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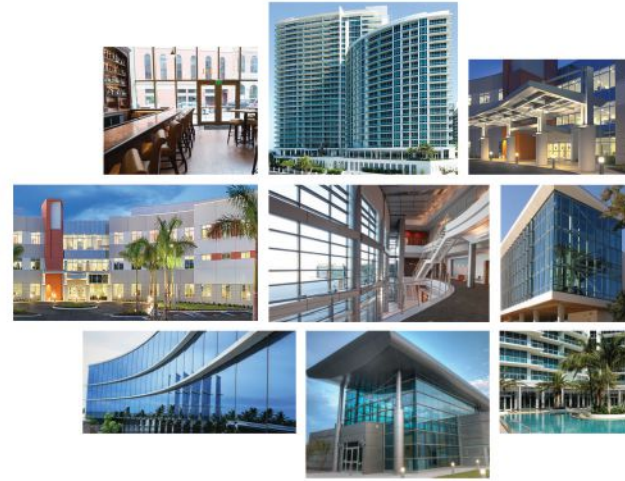
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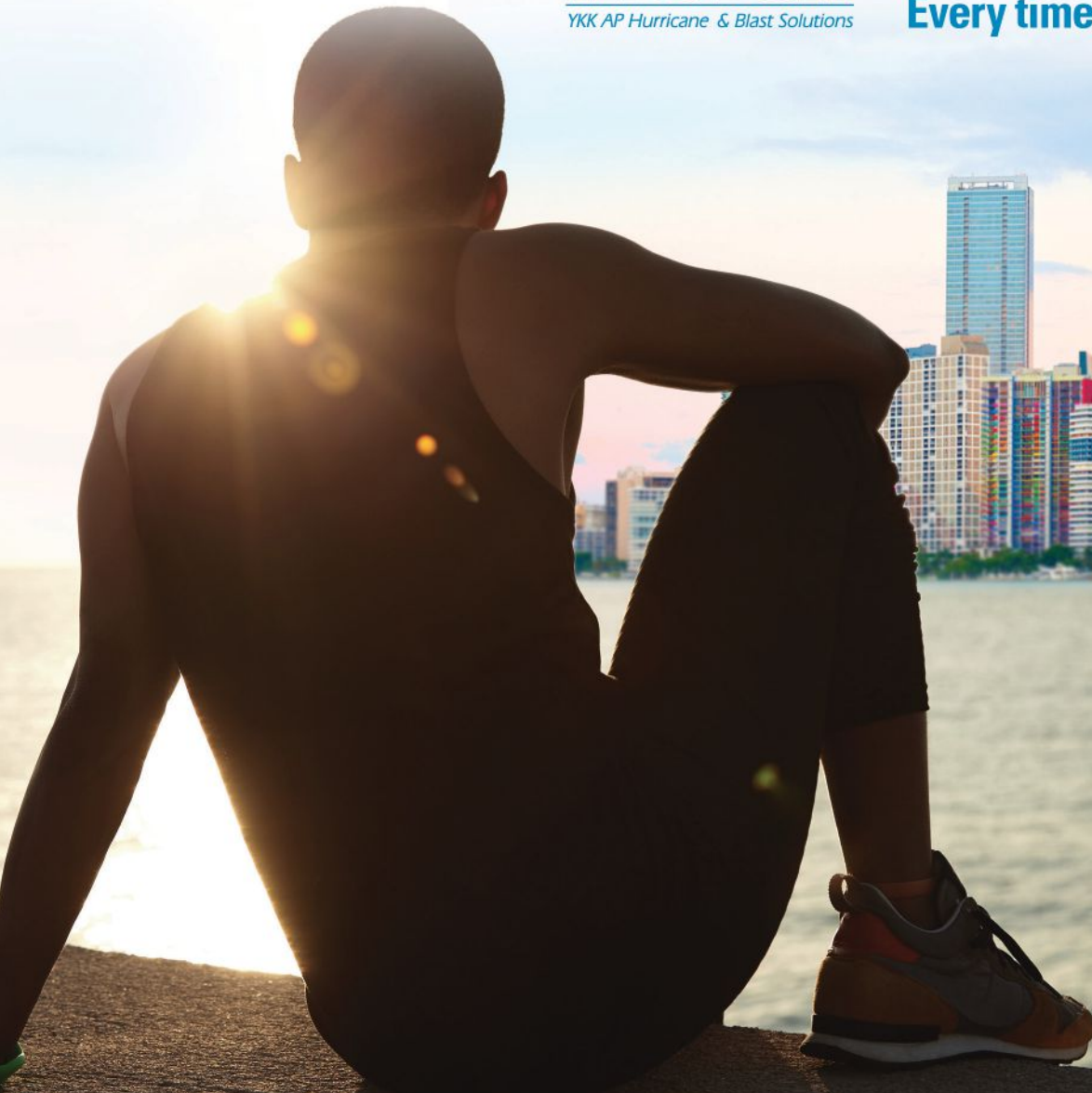
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Valencia College, Poinciana Campus | Poinciana, FL

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Recently, Japan announced the foreign recipients of the 2017 Autumn Imperial Decorations. One of the 149 recipients worldwide, Donald Yoshino, FAIA past president, past AIA Board member and president of Yoshino Architecture, was honored with the Order of the Rising Sun, Gold and Silver Rays, one of the highest ranking civilian honors awarded to those from other countries. The honor is in recognition of Yoshino's commitment to the Morikami Museum and Japanese Gardens and his work to promote an understanding of Japanese culture.

"Donald's support of the Morikami and his accomplishments in the years he served as a trustee greatly helped solidify its reputation as a major museum," said Consul General of Japan for Florida Ken

Okaniwa. "He implemented many new cultural programs and education initiatives that strengthen the friendship between Japan and Florida."

A third generation Japanese-American, Yoshino was born in an internment camp in Colorado during WWII. He received his degree in architectural engineering from California State Polytechnic University before moving to Boca Raton. He is a recipient of multiple awards and national recognitions including Gold Medal, Man of the Year and the Unsung Hero award. ■

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President's Perspective

Kim Headland, AIA



Architects are natural leaders. But we are also collaborators. We listen. We help unify ideas and people. We work with diverse groups on issues big or small — from urban design and master planning efforts to preservation and renovations — finding new solutions and synthesizing complex information. We tackle significant challenges like affordable housing, sustainability and resiliency with a great passion and perseverance.

Architects also have an impressive breadth of knowledge and a unique skill set. We are effective not just in our profession, but our knowledge and talents often translate to our neighborhoods, our church groups and our children's schools. We thrive in engaging those around us with innovative, out-of-the-box thinking, moving architecture and our communities forward.

Why is that important and what does that mean for AIA Florida's future? It means we have the resources to reach our goals together.

As we move into 2018, AIA Florida members are making great things happen — from building on past successes in the advocacy arena to developing new ways to help members hone relevant skill sets for a changing environment.

Our newly minted Strategic Council is working diligently on the topics of resiliency, designing for public health, and new economic opportunities for our profession — with the ultimate goal of positioning AIA Florida members as thought leaders on critical issues facing us today.

