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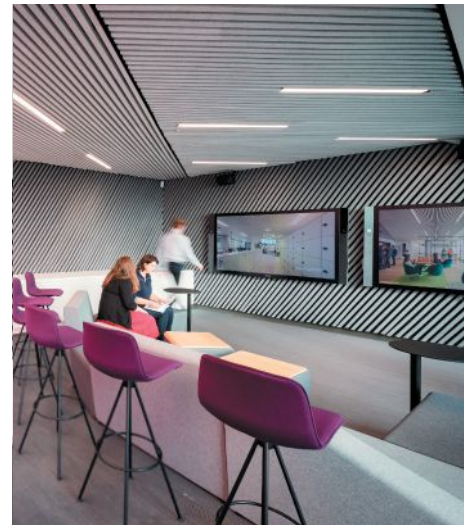
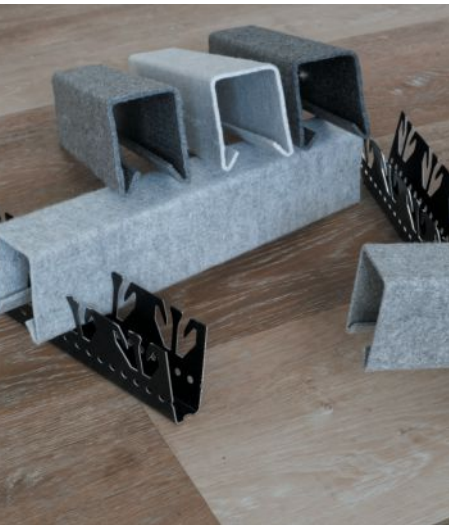
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FEATURES

Continuing to examine issues confronting the architectural profession, this issue of *Florida Caribbean Architect* examines the new workplace. Post-pandemic, many companies, not just in architecture, are struggling with a continuing demand for remote work, flexible schedules and other amenities. Learn how firms are dealing with it internally and how they're designing new offices to meet the needs of both employers and employees.

Jeffrey Huber, FAIA, is a principal and manages the south Florida studio of Brooks + Scarpa and is also the firm's director of landscape architecture, urban design and planning. He is an associate professor at the School of Architecture at Florida Atlantic University.

Eric Kleinsteuber, AIA, is the design director and architect of record for KMF Architecture in Orlando. He is also the chairman of Orange County's Building Codes Board of Adjustments and Appeals and an adjunct professor at the University of Central Florida and Valencia Community College.

Ronok Nichols, AIA, is a past president of AIA Orlando and principal at DLR Group in Orlando.

Chad Oppenheim, FAIA, is the founding principal of Oppenheim Architecture + Design, with offices in Miami and Basel, Switzerland. His firm specializes in mixed-use hotels and resorts, retail, commercial offices and residential buildings.

Rick Rowe, AIA, is a Principal and the Design Director at Rowe Architects. The Tampa-based firm specializes in educational, institutional, commercial, and historic preservation work. Rowe Architects has been recognized nationally, regionally and locally for design excellence on projects throughout Florida.

John Hadley, AIA, is a Principal at Rowe Architects, and continues to oversee the multi-phase renovation at the historic headquarters of J.C. Newman Cigar Company in Ybor City.

Steve Jernigan, FAIA, is a former president of AIA Florida and the regional vice president for Florida for Goodwyn, Mills and Cawood Inc. in Pensacola. He was a founding partner of Bay Design Associates before its acquisition by GMC.

Rob Bartlett, AIA, is a senior architect at BRPH in Melbourne. He previously worked at Warner Summers and Stevens & Wilkinson. He is a graduate of the American University and the Georgia Institute of Technology.

J. Michael Huey, Hon. AIA, was general counsel and the leading advocate for AIA Florida for more than 50 years.

Mickey Jacob, FAIA, is a former president of AIA Florida and AIA National. He is vice president of architecture for Goodwyn, Mills and Cawood Inc. in Tampa.



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President's Perspective

Beverly Frank, AIA

I love hearing stories from my fellow colleagues of what drew them into the noble profession of architecture. Because there is no doubt it is a noble one. Architecture involves a degree of risk; standards and expectations of quality; and a rigorous pursuit to hone and refine the skills that differentiate architects. As professionals, and according to the definition itself, we make a vow or profess to uphold a certain standard of care. And, while architects can contribute greatly to making the world better, more beautiful, and more resilient, we are licensed for health, safety and welfare above everything else.

Our profession is at a threshold. The velocity of change affecting how we practice architecture is moving at a disconcerting yet exhilarating pace. Technology is changing how we practice – impacting how we communicate, design, deliver projects, and collaborate with owners, users and contractors. The implications of evolving technology are also shaping public perception regarding the practice of architecture as distinct from the role of “architect.” The role, however, of an architect has not changed. Paraphrasing our esteemed legal counsel Mike Huey, Hon. AIA, who served our association for over 50 years, architects practice at the discretion of the state legislature, which changes every

two years when new lawmakers are elected. It is up to us, a collective of passionate professionals, to answer the call to action to promote the value of our title as architect, protect our right to practice, and advocate for our unique qualifications and training to serve the public in championing health, safety, and welfare and solve problems that impact the built environment.

The profession is in a liminal space, or a place between what was and what is yet to come. It is not a place of certainty, but one of transformation, and at its edge lies possibility, potential and prosperity. We have a strong, engaged, and diverse membership whose combined voice and skill will bridge the gap between what was and what we will become. I remind myself often that I am in a constant state of apprenticeship and the pace of technology and change only underscores that point. Whether the gap bridges the way things used to be done or new technologies; academia and practice; or professionals and emerging professionals; it is up to all architects to embrace our professed commitment to make the role of architect more resilient and more relevant.

