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2017-18 ACSA\_DP PORTFOLIO | MARILYS R. NEPOMECHIE, FAIA

Professor of Architecture | Associate Dean for Strategic Initiatives

Executive Director | CARTA | MANA Wynwood

Florida International University | College of Communication, Architecture + The Arts

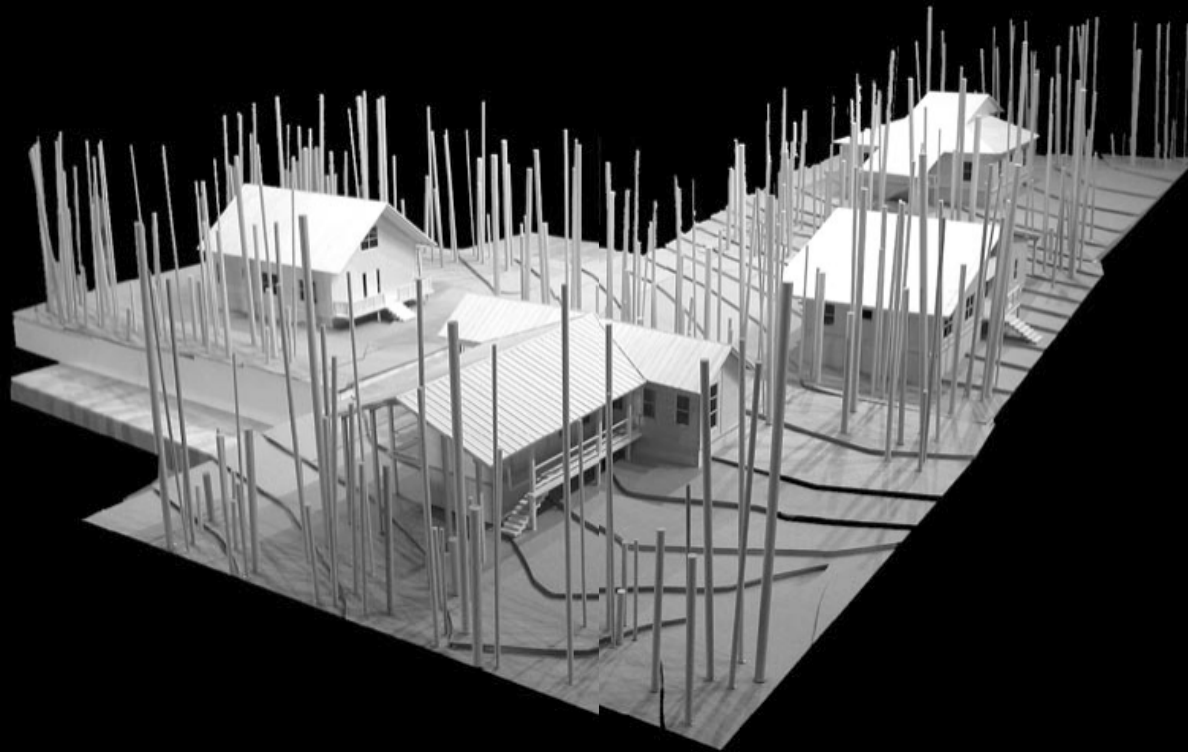


**COMMUNITY | CITY: Between Building + Landscape**

Affordable, Sustainable Infill for Smoketown, Louisville Kentucky

w/ M. Canavés, ASLA, IIDA

**AWARDS | RECOGNITION:** 2011 National AIA Honor Award for Urban Regional Design | Residential Architect Magazine Award | Chicago Athenaeum American Architecture Award | Award of Excellence Unbuilt Design: AIA Florida + Caribbean | Award of Excellence Unbuilt Design: AIA Miami | Boston Society of Architects Design Citation | Numerous grants, publications, exhibitions, and lectures in academic and professional venues.



**QUILTING HOME | BIG WOODS : Affordable Rural Housing**, Moorehead, Kentucky  
+ University of Kentucky Faculty Collaborators: Michael Pride , Bruce Swetnam, David Biagi

w/ M. Canavés, ASLA, IIDA

**AWARDS | RECOGNITION:** ACSA Faculty Design Award | ACSA Collaborative Practice Award | NCARB Prize | NCARB Prize Honorable Mention | AIA Award of Excellence for Unbuilt Design AIA Florida Caribbean | Silver Medal International Bienal Miami + Beach | Merit Award Unbuilt Design AIA Miami | Boston Society of Architects Design Citation | JR Groves KHC Housing Corporation Fellowship | Sue Fan Gooding Design Fellowship | Numerous grants, publications, exhibitions, and lectures in academic and professional venues.





**HOUSING DIASPORA: Scattered Site Infill for Little Haiti**  
Design Competition | Exhibition

w/ M. Canavés, ASLA, IIDA

**AWARDS | RECOGNITION:** The American Architecture Award, Chicago Athenaeum | Award of Excellence Unbuilt Design Boston Society of Architects | ACSA Faculty Design Award of Merit | Award of Excellence Unbuilt Design AIA Florida Caribbean | Award of Excellence Unbuilt Design AIA Miami | Prize MIAMI International Bienal Miami + Beach | Honorable Mention Scattered Houses Competition | JAE Design | XIII Bienal de Arquitectura Quito Ecuador | Numerous publications, exhibitions, and presentations in academic and professional venues.

# Spring Symposium

Umberto Bono, Patricio del Real, Ana Paula Koury, Margi Nothard.



**02/20/16 | 1-6pm | MBUS**

Moderated by Eric Goldemberg, Alastair Gordon, and Marilys Nepomechie

## The Radical HIVE: Social Housing Experiments in South America

Opening: Thursday, January 28, 2:16 PM | Miami Center for Architecture and Design

Exhibition Dates: January 28 - April 29, 2016

Curated by Professor Eric Goldemberg and Professor Marilys Nepomechie

Symposium: Saturday, February 20, 1-6PM | Miami Beach Urban Studios

Miami Beach Urban Studios  
420 Lincoln Road, Suite 940  
Miami Beach, Florida 33139

The School of Architecture Symposiums are free and open to the public.  
**FIU** | Architecture  
COLLEGE OF ARCHITECTURE • THE ARTS

Miami Center for Architecture and Design  
190 NE 1st Avenue  
Miami, FL 33132



## The Radical HIVE: Social Housing Experiments in South America

Opening: Thursday, January 28, 2016 6PM | Miami Center for Architecture and Design

Exhibition Dates: January 28 - April 29, 2016 - Curated by Prof. Eric Goldemberg and Prof. Marilys Nepomechie

Symposium: Saturday, February 20th, 1-6pm | Miami Beach Urban Studios

Speakers: Umberto Bono, Francisco Liernur, Margi Northard, Patricio del Real

**FIU** | Miami Beach Urban Studios  
COLLEGE OF ARCHITECTURE • THE ARTS

**FIU** | Architecture  
COLLEGE OF ARCHITECTURE • THE ARTS



## THE RADICAL HIVE: 20<sup>TH</sup> Century Experiments in Social Housing + Urbanism in Latin America

Co-Curator, Researcher, Author, Faculty. w/ E. Goldemberg

**INTERNATIONAL TRAVELING EXHIBITION + PUBLIC SYMPOSIUM:** Miami Center for Architecture + Design and Miami Beach Urban Studios. **FUNDING:** The Cejas Family Foundation, Miami Center for Architecture + Design: Publications and presentations in academic and professional venues.



