FLORIDA ARCHITECT

JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

SUMMER 19

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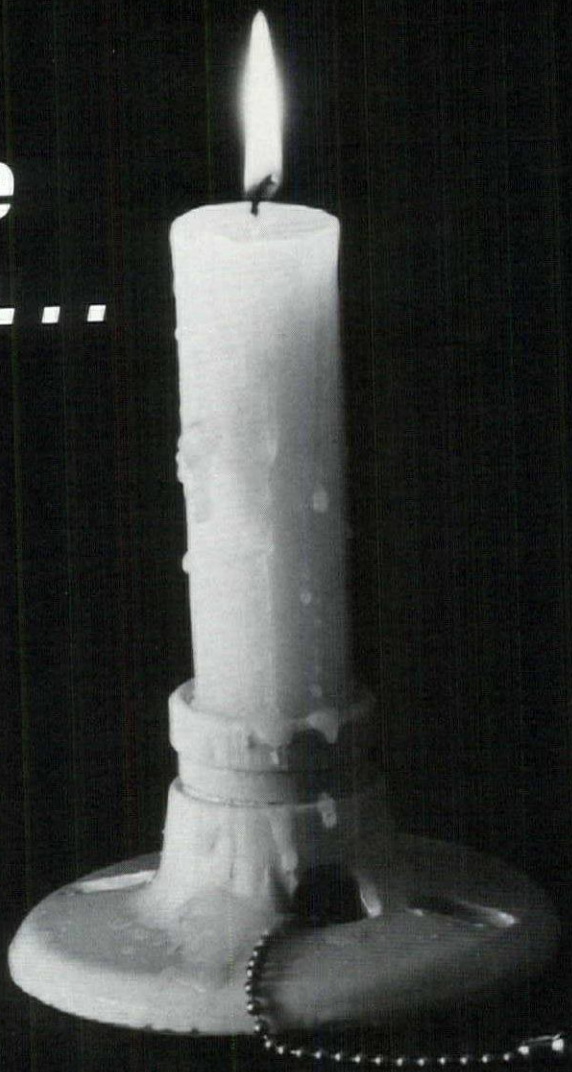

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Summer, 1982
Volume 29, Number 4

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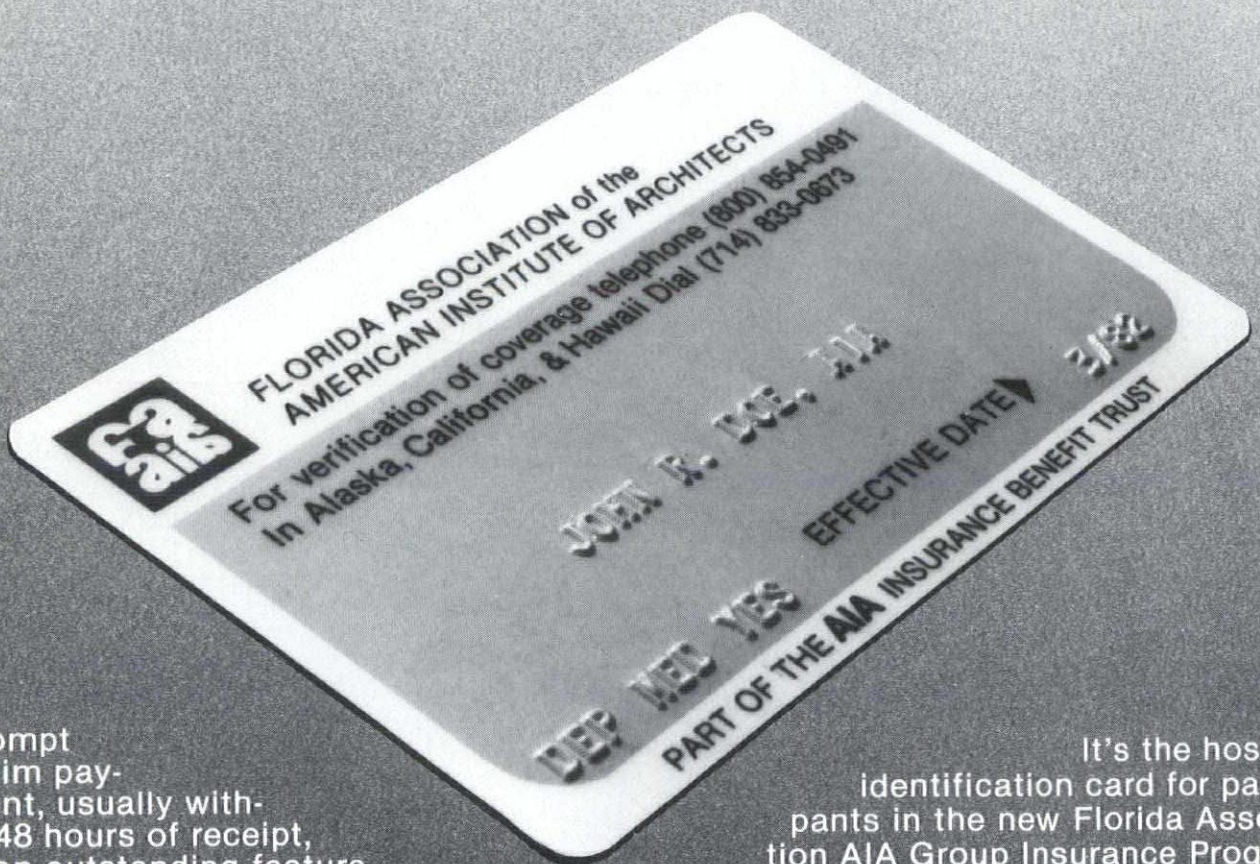
DEPARTMENTS

Cover: Rotunda stair in Florida's Historic Capitol. Photo by Randy Atlas

WHEN THE CHIPS ARE DOWN..

This may be the most important card you hold!



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"The revolution of the twenties was total and moral and its creators looked at beauty, not as something subconsciously added on, but as something that is believed to be inherent in the vitality, appropriateness and psychological significance of the designed object, whether it was a building, a piece of furniture or a stage design. We knew and taught that space relation and proportions and colors controlled psychological functions which are as vital and real as any performance by the structural and mechanical parts and for the use value of the plan. If our early attempts look stark and sparse, it's because we had just found a new vocabulary in which to speak out and this we wanted to set in the greatest possible contrast to the overstuffed bombast that had gone before."

Walter Gropius
"50 Years of Bauhaus" Exhibit
London, 1968

"The Silver Prince, as we knew Walter Gropius, far from being a conspirator imposing a European style on innocent Americans as some would have us believe, was very much the opposite. Gropius was open to everything real and critical of only what was false for the age he lived in. The Modern Movement was a coming to terms with the industrial age for the sake of humanity. Such an attitude was like fresh air in a stale room. The effect was similar to Freudianism on Victorian manners."

Sarah Pillsbury Harkness, FAIA,
in an interview with Diane Greer.
Jacksonville, Florida May 20, 1982

In light of the recent wave of criticism of Walter Gropius, the Bauhaus and, to some extent, the whole Modern Movement, the above excerpted quotes are particularly meaningful and insightful. In the interview with Sarah Harkness contained in this issue, she spoke candidly about Gropius and his effect on the architecture of this century. Walter Gropius probably didn't expect the "new vocabulary" of the Modern Movement would stay the same forever, nor did he think that any vocabulary was the ultimate one. Nor do I believe, from talking with his friend Sarah Harkness, would he have wanted it that way.

Diane D. Greer

LETTERS

Dear Editor:

I commend you and your very professional staff for the outstanding job that was done with the 1982 FA/AIA Reference Book for the Construction Industry.

As I reviewed this publication I was flabbergasted to learn of the multitude of codes and standards that you must contend with. The list is unreal! I noticed that the State Fire Marshal's Rules and Regulations were omitted from list of "Fire Codes". This is unfortunate because these fire safety standands surely NEED much attention from a professional organization such as yours.

Again, I sincerely thank you for the considerations that I have received from you and your staff.

Tommy Knight
Consultant

Dear Editor:

Congratulations on your excellent Florida Architect, May 1982 Reference Book Issue. It is simply outstanding and all Architects in Florida can be proud of such a quality publication.

Ellis W. Bullock, Jr., FAIA
Vice President

Dear Editor:

The Spring issue of Florida Architect highlighted two buildings designed to compliment the environmental use of sunlight and earth berming. Both buildings are designed by outstanding Florida architects.

In the name of energy conservation, I question why natural ventilation was not emphasized. All glazing appeared to be fixed non-operable. How did humans exist prior to air conditioning? We will never truly conquer the energy crisis until we recognize and design responsively to our naturally wonderful Florida climate.

The flat terrain and high water table of South Florida is a questionable backdrop to earth bermed construction. It would be interesting to reevaluate the Hardrives Building in five years, especially in response to water penetration and roof lawn maintenance. Whatever happened with the University of Florida Museum?

Florida is fortunate—it is a home for many great architectural talents. Hopefully, they will expeditiously remove the shackles created by past mechanical engineering marvels.

Very truly yours,
F. Louis Wolff, AIA

Architects As Design- Builders

by DON W. DAVID, JR., AIA

Architects will be playing an ever diminishing role in providing the architecture for Florida in the future. Who will be providing more and more of the architecture for Florida? It's going to be the Design-Builder!

The design-builder is the person or company that is best meeting the needs of the majority of the architectural clients. Of course, there will always be a need for the traditional design-bid-build process, but this need appears to be decreasing. Even governmental agencies are talking about going to the design-builder.

Clients are demanding a less time consuming, less fragmented, more responsive, more streamlined, more cost-effective approach to project delivery. Many people are now turning to the design-builder as they become more sophisticated clients. They do not want to go through design bid, wait, redesign rebid, wait, etc., etc. What will you be doing as this growth takes place and swallows up an ever-increasing portion of your market and your clients?

Your job as an architect is to solve the needs of your client. If the client needs and wants a finished building, and the best we can do is give him a set of plans and specifications, he is eventually going to go to someone who will give him the building he wants. How many times have you had to explain exactly what an architect does and, after all the explanations, still feel the client does not really understand? He wanted a building, not an education about what architects do. He did not want to be compressed to the narrow mold of our methodology.

Our roots supposedly stem from the master-builder of old. The 20th and 21st century master-builder is going to be the **Design-Builder.** The question now before architects is who will take the lead in the future as Design-Builders: Architects, Contractors, or someone else? Now is the time to move toward assuming the leadership role or we will be relegated to a lesser position as others take the lead.

A little over five years ago our architectural firm felt our "offerings" of services were too limited. We decided to start a Design-Build/Development/Construction company. Our practice was limited geographically. There was only so much work to which we were exposed. The desire was for a "bigger-slice-of-the-pie", to create our own development and construction projects and thus to create our own architectural work. We wanted to be involved in equity positions on projects and to meet what we perceived as the growing need for the total handling of a project by one organization.

We were a little pregnant before we knew it. We stayed that way over twenty-four months before our Design-Build company was born. The labor and birth pains for our new venture were sometimes excruciating and sometimes pleasant. We made many mistakes and learned very fast from them. Now our company is the best looking, healthiest little newborn anyone could expect. With each day and every project, it is getting stronger, learning, maturing and eliminating mistakes. It has the enthusiasm of youth and the wisdom of the years of experience brought to it by the organizers.

There are several ways to get involved in design-build if you are so inclined. One is to form a separate company, joint-venturing with a contractor. However, it would be rare to have an architect/contractor joint venture or partnership that wasn't affected by the basic differences in viewpoint between the two.

In my opinion, the best way to form a design-build company is to have all functions in-house. You must have the capability to provide architectural services and you need the capability to do general construction. The design-build company should have a licensed architect as a full-time employee as well as a licensed contractor. Preferably, these two are principals in the company. By being owners or employees of the firm, and not consultants or subcontractors, they are there full time to advise, consult and provide the necessary vital input at the time it is appropriate when the projects are being developed from initial design concept to final design costing. This interrelation and cooperation provides the atmosphere that a design-build firm must have to be effective.

"How do you avoid the conflict of interest?" This is a question several fellow architects have asked. What is the conflict of interest? We don't think a conflict of interest really exists. It's interesting that architects seem much more concerned about this point than do the clients we serve and it's their money at stake. Conflict of interest implies that one would take advantage of the situation and use his position to gain extra profits by substituting inferior materials or some other similar dishonest act. On the contrary, the design-build approach removes one real conflict of interest the architect has in the traditional design-bid-build approach. This conflict is in having to be paid by the owner and to be fair and impartial toward the contractor. It is hard to go back to your client and tell him he is wrong and the contractor is right.

The main objective of the client is a well-designed building delivered on time and within budget. Many projects are approached on a fixed fee for design and construction, thus allowing all savings to accrue to the owner. If there is a guaranteed maximum, savings are split between the owner and the design-builder on some predetermined percentage. By dividing the savings, everyone involved has an incentive to save as much as practicable within the quality standards required. This approach is the fairest and everyone benefits from any savings.

Another frequently asked question is: "How does the client know he is getting the best price?"

