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features

AIA Florida/Caribbean Honor & Design Awards

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The sheer number of award-winning projects this year is testimony to the important work being done by Florida architects. I regret that space limitations imposed on the magazine by the loss of advertising revenue necessitates giving limited exposure to these noteworthy projects. To the winners, I say congratulations and with much hope for a renewed economy, I cling to the idea that in 2012 each winning project will be given the space it deserves.

The awards jury met in Los Angeles, California, and reviewed over 240 entries in the design category alone. Jury members included Clive Wilkinson of Clive Wilkinson Architects, Michael Folonis, FAIA, of Michael W. Folonis Architects and Lawrence Scarpa, FAIA, of BROOKS + SCARPA, who served as chair. Each of the jurors is a prominent designer of contemporary buildings, both residential and commercial, and many are award winning and/or published projects. The BROOKS + SCARPA website describes the firm’s design approach this way: “Fulfilling this model of place-making drives our firm to continually explore and create new possibilities for materials, form, construction, even financing, in order to suit the organic characteristics of each commission. It also produces new incarnations of formerly common materials, which reveals extraordinary beauty within ordinary materials.” This year’s winners, both built and unbuilt, are technologically innovative, environmentally sensitive and non-formulaic. By and large, they reflect an attitude of “resourceful creativity” that was much admired by each member of the jury.

President’s Message / Michael Lingerfelt

By the time this article is published, the first 99 years of AIA Florida’s history will be drawing to a close and we will be standing on the threshold of a new era in architectural innovation. An Association that began in December of 1912 has grown into the voice of the profession with a membership of over 3,000. I hope that all our members will get involved and work toward a future where Florida’s architectural visionaries are encouraged to shape a future that works for all the citizens of the state.

Our AIA team has accomplished much. Advocacy, under Dan Kirby’s leadership, was faced with numerous opportunities to protect the practice of architecture and enhance the quality of the built environment by successfully supporting qualifications-based selection, thwarting attacks on CCNA and offering a more viable preferred alternative to “best value option” that addresses comprehensive cost control on public projects. AIAFL provided leadership in code reform and formed a committee of experts to review proposed code revisions from a technical point of view to provide input into the process. Importantly, architects were on the first list of proposed professions to be deregulated, but through the efforts of staff and the Association’s leadership, they were excluded from subsequent lists.

The Committee on the Environment, under Gus Paras’ leadership, created a way to highlight the profession through the creation of the first COTE Video-Arch competition. So far, over 5,000 people have viewed the winner on the AIA Florida YouTube channel at: http://www.youtube.com/user/TheAIAFlorida.

The Membership Committee, headed by Nathan Butler, made a flexible dues payment structure available to firms struggling through the recession. The Small Firms Task Force worked to establish tools to help many AIA Florida member firms navigate and compete in the evolving business landscape. He also coordinated with NCARB to facilitate visits to NAAB-accredited schools to present IDP and ARE information to students and faculty.

The Knowledge Committee led by Amy Nowacki did an outstanding job of planning a convention that highlighted how architects can make a difference. Convention attendees also raised enough money to build three children’s rooms for Habitat for Humanity of Collier County. The Communications Committee and its chairman, Martin Diaz-Yabor, created the environment to springboard into the next century by celebrating the top 100 buildings in Florida’s past. Stay tuned, we are planning a big celebration of Florida’s architecture in 2012.

Rick Logan, AIA, the 2010 AIA Florida President told us, “The Future is Bright,” and Florida will be looking for those visionaries who are willing to get on the playing field and make a difference in creating a Florida that is sustainable, invigorating and exciting.

I would like to take this opportunity to thank you, the members, for allowing me to serve as your president during this challenging time. It has been my goal to keep the members informed and protect the profession to which all of us have devoted our lives.
This 3,500-square-foot residence occupies a one-acre lot surrounded by dense woods. It was designed for different patterns of domesticity, including solitude, work, interaction and relaxation. The house is composed of two distinct buildings, both of which rest on a common stone terrace. On the north side of the terrace sits the main house with the principal living spaces on the first floor and two bedroom suites above. In between is a mid-level library that extends out beyond the north façade. On the south side of the terrace is the studio building with a pool cabana and single-car garage on the first floor and guest bedroom and artist’s studio above. Split House is constructed of wood and steel framing, limestone-clad walls and wood siding on the upper levels.

“The design of this elegant house shows great skill in defining the openings. The proportions are exquisite and the two buildings not only communicate well with each other but they are very much a part of the landscape.”

_The Jury_
The auditorium for this unique university building was positioned to act as the focal point of the structure, housing both academic lectures and international convocations. Its presence and function are evident from the exterior as the large angular cantilevered form projects upward and outward from the lobby, creating an intimate and shaded social space below. The angles of the auditorium’s exterior follow the lines of the interior seating, terraced in section and splayed in plan for optimal viewing.

