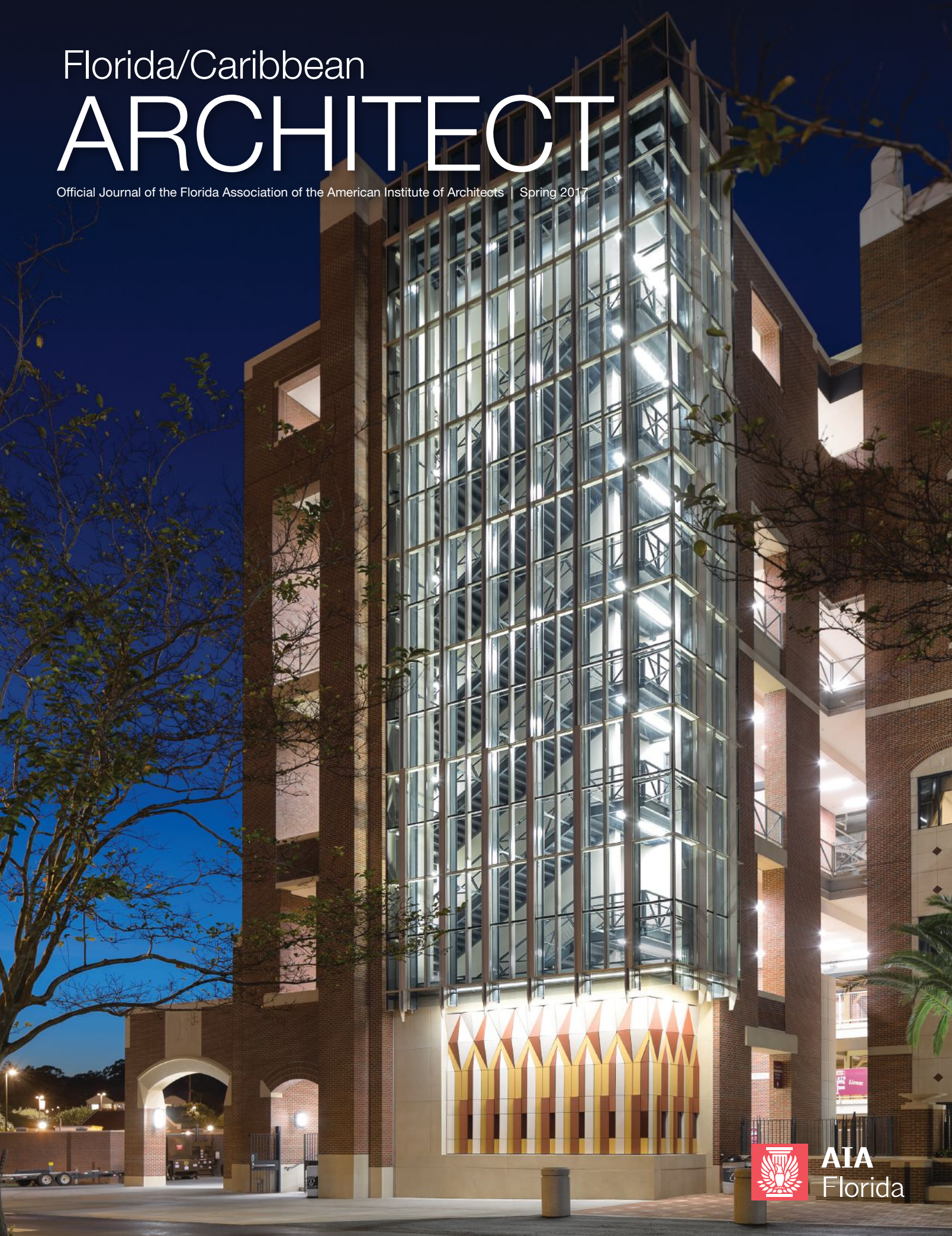


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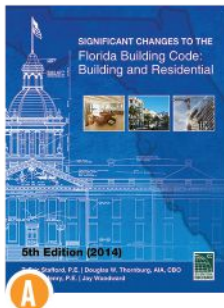
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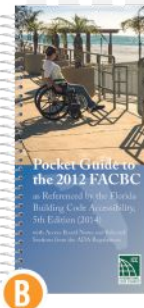
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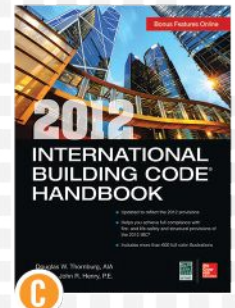
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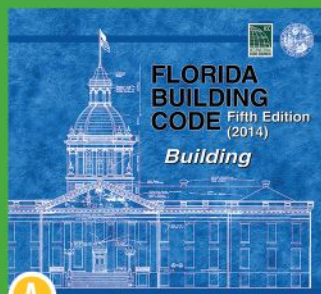
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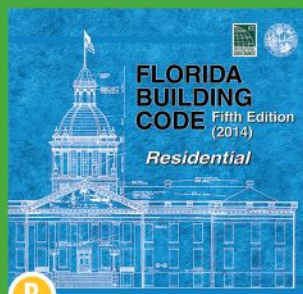
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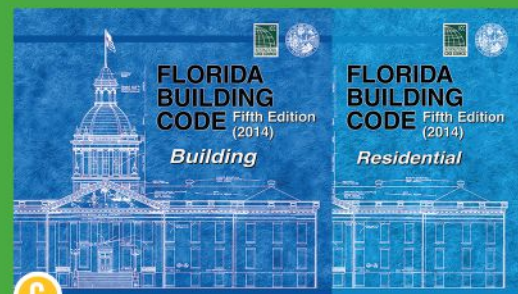
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10 In Memory of Jim Antsis, FAIA

