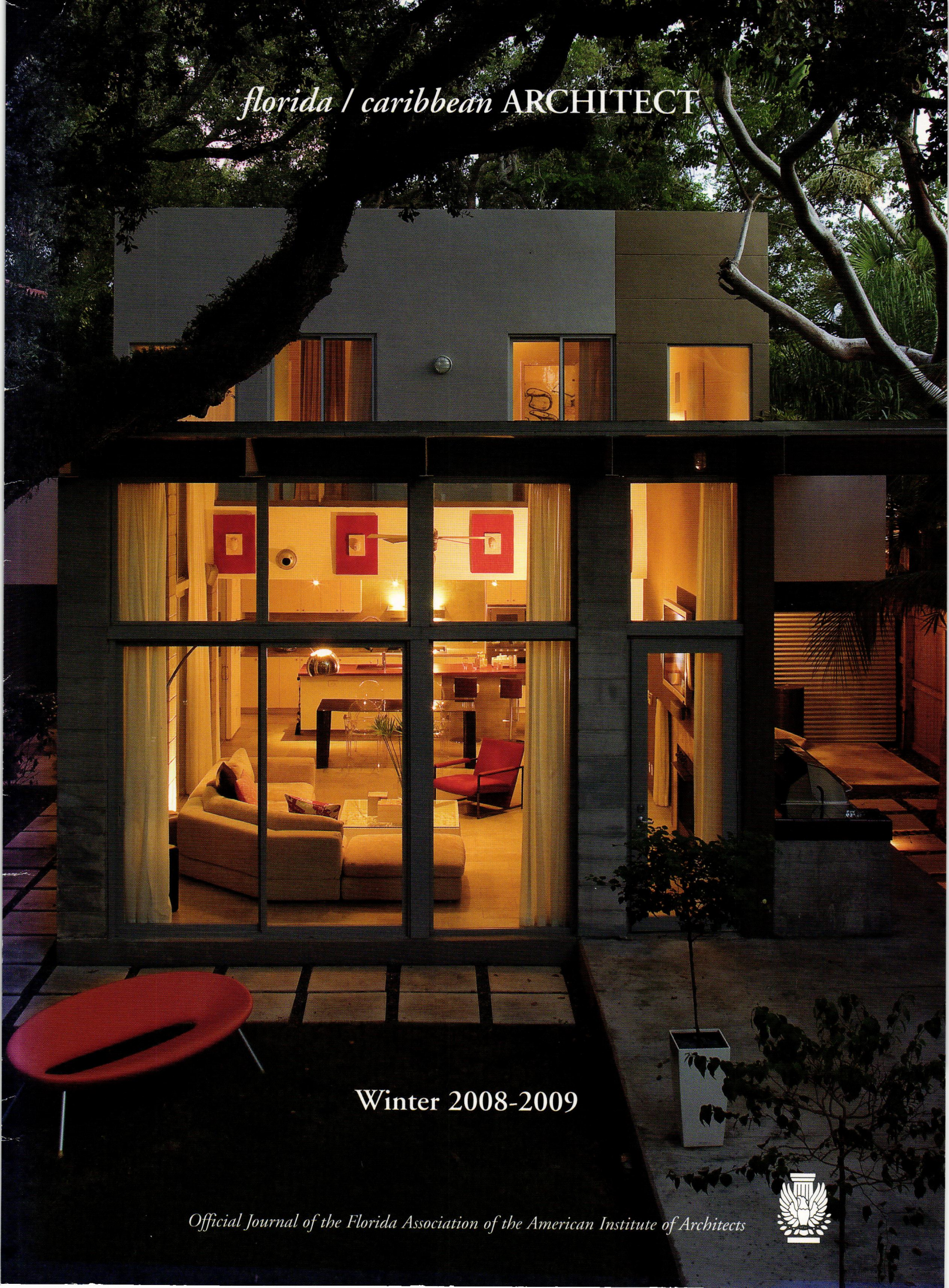


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Winter 2008-2009

*Official Journal of the Florida Association of the American Institute of Architects*





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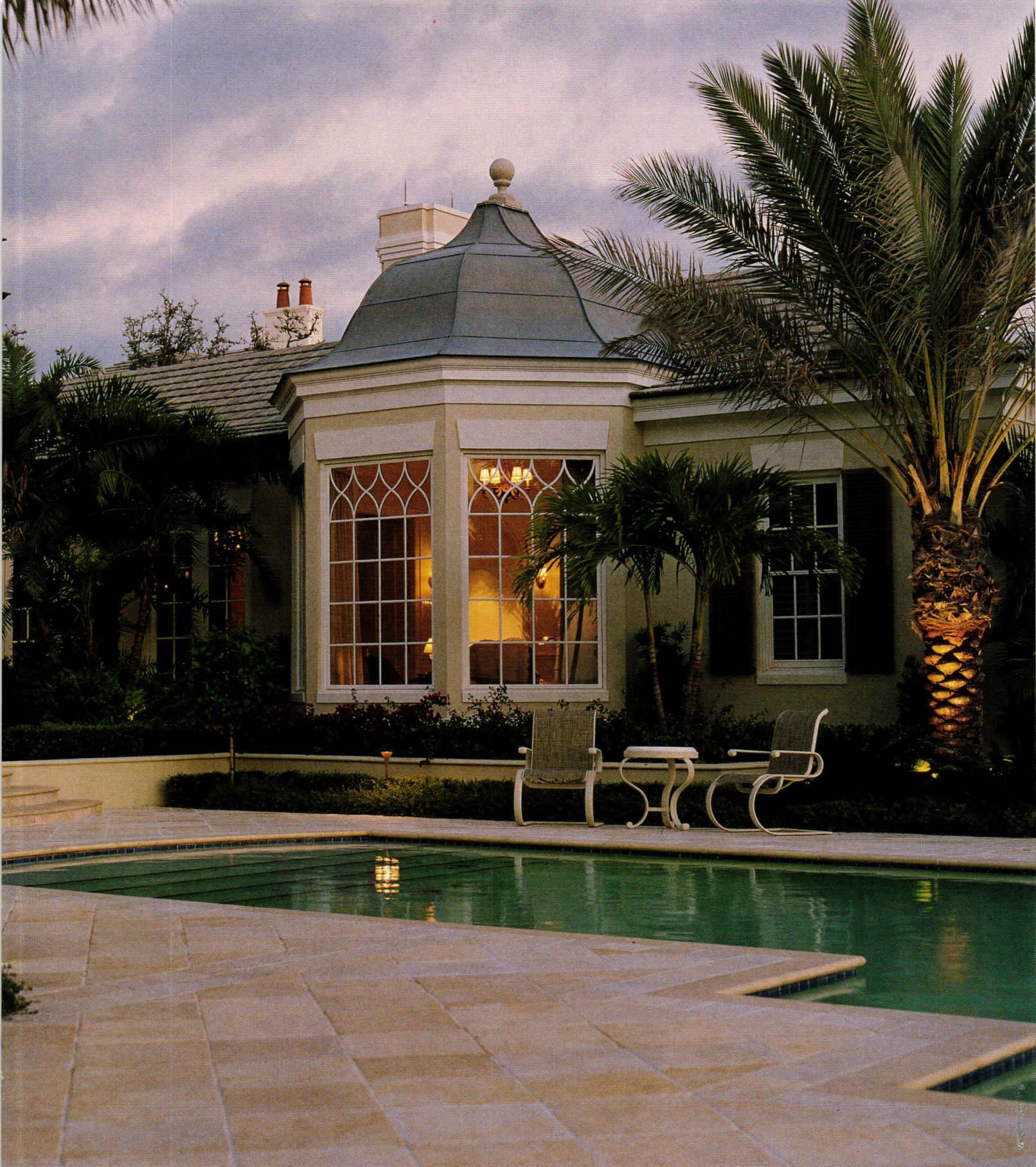


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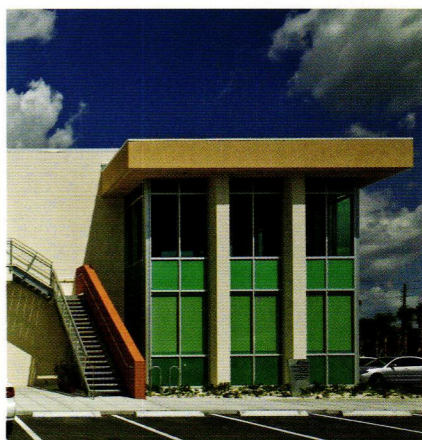
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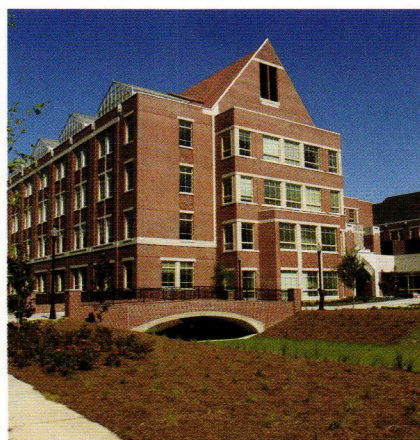


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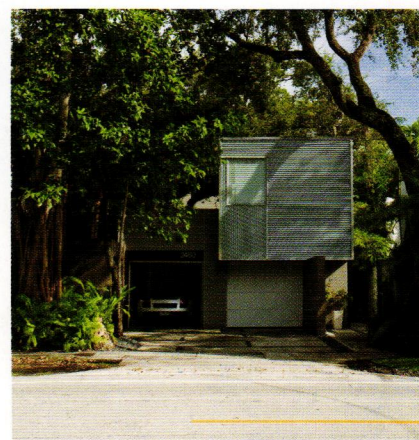
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*On the cover: Cover photo of Casa Grove is by Claudia Uribe Photography. Architecture by Mateu Architects, Inc.*



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## Editorial / diane d. greer

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Assoc. AIA James Piatchuk forwarded an article to me that was published in the *Sarasota Herald Tribune* in mid-October. Titled "Not a great day for Architecture," the article was basically a discussion of the modernist vs. traditional aesthetic in architecture. The story focused on a decision that a team composed of a Sarasota developer, a builder and an architect made to abandon the modernist aesthetic in favor of "classic Spanish" style for a new development in Southwest Florida. The team was clear about its reason. Quoting the *Tribune*, "The market made them do it."