## INTRODUCTION

An Architecture Biennial/Biennale brings together a number of disciplinary traditions: The international technological exposition, or World's Fair; the architectural design competition; and the normative, curated gallery exhibit for works of art. Held at two-year intervals, these international exhibitions or 'demonstrations' serve myriad constituencies and as many purposes. To meet a range of objectives, and in a variety of formats, the Biennial gathers representative and exemplary models of design thinking from around the globe. These might include notable accomplishments in visionary practice, in new technologies, in theoretical and historical investigation, and in the social and cultural aspirations of clients, owners, users, sites. Through mechanisms of communication that include digital and print media; by means of displays, lectures and symposia; by instant message and word of mouth, these are disseminated to a broad professional and lay audience.

Responding to a mandate for public education, the Biennial brings the discourse and developments of the design disciplines not only to those who work actively within them, but also to a wider community. They open a conversation that remains typically internal, and render it broadly accessible. At their best, these biennial exhibitions build a public constituency for the best in architecture and the design arts. They serve to sensitize, educate, and foster a civic advocacy for the form of the built world.

For those intimately engaged in the design disciplines, biennial international exhibitions in architecture have often served as harbingers of change: Beginning in 1980 with La Prima Mostra Internazionale di Architettura della Biennale di Venezia (architectural exhibitions had been held, within the Art section of the Biennale, as early as 1975), international exhibitions around the globe have been credited with heralding the dawn of new directions in architectural discourse and practices. As eloquently described by *Biennial Miami + Beach* co-director Carlos Cauasceli elsewhere in this volume, the ripple effects of these exhibitions have a history of substantial and widespread resonance.

The Architecture Biennial/Biennale inhabits compound roles as an enterprise of disciplinary reflection, research, education and advocacy. It has the potential to establish a platform for the examination of critical developments in the built environment – and to disseminate current thinking. In recent years these international exhibitions, curated by respected professionals in disciplines that include urban and landscape design as well as architecture, have focused upon such disparate themes as the city, ethical practice; the future, mobility, infrastructure; and environmental, social, political and economic ecologies of development and water. Defining design as legitimate instrument of research, these biennial exhibitions

the globe. Through directed investigations, competitions, master classes and symposia, university faculty and their students have made substantive contributions to the thematic explorations of these exhibitions. The academic installations, exuberant and inventive, often reside at the visionary outposts of the Biennial themes. They frame and reveal the larger questions, global conversations and regional traditions represented in the professional offerings of the Biennial.

The biennial recurrence of the event is significant. Inherited from the analogous expositions in the fine arts that serve as its model and precursor, the two-year cycle bears unique implications for the building arts. Processes that result in significant full-scale constructions are famously unsympathetic to speed: the unique confluence of elements that produces a building of consequence often demands extended cultivation over long periods. And while the two-year interval between exhibitions makes it nearly impossible for the Biennial to follow the trajectory of any single project or vision, it necessarily forces a broad perspective on the exhibition. Rather than focus on a sustained singular narrative, the biennial international architecture exhibition thrives on exploring the plurality of issues and conditions to which the design disciplines can make contributions of significance.

By engaging renowned international jurists to confer awards that recognize accomplishment, the Biennial is also an opportunity to establish and record the values of the discipline at regular intervals, and as presented in a locale of particular significance. And as with the World's Fair expositions that form one part of its lineage, the Biennial is an opportunity to introduce new ideas, to raise public awareness, and to showcase its location, bringing attention to the nations and to the cities where the exhibitions are held. Perhaps at its best, an Architecture Biennial/Biennale functions as disciplinary catalyst, conjuring an open invitation to invention through inspiration, contagion, discussion, and debate. It asserts the ability of design to not only shape our world, but also to speak eloquently for the spirit of our times.

## A WORLD'S FAIR TRADITION:

The international industrial/technological expositions of the nineteenth and twentieth centuries might be counted among the historical roots of the Architecture Biennial.(1) Exemplary fusions of art and science enlisted in the service of commerce, education and nation building, these World's Fairs exhibited the best of their era's new technological advancements as expressed through the period's most progressive aesthetics. In equal parts substance and spectacle, they were iconic and populist expressions of nationalism, identity, optimism and progress set on an international stage.

Beginning with the Great Exhibition of the Works of Industry of All Nations held

## Building Audiences: Exhibition, Discussion, Education, Research / Edificando Públicos: Exhibición, Coloquio, Educación, Investigación

## INTRODUCCIÓN

Una Biennial/Biennale de Arquitectura reúne varias tradiciones disciplinarias: La exposición tecnológica internacional, o Feria Mundial; la competencia de diseño arquitectónico; y la normativa exhibición curada para obras de arte. Efectuada cada dos años, estas exhibiciones internacionales o 'muestras' abarcan tantos campos como propósitos. Con miras a cubrir una gama de objetivos y una variedad de formatos distintos, la Biennial reúne modelos representativos y ejemplares del pensar del diseño de alrededor del mundo. Estas quizás podrían incluir los notables logros de prácticas profesionales visionarias, nuevas tecnologías, la investigación teórica e histórica, y las aspiraciones sociales y culturales de clientes, dueños, y usuarios. A través de mecanismos de comunicación que incluyen medios digitales e impresos; por medio de exposiciones, conferencias y simposios; conjuntamente con el mensaje instantáneo y la conversación, éstas muestras son difundidas tanto a profesionales como al público en general.

En respuesta a un mandato para la educación pública, la Biennial lleva el discurso y los avances de las disciplinas de diseño no sólo a los que activamente trabajan con estas, pero también a una colectividad más amplia. Esta abre una conversación que típicamente permanecería interna, y la hace ampliamente accesible. En el mejor de los casos, estas exhibiciones bienales reúnen a un público dedicado a apreciar lo mejor en la arquitectura y los artes del diseño. Estas sirven para sensibilizar, educar, y fomentar el apoyo cívico a la forma del mundo construido.

Para aquellos íntimamente inmersos en las disciplinas de diseño, las exposiciones internacionales bienales de arquitectura han servido con frecuencia como heraldos de cambio. Aunque desde 1975, las exhibiciones arquitectónicas ya se hallaban contenidas dentro de la sección de Arte de la Biennale, comenzando en 1980 con La Prima Mostra Internazionale di Architettura della Biennale di Venezia, las exhibiciones internacionales de alrededor del mundo han sido acreditadas con ser punta de lanza de nuevas direcciones en el discurso y prácticas arquitectónicas. Como ha sido elocuentemente descrito en otra sección de este volumen por Carlos Cauasceli, codirector de la *Biennial Miami + Beach*, los efectos expansivos de estas exhibiciones han tenido una historia de substancial y difundida resonancia. Como propuesta para la reflexión disciplinaria, la investigación, la educación y la promoción, la Biennial de Arquitectura / Biennale habita roles compuestos que tienen el potencial de establecer una plataforma para el examen de los procesos cruciales que se producen dentro del ámbito construido, y para difundir el pensamiento contemporáneo. En los últimos años, estas exhibiciones internacionales, curadas por respetados profesionales en disciplinas que incluyen el urbanismo, el paisaje y la arquitectura, han considerado temas tan dispares como la ciudad, la ética en la práctica de la profesión, el futuro, la movilidad, la infraestructura; y las ecologías ambientales, sociales, políticas y económicas del desarrollo y del agua.

