Official journal of the Florida Association of the American Institute of Architects

spring 11

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Acoustic Perfection at FGCU

Legacy of Addison Mizner

2011 Legislative Wrap-up

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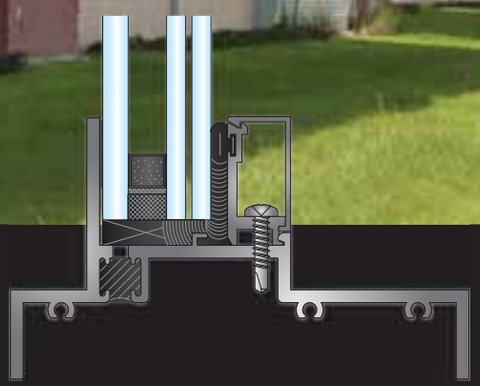

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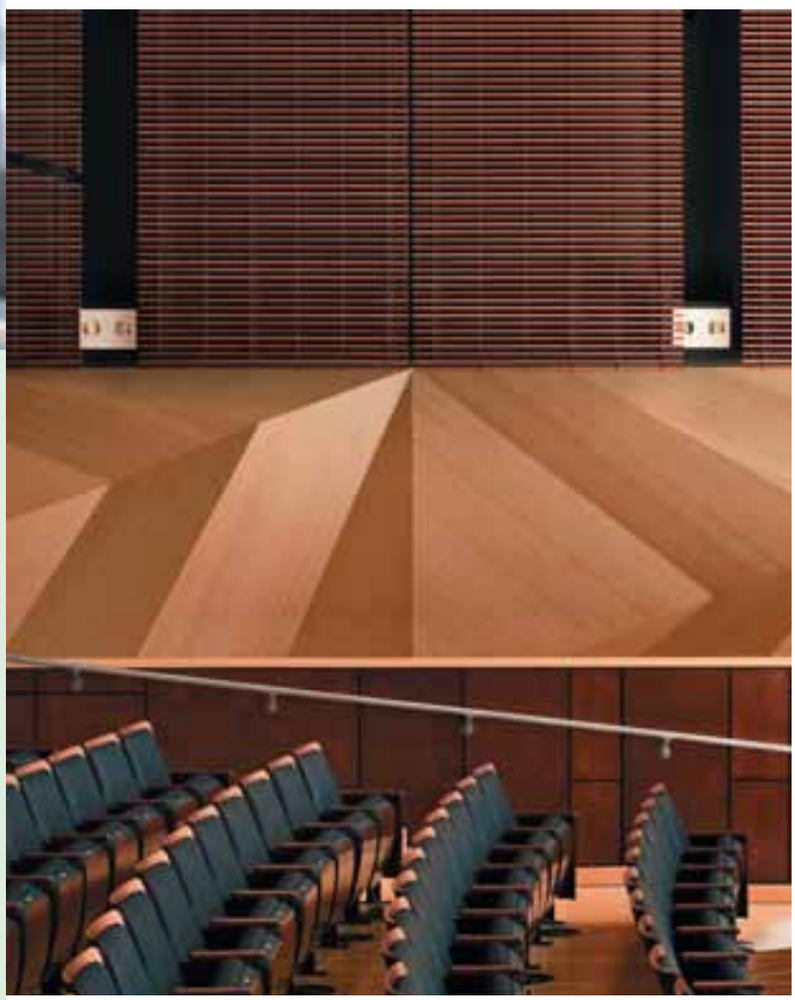

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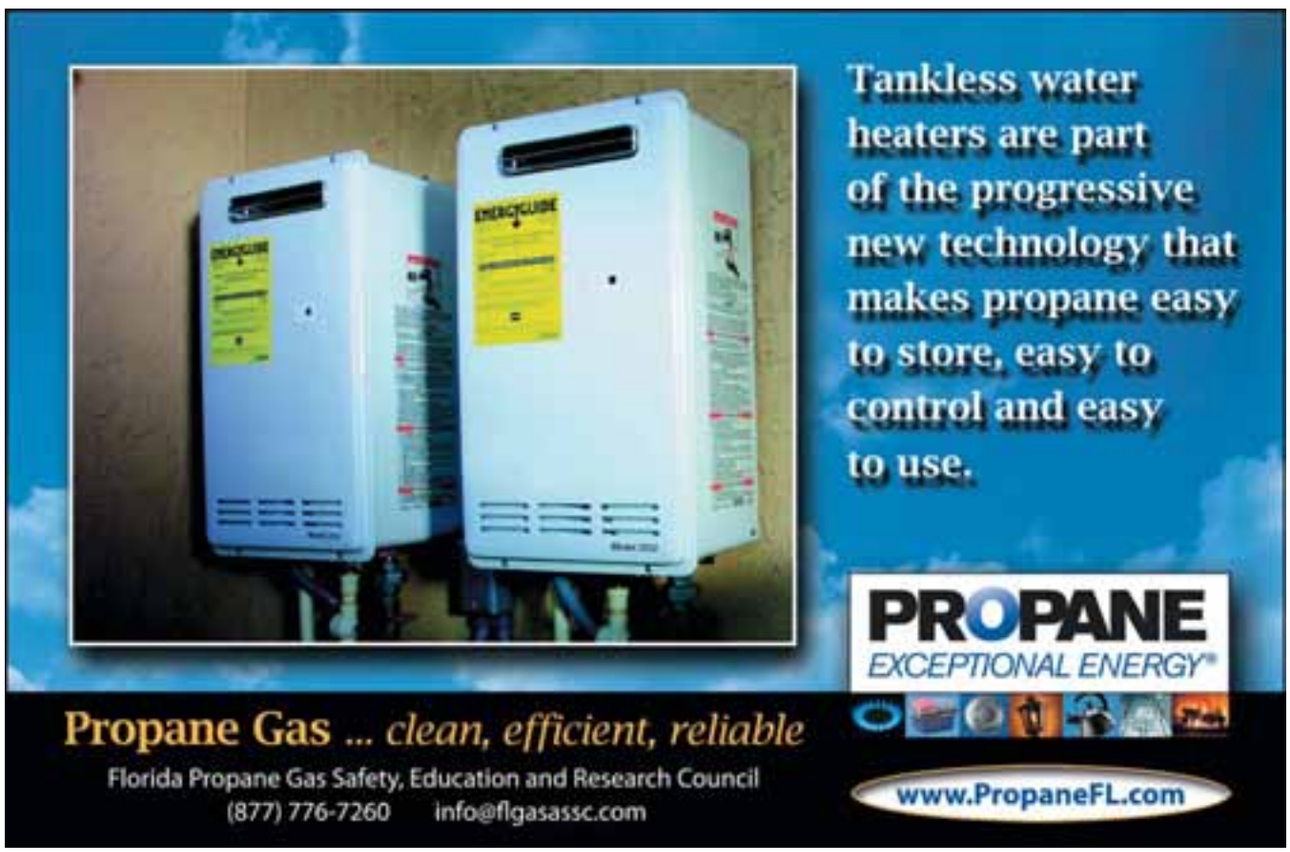

