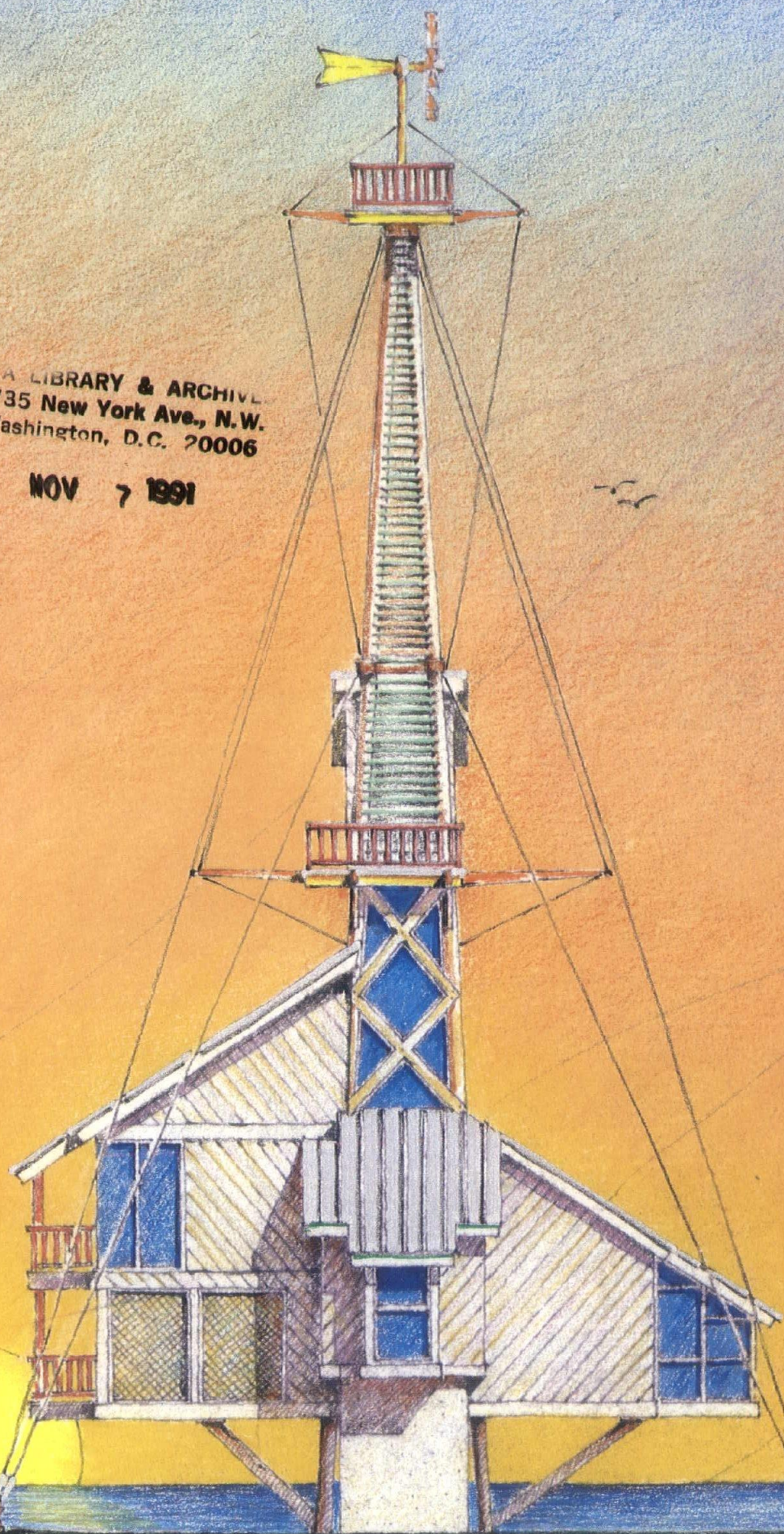


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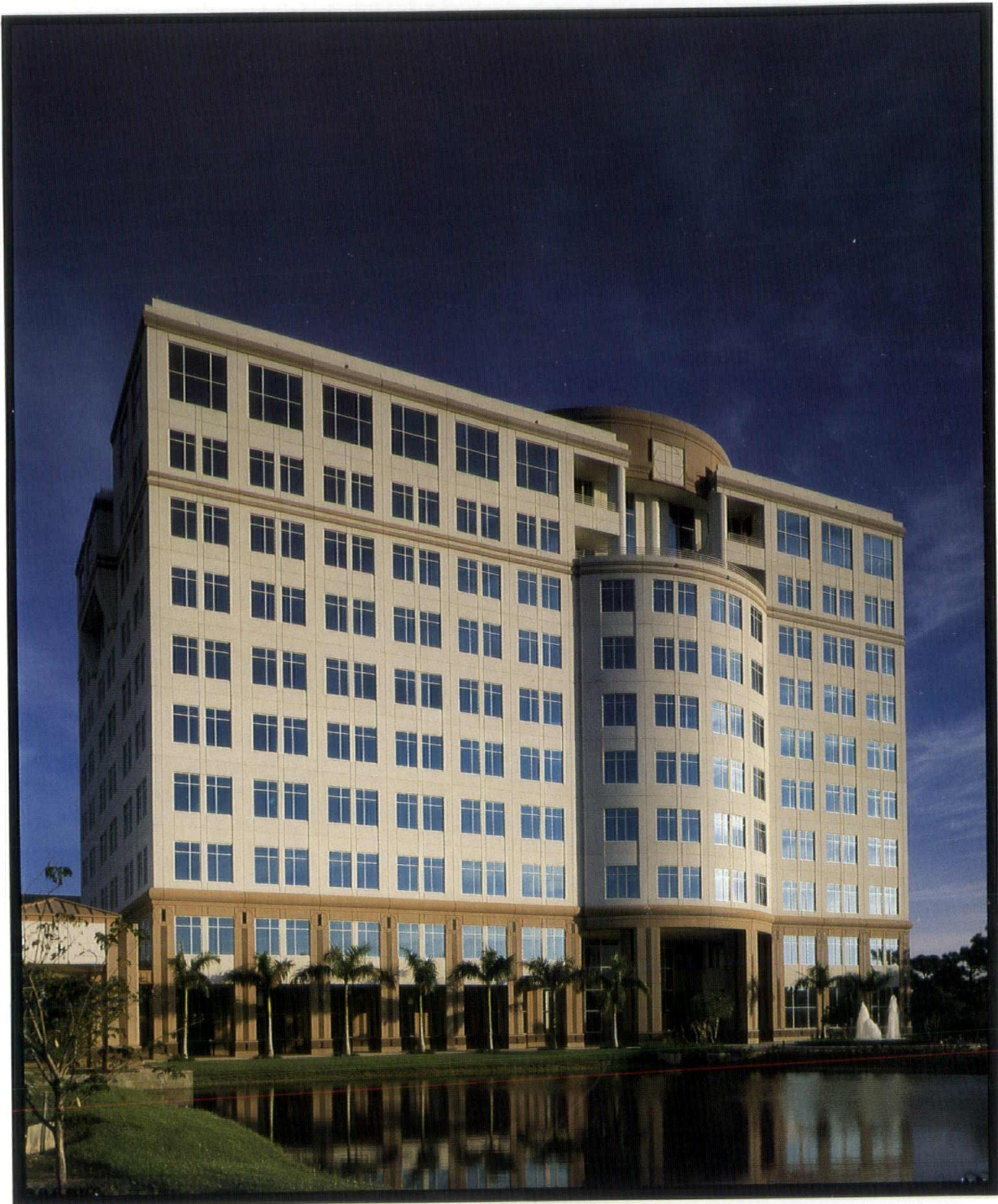
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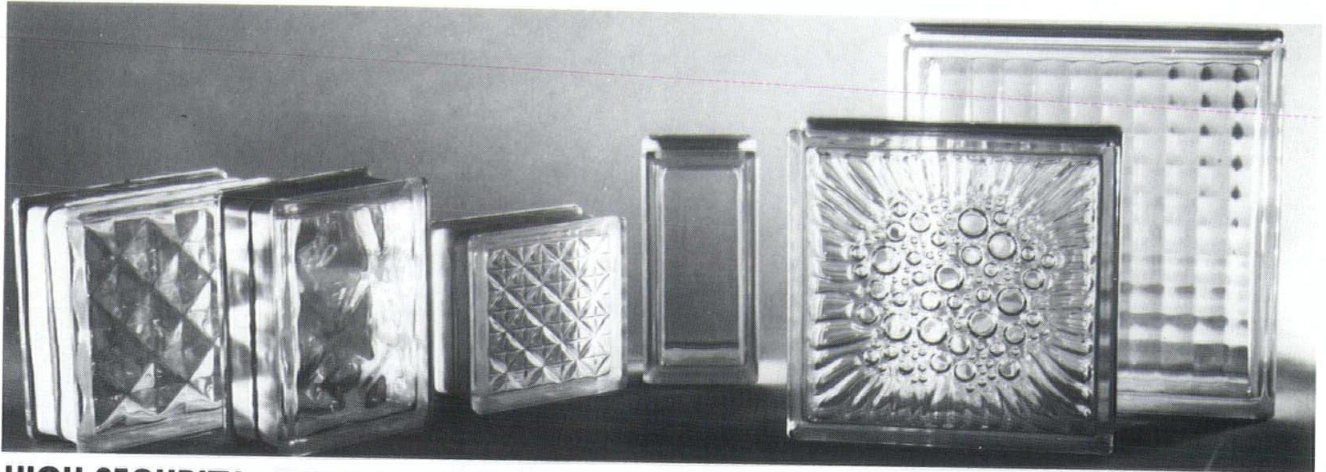
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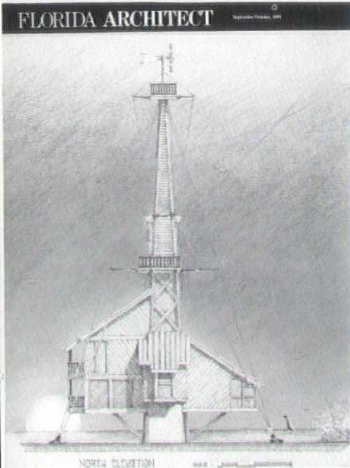
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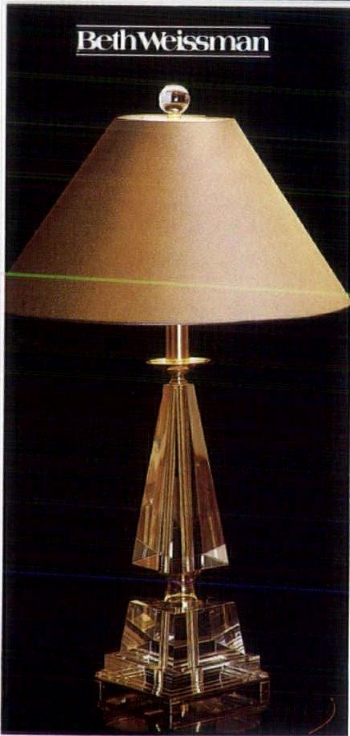
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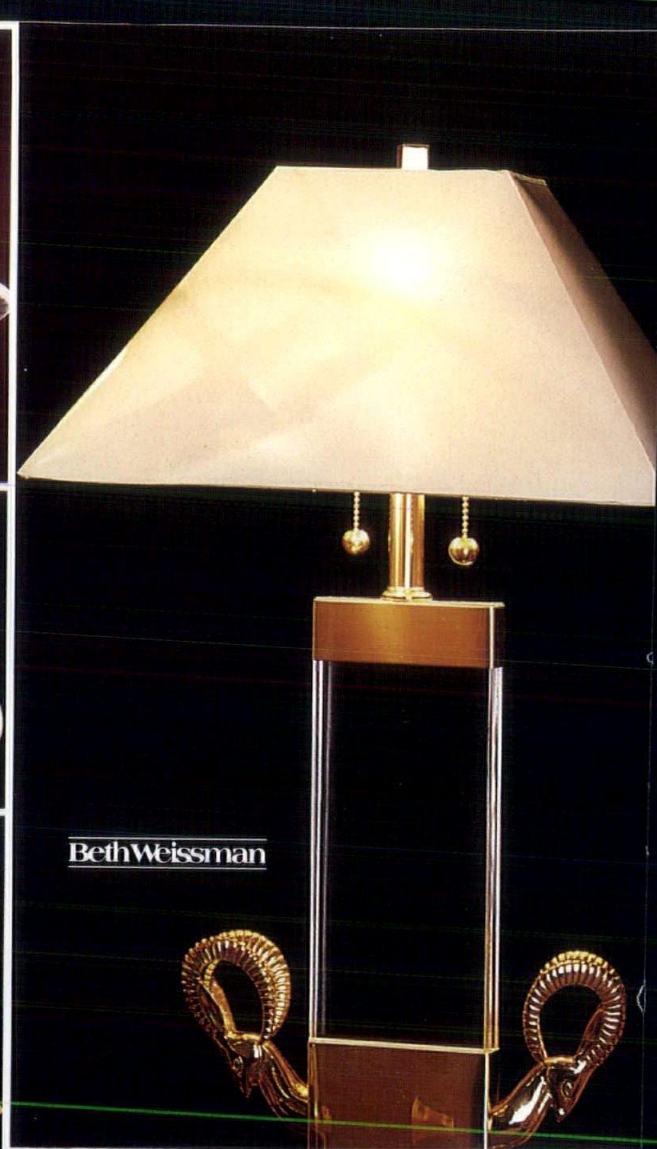
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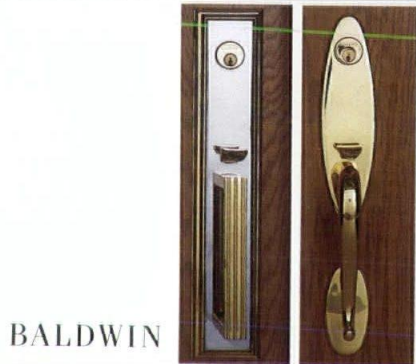
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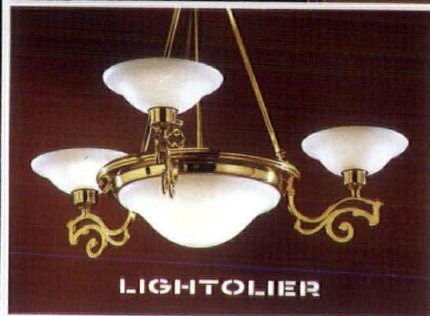
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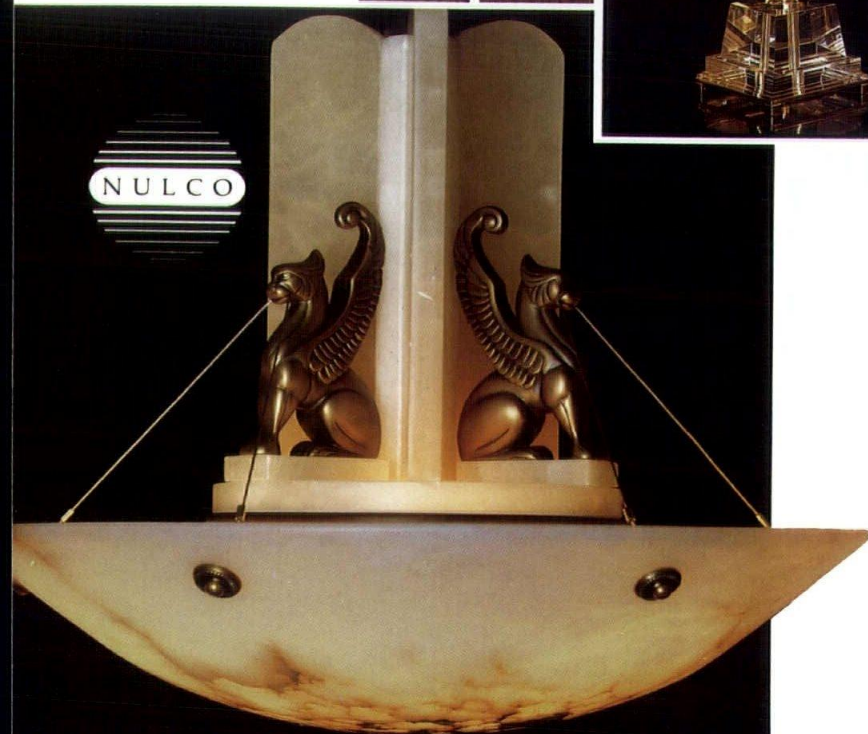
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Adjectives that come to mind when I'm describing the projects which were premeated by this year's Unbuilt Design Awards jury are "fun, fanciful, wildly romantic, brilliantly colorful," I could go on using descriptive phrases including a rich variety of adjectives that aren't usually a part of my architectural vocabulary when I'm describing more sedate projects than those seen on the pages of this award's issue. I have to say that I'm truly enthralled by the vision of a handful of architects who are breaking new ground...or, resurrecting old, but familiar, building types, i.e. the treehouse or the lighthouse. I'm also tremendously encouraged that the economy in general has taken enough of an upturn that clients are utilizing the services of architects for "non-essential", but utterly pleasing buildings.

This year's Unbuilt Awards program produced a rich variety of projects that run the geographical gamut from Seaside to Casey Key. Interestingly, a noteworthy number of the projects are on isolated and rather romantic sites...keys, islands, beaches. In addition, there is a school in Manhattan with an underground gymnasium that conjures up images of the New York City subway system and a wonderful commercial building in the Florida Panhandle whose surprises include a third floor courtyard and a largely louvered facade.

