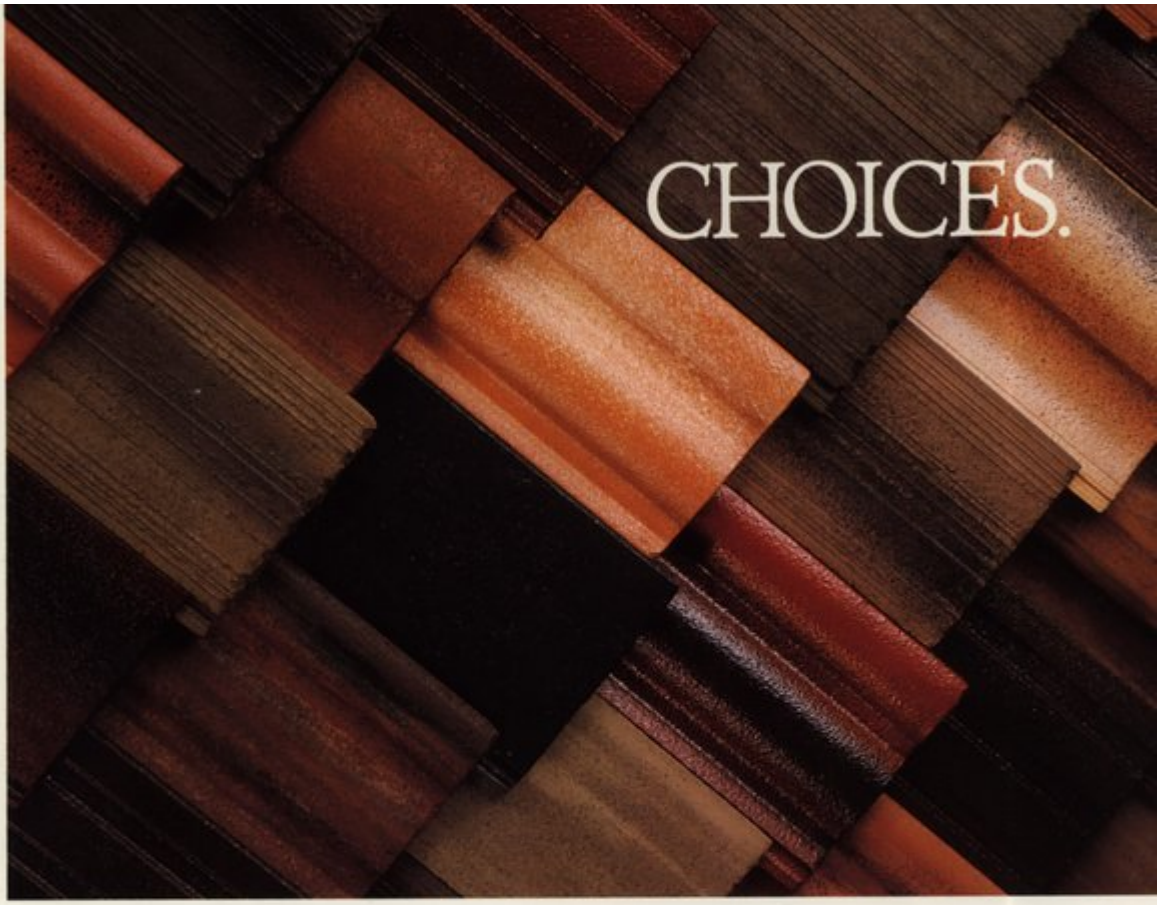
FLORIDA ARCHITECT November/December, 1989



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# GRANADA

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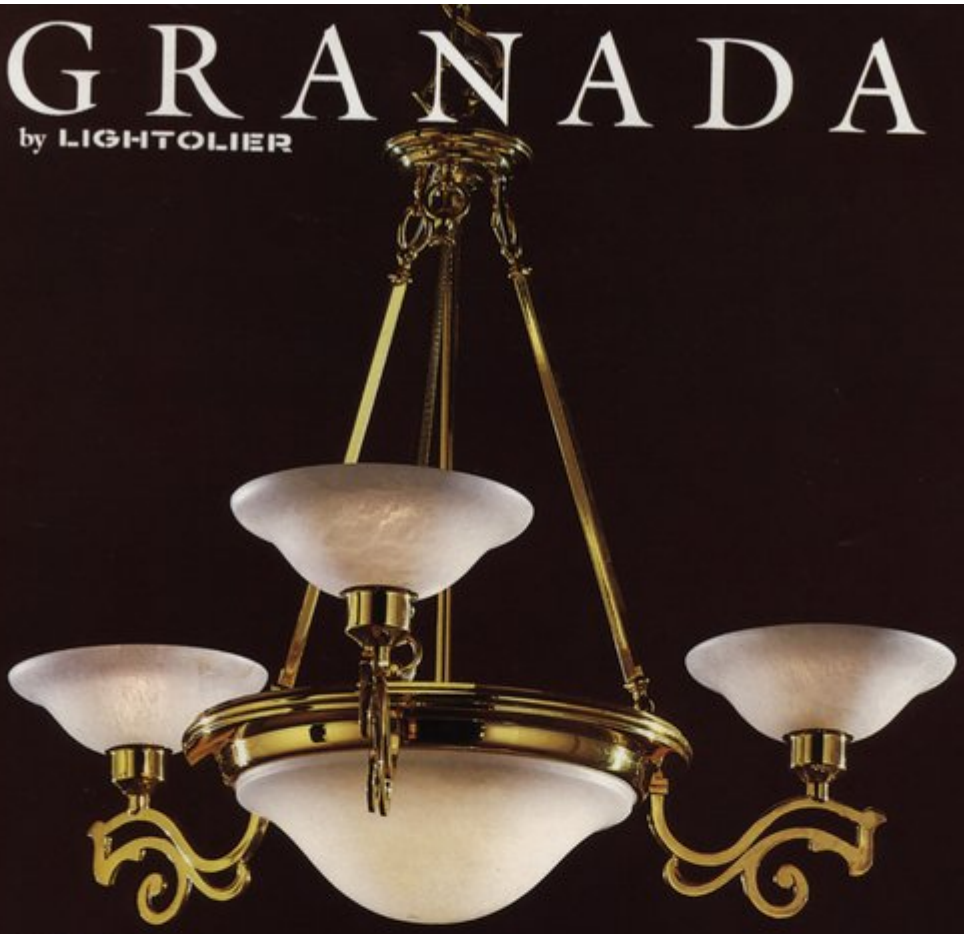

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November/December, 1989
Vol. 36, No. 6

# Features



# Departments



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*Cover photo of interior of Epping Forest Yacht Club in Jacksonville by Dan Forer. Architect: Pappas Associates, Architects, Inc.*

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FLORIDA **ARCHITECT**

# EDITORIAL



In early June, I visited the campus of the University of Virginia for the first time. It was an important experience that I'd put off for too long. After leaving Charlottesville, I drove further into the mountains to Oakhurst Farm near White Sulphur Springs, West Virginia. I remained there at my uncle's farm for several wonderful days of cool mountain air and relaxation. While I rested and read, I heard persistent stories about the man who'd been a guest at Oakhurst the preceding week. That man, as described by my uncle, was the enigmatic, white-haired Dan Kiley.

Dan Kiley is a legend, I'd have to say. He is probably the best known living landscape architect. He received his education at Harvard and earned the Legion of Merit from the U.S. Army Corps of Engineers for the design and construction of the Nuremberg trials courtroom. His career spans fifty years and includes collaborations with Eero Saarinen, I.M. Pei and Kevin Roche.

When I expressed interest in hearing about Kiley, I was given a large stack of reading material which I tackled vigorously. I wanted to know more about the man whose most famous quote is, "I like to step lightly on this earth."

One of the most interesting articles I read during my mountain retreat was the transcript of a University of Virginia seminar entitled "*A Dialogue on Design Theory*." The text of that seminar, which featured Dan Kiley as one of a distinguished panel of architects and landscape architects, has been published in a number of professional journals, and for good reason. His words show great insight into the practice of architecture, as well as landscape architecture. With the permission of the School of Architecture at the University of Virginia, I have reproduced one little anecdote:

"I like to travel lightly, step lightly on this earth. I like as Henry David Thoreau said, to live in a tent, as it were, in this world, hitting only the high points. I leave the low, katabatic valleys to the regional planners and ecologists, since they insist on staying in those dammed-up areas, and I propose that the one good thing Olmstead said was "aptness" - things should be apt, appropriate."

Having just visited the University of Virginia, I was interested in reading Kiley's thoughts on the subject of Jefferson's lawn. Clearly, Kiley feels that Jefferson's lawn is extremely apt, but that it got closed off by the small thinking of McKim, Meade and White, who put a building at the end which is below ground level as you look across the lawn. The building stopped the movement out into nature that Jefferson wanted. Their work was not apt- not appropriate to Jefferson's design and not a solution that any Beaux-Arts designer would accept.

In retrospect, the 1989 Awards For Excellence in Architecture produced fourteen projects which a distinguished jury considered "apt" to the geography of Florida. For the most part, the winning projects glisten white on the landscape in reaction to either a harsh climate or an unwieldy terrain. The buildings appear to be "cool" distractions from the hustle and bustle of daily life in the tropics. Much of what the jury seemed to see as excellence in Florida architecture was this year keyed to climatic considerations. All of the winning projects, with the exception of one in Atlanta, are located south of Tampa, and for that clime, they are apt. I only regret that nothing was selected that is apt to the other one-half of the state. ***DG***

# NEWS

## ATTENTION: Architects Working on State Facilities

The Division of Cultural Affairs reminds architects working on State facilities to keep in mind the Art in State Buildings Program through which artwork is acquired for office buildings and state universities. Established in 1979, the program allows up to one-half of one percent of the construction appropriation for a facility to be allocated for the purchase or commission of artwork. The works are to be displayed only in spaces that are accessible to the public.

