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January/February, 1987
Volume 34, Number 1

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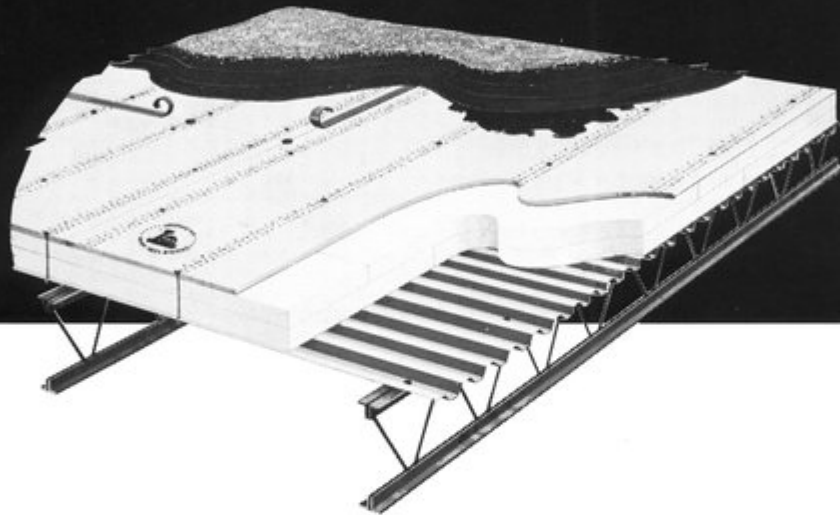
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Cover photo of the Atrium Office Complex by George Cott. Architect: Gregory K. Wall, AIA.

durability (du'ra·bil'i·ty)n.

1. lasting in spite of hard wear
2. permanence
3. survival
4. (colloq.) till the cows come home
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“Architecture depends on Order, Arrangement, Eurythmy, Symmetry, Propriety, and Economy.”

These are the words of the Roman architect Vitruvius, writing at the time of Augustus. His *Ten Books of Architecture* have come to us through centuries of translation, discussion, interpretation and reinterpretation. Along with such architects as Palladio and Inigo Jones, Vitruvius survives as perhaps the foremost proponent of classicism. His *Fundamental Principles of Architecture* are probably etched into the consciousness of every architecture school graduate as well as every student of architectural history.

In February, the FA/AIA will host its second Florida Design Conference. This year we will meet in Gainesville, in an atmosphere charged with sparks of academic excellence. How appropriate that we will come together to discuss Vitruvius and the relevance of his writings for today's architect under the banner of “Commodity, Firmness, Delight in 1987 — Are We Too Hip For Vitruvius?” Architects and educators will be discussing these 2nd century precepts in the light of contemporary criteria and hopefully, making a determination about whether architecture today depends on “Order, Arrangement, Eurythmy, Symmetry, Propriety and Economy.”

Those of you who take the initiative to read Vitruvius prior to the Conference will note that the phrase “Commodity, Firmness, Delight” which is commonly attributed to him, does not appear in “The Ten Books.” The reason is that CFD is a 17th century redefinition of Vitruvius by a little known poet and statesman who, late in life, decided to try his hand at writing on the subject of architecture. This writer was little more than “a gatherer and disposer of other men's stuff at best value,” but he did turn a fine phrase and thanks to him CFD is still a popular precept today. Who was this author of little note and what was the title of his architectural treatise? Find out for yourself and keep the information secret until you get to the Design Conference. It may be worth your while.

For all the truly profound and utterly valid teachings of Vitruvius which still hold up today, he did write one thing that clearly shows that “the times, they are a changin'.” In the Introduction to Book VI he stated, “But for my part, Caesar, I have never been eager to make money by my art, but have gone on the principle that slender means and a good reputation are preferable to wealth and disrepute.”



New Commissions

Charlan Brock & Associates has completed the design for an attached, fee simple mixed housing product being developed and built by Bardmoor Properties, Inc. in Pinellas County. ■ **Schwab & Twitty Architects, Inc.** has been commissioned by the Coral Ridge Presbyterian Church of Ft. Lauderdale to design an \$8 million expansion. Additions to the church will include a 23,000 s.f. Fellowship Hall which will seat 800 for a banquet, plus a kitchen and a stage. ■ Construction has begun on the \$50 million first phase of a projected six-phase condominium complex on the Intercoastal Waterway at Aventura. Valued at \$300 million, this project of the Ben Franklin Service Corporation is being designed by **Sieger Architectural Partnership**. ■ Seven lending institutions led by Fidelity Federal Savings and Loan of Galesburg, Illinois commissioned **Fugleberg Koch Architects** to design an 18-story, 91-unit luxury highrise condominium in downtown Orlando. ■

Spillis Candela & Partners designed Phase I of Fountain Square, a 320,000 s.f. luxury office campus in Boca Raton. The new corporate complex is valued at \$10 million and it will ultimately comprise four multi-story buildings in a contemporary Mediterranean style. ■ Arvida Corporation has commissioned **The Design Advocates, Inc.** to design a waterfront golf course community on Longboat Key. The firm is planning a Florida Island/Key West atmosphere to capitalize on the communities' water setting. There will be 57 patio homes with four units per acre. ■ Holy Rosary Catholic Church in Miami is being modernistically designed for the new liturgy by the **Sieger Architectural Partnership**. Planned as part of a multifaceted campus-style complex, the church will seat 800 parishioners. The design also includes a chapel, an

assembly hall, a sacristy and church offices. ■

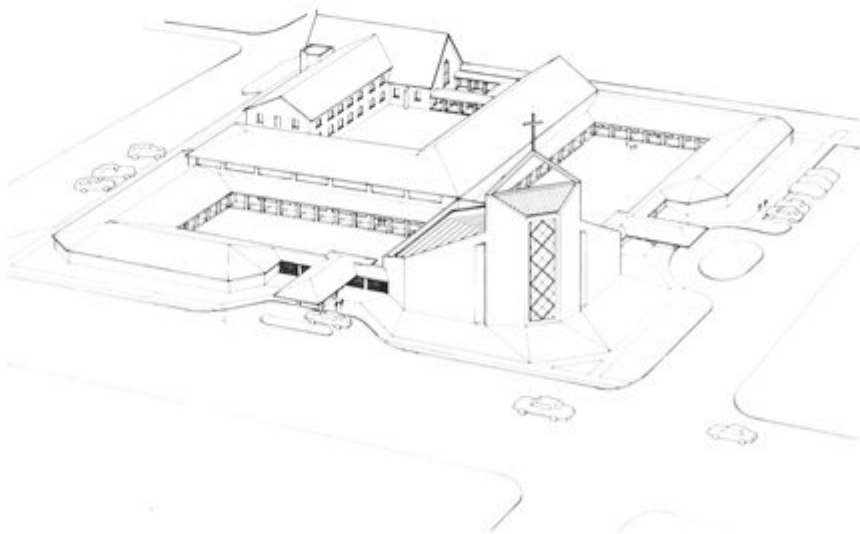
Architects Design Group, Inc. and David Coonrod Architects and Associates, Inc. in Fernandina Beach have been selected to perform a detailed analysis of the space needs of Nassau County. The study will identify the current and future needs of the county, including the courts, sheriff's office, health department and other county functions until the year 2005. ■ **Fleischman-Garcia** has been commissioned to design a new synagogue for Temple Beth Shalom in Sarasota. The approximate 44,000 s.f. facility will feature a 530-seat sanctuary, 150-seat chapel, complete educational facility and social hall. ■ West Boca Medical Office Condominiums, the first phase of a mixed-use community surrounding West Boca Hospital, is nearing completion. The project was designed by **Kenneth Hirsch Associates Architects**. The building provides an interesting counterpoint to the predominantly rural environment of the area. ■

The Nichols Partnership will design the \$15 million, eight story Courvoisier Center on Brickell Key for developer Swire Brickell One, Inc. Located just across Biscayne Bay from Brickell Avenue, the building's design will capitalize on its central-but-secluded private island setting and it will have a definite continental flair. ■ **Oliver Glidden & Partners, Architects and Planners** has been selected to produce the construction documents for the interiors of the 4500 s.f. John deMedeiros Skin Care and Cosmetic Salon in Crocker Centre in Boca Raton. **Burckle Glidden Associates, Interior Design**, has been selected to create the space plan and interior design for the deMedeiros project. ■ Renovations are underway on **Slattery & Root's** design for the expansion of Deerfield Beach's City Hall commission chambers and offices, conference room and lobby areas. There will also be a completely redesigned parking and access area. ■