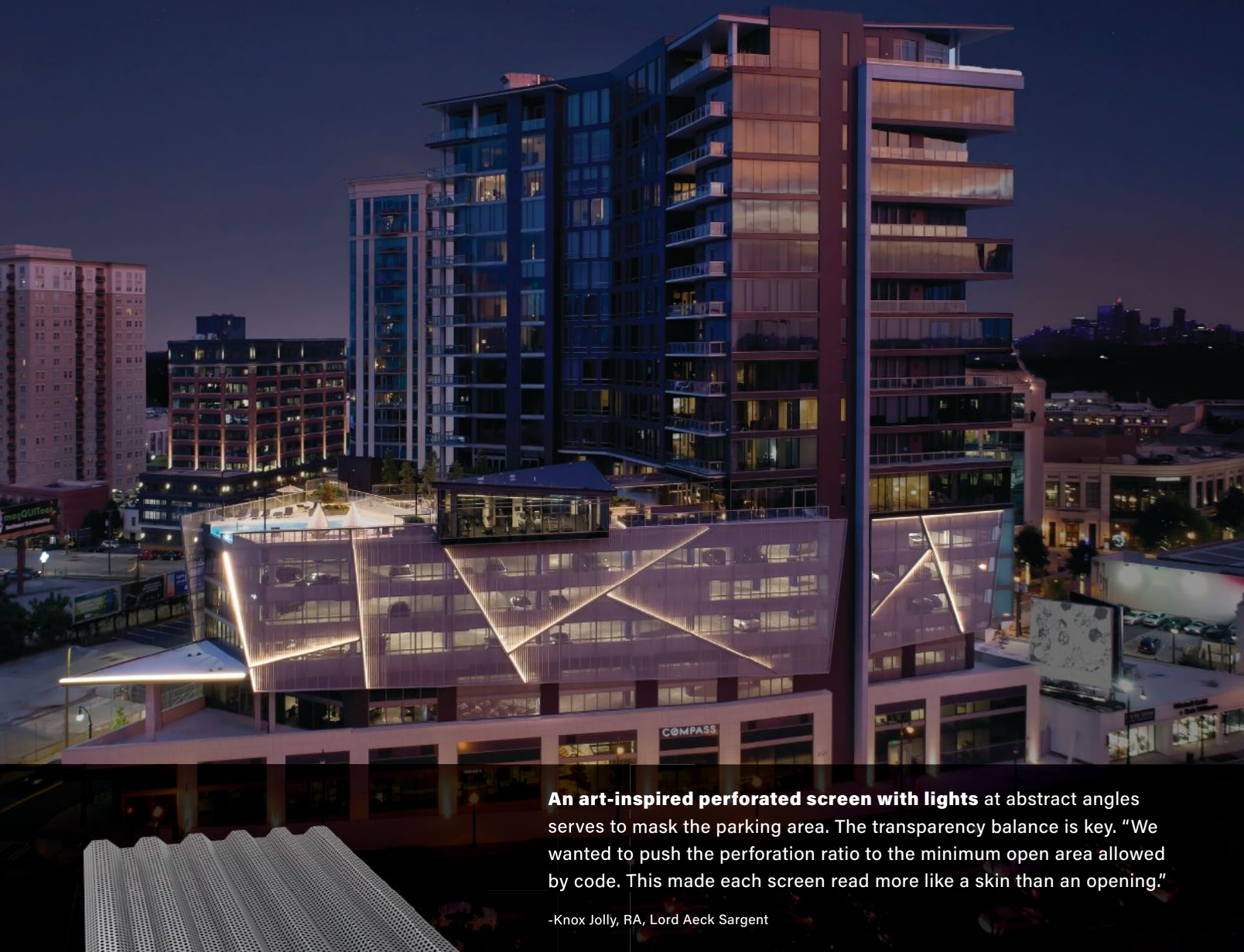
AIA Florida is the voice of the profession. We must make our voice heard in the legislature and in our communities. No one

is going to advocate as passionately and demonstratively as architects for our role in mitigating risk from sea level rise; enhancing safety through appropriate standards in building code adoption and adaptation; shaping the prosperity of Floridians now and in future resilient communities; and promoting a more equitable welfare through affordable places and spaces.

The most recently elected legislature, with many members new to the law-making process, will open the regular 60-day session in March. Their actions will have a direct impact on not only how we practice, but our right to practice. I urge you to join me in answering this call to action to elevate the voice of the profession by engaging in AIA at your local and state level.

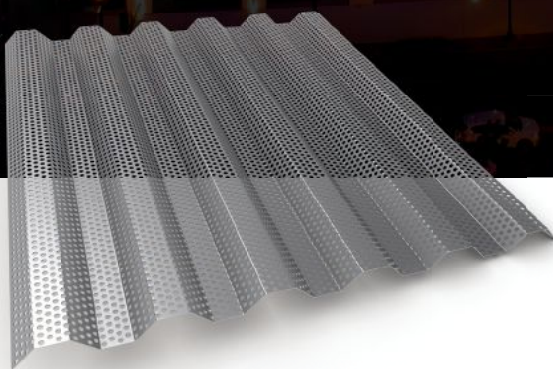
I also hope you will join me in a dialogue on embracing the tools of transformation while protecting our amazing natural resources to empower architecture firms and practices to better serve our clients and communities. Please make your plans to join me on July 26 through 30 at the Hyatt Regency Grand Cypress in Orlando for the 2023 AIA Florida Convention and Trade Show where we will take the first steps into a more prosperous future for Florida’s architects bridging the gap between today and what is yet to come. ■

Artful Perforation



An art-inspired perforated screen with lights at abstract angles serves to mask the parking area. The transparency balance is key. "We wanted to push the perforation ratio to the minimum open area allowed by code. This made each screen read more like a skin than an opening."

-Knox Jolly, RA, Lord Aeck Sargent



7.2 Panel perforated
Metal Wall System
Weathered Zinc



View the
case study
and video



Building codes and their impact on Florida



Florida residents are all too familiar with the potential damage brought on by tropical storms and hurricanes. The impact of wind and water displaces and threatens more people in Florida every year, and the toll on homes and homeowners can be extreme; between 2017 and 2021, severe weather caused \$121.4 billion in property damages in the U.S.



“Storm surge occurs as high winds push water into shallow coastal regions and then well inland from the beach so the normal level of the ocean can come up 10, 15, 20 feet.”

“I think one of the best things we could do to strengthen the code throughout the rest of the state is do like Miami-Dade and Broward and require the entire building to be impact resistant.” Joseph Belcher owns JDB Code Service in Central Florida and has 45 years’ experience developing and enforcing building codes. He says better building codes mitigate the threat of injury and property damage from Florida’s severe weather. “That would go a long way to making houses and other buildings a lot more resistant and resilient.”

Strengthening building codes means mandating the best possible materials, and concrete block offers homeowners the protection needed, says Belcher. “It’s just a longer lasting material, we still have concrete structures built in the Roman times that are still standing, you just don’t see that with other material.”

A History of Hurricane Damage

In 2022, Hurricane Ian became the most expensive hurricane in U.S. history, resulting in 140 fatalities and destroying 20,000 homes. The storm demonstrated the power of wind and rain. The ocean extended well inland from the barrier islands as Ian’s storm surge rose 13 feet above mean sea level, causing catastrophic loss in Southwest Florida.