In the midst of a deep real estate recession and with none of the lots in the development sold, the architect, the builder and the developer abandoned plans for designing contemporary houses in favor of a "classic Spanish design theme" that was deemed to be more salable. I'm not really sure what "classic Spanish" means. Spain did experience a classical period as did most of Europe, but I think the developer means something more like what has come to be known as Med Rev, something associated with the real estate boom of the 1920's, i.e. a more prosperous time in Florida's history.

The *Tribune* article quoted AIA member Michael Halfflants, a modernist architect and professor of architecture at the University of South Florida. He and partner John Pichette are designing a modern house on a small lot on the Braden River. Michael's argument is:

**"If a modern house doesn't sell, it's the fault of the design,  
while if anything else fails to sell, it's the fault of the market."**

I think that's true and here's why. Any new building that is designed to look like something for which there is an historic prototype automatically comes with an implied "kit of parts." Georgian buildings have roofs, gables and pediments of a common pitch, classical buildings have specific proportions and Mediterranean Revival buildings have clay tile roofs, stucco exteriors and ornament specific to that style. Clearly, the buildings still have to be designed with regard to space planning, climate considerations, energy, etc., but there is a stylistic prototype to work with.

As far as I know, there is no kit of parts for modern architecture. An architect can look at the work of the great modernist designers like Paul Rudolph and Mies van der Rohe, but in the absence of a specific prototype, modernist buildings have to be "designed." Before I dig this hole any deeper and alienate the architects who choose to design buildings using an historic vocabulary, let me just say that this whole discussion sprang from a South Florida developer's idea that Spanish architecture was more desirable than modernist. I'm not sure I agree.

While writing this editorial I talked several times with Roney Mateu, AIA. Roney is a designer of modern buildings. His body of work is impressive and a current example can be seen on page 25 of this issue. He expressed to me the following: "The general public should be offended every time a pseudo-Mediterranean or Spanish house is built. One of the things that made the Spanish courtyard houses so unique was the fact that the courtyard was surrounded by single room wide spaces, allowing the rooms to cross-ventilate, to breathe. Today, most all of the houses that adopt this stylistic designation are only copying the façade and not the concept of the original. They are designing boxes with no hope of ventilation. At the end of the day, however, it is unfortunate that the "leader" of the building process in this country, the developer, most of whom have neither the training nor the conviction that good architecture must be of its time and of its place and style is secondary. Good design, sells."

That is not to say that architecture of Spanish origin has no place in Florida in 2009. Florida and Spain have the strongest possible historical connections. My concern is that designing "historic" buildings in the 21<sup>st</sup> century is too much like working with the aforementioned kit of parts. For those who would respond that modernist buildings also use a kit of parts consisting of large sheets of glass and flat roofs, let me again quote Michael Halfflants. "I can't imagine that there's a larger section of the population who would rather live in a fake 1920s house ...than a modern one. Modern design does not have to be flat roofs, all glass and exposed CMU blocks."

In the case of the Sarasota project, the *Tribune's* final word was that "in the end, everyone lost." The great modernist architecture that was originally planned for the development is gone, along with many of the trees that were going to be saved. The trees have been replanted, but the houses will be around for a while. They were "designed with one goal in mind: sales."

Food for thought!





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## President's Message / Steve Jernigan, AIA, LEED AP



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As I'm writing this message, it seems that the economists are finally recognizing something we architects have known for a while - we're in a recession. Most of you have probably felt the effects of the construction slowdown over the past few months and seen the market for design services get even more competitive. While I'm confident that Florida's economy will rebound in the near future, the next year or so will certainly be trying for the members of AIA Florida. The positive side of the situation is that your association can refocus its efforts on the real reason we exist - to serve our members.

The average AIA member probably doesn't spend much time thinking about how his or her needs are being addressed by the AIA at the state or national level (though they probably should) - they are most connected to the AIA through their local component. Most local components do a great job of providing educational, networking and social opportunities for their members - others, especially smaller unstaffed components, may have a more difficult task in meeting the members' needs. AIA Florida needs to be a bottom-up, rather than a top-down organization. In other words, what can the state organization do to assist the local components to ensure that its members get the most value for their dues? This assistance can take many forms. AIA Florida will be open to opportunities that will benefit both the state association and the local components, such as co-sponsoring continuing education classes. It is my responsibility as AIA Florida president to start the dialog so we can accomplish our goals at all levels. We are, after all, "One AIA" as reinforced by the AIA's national strategic plan, as well as our five-year strategic plan adopted last year.

Architects have seen their position as "master-builder" eroded by numerous factors. Most recently it seems that architects are on the outside looking in on the sustainable design issue. The ability of our profession to provide the overall vision and leadership with regard to sustainability should be the key to reestablishing our rightful place in the hierarchy of the design process. It is also an opportunity to reach out to fellow professionals who are not presently AIA members; to Associate members; and to students/professors at our great universities to create partnerships and opportunities to benefit and grow not only the AIA, but more importantly, the profession.

So I'm asking each of you: What can AIA Florida do to help you, either individually or through your component? We are going to be doing a better job this year of asking that question. I have made a personal commitment to call at least five AIA members each week to get a feel for how we're doing. Think of it like the customer-satisfaction survey you get after you bought your last new car, and it won't just be lip service. We really do want to know how our programs, magazines, weekly updates through *Friday Facts* and other avenues are helping you on a day-to-day basis. Because if we are doing a good job, then you'll want to continue paying those dues, and hopefully, the word will spread to more non-members who will feel that they are missing out on something great.

The buck stops here at least for the next 12 months. If you have a suggestion, a complaint, or maybe an "atta-boy," you can let me know how we're doing either by email at [steve@baydesign.com](mailto:steve@baydesign.com) or on my cell phone at (850) 572-5400.



## Work-in-Progress/Newly Completed



*This two-story home, designed by SKLARchitecture, is the first LEED-certified residence to be built on Miami Beach.*

SKLARchitecture, Hollywood, along with LEED AP Gary Shifler, has introduced the first LEED-certified residence on Miami Beach and the second in the South Florida area. The two-story modern home has a roof deck, three large bedrooms, a den and three-and-a-half baths. Green elements include photovoltaics, eco-friendly paints and adhesives and water efficient landscaping. One of the most interesting features of the home is its 1,600-square-foot green roof. Green roofs typically cut energy costs by as much as 30 percent.

CPZ Architects, Inc., Plantation, has designed the new 12,600-square-foot Main Fire Station (#80) for the City of Coral Springs. The four-bay structure is registered with the U.S. Green Building Council and the intention is to achieve a LEED Gold rating. The design for the project grew from the original concept of a "firehouse" with its glass-paned doors. Here, that element becomes one of the building's focal points.

The project includes contemporary steel frame awnings, standing seam metal roof and classic brick exterior. Construction should begin in early January.



*CPZ Architects' design for the Coral Springs Main Fire Station.*

R.J. Heisenbottle Architects, PA, (RJHA), Coral Gables, has been selected by Legg Mason Real Estate of California to plan the restoration and renovations at the Historic Belleview Biltmore Hotel in Bellaire, Florida. The 110-year-old hotel, originally built by railroad magnate Henry Plant, has faced the possibility of demolition over the past decade, an issue so critical that it was placed on the National Trust for Historic Preservation's 2005 List of Most Endangered Historic Places.

In conjunction with the Friends of the Biltmore and Legg Mason, Heisenbottle Architects plans to return the hotel to its former glory by creating a new landscaped grand entrance to the main hotel; a fully restored 256-room main hotel structure with five ballrooms, meeting rooms and restaurants; a new, but architecturally consistent, 174-room hotel annex; three restored Victorian cottages; a new spa facility with underground parking; elimination of surface parking and a refurbished clubhouse. In addition, RJHA will be seeking LEED certification for the hotel.



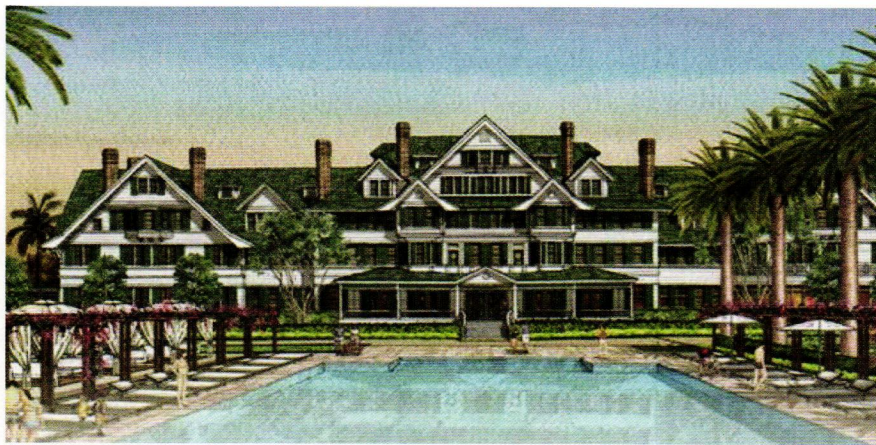
Governor Charlie Crist visited the hotel in 2007, declaring: "The Historic Belleview Biltmore is a fixture in this community and its preservation is crucial to our cultural legacy."

**Rhodes+Brito Architects**, Orlando, have begun design of the \$160 million renovation of the Florida Citrus Bowl. The firm partnered with the sports architecture division of HNTB Architecture, Inc., a leader in the design of stadium facilities. The renovation of the stadium, which will seat 75,000 fans when complete, is planned in a series of phases with construction beginning in 2010.

**Helman Hurley Charvat Peacock/Architects, Inc. (HHCP)**, Maitland, was selected by Wyndham Vacation Ownership to design the Wyndham Hotel and Spa at Bonnet Creek Resort. Located adjacent to the Walt Disney World Resort, the new 366,000-square-foot, 400-room hotel will include a conference/banquet space, spa/fitness center and two restaurants. The hotel will be an integral part of the existing Wyndham Bonnet Creek Resort that HHCP also designed. Construction began in April 2008 with anticipated completion in January 2010. HHCP has submitted the project for LEED certification. HHCP has also been commissioned to design a new hub for social, cultural and fitness programs for the Jewish community in Orlando.

The Jack and Lee Rosen Southwest Orlando Jewish Community Campus broke ground in November 2008 with a \$3.5 million pledge from hotelier Harris Rosen. Phase I of the project will include a 35,000-square-foot facility to include a variety of fitness spaces, a center for Early Childhood Education and Jewish Family Services counseling suites.