The Stetson University Board of Trustees has appointed **Rich-**

ard G. Allen, AIA, as architect for a new dormitory for the Stetson University College of Law. The dormitory will be located in Gulfport and will provide space for an additional 80 resident students. ■ **Charlan Brock & Associates** will provide planning services and design for the Villas at Park Shore in Naples being developed by Park Shore Partnership. ■ **William Morgan Architects** is designing the new Beach United Methodist Church in Jacksonville Beach. The 8,840 s.f. church will have a 600-seat nave and a 90' high exterior cross. The master plan includes the new church and three cloistered courtyards flanked by the Sunday school and fellowship hall. Construction is scheduled for early 1987. ■

Construction is complete and sales models are open at Villa Capri, a new community of detached patio homes in northwest Orange County. Design firm for Villa Capri was **Fugleberg Koch Architects**. ■ A 20-story rental tower now on the drawing board for Aventura will emphasize wa-



Beach United Methodist Church designed by William Morgan Architects.

ter views. The Y-shaped building, designed by the **Sieger Architectural Partnership**, will offer views of the Atlantic Ocean or Biscayne Bay from every one of its 355 apartments. ■

Construction has begun on Phase I of the Coralstone Club in Vero Beach designed by **Fugleberg Koch Architects**. The development contains 442 custom villas and townhomes. ■ **Wedding & Associates Architects, Inc.** has been awarded a Department of the Army contract for mechanical drawings. The firm pioneered the use of Computer-Aided Design and will produce drawings for two weapons systems to be developed at the Army's Aberdeen Proving Ground in Maryland.


Powell Design Group, P.A. has been selected to design two projects for Planned Development Corporation of South Florida. Powell will design a mixed use retail and office complex in Palm Bay and a 10,000 s.f. retail building in conjunction with a 100-child day care center in Tampa. ■ **Currie Stubbins Schneider, AIA, PA**, will design the Esplanade at Coral Springs. Developed by Concept Development Company of Boca Raton, the center will have 67,000 s.f. of leasable space when completed and will be the first of its kind in the area to allow individually designed storefronts to suit tenant needs. ■ The MacEwen Group Incorporated, Architects and Planners, has completed design work for the chapel at Sarasota Memorial Gardens. Project architect **Clifford M. Scolz, AIA**, designed the 4,000 s.f. chapel in a traditional manner to unify elements of the existing cemetery. ■ **Baretta & Associates** has been selected by the Arvida Corporation to design an 80,000 s.f., two-phased research/development/flex building complex in Dade County. ■ **Fugleberg Koch Architects** has begun design work on a luxury condomin-

ium resort in St. Croix, U.S. Virgin Islands. The resort, called "Kanalea," will feature a Polynesian theme reminiscent of the luxury vacation spots in Ha-

waii. ■ **Slattery & Root Architects, P.A.**, has been commissioned to design the two-story, 70,000 s.f. wholesale distribution center for Hector Turf, a

lawn care and maintenance firm in Deerfield Beach. Four new models designed by **Slattery & Root** are now under construction at Laguna at Mission Bay

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in Boca Raton. The single family homes are being developed by GL Homes of Florida. ■ Canadian developers Magic Home Builders, Inc. have teamed with Orlando architects/planners **Charlan Brock & Associates** to create Crosspointe, an 88-unit multi-housing project located in Burlington, Ontario, Canada. Crosspointe will include homes with floorplans ranging in size from 850 to 1285 s.f. in a park-like setting.

Awards, Honors and Special Note

Baretta & Associates, Boca Raton, has received a 1986 National Marketing Award from the Society for Marketing Professional Services for their trade show display entitled "The Image of Success." Baretta's display was directed to corporate and real estate executives to help them create an identifiable image to differentiate and market their product.

Leon Bellon, AIA, principal in the architecture and planning firm of **Bellon Perez & Perez**, has been voted "Architect of the Year" for 1986 by the Latin Builders Association, a 500-member trade organization. Bellon has been practicing architecture for 14 years and has been with **Bellon Perez & Perez** since its founding two years ago.

The Orange County 33rd Street Correctional Center, designed by **Architects Design Group, Inc.**, of Winter Park, was selected as one of seven Outstanding Concrete Structures in Florida, by the Florida Concrete and Products Association. **Architects Design Group** was also honored by The Florida Trust for Historic Preservation when the Merchant's Bank Building in Daytona Beach was given an outstanding preservation and restoration award. The building is owned by the Halifax Historical Society and was restored by ADG.



Crosspointe is an 88-unit housing project designed by Charlan Brock & Associates.

David Michael Harper, President of **Harper Carreno Inc.** represented the Miami-based firm as one of the ten architects in the U.S. selected by the AIA to participate in the "Successful Firms" Roundtable Seminar in Memphis, Tennessee. The purpose of the Roundtable is to create a report available to AIA membership, other professionals and educators, to serve both as a guide to today's practitioners and to future architects.

Larry Schneider, AIA, a principal in the firm of **Currie Stubbins Schneider, AIA, PA**, has been appointed to a special committee on handicapped accessibility by **Tom Lewis, Jr., AIA**, secretary of the Department of Community Affairs for the State of Florida. The 16-member board was selected to review existing codes as they relate to the handicapped and assist in implementing proposed legislation for the 1987 legislative session to update the code.

Robert A. Koch, AIA, founding partner of **Fugleberg Koch**

Architects, spoke at a conference in Orlando in November on the topic of "Developing and Leasing Suburban Office Buildings." Special concerns and problems with the development of small office buildings was the subject of his presentation. The seminar was part of a series conducted by the Northwest Center for Professional Education.

The Carl Como Tutera Residence, designed by **Keith C. Hock, AIA, Architects** of Daytona Beach, won the 1986 Daytona Beach Homebuilders Top Brass Award for Best Custom House over 3,000 s.f., as well as the Best of Show Award. Briar Cliff Apartments, also designed by Hock, won a Merit Award for Best Overall Residential Development with a net density of more than five units per acre.

Edward J. Seibert, AIA, Architect and Planner, won the Outstanding Concrete Structures in Florida Award from the Florida Concrete and Products Association. Seibert was recognized for Arvida's Inn on the Beach, which his firm designed.

New Firms

Earl M. Kaplan, AIA, formerly with Earl Mark Kaplan, Architect, and **William C. Kreidt, AIA**, formerly with Wade and Kreidt Associates, P.E., have merged and opened a new architectural firm, **Kaplan & Kreidt, P.A., Architects and Urban Planners**, in Coral Gables.

Juan F. Romero, AIA, Managing Director of **Space Design International's** Tampa office, announced that Design Presentations, a Cincinnati-based design firm, has merged with SDI. Design Presentations is owned by Ms. Barbara Fabing and she will serve as Director of Design and Design Communications for the new firm.

After 24 years of practice in Chicago, the architectural firm of **Blivas, Fiala & Rowe** has moved its corporate offices to downtown Sarasota. The firm has designed a number of projects in Florida including retirement estates, nursing homes and apartment complexes.

Follansbee Award Goes to UF Student

UF student Larry Scarpa's design for a "vernacular treehouse" has been recognized by Follansbee Steel Corporation as a prize winning achievement in their national design competition, Roofing Expression I.

