

Florida/Caribbean ARCHITECT

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Florida

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Architects of the Featured Projects

Everald Colas, AIA, Everald Colas is an award-winning Haitian American architect, educator, storyteller and the founder of STORYN Studio for Architecture. Known for his sensitive and innovative design approach, Colas specializes in designing mixed-use buildings that thoughtfully integrate into historic contexts. He is highly experienced in museum and hotel design. As a practitioner, Everald is deeply committed to civic engagement and exploring how design can strengthen communities, create inclusive spaces and foster placemaking within neighborhoods and cities. His work is driven by a passion for designing spaces that amplify diverse voices, guided by his belief in the transformative power of design as a tool for social change.

Amy Weber Bradlow, AIA, LEED AP, is a seasoned architect with nearly two decades of experience designing impactful and community-centered spaces. She specializes in creating innovative and sustainable environments across K-12, higher education and civic sectors. Her work reflects a commitment to thoughtful, high-performing design that fosters learning, collaboration and public engagement.

Lindsay Wilson, AIA, is a licensed architect committed to creating inspired, inclusive and transformative spaces that serve all people and all communities. Wilson has expertise spanning K-12 educational design, recreation, commercial, multifamily, institutional and master planning. Her work reflects a deep commitment to accessibility, sustainability and the belief that well-designed spaces should uplift and empower all who use them.

Peter Hepner, AIA, and Hepner Architects located in Tampa, Florida, have been providing architectural, interior design and master planning services since 1995. The firm has been recognized by AIA Tampa Bay and AIA Florida as Firm of the Year for their commitment to design excellence, their profession and contributions to their community. The firm's primary practice focuses on design for education.

Michael Kmak, AIA, is a project designer in CannonDesign's Chicago office. Kmak draws inspiration from the urban environment. He focuses on the patterns and complexities of daily life intersected with the patterns and complexities of the urban condition, which he believes create new formulas we can use to design our future. He calls his career a perpetual crash-course where real-world design solutions and big ideas collide.

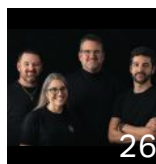
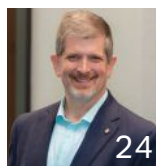
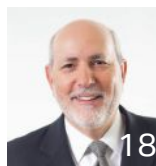
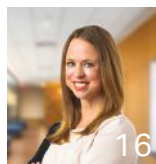
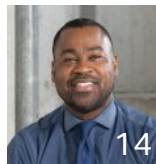
Marcel Maslowski, AIA, is a dedicated professional committed to serving and enhancing communities through the transformative power of socially responsible, sustainable and innovative designs. As president and director of design at Fleischman Garcia Maslowski (FG+M) Architecture, Maslowski has been instrumental in leading the firm for seven years in designing and delivering impactful projects such as cultural centers, education institutions and civic projects.

Peter Hauerstein, AIA, is senior architect at Sol Design Studio and is registered in 11 states. Practicing architecture for more than three decades, Hauerstein has experience in a wide range of project types including food and beverage, hospitality, residential, retail, corporate and educational projects, both throughout the United States and while living in Barcelona, Spain. This variety gives him a unique perspective on how to approach design solutions while drawing on his diverse project, cultural and life experiences

Rowe Architects is a Tampa-based design firm that has evolved from the practice founded in 1965 by the late H. Dean Rowe, FAIA. The firm has an extensive award-winning history of providing quality professional architectural services on educational, institutional, commercial, multifamily, adaptive reuse and historic preservation projects throughout Florida.

In This Issue

The 2025 AIA Florida Convention & Trade Show will be returning to Tampa Bay for the first time in 15 years. The city and Tampa Bay area have seen tremendous growth and development. This issue features projects from the area. Be a part of the convention at the JW Marriott Tampa Water Street July 30 through August 2 and explore Tampa Bay.



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On the cover:

Exterior of collaboration hub under
the front porch canopy at Kirkland
Ranch Academy of Innovation.
Hepner Architects, Incorporated and
CannonDesign. Photo by Christopher
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BUILDING SMART IN FLORIDA

*The Right Structural Choice
for Florida's Climate and
Building Codes*



Florida's unique climate and stringent building regulations demand careful material selection. Whether designing single-family homes or multifamily developments, architects must consider hurricane resistance, humidity control, energy efficiency, and long-term durability.

So, how do concrete block, wood frame, bamboo panels, compare for Florida construction?

Let's break it down.

Hurricane & Wind Resistance

With Florida's exposure to hurricanes and high-wind events, structural resilience is non-negotiable. Concrete block is the gold standard for hurricane-resistant construction. Time and time again it has proven to withstand extreme winds and flying debris, with reinforced designs meeting Florida's strictest wind codes. Wood frame, block's closest competitor in the residential housing industry, is much more vulnerable to storm damage and requires additional bracing and hurricane straps to meet Florida Building Code (FBC) standards, adding extra costs to a typical project. A new entry into the residential construction industry is pre-engi-

neered bamboo panels. Although used in some areas with seismic issues, they are susceptible to moisture and water damage and are, yet, unproven for hurricane resistance.

Best for Wind Resistance: Concrete Block

Case in Point: In 2022, a residence built in Fort Myers Beach utilized reinforced concrete block construction to meet Florida's stringent wind codes. During Hurricane Ian, which brought wind gusts up to 120 mph, the home sustained minimal damage, demonstrating the effectiveness of concrete block construction in hurricane-prone areas.

Moisture & Termite Resistance

Florida's high humidity and heavy rains create ideal conditions for mold, mildew, and termite damage. Concrete block is

impervious to termites and moisture damage and mold will not grow on it. Wood frame is highly susceptible to moisture and termites. Pressure-treating the wood against moisture and borate treatments to fight termites are both effective to a limited extent but increase costs. Bamboo panels are resistant to some pests, but not all, and are highly vulnerable to Florida's humidity, thus welcoming mold, mildew, and water damage if not sealed properly.

Best for Moisture & Pest Resistance: Concrete Block

Case in Point: An affordable senior housing development in Orlando switched from wood frame to concrete block after repeated termite infestations in earlier wood-framed projects. The switch eliminated costly maintenance and extended the building's lifespan.





Energy Efficiency & Cooling Costs

With Florida's warm climate and long cooling seasons, energy-efficient construction is crucial. Concrete block has a high thermal mass value which helps regulate indoor temperatures, reducing heating and cooling loads. Adding insulation further improves performance for a highly efficient energy saving environment. Wood frame construction is prone to heat transfer, requiring continuous insulation and a complete sealed air envelop for optimal efficiency. Bamboo Panels provide much the same features as wood frame in theory but are still in the testing stages as far as overall durability.

Best for Energy Efficiency: Concrete Block

Case in Point: A custom net-zero energy home in Tampa, combined insulated concrete block walls with solar panels. This integration resulted in an 80% reduction in cooling costs compared to similar-sized wood-framed homes, showcasing the energy efficiency achievable with concrete block construction.



Fire Safety & Insurance Costs

Florida homes face wildfire risks in many areas, and fire-resistant materials increase safety and reduce insurance premiums in both multi-family and single-family construction. Concrete Block is completely

non-combustible and highly fire-resistant, leading to lower insurance rates, and greatly increased protection of life and property. Wood Frame on the other hand is highly combustible and requires fire-resistant treatments to be usable, which add cost and maintenance. Bamboo panels are flammable as in the case of wood frame. They also require treatment with fire retardants. Fire ratings vary by manufacturer.

Best for Fire Safety & Insurance Savings: Concrete Block

Case in Point: A custom home, built in Naples, used 100% concrete block construction. The non-combustible nature of concrete contributed to the homeowners qualifying for up to 25% lower insurance premiums compared to neighboring wood-framed houses, highlighting the fire safety benefits of concrete block.



