.

The primary element of Miami as a city is its rapid growth and development. This element can be correlated to other patterns of growth, such as organisms and human development. Growth is pri-

marily most rapid in the early stages of cities and organisms and is most prominent during this period. But with time, development in the city and in organisms becomes less prominent but remains vital to existence.

We all experience bridges of growth, meaning we start at one point, then we make decisions and actions which link us to another point. In many aspects, points or nodes are the beginnings of growth for a city, much like a point is the beginning of a line which then forms a plane. A rhythm exists which then eventually becomes a composition of point, line, plane and space. The same correlation exists in a city's development and form.

Today, architecture is gradually determined by space and form, by function and composition, it becomes fixed as the result of a many-faceted process of designing in the course of which it is not difficult for the creativity and the spatial disposition to become secondary to the logical measures involved in the function and composition. Therefore, a critical concern for architecture today is to integrate meaning and form.[8]

The form of any object or portion of matter, whether it be living, dead, or man-made, and the changes of form which are apparent in the movements and in its development, may in all cases alike be described as due to the action of force. In short, the form of an object is a "diagram of forces, in the sense, at least, that from it we can judge and/or deduce the forces that are acting or have acted upon it.[9] The form of an object is defined when we know its magnitude, actual or relative, in various directions and growth involves the same concept, or 'dimension' of time.[10] As Rossi stated, "The notion of city as total

architecture and as a work of art stems from the efficacy and richness of the notion of "type" and of typology of buildings seen as the geometric location where space and cultural models, construction and means of production, form and history, all join forces. In short, it is where architecture and the city are joined together in the relationship of absolute necessity and reciprocity.[11] In order to give meaning and form to my project it is essential to analyze the "forces" that contribute to its necessity and relationship to Miami as a whole. In order to communicate the importance of form, space and meaning into architecture, it becomes essential for me to derive images and metaphors to accentuate my concepts, and goals.

In today's climate of cultural exchange the conceptual distinctions separating architecture from other arts, such as sculpture, music and poetry are being re-evaluated and re-drawn. Art challenges our imagination and nourishes our spirit. Art in our time (or any time) reflects the moods, emotions, and the sign of the times. Architecture expresses the same moods, emotions, and signs. It seems that art and architecture are inseparable. Each derives from the other - that's what separates architecture from "building."

One can never experience art through descriptions. Explanations and analyses can serve, at best, as intellectual preparation. They may, however, encourage one to make a direct contact with works of art and to become part of them. In many ways a building can be sculpture art where everything is sculptured from building form, to site, to man himself by the experience of spaces. Through experience, 'man' becomes an element of the sculpture and the art.

A building can also be a musical composition. Musical composition consists of form and content. But its form is only in part a product of the composer, since, in order to make his musical ideas comprehensible to any third person, he makes use of counterpoint, which is a convention agreeing to divide the world of sound into certain intervals specified by fixed laws. These laws of counterpoint, harmony, scales, and rhythm provide a sense of order and meaning in the composition. Architecture must conform to similar laws. It is inherently abstract, yet the architect, during the design process, must confront the realities of the program, site and construction in order to create architecture successfully; and architecture, as public art, must accommodate local references of site and society to be a meaningful expression and vital part of a unified whole.[12]

"The work," as Henry Moore stated, "must first have a vitality of its own. Not a reflection of the vitality of life, of movement, physical action, frisking, dancing figures and so on, but that a work can have in it a pent-up energy, an intense life of its own, independent of the object it may represent . . . Because a work does not aim at reproducing natural appearances it is not, therefore, an escape from life - but may be a penetration into reality . . . an expression of the significance of life, a stimulation to greater effort in living."[13]

In defining and establishing a method of direction for my project, it seems only practical and appropriate to institute a methodology which correlates to my concepts and goals of growth and development.

It is my intent to respond to the growth and development of my particular site as a complete entity, not merely a site of uncontrollable building and planning. Thus, I will primarily focus on the cruise ship

terminal and the hotel/office structure as the precedent setting structure of the site. It will have to establish a particular character and identity which will then influence the design of the remaining site. My project will be comprised of developing the identity through the design of the cruise terminal/office tower showing its influence in the direction of further development through a proposed master plan which will carry on the established character and identity as expressed in my building.

HISTORY

The name Miami comes from a Calusa Indian word, mayami, meaning "Big Water," the name the tribe gave to the river on which they settled. The earliest recorded settlement at the mouth of the Miami River was Fort Dallas, a U.S. Army installation built in 1836 during the Seminole Indian Wars.

In 1896, multimillionaire oil tycoon Henry M. Flagler completed his railroad to Miami and the boom was underway. The city was incorporated in 1896, with 380 voters. (Its 1974 population was estimated at 350,000 - the most populous of the 27 municipalities within the 2,054 square-mile Metropolitan Dade County, whose current population is estimated at close to 2 million.)[14]

Miami has always been a town of booms and busts. Throughout, the city, even before it was incorporated in the late 1890's, has boasted a seaport.

The first real seaport was constructed of wooden finger piers in 1841, and served primarily as a loading point for the tall-masted sailing ships that carried products produced by the numerous plantations in the area.

It wasn't until 1893, when Henry Flager dredged a 12 foot deep channel, that regular shipping service into Miami was inaugurated. Realizing Miami's vast potential as a seaport, Henry Flegler, in 1900, merged his shipping company with Henry Bradley Plant's shipping company to form the Peninsular and Occidental (P&O) Steamship Company. Following this merger, the new firm constructed a new Port of Miami between 6th and 9th Streets, along Biscayne Boulevard.

In 1913, upon Henry Flagler's death, the seaport he built was taken over by City of Miami. Shortly thereafter, in 1920, the first regular passenger service was inaugurated at the Port with the sailing of the S.S. Georgiana Weems between Miami and Baltimore. In 1924, the S.S. Apache became the first ship to sail between Miami and New York.[15]

Beginning in the 1930's passenger service from Miami to Havana was begun, and it, along with other new services, flourished, leading the way for Miami's emergence as a major passenger port.

Most shipping activity through the Port came to a halt during World War II, when the U.S. Navy assumed control of the facility.

It wasn't until the 1950's that a steady flow of activity resumed, and by this time it became clear that continued growth would be contingent upon a substantial expansion of the facilities.

In 1960, the newly formed Metropolitan Dade County Government assumed control of the seaport from the City of Miami. It immediately announced plans to construct a new port facility in Biscayne Bay - from spoil materials formed into Dodge Island when the harbor was initially dredged in 1902.

The new Port of Miami, on Dodge Island, was opened in 1964. Throughout the 1960's the seaport flourished as the cruise and cargo industries were developed. Throughout the 1970's the port's activity increased tremendously. By 1979 it was determined that the facilities were woefully inadequate to support new business. Thus, in 1980 the Port of Miami embarked on a $250 million expansion program which has doubled the size of the facility to 600 acres, and provided sophisticated cargo handling equipment and new cruise terminals, and much needed

office space. The port's expansion will continue through 2000, when it will have eight gantry cranes in eight berths, 17 cruise terminals, and a new bridge (to be built in 1987) linking it to the interstate highway system, and integrating the port facilities more directly to downtown Miami.

PROJECT GOALS

The primary goal is to represent the growth and change ever present to Miami and its culture and society, while creating a unique sense of character and identity of its own, to the project and site.

Although this goal provides the basic generating theme behind the project, many secondary goals also exist. In order to be successful and a prominent element the project must

- provide the users with an enjoyable experience and enhance the vitality and attractiveness of the surrounding community.
- provide an introduction to the City of Miami, its people, culture and heritage.
- attract people to its shops, museums and plaza spaces to serve not only the visitors of the other but also the people of Miami.
- create a magnet with an extreme variety of shops and places rather than providing magnet stores developing the sense of a unique place.
- create a setting for festive human interaction.
- be the creation of an "opportunity place" symbolizing the character of Miami.
- must be the locus of collective memory and the source of new beginning.
- as public art, the architecture must accommodate local references of site and society to be a meaningful expression and vital part of a unified whole.
- set a precedent for future development of the Port.

- respond to the pedestrian scale being formulated along the waterfront of the adjacent city.
- promote "active" along with passive recreation, by the development of very public places as well as semi-private public spaces.
- be a positive promotion of cultural and festive activities.
- make use of strong different colors closely associated with travel and industry to add interest and excitement.
- become an integration of parts which when combined together become a composition of meaning and form.



FACTS

GENERAL BACKGROUND

The City of Miami, incorporated in 1986, is the seat of Dade County and the largest and most populous of the twenty-seven municipalities comprising the county. Miami is the southermost metropolitan area in the Continental United States and its geographic location is one of its greatest attributes for two important reasons: 1) it is responsible for its subtropical marine climate, highly desirable to residents and visitors alike, and 2) its proximity to the Caribbean and Latin America, crucial to Miami's emergence as a hub for international business with countries in that region.

Until recently the Greater Miami area economy focused on agriculture, domestic tourism, construction and retirement related services. Miami, now primarily an urban area, has considerably diversified its economic base. Besides international trade and tourism, the City of Miami's principal economic sectors include international finance, insurance and reinsurance, communication, real estate services, high technology, light manufacturing, apparel manufacturing, wholesale and retail, interior design, health care, and education. International busi-

ness and tourism and a large Spanish speaking population have given Miami a truly unique flavor, as well as an extraordinary impetus to continued physical and economic growth.

In regards to the Port of Miami, at the end of 1985 the Port recorded gains in all sectors of operations as a direct result of work completed under the $250 million expansion program, begun in 1980.

The physical size of the Seaport has been nearly doubled, to almost 600 acres through a series of dredging projects which have also created a 13,000-foot shipping channel linking the Miami River and Intercoastal Waterway to Government Cut (see Vicinity Map - quadrant Q-14).

One of the most significant accomplishments of te expansion program to date has been the installation and operation of three 40 long-ton gantry cranes.

In 1985, construction of additional, adjacent berthing became a priority task. Now nearly 2,200 feet long, the berth at the gantry crane/container facility enables the Port of Miami to accommodate two Panamox cargo vessels simultaneously.

In 1986, a third berth, and the Port's fourth gantry crane was made available to port users, who have already made Miami's gantry cranes/container facility the busiest of any seaport in the Southeastern United States.[16]

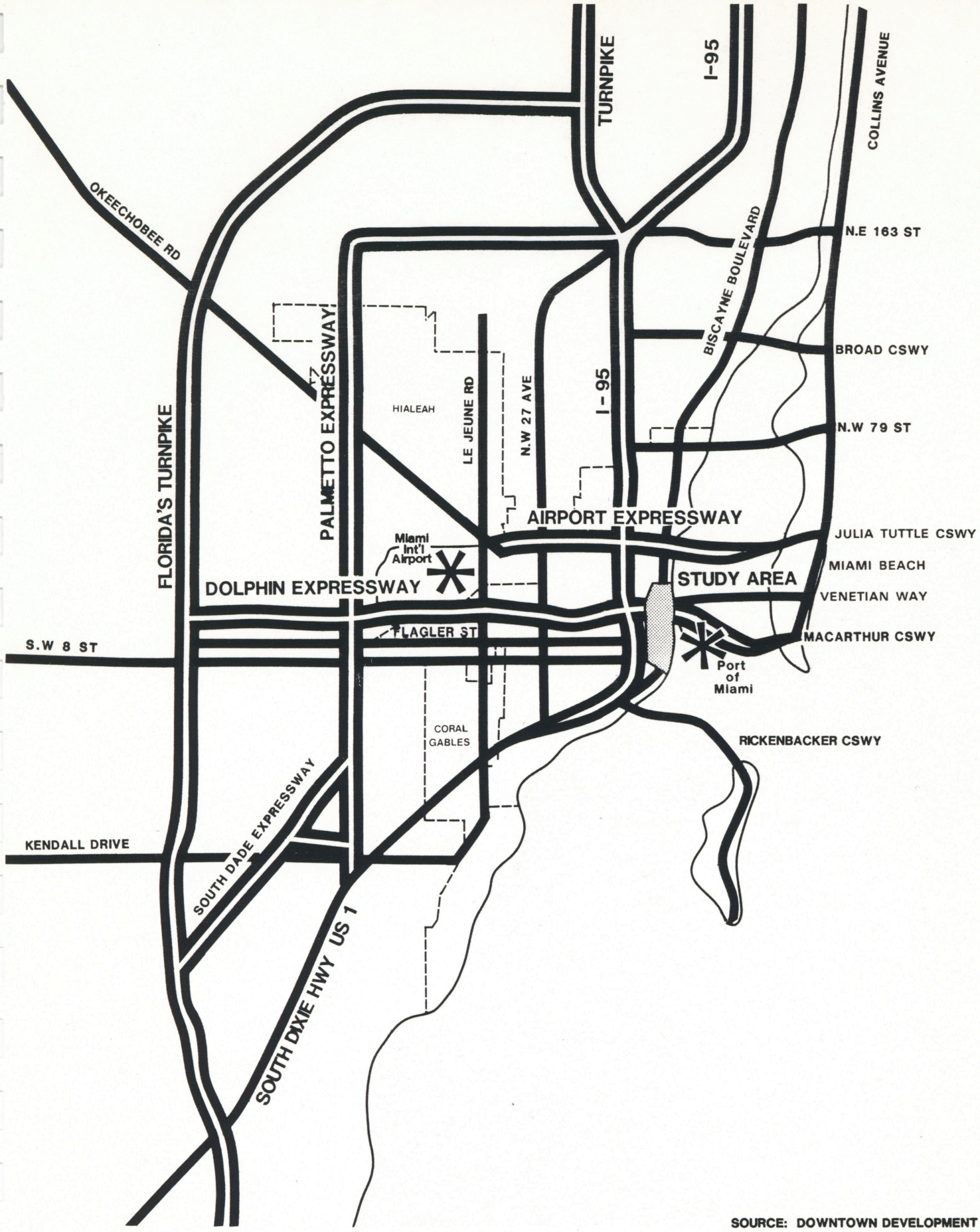
Another record-breaking year for the Port of Miami's home-based cruise industry was realized in 1985, as 2,333,026 passengers crossed the Port's piers to sail aboard twenty ships.[17] In 1985, several of the cruise lines announced plans to construct a total of six new cruise ships, by the end of 1987. To be positioned at the Port of Miami,

these ships will make it possible for the cruise lines to not only call at new ports in the Caribbean, but to expand the market for cruising as a viable vacation experience.

Construction has begun on the long-awaited five-lane, fixed-span bridge linking the Port to the mainland. Studies are being done to determine the impact of a future tunnel linking the Seaport to the nearby interstate highway system.

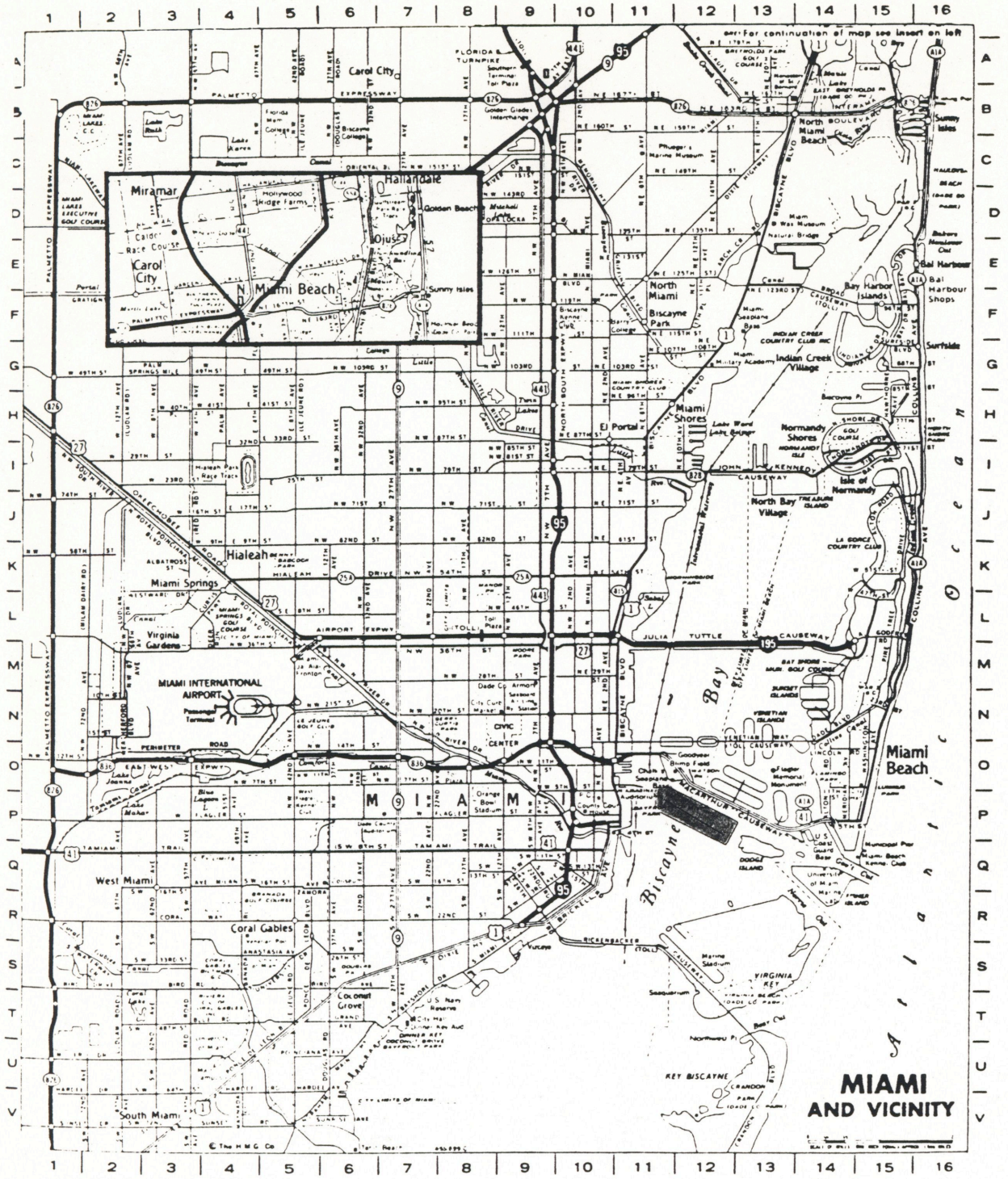
The following maps and analysis illustrate the major changes and proposals of development currently in Miami and how they will affect the Port of Miami and specifically my site.

Currently, the Port of Miami has no existing zoning requirements and the current zoning codes in the City of Miami are extremely vague and inconsistent. Therefore, my primary source of code informtion will be the 1985 edition of the Uniform Building Code.

