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Mark Hampton, FAIA, 1923 – 2015
A Tribute

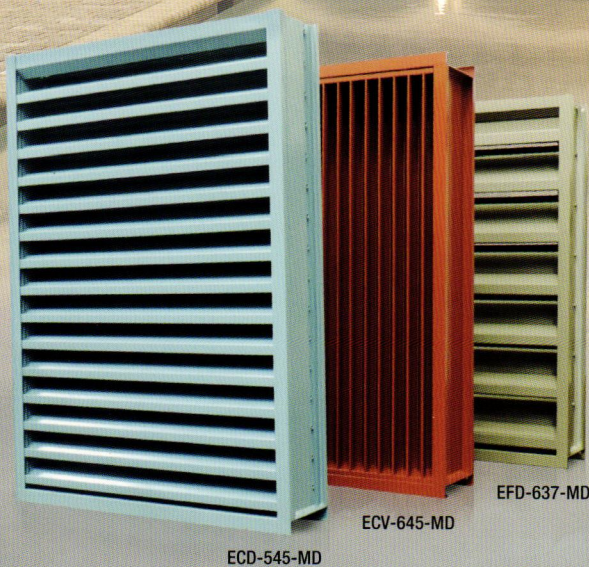


Summer 2015

Official journal of the Florida Association
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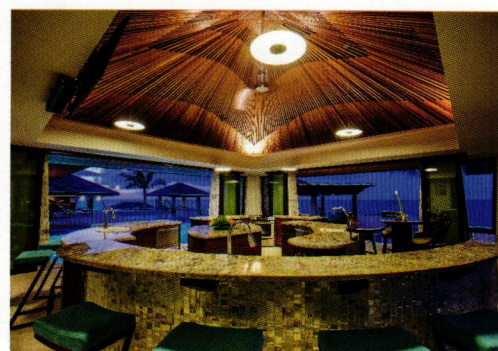
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On the cover: The Stanley Jordan Residence in Lake Wales, Florida, was designed by Mark Hampton, FAIA, in 1955. Photo by Steven Brooke. *florida/caribbean Architect* is published by **NAYLOR**, 5950 NW 1st Place, Gainesville, FL 32607, (800) 369-6220, www.naylor.com. **Group Publisher** Jack Eller, **Sales and Project Manager** David Freeman, **Marketing** Cayla Degan, **Book Leader** Kryss D'Antonio, **Editor** Ann Arnold, **Designer** Dan Proudley, **Account Reps** Brian Agnes, Loren Burney, Josh Cochran, Anook Commandeur, Brian Donohoe, Adam Firestone, Marjorie Pedrick, Amanda Rowluk, Joseph Watkins, Chris Zabel. ©2015 Naylor, LLC. All rights reserved. The contents of this publication may not be reproduced by any means, in whole or in part, without the prior written consent of the publisher. Opinions expressed by the contributors are not necessarily those of AIA Florida. Single copies \$10; annual subscription \$25, plus applicable sales tax.
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President's Perspective / Andrew M. Hayes



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Mark Twain is credited with saying that “experience is what you get when you thought you were going to get something else.” Although he was not referring to the practice of architecture, this aspect of the human experience applies profoundly to our profession. We’ve all had unexpected experiences in our practices, some delightful, others not so much. But, creative thinking, sparked by serendipity, positions us as the forward thinkers and idea generators of the built environment. Our training and experience allows us to make the creative leap into a concept or idea, one that is an amalgam of precedent, theory, intuition and experience.

Since the recession of 2008-09, the U.S. economy and the architecture profession have

changed in significant ways. Many of these changes relate to the environment and some are destined to be permanent. From a global perspective, 2015 could mark a critical juncture in how architecture and the environment affect the earth and its people.

Nobel Prize-winning atmospheric chemist Paul Crutzen regards the current influence of human behavior on the planet’s atmosphere significant enough to constitute a new geological epoch. He uses the term “anthropocene” to refer to the geological and climatic impact that humans have had on the planet. This highlights a scientific awareness that the earth’s resilience and resistance to the effects of these changes on the environment may indeed be in question.

“Resilience and Relevance” is the theme of the 2015 AIA Florida Convention. In consideration of the climatic, environmental, economic and creative forces at work today, conference planners felt it was critically important to highlight the issues that profoundly impact the practice of architecture today. The stellar line up of speakers ensures that the convention will be broad in scope, educational and visionary in terms of the future of architecture.

The keynote address will be delivered by Stephen Luoni, a Distinguished Professor of Architecture and Director of the University of Arkansas Community Design Center (UACDC), an outreach program of the Fay Jones School of Architecture at UA. His address will focus on “Designing in the Anthropocene.” Randy Brown, FAIA, founder of Randy Brown Architects in Omaha, Nebraska, will lead a session designed to help architects examine how personal and collective design intellect can be leveraged to increase professional relevance. The conference program will include more than 23 sessions designed to address the topic of resilience. Panels of experts will focus on relevant issues such as how Florida architects can contribute to the country’s changing relations with Cuba.

Florida architects are particularly concerned about the potential impact of hurricanes on the peninsula. Recently, the tremendous damage done to the New Jersey coast by Superstorm Sandy has reinforced that concern. Storm damage addresses another kind of resiliency that architects must be concerned with, particularly in urban areas, and that is “community resiliency.” Over the last 10 years, and especially since 2010, the return of, and to, cities and the growth of the urban core have marked what author and noted urbanist Alan Ehrenhalt calls “the great inversion.”

In his book, *The Great Inversion and the Future of the American City*, he explores the demographic change that is taking place as the millennial generation is showing a preference for urban life. This fact presents a whole range of challenges and opportunities for Florida architects.

I hope AIA Florida members will take advantage of the many continuing education opportunities available at the convention. Please consider participating in the dialogues and educational programs that are being offered. These programs, open and counter-intuitive in nature, may lead attendees to unexpected experiences that can increase design intellect and create an awareness of previously unforeseen issues. I hope that the 2015 conference agenda will provide enriching experiences for Florida architects that will contribute to their personal and professional “Resilience and Relevance.” ■



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Editorial / Diane D. Greer

There were several interesting responses to the Spring 2015 issue that I'd like to share with readers. Here are excerpts from two of the letters.

Relating to questions raised in the editorial, William Elliott, AIA, wrote, "Regarding your editorial, it has always been a challenge, for me, to separate what an architect does from what he is. The buildings (we design) represent the guts and spirits of our work; who we are. I believe that the final reality of greatness in the arts comes down to how the audience accepts, rejects and/or praises it. After all, they are the ones we need to satisfy."

Referring to St. Peter's Anglican Church and Heavener Hall, Hernando A. Carrillo, AIA, wrote "The justification that these two buildings conform to the needs and/or desires of the users or that they fall within the contextual milieu of the surrounding building environments is difficult to fathom considering that we are 15 years into the 21st century. This approach to design and development only serves to trivialize history by blurring the lines of distinction between the old and the new and as a consequence, what we receive is a diluted version of architectural history."