An addition to a castle in Italy? Yes, there is one of those. A house in the Florida Keys that Robinson Crusoe would have died to get his hands on. We have that. An observation suite added to a Paul Rudolph original...and that's not all. In Ft. Lauderdale, a vintage pullman car and its access to the site was a significant basis for the design of a corporate headquarters building.

As far as I can tell each project is remarkably well-suited to its specific site and general environment...and I include the Manhattan school and the Italian castle/museum addition. Even the more traditional projects, several residences and a church, take advantage of their sites in ingenious, energy-efficient ways. Client imperatives in almost all cases included energy-efficiency, and in its most extreme manifestation, the residence on Casey Key employs a windmill.

There is little I can add. See for yourself how exciting this handful of projects is. Imagination is not dead, and neither is fantasy and neither is fun. When these qualities are combined with sound principles of design, carefully chosen materials, energy-efficiency and a general concern for the environment, as these projects are, you get the "best of all possible worlds." DG



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Territorial Governor's Mansion Will Be Preserved

The Research and Education Center for Architectural Preservation (RECAP) at the University of Florida has been awarded a contract to prepare architectural and historical documentation for The Grove, Florida's Governor's Mansion in Tallahassee during its Territorial Period.

The work will be conducted by West Palm Beach preservation architect Leslie Divoll, AIA, and Tallahassee historian Dr. Mildred E. Fryman. The work is being done under the direction of College of Architecture Assistant Dean Ralph Johnson, and Herschel Shepard, FAIA, Associate Director of RECAP.

The Grove is the home of Mary Call Collins, great granddaughter of its builder, and her late husband, former governor LeRoy Collins. The stately Classic Revival plantation house was built in the 1830s by Richard Keith Call, an Andrew Jackson protege and twice Florida's Territorial Governor.

The Grove was sold in 1981 to the State of Florida by the Collins family. It will eventually become a museum reflecting the sweep of social and political changes in Florida between the 1820s and the 1950s, when LeRoy Collins served as Florida's thirty-third governor. The museum will place special emphasis on the Territorial period and the Call family legacy. This project is being financed by the Florida Department of State, Division of Historical Resources, assisted by the Historic Preservation Advisory Council.

A Study of Marcite (Plaster) Deterioration in Swimming Pools

Dr. E. Dow Whitney and Dr. Brisbane H. Brown, Jr.

Florida enjoys 18% of the world swimming pool market, larger than California and Hawaii combined. Not surprising since a swimming pool is part of the Florida lifestyle and is no longer considered a luxury item. However, over the past few years the pool industry has been plagued by a number of problems involving marcite (plaster) coated pools. These problems include all types of blemishes, etching, mottling and discoloration of marcite pool linings. Although these problems have been investigated for several years no single consensus has been developed as to their cause and consequently what preventative measures to take. Mechanisms responsible for the surface deterioration of marcite remained unknown.

Totally baffled and discouraged, the National Spa and Pool Institute Region VII (Florida) Council formed the Plaster/Marcite Committee in 1988 to seek out the problems that were besieging the industry and to come up with a solution. In the Spring of 1989 three research projects were started, funded by the Building Construction Industry Advisory Committee, a research grant committee operating under the Florida Department of Education, the National Spa and Pool Institute and the University of Florida.

The research program involved both mechanistic studies of marcite corrosion under controlled laboratory conditions as well as field diagnostic studies wherein petrographic scanning electron microscopic (including energy dispersive X-ray spectroscopy) and X-ray diffraction phase analysis of healthy and

deteriorated plaster from actual swimming pools were conducted.

From this study it was shown that deterioration of marcite (including both etching, pitting and staining) is chemically related and is primarily due to leaching of calcium hydroxide (portlandite) from the portland cement paste. The calcite aggregate in the cement does not appear to be particularly affected by the leaching process.

Recommendations are given for proper control of water chemistry as well as mitigating chemical attack by protecting the marcite surface with suit-

able chemical barrier coatings and the use of additives to the cement to chemically interact with the calcium hydroxide component of the cement paste in order to make it less reactive chemically and thus less susceptible to attack by pool water.

Copies of this report can be obtained by contacting: Brisbane H. Brown, Jr. Executive Secretary Building Construction Industry

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LEGAL NOTES

A Case Study: Architects May Rely on Plan Approval

by David F. Tegeler, AIA, Esq.

Architects in Florida may now have reason to feel more secure in their reliance upon the interpretation of building codes by local officials and the subsequent approval of their plans. Recently, the Florida District Court of Appeals for the Second District held that an architect is justified in relying upon a building official's approval of his design as being in compliance with the local code. *Edward J. Seibert, AIA, Architect and Planner, P.A. v. Baypoint Beach and Tennis Club Association, Inc.*, 573 So. 2d 889 (Fla. 2d Dist. Ct. App. 1990). The legal story of this case is frightening because it is similar in its underlying facts to so many architectural projects, and heartening because it has a happy ending for the architect.

The *Seibert* case cited above involved the design of a condominium in the City of Longboat Key, Florida. The architect was required to comply with the Standard Building Code which had been adopted by the city. He designed the second floor dwelling units each with only one unenclosed stairway leading directly from the front door to the ground, which he believed was sufficient under the requirements of the code. The architect submitted his completed design to the city, where the plans were reviewed by the man who served as both Chief Building Inspector and Chief Code Enforcement Officer. The officer also concluded that the exit design complied with the code and issued a building permit. The condominium units were then constructed according to the approved plans, and were apparently completed in 1983. So far, this seems to be a fairly common story of a Florida condominium project.

But, the story begins to sour here. In 1985, the individual condominium owners assumed

control of their association from the developer. Shortly thereafter, the association filed a lawsuit against the developer, the architect, the engineer, the general contractor, and several subcontractors in which it alleged that fifty-one separate defects existed in the condominium buildings. The allegations against the architect were that he was guilty of negligence and that he was liable under Section 553.84, Florida Statutes (1979). That section provides a civil cause of action to anyone damaged as a result of a violation of an approved building code. Unfortunately, this is still an all too familiar story.

After several years of what the courts call "discovery" (the gathering of facts through a litigation process of admissions, affidavits, interrogatories, and depositions), the suit was scheduled for trial in July of 1989. However, prior to the trial, the plaintiff condominium association accepted settlements from the engineer, the general contractor, and several of the subcontractors. One subcontractor was dismissed from the case on a summary judgment, and the developer had a judgment entered against it by default. The architect then proceeded to a jury trial as the sole defendant.

At trial, the condominium association claimed that the architect was responsible for defective design and construction of roofing, stucco, ceiling slabs and fire exits. The trial court allowed the jury to consider expert testimony as to the proper interpretation of the building code. To support its allegations against the architect, the association presented the testimony of a structural engineer. He testified that, under his interpretation, one unenclosed exit did not comply with the Standard Building Code. The architect testified in

his own defense that, in his professional opinion, the fire exit design met the requirements of the code, and also presented supporting testimony from two other experts. Both the Chief Code Enforcement Officer for the City of Longboat Key, who had approved the plans, and the engineer responsible for code interpretation from 1976 to 1984 at the Southern Building Code Congress, who had assisted in drafting the code, agreed with the architect's opinion that the fire exit design was appropriate under the code.

Now the story gets worse. Despite such weighty evidence in favor of the architect, the jury returned a verdict finding that the architect was liable for defective fire exit design based upon a violation of the building code. The jury did find him not guilty of negligence of building code violations for the roof, stucco, and ceiling slabs. Thus, the architect was held liable for the costs of adding a second exit to all of the upper floor condominium units. Obviously, the jury's verdict was not a happy ending for the architect.

However, the architect appealed the judgment against him and the court of appeals decided that the trial court had made two critical errors. First, the interpretation of a statute must be performed by the judge rather than the jury. Therefore, the trial court should not have allowed any expert testimony on the interpretation of the code to have been presented to the jury. Secondly, the trial judge should have accepted the city's interpretation of the code and should have granted a judgment in favor of the architect. Under this analysis, the appellate court decided that the architect should have won at trial and reversed the trial court's judgment against him. In the end, the architect, and

presumably justice, prevailed.

This case has great significance for architects throughout Florida. This decision by the Second District Court of Appeals is binding precedent for trial courts in the following counties: Charlotte, Collier, DeSoto, Glades, Hardee, Hendry, Highlands, Hillsborough, Lee, Manatee, Pasco, Pinellas, Polk and Sarasota. Additionally, trial courts in other counties as well as the other four District Courts of Appeal have a tendency to follow such decisions in cases with substantially similar factual circumstances.

Thus, Florida architects now have the support of an appellate court in relying upon a building official's approval of their design as being in compliance with a local code. A word of caution, however, is appropriate here. The court observed that, in the *Seibert* case, the official had interpreted the code in a "permissible way" which was not "clearly erroneous." Therefore, architects are well advised not to rely on obvious mistakes or omissions by plan examiners which may lead to clear violations of applicable building codes. Although the architect prevailed in this case, the constant exercise of due care will best assure your own happy endings.

David Tegeler is an attorney with the Orlando firm of Bull and Haggard, P.A. His practice is concentrated in commercial and construction litigation, including the defense of design professionals. He is also a member of the Mid-Florida Chapter of the AIA and previously practiced architecture for more than ten years.

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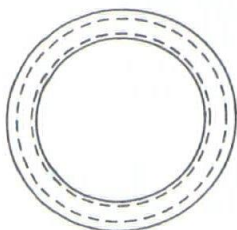
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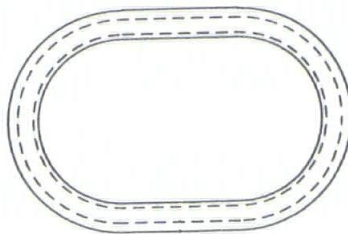
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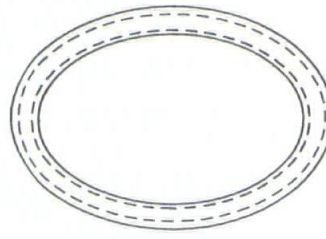
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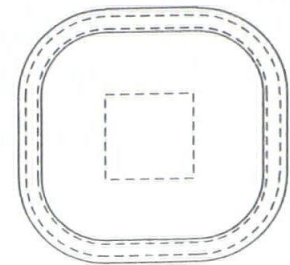
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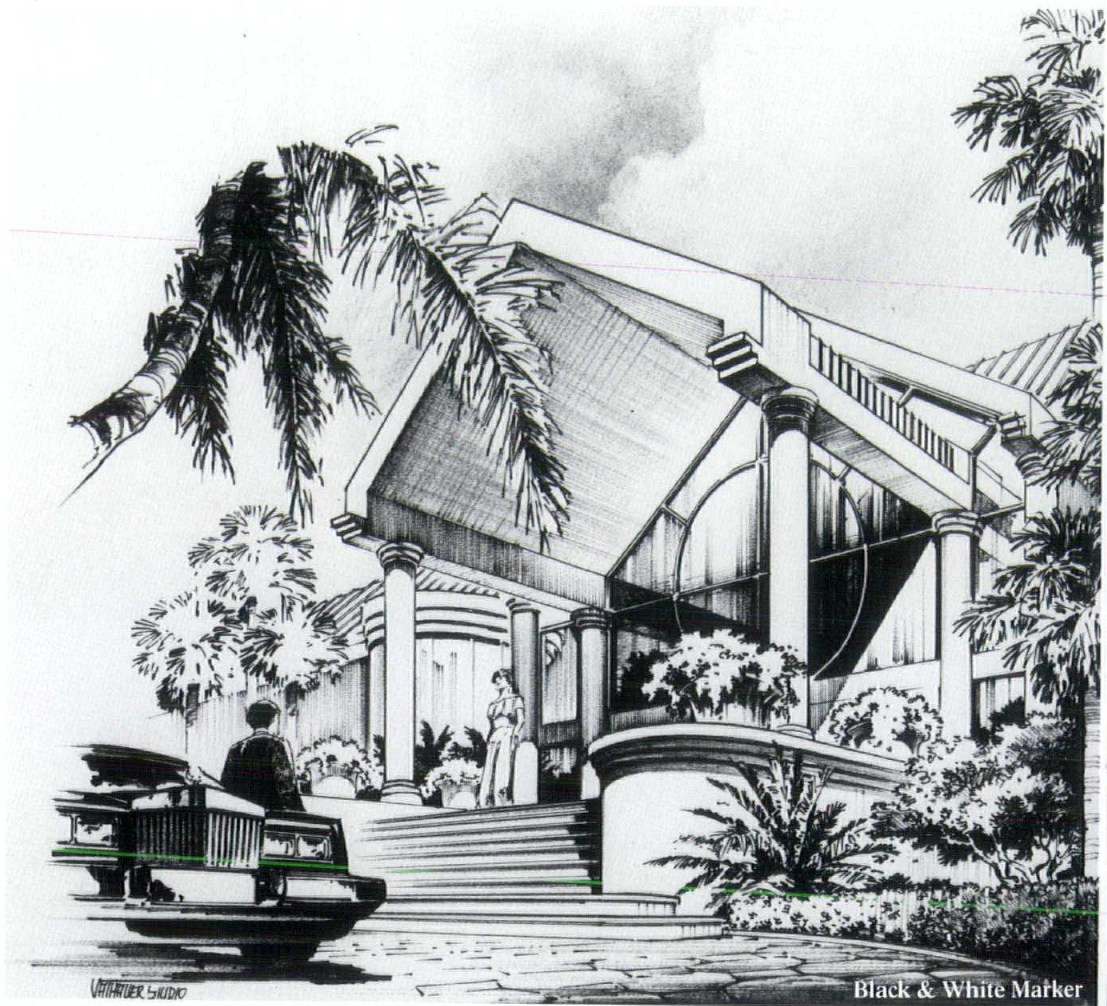
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1991 FA/AIA UNBUILT AWARDS

The 1991 Unbuilt Design Awards program produced more than 100 entries which were reviewed in Winter Haven by a distinguished jury which included Dwight Holmes, FAIA, and Gene Leedy, AIA. Bob Currie, AIA, represented the Design Awards Committee in assisting the jury. Represented here are the nine projects which the jury premeated.

Seaside Residential and Commercial Building

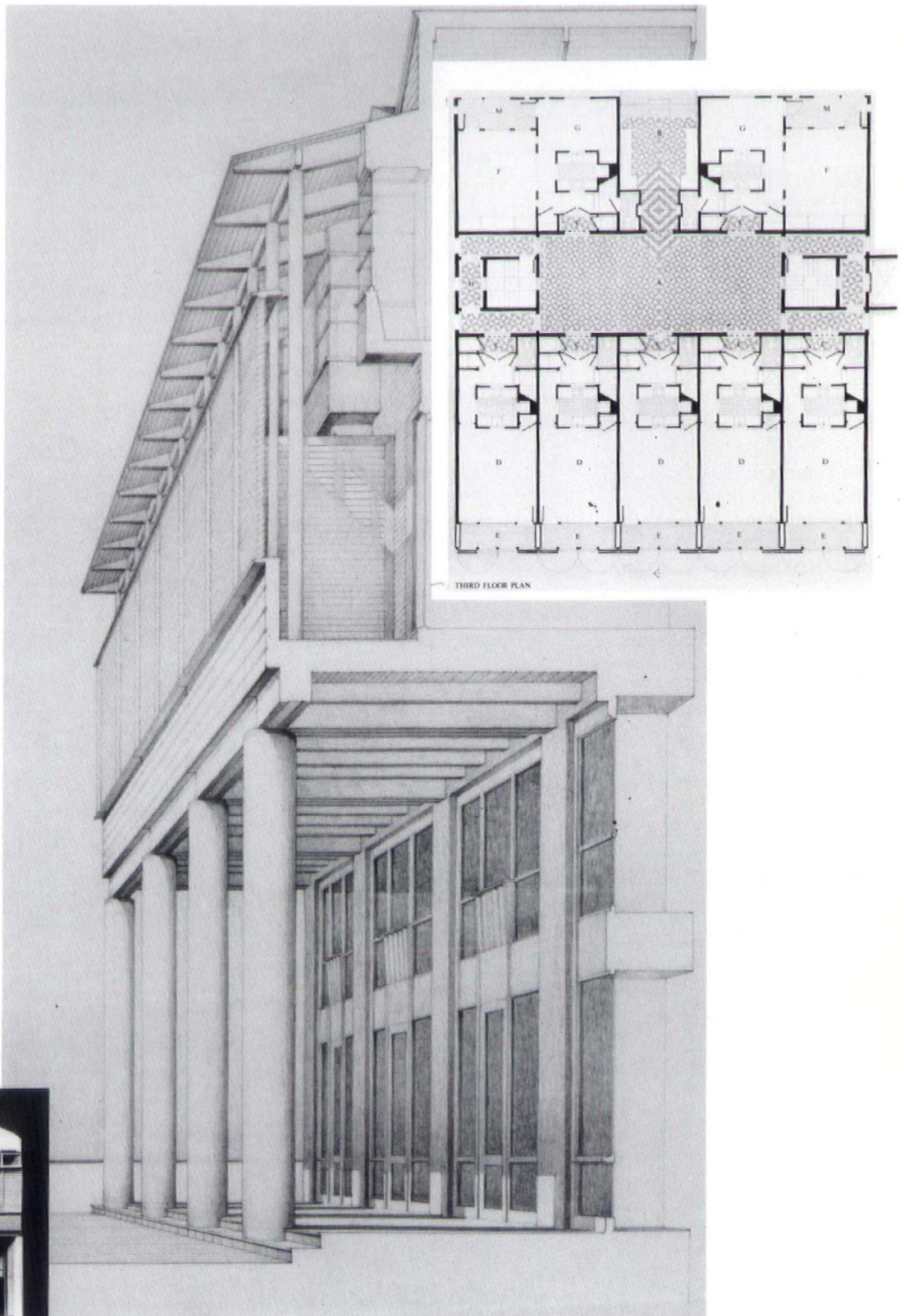
Seaside, Florida

Architect

Machado and Silvetti
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Given the obvious public nature of the site, this building aspires to combine the more typically vernacular elements of this part of Florida into an appropriate civic expression. The architects labored to produce a memorable, strong, unique and seductive image that is specifically suited to the site, yet drawn from many sources.

