RIDA ARCHITECT January/February, 1990

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January/February, 1990
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Cover photograph of the stairwell in the Brevard Performing Arts Center is by Peter Aaron. Architects: Spillis Candela & Partners. Contractors: The Peter Albrecht Co. and Foley & Associates.

EDITORIAL

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There is no such thing as the edge of town anymore. Instead of the edge, we find an ephemeral reality I call "The Front", as in weather-front or battle-front - a zone of dynamic interaction, with the usually superior energies of the city overwhelming those less dynamic areas of the countryside."

With heavy wit and lots of sarcasm, both of which make his audience chuckle in an uneasy way, author and lecturer Grady Clay recently discussed "Megalopolis in Passing: Emerging Forms of Urbanization" with students and faculty of Florida A & M's School of Architecture, members of the press and interested guests.

Clay is interesting to listen to. He uses a lot of strong visual imagery so the audience can always "see" what he's talking about. And he relies heavily on his wit and on terms he has coined that add humor to his speech. "Jaxamelia", for example, is an urbanized corridor that stretches from Jacksonville through Fernandina Beach on Amelia Island, all the way to Gainesville. Clay also talks a great deal about ephemeral and generic places and things.

"A generic name," he says, "is a convention we agree on by mutual consent. It is an ordering of the environment that is socially sustained. It has no reality except what is intelligible to us. There is no "there" there, except the name and the reality we attribute to it. It signifies, therefore it is. A generic place-name is a manmade, conversational and literary device for dealing with the world." Clay has a veritable truckload of generic place-names which he uses in his presentations, and they are terms with which his audience readily identifies. "Opportunity site, drop-off zone, the good address, abandoned area, declining neighborhood, drug dealer's corner, construction site, the edge of town, infrastructure, growth corridors, speculator's country" are but a few.

All of these places are out there, Clay assures us. But planners and officials and politicians, even residents, hardly ever concede their presence in sign or print. Still, he says, they tell us much about the future. "They are full of portents and makings, embodied energies that can permanently change our landscape."

And that, of course, is what Grady Clay is most concerned about. The changing landscape. In his definition of "Infrastructure", he says, "This is what makes a non-place into a place, what converts paradise into Paradise Acres, or Paradise Lost. It substitutes Thunderbirds for field larks or ducks, and zoning classifications for what looks like plain open country. This raw dirt, these ditches and poles are the makings of the infrastructure...gas, water and sewer pipelines, easements and right-of-ways.

Although he never came right out and said it, either during the two talks I heard him give or to me in private conversation, but I don't think Grady Clay is opposed to development. His feelings, I think, are best summed up by something he said in one of his speeches. "This nation indivisible was not created by God Almighty so that it could set annual speed records for the production of easy money by the destruction of scarce habitats. Land around cities is no longer just a commodity, but a scarce resource, to be planned for, protected and wisely used." ***DG***

NEWS

Lighting Course Scheduled For Spring

The Southeast Florida Section of the Illuminating Engineering Society of North America is offering an Introductory Lighting Course in February and March, 1990.

Beginning in February, course offerings will be in Miami on February 12, 14, 19, 21, 24, 26, 28 and March 5 and 7, from 6:30 until 10:00 P.M. and on Saturday morning, February 24, from 9:00 A.M. until 12 noon. Each of these sessions will be held at the Florida Power and Light General Administration and Executive Office Building at 9250 W. Flagler Street.

In Fort Lauderdale, the sessions will occur on February 13, 15, 20, 22, 27 and March 1, 3, 6, 8. Fort Lauderdale meetings will be at Southeast Florida Lighting on N.W. 12th Avenue.

The nine-session course is designed to provide a basic knowledge of light sources, interior and exterior lighting, luminaires and their construction, and interpretation of photometric data. This course is appropriate for architects, engineers, interior designers, electrical distributors and anyone interested in obtaining a working knowledge of lighting design and techniques. The course is being taught by experts and will follow the latest information published by the IESNA. For full attendance, the IESNA will credit 2.7 CEU's.

For a course outline, tuition costs and registration form, contact: A.W. Plonner, Southeast Florida Lighting, 5300 N.W. 12th Avenue, Suite 1, Fort Lauderdale, Florida 33309.

Corroded "Hiker" Tells Acid Rain Story

The war memorial, "The Hiker", has a special place in history as the most widely reproduced bronze monument in America. From 1906 to 1965, 50 of the foot soldiers were dedicated in town squares and parks as shining reminders of those who fought and died in the Spanish-American War.

But, "The Hiker" with his wary gaze and rifle clutched in front of him, shines no more. In towns such as Medford, Mass. and Providence, R.I., pollution has accelerated the effects of natural weathering, creating thick deposits and streaks of corrosion that obscure the details of his face and uniform.

Acid rain's devastation to the country's lakes and forests has been well documented, but little national attention has been focused on its effect on historic buildings and monuments. Yet the damage done to these structures by emissions from cars and industrial plants is so severe that Russell Dickenson, former director of the National Park Service, dubbed it "the number one threat to the national parks." The results of a ten-year study on acid rain's effects on buildings and monuments, conducted by the park service, Environmental Protection Agency and other government agencies, is scheduled to be released next fall.

We know there is a chemical reaction with many different building materials that shortens the life of the structure," says Susan Sherwood, acid precipitation research coordinator for the National Park Service. "The problem is that it's difficult to measure since exposure isn't uniform over a structure's surface."

It is known that acid pollution, either in the form of rain or airborne deposits, is especially harmful to calcareous rock (e.g. marble and limestone) and metals such as bronze - materials common to many historic structures. Acid deposits can cause stone to thin and break, turn the green patina of bronze into a white powder and cause marble to decompose into a soft, powdery talc. Acid pollution is thought to be a factor in damage to the Statue of Liberty, the Philadelphia Art Museum and the U.S. Capitol.

This year, the Bush Administration took steps to dramatically curb

acid rain by calling for a 10-million ton reduction of sulphur pollutants by the year 2000. Critics point out, however, that the legislation is based on outdated research and fails to address nitrogen oxide emissions, a well-known contributor to acid rain.

As government and industry struggle to solve the problem, the building and design industries have taken steps to mitigate the effects of acid rain by using acid-resistant materials such as glass and baked-on enamels in their designs. In areas where acid deposits are a problem, buildings have been designed to allow water to wash down the sides.

"Once stone is damaged, it can be replaced, but its historic value cannot," says Sherwood. "We hope to create an environment where the commemorative aspects of these stones will be appreciated for generations to come." Kate Ennis, AIA News Service

Preservation Students Support Hurricane Victims

For four days last October, a group of ten sixth-year graduate students in Architecture at the University of Florida surveyed storm damage in the Charleston (South Carolina) Historic District for the Historic Charleston Foundation and the City of Charleston. Approximately 293 buildings were described and photographed. The group was led by Professor Herschel Shepard, FAIA, and was sent by the University of Florida architectural faculty as an expression of support for the people of Charleston. If you'd like to know more about the student's work, contact Ralph Johnson, Director, Preservation Institute and Assistant Dean at the UF College of Architecture, 331 Arch, Gainesville, Fl 32611-2004.

Rare Wright Drawings Displayed

Three hundred and two rare drawings by Frank Lloyd Wright will be on display at the Phoenix Art Museum from January 13 to April 8, 1990. Dating from 1887 to 1959, the drawings are divided into nine sections including residences; religious structures; highrises; civic and cultural buildings; hotels, resorts, inns and clubhouses; banks, commercial and educational buildings; miscellaneous structures; the Imperial Hotel, Tokyo and graphic and decorative designs.

This unprecedented loan of rarely exhibited original drawings and sketches makes this one of the most important retrospective exhibitions of Wright's work ever presented. The last major Frank Lloyd Wright exhibition of this size was held at the Museum of Modern Art in 1962. Highlights of the exhibition include drawings of many of Wright's most famous buildings such as the Imperial Hotel, Fallingwater in Pennsylvania and the Guggenheim Museum in New York City. The work covers Wright's seven decade career as well as notes he made on his drawings many years after their original creation.

The exhibition will not travel. The Phoenix Art Museum was selected to be the only museum to show these drawings. A book entitled *Frank Lloyd Wright Drawings: Masterworks from the Frank Lloyd Wright Archives* by Bruce Pfeiffer, Director of the Archives for the Frank Lloyd Wright Foundation, will be published in January by Abrams.

For information about the exhibition, contact Margaret Fries at the Phoenix Art Museum, (602) 257-1880.

Auction of LEGO Models to Benefit DIFFA

Some of the nation's most prominent architects have created architectural models using LEGO building bricks to be auctioned at the Design Center of the Americas (DCOTA) to benefit DIFFA, the Design Industry Foundation For AIDS.