The two-story lobby is a dynamic space created between the angular cantilever of the auditorium volume and its counterbalance, the five-story classroom tower. The lobby is punctuated by square windows of varying size that allow changing light to enter throughout the day. Located at the heart of the building, the lobby also serves as an informal gathering space. The five-story tower on the opposite side of the lobby from the auditorium contains two large classrooms on the ground floor that open onto a terrace that wraps around the tower. Second-floor classrooms occur in a variety of sizes. Faculty offices and administrative spaces are situated on the upper three floors. These floors have an atrium with an open communicating stair designed for interaction between departments.

“This project plays with the dichotomy between lightness and heaviness. It feels like the building is floating, a theme that is carried by the green roof arching up out of the ground. Light apertures move across the façade of the heavy enclosure that is lifted up on the sides to further the feeling of lightness.” The Jury

North elevation where windows give rhythm to the five-story building.

The lobby/atrium and grand stair create a feeling of open cohesiveness between the first and second floor.

South elevation. All photos by Robin Hill, New York Focus Photography.
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The historic Revere Quality House was designed by Paul Rudolph and Ralph Twitchell in 1948. Because of its small size (935 SF) and the value of the land today, its restoration was financially feasible only with the addition of a larger home to be constructed on the same site. New codes require the first habitable level of the new house to be at an elevation close to the existing roof level of the historic house. This, along with a limited available footprint for constructing a new home, presented a significant challenge to the architect.

The Revere House was historically and accurately restored to the original drawings and specifications. The new house is detached from it and slightly rotated off a perpendicular axis to create a dynamic relationship between the structures. The area below the new house is designed to allow for sight lines from the existing house under the “belly” of the new house into a private terrace. In the new house, solid walls are located so that views are protected from the roof of the Revere house. As the new house emerges either east or west of the existing house, the walls become glass to take advantage of interior site views as well as exterior views of the bayou and Gulf of Mexico beyond.

“The jury celebrates the fact that the original house was saved. The result of the old and the new is a tasteful compound that protects one of Rudolph’s architectural jewels. A large house was added with a different scale while the two buildings coexist and gain their own private space.”

*The Jury*
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This beachfront house was designed as a full time residence for a young family. In addition to the typical living spaces, the program called for a five-car garage, children’s and guest bedroom areas, a home theatre and a private master suite with study. The organization of these requirements on the site resulted in the development of a plan consisting of two pavilions. The main pavilion, which houses the principal living and entertaining spaces on level one and the owners suite above, provides full beach views through floor to ceiling windows. This pavilion is joined at a right angle to the single-story pavilion containing children’s and guest bedrooms. Privacy on the street side of the house is provided by a dramatic “floating” wall that defines the home’s main circulation on the interior.

“This elegant box serves as one big window to the beach. Each room is like a pane of glass overlooking the view.”

*The Jury*

**Enea Headquarters,**

**rapperswil-jona, switzerland**

**Oppenheim Architecture + Design LLP,**

**miami, florida**

This lakeside project houses the headquarters of an international firm. The program includes greenhouses, warehouses, workshops, showrooms and administrative areas. The sequence of these components contributes to the volumetric arrangement of the building in which all areas are connected by a service corridor that runs along the building and organizes not only the circulation between spaces, but the production line of the company itself. The building derives its form from programmatic and site conditions. On one hand, the flow of the processes required by the program and the architectural resolution generated a long, low building broken at access points. On the other hand, natural site conditions such as wind and light and the necessity of differentiating between front and back, entrance and service areas, also made the long mass the appropriate response. The building’s simplicity is reinforced by its architectural sobriety and respect for the site.

“A very clean simple project. The skin is well handled. It isn’t a replica of a modern building—it is a modern building without pretension. It’s a great Swiss-like industrial design. It suggests collaborative sophisticated architecture that should function well.”

*The Jury*
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This home was designed for a London-based family seeking a home in a tropical setting. For its design, the architects reversed the indoor-outdoor proportions and over half the below-roof area is not air-conditioned. This home has no indoor hallways or stairways. Outdoor stairs and galleries lead to the bedrooms and the living room, dining room, pavilion and family room are open air spaces. The entry hall and stair occupy a central vertical space linking the outdoor living area with the family lounge. These spaces are conditioned by natural ventilation using an impluvium in the central focal axis. Operable wooden jalousies control and direct air flow. Contrasting with the use of historically proven tropical architectural features is the use of modern detailing reflecting the family's youth and attitude.