Within this general, image-oriented approach, two images are particularly important — the facade and the patio. The facade has the predictably large scale needed to contribute to the making of the Town Square in Seaside. Its azure columns and abstracted plane of green shutters perform a civic role. The patio, on the other hand, is a surprising set-piece found upon arrival at the third floor. It is emphatically figural, an open-air room of unexpected character and color. The patio is the center of the communal domestic life of the building and it gives access to all the individual units, as well as to a garden terrace which quietly overlooks the town and the sea to the west.



Third floor plan, arcade and photo of model (Town Square facade) courtesy of the architect.

UNBUILT AWARDS

Swisher Residence

Vaca Key, Florida

Architect

Charles Harrison Pawley, FAIA
Coral Gables, Florida

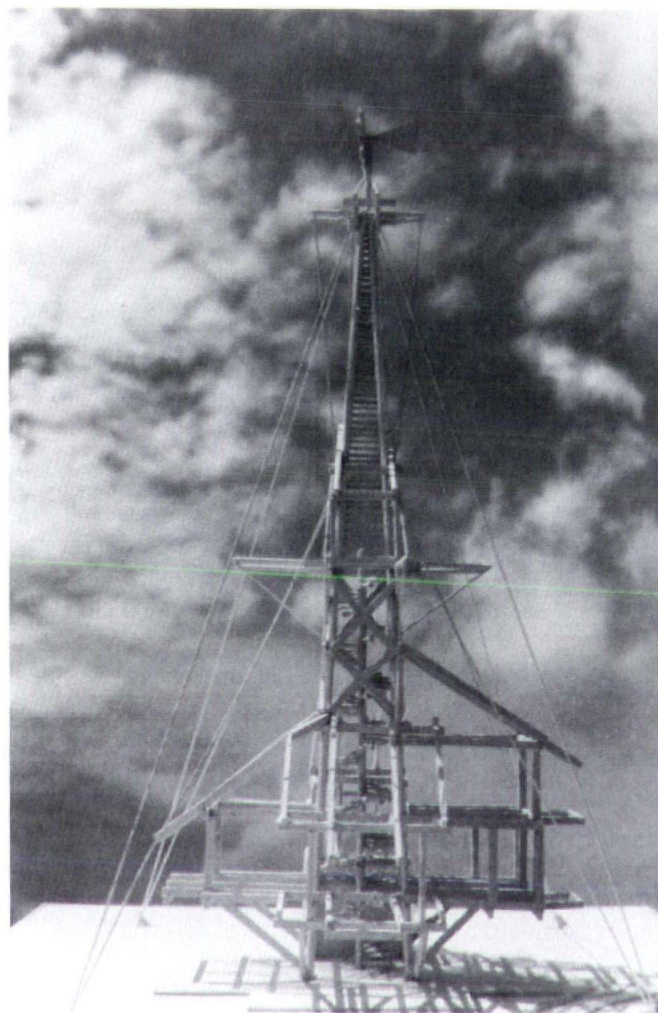
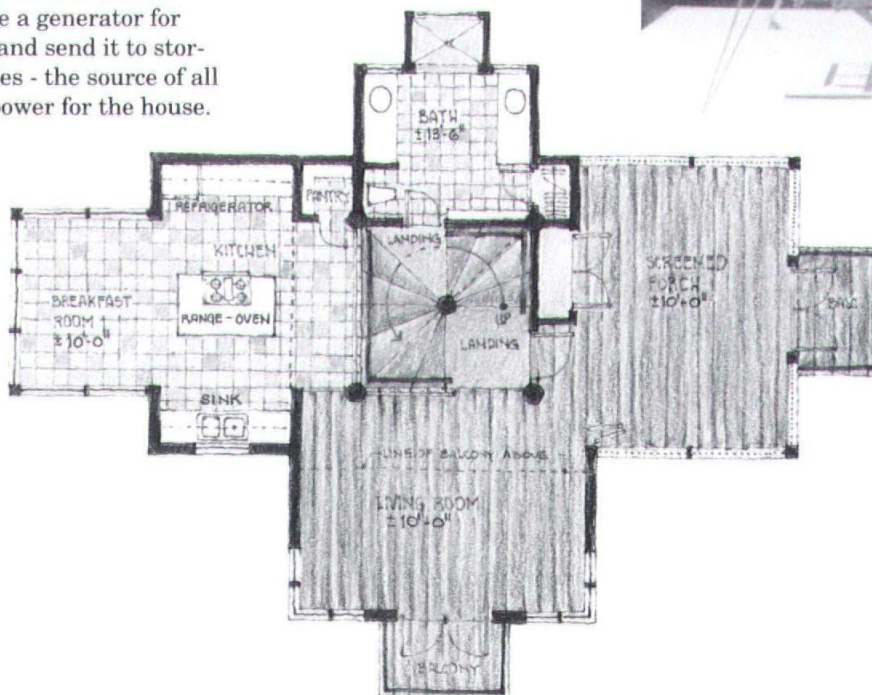
The client is a scientist and horticulturist who plans to do his studies as well as support himself with indigenous plants that he would propagate himself. He wanted a house that would function independently of all standard energy sources. In essence, he wanted the architect to consider that he lived on an island and had to have all necessary life support systems designed within the framework of his project.

The site is in the Florida Keys with dense, natural growth that rises to 15-20-foot heights. At the water's edge, the growth thins out and the property has a gentle, natural slope out to the Atlantic Ocean.

The architect installed a paddle wheel with a reversible clutch that would rotate as the tide came in and then reverse the rotation when the tide is going out. This movement would drive a generator for electricity and send it to storage batteries - the source of all electrical power for the house.

The roofs will collect water and send it down into a filtered cistern and then the water will be pumped to a tank by a windmill on the highest level of the house. This water is for toilets, watering plants, etc. Well water would be the potable water. A solar heater with panels on one of the middle roofs on the south side will heat water. The house has no air-conditioning, but is built to take advantage of cross ventilation and prevailing breezes.

In addition to the cluster of 14" pre-cast concrete piles driven into bedrock, the structure has a 12" thick reinforced slab. All metal parts are stainless steel, including guy wires, anchors, anchor bolts, turnbuckles, split rings and plates. Guy wires are added to stabilize this tower structure to the ground.



First floor plan and photo of
courtesy of the architect.

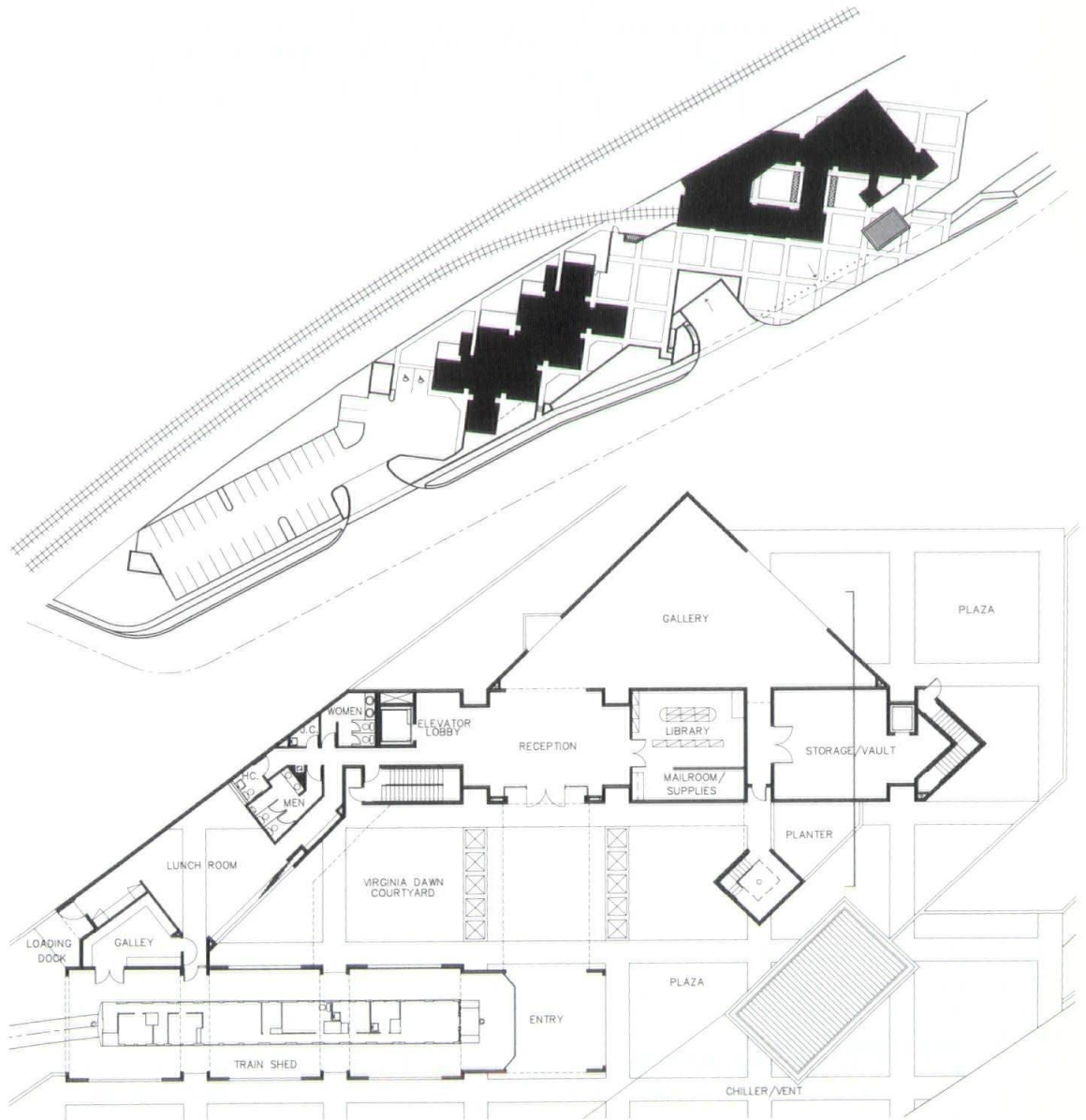
Architect

Donald Singer Architect, PA
Ft. Lauderdale, Florida

The small oddly proportioned site for this project is bordered on all sides by a variety of transportation modes ... highways, railroad, waterway. Highway access is mandatory, water access is an amenity and railroad access is necessary for the accommodation of the clients' vintage pullman car, which is to be featured in the project and used for meetings, parties and occasional guests. These constraints served to generate, rather than hinder, design.

The pullman car and its access to the site was a significant basis for design. The angle at which the car enters the site generated the angle of building placement and the height of the railroad grade dictated the height of the plaza. Once this angle was established, a grid was created reflective of the program of the corporate staff. Each 25, 5, 25 module is articulated vertically, resulting in a series of vertical elements, rather than a single horizontal one.

The special configuration of the sloped roofs offer hierarchy to the upper level spaces, as well as additional north light. The corporate level offices also have access to the roof terrace over the gallery space.



WEST ELEVATION
Site plan, first floor plan and elevation courtesy of the architect.

Architect

Barany Schmitt Weaver & Partners, Inc.
Fort Myers, Florida

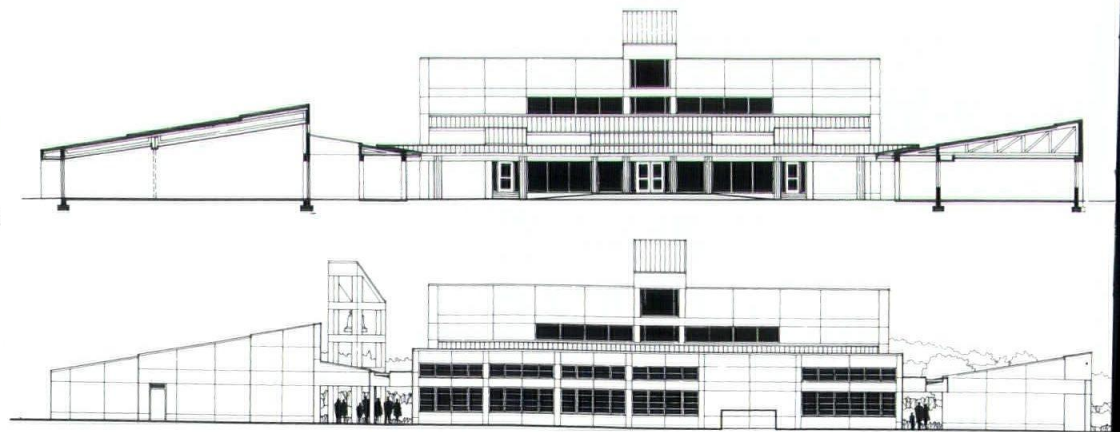
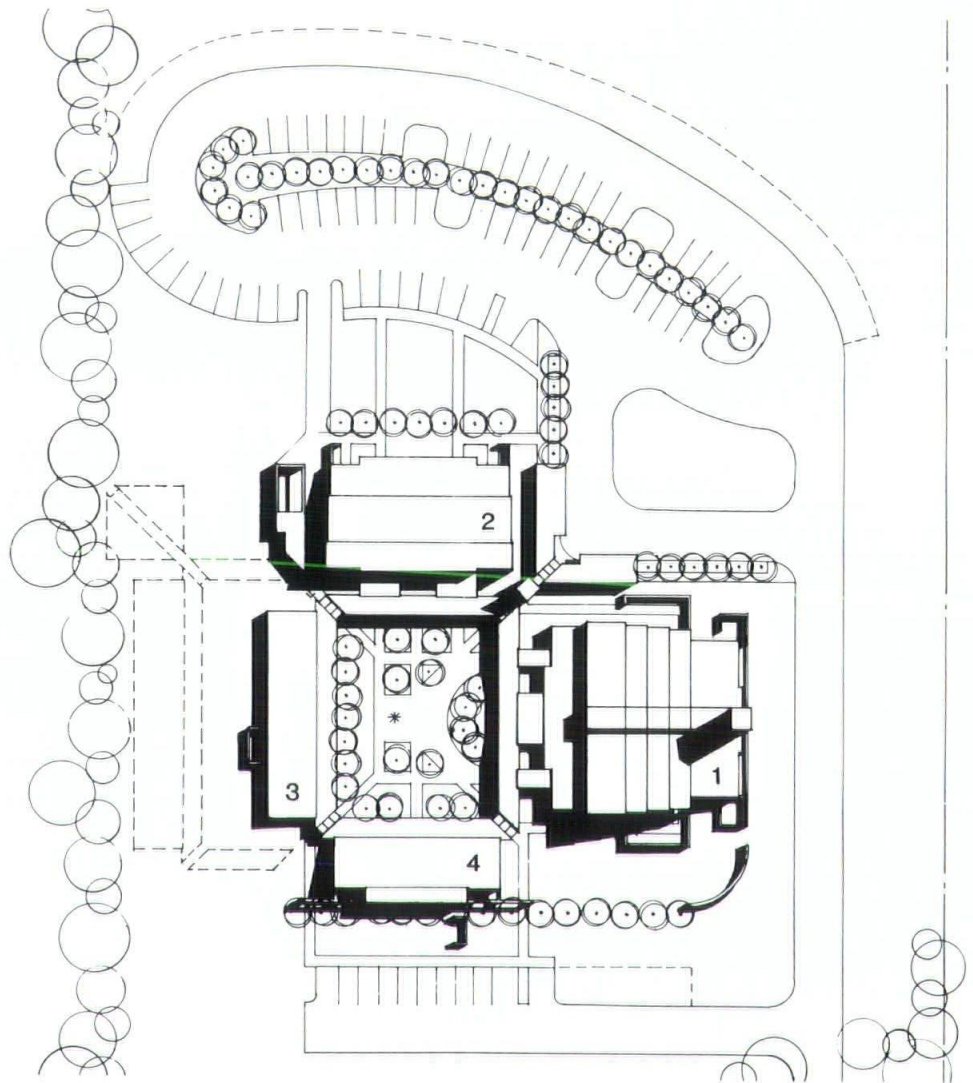
Consulting Engineer

Anchor Engineering
Fort Myers, Florida

The design concept for this project was developed for a contemporary non-traditional church which has its architectural roots in the early New England meeting houses. The proposed building forms are modern day interpretations of the crisp geometric forms found in these early meeting houses. A rather limited budget forces this modern interpretation to be executed in simple, yet elegant, indigenous materials including white stucco and white standing seam metal roof.

Major design considerations include emphasis on the meeting house/worship space as a multi-use auditorium with a sloped floor and the exterior memorial garden/courtyard as the symbolic and functional center of the church community.

The proposed building complex will have a sculptural quality when constructed among the numerous pine trees on the site. It turns its back to the road and encircles the memorial garden/courtyard creating a sense of presence with a tall slender belltower-like form. The tower is carefully located to allow sunlight to filter into the meeting house through clear prismatic glass, creating an ever-changing rainbow of colors.



Rendering, site plan and elevation courtesy of the architect.