Artists are solicited by local user-based selection committees, which include the project architect as a voting member. Following presentation of site-specific proposals, committee recommendations are forwarded to the Florida Arts Council for approval.

Administered by the Division of Cultural Affairs, the program has to date acquired over four hundred artworks at more than ninety sites around the state. The collection ranges from monumentally scaled exterior sculptures by internationally recognized artists to small scale prints, drawings and photographs by emerging artists.

For information about the program, contact the Department of State, Division of Cultural Affairs, The Capitol, Tallahassee, Florida 32399-0250 or phone (904) 487-2980.

## "The Art of Architecture" Exhibit Open

Until November 15, an exhibit entitled "The Art of Architecture" will be on display at the Cason Cottage Museum in Delray Beach. The exhibit will include sketches, renderings, models and drawings illustrating the role architecture has played in the development of South Florida.

The exhibit will include displays depicting "Lost Delray", "The Spanish Style", "Resort Life", "Art Deco Architecture" and "The Contemporary Collection."

The exhibit hours are 10:00 AM to 3:00 PM, Tuesday through Saturday at the Cason Cottage Museum on Northeast First Street in Delray Beach.

*At the 1989 FA/AIA Fall Convention which was held at the Boca Raton Hotel and Club in September, H. Dean Rowe, FAIA, presented the Award of Honor for Design to Robert C. Broward, AIA, for the high quality of his design work over a long period of time. (See the story on page 26). The Award of Honor for Design is the highest award the FA/AIA presents in recognition of design excellence.*

## University News....from the University of Florida...

The highest paid and best educated Floridians prefer not to live in either the state's small cities or its suburbs, a UF study has found.

The study, based on a random telephone survey, asked Floridians where they would prefer to live if they had to relocate. While attitudes about urban life varied, the downtowns of major cities were preferred over the downtowns of small cities by people in all income and education categories. Those people with incomes at the high end of the spectrum, $25,000 to $45,000 and over, showed the strongest preference for big-city urban life.

The study also showed a marked distaste for the suburbs. The suburbs were less popular than the downtowns of major cities like Tampa and Miami. What respondents in all categories favored were rural and semirural locations.

In a rural environment, both high and low income households can trade off urban services for more land, less congestion and lower taxes, and rural life often provides an alternative to unavailable, unaffordable suburban housing.

## from the University of Miami...

"More than any other single feature of the twentieth century, the roadway corridors of a city reveal the particular character of the community." Gary Greenan, an architecture professor at the University of Miami further adds that the character they most often reveal is ugliness and the viewer responds with disappointment, frustration and confusion. The ugliness may be nothing more than confused signage, uninspired architecture, lack of landscaping and a general disregard for environmental quality.

After a study of the road corridors of Dade County, Florida, Greenan has proposed solutions that are applicable to the streets of any city. Some of his principles relate to architectural continuity, trees (which he calls the basic element of urban design), clearly defined street edges for safety and clarity, controlled signage, adequate street furniture and lights.

## William T. Arnett Passes

William T. Arnett, who served on the University of Florida's architecture faculty for 28 years, died in May from complications due to heart failure. He was 83.

He became professor of architecture at the University of Florida in 1946 and served as the Dean of the College of Architecture and Fine Arts from 1946 - 56. He retired as Professor Emeritus in 1974.

## Correx

The following credits were deleted from the Unbuilt Design Awards description of Bay Plaza Waterfront Retail District which appeared in the July issue of FA. Our apologies to those who were inadvertently deleted.

**Plaza Concept Architect:**
Linscott Haylett Wimmer & Wheat
Kansas City, Missouri
**Urban Planner:** BRW
Phoenix, Arizona
**Research/Economist:**
GA Partners
Coral Gables, Fl
**Local and Historic Specialist:**
Willingham & Associates
St. Petersburg, Fl
**Landscape and Cityscape Specialist:** Phil Graham & Co.
St.Petersburg, Fl

The photo of Arquitectonica's Banco de Credito in Lima, Peru, which appeared on the cover of the September/October, 1989 issue of FA was by Timothy Hursley, as were all of the interior shots of that building. In the section featuring Arquitectonica's Miracle Center, all photos were by Patricia Fisher.

# LETTERS

Dear Editor:

It would be foolish of me to attempt to match rhetorical wits with Bob Segrest. Indeed, his "mapping of the common ground" article is eloquent and, on first reading, got all of my "warm and fuzzy" juices flowing.

Unfortunately, his premise that "If [Architecture] has become a secondary service profession, less and less able to maintain the tradition of architecture as a cultural art" is, in my opinion , 180° off course and prompts me to wonder just what type of vacuum he must be living in up there in Gatorland. What I'm observing today, not just in the glossy mags or the work of a few "superstars," is an incredible increase in the level of quality and sophistication of built work all around us. One need look no further than the 1989 FA/AIA Awards for Excellence in Architecture (same issue, next article, September/October 1989 *Florida Architect*) to find fourteen such examples. In fact, there were a total 169 submittals and it would be my guess that well over half could be considered "able to maintain the tradition of architecture as a cultural art."

But even more important, and certainly at the very heart of the debate to which he makes reference is his implication that architecture as a service profession is perhaps less than a proper attitude or somehow beneath our dignity as architects; that what we really should be doing out here in the trenches is practicing architecture as some sort of an art form. How naive!

If the University of Florida Department of Architecture is not focusing its attention upon the pragmatics of training its students to become "good architects," I'm afraid it's missing the whole point. Almost without exception, students in our universities and colleges today, be they students of architecture, business, medicine, law, or whatever, are there primarily to develop the skills necessary for them to be able to matriculate into the work place and become viable wage earners and productive members of society. As architects, that equates first and foremost to providing competent professional service to our clients. If that happens to include the opportunity to advance the tradition of architecture as a cultural art, that's just great, but first and foremost is the responsibility and obligation to serve the needs (and wishes) of our clients, to meet their budgets and timelines, and to deliver a competent product to them, all in the face of the myriad bureaucratic and regulatory constraints that lie in our paths.

The message that's being sent from the profession to Mr. Segrest and his academic colleagues is a plea for his program to provide for its graduates the tools of competence and attitudes of professional responsibility so critically needed in our profession today. That message either isn't being heard or maybe it simply isn't being understood.

D.E. Holmes, FAIA

# CHAPTER NEWS

## It's For The Birds

In April, 1989, the Palm Beach Chapter of the Society of Architectural Administrators sponsored a birdhouse design competition for Palm Beach County architects. The objective was to encourage design excellence and to design a birdhouse for native Florida wild birds.

The winner of the $100 prize was Betsy Rossin, AIA, of Omura Casey, Inc. in North Palm Beach.

She describes her design:

*The prototypical lifeguard station provides the inspiration for "The Perch," a birdhouse for wild, native birds. The lifeguard station embodies the protective qualities of shelter and offers a unique, voyeuristic vantage point. This elevated Bird Nesting Proper provides safety from land and creatures.*

*The structure is superimposed against a lattice work of nature-oriented themes. Silhouettes of palm fronds, branches, clouds and grasses are symbolic of the interdependence of birds and nature. The nature-oriented "screens" allow for ventilation, while protecting the birds from potential predators.*

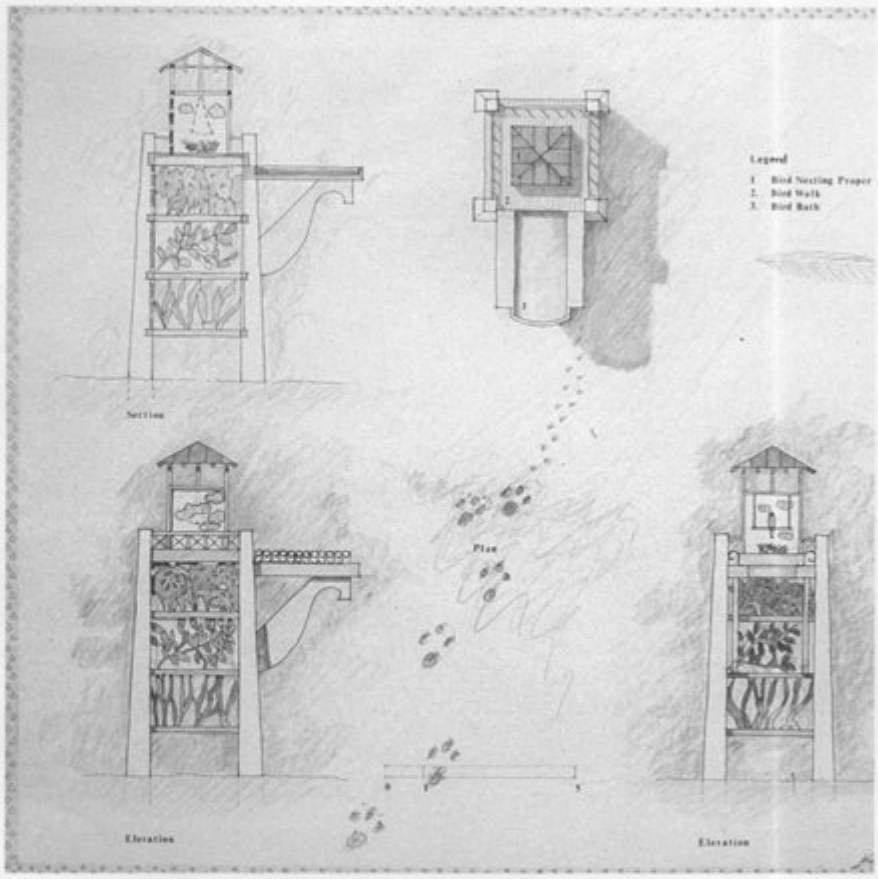
*The colorful canvas canopy is a tribute to the water-oriented environment and associated homosapien's sun-shaded canopies.*

*No feathered friend would be satisfied without a nearby birdbath and this scheme incorporates one at the front door.*

*While "The Perch" is constructed of wood structural members and exterior grade plywood, the birdbath incorporates a waterproof membrane.*

Betsy Rossin attended the Georgia Institute of Technology and is a graduate of the University of Miami School of Architecture. She has been with the firm of Omura Casey, Inc. for six months and was the winner of the 1988 design competition for the Palm Beach Chapter AIA's chapter poster.