The Smart Choice for Florida Homes & Multifamily Projects

For single-family homes, concrete block and wood framing remain the most common choices, with block offering superior protection and efficiency.

For multifamily developments, only concrete block construction provides the combination of strength, durability, and energy efficiency needed to meet Florida's unique environmental circumstances.

One last Point: Concrete Block-A sustainable and resilient choice for Florida's future

With new research highlighting concrete's ability to absorb CO₂, its role in energy-efficient, low-maintenance, and hurricane-resistant construction is stronger than ever. Architects seeking

carbon-conscious, high-performance materials should reconsider concrete block as a smart investment for Florida's climate challenges.



About Block Strong and BlockStrong.com

Block Strong is a partnership between Florida Concrete & Products Association, Inc. and Florida Concrete Masonry Education Council, Inc. The awareness program's primary mission is to help consumers, construction professionals and designers understand the vital link between quality building materials and the health and safety of those people living in the homes and structures that they design and build. Block Strong also serves as an information source for aiding prospective homebuyers as they go through the various steps of the home-buying journey.

To learn more about the benefits of concrete block, homebuyers, designers, and builders can visit BlockStrong.com. This site's extensive list of information and resources includes an interactive storm tracker feature that provides real time radar imagery which is especially beneficial during Florida's unpredictable rainy season. Plus, mortgage and mold mitigation calculators allow visitors to customize their search to their specific buying journey.





President's Perspective

Elizabeth Camargo, AIA

"We will remain dedicated to our role in serving the best interest of the people, keeping their health, safety and welfare at the forefront of our responsibility."

As we enter summer, I am reminded that this time of year around the world is often a time of rest or revitalization. The idea of revitalization resonates deeply with this issue of the *Florida/Caribbean Architect*, which focuses on projects from the Tampa Bay region. Communities across the area have demonstrated their strength and resilience through the recovery from Hurricanes Debby, Helene and Milton; the reimagining of Water Street; and the adaptive reuse of many forgotten architectural gems like the building now housing the AIA Tampa Bay Center for Design featured on page 24.

The regional focus of this issue also gives us an opportunity to reflect on not only the uniqueness but the importance of regional architecture as well. This year, our Design Awards were juried by a panel of esteemed architects in Athens, Greece. We could argue that one of the most profound ways to highlight the importance of regional architecture is through the lens of the birthplace of classical architecture. While the continued relevance of the architecture in Athens, spanning thousands of years, attests to the transcendence of design, it also underscores what makes architecture in any region so vital.

Architecture that endures serves as a profound reflective narrative of society and offers a historical snapshot of the influences and experiences of its architects. More significantly, it provides critical insight into the environmental context, the people and the culture of the region.

Within AIA Florida, our team has been hard at work. As you know, over the past year, our Resilience Committee and Appendix Task Force have crafted a set of resilience guidelines to be considered for inclusion in the *Florida Building Code 9th Edition* (2026). We are closely monitoring the Florida Building Commission review process and reaching out to various key players for support. Thank you for continuing to champion it; your support is vital to its realization.

This year's legislative session proved to be quite eventful. While we were able to offer our expertise to legislators on topics addressing the needs for affordable housing, we also faced deregulation. There was an attempt to eliminate the regulatory boards of many professions under the Department of Business and Professional Regulation, including the Board of Architecture and Interior Design.

Furthermore, it sought to eliminate continuing education requirements for architects. Thanks to the leadership of our advocacy team, and your answers to our calls to action, the language ultimately died when the Senate decided not to consider it when an amendment was tacked on to a bill addressing rural communities in CS/SB 110. At the time of publication of this issue, the Legislature still had not agreed upon a budget, the one item they must pass each year. Session has been extended to adopt a budget and consider several bills, with CS/SB 110 being one of them. This was the final vehicle for attempted deregulation language. Should this legislation be heard during the extended time, it will not include the deregulation language in the amendment the Senate refused to consider.

While we have successfully navigated the hurdles of this legislative session, we still have a major struggle ahead. We need to be proactive and ready to answer a call to action when the need arises again. Simultaneously, it's essential that we continue to demonstrate the value of our profession to the stakeholders in our community. We will remain dedicated to our role in serving the best interest of the people, keeping their health, safety and welfare at the forefront of our responsibility.

I hope you will join us in Tampa at the 2025 Convention & Trade Show and view it as a source of revitalization. Together, we will celebrate excellence in architecture and the successes of our peers. We will be inspired by incredible keynote and guest speakers and further explore the shifting paradigms of our profession. After three intensive days of sessions, tours and the trade show, we will be better prepared to adapt and rise to meet the challenges at hand.

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Morton Plant Hospital
Clearwater, FL

Photo: Randy Van Duinen



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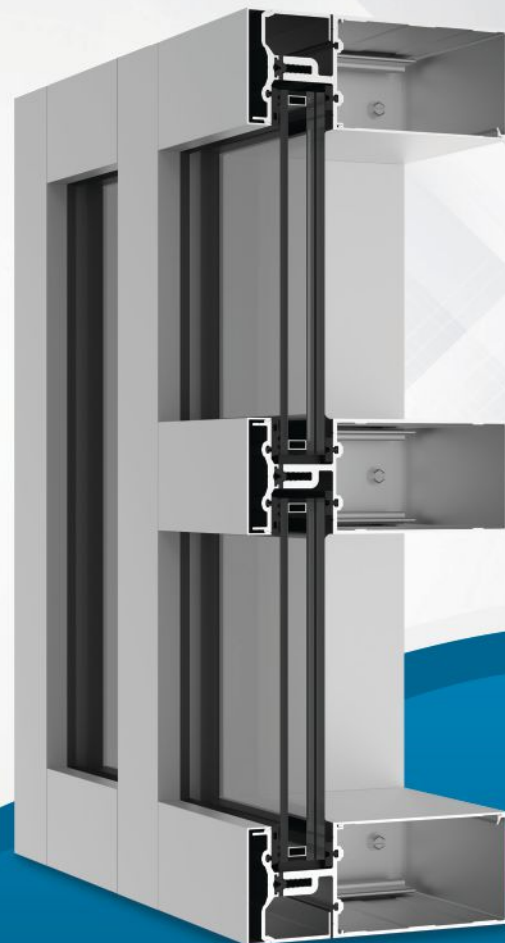
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Legislative Update

Becky Magdaleno, CAE, Hon. AIA



Rumors of major deregulation, reorganization of regulatory agencies and even the elimination of the Department of Business and Professional Regulation swirled months before lawmakers even descended on Tallahassee. Although the feared legislation had not been filed when 200 members and students traveled to Tallahassee for Legislative Day, the top issue to discuss was why architects should remain licensed and how architects protect the health, safety and welfare of all in our state.

Once the bill filing deadline passed, it appeared the regulation of architecture was kept mostly intact. SB 1452 by Sen. Truenow and HB 1461 Rep. Yarkosky and Rep. Esposito kept a regulatory board, including licensed professionals, but created the Board of Architecture and Landscape Architecture, eliminating all regulation of interior design.

Surprisingly, in the sixth week of the nine-week session, a proposed committee substitute was filed by the House sponsors eliminating the Board of Architecture and Interior Design and removing mandatory continuing education for architects. This legislation did the same for other professions

including engineers, accountants, building code inspectors and veterinarians.

AIA Florida's lobbying team met with the bill's sponsors, advocating for keeping a board including licensed professionals and the importance of architects continuing to be educated about the latest building codes, materials and technology. It seemed the bill was poised to be amended to address the concerns of professions being impacted.

In another unexpected move, HB 1461 was not placed on the next committee's agenda, yet another proposed committee substitute was filed at 5 p.m. the day prior to the 8 a.m. committee hearing. All the language eliminating regulatory boards and continuing education was tacked on to HB 991 by Rep. Giallombardo, which until this point seemed unrelated. It was adopted by the committee with extremely limited testimony allowed.