BY DIANE D. GREER, RET. EDITOR

James Harold Antsis died on January 6, 2017. When a person passes away, his or her importance to the world-at-large can often be measured by the length of the obituary or the eulogy or the memorial tribute. Jim's importance to the world can be described in a handful of words. To his friends and family, he was a devoted husband and father, a dedicated professional, a true gentleman and a really fine person. He supported my being hired as editor of *Florida Architect* magazine 35 years ago, and he has been a friend to me ever since.

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On the cover: Doak Campbell Stadium, Florida State University.
EMI Architects and Rosser International, Inc.
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President's Perspective

JOYCE OWENS, AIA, RIBA



Communicating Value: You Get What You Give

Okay, maybe I can't change the world ... but when I committed to serve as AIA Florida president, I was determined to find an achievable, straightforward goal for my presidential year that just might make a difference. I boiled it down to the theme I've mentioned before, "Communicating Value," a simple, direct declaration that articulates a two-fold approach:

- a. Raise awareness of the benefit architecture brings to the community
- b. Raise the value of our association to our members

Why did you join the AIA? Was it to have three letters proudly after your name? Did you find it easier to get your continuing education credits or to gain exposure to eminent speakers at the annual convention? Or was it because, like me, you were a bewildered young professional, who found it necessary to surround yourself with like-minded people as you embarked on this adventure called your "architectural career." Whatever the reason, you're a member of the fold, and it is now our job to ensure there is value in becoming and remaining a member.

This year, AIA Florida's robust leadership team is diligently working to bring greater value to the membership of our organization. And the four main committees led by our ambitious vice presidents are applying this year's theme "Communicating Value" to guide their efforts.

Attempting to draw in young architects, the Membership Committee led by Vice President Virgil Campaneria (Miami) will launch a campaign targeting recent graduates with a welcome letter and invitation to take advantage of the AIA. A succinct and convincing flyer will be mailed to registered nonmember architects and

made available as handouts at chapter events. The handout whittles down the value of AIA membership to a few key value points:

- AIA lobbies and advocates at national, state and local levels
- AIA offers continuing education and a national transcript service to track CEUs
- AIA provides job, career, licensing and business guidance
- AIA gives access to a vibrant network of professionals
- AIA offers support, mentoring and continued education of young professionals and students.
- AIA provides opportunities to shape public policy issues important to the built community

The committee has also developed an important survey asking our members, just what is it about the AIA that is important to you? We'll use the results to gauge our strengths and weaknesses and steer the organization toward an even more successful future.

The Advocacy Committee, led by Vice President Steve Panzarino (Gulf Coast), has risen to the occasion after this spring was initially billed to be a slow year. With a



communicating value

guiding hand from last year's VP of Advocacy and our 2018 President-elect Kim Headland (Tampa) and built on the strong foundations of 2015 by Greg Burke (Treasure Coast), a passionate veteran committee tackled some of the most threatening legislative issues of recent years: yet another attack on CCNA and a pop-up bill which proposed abandoning the I-Codes and transforming the Florida Building Code into the base code.

Pat Hoy (Tallahassee) has taken seriously his role as vice president of professional development. Acutely aware that architects leave university unequipped with the business skills necessary to run a practice, negotiate fees or even effectively ask for a pay raise, Pat has committed to creating a long-term program that will bring a serious professional practice program to architects in all stages of their careers. The success of this program in and of itself will become a key incentive for being a member.

Meanwhile, Pat and David Stone (Orlando) are co-chairing the July Convention in Naples. It's shaping up to be a distinct and relevant event, addressing young and seasoned

professionals alike. Opening with the humor of kick-off blogger Bob Borson (Life of an Architect) to the keynote by Eckersley O'Callahan, the structural design practice owner whose international reputation for structural glass designs truly integrate architecture and engineering. Secretly, I'm most looking forward to gaining insight into the successful campaign launched by our British counterparts from the RIBA (Royal Institute of British Architects) that promotes architecture to the public.

It's also a busy year for communications as we focus on acquiring more effective methods of reaching out to the public and our members. Communications Vice President David Hugglestone (Tampa Bay) is commanding the team — one of the most critical efforts of our organization. If we don't communicate to members the efforts of our organization or learn to sell our worth to the public, few will appreciate the value of being a member of the AIA.