As an architectural historian, I must argue with the use of the word "trivialize." There is no doubt that historical architecture, with its abundance of obscure decorative motifs, is no longer appropriate to contemporary life. But, I also find some contemporary interventions, frequently designed by "starchitects," rather jarring when placed in the context of a group of historical buildings. Context is important and should not be ignored. In the 21st century, architects will never again design Doric temples, Art Deco hotels or Mid-century modern houses in the context of the time or place that originally produced them. But, I do not think that referencing them within the appropriate context "trivializes" them. Perpetuates, perhaps.

With regard to St. Peter's Anglican Church specifically, "the desires of the users" referenced in the Carrillo letter, are, I think, of critical importance. Sacred architecture has its own vocabulary based on a centuries-old tradition of ritualistic spaces, specific iconography and deep meaning for clergy and congregants. That is not to suggest that a sacred space must have a nave, an apse and side chapels, but to suggest those components are still valid in the 21st century.

In closing, I want to address the passing of an architectural icon. Mark Hampton, FAIA, died in February further reducing the list of "Sarasota School" architects by one of its greatest practitioners. Although I never got to know Mark well, I did have conversations with him when his work was published in *F/C Architect*. He was always humble. I would also note that Steven Brooke's beautiful color photo of the Stanley Jordan House appeared on the cover of this magazine's fall 1987 issue after receiving AIA Florida's Test of Time award. That same photo is on the cover of this issue in black and white, the only building to appear twice on the cover. It is a small part of the Florida Association's tribute to Mark that can be seen on page 12. ■



Legislative Update

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

As this edition of *Florida Caribbean Architect* reaches readers, it is hoped that the legislature will have reconvened and reached consensus on a budget for the 2015-16 fiscal year. As readers will recall, the 2015 legislative session fizzled to an inglorious end due to a proposed expansion of the Florida Medicaid program that would cover an additional 800,000 uninsured, low income Floridians under the Federal "Affordable Care Act." After the House simply walking away from the table in the final week of session, the Senate was left with a handful of bills that could either be accepted "as is" or be left to die. With no one left in the House to negotiate these "works in progress," no changes could be made to any bills sent over by the House at that time.

But, enough of the negativity. The legislative season actually began with an upbeat atmosphere and hugely successful day(s) on the hill for FA/AIA leadership, emerging professionals (EPs) and students around the state. On February 1, the annual legislative event was kicked off with the first ever Jacob Leadership Institute (JLI). Institute workshops focused on the "how to" of leadership, an overview of civic opportunities and the basics of how an idea becomes law. Firms and schools of architecture were invited to send EPs, associates, interns and students to take advantage of the professional development opportunities while getting an important lesson in civic responsibility.

Guest speakers included 2013 AIA National President Mickey Jacob, FAIA, for whom the Institute was named, Clerk of the House Bob Ward, and Senators Kathleen Peters (R-St. Pete Beach) and Bill Montford (R-Tallahassee). Additionally, Peter Jones, AIA; John Tice, FAIA; AIA Florida immediate past President Nathan Butler, AIA; 2015 AIA Florida President Andy Hayes; Citizen (Intern) Architect, Donald Gray, Assoc.

AIA and then-candidate for Mayor of Jacksonville, Bill Bishop, AIA.

According to USF architecture student, Ryan Dyer, "It was inspiring to hear from leaders at this level and learn how simple it is to get involved (in the legislative process). You think you can only get involved if you know the right people, but this taught all of us that it really only requires a desire to make a difference."

After the JLI, students from FAMU, USF, UF and UCF stayed in town to walk the halls of the Capitol with the legislative team in support of the association's 2015 legislative priorities. Linea Floden, Assoc. AIA, a final-year USF architecture student, felt that "having mentors who take you under their wings like we had today made this one of my most valuable experiences with the AIA and as an architecture student." Armed with a remarkable blueprint envisioned and drafted by citizen (intern) architect, Donald Gray, Assoc. AIA, cross-generational teams met with legislators in a one-day lobbying session to garner support for several major initiatives including:

HB 87 by Rep K. Passidomo, (R-Collier) / SB 418 Sen. Richter (R-Collier) is legislation aimed at resolving construction defect claims through a negotiated settlement. It includes the issuance of a temporary certificate of occupancy in the definition of completion of a building or improvement and puts the onus on claimants to provide maintenance records, other documents related to the alleged defects, and provides sanctions for claims that were solely the fault of the claimant or its agents. This bill has been signed by the governor and will take effect October 1, 2015. CS/CS/HB 217 by Rep. Van Zant (R-Bradford) / SB 338 Sen. Altman (R-Brevard) was legislation to license structural engineers. Beginning March 1, 2017, the legislation would have prohibited anyone, other than a duly licensed

structural engineer, from practicing structural engineering and from using the title "licensed structural engineer." As originally filed, the bills allowed the Board of Engineering to fully define the scope of practice of structural engineering. Working with the bill sponsors, the FA/AIA team was able to incorporate language that tightened definitions in the bills.

It defined structural engineering as "a service or creative work that includes the structural analysis and design of threshold buildings." Beyond the existing engineering qualifications for licensure, structural engineers would be required to have four years of structural engineering experience and pass a 16-hour National Council of Examiners for Engineering and Surveying Structural Engineering examination. However, the legislation has a "grandfathering" provision. In June the governor vetoed this bill.

Other priority bills that were casualties of the legislative implosion:

HB63 by Rep Steube (R-Sarasota) / SB 824 Evers (R-Escambia) were drafted to clarify public/ private partnership (3P) statutes. They also revised provisions related to unsolicited proposals. FA/AIA won the inclusion of language to ensure that unsolicited proposals include a design criteria package with performance-based criteria prepared by a Florida-licensed architect or engineer. Both HB 63, and a related 3P bill (HB 65) referencing public records exemption, died in the final days of session.

House bill 915 by Rep. Eagle and SB 1232 by Sen. Simpson were the Florida Building Code bills for the year. Working closely with the bill sponsors, the Florida Building Officials Association and the Florida Home Builders Association, language was included that added an architect and engineer to the panel that hears requests to review decisions made by local building officials.

An early casualty, HB501 by Rep. Fant, (R)-Duval was a bill to reduce the statute of repose from 10 years to seven and encourage timely resolution of disputes and disposing of old claims. Readers will recall in 2006, FA/AIA successfully fought to amend the Statute of Repose from 15 years to 10. This bill died early in session but was expected to be a multi-year effort. ■

MY PERSPECTIVE:

The AIA Florida Citizen Architect-in-Residence Program

DONALD GRAY, ASSOC. AIA

As the first recipient of a fellowship from AIA Florida's Citizen Architect-in-Residence program, I had a hands-on opportunity to experience the association's advocacy effort on behalf of its members and I gained many valuable insights into the things that affect my profession.

I came to understand that the foundation of good architecture is directly related to the combined diversity of skill and expertise of many architects working together. I now appreciate that in order for the profession to survive and thrive, it is necessary to advocate for current legislation that promises to strengthen, rather than impair, the practice of architecture. In order to preserve the unique perspective and insight that we bring to the profession, we must be our own champions. If we want to continue to make positive changes in our communities and on the built environment, we must make our voices heard.

