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**Spring 2015**

Official journal of the Florida Association  
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# President's Perspective / Andrew M. Hayes, AIA



AIA Florida

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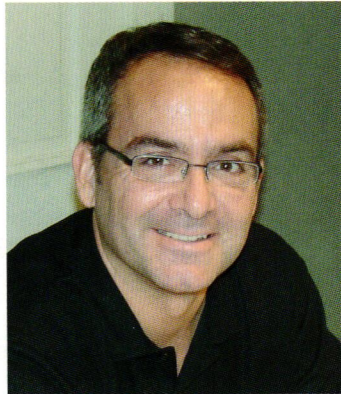
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On February 2<sup>nd</sup>, AIA Florida completed another very successful Legislative Day, an annual event bringing together students, associates and architects from chapters throughout Florida. In addition to architecture students from FAMU, who have traditionally attended the event, students from the University of Florida and the University of South Florida joined in the excitement. More than 100 of us set aside our daily responsibilities to invest time to ensure the collective voice of Florida architects is being heard! In so doing, we assumed the role of leaders and hope that you will join us next year.

A new feature this year, the Jacob Leadership Institute (JLI), focusing on associates and students, preceded

Legislative Day. Named in honor of Mickey Jacob, FAIA, 2013 AIA President, the JLI was a dynamic half-day seminar providing leadership training and an introduction to the importance of service through leadership. Panels and high-profile legislators discussed the varied forms that leadership and community service can take and where such involvement might unexpectedly lead.

We were excited to have Bill Bishop, AIA, participate as a shining example of a citizen architect in action. Bill served as president of AIA Jacksonville (1995) and AIA FL (2003/2004) and has served two terms on the Jacksonville City Council (District 2). He is now running for Mayor.

The creation and launch of the Citizen Architect-in-Residence program was yet another first. This pilot program, funded by a generous grant from AIA National, provides hands-on training for an AIA FL member interested in future political service. Our inaugural fellow, Donald Gray, Assoc. AIA, spent significant time conducting legislative research, providing committee testimony and creating the 2015 Legislative blueprint, our AIA FL-branded leave-behind that was given to all legislators highlighting the current year's legislative agenda. Great work Donald!

While Legislative Day is an important event, it is only one of many critical activities vital to AIA Florida's legislative success. The legislative team, led by EVP Vicki Long, CAE, Hon. AIA and J. Michael Huey, Esq., Hon. AIA, work tirelessly on important issues. As a reminder to all members, the legislative session is scheduled to conclude May 1<sup>st</sup>, so please be vigilant and monitor your e-mail accounts, read Friday Facts and visit the AIA Florida website for updates on our legislative priorities and for time-sensitive calls to action.

In addition to our 'boots on the ground' efforts, resources are necessary to move our legislative goals forward which include a core focus on a healthy and fair business environment for architects across the state, with reasonable risk and reward. Recently, campaign contribution limits were doubled, making individual contributions to Florida Architects Political Action Committee (FAPAC) even more critical. If every member gave just two dollars a month (or \$25.00) we would raise close to \$100,000, going a long way in helping us fight for or against critical issues.

Recently, Architecture2030 reported that 60% of all buildings in urban areas around the globe will be renovated or replaced by 2030. Architects must lead community conversations on what cities and towns across Florida need to become more resilient. As design leaders and innovators, architects must act as catalysts for the regeneration of our communities.

Architects possess the vision to encourage society to pause and ask 'what if?' This vision, with our training, has given us a unique set of skills to create well-crafted and thoughtful buildings. We have a responsibility to do so in a manner that is relevant to the complex cultural, societal, political and economic challenges of our time. This will require civic engagement of an expanded sphere of atypical collaborators. This expanded community conversation offers the opportunity for architects to engage our neighbors and regions through leadership. ■

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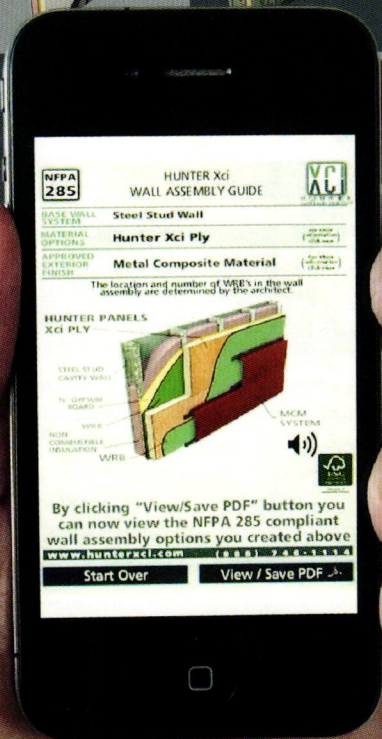
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## Editorial / Diane D. Greer

As I listened to world-renowned cellist Yo-Yo Ma in concert recently, I watched his face as he performed. He seemed to be in a state of rapture and I wondered if I was hearing the music differently than I might in a recording. Was I hearing it through his obvious joy in the sounds he was making? His feelings about the music were imparted to the audience in such a way that I could not separate the musician from the music.

I was reminded of the famous line from *Among School Children* that the great Irish poet William Butler Yeats wrote at the end of his life, "how can we know the dancer from the dance?" The poem, sometimes considered Yeats' finest work, has long been interpreted as a reflection on Yeats' own life, loves and work. But, as age and experience change one's perspective on lots of things, even familiar lines of poetry, I now wondered if the poet might have been addressing the separation of the artist from his art.

In the creation of any art, who gets to tell the meaning? Not knowing the dancer from the dance, whether intended by Yeats or not, could describe an inevitable relationship that occurs in all the arts – the relationship between the creator, the thing created and that critical third party – the observer. How can we separate or "know" in Yeats' words – the artist, from the art, from the audience? Who does get to tell the meaning? Who owns the meaning of the work? Can it ever be owned?

There is a shift that occurs between the concept and creation of a work of art and the interpretation of it, whether from critical analysis or casual observation. Literary criticism, cinematic excellence, architecture prizes – all the arts are constantly being critiqued and analyzed, lauded and panned, accepted and rejected. In fact, much of the art world seems driven by a desire for criticism, good or bad. Architecture is one of the most heavily scrutinized because the design the architect creates enjoys wide public exposure. Awards, medals and prizes based on a variety of criteria from form to function are given every year.

Stating the obvious, it is ultimately the perception of those who would judge the work who get to "tell the meaning." With architecture, it's the jury and even the jury may not understand the meaning of the work as separate from its perception of it. Remember, beauty has always been, and always will be, in the eye of the beholder. A good photograph of a building might arouse critical interest, but ultimately it is important to know the designer's intent. No jury, critique or photograph can make a building great. Ultimately, it must, like any artwork, speak for itself.

