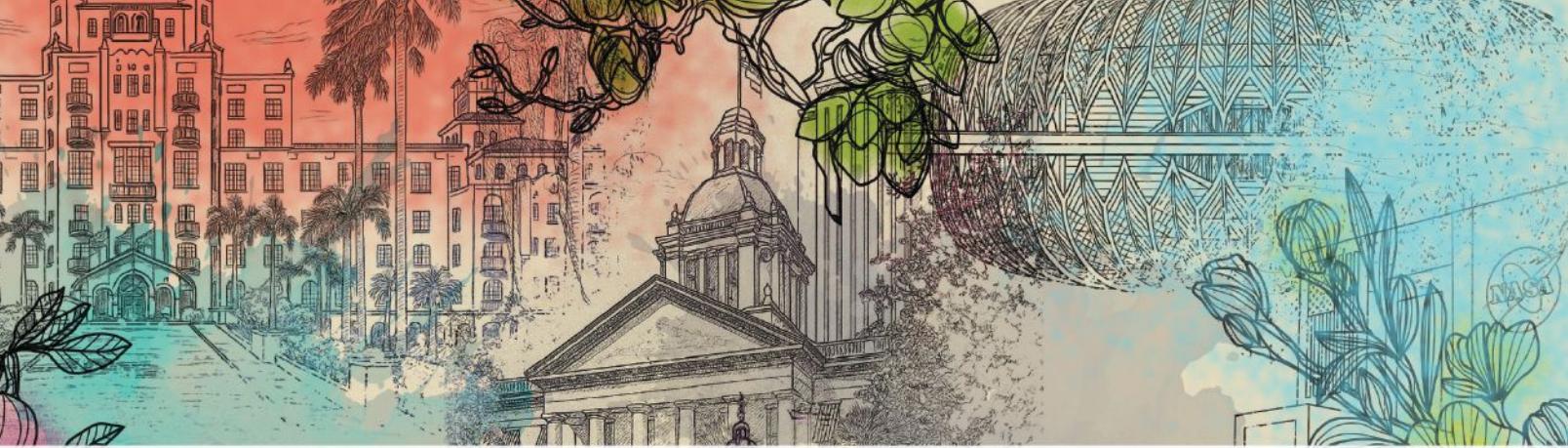


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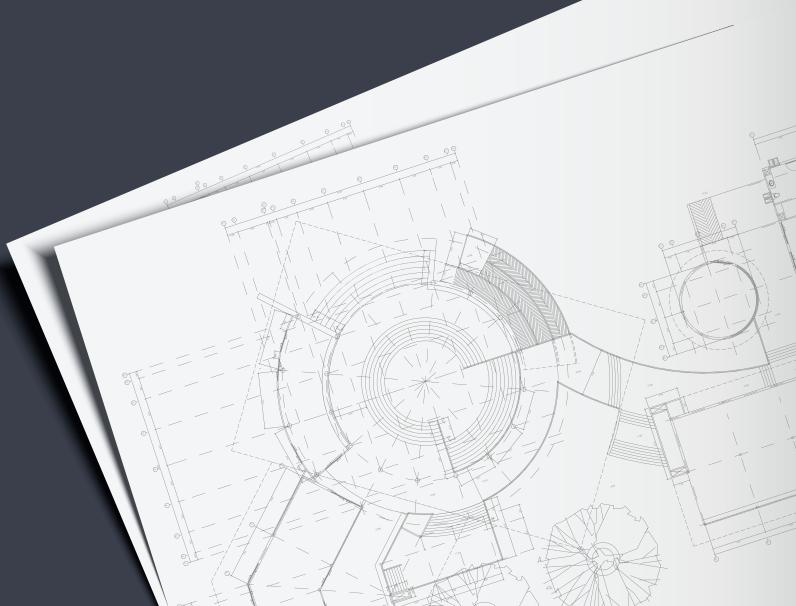
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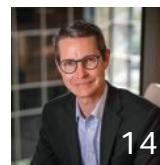
Architects of the Featured Projects

Andrew MacPhee, AIA, is a seasoned architect with more than 20 years of experience and a lifelong passion for design. A Massachusetts native inspired by creativity and independence, he earned his Bachelor of Architecture from Florida Atlantic University in 2004. Beginning his career designing luxury residences in Boca Raton, he moved to Orlando in 2011, contributing to hospitality and theme park projects as a project architect. Since 2022, he has served as vice president and director of operations at make_designstudios. A licensed Florida architect and past AIA Orlando president, he also serves on the City of Orlando's Board of Zoning Adjustment.



10

Nathan Butler, FAIA, serves as director of the Orlando office of HKS, a global firm with additional offices in Miami. HKS is renowned for designing and delivering transformative, innovative solutions across diverse project types, with a strong focus on hospitality. Under Butler's leadership, the Orlando team embodies the firm's collaborative, integrated approach bringing together architecture, design, and strategic thinking to create impactful environments that serve clients and strengthen communities. His role emphasizes thought leadership, design excellence, and advancing HKS's mission to shape meaningful, enduring places throughout Florida and beyond.



14

Christian MacCarroll, AIA, is an office design leader and a principal at HKS. Christian, a UF and MIT graduate, has more than 20 years of experience creating memorable architecture at HKS. As the office design leader, he leads his teams in the development of various project types from hospitality to health care that find a harmonious balance between performance and beauty.



14

Benjamin P. Butera, AIA, is an architect in Ormond Beach, Florida, with more than 40 years of experience and more than 1,500 designs across the Southeast. A New York native and NYIT graduate, he moved to Florida in 1978, serving as staff architect for ITT's Palm Coast development. His firm provides residential, commercial, and community design using advanced BIM and VDC technologies. Notably, he designed the Give Kids The World Village in Kissimmee, including the Castle of Miracles, bringing joy to children with critical illnesses. Known for timeless, value-driven architecture, Butera continues to shape Florida's east coast through innovation and community impact.



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On the cover:
Atrium at elevator lobby of the Conrad
Orlando at Evermore. HKS.
Photo by Alex Fradkin

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EVOLUTION IN MULTIFAMILY DEVELOPMENT

Designing for Resilience, Value, and Long-Term Stewardship

Today's architects and developers face far more complex realities like increased exposure to both natural and man-made hazards, surging insurance premiums, chronic maintenance demands, and investment structures that may change hands multiple times over a building's life. As those forces converge, the industry is redefining what "value" means in multifamily housing. And the material decision at the center of that reevaluation is the choice between wood-frame construction and concrete masonry (CMU).