Entries were judged by the winners of the 1988 Palm Beach Chapter AIA Design Awards represented by Currie Schneider Associates AIA, PA, Smith-Obst Associates AIA and Barretta & Associates. Their decision was unanimous, citing her attention to detail and imaginative concept.



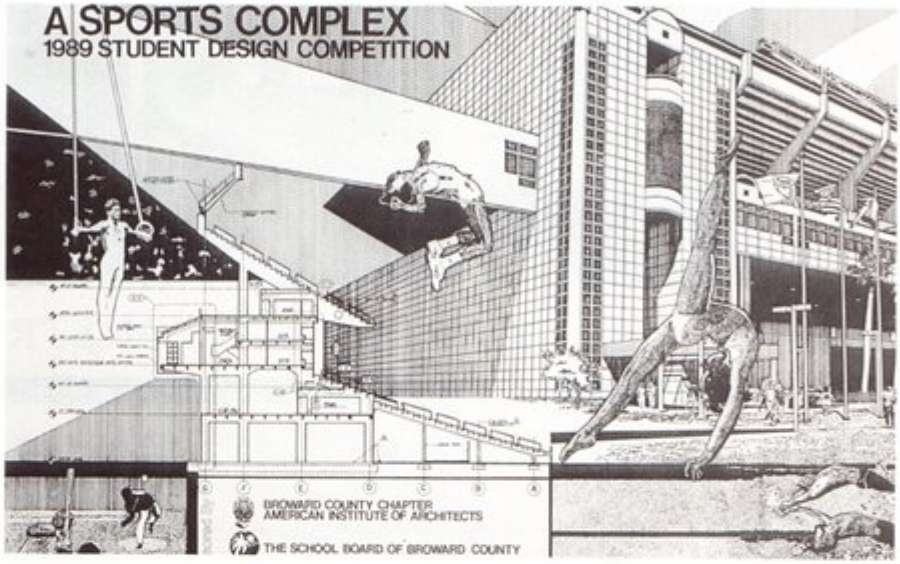
# Broward County Chapter AIA Student Design Competition

Each year, the Broward County Chapter of the American Institute of Architects (BCC/AIA) and the School Board of Broward County sponsor an architectural design competition for students throughout the public school system. The competition has traditionally been open to any student in grades K through 12, in Vo-Tech or Adult Education or in Broward Community College.

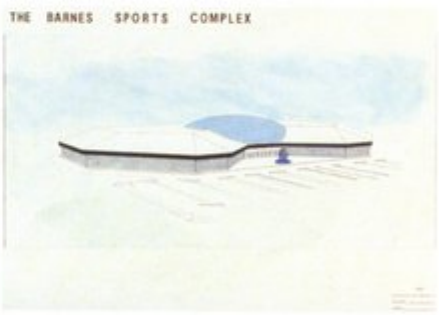
Students prepare their designs from a program issued early in the school year and they submit required drawings based upon the student's age group. Work on the competition entries is completed in the student's art, drafting or vocational arts classes as part of the regular class assignment. In instances where the curriculum schedule does not allow classroom participation, students may prepare entries on their own time.

Each student design is pre-judged at the school level. The best of these entries is submitted for county-wide judging by a select group of architects, chosen from the local chapter of the AIA. Entries compete to win either first, second, third or honorable mention awards. Cash prizes are made to the winners according to a prize schedule ranging from $10 to $100.

The Grand Prize Winner of the competition is chosen from the high school level entrants. The winning high school entrant receives a paid scholarship (including room, tuition, board and a stipend to offset other costs) to attend the University of Florida's Summer Design Exploration. This intense program, conducted by the College of Architecture allows prospective students to see firsthand the rigors and rewards of studying and practicing architecture. Many of the participants sent to the Design Exploration have gone on to further their architectural studies.




*Above*, the poster designed to promote the 1989 Broward Student Design Competition. Below, left: *1st place winner in Grades 2-3 was Michael Gonzalez*. Below, right: *1st place winner in high scool category was Troy Barnes*. Photos courtesy of Broward Chapter/AIA.




The Student Design Competition has grown over the years, becoming more popular with both students and teachers. The Student Design Committee, composed jointly of AIA members and educators, is striving to improve and enlarge the program. One idea that has been put forth is that the Student Program be conducted at a statewide level and administered by the FA/AIA.

In concert with the Student Design Competition, the Committee is encouraging local architects to become more active in supporting the schools by participating in career days. Additionally, more local practitioners are participating in the "Partners in Excellence" program, where architects are asked to promote education by sharing their expertise with students. To allow students a firsthand exposure to the daily practice of architecture, members of the Student Design Committee are working to create and implement a "Mentor Program" where high school and older students would be placed with an architectural firm in an observing and learning role.

Overall, the Student Design Competition gives many students that first exposure to architecture and design. Members of the Broward County Chapter/AIA hope that the lessons that participating students learn will help them to look at cities, buildings and even their own homes with new and better understanding.

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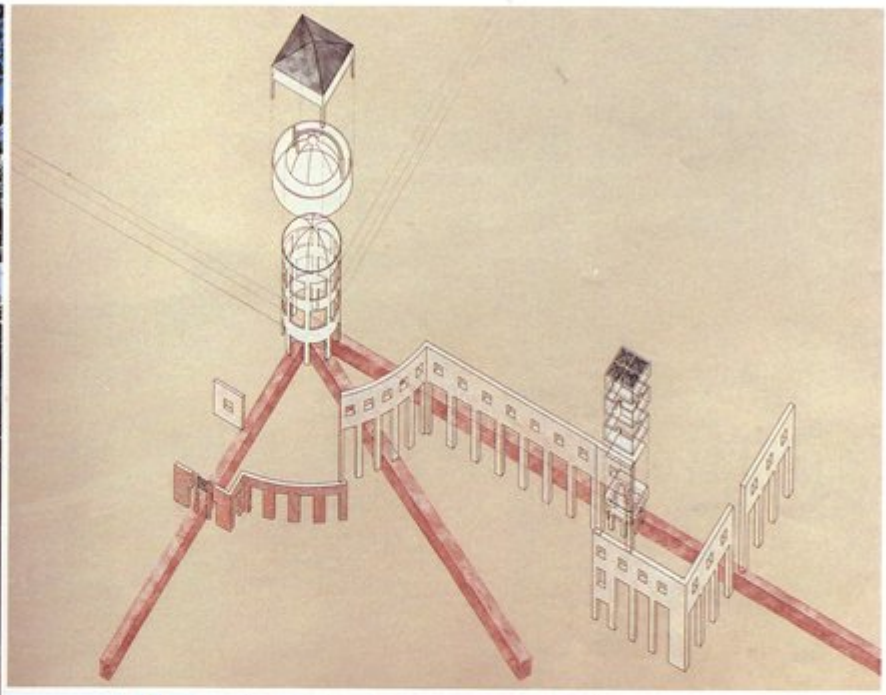
# Tallahassee's Government Center Comes Full Circle

**Leon County Courthouse**
**Tallahassee, Florida**

**Architect/Engineer:** Barrett Daffin and Carlan, Inc., Tallahassee
**Architect/Director:** C. Ernest Daffin, AIA
**Architect/Principal-in-Charge of Design:** Warren A. Emo, AIA
**Collaborating Architect:** Craig Huffman, AIA.
**Production Architect:** Pat Hoy, AIA
**Production Manager:** Buster Carter
**Structural Engineers:** Donovan Norris, P.E., Emmett Anderson, P.E.
**Mechanical/Electrical Engineers:** Newcomb & Boyd, Inc.
**Interior Design:** Mike Dudek, Bobby Johnston, Barry Gardebled, Barbara Vallella
**Construction Administration:** Barrett Daffin and Carlan, Inc. Keith McVicar, P.E., Bill Moore, Dave Wronski
**Construction Manager:** Gilbane/ Culpepper Joint Venture

Philosophically and aesthetically, the Leon County Courthouse is the crowning jewel in a triad of public buildings that mark the focus of Tallahassee's government center. The Florida Capitol and the Tallahassee City Hall are both on axis with the new courthouse and all three occupy historic downtown city blocks. The design concept for the courthouse respects the formal five-square organization of the Original Town Plan for Tallahassee. Through careful planning on the part of Barrett Daffin and Carlan, an historically significant dialogue was established between the three buildings. The integration of new architecture into the Old Town Plan was an attempt on the part of the architects to resurrect the symbolic government center of the city, the county and the state.