Typically, only a small portion of the work is done by the forces of the design-builder. The remainder of the work is competitively bid using all the same sub-bidders that would normally be bidding if the project were on the open market. One big advantage to owners is that they can become more involved by reviewing the subbids and participating in the selection of the exact subcontractor to do the work. In any event, they know

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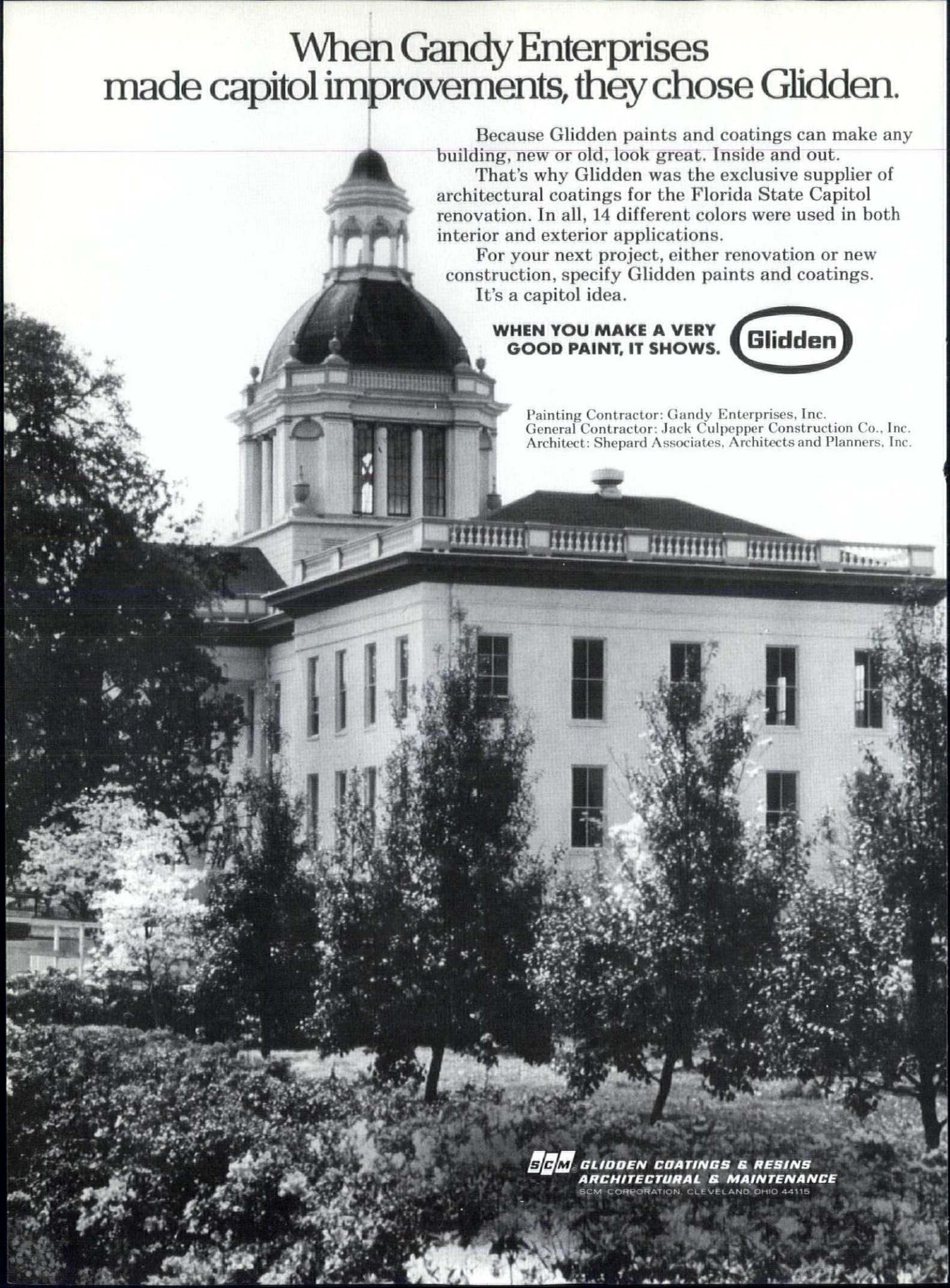

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Florida's Capitol Restoration

How Do You Keep The Understudy From Stealing The Show?

by Diane D. Greer

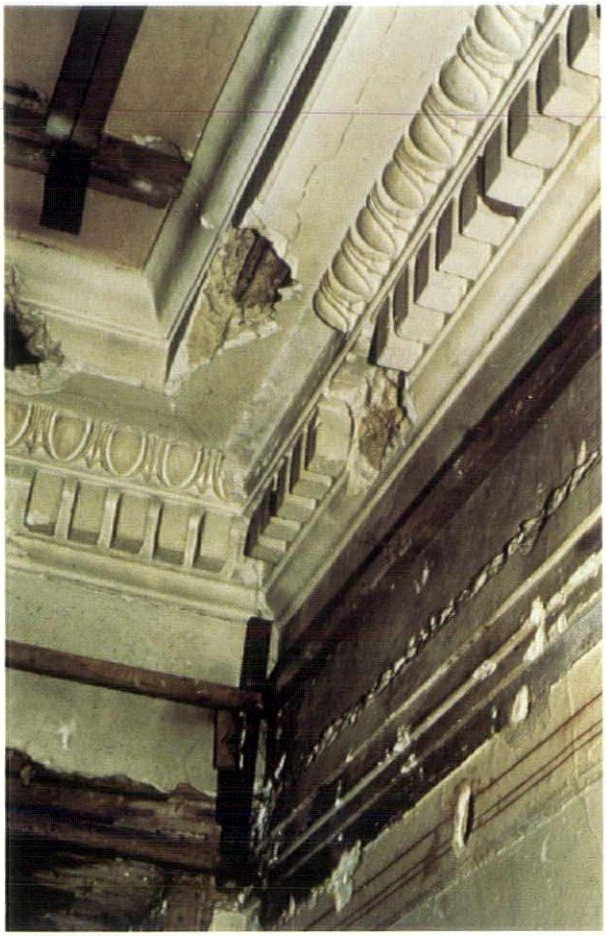
Firm of Record: Shepard Associates. Architects & Planners Inc.
Herschel E. Shepard, Jr. — Project Architect
Kenneth R. Smith — Project Manager
Catherine D. Lee —Project Documentation
Henry J. Link —Project Representative
Contractor: Jack Culpepper Construction, Tallahassee
Structural Engineers: Gomer E. Kraus & Associates, Jacksonville
Mechanical and Electrical Engineers: Evans and Hammond, Inc., Jacksonville
Landscape Architects and Planners: Herbert/Halbach, Orlando
Civil Engineers: Richard P. Clarson & Associates, Jacksonville
Structural Consultant: T.Z. Chastain, PE, Atlanta
Interior Restoration Consultant: Dr. William Seale, Alexandria, VA.
Preservation Consultant: F. Blair Reeves, FAIA, Gainesville
Historic Paint Color Consultant: Frank S. Welsh, Bryn Mawr, Pa.
Preservation Consultant: Phillip P. Wisley

Florida's historic Capitol, now fully restored to its 1902 appearance, is a real show stopper—"a formidable old lady" according to architect Herschel Shepard, the man responsible for her current rise to stardom. Imperative to the restoration of the historic Capitol, however, was the dictum that visitors to "the Capitol" (in Florida we must distinguish between the historic Capitol and Edward D. Stone's Executive Tower which is "the Capitol") must be led not to the front steps of the 1902 building, as they might prefer because of the lure of its classical beauty, but around the restored building and into the main entrance to the Stone tower.

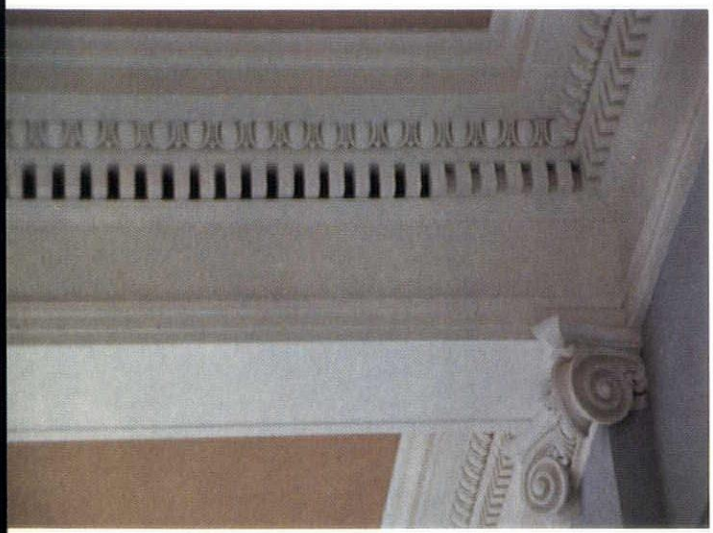
By stripping the historic capitol of the wings that had been added to it over the years, the building was restored to something which could, and would, compliment the new Capitol—not barricade it from view. The restored building reposes, lavishly, in the lap of the monumental tower behind it and owing to the clever design of the landscaping and diagonal pedestrian walkways which were jointly conceived by architect Shepard and landscape architects Glenn Herbert and Fred Halback of Orlando, the problem of traffic flow was solved. Along brick paved walks which lead not up to the 1902 steps, but around the building and into the great forecourt of the new Capitol, visitors stroll around a grassy lawn and small neat gardens planted with species commensurate with the time period. The restored capitol and gardens provide the most pleasant possible entry to the building which now serves as Florida's seat of government.

Florida's historic capitol, begun in 1845 and completed in 1982, is a tribute to many people, builders, craftsmen, preservationists, lawmakers and politicians . . . and to three architects in particular. The designer of the 1845 Capitol was Cary Butt. In 1902, Frank Milburn enlarged and aggrandized the building and in 1982 Herschel Shepard saw the completion of his skillful restoration of the building to its 1902 appearance.

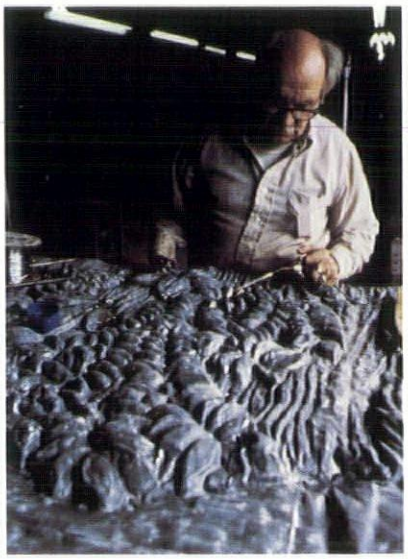
Each of these men was a visionary. Butt, not even a fully trained architect, designed the first building to house Florida's territorial government. Frank Milburn expanded the Capitol dramatically to meet the demands of a rapidly growing state while at the same time giving the building monumentality and style. Herschel Shepard, facing formidable political and financial odds, skillfully selected the best architectural solution to the restoration dilemma and masterfully saw it through to conclusion. In its restored form, Shepard has not only successfully preserved the building for future generations, but he has deftly created an understudy that does not steal the show from "The Capitol" in whose forecourt it sits. The very fact that these two buildings, which were clearly never intended to coexist on the same spot, do so successfully is a tribute to everyone involved in both the initial design of the 1902 building and its restoration.



Detail showing deteriorated section of interior moulding prior to restoration. Photo by Catherine D. Lee, AIA.



Detail of plaster moulding, fully restored, in Chamber of House of Representatives. Photo by Randy Atlas.



Craftsman Tommy White works on the restoration of the Great Seal of the State of Florida for replacement in the east pediment. Photo by Catherine D. Lee, AIA.

Restored House of Representatives Chamber. Note the partially laid battleship linoleum and the light fixtures which are exact reproductions of the original. Photo by Randy Atlas.

Craftsmen put the finishing touches on the artglass dome over the Capitol rotunda. The twelve panel dome contains sixteen different types of glass and 3,250 different pieces. Photo by Kenneth R. Smith, AIA.

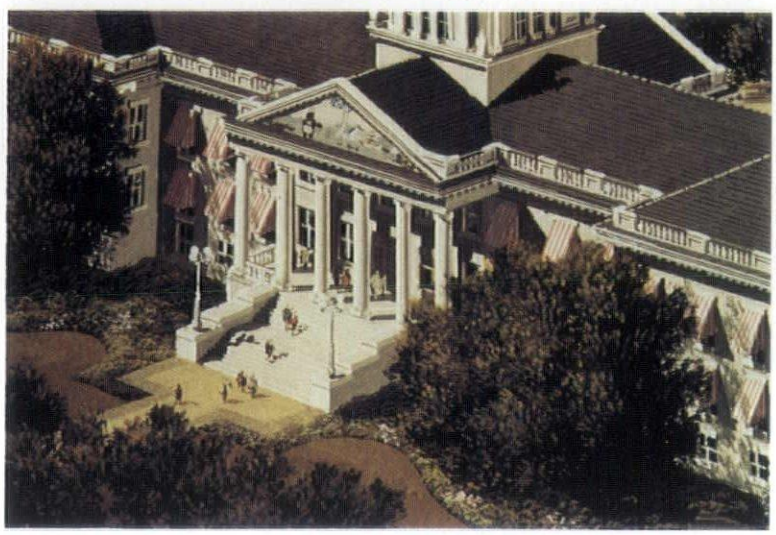
How Florida Got Two Capitols

Florida's territorial Capitol grew with the needs of the State until it mushroomed into a sprawling building that by the early 1970's was not at all adequate for the requirements of State government. Edward D. Stone was commissioned to design a 20-story tower immediately west of the historic capitol and from the beginning the two buildings were in conflict with one another.

Architect Stone's tower was clearly "the Capitol." The historic building had clearly become an eyesore, serving only to block the view of those who approached the new building from the east. The old capitol was thought by many, including a number of lawmakers, to be merely filling up what Stone had planned as a monumental forecourt for his building. In point of fact, according to the Stone plan, the historic building was never intended to continue standing. His recommendations for the site were these:

—construct a major fountain which would be part of a contemporary landscaped plaza on the east side of the tower;
—demolish the old capitol, keeping the foundation of the 1845 building and incorporating it into a sculpture/garden in the forecourt of the tower;
—keep the 1845 capitol, demolishing all other wings and creating an entrance around it to the new tower.

The ultimate decision was none of these. It was to keep the 1902 building,



Architect's rendering of the Capitol as it will appear with awnings on the East front. Photo courtesy of Shepard Associates.

but it was a decision fraught with political controversy. Those who argued for leaving the building completely intact were quickly outvoted. The Capitol, with its 1923 additions to the east and west by H. J. Klutho and the 1936 and 1947 additions by M. Leo Elliott and Hadley and Atkinson of St. Petersburg, was too large to co-exist with the new building. But, tearing down the entire building was not viable either and was totally unacceptable to preservationists. The Capitol is, after all, the most historic building in the State.