There is no one definition for what an architect does in his or her practice. While the public might perceive all architects alike, professional skills and interests vary greatly. Professional diversity must be encouraged to keep the profession vibrant. Some architects choose to focus on pure design, while others choose education, project management, administration building process or code-related matters. Many will find success in serving the profession and/or the public.

In graduate school, I was advised to "focus on one area of the profession and excel". In that way, I would "make my mark". At the time I wasn't quite sure what that meant, but later I learned there are many roles for an architect beyond creating buildings. As an intern this past year, I was honored to meet architects working in a variety of areas and to learn

how each became an expert in that area. Individually, each architect I met made a unique contribution to the profession and collectively, they were making a contribution that will ultimately benefit all of us.

I met many architects who are dedicated to advocating for the legislative issues important to the practice of architecture. These men and women have an aptitude for understanding complex legal issues that give them insight and perspective into problems the profession faces. Until this year, I was unaware of their contribution and dedication to keeping members of the profession away from "death by legislature."

My meetings with members of the Advocacy Committee taught me that laws should be created to solve problems, not create them. Good legislation provides the protection and flexibility necessary for architects to create better buildings and more resilient communities - and that the legislative landscape is always changing.

For example, this year many hours were spent discussing public/private partnership legislation. Together with AIA Florida's legal council, the committee reviewed proposed bills and found that some of the wording could undermine long-established protections for public entities seeking design/build proposals. For this reason, a huge effort was made to raise legislators' awareness of the areas in the bills that might have negative consequences on the design of public facilities. The 2015 legislative session proved to be both turbulent and challenging. Several bills were introduced that had the potential to negatively impact the profession.

One of my specific tasks as intern was to develop and design, with the input of

the Advocacy Committee, the "Blueprint" for AIA Florida's Legislative Day. The event is held annually in Tallahassee at the start of the legislative session, usually early February. This "Blueprint" is AIA Florida's branded visual tool used by architects to engage debate and discussion with legislators.

In preparation for creating the content for the AIA "Blueprint,"

I participated in strategy meetings with a dedicated team of AIA Florida's leadership, attorneys, lobbyists and other stakeholders. I witnessed the politics of alliances on particular pieces of legislation and the sharp division of opinions on others. It was a thought-provoking opportunity. But, most interesting to me were the visits we made to the legislators' offices. On these visits, we used the "Blueprint" as a tool to help explain the issues important to architects. I also saw first-hand the passion that individual architects have for their profession and how their advocacy gives voice to issues of professional concern. Looking ahead, as the legislative environment for architect's changes, I am heartened to know that AIA Florida and its many dedicated members are working tirelessly on behalf of the profession. ■



Mark Hampton, FAIA, 1923-2015

A Tribute

One of the last great members of the Sarasota School of Architect died in February 2015. Mark Hampton will be remembered and missed by his friends, fellow architects and students of architectural history. Mark was a Fellow of the American Institute of Architects and recipient of the Florida Association's Medal of Honor for Design. In 2010, The University of Miami School of Architecture held a retrospective of his work. But these honors don't begin to speak to the truly outstanding and exemplary quality of his professional career and his immeasurable contributions to the profession.

Two people who knew and worked with Mark sent material to be used in this tribute. Dwight E. Holmes, FAIA, and Steven Brooke, photographer and Adjunct Professor in the University of Miami School of Architecture, both worked with Mark, albeit in different capacities. For Dwight Holmes, Mark was a mentor during the first 10 years of his career and a lifelong friend. Renowned photographer Steven Brooke photographed many of Mark's projects, producing beautiful black and white and color images, several of which have graced the cover and pages of this magazine. Please read their thoughts and words and enjoy the photos included here.

"Mark Hampton began his architecture career in the Sarasota office of Twitchell & Rudolph in 1951 and he has since been recognized as one of the major architects in the now-famous Sarasota School. His work has won numerous awards and been widely published. In every sense of the word, Mark's career was distinguished.

I had the privilege of working for and with Mark for the first years of my career and as my mentor, he instilled in me many of the most important axioms I have used throughout my professional career. Foremost among those was the challenge to always do the best job possible regardless of any and all obstacles. Mark's office was located in

PHOTO BY STEVEN BROOKE.



Wolf Residence, Miami, 1980.

PHOTO BY STEVEN BROOKE.

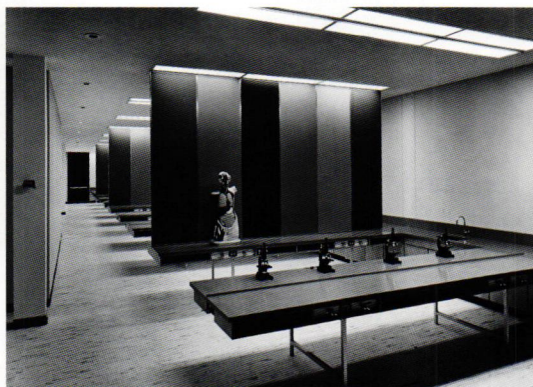


Lannan Museum, Lake Worth, Florida, 1986.

PHOTO BY STEVEN BROOKE.



Above: Horizon House, Tampa, 1963.



Life Sciences Building, University of South Florida, 1961.

PHOTO BY BLACK-BAKER.

PHOTO BY ALEXANDRE GEORGES.



Chemistry Building, University of South Florida, Tampa, 1961.

Tampa at that time and it was not a place where good contemporary architecture was particularly appreciated or accepted. But, Mark was undaunted in his quest for excellence and the integrity of his work was never compromised.

Mark was particularly appreciated by his clients, many of who remained his friends long after their projects were completed. I remember my first visit to the Stanley Jordan House in Lake Wales and how moved I was at seeing the very same vase sitting on the same table where Mark had put it in his original schematic design sketches. He always paid consummate attention to every detail and it was obvious in the uncompromising quality of his work. This was the thing for which he was most appreciated by his clients and friends." **Dwight E. Holmes, FAIA**

"Mark Hampton opened his Tampa office in 1952, bringing Mies van der Rohe-inspired modernist principles to the unique Florida landscape. Mark's

work featured refined and humane proportioning, meticulously crafted and mathematically precise details, a scientific and artistic command of tropical botany and a mastery of interior relationships and circulation. In response to the demands of the Florida environment, Mark sited his projects to take advantage of prevailing breezes and he utilized architectural elements such as layered roof planes to cast cooling shadows and create integrated flowing interior spaces that open to the landscape with thoughtfully framed views.

More importantly, Mark Hampton truly mastered the art of living, enjoying his friends and clients and bringing that celebration to every design element. Rigor without dogma, precision without tedium and refinement without predictability – the extraordinary life and brilliant architecture of Mark Hampton will continue to inspire countless generations." **Steven Brooke** ■

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Lateral view of the main entrance.



In this exterior view, some of the strategically placed alterations to the envelope can be seen.