The program for the courthouse called for consolidating the

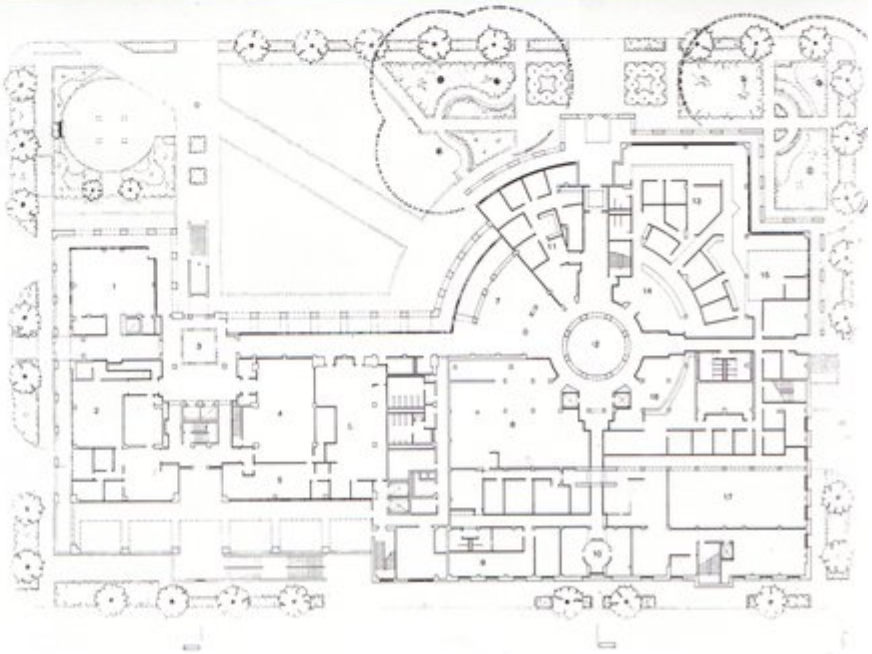


Leon County Commission, county constitutional offices, circuit and county court system and ancillary departments into approximately 270,000 square feet of integrated county government and justice system facilities. In addition, the program specified parking for 525 cars. The design of the building was significantly complicated by the fact that the site parameters include six majestic live oak trees and an existing courthouse annex located in the northeast corner.

Opposite page, *view of plaza showing arcade that connects justice section of building with county offices on the north*. This page, top: *Exploded axonometric of courthouse showing the three primary axes and the vertical hierarchy of the rotunda and light court and the different scale and materials of the enclosure*. Drawing by Craig Huffman, AIA. Left, photo of east facade by Gary Knight. *Parking for 525 cars is below ground*.

The design of the courthouse was an intricate and intelligently thought out process based not only on client imperatives, but on a thorough knowledge of classical architecture and the importance of public buildings within the context of the city. While the overall massing and geometry of the building are not strictly classical, the vocabulary is. The architectural vocabulary includes the contextual and symbolic elements of a rough granite base from which a series of limestone colonnades rise. The wrap of emerald green glass at the uppermost level is symbolic of Leon County's abundant ''greenness''. The composition of the building, with its rhythmical loggia of classical proportions and the tripartite base, colonnade and epistyle, strives to make a monumental statement while presenting an inviting quality to the user.

The paradox of housing a friendly, public service-oriented

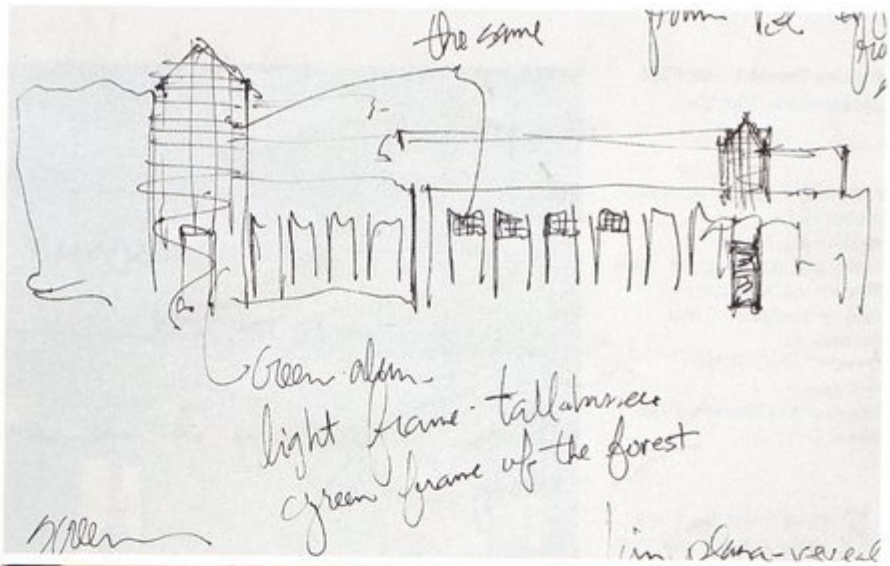


county government in the same building with a formal, highly symbolic justice facility was handled by designing a dualistic structure. The justice center occupies the south half of the building and it has its own rather monumental entrance. As the visitor passes through a flagcourt and "ascends to justice" by mounting a grand stair at the south end of the building, he enters an atrium which is open to the sky. The scale at this end of the building is rather grander than that of the north end which is occupied by county offices. The north half of the building is composed of space that belongs "to the people" and its scale is very human and relates to the pedestrian.

On both the interior and the exterior of the courthouse, the square is the geometry used throughout. The architects felt that Tallahassee's rhythm of grid-patterned streets, parks and city blocks could be mathematically interpreted in the courthouse in a very clear way. The foursquare motif was carried out in tremendous detail and can be seen in every aspect of the building from railings to door handles. The interior color scheme is buff, russet and teal, but the predominant color throughout is green.

There are ten courtrooms in the justice section of the building with a hallway behind so that the judges may come and go from their offices. The prison holding facility rises through the core of the building and provides exits to courtrooms on either side. A long hall/lobby connects the justice section with the other public sections of the building. The County Commission chamber and the commissioner's offices are located in the north end of the building. The offices are situated in an arc pattern around the central commission chamber for easy access. *Diane D. Greer and Marty Gridley*

*Marty Gridley is a Tallahassee writer specializing in architecture.*




Opposite page, top: *View from courthouse looking south shows its juxtaposition on axis with the Florida Capitol*. Bottom: *Plaza level plan courtesy of Barrett, Daffin & Carlan*. This page, top: *Preliminary sketch by collaborating architect Craig Huffman*. Bottom left: *Second floor, justice end, overlooking atrium*. Bottom right: *County Commission Chamber. Note glass blocks in floor*. All photos by Gary Knight.

# At Epping Forest, New Design Pays Homage To The Old

**Epping Forest Yacht Club**
**Jacksonville, Florida**

**Architect:** Pappas Associates, Architects, Inc.
Jacksonville, Florida
**Landscape Architect:** R. Glen Mitchell and Associates
**Interior Designer:** Catlin Interiors, Inc.
**Owner:** Gate Petroleum Company
**Construction Manager:** The Stellar Group, Inc.

Epping Forest, has a long colorful history beginning with its 1926 construction by Alfred I. duPont as his Florida home. Built on six lots along the St. John's River, the mansion was designed by Jacksonville architect Harold Saxelbye. The Mediterranean-style building is mixed with Gothic, Spanish Renaissance and Baroque influences, all of which were popular in Florida at the time.

At the same time the house was being built, the grounds were being laid out by the famous landscape architect Dr. Harold H. Hume, Dean Emeritus of the College of Architecture at the University of Florida. The large formal garden is a replica of traditional English gardens and the garden's fountain features native Florida wildlife, including alligators and frogs.

The trustees of the duPont Estate sold Epping Forest in 1971 to Raymond K. Mason and in 1976 President Gerald Ford and President Anwar Sadat of Egypt used the home as the site for a summit meeting.

In 1983, the mansion and surrounding grounds were purchased by Gate Petroleum Company. Their goal was to renovate the mansion and build a residential community that would preserve the natural beauty of the area.

For architect Ted Pappas, the design problem was to convert an eclectic Mediterranean Revival mansion into a clubhouse and dining facility for a new yacht club that would serve the residential community. The adaptive reuse of the mansion required the addition of fire stairs, mechanical systems and covered dining areas to meet the requirements of the new building function and to bring the historic structure into compliance with current design and life safety codes.

