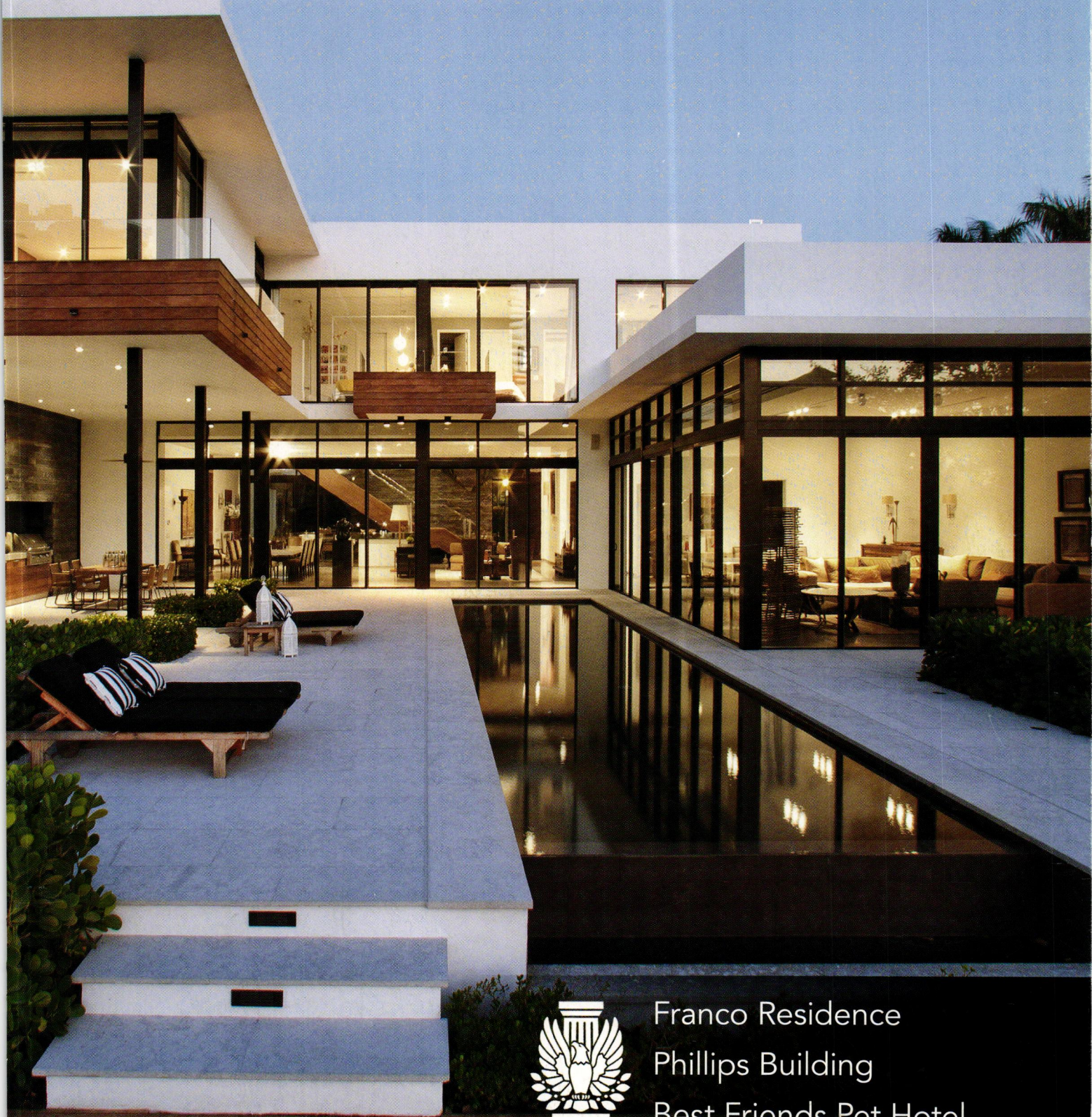


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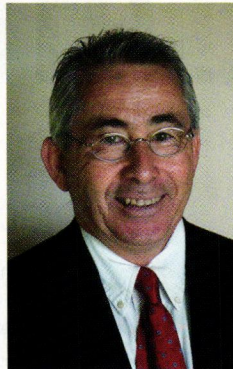
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President's Message / Peter W. Jones, AIA



In my last message to the readers, I wrote about the challenges architects face while at the same time recognizing the opportunities and responsibilities we have to those who have gone before us. I wrote about the need to meet these challenges in several arenas, including the economy, practice, regulations and professional identity. To that end, in developing AIA Florida's Strategic Plan, these issues, along with the desired outcomes, were addressed. The leadership has developed a three-year plan, created a strategic framework for implementing the plan, reviewed the 360-degree influences on the profession and the association and will work to develop community strategies.

Out of this planning process have come four strategic initiatives that must be addressed: (1) empowering the next generation by learning about, and responding to, their needs; (2) exploring opportunities in the realm of specialization/globalization; (3) educating the public about the profession and (4) promoting the celebration of AIA Florida's 100th anniversary. All of these initiatives relate to the association's core values of collaboration, component excellence, advocacy, knowledge, leadership and community.

In a recent issue of *Architect* magazine, AIA President Jeff Potter, FAIA, wrote two perspective articles: "Looking Ahead to the New Normal" and "Civil Discourse." These writings spoke to a few of the strategic initiatives AIA Florida is pursuing. For example, in the area of global practice, he referenced "the outcome of the pent-up demand of billions of people who have been underserved by 20th-century development" and further observed that the architect's "model of practice and abilities are highly admired around the world." AIA Florida will be researching and developing a means to afford Florida architects the opportunity to connect with potential clients and to make them aware of project opportunities overseas. President Potter further noted that common themes of concern to architects are community engagement and disaster mitigation, both of which this association is addressing. The 100th anniversary celebration has presented us with a phenomenal opportunity to engage the communities we live and work in and under the leadership of Immediate Past-president Michael Lingerfelt, FAIA, the association has been on the frontline of disaster assistance programming. Civic engagement is another concern that President Potter referenced and it is an important one. AIA Florida has been fortunate to have the services of state and community leaders like former Senator Charlie Clary, FAIA, Jacksonville City Council Vice-president Bill Bishop, AIA, and Charles Van Zant, a member of the Florida House of Representatives. AIA Florida is not only meeting the challenges facing the profession, but it is helping to find solutions to those challenges that will help secure the future of our members, the profession and society.