CS/HB 991 was set to be heard on the House floor just two days later. The day prior, the same language appeared as an amendment to SB 110, the Senate's Rural Renaissance bill. In what seemed to become a game of whack-a-mole to follow this language, the

House adopted CS/SB 110, eliminating regulatory boards and mandated continuing education and sent it back to the Senate. However, 42 members did vote no on the legislation and referenced architects on the House floor as a profession that should not be included in deregulation. The Senate refused to concur on the amended language and the proposed changes died. It is likely that this issue will reappear in the 2026 session.

While deregulation was our priority this session, other bills were of interest. SB 62 and HB 143 addressed resilient building by providing tax credit for meeting LEED. Both bills began their committee journey and seemed to be moving. Both ultimately stalled and died.

SB 184 by Sen. Gaetz and HB 247 by Rep. Conerly attempted to address affordable housing by saying that jurisdictions shall allow accessory dwelling units without increased parking. The bills went through several changes to address parking and the potential of creating vacation rentals. The two chambers could not agree and the bills died.

SB 80 by Sen. Harrell and HB 209 by Rep. Snyder and Rep. Gossett-Seidman work



to protect state parks from development including golf courses and hotels. In the final days of session, the Legislature adopted language to conserve state park land. HB 209 was signed by the governor.

The Legislature also addressed condo issues. HB 913 by Rep. Lopez and SB 1742 by Sen. Bradley and Sen. Pizzo revised that milestone inspections apply to condos and cooperatives that are three habitable stories or more in height. The bills also require architects who bid on structural integrity reserve studies (SIRS) to disclose in writing if they will bid on the work related to the SIRS. They also provide other standards to prevent conflicts of interest for those reserve studies and inspections. HB 913 will go to the governor.

The Legislature could not agree upon a budget during the 60-day session and, at the time of publication, is set to return to Tallahassee in early June. CS/SB 110 is one of the few bills to still be considered in this extended session. However, previous amendments, including deregulation language, should not be considered. AIA Florida's team will continue to monitor should any troublesome language be proposed.



The Moxy St. Pete

St. Petersburg, Florida

STORYN Studio for Architecture |

St. Petersburg, Florida

Exterior façade
Photo by Seamus Payne



Spanning virtually the entire width of St. Petersburg from Tampa Bay on the east to Boca Ciega Bay on the west, Central Avenue is the city's primary commercial thoroughfare. Over the course of its roughly 7-mile run, the street passes through several distinct nodes. One of those is the EDGE District, a term coined in 2011 to promote the area's "Entertainment/Dining/Galleries & Shops/Et cetera."

The nascent district, which runs from 9th to 16th streets between 1st Avenue North and 1st Avenue South, now has an anchor in the form of the Moxy St. Pete, a hotel designed by STORYN Studio for Architecture for owners PTM Partners and Dove Hill. The Moxy is a Marriott brand aimed at younger travelers, with relatively small guest rooms but ample socially oriented amenities.

Marriott has developed broad design guidelines for the Moxy brand intended to maximize guest room efficiency while creating the desired "playful" vibe. Written for an international chain, such

guidelines can come into conflict with local developers' priorities, zoning codes and community goals. Happily, in this case, several of the brand's key design principles actually complemented the preexisting master plan for the EDGE District.

"We wanted to infuse this hotel with the spirit of St. Pete, but we also took a lot of cues from the immediate context," said Everald Colas, AIA, NOMA, founding principal of STORYN. "There are older buildings nearby that had an interesting scale — mom-and-pop commercial and industrial buildings with good bones. We also looked at the original plan for Central Avenue from the 1920s, which called for wide sidewalks and arcades. All this contributes to a lively, pedestrian-friendly area."

STORYN conceived of the hotel site as the first phase of a development dubbed the EDGE Collective, a mixed-use enclave that will ultimately comprise about 500,000 square feet of space and cover

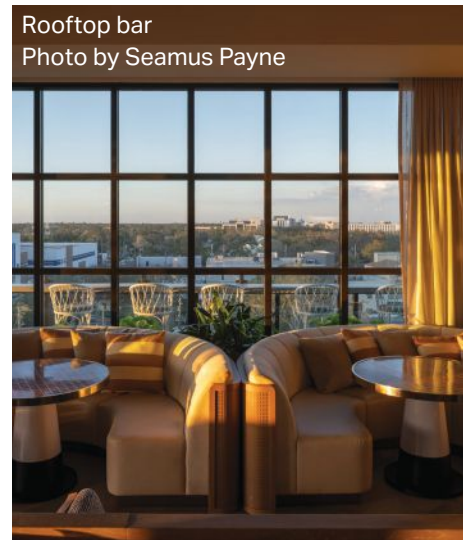
most of the south side of Central Avenue between 11th and 13th streets. "The idea is that, while people might talk about St. Pete's waterfront or spring baseball or the warehouse arts district, there's never been a place that speaks collectively about all aspects of the city," Colas explained. "One of our priorities was exploring architecture's role in the public life of a vibrant city."

It's easy to see how those neighborhood goals supported Marriott's aspirations for the hotel, but more surprising was an element of the EDGE District master plan that jibed perfectly with a quirk of Moxy's guest room layouts. The master plan called for taller buildings in the area to have setbacks every few stories to avoid overwhelming the mostly low-rise context and encouraged indentations and other devices to break down the apparent scale of a new building. As it happens, Moxy's standard guest rooms come in two versions — a larger one with two queen beds and a more compact one with a single king bed. While those distinctions could create

Lobby coffee bar
Photo by Seamus Payne



Rooftop bar
Photo by Seamus Payne



Trolley stop
Photo by Seamus Payne



problems for architects and developers seeking a taut building envelope, here, STORYN exploited that difference, yielding a dynamic façade of alternately projecting and indented volumes. The slightly stepped massing adds still more interest and depth to the composition.

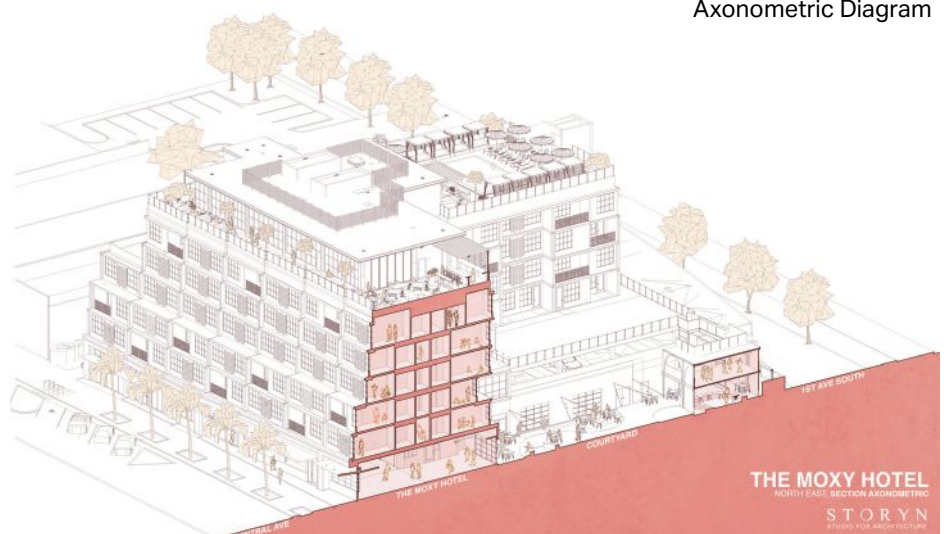
The hotel's neo-industrial fenestration patterns on the six guestroom floors were inspired by the existing windows in a historic commercial structure immediately to the west of the site, while the use of dark brick relates to numerous other existing buildings in the district. At ground level, large windows and projecting canopies allude to the glassy storefronts and arcades seen in many early 20th-century buildings along Central Avenue. On the top floor, by contrast, is something new to the neighborhood: a rooftop bar, restaurant and pool that are open to both hotel patrons and locals, creating a popular belvedere that the community previously lacked.