This project called for the adaptive reuse of a 50,000-square-foot structure, built in the 1980s for Wyeth-Ayerst Pharmaceuticals, to serve as the new headquarters for South American Restaurants. The original structure, built as a 32,000-square-foot warehouse module and an 18,000-square-foot administrative wing, was assembled with tilt-up concrete walls and steel roof, beams and columns.

The original administrative area was dark, having only a few narrow windows. Its square plan insured that only the peripheral offices had any visual access to the outside and its maze-like interior minimized natural light and did not allow for easy reuse. The building's design was generic with the Wyeth logo, an indented "W" motif on the façade panels, as its only stylistic relief. The new program required the consolidation of previously dispersed operations into a single space. The response was an architectural strategy of

“opening” the building in plan, façade and roof to allow for a naturally lit, denser occupation. Most interior walls were eliminated and new low-height workstations were created that allow for a loft-like central space. Closed offices were recreated around the perimeter using glass walls that combine with new window openings that are indicated on the façade as exposed concrete volumes, Solatube ceiling portholes and a new Kalwall central skylight that allows light to penetrate the interior of the building. The executive offices are closed and mediated from the work cubicles by an open, lounge-type zone that allows for impromptu meetings and informal gatherings.

The original reception area was cleared, inside and out, of all unnecessary surfaces, including doors, storefront and suspended ceiling. It was then retrofitted with a new glass skin, skylights, an exposed concrete entrance and a custom-made screen of aluminum tubes and angles that variously works as solar shade and architectural camouflage to the original “W” façade pattern. Other exposed steel and concrete volumes mark areas of new intervention, contrasting against the white-painted, rough-plastered original surface.

The project preserves most of the original structural frame, walls and roof. However, strategic alterations to the building envelope, an interior space reconfiguration and new finishes and furniture have given the building a whole new appearance. Floors in the entrance, cafeteria and main entrance corridors have been resurfaced with concrete terrazzo, while the office space has color-coded carpeting. Since the Puerto Rican sun allows for almost full natural illumination, a “smart” lighting control system was specified. The new LED-based lighting is periodically adjusted according to sunlight incidence, to maintain a continuous light level throughout the building. The same “smart” controls govern a high-efficiency air-conditioning system that also varies its output according to general environmental conditions and occupancy in each space. The intervention included the design and coordination of all interior furnishings including contract pieces from Herman Miller and custom-designed items such as the fan-shaped suspended chandeliers and the FSC-certified wood cabinetry. ■



New low-height workstations in the open work area. This once-dark space is now primarily lit by natural light.



The Reception area, above and below, features Herman Miller furnishings and custom-designed cabinetry.



BLUE DOG HOLLER, *blue ridge mountains, north carolina*
I.S.K. REEVES, V, FAIA, ARCHITECTS DESIGN GROUP, INC.,
winter park, florida

ALL PHOTOS BY STEFAN OLSON



The house viewed from the south in a photo taken from the creek. New decks are visible as is the bridge from the house that crosses the creek.

Architect Keith Reeves describes this mountain home as a “work-in-progress.” It was first published in *Florida/Caribbean Architect* in 1977 when it was constructed as an 800-square-foot vacation “cabin.” Thirty-eight years and several additions later, it is now a 2,310-square-foot home. Additions made in 1999, 2004 and 2013-14 produced a new living room, dining room, master bedroom/library, a studio and crafts room and an upper level bedroom and bathrooms. These additions, including outside decks, have nearly tripled the house’s original square footage.

The deeply contoured 140-acre site is adjacent to a spring-fed creek with a waterfall as its focal point. The house is oriented north and exterior decks were designed to provide unobstructed



The current addition includes decking on the north, south and east sides. The Crafts Studio is visible in the foreground with dining room, master bedroom and bath just beyond the creek bridge.



The new living room area is focused toward the fireplace. Beyond the fireplace is the newest addition to the house, a Studio and Crafts Room.

views of the creek. The steep contours of the property have been modified, to the extent necessary, by a series of dry-stacked stone walls utilizing material found on the property. Both the original house and the additions are respectful of the local vernacular architecture, incorporating many materials found on the property including structural locust poles, white pine siding, milled locust decking and handrails of locust saplings. The native stone used for outside walls was also used for an interior fireplace that is the focal point of the living area.

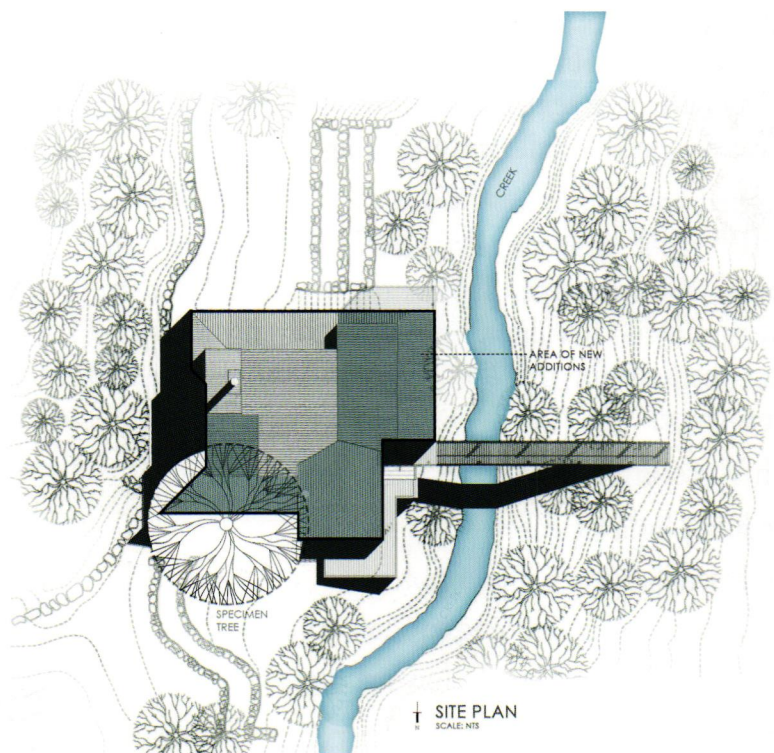
The plan of the home in relation to the site took into consideration the location of the creek and an existing 130-year-old red oak. The specimen oak had a direct influence on the size of additions. To retain this important natural feature, a “nature rules” principle was observed along with the architect’s desire to disturb the natural surroundings as little as possible. There is almost no development on the adjacent land, although there are remnants of some of the 18th- century buildings constructed by settlers who came to the area.

The extensive use of thermal glass throughout the house “brings the outside in.” Much of the glass is operable, making the house enjoyable for the occupants on a year-round basis. The abundance of windows also enhances the home’s open environment.

Fireplaces, using on-site materials for fuel, heat the house and water is obtained from a well. Electricity is the only non-site-provided utility although its usage is greatly reduced by the thermal glass and extensive insulation, as well as the natural air flow through operable fenestration. ■



The Studio and Crafts Room is flooded with natural light which is conducive to both the owner’s pursuits, watercolor painting and weaving.