The best architectural solution, and the one Shepard promoted honestly and vigorously, was to preserve Frank Milburn's 1902 design. The 1902 configuration was the best solution because with its dome it was large enough not to be overwhelmed by the Stone tower, but small enough to leave space for a monumental plaza between the two structures.

The Restoration

The 1902 Capitol was restored at a total cost of just over seven million dollars. Included within that figure are actual restoration costs plus site development, drainage, park development and a staggering number of salaries and consulting fees for research, documentation, testing surveys and expertise in highly specialized areas such as paint analysis, dome construction, plaster work, etc.

In the final analysis, the restored Capitol provides visitors a rather romantic approach to the new Capitol by using diagonal site lines which depart from the traditional symmetrical Neoclassical axial system. This less formal approach makes the trip around the old building a more interesting, less rigid experience.

Moreover, in addition to providing diagonal pathways to the monumental plaza, the great breadth of the walkways helps to draw pedestrians into them, almost forcing the flow of traffic into the plaza. This system of walks will also serve as a parade route and is large enough to accomodate vehicular traffic for such events as the inauguration.

In 1976, before restoration began, no particular respect had been given to the old Capitol. No care had been taken to preserve the character of the building, and it was in great need of repair. Steam lines had been anchored to trusses. Doors had been cut in half. As ceilings were lowered, cornices and entablatures were covered up and door jambs were run right into Ionic capitals. Pressed ceilings were pushed up right on top of plaster and it was not until successive layers of plaster were removed that the original pink and blue paint used in 1902 could be seen.

Demolition of all that was to be removed from the old Capitol was tricky business and it was accomplished in three stages. The first stage was to salvage everything that was either to be reused or sold at auction. The second stage was the demolition of the north, west and south wings. During this stage, a six inch space was cut between the wings to be demolished and the main building. This cut was made from the roof to the top of the foundation to keep the tremendous vibration of the wrecking ball from disturbing unstable portions of the main building. The third stage was the removal of finishes for determination of historical accuracy and construction sequence.

At various stages during the demolition interesting details were uncovered such as stencilled work of Pompeiin design on the walls and plaster rosettes in the ceiling of the House chamber. Photographs taken in the 1902 building show the placement and style of gas and electric light fixtures, furniture, door location and wainscoting.

There is only one extant photo of the

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Architecture and landscape Architecture... the Greatest of the Arts for they are lived in.

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Architects: Shepard Associates, Inc.

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Security By Design

by
Randy Atlas, Ph. D., AIA Associate

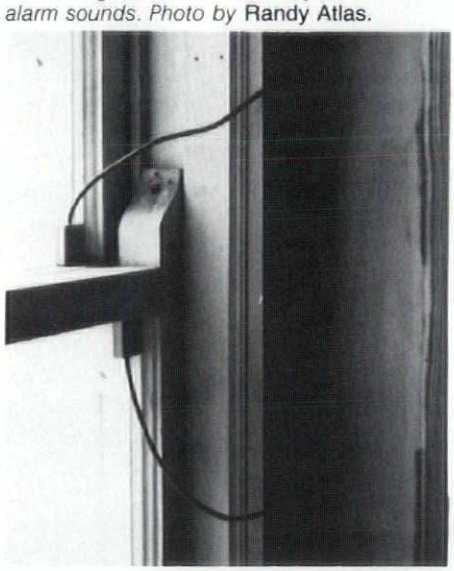
The application of physical security techniques to all phases of design and construction significantly improves the level of protection and safety in a new or renovated facility. If security considerations are not incorporated into a building's design, problems that could be designed out have to be dealt with after the fact, usually at a much greater expense. Public buildings and museums, which have large numbers of visitors and require a relatively open environment throughout, present numerous hazards not experienced in private facilities.

Any building's security involves protection for the building itself, the building's belongings and its inhabitants. In a building such as Florida's Historic Capitol, which will house art exhibits and cultural artifacts as well as providing office space, security is of prime importance.

One component of any security plan is fire and arson protection. The old Capitol is primarily a heavy timber construction with exterior stucco walls. The building has a sprinkler system throughout and heat and smoke sensors on each floor which are monitored electronically by a computer in the Capitol Executive Tower control center. In the event of fire, a panel light is activated and a computer printout immediately shows which sensor and/or sprinkler has been activated. In addition, a schematic drawing of the floor plan is put on a video screen and an automatic tape recorder system with a prerecorded message comes on announcing evacuation routes from each floor. Emergency stairs are located on either wing in addition to the main central stairway.

In order to reduce the spread of fire in the rotunda, which would act like a giant chimney, fire doors on either side of the rotunda on each floor automatically close when the fire alarm is sounded. These fire doors essentially divide the building into three parts. Evacuation routes are posted on each floor as reference points.

Fire doors at the entrance to the north and south wings close automatically when the fire alarm sounds. Photo by **Randy Atlas.**



Window sensors electronically detect unauthorized entry. Photo by **Randy Atlas.**

Prevention of breaking and entering and vandalism is controlled by the building perimeter, intercom-controlled zones and security personnel. The building perimeter is secured by heavy exterior doors that have deadbolt locks and non-removable hinge pins, and all ground floor windows have sensors for breakage detection. Interior security controls include heavy wood and metal doors with deadbolt locks for all interior offices. Sensitive or valuable information with be additionally secured in safes.

Personnel protection is insured by a security staff in key locations directing visitors and guests. Security personnel help channel access and circulation by directing visitors to the public areas of the building, thereby keeping them out of private offices. Closed-circuit television will be used to observe entrances and exits thereby prohibiting afterhours entry to the building.

Accessibility for the handicapped is also a part of the overall security plan of the building. Access to the Capitol on the ground level is achieved by either side entrance, i.e. north and south doors. Concealed elevators permit handicapped persons access to upper floors while maintaining the historic integrity of the existing structure.

The potential for bomb threats is present in any public building and the security plan and options for emergency evacuation were prepared by the security director as part of the emergency plan package. In the event of a bomb threat, evacuation is conducted upon a determination of the genuineness of the call. Based on that evaluation, a systematic search of the building is conducted.

In summary, a building's security plan is dependent upon a rational and organized systematic approach which insures the health, safety and welfare of the building and its inhabitants. The use of perimeter and internal zone security has provided a safe workplace and exhibit environment for Florida's Historic Capitol and the many visitors which are anticipated. Preventing the opportunity for fire, burglary and other health and safety hazards will enable the people of Florida to enjoy the building well into the future. ■

RANDY ATLAS *is an interning architect with an M.S. in Architecture from the University of Illinois and a Ph.D. in Criminology from Florida State University. Dr. Atlas conducted research on prison violence for his dissertation and has been involved in many projects involving security and corrections. He is president of Atlas Security Consultants, 1801 Lenore Dr., Tallahassee 32306.*

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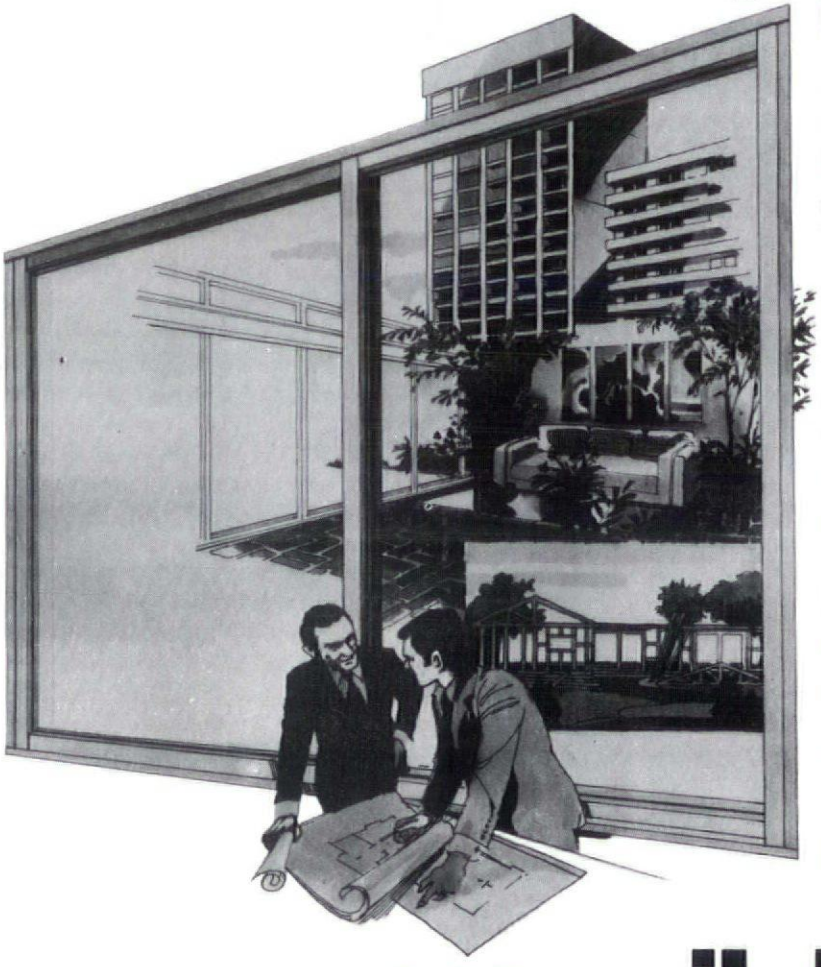

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NEWS

Clearwater Band Shell Competition

The City of Clearwater is sponsoring a design competition for a band shell in Coachman Park, a waterfront park located in downtown Clearwater. The competition is open to all architects who are registered and maintain Florida offices. The first award is $3,000 and two merit awards of $750 will also be given. The city will also negotiate for full construction drawings with the winner of the first award.

Competition entries must be submitted by September 17, 1982. Competition materials include the program and a color aerial photograph of park surface and may be obtained for a $30.00 entry fee.

All correspondence should be addressed to the Band Shell Design Competition, P.O. Drawer 4748, Clearwater, Florida 33518.

As a finale to the 1982 Governor's Design Awards Program, Ellis Bullock, FAIA, Vice President of the American Institute of Architects presented a citation to Governor Bob Graham. The citation was by AIA President Bob Lawrence, FAIA, praising Graham for his contribution to the architectural profession and "his sensitivity to and appreciation of the importance of design excellence in public architecture."

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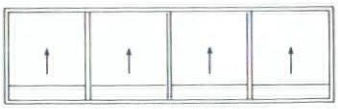

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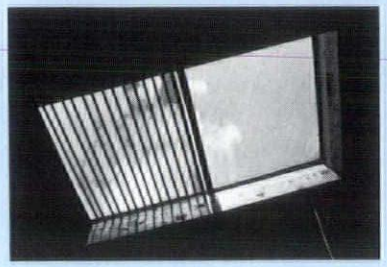

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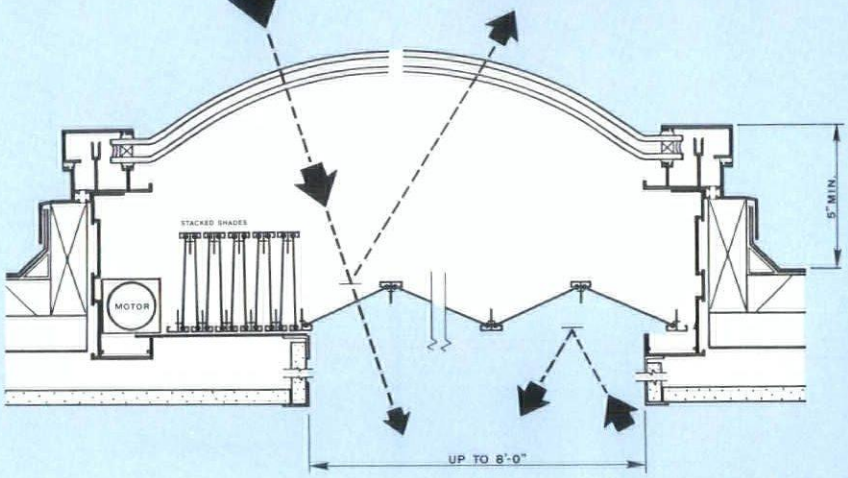

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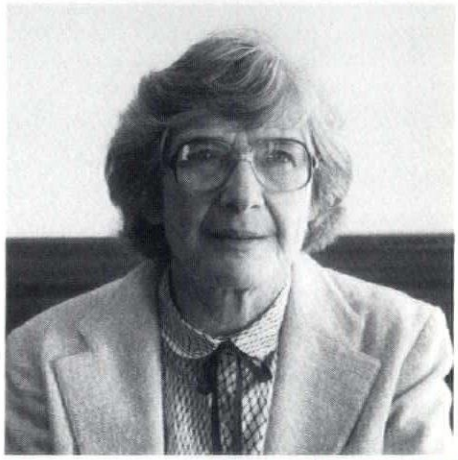
SARAH PILLSBURY HARKNESS, FAIA



Sarah Harkness is Vice President and Principal of The Architects Collaborative, Inc. (TAC). She has a Master of Architecture degree from Smith College Graduate School of Architecture and Landscape Architecture and an Honorary Doctor of Fine Arts from Bates College in Lewiston, Maine.

Ms. Harkness has been a visiting critic at Harvard Graduate School of Design and Miami University of Oxford, Ohio. She is a former Vice President of the American Institute of Architects, New England Regional Director and a member of the Boston Society of Architects. Ms. Harkness has been a member of numerous juries, panels and committees.

Ms. Harkness is the architect of the Tennessee Valley Authority Headquarters in Chattanooga, Tennessee; numerous buildings at Bates College in Maine, including the library for which she won an Honor Award from the AIA; 4M Petroleum Company in Massachusetts; Worcester Art Museum, Art School Addition in Worcester, Massachusetts as well as many others.

Sarah Harkness was in Jacksonville to sit on the jury of the 1982 Jacksonville Design Awards Program. Her keynote address to the Chapter and the impetus for this FA interview was, "Who's Afraid of Tom Wolfe?" Ms. Harkness was interviewed by FA Editor Diane Greer and KBJ Architect Joanna Rodriguez, AIA.