“This is an unusually well-done renovation of a mid-century modern structure. The inside does not look like a traditional Florida interior. The building was carefully detailed and designed and the renovation is particularly worthy of note.” The Jury

Designed in 1980 by architect William Rupp, this house has undergone a series of insensitive renovations and additions. It was initially designed to capture prevailing breezes, admit natural light and provide privacy. The current renovation, which began in 2004 and ended in 2006, maintained the original design concept. In addition, the goal of the renovation was to celebrate the parti of horizontal and vertical planes that defined the original house; use similar window systems and finishes; and preserve the remaining original spaces. The lower roof overhang protects the glass from direct sunlight except during the winter, when light floods the living room and keeps the interior warm.

“The proportions of this house are good. The traditional design gives the building a very tropical feeling. Spatially, it is very good with a thoughtful design and simple details. The skillful attention to the environment makes this house climate responsive and creates a beautiful merger between the interior and exterior.” The Jury
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The folding walls of the main façade provide an ever-changing perspective of the school when viewed from various directions. Photo © Robin Hill.

“The precast façade gives the viewer the impression that the building is in motion. This does not give the appearance of being a serious institutional building where children go to learn. The building looks like a fractured cliff and it sends a message to the students that even your school can be an art project.” The Jury

Alonzo and Tracy Mourning Senior High Biscayne Bay Campus, north Miami, Florida

Arquitectonica, Miami, Florida

Designed to house 1,533 students on a site neighboring pristine wetlands, this senior high school is a multi-story building that embraces its surroundings with a welcoming entry plaza and playful forms. Four interconnected volumes highlight various aspects of education and daily high school life.

The first volume, representing the academic dimension, is a four-story building containing classrooms and labs. The second volume contains the administrative and student services areas and the third volume consists of the gymnasium and locker rooms.

This cancer hospital serves as the front door to the University of Florida’s (UF) healthcare campus. The 192-room facility represents phase one of a multi-phase plan that will grow the hospital system on the UF campus to 1,200 beds over the next 20 to 25 years. The 500,000-square-foot hospital also houses a Level 1 Trauma Center and an emergency room in which over 100,000 patients can be treated annually.

The hospital design incorporates abundant natural light and intuitive wayfinding to ease patient and employee stress. To maximize clinical efficiency, mock-up treatment spaces, including an emergency room and operating room, were built in a nearby warehouse to allow staff to “work” and provide live feedback during the design process. A strong commitment to sustainability positioned the hospital to achieve LEED Gold certification for the facility.

“This large building shows an inspired use of brickwork to articulate the volumes and break down scale. It puts a great warm face on the hospital.” The Jury

Shands Cancer Hospital at the University of Florida, Gainesville, Florida

Flad Architects, Madison, Wisconsin/Gainesville, Florida

Designed on a “central park” theme, the hospital plan allows for strategic growth in services, facilities and infrastructure.

The fourth volume contains cafeteria/auditorium, media center and meeting spaces. The design breaks the composition into two primary expressions, each representing a different side of learning. The rational aspects of knowledge and learning are represented by a very pure, white rectangular section of the building where the classrooms are located. The more intuitive aspects of education that rely to a greater extent on creative expression, skill and teamwork, are suggested by the unique design of the front section where the public spaces occur.

“...puts a great warm face on the hospital.” The Jury

The folding walls of the main façade provide an ever-changing perspective of the school when viewed from various directions. Photo © Robin Hill.
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The client, a 45-year-old company, is moving from developing suburban strip centers to vibrant, urban, lifestyle-focused, mixed-use centers. The client secured a condominium interest in a new office building being developed across the street from the historic South Carolina State House. The unique site orientation suggested a bold gesture to give physical focus to the transformation. The architect carved a layer out of the façade and created a three-story atrium with an indoor terrace on the bottom level that looks out on the State House. The social hub is on the middle of three floors, so interaction is channeled toward the central space. The interior spaces frame views of the urban landscape through a layered series of architectural frames. The project received LEED Gold certification.

“This project produced a meaningful intervention on both the interior and exterior of the building. The extremely elegant and tasteful design actually transformed the high rise building by carving out its own space.” *The Jury*

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**88 La Gorce, miami beach, florida**

**Touzet Studio, miami, florida**

The client brief for this private residence included over 16,000 square feet of program and the request that the plan organization follow the basic layout of the 1926 Carl Fisher Estate, a property the client once owned.

The program was divisible into three distinct groupings: a main house containing the primary and public and private areas; a guest pavilion; and a service structure containing servant’s quarters, garage, secure storage, mechanical rooms and power plant. The main house consists of a large volume intersected by a number of variously expressed elements that contain particular parts of the program. The master bedroom suite is housed in a cantilevered glass and stucco element that looks over the beach and reflecting pool. The family room fills a high-ceilinged glass and stucco wedge that hangs over the front garden and the breakfast room is a glass box that extends beyond the main volume to capture views of Indian Creek and the morning sun. The main vertical element, at the core of the house, is a void that houses a partially suspended stair that spirals from a nine-foot width at the ground level to a three-and-a-half foot width at the third level.

