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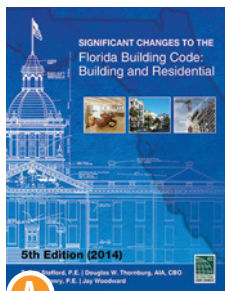
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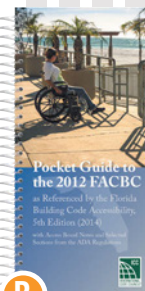
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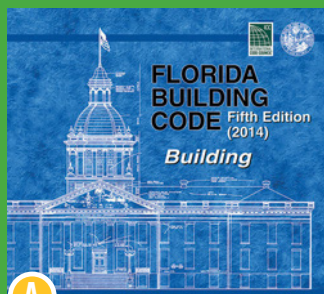
C

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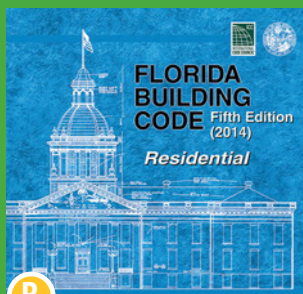
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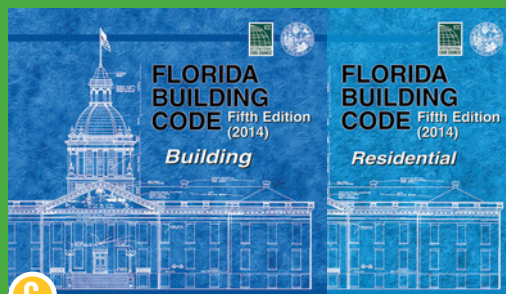
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On the cover: The east elevation of the Verandah House in Sarasota designed by Halfants + Pichette. Photo by Bill Speer.

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President's Perspective / Martin Diaz-Yabor, FAIA



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"When I am asked what I believe in, I say I believe in architecture. Architecture is the mother of the arts. I like to believe that architecture connects the present and the past and the tangible with the intangible." Richard Meier, AIA

As 2016 begins, let's look back at 2015 and revisit all of AIA Florida's achievements. It seems to me that the future of our profession is getting brighter. With the realignment of the boards of both the state and national AIA, we can be more effective. As many of you know, AIA Florida's board has been reduced from 54 members to 22, making it more practical and efficient. The new board structure, effective 2016, is composed of elected officials including the President, First Vice-president/President-elect, Secretary/Treasurer, four Vice-presidents, two Associate Directors-at-Large and one director from each component. A Strategic Council was also created to function in an advisory capacity, examining issues outside the purview of the board and proposing possible future plans of action. This 14-member support structure has three public members, three university deans or directors and eight members of the Institute.

Sir Norman Foster said that: "As an architect, you design for the present with an awareness of the past for a future that is essentially unknown." AIA Florida's vision for 2016 is "Cultivating the Future" from the past and the present. I believe we should move forward by using our past experiences and current endeavors to reap a prosperous future for our profession and our professional association. Despite the great recession, AIA Florida architects have managed to come out stronger. Just as the phoenix rose from the ashes, so have we! We must continue to nurture AIA Florida by expanding it and creating a louder voice for all of those it impacts. Like many other professions, we must become more resilient in order to make our voices heard. We will thrive in the power of unity.

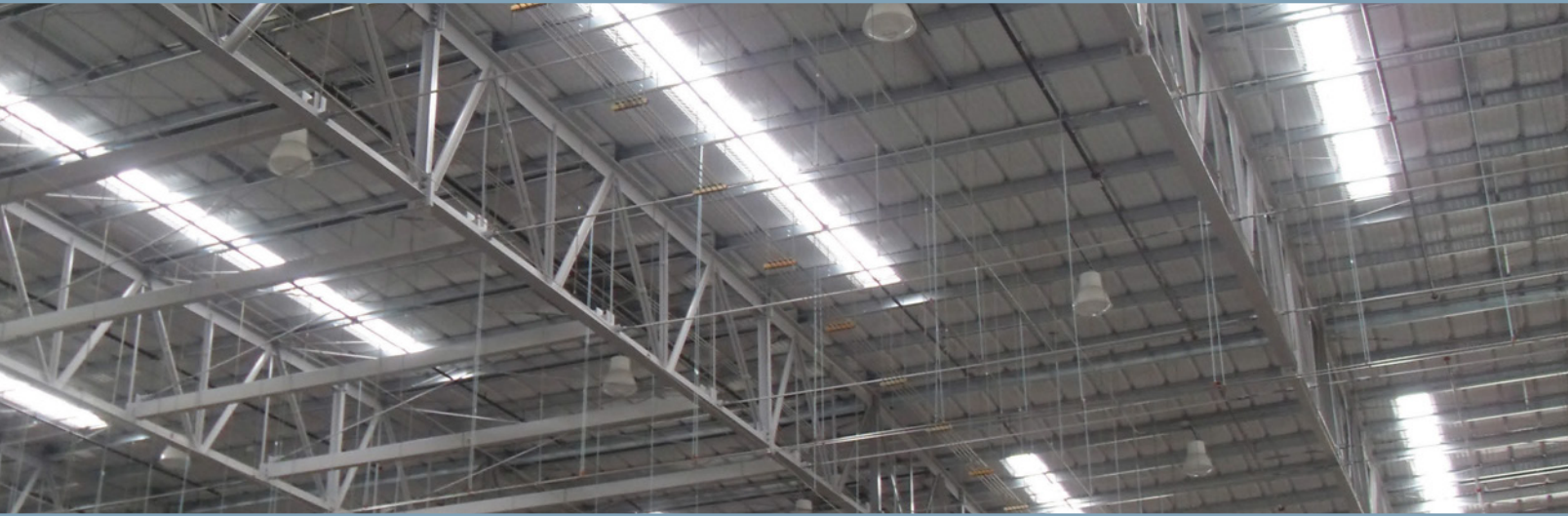
AIA Florida and its members are recognized by other professions and professional associations as the place to go for guidance and answers to important questions. We are no longer an item on the menu. We are sitting at the table making important decisions and changes that can and should affect our future in a positive way. That is real power, but power does not come about on its own. It needs the support of members, emerging professionals, associates and anyone willing to contribute to the growth and prosperity of the architecture profession. AIA Florida is an inclusive professional association. But, I want to challenge everyone who cares about the profession to join forces, get involved and help us make a difference!

Together we can make a difference and create change. Let's take this opportunity to commit to securing our future and the future of those who follow us. We must lead by being the movers, shakers and makers of Florida's future.