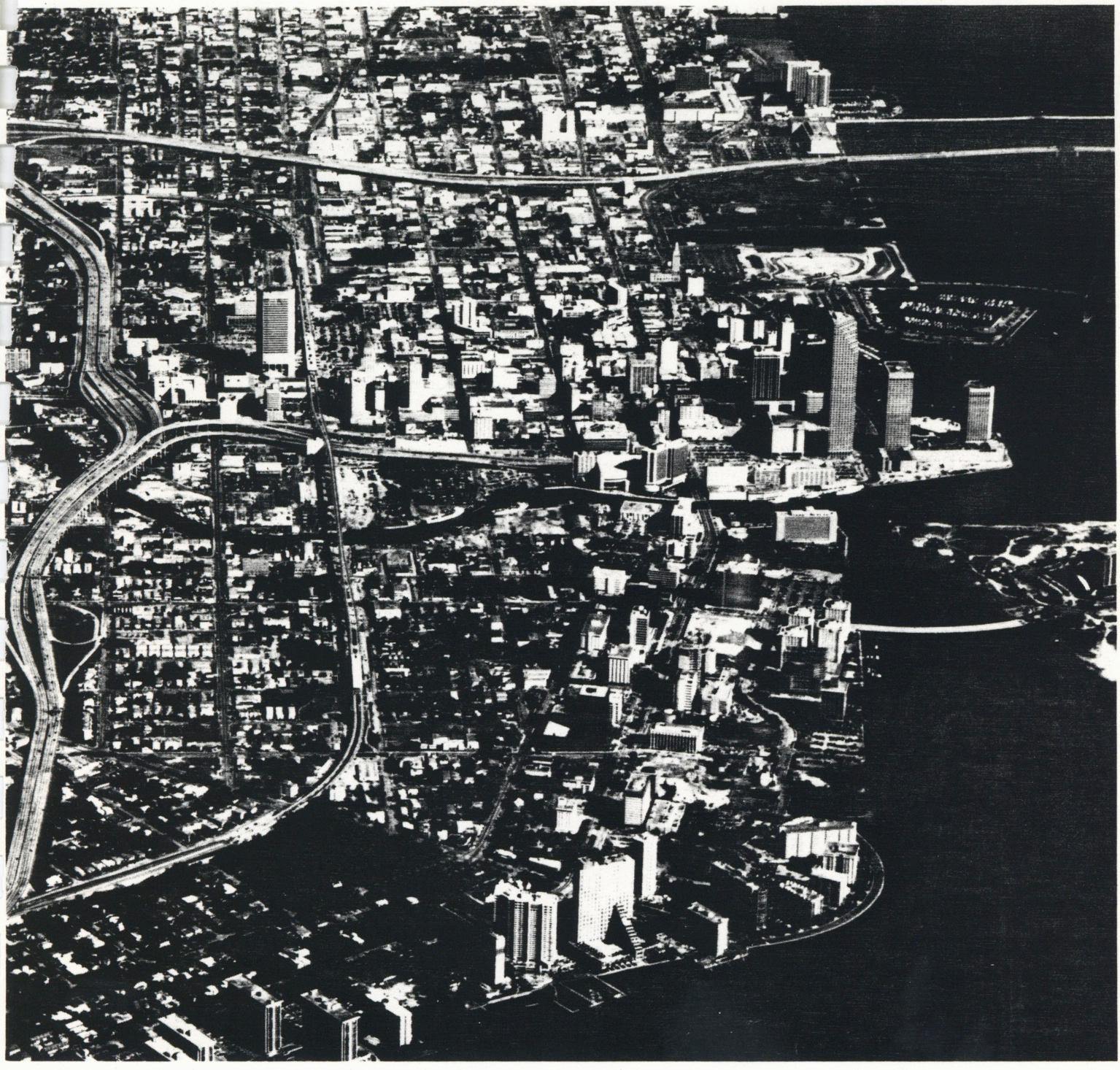


SOURCE: DOWNTOWN DEVELOPMENT AUTHORITY

MAJOR EXPRESSWAYS AND HIGHWAYS



Miami is divided into four parts—Northeast, northwest, southeast and southwest. Flagler Street and Miami Avenue are the bisectors. Avenues and courts run north and south, streets and terraces east and west. Numbering on Miami Beach starts at First Street at the southern end of the beach. Miami numbers for all sections start at Miami and Flagler.

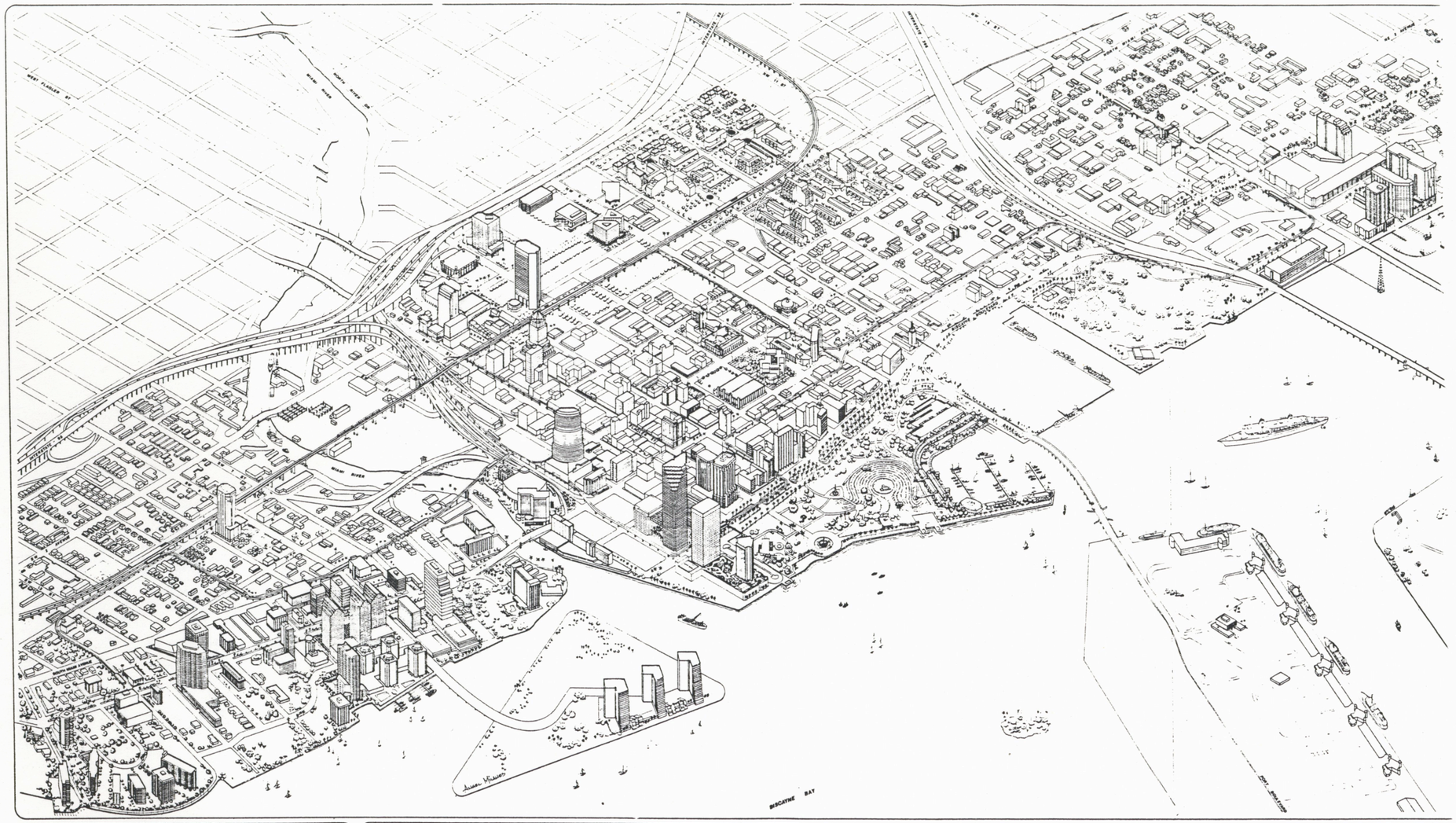

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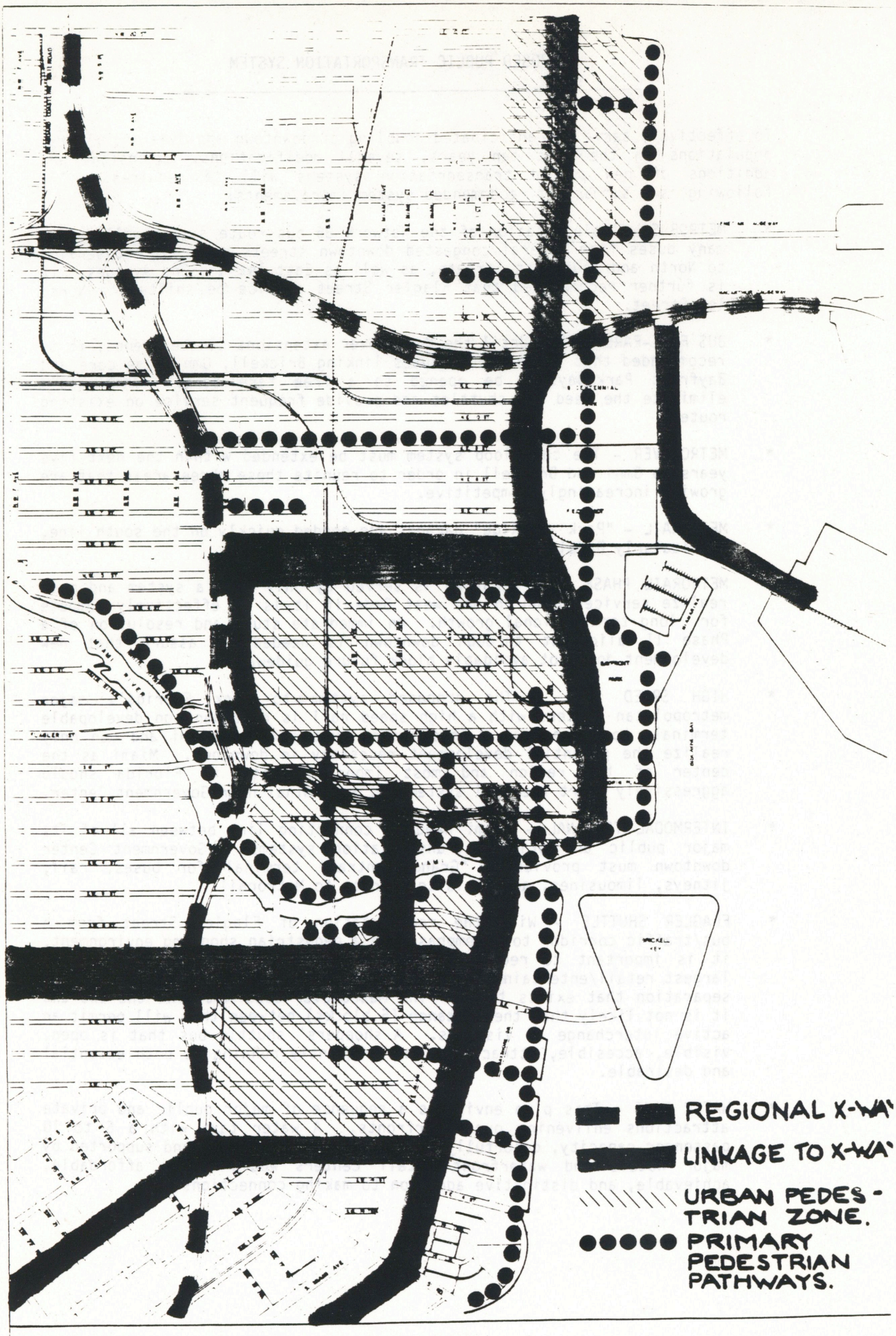

SITE

Gateport

PORT OF MIAMI NEWS & EVENTS




BISCAYNE BAY
0 200 400 6'



PROPOSED MOVEMENT SYSTEMS
VEHICULAR/PEDESTRIAN

PROPOSED PUBLIC TRANSPORTATION SYSTEM

To effectively serve the anticipated doubling of downtown employee and visitor populations in the next ten years, several modifications, extensions and additions of new public transportation systems will be required. The following is a summary of recommended system improvements:

* METROBUS - Implementation of the Network 86 bus route system will remove many buses from several congested downtown streets and redirect service to North and South 1st Streets, as well as East 1st and 2nd Avenues. It is further recommended that Flagler Street service be shifted to North 1st Street.

* BUS FREE-FARE ZONE - Until the Metromover extensions can be opened, it is recommended that north-south routes linking Brickell, Omni, the core and Bayfront Park/Bayside be opened to a free fare zone. This would eliminate the need for shuttles and provide frequent service on existing routes.

* METROMOVER - The core loop system must be extended within the next five years to Omni and Brickell in order to reunite these three areas that are growing increasingly competitive.

* METRORAIL - "Park and Ride" garages are needed quickly on the south line, particularly Dadeland North.

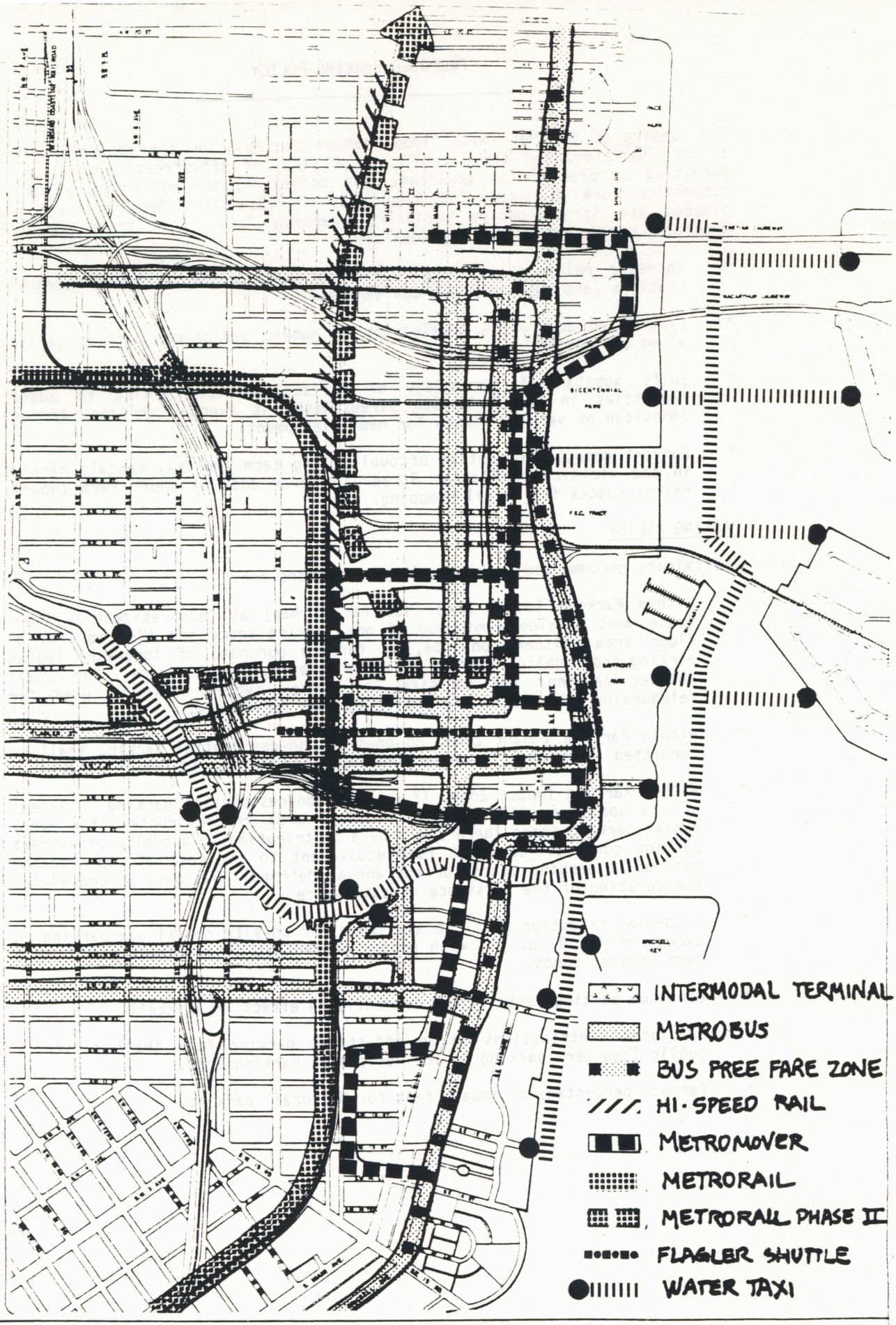
* METRORAIL PHASE II - Downtown is served by only half a system and must realize service to north and west Dade if it is to effectively compete for long term regional growth. An immediate study and resolution of a Phase II alignment through downtown is needed to assure that new development does not avoidably block future guideways.

* HIGH SPEED RAIL - The proposed system to link Florida's major metropolitan centers with a high speed rail is dependent on developable terminals to finance it. This system must come to Miami and can only realize the potential development necessary in downtown. Miami as the center of the region and most important city in Florida should aggressively court the rail system and a terminal near Government Center.

* INTERMODAL TERMINAL - Miami needs a connecting link between all of its major public and private transportation systems. Government Center downtown must provide a "Grand Central" terminal for buses, rail, jitneys, limousines, and taxis to connect to Metrorail.

* FLAGLER SHUTTLE - With the reorientation of Flagler Street from a bus/traffic corridor to an emphasis on a pedestrian shopping environment, it is important to recognize the relationship between downtown's two largest retail/entertainment centers - Bayside and Flagler Street-and the separation that exists today. The Metromover does not link the two and it is not likely that the distance (5 blocks) between them will permit an active interchange of visitors. A shoppers' shuttle bus that is open, visible, accesible, attractive, and frequently running is both essential and desirable.

* WATER TAXI - This plan envisions a sequence of major public and private attractions enlivening our waterfronts. A water taxi with a 6 to 10 passenger capacity, colorfully and creatively outfitted, and supported by major hotels and waterfront retail centers would be an affordable, achievable, and distinctive addition to making connections.



PROPOSED PUBLIC TRANSPORTATION SYSTEM

PROPOSED PARKING POLICY

The opening of the Metromover loop changes the equation for determining the amount, location, and type (public or private) of off-street parking to be permitted or planned for downtown. By connecting the high-density, high-congestion core of South 2nd Avenue/Dupont Plaza with Metrorail and the planned 5th Street public peripheral parking lots, four strategies for directing parking policy become possible:

* Increase reliance on remote intercept parking at outlying Metrorail stations (and need to construct garages).

* Expand and accelerate development of public peripheral parking garages along 5th Street.

* Shift substantial percentage of private on-site parking to public facilities in the North 5th Street/West 1st Avenue corridors through impositon of parking limits for new development.