Notice the efforts of the Communication Committee in the past couple years:

- The updated website

- The new layout for Friday Facts
- A social media outreach through Facebook, Instagram, Pinterest and Twitter
- The Media Toolkit
- A revamped magazine designed to be inclusive of all our members' projects, built and unbuilt, professional accomplishments and even room for personal thoughts and writings on architecture. (A big shout out for Scott Nichols, founder of Graphaus Design, for his expertise in shaping our crisp, new, up-to-date layout. Oh, and if you haven't submitted anything recently, now is the time to garner some attention. There is plenty of space to get noticed. Submit your work and ideas to Candace Munz, editor@aiafla.org.)

If you missed the member survey, please let us know what is on your mind so that our organization has a clear picture of your needs and wants as a member. If we don't hear your concerns, it's difficult to address your needs. "You get what you give" are words a Chinese friend of mine lives by. Speak up and be heard. Help us bring more value to your professional membership. ■

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In Memory of Jim Anstis, FAIA

In Recognition of a Lifetime of Achievement

BY DIANE D. GREER, RET. EDITOR

James Harold Anstis died on January 6, 2017. When a person passes away, his or her importance to the world-at-large can often be measured by the length of the obituary or the eulogy or the memorial tribute. Jim's importance to the world can be described in a handful of words. To his friends and family, he was a devoted husband and father, a dedicated professional, a true gentleman and a really fine person. He supported my being hired as editor of *Florida Architect* magazine 35 years ago, and he has been a friend to me ever since.



Jim's education, credentials and awards are noteworthy. But beyond the architecture degree from the University of Florida, running a successful architecture firm until he retired in 2008 and serving as national secretary of the American Institute of Architects, Jim was one of the profession's great standard-bearers. His hard work on committees like Architecture and Professional Standards speaks to his sense of ethics in his chosen profession. His work as an expert witness related to his expertise about construction defects and architectural forensics. He was president, board member and/or founding member of many service-directed nonprofits in Palm Beach County.

Jim was admitted to the American Institute of Architects College of Fellows in 1988, and during the ensuing years, the awards and recognitions

piled up. In 2015, AIA Florida presented Jim with its inaugural Lifetime Achievement Award.

In preparing to write this tribute, I really wanted to stress Jim's goodness as a person. He loved nature, photography, woodworking and reading. When my husband Bill and I saw Jim at meetings, the conversation was always about the latest trek he had taken and whether Bill, also an outdoorsman, could top it. He usually couldn't.

Here are some thoughts about Jim from two of his close friends.

"My history with the Florida Association of the AIA (as it was called at the time) began in the 1970s with Jim Greene, Howard Bochiard, Glenn Buff, Ellis Bullock and Jim Anstis. We were a tight group, frequently meeting in Orlando, Tampa and Tallahassee. It was a stressful period since the big thrust at that time was to move the AIA office from Miami to Tallahassee and hire a new executive director. That included buying the current headquarters building and then renovating and furnishing it. Interestingly, most of the architects at the core of these efforts went on to sit on the national AIA board. Our careers continued together through the 1980s, but, sadly, many of them are now gone.

"Jim Anstis was one of the youngest members of the group but that never intimidated him. He was very vocal and willing to share his ideas. Because he was a quick thinker, he could identify issues and see solutions. Jim was unique, very smart with a keen sense of

humor, and he stayed involved with his own practice and the profession. He also had an intense interest in the environment and was always eager to talk about it.

"In the last few years, I lost contact with Jim due to his illness. And then he was gone. I will miss him."

— Ted Pappas, FAIA

"I landed in Palm Beach County (Delray Beach specifically) in 1969 after a three-year odyssey around the world. Early on, I was invited to an AIA meeting in Palm Beach and that's when and where I met Jim Anstis. He was a young firebrand, newly graduated and full of enthusiasm and confidence. Even then, one could tell he was going to leave his mark on the architectural profession and on me, as well.

"For the past 47 years, Jim has been our go-to guy for code interpretations and general advice concerning how to deal with the morass of government regulations and bureaucracy. He was there for anyone needing his help. The last couple of years, he showed up in my office on occasion with an architecture student in tow, talking about how important hand drawing and sketching are to the design process. And Jim sponsored me for fellowship in the AIA, as he did for a number of other architects.

"So Jim, my friend, we are all in your debt and sorry you are gone. A genuinely good guy, you live on in all of us."

— Robert G. Currie, FAIA ■

News

CFAS' McCulloch Pavilion Listed on the National Register of Historic Places

One of Sarasota's most architecturally significant buildings has received national recognition for its association with the architects who designed it. William Rupp, AIA, and Joseph Farrell, both of whom were a part of the movement known as the Sarasota School of Architecture, designed the Scott Building in 1960. Their legacies as important masters remain preserved in this building — one of the last remaining commercial projects in Sarasota designed by either architect. The Center for Architecture Sarasota is steadfast in its goal to preserve this building as a center for education and research through the support of members and generous donors.

In 1910, Sarasota was described as “half fishing village and half western cow town” by wealthy land developer, farmer and rancher Bertha Palmer, who became interested in

Florida's winter climate. She purchased over 80,000 acres of land in and around Sarasota, which was followed by an influx of visionaries like John Ringling and architects of renown like Paul Rudolph and Ralph Twitchell, founder of the Sarasota School of Architecture.

