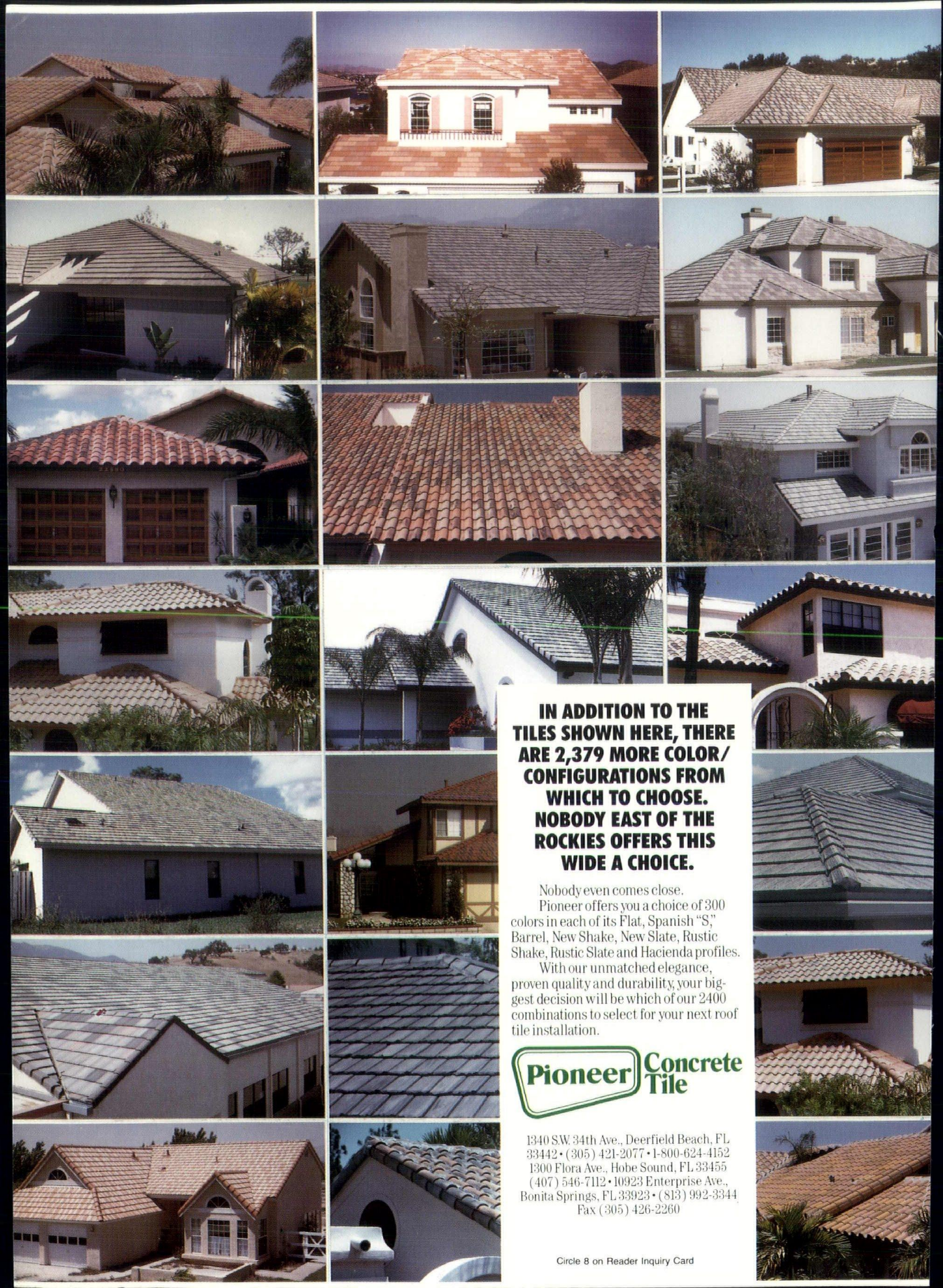




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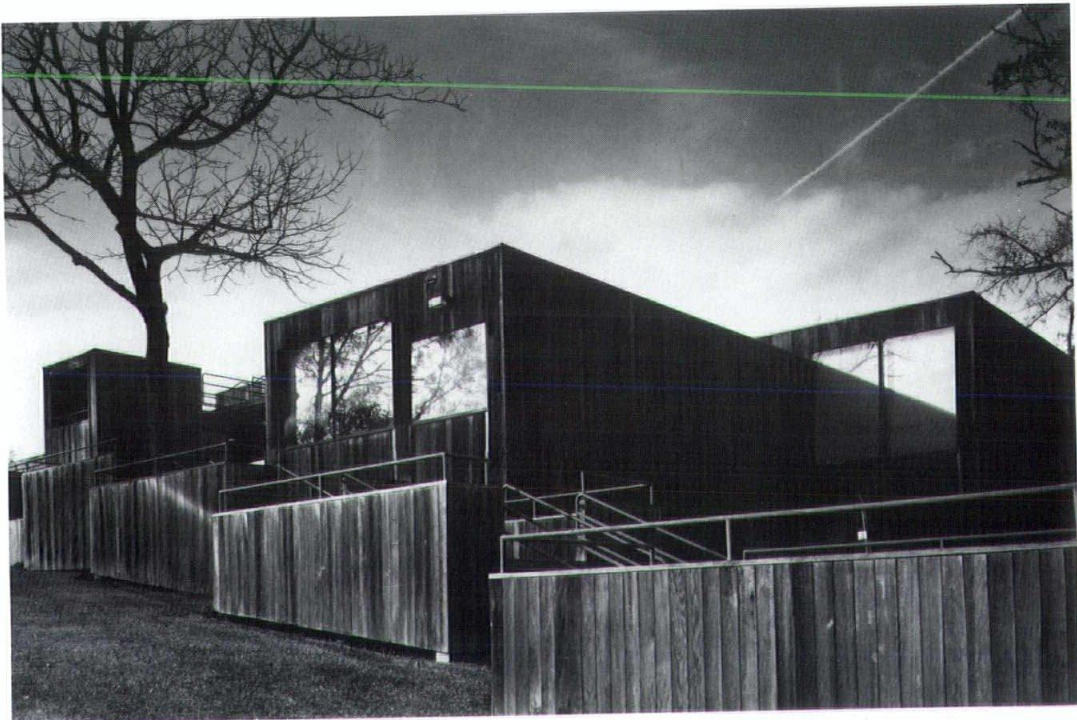


PHOTO: Center for Professional Development; Florida State University

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FLORIDA ARCHITECT May/June 1995



May/June, 1991
Vol. 38, No. 3

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Cover photo of the Loading Dock West in Tampa is by George Cott. Architecture is by Rowe, Holmes, Hammer, Russell Architects.

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Volusia County Administration Building Deland, Florida



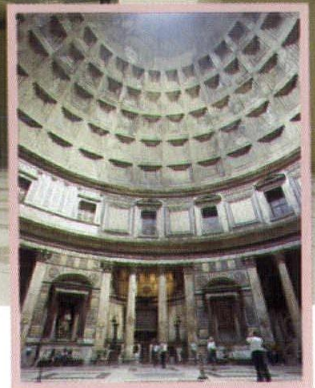
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*"So she sat with closed eyes, and half believed herself in
Wonderland, though she knew she had but to open them again,
and all would change to dull reality..."*

I recently read an article describing how contradictory the architecture of Southern California is... "like an invention, like some vast real estate development that turn-of-the-century promoters and civic boosters packaged, scripted and sold as the manifestation of the Arcadian Dream."

That sounds familiar, I thought. Read on.

What is the Arcadian Dream? "It's a better life that combines the best of Anglo and Hispanic cultures. Yankee ingenuity and capitalist skills, complemented by Latin graciousness and love of life, all combined to create a sun-drenched super society. Hand-colored Chamber of Commerce brochures would depict thriving communities in the midst of bucolic orange groves."

*"I do wonder what can have happened to me! When I used to read
fairy tales, I fancied that kind of thing never happened, and now
here I am in the middle of one."*

Is this myth of a new regionalism still with us here in Florida, I wondered? After all, Addison Mizner packaged the Arcadian Dream in a hand-colored brochure. He depicted a new life of elegance which, thanks to our Spanish heritage, would fill a cultural void and put us in the lap of historic luxury. And, to be sure, Florida's orange trees are nothing, if not bucolic. Mizner packaged a dream and others have followed and the quest for a meaningful local architecture goes on unabated. Mizner tried to peddle Mediterranean regionalism as the popular vernacular.

Now, the need for architects to "define the particular" and to capture "the spirit of the place" has become critical. Faced with incredible growth, a shrinking coastline and an unstable infrastructure, the populace is grasping for some notion of permanence, of stability. The search for a locally meaningful architecture is more and more relevant.

As with Southern California, Florida's climate encourages experimentation with materials and should "lay the groundwork for a diverse regional aesthetic." Only inspired enthusiasm can successfully combine the art of architecture with budget-driven reality.

*"It sounded an excellent plan, no doubt, and very neatly and simply
arranged; the only difficulty was, that she had not the smallest
idea how to set about it.. "Would you please tell me how to get from
here?" "That depends a good deal on where you want to go."*

My thanks to Rob Wellington Quigley, AIA, for letting me publish some of his ideas about Southern California architecture and my thanks to Lewis Carroll for writing *Alice in Wonderland*. **DG**

Carroll, Lewis (1982) *Alice in Wonderland and Through The Looking Glass*, New York, Simon and Schuster.

OFFICE PRACTICE AIDS

New Law Expands Copyright Protections

On December 1, 1990, President Bush signed into law H.R. 5316 (P.L. 101-), a major improvement in copyright protections for architectural works. The new law not only protects architects' drawings and plans from unauthorized copying, but also their designs embodied in actual buildings. Below are some questions and answers designed to explain how this new law affects architects and their work.

What protections does the new law provide?

It adds two protections to one already available. Prior to passage of H.R. 5316, architects' drawings, plans, and models were protected against unauthorized copying. Now, as a result of H.R. 5316, it would be an infringement to construct a "copycat" building, or to construct a building from a copyright owner's drawings, plans, or models without the copyright owner's permission, no matter how those instruments were obtained.