* Convert greater percentage of public long term (monthly rental) parking in the vicinity of Flagler Street to lower cost of short term (hourly rates) spaces for retail shopping.

PARKING POLICY

Preliminary recommended parking policy parameters are:

* Within Parking Impact Zone (see facing map) all non-residential floor space must provide a minimum of one parking space per 1000 sq. ft. of floor area, either on-site, or through purchase of long-term leased parking from public facility plus one time payment per space. For retail shopper parking, not on site, a voucher system could be used for reimbursing patrons who use public parking facilities.

* Within Parking Impact Zone, no on-site non-residential parking shall be permitted in excess of one parking space per 600 sq. ft. of floor area.

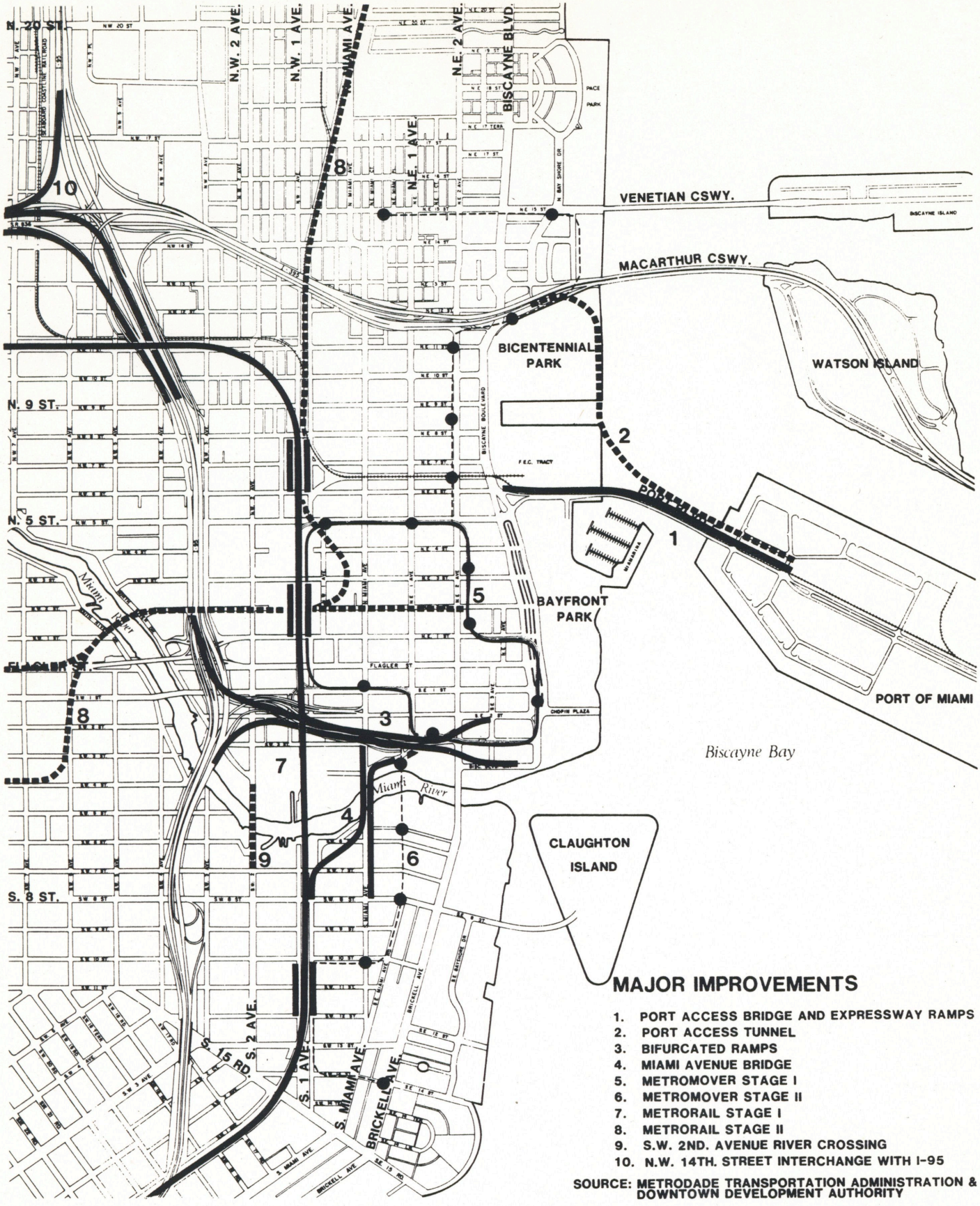
* Within Parking Impact Zone, if on-site non-residential parking in excess of one space per 1000 sq. ft. of floor area is constructed, for every excess parking space there shall be a contribution to a public off-street parking construction trust fund equivalent to the cost of constructing one public parking space, or one annual Metrorail/bus pass purchased for the duration of the existance of said space.

* A special exception shall be available for on-site retail use parking in excess of 1/600 sq. ft. with proper guarantees of availablity for short term shopper needs.

* Continue parking restrictions currently in effect in Brickell.

* Developer contributions to an off-street parking fund shall construct public long-term parking in the Peripheral Parking Zone.

* Earmark percentage of impact fees for Metrorail parking.



MAJOR IMPROVEMENTS

1. PORT ACCESS BRIDGE AND EXPRESSWAY RAMPS
2. PORT ACCESS TUNNEL
3. BIFURCATED RAMPS
4. MIAMI AVENUE BRIDGE
5. METROMOVER STAGE I
6. METROMOVER STAGE II
7. METRORAIL STAGE I
8. METRORAIL STAGE II
9. S.W. 2ND. AVENUE RIVER CROSSING
10. N.W. 14TH. STREET INTERCHANGE WITH I-95

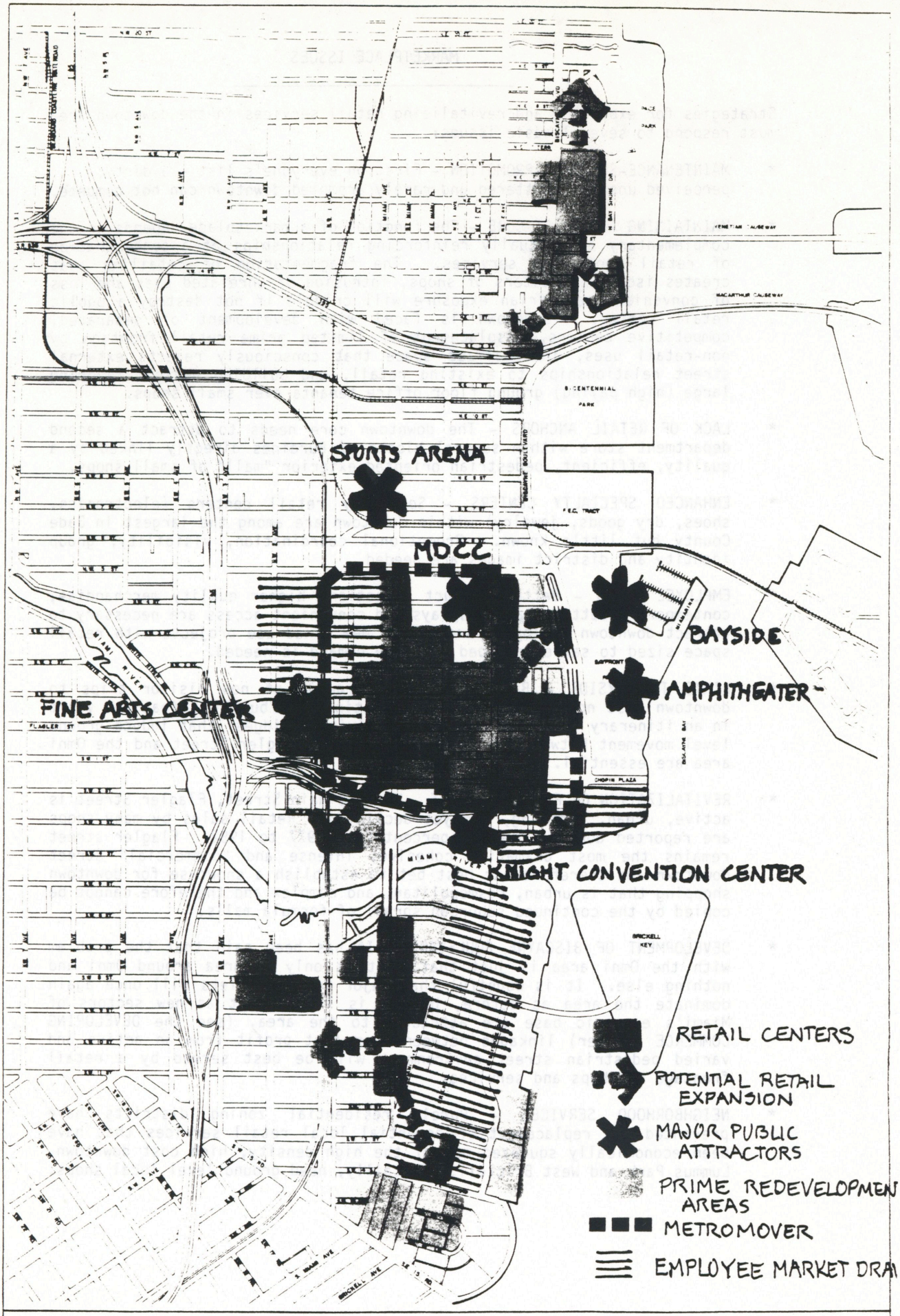
SOURCE: METRODADE TRANSPORTATION ADMINISTRATION & DOWNTOWN DEVELOPMENT AUTHORITY

TRANSPORTATION IMPROVEMENTS

— EXISTING, UNDER CONSTRUCTION, COMMITED

---- ADOPTED PROPOSAL

▪▪▪▪ PROPOSED CONCEPT



RETAIL MARKETPLACE GROWTH
EXPANSION/ATTRACTION

MARKETPLACE ISSUES

Strategies for expanding and revitalizing retail services in the downtown area must respond to several basic issues:

* MAINTENANCE-SECURITY-PROMOTION - First on everyone's list - a dirty, perceived unsafe, shuttered and rarely promoted downtown **can not compete.**

* MAINTAINING A COMPACT CORE - The function of a marketplace depends on the complementary and mutually reinforcing relationships of a concentration of retail goods and services. The fragmentation of retailing that creates isolated clusters of shops, intrusion of unrelated uses and loss of convenient pedestrian exposure will cripple if not destroy a public retail center. Downtown is faced with development of separated, competitive centers, displacement of limited prime retail frontage by non-retail uses, internalized space that consciously rejects external street relationships to existing retail, and building designs favoring large (high paying) ground floor office tenants over small shops.

* LACK OF RETAIL ANCHORS - The downtown core needs to attract a second department store within several blocks of Burdines directly linked by a quality, efficient, pedestrian oriented exterior "mall" of small shops.

* ENHANCED SPECIALTY CENTERS - Specialty retail centers (electronics, shoes, dry goods, jewelry) within downtown are among the largest in Dade County but little known. Promotional coordination, visibility, group identity and district images are needed.

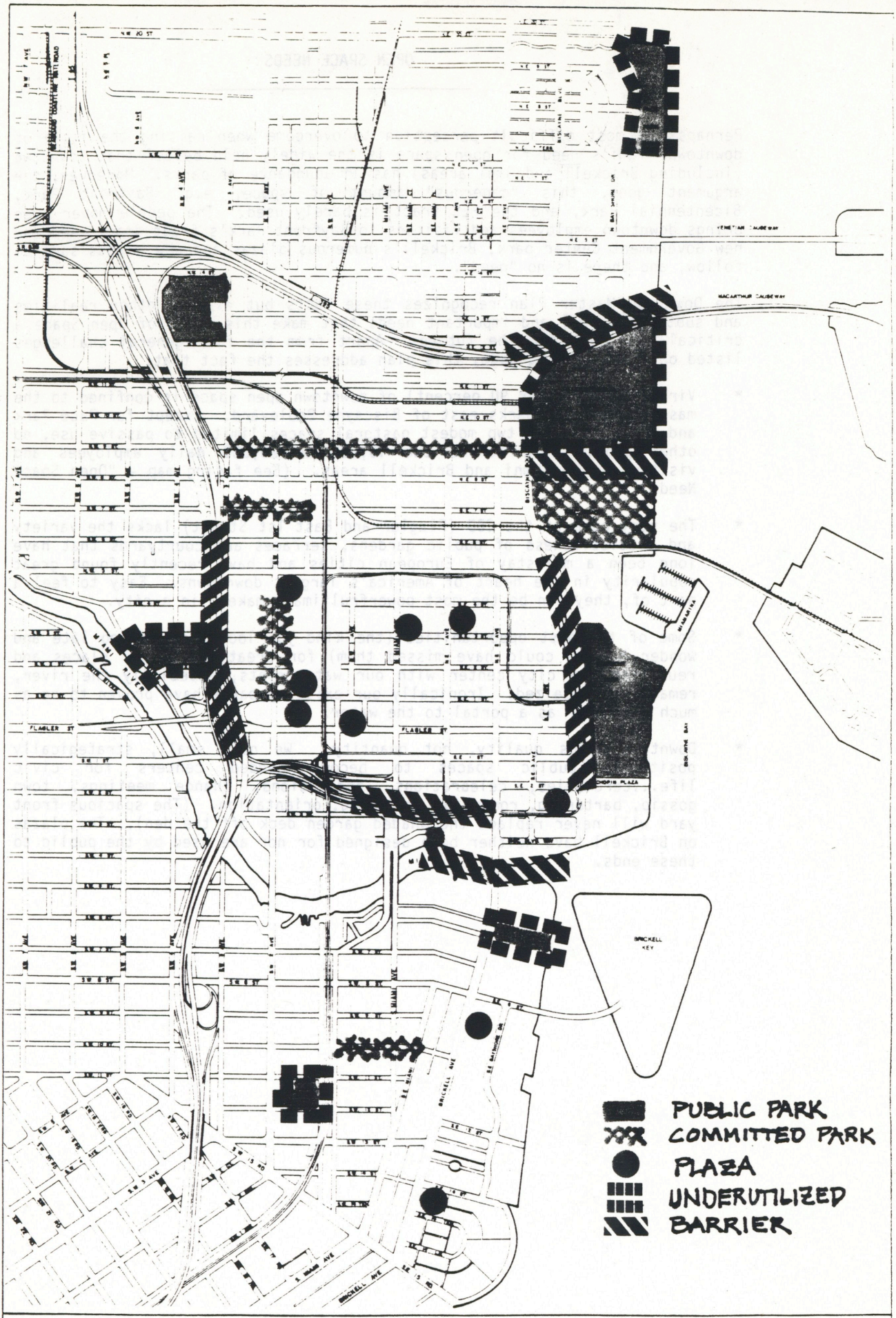
* EMPLOYEE SALES - Better product selection, higher quality merchandise, contemporary settings and displays and convenient access are necessary to attract downtown employee purchases. New mixed use projects with retail space sized to serve untapped employee demand is needed.

* LINKS TO BAYSIDE - Bayside as an attractor of new visitor trips to downtown must not emerge as a sole destination, but as a featured visit in an itinerary of downtown stops. Activity "bridges" that induce ground level movement betwen Bayside and especially Flagler Street and the Omni area are essential.

* REVITALIZATION OF FLAGLER STREET - Miami's Main Street, Flagler Street is active, urban, exciting, and yet declining. Retail sales by many shops are reported down by over 40 percent from 1977 to 1982. Flagler street remains the most dramatic, cohesive, intense and "commercial" street downtown and therefore our best bet to establish a showcase for downtown shopping that is urban, cosmopolitan, and complex and therefore cannot be copied by the continued suburban sprawl of formula malls.

* DEVELOPMENT OF BISCAYNE BOULEVARD - It has been said that the problem with the Omni area is just that! It is only an area around Omni and nothing else. It is doubtful that major retail outlets will once again dominate the area as before, but it is likely that as new sectors of Miami's economic base are attracted to the area, (see the DEVELOPING COMMERCE chapter) linkages between them that profit from an active and varied pedestrian street environment will be best served by a retail frontage of shops and services.

* NEIGHBORHOOD SERVICES - Purely residential zoning districts have prevented the replacement of essential local retail services that have been economically squeezed out of the high density, high cost downtown. Lummus Park and West Brickell, especailly, need ground level local shops.



EXISTING OPEN SPACE

OPEN SPACE NEEDS

Perhaps the most difficult perception to overcome when raising the issue of downtown Miami's need for open space is the widely held belief that downtown (including Brickell and Omni areas) has an abundance of parks. Moreover, the argument goes, this "generous" amount of space, e.g. Bayfront Park, Bicentennial Park, and the FEC tract is barely used. The people mover even brings downtown employees and visitors to Bayfront Park's front door! Add the new Government Center park, Brickell's numerous plazas and new plazas sure to follow, and there is no "need".