Today, the McCulloch Pavilion is home to The Center for Architecture Sarasota (CFAS), founded in 2013 to inform and engage the community by fostering education and dialogue regarding the built environment and responsible sustainability. With funds raised for the pavilion's 18-month renovation, it was renamed in honor of donor Nathalie McCulloch. Sarasota architect Guy Peterson, FAIA, and builder Michael Walker have both won significant awards for their work restoring the building, including AIA Florida's Honor Award for Preservation in 2015. Listing of the



McCulloch Pavilion

Photo by Greg Wilson

property on the National Register came as CFAS announced plans for a permanent, three-dimensional, multi-media exhibit focusing on Sarasota's architectural and design legacy.

The National Register of Historic Places is part of a national program to support public and private efforts to identify, evaluate and protect historic architectural and archeological resources. ■

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Spotlight

Emerging Professionals

Hernan Rivera, AIA

HuntonBrady Architects | Orlando, Florida



Recently, *Florida/Caribbean Architect* Editor Candace Munz sat down with AIA Orlando's EP/YAF Director Hernan Rivera, AIA. A native of Chile, Rivera moved to Miami at the age of 9 and eventually earned his bachelor's degree and Master of Architecture at the University of Florida. After working with prominent Florida designers at Arquitectonica, Mateu Architecture and HOK, Rivera moved to Orlando in 2009.

When did you know you wanted to be an architect?

When I was younger, I would always gravitate toward buildings. I found that thinking spatially or in multi-dimensions not only intrigued me but came pretty naturally. I always wanted to explore and learn more in that respect, but when I stumbled upon a drafting class in high school, that definitely led me to a career in architecture.

How did growing up in Miami impact your view on the built environment?

Growing up in Miami in the mid-90s allowed me to witness, without even realizing it, firsthand an immense transformation in that city. Then having the opportunity to intern at Arquitectonica in the early 2000s gave me such great

exposure to large-scale projects and allowed me to witness the growth at the macro and the micro level, especially the projects in Brickell and Biscayne Bay. It completely made not just me but also the entire city start to think about urban sprawl and what happens next.

What was your biggest take away while working with such prominent firms in Florida early in your career?

While working with Bernardo Fort-Brescia, FAIA, and Sherri Gutierrez, AIA, in the Miami Arquitectonica office, I was exposed to the discipline that is required for large-scale projects and the factors that are at play. I learned from Bernardo and Sherri to be sensitive from the ground to the roof and to the multiple identities existing in large mixed-use buildings. Then, when working with Roney Mateu, FAIA, it was working on a completely different scale. Because of the types of residential projects that he was working on, I learned from his approach and gained a perspective in client interactions and how they differ depending on the market and client.

I have always been intrigued by the work of I. M. Pei, and while at HOK in Tampa, I was working with Yann Weymouth, AIA, who worked with I. M. Pei on the Grand Louvre Project in Paris. Not only was I interested in working with him because of his experience with I. M. Pei, this is where I began to get exposure to working in health care.

What types of challenges drive you or interest you when you are designing health care projects?

At first glance,

the complexity of the building type grabs my attention, and it also allows me to apply the same type of problem-solving techniques I learned while working on mixed-use projects at Arquitectonica. I find inspiration not just in the building type but the complexity of the services provided to the community. Every patient experiences different pieces of the building from diagnosis to treatment and ultimately to recovery. Being able to design a building that does this for the community is really what drives what we do.

What would you describe as your most satisfying moment or an 'aha' moment in your career so far? In the past, I may have said a project, but I think that the biggest 'aha' moment for me is being able to work under great designers early on in my career and learn good habits for the profession of architecture. It's really for me a professional accomplishment. It really has shaped the way that I work every day.

What is one project that really stands out to you today? When I think of how architecture and architects are doing it right, it's not just a project, it's a moment in a city. Bryant Park in New York City is it. The negative space that the city created around the large scale directly in the vicinity of Times Square intrigues me. I've always called it the comma in the big paragraph of New York.

I THINK THAT THE BIGGEST 'AHA' MOMENT FOR ME IS BEING ABLE TO WORK UNDER GREAT DESIGNERS EARLY IN MY CAREER AND LEARN GOOD HABITS FOR THE PROFESSION OF ARCHITECTURE.

What has been your experience in working with the Young Architects Forum in Orlando? In the past two years, YAF has gone through a rebirth. We are reconnecting with not just young architects and students but also with the diverse design community in Orlando. I really feel that our community is teaming up to fill the gaps and creating a positive network. In doing that, we are laying the foundation for young architects to have meaningful networking and growth opportunities, as well as being engaged in the community. Now we have a voice for how we shape the city of Orlando. I would say one of the outcomes has been that our involvement is benefitting the city and the AIA chapter through exploration. The YAF

is evoking conversation on what the future of Orlando is. As a result, it is allowing the young architecture community the right exposure to not just be taken seriously but to be at the table with the city's big stakeholders.