Site plan courtesy of the architect. Note the specimen tree and its influence on the newest spaces, shown in darker color. The rooms most impacted by the tree are the living room, crafts room/studio and new decking.

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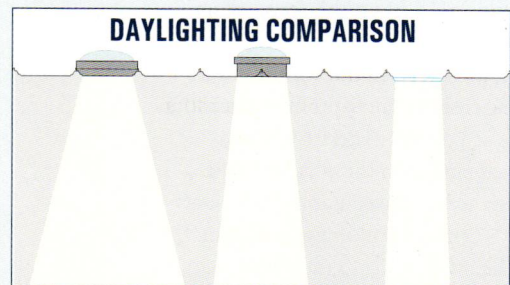
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CENTER FOR ARCHITECTURE SARASOTA, *sarasota, florida*

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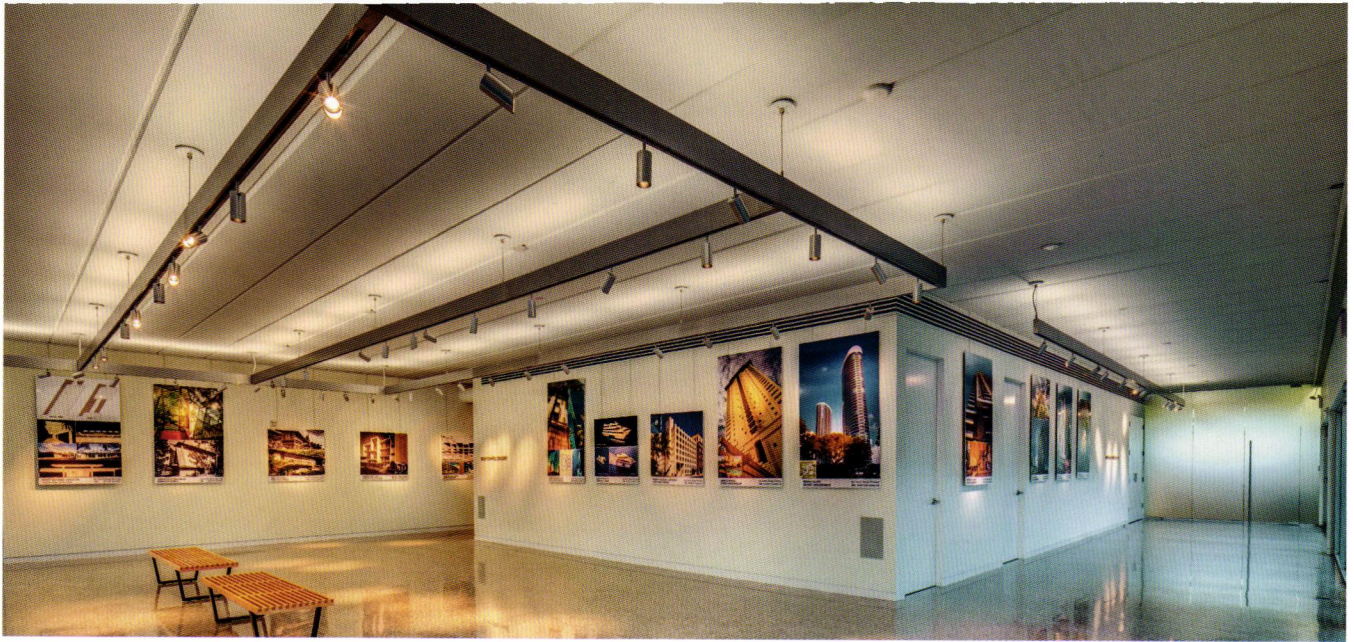
The west-facing main façade of the new home of Sarasota Center for Architecture and exterior lighting detail. The building's transparency allows for views into and out of the exhibit space and lecture hall.

Center for Architecture Sarasota opened in March with a gala marking the completed renovation of an historic Sarasota School of Architecture building. The Center's new home, the McCulloch Pavilion, was designed in 1959 by William Rupp, AIA and Joe Farrell, AIA, both members of the Sarasota School of Architecture. Both were also protégés of the renowned architect Paul Rudolph, FAIA. Their legacies as members of this important movement remain preserved in the building.

The Center is a non-profit organization founded 17 months ago by Cynthia Peterson, its current board president. Engaging the public is one of Peterson's priorities and with the completion of the building renovation, she plans to present a series of exciting educational programs. Programs will include lectures by prominent national and international design experts, community panel discussions, exhibits, films, atelier talks and K-12 learning programs. The Center's mission is to take a leadership role in creating an informed and engaged community and an important part of that mission is to educate the community and foster a dialogue about the sustainability of Sarasota's built environment.

The McCulloch Pavilion, named for benefactor Nathalie Warren McCulloch of Sarasota, will house the Center for





Architecture's exhibit and lecture hall and the University of Florida's CityLab Sarasota, a satellite Master's degree program of UF's Graduate School of Architecture. CityLab is a special program in which UF students can live and work in a functioning city "laboratory."

In early 2014, local architects, designers, landscape architects and UF students participated in a design charrette. The firm of Guy Peterson /

OFA served as Architect-of-Record for the renovation, the work having been donated to the organization. The work included preserving the unique I-beam construction, highlighting the original cast concrete ceiling, replacing all HVAC and electric, creating a lecture hall, a gallery space, offices including one for AIA Florida's Gulf Coast Chapter and the design studio for CityLab Sarasota. Firm principal Guy Peterson, FAIA, and project

architect Damien Blumetti, worked closely with Joe Farrell, AIA, one of the original designers of the 1959 building.

Today, there are approximately 20 Centers for Architecture across the United States. Sarasota's program is unique in that it is partnered with, and houses, a university architecture program which provides a formal educational aspect while adding significant value to its service to the community. ■





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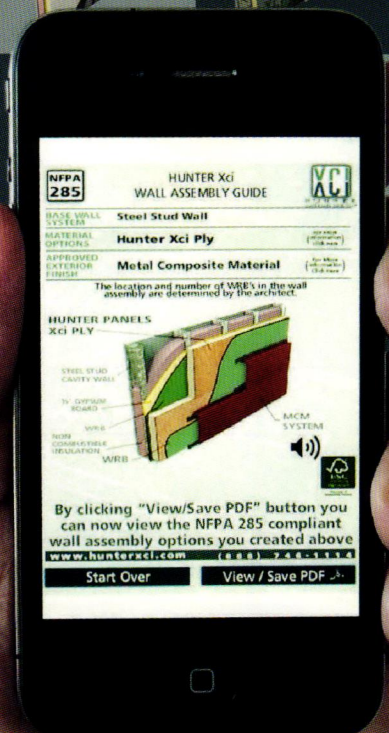
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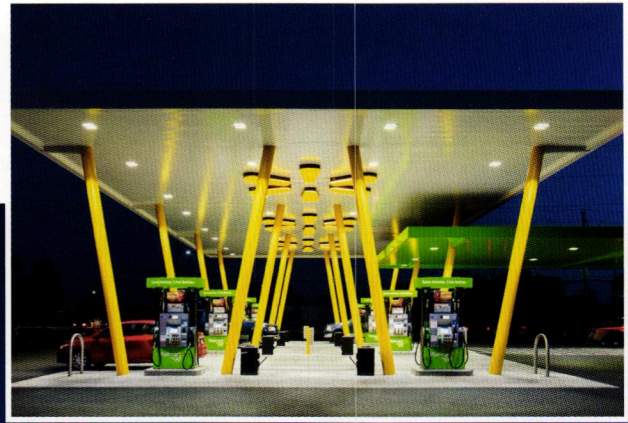


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WALMART TO GO, bentonville, arkansas API(+), tampa, florida



The canopy covering the gas filling area is branded with the Walmart logo, as is the store that is reached via a covered walkway.