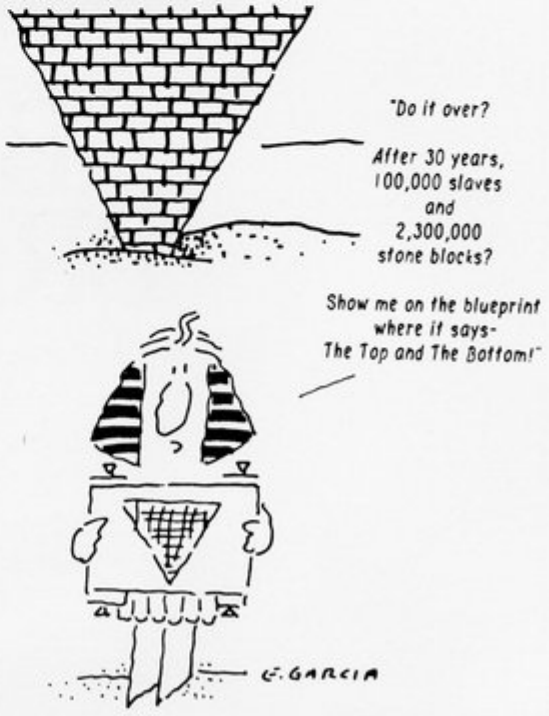
Among the architects who have agreed to participate are Robert Venturi, Charles Moore, Andres Duany & Elizabeth Plater-Zyberk, Orlando Diaz-Azcuy, The Nichols Partnership and Spillis Candela & Partners.

The auction will take place during the annual Preview Party on February 8, 1990. All professional members of the interior design and architectural community are invited to attend.

Preview, which is DCOTA's annual market, is entitled, "Putting It Together: Building For Success for 1990."

For further information, contact: Rem Cabrera, Communications Administrator & Public Relations, Design Center of the Americas, 1855 Griffin Road, Suite A-282, Dania, Florida 33004, 305/920-7997.

Continued on page 28



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President's Message

by Larry M. Schneider, AIA
President

When my term in office began on January 1, it coincided with the beginning of the final decade of the century and the program we have ahead of us for the year ushers in what could be considered a preview of what lies ahead for Florida architects.

In our goals and objectives for this year, we will be looking at three major issues: (1) we want to improve our involvement with government; (2) we will continue to make the public more aware of what we do, and (3) we want to raise the profession's standards of service.

To accomplish these goals, it is obvious that the architectural profession will need to become more involved with the public issues of the day which are shaping our world. As "Growth Management and Comprehensive Planning" is the most vital force shaping our state today, we have established that the Florida Association should create a Statewide Vision R/UDAT Program.

This program would seek to promote, educate and implement urban design principles that will improve the physical quality of our communities. An announcement of this program was made in the recommendations included in the report by the Governor's Task Force on Urban Growth Patterns. The report states that a public/private partnership should be formed between the state, Florida's local governments, private development interests and the FA/AIA.

Another vital program getting underway this year is the establishment of a continuing education certification program. This will be a voluntary program initiated to improve the standards of service and performance of the total profession. This specific item was approved at the Board of Directors meeting last September. Following a report by Education Committee Chairman David Perez, directors voted to endorse the concept of continuing education and recommended that for an architect to be involved as a member of the board, he or she will need to hold a certificate of completion in the Association's continuing education program.

A third broad initiative which we have decided to embark on this year is an effort to reestablish the profession's voice in the regulation of the practice of architecture in Florida. Since 1979, when the Department of Professional Regulation was reorganized, the Board of Architecture's ability to enforce the Architectural Practice Act has gradually diminished. We feel that drastic action is necessary to change this direction. Either the Department needs to be more organized to give the Board more authority or our professional association should work towards becoming self-regulated. Otherwise, the guidelines for practice and the licensing provisions will continue to be ignored and the protection of the public will continue to be eroded.

Our strength as a profession is our pride and our willingness to challenge tough problems with creative solutions. Our success depends exclusively on your willingness to invest in the future of your profession. As we look forward to the end of this century, keep in mind that change is not a threat, but rather a collection of new opportunities for without change, there would be stagnation.

We look for you to become involved in your community, stand for political office, take design issues into the classroom and public hearings, talk about your concepts in the media. And, at all times, think not just of yourself, but of the standing of your profession; that means, be informed, be sensible and be honest.

Hopefully, the initiatives started this year by the FA/AIA will provide our profession with new-found knowledge and strength to help us to confront these challenges so that our profession will survive to see the 21st century. As your President for 1990, I welcome these challenges and will do all in my power to be worthy of your trust.

Larry Schneider, AIA, is a principal in the Delray Beach architecture firm of Currie Schneider Associates.

VIEWPOINT

Architecture and Enterprise

by David Evan Glasser, AIA

The fact of differing values and perceptions between the architectural and development community is beyond dispute. In this respect, a chasm of opinion often results in the assignment of formulaic stereotypes attributed to each constituency. Thus, developers and realtors are often characterized by architects as greedy, short-sighted and concerned with bottom-line profits to the exclusion of all other factors. Conversely, within the construction and development community, architects and designers are often seen as self-indulgent, monument builders without prudent concern for sound building practice and economy. As is the case with all generalizations, there are grounds for criticism on both sides of the argument. However, it does not seem to me to be useful or constructive to focus on the disparity of our respective positions, but rather to explore ways and means of developing a mutually acceptable program which reflects the values and realities of each constituency. To this end, the Graduate Architecture Program at the USF Tampa Campus has begun to explore a number of options which it is hoped will result in a mutually beneficial relationship between the architectural and business communities.

For the most part, students selecting architecture as a career, particularly at the Graduate level, have an understanding that the field is likely to be less lucrative than other professions for equal time invested.

The Ethos of Architecture and Business

The factors that influence career choice are extremely complex and are nowhere more evident than in the personalities and backgrounds of those who choose between the poetic and the practical side of life. Architecture majors tend to be idealistic, concerned with social issues, and seem willing to subordinate immediate economic return for job satisfaction. Business majors, on the other hand, recognize that to be economically successful in the contemporary economic climate requires a rigorous course of study focusing on the realities of the marketplace. In the curricula of neither program are students likely to encounter courses which adequately explain the values or ethos of the other fundamental point of view. As a consequence, there is a tendency on the part of both faculty and students to be dismissive of opposing philosophical positions which are not understood or shared. In this regard, I have been thinking at length about strategies to overcome the mythic qualities of mutual misconceptions and have been attempting to introduce settings within the educational community where productive interaction and business can take place.

Enlightened Self-Interest

Within the programs at the University of South Florida, the Architecture Program at USF has begun to explore ways and means to develop a basis for collaboration between these two positions. The College of Business Administration is currently preparing plans to implement a Master's degree in Real Estate and Development. Our program has initiated discussions with the Dean and the Chair and expects to be actively involved in its development. In particular, we are considering establishing a course for MBA candidates addressing the roles and responsibilities of middle and upper level managers with respect to the built and natural environment. Just as architects will be certain to benefit from an increased understanding of banking and realty practice, businessmen will profit from appeals to their managerial responsibility to safeguard the resources at their disposal. We are also discussing cross-listing a number of architecture and business courses which may be used as electives within our respective programs. We currently have a student who will be taking seven or eight business course as accepted electives within our program. In the future, we anticipate establishment of a joint M.Arch/MBA degree, possibly in connection with the Real Estate and Development Program at the College of Business Administration.

In the past several months, discussions have taken place between the Architecture Program and the Florida Center with respect to possibilities for future collaboration. From these, an interesting proposition has surfaced, which has been brought to the attention of the USF administration. The State of Florida has recently enacted what we all hope will be the toughest growth management legislation in the nation. The need for intelligent understanding and administration of these emerging policies is evident. To this end, we have been considering the establishment of a program leading to a new degree, the Masters in Growth Management. As conceived, studies for the degree would include economic, ecological and natural sciences, in addition to policy and urban planning. Graduates educated to make informed, broad scale, decisions about infrastructure and concurrent development would be in great demand, from my standpoint.

What is under discussion here is the concept of enlightened self-interest: one which mediates between a position of Utopian idealism on the one hand, and myopic pragmatism on the other. We have by now learned enough to know that business decisions that do not ultimately take into account the long range public interests will eventually fail. The Johns Manville Company, which was under fire by environmentalists for long time, is a case in point. We also have come to understand that architecture without a sound economic basis either will not be built, or worse, may not be worth constructing.

The mutual benefits to be derived from increased co-operation and collaboration between the architectural and business communities are enormous.

At USF, at least, we have begun discussions which we expect will lead to an enduring and constructive partnership between our respective disciplines.