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Editorial

DIANE D. GREER

What is "Florida vernacular?" Is it a style? Is there a North Florida vernacular and a South Florida vernacular? And what does "vernacular" mean anyway? Dictionary.com tells me that the term refers first to language, then to plants and animals and finally "to the architecture of a particular place or people, especially the architectural ***style*** that is used for ordinary houses as opposed to large official or commercial buildings." So, it ***is*** a style! For houses! Why, then, do I get so many press releases about new buildings, 99 percent of which relate to public, commercial, medical and educational facilities, that describe the structure as "designed in the Florida vernacular?"

> A building does not have to have a label to be good architecture.

Maybe there is no Florida vernacular other than the Seminole chickee, which seems to meet the definition, and the modest raised cabin that has come to be called "Cracker," also a stylistic designation since the publication of Ron Haase's *Cracker Architecture.* But, in the multitude of books that serve as style guides for everyone from students to tourists, you won't find any of these terms listed.

I would argue that there is no "Florida vernacular" that addresses the architecture of the whole state. Mediterranean Revival is probably the single most recognizable "style" in South Florida, but as you will read in James Cornetet's critique in this issue, Mediterranean Revival (MedRev) was not only not vernacular, it wasn't even appropriate to the demands of the Florida environment.

There are two things that I think make Florida a difficult state to categorize architecturally: a brief history and climatic diversity. Outside of St. Augustine and Pensacola, each of which has an enduring architectural legacy worthy of landmark status, Florida managed to miss out on Georgian, Federal, Romanesque Revival, Egyptian Revival, Gothic Revival, Classic Revival and all the other revivals except for a few assorted token buildings that have a portico here or an eyebrow window there. As an Historic Sites Specialist for the Florida Department of State in the late 60s and early 70s, I conducted the site surveys of about 40 Florida counties from Monroe to Madison. I know what's here and we do have a lot of important buildings. But, for the most part, they are not noteworthy examples of traditional styles. There are some pockets of interesting Victoriana scattered around and, in rural North Florida, the inveterate "Cracker" style can be seen. But, what abounds in Florida in both number and quality are the Mediterranean Revival buildings of the 20s, the Art Deco buildings of the 30s and 40s, the midcentury modernism of Paul Rudolph et al. now known as the Sarasota School and the contemporary architecture of the last half of the 20th century.

Now I question whether "green" and "sustainable" are styles, not to mention the new term: "sustainism." These are certainly desirable building qualities, positive attributes, but are they stylistic designations? Not really. Style is part of a continuum, an ever-changing continuum that is impacted by technology, theory and the indefinable "taste."

In summary, and you may not agree, one or two attributes do not a style make. Cross-ventilation does not make a building vernacular. A portico does not make a building classical. I am convinced that style is the least understood term in the architectural vocabulary and the most used. A building does not have to have a label to be good architecture.

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President's Message

MICHAEL LINGERFELT, AIA, LEED AP

AIA Florida exists to "unite, educate and position architects to lead in the shaping of Florida's future." It's the Association's motto, and it's something I strongly agree with and wanted to write more about.

What if architects viewed the shaping of Florida's future as a design project? How might we begin to make it better? Warren Berger was a public member of the Board of Directors of the American Institute of Architects. In his book, *Glimmer,* he makes the point that "many social challenges are complex and require problem-solving that involves creativity, experimentation, empathy and system thinking—all hallmarks of the design approach." Most people look at a blank piece of paper in fear of having to make the first mark. Architects look at it with excitement and exhilaration. They have the ***opportunity*** to make the first mark!

But, we can't impact change without being involved in our communities.