The new year also brings a renewed call for member engagement in critical legislative issues facing our profession to achieve both short-and long-term goals. This means working collaboratively to address the critical professional issues relating to CCNA, encroachment and procurement in innovative ways. But it also means

partnering with local components and allies to become effective advocates for big picture, blue sky issues related to the built environment for our future.

The Florida Foundation for Architecture (FFA), in partnership with the Communication Committee, continues to effectively promote the value of design to the general public as part of the popular People's Choice Program. The recently approved FFA Board structure brings the possibility for fruitful collaborations with local foundations and design centers to strengthen our collective message — engaging in new and effective partnerships.

Thanks to the hard work of many, we are continuing to develop and widen the reach of programs like the Architecture in Education Program. Florida design professionals from around the state are stepping into elementary schools, introducing elementary school students to design and inspiring the next generation of architects. This program, coupled with our goal of furthering AIA Florida's relationship with the six Florida Schools of Architecture, will help us create a profession that best reflects our communities.

It is efforts like this that are inspiring and help to strengthen our profession and our communities. Together, as a cohesive, member-driven organization, we can accomplish great things, we can elevate our profession and we can ensure a more relevant organization where everyone has a seat at the table. ■

AS WE MOVE INTO 2018, OUR AIA MEMBERS ARE MAKING GREAT THINGS HAPPEN — FROM BUILDING ON PAST SUCCESSES IN THE ADVOCACY ARENA TO DEVELOPING NEW WAYS TO HELP MEMBERS HONE RELEVANT SKILL SETS FOR A CHANGING ENVIRONMENT.

EP Spotlight

Asa Santa Cruz, Assoc. AIA



Above: Asa Santa Cruz teaches fifth-graders about architecture as part of the Architecture in Education program.

AIA Tampa Bay Associate Director Asa Santa Cruz, Assoc. AIA, 27, is just getting started in her career but has already made a lasting impact on the chapter. From Lima, Peru, Santa Cruz moved to Tampa at the age of 10. Like many future architects, Santa Cruz funneled her childhood obsession with putting things together — and taking them apart. Her parents quickly learned that Legos were the way to go if they wanted her toys to last more than a week.

While attending an engineering-focused magnet school, Santa Cruz cemented her passion for architecture and recalls her excitement over Revit. “At that moment I decided that this could lead to a future career,” she says. Upon receiving her Master’s in Architecture from the University of South Florida in 2014, she joined BDG Architects, where she put her retail experience to work in new ways. Assigned to a retail banking client, Santa Cruz focused on design with the human element in mind. “When I do walk throughs

I walk with a purpose. I think of what the client will see, what the person working will need, and how they interact. I want to make it (the experience) more user friendly.”

According to past president of AIA and AIA FL Mickey Jacob, FAIA, “Asa is a dynamic young professional charged with working on the design, documentation and implementation of a multiple location project for a large corporate client. Her focus and enthusiasm, which serves her well in her AIA and community efforts, also is her strongest trait in the studio/office environment. She has quickly grown into one of our emerging professional leaders in the firm who has earned the respect and admiration from her peers and all of us here at BDG Architects.”

Recently she met her first female Fellow, Ms. Cheryl McAfee, FAIA, at A’17 in Orlando. McAfee’s panel discussion presentation focusing on volunteerism, crystalized Santa Cruz’ own beliefs about giving back and the need to teach young children architecture as

a career. Since then, Santa Cruz has actively volunteered with the Florida Foundation for Architecture’s education program in Tampa Bay. Over three semesters, and totaling 1,900 minutes of classroom time, she has worked with fifth-graders at Lee and Lockhart Elementary in the *Architecture in Education* program. Shockingly, she says many of the fifth-graders didn’t know how to play with Legos or how to implement ideas into Lego-based reality. Tragically, Lee Elementary was destroyed in a fire following Hurricane Irma, forcing the students to relocate to nearby Lockhart Elementary, resulting in the loss of all the Legos. “We’ve moved on from Legos to construction paper and balsa sticks,” Santa Cruz says. “Architects are flexible, you have to work with what you’ve got!”

“In 20 years, I still see myself being a workaholic with experience in a variety of different project types. I will be one of many female Fellows in the AIA, forging the way for the next generation.” ■



Rendering courtesy of Yoshino Architecture.

Haimowitz Residence

Deerfield Beach, FL

Yoshino Architecture, PA | Boca Raton, FL

The Haimowitz Residence is sited one block west of the Atlantic Ocean in Deerfield Beach. It was designed and organized as a sustainable, minimalistic, industrial space that takes into consideration the occupants' lifestyle needs. The 6,000-square-foot structure includes three bedrooms, a mother-in-law suite, four bathrooms, two powder rooms, a pool, a fountain with fire feature and a rooftop soaking tub. The main floor is raised two feet above existing building code requirements to account for rising sea levels, storm surge and king tide flooding events.

To maximize energy efficiency, the design focus was on managing airflow within the structure. An energy-efficient HVAC allows cross-ventilation at all interior levels. The architect utilized the natural "chimney effect" of rising heat to exhaust the warm air from the top level in conjunction with a 20-foot ceiling fan in the double-volume main living level. There are a minimum number of openings in the south and west sides to reduce thermal gain. These features help keep cooling costs to a minimum.

Due to the needs of the occupants, an emphasis on designing space for indoor/outdoor living and entertaining was necessary. A custom-designed, 16-foot natural concrete dining table sits near the sunken living room. An original

glass sculpture designed by architect Don Yoshino, FAIA, is in the entry where it serves to welcome visitors. Outdoors, a Japanese rock garden includes a sustainable, water-efficient solution for landscaping. In addition, placing the pool in the front yard and elevating the bedrooms allows the water feature to run underneath. Bringing the reflecting pool around the side of the house further maximizes the outdoor living space.

Yoshino has always been concerned about the environment and sustainable design. "I learned the importance of these things when I was an apprentice to the visionary architect Paolo Soleri. His philosophy was all about sustainability and I try to incorporate this practice into every building that I design. It is our responsibility as architects to design sustainable, resilient buildings. We must be the advocates for protecting the environment." The Haimowitz Residence is an example of how Yoshino utilizes that philosophy. ■

Architect:

Yoshino Architecture, PA
Boca Raton, Florida

Interior Designer:

Interiors by Shelly Preziosi
Boca Raton, Florida

Landscape Architect:

Architectural Alliance Landscape
Fort Lauderdale, Florida

MEP:

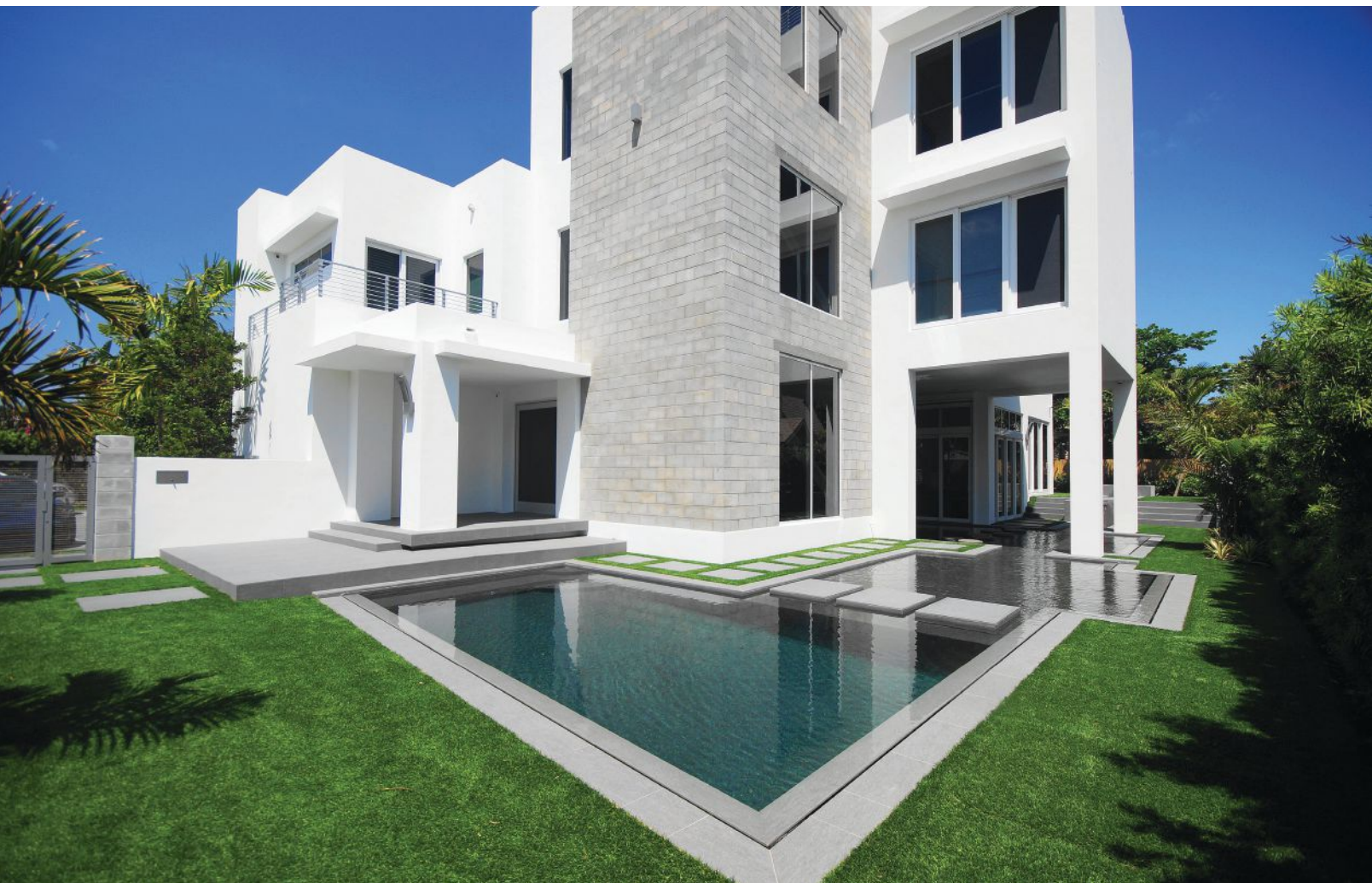
Ellis & Gritter Consulting Engineers
Lake Worth, Florida

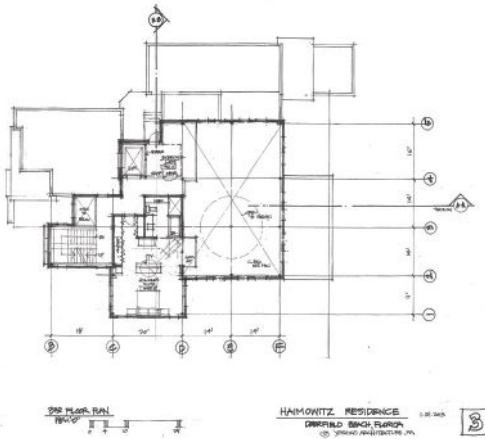
Structural:

BBM Structural Engineers
Boca Raton, Florida

Contractor:

National Custom Homes
Boca Raton, Florida





Above: Floorplan for second floor. Rendering courtesy of Yoshino Architecture.

Opposite Top: Reflecting pool water feature.

Opposite Bottom: The main pool was purposefully sited in the front and side yard to maximize the outdoor usable space.

Below: The double-volume interior space features a sunken living room and concrete floors.

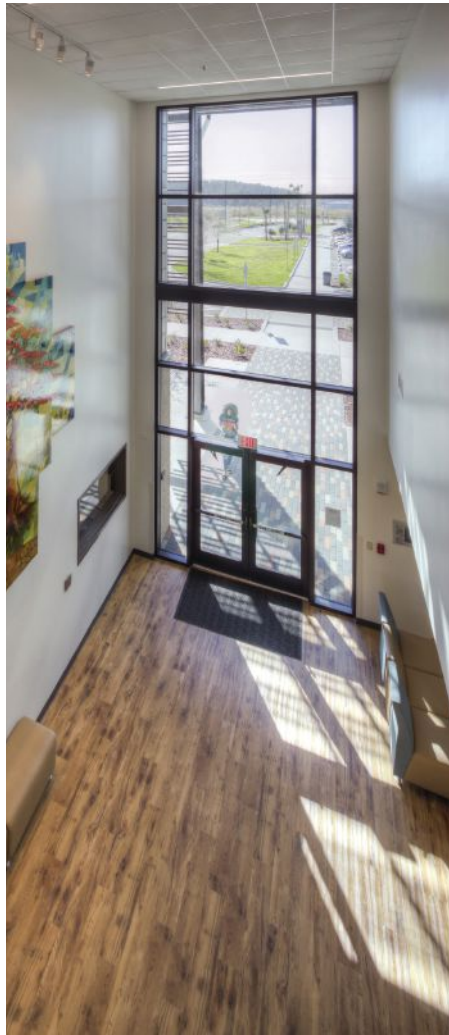


The glass sculpture designed by Yoshino is based on the Japanese word *ensō* meaning “circle,” a concept strongly associated with Zen. It symbolizes absolute enlightenment, strength, elegance and the void.

Valencia College Poinciana Campus | Poinciana, FL

DLR Group | Orlando, FL





Carbon neutral facilities must be the norm by the year 2030. This is a challenge that not every building owner is in a position to achieve, through limitations of either budget or scope. But it is one that the DLR Group takes very seriously and it has developed tools and tactics to help its clients meet the challenge. Using “The Path to Net Zero Energy,” DLR Group takes clients as far as possible toward net-zero goals within the project’s constraints. Using design and construction strategies that accommodate future improvements, the client is able to fulfill final net-zero operational needs.

DLR Group’s designs begin with an “Energy Pyramid.” The lower levels of the pyramid have the greatest impact on energy-efficiency, especially as regards the building orientation and envelope. These are also the easiest to achieve within the scope of the project. It is critical that net-zero opportunities be investigated at each level of the project’s development and DLR Group does this through ongoing performance analysis.