When does the law take effect?

The law takes effect December 1, 1990, in two ways. First, it applies to architectural works created on or after that date. Second, it applies to an architectural work that as of December 1, 1990, was unconstructed and embodied in unpublished plans or drawings.

When is a work considered published?

When it is disseminated to the public. The distribution of several copies of a design to a design competition panel for that panel's use would probably not be considered publication. For some states, the filing of an architectural drawing with a building permit office or the construction of a building might be considered publication of the work.

At what point in the production of an architectural drawing or the construction of a building does the law apply?

When the design embodied in the architectural work is discernible.

Does that mean that an architect must register plans or buildings formally with the U.S. Copyright Office in order to own the copyright on these architectural works?

Registration is not a prerequisite for ownership of the copyright, but it is required before a lawsuit for copyright infringement may be brought.

How is the law enforced?

Just like it is for any other copyright infringement; through a criminal complaint against the violator and through civil action to recover damages.

May an architect seek an injunction to halt construction or court order to seize or destroy the infringing structure?

The architect has the power under the law to seek such legal remedies.

If someone copies a particular feature of a building, say a row of windows or a front entrance, does that constitute an infringement?

Generally, no. The design embodied in the building must be considered as a whole. An infringement would occur when a copy is "substantially similar" to the original.

What about split levels or tract housing or what appear to be commonplace buildings? Are they covered by this act?

Yes. An architectural work is an expression of an idea. The design, embodied in the building or drawing need only be an original expression of the architect. It need not be a

unique or artistic expression, or even a particularly good one.

Does the architect have the authority to demand that a building owner seek the architect's permission before undertaking an alteration to his or her building?

No. An owner has absolute right to change any and all features of his or her building without prior permission.

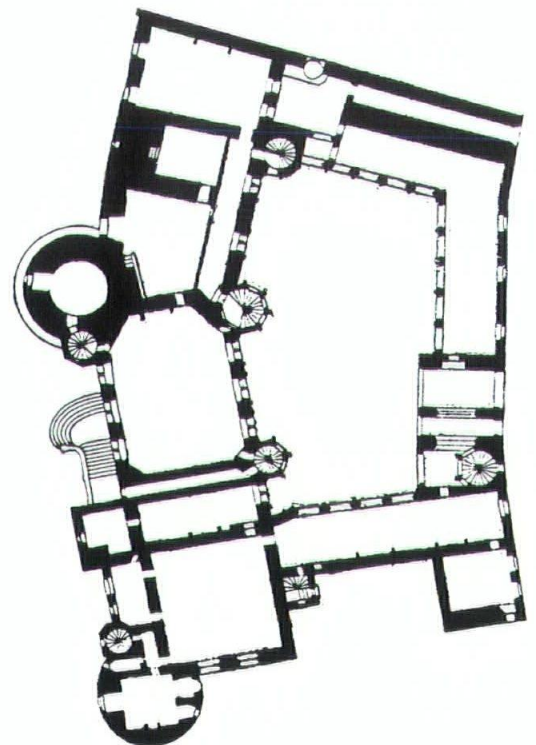
Can someone take pictures of a building and then with the aid of a computer develop plans that can be used in an infringement?

The law does not restrict anybody's ability to make pictorial representations of buildings, and an individual can use those pictures to develop plans without violating copyright law.

Should that person, however, seek to execute those plans, it would be an infringement.

It appears that an infringement may be hard to prove in a number of circumstances.

There are practical problems in proving an infringement. This is certainly true with respect to commonplace buildings. Copyright owners will also have some difficulty proving that buildings under construction is an infringement unless prior knowledge exists. The same is true with respect to unauthorized construction from plans and drawings. But the protections exist nevertheless, and copyright owners will have to make judgements about whether or not to pursue legal action.



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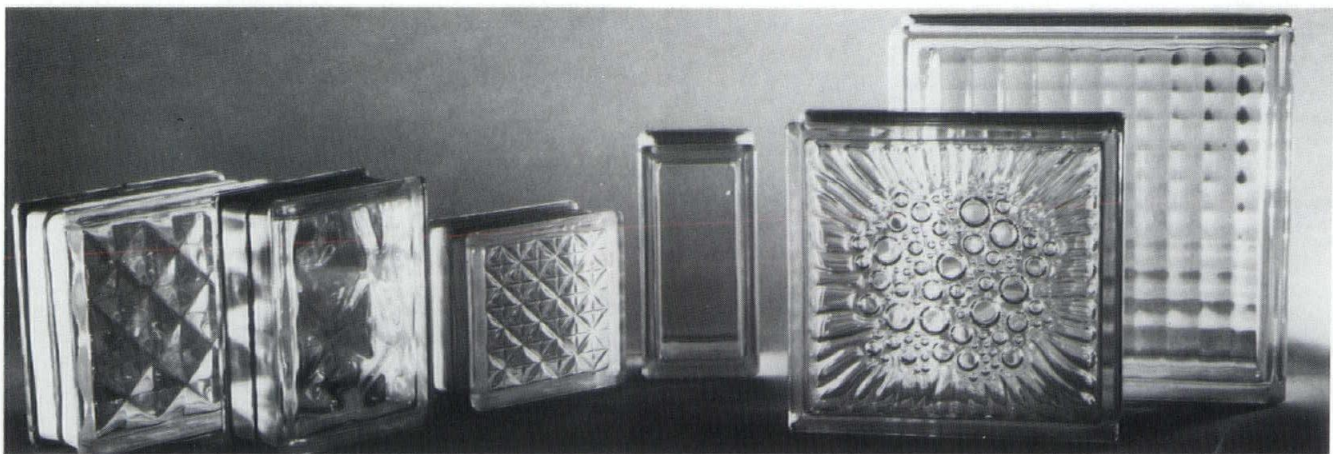
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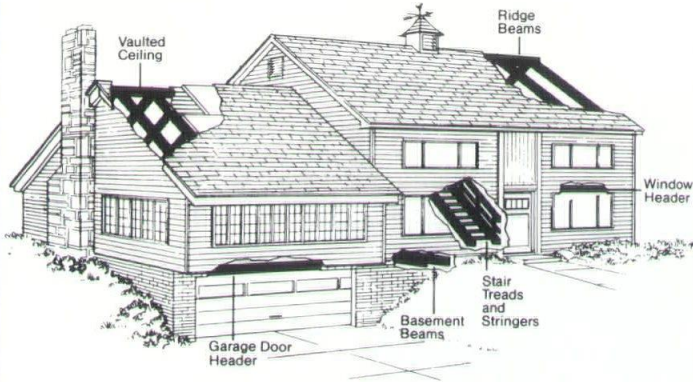
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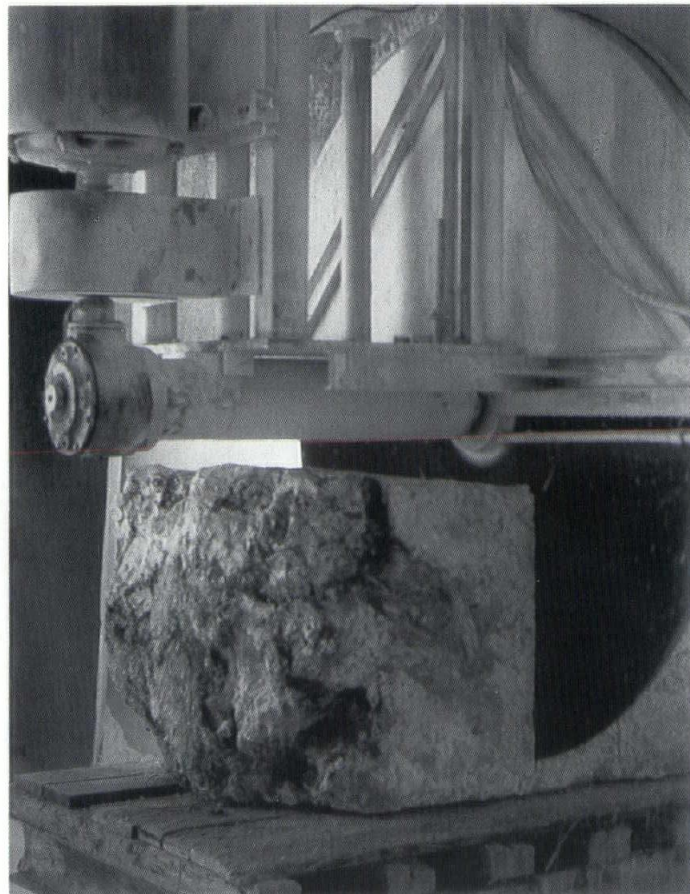
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Where There's Smoke . . .

Fire and Arson Laboratory Quincy, Florida

Architect: Elliot and Marshall, P.A.

Consulting Engineers:
Hines Hartman and Associates, Inc. (MPE)
Copeland Consulting Engineers, Inc. (Str.)
Broward Davis and Associates, Inc. (Civil)
Ardaman and Associates, Inc. (Geo-Tech)

Contractor: Allstate Construction, Inc.

Owner: Department of General Services, State of Florida

Located adjacent to the Law Enforcement Training Center in Quincy, the Florida Department of Insurance's Fire and Arson Laboratory presented several challenges for the architect: to create a highly technical and efficient scientific laboratory with the latest in chemical analysis equipment which is also a comfortable working environment, to create a visual impact with the small but important building, to take advantage of the natural beauty of the wooded lot, and to make a strong statement when the building is viewed from the heavily trafficked highway.

The Fire and Arson Laboratory's main function is the chemical analysis of materials recovered from fires of suspicious origin anywhere in the state. The simple lines of the exterior create a visual impact of solidity and authority, reflecting the seriousness of purpose of this investigative laboratory. The bold handling of the four exhaust stacks and one boiler stack gives further prominence to the building.