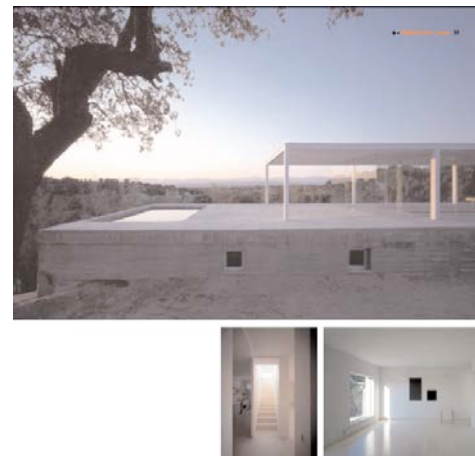
legítima para la investigación, han solicitado, cada vez más, la participación de las escuelas de arquitectura de alrededor del mundo. A través de investigaciones dirigidas, competencias, clases magistrales y simposios, tanto el profesorado universitario como sus estudiantes han hecho contribuciones substanciales a las exploraciones temáticas de estas exhibiciones. A menudo, las exuberantes e inventivas instalaciones académicas radican en la vanguardia visionaria de los temas de la Biennial. Estas enmarcan y revelan las cuestionamientos más importantes, las conversaciones globales y las tradiciones regionales que presentan las muestras profesionales de la Biennial.

La recurrencia biennial de este evento es significativa. El ciclo biennial, heredado de las exposiciones análogas en las bellas artes que sirven como modelo y precursor, encierra implicaciones únicas para los artes edificados. Los procesos que tienen como resultado construcciones significativas o escala actual son notoriamente incompatibles a la velocidad. La confluencia extraordinaria de los elementos que produce un edificio trascendente a menudo requiere un extenso periodo de cultivo. Y mientras que el intervalo de dos años entre exhibiciones hace casi imposible para la Biennial el seguir la trayectoria de cualquier proyecto o idea visionaria, necesariamente compelle a que la perspectiva de la exhibición sea amplia. En vez de enfocarse en una narrativa singular y sostenida, la exhibición internacional biennial de arquitectura florece al explorar la pluralidad de temas y condiciones a las que las disciplinas de diseño podrían hacer contribuciones significativas.

La Biennial, al invitar a renombrados jurados internacionales a conferir premios que reconocen los méritos de las propuestas participantes, también ofrece la oportunidad de establecer y registrar los valores de los diseños a intervalos regulares, presentándolos en lugares con un significado especial y trascendente. Y al igual que ocurre con las Ferias Mundiales que forman parte de su linaje, la Biennial es una oportunidad de introducir nuevas ideas, elevar la conciencia pública, y de exhibir su ubicación, atrayendo la atención internacional a las naciones y ciudades donde estas exhibiciones se realizan. Quizás el mejor atributo que la Biennial / Biennale de Arquitectura ofrece es el servir como catalizador disciplinario, invitando a una invitación abierta a la invención a través de la inspiración, el contagio, el diálogo, y el debate; afirmando, a su vez, la habilidad que tiene el diseño de no sólo forjar nuestro mundo, sino que asimismo, de elocuentemente expresar el espíritu de nuestra época.

## UNA TRADICIÓN DE FERIA MUNDIAL

Entre las raíces históricas de la Biennial de Arquitectura, se cuentan las exposiciones internacionales industriales/tecnológicas de los siglos XIX y XX. Estas Ferias Mundiales, fusiones ejemplares del arte y la ciencia reducidas al servicio del comercio, la educación y el progreso nacional, exhibieron lo mejor de las adelantos tecnológicos de su era,



## BIENAL MIAMI + BEACH 2001-2005: A retrospective Author | Editor (Quito, Ecuador. TRAMA 2007). 265pp Bilingual English - Spanish

### Awards [Book]:

2009 Finalist: International Book Award, XIII Bienal Internacional de Arquitectura, República Dominicana | Dominican Republic  
2008 Honor Award: Excellence in Writing about Architecture, American Institute of Architects Miami  
2006 Nominated: International Book Award: XVI Bienal Panamericana de Arquitectura de Quito

### Publications | Reviews [Book]

2010 SNAP Magazine: Architectural Record | McGraw Hill  
2007 Competitions Magazine

### Presentations | Lectures [Book]

2008 AIA Miami | AIA Florida  
2008 Books and Books, Coral Gables, Miami FL (Canavés)  
2007 Collaborations: UIC, Chicago, IL  
2007 Books and Books, Miami Beach, FL  
2007 Collaborations: Florida International University, Miami, FL





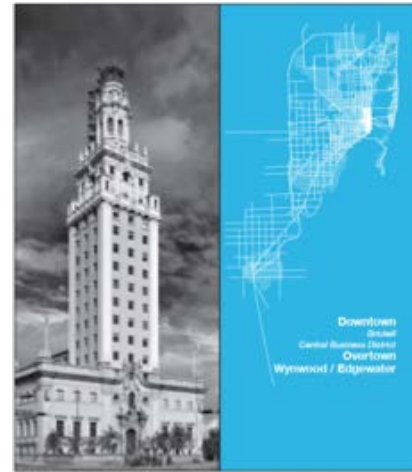


## PREFACE: A Magic City

Created over a century of booms and busts, shaped by spurts of growth so rapid as to have arrived in the public imagination, (nearly) overnight and (almost) fully formed, Miami has long been a "magic" city. The passage of one hundred years arguably nuances that image, not dissolving its enchantment but buttressing the illusion with substance. Incorporated in 1896, Miami is a young city, occupying the heart of a growing metropolis. An aggregate of multiple centers independently conceived, the inaugural urbanization of Greater Miami was a product of sequential building booms between the two World Wars. Year-round warmth, water, and sunshine made tourism and farming the chief enticements of its earliest development. Driven by forces in equal parts vision and ambition, built for profit at breakneck speed, the foundational centers of the metropolis vaulted over their myths of creation. Instead, they invoked ready-made histories and envisioned landscapes as they fashioned elaborate narratives of paradise. Played out in the large-scale reshaping of land and water, articulated through exotic flora and themed, scenographic, architectural styles, greater Miami was a deliberate paradise, not so much discovered as designed—and engineered.

Hurricanes and financial crises devastated the city in the early decades of the twentieth century. The metropolitan region re-built, developing a distinct idiom of tropical modernism to construct the institutions and infrastructures of a significant postwar expansion. Home, by midcentury, to permanent, year-round residents, Miami simultaneously solidified its standing as a tourist destination and its nascent aspirations as an international Pan American presence. The social and political upheavals of the postwar years—played out on international and domestic fronts—profoundly transformed the young city. Miami was shaken, shattered, re-imagined and re-built after new and unexpected floods—not only, this time, of wind and of water, but also of equality and civil rights, of migration and immigration, of revolution, betrayal and exile. Built on an infinite accretion of dreams and on intricate fictions of Eden, the mettle of this young paradise has been repeatedly tested. Miami has proven, with each trial, remarkably resilient. Today, set against the nuanced complexity of its lived heritage, the inaugural, themed concoction of its neighborhoods is newly understood. Over the course of a century, as each has grown in density and honed a unique identity, the communities that comprise Miami are being reconceived. A city of parts, whose physical form has never been envisioned comprehensively, Greater Miami is newly engaged in the complex processes—metaphoric and literal—of forging connections among its disparate neighborhoods and its many constituencies.