Take a look around Central Florida to see how vision and imagination has had a profound impact on the area. Orlando was a small agricultural town until one man proved that "all your dreams can come true if you have the courage to pursue them." Walt Disney believed in an idea—a family park where parents and children could have fun together—and he created the third most visited site on Earth. In Daytona, visitors are electrified each spring when they hear "start your engines." Finally, the Kennedy Space Center encourages us to "reach for the stars," and as President John F. Kennedy said in his famous 1962 speech at Rice University, "We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too."

> What if architects viewed the shaping of Florida's future as a design project?

Architects are visionaries who see things as they are, but with passion about the situation and the alternatives. It is both challenging and exciting to use our problem solving skills to create the future we visualize. For the future of Florida, however, architects must look past the property lines of current projects and use the wide-angle vision that the future will require. The problem, as I see it, is that this "talent for designing Florida's future" is not widely recognized by Florida's leaders. Architects have the potential to make positive change in virtually every area of public concern: health, education, criminal justice and the environment.

It is time for architects to accept our calling and use our energies and our skills to shape the future of Florida. I challenge you to ***imagine the future*** and make it happen. This year's Convention will be like no other because you will be in attendance. You will unite with old friends and make new ones, you will be able to attend educational sessions that will help you develop into a better architect and community leader and help you create your own vision for Florida's future.

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Letters to the Editor

As they say, "It is sometimes better to be lucky than good," or some expression like that. All of which is to say that your selection of the storm image for the cover of the winter issue of *Florida/Caribbean Architect* is certainly germane, relative to the current events in Japan.

And, importantly, thank you for having selected the Monroe County EOC for publication . . . and for using it on the cover of the magazine.

What we are seeing on the news, on an hourly basis, is an unfolding tragedy, one that is almost unfathomable. The destruction that we see is a reality that we cannot believe is actually real. Importantly, it is a wakeup call to all of us in Florida, as it could just as easily happen here. With our propensity to be subject to the forces of hurricanes it is a question of "not if, but when."

As you will recall, we lost our home during Hurricane Charley. I learned a number of lessons as a result of that experience, but the most poignant was watching the demolition of a portion of our home that had not been destroyed by the storm. Our home had been, in our mind, a secure, safe place. I watched it become rubble in a matter of minutes, and it was not a lesson I wish to experience again. Nature has a way of teaching us humility, a premise that is unmistakable as we watch the events in Japan.

Our practice is now primarily dedicated to designing survivable buildings. We write about it, lecture, and "preach." Perhaps one of the positive aspects of the events in Japan is that we, as architects, will have a better understanding of the issue of survivability, and better responses when we face an elected body that is reluctant to fund a project such as an Emergency Operations Center.

Lessons learned, we say.

My best,
I.S.K. Reeves V, FAIA
President, Architects Design Group, LLC

Awards

Ervin Lovett Miller's rendering for the Carbon Challenge 2010 Florida Design Competition.

Ervin Lovett Miller's (ELM) design for a sustainable, high-performance home received the award for Best Curb Appeal in the **Carbon Challenge 2010 Florida Design Competition.** The annual competition challenges Florida architects to design a home with the lowest carbon footprint that will have a positive impact in single-family home construction. ELM's design is a two-story, 2,125-square-foot house featuring concealed photovoltaic solar panels as well as thermal solar panels to reduce energy and electrical usage. An above-ground cistern located between the main house and the detached garage supplements washer, toilet and irrigation demands. Two geothermal heat pumps provide the energy-efficient heating and cooling source.

Mateu Architecture's design for the New Mount Olive Baptist Church in Fort Lauderdale.

Mateu Architecture, Inc., won an invited design competition for a new Worship Center and Life Center for the **New Mount Olive Baptist Church** in Fort Lauderdale. New Mount Olive is one of the oldest African American churches in South Florida. Dating from 1918, the church campus includes a structure that is listed on the National Register of Historic Places, along with the current four-story facility built in 1979. The winning design concept, to be built as Phase I, includes a new sanctuary with nearly 2,000 seats along with a bookstore, a café area, Sunday School classrooms, a 200-seat chapel, parking facilities and administrative offices. Phase I will add approximately 40,000 square feet to the existing facility in an architectural expression designed to unify the entire campus.

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Work-in-Progress/Recently Completed

ROJO Architecture's design for Bright Horizons in Baldwin Park, Florida.

ROJO Architecture, Tampa, is designer of a new Baldwin Park facility for **Bright Horizons,** a national childcare provider. The facility is unique to other Bright Horizons locations as Baldwin Park is a design-regulated community. The project uses traditional massing in a Florida vernacular style that contributes to the fabric of the community. Roof features, shutters and covered terraces detail the massing and reinforce other public buildings in the area.

Jupiter Medical Center, renovations and additions, designed by The Haskell Company.

The Haskell Company, Jacksonville, has been awarded the design-build contract to complete $44.2 million in additions and renovations to **Jupiter Medical Center** in Jupiter, Florida. Haskell will design and build the Florence A. De George Pavilion, a three-story, 75,000-square-foot hospital addition to be added to the existing hospital as well as renovate more than 50,000 square feet of the hospital on multiple floors and departments.

Gallo Herbert Lebolo, Deerfield Beach, is designer of the new 24,000-square-foot **Immigrations and Customs Enforcement** building in Tallahassee. The South Florida-based firm is seeking LEED Silver Certification for the project, for which completion is expected by the summer of 2011. Tilt wall construction will enable the building to withstand a Category 4 hurricane with sustained winds of up to 155 miles per hour.