Please feel free to contact me directly or the AIA Florida office in Tallahassee and let us know how we can help you get involved. This is your opportunity to be a beacon of light for the future of the profession. ■

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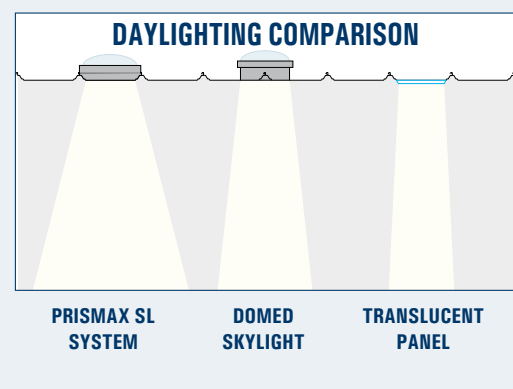
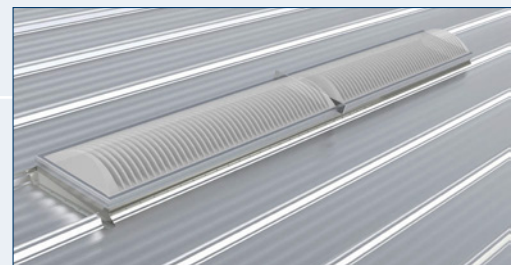
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Editorial / Diane D. Greer

Recently, I sat on my living room floor surrounded by 38 years of *Florida/Caribbean Architect* and *Florida Architect*, as it was originally titled. Looking back through the issues, I realized just how many good projects I have written about, how many wonderful friends I've made and how many ups and downs the magazine has faced through the years. Initially, advertising was sold in-house to generate revenue for a very thin magazine. My husband took the photographs that appeared on the first two covers. As the magazine grew in size and developed an advertising base, we published six issues a year. Bi-monthly publishing kept us busy. The economic downturn of recent years was a challenge for everyone, but with the support of AIA Florida members and staff and an economy that is finally improving, the magazine emerged intact. It is alive and well in both print and digital format. Reviewing all those back issues produced lots of memories for me. A lot of those memories related to good design and memorable buildings, but mostly they reminded me of the many members who were also great people to work with. I still consider many of them good friends.

Other than teaching in the Florida A & M University School of Architecture, this magazine has been my life's work. It has taken a long time for me to consider giving up the reins but, with this issue, I am stepping down as editor of F/CA. It's been a great ride with only a few bumps in the road and I have learned so much from the architects I've been fortunate enough to work with. I will remain with the magazine in an advisory capacity for a while and maybe write an occasional article. When you're a writer who cares about architecture, it's hard to be silent.

Thank you to everyone who has supported *Florida/Caribbean Architect* by producing great projects, educational material, legal information and the occasional Letter to the Editor. My association with AIA Florida has been a real pleasure. ■

This issue of *Florida/Caribbean Architect* Magazine marks the last edition our long-time editor Diane Greer will oversee. For nearly 40 years we've been blessed with her wealth of knowledge, her fierce dedication to the integrity of our magazine and her keen eye for compelling design. When I was hired as the EVP/CEO for AIA Florida, staff kept asking, "have you met Diane yet?" and conversely kept asking Diane if she'd met me. They seemed to believe our meeting would be the proverbial immovable object meeting an irresistible force. But, instead of a cataclysmic pairing of strong personalities, through our shared demand for excellence and commitment to our members and their work, Diane and I have enjoyed a great personal and professional friendship. Her day-to-day presence will be sorely missed.

However, while Diane is stepping down, she isn't stepping away completely. We will continue to benefit from her discerning view and encyclopedic knowledge of all things architectural which have enhanced our publication and our association. She will continue to provide consulting services and will conduct the last quality assurance review before we go to print on future editions.

So, how do we thank Diane for the years of service to the association and the profession? If you have personal commentary, well wishes or "Di-anecdotes" you'd like us to share, contact editor@aiafla.org and join me as we salute a truly great and valued colleague as she explores her great next adventure. ■

Vicki Long, CAE, Hon. AIA



Get To Know Your 2016 AIA

Unprecedented action at the **2015 AIA Florida Annual Business** meeting resulted in the unanimous decision by all components to restructure AIA Florida's leadership model. In doing so, the Executive Committee was eliminated and the 54-member board reduced to 22 members. As you know, these 22 members include nine board officers – President, President-elect, Secretary/Treasurer, four Vice Presidents, two Associate Directors at-Large, and 13 State Directors, one from each component.

"Get to Know You" questions were asked by AIA Florida Staff during the October Strategic Planning session in Orlando to help everyone get to know a little more about who the officers are outside of the office. Enjoy!



President, MARTIN DIAZ-YABOR, FAIA

FIRM: Diaz, Carreño & Partners

ALMA MATER: University of Miami

If there was an iPod Playlist named after you, what three songs would have to be on it? "Don't Stop Believing by Journey, Daniel by Elton John and Watching You by Rodney Atkins."

President-elect, JOYCE OWENS, AIA, RIBA

FIRM: Architecture Joyce Owens

ALMA MATER: University of Notre Dame

Are you a Mac or a PC? "What's a PC?"



Secretary/Treasurer, NATI SOTO, FAIA, LEED AP BD+C

FIRM: Ferguson Glasglow Schuster Soto, Inc.

ALMA MATER: University of Miami

Do you untie your shoes before you take them off?
"You untie shoes to take them off?!"

Vice President, GREGORY JOHN BURKE, AIA, NCARB

FIRM: Gregory John Burke Architect, PA

ALMA MATER: Youngstown College/The Ohio State University

What's been your most embarrassing hairstyle? "My current one, going bald!"



Florida Board Officers

Vice President, VIRGIL CAMPANERIA, AIA

FIRM: HKS, Inc.

ALMA MATER: University of Miami/University of Florida

If you had to change your name for witness protection, what would you change it to? "Chris P. Bacon"



Vice President, KIM HEADLAND, AIA

FIRM: Wilder Architecture

ALMA MATER: Rensselaer Polytechnic Institute

What is the first thing you notice about other people?
"Their writing implement and/or glasses."

Vice President, DAVID HUGGELSTONE, AIA

FIRM: SHiFT Architecture, LLC

ALMA MATER: University of Miami

What's been your most embarrassing hairstyle? "When I think of my hairstyles over the years, one really 'stands out' more than the rest, pun intended. Do you remember liberty spikes?"



Associate Director At Large, LINEA FLODEN, ASSOC. AIA

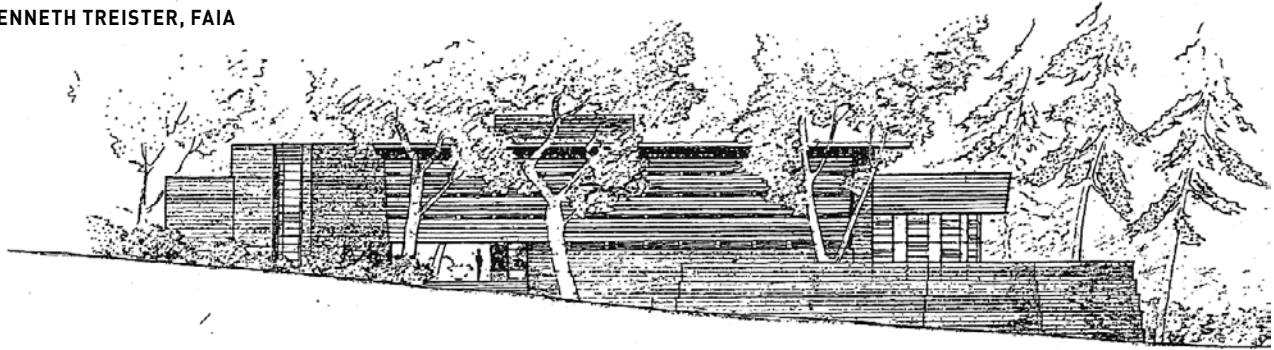
Firm: Gresham, Smith & Partners

ALMA MATER: University of South Florida

How now brown cow? "Rare, usually. Seared on the outside."

Driving Mr. Wright

BY: KENNETH TREISTER, FAIA



N O R T H W E S T E L E V A T I O N



S O U T H W E S T E L E V A T I O N

Ed. Note: This is a first-person account of a two-year story involving Frank Lloyd Wright, the University of Florida School of Architecture, several distinguished architects of the “Sarasota School,” building codes, fund-raising, the attempted involvement of students in building construction and ultimately, missed opportunities. The story began in the early 1950s in a small Southern college town. By that time, Wright had already established his legendary career, leaving an indelible mark on the history of architecture.