The rooftop amenities did pose some technical challenges. "The building has a pretty compact T-shaped plan," said José Miranda, AIA, a principal at STORYN. "That meant that there was no place we could put the pool where it wouldn't be at least partially over hotel rooms. To minimize any potential problems, we put the main

pool drain and all equipment over the central corridor below so it can be maintained or repaired without disturbing any guests."

"We, as a practice, pride ourselves on listening," said Colas. "We read the EDGE District's entire master plan. We went to Marriott headquarters in Bethesda, Maryland, and absorbed all the information we could. The feedback we have been getting from the community is great. One man at the rooftop bar said, 'I've never seen my city this way. This is the kind of space we always deserved.'"

Northwest Section
Axonometric Diagram



YMCA Partnership Middle School

St. Petersburg, Florida

Harvard Jolly | PBK | St. Petersburg, Florida

WJArchitects | St. Petersburg, Florida



YMCA Elevation

Photo by Mark Borosch Photography

"Two entities, one building." That's how Amy Weber Bradlow, AIA, principal at Harvard Jolly | PBK, summed up the project known as the YMCA Partnership Middle School in St. Petersburg. The two entities are the Speer YMCA and the Mangrove Bay Middle School, which, appropriately enough, is a magnet school focused on health and wellness.

In many respects, such a combination seems perfectly logical. Both a Y and a school need a range of athletic facilities and gathering spaces, so merging them into a single building would eliminate the need for redundant construction. On the other hand, the user groups of the two institutions are quite different, and given justifiable concerns about student safety, the building's design would have to allow for strict separation of the two during the school day without inhibiting the Y's use of school facilities after hours.

"We know of one similar typology in Orlando — an elementary school and a Y on the same site — but the YMCA had never had a purpose-built facility with shared-use space until this one,"

explained Lindsay Wilson, AIA, principal of WJArchitects, which partnered with Harvard Jolly | PBK on the project.

The plan consists of a primary block parallel to 62nd Street Northeast and a narrower transverse bar at an angle that responds to the curving eastern edge of the site. The primary block contains the spaces that are exclusive to the Y, while the angled bar contains those that are exclusive to the school, such as general classrooms and science labs, which are all on the second floor and never accessible by Y patrons. Each entity has its own dedicated entrance. Shared interior spaces, including the gym, the primary dining/meeting space and consumer science labs, are on the ground floor where the two wings intersect. Shared outdoor facilities include a competition-style swimming pool to the west and an oval running track surrounding a sports field nestled between the school wing and existing wetlands to the east.

"The track-and-field facilities drove the site plan," Bradlow said. "The position of the track led to this acute angle in

plan where the two wings meet. We took advantage of that to create an entry area that really draws you into the school."

Another significant factor in site planning was vehicular access. Many students are dropped off and picked up by their parents during limited windows of time, leading to queuing of cars. The architects positioned the entry drive and drop-off area so that they would not interfere with access to the Y and so that students and Y patrons would not have to cross traffic lanes to reach the outdoor athletic facilities.

"Due to the complexity of the site, the building is visible from every angle," said Israel Sanchez, Assoc. AIA, project manager at WJArchitects. "There really isn't a 'back of house.' The façades are mainly covered in metal panels with some stucco. A major design goal was to give each of the two entities its own character but to have the same material language."

"On the inside, the hub of the campus is the media center, which is the 'Main Street' for both the school and the Y," said Wilson. "It's used only by the school during school hours.

It's also the key security point, providing access control and passive surveillance. There is staff there 100 percent of the time."

The ground floor of the school wing contains administrative offices, ESE classrooms, an art lab and music room. The shared program on the ground floor includes food and consumer science lab, dining hall and the gymnasium. The ground floor of the YMCA wing includes locker rooms, a playroom for small children and multipurpose spaces. The second floor of the Y contains the main exercise facilities and fitness class studios.

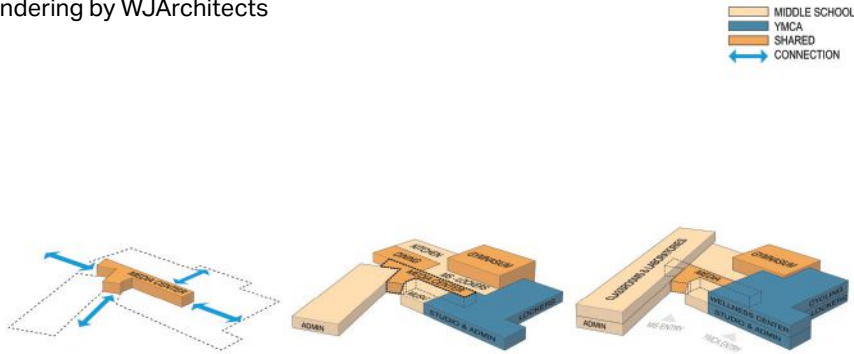
"Another component we had to consider was life safety," noted Jose Gomez, AIA, senior project manager at Harvard Jolly | PBK. "In the case of a fire, you can't have doors locked from the gym to the Y or from the media center to the lobby. We provided alarmed or delayed egress, which will alert the faculty that a door has been compromised. The gym can be fully locked, though, since it has direct egress to the exterior."

The architects estimate that building two separate facilities for the school and the YMCA would have required 153,000 square feet of space. By contrast, the completed project comes in at around 120,000 square feet. "To make this work, the Y and school agreed that the executive director of the Y and the principal of school had to be in constant communication," Wilson said.

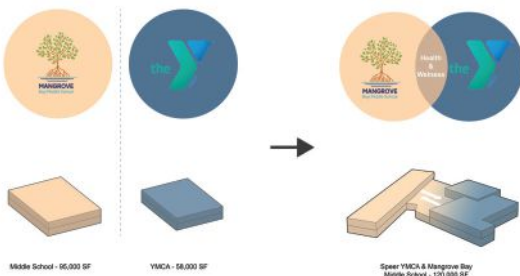
Interestingly, a similar arrangement characterized the relationship between the two architecture firms involved. Often, one firm takes the design lead, while the other oversees technical and permitting issues, but in this case, the two shared all of the responsibilities as equally as possible. According to Bradlow, "It was a 50/50 partnership."



Program Massing
Rendering by WJArchitects



Benefits of the
YMCA and School
sharing space.
Rendering by
WJArchitects



Kirkland Ranch Academy of Innovation Wesley Chapel, Florida

CannonDesign | Chicago, Illinois

Hepner Architects, Incorporated | Tampa, Florida

An airport terminal? An arena?
A concert hall?

Upon approach, this new building in Wesley Chapel, a suburb of Tampa, looks like it could be any of those things. In fact, it is the home of the Kirkland Ranch Academy of Innovation, a high school focusing on interactive career technical education (CTE) in fields ranging from automotive repair to biomedical sciences to cybersecurity. The CTE courses are offered in conjunction with a standard academic high school curriculum.

"This project was driven by the local community, and Pasco County Schools was really ahead of the curve in recognizing the need for a school like this," said Peter M. Hepner, AIA, principal at Tampa-based Hepner Architects, Incorporated, which served as architect of record for the building. "Students can graduate with both a diploma and a certification in a trade. Some graduates will go directly into careers, others go to college, but even the college-bound students can secure employment that helps pay the bills and sets them up for later careers."

