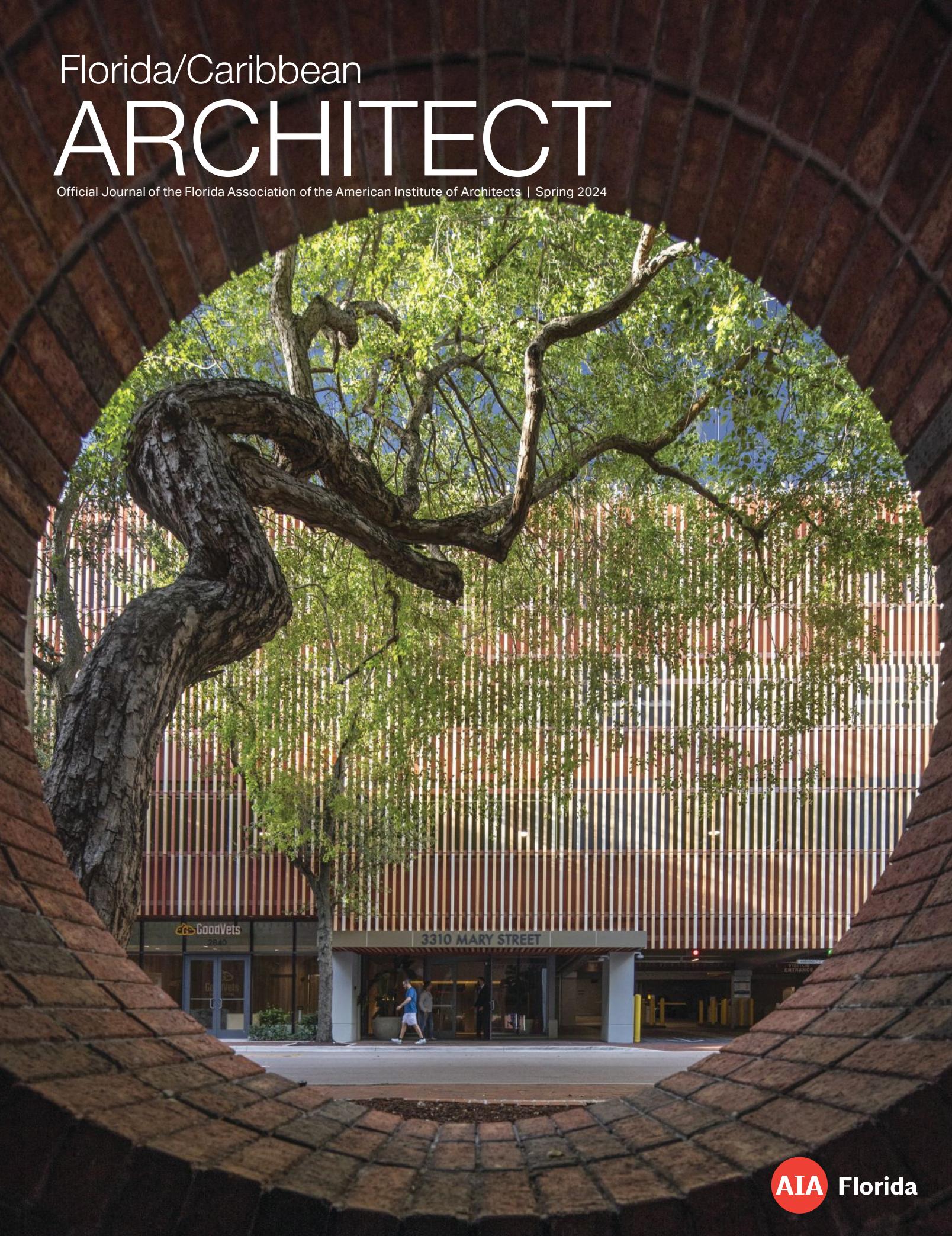


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Architects of the Featured Projects



14

Everal Colas, AIA, is an award-winning Haitian American architect, educator and storyteller and the founder of Storyn Studio for Architecture. He has led internationally acclaimed projects and specializes in projects that require a sensitive approach to integrating mixed-use buildings in a historical context. Colas holds both a Master of Architecture and a Master of Science in Architectural Pedagogy from the University of Florida.



13

Jacqueline Gonzalez Touzet, AIA, and Carlos Prio-Touzet, AIA, are principals at Touzet Studio, an award-winning architecture firm based in Coral Gables that is dedicated to finding elegant and sustainable solutions that withstand the test of time and effects of climate challenges. Gonzalez Touzet is a champion for preparing the community for coastal resilience and designing a livable and sustainable future. Prio-Touzet has gained a reputation in the South Florida architectural community for thoughtful and carefully crafted design solutions. Both have designed award winning projects in the U.S., Asia and Europe.



19

Larry Beame, AIA, established his own practice in Miami in the mid-1980s, and has been a leader in the design of vibrant, award-winning commercial and mixed-use developments throughout South Florida, the Caribbean and Latin America. Beame's practice joined RSP Architects in 2018, combining his local knowledge with the resources of a national practice.



23

Matthew Finn, AIA, is passionate about how the built environment influences human health. As a social entrepreneur and architect, Finn founded Cognitive Design in 2016 and Principles in 2023, design and consulting firms that fuse architecture and health. Finn is known for asking the right questions and for maintaining continuity of thought from concept through design, documentation and construction.



28

Darin Reynolds, AIA, is a partner at COOKFOX Architects and a registered architect in New York with over 25 years of experience. Reynolds has led a diverse range of projects from adaptive-reuse workplaces and high-end residential towers to urban affordable and supportive housing. All of his projects are unified by a commitment to sustainable, high-performance design, a topic that he speaks about regularly at national conferences.



28

Jonathan Rae, AIA, oversees operations for HOK in Florida. He manages the Tampa and Miami offices and serves as principal-in-charge on select projects. With 30 years of project management/leadership experience, Jonathan has a proven track record of meeting high expectations, successfully delivering large and complex projects on schedule and within budget. He understands the importance of balancing quality and budget while leading the team with a client centered, collaborative approach.



28

Kurt Dannwolf, AIA, is the founder and creative visionary of ODP Architecture and Design. Since its inception, he has stayed involved in all aspects of design while growing the company into one of the top mid-size firms. His holistic approach to orchestrating good design practice allows for innovative forms and spaces that speak to all.

This issue features projects that epitomize transformation. Whether it's how an interior is transformed to better serve customers or a building renovated to create an efficient workspace, architects create the spaces where we live, work, play and experience our lives.



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On the cover: A view of the Mary Street and Oak Avenue corner. Touzet Studio and RSP Architects. Photo credit: Robin Hill.

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"...we, as critical thinkers, are specifically trained to be problem-solvers."

President's Perspective

Rhonda Hammond, AIA

It is very fitting that the theme for the spring edition of the magazine is transformation. There is no more of a transformative time in nature than the transformation from winter to spring and there may not be a more transformative profession than that of an architect.

As architects, transformation is the throughline in all we do. Regardless of budget, timeline or constraints, at the heart of what we do is transformation. Ideas into drawings, ordinary into extraordinary, cities into communities, communities into integral parts of their surroundings. We renovate, we restore, we rebuild, we transform.

We've done this through recessions and through pandemics, highlighting the resilience of our profession to push forward. Transformation is the process that takes spaces and turns them into the places where we live, work and play.

Through the efforts of our association, engaging with students, exposing them to the practicum of architecture, we witness their transformation into thoughtful practitioners and future leaders of the profession. This is never more evident than when we gather at the Capitol for Legislative Day. In January, architect and associate members and students gathered at the Florida Capitol to serve as the voice of our profession.

Throughout the years we have shown up to remind our legislators why architecture matters and the value an architect brings to our communities as guardians of the health, safety and welfare of buildings, public spaces and beyond. This year we were successful in adding an amendment

to SB 382 by Sen. Hooper and its companion HB 497 by Rep. Melo. The bill exempts professionals regulated by the Department of Business and Professional Regulation (DBPR) licensed 10 years with no complaints against their license from continuing education requirements. AIA Florida worked with the sponsors to amend the bill to not apply to architects as the profession is responsible for the health, safety and welfare of the public and should remain current with the latest in codes and building technology. We must continue to push forward in our dedication to advocacy, demonstrating through actions how we, as critical thinkers, are specifically trained to be problem-solvers.

The theme of *Live, Work, Play: Why Architecture Matters* will be the focus during our 2024 convention at The Breakers Palm Beach. The convention will contain a multitude of educational and networking opportunities carefully curated by our Convention Committee. This year's kickoff speaker is Paul Goldberger, Pulitzer Prize winner, former architecture critic for *The New Yorker* and the author of *"Why Architecture Matters."* In addition to our sessions and tours, we will feature our trade show and conclude our convention with our annual design and honor awards to remind ourselves why celebrating architecture matters. I hope you will join us in Palm Beach.