In 1950, the University of Florida’s School of Architecture & Allied Arts had a class of 20 students that included several who would become prominent Florida architects and educators. I had the good fortune to be in that class along with Bill Ruff, Tim Siebert and Earl Starnes, to name a few. Dean William T. Arnett, who had a rather curious prohibition

against inviting guest lecturers to speak to the students, directed the program. One night, a small group of students were discussing the aforementioned outside-speaker prohibition and other nonsensical University rules. The discussion led to a game of “what if” as in “what if we could invite any architect to come and lecture?” Who would it be? We all agreed it would be Frank Lloyd Wright, the greatest living architect of the day. That “what if” game resulted in a written invitation to Wright which, to the astonishment of all, was accepted. At that point, the impending visit was independent of any faculty involvement and therein lay the beginning of a series of roadblocks that were never resolved. It was also the beginning a big push by architecture students to sell tickets to Wright’s October 23 lecture that was scheduled to take place in the University

of Florida gymnasium. In addition, we had to print posters and pamphlets, arrange for Wright’s lodging and raise money to pay his \$1,000 speaking fee. In the end, 5,000 tickets were sold for \$1.00 for adults and \$.75 for students. Wright spoke to a sold-out house.

Wright arrived, along with his wife, in a small twin-engine plane. When the gangway rolled out, the architect struck a pose in the doorway. He was immaculately dressed in a dark suit, flowing cape and beret. Holding his signature walking stick he descended to approach a group of faculty who had formed an honor guard of sorts at the foot of the stair. Looking neither left nor right, the architect passed the faculty leaving stunned open mouths in his wake. Inside the terminal, Wright greeted the students warmly, shaking hands and creating moments none of us would ever forget.



Alpha Zeta Chapter

Zeta Beta Tau Fraternity

BOX 2686, UNIVERSITY STATION
GAINESVILLE, FLORIDA

October 25, 1951

Mr. Eugene Masselink
Taliesen Fellowship
Spring Green
Wisconsin

Dear Mr. Masselink

In conjunction with a verbal agreement made by Mr. Wright, on October 23, 1951, to design a local home for the Zeta Beta Tau Fraternity, on the University of Florida's campus, I would like to get some idea as to the information that we should send, in addition to that which is to be mailed at his request in the near future. (topographic map and pictures of site)

His acceptance of this project , on the condition that students from our school of architecture participate actively in the construction, leaves me in the position of having to present some information as to the building procedure to both the fraternity and the interested students before we can go ahead with this arrangement. If you could give me some idea of what Mr. Wright has in mind in this respect I could start making definite commitments to the parties involved.

I would also like to have some idea of probable contract agreements, including financial arrangements, time schedules and other building arrangements.

As an architectural student and as chairman of the Building Committee of the fraternity, I believe you can understand my eagerness to begin negotiations for this type of project. I hope you will express, to Mr. Wright, the students appreciation for this opportunity, as we wish to do as soon as he himself can be contacted.

Sincerely,

Kenneth Treister

Kenneth Treister

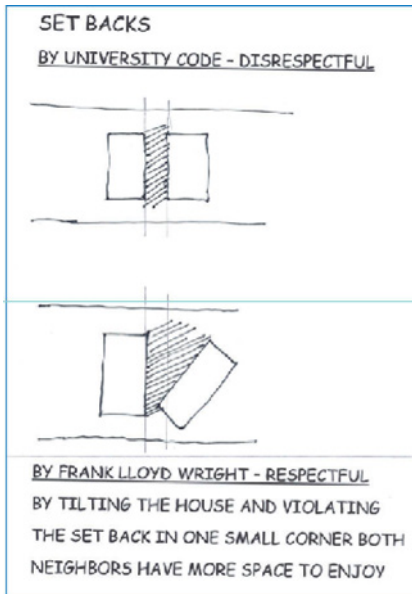
Zeta Beta Tau's 1951 letter to Wright's studio outlining the details of the fraternity's agreement with the architect. The letter is published courtesy of Kenneth Treister.

Frank Lloyd Wright remained in Gainesville for three unforgettable days using the lobby of the Hotel Thomas where he was staying as an impromptu lecture hall. With no faculty in attendance, our small group of architecture students chatted informally with this genius who spoke in simple conversational terms.

At that time, I was the only architecture student with a car – an old Buick convertible. Consequently, I became Mr.

Wright's official chauffeur and guide. Imagine the thrill of being a 20-year-old student driving around Gainesville with the most acclaimed American architect of all time. Because Wright made it very comfortable to be around him, I asked him one afternoon if he would consider designing our fraternity house, Zeta Beta Tau. He agreed on the condition that the architecture students would take an active part in the building construction. I quickly agreed.

Wright had a standard fee for his design services, a flat 10% of the project's cost. In this case, that would be a \$10,000 fee for a \$100,000 construction budget. Fund-raising began, including going to our parents. Although quite a bit of money was raised, it wasn't nearly enough. Regardless, Wright moved ahead with his design. I was to act as intermediary between the architect, the fraternity, and the University and its building committee. Sadly, I graduated



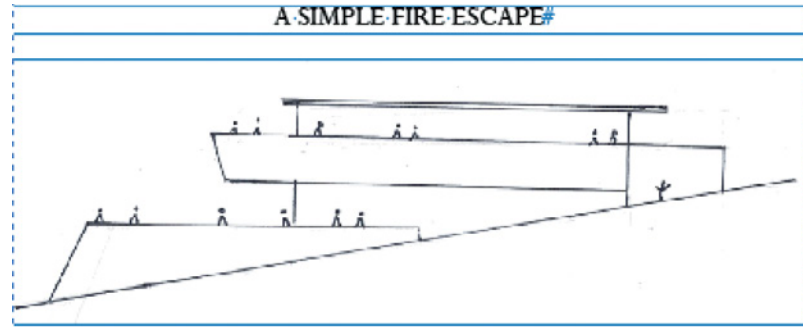
The upper drawing shows the code-specified 10-foot setbacks while the lower sketch shows Wright's plan for positioning the house so it generously respected its neighbor. Drawing by Kenneth Treister.

and entered the Navy in 1953 before the project could be realized. During 1951 and 52, there was a constant stream of letters between Wright and me. But, once my work as a filter between the parties was over, the University and the architect could not agree on any front and the project fell into acrimony resulting in a great loss for the fraternity, the University of Florida and architecture.