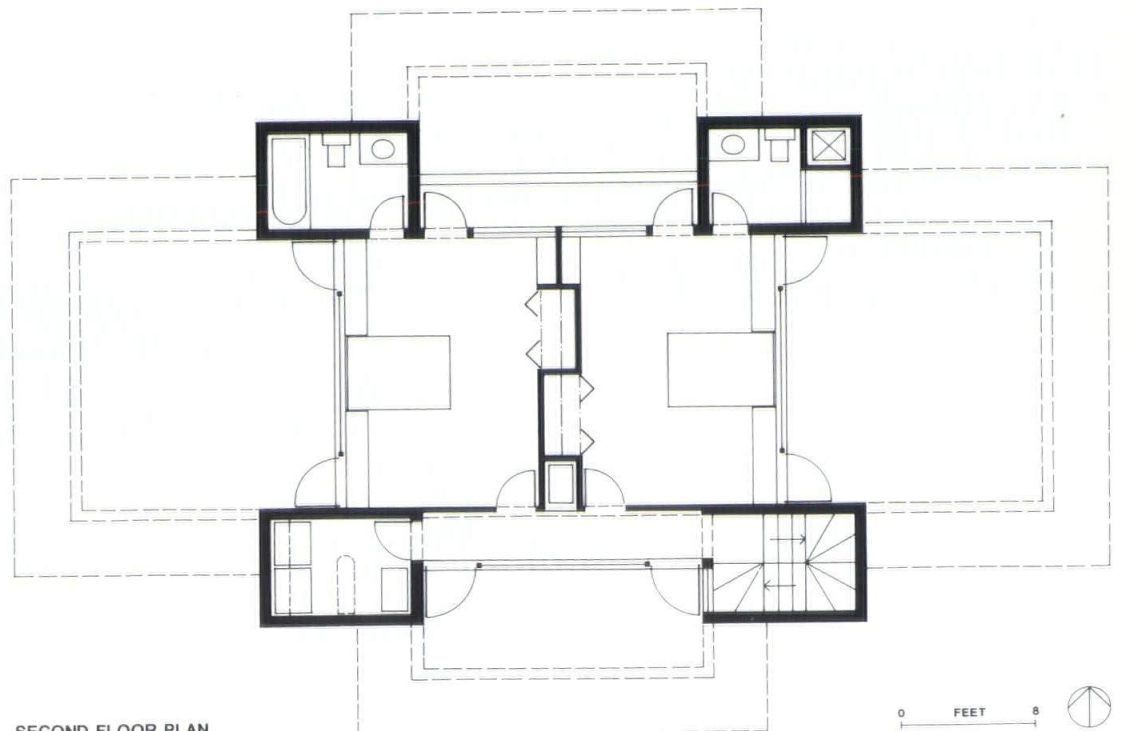
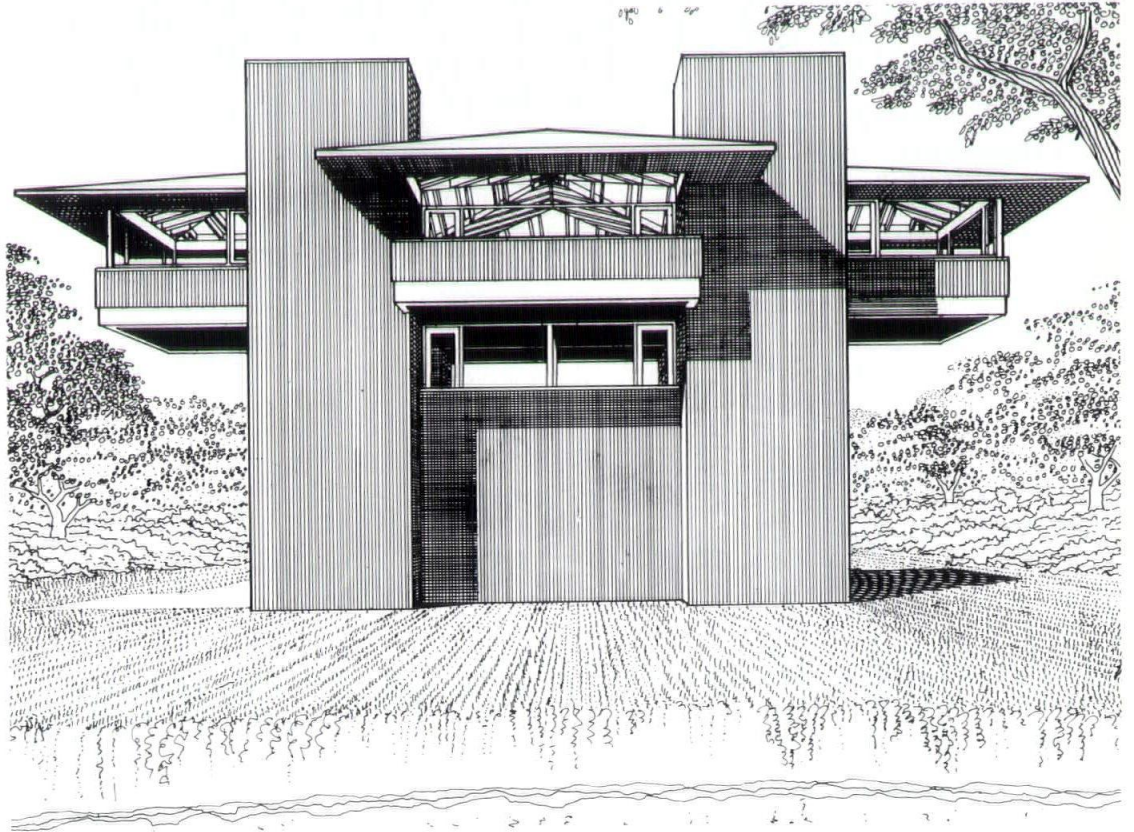
Architect
 William Morgan Architects, P.A.
 Jacksonville, Florida

Consulting Engineer
 Bill Simpson, P.E.

Inlet House, a 2400-square-foot, three-story residence was required by the owner to have a two-car garage with shop and storage area, two guest bedrooms with baths, a master suite, living and dining rooms and kitchen opening onto a porch facing the north.

The owner wanted north views for the major rooms, through-ventilation of all spaces, maximum tree preservation, elevation of the main living areas above the eye level of boaters in the nearby inlet, protection of ventilating windows from sudden summer showers, high energy efficiency, economical construction and straight-forward design.

This list of imperatives produced a symmetrically-designed house on a site which measures 100 feet along the inlet. The lower floor will be a slab on grade while upper floors are plywood on fabricated timber joists. The roof is metal on insulated sheathing and there is an exposed wood joist ceiling. Third floor concrete beams are cantilevered from bearing masonry towers for structural continuity, hurricane resistance and construction economy.



Elevation and second floor plan courtesy of the architect.

SECOND FLOOR PLAN



Architect:

Carl Abbott Architect FAIA PA
Sarasota, Florida

Project Team:

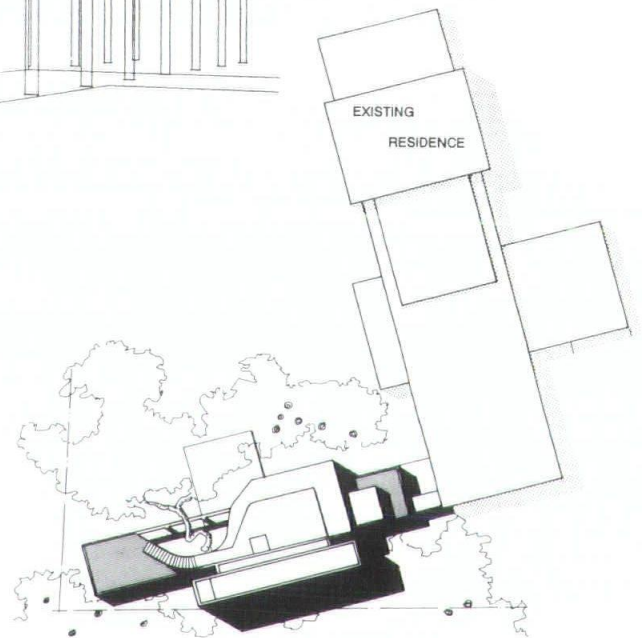
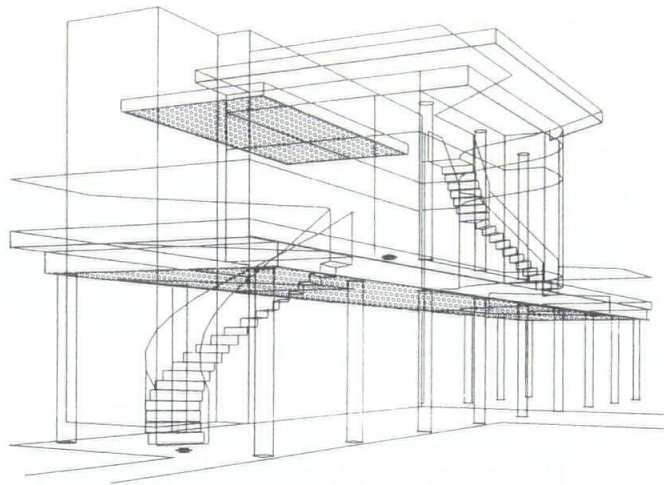
Carl Abbott, FAIA, Mark
Smith, AIA, Chris Kuenzel,
Eric Linstrom

This project will be constructed as an adjunct to a 1950's classic residence designed by Paul Rudolph. Running from beach to bay, the site is 1,000 feet long and 200 feet wide. The new project is located behind and is visually separate from the existing structure.

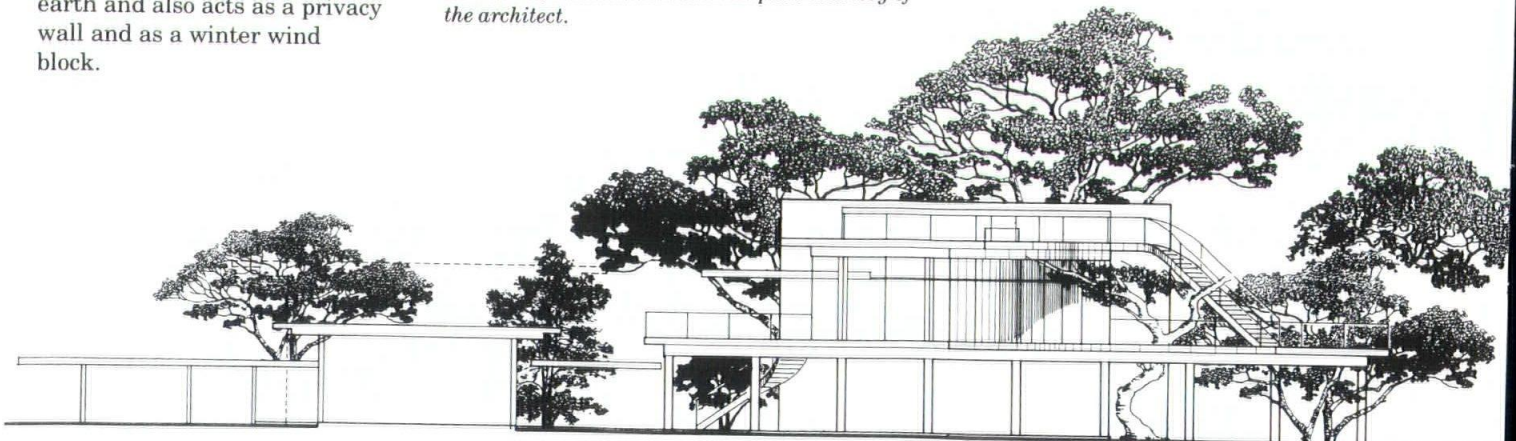
From the different levels of the observation suite dramatic views are open to the Gulf of Mexico to the west and to the bay on the east and south. The suite's interior space is flexible and will function as an office, guest quarters, etc.

The floor level of the large existing residence is built low as a slab on grade, whereas the first floor of the new observation suite, governed by new coastal codes, will be built at 13 feet above grade.

The roof forms of the new structure are designed to reflect the flowing character of the existing residence. In both structures, a modular column system creates a linear rhythm. The poured in place structural concrete service core visually anchors the new building to the earth and also acts as a privacy wall and as a winter wind block.



Elevation, axonometric and site plan courtesy of the architect.



Architect

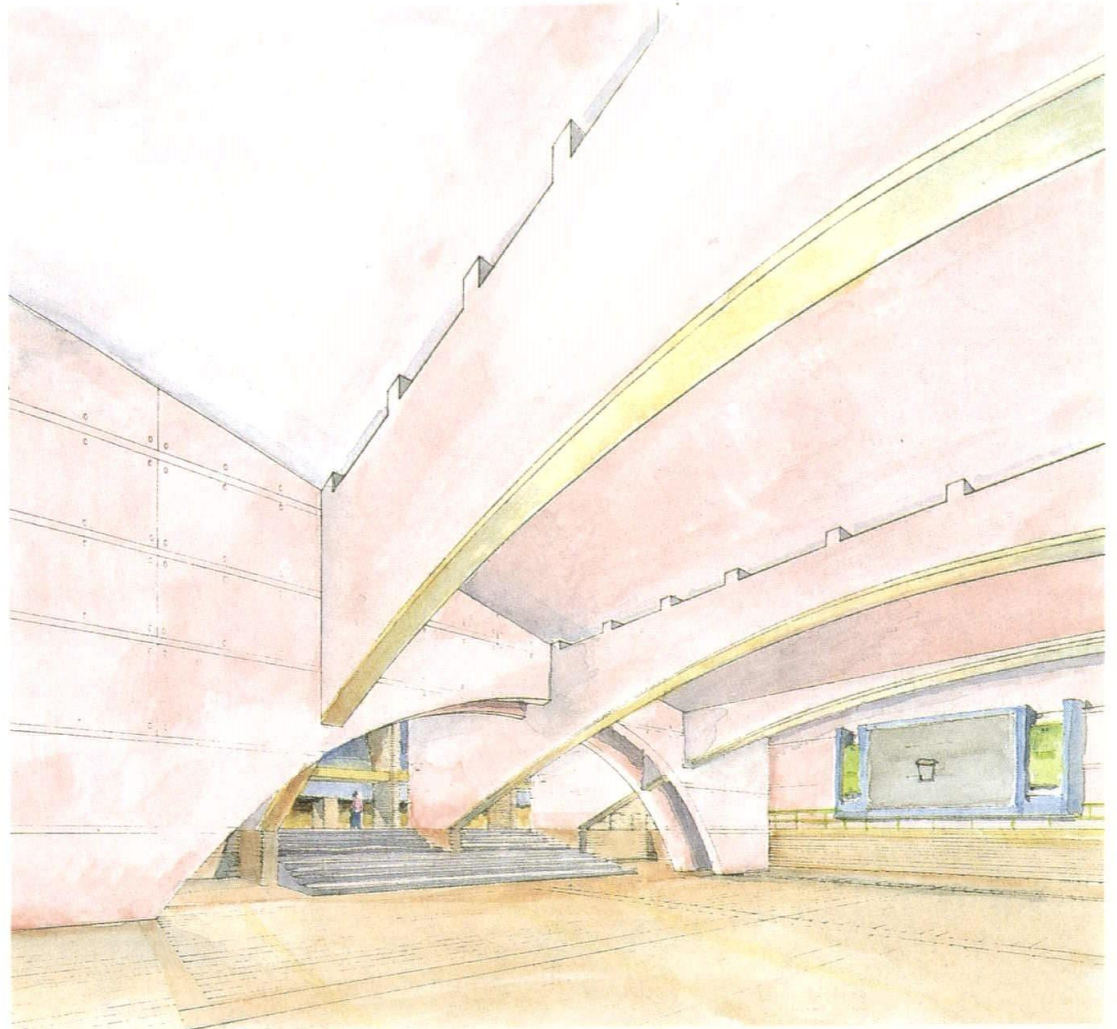
Frank A. Visconti, II, AIA
Naples, Florida

The site of this school is one block from Central Park and across the corner from the Museum of Natural History. The school is situated and designed to “keep children in love with their city.”

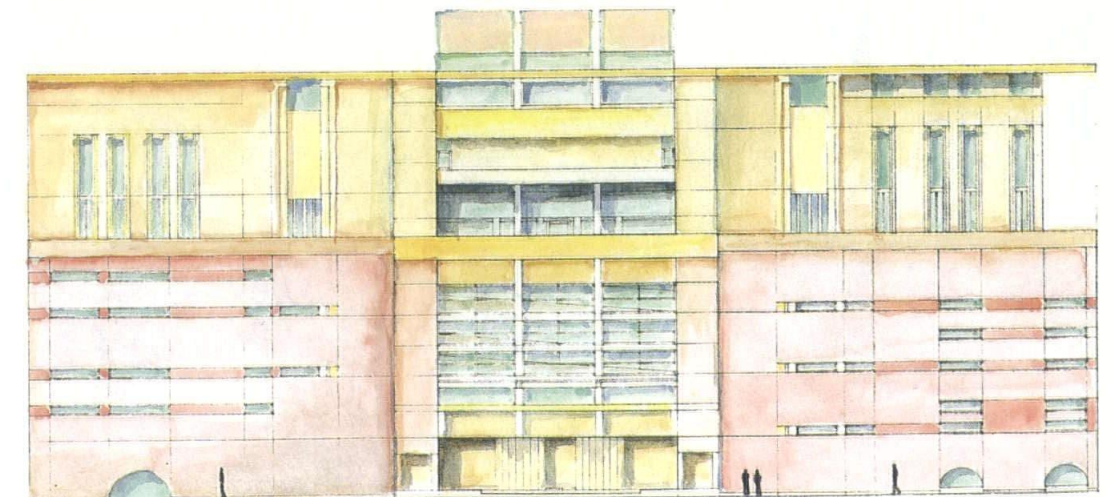
The solution to this project is to create a “vertical compound” where the most honorific and busy spaces are stacked on top of one another in section.