“A view across the entry drive shows that the ceiling of the porte cochere extends beyond the volume of the main structure and is lined in epai that is also used to create the screen that is the public face of the guest pavilion on the right. Photo by Mark Surloff.”

“This designer has taken a couple of buildings and created a space around the pool with a feel of a Caribbean club that fuses the inside and the outside. It retains its modesty in grand ambition.” *The Jury*

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**Edens & Avant, columbia, south carolina**

**Gensler, tampa, florida**

The client, a 45-year-old company, is moving from developing suburban strip centers to vibrant, urban, lifestyle-focused, mixed-use centers. The client secured a condominium interest in a new office building being developed across the street from the historic South Carolina State House. The unique site orientation suggested a bold gesture to give physical focus to the transformation. The architect carved a layer out of the façade and created a three-story atrium with an indoor terrace on the bottom level that looks out on the State House. The social hub is on the middle of three floors, so interaction is channeled toward the central space. The interior spaces frame views of the urban landscape through a layered series of architectural frames. The project received LEED Gold certification.

“This project produced a meaningful intervention on both the interior and exterior of the building. The extremely elegant and tasteful design actually transformed the high rise building by carving out its own space.” *The Jury*

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The building’s three-story atrium and bistro. Photo by Christopher Barrett.
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Located in a small residential community on a two-acre waterfront site, this house spans the width of its sloping lot to face southwest across the wide inland waterway. Built for a growing family, the house is organized to provide spaces for formal and informal gathering as well as quiet, individual pursuits.

The house is a pair of carefully honed rectilinear volumes joined together with a transparent longitudinal axis that provides both covered and uncovered eastern and western courtyards. The insertion of a glass-skinned circulation bridge between the major programmatic elements both connects and distances the house’s inhabitants. Two isolated stairs at either end of the circulation spine provide access to the three levels built into the hillside.

“This is an inspired use of the steel/concrete shell particularly as it was used to articulate volumes.” The Jury

As streets break free from the ground to form overpasses, the structures beneath them create spaces of monumental proportions that convey a sense of strength and security. The notions of overlap and undulation as a means for providing a sheltered environment are inherent traits of these in-between occurrences and form the basis for placemaking in this project. The rationale behind this project was the desire to combine and articulate memories of “street life” with the medicinal aspect of nature in both a technical and sculptural way.

The entry to the site is created by extending one main street across another one. The 25,000-square-foot building covers about two-thirds of the site with the remaining portion used for parking. This intervention rehabilitates a swath of the natural Florida urban landscape and reclaims sun-baked asphalt for drought-tolerant plants. On initial approach, the clinic is perceived as a grassy hillside. The unassuming form gently lifts from the ground providing a point of visual release for the community. In contrast to the unassuming street side character, the lake-facing façade consists primarily of glass that showcases views of the horizon to the lobby within. An oversized entrance canopy shades the glass curtainwall while creating an adjacent outdoor waiting room, its scale faintly reminiscent of the overpass.

“These are beautifully presented seductive drawings. The skylights are an expression of solitude from the exterior and they bring natural light into spaces that are not usually daylit. This should help in the healing process. The roof system helps to soften the entire design. The convincing 3D images show clear design thinking.” The Jury
This program called for designing a vacation house of approximately 1,800 square feet in the Blue Ridge Mountains. The property is a 62-acre parcel with an elevation ranging from +110 feet at the rear to about 65 feet at the front. A creek flows from the top of the property to the front. The design of this three-bedroom, two-bath house aimed at the least disruption to the heavily wooded site. Other goals included taking advantage of the unique context, views and solar orientation. The structure, clad in modular maple plywood and corrugated “galvalum” panels has a footprint of 20 by 90 feet. It is oriented on a north/south axis and it bridges the creek on structural supports. The bottom of the structure floats 20 feet above the creek. The jury stated: “this elegant project floats above the ground asymmetrically through subtle shifts. The deck folds out of the rectilinear box and added pieces are wonderfully done, all in a very small footprint.”

The municipal government of Murcia commissioned the master plan for this underdeveloped 100-acre parcel that had historically served a variety of informal uses. The project goals include the preservation and restoration of the orchards and the landscape around a river that traverses the site and sustained the orchards. In addition, the park is conceived as a canvas for what is known as site-specific or environmental art. On the park’s urban edge to the west, a campus of three museum structures will be devoted to the same topic.