The 100th anniversary celebration has generated a lot of interest and correspondence from architects, clients and those involved with "Florida Architecture: 100 Years. 100 Buildings." Some of these letters and emails have expressed surprise and delight upon learning that a building they own or designed has been nominated. For others, it is the excitement of organizing and getting out the vote for a favorite building. And, of course, it's been interesting to receive letters from prominent people like Donald Trump who thanked us for including Mar-A-Lago (which he has proclaimed no. 1 in the state) in the competition. The "100 Buildings" project is a wonderful exercise in recognizing and acknowledging buildings, and their designers, that have played a major role in Florida's architectural history. It's like my dear friend and mentor, Ron Schwab, AIA, once told me about the importance of staying in touch with our clients. We've found a new way to stay in touch.



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Four Florida Architects Elevated to College of Fellows

Congratulations to four Florida architects who have been elevated to the American Institute of Architects College of Fellows. The newly elected fellows include Michael Lingerfelt, Roney Mateu, Stacy A. Bourne and Lourdes Solera.



Michael Lingerfelt, FAIA, has been an active leader in AIA Florida, including serving as 2009

legislative and regulatory affairs vice president and 2011 president. While leading the association, he was instrumental in the passage of legislation that aligns Florida building codes with model codes that insure safer, more consistent administration. An exceptional leader in disaster response, Michael Lingerfelt has created national models for organization, training and execution while expanding the role of AIA architects in the disaster recovery process.



Roney Mateu, FAIA, has a career spanning

30 years that has produced 55 AIA design awards. His architecture is internationally recognized for an economy of design that is both functional and expressive. Several of his designs have received test of time awards. In 2000, he was inducted into the AIA Miami Hall of Fame and in 2010 he was selected AIA Miami Architect of the Year.



Stacy A. Bourne, FAIA, holds graduate degrees in both

architecture and urban design. A resident of the U.S. Virgin Islands, she opened her own architecture firm, Innovation by Design, in 1994. In 2000, she founded The Bourne Group specializing in architecture and urban design. She is also an entrepreneur who owns a full-service copy center in addition to her architecture practice.



Lourdes Solera, FAIA, is Project Manager in charge of educational

projects for MCHarry Associates. Through her activities, she has elevated public awareness about the power of good design and the influence architects exert through their leadership and community initiatives. In 2010, she co-founded the Women in Architecture Miami Group to provide networking, mentorship and promote diversity throughout the profession.

Halflants Honored with Young Architect Award

Michael Halflants, AIA, has been honored with the American Institute of Architects' 2012 National Young Architect Award. The AIA selected 13 architects to be so honored. Young Architects are defined as professionals who have been licensed 10 years or fewer regardless of their age. This award honors individuals who have shown exceptional leadership and made significant contributions to the profession early in their careers. The Young Architects Award will be presented to the recipients at the AIA 2012 National Convention and Design Exposition in Washington, D.C.

Halflants is a principal of Halflants + Pichette Architects and a tenured professor at the University of South Florida. In 1998, Michael earned his graduate degree at the University of Florida where he was awarded the gold medal, the school's highest design honor. Upon graduation, he was first employed as a project designer with the Polshek Partnership in New York. In that capacity, he drew designs for theaters and offices in Manhattan and for the Kansas University Spencer Museum. He currently serves as chair of the AIA Gulf Coast Chapter's Committee on Design.



The Nestor Residence is Halflants + Pichette's first design-build project. On the bay side, the roof extends 30 feet beyond the conditioned enclosure. The large overhanging plane folds down to become a wing wall, shielding a distant power plant from view.

Letter to the Editor

It is with more than passing interest that I read your editorial in the *F/CA*, Winter 2012 issue.

Having worked on not one but two additions to a Paul Rudolph house (which is included in the 100-Year Celebration of Florida Architecture) and whose father once had Paul Rudolph as a student at Harvard GSD, I am moved to weigh in with my two cents in the debate regarding regionalism in architecture.

I think climate is, in fact, one of several elements defining regionalism. Heavy rain, heat and an abundance of sunlight are surely contributing design factors in our state. As an example, roofs that repel rain and shade and protect glass surfaces are appropriate considerations. I would suggest that beyond climate, historical precedence, topography, color, social mores, local materials and construction methodology can all be regional design factors. Rudolph's original design and "form" solution is akin to a more international style of universal modernism and not necessarily appropriate to South Florida.

Robert G. Currie, FAIA



VICKI LONG, CAE, HON. AIA FL
EXECUTIVE VICE PRESIDENT

2012

Legislative Wrap-Up

As in so many recent years, a few members of the Florida legislature took aim at gutting Florida's qualifications-based selection process, the Consultants' Competitive Negotiation Act (CCNA), as a simplistic approach to solving governmental entities' budget struggles. This time their efforts were supplemented by recommendations from the Florida Government Efficiency Task Force, a work group of gubernatorial appointees charged with reviewing state policies and practices and making reform recommendations.

"BEST VALUE OPTION" NIXED

A subsection of the task force, the design procurement work group, met with members of the public procurement industry, as well as design professionals covered in the CCNA. After heavy lobbying from procurement officials, the work group finally drafted a two-part recommendation using a so-called "Best Value Option."

In the first recommendation, officials would solicit proposals based on a written scope of work, shortlist top-ranked firms and, finally, rank the shortlisted firms based on qualifications and price. Pricing would only be collected from the top three firms and would be factored into the evaluation at no more than 50%. Members of the subgroup did allow that this process would work best with projects that had a very well defined scope.

A second recommendation for a "Modified Best Value Option" was for the agency to solicit proposals with a written scope of work, establish a shortlist, and finally, see the price bid for the top qualified firms without the ability to re-rank the firms with price as a factor. By knowing the pricing of the other two qualified firms, the agency's negotiating position with the first firm would be strengthened. As a third option, the work group recommended current CCNA practice for projects as an option to agencies.

With this kind of support, Sen. Mike Bennett (R-Bradenton) and Rep. Fred Costello (R-Deland) filed legislation (SB 246 and HB155, respectively) to enact a "Best Value Option" for procurement of design professional services. FL AIA members responded to numerous calls to action to educate members of the Senate Regulated Industries Committee and obtained verbal commitments to vote against the proposal. J. Michael Huey, Hon. AIA, and FL AIA General Counsel, presented dramatic evidence in the form of pounds of documents he collected to illustrate the necessary detail involved in defining project scope.

Project scope, Huey reminded legislators, is the basic requirement for beginning price discussions. He also warned senators that a return to hard bid with ill-defined scope would significantly increase bid challenges and construction delays. In the end, the Senate Committee voted to again kill the legislation in a vote of seven to three. (To view a segment of the testimony, go to: <http://tinyurl.com/AIAFLTestimony>.) Since the Senate version was killed, the House measure never gained traction and wasn't heard in any committee.

In a last-ditch effort, Sen. Bennett amended his best value option plan onto SB 1626, a state contracting bill by Sen. Don Gaetz (R-Destin). An amendment by Sen. Elyn Bogdanoff (R-Ft. Lauderdale) stripped the language from the bill. However, all was for naught as the bill died before final approval.