The requirement to accommodate both traditional high school classrooms and high-tech, often high-hazard vocational facilities influenced the design and layout of the school. In plan, it consists of two independent, roughly L-shaped blocks flanking a large, asymmetrical courtyard. This separation enhances fire safety and reduces the spread of fumes from the automotive, electrical, construction technology and other CTE lab spaces, which are located in their own wing at the rear of the complex. Where possible, the shop facilities are partitioned by glass walls that promote curiosity and observational learning.

"In designing this facility, we knew we had to allow for careers we don't even



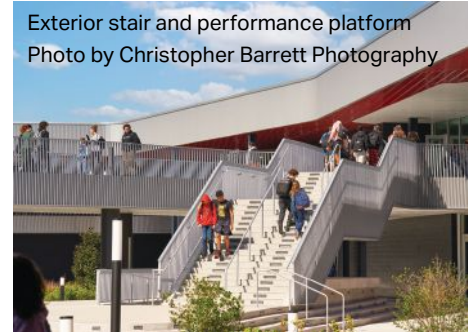
Exterior of Collaboration Hub under the front porch canopy
Photo by Christopher Barrett Photography



Front Grand Entry Porch
Photo by Christopher Barrett Photography



Collaboration Hub/Media Center
Photo by Christopher Barrett Photography



Exterior stair and performance platform
Photo by Christopher Barrett Photography



Classroom collaboration area
Photo by Christopher Barrett Photography

know exist yet," said Michael Kmak, AIA, NCARB, vice president and design leader for CannonDesign, which served as planning and design architect for the project. "In fact, midway through schematic design, we already had new sectors and careers being added to the program. We designed a flexible environment rooted in skill-based, simulation-based pedagogy that could accommodate future shifts. We included small, medium, large and extra-large spaces sprinkled around so they can be swapped, extended or reworked as needed."

The courtyard was conceived as the school's hub. "Students generally cannot go directly from space to space," Kmak explained, "but must go through the courtyard, which encourages interaction. Both the building and the courtyard are oriented to capture prevailing winds and promote natural ventilation."

A monumentally scaled roof unites the two L-shaped blocks into a single

quadrilateral form while providing shade for the perimeter of the courtyard. At the west-facing corner, the roof projects into a dramatic cantilever that marks the main entrance to the school — a direct response to requests from the community for a "bold entry," reflecting the project's importance as a civic place. According to the architects, the design of this grand "front porch" was inspired by *The School of Athens*, Raphael's famous fresco in the Vatican's Apostolic Palace depicting an assembly of ancient Greek thinkers. As in Raphael's mural, here the architectural composition is framed by wings to either side of a central passage with openings above that allow glimpses of the sky. When the portico is populated with students, the allusion to the fresco becomes even clearer.

As is true in new school buildings throughout the country today, safety was an important consideration in the design of the Kirkland Ranch project. Situated

atop a gentle hill, the site affords views in all directions, providing early notice of potential threats. With its single main point of entry, compartmentalized interior spaces and outdoor circulation, the plan minimizes risks to students from any unauthorized people who might enter the campus. Meanwhile, by siting the school at the top of the hill, the architects were also able to preserve and expand existing wetlands on the 150-acre site.

"The [Pasco] school district wanted this to be a bellwether for this type of facility," said Hepner. "They anticipated that it would draw visitors from other school districts nationally, and that's exactly what has happened."

Kmak added, "We've designed a lot of schools and a lot of career spaces. I would say that the conversation surrounding this project was a couple of years ahead of school districts across the country. It's proving to be an inspiring example."

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The City Center at Hanna Avenue

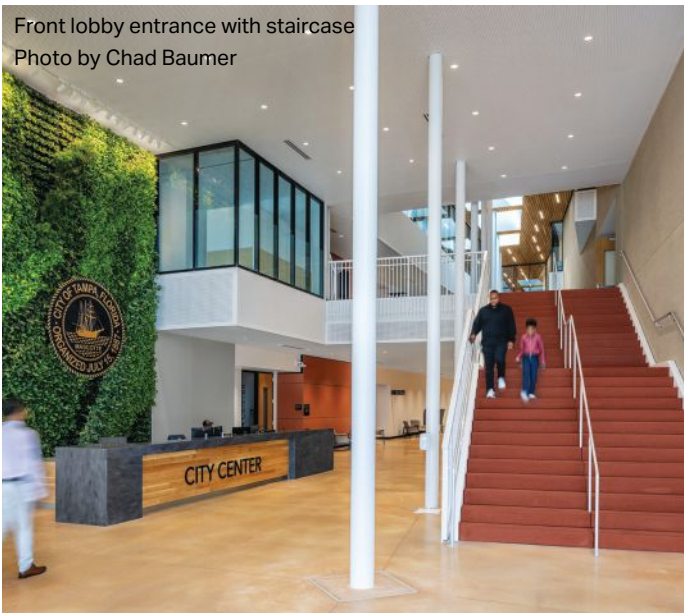
Tampa, Florida

Fleischman Garcia Maslowski Architecture |
Tampa, Florida

Front transparent entry and thin columns guide visitors
Photo by Chad Baumer



Front lobby entrance with staircase
Photo by Chad Baumer



Second floor lobby area
Photo by Chad Baumer

A new municipal services building in a predominantly residential Tampa neighborhood expresses its civic purpose through modern reinterpretations of ancient precedents.

The City Center at Hanna Avenue, designed by Fleischman Garcia Maslowski Architecture (FG+M), evokes a classical Greek temple, especially when viewed from the northeast. A procession of columns lines the long north façade on Hanna Avenue while a series of paired columns on the shorter east side forms a portico that overlooks a small public square. Although the building's thoughtful proportions may also owe a debt to classical antiquity, it is unabashedly contemporary in its pared-down aesthetic, up-to-date materials and lively asymmetries that reflect its complex program.

"Our task was to combine different departments that were previously scattered throughout the city in a one-stop shop," said Marcel Maslowski, AIA, president and director of design at FG+M. "This was part of a big push from the mayor to improve the interaction between city departments and the public. So, we thought, why don't we create a place that's a real community hub where you might just go to get a cup of coffee or to hang out, but then see that there's a workshop on how to do business with the city?"

Many aspects of the design reflect the architects' efforts to balance a sense of civic presence with a desire for transparency and openness. The slender steel columns, for instance, convey an aura of dignity without the ponderousness that can make some public buildings seem intimidating. The thin columns, coupled with the heavily glazed, set-back walls, also help break down the apparent scale of the building, which, at three stories, is significantly larger than the mostly one-story houses nearby.

The plaza at the northeast corner of the site brings a welcoming, public open space to the neighborhood and alludes to the ancient Greek agora, where citizens would gather for social and mercantile activities. Dubbed Hanna Square, it includes a terraced lawn with seating areas that can accommodate concerts and other events, along with a sculpture inspired by local housing typologies, lushly planted rain gardens and a solar trellis that provides

Parking structure is clad with the silhouettes of different parts of Tampa
Photo by Chad Baumer



both shade and electrical power for the park. The plaza is bounded by the City Center building to the west and a parking garage to the south, the façade of which is covered in perforated metal panels that include outlines of familiar structures in the area.

The main entrance to the building is beneath a projecting bay clad in terra cotta-colored panels, whose shape in plan mimics that of nearby Rogers Park, which is historically significant as the only public park in the city that was open to African Americans during the segregation era. The entrance leads into a wedge-shaped lobby that funnels visitors toward the principal spaces in the facility. The main reception desk sits in front of a green wall and across from a grand staircase that leads to a two-story skylit atrium with comfortable seating and warm, textured surfaces that lend a home-like quality to the space, including a hand-finished plaster wall that virtually begs to be touched.

Just off the lobby and looking out to Hanna Square is the Community Room, notable for its undulating wood-slate ceiling. This space is used for a variety of

public events and serves as an emergency meeting room for the City Council and other officials when needed. Another space with moveable, raked seating is used for workforce training and other programs.