In the long process of researching and writing this guide we have rediscovered



a place we thought we knew well. We have found a city frequently embarked on self-reflexive searches for authenticity, searches that reward not with the object sought, but with a suspicion that the quest itself might be irrelevant. With this guide we aspire to tell the story of Greater Miami through the individual stories of its distinct neighborhoods. We trace the trajectories of some of its principal resident communities, linking aspects of the form of the city to the sequential populations who have learned, sometimes reluctantly, to call it home. In order to tell those stories, we have documented acknowledged monuments and vernacular landmarks in almost equal measure. The guide was written, photographed and designed by collaborators who are themselves a microcosm of Miami: An amalgam of natives, immigrants, and exiles; members of Miami's multiple cultures, histories, ethnicities and religions. In that rich mixture, and in the wholly unexpected paradise that it creates, we stand, arms and feet akimbo, simultaneously immersed. Magic.

## INTRODUCTION:

### AIA National Convention | Miami, 1963

A Guide to the Architecture of Miami (1963) marked the inaugural visit of the American Institute of Architects to the Magic City. Showcasing just 80 buildings over its 65 pages, the guide was the twelfth in a series of volumes produced, beginning in 1952, for every city that hosted an annual meeting of the national professional organization. Despite a flourishing tourist industry that had produced myriad travel guides before the convention—and proceeded to generate them afterward—it would be nearly fifty years before another architectural guidebook was published to document the buildings and landscapes of the Greater Miami region.

On the eve of that earlier convention, Miami was, according to the 1963 guide, "the country's youngest metropolis." (1) The designation had domestic and international implications. Scarcely a half-century old, accustomed to defining itself as the seasonal playground of a largely transient population, Greater Miami had recently courted its millionth full-time resident. And only four years after Fidel Castro swept to power in Havana, Miami, self-proclaimed gateway to the Americas, had begun to negotiate the realities of its potent location at the confluence of geography and Cold War politics. The physical form of the city reflected the marked complexities of the period. At home, rapid erection of infrastructure, institutions, and public works had characterized post-war Miami. These continued unabated, barely

keeping pace with an exuberant urban and suburban expansion. The new construction brought with it a new density, new height for the downtown core, and a new assessment of historic city boundaries. With these—and in step with practices repeated across the nation—came shifting capital investments, urban renewal, and the painful destruction of neighborhoods and wholesale relocation of long-established inner city populations. In the year preceding the Civil Rights Act of 1964, unrest rolled a still-segregated city. Abroad, as the Cuban Revolution of 1959 increasingly clarified its alignment with the USSR, tens of thousands fled the island. They sought refuge in Miami, muddling the young city with a mounting stream of foreigners with no English and even fewer means. Unprepared, Miami struggled to absorb a burgeoning exile community. At midcentury, event after event tested the capacity and exposed the limitations of all the systems and services of the city. "[Greater] Miami", the Guide noted, was "in a state of flux." (2)

Unabashedly polemical and singular in its perspective, the 1963 guide acknowledged the "mounting complexities" even as it used them to make the case for a new form of architectural expression. The new architecture would capture the essence of the emerging metropolis. "Like the city itself," editor Roger Sherman declared in his opening essay, "the architecture of Greater Miami is in a state of flux." (3) Recognizing no architectural heritage of significance, and eschewing all eclectic expression, the 1963 guide framed the following new agenda for an authentic Miami architecture: "...architecture in the Greater Miami area must develop its own tradition, its own expression of the culture [time and climate] it serves, its own message of what the future will bring..." (3). Correspondingly, the Miami architectural vanguard (whose members also served on the Guide Committee), agreed on precise criteria for inclusion in the first-ever architectural guide to "...the country's very newest "big city." (4) The Guide would be "...a reflection of progress." (5) It would "...suggest what, in due time, architectural Miami might become." (5) Exquisitely photographed and representing a range of building types, the buildings they chose represented the best of an emerging tropical modernism.

With tightly scripted parameters for inclusion, the number of structures to which the authors led their readers was relatively small. Of the 80, all but one had been built in the 15-years before the convention; most had been completed for less than a decade. They were easily organized into two zones: North [Sunrise Isles Beach to northern Brickell Avenue] and South [Brickell to Homestead]. The need for an automobile was immediately acknowledged by the authors, who explained that "Miami's architectural interests are so widely scattered throughout an extensive area... the walking tours that are so practical and pleasant in exploring New York, Philadelphia, Washington, New Orleans and San Francisco can hardly be

## AIA GUIDE TO MIAMI: Building Paradise: An Architectural Guide to the Magic City Author

(Washington DC: AIA, 2010) 335pp  
700 entries, 600 B/W photos, 40 maps  
**FUNDING, AIA**