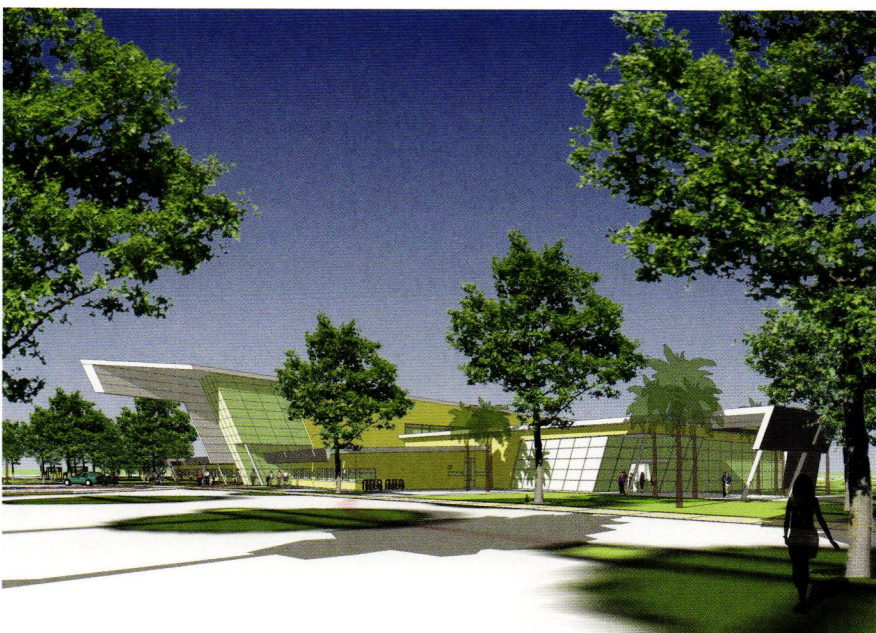
(continued on pg. 12)



*Rendering of the Belleview Biltmore courtesy of R.J. Heisenbottle Architects.*



*The Wyndham Hotel and Spa at Bonnet Creek Resort, top, and the Jack and Lee Rosen Southwest Orlando Jewish Community Center, below, designed by Helman Hurley Charvat Peacock/Architects, Inc.*





The facility's 16-acre site provides an area for future phases that will include outdoor pool, tennis and basketball courts. The site is approved for a complete build out of 162,400 square feet and plans call for the first phase to open in the fall of 2009.

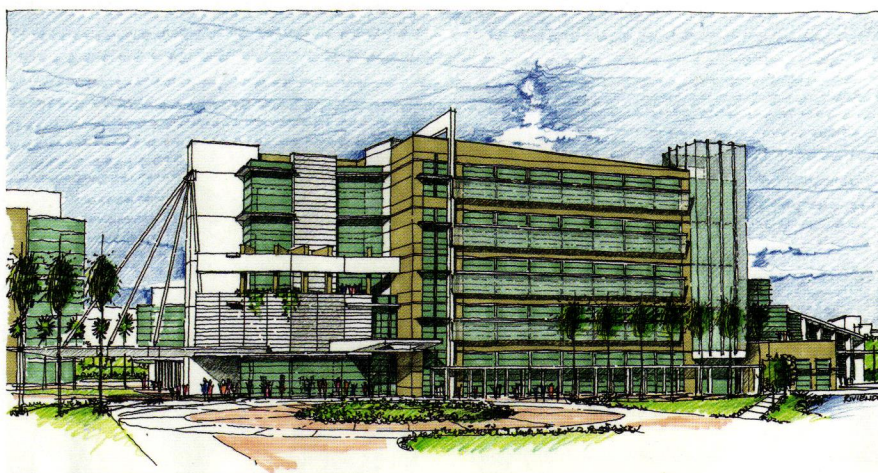
C.T. Hsu + Associates, Orlando, has designed a new 100,000-square-foot, joint-use facility for Valencia Community College (VCC) and the University of Central Florida (UCF). The project is part of an initiative by UCF and the region's four community colleges to expand student access to higher education. The firm's design will provide classroom space, offices and labs for an estimated 2,500 students. The facility is slated for completion in 2009 and is registered for LEED Silver certification.

STH Architectural Group, Inc., West Palm Beach, is designing the new Engineering and Computer Science Classroom Building to be located on the Boca Raton campus of Florida Atlantic University (FAU). FAU hopes to be the first university in Florida with a LEED Platinum-certified building. The 80,000-square-foot building will unify and consolidate the current computer science and engineering classes that are held in various FAU facilities.

Pre-cast concrete and glass give the building its contemporary appearance, but on the inside the building is designed with "Engineering



*Front perspective of the new VCC-UCF Joint-Use Facility designed by C.T. Hsu + Associates.*



*STH Architectural Group's design for the Engineering and Computer Science Building at Florida Atlantic University.*

on Display" throughout. The use of exposed building systems will create a living laboratory where students can learn from the architecture. The project is scheduled for completion by 2009.

SchenkelShultz Architecture, Orlando, has designed the \$8.7 million, 73,330-square-foot New Beginnings Education Center for the School District of Osceola County.

The project involves the transformation of a "big box" retail structure into an atmosphere conducive to learning. A second story will be added to the existing facility to allow for expansion. The 615-student school will contain 36 classrooms in addition to administrative offices, labs, dining areas and media center. The project marks the second time that SchenkelShultz has "re-tooled"



*Rendering of New Beginnings Education Center courtesy of SchenkelShultz Architecture.*





*Rolling Hills at Lake Asbury amenity perspective by Basham & Lucas Design Group.*



*ArtsPark Village in Hollywood, designed by Kobi Karp Architecture & Interior Design.*



*Front and rear elevations for Ocean Grand on Long Island, New York. The project was designed by Robert M. Swedroe Architects and Planners.*

an existing, abandoned retail/warehouse into a state-of-the-art public school in Osceola County.

Basham & Lucas Design Group, Jacksonville, worked with developer East West Partners to provide land planning, architecture, landscape and site design for the new amenity center at Rolling Hills at Lake Asbury. The \$5 million amenity center will have a Resident's Club, a pool house and an area that includes tennis courts, miniature golf and other recreational offerings. The two-story clubhouse will be surrounded by an outdoor amphitheatre, a two-acre dog park and a garden golf course. The anticipated opening is summer 2009.

Kobi Karp Architecture & Interior Design (KKAID), Miami, has received approval of its plans for ArtsPark Village, a redevelopment project in Hollywood, Florida. The mixed-use project, which will stand in a well-known circular thoroughfare in the heart of downtown Hollywood, is expected to reinvigorate the city's urban core. The village will consist of a 22-story residential building and an eight-story office building. The project includes 390 luxury apartments and over 35,000 square feet of retail space. The devel-



opment will also house the new "A" rated Hollywood Academy of Arts and Sciences charter school.

**Robert M. Swedroe Architects and Planners**, Miami Beach, has designed Ocean Grand, a 10-story, ultra luxury condominium for a prime site on Long Island, New York. Site frontage stretches along 260 feet of desirable beachfront and boardwalk. Rising eight stories over two stories of parking, the Mediterranean-style building will include eight penthouses and four lanai residences that will read like villas with broad terraces. All 60 Ocean Grand residences will configure as corner or through-view plans, guaranteeing multiple dramatic views and abundant natural light. Occupants will gain access to apartments through private elevators opening directly into the owner's foyers. Four private, climate-controlled garages and 12 private, spacious storage areas are planned.

**Gallo Architects & Development Consultants**, Fort Myers, has been awarded the contract to design town home and single-family residences for Riverfront at West Point in West Point, Georgia. The firm is designing two-and three-bedroom riverfront and bluff-facing residences along the Chattahoochee River that will range in size from 1,200 to 3,200 square feet. Design elements include covered porches, garages at the rear of the property that are accessed through covered porticos and various period details.

**Ervin Lovett & Miller**, Jacksonville, has broken ground on the first phase of the 78-acre Nocatee Community Park in northeast Florida. The south end of the park is currently under construction and will include multi-purpose play-



*Silverbell, one of the single-family residences designed by Gallo Architects & Development Consultants for Riverfront at West Point.*



*The site plan for the first phase of the Nocatee Community Park designed by Ervin Lovett & Miller.*



ing fields, a concession building, a dog park, trails, tennis courts and parking. When complete, the park will house nine sports fields totaling approximately 30 acres. The 3,000-square-foot open-air concession center is a classic Florida-style building.

The south end of the park is expected to open in early 2009. The north end will be developed in a subsequent phase and will include a community center and a large aquatic center.

**HuntonBrady Architects**, Orlando, has completed design development for the interior spaces of the new student services building at Hillsborough Community College's (HCC) Ybor City Campus. Opening to students in spring 2009, the three-story lobby will serve as a gathering place, as well as providing space for a variety of events. The student services building was designed to meet the user's needs in an open manner with



*The three-story lobby of the student services building at HCC's Ybor Campus designed by HuntonBrady Architects.*

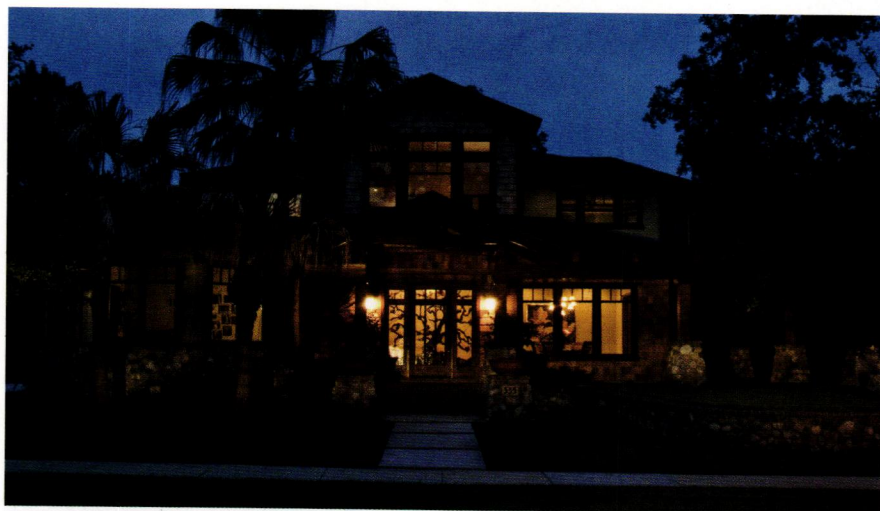
emphasis on ease-of-use and advanced technology such as wireless access.