COMPROMISE ON LICENSURE BY ENDORSEMENT

A threat to architects arose in an amendment to HB 517 by James Grant (R-Tampa) that allowed licensure by endorsement of any architect licensed in another jurisdiction for 10 years. On the Senate side, Sen. Alan Hays (R-Umatilla) held firm in his bill (SB 762) on the FL AIA position that would allow for licensure by endorsement based on NCARB certification including education and experience review and the broadly experienced criteria process.

After much wrangling, the language was modified to allow licensure by endorsement for any applicant who has passed the prescribed licensure examination and has held a valid license to practice architecture in another state, but who does not hold a certificate. The applicant may be licensed if he or she:

1. Holds a minimum four-year degree;
2. Has maintained an architect license in good standing for a minimum of 10 years;
3. Has been a continuous resident of this state for a minimum of 10 years; and
4. Presents evidence of satisfactory completion of the continuing education requirements for renewal of an architect license for the biennium ending February 2013.

The exception to the requirement that an applicant hold a valid certificate issued by the National Council of Architectural Registration Boards expires March 1, 2013.

The bill also made technical corrections and modernized some out-of-date language including rule-making authority for IDP. The state's licensure by endorsement law was also emended

to allow regulators to license architects under the "Broadly Experienced Architect" program.

ELECTRONIC DOCUMENTS

Another bill promoted by the Association, SB 600, sponsored by Sen. Bennett, allows building officials to request and accept electronic documents in order to expedite permitting. While architects have long been allowed to submit electronically signed and sealed documents, building officials hadn't been given the authority to request or accept such documents.

"DAY ON THE HILL:

Legislators were excited and enthusiastic when FL AIA's "Day on the Hill" visits included a primer on the Association's 100th Anniversary and, specifically, the top 100 buildings competition—"Florida Architecture: 100 Years. 100 Places." Legislators readily agreed to mention the competition in post-session speaking engagements and district newsletters. Most agreed to shamelessly drive votes for buildings located in their districts, thus setting the scene for good-natured rivalry between Florida legislators in an effort to claim Florida's top building. Gov. Rick Scott proclaimed April as Architecture Month in Florida, which coincided with

the final announcement of Floridians' favorite buildings.

Rep. Lake Ray (R-Jacksonville) provided a warm welcome to the FL AIA members and AIA's participants in the annual "Day on the Hill" visits. Ray, an engineer, tailored his remarks to the design and construction industry. He also presented a "Tribute to the Association" to FL AIA President Peter W. Jones. The same day, Sen. Audrey Gibson (D-Jacksonville) announced recognition of AIA members from the Senate floor.

As always, the day ended in a reception at the FL AIA headquarters. Several members of the legislature stopped by for an informal visit, including Rep. Costello, House sponsor of the CCNA bill. There, he got an earful from FL AIA members and past president Michael Lingerfelt, FAIA. (see photo.) Kudos to Rep. Costello for his willingness to listen and engage, even in the lair of the opposition!

In all, it was a hard fought session. The successes were accomplished because of the willingness of the membership to answer the many calls to action and to engage and advocate on behalf of the profession. ■



FL AIA Past President Michael Lingerfelt, FAIA (center) and other FL AIA members at FL AIA headquarters with Rep. Fred Costello (R-Deland) (right), at a reception following FL AIA's "Day on the Hill."

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Top, opposite:

The rear elevation showing pool and courtyard. The wood used on second floor balconies is a Central and South American wood prized for its natural resistance to decay, wet conditions and insect infestation.

ALL PHOTOS BY ROBIN HILL.

Lower left, opposite:

The main façade of the house shows a stressed horizontality in its flat planes and large expanses of glass.

Lower center, opposite:

The kitchen of the house is carefully detailed and light filled.

Lower right, opposite:

The bathroom.

cloaking the barbeque, are in dialogue with one another further emphasizing the continuity from front to back. Ipe, a tropical hardwood prized for its durability, was used to frame the geometries of the second floor balconies. It is the wood used on the Atlantic City boardwalk.

Large projecting canopies admit protected sunlight into every corner of the house.

Clerestory glass admits light to the office area of the master bedroom and the access area to the children's bedrooms. Overall, horizontal and vertical planes of glass, stone, wood and white stucco are activated by the light that pervades the house. Light is the agent that insures that the house achieves an indoor-outdoor integration of space and form. ■

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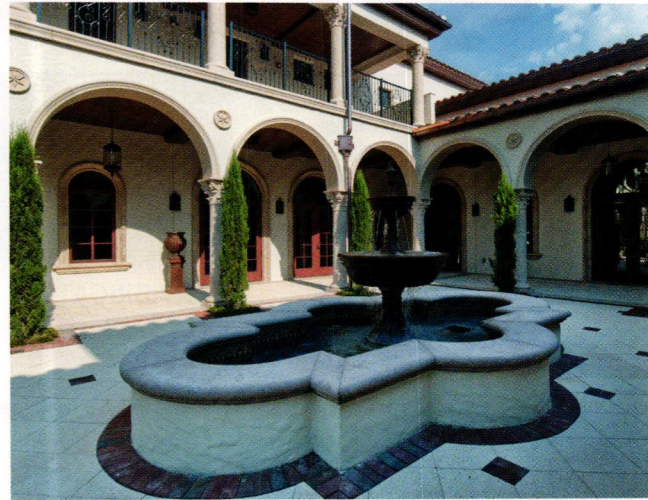
Partial view of the east elevation showing the main entrance. ALL PHOTOS BY BEN TANNER PHOTOGRAPHY, COURTESY OF SHENKELSHULTZ.

Dr. P. Phillips Foundation and Dr. Phillips, Inc., together form Dr. Phillips Charities, the largest non-profit organization in Central Florida. The building occupied by the charities for over 70 years had become inadequate and out of date. A new efficient workplace that reflected the permanence and legacy of the organization was the client's mandate along with a desire for the new facility to have enough flexibility to serve as a community resource for the many non-profit organizations it supports, including providing space for seminars, meetings and public events.

Since the new building was to be sited in a primarily residential area, a main requirement was that it fit into the context of the neighborhood and provide a comfortable environment for employees. The design needed to ensure durability and permanence since it is anticipated that it will serve the charities for the next 100 years. With the decision that the Mediterranean Revival style best suited the client's needs, it was imperative that the building be executed accurately in terms of its proportion and detail. Many of the architectural elements were detailed through careful study of plan arrangements centered on internal courtyards, lower roof slopes with minimal soffits, heavy timber trusses, window and door sizes, decorative details and column proportions and spacing within arcades. The exterior stair is the focal point of the courtyard. It was designed as a self-supporting spiral with each tread articulated to replicate old stone stairs. The stairs proved to be a design challenge but were ultimately constructed with poured concrete over a steel spoke frame, then clad with cast stone treads and decorative tile risers.