And finally, just for fun, if you were going to sing a song on American Idol what would it be? I'm not English, but I really love the song by Sting, "Englishman in New York." My wife says I should sing it as "Chilean in New York." ■



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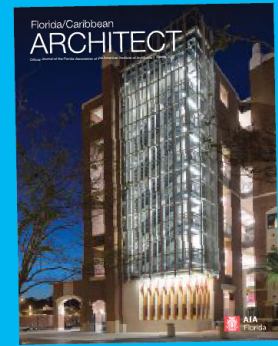
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YMCA Downtown Pensacola, Florida

Bay Design Associates Architects | Pensacola, Florida

This 53,240-square-foot recreational and community facility is situated in the historic Palafox district of Pensacola and replaces a 1950s-era YMCA facility in the neighborhood. As the centerpiece of the surrounding neighborhood, the new YMCA is a contemporary reflection of the latest trends in athletic facility design, combined with traditional materials of the region such as brick and stucco. As the first component of the master development plan, the facility is expected to set the tone for future developments of multi-family housing, retail, restaurant and office space.

The center features an aquatics center, gymnasium, group exercise and multi-purpose rooms along with a wellness center, KidZone, spin room, demonstration kitchen, and lap and therapy pools.

Extensive interior glazing was utilized to give visitors the ability to see activity within the facility. From the lobby, the pool and KidZone are visible as well as a monumental stair that offers views of the gymnasium and the wellness area. The gymnasium also incorporates a glazed wall to the

north to take advantage of the consistent daylighting, providing a visual connection to the facility, especially at night.

The project recently received the Merit Award of Excellence for New Work from the AIA Florida Northwest chapter. The awards jury noted that the “use of solids and voids in plan, section and elevation create a sense of transparency and connectivity between interior spaces and strengthens its presence in the downtown streetscape.” ■

PROJECT CREDITS

- **Architect:** Bay Design Associates Architects
- **Design Partner:** RS&H
- **General Contractor:** Greenhut Construction
- **Civil Engineer:** Rebol Battle
- **Structural Engineer:** Berube Leonard
- **Mechanical Engineer:** Gulf Breeze Consulting
- **Electrical Engineer:** Adams Consulting Group



Photo by Shawn Sandusky

Extensive glazing allows the facility to take advantage of consistent day-lighting while providing a visual connection to the facility from the exterior.