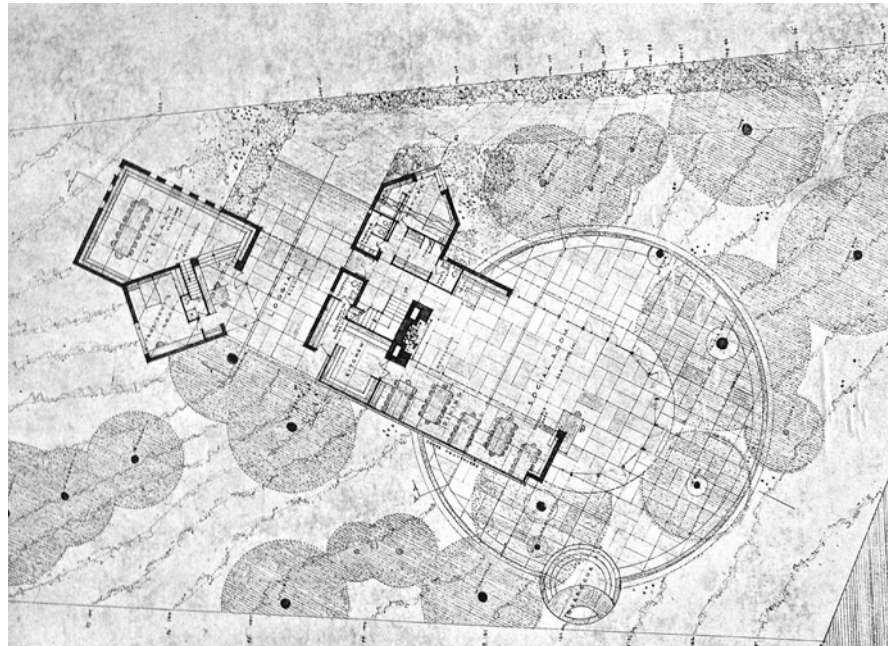
The Building Code – The Bureaucrat's Bible

The most critical and confrontational issue concerned presumed code violations found by the architect for the State Board of Control, Guy C. Fulton, and the university committee charged with reviewing and approving Wright's plans. Twenty-two issues of nonconformity were cited when drawings for the ZBT house were reviewed. Mentioned here are the areas where the plans did not meet minimum code requirements.

There were three main issues that plagued the ZBT house design and ultimately defeated the project. Two items related to the budget and student participation in the building's construction. The latter was most unfortunate, as it would have reduced the cost of construction



Sketch courtesy of Kenneth Treister.



Wright's site plan places the ZBT house at an angle, putting the lower left-hand corner of the building in violation of the arbitrary setback.

while educating students at the same time. The third was code violations.

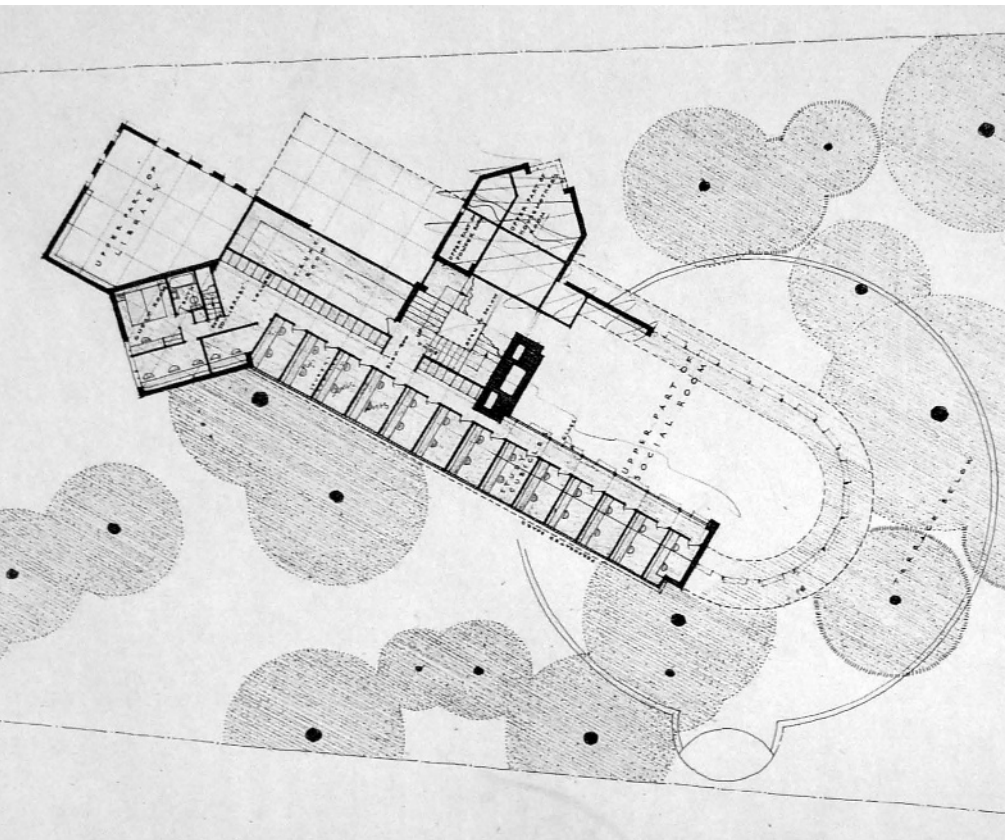
Wright felt that the only obstacles to the project going forward were the University's somewhat contrived criticisms. At one point, Wright sarcastically referred to the building committee saying, "It is a real pleasure to soothe the fears of the University experts. Herewith the answers."

The Setback Issue

The site for the ZBT house had typical arbitrary front, rear and side setbacks. Each side setback of 10 feet, if adhered to, would leave a 20-foot alley or tunnel between the two adjoining structures. These narrow spaces would be too small for proper landscaping, giving both neighbors limited privacy of sight and sound. This setback, disrespectful as it was to all buildings

concerned, would have been approved under the general guidelines of the time. Wright's more respectful solution, however, would have placed the ZBT house at an angle so that the space between neighbors was triangular, allowing proper space, landscaping and privacy. The committee rejected it.

A second code violation that the University committee raised was the fact that the house had only one fire stair from its second and third floors. In a letter to me, Wright asked that I "tell the professors that any healthy college student can jump off the rear terrace and land safely on his feet." When I appeared before the committee to address this issue, I reworded the architect's request by asking them respectfully to consider the sloped site and the fact that the upper terrace, which opened from the bedrooms, was only about eight



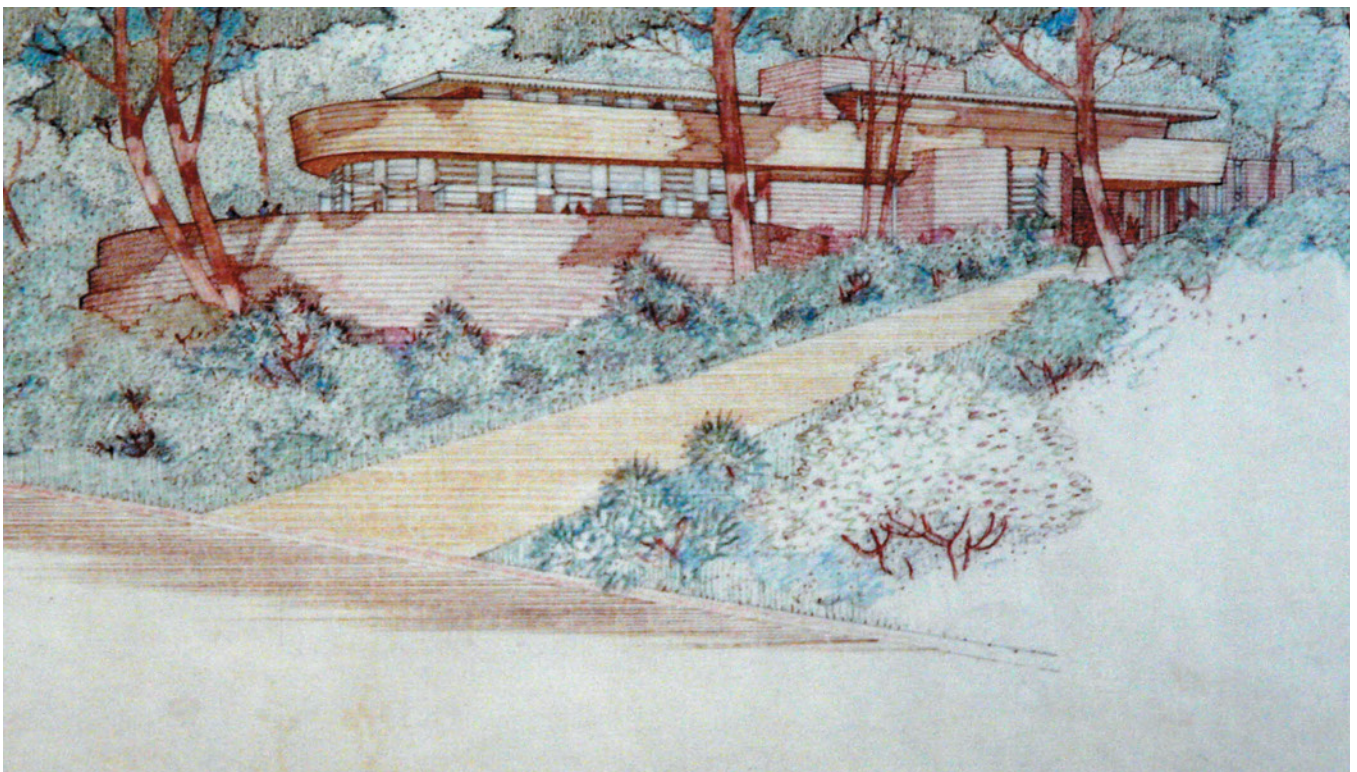
Wright's second floor plan shows the placement of student rooms on the south side of the building and the location of a two-story social room. The social room opened, via a curved glass wall and doors, onto a large curved terrace that had several native oak trees growing through it.