Conclusion

Architects and educators have, for good reason, been dismayed at the lack of prestige and remuneration which the public has denied our profession in the Modernist era. Although our imagination and commitment are crucial to the collective well-being of society and the character of the public domain, our cre-

dentials have not been presented persuasively. As a result, our professional opinions are often overlooked by decision makers and we find ourselves having to compete with other sectors of the building industry, with less enlightened and public-spirited views than our own. Furthermore, our incomes are not commensurate with the nature and extent of the commitments we make, nor with the liabilities we are expected to assume. In this regard, architects have a practical, as well as an ideological, basis for establishing substantial fees for excellent consulting services. The most successful entrepreneurs recognize the inherent economy in selecting the right person for the job, paying them well, and delegating sufficient authority to get the work accomplished.

A contributing factor to our failure to attract incomes equivalent with other professionals has been our inability to establish a common frame of reference between our clients and ourselves. My hope is that the initiatives we have started at the University of South Florida will eventually lead to an improved understanding and an improved relationship between our profession and the development community.

The author is Professor of Architecture in the FAMU/USF Cooperative M. Arch Program at the University of South Florida in Tampa.

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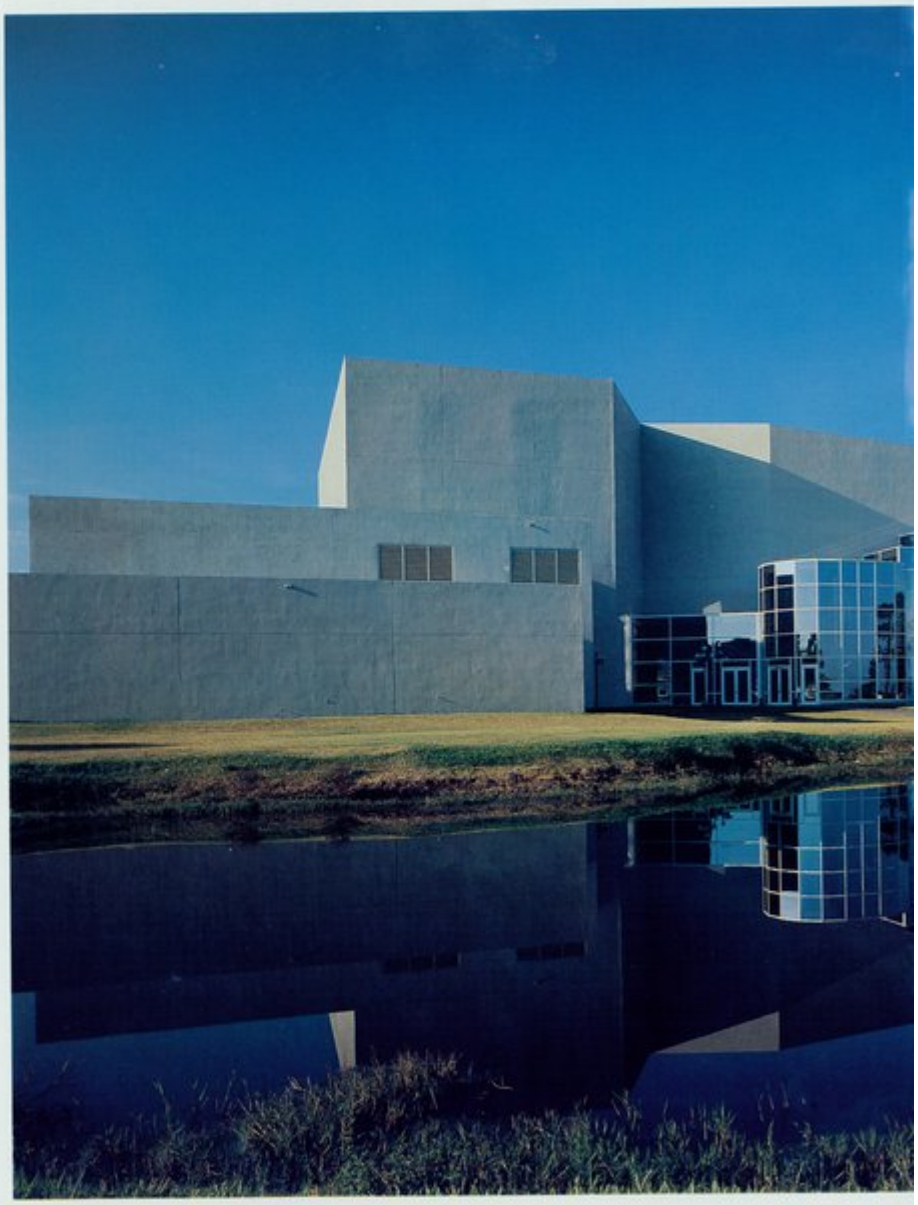
Pastoral Panorama For The Performing Arts

Brevard Performing Arts Center
Melbourne, Florida

Architect: Spillis Candela & Partners, Inc.
Principal-in-Charge: Aramis Alvarez, AIA
Project Designer: Hilario Candela, FAIA
Project Manager: Rafael Becquer
Consulting Engineer: Spillis Candela & Partners, Inc.
Interiors: Spillis Candela & Partners, Inc./ Interiors
Theatre Consultant: George Izenour
Contractors: The Peter Albrecht Co. and Foley & Associates
Owners: Brevard County and Brevard Community College

Architect Hilario Candela and theatre consultant George Izenour worked as a team to put a 2,000-seat multi-purpose concert hall for live performances and an 800-seat theatre under one roof. Originally, the owners plan was to construct two separate buildings, a plan which the budget would not accommodate. With that realization, the architect's goal became one of combining the two facilities in a way which would provide maximum flexibility for the owner and still remain within the $12 million budget. Working together, Candela and Izenour came up with a very innovative design solution which serves not only Brevard Community College, but the entire community.



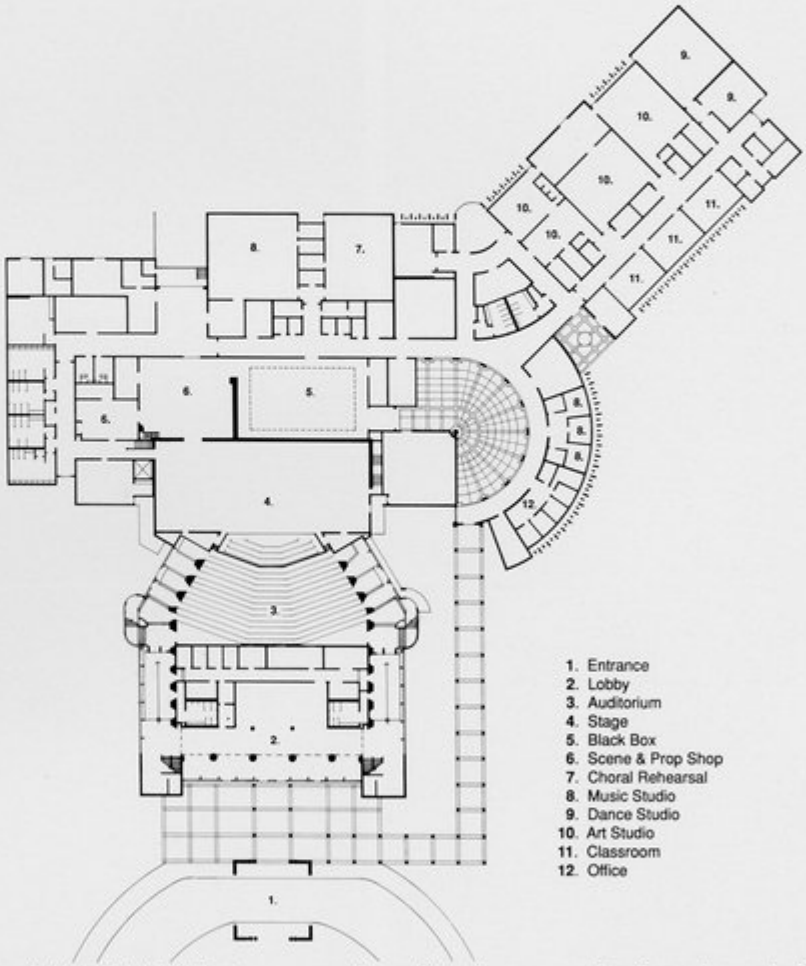
Photos, this page: *Southwest elevation with canopy over entrance to theatre*. Top right, *west elevation* and bottom right, *atrium connector between theatre and school*. Photos by Peter Aaron.

Nestled within stands of native Florida pine, the architect developed a facility which brings life to the community college campus during the day, as well as at night. To accomplish this, he developed a three-sided lobby which is wrapped in glass. The result is that students using the building during the day are visually linked with the rest of the campus, and at night, the glass lobby creates a glow which serves as a beacon inviting guests to the performing arts center. From the outside, the auditorium entrance is like a stage, with its front elevation similar to a proscenium arch. Through the glass curtainwall, the lobby, pre-function and circulation areas issue a glowing invitation to the entertainment within.