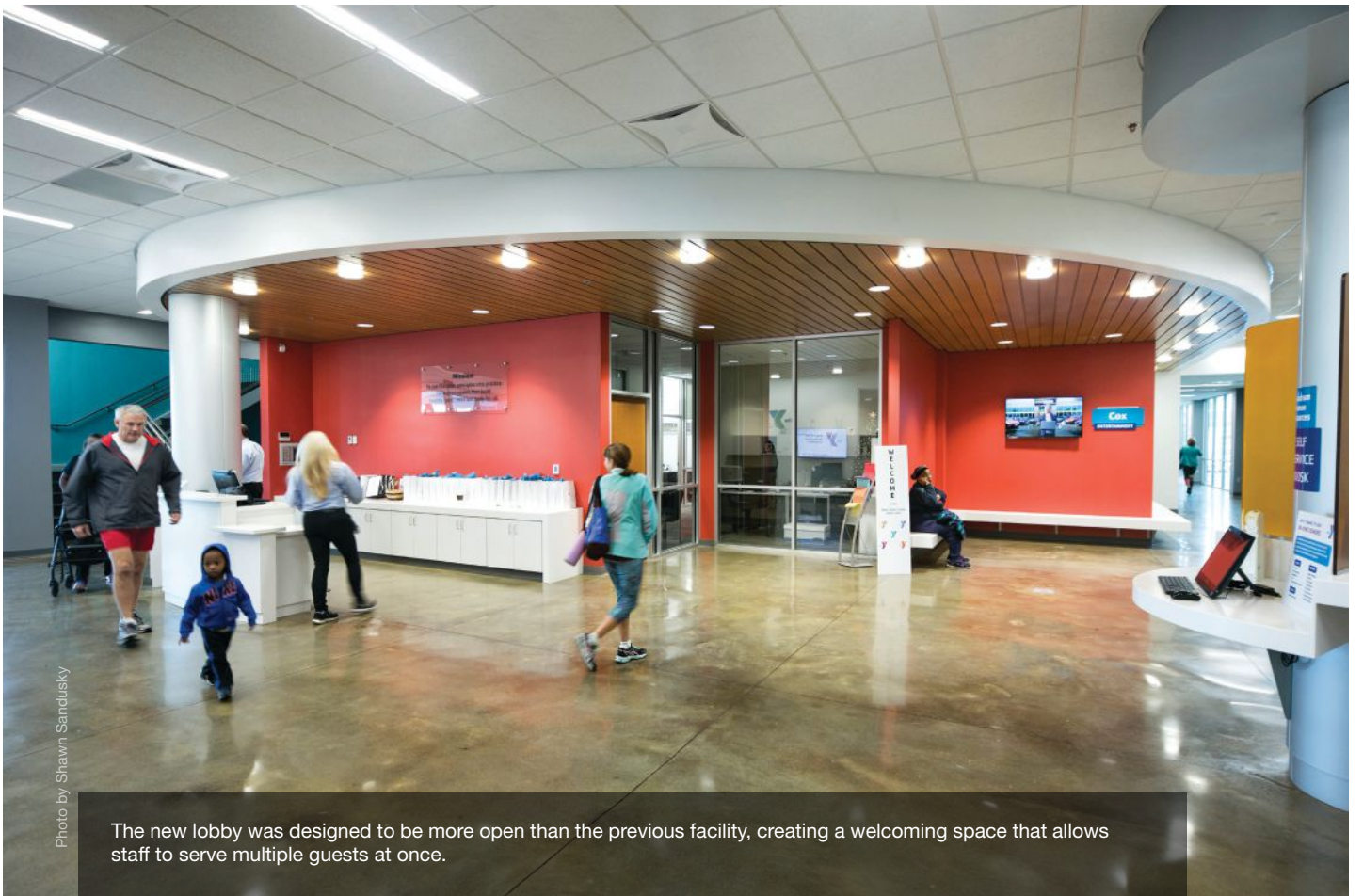


Photo by Shawn Sandusky

The new lobby was designed to be more open than the previous facility, creating a welcoming space that allows staff to serve multiple guests at once.



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Interior view of fourth-floor University Center Club looking west down the "Pillar of Champions"

Doak Campbell Stadium Florida State University Tallahassee, Florida

Elliott Marshall Innes, P.A., (EMI Architects)
Tallahassee, Florida, and Rosser International, Inc.
Savannah, Georgia

“Reality set in shortly after the design-build team of Childers Construction and EMI Architects/Rosser International were selected to design and construct \$97 million worth of targeted construction improvements to Doak Campbell Stadium, home of the FSU Seminoles. Because the improvements had to be completed between football seasons, we had only nine months of available construction time for a project with 1,000 sheets of contract document drawings.” – Brad Innes, AIA, EMI Architects

The complexity of working inside an existing stadium wrapped in a building that is occupied by academic departments, staff offices and the University Center restaurant posed construction challenges, particularly given the short construction schedule. In addition to providing ADA and code-related improvements, the program included adding premium game-day amenities such as patron circulation. The goal was to create a premium game-day experience for fans with the expectation that stadium attendance would increase.

Exacerbating an already complex project was the on-going architectural debate between innovation and tradition, which was a continual subconscious presence. Doak Campbell Stadium is a locally revered building in which the football field is wrapped in a package celebrating a campus-wide aesthetic known euphemistically as Collegiate Gothic. This image has, over time, embedded itself in the psyche of both the campus community and local culture. A recognized architectural precedent becomes important when a significant intervention is required,



Night view of west circulation tower and the support framing for the curtain wall seen from inside the stair tower.



Night view of the circulation tower showing the curtain wall framing. Each tower contains three high-speed elevators and a scissor stair.

and change is the ultimate result. One is reminded of Robert Venturi's expression that the best architecture has "one foot in the past, one in the present and one in the future." This project respects the tradition and history of its host building but takes the position that new additions, modifications or interventions must be distinctly different enough to be distinguishable as new.

With the short turnaround time, construction was organized into 12 separate project phases, each with its own critical path and its own set of contract document drawings and specifications. To that end, approximately 11 different sets of specifications were written and more than 1,000 sheets of document drawings generated. The project was manned by more than 200 trade laborers working seven days a week and supported by the design team on a daily basis. The existing stadium was surveyed using 3-D scan technology along with the completion of a detailed performance-based, smoke-protected assembly baseline analysis. Numerous schematic design options were vetted for pros and cons and presented



South elevation with night lighting. Conceptually, the towers were conceived as vertical "lanterns," their transparency complementing the substantial materiality of the existing brick construction.

to the project stakeholders — a process resulting in the decision to incorporate design features evidenced in the final built product.

The addition of approximately 36,000 square feet of air-conditioned fourth-floor club space mandated that the existing vertical circulation systems be improved. Extensive analysis determined that a pair of elevator/stair towers, each flanking one side of the existing south side stadium entrance, would prove the most feasible approach. Each circulation tower contains three high-speed elevators and a scissor stair. Elegant and tectonically disciplined, the tower additions allow for a more complex architectural whole. Passive stairwell ventilation occurs underneath the glazed curtain wall that is cantilevered directly above a polychromed terracotta base. Custom-designed gravity and lateral curtain wall bracing was required to facilitate the installation of the 90-foot-tall glazing. The bracing can structurally resist both the gravity and lateral loading associated with hurricane-force wind conditions.

The project transformed an open seating bowl to a covered, conditioned tiered club. Existing pedestrian ramps were removed, exterior brick openings were filled with windows and a new floor system was installed to facilitate the addition of an interior fourth-floor club space. The existing sixth-floor terrace was resurfaced and the area expanded by extending the terrace 20 feet to the north. This

expansion produced a 21,650-square-foot open terrace, the entirety of which is covered with a combination of low-sloped roofs and a large Teflon-coated fiberglass-reinforced fabric roof covering a total area of 25,000 square feet. This roof also covers new outside club seating. Structural support members for the fabric roof were custom-designed to allow for installation of symbolic "spear tips" made of steel and dichroic glass. The spear tips and many of the project's other signature design elements allude to the history and culture of the Seminole Tribe of Florida, which is appropriate given the long-established sports legacy of the Florida State Seminoles football team.