The new Immigrations and Customs Enforcement building in Tallahassee designed by Gallo Herbert Lebolo.

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Cuhaci & Peterson designed the new Southeast Regional Center for Mercedes-Benz in Jacksonville.

Cuhaci & Peterson Architects, LLC, Orlando, designed the new 415,000-square-foot **Mercedes-Benz Southeast Regional Center** in Jacksonville which is now open. The fast-tracked project includes Sales Operations for 12 states and Puerto Rico, a Parts Distribution Center, Quality Evaluation Center and a Learning and Performance Center. ■

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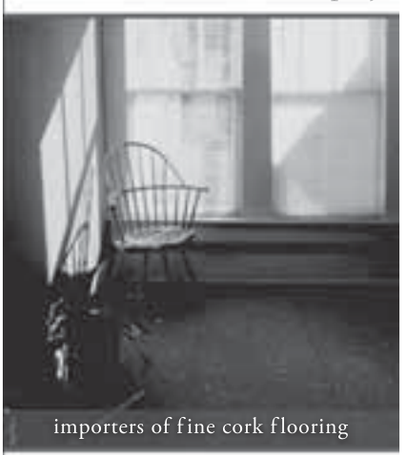

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The Origami Effect

Folding paper helped make FGCU's new Music Education and Performance Building acoustically perfect

"It was not until opening night that we could verify whether the initial design concept for the recital hall would translate into a success. Many long hours of hard work finally paid off as we sat and listened for the first time to the walls come alive."

— Lorenzo Mattii, Design Architect

Pfeiffer Partners developed the master plan for Florida Gulf Coast University's Arts Precinct and was the design architect for the new Music Education and Performance Building that provides facilities for both the Bower School of Music and the Visual and Performing Arts Program at the university. The facility, which is approximately 24,500 gross square feet, is primarily focused on spaces for the music program, including a 200-seat recital/choral hall, a 100-seat rehearsal hall, music studios and classrooms, practice rooms, a music education room and library, a multi-level lobby, faculty studios and offices and associated storage spaces.

Previously the university's music courses and performances were housed in three separate buildings, all acoustically and spatially challenged, but the new structure was designed to be acoustically perfect. The rehearsal rooms are built on floating floors to prevent sound vibrations from traveling, and the doors of the recital hall were specially manufactured to prevent any noise from leaking in or out. Every ceiling is sloped and every wall set obliquely to avoid the sound bounce that occurs with parallel walls. The soaring ceiling of the 196-seat recital hall is composed of honey-stained, wood-paneled walls, angled in an origami-like fashion to create peaks and valleys that cradle sound and gently reverberate it back to the audience. The walls and ceilings of classrooms are

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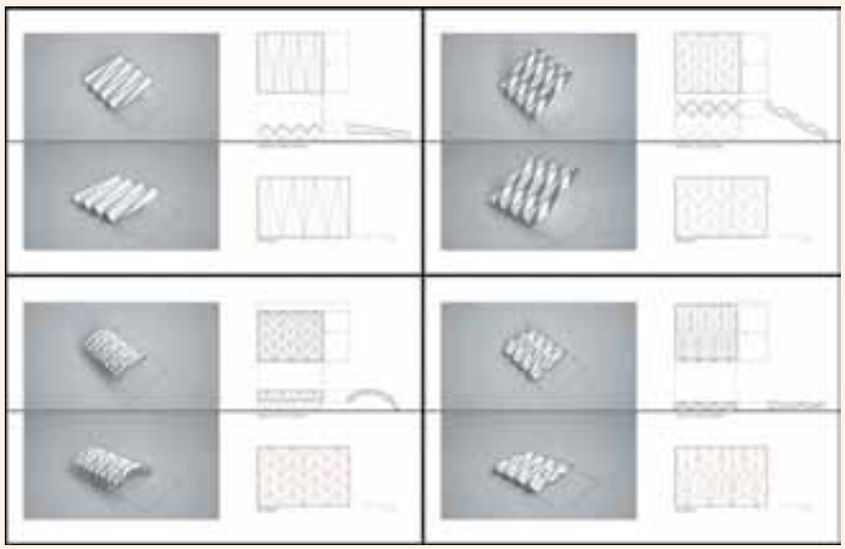

Research revealed that the ideal panel size and shape of the wall surfaces was an eight by 16-foot rectangle whose folds created valleys no deeper than 12 inches and whose sharpest angle would be no more than seven degrees from the hall's centerline. Getting the re-entrant corners to work was another matter, and, as such, a diagonal was introduced in each of the panels to ensure that the transition from wall to ceiling not feel like a "leftover." LORENZO MATTII/PFEIFFER PARTNERS ARCHITECTS

PFEIFFER PARTNERS ARCHITECTS
PC: Lorenzo Mattii, Design; Jean Gath, Planning; Ori Guy and Han Kim, Team Members.

REYNOLDS, SMITH AND HILLS, Architect of Record, Landscape Architecture and Construction Documents: Charles Gutekunst, AIA, Project Director; Don Green, RA, and Sam Vincent, AIA, Project Managers; Ryan Richards, AIA, Project Architect; David Laffitte, FAIA, Lighting; Javier Salazar and William Moisa, Team Members.

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Civil Engineering: **Johnson Engineering**
Acoustical Design: **JaffeHolden Acoustics**
Theatrical Design: **Theatre Consultants Collaborative**
Photography: **Christopher Payne**

also angled to diffuse sound and feature adjustable panels to tune the room.