Two primary circulation paths connect the park to the city while providing for unique interactions with art and nature. A boardwalk (malecón) parallels the restored banks of the river while the shaded Paseo meanders through restored orchards and other natural habitats. The master plan proposes a sloping land bridge that rises gradually from the park level and extends the Paseo over the avenue, just as the malecón passes under it, establishing the park as a single continuous public space. The jury felt that the architect obviously knows the area well and they praised “an elegant design that brings back the orchard and treats the landscape as a design element.”

www.aiafla.org
Ehkita, arcadia, florida
Guy Peterson / OFA, Inc., sarasota, florida

Ehkita is a Seminole word meaning “hidden.” This project is a retreat/folly designed for a 13-acre site on which the owner lives. There is also a pasture and an oak hammock on site which, during the rainy season becomes an island when the Peace River floods the pasture. During these times, the hammock can only be reached by boat.

Ehkita is reached by following the natural wildlife trails through the hammock. It occupies the highest point on the hammock where a walled stone entry begins the ramped elevated procession through the site. The ramp, complete with handrail system, brings visitors to an elevation of 31 feet above the natural level of the river. Along this axial path are two pavilions, a smaller dining pavilion with roof terrace and a larger pavilion oriented to the south that is for sleeping and reflection. Both structures are of cypress construction and each has its own vertical circulation and a stone clad core for housing service functions. Described by the jury as “a stealthy structure in the landscape that is composed of frames within frames containing infinite space.”

Florida International University Science Classroom Complex, miami, florida
Perkins+Will, coral gables, florida

This classroom complex creates a gateway to the Academic Health Sciences district of the campus. This facility will provide research and classroom space for various colleges on campus that will utilize its labs, lecture halls, study spaces and vivarium.

Materials, scale and pedestrian connections root the project in its context. A campus greenbelt, large communal plaza and rain garden intersect the building to erode its mass and create a multi-story portal to the health sciences district. There is a plinth at ground level and highly visible circulation, elevators and interconnecting stairs encourage collaboration and the exchange of ideas. The jury described this project as “a big building that is very nicely composed.” They were particularly impressed with the design of the skin, transparent on the north, but treated differently on the south.

Wharf Road, surfer’s beach, australia
Oppenheim Architecture + Design, miami, florida

This condominium and hotel, nestled between the ocean and a rain forest, consists of amalgamated towers oriented from the southeast to the northwest for privacy, view, solar exposure and protection from the wind. The residences are configured horizontally and the curvature of the building creates additional length and exposure. A dense grouping of units, a response to the urban landscape, dissolves to a scattering of more luxurious units interspersed with gardens. This diffusion forms a conceptual dissolution from the urban to the natural. Spa, gardens and pool decks are distributed throughout the elevated super-grid; a grid that also enables an ecological overlay of wind turbines, photovoltaics and solar hot water. Although “somewhat structurally unresolved,” the jury felt that the project was elegant. They described it as “an abstraction from afar but up close elegantly in place.”
Citylab-Orlando, Master of Architecture Degree program, fall 2012

The University of Florida School of Architecture is pleased to launch the Citylab-Orlando Master of Architecture professional degree program. As a living laboratory, Orlando provides unique opportunities to study architecture, urban theory and to explore emergent design methodologies within a post-war American city. Building upon UF’s research mission, in collaboration with the allied departments in the College of Design, Construction and Planning and in partnership with the University of Central Florida, the School of Architecture will launch Citylab-Orlando in the fall of 2012. We are currently accepting applications.

Information: soa.dcp.ufl.edu
or Becky Hudson at bhuds@dcp.ufl.edu

Master in Sustainable Design

The School of Architecture is accepting applications for Spring 2012. The program is a 36-credit one-year post-professional degree created for working professionals to enhance their educational background and professional qualifications in the area of sustainable design. The degree is delivered using online learning tools and face-to-face contact with a cross-disciplinary group of faculty. The course content is delivered with an open and flexible schedule which affords adaptability in scheduling demanded by working professionals. Study tours to Asia, Europe and the U.S. are available.

Contact Professor William Tilson at wtropic@ufl.edu

UF 2012 Continuing Education Trip: ROME

A unique six-day study-course of technologically advanced buildings in Rome. Through a mix of new projects and renovations, the course will discuss not only the new architecture but also some historical buildings in Rome. The tour's schedule is balanced so that the participants have most afternoons free for exploration of the city. Participants will reside at the Radisson Blu es, the most architecturally recognized new hotel in Rome. Dates are September 2 through September 8, 2012 and include 22 HSW credits of approved contact hours, more than two years of required C.E. Licensing Board Course Number: AR.06-9878076

Please e-mail questions of interest to: Alfperez@ufl.edu

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Website: www.soalab.com
Bungalow 354, miami beach, florida
Shulman + Associates, miami, florida

Ocean Beach, the oldest section of Miami Beach, represents a cross-section of the area’s architectural history. It is the location of this project comprising adaptive use of two historic buildings, including a pioneer bungalow and adjacent 1930s rooming house, juxtaposed with a modern three-story addition. The oldest structure on the site is a 1921 bungalow that would be preserved, in addition to substantially renovating the shell of the former Italia Villa Hotel. Demolition would be handled carefully in order to construct a new four-story structure at the rear of the site. The new building’s skin of metal louvers and panels responds to the bungalow’s face of wood siding, as well as its raised seam metal roof. The skin is designed to protect and shade the rooftop and interior of the new building. The jury described this project as “a nice collage of Art Deco and Florida vernacular with scale that works well in the neighborhood.”