Passive environmental control is achieved through the use of colonnades, arcades, trellises, covered terraces and balconies and small windows on the exterior walls where direct exposure from the sun is greatest. The thick concrete and stucco walls provide mass that minimizes thermal transfer and the barrel tiled roof offers a solar barrier raised above the main roof sheathing with furring strips that create air space and inhibit solar transfer through the roof. An arcade on three sides of the courtyard connects all the building elements, with the courtyard's fourth side open to the landscape beyond. The courtyard serves as an organizing hub that can be accessed from the main offices. Every space in the building has direct views of the exterior and an abundance of natural light. An additional requirement of the design was that it be a "green" facility that incorporated sustainable design and operation principles. The project has been submitted for LEED certification based on both its environmentally sensitive design and construction practices.

There was a strong desire on the part of the client to connect the new building to the history of the Phillips family and its citrus enterprises. The stair tower at the front of the headquarters is located and scaled to refer to the family's historic home. Throughout the building are visual references to the Phillips' citrus legacy, the story of which is told in custom-cast medallions and signage also designed by SchenkelShultz. By building the Dr. Phillips Charities Headquarters in the place where the Phillips legacy began, the design and construction of the new facility was truly a homecoming for the organization. ■



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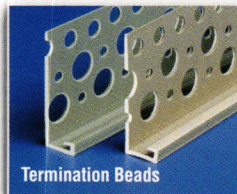
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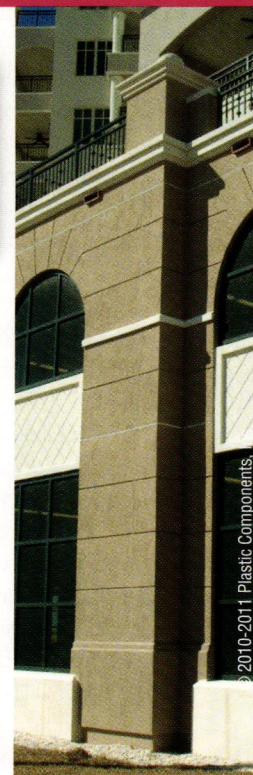


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ALL PHOTOS BY RONEY MATEU, FAIA.

The Best Friends Pet Hotel at Disney World is a one-of-a-kind facility that blends a collection of functionally driven spaces and systems with a sophisticated and fun-filled architectural solution that is appropriate to its place and context.

Meshing the complexities inherent in designing pet care facilities with the Disney World mantra of “providing quality entertainment for all park guests and visitors” without being “goofy,” this facility now extends that same experience to canine, feline and pocket pet guests.

Architecturally, the design takes its cues from the always “on stage” Disney tenet. Even from a distance, as you approach the facility, guests are visually greeted by a walkway, the cover of which can only be described as an abstracted “tongue,” a greeting well-known to canine owners. While felines are in the minority of occupants, their place is given prominence in the design. The cat “condos” occupy a light-filled room behind a black-tiled wall to the left of the entrance, complete with its own mechanical and air-distribution systems. These precautions exist to

negate airborne contamination between dogs and cats that can be fatal.

The arrival sequence allows guests to capture vignettes of canine and feline symbols on the front of the building. From the lobby, the view is to the dog park beyond which features walking trails overlooking the wetlands that surround the site, as well as several large areas of varying terrains for canine exercise including a canine-only splash-and-play water feature. Owners can select pet lodging ranging from 32-square foot all-indoor suites to 226-square foot VIP (Very Important Pets) suites complete with air conditioning, flat screen TV, raised beds, private patios and other a la carte amenities. Canine suites are arranged around a central kitchen and laundry area, including a spa and grooming area visible from the lobby.

Mechanical and plumbing systems are as sophisticated as those designed for human hospital uses. All finish materials, both inside and outside, were carefully selected for the appropriate uses of the guests. The project just received an Award of Excellence in Architecture from the Miami Chapter AIA. ■



The success of this project is in the details and the consistency throughout from the cat’s face to the oversized fire hydrants.



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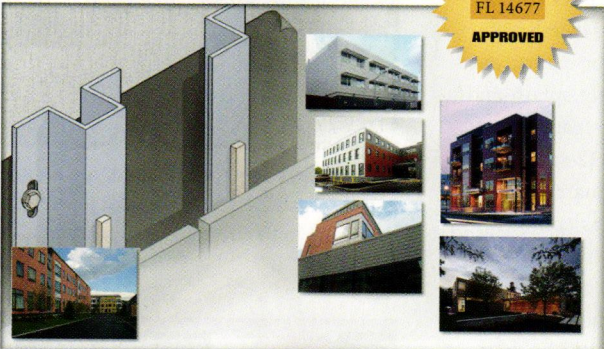
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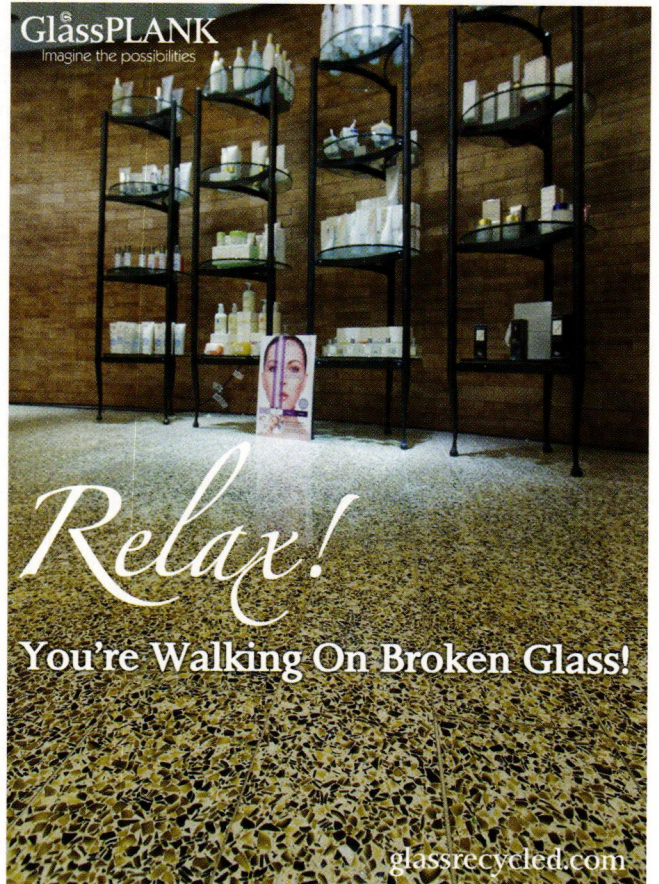
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Architects:

It's Time to Rethink Product Choices

LAWRENCE MAXWELL, AIA

Concern for potential negative impacts on the earth and its ecological systems is growing, and architects are looking for ways to minimize their impact on the environment. Architects are learning that buildings account for nearly 50 percent of all the energy used in this country and a significant percentage of that is attributable to the materials used in building construction. The impact of the entire building process—obtaining, refining, manufacturing and transporting raw materials, incorporating them into construction and the waste stream at the end of building's life—is tremendous. It is estimated that the waste from construction and demolition accounts for up to half of a landfill's material. Architects can play a major role in reducing all of these impacts by specifying and using materials whose production has minimal impact on the environment as well as selecting more locally available, renewable, recycled, recyclable or reused materials. The time for architects to commit to specifying "earth-friendly" building materials and practices can begin even before the design process begins.