The Association for Retail Environments has honored api(+)'s prototype design for Walmart To Go with a gold award in the convenience store category. Walmart To Go is the giant retailer's first small format convenience store and it is now open near the company's Arkansas headquarters. The basic program required eight fuel pumps, 5,129 square feet of store space, striking curb appeal, a signature identity, cost-effective construction and a design that compels gas buyers to shop the store.

The site has limited access from the busy intersection where it is located and site constraints limited the number of fuel pumps and store square footage. Angled siting proved the best design solution for vehicular flow, pump and building placement and maximum visibility for the project.

Walmart To Go was designed as a juxtaposition of planes supported on eye-catching elements that motivate customers from the fuel stations to the shopping area. The new prototype features angled columns supporting

wafer-thin canopies. Illuminated exterior branding expresses Walmart's signature logo in the form of splayed "W" columns and logo sparks on the underside of the canopy. An expansive glass storefront offers views of the interior where displays focus on fresh and traditional grocery items, popular convenience store items, polished concrete floors and exposed finishes that create an urban loft theme. To an audience familiar with Walmart mega-stores, the new minimalist prototype is contemporary and inviting. ■

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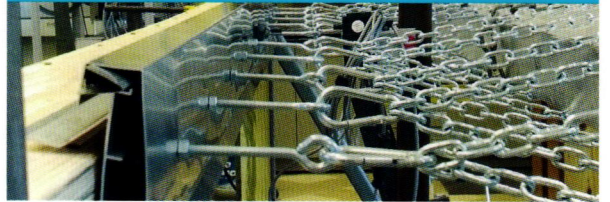
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Patrick Thorpe, Assoc. AIA

Jerel McCants Architecture, tampa, florida

Rivergate Tower, the former NCNB Plaza designed by Harry Wolf, FAIA, has served as the backdrop for many downtown Tampa events since its construction in 1988. The 31-story high-rise building's distinctive cylindrical shape is widely recognized as a fixture of Tampa's skyline and was awarded a National Honor Award from the AIA in 1993. It appeared on the cover of the 2014 winter issue of *Florida/Caribbean Architect* in celebration of its 25-year history as one of Tampa's most iconic structures.

Now, through no small effort on the part of Patrick Thorpe, Assoc. AIA, the building can be seen "running" through the streets of Tampa. The giveaway, of course, is the feet that can be seen beneath the "running" building. If Thorpe succeeds in his plan to engage the public in a discourse about architecture, lots of other important Florida landmark buildings will be seen "running" in the future.

Inspired by a conversation with friends and former colleagues, Thorpe, himself a runner, had the idea of participating in Tampa's Gasparilla 5K and using it as a team building activity. The next step was to create an open forum to engage the public in a conversation about Rivergate Tower and what makes it so important to the city. In May, following the AIA National Convention, AIA Florida's Candace Munz talked with the Florida International University School of Architecture



PHOTO COURTESY OF ZUMA PRESS.

graduate and asked him about his involvement in the AIA and his future plans for keeping the public engaged in a conversation about architecture.

What initially inspired you to run the Gasparilla Distance Classic dressed as the Rivergate Tower?

Actually, it came about as the merger of two things. First, of course, was the race itself which attracts a lot of participants and media attention. To make it more interesting, I then came up with the idea of merging the race with dressing up like a building which was the theme of AIA Tampa Bay's annual Beaux Arts Ball. My goal was to attract attention to the Tower, specifically, and architecture, in general. It has really generated some good PR for one of Tampa's most important downtown buildings.

Why this building? What makes it so special to Tampa?

It's easily one of the most recognized buildings in Tampa and it's almost the center of downtown. It's been featured in many movies, it's on the

River Walk and a lot of the city's events happen in its shadow.

How did the run go? Was this your first 5K?

Well, I ran cross-country in high school, so I am no stranger to running. The Gasparilla race went well, although it was a little warm. As I ran along in my building disguise, there were lots of happy shouts for Rivergate Tower. The response has continued to be overwhelmingly positive. People are always excited to have to have a photo taken with the "tower" and that gives me the opportunity to open a conversation about architecture.

What other events have you participated in since the first race?

I've actually taken it to the Gasparilla Music Festival, the Gasparilla International Film Festival and more recently, the Mayor's Second Annual Mac & Cheese Throwdown. Each time the media response has been great. I've been featured in the *Tampa Bay Times* twice and on local

news. Best of all, the building has garnered some social media buzz.

Can AIA Florida members find the "tower" on social media?

You can follow Rivergate Tower on Facebook to see everywhere it's gone and where it might be going in the future. Right now I am working on plans for recreating the St. Petersburg Pier. So next year people may see the Rivergate Tower and the "inverted pier," as its known, running together. For the next few years, I hope to add a building each year so people can expect to see five to seven of the area's most iconic buildings running down the road together. Adding the pier also helps to engage people across the whole Tampa Bay region. Any AIA members who want to join in on the fun should get in touch.

Outside of dressing up like a building, what have you found most valuable about your involvement in the AIA?

The greatest benefit to me, personally, has been the access I've been afforded to other AIA Florida members. Having access to professionals who are going through the process of getting licensed, or who have already done it, is invaluable. It's great to work alongside others while preparing for exams, but being able to talk to professionals who have already been in your shoes is very important. You constantly have resources for the day-to-day issues encountered in the profession.

What would you tell fellow Associate members completing their path to licensure about getting involved in AIA?

I would tell them just that – "GET INVOLVED!" It's like anything in life; you get what you put into it. We all want to be better and do better and ensure that the profession continues to thrive. The AIA serves as a voice for architecture, especially through advocacy. That's something that no individual architect could possibly achieve. As a group, we can ensure that we are relevant and well represented on the legal front.

Patrick Thorpe, Assoc. AIA works with Jerel McCants Architecture in Tampa. He is a member of the AIA Tampa Bay chapter. ■



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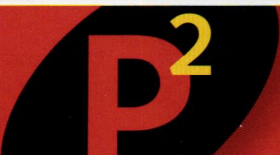
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BOOKS

The Fusion of Architecture and Art

THE JUDAIC WORK OF KENNETH TREISTER

In this rare view of six sacred projects he designed, award-winning architect and artist Ken Treister expressed the importance of uniting architecture and art in his work. His poetic sensibility combines with the vast spread of his creative vision to produce work that will draw its audience to a new level of appreciation for architectural beauty. The book is filled with Laszlo Regos' gorgeous color photographs that allow the reader to share in the beauty of Treister's sacred designs.