The Real Cost of Building - And Who Pays It

The financial argument for wood-frame construction rests almost entirely on its lower first cost. On paper, the structure may cost 4–8% less than an equivalent CMU building. For a developer planning to build, lease up, and sell quickly, that delta goes straight to the bottom line. But that kind of math has a catch, and the consequences stretch far beyond the first transaction.

Multifamily buildings often remain in service for 50 years or more. Over that lifetime, initial construction typically represents a small fraction of total cost. Insurance, maintenance, moisture repairs, disaster recovery, capital replacement, and tenant turnover become the real financial drivers. The question, then, isn't simply *"How much does it cost to build?"* but rather *"Who eventually pays for the decision we make today?"*

Two Development Models - Two Outcomes

The marketplace is divided into two primary development philosophies.

1) Build to Hold

These developers expect to own and operate the property for the long term. They care deeply about durability, insurance, sustainability, and predictable operations. They build with concrete masonry because:

- It reduces maintenance.
- It prevents moisture and mold.
- It stabilizes insurance exposure.
- It protects NOI.
- It performs better during extreme weather.

Their decisions are tied directly to long-term performance, so resilience matters.

2) Build to Sell

Other developers take a very different approach: they build quickly, lease up, and exit — often within one to three years. For these groups, short-term margins dominate. First-cost savings are captured quickly and responsibility leaves with the developer. Future owners, however, inherit:

- Rising insurance premiums
- Greater maintenance demands
- Moisture and mold risk
- Short replacement cycles
- Lower residual building value

And when the property sells again, which is a common event every 5–7 years; the next investor inherits an even more expensive asset. This cycle reveals an uncomfortable truth: **Wood benefits the first owner only. CMU benefits every owner for the life of the project.**

The Role of Resilience

Weather volatility has changed the conversation. Fire risk, wind events, and flooding have become familiar realities, not distant hypotheticals. FEMA reports that every \$1 spent on resilient construction



yields \$5–\$6 in avoided losses. That pay-back compounds in multifamily buildings where more lives are affected, tenant displacement is costly, repairs can take months and operating income is essential.

Concrete masonry holds up. It resists high winds. It withstands fire. It does not rot, mildew, or invite termites. After major storms, CMU buildings are far more likely to remain usable. Residents return sooner and communities recover faster. This is resilience not as a concept, but as a demonstrated economic and human advantage. **Resilient design doesn't just save buildings. It protects people.**

Insurance - The New Economic Battleground

Insurance premiums are increasingly shaping development economics. In many high-risk regions, premiums for wood-frame multifamily projects have risen 25–100% in just a few years. Some carriers have exited entirely. Underwriters understand the material difference- Non-combustible, moisture-resistant CMU buildings pose far less risk. Lower risk means lower premiums. Lower premiums result in higher NOI. Higher NOI means higher valuation. For long-term owners, this is essential but for short-term builders, it's irrelevant. And yet, every future owner is affected. As well as all residents of these projects.

Maintenance and Repair - The Silent Cost Drain

Developers who have lived with wood-frame construction over time know the reality well. Repair cycles start early and never stop.

Wood demands more frequent envelope maintenance, fire-related mitigation, mold and termite remediation and water-intrusion repair.

Costs escalate as the building ages. Concrete masonry, on the other hand, remains steady. It is durable, dimensionally stable, and slow to degrade. Predictability becomes a financial asset.

The Human Side

To a renter, CMU construction means a quieter building with a sturdier envelope, resulting in cleaner air and overall, less disruption of daily life. These are not luxuries. They are fundamentals of livable multifamily housing, and they translate directly into business outcomes like fewer complaints, better reviews and higher

occupancy with a lower turnover. Where residents feel safe and comfortable, they stay. Where they don't, they don't!

Longevity as Sustainability

We often talk about sustainability through material chemistry or operational efficiency. But longevity, the simple ability of a building to keep performing for decades may be the most sustainable act of all. Building with CMU contributes to longer service life, reduced replacement costs and greater thermal mass efficiency. The very nature of CMU production and delivery creates regional sourcing opportunities and end-of-life recyclability which is an extremely important factor in itself. This longevity also improves the sustainability of our communities themselves. Durable buildings reduce strain on landfills, material supply chains, and labor resources. They minimize displacement after storms, shorten recovery times, and support stable neighborhoods across generations. In this way, resilient construction is not only an environmental strategy- it is a community-building strategy.

Architects as Stewards of Value

The decision to build with wood or CMU is more than numbers. It is a design choice tied to ethics, community, and time. Architects sit at the nexus of those values. They are trusted advisers and translators of short-term decisions into long-term consequences. Architects don't just design buildings. They design futures.

Multifamily housing is not a single moment in time — it is a chain of ownership stretching forward for generations. Every decision made during design and construction affects people who may never meet the original developer, builder, or architect. Concrete masonry is a commitment to those future users and a way of ensuring that buildings remain strong, sustainable, and financially stable long after the ribbon cutting. In a world defined by uncertainty, concrete masonry offers something rare- Confidence - for owners, for residents, and for the communities they call home. And that is worth designing for.

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"My goal is to continue the legacy of our leadership by listening deeply, inviting every member into the conversation..."

President's Perspective

Adam Gayle, AIA

As architects, one of our greatest privileges is shaping spaces that bring people together. Every space we design, whether it's meant for service, shelter, work, community or play, is an opportunity to set the stage for connection. This issue of *Florida/Caribbean Architect* highlights our members' hospitality projects that showcase just how powerfully design can foster a sense of belonging.

In line with our magazine theme of hospitality, a spirit of welcoming and relevance has been at the heart of AIA Florida's recent strategic planning sessions and are values we believe reflect our commitment to progress and inclusivity both as an association as well as a profession.

I am honored to serve as AIA Florida's president for 2026, following a run of strong women leaders, including Elizabeth Camargo, AIA whose consistency and vision have helped guide our organization. My goal is to continue the legacy of our leadership by listening deeply, inviting every member into the conversation, and making sure that together, we question and challenge the status quo to remain relevant and keep our organization moving forward openly, collaboratively and ready to lead.

True leadership is about stewardship, protecting and championing the full spectrum of voices in our field. It's about

sharing what we know, lifting each other up and building bridges that turn individual talent into collective achievement. Design is not a solo act; it's a process that thrives on collaboration, mentorship and the shared pursuit of excellence, whether in creative ambition or business success.