Peek-a-boo Building, miami beach, florida
Shulman + Associates, miami, florida

This urban infill project incorporates the restoration of two street-level corner retail buildings with the addition of two levels. The building peers over the historic fabric of an urban neighborhood. The aerial windows at its top level, designed as a sort of floating jewel box, invite the curiosity of passersby. The addition’s angular geometry challenges the regularity of its surrounding district of Mediterranean Revival commercial storefronts.

The project comprises four layers including the historic bungalow, 1920s-era Mediterranean Revival storefronts, vertical retail and jewel box. The somewhat irregular components of this project nonetheless respect the scale and texture of the neighborhood.

The geometries and placement of the new volumes create an interesting treatment of this busy commercial corner. “This design is stacked in a context that is recessed and allows the box to float over it. It’s a modern interpretation of how to address a street corner. It respects the context,” said the jury.

Sarasota County Beach Park Pavilions, sarasota county, florida
TOTeMS Architecture, Inc., sarasota, florida

This project is a series of beachside park restroom pavilions scheduled for construction in the next two years. Design inspiration was found in the coastal vegetation of this gulf community. An abstract version of sea oats was used as a continuous design theme in each of the pavilions as part of the façade treatment. One of the challenges for these small pavilions was how to provide vertical accessibility via ramp, which at times was 200 feet in length. The abstract use of sea oats as a screen element was intended to unite the ramp with the building. Simplified roof forms were used in each of the pavilions to contain and support the ramp. These roofs capture rainwater, directing it to cisterns and ultimately for irrigation and toilet flushing. The jury saw these structures as being substantial “and having a presence on the beach but still seeming light and airy.”
GOLD MEDAL
MIGUEL A. RODRIGUEZ, FAIA

The highest honor that AIA Florida presents to one of its members is the Gold Medal. Those who have been so honored through the years include past presidents and officers of the state association and regional components, regional directors and other architects who have distinguished themselves “in a manner resulting in a profound impact on the profession over an extended period of time.” In every case, the award has gone to an architect who has devoted years of service and hard work to the association at the national, state and local levels.

The recipient of the 2011 Gold Medal, Miguel Rodriguez, has, through his dedication and service, advanced the profession by taking a leadership position on practice issues, broad-based advocacy and meaningful professional development. As a component leader in Florida and in his national leadership roles, he has led initiatives to provide the tools needed to strengthen the practice of architecture and serve Florida’s communities.

A believer and proponent of lifelong learning, Miguel has worked consistently to improve practice through a culture of knowledge sharing that enables architects to improve professionally. As the profession improves, practitioners are better prepared and able to serve their communities and this is something that Miguel has worked tirelessly toward.

In his many roles as an advocate for the profession, he has helped set the stage for architects nationwide to bring their talents, experience and abilities to the public forum. Leading by example, he has shown the way for other architects to understand the benefits of active advocacy and eliminate the ‘stigma’ of advocacy in the minds of many in the profession. His efforts culminated in the creation of the AIA’s Citizen Architect program. Miguel was responsible for kicking off a national program of year-round advocacy that includes training and sets the platform for the nation’s architects to be effective at home.

Through his work in the area of practice regulation, Miguel has ensured that regulation is effective while maintaining a sense of the business realities of current practice. He led the initiative that culminated in legislative change in Florida to make professional regulation more effective. As a member of the Florida Board of Architecture and Interior Design, he led the implementation of the program that has been hailed nationally as a model of effective regulation, particularly in the area of stemming unlicensed activity. These actions have been successful in aiding the profession, but more importantly, they have significantly increased the protection of the health, safety and welfare of Florida’s citizens.
An overriding focus that shapes my teaching endeavors at the University of Florida is a desire to bridge between the technical, theoretical and professional aspects inherent in the discipline of architecture. — Michael Kuenstle, AIA

Michael Kuenstle was recommended for this award by fellow educators from the University of Florida and the University of Virginia, as well as a number of distinguished Florida architects. In the many letters of recommendation, Michael was described as “a teacher who brought professional experience into the design studio,” “a willing and unselfish educator dedicated to serving Florida’s future architects,” and “a teacher with a passion and talent for architectural education that sets him apart from other educators.”