In addition to the new circulation towers, third-floor covered patio, fourth-floor club and sixth-floor terraces, a number of other improvements were made. Existing stadium restrooms were renovated and the entire stadium bowl structural deck was repaired and re-coated with a waterproof coating. All the existing bleachers were removed, re-coated and reinstalled, and wayfinding signage was updated to reflect changes to the facility. Existing skybox window systems were replaced with a mullionless sliding system, which not only allows for game viewing but also for the windows to be opened, allowing for a more authentic game-day experience. The north end zone scoreboard was replaced with a 58-foot-tall state-of-the-art unit believed to be the second-largest in college football today. ■

PROJECT CREDITS

- **Design-Build Architects:** EMI Architects, Brad Innes, AIA, principal-in-charge; William F. Douglas, project manager. Rosser International, Inc., Fred Krenson, principal-in-charge; Gary Miller, project architect
- **Design Build Contractor:** Childers Construction, Jason Gassett, project manager
- **MPE:** H2 Engineering
- **Structural:** Bliss and Nyitray, Inc.
- **Civil:** Moore Bass Consulting
- **Geotechnical:** Ardaman & Associates
- **Code and Fire Protection:** Jenson Hughes
- **Interior Design:** IA (Interior Architects)
- **Audio/Visual:** Anthony James Partners (AJP)
- **Food Service:** Food Service Resources; Owner, FSU Boosters/FSU Facilities

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The 2017 New American Home Orlando, Florida

Phil Kean Design Group | Winter Park, Florida

As the National Association of Home Builders' (NAHB) premier show home, The New American Home 2017 serves as the official showcase house of the annual NAHB International Builders' Show.



Designed by Phil Kean Design Group, 2016 AIA Florida Builder of the Year, the home seeks to offer a real-world demonstration of the latest, market-driven concepts in architecture, construction techniques, new products and lifestyle trends according to NAHB.

This one-story, 8,245-square-foot resort-inspired home is designed in an international style. Structured as "Pod Living," the home's ancillary rooms are connected to the main living areas by hallways and breezeways, which can be closed off when not in use. The home features seamless transitions of indoor/outdoor spaces with disappearing walls of glass, retractable screens, a putting green courtyard, large lanais and a 1,600-plus-square-foot infinity-edge pool with spa. The main living room showcases a custom floor-to-ceiling glass fireplace, two 40-foot remote-controlled pocketing glass doors, each with a 40-foot retractable phantom screen. A 1,775-square-foot rooftop terrace provides a dramatic space to entertain with grouped sitting areas, fire pits, bar, summer kitchen, three TVs and exquisite views of the sunset, lake and golf course.



Indirect lighting and soft textural materials allow the quiet interior to direct your attention to the expansive views and the art collection featured in the home.

In addition to the ambitious design, the home boasts a HERS index of zero. With a photovoltaic system and Tesla Powerwalls, the home creates and stores all the energy it uses. Using the latest in green building products and construction methods, the energy-efficient, high-performance home



Designed to take full advantage of Florida's year-round climate, the residence embraces a spa-like resort-style living. With ample use of glass for windows and doors leveraging lake and golf course views, the net-zero home incorporates the latest green and sustainable building materials, products and construction methods in order to reduce its impact on the environment.



Every room in the home opens to the outside with either pocketing or fixed walls of glass. The great room, located between the palm courtyard pictured here and the pool courtyard is separated on each side with forty-foot walls of automated pocketing glass. A total of six rooms surround the palm courtyard.



Jeff Davis Photography



Jeff Davis Photography



Photo by Uheek



Jeff Davis Photography

The home was developed using pods that are both connected by breezeways and halls. There are three detached and three attached pods that allow rooms to be closed when not in use.

creates an indoor comfort with extraordinary heat, moisture and relative humidity control. The sustainable home also includes low maintenance materials, healthy home features and balanced daylighting. The home earned a National Green Building Standard (NGBS) Emerald Certification, the EPA Indoor AirPlus Certification and met the Wellness Within Your Walls standards.

Amenities in this resort-styled home include a full casita with its own smaller private courtyard, golf simulator room, fitness pod with steam shower, safe room, top-of-the-line elevator and a four-car garage housing a dog wash station. The home is located in Orlando's exclusive gated community of Lake Nona Golf and Country Club, home to a championship golf course, the United States Tennis Association, the Orlando City Soccer Training Facility and Medical City. ■



The home was developed using pods that are both connected by breezeways and halls. There are three detached and three attached pods, which allow rooms to be closed when not in use.