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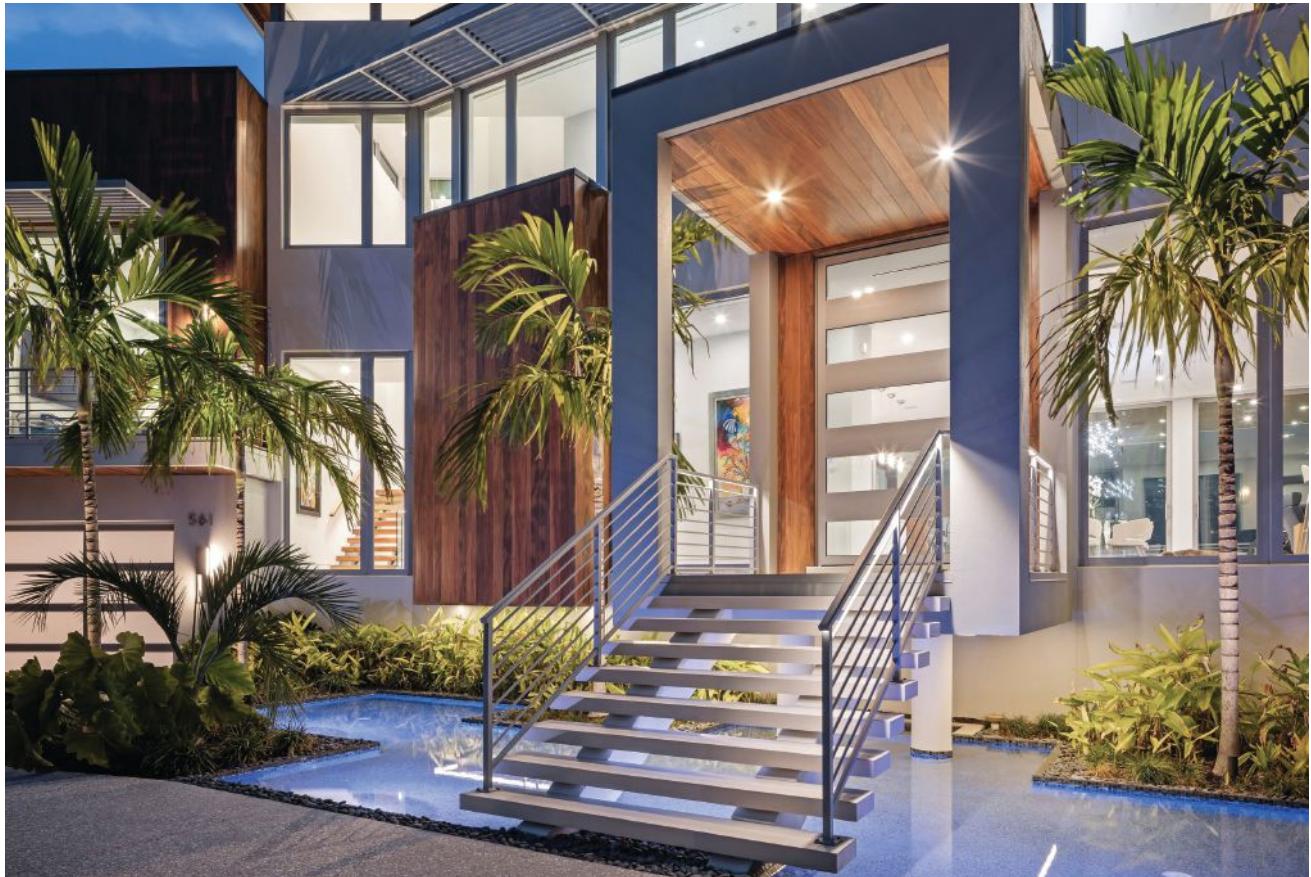


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Legislative Update

Becky Magdaleno, CAE, Hon. AIA



AIA Florida Northwest members and students with Sen. Broxson.



AIA Palm Beach members and students with Sen. Berman.



AIA Florida Southwest members and students with Rep. Rommel.

The Florida Legislature once again set about its business of conducting a 60-day session. At only two weeks into the process, more than 160 architects, AIA members and students converged on the Capitol to be the voice of architecture. Posters and talking points in hand, your colleagues made an impact, in what can sometimes be an irrational process, advocating for the profession. Several bills directly impacting the profession of architecture were considered this session.

SB 656 by Sen. DiCeglie (R - Indian Rocks Beach) and HB 149 by Rep. Alvarez (R - Riverview) addressed continuing contracts for design professionals and their compliance with the Consultants' Competitive Negotiation Act (CCNA). When originally filed, both bills increased the threshold for continuing contracts to comply with CCNA from \$4 million to \$10 million.

AIA Florida leadership and lobbying team met with bill sponsors and other interested parties to voice our concern about more than doubling the threshold that was last raised in 2020 from \$2 million to \$4 million. Although construction costs have increased since 2020, applying all cost indices, a \$4 million project in 2020 would be a little more than \$5 million now.

After negotiation, both bills were amended to a lower amount of \$7.5 million for continuing contracts to comply with CCNA. More importantly, future increases are now tied to the Consumer Price Index, preventing any large jumps and instead implementing small annual incremental increases. The legislation was adopted and will make its way to the Governor.

SB 1600 by Sen. Collins (R - Tampa) and HB 1381 by Rep. Alvarez (R - Riverview) established licensure by endorsement for all professions regulated by the Department of Business and Professional Regulation (DPBR) for licensees coming from other states. Although early indications ahead of session pointed to professions like architecture with

an endorsement procedure already in statute not being affected; as filed, the bill did apply to architecture. It would allow licensees from other states who have been licensed for five years to become licensed in Florida even if they did not meet the education requirements licensees living in Florida must.

AIA Florida's lobbying team continued to work with the bill sponsor to show that the current endorsement process works as evidenced by more than half of the state's licensees living outside of Florida.

With only a few weeks to go in session, the language from HB 1381 was amended to HB 1273 by Rep. Plasencia (R - Orlando). Her bill also included language for licensees to appeal to the DBPR secretary should the regulatory board not grant licensure by endorsement. If the secretary granted that licensure, the standard would be set for that state moving forward. AIA Florida staff and lobbying team voiced their concern about the potential to set a standard for licensure for those coming from out of state that was not equivalent to those living in Florida. During the final week of session, AIA Florida's lobbying team crafted language amenable to the sponsor, leaving the architecture practice act's endorsement process intact. The legislature adopted the bill and SB 1600 will head to the Governor for his signature.

SB 382 by Sen. Hooper (R - Clearwater) and HB 497 by Rep. Melo (R - Naples) dictated that for any profession regulated by DPBR, no continuing education would be required after 10 years of licensure. AIA Florida's lobbying team spoke with both bill sponsors to talk with them about the importance of architects continuing to be educated as the Florida Building Code is updated every three years and building technology is constantly changing. Both sponsors were amiable and amended the bills to remove architecture from the continuing education exemption. SB 382 was passed during the last week of session. It will now go to the Governor who has also received a letter from

AIA Florida leadership encouraging him to sign the legislation.

The legislature brought back a bill that caused much controversy late in the 2023 session. SB 1526 by Sen. Avila (R - Miami Springs) and HB 1647 by Rep. Roach (R - North Fort Myers) allow for the demolition of structures within the coastal construction control line if they do not meet the base flood elevation requirements for new construction issued by the National Flood Insurance Program. Answering some of the objections voiced, exemptions are provided for buildings individually listed on the National Register of Historic Places, single-family homes and contributing structures in a historic district named to the National Register of Historic Places before January 1, 2000. This exemption would protect Miami's Art Deco District. Exemptions for municipalities on barrier islands with a population of less than 10,000 are also exempt removing locations like Palm Beach from this legislation. The legislation was adopted during the last week of session and has been signed into law by the Governor.

SB 1166 by Sen. DiCeglie (R - Indian Rocks Beach) and HB 1183 by Rep. Barnaby (R-Deltona) were also a repeat from the 2023 session. These bills would have created a state tax credit for the rehabilitation of historic structures. The bills were again unsuccessful, dying in the process.

SB 298 by Sen. Polksky (D - Boca Raton) and HB 1079 by Rep. McFarland (R - Sarasota) would have provided funding for saltwater intrusion vulnerability assessments and would have not allowed coastal counties or municipalities to provide exceptions to coastal construction without written authorization from the Department of Environmental Protection. The legislation died in the process.

SB 1766 by Sen. Rodriguez (R - Miami) and HB 740 by Rep. Basabe (R - Miami Beach) would have established a voluntary freeboard height to address flood mitigation. It also required the Florida Building Commission to develop minimum freeboard requirements and review these requirements every five years. The freeboard would not be used in the calculation for the maximum height allowable. These bills also died.

SB 7002 was a committee bill brought forward by the Education Pre-K-12 committee. The bill

deregulates school districts finance, budgets and facilities administration. The original version of the bill added language requiring the Florida College System and state university boards of trustees to use an architect. Some interpretation of this insertion and it not specifically calling out school districts could have been a potential attempt to remove the necessity for architects for K-12 construction. However, had the new language been adopted and interpretation above stood, Chapter 481 would still dictate the requirement for an architect. The potentially problematic language was removed prior to the adoption of the bill.

The 2025 session will begin in March and AIA Florida's lobbying team will be ready again to serve Florida's architects. AIA Florida will continue to be the voice of architecture before the Florida Legislature.

Photo credit: Silver Digital Media.



AIA Tampa Bay members and students with Rep. Cross.



AIA Fort Lauderdale members and students with Sen. Osgood.



AIA Miami members and students with Rep. Borrero.



Attendees at the morning briefing.



AIA Tallahassee members and students with Rep. Tant.



AIA Jacksonville members and students gather in House offices.



AIA Orlando members and students outside the House Chamber.



AIA Florida Gulf Coast members with Rep. Tommy Gregory.

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The Salty Charlotte

Charlotte, North Carolina

The Salty Krog

Atlanta, Georgia

STORYN Studio for Architecture

St. Petersburg, Florida

"If it ain't broke, don't remain complacent" is the motto of The Salty, a Miami-based chain that serves "donuts, coffee and good vibes."

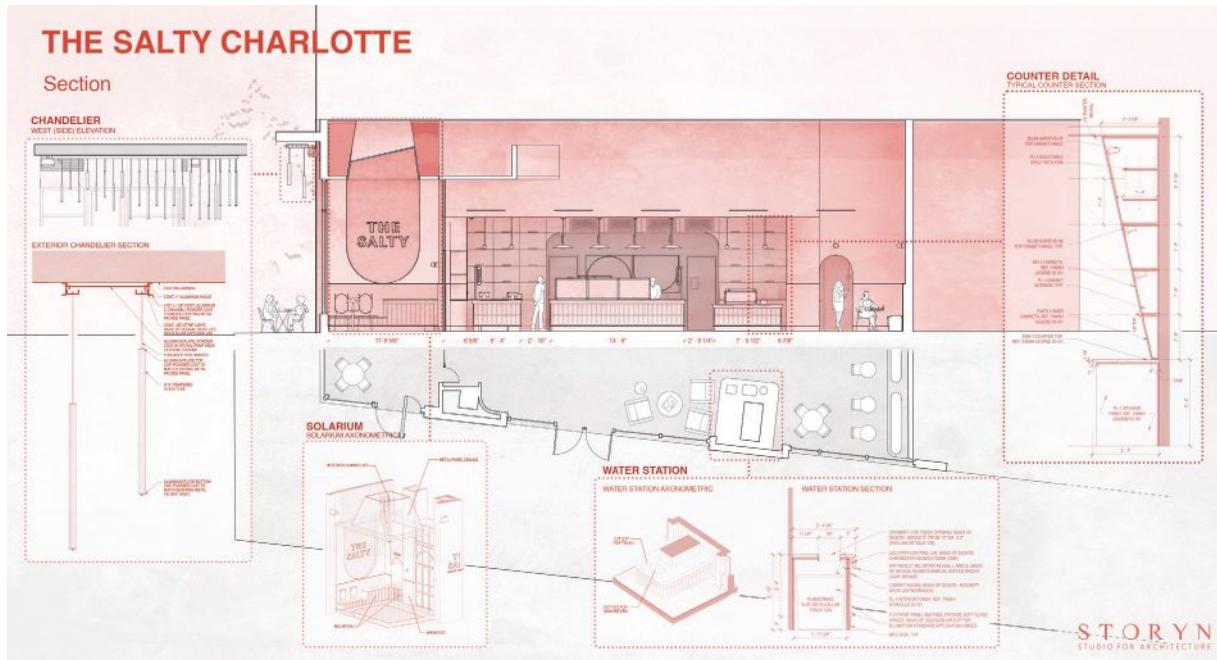
That motto appears to apply to the design of the The Salty's stores, which now extend to eight cities in five states. Most of the chain's stores were designed by the St. Petersburg-based firm STORYN Studio for Architecture, including the branches in Charlotte and on Krog Street in Atlanta featured in this article. While these stores have a familial resemblance, they are best described as aesthetic cousins rather than siblings. Their layouts, material choices, and details differ — recognizing their distinct sites and contexts — but they share a warm, homey yet elegant atmosphere.