As relates to architecture, the inevitable journey from concept to product is intriguing because of potential bumps along the way. Thomas Jefferson designed the Virginia State Capitol after a classical temple he admired. He was quite specific about his intent. However, his design was changed, first by the Frenchman who drew the plans and then by the builder in Virginia who made additional changes. Jefferson was dismayed about the changes but he stated, and I paraphrase, "the man with his hand on the tools makes the changes." Ultimately, the capitol was the product of site constraints, finances and personal preferences.

The question of who gets to tell the meaning behind a work of art cannot be answered simply. Is the only meaning that counts that of the creator? Or is the true greatness of a work of art or architecture what it means to the audience? ■

**AIA Florida Executive Vice President Elected to Honorary AIA Membership**



AIA Florida Executive Vice President, Vicki Long, CAE, Hon. AIA

The Institute announced in March the election of four individuals for honorary membership, one of the highest honors that can be bestowed on a person outside the profession of architecture. Election to honorary membership may be granted to any person of esteemed character who is

otherwise ineligible for membership in the Institute, but only if the accomplishments of the nominee are truly outstanding and of national significance.

As Executive Vice President of AIA Florida for the past 10 years, Vicki Long has provided leadership at the local, state and national levels of the organization. The following is an excerpt from the AIA announcement of her induction as an Honorary AIA Member.

*She is a strong, confident and focused leader who is widely respected for her skills in legislative and regulatory advocacy, disaster preparedness and recovery and member services*

*Her keen understanding of the political process has made her an effective advocate on behalf of AIA Florida, and her advocacy has resulted in major legislative successes and regulatory improvements for the profession. Whether meeting one-on-one with a legislator or testifying before a committee, she does it with integrity, knowledge and perseverance to gain cooperation and*

*understanding. The list of her successes is impressive. On her watch, Florida became the AIA's top state advocacy model.*

*Vicki Long has served on numerous committees and task forces at the national level, culminating in her service as 2013 president of the Council of Architectural Component Executives, as a 2012–2014 member of the AIA Board of Directors and a 2013–2014 AIA Executive Committee member representing CACE. In her ongoing role on the national Executive Committee and the governance subcommittee, she was a leading force in shaping the new governance structure.*

*Her distinguished service to AIA Florida and the national AIA has consistently set a high bar for delivery of services to the membership. Her leadership by example—combined with innovative strategies, legislative action and successful collaboration—has propelled the Institute to a new level.*

**AIA Florida Receives 2015 Component Excellence Award**

On Friday, March 6, AIA Florida was recognized during the 2015 Grassroots Leadership and Legislative Conference in Washington, D.C. as the recipient of the 2015 Component Excellence Award for Outstanding Overall State Advocacy Program. Awarded for the development of the AIA Florida Citizen Architect Program, this marks the eleventh Component Excellence Award presented to AIA Florida since 2004.

The program encourages and recognizes AIA Florida members who have contributed to their communities through service on not-for-profit boards, governmental office or boards, design charrettes or any other effort that demonstrates the leadership of the architect as a citizen in the community. Additionally, through the development



AIA Florida leadership accepting 2015 Component Excellence Award, March 6, in Washington, D.C. (LtoR) AIA President Elizabeth Chu-Richter, FAIA; AIA Florida Mngr. Communications, Candace Munz; AIA Florida Director, Virgil Campaneria, AIA; AIA Florida Vice President, Gregory John Burke, AIA; AIA Florida Past President, Dan Kirby, AIA; AIA Florida President, Andrew M. Hayes, AIA; AIA CEO, Robert Ivy, FAIA; AIA CACE President, Torrey Stanley Carlton, Hon. AIA.



## NEWS

of the Gubernatorial Appointment Toolkit, members are able to easily access information pertaining to vacant positions on various boards and committees around the state and receive support from AIA Florida in the process of receiving an appointment from the Governor. The program also includes the AIA Florida Citizen Architect-in-Residence, designed to immerse an emerging leader of AIA Florida in the state legislative scene.

Members of the jury commented that the innovative program “stands out because of its depth.” “It has the ability to impact people on many different levels,” the jury continued. “Furthermore each individual who is a part of the program has the potential to reach many more. Very well done.”

The program will also be published as an AIA Best Practice. To learn more, be sure to visit the Citizen Architect page at [www.aiafla.org](http://www.aiafla.org).

### AIA Florida Members Elevated to College of Fellows

The AIA announced in February the elevation of 147 members to the prestigious College of Fellows. Out of more than 85,000 members, approximately 3,200 have been elevated to this level. Join AIA Florida in congratulating the following AIA Florida members on their elevation.

Randy Ivan Atlas, FAIA  
Chapter: AIA Miami

John R. Forbes, FAIA  
Chapter: AIA Miami

William J. Hercules, FAIA  
Chapter: AIA Orlando

Chad Oppenheim, FAIA  
Chapter: AIA Miami

Natividad Soto, FAIA  
Chapter: AIA Miami ■



When architect Jonathan Parks was looking for the perfect way to top off his Aurora Award-winning TipTop Haus in Lido Key, he chose Geolam. Geolam Duo decking was Parks' choice for its aesthetic appeal and high performance.

“Geolam performs at a very high level,” Parks says. “It is beautiful and very durable. We actually tried to destroy it and we couldn't. Everything should hold up this well.”

Congratulations to Jonathan Parks on his stunning, award-winning design. Thank you for choosing to take Geolam to the TipTop.



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Representation and Advice for Design Professionals

**MARRIOTT MARQUIS AT MIAMI WORLD CENTER, *miami, florida***  
**NICHOLS BROSCHE WURST WOLFE & ASSOCIATES, INC.**  
**(NBWW), *coral gables, florida***



*As the design team finalized this project, it was with the realization that the Marriott Marquis needed to become the result of its surroundings rather than an object attempting to claim its own identity. In this case, it was the team's main concern and the focus of almost all our design energy.*

*Igor Reyes, Principal Designer*

The sheer magnitude of a building containing 1,800 hotel rooms resting on a podium with 400,000 square feet of convention center facilities guarantees that it will be a major contributor to Miami's identity. Because of its huge potential impact on the skyline, the design team wanted the building to affect the fabric of the city in a positive and forward thinking way.

The convention center program provides space for the assembly of thousands of users. As the planning and aesthetics were being developed for this highly public building, the imperative was that the podium should create a welcoming experience. Beyond merely allowing for visitors to navigate the internal space, the intention was to expose as much of the pre-function and meeting space to the city as possible. Unlike so many convention centers that are introverted and closed off from the city creating a vacuum of sorts, this building exposes internal

Aerial view, top, shows the project from the west showing the preliminary design of the Miami World Center and its proximity to the water. Above, the project viewed from the 7th Street promenade. All renderings courtesy of NBWW.

spaces including a 60,000 square-foot ballroom to the outside. The inverse result of this design is that the city can be seen from multiple directions inside and the user never loses sight of the fact he or she is in Miami.