feet or so from the ground and in an emergency it would provide another safe and easy exit. But, the battle lines were drawn between a stubborn committee asserting its power over an architect trying to create something of beauty.

Student Participation in Construction

In an October 25, 1952 letter to the University, I wrote: "FLW accepted the commission on the condition that the School of Architecture participate actively in the construction." The University's answer was seen in a letter from the ZBT fraternity to Wright written nearly a year later. It stated, "...The University stipulates the use of student labor is not possible due to local labor conditions." This was seen as a typical bureaucratic response from a University without understanding of how an architect can supplement classroom study with actual on-site experience. The University's response demonstrated an obvious disconnect between education and administration.

At Taliesin West, Wright's home and studio in Arizona, and at Florida Southern



Wright's rendering of the finished ZBT fraternity house at the University of Florida provided by Kenneth Treister. The original is in the University of Florida Archives.

College in Lakeland, students participated in the building process. As noted in *The Fellowship, the Untold Story of Frank Lloyd Wright & the Taliesin Fellowship*, Dr. Ludd M. Spivey, then-president of Florida Southern, took Wright's advice and the first three structures at the college were built by students who received tuition credit for their labor. When I visited the construction site in Lakeland during my work with Wright in 1951 and 52, I met several times with Dr. Spivey and with Orlando architect Nils Schweizer, FAIA, who was Wright's representative on the job. Unfortunately, unlike the leadership at Florida Southern, the University of Florida administration would not agree to student participation in the building process, thus driving another nail into the project.

The Cost

The last and most critical issue concerned construction costs. The original budget for the ZBT house was set by the University at no more than \$125,000, but later it was increased to \$135,000. Wright's original estimate of

the cost was \$100,000 to \$112,000 plus his 10% fee. The fraternity had planned to raise one-fifth of the cost or \$22,000 and borrow \$89,000 from the Federal Housing and Home Finance Agency under its Student Dormitory Program. Although funds were raised and materials and services were donated, the budget conflict continued. In June 1953, when I graduated and went into the Navy during the Korean War, my participation in navigating the ZBT project ended. I later learned that the continuing hostility between the University, its Building Committee and Wright over codes, special heating, plumbing and electrical work, bidding procedures and costs continued. On August 24, 1954, the bids were opened and M.M. Parrish of Gainesville submitted the lowest at \$165,000. Wright wrote to the University, "Suggest you get less prejudiced bids and tell us what you are willing to give up."

Angels Can Do No More

This marks the unhappy ending to a once-happy story. What followed was a sad tale of lawsuits, acrimony and

demands for fees. The epilogue was a final judgment against Frank Lloyd Wright for \$750. In a letter to the University dated September 2, 1954, Wright wrote the true epitaph: "My Dear Official: You and your college must have a queer idea of what constitutes a reputable architect's services. He does not guarantee the cost of his client's desires but does his best with the limitations and the circumstances. Angels can do no more. Notwithstanding the unsympathetic attitudes of college officials' increasing delays and adding to costs, I have done this. I am sorry that the fraternity boys and I have met with such interference and it now seems foolish for us all to put more work into this project to further arouse controversy. I have reason to believe the college would be better pleased if we discontinue our efforts sorry as I am for the fraternity boys."¹ ■

(Endnotes)

- 1 "FLW's Other Florida Designs," Randolph C. Henning, *Frank Lloyd Wright Quarterly*, Winter 2-2, FLW Foundation, Taliesin West, Scottsdale, AZ, p. 17.

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Contemporary Curve

Jefferson County Western Health Center, Midfield, AL

Owner: Jefferson County Department of Health
Architect: Birchfield Penuel & Associates, Birmingham, AL
General contractor: M.J. Harris Construction Services, Birmingham, AL
Installing contractor: CSC Roofing, Birmingham, AL
Profiles: Tite-Loc curved, Reveal Wall Panels
Colors: Cardinal Red, Sierra Tan



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Tom Kidwell, senior associate and project architect, Birchfield Penuel & Associates



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Cardinal Red - Energy Star - Cool Color

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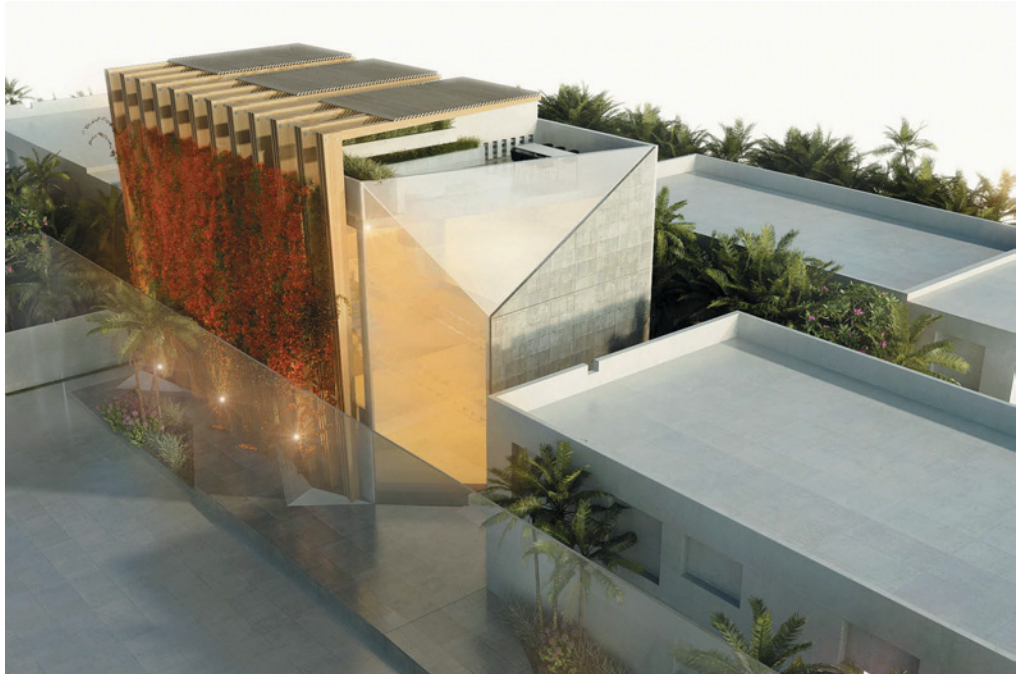
WORK-IN-PROGRESS