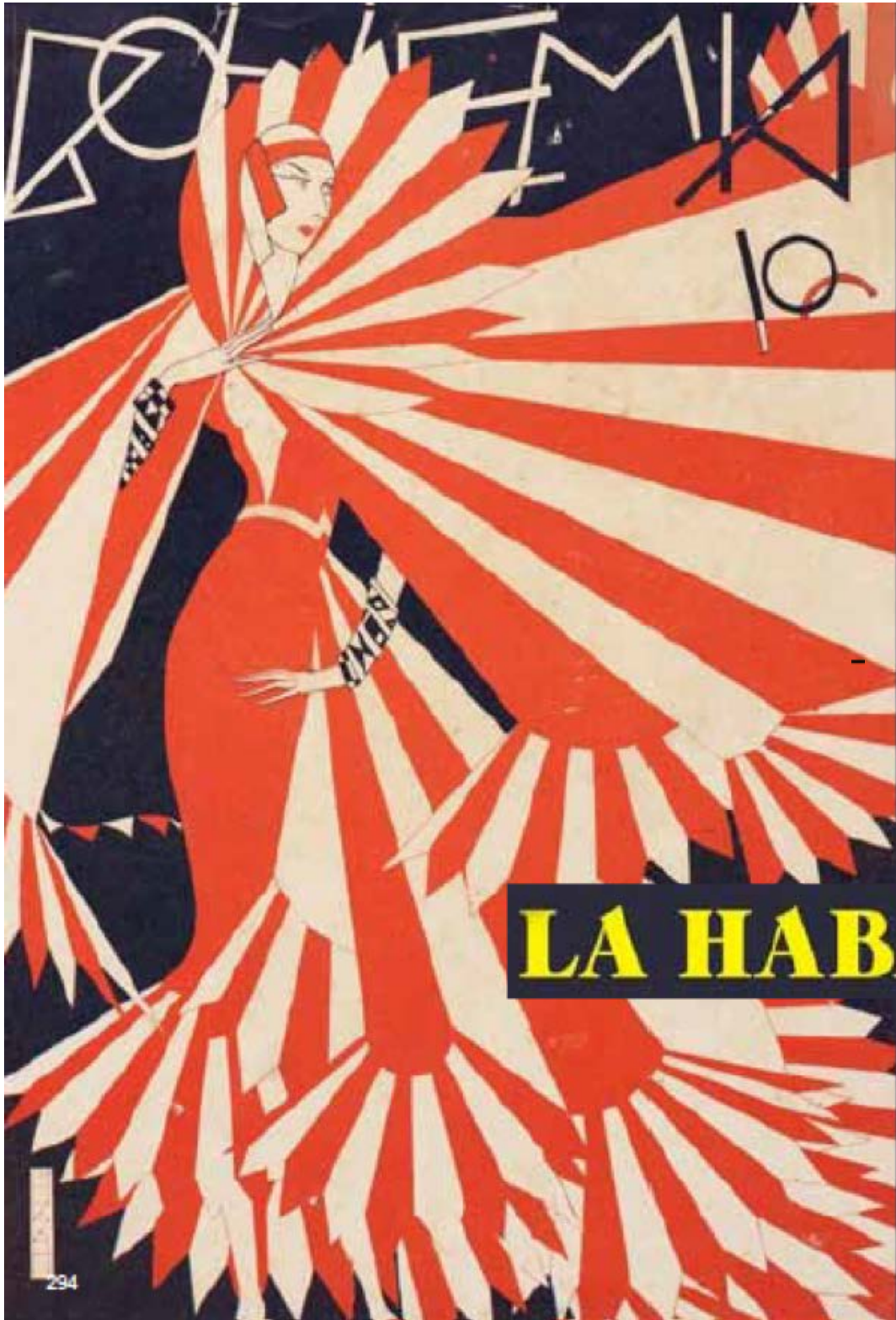
### Publications | Reviews

2010 SNAP Magazine: Architectural Record/McGraw Hill  
2010 The Miami Herald (2)  
2010 FIU Magazine  
2010 AIA Miami e-News, Websites, Wolfsonian-FIU DYNOMITE Book Talk,  
AIA Florida e-Newsletter  
2010 American Institute of Architects National Convention

### Awards:

2010 Nomination: Honor Award, Excellence in Writing about Architecture,  
American Institute of Architects Miami  
2012 Honor Award: Excellence in Writing About Architecture  
American Institute of Architects Miami  
2012 Presidential Award of Honor  
American Institute of Architects Florida Caribbean Region





## **La Habana Moderna**

**Exhibition for the Wolfsonian Teaching Gallery at the Frost Art Museum**

La Habana Moderna explores the impact of international cultural, commercial, and political connections on urban development and culture in Havana during the years between the establishment of an independent Cuban Republic in 1902 and the overthrow of the Batista regime in 1959. In these decades, Havana grew rapidly and witnessed a range of efforts by artists, designers, intellectuals, and others to define an identity for their city that was at once contemporary and Cuban. Their endeavors produced a rich visual and material culture that advanced competing and sometimes conflicting notions of modernity.

Accomplishments in such fields as urban planning, architecture, and graphic design revealed intense engagement with modernist currents from Europe, the United States, and other Latin American nations. At the same time, the economic power of a flourishing tourist industry exerted its own influence on both the built environment and the image of Havana that Habaneros chose to project to the outside world. The result was a parallel emphasis on the colonial heritage of the city and on its picturesque, exotic qualities. This exhibition—drawn primarily from the collection of The Wolfsonian—FIU—offers a glimpse of the complex cultural life of a city that was both a thriving cosmopolitan metropolis and a vacation destination for Cubans, Americans, and Europeans.

La Habana Moderna is organized by The Wolfsonian—Florida International University. We gratefully acknowledge the Andrew W. Mellon Foundation for its financial support of the project, and the Frost Art Museum for its generosity in making this gallery available. We also thank The Mitchell Wolfson, Jr. Study Centre, Nujim Nepomechie, and the Special Collections Department at the Green Library for lending materials for the exhibition, and Eduardo Luis Rodríguez for permitting us to use his photographs.

The exhibition is co-curated by Marilys Nepomechie, FIU School of Architecture, and Jonathan Mogul, The Wolfsonian—FIU.

# **LA HABANA MODERNA**

**LA HABANA MODERNA: 1902-1959**

**Artifacts of the Republic: A National Narrative**

Exhibition, Patricia and Phillip Frost Museum

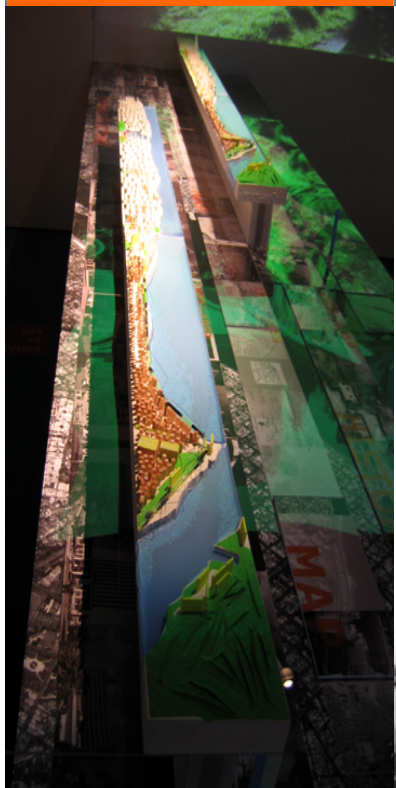
Co-Curator w/ J. Mogul

**AWARDS | RESEARCH FUNDING:** The Graham Foundation | The Andrew W. Mellon Foundation | CINTAS Foundation | Paul L. Cejas Family Foundation, Cuban Research Institute FIU





**Physical Models**  
IABR Installation

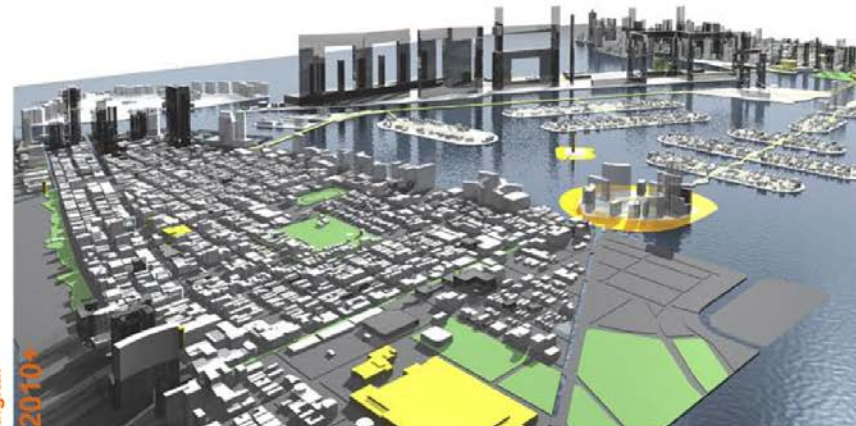


Miami + Miami Beach  
1900-2010+



digital

2010+



physical digital



MIAMI | LA HABANA 1900 – 2010+  
MAGIC CITY | NOVIA DEL MAR

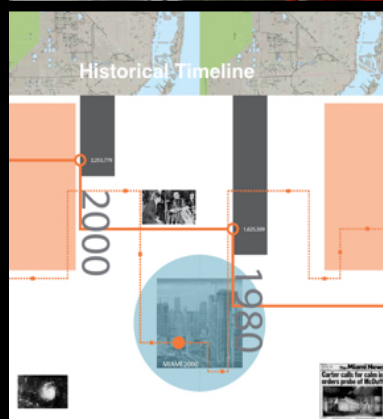
International Architecture Biennale Rotterdam IABR  
Mare Nostrum Exhibition: Design | Research  
Co-curator, Researcher, Designer w/ M. Canavés, ASLA, IIDA

**AWARDS | RECOGNITION:** Research + Design:  
**Comparative urban coastal resilience** | Invited Curators,  
Exhibitors, Speakers, Publishers 010, **NAi**  
**PROJECT FUNDING:** IABR