Meteorologist Dave Cocchiarella spent more than two decades predicting tropical storms and hurricanes and says, “storm

surge occurs as high winds push water into shallow coastal regions and then well inland from the beach so the normal level of the ocean can come up 10, 15, 20 feet, on top of that the 10-to-20-foot waves that accompany these hurricanes (even in Florida) begin crashing on to the beach and then further inland as that tide rises.”

Why Concrete Block

In Florida experts say a properly built home, one most likely to withstand wind and rising water, is a home made of concrete block because it is a more forgiving, more resistant, more resilient construction system. Rotting, disintegrating and pests are not an issue if you are in a dwelling made of concrete block.

As with Ian, scientists model the impacts of potential storm surge and provide warning, but now the potential for changing sea levels, specifically the possibility for rising sea levels adds to a potentially disastrous situation.

Florida’s severe weather also produces rising waters along its hundreds of lakes and rivers. If a structure made from wood is flooded, and is not dried out within a day or two, you wind up with rot and corrosion in the fasteners. Hurricane Ian produced flooding in parts of Florida that rarely experience rising waters.

Strength & Durability

Concrete block offers a combination of strength and durability, perfect for Florida. It actually makes it a much more rigid building, especially when you consider forces such as high winds and heavy rain. Concrete block, with reinforcement, is the best choice.

About Block Strong

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, visit BlockStrong.com.



Remote Work is Here to Stay



By Beth Colvin

At the end of the day, Brooks + Scarpa's Jeffrey Huber, FAIA, says, architects make stuff.

That making stuff requires a level of collaboration, whether it is in a studio environment or in a Zoom meeting.

Huber, in Fort Lauderdale, works for a firm headquartered in Los Angeles and frequently collaborates with KMF Architecture in Orlando.

"Our two offices have been working remotely for a long time," Eric Kleinsteuber, AIA, said of the partnership, which started with a University of North Florida chapel more than 10 years ago.

"Our offices were pandemic-ready before the pandemic," Huber agreed.

When COVID-19 struck, architecture firms, like many other industries, had to work from home, including doing site visits, meeting clients, creating drawings and more. And, post-pandemic, many Florida practices are finding those remote tools are here to stay.

At DLR Group, the entire firm transitioned to a hybrid work policy earlier this year.

Ronok Nichols, AIA, said the hybrid schedule of three days in the office, including one day

where everyone is in the office, gives their workforce more flexibility. On the required office day, which differs for each office, DLR serves breakfast and works to energize the day, motivating staff to get things done in the office, together.

The model implies a trust between the employer and employee that is good for team-building and for the end product, Nichols said.

Chad Oppenheim, FAIA, principal of Oppenheim Architecture, said that before the pandemic, his offices would allow remote work for employees on a case-by-case basis, but that post-pandemic, they have switched to a policy that embraces flexibility.

"It would be strange if we denied to our staff what we're trying to build for our clients," Oppenheim said. His employees across the world may go in the office or work remotely, depending on the needs of the job at hand.

"We're celebrating the ability to live their lives in the way that they want to live them," he said. "People can't control what happens to them. They shouldn't be penalized, and we shouldn't either by having to lose that person."

That said, Oppenheim said his offices are continuing to fine-tune how their teams work.

"It works best when everyone is really busy," Oppenheim said. "That's how I work best, too. We want great people and we want to provide them a great environment."

Smaller firms, like Huber's and Kleinsteuber's, find that, just like the spaces they build, their people have to be flexible, too. While both firms are very familiar with remote work, they find most of their workforce still reports to the office in firms that pride themselves on creativity and collaboration.

"A studio atmosphere builds conviviality and an office culture," Kleinsteuber said, and both he and Huber agreed that face-to-face time is invaluable in generating ideas, collaboration and mentorship relationships.

At Rowe Architecture most employees are also back in the office. Their office is highly collaborative, principal Rick Rowe, AIA, said, and the firm has a lot of room for people to spread out.

The firm still uses remote tools for meetings, saving everyone travel time. It is also easy to have a conversation and share graphics and other files, Rowe Architecture's John Hadley, AIA, said.

"I think Zoom is here to stay," Hadley said. "Regardless of whether there was a pandemic or not, it's just flat-out useful. The key is to be flexible and respond where your client is." ■