**Gora/McGahey Associates in Architecture**, Fort Myers, recently provided the architectural re-design services for Coronado High School

in Fort Myers. The firm provided planning, design and construction administration services for the conversion of a former mercantile/warehouse facility into a 10,000-square-foot alternative high school. The building was upgraded to meet present code requirements, including new mechanical, electrical, fire alarm and protection systems.



*Coronado High School in Fort Myers was designed by Gora/McGahey Associates in Architecture.*



*The Windsong Residence in Winter Park was designed by R. Miller Architecture, Inc. Photo by Raymond Martinot.*

**R. Miller Architecture, Inc.**, Winter Park, drew inspiration from California's architectural heritage and the early 20th-century Arts & Crafts Movement for the design of the Windsong Residence. Windsong is a 122-acre, single-family neighborhood located in the heart of historic Winter Park. The two-story residence features concrete block clad with cedar shingles, natural granite river rock columns, brick sills, pergolas and a "tree of life" hand-crafted stained glass door inspired by the Gamble House entry in Pasadena, California.

The interior features include carefully detailed cedar beams, stair railing, wainscoting, custom light fixtures and mission style cabinetry. The house was completed in December 2007.



## Awards/Honors



Pictured with the winning dog house are Carlson Studio Architecture staff, from left: Staci Villa, Phillip Lenzen, Becky Johnson, Michael Carlson, AIA, Gaye Hukel and Jedd Heap, Assoc. AIA.

### Eco-Design Going to the Dogs

Carlson Studio Architecture's eco-friendly dog house, "Scrap-E-House," earned first place in the Pet Food Warehouse BOWser Abode Design Competition sponsored by the Pinellas Animal Foundation, a non-profit veterinary and community partnership dedicated to improved animal care.

The "Scrap-E-House" is made of 90 percent recycled, reclaimed and reused materials and includes sustainable features such as a green roof, lower power consumption LED lighting, an interior cistern that feeds the water bowl and solar panel electrical generation and storage.

### Vander Ploeg Sweeps Prism Awards

Vander Ploeg & Associates, Boca Raton, took top honors at the Gold Coast Builders Association

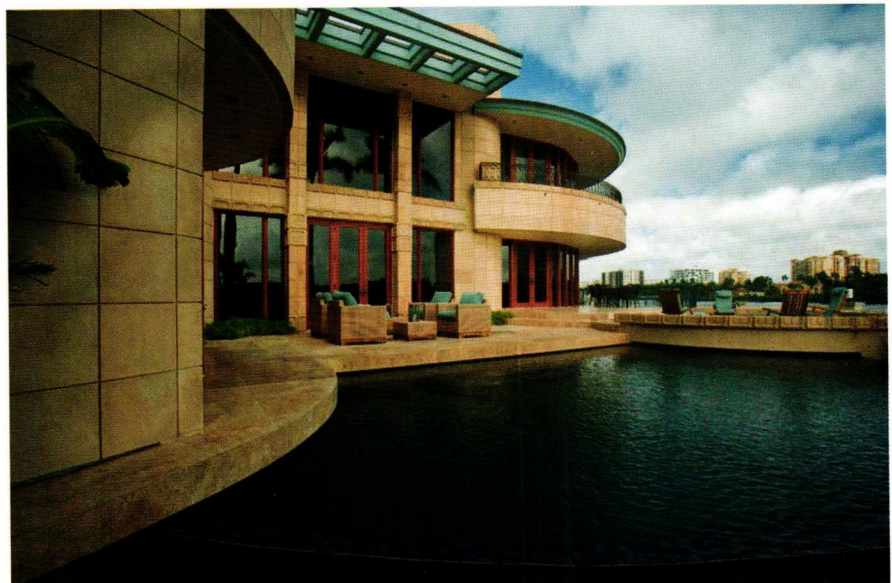
2008 Prism Awards. The firm's Dos Lunas custom waterfront home, whose organic architecture and interiors are linked to the environment, captured the overall 2008 Best of

Show Prism Award, as well as the 2008 Gold Prism Award for custom home architecture and interior design in the \$1 and \$5 million categories. The three awards recognized the 5,500-square-foot Dos Lunas residence's unique design and the many challenges the architect faced in maintaining the home's architectural integrity throughout.

Principals on the design team included Derek Vander Ploeg, AIA, Lisa Vander Ploeg, ASID of VPA Interior Designs and Luis Lay, Sr. Associate with Vander Ploeg & Associates.

### BRPH Tops in LEED APs

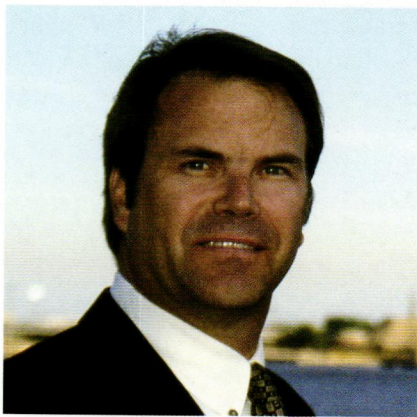
BRPH Companies, Inc. has been recognized by *Building Design & Construction* magazine as one of its Top 150 Firms for Leadership in Energy and Environmental Design (LEED) Accredited Professionals (APs). BRPH currently has 27 LEED APs who serve as experienced resources to clients and industry partners on LEED design for a



The Dos Lunas custom waterfront home designed by Vander Ploeg & Associates.



diverse roster of facility types. In addition to its LEED recognition, the firm placed #25 on *Building Design & Construction's* 2008 national list of the Top 50 Engineers/Architects, based on 2007 billings. *Engineering News Record* (ENR) also recognized BRPH in its recent list of the Top 500 Design Firms in the U.S. The company also placed in ENR's Top 10 firms in the nation for aerospace design.



Clifford G. Duch, AIA

### Duch Named President of Florida Chapter of ICA&CA

Clifford G. Duch, AIA, president and co-founder of Cronk Duch Architecture in Jacksonville, has been appointed the new president of the Florida Chapter of the Institute of Classical Architecture & Classical America (ICA&CA). He takes over from the chapter's founding president Geoffrey Mouen of Orlando. The three-year-old Florida Chapter is one of 12 regional chapters around the country.

Cliff Duch received a Bachelor of Architecture degree from Florida A&M University and established Cronk Duch in 1998. The award-winning firm is known for its commitment to design and craft excellence, much of which Duch attributes to the unique course offerings and teachers he encountered at the Institute.

## Books

### *St. Dunstan's and John* in Bookstores

After 40 years of practicing architecture, Charles E. Pattillo, III, AIA Emeritus, retired to pursue his career-long interest in the wood frame Episcopal mission churches built along the St. Johns River. The result of this pursuit is his first book, *St. Dunstan's and John*, which he recently described in this way: "Originally, I thought an architectural guidebook was a worthwhile goal. Then I wondered who created these marvelous buildings and how they were built. The St. Johns River, the Civil War and the people I met during my research led me in a new direction; a novel that allowed me to create a fictitious river church and tell a story that develops around the design, construction and life of this and other churches along the St. Johns."

A third generation Floridian, Charles E. "Pat" Pattillo was born and raised in Tampa. After four years in the U.S. Air Force, he attended the University of Florida where he received a Bachelor of Architecture and Master of Arts in Architecture. During his 40-year practice, he designed virtually every type of building and received awards for several. Pat is now working as a writer and his first book, *St. Dunstan's and John*, is available in bookstores.

## News

### FAA Approves Kobi Karp Structure

Kobi Karp's Empire World Towers are the first buildings in Miami to be approved for construction to a height of 1,000 feet by the Federal Aviation Administration (FAA). The height approval required the FAA to make substantial changes to its airspace and air traffic procedures. Empire World Towers, slated for construction in Miami's central business district, has set the standard for future high rise development.

In a new report, the FAA revealed that the towers will not interfere with normal travel in Miami's airspace. The project is a mixed-use complex comprised of two Miami Modern-inspired 93-story towers, making it the tallest building in Miami. At a height of 1,000 feet, the \$1 billion iconic structure will be one of the 30 tallest in the world.

### Clarification

The 2008 Design Awards issue of *Florida/Caribbean Architect* gave Javier Cruz, AIA, recipient of the Individual Pullara Honor Award, credit for the writing, editing and publishing of a public information piece dealing with the key elements of recovery and rebuilding after Hurricane Andrew. In fact, the body of work was written by Edward Lewis, AIA, and edited by Donna Lubin and students at the University of Miami. While Javier was a part of the team that produced the documents following the hurricane, he was not the sole contributor.

Javier Cruz did not take credit for any of the work and was not aware that the application for the award, which he did not prepare, contained erroneous information.

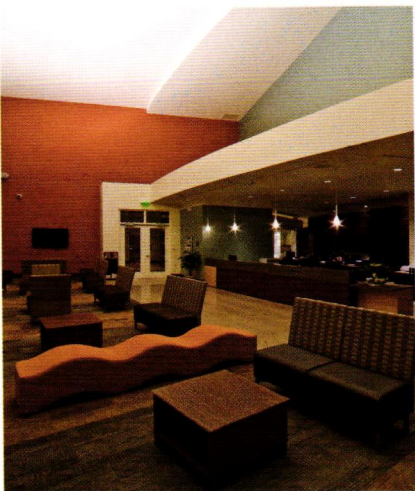
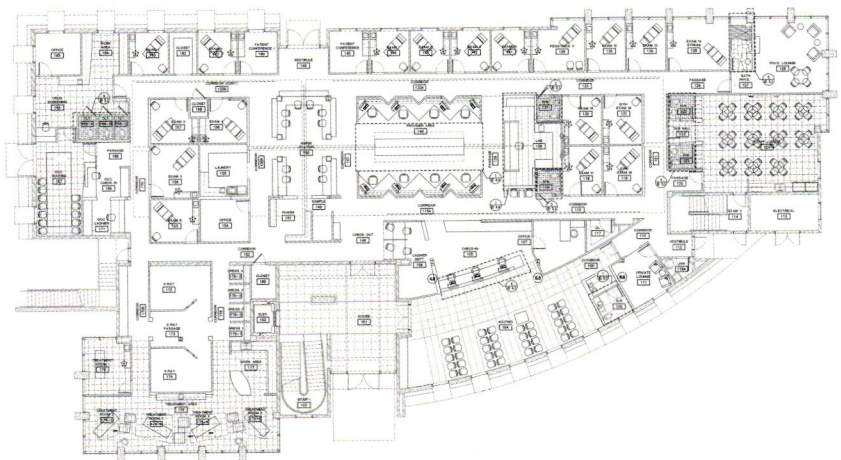


## Features in Brief



**PK Studios, Inc.** Naples, designed the award-winning 25,000-square-foot Advanced Medical Center with a unique identity. The physician/client envisioned a comfortable environment for the family practice that would carry the modern motif of the exterior through to the interior while the urgent and occupational care centers were imagined with an industrial theme. To achieve the appearance of South Florida vernacular architecture and

*Photos of south façade (main) and waiting area by J. Mark Strong Photography. First floor plan courtesy of PK Studios, Inc.*



effectively define the building's geometric volumes, the exterior employs sloped aluminum panels and coquina rock over precast concrete forms. Projecting window walls and sunscreens add another dimension to the façade while maintaining a clean, modern form.