"Flexibility was an important aspect of this project," said Maslowski. "The building had to allow for the departments to grow, resize and restructure in ways that are hard to predict. We also provided flexibility in the meeting spaces, which range from places for one-on-one meetings to the extra-large training room."

Both the city and the architects viewed the project not just as a vehicle for streamlining municipal services but also as a catalyst for redefining this part of East Tampa. The brownfield site was once home to a cabling company factory that took advantage of the adjacent railroad tracks for shipping. There is hope that the rail line could someday be used for public transportation, but meanwhile, by providing an entirely new venue for community events and making governmental services more accessible to residents, the City Center at Hanna Avenue has already brought a breath of fresh air to this part of Tampa.

AIA Tampa Bay Center for Architecture & Design

Tampa, Florida

Sol Design Studio | Tampa, Florida

Photo by Mark Borosch



AIA Tampa Bay's new Center for Architecture & Design was a long time coming.

"We're talking 20 years," said Peter Hauerstein, AIA, WELL AP, principal/architect at Sol Design Studio and a past president of AIA Tampa Bay. "Way back when, our executive director was working out of a garage. We kept moving but were always looking for a permanent home. When I was president-elect of the chapter, we finally found the place we wanted."

As it turned out, the project to renovate the existing building, which was once a restaurant primarily serving a neighboring cigar factory in West Tampa, rolled over into the following year, when Hauerstein was chapter president. "We needed someone to handle the renovation, and my partner and I stepped up," he said. "The next thing I knew, I was architect, client and construction manager all at the same time."

Before renovation, the circa-1904 building bore many hallmarks of a long-neglected historic commercial structure, including bricked-over windows, mesh security grilles over the meager remaining openings, a portable air conditioner inserted haphazardly into a brick wall and a crumbling parapet. Even so, its inherent architectural character shone through. The front façade, along Howard Avenue, was divided into six slightly recessed bays, each with a modest brick corbel at the top. All of the bays except the one containing the main entrance had inset rectangular panels at the bottom. An intact cornice with a parade of tightly spaced dentils capped the façade and linked the building to neighboring structures to the north.

Sol Design Studio, which undertook the project on a pro bono basis, opened the bricked-over windows, repaired the exterior brick walls and painted them white, and added period-appropriate, hook-shaped

light sconces. The cornice is finished in a contrasting gray. On the south façade, the names and logos of the Tampa Bay chapter and the Center for Architecture & Design are painted directly on the wall, recalling the façade signs that were popular on commercial structures in the early 20th century.

The renovated interior retains several noteworthy historic elements, including a wood post-and-braced-beam frame that was left partly exposed and partly incorporated into a new interior wall. A heavy wood door that originally provided access to the restaurant's cooler was refinished and relocated to one wall of the center's main gallery space. The design team kept some interior partitions low to avoid interfering with the restored stamped-tin ceiling.

The most eye-catching historic interior element is the terrazzo floor, which required delicate rehabilitation. "We knew



it was dirty," said Hauerstein, "but until the grime came off we didn't know how bad its condition was. Our great contractor, MVH Construction, filled hundreds of holes and divots in the floor. I think most people would have a hard time trying to find where any of the repairs were made to the terrazzo or where we had to replicate missing parts of the tin ceiling."

In addition to a gallery space, the center contains offices and special event spaces. Since it opened in 2023, the venue has hosted a wide array of professional and community programs and events. The Tampa Historic Preservation Commission unanimously recommended that the restored building be designated a local landmark in the West Tampa Multiple Properties Group.

"For us, there was something more to this project, knowing that the building wasn't just ours but our chapter's and the community's," said Hauerstein. "The chapter represents 750-plus members, and we wanted them to be proud of this place. With a lot of in-kind support from our allied members, it's really turned into what we hoped it would be."



Photo by Mark Borosch

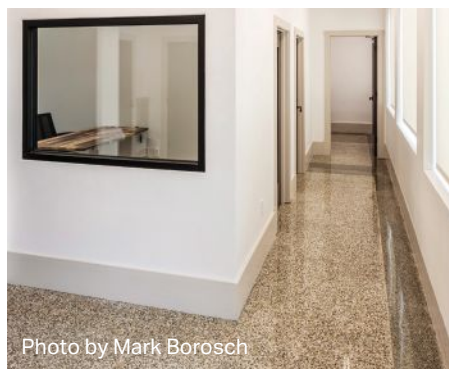


Photo by Mark Borosch



Photo by Mark Borosch

Tyrone Middle School Center for Innovation & Digital Learning

St. Petersburg, Florida

Rowe Architects | Tampa, Florida in association with
Fanning Howey Architects | Indianapolis, Indiana

Photo by Mark Borosch



Photo by Mark Borosch



Photo by Mark Borosch

The new home of what is now the Tyrone Middle School Center for Innovation & Digital Learning in St. Petersburg reflects outside-the-box thinking by the administrators of the Pinellas County Schools and an inventive response by the design team from Rowe Architects and associate architect Fanning Howey Architects. Focusing on personalized teaching strategies, project-based lessons, and a combination of online and face-to-face instruction, the school strives to prepare students for a technology-centric future. Its interconnected campus emphasizes collaborative learning and flexibility.

The complex's rational layout is a far cry from what preceded it: a motley assortment of some 26 buildings scattered across an unusually sprawling site. "When we started, Tyrone was functioning as a middle school only, though the campus had included an elementary school previously," said Angela Hendershot, AIA, LEED AP, principal at Rowe Architects, which served as architect of record for the project. "It was quite a hodgepodge of buildings built over many decades. Our baseline scope was replacing the buildings that had passed their useful life, but some of the buildings had to be retained and renovated."

Awkwardly, one of the buildings to be kept was the gymnasium near the southeastern corner of the site, while another was an outdated building on the site's western edge, which was repurposed as the new school administration, reorienting the entry to campus. There was also a parking lot to remain at the northwest corner, diametrically opposite the gym building. Given the scale of the campus, bringing order and efficiency to the complex would be a challenge.

"Because the campus was large and unwieldy, there was a problem with travel time," said Hendershot. "There were also spaces between buildings — nooks and crannies where supervision was difficult. The idea of the 'Scholar Street' — a diagonal path connecting the key structures — came in very early on, and we really played it up. All new buildings focus toward that main circulation path."

The most prominent new buildings include a classroom structure with an adjacent food service facility, located near the existing gym, and the Innovation Center,



Photo by Mark Borosch

which is next to the newly repurposed administration building. The classroom building is sited at an angle corresponding to that of the Scholar Street and is linked to the food service building by a translucent canopy that spans the outdoor diagonal path, providing sheltered outdoor space for lunch breaks and other activities. The canopy's steel support structure is painted Tyrone green, creating a vivid accent to the predominantly buff and gray color palette of the buildings that bracket it.

The Innovation Center, which includes a Media Center, classrooms, labs and makerspaces, is organized as a series of overlapping squares in plan, yielding a lively, serrated form. A projecting walkway on the second level recalls the famous "galleries" on historic structures in the French Quarter in New Orleans. The Media Center, which is the heart of the central square in plan, is marked by triple-height windows at the corners. Inside the space, overlapping ceiling planes of suspended acoustical tile suggest abstract clouds, an effect enhanced by square pendant light fixtures hanging just inside the corner window.

"Our firm has been doing educational architecture for over 50 years," said Rick Rowe, AIA, president and design director at Rowe Architects, "and we know that you have to be economical in your design choices, selecting certain spaces to enhance. The Innovation Center building was designed around the media space. We opened the central volume with large expanses of glass

at the two opposite corners — one to the street side, next to the new front entry to the campus, and one to the campus side — and created these floating ceiling clouds that step up the closer you get to the outside."