Beginning with the award-winning Gumenick Chapel at Temple Israel of Greater Miami, Treister sets his mission "to design a building that not only encloses a sacred space but is a total work of art that lifts the human spirit." A stately foyer leads into the contemplative hush of the central chapel where natural light flows in through stunning Belgian-cast glass windows, protecting and guarding

the sacred Torah. The space from the menorah to the ark holding the Torah is transforming. No detail is overlooked.

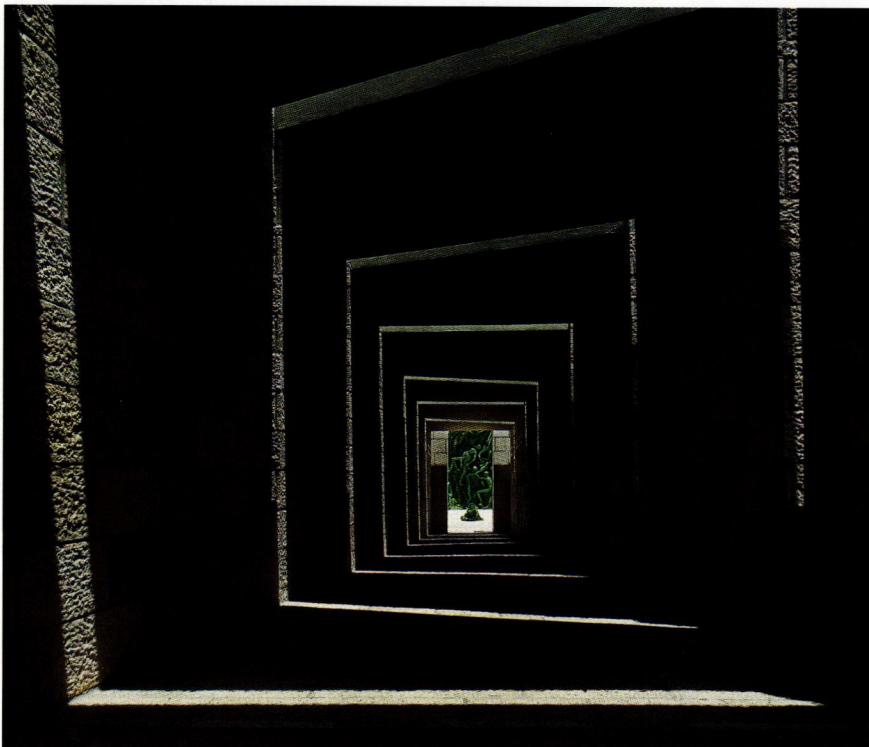
Treister's determination to please not only the eye, but to satisfy human longing for a home for our deepest emotions can be seen in his designs. From his original designs to his restoration of Temple Emanu-El's domed sanctuary, Treister feels, "a powerful silence should be sensed, a whisper that you are entering a holy space." From the hand-carved murals at Beth David Congregation and the synagogue at Miami's Jewish Home for the Aged to the University of Florida's Judaica Suite in the Smathers Libraries, visitors are immersed in an architecture of beauty. This new book is the first published survey of the architect's work culminating in his most important project, Miami Beach's Holocaust Memorial. In this work, a 50-foot tall bronze hand and arm stretch toward

I believe that we must elevate the simple concept of "beauty" to the highest ideal in the creation of architecture. Historic architecture has always been about beauty, i.e., proportions, balance, light, shadow, humanism, ornamentation and creativity...from the ancient Egyptians, Greeks and Romans and throughout the ages, architecture was basically about one thing, the poetry of building beauty.

Kenneth Treister, FAIA

the sky with 130 anguished life-size human figures clinging to its skin.

One of Ken Treister's favorite terms is Gesamtkunstwerk, a German word meaning "totality of the arts." As explained by Michael A. Vidalis, in an article published in *Architectural Review*, June 30, 2010, the word literally means "total work of art." It is the notion that all types of art, including painting, music, architecture, literature, etc., can be collated into one interrelated subject, project and study. The use of the term in an architectural context signifies the fact that the architect is responsible for the design and/or overseeing of the building's totality: shell, accessories, furnishings and landscape. It is a notion perfectly expressed in Ken Treister's sacred design projects. ■

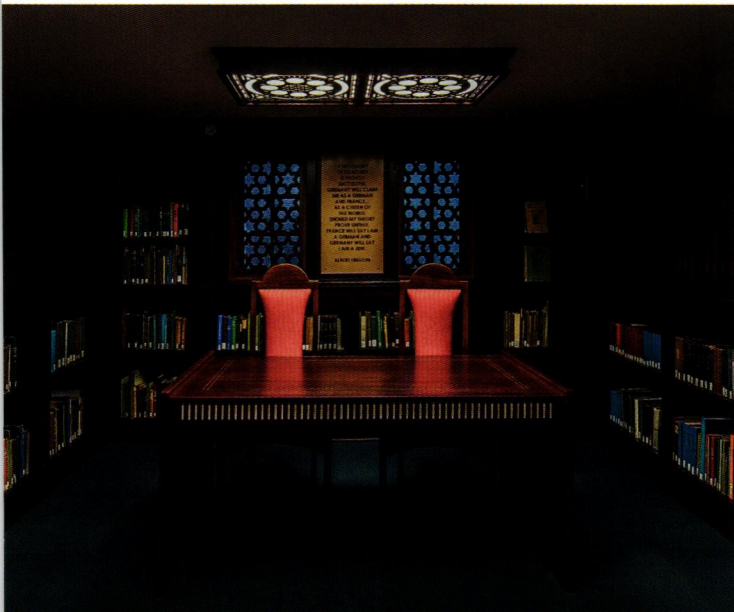


Photography by Laszlo Regos
Forward by Rabbi Yitz Greenberg
Books & Books Press,
Coral Gables, 179 pages



The Lonely Path, facing page, is a dark stone tunnel leading into the plaza at the Holocaust Memorial in Miami. It is illuminated by slats of light and a child can be seen at the end of the tunnel where light fills the plaza. Above, the plaza with the Sculpture of Love and Anguish. All photos by Laszlo Regos..

The Sculpture of Love and Anguish, right. Bottom, a study alcove in the Judaica Reading Rooms in the Smathers Libraries at the University of Florida. This project, for which Treister designed the whole interior – art, architecture, furniture, paintings, stained glass and graphics – is an example of “gesamtkunstwerk,” a total synthesis of the arts.



WORK-IN-PROGRESS



Exterior elevation, exterior detail, pool deck and interior renderings courtesy of the architect.

RENE GONZALEZ ARCHITECT, Miami, has designed a four-story, 12-unit luxury condominium in Miami Beach for developer Mast Capital. Just steps from the beach and exclusive restaurants, Louver House will have a gated entry and a rooftop terrace. The

average price per unit is estimated at \$1.9 to \$3.6 million with an average price per square foot of \$1,200 to \$1,300.