The name STORYN is a portmanteau of "story" and "design," reflecting the firm's credo that each project has a unique driving concept, or story. That narrative, however, is virtually never evident upfront. It emerges through pre-design research, consideration of the project's environmental and cultural implications and ultimately design exploration.

"In 98 percent of our projects, after our first design meeting, we give the client a response booklet," explained Everal Colas, AIA, NOMA, founder and principal of STORYN. "It includes text and images describing what we thought we heard. We make sure we're showing conditions — lighting conditions, different ways of creating transparency, different approaches to public space — not a 'look book.' Sometimes it hits dead-on, sometimes



Point-of-sale and merchandise display view. Photo credit: Seamus Payne Commercial Photography



it's not exact at first, but it becomes a field manual. It matures and helps us regulate our design work."

While STORYN treats each project as a distinct narrative, there are broad values the firm brings to all of its work. These include a commitment to civic engagement, inclusiveness and site-specific place-making. The firm also strives to specify locally sourced materials and to work with local artisans when possible, both to keep costs down and to maximize community benefit.

The Salty Charlotte

The South End neighborhood of Charlotte, North Carolina, began as a manufacturing center adjacent to a key railroad line in the mid-1800s. By the late 20th century, mirroring the fate of so many of America's early industrial zones, it had fallen on hard times. The opening of a new light rail transit line in 2007, however, spurred an ongoing multi-billion-dollar, mixed-use redevelopment of the area.

The Salty Charlotte, the chain's seventh branch, opened in 2022 on the ground floor of a mixed-use office complex a few minutes' walk from one of the South End light rail stations. STORYN's narrative for this project centered around its relationship with the pedestrian realm, taking advantage of an auspicious location in a corner space with large windows along the sidewalk. "The idea was to draw people in by making it feel more like a boutique hotel lobby than a typical coffee shop," said Colas.

From outside, prospective patrons catch glimpses of sensuously curving forms, rich materials and a range of seating options. The main counter was conceived as something like a check-in desk, where patrons can take a moment to survey the space and the menu before ordering. On sunny days, natural light floods virtually the entire space.

The service counters, wainscot and most other millwork are made of subtly stained red oak, the lively figuring of which complements the formwork patterns visible on the exposed concrete structural members above. A canted wall at the rear of the service area is covered in perforated wood panels to modulate the acoustics and mechanical return air in the modestly sized space. Countertops are of dark soapstone, while walls painted in a deep Prussian blue frame the service area and line the alcove leading to the restrooms.

Throughout the shop, arched openings of various sizes and proportions mark the junctures between public and private spaces and between subsections of the dining area. Whimsical upside-down arches appear in the window between the service area and the kitchen and on one wall of a solarium-like space at the southern end of the dining area. The latter arch frames a panel of intricately patterned ceramic tiles.

The materials and forms were not purely aesthetic choices. The rounded shapes in both plan and section derived from comments by workers who had probably

had more than their share of bruises from bumping into sharp corners while rushing to serve customers. The soapstone countertops and oak millwork are able to take wear and tear.

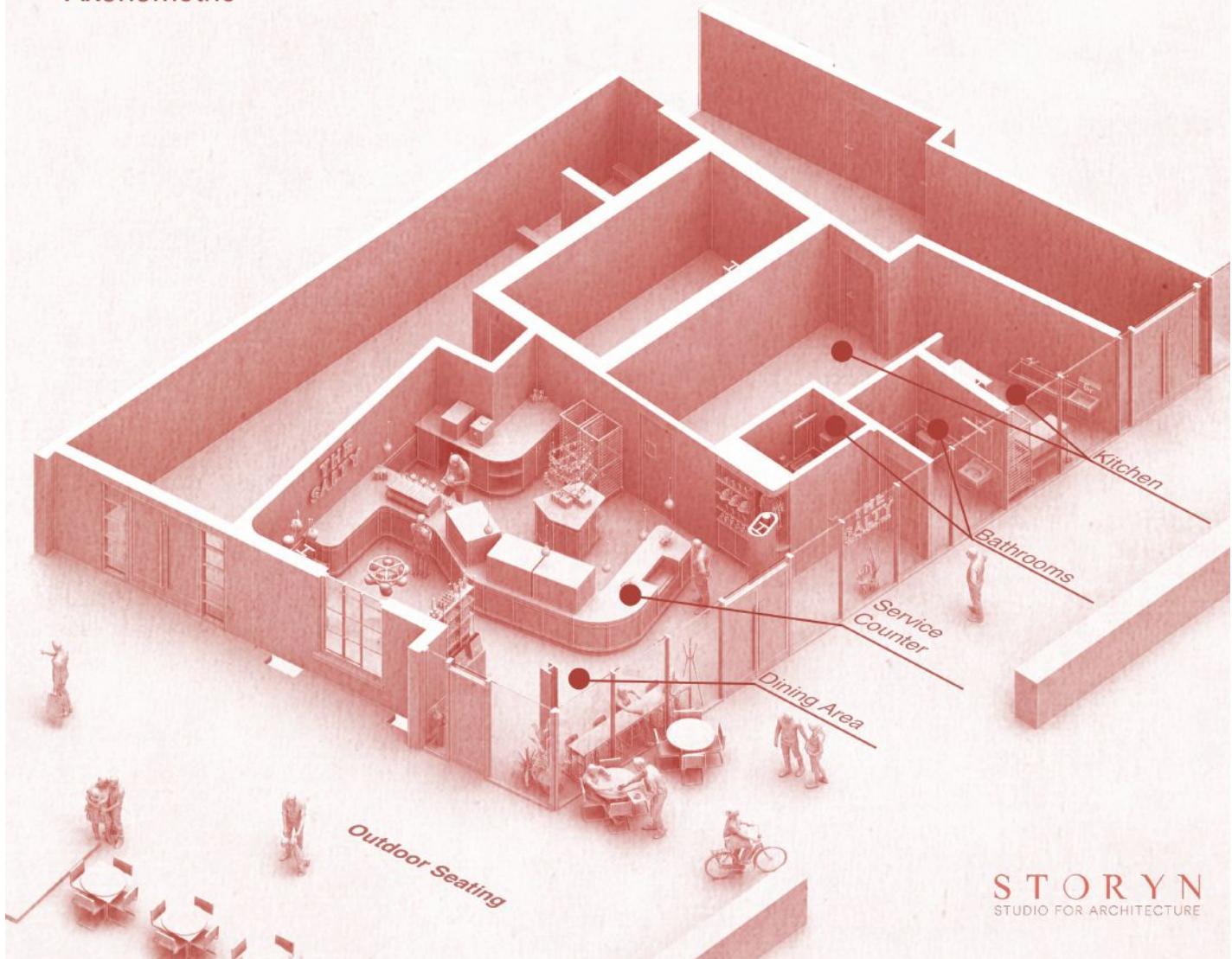
STORYN considers The Salty Charlotte to be a "love letter" to the rapidly changing South End: "an embrace of growth and transformation."



Service aisle view. Photo credit: Seamus Payne Commercial Photography.

THE SALTY KROG STREET

Axonometric



The Salty Krog

A repurposed rail line figures prominently not only in the story of Charlotte's South End, but also in Atlanta, where an abandoned railroad loop is being transformed into a ribbon of trails, parks and transit routes known as the BeltLine. Only portions of the planned 22-mile path have been completed so far. Among those is a paved section of trail in Northeast Atlanta running along one side of the Inman Park neighborhood, near the Carter Center and the Jimmy Carter Presidential Library and Museum.

One of the newest The Salty shops opened summer 2023 in a renovated industrial building on Krog Street, adjacent to this stretch of the BeltLine. It is the second

outlet of the chain in Atlanta, the other one being in the well-established Buckhead neighborhood. Unlike The Salty Charlotte, the Krog Street branch is a mini-store without a full kitchen—the Buckhead shop supplies the fresh donuts daily.

The design narrative for the Krog Street store centers around the transformation of a historic neighborhood, where burly brick and steel warehouses abut single-family houses, into a modern, mixed-use community, now known as the Krog District. "The industrial context inspired ideas of machines and metal surfaces and worn-out walls," explained Colas. "There's a roughness to it, but it's a roughness that can also be manicured." Like the Charlotte store, The Salty Krog is in a corner location with broad windows.

Here, the view outward includes remnants of the site's industrial past, such as a stone-and-brick wall and a former pedestrian bridge clad in corrugated metal. To one side is a new pedestrian path leading to the BeltLine and other retail establishments.

The interior palette was inspired by the historic area's colors and textures and includes recycled wood, aged metal and locally sourced stone. Counters and wainscoting are covered in Chemetal laminate panels framed by wood strips, while the wall surfaces above the wainscot level are finished in Venetian plaster or ceramic tile. Suspended from the ceiling over the service area is a metal rack for coffee mugs that recalls the utilitarian equipment that might once have occupied warehouses and factories in the neighborhood.