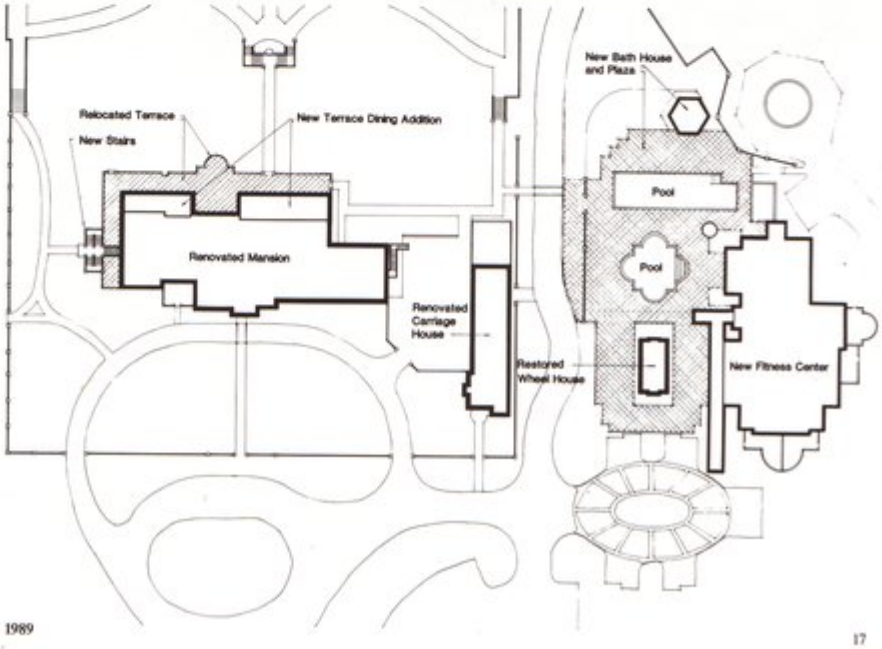
All of the new work was carefully integrated with Harold Saxelbye's existing architecture so it did not jeopardize the innate quality of the original construction. The new work was clearly identified as such through the use of contemporary materials. However, the new work pays homage to the old by using the same architectural idioms employed by Saxelbye in a contemporary, simple and understated way.

The terrace dining addition is light, delicate and clearly identified as new. The roof is shaped to continue the profile of arched openings which separate the addition from the historic structure. The walls of the addition are made of glass to enhance the ambience of the formal gardens and to provide a simple acknowledgement of the importance of the river to the site.

Located just to the north of the renovated mansion is the new fitness center and pool, also designed by Pappas. This building is adjacent to the renovated Wheel House, which duPont used to maintain water pressure for the mansion and grounds. The new construction is in keeping with, and respectful of, the original building. It includes a Nautilus-equipped gym, four swimming pools, four lighted tennis courts, spa facilities and jogging trails.

In all instances, the work undertaken at Epping Forest acknowledges the importance of complimenting the beauty and elegance of Harold Saxelbye's historic Mediterranean Revival residence. *Diane D. Greer*

Opposite page, top: *The Alfred I. duPont home, Epping Forest, as constructed in 1926*. Below: *New fitness center and pool which adjoins the mansion*. Photos by Bob Braun. This page, top: *Interior of renovated mansion, now used as a yacht club*. Photo by Dan Forer. Below: *Site plan*, courtesy of Pappas Architects.



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The top hinge incorporates a hinge pin which locates with a nylon bush in the hinge bracket. The hinge is factory fitted. Black rubber bumpers are fitted to the top and bottom of door jambs.

A pre-drilled epoxy coated aluminum wall bracket which is plugged and screwed to the wall.

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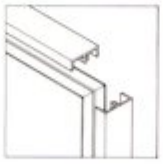
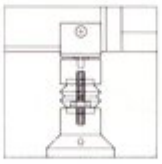


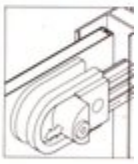
The non-removable extruded aluminum edge trim is available in anodized or epoxy powder coated aluminum. Plastic laminate panel facing or to specification.



Adjustable foot with screw adjuster hidden by bellowes-type sleeve. Made from black glass-filled nylon, it also acts as the hinge pivot.

Black glass-filled nylon Lotus lock body with a red rubber bumper incorporating an emergency release facility.

Black glass-filled nylon curtain runners which are non-removable once the headrail is fitted.



Black glass-filled nylon Combat lock with a re rubber bumper incorporating an emergency release facility.

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# The Evolutionary Chair

Florida architect Lawrence Scarpa begins a description of The Evolutionary Chair which he and Michael Orth designed, with a quote by the seventeenth century German philosopher – Frederick Kiesler. "Our western world," wrote Kiesler, "has been overrun by masses of art objects. What we really need are not more and more objects, but an objective."

The Evolutionary Chair had an objective. Scarpa felt that he had to express the entire history of "chair-ness" in his design in order to give fresh meaning to the simple act of sitting down. Anything less, he felt, would have been inadequate.

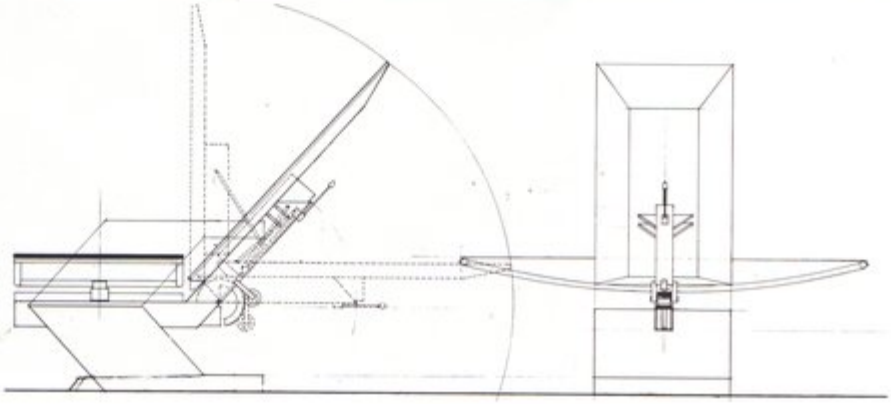
In his own words, Scarpa feels that the real dynamism of a chair derives from the fact that this "object of art was inspired by the most relevant and obtainable materials that transcended the journey between work and sleep. The evolution of rest gave birth to a conceptually radical alternative known as the chair."

Today technology continues to dominate the chair. Diverse and intriguing materials have been bent, twisted, molded and beat into masses of what Scarpa feels are "benign objects seemingly void of a true objective."

The object of The Evolutionary Chair is to return to meaning through collective reflex. It is a narrative describing the evolution of the chair from its most primitive form to its most technological counterpart.

Scarpa's chair rests on a smooth concrete stone. The crude base supports a finely crafted, hinged and folding wooden back and a welded metal swivel seat of stainless steel mesh. The primitiveness of the concrete chunk contrasts with the subtlety of the wooden joinery and the high tech gloss of the steel seat.

*Diane D. Greer*



*"At first, it (the chair) was as simple as a tree or the cave wall against the barren earth, then a welcome rock or log followed by a cultivated stone or a carved timber. As technology increased, so did the sophistication of the chair. The evolution was directly proportional to the construction and the limits of its resistance."* Carlo Scarpa.

# Futuristic Lasers Beckon A Return To The City

**Bayfront Park Tower of Light**
**Miami, Florida**

**Sculptor:** Isamu Noguchi
New York, New York
**Laser Artist:** Dick Sandhaus
New York, New York
**Design Architects:** Fuller & Sadao
Long Island City, New York
**On-Site Architects:** Pancoast & Albaisa
Miami, Florida
**Landscape Architects:**
Seymour Henderson Rosenberg Scully
South Miami, Florida
**Structural Engineer:**
DeZarraga & O'Donnell
Coral Gables, Florida
**Lighting Designer:**
Fisher-Marantz
New York, New York

Traditionally, a lighthouse on the bay is a beacon in the darkness, safely lighting the course for ships and sailors returning to their home port.

Now, a futuristic light tower illuminates the route to downtown Miami and beckons tourists, suburbanites and natives to return to the city. This modern interpretation of form and light is Miami's Bayfront Park Tower of Light and it's the first time that a municipality in Florida has ever commissioned the use of lasers in a permanent installation, and as large-scale public art.

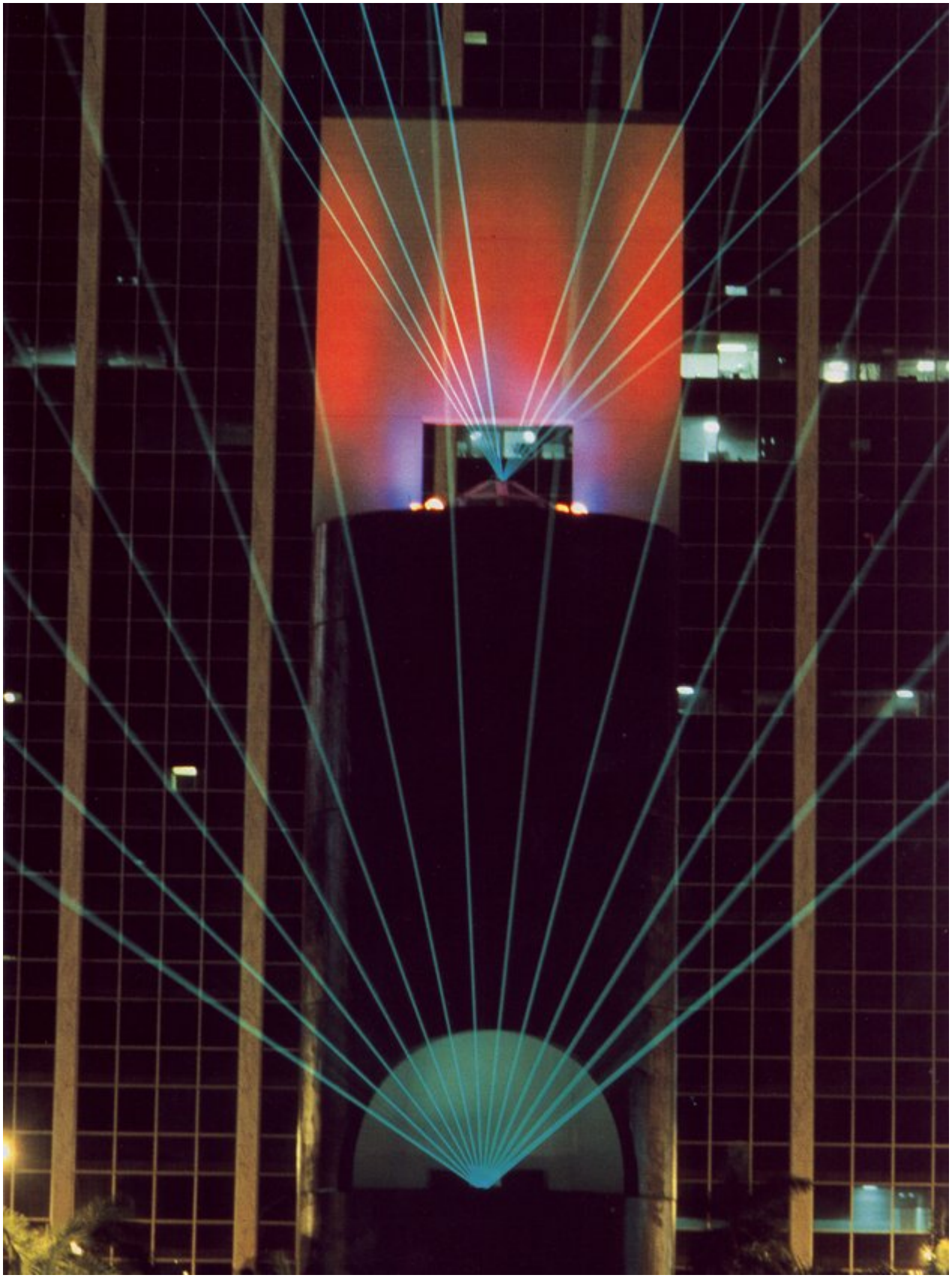
The tower officially opened on April 16, 1989. The structure was designed by the late Japanese-American sculptor Isamu Noguchi, who collaborated with American laser artist Dick Sandhaus to incorporate lasers into the design. Now the Tower is the centerpiece of Bayfront Park, which Noguchi also designed, and it is an obvious lure for attracting Miamians to the Park.