Architects and Their Art

The newest department in Florida/Caribbean Architect, “Architects and Their Art,” will showcase members’ work outside of building design. The Florida Association has many artists and writers in its midst and these new pages will provide a platform for exhibiting, in print, artworks ranging from the written word to paintings, drawings, sculpture, photography or the decorative arts. Submissions should be sent to editor@aiafla.org.

The Discipline of Nature: Architect Alfred Browning Parker in Florida

Allan Shulman, FAIA, editor

Essay: “The Discipline of Nature: Architect Alfred Browning Parker in Florida”
by Allan Shulman

Essay: “The Alfred Browning Parker I Knew” by Randolph Henning

This book is a companion piece to the eponymous exhibition at HistoryMiami, curated by Allan Shulman and Randy Henning, that ran from September 24, 2016 – February 26, 2017.

It examines the 60-year career of the famed Miami architect whose award-winning organic tropicalist designs made him a regional leader and a national icon. Featuring an essay by Shulman that explores the themes of the exhibit, and a personal remembrance by Henning, as well as images of original drawings, archival photographs, and models

and furnishings, the book illustrates Parker’s evolving designs and illuminates his use of natural principles, forms and materials to create an organic structure for his work.

“As an architect deeply rooted in Florida, Parker designed and built singular works directed by a coherent system of values that directly address issues of place,” said editor and author Allan Shulman. “Central to his ethos was respect for the earth and its resources, and moral and aesthetic interest in the power of nature.”



Wedding announcement featuring the Tropical Subsistence Homestead, 1942 (unbuilt)
Perspective rendering
Reproduction
Courtesy of Randolph C. Henning

The Last House: A Love Story About Architecture and Place

Ron Haase, FAIA

Take a look at architecture through the eyes of a couple who built four houses over the course of their married life together. Those who have worked with architects in the past to create their own homes will surely identify with this adventure, but anyone who loves architecture will enjoy the ride as well. Ron Haase returns to a theme he developed and taught at the University of Florida —

one of respect for architectural context and vernacular roots. In this new book, he brings along the ghosts of Marjorie Rawlings, Paul Rudolph, Leonard Horowitz and Albert Manucy to help make the argument. The many architectural designs and pen-and-ink drawings in this book are by the author with the exception of House Two on Siesta Key, which was designed by David Haase.



House 1, Ron Haase, FAIA

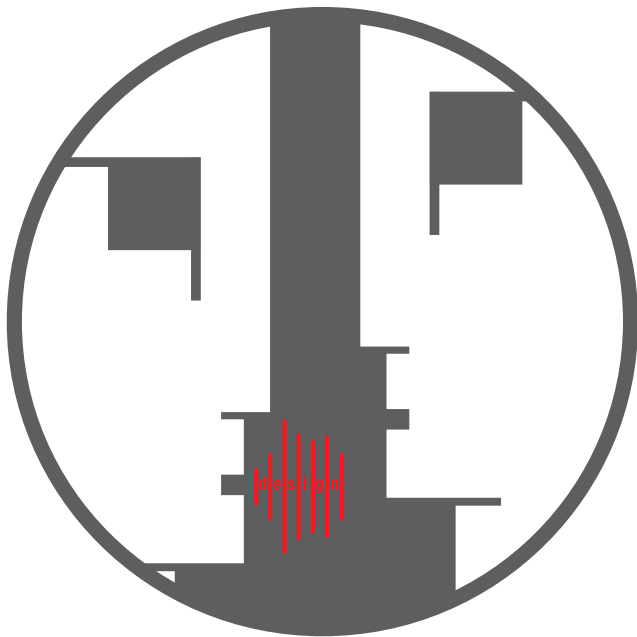
In/Formed by The Land: The Architecture of Carl Abbott

Carl Abbott, FAIA



Caribbean Hilltop Residence, Dutch Antilles, Carl Abbott, FAIA
Courtesy of Steven Brooke

Large images give readers a strong sense of experiencing the humanistic architecture with its connection to the land. This book illustrates Abbott's design process, by which building forms evolve from the land itself. The book covers his work spanning decades of his career and shows a range of projects, including affordable residences, large private estates and inspired spiritual spaces. ■



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On the Boards

Performing Arts Center for The Players | Sarasota, Florida

SchenkelShultz Architecture, Architect of Record
Expected Completion: Early 2018

To be located in Lakewood Ranch's Waterside development, this \$28 million, new 70,000-square-foot multi-use venue will feature a 480-seat main stage auditorium, 125-seat black box theater, 100-seat cabaret, expanded education component and an outdoor events plaza. The project is currently in design and in association with Westlake Reed Leskosky, part of the DLR Group, with leadership coming from their New York City studio. The Players is an 88-year-old establishment dedicated to delivering quality productions of classic and current Broadway caliber musicals and plays and will continue those productions within the new Main Stage Auditorium.



Miami River | Miami, Florida

Kobi Karp Architecture

Miami River is a 10-acre special area plan, designed to activate its surrounding area by integrating a mixed-use program with improved public areas, such as the river walk and Jose Marti Park. The master plan is broken into five phases, which will include two 58-story towers, two 60-story towers and two three-story structures connected by walkways. The program will contain commercial, office space, lodging, entertainment and residential.



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