The design and configuration of the tower containing the hotel rooms was a challenge for the designers. For the purposes of efficiency, the original plan called for one tower with one set of cores. But, the scale of one continuous mass made it difficult to maintain a desirable aesthetic and the plan ultimately emerged as four separate towers within one efficient mass. The arc shape of the towers produces an interesting quality in that as the viewer moves around the exterior, the outline shifts from a very wide profile to a thin one. The towers were then divided into four zones that shifted forward and back and terminated at different heights. A further accentuation of the individual towers was achieved by expressing the slab edges and the mullions in the curtain wall system differently in each zone to set up different rhythms.

As part of the new Miami Center World Development, the hotel will play a key role in bringing life into an area that is full of empty lots and underdeveloped properties. The building site was once home to the original Miami Arena and was re-plotted to create an unusually large contiguous city block. When built, the Marriott Marquis will serve as the unifying element between the Miami World Center's more than one million square feet of retail, food and beverage and All Aboard Florida – a high-speed



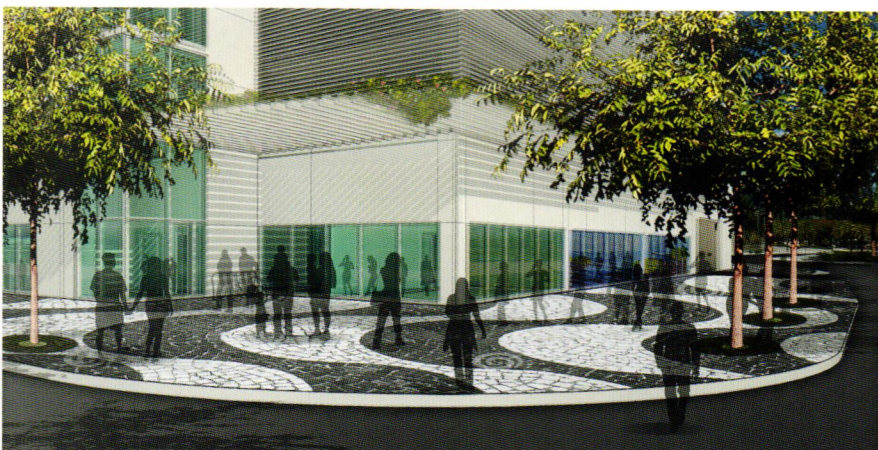
Top, the Exhibit Hall can be seen on the left and the hotel on the right. Above 3-D section shows the complexity of the convention center program.

rail that will connect three south Florida counties with the city of Orlando.

Initially, the arc-shape of the towers was a reaction to the Miami World Center master plan. Sited at the end of a pedestrian thoroughfare, opposite the American Airlines Arena, the architect felt strongly that instead of placing a

large object at the end of an axis, it should be an open space. This was achieved by placing the exhibit hall in the podium on the eastern edge of the site facing the arena. The tower above the podium functions as a pool deck and further shapes the space as an urban gesture by creating an elevated plaza that captures all the energy coming down the Seventh Street promenade.

As the design team finalized the project, it was with the realization that the Marriott Marquis needs to become the result of its surroundings rather than an object attempting to claim its own identity. In the design of a more reasonably sized building, architects often strive for an identity that would make their project a remembered experience. But, for buildings over a certain size, the designer's focus must change. The larger the project, the more the designers have to consider the role the building will play as a piece of the city puzzle. In this case, that was the architects' main focus. ■



The building will expose internal spaces, including a 60,000 square-foot ballroom, to the outside.

**ST. PETER'S ANGLICAN CHURCH, Tallahassee, Florida**  
**TOUCHSTONE ARCHITECTURE AND THE DODSTONE GROUP,**  
*Tallahassee, Florida*



ALL PHOTOS (UNLESS OTHERWISE INDICATED) BY BILL ELLIOT.

*St. Peter's Anglican Church is a true manifestation of an entire congregation's vision for a building that reflects the history and liturgical practices of the Anglican Church. Everything, from the building's orientation on the site to the design of the pulpit, serves to reinforce the biblical narrative embraced by the Church.*

*Bradley C. Touchstone, AIA*

St. Peter's Anglican Church is the first new Cathedral of the Anglican Church in North America to be constructed since its official organization in 2009. The building is intended to represent its strong ties to the Church of England and the many traditions that emanate from that relationship. St. Peter's challenged the architect to create a building that conforms to the spatial and experiential qualities of English Gothic churches while following contemporary LEED principles with respect to the use of resources and energy.

The church is sited on a seven-acre property in northeastern Leon County that is bordered on the east by a busy street. Challenges posed by the site included the abatement of traffic noise and significant storm water treatment requirements. Placing a pond at the front of the site and using insulated-concrete-form



PHOTO BY JOSH MCILWHORN.

Center aisle toward the transept and altar in the east end of the church. The Corpus Christie sculpture over the altar is the work of Tallahassee sculptor Bob Mullens. Pews were designed by the architects and custom-built.



The east end of the church during communion in which the side aisles and seating in the transepts can be seen.



Southwest elevation looking toward the west front of the church. The promenade from the parking area can be seen.

(IFC) wall construction and high-volume low-velocity air handling units addressed these issues. Traffic noise was further abated by putting parking at the rear of the property on a combination of paved and reinforced grass. Pedestrian traffic is channeled to a formal promenade that leads to the west doors that are the main entrance to the church. The promenade to the doors is on an absolute east-west axis and it continues into the building to form the center aisle. This is consistent with a traditional Latin cross plan in which the entrance and narthex are on the west end directly opposite the altar and apse on the east.

The building has a footprint of 32,000 square feet. The main structural system consists of IFC walls clad in a cultured and precast architectural stone. Heavy timber trusses support a tongue-and-groove structural wood deck. The choir loft was designed to accommodate a rebuilt tracker organ and all the windows in the worship space are designed to accept stained glass. The custom-made west entry doors are mahogany.