La Habana  
1900-1959







## MIAMI 2100: ENVISIONING A RESILIENT SECOND CENTURY

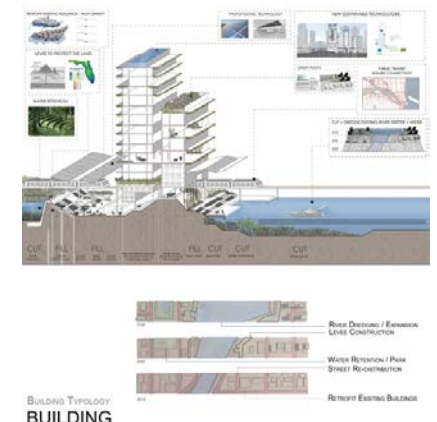
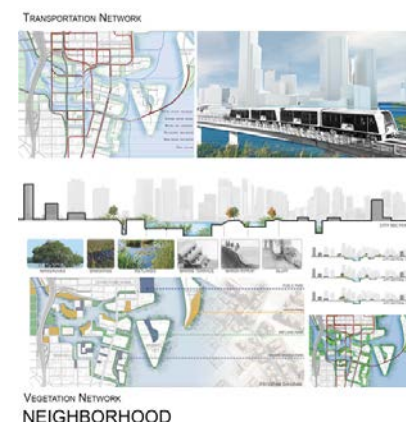
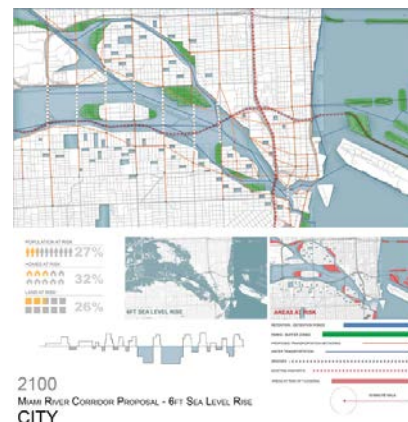
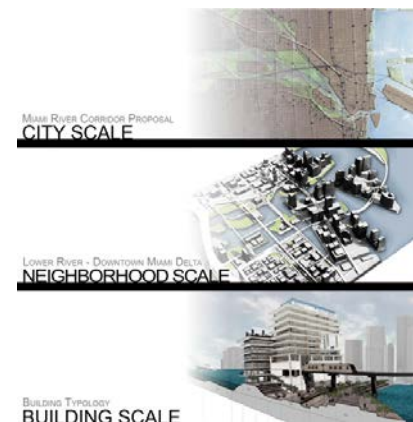
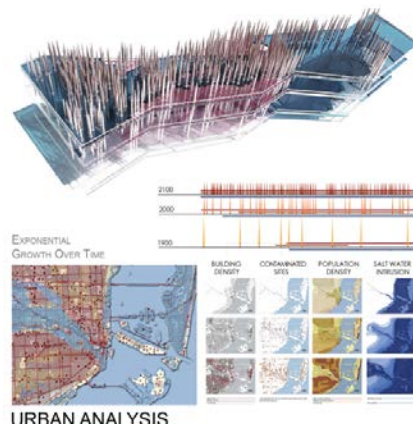
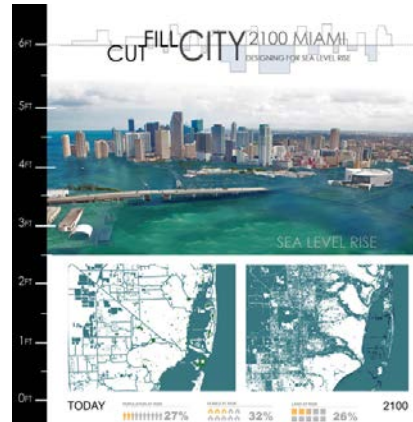
Multi-disciplinary, solution-centered exhibition on the regional + global effects of climate change + sea level rise.

w/ M. Canavés, ASLA, IIDA, and E. Peterson

**AWARDS | FUNDING:** National Science Foundation ULTRA-EX | **AWARDS:** CINTAS Foundation, Cejas Family Foundation, Consulate of the Netherlands. Extensive publication, media coverage. Serves as basis for book, 2018



Florida Foundation for Architecture Award | Provost's Award for Outstanding Creative Project | AIA Miami Design Awards  
 Exhibitions: Coral Gables Museum | Miami Beach Urban Studios | Association of Climate Change Officers | National AIA  
 Emerging Professionals Award + Exhibition | Singularity University + Knight Foundation Fellowship | AIA SLR Task Force



NATIONAL SCIENCE FOUNDATION | FUNDED RESEARCH STUDIOS | 2010 -2016:  
 Multi-disciplinary University-wide Studios: Designing for Resilience + Climate Change



Partnership w/ Tsinghua University | Beijing, China | 5<sup>th</sup> Place overall: 1<sup>st</sup> Place Energy Balance + Comfort Zone | 3<sup>rd</sup> Place Engineering | Publications | Exhibitions | New Editions, 2015, 2017.

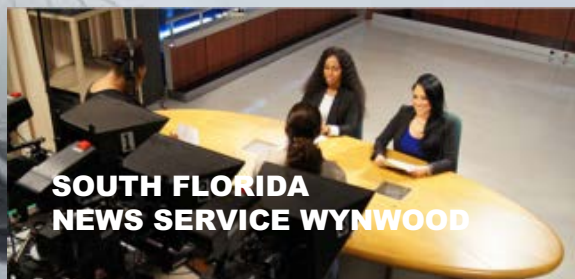


FIU Office of University Sustainability | 11<sup>th</sup> Place overall: 1<sup>st</sup> Place Energy Balance | Florida Foundation for Architecture Award | AIA Miami Design Award | Research Award | State of Florida

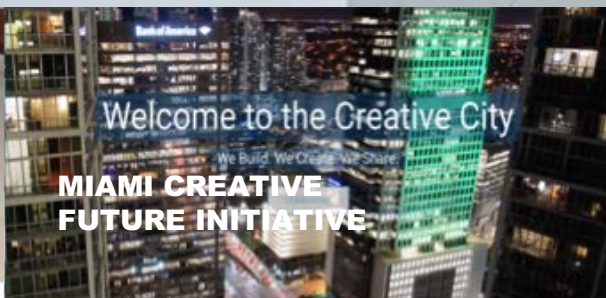
U.S. DEPARTMENT OF ENERGY | NATIONAL ENERGY ADMINISTRATION CHINA | SOLAR DECATHLON CHINA 2013  
U.S. DEPARTMENT OF ENERGY | SOLAR DECATHLON 2011 II P.I. | Principal Faculty Advisor | Organizer | Fundraiser

The 2011 Solar House is now the **FIU OFFICE OF UNIVERSITY SUSTAINABILITY + Building Technology Research Laboratory**