FA: You were assigned the topic of "Who's Afraid of Tom Wolfe?" as the subject for your keynote address to the Jacksonville Chapter of the AIA. Who is afraid of Tom Wolfe?

Harkness: Well, I'm certainly not afraid of Tom Wolfe, but I am afraid of "Tom Wolfism," which is the reaction to such a shallow thesis which is only destructive and leads nowhere. This particular thesis, of course, is general and it's not only Tom Wolfe. It's a lot of other people who have been enjoying a tremendously destructive wave of criticism. Architects rise up in anger while the public laps it up. I wonder why the architects are so upset by this nonsense and the public revels in negativism? I wonder if such defensiveness on the architects' part and such joy in laying blame on the other hand is not an expression of the general malaise and confusion that go far beyond architecture.

FA: Why do you think that Wolfe picked on Gropius in particular, as opposed to Wright for example?

Harkness: I think that Tom Wolfe was looking for someone to pin his criticism on, someone of another generation, and maybe even another nationality. In criticism of the sort that Wolfe undertakes, you try to appeal to people who are uncomfortable or unhappy with something—in this case people who don't like their environment. It's all the easier to pin that criticism for present circumstances on someone outside your own generation. And I really feel that what Wolfe has done with Gropius is a little like Red-baiting. He might as well have called Gropius a Communist. Sadly, Wolfe is not the first. Others like Bob Stern have made really nasty remarks about Gropius in public and in writing and they've managed to build up a myth about him so that many students now believe that Gropius was a cold, hard, mechanical person and that machines were everything to him and life was nothing.

All of that is completely contrary to the truth. Part of that image of Gropius evolved from a deliberate putting down of what's gone before for the sake of one's own advancement. Being negative, you know, always makes one look smart. Critics, unfortunately, are lumping Gropius with everything that has happened in architecture since the Bauhaus when probably they're not even aware of how the whole thing began.

Anyway, they're really thinking more of the so-called Modern Movement, that is, the way our cities look now rather than the original thinking of Gropius which I suppose did look stripped and cold by comparison. But, it was a total house cleaning in architecture and it was necessary. Unfortunately, critics like Wolfe blame him for what architects have done since . . . the architects who, for example, design windowless schools. Gropius would never have done that.

FA: Will you tell us about your beginnings as an architect . . . about your education?

Harkness: Well, I went to a very small school, the Cambridge School of Architecture and Landscape Architecture. I'd always liked drawing and painting and the school was there and it accepted women, so I went. I wasn't married at the time, so I still had my freedom. The first year at the school, architecture and landscape architecture were combined and thereafter you pursued your individual interest.

FA: How was The Architect's Collaborative (TAC) founded?

Harkness: When World War II ended, several of us who had been friends and been to school together began talking about setting up an office with very "idealistic goals"—a collaborative type of office. The War was over and we were all wondering what we were going to do with our lives. My husband, Chip, had been at Harvard and Norman Fletcher at Yale. His wife, Jean was a year behind me at Cambridge. And there were others who wanted to help us get our office set up—Ben Thompson, Louis McMillen and Bob MacMillan.

Anyway, the competition for the Smith College dormitories came along and we entered. Norman and Jean Fletcher won first prize and Chip and I, working in the attic of my Mother's house, came in second.

It was then that we had the idea of asking Walter Gropius to join us in setting up a collaborative practice. He had talked about it for some time and since the departure of Breuer from his office, there sat Gropius with a secretary and two empty rooms. And, we and the Fletchers had our prize money. So, everyone contributed something and Tac began in 1945.

By the way, the Smith College Dormitories were never built.

FA: What were the original ideals and goals of TAC?

Harkness: Primarily we had a strong sense of community and we put that into practice by building "Six Moon Hill" on 20 acres in Lexington. It was a community of 28 families living on a deadend street, each on his own land, in his own house, with his own view. It was not a commune like today. Each person's land was his stock in the company and all of the TAC architects had homes there as well. Chip and I still live there. Anyway, the idea was that the community was planned, each house in relation to the next. Some things were shared such as a community pool and there was some common land, but mostly what we share is a sense of community living.

FA: What was Gropius' influence on TAC?

Harkness: His philosophy influenced us at TAC a great deal. But, Gropius was the kind of person who didn't expect everyone to do things as he did them. He wouldn't have liked it if we had. He made a strong point in all his writings that teachers should not have "sheep-like" followers. His idea was to have common aims in architecture, but that each person should put those aims into practice in his own way.

FA: Was that his design philosophy or his organizational philosophy?

Harkness: Both, I suppose. The idea of collaboration was merely a way of working. It was a way of achieving results . . . of getting there. Each TAC building grew out of a collaborative environment, but the aims of the architecture would always be very much related to the environment, culture and climate.

FA: Let's talk about energy conservation, which I know is of critical concern to you personally. What is being done in the area of energy-conscious design at TAC?

Harkness: My role at TAC right now is design and energy conservation. The design and energy angle is so fascinating to me that I think it's the only way we're going to get our heads back on straight. We certainly don't have all the answers yet, but we're trying, and I think that there are some areas and issues that haven't been traditionally considered architectural, but which architects ought to think about. Building access, location, the amount of energy needed to get people to and from the building, all of these are important. And also, it's a matter of not asking for trouble and staying away from the things that we know are bad such as big windows facing west.

Engineering is important and engineers should not be called in after the building has been designed. They should be called in during the design process. The bigger the building, the more complex the problems and the more people are involved in its creation. I'm not sure this is so bad, either. It used to be that building design was left to "the experts", but now everyone has something to say and I believe that all this input might be for the best. In the case of the Tennessee Valley Authority Headquarters, for example, it's design was like one big charette.

FA: What about energy conservation in restored buildings where integrity must be retained?

Harkness: I think you'll find, as often as not, that those buildings are the most energy efficient of all. The high ceilings, tall windows and awnings are far more efficient for cooling than we know.

FA: After Gropius died, did things continue to move along smoothly at TAC or was a terrific void created?

Harkness: Well, he was missed, of course. But, by the time Gropius died his philosophy was so well built in at TAC that things went well. Any project in the office considers site, the approach, the relationship to its context, to the building next to it, to the city, whatever. The entire program is carefully gone over with the client.

I do think that climate relations have slipped at TAC just as they have everywhere else and it's partly because mechanical engineering has been so successful with AC. When we began years ago, there wasn't any and eventually clients began asking for designs which could have AC added later. But AC was always added later and as sites became more cramped because land use values got so high you ended up with much more compact building shapes. So, it's then that you begin to lose track of using windows for natural ventilation and light. All of the things which used to be so important to us began to fall by the wayside as AC became so important.

There was something else that was very important to Gropius and I felt very stupid, but it didn't really hit me until after he was dead. Our first big project after his death was for the Harvard Graduate Center. Gropius had always talked about the spaces between buildings and he always alluded to the Harvard Yard and how wonderful the spaces between the buildings were. Well, when we did the Graduate Center I realized how important the spaces between the buildings were and it was a real dawning of awareness for me. As time goes on, I realize that spaces can be as or more important than the buildings themselves. Buildings don't have to be such individual monuments as we've always thought. If each building is an individual monument with no concern about the spaces around and between them, that's where our cities begin to break down.

FA: What were Gropius' feelings about architectural education?

Harkness: He once said that, "Only from a plan in which science and art are balanced can a cultural group consciousness develop as a precondition for a flowering of the arts and as a powerful equal to science in the economics of affluence."

Interestingly, the greatest expression of our affluence has been in the prolific use of energy. Our movement turned into what could be called the "fossil fuel style." Buildings could suddenly be any size or shape, face in any direction, have all glass or no glass. We lost our connection with nature and reality, the very things Gropius taught to his students—the human things. Now we are being brought back to reality by the energy crisis just as the early modern movement was coming to terms with the industrial age. Now energy-conscious design is coming to terms with our present age. Both are similar to primitive or indigenous architecture in that they use materials and methods that are most available in their time and place to make a humane environment.

I hope that the Silver Prince is looking down at us from a silver cloud and can see that at least we're trying. ■

1982 FA/AIA FALL DESIGNERS CONFEREN

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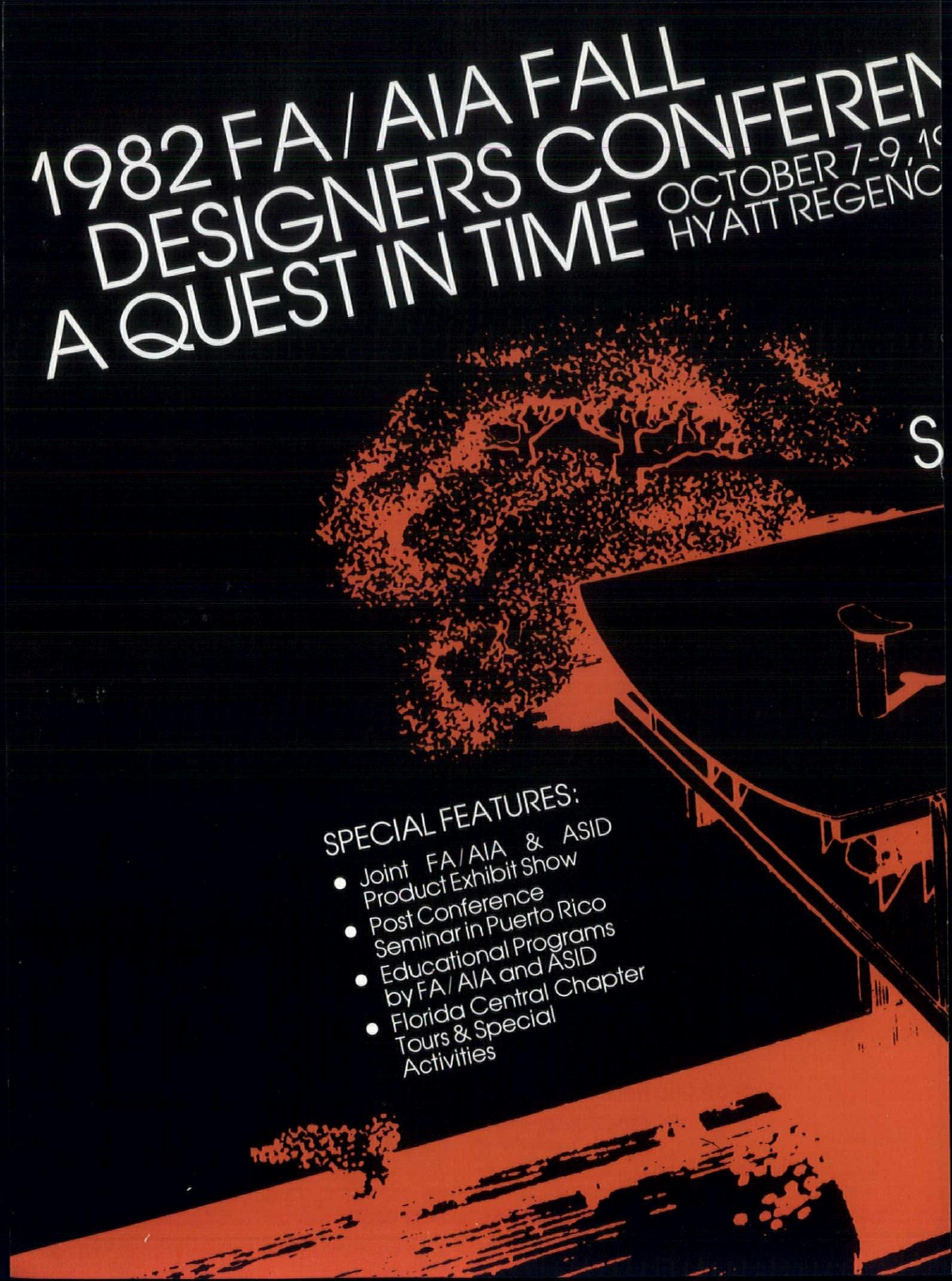

SPECIAL FEATURES:

- Joint FA/AIA & ASID Product Exhibit Show
- Post Conference Seminar in Puerto Rico
- Educational Programs by FA/AIA and ASID
- Florida Central Chapter Tours & Special Activities

University Building Wins Concrete Award

Mr. Willy Bermello, AIA, representing Severud-Boerma-Buff-Bermello, was presented the 1982 Annual Award for the Outstanding Structure in Florida utilizing Architectural Precast Concrete. This award was for the design of the School of Business Administration, University of Miami.

The award was presented as the grand finale of a program hosted by Architectural Precast Producers, Inc. at Walt Disney World's Contemporary Hotel. The guest speaker for the event was Robert M. Lawrence, FAIA, 1982 President of the National AIA.

Only in the past decade has architectural precast come into its own as a multi-use material giving maximum design flexibility through shape, texture and color. While functioning as structural, load bearing, sandwiched insulated panels, the precast provides interior and exterior finish and lends time saving economy to the construction schedule.

The School of Business Administration had a total square footage of 70,000 square feet and employed approximately 500 precast concrete units, the average size of which was 9' by 12'.

Chapter Commemorates Architectural Week

The Florida North Chapter of the AIA commemorated the AIA's 125th anniversary and Florida Architectural Week, as proclaimed by Governor Graham for the week of April 25-30, by sponsoring a number of activities. Notable among these was the staffing of a booth for three days by chapter members during Gainesville's Energy Expo 82.

In special celebration of Florida Architectural Week, the chapter sponsored a public presentation of "City Visions" at the Hippodrome Theatre in Gainesville. "City Visions" was a nostalgic look at Gainesville's past, a critical look at the present and a visionary look at Gainesville's future. The program included a showing of the film "City Visions" with an introduction by Jan Abell, AIA, a slide and sound presentation and a panel discussion open to the audience. The panel included Dr. Ernest Bartley, AICP, Sam Mutch, AICP, Barry Rutenberg, Francine Robinson, Jan Abell, AIA, and Peter Prugh, AIA. The focus of the panel discussion was creative design and decision making in urban planning.

governor's office in 1902. It is of Governor Bloxham's funeral and it shows the existence of pocket sliding doors and a light fixture that were not previously known about. Both have been put back in the building.