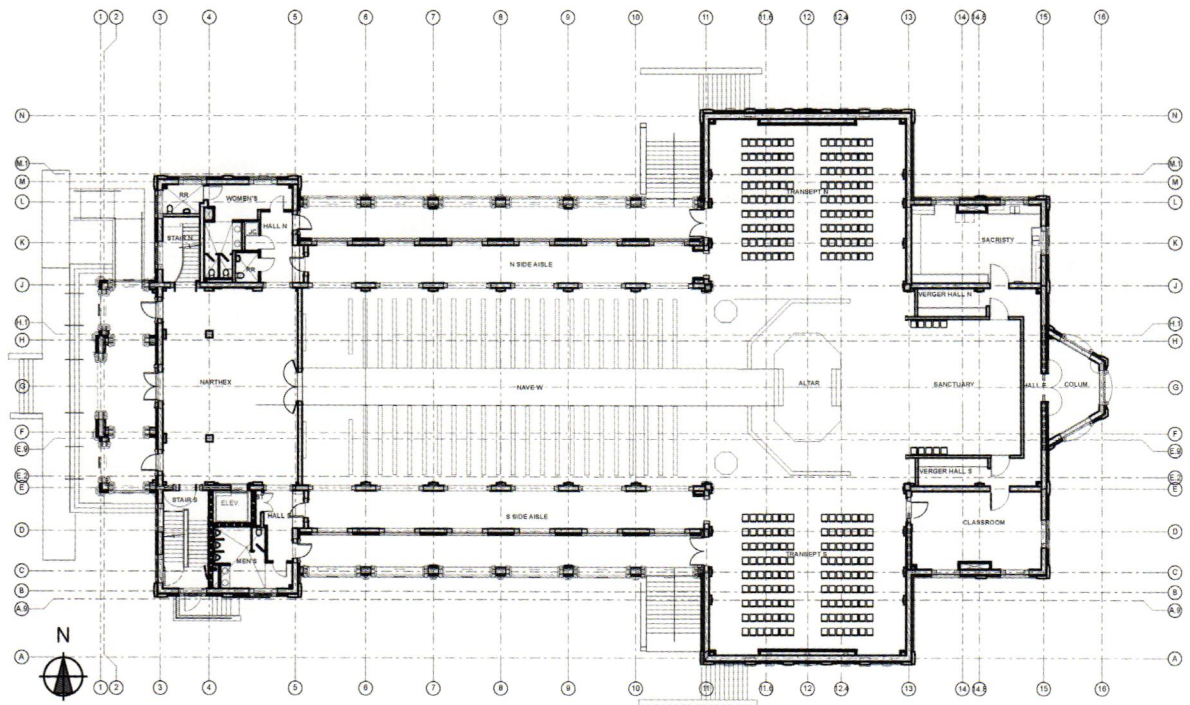
From a mechanical point of view, one of the building's most impressive features is the complete concealment of all utilities and services. Every elevation in the building is treated as if it is the



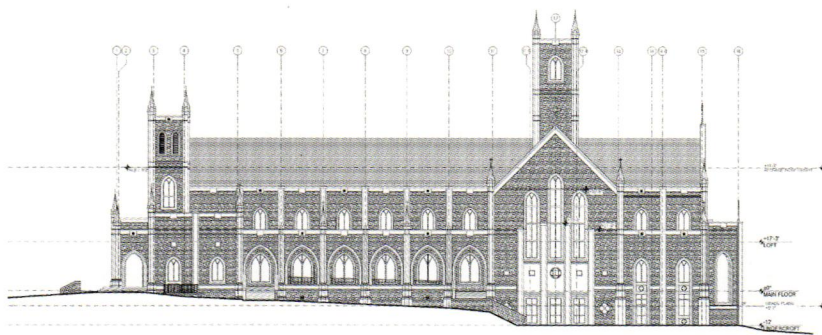
PHOTO BY MAXIM D. NASAB, AIA.

The west entry doors, above, were custom-designed for the church by Roatan Mahogany. Below, the east or apsidal end of the church showing the tower at the crossing and south transept.

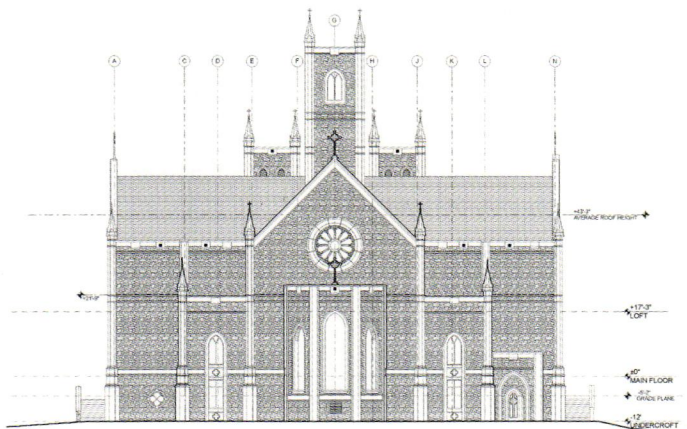




MAIN FLOOR PLAN



SOUTH ELEVATION



EAST ELEVATION

“front elevation.” Viewed from any angle, there are no vent stacks, compressors or equipment to be seen. The building is serviced by a chilled water system that allows the chiller to be remotely placed, further reducing noise in the sanctuary. The interior of the building was “tuned” during the design process to ensure proper reverberation in the worship space.

The design for the church ultimately evolved from a collaborative effort between the architecture team, the clergy and congregants and the craftsmen whose special expertise produced interior furnishings, stone carving, millwork, stained glass and acoustics. ■

**Credits: Design Team:** Bradley C. Touchstone, AIA, Jodie Dodson, AIA, Karin Zawrotny, AIA, Maxim D. Nasab, AIA, Micah Dodson, Assoc. AIA, Soyun Park; **Childers Construction Company**, Tallahassee; **Masonry Incorporated**, Tallahassee; **Jenkins Roofing Incorporated**, Tallahassee; **Soloman Construction**, Quincy, Florida; **New Holland Church Furniture**, New Holland, PA, Bob Mullens, Sculptor, Tallahassee.

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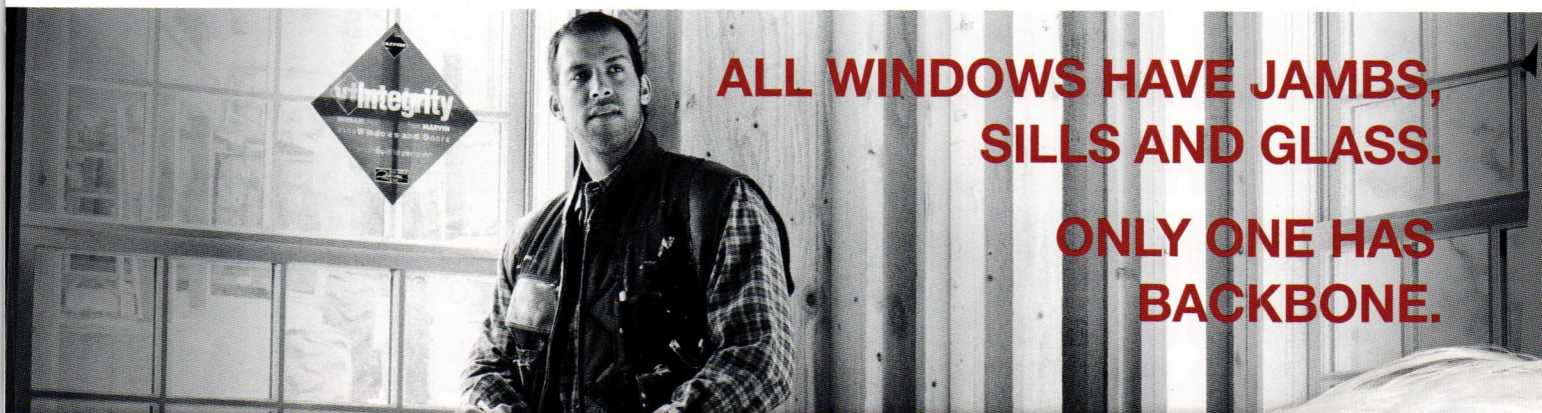
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# SPORTS LEADERSHIP AND MANAGEMENT (SLAM) CHARTER SCHOOL, *miami, florida*

CIVICA ARCHITECTURE, ROLANDO LLANES, AIA, *doral, florida*



Evening view of the school from the southeast, top, and inset, east elevation with its huge expanses of glass allowing for panoramic views of the city.