Tomochichi Federal Courthouse; Savannah, GA
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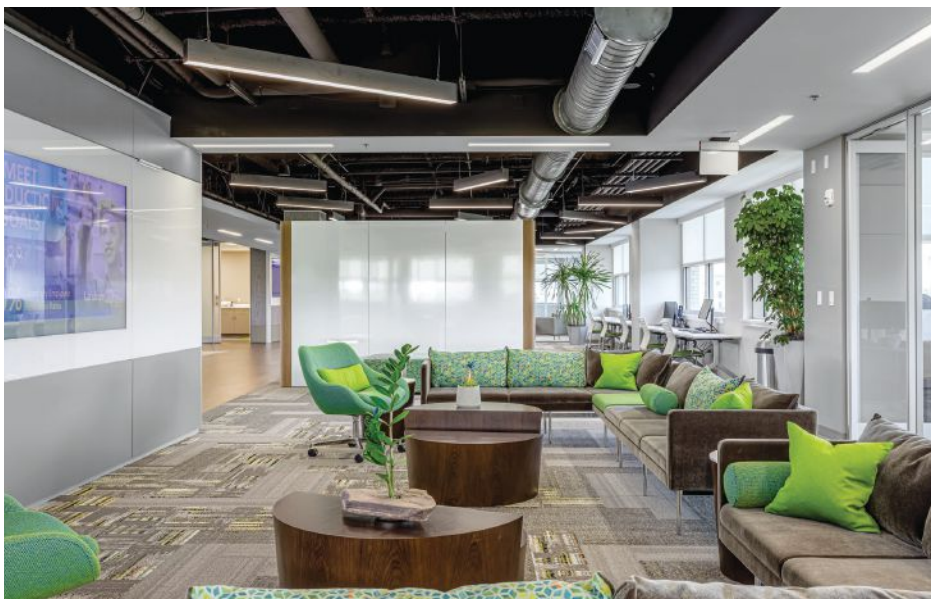
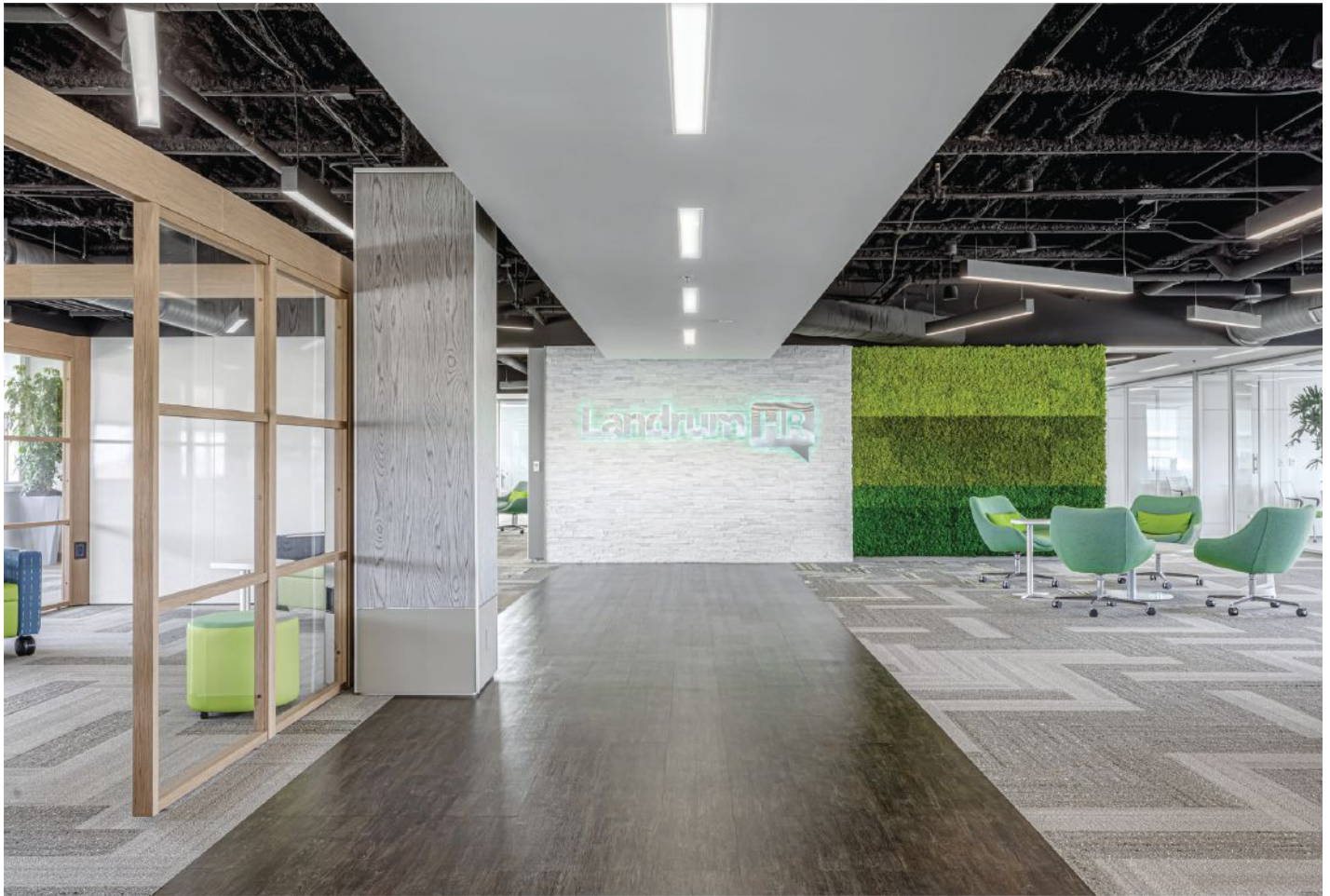
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Landrum HR

Pensacola, Florida

Goodwyn Mills Cawood | Pensacola, Florida



New attitudes of work were a driving force in the design of the Landrum HR floor in Pensacola's Garden Gateway building, architect of record Steve Jernigan, FAIA, said.

"Because of COVID-19, they were changing the way they did work," Jernigan said. The company needed space for senior leadership, collaborative spaces and room for other employees to come and go as company needs and their schedule allowed – a practice called hoteling.

Landrum HR also wanted a different feel to the space to incentivize employees to come into the 8,300-square-foot office, Jernigan said, along with a feeling of openness and transparency to reflect the company's culture.



Goodwyn Mills Cawood (GMC) used the DIRT modular wall system to get Landrum's office together quickly and efficiently, Jernigan said. For tax purposes, the system is treated more like furniture than architecture, meaning it can be depreciated, and its pre-fabricated panels with electrical and technical wiring already built in make construction easy.

"Time is money," Jernigan said, "So it got Landrum in the office more quickly."

GMC mitigated the acoustical properties of the glass-lined open space with carpets and ceiling treatments that will allow Landrum HR's staff to work collaboratively but also quietly without disturbing other team members.



In addition to the 10 enclosed offices, Landrum HR's floor also includes a kitchen that is open and set up for catering companies, but also has a high-end feel.

That luxurious feel extends to the break-out areas, which look and feel more like living rooms than office spaces. The open office space is broken up by flooring patterns that use different materials and a matchstick pattern of suspended light fixtures. A moss wall brings the outdoors into the space, complimenting the furniture selections and color palette, and stone finishes give the eye a break from sleek surfaces.

"Landrum is one of the best clients we have ever had," Jernigan said. "They were open to creative solutions and approaches. It worked out very well for them and has turned out to be a great reference for them." ■





Floor Plan

Scale: 1/16" = 1'

0 12 24 36 48 60 FT

Room Legend

- Business
- Common Areas
- Mechanical
- Restrooms

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Amenities, Flexibility, Adaptability



By Beth Colvin

Some offices are looking more like hotels these days, with luxurious sitting areas, high-end café-type fixtures in the break rooms and amenities previously unheard of in the work environment.

All in the hopes of drawing people off their couches and back into the office.

“Because people are working from home, you have to draw them in,” said Steve Jernigan, FAIA. His firm, Goodwyn Mills Cawood in Pensacola, just finished a new space for Landrum HR incorporating many of these features in their design.

Jernigan says that workplaces such as Google changed the office game, and now, the proven capability of working from home means many employers have to change what they are doing to get workers to stay in offices. He says the offices today are adding more amenities but also focusing on wellness aspects, such as bringing in more daylight.

Private offices are also out of favor, he said, with new builds going for hoteling and collaborative spaces where employees share desks based on the tasks they have for that day.