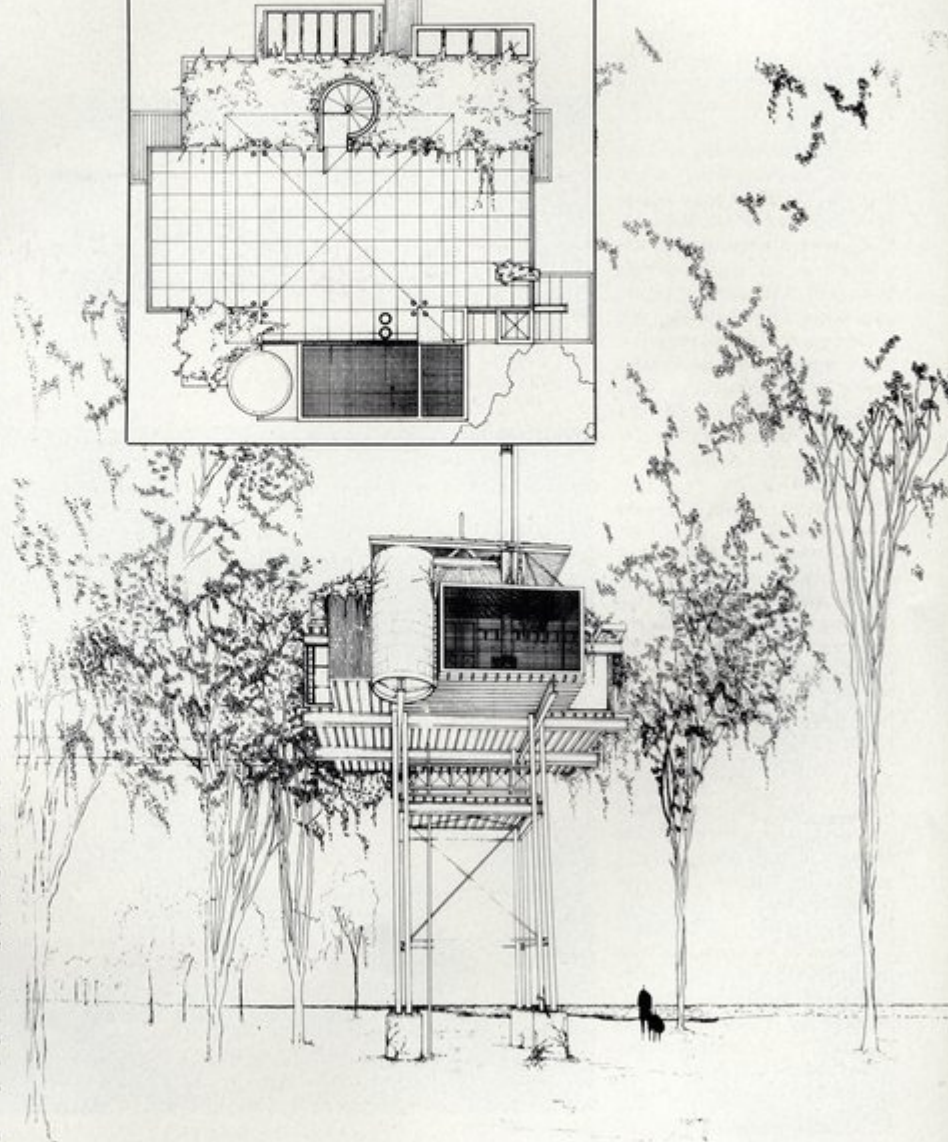
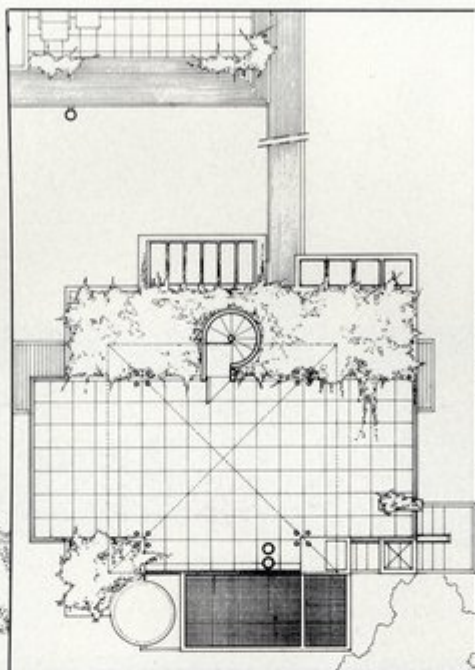
Scarpa, who studied in Italy and worked for the Italian architecture firm of Faresin Associates in Vicenza, also conducted research on the Italian architect Carlo Scarpa, to whom he is no relation.

Scarpa's "Treehouse" was, in his words, "inspired by the Florida cracker house in respect to both imagery and energy efficiency in that it is lifted high above ground level into, and sometimes above, the treetops." Since the Florida cracker house is probably most easily recognized by its sloping tin roof, Scarpa's treehouse is characterized by its 420 s.f. pyramidal standing seam metal roof.

The site was the principal inspiration for this reinterpretation of a cracker house. The environmentally fragile site called for a design with minimum impact on its surroundings.

The treehouses were placed on the site in groups of three or four with each group radiating out from a central terrace. From the terrace, one reaches his home via a bridge which moves either up or down depending on the placement of his individual unit. The placement of the individual units is determined by the canopies of adjacent trees. While each unit is placed at a different elevation, the elevation of the central terrace is fixed at 28 feet. The terrace is structurally supported by the elevator shaft and a small group of steel columns and beams in which a cable tension system supports the bridges to each unit.

In December, Scarpa was in Pittsburgh to receive his \$2,000 first prize plus a \$200 scholarship which was awarded to the University of Florida in his name.



1986 Governor's Design Awards

One of the last things Bob Graham did before taking his seat in the U.S. Senate was to conduct a final Governor's Design Awards Program. Graham, who has been a strong supporter of the profession, said that this year's winners show that "buildings can be designed with the kind of excellence we are seeking to expand as we manage Florida's growth."

Each of the winning projects showed "excellent facility development." All of the projects submitted are public buildings and they are reviewed in seven categories by a jury of professionals from each of the areas of expertise employed in the design and construction of the projects. There were nine members of this year's jury including Jim Jennewein, President of the FA/AIA and Enn Ots, Interim Dean of the School of Architecture at Florida A&M.

The projects selected to receive an award were the Broward County South Regional Library designed by Oscar Vagi & Associates Architects, Inc.; the Baldomero Lopez Elementary School in Seffner designed by Fleischman-Garcia Architects; the Richard B. Baumgardner Center for the Performing Arts in Clearwater designed by Taliesin Associated Architects; the restoration of the Tampa City Hall by Rowe Holmes Barnett Architects and the restoration of the Bedell Building in Jacksonville by Pappas Associates Architects, Inc.; the Largo City Hall Alterations and Additions by Ranon & Partners, Inc. and the Sanibel City Hall by Stewart-Richmond Architects; Metropolitan Park in Jacksonville was designed by Veenstra Rinaman Associates and the Town of Seaside designed by Duany & Plater-Zyberk.



Lopez Elementary School by Fleischman-Garcia Architects.



Broward County South Regional Library by Oscar Vagi & Associates Architects.

Letters

Editor's Note: *The following letter is a personal correspondence from George Fisher, AIA, to his friend and fellow architect Bob Broward, AIA. Broward felt that the letter was worthy of publication and secured the author's permission to share it with FA readers.*

Dear Bob:

I was delighted to see that your Wesley Manor has received the FA/AIA's Test of Time award. Congratulations!

I don't know if we've ever talked about this, but ordinarily I pay scant attention to award winners and to the whole awards process. The act of seeking an award for an architectural work carries with it — for me — more than a few troublesome connotations.

In the first place, it strikes me as unprofessional; it just isn't seemly for a professional to use his time and talent to prepare an elaborate display just in hopes of winning an award. Even doctors and lawyers don't do that.

Secondly, I believe that the recognition and prestige which has come to be associated with being an "award winner" might cause some architects — perhaps unconsciously — to make that their first priority. And so their designs may tend to be shaped less by the ancient and honorable dictates of beauty, strength and utility (plus the architect's soul) than by an instinct for what is "in" by current standards.

Further, I don't like to think of architectural design as a competitive undertaking pitting one architect's artistic taste and direction against another, with a small jury declaring one a "winner." (Marlon Brando and George C. Scott would not accept Academy Awards, because they do not believe that their work is in artistic competition with their fellow actors, and should not be so judged.)

Architectural design is an intensely personal labor which in-

volves the architect, the client, and society — and society is the ultimate judge as to who the "winners" are.

Awards do help bring personal recognition, status and commercial success, but surely that's not what architects are about.

Why then am I so pleased about your award?

Because this particular FA/AIA award (this is the first I've heard of it, incidentally) seems to parallel the one award which I believe to be truly meritorious: the AIA's 25-year award.

If I understand correctly, the 25-year AIA award seeks the architect, rather than vice versa, for work measured by the test

of time, rather than by today's chic.

Another reason I am pleased about your award, whether or not you sought it, is because it's a damned good piece of work.

With warmest personal regards,
George R. Fisher, AIA

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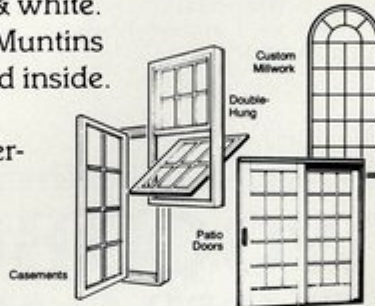
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Home is where the heart is

McLamore Children's Center Miami, Florida

Architect: Joint venture of Burger King Corporation and Hatcher Zeigler Gunn & Associates, Miami. Victor Alonso, AIA, Project Architect.