Our annual Legislative Day in Tallahassee stands as a clear example of what we can accomplish together. When architects, associates and students from all corners of the state gather to advocate as one, we demonstrate the strength of our unified voice. This year's event will feature a poster we hope will open a dialogue with our representatives that balances raw expression and refined design, where interwoven through the chaos are outlines of iconic buildings, historic and contemporary, depicted not as pristine monuments, but as living, breathing entities; serving as a reminder that architecture is not static; it evolves with the culture and community it serves. And we will again shine a spotlight on the critical role architects play as trusted leaders and guardians of our communities' health, safety and welfare.

Thank you for entrusting me with this opportunity. I look forward to building new connections, learning from each of you and working side by side to advance our profession. Leadership is a shared journey, and when we design together, we continue to raise the bar for what's possible. Our voices are stronger together.



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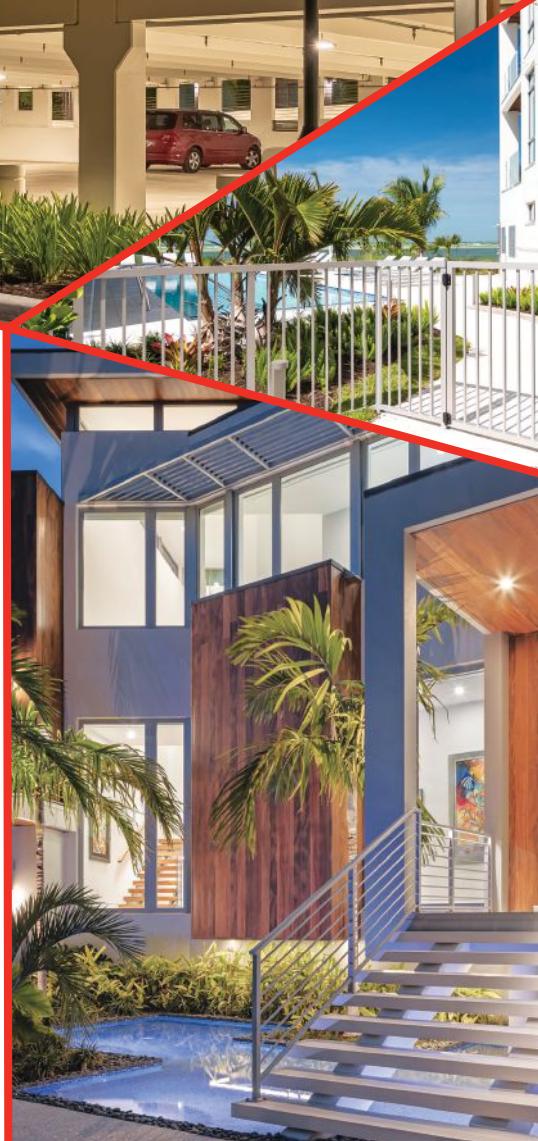
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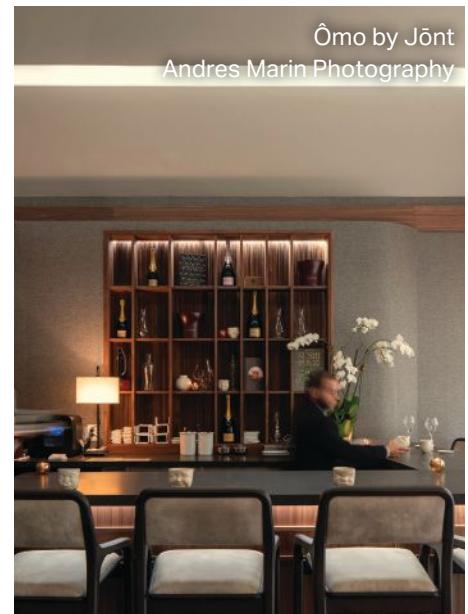
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Camille Orlando, Florida

Kōsen Tampa, Florida

Ômo by Jōnt Winter Park, Florida make_designstudios | Orlando, Florida



Matt Kelly, Assoc. AIA, knows how to put on a show. He started off performing as a drummer in a small band that toured the country. A hobby of making drum sets led him to study design, earning degrees from the University of Central Florida and the University of Florida, where his Master of Architecture thesis examined the intersection of music and space. Even before graduating he went to work for NBCUniversal Creative, serving on the design team for attractions such as the Wizarding World of Harry Potter at Universal Studios.

He founded make_designstudios in 2016 “to bring the immersive, imaginative flair of themed environments into the world of commercial architecture,” according to

his bio on the firm’s website. That ethos is evident in the growing list of restaurants designed by the firm, each of which seeks to translate the chef’s unique vision into a three-dimensional experience.

Andy MacPhee, AIA, joined the firm in 2022. He currently serves as director of operations. MacPhee has been working in Orlando since 2011 on a range of projects from hospitality to theme parks.

In just a few years, restaurants designed by make_designstudios have collectively earned six Michelin stars, one Michelin Bib Gourmand, and a James Beard Award.

Three of these restaurants are profiled here.

Camille

Camille, located in Orlando’s Baldwin Park neighborhood, was the firm’s first restaurant project. The client was Johnny Tung of BENTO Group Management, which runs more than 20 restaurants throughout Florida.

Like all three establishments covered in this article, Camille is an omakase — a Japanese term typically translated as “I’ll leave it up to you.” The “you” in this case is the chef, who decides what to serve based on what ingredients are deemed fresh and inspiring enough to make the cut on a given day. Camille offers a 10-course Vietnamese tasting menu that takes a long time to prepare and, as the reader might imagine, is not inexpensive.

Views of Camille
Andres Marin Photography



"The big influence here from Day One was conversations with the chef," recalled Kelly. "He wanted a beautiful, bright, and airy space that reminds him of the way his daughter Camille makes him feel. He's a soft-spoken man but he was very adamant about that."

Dinner at Camille is a precisely scheduled affair, and diners move from space to space in a thoughtfully choreographed manner. Upon arrival, patrons wait for a specified time in an outdoor area, a feature that reminds Kelly of theme park queue design, then move inside where the architecture and the dining experience are gradually revealed. Although the various subspaces within the restaurant

feel distinct, they are unified through a consistent material palette including natural wood, light-colored stone and textured wall surfaces.