The LEED Gold certified building responds to the demands of the Florida climate. The design compliments the sloped roof architecture and deep overhangs of the existing campus vernacular, while at the same time distinguishing itself as the gateway to what will eventually become the university's arts precinct, as well as a civic destination for the arts community in the surrounding area. The building takes advantage of the site's natural beauty, providing a variety of views out to the adjacent wetlands.

A delicate balance between the acoustical requirements and those of the music program determined the basic volume and shape of the room, but it was not until the architects began shaping the wall surfaces in order to focus and disperse the sound reflections that the concept of origami was employed. The transformation of a flat rectangular sheet of paper into a highly articulated multi-dimensional surface became the subject of hours of paper folding and geometrical calculations in order to obtain the proper angles of reflectivity. Ultimately, the word "origami" came to symbolize the unified version that was the motivational force behind the scenes.

After convincing the client that each folded panel was the same dimension and that the fabrication would be a duplicative process and could be mass-produced to hold down construction costs, it was discovered that the origami panels were not the same. The downstage height of the reflector needed to be 32 feet off the stage, a dimension easily divisible by the eight-foot height of the panel. The stage reflector, however, along the downstage edge was to be 52 feet long and therefore not evenly divisible. Thus, the idea was born to lean the panels inward as they traveled up the wall, closing in on the span until the 48-foot marker was reached. In the end, this curvature of sorts proved to be imperceptible to the untrained eye but it made construction of the original design possible. ■

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Invasive and Exotic **Architectural Species**

The Legacy of Addison Mizner

JAMES CORNETET, AIA, NCARB, LEED AP

The nearly 19 million residents of Florida are currently in a battle to protect their neighborhoods from a number of exotic predators. Burmese Pythons, Gambian Pouch Rats and other exotic species have been released into the wild by their irresponsible owners and are wreaking havoc on the natural equilibrium of Florida's ecosystem. While the population of the Burmese Python in the Florida wild is estimated to be in the thousands, there is an even more damaging and invasive species lurking in Florida. It was first introduced more than a hundred years ago and currently maintains a population estimated to be in the millions. Its origins are clouded by myths and fables and its popularity is fueled by its adoption as the status quo for the rich and famous. It has infiltrated our culture and has deceptively convinced the millions of Florida immigrants that it is a style that is both responsive to the unique climate of Florida and of the local vernacular. Clients love it and laymen praise it for its architectural character. (Virtually every known Mizner-designed building in Florida is listed on the National Register of Historic Places.)

In the Cloister at Boca Raton, the exterior façade depicts an eclecticism of styles and motifs that suggests that the structure was not the creation of one designer, but the result of an evolutionary process requiring many discrete additions. The structure was demolished in 2003. Photograph by Frank E. Geisler.

Throughout history, architects such as Paul Rudolph, Ralph Twitchell and Frank Lloyd Wright warned of the perils of stylistic fantasy, favoring a responsible architecture that is derivative of Florida's unique climate. Their premonitions have long been forgotten and many of their ideologies have fallen victim to the exotic and invasive architectural style of the Mediterranean Revival. The focus of this historical critique is not to recount the tale of how Mediterranean architecture became the dominant style in Florida, but to reexamine the legacy of Addison Mizner, and to raise awareness in the architectural community of the dangers of favoring style over process.

THE LEGACY OF FANTASY

Addison Mizner is one of the most misunderstood architects of the modern era. Dismissed by historians as just another revivalist, his works transcend style and are the result of a unique process that enables Mizner's gifts as both entertainer and storyteller to animate his architecture in a way that would make Walt Disney envious. Mizner's works, and similarly Mediterranean-styled architecture, are fallaciously classified as a fictitious Addison Mizner Style or Mizner Architecture. The emergence of this classification suggests that Mizner's work diverges from traditional revivalists and a definition of that variation has yet to be constituted. Mizner, in his designs, appears to dance effortlessly from style to style with little regard for a specific period in an attempt to create his own history. Many architects attribute Mizner's stylistic eclecticism to his lack of formal training as an architect, but, in reality, it is the result of his search for authenticity. An inquiry into Mizner's creative process reveals that his aesthetic is the result of fabricating a fanciful history for every design, condensing

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centuries of cultural evolution into just a few years. In order for a Mizner building to achieve the illusion of being from a faraway Mediterranean town, it must manifest the spirit of the place it is mirroring. Mizner is unique in that he understands this spirit to be the summation of moments and events that define a place and not a style. In the following quote, Mizner attacks modern architects. Many historians interpret this statement as an attack on Modern architecture, but I believe it is an attack on his revivalist peers, using the term "modern" to mean "as of or pertaining to the present and recent time." This is confirmed by the fact that he is disgusted by the approach to styling a building in a certain period which produces a copybook effect:

"Most modern architects have spent their lives carrying out a period to the last letter and producing a characterless copybook effect. My ambition has been to take the reverse stand – to make a building look traditional as if it had fought its way from a small unimportant structure to a great rambling house that took centuries of different needs of ups and downs of wealth to accomplish. I sometimes start a house with a Romanesque corner, pretend that it has fallen into disrepair and been added to in the Gothic spirit, when suddenly the great wealth of the New World has poured in and the owner had added a very rich Renaissance addition."