The large waiting room serves as an introduction to the family practice component and differentiates this function from the second floor

offices. Each department's area is partially open to the next since interactivity is common and encouraged. Partitions between spaces are treated with multiple shapes, finishes, colors and textures to ensure that each space maintains a unique identity.

The distinctive exterior image is finished with the exclusive use of native plants, shells used in place of turf and ground cover, palms and trees that require minimal water.





**JVB Architect, LLC**, Tampa, is designer of the new 59,920-square-foot, two-story tilt-up concrete facility that serves as Corporate Headquarters for New Advantage Corporation, a distributor of semi-conductors and computer chips. The facility meets the client's multiple needs for office space, warehouse and several amenities including gymnasium, break area and two-story lobby.

The project utilizes simple, but unique, use of construction materials, primarily tilt-up concrete which was the best solution for the design for a variety of reasons. The efficiency, speed and economic feasibility of this type of construction reassured the client that the original design concept would proceed within budget and on schedule.

The corporate entry fronts the west side of the building with a con-



*Detail of the main entry, top left, into the corporate headquarters on the west side of the building. The entry opens into a two-story lobby. The interior of the call center, top right, which is located on the north side of the building. The north side of the building, above, contains the gym and administrative offices. Photos by Renée Benoist-Belluccia.*

temporary two-story lobby featuring variations in the curtain wall dimensions and a contrast between tight and open spaces complimented by natural light. Natural light from the lobby is shared with the upper level meeting spaces through large interior windows and the lobby mezzanine allows light to reach upper level hallways.

The call center is located on the north side of the facility where it

absorbs the majority of upper level space and has the highest occupancy. The call center is faced with curtain wall to take advantage of the light and maximize sun exposure from the north. The natural light is unobstructed by low-level cubicles and enhanced by a tall ceiling that curves upward toward the large tilt-up openings in the curtain wall.



**Life Sciences Building, Florida State University, *tallahassee***  
Elliott Marshall Innes, P.A., Tallahassee, Florida



*Southeast corner of the building with rooftop greenhouses, top, visible on the south side. Photos by Elliott Marshall Innes. Site plan of the science quad shows the relationship of the three existing buildings.*

The Life Sciences Building at Florida State University is the latest facility to be constructed in the new Science Quadrangle on the west side of campus. Following construction of both the College of Medicine and the Psychology Building, the 171,000-gross-square-foot Life Sciences project completes the planned development of this complex. The cost of the project was approximately \$54,577,600.

State-of-the-art research and teaching labs occupy the majority of the building and are supported by administrative and faculty offices and a 160-seat lecture auditorium. In addition, lab animal resource space is located on the lower level and rooftop greenhouses constitute the upper level of the four-story, brick and aluminum curtain wall structure. The configuration of the space allows the College of







*The east façade, above, clearly shows the design concept of two rectangular parallel “bars” linked by the stairway (below) element. Photo shows plaza deck and green roof over the vivarium.*







*The east façade of the Life Sciences Building looking north toward the College of Medicine.*

Medicine, Psychology and Life Sciences Buildings to share below-grade access. The roof garden provides a pleasant pedestrian transition space from the parking garage on the south side of the building to the central green space that the buildings share on the northernmost side of the quad.

The Life Sciences Building is presently proceeding through the process of becoming LEED-certified. In addition to the roof garden, other features that are contributing to making this a “green” facility include green space around the building, access through alternative forms of transportation, low emission carpet adhesive and paints, low flow plumbing fixtures, use of local-

ly produced materials and recycling construction waste.

Conceptually, the building was conceived as two parallel rectangular “bars,” separated by a transparent link that houses the monumental stairway and allows for a naturally lit transition space between the two separate building areas. The two parallel bars slide past each other in response to particular site conditions and the desire to utilize the building structure to terminate a strong visual axis originating farther to the north of the Life Sciences site. The auditorium is allowed to visually assert itself as a strong figural element in contrast to the rigorous nature mandated by the function of the laboratory blocks. Copper and

precast concrete were used on the exterior of the auditorium to identify the public nature of this part of the building.

The four rooftop greenhouse units simulate “roof dormers” in exterior profile but the exaggerated scale and transparent nature defies the traditional reading of this historical feature. At night, the greenhouses are brightly lit and their transparency helps them to function as beacons.

The exterior appearance of the building is consistent with the architectural guidelines that Florida State University uses to direct new campus construction. These guidelines draw on the familiar features of the Collegiate Gothic vocabulary evident in many of the structures that make up the historic core of the main campus. Stylistic features include steeply pitched clay or concrete tile roofs, brick walls, mullioned window profiles and decorative cast stone stringcourses. The Life Sciences Building uses these features, but does so in a manner that marks the new construction as distinct from the work that preceded it. In this respect, the building is more transitional in nature and avoids the trap of becoming a literal copy of the earlier work.

**Project Credits:** Elliott Marshall Innes, P.A.: Architecture, Interior Design; TLC Engineering for Architecture: MEP&S Engineers; Moore Bass Consulting, Inc.: Civil Engineer; LLT Building Corporation: Construction Manager.



## Casa Grove, *coconut grove*

Mateu Architecture, Inc., Palmetto Bay, Florida



The site for this project, known as Casa Grove, is a lush, tree-filled lot fronting a heavily traveled street. The 2,758-square-foot house occupies a lot that is 40 feet wide and 170 feet deep. All of the large oak trees on the property were preserved as part of the design solution. The architects were challenged to design a functional, cost-effective and uniquely creative setting that affords maximum privacy, openness, security and buffering from street noise. The resulting design is one that addresses the issues of the privacy/openness conflict and concern for security.

The courtyard design allows for the main public spaces to be



*Top, main house and courtyard. Front façade, above, from the street. All photos by Claudia Uribe Photography.*





buffered from the street by the front structure containing a garage/carport with a bedroom/studio office above. The entry sequence is such that the side setback is used as a filter to the house and deliberately extends the arrival sequence by placing the front

door at the rear of the building, making a small lot appear larger.

The living/great room is a two-story volume, simple in its detailing so as not to compete with the elements that define an individual's signature, i.e. furnishings, art, etc. The floors are of rectified porcelain tiles, creating a natural texture on the lower floor while the upper floors are clad in wood. Spaces flow into each other, borrowing visually from their adjacencies and creating the feeling of much larger areas both inside and outside. This allows for intimacy when a few people are gathered for a dinner and provides space for parties of 100 people.

The upstairs is reserved for the private functions of a master bedroom suite, with private decks and outdoor spaces available for private moments, even with the tight lot and setback constraints of this urban setting.

Owing to the simple, cost-effective and creative assemblage of spaces and finishes in this project, it was sold, prior to completion, to the first person who looked at it.

**Project Credits:** Mateu Architecture, Inc.: Architecture, Landscape Design, Interior Design; Frank Cuello, PE: Structural Engineer; JGP, Inc.: MEP; Mateu Architecture & Development Co.: Developer; Contemporary Builders, Inc.: Contractor.

*Ed. Note: Casa Grove has just received an Award of Merit from the Miami Chapter of the AIA. Juried in Boston, the project was one of 19 recipients from among 279 submittals. Mateu Architecture's Luminaire Showroom in Coral Gables was also recognized with the Chapter's 25-year Test of Time Award.*







*Living/Great Room with dining and kitchen beyond. Opposite page top, dining room and kitchen. Opposite page bottom, master bath.*



## EPs: Designing the Future of Affordable and Sustainable Housing



*"An Adaptable Solution," designed by Lilian Sherrard, AIA, shared first place honors with student Emilio Christopher Cox's entry titled "Common FASH, top."*

The recent focus on building "green" and the last few active hurricane seasons have set the stage for the development of a new model for

Florida housing—a storm resistant, affordable and sustainable model. Enter the Florida Foundation for Architecture and the creation of the

Florida Cottage Design Competition for emerging professionals.

From nearly 40 entries, 10 finalists were selected in September 2008 by a jury made up of housing professionals, university professors and several practicing Florida architects. After the finalists presented their designs at the 4th Annual Emerging Professionals Design Conference in October 2008, the audience selected the top three winners.

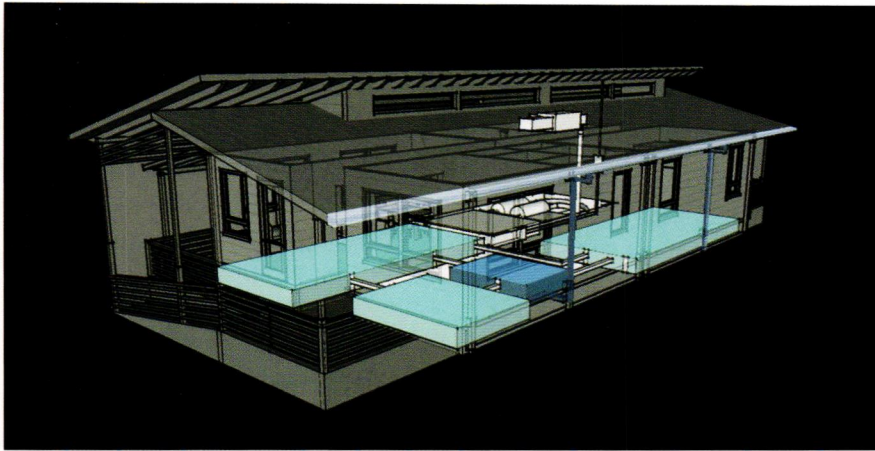
Lilian Sherrard, AIA of Tampa and Emilio Christopher Cox, a student at the University of South Florida, tied for first place. Thomas Wannan, AIA secured third place. Because of the tie, the Foundation decided to combine the first and second place prize money, and then split it between Sherrard and Cox. They each received \$1,250. Wannan received \$750.