"It was a very tired campus," said Carla Remenschneider, RID, IIDA, director of interiors at Fanning Howey Architects, the associate architecture firm for the project, which was heavily involved in the programming and early design phases. "The new Innovation Center was conceived as the star of the show. Its tall volume allowed for interesting spaces, such as the integrated Media Center, while off of that are project labs. Students are encouraged to come and discover different activity types that they might want to work on."

Given that the project was underway during the COVID-19 pandemic, the design team had to endure inevitable supply-chain problems, but, miraculously, construction was never significantly delayed. "We were actually able to take advantage of the fact that the campus was closed during peak pandemic and could get some work done more quickly than expected," Hendershot said.

She added, "Our mandate was to make the neighborhood proud of the school again. I think it's functioning very well. The circulation spaces are active the way we wanted them to be. The school is happy, the school district is happy, the neighborhood is happy."

Strata Barn

Tampa, Florida

AADMIXX Design+Build Studio | Tampa, Florida

Something interesting is brewing in Tampa's West Hyde Park neighborhood. It began when Tobin Green, Assoc. AIA, CGC, co-founder of AADMIXX Design+Build Studio, designed and built a house for himself and his wife and business partner, Bianca Boudart Green. At first glance, the structure resembles the abstract, mostly white "sugar cube" houses now popular in South Florida, but here, the simple stucco volumes are accented by a geometric mural in various shades of gray that wraps a feature wall running through the house. More subtly, some of the control joints in the stucco are set at angles that animate the façades. Exposed concrete block walls at ground level suggest a modern reinterpretation of the rusticated masonry bases common in the neoclassical era. The classic style metal roof material used to clad the third floor stairwell offers a subtle but definitive nod to what is left of the otherwise historic nature of the surrounding neighborhood.

Having completed their own residence, the Greens turned their attention to the adjacent lot to the rear of their property. They eventually bought it, removed the decaying structure that was there, and appropriated a portion of the lot to expand their back yard, leaving a tight, 40-foot-by-65-foot site that was available for development.

Despite the lot's small size, Green felt that it could accommodate two town houses adding to the unique fabric of the block. The problem was that, given zoning requirements for setbacks and off-street parking, a traditional side-by-side town house arrangement likely would have resulted in unacceptably narrow units with uninspiring façades.

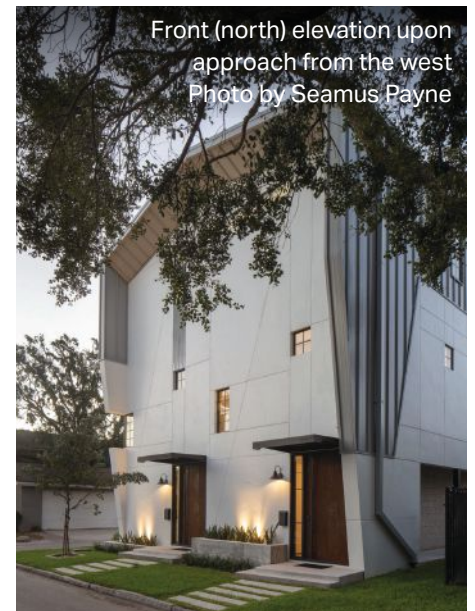
"I could have done full-floor stacked units," said Green, "but then it would become more of a condo and that didn't really fit the vibe of the neighborhood. The solution was to interweave the two units in three dimensions."

To achieve this, Green placed the main entrances to both units, each with its own

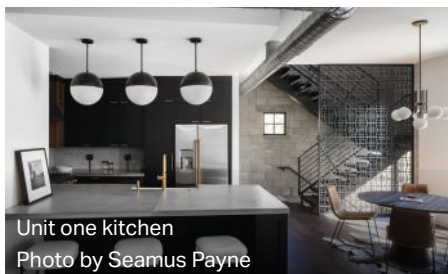
Aerial view looking northwest
Photo by Seamus Payne



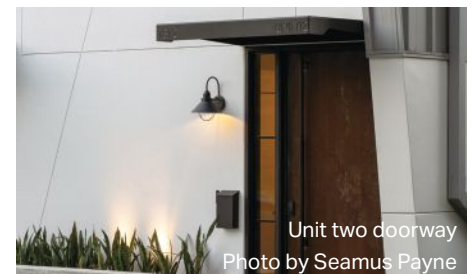
Front (north) elevation before dawn
Photo by Seamus Payne



Front (north) elevation upon
approach from the west
Photo by Seamus Payne



Unit one kitchen
Photo by Seamus Payne



Unit two doorway
Photo by Seamus Payne



North façade on approach from the east at sunset
Photo by Seamus Payne



Northeastern corner window
cutout detail
Photo by Seamus Payne

shallow stoop and cantilevered canopy, facing the street front. The doors lead to separate foyers with industrial-style wood and steel staircases connecting to the respective units. The foyers also provide access to the units' dedicated parking areas, both accessed from a side alley.

The second floor contains open-plan living/dining/kitchen areas for both units. The larger of the two is toward the front of the building and includes a balcony that is angled 5 degrees in plan to direct views toward downtown Tampa. Similar angles in the kitchen peninsula and the wall between the living area and the half bath inject a subtle complexity to the space. The smaller unit, toward the rear, is connected to the staircase by a corridor/gallery running along one side of the building. Bedrooms for both units are on the third level, where another angled balcony marks the primary bedroom for the premier unit.

Green knew that his nontraditional layout for a two-unit development might raise code officials' eyebrows, but he decided to forge ahead. "As long as I maintain my fire separation," he said, "I figured I could make the case. It took three months, and I had to

get a real estate attorney involved, but in the end, I got a one-sentence email saying, "You may proceed."

Devising a workable layout for two intertwined dwellings that met muster with code officials wasn't Green's only challenge. While he envisioned a clearly urban progressive building like his own house, he also wanted it to offer respect to the historical significance of the neighborhood. Settled in the 19th century by former slaves and free African Americans, it became known as Dobyville, named after Richard Doby, a prominent businessman in the community. Like so many other Black neighborhoods in U.S. cities, Dobyville was largely decimated in the mid-20th century by the construction of an expressway, but evidence of its architectural and cultural significance remain, and in recent years, its history has been uplifted and celebrated.

"I started meeting with some of the matriarchs in the neighborhood," said Green. "This part of town has an abundance of nonconforming houses, and at that time, the local historic guidelines did not govern the neighborhood. Still, I felt a responsibility to honor its history and in doing so, I decided

to lean more into the area's gable roofs with their classic metal finishes."

As the design developed, it began to take on a barn-like aesthetic, and Green decided to go with it. What started as a steeper roof pitch became shallower to accommodate desired ceiling heights inside. Green also designed the roof eaves with a sort of portal frame extending beyond the side walls at both ends and turned the standing-seam metal roofing down the façade sides on the third floor. Asymmetrical windows and various notches and angles enliven the exterior. A decorative vertical mural linking three square windows on the front façade, created by international artist Bask, ties the project back to Green's home next door.

"I had a lot of sleepless nights over these projects," said Green, "but in the end, it was really well-received by our neighbors. To be welcomed by the people that made the history here has been so fulfilling. Since we have lived here, the historic district has expanded into the area. Infusing modern style to a historic district is a risk, but we stand by our intentions to uplift our community through new though provoking architecture, art and design."

Remembering Dwight Ellis Holmes, FAIA



Dwight E. Holmes, FAIA, who died in January 2024 at the age of 85, was only in his teens when he got his first design commission: a house for his parents in Charleston, South Carolina. He went on to study architecture at Georgia Institute of Technology and North Carolina State University before being attracted to Florida by the exciting work being done in the state, especially by Paul Rudolph and other members of the Sarasota School. Holmes would go on to a distinguished career in the Tampa Bay area, winning the Florida Central Chapter AIA Medal of Honor for Design Excellence in 1980 and the AIA Florida Medal of Honor for Design in 1982.