The components of the performing arts center tell the design tale. The project includes a main building which serves as both 2,000-seat concert hall or 800-seat theatre. In addition, there are spaces for music, sculpture, painting, drama and dance. There are two large rehearsal rooms for choral and instrumental groups which also function as a single recording studio with sound control room in between. There are also a number of smaller rehearsal rooms, classrooms and lab areas and a 200-seat black box theatre. There are costume and scenery shops, a music library and an outdoor patio with kiln and foundry. The lobby/rotunda was designed to serve as an art gallery.

Sections A and B, this page, clearly show how lights, sound and stage depth are adjusted to accommodate different functions. When the theatre is in its 2,000-seat concert performance mode, acoustics and lighting are controlled by a ''lightbridge'' and ''acoustical eyebrow'' in the hinged ceiling. In this mode, the stage depth is shortened by the lowering of an acoustical shell, causing the sound to reverberate out into a large audience. When the theatre is converted to its 800-seat layout, the light bridge and ceiling drop down to accommodate smaller audiences in a more intimate setting. Also note in Section B that several rows of seats (approximately 100) literally pop up from an area hidden from view adjacent to the orchestra pit. This is accomplished by means of an hydraulic mechanism and was designed to provide additional close-up seating. Tremendous emphasis was placed on designing a facility which created the best sight lines and acoustical environment for all theatre uses.

All surfaces within the hall are designed to reflect sound waves for better sound quality. The three-position orchestra pit operates on an elevator system

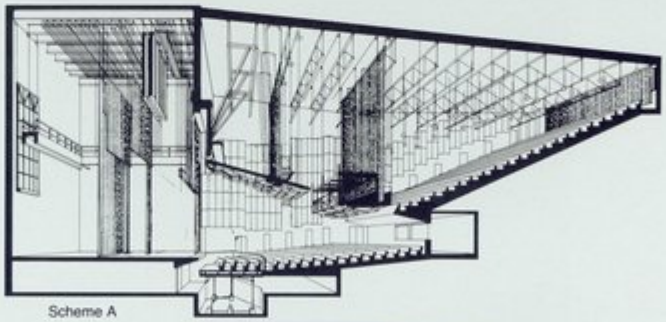


which allows it, when lowered, to accommodate a 90-member orchestra. Raised to floor height, it will hold an additional 107 theatre seats. Raised to stage height, it will extend the apron of the stage 18 feet, thus assuring maximum versatility for theatre or concert productions of any size.

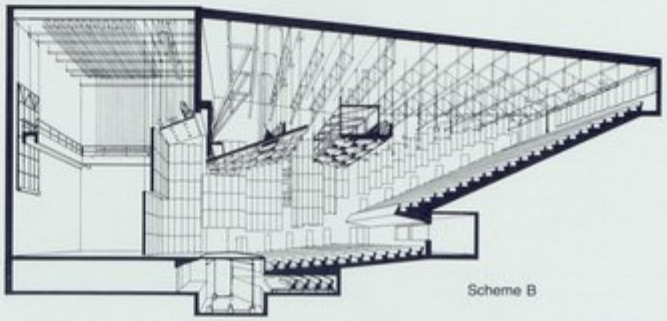
The one-story portion of the center is used by students at Brevard Community College during the day. This section of the building is distinguished by an architectural sunscreen which maximizes the use of natural light and at the same time helps to minimize energy consumption. It is in this space that music rooms, art studios and classrooms are located.

The success of this facility can be measured on a variety of levels including its ability to adapt to performing arts and school-related uses. However, its greatest success might be in the fact that so much building resulted from so little money. Recent performing arts centers of similar size and scope have had construction costs far in excess of the Brevard Performing Arts Center. However, the innovative solution employed by Spillis Candela might make it one of the best values for this type of facility yet to be designed in Florida.

Diane D. Greer



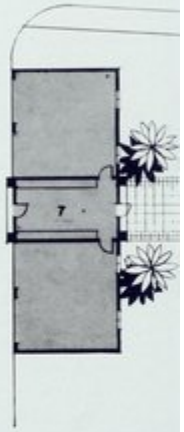
Scheme A



Scheme B

Photo, right: *Auditorium from stage.* Photo by Peter Aaron. Below: *Scheme A – Section of auditorium during Opera/Theater mode. Note how stage depth is elongated and lights and ceiling are lowered to accommodate smaller audiences. In Scheme B – the Concert mode – stage depth is shortened by lowering an acoustical shell and 100 additional seats "pop up" from an area adjacent to the orchestra pit.*

Architecture Simply Stated



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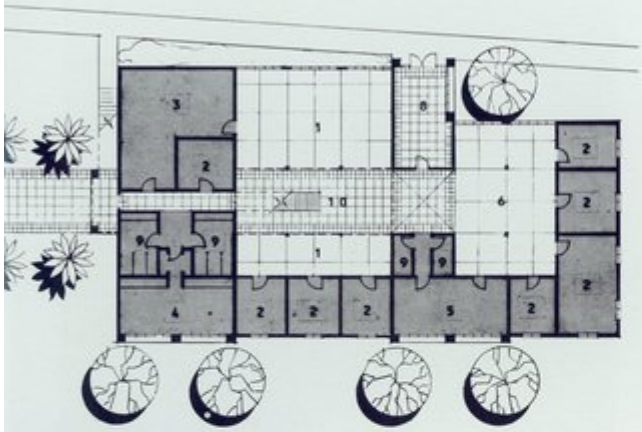
Architect: Maddox & Lyttle Architects, PA
Principal-in-Charge/Design Architect: William E. Maddox, AIA
Project Architect Stanhope Tignor, AIA
Consulting Engineers: William A. Snell, P.E., structural - Forney Engineering, Inc., mechanical - Bishop & Associates, civil
Contractor: Brian C. Bishop Builders, Inc.
Owner: Bishop & Associates

This office building for a Sarasota engineering firm had a very simple program. The requirements included open studio space for drafting and secretarial staff, enclosed offices along the perimeter for management/administrative personnel and ancillary space for reception, conference, printing, surveying equipment and vehicles and an employee lounge.



LEGEND

1. STUDIO
2. OFFICE
3. PRINT ROOM
4. EMPLOYEE LOUNGE
5. CONFERENCE
6. ADMINISTRATION
7. GARAGE
8. LOBBY
9. RESTROOM
10. ATRIUM

Photos: Opposite page, top, *west front, and* below, *south elevation*. Photos by George Cott. *Plan courtesy of the architect*.

The site, located in a rural office park east of Sarasota, had a narrow east frontage on the street which required that the building be oriented in an east-west direction. This orientation allowed vehicular access and parking parallel to the building and it also permitted a long north facade which provided an excellent source of natural light in the studios. It also allowed company-owned equipment and vehicles easy access to the back of the site where a four-vehicle garage is located.

The simple program, along with the client's desire for an unpretentious structure, demanded a solution that was distinct and straight forward. Since the building is located in a part of Florida where rock and shell is quarried and where land is rural and vegetation sparse, the architects took advantage of the contextual influence provided by these natural elements. The natural patina of the split-faced block is similar to that of rock which is mined in the area. The galvanized metal standing seam roof is reminiscent of vernacular rural roofs.

The glazing in the north side of the building not only admits abundant light to the studios, but to much of the deeper interior as well. Since the south side of the building is subjected to much more sun exposure, it is punctuated with fewer windows, except in the lounge and conference room areas where windows are deeply recessed.

Schwab, Twitty & Hanser: Designing An Environment For Learning

An innovative prototype elementary school in Broward County is one of many school projects in a four-county area with which Schwab, Twitty & Hanser Architectural Group, Inc. is involved. With an extraordinary influx into the state of nearly 1,000 people per day, schools are high on Florida's list of needs. While STH is a multi-disciplinary firm, school design represents a large portion of its work - $168 million in construction in the past four years.

Formed as a partnership in 1968, the firm became Schwab, Twitty & Hanser in January of 1988, adding the name of President William A. Hanser to those of founding partners Ronald D. Schwab and Paul M. Twitty. Other officers include Edson E. Dailey, Executive Vice President, Jeffrey K. Lowe, Vice President and Ron Wandt, Vice President - Finance. The name change, on the eve of its 20th anniversary, heralded growth and expansion for the new firm.

Schwab, Twitty and Hanser has no single design signature. Its projects reflect the image each client desires for himself. Sharing responsibility at every level of management is part of the firm's philosophy to encourage teamwork. A principal is involved through every phase of work, never isolated from the design process.

The teamwork philosophy is also evident in the firm's offices which have glass walls so no individual is isolated from the day-to-day activities. STH occupies the 14th floor of Northbridge Centre, an award-winning building of its own design. In addition to being CADD capable, STH has also actively promoted an art in public places program, commissioning recognized artists to create sculpture for public buildings.

Contracted for nine sites in Broward County, STH designed an 88,000 square foot prototype elementary school, plus an 18,000 square foot exceptional education and pre-school center which may be built in as many as 12 locations.