The finalists included: Karina Cigagna, student; Fielding Featherstone, AIA; Hector Fernandez, AIA; Peter Gray, AIA; Jacob Brillhart, AIA; Alejandra Viana, intern; and Tommy Sinclair, Assoc. AIA.



*Thomas Wannan, AIA, received the third place award for "Sarasota House," a contemporary interpretation of a Florida style.*





*"An Adaptable Solution" designed by Lilian Sherrard, AIA.*

"The entries we received surpassed my hopes in design, imagination and research," said Foundation President, John Ehrig, FAIA. "The interest and enthusiasm expressed by the competition entrants, indicates that these 'emerging professionals' are ready, willing and able to face the challenge of developing new and unique approaches to address today's housing issues head on. I believe we may have just found some of the answers we need to change the way people think about affordable housing."

### **Addressing Florida's Housing Needs**

Designed to provide alternative housing similar to the "Katrina Cottage," the Florida Cottage Design Competition competition includes ambitious objectives. Planned goals include raising the bar for design of emergency housing; providing hurricane-resistant sustainable homes at affordable prices; promoting the image of affordable housing; providing cost-effective, well-designed housing alternatives for Florida cities; and creating an opportunity for Florida's emerging architects to design a home that will eventually be built.

While the design styles of the winners varied, they all remained focused on providing housing that was not only affordable and sustain-

able, but also functional and attractive. Participants were allowed to use designs that had foundations in any style including modern, classical, new urbanism or other Florida styles. At a minimum, the homes must include: a living/dining space, kitchen, three bedrooms, two bathrooms, a utility/laundry space, garages are optional and may be attached or a separate structure, no less than 1,500 square feet of air-conditioned space and a modular width of 12 to 14 feet.

The typical site for the home is anticipated to be at least 50 feet wide and 120 feet deep, with five foot side yard setbacks and 10 foot front and rear setbacks. Ultimately the homes will be structurally designed to withstand coastal wind loads of 150 mph with the intent that the homes could be installed in any community around the state.

### **Thinking Outside the Box**

Titled "An Adaptable Solution," Sherrard's winning entry sought to create a sustainable and adaptable framework in which people can express their individuality. Her design allows potential inhabitants to choose a configuration that meets their needs and allows for true interaction with its neighbors and the environment.

The solution includes a kit of parts that allows a family to adapt and customize its home according to individual needs or site specific issues. Finished units are shipped to the site and assembled using special integral brackets, which also provide roof structure attachments. This system allows components to be changed or disassembled as needed.

Cox's entry was titled "Common FASH," which stands for flexible autonomous systems house. His design focused on aftermarket parts through a three-foot standard module and standard connections to a plenum wall. The house is delivered to the site pre-manufactured allowing site construction to become site assembly. The house expands by adding floor modules.

Looking to the Sarasota School of Architecture for inspiration, Wannan's entry was titled the "Sarasota House." The concept of the house is to develop a contemporary interpretation of a disappearing Florida architectural style. The design focuses on a mass that is pulled apart to create a transparent space between. The idea was then set against a rigid grid of 14' modules dictated by the site and transportation constraints.

"This competition was another great opportunity for our emerging professionals to showcase their creativity and talents," said AIA Florida President, Steve Jernigan, AIA LEED AP. "Reasonably priced, storm-resistant housing is critical to Florida's vulnerable built environment. We hope this starts a new trend in affordable, emergency housing designs."



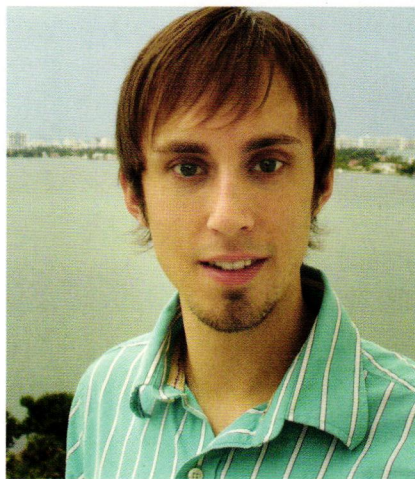
## Four Receive Coveted Bronze Medals

In 2008, the Florida Foundation for Architecture presented Bronze Medal Awards to four deserving and accomplished students. The recipients are Benjamin Cabrera from the University of South Florida; Christopher J. Glapinski from the University of Miami; Denise Francis from Florida A & M University; and Francisco Waltersdorfer from Florida International University.

Every year, the Foundation recognizes students from one of Florida's six architecture schools. Eligible students must be seniors graduating with a professional degree or a graduate degree in architecture who are members of their school's chapter of the American Institute of Architects Students (AIAS). They must also submit a letter of recommendation from a faculty member that attests to the student's scholastic achievements.

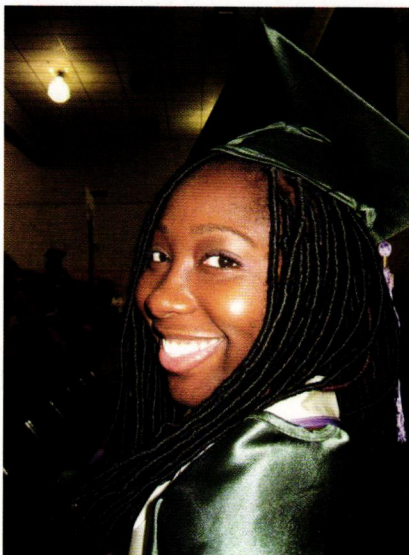
"The universities with architecture programs are the conduits for some of the brightest and most talented up and coming architects," said Foundation President, John Ehrig, FAIA. "The Foundation looks forward to presenting the awards each year. The Bronze Medal is our opportunity to recognize student's academic accomplishments and early contributions to the profession."

**Benjamin Cabrera** was an active member of AIAS, held a high GPA, served as a graduate assistant in the materials lab for two years and conducted interdisciplinary research with others on campus and in the private sector in constructing digital fabrication equipment.



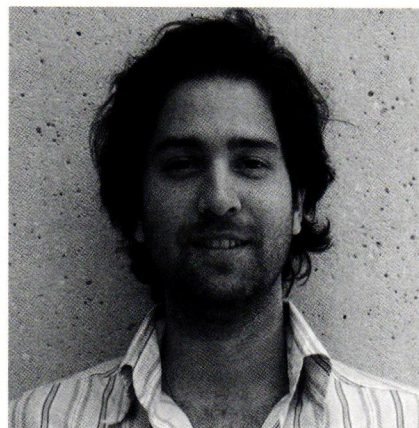
**Christopher Glapinski** was in the top 10 percent of his graduating class; was an active member of AIAS where he served as president and vice president; received numerous awards and recognition during his tenure at the university including, the Henry Adams Medal from AIA National; and he was recognized as AIA Miami's 2005 Architectural Student of the Year. Pictured above.

**Denise Francis** graduated in 2007 in the top five percent of her class. During her tenure at FAMU, she was extremely active in Alpha



Rho Chi Professional Fraternity Inc. and several other organizations. She received several awards for her academic accomplishments including the Henry Adams Medal from AIA National and the Alpha Rho Chi Bronze Medal. She now serves as an intern architect in Atlanta.

**Francisco Waltersdorfer** held the highest overall GPA in his class and the highest design studio GPA. His accomplishments include national recognition from the Association of Collegiate Schools of Architecture (ACSA) for a design competition project; his master's project was one of three chosen for a scholarship that recognizes the best in masters/thesis work; and two of his photographs were donated to the Foundation's 2008 Silent Auction where one of his photos was purchased.



The Florida Foundation for Architecture is a non-profit organization that exists to advocate the value of architecture to audiences beyond the profession.



## AIA Florida Named Association of the Year

At year's end, AIA Florida was named the 2008 Association of the Year by the Tallahassee Society of Association Executives (TSAE). The award recognizes an association that has demonstrated outstanding efforts, excellence and innovation related to its on-going or special programs/services that benefits its industry or profession, or the public at large. This is AIA Florida's second time in three years to be recognized for its outstanding association management.

"We are so pleased to be recognized for our hard work and commitment to meeting our members' needs," said AIA Florida Executive Vice President, Vicki Long, CAE. "We plan to continue our current efforts to develop even more programs that support our members in all their efforts."

AIA Florida was recognized for several of its programs and initiatives, as well as its philanthropic involvement with the 1% **Program**. This program connects non-profit organizations in need of architectural services with architects who have pledged at least one percent of their time to providing pro bono work. Pledging one percent equals approximately 20 hours per year. To date, AIA Florida has more than 6,400 hours pledged in Florida. All Florida architects are encouraged to pledge hours. Visit [www.aiafla.org](http://www.aiafla.org) to sign up today.

The Association was also recognized for its groundbreaking emerging professionals conference that targets students, interns, architects and design professionals who have been licensed 10 years or less. The networking opportunities and continuing education (CE) courses offered

at this mini-convention are designed to give younger architects the professional development and support they need to begin new challenges. The 2008 event was a great success with over 100 attendees from around the state.

Other accomplishments that helped AIA Florida earn the coveted title include:

- Providing new continuing education opportunities via online and DVD courses;
- Taking a leadership position in a successful fight against a possible sales tax on professional services;
- Successful passage of the "Energy Bill" during the 2008 Legislative Session to include requirements that state and municipal buildings meet a nationally recognized green certification on all new designs and significant renovations;
- Creating the *Design Matters* DVD, in partnership with the Florida Foundation for Architecture, that focuses on educating the general public about good design in architecture and the important role that architects play in community design—aesthetically, emotionally and economically. To date, *Design Matters* has been distributed to more than 5,000 people nationwide; and
- Increasing membership despite rough economic times, through its participation in AIA National's "15 for 12" program, which offers AIA Florida memberships beginning on Oct. 1 of a current year and receiving full membership benefits through Dec. 31 of the following year.