The Poinciana Campus is an important point of educational outreach to a largely Hispanic community and the college specified cultural identity as a guiding principle of the design. DLR Group was charged with designing a 69,900-square-foot facility that included student services, administration, a café, classrooms, a Dual-use lab and science department support and a culinary lab to house the hospitality program.



SHADING DEVICE MOCK-UP
POINCIANA LEAF STUDIES



Opposite Top: The south elevation containing the main entrance is aluminum storefront and curtain wall fronted by a screen made of aluminum tubes attached to a painted steel structure. The pattern is based on the leaf of the Poinciana tree. All photos by MacBeth Studios.

Opposite Bottom: The aluminum and steel screen was also used on the west side of the building, seen here. The wing has a skin of split face masonry block and horizontal metal panels.

Top Left: The walkway on the south side is “decorated” with shadows cast by the screen that fronts the building.

Left: A sketch that envisions the theme of a Poinciana leaf that was used in the design for the grilles on the south and west elevations.

Initially, an integrated design charrette was held to explore options for how building form, size and orientation could influence energy consumption, making it an integral part of early design decision-making. As the design team’s understanding of the building shape and orientation grew, options for the envelope were explored with specific analysis of how materials and systems impact energy consumption. Lighting/daylighting, HVAC equipment, controls and renewables complete the energy pyramid and each is analyzed in detail.

Community concern for the location of the college adjacent to a conservation area mandated that this be another sustainability goal. The imperative that the building be “bird friendly” resulted in minimizing the amount of glazing on the exterior to reduce mid-air collisions during the bird’s annual migrations. This, too, became a guiding principle during the design process along with the college’s minimum two Green Globes requirement. DLR Group used a bird-friendly strategy that has proven successful and the team actually passed the college’s requirement to achieve three Green Globes. ■

Architect:
DLR Group
Orlando, Florida
Cost per Square Foot:
\$305
Civil Engineer:
DRMP
Landscape Architect:
JCR Consulting

MEP:
TLC Engineering for Architecture
Structural:
BBM Structural
Construction Manager:
Clancy and Theys Construction
Owner:
Valencia College

J. Vince Thompson Elementary Ruskin, FL

WILDER ARCHITECTURE | Tampa, FL

Thompson Elementary School is a 90,000-square-foot public facility that is the first in Hillsborough County to achieve LEED Gold certification. With a final construction cost of \$115 per-square-foot, the project's primary goal was to create an environment that promotes learning in a sustainable, energy-efficient way.

The selection of the school site was predicated on developing efficient traffic and parking plans while conserving natural resources and community green space. The school's 14-acre site occupies a parcel adjacent to a high school and a Hillsborough County public park is slated for creation north of the elementary school, all of which should allow for shared mechanical systems that will reduce operating costs and resource consumption. Utilizing an updated approach to the traditional "Florida Finger Plan," the buildings are sited along an east-west axis for optimum solar orientation and energy-efficiency. In consideration of the Florida climate, the campus incorporates open corridors, bridges, breezeways, learning gardens and a space-defining solar umbrella outside the cafeteria.

Much to the credit of Thompson's faculty and administration, a unique school-specific LEED-based curriculum was adopted to educate students about sustainable design, basic planning and the high-performance features of the new facility. To complement the curriculum, the architect included dedicated learning gardens that heighten the indoor-outdoor classroom experience. The new facility also serves as an evacuation shelter and during the summer, hosts youth programs and enrichment classes for local residents. ■



Above: J. Vince Thompson Elementary School entrance.

Top Right: The solar umbrella complements elementary curriculum.

Bottom Right: Kindergarten courtyard with learning gardens.

Architect:

WILDER ARCHITECTURE

Tampa, Florida

Cost per Square Foot:

\$115

Contractor/Materials:

Batson Cook

Owner:

Hillsborough County Public Schools



Photo Credit: Randy Van Duinen





Photo Credit: Matthew Good

The Orlando Police Department Headquarters houses, among other facilities, the public facing portion of the department. An off-site, 82,000-square-foot forensics facility (shown below) provides additional space for operations while utilizing an adaptive re-use of a city owned warehouse to remain within the fixed budget.

Orlando Police Department Headquarters Complex, Orlando, FL

Architects Design Group | Winter Park, FL

The new 100,000-square-foot Orlando Police Department Headquarters is located in the historic Parramore District. The headquarters entry plaza is positioned on the most prominent corner of the site, welcoming public visitors through a transparent north-facing public atrium. The project was designed to achieve LEED Silver certification (still pending) and uses recycled/reused materials, LEED lighting, motion sensors, and low-flow plumbing fixtures.

Major construction systems include recycled structural steel frame, tilt-up concrete wall panels, insulated metal wall panels, high performance impact-resistant glazing and horizontal aluminum solar shade louvers. Ballistics-rated partitions were used throughout secure interior areas. The building features a community meeting room for up to 320 people, a 4,500 square-foot gymnasium, and over 35,000 square feet of office space for every bureau in the police department.

Openness and transparency continues throughout the secure interior of the facility, with ample daylighting in work spaces.

Because of a fixed budget, some facilities were located off-site as part of an adaptive re-use

warehouse project. At 82,000 square feet, the warehouse was restored to accommodate a state-of-the-art property and evidence unit, a Faraday room, storage, crime scene investigations and processing labs.

The project, an essential community facility, requires design for resiliency. "The new Headquarters building provides enhancement to Orlando's emerging community fabric; while creating a 24/7 environment that promotes health, safety and well-being of the Police staff," said Kevin Ratigan, FAIA, LEED AP, ADG Senior VP. "The Crime Scene / Evidence facility repurposes a neglected building to leverage available budget with operational security and sustainable benefits. The project is an important element to ensure continuity of operations for the Department and the City."

This project includes 55,000 square feet of evidence related space, with an additional 27,000 square feet of shell space to be built out with future growth. Redundant critical infrastructure components are provided as back-up to an existing adjacent Emergency Operations Center, also designed by ADG, ensuring continuity of critical public safety services. ■



- Architect:**
Architects Design Group (ADG)
Winter Park, Florida
- Cost per Square Foot:**
\$245 Headquarters Facility
\$130 Crime Scene Facility
- Landscape Architect:**
GAI Consultants
- MEP:**
Milan Engineering
- Structural:**
Base Consultants, PA
- Contractor:**
HJ High Constructions Company in
association with RL Burns, Inc
- Civil Engineer:**
WBQ Design & Engineering, Inc.

Dinner Key Marina Renovation Coconut Grove, FL

M.C. Harry & Associates, Inc. | Miami, FL



Photo Credits: Forster Photography

The occupied spaces in Dinner Key Marina are elevated a full story above ground level, creating a shaded area for waterfront patrons and visitors and exceeding FEMA storm surge design criteria.

Dinner Key Marina is Florida's largest wet-slip marina and an established port of departure to destinations throughout the region. In order to meet growing demand, the marina recently underwent a massive renovation. Located just 100 feet west of the marina sea wall, the building's occupied spaces are elevated a full story above a landscaped public plaza, exceeding FEMA storm surge design criteria. In September 2017, this sustainable design choice paid off sooner than expected when Hurricane Irma subjected the marina to an 8 to 10 foot storm surge and wind gusts approaching 100 mph.