Stacking the gymnasium, auditorium and courtyard enabled an investigation into how sectional adjacencies affect the use and meaning of space. The vertical connection of these stacked spaces occurs with a “twin ramp” system (double helix type) that ascends and descends students from their classrooms to the library, study halls, dining room and back to the street. Of course, elevators are provided, as well.

An underground gymnasium derived from memories of subway spaces, an auditorium with the feeling of Radio City Music Hall and an outdoor courtyard flanked by classroom facades are all derived from urban spaces found in New York City and organized and connected by a vertical method which is also characteristic of the urban experience.



Front elevation, rendering of gymnasium courtesy of the architect.



Architect

Hunton Brady Pryor Maso
Architects, P.A.
Orlando, Florida

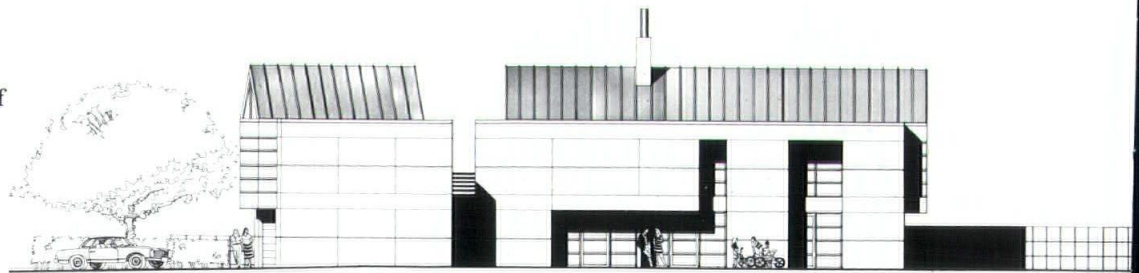
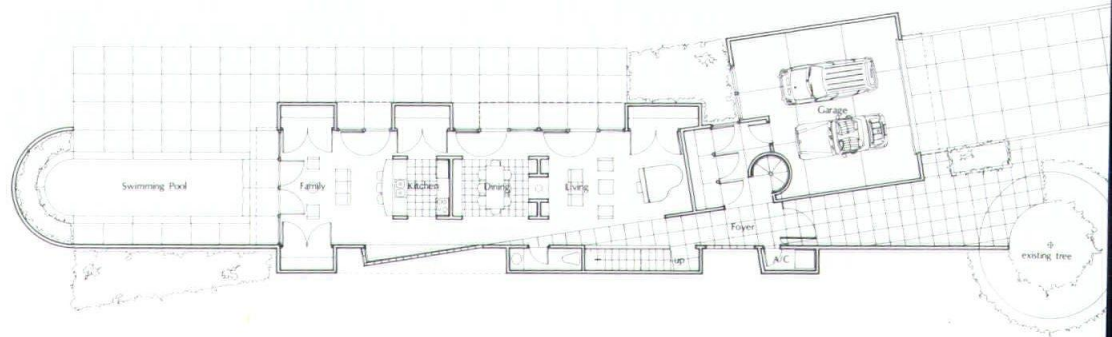
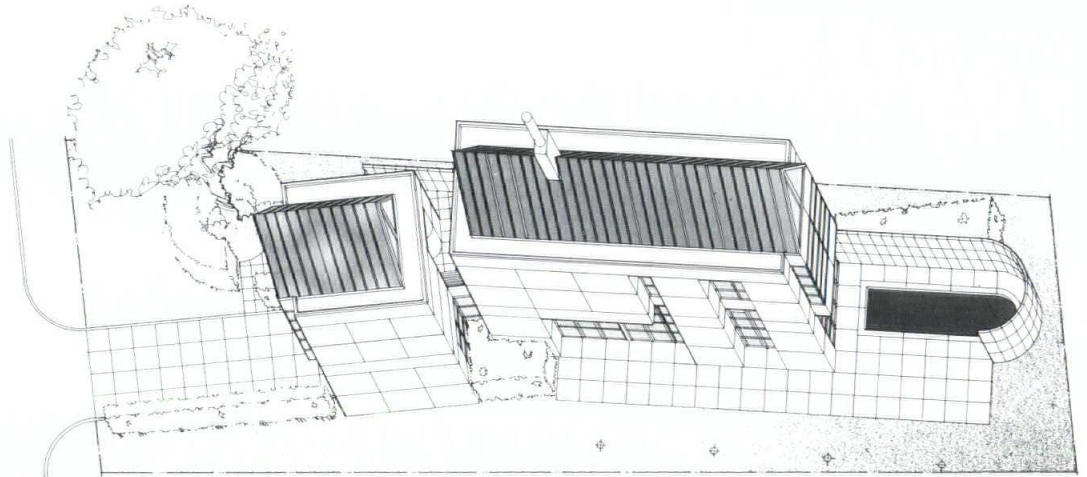
The program for this project requires a 2,800-square-foot house for a family of four on a narrow lot. The topography of the site gradually slopes upward to the east, or rear. A lake is located 500 feet to the west and would be visible from the second level of the house.

The solution addresses the somewhat typical problem of a house on a narrow lot. The garage is placed in front of the house orthogonal to the road, while the main structure is placed parallel to the north property line. This creates a rotation that emphasizes the entrance and maintains a perpendicular alignment of the driveway and street.

A wall defines the main circulation zone outside and within the "shotgun" plan. The wall begins at the entrance, aligned with an existing oak tree, bisecting the house and finally curving inward to create the pool enclosure at the east end.

Public areas are located on the ground floor and private areas on the second floor. An open terrace connects the house and the study/guest area at the second level. Both the study and the terrace have a view of the lake to the west.

The language used consists of "bookend" masses made up of support, storage, overhangs, and circulation spaces. Usable spaces are expressed by transparent gabled elements that appear to have been inserted between solid masses. Materials used are masonry walls with stucco finish, terne metal roof, glass block and steel windows and doors.



First floor plan, south elevation and axonometric courtesy of the architect.

Architect

Mark Hampton, FAIA
Coconut Grove, Florida

Associate Architect

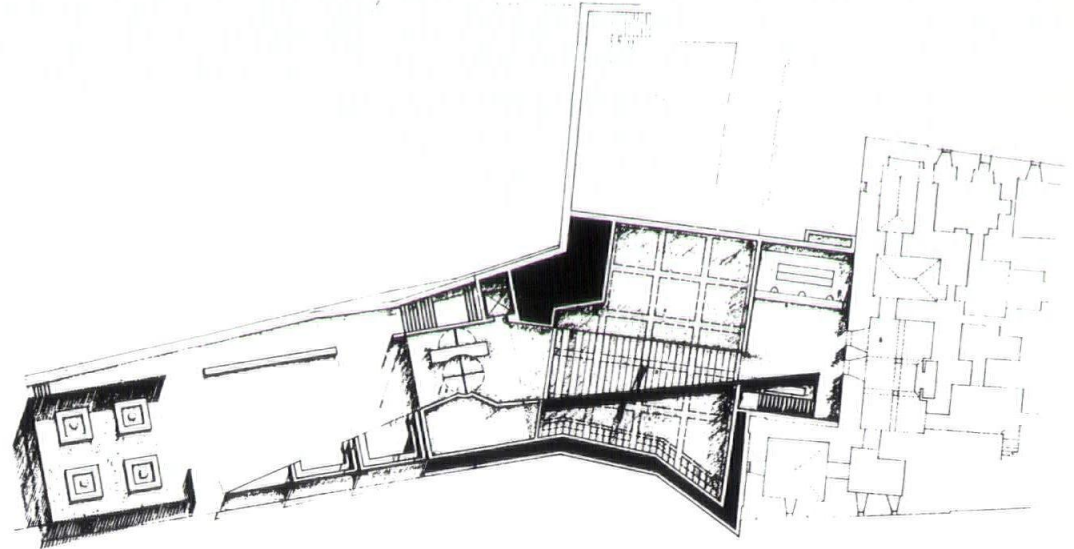
William Kearns, AIA
Miami Beach, Florida

Consulting Engineer

Fiat Engineering
Torino, Italy

Owner:

Novecento Corp.



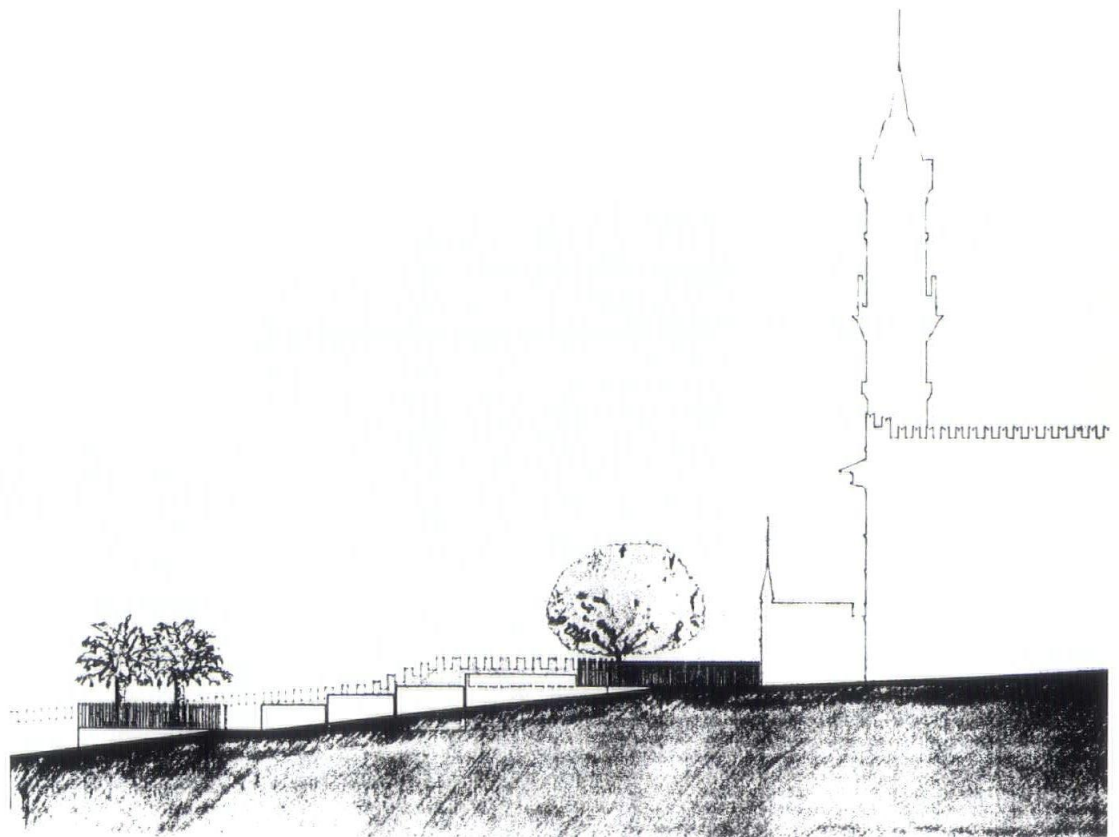
Plan at one level below grade and elevation courtesy of the architect.

This project involves an underground addition to an existing castle/museum with a program consisting of adding a primary entry to the museum, a ticket counter, coat check room, cafe, bookstore, auditorium and loading dock and receiving area.

The impact of the addition on the existing building is minimized by locating the public access underground. It is entered through an entrance court which is at the same level as the present grade and along an ancient wall.

The museum visitors are funneled in through a sky-lit revolving door onto a connecting bridge which overlooks the museum store and cafe. The cafe opens onto an existing grotto/courtyard which is part of the original castle. The bridge connects the entry with the ticket/coat check counter and with the lower areas of the castle.

The lower two floors of the addition contain the mechanical, storage, receiving, and loading dock functions thus creating a complete separation of public and service entrances, which was a primary programmatic requirement.



The Fortress Tamed

Florida Department of Law Enforcement Headquarters Tallahassee, Florida

Architect: Johnson/Peterson Architects, Tallahassee, in association with KBJ Architects, Jacksonville

Consulting Engineers: Evans and Hammond Consulting Engineers, mechanical/electrical; Lobuono, Armstrong & Associates, structural

Security Consultant: CSA Systems Design, Inc.

Landscape Architect: Post, Buckley, Schuh & Jernigan, Inc.

Contractor: Harbert International

Owner: State of Florida, Department of General Services

At a time when crime is one of the most pressing issues in the state, the Florida Department of Law Enforcement (FDLE) wanted a building that symbolized its open and cooperative approach toward law enforcement. They wanted something inviting, campus-like and otherwise the obverse of the cold institutional look of the previous "us-versus-them/rough play" era.

The safest solution would have been to avoid any image that would connote the politically out of fashion "big stick" approach to law enforcement, and move easily toward something like the educational building or the office park scenario.

But, apparently, Johnson/Peterson Architects are not about playing it safe or easy.

What they have managed is an ingenious reinterpretation of a traditionally martial and oppressive building type – the



fortress. But, here bastions have been split open and topped with relaxed hipped roofs; cyclopean massings have been warmed and softened by detail, color and depth; plazas (courtyards) now parade sculpture and are marshalled by centuries-old oak trees; the ravelin has been withdrawn and domed; bridges are fixed; moats are grassed; machicolations emit not hot oil, but reflections of the surrounding landscape; and, counterscarpes have been hung with still more sculpture.

The fortress has been tamed. Its power now lies in its subtlety and in the fact that it is no longer the antithesis of the outwardly warm and personable form. It has been transformed and swords have been beaten into plowshares.

The cleverness of this building does not end with its conceptual stance, however. For the use of the fortress form has some very practical consequences as well.

In plan, the facility is composed of three square donuts - "quads" - that are lined up, diamond-like, and interconnect at their points rather than overlapping as figure eights. At these intersections there are vertical circulation and service cores made up of rest rooms, lounge and conference spaces, and mechanical space. Each quad has a courtyard, a practical device that allows natural light into the interior offices and circulation corridors and otherwise offers a visual or physical place to break to within the secure envelope.

Functionally, the building is divided into two main regions corresponding to the two dominant outer quads. One houses mainly criminal investigation and forensic labs while the



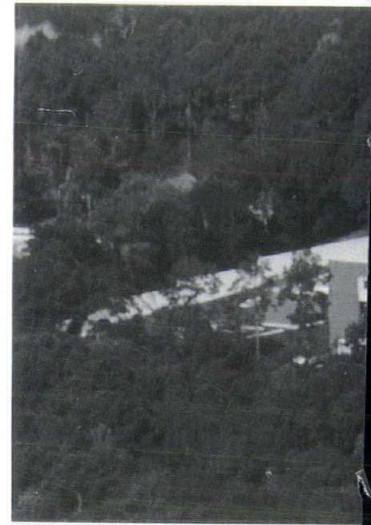
Photo, opposite page, *Quad C from employee parking area*. Photo by Randy Lovoy. This page, top: *Quad C* and below, *public entry from south*. Photos by Stephen C. Traves.

outer quad houses the law enforcement data center, the crime information bureau, the educational/training component and other administrative offices. The lower scale middle quad appropriately contains the public entry rotunda and exhibition area at one facet of the square and the commissioner's office at the other, both of which are expressed, to varying degrees, at the exterior.

Pulling the building into a hill yielded a pedestrian-scaled one- and two-story public entry elevation on the high side, and a four-story elevation with at-grade garage parking on the low side. The massiveness of the 300,000-square-foot structure was de-emphasized by its saw-tooth plan and diagonal approaches and circulation areas.

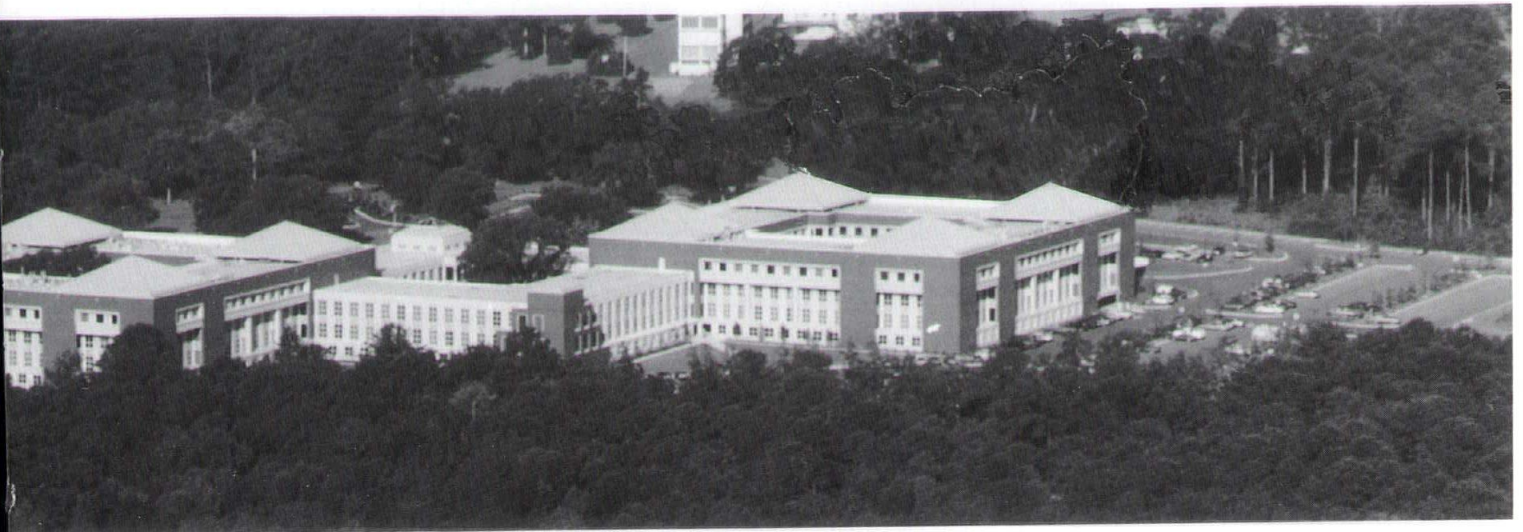
All of this, the careful integration of the building to the site, the functional zoning and the use of the simple and efficient donut form as a means of accommodating a very complex program, makes for a very coherent and satisfying architectural experience, and indeed, an atypical state office building. But, most important, the commissioner and employees have expressed great satisfaction with the workability, comfort and image of their new headquarters – a testimonial seldom uttered in the private sector and truly astonishing in the governmental one.