The total height of the Tower of Light is 88 feet and it stands at the midpoint of the Park between Biscayne Boulevard and the Bay. Rising 64 feet from the base are two concentric concrete cylinders. A slender white column at the center is surrounded by a 22-foot diameter cylinder painted a dark eggplant color. Crowning the entire sculpture is a 24-foot tall white concrete fin. Lighting instruments mounted between the tower's two cylinders illuminate the interior column, leaving the outer tower dark. A complete circle cut in the western side and a semi-circle sliced from the eastern exposure reveal the tower glowing from within.

Within and atop this sculpture, powerful argon lasers were mounted. Turquoise laser beams streak from the tower, visible from five to 10 miles away depending on the weather. The laser equipment was manufactured and installed by Sandhaus' company, Science Faction Corporation. The Science Faction "Laseriter" computer controls the lasers and the architectural lighting systems. A perpetual clock inside the computer automatically cues the 20-minute laser performances which begin at the top of each hour. Each night at dusk, light washes the inner tower in a warm glow and then, once per hour, the two argon lasers begin their show. The first laser is mounted high off the ground and projects beams 360 degrees. The second laser is mounted 12 feet above the ground which allows visitors to experience it intimately and this laser raises and lowers a series of "laser ceilings" over Bayfront Park's rock garden many times during the nightly performances.

*Colleen Logan*

*The Tower of Light stands at the midpoint of the Bayfront Park between Biscayne Boulevard and the bay. Rising 64 feet from the base are two concentric concrete cylinders. Crowning the entire sculpture is a 24-foot tall white concrete fin. Lighting instruments mounted between the Tower's two cylinders illuminate the interior column, leaving the outer tower dark. A complete circle cut in the eastern side and a semi-circle sliced from the eastern exposure reveal the Tower glowing from within, a symbol of the new Bayfront Park.* Photos by Tetsu Okuhora.



# A Slice of White Cuts Tallahassee's Skyline

**The Florida Department of Education Building Tallahassee, Florida**

**Architect:** Jim Roberson & Associates, Tallahassee
**Principal-in-Charge:** Jim Roberson, AIA
**Project Manager:** Bobby Cresap, AIA
**Design Consultant:** The Architect's Collaborative, Inc. Cambridge, MA
**Principal-in-Charge:** Perry Neubauer
**Director, Division of Building Construction, Dept. of General Services:** Bob Boerema, FAIA
**Structural Engineer:** Smith, Hardaker, Huddleston & Collins
**Mechanical/Electrical Engineer:** Hines, Hartman & Associates
**Landscape Architect:** The Architect's Collaborative, Inc.
**Owners:** Florida Department of General Services
**Contractor:** Barton Malow/ J. Kinson Cook

From the south, the sight of nineteen stories of blade thin architecture rising from the edge of Tallahassee's Capital Center is impressive. This "slice of white" is the new Department of Education building, Tallahassee's newest highrise and unquestionably the most progressive new state building to appear in Tallahassee's Capital Center.

The evolution of the design was unusual. After a two-day planning session behind closed doors, Tallahassee architect Jim Roberson and TAC architects emerged with a concept that worked with the requirement that the building be at least 100 feet back from the street on the west and 25 feet on all other sides. With those setback lines drawn

and a client needing 440,000 square feet of space, the architects decided to twist the building on a 45-degree angle and chop off the Gaines Street corner (see site plan) to create a pedestrian plaza.

By turning the building and focusing it toward the Old Capitol, the architects anchored the southwest corner of the Capital Center. The northeast facade is on a perfect axis with the Old Capitol's cupola, and there are excellent views of it from every floor.

From the beginning, architect Roberson established three imperatives. The first was that the building would have a sloping roof, no small feat for a building of this scale. After years of being hired by the state to repair flat roofs weighed down by tons of mechanical equipment, he knew that a sloping roof would be virtually maintenance-free.

Second, he wanted a way to deal with the mechanical equipment aesthetically. The sloping roof created an attic, and that's where the equipment went.

For the exterior of the building, Roberson wanted a fabric that would look as substantial as concrete but be lighter and easier to install, and because of its non-porous quality be easy to clean.

Metal was selected as the exterior fabric. Although the initial cost was somewhat higher than concrete, the overall costs are reduced because of minimal maintenance. The light aluminum panels also resulted in reduced structural steel and foundation costs.

Another interesting feature of the building is the gutter system built into the vertical panels that define the building's corners. Behind each panel joint is a gutter, so any water that leaks in is ''weeped'' out at the next joint, thereby averting damage to the building.

Because the building has 6,000 panels of metal and glass, the architect has provided a permanent 18-inch stainless steel catwalk at the top for window washers.

On the northeast and southwest sides of the building are pedestrian plazas similar to the intimate outdoor spaces that one sees tucked in among the skyscrapers in large cities. Plazas such as these give the building a humane quality by offering a delightful place for the user to pause and spend a few minutes outdoors.

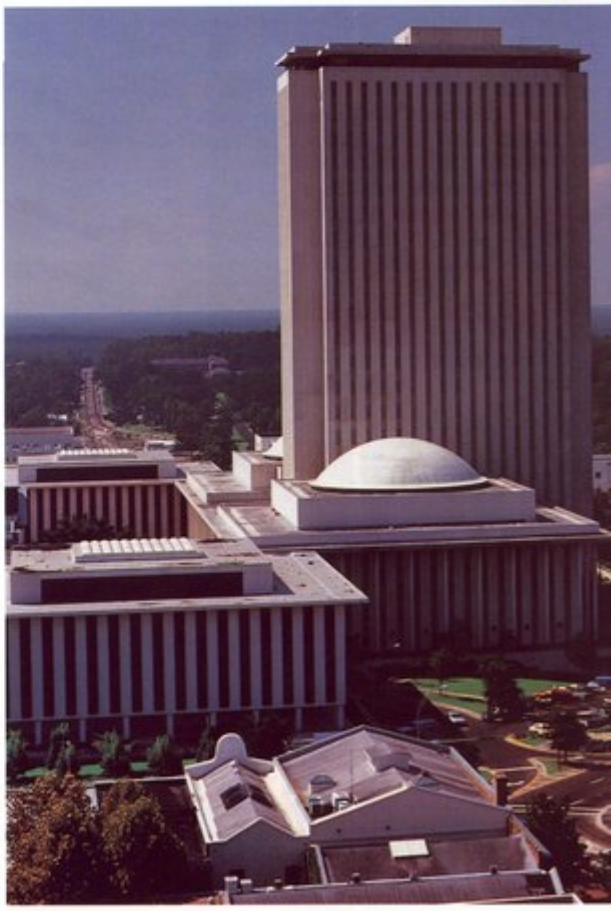
Most humane of all, however, is the treatment of the 1,000-car parking garage located to the east of the building. It has a plaza of its own, abundant plantings, lots of light and security features and a covered bridge to the main building for use in inclement weather.