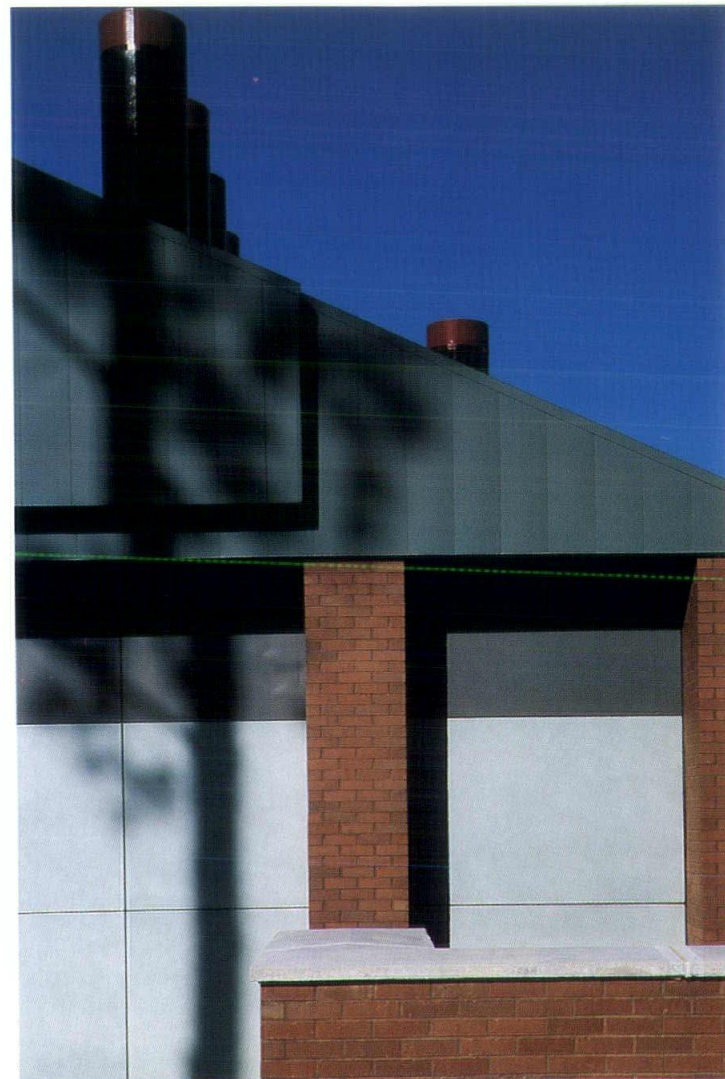


Photo by Gary Knight

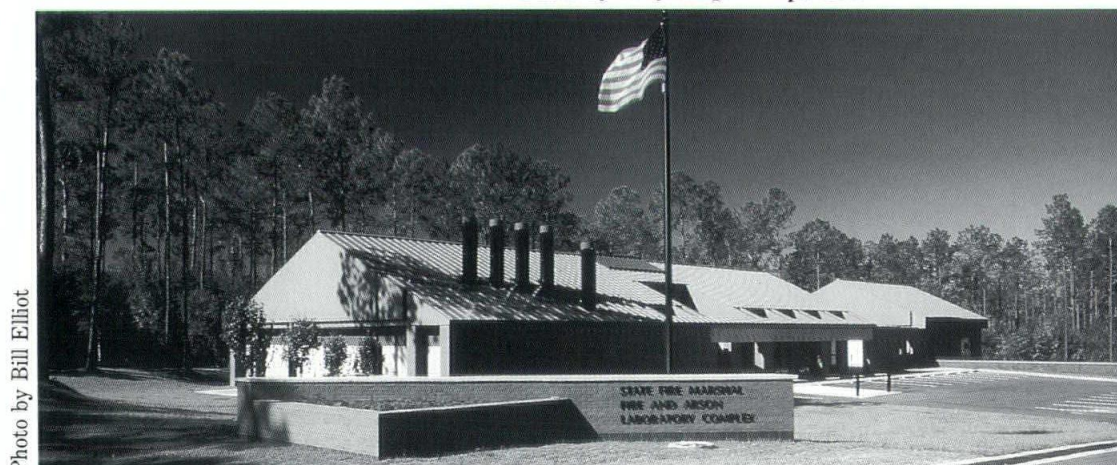


Photo by Bill Elliot

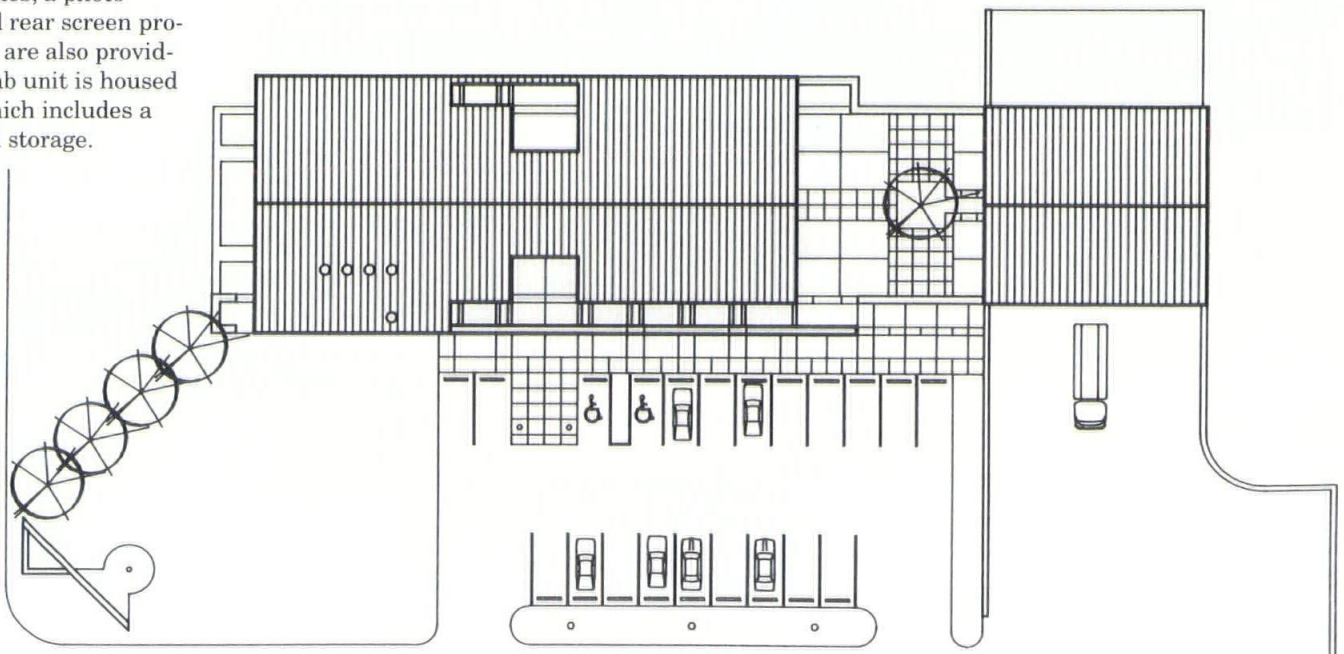
Inside, a comfortable and calm working environment is created through the use of warm interior colors and sound absorbing materials and the unspoiled surrounding woods are drawn into the environment through the positioning of large windows in each office.

The laboratory is constructed in three building masses which step down across the eight foot slope of the two-acre building site. The design parti was formulated using the traditional nine square pattern as an ordering tool. Four nine square grids were laid side-by-side, the third of which developed into the open courtyard separating the garage facility from the main portion of the lab complex. The grid defining the nine squares was manipulated and transformed into positive space defining the circulation corridors. Programmatic functions were accommodated through alterations and modifications to the basic grid. A lobby area and spacious patio mediate between the three sections of the building. Exterior materials include brick, precast concrete, Alucabond panels, galvalume roof system, aluminum windows, and concrete pavers.

The laboratories themselves are highly sophisticated workspaces designed to accommodate state-of-the-art materials analysis computers and other specialized equipment. Laboratory spaces include two main laboratories, three explosion-proof prep rooms, and flammable and chemical storage. Explosion-proof receptacles, venting and blowout panels are provided for safety in the prep rooms. Extensive built-in piping systems convey argon, methane, helium, nitrogen, nitrous oxide, acetylene, LP gas, compressed air and vacuum to the labs. Programmatic guidelines required that the laboratories be treated as evidence rooms under the guidelines of the judicial system, having controlled access and separated from general office space and the garage. A separate entrance to the cylinder room allows gas service without access to the lab areas. Office facilities for two supervisors and two investigators, training facilities, a photo darkroom, and rear screen projection system are also provided. A mobile lab unit is housed in a garage which includes a wash area and storage.



Photo by Gary Knight



A Therapeutic Light-Filled Space

Sid Martin Bridge House Gainesville, Florida

Architect: Lewis Brown, Jr., AIA

Principal-in-Charge: Lewis Brown, Jr., AIA

Project Architect: Jack Ponikvar

Consulting Engineers: Ingley, Campbell, Moses & Associates – Mechanical/Electrical; Bodo and Associates – Structural; Chance and Causseaux – Civil; E.H. Thompson – Kitchen Consultants

General Contractor: Joyner Construction, Inc.

Owner: Mental Health Services, Inc. of North Central Florida

Named in honor of a distinguished Alachua County Legislator, the Sid Martin Bridge House is a safe haven for those people in need of resident-based counseling for substance abuse. When the building was initially conceived by the owner, the rules were quite simple; there were to be two different types of residents in the facility. The first were those people without the ability to pay and the second were those who could pay for services.

Men and women are separated within the facility as are paying and non-paying residents. The separation of residents was a rather simple task. The main building is split directly down the middle with housing and support services for each of the sexes on either side of a dividing wall. Each side shares visitor reception, commercial kitchen and a central dining hall that can be divided both visually and



Photo of atrium by George Cott.

acoustically. The twelve bed "private wing" where paying residents are housed is turned at a 45-degree angle to the longitudinal axis of the main building.

The "residential and uplifting quality" which the owner wanted in the building was another matter all together. Coupling this abstract idea with the reality of local fire codes, the architect chose single story, wood frame construction with all flammable materials wrapped in fire-rated gypsum board. In addition, the facility has sprinklers throughout. The gabled roof forms yielded spacious vaulted ceilings which expressed simple home-like feelings.