The architect's role, along with engineers and builders, in selecting materials and decreasing the waste stream from construction and demolition, is critical. While the rate of using recycled building products is increasing, the benefits to

architects and their clients is increasing as well. Some of the impetus for this trend is the desire for obtaining recognition from several new building rating systems. Such certifications include U.S. Green Building Council (USGBC) LEED Certification program requirements, the Florida Green Building Coalition (FGBC), the Green Globes Certification program, and the newly launched "2030 Challenge for Products."

The newly proposed International Green Construction Codes (IGCC) criteria may also become a consideration soon, but in the long term, helping the environment and the building budget should be the driving forces. All of the aforementioned organizations have recognized that both during the construction and operations phases, buildings generate a lot of waste and use large quantities of materials and resources. In USGBC's LEED program, the Materials and Resources category encourages the selection of sustainably grown, harvested, produced and transported products and materials. It promotes waste reduction, as well as reuse and recycling, and it particularly rewards the reduction of waste at a product's source.

A number of aids have been developed to assist architects in determining the appropriate materials to specify.

Such sources as Sweets Network, GreenSpec, and BuildingGreen provide easy access to information about materials produced by manufacturers who produce products using environmentally sustainable practices. These manufacturers' products have received "green" certifications from independent third party organizations. The certification of products by such organizations as Green Seal, Greenguard, and Scientific Certification Systems helps the specifiers select products that have been reviewed under criteria that may include everything from original raw materials extraction, refinement and manufacturing, including such issues as recycled content or recyclability.

According to the USGBC system for LEED certification, a minimum point threshold of 10 percent recycled content for a building is required. This threshold is easy to achieve for the Rc4 Recycled Content credit, especially if the project has a lot of concrete or steel. According to the USGBC, there is an increasing number of products on the market that have recycled content, making even the desired 20 percent threshold achievable for some projects. The guidelines also recommend concentrating on buying "big ticket" items with high levels of recycled content. Depending on the building construction, there is more benefit, due to higher overall costs, from tracking recycled content in concrete and steel than in lower cost items like tile.

USGBC's program is highly dependent on providing the necessary documentation of the types and quantities of materials used to obtain desired levels of certification. Their program further differentiates between such issues as recycled content that is "post-industrial," versus "pre-consumer" and "post-consumer," and it provides a weighted credit to each. Each category of material is clearly identified. In particular, the distinction of post-industrial content is very important for LEED because essentially it's the same thing as pre-consumer recycled content. Pre-consumer recycled content is the percentage of materials in a product that is recycled from manufacturing waste. Examples include planer shavings, sawdust, bagasse, walnut shells, culls, trimmed materials, over-issue productions and recycled inventories of obsolete products.

USGBC does not consider scrap items capable of being reclaimed within the same process that

generated them as eligible as recycled material content. Further, they define post-consumer materials as waste materials generated by households or by commercial, industrial and institutional facilities in their role as end-users of a product that can no longer be used for its intended purpose.

Per the LEED point guidelines, post-consumer recycled material is more heavily weighted than pre-consumer. Equation 1 in that credit's section of the reference guide states: Recycled Content Value (\$) = (% Post-consumer Recycled Content x Materials Cost) + 0.5 (% Pre-consumer Recycled Content x Materials Cost). So, pound for pound or unit for unit, pre-consumer recycled content is only worth half as much as post-consumer recycled material. The intent, of course, is to capture materials that have been used for their originally intended purpose and re-refine them into new "raw" materials for remanufacture. For example, aluminum that has been used in a product and has "met its originally intended purpose" can be recycled and re-refined into new aluminum billet at less than one-tenth the energy consumed and "carbon-equivalent footprint" in making

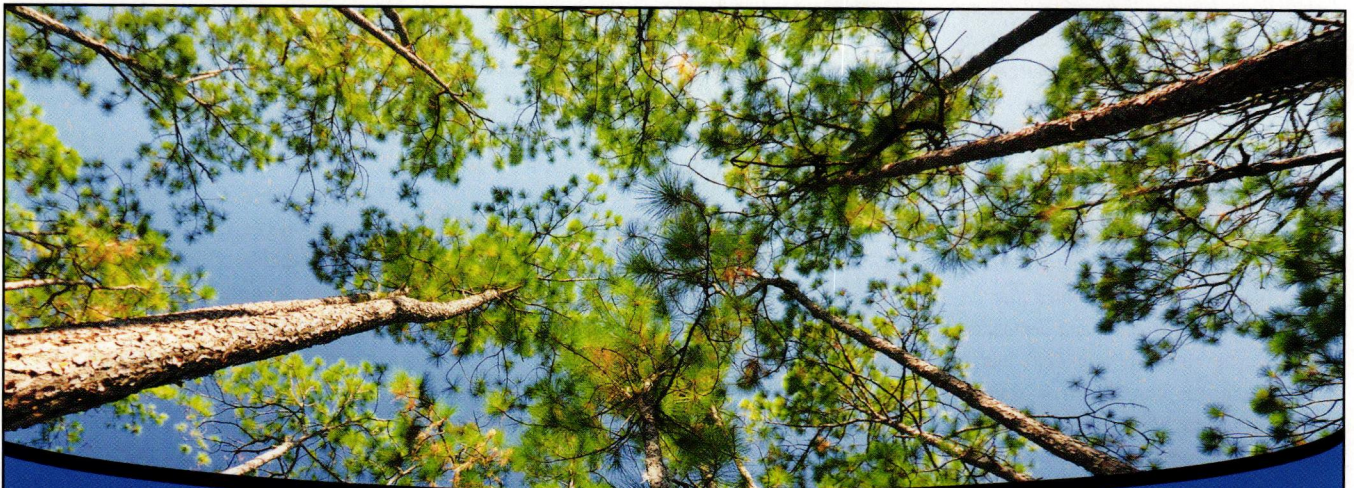
the original. It has been estimated that the amount of aluminum that is dumped into landfills annually is the equivalent of the amount of aluminum required to replace the entire commercial fleet of all U.S. air carriers each year.