At last, it should be remarked that the architects have wonderfully woven together a cream colored precast stone and a deep violet oversized brick to form a rich and expressive elevation. Both materials respond well to the lush surrounding flora and compliment one another while modulating



This page, top: *Upper level of entry rotunda.* Photo by Stephen C. Traves. Photo, below left, *lower level entry rotunda.* Photo by Randy Lovoy.





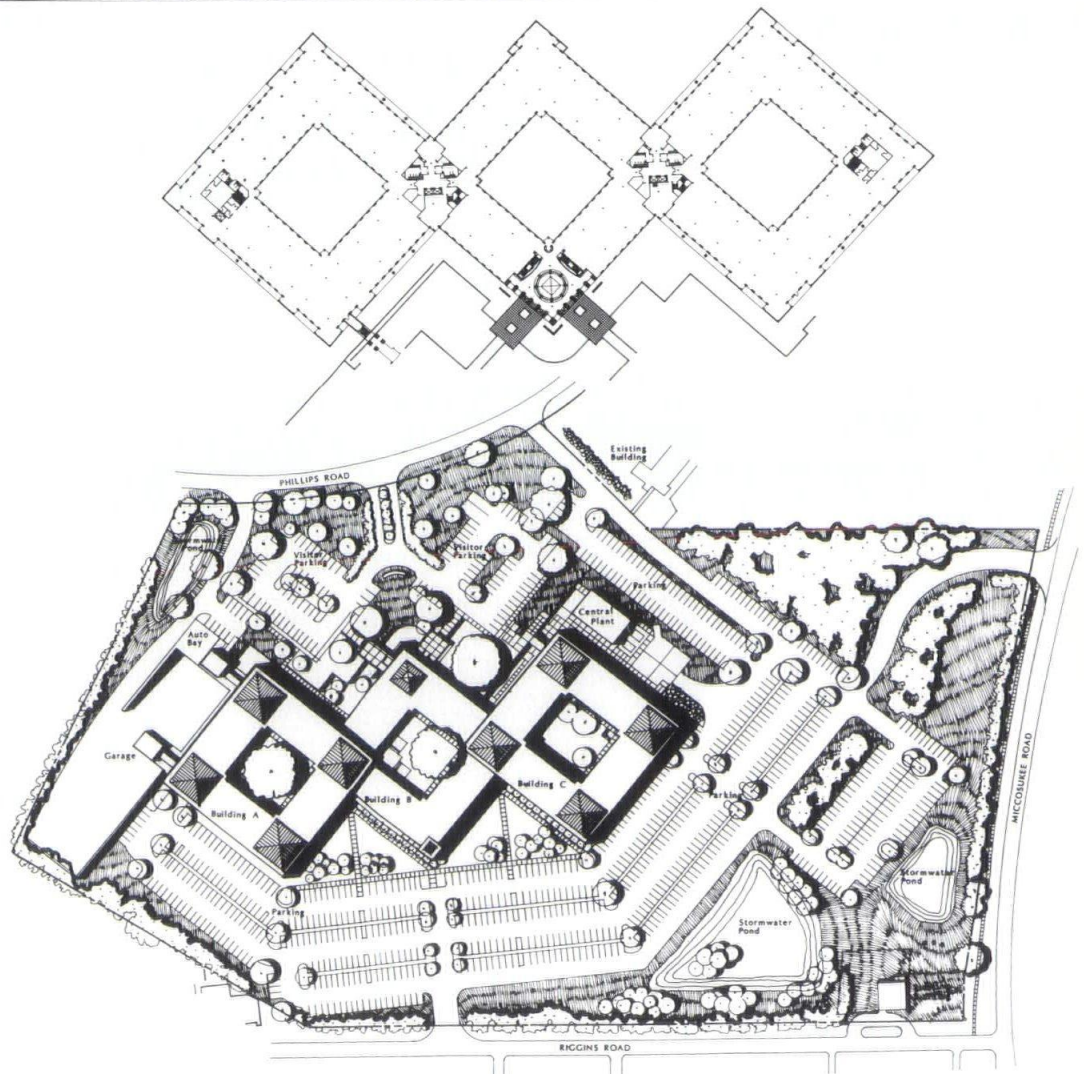
movement across the facade.

To strive for political correctness in architecture is tantamount to fascism. "Political" is not a normative concept, but a descriptive one. It describes opposition, interpretation and an understanding that things are not always what they appear to be. In this age when many architects are deferring to the politically correct solution, it is refreshing that there are still those who will challenge the basis of belief, who will represent, with a twist, the obvious. The new FDLE building manages to do this and much else. And most remarkably, it very deliberately steers clear of any politically-correct solution.

Hugh Bosely

The author is a graduate student in the School of Architecture at Florida A & M University in Tallahassee.

Photos, top: Aerial of new FDLE headquarters. Heavily wooded site is five miles east of downtown Tallahassee. Photo by Randy Lovoy. Floor plan and site plan courtesy of the architect.



A Heavenly Renovation

Coral Ridge Presbyterian Church Renovation and Addition Ft. Lauderdale, Florida

Architect: Schwab, Twitty & Hanser Architectural Group, Inc.

West Palm Beach, Florida

Design Architect: William A. Hanser, AIA

Consulting Engineers:

Darby & Way – civil, site, sanitary; H.A. Luten & Associates – structural; Henz Engineering – mechanical, electrical; Joiner-Rose Group, Inc. – acoustics

Landscape Architect: Darby & Way

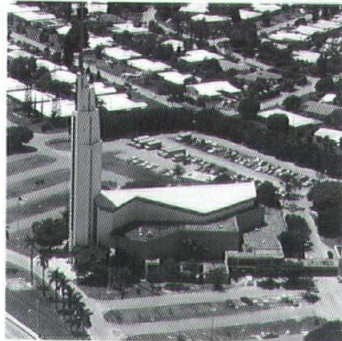
Interior Design: STH Interiors Group

Owner/Developer: Coral Ridge Presbyterian Church

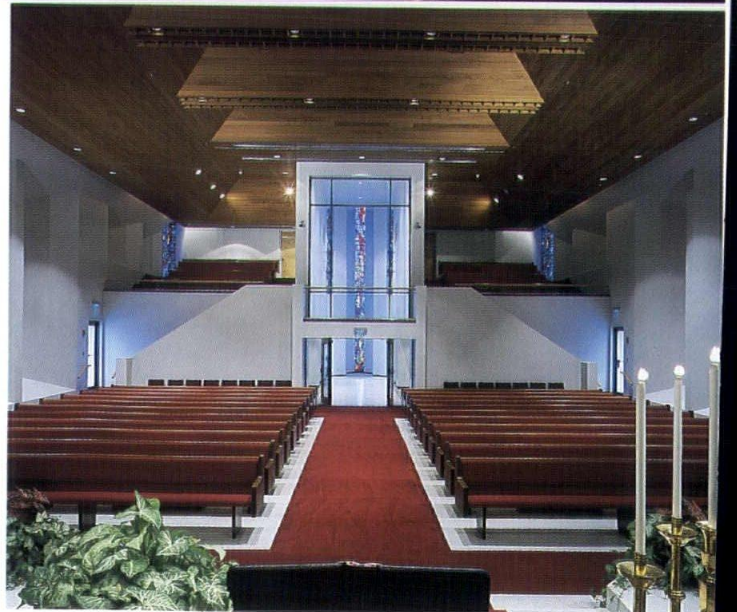
General Contractor: Rooney Enterprises, Inc.

Compatibility and flexibility were the by-words for the design of the additions and renovations to this large church in Ft. Lauderdale. The challenge to the architects was to triple the usable space while honoring the original architecture (the church was built in 1973). In addition, construction had to be phased to permit the ongoing operation of the church which serves a congregation of about 7,800 and has a national television and radio ministry.

Comprising 80,000 square feet, the additions include two new wings and incorporate a chapel, library, classroom building and nursery/day school; a 23,000-square-foot fellowship hall with a stage and rehearsal area; a kitchen, parlor and private dining room; a youth activities facility; a television production studio and renovated



Photo, top, of newly renovated and enlarged church by Roy Crogan. Above, left, sanctuary as it appeared before enlargement, and right, new interior of sanctuary. Photo by Tom Knibbs.



and remodeled administrative offices. Plans also included an administrative office addition to the existing building.

Schwab, Twitty & Hanser was sensitive to the client mandates that the additions be fully compatible with the initial design to avoid the appearance of it being an afterthought, and that additions not compete with the sanctuary which features a 300-foot steeple. The additions effectively wrap around the original sanctuary maintaining it as the most prominent architectural feature while providing an effective transition down to the street.

The design concept which the church administrators endorsed was one calling for the tall sanctuary steeple to be supplemented by two shorter steeples with crosses, one on the new chapel and one on the fellowship hall - symbolic of the three crosses at Calvary. The simple, uncluttered design of the main steeple is recalled in the new ones, which also incorporate the same stained glass pattern.

The stucco clad walls of the church are painted white and the roof is pre-finished standing seam metal. STH reused the decorative precast forms designed by Harold Wagner, AIA, which were originally used on the facade. Wagner, now deceased, was a prominent church designer and for Coral Ridge he created a tan filigree block to contrast with the white walls. This decorative grille-work, used on the fascia of walkways and on the two new wings, is the common element which ties the original sanctuary and the new buildings together.

The fellowship hall has 22-foot-high movable, operable partitions enabling it to be subdivided to accommodate differ-

ent groups simultaneously for meetings and functions. Each space is acoustically isolated and each area is individually accessible. The hall serves as a dining facility and can seat 1,000 for large banquets. It is also used by the day school and one half of the room has athletic carpet designed for indoor play.

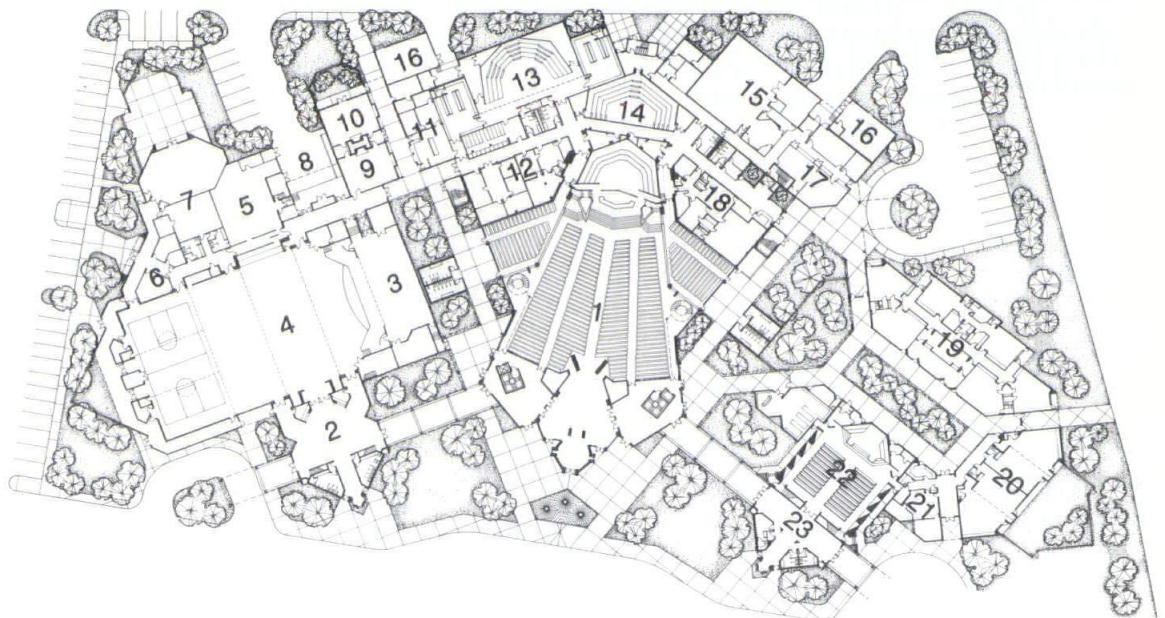
The fellowship hall is entered through a pyramid-ceilinged center which serves as a focal point for welcoming visitors to the church as well as a lobby for the hall.

In order to keep the church operational during construction, phasing of the work and programming were handled with great care. It took 18 months to complete the \$10 million project. **Patty Doyle**

The author is a writer living in Ft. Lauderdale with a special interest in architecture.



Photo of sanctuary interior by Tom Knibbs. Site plan courtesy of the architect.



Charles Gwathmey in Jacksonville

When Charles Gwathmey arrived in Jacksonville on June 3, there were 54 design awards project submittals waiting for him. Gwathmey, a partner in the New York architecture firm of Gwathmey Siegel, and one of the original "Five Architects" spotlighted in the 1975 book by the same name, had been invited by the Jacksonville Chapter of the AIA to serve as the 1991 Design Awards juror and to give a presentation of his firm's work at the June AIA meeting. Gwathmey spent an afternoon reviewing the submittals, commenting that they were "the strongest work I've seen in my last four years as a juror."

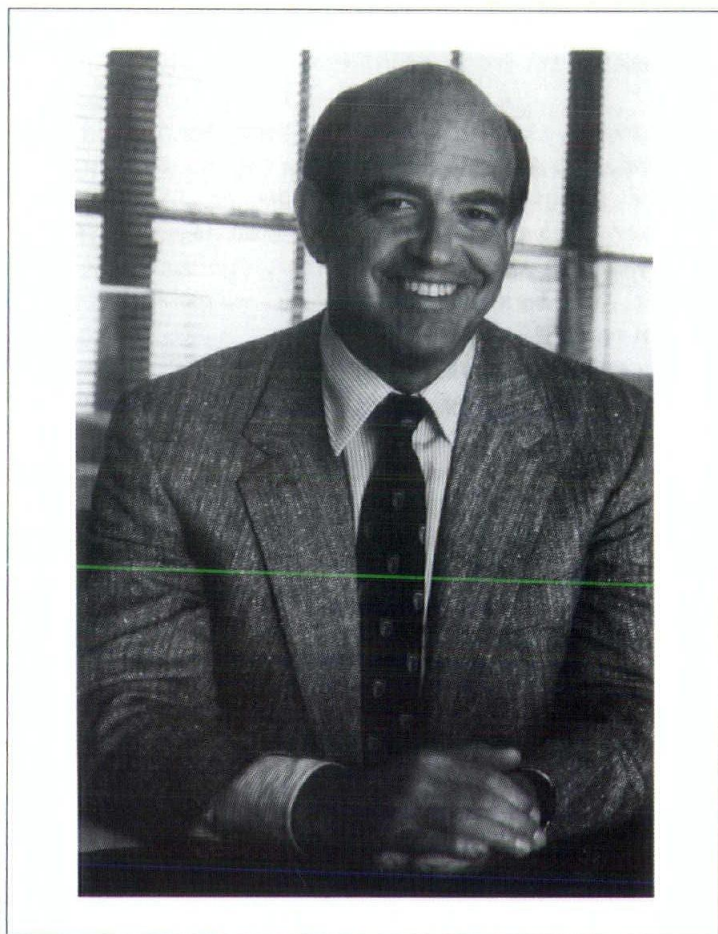
The picture of Gwathmey that emerged from his visit was one of a direct, no-nonsense man of great energy and determination, who also showed (with a few notable exceptions) an unexpected open-mindedness to design approaches other than his own. Having spent the last 25 years teaching at Pratt Institute, Princeton, Harvard and Yale, Gwathmey admits that the experience has taught him that there is "not just one way to do things," and that he tends to favor "anything rigorous, with a point of view taken to a resolution," over "merely stylistic implications."

That attitude was reflected in Gwathmey's choices for awards, a list of which appears with this article. While some firms resolutely submitted their more "Gwathmey-esque" projects, only a handful of those were the subject of serious attention or comment. Several of the awards went to projects obviously more vernacular in nature, receiving comments like: "I could never do it, but it's well done."

Gwathmey, a confirmed Corbusian Modernist who sees architecture primarily as a "problem solving process," has found himself in the position of having to modify his philosophy as his firm's projects have grown in size and complexity. He once remarked that, "Abstract modernism really works best on a small scale. It must be primary and graspable at a single hit, a single image. When it gets to be complex and extended, it tends to get lost."

Perhaps in response to the Post-Modern movement and renewed interest in historicism and contextualism, for his presentation in Jacksonville, Gwathmey chose as his theme "Addition, Intervention, Infill." In an attempt to demonstrate that "paying attention to history does not necessarily have to do with style, but with content," the projects of his own that he showed addressed matters of scale and articulation through the use of materials, forms, textures and colors rather than through the outright use of historical "doodads." The projects ranged from academic buildings to residences to the mightily controversial Guggenheim Museum addition. Prefacing his remarks on the Guggenheim with a clarification born out of frustrated confrontation ("I'm for preservation, but I'm against preservationists"), Gwathmey painstakingly retraced the process which led to a design solution he believes most closely approximates what Frank Lloyd Wright himself had in mind for future additions to this Modernist icon.