"The award presented by TSAE is an excellent distinction for AIA Florida," said Immediate Past President, Don Yoshino, FAIA. "Our members and staff have consistently

raised the bar for the association's management and innovative programming. Winning Association of the Year not once, but twice, in less than five years demonstrates their commitment to excellence."

Long added: "This year, despite the failing economy, your membership in AIA Florida was essential to the many accomplishments that helped the Association earn this recognition. Continuing your membership will be key to navigating these tough economic times. Your membership allows the Association to be strong and to block harmful legislation such as a possible sales tax on services, encroachment by other trades and professions into illegally practicing architecture and allowing you to receive quality continuing education at discounted rates. Membership renewals are due now. Our strength lies in our ability to stand together as a united front."



## Research in Florida

Jose A. Gelabert-Navia AIA, Managing Principal, Perkins + Will, and Professor and former Dean of the University of Miami School of Architecture and Jose Bofill, Director of Science and Technology, Perkins + Will, Miami

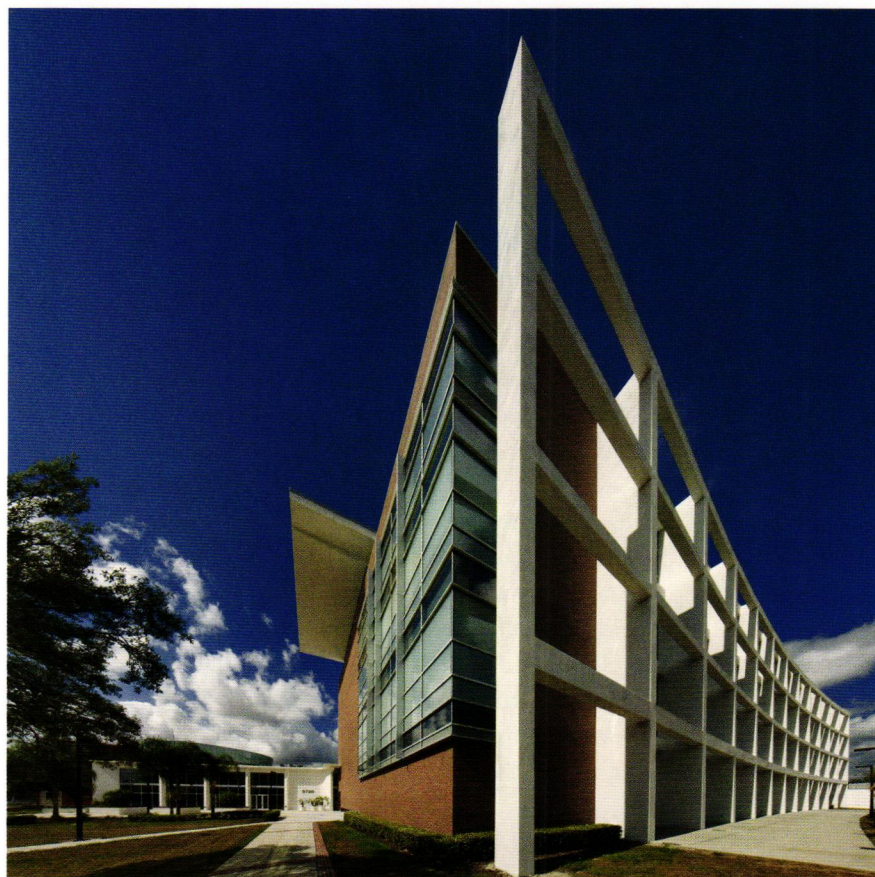
*Ed. Note: To keep AIA Florida members informed about current research that is of importance to the profession, F/CA invited architects who are members of university teaching faculties in Florida SOAs to submit material for publication. This is the first in the series.*

### Introduction

In October 2003, former Governor Jeb Bush and Dr. Richard Lerner, announced that the Scripps Institute would expand to Florida. The Legislature appropriated \$310 million and Palm Beach County added an additional \$137 million, to fund start up costs, initial staffing and scientific equipment purchases through 2010.

The idea was to attract other biotech institutions as well as the peripheral development that generally follows, such as pharmaceutical organizations, commercial and residential development. Many doubted the long-term success of this initiative. The skeptics have been proven wrong.

Since 2003, the Burnham Institute for Medical Research and Torrey Pines Institute for Molecular Studies have expanded to Florida from headquarters in California. Within the year, the venerable Max Planck Institute is moving from Germany and Oregon Health and Science University should also make the move to Florida. Many others are considering or are scheduled to



move their operations as well.

What was once a practically non-existent field in Florida has become one of the few healthy segments of our economy and of increasing interest to national and local architectural firms devoted to the design of research facilities. In this article we would like to highlight lessons learned in the planning and design of some of these laboratories.

### Collaboration

The design of research facilities should encourage collaboration and exploration. Design must be an interactive relationship with clients becoming part of the design process. Clients should be part of the decision-making process and must be involved every step of the way.

Our process typically involves an on-site, collaborative design char-





rette that allows client representatives, end users and the design team to focus on the total “vision” for the project, as well as practical issues related to project implementation. This active design process can quickly assess multiple designs, operational and strategic options based on the clients research mission.

## Laboratory Programming and Design

### Flexibility

1. A two-dimensional lab module allows for the layout of casework and equipment in either orientation, providing more ability to customize the labs. Designing the vertical risers to the perimeter (stairs and mechanical shafts) adds more flexibility by having different layouts on each floor to meet the changing needs in research programs.

2. Zoning the building between wet lab space (requiring once-through air) and non-wet lab space (offices, dry labs, and meeting rooms) creates a slightly more cost-effective mechanical system because the non-wet lab zone is standard office construction.

3. In our project for the Centers for Disease Control (CDC), we developed the concept of a “wet column” for the first time. All the pipe and wire drops are located adjacent to each structural column. The researcher can connect or disconnect within the laboratory space because all services are constructed vertically. Minimizing the obstructions in labs allows the flexibility to move casework and equipment into different configurations. The goal is to create “open lab loft space.” With the “open lab loft space,” water and wire services are provided at docking stations or perimeter walls, freeing up much of the space to be finished by the researchers.





4. Installing all vertical risers in the initial construction allows for the easy addition of sinks and hoods by connecting within the lab zone itself. The infrastructure is designed to allow many labs to add up to twice as many sinks or hoods in these defined zones, giving plenty of flexibility to most research projects. The wet column concept also reduces long-term operational costs. Placing the hoods and bio-safety cabinets at the end of the alcoves also supports better lab safety.

#### User-Friendly

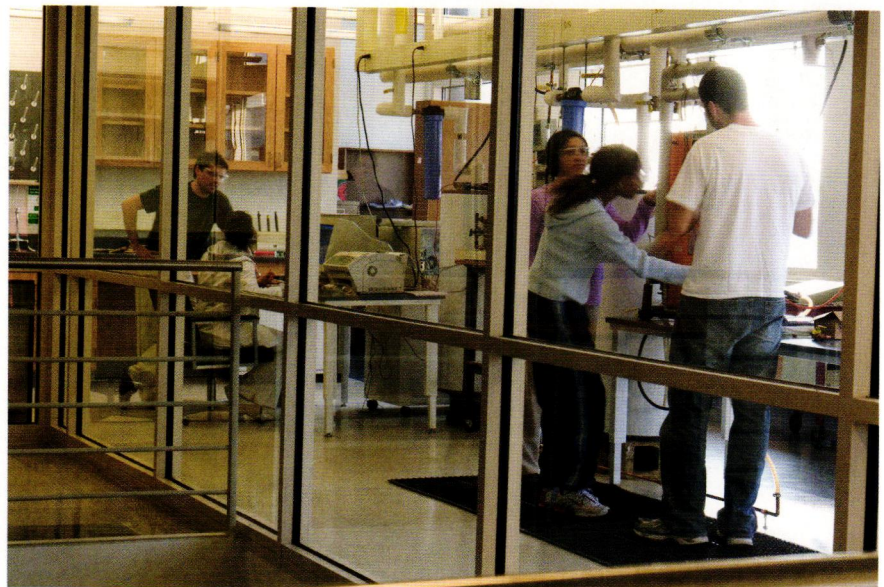
1. Plug-in casework to the wall and ceiling.
2. Docking stations to provide services to the mobile casework and furniture.
3. Regular lab tables with 25% of them constructed with adjustable legs.

#### Efficiency

1. Corridor Layout: Building efficiency becomes key with the desire to build more lab space and less public corridor area. Developer-driven laboratory projects, in particular, stress building efficiency. The racetrack corridor scheme provides

easy access to labs but is not as efficient as the single corridor 'Main Street'. The racetrack separates people along the two sides. Each corridor that is added reduces the net to gross efficiency by 5%, taking away precious lab space.

2. Casework Layout: Islands







allow people to circulate around them but reduce the amount of available bench space. The peninsula concept can add over 15% more bench in the lab and supports the “open lab loft” concept, with alcoves for hoods and sinks adjacent to the wet columns.

#### Research Teams and Collaboration

Forward-looking research buildings need to accommodate research teams and need to support collaboration and better communication. Architects working today should consider and evaluate:

- Informal meeting and collaboration areas. “Spaces in Between” labs

and non-lab areas.

- Office and lab accommodations for larger cross-discipline teams.
- Clustering PI’s together for better collaboration, interaction and strategizing.
- ‘Hotelling’ accommodations, to house research partners.
- Augmented space allocation for collaboration areas.
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## Meet Florida's New Architect in the House

By Vicki Long, CAE, and Michele Straw

After a long campaign season, Charles Van Zant, AIA of Keystone Heights, was elected to the Florida House of Representatives for District 21 on Nov. 4, 2008. Rep. Van Zant is a registered architect in Florida, as well as nine other Southeastern states, and is married to Katherine Powell Van Zant, an engineer. Together, the couple has eight children: Michael, Scott, Charles, Jr., Kimberly, also a civil engineer, Katie, Daniel, Joshua, Lydia and six grandchildren.