Charged with cutting a half million dollars off comparable prototype schools, the challenge to STH was to design a school that could be built economically without sacrificing design integrity and that was flexible enough to be built on a variety of sites. The plan had to be compact, so that it could reside on a tight urban site, yet expandable for adaptation to a more generous site. The resulting

Broward County School Prototype
Broward County, Florida

Development Team
Broward County School Board: Donald J. Frederick, Director of Facilities
Architect: Schwab, Twitty & Hanser Architectural Group, Inc. West Palm Beach, Florida
Design Architect: William A. Hanser, AIA
Principal-in-Charge: Paul M. Twitty, AIA
Project Manager: Michael Rossin, AIA
Consulting Engineers: Henz Engineering, mechanical; H.A. Lauten Associates, structural; Robert Miller and Associates, civil
Interior Design: Schwab, Twitty & Hanser Interiors
Contractor: Pavarini Construction Co.
Land Planner/Landscape Architect: Team Plan, Inc.

Opposite page, top: *Left to right are Ronald D. Schwab, CEO; William A. Hanser, President and Paul M. Twitty, CEO, principals of Schwab, Twitty & Hanser Architectural Group, Inc.* Below, *entry portico*. This page, top: *View of entry portico from center of "spoke" plan (see plan on following page)*. Left, *students use outdoor space shaded by sunscreen*. Photos by C. J. Walker.

plan is a pod- type scheme which allows the pods to pull apart on the larger sites and contract on the tight ones.

To avoid the maze-like situation so common in campus plans, the media center at Winston Park Elementary School (pictured on these pages) became a focal point to which students and parents can relate. Disorientation was overcome with a simple circulation pattern involving a loop walkway around the center with walkways, like spokes in a wheel, radiating from the center.

To accommodate expansion, corridors and walkways are designed to extend and the pods themselves can be expanded. Since a number of the pods are to be used on weekends and evenings, they were designed to be accessed separately. It is not necessary to breach the security of the entire campus to enter the cafeteria, art labs or music room, for example. Each of these spaces can be isolated for after hours use. Another advantage of the spoke system is that it can limit campus access. There are just three controlled entry points into the school.

The special education facilities were designed to be added, cost permitted and as needed. The main campus had to be a unified solution on its own for any situation.

Because of the broad horizontal configuration of the base school, it was important that it have a strong entry identity. To call attention to the entry points, the entry porticos were made vertical and painted pink with standing seam aluminum- finished royal blue pitched roofs. These entries send a visual "here's where you enter" message to students and visitors alike.

Simple geometric shapes - circles, squares, rectangles, triangles - are repeated throughout the campus and are used with accent colors imparting a playful, creative look that is appropriate for an elementary learning environment. Economy was achieved by using a flat roof and stucco finished walls. On this prototype, stucco is compatible with neighboring residential com-

Pink porticos with royal blue pitched roofs draw the attention of students and visitors to important entry points. Photos by C. J. Walker.

munities.

The scale of the school is broken up through the use of independent building pods and by selective use of pre-finished building reveals with repeated accent colors. Pink is used at the entrance to each building pod to facilitate orientation. Concrete walkways are covered with extruded aluminum, pre-finished royal blue. This attractive, cost-efficient, high performance paint finish is resistant to fading.

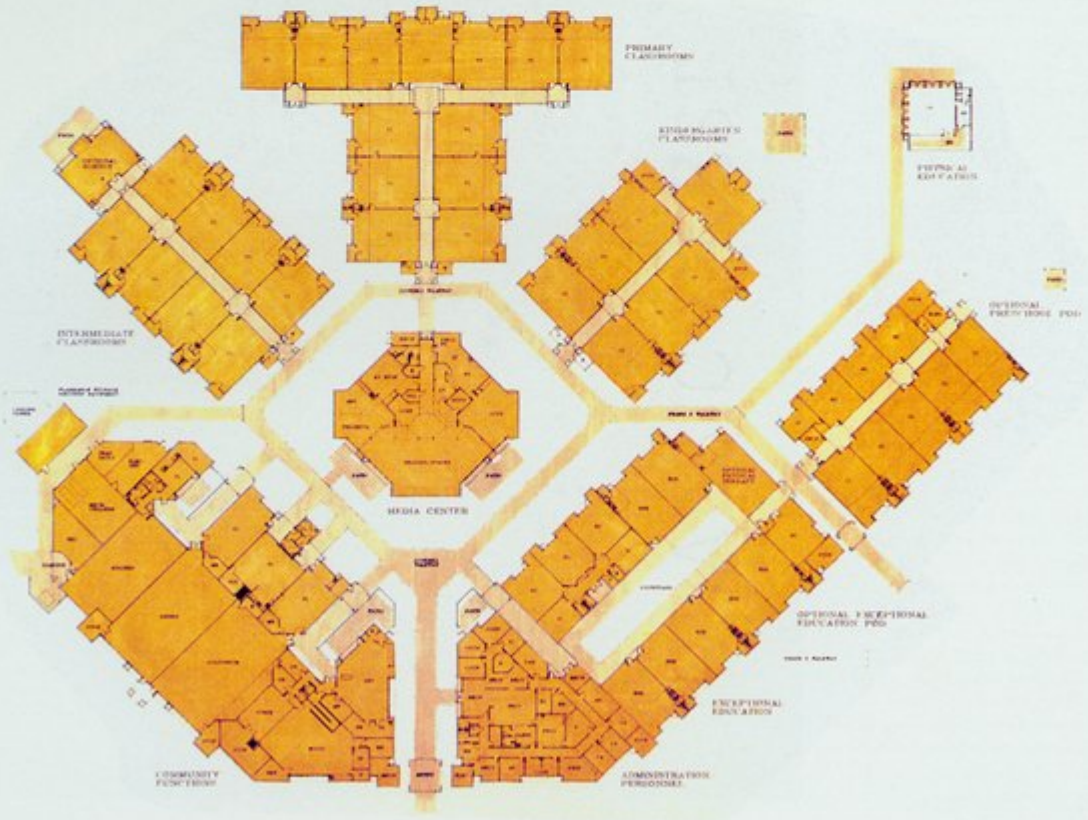
STH Interiors Group carried the same colors inside the school. Off white vinyl flooring is inset with pink and blue color blocks to emphasize classroom entrances and corridor intersections. Linear metal ceiling sections and door frames also pick up these colors. Trellised, walled patios adjacent to the art rooms and a free form patio next to the media center extend the learning spaces outdoors. There is also a private patio adjacent to the teacher's dining area. The entire campus is well landscaped with grassy open spaces, flowering shrubs and mature palms.

The prototype assignment required that STH produce a rapid turn-around time from concept to construction. From receipt of the program to completion of working drawings took seven months, and it was nine months to start of construction. The plans were all produced on CADD.

STH had the responsibility for construction administration. Construction was phased, due to the urgent need to put children into the school. From the start of construction to the day the children entered the school took 13 months, a total of 21 months from design to use.

The original bid for the Broward prototype, for 88,000 square feet without alternates and including site work, was $5,890,000 or $66 per square foot. This is about $8 a square foot less than comparable prototypes in southeast Florida. *Patty Doyle*

The author is a Fort Lauderdale writer who specializes in architecture.