There is also only one photo known to be in existence of the rotunda stair and that, too, is of a funeral. Reconstruction of the rotunda stair is based on this photo plus tracking out the location of the stringers against the walls and the beam pocket locations at the landing. These crucial overall dimensions along with the photograph helped to reproduce the 1902 stairs according to the Milburn dictate: "Staircases should be wide, well-lighted, and have wide step with easy rise; 6½ inches is good height. Avoid winding stairways, especially in public buildings".

On the east front of the building, using a Beaux Arts approach, the columns are of reinforced concrete with big flat discs at the third points. The discs were then furred out with galvanized lath and stuccoed. In order to save costs, this approach was used. The capitals of the Tuscan Doric columns are precast architectural reinforced concrete. The reinforced concrete beams bearing on the plinth rod are truly structural.

The 1902 cupola was removed, cleaned out and it was found that the copper was in excellent condition, as was the interior framing. The copper was unsoldered, taken off, restored and replaced. The dome was also found to have copper in excellent condition and it was cleaned and replaced. Throughout the entire restoration, any materials which could be cleaned and reused were.

The Restoration Craftsmen

One of the most awesome aspects of attempting a restoration the magnitude of the old Capitol is reproducing the interior finishes, trimwork, light fixtures and a myriad of other specialized details.

While finding the craftsmen who still do this work is difficult, it is not impossible. A group of just such men came together to work on the Capitol project and the results were spectacular.

The art glass in the top of the inner dome was found broken in many pieces lying on the floor of the attic. It was painstakingly reassembled by David Ferro, AIA, and other members of the Historic Preservation staff of the Division of Archives and History in order to determine the original pattern. The finished art glass dome was reproduced by experts at Louisville Art Glass, the same company, who possibly made the original.

A local craftsman, William Kroenkie of Tallahassee, was called upon to do the very tedious and precise plaster work inside the dome. In order to make the dome conform to Milburn's original specifications, Knoenkie rigged up a trammel with a vertical center pivot. As the trammel rotates, it measures the thickness of the plaster inside the dome. The trammel was also designed to strike the continuous plaster mouldings around the base of the dome which look like wood to the viewer. A metal template was cut and mounted on one end of the trammel, the plaster put up and as the trammel rotated, the template cut the plaster in the desired configuration.

Tommy White of White's Historical Restorations in Jacksonville was called upon to reproduce Milburn's pressed metal reliefs of the State seal in the two portico tympanums. White removed the reliefs and repaired and replaced the one in the east pediment. The one in the west pediment was painstakingly reproduced in White's shop. Today, they both sparkle solid white as originally intended.

A multitude of other skilled craftsmen, sometime working only with photographs, succeeded in reproducing light fixtures, pedestals, urns, balustrades and railings . . . and, of course, the red and white awnings.

At the turn of the century, Governor Jennings described Frank Milburn's accomplishment in this way. The architect has preserved in the remodeled capitol all of the beauties of the old . . ." The same is still true. ■

The FA/AIA Headquarters

HARPER & BUZINEC
Architects / Engineers, Inc.
Coral Gables — Tallahassee, Florida

David Michael Harper, AIA, Principle-in-Charge for design
Paul A. Buzinec, AIA, Principle-in-Charge for production
John Charles Hayes, AIA, Project Architect
Robert Ricci, Construction Coordinator

TOMLINSON & DOUGHERTY
Consulting Engineers
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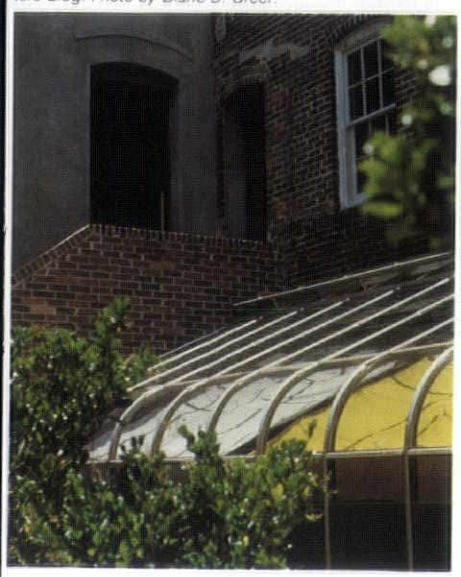
Introduction by Diane D. Greer

The large Flemish arch which boldly departs from the block of contiguous rooflines along East Jefferson Street in downtown Tallahassee is the first thing

Gallie Hall garden and rear entrance to FA/AIA Headquarters Bldg. Photo by Diane D. Greer.



Lobby of FA/AIA Headquarters building. Photo by Diane D. Greer.

View of lobby from third floor conference room level showing mezzanine level in between. Photo by Danny Pietrodangelo.

you notice about the newly restored FA/AIA Headquarters. The arch, or thumb in the vernacular, was painstakingly restored and as it soars upward, it makes a bold statement about the building's interior space. The arch is actually an exercise in trompe l'oeil. Exterior fenestration on the south front, which has been accurately restored, denotes a two-story interior. In actuality, the building is a tri-level (37 feet from ground floor to skylight) with a spacious mezzanine between lower level offices and upper level conference room. The interior space repeats the tri-level pattern established on the south front with the illusion of a third level created by the arched parapet.

At the time the Headquarters building was purchased in 1980, the idea of a competition criteria called for a contemporary interior restoration and an authentic exterior restoration. Since the building, which was known originally as Munro's Store, was constructed in 1890 as a dry goods store and a part of the Gallie Hall Opera Complex, it in included within the Gallie Hall listing to the National Register of Historic Places. Historical accuracy on the exterior of the building was critical to retaining that prestigious listing. The interior, however, at the time of the FA/AIA purchase was a dark two-story space with dropped ceilings and a filled basement. In order to make maximum use of this space, it was obvious that the building either had to go up into a third story or down into an excavated basement.

The Coral Gables architectural firm of Harper and Buzinec was the winner of the design competition. Though the winning design is not representative of the finished building, the following discussion by the architects will trace the design evolution of the building as well as a design critique and some comments about the particular challenges which this type of retro-fit produces.

AIA Headquarters Design Statement by David Michael Harper, AIA and John C. Hayes, AIA

The completed Headquarters project represents the last of three completely different designs based on three programs and budgets. They were in order of their evolution:

DESIGN NO. 1 The Design Competition Winner

The emphasis was on the creation of an "Historic Frontal Piece" behind which a new modern entry would have been located. The design included a basement and barrier-free access throughout the building. The entire second floor was rental space. This straightforward functional approach to the original program paid particular attention to tight budget constraints and placed its emphasis on the facade. It perhaps suffered somewhat on the interior due to cost constraints. Finally, in fashion reminiscent of the original Mitchell/Giurgola Design for the National AIA Headquarters, the design was rejected as being "out of character" with the area by the Capital Center Planning Commission and "unacceptable" to the State Department of Historic Archives and Records Management.

DESIGN NO. 2

The owners program changed to request the inclusion of as much floor area as possible. This resulted in the addition of an entire additional floor above grade and substantial additional estimated construction costs which were to be offset by the increased revenues from rental space. It was during this period in the development of the project that the facade was modified to its final configuration.

DESIGN NO. 3

This design recognized the need to focus attention on the creation of open interior space. This was achieved by opening up the building vertically by removing the center portion of the second floor and lowering the north portion of the Gallie Hall floor level. The linear "landscaped open office partition type" configuration of the work galley was instrumental in not visually restricting the area of continuous open office space which was particularly critical in view of the narrow width of the building. During this stage of the evolution of the design, it was determined that the client would occupy the entire building in lieu of providing an enclosed glass office space adjacent to the atrium for lease purposes. The design of the facade evolved from what started out as rectilinear window configurations at the second floor to a group of three, each with a single arched head condition and finally evolved to the implemented solution which consisted of three windows each with a dual arched window head configuration.

The client is to be credited for most of the good to be said about the building. Ironically, though, in view of the way the project came about through the design competition, the greatest contribution of the firm was probably in the area of thorough and accurate cost control which extended to estimating the construction costs to within 1 percent of the bid price and then working with the client in efforts to reduce the cost by 27 percent through inclusion of donated items and various reductions in sophistication.

The building is a two-story rectangular building 24′ wide by 78′ long. Once the design of the building captured the program, the challenge was to adapt the existing facility to enhance the design concept. The first step was to move into the demolition phase to clear out all the existing materials to determine the composition of the building. Once the building was gutted of interior finishes, it was revealed that the roof was composed of rafters with a tie collar beam between the exterior bearing walls and the second floor was composed of steel beams spanning across the building approximately 16′ on centers, and joists 2-½″ wide by 10-½″ deep. The north and south facades are walls built in between the two buildings on the east and west—Gallie Hall wall on the west and the Check-Mark Office Supply wall on the east. The second floor structural members, the rafters, and the collar beams rest on the masonry walls of these two buildings. Because of this kind of construction, the walls were not keyed together and the south wall had a tendency to fall away from the building and cause severe damage to the southeast corner.

There was a significant problem in trying to capture the 1902 design by replacing the pediment on top of the building. The structural engineers were concerned about extending this pediment 8′ to 10′ up above the roof without the wall being keyed into the east and west walls. Hurricane force winds could easily topple that pediment and cause severe damage to the building. This was solved by constructing the pediment out of solid brick with a 1′ deep by 2′ wide reinforced concrete beam cap. On the back side of the pediment, steel channels were extended up from the second floor windows through the roof up to a steel plate on the bottom of the concrete cap. The steel members were tied into four bays of the roof rafters and collar beams, then tied together with horizontal crossbracing of the collar beams, crossbracing on each slope of the roof rafters, plus vertical diagonal bracing at the ridge of the building. This series of crossed-bracing was secured to the steel channels for bracing the pediment against hurricane winds. The structure members on the north side of the pediment were finished with metal-lath and stucco-veneer.

In providing proper insulation in the existing building through the roof, it was decided to cover the 1 × 4 wood decking with 2-1/2″ of thermasote insulation board. The combination of wood decking, insulation, shingles, and air-film, gives the required R-value. Both the north and south walls are insulated with 1-½′ gypsum board.

One concept in the design of the building was to lower the back half of the second floor to be flush with the second floor of Gallie Hall. This was done because the toilet facilities for both Gallie Hall and the FA/AIA Headquarters

Building were located in a central core. The Gallie Hall second floor is 3' lower than the Headquarters Building second floor. From the lowered floor at the exterior door, there was access to the toilet facilities and the elevator or the stairs to the conference room level. This emphasizes the importance of the conference room in its use for AIA functions. The design then was further enhanced by opening up the middle of the building at the second floor and at the roof. The size of the skylight was increased more than twice that of the existing skylight. The floor was opened up to allow light to enter the second level and down to the first floor to open up the interior of the building. This prevents the building from looking like a long narrow shaft and opens it up by providing additional natural lighting.

The second floor atrium effect and the lowering of the back half of the second floor was accomplished by cutting off the steel beams at the wall. The same beams plus some new structural members were installed into the existing walls at the lower level. New structural members and a new column had to be installed where the stairs run up through the second floor. The same floor joists were reused with new ¾" plywood subfloor installed on the existing joists. The skylight was enlarged by removing existing ceiling collar beams and rafters. The opening is framed with four 2 × 12s on each side of the skylight to the same configuration as the rafters and then dressed out with wood trim. The east/west edges of the skylight are framed with four 2 × 12 beams spanning between the roof beams and trimmed out the same as all of the rafter beams.

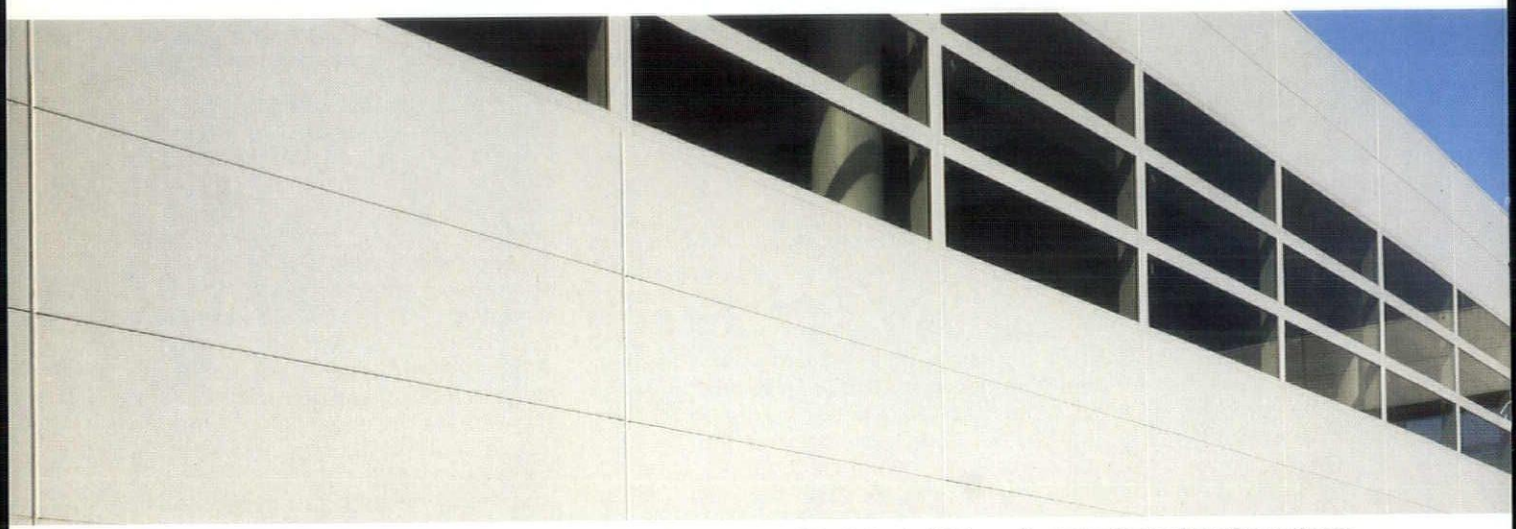
The whole second floor was opened up to give the feeling of an open airy space and to express the existing structure as much as possible. All the rafters and collar beams were left in place and the glass walls around the conference area were designed to enhance this feature. By looking through the glass walls, the continuation of the structure is evident. The air conditioning ducts were exposed and the lights were hung in such a fashion that it would not take away from the expression of the existing structure.