The 9,700-square-foot building's design utilizes a concrete exoskeleton that visually references marina dock pilings and a metal roof with outrigger framing. Other improvements include the newly constructed dockmaster facility that accommodates offices, observation decks and a variety of patron amenities.

Marina management reported that the Dockmaster Building performed admirably during the storm and the emergency generator enabled the building to be used as the city's primary post-hurricane staging site for both FEMA staff and local law enforcement. ■



The Marina was subjected to 8 foot to 10 foot storm surge during Irma, but survived unharmed.

Architect:

M.C. Harry & Associates, Inc.
Miami, Florida

Cost per Square Foot:

\$407 excluding plaza

Landscape Architect:

James Santiago Landscape
Architecture

Kimley – Horn Associates

MEP:

SDM Consulting Engineers

Structural:

Bliss & Nyitray

Contractor:

Thornton Construction

Owner:

City of Miami

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On the Boards

PG Model Home | St. Petersburg, FL PG Studios

This single-family residence by PG Studios of Doral, Florida is designed to be a Net Zero house that uses a sustainable design, clean energy resources and recycled materials. The shell will be assembled with concrete structural insulated panels, reducing the construction time and cost considerably. The insulated panels will allow for an energy-efficient residence that reduces energy consumption and generates as much energy as needed with a photovoltaic system on the roof. A swale system encompassing the property employs a French drain basin that captures and reuses storm water for landscaping irrigation. The 2,352-square-foot project will be a registered LEED house and is expected to receive LEED Platinum certification.



Rendering courtesy of the architect.

Affordable Infill Homes | Delray Beach, FL Birse Thomas Architects with Jeffrey Huber, AIA

Five prototype affordable and sustainable single-family infill homes were developed for a local non-profit affordable-housing provider located in Deerfield Beach. The homes are designed to be water-energy-efficient and will be built with non-toxic and locally-sourced materials. The homes will utilize native landscaping that is sensitive to the hot and humid climate. Screen lattice was included to shade generous porches and add privacy. The project is currently in permitting and bidding. The homes are scheduled to be completed in early 2018. ■



Rendering courtesy of the architect.



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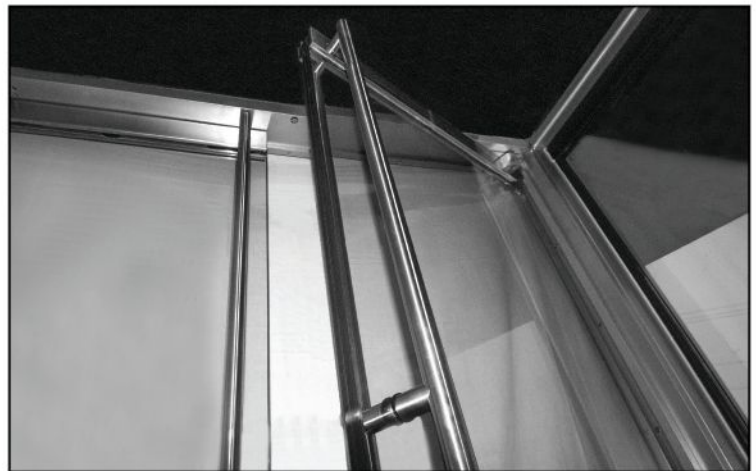
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Tropical Armageddon

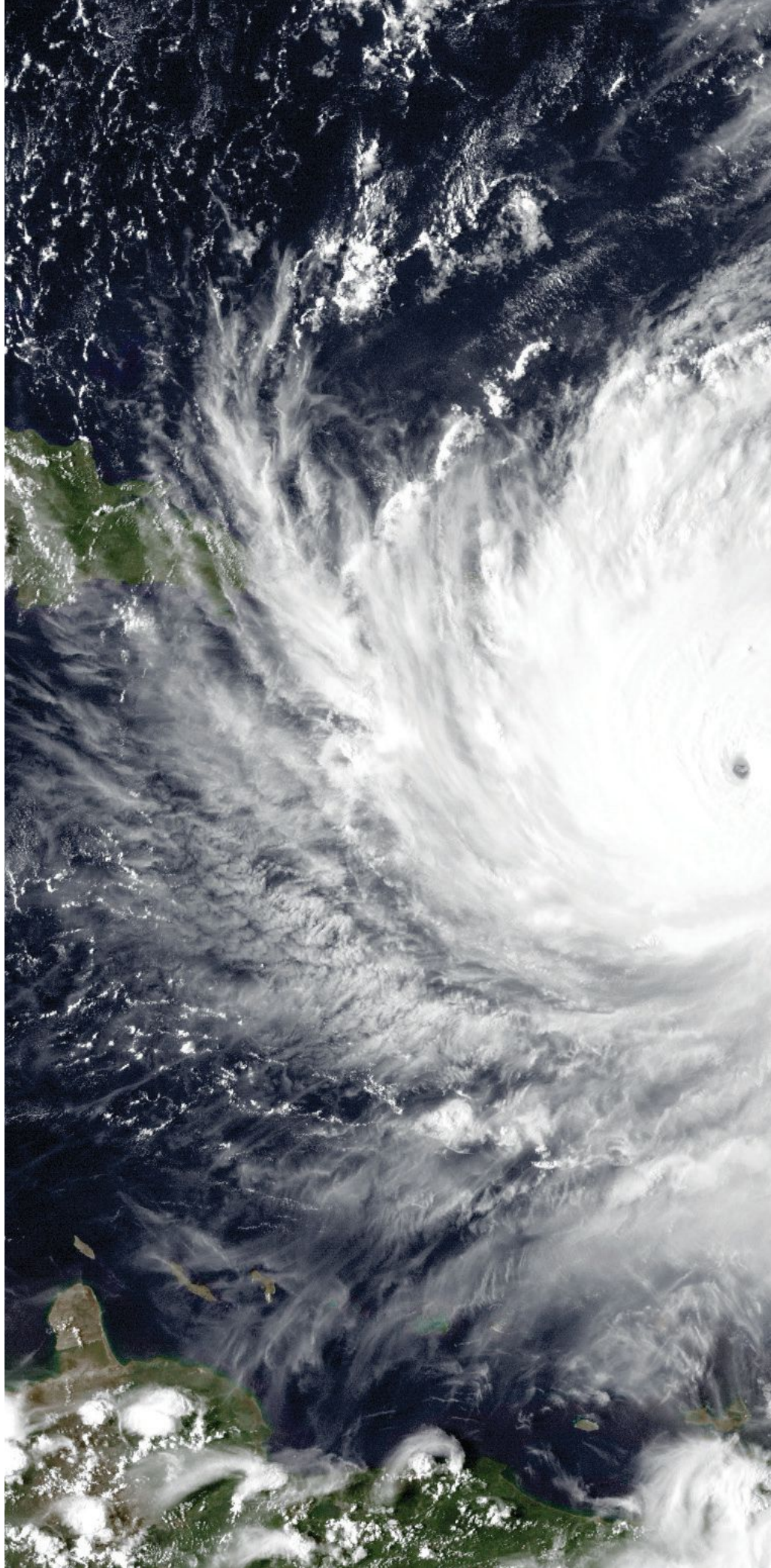
Pilarin Ferrer Viscasillas,
CAAPPR, AIA

In the end, we were castaways
in the Caribbean Sea.