STORYN supports the AIA 2030 Commitment, which sets goals for reaching net zero emissions by that year. At The Salty Krog, the firm employed energy-efficient lighting, passive cooling strategies, and reclaimed materials to reduce the project's ecological footprint. As in other outlets of The Salty, the design team specified a reverse osmosis water filtration system that purifies the water in the ice machines, the coffee brewers, and so on.

Colas credits The Salty's owners for their vision, their dedication to social concerns and their smart business model. "It's been ranked among the best donut shops in the country by several sources," said Colas. "Interesting projects come from interesting clients."



Main entrance view. Photo credit: Seamus Payne Commercial Photography



Main counter and self-service area view. Photo credit: Seamus Payne Commercial Photography



Custom cup chandelier view. Photo credit: Seamus Payne Commercial Photography.



Entrance of the Salty Krog. Photo credit: Seamus Payne Commercial Photography.

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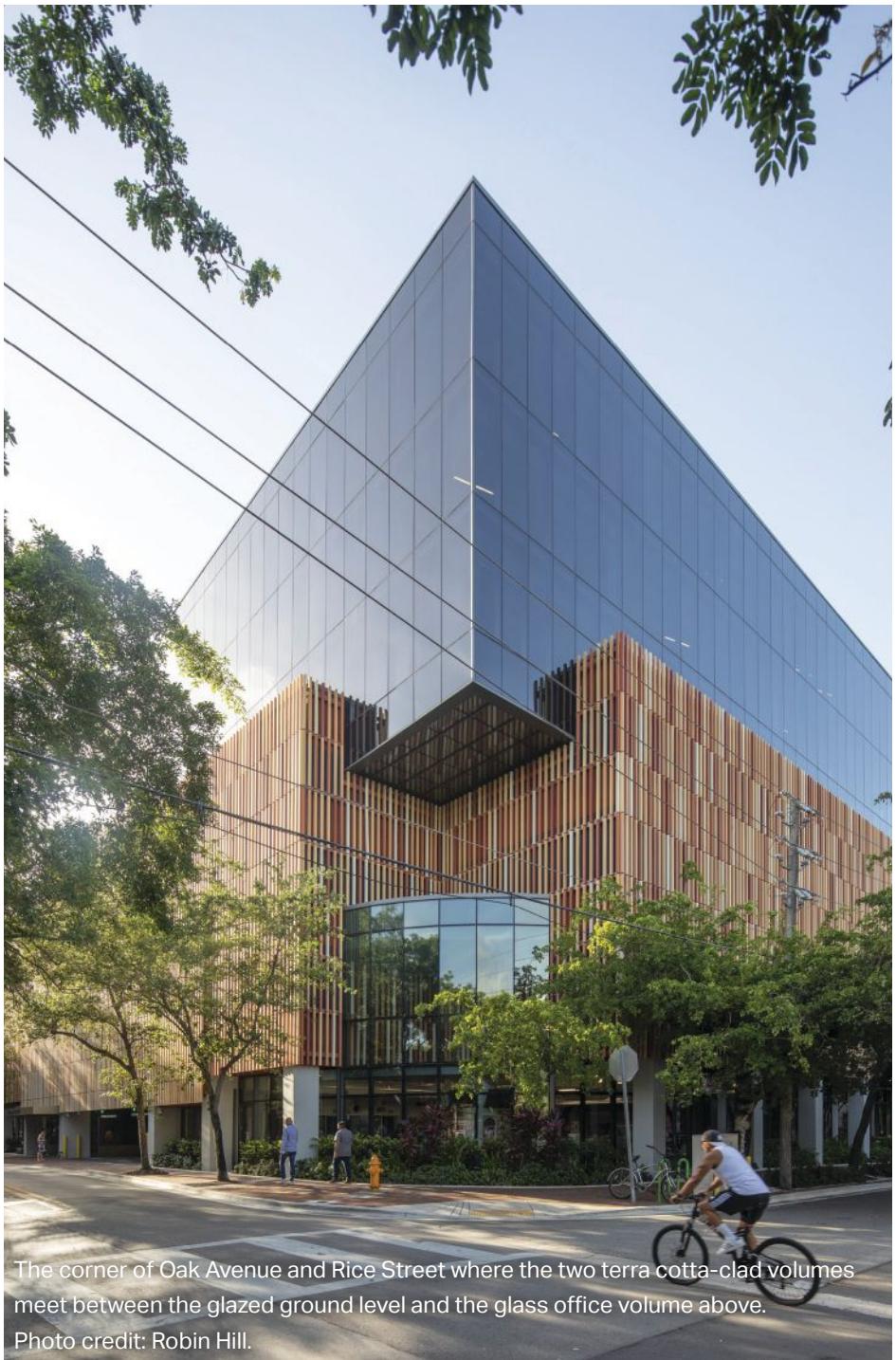
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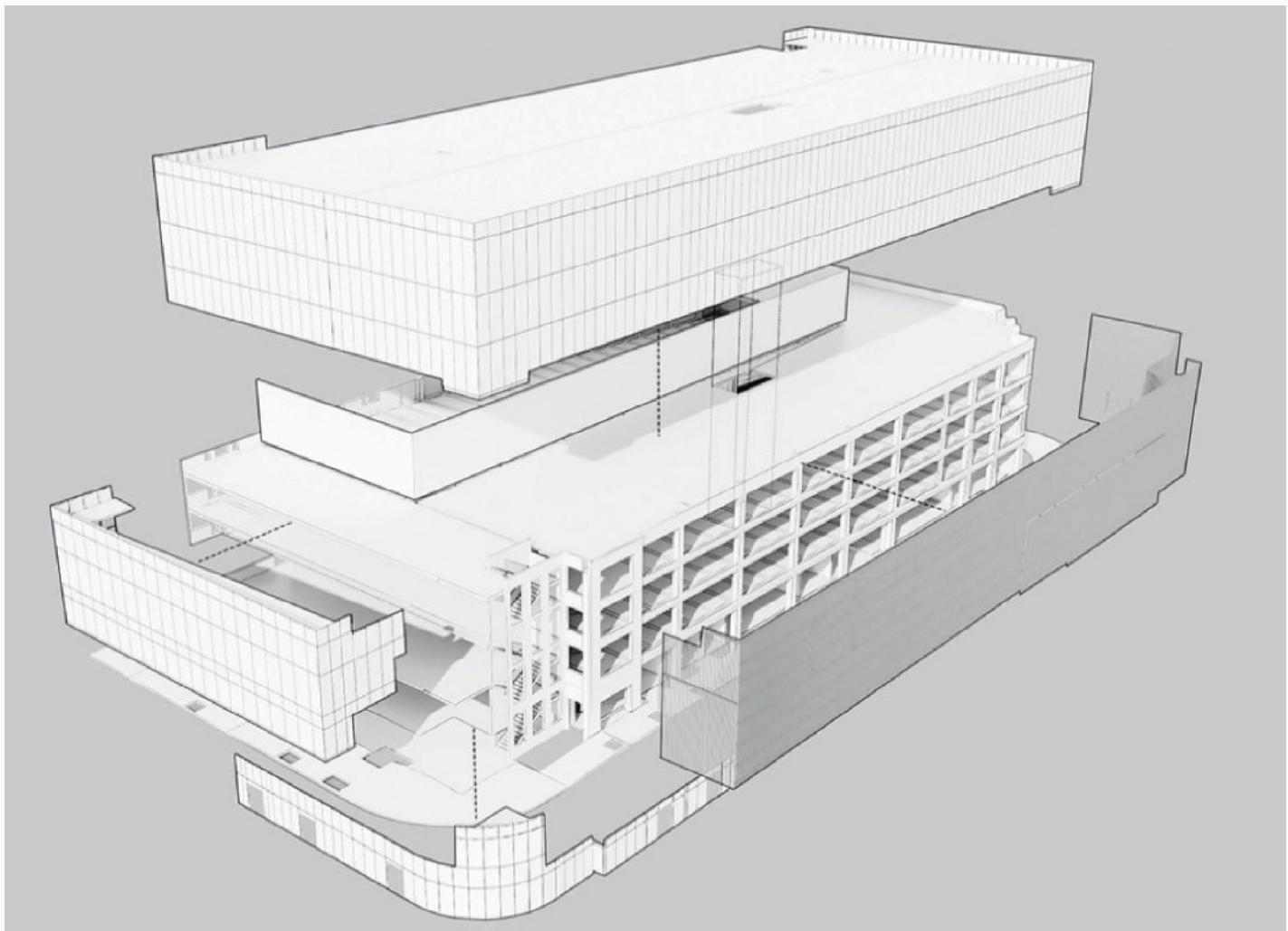
A series of judicious excisions, a comprehensive recladding and a few glassy additions have transformed a dated 1980s parking garage into an eye-catching mixed-use complex in Miami's Coconut Grove neighborhood. The adaptive reuse project, designed by Touzet Studio with Larry Beame, AIA, of RSP Architects as the architect of record, retained the parking component while rejuvenating the building's ground-floor retail spaces and adding two and a half floors of class-A office space above the garage. With the encouragement of the client, Terra Group, the vast majority of the existing concrete structure was preserved.

"We felt that one of the great things about this project was the opportunity to create a brand-new mixed-use building without having to do it from the ground-up," said Carlos Prio-Touzet, AIA, founding principal of Touzet Studio. "The carbon footprint would be so much smaller. The site presented some interesting zoning challenges, but our biggest challenge was how to add interest now that it would not be perceived as a parking garage but as an office building."

The conceptual design began with the excisions, which were varied but targeted. Redundant masonry along the ground floor, for instance, was removed to make the retail spaces more visible to passersby while admitting more daylight to their interiors. Infill panels lining the north side of the garage were eliminated in favor of a terra cotta screen. The building's postmodern rooftop pavilions were removed to make way for the upper-level office addition.



The corner of Oak Avenue and Rice Street where the two terra cotta-clad volumes meet between the glazed ground level and the glass office volume above.
Photo credit: Robin Hill.



The exploded building diagram displays how the program and functions are expressed in the building's massing. A glass-lined ground-level volume houses the retail space, office lobby, garage entry and services spaces. This volume extends to the second level at the two main street corners. A smaller glass volume extends from above the ground level on one side and is "wedged" between the volume at the base and the main office volume above. This two-story volume houses a private office suite and serves as the main façade on Mary Street. The parking use is contained within two separate terra cotta-clad volumes that are also wedged between the ground-level glass volume and the office volume above.