The windows on the north and south walls were installed to the basic configuration of the 1902 style. The three windows on the north elevation of the building had been blocked up. The windows there were one half the size they are now. The masonry down to the existing sill was removed and then custom windows, designed to fit within that existing space were installed. It was very important to keep the eyebrows and the arch over the head to maintain the architectural style and compliment the Gallie Hall courtyard windows. The windows on the south side were nominal windows in a blocked-up opening. The masonry and the windows were removed to reveal the new design. The 1902 design had openings for the theatre patrons to purchase their tickets and walk upstairs to the second floor and into Gallie Hall. Sometime after 1902, the openings were sealed off and small conventional windows were installed in their place. The architects and the AIA Executive Committee worked closely with the Florida Preservation Board Architects to capture as accurately as possible the 1902 style of the building. The elevation as expressed in the new building emphasizes a tall elegant look.

The wood slat ceilings on the first floor are composed of 1 × 3 oak slats that are secured to a 2 × 4 wood suspension system from the existing wood joists. The slats were nailed to the suspension system and finished with 2 coats of clear sealer. The 7 foot high wall on the west side of the galley was designed to provide a work area for the staff, yet not make the wall so tall that it reduced the building in width, thus creating a building that is extremely long and narrow. The wall was only taken to 7 feet to provide the required height for shelving to carry all of the AIA forms. The east wall of the work galley has base and wall cabinets for the use of the secretaries and staff.

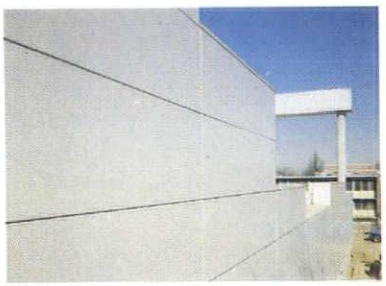
The FA/AIA staff assumed occupancy of the building on February 1, 1982, nearly two years after the building was purchased. With the dedication of the building on April 31, the FA/AIA is insuring that the structure will once again serve the important commercial function for which it was intended when first constructed nearly 100 years ago. ■

THINK HORIZONTALLY



Methodist Hospital Facilities Center, Indianapolis, Indiana Architect: Schmidt, Garden & Erikson Contractor: Tousley-Bixler Construction Co.

Design in a new direction with the horizontal look from Robertson



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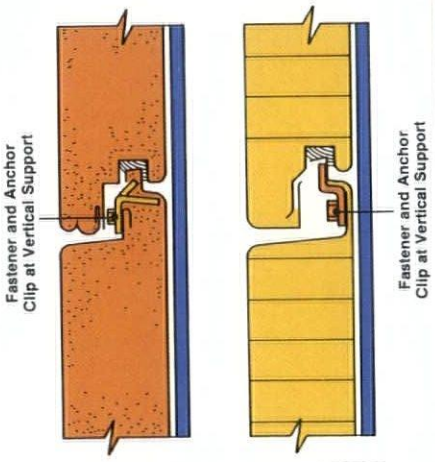
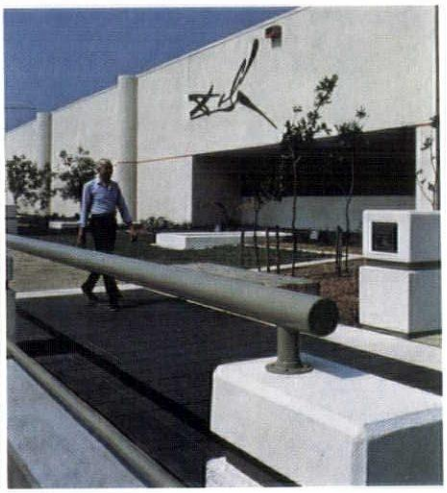


Robertson

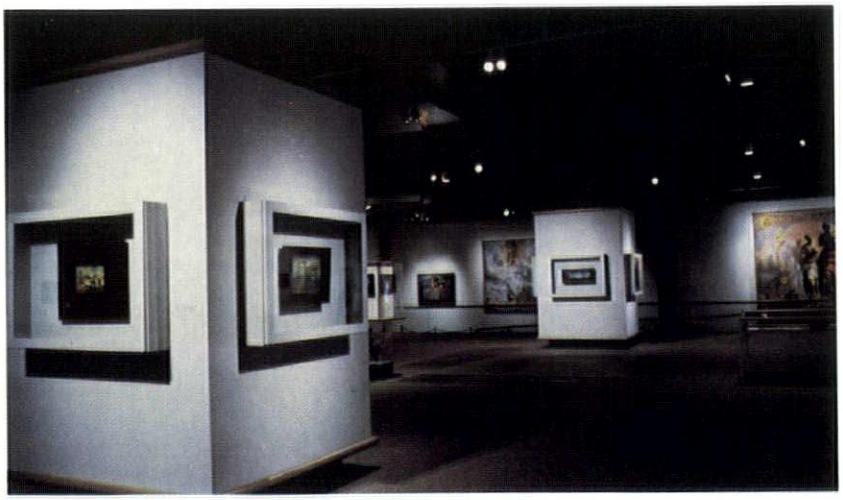
Converted Warehouse Houses Dali Collection



Top: Interior of Dali Museum showing pit where master works are displayed. Photo by Timothy Lefstead.

Middle: Salvador Dali Museum, view from harbor side. Photo by Timothy Lefstead.

Bottom: Interior of Dali Museum. Photo courtesy of Dali Museum.



by Jim Wallace and Michael Clary

Architect: Harvard, Jolly, Marcet & Associates Architects, P. A.

Principal Architect: Blanchard E. Jolly, AIA

Project Architect: Jonathan R. Toppe, AIA

Engineers: (electrical & mechanical) Best, Hickman & Thomas Engineers, Inc.; (structural) Olsen, White & Associates, Inc.

Contractor: (Phase I Construction Manager) Federal Construction Company; (Phase I Structural Contractor) Dara Hennessy Construction Company; (Phase II General Contractor) Cox Development Corporation

In March of this year the Salvador Dali Museum opened on the St. Petersburg waterfront amidst a great deal of fanfare. Housed within the structure was the collection of Eleanor and A. Reynolds Morse of Cleveland—a collection containing 96 oil paintings, 200 drawings and watercolors and over 1000 graphics and sculptural works by the renowned Spanish surrealist. The opening of the museum capped two years of planning, construction and organization of the exhibit.

When it was learned that the Morses were looking for a new public home for their collection, they were approached by James Martin, a St. Pete City Councilman, with the idea of bringing the collection to Florida. Through the efforts of Martin and other city and state officials and an allocation of funds by the state legislature for the construction and maintenance of the building, the Morses' announced their intent to relocate to St. Petersburg. The site for the museum was donated by the City and it is on the harbor just south of the downtown. An existing marine warehouse was adapted for use as a single open gallery with the required service facilities wrapped around it. A particular requirement of Morses' was that the gallery be one large open room and the warehouse suited his requirement perfectly.

The Tampa-St. Petersburg architectural firm of Harvard, Jolly, Marcet and Associates was selected to undertake the project. With a tight budget and

tight schedule, the firm set out to design the building in two phases.

In Phase I, the warehouse was to be converted and finished as a gallery so that the collection could be safely stored. Phase II involved the addition of a lobby, sales area, office wing and storage space. In developing the final design, Jonathan Toppe, Project Architect, followed guidelines suggested by both Morse and city officials.

The completely open space left by the architect, per Morse's requirement, permits a view across the entire gallery. Ample wallspace permits the display of paintings which range in size from a 3½" by 2½" portrait of the artist's wife to the surrealistic "Hallucenogenic Torreador" which measures a whopping 13' by 10'.

Harvard, Jolly, Marcet believed that the building should be a clean, simply stated backdrop for the art to be displayed. To this end, the interior of the warehouse was simply treated and honestly expresses the original structure. Large wallboard panels were hung on the masonry walls—not covering the walls, but floating out from them, leaving the painted block behind. The wallboard is trimmed in light oak and acts as a frame for the works of art. The gallery space was left open to the roof deck exposing the joists. This step provided the desired volume and opened up the space rather than closing it in with some form of ceiling. New HVAC ductwork spans the joist space.

While exposing the joists and creating increased space, HJM had to raise the floor three feet above the existing level in order to conform to flood requirements and protect the art. This allowed for the design of the return air plenum under the new floor. Then, at the end of the gallery, opposite the entry, a pit was created with greater floor-to-ceiling heights for the display of five large scale "masterworks." The museum patron is led to the pit along a gently sloping ramp flanked by oak capped glass rails. These five tremendous works may be viewed from two different and distinct perspectives, from across the gallery or closeup, thereby exposing many of the secrets and surprises of Dali's small hidden images in his large scale forms.

The museum space excludes natural light, providing a great degree of control, as well as protection, from the sun's damaging rays. A two-circuit track lighting system was selected and laid out by the architect. One set of lights illuminates the art while the other defines a circulation route.

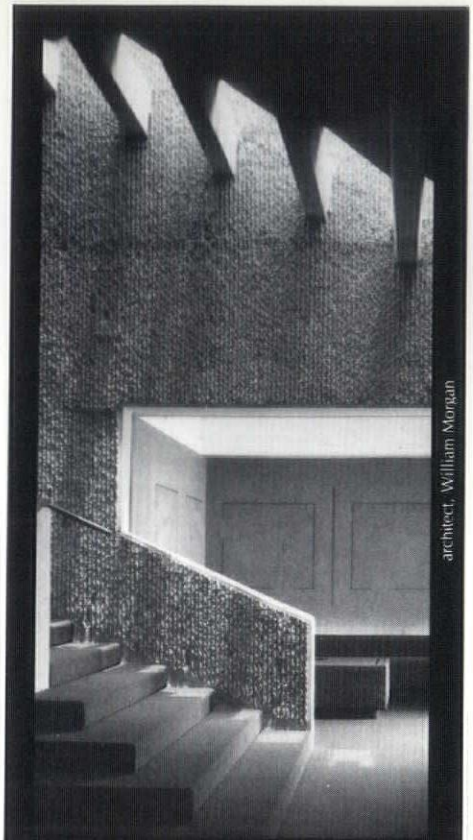
The architect was also responsible for developing the multi-faceted security system which secures the building and its valuable contents. The gallery and its storage areas are served by a halon fire protection system and humidity and temperature controls.

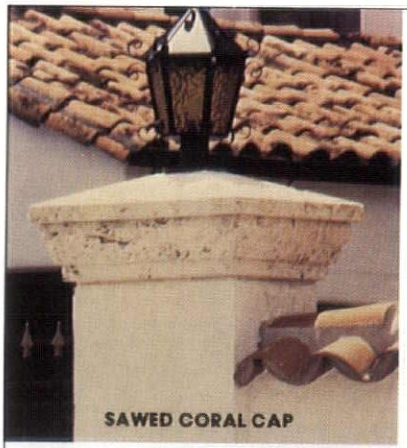
In order to complete all the Phase I work in the short period of time allowed, the architect recommended that the city retain Federal Construction Company as a Construction Manager. The Construction Manager then used a phased bidding process in order to begin the project more quickly and expedite construction. Construction of the gallery was completed by the target date and by the time the museum staff began cataloging the collection, the architects had begun designing the Phase II addition, which included a large lobby-multi-purpose room suitable for lectures and a sales and display room. A wing of offices and storage space forms an "L" with the lobby, wrapping a corner of the gallery.

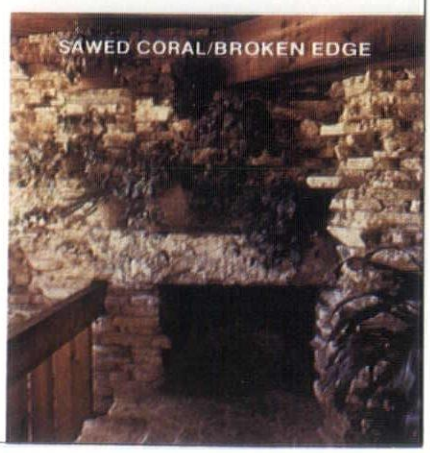
HJM is now planning further phases of expansion to satisfy the demands of the large number of visitors and the expanding collection. The exhibit now rotates periodically as only one third of the collection can be displayed at a time. An addition to house a research library and a community room for meetings is presently being designed.

A facility designed to house such a renowned collection of art as that of Salvador Dali stands to make St. Petersburg a center for the study of the artist and surrealism. ■

JIM WALLACE *is a graduate student at Princeton University in architecture*
MICHAEL CLARY *is a graduate student at The University of Florida in architecture*







what the costs actually are and that they are getting the best possible price. The owner usually saves on change orders because of his involvement. The best approach is for the design-builder to work on a fee basis which removes any sort of adversary relationship between the owner and the design-builder.

There is nothing mystical or hard to understand about becoming involved in providing design-build services. It is very much like the process you went through to become an architect. Allow several years for training and developing business procedures. Then allow several years to slowly gain practical experience. You should plan to have plenty of funds to finance this education and cover the new risk to which you will be exposed. Your big advantage is that your training and experience as an architect will provide a good base. Rest assured, you will not be disappointed and you will find that you will be better able to serve a greater number of people. ■

Don W. David, Jr., AIA is the president and CEO of Quatre Inc., a design-build company. He is also a principal in the architectural firm of Ricks/Kendrick/Stokes/David Architects Inc.