Engineers: **Structural**—Santiago & Associates, Engineers, Inc.; **Mechanical, Electrical**—Pace Engineering; **HVAC Systems**—Tropi-Kool Engineering

Interior Design: Lawrence Barney, ASID, General Mica and Jim McMillan, Burger King Corporation

Furniture Design and Fabrication: General Mica Corporation

Contractor: Builtron, Inc.

Owner: Children's Home Society

"There are many ways to abuse a child . . . One is to do nothing."

Motto of the
Society for Abused Children

"Child abuse is so pervasive," lamented the local executive director of the Children's Home Society, "there just aren't enough facilities."

This plaintive observation made by Dr. Mary Louise Cole just a few years ago produced a positive postscript: the McLamore Children's Center. Its neglected and abused visitors, ranging from newborn infants to six-year-olds, now profit from crisis facilities conceived as a residential refuge.

If short term, in-house care is to be the key, resident stays can be extended in the hope of rehabilitating families as a unit. The primary objective of this therapeutic haven would then be to guide parents into providing safe, nurturing homes. Most children leave after an average 45-day stay and already, 135 children have been served by the center.

This concept became a reality when J. Jeffrey Campbell, Chairman of the Board and

CEO of the Burger King Corporation, sought to create a living testimonial to James W.

McLamore, its co-founder and Chairman Emeritus. Both McLamore and his wife Nancy were involved with the Children's Home Society and such a facility seemed a fitting honor and a benefit to the community. The decision was made to renovate an existing, nondescript brick building near Jackson Memorial Hospital and turn it into a playful, secure refuge for battered children. It was to be called the McLamore Children's Center.

Burger King contributed \$450,000, and another \$125,000 was donated by other sources. In addition, some \$250,000 was conserved through the largesse of cooperative suppliers and contractors.

Hatcher, Zeigler, Gunn & Associates contributed its architectural expertise, mindful of parameters monitored by Burger King's Paul Gershen, vice president of its architecture and construction department. The center comprises an area of 12,000 s.f., the center of which is a two-story building composed of the original first floor, built in 1960, a new upper level and playground and parking facilities. The residential area has a capacity of 30 children and five live-in staff with a kitchen, laundry, dining room and bathroom. The center also includes a living room, classroom, family room and playground. Administrative areas include offices for the director, assistants and social workers, a conference room, a kitchen/lounge, a library/student lab, counseling rooms, a lobby and a secretarial area. The design concept strives to make all elements of the building aesthetically stimulating as well as functional, using geometric shapes and colors to symbolize the playful, yet secure, nature of



Facing page, *playground area*. This page, top: *Main entrance* and bottom, *entrance lobby*. Photos courtesy of Burger King Corp.



the building.

Existing skylights, preserved atop the original building frame, allowed for the installation of an elevator shaft, as well as an interior stair leading to the second floor addition which more than doubles the building's original area. The new exterior skin is an energy-efficient insulation system designed to adapt any future changes that might occur in the building's size or shape.

Ground level bedrooms and upper offices are all arranged along three perimeter walls to ease access and maximize natural lighting. This layout fosters similar window treatments to unify both floors. Both functional and visually attractive is the northern, more public orientation. Residential areas isolated from public and administrative sectors deter the potential abduction of offspring by vengeful parents.

Glass block was used for both aesthetic and functional reasons. It permits light and varying levels of privacy, while contributing a sense of scale to building entry and stairway. Six-inch blocks set along the northern face imbue a distinguishing character to tie these window designs to the related horizontal reveal. The gentle curves of an undulating planter wall contrast and soften the sharp rectangular nature of the building. It encloses the northern end of a playground brimming with bright, stimulating primary reds and yellows.

Interior metal, on the other hand, is white. Public areas are purposefully toned down to promote the assimilation of natural lighting throughout interconnecting spaces. The expansive ambience that results suggests broadened vantages and vistas.

Conceptually, the interior plan is cheerful . . . evocative of a warming sense of security. Primary colors emphasize assorted



building components, much as different geometric shapes symbolize different building uses. The interior furnishings coordinated by Larry Barney are meant to both stimulate and soothe. Smooth laminates contrast with textured fabrics, both of which provide gratifying tactile experiences for the children. Softened edges promote safety, while individual bedrooms are treated as sheltering nests. Cartoon characters decorate these sanctums where the images are easily related to by toddlers.

Gifts to the Center were

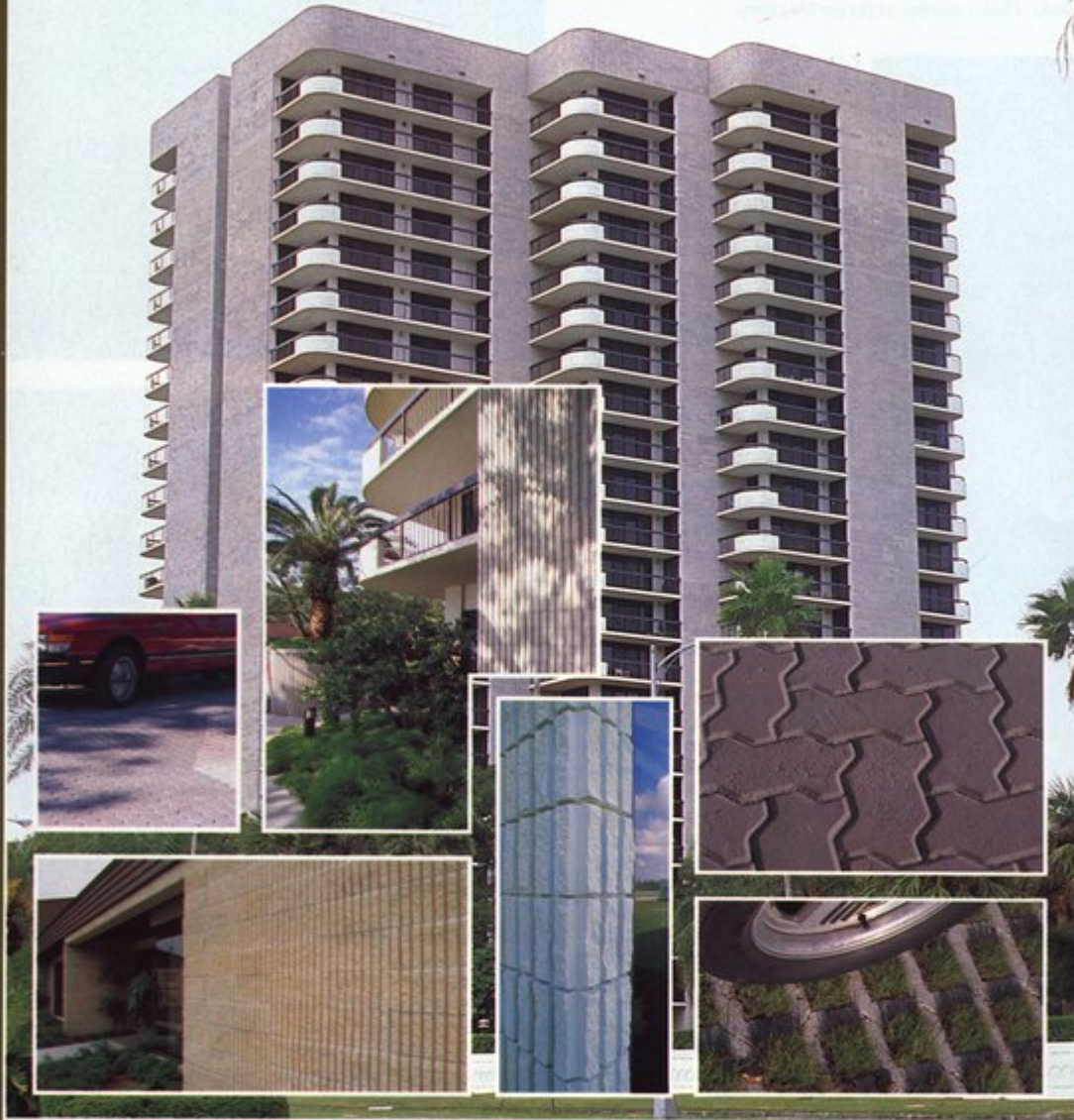
many and ranged from a complete package of imaginative cabinetry and upholstery customized for the facility by General Mica to childproof products from lamps to beds. There are loving scenes that feature the happy faces of children in the lobby, framed gifts of photographer Bill Held. Loving, too, are the countenances of the youngsters who've departed the McLamore Center . . . happier and healthier.

Al Alschuler

The author is Managing Editor of DESIGN SOUTH.