The building is so light-filled that during the process of construction no artificial lighting was needed. In its completed state, the building seldom needs to use indirect lighting during daylight hours. The interior spaces, which would otherwise have been dark due to their location, have been illuminated through the extensive use of skylights and clerestory lighting.

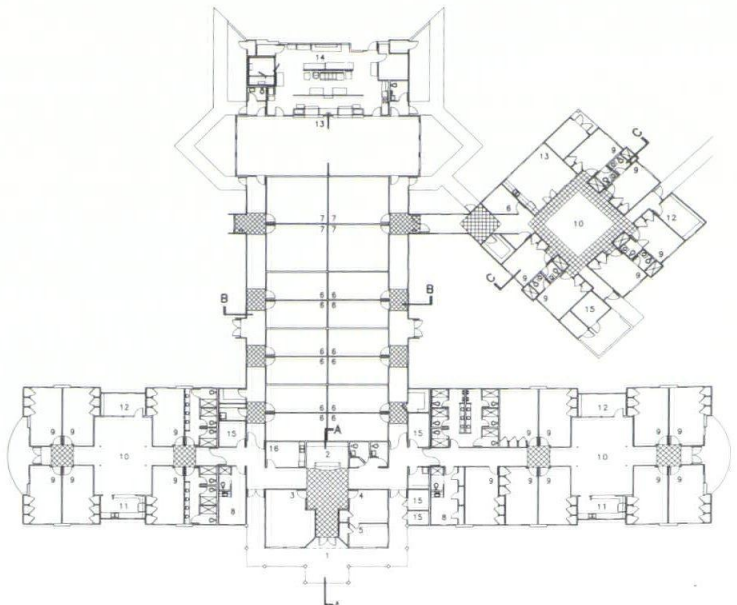
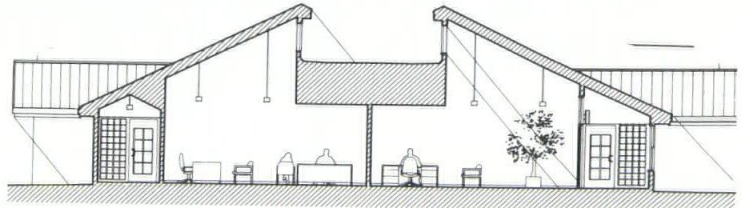
Due to the revival of "cracker style" architecture in the Central Florida area, the architect chose a standing seam metal roof for its durable qualities and aesthetic appearance. The exterior walls are a stucco-like material which is applied directly over a fire-rated gypsum board. The 23,285-square-foot building was built at a cost of \$1.86 million. This included the commercial kitchen equipment. In order to provide maximum flexibility and energy savings, the facility is equipped with several heating and air-conditioning systems, each one operated from an individual



Photo by George Cott.

thermostat. The mechanical equipment is roof-mounted in a recessed, flat-roofed space situated in the center of the building. This area is hidden from view by the adjacent pitched roofs.

When an architect designs a building for a client, the hope is that the building will be a success and fit his client's needs. In this case both objectives were met and can be summed up in a comment that the facility's Executive Director recently made: "The sense of light and openness, the residential character of the building design, the functionality of the layout – all make Bridge House a pleasure to work in and enhance the therapeutic effectiveness of the program. Since we have been in the new facility, more residents are graduating and more families are participating in the program."



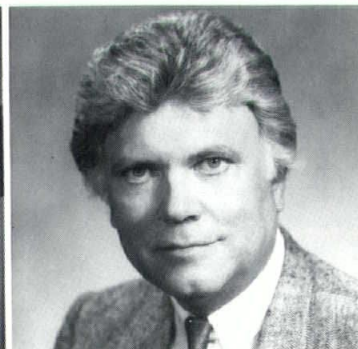
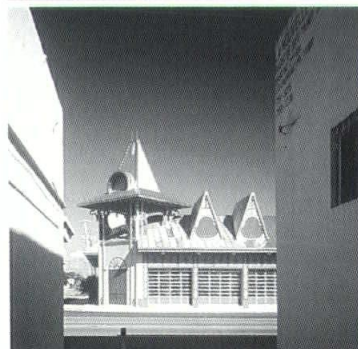
Charles Harrison Pawley, FAIA: Architecture for Soft Breezes

How does a project like Miami's Caribbean Marketplace get off the ground. And what kind of an architect takes on a project in a blighted area that offers little hope of any return?

The answer to both is Charles Harrison Pawley, the Miami architect who became a Fellow of the American Institute of Architects in 1990, and whose name has become synonymous with believing in positive outcomes even when there seems little chance of its happening.

The design and construction of the Caribbean Marketplace has offered great returns for everyone involved. For the architect, the recognition has been at both the state and national levels. The Marketplace won a National Honor Award from the American Institute of Architects, the second building in Florida to be so honored. In addition, the Caribbean Marketplace won an Award of Honor for Design from the Florida Association, AIA.

It is difficult to describe the impact that all this recognition has had on Miami's Haitian community. Neighborhood pride has always existed, but now there is something tangible to show for that pride. That a project of such recognition belongs to them has made an incredible difference in Miami's Little Haiti. It has inspired the Haitian Task Force and its current director, Yves Vielot, to begin to imagine what the full potential of the project might mean to the community. Steps are being taken to assure its establishment as a prominent and permanent community fixture. Plans are also being made to incorporate a flea market, a restaurant and an open entertainment area that will



Caribbean Marketplace, "Little Haiti," Miami.

Photo by Dan Forer

serve as a community gathering place. The building has become a focal point...an icon...in Little Haiti, and its success has inspired other minority communities to think about what can be accomplished by creating their own community symbol.

How did Charles Pawley get involved?

At a time when the government saw only blight and pressed for demolition of the existing building, this architect cast his lot with the visionaries. His tropical urge engenders environmental preservation and respect for historical roots in the community where he practices. It inspires his architecture and makes him vocal about preserving sub-tropical Florida. He cares about place, about the look of where he lives and the multi-compositional forces that give an area its character. His advocacy is not just for green open spaces or just for preserving old buildings. He wants his city to flourish *sui generis*. Pawley feels that Miami is in the process of "becoming" and he wants to be a part of it.

As part of the process of "becoming," Pawley recently took on the cause of the Brickell Bridge replacement. When the Florida Department of Transportation routinely prepared to tear down the 50-year-old Miami bridge and replace it with another steel slab, Pawley suggested that the new bridge should make an important design statement. To that end, he wrote hundreds of letters and made hundreds of phone calls and when he was finished 68 architects from around the world had entered the Brickell Bridge Competition. As a result, Miami wound up with a



Pawley's Office.

Photo by Dan Forer



Coconut Grove Office.

Photo by Rafael Salazar

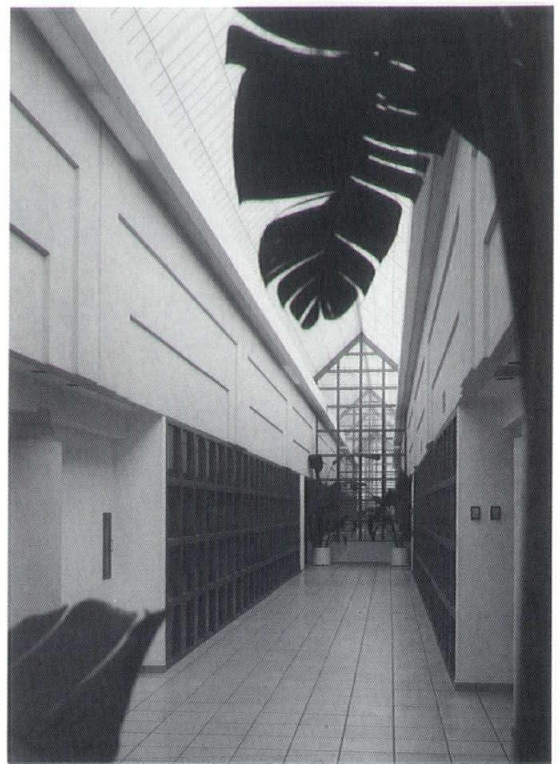
design for a bridge that will not only make a gateway statement for the city, but the success of the competition has loosened the hand of things-as-usual in government.

More recently, the City of Miami lathered itself into a froth about a baseball stadium in downtown Bicentennial Park. Imagine the glossy image of a ball park by the bay! How could anyone oppose that?

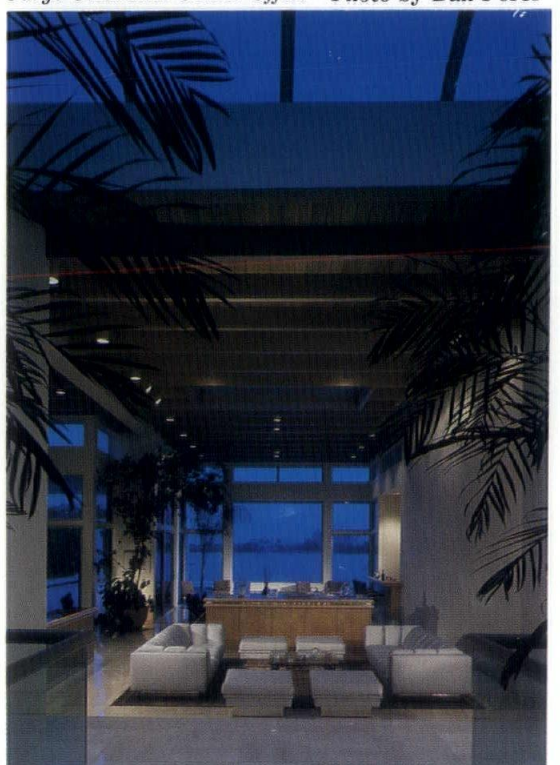
Charles Pawley cautioned, "No!" The stadium would usurp green and open spaces sorely needed in a growing, busy city. Fortunately, the prospective franchisee proved to be a group headed by a part owner of Joe Robbie Stadium, so the baseball issue appears to be resolved. Unfortunately, a new grab at "free" land is always around the next corner.