The precision of the interior mirrors that of the meal service but is balanced by a certain softness, a purposeful allusion to the femininity of the restaurant's namesake. Arched niches line the wall behind booth tables, a sweeping waterfall edge accentuates the host's station, and an intimate dining area is enclosed by a curved glass wall with a sliding door. "That curved glass wall and door, we canceled and brought that feature back into the project like four times," said Kelly. "It was originally to be smart glass with



Andres Marin Photography



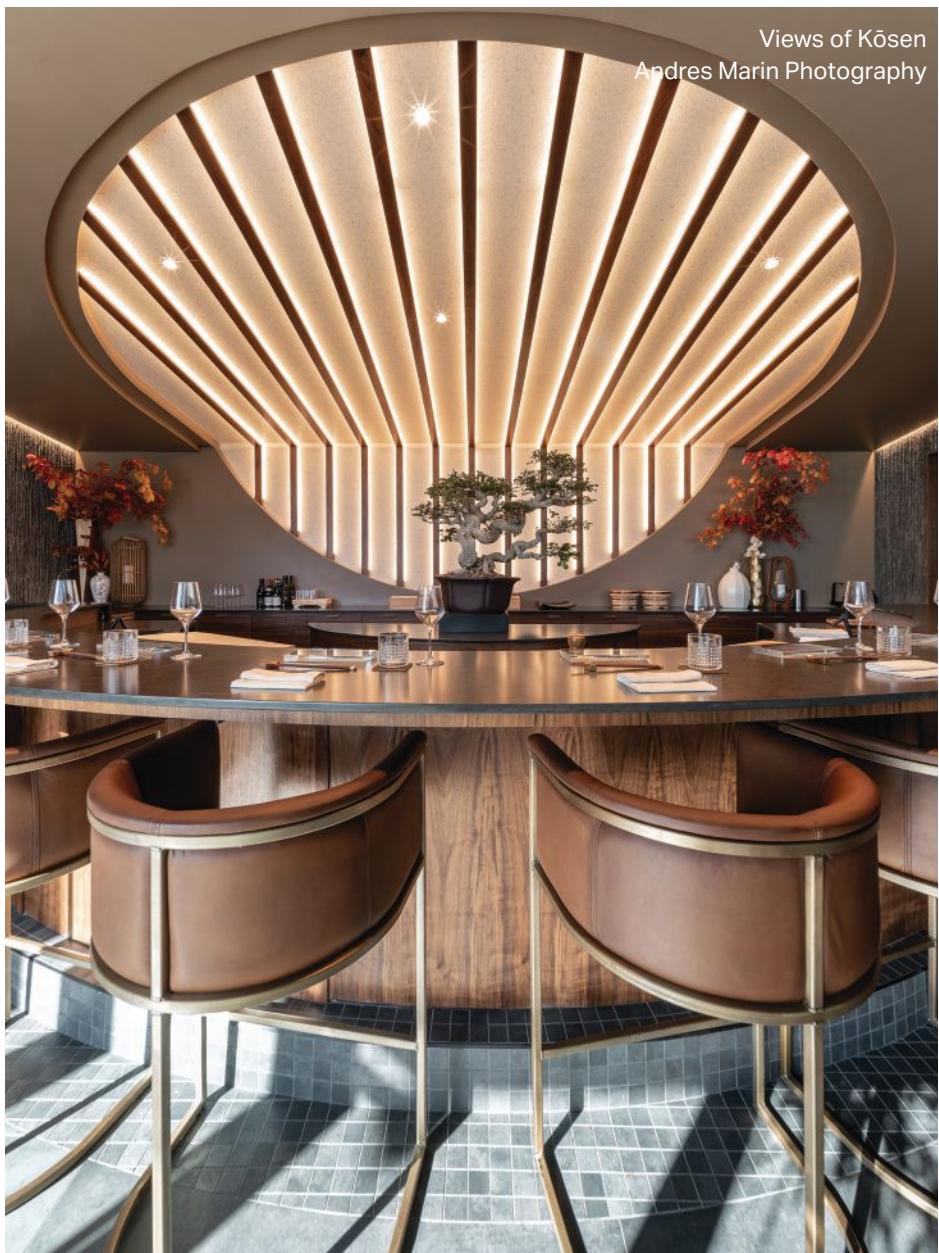
Andres Marin Photography

controllable opacity, but we ended up making it completely transparent.

"I got lucky," Kelly continued, "because when I showed the client the schematic form they bought it all on the first try. There was not a lot of discussion about what each thing should look like, but a lot about what they needed. They left it to me how best to meet those needs."

Kōsen

Pleased with the success of Camille, BENTO Group commissioned make_designstudios to design a Japanese restaurant called Kōsen in Tampa. The restaurant seats only eight to ten people at a time, twice a night. As



with Camille, the timing of the dining experience is carefully controlled.

For this project, Kelly sought inspiration in Japanese minimalism but strove to avoid generic or excessively obvious motifs. The most striking feature of the space is a circular cove inset partially into the ceiling and partially into an adjacent wall and infilled with back lit wood slats in a radial pattern. It is sufficiently abstract to be appreciated on its own sculptural terms, but after patrons have been sitting at the semicircular bar beneath this glowing, folded cove for a while, it may gradually dawn on them that this element represents the ultimate Japanese symbol: the rising sun.

A commitment to subtlety influenced all lighting and material choices. "We wanted to let some features of the space exist without necessarily letting patrons know, almost like a mantra in the background of the experience," said Kelly. "Lighting throughout the space is indirect. There's never a visible filament. The light is there but it's not speaking." In a similarly abstract vein, Kelly sheathed some walls and counter bases in vertical gray stone tiles of differing depths with 1/2-inch gaps between them, suggesting a forest of mysteriously dark bamboo.

The result is a space that feels quintessentially Japanese without a single picture of Mt. Fuji, a koi fish, or a Shinto shrine in sight.

Ômo by Jōnt

Anyone who has lived in or near Washington, DC, might recognize "jont" as a local slang word meaning "thing," referring to just about any inanimate object or place. Hive Hospitality adopted the slang term, adding a circumflex over the "o," as the name of an exclusive French-Japanese restaurant in DC's Logan Circle neighborhood, which earned two Michelin Stars in 2021. The company hired make_designstudios to create an offshoot of the DC establishment, called Ômo by Jōnt, which opened in Winter Park, Florida, in 2024.

"These guys at Hive [Hospitality] had it kind of down to a science," said Kelly. "It

was quick work for them to tell me exactly what their ideas were. They wanted a kind of armature for a carefully composed dining experience."