“Remote work has definitely changed the whole dynamic of how offices are designed,” he said, adding that more businesses are moving to Florida, fueling a boom in office space around the state. However, those offices are taking up less room than they used to with chunks of the workforce staying at home post-pandemic.

Jeffrey Huber, FAIA, at Brooks + Scarpa in Fort Lauderdale, at the other end of the state, says he thinks some people still want their own chair, but he does see flexibility and adaptability trending with more coworking spaces being built.

“I see more creatives moving into spaces abandoned by offices,” Huber said. “Creatives need spaces where we are

around each other. We thrive on that. Iron sharpens iron.”

Coworking spaces are on the rise, agrees Chad Oppenheim, FAIA, and he says his firm, Oppenheim Architecture, was working on a series of coworking spaces in Switzerland that expanded during the pandemic. His firm “established a cookbook” of sorts that allowed the company to build coworking spaces at will across the country.

“Big, open collaborative spaces are our jam, anyway,” Oppenheim said. “We’re seeing a convergence of everything – hospitality, home, office. It’s an incredible blurring of the lines.”

He says his firm is being asked to design office spaces that look more like hotels, with plush collaborative areas, and it is also looking ahead to repurposing some of the space that remote work will leave behind, such as parking garages.

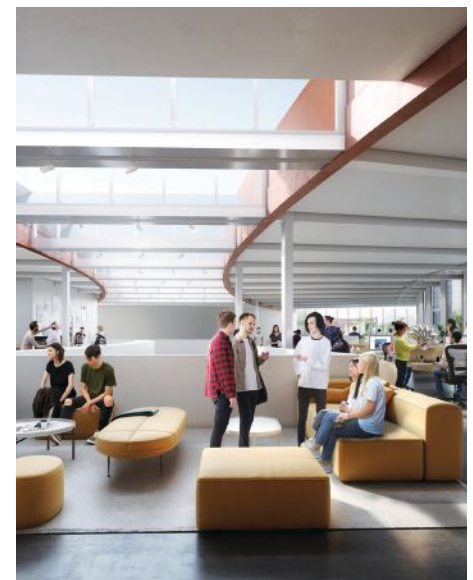
“The reality is that a lot of these buildings get torn down,” Oppenheim said, saying if they can think of adaptive reuse before the first iteration is even built, it is better for the environment and for the community as a whole.

Rob Bartlett, AIA, of BRPH in Melbourne, is hearing more talk about flexible work spaces, coworking and even subleasing office space for different purposes. While the physical environment has yet to change very much, Bartlett says it is sure to.

“I bet we will see some of that in years to come,” he said, adding there will be changes in the design of the workplace so when people are in the office, they can optimize their time there. The same is true in his own workspace.

“Our initial discussions were, when can we get everyone back in the office?” Bartlett said. “But as it dragged on, it became more of an understanding that there is a new paradigm.”

The effects of a global pandemic, technology and a highly competitive employee recruiting environment have changed the traditional office. Florida’s architects are designing



“We’re seeing a convergence of everything”

Chad Oppenheim, FAIA

workspaces to encourage productivity and creativity while promoting well-being, fueling our state’s economy. ■

University of Florida College of Design, Construction and Planning Gainesville, Florida

Brooks + Scarpa and KMF Architecture
Fort Lauderdale and Orlando, Florida



Eric Kleinsteuber, AIA, was in architecture school with Jeffrey Huber, FAIA, when he proposed covering the open atrium of the University of Florida College of Design, Construction and Planning with a layer of cling wrap for a project.

When the pair was able to do it in real life, Kleinsteuber was not too far from a complete solution to the problems that plagued the building since its construction in 1979.

“The building always leaked,” Huber said, owing to original plans for a covered atrium that were value engineered out of the project. More than 40 years of water intrusion wreaked havoc on the glazing, concrete and roof of the building, all of which needed to be replaced.

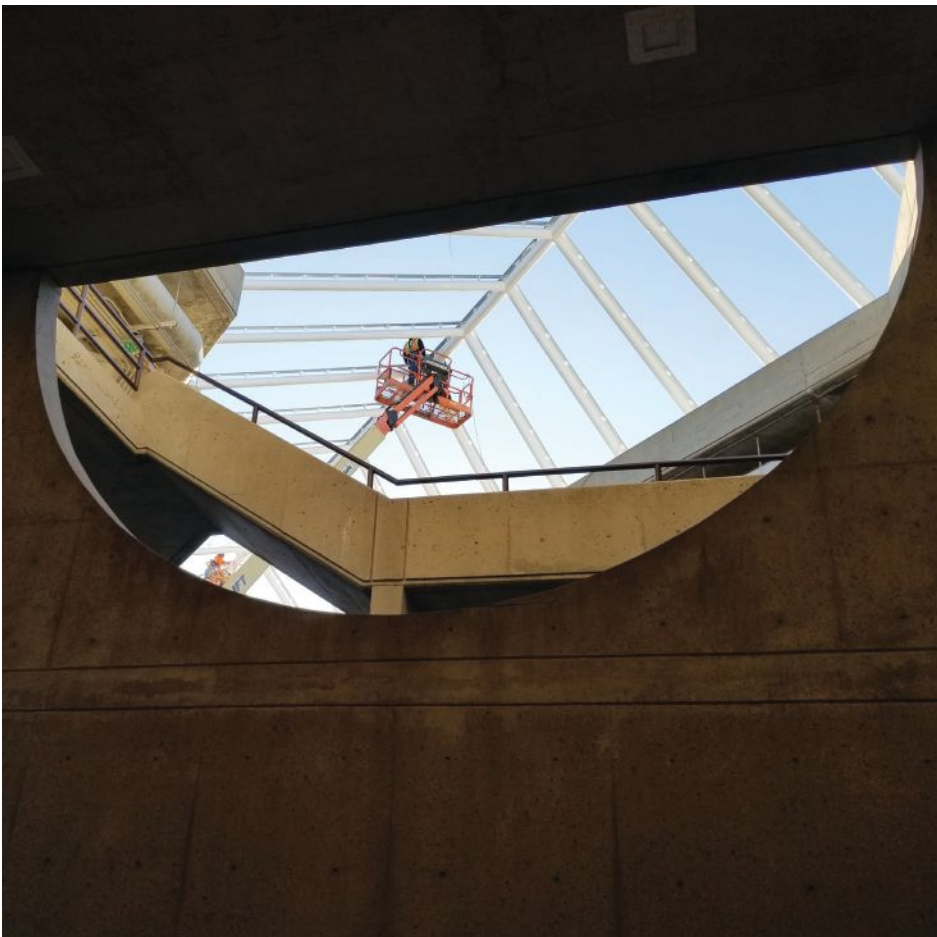
“The atrium is an iconic element,” Huber said. “It is literally the church for architects.”