"He started out playing football at Georgia Tech," said Holmes' son and longtime business partner, Scott Holmes, AIA, NCARB, EIT, LEED AP, who is principal at Holmes Architects in Indian Shores. "It was after he got injured that he transferred into the architecture program. Who knows what might have happened otherwise."

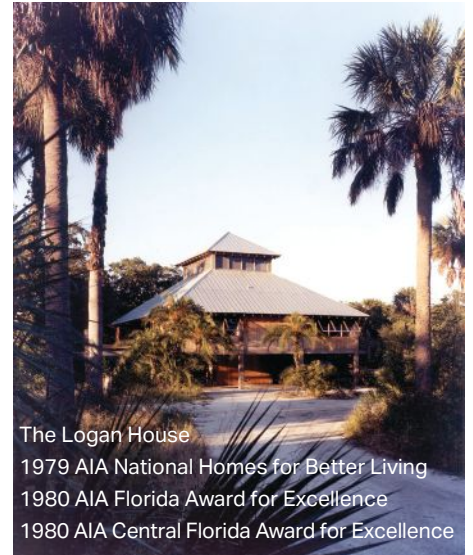
Once in Florida, the elder Holmes joined the office of the nationally known architect Mark Hampton. After Hampton moved to Miami, Holmes ran Hampton's Tampa office until 1972, when he teamed up with H. Dean Rowe to form Rowe Holmes Architects. From 1995 to 2009, he and Peter Hepner were principals of Holmes Hepner & Associates Architects, which was recognized in 2002 as both the AIA Tampa Bay and AIA Florida Firm of the Year.

Holmes enjoyed professional relationships and personal friendships with not only Hampton and Rudolph but also Gene Leedy, the influential architect based in Sarasota and Winter Haven. "Leedy once told him, 'You'll never be a great architect unless you design your own house,'" Scott recalled. "So, he did. But then his banker said it was a bad design, and at first, he couldn't get a loan. Eventually, he got it, and designed the beautiful house where I grew up, which was then published in *Architectural Record*. He was so upset by that experience with the bank that he decided he would submit his work for every award he could think of, and he won lots of them."

Dwight Holmes' other notable projects included the Tampa Museum of Science & Industry, the Appleton Museum in Ocala and Airside "F" at Tampa International Airport. His design for the general aviation terminal at that airport featured a tensile structure that is said to have inspired the design of the new Denver International Airport.

"His designs look straightforward and simple, but they're very refined," said Scott, who went into partnership with his father in 2009. "He would give me the opportunity to do what I wanted then come and steer me in a direction — help me out with a problem I couldn't quite figure out. His solution was often totally outside the box."

Dwight Holmes will be remembered as a talented designer and active member of the AIA, having served the organization at all levels.



The Logan House
1979 AIA National Homes for Better Living
1980 AIA Florida Award for Excellence
1980 AIA Central Florida Award for Excellence



First Florida Bank prototype
1988 AIA Florida Design Award



DE Holmes Residence
1969 AIA Florida Honor Award
1972 *Architectural Record* Home
1994 AIA Florida Test of Time



First Florida Bank prototype
1988 AIA Florida Design Award



DE Holmes Residence
1969 AIA Florida Honor Award
1972 *Architectural Record* Home
1994 AIA Florida Test of Time



Appleton Museum
1987 AIA Florida Award for Excellence
1988 AIA Tampa Bay Honor Award
2001 AIA Florida Test of Time

On the Boards

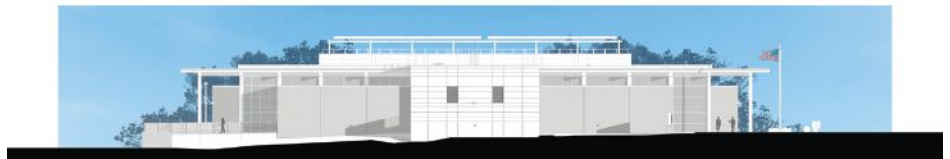
Dr. Michael A. Grego Leadership Institute

Largo, Florida

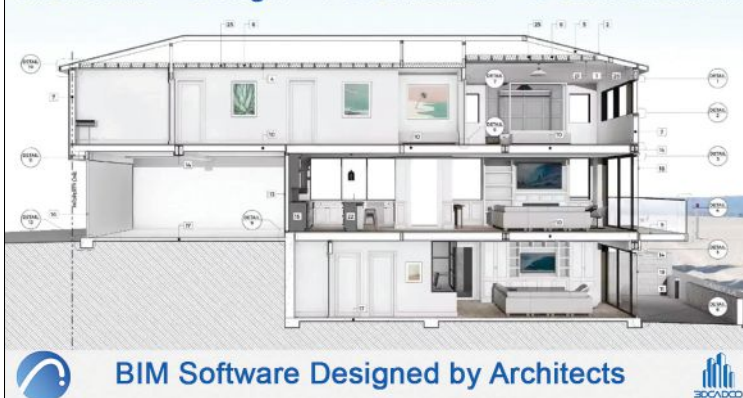
Rowe Architects | Tampa, Florida

The program for the Dr. Michael A. Grego Leadership Institute, which is now under construction, could hardly be simpler. Designed to accommodate training programs for administrators, teachers and staff of the Pinellas County Schools, plus special events for the school system and the public, the building consists of one large assembly space along with a gallery, restrooms and limited support facilities. The assembly space can be divided into two, three or four separate spaces for smaller gatherings.

The building's primary architectural motif is a series of precast concrete double-T frames that line the main circulation path, which is bracketed by symmetrical entrance canopies, one facing the school system headquarters diagonally across the street, the other facing the parking lot. The double-T frames hark back to the work of Gene Leedy, a pioneering Sarasota School architect. The team at Rowe Architects used the same precast plant that had created similar forms for Leedy.



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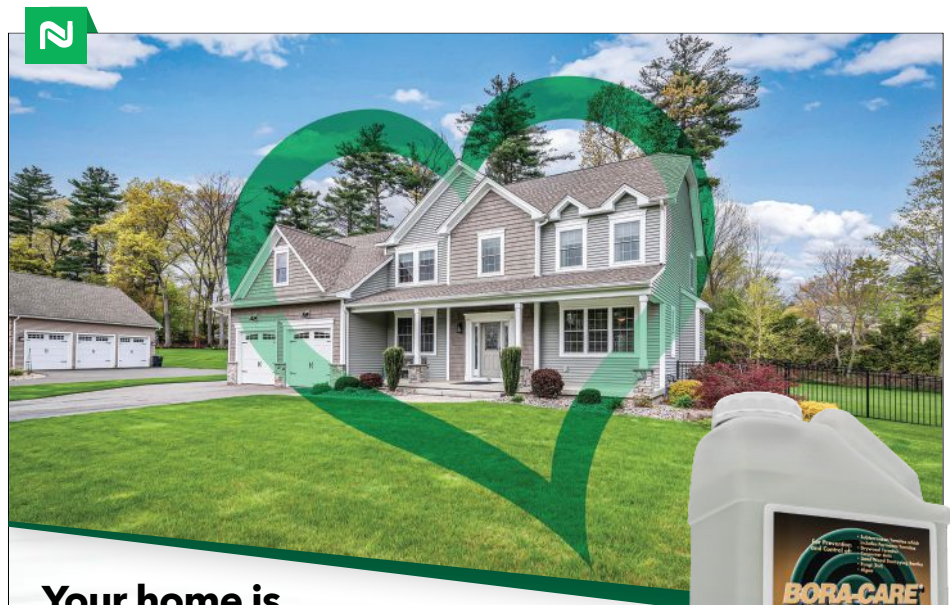
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