STONE IN THE GARDEN, *miami beach, florida*

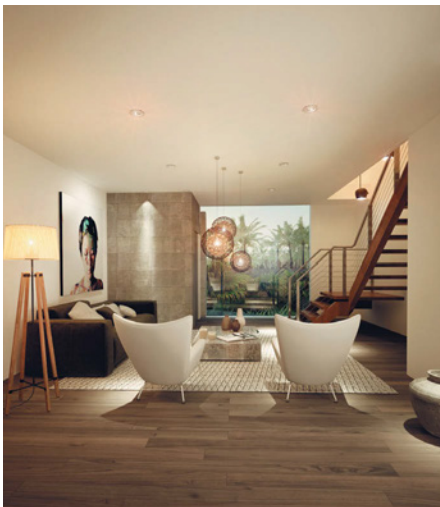
JASON TAPIA, AIA, NCARB, CDT, LEED AP, *miami, florida*

Stone in the Garden is a project landlocked by two unadorned historical buildings. The design team was charged with creating a low-rise multi-family residential project on a strip of land with numerous design constraints. Challenging setbacks, no vehicular access and proximity to adjacent historic buildings all had to be addressed. In a total of 6,000 square feet, the design includes two one-bedroom units, two two-bedroom duplexes and one two-bedroom triplex.

The architects' concept was to create a stone object that resembles a found artifact, teeming with light and vitality, peeking out from overgrown greenery. Near the project, the entire site would be sloped up to reinforce the idea of the stone being rooted in, and emerging from, the site. From a practical standpoint, this allowed the design team to use accessibility ramps (1:12 slope) in creative ways and gradually slope the site to the units' ground floor at base flood elevation. The northeast corner of the façade is chiseled back to soften the approach to the building. The glazing serves as a way-finding beacon at night and in daylight it resembles a shiny glass shard protruding from the stone.



Renderings courtesy of the architect.



MET SQUARE, miami, florida

NICHOLS BROSCH WURST WOLFE & ASSOCIATES

(NBWW), miami, florida

The final phase of the \$1 billion Metropolitan Miami development, Met Square, is underway with project completion slated for mid-2017. The building sits at the confluence of downtown Miami's first major hotel, Henry Flagler's 1896 Royal Palm Hotel, and the site of some of the city's earliest Native American inhabitants, the Tequesta.

Met Square marks the final phase of a project that includes Met 1, a 40-story residential tower; Wells Fargo Center, a 47-story office tower; two connected hotels and Met 3 which contains a Whole Foods Market, parking garage and rental apartments.

Met Square includes a modern, low-rise commercial building that reflects the neighborhood's cosmopolitan lifestyle, an attached 43-story residential tower containing 391 apartments, restaurants, shops and an 18-screen cinema.

Taking advantage of the "big box" nature of cinemas, NBWW created a composition of cubes for the façade of the commercial building. These cubes stack and layer one above the other, including on the pool deck at the top. This aesthetic is further expressed in the treatment of the balcony tower that houses rental apartments.

In celebration of Miami's early history, two on-site museum exhibits will display artifacts uncovered during the archeological phase of development. ■

Met Square rendering
courtesy of the architect.



Florida Foundation for Architecture

Stage Two: There are Many Voices in Space

BY: WILLIAM J. HERCULES, FAIA

The astronauts of the 1960s had a very unique perspective that few humans have had the opportunity to experience. But achieving that experience took vision, courage, investment, and interim successes. They didn't just wake up one day and decide to go out for a lunar spin. The political and social will of the U.S. was aligned and only 15 years removed from the end of WWII when that august vision was cast. Considerable financial and human capital was invested but, within a decade America had claimed success that no one since has accomplished.

At the end of 2015, AIA Florida met just south of Cape Canaveral where the 3-stage rockets took experimental payloads, animals, and eventually men into space and finally to the moon. The

purpose of rocket's first stage is to break through the atmosphere – the influence of the common everyday life – into another realm where the ship is capable of navigating itself into its main course.

These stages illustrate the deliberate reinvention of the Florida Foundation for Architecture over the past few years. In late 2012, under Rick Logan's chairmanship, the profession was in the middle of a severe recession, and the Foundation was seriously questioning its value. By the middle of 2013, we had declared our intention to act on our purpose "to bring the relevance of architecture to the public." We deliberately re-invested some of the Foundation's latent assets back into ourselves in order to develop the infrastructure and

programs that would clearly align with and actualize our purpose.

Our web and social media presence was born in early 2014. We leveraged that to launch the People's Choice Awards in mid-2014 followed by the launch of the Open Door tour program – not having a clue what to expect. It turns out, the work of Florida architects is buzz-worthy on a global scale. So much so that we did it again last year. In 2015, 1.3-million votes from 120 countries, unsolicited media coverage, and tweets from celebrities like Pitbull, all testify that award-winning Florida architecture is relevant!

Early in 2015, we acted on internal research and developed the Architects in Education program patterned after others across the U.S. Its purpose is to give integrative meaning to K-12 STEM



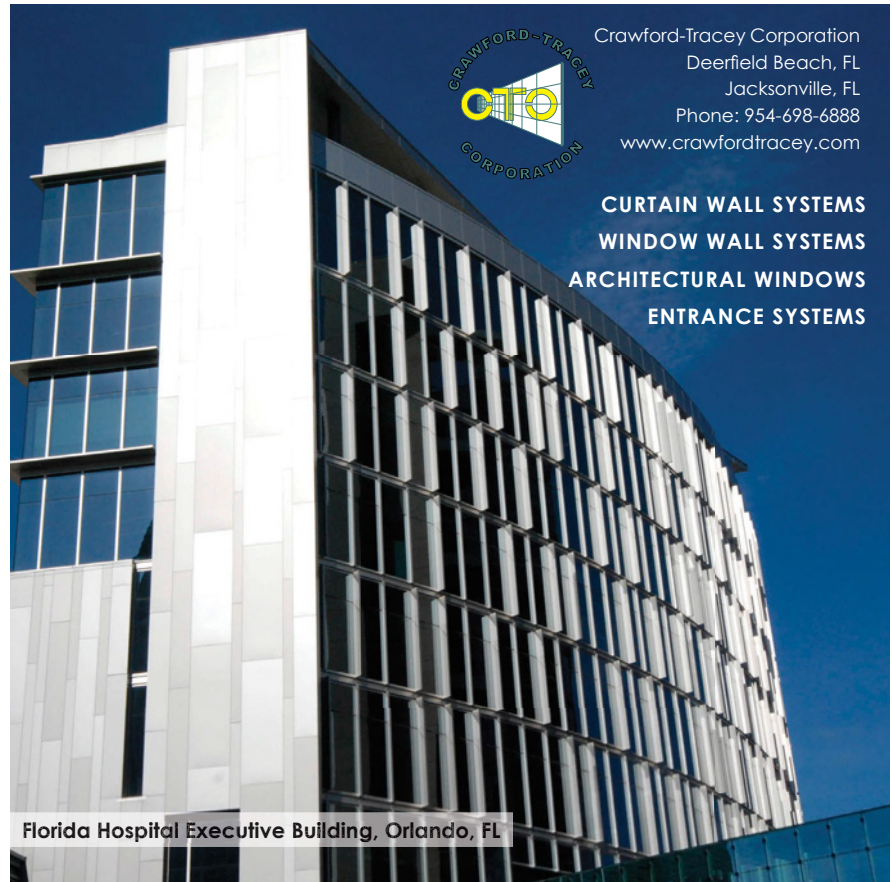
Fourth grade students at Tallahassee's Desoto Trail Elementary School participate during a lesson presented by AIA Tallahassee member Erika Hagan, AIA, Principal at Hoy+Stark Architects.