The focus of the new 2030 Challenge for Products is on the reduction of greenhouse gas (GHG) emissions embodied in the production of building materials, or the product's "embodied carbon-equivalent footprint." The embodied carbon-equivalent footprint of a product is the total GHG emissions released during the life of the building product, calculated in kilograms of carbon dioxide equivalent (kg CO₂-equivalent) per unit, and depending on whether the given assessment is cradle-to-grave (an assessment of a full product life-cycle from raw material extraction [cradle] to disposal [grave]) or cradle-to-gate (an assessment of a partial product life cycle from raw material extraction [cradle] to the factory gate, as it exits the manufacturing plant.

The goals of the 2030 Challenge are to look at Life Cycle Assessment (LCA), which is an evaluation of the ecological impact of a product over its expected life, including

the life stages of raw material extraction, manufacture, transportation, product use and disposal. Its goals include defining Product Categories (PC), which is a group of building products that can fulfill equivalent functions. It creates Product Category Rules (PCR) that define how to conduct an LCA for a product category, as well as the specifications for an Environmental Product Declaration (EPD), thereby standardizing the methodology and enabling products in that category to be compared to each other. The EPD is a Type III environmental label declaring the environmental impacts of a product over its expected life. An EPD is the result of an LCA providing results for a set of pre-defined parameters and following pre-defined PCRs. An EPD Program Operator is a body (or bodies) responsible for administering a Type III EPD program and setting specific program instructions and establishing procedures for the development of PCRs and EPDs. All of this helps architects and other specifiers to confidently select products without concern about false information.

There is a notable difference in the two programs listed above. The intent of the USGBC LEED Building Certification



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program is to show that a building seeking certification, or various levels of certification, must go through a rigorous process of information collection and documentation. Each level of certification—Certified, Silver, Gold or Platinum—is determined by the level of green concepts incorporated into the design and construction of the building. In the LEED process, the designers and the contractors are required to record product names, manufacturers' names, costs and percentage of post-consumer and pre-consumer (post-industrial) content; to collect cut sheets or manufacturers' letters to document the listed products' recycled content; and, where appropriate, maintain a list of actual material costs. The effort, and therefore the costs, of the certification program can be significant. The 2030 Challenge for Products is a more voluntary process in which the designer makes informed decisions on materials selection that help to reduce the potential for global climate change through the reduction of potential greenhouse gas emissions. It does not require that the designer go through the rigorous documentation and proof process.

Beyond conventional recycling, another aspect of "recycling" is reuse. (See James Cornet's article in this issue.) Reuse can consist of salvaging and reusing materials from existing buildings during demolition. Reuse can consist of salvaging timber from old heavy timber-framed structures; salvaging wood flooring, moldings, doors and frames, cabinetry, bricks and stone, steel; and even collecting concrete that has been crushed and is then reused either as a base material or as aggregate for new concrete. In many cases, these materials are used in new construction due to their aged appearance or patina (a desirable quality such as is seen in old growth timber) or for the re-refining of steel.

Another example of reuse is the actual repurposing of a building that has outlived its previous intent. The amount of "recycling" that is achieved by reusing and renovating an existing building goes way beyond the simple reuse of some of the original materials. An added benefit of such reuse is the preservation of the historical legacy that the building adds to the fabric of the city. In many ways, reuse, especially of a whole building, can easily be considered the highest level of recycling.

A final way that architects can make a positive impact on the environment is during construction. Specifications requiring that recycling be incorporated in the construction waste stream can eliminate a large quantity of trash sent to the landfill. Recent legislation in Florida is requiring municipalities to reduce waste sent to landfills by up to 70 percent through recycling efforts. Since construction and building demolition are responsible for such large percentages of that waste, architects can be the leaders in achieving these goals. Architects must play a pivotal role in reducing the environmental impacts that are presently


facing our country and the world. Meeting the needs of an ever-increasing world population places us in the unique position of being able to lessen the impact on the environment. By being knowledgeable and making informed decisions about the use, reuse, and recycling of the products we specify in the buildings we design, we can make a significant difference. ■

Lawrence Maxwell, AIA, is President of Spacecoast Architects, PA. He has focused on sustainable design issues for over 28 years and he created and chaired the AIA Florida Committee on the Environment.

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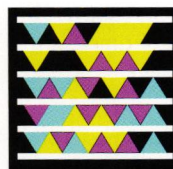
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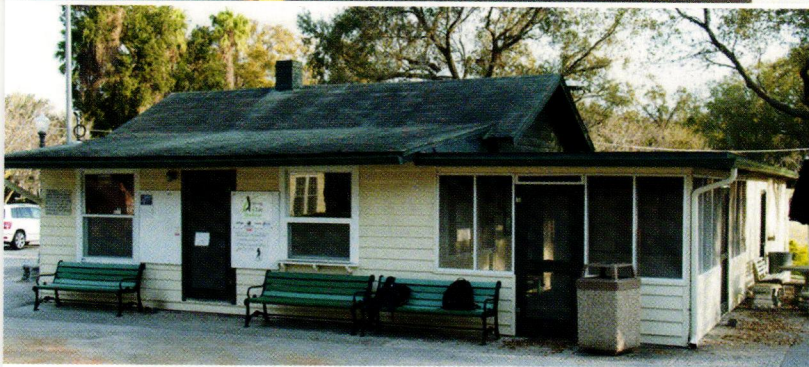
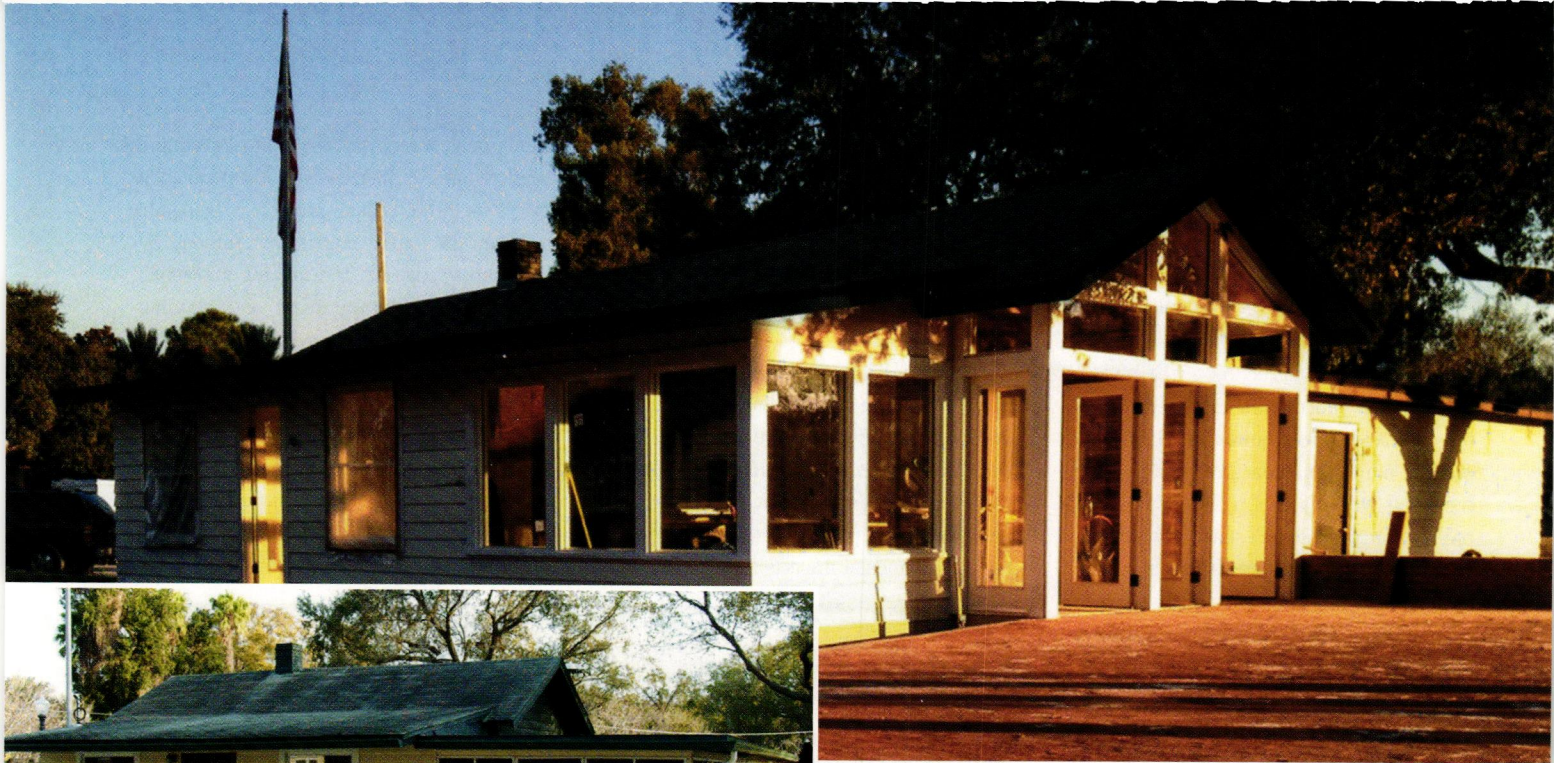