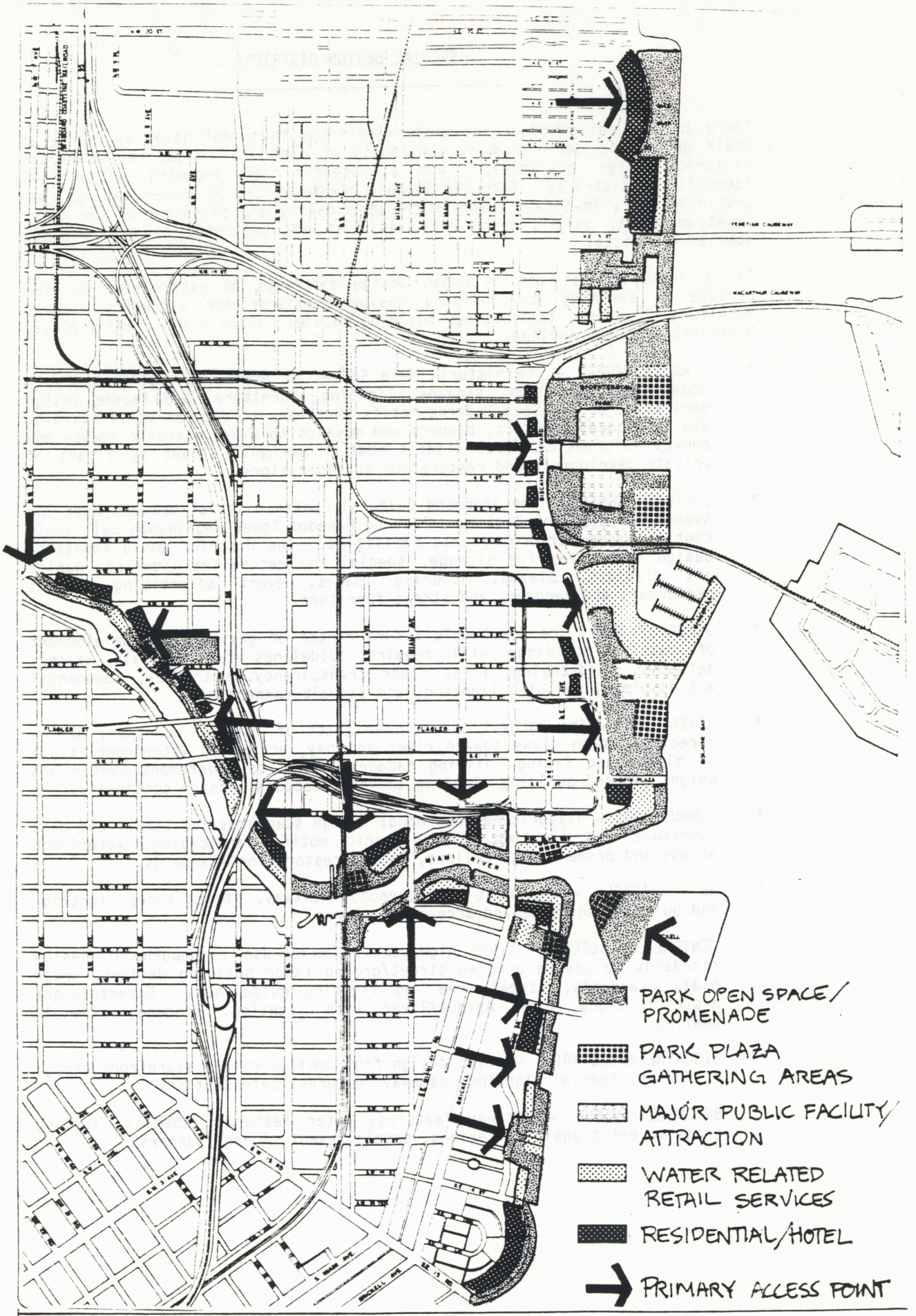
The Downtown Master Plan recognizes these facts but exposes other realities and subtle but real and important needs that make this issue of Open Space a critical challenge for the future. Apart from the four general challenges listed on the preceding page, this plan addresses the fact that:

* Virtually all (over 90 percent) of downtown open space is confined to the massive bayfront parks east of Biscayne Boulevard. Except for Pace Park and Brickell Park, two modest pastoral spaces limited to passive use, no other public park serves the 15,000 to 20,000 daily employees and visitors in the Omni and Brickell areas. (See facing map - "Open Space Needs").

* The very core of the CBD (Flagler and East 1st Street) lacks the variety and distictiveness of public gardens, terraces and courtyards that have long been a mainstay of European cities and have recently found great popularity in the heart of America's largest downtowns. Easy to feel a part of, they can be the most powerfrul image makers in a city.

* Some of the best opportunities (the kind you look back at too late and wonder how we could have missed them) for creating special places and reuniting the city center with our waterfronts, especially the river, remain to be seized. Ironically our existing parks have proven to be as much a barrier as a portal to the water.

* Downtown needs quality, not quantity. We need small, strategically positioned public spaces to become needed centers for civic life...ceremonies, celebrations, dedications, chance meetings, town gossip, bartering, romancing, relaxing, orientation. (The spacious front yard will never replace the shaded garden deck off the den). The plazas on Brickell have neither been designed for nor are used by the public to these ends.



WATERFRONT OPEN SPACE - PUBLIC, ACTIVE, ACCESSIBLE

SPECIAL DESIGN DISTRICTS

There are several distinct sub-areas within downtown that have, by virtue of their geographic definition, a continuity of land use, a special scale (or historic design qualities), and a potential of becoming unique and identifiable districts. Even the largest downtowns can be broken into special precincts that, in-total, comprise the personality and character of the city. Downtown Miami, only a young city, is just now beginning to evolve these special districts.

It is proposed that special urban design districts be established for the purpose of defining and applying design standards for sidewalks, street furniture, lighting, landscaping, building facades, plaza spaces, and signage. Districts proposed include:

* FLAGLER STREET - The historic Main Street of Miami; special emphasis on pedestrian facilities, signage, lighting, furniture, and facade design derivative of Art Deco/Moderne motifs that many structures still exhibit. Use of plaques, markers, banners and mosaics to evoke historic images and convey information about Miami's most "important" street as a part of private development and restoration considerations.

* CULTURAL CENTER - The proposed Cultural Center district between East 2nd Avenue and Biscayne Boulevard linking Freedom Tower and Gusman Hall would contain major performing arts facilities. The district would emphasise design objectives for signage, special and decorative lighting, public art displays, plazas, gathering spaces, event advertising, street performers and vending, and street furniture.

* DUPONT PLAZA - The downtown's future center of gravity; the development of massive buildings will require guidelines for sidewalk widths, setbacks, landscaping, first floor transparency, entrances, monumental art displays, building lighting, and skywalk connections.

* RIVERFRONT - The largest undeveloped tract of land in downtown; design direction as to views toward river and bay, access to waterfront, scale of blocks and facing building facades, links to Government Center and Knight Center, building lighting and architectural design continuity.

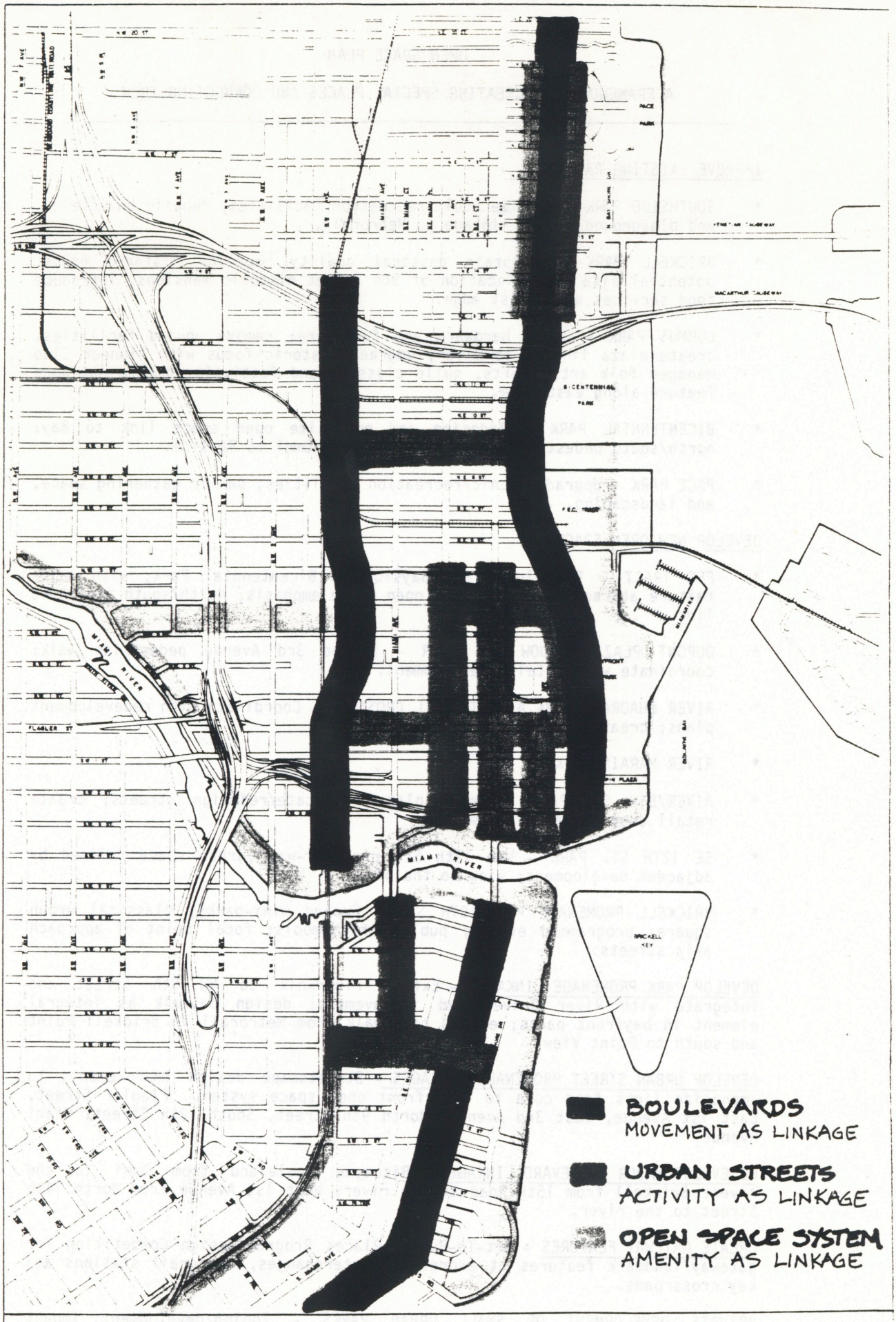
* LUMMUS PARK - Historic neighborhood; design standards for street and park furniture and lighting with historic motif, landscaping, waterfront access and promenade guidelines, facade restoration standards.

* WEST BRICKELL - Apartment neighborhood; walkway, street tree, lighting, and building entrance and access guidelines.

* CENTRAL BRICKELL - Major high-density mixed-use neighborhood; design standards to create unified street/ground floor building designs, urban plaza standards, street tree and lighting guidelines. Entertainment district along Miami Avenue/River with lighting, signage, sidewalk seating.

* BISCAYNE BOULEVARD - Unified design from Omni to river; storefront design standards, special lighting, gateway features, cafe seating.

* BRICKELL AVENUE - Gateway features, water features, special lighting cross street transition designs, special event signage/banners.



OPEN SPACE AS LINKAGE

OPEN SPACE PLAN

A FRAMEWORK FOR CREATING SPECIAL PLACES AND CONNECTING THEM

IMPROVE EXISTING PARKS

* SOUTHSIDE PARK - Provide adult recreation facilities, rebuild ballfield and playground, plaza linkage to Metrorail.

* BRICKELL PARK - Maintain pastoral quality, develop historic focus, potential site for relocation of 5th Street historic mansions, introduce food services along west edge.

* LUMMUS PARK - Renew hardware and furniture: remove unused facilities, create plaza linkage to River, upgrade historic focus with Pioneer Club managed folk art, crafts, guild classes, and festivals; create entrance feature along east edge.

* BICENTENNIAL PARK - Redesign and emphasize open space link to Bay; north/south pedestrian promenade link from Omni to Bayside.

* PACE PARK - Upgrade picnic/recreation facilities, public gathering space, and landscaping.

DEVELOP NEW OPEN SPACES

* FEC TRACT - To bridge from Bayside to Bicentennial Park, with major feature attractions; east/west open space emphasis; north/south promenade link.

* DUPONT PLAZA WINDOW TO RIVER - Extend 3rd Avenue pedestrian walk; coordinate with hotel redevelopment.

* RIVER QUADRANT PARK AT METRORAIL CROSSING - Coordinate with redevelopment plans; create an urban plaza.

* RIVER MARAIN PARK AT I-95

* RIVER/5TH ST. PARK - Urban plaza; relocate/redesign streets; create retail edge and entertainment.

* SE 12TH ST. PARK - Use 12th St. right-of-way ;urban space defined by adjacent development; view to the bay.

* BRICKELL PROMENADE PARK/10TH ST. - Expand mini-parks; classical urban square: programmed events; public art/symbols; focal point of approach axis streets.

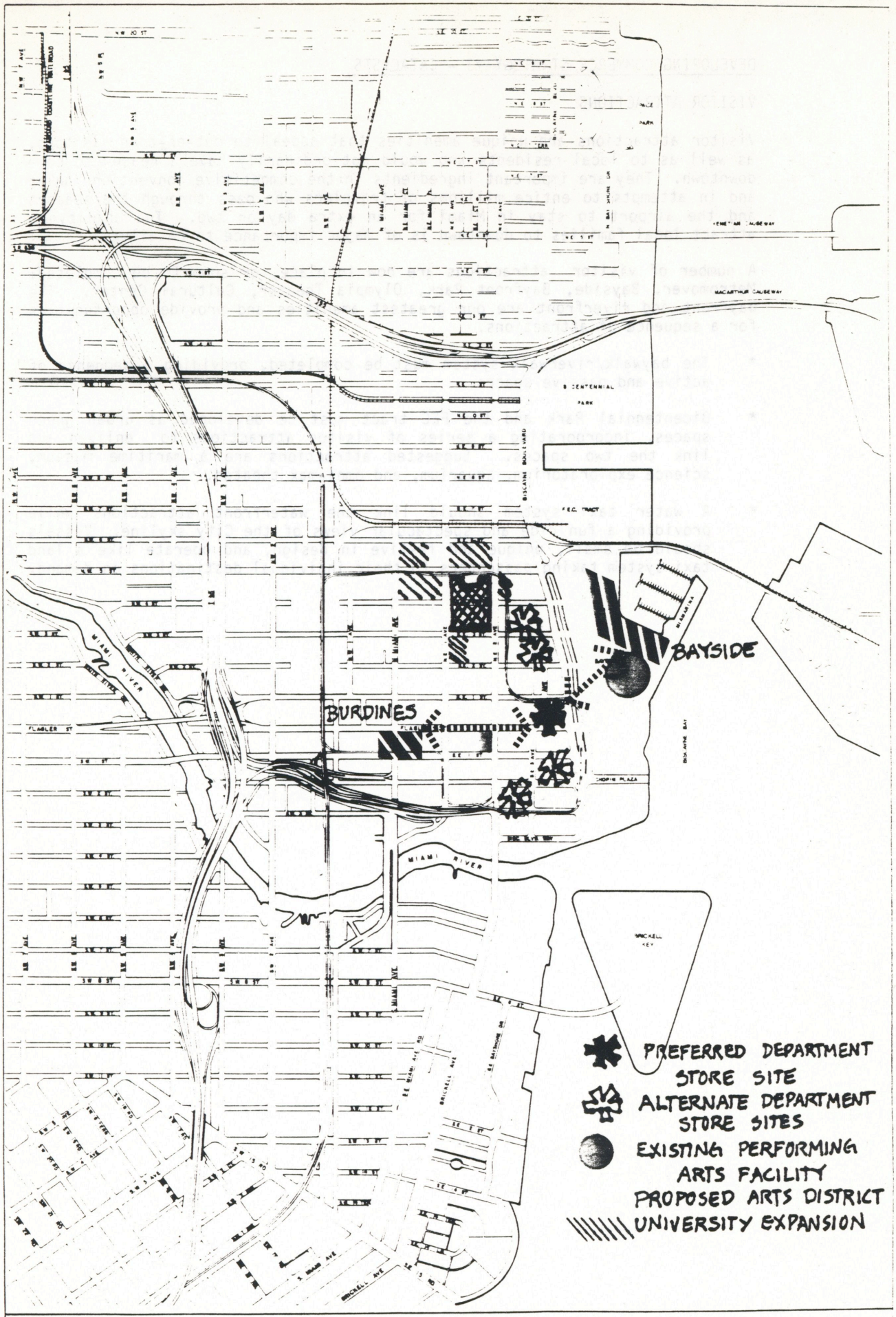
DEVELOP PARK PROMENADE LINKAGES - Extend riverwalk to NW 5th Street and integrate with River Drive road improvement; design baywalk as integral element in bayfront parks; extend riverwalk from Metrorail to Brickell Point and south to Point View.

DEVELOP URBAN STREET PROMENADE LINKAGES - Streetscape design improvements to emphasize links from core to waterfront open space system. Flagler Street, East 1st Avenue, East 3rd Avenue, North 9th Street, South 12th Street, Miami Avenue.

REDEVELOP MAJOR BOULEVARD LINKAGES - Biscayne Boulevard from Omni to the river; Brickell from 15th Road to the river; West 1st Avenue from North 14th Street to the river.

CREATE GATEWAY FEATURES - Art-In-Public-Places Program/Design Competition for gateway/landmark features at expressway interchanges, Metrorail stations and key crossroads.

PRIVATE DEVELOPMENT OF SMALL URBAN PARKS - Zoning/development impact
ent of parks.



CATALYSTS – ARTS, EDUCATION, SHOPPING

DEVELOPING COMMERCE STRATEGY #3 - CATALYSTS

VISITOR ATTRACTIONS

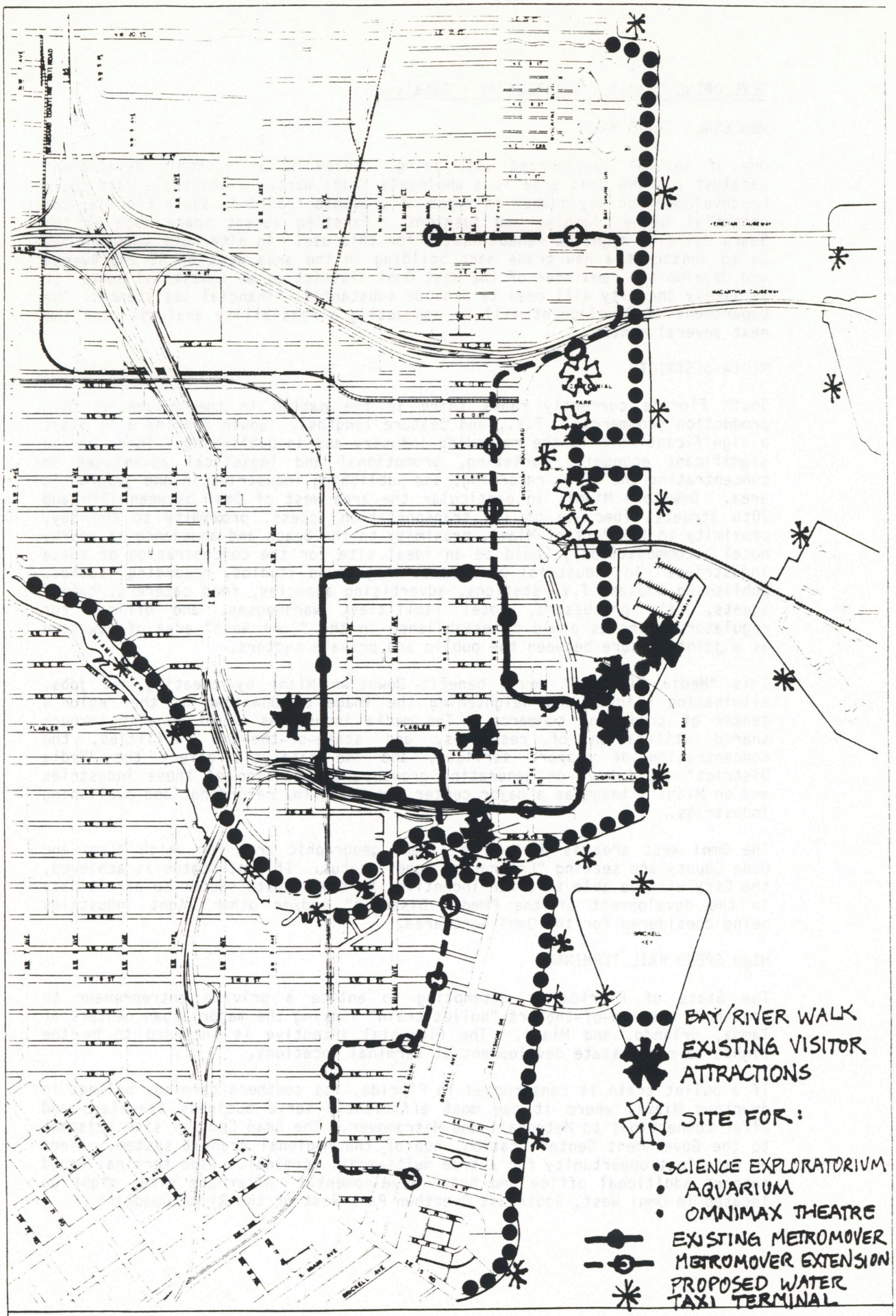
Visitor attractions are unique amenities that appeal to out-of-town visitors, as well as to local residents who would not ordinarily have a reason to come downtown. They are important ingredients in the competitive convention market and in attempts to entice millions of travelers who pass through the seaport and the airport to stay in Miami for an extra day or two. The ability to attract local families to downtown is of major importance to retailers.