The most significant element to be demolished was a 20-foot-deep bay along the east side of the structure. This allowed for the addition of a shallow, secondary office space that projects over a landscaped band between the ground-level retail and the sidewalk. The parking spaces that were eliminated on what was once the roof level, along with the parking areas that were converted to office space, were replaced through the use of double-decker car lifts.

The new terra cotta screen not only shields the garage from pedestrian views but also defines a low-rise block

that relates to the predominant scale of neighboring buildings to the north of the site. The choice of terra cotta alludes to the fact that the building sits atop a ridge of coral rock. The architects specified terra cotta bars, or "baguettes," in a range of colors evoking those of the seashells that are often embedded in such rock. Finding the right color patterns proved challenging, however. After an algorithm failed to produce satisfactory results, the design team ended up determining the color mix by hand.

The architects then adjusted the dimensions and spacing of the baguettes

to achieve the optimal balance between aesthetics and cost. They settled on three-inch-by-three-inch hollow tubes, with threaded steel rods inside that attach to a steel armature. While the screen allows breezes to enter the garage freely, it appears opaque when viewed from an angle. A slightly projecting panel of terra cotta baguettes, with a subtly contrasting color mix, marks the main pedestrian and vehicular entrances to the building along Oak Avenue.

In contrast to the apparent solidity of the terra cotta screen, the taut glass curtain walls of the office additions

often blend in with the sky by day and glow from within at night. The visual lightness of the rooftop addition expresses the actual lightness of its structure — steel framing with concrete-and-metal-deck floors — which minimizes the additional loads on the original concrete columns below. Thanks in part to the site's relatively high natural elevation, upper-level offices enjoy views of a nearby park and Biscayne Bay beyond.

The apparent simplicity of the building's massing belies several geometrical tricks that enliven the composition. The rooftop addition, for instance, is not a perfect rectangle in plan but an irregular quadrilateral with only one 90-degree corner (at the southwest). "It was the result of a setback requirement," explained Prio-Touzet. "There was a possibility of getting a variance, but to me there seemed something nice about twisting that box a little, which allowed the volumes to read more clearly. Ultimately, we decided, 'Let's not ask for a waiver. Let's change the geometry.'"

The relationship between the glass volumes and the (nearly) solid terra cotta volume also defies expectations. Where notches at the northwest and northeast corners of the garage reveal the bottom of the rooftop addition, the reflectivity of the glass on the upper volume creates the impression that the terra cotta screen continues inside the glass box, which it does not. Meanwhile, curving glass-clad forms round off the corners at ground level, leaving an unexpected gap between the office block hovering above and the retail below.

"The glass volume doesn't give way to the solid, but vice versa, which is unusual," said Prio-Touzet. "We also recognized that there was something perverse about creating a void between the office and retail on every corner where you expect something to be happening. We loved the idea that there are aspects of this building that fool the eye."

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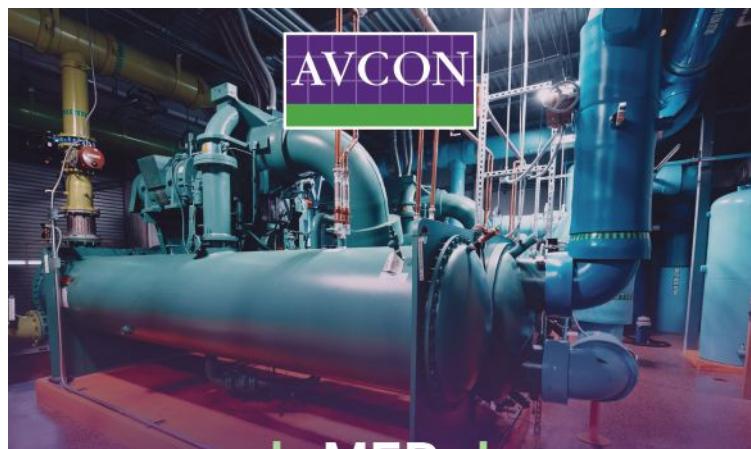
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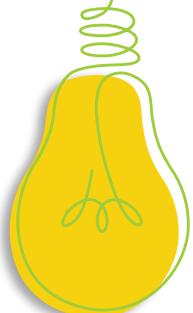
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Clarity Fitness

Decatur, Georgia

The Warehouse

Atlanta, Georgia

Cognitive Design | Molino, Florida



Photo credit: Aaron Schorch

"Building is for people." So begins the philosophy statement on the website of Cognitive Design, a firm dedicated to the use of applied research in architecture, with the goal of creating buildings and spaces that promote occupants' health and well-being. Led by founder Matthew A. Finn, AIA, NCARB, LEED AP, the firm comprises a network of consultants with expertise in various design fields and research specialties including behavioral science, physiology and psychology.

The two projects presented in this article illustrate Cognitive Design's interdisciplinary approach. At first

glance, these projects — a gym in the base of an office tower and a video technology facility in a mid-20th-century industrial building — would appear to have little in common. Both, however, demonstrate how evidence-based design can yield measurable benefits for diverse businesses.

Clarity Fitness

Clarity Fitness, in Decatur, Georgia, is the first gym in the state designed expressly to promote body positivity. "The client wanted to create a gym that's not about changing your body because

you dislike it or because you are trying to please someone else," said Finn, "but because you want to enjoy better health. She had seen so many bad gyms that weren't about that at all. You know the type: their walls are lined with posters of fitness models. Instead, she envisioned a place that would encourage a holistically healthy relationship with exercise."

Cognitive Design began by assembling an interdisciplinary team including a clinical psychologist to study how exercise affects mood and self-esteem. The research findings generated five areas of focus for the design process: body image,

shared experience, motivation, dignity and community engagement. These focus areas guided decisions at all scales, from programming and space planning to material selections and lighting.

Insights into body image led to a crucial design decision that could easily be mistaken for a mere aesthetic choice. "The research showed that mirrors, despite being a nearly universal feature in gyms, do not have a universally positive impact," said Finn. "Mirrors are beneficial for safety and athletic performance for some people, and their effect can be neutral or even negative for others. One approach to minimize the negative responses some people have, like feelings of self-consciousness or fear of being judged, would be to do without, but this would simply be avoidance, which could inadvertently contribute to stronger negative reactions rather than creating an environment where someone can experience personal growth.

The solution was to provide gray-glass mirrors — as opposed to the typical bright, silver mirrors — and to limit them to strategic locations within the gym space. The gray glass creates a tinted reflection analogous to looking into a mirror while wearing sunglasses, thus reducing the harshness of the reflected image. And rather than completely lining the walls, the design team limited the mirrors to locations where they are most useful for safety and positioned most of them opposite a wall of exterior windows so that patrons are mostly back lit, allowing observation of exercise form while minimizing their prominence in the space.

A scientific article titled "Pain as Social Glue" informed another unusual feature of Clarity Fitness's design. "Research showed that strangers who had a shared experience of physical pain from exercising were more willing to socialize and cooperate with each other than a group that hadn't gone through it together," explained Finn. "Clarity is the type of gym where most people go to take a class, and once class ends, that is peak time for people to socialize. We realized that this was an opportunity not only to improve their exercise regimens but also to enhance accountability and social connections."

Accordingly, the design team decided to provide a third, shared locker room in



Photo credit: Aaron Schorch

addition to the traditional gender-specific rooms where toilets and private changing areas are located. Since most patrons do not change clothes or shower at the gym, the shared locker room has proved to be the most popular by far, encouraging extended conversations and fostering a mutually supportive atmosphere. The shared locker room is open to the lobby, and on axis with the entry portal is a vertical display case containing an elegantly artistic array of bathroom scales that have been smashed, shot or burned — a cheeky but poignant reminder that one's weight is not one's worth.

While social engagement can be an important, gentle motivating influence, the design of the gym recognizes that more overt peer pressure also can be valuable in this regard. In addition to small spaces for personal training, the gym includes an open exercise room and a turf track

where patrons can see others working out. A flexible "team room" allows for varied activities over the course of the day and week, recognizing that patrons' needs may change over time.

To promote a sense of dignity, the gym space includes environmental graphics by Lorenc Design, conveying inspirational messages. The variety of sizes and types of spaces within the gym advances the goal of community engagement. Clarity was also designed to host non-exercise events such as meetings for social support groups.

A year after the gym opened, Cognitive Design was invited back for a post-occupancy evaluation. The results, based on a digitally administered, AI-assisted survey developed by the firm's researchers, were overwhelmingly positive. The owner of Clarity Fitness, Abbey Griffith, summed it up: "Without tying the



Photo credit: Aaron Schorch

message and mission of my business to the architecture of the space, I don't feel we would be as successful as we are today."

The Warehouse

Several major tech companies, from Apple to Amazon, famously started in their founders' garages. The same was true of CineMassive, a company cofounded by David Minnix, who died unexpectedly in January 2024 after a brief illness, and Robert Kaufman. The company's mission was to make state-of-the-art video walls for defense, education, utility management and other purposes. The firm was bought by Haivision in 2021, and in 2022 became a distinct subsidiary now known as Haivision MCS.

"David was the quintessential smart tech guy," said Finn. "He and Robert set up shop in an industrial area near Midtown Atlanta, and as the company grew they started acquiring buildings nearby, eventually allowing them to improve the connectivity and walkability of the neighborhood. These

changes, and a commitment to avoid uprooting his company, preserve an important aspect of diversity and equity that contribute to Atlanta's culture."