In 2017 I was given the opportunity to look back on what I had written more than a decade ago and see what had changed. The damage inflicted on the archipelago of Puerto Rico in a matter of hours is difficult to fathom. The entire electrical and communications grid was destroyed, the water supply that is pumped through the island's rugged terrain was interrupted, roads were blocked, sewers and drains clogged, rivers overflowed their banks and low-lying areas including whole towns were isolated. Storm surge swept over coastal towns, people were trapped in their homes due to flooding and mud slides and 18 bridges were swept away leaving entire communities without food and water. Even some dams reached maximum levels and gates had to be opened to relieve pressure causing hundreds of people living downstream to be evacuated. Agricultural fields were destroyed, cattle and livestock drowned and huge amounts of post-hurricane garbage were deposited everywhere.

Twelve years ago, I wrote an article published in this magazine that I titled "Nowhere to Run." I shared my thoughts about the realities of going through a hurricane when you live on an island with no way to escape. The island's residents had lived through hurricanes Hugo and Georges, but as I watched what Hurricane Katrina did to the Gulf Coast of the mainland, I realized that fleeing our homes was not the answer. After all, there was nowhere to run and for many of us home is, or was, the safest place to be. And, after each storm that we survived, we learned a lot about what to do and not do. Confident that we had taken all the right steps to guarantee better storm resistance, we knew the best things to do, including

Right: Hurricane Maria via satellite
making landfall over Puerto Rico.



what trees to plant and where not to plant them, what windows and doors were best and we felt secure.

But with that sense of security came complacency. Some of the lessons learned were forgotten and people became lax. Caution was thrown to the wind as people opted not to seek the advice of architects and engineers. Building codes, regulations and zoning were ignored and some even built on unsafe terrain. Structures that did not follow the rigorous permitting process did not fare well under Maria's merciless beating. The wind pressure exerted on my own home was so strong it caused my ears to pop. I can only imagine the horror of those who had roofs torn off in this cyclone that sent debris flying for hours, trees cracking and rain pounding windows and doors. It seemed like this "tropical Armageddon" would last forever. In the end, we were castaways in the Caribbean Sea.

Reflecting on the 2006 article I wrote, I believe the lessons learned hold true today. In the Materials and Construction Technology courses I teach for architecture students, I tell them that regardless of the building material that is used, even reinforced concrete or steel, the lifesaving implications of respecting applicable codes, regulations and the zoning and permitting process must be duly enforced. They are crucial to the health, safety and welfare of building occupants and the community.

People, politicians, the government and residents must recognize that some structures are sited in places where nothing should ever have been built. Reconstruction is not a viable option and no one should be allowed to return to build there again. This includes homes and businesses and in some cases, even whole communities. After Hurricane Maria, it is clear to everyone that building on remote, secluded, hard to reach sites might carry a heavy penalty. It is the responsibility of each of us to do our best when Mother Nature does her worst. Many hardships can be avoided or prevented and damage to structures minimized. It is clear that adequate low-income housing is an issue to be addressed. Everyone should have access to a safe home that has been adequately built.

One thing that Hurricane Maria made crystal clear is that resiliency is dependent on redundancy. The Caribbean Islands are located in "hurricane alley," so it is a matter of when, not if, the next storm will hit. The island needs redundancy in emergency power generation including at least two generators for high-rise buildings, good water supply with backup pumps and cisterns, communications, food, fuel and critical medical supplies for at least one week. Roof drains and storm water sewer capacity must be revised and landscapes must be capable of managing excess water. Vegetation, especially trees, has to be chosen intelligently and planted in appropriate areas and never close to power lines.

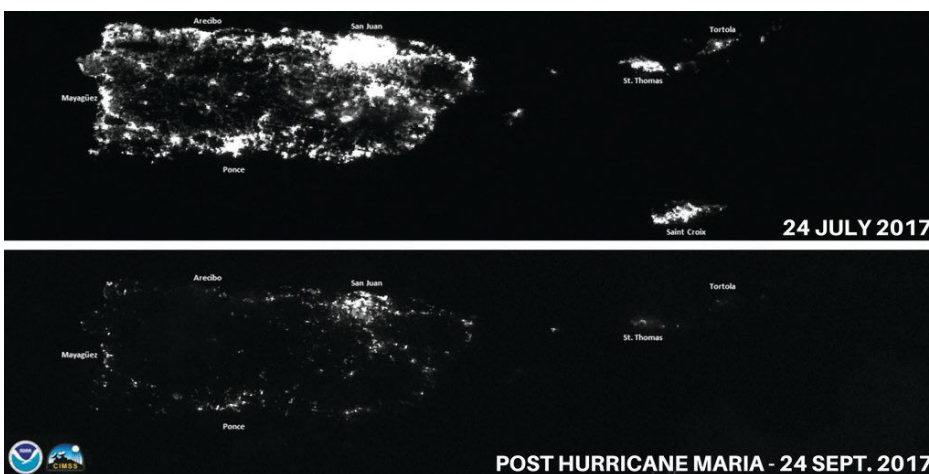
Glass facades, doors, windows and storm shutters' need to be wind/storm/impact/water resistant. They will be rendered useless if frames, glass or metal gauge are not adequate or not properly anchored and installed. Any building that might be used as a shelter must have adequate sanitary facilities, including showers, washing/drying machine connections and provisions.

Experience gained in construction practices, technologies and appropriate materials for the tropical Caribbean region are priceless.

The storm-ready house I lived in back in 2006 is where I still live today. It is part of an AIA award-winning housing complex designed in 1968 by then-exiled Cuban architect Manuel Gutierrez. Even though codes were slightly less stringent than they are now, the outstanding performance of my home is proof that "Design Matters." Common sense also matters as well as knowledge of the particulars of local climatic conditions. Experience gained in construction practices, technologies and appropriate materials for the tropical Caribbean region are priceless.

I am convinced Puerto Rico will be forever marked by Maria's wrath. Reconstruction will be a long, sometimes painful and complicated process. Maria was a category five storm, the kind that is said to happen only every 100 years, yet 2017 produced four magnificent examples of what Mother Nature can do. It is imperative that we correct past mistakes and apply the lessons we have learned because the possibility of another tropical Armageddon is an inescapable reality.

After Maria, Puerto Ricans are all living in a new reality — life without power, many without water, all without communications, the simplest task a challenge. On a personal note, Maria taught me to be patient, to be



Above: Comparison of lights at night in Puerto Rico before (top) and after (bottom) Hurricane Maria. As of November 24, 2017, power was still being restored in some parts of Puerto Rico.



grateful, that it is possible to live with less and to see how brightly stars twinkle in total darkness. She also taught me to be more efficient in my use of energy and natural resources, to “re-use, reduce and recycle.” Darwin was right that those who are able to adapt will survive! ■



Pilarín Ferrer Viscasillas, AIA, CAAPPR, received her masters degree in Architecture from the School of Architecture, University of Puerto Rico in 1988 and was the 2006 President of AIA Puerto Rico.