Dan Kirby has demonstrated a longstanding commitment to community service by acting as a catalyst for positive community transformation through dedicated volunteer leadership. He describes it as “a natural fit that design professionals should be among the leading voices in public dialogue on sustainability, construction of public facilities, affordable housing, transportation solutions and land use policies.” An ambassador for architecture and an advocate for architects, Dan actively encourages other architects to engage in leadership roles.

The Silver Medal was awarded to Dan Kirby in recognition of his leadership in building a better community by stressing the linkages between the built environment and economic development, increasing scholarship opportunities, improving the quality of life of at-risk youth and working to create a more sustainable community.

Michael received his graduate architecture degree from Columbia University where he graduated with honors for excellence in design and was awarded the William Kinne Fellows Memorial Fellowship for post-graduate research. He holds a Bachelor of Architecture degree from the University of Houston and prior to attending Columbia, he worked as an assistant at the Chicago Institute for Architecture and Urbanism. His early training was in the Chicago office of Skidmore, Owings and Merrill (SOM). Since 1993, he has served as assistant and associate professor in the School of Architecture at the University of Florida where he served as chair and co-chair of the Master’s Research Project and Ph.D. committees for students studying the integration of technology, sustainability and design. Michael is co-founder and principal partner in the research-based architecture firm of Clark + Kuenstle Associates, Inc. in Gainesville and co-author of the forthcoming book, Building Structures, Fundamentals of Crossover Structure and Architecture, 2011.

“An overriding focus that shapes my teaching endeavors at the University of Florida is a desire to bridge between the technical, theoretical and professional aspects inherent in the discipline of architecture.” — Michael Kuenstle, AIA
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THE BOB GRAHAM, HONORARY AIA, ARCHITECTURAL AWARENESS AWARD

JOSE ABREU, P.E.

Jose Abreu is Director of the Miami-Dade Aviation Department where he directs the operations at Miami International Airport (MIA) and four general aviation airports in Miami-Dade County. MIA handles more than 33 million passengers and two million tons of cargo annually making it one of the nation’s busiest international passenger and cargo airports. In this capacity, he oversees one of the largest airport expansion programs in the U.S. – a $6 billion + capital improvement program that is adding new terminals, roadways and other infrastructure to MIA while keeping the airport fully operational. The new terminal is a modern 1.3-mile-long facility with 50 international and domestic gates, a people mover system and a multitude of concessions that make it the “U.S. Gateway to the Americas.”

Prior to his appointment as Aviation Director, Jose served as Secretary of the Florida Department of Transportation (FDOT) overseeing the operation of the department including the Florida Turnpike Enterprise and its 7,500 employees. During his service at FDOT, he was instrumental in the development of the design and construction of the Miami Intermodal Center, a $1.7 billion massive ground transportation hub being developed by the FDOT. Jose has a bachelor’s degree in civil engineering from the University of Miami and is a licensed professional engineer and certified engineering contractor.

THE CHARLES W. CLARY SERVICE AWARD

JUAN CARLOS ARTEAGA, AIA, LEED AP

For 11 years, Juan Carlos Arteaga has served as a government official dedicated to maintaining the highest value of the architectural profession. He has served as the Airport Division Director for the Miami-Dade Building Department and he is the current Director for Miami International Airport’s North Terminal Development (NTD) Program.

As director for the Airport Division of the Miami-Dade Building Department, he advised architects working on airport projects about achieving safe buildings without sacrificing the architectural aesthetics and design intent.

In his present position, Juan Carlos is directly responsible for the day-to-day management of the design and construction of the $2.9 billion NTD Program. One of his responsibilities is directing a group of more than 110 architects, engineers, planners and schedulers for the NTD. He also supervises and coordinates all construction issues with the managing general contractor.

Juan Carlos’ love for the profession of architecture and his leadership role in the design and construction process at one of the country’s largest airports makes him a worthy recipient of this award.

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ANTHONY L. PULLARA INDIVIDUAL HONOR AWARD
STEVE JERNIGAN, FAIA, LEED AP

Steve Jernigan’s leadership, through government advocacy and public affairs initiatives, has influenced component strategies throughout the country. He is a nationally recognized innovator in member communications and in legislative programs protecting the practice of architecture. The continuing themes of protection, advocacy and communication are woven throughout his career as a professional architect and AIA leader.

Steve led the successful effort to add teeth to responsible supervisory control statutes to circumvent plan stamping and illegal practice, a reduction in the statute of repose from 15 to 10 years and repeal of Florida’s onerous “joint and several” liability laws. Subsequently, he successfully defeated the attempt by interior designers to insert themselves into the Florida Building Code as design professionals authorized to sign and seal construction documents. Steve fought to preserve Florida’s privatized prosecution of unlicensed activity, established a coalition to address A/E overlap issues for building officials, negotiated a “Memorandum of Understanding” recognizing AIA Florida’s safety assessment disaster recovery certification program and averted attempts to reduce Florida’s educational requirements for licensure. His expert testimony challenged the current statewide code amendment cycle, urged a uniform building code for all Florida jurisdictions and advocated for adoption of the International Green Construction Code as Florida’s base building code.