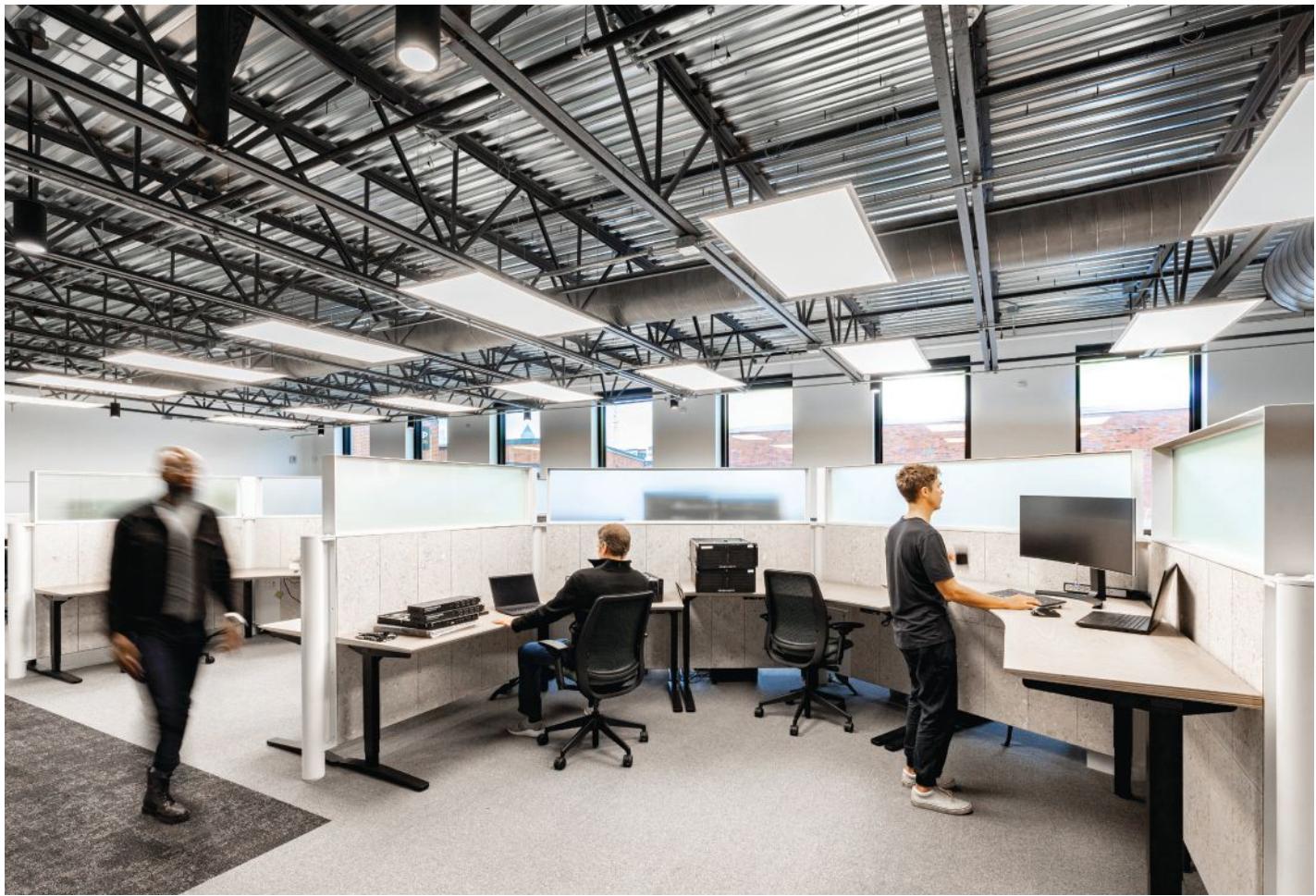
One of the buildings that Minnix bought was a warehouse built in the 1950s as a small factory. For the most part a utilitarian brick box, the building was distinguished by a row of tall, narrow windows facing Armour Drive NE. The long, rectangular interior space was open except for a row of slender steel columns down the middle and therefore lent itself to the sort of flexible layout that a tech company such as Haivision requires.

"There were competing priorities for this project as a workplace," said Finn. "On the one hand, since security is critical for a company like this, the place wanted to be a black box. But for worker health, it wanted to be open, light and comfortable."

For this project, Cognitive Design's team included an industrial engineer, a clinical psychologist and a researcher in addition to other designers. Informed by

organizational psychology and biophilic design principles, the team sought to improve the company's operational efficiency, foster creative thinking and innovation, and facilitate social community. The result, which includes a renovation of the existing building plus an addition to one side, balances Haivision's need for security with the goal of promoting employees' health and well-being.

The original portion of the building houses the main production spaces along with large and small "mission control rooms," where the company's products can be tested and demonstrated. Existing windows in this space were enlarged, and original roof fan shafts were converted into skylights. To the extent possible on the narrow site, the windows provide views of nature, which research shows can aid in attention restoration and stress reduction. The building includes an in-house gym with showers, since studies indicate that exercise can reduce absenteeism and enhance worker productivity. A "lean process" consultant helped the team



to optimize the flow of both materials and people throughout the facility.

The addition to one side of the building contains a new shipping and receiving space, an inventory room, and the research and development department. The R&D space includes custom workstations with adjustable-height wooden desks that can be configured with varying degrees of openness and privacy to suit employees' diverse needs and work habits. The workstations are also designed to absorb noise and minimize clutter, helping to reduce the likelihood of human error and lost productivity. The exterior of the addition is clad in two-tone corrugated metal, the green hues of which were inspired by the distinctive color of the consoles at the Mission Control Center at Houston's Johnson Space Center, which, with its vast video screens, could be seen as a predecessor to Haivision's products. Vertical windows echo the slit windows on the front façade of the original structure, and include back-painted, textured spandrel glass panels that create pixelated reflections evoking the high-tech operations within.

To encourage interaction among employees, amenity spaces are divided between the renovated and expanded warehouse and the company's existing production facility nearby. New pedestrian, cycling and vehicular paths within the complex facilitate movement among the buildings. Employee restrooms include showers to encourage commuting by bicycle or on foot.

A post-occupancy evaluation of the new Haivision facility revealed that, while it occupies only 18 percent more space than the company's previous facility, it has yielded a 50 percent increase in production capacity. "There are people here who have worked for the company for years who really appreciate the new environment," said Finn, "and I know they are benefitting from it."

Cognitive Design's premise is that interdisciplinary research and evaluation can be used to optimize architectural practice, and based on the results at Clarity Fitness and the Warehouse, it seems that Finn has the receipts to prove it.

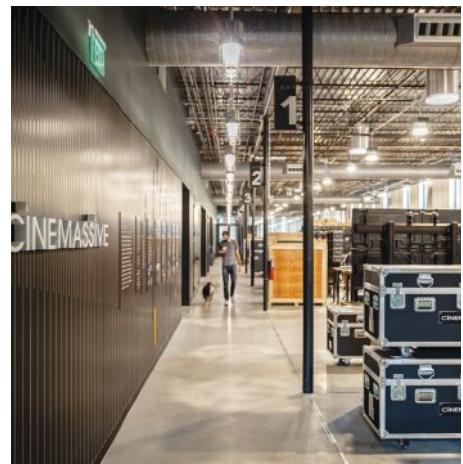


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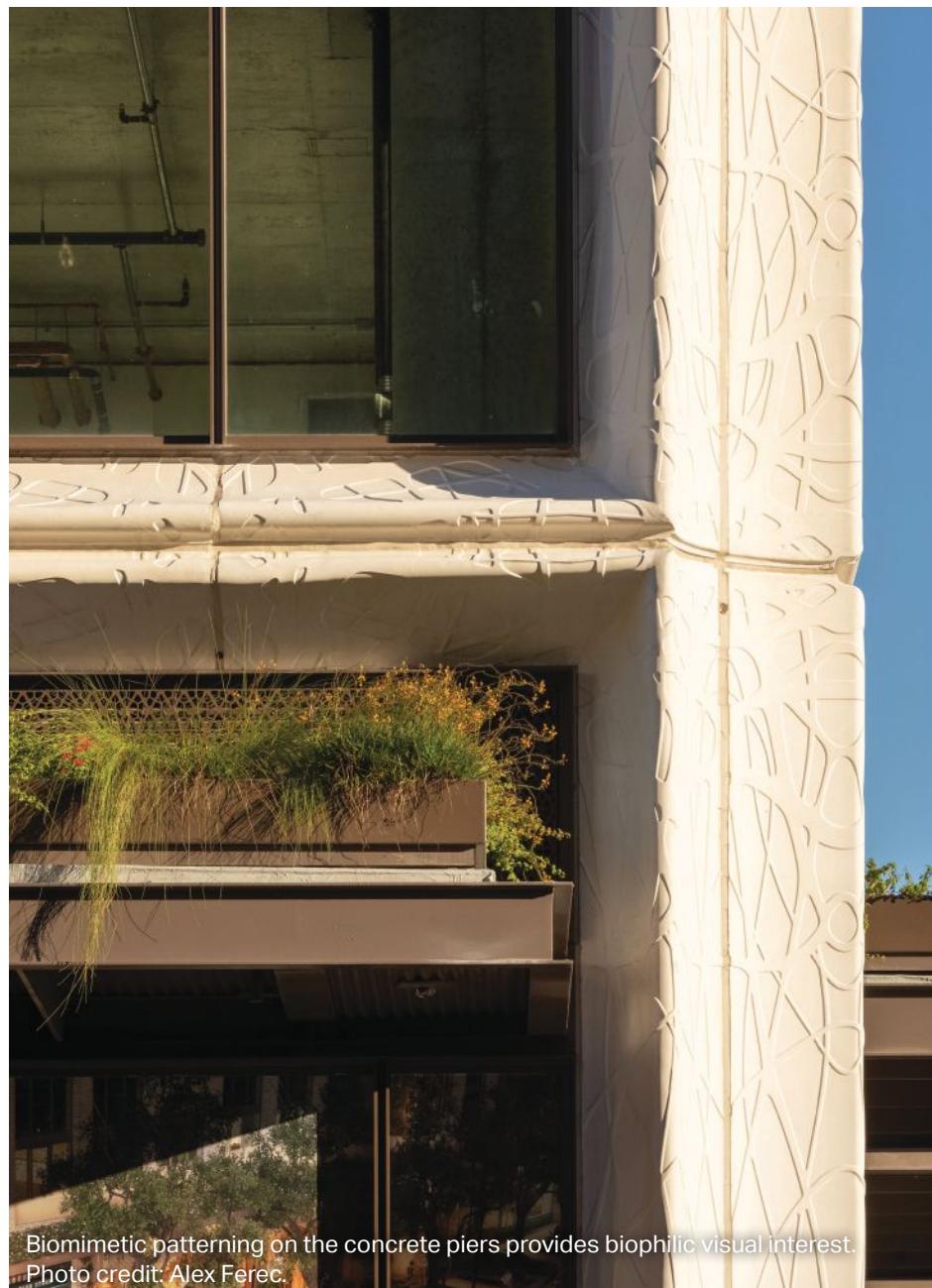
Sculpted from pre-cast concrete, Thousand & One's facade exhibits a modernist grid geometry. Photo credit: Robin Hill.