In the early 20th century there was little constructed in Florida. Stepping into one of Mizner's Mediterranean structures combined with the isolated landscape would have made a visitor believe he was on a secluded Mediterranean island. This notion of fabricating a historical context in reference to a foreign land is an early precedent for its present day incarnation at EPCOT. At Boca Raton, Mizner was concerned with the reality of his Mediterranean fantasy, much in the same manner that Walt Disney was concerned with the reality of bringing Venice to Orlando. Many Floridians and architects attack Disney for being foreign to the native culture, but a reexamination of Mizner and his process reveals that the spirit of Walt Disney has been a part of Florida since its rebirth as a tourist destination in the early 20th century.

THE LEGACY OF REALITY

After reading several books on the life and works of Addison Mizner, a reoccurring theme emerged. Each writer maintained an unwavering loyalty to the architect and his designs as being sustainable. Some writers made outlandish statements promoting Mizner's architecture as intrinsic to Florida in what is a negligent disregard for history! For example, in Boca Rococo, Caroline Seebohm suggests that: "If he (Frank Lloyd Wright) had landed in Palm Beach in 1918, perhaps, absorbing the history of southern Florida, its flatness, the palm trees, the sunlight, and the humidity, he might have gone in the direction of his contemporary (Addison Mizner)." One needs not speculate on whether Frank Lloyd Wright would have followed Mizner's lead, because in 1941, Wright would begin designing a series of 18 buildings for Florida Southern College that serve as an exemplar to future generations of how to create buildings that harmoniously merge with the Florida landscape.

Although Mizner's charming personality permitted him "to build the way he wanted to build," he did so at the expense of the environment and as technology and our understanding of the environment has evolved, so should Florida's architecture. Ralph Twitchell warned Floridians of the dangers of the invasive Mediterranean Revival Style, urging architects to design buildings that were responsive to Florida's unique climactic conditions and provide spaces that offer inhabitants a sympathetic interaction between the constructed environments they occupy and the natural environment. In his article entitled "Where Goes Sarasota?" Ralph Twitchell outlined the major problem with transplanting the Mediterranean style to Florida.

"All of the work of the 'boom' period was Mediterranean in style with low-pitched tile roofs and stuccoed masonry walls. No one then gave thought to the outstanding characteristics of the Florida climate. The Mediterranean style was the product of a semi-tropical, hilly and dry environment. Florida is neither hilly nor dry. Its warm sea breezes carry a high degree of moisture. Where the Mediterranean style answered the needs of its birthplace, its thick walls, small openings, enclosed courts and roofs with no overhang utterly failed to answer the needs of Florida."

In a single view from the terrace of the Cloister, several archway and column treatments can be seen. The lone oculus seems to complete the seemingly eclectic and unordered composition. Photograph by Frank E. Geisler.

To be fair to Mizner, at the time his buildings were constructed, many were designed as tourist destinations and were only occupied during the dry winter season that more closely resembles the Mediterranean climate. They did not, of necessity, have to respond to the same criteria that buildings occupied year round had to. Paul Rudolph and Ralph Twitchell developed an architecture that was of the Florida vernacular, but it failed to become fashionable in the same way Addison Mizner's propagandized Mediterranean architecture rose to the top of the architectural food chain where it has reigned for over a century. While much of Florida's architecture of the last 100 years was grounded in fantasy and neglected the environment, the legacy of Addison Mizner is one that has changed the Florida landscape forever. Now, architects need to promote a new Florida architecture that is sensitive to the reality of our current environmental conditions, grounded by the limits of our region, informed by process and not a replication of another civilization's history. We need a new Addison Mizner. ■

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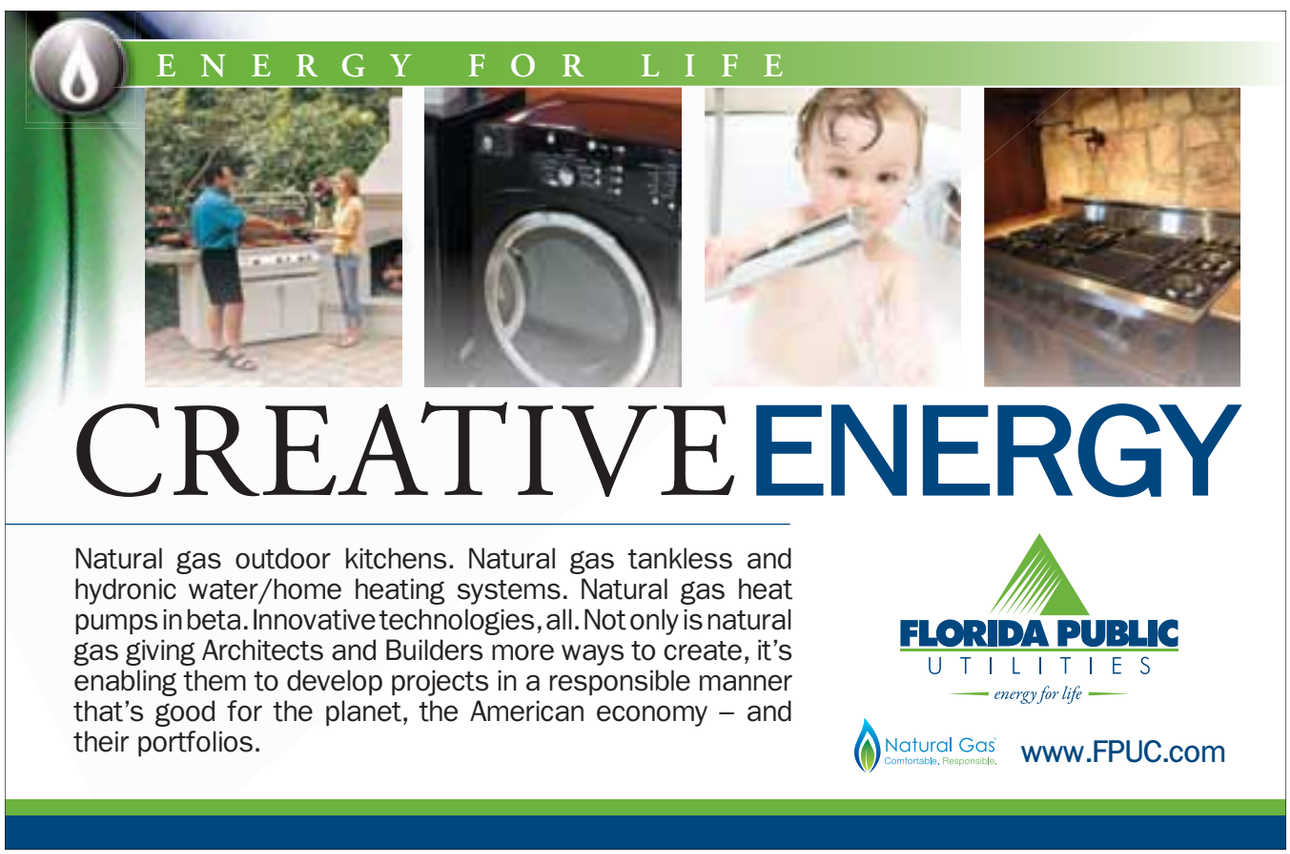