At Grassroots, Steve shared AIA Florida’s multi-award winning governmental affairs program so it could be adopted by other components and he increased the political profile of architects through his activism in the Florida Architects’ PAC/ArchPAC. His outreach to members is unsurpassed with the initiation, during his presidency, of chapter visits, component conference calls and support for emerging professionals.

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ANTHONY L. PULLARA CHAPTER AWARD
AIA FLORIDA SOUTHWEST

The volunteer board of the Southwest component has worked consistently and tirelessly to advance the mission of education, outreach and advocacy. In difficult economic times, the committee chairs and board members have maintained profitability by working with sponsors to secure venues at free or reduced cost and to do much of the work themselves to maintain the quality of chapter events. The board has worked in a spirit of cooperation and solidarity that has become the cornerstone of the organization.

The component’s outreach efforts include the Southwest Florida Legislative Pre-Session Event; the Second Phase Lehigh Comprehensive Planning Kickoff; a Strategic Planning Meeting for a Proposed School of Architecture and a Mid-Century Architecture Event.

Realizing the importance of communication, the component has a printed newsletter and e-weekly blast. It also uses social media, including Facebook and Twitter, to communicate news updates and announcements for social events. Postcards are mailed for special events and information is posted on the component website. Monthly breakfast meetings in Fort Myers and Naples also offer a venue for personal communication between members. The component also offered members a variety of continuing education programs including topics relating to the law, clean energy, sustainable technologies, land use, structural defects and life safety systems.

ALLIED MEMBER OF THE YEAR
BECK

The Beck Group was founded in 1912 and has developed into a full-service builder with seven offices in the United States and Mexico. The Tampa office opened in 1992 and joined AIA Florida as an allied member the following year. Since that time, Beck staff has built long working relationships with AIA Florida members across the state, including sponsoring the AIA Florida Golf Tournament for over a decade. Its work in Florida includes Launch Complex 3+ at Cape Canaveral and the Salvador Dali Museum in St. Petersburg. Next year, just like AIA Florida, the firm will celebrate its 100th anniversary.

ASSOCIATE MEMBER INDIVIDUAL HONOR AWARD
CHRIS RESSLER, ASSOC. AIA, LEED AP BD+C

Chris Ressler has been an active member of the AIA Florida Southwest component since December 2006 when he moved to Florida from Virginia. Chris made an early impact on the local component by serving as a founding member of the Emerging Professionals (EP) board. Chris helped to conceive and organize events, as well as locate and engage sponsors for funding. He designed flyers for many of the EP events and helped develop the Emerging Professionals Display of Work and the Centerpiece Competition in 2007 and in 2008 at the AIA Florida Southwest Design Conference. Chris also took on the role of chapter webmaster early in 2008 and he played a key role in relaunching and rebranding the website. To this day, he keeps the component calendar up-to-date posting events and news and answering members’ questions.
PHOTOGRAPHER OF THE YEAR
STEVEN BROOKE

Steven Brooke's photographic work has been described by Michael Graves, FAIA, as “exhibiting not only a thoroughly professional technical ability but, more significantly, an extraordinary eye. His work shows an artistic sensibility that goes well beyond simple documentation of the architecture. Further, I have found that the ensemble of his photographs has altered my own view of my work by letting me see it through his eyes.”

Honored five times by AIA Florida for his exquisite work, Steven has been recognized through the years with countless other honors including the National AIA Honor Award in Photography, Rome Prize/ Fellow of the American Academy in Rome, Fellow of the Albright Institute in Jerusalem and the photographer of 36 books on architecture and design, nine of which he has also written. He is also an adjunct professor in the University of Miami School of Architecture.

MELLEN C. GREELEY CRAFTSMAN AWARD (IN MEMORIAM)
ANN HOLLOWAY WILLIAMS

Ann Holloway Williams was a master painter, self-taught printmaker and teacher for 62 years, teaching art to children and adults through the public school system, Jacksonville Art Museum, Jacksonville Children’s Museum, senior citizens communities and privately.

Born in 1926 and raised in Jacksonville, Ann graduated with a Bachelor of Fine Arts degree from Florida State University. For many years a public school art teacher, Ann is perhaps best known for her 1,000-foot glazed brick mosaic on the Haydon Burns Public Library in downtown Jacksonville. Other commissions included stained glass designs for several churches and a painted mural commissioned by architect Bob Broward as part of a H.H. Klutho building restoration.

Ann Holloway Williams died in 2010 and this award is presented posthumously.

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