education through architecture. We piloted this with the Hillsborough and Leon County School Districts with much success. The enthusiasm of these fourth and fifth-graders has been contagious. Through capturing the program on video, compiling performance metrics and educator testimonies we can clearly see that the program is making a difference for the students, educators, administrators and volunteer architects. We can declare that we have launched and are in orbit. Stage One is a success! But now what? We find ourselves at another place of decision – how to build on this success and continue to enrich the public's perception and appreciation of architecture? That loftier goal has still not been achieved, and frankly may never be. It will require continuing work on program development, financial engagement and communicating the power of architecture as a vital component of daily civic life.

It requires us to consider our Stage Two priorities. My term as Foundation Chairman ended in 2015, and 2012 AIA Florida President Peter Jones, AIA will serve as Chairman of the Foundation for 2016-17. He will outline the details of the Stage Two priorities in the coming months, but the basic elements that have re-invigorated recent successes will remain. We will continue to invest in and expand our successful programs. We will develop relationships and infrastructures throughout the state. We will execute clear and purposeful investment opportunities to connect our mission with the benefits of our performance. And we will take a multi-year view of the future.

Finally, I'd like to thank our outgoing Trustees, each of whom has served for many years and has demonstrated passion for elevating the public's awareness of architecture. Their steadfastness and focus has taken architecture to the public in compelling ways, and frankly, revived the Foundation from being on life-support to being a vibrant organization. ■

William J Hercules, FAIA, FACHA, ACHE, LEED AP is the immediate past Chairman of the Florida Foundation for Architecture and President of WJH Architect in Orlando Florida.

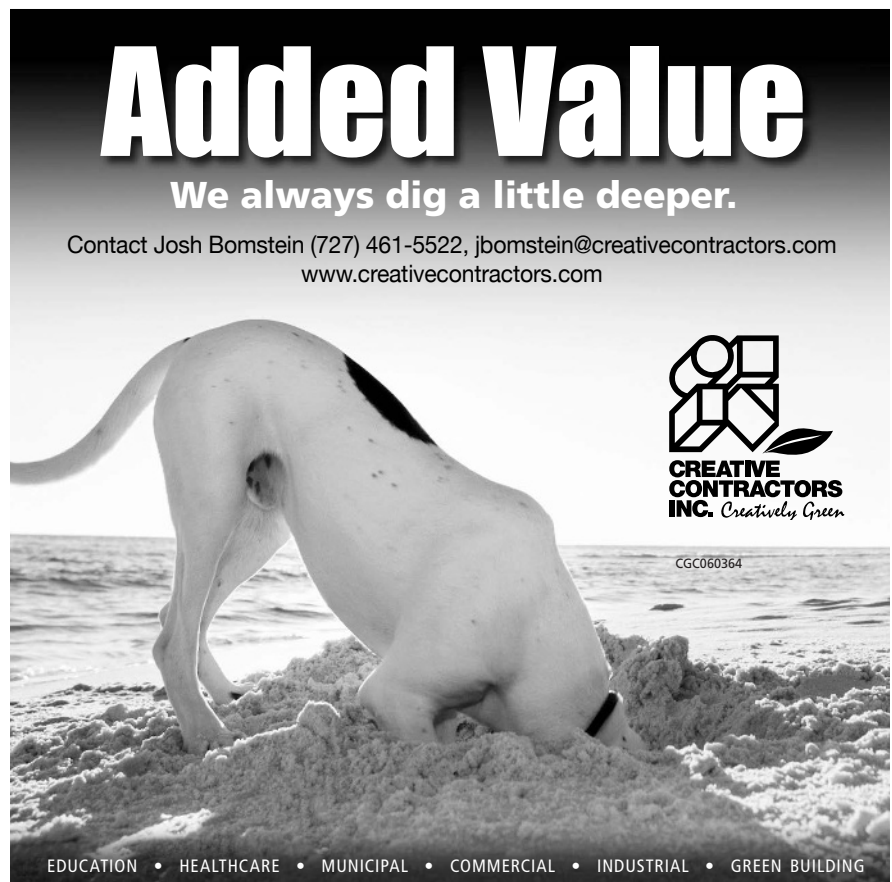


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THE VERANDAH HOUSE, *sarasota, florida* HALFLANTS + PICHETTE, *sarasota, florida*

With generous overhangs, shaded terraces and solar cells, Verandah House opens to a courtyard that shelters occupants from Sarasota's semitropical climate. A sixteen-foot overhang creates a cooler microclimate for the courtyard and shades the tall narrow house. The area under the overhang functions as a verandah that allows for a fluid transition between conditioned indoor spaces and the outside.

With three street-facing elevations, the house is entered via a recessed courtyard on the south side. The house's "L-shaped" plan provides privacy to the backyard and a courtyard is created between the two wings. The kitchen, dining and living rooms occupy one ground floor wing and the master bedroom suite occupies the other. Two additional bedrooms and a gym are laid out on the second floor. There are seven separate access points to the yard.

An interior and an exterior stair on either end of the main wing create a circulation loop that offers a variety of paths through the residence. Masonry walls wrap and protect the residence from view while the program injects itself into both the interior and exterior.



Exterior terrace showing one of two exterior stairs that create an indoor-outdoor circulation loop.



North elevation facing the courtyard. All photos by Bill Speer.



Rear courtyard (above) and south elevation (below) facing the street.





Exposed steel trusses and clerestory windows allow the second floor to flood with ambient light.

The program is punctured at intervals by exposed concrete shadowboxes. The elevation that opens to the courtyard is lighter and the tall, transparent living area facing the courtyard invites light and vertical interaction between floors.

The roof overhang was constructed with light steel custom trusses and a balcony is suspended with exposed cables. A continuous clerestory runs between the trusses that are in turn supported by uninterrupted steel beams running the full length of the house. The roof also extends to the west of the property beyond the conditioned enclosure to shelter an exterior mezzanine and stair. A space below the balcony provides a more intimate setting for an exterior dining terrace.

Verandah House was awarded the 2015 H. Dean Rowe Award from the American Institute of Architects Tampa Bay Chapter, Unbuilt Design awards from AIA Florida and the AIA Gulf Coast Chapter, as well as a National Gold Award from the Association of Licensed Architects. ■



First and second floor plans courtesy of Halfants + Pichette.



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SARASOTA MOD 15, *sarasota, florida*



Photos of Paul Rudolph and the Walker Guest House replica courtesy of the Sarasota Architectural Foundation.