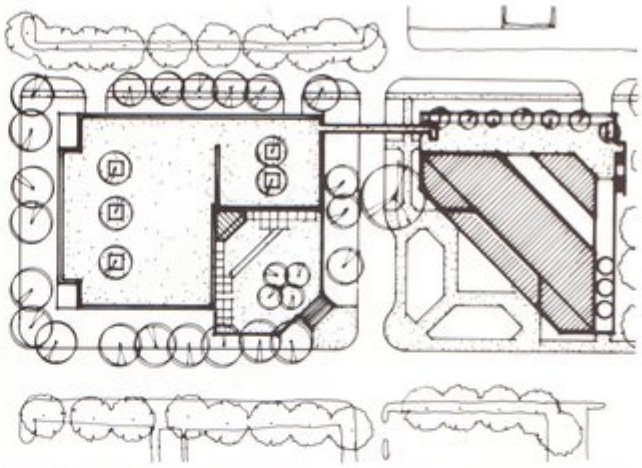
A two-story lobby greets visitors to the building. Above the lobby level, the floors consist of modular office units placed around the perimeter so that no windows are blocked or contained within private offices. Any offices that require privacy walls are confined to the core of the building along with the elevators, utility spaces and rest rooms.

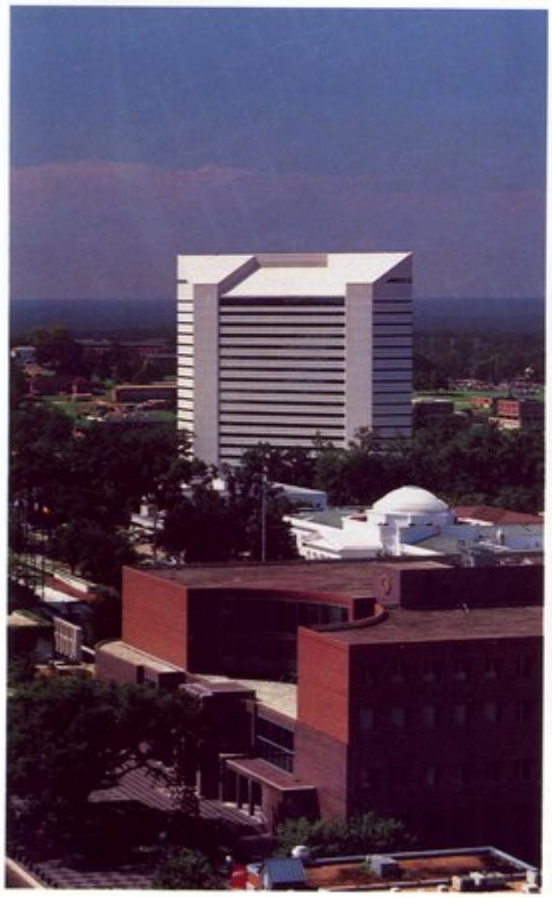
The cafeteria, on the plaza level, was originally planned as part of the main building. But the architects soon realized that the required exhaust stacks would have to penetrate all 19 floors. As an alternative, they treated the cafeteria as a semi-detached aesthetic enhancement.

*Diane D. Greer*

Preceding pages, left: *Main entrance and right, tower showing parking garage and bridge*. This page, top left: *Cafeteria exterior and patio and right, site plan*. Below, left: *Overview of Capitol Center showing relationship between Capitol and DOE*. Right: *Interior of main lobby*. All photos by Bob Martin.



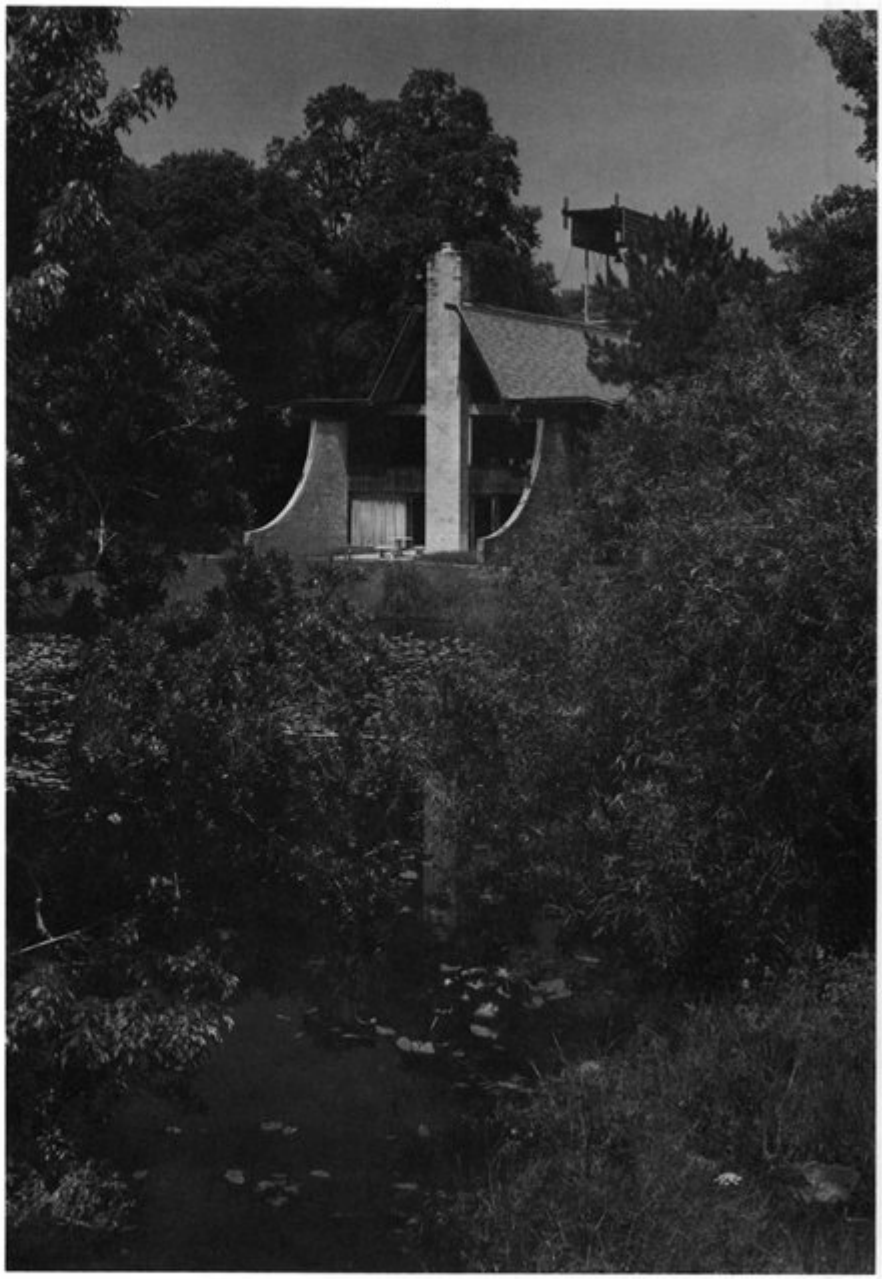




# 1989 Award of Honor For Design

# Robert C. Broward, AIA

*"The art of architecture at present is beset by a myriad of painter-architects more interested in their own egos than in the more considerate concern of how to design buildings to enhance the lives of the users. I really must compare this masturbatory period in architecture to the turn-of-the-century return to the Ecole des Beaux-Arts which short circuited the beautiful surge in America towards an "architecture of sanity" as L.H. Sullivan phrased it." Excerpted from "**My Outlook on the Present State of Architecture (In The USA)** by Robert C. Broward, June 14, 1984.*



Robert C. Broward, AIA, is an architect, an architectural historian, a writer and a "philosopher". Broward has a strong personal philosophy about architecture and it shows in his work, both the new projects and those designed in the fifties and sixties which are still being recognized for the superior quality of their design.

Broward's life has been one of returning to Jacksonville where he was born in 1926. After a Taliesin Fellowship from the Frank Lloyd Wright Foundation, followed by a degree in architecture from Georgia Tech and brief stints as a draftsman and designer with Atlanta firms, he came home to Jacksonville to set up practice. That practice, Robert C. Broward Architect, has remained small because Broward likes it that way. But, through the years, the commissions have been many and so have the awards, recognitions and honors that his work has produced. From 1957 to the present, his work has consistently been recognized at the local, state and national level and in 1986, The Florida Association of the American Institute of Architects named him the first recipient of its "Test of Time" award, given in recognition of designs which merit recognition many years after construction for their importance to architecture and their lasting impact on the built environment.

As an author, Broward published ***The Architecture of Henry John Klutho/The Prairie School in Jacksonville*** in 1984. The book explored the work of a man whom Broward met in 1950 and he is the man most often credited with helping to rebuild the City of Jacksonville after the devastating 1901 fire which destroyed its downtown. A description of their 1950 meeting in Broward's own words gives some insight into why he wanted to meet this "angular, nearly bald little man with a slight stoop, a prominent intelligent face and a welcoming smile."

In the preface to his book, Broward writes, "In 1950 I had just returned from an apprenticeship with Frank Lloyd Wright at Taliesin. Klutho's work intrigued me because of its similarities to Wright's early work and that of Wright's great lieber meister, Louis Sullivan, the poetic genius of modern architecture. Together, the works of Wright and Sullivan laid the philosophical and design foundation for the innovative architectural movement in and around Chicago and the prairie Midwest." Klutho's work must have seemed to embody some of the ideals which Broward admired in the work of both Sullivan and Wright.

Broward is also the author of numerous magazine and newspaper articles, many of them with a philosophical bent. His interest in the philosophy of architecture and design has also served him well as a visiting professor at Georgia Tech, the University of Florida and Jacksonville University.

One of the most widely recognized of Broward's early designs is his 1964 Wesley Manor Retirement Village, the project for which he received the "Test of Time" Award. As with most of Broward's buildings, Wesley Manor is an example of architectural excellence with a fitting sense of place. The scale, massing and treatment of the architectural elements possess a timely aesthetic quality. Other buildings which have brought Broward recognition through the years include a number of churches such as Jacksonville Unitarian built in 1966 and Fellowship Lutheran built in 1963, corporate structures such as the Toyota Headquarters and a number of private residences on hillsides and sandy shores. Most people who comment on Broward's designs say that his buildings seem to rise out the site. That may be the highest compliment one can pay an architect, particularly in this time of critical concern for the environment.