Openly disdainful of those he refers to as Post-Modern "cartoonists", such as Stern, Moore and his former Modernist



cohort Michael Graves, Gwathmey presented his scheme for a huge convention center adjacent to Disney's Contemporary Hotel, protesting that "a Modern architect could never do a 'theme' hotel."

Some of his work has been less successful than the rest in achieving the desired "contextual" fit: the addition to Harvard's Georgian-style Fogg Museum, for example, was simply slammed into the back of the building, and contained more visual references to Corbu's adjacent Carpenter Center than to the Fogg itself. However, Gwathmey's aim has never been to design buildings that are emotionally accessible, pleasurable or easily understandable.

To Charles Gwathmey, art (including architecture) has "an inherent obligation to provoke, stimulate, expand perceptions and seek the essence of meaning."

Joanna Rodriguez

The author is a member of the Jacksonville Chapter of the AIA. Several of the quotes used in her article came from a lecture of Gwathmey's which was reprinted in the April, 1989 issue of ARCHITECTURE AND URBANISM.

1991 DESIGN AWARDS
JACKSONVILLE CHAPTER, AIA

**Awards for Excellence
in Architecture**

SELVAN RESIDENCE
Bruce/Terrell Architects, Inc.

CYPRESS VILLAGE APARTMENTS
*Clements/Rumpel/Goodwin
Architects and Planners, Inc.*

AIRSIDE 4: THE NEW
DELTA FLIGHT CENTER
AT THE ORLANDO
INTERNATIONAL AIRPORT
KBJ Architects, Inc.

CLUBHOUSE FOR THE
JACKSONVILLE GOLF AND
COUNTRY CLUB
Arnold Prato, AIA

PRIVATE RESIDENCE FOR
MARIE AND RICARDO
QUINONES

Ricardo E. Quinones, AIA

**HONORABLE MENTION
AWARDS**

CLAUDE J. YATES
CITY HALL ANNEX
PQH Architects, Inc.

CORPORATE HEADQUARTERS,
DISTRIBUTION AND SERVICE
CENTER FOR LAMBORGHINI
USA

KBJ Architects, Inc.

HIGHPOINT CENTER,
TALLAHASSEE

*Reynolds, Smith and Hills,
Inc.*

JACKSONVILLE INTERNATIONAL
AIRPORT AREA EXPANSION
*Reynolds, Smith and Hills,
Inc.*

RESTORATION OF ST. GEORGE'S
EPISCOPAL CHURCH
Kenneth R. Smith, AIA

UNBUILT AWARD

AN OFFICE BUILDING FOR
DON TREDINICK,
DEERWOOD CENTER
*Alford Associates,
Architects, Inc.*

TEST OF TIME AWARD

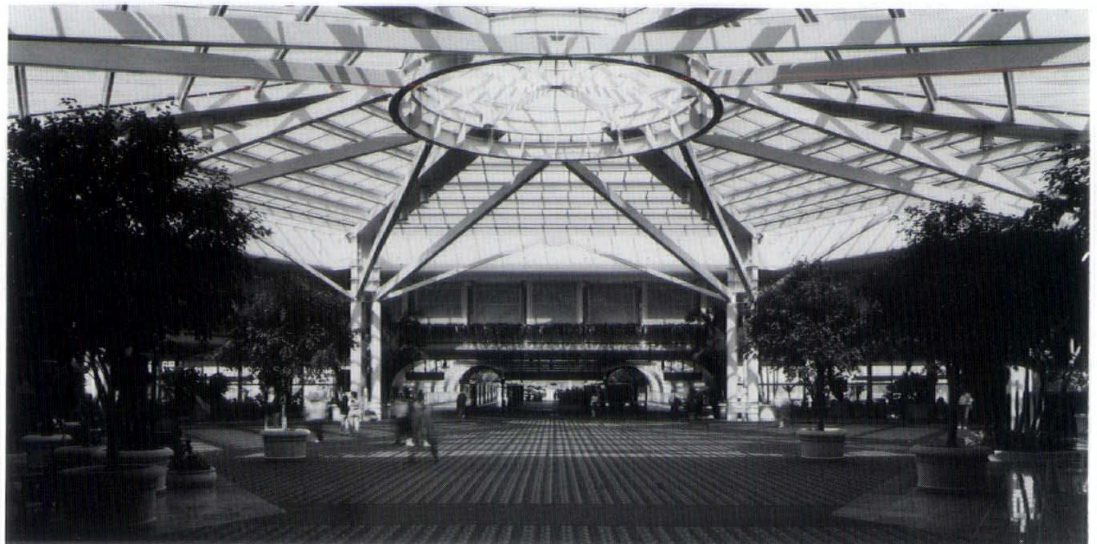
UNITARIAN-UNIVERSALIST
CHURCH OF JACKSONVILLE
Robert C. Broward, AIA



Selvan Residence



The Clubhouse at Jacksonville Golf and Country Club.



Airside 4: The new Delta Flight Center at the Orlando International Airport.

A Supreme Building for Florida's High Court

Florida State Supreme Court, Additions and Renovation Tallahassee, Florida

Architect: Barnett + Fronczak Architects
Tallahassee, Florida

Principal-in-Charge: Rick Barnett, AIA

Project Manager: Connor Ross, AIA

Consulting Engineers: Ardaman & Associates, geotechnical; Lobbuono Armstrong & Associates, structural; Peck & Associates, Inc., mechanical, plumbing, fire protection; Hines Hartman & Associates, Inc., electrical; Post Buckley Schuh & Jernigan, civil and site; Tilden, Lobnitz & Cooper, Inc., communications and security; Robert J. Laughlin, lighting

Landscape Architects: Post Buckley Schuh & Jernigan
Contractor: Metric Constructors, Inc.

Interior Design: Barnett + Fronczak Architects

Owner: State of Florida, Department of General Services

The Florida State Supreme Court building in Tallahassee was dedicated in 1948 and designed by James Gamble Rogers of Winter Park, in association with Pensacola architects Young and Hart.

Domed, pedimented and symmetrical, it is a sober, restrained example of twentieth century classicism. The court building is crowded by the street on its east side, which is also the main facade, reflecting the smaller scale of the city prior to World War II.

This 43-year-old building now huddles in the shadow of the Florida State Capitol complex located directly east on



Photos of original east front, top, and new west facade, below, by Kathleen McKenzie.

axis. Dominated by a 22-story office tower designed during the 1970s by the office of Edward Durrell Stone, the capitol complex is scaled to the horizon and designed to be seen from a distance.

Resting in the capitol's shadow is the east entrance to the Supreme Court building, the entry marked by a classical portico carried on six columns. It is altogether a fitting emblem of government architecture as designed during the first half of this century. The domed vestibule of the entrance bespeaks the ceremony and seriousness of Florida's highest court. All else is green marble,

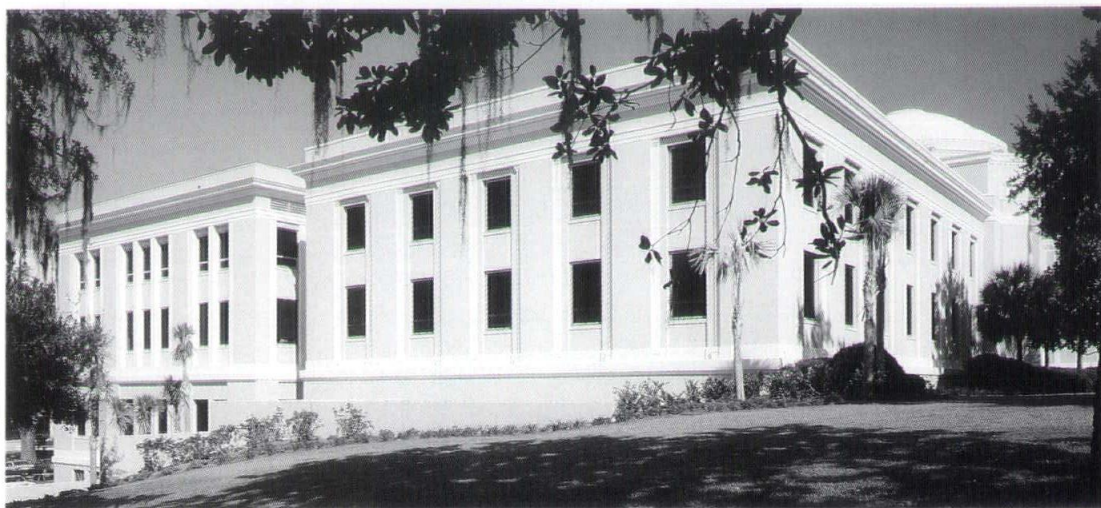


white capitals and polished hardwoods.

It is precisely this sort of historical detailing that Barnett + Fronczak were charged with preserving in this renovation and addition project. Existing doorways were saved, coffering patterns in the ceilings preserved and worn surfaces refinished, all in keeping with the original appearance. On the exterior of the addition, cornice lines and elevations were matched as closely as possible. Even the original copper standing seam roof was duplicated on the new construction.

The only significant change on the exterior of the original building took the form of a complete repainting. The glaring whitewash of a bygone era was replaced with an appealing neutral tan with white trim and crimson accents. The new color scheme links the new and the old in one unified treatment. Seams between the old and new construction are obscured by the effective placement of four-story stairwells.

The project consisted of extensive interior renovation together with the addition of 54,000 square feet of new office space. The original "T-shaped" building was filled out along the short arms to form a "double donut" focused on twin courtyards with twenty-four secure parking spaces subsumed on the sub-basement level. The basement and sub-basement of the existing structure were opened up with windows to allow daylight to illuminate these areas for the first time. Finally, a second floor was added to the long part of the "T" to complete circulation between the two new wings and a new portico on the west.



Approximately 16,000 cubic yards of earth were removed in order to provide four full stories above grade for the two wings. Exactly fifty-two new window openings were saw cut into the old concrete walls of the existing building to allow daylight to enter the exposed basement and sub-basement.

The Florida Supreme Court system now has a headquarters befitting its status in state government. The new facility includes a Justice Data Center which provides instant access to all on-going court proceedings.

The newly renovated court building was designed with the original building in mind. Architects Rick Barnett and Dave Fronczak have renovated a number of Tallahassee's most important historic buildings and they have consistently managed to keep the original architect's intentions clearly in mind. The State Supreme Court building is no exception.

Dr. Peter S. Kaufman

The author is an architectural historian who was educated at Brown, Columbia and Cornell.



Top, newly renovated south elevation. Note how closely the addition at left matches original section on right. Rotunda, below. Photos by Kathleen McKenzie.

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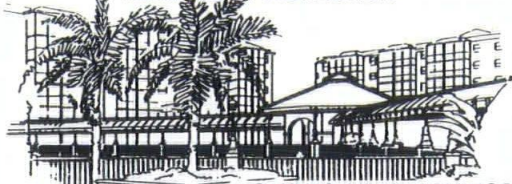
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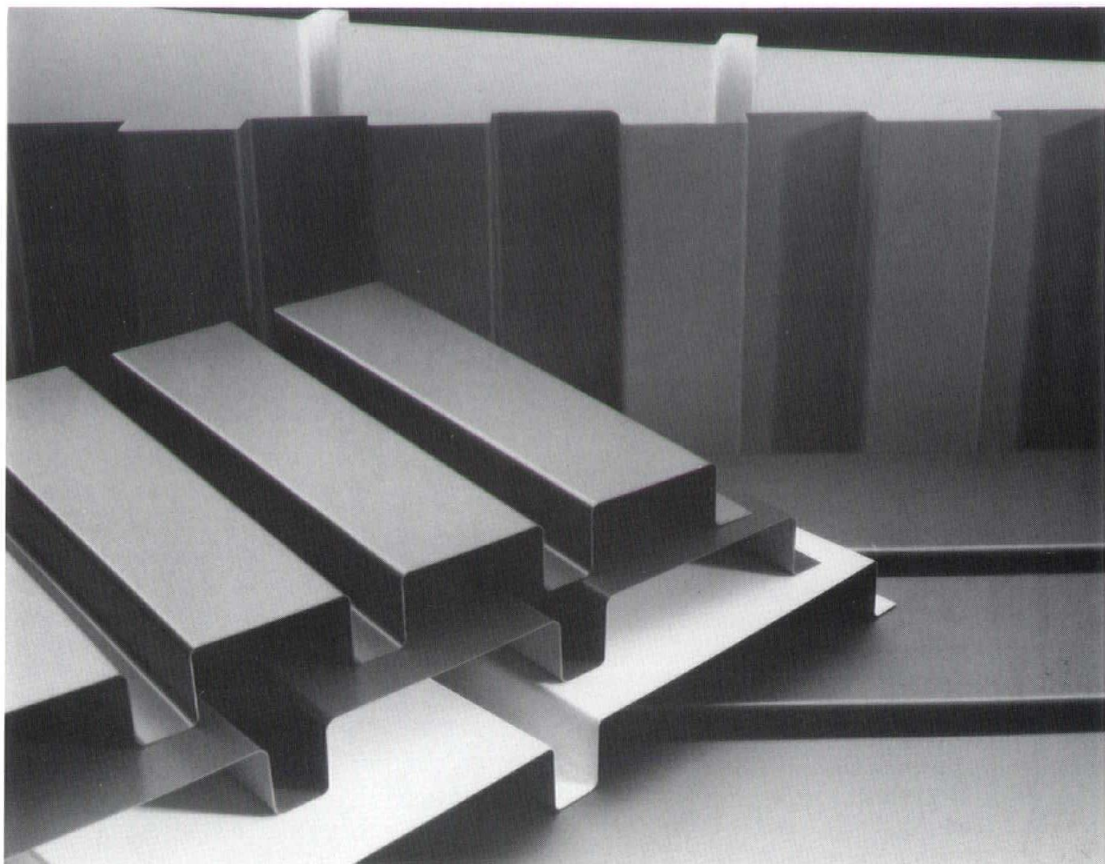
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Use of Stone in Design

In recent years there has been a resurgence of interest in the use of plaster and stone veneers in public and private buildings. Builders, contractors, architects and interior designers are specifying greater use of stone facings in order to attain the quality, image, and beauty that can only be achieved with stone. Today, stone is being sliced and carved for facades of new buildings, and is being used extensively for both interior and exterior detail. The major deterrents to even greater use remain the cost of the stone, availability of moldings and decorative trim pieces, and the expense of transportation and installation. These factors have created a growing demand for lighter weight, easier to install, stone wall veneer systems and ornamental trim pieces.

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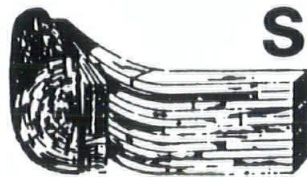
The FiberStone interior molded stone products are nonstructural in nature, but when applied to existing substrata it makes an extremely durable surface. The products are tested and are rated as having a flame spread index of zero and smoke classification of five. The fireproof nature of this product has made it very appealing for use in public spaces. The product is composed of or-

ganic materials and does not harm the environment or installers during its manufacturing or installation process. Products are core colored with natural dyes so as to minimize the appearance of any nicks or dents which may occur with time. A dirt resistant coating is applied to the surface of the product as a protective barrier.

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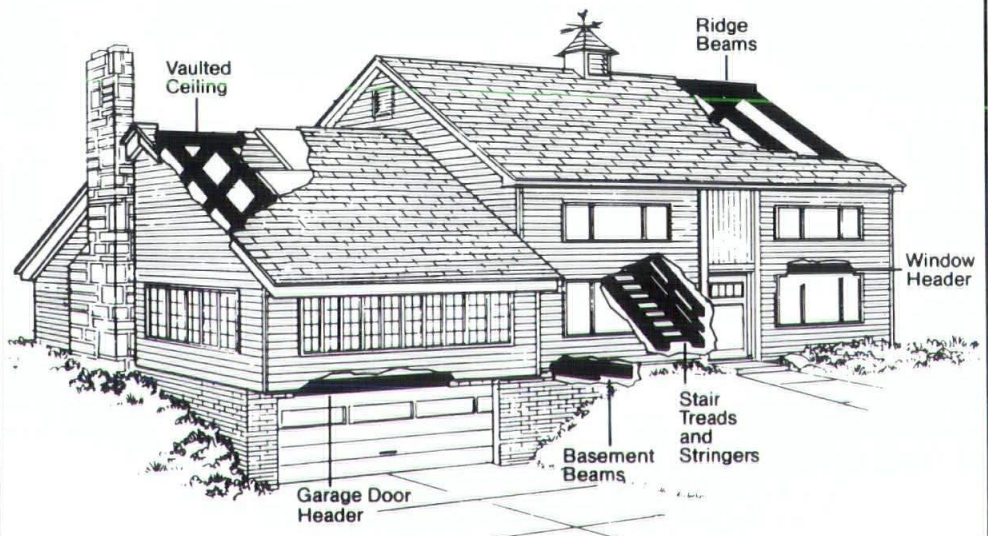


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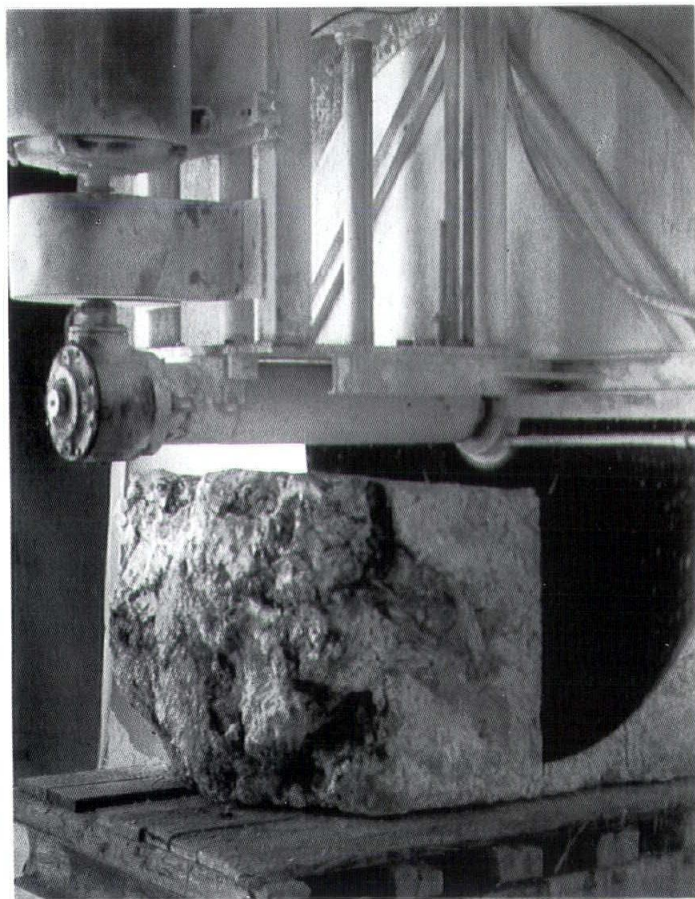
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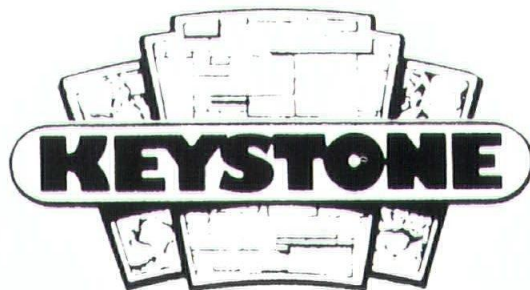
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OFFICE PRACTICE AIDS

Accessibility Requirements Manual: Toilet Stalls and Rooms, Acceptable Alternatives

by Thomas R. Nicholson

With implementation of Chapter 89-97, Florida Law, on January 1, 1990, many changes have occurred with respect to what is legally required to comply with handicap accessibility requirements in the State of Florida. Among those is a vastly changed minimum requirement for an accessible toilet stall/toilet room (defined in the law as "a single-station sanitary facility having at least one water closet").