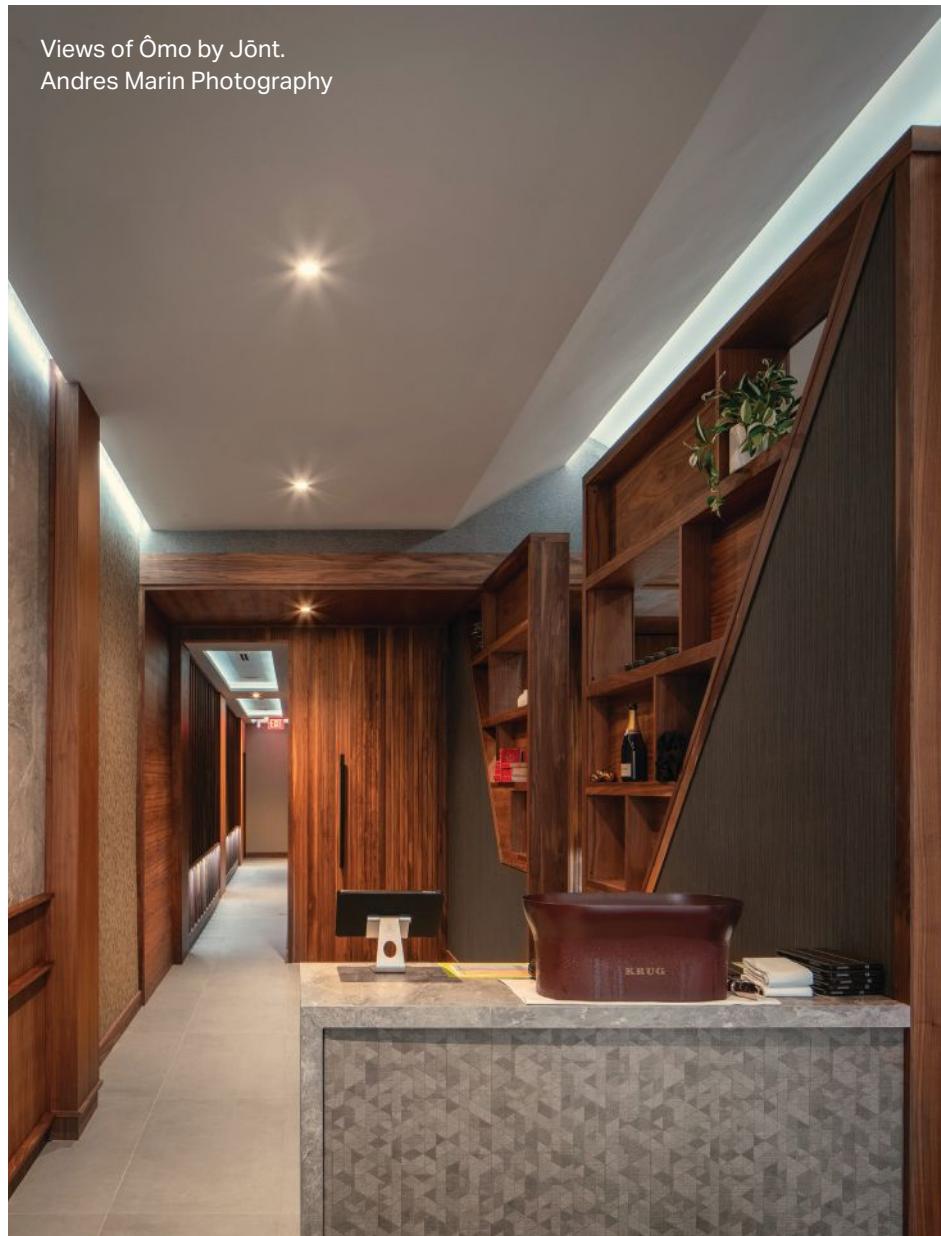
The restaurant consists of three rooms, each seating 16 people who move from space to space at set times. Patrons may start in the Salon, a lounge that serves drinks and small bites (it is also available as a standalone experience). Diners then proceed to the main counter surrounding an open kitchen before moving to a pastry parlor for dessert and after-dinner drinks.

"It was an older, historic building, and that meant we had to solve a lot of spatial problems in a very small area in order to complete the project," recalled Kelly. "It

was a tricky circulation exercise and, to complicate matters further, the clients wanted the space to be able to change with the seasons."

The design vocabulary is more angular than in Camille and Kösen, though it shares its predecessors' muted material palette. In the hallway just beyond the host's station, flared shelves in walnut-stained maple draw the eye upward to a folded ceiling plane with slivers of indirect light seeping over its edges. The angled shelving also appears in the Salon, complementing the space's clubby, living room-like furnishings. The savory tasting room is more business-like, with a cream-colored, L-shaped counter beneath a walnut-stained drop panel on the ceiling and a

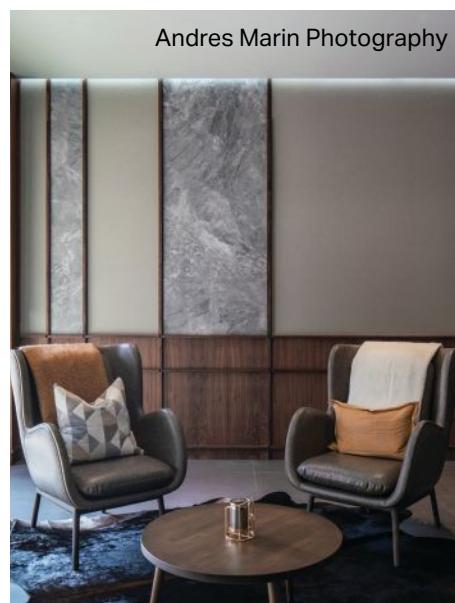
plant-like chandelier over a prep counter in the open kitchen. In the pastry room, the walnut-stained wood reappears as paneling lining almost the entire back wall, while overhead chevron-shaped beams separated by slots of indirect light lend a distinct directionality to the space. The restaurant's materiality evokes some of the work of early modern Austrian/Czechoslovak architect Adolf Loos. Famous (or infamous) for his opposition to applied ornament, he preferred to create spaces whose opulence derived from the inherent patterns of stone, wood and other materials. In that same vein, Ômo by Jönt achieves elegance and drama not through easy decorative devices, but through luxurious materials, striking geometries, and the courage to say, "Let's stop there."



Views of Ômo by Jönt.
Andres Marin Photography



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Conrad Orlando at Evermore

Orlando, Florida

HKS | Orlando, Florida



Hotel view from across the lagoon.

Photo by Alex Fradkin

Long before the first roller coaster hurtled along a sinuous track in the Magic Kingdom, central Florida was already a significant tourist destination. Beginning in the late 19th century, resort towns such as Winter Park promised snow-weary Northerners warm weather, beautiful lakes, and nearby therapeutic springs. By the mid-20th century, the state's first theme park, Cypress Gardens, was drawing visitors to see its lush floral displays and elaborately choreographed water ski shows.

The new Conrad Orlando at Evermore, a hotel located near Walt Disney World, EPCOT, and Universal Studios, was conceived not only as a respite from the bustle of those and other attractions,

but also as a place where guests can reconnect with the region's natural beauty.