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Helipad design for hospitals

An "H" painted on the ground of a cordoned-off parking lot was all it used to take to design a helicopter pad.

No longer. More recent designs have incorporated an airport type of landing pad, called a "heliport" which includes night lighting, wind socks, fire protection and foam storage needs and directional lights with signaling ability for incoming and outgoing traffic.

Locating a helicopter pad on hospital property now requires a very thorough study of vibration, noise and location of an 8:1 slope ratio for Visual Flight Rules (VFR) allowing the helicopter to arrive on the pad with acceptable clearances from adjacent buildings at various heights. Prior to design, the Federal Aviation Administration (FAA) provides technical instructions which specify minimum design requirements and that is only after the user has designated what type of landing pad is required — casual use, daytime pad or a 24-hour year round use.

The occasion of including heliports at medical centers and hospitals has been influenced by several factors, all of which emphasize the need for treatment of trauma victims. The remote location of some hospitals and the necessity for immediate medical attention has become the deciding factor in the utilization of helicopters. Additionally, the transport of patients from one facility to another using a helicopter avoids potentially life-threatening delays due to heavy ground traffic. All in all, travel by helicopter saves time and is more and more often the transportation of choice in emergency situations.

Today, many modern medical centers and hospitals include heliport facilities as part of their Emergency Medical Services. At the Smith Korach Hayet Haynie Partnership, heliport design extends to the on-grade retention and disposal of fuel

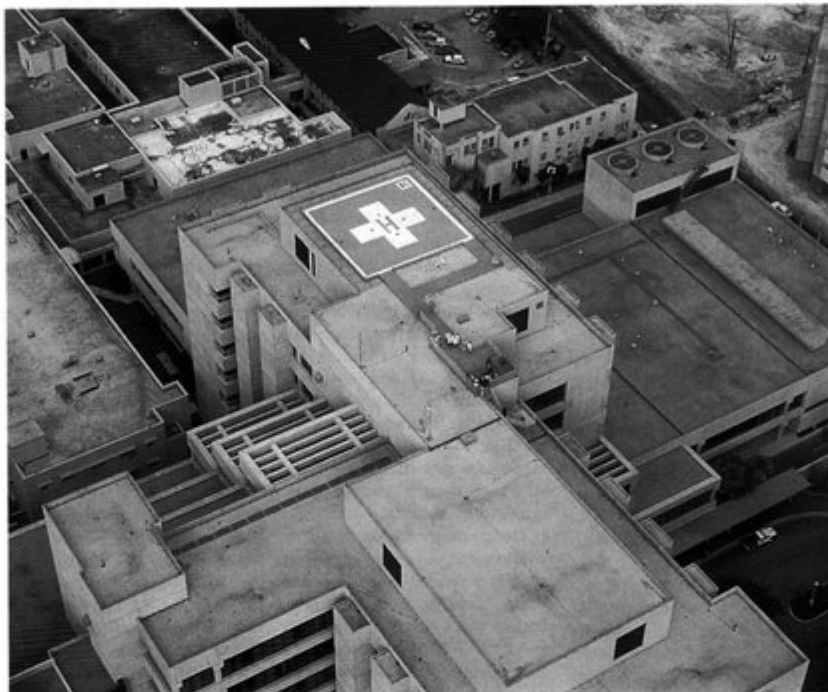


Photo of helipad at University of Miami/Jackson Memorial Medical Center by George Shelton.

spillage and containment as seen at Jackson Memorial Hospital in Miami. The technical requirements within the building, coupled with insuring that the building can structurally withstand the shock of landings and takeoffs, requires an engineering evaluation beyond that of just live and dead loads.

Fuel spillage retention at a 150' height and fuel source availability on the top of a medical structure creates a fire hazard which requires more than just typical fire protection design. The ancillary equipment, perimeter lights, the touchdown pad light, the identification beacon of white, yellow or green lights and the obstruction lighting make this a formidable electrical design that must conform to the FAA Advisory Circular AC 150/5390-1B.

In addition, special markings and side-of-pad permanent hori-

zontal safety nets are required because a vertical fence can't be installed to protect the personnel at the heliport from falling from the building. A vehicle fence creates an actual or perceived psychological obstacle to pilots attempting a landing. Also, this topmost building area must be weatherproof, but without a normal roof membrane. The surface must be flat with no protrusions for lightning protection, lighting, normal roof drains or exhaust and air conditioning equipment which must be located quite a distance from the pad. Special exterior hospital size elevators must access the pad.

A special problem in designing a heliport on top of a tall building is the loss of the air cushion effect of the ground on the helicopter, making elimination of obstructions at lower levels all around the heliport a necessity. There is a distinct possibility of

down draft at high altitudes causing a "drop" of the helicopter on taking off or landing.

The pad's geographic location is an important consideration. At Jackson Memorial, for example, the building is directly in the flight path of Miami International Airport. This made State and Federal approvals for a location a very serious and time consuming procedure.

Close coordination between all the planning, architectural and engineering disciplines is required to design a safe, operational heliport . . . a design aiming at quick and efficient transportation of the trauma victim.

Avinash Gupta, AIA

The author is a partner in the architecture firm of Smith Korach Hayet Haynie Partnership.

Construction design professionals receive immunity under amendment to the Florida Workers' Compensation Law

by Mark T. Reeves, AIA

Editor's Note: *The FAIAIA was instrumental in getting the amendment to the Workers' Comp law passed during the 1986 Legislative session. Following is a review of that amendment and its impact on the design profession.*

The Florida Legislature recently amended Chapter 440, Florida Statutes, the Florida Workers' Compensation Law, to provide construction design professionals with immunity from liability for injuries to workers resulting from an employer's failure to comply with safety standards.

A construction design professional is defined as an architect, professional engineer, landscape architect or land surveyor or any corporation, professional or general, that has a certificate to practice in the construction design field from the Florida Department of Professional Regulation.

Section 440.09(5), Florida Statutes, has been created to read: Except as provided in this Chapter [Chapter 440, Florida Statutes], no construction design professional who is retained to perform professional services on a construction project, nor any employee of a construction design professional in the performance of professional services on the site of the construction project, shall be liable for any injuries resulting from the employer's failure to comply with safety standards on the construction project for which compensation is recoverable under this Chapter, unless responsibility for safety practices is specifically assumed by contracts. The immunity provided by this subsection to any construction design professional shall not apply to the negligent preparation of design plans or specifications.

This amendment to the Florida Workers' Compensation

Law is a great relief to architects and other construction design professionals.

Recent trends in the case law of Florida and other states have placed unanticipated burdens upon design professionals who assume responsibility for certain construction phase on-site activities. These burdens have included liability for injuries to construction workers resulting from failure to comply with safety practices. The amendment to the Florida Workers' Compensation Law seeks to insulate construction design professionals against such liability.

Design professionals should be cautioned on the extent of the immunity provided by the amendment. In this first instance, courts will tend to strictly construe the definition of "construction design professionals." Architects who allow their registrations to lapse or corporations practicing architecture without the requisite certificates to practice from the Florida Department of Professional Regulation may not be construed to be "construction design professionals" within the meaning of the statute; hence, it is unlikely that immunity would attach under such circumstances.

The amendment specifically states that no construction design professional shall be liable for any injuries resulting from the employer's failure to comply with safety standards on a construction project. If it is the design professional who fails to comply with safety standards on the construction project, the design professional may likely be liable for resulting injuries.

Architects and other design professionals are cautioned to avoid specifically assuming responsibility for safety practices

by contract if they intend to take advantage of the immunity provision. Be aware that responsibility for safety practices may be subtly, yet specifically, assumed by contract. Suppose that an architect assumes responsibility to inspect the construction project for compliance with the plans and specifications. Further, assume that the plans and specifications incorporate certain safety standards merely by reference. At least one court has held that the architect will be responsible for compliance with safety standards which have been incorporated into the plans or specifications merely by reference to an industry standard. If the architect wishes to take advantage of the statutory immunity provision of the Florida Workers' Compensation Law, master specifications should be reviewed to see whether they incorporate safety standards by reference. If such safety standards are incorporated by reference, the owner-architect agreement should clearly indicate that, notwithstanding the existence of such safety standards in the specifications, the architect shall not be responsible for compliance with the safety standards when the architect is assuming responsibility to inspect the construction project for compliance with the plans and specifications in general.

The amendment, which became effective on July 1, 1986, is a blessing to the profession. However, it should not be perceived to be an absolute, unqualified immunity for construction design professionals. As I have indicated in this article, circumstances may arise which may exclude the design professional from protection under the amendment.