Separate, But Equally Enchanting

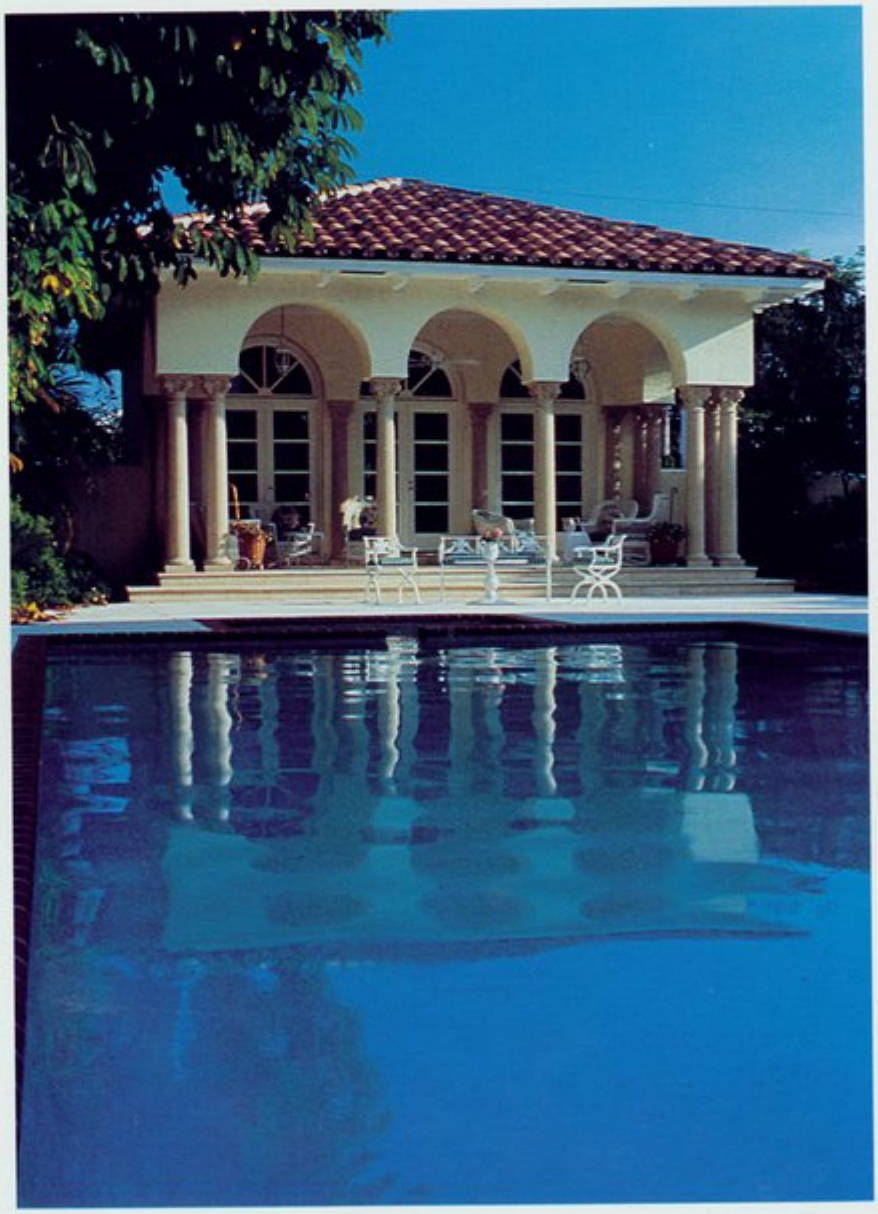
The McGillicuddy Pool Pavilion
Palm Beach, Florida

Architect: Smith Architectural Group, Inc.
Project Designer: Jeffery W. Smith, AIA
Builder: Europa Building Associates
Owner: Mr. and Mrs. Clement McGillicuddy

The newly formed Smith Architectural Group, Inc. (formerly Smith Obst Associates) firmly believes in the practical application of architectural theory. They design comfortable, functional and aesthetically pleasing structures which have risen out of an intellectual endeavor to stimulate both the senses and man's craving for order.

This small Palm Beach pool pavilion is a perfect example of the firm's concern with the plurality of a building. The pavilion is a response to the climate and the client's lifestyle, and its formal simplicity imbeds it deeply within the context of the site and the island of Palm Beach.

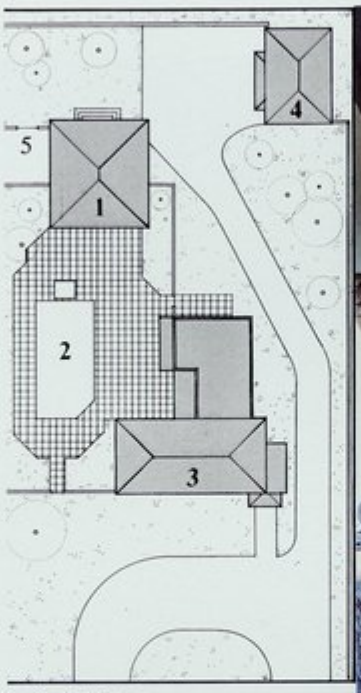
The parti evolved from a transformation of the triad of arches on the existing residence's main facade. These shallow, semi-private openings were converted into the deep voids which define the loggia space and reinforce the axial entry into the cabana. An existing garden wall was used to bisect the structure and create the spatial dualism of the cabana and loggia. The loggia, which functions as an informal outdoor living room, allows the client to take full advantage of the subtropical weather and serves to strengthen the relationship between the main residence, the pavilion and the site.



The flat planes of the facades are contrasted with the ornamental capitals which top the columns on the north and south sides and with the pecky cypress on the eaves. This limited application of exterior ornamentation serves to maintain the structure's simplicity and establish a dialogue with the main residence.

The pavilion plan evolved from a typical nine-square grid with the three main arches reinforcing this origin. The powder room, bathroom and storage areas are remnants of the original grid, whereas the cabana is a culmination of the remaining six squares and is less rigid in the maintenance of the grid. The vaulted cypress ceiling of the cabana defines the space and is differentiated from the flat loggia ceiling. The cabana contains a double sink, dishwasher, refrigerator/freezer and ice maker to serve the daily needs of the owners and staff during informal gatherings. *Maggie McPherson*

The author is a writer living in Tallahassee.



1 New Pool Pavilion
2 Existing Pool and Patio
3 Existing Two Story Residence
4 Existing Two Story Garage and Guest House
5 New Mechanical Enclosure for Compound

Opposite page: *north facade of pavilion*. This page, top: *loggia and* below, *main residence with pavilion beyond*. Photos by Donna Turner. *Site plan courtesy of the architect*.

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A High Profile Space For A High Volume Practice

Since starting his practice in 1974, Robert Swedroe has designed more than 75,000 residential units of varying densities and complexities. His projects have ranged from single-family residences, zero-lot-line and patio homes to townhouses, villas and ultra-luxury condominium towers. With the consolidation of support services such as marketing, space planning and interior design and the addition of personnel in other areas, larger quarters were recently sought for a firm which now has a multi-disciplinary staff of 30, five of which are architects.

In 1989, the Swedroe firm relocated to the upper floor of a nearby office building - a move which effectively doubled its previous space. The entrance to the new offices is defined by decorative white vertical fluting which flanks the double doors which bear the Swedroe logo. The vertical fluting motif is reiterated throughout the 5,000-square-foot domain and a horizontally-fluted baseboard has also been used in a complementary way.

The reception area, its floor clad in Crystal Rose marble, is furnished with Corbusier seating in black glove leather. Textured walls, here as elsewhere, display Swedroe layouts and floorplans laminated on Mylar between sheets of plexiglas.

Recessed quadrilateral soffits with fluorescent tubes, supplemented as necessary by either high-hat incandescent fixtures or track lighting, punctuate similarly square grid acoustical ceiling tile. The corduroy-ribbed, industrial-weight carpeting introduces a pattern of offwhite linear pinstripes against a background of steel grey.

Dominating the Conference Room, where a textured display wall facilitates presentations, is a table whose massive four- by -ten foot Black Andes granite top rests upon a double-pedestal trestle base which Swedroe designed.

The office has a fully-equipped kitchen and adjoining the library is a computer room with three CADD stations. Adjoining this space is an expansive bay which has been subdivided to house the firm's architectural design and production departments. Nearby is the in-house interior design and space planning department and its production counterpart which includes 12 production stations, hanging files and a printing department. Robert Swedroe's own office contains such customized furnishings as an eight -foot -wide drafting table which doubles as a desk and an equally oversized reference table.

Administrative facilities for the office staff, including an in-house accounting firm, are relatively insulated from other personnel.

This appropriately high volume, high profile layout was designed to keep pace with the architecture firm's increasing volume of business. *Al Alschuler*

The author is a Miami-based writer specializing in architecture and interior design.

The Architectural Offices of Robert M. Swedroe & Associates
Miami Beach, Florida

Architect: Robert M. Swedroe & Associates, Architects-Planners, AIA, PA
Principal-in-Charge: Robert M. Swedroe, AIA
Senior Project Designer: Guido Brito, AIA
Senior Production Architect: Larry Cohan, AIA
Interior Design: Robert M. Swedroe & Associates, Architects-Planners, AIA, PA

Photo, above: *Lobby/reception area of Swedroe office*. Below: *Conference Room with Black Andes granite conference table*. Photos by Greg Hark.

Eminent Scholar's Chair Endowed At USF

The FAMU/USF Cooperative M. Arch Program in Architecture, located on the Tampa campus of the University of South Florida, has received a major endowment from the Good Gulfstream Foundation for the establishment of the Sam Gibbons Eminent Scholar's Chair in Architecture and Urban Planning. The architecture program is seeking candidates who must be able to effectively address some or all of the following issues: The Emerging City; Sub-tropical architecture; Public and Congregate Housing; Regional and Vernacular architecture. One of the primary roles of the Eminent Scholar will be to help the University and government articulate design guidelines for intelligent and visually coherent development in Tampa and Florida.

Chosen by a committee of ten architects, educators, administrators and students, the first six candidates for the Eminent Scholar's Chair will deliver lectures on urban design in Tampa. The speakers, all of whom will begin their public lectures at 7:00 PM, are as follows:

February 1, 1990, Tampa Museum
Robert Traynham Coles, FAIA, President of Robert Traynham Coles, Architect in Buffalo, New York.