Even though generations of students loved seeing the sky and having it open, it could not stay that way. The design team was asked to avoid putting in a canopy, but it soon became apparent that the systems that needed to be remodeled to keep the building as-is would be enormously expensive versus the cost of installing a canopy.

“We decided to figuratively kill 1,000 birds with one big bubble,” Kleinsteuber said.

This does not mean people liked it. Both said the blowback was quick and it was painful. Both firms had to work to not only find a design solution, but also get community







buy-in to turn “not in my backyard” into “yes in my backyard.”

The solution was more elegant than cling wrap. The firms chose ETFE, ethylene tetrafluoroethylene, a fluorine-based plastic that is lightweight and was originally formulated to serve as a coating in the aerospace industry. It resists dust and dirt from sticking to it and can also be printed with patterns and layered to control sunlight. ETFE has since been used in several stadium projects and, now, at the University of Florida.

Structurally speaking, Huber said, the ETFE canopy is the same weight as the original hard canopy the building was designed to bear. But it has the added bonus of letting the sky and sunlight filter in.

“This is the most transparent you were going to get,” Huber added. It also offers passive ventilation and, when it rains, a unique sound that activates and adds drama to the atrium.

Where COVID-19 hobbled many architecture projects, for Huber and Kleinsteuber, the empty campus was a boon. It allowed the contractors to be more aggressive in their

Structurally speaking, the ETFE canopy is the same weight as the original hard canopy the building was designed to bear.

schedules and, when students and faculty returned, they were surprisingly pleased with the atrium’s new look.

“That was the most validating, getting messages from the faculty, the dean and the students,” Huber said. Now, with the protection from the elements, he said the atrium is being used more than it initially was – and that was a lot. Classes, exhibitions, speeches and more are being hosted in the space.

Most recently, the college showed off the new atrium as part of a groundbreaking

ceremony for the \$32 million Bruno E. and Maritza F. Ramos Collaboratory Building, another partnership between Brooks + Scarpa and KMF, that will add nearly 50,000 square feet to the existing College of Design, Construction and Planning building.

The Collaboratory will include multifunctional spaces for students, faculty and staff to collaborate on projects; research hubs for all of the college’s research centers and institutes; a digital modeling and fabrication space; facilities for geospatial modeling and simulation; a virtual reality lab; and a multipurpose hall and seminar rooms for large lecture audiences.

“This innovative facility is critical to the future of the College of Design, Construction and Planning and will strengthen collaborative working across all the built environment disciplines in the college,” said Dean Chimay Anumba. “It will position the college well for its next phase following our centennial in 2025. We are most grateful for the tremendous financial and in-kind support of our alumni and friends, which has made this possible.” ■



J.C. Newman Cigar Company

Tampa, Florida

Rowe Architects | Tampa, Florida



The renovation of the headquarters of the J.C. Newman Cigar Company in the historic Regensburg Cigar Factory in Ybor City invites the public into the Newman family home, John Hadley, AIA, of Rowe Architects said. So when the COVID-19 pandemic hit, the project – with its museum, retail space, and spectacular ‘factory within a factory’ designed to showcase the craft of hand-rolling premium cigars – became more of a gamble than the company had anticipated.

In the end, it paid off.

“Fortunately, the project has been very successful for their company,” Hadley said of the years-long project that still isn’t quite finished. In 2018, J.C. Newman Cigar Company approached Rowe Architects with the modest but important idea of upgrading its shipping department. A second phase soon materialized to include more public-oriented spaces in the factory, like an expanded event space, designed to re-engage the public, the city and the community, Rick Rowe, AIA, said.

Eric and Bobby Newman, brothers and third-generation owners of the company, along with Drew Newman, the fourth generation to lead the company, developed a totally new concept for a premium cigar called The American. The American is an entirely American cigar, using American tobacco, American ink and boxes, and, most importantly, rolled in the Cigar City, U.S.A.

The American is hand-rolled in a new space in the J.C. Newman factory, open for visitors to showcase this part of Tampa’s history and culture. The hand-rolling room gives the company a new way to interact with visitors, and it brings back the tradition of hand-rolled cigars to Ybor City. Framed artwork depicts how the rollers worked in the heyday of Tampa’s cigar industry, showing a factory floor full of cigar workers rolling cigars while a lector reads to them from newspapers or books. The Newmans’ goal was to recreate that experience for visitors.



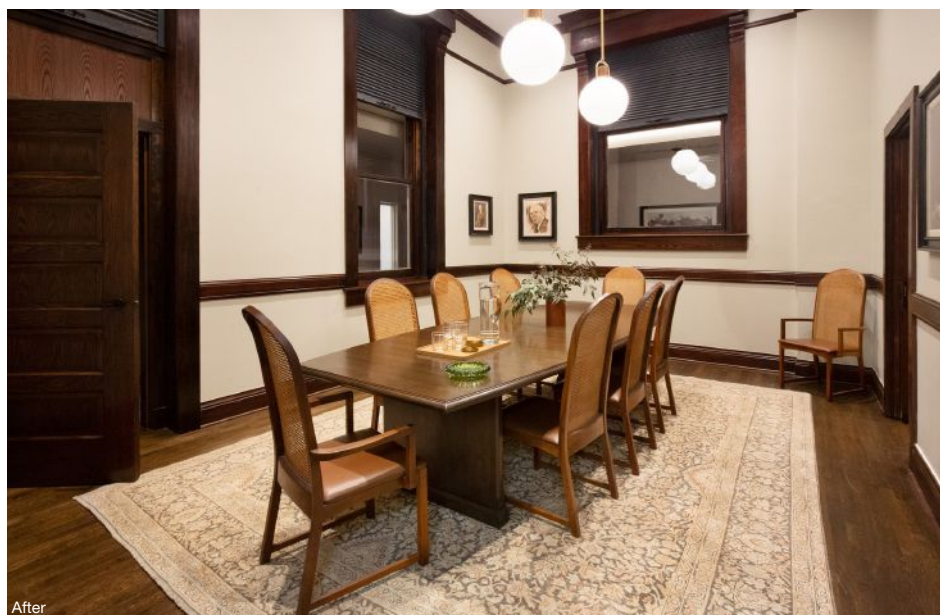
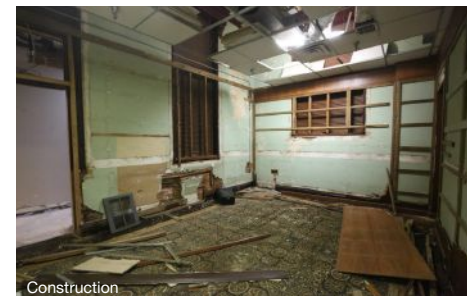
Not surprisingly in a building of this age, there were unexpected discoveries during design and construction.