With only 12 residences, Louver House is nestled in the historic South Street neighborhood of Miami Beach, a residential area noted for its Art

Deco and mid-century Modern architecture, tropical vegetation and Atlantic beaches. Responding to these conditions, the design for the building reinterprets the surrounding historical design typologies in layout and scale. Vernacular details have been translated into modern elements.

The building's exclusive "South of Fifth" location was designed for optimum security and a host of amenities including yoga studio, infinity pool, fitness center, wi-fi/high speed internet access in common areas, electric vehicle charging stations in select locations and a full-time residential manager. In addition to the gated entry, there is secure garage parking and 24-hour video surveillance.

Select individual residences have up to 531 square feet of outdoor living space including wide private terraces with glass railings. Floor plans are spacious with 10-foot ceilings. The building has private high-speed elevators, private rooftop terraces and spas for penthouse residents.



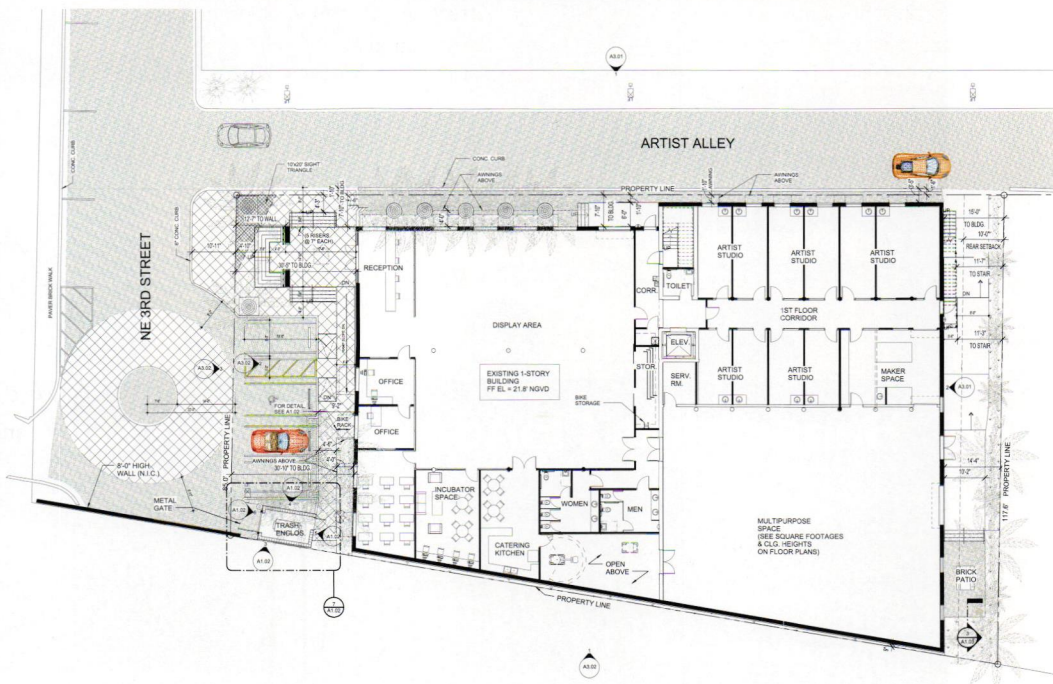


Newly designed exterior showing main entry (above) and existing warehouse (right). Photos courtesy of the architect.



CURRIE SOWARDS AGUILA ARCHITECTS (CSA), Delray Beach, has been commissioned to design the conversion of a warehouse in Delray's thriving arts district into artists' studios. In addition to studio space, the program includes an exhibition space, classroom, incubator space/computer room, a maker's space with attendant lounge and restroom facilities. A second floor of approximately 3,700 square feet will be added to create additional studio space.

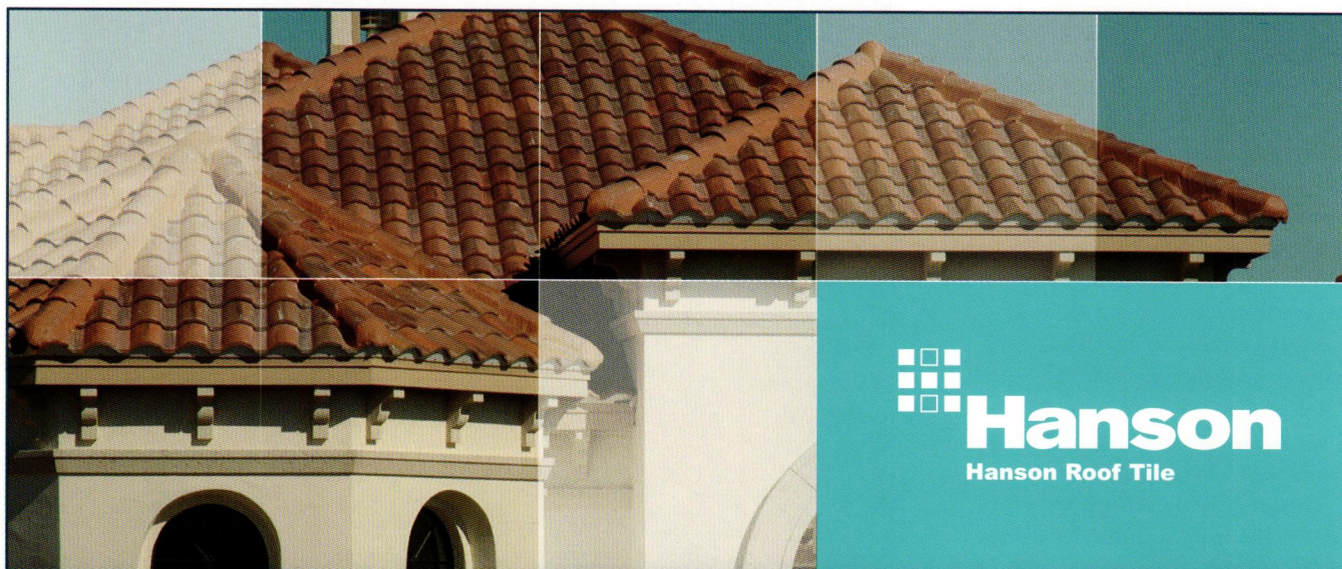
The existing 14,000+ square-foot cubic building is identified locally as "The Cube." To create an iconic entrance, the architects designed a square wall with a square cut out for entry, both of which further identify the building as a cube. Vivid colors on the exterior enhance recognition of the building's function. The project has a construction budget of \$3,000,000 and construction should begin in the fall of 2015.





HALFLANTS + PICHETTE, Sarasota, is designer of the Halyard Residence, a two-story house on Longboat Key facing the City of Sarasota. On the bayside, a 23-foot roof overhang extends over the pool deck creating a large shaded outdoor room. The master bedroom terrace projects from the house as a well-defined volume into the outdoor room. The roof is louvered to allow for dappled light to filter down to the terrace and interior spaces. An exposed concrete wall shelters the master bedroom and living space allowing the house to convey a balance of transparency and security.

Rendering courtesy of the architect. ■



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