February 13, 1990, Tampa Theatre
Robert Campbell. In private practice in Cambridge, MA as Robert Campbell, Architect. Architecture critic for the *Boston Globe* since 1973.

February 27, 1990, Tampa Theatre
Jonathan Barnett, FAIA, Principal, Jonathan Barnett, FAIA and Professor of Architecture and Director of the Graduate Program in Urban Design, the City College of New York.

March 6, 1990, Tampa Museum
Susana Torre, Associate Professor of Architecture at Columbia University Graduate School of Architecture, Planning and Preservation. In 1990, President of Susana Torre and Associates, New York.

March 20, 1990, Tampa Theatre
Michael Holzman, FAIA, one of the founding principals of Hardy Holzman Pfeiffer Associates.

April 3, 1990, Tampa Museum
William Morgan, FAIA, President of William Morgan Architects in Jacksonville, Florida and author of numerous books.

Correx

In Part 1 of "Code Changes Affect Stair Design" which appeared in the November/December 1989 issue of FA, it was stated that "stairs should have uniform height and have a minimum of ten risers per flight." It should have read "stairs should be a recommended maximum of ten risers per flight."

The author would also like FA readers to know that "The South Florida Building Code Section 516.2 D2 has the only legislation in the country specifying that balustrade and guardrail safeguards be provided for the protection of children. This provides for additional rails, vertical pickets, or an ornamental filler below the top rail which would reject a four-inch diameter object."

This important new addition to the Code is designed to prevent children from slipping through railings and falling. The author points out that architects need to be aware of this due to some recent litigation against several national hotel chains and malls.

Florida Handicapped Code Booklet Available

Florida's updated and modified Handicapped Accessibility Code went into effect January 1, 1990, and architectural firms should be receiving a booklet detailing the code within a few days.

The booklet, entitled "Accessibility Requirements Manual", includes the ANSI 1986 Code and modifications approved by the Florida Legislature in Florida Statutes Chapter 553 Part 5 during the 1989 session.

The code is statewide and overrides local ordinances. No amendments can be made by local governments to the Code unless approved by the Board of Building Codes and Standards in the Department of Community Affairs.

The Code included in the booklet establishes specific accessibility features which are required for new buildings and/or buildings being altered or having a change in use after January 1, 1990. Certain specifications regarding accessibility for retail and mercantile stores, bathrooms, checkout aisles, restaurants, public assembly occupancies, single family houses, hotels and parking lots are also established.

The FA/AIA supplied a list of architectural firms in the state to the DCA to help in distribution of the booklet. Anyone wishing a copy of the booklet should contact Mary Katherine Smith, Department of Community Affairs, 2740 Centerview, Tallahassee, Fl 32399 or phone (904) 487-1824.

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Architectural Photography: Color or Black & White?

by Carlos Domenech

For the past six years I've worked as a professional photographer and during that time I have only been asked to document a building in black and white four times.

Why? The main reason is that architects are incorporating color more and more into their designs. As a result, most want good color photographs of their projects. Although color is more appealing to the eye, it can also work create a disadvantage for the architect by placing the design elements of a space in a secondary position.

On the other hand, black and white photographs convey spatial information much more clearly. Another advantage of using black and white photography is the stability of the process - the pictures last longer than color and do not fade.

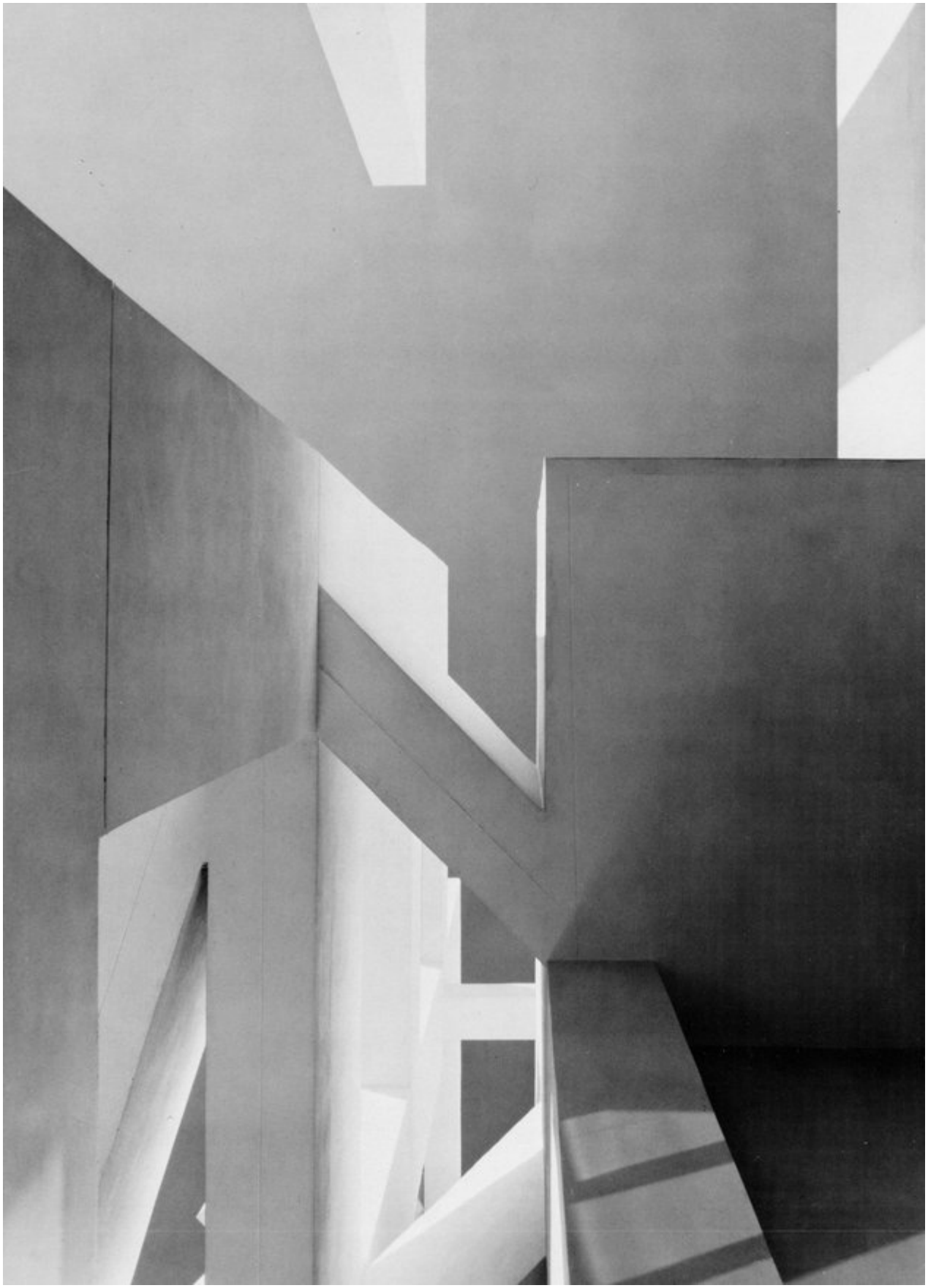
Choosing between color and black and white should depend on the design of the building. It's important that there be good communication between the photographer and the architect so that the final photographs make a strong statement and impart the design intent of the building.

Since photography is a two-dimensional representation of a multi-dimensional project, don't expect one photograph to tell the whole story. Often, it takes many photographs from a number of angles to adequately represent a building on paper.

Accompanying this article are some buildings which I've recently photographed in black and white and I feel that their impact is even more dramatic than it would be in color.

The author is a professional architectural photographer based in Miami. He was the recipient of the 1989 FA/AIA Photographer of the Year Award.

Opposite page, *Stephen Muss Convention Center, Miami Beach, Florida, Peter Blitstein, Architect.* This page, top: *Kassamali Residence by Mateu Rizo Architects.* Left: *Colonnade Hotel in Coral Gables by Spillis Candela & Partners.* Above: *Kassamali Residence, detail.* All photos by Carlos Domenech.



Code Changes Affect Stair Design: Watch Your Step

by Randall I. Atlas, Ph.D., AIA, CPF

This article is the second in a two-part series on important changes in the building codes which affect the design of stairs, handrails, ramps and steps.

Ramp fall accidents represent only about ten percent of slip and fall accidents. Ramp accidents are increasing because many other buildings are being equipped with ramp systems and most new buildings have them at front entrances and at level changes on the interior. Table 1 addresses the code requirements for Florida construction of ramps with the Southern Building Code 1988 and the South Florida Building Code 1988.

Table 1

	Standard Building Code	South Fl. Bldg. Code
Slope (max)	1115.2.1 1:8	3103.6 (b) Class A 1:10 Class B 1:8
Width (max)	Table 1103 44" *	3103.6 (b) 44"
Handrails	1115.2.4 handrails on at least one side between 34"-38"	3103.4(d)(9)handrails on both sides 32" in height
Nonslip surface	1115.2.2	3101 (d) (1)

*The width of ramps used as a means of egress shall be identical to corridors.