This article states general pro-

positions of law. Nothing contained herein should be relied upon as dispositive of a particular factual situation.

Mark T. Reeves, AIA, is a registered architect and attorney with the Miami law firm of Sparber, Shevin, Shapo & Heilbronner, P.A.

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From depression era deco . . . a new breed of state building

Renovation of the Old Leon County Jail for the Secretary of State's Division of Corporations Tallahassee, Florida

Architect: Johnson Peterson
Holliday Architects, Tallahassee
Structural Engineer: Copeland
Consulting Engineers
Civil Engineer: Post Buckley
Schuh & Jernigan
**Mechanical and Electrical
Engineer:** Hines Hartman &
Associates
Landscape Architects: Post
Buckley Schuh & Jernigan
Interior Design: JPH Architects
and Office Systems Consul-
tants, Inc.
Owner: State of Florida
Contractor: Culpepper
Construction Co.

"There is a section of town, a pocket of land totalling less than five acres, which has changed very little since the turn of the century. Smokey Hollow, as it has always been called, originally contained a number of frame shacks whose chimneys belched forth a steady stream of smoke all year round. Even on the sunniest of days the Hollow was darkened by the giant viser of smoke and soot which hovered overhead. During the 1890s, the city began to build some of its less desirable facilities in the Hollow and from that time on, a giant incinerator added its blackened smoke to that of the shacks. The water-works building was placed there also, as was the electric plant. Bounding this complex of grim utilitarian structures and wooden shacks was a stretch of Seaboard Railroad track which terminated at the passenger depot less than two miles west of the Hollow. The curving expanse of track and a deep ravine which paralleled it corseted the Hollow on two sides and located at the vortex of this sooty, sunless vacuum, there had always been a jail."

The Hunter's Moon
©1976 Diane D. Greer

The description of The Hollow, a tiny section of downtown Tallahassee, as it looked at the turn of the century may seem unnecessarily grim. However, while this description was written to heighten the impact of a scene in a book, the area was historically unpleasant at best . . . one to avoid if at all possible.

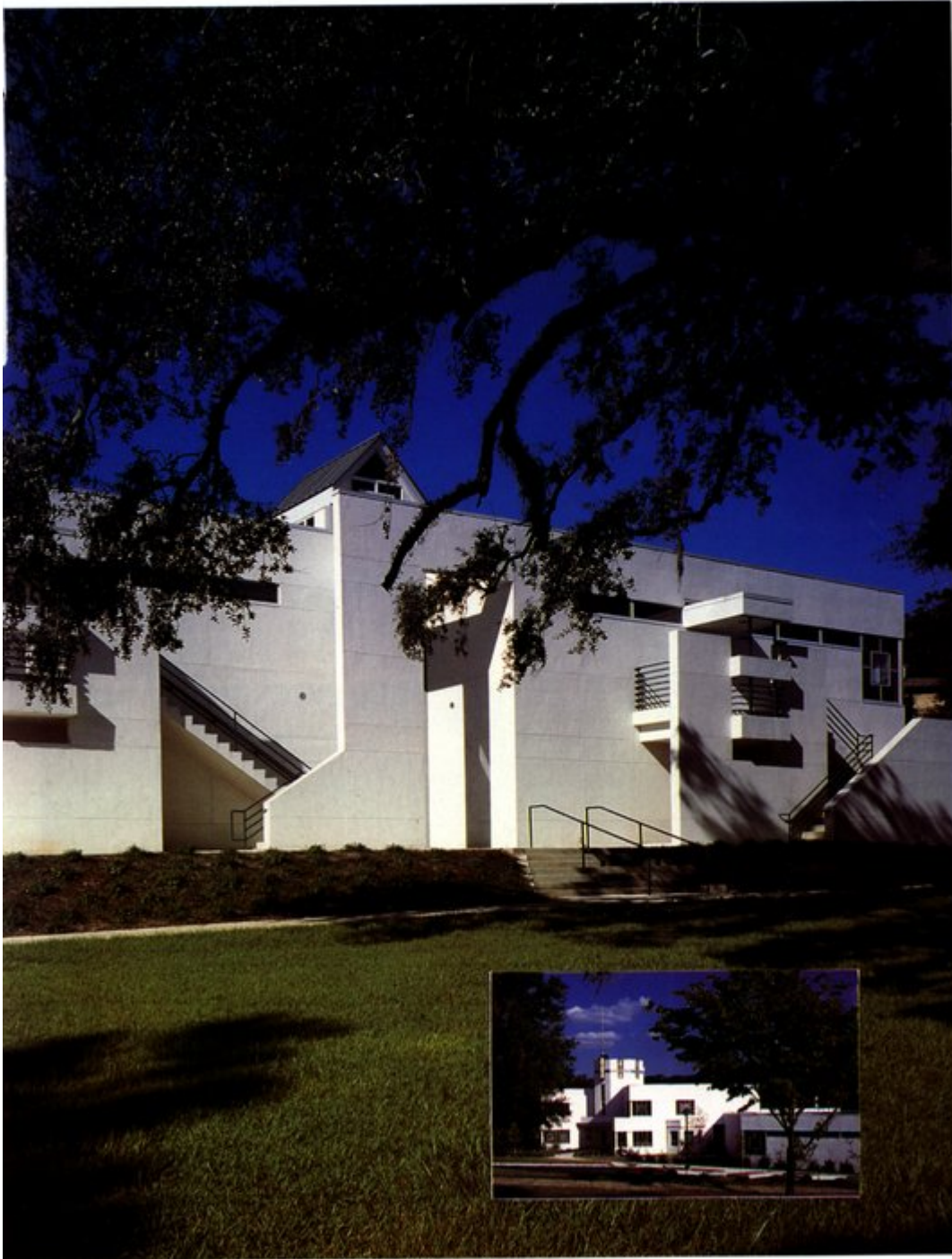
I first became acquainted with the old Leon County Jail in 1967. At that time it housed the fledgling Division of Archives, History and Records Management. My office was in a former jailor's bedroom and our records were stored in cells. The building always had a strong presence.

Now, however, it houses the Secretary of State's Division of Corporations and it is one of the most exciting of a new breed of state building that doesn't have the trappings of government emblazoned all over it. Although the building, as yet unnamed, reposes in the midst of what is still a fairly hostile environment of abandoned utility structures and towering Capitol Center just up the hill, it is much more than just a shell of its former self.

Architects Johnson Peterson Holliday not only saved the best of a very fine Deco structure (the building was designed by Leo Elliott in 1936) including an entry tower with etched black glass panels, but they succeeded in designing completely compatible additions and a companion structure that actually enhance the flavor of the original building. As adaptive re-use, the project is masterful both in concept and execution. It reflects the best design sense of two architects and two periods, the one that gave the building life and the one that gave it rebirth.

The project, an adaptive re-use with additions, was achieved in





All photos by Bob Martin.

two phases. The first phase, the renovation of the existing building and construction of a new East wing, was completed in January, 1986, and produced 39,000 s.f. of usable space. Phase Two was the construction of the new West wing with 5,000 s.f. and that was completed in August, 1986.

The building has an extensive "open office" furniture system which houses the many employees who key punch information into the division's huge computer system. There is a 4,500 s.f. Data Center and 168 terminals throughout the building. Because of the existing concrete ceilings, mostly task lighting was used. There is sound masking and raised "access" flooring throughout. There is a computerized card access security system and uninterrupted power source (UPS), i.e. a battery backup for the computers. Where the East wing emerges from the original building, there is an inviting courtyard which workers seem to enjoy at all times of the year. While the building's stucco exterior is painted white, exterior trim colors and interior colors are muted versions of the popular mauves and greens which were used during the Deco period and have come back into favor today.

Diane D. Greer



Preceding pages: East elevation of addition and inset, original West front remains little changed after restoration. Woodbutcher's Stained Glass Studio was commissioned to replace the glass tiles lining the tower shown in the inset. The glass being replaced was 3/8 inch opaque black Carrara from Italy. It originally had been blasted with coarse sand and painted in the deep carvings with silver paint. Johnson Peterson Holliday wanted the new glass to be a duplicate of the old. A nationwide search for glass that matched the Italian Carrara in thickness and strength finally ended in Tampa, Florida. Opposite page, detail of West elevation showing entry. This page, top, detail of West elevation. Bottom left, interior courtyard and right, interior office. All photos by Bob Martin.