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The dilapidated Starter's House (left) and the nearly completed structure (right). ALL PHOTOS BY WES FEATHERSTON UNLESS OTHERWISE NOTED.

The Patina of Elephants

JAMES CORNETET, AIA, LEEP AP

When did the shift occur from architecture emanating from the poetics of construction to architecture being a by-product of the science of building? The phenomenon is most apparent here in the U.S. Perhaps it is the litigious nature of our society that has caused clients to demand maintenance-free buildings or the competitive nature of our capitalistic market that has forced many manufacturers and suppliers to over promise and under deliver on the durability and performance of their products. Clients, architects and builders entrust modern buildings with the improbable task of becoming pristine machines that are immune to the effects of time.

In contrast to the airbrushed contemporary masterpieces that we see in architecture magazines, elephants are the culmination of their imperfections. The surface of their bodies is heavy and obstinate. The folds and texture of their skin are beautiful indices of time. Each scar is a vestige of an encounter. The beauty of these great creatures is that with each passing year, with every fray, their bodies slowly develop a patina. If architects and clients embraced time in the same way that elephants

do, our buildings might achieve a character consistent with the European towns they frequently romanticize.

Architects often dismiss the word “patina” as having only to do with the unique appearance of copper as it oxidizes and corrodes from an amber metallic finish to a flat surface texture that is greenish in color. According to the Copper Development Association, this process can take copper up to 30 years. The word “patina” is a noun, a quality, an appearance that is derivative of the forces that created it and a quality of beauty that can only be gained through age and use. It represents an old way of seeing the world that has been all but lost.

A case in point is a recent commission that my firm received to create a design that would adapt and reuse an existing structure. Known as the Starter's House, the building is sited on the golf course of the Winter Park Country Club which is listed on the National Register of Historic Places. Constructed in 1916 for the City of Winter Park, the house began as a modest utilitarian structure that has grown through a series of additions. Extensive termite damage required the reconstruction



Wooden boards salvaged from the original building. These boards were ripped down to various thicknesses and stacked to create the feature wall. PHOTO BY JAMES CORNETET.

Detail of the heart pine feature wall that serves as the structure's signature design element.

The feature wall can be seen from outside the building and its unique texture resonates to the exterior walls.

of many of the structural elements including most interior partitions and portions of the floor and roof structure.

As demolition commenced, the layers of time were peeled away revealing an historic richness and an unforeseen opportunity.

It was discovered that many of the boards that had been supporting the Starter's House for nearly 100 years were heart pine that was harvested from the virgin forests of Florida. This wood is the heart of the tree and is only present in very large pines aged 300 to 400 years. The decision to keep the boards as part of the building was an important one in terms of the building's aesthetics and it also ensured that this valuable material would not become part of construction waste. We determined that the pine would be repurposed to create an interior feature wall that would become the new building's prominent design element.

As we prepared the heart pine for yet another transfiguration, great care was taken to preserve the patina of the material. The boards were not planed since this would remove traces of wood's original use as a structural member. The boards were ripped into thin strips to reveal the tightly bound rings that serve as a visual record of the tree's life and the environmental forces that shaped it. Even the boards with nail holes and scars were retained. As the interior wood wall is exposed to the ultraviolet rays of the sun, its color will continue to grow in richness as the wall develops its own patina.

Today's architects believe too strongly in the science of building, resulting in sterile environments that have little character. The mundaneness of structural details coupled with the fact that

architects have forgotten how to listen to materials has yielded a shallow quality of construction that would make Louis Kahn cringe. Kahn's religion of building has been lost. At the Starter's House, an

element was created that has received universal acceptance because it embraces a spirit that could easily have been lost – the patina, not of elephants, but of wood. ■