Ramps accessible for the physically handicapped should have a maximum slope of 1 in 12 or approximately 5% grade. The slope should not vary between landings, with the landing being level. Directional changes should occur on the landing. Changes in elevation in areas constituting part of a means of egress shall be by stairs or by ramps (SFBC 1988, 3102.1c). Changes in elevations of 12 inches or less may be either ramps or stairs, provided that where a stair is to be used it shall be made more noticeable by methods such as the installation of of prominent handrails, special markings, and special lighting. This is a change from the earlier codes. Furthermore, changes in elevation betweeen 12 and 21 inches shall be by ramps.

The NFPA 101 Life Safety Code 1988 Edition section 5-1.6 now permits stairs to have fewer than three risers. However, they must meet even more stringtent requirements than those for other stairs because of the record of accidents. Single risers and two-riser combinations must be designed more carefully, and hence the requirement for a larger minimum tread size of 13 inches.

Means of egress such as landings, balconies, corridors, passageways, floor or roof openings, ramps, aisles, porches or mezzanines that are more than 30 inches above the floor shall be provided with guards to prevent falls over the open side. Stairs that are provided with handrails need not be provided with guards.

The height of the guards shall be measured vertically to the top of the guard from the surface adjacent thereto. Guards shall not be less than 42 inches high. However, guards within dwelling units may be 36 inches high. Open guards shall have intermediate rails or an ornamental pattern such that a sphere six inches in diameter cannot pass through any opening.

Handrails shall not be less than 34 inches nor more than 38 inches above the surface of the tread, measured vertically to the top of the rail from the tread at the leading edge. Existing handrails shall not be less than 30 inches nor more than 38 inches above the upper surface of the tread, measured vertically to the top of the leading edge.

A clearance of at least 1½ inches between handrail and wall is required to which fasteners shall be provided for new handrails. (Life Safety Code, 1988). Handrails shall have a circular cross section with an outside diameter of at least 1.25 inches and not greater than 2 inches.

SUMMARY

Architects have always used stairways and handrails as a creative and aesthetic design detail. If the handrail is not designed for the closing human hand, it poses a liability risk despite its aesthetic contribution. If the stairway or level change is not designed to alert the user to a difference in surfaces and heights and the materials chosen don't provide sufficient friction to resist loss of balance, it poses a liability risk.

Photos, top: *Centrust Building, Miami, good ramp and skid design.* Middle, left: *Bakery Center, Miami, good rail design.* Right: *Florida International University, North Miami, good ramp design.* Bottom:*Cultural Arts Center, Miami, world's longest ramp. Handrails are only on one side. This wide space could have accommodated two side rails and possibly an intermediate rail.* All photos courtesy of Randy Atlas.

Design details can contribute to significantly reducing the opportunity for stairway accidents by:

Directing attention to the presence of the stairway or level change;

Focusing attention on the stairs and ensuring that the steps are clearly defined;

Providing handrails for support and assistance, and balustrades to prevent falls from the stairs;

Avoiding features likely to lead to the misuse of the stairway by children;

Avoiding increasing the hazards of stairs by requiring decoration and maintenance above the stairs;

Providing the quality and quantity of lighting for the stairs to be clearly visible.

Injury to the building user can be a liability issue for the architect, and preventative steps should be taken to reduce and limit exposure. Stairs, ramps and walkway surfaces should meet all applicable codes, and national standards. It may also be necessary to enclose operational directions on materials that are specified. For example, if a floor surface is not meant to be buffed or waxed, it should be so indicated. Even if all good measures are taken, there is no guarantee that injury and ensuring litigation will not occur. However, the issue of negligence and standard of care will be more sympathetic to the responsible architect.

The author is vice-president of Atlas Safety & Security Design, Inc. in Miami. This code update was excerpted from "Preventing Liability from Slip and Fall Accidents: An Architectural Primer." Copies may be obtained by writing Dr. Atlas at 600 N.E. 36th Street, Suite 1522, Miami, 33137, or phoning (305) 576-6029.

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The Brevard County Board of Commissioners is pleased to invite qualified architectural professionals to submit proposals for consultant services for the development and monitoring of a comprehensive restoration plan for the H.S. Williams House. The house, located at 1219 Rockledge Drive, Rockledge, Florida, is to be authentically restored for use as a historic home that will be open to the public. Brevard County is soliciting proposals from qualified preservation architects who have demonstrated experience in similar historic restoration projects under the guidelines of the "Secretary's Standards for "Rehabilitation" of the U.S. Department of the Interior. Proposals must be received by Brevard County or be postmarked by January 31, 1990. Prospective consultants should be aware that Phase I construction, involving roof, chimney, and pier foundation restoration and repair, must be completed by September 30, 1990 pursuant to a Florida Department of State grant award contract based upon successful completion of each phase, with each phase being subject to negotiation. Interested firms and individuals may obtain a copy of the request for proposals by contacting:

Ms. Jennifer Goulet, Chief Senior Planner, Brevard County Comprehensive Planning Division, 2575 N. Courtney Parkway, Merritt Island, FL 32953, (407) 453-9517

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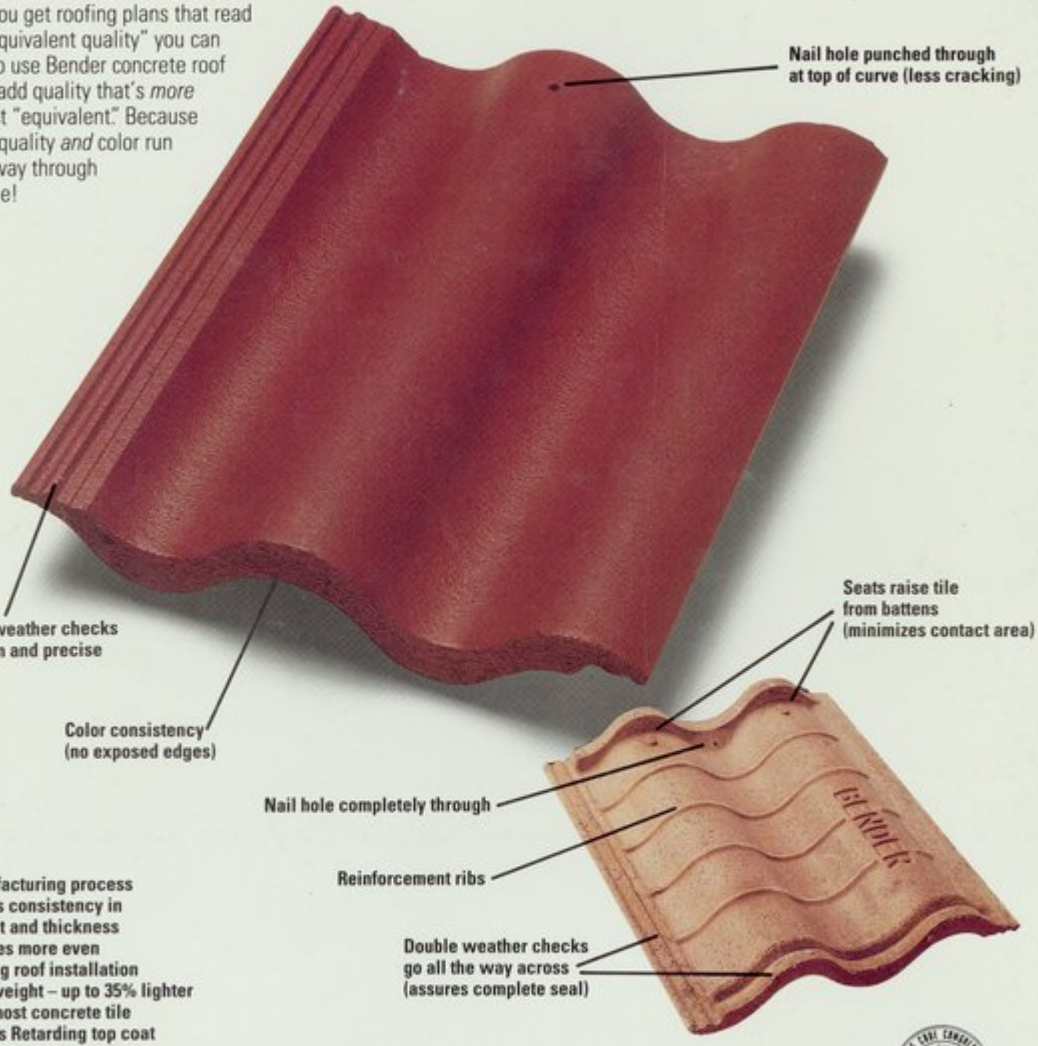

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