This willingness to take a leadership role has made Charles Harrison Pawley the first chairman of the Dade County Historic Preservation Board. During his years as an officer and director of the Florida South Chapter (now Miami) of the AIA, he has used his professional reputation and his position to get things done when they'd only been talked about before.

Working with the Metropolitan Dade County Commission has been the culmination of his effort to set ground rules for architectural selection, fee structure and contracts. This allowed access to millions of dollars of county fees by a larger number of architects rather than a privileged few. In conjunction with the AIA and the school committee of the Metropolitan Museum and Arts Center, Pawley created a yearly fund raising effort, a flea market for cast-off art objects and



Cargo Clearance Center Office Photo by Dan Forer



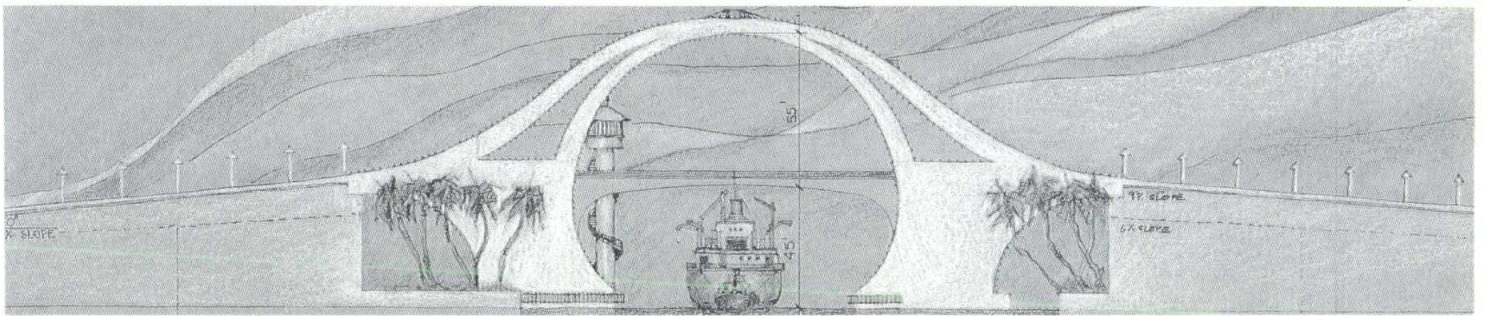
Miami Beach Residence.

Photo by Martin Fine



Coconut Grove Residence.

Photo by Charles Harrison Pawley, FAIA



Proposal for design of Brickell Avenue Bridge.

building supplies. Half of the proceeds went directly to the FSC/AIA Scholarship Fund. This event has since become the single most productive fund raising activity for the local AIA chapter and it has made it possible for the chapter to support many activities that couldn't previously be considered.

One finds congruency be-

tween this architect's advocacy of civic projects and his architecture. Not just that his advocacy keeps his name in front of possible clients. Rather, that when he speaks, people listen. They trust his intuition because of his track record.

The same zeal that one sees in Pawley's civic pride and his concern for sub-tropical Florida is obvious in his architecture.

His houses (his work is primarily residential) are unmistakably right for warm weather living. He was born in Haiti and from his early years in the tropics, he learned the practical beauty of high ceilings, paddlefans, cross-ventilation and foliage for shade. Tinged with the past, his architecture and his advocacy evoke images of the architect as artist, as

statesman and as visionary.
Herb Hiller

The author lives in Coconut Grove and writes about what makes places special.



Palm Beach Residence.

Photo by Charles Harrison Pawley, FAIA



*Lemontree Village, Coconut Grove, Florida.
One of Miami's first Planned Unit Developments.*

The Office of Charles Harrison Pawley was formed in 1968 and it maintains a staff of from five to 15 people. Although based in Miami and primarily serving the South Florida area, the firm serves a clientele in other parts of the country and abroad.

In his office, Pawley has in-

stituted a unique design team approach which emphasizes problem solving. The design process is further strengthened by the extensive experience of the firm in all stages of construction.

Pawley's philosophy of design is best described as that of architecture of place. He sup-

ports the view that architectural design should be a rational process, yet he stresses that this must not exclude the emotional component necessarily found in all good design. Even though Pawley believes in a very rational design approach, he does not neglect what he feels is the essential spirit of

the building. A building must have a program, as a poem must have metric form. But, just as good poetry creates more than just rhyming words, good architecture creates more than just enclosed spaces.

A Tampa Eatery With A Warehouse Aesthetic

The Loading Dock Westshore Tampa, Florida

Architect: Rowe Holmes Hammer Russell Architects
Principal-in-Charge: H. Dean Rowe, FAIA
Designer, Project Manager: Rick Rowe, AIA
Owner: The Loading Dock, Inc.
Consulting Engineers: Tanase & Associates, Inc.
Contractor: Speer Construction Corporation

The Loading Dock Westshore is a 21st century version of a family-owned sandwich shop and pub. It occupies 2,000 square feet of retail space off an indoor atrium mall between two 12-story office towers. The original Loading Dock Downtown established the restaurant's industrial/warehouse aesthetic, as well as its serving line-bar plan configuration.

The program included seating for 120, an office for the owner/manager, walk-in cooler, sandwich preparation and storage areas, bar, serving line, salad bar, and existing toilet facilities. The program was simplified and assigned to various volumes arranged sculpturally within the given confines of the space.

Three major volumes were expressed in contrasting everyday industrial materials. The existing toilets' volume is clad with polyurethane coated 4' x 8' sheets of wafer board sheathing. The sandwich preparation area is concealed by a second volume whose walls are sheathed in green chalk board-upon which the menu is written – a Loading Dock tradition. The third volume is the office/walk-in cooler.

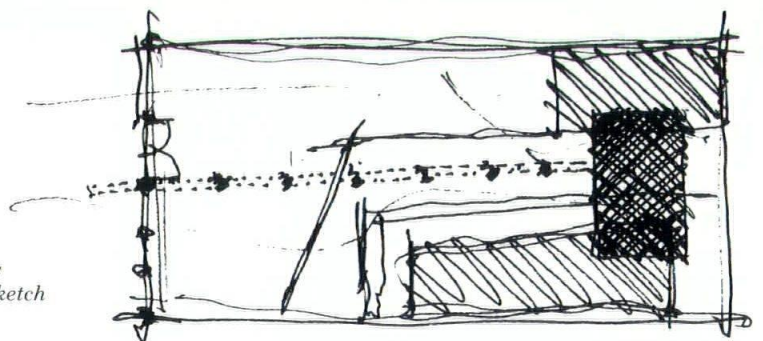
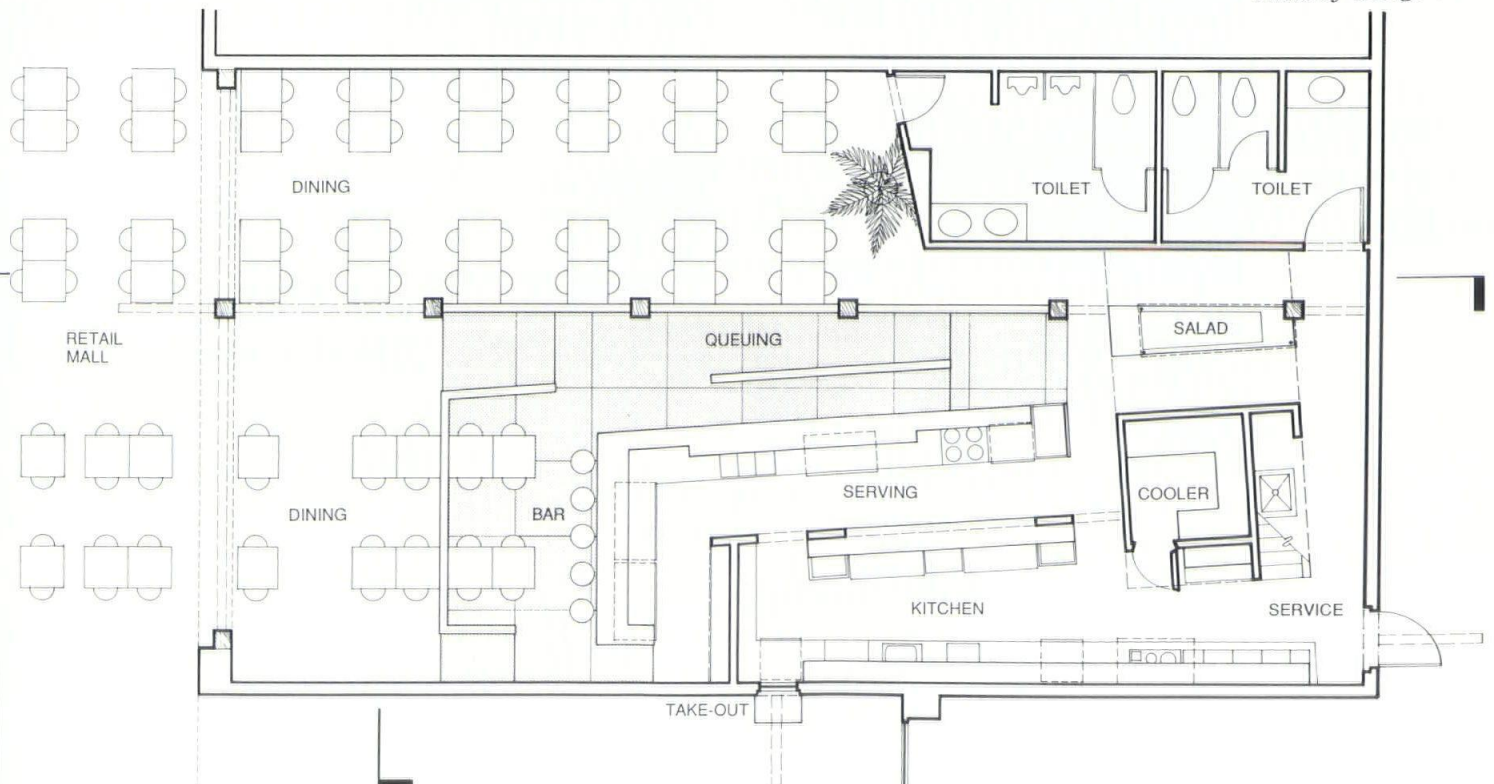


Photo of serving line bar by George Cott. Preliminary sketch by Rick Rowe.