"Our goal was to provide guests with a palette cleanser from the many themed environments and celebrate the authenticity of the Central Florida landscape," said Christian MacCarroll, AIA, LEED AP BD+C, office design leader and principal in the Orlando office of HKS.

MacCarroll works with Nathan Butler, FAIA, HKS's Orlando office director, who works closely with clients to understand their vision and fulfill their goals across a variety of building types

As part of Hilton Hotels and Resorts' high-end Conrad brand, the hotel also

offers a luxurious counterpoint to the often-eclectic aesthetic of modern theme parks.

Guests arrive via a winding roadway that passes through dunes covered in indigenous wildflowers complemented by undulating limestone walls — a nod to the limestone aquifer that filters rainwater in the region. The road gradually rises some 20 feet, setting up an intentionally dramatic entry sequence. Guests are received in a formal motor court. Entering the hotel, they pass under a dramatic cantilevering canopy, through a minimalist glass doorway, and into a lobby lined with large windows affording views of an eight-acre crystal lagoon, which lies well below the raised entry level.



Sculptural stair down to spa level.

Photo by Alex Fradkin



Seating alcove at reception.

Photo by Alex Fradkin



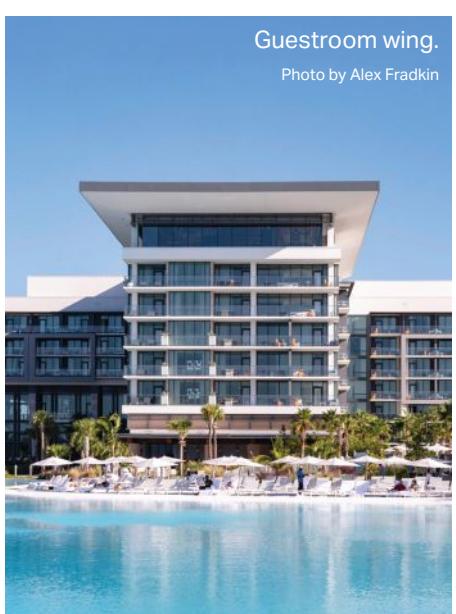
Cantilevered arrival canopy at motor court.

Photo by Alex Fradkin

The entry canopy is one of numerous thin, cantilevered planes that evoke the Prairie Style of Frank Lloyd Wright. "These horizontal characteristics pick up on the flatness of the Florida landscape, just as in Wright's work," said MacCarroll. The Wrightian allusions are perhaps most striking in the massing of the tower adjacent to the entrance, where two narrow vertical pillars are capped by a projecting horizontal roof, a composition that recalls Wright's William E. Martin House in Oak Park, Illinois, among others.

Inside, the rectilinear composition gives way to varied curves that allude to the fluidity of the adjacent lagoon. Hovering above the entry lobby is a convex form

covered in polished wood, inspired by the hulls of mid-20th-century Chris-Craft boats. This linear feature emphasizes the axial view terminating in a boathouse on the opposite side of the lake. The main elevator lobby lies at the base of an atrium in the shape of a triangle with softened corners — the triangles shift positions slightly with each successive floor, creating a space that feels like an abstraction of a natural cave. In the lobby lounge, subspaces are defined by curved walls clad in warm-toned wood punctuated by murals depicting aquatic wildlife. In the lower lobby, an undulating staircase inspired by the work of Carlo Scarpa ends in a stepped platform that seems to spill into the space, while in the conference wing a



Guestroom wing.

Photo by Alex Fradkin

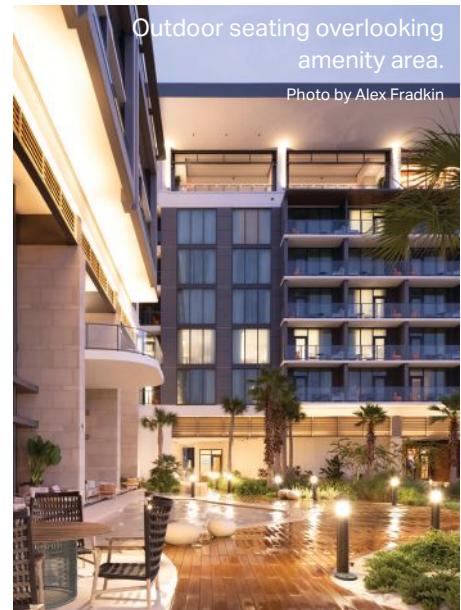
highly sculptural floating spiral stair adds a theatrical touch.

"In expansive resort environments, spatial repetition can blur orientation. To counter this, we introduced a series of sculptural volumes and curated objects — each designed as a moment of discovery rather than mere way finding. The twisting atrium, in particular, invites guests to pause, look up and even place their phones on the floor to capture an Instagrammable moment."

The guest rooms are essays in understated luxury. Explicit regional references include jalouse-style perforated wood panels, rattan-covered surfaces, and touches of "haint" blue — a very pale hue that was once painted on many porch ceilings in parts of the South because it was believed to ward off evil spirits known as "haints." In this case, the color also more directly evokes that of the water in the nearby lagoon.