In early November 2014, the Sarasota Architectural Foundation (SAF) presented its Sarasota MOD 15 weekend in celebration of architect Paul Rudolph. Scholars, authors, architects and the public gathered for tours, panel discussions and lectures. Among the many prominent speakers were Ford Peatross from the Library of Congress; California architect Larry Scarpa, FAIA, recipient of AIA national's Firm of the Year award; Erica Stoller, daughter of photographer Ezra Stoller; Christopher Domin, author of two books about Paul Rudolph and professor at the University of Arizona; and Timothy M. Rowen, author of the most recent book about Rudolph and professor at the University of Massachusetts. Florida architect, Carl Abbott, FAIA, gave a talk and tour of the Rudolph-designed and newly renovated Sarasota High School.

Paul Rudolph was both a practitioner and an educator. As head of the Masters program in architecture at Yale University, Rudolph was a powerful influence on students who went on to create some of the world's most important buildings including London's City Hall, Pompidou Center, the new Apple headquarters in California, airports in London, Madrid, Beijing and Hong Kong and soon, the first building on the moon.

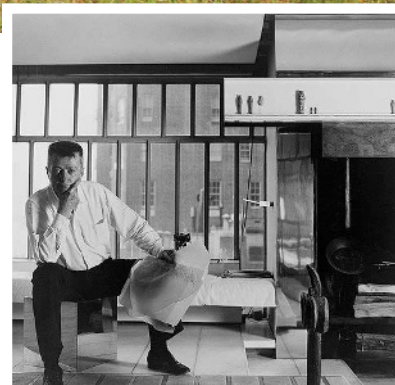


As a practitioner, Rudolph designed important buildings all over the world, however it was in Sarasota that he did his most important work designing Riverview and Sarasota High Schools, the Umbrella House, the Cocoon House and the Walker Guest House.

It was in Sarasota that Rudolph, with his partner Ralph Twitchell, melded the International Style of the Bauhaus with the Organic School of Frank Lloyd Wright. This melding of styles is now referred to as the Sarasota School of Architecture and it happened in only two places in the world – Los Angeles and Sarasota.

The Walker Guest House Replica

On the grounds of the John and Mabel Ringling Museum of Art, the Sarasota Architectural Foundation replicated, at full scale, the 1950s Walker Guest House. After MOD 15, the building



became a traveling exhibit to demonstrate the importance of the Sarasota School of Architecture. Complete with its cantilevered sunshades, Rudolph designed the 24-by-24-foot structure specifically for the subtropical climate of Sanibel Island in southwest Florida. In a 1957 survey of *Architectural Record* readers, the residence was named one of the most important houses of the 20th century, along with Mies van der Rohe's Farnsworth House and Philip Johnson's Glass House.

The Sarasota Architectural Foundation funded the replica's concept, engineering and construction through private donations. The structure was built using Rudolph's original plans and is furnished as the original house was when completed in 1953. The furnishings and their placement are based on detailed interior images taken by the legendary architectural photographer, Ezra Stoller. ■

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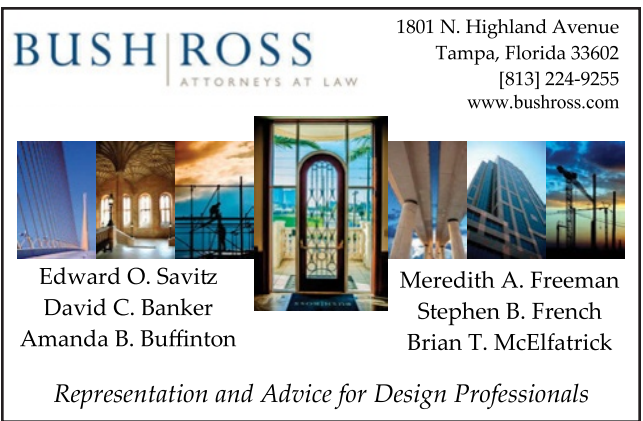


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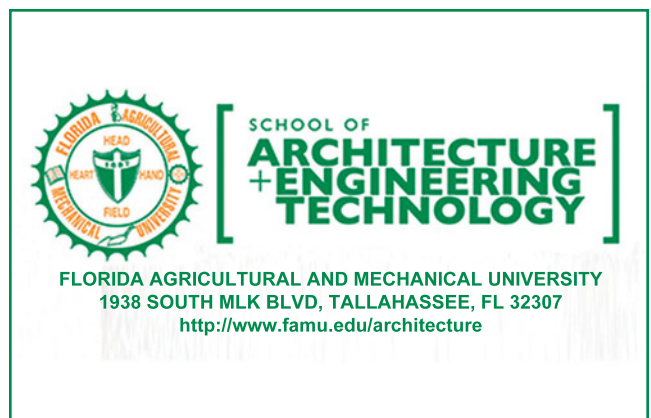


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MOORE PARK COMMUNITY CENTER, *miami, florida*

LEO A. DALY, *west palm beach, florida*



The main entrance to the community center. Sited in a vibrant Miami neighborhood, the center is an expression of local tradition. All photos by Chuck Wilkins.

Allapattah, the Seminole language word for “alligator” is the name of one of the oldest neighborhoods in Miami. The area, now known as Little Santo Domingo, is a melting pot of Caribbean, Central American and Latin American cultures. In the 1930s, the neighborhood was also the original home of the Orange Bowl stadium. Sited in this historic area, the Moore Park Community Center serves as a community and daycare center and a town center for the neighborhood. The Moore Park design is a direct reflection of the history of this vibrant community. The main building’s bold colors and playful shapes draw inspiration from a prominent tropical produce market and mural-brightened streetscapes.

Demolition of the existing recreation center gave the architects the opportunity to reimagine the site’s potential as a gathering space. The community center’s C-shaped design wraps around an east-facing courtyard, bringing natural light into the building without glare or heat gain. Offices, computer rooms, arts-and-crafts areas, exercise rooms and a commercial kitchen are situated along the outer edge of the



The landscape plan retained the site’s large mahogany and oak trees seen in this view.



The courtyard provides a gathering space within view of the front desk that provides additional security.

All graphics courtesy
of the architect.



“C,” leaving the circulation space adjacent to the courtyard useful as a viewing pavilion for the baseball field beyond.

The building’s layout was also a response to Moore Park’s need for security. The placement of the front desk maximizes views of the courtyard, entry space and corridor. The daycare facility is in a separate building.

Moore Park design-architect Ron Wiendl, AIA, described the project as testimony to the fact that achieving LEED certification is not tied to a big budget. The project came in at under \$6 million, or \$304 per square foot.

The configuration of interior spaces and window sizes was designed precisely to maximize daylight and views and reduce thermal gain. Through model simulation, 86% of regularly occupied space in the community center and 93% in the daycare

will receive daylight. Ninety-nine percent of both buildings have access to views, a fact that saw both buildings achieve LEED exemplary points in the Innovation in Design category.

Site planning, amenities and alternative transportation were all drivers of the final design. Parking spaces were kept to the number required by code and were supplemented with bike racks, preferred parking spaces for fuel-efficient vehicles and car/van pools. Outside amenities include open plaza and courtyard areas, a playground, a green gathering area with shelter pavilions for outdoor events, benches throughout the park, BBQ grill stations, bicycle parking and new tree species that enhance the existing park. ■

Project Consultants: Ron Wiendl, AIA, Director of Design, LEO A DALY; MEP Engineer – Louis A. Aguirre & Associates, PA; Structural Engineer – DDA Engineers, PA; Civil Engineers – Miller Legg; Landscape Architect – Curtis + Rogers Design Studio; Contractor – Pirtle Construction Company.





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