A long-overlooked section of downtown Tampa, cut off from the heart of the central business district by an elevated expressway, is now undergoing a dramatic transformation. Named Water Street Tampa after its main thoroughfare, the new district was conceived by developer Strategic Property Partners as a mixed-use community designed purposefully to promote health and well-being. The development has already achieved WELL Community Certification from the International WELL Building Institute — the first neighborhood in North America to be so designated — along with Silver certification under the LEED for Neighborhood Development program administered by the U.S. Green Building Council.

The master plan by the Boston-based firm of Elkus Manfredi Architects calls for some 9 million square feet of residential, commercial, retail, hospitality and institutional space. Several existing attractions in the neighborhood, such as the Amalie Arena, are being integrated into the new development. The landscape master plan by the firm of Reed Hilderbrand, based in Cambridge, Massachusetts, incorporates abundant green space while prioritizing connections to the nearby waterfront along Garrison Channel, an arm of Hillsborough Bay.

Two of the buildings in the Water Street district were designed by COOKFOX Architects of New York. Thousand & One, named for its address, is a 20-story office building for which the Tampa office of HOK served as the architect of record. Next door is Cora, a rental apartment building for which ODP Architecture & Design of Hollywood, Florida, was the architect of record. Although the two buildings bear a certain familial resemblance, they differ significantly in their massing and detailing.

Viewed from a block away or so, Thousand & One may appear to be a rather straightforward modern commercial building with a double-height concrete frame. Upon closer approach, however, the pedestrian notices that portions of the glass curtain wall are inset, creating two-story outdoor terraces that not only provide places of respite for office workers but also introduce dramatic shadows at certain times of day. Closer still, the pedestrian discovers the building's biggest



Biomimetic patterning on the concrete piers provides biophilic visual interest.
Photo credit: Alex Ferec.

surprise: the surfaces of the concrete frame are not flat as one might expect but are enlivened by bas-relief patterns inspired by mangrove roots, evoking the organic motifs of Art Nouveau.

Darin Reynolds, AIA, LEED AP BD+C, NCARB, the partner at COOKFOX in charge of the project, was quick to situate these nature-inspired patterns in the context of the firm's work. "We are modernists," he said. "We do not add decoration. Decoration is applied. There's a difference between decoration and ornamentation, though. We believe that ornament can be integral to the design. For us, as in this case, it's about biophilic design."

The external concrete frame, which is composed of prefabricated units with windows pre-installed, is notable not just for its integral ornament but also for its depth: 30 inches from the face of the glass. The deep frame partially shades the windows from the intense Florida sun, thus reducing both heat gain and glare. The grid is denser on the long east and west façades, maximizing shading from the especially problematic morning and late afternoon sun.

Because COOKFOX had not completed projects in Florida before the Water Street commissions, the firm's local architect partner for Thousand & One, HOK, played

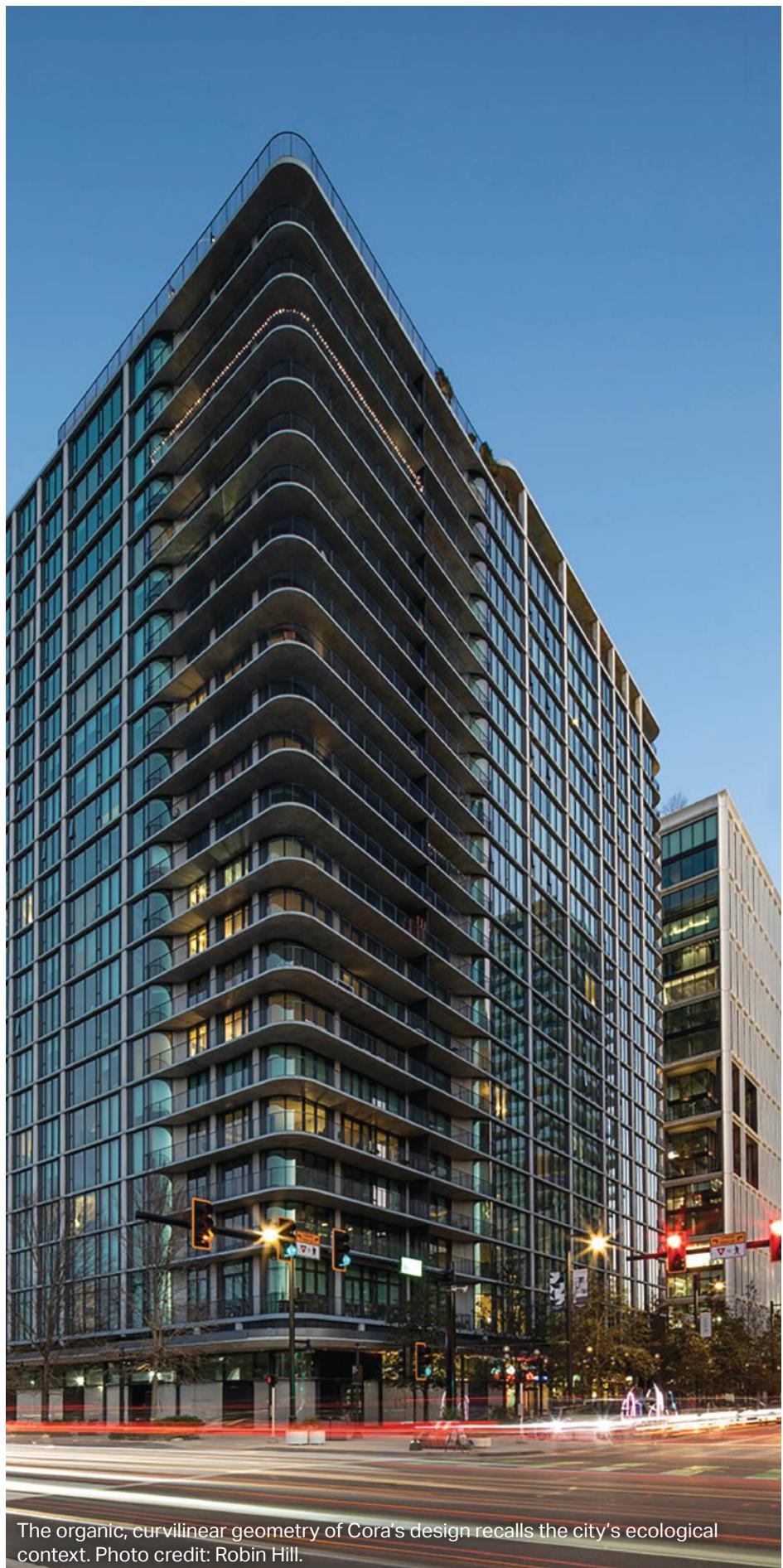
an especially important role. "We added our influence in the selection of motifs that evoked the specific ecology of the Tampa Bay area," noted Jonathan Rae, AIA, LEED AP, senior principal in HOK's Tampa office, which also was the lead design firm for the University of South Florida Morsani College of Medicine tower next door. "We secured Florida product approvals for some building components that originated up north and steered the design team toward elements that met Florida's strict codes. HOK was also an integral part of the team that resulted in the WELL certification for this building."

Cora, the residential tower by COOKFOX, stands directly across an alley from Thousand & One. Although it also faces Water Street, its principal entrance is off a mid-block plaza. Whereas the design of Thousand & One drew largely from natural features of central Florida, Cora's design more overtly evokes the industrial architectural heritage of the immediate area, which is adjacent to a working port.

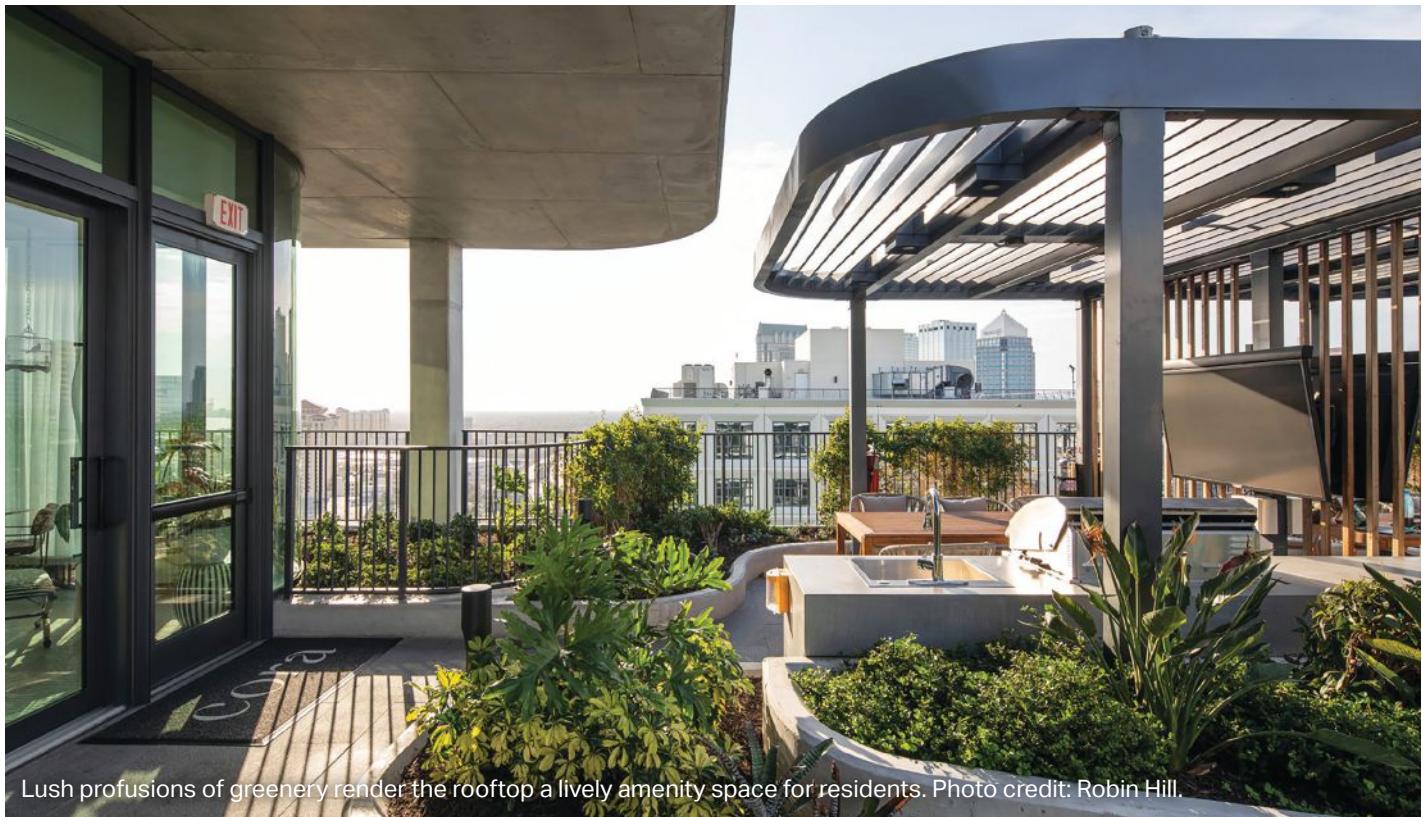
"Across the Ybor Channel [to the east of the site], there is a series of concrete silos," noted COOKFOX's Reynolds. "That shaped our thought process. Cora has exposed concrete façades, but with soft edges — curves similar to those of grain silos. At the same time, those curves recall the Art Deco past of southern Florida."