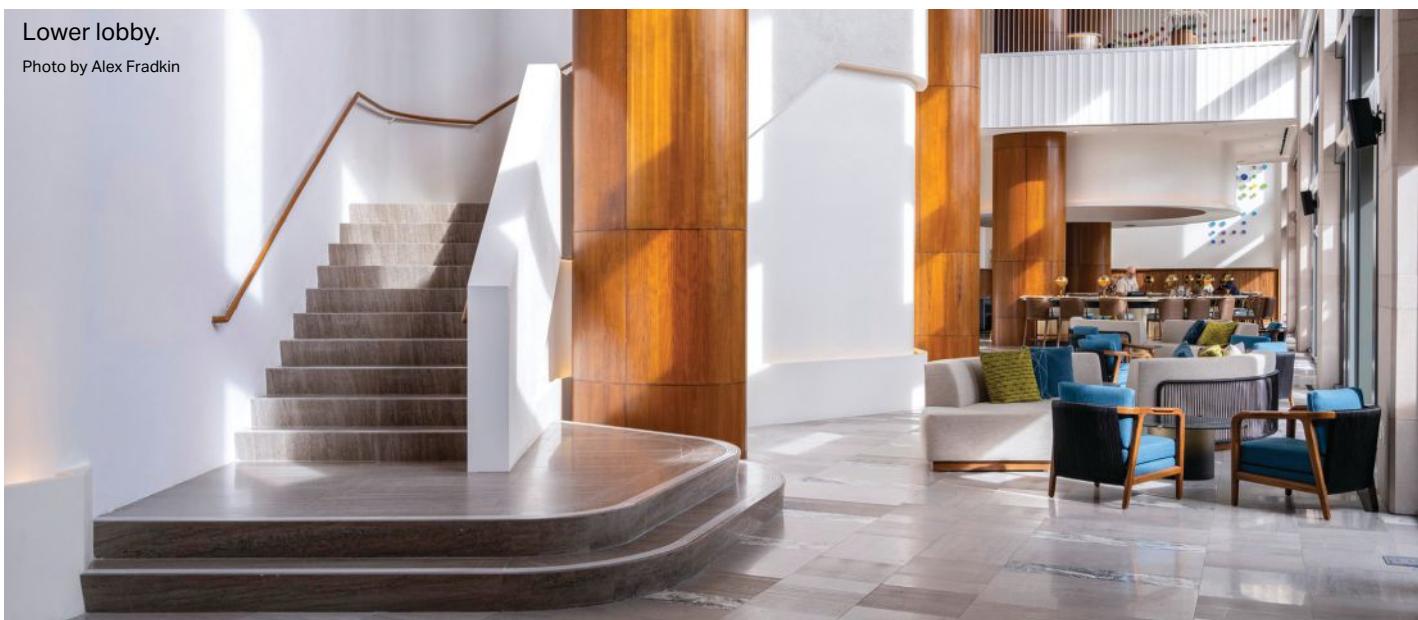
HKS is now in the process of understanding the impact of our design work and how well it is meeting our sustainability, operational and experiential goals. MacCarroll said, "We aspire to meet the Architecture

2030 challenges in our projects at HKS, which means that we are using energy modeling and performance analysis to make sure our buildings are meeting the energy and carbon reduction targets."



- A- Conference Arrival
- B- Main Arrival
- C- Spa & Fitness
- D- Meeting Space
- E- Event Lawn
- F- Trattoria
- G- Lobby Bar
- H- Pool Bar
- I- Kids Club
- J- Main Pool
- K- Splash Pad
- L- Guestrooms





Give Kids the World Village

Kissimmee, Florida

Benjamin P. Butera, Inc. | Ormond Beach, Florida

Give Kids the World Village is an 89-acre, storybook-themed resort in Kissimmee, Florida, that offers free, weeklong vacations to children with life-threatening illnesses and their families. The nonprofit enterprise was established in 1986 by Henri Landwirth, a Holocaust survivor who immigrated to the United States after World War II and became a successful hotelier. The organization covers the cost of all transportation, accommodations, and food for guest families and, in cooperation with Walt Disney World, provides them free tickets to nearby Disney and Universal theme parks.

Benjamin P. Butera, AIA, has been the architect of record for Give Kids the World Village since its founding. "It started with a string of duplexes for families so they could take their kids to the big theme parks," he recalled. "But a lot of kids were too sick to leave the village, so they bought some adjoining land and it became almost like an amusement park in itself."

Most of the non-residential structures are clustered around a freeform plaza at the heart of the complex. The centerpiece is the multi-turreted Castle of Miracles, which includes a number of indoor attractions plus an outdoor carousel capped by a mushroom-shaped red roof with white polka dots. The 53,000-square-foot Towne Hall, with its whimsical lollipop colonnade, serves as the primary dining and assembly venue. Other landmarks include an interactive railroad station, a movie theater and a water park. There's even an ice cream shop with an early Space Age vibe, crowned by a flying saucer, which is open 24 hours a day.

The launch of Give Kids the World Village predicated the passage of the Americans with Disabilities Act in 1990, but accessibility was obviously a paramount concern given that many guests would have physical limitations specific to their illnesses. Butera pioneered a number of universal design strategies, including creating what is believed to be the world's



Image courtesy of Benjamin P. Butera, Inc.



Image courtesy of Benjamin P. Butera, Inc.

first wheelchair-accessible carousel. Throughout the facility, accessible features are integrated into the architecture and grounds as seamlessly as possible.

Butera continues to work on projects for the village. "I've been trying to convince them that the duplexes take up a lot of land," he said, "so now we are moving toward larger multi-family accommodations. We completed a 24-unit building that was a huge success, and more are in the works."

Butera's long history with Give Kids the World Village is not memorialized anywhere in the resort — "Well, maybe on one of the paver stones," he says — and the same is true for the companies that have supported the project financially. "It's been a labor of love for all of us. Architects, developers and companies dedicated their time and talents to make Give Kids The World the success it enjoys."



Image courtesy of Benjamin P. Butera, Inc.



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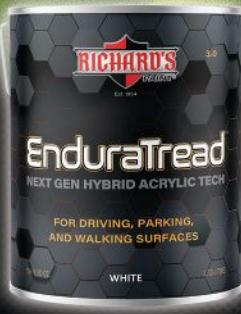


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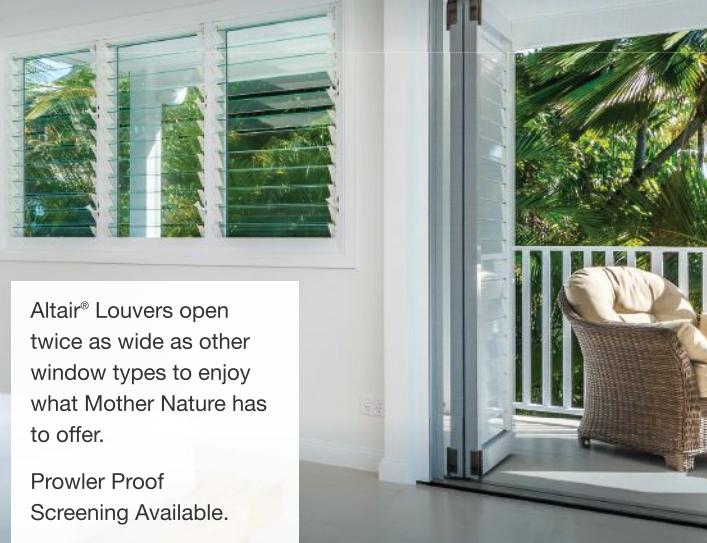
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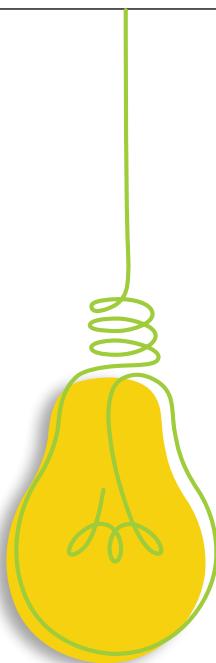
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On the Boards

14 ROC

Miami, Florida

RSP Architects | Miami, Florida

At first glance, the condominium tower named 14 ROC, to be located just a block from Miami's Adrienne Arsht Center for the Performing Arts, seems to fit the common pattern for recent high-rises in the city. It consists of a tall, sleek tower resting on a distinct podium. Typically, that podium is shrouded in a decorative screen that shields views of cars parked within, but in this case, the podium is a solid, sculpted mass that contrasts with the glassy, rectilinear forms above and below.