A number of visitor attractions are now in place, or soon to be completed: Metromover, Bayside, Bayfront Park, Olympia Theater, Cultural Center. The bayfront and riverfront are our greatest amenities and provide opportunities for a sequence of attractions.

* The baywalk/riverwalk system must be completed, providing a sequence of active and passive spaces.

* Bicentennial Park and the FEC tract must be developed as urban green spaces, incorporating a series of visitor attractions to enliven and link the two spaces. Suggested attractions are a maritime museum, science exploratorium, aquarium, and omni-max theater.

* A water taxi system should link the waterfront attractions while providing a fun ride and spectacular views of the City skyline. Vessels should be small, unique and festive in design, and operate like a land taxi system taking passengers to their individual destinations on demand.



CATALYSTS – VISITOR ATTRACTIONS

DEVELOPING COMMERCE STRATEGY #3 - Catalysts

WHOLESALE TRADE MART

One of several specialized uses being studied as an economic development catalyst for the Omni area is a wholesale trade mart. A wholesale mart could be developed for any number of types of products traded in South Florida, one potential being clothing and fashions. Existing vacant space such as the Sears building might be rehabilitated for this use. An alternate approach may be to construct a new trade mart building in the area west of NE 2nd Avenue and develop the remainder of the West Omni district as an industrial park. It is likely the City will need to provide substantial financial assistance. The Department of Development will be conducting a feasibility analysis over the next several months.

MEDIA DISTRICT

South Florida currently ranks third in the nation in the volume of film production (commercial, T.V., and feature lengths). South Florida also plays a significant role in the recording industry and in publishing. There may be significant economic, marketing, promotional and logistical advantages to concentrating the film, recording, and publishing industries in one geographic area. Downtown Miami, in particular the area west of Omni between 12th and 20th Streets, (because of its transportation access, proximity to the Bay, proximity to the Port of Miami, proximity to the beach and abundance of nearby hotel accommodations), would be an ideal site for the concentration of these industries. An industrial park containing sound studios, recording studios, publishing houses, T.V. stations, advertising agencies, food caterers, talent agents, film processors, hotel facilities, warehouses, and offices for regulatory agencies could be established in the "Omni West" area of Downtown as a joint venture between the public and private sectors.

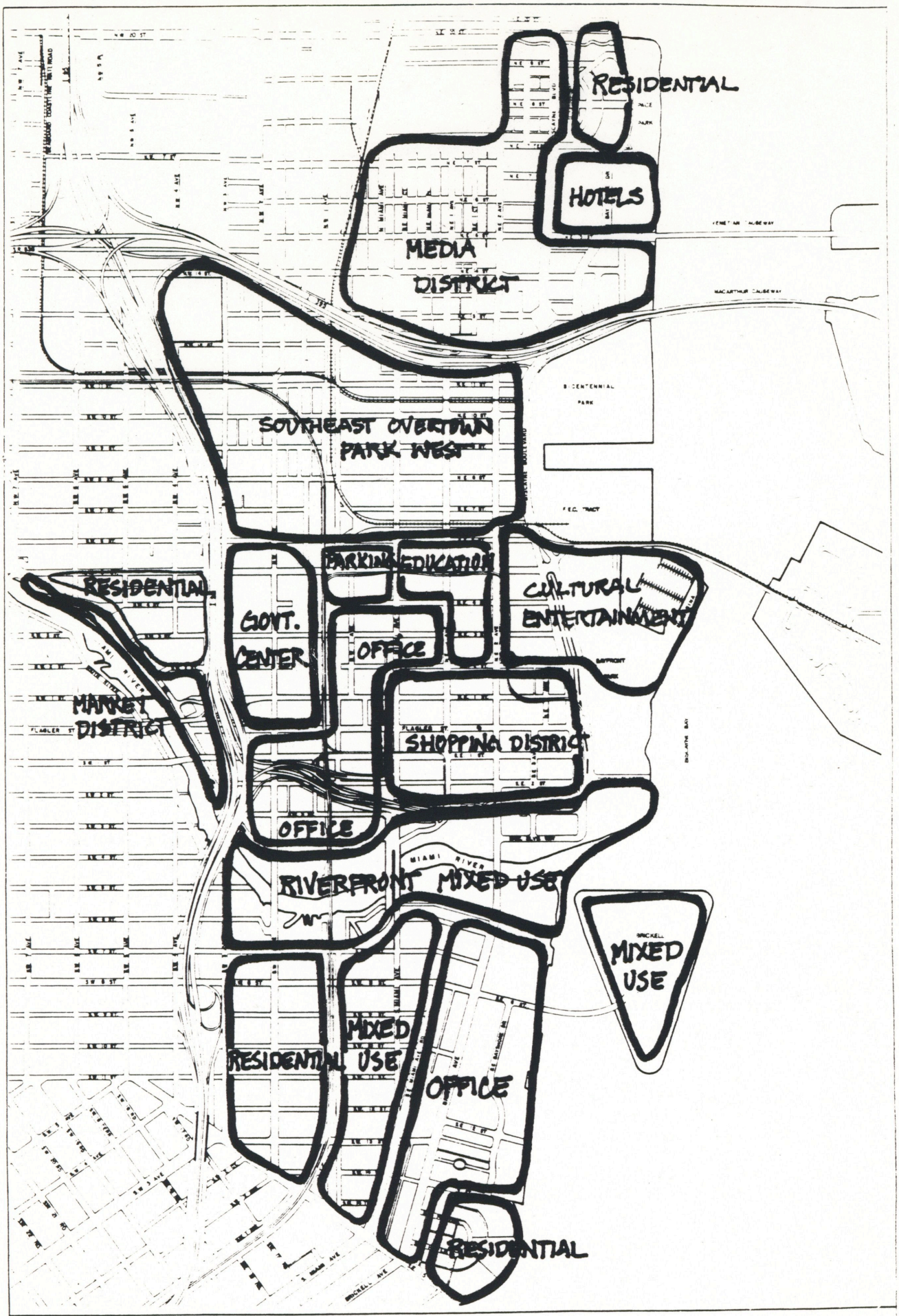
This "Media District" would benefit Downtown Miami by creating new jobs, eliminating blight, and heightening the image of Downtown as the region's center of trade and commerce. The media industries could benefit through shared utilization of resources, and state-of-the-art facilities, the concentration of support services, and the catalytic effect the "Media District" would have on generating growth and expansion of these industries and on Miami's image as a major center for the film, recording, and publishing industries.

The Omni West area is part of a larger geographic area for which Miami and Dade County are seeking "Enterprise Zone" status. If that status is achieved, the City will be able to offer incentives to the private sector to participate in the development of the "Media District" and/or other light industries being considered for the Omni West area.

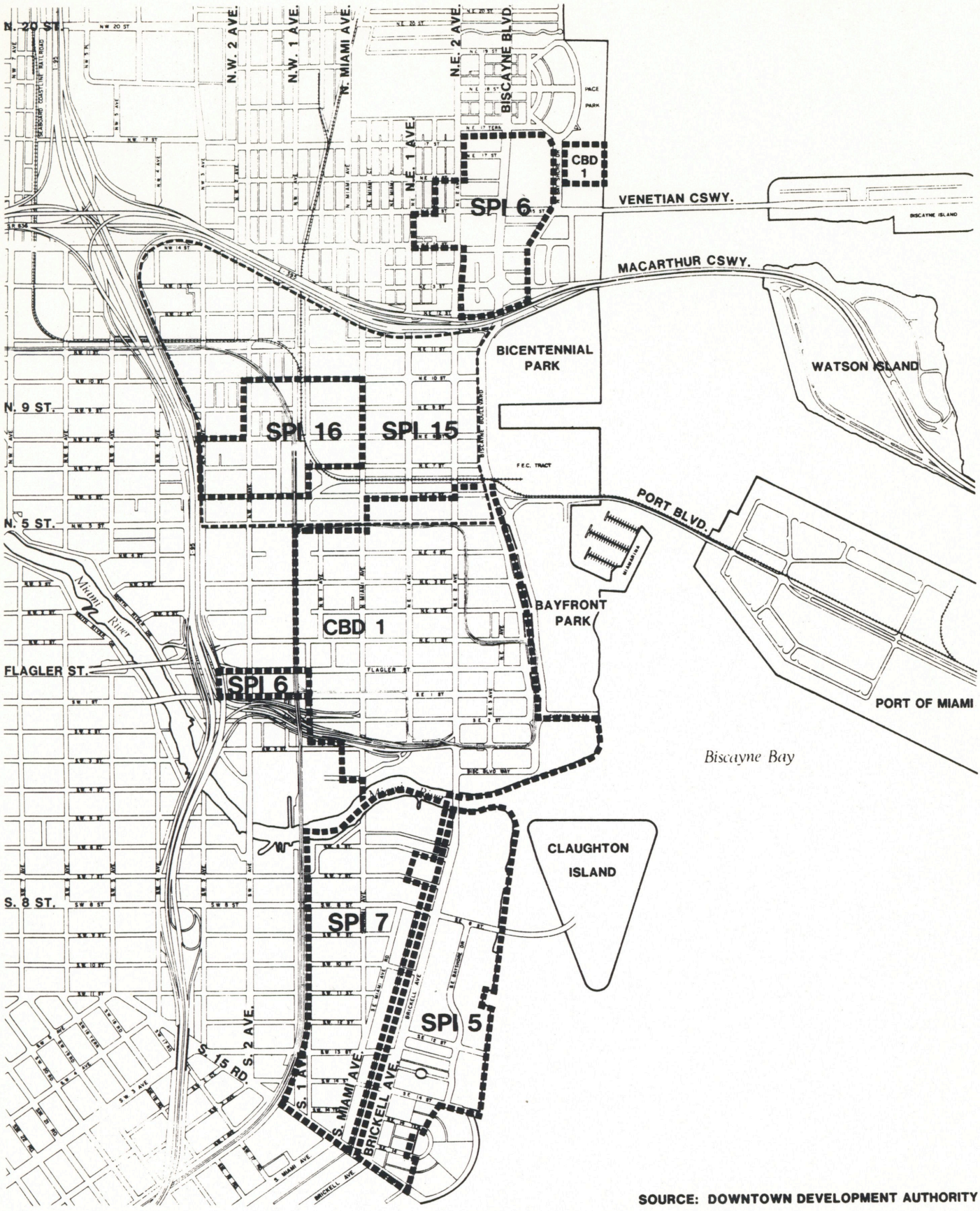
HIGH SPEED RAIL TERMINAL

The State of Florida is attempting to entice a private entrepreneur to construct a state-of-the-art "bullet train" linking the major urban centers of Tampa, Orlando, and Miami. The financial incentive is intended to be the rights to real estate development at terminal locations.

If a bullet train is constructed in Florida, its southern terminus belongs in downtown Miami, where it can most efficiently serve business travelers and offer connections to Metrorail and Metromover. The Gran Central site adjacent to the Government Center station, hub of the regional transit system, offers an excellent opportunity for a true multi-modal terminal. (The terminal would support additional office and hotel development.) Alternate sites might be located in Omni West, Southeast Overtown Park West or the River Quadrant.