Top: This home with **HELP** written on the roof was located by the U.S. Customs and Border Patrol during a search and rescue mission in the mountains of Puerto Rico after Hurricane Maria. Photo by U.S. Customs and Border Protection via Wikimedia Commons.

Right: Originally an agricultural exhibition pavilion built in 1882, the Parque de Bombas in Ponce, Puerto Rico, is made of wood and zinc. The structure made it through Hurricane Maria with no damage, an example of how design matters in architectural resiliency. Photo by Dean Luis V. Badillo, AIA.



Hurricane Irma



Dr. Tyler Patak,
AIA

Everyone has a story or two to tell after any natural event like a hurricane. Mine is probably not much different. Mine is simply observations from Lee County and the AIA Florida Southwest chapter. Not the most severely impacted area, or the least. The comments of others will most likely spread in all directions of magnitude.

Prior to the storm making landfall, we all watched it grow, hit the various islands, not weaken much, and continue on its path. The accounts coming from the Caribbean were terrible. You always hope these things go out to sea and finish their lives there, but this one didn't seem to be inclined to cooperate. Most of us have friends and colleagues in the islands, particularly the Virgin Islands, which made this storm personal before it even made landfall on Florida.

We watched as it beat up Monroe County and headed north. It appeared to be continuing a path right up the center of the state and we hoped it would weaken over land, but it didn't. The path

wavered eastward and we were concerned about the east coast being hit with yet another storm. Then it began to track westward toward the Gulf Coast.

The high wind strength was evident from the reports. But as design professionals, we have been following the updated and coordinated building codes. We've grown confident in these requirements based upon the performance of our projects in past storm events. However, the forecasters were also talking more and more about the storm surge. Architects and design professionals are well aware of the seriousness of this



phenomenon and its impacts. It's considered with every building and structure we design.

The scattered reports from Monroe and Collier Counties included wind damage and storm surge near the coast. The eye was heading toward the downtown area of the City of Fort Myers and then suddenly it swung eastward. We waited for the eye that never arrived, but passed us to the east, although our area was still within the eye wall. We were also still waiting for signs of the beginning of the storm surge.

In Lee County, many people showed up at public schools to take shelter, often with their pets. Sen. Bill Montford (D-Tallahassee) recounted the unexpected problem this created in a public statement on the issue. "We all love pets but sometimes a school facility is not the best place to house pets," Montford said. "We had everything from dogs to birds. We had cases where some of the animals totally disrupted some of the shelters. And some of the shelters were left in a mess." In fact, he said, not only dogs and cats, but chickens, goats and even snakes were all brought to the shelter.

THE SCATTERED REPORTS FROM MONROE AND COLLIER COUNTIES INCLUDED WIND DAMAGE AND STORM SURGE NEAR THE COAST.

Photos and videos began showing up almost immediately after the eye passed. We were still very concerned with the potential of storm surge. We deduced from the newscasts that the eye had noticeably crumbled while moving through Lee County. Damage north of Lee County was severe but continuously reduced as the storm proceeded north. The sudden reduction in the storm's tight formation and wind speed was assumed the reason for very little surge after all.

After the storm, clean up started almost immediately. There was a tremendous amount of vegetative debris. Although there were definitely tons, there was not nearly as much material-type debris, such as roofing, screening, aluminum enclosures and building materials, as there was after Hurricane Charley.

Everyone had large piles of vegetative storm debris piled at the street in front of their homes. It was announced it may take weeks, or even months in some areas, to complete the removal. Fortunately, the continuous efforts of the government entities had most debris removed before the natural drying process turned it all to kindling and tinder, which had begun to become a concern after the storm when the dry season firmly settled in. As of this writing, there are still neighborhoods awaiting debris pickup.

To express some order of magnitude, the following statistics were acquired from Southwest Florida's three coastal counties. The estimated figures are through the end of November 2017 and do not include debris that was self-hauled to debris collection sites open to the public.

Collier County*: 2,250,000 cubic yards
Lee County*: 1,476,000 cubic yards
Town of Bonita Springs: 524,000 cubic yards
Charlotte County*: 43,000 cubic yards plus 2,300 tons**

In comparison, the Lee County total for Hurricane Charley was 356,000 cubic yards.

As previously mentioned, a large portion of the storm debris seemed to be vegetative. In South Florida, the reaction to Hurricane Andrew was the rewriting of many building codes. The reaction to Hurricane Charley was the increased enforcement of the existing codes. It was very evident after Hurricane Irma that the building types that involved architects remained noticeably more intact than others. It is a testament to the value of the architect's expertise in the science of building. ■

Dr. Tyler Patak, AIA, is with Parker/Mudgett/Smith Architects, Inc. in Fort Myers, FL.

End notes

*Unincorporated only

**Debris deposited at landfill measured in tons



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A Region Recovering

Caribbean Region Post Hurricane Season Update

The devastating 2017 Atlantic hurricane season will be remembered for spawning 17 named storms, making it the fifth-most active season recorded. Three major hurricanes — Irma, Harvey and Maria — rocked the region, causing catastrophic damage to Puerto Rico, the Virgin Islands, Texas and parts of Florida.

Photos and videos of entire neighborhoods destroyed on the Caribbean Islands made the news. In some cases structures were destroyed within sight of those that remained undamaged. “Many factors played a part in why some structures survived and some did not,” says 2017 AIA Virgin Islands Secretary Emily Burton, Assoc. AIA. “Buildings that failed may not have followed the International Building Code (IBC) in its entirety or were of wood construction with failed connections and improper framing spacing.” In Burton’s estimation, the structures that survived were built to IBC code standards and received proper inspections throughout the building process. What materials helped buildings survive? According to Burton, “The surviving buildings are mostly cast-in-place concrete with framed roofs with framing members spaced no more than two feet on center.”

The contrast is stark between the ongoing recovery effort in the Caribbean Islands and the mainland. Puerto Rican architect Pilarín Ferrer Viscasillas, AIA, recounts the continuing struggle that Puerto Ricans face in the wake of the destruction brought by Hurricane Maria. “It has been very trying and we are all very frustrated trying to solve everyday simple tasks. Even the simplest things become cumbersome; there are no street lights or traffic lights and supermarkets still do not have supplies.” Viscasillas reported that power in her region was finally restored on November 24, 2017,

THE CONTRAST IS STARK BETWEEN THE ONGOING RECOVERY EFFORT IN THE CARIBBEAN ISLANDS AND THE MAINLAND. PUERTO RICAN ARCHITECT PILARIN FERRER VISCASILLAS, AIA, RECOUNTS THE CONTINUING STRUGGLE THAT PUERTO RICANS FACE IN THE WAKE OF THE DESTRUCTION BROUGHT BY HURRICANE MARIA.

more than two months after Maria made landfall on the Island.