ALL PHOTOS BY RAUL PEDROSO/SOLO PHOTOGRAPHY.

*SLAM's unique location and adherence to the principles of the Miami 21 zoning code allowed us to design a seven-story school and arrange it vertically where the typical program elements, instructional and recreational spaces, cafeteria, etc., are usually arranged horizontally on more expansive suburban sites. By virtue of its location and the views it offers, this charter school provides students with a learning environment that constantly connects them with the city.*

*Rolando Llanes, AIA*

SLAM Charter School is a 134,000 square-foot, seven-story middle/high public charter school in the Little Havana section of Miami. Sited on a corner in close proximity to the recently completed Miami Marlins baseball stadium, the school was designed to serve approximately 1,000 students.

This urban site influenced the manner in which the structure addresses the street frontages and reinforces the

*Continued on 18*





The gymnasium looking toward the southeast.



The main entrance.



A typical classroom.

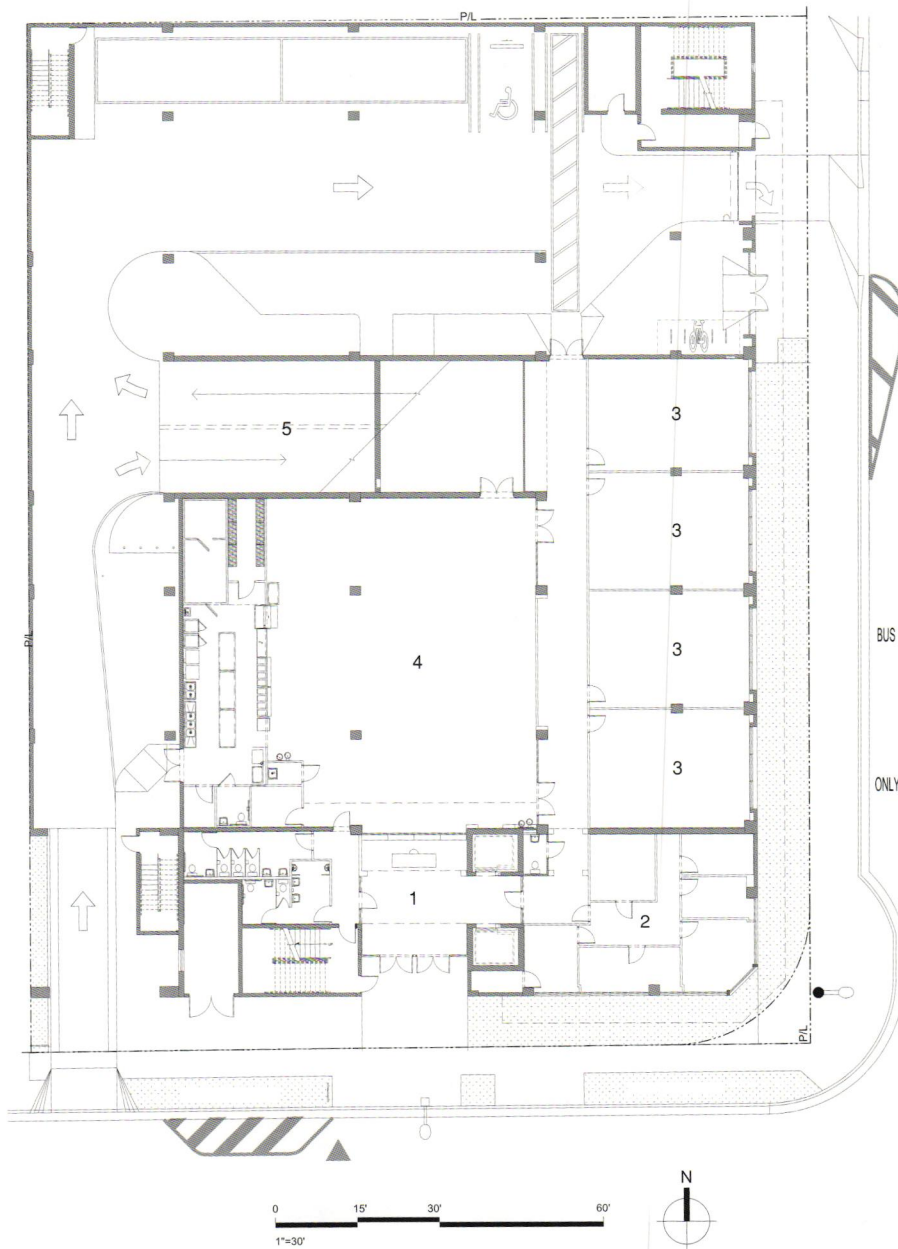
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southeast corner of the site. The program includes instructional spaces, laboratories, administrative areas, a cafeteria and a regulation-size gymnasium located on the top floor. The building also incorporates a 100+ space-parking garage located within the building envelope where it is concealed from street view.

The main façade is composed of a gridded arrangement of large windows on the east and west sides. Conversely, there is a denser treatment of the south elevation toward the secondary street with a pronounced gap that reinforces the building's main entrance.

The school serves a predominantly low-income community and provides its students with a vibrant urban location along with panoramic views of the city. Natural light dominates in the instructional spaces in addition to the city skyline and baseball stadium being visible from the gymnasium on the seventh floor. The gymnasium has become the social center of the vertical campus. It is a "public" space in the sense of offering views of the city while providing a place for the school's physical education programs.

Entertainer Armando Christian Perez, known internationally as Pitbull, is a product of the neighborhoods surrounding the school and an advocate and brand ambassador for SLAM. In his own words, Perez describes the project: "Having visited many schools over the years and having grown up in this community, I'm extremely happy with the design of the SLAM campus. It is truly distinctive among school campuses and uniquely serves the needs of the neighborhood." ■



First floor plan courtesy of the architect.

**Credits: Design Architect**  
 Rolando Llanes, AIA, **Production Architect;** Alejandro Remos, R.A.,  
 Remos Construction, Miami.

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# PUBLIC SAFETY TRAINING CENTER PALM BEACH STATE COLLEGE (PBSC), *lake worth, florida*

**STEPHEN L. BORUFF, AIA, ARCHITECTS + PLANNERS, INC.** *in association with LEO A. DALY, west palm beach, florida*

PHOTOS BY RAY GRAHAM OF PHOTOGROUP WPB.