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2011 LEGISLATIVE WRAP-UP

VICKI LONG, CAE, HON. AIA FL
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The 2011 Session was a bumpy process this year, with unlikely coalitions forming amongst legislators that challenged leadership in both the Senate and the House. These coalitions proved surprisingly powerful in the waning days of Session and truly made for strange bedfellows in the Senate where members of the Democratic, Republican and Black Caucuses tested the Senate leadership on points of procedure. Such successful use of strategy was surprising due to the relative inexperience of the members, given that two-thirds of the Legislature have served in office less than two years.

House Speaker Dean Cannon (R-Winter Park) asked all committee chairs (experienced legislators) to refrain from sponsoring any bills—cutting out 33 representatives from the list of potential bill sponsors. Consequently, AIA Florida's legislation regarding the Fairness in Contractual Liability (HB 605) was sponsored in the House by freshman Rep. Greg Steube (R – Sarasota); a commercial litigator who understood the issue and was a great sponsor. In the Senate, the companion bill, SB 288 was sponsored again by Sen. Joe Negron (R – Palm City). Readers will recall that Negron sponsored similar legislation last year that was ultimately vetoed by then Gov. Crist.

The bills provided for limited liability for architects, engineers, surveyors and mappers, interior designers and registered landscape architects as a result of construction defects resulting from the performance of a contract. However, on the second day of Session, SB 288 was heard in the Regulated Industries Committee and voted down by a margin of 4-8—killing the legislation for the year. Opposition to the legislation included the Florida Justice Association (Trial Lawyers), Florida Bar, Community Associations Institute (Condo Associations), ABC, AGC and others. Sen. Negron did a yeoman's job as he worked against a machine of opposition.

With the death of the liability bills, focus turned to the issues of ***building business and job creation*** and included opposition to an amendment of the Consultants' Competitive Negotiation Act (CCNA), support for the Florida Building Code, International Green Construction Codes (IGCC) and encouragement for state investment in construction. All were outlined in blueprint format as a memorable "leave behind" for Legislators.

Each year, the Association fights those that seek to circumvent or amend the CCNA process set in place in 1971, attacks that have recently increased due to budget cuts. This year, Sen. Mike Bennett (R – Bradenton), filed legislation to allow price negotiation early in the qualifications identification cycle. After amendment, SB 276 would have allowed the selection of the three most qualified firms that, once ranked, allowed the municipality to enter into price negotiations with the first ranked firm. If negotiations broke down, the entity could then open negotiations with the next ranked firm. Fine so far. But then, according to the bill, the entity could go back to the first ranked firm pitting them against lower ranked firms and thus creating a bidding war for public projects.

AIA Florida educated members of the Legislature by sharing documented data on the benefits of the qualifications based selection process and organized a last minute lobbying effort by local components. Subsequently, SB 276 died in the Education Committee since it never received a full committee hearing. The companion bill, HB 135 was never heard in committee.

"The death of these bills affirms the importance of building a relationship with our elected officials," said Vice President of Legislative Affairs Dan Kirby, AIA, AICP, LEED AP. "Because members of one component reached out to their senator, we were able to put the nail in the coffin on SB 276. Without the involvement of our members, this bill could have put even more architects out of business."

As an electrical contractor by trade, Sen. Bennett also filed multiple bills relating to the Florida Building Code (FBC). In particular, SB 396 was filed that, among other things, would adopt the International Building

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Code (IBC) to serve as the base code with limited Florida-specific requirements as a supplemental document, as well as change the adoption cycle of technical amendments from one to three years. Similar bill, HB 849 by Rep. Daniel Davis (R – Jacksonville) would also redefine the term "sustainable rating system" and revised requirements for selecting a member of the Florida Building Commission to include a professional accredited under the IGCC or LEED. In the final weeks of Session, HB 849 was approved and presented it to Gov. Scott for approval.