1982 Governor's Design Awards

On May 3, 1982, Governor Bob Graham presented six Florida architects with design awards. The recipients of the 1982 Governor's Design Awards Program received their prize in the newly restored Supreme Court Chamber of the 1902 Capitol.

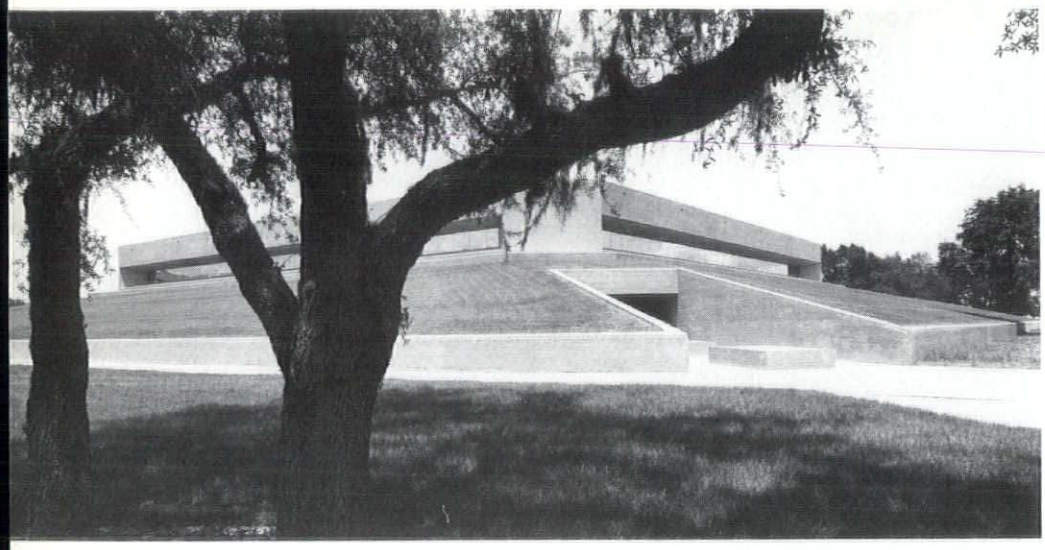
This year's winning projects were in eight design categories located in five Florida cities from Miami to Pensacola.

The Awards Program, started by Graham in 1981, is unique in the United States. It is open to nominations only from state and local governmental agencies. Florida makes a significant investment in its public capital outlay program each year and it is appropriate for the results to be evaluated in a review of the overall success of the facility after a period of use for their intended purpose. Three Architects were among the jurors for this year's program. They were FA/AIA President Glenn Buff, AIA, John Steffian, AIA, Chairman, Department of Architecture and Planning, University of Miami, and Bob Burke, Chairman, Florida State Board of Architecture.

EDUCATION

North Campus, Leroy Collins Campus Center
Miami-Dade Community College
Miami, Florida
Agency: Miami-Dade Community College
Architect: Ferendino/Grafton/Spillis/Candela

The jury commended the fact that the indoor-outdoor relationships established by this design provide a notable setting for the various pursuits of the Center. The large covered open-air space for major activities takes maximum advantage of the climate, while allowing for protection from the elements. Compatible and exciting uses of color and material to articulate the building spaces were also noted.



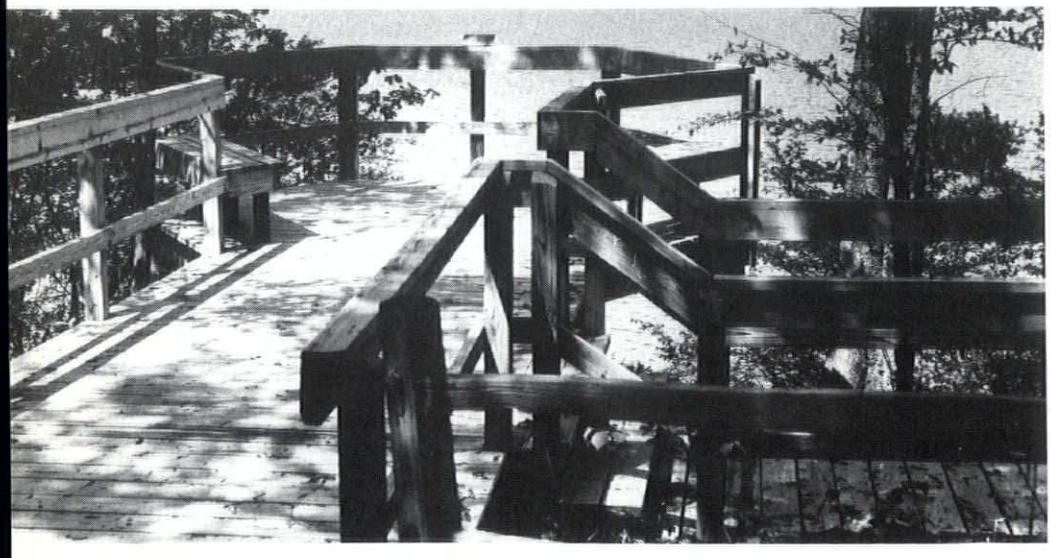
University of South Florida, College of Business Administration (Ferguson Hall)
Tampa, Florida
Agency: University of South Florida and Department of General Services
Architect: Rowe-Holmes & Assoc.

The jury was extremely impressed by this energy conservative design. The building has a distinguished bermed pyramidic form and generates excitement from the ways in which natural light and ventilation are introduced.

TRANSPORTATION

Interstate I-110
Southern Terminus
Pensacola, Florida
Agency: Department of Transportation
Architect: Reynolds, Smith & Hills

The jury commended this bridge for providing a graceful and unobtrusive transportation design solution while maximizing potentialities for public open space within its surrounds. Particularly impressive are its simple curved lines and single pedestal base, together with its apparent lightness, all of which give a clear indication of the designer's intention to avoid the hostile impact that many such bridges have upon the landscape.



RECREATION

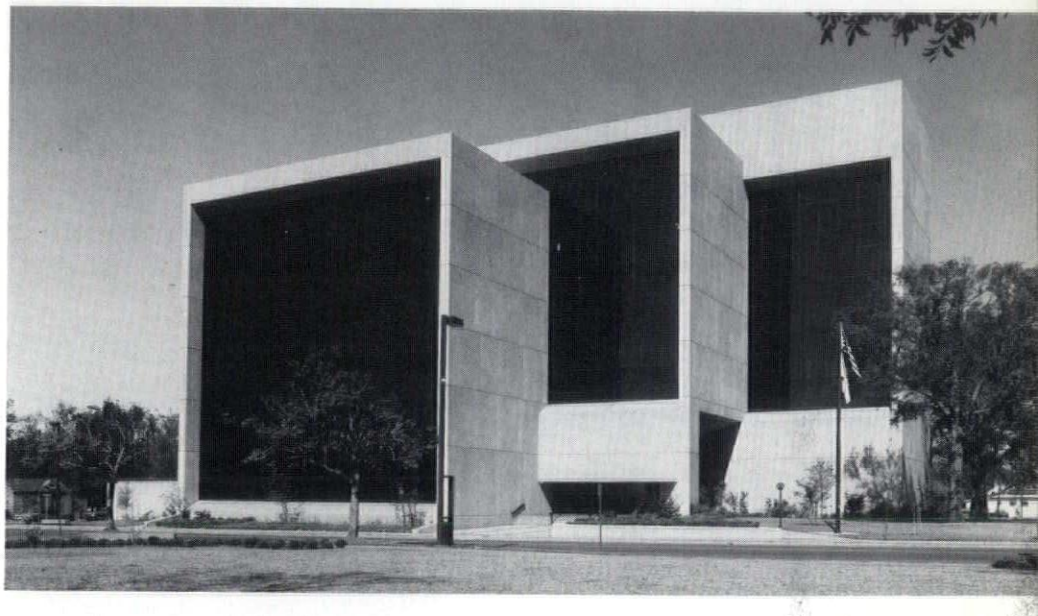
Lake Talquin State Recreation Area
Tallahassee, Florida
Agency: Department of Natural Resources
Architect: Harry Dickman

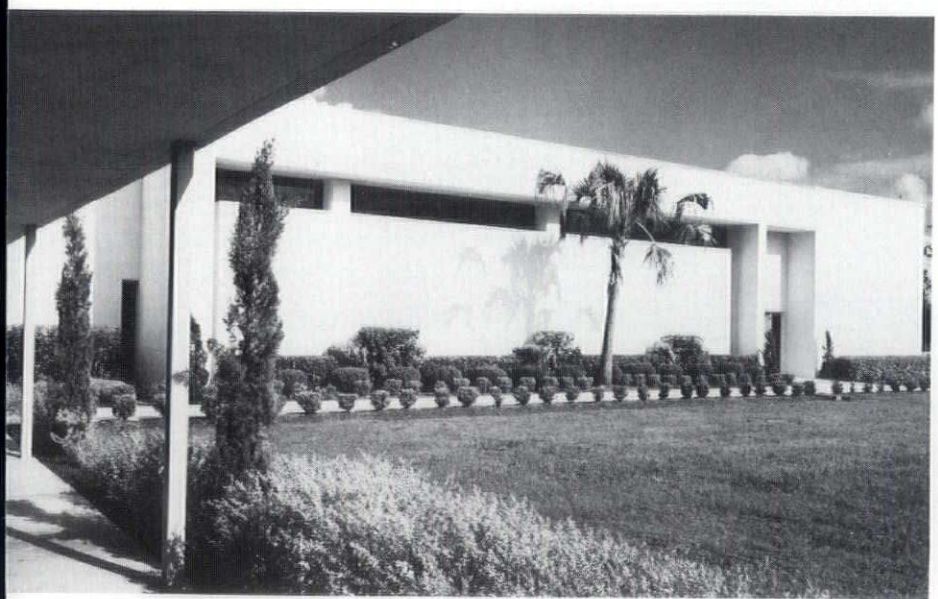
Of the recreational entries, this project exhibited the most sensitive integration of buildings, stairs and walkways which complements the terrain and exploits interesting views of the landscape. The shelters are strong design elements that are treated unpretentiously.

ADMINISTRATION

Escambia Regional Service Center
Pensacola, Florida
Agency: Department of General Services
Architect: Ellis W. Bullock, Jr.

The jury felt this building to be a handsome structure, sited and designed with environmental sensitivity. The material and exterior skin of the building are well articulated and proportioned. It is clear that the designers took great care to preserve the existing landscape and to integrate it with the building's entrance, thus forming a pleasant and human transition from the street to the building itself.





OTHER PUBLIC SERVICE FACILITIES

Special Award of Merit

Frederick H. Owen, Jr. Chapel
Lawtey Correctional Institution
Lawtey, Florida
Agency: Department of Correction
Architect: Kemp, Bunch & Jackson

The jury was extremely impressed to find that the users themselves formed its construction team. The craftsmanship and care that are evident throughout are of good quality, resulting in a chapel which is a commendable piece of work. For this reason, the jury wished to provide a special Award of Merit in recognition of and encouragement to those that participated in its construction. The jury noted that the user approach should serve as a model for similar undertakings by other institutions.

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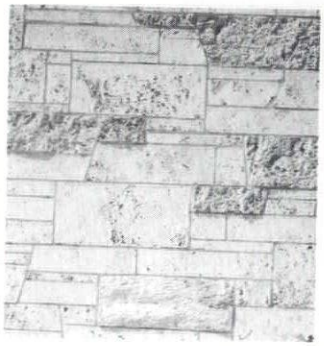
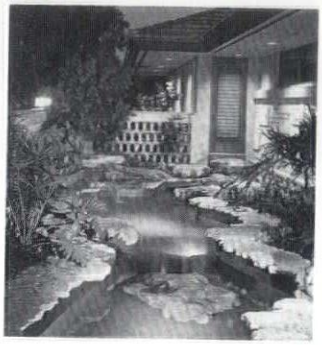
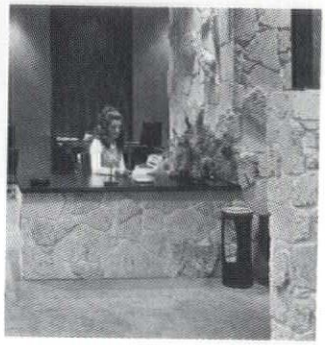