This is possible because the site is in a Rapid Transit Zone (RTZ), designated by the county based on access to public transit, and therefore requires no parking. Accordingly, RSP Architects took advantage of the opportunity to locate residents' storage units and mechanical rooms in the podium, whose faceted form recalls that of the Arsht Center nearby. Continuous, cylindrical columns supporting the 30-story tower pierce the sculpted podium to create a pedestrian-friendly entry portico.



On the Boards

Town of Golden Beach Wellness Center

Golden Beach, Florida

Eric Dempsey Architect, LLC | West Palm Beach, Florida

The Town of Golden Beach Wellness Center, now under construction in the northernmost jurisdiction on the barrier island in Miami-Dade County, will be a striking addition to the town's civic center. The building's spiral plan is reminiscent of a nautilus shell — a biomimetic form symbolizing renewal, resilience and harmony with the coastal environment — its flared end positioned to attract visitors from adjacent tennis courts on one side and a parking area on the other, creating a welcoming civic landmark at the heart of the community. The perimeter of the spiral is lined with tightly spaced vertical elements that begin as structural columns supporting the flared end, transitioning into nonstructural ribs along the cantilevered second floor, echoing the protective geometry of the shell while filtering daylight and providing coastal sun-shading.

The cantilever allows for a large covered terrace at ground level providing space for outdoor gatherings, enhancing indoor-outdoor wellness experiences through shade and natural ventilation. Inside, the first floor will contain a community lounge and a children's playroom, while the second floor will accommodate a gym with machines and free weights plus a "Zen" room for yoga, Pilates, and similar activities, bringing mind-body programming into a shared civic venue. Architect Eric Dempsey collaborated closely with structural engineering firm Jezerinac Group and MEP engineering firm ECF Consultants, to realize open, flexible interior space within the complex spiral form, ensuring the architecture remains both expressive and efficient.



Image courtesy of Eric Dempsey Architect, LLC.

On the Boards

Manalapan Residence

Manalapan, Florida

Choeff Levy Fischman Architecture + Design | Miami, Florida

Measuring nearly 50,000 square feet, the Manalapan Residence by Choeff Levy Fischman Architecture + Design, currently in design development, is unquestionably lavish, yet it achieves luxury through a relatively restrained architectural vocabulary. The house will be composed of stacked rectilinear blocks framed in varied finishes, but some of the blocks are rotated in plan — a gesture that not only enlivens the massing but also optimizes views to both the adjacent Intracoastal Waterway and the Atlantic Ocean on the other side of Route A1A. A separate beach house on the ocean side will be accessible via a tunnel under the highway.

Along the entry façade, landscaped terraces and water cascades will highlight the surprising 20-foot slope of the site, a rarity in Florida. The lowest level, which includes a 13-vehicle private car museum, is treated as an understory but is entirely above base flood elevation. The project will include 13,000 square feet of pool decks and "lagoon-like" water features.



Architects and Their Art

Digital Art

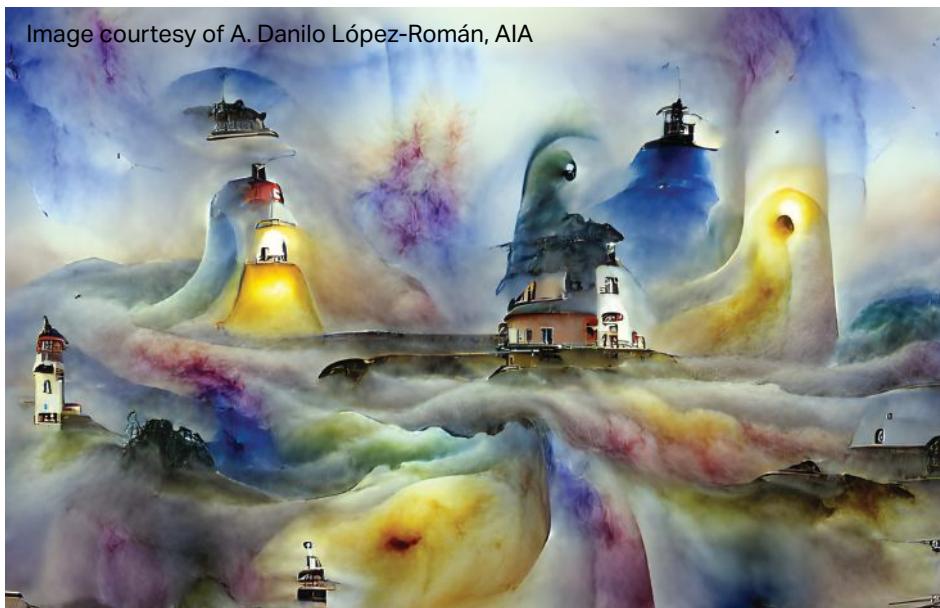
A. Danilo López-Román, AIA | Miami, Florida

A. Danilo López-Román, AIA, is clearly a modern Renaissance man. A principal of Anillo. Toledo. Lopez, LLC, in Miami, he is an architect, artist, poet, editor, essayist, and translator, among other creative endeavors. His digital artworks, while often mysterious or even enigmatic, nonetheless tend to reveal an underlying architectural sensibility, incorporating tectonic forms and sometimes even distinct buildings.

"I consider that art (poetry, painting) shares with architecture (another artform) the three tenets of form, structure, and function," wrote López-Román in an email. "As a published and award-winning poet, I find them all intimately related."

The awards to which he referred include a bronze medal in the Juan Felipe Herrera Best Poetry Book Award program of the International Latino Book Awards (ILBA), an honorable mention in poetry from the ILBA, and an honorable mention in poetry in the Florida Book Awards. In 2024 he was a Medal Provocateur finalist in the Eric Hoffer Book Award program. His poetry, fiction, and essays have been published in *Hayden's Ferry Review*, *Linden Lane Magazine*, *The Carrier Pigeon Magazine*, and many others.

López-Román's artwork has been featured in *Phoebe Journal*, *Nagari*, and *MAYDAY*, and exhibited at Art Basel Miami, Expo Metro Miami, and Artbox in Switzerland.





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