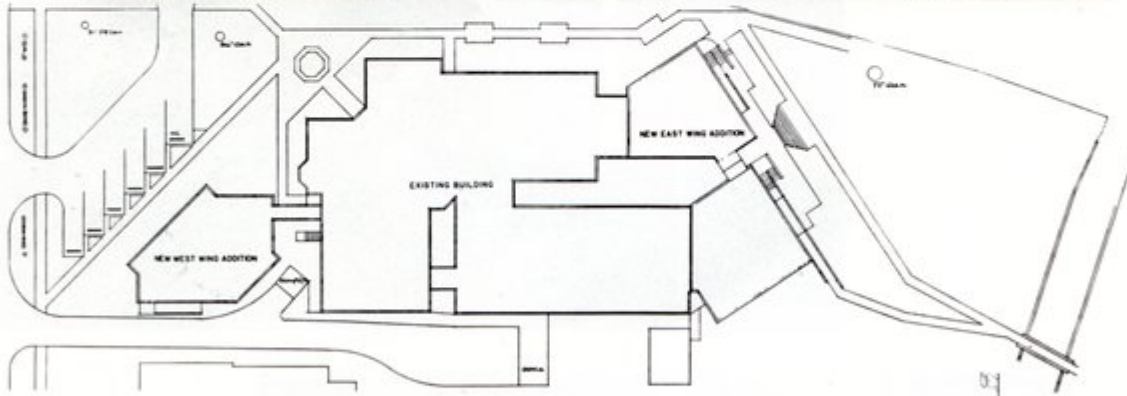
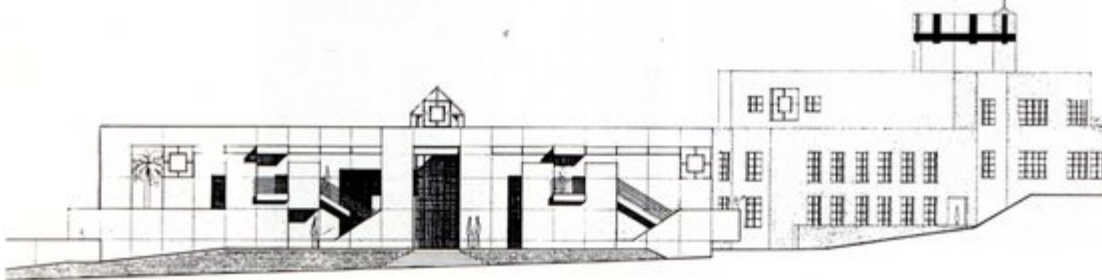


Photo of courtyard by Bob Martin. Plan and elevation courtesy of the architect.



Inside . . . it's like life on the outside

Prototype for 100 Man Community Correctional Center Miami, Florida

Architecture, Engineering and Landscape Architecture: Harper Carreno, Inc.

Owner: State of Florida, Department of General Services

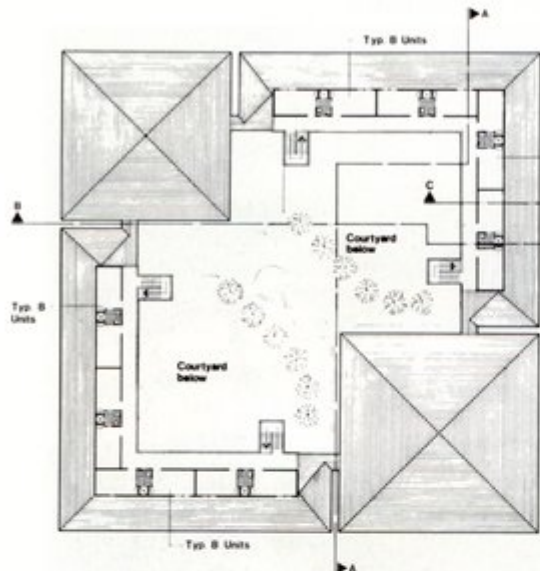
User: State of Florida, Department of Corrections

Contractor: Roma Construction

Within the next few months, there will be four correctional centers in Florida that look like the prototype shown on these pages. The building illustrated here is the prototype for the State's 100 Man Work Release Facility in Miami. There is a facility in Jacksonville which was completed in 1985 and two more in Orlando and St. Petersburg slated for completion in early 1987. These Work Release Facilities provide the final phase of the inmates' reintegration into society. They are designed to shelter inmates in their last six months of confinement within the State Correctional System. The center affords inmates the opportunity to live in a more normative environment than prison offers. The design assumes a domestic quality in an attempt to provide a close to normal societal situation and homelike atmosphere. A symmetrical open balconied courtyard configuration provides maximum observability, capitalizes on climatic opportunities and allows use of multiple sites, in varying orientations.

The center was designed to be built with common materials that are locally available and easily assembled. Concrete block bearing walls with stucco were chosen for their durability, relative low cost and fire resistance. Concrete block and stucco construction has long proven cost effective for the area and conforms to strict code requirements for wind resistance. The





Photos of exterior and courtyard are all by Steven Brooke.

roofing system is standard fire-resistant wood truss protected by a fire code type "X" gypsum board ceiling and class "A" fiberglass shingles.

The second level resident rooms are framed with concrete columns and beams concealed in the block walls. The floor is a one-way slab with an integral cantilever at the exterior balconies. Cantilevered balconies eliminate the need for columns within the courtyard area.

The center has four individual exterior stairs for exiting the second level balconies. The stairs and roof above were designed to be individual structural elements. The monolithic exterior stair eliminated the need for maintenance and presented an element consistent with the balance of the design.

The entire HVAC system is dependent upon the center's geographical location and building orientation. The building is designed to accept duct work and fan coil units in the attic areas for the range of climatic conditions encountered in Florida.

Windows in the center are op-

erable to take advantage of the climate, but are limited in size to discourage movement to the outside.

In addition to the advantage of the courtyard configuration, the facility has incorporated a continuous berm around the perimeter. The thermal berm minimizes the amount of exposed wall, as well as providing an inherent "fly wheel" effect to heating or cooling. The overhangs are designed to eliminate direct sun above an altitude of 45 degrees. This eliminates damaging solar heat gain in the summer, between 8:30 and 3:30, and fall, between 10:00 and 2:00.

The roofs over the first floor units, like the berms, eliminate the exposure of the exterior wall and allow opportunity for insulation of both first floor and second floor units.

The entire facility is painted white and off-white to minimize heat absorption and maximize heat reflection. The block walls are finished with an off-white stucco and the roof covering is an aggregate fiberglass shingle.

Diane D. Greer



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A personal search for Cracker Florida

In the summer of 1977 we left a brooding Victorian house on a hillside overlooking Littleton, New Hampshire, and headed south for Florida. New job, new friends, new home. After loading a U-Haul with our belongings, the two youngest children and I aimed it toward I-95, southbound. To psych ourselves up for a major shift in climate, geography and lifestyle, we took turns reading aloud from Marjorie Kinnan Rawlings' classic Cracker novel, *The Yearling*. I hoped that the kids would identify with Jodie in the novel and imitate his inventive curiosity for exploring the wetlands and pinewood hammocks of North Florida. For myself, I was anxious to find inspiration for new architectural imagery. I needed to shift my visual thinking from snug New England firesides to open screen doors and wide shady verandas.

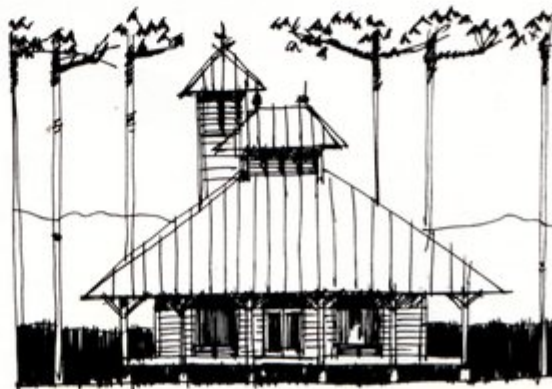
My own architectural doodles from those first years in Florida took what I saw as the architectural elements of Cracker farmhouses and combined them into a storehouse of images that I called up from time to time.

As a new professor at the University of Florida, I was granted some "seed money" to explore the energy-related concepts of how the Cracker farmhouse was adapted to a subtropical climate. My teaching, and my own design work, emphasized the passive technology that living close to nature required of any true Cracker or transplanted New England carpetbagger. Devising ways to augment shade and air movement became the fundamentals of a new religion for me. Living without air-conditioning and learning to actually enjoy high humidity were new badges of courage that my whole family wore proudly. I lectured and cajoled at any energy conservation workshop or ladies' auxiliary luncheon that would have me, flashing slide after slide of romanticized tin-roofed, raised-platformed Crack-



Photo by Ron Haase.