SPECIAL USE CONCENTRATIONS



SOURCE: DOWNTOWN DEVELOPMENT AUTHORITY

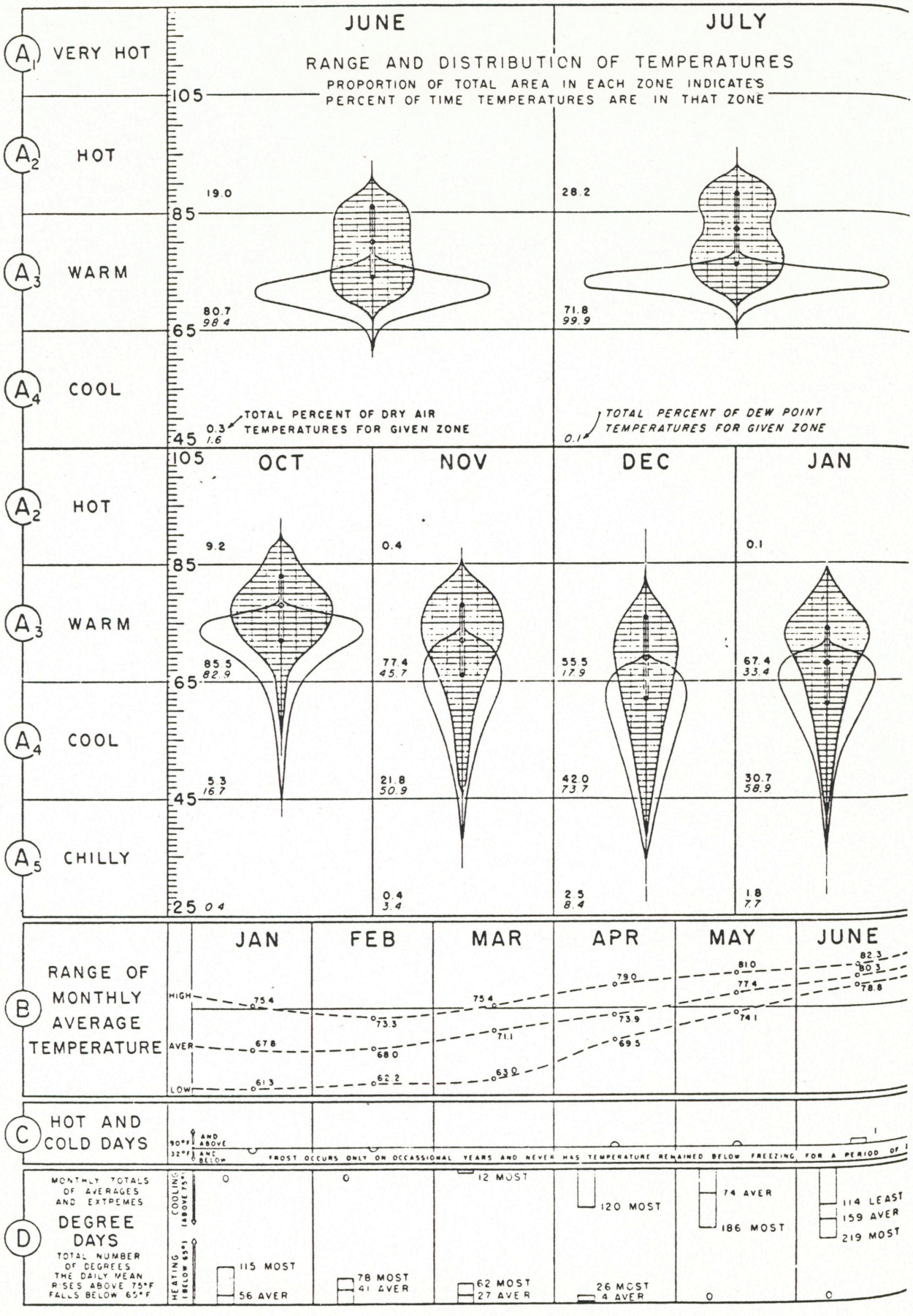
MAJOR ZONING DISTRICTS

----- PROPOSED ZONING

▪▪▪▪▪ EXISTING ZONING

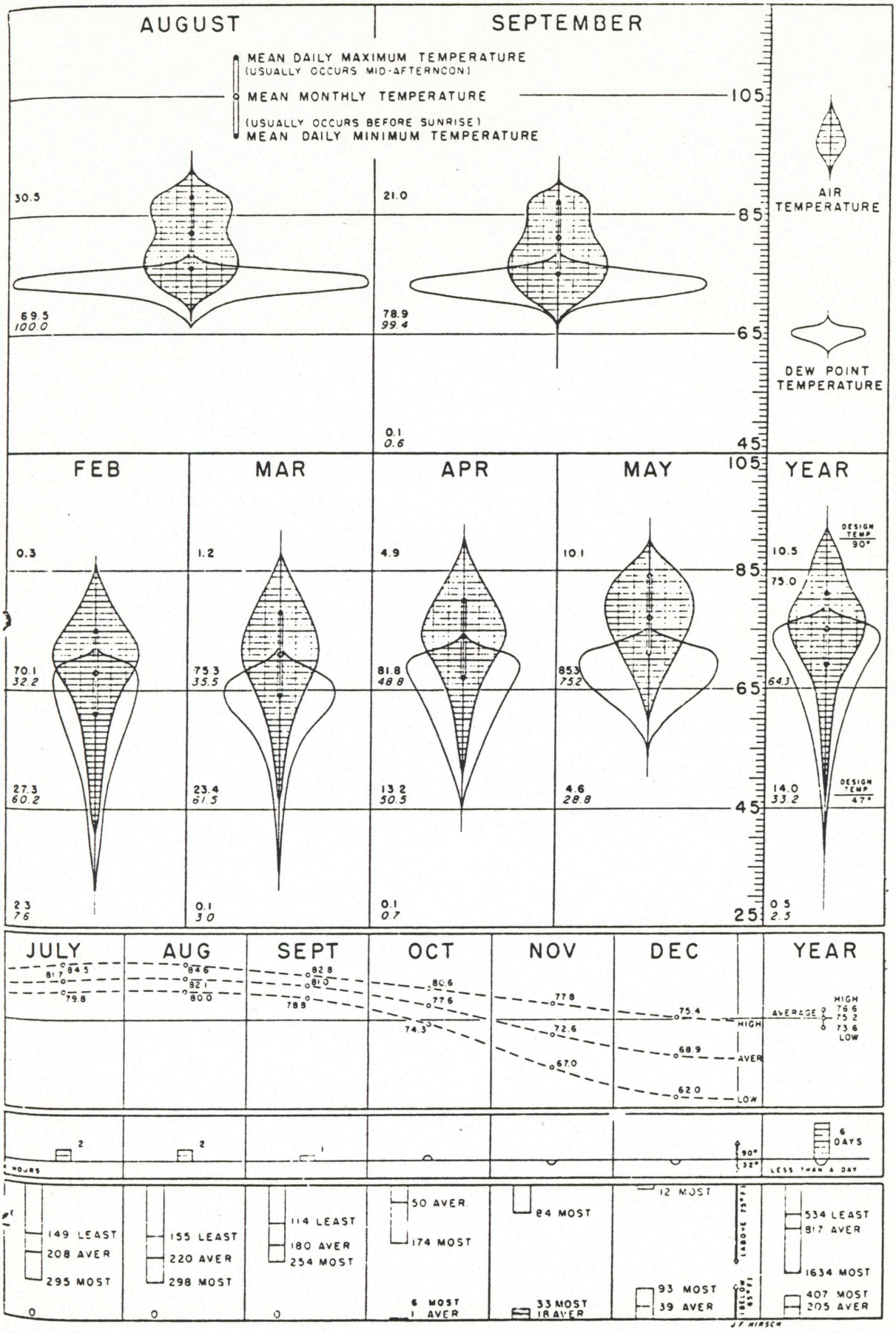
THERMAL

BASED ON DATA BY U.S. WEATHER BUREAU



ANALYSIS

INTERPRETATION BY PAUL A. SIPLE - JANUARY 1950



HOUSE BEAUTIFUL
CLIMATE CONTROL GUIDE

SOLAR

BASED ON DATA BY U.S WEATHER BUREAU

	JAN	FEB	MAR	APR	MAY	JUNE
E MAXIMUM POSSIBLE AND AVERAGE HOURS OF SUNSHINE (OVERCAST / CLEAR; PERCENT OF POSSIBLE)	332 POSS. 213 AVER 65%	319 POSS. 227 AVER 71%	372 POSS 270 AVER 72%	382 POSS 278 AVER 72%	415 POSS. 279 AVER 67%	411 POSS. 251 AVER 61%
F AVERAGE CONDITIONS CLEAR AND CLOUDY DAYS (PARTLY CLOUDY .3-.7; CLEAR 0-.2; CLOUDY .8-1.0)	10 12 9	12 10 6	13 11 7	11 12 7	8 13 10	6 12 12
G AVERAGE B.T.U.'S PER HOUR STRIKING A HORIZONTAL SURFACE — SOLAR HEAT (CLEAR DAY / AVERAGE DAY)						
H APPROXIMATE MID-MONTH ELEVATION — SUN HEIGHT THROUGHOUT THE DAY	NOON 43°	NOON 52°	NOON 62°	NOON 74°	83°	88°
I MID-MONTH DIRECTIONS — HOURLY DIRECTION OF SUN	5:31 N 6:48	5:54 N 6:36	6:09 N 6:10	6:22 N 5:38	6:38 N 5:13	6:51 N 5:08

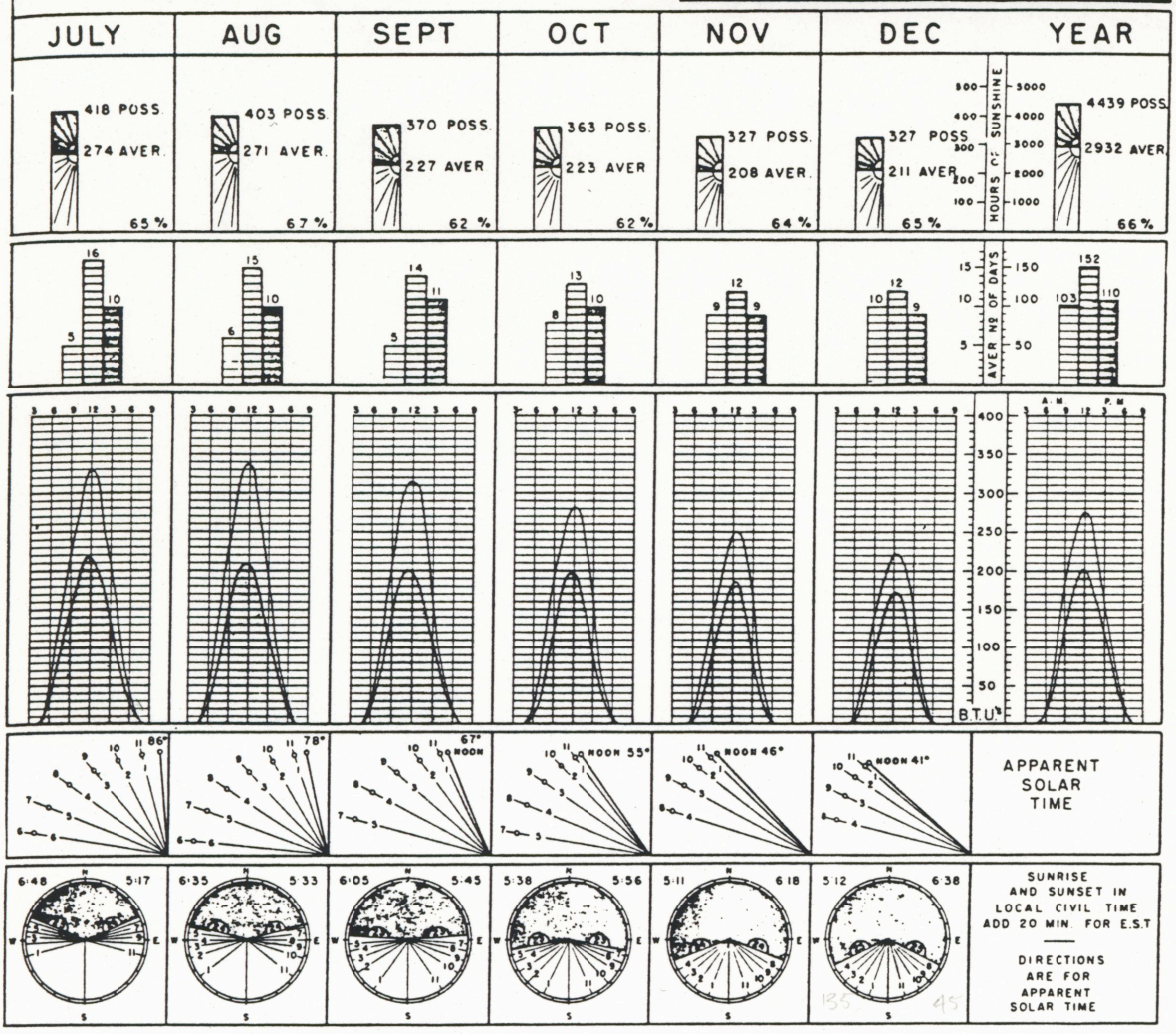
WIND

J1 NIGHT MIDNIGHT TO 6 A.M.	
J2 MORNING 6 A.M TO NOON	
J3 AFTERNOON NOON TO 6 P.M.	
J4 EVENING 6 P.M TO MIDNIGHT	
J5 STRONGEST WIND / AVERAGE WIND	SW 40 MPH / E 10.3 MPH — NE 38 MPH / SE 10.5 MPH — S 45 MPH / SE 10.9 MPH — SE 40 MPH / E 10.8 MPH — NE 37 MPH / SE 9.9 MPH — SE 44 MPH / SE 8.9 MPH

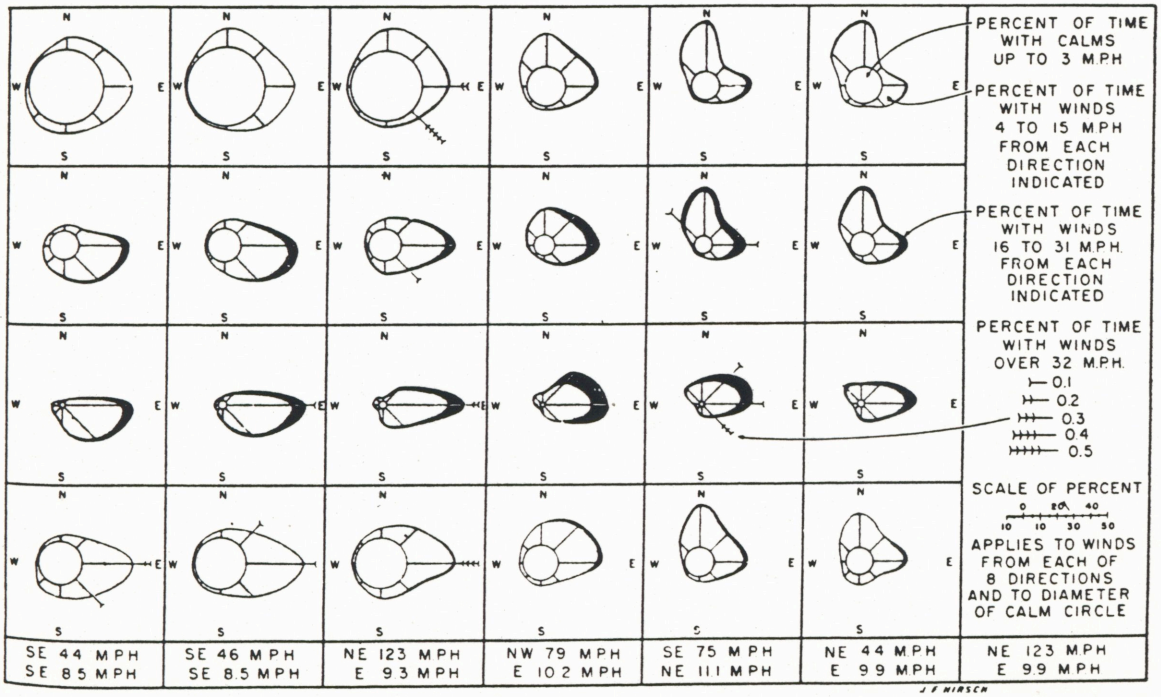
ANALYSIS

INTERPRETATION BY PAUL A. SIPLE – JANUARY 1950

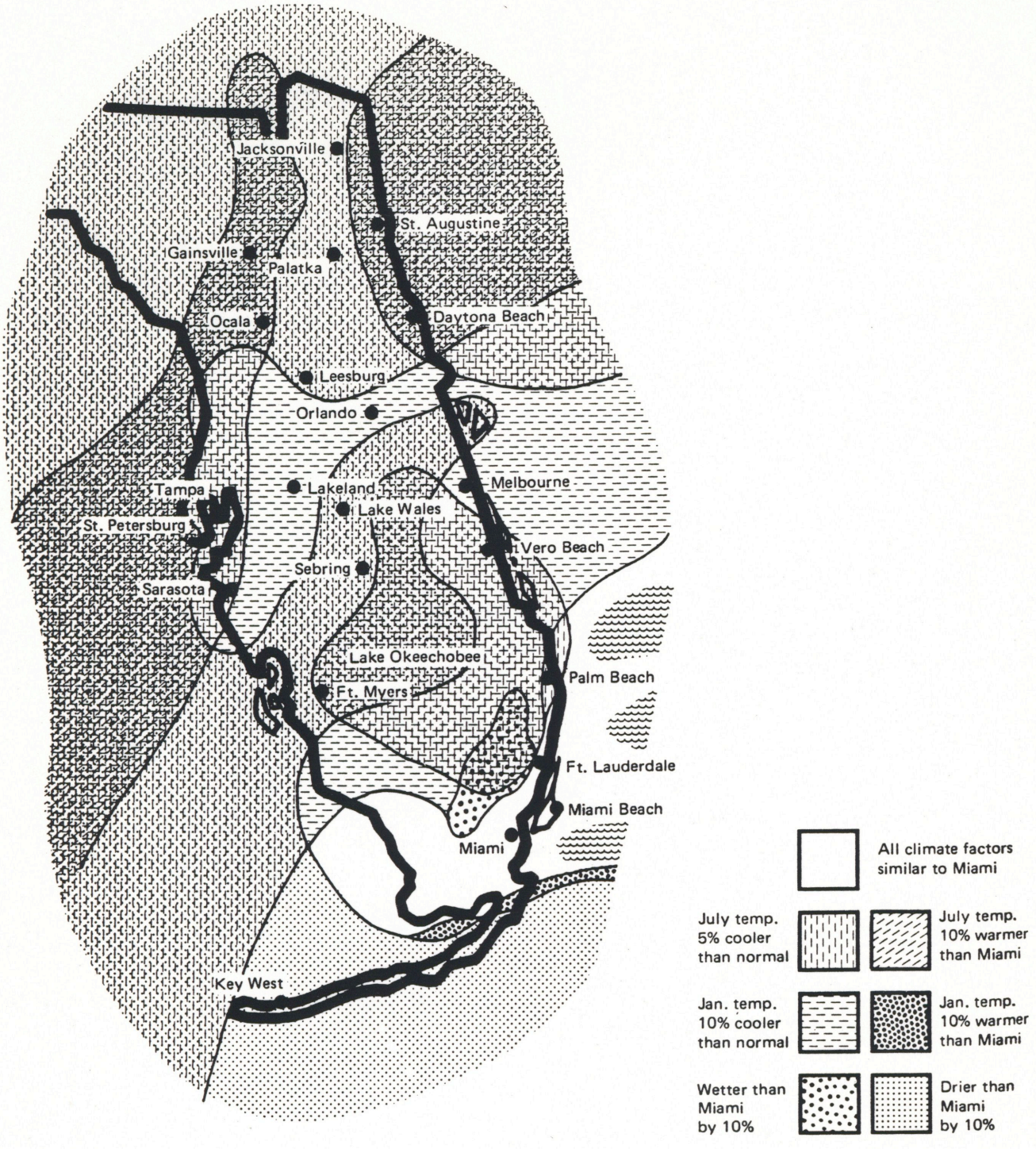
SOUTHERN FLORIDA AREA
MIAMI FLORIDA

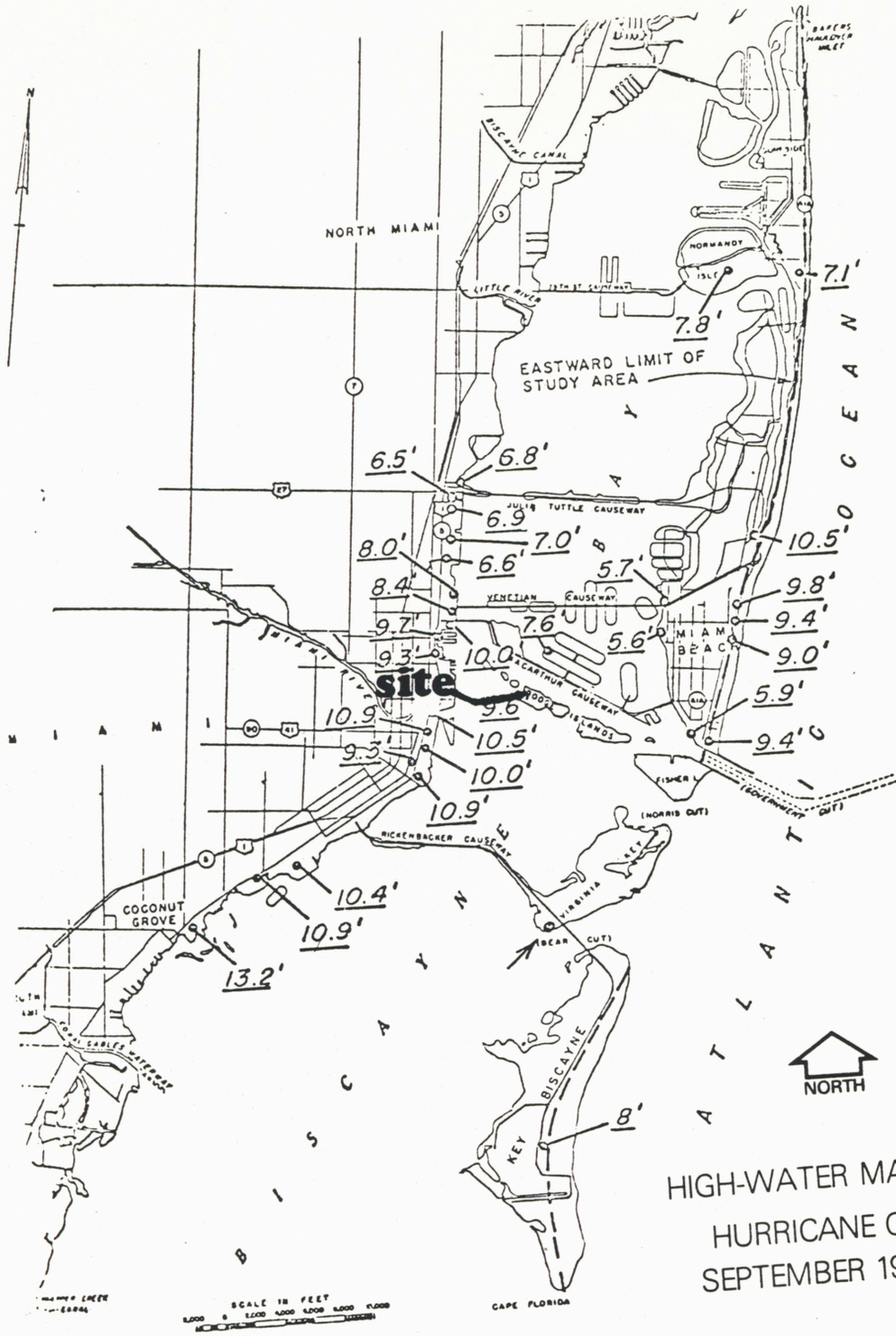


ANALYSIS



J.F. HIRSCH


Jacksonville
St. Augustine
Gainsville
Palatka
Ocala
Daytona Beach
Leesburg
Orlando
Tampa
Lakeland
Melbourne
St. Petersburg
Lake Wales
Vero Beach
Sebring
Sarasota
Lake Okeechobee
Palm Beach
Ft. Myers
Ft. Lauderdale
Miami Beach
Miami
Key West
All climate factors similar to Miami
July temp. 5% cooler than normal
July temp. 10% warmer than Miami
Jan. temp. 10% cooler than normal
Jan. temp. 10% warmer than Miami
Wetter than Miami by 10%
Drier than Miami by 10%



HIGH-WATER MARKS
HURRICANE OF
SEPTEMBER 1926

POPULATION

The Miami area has sustained considerable population growth in the past decade. Dade County is the most heavily populated county in Florida comprising approximately 17% of the state's population. Between 1970 and 1985, the population increased 39% from 1,267,792 to 1,765,000. An increase of 30% to 2,299,050 is projected for the year 2000. Following is a comparison of the Miami SMSA[1] population growth and selected cities ranked by degree of change.