**SOUTH FLORIDA  
NEWS SERVICE WYNWOOD**



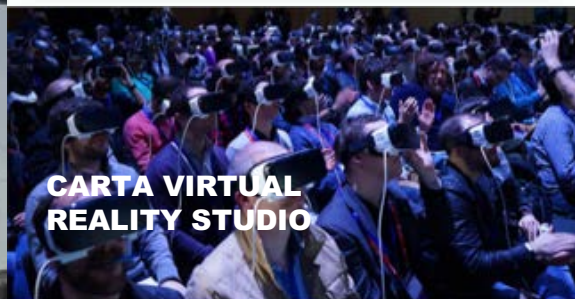
**MIAMI CREATIVE  
FUTURE INITIATIVE**



**INSPICIO: DIGITAL  
ARTS JOURNAL**



**CARTA BAUHAUS-  
DESSAU THINK TANK**



**CARTA VIRTUAL  
REALITY STUDIO**



**CARTA CLIMATE  
CHANGE STUDIO**

**FIU | CARTA | MANA WYNWOOD**

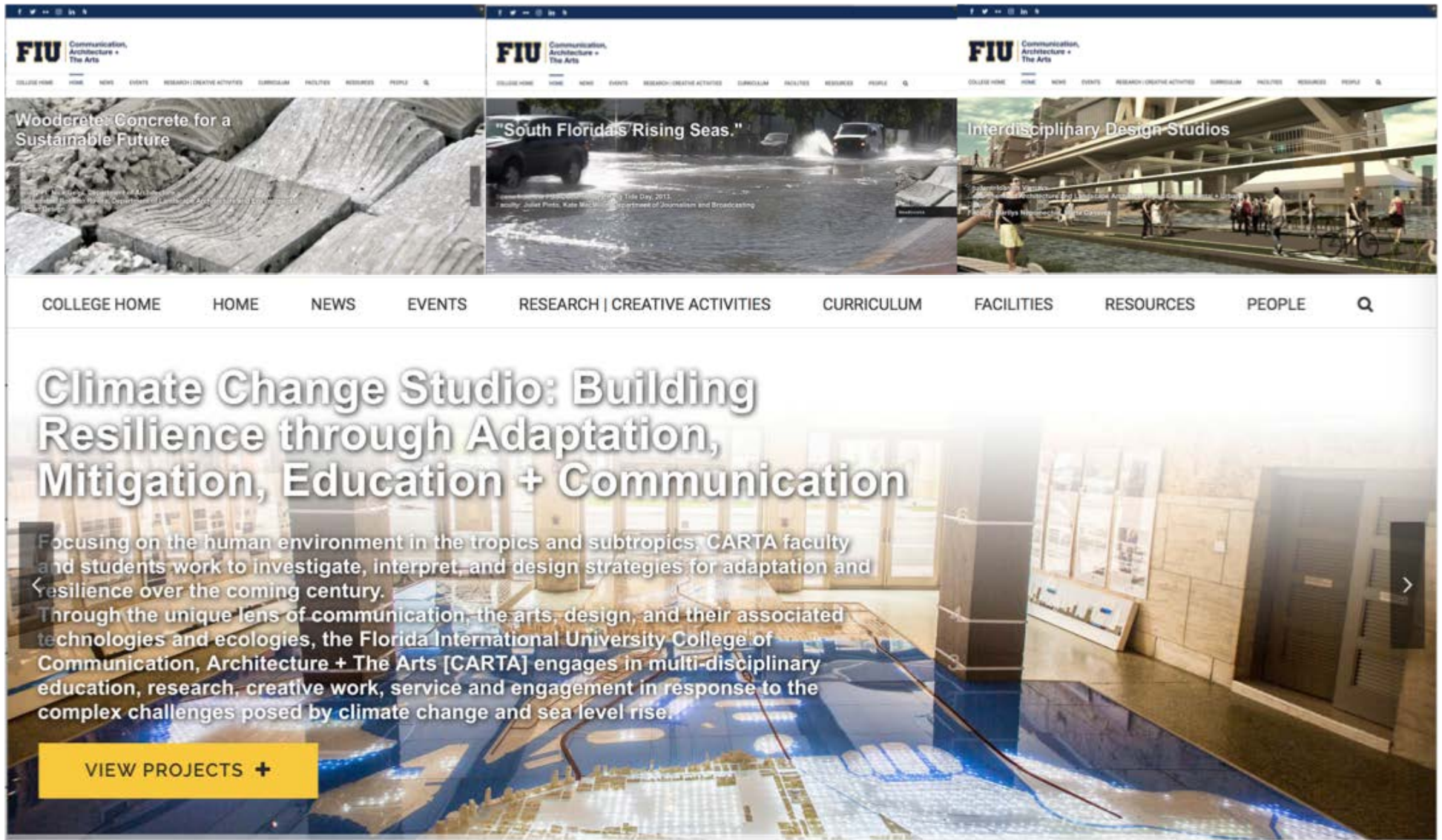
**Executive Director**

**NEW CARTA SATELLITE URBAN CAMPUS: BAUHAUS-DESSAU THINK TANK II MIAMI CREATIVE FUTURE INITIATIVE II CLIMATE CHANGE STUDIO II VIRTUAL REALITY STUDIO II WYNWOOD NEWS BUREAU INSPICIO DIGITAL ARTS JOURNAL**

**FUNDING: \$2.5 million gift, MANA Commons.** Research | Education | Design | Performance | Practice | Partnership | Engagement. A central hub for innovation, research, art, design, and performance.







## FIU | CARTA CLIMATE CHANGE STUDIO

Initiative Leader + Researcher, Faculty  
CARTA @ MANA Wynwood

### A COLLEGE-WIDE RESEARCH | EDUCATION | PRACTICE | PARTNERSHIP | ENGAGEMENT AGENDA

A central hub for innovative solutions, information sharing, knowledge dissemination, and community engagement on climate adaptation and mitigation: Funded multi-disciplinary research projects and policy studies; new models of graduate education and professional training; communication strategies for climate action, public lectures, workshops, exhibitions, and competitions.





**CARTA | BAUHAUS DESSAU THINK TANK IN MIAMI:**

Inaugural Initiative Director  
**CARTA @ MANA Wynwood**

**A Unique Academic Collaboration to Create a New BAUHAUS MASTER HOUSE IN MIAMI, FL**

Including: an **INTERNATIONAL ARCHITECTURAL DESIGN COMPETITION** for the NEW MASTER HOUSE in celebration of the 2019 BAUHAUS CENTENNIAL, an **ANNUAL PROGRAM OF INTERNATIONAL ARTIST/ DESIGN FELLOW EXCHANGES**, exhibitions, publications, lectures and workshops focused on a 21<sup>st</sup> century re-interpretation of the 20<sup>th</sup> century Bauhaus legacy, and annual student + faculty participation in the **BAUHAUS INTERNATIONAL OPEN STUDIO PROGRAM**, Dessau, Germany.