"My imagination conjured up fanciful images of fathers and sons working together to construct houseforms molded by tradition and handcrafted with skills taught by one generation to another."





Top, single-pen plan, middle, dog-trot and bottom, Georgian plan are typical Cracker houses. Photos by D. Branch.

"I am anxious now to search out a new architectural amalgam: the classic principles of rational form-making with the truly regional integrity of north Florida vernacular that is embodied in the most modest of forms . . . the Cracker farmhouse."



Sketches on these pages are by the author.

er allusions until we all nearly wept with shared enthusiasm.

My own residential design work became an amalgam of picturesque Victorian compositions, but with austere detailing and L-shaped verandas topped by an assembly of towers and belvederes.

Encouraged by a few awards for my Crackeresque designs, I applied to the National Endowment for the Arts for funding to write a book on the subject. My proposal was successful and read in part: "The time is long overdue for the definitive treatise on the Cracker architecture of Florida."

With the research, travel and photography for my book now complete, I have been struck by a sharp sense of the classic qualities of Cracker architecture. The terminology and typology were familiar to me . . . single-pens, dog-trots, 4-square Georgian plans. But it wasn't until I trekked from Pensacola to Key West and from Micanopy to Marianna visiting house after house that a pattern of significance began to appear. Before

that time I had seen too many picturesque Victorians and asymmetrical saltboxes to catch on to the purity of form in the basic Cracker farmhouse. I had not isolated in my mind's eye the initial symmetry and classic simplicity that each Cracker farmhouse began with. My vision was obscured by the vagueries of a porch half filled-in to add a bedroom or a shed added to provide needed storage or the sophistication of an indoor toilet. With time, the closing-in of an open dog-trot, and other such compositional adjustments, nullified in my mind the initial classic clarity of these forms. Now I looked closer, peeling back time to find the bare essentials, the basic beginnings, the essential form that one son had constructed in reaction to the tradition of his father's house.

My own visual history, and perhaps the reader's as well, is too close to Victorian asymmetry or even to Wright's casual compositions at Oak Park that supposedly replaced it (or to the asymmetry of Graves, Eisenman and Meier, for that matter) to have consciously sought identity with the classic principles of

symmetry, simplicity and formal planning.

I see it now in these Cracker roots I sought to trace and I am amazed. Amazed and delighted. I know that this realization will profoundly affect my next design project . . . and my teaching.

Ronald W. Haase, AIA

Ronald W. Haase, AIA, teaches at the University of Florida in Gainesville where he also conducts a private consulting practice. He was recently appointed director of the Historic Preservation Program in the College of Architecture and director of U.F.'s Preservation Institute: Nantucket.



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A romantic pink presence in an aesthetically hostile environment

The Atriums Office Center Sarasota, Florida

Architect: Gregory K. Wall, AIA, Sarasota, in association with Ron Annis Architect
Project Designer: Gregory K. Wall, AIA

Consulting Engineers: A. L. Conyers, Smith Engineering, Inc.

Contractor: D. L. Porter Construction, Inc.

Owner/Developer: The Porter-McCann Company



The two-acre parcel on which The Atriums sits is located halfway between the central business districts of Sarasota and Bradenton on US 41. It's a busy site. Furthermore, it's adjacent to the airport, which, coupled with the highway, creates the main tourist gateway into the area. Unfortunately, the surrounding buildings are nondescript, creating a less than desirable panorama from any angle. For that reason, the focus of the offices was turned inward, giving users a view of an interior courtyard rather than the industrial/residential structures on surrounding blocks.

The program for The Atriums called for the design of an executive office complex which would be easily accessible, have maximum visibility and be clearly organized. Office spaces for fifty businesses with centralized reception, secretarial and conference areas were further imperatives.

The architect's foremost concern was for the design of a landmark which would immediately establish a positive, highly visible presence for the businesses located in it. It was also imperative that the main circulation patterns be emphasized.

The solution was the creation of a contemporary business environment with tropical overtones. The scale of the front of the building relates to US 41, known as the Tamiami Trail,





Left, main entrance to the Center shows its strong asymmetrical silhouette. This page, top: Walkway between offices skirts grassy courtyard. Bottom view shows zigzag "saucetooth" effect of clerestory windows on north side of the building. Photos by George Cott.

and its seven lanes of 55 mph traffic. As the building moves away from the highway, the scale is reduced to more appropriately reflect the near static nature of the traffic at its eastern end.

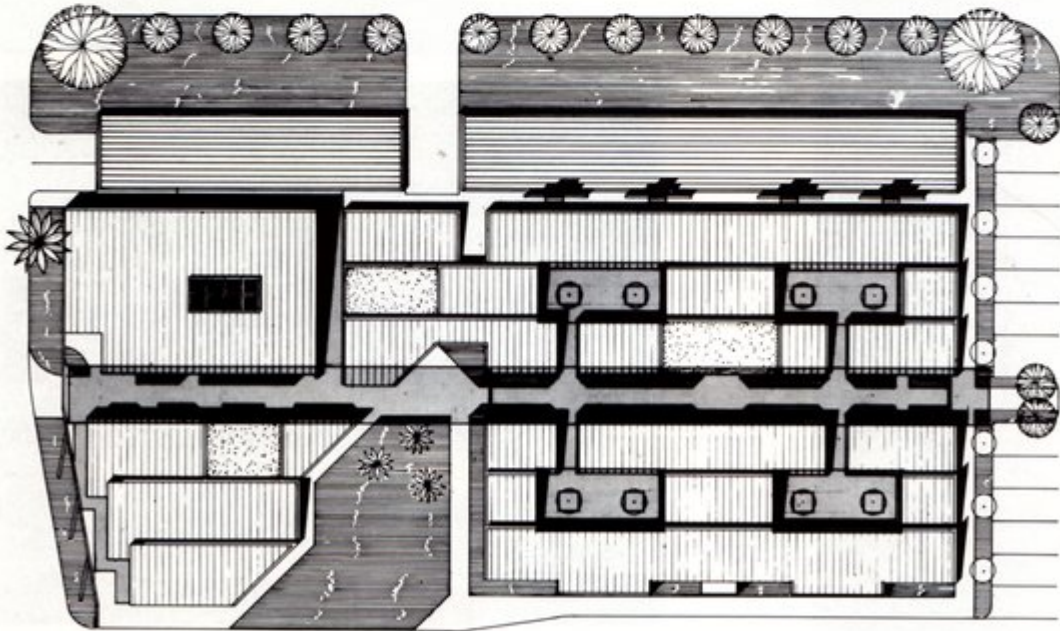
In response to the need for clear circulation, the architect established an east-west corridor which acts as the organizing spine and extends the length of the complex. The reception center is located at the center of this corridor so regardless of which side of the building is approached the user is always oriented to the side of the building where information is located.

Because the site was aesthe-

tically hostile, the buildings were focused inward onto privately screened patios and landscaped gardens. In order to insure adequate natural light in the individual offices, clerestory windows were provided on the north side creating a "sawtooth" roof profile.

The presence of The Atriums along the Tamiami Trail establishes an exclusive business address for its tenants and also creates drama along an otherwise faceless strip. The pink building distinguishes itself from its drab surroundings as well as recalling Florida's romantic Mediterranean past.

Diane D. Greer



Top, interior photo by George Cott. Site plan courtesy of the architect.



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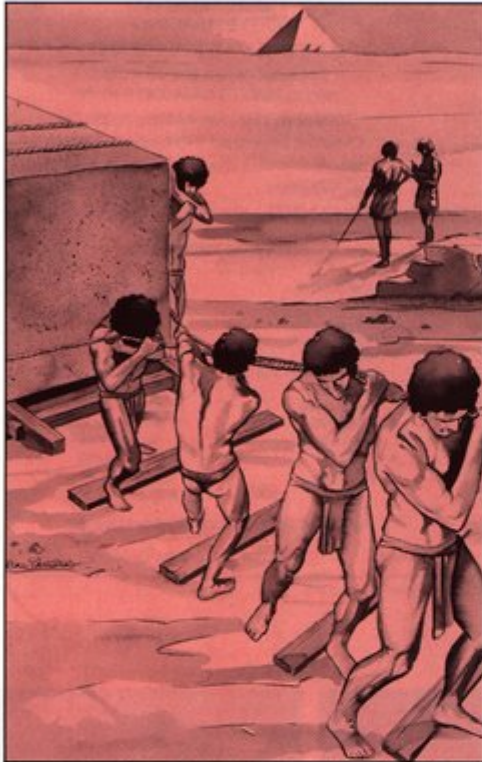


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