The new statutory language describing an accessible toilet stall is very prescriptive as to the minimum requirements. Subsection 553.48 (4) (k), *Florida Statutes*, states, in relevant part:

"Required restrooms and toilet rooms shall comply with the following requirements: ...The accessible toilet stall shall be at least 68 inches by 68 inches and contain an accessible lavatory within it. The accessible water closet shall be located in the corner diagonal to the stall door. The stall door shall be located in the wall adjacent to the accessible lavatory, as far from the lavatory as possible. The accessible stall door shall swing out and shall be at least 32 inches wide and shall be of the self-closing type."

This description resulted in what is depicted as Figure 53 in the *Accessibility Requirements Manual (ARM)*, which is identified in this article as Figure 53 (A). This figure is one of two alternatives which were considered by the Florida Board of Building Codes and Standards on November 28, 1989, as representing this description (the other showed the door 90 degrees around the corner). The Board was unanimous in its decision that only this figure be used in the *ARM* as complying with the law.

This resulted in having only one configuration, or its mirror-image, as acceptable for handicap accessible toilet stall or toilet room. Obviously, the lack of viable alternative methods of complying with the requirement presented many difficulties. Not only were designs required to meet new and different size and layout standards, but there was a restriction as to the location of the door.

The members of the Codes and Standards Section staff at the Department of Community Affairs were aware of the wording of the statute, and the resulting design limitations and legal compliance. A solution was derived by maintaining the minimum requirements, and providing compensation (i.e., a counterbalance for adjustments made to the configuration described and illustrated in the *ARM*).

A statement from the referenced portion of ANSI A117.1-1986, which appears in the Toilet Rooms, Bathrooms, Bathing Facilities, and Shower Rooms section of the *ARM* (page 52), allows doors to "swing into the clear floor space required for any fixture only in a toilet...for individual use that provides sufficient maneuvering space within the room for a person using a wheelchair to enter and close the door, use the fixtures, reopen the door, and exit." Based on this statement, the first opinion allowing some variation of the toilet stall/toilet room configuration was issued.

This opinion states that it is permissible to swing the door into the toilet room, provided there is sufficient maneuvering space within the room for a person using a wheelchair to enter and close the door, use

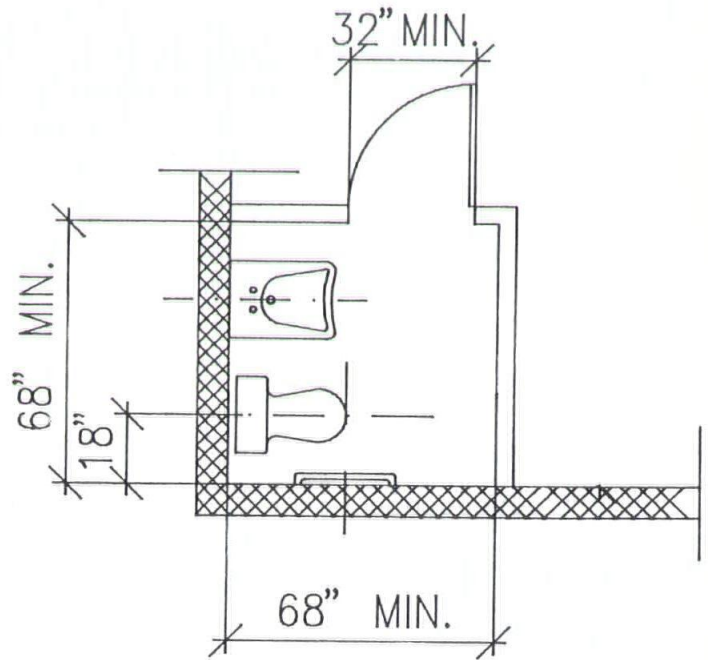


Fig. 53-A

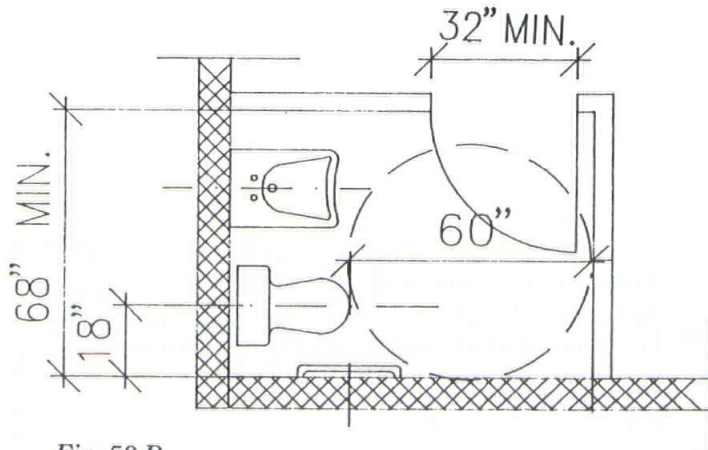


Fig. 53-B

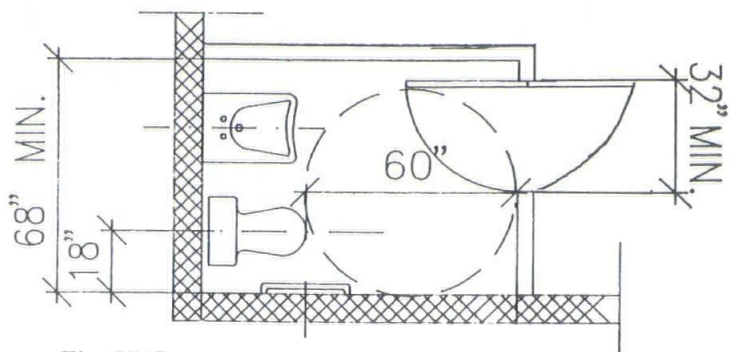


Fig. 53-C

the fixtures, reopen the door, and exit. This, in effect, means the inclusion, within the toilet room/toilet stall of a five foot turning diameter, a 52"by 72" turning rectangle, or a T-shaped turning area as described in the **ARM**. (See figure 53(B)).

The door may encroach into the turnaround space if enough room is provided to allow such turnaround. The turnaround may include space under the wall-hung fixtures. A word of caution here, the space under a water closet should be no more than two inches; at best, this may be usable as toe space. The Board, at it May 15, 1990 meeting, substantially affirmed this staff opinion.

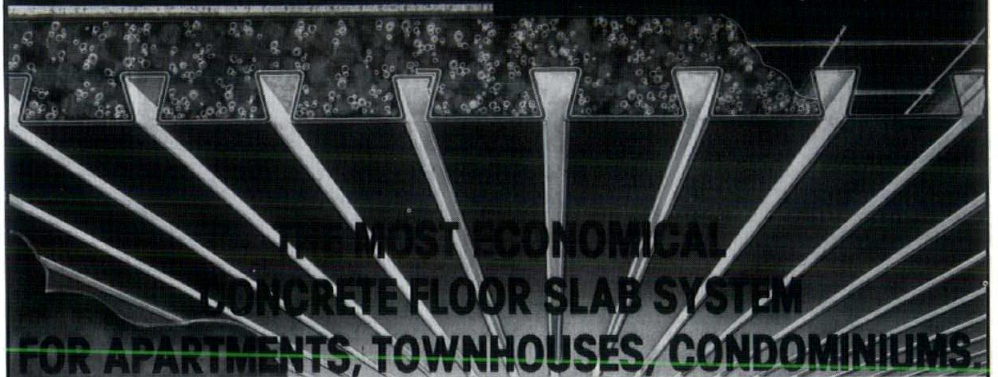
A second staff opinion states that it is permissible to move the door to the wall opposite the fixtures. Again, one of the turning configurations must be used to follow this modification.

In addition, the door must remain to the lavatory side of that wall; this is to maximize maneuvering to the water closet. (See Figure 53 (C)).

It should be mentioned that the terms toilet room and toilet stall are considered interchangeable, and that in all cases the lavatory must be reachable from the water closet.

The author is a Community Assistance Consultant with the Department of Community Affairs, Codes and Standards Section. Codes and Standards may be contacted at 2740 Centerview Drive, Tallahassee, Florida 32399-2100 or at (904) 487-1824.

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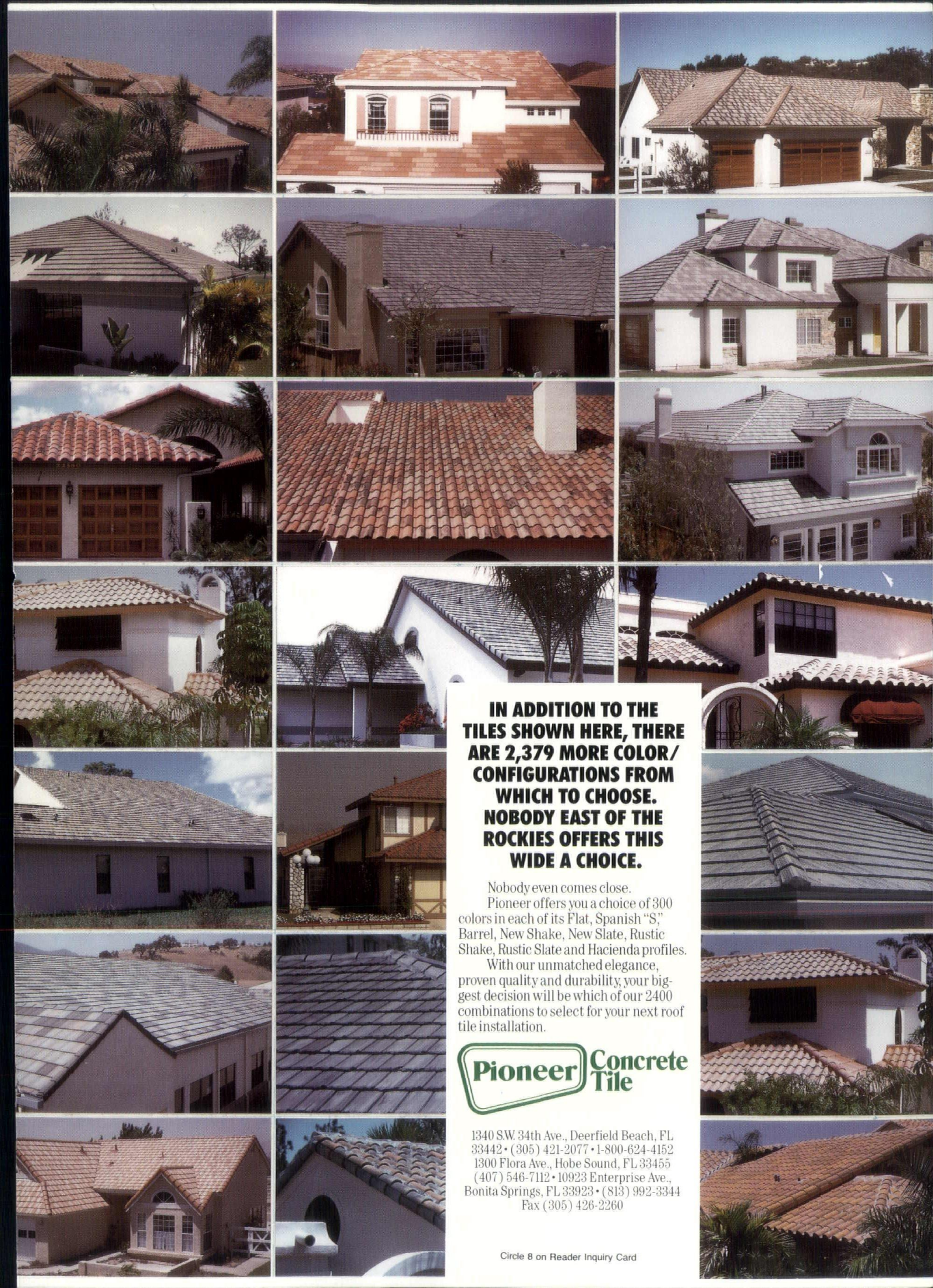
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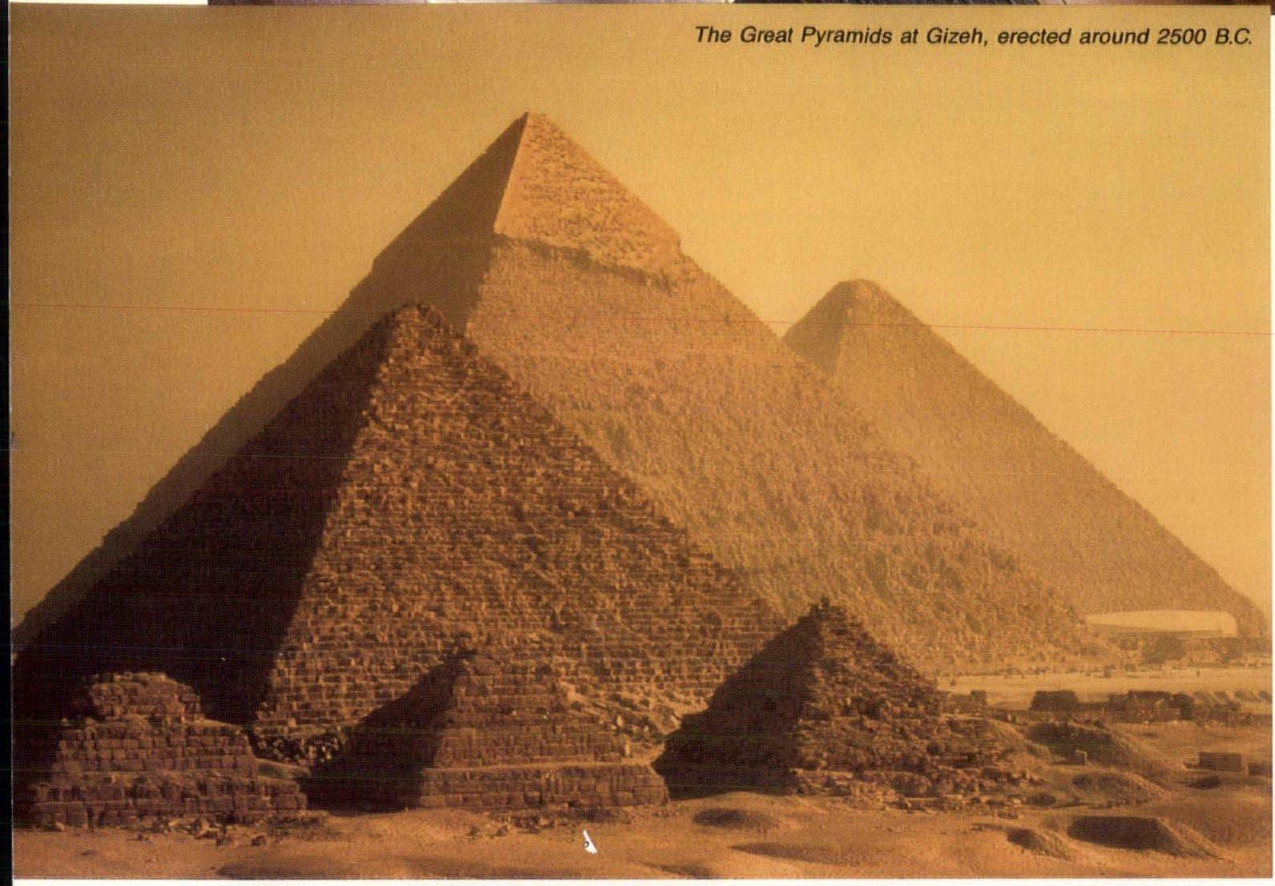
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