Van Zant was considered by many to be a long shot. In fact, the Republican Party of Florida (RPOF) backed one of his two Republican opponents in the primary and specifically asked him to step down. Van Zant refused and went on to a surprise victory in the Republican primary. He then went on to defeat his Democrat opposition, Linda Myers, a CPA supported by the powerful Florida Institute of Certified Public Accountants, an association with no less than four political action committees, each with the ability to provide financial support to the full extent of the law. According to Chris Hansen, AIA Florida legislative consultant, "Faced with an RPOF-endorsed primary opponent and a popular general election candidate, Charles used the only other tools available to him- his feet - going door to door and prayer." It seemed to work. "No one gave Charles Van Zant a chance to win except the Florida Architects' Political Action Committee."

During a post-election visit to AIA Florida headquarters, Van Zant expressed his appreciation for the support he received from AIA Florida and its individual members. "You, the members, and the AIA

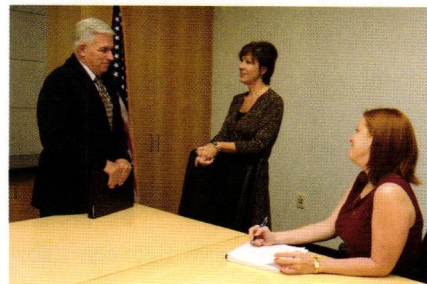
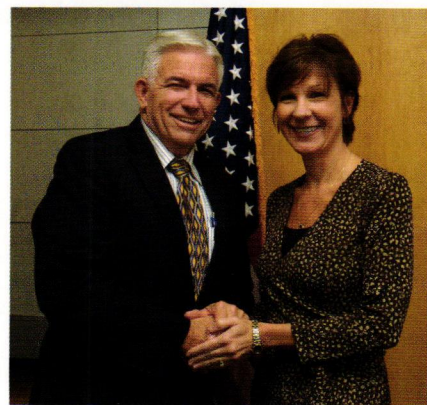
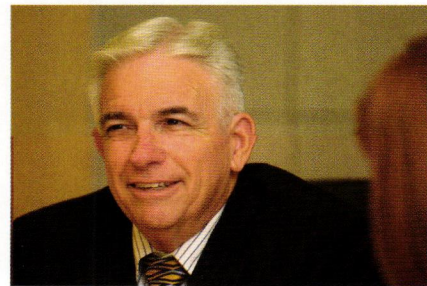
were here for me when nobody else believed in me," he said. "Even before the primary election, you were all there."

Running on a platform as a Christian conservative, an advocate of the second amendment, lower taxes, better education and job creation, he is also an avid hunter and owner of Van Zant Associates. He has over 40 years experience as an architect and he donates design work to charities including orphanages, churches, homeless shelters, seminaries and other projects around the world.

As if he wasn't busy enough, he was recruited into public life when his son Charlie, a Major in the Florida National Guard, was deployed to Iraq. "Those elected officials deployed more than 270 days are required to take a leave of absence from their elected positions," he said. "Charlie asked me to take his seat on the Clay County School Board provided that the governor would approve it and he did."

"In 2007, I saw the legislative needs of our district and in December I decided to run for state office," he said as he expounded on his experience with the school board and his conviction that this was a calling from God. "My ultimate victory had much to do with the full support of fellow AIA Florida members, the Associated Builders and Contractors and the Florida Engineering Society."

As a newly elected legislator, Van Zant says, "The largest issues facing the profession right now are the economy and the construction industry, which has been hit hard in this state. While there are still some architects who are doing well, there are many who have already felt the



pain. We need to lighten the burden on architects, engineers and builders. Right now we have a government regulating the people and we need a government regulated by the people if we are going to develop the state."

As an ordained minister who limits his architectural work mostly to



church design, he clearly understands the frustration of architects who are forced to comply with rules imposed by non-design professionals. "We do need a set of rules and regulations to follow, however, we cannot compromise design and the true art that architects create. The state is in need of a uniform standard that is consistent across the state. The current divergence from the basic codes is not in reaction to a diversity of need across the state," he says, "but rather from the diversity of interpretation by the building officials at the local level. There are many conflicts with codes due to changes at the local levels. These rules need to be ones that everyone can live by. Current rules were developed by people who have never designed or built a building. We are driven by rules and regulations rather than the freedom of design to be the professionals we would like to be. It used to be that an architect's seal was all that was needed to get a project approved."

He related an experience 20 years ago that occurred in a county that will remain unnamed here. "I designed a church and was asked to get the building permits. With two sets of plans under my arm, I went to the permit office, told the lady working the front desk what I was looking for and she immediately completed a form that, when handed to me, was the building permit. When I inquired about leaving the two sets of plans with her, (for the building department's and the inspector's use) she told me that she didn't have a place to store them and since I was the architect I was going to be the one to inspect the building once completed anyway so she didn't need them. I was set to begin. This very project is the essence of having a professional license. We have been educated to design buildings, place our seal on

documents and say that we approve that the final product will stand."

Two of his platforms during the election process were to support education and to reduce taxes. This same combination of issues was addressed by AIA Florida last year with its Coalition to Protect Florida's Economy in the fight to remove Amendment 5 from the 2008 ballot. As readers will recall, the amendment would have repealed the required local effort tax dollars used to fund education. The loss of revenue would have forced the Legislature to find additional tax dollars that some believed would be through the imposition of a sales tax on services. "I remember the 1987 attempt well. Back then the only exemption that was allowed was for lawyers and I remember how quickly it was repealed. A sales tax on services is not the way to go. I will always vote 'No' to a sales tax on services."

Van Zant, a soft spoken and true native Floridian, was bitten by the design bug at an early age while watching his uncle, a builder in Jacksonville, construct the family home. He began his higher education at Stetson University with a major in engineering but soon discovered the limitations the curriculum would have on his ability to design. So, he transferred to the University of Florida where he received what was then a Bachelor's Degree in Architecture.

"Once out of school, I began work with a firm in Nashville, Tennessee and worked on projects such as the Hyatt Regency on the Tennessee River and the Knoxville County Library, which was my first solo project. I later moved to Florida and began work with Reynolds, Smith & Hills working on 'small' projects like the Tampa International Airport, the CAN Tower and St. Joe Hospital."

Soon after completion of the air-

port, he decided to pursue his religious calling at the Southern Baptist Theological Seminary. There he applied for part-time work in an architecture firm and specifically asked to design churches. Although the firm had not had a contract to build a church in eight years, "two days later there was a request for a church to be designed. Since that first church, I have designed churches on five continents and many in the Caribbean."

Today, as he transitions into his latest role, Van Zant asks AIA Florida members to "contact me and let me know your concerns and needs. I need to be kept up-to-date on the issues imposed on architects due to legislation by the state, the local boards or another bureaucracy. Some needs may take legislation to change and I might not have an immediate fix, but I will try to provide help as quickly and efficiently as possible, even if it requires only a phone call."

His understanding of the needs of architects, his approach to common sense governing and his genuine likeability makes him an invaluable friend to the profession and the state as a whole. According to AIA Florida General Counsel, J. Michael Huey, Hon. AIA, "There is something about Charles that causes one to feel confident that he will now educate himself on the issues and relentlessly work to find the best solutions. Sounds like an architect, doesn't it?"

*Vicki Long, CAE, is Executive Vice President of AIA Florida. Michele Straw is AIA Florida's Director of Communications & Public Relations.*



## Session 2009

With issues in the forefront like the economic downturn, insurance crisis and property taxes, the 2009 Legislative Session will be difficult at best. This year, one of the largest freshmen classes of legislators, with 34 new members, will walk the halls of Florida's Capitol.

Your voice on the issues is as important as ever. Each year AIA Florida's Legislative Team works tirelessly to monitor hundreds of bills filed. You can monitor their progress on AIA Florida's website at [www.aiafla.org](http://www.aiafla.org) under Governmental Affairs. The website provides tools for you to easily locate your legislator and contact them about the issues affecting your practice.

There are two ways to get involved in the process:

**1. Contact your legislators** – you may want to invite them to a chapter meeting or a special event like Architecture Week.

**2. Calls to Action** – These are email alerts on important issues that require you to contact your legislator. AIA Florida will provide a generic email or letter that can easily be customized with your thoughts and sent to your legislator.

Visit the Governmental Affairs page at [www.aiafla.org](http://www.aiafla.org) TODAY!

Following is a list of the newly elected legislators and their district numbers. Take the time now, before session begins, to get to know your legislator. Set up a meeting or a Breakfast of Champions with your local component to talk to them about your interests and volunteer to be a resource as a design professional, code or sustainability expert and, most importantly, an architect.

### State Senate:

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**ADDRESS**  
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**PHONE/EMAIL**

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The Florida Architects' Political Action Committee (FAPAC) had a very successful election cycle in 2008. Many members stepped up to the plate and made contributions to FAPAC in order to support state legislative candidates.

"In 2008 I challenged every member to make a commitment to their profession and donate just \$25 each," said Rick Logan, AIA, FAPAC Chairman. "Many local components saw the value that FAPAC provides and made commitments on behalf of their members. In what became the chapter challenge we quickly raised almost \$20,000. This is the level of commitment we need every year to keep our forward momentum with the legislature."

In past years, FAPAC has had success rates in the 80 to 90 percentile, and 2008 was no different. FAPAC enjoyed a 100 percent success rate in the Senate Primary and an 88 percent in the House for contested races. In the general election held on November 4, the Senate success rate was 100 percent and 97 percent in the House each for the contested races.



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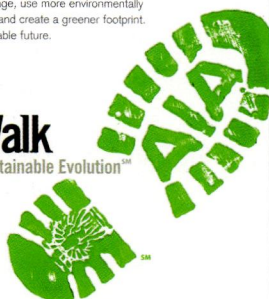
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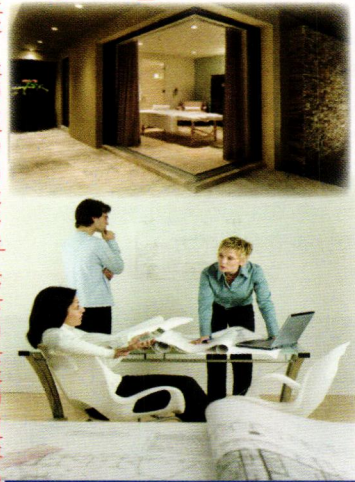
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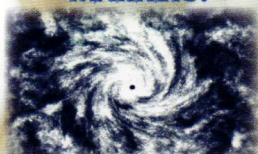
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