Above, main entrance to the training center at night showing the fully lit auditorium on the left. This entry leads directly into the "canyon," the main circulation area in the building. Below: Detail of the main entry.

*The design concept for the training center was developed with the goal of providing a terminus, a hard edge, for the eastern boundary of the campus. This building does that while reaching out to embrace the existing campus.*

*Stephen Boruff, AIA*

This new multi-faceted public safety complex was designed to house one of PBSC's premier programs. The center is contemporary in design while evoking a high-security feeling that is entirely appropriate to its function of integrating five public safety departments into one facility. All five departments, including Criminal Justice, Fire Safety, Emergency Medical Technology, Paramedics and Crime Scene Investigation, share the common educational goals of first responders. The processional front lawn acts as a unifying space for ceremonial and social gatherings. The physical program includes administrative areas,

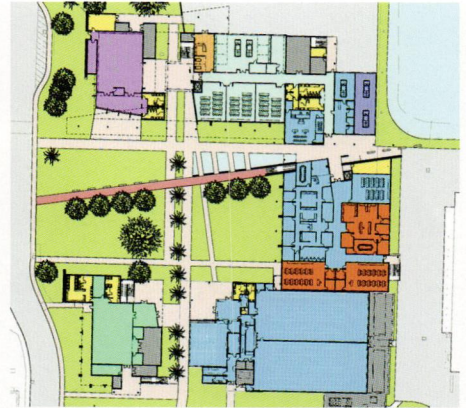
a tactical gymnasium, a firing range and support spaces for the five departments in 147,000-square-foot space. An auditorium and a wellness center within the center are shared with the rest of the campus.

Although the center's educational program is multifaceted, the design was based on the single concept of integration. A previous disconnect between PBSC's Public Safety program and other campus programs was resolved through the physical connection of a new courtyard and an existing greenway that symbolically reach out to the rest of the campus. Collaborative areas including break rooms, building entries





Left: The “canyon” as this area is known, was designed to be a socially interactive space as well as a connector between the horizontal and vertical layering of the building.



The site plan shows the U-shaped layout of the center and the positioning of the five departments it includes. The lawn in the center is the unifying area with walkways connecting the educational spaces. Plan courtesy of the architect.

PHOTO BY RAY GRAHAM OF PHOTOGROUP WPB.

and classrooms further integrate the five departments into one cohesive entity. Integrated learning is promoted by cross-department dialogue and collaborations that permit the student population a real time view of the rigorous educational environment and training that will be demanded of them as public safety providers.

The building is Tilt-Wall concrete construction with an impact resistant, low-e, insulated curtain wall glazing system and aluminum pre-engineered sunshades. Internal environmental air quality systems were designed to maximize efficiency and flexibility while minimizing energy consumption. The HVAC system is connected to a closed loop chilled air system. Passive strategies including placing windows high in classroom walls to admit daylight and including exterior breezeways and shaded public areas in the plan.

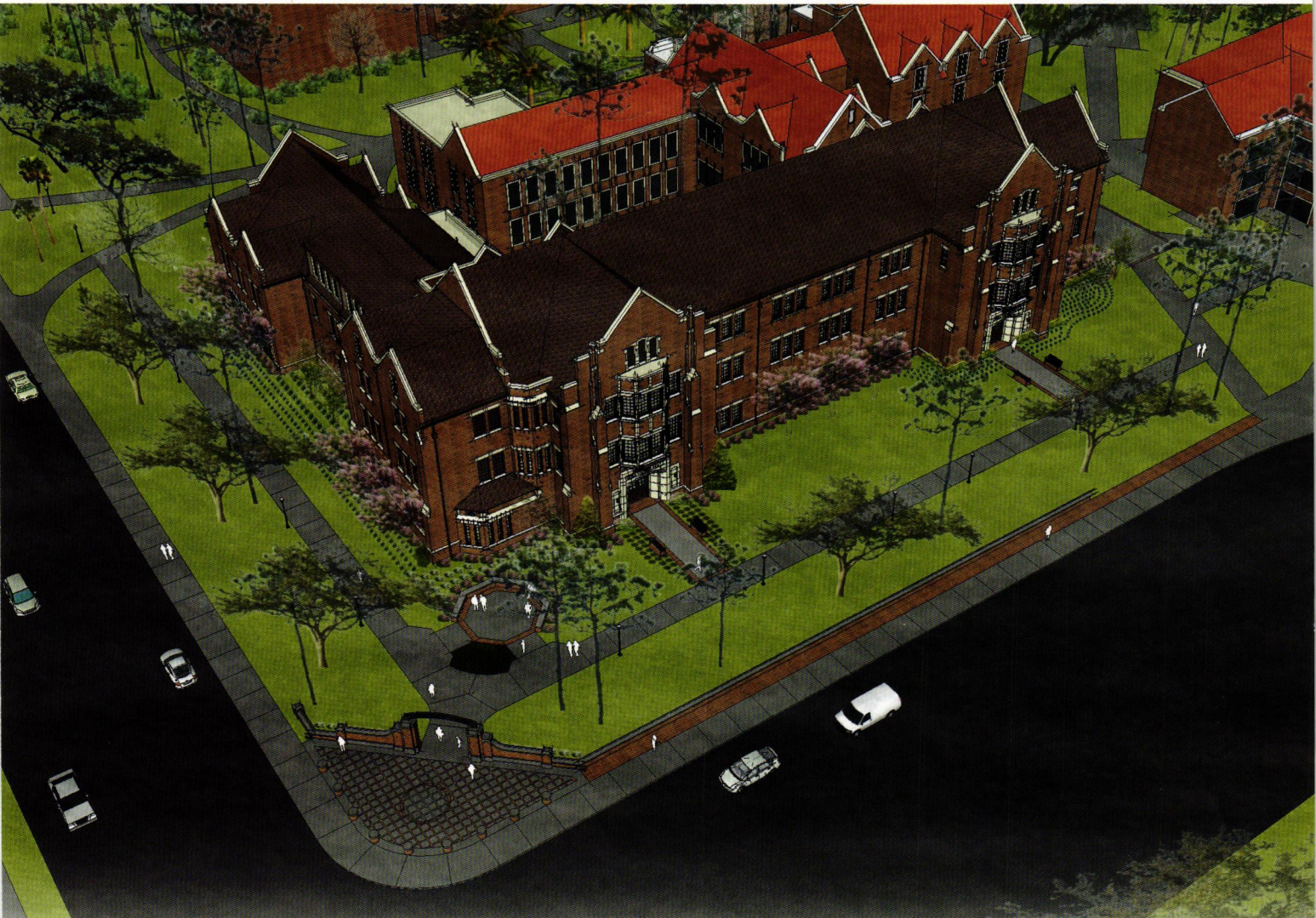
The Public Safety Complex placed in the top 25 for AIA Florida’s inaugural 2014 “People’s Choice Awards.” ■

The multifunctional auditorium was designed as a campus-wide space for education and conferencing where all five departments can come together.