For instance, during demolition, old wood paneling dating from the 1960s was pulled down in the conference room, revealing original wood windows that had been covered. Rowe Architects worked with the Contractor to figure out how to restore the windows and ornate wood trim and moldings that had been hidden from view above a dropped ceiling. The conference room was restored to its former glory and is now a showpiece room in the factory.

Another historic feature of the building emerged when the Contractor pulled up carpet in a copier room adjacent to the conference room. A floor hatch was discovered, leading directly to the basement. The discovery jogged the memory of Eric and Bobby Newman, who relayed a bit of early 20th century cigar folklore: the local organized crime syndicate used to rob cigar factories with some regularity. When a neighboring factory was struck, word would quickly spread and the manager at the Regensburg factory would make a quick escape using the secret floor hatch. Showcasing the floor hatch became a top priority for the project. Rowe Architects worked with the Contractor and J.C. Newman's own internal team of fabricators to craft a hatch cover that blended seamlessly with the new flooring.

Rowe Architects also renovated the administrative workspaces for all of J.C. Newman's staff, including executive offices, sales, I.T., marketing, human resources, and accounting. The project began prior to and continued throughout the pandemic. The design team dealt with some of the same pandemic-related questions that many architects have faced the past few years. And, just like in other industries, the pandemic pushed J.C. Newman to reconsider how they operate and the types of work spaces they need. Again, the fortuitous discovery of original building fabric led to a (literal) change in plan resulting in a new design celebrating the historic character of the factory while accommodating a newly conceived flexible meeting space for pandemic-influenced workflows.

Based on the positive response to the factory work from the cigar industry, the City of Tampa and out-of-town guests, J.C. Newman is pressing ahead with even more ambitious projects designed to further engage the community.





Construction has started on a pocket park across the street that will occupy a vacant lot. The park will function as an event space for the company as well as an urban green space open to the neighborhood. The park will include native plantings, a fountain, a pavilion and cafe seating for leisurely cigar smoking. The park will be called Cigar Workers Park to honor the generations of cigar rollers that have given Tampa its nickname, Cigar City.

The Newmans also plan to restore a dilapidated historic structure adjacent to the factory, the Sanchez & Haya Real Estate Building. Like the Regensburg Factory, it is a contributing structure to the Ybor City National Historic Landmark District. The building is locally significant because it was constructed out of reinforced concrete instead of heavy masonry or wood framing. The building has been vacant for many years and has degraded significantly.

Despite this, the Newmans are committed to the building's restoration, with a vision to revitalize this section of Ybor City, cut off by the urban-renewal era interstate. Development has been slow to occur in this northern stretch of Ybor City. The Sanchez & Haya building will eventually house a café, a cigar bar and hotel.



Sanchez & Haya Real Estate Building



One of the many unique design challenges of the restoration will be the need to rehouse a colony of bats that call it home. The Newmans want to ensure the bats continue to thrive in the neighborhood, given the ecological benefit they represent to the local environment. Once new, custom-designed bat houses are installed in Cigar Workers Park, a bat specialist will arrange for the relocation of the bats.

Throughout all this, the Newmans have stayed true to their long-term vision for their company and the community. “The Newmans have been really excellent clients,” Rowe said. “They don’t want to cut corners.”

The original plan was to show off the newly renovated factory at the company’s 125th anniversary in 2020. Instead, the party had to be delayed twice because of the pandemic.

Despite the challenges of the pandemic, a highly volatile construction market, and the inevitable surprises of working in historic buildings, the Newmans have insisted on maintaining an optimistic outlook, proving that every challenge is a new opportunity for progress.

Cigar Workers Park

Benefits, Salaries Up as Firms Compete for Talent

By Beth Colvin

Steve Jernigan, FAIA, of Goodwyn Mills Cawood in Pensacola, says that finding new architects is akin to finding star football players. You have to start looking as early as high school. "A lot of the new grads are already spoken for," Jernigan said. "You have to be much more aggressive in recruiting. It is parallel to football."

Salaries are way up, he said, as talent shortages wrought by 2008's recession echo through the profession. "We are still paying for the gap," Eric Kleinsteuber, AIA, of KMF Architects said. "The younger people are more diversified, but fostering them to be decision makers is taking longer."

Jeffrey Huber, FAIA, of Brooks + Scarpa in Fort Lauderdale, also teaches at Florida Atlantic University. He says students are going about job searches differently than

previous generations. They are picking the places where they would like to live, then finding jobs. "Students want experiences," Huber said. "We as a profession have to understand culturally where these students and emerging professionals are coming from."

New graduates are also getting more money than previous generations, and that might be leading them away from some smaller opportunities, Huber said, like firms the size of Brooks + Scarpa and Kleinsteuber's KMF.

"We are designing for communities," Huber said. "We believe everybody deserves good design." Plus, for firms like Kleinsteuber's and Huber's, the hiring process takes a little longer. "We are both (KMF and Brooks + Scarpa) at the scale where we cannot make a mistake in hiring," Kleinsteuber said.

"Those hurt, and they hurt a lot," Huber agreed, but added that the flip side of that

is the opportunity for advancement. "We can elevate pretty quick."

Rob Bartlett, AIA, of BRPH in Melbourne said his firm concentrates on keeping employees happy to beat what he called a challenging job market, and that includes offering remote work and hybrid scheduling. Still, experienced project architects and project managers are tough to find, no matter the incentives. Jernigan said he believes the profession needs to reach younger people – the students in high schools and below – to fix the market.

"We need to make sure that we are doing everything we can to make it easier to enter the profession," he said. "It has not been, traditionally, a good career field for minorities. It is a tough profession for women, who are getting married and having children (while pursuing licensure). It's difficult to get in." ■

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After 50+ Years, Huey Rides Into



J. Michael Huey, Hon. AIA, had just been called up to the stage for the second time. It was only the first day of the 2022 AIA Florida Convention and Trade Show at The Breakers in Palm Beach.