AIA Florida continues to support the IBC as the base code in Florida with few, if any, Florida specific amendments. Currently, technical amendments and the glitch review process puts the Code in constant flux.

The IGCC references reflect the legislators' understanding of sustainable architecture and the importance of emissions into the environment. While the language of an "IGCC accredited professional" is not technically the correct terminology, elected leaders have taken the initiative to recognize its importance. In future legislative sessions, the language can be edited to the proper terminology.

With the current economy, one would expect the state budget to be ***the*** topic of discussion for the entire Session. However, it was the proposed deregulation of licensed interior designers that commanded the most attention and emotional debate. Originally, the substance of HB 5005 was an "exercise" to review the need for regulation of over 60 professions, including architects. Architects were removed early on from the "exercise;" however, interior designers, landscape architects, surveyors and mappers, geologists, auctioneers and others remained for further scrutiny. After the first committee hearing on the proposal, landscape architects, geologists, and surveyors and mappers were amended out of the bill.

During the Appropriations Committee meeting in the House, hours of emotional public testimony were choreographed by affected industries. Ninety-one appearance card requests were submitted for public testimony, most from regulated and unregulated interior designers. Members from the Interior Design Associations Foundation and students presented opposing and contradictory arguments to legislators. They first argued that, with passage of interior design deregulation, anyone would be allowed to practice interior design completely unfettered, thus creating a threat to public health, safety and welfare. The second argument, conversely, claimed that only architects would be able to perform commercial interior design. Neither is true according to AIA Florida General Counsel J. Michael Huey, Hon. AIA.

Huey, explained, "If interior designers are deregulated, business will return to the way it was prior to their regulation. The Florida Statutes specifically state that interior designers cannot perform work that impacts lifesafety, therefore proving both arguments are wrong. Work will not be limited to architects. Non-structural design that does not extend into the architects' scope of practice will be allowed by deregulated interior designers."

Currently, Florida Statutes prohibit interior designers from work pertaining to "construction of structural, mechanical, plumbing, heating, air-conditioning, ventilating, electrical, or vertical transportation systems, or construction which materially affects lifesafety systems . . . such as fire-rated separations between interior spaces, fire-rated vertical shafts in multistory structures, fire-rated protection of structural elements, smoke evacuation and compartmentalization, emergency ingress or egress systems, and emergency alarm systems." (F.S. 481.203, (8))

AIA Florida President Michael Lingerfelt, AIA, LEED AP, stated, "The Florida Statutes govern this state and have governed the practice of architecture since 1915. Currently, the public's health, safety and welfare are not and cannot be affected by the work of interior designers in Florida. In fact, only three states have an interior design practice act and only 19 have title acts. In my 30 plus years of work across the country, I have experienced the positive impact of a well designed space. If this bill passed, architects would continue to utilize the skills of interior designers as we did prior to their licensure."

By the time the bill was presented on the House floor, 14 professions were included in the bill. Debate in the House was extensive but the bill passed 77-38 and was sent to the Senate for approval. There, the bill was killed on the final night of Session by a coalition of senators unhappy with the ***process*** used by the House. Simply, the House presented this substantive legislation through a vehicle known as a budget conforming bill—as such, it was presented to the Senate on the last night for an up or down vote with no opportunity to amend the language nor to hear its substance in full committee.

Consequently, the bill "went down in flames" as the Senate voted 32-6 against the measure.

Finally, HB 5007 and SB 1824, were bills that, among other things, reduced the number of continuing education hours required to reactivate an inactive architectural license. Florida Statutes require an architect to take 12 hours of continuing education for every year that the license is inactive. The legislation would have reduced the number of hours to the equivalent of one biennium—20 hours that include 16 in health, safety and welfare and two hours of advanced FBC.

Additionally, SB 1824 by Sen. Alan Hays (R - Umatilla) included language authorizing the full privatization of the Board of Architecture and Interior Design (BOAID) and was tied into the 5007/5005 struggle and was consequently killed. The same coalition that defeated HB 5005 killed the bill due to perceived procedural shenanigans and despite the good content in the bill.

In the final day of Session, the House and Senate reached agreement on a joint budget of nearly $70 billion. Included in the budget is full funding for BOAID's privatized investigations and prosecutions of architects and interior designers and unlicensed activities. Originally all agencies were subject to a 15 percent cut but AIA Florida was successful in excluding these functions of the Board.

In subsequent days, Gov. Scott applauded legislators for their work and said that he did not intend to veto the entire budget as he previously hinted. The Governor has signed the budget, vetoing $615 million by line item. Upon conclusion of the Session, Gov. Scott stated, "Looking ahead, we've still got a lot of work to do in order to get our state back to work. We're not there yet…but for now, it's time to celebrate a job well done." ■

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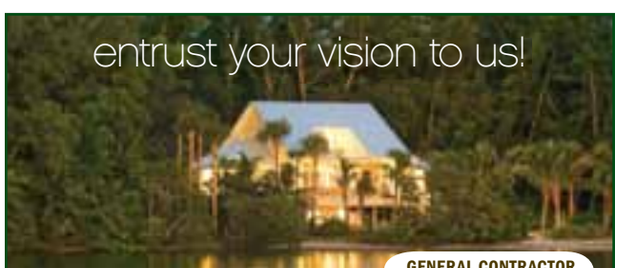

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