MIAMI SMSA'S POPULATION GROWTH COMPARED TO SELECTED SMSA'S

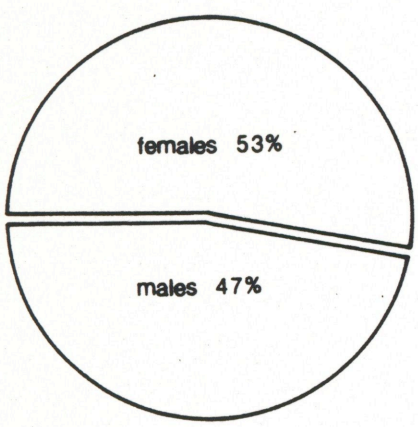
	CENSUS POPULATION		
	1985	1970	% CHANGE
PHOENIX, AZ	1,806,500	1,111,352	+63
SAN DIEGO, CA	2,131,000	1,357,854	+57
ATLANTA, GA	2,405,600	1,595,517	+51
MIAMI, FL	1,765,000	1,267,792	+39
DENVER, CO	1,671,600	1,239,477	+35
SEATTLE, WA	1,797,000	1,424,605	+26
NEWARK, NJ	1,889,700	2,057,468	- 8

Source: Woods & Poole Economics; Metro Dade Planning Department

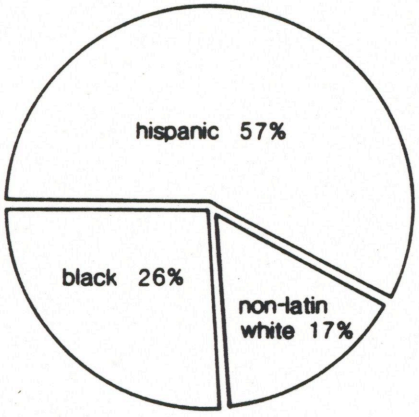
Over the past 20 years there has been a heavy influx of Cuban and other Latin American and Caribbean immigrants into the U.S. via South Florida. Many of them have settled in Dade County, particularly in the cities of Miami, Miami Beach and Hialeah.

The population of the city of Miami in 1985 as revised by the State of Florida is 379,392, an increase of 13% from 1970's 334,859.

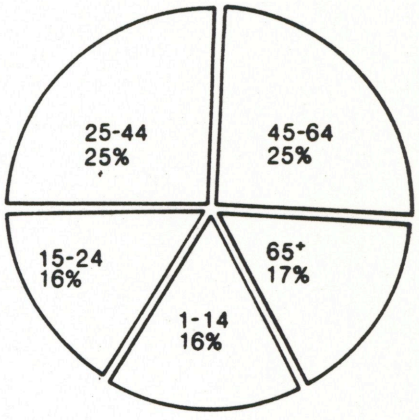
The following charts illustrate the composition of the city of Miami's resident population by age, sex, and ethnic groups according to the 1980 U.S. Census. The median age is 38.



SEX



ETHNIC



AGE

Source: Bureau of the Census; Miami Planning Department; Downtown Development Authority.





THE PORT OF MIAMI

he Port of Miami, located on Dodge and Lummus Islands one mile from Downtown Miami, is the world's largest cruise passenger port. More than one third o ne world's ocean going cruiseships are based here. The port is an important transshipping point to 170 ports worldwide.

Passenger and cargo traffic grew dramatically in the decade 1970-1980. There was a 163% increase in the number of passengers, and a 215% increase in th olume of cargo. The number of passengers has continued to grow through the 1980's. Cargo tonnage increased until 1982. Since then, it decreased slightly unti 984 when it leveled off at 2.3 tons, the same as in 1983 and 1979.

PORT OF MIAMI
PASSENGER AND CARGO TRAFFIC (MILLIONS)

	PASSENGERS	% CHANGE	CARGO (TONS)	% CHANGE
1979	1.3	-	2.3	-
1980	1.5	+15	2.5	+ 9
1981	1.6	+ 7	2.8	+12
1982	1.8	+13	2.7	- 4
1983	2.0	+11	2.3	-15
1984	2.2	+10	2.3	-

Source: Dade County Seaport Department.

e Port, also anticipating a healthy, long-term growth, is investing $230.3 million in a phased expansion program. The plan envisions the full development o mmus and Sam Islands, adjacent to the present facility, doubling the present cruise and cargo facilities. Specifics include an additional 300-acre containe complex, an established feeder service with the fastest turn-around sailings, and a four-lane fly-over bridge which will provide a direct link to one interstate highway, with a short connection to another. The expansion program will improve facilities as well as enhance the region's reputation as a world-renown nter for international trade.

CONCEPTS AND IMAGES

The primary concept of my project is to relate and assimilate growth of the city to growth of organisms. This provides a unique analytical process which evokes meaning to the architectural form.

Growth of organisms and cities seems to be a result of conflict versus resolution. A city develops because of the needs of its people, and society constantly changing. The same notion is relative to development in organisms. When conflict arises the organisms must either change and adapt in order to resolve the conflict or the organism fails to progress to the next stage of development.

During development, the period of growth and achievement of final form, the gene complement of an organism is directly through spatially organized chemical reactions, responsible for the "growth and form." If any given gene combination produces a structure of good mechanical design, it may, because of this, have a high adaptive value and remain in the population through favorable selection.

When the responsiveness of the structure to the environment is adaptively advantageous, the gene complement that favours responsiveness or reactivity to these environmental conditions is favoured and maintained by selection stimulating the growth and continuance of new organisms. This concept is similar to the life of architectural development in the city. Those new sections of development can be thought of as endowed with a life of their own. This is not just because of their role in the city but also because, despite fitting in and becoming part of the surrounding environment, they do not necessarily presuppose completion but rather new introductions and beginnings.[21]

Water and nature represent the continual cycle of life and change. The water becomes the store of imminent meaning representing infinity, memory and the beginning of life. It creates a variety of experiences which enables man and the environment to harmonize with each other. These include:

1. Encounter: The sparkling surface of the water attracts people. Meeting each other by the waterside, they form new ties with one another through a shared experience.

Contact: Water that can actually be touched provides people with a sense of its inherent qualities.

Transparency: Water creates clear lines of juncture, clarifying the view in crowded conditions.

Reflection: The body of water reflects the image of the city; it mirrors the life of the city's people and culture.

The concept of man's integration with his environment becomes extremely important to this project. The site is virtually raw land, although man-made. The waters that surround the site become as important as man himself. In the City of Tomorrow, Le Corbusier, having pointed out that Nature is an integral part of the Cosmos and man a product of Nature, warned that human beings must try to find harmony between the environments they themselves create and those imposed by Nature. His argument was that we must take a look at the surroundings created by Nature and mankind as a single integrated organism.[22]

Le Corbusier also stated that "The sense of harmony that men instinctively seek is nurtured by the world of nature. Man is moved by the creations of nature because he himself is a part of nature's

lineage."[23] Nature, therefore, creates harmony and adds color to the facades of architecture and the faces of man.

The concept of the city viewed as "constructed fact," as total architecture and finally as a work of art, throws entirely new light on the joint research into urban structures and the mechanisms by which their fabric is engendered. The architecture becomes a creation in space and form, derived from an interweaving of parts of space, which are anchored in invisible, but clearly traceable relations, and in the play of forces, in conjunction with line, color, texture, shape and form.

This concept of architecture as art lends itself to the aesthetics of the project which is more than just "looks." It includes the enjoyment and stimulation that people receive from their experiences of the whole. Therefore, the elements of art, aesthetics and design must be concerned with beauty, defined by Webster as "a quality that delights the senses or exalts the mind." Hence, it becomes important to use a variety of colors to enhance the festive atmosphere and the architecture, while at the same time providing continuity, giving the project an overall image and enforcing the idea that the entire complex becomes a "magnet' with a unique identity.

Nothing can be beautiful if it only signifies itself, only signifies its use. Architecture is symbolic and profoundly poetic. It becomes a composition symbolizing meaning and establishing its forms, similar to a piece of music. A musical composition consists of form and content. But its form is only, in part a product of the composer, since, in order to make his musical ideas comprehensible to any third person, he/she makes use of counterpoint, which is a convention agreeing to divide the

world of sound into certain intervals specified by fixed laws. These laws of counterpoint harmony, and scales vary among different people but when combined they convey a certain image, meaning, and take on a specific form, conceived by the composer.

Architecture takes on meaning and form through such elements as point, line, plane, space, scale, and rhythm.

PROGRAMMING NEEDS

As a result of the goals set forth, interpretations and adaptations from my analysis, and data from Timer Savers Standards and UBC, the following program was developed:

Cruise Terminal

Public Space	Square Feet
Passenger Concourse	22,500
Passenger Lobby	15,000
Customs	25,800
Information	150
Food and Beverage Service	
Retail	7,500
Restaurant	11,200
Food Fair	18,000
Corridors adjoining (40%)	14,000
General Service Space	
Storage	50,000
Maintenance	9,000
Terminal Total:	173,150 sq. ft.

Parking - 110 spaces

Maritime Museum

Public Space	Square Feet
Entrance	120
Flexible Exhibition Space	7,000
Picture Galleries	1,200
Atrium for Ship	1,200
Library	400
Coffeeshop	600
Bookshop	150
Corridors adjoining (40%)	4,000
General Service Space	
Storage Exhibition	3,750
Administration	900
Corridors adjoining (40%)	1,200
Museum Total:	20,520 sq. ft.

Parking - 80 spaces

Hotel/Office

Public Space	Square Feet
Lobby	1,400
Hotel Office	220
Lounge	900
Corridors adjoining (40%)	1,000
Guest Room Space	
140 rooms (at approximately 400 sq.ft. each)	56,000
Corridor space (40%)	22,000
Office - 28 levels at approx. 17,500 GSF/FL	450,000
Food and Beverage Service	
Main Restaurant	11,000
Garbage Room	110
Private Dining Rooms/Conference	4,000
Storage Room	500
Corridor space (40%)	5,000
General Service Space	
Manager's Office	140
Secretaries Office	160
Administrative Storage	100
Information	150
Maintenance	500
Retail Shops	35,000
Corridors (40%)	14,000
Parking 210 spaces	
4-6 levels - 18,800 GSF/FL	75,000
350 sq/ft/car	
Hotel/Office/Parking Total:	524,000 sq. ft.

Market Place Pavilion	Square Feet
Specialty Food Shops (approx. 10 @ 1,000)	10,000
Common Eating Area	10,000
Small Retail Shops (approx. 15 @ 1,500)	22,500
Corridor Space (40%)	15,000
Market Place Pavilion Total	59,500 sq. ft.
Parking 40 spaces	

Park/Open Space	Square Feet
. No more than 150 ft. from a hub of activity	varies
. Must be uniformly scattered at approximately 1,500 ft. intervals	
. At least 15' across and at least 60,000 sq.ft.	
. Squares to be 45-60' across - never more than 70'	
p = people in space	
area = approx. 150 P 300 P	
Park/Open - Min. Total	50,000 sq. ft.
Grand Total Square Footage	830,000 sq. ft.

Cruise Terminal

Use: Cruise Terminal Complex

Proximity: Located next to bulkhead - no specific requirements for proximity

Character: Must be colorful introduction to Miami - must create a smooth transition from ship to terminal and then from terminal to other transportation.

Special Requirements/Considerations

Must be able to handle 1000t people loading and unloading simultaneously.

Must allow for future development of the terminal space.

Cruise Terminal Components

Use: Passenger Concourse

Proximity: Must connect ships to building and provide separate units for boarding and deboarding.

Character: Must be colorful and provide smooth transition from ship to shore and shore to ship.

Special Requirements/Considerations

Must be directly linked to customs area for passengers arriving in Miami.

Use: Passenger Lobby

Proximity: Must be in close proximity to concourse for loading and unloading passengers. May utilize more than one lobby space. Must be close to small retail shops.

Character: Must become a space to accommodate weary travelers and welcoming parties.

Special Requirements/Considerations

None

Use: Customs

Proximity: Must be in a direct relationship to the arriving passengers' concourse.

Character: Must be able to accommodate 1000t passengers in a reasonable amount of time.

Special Requirements/Considerations

Must be completely separated from any form of communication or interaction from other people other than fellow passengers and the customs officials. Security is the main requirement.

Use: Retail

Proximity: Must be close to passenger lobby areas, office lobby areas and hotel areas.

Character: Must be small eateries, gift shops and dining spaces which relate to the culture of Miami.

Special Requirements/Considerations

The retail shops cannot be expected to act as the "magnet" to the project. The retail areas become subsidiary spaces which intensify the character of the entire whole.

Use: Restaurant

Proximity: Must be in relation to hotel/office/and terminal uses.

Character: The restaurant is to have two characters - one that combines the aspects of a nautical atmosphere and one that serves primarily as a conventional restaurant featuring dining, banquet rooms, etc.

Special Requirements/Considerations

See above.

Use: Food Fair

Proximity: Retail area

Character: It is to be integrated with the retail, with an emphasis on small eateries rather than large dining areas.

Special Requirements/Considerations

Must reflect cultural aspects of Miami and its people with gift shops, and small specialty food stores.

Hotel/Office

Use: Hotel/Office Complex

Proximity: Must be able to accommodate cruise passengers leaving and arriving to Miami - office complex serves primarily the port authority; thus it must be incorporated with the cruise ship terminal.

Character: Although the two should reflect the corporate image and a festive image they must integrate as an entire whole.

Special Requirements/Considerations

None

Hotel/Office Components

Use: Lobby

Proximity: Must be located near central space to accommodate both groups - it may become two separate lobbies.

Character: Must begin the interaction of people and places - it should become a meeting place for people in the office area as well as the passengers.

Special Requirements/Considerations

The office entrance should be somewhat restricted for security reasons.

Square Feet

Use: Guest Room Space - 140 rooms

(at approximately 400 sq. ft. each

Proximity: The rooms will provide the connection between the terminal and the public space - they will help serve as the core of the project.

Character: The rooms will have ample room and decks which overlook downtown Miami, Miami Beach and the cruise terminal.

Special Requirements/Considerations

None

Use: Office

Proximity: Office space will be primarily to serve the Port Authority functions and other shipping related functions. It therefore needs to be integrated in with the terminal.

Character: The office needs to project the ever-growing industry of Miami in the corporate image while participating in the identity of the entire project.

Special Requirements/Considerations

None

Market Place Pavilion

Use: Market Place Complex

Proximity: Close to the hotel and terminal spaces as well as the Maritime Museum.

Character: It should represent the culture of Miami and its people while integrating the festive mood of the terminal building.

Special Requirements/Considerations

None

Park/Open Spaces Square Feet

Use: Public, semi-private, private green space and park space

Proximity: Scattered along the entire master plan and integrated, through plazas, with the building masses.

Character: Through the integration of public, semi-private and plaza park space the open spaces help make building and green space relate to each other.

Special Requirements/Considerations

(Specified in program)

FOOTNOTES

[1]Metro-Dade, Seaport Department. Port of Miami 1985 Annual Report, (Miami; (1985) p. 3.

[2]Aldo Rossi, Architecture of the City, (Cambridge: MIT Press, 1982)

[3]Ibid.

[4]Ibid.

[5]Ibid.

[6]Ibid.

[7]Ibid.

[8]Anne Griswold Tyng, "The Energy of Abstraction in Architecture: A Theory of Creativity," Architecture and Abstraction, Pratt Journal of Architecture, 1984. p. 32.

[9]Ibid., p. 33.

[10]Ibid., p. 34.

[11]Aldo Rossi, Architecture of the City, (Cambridge: MIT Press, 1982)

[12]Herbert Read, A Concise History of Modern Sculpture, (New York: Frederick A. Praegen, Inc., 1965), p. 128.

[13]Laszlo Moholy-Nagy, The New Vision, (New York: Wittenborn and Co., 1946), p. 31.

[14]Metro-Dade Seaport Department (1985), p. 5.

[15]Ibid., p. 6.

[16]Ibid., p. 8.

[17]Ibid., p. 10.

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Moholy-Nagy, Laszlo. The New Vision. New York: Wittenborn and Co., 1946.

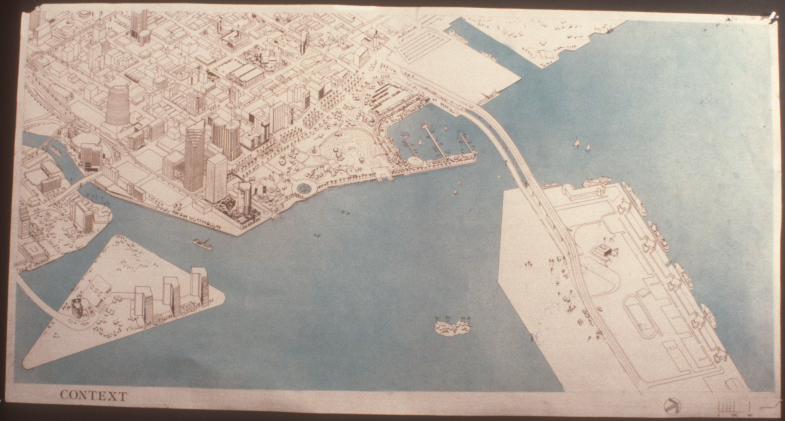
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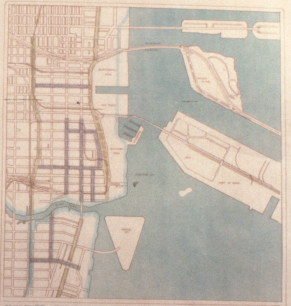
CONTEXT



SPECIAL USE CONCENTRATIONS

1. RESIDENTIAL
2. HOTEL
3. MIXED DISTRICT
4. SC. QUEEN'S PARK
5. GOVT CENTRE
6. MARKET DISTRICT
7. PARKING
8. EDUCATION
9. PETH
10. CULTURAL ENTERTAINMENT
11. SHOPPING DISTRICT
12. MIXED USE

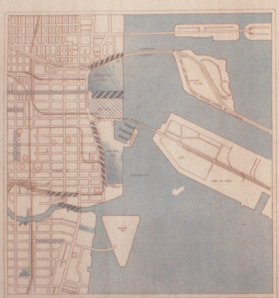
SEAMARK at the PORT



OPEN SPACE AS LINKAGE

a. BOULEVARDS MOVEMENT AS LINK
b. URBAN STREETS ACTIVITY AS LINK
c. OPEN SPACE SYSTEM AMENITY AS LINK

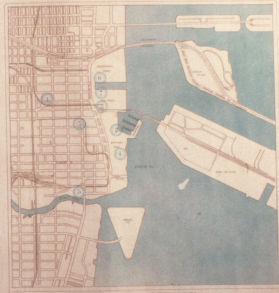
SEAMARK at the PORT



EXISTING OPEN SPACE

- PUBLIC PARK
- COMMITTED PARK
- PLAZA
- BARRIER

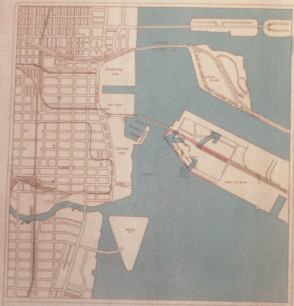
SEAMARK at the PORT



POINTS-PUBLIC/VISITOR ATTRACTIONS

1. SPORTS ARENA
2. CONVOY
3. SEA TRADE COLLEGE
4. PERFORMING ARTS CTR.
5. KNIGHT CONVENTION CTR
6. SCIENCE EXPLOR. OR MUSEUM
7. OMNIMAX THEATRE

SEAMARK at the PORT

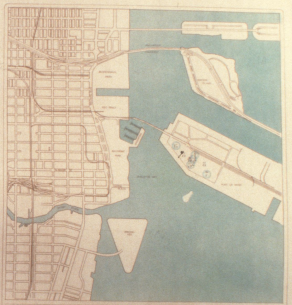


SITE

VIEWS
HARD EDGE/BARRIER
VEGETATION

SEAMARK at the PORT

miami, fl.