*Diane D. Greer*

Opposite page, *Jacksonville Unitarian Church built in 1966*. Photo by Judy Davis and D. Vedas Photographers. This page, top: *Klein Oceanfront Residence, Ponte Vedra Beach, 1984*. Photo by Kathleen McKenzie. Right: *Rendering for "Ilsenore," the Albert Clark Residence in Jacksonville, 1966*. Photo courtesy of Bob Broward.

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# OFFICE PRACTICE AIDS

## Code Changes Affect Stair Design: Watch Your Step

**by Randall I. Atlas, Ph.D., AIA, CPP**

*This article is the first in a two-part series of updated information on changes in the building code governing the design of stairs, handrails, ramps and steps. This information was last published in* ***Florida Architect*** *in 1987, prior to code changes.*

Falls are the second leading cause of accidental death in the United States. Only motor vehicle accidents kill more people. In 1988, there were over 12,000 people killed in falls or about 12% of the accidental death total. Of these, 6,500 people were killed in falls around the home and 5,500 deaths occurred in public places. There are more than 300,000 disabling injuries in work-related falls each year according to a 1989 report by the National Safety Council.

Loss of footing is usually the primary event involved in a fall, with loss of balance or losing grip on an object as secondary events. More than 80% of the falls occurred while the worker was descending a stairway, according to the U.S. Bureau of Labor Statistics. As a result of the frequency and devastating effects of slip and fall injuries, the 1988 codes have updated their requirements for user safety.

An analysis of the National Building Codes: BOCA, the Building Owners and Code Administrators 1989; UBC, Uniform Building Code 1988; SBC, Southern Building Code 1988; SFBC, South Florida Building Code 1988; and LSC, Life Safety Code 1988, as shown in Table 1 reveals the variations in risers and treads for stairway construction.

1)There shall be no variation exceeding 3/16 of an inch in the depth of adjacent treads or in the height of adjacent risers and the tolerance between the largest and smallest riser or between the largest and smallest tread shall not exceed 3/8 of an inch.

2)SBC stair treads less than 10 inches shall have a one inch nosing on the overhang.

3)For existing stairs, the maximum riser heights for Class A and B are 7 1/2 and 8 inches, respectively.

4)For existing stairs, the minimum tread depth for Class A and B are 10 and 9 inches, respectively.

Despite some minor variations between codes, the established standards provide the necessary critical dimensions that are required for safe use of stairs. The first point in designing a safe and compliant stair and ramp is to understand and meet the locally applicable code requirements. A well-designed and properly-constructed stair system will have handrails on both sides of the steps which are elevated 34 to 38 inches above the nosing of the tread. This is an increase of 4 inches over earlier codes. Tread surfaces should have a static anti-slip coefficient of friction of at least 0.50.

Table 1
Minimum Dimensions For Stairs

| Code Section | BOCA 816.4.1 | UBC 3306.a | SBC 1112.3.1 | SFBC 3103.3 | LSC 5-2.2.2.1 |
|---|---|---|---|---|---|
| Max. riser | 7" | 7" | 7 3/4" | 7" | 7" (3) |
| Variation (1) | 3/16" | 3/8" | 3/16" | 3/16" | 3/16" |
| Min. Tread (assembly & institution) | 11" | 11" | 10" | 11" | 11" (4) |
| Min. tread (family dwell) | 3/16" | 3/8" | 3/16" | 3/16" | 3/16" |

Stairs should have uniform height and have a minimum of ten risers per flight. Landings should have an effective depth at least equal to the width of the stairs. Stairs with one, two or three risers must have a wider tread of 13 inches and be designed more stringently (LSC, 1988) than normal stairways.

Stair designers should keep in mind the possibility that a stair, originally designed without a resilient covering, may someday be carpeted, thereby significantly reducing the effective tread depth of the steps. Designing such stairs to provide slightly more than the minimum required tread depth is especially prudent in these cases. In addition, those responsible for maintaining stairs should keep in mind that the addition of resilient coverings may reduce the steps' tread dimensions to below the standard, and this will be made even worse if the coverings are not installed and maintained to be tight to the underlying steps.

Floor coverings, whether rugs or hard surface materials, should be avoided if they have busy patterns or they produce optical illusions, especially when people with weakened eyesight will be using the area.

It is recommended that a subtle or solid light-colored floor covering is safest. Obstructions can be seen more easily on this type of surface. Do not use dark carpeting on stairs because dark colors obscure the shadow cast by the step and make it difficult to judge where to place one's foot on the next riser.

It is further recommended that carpet specifications include mention of non-skid backing for area rugs. Tacks or double-faced tape can be used . If ceramic tile is used, specify those with slip-resistant glazes.

Slip and fall accidents often occur in transition zones between carpet and highly-buffed floors because of the change in coefficients of friction and texture. Thus, care must be taken in areas where surface textures change. Standards for coefficients of friction do not exist in the Southern Building Code, Uniform Building Code, BOCA code or Life Safety code. Thus, an architect must use national standards from the National Bureau of Standards, American National Standards Institute or the American Society of Testing Materials.

*In January, 1990, Part II of this article will cover specifications for the design of ramps.*

*The author is a registered architect, a safety and security design consultant and VP of Atlas Safety & Security Design, Inc. in Miami, FL.*

*This ornamental stairway is an example of a good design that meets standards and retains its aesthetic appeal.* Photo by Randy Atlas.

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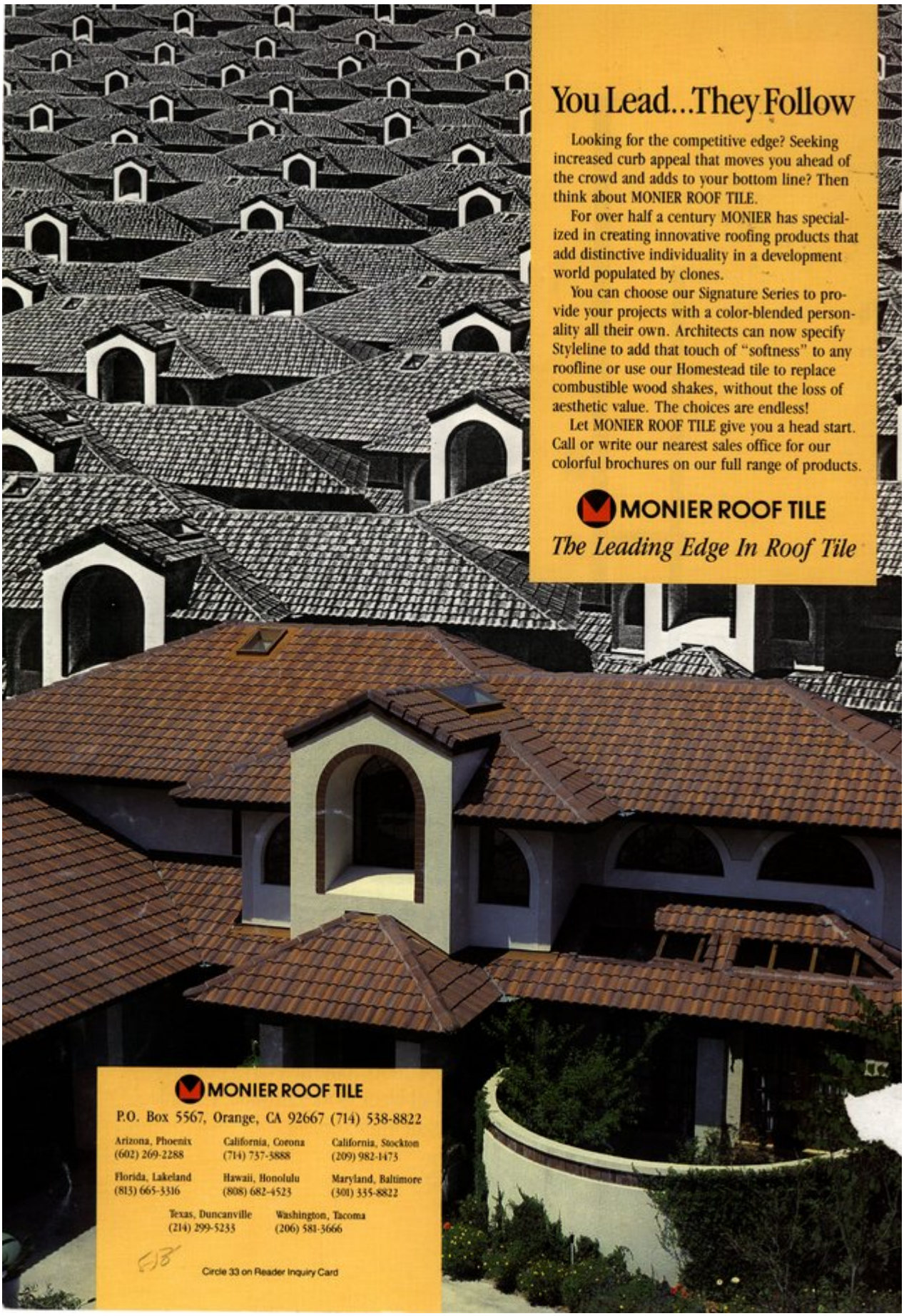

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