Its form, location, and attitude was inspired by the style of Ybor City warehouses. A low wall/handrail is made of 2' x 6' wood stud framing, internally illuminated and sheathed in translucent fiberglass panels. The illuminated handrail and column beam serves as a directional reference for customers navigating the serving line. The heavy timber columns, knee braces, and beams recall the 1907 structure of the original Loading Dock Downtown. Flooring is aluminum tread plate on the upper level and painted concrete below. Opened industrial garage doors maximizes the restaurant's exposure to the entire mall and allows seating to extend into the atrium. The large wall areas are made available to local galleries and artists on a rotating basis.



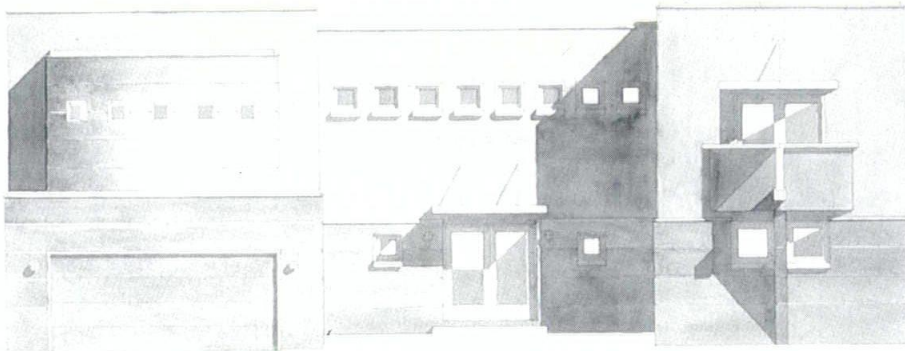
Photo by George Cott.



CHAPTER AWARDS

Broward County Chapter/AIA

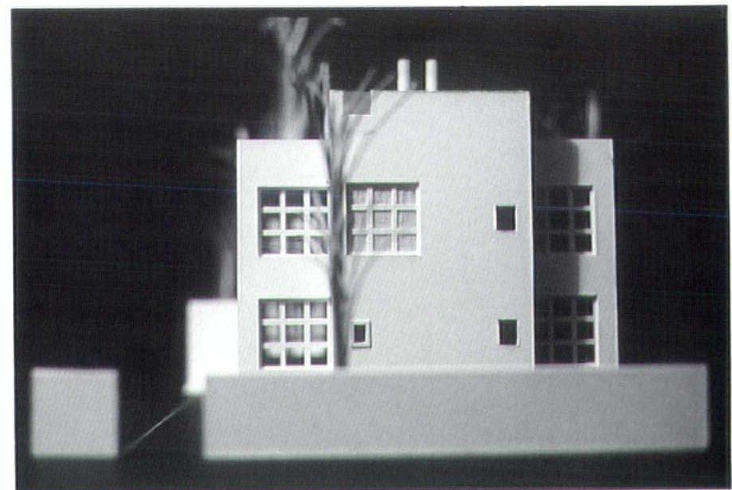
There were 26 projects submitted for review in the 1991 Broward County Chapter Design Awards. Entries were judged in several categories including Interiors, Public Buildings, Commercial, Residential and Unbuilt. The jury members, who met in Fort Lauderdale in February, were Anthony Ames, FAIA, Atlanta; Robert MacLeod, Architect, Gainesville; Dennis Jenkins, ASID, Miami; and Raymond Jungles, ASLA, Miami.



Award of Excellence
Stav Residence
Jorge Zertucha, AIA



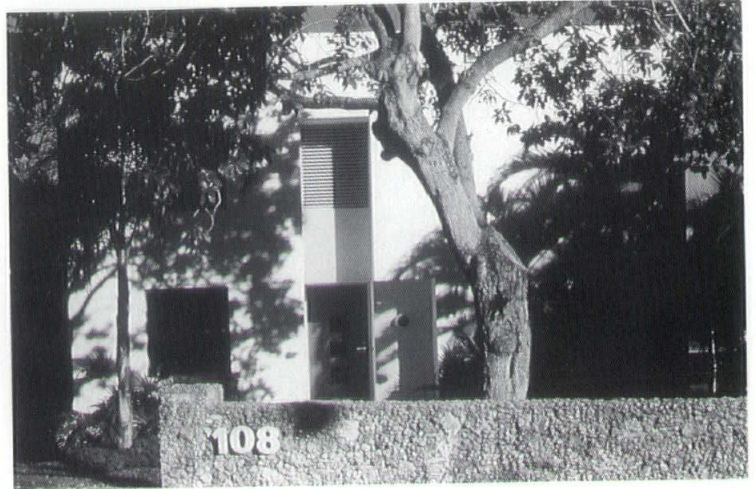
Award of Merit
Coral Springs City Center
Singer/Vagi Architects



Award of Excellence
Townhouses at Colee Hammock
Anthony Abbate, AIA Architect



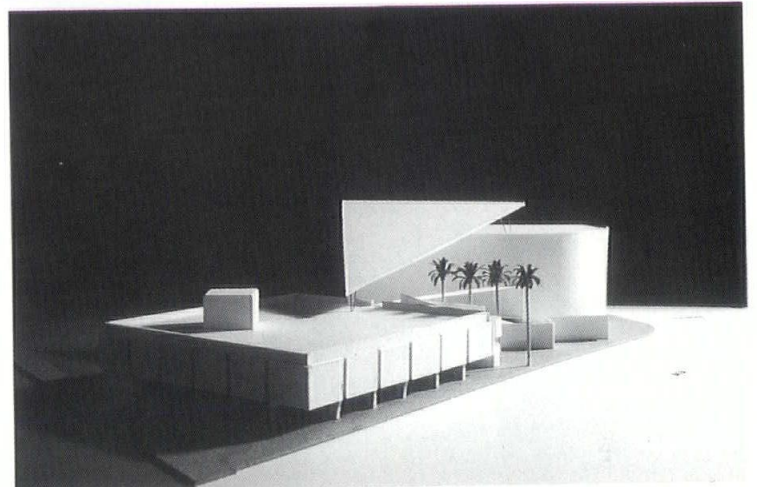
Award of Merit
John and Mable Ringling Museum of Art
SG2 Architects



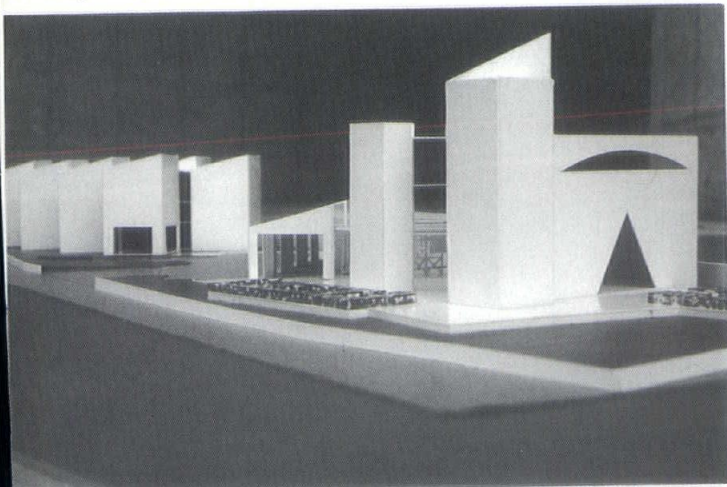
Honorable Mention
108 Residence
Tuthill and Vick Architecture



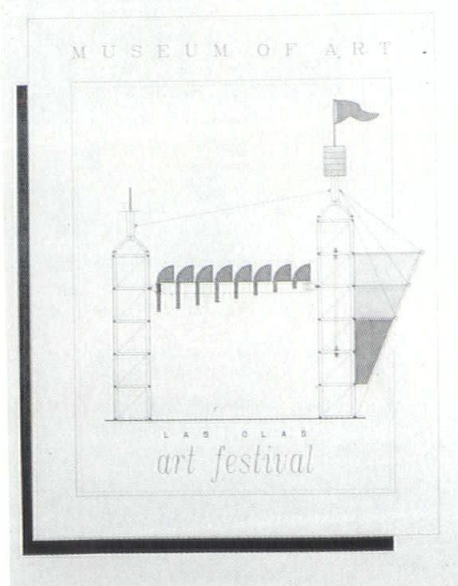
Honorable Mention
Remodelling for Lorraine
Anthony Abbate, AIA Architect



Honorable Mention
International Game Fishing Association (IGFA)
Headquarters and Marine Research
Anthony Abbate, AIA Architect



Honorable Mention
Worrell Enterprises Corporate Headquarters
Donald Singer Architect, P.A.



Honorable Mention
Gateway
Roy D. Smith, AIA

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Shaping (literally) UM's Architecture School

Ziff Tower
University of Miami
School of Architecture
Coral Gables, Florida

Design Architect: Aldo Rossi,
Morris Adjmi
Studio di Architettura
New York, N.Y.