The question remains: what can AIA Florida/ Caribbean members do to help in the relief efforts, and to prepare for storms to come? In a recent interview with *CONNECTION* magazine, AIA Florida Executive Vice President Vicki Long, Hon. AIA, CAE, spoke about the role architects can play in helping communities before and after a natural disaster. “Architects are problem solvers by training. They can assess the conditions and build to suit in almost any environment. Because they consider the environmental variables and combine them with life experience, architects will be integral in the recovery and rebuilding effort in the areas that were hardest hit.” Long continued, “Having disaster plans in

place before an event occurs is essential to react quickly to the situation.

“On a positive note, we learned that in times of crisis, people are willing to help each other, even strangers who live hundreds of miles away.” On local fronts, AIA Virgin Islands plans to advocate for more inspection and plan reviews. AIA Puerto Rico has hosted Architectural Assistance Clinics educating the public on the correct methods of building and reconstruction, and the dangers of construction that is not up to code. AIA Miami immediately conducted Safety Assessment Program training to 50 volunteers. AIA Florida is continuing legislative pressure to ensure that Florida building codes remain up to the challenge of withstanding Mother Nature. ■



Satellite dishes left devastated in the Virgin Islands following Hurricane Irma.

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Architects and Their Art



Photo Credit: Dan Forer

The Mayfair House was built in 1985 and features a flower covered wood trellis, a concept based on traditional Caribbean architecture.

Gardens, Architecture & Art | The Humanistic Architecture of Kenneth Treister, FAIA

Books & Books Press, 2017, 500 pages
Reviewed by Diane D. Greer

Some would say that all architects are artists. In one way or another that's probably true. They are designers of buildings. But, a building is much more than the way it looks. It has to function, protect and fulfill the purpose for which it was designed and built. It is in the way a building looks, in addition to its other reasons for being, that Kenneth Treister, FAIA emerges as a humanistic architect. He is the ultimate purveyor of beauty in many of its forms from architecture to furniture to the garden and beyond.

Through the years, I have written quite a lot about Treister's work and I thought that he and I shared a certain aesthetic that was rooted in Wright's work, Art Nouveau and

an almost medieval philosophy regarding the application of ornament to "beautify" a structure inside and out. And, in fact Treister does have a personal humanistic philosophy that is made manifest in most of his building designs. This new book, which follows his publication of *The Fusion of Art & Architecture*, *The Judaic Work of Kenneth Triester*, explores the many aspects of a modern Renaissance man as regards the total integration of landscape to building and building to people. In a lengthy foreword titled "The Hanging Gardens of Coconut Grove," renowned author Tom Wolfe explores Treister's education at the University of Florida and his early interactions with Frank Lloyd Wright, interactions that profoundly affected his work. Much of the foreword is devoted to a detailed description of Wolfe's first meeting with Treister outside the Mayfair Hotel and an in-depth description

of the hotel, its gardens and decoration, both inside and out. Wolfe writes that with Mayfair, Treister re-created "the Seventh Wonder of the Ancient World, the Hanging Gardens of Coconut Grove."

This new book is heavily dependent on photography to tell the story of Treister's designs, although there are brief project descriptions and statements of personal philosophy. Book 1, "In the Cause of Beauty," describes seven well-known projects including Mayfair in the Grove, Mayfair House, Elizabeth Virrick Park, Yacht Harbour Condominium and the architect's own residence. Book 2, "The Art of Architecture," presents an additional 15 projects, residential and commercial, built and unbuilt. The Village of Tel Or, Israel's World Design Center, was designed in 1987. Although too many stumbling blocks

insured that the project was not to come to fruition, Treister's gorgeous color renderings at the back of the book are noteworthy. Throughout the book, ornamental details are front and center, many of which can be seen up close only in photographs. There is a two-page, full-color early schematic sketch of the butterfly façade of Mayfair

House, now Hotel, that is awe-inspiring in both conception and execution. Tom Wolfe even noted that his first view of the "butterfly" took him by surprise and caused him to hold up traffic. Kenneth Treister's body of work is substantial and every project goes beyond the building's envelope to include the site. Interior details like doors,

light fixtures, fountains and sculpture, and always gardens, are central to the building design. So abundant is nature in his work that it is hard to tell where the outside ends and the interior begins. Kenneth Treister is right and truly a great spokesman for the importance of a beautiful environment.



Architect in Motion Martin Diaz-Yabor, FAIA

Past President, Martin A. Diaz-Yabor, FAIA, of Miami, lists among other artistic pursuits, custom motorcycle design. The subject of one recent custom paint job was Dante's *Inferno*, incorporating demons, gargoyles, fire and swords. After researching and then designing the artwork on paper, Diaz-Yabor transfers his work to the different parts of motorcycles, aligning objects so they appear correctly proportioned on three-dimensional motorcycles. The difficulties of the motorcycle parts are the most notable parts of the finished designs.



Photography Bob Egleston, AIA

Architect Bob Egleston, AIA, of Orlando, began perusing photography and writing feature magazine articles 15 years ago. Photography, he says, tends to open other doors. Through a series of connections, he was able to cover and photograph the last space shuttle launch and landing, as well as flight control operations in Houston. In terms of architectural photography, Egleston credits his background as a working architect in bringing an understanding of forms, volume, light and value to his photographic work. ■

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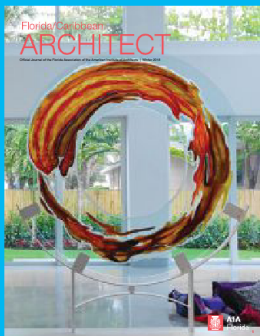
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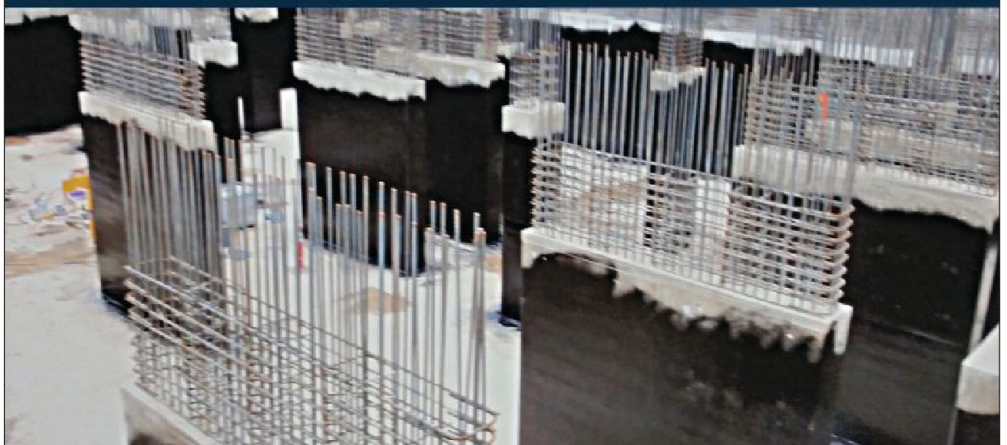
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