## MIAMI TURNS ON GLOBAL TALENT

Richard Florida and Steven Pedigo



Miami Turns On Global Talent

## MIAMI'S GREAT INFLECTION:

TOWARD SHARED PROSPERITY AS A COLLABORATIVE  
AND INCLUSIVE GLOBAL CITY



## BUILDING MIAMI'S CREATIVE ECONOMY

Richard Florida and Steven Pedigo



Communication,  
Architecture +  
The Arts

COLLEGE HOME

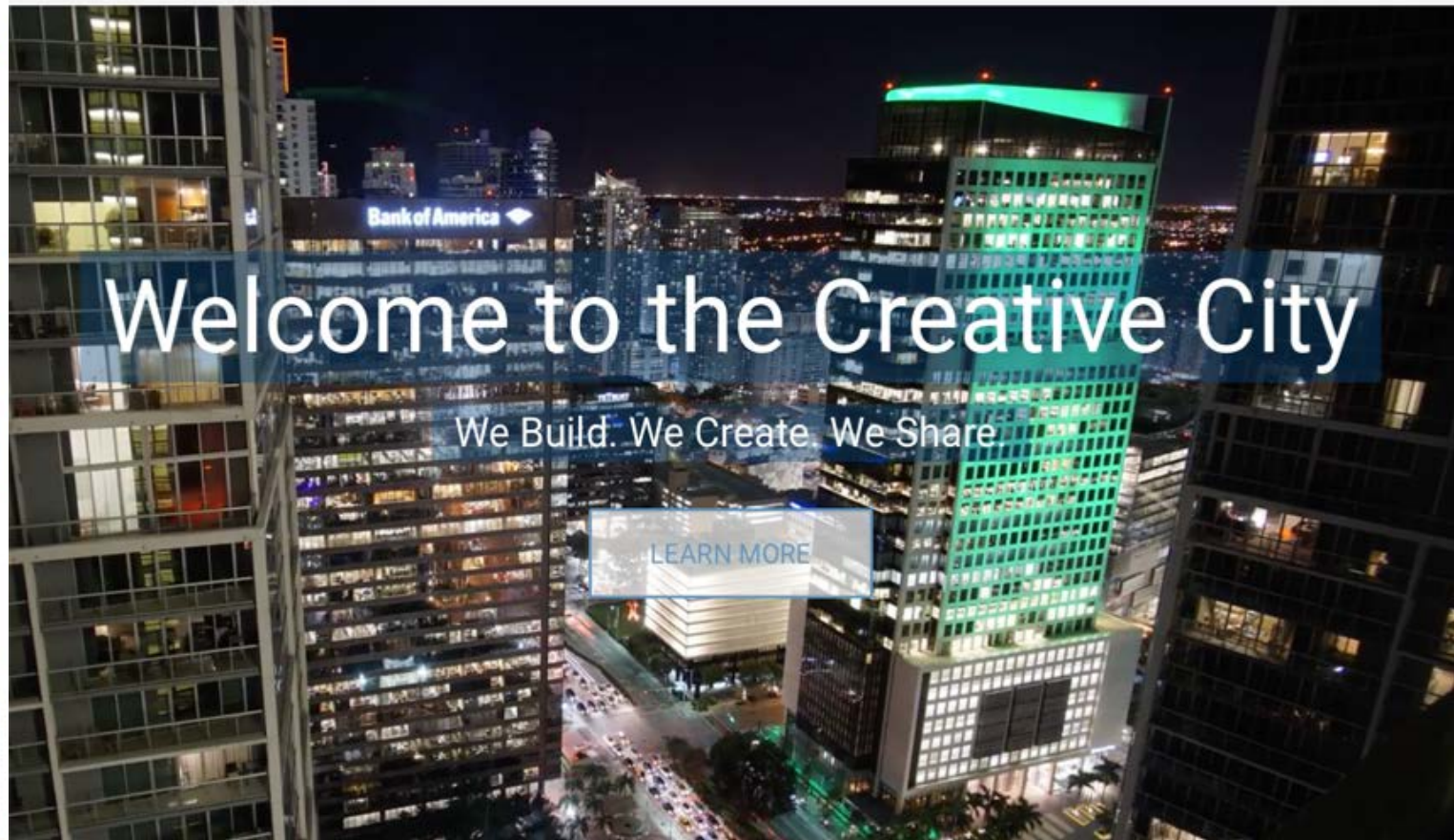
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Creative City Initiative

Miami Urban Future Initiative

Team

Contact Us



### MIAMI URBAN FUTURE INITIATIVE

CARTA@ MANA Wynwood

Collaboration between FIU | CARTA and the Creative Class Group | Richard Florida

**FUNDING:** John S. + James L. Knight Foundation, \$1.2 million. Urban Think Tank engaging experts in multi-disciplinary research and mapping in studies of the economic, occupational, creative and technological aspects of Greater Miami. Studies produced by the think tank provide data, evidence and strategy to grow a more inclusive creative economy for a 21<sup>st</sup> century global city.





## Mayors' Institute on City Design

### 2016 East Regional Session

Supported by the National Endowment for the Arts, the American Architectural Foundation and the U.S. Conference of Mayors, FIU | CARTA and the City of Miami Beach jointly hosted the 2016 East Regional Session of the Mayors' Institute on City Design.



#### All Events

[National Sessions](#)[Recent Sessions](#)[Regional Sessions](#)[Special Sessions](#)[Upcoming Sessions](#)

### MIAMI BEACH, FL MICD EAST

Date: September 21-23, 2016

#### HOST

Florida International University College of Communication, Architecture + The Arts

## 2016 MICD East Session Participants



### MAYORS' INSTITUTE ON CITY DESIGN

Co-Hosts: FIU College of Communication, Architecture + The Arts  
Mayor, City of Miami Beach

Grant PI and Symposium Director

**Advancing Urban Coastal Resilience through Urban Design, Research and Engagement with the Academy:**  
A symposium / workshop with the Mayors of 8 U.S. East Coast cities and an 8-person expert resource team.

**AWARDS | FUNDING:** National Endowment for the Arts, the U.S. Conference of Mayors, and the American Architecture Foundation with session hosts.

Virginia Key Beach | Sustainability and Resiliency Project



Beth Israel Congregation | Historic Preservation + Adaptation Studies



Miami Children's Museum | Design Charrette



Liberty City | Community Engagement



FIU X DESIGN: A CARTA SOLUTIONS CENTER

Project Leader, PI

Solutions arm of the college, leveraging university facilities and expertise to provide professional and technical consulting services and real-world experiential learning opportunities that support a pedagogy of engaged learning, faculty research, student scholarships and professional internships. Clients include public, community, and institutional entities.

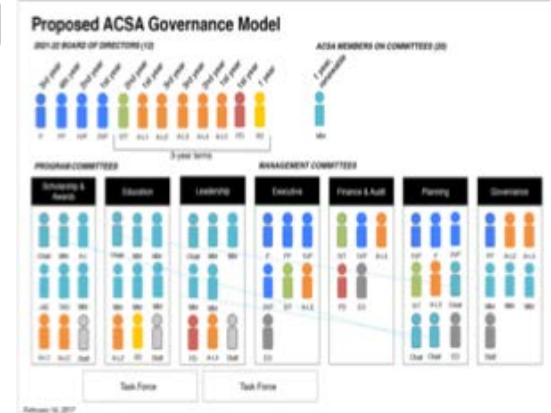
**Project Focus Areas:**

VISUALIZATION + FABRICATION | DESIGN RESEARCH + CONCEPTUALIZATION  
COMMUNITY ENGAGEMENT + ORGANIZATIONAL DEVELOPMENT | CREATIVE SERVICES  
IN VISUAL + PERFORMING ARTS





**INSTITUTIONAL PLANNING**  
 New Strategic Planning Process  
 New Governance Structure Process  
 Path Forward: Collateral Collaboration: Accreditation







## SERVICE TO THE PROFESSION + THE ACADEMY

- AIA:** Chair, National AIA Knowledge Community Advisory Board  
**AIA National Strategic Advance** | Board of Directors, AIA Miami
- NAAB:** Chair + Member, National + International Architecture Accreditation | SE Teams | ARC White Papers + Task Forces
- NCARB:** Director: FIU IPAL Program | AXP Licensing Advisor  
 Contributing Author: Emerging Professional's Companion
- UIA:** Co-Director, UIA Education Commission + Co-Reporter, UNESCO-UIA Validation Council. AIA Representative Region 3 [Americas]