Principal-in-Charge: Morris
Adjmi

Project Designer: Aldo Rossi
Architect: Baldwin Sackman
Carrington, Architects, P.A.,
South Miami, Florida

Principal-in-Charge: Donald
Sackman, AIA

Project Architect: David H.
Carrington, AIA, Alfredo Pou,
RA

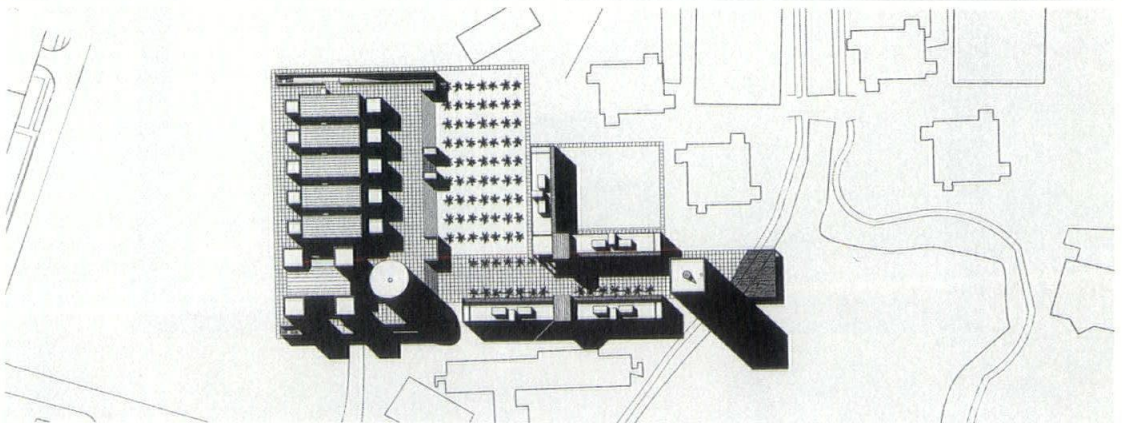
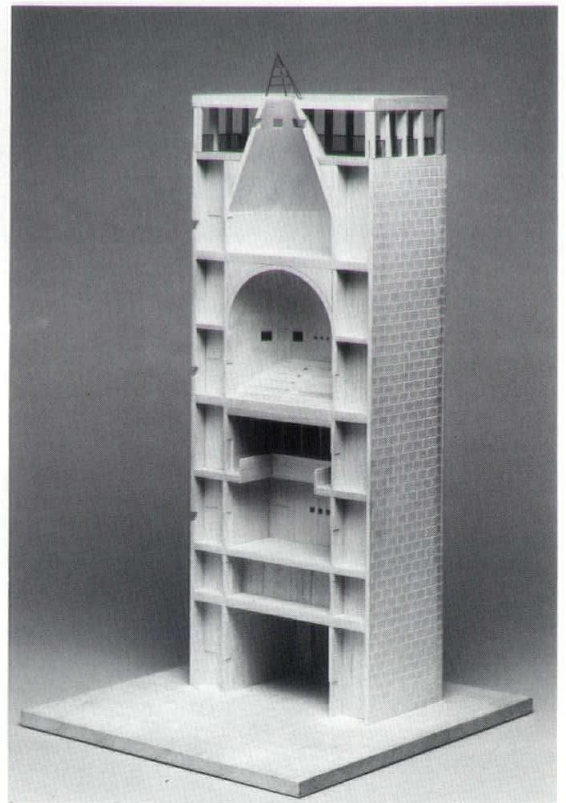
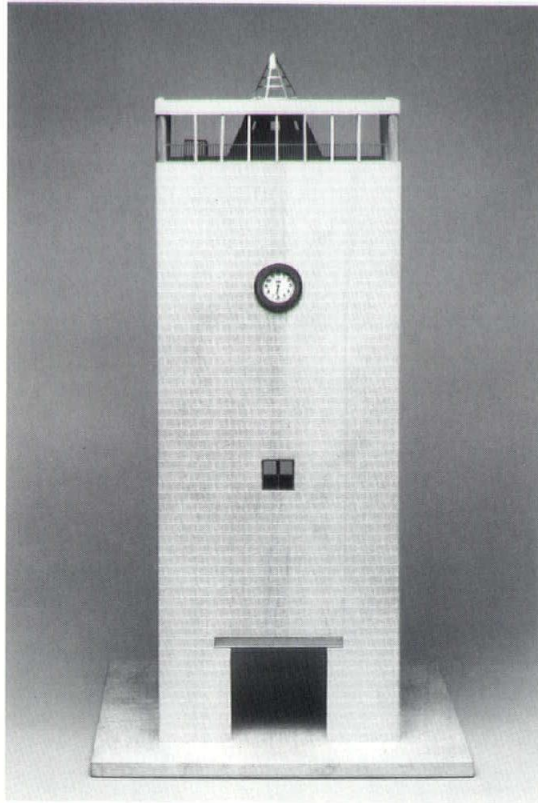
Consulting Engineers:
Professional Associates –
Mechanical/Electrical/Plumb-
ing; Lawrence F. Brill –
Structural

Interior Designer: Aldo
Rossi / Baldwin Sackman Car-
rington, Architects, P.A.

Owner: The University of
Miami

The Ziff Tower, due to be completed this summer, is a 132-foot-tall, square tower with 19,000 square feet of usable space. Its exterior will be faced with coral stone native to the Florida Keys.

Baldwin Sackman Carrington was commissioned to complete all construction documents as well as to oversee construction. Aldo Rossi, the world renowned Italian architect and 1990 Pritzker Prize Winner, and his Studio di Architettura in New York City, provided the design intent and created the facade that will make the Ziff Tower so unique.

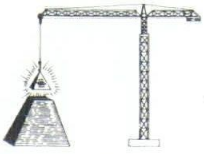


The Tower will be Aldo Rossi's first United States project, and he is like several European architects before him who have designed educational facilities; Le Corbusier's first American building was for Harvard University, Alvar Aalto's for M.I.T. and James Stirling's for Rice University.

The new School of Architecture project will be built in various phases. Phase I, to be completed in mid-1990, will include the Ziff Tower. Phase II will eventually include the new University of Miami School of Architecture.

The interior contains three major exhibition or lecture

halls including a cube-shaped 80-seat auditorium and mezzanine gallery, a spherical room, whose form will be achieved by virtue of a circular seating pattern and a cone-shaped room which will be located on the top floor and whose ceiling will become the tower's outer roof facade.



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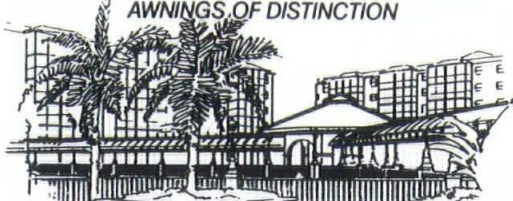
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Product News

New Sound-Absorbing Material Available

Peer, Inc. has begun marketing Almute, a new architectural sound-absorbing treatment made of sintered aluminum particles. The particles are fashioned into rigid panels which are affixed to walls or ceilings and the result is a high-tech look combined with an NRC noise absorption coefficient of close to 0.90 in the mid-frequency range.

Although developed and used in Japan, Almute has just been introduced in the U.S. and has already been used in an office complex, a conference center and numerous residences. In addition to its pleasing appearance and ultra-high sound-absorbing capability, Almute offers numerous engineering advantages. It's air-permeable and nonfibrous, it can dry from full wet in under two hours and it provides RF and EM shielding.

Almute absorbs sound due to the tremendous porosity of the interstices between sintered aluminum particles. Forty percent air space by volume, Almute sets up an attenuating "sound spring" in the air gap between the panel and the hard wall or ceiling behind it. The air gap is designed to maximize the desired peak frequency of absorption.

Peer will provide engineering support and acoustical studies to architects or interior designers considering specifying Almute. Contact Peer, Inc. at 241 Palatine Rd., Wheeling, Illinois 60090 or (708-870-3300).

Prevent Marble Curl, Warp and Stain

Laticrete International, Inc. has developed The Latapoxy 300 Epoxy Installation System, a special adhesive to combat the problems that green marble and agglomerate tile materials have presented to the

industry for years, including curl, warp, stain and slump.

Since the building industry started installing green marble slabs and tiles on floors, it has been a nightmare for on-the-job installers. With traditional mortars, these tiles bow their backs, develop spots and slide out of position. Laticrete's new Epoxy Adhesive is a complete, ready to mix premium material for vertical and horizontal applications and can be used to install all types of ceramic tile, marble and natural stone over concrete, properly constructed exterior grade plywood (for interior use) and post tensioned and precast floor systems. The product has high bond strength, is non-flammable, odorless, easy to trowel, does not slump and can be cleaned with water.

For access to Laticrete literature, call 800-393-1684, Ext. 265 or write Laticrete International, 1 Laticrete Park North,

Dept. 633.0, Bethany, Connecticut 06525.

Good Prices for New Kitchens

Kruse and Meinert Kitchens brings a line of German-designed and manufactured kitchen modules to the Southeastern U.S. at a low price. K & F Kitchens feature a wide selection of traditional woods, gloss and matte finishes and contemporary laminates. Cabinet designs range from traditional classics to sophisticated European styles. Final assembly, based on custom kitchen layouts, is completed on site by authorized K&F dealers which allows the company to offer its system at prices up to 40% lower than other imported German kitchens.

For information about K&F Kitchens, contact Quality Kitchens and Appliances in Deerfield Beach, FL at (305) 570-6322.

New Tile for Playgrounds

A new thicker tile that will offer added shock attenuation when used on playgrounds and recreation area surfaces is available from Carlisle Tire & Rubber Company. PLAYGROUND, the shock-absorbant resilient safety surface, is available in a two-inch configuration.

Although all risk of injury cannot be eliminated, PLAYGROUND is designed to reduce the severity of injury caused by falls. The product's durable, shock-absorbant tiles are recommended for inside and out. They are formulated from high-grade rubber and urethane binders and they produce a fast-drying, high-traction surface that can be cleaned easily by sweeping or damp mopping. The tiles can withstand high impact without chipping or cracking.

The water-permeable tiles, which come in red, green and black, can be adhered directly to a solid substrate such as asphalt or concrete and patented mechanical attachment systems are available to provide secure installation over compacted fill materials.

For information, contact Carlisle Tire & Rubber at 800-827-1001.

Correx

The editor apologizes to SOM Consulting Engineers for listing them incorrectly as the Mechanical/Electrical consultants for the Sawgrass Education Complex designed by Sasaki Architects. The correct firm name was SDM Engineers, according to Principal Designer Marilyns Nepomachie, AIA.



PLAYGROUND is designed to reduce the severity of injuries.

Chicago Faucets Introduces New Line

The Illusions Collection is Chicago Faucets' new solid brass line of European bathroom fixtures. Illusions Collections' faucets are available in three finishes, Eurobrass, which is nickel coated with gold alloy, a polished chrome finish and a bright white finish.

The collection also comes in two styles. One group is characterized by a sleek, high-profile spout which is available in a variety of sets. The second group has a pronounced quarter moon-shaped spout and it, too, is available in various sets.