PHOTO IS BY PHIL ESCHBACH OF ESCHBACH PHOTOGRAPHY.

**HEAVENER HALL, UNIVERSITY OF FLORIDA, gainsville, florida**  
**SCHENKELSHULTZ ARCHITECTURE, orlando, florida,**  
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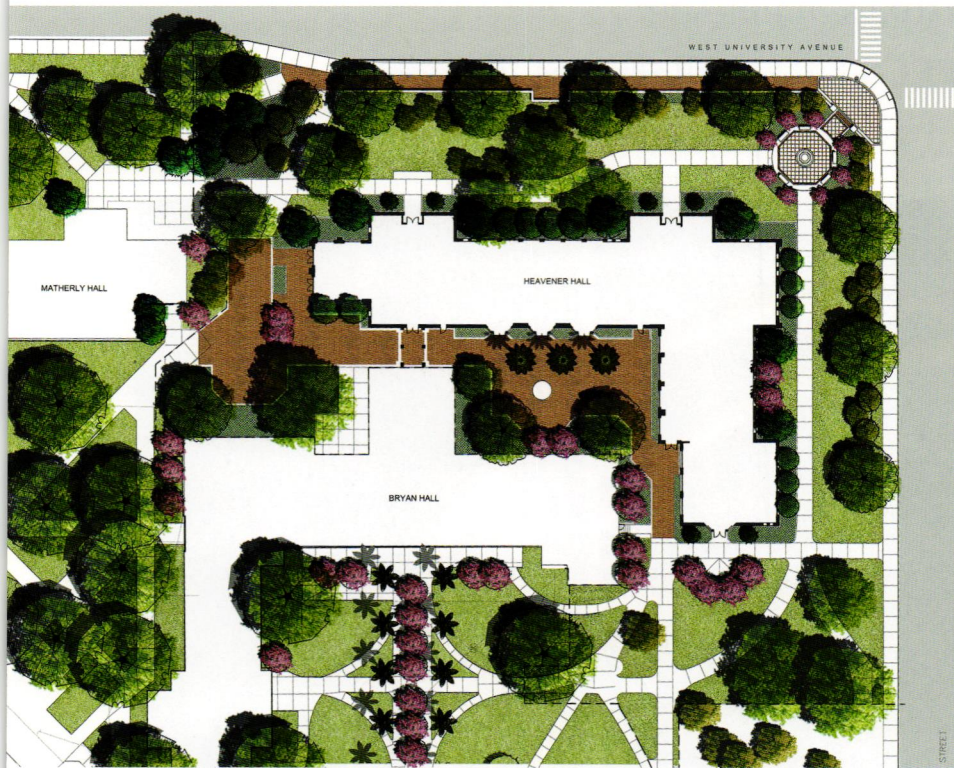


Aerial rendering and site plan, facing page, show how prominently the new building addresses the busy intersection and functions as a gateway to campus. Renderings courtesy of SchenkelShultz Architecture.

Heavener Hall, the new home of the Warrington College of Business Administration's undergraduate program, is located at the ceremonial gateway to the University of Florida's main campus. The \$22.8 million building occupies a highly visible site in the University's historic district. It sits between Bryan and Matherly Halls, both of which are listed on the National Register of Historic Places. The architects worked closely with the State of Florida and the Campus Historic Preservation Committee to design

the building to complement the size, style and height of adjacent structures. The exterior reflects the University's Collegiate Gothic architectural style, characterized by red brick, clay roofing tile, limestone and white-painted wood.

The building provides a 21<sup>st</sup> century, innovative learning environment that reflects the hands-on, collaborative nature of today's business environment. The 57,000-gross square-foot facility includes classrooms, study rooms, academic advisement areas, student commons, informal collaborative zones,



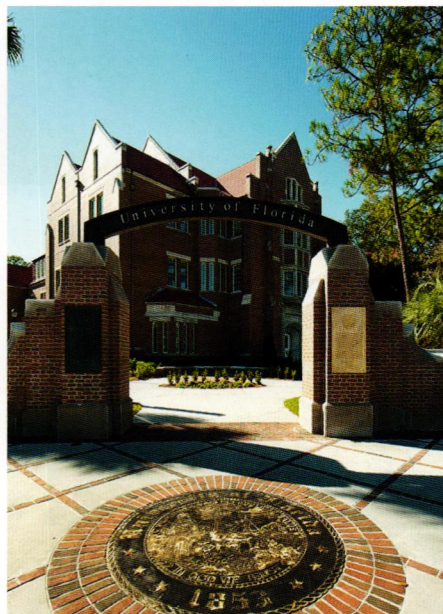
ALL PHOTOS BY BEN TANNER/COURTESY OF SCHENKELSHULTZ.



The heart of the building is the student commons area which offers a variety of furniture options, outlets to “plug in” and access to the student lounge and café



One of two entrances on the west side of the building. The architects used BIM software to reduce construction conflicts and improve inefficiencies.



Located at the main campus’s ceremonial gateway, Heavener Hall was designed to reflect the Collegiate Gothic architectural style prevalent in the University’s historic district.

offices, conference space and a café. In order to meet the needs of the today’s business students and enhance the way they learn, collaborative learning spaces were designed to provide direct access to technology, moveable furniture and the option of open study lounges or spaces for more focused team meetings. The heart of the building is the student commons, a space that offers a variety of furniture options, outlets to “plug in” and access to the student lounge and café. The energy-efficient building, designed

to achieve LEED Gold certification, utilizes a high-tech security system that enables student access to the facility 24/7 with proper identification. In addition, students can use an automated scheduling system to reserve multi-purpose rooms to accommodate group meetings.



The interior entrance hall is both elegant and contemporary.

The L-shaped building surrounds a new landscaped courtyard that created a pedestrian entrance to the College of Business. The project also provides for a variety of outdoor spaces including a gateway, a campus-entry courtyard, outdoor café courtyard and building entrance seating areas. ■

**Credits:** Ajax Building Corporation; Moses & Associates, MEP Engineers; Walter P. Moore, Structural Engineer; JBrown Professional Group, Civil Engineer; David Conner & Associates, Landscape Architect.

# HASTINGS BRIDGE, *hastings, minnesota*

## TOUCHSTONE ARCHITECTURE, *tallahassee, florida*



The Hastings Bridge viewed from the south bank.

ALL PHOTOS BY DAVID YOUNGREN.



The new under-bridge plaza is a dynamic intervention merging with Hastings' historic downtown.

*This unique bridge is an example of what success looks like when all parties involved in a project work in a cohesive and responsible manner. Hastings Bridge is the exclamation point on the already beautiful area of Hastings, Minnesota.*

*Maxim D. Nasab, AIA*

At an overall length of 1,938 feet, this bridge includes a tied arch main span that is 545 feet. According to its designer, Bradley C. Touchstone, AIA, it is the longest of its type in North America. The project was completed in May 2013 using an innovative methodology that incorporated Hastings's community vision for the bridge with the Department of Transportation's need to create a Mississippi River crossing that could stand with minimal maintenance for more than 100 years.