In fact, Cora's rounded corners — especially on the east side, facing the plaza, where the building's C-shaped plan becomes evident — also strongly evoke the exuberant mid-century resort architecture of Miami Beach and other Florida communities. The floor-to-ceiling glass walls begin their inward curves short of the balcony edges at each corner, adding richness to the building's geometry while providing welcome shading for the adjacent interior spaces. At the main entrance, a cluster of overlapping concrete canopies further evokes monumental thin-shell concrete structures of the same era.

Cora's industrial roots notwithstanding, the building shares numerous biophilic traits with Thousand & One. The canopies over the entrance and spanning the entire perimeter of the building's ground floor, for instance, have green roofs, while portions of the balconies and the rooftop amenity deck are also lushly planted.



The organic, curvilinear geometry of Cora's design recalls the city's ecological context. Photo credit: Robin Hill.



Lush profusions of greenery render the rooftop a lively amenity space for residents. Photo credit: Robin Hill.

Elevator lobbies on all residential floors have windows, which not only provide natural light but also enhance residents' connections to the outside world, which has been shown to offer distinct psychological benefits.

As with Thousand & One, the role of the architect of record for Cora, ODP Architecture & Design, was critical to the project. "There were not a lot of local contractors in Tampa with high-rise experience," said Italo Perez, RA, senior associate at ODP, "and COOKFOX came

with something very outside-the-box. We did a competition with four to six contractors. We put together drawings for a mock-up to let them show what they could do." The contractor was chosen based on the firms' performance in that challenge.

Both Perez and Kurt J. Dannwolf, AIA, president of ODP Architecture & Design, recalled that COOKFOX expected precision in the execution of the project. "They wanted the joints in the [concrete] formwork to be a certain way," recalled Perez. "So every single joint in the formwork

was dimensioned in our plans. The spacing of the bolts for the formwork was exact."

Asked about his impressions of the Water Street development now that its first buildings have opened, Jonathan Rae of HOK replied, "I've been in Tampa for many years. I remember when this area was nothing but truck parking and warehouses that hosted the occasional raves. Now, when you are down in that district, it's such a great place to be. There are a couple of restaurants that look onto [Thousand & One], where I've been. It's nice to look down over your work."



The diaphanous illumination of Cora's lobby announces the building's entrance for passersby. Photo credit: Robin Hill.

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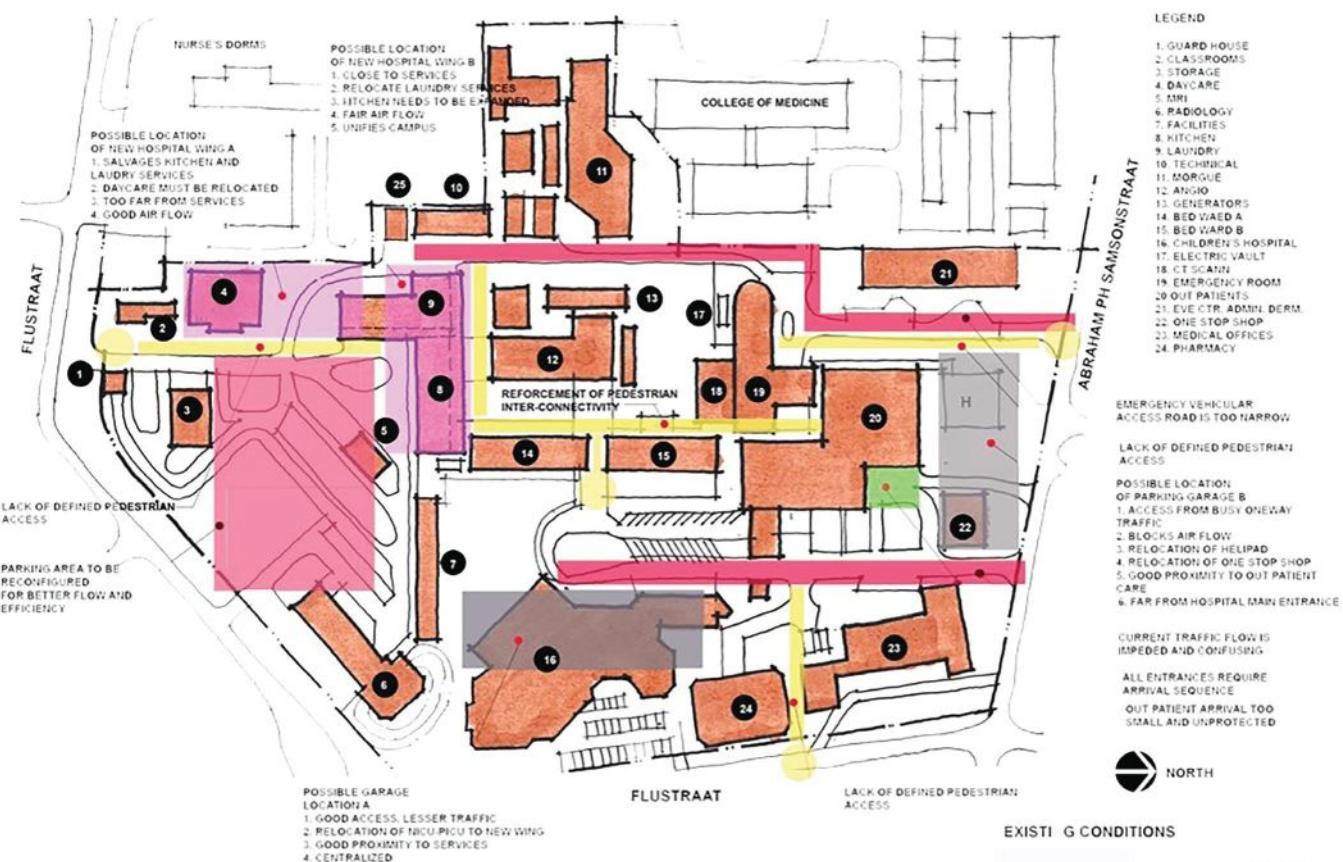
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This new building for the Academic Hospital in Paramaribo, the capital of Suriname on the Caribbean coast of South America, is designed to address a need identified by the World Health Organization for a specialized healthcare facility serving underdeveloped countries in the area. The project was conceived as a part of

a master plan for the hospital's current campus, which is plagued by disjointed facilities and outdated technology. The plan calls for new centralized parking and energy services and allows for existing facilities to remain operational during construction. The primary patient wing of the new hospital structure will be roughly

triangular in plan, with one concave curving side. This layout is intended to optimize visibility from nurses' stations to patient rooms while minimizing walking distances for staff. Designed to meet U.S. standards and codes, the building's interiors will incorporate decorative motifs that reflect the country's indigenous culture.



The medical campus is comprised of 24 buildings. Image credit: Natasha Atencio

Public Records Miami

Miami, Florida

William Olmsted Antozzi Office of Architecture |
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The Lantern at Dusk. Rendering courtesy of William Olmsted Antozzi Office of Architecture.

There will be no dusty filing cabinets at Public Records Miami, a bar, restaurant and entertainment venue in the city's Little River neighborhood. The second branch of a similarly named establishment in Brooklyn, New York, it will consist of a semi-enclosed garden bar and dining area bracketed by two small structures formerly used as auto service and repair facilities. The structure at the corner of NW 71st Street and NW Miami Court will contain the kitchen and enclosed dining room, while the other will house a live music space. Patrons will enter through a raised section of the masonry wall that lines the street. Galvanized steel planters with lush greenery and horizontal fans will define a series of planes above the garden bar and outdoor dining area. A canopy of polycarbonate panels — designed to be easily demountable in case of extreme weather — will provide protection from the elements.

The Hub

Winter Park, Florida

Halfants + Pichette Architects | Sarasota, Florida

A simple modernist office building in Winter Park, previously occupied by the Florida Gas Transmission Company, is being converted into a mixed-use venue known as the Hub. The renovated building will include two high-end dining spaces as well as a dance floor and stage for live music. One of the indoor spaces includes a large, three-dimensional map of Florida and the Gulf Coast, commissioned for the gas company, which is being restored as a part of the renovation. The most striking aspect of the project is the addition of lightweight frames cantilevered from the existing facades, which will contain fabric panels serving as screens for colorful projected images. On one side, the vertical screen structure will morph into a horizontal canopy providing shelter for an outdoor dining area. The surrounding grounds will be relandscaped to create a park open to the community.



Street perspective. Rendering courtesy of Halfants + Pichette.



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The Masonry Association of Florida (MAF) would like to issue a formal retraction and correction regarding our recent publication of the 2023 Masonry Association of Florida Commercial Institutional Project Winner, Dunedin City Hall. In their previous publication, the project details were incorrect. The team that completed the project is as follows:

- Architect: Harvard Jolly Architecture
- Mason Contractor: Advanced Masonry Systems
- General Contractor: Manhattan Construction Group

The MAF understands the importance of accurate information in their publications, and they take responsibility for the error. They apologize for this mistake and appreciate your understanding in this matter.



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