For additional information, contact the company in Des Plaines, Illinois at (312) 694-4400.



Quarter moon spout is one new design from Chicago Faucets.

Lithochrome Is Environmentally Safe

An environmentally safe curing compound for concrete has been developed by the L.M. Scofield Co. and it is being marketed as Lithochrome Colorwax, Water Base. Commonly used on architectural concrete in hardscape designs, the new product is a heavy-duty curing and finishing material which is color-matched to the concrete color.

The new Lithochrome Colorwax, Water Base, replaces a previous solvent base colored curing compound and imparts a more natural surface appearance. In addition to protecting the environment, this cost-effective material saves application time and labor since it



Only Douglas Fir is used in Bend's new entry door.

needs no thinning, dries quickly and cleans up with water. The product is available in 51 standard colors.

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Tests on entry door systems have been conducted by many independent research labs in an effort to determine the significance of R-values in entry doors. In tests, the evidence indicates the major cause of heat loss (or gain) is air infiltration. In fact, up to 90% of this heat transference is due to air passing around the perimeter of the door.

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Technical Update: Metal Stud / Brick Veneer Curtain Wall Systems

(Editor's Note: The following is the last in a series of Technical Update articles developed by the West Palm structural engineering firm of O'Donnell, Naccarato & Mignogna for *Florida Architect*. Readers can receive a free copy of O'Donnell, Naccarato & Mignogna's complete DESIGN DATA-BOOK report on metal stud/brick veneer curtain wall systems by calling 407-471-5166, or writing the firm at 1665 Palm Beach Lakes Blvd., West Palm Beach, 33401.)

In recent years, the metal stud/brick veneer back-up wall system has become the most popular choice among architects and owners for exterior wall systems.

However, technology has been hard pressed to keep pace with the demands imposed by the change from concrete block to metal stud backup. Further, there has been some controversy about the use of metal stud in place of backup block—and lawsuits resulting from improperly designed exterior walls.

By combining research data from the Brick Institute of America (BIA) with our firm's own "on the job" observations, we have developed some design parameters, including a hardware component section, which we feel help clarify design issues for this system.

In the procedural area, there are three primary considerations:

- **CAVITY SIZE.** We recommend that a 2" air space be provided between the brick veneer and the face of sheathing. This larger cavity will prevent water from reaching the metal stud backup along mortar droppings.

- **BRICK TIE SPACING.** In conjunction with the larger, 2" cavity size, we recommend that brick ties be spaced at a maximum frequency of one tie per two square feet of wall area. To satisfy this requirement, exterior wall studs must be spaced at 16" on center. The brick ties must be placed on 16" by 16" grid.

- **METAL STUD DESIGN.** Metal studs used as a backup to brick veneers should be designed to limit deflection under lateral wind loads to H/600, with a criteria of H/900 being preferred (where H=the unbraced height of the wall). All studs should be rigidly sheathed on both faces, doubled at all jambs and braced with horizontal strapping at mid-height. The studs should be hot-dipped galvanized to ensure corrosion resistance. Studs should be a minimum of 6" deep and heavy gauge.

Hardware Components

When selecting the brick tie assembly (wire tie, stud attachment, screws) for use in the metal study/brick veneer wall panel, it's important to choose an assembly that has been engineered to meet three criteria:

- 1) It must be corrosion resistant;
- 2) It must possess adequate stiffness;
- 3) It must be compatible with the metal stud backup.

Our intention here is certainly not to provide a commercial endorsement for a particular supplier or product. However, in our own experience, we have found that the following assemblies best meet the criteria described earlier.

- **HOHMANN & BARNARD SYSTEM.** In terms of wire tie/attachments, the Hohmann & Barnard DW-10 attachment used with the 3/16" diameter box-tie is an excellent system. The box-tie has a built-in drip that prevents water from reaching the metal stud backup. All components must be specified as hot-dipped galvanized.

When the Hohmann & Barnard DW-10 attachment is used, the mounting screws must be carefully specified to ensure corrosion resistance. Choices include stainless steel, hot-dipped galvanized, cadmium plating, and climaseal copolymer coating.

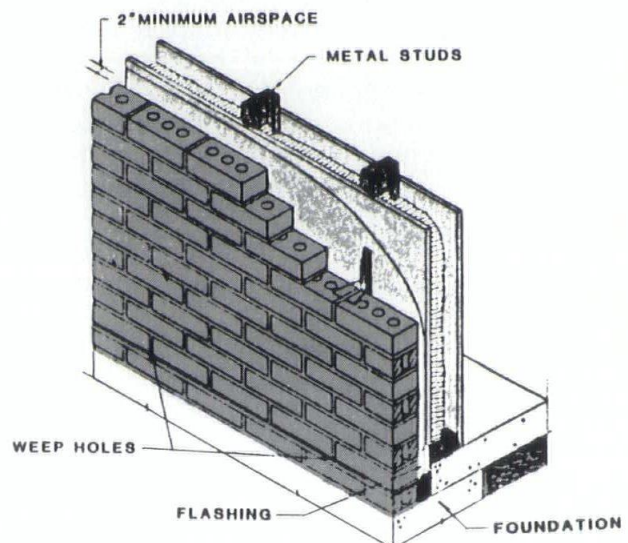
Stainless steel screws may create a galvanic reaction with the carbon steel studs. The zinc coating on the galvanized screws abrades upon driving. Of the four choices of screw material, the climaseal copolymer coating shows the most promise for permanent corrosion protection. However, at this time, cadmium plating continues to be the industry standard.

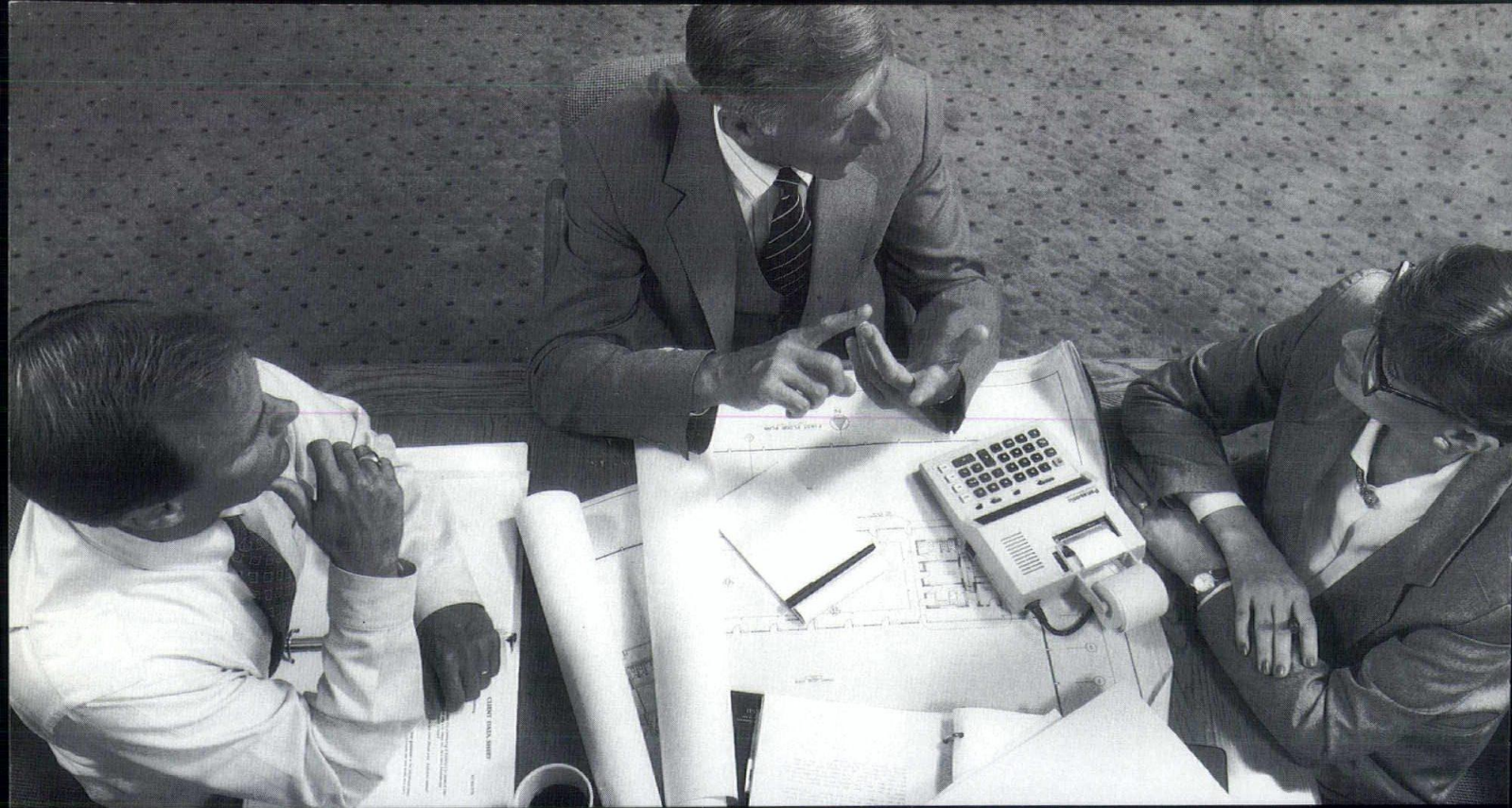
- **NATIONAL WIRE PRODUCTS SYSTEM.** The Posi-Tie fastening system developed by National Wire Products provides an attractive alternative to "conventional" brick tie assemblies. The Posi-Tie combines the three elements of the brick tie assembly into one unit for "foolproof" installation, thus eliminating the possibility of the wrong screw being used.

The tie portion of the assembly is 3/16" diameter and incorporates a drip to prevent water from reaching the metal stud backup. In addition, the components of the system are mill galvanized for corrosion resistance.

Technology is certain to continue to provide increasingly sophisticated choices in hardware components. As that progress occurs, it's the responsibility of the structural engineering member of the project team to keep other team members up to date on hardware and system options as they impact overall project design parameters and cost considerations.

William C. Mignogna is President and Principal with O'Donnell, Naccarato & Mignogna, based in West Palm Beach.





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