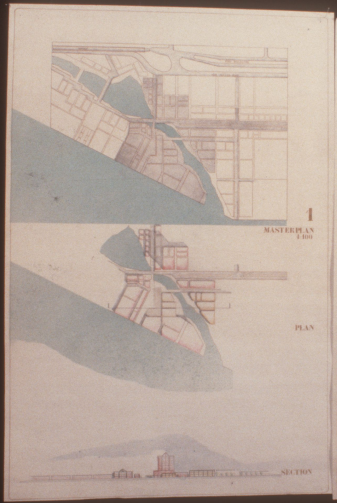


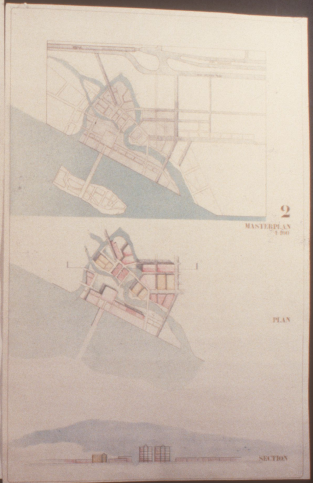
SITE CONNECTIONS

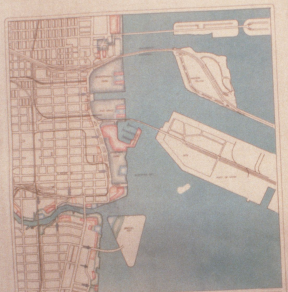
1 PARKING
2 RETAIL
3 HOTEL
4 OFFICE
5 MARKET PLACE PAV.
6 MARITIME MUSEUM
7 CRUISE SHIP TERMINAL
8 PARK

SEAMARK at the PORT

miami, fl.


1
MASTERPLAN
PLAN
SECTION

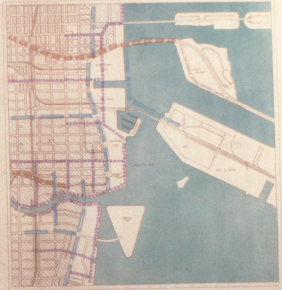

2
MASTERPLAN
PLAN
SECTION



WATERFRONT OPEN SPACE

- RUNDENTOP/ZIBOTH PARK (CITY OWNED)
- PRIVATE PARK
- PARK/GATHERING AREAS
- WATER FEATURE
- PUBLIC SERVICES
- PRIMARY ACCESS POINT

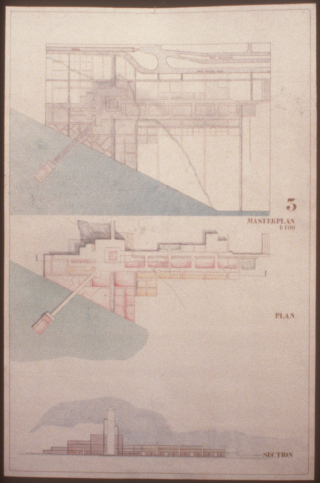
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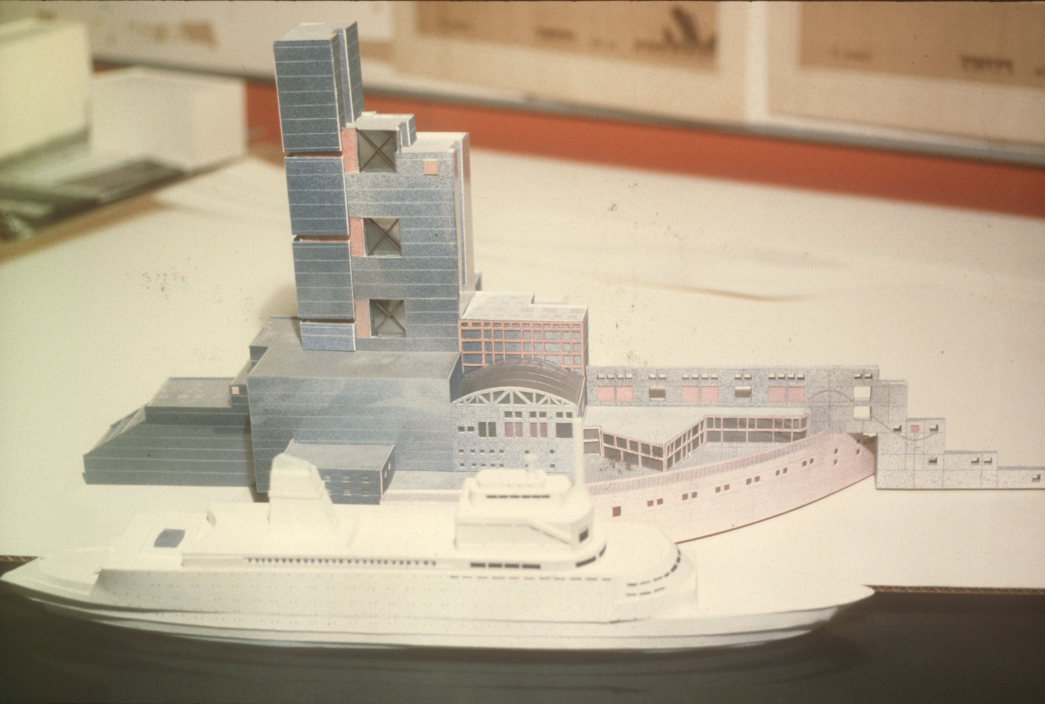


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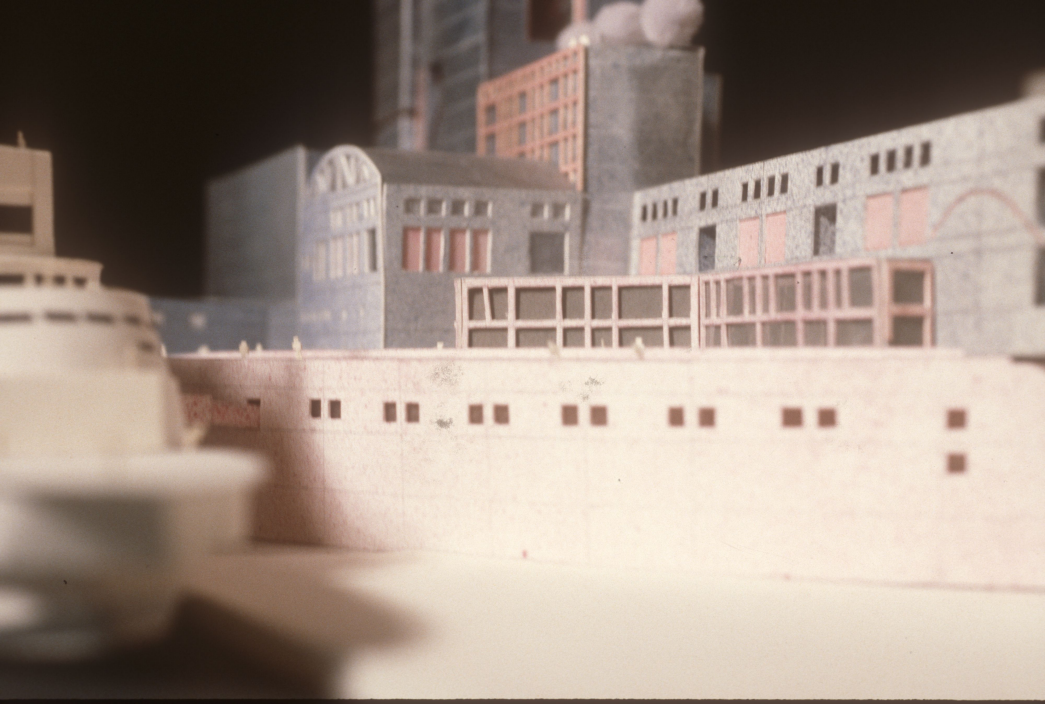
- URBAN PED ZONE
- LINKAGE TO CAUSEWAY
- CENTRAL AXIS
- PRIMARY PED PATHS

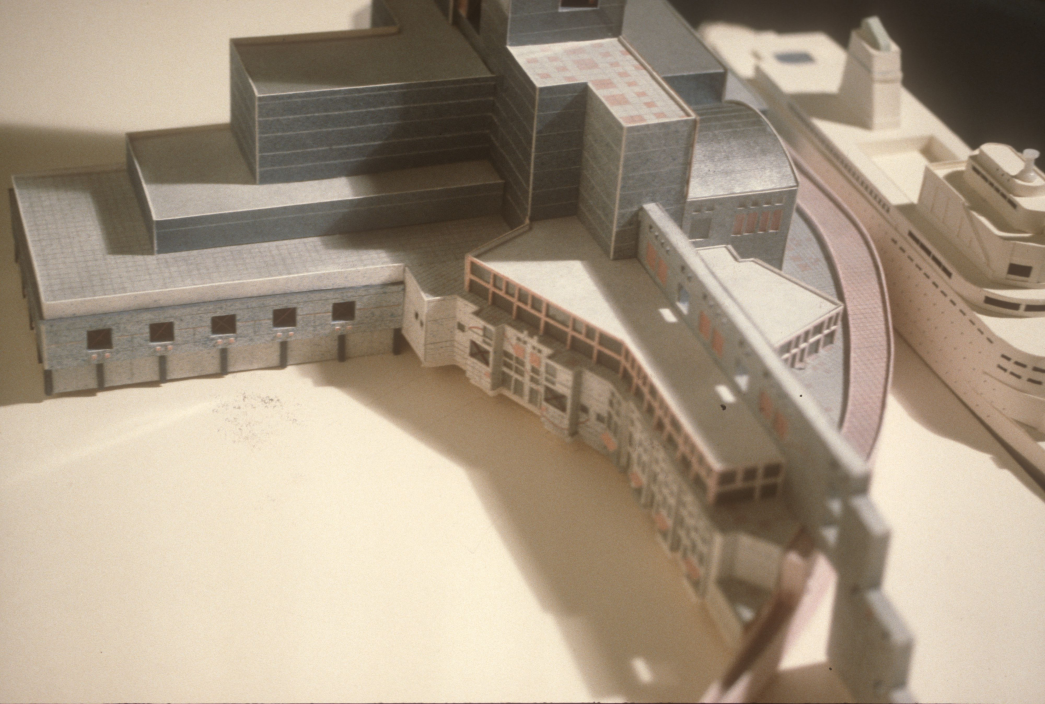
SEAMARK at the PORT


5
MASTERPLAN
1:100
PLAN
SECTION

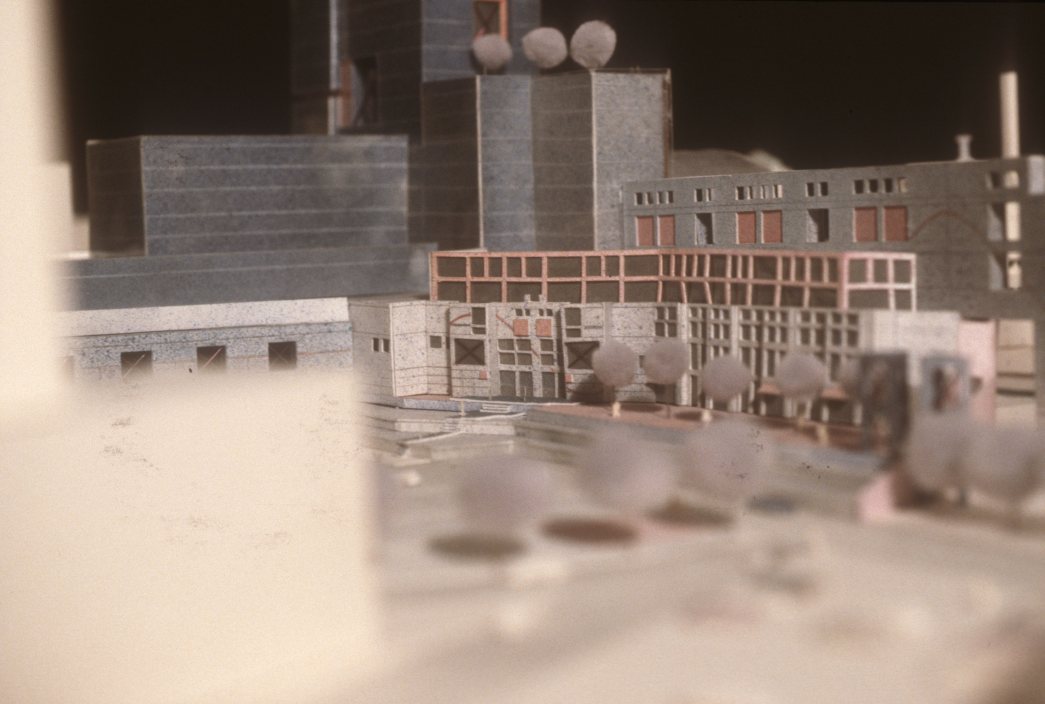






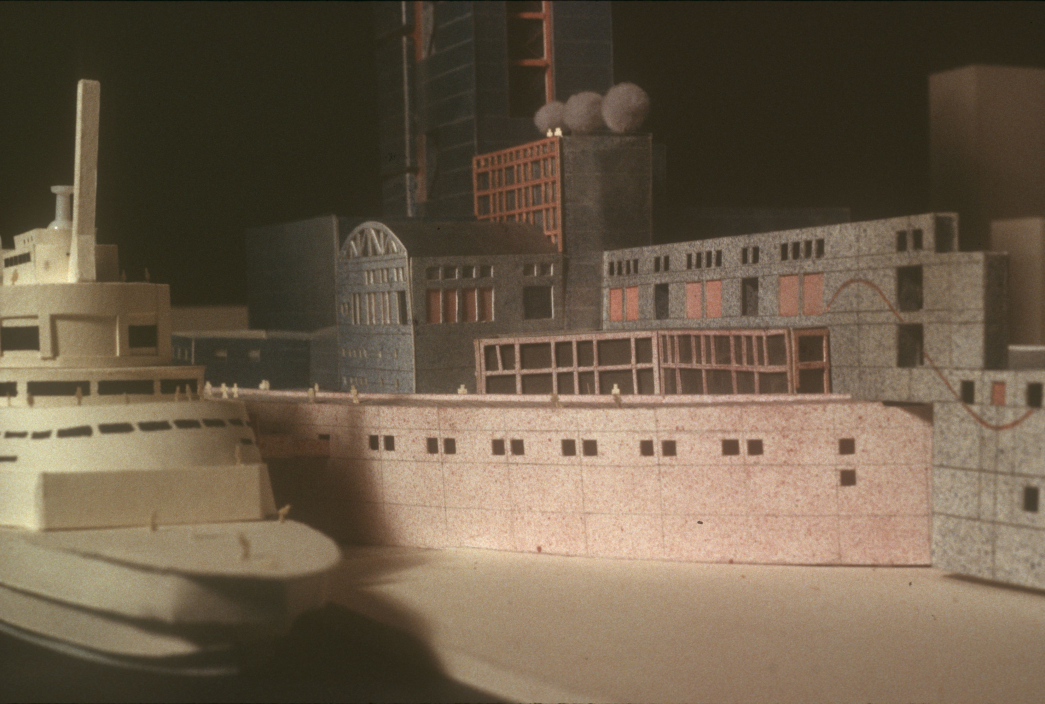




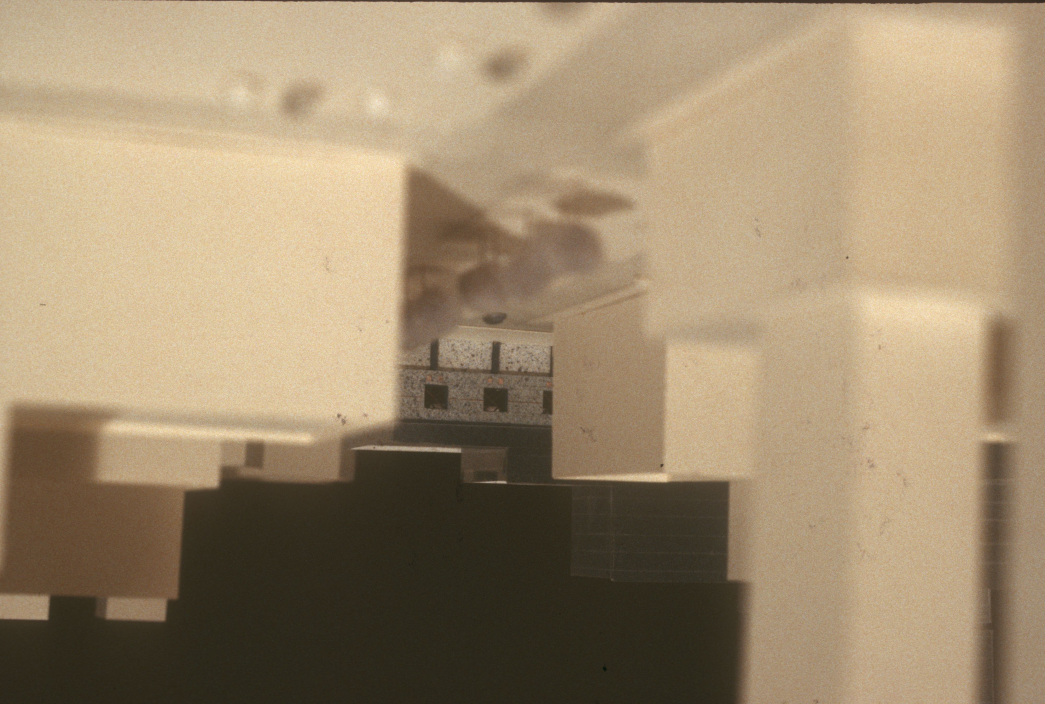












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