The design team, including Touchstone, Maxim D. Nasab, AIA, Micah Dodson, Assoc. AIA and Soyun Park, responded by transforming the bridge program into a unique vision combining civic art with nature. From the outset, the design team acknowledged that public spaces make cities livable and that including

*Continued on 26*





The new shared-use path showing the old bridge's piers repurposed into an overlook.



Detail of one of the bridge plaza piers showing collision barriers that double as seating.



The east and west abutment walls are adorned with mosaics created by local artist Craig David. They depict the history of Hastings and were created in collaboration with a community advisory group.

*Continued from 24*

parks and promenades in the design would invigorate and reinvent the town. Hastings is located on a very busy transportation artery within sight of the Mississippi National River and

Recreation area. The city's architecture is primarily Victorian-era although there is one building designed by Frank Lloyd Wright. The Hastings Bridge fits into the historic context of the city, not through

replica and repetition, but through contrast and subtlety. The pulse of the historic city is complimented by and extended into new community experiences on grade, in the edges of and above the water. All of these community goals were accomplished by the design of the bridge and related amenities. From tiny parks and viewing niches to abutments and walkways, the bridge was designed to connect people and make the total experience a series of destinations.

Taking initiative for such a transformation required putting people's interests first so they could visually and experientially appreciate the aesthetics of the project. Parks and parking space were designed as an extension of the urban fabric beneath the span. The bridge is further connected to the past, present and future of the city through the scenes carved into a waterfront wall. Far more than a means of crossing the Mississippi, this bridge project created a new urban experience for the City of Hastings. ■



The bridges arch and cables looking down the shared-use railing.

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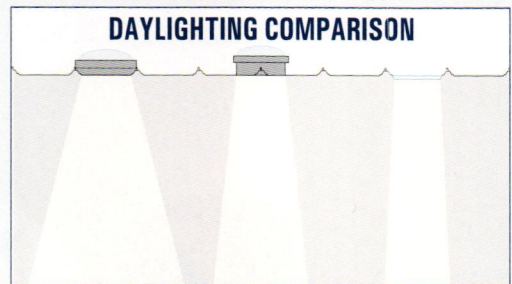
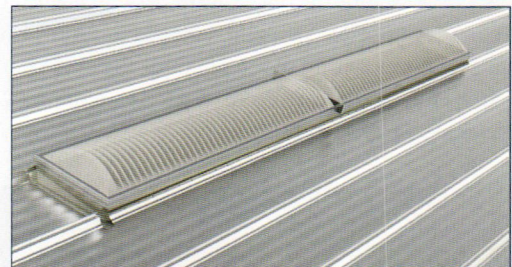
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## Building Studio +

The path to licensure can be a long and arduous one for an aspiring architect, one that requires a NAAB-accredited degree, thousands of hours of documented experience in specific areas of practice and passage of the multipart Architect Registration Examination (ARE). Today, interns have an important role to play in architect's offices and AIA member firms are increasingly discovering the value of devoting resources, training and support to interns and emerging professionals.

Recently, the Tallahassee-based firm, Architects / Lewis+Whitlock (AL+W), recipient of the 2014 Florida People's Choice Award, began a series of monthly designer development workshops for interns working on its staff. AL+W's creative director Hays Layerd, AIA, explained that "Building Studio +" is a program designed to address the architect's impact within the community, the profession and in the office. The + refers to: Legacy + Community + Leadership + Workshop Culture + Craft + Creativity.

"Our meetings are designed to provide insight and mentoring by senior staff, as well as eliciting feedback from junior staff. We want to identify what tools are needed for success in the practice of architecture." Layerd explained that the program helps senior staff gain insight into junior staffers' interests and personalities which helps assist in their growth by addressing specific weaknesses and moving them toward their individual goals.

Pinpointing workplace and communication issues and brainstorming ideas for community-impact activities are other areas of heavy concentration. In March, the firm featured a guest speaker, Jay Revell, Executive Director of the Tallahassee Downtown Improvement Authority. Six interns gathered in AL+W's conference room to hear Revell explore the importance of "downtown placemaking."

Intern Randall Woods expressed that "even in the first month of the program, he had already seen changes in the office." Fellow interns agreed that the workshops not only give them



AL+W Interns listen as Tallahassee Downtown Improvement Authority Executive Director, Jay Revell discusses bringing cities back to life through the power of "placemaking."

a forum in which to voice their concerns, but they also provide opportunities to share their ideas and know they are being heard.

In the past few years, AL+W's office has grown from a staff of less than ten to nearly 20. "We are working to keep firm growth in step with the establishment of an inclusive firm culture that builds from our identity of high design standards, hard work and community engagement," Layerd explained.

The AL+W interns, all in varying stages on the path to licensure, agreed on the benefit of having their voices heard concerning office projects. This seamless integration of internship, examination and career development clearly redefines the firm's office culture. Alana Taylor, a three-year staffer, has witnessed the change in office culture firsthand. "This is the highest number of interns we've had and this program is a way to meet and address everyone's growing pains, both interns and staff alike. There is no longer a disconnect."

One of AL+W's newest interns, Florida A&M University Master's student Ryan Sheplak, explained how the program has set him apart from fellow architecture students. "While my classmates complain about working on AutoCAD all day, I go into the office knowing that my ideas will be heard and that I get to take part in important projects the firm is working on."

As a firm, Architects / Lewis+Whitlock understands and supports the need for each staff member to continue his or her growth and education, not only as architects, but as members of the community. The firm describes itself as a "collaborative studio of creative individuals that encourages its staff in the craft of architecture." ■



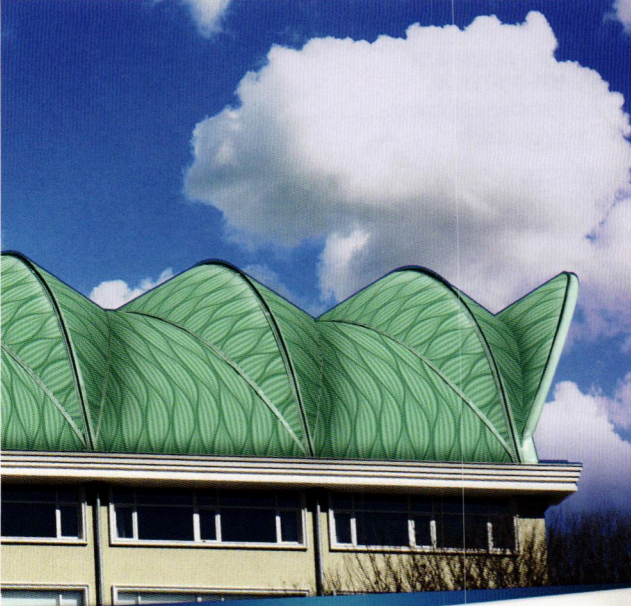
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