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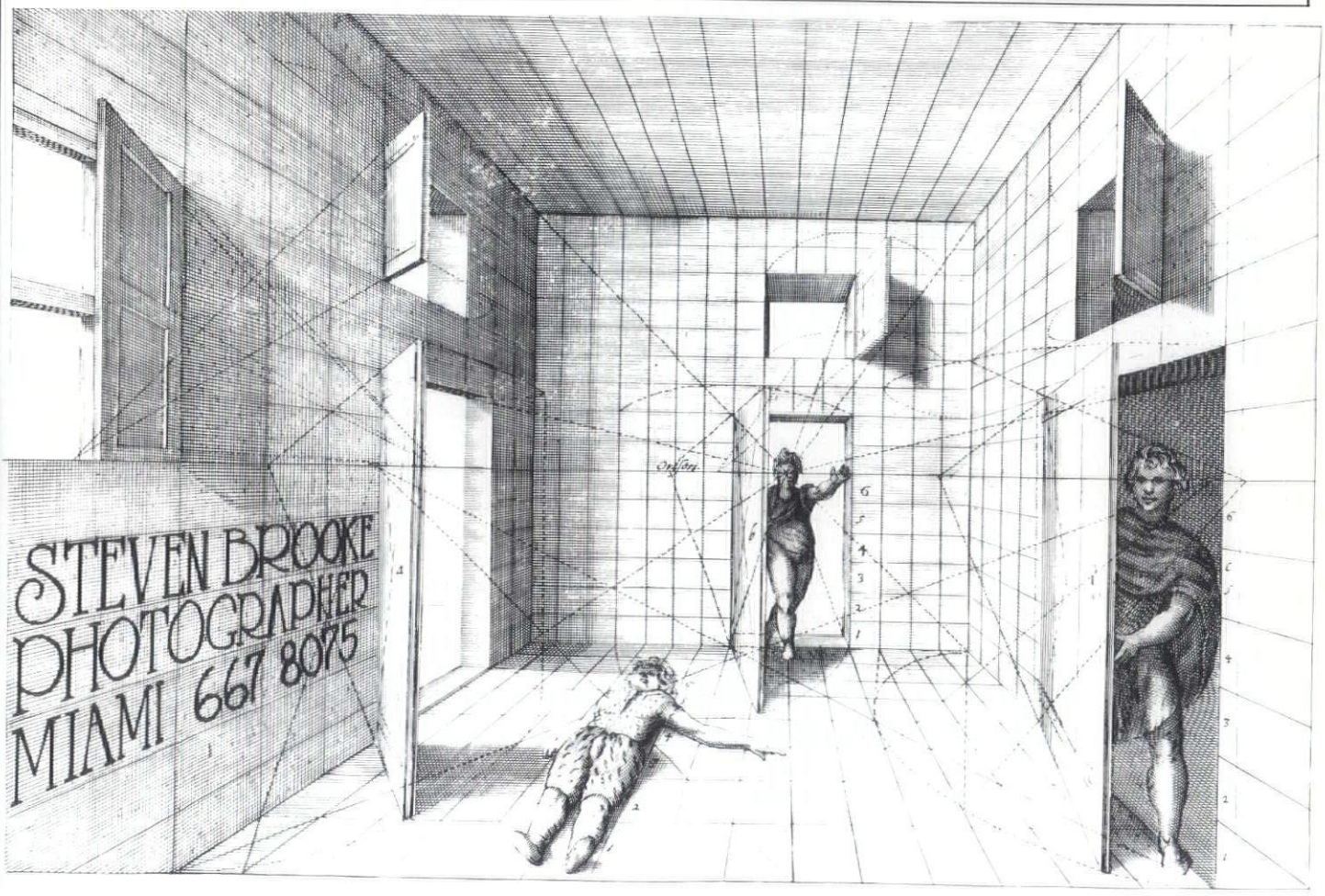

Architects Dilemma; Window Specs in Florida

by Jack Adams, Plant Engineer, and John Brown, Technical Manager, Alcan Building Products.

Window specification for Florida construction is a rather complex riddle to decipher—even with clues.

Federal glass standards, levels of window certification, five different building codes and a state energy code, in addition to Florida's five wind zones—all must be dealt with in determining what window to specify for a given project.

Attempts to simplify the Florida codes and classification ratings, established by the Architectural Aluminum Manufacturers Association (AAMA) and the American National Standards Institute (ANSI), have led in some cases to oversimplification. It has been considered a safe and simple practice to specify what is perceived to be the highest quality window throughout a high-rise building—namely, an A2, double strength glass window.

However, it would be more appropriate and economical for such project principals to ascertain what types of windows are best suited for a particular building design and locale.

From AAMA and ANSI specifications, A2 windows appear to differ substantially from B1 windows, the most common window type. In actuality, only two test specifications distinguish these window types.

First, AAMA and ANSI require that tests for air infiltration, water leakage, exterior/interior wind load and structural strength for an A2 classification utilize a window measuring a minimum of 54 x 90 inches. A B1 rating test must use a window equal to the largest size offered in that line by the manufacturer, typically much smaller than 54 x 90 inches. An A2 also must be able to pass a horizontal rail deflection test with a higher wind load.

Second, the required sill thickness, 0.078 inch for an A2 window test, 0.062 inch for B1, is unapparent to most users. Both have equally sturdy frames, and can accommodate single and double strength glass. However, greater sill thickness will not usually produce higher test numbers. In fact, most A2/A2.5 windows carry lower structural test ratings than B1 HP units.

The primary consideration in window specification thus becomes determining what window is most appropriate for the situation.

USE RIGHT WINDOW FOR RIGHT HEIGHT

Architects select and specify a window based upon overall quality, cost, aesthetics and strength.

The overall aesthetics and performance of A2 and B1 windows do not differ just because one is of an "A" of "B" rating. Hence, the quality of A2 and B1 windows (and for A2.5 windows for that matter) produced by a given manufacturer is similar. The difference in window strength lies only with sill wall thickness.

A thicker sill, or rather an A2 or A2.5 window, is used primarily for an oversize opening—one measuring a minimum of 54 x 80 inches. For buildings requiring smaller, more standard sized openings, B1 windows will ensure quality performance at both high and low elevations.

For example, in Lee County, Florida, using a 37 x 50⅝-inch size window, the architect could specify building windows as follows for high-rise construction: (1) Floors 1 through 5—B1 window with single strength glass; (2) Floors 6 through 10—B1 windows with double strength glass; and (3) Floors 11 and up—B1 windows with 3/16-inch glass.

For a more panoramic view of the top few floors, an oversized opening and an A2 or A2.5 window would be more appropriate than a B1 window—assuming the top floor did not exceed acceptable elevation limits of the A2.5 certification for that wind zone.

The difference is not to increase adequate certification levels of the window, but glass thickness to ensure proper window protection from wind load.

The Florida Model Energy Code recommends specific thermal properties or shadings for the glass at various exposures to help keep heating and cooling costs to a minimum.

The specification task is made simpler by manufacturers who produce quality B1, A2 and A2.5 windows adaptable to glass sizes of up to a half inch.

Proper window specification, with appropriate glass strengths that meet the particular building design and location, produces cost savings for the entire project. Demands for weather integrity, optimum performance and aesthetics in a window can be satisfied economically. ■

GLASS SPECIFICATION CHART FOR WINDOWS IN 110 MPH WIND ZONE

						½	½	½	½	½											2P	2P	2P	2P	3P	3P	3P	3P	3P	3P	3P	3P	DESIGN
																					CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	PRESSURE
C	12	13	14	15	16	32	33	34	35	36	22	23	24	25	26	32	33	34	35	36	22	23	24	25	22	23	24	25	32	33	34	35	IN PSF
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19	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
18	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
17	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
16	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
15	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
14	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
13	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
12	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
11	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
10	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S																
9	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S				S	S	D	3									
8	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S				S	S	D	3									
7	S	S	S	S	S	S	S	S	S	S	S	S	S	S		S	S				S	S	D	3									
6	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	D	D	S	S	D	D									
5	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	D	D	S	S	D	D									
4	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	D	D	S	S	D	D									
3	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	D	D	S	S	D	D									
2	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	D	D	S	S	D	D	S	S	D	D	S	D	D	3	
1	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	D	D	S	S	D	D	S	S	D	D	S	D	D	D	
	1.1	1.8	2.4	3.1	3.8	1.7	2.6	3.6	4.6	5.7	2.4	3.8	5.3	6.7	8.3	3.6	5.7	7.9	9.9	12.3	5.3	8.3	11.2	14.2	4.9	7.7	10.4	13.2	7.4	11.6	15.7	19.8	Square Footage

S - INDICATES SINGLE STRENGTH GLASS
D - INDICATES DOUBLE STRENGTH GLASS
3 - INDICATES 3/16" GLASS
1-20 - INDICATES ELEVATION IN STORIES

CHART INCLUDES: GLASS SQUARE FOOTAGE
DESIGN PRESSURE IN PSF.

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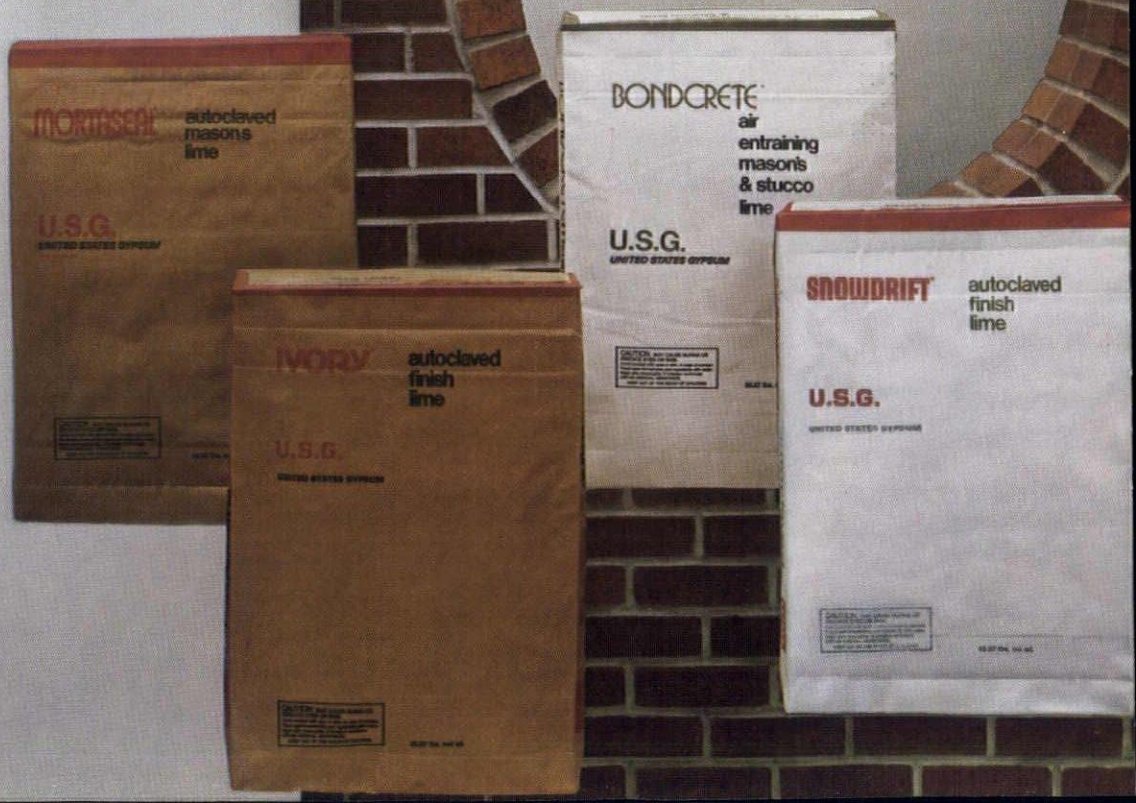

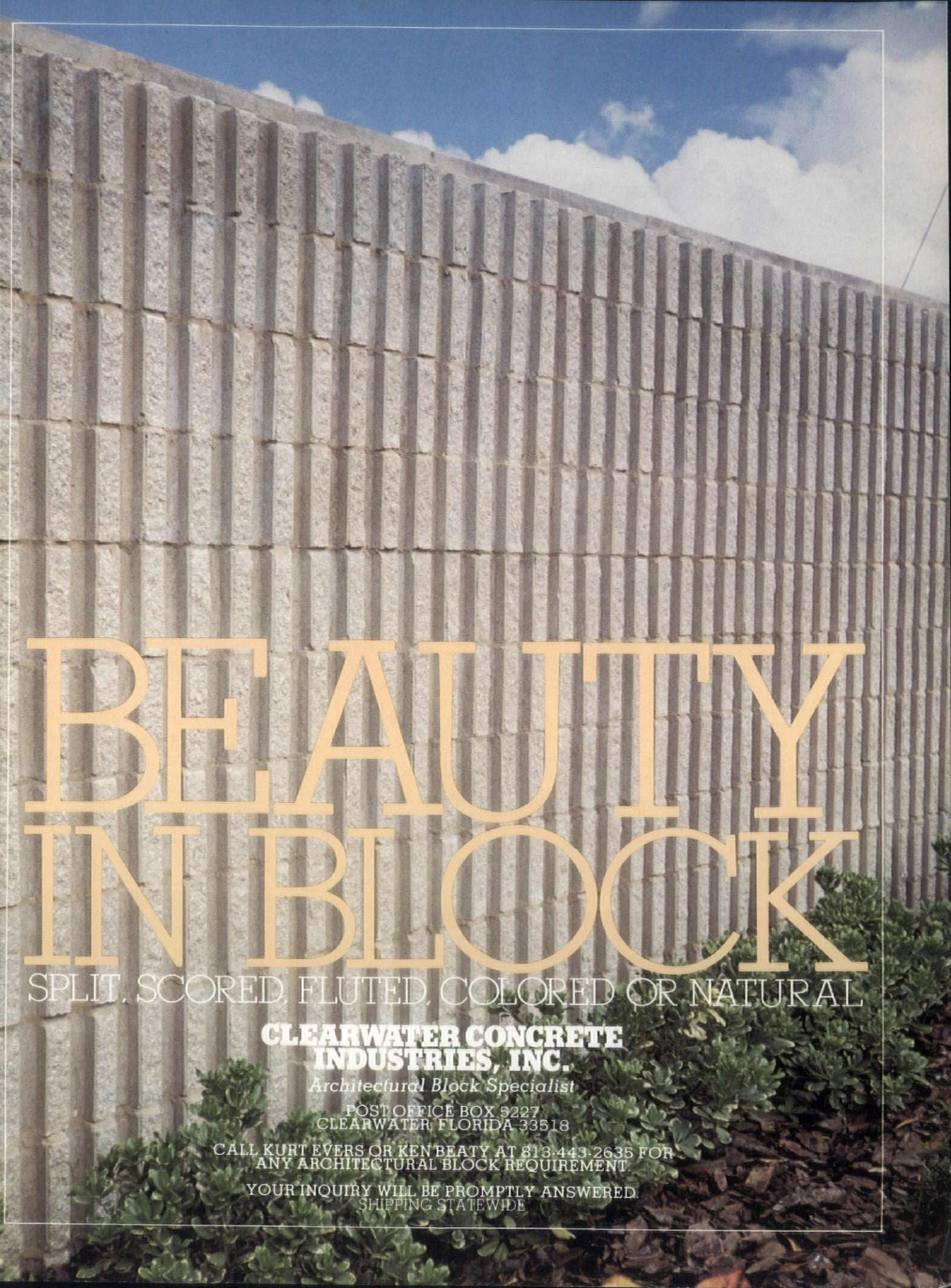
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