“You people are crazy,” he said, approaching the podium to receive yet another recognition of his 50-plus years of service as AIA Florida’s general counsel and chief advocate in the Florida Legislature. “You have given me 50 years worth of fun and love and misery,” he quipped. “I have been the beneficiary of just a wonderful time with you.”

AIA Florida was Huey’s first legal client. He started with the association when his boss, Jack Peeples, abandoned him at a board meeting in Orlando. Peeples took Huey to an AIA Florida board meeting at the Gold Key Inn on South Orange Blossom Trail. Peeples asked Huey to look at the AIA

Florida file on the way to the meeting. At the time, Peeples was rather consumed by work with the Deltona group and was missing correspondence from the architects. “I’m telling Jack that we’re walking into a little bit of a hornet’s nest,” Huey said. “We get to the Gold Key Inn, and I had not handled a single case in my life.”

Peeples introduces Huey to the group. The two lawyers are awaiting their time on the agenda when Peeples tells Huey that he will be back in a little bit. Peeples never came back.

“I finally go to the registration desk. Of course, there are no cell phones back then,” Huey said. The registration desk told Huey that Peeples went to Miami and that he would need to take over at the board meeting.

Huey never left AIA Florida, shaping both

the nature of the practice in Florida and generations of association leadership.

“It just became something that seemed so natural to me,” Huey said. “The people were just so natural to me.”

He authored chapter 481 of the Florida Statutes, the practice act for architects, and the Consultants’ Competitive Negotiation Act, protecting the way many firms do business with the government. When he started writing the practice act, Huey found out that an earlier court case allowed engineers to do anything architects could do. “There is a substantial difference between what architects can and should do versus what engineers are qualified to do under the tutelage of architects. We had to come up with a new definition of architecture,” Huey said. “It was hard. The engineers were not friendly to trying to straighten out the situation.”

Retirement From AIA Florida



It took a couple of years to get the language put together, Huey said, and another decade to get the engineers to comply.

“Ultimately, we resolved that in a pretty constructive way. Engineers understood that their role was a role of doing specific things within (architects’) buildings,” Huey said.

Huey also witnessed several changes in the profession, such as the rise of women in the profession and in the association. During Huey’s tenure, the association hired its first female executive vice president, Vicki Long.

“This association is as healthy as it’s ever been, and that’s a lot to do with more involvement of women in architecture and women in leadership,” Huey told Mickey Jacob, FAIA, during an interview at the convention.

Huey has served with generations of AIA Florida board members, many of whom he counts as his friends. One of those members, Don Yoshino, FAIA, a former AIA Florida president, presented Huey with a piece of artwork.

Jacob called him a mentor to all who served.

“This association is as healthy as it’s ever been, and that’s a lot to do with more involvement of women in architecture and women in leadership.”

J. Michael Huey, Hon. AIA

“The fact of the matter is that being with the architects is different than being with physician groups or security dealers or others,” Huey said. “You are just good people. You’re fun-loving people. I think you’re real people. That comes through and it’s easier to have fun with folks like that. You make me feel comfortable.”

During decades of grassroots advocacy efforts, Huey said AIA Florida became his

family, more so than his other clients. He said AIA Florida’s campaigns were some of the best in Tallahassee.

“You’re not talking about how much money you make or other things. You’re regular folks. I was born a regular folk, and it became my family, much more than other groups that I thoroughly enjoyed representing, but they weren’t quite the family that I’ve had here,” he said.

Huey said that AIA Florida is in good hands with George Levesque and Jessica Love, both of whom have worked with AIA Florida the past few years as Huey slowly stepped back from his role. “I am going to retire in peace knowing that the association is just going to get better and better,” Huey said.

“I do, contrary to what my wife, Debbie, my best friend in the world, might believe, I do think about the things we’re going to do and the good times we’re going to have. I truly believe that while the journey so far couldn’t have been scripted better as far as I’m concerned, the journey ahead is going to be every bit as exciting. It’s been the highest honor to have represented the association. You’ve given me more than I could have ever given you.” ■

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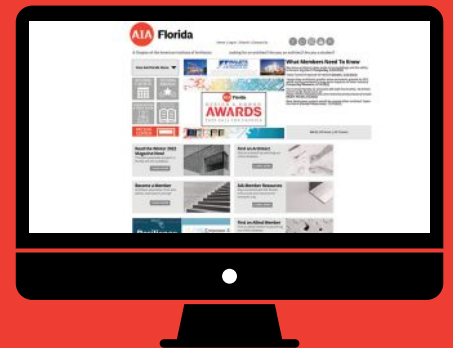
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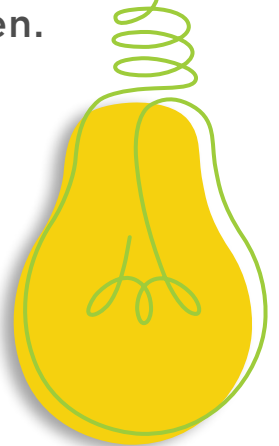
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Exhibit Celebrating Women in Architecture



A recent exhibit hosted by AIA Puerto Rico showcased more than 62 women architects on the island and on the mainland and paid tribute to their contributions to Puerto Rico.

The exhibit, featuring panels, sculptures and more, ran for three weeks in the Plaza Las Americas during Women's Month in March. It also appeared in the Plaza del Caribe in Ponce.

The artworks highlighted contributions to design, leadership, professional practice, education, research, public service and volunteer work.

The exhibit also featured panels and other opportunities for women to advance their careers, seek mentorship and make connections. ■



At left: 2022 AIA Puerto Rico President Monique Lugo Lopez, AIA, poses next to her board in the exhibit. Above, a sculpture honors Puerto Rico's women architects. Next page: More pictures from around the exhibit.



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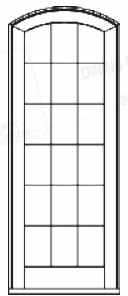
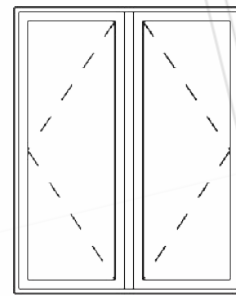
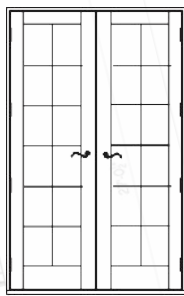
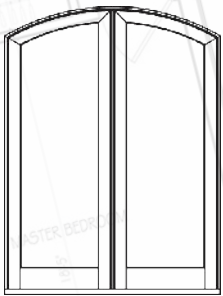




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