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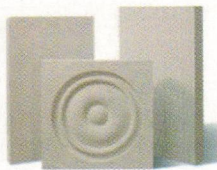
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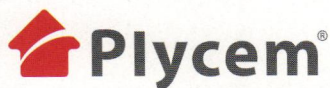
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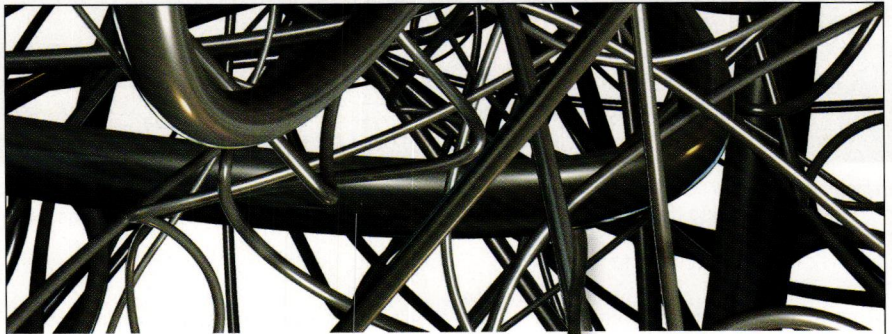
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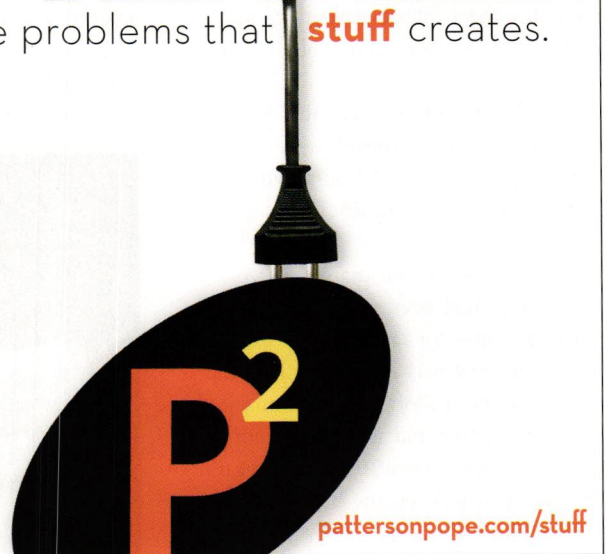
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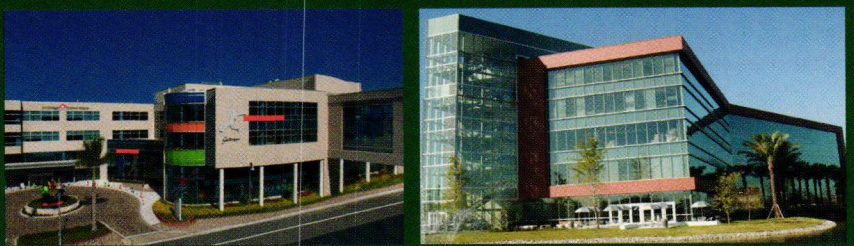


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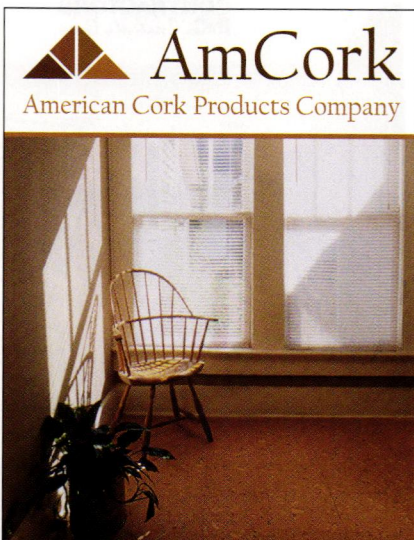
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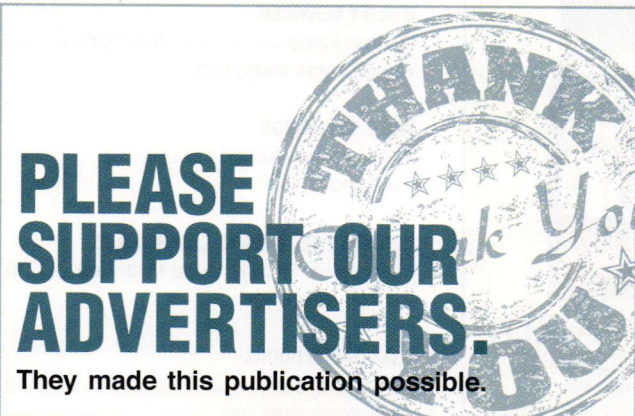
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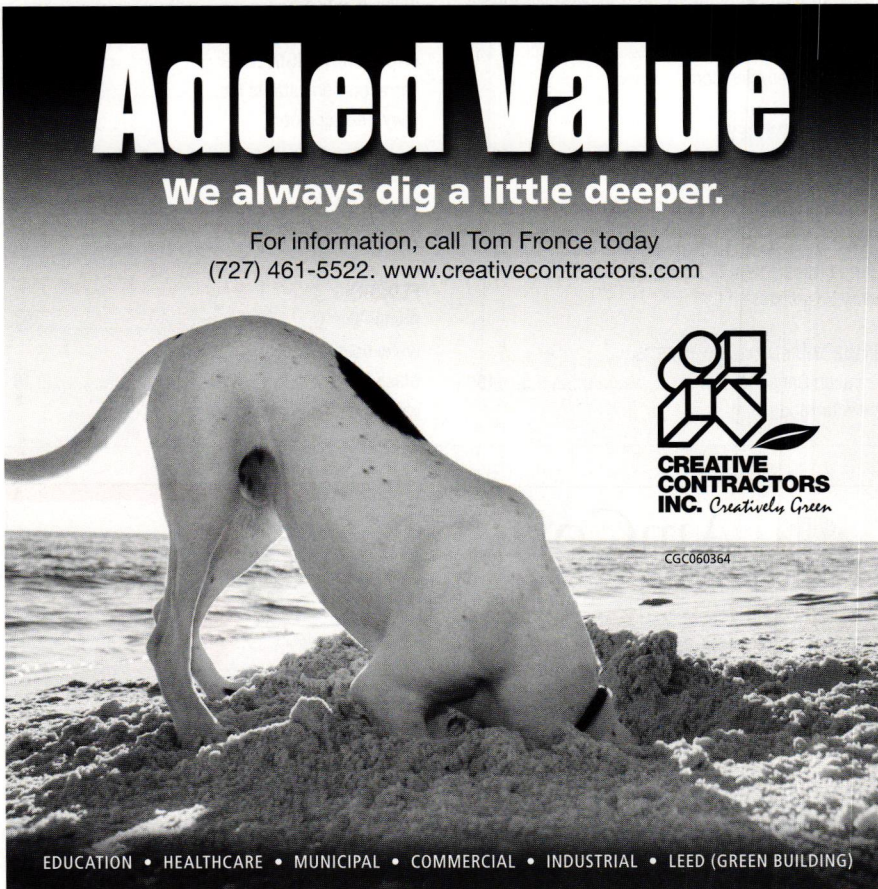
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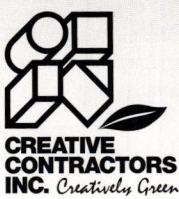
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